

Fashion & Textiles

2015



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Fashion & Textiles 2015

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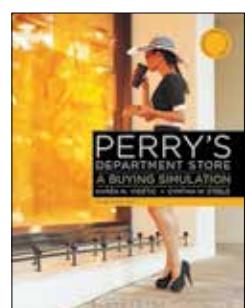
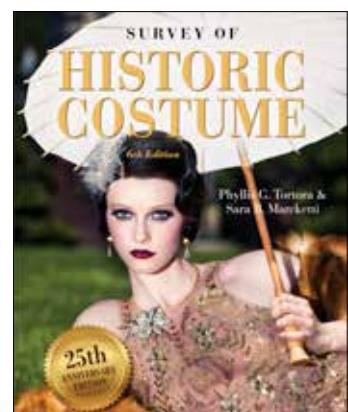


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Introduction to Fashion and Fashion Careers

Key Concepts for the Fashion Industry

Andrew Reilly

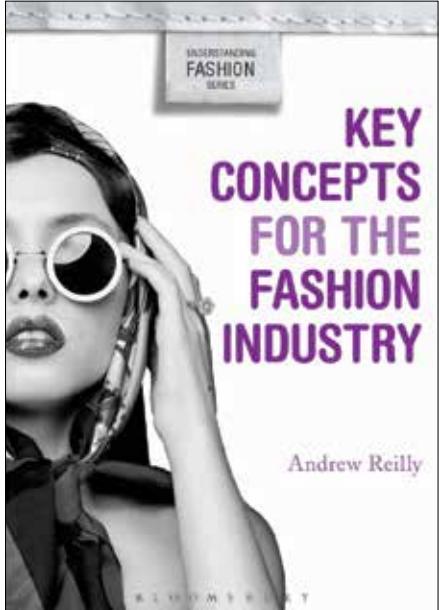
Accessibly written and logically structured, this study provides a concise introduction to fashion theories for all foundation level students, covering cultural, social and individual influences on fashion and how the fashion system works. *Key Concepts for the Fashion Industry* offers clear, practical examples and international case studies, making complex theory easy to digest.

Andrew Reilly is Associate Professor of Apparel Product Design and Merchandising at the University of Hawaii, Manoa, USA.

UK August 2014
US October 2014

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Textbook



Students

Contains discussion questions, activities and further reading

Contents

1. Overview
2. The Fashion System
3. Cultural Influence on Fashion
4. Social Influence on Fashion
5. Individual Influence on Fashion
6. Conclusion

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BOXED CASE 3.2: ETHICS FOCUS: THE DIAMOND MONOPOLY

People think it's important to look good and to impress others. They want to look good in one respect only – they fetch high fees per carat. However, in reality, diamonds are made of carbon, one of the most plentiful elements on earth – and the myth of their rarity has led to a diamond monopoly. In the 1870s business man Cecil Rhodes began buying tracts of land in presenter-day South Africa and started mining diamonds. He also bought up all the diamond mines in Europe. In 1908 he founded De Beers, which controlled the world's supply of diamonds and the flow of diamonds onto the market. Their practice involved quantity competition: buying competitive diamond mines to shut them down, stocking diamonds, and refusing to sell diamonds below a certain price. This strategy worked well until the 1940s when the diamond monopoly ended in the early 20th century. When conflict diamonds (diamonds mined to fund wars) became a problem in the 1990s, De Beers responded by becoming the world's largest diamond producer. De Beers remains one of the largest and most profitable diamond suppliers in the world.

De Beers' practices, by restricting what diamond supplies and designs can purchase diamonds, created an artificial scarcity. Because they marketed diamonds as symbols of status and wealth, De Beers' marketing strategy was to make diamonds desirable for people as a result. Diamonds were used as conspicuous consumption. Their status as symbols of status and wealth were used to project an image of wealth and class. Consequently, consumers were told all that could buy these amounts for shiny bits of hardwired carbon.

Key Terms

- Bandwagon effect
- Close and tight
- Conspicuous behavior
- Conspicuous consumption
- Fads
- Hype
- Initiation/differentiation
- Inconspicuous consumption
- Status
- Style down
- Status quo
- Sumptuary laws
- Wealth effect

Discussion questions

1. If people like to possess exclusive or rare items why do we know brands offer limited edition products? What does this tell us about conspicuous consumption?
2. Identify a product you once had that have become fashionable. Is it S-T-O-R-E item or something else?
3. Do you feel pressure to buy things that other people have? Why do you think some become fashionable while others don't?
4. Compare the ways different cultures express their social organization. Is there a difference between those coded gender, race, age and attractiveness as other instants of social organization. It was also suggested that fame, notoriety, sexual orientation, ethnicity, skin color/tone, and power are possibly determinants in social status. Are there any forms of social representation that you would add?

Learning activities

1. Forming sets in fashion magazines and categorize them according to one of the three consumption theories discussed.
2. Discuss the influence of fashion on your life. Interview a friend or family member. Ask him or her to comment on it. Who wears off? Where do they wear off? Why do they wear off? Is it considered low class? Is it traditional? Organize their responses by theme. Do the themes fit with anything discussed in this chapter?
3. Find out what you can observe people, like a coffee shop or a beach in a park. As people walk by, analyze their mode of dress. How many status or rare items do you see? How many of these items are truly rare and how many are from human/cultural/keepsake origin? Write to relate to social organization.

Summary

At the social level, fashion is influenced by factors and traits that include and exclude people based on their manner of dress. One of the first theories to explain fashion changes is the Tieck-Davis theory was based on social structure; a number of theories since have been developed. In the 19th century, the Tieck-Davis theory was based on social structure; in the 20th century, the direction of fashion influenced by styles originating in the street and working their way through higher echelons of society. While other theories have focused on the influence of fashion on culture, others have focused on the influence of culture on fashion. The Confédération Française is a source of contemporary dress seen as it is racial whereas others view it as a heritage and is featured in the media. The fashion industry has been influenced by the media. For example, the movie 'The Devil Wears Prada' inspired book 'Arch of Chiffon' to reveal a man's role with hoodie in the fashion industry. The fashion industry has been influenced by the media. For example, the movie 'The Devil Wears Prada' inspired book 'Arch of Chiffon' to reveal a man's role with hoodie in the fashion industry. The fashion industry has been influenced by the media. For example, the movie 'The Devil Wears Prada' inspired book 'Arch of Chiffon' to reveal a man's role with hoodie in the fashion industry.

BOXED CASE 3.3: CLASSICS HAVE FASHIONABLE DETAILS TOO

As far as I'm concerned, if you need to find fashion, it's different from fast and classic, and under the hood, there's nothing wrong with that. There's nothing wrong with being a fast fashion company to them. The little black dress is considered a classic of fashion. It's simple, elegant, and it can be dressed up or down depending on the accessories. It's a timeless piece. The trench coat is also considered a classic, with Thomas Burberry creating innovation in the late 1800s. The trench coat is a classic because it's a classic silhouette. The classic colors, fabrications, hem lengths, sleeve style, and buttons have changed to align with current trends. The classic silhouette is still the same. The classic details have changed. For example, the cuffs, arm, belt, and pocket, or remastered sleeve band. Thus, although the classic silhouette is timeless, the classic details are not. The classic details are the changes that take the influence of fashion.

BOXED CASE 6.2: CLASSICS HAVE FASHIONABLE DETAILS TOO

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Figure 6.3 Converse shoes, considered a classic, after having fashion details added. Figure 6.4 Denim from three trench coats show the influence of fashion on classic items of dress. Trench coats courtesy of Zara.

Introduction to Fashion and Fashion Careers

Guide to Fashion Entrepreneurship

The Plan, the Product, the Process

Melissa G. Carr and Lisa Hopkins Newell

Ideal for students and fashion professionals seeking information on how to develop, market, and sell their own product lines as independent labels or brands, readers will expand their knowledge of the ready-to-wear process in order to successfully identify market opportunities, execute product differentiation and market a new product/brand in the retail environment.

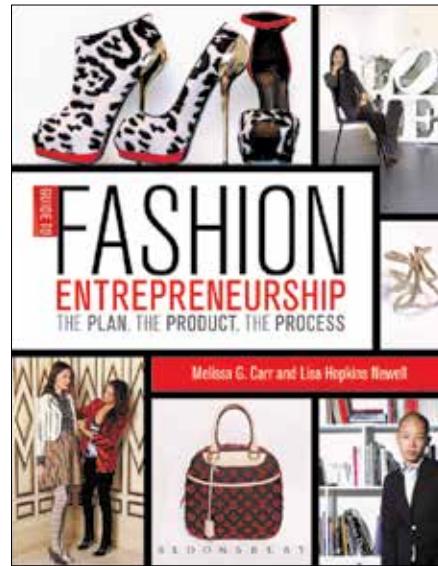
Melissa G. Carr is Assistant Professor and Apparel Merchandising Director in the Department of Apparel Design and Merchandising at Dominican University, USA.

Lisa Hopkins Newell is an Adjunct Professor in the Fashion Studies Department at Columbia College Chicago, USA, and Membership Director of Merchandising and Design Dominican University, USA.

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Part 1: The Plan

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 - Brand Personification
- #### Part 2: The Product
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 - Strategic Sourcing
 - Pricing the Product
 - Commerce Checklist

Part 3: The Partner

- Direct Sales Distribution
 - Indirect Sales Distribution
 - The Buyer's Mind
 - Web Presence
- #### Part 4: The Process
- Marketing
 - Getting Started
 - Trade Tools
 - The Expansion and the Exit

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3

Brand Personification

To be successful, a designer or product developer—entrepreneur and/or brand—must align its products and its marketing strategy with the consumer. One must carefully acknowledge disparity between inspired creativity and analytical design. Creating a brand perception requires intuition—a recognition of a consumer's brand preference. The brand must be authentic and possess a unique identity that can be communicated to the consumer. Consumers must remember the brand experience and use it for long-standing preferences. Lesser fashion brands begin with a collective energy to create a fast, lasting impression of a glimmer.

Brand Power

A brand is an intangible power—one just as it is perceived in the world, but also in how it relates the competitive landscape, connects with prospects and influencers, creates memorable experiences, builds customer loyalty, and creates revenue. A strong brand allows an organization better manage people, resources, and profits. The following images exhibit how a brand can be used to differentiate a company from its competition (Figures 3.1, 3.2, 3.3, 3.4, and 3.5).

Figure 3.1 *Rebecca Minkoff* is a distinct entry with a name, sign, or set of perceptions intended to create an identity and differentiate the brand from its competitors. Brand personification is a vital strategy located within brand development. It is the process of attaching a name, image, or representation to a product, idea, or service. This strategy is used to differentiate the brand from its competitors without branding as the solidifying precursor to a product. It is the foundation of a brand's success. A brand's success depends on a differentiation strategy as it needs to build recognition. Emotional engagement may be the most effective way to connect with consumers. However, to stay true to the obvious, a product's positioning is often covered through layers of reinforcement to establish and secure its identity in the marketplace.

Brand Power 39



Figure 3.2 *Rebecca Minkoff* ready-to-wear collection. Source: David Karp.



Figure 3.3 *Rebecca Minkoff* ready-to-wear collection. Model: Eugene Vasiliev. Source: AP/Wide World.



Figure 3.4 *Rebecca Minkoff* ready-to-wear collection. Model: Kristin Kreuk. Source: David Karp.



Figure 3.5

Brand Analysis
When an entrepreneur enters into a branding arena that is laden with product saturation and heavy competition, it can be intimidating or overwhelming. However, the entrepreneur must analyze the market to reduce uncertainty and ensure a firm start. **Brand analysis** involves sifting up the information to determine the best way to compete in the market. The entrepreneur should assess the market:

- Market size—the scope of competition
- Growth rate of their potential market
- Characteristics of the industry sector
- Number of competitors and their relative size
- Market share
- Number of consumers and their relative size
- Distribution channels used to access existing/potential customers

If these crucial market assessments are not executed, an entrepreneur may find that the branding may not gel well with the intended sector and therefore may not be able to compete effectively. Once a branding strategy has been developed, the entrepreneur can then set specific objectives, and strategies can be developed. Designer, Rebecca Minkoff explains her well-defined brand formula to seize into a competitive market in Box 3.1.

40 Chapter 2 | Brand Personification

Introduction to Fashion and Fashion Careers

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Jay Diamond is Professor Emeritus at Nassau Community College, USA.

Ellen Diamond is Professor Emerita at Nassau Community College, USA.

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Elaine Stone was Professor Emerita at the Fashion Institute of Technology (FIT), USA.

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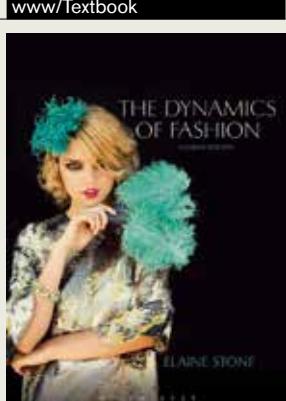
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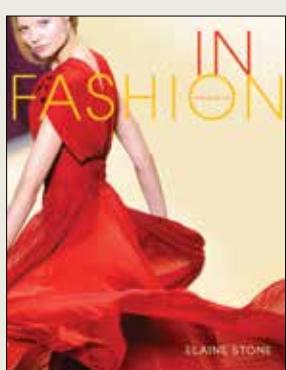
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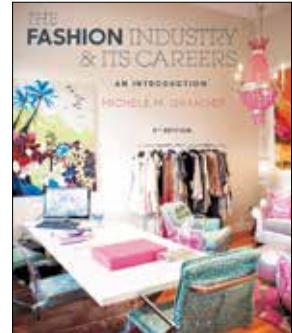
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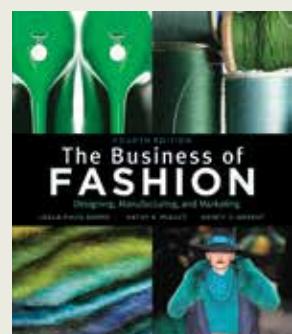
Leslie Davis Burns,
Kathy K. Mullet and
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This authoritative text examines how fashion apparel and accessories are designed, manufactured, marketed and distributed. It focuses on the organization and operation of the US textiles and fashion industry and the role of these industries within a global context.

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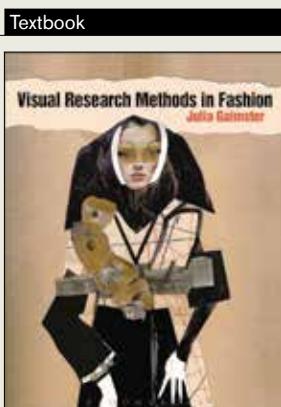


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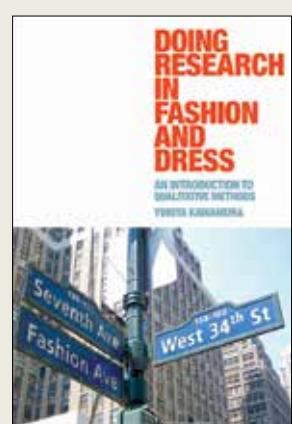
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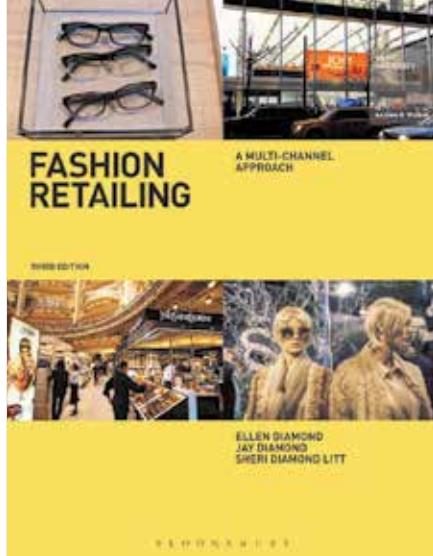
In this fully updated overview of fashion retailing, the authors focus on the globalization of the retail industry with an emphasis on US retail expansion into foreign markets as well as global brands proposed expansion to the US market.

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- New Chapter 10 "Communicating to Customers through Electronic Media"
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- Coverage of sustainable fashion, the growth of multicultural markets, and the impact of technology and e-commerce
- Addresses retailing trends such as flash sales and pop-up stores

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4. The Fashion Consumer
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Section Two: Fashion Retailing Environments

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 8. Designing and Fixturing Bricks and Mortar Premises
 9. The Importance of Visual Merchandising
- ### Section Three: Management and Control
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17. Communicating to Customers through Electronic Media
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chapter one

THE NATURE OF THE FASHION RETAILING INDUSTRY

- After reading this chapter, you should be able to:**
- Explain the differences between specialty stores and department stores
 - Discuss how department stores expand their operations through the opening of new stores
 - Distinguish the differences between off-price retailing and discounting
 - Explain how specialty stores have expanded their operations without making new investments
 - Identify the importance of fashion centers
 - Examine multinational styling and styling groups
 - Describe the role of selling in a total retail environment
 - Explain why some consumers are more inclined to buy from specialty stores than from department stores
 - Differentiate the concept of the home shopping center from a specialty store
 - Summarize some of the trends in fashion retailing

Fashion merchants all over the world have made dramatic moves by appealing their customer much beyond their borders. When we look at modern fashion retailing news, it very often speaks to the changes, namely conducting business globally. Their main objective is to expand their customer base to other parts of the world, to plan their growth into markets that was once considered poor company strategy. Now that many fashion areas have proven themselves as destinations for off-pays, these companies have decided to open up their doors to international markets and to those lines of countries, the same promises to become an exciting one and an opportunity for them to grow their business.

¹² An analysis and historical overview of the retailer who sold fashion goods to the general public in the United States can be traced back to the mid-1800s.

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AN ANALYSIS AND HISTORICAL OVERVIEW OF FASHION ORGANIZATIONS

With so many people to serve in the global marketplace, the majority of the major fashion organizations are run by different enterprises. Each serves a unique purpose to the organization. Some, although few, take on a more exclusive nature, while others are more inclusive. For example, one major outlet of fashion forecasting, and now apparel, whose exclusive selling outlet is online is American-Brand Zappos.



Figure 1.1
The World's Largest Store. The building is the original department store in the world. It is a massive structure with multiple floors and large windows, designed to accommodate a wide variety of products and services under one roof.

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Fashion Merchandising and Promotion

5th Edition

Retail Buying From Basics to Fashion

Richard Clodfelter

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Carol Lazich, George Brown College, Canada

An introductory text that balances retail theory, application and math concepts within the context of buying, this comprehensive book provides students with the skills and savvy needed to become successful in any area of retail.

- Teaching Resources:
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Students

- Summary Points, Discussion Questions and Vocabulary Terms reinforce chapter concepts
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- STUDIO:** *Retail Buying* features online self-quizzes, flashcards, math practice problems and Excel spreadsheet activities that align with chapter "Spreadsheet Skills" activities
- Updated and new contemporary retailing examples in end-of-chapter "Snapshot" and "Trendwatch" case studies
- 20% new photographs throughout the book and 30% new end of chapter case studies and updated content in all cases
- Expanded coverage of buying in foreign markets and integrated content on product development throughout

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Part II: Getting Ready to Make Buying Decisions

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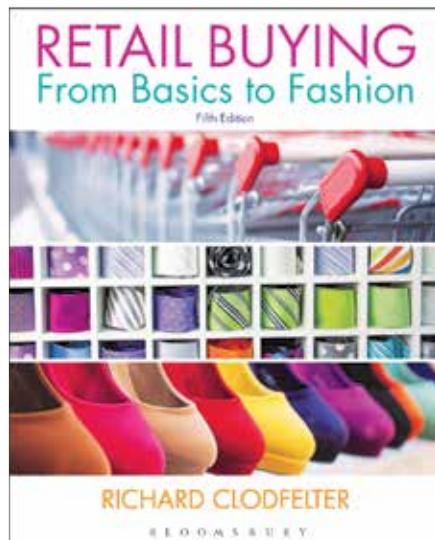
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- Forecasting
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- Developing Assortment Plans

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Fashion Merchandising and Promotion

Textbook

Fashion Retailing From Managing to Merchandising

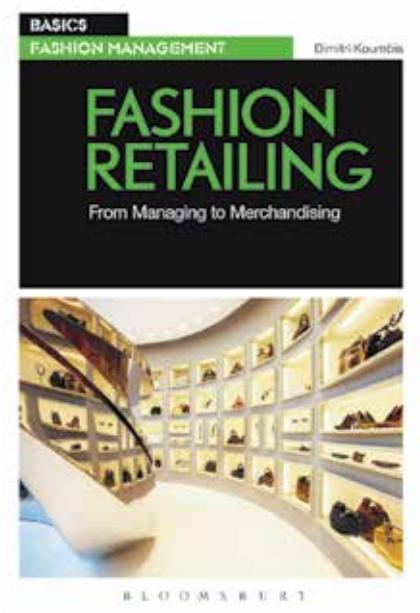
Dimitri Kourbis

Fashion Retailing looks at fashion retailers from the store level – exploring and explaining how they are conceived, managed and provide consumer-centric spaces. Readers will gain a thorough understanding of how the retail model operates in an effort to continually capture the ever-changing market, as well as insights into corporate social responsibility (CSR) and brand sustainability.

Dimitri Kourbis is Adjunct Faculty for Fashion Merchandising and Marketing courses at The Art Institute of New York, USA.

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Features

- Explores multi-channel approaches that have been used in retail test markets as a means to cost-effective growth within the industry
- Features case studies with Harvey Nichols, Target, American Apparel, AllSaints, Gap and Asos; and interviews with key industry professionals, including store managers, buyers and merchandisers
- Crucially explores how technology has revitalized fashion retailing through case studies, interviews and “day in the life” job overviews, which feature in each chapter
- Covers back-of-house functions (human resources, loss prevention) and front-of-house functions (merchandising, visual merchandising, circulation patterns) across different retailers

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Case study: Target

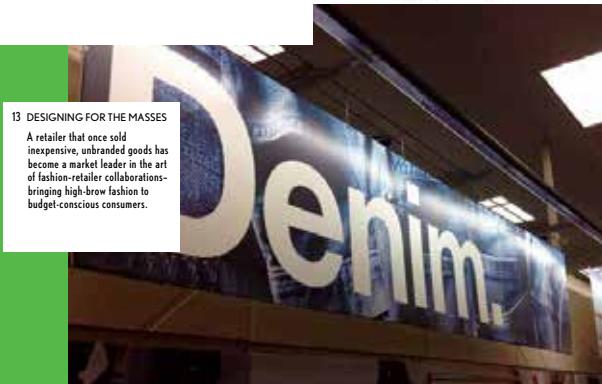
Designer collaborations

One of the most talked about retailing strategies that Target is known for is its continual introduction of designer-retailer collaborations, which have brand loyalists (for both parties) rushing to purchase. Focusing on brand identity, marketing strategy, and design, Target has brought some well-known names into the playing field. Designers such as Michael Graves, Sonia Kashuk, Missoni, and Prabal Gurung, to name a few, have collaborated on collection pieces that are Target exclusives. This strategy not only introduces the designer but also allows the consumer to have a taste of designer labels at a fraction of the cost.

Recently, Target opened The Shops at Target, a collaboration between Target and shop owners of specialty stores and boutiques (retailer-retailer collaboration). Together, limited-edition collections will be delivered to the public via Target stores, which will allow the small businesses to gain exposure in a large, often intimidating industry. The collections are only for a limited time but allow shop owners to give their unique perspective to the masses, with Target providing the forum to do so. Earlier, we discussed the start of Target's corporate social responsibility initiatives, and this is a prime example of how this company is working with the community to enable it to flourish while remaining profitable and socially conscious.



13 DESIGNING FOR THE MASSES
A retailer that once sold inexpensive, unbranded goods has become a market leader in the art of fashion-retailer collaborations—bringing high-brow fashion to budget-conscious consumers.

