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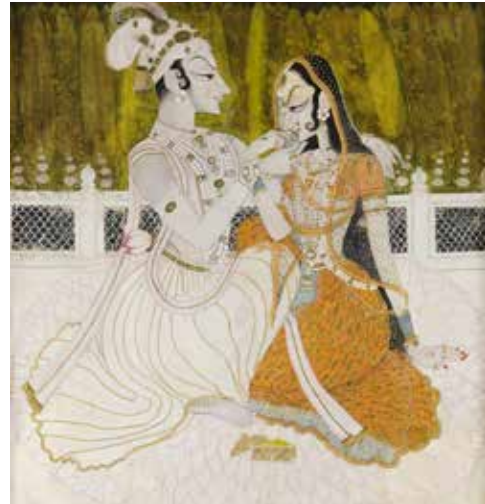
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Photo © Gorodenkoff/Shutterstock.



India, *Krishna and Radha*, ca. 1750. Opaque watercolor and gold on cotton, 40 5/8" x 37 3/16" (103.2 x 94.5 cm). Philadelphia Museum of Art, Purchased with the Edith H. Bell Fund, 1984, 1984-72-1.

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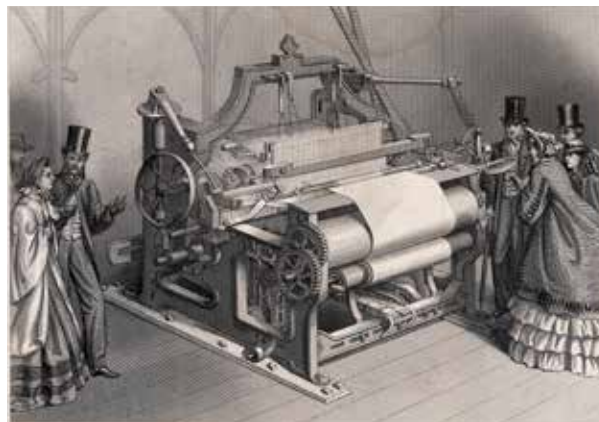
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Nora Fok, *This Is Life*, 2010. 3500 knitted nylon spheres. Courtesy Nora Fok and The Harley Gallery. Photograph by Frank Hills.



W.G. Taylor's
Patented Power Loom
Calico Machine, ca.
1862. Engraving, 5
5/8" x 8 1/8" (14.4 x
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Collection.
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Chapter 1

Fashion Then and Now

“Fashion is part of the daily air and it changes all the time, with all the events. You can even see the approaching of a revolution in clothes. You can see and feel everything in clothes.”

—Diana Vreeland

Individual fashion choices are based on certain physical, psychological, and social needs that all people share. These choices are influenced by what we do on a daily basis and how we live. For millennia, clothing has met the functional need to

protect our bodies from the physical elements of different environments. Throughout human history, fashion design has also provided the aesthetics that reflect personal style and cultural traditions.

1–1 This frieze from the Palace of Darius gives a detailed look at clothing styles from ancient Persia. From the details on the robes and draping of the sleeves to the shoes and headwear, it gives a sense of what soldiers might have worn at the time.

Achaemenid Empire (Persia), *Frieze of the Archers*, detail, from the Palace of Darius I, Susa, Iran, 522–486 BCE. Polychrome glazed brick. Photo by dynamosquito. www.flickr.com/photos/dynamosquito/4489669323. CC BY-SA 2.0.



Historical Context for Understanding Fashion Design

The historical or social events that influence fashion designers are integral to an understanding of the creativity behind designing clothing and accessories. The fashion industry taps into these visual cultural references, as well as available technology, for inspiration. By looking at what people have worn throughout the history of fashion, students gain insight into the social, political, and aesthetic attitudes of designers and consumers.

Fashion dates back to prehistoric times when people first used animal skins, plants, grasses, and tree bark to create clothing that protected their bodies from the physical and harmful elements of nature. Early people used primitive tools made from bones to stitch string-like tendons from animals, sewing animal skins together for clothing. As ancient civilizations flourished, artisans refined their techniques for making fashion. Tomb carvings, sculptures, paintings, cave art, and other antiquities provide visual records of what clothing looked like in ancient civilizations. A thorough historical review of costume and fashion gives a visual overview of how people with a higher social status dressed throughout history. The invention of photography shed light on what the broader population was also wearing. These visual records help piece together fashion throughout the centuries.

Fashion Movements in History

Presenting images of historic fashions helps students make connections to how people use clothing as a cultural, political, or religious symbol. A fashion movement is the prevailing style of a given time, dependent on the materials and technology available, and implies a change in style. The following fashion movements illustrate the continuously evolving fashions seen in cultures around the world.

Kimonos

In China and Japan, men wore simple long robes and women wore simple skirts with overcoats. During the 300s CE, the kimono became standard dress not only for women, but also for men. The kimono provided a symbol for one's social status, wealth, and even marital status. Today, the kimono is seen only at weddings, funerals, and other formal ceremonies.



