

1: Fashion - Wikipedia

Fashion trends come and go; meanwhile a society's values are established and evolving characteristic to their beliefs and culture. Fashion is just not an ambitious projected image of a.

Founder of Rise Gallery Fashion in the years preceding the French Revolution was characterized by great abundance, elaboration and intricacy in clothing designs. Iconic fashion figure, Marie Antoinette, embodies the decadence of the time. Getty Images Panniers, or side hoops that extended the width of a dress while keeping the front and back relatively flat, were worn at court with formal gowns at court. The fashion-forward shoes of the mid-18th century had high, curved heels and were made of fabric or leather, with separate shoe buckles. The shoe became known as the "Louis heel. LACMA Image Library Following the French Revolution, most did not want to be associated with the aristocracy or the decadence of the fashion previously worn by the aristocracy. Fashions took on simpler silhouettes. In the early 19th century, high-waisted dresses were in vogue. The empire dress has a fitted bodice ending just below the bust, giving a high-waisted appearance, and a gathered skirt which is long and loosely fitting but skims the body rather than being supported by voluminous petticoats. Getty Images The empire style began as part of Neoclassical fashion, inspired from styles seen in Greco-Roman art which showed women wearing loose fitting rectangular tunics known as Peplos which were belted under the bust, providing support for women and a cool, comfortable outfit suitable for the warm climate. UIG via Getty Images From the 1820s to the 1850s, dresses became slightly more structured with padded hems and firmer fabrics, such as twills and even taffeta. Sleeves began to grow fuller at the shoulder and high waists continued throughout this period but lowered slightly as the years went by. Still, the waistline remains high. Western fashions during the 1860s began to re-adopt 18th century elements such as full skirts and clearly visible corseting of the natural waist. By the 1870s, the silhouette of the time had almost fully transitioned from the Empire silhouette of the early 19th century to a silhouette that accentuated the fashionable feminine figure with its sloping shoulders, rounded bust, narrow waist and full hips. Victoria and Albert Museum Trends remained similar into the 1880s, characterized by a narrow, natural shoulder line following the exaggerated puffed sleeves and lower waistlines. The hoop skirt has also become associated with the American Civil War "southern belle. Getty Images Surprisingly, the 1890s also saw an emergence of alternative fashions known as the Artistic Dress movement. Artistic Dress rejected the highly structured and heavily trimmed Paris fashion of the day in favor of simplicity and beautiful materials. Women wore form-fitting boned bodices that reached below the hips to mold the body into the ideal shape. Emphasis of the skirt was placed on the rear. Getty Images During the late Victorian Era, various women reformers opposed the restrictions of the tight-lacing and boned bodice body-modifying garments in favor of more practical clothing. In 1869, the Rational Dress Society was founded with the purpose of opposing fashion that "deforms the figure, impedes the movements of the body, or in any way tends to injure the health. Pictured is a woman in her reform corset from about 1869. With changing attitudes about what was acceptable for women to do, such as bicycling and playing tennis, fashions were created around the activities. Metropolitan Museum of Art The early 20th century is characterized by tall, stiff collars, broad hats, and "health corset" that removed pressure from the abdomen and created an S-curve silhouette. Getty Images Huge, broad-brimmed hats were worn, trimmed with masses of feathers and occasionally complete stuffed birds or decorated with ribbons and artificial flowers. Library of Congress During the 1920s, fashion entered the modern era. It was the first time women first abandoned the more restricting fashions of past years and began to wear more comfortable clothes such as short skirts or trousers. The tubular dresses of the earlier part of the century had evolved into a similar silhouette that now sported shorter skirts with pleats, gathers, or slits to allow motion. Getty Images Lack of money during the Great Depression affected everyday clothes, but Hollywood was an escape from harsh realities. It was the golden age of Escapism and glamour, and that included the fashions on screen. Getty Images There were also major fashion innovations during the Great Depression. Getty Images Rationing during World War II meant that dresses became slimmer with just enough fabric for regular movement. Clothes took on a sharper, military-inspired look. Getty Images The idea of separates became popular as it

allowed women to mix and match different components while actually owning fewer items. Trends followed suit such as the high waisted trouser Katharine Hepburn made popular. Getty Images Following the war, fashion saw a resurgence of haute couture. I Love Lucy brought new attention to maternity wear. First Lady Jacqueline Kennedy was a style icon of the early s with her pillbox hats and geometric suits. Getty Images Fashion in the late s was just as revolutionary as the times. Mod and hippie chic reigned. Mod fashion meant flat shoes, sleek, almost androgynous lines. Pictured is queen of mod, Twiggy. Getty Images Representing the counter culture, hippie fashion was almost the opposite of mod. The emphasis of their style was on comfort and flow. Getty Images The s was the age of disco! The wrap dress, orginated by Diane Von Furstenberg, was a staple for the woman going to the office in the day and out at night. Platform shoes gave way to mules and ankle-strapped shoes, both reminiscent of the s, at the very end of the decade. Getty Images Fashion in the s rejected the non-materialist hippie values that had inspired much of the fashion in the s. People were earning more money, and bigger meant better. ABC via Getty Images Grunge brought a simple, unkempt grunge look to mainstream fashion in the s. The minimalist aesthetic contrasted to the more elaborate and flashy trends of the s. Getty Images A conversation with her granddaughter helped von Furstenberg discover what she really loves about her job.

