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available Design: Kathie Alexander Photographs and illustrations by Jay Calderinun less otherwise noted. Printed in Chinarwt Design Essentials 41 I NVENTORY 18 Articulation of Style Use your words. A designer benefits greatly from a mastery
of la nguage- n ot m erely having a n exte n s ive voca b u l a ry, b u t a lso posses s i ng the a b i l ity to c raft words i nto ideas, messages, a n d stories. W h ether complex o r u nc o m p l icated, t h e intent b e h i n d t h e words t h a t a re used t o describe and define t h ings helps to i n spire and deve l o p design concepts. Th rough la nguage, a
designer can discover a direction for a project. Using color as an example, the adjectives used to narrow the definition of a color can affect the contextin which the final product is perceived. Just red? It should never be just red. Per haps it is ruby, a red as rich and luxurious as the gemestone. Or cherry red, a color can affect the contextin which the final product is perceived.
oloryou can almost taste. When you think of Ferrari the associations a resport, speed, and Italy, which makes Ferrari to ular color. Elsa Schiap are
lli is forever linked with shocking pink, just as Valentinowill always be remembered for his signat ure red. It may just seem like semantics, but the sameistrue of allthevital components involved in developing a garment or a central them e for a collection. A smooth text ure can be described as having
a glossy, polis hed, or satin f i n i s h, wh ereas a gra i n y texture can be described as rough, porous, or eart hy. Clever word play is at the heart of how fas h i o n is d i scussed in the med i a, so why not start that d i a logue i n - h ouse on the designer's terms. 42 Fashion Design Essentials Models in red, Valentino's signature color, walk on the
catwalk for a grand finale, 2008. 43 I NVENTORY 19 Building and Breaking Templates Establish in design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. Finding standards provides a fash ion design er with reference points. 
tions a re in place, understood, and respected, a designer can bend, if not break, all the rules. The basic sloper is employed as a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation for flat pattern making because it contains a foundation flat pattern making because it contains a foundation flat pattern making because it contains a foundation flat pattern making because it contains a flat pattern making because it contains
l m ost a n y modification is poss i b le, w h i l e sti l l keepi ng the f u n ction a n d fit of the ga rment gro u nded i n rea l i ty. A fitt i ng m u s l i n i s a ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used i n m u ch the same way. This ga rment that can be used in the same way. This ga rment that can be used in the same way. This ga rment that can be used in the same way. This ga rment that can be used in the same way. This ga rment that can be used in the same way. This ga rment that
proport i on s of the human body. When the relation ships between parts of the body are mainted to extremes without risking a bstraction. The transformation may reflect the designer to not the finished product will remain may reflect the designer to not the finished product will remain may reflect the designer to not the finished product will remain may reflect the designer to not the finished product will remain may reflect the designer to not the finished product will remain may reflect the designer to not the finished product will remain may reflect the designer to not the finished product will remain may reflect the designer to not the finished product will remain may reflect the designer to not the finished product will remain may reflect the designer to not the finished product will remain may reflect the designer to not the finished product will remain may reflect the designer to not the finished product will remain may reflect the designer to not the finished product will remain may reflect the finished product will remain may reflect the designer to not the finished product will remain may reflect the finished product will be approximate the finished product will 
nds that designers filter their vision of a garmentth rough a strict mathematical grid. There is no getting away from the fact that well-executed patterns rely heavily on geometry and a rethere sult of thinkinglike an engineer. Designers should be very familiar with the purpose of each tool of the trade and fluent in
the language of whatever un its of measurement they are working in, down to the smallest fraction. Precise measure ments and clear notations are key when making pieces fit together. Notches, for instance, provide the stitcher with specific places when making pieces fit together. Notches, for instance, provide the stitcher with specific places when making pieces fit together. Notches, for instance, provide the stitcher with specific places when making pieces fit together.
u re p roper as s e m b ly. Seam a l l owance can be looked at a s the b reakdown lane of stitc h i ng l i nes, because t h ey give us room to h a n d l e t h e fa b r i c w h i l e we a re sewing a n d p rovide room for a lterations after t h e fa ct-too m u c h a nd you h ave u nwanted b u l k; too l ittle a n d sea m s begin to fa l l a pa rt. Beyond taking each flat
piece and attaching it to an other, these two-dimension al shapes. Tailoring a garment to the human form might require darts that elimin ate unwanted full ness, or gathers that add it where desired. A commercial pattern comes with a set
 of in structions that take the consumerth roughthe consumerth roughthe most efficient way of putting agarment together. Part of the design process for the desig
Design Essentials Above: Tracing wheel, notcher, and awl Right: Pattern rack ·1 I NVENTORY 21 Stitching Tools Sewing i s a sen sory experience. Fo llowing i n struct i o n s that a re provided i n a book, a video, or a l ive d e m onst rat i o n is a start, b u t t h e re is n o su bstitute for expe r i e n ce, a nd l ots of it, w h e n it comes to stitc h i ng a gas
rment together. Eas i ng the cap of a sle eve i nto a n a r m h ole i s defin itely e a siersaid thandone. Only repetition will provide the experience needed to handle the proper thread, and understand how to control and maxim ize the tools you are work ing with. Nothing is perfect, but p
ractice certa in ly gets you close. There are many choices when it comes to what type of stitch to use for any given job, and each can be executed by hand or on a mach in e: • Loose single-thread stitches to finish an edge • Pad stitch in g to sec ure layers of fabric togeth er • Back stitches or stitches or stitches or stitches to finish an edge • Pad stitches to finish and each can be executed by hand or on a mach in g to sec ure layers of fabric togeth er • Back stitches or stitches to finish and each can be executed by hand or on a mach in g to sec ure layers of fabric togeth er • Back stitches or stitches or stitches to finish and each can be executed by hand or on a mach in g to sec ure layers of fabric togeth er • Back stitches or stitches or stitches to finish and each can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach can be executed by hand or on a mach 
tacking to rei nfo rce a reas • Z igzag o r top stitch i n g to decorate the su rfa ce • C h a i n, c ross, or satin stitches for h e m m i ng I n every case, a light, see m i ngly effortless touch is the mark of the p rofes s i on a l . 48
Fashion Design Essentials Above Left: Hand sewing Above Right: Machine sewing Right: Basting samples Far Right: Hand basting I NVENTORY 22 Rendering Media Fashion nentle rendering Media 
 Whether it's a fash ion n ote on a n a p k i n, style schematics in a notebook, or fash ion shorthand i n chalk on a chal
will produce art to rivalt he work of Steven Stipelman or Antonio Lopez, it's important to remem to ret hat these masters are ill ustrators and not designers. Honing the skills required to commit concepts to paper is primarily about hand to eye coord ination, which only comes with time and practice. A carefully
conceived d rawi ng, in w hich style lines, design details, and proportionsh a vebeenth oughtfully planned out, will help make the next step-draping and/or pattern making-move that much faster. Right: French designer Yves Saint Laurent using chalk to sketch fashion designs on a chalkboard in the atelier of the House of C
h ristian Dior, where he has just been na med as successor to couturier C h ristian Dior, Paris, November 1957. o 6 I 🕏 SO Fashion Design Essentials I NVENTORY 23 Taming Textiles a re a very tang i b l e s o u rce of i n s p i ration. Much l i ke t h e marble that informs the s c u l p t o r w h a t it wants to become, fa b ri c w i l l suggest what
sh apes a n d types of m a n i p u lation will transform it i nto a work of a rt. The de sign er can design with fabrics based on how they
coord in ate and contrast with each ot her. Weight, body, and weave will provide further direction. Color, pattern, and text ure also deliver awhole set of a dition into new territory by switching fabrics. Substituting fabrics like denim for taffeta, chiffon for oxford cl
oth, leather for l i nen, and lace for tweed i s o n e way t o trigger u n pred icta b l e i n n ovations. B l ock i n g with color, pattern, and text u re is another way to s h a ke t h i ngs u p. Combine these methods with tec h n iques u s u a l ly reserved for d iffe rent fa brics, a n d the design cho ices m u l tip ly. A p p l y a top-stitched fl at-fe l led seam, c o
m m o n l y found on d e n i m , to s i l k orga ndy and it bri ngs together two see m i ngly u n re l ated a reas of fa s h io n , c reat i n g something fresh a n d u n expected. 5 2 Fashion Design Essentials I o -; 🏶 Right: Medium body: Sara Campbell floral jacquard skirt Below: Fu l l body: Viktor & Ro lf silver d i pped sati n skirt () o m 🏶 🏶 m Z ); ;: z
Light body: soft satin charmeuse blouse I NVENTORY 24 Letters: Siopers Asloper is a template for any pattern piece that does not includes in design ideas without
having to go back to s q u a re one. S i nce a good sloper a l ready i n c l udes a l l the m e a s u re m e n ts that w i l l ens u re a proper fit, the designer can m a n i p u late the position of a d a rt, add fu l l ness, l e ngt h e n or s horten, as well as cut away or b u i l d a reas onto t h e origi n
al. Each sloper piece is like aletter inthe DNA of a garment. Each of these base pattern sis designed to conform to ad ifferent part of the body as well as interfacing with other pieces. Every template has elements that are unique to that piece. In a sleeve, the seam that closes it does not relate to any part of an other
pattern piece. But the cap of the sl eeve m ust fit i nto an arm hole that is created when the front bodice is connected to the back bod ice at the should be rand side seams. The most essential as pect of designing something that goes from two dimensions are most essential as pect of designing something that goes from two dimensions are most essential as pect of designing something that goes from two dimensions are most essential as pect of designing something that goes from two dimensions are most essential as pect of designing something that goes from two dimensions are most essential as pect of designing something that goes from two dimensions are most essential as pect of designing something that goes from two dimensions are most essential as pect of designing something that goes from two dimensions are most essential as pect of designing something that goes from two dimensions are most essential as pect of designing something that goes from two dimensions are most essential as pect of designing something that goes from two dimensions are most essential as pect of designing something that goes from two dimensions are most essential as pect of designing something that goes from two dimensions are most essential as pect of designing something that goes from two dimensions are most essential as pect of designing something that goes from the following that 
 wrapped up in the minutia of this blue print for a garment may seemlike the exclusive domain of pattern makers, but designers can use their own sensibilities to solve design challenges with this as well. 54 Fashion Design Essentials Slopers 55 I NVENTORY 25 Words: Garments Every garment makes a valuable
contribution to an overall look. It might be cast in the starring role or as a supporting piece. In dividualite ms of clothing can be treatedlike the words that will be expressing the designer's vision. Big words as well as little oness hould be carefully chosen, because even the slightest variation in definition is not entire the scan management of the designer's vision. Big words as well as little oness hould be carefully chosen, because even the slightest variation in definition is not entire the scan management of the designer's vision.
ke a b ig d iffe rence. The o rigi n a l st i m u l us for a design e r's i n spirati o n can b e d is t i l l ed i nto s u bt l e b ut powe rfu l det a i l s i n even t h e s i m plest of ga rments. I n addition to b e i ng a p p reciated by the true connoisse u r, these touches add a com plexity that m a kes these ga rme nts d i s t i nct. A lthough some ite m s a re
intended to e m ph a s ize a m o re d o m i n a n t p iece, they s h o u l d n ever be t reated l i ke an afterthought. If they a re designed as independent entities, they w i l l stand a l o n e i n terms of design and q u a l ity. 56 Fashion Design Essentials A simple white blouse by Viktor & Rolf, made distinctive with button detail, 2006 • • • o • I NVENTORY and q u a l ity.