1–2 Shōwa period (Japan), *Kimono with Birds in Flight*, 1942. Dye- and pigment-patterned plain-weave silk crêpe (chirimen), 76 $\frac{7}{8}$ " x 49 $\frac{3}{8}$ " (195.3 x 125.4 cm). The Metropolitan Museum of Art, gift of Harumi Takanashi and Akemi Ota, in memory of their mother, Yoshiko Hiroumi Shima, 2007, 2007.44.1.

1–3 Félix Bonfils, *Porteuse d'eau au Caire* (*Water Carrier in Cairo*), ca. 1870. Albumen print from collodion negative, 10 $\frac{3}{16}$ " x 7 $\frac{1}{16}$ " (26.8 x 20.2 cm). National Gallery of Art, Washington, DC, Robert B. Menschel Fund, 2004.87.1.



Head Coverings

In Muslim cultures, the hijab, niqab, chador, and burka are all examples of women's head coverings. Up until the 1200s, the veil was only worn by "respectable" women, since lower classes were forbidden from wearing veils. Since the 1800s, many Muslim women around the world have embraced the hijab as a cultural practice rather than a religious practice. The wearing of head coverings continues to evolve as contemporary cultures and laws may either mandate or prohibit their use.

The Renaissance

Western fashion changed very slowly up until the 300s CE. In the medieval period (476–1400s CE), men wore long tunics with tights underneath and women wore tunics over long gowns made from goatskin and sheepskin. As the middle class emerged, laws were created to keep commoners from wearing more luxurious fabrics, such as silk trimmed with fur and lined with silver, to separate them from royalty and upper classes. The Renaissance (1300–1600s) and humanist philosophy allowed men and women the freedom to recreate themselves through fashion, as innovations in footwear, hair styling, and dress provided for greater differentiation between the sexes. Fashion during the Renaissance featured more elaborate details and fabrics, such as colorful silks and laces. Both men and women wore ruffs—stiff, pleated collars that frame the face—and shoes trimmed with bows and buckles.



1–4 Petrus Christus, *A Goldsmith in His Shop*, 1449. Oil on oak panel, 39 $\frac{3}{8}$ " x 33 $\frac{3}{4}$ " (100.1 x 85.8 cm). The Metropolitan Museum of Art, Robert Lehman Collection, 1975, 1975.1.110.

Student Engagement

Ask students what trends they see in fashion today. How are current technology, values, and culture expressed through clothing choices? What might be the next big fashion movement?

Western Fashion Evolution Since the 1800s

Society influences what we wear. Prior to World War I (1914–1918), fashion centered on classicism. The 1800s featured raised waistlines for women and trousers for males, ending a 200-year tradition of men wearing knee breeches. Matching coats and vests were added at this time. Before the days of the hair salon, women covered their heads with caps (to allow for longer times between hair washings) and wore more stylish hats over them.

The Industrial Revolution (1760–1840) helped designers to focus on simpler lines and balanced shapes. New innovations in technology such as the sewing machine and spinning jenny, used to twist cotton, made producing yarn more efficient. The cotton gin helped to separate seeds from cotton to produce fabrics, which influenced new clothing styles. Although these technologies improved production, they often came with the exploitation of child labor and unsafe working conditions.



1–5 Late-1800s fashion featured low waistlines and high necklines.

C.M. Bell, W.A. Lewis, ca. 1873 to 1900. Glass negative, 5" x 7" (12.7 x 17.78 cm). Library of Congress Prints and Photographs Division, Washington, DC.



1–6 Photographers shed light on child labor in clothing and textile production.

Lewis Wickes Hine, *Little Fannie, 7 Years Old, Helps Sister in Elk Mills, Fayetteville, Tennessee*, 1910. Library of Congress Prints and Photographs Division, Washington, DC.



1–7 Fashion before World War I maintained early styles with a softer silhouette.

Bain News Service, *Porfirio Diaz, President of Mexico*, ca. 1910–1915. Glass negative. Library of Congress Prints and Photographs Division, Washington, DC.

In the early 1900s, while Coco Chanel (1883–1971) revolutionized fashion with her “poor boy” looks of jersey sport clothes, new designers such as Madame Grès (1903–1993) and Madeleine Vionnet (1876–1975) streamlined their silhouettes. Soft velvets and silk satins helped to highlight the curves of the body through the craftsmanship of draping. Ballet and dance costuming led to an Art Nouveau movement in fashion. The transformation occurred most obviously after World War I, when Christian Dior (1905–1957) and Chanel recognized that women became forms of art when designers constructed garments that expressed a woman’s own individual personality. These new looks exploited established ideas, products, and views in an effort to embody the latest aesthetic. Economic and social trends were formed through fashion, which created powerful cultural identities as creativity moved front and center in the fashion industry.



1–8 Women’s clothing of the 1930s reflected a more active lifestyle, promoted by icons like Amelia Earhart.

Harris & Ewing, *Amelia Earhart in Airplane*, 1936. Glass negative. Library of Congress Prints and Photographs Division, Washington, DC.

1–9 From a jacket and skirt to princess gowns, Grace Kelly embodied sophisticated, elegant 1950s style.