2: BBC - Culture - When fashion and art collide

In this unit, we examine dress as it relates to culture and society to understand the meaning of dress in different places and over time. At the end of this unit, you will be able to: Define dress.

Digging deeper, we also look at issues ranging from brand, to sexuality and even the business of fashion itself. Dress is a basic fact of social life and this, according to anthropologists, is true of all known human cultures: To put it another way, no culture leaves the body unadorned but adds to, embellishes, enhances or decorates the body. Dress is the way in which individuals learn to live in their bodies and feel at home in them. Discovered at 17, Claudia shot to success almost immediately as the face of the highly publicised Guess? Jeans campaigns while making the label a globally recognised name. Working with the worlds leading photographers, designers, beauty and fragrance houses Claudia established herself as one of the first iconic supermodels to front major multi-million dollar brand campaigns for global corporations. Claudia has appeared numerous times on the covers of Vogue , Harpers Bazaar , Elle , Cosmopolitan and Time including appearances on the catwalk for leading fashion houses including Versace , Yves Saint Laurent , Dolce and Gabbana , Chanel and Valentino. Named as one of the most beautiful women in the world, her ability to appeal to a global audience has assured an internationally successful career spanning over 24 years and global recognition as a fashion and beauty icon. The demand for her endorsement and representation is as strong today as it has ever been. The collection is sold globally in key department stores and top end boutiques. Claudia is the Creative Director of the brand and the driving force behind its design. In she became the fashion editor of the Washington Post where she covered the news, trends and business of the international fashion industry. She also wrote a weekly culture column. In , she began covering Michelle Obama and the cultural and social shifts stirred by the first African American family in the White House. In , she joined Newsweek Daily Beast as special correspondent, style and culture. Reflections by Women Writers. Her First Year as First Lady. In , she won the Pulitzer Prize in criticism for her fashion coverage. She lives in Washington, DC. His vision of a vertically integrated, sweatshop-free company was realized in downtown Los Angeles in Offering garment workers the highest wages, health care and benefits in the industry, Charney presided over the fastest retail roll out in American history, buoyed by a workforce that produces over 1. With over 9, employees across the world, he remains integrally related to the daily direction of the company, designing, photographing and even testing many of the clothes himself. Since taking the company public in late , he has continued to be passionately interested in knowing the faces of all his employees. As part of the special acquisition, Charney allotted 2. It captures whether or not we choose to be on trend, but also addresses those people who have a belligerence towards fashion and are very stern in the announcing of their lack of interest in the subject. It says something about the power and reach of fashion that someone would respond to it in such a negative way. As soon as man emerged from the cave, clothes took on a social significance. Those things have always been wrapped up in fashion whether we consider the era of the French courts or even the emergence of hip-hop. I remember one of the most striking things about the period hip-hop emerged was the appropriation of so many of the garments of the WASPY class – turning them upside down and making them monuments to hip-hop. This group pushed its way into mainstream culture! One of my favourite campaign gestures is when the male candidate takes off his suit jacket, unbuttons his shirt-cuff and pushes up his sleeve. Another is an expression of how one wishes to be perceived in terms of non-sexual sense. They may want to be seen as a knight, a worker, an angry person, a carefree person, a serious person and so on. Some people want to reduce their status for whatever reason- a wealthy person may want to look like a hunter or a fisherman for example. A third dynamic of fashion is sexual perception. A person may want to be perceived as available or unavailable, they may wish to be perceived as mysteriously sexual. These three things synthesise together – shelter, status and expression. How does fashion relate to our sense of identity? As you mature this tends to fall away – you dress more for yourself, your style evolves and you understand what suits you. We are complex as individuals and fashion caters for all our needs so differently. How does fashion relate to wider culture? Yves Saint Laurent was inspired by the world of art – Mondrian – ballet and all those things. It was considered a

