ПРАВИТЕЛЬСТВО САНКТ – ПЕТЕРБУРГА КОМИТЕТ ПО ОБРАЗОВАНИЮ

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ПРОЕКТНО – ИССЛЕДОВАТЕЛЬСКАЯ ДЕЯТЕЛЬНОСТЬ

**ТЕМА ПРОЕКТА**

**История моды**

**The History of Fashion**

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**Introduction**

People have always wanted to look nice and socially accepted. This is when fashion helps. In short, fashion is a style of clothing that is popular at certain era or time. In more expanded definition fashion is a habitual style not only in clothing, but also in footwear, accessories, hairstyle, make-up, fragrances and even hi-tech devices. It’s a manner of doing something as well. In old days fashion has reflected a person’s social class, more than his or her personality. Things have changed over the years and now the inner self is more in the center of fashion.

So why is fashion so popular? So many men, so many minds. First of all, fashion makes people creative on everyday basis. To choose what to wear and what fits with it makes a person think and use creativity. Secondly, the process of dressing up and using their imagination can make people extremely happy, especially if they succeed when putting these bits and pieces together. Thirdly, people enjoy having a “signature” style. It is even more encouraging when they get followers. Last, but not the least, fashion is an important part of different cultures and religions.

**Survey**

About forty teenagers from 10-11 classes were asked a set of 5 questions about fashion.

1) What is important for you when you choose clothes?

- convenience,

- quality,

- fashion trends,

- style,

- price,

- recommendations of friends or parents

2) What style of clothing do you prefer?

- sporty,

- business (dress code),

- classic (conservative),

- extravagant,

- smart casual

3) Is it important for you that your appearance suits your personality?

Yes or No

4) Do you feel comfortable when you have to wear uniform or hold on dress code? Yes or No

5) Does your mood change depending on how you wear?

Yes or No

On the basis of the survey summary data showed that only 10% of respondents choosing the classic style of clothing, 60% - choosing smart casual clothes based on their financial capacity, about 30% of respondents are trying to follow fashion trends.

**The aim of the project** is to study of the major changes appearance of people in accordance with the development of society, difficulties expression of personal preferences to preserve the individuality.

The study of the history of fashion has helped us to understand this.

**The history of fashion**

The history of fashion is rather interesting. The modern industry of fashion houses has started not so long ago. The founder of the Haute Couture industry was Charles Frederick Worth. He was the first person, who in the 19th century designed the labeled pieces of clothing. Until then there was Victorian era of dresses with several layers, Baroque style dresses with plenty of buttons and lace, Renaissance robes with adorned necklines and voluminous skirts, modest Medieval dresses with long hemlines, and even ancient Greek and Roman loose tunics. Today, Paris, Milan, New York and London are recognized capitals of fashion, so everybody follows the standards set by well-known fashion houses, situated there.

**Couture beginnings**

Rose Bertin was the dressmaker named bill to Marie Antoinette, Queen of France, and a high public profile. Sometimes called sarcastically the "Minister of Fashion", she opened a shop in Paris and had a considerable influence on Parisian style, until this was drastically changed by the French Revolution, from which she fled into exile in London for some years.

An outsider to the French Court, Marie Antoinette relied on Bertin's meticulous designs to helps her "to combat her enemies with style". Marie Antoinette's unique fashion preferences such as masculine riding breeches or simple muslin shift dress, contrasted sharply with her elaborate gowns as the Queen attempted to create a persona that would allow the citizens of France to connect with her and her lifestyle. Although Marie Antoinette's attempts were largely unsuccessful, the ways Bertin helped the Queen articulate herself through fashion were groundbreaking and set a precedent for monarchs who followed.

Charles Frederick Worth, also of Paris, is usually seen as the first designer in something like the modern sense, with a large business employing many largely anonymous tailors and seamstresses. A former draper, Worth's success was such that he was able to dictate to his customers what they should wear. The proclamation on February 1, 1853 by Napolón III that no visitors would be received to his court without formal dress meant that the popularity of Worth style gowns was overwhelming. Ornately decorated and constructed in the finest materials, Worth's gowns are well known for their 'Crinolines', cage-like metal structures that held the dress out in a stylish shape.

**Early twentieth century**

Throughout the early 20th century, practically all high fashion originated in Paris. Fashion magazines from other countries sent editors to the Paris fashion shows. Department stores sent buyers to the Paris shows, where they purchased garments to copy (and openly stole the style lines and trim details of others). Both made-to-measure salons and ready-to-wear departments featured the latest Paris trends, adapted to the stores' assumptions about the lifestyles and pocket books of their targeted customers.

At this time in fashion history the division between haute couture and ready-to-wear was not sharply defined. The two separate modes of production were still far from being competitors and they often co-existed in houses where the seamstresses moved freely between made-to-measure and ready-made.

Around the start of the 20th century fashion style magazines began to include photographs and became even more influential than in the future. In cities throughout the world these magazines were greatly sought-after and had a profound effect on public taste.

**1900s**

The outfits worn by fashionable women were similar to those worn in the heyday of the fashion pioneer Charles Worth. By the end of the 19th century, the horizons of the fashion industry had generally "broadened," partly due to the more stable and independent lifestyle many well-off women were beginning to adopt and the practical clothes they demanded. However, the fashions of the Belle Époque still retained the elaborate, upholstered style of the 19th century. The changing of fashion was unthinkable, so the use of different trimmings was all that distinguished one season from the other.

Conspicuous waste and conspicuous consumption defined the fashions of the decade and the outfits of the couturiers of the time were incredibly extravagant, ornate, and painstakingly made. The curvaceous S-Bend silhouette dominated fashion up until around 1908. Toward the end of the decade this fashionable silhouette gradually became somewhat more straight and slim, partly due to Paul Poiret's high-waisted, shorter-skirted Directoire line of clothes.

The Maison Redfern was the first fashion house to offer women a tailored suit based directly on its male counterpart and the extremely practical and soberly elegant garment soon became an indispensable part of the wardrobe of any well-dressed woman.

**1910s**

During the early years of the 1910s the fashionable silhouette became much more lithe, fluid and soft than in the 19th century. When the Ballets Russes performed Scheherazade in Paris in 1910, a craze for Orientalism ensued. The couturier Paul Poiret was one of the first designers to translate this vogue into the fashion world. Poiret's clients were at once transformed into harem girls in flowing pantaloons, turbans, and vivid colors and geishas in exotic kimono. Paul Poiret also devised the first outfit which women could put on without the help of a maid. The Art Deco movement began to emerge at this time and its influence was evident in the designs of many couturiers of the time. Simple felt hats, turbans, and clouds of tulle replaced the styles of headgear popular in the 20th century. It is also notable that the first real fashion shows were organized during this period in time, by Jeanne Paquin, one of the first female couturiers, who was also the first Parisian couturier to open foreign branches in London, Buenos Aires, and Madrid.

The Venice-based designer Mariano Fortuny Madrazo, was a curious figure, with very few parallels in any age. For his dress designs he conceived a special pleating process and new dyeing techniques. He gave the name Delphos to his long clinging sheath dresses that undulated with color.

Changes in dress during World War I were dictated more by necessity than fashion. As more and more women were forced to work, they demanded clothes that were better suited to their new activities. Social events had to be postponed in favor of more pressing engagements and the need to mourn the increasing numbers of dead, visits to the wounded, and the general gravity of the time meant that darker colors became the norm. A new monochrome look emerged that was unfamiliar to young women in comfortable circumstances. By 1915 fashionable skirts had risen above the ankle and then later to mid-calf.