United Press, *Grace Kelly Waves Good-bye from the Ocean Liner Constitution before Sailing to Monaco for Her Wedding to Prince Rainier III*, Photographer Joe Schuppe in the Background, 1956. Library of Congress Prints and Photographs Division Washington, DC.



Film and advertising began to influence fashion in the 1920s and 30s, as the sleek, sculptured hair of movie stars replaced the previously popular boyish look of the bob. New fashion shapes of wide trousers, backless tops, espadrilles, and floppy hats were introduced. The aesthetics of this era incorporated both form and function: women were skiing, skating, golfing, and flying, and Amelia Earhart inspired some of the boy-girl clothes that eventually became the foundation for American casual clothing.

The Fabulous Forties and Nifty Fifties

Modeled after the utilitarian clothes produced after World War II, women’s clothing in the 1940s typically featured squared shoulders, narrow hips, and skirts that ended just below the knee. Tailored suits were also quite popular, and fashion icons such as Katharine Hepburn led the way to their increasing popularity.

Often referred to as the Nifty Fifties, or the era of the Atomic Age, the 1950s heralded in some of the most notable fashion icons and designs of the century. From James Dean to Grace Kelly, the looks of this era included unpadded, rounded shoulders; defined waistlines; full, billowy skirts; and shapely bust lines, all of which helped to define the new, more feminine wardrobe after decades of tight corsets. Blouses, jeans, and long, narrow skirts also became popular.

The 1950s heralded in some of the most notable fashion icons and designs of the century.

The Turbulent Decades

New technological developments in materials, such as polyester and plastic, and mass production methods changed the way designers and consumers approached fashion. Major events, such as the Vietnam War (1955–1975), and popular culture, such as the music and styles of the British Invasion, influenced fashion during the 1960s.

As the race to the moon intensified, designers like Pierre Cardin (b. 1922) and Mary Quant (b. 1934) featured geometric styles and plastic materials with space-age themes. Men wore jackets with wide lapels, and unisex looks were widely popular. Craftsmanship all but disappeared in this decade, as dissatisfaction with the establishment appeared in changing fashions: men sported mustaches, sideburns, long hair, and beards, and hippies donned jeans decorated with colorful patches, paint, beads, and embroidery.

Much like the decades of the 1920s and 1960s, the 1970s idealized a very thin figure. Fads from the previous decades reappeared. The 1970s also ushered in the glam and punk styles, as the Vietnam War lingered and the Watergate scandal made Americans distrust and question the authority of their government. Vivienne Westwood (b. 1941) caused consumers to take notice with her spiked leather jackets, punky plaids, and bondage trousers worn with overly large platform boots. Street fashion originating in urban settings like London and New York became one of the bigger stories in fashion. Tuxedo jackets for women were widely glamorized by fashion photographers. Hair was just as innovative, as geometric cuts became fashionable. Face painting, colorful and shaded for effect, was popularized by KISS and David Bowie.

In the 1980s, styles featured large shoulder pads reminiscent of the 1940s and tailored jackets with tailored shirts. Women and men wore bow ties and oversized shirts. Films such as *Flashdance* (1983) popularized a fitness craze that spread globally, as



1–10 Musical groups shaped everyday outfits and formal fashion in the 1960s, such as the glamorous style of the Supremes.

The Supremes, 1967–1970. Bridgeman Images.



1–11 Fitness-inspired fashion became popular in the 1980s.

Adidas Ladies Wear, 1984. PA Images/Alamy Stock Photo.

Keds shoes, headbands, leggings, Lycra, and leotards became staple fashion accessories. Jean Paul Gaultier (b. 1952) and Madonna (b. 1958) became key figures in fashioning underwear into outerwear. As America became wealthy again through new financial and technology sectors, costume jewelry was replaced with real jewels and real furs. It was an era of dual identity: pant lengths were both wide and slim, and skirt lengths were both short and long.

New Generations

Starting in the 1990s, the internet changed the way we communicated, spent money, and did business. Fashion trends during this time were inspired by changing social mores. Baggy pants, oversized shirts, skinny tops, and the padded shoulders of the 1980s were soon replaced with new fabrics such as microfiber.

Fashion in the 1990s began with grunge style, as the anti-fashion look that emerged in the Seattle area during the 1980s took off nationwide. Hip-hop style was also born as boys' jeans, worn low on the hip, grew bigger and bigger, and girls wore bell-bottoms and polyester disco tops reminiscent of the 1970s. Polo shirts and khaki pants were the workplace norm, as dress-down Friday became more commonplace.

The millennium ushered in a mash-up of the previous decades. No particular style dominated this period, as consumers were attracted to updated versions of the fitted jackets of the 1950s, the sheath



1–12 Fashion in the 2010s reflected a variety of styles, including nods to 1990s fashion trends such as grunge.

Photo © Clique Images/Stocksy.

Student Engagement

Ask students what influence consumers have on the fashion industry. What role do they play in the fashion cycle?

dresses of the 1960s, and the wrap dresses of the 1970s. Baseball caps replaced the stylish hats of the previous decades, and leisure wear consisted of warm-up suits, tennis shoes, and long, baggy cotton dresses made popular by Laura Ashley. Individuality became the style icon of this decade, and attitude, rather than status, determined what was worn and how it was worn.