26 Sentences: Ensembles Asse mbling an ensemble is like stringing words together to form a sentence. In the best of situ ations, the resultant fashion of references thatins pired the design process in the first place. Mixing drastically different colors can punch up a look. Bl
ending more harmonious shades will resultinagentlertouch. At eithered to the impact the designer wishes to have onhis au dience. The interplay of textures and patterns canals obe used to stimulate or relax the person wearing
those specific garments. Finding the right bal ance betweendifferent shapes is an important factor, whether the designer wants the complete look to have a reserved silhouette or one with dramatic flair. Orn ament can be just
as bold in its a uster ity. Design ers need to consider that these sets of garments will not exist in a vacuum, and they need to make their mark on the observer-the client's circle, the media, and the general public. Every designer has the ability to make clear state ments of style with every composition. PHOTO:
JESSICA WEISER 58 Fashion Design Essentials Samira Vargas ensem bles featuring a mix of texture and pattern, 2010 59 I NVENTORY 27 Stories: Collections A variety of looks can be brought togeth e r to ill ustrate a bigger idea. The mix itself is an extension of the concept that in spired each element of the collection to begin with.
a ny cho ices a re i nvolved i n designing a s i ngle garment, c reating co rrespond i ng pieces to put together a n outfit, a ndthein gredients n ecessary to tellyoun to est i mes untilyoun aveall thein gredients n ecessary to tellyoun aveall thein gredients necessary to tellyoun together a noutfit, and then doing that numerous times a like in gredients necessary to tellyoun together and thein gredients necessary to tellyoun together and thein gredients.
go togeth er to craft a bigger, more complex pict ure. Ask the questions that would help you craft a good story. Have you a made conscious choice to juxta pose contrastingelem ents to create conflict and drama? Is humor woven into the collection that would help you craft a good story. Have you a made conscious choice to juxta pose contrastingelem ents to create conflict and drama? Is humor woven into the collection that would help you craft a good story. Have you a made conscious choice to juxta pose contrastingelem ents to create conflict and drama? Is humor woven into the collection that would help you craft a good story. Have you a made conscious choice to juxta pose contrastingelem ents to create conflict and drama? Is humor woven into the collection that would help you craft a good story. Have you a made conscious choice to juxta pose contrastingelem ents to create conflict and drama? Is humor woven into the collection that would help you craft a good story. Have you a made conscious choice to juxta pose contrastingelem ents to create conflict and drama? Is humor woven into the collection that would help you craft a good story. Have you a made conscious choice to juxta pose contrastingelem ents to create conflict and drama? Is humor woven into the collection that would help you craft a good story. Have you a made conscious choice to juxta pose contrastingelem ents to create conflict and drama? Is humor woven into the collection that would help you craft a good story.
n se of harmony in how your choices come together? Does each ensemble feellike it represents a character in your story? Do you have a strong start and an exciting finish? The specific decisions a designer makes-putting emphasis or what she sees as important-willultimately set her apart from other designers and t
heir collection, 2006 61 I NVENTORY 28 Punctuation: Details Once the structure of a garment has been clearly defined and the materia
als being used to fabricate it have been chosen, it is time to contemplate the details. These points will fine-tune the design er's aesthetics ensibilities are consistent throughout. Well-placedembellish ments will punctuate the design, but not distract from it. Decorative buttons or s
n a p s h e l p to m i x form and f u n ct i o n . O n e big, bold button on an other wise u n d erstated coat serves as a n excl a m ation point. M ost fa ns of the classic Western -style s h i rt wo u l d agree that pearl s n a ps a re an es sential fi n i s h i ng touch. Big brassy zi ppers stress util ity, a n d when used deliberately they can make a
statement. Exposing t h at k i n d of h eavy h a rd ware and having i t s l a s h t h rough a del icate d ress defi n itely m a kes a d e c l a ra t i o n. Strictly orna m e n t a l deta i l s s u c h a s e m b ro i d e ry or bea d i ng a re straightforward e nough, except when t hey a re strategical ly placed in u n expected locations. A s m a l l godet inserted at t
he end of a seam can provide ease but also i nterest. Top stitc hing with thread in an accent color is one way to underline the style lines of a garment may be dotted and dashed with a decorative blanket stitch. Form any fashion designers, "thedeause that is where the
h e y m ight find the process the most difficult or challenging. It is also a way that design ers can subtly sign their masterpieces. 62 Fashion Design Essentials Above: Beaded Mary McFadden gown Right: Decorative zipper detail by Aey Hota rwaisaya Beaded, bowed, and gilded dress by Christian Lacroix, 2006 / f---' / I
NVENTORY 29 Closures 
re also special considerations for each type of closu re that will affect the fit and finish of a garment. Flat buttons are common in most in stances, but shanked buttons are common in most in stances, but shanked buttons are common in most in stances, but shanked buttons are common in most in stances, but shanked buttons are common in most in stances, but shanked buttons are common in most in stances, but shanked buttons are common in most in stances, but shanked buttons are common in most in stances, but shanked buttons are common in most in stances.
ped, or in serted without any extensions of fabric to intention ally remain visible. The invisible are available in different sizes, colors, and types. In somein stances, they are covered to blendi
nto the gar ment. Both a lso a re available on a tape that can be sewn in. Vel crois commonly not visible and can be a ppliedin segments or contibution as wellastheir decorative contribution as wellastheir decorat
Above: Blue fabric-covered buttons 64 Fashion Design Essentials • • • I NVENTORY 30 Specialty Requisites Spec i alm aterials are often required to achieve design challenges required to
ngred ients don't exist, a n i n n ovative designer will be inspired to invent the m. A full-flowing skirt will be inspired to invent the m. A full-flowing skirt will be inspired to invent the m. A full-flowing skirt will be inspired to invent the m. O riginally made of nylon. One of its uses includes providing a flexible estiffness that reinforces the edge of
the hem. The skirt might be made without it, but in cluding it results in a rounded, billowing he mlinethat seems to roll as it moves. In weatherproof outerwear, alack of b reath a bility might require the insertion of a nylon mesh into strategically placed vents. Double zippers allow the garment to be partially
opened at either end without completely exposing the wearer to the elements. Threadisindicated by a set of numbers, such as 50/3. The first number refers to the diameter of each strand
d d i t i o n a l stress, a s i n gath e r i n g stitches a n d b utto n h o les. Synthetic t h reads p rovide a l itt l e m o re give when sewi n g kn its. E m b roid e ry t h read is m o re c o m m o n l y refe r red t o a s floss and is u s u a l l y co m posed o f six loosely twisted stra n d s . I n addition t o d iffe rent lengths a n d d i a meters, t h e s h a pe o f the
point of a needle is very im portant. For instance, needles used for knits need to be slightly rounded at the point so they don't snag. 66 Fashion Design Essentials Clockwise: Decorative yarns; heavy-duty zipper; thread; horsehair • 67 I NVENTORY 31 Miscellaneous Markers Infas hion, everything revolves a round the new and the unit snag.
 nexpl ored. Like a nythingelse, even the fashionind u stry can fallinto a rut, and only random wild cards a reable tosha kethings upandshift the fashionlandscapejust en ough to influence change. In truth, they deserve their own custom, sometimes complex, label, but because it is difficult to fit the mass upands hideause it is difficult to fit the fashionlands are able to sha kethings upands hideause it is difficult to fit the fashionlands are able to sha kethings upands hideause it is difficult to fit the fashionlands are able to sha kethings upands hideause it is difficult to fit the fashionlands are able to sha kethings upands hideause it is difficult to fit the fashionlands are able to sha fit the fashionlands are able to sha fa
into a category, these fashionflares are usually filed under "Miscella neo us." Their random messshould not belietheir importance interms ofinspiration and direction. Now that virtually everyonehas ablog of his own, the blogosphere's impact seemsdiluted and commonplace. However, the blietheir their 
 oggi ng l a ndscape is stillaplace where diamonds in the rough canbefound. These undiscovered gems reflect facets of fashion end to ne of these writers chooses to focus on it and spread the word. Some are described as being on the front lines of fashion, so tapping
 into the right combination of online voices will provide in sight, resources, and in spiration for the fashion designer. Blogs are just one example. Move ments toward sustain ability and fair trade have been building moment uminthe fashion industry, but they rarely gain traction in the high-end fashion
n world. H oweve r, in the J une 2 0 0 9 is sue of Vogue, Cameron Diazwas featured wearing a pair of eco-friendly/high-end fashion label created by Father Andrew O'Connor, a Catholic priest basedinthe J une 2 0 0 9 is sue of Vogue, Cameron Diazwas featured wearing a pair of eco-friendly/high-end fashion label created by Father Andrew O'Connor, a Catholic priest basedinthe J une 2 0 0 9 is sue of Vogue, Cameron Diazwas featured wearing a pair of eco-friendly/high-end fashion label created by Father Diazwas featured wearing a pair of eco-friendly featured wearin
but the business model and the message lay the groundwork for the evolution of an industry. Design ers need to be looking for signs of the future on all fronts-who is shining a light on a different perspective and how that will fuelthe ir creative process. 68 Fashion Design Essentials Father Andrew O'Connor, (right), created
Goods of Conscience in answer to the needs of several comm un ities. The company employs both Mayan I ndian weavers and underem ployed Bronx sewers, supporting local production in both locales. The line uses a soft, lightweight material made of organic cotton, called Social Fabric, which is made in the Guatemalan tradition of back-strap
 weaving. The manufactu ring of the fabric and garments ta kes into 🏶 I 0 -; account i m portant issues of 🏶 susta inability and fair trade n 0 c 🏶 - - 🗣 n 0 z 🕏 n 52 r;; Tavi Gevinson is a n American fashion blogging phenomenon. She started "Style Rookie" in 2008 at the
age of eleven and her followers include M i uccia Prada, John Galliano, Rei Kawakubo, and the Mulleavy sisters. These design stars say she "gets it," and they are taking notice. I NVENTORY 32 Care and Feeding of a Garment I t's imperative to consider the life of a garment when a garment when a garment will hold up
over time, through wear, cleaning, and steaming. This canmake the difference between having an object that is a keepsake and one that is re legated to the dustbin. In some cases, it is the patina that developes during the aging process that adds to its desirable its d
retain a good-as new appearance over time. Will the garment's fabric and construction standuptomaching, or will it require hand was hing or dry cleaning? Will alint brushed gently to
 Nylon, polyester, and other synthetics prevent matting, a lso removing dust and used for outerwear may be machine debris. May be machine washed and h ung to dry. No dryer at a low temperature. Sturdy cotton (canvas, denim twill) can Dry cleaning is preferred for most
be laund ered-hot water for whites; delicate silks. They may also be gently warm or cold for colors. Shrin kage can hand washed with mild soap. Lay flat to be addressed with prewashing. dry on a noncolored towel. Heavy wool tweeds and suiting may be Hairy fabrics (a ngora, mohair, alpeaca, or dry cleaned or spot cleaned with a damp sponge.
A steamer is the recommended vicuna) should be dry cleaned or gently way to take out wrin kles. Steam; do not iron flat. Does the fa bric require press board or padhelp maintainthe pile? Wheniron in gthe garment, how will a tail or's ham, a
press mitt, a seam roll, a point press, or a sleeve board work for the user? Will a press cloth or pad help to prevent the fabric, so proper sto rage is essential. Which type of hanger best suits that particular garment? Will
 p a cking with tissue and cardboard for mshelp keepthebody of the gar ment in shapeandwrinkle-free? Would it be best to store the garment on the hanger in a plastic bag or a cloth bag, or in a box with acid-free paper? Will basting pockets and vents closed help revent sagging or twisting? Designers may not a
 lways h ave t h e t i m e to test the e n d u ra nce of a gar m ent, but they can be come fa miliar with how fabrics and construction techniques will stand up to t i m e and use, helping the m to make the best choices. 70 Fashion Design Essentials washed. Do not wring or agitate; dry flat. Right: For the designer working with exotic
trims such as fur or feathers, it is a good idea to design the garment so that these sections are removable for cleaning pu rposes. Gown by designer N a ra Paz Raw silks and linens can be dry cleaned or gently hand washed. They may be pressed at a low heat from the reverse side of the fabric or steamed. Fabrics with meta llic or plastic threads
should be dry cleaned. A press cloth should be used when ironing on low temperature from the reverse side or on a needle press board. I NVENTORY 33 Ancient Tools and Techniques For the first time on record, the woman
who has beencharged with creating braid workused to the public in the documentary Signe Chane/. Madame Pouzieux creates the famous fash ion braids on a one-of-a-kind ancient loom. Working the loom is second nature to her, but manyap p
rentices have been confounded by it sintricacies. The House of Chanelis a loyal patron of her work, because this type of braidtrim can be found now here else. This story illustrates on e example of how valu able and unique tools and machine ry. New
sewing m ac hines with built-in computers can be program med to domany wonderfulthines. While the machines. While the machines can still be found, the knowledge and skill required to maintain themis becoming hard to find. Many tale
 nts a re a l so fad i ng i nto obscurity, beca use t h ese v i ntage c rafts a re not being passed on. A l t hough automation affords the designer the a b i l ity to p rod uce fa ster, t h e p rocess of resea rc h i ng, l e a r n i ng, a n d i m p le me n t i ng o l d -fash i o n ed methods may p rove to be a useful c reative exercise. 72 Fashion Design Essentials Left
Above: Vintage sewing machine Left Below: Loom Right: Assorted braids by 18 73 I NVENTORY 34 Accessory Closet W h i c h comes first t h e s u i t o r the stil ettos? W h a t about the c u r rent "it" bag or a s m a rt p a i r o f g l asses? A great accessory can be t h e c e n terpiece of a great o utfit. I f the sho pper can t a ke that a p p roach, why c a
n 't the design e r? G reat a ccessories that stra d d l e the l i n e betwee n f u n c tion a n d a rt a re worthy of a designer's atte ntion. Studying t h e m i c rocos m s of sty l e may gene rate ideas that a designer can expand u pon, a n d pos s i b l y b u i l d a col lection a ro u n d . H ats a re n o t a m u st for tod ay's fas h i o n a b l e wom a n t h e way
they were inthe 1950s and 1960s, but they have not gone away. Milliners are regularly required to rise to the challenge of empowering their customers with the confidence artful expressions of fashion. Apparel designers cantake a cue from the craft and artistry behindtheir work.