wildly inventive and interesting way of expressing style and design. In some ways I think this is great, as it makes for a more interesting view of fashion. Eight or nine years ago, Gaultier did a beautiful show that was inspired by the African diasporas. He drew inspiration from the African immigrants that he saw in Paris, but also picked up ideas from the women he saw walking around in Harlem—the Black Church, Caribbean and more. All these things got churned around in his head and came out in a really beautiful, noble way. The question is whether you are being respectful of it. I also wish more people would learn about fashion. Fashion can be so valuable—particularly to women—as it affords them so many choices to construct the public persona they wish to have. It really can allow them to determine how people respond to them in that first 15 seconds. If you understand that? We see how the characters dress, it allows the director to express something about the other person—about the protagonist. The manner in which politicians dress is very important. Fashion plays a role in politics! I was in one of my stores last night and there was a band getting ready. They needed an outfit for a show, and wanted to wear something different— they said everyone wears the same black t-shirt, and they wanted to make a statement. The music industry loves fashion. Musicians need to look good and express themselves, fashion allows them to achieve that. Even the manner in which professors dress is important. It inspired me to make my own as the manner in which he wore his was so interesting. He actually gave them to me last week! It was a symbolic gift. I was very touched and keep them in a safe place. Fashion is everywhere as everyone wears clothes. Osama bin Laden wore clothes and a first born baby wears clothes. How long does it take before we dress the young? Even in the most primitive cultures of Africa, they manage to cloth themselves. Not one culture I know of, even historically, was there no clothing. Fashion is the interplay of the necessary versus unnecessary, the need to protect ourselves versus the need to decorate ourselves. What is the relationship between aesthetics and beauty to fashion? In fact, the most interesting kinds of fashion are those ideas that really stray from our notions of classical beauty. Classical beauty is classic for a reason! When designers like Rick Owens express an interest in those aesthetics that make us uncomfortable, confuse us or surprise us— I think the questions they raise are provocative. They force us to really think about our culture, what we value and why. We all respond to beauty and what we understand to be beautiful. A male Hasidic Jew just wants to be perceived as wearing a black suit, very simple. Some people may want to dress in extremely sloppy fashion, almost un-beautiful. They are trying to make a statement by doing that. Some people just want to celebrate their personal beauty, the beauty of a textile or form. They may dress-up in silk or luxurious textiles, or even very common things. Even a simple t-shirt can be very beautiful at times. Garments can be beautiful in and of themselves, or how they lay on the human form. What is the role of brand in fashion? Brands register in your consciousness and give you an immediate understanding of what they [the brand] represent. Increasingly companies understand the importance of protecting their brand, preventing dilution and really defending what they have. What makes a great fashion brand? What is the relationship between sex, sexuality and fashion? Another school of thought states that fashion is a way of taking hold of your sexuality and presenting it in the manner of your choosing. Both of them are designing in , and both have such different ideas about women and the way that they want to be seen in terms of gender. You see this when you start talking about uniforms and even some of the things that Miuccia Prada has done. She has been very influenced by uniforms, and has a very complex relationship with fashion as someone with a long history in feminism. If you express sexuality without a sense of power and control, fashion enters very troubling waters. We decided to manufacture in the USA when everyone was going offshore. We decided to manufacture basics with no logos even though everyone was doing the opposite. We decided to use passenger airlines instead of ocean freight. You always have to think of ways of doing things that are new, or accept that you are doing things the best way. Companies also must maintain a long-view. I see it as a big problem that businesses nowadays want to see immediate profits.

3: A Brief History of Women's Fashion

At the female fashion show, Pejic was 'honored' to wear the most important piece - wedding dress. In this case Gaultier consciously plays with the fluidity of male and female principles and identities.

Models posing in corporate office wear. Consumers all have different needs and demands that have to be suited. Gender, age, income, and even profession can help a company better understand the needs of their customers. Her needs would differ greatly from a woman with children that just went off to college or a teen entering high school. Often consumers need to be told what they want. You cannot start with the technology and try to figure out where you are going to sell it". There are two research methods: Surveys are helpful tools; questions can be open-ended or closed-ended. A negative factor surveys and interviews present is that the answers can be biased, due to wording in the survey or on face-to-face interactions. Focus groups, about 8 to 12 people, can be beneficial because several points can be addressed in depth. However, there are drawbacks to this tactic, too. With such a small sample size, it is hard to know if the greater public would react the same way as the focus group. There is less of a bias because consumers are just performing their daily tasks, not necessarily realizing they are being observed. For example, observing the public by taking street style photos of people, the consumer did not get dressed in the morning knowing that would have their photo taken necessarily. They just wear what they would normally wear. Through observation patterns can be seen, helping trend forecasters know what their target market needs and wants. Media[edit] Latin dancers in their costumes. The woman is wearing backless dress with deep slits on its lower portion, while the man is wearing a shirt with top buttons open. Fashion breathes on media and medium. The media plays a significant role when it comes to fashion. For instance, an important part of fashion is fashion journalism. Editorial critique, guidelines, and commentary can be found on television and in magazines, newspapers, fashion websites, social networks, and fashion blogs. Through these media outlets readers and viewers all over the world can learn about fashion, making it very accessible. Talented illustrators drew exquisite fashion plates for the publications which covered the most recent developments in fashion and beauty. Perhaps the most famous of these magazines was La Gazette du Bon Ton , which was founded in by Lucien Vogel and regularly published until with the exception of the war years. Such fashion trends get popularised through media. Vogue , founded in the United States in , has been the longest-lasting and most successful of the hundreds of fashion magazines that have come and gone. Haute couture designers followed the trend by starting ready-to-wear and perfume lines which are heavily advertised in the magazines and now dwarf their original couture businesses. A recent development within fashion print media is the rise of text-based and critical magazines which aim to prove that fashion is not superficial, by creating a dialogue between fashion academia and the industry. Examples of this trend are: Fashion Theory and Vestoj Television coverage began in the s with small fashion features. In the s and s, fashion segments on various entertainment shows became more frequent, and by the s, dedicated fashion shows such as Fashion Television started to appear. FashionTV was the pioneer in this undertaking and has since grown to become the leader in both Fashion Television and new media channels. Vogue specified Chiara Ferragni as "blogger of the moment" due to the rises of followers through her Fashion Blog, that became popular. Specific fashion brands have been featured in film, not only as product placement opportunities, but as bespoke items that have subsequently led to trends in fashion. This is evident not only from television shows directly spotlighting the fashion industry, but also movies, events and music videos which showcase fashion statements as well as promote specific brands through product placements. Social media is changing the way practitioners deliver messages, [13] as they are concerned with the media, and also customer relationship building. Anthropological perspective[edit] Anthropology, the study of culture and human societies, studies fashion by asking why certain styles are deemed socially appropriate and others are not. A certain way is chosen and that becomes the fashion as defined by a certain people as a whole, so if a particular style has a meaning in an already occurring set of beliefs that style will become fashion. Through the capitalization and commoditisation of clothing, accessories, and shoes, etc. Anti-fashion is fixed and changes little over time. Anti-fashion is different depending on the cultural or social group one is associated