The 2000s highlighted a global society that could not live without its gadgets. Apple earbuds and smartphones became fashion accessories, along with UGG boots, fedoras, retro sneakers, and colored jeans. Social media helped to push these trends, and TV shows such as *Project Runway* showcased fashion's place as an innovative, creative industry and artistic practice.

Globalization also influenced the trends of this decade, as hybrid identity made its way into American culture through Middle Eastern and Asian dress. Pushing the trends for this new decade were the millennials, the generation born approximately between 1980 and 2000. Designers and retailers creating hipster, boho, hip-hop, nu-metal, rave, and goth styles competed for both the wealthy youth who wore expensive designers and also for the masses who wore inexpensive clothing. Whether through online specialty shops or brick-and-mortar big box retailers, fashion reinvented itself to cater to the demands of this new, youthful consumer group.

See page 128 for a timeline of American fashion from 1910 to 2000.

Fashion Influences

Fashion used to trickle down from haute couture to the mainstream. Now fashion trends usually involve three main cultural

Now fashion trends usually involve three main cultural sources.

sources: high culture, pop culture, and street culture. People in the general public often develop their fashion style by adopting a look that is displayed

by someone they respect, aspiring to reflect a particular image. People shown in the media, like celebrities or athletes, frequently influence styles and trends.

Fashion Icons

The last 75 years have brought some notable fashion icons that have had a strong influence on everyday fashion. Celebrity endorsements, image publication, and hype that is created around a person induce interest about them and, typically, about their fashion. Media takes on the role of a fashion barometer, measuring the high and low points of celebrity styles and indicating the changing fashion elements and lifestyles of relevant popular celebrities, public figures, and public role models. Discussing how these icons influenced the public, what fashion changes occurred as result of their influence, and if their signature style evolved to impact the current fashion trends will allow students to do a quick analysis of the concept of “trickle down” fashion. It is most likely that people who are often shown in the media, like celebrities or athletes, frequently influence styles and trends.

It is most likely that people who are often shown in the media, like celebrities or athletes, frequently influence styles and trends.



1–13 Large hats became fashionable in the late 1800s due to a portrait of Georgiana Cavendish, Duchess of Devonshire (1757–1806) painted by Thomas Gainsborough (1727–1788). The portrait features a hat designed by the duchess, which became known as the Gainsborough or the Picture Hat. There were several revivals of this style, including in 1907 with the appearance of an oversized hat featuring feathers and lace in the operetta *The Merry Widow*.

Gainsborough Dupont, after Thomas Gainsborough, *Georgiana, Duchess of Devonshire*, ca. 1787–1796. Oil on canvas, 23 1/4" x 15 1/16" (59.1 x 39.9 cm). National Gallery of Art, Washington, DC, Ailsa Mellon Bruce Collection, 1970.17.119.



1–14 Former First Lady Michelle Obama was not afraid to defy tradition while in the White House, stirring controversy for picking a sleeveless black Michael Kors shift for her official portrait. Appearances in outfits by more affordable brands such as J. Crew and White House Black Market caused those items to sell out within days, evidence of her influence.

Joyce N. Boghosian, White House photographer, *Michelle Obama, Official White House Portrait*, February 18, 2009. Public Domain.

High Culture

High culture refers to items that are highly prized by a culture, such as painting, sculpture, music, theater, photography, architecture, and design. Art is a form of expression, made to stimulate thought, emotion, or both. For many years, art objects were placed in special settings, available only to the upper or wealthy class of people. High culture also refers to characteristics and standards frequently exhibited by wealthy social elites. Art is an influence on fashion.

High couture, or *haute couture*, is French for “high fashion.” It used to refer to the expensive clothing that was constructed by hand by very experienced sewers to be exclusive and custom-fitted or tailored for one individual. The fabrics used are often unusual, expensive, and good quality. There is great attention to detail, which is very time consuming, adding to the labor costs. Often there is not a price tag because the time, money, and skill given to each piece of clothing may be hard to predict and very costly.

In modern France, only fashion firms that have passed certain standards may officially use the term “haute couture” to describe their clothing. However, the term is often used more liberally to describe all high-fashion, custom-fitted clothing that is created in Paris or other fashion centers, such as Tokyo, New York, London, or Milan.

Popular Culture

The daily interactions and cultural “moments” that constitute the everyday lives of the mainstream are included in popular culture. The celebrity culture has had an influence on pop culture, as they are consistently in the media. The “rules” of what is appropriate to wear for certain occasions are being blurred. Around 1965, popular culture became more important as the free speech movement gained strength in America. Fashion became more about the everyday person’s sensibility and decorum, not about following prescribed rules.

Movies and actors have had a strong influence on fashion since the early days of cinema. Clothing worn in movies during the 1930s and 40s was quickly copied by retailers at affordable prices. Teenagers and young adults often come under the influence of the media projection of a celebrity they admire and tend to imitate them.