Clockwise: Fashionable eyewear; Shaunt Sarian bag; Zack Lo shoes Shoes h ave become one of the most i m portant fa s h i o n a ccessories, beca use u n l ess the option of going ba refoot i s on the t a bl e, a pa i r of shoes is tec h n ica l ly a n ecessity. Accord i n g to A n swers. com, on ave rage, women between the ages of twenty-five a n d fifty own
 from forty to sixtypairs of shoes. As a fashion Design Essentials Marie Galvin hat I NVENTORY 35 Vintage Patina Right: "IT'S MINE!" A Daily Younger siblings everywhere complain and-me-downs, but in fashion percent and second hand garment ha
s the potential tobeatruly coveted item. Its degree of valuestem of va
N Y DAILY NEWS ARCHIVE/GETTY IMAGES Does a designer l a be l cou nt? I d entifia b l e m a rke rs s p e a k to the power o f b ra n d i ng fash i o n . I s i t a sym b o l i c part o f h i story? The u ltra fem i n i n e s i l houettes of the early 1960s have greatly influenced contem pora ry fa s h ion t h a n ks to t h e p o p u l a rity of the television series
Mad Men. o o o How ra re i s the item? On e-of- a - k i n d p ieces a re sought after regard less of the category. Who wore it? The provocative d ress that Mari by mone to sing "Happy Birthday" to President John F. Kennedy in 1962 was noteworthy in its day, but has continued to increase exponentially in both populary.
a rity and values ince then. Does it possess glamour by association? Designers and journalists are often guilty of fostering alittleblack dress as "very Audrey Hepburn" may be a sort of tribute to h
er, Givenchy, and Breakfast at Tiffany's, but thereis n't a real connection. In what way can today's designers brush the patina of a vintage garment overthe is n't a real connection. In what way can today's designers brush the patina of a vintage garment overthe as the treat as tarnished buttons and buckles or distressed and faded fabrics. The subtle use of color schemes that reflect the aesthetics of a
n oth ertimeisan option. The application of old-world pattern making, construction, orfinishing techniques is another. The use of silh ouettes that reference specific periods in fashion history can also provide the designer with a sense of a not here application of old-world pattern making, construction, or finishing techniques,
 17 MIWON HOT DOGS RECAll ED LAPTOPS GO HOME WITH SCHOOL KIDS PAGES 4 6 5 PAGE 2 SPECIAL REPORT PAGES 32 6 33 77 TECHN I Q U E 36 Fashion Translations Fa s h i o n i n fl u ences come fro m many d i fferent sou rces, i n c l u d i ng spo rts, c l u bs, social and eco n o m i c c l ass, a n d d iffe rent c u l t u res. I t's up to the
 designer to trainslate and adopt these influences to fit into the mainstream. The rugby shirt, for example, allows teams to identify the mselves with team-specific colors in corporated into the mainstream. The rugby shirt, for example, allows teams to identify the mselves with team-specific colors in corporated into the five or six horizontal stripes called hoops. The representation in the five or six horizontal stripes called hoops.
 filiations. The term rep refers to the ribbing of the fabric's weave, not the colors figure in the design process? Interesting distinctions term reprefers to the ribbing of the fabric's weave, not the colors figure in the design process? Interesting distinctions figure in the design process? Interesting distinctions for a mong different social and economic the design process? Interesting distinctions for a mong different social and economic the colors figure in the design process? Interesting distinctions for a mong different social and economic the colors figure in the design process? Interesting the colors figure in the design process? Interesting distinctions for a mong different social and economic the colors figure in the design process? Interesting distinctions for a mong different social and economic the colors figure in the design process? Interesting the colors figure in the
 ngdom, costermo ngers, who sold fruit and vegetables from market stalls, would set the me selves apart from other vendors by sewing a row of pearl button sfrom Japaninthe and vegetables from market stalls, would set the mean throw of the result was called a Flash Boy outfit. A large cargo of pearl button sfrom Japaninthe and vegetables from market stalls, would set the mean throw of the result was called a Flash Boy outfit.
 the development of this trend a mong the trades men. Henry Croft was a part of that community, and heis credited with creating the unique Pearly Kings and Queenslood that he needed to sethimself apart to be noticed, so
he covered a n e n t i re s u i t w i t h pearl buttons. T h e fi rst "pearly" w a s born. The working class adopted the Pea r l y Ki ngs a n d Q ue e n s trad ition t o continue t h e "whip a ro u nd," w h i c h is what they called m a k i ng co l l ect i o n s for those i n need. D e n i m ga rments have been interpreted a nd re interpreted over t h e yea rs. I ntro d
u ced as work clothes and then ad opted as fashion by teenagers, denim went on to serve as a canvas for suchem bellishments as metal studs, handpainting, andrhin estones. Sometiment fashion Design
 Essentials M a ry and Fred Ti nsl ey, Pearly Queen and King of Southwark, London, 1949 Decorative button detail on denim from Art by T TECHN I Q U E 37 Four Seasons: A Timeline The seasons help compartmental ize fashion. The practical demands of weather alone cause ust ofocus onthe elements of design that shield a
 person from the rain, sun, wind, or snow. How ever, the natural aesthetics of each period also influence points; even for people living in a climate that doesn't changed ram atically from season to season, the reare
 degrees of d iffe rence that have an i m pact on their fashionchoices, whether they are the designers or thecons u mers. What season alassociations might someone make? Spring showers and gardens to mind. Summer may evoke sunshin eand sunflowers. Fall might conjure upacavalcade of
 color as the leaves change. And winter has the potential to stirup frosty i mages of snow and ice. Although these are accurate reflections of spring, summer, fall, and winter has the potential to stirup frosty i mages of snow and ice. Although these are accurate reflections of spring inspiration
 Right: Colorful ensemble featuring floral embroidery by designer N a ra Paz Below: Summer inspiration Right: Vintage hand-painted cotton d ress from Poor Little Rich G i rl These fa s h ion t i m e l i nes a re not s i m p l y l i ne a r. They a re a set of para l le l l i n e s that begin at d if ferent points on the calendar. It's a b a l a n c i n g act for design
ers, because whic heve r season you're a ctu ally experiencing, as a fashion profession ale on profession ale on aly ou are designing for at least two seasons a head, producing for at least two seasons a head, producing for at least two seasons a head, producing for at least two seasons and ally experiencing for at least two seasons and all experiencing for at least two seasons are seasons at least two seasons and all experiencing for at least two seasons are seasons at least two seasons at least two seasons are seasons at least two seasons at least 
 Essentials Below: Winter inspiration Right: Black-and-white wool coat by designer Pavlina Gilson TECHN I Q U E 38 Rate, Rules, and Roughs A fas h i on designer may be tem pted to avoid steps in the creative process to meet dead l ines or simply reap the rewards a little sooner. Whether it's in sketching, pattern making, or sewing, bypassing
 steps could undermine the final outcome. • Sketching: A sense of the shape and flow of a garment can often in it ally be found in a rough sketch. Repeating that process on paper provides a place where the actual garment is being developed. • Pattern making: Meas ure twice, cut once.
Mathematics is a un iversall anguage, and the reislittle room for improvisation when it comes to accuracy. How pattern pieces interlock, how they a dhe re to the body's measure unit are all based on a system of rules. • Construction: Basting
seems like the biggest waste of time, until something goes wrong. In the end, thinking a bout basting us ually wastes more time than actually doing it. These temporary stitches serve much the same function as a rough sketch. They let you a ssess how the garment is coming together without taking permanent, and
n some cases i rrevers ible, steps. In addition to getting it right the first time, each and every phase of preparation provides an opportunity for inspiration. The rules don't necessarily change, but the ones you apply, as well as how, when, and where you apply them, is a creative actin itself.", .-, ".-. First stage of
adding some type of trim to the edge of a gar ment will have a more organicand line by way of movement, and in some instances, irregularle ngths. Pom poms, tassels, beads, and feathers have all been used to create interesting and playful edges. Eve
nsimpleeyelash fringe on a flapper-inspired dress willdance on the surface of the design ers who see frayed edges as an easy out from the trad itional and oftenchallenging work
of finishing a garment. In corporating a raw edge into a garment has its own set of challenges if it is to be done well. If the fabric is prone to fraying, it's imperative to apply a stay stitch to control how far it will unravel. Natura
l frayed edges will soften and relaxeventhe most iconic of tailored garments, such as a Chanel vit. Dress by Aida Lourenco with frayed hem as the center of interest 124 Fashion Design Essentials A model in fringed white suit by Chanel, 2005 voj., voj.,
🗣 -l -l -< 🗣 " ,. '" 🗣 -- 125 TECHN I Q U E 60 Add, Subtract, and Preserve A sc u l ptor i s afford ed t h ree basic p rocesses t h at w i l l i nform the style of t h e f i n a l work. S h e may add, s u btract, and Preserve A sc u l ptor i s afford ed t h ree basic p rocesses t h at w i l l i nform the style of t h e f i n a l work. S h e may add, s u btract.
rment to the wea re r as well as t h e enviro n ment that surrounds it. Lady Gaga in a three dimensional black and gold dress, 2008 A model in a norigami inspired gown from the Christian Dior Haute Couture Collection, Spring/Summer 2007 Lady Gaga in a three dimensional black and gold dress, 2008 A model in a norigami inspired gown from the Christian Dior Haute Couture Collection, Spring/Summer 2007 Lady Gaga in a three dimensional black and gold dress, 2008 A model in a norigami inspired gown from the Christian Dior Haute Couture Collection, Spring/Summer 2007 Lady Gaga in a three dimensional black and gold dress, 2008 A model in a norigami inspired gown from the Christian Dior Haute Couture Collection, Spring/Summer 2007 Lady Gaga in a three dimensional black and gold dress, 2008 A model in a norigami inspired gown from the Christian Dior Haute Couture Collection, Spring/Summer 2007 Lady Gaga in a three dimensional black and gold dress, 2008 A model in a norigami inspired gown from the Christian Dior Haute Couture Collection, Spring/Summer 2007 Lady Gaga in a three dimensional black and gold dress, 2008 A model in a norigami inspired gown from the Christian Dior Haute Couture Collection, Spring/Summer 2007 Lady Gaga in a three dimensional black and gold dress, 2008 A model in a norigami inspired gown from the Christian Dior Haute Couture Collection, Spring Christian Dior Haute Christian Dior 
garde designers s u c h a s M a rti n M a rgiela a n d A l exander M cQ u e e n . Pa rt o f h e r ha ute cout u re tro u sseau i nc l udes variations of a d ress i n s p i red by Thierry M ugler. The design of t h e d ress fea t u res m u l tifaceted t h ree - d i m e n s i o n a l shapes that p roject from h e r body l i ke an explosion of crystal sta lagmites. C ostu
 mes like these use the add itive process, asse mblingthefinalshape by building onto a core garment. The tulle gowns in a Viktor & Rolf 2010 collection a chieved alevel of surrealism that would have impressed Salvador Dali. The meticulously carved silhouettes were an exercise in the creation of negative
 space. These carefully executed voids defy comprehensionand leave most asking, "How did they dothat?" The Dutch design team as sured environ mental watchdogs that the missing fabric was properly recycled. In the art of origa mi, nothing is removed or added. Only through folding does that the missing fabric was properly recycled.
d ret a i n its s h a pe . The M a rc J acobs c oll ection for Dior in 2007 experim e nted with the life-size a p plication of folds and pleatin graceful forms that result from one a ltered piece of square fabric, but the draping and surface treatments do pay homage to the graceful forms that result from one a ltered piece of square fabric, but the draping and surface treatments do pay homage to the graceful forms that result from one a ltered piece of square fabric, but the draping and surface treatments do pay homage to the graceful forms that result from one a ltered piece of square fabric, but the draping and surface from one a ltered piece of square fabric, but the draping and surface fabric f
m thoughtful folding.s:» iil 🗣------ 🗣 🗣 126 Fashion Design Essentials A model wearing a sculptural cut-out gown by Viktor & Rolf, 2010 TECHNIQUE 61 Change Agents Clever couture that is multifunction alby design is not only a greatinvest ment, but also a creative exercise for both the designer and the user. One example is
s a gown designed by NormaKamali, exclusively fore Bay. It can be worn in severald ifferent ways: boatneck, one-shoulder, strap less, halter, and cross-halter, and cross-halt
a king the concept of convertible clothing a part of their brand DNA. If Athletic garments and clothing a part of their brand DNA. If Athletic garments and clothing a part of their brand DNA. If Athletic garments and clothing a part of their brand DNA. If Athletic garments and clothing a part of their brand DNA. If Athletic garments and clothing a part of their brand DNA. If Athletic garments and clothing a part of their brand DNA. If Athletic garments and clothing a part of their brand DNA. If Athletic garments are to respond to a situation in short order. The novelty of
 these very p ractical applications makes them an attractive design detailtoin corporate into other categories of fashion. More often these adoption at the science of dyesin clude UV reactive photochromic paints, which categories of fashion. Advances inthe sunander and glow under a
blacklight. When these paints are used in thread, fabrics, and beads, clothes can take on a life of their own depend in gontheir environment. In the hands of in ovator Hussein Chalayan, the technology of change is more complex. The designer's collection of transformer designer's collection of transformer designer's collection of their own depend in gontheir environment.