**Rethinking expansion**

Target has been known for its large "white-box" style stores, with large square footages and minimal design. Over the past couple of years, the company has really invested in the visual design of its stores, making them feel less like a discount operation and more like an affordable department store. They tested various models in various shopping districts but have recently moved into a new phase of expansion—exploring downtown and inner-city shopping districts. A recent opening in New York City's Harlem district has revitalized the area and created a more diverse community. Recently, Target opened three stores in downtown areas, appropriately titled City Target, in Seattle, Chicago, and San Francisco, with more stores scheduled to open over the next couple of years. These stores are geared more for the urban shopper and, thanks to extensive market research by the Target team, have catered their retailing strategies appropriately. The stores are built up (not out) to accommodate the small, dense areas. There is more streamlined product that fits the needs of this particular consumer.

With over 1,800 stores in North America, Target recently expanded its tech department to India, which may be the first step to moving this successful retailer into Europe and Asia. Not only is Target a successful retailer with strong CSR initiatives built into its core; it has also been recognized as one of the top US companies to work for (and watch out!) for.

"Our innovative approach to store design and development allows us to customize the Target model for each location without sacrificing the key tenets that set a Target store apart."

Greg Nations, Senior Creative Manager—Marketing



Fashion Merchandising and Promotion

2nd Edition

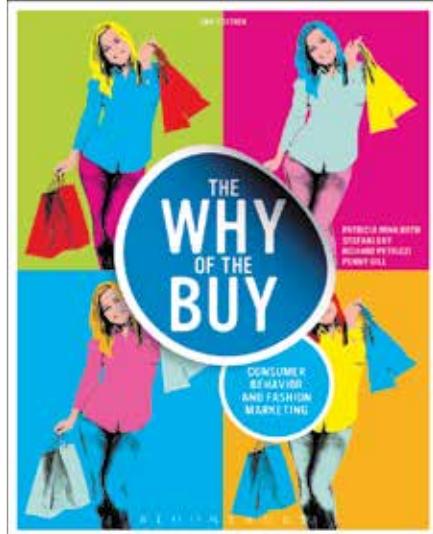
The Why of the Buy Consumer Behavior and Fashion Marketing

Patricia Mink Rath, Stefani Bay,
Richard Petrizzi and Penny Gill

The Why of the Buy addresses how psychology, sociology, and culture all influence the how, what, when, where, and why of the buy, and provides the most contemporary resource for understanding consumer behavior theory and practice in the context of the fashion industry.

- Teaching Resources:
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New to this edition

- New Chapter 11, "Social Media and the Fashion Consumer," explores how the relationship between marketers, retailers, and consumers is aided by social media and the internet
- Expanded and updated coverage of technology, ethics, and social responsibility related to consumer behavior
- Chapter mini-projects offer an opportunity to apply chapter concepts to a realistic fashion setting
- Newly updated "Case in Point" and "Point of View" sidebars spotlight current examples of consumer behavior or consumer-driven marketing concepts in real-life situations
- More than 20% updated photographs

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CHAPTER 11

Social Media and the Fashion Consumer

WHAT DO I NEED TO KNOW ABOUT SOCIAL MEDIA AND THE FASHION CONSUMER?

- The origin and different types of social media
- How the use of social media influences consumers' buying behavior
- How marketers use social media to learn about and communicate with their customers
- The ethical issues that can arise with use of social media

W hen you got up this morning, how long was it before you checked in with your smartphone? Did you wake up and check out on Facebook or Twitter? Perhaps you sat down to read the latest entry on your favorite fashion blog—or to write an observation on your own blog. You may have even shared a photo on Instagram of the jacket you just

bought, or pinned your original design for an application log on your Pinterest board, or watched the latest video on YouTube to learn how to emulate the hairstyle of an actor you like.

Every day, hundreds of millions of people log in to social networking sites, making connections with friends, family, and colleagues, sharing information, and sharing their thoughts and feelings about

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feelings, a sense of belonging, and even pure pleasure. What has changed throughout different historical periods is the means for accomplishing these goals. People used to gather around campfires to tell stories, or to sit in a circle in a park in the town square, or the neighborhood mall—to interact in person. Now they get together using any number of technologies that allow them to connect. So, instead of having to physically go somewhere to meet, we can interact, share, and communicate with others in the digital world no matter where we are, and at any hour of the day or night (Figure 11.1).

LET'S TALK

How do you use social media? To share news, display your fashion preferences, shop, communicate with friends? How you and social media interact can change the way you establish new personal or business relationships?

Studies have found that people post on social media primarily to share interesting things, important things, or funny things. But what else do they want to do? Friends or foes? Face to face? Other key reasons include to share a personal belief or philosophy, to recommend a product or service, or to express an opinion.



FIGURE 11.1 Social media lets us communicate and interact with others without being in the same physical location.

CHAPTER 11: SOCIAL MEDIA AND THE FASHION CONSUMER 261

Fashion Merchandising and Promotion

4th Edition

Perry's Department Store A Buying Simulation

Karen M. Videtic and Cynthia W. Steele

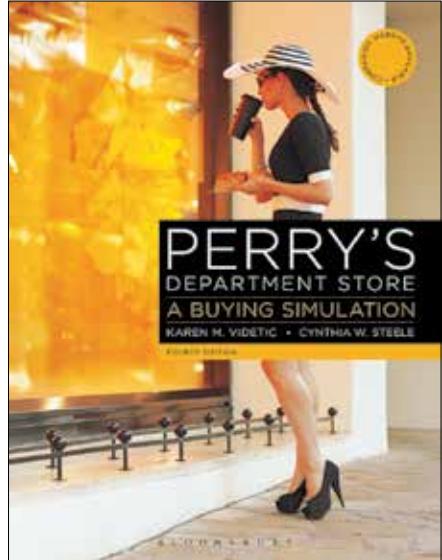
Perry's Department Store: A Buying Simulation bridges the gap between the principles of retail buying and mathematical concepts using a unique simulation approach that takes readers step-by-step through a real-life buying experience. Videtic and Steele use the fictitious Perry's Department Store to walk students through the steps a new buyer would take to complete a six-month buying plan and a merchandise assortment plan.

- Teaching Resources:
Instructor's Guide available

UK March 2015
US January 2015

160 pages
40 bw illus
216 x 279mm / 8.5 x 11 inches
Book + STUDIO Bundle
9781501395307
£56.00 / \$95.00
STUDIO Access Card
9781501395062
Fairchild Books

www.Textbook



New to this edition

- *STUDIO: Buying Simulation* features online self-quizzes and flashcards, plus data and statistical information, worksheets, Excel® spreadsheets with embedded formulas and blank worksheets, industry catalogs and private label line sheets, and web links to additional resources to complete the buying simulation
- New categories added for denim, accessories, and misses bridge/contemporary markets
- Updated information on additional markets, classifications and resources, information on customer profiles, census data, and statistics
- Revised with statistical information to reflect a more contemporary structure and business model for a successful larger-scale department store

Contents

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Introduction: Perry's Background Information and How to Use this Simulation

1. Step 1: Redefine Customer
2. Step 2: Research Current Trends
3. Step 3: Develop Buying Plan
4. Step 4: Develop Stock Plans
5. Step 5: Shop the Market
6. Step 6: Plan Market Purchases

7. Step 7: Negotiating Profitability
 8. Step 8: Examine Income Statement
 9. Buyer's Role in Product Development
 10. Career Opportunities in Retail Buying
- Appendix A: Website Resources
Appendix B: Retailing Formulas
Glossary
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PERRY'S		PLAN PURCHASES					
		AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY
Plan Sales	(plus)						
Plan EOQ Stock	(less)						
Plan MO	(minus)						
Plan BOH	(equals)						
Plan Purchases at Retail	(times)						
100% = MU%	(minus)						
Plan Purchases at Cost							

FIGURE 4-9 Perry's worksheet for plan purchases

CHAPTER 4 | STEP THREE: DEVELOP BUYING PLAN 55

Fashion Merchandising and Promotion

2nd Edition

The Real World Guide to Fashion Selling and Management

Gerald J. Sherman and Sar S. Perlman

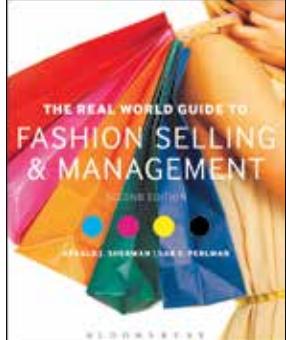
This "sales bible" for the apparel and retail industries is now updated with successful sales and management principles and features current information on social media, content marketing and retail in the digital world.

- Real-world terms, concepts, and principles plus new role play exercises reinforce the text
- Case studies feature high-caliber businesspeople and their successful methods
- Teaching Resources: Instructor's Guide available

UK July 2014
US May 2014

352 pages
25 b/w illus and photos
187 x 235mm /
7.375 x 9.25 inches
PB 9781609019334
£64.00 / \$105.00
Fairchild Books

[www.Textbook](#)



New to this edition

- Expanded to cover professional selling in retail beyond fashion
- New sections on Business-to-Consumer (B2C) retail sales management, and a new chapter on digital and social media
- Covers top sales management strategies and software tools
- Emphasizes how to find a job, networking, and building relationships

Contents

Preface

Acknowledgments

1. Selling Isn't a Dirty Word
 2. The Characteristics of Successful Salespeople and Sales Managers
 3. Retail Sales and Management
 4. Business-to-Business Selling
 5. Getting to the Sale
 6. Selling Yourself
 7. The Sales Presentation
 8. Follow-Through and Relationship Development
 9. Digital and Social Media in Sales (New Chapter)
 10. Managing a B2B Sales Force
 11. Training and Tools
 12. Measuring Productivity
 13. Organizational Structure and Interaction
 14. Adapting to Change in the Marketplace
 15. The Global Marketplace
 16. Resources for the Reader
- References
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Key Titles

Fashion Buying From Trend Forecasting to Shop Floor

David Shaw and Dimitri Koumbis

"This is worth a thousand mediocre books on theory with scant data or access to actual experience. The book is aimed at the student and to researchers and others who wish to learn how this field is structured. It succeeds completely in this endeavor." Veronica Manlow, Assistant Professor, Finance and Business Management, CUNY, New York Institute of Technology, USA.

Fashion Buying explores what this key role entails in terms of the activities, process and people involved – from the unique perspective of the fashion buyer.

2013

176 pages
120 colour illus
230 x 160mm / 9.1 x 6.3 inches
PB 9782940411689
£23.99 / \$41.95
Series: Basics Fashion Management
Fairchild Books

Textbook



Fashion Merchandising and Promotion

Key Titles

7th Edition

Mathematics for Retail Buying

Bette K. Tepper

Explains the essential concepts, practices, procedures, calculations, and interpretations of figures that relate to merchandising and buying at the retail level.

- Teaching Resources: Instructor's Answer Manuals, and a new Test Bank available

Bette K. Tepper is a former faculty member of the Fashion Management Department at the Fashion Institute of Technology (FIT), USA.

www.Textbook



New to this edition

- Incorporates metrics used to analyze in-store and e-commerce business
- Over 250 practice problems and 16 case studies apply industry concepts and terminology in realistic merchandising situations
- Reorganized Units I and VI reflect the order of importance of profit factors in the buying/selling process
- STUDIO: Mathematics for Retail Buying* features online self-quizzes and flashcards to help students master concepts and improve grades

Visual Merchandising for Fashion

Sarah Bailey and Jonathan Baker

Examines the various approaches to visual merchandising and retail display, from the initial design process through to product handling and experimentation.

- Includes activities to encourage an interactive approach
- Includes interviews with visual merchandisers from a range of fashion environments including Liberty, Beyond Retro and Anthropologie

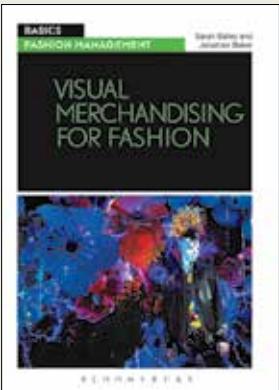
Sarah Bailey is Course Director for the BA (Hons) Fashion Retail Branding and Visual Merchandising course at the London College of Fashion, UK.

Jonathan Baker is the Course Director of the BA (Hons) Fashion Retail Branding and Visual Merchandising course at the London College of Fashion, UK.

2014

192 pages
200 colour illus
230 x 160mm / 9.1 x 6.3 inches
PB 9782940496129
£23.99 / \$44.95
Series: Basics Fashion Management
Fairchild Books

Textbook



6th Edition

Visual Merchandising and Display

Martin M. Pegler

2011

432 pages
280 full colour illus
PB 9781609010843
£60.00 / \$110.00
Fairchild Books

www.Textbook



4th Edition

Silent Selling: Best Practices and Effective Strategies in Visual Merchandising

Judith Bell and Kate Ternus

2011

448 pages
Full colour illus
216 x 279mm / 8.5 x 11 inches
PB 9781609011536
£55.00 / \$100.00
Fairchild Books

www.Textbook



Fashion Merchandising and Promotion

Key Titles

3rd Edition

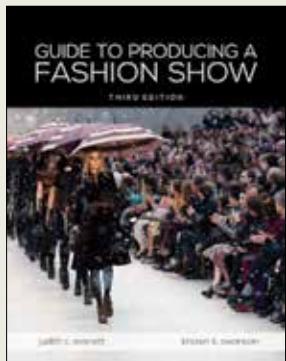
Guide to Producing a Fashion Show

Judith C. Everett and Kristen K. Swanson

The definitive source of information for anyone interested in fashion show production – from an informal affair to a large, complex event.

- Chapter features include objectives, key fashion show terms, summary recaps, discussion questions, activities, and capstone projects
- *Notes from the Runway* feature includes insider interviews in each chapter
- A 16-page colour insert features real world fashion show and behind the scenes examples
- *STUDIO: Guide to Producing a Fashion Show* includes online self-quizzes, flashcards and all blank sheets, forms, and templates needed to plan and execute a fashion show
- Teaching Resources: Instructor's Guide and PowerPoint presentations available

www.Textbook



Style Wise A Practical Guide to Becoming a Fashion Stylist

Shannon Burns-Tran

A comprehensive manual on establishing a successful career as a stylist.

- Includes sample documents used by professionals and an illustrated list of essential items for the stylist's kit
- Covers the step-by-step preparation, walk-through, and follow-up of an actual shoot
- Includes charts and tables that summarize key information and resources and hands-on learning activities for every type of styling
- Teaching Resources: Instructor's Guide and PowerPoint presentations available

www.Textbook



3rd Edition

Fashion Forecasting

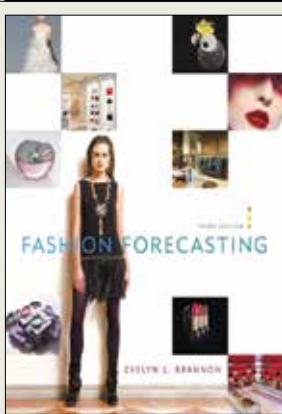
Evelyn L. Brannon

2010

480 pages
Full colour illus
187 x 235mm / 7.375 x 9.25 inches
PB 9781563678202
£60.00 / \$110.00
Fairchild Books

NEW EDITION COMING IN FALL 2015

Textbook



Fashion Forward A Guide to Fashion Forecasting

Chelsea Rousso

2012

352 pages
Full colour illus
PB 9781563679247
£50.00 / \$90.00
Fairchild Books

Textbook



Fashion Merchandising and Promotion / Fashion Law

2nd Edition

Essentials of Exporting and Importing U.S. Trade Policies, Procedures, and Practices

Harvey R. Shoemack and Patricia Mink Rath

New to this edition

- New concluding chapter of case studies relevant to exporting and importing
- Updated *International Fashion Focus* features describe special aspects of certain fashion businesses and *Spotlight on Global Trade* boxes explain current practices in international trade

Contents

Introduction

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Part I: Globalization and World Trade

1. An Overview of Global Business Today
2. Globalization and World Trade Liberalization
3. The U.S. Role in Global Trade

Part II: U.S. Exporting Policies and Procedures

4. Basics of Exporting
5. U.S. Export Controls and Procedures

Part III: Importing into the United States

6. Basics of Importing into the United States
7. Entering the Import Business
8. Navigating the Maze of Import Controls

Part IV: Trade Finance

9. Getting Paid or Paying for Exports or Imports
10. Case Studies

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2nd Edition

Fashion Law A Guide for Designers, Fashion Executives, and Attorneys

Edited by Guillermo C. Jimenez and Barbara Kolsun

The revised edition of *Fashion Law* provides authoritative information on all legal aspects of the fashion business, with new information on intellectual property law and cases.

- Provides practical tips and templates for legal agreements
- Sample clauses familiarise readers with the legal language that covers the rights and responsibilities of the parties to agreements
- Teaching Resources: Instructor's Guide and PowerPoint presentations available

Guillermo C. Jimenez is Professor of International Trade and Marketing at Fashion Institute of Technology, USA, and an adjunct at International School of Management in Paris (France), the New York University Stern School of Business and New York's Iona College (USA).

Barbara Kolsun is an adjunct professor at the New York University School of Law and Benjamin N. Cardozo Law School at Yeshiva University, USA.

UK October 2014

US August 2014

360 pages

126 bw illus

152 x 229mm / 6 x 9 inches

PB 9781609018894

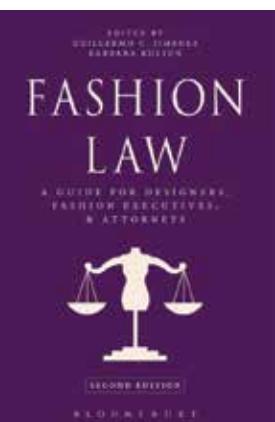
£64.00 / \$105.00

Fairchild Books

www.Textbook



www.Textbook



Product Development

Apparel Quality A Guide to Evaluating Sewn Products

Janace E. Bubonia

This guide to evaluating apparel quality presents the roles of product designers, manufacturers, merchandisers, testing laboratories, and retailers from product inception through the sale of goods, to ensure quality products that meet customer expectations.

- Covers both US and international standards and regulations
- Case studies highlight real world situations such as the Lululemon recall and the environmental impact of apparel manufacturing
- Provides an illustrated guide to ASTM stitch and seam types plus photos of their uses in actual garments
- *STUDIO: Apparel Quality* features online self-quizzes and flashcards to help students master concepts and improve grades
- Teaching Resources: Instructor's Guide with Test Bank and PowerPoint presentations available

Janace E. Bubonia is an Associate Professor and Chair at Texas Christian University, USA.

www.Textbook



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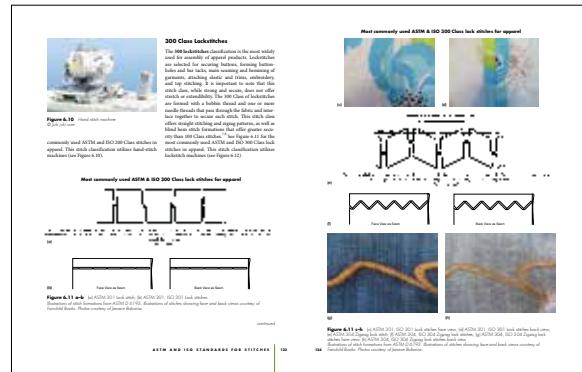
1. Overview of Apparel Quality and the Consumer
2. Integrating Quality into the Development of Apparel Products
3. Raw Materials Selection and Performance
4. Garment Construction Details
5. Apparel Sizing and Fit Strategies
6. ASTM and ISO Stitch Classifications
7. ASTM and ISO Seam Classifications
8. Sourcing and Mass Production of Sewn Products
9. Labeling Regulations and Guidelines for Manufactured Apparel

10. Safety Regulations and Guidelines for Wearing Apparel
11. Measuring Product Quality through Testing
12. Raw Materials and Sewn Products Testing
13. Quality Assurance Along the Supply Chain

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UK November 2014
US September 2014

480 pages
365 colour illus
216 x 279mm / 8.5 x 11 inches
Book + STUDIO Bundle
9781501395338
£74.00 / \$120.00
STUDIO Access Card
9781501395093
Fairchild Books



Apparel Quality Lab Manual

Janace E. Bubonia

The student lab manual reinforces the chapter content and lecture material from *Apparel Quality* with more than 30 hands-on lab activities and projects. Designed for courses that emphasize textile testing or offer a laboratory component, the *Apparel Quality Lab Manual* includes supply lists, extensive reference tables, assignments for analyzing products, testing and evaluating materials and garments, project sheets for product comparison testing, worksheets to record data, directions for mounting specimens after testing, and templates for cutting specimens.

UK November 2014
US September 2014

184 pages
10 bw illus
216 x 279mm / 8.5 x 11 inches
PB 9781628924572
£40.00 / \$65.00
Fairchild Books

[Textbook](#)



Contents

1. Apparel Quality and Consumer Perceptions Lab
2. Integrating Quality into the Development of Apparel Products Lab
3. Raw Materials and Sewn Product Testing Labs
4. Garment Construction Details Lab
5. Apparel Sizing and Fit Strategies Lab
6. ASTM & ISO Stitch and Seam Classifications Lab
7. Labeling Regulations and Guidelines for Manufacturing Apparel Lab
8. Safety Regulations and Guidelines for Wearing Apparel Lab
9. Measuring Product Quality Through Raw Materials and Product Testing Lab
10. Inspection of Raw Materials and Sewn Products Lab

Apparel Sizing and Fit Strategies

Objectives:

- To identify methods for gathering body measurement data that is used for determining sizing standards for apparel
- To have an awareness of established domestic and international voluntary standards for apparel sizing
- To examine prototype development and means for evaluating fit
- To understand contents of technical packages and specifications for apparel and their importance in ensuring the production of garments at the desired quality level

Purchasing apparel is a challenge for many consumers when it comes to finding garments that fit properly. Some consumers have come to terms with the fact that apparel purchases will be followed by a visit to a tailor which ultimately drives up the cost of the garment. Although international and domestic standards for sizing apparel exist, brands do not have to conform to these and often establish their own set

of measurements that relate to the size designations they offer. As fashion brands expand into new markets, the issue of sizing is further compounded. There can be quite a variance in body measurements of consumers worldwide—even within a continent such as Asia or North America—that can ultimately affect sizing and the way garments fit different body types and measurement configurations.

CHAPTER FIVE

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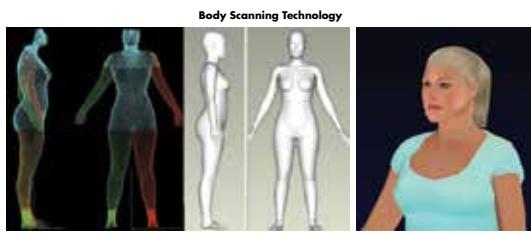


Figure 5.2
(a)-(c) Images courtesy of [TC]², NC US. www.tc2.com; (d) Courtesy of Human Solutions

94 | CHAPTER 5 APPAREL SIZING AND FIT STRATEGIES

ASTM and ISO Stitch Classifications

Objectives:

- To review thread construction methods for creating sewing threads
- To understand thread sizing and how thread ticket numbers are determined
- To examine ASTM and ISO standards for stitch classifications and where they are used in garments
- To show the types of sewing equipment used to create the various types of stitch classes

Sewing thread is used to add decorative details to garments and assemble most apparel items in the marketplace today. The selection of sewing threads and stitch types for the assembly of apparel products is primarily driven by the fabric selected. Secondary factors include product category, styling, function, seam construction, price, and quality level. According to American & Elfrid, "Thread only makes up a small percent of the cost of the sewn product, but shares 50 percent

of the responsibility of the seam."¹¹ Therefore, the type of thread, the stitch formation, and seam construction play vital roles in the quality and durability of the finished product. Standards have been developed to ensure proper communication of stitch formations required for manufacturing of apparel products to eliminate confusion between product developers and factory production personnel.