with or where one lives, but within that group or locality the style changes little. Fashion is the exact opposite of anti-fashion. Fashion changes very quickly and is not affiliated with one group or area of the world but is spread out throughout the world wherever people can communicate easily with each other. In the Dior gown the length, cut, fabric, and embroidery of the gown change from season to season. Anti-fashion is concerned with maintaining the status quo while fashion is concerned with social mobility. Time is expressed in terms of continuity in anti-fashion and as change in fashion. Fashion has changing modes of adornment while anti-fashion has fixed modes of adornment. Indigenous and peasant modes of adornment are an example of anti-fashion. Change in fashion is part of the larger system and is structured to be a deliberate change in style. People work long hours in one area of the globe to produce things that people in another part of the globe are anxious to consume. An example of this is the chain of production and consumption of Nike shoes, which are produced in Taiwan and then purchased in North America. At the production end, there is nation-building a hard working ideology that leads people to produce and entices people to consume with a vast amount of goods for the offering[clarification needed]. Commodities are no longer just utilitarian but are fashionable, be they running shoes or sweat suits. The ikat textiles of the Ngada area of eastern Indonesia are changing because of modernization and development. Traditionally, in the Ngada area there was no idea similar to that of the Western idea of fashion, but anti-fashion in the form of traditional textiles and ways to adorn oneself were widely popular. Textiles in Indonesia have played many roles for the local people. People expressed their ethnic identity and social hierarchy through textiles. Because some Indonesians bartered ikat textiles for food, the textiles constituted economic goods, and as some textile design motifs had spiritual religious meanings, textiles were also a way to communicate religious messages. In the past, women produced the textiles either for home consumption or to trade with others. Today, this has changed as most textiles are not being produced at home. Western goods are considered modern and are valued more than traditional goods, including the sarong, which retain a lingering association with colonialism. Now, sarongs are used only for rituals and ceremonial occasions, whereas western clothes are worn to church or government offices. Civil servants working in urban areas are more likely than peasants to make the distinction between western and traditional clothes. In textile-producing areas the growing of cotton and production of naturally colored thread became obsolete. Traditional motifs on textiles are no longer considered the property of a certain social class or age group. Wives of government officials are promoting the use of traditional textiles in the form of western garments such as skirts, vests and blouses. This trend is also being followed by the general populace, and whoever can afford to hire a tailor is doing so to stitch traditional ikat textiles into western clothes. Thus, traditional textiles are now fashion goods and are no longer confined to the black, white and brown colour palette but come in array of colours. Traditional textiles are also being used in interior decorations and to make handbags, wallets and other accessories, which are considered fashionable by civil servants and their families. There is also a booming tourist trade in the eastern Indonesian city of Kupang where international as well as domestic tourists are eager to purchase traditionally printed western goods. Robert Glariston, an intellectual property expert, mentioned in a fashion seminar held in LA[which? We often have to draw the line between designers being inspired by a design and those outright stealing it in different places. For the past few years, WGSN has been a dominant source of fashion news and forecasts in encouraging fashion brands worldwide to be inspired by one another. Intellectual property rules that interfere with this process of trend-making would, in this view, be counter-productive. On the other hand, it is often argued that the blatant theft of new ideas, unique designs, and design details by larger companies is what often contributes to the failure of many smaller or independent design companies. Since fakes are distinguishable by their poorer quality, there is still a demand for luxury goods, and as only a trademark or logo can be copyrighted, many fashion brands make this one of the most visible aspects of the garment or accessory. In , the World Intellectual Property Organization WIPO held a conference calling for stricter intellectual property enforcement within the fashion industry to better protect small and medium businesses and promote competitiveness within the textile and clothing industries.

4: Is fashion harmful to society? | www.enganchecubano.com

Fashion plays a major role in our society. Suppose you stand in any line waiting to check out and the covers of magazines exude fashion. Designers have movie stars wearing what they decide the season should call for.