**Golden age of French fashion**

The period between the two World Wars, often considered to be the Golden Age of French fashion, was one of great change and reformation. Carriages were replaced by cars, princes and princesses lost their crowns, and haute couture found new clients in the ranks of film actresses, American heiresses, and the wives and daughters of wealthy industrialists.

**1920s**

Soon after the First World War, a radical change came about in fashion. Bouffant coiffures gave way to short bobs, dresses with long trains gave way to above-the-knee pinafores. Corsets were abandoned and women borrowed their clothes from the male wardrobe and chose to dress like boys. Although, at first, many couturiers were reluctant to adopt the new [androgynous](http://en.wikipedia.org/wiki/Androgynous) style, they embraced them whole heartedly from around 1925. A bustless, waistless silhouette emerged and aggressive dressing-down was mitigated by feather boas, embroidery, and showy accessories. The [flapper](http://en.wikipedia.org/wiki/Flapper) style (known to the French as the 'garçonne' look) became very popular among young women. The [cloche](http://en.wikipedia.org/wiki/Cloche_hat) hat was widely worn and sportswear became popular with both men and women during the decade, with designers like Jean Patou and Coco Chanel popularizing the sporty and athletic look.

The great couturière [Coco Chanel](http://en.wikipedia.org/wiki/Coco_Chanel) was a major figure in fashion at the time, as much for her magnetic personality as for her chic and progressive designs. Chanel helped popularize the bob hairstyle, the little black dress, and the use of jersey knit for women's clothing and also elevated the status of both costume jewelry and knitwear.

Two others prominent French designers of the 1920s were [Jeanne Lanvin](http://en.wikipedia.org/wiki/Jeanne_Lanvin) and [Jean Patou](http://en.wikipedia.org/wiki/Jean_Patou). The Lanvin style embraced the look of the time, with its skillful use of complex trimmings, dazzling embroideries, and beaded decorations in light, clear, floral colors that eventually became a Lanvin trademark. By 1925 Lanvin produced many different products, including sportswear, furs, lingerie, men's fashion, and interior designs. Her global approach to fashion foreshadowed the schemes that all the large contemporary fashion houses would later adopt in their efforts to diversify. The style of Jean Patou was never mainstream, but full of originality and characterized by a studied simplicity which was to win him fame, particularly in the American markets. Many of his garments, with their clean lines, geometric and [Cubist](http://en.wikipedia.org/wiki/Cubist) motifs, and mixture of luxury and practicality, were designed to satisfy the new vogue for the outdoor life, and bore a remarkable similarity to modern sportswear.

In menswear there was a growing mood of informality, among the Americans especially, which was mirrored in fashions that emphasized youthfulness and relaxation. In the past, there was a special outfit for every event in the well-dressed gentleman's day, but young men in the 1920s, no longer afraid to show their youthfulness, began to wear the same soft wool suit all day long. Short suit jackets replaced the old long jackets of the past which were now only worn for formal occasions. Men had a variety of sport clothes available to them, including sweaters and short pants, commonly known as knickers. For evening wear a short [tuxedo](http://en.wikipedia.org/wiki/Tuxedo_(clothing)) was more fashionable than the tail-coat, which was now seen as somewhat old-fashioned. The London cut, with its slim lines, loose-fitting sleeves, and padded shoulders, perfected by the English tailor Scholte, was very popular.

[Fair Isle](http://en.wikipedia.org/wiki/Fair_Isle) patterns became very popular for both sexes. Heels, at the time, were often over two inches high and helped popularize the two-tone shoe its one of her trademarks. [Salvatore Ferragamo](http://en.wikipedia.org/wiki/Salvatore_Ferragamo) and [André Perugia](http://en.wikipedia.org/wiki/Andr%C3%A9_Perugia) were two of the most influential and respected designers in footwear. The lighthearted, forward-looking fashions of the 1920s gradually came to halt after the [Wall Street Crash of 1929](http://en.wikipedia.org/wiki/Wall_Street_Crash_of_1929), and succumbed to a more conservative style.

**1930s**

In the 1930s, as the public began to feel the effects of the [Great Depression](http://en.wikipedia.org/wiki/Great_Depression), many designers found that crises were not the time for experimentation. Fashion became more compromising, aspiring to preserve [feminism](http://en.wikipedia.org/wiki/Feminism)'s victories while rediscovering a subtle and reassuring elegance and sophistication. Overall, 1930s clothing was somber and modest, reflecting the difficult social and economic situation of the decade. Women's fashions moved away from the brash, daring style of the 1920s towards a more romantic, feminine silhouette. The waistline was restored, hemlines dropped to nearly ankle-length, there was renewed appreciation of the bust, and backless evening gowns and soft, slim-fitting day dresses became popular. The female body was remodeled into a more neo-classical shape, and slim, toned, and athletic bodies came into vogue. The fashion for outdoor activities stimulated couturiers to manufacture what would today be referred to as "sportswear." The term "ready-to-wear" was not yet widely in use, but the boutiques already described such clothes as being "for sport". In place of the bobbed flapper haircut, the standard women's hairstyle of the 1930s was a modest, short perm.

Two of the most prominent and influential fashion designers of the 1930s were [Elsa Schiaparelli](http://en.wikipedia.org/wiki/Elsa_Schiaparelli) and [Madeleine Vionnet](http://en.wikipedia.org/wiki/Madeleine_Vionnet). Elsa Schiaparelli showed her first collection in 1929 and was immediately hailed by the press as 'one of the rare innovators' of the day. With her exciting and inventive designs, Schiaparelli did not so much revolutionize fashion as shatter its foundations. The first pullover she displayed in her windows created a sensation: it was knitted in black with a [trompe-l'oeil](http://en.wikipedia.org/wiki/Trompe-l%27oeil) white bow.

Madeleine Vionnet found her inspiration in ancient statues, creating timeless and beautiful gowns that would not look out of place on a Greek frieze. Queen of the bias cut (cutting diagonally across the fabric's lengthwise threads), she produced evening dresses that fitted the body without excessive elaboration or dissimulation, employing a flowing and elegant line. Her perfect draping of chiffon, silk, and Moroccan [crepe](http://en.wikipedia.org/wiki/Crepe) created a marvelously poised and sensual effect.

Toward the end of the decade, women's fashions took on a somewhat more imposing and broad-shouldered silhouette. Men's fashions continued the informal, practical trend that had dominated since the end of the First World War.

Mid-twentieth century

After World War II, Paris's reputation as the global center of fashion began to crumble. A new youth style emerged in the 1950s, changing the focus of fashion. In the West, the traditional divide between high society and the working class was challenged. In particular, a new young generation wanted to reap the benefits of a booming consumer society. Privilege became less blatantly advertised than in the past and differences were more glossed over. As the ancient European hierarchies were overturned, the external marks of distinction faded. By the time the first rockets were launched into space, Europe was more than ready to adopt a quality ready-to-wear garment along American lines - something to occupy the middle ground between off-the-peg and couture. This need was all the more pressing because increases in overheads and raw material costs were beginning to relegate handmade fashion to the sidelines. Meanwhile, rapidly developing new technologies made it increasingly easy to manufacture an ever-improving, high-quality product.

Faced with the threat of a factory-made, fashion-based product, Parisian haute couture mounted its defenses, but to little effect. While the old world was taking its final bow, the changes in fashion were one of the most visible manifestations of the general shake-up in society. Before long, classes of women hitherto restricted to inferior substitutes to haute couture would enjoy a greatly enlarged freedom of choice. Dealing in far larger quantities, production cycles were longer than those of couture workshops, which meant that stylists planning their lines for the twice-yearly collections had to try to guess more than a year in advance what their customers would want. A new authority had taken over - that of the street, constituting a further threat to the dictatorship of couture.