CHAPTER SIX

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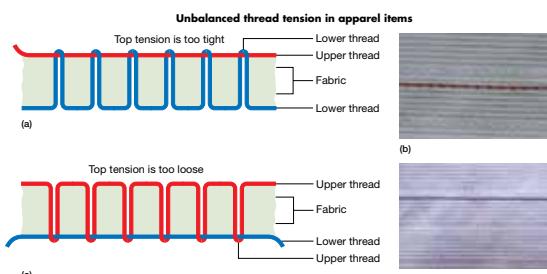


Figure 6.5 (a) Top tension is too tight; (b) Face view; Top tension is too tight (needle thread is red, bobbin thread is blue); (c) Top tension is too loose; (d) Back view; Top tension is too loose (needle thread is red, bobbin thread is blue); (e) Broken thread face view and (f) Broken thread back view resulting from tension being too tight (needle thread is red, bobbin thread is blue). Illustration by Q2A Media Services Private Limited; Photos courtesy of Janace Bubonia; Samples prepared by Stephanie Bailey.

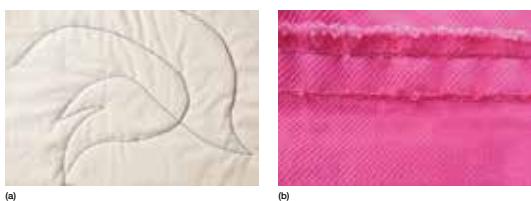


Figure 6.6 Unbalanced thread tension in apparel items
(a) © Ken Cavanagh Photo courtesy of KenCavanagh.com; (b) Photo courtesy of Janace Bubonia

118 | CHAPTER 6 ASTM AND ISO STITCH CLASSIFICATIONS

Product Development

Key Titles

3rd Edition

Apparel Merchandising The Line Starts Here

Jeremy A. Rosenau and David L. Wilson

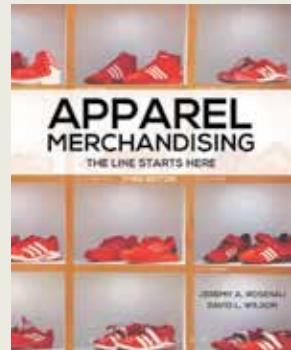
This text on apparel product development reflects the current importance of manufacturers' and retailers' private brands and exclusive designer collections. This edition addresses the impact of technology and social media on all facets of product development.

- Executive profiles and case studies provide current real-world context and examples
- Teaching Resources: Instructor's Guide and PowerPoint presentations available

2014

512 pages
138 bw and 12 colour illus
187 x 235mm /
7.375 x 9.25 inches
PB 9781609015398
£64.99 / \$105.00
Fairchild Books

www.Textbook



Apparel Production Terms and Processes

Janace E. Bubonia

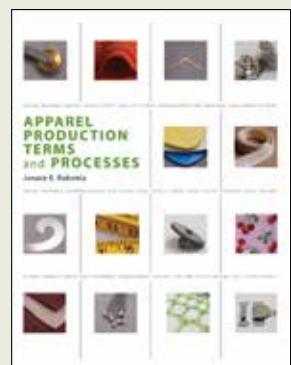
Defines materials and terms relating to the mass production of raw materials, design and product development, patternmaking, garment details and component parts, assembly, production and manufacturing, labeling regulations, packaging and finishing, testing, and quality control.

- Updates the industry terms first listed in *Fashion Production Terms* to reflect advances in machinery and technology and the impact of globalization
- New organization focusing on manufacturing and mass production, with terms grouped according to subject

2011

416 pages
432 2-colour illus
PB 9781563677625
£55.00 / \$95.00
Fairchild Books

Textbook



3rd Edition

Beyond Design The Synergy of Apparel Product Development

Sandra J. Keiser and Myrna B. Garner

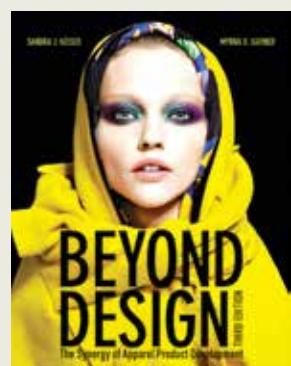
This practical text takes students step-by-step through the pre-production processes of apparel product development: planning, forecasting, fabricating, line development, technical design, pricing and sourcing.

- Focus on sustainability and business ethics, fast fashion calendars and their impact, and the effect of social media on design and distribution
- Includes international examples and case studies that address the effects of globalization, and explanations of various careers
- Teaching Resources: Instructor's Guide and PowerPoint presentations available

US June 2012

624 pages
525 colour illus
216 x 279mm / 8.5 x 11 inches
PB 9781609012267
£74.00 / \$115.00
Fairchild Books

www.Textbook



Fashion Design and Illustration

Functional Clothing Design From Sportswear to Spacesuits

Susan M. Watkins and Lucy E. Dunne

Functional Clothing Design explores how wearable products are designed and created for a specific purpose using the latest technological innovations.

- Highly visual with over 360 illustrations—a must for those studying fashion design or textiles
- Includes new content on smart textiles and all the latest developments in wearable technology
- A worthy successor to *Clothing: The Portable Environment*, with new chapters and case studies bringing the content to modern day
- Teaching Resources: Instructor's Guide available

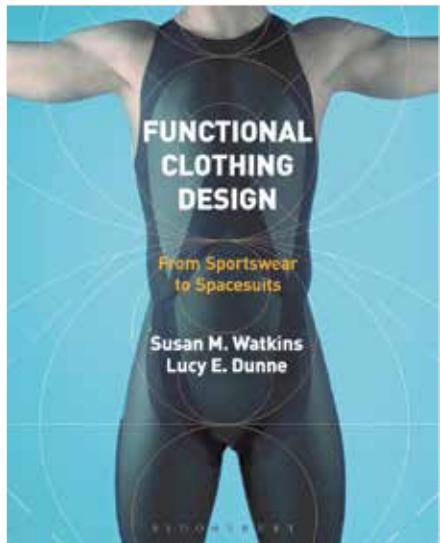
Susan M. Watkins is Professor Emeritus in Apparel Design at Cornell University, USA.

Lucy E. Dunne is Assistant Professor at the University of Minnesota, USA.

UK February 2015
US January 2015

480 pages
365 bw illus
203 x 254mm / 8 x 10 inches
HB 9780857854674
£56.00 / \$95.00
Fairchild Books

www.Textbook



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About the Illustrations

1. User-Centered Design

What is Design?

The Design Process

2. Providing Mobility in Clothing

Human Body Movement

Describing Body Movement

Identifying User Needs for Movement

Movement Notation

Movement Analysis

Applying Data on Body Movement to Clothing Design

Increasing Mobility in Clothing

Fit and Movement Contributed by Susan P. Ashdown

Analyzing the Effects of Clothing on Movement

Case Study: Movement in Pressurized and Pressure-Positive Clothing

Case Study: Movement After Injury

3. Materials

Textiles

The Structure of Other Materials Used in Apparel

Responsive Fabrics

4. Smart Clothing And Wearable Technology

Electricity and Electrical Systems

Information in Wearable Technology

Designing Technology for the Wearable Environment

Smart Clothing Design

5. Thermal Protection

Thermal Balance and the Human Body

Materials for Thermal Protection

Clothing Systems for Thermal Protection

Case Study: Full-Cycle Research: the Cyberia Suit

6. Impact Protection

Impact

Impact Protective Materials

Impact-Sensing Materials and Methods

Designing Impact Protective Clothing

Case Study: Protective Equipment for American Football

Case Study: Protection for Ordnance Disposal

7. Living And Working In Hazardous Environments

The Nature of Hazards in the Environment

Protection from Chemical/Biological (CB) Hazards

Protecting Workers from Radiation Hazards

Protection from Solid Particles

Electricity

Protection from Cuts and Punctures

Clothing Design for Flame and Molten Metal Hazards

8. Enhancing And Augmenting Body Functions

Clothing for Sensory Perception

Clothing for Diving and Water Safety

Enhancing Speed

Enhancing Physical Strength

Clothing for Flight and Outer Space

Designing for Special Populations

9. Commercial Product Development And Production

Garment Production Methods

Fastening Systems

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Creative Fashion Illustration

How to Develop Your Own Style

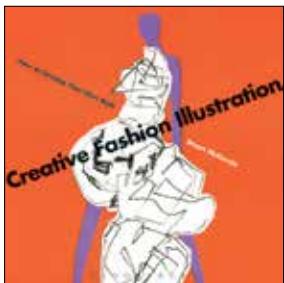
Stuart McKenzie

The go-to resource for anyone wanting to develop their own unique style. Easy-to-follow exercises are designed to build confidence and encourage experimentation as readers develop essential skills and learn simple and effective tips and tricks.

- Step-by-step exercises are simple and effective, encouraging readers to think creatively and develop new approaches
- Packed with tips and tricks
- Covers all the key elements of illustration, from line and silhouette to exaggeration and proportion

Stuart McKenzie is a freelance illustrator based in the UK.

Textbook



Contents

Introduction

1. Line
2. Silhouette
3. Light and Shade
4. Collage
5. Fabrics, Pattern, Texture/Use of Media
6. Drawing Design Details
7. Exaggeration
8. Drawing from Life
9. Movement
10. Proportion
11. Faces
12. Hands and Feet
13. Style Sheet
14. Inspiration
15. Showcase

UK September 2014
US November 2014

112 pages
295 colour illus
210 x 210mm / 8.3 x 8.3 inches
PB 9780857858290
£14.99 / \$25.95
HB 9780857858283
£45.00 / \$78.00
Bloomsbury Academic

Key Titles

6th Edition

Fashion Sketchbook

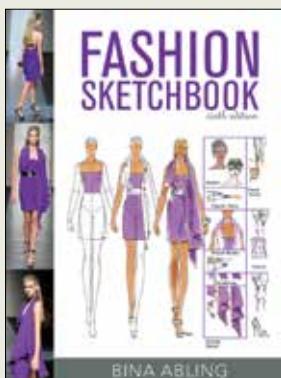
Bina Abling

STUDIO: *Fashion Sketchbook* features online self-quizzes and flashcards, plus videos demonstrating mixed media rendering techniques.

2012

496 pages
680 colour illus
229 x 305mm / 9 x 12 inches
Book + STUDIO
9781501395352
£60.00 / \$110.00
STUDIO Access Card
9781501395116
Fairchild Books

www.Textbook



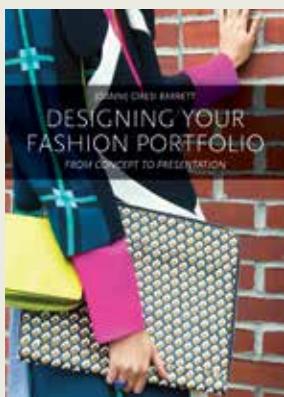
www.Textbook

Designing Your Fashion Portfolio From Concept to Presentation

Joanne Ciresi Barrett

2012

400 pages
356 colour illus
280 x 216mm / 11 x 8.5 inches
PB 9781609010072
£65.00 / \$110.00
Fairchild Books



Collage

Collage (and photomontage) can deliver dynamic and unpredictable results. The work of artists belonging to the Dada, Surrealist, and Pop Art movements, such as Kurt Schwitters, Hannah Höch, and Richard Hamilton, shows how the juxtaposition of images can be used to startling effect.

Materials for collage can be sourced inexpensively and imaginatively from all around you. It's a great way to use up old magazines, newspapers, fabric swatches, theater, cinema, and travel tickets and a good opportunity to try unexpected materials like pressed leaves or flowers. You could even try using traditional methods like making your own glue by mixing flour and water.

In this chapter you will expand your repertoire through working with collage to create lively and imaginative illustrations.



Exercise 1

Collage Silhouette

Use 11 x 17 (A3) paper, glue, and a magazine for this exercise.

- Tear out as many snippets of color, pattern, and texture from the magazine as you can.
- Create a collage on the piece of paper quickly, without too much thought, and cover the whole surface of the paper, sticking the pieces down with glue.

- When you have finished, turn the paper over and tear out an imagined silhouette of a figure.
- When finished, notice how unpredictably areas of color, volume, and pattern can randomly add to the silhouette giving the impression of clothing.

Collage 29

These illustrations have an understanding of movement at their core.



62 Drawing from Life

Exercise

Using a Live Model

For this exercise you will need some 17 x 22 (A2) drawing paper, a drawing board or easel (or lean a drawing board on the back of a chair for a makeshift easel), and a variety of media.

- Find a person willing to pose for you in a variety of outfits and poses.
- Vary the time and length of poses.
- Work with both quick and longer sessions.
- Mix it up each time—choose very different starting points each time, drawing on all the techniques you have learned so far.

Assess Your Work

Working from life can be exciting to do once you have found a willing model. From the exercises in this chapter you have learned:

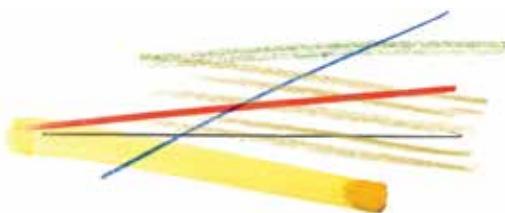
- Not to be scared of using color or experimenting with media when drawing from life.
- Not to worry if your illustration of life is not proportionally correct—this can make it a more interesting illustration.
- To work quickly. When drawing from life, there is a temptation to work slowly in order to identify the key aspects of your figure—but is the interesting angle of a model's pose or a design detail such as an interesting collar—and work quickly before the model starts a new pose or changes clothes.

In order to progress as an illustrator and perfect your skills in drawing from life, answer the following questions and think carefully about which methods work best for you:

- How do your illustrations drawn from life differ from the illustrations you did from garments in a museum or gallery for the exercises in the Drawing Design Details chapter? Which do you prefer? Which did you find easier to undertake and why?
- What position did your human sit in? Are there certain angles or movements you find harder to capture? Work on these.
- Which medium did you find the easiest to work quickly with and why?

Drawing from Life 63

Experimenting with line



Exercise 3

Exploring Different Styles

You'll need a range of different mediums and on 11 x 17 (A3) piece of paper (or larger) for this exercise. A roll of lining paper (wallpaper liner) can be good—it is inexpensive and you can stick it to a wall to work in a slightly larger format if you wish.

- Make a series of lines using your different mediums.
- Draw while listening to different types of music. Does a change in background music inspire different types of line?



Assess Your Work

By practicing the exercises in this first chapter you have achieved:

- Improved hand-eye coordination.
 - An ability to sketch quickly to capture what is in front of you. This is an important skill for fashion professionals, when taking visual notes at fashion shows, for example.
 - An understanding of different ways to approach line drawing.
- Notice the different qualities of line in your work and reflect on the techniques and approaches you've used to create them.
- How does the "blind" drawing compare to the others? Does it look looser or more spontaneous?
 - What effect did using your other hand have on your drawing?
 - How did it work with less time? Did the time limitation produce better results since you had less time to think?
 - Which medium did you work better with? Why?

Fashion Design and Illustration

Designing An Introduction

Karl Aspelund

A current and comprehensive introduction to design fundamentals including 2D and 3D design concepts.

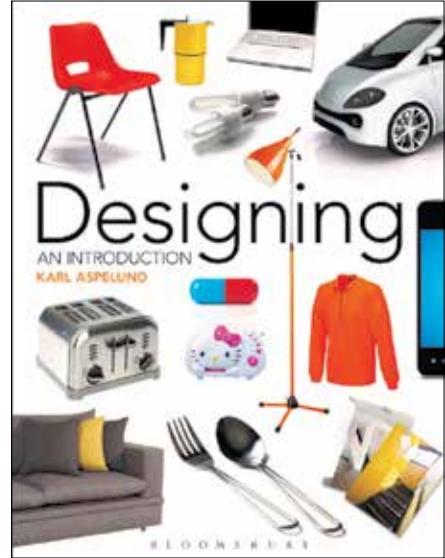
- Covers a wide range of fields: industrial, apparel, interior, landscape, Web, graphic, fine arts, artisanal, and more
- Applies basic design elements such as line, shape, volume, space, value, texture, color, scale, unity, contrast, repetition and rhythm to fashion
- Sidebars and end-boxes place focus on topics, such as networking, ergonomics, timelines, and sustainability
- Includes chapter summaries, lists of objectives and key terms, exercises, assignments, and questions for classroom discussion
- Teaching Resources: Instructor's Guide and PowerPoint presentation available

Karl Aspelund is an Assistant Professor in the Department of Textiles Fashion Merchandising and Design at the University of Rhode Island, USA.

UK November 2014
US September 2014

296 pages
250 colour illus
216 x 279mm / 8.5 x 11 inches
PB 9781609014964
£74.99 / \$130.00
Fairchild Books

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Part I: The Nature, Elements and Principles of Design

- What is Designing?
- A Brief History of Designing
- The Elements of Design
- The Principles of Design

Part II: Informing Design

- Researching and Planning for Designs
- Creating and Presenting Designs

Part III: Thinking Design

- Thinking "Print": Graphic Design and Elements in Two Dimensions
- Three-Dimensional Thinking
- Time and Experience: Design and Culture/Design in Culture
- Thinking "On-Screen"

Appendix 1: Notable Designers

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CHAPTER 2 A BRIEF OVERVIEW OF MODERN DESIGN 37

We quickly spot the out-of-place. A sense of unease develops, as we sense a 'falling apart' of the order of things.

The out-of-place shows us a sense of unease or even fear due to the danger of something falling off the established norms (Fig. 4.1). This can be seen in the way that the out-of-place can threaten our sense of security and stability. For example, when a person walks into a room and sees a chair that is tilted to one side, or a lamp that is hanging from the ceiling at an angle, it can create a sense of unease or even fear. This is because the out-of-place can threaten our sense of balance and stability. In other words, the out-of-place can challenge our sense of order and normality.

Fashion Design and Illustration

Key Titles

2nd Edition

Textiles and Fashion

Exploring Printed Textiles, Knitwear, Embroidery, Menswear and Womenswear

Jenny Udale

New to this edition

- Exercises help students to explore further the world of textiles and fashion
- Updated images throughout
- Case studies and new interviews ensure readers will gain a clear and practical understanding of the world of textile design

Textiles and Fashion examines the process of creating and using fashion textiles and discusses the processes involved in fibre production, dyeing and finishing, and explores weaving and knitting.

Jenny Udale is a lecturer at the University of Middlesex and Ravensbourne College, UK.

2014

200 pages
200 colour illus
230 x 160mm / 9.1 x 6.3 inches
PB 9782940496006
£23.99 / \$44.95

Series: Basics Fashion Design
Fairchild Books

Textbook



Basics Fashion Design 07: Menswear

John Hopkins

"A well-crafted collection of everything you need to know about menswear." Krystyna Kolowska, Nottingham Trent University, UK

An introduction to menswear fashion that considers a range of social and historical contexts that have served to define and redefine menswear through the ages.

- Highly visual content with a mixture of contemporary and historical photographs, artworks and scanned fabrics
- Interviews with contemporary and upcoming menswear designers and photographers

John Hopkins is head of Fashion and Textiles at Winchester School of Art, UK.

2011

200 pages
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PB 9782940411436
£23.50 / \$34.50

Series: Basics Fashion Design
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2nd Edition

Basics Fashion Design 01: Research and Design

Simon Seivwright

Investigates fashion design research and how to use it to develop inspired designs and concepts.

Simon Seivwright ran the undergraduate fashion degree program at Northbrook College, UK.

2012

192 pages
200 illus
230 x 160mm / 9.1 x 6.3 inches
PB 9782940411702
£24.99 / \$34.50

Series: Basics Fashion Design
Fairchild Books

Textbook



New to this edition

- Filled with new, full-length interviews with contemporary designers and creatives including Jenny Packham, Omar Kashoura, Alice Palmer, Julien Macdonald, Richard Sorger and Dr. Noki
- Designed to inspire students in their own creative work, *Research and Design* also features helpful, practical exercises to support readers with their own understanding and creative development
- Fully updated and revised, this new edition is full of useful advice about where to go to find inspiration when researching concepts for design work

Technical Design and CAD for Fashion

2nd Edition

Technical Sourcebook for Designers

Jaeil Lee and Camille Steen

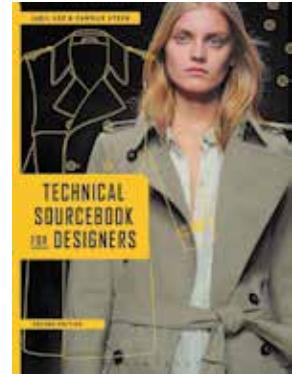
Presents a comprehensive and holistic perspective of technical design processes for aspiring and professional apparel designers.

- Includes detailed illustrations of design flats and sample spec sheets from technical packages for a variety of garments including menswear, women's wear, and knitwear
- Lists key terms and provides a comprehensive glossary
- Features ASTM and ISO industry standards for seams and stitches plus tech packs for 12 different apparel products
- STUDIO: Technical Sourcebook for Designers* features online self-study quizzes and flashcards, templates of blank tech packs, clip art of flats for various product, and Excel charts of tech packs with embedded grade rule formulas
- Teaching Resources: Instructor's Guide, PowerPoint presentations and image bank available

Jaeil Lee is a Professor and Director of Clothing and Textiles Program in the Department of Family and Consumer Science at Seattle Pacific University, USA.

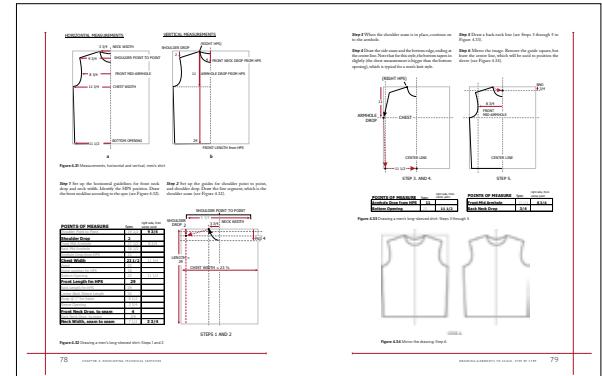
Camille Steen is Technical Designer Manager at Ex Officio LLC, USA.

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UK May 2014
US March 2014

496 pages
695 2-colour illus
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Contents

Preface · Acknowledgments · Overview of the Industry · The Apparel Product Development Process and Technical Design · All about the Technical Package · Developing Technical Sketches · Technical Design Terms for Silhouettes and Design Details · Styles, Lines, and Details for Shape and Fit · Fabrics and Cutting · Sweaters · Stitches and SPI · Seams, Seam Finishes and Edge Treatments · Construction-Related Design Details · Shape and Support · Fasteners · Labels and Packaging · How to Measure, Size, and Grade · Fit and Fitting · Appendix A: Seams and Stitches · Appendix B: XYZ Product Development, Inc.: Selected Technical Packages · Glossary · Index

Key Titles

CAD for Fashion Design and Merchandising

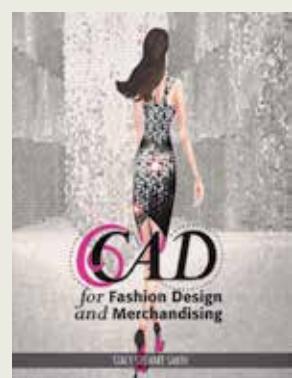
Stacy Stewart Smith

An all-in-one resource for creating digital fashion presentations using Adobe Illustrator® and Adobe Photoshop®. Colourful illustrations accompany easy, step-by-step tutorials and DVD videos geared toward students at the beginner and intermediate levels.