Cultural Calendar When fashion and art collide Artists and couturiers have had an uneasy relationship — yet art continues to be seen on the catwalks, writes Kelly Grovier. By Kelly Grovier 13 October Sometimes a lobster is just a lobster. In , however, the crustacean became an intriguing case study in the complicated relationship between art and fashion. The gown, which featured a print of an oversized lobster his idea that dangled down from the waist, clawed its way into cultural consciousness when the American socialite Wallis Simpson wore it for a photoshoot in Vogue magazine. View image of Credit: But they likely would have known that the symbolism was far from innocent. What motivates artists is the desire to create an object or image that is timeless — a work that transcends trend. Designers, on the other hand, rely for their very livelihood on the mutability of taste. By definition, their work is seasonal, if not disposable, and depends upon the constant flux of what is considered fashionable. Any attempt to wed art with fashion is arguably destined to trigger tensions between the craving for permanence and the need for transience. Monetising meaning Sometimes that collision of sensibility is comical. Sometimes it is confrontational. Alamy Mondrian believed that through his art he could help the world free itself from a growing dependence on disposable material objects. Living as a kind of secular monk whose only indulgence was jazz music, Mondrian inhabited a series of austere one-room studio-flats that resembled the spare serenity of his paintings. Within the tight perimeters of these quadrate cells Mondrian squeezed the primary colours of his ascetic existence: Through his painting he hoped to awaken a sensitivity to the underlying patterns of being. He was especially drawn to the conviction that there are spiritual laws that underpin our existence and that these higher rhythms are in conflict with the crass commercialism and political conflicts in which the world finds itself endlessly embroiled. Through his art, Mondrian hoped to draw focus away from the distractions of the fleeting material world to the permanence of the soul. Reeling from the collapse of two love affairs in Paris, Picasso was desperate for a change of scene and relocated to Rome in the latter stages of World War One. The bold and boxy costumes that Picasso contributed to the production are a jumble of urban structures, like skylines sprouting legs. While he was rubbing shoulders with playwrights and dancers, his co-founder of Cubism, George Braque, was having his skull trepanned to alleviate the pain of the serious head injury he had suffered fighting for the French Army in the war. Must the marriage of art and design always involve such friction? Often the symbiosis is more confounding than invigorating, particularly when the designer merely invokes the essence of an unwitting old master. How that debt actually obtains in the look of the designs themselves is rather less clear. It makes you look a little closer. Getty Perhaps it says something about the shifting priorities of contemporary art that the collaboration between painters and sculptors working today with leading designers does not seem as inherently fraught as in early eras. As contemporary art has gradually embraced ephemerality and the perishability of culture as an aesthetic element, finding common ground with the endless turnover of catwalk merchandise has become less compromising. The partnership between the late fashion guru Alexander McQueen and the British artist Damien Hirst, for whom grotesque shapes of death including pickled sharks are recurring motifs, remind us that however impeccably dressed the Virgin Mary may be in Medieval altarpieces, there is always a skull lolling at her feet, troubling the scene. If you liked this story, sign up for the weekly bbc.

5: s Fashion History: Social Context of Style

Dress is a basic fact of social life and this, according to anthropologists, is true of all known human cultures: all people 'dress' the body in some way, be it through clothing, tattooing, cosmetics or other forms of body painting.

Cultural Influences On Trend Forecasting For everyone who works in the fashion business it is important to be able to recognize and to foresee social and cultural movements, in order to understand the fashion environment and to be able to operate in the direction in which the fashion industry will move. Being able to anticipate what will happen in the next future is what puts a fashion designer, a retailer or a fashion buyer in the position to make better decisions in their work. And in this, fashion is not at all an isolated industry but is connected to the rest of our life. Fashion reaches beyond clothing and into the way we choose to live our lives. Lifestyle is how we communicate, how we travel, how we decorate our homes, how we eat and how we dress. Lifestyle and trends are strongly influenced by social-cultural changes, such as modernization, technological innovation and also by artistic movements. Trend analysis looks at the interaction of shifts in fashion, consumer lifestyle and culture and is a framework for understanding and interpreting fashion changes. It is important to realize is, that trends are made by people, who on different levels get involved with different artistic environments. In order to understand a fashion trend, we need to be aware of what will surround us in terms of our social-cultural way of living. The development of new trends usually involves three main sources, which influence our cultural live and lifestyle. These three main sources are high culture, pop culture and low culture. High culture refers to elite activities such as visual art like painting and sculpture, other forms of art, such as music and auditory art, but also applied art like photography, architecture and design. Art is a product of human activity, made with the intention of stimulating the human senses, as well as the human mind by transmitting emotions or ideas. In terms of fashion inspiration, these emotions and ideas can later on undergo a further process and lead to new forms of inspirations and concepts, in the case of a designer; it can bring him to a collection idea. That means, that by observing contemporary art, we may get information about what influences designers and upcoming fashion trends. As an example of how art influences fashion can be found in the Louis Vuitton collaboration with several contemporary artists, like Stephen Sprouse or Takeshi Murakami, who in the past had embellished their famous Louis Vuitton Monogram bags. Popular culture, or pop culture, is a cultural section, which is followed, understood and appreciated by a larger audience. This culture is seen as a commercial culture, mass-produced for mass consumption. Everybody wanted to dress like the protagonists of these serials. In the last years mass media has increased the exposure and power of celebrities. The celebrity culture has and always will have an influence on society as they are constantly in the media. Celebrities are a kind of role models; their looks are studied and copied by a lot of people, which makes them very interesting to fashion companies who try to place their products on them. Fashion brands want to use the glam of Hollywood actresses to project that glam on their products and at the same time to show that luxury is doing well during this economic crisis. The third culture level is the low culture or subculture. Subculture includes local street movements like graffiti, Hip Hop or other groups outside the mainstream. The influence of subculture to fashion can be clearly seen in surf and skateboard culture from the 70ties to present day. The spirit of the skateboard and Graffiti movement had greatly affected the whole world of sports- and street wear until today. It may be difficult to recognize certain styles as subcultures because their look is quickly particularly clothing and music adopted by mass culture for commercial purposes. Like the Japanese Harajuko girls for example, who are teenager girls, originally from the Harajuko district in Tokyo, who dress in a specific way. Some of these girls have been hired as backup dancers by American singer Gwen Stefani, who named her world tour and her clothing line after them. A subculture has become fashionable and was adopted by the fashion market. To observe the street is of equivalent importance than to keep updated with fine arts and as well the pop culture. None of these three cultures lives in isolation and each may influence the development of the other and equally they influence the fashion environment development of trends.

