

FALL
2010

MEN'S FASHION



DRAKE
LIFE
AFTER
FAME

RYAN REYNOLDS
from BURIED
to UNBOTTLED

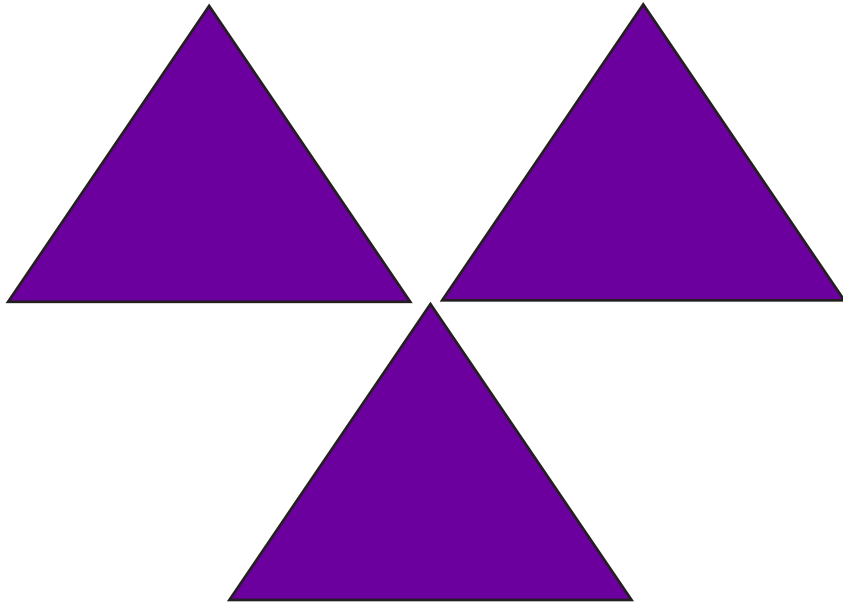
TRAVEL SPECIAL:
an A to Z of
PLACES to BE

MARC JACOBS
— BANG ON

TEST DRIVING
the WORLD'S
HOTTEST wheels

**FALL
FASHION
ACTION!**

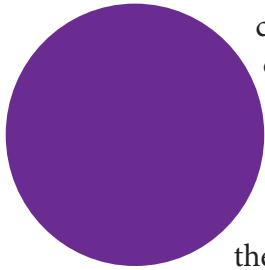
PLUS MANHATTAN
PUB CRAWL
RAZOR RENEGADES
THE NEW PREPPY



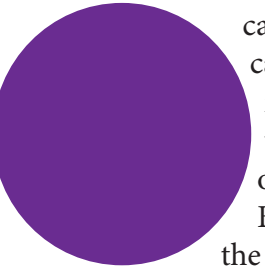
SECTION

TITLE

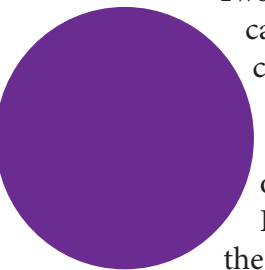
They guide users' attention and help them remember important ideas and information. User agents may use section titles to create an automatic Table of Contents, or simply create a list of sections.



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TITLE

Some people object to the usage of titles to denote marital status, age or gender. In 2018, a campaign named GoTitle-Free[1] was launched to encourage businesses to stop requesting, storing and using marital status titles in their registration forms, and when speaking with customers, launched on

the grounds that titles often lead to assumptions about a woman’s age or availability for marriage, and exclude non-binary people. This is in line with established practice advocated by the World Wide Web Consortium[2] and

the Government Digital Service[3] which sets the standard for UK government online services. This in turn means that titles are optional on UK passports and driving licences.