**1940s**

Many fashion houses closed during the occupation of Paris during [World War II](http://en.wikipedia.org/wiki/World_War_II), including the Maison Vionnet and the Maison Chanel. In the enormous moral and intellectual re-education program undertaken by the French state, couture was not spared. In contrast to the stylish, liberated Parisienne, the [Vichy regime](http://en.wikipedia.org/wiki/Vichy_France) promoted the model of the wife and mother - a robust, athletic young woman - a figure much more consistent with the new regime's political agenda. Meanwhile, Germany was taking possession of over half of what [France](http://en.wikipedia.org/wiki/France) produced, including high fashion, and was considering relocating French haute couture to [Berlin](http://en.wikipedia.org/wiki/Berlin) and [Vienna](http://en.wikipedia.org/wiki/Vienna). The archives of the Chambre Syndicale de la Couture were seized, including, most consequentially, the client list. The point of all this was to break up a monopoly that supposedly threatened the dominance of the [Third Reich](http://en.wikipedia.org/wiki/Third_Reich).

Due to difficult times, hemlines crept upward in both evening wear and day wear, the latter of which was made using substitute materials whenever possible. From 1940 onward, no more than four meters of cloth was permitted to be used for a coat and a little over one meter for a blouse. No belt could be over 3 centimetres wide. Despite this, haute couture did its best to keep its flag flying. Humor and frivolity became a popstar way of defying the occupying powers and couture survived. Although some have argued that the reason it endured was due to the patronage of the wives of wealthy Nazis, in actuality, records reveal that, aside from the usual wealthy Parisiennes, it was an eclectic mix of the wives of foreign ambassadors, clients from the black market, and miscellaneous other patrons of the salons (among whom German women were but a minority) that kept the door open at fashion houses such as Jacques Fath,  [Maggy Rouff](http://en.wikipedia.org/wiki/Maggy_Rouff), Marcel Rochas, Jeanne Lafaurie, Nina Ricci and [Madeleine Vramant](http://en.wikipedia.org/wiki/Madeleine_Vramant).

Permed hairstyles remained standard, although during the '40s, this evolved into a bobbed roll along the lower part of the hairline.

During the Occupation, the only true way for a woman to flaunt her extravagance or add color to a drab outfit was to wear a hat. In this period, hats were often made of scraps of material that would otherwise have been thrown away, including bits of paper and wood shavings. Paris's isolated situation in the 1940s enabled Americans to fully utilize the ingenuity and creativity of their own designers. During the Second World War, [Vera Maxwell](http://en.wikipedia.org/wiki/Vera_Maxwell) presented outfits constituted of plain, simply cut co-ordinates, and introduced innovations to men's work clothes. [Bonnie Cashin](http://en.wikipedia.org/wiki/Bonnie_Cashin) transformed boots into a major fashion accessory, and, in 1944, began the production of original and imaginative sportswear. [Claire McCardell](http://en.wikipedia.org/wiki/Claire_McCardell), [Anne Klein](http://en.wikipedia.org/wiki/Anne_Klein), and Cashin formed a remarkable trio of women who laid the foundations of American [sportswear](http://en.wikipedia.org/wiki/Sportswear_(fashion)), ensuring that [ready-to-wear](http://en.wikipedia.org/wiki/Ready-to-wear) was not considered a mere second best, but an elegant and comfortable way for modern women to dress. In the War Years, the [zoot suit](http://en.wikipedia.org/wiki/Zoot_suit) (and in France the [zazou](http://en.wikipedia.org/wiki/Zazou) suit) became popular among young men. Many actresses of the time, including [Rita Hayworth](http://en.wikipedia.org/wiki/Rita_Hayworth), [Katharine Hepburn](http://en.wikipedia.org/wiki/Katharine_Hepburn), and [Marlene Dietrich](http://en.wikipedia.org/wiki/Marlene_Dietrich), had a significant impact on popular fashion.

The couturier [Christian Dior](http://en.wikipedia.org/wiki/Christian_Dior) created a tidal wave with his first collection in February 1947. The collection contained dresses with accentuated busts, tiny (or "wasp") waists, and extravagantly full skirts, emphasizing the feminine hourglass figure in a manner very similar to the style of the Belle Époque. The lavish use of fabric and the feminine elegance of the designs appealed to post-war clientele, and ensured Dior's meteoric rise to fame. The sheer sophistication of the style incited the all-powerful editor of the American [Harper's Bazaar](http://en.wikipedia.org/wiki/Harper%27s_Bazaar), [Carmel Snow](http://en.wikipedia.org/wiki/Carmel_Snow), to exclaim 'This is a new look!'

**1950s**

Flying in the face of continuity, logic, and erudite sociological predictions, fashion in the 1950s, far from being revolutionary and progressive, used more from the previous decade. A whole society which, in the 1920s and 1930s, had greatly believed in progress, was now much more circumspect. Despite the fact that women had the right to vote, to work, and to drive their own cars, they chose to wear dresses made of opulent materials, with corseted waists and swirling skirts to mid-calf. As fashion looked to the past, haute couture experienced something of a revival and spawned a myriad of star designers who profited hugely from the rapid growth of the media. Throughout the 1950s, although it would be for the last time, women around the world continued to submit to the trends of Parisian haute couture. Three of the most prominent of the Parisian couturiers of the time were [Cristóbal Balenciaga](http://en.wikipedia.org/wiki/Crist%C3%B3bal_Balenciaga), [Hubert de Givenchy](http://en.wikipedia.org/wiki/Hubert_de_Givenchy), and [Pierre Balmain](http://en.wikipedia.org/wiki/Pierre_Balmain).

In 1951, he totally transformed the silhouette, broadening the shoulders and removing the waist. In 1955, he designed the tunic dress, which later developed into the chemise dress of 1957. And eventually, in 1959, his work culminated in the Empire line, with high-waisted dresses and coats cut like kimonos. His mastery of fabric design and creation defied belief. Balenciaga is also notable as one of the few couturiers in fashion history who could use their own hands to design, cut, and sew the models which symbolized the height of his artistry.

[Hubert de Givenchy](http://en.wikipedia.org/wiki/Hubert_de_Givenchy) opened his first couture house in 1952 and created a sensation with his separates, which could be mixed and matched at will. Most renowned was his [Bettina](http://en.wikipedia.org/wiki/Bettina)blouse made from shirting, which was named after his top model. Soon, boutiques were opened in Rome, [Zurich](http://en.wikipedia.org/wiki/Zurich), and Buenos Aires. A man of immense taste and discrimination, he was, perhaps more than any other designer of the period, an integral part of the world whose understated elegance he helped to define.

Pierre Balmain opened his own salon in 1945. It was in a series of collections named 'Jolie Madame' that he experienced his greatest success, from 1952 onwards. Balmain's vision of the elegantly dressed woman was particularly Parisian and was typified by the tailored glamour of the "[New Look](http://en.wikipedia.org/wiki/Christian_Dior_S.A.#The_.22New_Look.22)", with its ample bust, narrow waist, and full skirts, by mastery of cut and imaginative assemblies of fabrics in subtle color combinations. His sophisticated clientele was equally at home with luxurious elegance, simple tailoring, and a more natural look. Along with his haute couture work, the talented businessman pioneered a ready-to-wear range called Florilege and also launched a number of highly successful perfumes.

Also notable is the return of Coco Chanel (who detested the "New Look") to the fashion world. Following the closure of her salons in the war years, in 1954, aged over seventy, she staged a comeback and on February 5 she presented a collection which contained a whole range of ideas that would be adopted and copied by women all over the world: her famous little braided suit with gold chains, shiny costume jewelry, silk blouses in colors that matched the suit linings, sleek tweeds, monogrammed buttons, flat black silk bows, boaters, quilted bags on chains, and evening dresses and furs that were marvels of simplicity.