6: Helen Rose – Mistress of Chiffon | Colette Blog

It all started when the Spanish surrealist, Salvador Dalí, and the legendary Italian fashion designer, Elsa Schiaparelli, teamed up to create a silk summer evening dress.

Her interests lie in social and cultural aspects of contemporary art production and she especially enjoys writing about street and urban art. Likes to knit, play adventure video games and host quiz nights at a local bar. Ever since pop art emerged in the fifties, it has been going hand in hand with the fashion industry. Rebelling against elitist values and self-reflexive expressionist movement, pop art embraced mundane living experiences, introducing aspects of mass culture and bringing art closer to the new generation of Americans who were starting to experience all benefits of the consumer paradise in the welfare state of post-war America. Pop art employed familiar mass culture imagery from advertisements to other banal objects, wrapping it into sensational and bold color combinations. All these qualities pop art shared with consumerist culture and fashion industry as one of its main features. Pop artist introduced a bright palette of colors and print definition form, which were used as the inspiration by many designers at that time and onwards. Philip Colbert – Venus In Sequins dress collection inspired by various iconic works of art Andy Warhol and the Paper Dress Craze Andy Warhol is probably the first major pop art icon to become the influential figure in the fashion world. He started his career as a fashion illustrator, working for the magazines like Glamour, Mademoiselle, and even Vogue. He was also one of the first artists to turn his art into fashion items. Just like pop art was turning towards mass culture in the fifties and sixties, high fashion as the thing of elites was challenged once the fashion industry with mass produced items entered the scene. In the sixties, Warhol started to print his art designs on the paper dresses which were at the time becoming a novelty. These garments captured the very essence of the consumerist lifestyle as they tackled the idea of disposability of consumer goods. During the sixties pop art-inspired paper dresses became the mainstream garment kicking off a craze in the fashion world and even now when they have completely disappeared from the market they continue to inspire contemporary fashion designers. However, because of its nature rooted in celebration of consumerist goods, vibrant and catchy patterns and the ability to speak the universal language, free of fine art elitism, pop art was destined to become the most referred art movement in the fashion industry. This marriage between pop art and fashion industry started to develop in the sixties not to be disturbed ever since. Once again, the social context of the decade decided the future of this particular connection. During the war and the time of austerity, clothes were more practical and unified in their design. Post-war prosperity changed that and new fashion items became more diverse. At the same time, pop art was gaining popularity among the mainstream audiences and designers saw this new movement as a potential source of inspiration. For example, Yves Saint Laurent was among the first designers to turn a work of art into a dress design and to fully explore pop art in his collections. Not by chance, Andy Warhol also portrayed him in one of his four-panel silkscreens. The same can be said for Roy Lichtenstein whose work is a never-ending source of inspiration for designers and brands alike. A good example might be the leading Japanese contemporary artist Takashi Murakami who has collaborated with numerous brands and individuals in the recent times. This year his vibrant pop art designs became part of Vans special collection of slip-on footwear presented at Paris Fashion Week. Murakami also collaborated with Marc Jacobs while he was a creative director for Louis Vuitton. There are numerous examples of collaborations between artist and fashion industry and even the contemporary superstars like Damien Hirst and Jeff Koons are not strangers to the world of fashion. In the world of mass consumption, pop art still thrives on those cultural values that have led to its origin. There are even those who now believe that pop art fashion should be proclaimed a movement in its own right. Whether they rely on the pop art ideas or borrow inspiration directly from pop art imagery, contemporary designers continue to return to this art movement. In recent years, we also saw an emergence of graffiti-inspired garments, but will street art become the new pop art and beat the organic connection this art movement has built with the fashion industry is yet to be seen in the upcoming years. Design, Culture, Fashion This spectacular volume is a true must-have for all those in love with Pop art and everything it touched on the way to becoming the defining art movement of its

era and beyond. All images used for illustrative purposes only. Never miss a story again.

7: INTO THE FASHION: Cultural Influences On Trend Forecasting

Pieces To Look For. Anne Fogarty's strapless evening dress with gold embroidered netting was designed for an inch waist to fit the '50s-era idea of femininity. Gold makes an appearance again in Vicky Tiel's mini dress from , which allows for a inch waist and is made from metallic/acrylic twill lame.