- “Digital Duo” feature shows users how to combine techniques in Photoshop® and Illustrator® to achieve optimal results
- STUDIO: CAD for Fashion Design and Merchandising* features video demonstrations providing additional practice and supplementary techniques, plus CS6 applications files needed to complete tutorials in the text, Digital Duo Modeling
- Teaching Resources: Instructor’s Guide available

Stacy Stewart Smith is an Adjunct Assistant Professor of Fashion Design Art at the Fashion Institute of Technology (FIT), USA.

www.Textbook



2013

592 pages
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£60.00 / \$100.00
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Construction

6th Edition

A Guide to Fashion Sewing

Connie Amaden-Crawford

Features step-by-step instructions and illustrations that take the reader start to finish through over 100 sewing applications.

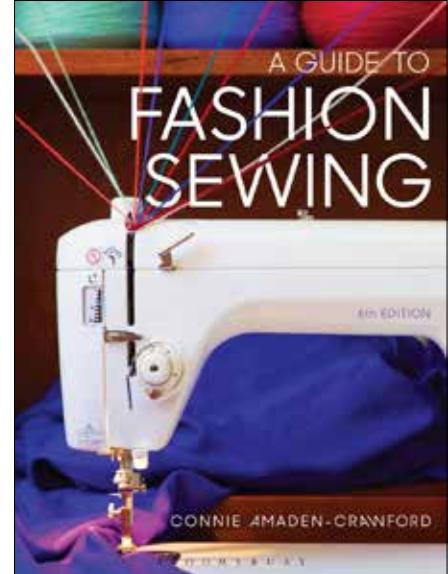
- Studio Tips highlight important construction techniques used in the fashion industry
- *STUDIO: A Guide to Fashion Sewing* includes video demonstrations to accompany chapter lessons, plus self-quizzes and flashcards
- Teaching Resources: Instructor's Guide available

Connie Amaden-Crawford is President and CEO of Fashion Patterns by Coni, USA.

UK May 2015
US March 2015

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New to this edition

- New industrial sewing machine information and photographs
- Expanded information on tailoring
- Now includes metric measurement equivalents within text instruction
- Appendices include new project checklists and 1/2 pattern blocks

Contents

Preface

Acknowledgements

1. The Sewing Machine and Sewing Equipment
2. Identifying Fashion Fabrics Equipment
3. Body Types and Size Charts
4. Planning a Design and Selecting Fabric
5. Method to This Madness
6. Stitches
7. Seams
8. Darts
9. Pleats and Tucks
10. Bias and Bias Treatments
11. Sewing with Knits
12. Zippers
13. Pockets
14. Sleeves
15. Collars
16. Necklines
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18. Linings
19. Tailoring
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21. Hems
22. Closures

Glossary of Sewing Terms

- Appendix A: Project Checklists
Appendix B: Pattern Blocks
Appendix C: Yardage Conversion Table
Appendix D: Fabric Resources
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Video Contents:

- Lesson One: The Sewing Machine and Sewing Equipment
Lesson Two: Seams
Lesson Three: Darts
Lesson Four: Bias and Bias Treatment
Lesson Five: Zippers
Lesson Six: Planning a Design and Selecting Fabric
Lesson Seven: Garment Sewing Process

The screenshot displays a page from the 'STUDIO' software titled 'Chapter 6: Stitches'. It includes sections for 'Chapter 6 Objectives', 'KEY TERMS and CONCEPTS', 'PrACTICE PATTERNS', 'STUDIO TIPS', and 'Pin stitching'.

Chapter 6 Objectives: To learn the basic information in this chapter, the designer will be able to:

- Learn hand stitching methods.
- Learn using machine stitching guidelines.
- Identify basic stitches.
- Identify decorative stitches.
- Identify topstitching.
- Identify blind stitching.
- Learn to use a zigzag stitch.
- Learn to use a hemmed seam.
- Learn to use an overlaid / serged seam and a blind hem.
- Learn to sew various hem stitches.

KEY TERMS and CONCEPTS:

Stitches are created in a complete sewing action, using a threaded needle. They can be produced either by hand or machine. Stitches may be functional or decorative, and may serve to connect fabrics or close or open a piece of garment.

Permanent stitches are used for seams, darts, and tucks. The number of stitches per inch depends upon the weight of the fabric used. On most medium-weight fabrics, there are about 10 to 12 stitches per inch (24.4 cm to 30.4 cm). On heavy-weight fabrics, such as denim, there are about 8 to 10 stitches per inch (21.6 cm to 24.4 cm); heavy-weight fabric is usually woven at a slower speed than lighter-weight fabrics.

Regular stitch is a straight, consistent, even-length stitch used as a permanent stitch.

PrACTICE PATTERNS:

Stitching Guides are located in Appendix A. By using these Stitching Guides, one begins to learn to control the pace of the machine and to learn how to stop and start a seam with backtacking.

STUDIO TIPS:

To make the sewing process easier on sheer or slippery fabrics, place a piece of tissue paper under fabric to prevent slipping. If you are using a zipper, make sure the teeth are oriented to the right direction. When sewing on sheer fabrics, hold along the seam to prevent the fabric from slipping. Stitch the seam in the direction of the pile.

When sewing on a stretch knit, make sure the garment is smooth, soft, and stretchy. Use a zigzag or overlock stitch. If the garment has a ribbed texture, add a finer, tighter stitch, usually 10 stitches per inch (2.5 cm).

Pin stitching: is plain machine stitching ½ inch (3.2 cm) inside the stitching before the garment is assembled. It holds the garment in place while the garment pieces and prevent stretching, which is especially necessary in necklines.

Zigzag stitches: are machine stitches that have a sawtooth-like pattern. Zigzag stitching is used to join two pieces of fabric together to create a decorative design. The width of the zigzag can be varied, depending upon the desired effect. Using a zigzag stitch on the seam edge will prevent running.

Ziping stitches: can also be used when sewing binds. (Refer to "Sewing with Knits" Chapter 11.)

Directional stitching: prevents seam stretching. In general, shoulder seams are stitched from the neckline to the waist; side seams are stitched from the bust to the waist; sleeve seams from the underarm to the wrist; and skirt/pant seams from the hem to the waistline.

Construction

2nd Edition

Classic Tailoring Techniques A Construction Guide for Menswear

Roberto Cabrera and Denis Antoine

Since its first publication, *Classic Tailoring Techniques: A Construction Guide for Menswear* has been the authoritative resource for custom hand tailoring production. This new edition focuses on updating these timeless construction techniques.

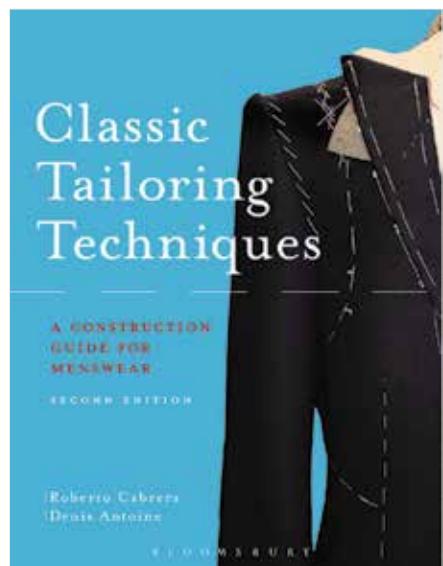
Roberto Cabrera was an instructor at the Fashion Institute of Technology in New York City, USA.

Denis Antoine teaches in the fashion program at Savannah College of Art and Design, USA.

UK May 2015
US March 2015

304 pages
420 bw photos and 300 bw illus
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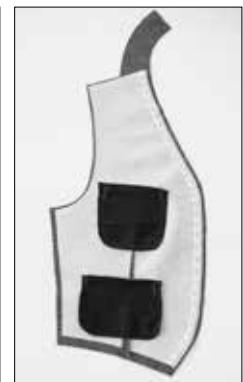
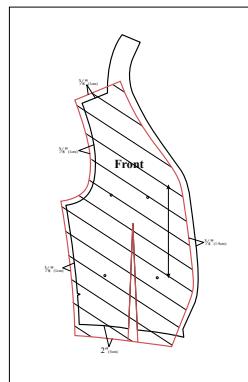


New to this edition

- Includes a brief overview of contemporary tailoring and the identifying key components of luxury tailoring from Britain, Italy and the United States
- More than 700 new photographs and illustrations with colour line overlays improve the clarity and detail of instructions and examples
- New boxed features adjacent to construction processes discuss how the traditional methods presented can also be used for the production of "hybrid" luxury ready-to-wear
- Expanded key terminology within text, a new glossary and updated list of supply sources at the end of the book
- Presents clarified measuring instructions supported by a new series of annotated photographs
- STUDIO: Classic Tailoring Techniques* includes quizzes, flashcards, and a digital library of quarter-scale pattern blocks
- Teaching Resources: Instructor's Guide available

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1. Tailoring	Slant Yoke
2. The Pattern	Side & Slant Pocket Facing
3. The Fit	Back Pocket Facing
4. Fabric	French Tab
5. Layout/Cutting	French Fly
6. The Jacket	Shoulder Pad
7. The Pants	Appendix B: Tailoring Supply Sources
8. The Vest	Glossary
9. Alterations	Bibliography
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Back Pocket Piping	



Construction

2nd Edition

Professional Sewing Techniques for Designers

Julie Cole and Sharon Czachor

A fully illustrated and detailed construction guide designed to help students and professionals develop accurate and quality sewing skills to create original fashion designs.

- Style Key features indicate the various materials used for each project
- New chapter order reflects the stitching order of garments
- New Chapter 5 "Sticking Knits: Working with Stretch" and Chapter 7 "Fitting: Developing an 'Eye' for Good Fit"
- STUDIO: Professional Sewing Techniques for Designers features self-study quizzes, flashcards and downloadable half-scale patterns to accompany each chapter
- Teaching Resources: Instructor's Guide includes source outlines, suggestions for additional projects, how to use the sample workbook and patterns, tips and problem-solving techniques and evaluation guidelines for student projects

Julie Cole owns a business designing couture bridal gowns based in the USA.

Sharon Czachor is an adjunct instructor in the fashion department of Harper College, USA.

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Acknowledgments

Style Key

- The Design Process: Why Construction Should Matter to the Fashion Designer
- Getting Prepared: Sewing Equipment, Fabric, Patterns and Pressing
- Introduction to Stabilizers: Fabricating a Stable Foundation
- Seams: Joining It All Together
- Stitching Knits: Working with Stretch
- Darts: Tapering to Fit the Garment
- Fitting: Developing an "Eye" for Good Fit
- Pockets: Building a Handy Compartment
- Tucks and Pleats: Tailoring a Texture
- Zippers: Fastening Your Way into the Garment

- Waistbands: Finishing the Waist Edge
- Ruffles and Flounces: Feminine and Flirty
- Collars: Silhouetting the Neck
- Facings: Encasing Unfinished Edges
- Cuffs and Other Finishes: Encircling the Wrist
- Sleeves: Setting the Sleeves
- Hems: Defining the Length
- Linings: Covering the Inner Surface

Glossary

Where to Buy

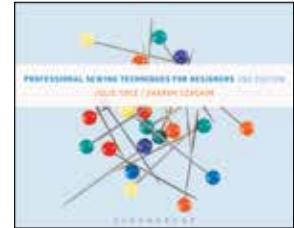
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2nd Edition

Sample Workbook to Accompany Professional Sewing Techniques for Designers

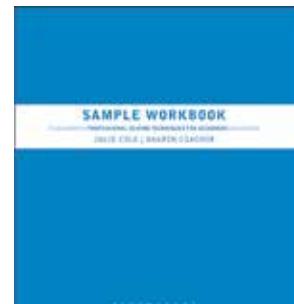
Julie Cole and Sharon Czachor

This companion workbook consists of project instructions and card stock worksheets in a 3-hole binder for convenient storage. Using these resources, students can sew sample garment details and record design information for ongoing and additional projects. The instructions for each project list the supplies and tasks needed to prepare the samples, plus clear cross references to sewing techniques in the textbook, *Professional Sewing Techniques for Designers, 2nd Edition*, and the downloadable half-scales patterns available to complete projects.

UK August 2014
US June 2014

160 pages
216 x 279mm / 8.5 x 11 inches
Flexiback 9781609018801
£50.00 / \$80.00
Fairchild Books

www.Textbook



Construction

Fashion Sewing: Introductory Techniques

Connie Amaden-Crawford

Packed with step-by-step sewing instructions and illustrations, *Introductory Techniques* is a guide for all those with an interest in dressmaking, from complete beginners to more seasoned sewers. The book includes an introduction to fabrics, a fitting guide and a wide range of basic and intermediate techniques on stitches, seams, hems and fastenings.

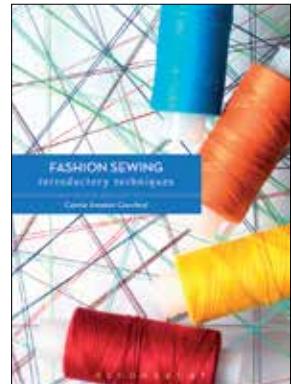
- Includes guidance on setting up sewing machines, overlockers/sergers and other sewing equipment
- Tables provide one-stop information for selecting fabrics by garment category with tips on performance qualities, care, pressing and sewing
- Appendices include a glossary and extensive sewing and fabric resources

Connie Amaden-Crawford is President and CEO of Fashion Patterns by Coni, USA.

UK September 2014

184 pages
1,000 colour illus
270 x 210mm /
10.6 x 8.3 inches
PB 9781472529459
£23.99
Fairchild Books
Not available in USA and Canada

Textbook



Fashion Sewing: Advanced Techniques

Connie Amaden-Crawford

Fashion Sewing: Advanced Techniques guides the reader through a range of intermediate and advanced skills, such as tailoring, sewing with knits, inserting linings and facings and how to sew a wide range of design variations for collars, pockets and sleeves. The detailed step-by-step instructions are easy to follow, with clear accompanying illustrations.

- Includes studio tips and tricks of the trade that will help produce a professional, industry finish
- Includes guidance on how to select linings and interfacings for typical fabrics with performance qualities and care tips
- A companion to *Fashion Sewing: Introductory Techniques*

UK December 2014

208 pages
1000 colour illus
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PB 9781472532664
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Not available in USA and Canada

Textbook



Key Titles

Sewing Techniques An Introduction to Construction Skills Within the Design Process

Jennifer Prendergast

Sewing Techniques simplifies the often complex processes required to turn a two-dimensional design into its three-dimensional realisation by arming readers with the basic sewing skills they need; clear diagrams demonstrate essential techniques in a step-by-step way. The book encourages students to develop their own sample folio and emphasises the importance of developing these for individual projects. It explores the work of contemporary fashion practices, including Elie Saab, Fumilayo Deri and Ada Zanditon.

Jennifer Prendergast is a Senior Lecturer in Design and Product Development at Manchester Metropolitan University, UK.

2014

184 pages
200 colour illus
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PB 9782940411917
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Patternmaking and Draping

Key Titles

Patternmaking for Menswear Classic to Contemporary

Myoungok Kim and Injoo Kim

- A current, comprehensive and user-friendly guide to men's patternmaking.
- Reflects the contemporary menswear market with emphasis on patternmaking for both slim-fit and classic-fit style
 - Details patternmaking techniques for knit designs using jersey fabrics
 - Includes 2-colour flat sketches showing details and finished pattern drafts and photos showing completed garments and how to accurately measure the male body
 - STUDIO: Patternmaking for Menswear* features self-quizzes, flashcards, and downloadable half-scale pattern slopers
 - Teaching Resources: Instructor's Guides including course syllabi, project descriptions, student samples, and evaluation sheets for each project available

Myoungok Kim is a lecturer in the Department of Clothing and Textiles at Hanyang University, South Korea, as well as a visiting scholar at the University of Cincinnati, USA.

Injoo Kim is an Associate Professor in the Fashion Design program at the University of Cincinnati, USA.

2014

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- Introduction to Patternmaking
- Basic Sloper for Wovens: Slim-Fit style vs Classic-Fit
- Necklines
- Collars
- Sleeves and Cuffs
- Plackets and Pockets
- Details

Section II: Design Variations For Woven Fabrics

- Shirts
- Pants

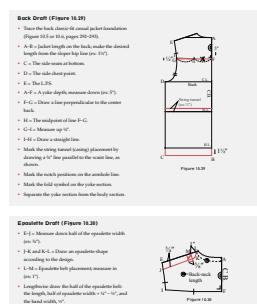
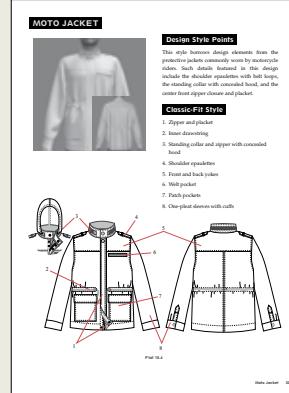
- Casual Jackets
- Suit Jackets
- Coats
- Vests

Section III: Design Variations For Knit Fabrics

- Jersey Knit Torso Sloper and Tops
- Knit Pants

Appendices

- Reference Size Charts for Men
- Basic Metric Conversion
- Quarter-Scale Slopers
- Glossary of Terms



210 Chapter 10: Casual Jackets

Pattern-drafting for Fashion The Basics

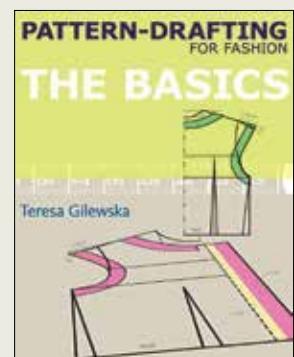
Teresa Gilewska

Each title in the *Pattern-drafting for Fashion* series is a practical guide to pattern-making for fashion students and serious home dressmakers. *Pattern-drafting for Fashion: The Basics* shows how to construct the block for the bodice and skirt, and then modify it for different styles.

- Covers all the basics of pattern designs for a complete range of garments
- Features clear, step-by-step instructions
- Packed with handy tips and practical illustrations

2011

224 pages
600 colour illus
PB 9781408129906
£35.00 / \$55.00
World English
Bloomsbury Visual Arts



Patternmaking and Draping

Fashion Pattern Cutting Line, Shape and Volume

Zarida Zaman

Fashion Pattern Cutting pushes the boundaries of 3D experimentation on the mannequin stand. Designed to boost confidence and design creativity, it provides a step-by-step guide to the pattern cutting process, from finding the initial inspiration for a design through to creating the finished product.

Included in the book are hand-drawn pattern pieces, complete with measurements and recommended fabrics to help readers achieve the best effects, whether beginners or experienced pattern cutters.

Zarida Zaman teaches at Institute Marangoni and the London College of Fashion, UK.

UK June 2014
US August 2014

144 pages
200 colour illus
276 x 219mm / 10.9 x 8.6 inches
PB 9781408156698
£19.99 / \$29.95
Bloomsbury Visual Arts





PLEAT-SECTION SKIRT ————— 117



Patternmaking and Draping

Key Titles

3rd Edition

Draping for Apparel Design

Helen Joseph-Armstrong

"Clarity is a strength. Students can see the design lines and make an analysis before moving into a drape." Debra Otte, Montclair State University, USA

A complete book of draping techniques updated with an easy-to-follow format, 150 new beautifully-rendered fashion illustrations and more than 10 new design projects.

- New step-by-step instructions for padding a dress form, an expanded guide for measuring the dress form and model and updated instructions for developing attachable arms
- New twist designs based on Madeleine Vionnet's bias-cut techniques and a bias slip dress design variation
- Teaching Resources: Instructor's Guide available

2013

640 pages
1,450 illus
229 x 305mm / 9 x 12 inches
PB 9781609012403
£60.00 / \$105.00
Fairchild Books

www.Textbook



4th Edition

The Art of Fashion Draping

Connie Amaden-Crawford

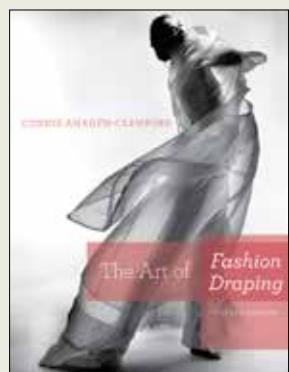
This user-friendly bestseller teaches the different methods of – and principles involved in – draping fabric on a dress form with step-by-step draping instructions accompanied by two-colour illustrations.

- New chapter on fitting methods that explains how to evaluate garments and correct common problems
- Updated and expanded chapters on trousers and knits
- Intermediate and advanced design variations that integrate contemporary designs with time-tested classics
- Teaching Resources: Instructor's Guide available

2012

512 pages
1,450 colour illus
229 x 305mm / 9 x 12 inches
PB 9781609012274
£65.00 / \$115.00
Fairchild Books

www.Textbook



Draping Basics

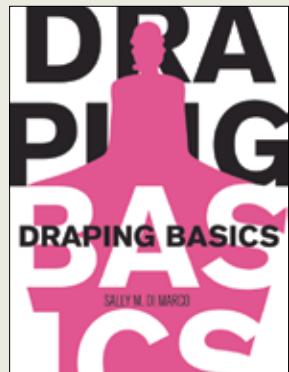
Sally DiMarco

With step-by-step written instructions, *Draping Basics* provides the fundamentals of designing foundation garments by draping fabric on a dress form. Photographs clearly demonstrate the details of the process, and CAD drawings show how the draping is transferred to paper patterns. The text covers the foundation skirt, bodice, and set-in sleeve, as well as foundation bodice variations; dart equivalent bodice styles; bodice designs; and skirt, dress, and collar styles.

2009

432 pages
462 full colour illus
PB 9781563677366
£55.00 / \$105.00
Fairchild Books

Textbook



Sustainable Fashion

Sustainable Fashion Past, Present and Future

Jennifer Farley and Colleen Hill

Sustainable Fashion provides a unique and accessible overview of fashion ethics and sustainability issues of the past, present and future. This book is the first to situate today's eco-fashion movement in its multifaceted historical context.

- Explores each stage of the fashion production cycle
- Discusses the future of sustainable fashion practices based on a wide variety of interviews with eco-fashion designers
- Addresses key issues in sustainability, from recycling and repurposing to labour practices and the treatment of animals

Jennifer Farley is Assistant Curator of Costume at The Museum at FIT, New York City, USA.

Colleen Hill is Assistant Curator of Accessories at The Museum at FIT, New York City, USA.

UK November 2014
US January 2015

224 pages
60 bw and 16 colour illus
244 x 169mm / 9.6 x 6.7 inches
PB 9780857851857
£19.99 / \$34.95
HB 9780857851840
£55.00 / \$99.95
Bloomsbury Academic



Contents Overview

Introduction

1. Repurposed and Recycled Clothing and Textiles
2. Quality of Craftsmanship
3. Textile Dyeing
4. Labor Practices
5. Treatment of Animals

Key Titles

A Practical Guide to Sustainable Fashion

Alison Gwilt

"A well structured resource for teaching which demonstrates a breadth of approaches to sustainability." Jade Whitson-Smith, University of Huddersfield, UK

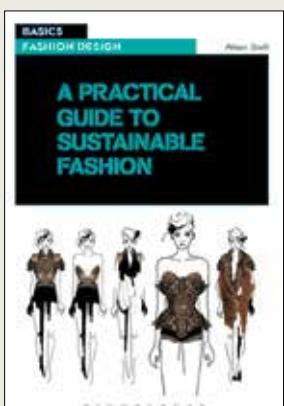
Packed with full-colour images from contributors such as Vivienne Westwood, Stella McCartney, Edun and People Tree, this is a much-needed handbook for students and professionals in the fashion and textile industries. It includes guidance on how to map and assess the life cycle of a garment, case studies of best practice and interviews with a selection of industry professionals, including Annika Matilda Wendelboe, Susan Dimasi (Materialbyproduct) and Isabell de Hillerin.