There is a strong union between music and fashion due to the interest and curiosity among youth culture in the styles of musicians. In addition, recording artists are now using their fame to sell their own fashion lines. Musicians Jennifer Lopez, Sean (“P. Diddy”) Combs, and Gwen Stefani are just a few entertainers who have their own clothing lines.



1–15 Photographs and film of actors and singers have popularized fashion styles for decades.

Portrait of Doris Day and Kitty Kallen, Central Park, New York, ca. 1947. William P. Gottlieb Collection (Library of Congress). Public Domain.

Street Culture

Street style refers to the grass roots of youth culture from the 1960s through today. It stems from an individualistic approach to fashion in which people focus on putting together outfits that reflect their personal style and mood. There are not hard and fast rules on how to dress; many looks are often combined into one outfit. Much of the fashion in large urban areas is created and styled by young people and their desire to identify with certain groups, including punk, hip-hop, preppy, rave, hipster, and country.



1–16 The influence of subcultures is typically related to urban centers and often initially controversial. In Tokyo, the Harajuku district is a famous location for spotting Japanese street fashion.

Decora-style Girl in Takeshita Dori, Harajuku district, Tokyo, Japan, October 7, 2012. © Aluxum Photography/iStock.

Student Engagement

Encourage students to think critically about their own style influences.

Are there any celebrities that influence their fashion choices?
Do they identify with a particular group aesthetic?

Globalization

Fashion images transcend boundaries and travel around the world through popular social media sites.

Fashion images transcend boundaries and travel around the world through popular social media sites. Blue jeans, athletic shoes, baseball caps, and T-shirts are just some of the many popular items that surface in every city and every country. Western and Eastern cultures often borrow styles and textile elements from each other.

Transnational corporations, digital technology, and social media have created networks that cover the globe. These forces have reformed our daily living, global culture, and world economy. For consumers in the more affluent Western countries, globalization allows giant retailers to sell huge quantities of fashion through frequent turnover rates in updated inventory. This shifts the concept of buying for style to buying for the corporate brand. Marketing of fashion branding pushes the images that play on our desires to be attractive, athletic, or cool, as well as surrounded by friends having fun. It is important for students to understand what is influencing them to behave as they do. Less evident is the effect this globalization has on the production of fashion, which also should be addressed.

Appropriation vs. Appreciation

The concept of cultural appropriation as a negative occurrence finds its origins in colonists adapting elements of conquered cultures to their own styles. As opposed to the exchanging of goods between cultures, appropriation implies a lack of respect for history and identity. An example of this is a non-Native American wearing face paint and a headdress in imitation of Native American traditions. Feathers and

face paint are used to show honor, as they are earned through good deeds and may only be worn by those who have earned the right. Someone wearing the same look outside of the Native American culture is appropriating. On the other hand, people from Western countries traveling to Asia or the Middle East may be invited to wear more traditional clothing, such as a hijab, to show respect toward the local culture.

Fashion in the West changes frequently as styles come and go. Although the Eastern regions have adopted some of the relaxed clothing trends of the West, their traditional clothing styles are maintained, such as the Indian sari, the Chinese qipao, the Korean hanbok, and the Japanese kimono. In the East, the evolution is more in the textiles that are used. Whether it was in appropriation or appreciation, Americans regularly imitated or copied European styles until World War II. They watched what was shown on the runways from the fashion houses of Paris, which was considered state-of-the-art design. During the war, the couture houses closed, so there was no opportunity to copy. American fashion design started to reflect context, or the societal and cultural aspects of the country.

In today's global society, designers need to be aware of how inspiration and appreciation can cross the line into appropriation. In 2015, the French designer Isabel Marant was accused by the Tlahuitoltepec, a group of indigenous people of Oaxaca, Mexico, of stealing their indigenous designs after her latest collection looked very similar to traditional Oaxacan clothing. The designer claimed she was inspired by Oaxacan culture and denied issuing copyright documents on indigenous designs.

Working Conditions in Mass Production

Wealthy countries' dependency on massive fashion consumption also tends to promote policies of cheap labor in poorer countries. According to a 2006 National Labor Committee report, almost 300 children, including some younger than eleven, worked at the Harvest Rich factory in Bangladesh, which made clothing for major brands and retailers. These children faced harsh working conditions, including twelve- to twenty-hour shifts seven days a week; beatings; and exhaustion. Their pay could be as low as six and a half cents per hour.

It is hard to know if conditions have changed over the years and if even the most basic safeguards and benefits are in place for workers. To reduce costs, manufacturers subcontract much of the sewing, cutting, and construction to sweatshops in countries such as Mexico, China, Thailand, Romania, and Vietnam, where poverty is high and wages can be as low as twenty-five cents per hour. Manufacturers also subcontract to sweatshops in cities like Los Angeles, New York, or London, where there are vast underground economies of immigrant communities.

Activism Toward the Global Assembly Line

Many giant retailers still claim to have little to no responsibility for the current working conditions workers face in poorer fashion-producing countries. CEOs of these retailers also claim that independent contractors, which are sometimes called sweatshops, are responsible for some of these working conditions. In the last decade, as more and more of these working conditions were reported to the public, consumer groups campaigned for reforms and persuaded corporations to practice fair labor standards and place independent monitors in the factories that

manufactured their fashion goods. These same consumer groups helped to create legislation in New York and California that now holds retailers accountable for the welfare, wages, and working conditions of their factory workers.



