

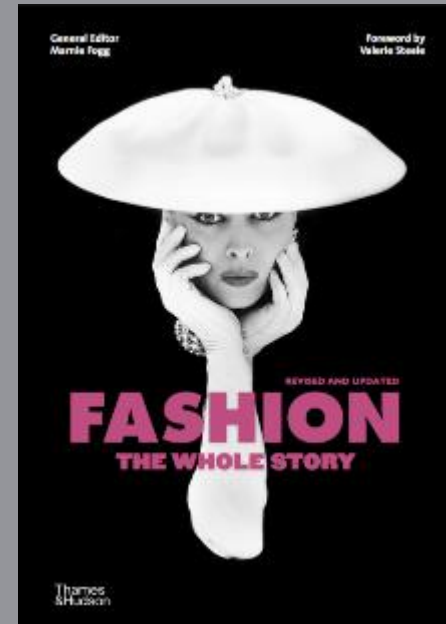
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Fashion: The Whole Story

Edited by Marnie Fogg,
Foreword by Valerie Steele

‘A serious yet readable history that takes the reader from the togas and tunics of early civilizations to the age of ASOS’ *Daily Telegraph*

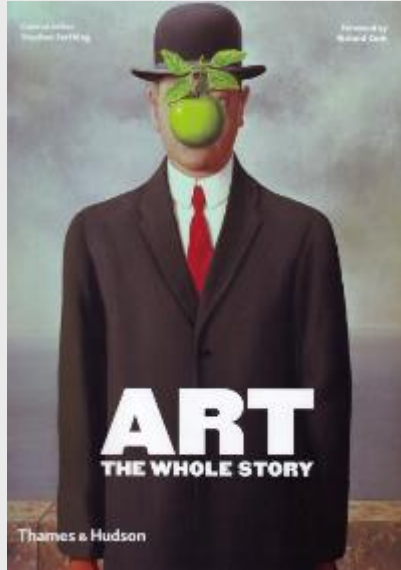


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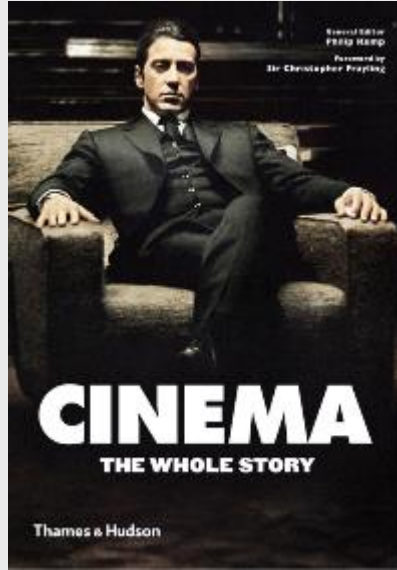
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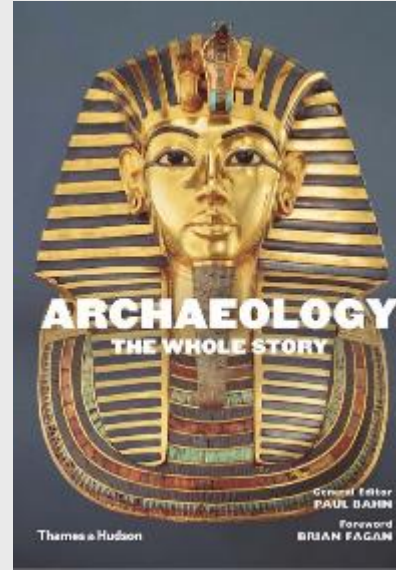
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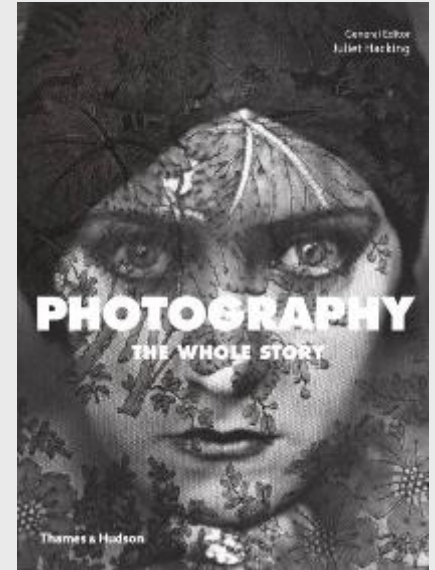
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Key Sales Points