- Online resources include a list of organisations and designers featured in the kit
- Teaching Resources: PowerPoint available

2014

176 pages
200 colour illus
230 x 160mm / 9.1 x 6.3 inches
PB 9782940496143
£23.99 / \$44.95
Series: Basics Fashion Design
Fairchild Books

www.Textbook



Introduction to Textiles

3rd Edition

Swatch Reference Guide to Fashion Fabrics

Deborah E. Young

Swatch Reference Guide to Fashion Fabrics is an all-in-one text and swatch book that focuses on the unique needs of students in fashion design, apparel manufacturing and merchandising, and product development. The package includes a 3-ring binder, 144 page textbook, 56 swatch mounting boards, 206 fabric swatches, and a metal pick glass.

Deborah E. Young is a Textile Science Instructor at Fashion Institute of Design and Merchandising (FIDM), Los Angeles, USA.

UK April 2015
US February 2015

200 pages
52 bw illus
216 x 279mm / 8.5 x 11 inches
Three-Ring Binder
HB 9781628926569
£106.00 / \$170.00
Fairchild Books

[www.Textbook](#)



Features

- Includes all pertinent information about each fabric sample pre-printed on the mounting pages: fabric name, fiber content, yarn construction, count, coloration, weight, uses, characteristics, and similarities/differences between fabrics
- Teaching Resources: Instructor's Guide with new Fabric Key PDF includes swatch pages with mounted fabrics. PowerPoint presentations include lecture framework and images of front and back of swatches.

New to this edition

- High quality, fashion-forward samples that reflects trends in the fashion industry
- Expanded fiber chapters with relevant tips for performance expectations and care
- Additional microscopic view photographs in Chapter 2 and 3
- STUDIO: Swatch Reference Guide to Fashion Fabrics* includes self-quizzes, flashcards, and a "How to Use the Swatch Reference Guide" video tutorial

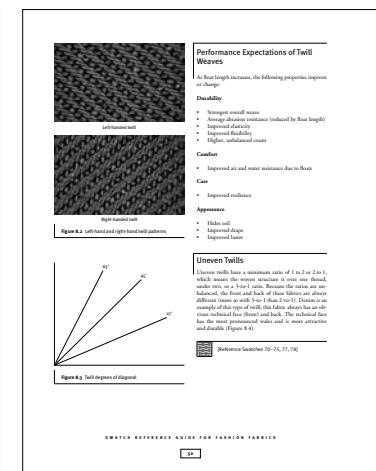
Contents

Preface

How to Use the Swatch Reference Guide

Acknowledgements

- The Textile Cycle: From Fiber to Fashion
- Fiber Classification: Natural Fibers
- Fiber Classification: Manufactured Fibers
- Fiber Classification: Synthetic Fibers
- Yarn Classification
- Plain Weaves
- Plain-Weave Variations: Basket and Rib Weaves
- Twill Weaves
- Satin Weaves
- Complex Weaves
- Pile Weaves
- Knit Fabrics
- Specialty Weft Knits
- Warp Knits
- Minor Fabrications
- Dyed and Printed Fabrics
- Fabrics Defined by Finishes
- Fabrics Defined by Finishes
- Quick Reference Guide Tables
- Swatch Boards



Introduction to Textiles

Key Titles

10th Edition

J.J. Pizzuto's Fabric Science

Allen C. Cohen and Ingrid Johnson

New edition forthcoming in Fall 2015

Fabric Science includes information on basic fibre makeup, fibre innovation, the formation of fabrics, quality issues and laws that regulate textiles.

- Updated topics include environmental responsibility, and technology and innovations in industrial textiles
- *STUDIO: Fabric Science* features online self-quizzes, assignments and flashcards to help students master concepts and improve grades
- Teaching Resources: Instructor's Guide and PowerPoint presentation available

2011

400 pages
Full colour illus
216 x 279mm / 8.5 x 11 inches
Three-Ring Binder
Book + STUDIO Bundle
9781501395369
£65.00 / \$110.00
STUDIO Access Card
9781501395123
Fairchild Books

www.Textbook



10th Edition

J.J. Pizzuto's Fabric Science Swatch Kit

Allen C. Cohen and Ingrid Johnson

New edition forthcoming in Fall 2015

Designed to accompany *Fabric Science*, this *Swatch Kit* supplements the study of textiles for students in fashion design, merchandising, product development and home furnishings. This kit contains a three-ring binder, 3-hole punched text and mounting boards, 114 bundled fabric swatches and a pick glass. Swatches represent the types of fabrics currently available to apparel, interior, and industrial designers.

- New examples eco-friendly fibers, microdenier fiber, lyocell fiber, and "high tech" fabric such as Staybright™ bleach-resistant fabric
- Teaching Resources: Instructor's Swatch Set with 8 additional samples, Instructor's Guide, and PowerPoint presentation

2011

124 pages
216 x 279mm / 8.5 x 11 inches
Three-Ring Binder
9781609013585
£55.00 / \$90.00
Fairchild Books

www.Textbook



The Textile Book

Colin Gale and Jasbir Kaur

"Although the authors planned this book as a text/reference book, I recommend reading every page ... a valuable authority that provides an historical and global view of the past, present, and future of textiles."

Handwoven

"Essential reading for anyone considering a career in textiles." *Embroidery Magazine*

The Textile Book explores a range of textile careers, from the creative, social and industrial, to the commercial and associated practices, taking us behind the scenes to reveal what various jobs involve, what influences decision makers, and how their decisions affect what we buy next season.

2002

232 pages
30 bw and 8 colour illus
234 x 156mm / 9.2 x 6.1 inches
PB 9781859735121
£18.99 / \$32.95
HB 9781859735077
£53.00 / \$89.95
Berg Publishers

Textbook



Introduction to Textiles

Key Titles

Sourcing and Selecting Textiles for Fashion

Erin Cadigan

Contents

Introduction

1. The Role of Textile In Fashion:

Textile Culture; Evolution of Textile Design; Global Textile Production; A Call For Sustainability; Certifications and Labeling.

2. Materials Fibres and Yarns:

Woven Fabrics; Knits Other Methods of Production; Non-Fabric Textiles; Future Fabrics; Colouring the Fabric; Finishing Methods; Surface Design; Decorative Dye Effects; Printing and Pattern; Embroidery; Fabric Manipulation; Three Dimensional Embellishments; Designer Spotlight - Astrid De Saint Anthost, Le Studio Anthost.

3. Conceptualizing the Collection:

Target Market; Mood Boards and Inspiration; Trend; Silhouette; Colour; Surface; Designer Spotlight - Rhodarte

4. Sourcing Your Fabric:

Getting the Fabric to Market; Industry Sources of Textiles; Retail Sources of Textiles; the Changing World of Sourcing; Fabric Properties and Characteristics; Creating Your Own

Written with the innovative fashion student in mind, Cadigan gives a full overview of the current textile market and shows how to apply this knowledge when creating a fashion collection. Students will learn about the different textiles available, where to source them, how their specific properties affect design, how to manipulate or create custom textiles and the steps to creating a well-rounded fashion collection.

Fabric; Designing Custom Textiles; Tradeshows; Designer Spotlight - Melanie Bowles and Ceri Isaac of Makeitdigital Textiles.

5. Textile and the Collection:

Textile Choice; Designing to Textiles; Surface Design; Signature Textile In Design; Drawing Your Designs; Draping Your Designs; Editing the Collection; Designer Spotlight - Issey Mikaye.

6. Sourcing Interviews:

Student Interview - theresa Deckner, Fashion Student; Indie Designer Interview - David J Krause, Fashion Designer, the Twentyten Alder; Sustainable Interview - Rebecca Burgess, Fashion Designer/Textile Designer, Fibershed Project; Lifestyle/Activewear Interview - Burton Snowboard Company; Ready to Wear Interview - Anna Suimass; Market Interview - Urban Outfitters Inc.

Glossary

Bibliography

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Textbook



2014

208 pages
200 colour illus
300 x 220mm /
11.8 x 8.3 inches
PB 9782940496105
£37.99 / \$70.00
Series: Required Reading Range
Fairchild Books



How to Read Pattern

A Crash Course in Textile Design

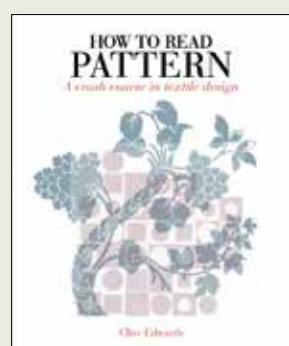
Clive Edwards

"An excellent reference guide" *Craftsman Magazine*

How to Read Pattern narrates the evolution of textile pattern through the history of manmade design. It studies the decorative art of pattern across a range of cultural aesthetics embracing Egyptian, Greek and Roman motifs, Asian and Middle Eastern as well as Western designs from medieval times up to the present. The chapters are thematic and include geometric, floral, natural forms, and abstract patterns, each broken down into chronology and region.

2009

256 pages
575 colour illus
PB 9781408109434
£9.99
World English (excluding Australia, Bangladesh, Canada, India, Malaysia, New Zealand, Pakistan, Singapore, Sri Lanka, USA)
Herbert Press



ABSTRACT Painterly



Textile Design and Technology

Surface Design for Fabric

Kimberly Irwin

A how-to guide to more than 60 surface design techniques for various fabrics and leather – ranging from the traditional to the experimental.

Kimberly A. Irwin teaches fashion construction, apparel development and experimental design techniques at Savannah College of Art and Design (SCAD), USA.

Features

- “Designer Profiles” and “Collection Spotlights” show current examples of surface design end uses
- Includes helpful hints, important facts, shortcuts and mistakes to avoid throughout chapters
- Provides step-by-step instructions, fabric quick guide keys, application methods, tools and material needed, and safety tips for every technique
- Spiral, stay-flat binding is easy to use in a studio environment
- *STUDIO: Surface Design for Fabric* includes video tutorials of select techniques plus online self-quizzes and flashcards
- Teaching Resources: Instructor’s Guide and Test Bank available

www.Textbook



Contents

Preface

1. Dyeing and Staining Fabric
2. Discharging Colour and Using Resists
3. Transfer and Printing
4. Fiber Manipulation
5. Fabric Manipulation
6. Embroidery
7. Embellishment
8. Combining Techniques

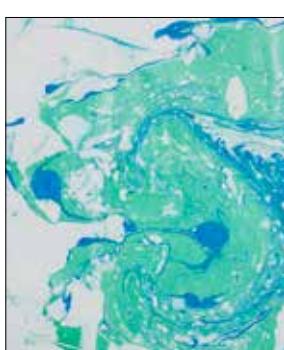
Appendix A: Tips, Workspace, and Preparation

Appendix B: Visual Library of Materials

Bibliography

Glossary

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© Photography by David Otoddard, Designs by Patricia Garcia

Textile Design and Technology

Key Titles

Textile Surface Manipulation

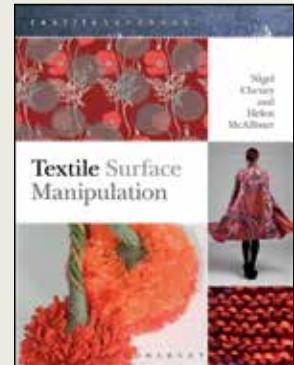
Nigel Cheney & Helen McAllister

"This is an exceedingly useful book that is well presented, with plenty of inspiring images of results you can achieve!" *Textile Fibre Forum*

Textile Surface Manipulation helps you to develop a diverse variety of textile techniques from personal visual inspiration sources, and apply these to ten projects, with applications ranging from fashion to interiors to textile art.

2013

144 pages
300 colour illus
246 x 189mm / 9.7 x 7.4 inches
PB 9781408156704
£16.99 / \$27.95
Series: Textiles Handbooks
Bloomsbury Visual Arts



Contents

Introduction

1. Visual Research
2. Repeat Structures
3. Building Surfaces From Scratch
4. Decorating Existing Surfaces
5. Manipulating Surfaces Through Stitch
6. Deconstructing and Disrupting Surfaces
7. Trims and Edges

Suppliers

Gallery

About the Authors

Acknowledgements

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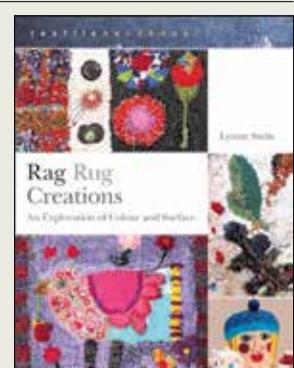
Rag Rug Creations An Exploration of Colour and Surface

Lynne Stein

In *Rag Rug Creations*, you will discover a huge range of applications for this basic technique, such as wall hangings, bags, cushions and accessories. This book reveals all the techniques and possibilities open to you using a minimum of specialist tools and a wide range of materials, including recycled and found objects.

2014

128 pages
200 full colour illus
246 x 189mm / 9.7 x 7.4 inches
PB 9781408157565
£16.99 / \$27.95
Series: Textiles Handbooks
Bloomsbury Visual Arts



Contents

Introduction

- History of Rag Rugging
Tools and Equipment
Sources of Inspiration
Designing for Rag Rugging
Preparation and Finishing Techniques
Detail and Embellishment

Projects

- Gallery of Rag Rug Makers
Rag Rugs in Museums and Galleries
Further Reading
Suppliers
Glossary
Index



Textile Design and Technology

Digital Textile Printing

Susan Carden

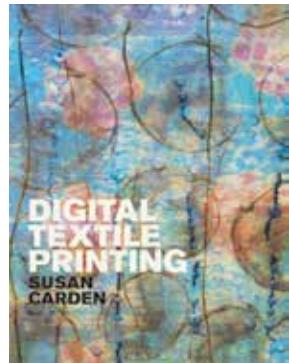
Digital Textile Printing charts the meteoric growth of digital textile printing since the 1990s and explores its implications for current textile design practice.

- The first study of digitally printed textiles as a cultural phenomenon
- Examines how new digital print technology affects the role of the designer
- Explores issues of sustainability and authenticity in relation to new digital print technology

Susan Carden is a research student based at the Centre for Advanced Textiles at Glasgow School of Art, UK.

UK August 2015
US October 2015

192 pages
40 colour illus
246 x 189mm / 9.7 x 7.4 inches
PB 9781472535672
£21.99 / \$34.95
HB 9781472535689
£65.00 / \$100.00
Series: Textiles that Changed the World
Bloomsbury Academic



Contents

Introduction

1. History of Printed Textiles
2. Technologies, Substrates and Dyes
3. The Process of Digital Printing
4. Art and Design Practice
5. Essence of Digital Textile Printing
6. Crossing Disciplines
7. Sustainability and Ethics
8. Authenticity

Bibliography

Index



Key Titles

The Complete Guide to Designing and Printing Fabric

Laurie Wisbrun

"Excellent resource for students as an updated reference book, reminder of techniques, inspirational and aspirational."
Claire Baker, Cleveland College of Art & Design, UK

The Complete Guide to Designing and Printing Fabric is a comprehensive handbook covering everything there is to know about designing and printing fabric. This book includes step-by-step tutorials, interviews with established professionals, and plenty of inspiration for the aspiring fabric designer.

2011

208 pages
200 colour illus
PB 9781408147009
£14.99
Australia/Europe/New Zealand
Bloomsbury Visual Arts



Textile History and Culture

Cultural Threads Transnational Textiles Today

Edited by Jessica Hemmings

Contents

Introduction

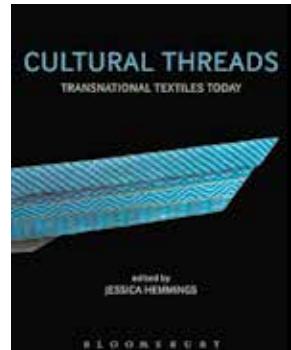
1. Artists' Statements
Julie Ryder: Reflections on Charles Darwin's South Pacific (Australia)
2. Jorge Lizarazo and Hechizoo:
Colombian Voyages and Explorations (Colombia)
3. Cecilia Vicuña: QUIPUing from Santiago, Chile to Sydney, Australia (Chile)
4. Elaine Reichek: Revisiting a Postcolonial Kinderhood in America (USA)
5. Mr. Somebody & Mr. Nobody: African Design Exported (South Africa)
6. Dutch Wax Resist Textiles: Roger Gerards, Creative Director of Vlisco, and Jessica Hemmings (National College of Art & Design, Dublin, Republic of Ireland)
7. An Imagined Africa: Stories told by Contemporary Textiles, Jessica Hemmings (National College of Art & Design, Dublin, Republic of Ireland)
8. Weaving, Tradition and Tourism in Ghana: "The End of Skill", Mamle Kabu (Ghana)

Cultural Threads is an exploration of contemporary textiles and their relationship with postcolonial culture. The postcolonial thinking examined here shares with craft an interest in the lived, rather than the purely theoretical, and as such is a very human account of these interactions between craft and culture.

Jessica Hemmings is Professor of Visual Culture and Head of the Faculty of Visual Culture at the National College of Art & Design in Dublin, Ireland.

UK November 2014
US January 2015

256 pages
210 colour illus
276 x 219mm /
10.9 x 8.6 inches
PB 9781472530936
£29.99 / \$49.95
HB 9781472524997
£95.00 / \$164.00
Bloomsbury Academic



Thinking Through Textiles Reflections on Cloth, Memory and Touch

Pennina Barnett

Contents

List of Illustrations

Acknowledgements

Introduction

1. Touch
2. Weave
3. Fold
4. Stitch and Repair
5. Stain
6. Matter: Materiality, Maternity, Dust

Thinking Through Textiles offers a compelling case for the integration of textile scholarship within the mainstream of visual and material cultural studies.

Pennina Barnett is an independent scholar and writer on contemporary visual and material culture based in the UK.

UK December 2015
US February 2016

160 pages
70 colour and 10 bw illus
246 x 189mm / 9.7 x 7.4 inches
PB 9781847888242
£19.99 / \$34.95
HB 9781847888259
£55.00 / \$94.00
Bloomsbury Academic





OPPOSITE AND ABOVE Cecilia Vicuña, *Quipu Austral*, 2012. Tasmanian wool fleece, installation 18th Sydney Biennale, Australia, June 27 – September, 16, 2012. Photograph by the artist.

Artist Statement

QUIPUING from Santiago, Chile to Sydney, Australia

Cecilia Vicuña

Quipu: knot (Quechua)

In the ancient Andes people did not write; they wove meaning into textiles and knotted cords. Five thousand years ago they created the *quipu* (knot), a poem in space, a tactile, spatial metaphor for the union and interdependence of all. The *quipu*, and its virtual counterpart, the *ceque* (a system of sightlines connecting all communities and sacred sites in the Andes) were banished after the Spanish conquest of the Americas. *Quipus* were burnt and they ceased to be used, but the vision of interconnectedness they represent endures underground.

Artist statements



Cecilia Vicuña, *Quipu Austral*, 2012. Tasmanian wool fleece, installation 18th Sydney Biennale, Australia, June 27 – September, 16, 2012. Photograph by the artist.

I first encountered *quipus* as a teenager, and something in me knew they belonged – like poetry – outside time and space, despite being in time and space. This non-local quality of the *quipu* acts as a connector between dimensions. Touching the threads or thinking about them I re-enter a different scale of the imagination. The *quipu* knots me into new ways of being and seeing.

I began making *quipus* in the mid 1960s as an act of poetic resistance. *El quipu que no recuerda nada* (the *quipu* that remembers nothing), an imaginary cord laid out in my bedroom in Santiago, was my first *quipu* work. I wrote: 'an empty cord is the core, the heart of memory, the earth listening to us'.

A decade later, in exile in London, while enduring the pain of loss from the military coup in Chile, I created a large *quipu* above my bed and I slept under it for the memory of the pain not to leave my body.

Years later, walking along Lake Titicaca in Bolivia I observed that alpaca herders tied unspun wool dyed in rainbows to the ears of their alpacas. The fibres hung and danced in the wind as prayer flags do in Tibet. In the Andean worldview ritual tying increases the fertility of the herd.

Unspun wool is all potential, nothing holds it together, except the desire of togetherness in each hair. Unspun wool stands for the cosmic gas from



Cecilia Vicuña, *Quipu Austral*, 2012. Tasmanian wool fleece, installation 18th Sydney Biennale, Australia, June 27 – September, 16, 2012. Photograph by the artist.

which stars and galaxies are born. The gluon the Large Hadron Collider can't find.

Emptiness is connection.

I began making monumental *quipus* and precarious weavings of unspun wool in the early 1990s. *Cloud-Net* (1999) was dedicated to global warming, and *Canoes of Light* (2000), to the indigenous view of the life force.

In my book *Chancani Quipu* (2012) I metaphorically wrote with breath on the unspun wool by printing words on the outer hairs of fleece. The Quechua word *quipucamayoc*, or *quipu* maker, means 'the one who animates and gives life to the knot'. A *quipu* depends on the interaction of breath

and thread, hand and voice. To write with breath is to see the body and the cosmos in a continuous reciprocal exchange.

Chancani Quipu condenses the clash and collaboration between two cultures and worldviews: the Andean oral universe of threads and the Western world of print.

In *Quipu Austral*, created for the 18th Sydney Biennale, I connected two ancient traditions of the southern hemisphere: the Andean *quipu* and the aboriginal Australian songline. *Quipus* and songlines participate in the web of life by creating complex interactions between land, memory and sound enacted through song and speech.

CHAPTER ONE

Artist statements

Fashion and Costume History

6th Edition

Survey of Historic Costume

Phyllis G. Tortora and
Sara B. Marcketti

Now celebrating its 25th anniversary as a best-selling textbook for the study of fashion history, *Survey of Historic Costume* is an introduction to Euro-American dress from the ancient world through the twenty-first century.

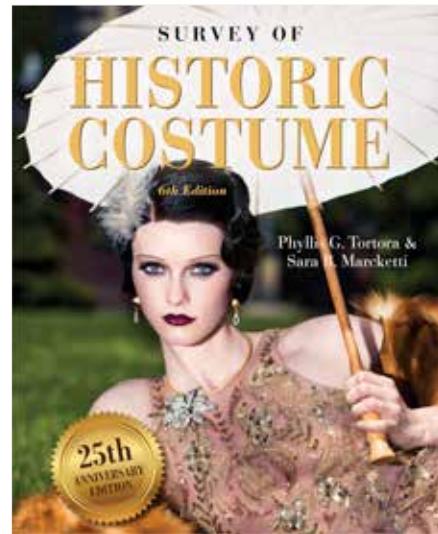
Phyllis G. Tortora is Professor Emerita at Queens College, The City University of New York, USA.

Sara B. Marcketti is an Associate Professor at Iowa State University, USA.

UK May 2015
US March 2015

640 pages
1,000 colour illus
216 x 279mm / 8.5 x 11 inches
Book + STUDIO Bundle
9781501395253
£86.00 / \$140.00
STUDIO Access Card
9781501395017
Fairchild Books

www.Textbook



Features

- Visual Summary Tables show clear line drawings of period garments
- Illustrated Tables depict important accessories, footwear and headwear for each era
- Modern Influences photo feature shows modern interpretations of historic fashions
- Teaching Resources: Updated Instructor's Guide, Test Bank, Image Bank and PowerPoint presentations available

New to this edition

- Over 20% new illustrations
- Expanded and redesigned chapter timelines present an overview and images of historic events in each chapter focusing on fashion and textiles, politics and conflicts, decorative and fine arts, economics and trade, technology, and religion
- New Global Connections boxes highlight dress and textiles from around the world including China, India, Japan, Latin America, Africa and more
- New Chapter 20 covers twenty-first century dress from 2000 to the present

NEW ONLINE STUDENT RESOURCES

STUDIO: Survey of Historic Costume includes digital study tools, including the Student Study Guide eBook (see facing page for more details)

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8. The Northern Renaissance: c. 1500-1600

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16. The Twenties, Thirties, and World War II: 1920-1947

17. The New Look: Fashion Conformity Prevails: 1947-1960

18. The Sixties and Seventies: Style Tribes Emerge: 1960-1980

19. The Eighties and the Nineties and the Twenty-first Century: 1980-1999

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VISUAL SUMMARY TABLE

Major Figures of the Byzantine and Early Medieval Periods

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	Byzantine woman, 5th-6th century
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	Merovingian man and woman, 5th-7th century
	Merovingian woman, 5th-7th century
	Carolingian man and woman, 8th-9th century
	Carolingian woman, 8th-9th century

MODERN INFLUENCES

Contemporary designers still draw upon the past for inspiration, but they are often inspired by the clothing of other cultures, such as the use of the sari (from India), and a variety of ethnic styles including traditional Indian, African, and Asian styles. These pieces are most likely found in runway shows, but some designs have come to the high street and are now seen in high-end stores.