 with the help of the London-basedengineeris creativity to reach new he garment mechani cally morpheditinto a different shape and style without any external assistance. Inter-industry part nerships like this one make it possible for a designer's creativity to reach new he ights. 128
 Fashion Design Essentials , Norma Ka mali convertible dress versions Left: Karolina Zmarlak convertible design versions Below: A model wearing a garment that transformed into a different sil houette using technology by designer Hussein Chalayan, 2007 🏶 w " "" ::;; >- , . , w 🏶 " 🗇 w > w 🗣 w a: >m 0 ,. 0 I 🏶 129 TECHN I Q U E 62 Drawing the
 Eye The designer i s i n t h e d river's seat when it comes to m a p ping a path for the eye to t ravel. A s e n se of move ment c a n be ach ieved with repeating patterns as well as the variat i o n s in those patterns as well as the variat i o n s in those patterns that c reate rhythm. Action or i m plied action i n t h e d river's seat when it comes to m a p ping a path for the eye to t ravel. As e n se of move ment c a n be ach ieved with repeating that points in a specific d i rection may use a grad u ation of
s izes, color, or i ntensity. The fashion designer can control where to place elements that block or pushin and a rest attention. Equalbiling cancels everything out; with no focal point, the overalldesigner can control where to place elements that block or pushin and a rest attention. Equalbiling cancels everything out; with no focal point, the overalldesigner can control where to place elements that block or push in and a round the body. Emphasis
 meticulous a pplication of potential focal points allow designers to control the pulse of the ir design. Where does the eyelinger? What makes it dart away? 130 Fashion Design Essentials Eddi Phillips' silver cocktail dress uses color and embel lishment to create a powerful focal point. 131 TECHNIQUE 63 A-Symmetry Symmetry Sym
ry and balance are not necess arily the same things. Symmetry is defined by sides that mirror each other. In this case, the balance can be found in
design that is asymmetrical, like a one-shouldered gown. Whenones idedoes not reflect the other, the reis and experience to find the right harmony. With each side working independently, it is important to buildered gown. Whenones idedoes not reflect the other, the reis and experience to find the right harmony. With each side working independently, it is important to buildered gown.
l a r-vibrant color and neutral color and neutral color; dark, light, and mid-tones; flat and three-dimension and relative placement; or solid and pattern. Whether through symmetry, the designer candraw deliberate attention to an area by directing the observer
 with a rrow-sha ped/tri a n g u l a r o bjects. Zigzags a re a nother way to t a ke co m m a n d of t h e viewer. As a r u l e, the bias can be a powe rfu l tool beca use of t h e e n e rgy and d i s r u ptive natu re of the d iago n a l l i ne. A test of b a l a nce i n sym metrical ga rme nts i s to ga uge h ow focused t h e observer's attention is
If the vi ewer's eye travels a ro u n d t h e piece, taki ng i n the w h o l e, there is a n i n d ication of b a l a n ce. Eve n a see m i ngly c h aoti c d i spersal of deta i l s can ach ieve b a l a nce if there i s an overa l l s e n se of u n ity. M a n y b a l a nced cout u re co m posi tions, but not a l l, tend to be visually we ighted or sta b i l ized at t h e bottom of t
       piece. 132 Fashion Design Essentials Right: Pavlina G i Ison layers an asymmetrical design over a symmetrical day dress. Below: Maison Martin Margiela vest featuring leather straps, woven into an asymmetrical design over a symmetrical day dress. Below: Maison Martin Margiela vest featuring leather straps, woven into an asymmetrical day dress. Below: Maison Martin Margiela vest featuring leather straps, woven into an asymmetrical day dress. Below: Maison Martin Margiela vest featuring leather straps, woven into an asymmetrical day dress. Below: Maison Martin Margiela vest featuring leather straps, woven into an asymmetrical day dress. Below: Maison Martin Margiela vest featuring leather straps, woven into an asymmetrical day dress.
le nge-so much so that we will create them ou rselves to stimulate our minds. Des igners can use the principles of puzzle making to test their problem a king to 
others. Patt e r n m a king is, i n essence, o n e b i g mathematical puzzle. The n onogram is a puzzle akin to mosaics, which is t h e a rt of c reat i ng patterns and pictu res by as s e m b l i n g s m a l l pieces of colored mate r i a l. O n ce the d e s igner designates the p a rt i c u l a r placement of color, it becomes paint by n u m bers u n t i l the f i n a l
picture is revealed. The process us u ally involves squares or other specific geometric shapes, but architect Antoni Gaud! used the angles and curves he observed in nature to create his very unique and organic mature to create his very unique and
uter displays employ the sameprinciples of color called pixels to buildigitalim ages. Photomosaics is an interesting alternative to this process, which uses photographs instead of solid blocks of color. To create multicolor patter
nsinknits, each new color is introduced by literally tying in a different yarn, but each stitch corresponds to the pixel principle dintarsia. Cloth is woven by interlacing warp and weft threads. The combination of specific weaving patterns and carefully chosen colors can be used in much
h the s a m e way. A designer can c o n n ect the dots for her audience with all but one clue, the question becomes "What is X?" Obvious om issions a reable to buildence by allowing
them to solve the cipher. 134 Fashion Design Essentials Peter Hidalgo diresses TECHNIQUE 65 The Reveal Director Alfred Hitchcockin tegrated a personal came almost as famous
for the seeveiled gifts as for the fine work they produced. Software, music, books, art, and televisionshows are just a few of the media where "Easter eggs" can be hidden surprises can also be founding the discovery becoming as much apart of the
e experience as the actualclothing. There are some tradition the underside of the collar stand, or the inside cuff. Some sort of decorative detail might also be placed on the shirttail. Addressing the part of the tradition
that requires "something blue," a bridal gown can be designed to includetiny blue bows sewn into the lining. As imples ummerd resscanmake good use of a contrasting fabric to face the neckline, arm hole, or hem of the garment, hinting more playful. The ambiguously playful message "Lucky
Yo u " can be found on a label placed on the insidezipper of Lucky Brandjeans. Private moments and public displays of design can be carefully crafted into a pocket lined with the soft est fleece is a person alpresent from the designer to the wearer. A flashy lining in an
otherwise con servative s u i t a l l ows the user to choose when, where, and to whom he wi shes to expose h i s w i l der s ide to a rea l "Ta-da!" moment. 136 Fashion Design Essentials Right: Jeff Lahens for ECC Life & Style; und ercollar deta i l Middle: Arnold Scaasi d ress with matching coat lining Below: Sara Marhamo cuff lining detail Jeff La
hens for ECC Life & Style; suit li ning detail ARTI STRY 66 Cultivated Influence Fashion m avericks a recommon ly defined by a singular attribute: They followed their times. Marlene Dietrich and Katherine Hepburnhave become reference points for the
pant a n d m en swea r-inspired fashions for women, these ladies displayed a certainlevel of fashions for women, these ladies displayed a certainlevel of fashions for women, these ladies displayed a certainlevel of fashions for women, these ladies displayed a certainlevel of fashions for women, these ladies displayed a certainlevel of fashions for women, these ladies displayed a certainlevel of fashions for women is rights in the United States, is known in
part for adopt i ng the fa s h i o n o f wearing loose t ro u se rs gat h e red at the a n k l e . A h e a d of i t s t i m e, the trend d i d n o t last. Right: Actress Marlene Dietrich making her Hollywood film debut as the tuxedo-clad Amy J o l ly i n the film Morocco, directed by Josef von Sternberg, 1 930 Far Right: Portrait of actress Katharine Hepburn in
slacks World War I I made wear ingpants a practical necessity for women who were working in factories, but it was not until the 1 970sthats level as part of a woman's wardrobe. Designers tapped into the Women's Liberation Movement, infusing their collections with the aller
m powe ring pant, which had become yet a nother symbol of equality between the sexes. There are few contemporary examples of similarnon conformists. Butthe era re more theatrical fashion renegades, such as Lady Gaga and Bjork, who without question integrate fashion as part of the ir personalities that also tra
nslates to their perform ances. The question for design ers whole antoward therebellious is, "Which visionaries of style influence It's abird! It's aplane! It's aplane! It's aspermodel! The power of a fashion Design Essentials ARTI STRY 67 Curated Experience It's abird! It's aplane! It's aspermodel! The power of a fashion Design Essentials ARTI STRY 67 Curated Experience It's abird! It's aplane! It's aplane! It's aplane! It's abird! It's aplane! It's abird! It's aplane! It's abird! It's abird!
concept can be traced back to the most un expected of sou rces. Who would have ever thought that an entire exhibition at the Metropolitan Museum of Art in New York? The "Superheroes: Fashion and Fantasy" exhibit
filtered fas hionthrough the colorful fiction of comic books and graphic novels. Beyond secret identities, the exhibition establish ed specific strategies for creating superhero; wraterior to fashion through the colorful fiction of comic books and graphic strategies for creating superhero; wraterior to fashion through the colorful fiction of comic books and graphic strategies for creating superhero; wraterior to fashion through the colorful fiction of comic books and graphic strategies for creating superhero; wraterior to fashion through the colorful fiction of comic books and graphic strategies for creating superhero; which is the colorful fiction of comic books and graphic strategies for creating superhero; which is the colorful fiction of comic books and graphic strategies for creating superhero; which is the colorful fiction of comic books and graphic strategies for creating superhero; which is the colorful fiction of comic books and graphic strategies for creating superhero; which is the colorful fiction of comic books and graphic strategies for creating superhero; which is the colorful fiction of comic books and graphic strategies for creating superhero; which is the colorful fiction of comic books and graphic strategies for creating superheros.
ppi ng a h e roin the flag to capital ize on patriotism; su persizing muscle to overem phasize the masculine or feminine strength; the contradiction of good and bad existing simultaneously within the samech are character; addingsimultaneously within the samech are
 king with conventionalstandards of beauty; he roes that morphedintohuman-animal hybrids; and the introduction of the antihero, with adarker, grittiersidethor fresources was generated from just one genre. Approaching fashion designlike amuseum cu
rator has the adva ntage of be in gexposed to connections that may not have been obvious, and building a concept a roundth hat. 140 Fashion Design Essentials In "Superheroes: Fashion and Fantasy," the Costume I nstitute at the Metropolitan Museum of Art in New York explores fashionable superheroes. Outfits by designer Bernhard
Willhelm and Ho use of Moschino. 141 ARTI STRY 68 Culture Filter Anyone who hearsthe word poncho has anim mediate imageinher it is. The poncho was used very strategically in Ugly Betty, a television sitcom that revolved a round the fash ion world and a mexican American family. His torically, the
poncho has n ever really been able togain a foothold as a definitively fashion able togain a foothold as a definitively fashion world, she is wearing a decidedly Mexican poncho. If we were
n't certa i n of its origin, the word Guadalajara e m blazoned a cross the front of it informs us i m med iate ly. There is also a n interplay with a very glam o rous character who is wearing a designer's interpretation of a poncho that brings the point home that brings the point home that betty is not stylish. Used as a storytelling tool in entertain mediate ly.
stereotype stradd lest he border between hum or and good taste, and that is exactly the same lineth ackground because they fear being cultural background because they fear be in growing the fear being cultural background because they fear be in growing the fear background because they fear be in growing the fear background because they fear background background because they fear background backg
ste reotyped. Others avoid any direct cu ltural refe re n ces because they can not see beyond the folk costume. A designer must stretch, rea chi ng beyond the expected, but not bypass the eth nic and cu ltural symbolism associated with the garment. Fas hi on can use the idea of a ste reotype as a starting point, and let the idea evolve
into a c o m p l etely new expression of the source. 142 Fashion Design Essentials I nuit poncho from I ris Apfel private col lection America Ferrera stars as Betty Suarez in ABC Te levision's Ugly Betty. o > o I • ARTI STRY 69 More Is designer is a ble to synthesize a wide variety of elements into one garment, it has the potentials I nuit poncho from I ris Apfel private col lection America Ferrera stars as Betty Suarez in ABC Te levision's Ugly Betty.
altobeamust-have, goes-with -everything of how it works withing of how it works within a decomposition of how it w
ways enhance and never overwhelm, because the overall silh ouette can easily be compromised by bulk. Several strategies canbe employed when assembling ensembles that involve manylayers: • Base layers should always be lighter than those on the next level. • Concentrate on short overlong,
restricting the application to just one a rea-tanks over tees or leggings over tights, but not bot h. • Control the visible proportions of each layer to seethe application to just one a rea-tanks over tees or leggings over tights, but not bot h. • Control the visible proportions of each layer to seethe application to just one a rea-tanks over tees or leggings over tights, but not bot h. • Control the visible proportions of each layer to seethe application to just one a rea-tanks over tees or leggings over tights, but not bot h. • Control the visible proportions of each layer to seethe application to just one a rea-tanks over tees or leggings over tights, but not bot h. • Control the visible proportions of each layer to seethe application to just one a rea-tanks over tees or leggings over tights, but not bot h. • Control the visible proportions of each layer to see the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tanks over the experience application to just one a rea-tank
m b lances in similaritems and create theillusion of familiarity with dissimilar ones. • Mix day in to even ing and bring a little night timeglam our into the day light. • Coord in ate looks that a recomfortable and not forced. 144 Fashion Design Essentials Sara Marhamo design 145 ARTI STRY 70 Less Is More
Ockham's razor is a principle that means "Allthings being equal, the simplest solution is usually the right one." As it relates to fashion, this rule of thum b sets the tone for designers who don't wish to embellish or complicate their work. Knowing when to stop is not a lways easy. A well-edited collection need
not be a ustere and is strengthened by the power of minimalism. Designers must resist the temptation to addelements in order to disguisem is takes-a pitfall not uncommona mongnewdesigners must resist the temptation to addelements in order to disguisem is takes-a pitfall not uncommona mongnewdesigners must resist the temptation to addelements in order to disguisem is takes-a pitfall not uncommona mongnewdesigners must resist the temptation to addelements in order to disguise must resist the temptation to addelements in order to disguise must resist the temptation to addelements in order to disguise must resist the temptation to addelements in order to disguise must resist the temptation to addelements in order to disguise must resist the temptation to addelements and the total added to a disguise must resist the temptation to addelements and the total added to a disguise must resist the temptation to addelements and the total added to a disguise must resist the added to a disguise must resist the added to a disguise must resist and added to a disguise must resist added to a disguise must resist and added to a disguise must resist added to a disgui
compell ing as a more complex design. Minima list white dress by Donna Karan Every designers hould view his work through the visual filter of simplicity to avoid weigh ingideas down with unnecessary clutter. Clear comprehens in one fine design challenges design.