Despite being a high fashion designer, American born Mainbocher also designed military and civilian service uniforms. In 1952, he redesigned the Women Marines service uniform combining femininity with functionality. Previous redesigns include uniforms for the WAVES ([Women Accepted for Volunteer Emergency Service](http://en.wikipedia.org/wiki/Women_Accepted_for_Volunteer_Emergency_Service)) in 1942, and uniform designs for the [Girl Scouts of the USA](http://en.wikipedia.org/wiki/Girl_Scouts_of_the_USA) and the [American Red Cross](http://en.wikipedia.org/wiki/American_Red_Cross) in 1948.

Dior's "New Look" (that premiered in 1947) revived the popularity of girdles and the all-in-one corselettes. In the early 1950s, many couture houses used the interest in "foundationwear" to launch their own lines, soon after many lingerie manufacturers began to build their own brands. In 1957, Jane Russell wore the "Cantilever" bra that was scientifically designed by Howard Hughes to maximize a voluptuous look. The invention of Lycra (originally called "Fibre K") in 1959 revolutionized the underwear industry and was quickly incorporated into every aspect of lingerie.

After the war, the American look (which consisted of broad shoulders, floral ties, straight-legged pants, and shirts with long pointed collars, often worn hanging out rather than tucked in) became very popular among men in Europe. Certain London manufacturers ushered in a revival of [Edwardian](http://en.wikipedia.org/wiki/Edwardian) elegance in men's fashion, adopting a tight-fitting [retro](http://en.wikipedia.org/wiki/Retro)style that was intended to appeal to traditionalists. This look, originally aimed at the respectable young man about town, was translated into popular fashion as the [Teddy boy](http://en.wikipedia.org/wiki/Teddy_boy)style. The Italian look, popularized by [Caraceni](http://en.wikipedia.org/wiki/Caraceni), [Brioni](http://en.wikipedia.org/wiki/Brioni_(fashion)), and Cifonelli, was taken up by an entire generation of elegant young lovers, on both sides of the Atlantic. Plaid was very common in 1950s men's fashion, both for shirts and suits, along with the "ducktail" haircut, which was often viewed as a symbol of teenage rebellion and banned in schools.

During the second half of the 1950s, there was a general move towards less formal clothing, especially among men's fashion. The [fedora](http://en.wikipedia.org/wiki/Fedora) and [Homburg hat](http://en.wikipedia.org/wiki/Homburg_hat), as well as [trench coats](http://en.wikipedia.org/wiki/Trench_coat), disappeared from widespread use (this trend had already begun some years earlier on the more informal West Coast of the US) after having been standard parts of menswear since the 1920s.

The designers of [Hollywood](http://en.wikipedia.org/wiki/Hollywood) created a particular type of glamour for the stars of American film, and outfits worn by the likes of [Marilyn Monroe](http://en.wikipedia.org/wiki/Marilyn_Monroe), [Lauren Bacall](http://en.wikipedia.org/wiki/Lauren_Bacall), or [Grace Kelly](http://en.wikipedia.org/wiki/Grace_Kelly) were widely copied. Without even trying to keep track of all the Paris styles, its costume designers focused on their own version of classicism, which was meant to be timeless, flattering, and [photogenic](http://en.wikipedia.org/wiki/Photogenic). Using apparently luxurious materials, such as sequins, chiffon, and fur, the clothes were very simply cut, often including some memorable detail, such as a low-cut back to a dress which was only revealed when the actress turned her back from the camera or some particularly stunning accessory. The most influential and respected designers of Hollywood from the 1930s to the 1950s were [Edith Head](http://en.wikipedia.org/wiki/Edith_Head), [Orry-Kelly](http://en.wikipedia.org/wiki/Orry-Kelly), [William Travilla](http://en.wikipedia.org/wiki/William_Travilla), [Jean Louis](http://en.wikipedia.org/wiki/Jean_Louis), [Travis Banton](http://en.wikipedia.org/wiki/Travis_Banton), and [Gilbert Adrian](http://en.wikipedia.org/wiki/Gilbert_Adrian). Everyday women's clothing during the decade consisted of long coats, hats with small veils, and leather gloves. Knee-length dresses combined with pearl necklaces, which were made instantly popular by First Lady [Mamie Eisenhower](http://en.wikipedia.org/wiki/Mamie_Eisenhower). Short, permed hair was the standard women's hairstyle of the period.

By the end of the decade mass-manufactured, off-the-peg clothing had become much more popular than in the past, granting the general public unprecedented access to fashionable styles.

**1960s**

Until the 1960s, Paris was considered to be the center of fashion throughout the world. However, between 1960 and 1969 a radical shake-up occurred in the fundamental structure of fashion. From the 1960s onward, there would never be just one single, prevailing trend or fashion but a great plethora of possibilities, indivisibly linked to all the various influences in other areas of people's lives. Prosperity and the emergence of a distinct teenager culture, combined with the counterculture movement, would all have major effects on fashion.

After 30 years of conservative clothing styles, the '60s saw a kind of throwback to the 1920s with women once again adopting a childlike look with bobbed haircuts and progressively less modest clothing. At the start of the decade skirts were knee-length, but steadily became shorter and shorter until the mini-skirt emerged in 1965. By the end of the decade they had shot well above the stocking top, making the transition to [tights](http://en.wikipedia.org/wiki/Tights) inevitable.

Many of the radical changes in fashion developed in the streets of London, with such gifted designers as [Mary Quant](http://en.wikipedia.org/wiki/Mary_Quant) (known for launching the mini skirt) and [Barbara Hulanicki](http://en.wikipedia.org/wiki/Barbara_Hulanicki) (the founder of the legendary boutique [Biba](http://en.wikipedia.org/wiki/Biba)). Paris also had its share of new and revolutionary designers, including [Pierre Cardin](http://en.wikipedia.org/wiki/Pierre_Cardin) (known for his visionary and skillfully cut designs), [André Courrèges](http://en.wikipedia.org/wiki/Andr%C3%A9_Courr%C3%A8ges) (known for his futuristic outfits and for launching the mini skirt along with Mary Quant), [Yves Saint Laurent](http://en.wikipedia.org/wiki/Yves_Saint_Laurent_(designer)) (known for his revolutionary yet elegant fashions), and [Emanuel Ungaro](http://en.wikipedia.org/wiki/Emanuel_Ungaro) (known for his imaginative use of color and bold baroque contrasts). In the United States, [Rudi Gernreich](http://en.wikipedia.org/wiki/Rudi_Gernreich) (known for his avant-garde and futuristic designs) and [James Galanos](http://en.wikipedia.org/wiki/James_Galanos) (known for his luxurious ready-to-wear) were also reaching a young audience. The main outlets for these new young fashion designers were small boutiques, selling outfits that were not exactly 'one-offs', but were made in small quantities in a limited range of sizes and colors.

The basic shape and style of the time was simple, neat, trim, and colorful. Hats had already begun their decline in the previous decade and were now almost completely extinct except for special occasions. Lower kitten heels were a pretty substitute to stilettos. Pointed toes gave way to chisel shaped toes in 1961 and to an almond toe in 1963. Flat boots also became popular with very short dresses in 1965 and eventually they rose up the leg and reached the knee.

The '60s for the first time saw a widespread assortment of popular hairstyles, including bobs, pageboy cuts, and beehives.