Political influences

Melania Trump with Argentine first lady Juliana Awada in 2017

Political figures have played a central role in the development of fashion, at least since the time of French king Louis XIV. For example, First Lady Jacqueline Kennedy was a fashion icon of the early 1960s. Wearing Chanel suits, structural Givenchy shift dresses, and soft color Cassini coats with large buttons, she inspired trends of both elegant formal dressing and classic feminine style.[77]

Cultural upheavals have also had an impact on fashion trends. For example, during the 1960s, the U.S. economy was robust, the divorce rate was increasing, and the government approved the birth control pill. These factors inspired the younger generation to rebel against entrenched social norms. The civil rights movement, a struggle for social justice and equal opportunity for Blacks, and the women's liberation movement, seeking equal rights and opportunities and greater personal freedom for women, were in full bloom. In 1964, the leg-baring mini-skirt was introduced and became a white-hot trend. Fashion designers then began to experiment with the shapes of garments: loose sleeveless dresses, micro-minis, flared skirts, and trumpet sleeves. Fluorescent colors, print patterns, bell-bottom jeans, fringed vests, and skirts became de rigueur outfits of the 1960s.[78]

Concern and protest over U.S. involvement in the failing Vietnam War also influenced fashion. Camouflage patterns in military clothing, developed to help military personnel be less visible to enemy forces, seeped into street-wear designs in the 1960s. Camouflage trends have disappeared and resurfaced several times since then, appearing in high fashion iterations in the 1990s.[79] Designers such as Valentino, Dior, and Dolce & Gabbana combined camouflage into their runway and ready-to-wear collections. Today, variations of camouflage, including pastel shades, in

every article of clothing or accessory, continue to enjoy popularity. Consumption is driven not only by need, the symbolic meaning for consumers is also a factor. Consumers engaging in symbolic consumption may develop a sense of self over an extended period of time as various objects are collected as part of the process of establishing their identity and, when the symbolic meaning is shared in a social group, to communicate their identity to others. For teenagers, consumption plays a role in distinguishing the child self from the adult. Researchers have found that the fashion choices of teenagers are used for self-expression and also to recognize other teens who wear similar clothes. The symbolic association of clothing items can link individuals' personality and interests, with music as a prominent factor influencing fashion decisions.[76]

Technology influences

Today, technology plays a sizable role in society, and technological influences are correspondingly increasing within the realm of fashion. Wearable technology has become incorporated; for example, clothing constructed with solar panels that charge devices and smart fabrics that enhance wearer comfort by changing color or texture based on environmental changes.[80] 3D printing technology has influenced designers such as Iris van Herpen and Kimberly Ovitz. As the technology evolves, 3D printers will become more accessible to designers and eventually, consumers — these could potentially reshape design and production in the fashion industry entirely.

Internet technology, enabling the far reaches of online retailers and social media platforms, has created previously unimaginable ways for trends to be identified, marketed, and sold immediately.[81] Trend-setting styles are easily displayed and communicated online to attract customers. Posts on Instagram or Facebook can quickly increase awareness about new trends in fashion, which subsequently may create high demand for specific items or brands,[82] new “buy now button” technology can link these styles with direct sales.

Machine vision technology has been developed to track how fashions spread through society. The industry can now see the direct correlation on how fashion shows influence street-chic outfits. Effects such as these can now be quantified and provide valuable feedback to fashion houses, designers, and consumers regarding trends.[83]

Media

Latin dancers in their costumes. The woman is wearing backless dress with deep slits on its lower portion, while the man is wearing a

shirt with top buttons open.

The media plays a significant role when it comes to fashion. For instance, an important part of fashion is fashion journalism. Editorial critique, guidelines, and commentary can be found on television and in magazines, newspapers, fashion websites, social networks, and fashion blogs. In recent years, fashion blogging and YouTube videos have become a major outlet for spreading trends and fashion tips, creating an online culture of sharing one's style on a website or social media accounts (i.e. Instagram, TikTok, or Twitter). Through these media outlets, readers and viewers all over the world can learn about fashion, making it very accessible.[94] In addition to fashion journalism, another media platform that is important in fashion industry is advertisement. Advertisements provide information to audiences and promote the sales of products and services. The fashion industry uses advertisements to attract consumers and promote its products to generate sales. A few decades ago when technology was still underdeveloped, advertisements heavily relied on radio, magazines, billboards, and newspapers.[95] These days, there are more various ways in advertisements such as television ads, online-based ads using internet websites, and posts, videos, and live streaming in social media platforms.