 . Anyth ing t h a t d istracts s h o u l d be revi sited a n d , i n m a n y i n st a n ces, d iscarded. But h o w m a ny layers of design can be stripped away without com p rom i s i n g the ga rme nt's functional ity or aesthetic va l u e? W h e n i n d o u bt, l eave it out. o .... o I • 146 Fashion Design Essentials // OJ.-' . . ARTI STRY 71 Med itation on a Dress
Manyspiritualand religious influences in fashionare rooted in a ncient cultures and rosary beads in the 1980s. Jean Paul Gaultiers howed a collection in 1993
that was inspired by the traditional garments worn by Hasidic Jews. Religious iconography a lso plays a big partin fashion. Christian Lacroix ended his 2009 haute couture show with a heavily embroid ered gownthat on all yrecognized figures suc
has the Dalai Lama expose the globe to a way of life and dress that people might not otherwise be aware of. One example is the saffron robes of Ti betan Buddhists. Along the samelines, many websites a redevoted to Hijab-friendly fashion for Muslim women who wish to express the ir faith without inhi
biting their fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense. Exploring rel igion t h rough fas h i o n sense igion t h rough fas h i o n sense igion t h rough fas h i o n sense igion t h rough fas h i o n sense igion t h rough fas h i o n sense igion t h rough fas h i o n sense igion t h rough fas h i o n sense igion t h rough fas h i o n sense igion t h rough fas h i o n sense igion t h rough fas h i o n sense igion t h rough fas h i o n sense igion t h rough fas h i o n sense igion t h rough fas h i o n sense igion t h rough fas h i o n sense igion t h rough fas h i o n sense igion t h rough fas h i o n sense igion t h i o n sense igion 
references by designer C h ristian Lacroix, 2009 ARTI STRY 72 Building on Basics Tried-and-true basics may feellike fall back items in fash ion, but garments in this category exist because they actually pose greater challenges
for the designer. Coming up with something completely different is often easier than putting your stamp on a classic. The little black dress is a garment that most women own or have owned during the irlife time-it never goes out of style. It has been at the center of everything from museum exhibitions
tomorning-showmakeovers. The first association most peoplemakers onedes igned by Hubert deGivenchy. In fact, itis Gabried as the origin of the modern-
day little black d ress. Vogue called it "Chanel's Ford," referring to the Model T, which was also designed to be simple and a ccessible. One of its most redeeming qualities is the ability to accessorize it to suit any occasion. For men, the tuxedo is a fashion staple for for maloccasion s, though most men don't
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actu a lly own one. Defining the basics that a designer willincludeinher body of work requires as much, if not more, research and development in the designer wants hervision to be memorable. The basics that a designer willincludeinher body of work requires as much, if not more, research and development in the designer wants hervision not be memorable. The basics that a designer willinclude in her body of work requires as much, if not more, research and development in the designer wants hervision not be memorable. The basics that exposed their har and development in the designer wants hervision not be memorable. The basics that exposed their har and development in the designer wants hervision not be memorable not be memorable. The basics that exposed their arms in the flapper look of the 1920s is charming and chick on the flapper look of the 1920s is charming and the flapper look of the 1920s is charming and chick on the flapper look of the 1920s is charming and chick on the flapper look

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ltern ative fashion, heavily influenced by pop stars Madonna and Cindy Lauper. The 1980s, popularized by the Seattle music
scene, and in part i c u l a r, Ku rt Coba i n. Layers of baggy, u n ke m pt p l a i d flannel s h i rts, c h a rity shop finds, cardigans, and c o m bat boots com prised the look. Fa s h i o n designers m u st be i n touch with t h e fringes o f fa s h i o n designers m u st be i n touch with t h e fringes of today that m ight be defined in ingour end of the look. Fa s h i o n designers m u st be in touch with the fringes of today that m ight be defined in ingour end of the look. Fa s h i o n designers m u st be in touch with the fringes of today that m ight be defined in ingour end of the look. Fa s h i o n designers m u st be in touch with the fringes of today that m ight be defined in ingour end of the look. Fa s h i o n designers m u st be in touch with the fringes of today that m ight be defined in ingour end of the look. Fa s h i o n designers m u st be in touch with the fringes of today that m ight be defined in ingour end of the look. Fa s h i o n designers m u st be in touch with the fringes of today that m ight be defined in the look. Fa s h i o n designers m u st be in touch with the fringes of today that m ight be defined in the look. Fa s h i o n designers m u st be in touch with the fringes of today that m ight be defined in the look. Fa s h i o n designers m u st be in the look in the look
infl uenced style Grunge-influenced style Grunge-influenced style ARTI STRY 74 Attitude Adjustment Clothes do make the man, or the woman, when they are part of the storytelling process on stage or on -screen. Ward robing successfully for film or the theater requires that teach characterisp rofiled accurately. For a costumer, understanding successfully for film or the theater requires that the accurate style ARTI STRY 74 Attitude Adjustment Clothes do make the man, or the woman, when they are part of the storytelling successfully for film or the theater requires that the accurate style ARTI STRY 74 Attitude Adjustment Clothes do make the man, or the woman, when they are part of the storytelling successfully for film or the theater requires that the accurate style ARTI STRY 74 Attitude Adjustment Clothes do make the man, or the woman, when they are part of the storytelling successfully for film or the storytelling successful succe
g the character's historv, psychology, circum stances, and environment is as important as a fashion tells a story as well. Thattale is a hybrid of the designer's vision and the wearer's interests and eccentricities. Many h
igh - profilemodels buildacareer by establishide to bechameleons will bevalued for theirability to transforminto theirability to transforminto theidealofany client. Uber-versatiles upermodels of the 1980s, such as Linda Evangelista, were kn
own a s cha meleons. They m ade good use of cosmeti cs, h a i rsty les, and clothes to t ran sform their inspiration. Why not weave a story, based on a filmor mot ivated by characters, into the fabric of a collection? Wh
o is themusedujour? Whatisshedoing? Where is she go ing? How willshe expresshe rself? Getting into her bead allows the designer to adjust and adapt the details of his work soth atith ints at the source, but to avoid cliches, the designer must be able topull the illusion into the context of reality.
Above: Model Linda Eva ngelista in Chanel haute coutu re, 2003 Right: Costume designs from the show United States of Tara are a part of a n exhibit of nom i nees for a 2009 Emmy Award in the category of Outstanding Te levision Costume Design at the Fashion I nstitute of Design and Merchand ising (FIDM) Museum & Galleries. The title
character suffers from dissociative identity d isorder 🗣 and each costume represents 🏶 one of her personalities. 🗣 o ... o I 🗣 154 Fashion Design Essentials -"' , I 155 ARTI STRY 75 Myths and Archetypes Accord i n g to American mythologist Joseph C a m pbell. exploring myths i s about m o re t h a n the q u est f o r m ea n
ng. It is fou nded in the desire to a lignourse lives with experiences that resonate most with our true selves. The definition of any universal archetype. When rom anticizing the girl next door, what types of characteristics are attributed to her? How do virtue, wholesome ness, and purity and the girl next door, what types of characteristics are attributed to her? How do virtue, wholesome ness, and purity are the girl next door, what types of characteristics are attributed to her? How do virtue, wholesome ness, and purity are the girl next door, what types of characteristics are attributed to her are the girl next door, what types of characteristics are attributed to her are the girl next door, what types of characteristics are attributed to her are the girl next door, what types of characteristics are attributed to her are the girl next door, what types of characteristics are attributed to her are the girl next door, what types of characteristics are attributed to her are the girl next door, what types of characteristics are attributed to her are the girl next door, what types of characteristics are attributed to he are the girl next door, what types of characteristics are attributed to he are the girl next door, what types of characteristics are the girl next door, which is a finite of the girl next door.