- Places key works in the context of genre and social and cultural developments, with historical timelines highlighting key influences and events.
- Focuses in detail on the individual key pieces that epitomize defining styles or epochs in fashion history, explaining everything from the choice of specific materials or individual design features to the significance of designs created during times of war or excess.
- Runs the gamut of the many and varied high points of international fashion history.
- Takes readers inside the process of creating haute couture – the concept, the attention to detail, the glorious failures, and the catwalk triumphs.





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THE BIRTH OF MODERN FASHION



Paris had established its reputation as the centre of luxury goods in the 17th century, but became the epicentre of style in the 18th century when the modern fashion system began to emerge as a result of closer links between the court and the town, the growth in conspicuous consumption among all but the poorest Parisians and the expansion in print media. In 1715 Philippe de Orléans chose to rule as regent from his Paris home, the Palais Royal, where he lived with his mistress, Madame de Parabère. The couple set the cultural tone of the period, in which the elite beau monde mixed shamelessly with the demi-monde at the theatre, in the gardens of the Palais Royal and, most particularly, in the boutiques of the *marchands de modes* (fashion merchants, above), jewelers and milliners of the *rué du Faubourg Saint-Honoré* de la Paix axis.

Newspapers, almanacs, fashion magazines and even travel journals flooded the capital's boutiques as cultural destinations. They were hot of rapid cultural change, where one could mingle with the best society, view wonderful collections of curiosities, acquire knowledge of other countries and, importantly, buy fashionable clothes. Indeed, these boutiques set the model for Parisian fashion that survives today. The most expensive establishments occupied commercial ground floor space in the new aristocratic developments: the remodelled Palais Royal or the Place Vendôme. These businesses were

charmingly elitist and the boutiques were named after courtesans. The greatest achievement of all was to be recognized as the official royal supplier of certain items, the king's monarch outfitter or the queen's jeweller, for example. Responding to a wave of anglomania, boutiques were called such names as 'Magasin Anglois' or the antithetical 'Vieille de Birmingham' in order to generate an association with luxury that survives to the present day.

Fashion responded to Paris's changing lifestyle. The dominant cultural tone of the century encouraged informality in fashionable dress, such as the robe volante (see page 96). Furthermore, elaborate prototype dressing gowns, or robes de chambre, popularized underwear as outerwear, while visible chemises worn under half-open gown and fine bodices promised much more. A desire for movement, comfort and relative practicality (in contrast to the extremely uncomfortable and impractical grand habit worn at court) fuelled the popularity of the redingote (opposite below). Like its predecessor the mantua, this was a coat dress worn by court ladies for hunting (hiding out) and transformed into a tailored day 'suit' for town wear, accessorized with the perfect silk neckerchief. The influence of the Age of Enlightenment was noticeable from the 1750s onwards, when Jean-Jacques Rousseau's 'natural being' was reflected in increasingly deconstructed clothing and natural motifs, and accessories such as English floral chintz, feathers and artificial flowers.

Marie-Anne (known as Rose) Bertin (1727–81) took full advantage of these changing fashion impulses and conditions. As a courtesan, she was able to provide a tailored service to every client who competed for her attention: she could extravagantly design and trim a grand habit, complete the perfect wardrobe for life in the aristocratic Hôtel particulier or grand bourgeois residences, give a private audience to Russian duchesses, and cater for the increased demand for accessories—feathers, artificial flowers, stawks, fichus, 'pouff' for the hair and frigories—that marked the reign of Louis XVI during the second half of the century. Although Bertin was a brilliant businesswoman, her popularity was due to her association with one particular client, Marie-Antoinette, who referred to Bertin as 'my minister of fashion'.