In the late 19th century women began wearing hats to protect them from the sun and from the rain. The hats were often very tall and pointed, and were called 'straw boaters'. In the early 20th century hats became more popular, and a wide-brimmed hat was worn over the head to form a sort of soft collar. The hats were often made of straw or raffia, and were often decorated with a veil or a bow. The hats were often very tall and pointed, and were called 'straw boaters'. In the early 20th century hats became more popular, and a wide-brimmed hat was worn over the head to form a sort of soft collar. The hats were often made of straw or raffia, and were often decorated with a veil or a bow.

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CHAPTER FIVE: The Early Middle Ages

Fashion and Costume History

Free with purchase of *Survey of Historic Costume*, 6th Edition

[www/Textbook](#)

STUDIO: Survey of Historic Costume

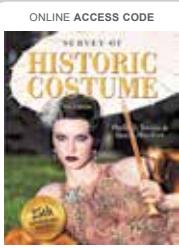
Phyllis G. Tortora and
Sara B. Marcketti

This new multimedia resource provides a digital study tool directly related to the content of *Survey of Historic Costume*. Consisting of self-quizzes and test prep tools, videos and images, flashcards, maps and a timeline, *STUDIO: Survey of Historic Costume* will enhance learning, aid in instruction, and result in better retention and higher grades for students.

UK May 2015
US March 2015

STUDIO Access Card
9781501395017
Fairchild Books

STUDIO:
Survey of Historic Costume



Online tools for more effective study
This card provides access to information that may be required for your course.
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For Students

- Videos launch each chapter and introduce students to major costume trends of each historical era
- Self-quizzes are automatically scored and provide directions for further study
- Flashcards with images, glossary terms, and definitions
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- World maps showing fashion and geography over time
- Comprehensive timeline spanning the Ancient World to the present, placing fashion and textiles within historical context—and showcasing evolutions of silhouettes
- Fashion designer index with a comprehensive, alphabetized list of designers with brief bios
- Searchable glossary of terms
- Links to fashion museums and costume collection websites
- Complete eBook version of *Survey of Historic Costume Student Study Guide* (a \$42.95 value)

For Instructors

- Easy access to eBook version of *Survey of Historic Costume*, 6th Edition
- Image library with all the illustrations and photos from the book
- PowerPoint presentations for each chapter
- Test Bank with multiple choice, true/false and essay questions for each chapter with answer key
- Instructor's Guide including sample syllabi and units based on the timeline in the book, chapter objectives, lecture notes, discussion questions, additional research projects, assignments and more

6th Edition

Survey of Historic Costume Student Study Guide

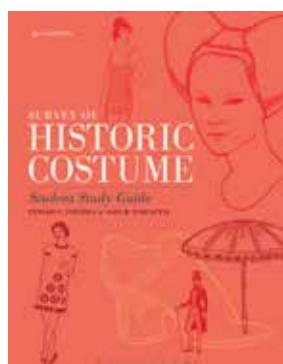
Phyllis G. Tortora and
Sara B. Marcketti

This study guide is designed to help students effectively navigate the *Survey of Historic Costume*. Following the chapters of the textbook, the *Student Study Guide* includes chapter objectives, key terms, historic overviews, chapter summaries, chapter quizzes, image-analysis exercises, garment analysis worksheets, glossary of key terms, and a fashion garment guide—a “mini” dictionary identifying basic garment terminology with illustrations. By providing a consistent approach to all of the chapters in this text, the guide provides a vehicle that enhances the journey students will take through time and place, making the study of historic costume accessible, memorable and exciting.

UK May 2015
US March 2015

246 pages
216 x 279mm / 8.5 x 11 inches
PB 9781628922349
£26.00 / \$42.95
Fairchild Books
Free eBook included in
STUDIO: Survey of Historic Costume access

Textbook



Fashion and Costume History

6th Edition

Who's Who in Fashion

Holly Price Alford & Anne Stegemeyer

Features more than 300 profiles of fashion legends as well as newcomers and nonconformists – past and present – who make up the rich tapestry of the fashion industry.

- Teaching Resources:
Instructor's Guide, Test Bank and PowerPoint presentations available

Holly Price Alford is an Associate Professor in the Department of Fashion Design and Merchandising and Director of Diversity for the School of the Arts at Virginia Commonwealth University, USA.

Anne Stegemeyer is a freelance writer and fashion specialist based in New York City, USA.

New to this edition

- Over 400 new images and 70 new profiles (382 profiles in total), including Joseph Altuzarra, Garance Doré, Riccardo Tisci, The Row (Mary Kate and Ashley Olsen), Carine Roitfeld, Prabal Gurung, and more
- Alphabetical tabs for easy access and pronunciation guides
- Updated timeline and awards listing, now including the British Fashion Awards
- Expanded coverage to include more non-designers with category icons designating fashion designers, accessory designers, jewelry designers, fashion companies, makeup artists, costume designers, illustrators, photographers, writers, editors, journalists, and creative directors

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(alphabetical listing of all entries)

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Introduction: Fashion—All

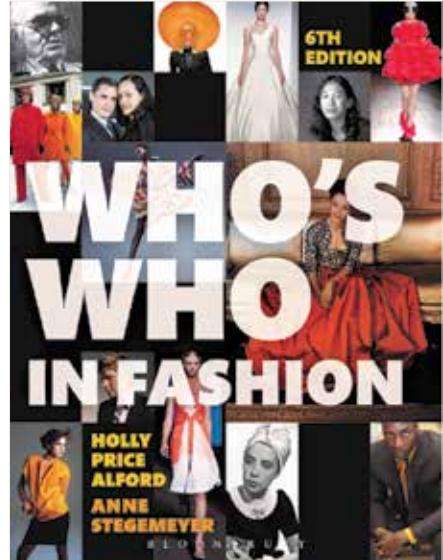
About Change

- Timeline: The Crinoline Period (1850-1869) – The New Millennium
- Alphabetical Listing of Fashion Icons
- Appendices
- Designers by Country of Origin
- Designers by Categories
- Council of Fashion Designers of America (CFDA) Awards
- British Fashion Awards
- Coty American Fashion Critics' Award
- Neiman Marcus Awards
- Fashion Walk of Fame
- Cooper Hewitt Awards in Fashion
- Bibliography
- Credits
- Index of Designers

UK November 2014
US September 2014

544 pages
888 colour illus
216 x 279mm / 8.5 x 11 inches
PB 9781609019693
£59.99 / \$105.00
Fairchild Books

www.Textbook



JOSEPH ALTUZARRA



Above: Designer Joseph Altuzarra.
Below Right: Spring 2014.

BORN Joseph Altuzarra, Paris, 2011, Swarovski Award for Women'swear, 2012; Swarovski Award for Designer of the Year, 2014 • International Woolmark Prize, 2013

AWARDS: Council of Fashion Designers of America (CFDA)/Vogue Fashion Fund, 2011; Swarovski Award for Women'swear, 2012; Swarovski Award for Designer of the Year, 2014 • International Woolmark Prize, 2013

Joseph Altuzarra (AI-TOO-zah-rah) was born in Paris, France, where he studied at the Institut Sainte-Croix de Jésuites. He moved to New York City at age 18 to study at Parsons School of Design. He has lived in New York ever since.

Altuzarra's mother is Chinese and his father is French. His mother, a seamstress, taught him how to sew when he was a child. Altuzarra's father, a restaurateur, taught him how to cook. Altuzarra's mother had a strong influence on his collections. As a child, Altuzarra was obsessed with the glamorous side of fashion, especially Tom Ford for Gucci and Yves Saint Laurent. Altuzarra studied art history at Strathmore College in Strathmore, Pennsylvania and became interested in a career in fashion while working in the school costume shop.

Altuzarra began his career as a costume designer at JACOB, then worked as a freelance designer at PRONOVIAS SCHOOLER while it was still a fledgling label. Altuzarra also apprenticed with paternemaker Nicolas Cato to hone his technical knowledge and skills, which he considered crucial because he lacked a formal education in fashion design and ended up back in his birthplace, Paris, after landing a job at GIVENCHY as first assistant to RICCARDO TISCI.

In 2008, Altuzarra returned to New York and launched his own label. In 2010, he collaborated with Swarovski on a jewelry collection. His big break came with his fall 2012



Fashion and Costume History

Dress, Fashion and Technology From Prehistory to the Present

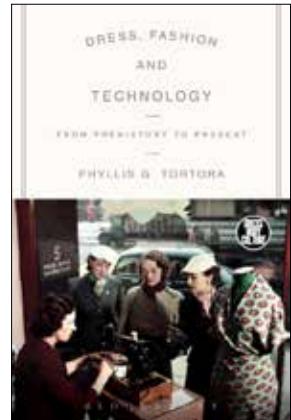
Phyllis G. Tortora

Structured chronologically from pre-history to the present day, this study explores the relationships and interactions between technology, dress and fashion and how these have changed throughout human history. Through a wide range of international case studies, the book challenges the perception that fashion is unique to western dress and outlines the many ways in which dress and technology intersect.

Phyllis G. Tortora is Professor Emerita at Queens College, The City University of New York, USA.

UK March 2015
US May 2015

256 pages
90 bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9780857851918
£19.99 / \$34.95
HB 9780857851901
£55.00 / \$99.95
Series: Dress, Body, Culture
Bloomsbury Academic



Contents

1. Connecting Technology, Dress, And Fashion
- Part I: Before the Revolution
2. Dress And The Technologies Of Prehistory (Upper Paleolithic To The Neolithic Period)
3. Technologies And Dress In Towns, Cities And Empires (Neolithic Period To C. 500 C.E.)
4. Technology And Dress Facilitate Fashion Change (Dark Ages to The Seventeenth Century in Europe)
5. Some Asian Developments in Technology, Dress and Fashion (End of the Neolithic Period until the 17th Century)

Part II: The Industrial Revolution and First Steps Toward the Fashion Industry

6. Dress And Fashion Move The Industrial Revolution Forward (18th Century)
7. The Central Role Of Dress And Fashion In The Industrial Revolution (c. 1800 to 1860)
8. Dress, Fashion And Social Changes Follow The Industrial Revolution (Nineteenth Century)
9. Tools That Enable Fashion Change And Innovations In Dress (19th Century)

Part III: The Fashion Industry is Born

10. Tools And Processes Expand Options For Dress And Fashion (20th and 21st Centuries)

11. Transportation and its Effects (20th and 21st Centuries)
12. The Effects of Sports (19th to 21st Century)
13. Communications Technologies That Disseminate Fashion Information (19th to 21st Century)

Part IV: High Tech Enters

14. Technology Contributes To The Globalization Of Fashion (20th and 21st Centuries)
 15. Environments Interact With Technologies (20th and 21st Centuries)
 16. New Technological Frontiers For Dress And Fashion (21st Century)
- References
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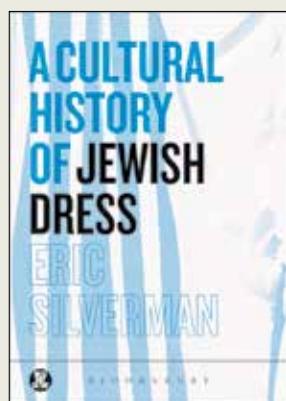
Key Titles

A Cultural History of Jewish Dress

Eric Silverman

2013

288 pages
77 bw illus
244 x 172mm / 9.6 x 6.8 inches
PB 9781847882868
£21.99 / \$39.95
HB 9781845205133
£60.00 / \$99.95
Series: Dress, Body, Culture
Bloomsbury Academic

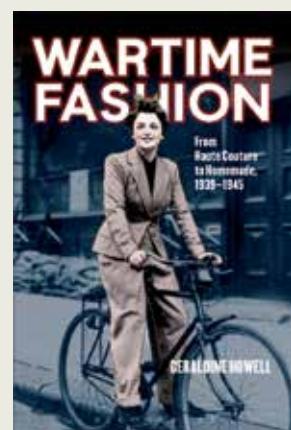


Wartime Fashion From Haute Couture to Homemade, 1939-1945

Geraldine Howell

2012

272 pages
30 bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9780857850713
£21.99 / \$39.95
Berg Publishers



Fashion and Costume History

Shoes An Illustrated History

Rebecca Shawcross

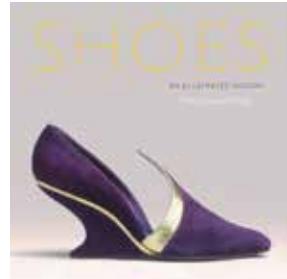
This definitive guide to footwear, from fetish heels to winklepickers, takes the reader on a glorious, lavishly illustrated journey from antiquity to the present, showcasing a dazzling array of shoes from all over the world.

Written by an expert curator, the book is packed with social and historical detail putting shoe trends, superstitions and traditions in context and exploring shoes as symbolic, evocative, highly personal objects.

Rebecca Shawcross is the Shoe Resources Officer at The Shoe Collection, Northampton Museum, UK.

UK November 2014
US November 2014

256 pages
300 colour illus
246 x 189mm / 9.7 x 7.4 inches
HB 9781472531001
£25.00 / \$40.00
World English
Bloomsbury Visual Arts



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Introduction

1. Medieval Ages-1580s, From the Long, to the Wide to the High
2. 1590s-1650s, Heights of Fashion
3. 1660s-1720s, Buckle My Shoe
4. 1720s-1780s, Elegant Footwear
5. 1790s-1830s, Vive La Révolution
6. 1830s-1880s, The Industrial Revolution
7. 1880s-1920s, Toward the Modern Age
8. 1930s-1947, Glamor and Utility
9. 1947-1970s, A New Era
10. 1980s-Present Day

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Key Titles

The Hundred Dresses The Most Iconic Styles of Our Time

Erin McKean

"McKean and illustrator Mehalko have created a book so charming that any critic is completely disarmed... In all its delightful chattiness, the book has something intelligent to say about fashion as representation and nostalgia."

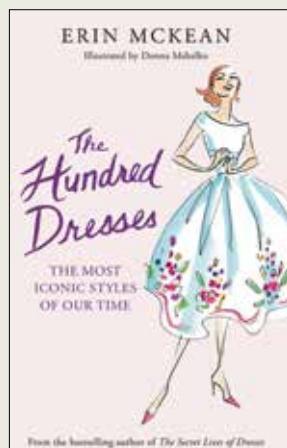
Publishers Weekly

"Like a wonderfully illustrated bird-watcher's guide, but to frocks, *The Hundred Dresses* is a whimsical and inspirational taxonomy: from the J. Lo, via the Space Empress to the Vreeland!"

The Sunday Telegraph

2013

224 pages
Full colour throughout
HB 9781408190500
£14.99
World English
Bloomsbury Academic



THE PLATFORM REVIVAL

The 1990s heralded a platform that was altogether higher and clunkier than ever before, and which was popularised by the UK girl band the Spice Girls. For some, this band was forever linked with the Buffalo trainer and glitter Union Jack platform ankle boot.

BABY, GINGER, SCARY, POSH OR SPORTY
The mood of the day was all about empowerment and the right shoe was vital for it. Baby and Ginger favoured the Buffalo trainer with 20 cm (8 in) soles. The Spice Girls' first album, *Spice*, was released at Buffalo Jim's in Mon, Germany. Their 20 cm (8 in) platforms sold trains were a global success in the 1990s and early 2000s, largely down to the popularity of the Spice Girls. Gary Spice, the Spice Girls' manager, said: 'Boots and Spice Girl trainers, Posh had girls here... Geri Halliwell will always be remembered for wearing a Union Jack dress made from a tea towel at the Brit Awards in February 1997, which she teamed it with a pair of red platform boots.'

GIRL POWER
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SHORT-LIVED FAME

Although platforms were popular with the young, newspapers and parents frequently expressed their disapproval about their unsuitability for everyday wear. Baby Spice, Emma Bunton, Victoria and Melanie Brown, in particular, readily felt to have been targeting 127 cm (5 in) platforms. They earned themselves the nickname 'Frankenstein' shoes and had more in common with orthopaedic footwear than the platform of the 1970s (see pp. 210–11).

FASHIONISTO

Australian Leigh Bowery, fashion icon, nightlab host, actor and artist's muse, was one of the most influential and controversial figures in the 1980s and 1990s. Famed for his striking looks, his

outrageous outfits fully explored the use of wigs, body modification, make-up and costumes. He often wore one outfit per show, one on one foot and a low version on the other with tights over the top.

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ABOVE: The Spice Girls pose for a photograph in 1997. Each is wearing her trademark Union Jack platform boots, trainers for Sporty and platforms for Scary, Ginger and Baby.

OPPOSITE: These Union Jack platform boots were designed by Shelly of London, c. 1997. The style became synonymous with the Spice Girls' sediment of the Spice Girls phenomenon.

THE SHOE AS ART YOU CAN LOOK, BUT DON'T TOUCH

Shoes are practical; they can be truly beautiful and, as in the 1970s, they can feature as works of art. It was during this decade that shoes became embraced as sculptural art and fashion statements. Shoes could always be playful and fun. A number of art styles could be worn, although many of them were purely decorative.

The 1970s Crafts Council Shoe Design Show (see 179) highlighted an obsession with shoes that surprised many people. Not only in shoe style and history, but also in the fact that shoes could be turned into something magical and sculptural.

THEA CADABRA

Thea Cadabra's fantasy shoes from the 1970s are sold as wearable art. Her masquerade was 'Wearing wonderful shoes is like wearing art'. Cadabra's designs were three-dimensional and featured multi-dimensional motifs that lent drama to her creations. Best known among her designs are the Cloud and Rainbows, the Dragonfly, the Sun and the Bat. The Cloud and Rainbows design, featuring three stylized, a court shoe in blue suede, which has been skillfully accented with a leather chain and little beads strung along the chain.

GAZA BOWEN

Internationally renowned sculptor Gaza Bowen has exhibited extensively since 1978. In the broadest sense her work is an expression of her desire to bring art closer to people's everyday lives. And for nearly twenty years she has focused her attention on shoes: their construction, history, cultural meaning and social significance. She made the Red Shoe Reader and her famous Tuff Scruff – feminine mules adorned with scouring pads!

CANDACE BAHOUTH

Candace Bahouth designed and created the amazing winter and spring boots with technical help from Walker's Shoes; they were exhibited at the Crafts Council in 1979. These boots are made from pink rabbit fur and decorated with appropriate winter and spring accessories – so spring flowers and birds or winter birds and flowers in frosty looking colours. Complete with synthetic green grass wedge heels, they were not practical for wearing.



ABOVE: Thea Cadabra's Cloud and Rainbows, 1970. Pink and yellow clouds issue raindrops made from strings of beads and light blue fish in silver leather are attached to receive of vamp.



A NEW ERA

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PATTERN EVOLUTION

During the eighteenth and nineteenth centuries, the practice of raising patterns out of the ground, or 'pavineining', was the norm. As the patterns got larger, this involved a rough, foot-shaped piece of wood, the toe of which echoed the shape in fashion at the time. Worn beneath a person's shoes, a pattern had leather latches that came up over the foot for tying security. Some variations also had leather roses.

An iron stalk was attached to the heel of the shoe, so that as the iron ring made contact with the ground, it highlighted the problem of a country girl aspiring to look like her mistress by wearing her 'high' wooden patterns for pavineining. This came from the City of London.

'Pavineining' are first mentioned in *City of London records* in 1379 and a pair of patterns features in the *Arms of Porset of 1434* (see p. 38). They were worn across northern Europe (30) and other countries to raise the wearer out of the mud on the streets.

COLG OVERSHOES

High fashion has undergone in appearance, patterns did not appeal to the aristocracy and were generally worn by the less wealthy and country-side dwellers. In 1725 Daniel Defoe published *Everybody's Business is No Body's Business*, a pamphlet on the breakdown of the social order. In it he

RIGHT: Wood and leather patterns, nineteenth century.



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LEFT: Women's buckle latch shoe with a matching dog over shoe with a bow and brocade damask, 1690–1720. The bows on the toe and the heel are covered in red, Morocco leather. It is difficult to match up dog over shoe as these do have the same binding. The dog over shoe would have presented well to the shoe side, but offered little protection to the wearer in dirty wet streets. They became must-have fashion accessories, including a rich and therefore, more expensive fabric.

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Japanese Fashion Designers

The Work and Influence of Issey Miyake, Yohji Yamamoto and Rei Kawakubo

Bonnie English

"A comprehensive synthesis of the works and careers of the three Japanese designers who revolutionized the Western fashion world..."

This is a must read for anyone interested in Japanese fashion!" Yuniya Kawamura, Associate Professor of Sociology at the Fashion Institute of Technology, State University of New York, USA

"Bonnie English here condenses twelve years of research into a book which examines the emergence of the three leading Japanese fashion designers, Issey Miyake (b. 1938), Yohji Yamamoto (b. 1943) and Rei Kawakubo (b.1942), in the last quarter of the twentieth century... Twelve years to write a book testifies to Bonnie English's dedication and encourages reader confidence." Daniel Milford-Cottam, Victoria and Albert Museum, London, UK, Costume

2011

192 pages
24 colour and 40 bw illus
244 x 172mm / 9.6 x 6.8 inches
PB 9781847883100
£18.99 / \$34.95
HB 9781847883117
£60.00 / \$99.95
Berg Publishers



2nd Edition

A Cultural History of Fashion in the 20th and 21st Centuries

From Catwalk to Sidewalk

Bonnie English

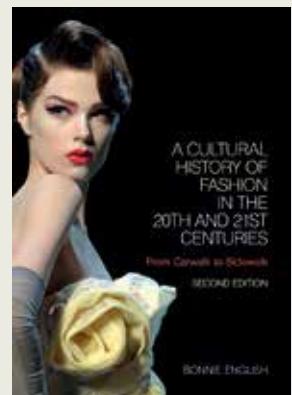
"English has created a very respectable academic treatment of the last century of fashion... What is most notable about the content of this volume is the way English handles her broad topic; there are some powerful fashion images in this book, but this is no pretty coffee table accessory. English selects unique subjects within fashion for each chapter and zeroes in to prevent a deluge of meaningless and broad historical summaries." WORN Fashion Journal

"This edition has encompassed all the intricacies of the fashion world and refreshingly included insight into the 'business' of the industry. A valuable tool for opening up the fashion world to students, and a one-stop read that will be entertaining for 'fashionistas' who are keen to learn more about the mysteries of fashion." Kay McMahon, Queensland University of Technology, Australia

2013

280 pages
61 bw and 32 colour illus
244 x 169mm / 9.6 x 6.7 inches
PB 9780857851352
£16.99 / \$29.95
Bloomsbury Academic

Textbook



Twentieth-Century American Fashion

Edited by Patricia Cunningham and Linda Welters

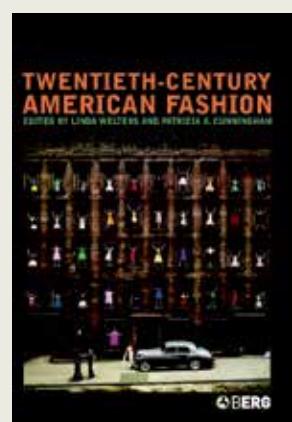
"This a strong collection of essays that brings together a very balanced variety of subjects and viewpoints. Its insights into the USA's transition from fashion follower to fashion leader and the influence of American culture on the wider fashion world not only make interesting reading but would make a good supplement to general histories of American fashion." Costume

This overview of American fashion in the twentieth century considers how Americans went from imitating British and French fashion to developing their own sense of style. Further, the book shows how gender, psychology, advertising, public policy, shifting family values, the American design movement and expertise in mass production influenced an American style.