tran slate i nto the design details and make herim med iately recognizable? Heridentity might besum med upby modestsilhou ettesthats uppressherism ay be timesavers, but there is a
downside. You're l eft with gen e r i c, prefa b r i cated l a be l s with l ittle o r no d e p t h . W h o wants t o r u n off c a rbon copies of someone else's ideal? The trick to u s i n g type casting in fa s h i o n do you get when you s h u ff l e the t raits of t h e Earth mother and fem m e
fata le? Or the damselindistress and the trickster? In fashion Design Essentials = Leather Soft = Ruffled Florals - oble and the trickster? In fashion Design Essentials = Leather Soft = Ruffled Florals - oble and the trickster? In fashion Design Essentials = Leather Soft = Ruffled Florals - oble and the trickster? In fashion Design Essentials = Leather Soft = Ruffled Florals - oble and the trickster? In fashion Design Essentials = Leather Soft = Ruffled Florals - oble and the trickster? In fashion Design Essentials = Leather Soft = Ruffled Florals - oble and the trickster? In fashion Design Essentials = Leather Soft = Ruffled Florals - oble and the trickster? In fashion Design Essentials = Leather Soft = Ruffled Florals - oble and the trickster? In fashion Design Essentials = Leather Soft = Ruffled Florals - oble and the trickster? In fashion Design Essentials = Leather Soft = Ruffled Florals - oble and the trickster? In fashion Design Essentials = Leather Soft = Ruffled Florals - oble and the trickster? In fashion Design Essentials = Leather Soft = Ruffled Florals - oble and the trickster? In fashion Design Essentials = Leather Soft = Ruffled Florals - oble and the trickster? In fashion Design Essentials = Leather Soft = Ruffled Florals - oble and the trickster? In fashion Design Essentials - oble and the trickster? In fashion Design Essentials - oble and the trickster? In fashion Design Essentials - oble and the trickster? In fashion Design Essentials - oble and the trickster? In fashion Design Essentials - oble and the trickster? In fashion Design Essentials - oble and the trickster? In fashion Design Essentials - oble and the trickster? In fashion Design Essentials - oble and the trickster? In fashion Design Essentials - oble and the trickster? In fashion Design Essentials - oble and the trickster? In fashion Design Essentials - oble and the trickster? In fashion Design Essentials - oble and the trickster? In fashion Design Essentials - oble and the trickster? In fashion Design Essentials - oble and the tri
king clothing comicalis at the heart of much of his work. Elsa Schiap reciation for whimsy and the ridiculous. These impish designers end eavored to a muse and did not take fashion designer cannot produce beautiful
work t h at is alsow itty? Fash ion with a sense of humorcan alsomake a statement. Like any good editorial cartoon, fashion can become a vehicle for delivering social or political messages. A coatmade out of teddy bears might be taking a satirical stab at the ethics of using furin fashion. The conscientious
fashion designer makes a personal choice a bout which a bsurdities and a buses he might wish to poke funat. Humor doesn't always have to be charged with meaning. Sometimes the only motivation behind injecting couture with alittle comedy istheproperty istheproperty is the promise of a good laugh. Above: A model wears a Lego-inspired
design by French designer Jean-Charles de Castelbajac, 2008. Right: Sebastian Errazuriz's teddy bear jacket 158 Fashion Design Essentials 159 ARTI STRY 77 Blackouts and Ful l Immersion I n t h i s age of i nfo rmation overload, sched u l i ng blocks of t i m e w h e n every c h a n n e l h a s been turned off i s essential a l to a designer's process-a self-
m posed blackout. Down time provides the time and space needed to edit and discard the irelevant, making room for the nextinflux of data. This doesn't meant finding with the routine and finding alternative stimulation in un
re l ated a n d u n fa m i l i a r s u bjects. Rec h a rging is we l l served when the creative m i nd is c h a l l enged i n u n c h a rted territory. Whe n a designer i s ready to step back i nto the current, he can stand s t i l l a n d let it c ra s h aga i nst h i m or h e can ride the wave. The fi rst i s a "see what stic ks" k i n d of a pproach-looking for creative
triggers in t re n d s that a re relevant to h i s work. A d e s igner w h o i s looking t o ride t h e wave m u st be ready to i m m e rse h i m se lf. A fas h i o n designer a l so needs to find a p l a ce to test the waters, respect the e nviron m e n t of the i n d u st ry, and stay in h i s league u n t i l he is p repa red to p l ay with t h e big boys. A designer who
s ded icated will keep paddling untilhe fee ls the swell, and knows it's time to popupand indextraction Extra! Readalla bout it! The written word wraps itself a round fashion, literally. The direct application
of text to text ileallows fashion to be an instrument that conveys thoughts, phrases, and powerful messages. Designers select content to explicitly represent what they wish to express on the ir garments. Pages borrowed from books or newspapers, fragments of sheet music, magazin ecovers, or the handwritten word will
speak vol u m es when it a d o r n s what will be worn. The rep rod uction of a rt and p hotograph s as textiles for fashion is a mediumth at gets bet ter with technological advances. New methods allow designers to capture the minutest details. Within several collections, designer Ralph Rucciha set to has a rtfully transferred
both pai nti ngs of h i s o w n a n d ph otogra phs to fa bric. D e s i g n i n g with i m ages is at its best when the translation is not obvious. Figu res that exceed the b o u n d a ries of the garmen t, become ing a bstracted by t h e i r sheer scale and position, set the scene for d iscovery a m o m e n t w h e n the o bserver real izes there i s m o re t h e re t
h a n m eets t h e eye. 162 Fashion Design Essentials Jessica Lee designs featuring a newspaper print fabric A model wearing a gown featuring a photo print fabric by Chado Ra lph Rucci, 2010 o > o I • ARTI STRY 79 Symbols The most common use of symbols in fas hion to day is the graphic Testina and the graphic Testina and the symbols are a bout blatant meaning a photo print fabric by Chado Ra lph Rucci, 2010 o > o I • ARTI STRY 79 Symbols The most common use of symbols in fas hion newspaper print fabric by Chado Ra lph Rucci, 2010 o > o I • ARTI STRY 79 Symbols The most common use of symbols in fas hion newspaper print fabric by Chado Ra lph Rucci, 2010 o > o I • ARTI STRY 79 Symbols The most common use of symbols in fas hion newspaper print fabric by Chado Ra lph Rucci, 2010 o > o I • ARTI STRY 79 Symbols The most common use of symbols in fas hion newspaper print fabric by Chado Ra lph Rucci, 2010 o > o I • ARTI STRY 79 Symbols The most common use of symbols in fas hion newspaper print fabric by Chado Ra lph Rucci, 2010 o > o I • ARTI STRY 79 Symbols The most common use of symbols in fas hion newspaper print fabric by Chado Ra lph Rucci, 2010 o > o I • ARTI STRY 79 Symbols The most common use of symbols are newspaper print fabric by Chado Ra lph Rucci, 2010 o > o I • ARTI STRY 79 Symbols The most common use of symbols are newspaper print fabric by Chado Ra lph Rucci, 2010 o > o I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I • O I •
a rketi ng, the re is a tre mendous market for garments in this category, which allow the wearer to express he rself. Nike's "Just do it." was at the forefront of big name brands that created a lternatives to the convention of the day-slap your logo on every conceivable surface. Taglines, meaningfulm
essages, clever quotes, provocative i mages, and endearing mas cots can speak to the message be hind the brand better than just alogo ever could. These carefully crest, a coat of a rm s, or the Japanese family badges called kaman. Although they are allnow appeared to the message be hind the brand better than just alogo ever could.
p reciated for the eir beauty, each part of the design actually means something. A customer who adopts a designer's motto or symbolism be and sign afar greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution to the growth of the brand than simply making a far greater contribution that gre
pictogra ms o r ideogra m s beca use they a re u n i q u e; th ere is i n stant recognition; t h ey accurately represent the b ra n d; and they often become an a lternate m a rk or signature t h at em bodies the m essage of t h e company as strongly as its logo does. Phrase T: "N o autographs" Business T: Zaftigs Del icatessen Political T: Barack Obama's
presidential campaign 164 Fashion Design Essentials Destination T: Beet lebung of Martha's Vineyard Band T: Rolling Stones Museum T: Cooper-Hewitt National Design Essentials Design School T: U niversity of Kansas mascot Museum T: Cooper-Hewitt National Design Essentials Design Essentials Design Essentials Design School T: U niversity of Kansas mascot Museum T: Cooper-Hewitt National Design Essentials Desi
to Greg "Chicken man" Riley Concert T: Pearl Jam To ur Nostalgia T: Woodstock Cause T: Yoko Ono for Fashion Aga inst A I DS at H&M 165 ARTI STRY 80 Dynamics When it is like a brush. Each move ment is similar in sit can be considered a blank can vas, while the dancer who moves through it is like a brush. Each move ment is similar in sit can be considered a blank can vas, while the dancer who moves through it is like a brush. Each move ment is similar in sit can be considered a blank can vas, while the dancer who moves through it is like a brush. Each move ment is similar in sit can be considered a blank can vas, while the dancer who moves through it is like a brush. Each move ment is similar in sit can be considered a blank can vas, while the dancer who moves through it is like a brush. Each move ment is similar in sit can be considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who moves the considered a blank can vas, while the dancer who was a blank can vas, while the dancer w
ar to a brush stroke of energy a cross it. Keeping that in mind, a designer can virt ually paint move mentifhe considers how his garments will become an extension of each gest ure the wearer will make. The silh ou ette of askirt will changed ramatically oncethe wearer begins to move. Will that sha
pe restrict m ovement? How flexible ist he fabric, and does it respond to the extension of muscle groups? Does along hanging sleeve create the illusion of longer arm s? When the hips suddenly twist, do the yards of fabric in acirc ulars kirt whiparound to the body? Has the sheer volume of that skirt
become an extension of t h e c h o reogra phy? Through modern d a n ce, c h o reogra p h e r M a rtha G ra h a m uses the body of the d a n ce r to p u l l the fa bric of a ga rment i nto bold, expressive s h a pes. Color i s a wital p a rt of how d y n a m i c a m ove m e n t is perceived to be. T h e same gest u re a n d t h e s a m e ga rment m ight suggest
co m p letely differ ent t h i ngs in different colors. A v i b ra n t red m ight push the perce ption of power. Rendered in wh ite it might be described in softer, gen t l e r terms. Texture plays a b ig part i n how s h a r p o r soft the movem ent of a ga rment ca n be. The trad itional tutu i s constructed to reta i n its rigid form w h i l e t h e l onger " ro m a
ntic tutu" is meant to be fluid. The samedance is expressed differently depending on which form is chosen. Dance, like fashion, often reflects a certain period, culture, and tradition. The designer who understands this and also recognizes that both are no nverbal forms of communication.
c i pate a n d i ncorporate m ove m e n t into his works. The designer m ust a l so take steps to u n d e rsta n d how m u c h stress a ga r m e nt must e n d u re based on how people w i l l move i n it, to be s u re t h a t the mater i a l s a n d construct i o n a re u p to t h e job. 166 Fashion Design Essentials Above: Classica l ballet tutu at the Boston
Ballet Right: Romantic bal let tutu at the Boston Ballet Martha G raham Dance Company performance in Berlin, 2008 167 ARTI STRY 81 Trompe L'Oei l I n some ways, fas h i o n has a lways been sm oke a n d m i rrors. Every d et a i l of fa s h i o n can be m a n i p u l ated to fa bricate a bel ieva b l e fa Creative ideas are elevated by experience and
expertise. This book sets forth a challenge to fashion designers: continue to expand your horizons, exercise your skills and experiment with strategies. Filled with inspiring fashion designers of all levels, as well as a wide variety of useful
examples for each stage of the design process. Inside, you'll find insight on:- How to define concepts and render them- Understanding textiles and the process of selecting fabrics- Developing sewing skills and constructing garments- How to build a reputation and find an audience for your workAll 100 insights are beautifully illustrated with real-world
fashion designs. If your creativity has staggered or stalled, the variety of subjects in this book will provide new ways to jumpstart it and refocus. Learn to employ alternative ways of thinking and actively pursue experiences that stimulate artistry with Fashion Design Essentials. 88%(26)88% found this document useful (26 votes)7K views209 pages100 pa
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unique based on that content. All shadow libraries that we have indexed on here primarily use MD5s to identify files. A file might appear in multiple shadow libraries. For information about this particular file, check out its JSON file. Live/debug JSON version.
Live/debug page. Art of applying design and aesthetics to clothing and accessories Fashion designers in 1974 in Dresden. Fashion design is the art of applying design, aesthetics, clothing construction, and natural beauty to clothing and its accessories. It is influenced by diverse cultures and different trends and has varied over time and place. "A
fashion designer creates clothing, including dresses, suits, pants, and skirts, and accessories like shoes and handbags, for consumers. They can specialize in clothing, accessory, or jewelry design, or may work in more than one of these areas."[1] Fashion designers typically use a runway of models to showcase their work. Fashion designers work in a
variety of ways when designing their pieces and accessories such as rings, bracelets, necklaces, earrings and clothes. Due to the time required to put a garment out on the market, designers must anticipate changes to consumer desires. Fashion designers are responsible for creating looks for individual garments, involving shape, color, fabric,
trimming, and more.[2] Fashion designers attempt to design clothes that are functional as well as aesthetically pleasing. They consider who is likely to wear a garment and the situations in which it will be worn, and they work with a wide range of materials, colors, patterns, and styles. Though most clothing worn for everyday wear falls within a
narrow range of conventional styles, unusual garments are usually sought for special occasions such as evening wear or party dresses. Some clothes are made specifically for an individual, as in the case of haute couture or bespoke tailoring. Today, most clothing is designed for the mass market, especially casual and everyday wear, which are
commonly known as ready to wear or fast fashion. There are different lines of work for designers who work full-time for a fashion house, as 'in-house designers who work for designers who work for
themselves sell their designs to fashion houses, directly to shops, or to clothing manufacturers. There are quite a few fashion designers who choose to set up their labels, which offers them full control over their designs. Other high-end fashion designers who choose to set up their labels, which offers them full control over their designs. Other high-end fashion designers who choose to set up their labels, which offers them full control over their designs.
fashion department stores. These designers create original garments, as well as those that follow established fashion trends. Most fashion for the mass market. Large designer brands that have a 'name' as their brand such as Abercrombie
& Fitch, Justice, or Juicy are likely to be designed by a team of individual designers under the direction of a design director. Garment design includes components of "color, texture, space, lines, pattern, silhouette, shape, proportion, balance, emphasis, rhythm, and harmony".[3] All of these elements come together to design a garment by creating
visual interest for consumers. Fashion designers work in various ways, some start with a vision in their head and later move into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while others go directly into drawing it on paper or on a computer, while other go directly into drawing it on paper or on a computer, while other go directly into drawing it on paper or on a computer, while other go directly into drawing it on paper or on a computer, while other go directly into drawing it on paper or on a computer, while other go directly into drawing it on paper or on a computer, while other go directly into drawing it on paper or on a computer, while other go directly into drawing it on paper or on a computer, while other go directly into drawing it on paper or on a computer, while other go directly into drawing it on paper or on a computer, while other go directly into drawing it on paper or on a computer, while other go directly into drawing it of the compu
steps that go into the process. Designing a garment starts with patternmaking. The process begins with creating a sloper or base can be made by utilizing standard size charting. Three major manipulations within patternmaking include dart manipulation, contouring
and added fullness.[4] Dart manipulation allows for a dart to be moved on a garment in various places but does not change the frame as well as fit of
the garment. The fullness can be added on one side, unequal, or equally to the pattern. A designer may choose to work with certain apps that can help connect all their ideas together and expand their thoughts to create a cohesive design. When a designer is completely satisfied with the fit of the toile (or muslin), they will consult a professional
pattern maker who will then create the finished, working version of the pattern out of paper or using a computer program. Finally, a sample garment is made up and tested on a model to make sure it is an operational outfit. Fashion design is expressive, the designers create art that may be functional or non-functional. Over the years, there has been
an increase in the use of technology within fashion designer, incorporated 3D printing in her Crystallization collection.[5] Software can aid designers in the product development stage. Designers can use artificial intelligence and virtual reality to prototype clothing.[5] 3D modeling within software allows for initial
sampling and development stages for partnerships with suppliers before the garments are produced.[6] The Chéruit salon on Place Vendôme in Paris, 1910 Main article: History of fashion design is often considered to have started in the 19th century with Charles Frederick Worth who was the first designer to have his
label sewn into the garments that he created, although tailors had sewn in labels with their name since at least 1828. Before the former draper set up his maison couture (fashion house) in Paris, clothing design and creation of the garments were handled largely by anonymous seamstresses. At the time high fashion descended from what was popularly
worn at royal courts. Worth's success was such that he was able to dictate to his customers what they should wear, instead of following their lead as earlier dressmakers had done. The term couturier was in fact first created in order to describe him. While all articles of clothing from any time period are studied by academics as costume design, only
clothing created after 1858 is considered fashion design. [7] It was during this period that many design houses began to hire artists to sketch or paint designs for garments. Rather than going straight into manufacturing, the images were shown to clients to gain approval, which saved time and money for the designer. If the client liked their design, the
patrons commissioned the garment from the designer, and it was produced for the client in the fashion house. This designer-patron construct launched designer sketching their work rather than putting the completed designer on models. Garments produced by clothing manufacturers fall into three main categories, although these may be split up into
 additional, different types. Main article: Haute couture Until the 1950s, fashion clothing was predominately designed and manufactured on a made-to-measure or haute couture garment is made to order for an individual customer, and is usually made from
high-quality, expensive fabric, sewn with extreme attention to detail and finish, often using time-consuming, hand-executed techniques. Look and fit take priority over the cost of materials and the time it takes to make. [8][9] Due to the high cost of each garment, haute couture makes little direct profit for the fashion houses, but is important for
prestige and publicity.[10] Main article: Ready-to-wear, or prêt-à-porter, clothes are a cross between haute couture and mass market. They are not made for individual customers, but great care is taken in the choice and cut of the fabric. Clothes are made in small quantities to guarantee exclusivity, so they are rather expensive. Ready-to-wear, or prêt-à-porter, clothes are made in small quantities to guarantee exclusivity, so they are rather expensive.