1–17 Activists work to shed light on inequality in the fashion industry.

Craftivist Collective, *Mini Fashion Protest*, Somerset House, 2011. Cross-stitch on cotton. Photo by Craftivist Collective. www.flickr.com/photos/craftivist-collective/4990635158. CC BY 2.0.

The Optimistic Side of Global Networks

There are a number of artisanal producers, especially tailors, dyers, weavers, and jewelry makers, that are able to sell their products worldwide through online sources. In addition, wholesalers exist who buy large masses of used clothing from charity thrift shops. In warehouses, people sort the clothes, pack them, and send them to smaller wholesalers in Asia, Africa, and Latin America, who distribute them to be sold in bazaars.

Fast Fashion

Fast fashion is synonymous with *prêt-à-porter*, or ready-to-wear fashion. This contemporary term is used by fashion retailers to express how quickly their designs move from the catwalk to capture current fashion trends. Fast fashion clothing collections are based on the most recent fashion trends presented during Fashion Weeks in their respective seasons.

Fast fashion is a term used to describe cheap and affordable clothes. They are the result of catwalk designs that move into the stores in the fastest way possible in order to respond to the consumer demand for the latest trends. Fast fashion examples can be found at companies such as H&M, which teams up with a designer to make inexpensive clothes with a designer name, or Old Navy, among many other stores.

Here are five facts you should know about fast fashion:

- 1 The fashion industry is designed to make you feel “out of trend” after one week.
 - Fashion used to have two seasons: Spring/Summer and Fall/Winter.
 - The fashion industry now has fifty-two “micro-seasons” per year.
 - The goal of fast fashion is for consumers to buy as many garments as possible, as quickly as possible.
- 2 “Discounts” aren’t really discounts.
 - Outlet clothing never enters a “regular” store and is most likely produced in an entirely different factory than “regular” clothing.
 - Outlet brokers deal with designers to put designer labels on their own cheaply made clothing.
- 3 There may be lead and hazardous chemicals on your clothing.
 - According to the Center for Environmental Health, many popular fast fashion chains sell accessories that contain lead above the legal amount.
 - Many scientists agree there is no safe level of lead exposure for anyone.
 - Pesticides, insecticides, formaldehyde, flame retardants, and other known carcinogens may also be found on the clothes we wear.
- 4 Clothing is designed to fall apart.
 - Fast fashion giants are dependent on consumers’ desire for new clothing to wear, which is instinctive if the clothing falls apart in one wash.
 - The average American throws away more than sixty-eight pounds of textiles per year directly to landfills, rather than donating or recycling.
 - Clothing made with synthetic, petroleum-based fibers will take decades to decompose.

Fast fashion is a term used to describe cheap and affordable clothes.

Student Engagement

Encourage students to identify and research global issues affected by fast fashion. How can fashion designers address these issues? What is the responsibility of fashion designers regarding issues of sustainability?

- 5 Beading and sequins are an indication of child labor.
- Industry estimates suggest that twenty to sixty percent of garment production is sewn at home by informal workers.
 - Millions of desperate home workers are hidden in some of the poorest regions of the world.
 - Often with the help of their children, the home workers sew as fast as they can and for as long as daylight will allow.

Sustainable Fashion

Part of a growing design philosophy is sustainability, which includes fashion design. The goal of sustainable fashion is to create a system that is environmentally friendly to produce items with consideration toward the impact on the environment and its effect on the workforce.

Much of our clothing today is made from natural fabrics that come from plants, such as cotton, pineapple, corn, and bamboo. These are considered eco-friendly. Other clothing is made from human-made fibers or synthetic fabrics, such as polyester, nylon, rayon, and acrylic. These are manufactured with

New sustainable fabrics are being developed as the result of mounting concerns about the environment.

chemicals that may be toxic, having a potentially negative impact on our health. New sustainable fabrics are being developed as the result of mounting concerns about the environment.

One of these newer sustainable fabrics is Garmento denim, made from 100% cotton, post-consumer, recycled denim fabric that is cut into small pieces and mixed with a polymeric

methylene diphenyl (PMDI) (non-formaldehyde) adhesive.

Many apparel companies dump fabric scraps in landfills because it is less expensive than recycling. Zero waste is an alternative to existing techniques, as it leaves behind no waste when designing a garment or accessory in an effort to eliminate millions of tons of waste each year. One way to accomplish zero waste is to create a clothing pattern—with gussets, pockets, collars, and trims—that fits together like a puzzle. Another method is to use draping fabric, then tuck, sew, and layer, rather than cut any fabric at all. Zero waste procedures are catching on slowly in the industry, as the process involves retooling machinery, re-engineering a supply line, and basically making major changes to how things are done.



1–18 Retailers and manufacturers respond to consumer demand for more sustainable clothing choices.

Storefront in Stockholm, Sweden, with Recycled Clothing, March 2019. Photo © Tatiana Osipova/Shutterstock.