2005

288 pages
50 bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9781845200732
£18.99 / \$32.95
HB 9781845200725
£53.00 / \$109.95
Series: Dress, Body, Culture
Berg Publishers

Textbook



The Dress and Fashion Research Series

Series Editor: Joanne Eicher

The Dress and Fashion Research series is an outlet for high-quality, in-depth scholarly research on previously overlooked topics and new approaches. Showcasing work on fashion and dress, each book in this interdisciplinary series focuses on a specific theme or area of the world that has been hitherto under-researched, instigating new debates and bringing new information and analysis to the fore.

Advertising Menswear Masculinity and Fashion in the British Media since 1945

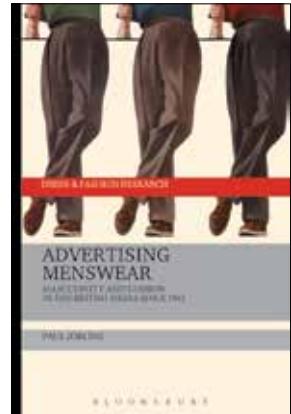
Paul Jobling

The first detailed analysis of men's fashion advertising from 1945 to 2000, this book explores design issues and period style in advertising, the role of market research and consumer psychology in determining target audiences, the idea of the 'new man' in representing fashionable masculinities, and the various ways that menswear retailers and brands dealt with sex and gender, race, class and age.

Paul Jobling is Researcher in Arts and Architecture, University of Brighton, UK.

UK March 2014
US May 2014

272 pages
50 bw illus
234 x 156mm / 9.2 x 6.1 inches
HB 9781472533432
£65.00 / \$112.00
Series: Dress and Fashion Research
Bloomsbury Academic



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Introduction

Part I: Going for a Burton: menswear advertising from austerity to affluence, 1945-1957

Part II: Thinking young: menswear advertising and the generation games, 1958-1978

Part III: Leader of the pack: jeans advertising since the 1960s

Epilogue: Getting the Right Fit – Objects/Images/Readers

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Moroccan Fashion Design, Tradition and Modernity

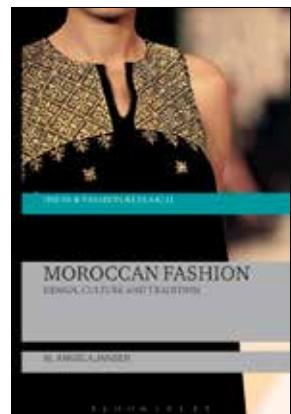
M. Angela Jansen

Based on ten years of extensive field research, *Moroccan Fashion* provides an in-depth ethnographic study of Moroccan dress and the fashion industry. The author draws on interviews with three generations of designers and the lifestyle press to provide an in-depth analysis of the development of urban dress, which reveals how traditional dress has not been threatened but rather produced and consumed in different ways.

M. Angela Jansen is Postdoctoral Researcher at London College of Fashion, University of the Arts London, UK.

UK November 2014
US January 2015

192 pages
16 colour illus
234 x 156mm / 9.2 x 6.1 inches
HB 9781472524676
£65.00 / \$112.00
Series: Dress and Fashion Research
Bloomsbury Academic



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1. Moroccan Fashion as Tradition
2. Three Generations of Moroccan Fashion Designers
3. Moroccan Lifestyle Media
4. The Impact of Foreign Fashion Brands
5. The Consumption of Moroccan Fashion

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Fashion Journalism

Fashion Writing and Criticism History, Theory, Practice

Peter McNeil and Sandra Miller

A concise and comprehensive student guide to fashion writing and criticism, including a wide range of case studies from Antiquity to the present day. Through concise snapshot case studies, including classic examples of fashion writing alongside contemporary examples, top international scholars McNeil and Miller analyse fashion excerpts in relation to philosophical ideas and situate them within historical contexts.

Peter McNeil is Professor of Design History at the University of Technology Sydney, Australia.

Sandra Miller is Senior Lecturer in Media and Visual Arts at Southampton Solent University, UK.

UK October 2014
US December 2014

160 pages
30 bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9780857854476
£19.99 / \$34.95
HB 9780857854469
£55.00 / \$94.00
Bloomsbury Academic

Textbook



BLOOMSBURY

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6. Oscar Wilde and the Apostles of Aestheticism

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8. Fashion And Morality: Leo Tolstoy's What Is Art?
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17. What Is A Reviewer? – And How Can We Recognise One?
18. What Gives Suzy Menkes The Status of Professional Critic?
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21. Conclusion: Where Do We Go From Here?

Bibliography

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Key Titles

Uncovering Fashion Fashion Communications Across the Media

Marian Frances Wolbers

2009

320 pages
8pp colour section
PB 9781563676154
£55.00 / \$105.00
Fairchild Books

Textbook



Writing for the Fashion Business

Kristen K. Swanson and
Judith C. Everett

2008

624 pages
PB 9781563674396
£54.00 / \$105.00
Fairchild Books

www.Textbook

kristen k. swanson judith c. everett



Fashion, Culture and Society

4th Edition

The Visible Self Global Perspectives on Dress, Culture and Society

Joanne Eicher and
Sandra Lee Evenson

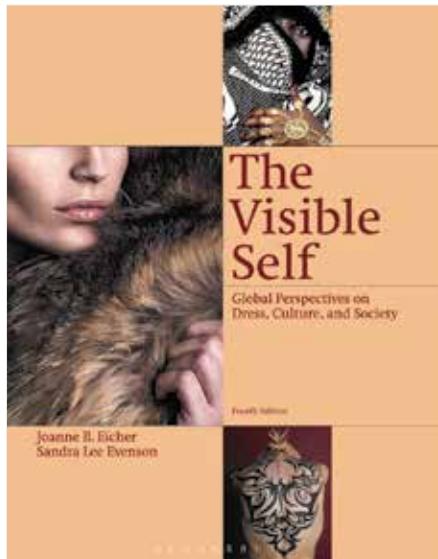
New to this edition

- Covers social media, social responsibility, eco-fashion, subcultures and current trends such as cosplay
- Includes readings and examples on Latin America, Asia, and the Middle East as well as contemporary examples of social and political movements, the impact of the Internet and globalization
- Newly organized Part III uses John Bodley's revised analysis of sociocultural systems to relate to dress and fashion across the world
- A new reading by John Vollmer on the Qing Dynasty of China
- Revised and expanded art program, including 65 new photographs

[www/Textbook](#)

UK October 2014
US August 2014

400 pages
200 bw illus
216 x 279mm / 8.5 x 11 inches
PB 9781609018702
£70.00 / \$115.00
Fairchild Books



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Preface

Acknowledgments

Part I: The Systematic Study of Dress :

1. The Classification System of Dress
2. Studying Dress, Culture, and Society
3. Records of the Types of Dress
4. Written Interpretations of Dress

Part II: Physical Appearance, Environment, and Dress

5. Physical Appearance and Dress
6. Body, Dress, and Environment

Part III: Culture, Society, and Dress

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Fashion, Culture and Society

Winner of the 2014 Ray and Pat Browne Award for Best Edited Collection for the Pop Culture Association / American Writers Association

Fashion Media Past and Present

Edited by Djurdja Bartlett,
Shaun Cole and Agnès Rocamora

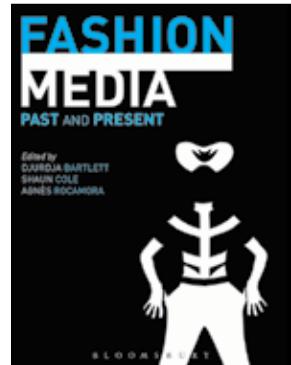
"A feast for the fashionista scholar! ...New names, new insights and provocative ideas arise aplenty raising questions to ponder and arguments to challenge!" Joanne B. Eicher, Editor-in-Chief, Encyclopedia of World Dress and Fashion and Regents Professor Emerita, University of Minnesota, USA

Including a broad range of case studies, from fashion plates to fashion films, and from fashion magazines to fashion blogs, this book provides an up-to-date examination of the role and significance of this field. Chapters written by international scholars cover topics including historic magazine cultures, contemporary digital innovations, and art and film, exploring themes such as gender, ethnicity, design, taste, and authorship.

Djurdja Bartlett, Shaun Cole, and Agnès Rocamora are all based at the London College of Fashion, University of the Arts London, UK.

UK November 2013
US January 2014

216 pages
50 bw and 32 colour illus
246 x 189mm / 9.7 x 7.4 inches
PB 9780857853073
£19.99 / \$34.95
HB 9780857853066
£55.00 / \$100.00
Bloomsbury Academic



Fashion on Television Identity and Celebrity Culture

Helen Warner

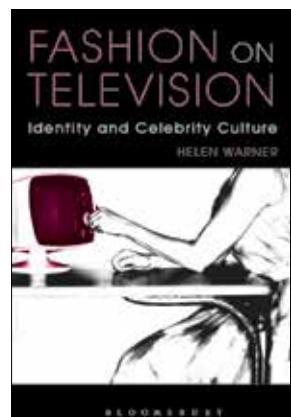
"Helen Warner's smart and eminently readable book is the first detailed study of an increasingly significant television genre." Moya Luckett, New York University, USA

Essential reading for those seeking to understand the cultural function of costume in a television context, *Fashion on Television* provides a critical examination of the intersection between fashion, television and celebrity culture. Examining case studies such as *Sex and the City*, *Gossip Girl*, *Ugly Betty* and *Mad Men*, the book examines how TV has made style icons out of leading actresses and fashion-conscious consumers out of audiences.

Helen Warner is Lecturer in Media and Cultural Studies at University of East Anglia, UK.

UK April 2014
US June 2014

200 pages
10 bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9780857854414
£19.99 / \$29.95
HB 9780857854407
£55.00 / \$99.95
Bloomsbury Academic



Fashion and Film Gender, Costume and Stardom in Contemporary Cinema

Sarah Gilligan

Featuring a range of contemporary case studies, this is an academic inquiry into costume and fashion both on and off the big screen. Complex issues of eroticism, fetishism and haptic pleasure, and themes of gender, celebrity and sexuality are clearly mapped onto cinematic clothing and the body.

- Case studies include *Pirates of the Caribbean*, *The Great Gatsby*, *Casino Royale*, *The Matrix Trilogy*, and more
- Includes a foreword by Pamela Church Gibson and Stella Bruzzi

Sarah Gilligan is Lecturer in Media at Hartlepool College of Further Education, UK.

UK June 2015
US August 2015

224 pages
25 bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9780857850454
£19.99 / \$34.95
HB 9780857850447
£55.00 / \$94.00
Bloomsbury Academic



Fashion, Culture and Society

Fashion and Museums Theory and Practice

Edited by Marie Riegels Melchior and Birgitta Svensson

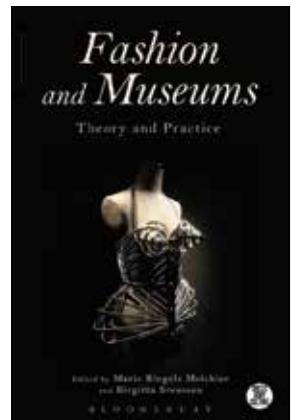
With contributions from expert scholars and practitioners, this volume examines the rise of fashion in the museum. It includes 12 international case studies including The Met, MoMu, and Bath Fashion Museum. Drawing on approaches from dress history, fashion studies, museum studies and curatorship, this engaging book is key reading for students and scholars.

Marie Riegels Melchior is Assistant Curator at Designmuseum, Denmark.

Birgitta Svensson is a Professor at Stockholm University, Sweden.

UK June 2014
US August 2014

232 pages
27 bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9781472527660
£19.99 / \$34.95
HB 9781472525246
£65.00 / \$112.00
Series: Dress, Body, Culture
Bloomsbury Academic



Fashionable Art

Adam Geczy and Jacqueline Millner

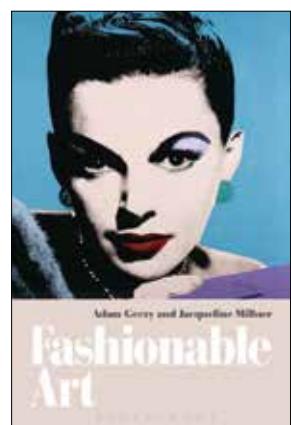
Taking a complex view of the meaning of fashion as it relates to art, while also offering critiques of 'art as fashion,' *Fashionable Art* critically explores the relationships between commerce, taste, cultural value, and art since the 1970s. Drawing upon a variety of theoretical frameworks, from Adorno and Bourdieu to Simmel and Zizek, expert scholars Geczy and Millner engage with historical and contemporary debates on this lively topic.

Adam Geczy is Senior Lecturer at the Sydney College of the Arts, Australia.

Jacqueline Millner is Senior Lecturer in the School of Art and Design in the University of Western Sydney, Australia.

UK March 2015
US May 2015

192 pages
40 bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9780857851826
£19.99 / \$34.95
HB 9780857851819
£55.00 / \$99.95
Bloomsbury Academic



Key Titles

Winner of the 2014 Emily Toth Award for Best Single Work in Womens' Studies for the Popular Culture Association/American Culture Association

Fashion and Age Dress, the Body and Later Life

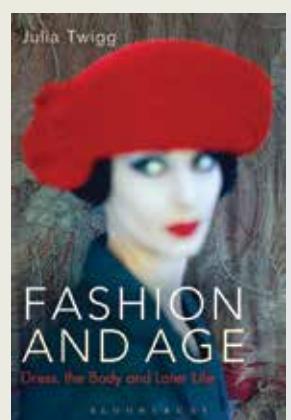
Julia Twigg

"[A] fascinating discussion of what happens to our sense of fashion as we reach later life. As [Twigg] puts it, 'age is not just peripheral to fashion but positively erosive of it! Drawing on interviews with those who wear, sell and write about fashion, Twigg addresses a range of questions about how we negotiate fashion as we get older...The author's grasp of the nuances of interpretation of fashion, dress and clothing is excellent." *Times Higher Education Supplement*

Drawing on fashion theory and the first-hand accounts of designers, fashion editors and older women, this book offers the first systematic account of the relationship between dress and age.

2013

184 pages
12 bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9781847886958
£19.99 / \$29.95
HB 9781847886965
£65.00 / \$120.00
Bloomsbury Academic



Fashion, Culture and Society

Ballroom Dance and Glamour

Jonathan S. Marion

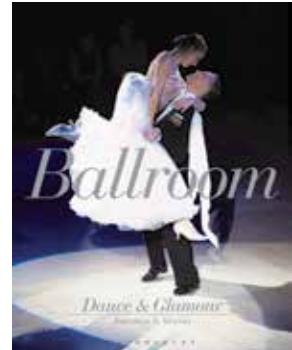
"Captures the most memorable moments of the greatest ballroom dancers in the world." Iveta Lukosiute, former US and World 10-Dance Champion, So You Think You Can Dance competitor and Strictly Come Dancing professional

Ballroom Dance and Glamour takes the reader on a visual journey through the dazzling world of competitive ballroom dance. Including vibrant photographs and commentary, the book showcases the extraordinary costumes, glamorous dancers and elegance of the sport.

Jonathan S. Marion is Adjunct Professor of Anthropology at California State University, San Marcos, USA and an adjunct faculty member at San Diego State University and at Palomar College, USA.

UK September 2014
US September 2014

120 pages
120 colour illus
276 x 219mm /
10.9 x 8.6 inches
HB 9781472580733
£25.00 / \$40.00
Bloomsbury Visual Arts

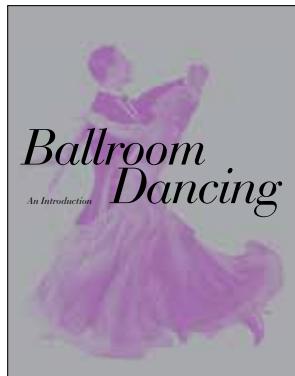


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 14. Smooth
 15. Latin
 16. Standard
 17. Ballroom Dance and Glamour
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References



Key Titles

Lady Gaga Style Bible

David Foy

2011

128 pages
125 colour illus
276 x 219mm / 10.9 x 8.6 inches
PB 9781408156636
£14.99 / \$29.99
Bloomsbury Visual Arts



David Bowie Style

Danny Lewis

2012

128 pages
125 colour illus
276 x 219mm / 10.9 x 8.6 inches
PB 9781408173763
£18.99 / \$24.00
Bloomsbury Visual Arts
PB 9781620401057
£18.99 / \$24.00
Bloomsbury USA





45. Smooth on Display.
Performing Dance Legends 2013,
former US Professional Smooth
Champions Tomas Matnicki and JT
Bandy perform a smooth routine.
(left) and show (facing page) costuming.
© 2013 Jonathan S. Marion.



61 Smooth



93. Performing on Tip-toe.
US Standard Semi-Finalists Egor
Abrosimov and Anna Kostrikayeva,
seen here at the 2009 United States
DanceSport Championships,
demonstrate the balance and ankle
strength required during polished and
piqueant performances. © 2009
Jonathan S. Marion.

92. Getting There.
Seen dancing here at their first
competition together at the Emerald
Ball Competition, Gleb and Anna
Mikhed went on to place as World and
Blackpool Finalists in the six months they
competed. © 2010 Jonathan S. Marion.



113 Standard

112 Standard

Fashion, Culture and Society

Cool Shades

The History and Meaning of Sunglasses

Vanessa Brown

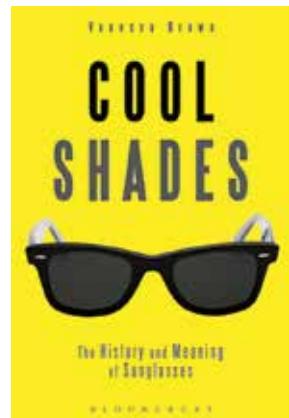
The first scholarly examination of the prominence of sunglasses in contemporary visual culture, this study explores their power as global signifiers and excavates the slippery concept of 'cool'.

Featuring a broad range of case studies from Andy Warhol to Lady Gaga, it offers an original history of how sunglasses became a fashion accessory and addresses the complex variety of meanings they can articulate.

Vanessa Brown is Senior Lecturer in Design and Visual Culture at Nottingham Trent University, UK.

UK December 2014
US February 2015

192 pages
30 bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9780857854452
£19.99 / \$34.95
HB 9780857854445
£55.00 / \$99.95
Bloomsbury Academic



The Birth of Cool

Style Narratives of the African Diaspora

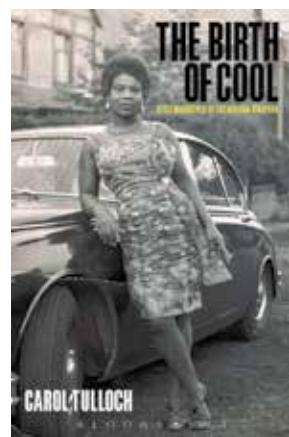
Carol Tulloch

Focusing on counter- and sub-cultural contexts, this book investigates the role of dress in the creation and assertion of black identity in the United States, Jamaica, and the United Kingdom. Featuring a range of case studies, from hip hop style to Jamaican home dressing, it is a powerful exploration of how dress both initiates and confirms change.

Carol Tulloch is Senior Research Fellow, Chelsea College of Art and Design, University of the Arts, London, UK.

UK June 2015
US August 2015

256 pages
40 bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9781859734704
£19.99 / \$34.95
HB 9781859734650
£55.00 / \$94.00
Bloomsbury Academic



Fashion and Jazz

Dress, Identity and Subcultural Improvisation

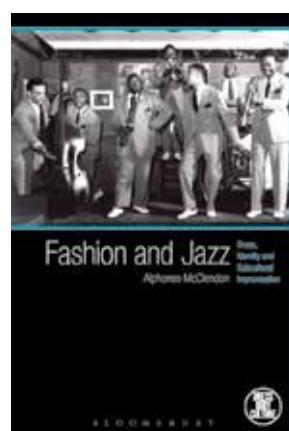
Alphonso McClendon

Drawing on fashion studies and cultural theory, the book provides an in-depth analysis of the social and political entanglements of jazz and dress, with chapters exploring race, class and gender. A variety of case studies, ranging from Billie Holiday and Ella Fitzgerald to Louis Armstrong and Chet Baker, present a critical overview of jazz performers as modern icons of fashion and style.

Alphonso McClendon is an Assistant Professor in the Department of Fashion and Design and Merchandising at Drexel University, USA.

UK January 2015
US March 2015

208 pages
30 bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9780857851277
£19.99 / \$34.95
HB 9780857851260
£55.00 / \$99.95
Series: Dress, Body, Culture
Bloomsbury Academic



Fashion, Culture and Society

Dress and Ideology Fashioning Identity from Antiquity to the Present

Edited by Shoshana-Rose Marzel and Guy D. Stiebel

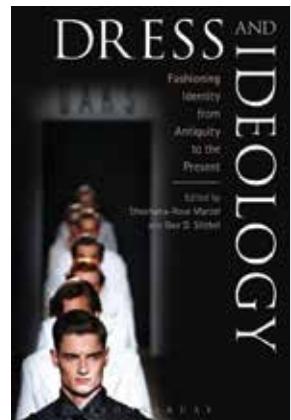
With contributions from a wide range of international scholars, this book presents the first scholarly analysis of dress and ideology through 13 accessible case studies.

Chapters are organized thematically and explore dress in relation to topics including nation, identity, religion, politics and utopias, across an impressive chronological reach from antiquity to the present day.

Shoshana-Rose Marzel and Guy D. Stiebel are Lecturers at the Bezalel Academy of Arts and Design Jerusalem, Israel.

UK December 2014
US February 2015

224 pages
20 bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9781472529343
£19.99 / \$29.95
HB 9781472525499
£65.00 / \$109.95
Bloomsbury Academic



Sneakers Fashion, Gender and Subculture

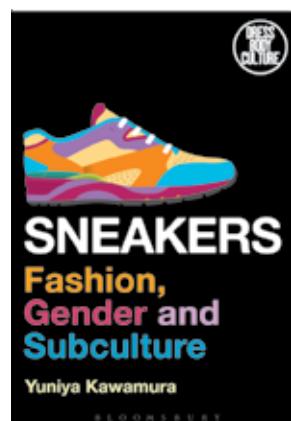
Yuniya Kawamura

Sneakers is the first academic study of the obsessions and idiosyncrasies surrounding the sneaker phenomenon in America, from competitive subcultures to sneaker painting and artwork. How have sneakers come to gain this status? In what ways are sneaker subcultures bound up with gender identity? Based on the author's own ethnographic fieldwork in New York, and case studies on major manufacturers, this book traces sneakers' transformation from sportswear to fashion symbol.

Yuniya Kawamura is Associate Professor of Sociology at the Fashion Institute of Technology, State University of New York, USA.