Two notable and influential designers in the 1960s were [Emilio Pucci](http://en.wikipedia.org/wiki/Emilio_Pucci) and [Paco Rabanne](http://en.wikipedia.org/wiki/Paco_Rabanne). His sleek shift dresses, tunics, and beachwear, created a 'Puccimania' that was all part of a movement to liberate the female form and his designs are today synonymous with the 1960s.

Francisco Rabaneda Cuervo (later Paco Rabanne) opened his first couture house in 1966 and, from the start, produced resolutely modern designs. Rather than using conventional dress materials, he created garments from [aluminum](http://en.wikipedia.org/wiki/Aluminum), Rhodoid, and pieces of scrap metal. His designs, as well as being experimental, were also closely in tune with what modern adventurous young women wanted to wear. Among his innovations are the seamless dress made, after much experiment, by spraying vinyl chloride on to a mold, and the low-budget disposable dress made of paper and nylon thread. Rabanne was also the first fashion designer to use black models, which very nearly resulted in his dismissal from the Chambre Syndicale de la Couture Parisienne.

The principal change in menswear in the 1960s was in the weight of the fabric used. The choice of materials and the method of manufacture produced a suit that, because it was lighter in weight, had a totally different look, with a line that was closer to the natural shape of the body, causing men to look at their figures more critically. The spread of jeans served to accelerate a radical change in the male wardrobe. Young men grew their hair down to their collars and added a touch of color, and even floral motifs, to their shirts. The polo neck never succeeded in replacing the tie, but the adoption of the workman's jacket in rough corduroy, and especially the [mao jacket](http://en.wikipedia.org/wiki/Mao_suit) proved to be more than simply a political statement. A few futuristic rumblings were set off by Pierre Cardin and Andre Courrèges, but the three-piece suit still survived intact.

In the early 1960s there were influential 'partnerships' of celebrities and high-fashion designers, most famously [Audrey Hepburn](http://en.wikipedia.org/wiki/Audrey_Hepburn) with [Givenchy](http://en.wikipedia.org/wiki/Givenchy), and [Jackie Kennedy](http://en.wikipedia.org/wiki/Jackie_Kennedy) with [Oleg Cassini](http://en.wikipedia.org/wiki/Oleg_Cassini). Also, many models had a very profound effect on fashion, most notably [Twiggy](http://en.wikipedia.org/wiki/Twiggy), [Veruschka](http://en.wikipedia.org/wiki/Veruschka),  [JeanShrimpton](http://en.wikipedia.org/wiki/Jean_Shrimpton). Early in the decade, culottes were in style and the [bikini](http://en.wikipedia.org/wiki/Bikini) finally came into fashion in 1963. The [hippie](http://en.wikipedia.org/wiki/Hippie) and [psychedelic](http://en.wikipedia.org/wiki/Psychedelic) movements late in the decade also had a strong influence on clothing styles, including bell-bottom jeans (designed by the English tailor [Tommy Nutter](http://en.wikipedia.org/wiki/Tommy_Nutter), from his Savoy store), tie-dye and batik fabrics, as well as paisley prints.

**1970s**

Nicknamed the 'me' decade; 'please yourself' was the catchphrase of the 1970s. Some saw it as the end of good taste. The decade began with a continuation of the hippie look of the late 1960s, with kaftans, Indian scarves, and floral-print tunics. [Jeans](http://en.wikipedia.org/wiki/Jeans) remained frayed and bell-bottomed, [tie dye](http://en.wikipedia.org/wiki/Tie_dye) was still popular, and the fashion for unisex mushroomed. An immense movement claiming civil rights for blacks combined with the influence of soul music from the USA created a nostalgia for Africa and [African culture](http://en.wikipedia.org/wiki/African_culture). A [radical chic](http://en.wikipedia.org/wiki/Radical_chic)e merged, influenced by the likes of [James Brown](http://en.wikipedia.org/wiki/James_Brown), [Diana Ross](http://en.wikipedia.org/wiki/Diana_Ross), [Angela Davis](http://en.wikipedia.org/wiki/Angela_Davis), and the [Black Panthers](http://en.wikipedia.org/wiki/Black_Panthers), in everything from [afro](http://en.wikipedia.org/wiki/Afro) hairstyles to platform soles. During the 1970s brands greatly increased their share of the international market. Hems began dropping in 1974 to below the knee, until finally reaching the lower mid-calf in 1977 and shoulder lines were dropped. After 1975, fashions came to be dominated by the "disco look" which included feathered women's haircuts and on men, the three-piece [leisure suit](http://en.wikipedia.org/wiki/Leisure_suit). Bell-bottomed pants would remain popular through the entire decade.

Perhaps the two most innovative fashion designers in 1970s France were [Kenzo Takada](http://en.wikipedia.org/wiki/Kenzo_Takada) and [Sonia Rykiel](http://en.wikipedia.org/wiki/Sonia_Rykiel). The undisputed star of Parisian fashion in the 1970s, Kenzo drew his inspiration from all over the world, mixing Western and Oriental folk influences with a fantastic [joie de vivre](http://en.wikipedia.org/wiki/Joie_de_vivre) and an instinctive understanding of what his young customers wanted. With his fluid lines, unusual prints, clever accessories, and finery that was hitherto unprecedented in ready-to-wear, he very much turned the fashion world upside down. The queen of figure-hugging knits, in 1974, Sonia Rykiel designed her first pullovers with reversed seams. However, more than that, she created a whole range of clothes that were extremely individual and yet could be worn almost anywhere. The Rykiel style, dominated by fluid knitted garments, dark blacks, rhinestones, long boa-like scarves, and little crocheted hats, conquered the American market, and even to this day Rykiel is considered by many Americans as the true successor of Chanel.

Because of [punk](http://en.wikipedia.org/wiki/Punk_fashion), London retained a considerable degree of influence over fashion, most significantly in the boutiques of the King's Road, where [Vivienne Westwood](http://en.wikipedia.org/wiki/Vivienne_Westwood)'s boutique, sex, which opened in 1971, blew with the prevailing wind. This temple of British iconoclasm centered on fetishistic accessories and ranges of clothing in which black rubber and steel studs were the external signs of an underlying sadism. Postmodernist and iconoclastic in essence the punk movement was a direct reaction to the economic situation during the economic depression of the period, the vehicle for a hatred that was more visceral than political. Punk had at its heart a manifesto of creation through disorder. With their ripped [T-shirts](http://en.wikipedia.org/wiki/T-shirt), [Red Indian](http://en.wikipedia.org/wiki/Red_Indian) hairstyles, [Doc Martens](http://en.wikipedia.org/wiki/Doc_Marten), bondage trousers, and chains, the punks exported an overall feeling of disgust around the globe.

Another popular British style was the resolutely unmodern, feminine, countrified style of clothing popularized by [Laura Ashley](http://en.wikipedia.org/wiki/Laura_Ashley), which consisted of long flounced skirts and high-necked blouses in traditional floral prints, worn with crocheted shawls. Fashions based on the 1920s, 30s, 40s, and 50s were popular throughout much of the decade, with Hollywood films like [The Godfather](http://en.wikipedia.org/wiki/The_Godfather) and [The Great Gatsby](http://en.wikipedia.org/wiki/The_Great_Gatsby), and numerous exhibitions on costume history at the [Metropolitan Museum of Art](http://en.wikipedia.org/wiki/Metropolitan_Museum_of_Art) in New York increasing their popularity.

In the United States, the general trend in fashion was towards simplification and longer skirts, although many women reacted negatively to the midi-length, which they felt to be aging. Pants, on the other hand, earned unanimous approval. Jeans profited most from becoming an accepted part of the American fashion scene in the 1970s, their new-found respectability deriving from their inclusion in collections under the heading of sportswear. The new stars of American ready-to-wear adapted the best of what they learned from Europe to the massive American clothing industry. Calvin Klein and Ralph Lauren rose from anonymity more or less simultaneously to tackle the question of designing clothes for the men and women of a new world.