The Future of Fashion

The future of fashion relies on the creativity of the individuals who design and produce the items, the brands that sell them, the consumers who purchase their fashion, and the new and emerging technologies behind their innovations. Robots that sew and cut fabric, 3-D printers, algorithms that predict style trends, and smart mirrors in dressing rooms are just some of the technologies that are automating, personalizing, and speeding up almost every aspect of fashion.

Current Influences

From the world around us to those who create it, fashion and fashion trends are influenced by many different events, cultures, histories, and peoples. Some of the current trends in fashion include bindis from India, eyeliners from Egypt, pashmina from Nepal, denim jeans, the little black dress as the sexy uniform of the 1920s, and even mukluks from indigenous populations in North America. While most of these trends started as items of practicality, one cannot deny their staying power as fashion trends for the sake of art.

Technology

Change has always been a driving force in fashion. Technological advancements have impacted many twenty-first-century industries, and the fashion business is no exception. This may be the most disruptive of times since the industrial era of fashion, more than 100 years ago. Technological developments have impacted every stage in the creation of fashion.

There is an increased demand to compress turnaround times from concept to creation. Computerized pattern and grading systems, along with 3-D printers, have reduced turnaround times during the sampling process. Sophisticated computer applications in the design and production stages improve

communication and monitoring of the entire process. The 24/7 flow of information through new communication channels has increased consumer participation in the evolution of trends and has led to the democratizing of fashion. All of this advancement has come at a rapid speed, impacting every stage of development in the creation of fashion.

Putting It All Together: A Ubiquitous Fashion Item

There is one fashion item that embodies all of the topics in this chapter: jeans. The history of jeans is an American story, connecting the working class, innovative spirit, and an egalitarian attitude toward fashion.

Jeans History

When the seven-year-long California Gold Rush started in 1848, nearly 300,000 men went to the area in hopes of finding gold. Because they spent months camping in rough conditions, they needed very durable clothing. Jacob Davis (1831–1908) was a tailor from Nevada who went west to sell tents, horse blankets, and wagon covers. One of Davis's customers ordered a pair of sturdy pants. Davis made the pants from denim, which he had purchased from Levi Strauss & Co., a San Francisco dry goods business.

Made from natural cotton, denim dries quickly and absorbs moisture evenly. Jeans are strong, functional, affordable, and comfortable, and have been a popular item of clothing among cowboys, ranchers, miners, factory workers, lumberjacks, and laborers. As immigrants coming from Germany, Levi

Strauss and his brother-in-law David Stern patented the rivet design that went into their jeans in 1873.¹

Different styles of jeans have evolved since the original jeans were created. One interesting example occurred in the 1970s, when a traveling salesman's room containing his stock of jeans was flooded. In washing the jeans that had gotten soaked, he noticed that the jeans shrunk. He decided to sell preshrunk jeans so that customers knew how they were going to fit after washing.

From Work Pants to Casual Wear

These durable and comfortable items of clothing have been worn by women and men at all events and in all levels of society. Western women have been wearing jeans since the 1870s while working on farms and ranches. After an advertisement that appeared in *Vogue* magazine in the 1930s showing two society women in tight-fitting jeans, the popularity of the fabric and look soared, and the term known as “Western chic” was born. Gloria Vanderbilt, Ralph Lauren, and Jean Paul Gaultier added jeans to their clothing lines in the 1950s. By the 1970s, designer jeans were making their way through high-end retail shops. Calvin Klein marketed his jeans as refined sportswear. In the late 1990s, Gucci adorned jeans with feather trim and embroidery.

High Culture

Jeans have been accepted in high culture starting in the mid-1900s. First Lady Jacqueline Kennedy Onassis (1929–1994) was often seen in her white jeans in casual settings during the 1960s. Diana, Princess of Wales (1961–1997), wore jeans with a crisp white blouse on outings in the 1990s, and First Lady Michelle Obama wore skinny jeans to some events.



1–19 Women began wearing jeans for factory work during World War II, which helped popularize denim long after the war was over.

Alfred T. Palmer, *Women at Work on Bomber*, Douglas Aircraft Company, 1942. Transparency. Library of Congress Prints and Photographs Division, Washington, DC.



1–20 Jacqueline Kennedy Onassis in Greece, 1973.

© Keystone Pictures USA/ZUMAPRESS.com/Alamy Live News.

1–21 James Dean, 1955.
© A.F. Archive/Alamy Stock
Photo.



Popular Culture

After World War II (1939–1945), jeans became very popular with adolescent boys and girls. To look different from the boys, girls would roll up their jeans, and some would add a leather patch on their derrière. Movies and the actors in them had a large impact on style. Men started copying James Dean (1931–1955) in wearing blue jeans, T-shirts, and leather jackets. Indeed, film is often connected to the rise of the very notion of teenage culture in America. The trend was solidified by Marlon Brando (1924–2004), who wore jeans in *The Wild One* (1953), and Elvis Presley (1935–1977), who wore them when he performed as a young man. Marilyn Monroe (1926–1962) wore them in the movie *The Misfits* (1961), in which she played a woman who creates a business capturing wild horses with three unlikely partners.