In opposition to the pervasive extravagance of Marie-Antoinette, the circle of women around the queen set the trend for a more relaxed style of dress, which was provided by Bertin, herself part of the group. Rejecting pommes and boning, the new robe à l'Anglaise (see page 100) and the robe chemise or bodice reflected a taste for the natural world. The garmets were less structured and more comfortable than previous gowns, and although they still melted convexity they did not contour the female figure. When Marie-Antoinette was plect by Louise Elisabeth Vigée Le Brun in a main white bodice tied with a neck (right), Paris was scandalized, and then rushed to Bertin to copy her. Fashion was disseminated more widely by fashion engravings and material sample books sent to Europe's capitals and courts. PW



1 In *The Modiste* (c. 1740) by François Boucher, a saleswoman for a marchand de mode visits a client, her rich dresses show that she is fashionably dressed and a good advertisement for the boutique.

2 In a portrait by Louise Elisabeth Vigée Le Brun (1788), Marie-Antoinette wears a battery of almost transparent muslin or silk gowns, displaying the natural waistline and light convexity of her powdered dress for informal pastimes.

3 Adèle-Lafayette Guédon's portrait (c. 1780) shows Madame Elisabeth of France wearing a redingote. The silk gown fits at her neck covers the low bust of the style à l'Anglaise.



KEY EVENTS

1715	1716	1724–6	1726	1734	1739
The Regency of Philippe of Orléans, a sonnet of the Palais Royal and court life transfer to Paris until Louis XV comes of age in 1715.	The robe à la française (see page 96) becomes popular among the aristocracy as a result of the chemise à la française 18th-century fashion and culture.	An official mistress of Louis XV Madame de Pompadour adds her boutiques to the fashion scene, reflecting in court culture and culture.	Christophe Poirier, Orléans's minister, the royal academy for grand ladies at the Palais Royal.	Robe style severely reduced, pioneered by Marie-Anne Lavoisier: a white muslin and the pointed bodice.	Marie-Anne Lavoisier of Paris's cousin the Dauphin Jean-Auguste, the future Louis XVI, the court becomes the centre of court fashion.

1739	1742	1748	1751	1764–67	1766
New boutiques for fashion at the rue du Faubourg Saint-Honoré, including royal patronage Marie-Anne Lavoisier.	Bertin's <i>Journal de modes</i> (1739) and <i>Journal de la mode</i> (1742) are created, representing the style in accessories.	The popularity of embroidered dresses, gowns and fichus is created, representing the style in accessories.	Courtesans which responded to the style to make the robe à l'Anglaise and the chemise à la française.	Marie-Anne Lavoisier's <i>Journal de modes</i> (1764) and <i>Journal de la mode</i> (1767) are published, representing the style in accessories.	The opening of the boutique later place on the rue du Faubourg Saint-Honoré, the start of the French Revolution.

New Look 1947
CHRISTIAN DIOR 1905–57



Black, 'The New Look of Dior', Place de la Concorde, Paris, August 1947, photograph by Richard Avedon © The Richard Avedon Foundation

100 1948-89

NAVIGATOR



Christian Dior's radical Corolle line, so-called after the botanical term denoting open petals, heralded a new era of femininity when it was unveiled in February 1947. The collection celebrated the return of the hourglass figure, in contrast to the masculine silhouette of uniform-inspired clothes. It was instantly dubbed the 'New Look' by Carmel Snow, editor of US Harper's Bazaar magazine, which published a series of sketches detailing the construction of the garments.

Dior's commitment to the lavish use of textiles—the house was financed by textile manufacturer Marcel Boussac—combined with an adherence to a romantic and nostalgic view of femininity that was resonant of the Belle Époque resulted in a collection that created a furore in the fashion press and spearheaded the post-war revival of Paris as the centre of international fashion. Embodying the sculptural qualities of the structured suit, photographer Richard Avedon captures the model, fence, in fluid movement walking along the Place de la Concorde, Paris, to the admiration of male passers-by. The gossamer of the skirt flares out from the hip to the widening hem, which ends just above the suede court shoes with conical heels. The model carries a black astrakhan-muff, a popular accessory of the era that matches the trim of the jacket. **MF**

FOCAL POINTS



1 HAT

A military-inspired hat in fabric, matching that of the jacket is positioned at an angle towards the side and back of the head. The model's hair is perfectly coiffed and clears the back of the high-fitting, fur-trimmed collar.