Fashion

Fashion is a term used interchangeably to describe the creation of clothing, footwear, accessories, cosmetics, and jewellery of different cultural aesthetics and their mix and match into outfits that depict distinctive ways of dressing (styles and trends) as signifiers of social status, self-expression, and group belonging. As a multifaceted term, fashion describes an industry, styles, aesthetics, and trends.

The term 'fashion' originates from the Latin word 'Facere,' which means 'to make,' and describes the manufacturing, mixing, and wearing of outfits adorned with specific cultural aesthetics, patterns, motifs, shapes, and cuts, allowing people to show-

case their group belonging, values, meanings, beliefs, and ways of life. Given the rise in mass production of commodities and clothing at lower prices and global reach, reducing fashion's environmental impact and improving sustainability has become an urgent issue among politicians, brands, and consumers.[1][2]



INTRODUCTION

Changes in clothing often took place at times of economic or social change, as occurred in ancient Rome and the medieval Caliphate, followed by a long period without significant changes. In eighth-century Moorish Spain, the musician Ziryab introduced to Córdoba^[15]^[unreliable source]^[16] sophisticated clothing styles based on seasonal and daily fashions from his native Baghdad, modified by his inspiration. Similar changes in fashion occurred in the 11th century in the Middle East following the arrival of the Turks, who introduced clothing styles from Central Asia and the Far East.

Alleged Western distinctive-ness

Gensei Kajin Shu by Yoshu Chikanobu, 1890. Various styles of traditional Japanese clothing and Western styles.

Early Western travellers who visited India, Persia, Turkey, or China, would frequently remark on the absence of change in fashion in those countries. In 1609, the secretary of the Japanese shōgun bragged inaccurately to a Spanish visitor that Japanese clothing had not changed in over a thousand years. [18]:312–313 However, these conceptions of non-Western clothing undergoing little, if any, evolution are generally held to be untrue; for instance, there is considerable evidence in Ming China of rapidly changing fashions in Chinese clothing.[19] In imperial China, clothing were not only an embodiment of freedom and comfort or used to cover the body or protect against the cold or used for decorative purposes; it was also regulated by strong sumptuary laws which was based on strict social hierarchy system and the ritual system of the Chinese society.[20]:14–15 It was expected for people to be dressed accordingly to their gender, social status and occupation; the Chinese clothing system had cleared evolution and varied in appearance in each period of history.[20]:14–15 However, ancient Chinese fashion, like in other cultures, was an indicator of the socioeconomic conditions of its population; for Confucian scholars, however, changing fashion was often associated with social disorder which was brought by rapid commercialization.[21]:204 Clothing which experienced fast changing fashion in ancient China was recorded in ancient Chinese texts, where it was sometimes referred as shiyang, “contemporary-styles”, and was associated with the concept of fuyao, “outrageous dress”, [22]:44 which typically holds a negative connotation. Similar changes in clothing can be seen in Japanese clothing between the Genroku period and the later centuries of the Edo period (1603–1867),

during which a time clothing trends switched from flashy and expensive displays of wealth to subdued and subverted ones.

The myth on the lack of fashion in what was considered the Orient was related to Western Imperialism also often accompanied Orientalism, and European imperialism was especially at its highest in the 19th century. [23]:10 In the 19th century time, Europeans described China in binary opposition to Europe, describing China as “lacking in fashion” among many other things, while Europeans deliberately placed themselves in a superior position when they would compare themselves to the Chinese [23]:10 as well as to other countries in Asia: [23]:166

Fashion in the Western world

Marie Antoinette, wife of Louis XVI, was a leader of fashion. Her choices, such as this 1783 white muslin dress called a chemise à la Reine, were highly influential and widely worn.[26]

See also: History of Western fashion, Chinoiserie in European and American fashion, and Fashion week

The beginning in Europe of continual and accelerating change in clothing styles can be fairly reliably dated to late medieval times. Historians, including James Laver and Fernand Braudel, date the start of Western fashion in clothing to the middle of the 14th century,[18]:317[27]:62 though they tend to rely heavily on contemporary imagery,[28] as illuminated manuscripts were not common before the 14th century.[29] The most dramatic early change in fashion was a sudden drastic shortening and tightening of the male over-garment from calf-length to barely covering the buttocks,[30] sometimes accompanied with stuffing in the chest to make it look bigger. This created the distinctive Western outline of a tailored top worn over leggings or trousers.