Street Culture

In the 1960s, youth wore jeans as a political statement relating to the working class. It was also a time for young people to personalize their jeans by adding designs they created with embroidery or paint.

Currently, customization is not about making a political statement, but more in the form of “made to order” jeans that have a personal fit. Consumers have the ability to select fabric, use one’s own specific measurements, and add custom details.

1–22 Charles O’Rear, *Hitchhiker with His Dog, Tripper, on US 66*, 1972. National Archives at College Park.



Globalization

A trend that started in the 1990s embraces the worn look with holes created by sandblasting. As a result of this sandblasting technique, thousands of workers in the textile industry contracted silicosis. Bangladesh has more than 4,000 clothes-making factories, and many of the leading jeans companies use factories based there. Workers complain that their breathing is difficult and eyes are damaged as a result of working in these factories. Dozens of workers suffered from silicosis and, on record, forty-six died of the disease, though doctors suspect that there were many more unrecorded deaths.

Beginning in 2010, both Levi Strauss & Co. and H&M announced a ban on sandblasting. As a result of lobbying efforts, many other companies claimed they would do the same. While the effort has resulted in safer conditions for workers, these companies in the garment industry typically do not own the factories that make their clothes. The work is often subcontracted to smaller, less well-regulated companies, and the problem has continued.

Student Engagement

Have students track the footprint of a pair of jeans, from making the fabric, shipping it to manufacturers, cutting and sewing the clothing, shipping it to wholesalers, and shipping it to retailers. Students should note the use of chemical products, water consumption and pollution, energy consumption, solid waste disposal, and health and social issues.



1–23 Washing Jeans at the Garment Village in Keraniganj, Dhaka, Bangladesh, 2014.
Photo © Sk Hasan Ali/Shutterstock.

Notes

- 1 Dorner, J. (1974). *Fashion: The Changing Shape of Fashion Through the Years*. London: Octopus Books Limited; (1998). *The Fashion Book*. London: Phaidon Press Limited.

STUDIO ACTIVITY: Historic Paper Doll Lesson

Engage students in fashion design history with their own paper dolls and outfits. Students will research a particular culture and time period to design historically inspired outfits.

Objectives

- reflect on how different clothing is appropriate for different occasions
- research and interpret a particular time period and the clothing worn
- explain how and why they put different pieces of clothing together to create a look based on the assigned categories
- create a paper doll and design a series of outfits
- illustrate outfits that are designed and sized for a particular figure

Materials

- cardstock
- pencil and paper for sketches and plans
- drawing paper for project
- colored pencils
- pencil sharpeners
- scissors/craft knives
- erasers

Steps

Introduce students to the concept of paper dolls: what they are, how they work, and what you can do with them. Many will be familiar with paper dolls. If possible, have some on hand for students to play with. (If you can find historically dressed paper dolls, all the better!)

Research

Students will need to pick several different time periods and cultures to work with for this project. You might want to assign each student a time period if you want a diverse range of styles, or leave the choice to the students. Have students research their time periods. You can make up a worksheet or just give them some research topics. Have them ask the following questions:



1–24 High school student work. Monte W., *Paper Dolls*, 2017. Colored pencil. Stow-Munroe Falls High School.

- What major events happened during that era? How might these have had an effect on fashion of the time?
- What material is native to that area and how does that impact the local dress?
- What was the style for women? Men? Children?
- What were hair styles like? What were the popular colors?
- Were there any outrageous fashion trends?
- What were undergarments like? Were they extensive and full-body covering? Did they wear any?

Paper Doll

Have the students practice figure drawing. For this assignment each student will need one good figure for the paper doll. Once they have a figure they want to work with, remind them that the position of the doll will determine how the clothing is drawn. Any undergarments drawn onto the doll will need to be covered by each outfit. The doll should also wear shoes and have hair. These can be changed with each outfit, but the new shoes and hair will have to cover up the originals each time.

Once the figure is drawn, have students trace the figure (using a light table or a bright sunny window) onto a piece of tag or poster board. This will be the “tracer doll.” The tracer doll is used to determine the size of the clothing and what needs to be covered without destroying the paper doll. Have students trace the figure onto paper at least once for each outfit and once for the actual doll. The tracer is not the doll.

Students will need to draw their doll and color it in. The doll needs to be fully colored and a fully formed person with all of the appropriate parts. The outfits will just need the garments and anything that needs to be covered, but will not be a whole person.

Clothing Design

Have students make rough sketches of the outfits they plan to create. For a fashion class, the outfits should be their own creations based on what they have learned, not a reproduction of things they have seen. Encourage students to think creatively about how the entire look of the doll will work together, from hairstyle to shoes, clothing to accessories.

Once everything is designed, drawn, and colored, remind the students to add several tabs to attach each piece to the doll. At this point, the pieces can be cut out and added to the doll.

Present and Reflect

Encourage students to work together to display their finished dolls, such as by designing a runway show, fashion timeline, or characters in a story. Students can prepare formal or informal presentations about their time periods, new understandings about fashion and the fashion industry, and observations about designing outfits.