3 FUR TRIM

A sumptuous band of astrakhan decorates the collar and the hem of the jacket. Astrakhan fur—originally derived from the historical lands of Central Asia—has a distinctive tight, whorpled, long hair fibre with a slight down. Black was considered the most desirable colour.



2 BODICE AND BLOUSETTE

Combining padding over the bust and hips, a judicious mix of seams and darts, and the use of contrasting, voluminous and new-to-craft silk tulle, Dior revives the popular 19th-century corsette silhouette.



4 HEMLINE

Worn over collared petticoats and with the hemline falling almost to the ankle, the voluminous skirts added up to 45 feet (13.7 m) of fabric. The look was denounced by a British wit, Oscar de la Renta, as 'a crudely exaggerated use of material'.

Mondrian Dress 1965

YVES SAINT LAURENT 1936–2008



plc 1968-89

In 1965 Yves Saint Laurent paid direct homage to the compositional rigour of Piet Mondrian's Neo-Plasticist paintings of the 1930s with a knee-length wool-ny dress that presented the artist's work to the fashionable elite. The couturier sought to make the radically minimized abstractions of primary colour and geometry of the Dutch-born painter on the body-slimming shift dress, which was a development of the 1950s sack dress that bypassed the body's contours to fall straight from the shoulders to the knees, as paintings such as *Compositional C (M)* (1935), which has a strong visual equivalence to this shift dress, Mondrian chose to constrain his composition to a square format. Here, the emphasis is on the vertical limits of the dress, which is achieved via the solidity of the strong colour block at the shoulder and hem. Saint Laurent's use of Mondrian's bold graphics for couture dresses brokered a cultural bridge for his clientele to the more democratic, outburst of Op art and youth-focused fashion, seen on the streets of London and in the boutiques of New York. The Mondrian dress was popularized when it featured on the cover of *French Vogue* in September 1965. Many cheaper copies ensued, some with the design merely printed onto the surface of the dress, and with scant acknowledgment of shape. **WP**

NAVIGATOR



FOCAL POINTS



1 USE OF COLOUR

The palette is limited to three primary colours combined with black and white, creating a strong contrast that reflects Mondrian's style of painting. Influenced by the painter Piet Mondrian, Saint Laurent developed his distinctive geometric style from 1948 onwards.



3 UNORTHODOX SHAPING

Yves Saint Laurent displays his expertise in garment construction. He pieces together each block of jersey to accommodate the body by meticulously following the moulding of the shift dress to the grid of seams.



2 THICK BLACK LINES

Respecting the central focus of the human figure and the stark architecture of the dress, the composition is reconfigured, rather than cropped, and the black, distinctive between rectangular colour blocks is given heavier proportion than in the painting.

DESIGNER PROFILE

1915-65

Yves Saint Laurent was born in Oran, Algeria. In 1947 he was appointed head designer of the House of Dior, successfully launching the 'New Look' with his first collection, after opening in the French city in 1946, for Yves subsequently declared 'difficult to serve' and suffered a nervous breakdown.

1946-2008

Yves Saint Laurent and his partner, the photographer Pierre Bergé, launched their own fashion house using funds from Alerte, millionaire Paul Aronson. In 1968 the CEO of the company's Yves Cassé he dies, ending the creative partnership. Yves Saint Laurent retired in 2002 to live at his home in Hermès and Monaco and was awarded the rank of Grand officier de la Légion d'honneur in 2003, a year before he died.

THE DESIGNER INDEX 211

SPORTSWEAR AND FASHION



Performance sportswear promises to optimize the body's ability to operate at maximum functionality in a wide range of environmental conditions, even to manage extremes of physical hazard. It can also serve to market sportswear-themed clothes for the general public. It influences clothing in general in the form of new materials, and scientific advances in combat clothing and space exploration have in turn helped to expand the repertoire of performance sportswear. Moreover, fashion designers reconstruct the iconography of sportswear mainly for visual impact and also, possibly to inspire participation in sport.