UK May 2015 / US July 2015

192 pages
40 colour illus
234 x 156mm / 9.2 x 6.1 inches
PB 9780857857330
£19.99 / \$29.95
HB 9780857857224
£65.00 / \$120.00
Series: Dress, Body, Culture
Bloomsbury Academic



Key Titles

3rd Edition

The Meanings of Dress

Kimberly A. Miller-Spillman, Andrew Reilly and Patricia Hunt-Hurst

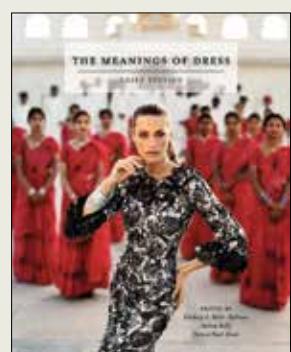
This collection of articles and essays from magazines, newspapers, books, and academic journals is designed to expand the reader's awareness and understanding of the role dress plays in cultures and subcultures across the globe.

The third edition is newly revised to reflect the current cultural landscape and includes more theory than previous editions, as well as an increased emphasis on the male perspective

- Teaching Resources: Instructor's Guide and PowerPoint presentation available

2012

640 pages
190 bw illus
216 x 279mm / 8.5 x 11 inches
PB 9781609012786
£55.00 / \$95.00
Fairchild Books



www.Textbook

The Language of Fashion

Roland Barthes

"For Barthes, words and objects have in common the organized capacity to say something; at the same time, since they are signs, words and objects have the bad faith always to appear natural to their consumer, as if what they say is eternal, true, necessary, instead of arbitrary, made, contingent."

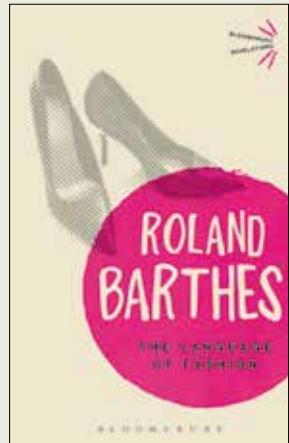
Edward Said

"Barthes's treatment of fashion in *The Fashion System* is his most elaborate attempt to reveal the little worlds of meaning enclosed in each nuance of social life. One is able to hear the voice of a sensitive and sensible critic who was alive to the symbolic vitality of the world?" *The New York Times*

Barthes' essays range from the history of clothing to the cultural importance of Coco Chanel, from hippy style in Morocco to the figure of the dandy, from colour in fashion to the power of jewellery. Barthes' acute analysis and constant questioning make this book an essential read for anyone seeking to understand the cultural power of fashion.

2013

192 pages
216 x 138mm / 8.5 x 5.4 inches
PB 9781472505422
£12.99 / \$19.95
World English (excluding Australia/New Zealand)
Series: Bloomsbury Revelations
Bloomsbury Academic



Fashion-ology An Introduction to Fashion Studies

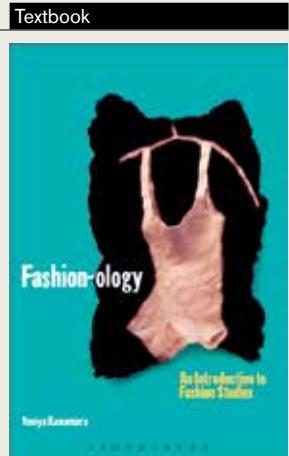
Yuniya Kawamura

"Yuniya Kawamura's *Fashion-ology* provides an exhaustive and enlightening survey of the literature on fashion in the social sciences from the nineteenth century to the present. Her book will contribute enormously to establishing fashion as a legitimate subject for research and teaching in the social sciences and humanities." Diana Crane, University of Pennsylvania, USA

Fashion-ology provides a concise introduction into the sociology of fashion that examines the structure of its system and culture. Kawamura distinguishes between "clothing" and "fashion," arguing that clothing is a tangible material product whereas fashion is a symbolic cultural product. She debunks the myth of the genius designer and explains, provocatively, that fashion is not about clothes but is a belief.

2004

144 pages
234 x 156mm / 9.2 x 6.1 inches
PB 9781859738146
£15.99 / \$27.95
HB 9781859738092
£16.99 / \$29.95
Series: Dress, Body, Culture
Berg Publishers



Paris Fashion A Cultural History

Valerie Steele

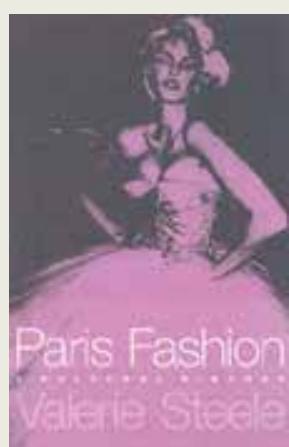
"This is an original, gracefully written study of Paris fashion, one that manages to say as much about national character, in a sense, as it does about the rise and fall of hemlines. . . I would not only recommend it to anyone interested in the psychology of clothes, but to anyone planning a *sejour* in France – as much required reading, say, as the Green Guides of Michelin." Los Angeles Times Book Review

"An impressive compendium of information."
The New York Times Book Review

"Once I started reading, I could not stop! Valerie Steele's book is wonderfully witty, pleasurable to read and so well documented. It is one of the best complete studies on Paris fashion that I have ever come across."
Jean-Michel Tuchscherer, Former Curator, Museum of Fine Arts, Boston, USA

1998

336 pages
bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9781859739730
£18.99 / \$32.95
World All Languages (except French and Japanese)
Berg Publishers



Fashion, Culture and Society

Japanese Fashion Cultures

Dress and Gender in Contemporary Japan

Masafumi Monden

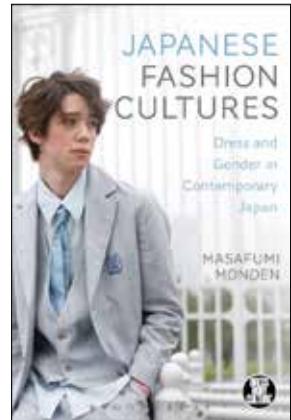
"Masafumi Monden's fascinating and important book, *Japanese Fashion Cultures*, will be of great interest to everyone interested in fashion, gender, globalization, and youth culture. His research on young Japanese men and their attitudes towards fashion is especially significant, as it calls into question persistent stereotypes about how men and women are assumed to engage with fashion." Valerie Steele, Director and Chief Curator, The Museum at FIT

Japanese Fashion Cultures challenges widely held notions of gender relations and European style imitation in Japan. Through case studies focussing on fashion image consumption in style tribes such as Kamikaze Girls, Lolita, Edwardian, Ivy Style, Victorian, Romantic and Kawaii, this groundbreaking book investigates the complexities of dress and gender and demonstrates the flexible nature of contemporary fashion and style exchange in a global context.

Masafumi Monden is Research Associate at the University of Technology, Sydney, Australia.

UK November 2014
US January 2015

208 pages
15 bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9781472532800
£19.99 / \$29.95
HB 9781472536211
£65.00 / \$112.00
Series: Dress, Body, Culture
Bloomsbury Academic



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| 2. Lost in a Gaze: Young Men and Fashion in Contemporary Japan | 6. An Ivy Boy and a Preppy Girl: Style Import-Export |
| 3. Boy's Elegance: A Liminality of Boyish Charm and Old-World Suavity | 7. Concluding Japanese Fashion Cultures, Change and Continuity |
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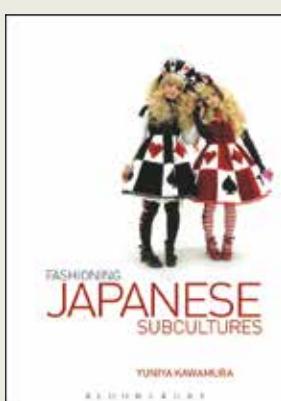
Key Titles

Fashioning Japanese Subcultures

Yuniya Kawamura

2012

192 pages
30 colour illus
234 x 156mm / 9.2 x 6.1 inches
PB 9781847889478
£18.99 / \$39.95
HB 9781847889485
£55.00 / \$99.95
Berg Publishers



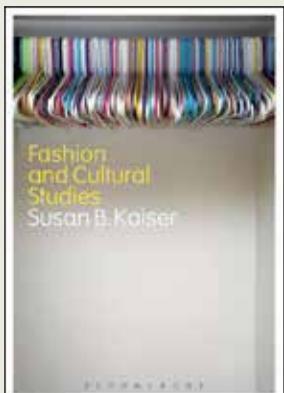
Fashion and Cultural Studies

Susan B. Kaiser

2013

240 pages
29 bw illus
234 x 156mm / 9.2 x 6.1 inches
PB 9781847885647
£18.99 / \$34.95
HB 9781847885654
£55.00 / \$99.95
Berg Publishers

Textbook



World Dress and Anthropology

Indian Fashion Tradition, Innovation, Style

Arti Sandhu

Spanning India's long historical contribution to global fashion to the emergence of today's vibrant local fashion scene, this book provides a comprehensive overview of the Indian fashion world.

The book addresses key issues such as identity, class, youth and media, but does not simply apply western fashion theory to an Indian context. It also allows for a holistic understanding of how fashion is created, worn, displayed and viewed in India, and considers India's sartorial impact on the West, providing a model for studying non-western fashion in general.

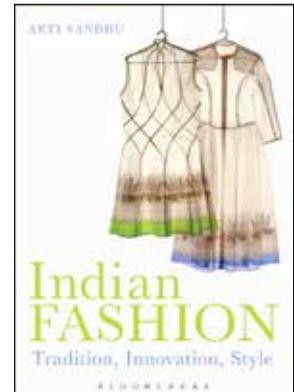
Arti Sandhu is Assistant Professor of Fashion Design at Columbia College Chicago, USA

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1. Introduction: "Fashion" and India
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 7. Conclusion
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US February 2015

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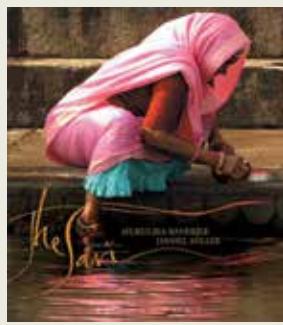
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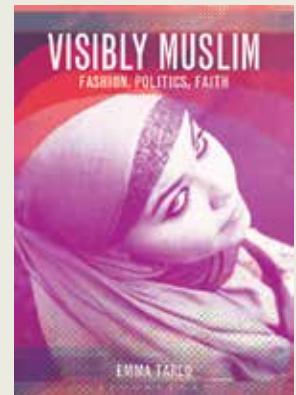


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Encyclopedia of Embroidery from the Arab World

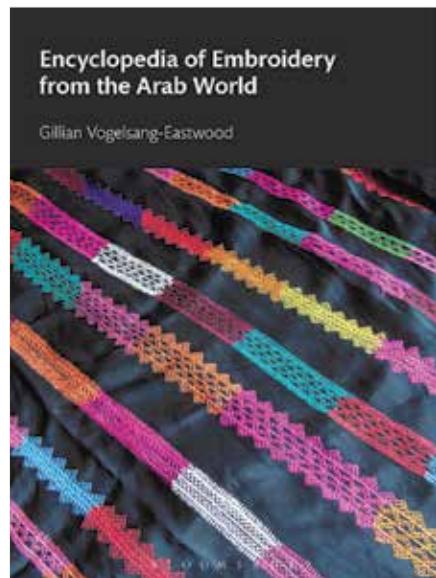
Gillian Vogelsang-Eastwood

The *Encyclopedia of Embroidery from the Arab World* charts the history of embroidery from Ancient Egypt to the present day and offers an authoritative guide to all the major embroidery traditions of the region. It maps the diversity of embroidery from the Maghreb to the Gulf states, from Turkey to Sudan, and traces the impact of trade, commerce, politics and religion on materials, colours, styles and fashions.

Gillian Vogelsang-Eastwood is Director of the Textile Research Centre, Leiden, The Netherlands.

UK April 2015
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Features

- The first comprehensive reference work on this subject in any language (including Arabic)
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 - Late Classical and Early Medieval Embroideries from Egypt and Nubia
 - Early Embroideries from Palestine, Syria and Iraq
 - Coptic, Byzantine and Arab Sicilian Embroideries
 - Medieval Embroideries from Egyptian Archaeological Sites
 - Medieval Embroideries from Qasr Ibrim, Egyptian Nubia
 - Medieval Embroideries from the Qadisha Valley, Lebanon
 - Medieval Styles of Embroidery from Egypt and the Eastern Mediterranean

- Embroidered Tiraz
- The Kiswah
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- Embroidery from Tunisia
- Embroidery from Libya
- Snapshot: Tuareg Embroidery
- Embroidery from Egypt
- Embroidery from the Negev and Sinai
- Snapshot: Abas and bishts
- Ecclesiastical Embroidery from the Eastern
- Samaritan and Jewish Ritual Embroidery
- An Introduction to Palestinian Embroidery
- Palestinian Embroidery and Clothing

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4th Edition

The Fairchild Books Dictionary of Fashion

Phyllis G. Tortora and Sandra J. Keiser

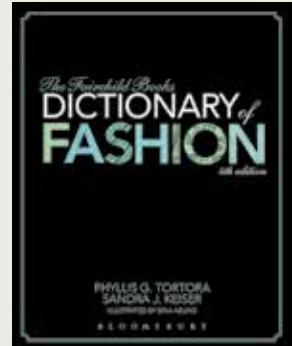
The fourth edition contains over 15,000 entries, including apparel, accessories, and their components, historical and textiles terms that relate to contemporary fashion and the language of the fashion industry. Tortora and Keiser organise terms in broad categories that are fully cross-referenced to the alphabetical listing to promote understanding of related terminology.

Phyllis G. Tortora is Professor Emerita at Queens College, USA.

Sandra J. Keiser is Associate Professor in the Fashion Department at Mount Mary College, Wisconsin, USA.

2013

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8th Edition

The Fairchild Books Dictionary of Textiles

Phyllis G. Tortora and Ingrid Johnson

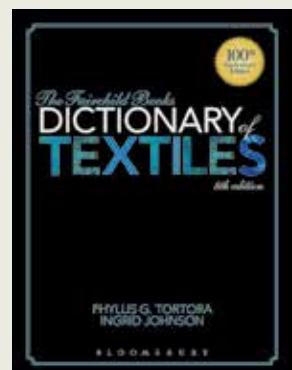
This 100th Anniversary Edition of the industry standard for textile terminology features approximately 100 new entries and over 14,000 definitions of fibers, fabrics, laws and regulations affecting textile materials and processing, inventors of textile technology, and business and trade terms relevant to textiles. Fully illustrated with over 400 photographs and line drawings, entries include pronunciation, derivation, definition, and industry uses.

Phyllis G. Tortora is Professor Emerita at Queens College, New York, USA.

Ingrid Johnson is Full Professor at the Fashion Institute of Technology (FIT), USA.

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The Berg Companion to Fashion

Edited by Valerie Steele

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A one-stop reference for students, curators and scholars, this comprehensive volume includes entries on the history, theory and culture of fashion, from Avedon to Codpiece, Dandyism to G-String, Japanese Fashion to Subcultures, Trickle Down to the Zoot Suit.

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ORIENTALISM



Women wearing dresses by Japanese designer Tanaka. After World War II, the West showed a reemergence of interest in other cultures, and Asian designers began to make an impact in the fashion world. © Brigitte/Corbis. Reproduced by permission.

ORIENTALISM

The Orient has been a source of inspiration for fashion designers since the seventeenth century, when goods of India, China, and Turkey were first widely seen in Western Europe. While the style of these countries was not changed much, it generally refers to the appropriation by western designers of exotic stylistic conventions from diverse cultures spanning the Asian continent.

Though luxury goods have been filtering into Europe from countries like China since ancient times, it was not until the great age of exploration that a wide array of merchandise from cultures throughout Asia found its way westward. The first major importation of Chinese ceramics exploded in the seventeenth century. Not only did these wares remain popular for centuries, they also inspired the creation of stellar ceramic imitations. In Holland, the porcelain factories of Germany, France, Italy, like the legendary factory from Turkey that led to the "Porcelainia" craze in Holland and the broad leaf that became the status drink of the well-to-do and evolved into the ritualized "high tea," fed the love of all things from Asia.

It was in the realm of fashion that the impact of Orientals could be most easily seen. Platonic fashions from central Asia led to the creation of the Venetian chopine in the sixteenth century. Textiles from all over Asia, primarily China, India, and Turkey, inspired the creation of fashions like the robe à la turque in the eighteenth century. The war against the Ottoman Empire and the fear of Turkish Islamic invaders was a constant and imminent threat. Coupled with the threat of invasion was a far-distant opportunity to see the arts of another culture, such as Chinese art, filled with gentle philosophers and lovers of art. This idealized impression of China would continue until the rise of the Industrial revolution and European colonialism in the early nineteenth century. The growing reality of ever-increasing business interactions between East and West, as well as the ever-encroaching military dominance by European powers in Asia, was firmly cemented.

As Queen Victoria ascended the throne of England in 1837, then the most powerful empire in the world, she overseen an eclectic art style that would come to define the Victorian era. The combination of the Gothic and Victorian era brought together many historical European styles of the past, Gothic and Rococo for example, while also adding influences from the Far East and fabrics from cultures like Japan. The end result of one amalgamation, Gothic and Japanese, led to the creation of the Aesthetic Movement. Fashion gowns reflected this blend: smocked robes like medieval chemises were paired with asymmetrically placed floral prints of chrysanthemums, two distinctly placed floral design elements.

The influence of Orientalism on fashion could be seen in many other ways, both frivolous and profound. For example, the fat hats from pants from Turkey appeared in the form of fancy dress costume at balls; just as the Zouave costume of North Africa found its way into the uniforms of soldiers and sailors during the American Civil War and the dresses of European ladies. On the other hand, items of dress from Asia would become essential for women through the mid-nineteenth century. Kaftans, the long, elegantly woven robes in India then exported to the west in the late eighteenth century, became a ubiquitous part of the neoclassical costume. The shawl was often paired with a white, columnar dress made of diaphanous, finely woven Indian cotton. Its popularity inspired many

THE BERG COMPANION TO FASHION

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extravagant hats as well as having a flair for fashion and finery were, and still are, the trademarks of successful milliners.

The first celebrated "Marchande de Modes," or "modiste" who were later called in France, was Rose Bertin (1744–1813). Her name is linked with Queen Marie-Antoinette, who was one of her most extravagant and affluent fashion icons of the eighteenth century. It could be argued that Marie-Antoinette and her "Ministre de Modes," Rose Bertin established haute couture in Paris and thus made it the capital of fashion. Elizabeth I of England was another famous and extravagant headresser, called "puffs" were the height of fashion in the last quarter of the eighteenth century. Rose Bertin's hats were perched high up on the coffers and frames of richly upholstered dining rooms and, most famously, a ship in full sail. Her fame was enhanced by her notoriety and attracted an array of ladies of European nobility. Her most famous clients, the French Queen Marie-Antoinette, had her hats, famous clients, have disappeared and can only be traced in copies of the *Journal des Modes*, which according to the custom of the period, never mentioned or credited the names of their modiste hats.

The fashion for straw bonnets spread to the newly independent America and with it the millinery trade. Betsy Merrell of Rhode Island, Rhode Island, was one of the milliners in the United States. She is said to have invented a special way of splitting locally grown straw, which she bleached in sulfur fumes, plaited, and woven in spirals, creating straw bonnets decorated with fine ribbons and bows. However, to make hats at the age of twelve, she set the trend for new straw weaving techniques and became the founder of American millinery. The production of straw hats became an important industry in Indiana and the independent importers of Florentine (Leghorn) straw from Italy. A bonnet that is said to be one of Betsy Merrell's is in the collection of Rhode Island's Literary and Historical Society.

During the nineteenth century, bonnets and hats were not only fashionable, but essential in any woman's wardrobe. Bonnets were romantic and coquettish and often perfectly suited for the era. The era of millinery flourished, led by a strong force of Parisian "modistes" who set the tone for high fashion and demanded to be addressed reverently as "Madame." Famous names like Madame Gossaud, Madame Guérard, and Madame Cicéri, who dressed Queen Victoria's bonnets, Society ladies expected milliners to create unique

MILLINERS



Portrait of a lady in a gown and elaborate straw hat, 1796. Straw bonnets were popular fashion accessories throughout the eighteenth century. © Historical Picture Archive/Corbis. Reproduced by permission.



Milliner Frederick Fox, March 9, 1993. This famous milliner, shown in his studio, was a royal milliner for Queen Elizabeth II, Queen Beatrix of the Netherlands, and Madame Tussauds, who dressed Queen Victoria's bonnets. Society ladies expected milliners to create unique

THE BERG COMPANION TO FASHION

The Dictionary of Fashion History

Valerie Cumming,
C. W. Cunnington and
P. E. Cunnington

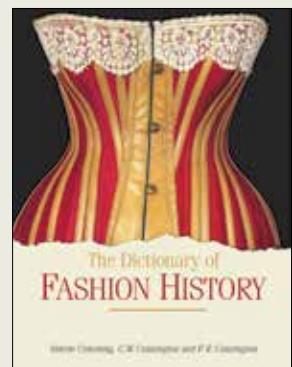
"A welcome, needed update of an early landmark dictionary on dress; a must have for all who care about the A to Z of fashion."
Joanne B. Eicher, Regents Professor Emerita at the University of Minnesota

"Concise yet detailed, academic, and fabulous, it is truly a dictionary. The Dictionary of Fashion History is an essential purchase for any library serving patrons with an interest in fashion, clothing, art, history, theater, anthropology, or nearly any area of the social sciences." *Library Journal*

First published in 1960, *A Dictionary of English Costume* was monumental in scope, providing a comprehensive catalogue of fashion terms from 900 to 1900. *The Dictionary of Fashion History* completely updates this landmark work to bring it up to the present day.

2010

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Journals

Journal of Textile Design Research and Practice

Edited by J.R. Campbell, Faith Kane, Janette Matthews, Lauren Moriarty and Nancy Boiter Powell

The *Journal of Textile Design Research and Practice* aims to create a forum to facilitate, stimulate and disseminate research in the domain of textile design and practice, and encompasses a range of approaches, disciplines and outcomes.

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J.R. Campbell is a Professor and Director at Kent State University, USA.

Faith Kane is a lecturer in Textiles and leader of the Textiles Research Group at The School of the Arts, Loughborough University, UK.

Janette Matthews is a Researcher at Loughborough University School of Art and Design, UK.

Lauren Moriarty is a Senior Lecturer for the BA (Hons) Textiles and Surface Design course at Buckinghamshire New University, UK, and teaches on the Surface Design pathway.

Nancy Boiter Powell is an Associate Professor in the Textile and Apparel, Technology and Management Department at North Carolina State University, USA.

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Catherine Harper is Dean of Faculty of Creative and Cultural Industries at the University of Portsmouth, UK.

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Jonathan Faiers is a Reader in Fashion and Textiles at the Winchester School of Art, University of Southampton, UK.

Shannon Bell Price is Assistant Dean of Design at the Pratt Institute, New York, USA.

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Valerie Steele is Director and Chief Curator of The Museum at the Fashion Institute of Technology (FIT), USA.

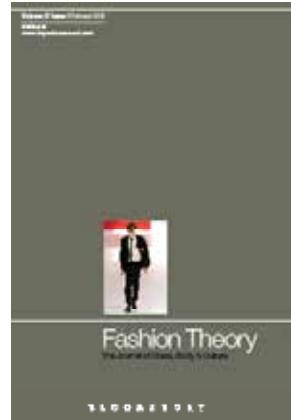
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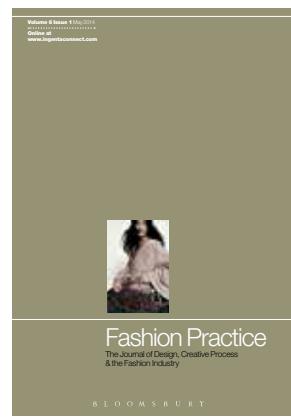
Marilyn Delong is Professor of Apparel Studies at the College of Design, University of Minnesota, USA.

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