to-wear collections are usually presented by fashion houses each season during a period known as fashion week or fashion month. This takes place on a citywide basis and occurs twice a year. The main seasons of Fashion week include spring/summer, fall/winter, resort, swim, and bridal. Half-way garments are an alternative to ready-to-wear, "off-the-
peg", or prêt-à-porter fashion. Half-way garments are intentionally unfinished pieces of clothing that encourage co-design between the "primary designer" of the garment, and what would usually be considered, the passive "consumer".[11] This differs from ready-to-wear fashion, as the consumer is able to participate in the process of making and co-
garments and fashion co-design in his thesis, "Fashion-able, Hacktivism and engaged Fashion Design".[12] Main article: Mass market currently, the fashion industry relies more on mass-market sales. The mass market currently, the fashion industry relies more on mass-market sales.
 wait around a season to make sure a style is going to catch on before producing their versions of the original look. To save money and time, they use cheaper fabrics and simpler production techniques which can easily be done by machines. The end product can, therefore, be sold much more cheaply.[13][14][15] There is a type of design called "kutch"
originated from the German word kitschig, meaning "trashy" or "not aesthetically pleasing". Kitsch can also refer to "wearing or displaying something that is therefore no longer in fashion".[16] The median annual wages for salaried fashion designers was $79,290 in May 2023, approximately $38.12 per hour. The middle 50 percent earned an average
of 76,700. The lowest 10 percent earned $37,090 and the highest 10 percent earned $160,850.[17] The highest number of employment lies within Apparel, Piece Goods, and Notions Merchant Wholesalers with a percentage of 5.4. The average is 7,820 based on employment. The lowest employment is within Apparel Knitting Mills at .46% of the
percentage of luxury designers and brands. Men pulling carts of women's clothing in Garment District, New York, 1955 Fashion today is a global industry, and most major countries have a fashion industry.
 Belgium. The "big four" fashion capitals of the fashion industry are New York City, Paris, Milan, and London. Main article: Fashion in the United States is home to the largest, wealthiest, and most multi-faceted fashion industry. Most fashion houses in the United States are based
in New York City, with a high concentration centered in the Garment District neighborhood. On the US west coast, there is also to a lesser extent a significant number of fashion houses in Los Angeles, where a substantial percentage of high fashion clothing manufactured in the United States is actually made. Miami has also emerged as a new fashion
hub, especially in regards to swimwear and other beach-oriented fashion. A semi-annual event held every February and September, New York Fashion Week is the oldest of the four major fashion weeks held throughout the world. Parsons The New York Fashion Week is the oldest of the four major fashion weeks held throughout the world.
City, is considered one of the top fashion schools in the world. There are numerous fashion magazines published in the United States and distributed to a global readership. Examples include Vogue, Harper's Bazaar, and Cosmopolitan. American fashion design is highly diverse, reflecting the enormous ethnic diversity of the population, but is largely
dominated by a clean-cut, urban, hip aesthetic, and often favors a more casual style, reflecting the athletic, health-conscious lifestyles of the suburban and urban middle classes. The annual Met Gala ceremony in Manhattan is widely regarded as the world's most prestigious haute couture fashion event and is a venue where fashion designers and their
creations are celebrated. Social media is also a place where fashion is presented most often. Some influencers are paid huge amounts of money to promote a product or clothing item, where the business hopes many viewers will buy the product of the advertisement. Instagram is the most popular platform for advertising, but Facebook,
Snapchat, Twitter and other platforms are also used.[19] In New York, the LGBT fashion design community contributes very significantly to promulgating fashion trends, and drag celebrities have developed a profound influence upon New York Fashion Week.[20][21] Prominent American brands and designers include Calvin Klein, Ralph Lauren,
Coach, Nike, Vans, Marc Jacobs, Tommy Hilfiger, DKNY, Tom Ford, Caswell-Massey, Michael Kors, Levi Strauss and Co., Estée Lauder, Revlon, Kate Spade, Alexander Wang, Victoria's Secret, Tiffany and Co., Converse, Oscar de la Renta, John Varvatos, Anna Sui, Prabal Gurung, Bill Blass, Halston, Carhartt, Brooks Brothers, Stuart
Weitzman, Diane von Furstenberg, J. Crew, American Eagle Outfitters, Steve Madden, Abercrombie and Fitch, Juicy Couture, Thom Browne, Guess, Supreme, and The Timberland Company. In the late 1980s and early 1990s, Belgian fashion designers brought a new fashion image that mixed East and West, and brought a highly individualised,
personal vision on fashion. Well known Belgian designers are the Antwerp Six: Ann Demeulemeester, Dries Van Assche, Bruno Pieters, Anthony Vaccarello.[22] Main article: British fashion British fashion draws on the
diverse cultural traditions, craftsmanship, and materials of England, Scotland, Wales, and Northern Ireland, and is celebrated for its diversity, creativity, and historical depth. It has played a significant role in shaping global trends; from the formal tailoring of Savile Row to the rebellious subcultures of mod and punk. In the late-18th and 19th
centuries London became a hub for refined tailoring and is now recognized as the UK's fashion capital. While interest in heritage styles, such as British country clothing, continues to grow globally, [23] modern priorities such as sustainability, gender fluidity, inclusivity, and slow fashion have shaped new expressions of British style; often blending
heritage with innovation.[24][25] Some traditional brands, like Lyle & Scott, have refocused their appeal towards youth and urban markets, paving the way for a new generation of designers and labels such as A-COLD-WALL*, who quickly gained international recognition, have established London's reputation as a centre for streetwear.[26] London
Fashion Week is a major global event, showcasing both established names and emerging designers from the UK's influential art and fashion schools. [27][28] Well-known British designers include Thomas Burberry, Alfred Dunhill, Paul Smith, Vivienne Westwood, Stella McCartney, Jimmy Choo, John Galliano, John Richmond, Alexander McQueen
Matthew Williamson, Gareth Pugh, Hussein Chalayan and Neil Barrett. Main article: French fashion houses are in Paris, which is the capital of French fashion. Traditionally, French fashion is chic and stylish, defined by its sophistication, cut, and smart accessories.
French fashion is internationally acclaimed. Madrid and Barcelona are the main fashion centers in Spain. Spanish fashion is often more conservative and traditional but also more 'timeless' than other fashion centers in Spain. Spanish fashion is often more conservative and traditional but also more 'timeless' than other fashion centers in Spain. Spanish fashion is often more conservative and traditional but also more 'timeless' than other fashion centers in Spain. Spanish fashion centers in Spain.
from Spain. The most notable luxury houses are Loewe and Balenciaga. Famous designers include Manolo Blahnik, Elio Berhanyer, Cristóbal Balenciaga, Paco Rabanne, Adolfo Domínguez, Manuel Pertegaz, Jesús del Pozo, Felipe Varela and Agatha Ruiz de la Prada. Spain is also home to large fashion brands such as Zara, Massimo Dutti, Bershka,
Pull&Bear, Mango, Desigual, Pepe Jeans and Camper. Main article: German fashion Berlin is the centre of fashion trade fairs with Igedo. Other important centres of the scene are Munich, Hamburg, and Cologne. German fashion is known for
its elegant lines as well as unconventional young designs and the great variety of styles. Most of the Indian fashion houses are in Mumbai, Lakme Fashion Week in India takes place twice a year and is held in the populous city of Mumbai. The first show occurs
during April featuring summer collections. The second show takes place in August to showcase the winter collection. Lakme, a cosmetic brand for Indian women, hosts the event. This fashion week started in 1999 and originally partnered with the FDCI, Fashion Design Council of India then later switched to a sponsorship with Lakme.[31] Red carpet
fashion: Italian actors Gabriel Garko and Laura Torrisi wearing designer formal wear at Venice Film Festival, 2009 Main article: Italian fashion Milan is Italy's fashion capitals, and it is the exhibition venue for their collections. Italian fashion
features casual and glamorous elegance. In Italy, Milan Fashion Week takes place twice a year in February and September. Milan with fashion week puts fashion houses are in Tokyo which is home to Tokyo Fashion Week, Asia's largest
fashion week. The Japanese look is loose and unstructured (often resulting from complicated cutting), colors tend to the sombre and subtle, and richly textured fabrics. Famous Japanese designers include Kenzo Takada, Issey Miyake, Yohji Yamamoto and Rei Kawakubo. Chinese clothing has historically been associated with lower quality both inside
and outside China, leading to a stigma on Chinese brands. Due to government censorship, Chinese designers matriculate from the world's top fashion schools, Chinese designers such as Shushu/Tong and Rui Zhou have made their way into the
world's top fashion weeks, and Shanghai has become a fashion hub in China.[33][32] In the early 2020s, Gen Z shoppers pioneered the guochao (Chinese: 国潮; pinyin: Guó cháo) movement, a trend of preferring homegrown designers which incorporate aspects of Chinese history and culture.[33] Hong Kong clothing brand Shanghai Tang's design
concept is inspired by Chinese clothing and set out to rejuvenate Chinese fashion of the 1920s and 30s, with a modern twist of the 21st century and its usage of bright colours.[34] Additionally, a revival in interest in traditional Han clothing has led to interest in haute couture clothing with historical Chinese details, particularly around Chinese New
Year.[35] Main article: Fashion in the Soviet Union Fashion. Most
of the Swiss fashion houses are in Zürich.[36] The Swiss look is casual elegant and luxurious with a slight touch of quirkiness. Additionally, it has been greatly influenced by the materials and resources that are available in specific regions,
impacting the "fabric, shape and construction of a people's clothing".[37] Textiles were created from plant fibers including cotton and agave. Class status differentiated what fabric was worn. Mexican dress was influenced by geometric shapes to create the silhouettes. Huipil a blouse characterized by a "loose, sleeveless tunic made of two or three
joined webs of cloth sewn lengthwise"[37] is an important historical garment, often seen today. After the Spanish Conquest, traditional Mexican clothing shifted to take a Spanish resemblance. Mexican indigenous groups rely on specific embroidery and colors to differentiate themselves from each other.[38] Mexican Pink is a significant color to the
 identity of Mexican art and design and general spirit. The term "Rosa Mexicano" as described by Ramón Valdiosera was established by prominent figures such as El Imparcial and El Mundo Ilustrado circulated in Mexico, became a significant
movement, as it informed the large cities, such as Mexico City, of European fashions. This encouraged the founding of department stores, changing the existent pace of fashion. [39] With access to European fashion and dress, those with high social status relied on adopting those elements to distinguish themselves from the rest. Juana Catarina Romerca (and the contract of the contr
was a successful entrepreneur and pioneer in this movement. A fashion designer conceives garment combinations of line, proportion, color, and texture. While sewing and pattern-making skills are beneficial, they are not a pre-requisite of successful fashion designer works
with the design team and the factories overseas to ensure correct garment construction, appropriate fabric choices and a good fit. The technical designer fits the garment. A pattern maker (also referred as pattern master or pattern
cutter) drafts the shapes and sizes of a garment's pieces. This may be done manually with paper and measuring tools or by using a CAD computer software program. Another method is to drape fabric directly onto a dress form. The resulting pattern pieces can be constructed to produce the intended design of the garment and required size. Formal
training is usually required for working as a pattern marker. A tailor makes custom designed garments made to the client's measure; especially suits (coat and trousers, jacket and skirt, et cetera). Tailors usually undergo an apprenticeship or other formal training. A textile designer desig
textile designers are formally trained as apprentices and in school. A stylist co-ordinates the clothes, jewelry, and accessories used in fashion photography and catwalk presentations. A stylist are trained in fashion design, the history of fashion, and
historical costume, and have a high level of expertise in the current fashion market and future market trends. However, some simply have a strong aesthetic sense for pulling great looks together. A fashion buyer selects and buys the mix of clothing available in retail shops, department stores, and chain stores. Most fashion buyers are trained in
business and/or fashion studies. A seamstress sews ready-to-wear or mass-produced clothing by hand or with a sewing machine operator in a factory. She (or he) may not have the skills to make (design and cut) the garments, or to fit them on a model. A dressmaker specializes in custom-made women's
clothes: day, cocktail, and evening dresses, business clothes and singles clothes and lingerie. A fashion forecaster predicts what colours, styles and shapes will be popular ("on-trend") before the garments are on sale in stores. A model wears and displays clothes at fashion shows and in photographs. A fit model aids the fashion
designer by wearing and commenting on the fit of clothes during their design and pre-manufacture. Fit models need to be a particular size for this purpose. A fashion photographer produces photographs about garments and
other fashion items along with models and stylists for magazines or advertising agencies. [40] Fashion beconstruction (fashion beconstruction (fashion) Sustainable fashion topics Met Gala List of individual dresses Runway (fashion) Deconstruction (fashion) Sustainable fashion
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within an artistic medium. For scientific usage, see Computer simulation. Three-dimensional (3D)computer graphic design Video games Visual effects Visualization Virtual engineering Virtual reality Virtual cinematography Related topics
Computer-generated imagery (CGI) Animation Computer skeletal 3D display Wire-frame model Texture mapping Motion capture Crowd simulation Global illumination Volume rendering vte In 3D computer graphics, 3D modeling is the process of developing a mathematical coordinate-based representation of a surface of an object (inanimate or living)
in three dimensions via specialized software by manipulating edges, vertices, and polygons in a simulated 3D space, connected by various geometric entities such as triangles, lines, curved surfaces, etc.[4] Being a collection of data (points and
other information), 3D models can be created manually, algorithmically (procedural modeling), or by scanning.[5][6] Their surfaces may be further defined with texture mapping. See also: Environment artist The product is called a 3D model can
also be displayed as a two-dimensional image through a process called 3D rendering or used in a computer simulation of physical phenomena. 3D models may be created automatically or manually. The manual modeling process of preparing geometric data for 3D computer graphics is similar to plastic arts such as sculpting. The 3D model can be
physically created using 3D printing devices that form 2D layers of the model with three-dimensional material, one layer at a time. Without a 3D models. Individual programs of this class are called modeling applications.[7] Three-dimensional material, one layer at a time.