Two opposing movements dominated fashion in the U.S during the 1970s. On one hand, there was the tailored, unisex look; on the other hand, a fluid, unstructured style with a strong feeling of 1930s glamor. The most influential American designer of the time, Roy Halston Frowick, belonged to the latter category. Acquiring celebrity status on the New York scene, his particular talent was in reconciling the made-to-measure garment for the special occasion with concepts of comfort, naturalness, and relaxation. With his kaftans, shirt waisters, djellabas, ultra-lightweight shift dresses, and tunics worn over shorts and wide-legged pants, he was an icon of the era, and a regular visitor at the VIP room of the [Studio 54](http://en.wikipedia.org/wiki/Studio_54) after its opening in 1977.

[Geoffrey Beene](http://en.wikipedia.org/wiki/Geoffrey_Beene), praised for his elegant and sophisticated cuts and his use of black and white, was at his most successful in the radically simplified designs at which he excelled. His smart little dresses and well-cut suits in jersey, flannel, and wool were instrumental in discouraging American women from over-accessorizing. [Bill Blass](http://en.wikipedia.org/wiki/Bill_Blass), who launched his own range in 1962, developed the habit of traveling all over the United States in order to hear for him what his customers desired. One of the most popular designers of the time, he was almost too successful in fulfilling his customers wishes. His disciplined style and workmanship was particularly favored by businesswomen and the wives of senior executives. [Betsey Johnson](http://en.wikipedia.org/wiki/Betsey_Johnson) started out designing for the boutique Paraphernalia. Using vinyl and metallic fabrics and putting emphasis on wit, imagination, and independence, she brought an unprecedented spirit of irreverence to New York in the 1970s.

In popular fashion the [glam rock](http://en.wikipedia.org/wiki/Glam_rock) style of clothing, worn by such rock performers as [David Bowie](http://en.wikipedia.org/wiki/David_Bowie) and [Marc Bolan](http://en.wikipedia.org/wiki/Marc_Bolan), was very influential, particularly in the United Kingdom. The designer [Elio Fiorucci](http://en.wikipedia.org/wiki/Fiorucci) had a very similar look. His boutique in Milan sold such things as brightly colored rubber boots, plastic daisy sandals, fake fur, and [Pop Art](http://en.wikipedia.org/wiki/Pop_Art)-inspired jackets.

During the 1970s a new generation of menswear boutiques sprang up, aiming to change the decor, rituals, and customer base of a traditionally 'difficult' trade. To sell fashionable clothes to a young man at the end of the 1960s was still, in many circles, tantamount to questioning his masculinity. Men's appearance changed more in the 1970s than it had done in a whole century. Many of the fashion designers who revolutionized the male look owed a lot of their innovations to Pierre Cardin: narrow shoulders, tight-fitting lines, no tie, no interfacing, zip-up boiler suits, waisted jackets or tunics, sometimes no shirt. Work clothes supplied inspiration for a less formal style, encouraging designers to look beyond the traditional suit and, for example, adopt a unisex look or investigate the massive supply of second-hand clothes. Sometimes this kind of male dressing-down, often denounced as 'hippie', gained formal recognition as a deliberate look. At certain other times, as part of a retro movement, designers introduced a revival of 1930s elegance. The unearthing of old military clothing, preferably khaki and from the United States; English-style shoes; Oxford shirts; immaculate T-shirts; tweed jackets with padded shoulders; brightly colored V-neck sweaters; cashmere-printed scarves draped around the neck all imposed a certain uniformity on the casual [beatnik](http://en.wikipedia.org/wiki/Beatnik) look of the male wardrobe at the end of the 1970s.

Also significant are the developments in Italian fashion that happened during the period. In the course of the 1970s, as a result of its ready-to-wear industry, [Milan](http://en.wikipedia.org/wiki/Milan) confirmed its status as second only to Paris as a center of international fashion. The 'altamoda' preferred Rome, the base of the couturiers [Valentino](http://en.wikipedia.org/wiki/Valentino_SpA), [Capucci](http://en.wikipedia.org/wiki/Capucci), and [Schön](http://en.wikipedia.org/wiki/Mila_Sch%C3%B6n). Capitalizing on the dominant trend of anti-fashion Italy offered a glamor that had nothing to do with the dictates of Parisian haute couture. While profiting from a clearly defined style, Italian fashion was luxurious and easy to wear. The two most influential Italian fashion designers of the time were probably [Giorgio Armani](http://en.wikipedia.org/wiki/Giorgio_Armani) and [Nino Cerruti](http://en.wikipedia.org/wiki/Nino_Cerruti). Giorgio Armani produced his first collection for women in 1975. From the outset, the line was dynamic, urban, and understated. Armani offered a restrained style that greatly appealed to the increasing population of women who now had access to the world of work and occupied progressively more senior positions within it. This was only the beginning of a tremendous career, which came to fruition in 1981 when [Emporio Armani](http://en.wikipedia.org/wiki/Emporio_Armani) was launched. In 1957 [Nino Cerruti](http://en.wikipedia.org/wiki/Nino_Cerruti) opened the menswear boutique Hitman in Milan. A man of taste and discernment, in 1976 he presented his first collection for women. Two years later, he launched his first perfume. In linking the career of a successful industrialist with that of a high-quality designer, Cerruti occupied a unique position in Italian ready-to-wear.

Late twentieth century

During the late 20th century, fashions began to criss-cross international boundaries with rapidity. Popular Western styles were adopted all over the world, and many designers from outside of the West had a profound impact on fashion. Synthetic materials such as [Lycra/spandex](http://en.wikipedia.org/wiki/Spandex), and viscose became widely used, and fashion, after two decades of looking to the future, once again turned to the past for inspiration.

**1980s**

The society of the 1980s no longer criticized itself as consumerist, but was, instead, interested in 'the spectacle'. The self-conscious image of the decade was very good for the fashion industry, which had never been quite so à la mode. Fashion shows were transfigured into media-saturated spectaculars and frequently televised, taking high priority in the social calendar. Appearance was related to performance, which was of supreme importance to a whole generation of young urban professionals, whose desire to look the part related to a craving for power. The way in which men and women associated with the latest styles was no more a matter of passive submission but disco music rapidly fell out of favor as the decade began, along with its associated clothing styles. By 1982, the last traces of 1970s fashion were gone.

During the 1980s, the mullet became the standard men's haircut and women sported large, square-cut perms although there were many variations of both. Jumpsuits became a popular element of female clothing and on men, skinny neckties and wraparound sunglasses. Also during the '80s, aerobics were in vogue and so brought into style Spandex leggings and headbands.

Mugler's glamorous dresses were a remarkable success, and signified the complete end of the hippy era and its unstructured silhouette. Known for his awe-inspiring combinations, Azzedine Alaia greatly influenced the silhouette of the woman of the 1980s. The master of all kinds of techniques that had previously been known only to haute couture, he experimented with many new and underused materials, such as [spandex](http://en.wikipedia.org/wiki/Spandex) and [viscose](http://en.wikipedia.org/wiki/Viscose). The finish, simplicity, and sheer sexiness of Alaia's look made women of every generation identify with his seductive style, and during the 1980s he achieved a certain glory and was held in high regard by members of his own profession.

Also creating designs very typical of the era were [Claude Montana](http://en.wikipedia.org/wiki/Claude_Montana), whose imposing, broad-shouldered designs, often made of leather, would not have looked out of place in the futuristic universe of Thierry Mugler, and [Christian Lacroix](http://en.wikipedia.org/wiki/Christian_Lacroix), who sent shock waves through the world of haute couture, with his flounced skirts, embroidered corselets, bustles, and polka-dotted crinolines which evoked the rhythms of flamenco.