From Victorian Fashion plate: Clothing styles were dictated by propriety, and stylish garments were a sign of respectability. The copious amounts of fabric used in the creation of Victorian skirts usually meant that most women owned few outfits. Detachable collars and cuffs enabled a woman to change the look of a garment for a bit of variety. Of course, wealthier women owned more garments made of finer fabrics using more material and embellishments. In those days, women lived at the largess of men - first their fathers or guardians, then their husbands. Employment opportunities were limited to teaching young girls, being a governess, domestic servitude, and later to factory or mill work. Of course, rural women had plenty of work if they lived on a farm. Some women earned money from cottage industries but the the Industrial Revolution put an end to enterprises such as spinning yarn and making lace at home. The Industrial Revolution created new wealth for investors, industrialists, and merchants and introduced a new middle class who, proud of their status, displayed their wealth with great ostentation. Women wore their status in fabric and lots of it from the mid century hoop skirts to the later bustle in the beautiful dresses and styles of the Victorian period. The Industrial Revolution created a new urbanization as towns and cities filled with workers for the new mills and factories where women worked long hours in grim, dirty, and often dangerous conditions. Large Gignot sleeves suddenly slimmed and a seam line dropped the shoulder of dresses. A tight fitting bodice was boned and slanted to emphasize the waist. Cartridge pleats at the waist created volume in the skirt without adding bulk to the waist. Women of a higher social class were expected to be demure and indolent as reflected by the restrictive dropped shoulder lines and corsets. Dresses in soft colors could be refreshed with detachable white collars and cuffs. In the s, extra flounces were added to skirts and women wore a short over-skirt in day dressing. Skirts widened as the hourglass silhouette became the popular look, and women took to wearing layers of petticoats. Bodices took on a V shape and the shoulder dropped more. Evening wear exposed the shoulders and neckline and corsets lost their shoulder straps. Sleeves of ball gowns were usually short. Although women wore what we call dresses, many of these costumes were actually a separate bodice and skirt. Three quarter length sleeves lasted through most of the Victorian period and some sleeves began to sprout bell shaped ruffles. For most of the 19th century, bonnets were the headgear of choice, in styles that varied from plain to heavily ornamented. In the s, ringlets of curls hung on either side of the head. In the s, women drew up the side hair but let it hang in long, loose curls in back. Crimping became popular in the early s. Throughout the Victorian period, women wore false hair pieces and extensions as well as artificial flowers such as velvet pansies and roses, false leaves, and beaded butterflies often combined into intricate and beautiful headpieces. Make up was mostly worn by theater people. The look for women in Victorian days was very pale skin occasionally highlighted with a smidge of rouge on the cheeks. The Victorian Corset A corset is an undergarment set with strips of whalebone actually whale baleen , later replaced by steel. Though criticized as unhealthy, and certainly uncomfortable, corsets were a fashion staple throughout the 19th century granting women social status, respectability, and the idealized figure of youth. Critics, including some health professionals, believed that corsets caused cancer, anemia, birth defects, miscarriages, and damage to internal organs. The tight restriction of the body did deplete lung capacity and caused fainting. The popular concept of an obsession with a tiny waist is probably exaggerated. Late Victorian corset Source Ruffled skirts in Source Mid-Victorian Crinolines and Hoop Skirts In the s, the dome shaped skirt switched to tapered skirts that flared at the waist. The new hour glass figure grew to exaggerated proportions. Layers of petticoats were suddenly not enough and the crinoline was introduced to add volume to skirts. Crinoline was a heavy, stiff fabric made of woven horsehair that was expensive, and impossible to clean. In the s, a cage like affair replaced the multi-layered petticoats. Called hoop-skirts, cage crinolines, or cages, they were light weight, economical and more comfortable than the heavy crinolines. Cage crinolines which produced the huge, voluminous skirts so often associated with

mid-century Victorian fashion, were made of flexible sprung steel rings suspended from fabric tape. The look was so popular and economical that lower middle class women, maids, and factory girls sported the style. Cheaper hoop skirts included a dozen hoops while the high priced variety featured 20 - 40 hoops for a smoother line. The hoop industry grew large and two New York factories produced 3, to 4, hoop cages a day, employing thousands of workers. Early versions of hoop skirts reached the floor, but hemlines rose in the s. Sleeves were often tight at the top, opening at the bottom in a bell-like shape. Previously, clothing was hand sewn using natural dyes. Other new developments included the introduction of the sized paper pattern as well as machines that could slice several pattern pieces at once. Clothing could now be produced quickly and cheaply. Worth became so influential that he is known as the Father of Haute Couture high fashion. In , Worth introduced an over-skirt that was lifted and held back by buttons and tabs. By , the over-skirt was drawn back and looped, creating fullness and drapery at the rear. Meanwhile, certain fashion mavens felt that the over ornamentation had gone too far. The New Princess Line was a simple form of dress, cut in one piece of joined panels, fitted from shoulder to hem. The Gabriel Princess dress produced a slim silhouette in plain or muted colors with a small white collar and a full, though greatly diminished skirt. The Bloomer Costume, named after feminist Amelia Bloomer, featured a full, short skirt worn over wide trousers for ease of movement. The style did not go over and was often ridiculed in the press. Followers of the Aesthetic movement despised the Industrial Revolution, exaggerated fashions, and the use of the new synthetic dyes that produced sometimes lurid colors, and weird color combinations. These intellectuals, artists, and literary folk longed for a simpler life and the costumes that reflected the life-style. Garments were loose and unstructured, used soft colors created with natural dyes, embellished by hand embroidery featuring motifs drawn from nature. Used in the late s when swagged up skirts emphasized the rear of a costume, they eventually became the prime focus of fashion. By the later s, rear pads were called bustles. The ideal female form featured narrow, slope shoulders, wide hips, and a tiny waist. Held on with a buckled waistband, the bustle was a rectangular or crescent shaped pad made of horse hair or down filled woven wire mesh. In , ball gowns featured trains and by , trains showed up in day dresses. Trains were a short lived style, however, as they quickly became soiled dragging along city streets. The bustle came back in a big way in the s creating a huge, shelf like protrusion at the rear. But the ludicrous style fell out of favor and by , was greatly reduced in size. The s saw some fullness at the rear, but the bustle was on its way out. The stiff, corset like garment dipped down in front and back and eventually reached the upper thighs. Queen Victoria died in , but changes come gradually and the eras over-laped. Were hoops worn under skirts in ? Hoops and crinolines are worn to create an hourglass figure. The style has come and gone over the centuries from the Wheel Farthingale to the New Look of the late s to the early s. Edwardian dresses did not feature hoops.