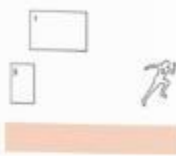
The post-war space race of the 1950s and 1960s spurred on strategic investment in scientific innovation, and brand managers have drawn on connotations of the future ever since, enthusiastically adopting scientific vocabulary for product names, such as Vectran for manufactured fibre branded sportswear as fashion emerged fully in the mid 1980s and has shown no signs of abating since: the partnership of Adidas and hip-hop band Run-DMC, whose single 'My Adidas' (1986), about the popular sneakers, led to an endorsement deal with the company, is an early example (see p.44).

Sportswear that performs within the context of fashion, rather than at the extremes of physical performance, occupies a middle ground between athletics and high fashion. Interestingly, it has been observed that an elite athlete at his peak has a further, unquantifiable edge in competition when the psychological boost from the feeling of looking good kicks in, and it is no coincidence that high-profile designers are recruited regularly as creative directors by global

sportswear labels to define the visual identity of their branded kit for elite performers, both in action and at leisure. In fact, global fashion designers have diversified into own-brand or co-branded fashion sportswear for the mass market and frequently use sportswear references in their high-end collections.

Performance maximization is implied through the use of superlatives in marketing products as the 'lightest', 'strongest' and 'smarter'. Performance sportswear and sport bottles are often subject to hyperbole in their advertising campaigns, which aim to reinforce scientific validities of technical performance. Big sportswear companies Nike, Adidas and Speedo have fostered a direct relationship with elite performers from the beginning and sustain their rivalry in the use of new technology to this day, competing as fiercely as any of the athletes with whom they work. One of the key examples of a successful partnership between a high-profile designer and a highly technologized sportswear manufacturer is the Adidas and Stella McCartney collaboration on the 'Team GB athletes' kit for the Olympic and Paralympic Games in 2012 (right). Stella McCartney (right), who launched her own fashion label in 2001, started working with Adidas in 2004, producing critically acclaimed sports performance wear for several athletic disciplines, including running, tennis, swimming, winter sports and cycling. For the Olympics kit she combined sporting innovation with her unique creative touch to provide a range of garments for Olympic and Paralympic athletes, encompassing training gear, performance wear and presentation suits. Adidas provided the textile engineering for optimum performance, including moisture and temperature management, and McCartney worked within this rigorous scientific infrastructure, adding stylistic coherence and fashion brand value.

The close relationship between branded sports garments and athletic performance is evidenced most clearly in the controversy surrounding the swimsuit revolution brought about by Speedo's introduction of fabrics in 2000; they were made of exceptionally light material and coated with a water-repellent substance. All sportswear brands seek ways to outwit competitors, and mimicry of animal skins, aquatic streamlining and the elimination of drag, as well as scientific 'no-sew' construction, are industry-standard fields of innovation. The Speedo Fastskin (opposite above) was modelled to resemble sharkskin—textured with tiny ridges that push the boundary layer away from the body, reducing drag in the water. By the time the Beijing Olympic Games took place in 2008, it had evolved into the LZR, sweeping eighty-three out of ninety-seven Olympic medals and accounting for more than one hundred new world records in just two years. In the United States numerous articles were published on the topic and the fashion press, including *Women's Wear Daily*, reported the phenomenon to a global audience. Eventually the fabric evolved into the shorter Fastskin (opposite below).



1 Australian swimmer Susie O'Neill wears the Speedo Fastskin in swimwear (2000). Speedo has worked closely with elite swimmers since the 1950s.

2 Heptathlon gold medalist Jessica Ennis wears a training outfit from the Olympic Team GB kit by Stella McCartney (2012).

3 In 2008 the Speedo Fastskin was reduced to knee-length from the earlier, ankle-length model, to comply with regulations.