A number of promising newcomers entered the fashion scene in the 1980s. [Angelo Tarlazzi](http://en.wikipedia.org/w/index.php?title=Angelo_Tarlazzi&action=edit&redlink=1), an extraordinary technician who once worked for Patou, bewitched both the press and his customers with his 'handkerchief' dresses. Made of squares of fabric, they transpired, when you came to put them on, to be far more complicated than at first appeared. Many a Parisian soirée of the 1980s was enlivened by his dresses, all in a fluid and original style, in which cutting and sewing were kept to a minimum. [Chantal Thomas](http://en.wikipedia.org/wiki/Chantal_Thomas), the queen of sexy stockings and lace, won a devoted following for her seductive underwear and for evening gowns that looked like night dresses and vice versa. [Guy Paulin](http://en.wikipedia.org/w/index.php?title=Guy_Paulin&action=edit&redlink=1) was one of the first designers to promote a severe, plain, and uncluttered look. His garments were classical in their proportions and made for comfort and simplicity, with their harmonious lines reinforced by a subtle palette of colors and fine materials. Under his own name, [Joseph](http://en.wikipedia.org/w/index.php?title=Joseph_(clothing_designer)&action=edit&redlink=1) designed luxurious knitwear along classic lines, creating loose, sexy garments in neutral colors. [Carolina Herrera](http://en.wikipedia.org/wiki/Carolina_Herrera_(fashion_designer)), long regarded as one of the most elegant members of the jet set, in 1981 launched a series of collections aimed at women like her, featuring impeccably cut clothes of high quality and attractive evening dresses.

Japanese designers such as [Rei Kawakubo](http://en.wikipedia.org/wiki/Rei_Kawakubo) and [Yohji Yamamoto](http://en.wikipedia.org/wiki/Yohji_Yamamoto) offered a look which marked a total break with the prevailing fashion image of the time. Flat shoes, no make-up, reserve, modesty, and secrecy were the hallmarks of this modern look. Eventually, it began to include details from the fashions of the past, as Europe's ancient sites were revisited by these anarchists of fashion, whose influence on shape of clothes, at the end of the 20th-century, became legendary.

In American fashion the seductive, clinging style of [Donna Karan](http://en.wikipedia.org/wiki/Donna_Karan) and the casual sophistication of [Ralph Lauren](http://en.wikipedia.org/wiki/Ralph_Lauren) were very influential. A star of the New York social scene, Donna Karan brought a very personal and feminine approach to the severe, sober-colored, casual look that dominated American ready-to-wear. Setting up her own label in 1984, her designs won instant popularity among active urban women who greatly appreciated the understated luxury of her clothes. His aristocratic style at prices the average American could afford created a sensation. For an elite faced with all kinds of avant-garde fashions, it represented a rallying point, endorsing a classic look that had been adopted for an active life. The number one of American ready-to-wear, Lauren was equally successful with his sportswear and jeans, which allowed him to reach the widest possible range of social classes and age groups.

Central to the success of a new wave of American sportswear was the [Perry Ellis](http://en.wikipedia.org/wiki/Perry_Ellis) label, established in 1978, which used color and natural fibers to great advantage in its elegant variations on the basics. [Norma Kamali](http://en.wikipedia.org/wiki/Norma_Kamali), with her short skirts made of sweat shirting, leotards, headbands, and leg warmers, made jogging look fashionable. Kamali also created the popular 'rah-rah skirt'. Also notable is the extreme popularity of the [Adidas](http://en.wikipedia.org/wiki/Adidas) sports label, which achieved an incredible level of street cred in the 1980s, inciting the hip hop group [Run DMC](http://en.wikipedia.org/wiki/Run_DMC) to release the single 'My Adidas' in 1986. The legendary shoe designer [Manolo Blahnik](http://en.wikipedia.org/wiki/Manolo_Blahnik) also rose to fame during the 1980s.

The multiplicity of trends that bloomed during the 80s were curtailed by the economic recession that set in at the beginning of the 1990s, largely destroying the optimistic mood that is so advantageous to the fashion industry.

**1990s**

In the 1990s it was no longer the done thing to follow fashion slavishly, a sharp contrast to the highly a la mode 1970s and 1980s. The phobia of being underdressed was finally completely displaced by the fear of overdressing. Fashion in the 1990s united around a new standard, [minimalism](http://en.wikipedia.org/wiki/Minimalism), and styles of stark simplicity became the vogue. Despite the best efforts of a few designers to keep the flag for pretty dresses flying, by the end of the decade the notion of ostentatious finery had virtually disappeared. As well as the styling of the product, its promotion in the media became crucial to its success and image. The financial pressures of the decade had a devastating effect on the development of new talent and lessened the autonomy enjoyed by more established designers.

Fashion at the end of the 20th century tackled themes that fashion had not previously embraced. These themes included rape, disability, religious violence, death, and body modification. There was a dramatic move away from the sexy styles aimed at the glamorous [femme fatale](http://en.wikipedia.org/wiki/Femme_fatale) of the 1980s, and many designers, taken with a vision of romantic poverty, adopted the style of the poverty-stricken waif, dressed in a stark, perversely sober palette, with a face devoid of [make-up](http://en.wikipedia.org/wiki/Make-up). Clothes by ready-to-wear retailers such as [The Gap](http://en.wikipedia.org/wiki/Gap_(clothing_retailer)), [Banana Republic](http://en.wikipedia.org/wiki/Banana_Republic_(clothing_retailer)), and [Eddie Bauer](http://en.wikipedia.org/wiki/Eddie_Bauer) came to the forefront of fashion, managing to tap into the needs of women who simply wanted comfortable, wearable clothes. [Retro](http://en.wikipedia.org/wiki/Retro) clothing inspired by the 1960s and 1970s was popular for much of the 1990s.

The famous Italian fashion house, [Gucci](http://en.wikipedia.org/wiki/Gucci) was created in 1921, by Guccio Gucci and was originally a firm that sold luxury leather goods. Under Guccio Gucci's children, by the end of the 1960s the label had expanded to include a plethora of products with a distinctly Latin glamour. In 1998 Gucci is named "European Company of the year" by European Business Press Federation. Today it is the second biggest-selling fashion brand worldwide with US$7 billion worldwide of revenue in 2006 according to [Business Week](http://en.wikipedia.org/wiki/BusinessWeek) magazine.

In the 1990s the designer label [Prada](http://en.wikipedia.org/wiki/Prada) became a true creative force in the fashion industry. The Milanese Company was first established in 1923, two years after Gucci, and like Gucci, it was a firm that sold high-quality shoes and leather. It was until the 1980s that [Miuccia Prada](http://en.wikipedia.org/wiki/Miuccia_Prada), the niece of the company's founder, began to produce ready-to-wear fashion, gaining fame for her subtle, streamlined, yet unquestionably luxurious style that catered for the privileged young woman who prefers understatement to flamboyant extravagance.