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The company, Authentic Paris Patterns offered these attractive fashion designs for dresses made with chiffon. 1) This combination of plain and printed fabrics with cap sleeves, a rounded neckline, diagonal seams, and the note of ruffle at the side made this dress both fun and dressy.

How Society Changed Fashion The context of s fashion history was about bringing style into the modern world with simple dresses, short hairstyles, and close fitted hats. The rapid changes in fashion reflect the rapid changes in society. The end of World War One, the growing economy, the rise of the middle class, and the urbanization of America were signals that the world was changing. People wanted to change with the times. Changing with the times is often first seen in what people wear. Women wanted the ability to express themselves. The Jazz Age ushered in the famous fashion and music that has come to symbolize the entire era in history. That young Lieutenant was F. The couple would go on to define the "flapper" generation with their lifestyle, fashion and attitudes. Scott would be the "Flapper King" and Zelda was his "Queen". From the flapper dresses to the cloche hats, the fashions define the era. Not only did s fashions look totally different the young women wearing them acted "different. Nor was it uncommon for her to assert herself, speak her mind, vote, or work at a job. In the Twenties, the new sounds of jazz reflected the new styles in fashion. Skirts moved with the rhythm of society, bobbed hair was covered in mystery by the close-fitted cloche hat, and inexpensive designer jewelry adorned the young women who became the icons of the era. Fashion For "Regular" Folk Fashion was at a turning point: For too long haute couture high fashion could only be found on the ladies of the upper crust, walking around with their noses in the air. Discovering a way to make a living, and perhaps if luck was on her side, to become a celebrity. These were, after all, the "New Women. And one of the easiest ways for a woman to assert her choices in society was to choose what she wanted to wear. The old Victorian fashions would not work in this new world. While Victorian fashions emphasized opulence and "largeness", s fashions stressed slenderness, mobility, and grace. Fashion had been stripped to its core at the urging of a receptive consumer.

Fashion also is an important means of social control. It determines our speech, opinion, belief, recreation, dress, music art and literature. We shall briefly study its most salient features and the role that it plays in society. Herbert Spencer regarded fashion as a leveller of custom Gabriel Trade.

The question is important as we find people often victims of fashion. Fashion promises no utility; it makes no appeal to reason and being a fugitive and transitory deviation has little effect on the major trends of social change yet it has a strong hold over the people. Fashion satisfies two strong demands of social man- the demand for novelty and the demand for conformity. It turns the desire for novelty into social practice and makes novelty the right and proper thing for the group. It is human nature to aspire for distinction. Man does not love by security alone. He yearns for something new for variety and novelty. Fashion satisfies this desire and also succeeds in accommodating this desire to the rule of conformity. Thus fashion satisfies some important desires of man whose satisfaction is necessary for his living in society. Advantages and Disadvantages of Fashion Fashion facilitates social change by providing a transitional stage from one custom to another. It tends to modify the rigidity of custom and the belief in its importance. It prepares the mind for a change so that people may not feel a jerk on changing to customs. Maclver writes, "Fashion plays at the surface where resistance is least responding to the social whim of the moment, discovers on this level a compensation for the restraints of custom and habit and routine of life. Through its passing conformities it helps to bridge the greater transitions of the process of social change. Fashion radiates generally from the higher class people the so called prestige owning people. Some film star or a leader sets in motion a new style in dress or recreation which is later picked up by other people. This enhances the prestige of the upper classes and those imitating them. Novelty and Conformity Though fashion plays a role in the dynamic interplay of class relations though it satisfies simultaneously the contrary desires for novelty and for conformity, though it introduces a common pattern into the area of indifference and has a special significance in the extensive range of a diversified democratic civilization, yet it is always an item in the cost of living. Some fashions such as polo playing or frequenting night clubs or visiting resorts are limited to those who can afford their expenses. People sometimes engage in expenditure unwarranted by their means. When its control passes beyond the superficialities of life it usurps the place of morals and offers a poor substitute for the more established conventions.

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