The pace of change accelerated considerably in the following century, and women's and men's fashion, especially in the dressing and adorning of the hair, became equally complex. Art historians are, therefore, able to use fashion with confidence and precision to date images, often to within five years, particularly in the case of images from the 15th century. Initially, changes in fashion led to a fragmentation across the upper classes of Europe of what had previously been a very similar style of dressing and the subsequent development of distinctive national styles. These national styles remained very different until a counter-movement in the 17th to 18th centuries imposed similar styles once again, mostly originating from Ancien Régime

France.[18]:317–324 Though the rich usually led fashion, the increasing affluence of early modern Europe led to the bourgeoisie and even peasants following trends at a distance, but still uncomfortably close for the elites – a factor that Fernand Braudel regards as one of the main motors of changing fashion. [18]:313–315

Albrecht Dürer's drawing contrasts a well-turned out bourgeoisie from Nuremberg (left) with her counterpart from Venice. The Venetian lady's high chopines make her look taller. In the 16th century, national differences were at their most pronounced. Ten 16th century portraits of German or Italian gentlemen may show ten entirely different hats. Albrecht Dürer illustrated the differences in his actual (or composite) contrast of Nuremberg and Venetian fashions at the close of the 15th century (illustration, right). The "Spanish style" of the late 16th century began the move back to synchronicity among upper-class Europeans, and after a struggle in the mid-17th century, French styles decisively took over leadership, a process completed in the 18th century.[18]:317–321

Though different textile colors and patterns changed from year to year,[31] the cut of a gentleman's coat and the length of his waistcoat, or the pattern to which a lady's dress was cut, changed more slowly. Men's fashions were primarily derived from military models, and changes in a European male silhouette were galvanized in theaters of European war where gentleman officers had opportunities to make notes of different styles such as the "Steinkirk" cravat or necktie. Both parties wore shirts under their clothing, the cut and style of which had little cause to change over a number of centuries.

Though there had been distribution of dressed dolls from France since the 16th century and Abraham Bosse had produced engravings of fashion in the 1620s, the pace

Marketing

Consumers of different groups have varying needs and demands. Factors taken into consideration when analyzing consumers' needs include key demographics.[72] To understand consumers' needs and predict fashion trends, fashion companies have to do market research[73] There are two research methods: primary and secondary.[74] Secondary methods are taking other information that has already been collected, for example using a book or an article for research. Primary research is collecting data through surveys, interviews, observation, and/or focus groups. Primary research often focuses on large sample sizes to determine customer's motivations to shop.[75]

The benefits of primary research are specific information about a fashion brand's consumer is explored. Surveys are helpful tools; questions can be open-ended or closed-ended. Negative factor surveys and interviews present is that the answers can be biased, due to wording in the survey or on face-to-face interactions. Focus groups, about 8 to 12 people, can be beneficial because several points can be addressed in depth. However, there are drawbacks to this tactic, too. With such a small sample size, it is hard to know if the greater public would react the same way as the focus group.[74] Observation can really help a company gain insight on what a consumer truly wants. There is less of a bias because consumers are just performing their daily tasks, not necessarily realizing they are being observed. For exam-

ple, observing the public by taking street style photos of people, the consumer did not get dressed in the morning knowing that would have their photo taken necessarily. They just wear what they would normally wear. Through observation patterns can be seen, helping trend forecasters know what their target market needs and wants.

Knowing the needs of consumers will increase fashion companies' sales and profits. Through research and studying the consumers' lives the needs of the customer can be obtained and help fashion brands know what trends the consumers are ready for.