 dimensional model of a spectrograph[8] Rotating 3D video-game model 3D selfie models are generated from 2D pictures taken at the Fantasitron 3D photo booth at Madurodam. 3D models are now widely used anywhere in 3D graphics and CAD but their history predates the widespread use of 3D graphics on personal computers.[9] In the past,
company figure out changes or improvements needed to the product.[10] A modern render of the iconic Utah teapot models developed by Martin Newell (1975). The Utah teapot is one of the most common models used in 3D graphics education. Almost all 3D models can be divided into two categories: Solid - These models define the volume of the
object they represent (like a rock). Solid models are mostly used for engineering and medical simulations, and are usually built with constructive solid geometry Shell or boundary of the object, not its volume (like an infinitesimally thin eggshell). Almost all visual models used in games and film
are shell models. Solid and shell model and conventions of use in various fields and differences between the model and conventions of use in various fields and differences in types of approximations between the model and reality. Shell models must be manifold (having no holes or cracks in the
shell) to be meaningful as a real object. For example, in a shell model of a cube, all six sides must be connected with no gaps in the edges or the corners. Polygonal meshes (and to a lesser extent, subdivision surfaces that undergo many
 topological changes, such as fluids. The process of transforming representations of objects, such as the middle point coordinate of a sphere and a point on its circumference, into a polygon representation of a sphere is called tessellation. This step is used in polygon-based rendering, where objects are broken down from abstract representations
("primitives") such as spheres, cones etc., to so-called meshes, which are nets of interconnected triangles. Meshes of triangles (instead of e.g., squares) are popular as they have proven to be easy to rasterize (the surface described by each triangles in all rendering
techniques, and in these cases the tessellation step is not included in the transition from abstract representation to rendered scene. There are three popular ways to represent a model: Polygonal modeling - Points in 3D space, called vertices, are connected by line segments to form a polygon mesh. The vast majority of 3D models today are built as
textured polygonal models because they are flexible and because computers can render them so quickly. However, polygons are planar and can only approximate curved surfaces using many polygons. Curve modeling - Surfaces are defined by curves, which are influenced by weighted control points. The curve follows (but does not necessarily
interpolate) the points. Increasing the weight for a point pulls the curve closer to that point. Curve types include nonuniform rational B-spline (NURBS), splines, patches, and geometric primitives Digital sculpting - There are three types of digital sculpting: Displacement, which is the most widely used among applications at this moment, uses a dense
model (often generated by subdivision surfaces of a polygon control mesh) and stores new locations for the vertex positions through use of an image map that stores the adjusted locations. Volumetric, loosely based on voxels, has similar capabilities as displacement but does not suffer from polygon stretching when there are not enough polygons in a
region to achieve a deformation. Dynamic tessellation, which is similar to voxel, divides the surface and allow for artistic exploration as the model has new topology created over it once the models form and possibly details have been sculpted. The new mesh usually
has the original high-resolution mesh information transferred into displacement data or normal map data if it is for a game engine. A 3D fantasy fish composed of organic surfaces generated using LAI4D The modeling stage consists of shaping individual objects that are later used in the scene. There are a number of modeling techniques, including:
Constructive solid geometry Implicit surfaces Subdivision surfaces Modeling can be performed by means of a dedicated program (e.g., 3D modeling software like Adobe Substance, Blender, Cinema 4D, LightWave, Maya, Modo, 3ds Max, SketchUp, Rhinoceros 3D, and others) or an application component (Shaper, Lofter in 3ds Max) or some scene
description language (as in POV-Ray). In some cases, there is no strict distinction between these phases; in such cases, modeling is just part of the scene creation process (this is the case, for example, with Caligari trueSpace and Realsoft 3D). 3D models can also be created using the technique of Photogrammetry with dedicated programs such as
RealityCapture, Metashape and 3DF Zephyr. Cleanup and further processing can be performed with applications such as MeshLab, the GigaMesh Software Framework, netfabb or MeshMixer. Photogrammetry creates models using algorithms to interpret the shape and texture of real-world objects and environments based on photographs taken from
many angles of the subject. Complex materials such as blowing sand, clouds, and liquid sprays are modeled with particle systems, and are a mass of 3D modeling software. There are a variety of 3D modeling programs that can be used in
the industries of engineering, interior design, film and others. Each 3D modeling software has specific capabilities and can be utilized to fulfill demands for the industry. Many programs include export options to form a g-code, applicable to additive or subtractive manufacturing machinery. G-code (computer numerical control) works with automated
technology to form a real-world rendition of 3D models. This code is a specific set of instructions to carry out steps of a product's manufacturing. [12] Main article: Virtual actor The first widely available commercial application of human virtual models were created by the
company My Virtual Mode Inc. and enabled users to create a model of themselves and try on 3D clothing. There are several modern programs that allow for the creation of virtual human models (Poser being one example). Dynamic 3D clothing model made in Marvelous Designer The development of cloth simulation software such as Marvelous
Designer, CLO3D and Optitex, has enabled artists and fashion designers to model dynamic 3D clothing on the computer. [13] Dynamic 3D clothing is used for virtual fashion designers to model dynamic 3D clothing is used for virtual fashion designers to model dynamic 3D clothing is used for virtual fashion brands, as well as for dressing 3D characters for video games, 3D animation movies, for digital doubles in movies, for digital doubles in movies, for digital fashion designers to model dynamic 3D clothing is used for virtual fashion designers to model dynamic 3D clothing on the computer.
making clothes for avatars in virtual worlds such as SecondLife. 3D photorealistic effects are often achieved without wire-frame modeling and are sometimes indistinguishable in the final form. Some graphics or 2D raster graphics or 2D raster graphics or transparent layers. Advantages of wireframe 3D
modeling over exclusively 2D methods include: Flexibility, ability to change angles or animate images with quicker rendering of the changes; Ease of rendering, automatic calculation and rendering photorealistic effects rather than mentally visualizing or estimating; Accurate photorealism, less change of human error in misplacing, overdoing, or
forgetting to include a visual effect. Disadvantages compared to 2D photorealistic rendering may include a software learning curve and difficulty achieving certain photorealistic effects. Some photorealistic rendering filters included in the 3D modeling software. For the best of both worlds, some artists use a
combination of 3D modeling followed by editing the 2D computer-rendered images from the 3D model. A large market for 3D models (as well as 3D-related content, such as textures, scripts, etc.) exists—either for individual models or large collections. Several online marketplaces for 3D content allow individual artists to sell content that they have
created, including TurboSquid, MyMiniFactory, Sketchfab, CGTrader, and Cults. Often, the artists' goal is to get additional value out of their old content, and companies can save money by buying pre-made models instead of paying an employee to create
one from scratch. These marketplaces typically split the sale between themselves and the artist retains ownership of the 3d model while the customer only buys the right to use and present the model. Some artists sell their products
directly in their own stores, offering their products at a lower price by not using intermediaries. The architecture, engineering and construction (AEC) industry, which helps to improve
design accuracy, reduce errors and omissions and facilitate collaboration among project stakeholders.[16][17] Over the last several years numerous marketplaces are a combination of models sharing sites, with or without a built in e-com capability.
Some of those platforms also offer 3D printing services on demand, software for model rendering and dynamic viewing of items. Main articles: 3D printing is a form of additive manufacturing technology where a three-dimensional object is created from successive layers of
material.[18] Objects can be created without the need for complex and expensive molds or assembly of multiple parts. 3D printing allows ideas to be prototyped and tested without the need for complex and expensive molds or companies using
commercially available 3D printers, enabling the home-production of objects such as spare parts and even medical equipment. [20][21] Steps of forensic facial reconstruction of a mummy made in Blender by the Brazilian 3D designer Cícero Moraes 3D modeling is used in many industries. [22] The medical industry uses detailed models of organs
created from multiple two-dimensional image slices from an MRI or CT scan. [23] Other scientific fields can use 3D models to visualize and communicate information such as models for computer-generated characters and objects in animated and real-life motion pictures. Similarly, the
video game industry uses 3D models as assets for computer and video games. The source of the geometry for the shape of an object that has been reverse engineered or copied using a 3D shape digitizer or scanner; or mathematical data based on a numerical
description or calculation of the object.[18] The architecture industry uses 3D models to demonstrate proposed buildings and landscapes in lieu of traditional, physical architecture, engineering, and construction.[25][26]
Archeologists create 3D models of cultural heritage items for research and visualization. [27][28] For example, the International Institute of MetaNumismatics (INIMEN) studies the applications of 3D modeling for the digitization and preservation of numismatic artifacts. [29] In recent decades, the earth science community has started to construct 3D
geological models as a standard practice. 3D models are also used in constructing digital representations of mechanical parts before they are manufactured. Using CAD- and CAM-related software, an engineer can test the functionality of assemblies of parts then use the same data to create toolpaths for CNC machining or 3D printing. 3D modeling is
used in industrial design, wherein products are 3D modeled[30] before representing them to the clients. In media and event industries, 3D modeled[30] before representing them to the clients. In media and event industries, 3D modeled[30] before representing them to the clients. In media and event industries, 3D modeled[30] before representing them to the clients. In media and event industries, 3D modeled[30] before representing them to the clients. In media and event industries, 3D modeled[30] before representing them to the clients. In media and event industries, 3D modeled[30] before representing them to the clients. In media and event industries, 3D modeled[30] before representing them to the clients. In media and event industries, 3D modeled[30] before representing them to the clients.
by features such as geometry, dimensions, material, texture, diffuse reflection, transmission spectra, transparency, reflectivity, opalescence, glazes, varnishes and enamels (as opposed to unstructured textual descriptions or 2.5D virtual museums and exhibitions using Google Street View on Google Arts & Culture, for example).[32] The RDF
representation of 3D models can be used in reasoning, which enables intelligent 3D applications which, for example, can automatically compare two 3D models by volume.[33] List of 3D models by volume.[33] List of 3D models by volume.[33] List of 3D models can be used in reasoning, which enables intelligent 3D applications which, for example, can automatically compare two 3D models by volume.[33] List of 3D models by volume.[33
3D scanning Additive manufacturing file format Building information modeling CG artist Cloth modeling Computer facial animation Cornell box Digital geometry Edge loop Environment artist Geological modeling Ray tracing (graphics) Scaling
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