KEY EVENTS

2000	2001	2004	2004	2005	2008
Speedo announces the first of its 'biomimetic' swimsuits, which are used in the Olympic Games in Sydney, Australia.	Wendie Vermeulen, the first model to be used in collaboration with sportswear giant Adidas, taking sports dresses to a new level (see p.44).	The headline success of the athletic kit at the Olympic Games in Athens leads to a ban: 'the most harmful' of ever is prohibited at the Olympics in 2004.	British designer Stella McCartney (right) starts to collaborate with sportswear giant Adidas.	The Adidas i+store with pioneering electronic features is launched, but the model is withdrawn the following year.	Adidas releases the eighth sportswear brand Sportline, which was founded in 1998 under the name J. W. Foster and Smith.

2008	2008	2008	2011	2012	2012
Heather Chappell, British designer, creative director of sportswear company Puma.	Alexander Wang, who signed contracts for the launch of fashion designer of America's 'High Fashion Fund' and goes on to design 'fast athletic' clothes.	The Federation Internationale de Natation (International Swimming Federation) Congress bans all body length swimsuits in competition.	Adidas launches the 'Athlete' brand with integrated kit, to be followed by the 'Sportswear' and 'Athletic' brands.	US designer Vera Wang (right) shows sportswear-inspired garments in her spring/summer collection.	Stella McCartney presents the official Team GB kit for the Olympic and Paralympic Games in London.

Festival Wear 2010

ISABEL MARANT b.1967



126 1960-PRESENT

Leader of the Parisian ready-to-wear own-name brands, French designer Isabel Marant epitomizes contemporary hippie-chic festival wear for the fashionable rich. In this photograph by Inez van Lamsweerde and Vinoodh Matadin, featuring Dana Morabing, the oversized muslin smock in hot pink is cut to fall loosely from the shoulders to end at mid thigh, the fullness caught low on the hips with a starchy leather and metal belt, providing a contrast in textures. The sleeve head is gathered into a dropped shoulder seam with a deep arm eye, further gathers are caught into a narrow, self-fabric binding cuff aimed just above the wrists and left wide to provide freedom of movement.

The garment opens at centre front and is delineated with white binding, matching the narrow white inserts at the shoulder seams. The same binding decorates the vertical pocket, which is set obliquely at hip level, punctuated at each end with a metal disc. The same discs create interest at the sleeve head and four of them decorate the centre front, the larger one placed just below the breasts to hold the opening of the dress together. The hem of the dress is simply turned under and top-stitched. Accessorized with Marant's customary hippie insouciance—fouled hair, brows and silver bangles and feathered earrings—the look personifies the Marant attitude of youthful cool. **MF**

NAVIGATOR



FOCAL POINTS



1 WIDE SCOOP NECKLINE

The plainly hemmed, wide scoop neckline opens at the centre front, from where it is bound on either side with contrasting white binding to hip level. The neckline is left to fall open, caught just below the breasts with a metal disc.



2 SUMMER BOOTS

These highly influential and best-selling suede pirate boots feature a deep turn-back cuff, layers of fringing and a sturdy heel. Several chains are looped around the ankle to match the metallic elements of the belt.



3 LEATHER BELT

Adding toughness to the airy muslin smock, the leather belt features a double row of metallic chain mail and a matching buckle. The tail end of the belt is tucked voluminously rather than fastened, adding to the casual air.

DESIGNER PROFILE

1947-94

From her designer label Marant started selling her home-made creations in the shopping precinct of Les Halles, in Paris. In 1981 she moved to the Grand Canal and began an apprenticeship at Michel Klein, after which she launched an accessories line. In 1994 Marant debuted her eponymous label and set up her main boutique in an old Parisian artist's studio.

1995-PRESENT

After a 10-year plan for affordable hip clothes spread from her native France to Europe and the United States with the opening of a store in New York's SoHo district in 2001, being the company has two shops worldwide, including those in Paris, Tokyo, Hong Kong, Beijing, Madrid and Seoul, and sales is more than thirty-four countries. The diffusion line, *Line Ours*, provides a more affordable version of the look.

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