In America three of the most influential fashion designers of the time were [Michael Kors](http://en.wikipedia.org/wiki/Michael_Kors), [Marc Jacobs](http://en.wikipedia.org/wiki/Marc_Jacobs), and [Calvin Klein](http://en.wikipedia.org/wiki/Calvin_Klein). Michael Kors set up his own business in 1980. However, it was not until the 1990s that the designer reached the peak of his popularity. His knowledge and consciousness of trends enabled him to produce simple well-cut garments, whose sophistication and elegance appealed to a whole new breed of wealthy American customers drawn to the new vogue for minimalist chic. Marc Jacobs is one of the most notable American designers of the period in that, unlike many American fashion designers in the past, he was not so much the coordinator of a mass-produced garment as a designer in the European sense of the word. One of the most promising talents in the fashion industry at the time, the LVMH (Louis Vuitton-Moet Henessy) group offered him the job of designing a line of ready-to-wear to compliment the de-luxe products of luggage specialist [Louis Vuitton](http://en.wikipedia.org/wiki/Louis_Vuitton) in the late 1990s. One of the first fashion designers to anticipate the globalization of world markets, the already well-known designer Calvin Klein started to market his fashions, perfumes, and accessories not only right across the US, but also in Europe and Asia, achieving an unequaled success. A brilliant artistic director, Klein used carefully constructed advertisements containing images tinted with eroticism to promote his sophisticatedly functional mass-produced designs, which won massive popularity among the urban youth of the 1990s.

The group of designers known as the '[Antwerp Six](http://en.wikipedia.org/wiki/Antwerp_Six)' (so named because all of them were graduates of the Royal Academy of Fine Arts in [Antwerp](http://en.wikipedia.org/wiki/Antwerp)), who first emerged in the 1980s, came to prominence in the 1990s. Three of the most influential of the group were [Ann Demeulemeester](http://en.wikipedia.org/wiki/Ann_Demeulemeester), [Dries van Noten](http://en.wikipedia.org/wiki/Dries_van_Noten), and [Walter Van Beirendonck](http://en.wikipedia.org/wiki/Walter_Van_Beirendonck). Ann Demeulemeester, from her first collection in 1991, demonstrated a great deal of confidence and inventiveness. Naturally inclined to understatement, she built her designs on contradictions, introducing contrasting elements into her fluid and streamlined fashions, which appealed to women who dressed, above all, to please themselves.

The work of Dries van Noten was founded on a solid mastery of the art of tailoring, to which the young designer added discreet touches of fantasy in a highly personal style. Managing to be both classical and original, his fashions appealed to those who preferred to express their individuality rather than slavishly follow trends. Walter Van Beirendonck, who erupted onto the fashion scene in 1995, produced decidedly futuristic designs under his label W & LT (Wild and Lethal Trash). His highly distinctive approach related to a resurgence of anti-fashion, but this time an anti-fashion with nothing in the least ethnic about its origins, instead based on science fiction. In Italy, [Gianni Versace](http://en.wikipedia.org/wiki/Gianni_Versace), with his brilliant and colorful designs, and [Dolce & Gabbana](http://en.wikipedia.org/wiki/Dolce_%26_Gabbana), with their super feminine and fantastical style, broke away from the serious and sober-minded fashions that dominated during much of the 1990s. The British designer Vivienne Westwood produced many influential and popular collections in the early 1990s, which included outfits inspired by 18th-century courtesans and the [Marquis de Sade](http://en.wikipedia.org/wiki/Marquis_de_Sade), with rounded hips, corsets, and platform heels. The London-based designer [Rifat Ozbek](http://en.wikipedia.org/wiki/Rifat_Ozbek) was also popular, particularly in New York and Milan. His youthful style, which mixed references to India, Africa, and his native Turkey with clever takes on historical clothing, was reminiscent of hippest nightclubs and the more outrageous street fashions of the time. Rap music was a prominent influence on popular and street fashion during the early and mid-1990s. Followers of hip hop adopted huge baggy jeans, similar to those worn in American prisons, with big patterned shirts and heavy black shoes. The sports label [Nike](http://en.wikipedia.org/wiki/Nike,_Inc.) had great popularity and materials such as [Lycra/spandex](http://en.wikipedia.org/wiki/Spandex) were increasingly used for sportswear. Increasing eco-awareness and animal rights made even top couture houses such as Chanel introduce fake fur and natural fibers into their collections.

**Early 2000s (2000–2003)**

When the 2000s kicked off, the fashion was profoundly influenced by technology. From late 1999 until late 2001, there was a futuristic approach to fashion, with metallics, shiny blacks, straps, and buckles becoming commonplace.

This was called "Y2K fashion". The apparel was made to be as dark, reflective, technological, and as sexy as possible. When the original iPod was introduced in 2001, the earbuds, as well as the gadget itself, became somewhat of an accessory for early adopters. In the year 2000, some of the casual women's and girl's fashion trends were oversized sunglasses, oversized hoop earrings, jeans worn for numerous occasions, wedge flip flops, hot pants, denim jackets, chunky sweaters, pashmina scarves, Sketchers, belly shirts, and tube tops.

**Mid 2000s (2004–2006)**

From 2006 until the end of the decade, more elaborate military inspired clothing became a unisex. Due to the popularity of the Pirates of the Caribbean films there was a resurgence of interest in 1980s fashion.

**Late 2000s (2007–2009)**

Many early and mid-2000s fashions remained fashionable in 2007; This included items such as denim miniskirts, whale tail, hip-huggers, boot-cut jeans, tank-tops, ripped jeans, hoodies, cargo pants, white belts, cropped jackets, capris, infantile dresses, boho-chic, and Crocs. In 2008, there was a second wave 1980s revival, which incorporated general items of late 1980s and early 1990s street wear, such as neon colors, gladiator shoes, animal print headbands, knitted sweater dresses, Nike Tempo shorts, wonder bra and sloggi underwear, sundresses, geometric pattern tops, slap bracelets, ballet flats, black spandex leggings, light, translucent tartan shirts worn with a camisole underneath, kinky boots, and ripped skinny jeans. Long, baggy empire line shirts were taken in at the bust line and often paired with a belt. Fur coats made a comeback, although many women used "fish fur" due to real fur's association with animal cruelty.

**Youth fashion**

Youth fashion was strongly influenced by many music-based subcultures such as Emo, Indie kids, scene kids, Psychobilly, Preppy, Skater, Goth, Nu-Metal (known as Moshers in the UK), ravers and Hip-Hop, including the British chav, US gangsta rapper and Mexican Cholo styles of the early 2000s.

**Hairstyles**

In the early 2000s, women's hair was often long and straight. The early 2000s featured a "zig-zag partings", in which the hairline is parted in a zig-zag fashion. Hair lengths varied from below the earlobes at the shortest to just below the shoulders at the longest. From 1995 until 2008 highlights and lowlights made of blonde, red, and light brown went mainstream.

**Makeup and Cosmetic Trends**

The year 2000 inspired makeup of the late 1990s. With the turn of the millennium, the idea was for women to capture a futuristic, space-age style. With makeup including bronze specks for a metallic shine with ecstatic colors. Lip gloss was more popular than lipstick. By around 2005/06, retro-styled makeup from the 1940s had made a comeback, such as bright red lips and cat eyes. In the mid and late 2000s, lip gloss remained popular, and the "Smoky Eye" emerged, with more emphasis on eyeliner, mascara, and eyeshadow. Another emerging trend was a more natural "less is more" approach to makeup around the same time. The 2000s continued the trend of tattoos and piercings among both genders which had begun during the 1990s.

**Conclusion**

In summary, the style of clothing, personal appearance, mood, how you feel and how others see you, makes it possible to adapt and take social position in today's multicultural society. But clothes, colors, accessories give the opportunity to show your personality.

Life in modern society is far more controlled by fashion than people actually realize. The style we choose to maintain is largely influenced by media resources, such as TV, fashion magazines, blogs, posters and billboards, etc.

Each person can easily express himself or herself through clothes. Many young people prefer wearing bright, colorful items to get noticed and to show their subculture. Changes in fashion is closely linked to changes in society. But these changes are cyclical in nature, although there are elements of novelty.

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