

**THE  
BLAZER  
REPORT**



**FALL '20**

### **Letter to the Reader**

It is important to keep in mind that fashion is cyclical, but the 2000s is the age of technology which helped speed up the spread of current trends. This rapid growth of technology has made it easier to keep record of older styles and inspire viewers to create newer versions of past fashions. As the pendulum swings to the top of the newly created look, it slowly swings to the opposite style, morphing through the trends of these completely inverse looks. As this trend forecast is in regards to the trends in Fall 2020, which is two years from now, the following forecasted career blazer trends will be located in the central area of the pendulum.

Currently, there is a combination of trends from all decades seen in blazers today. Providing the history of blazers from the previous decades and comparing it to the trends today will help the reader understand how one has predicted the future trends. Upcoming trends are exciting to watch however, how they were brought up is hard to understand. Please enjoy reading this trend report on how we have forecasted women blazers for Fall 2020.

-The Blazer Report Team

### **Consumer Profile**

The targeted consumers are women from the age range of 21-45. These women are mostly working class women. They live in the city and are very fashion forward. They are not afraid to take risks and prefer to stand out from the crowd. They work at a well paying job and their income is high enough to help support their spending habits. The psychographics vary for each consumer, however, the majority enjoy hanging out with their friends and are ambitious people. They have good work ethics and are strong and independent women. They enjoy treating themselves every now and then by taking a spa day or going on a shopping spree.

The US VALS framework has labelled groups according to their interests and beliefs. They have divided the groups into Innovators, Thinkers, Achievers, Experiencers, Believers, Strivers, Makers and Survivors (Strategic Business Insights, 2018). After evaluating the consumers, the VALS framework describes our target market as Experiencers. Experiencers want everything and are the first to adopt to trends. They go against the current mainstream and are up on the latest trends. They are spontaneous, sociable, and value their friendships (Strategic Business Insights, 2018). They are fashion forward and are not afraid to take risks.

# **Doyenne**

***“A woman who is the most respected or prominent person in a particular field”***



### **Zeitgeist of the Times : 1980s**

The 1980s was a spectrum of important environmental, political, and pop cultural events; one of them being the continuation of the women empowerment movement (National Geographic Society, 2013). The women empowerment movement started as early as the mid

19th century when the first international women's rights organization was formed, the International Council of Women (ICW) in 1888 (HistoryNet, 2018). That movement was to "discuss the social, civil, and religious condition and rights of women," (National Women's Party, 2018). The 1980s showed the progression women have made over the years and there were many "firsts" being made by women in the United States. The first female Supreme Court justice, the first female astronaut, and the first woman to be included on a major ticket for the U.S. presidency were all part of women making history (National Women's Party, 2018). Women were proving that they were just as valuable as men.

### **Shoulder Padded Blazer**

The origins of shoulder pads go back to the 1940s and they were used as evening wear for women but the trend did not last long (80's Fashion, 2014). In the 1980's, shoulder pads returned and it was a new meaning of power. British Prime Minister, Margaret Thatcher was seen wearing shoulder pads and because such a high-powered woman adopted this trend, it began to spread around the world (80's Fashion, 2014). Women began to follow this trend and it became popular for those who were very career-minded to wear shoulder pads in the office. The idea was that the bigger the shoulder pads the more power one held and the more successful one will be, which arose from this decade (Best of 80's, 2017). This trend was adopted by many women to represent the power that they had or will have during this decade.

### **Silhouette**

The 80's style blazer has come back as a trend for more than a year now. It has become a staple item for women who want to show their strength and equality to men in the workplace. In research from 1986 observing the amount of women in the workforce ages twenty-five to

forty-four in 1890 to 1985, the percentage rose from 15% to 71% (Guilder, 1986). The 71% of working women in the 1980s were wearing shoulder pads (almost men like) blazers as their work uniform (Mitchell, 2010). This makes it no surprise that working women of today would be the innovators of the times and use this style when women empowerment movements such as “#Metoo” and “Times Up” are growing larger (Langone, 2018). In two years, these movements will expand and make more breakthroughs for the working woman making the 80’s shoulder padded blazer trickle up to the higher class designers and become the perfect item to symbolize the woman empowerment movement in Fall 2020.

This new version of the 80’s blazer will keep the inverted triangle silhouette of the original 80’s blazer, add a more womanly shape with the included belt, and also feature slightly longer than normal sleeves. The inverted triangle shape refers to the big shoulder padding creating straight shoulders, making the waist look smaller in comparison. By keeping this inverted triangle, it symbolizes the strength and power that women have in the workforce and are fighting to be seen as such in all aspects of it. The addition of the belt helps emphasize the waist of a woman causing the blazer to say the woman wearing it is a strong woman.

Extremely long and slightly wide sleeves has become the new way to show power and was brought to light by the brand *Vetements* sweaters (Frank, 2015). These long sleeves make the wearer command attention and let their presence be known, demonstrating the look of power has been “historically altered” (Hairston, 2016). Previously, other designers showed the extra long sleeves on different articles of clothing including blazers. In various Fall 2018 fashion shows, the blazer sleeves had decreased in length, but were still considered not to be the normal length. As the pendulum swings from the extremely long sleeves to its opposite extreme, the

length of sleeves will continue to get shorter and in two years they will end at the base of the thumb which is towards the middle of the pendulum. The resulting silhouette will evoke a sense of power while also combining the stylish look of the slightly long sleeves.



*Figure 1. Vetements Fall 2018*



*Figure 2. Acne Studios Fall 2018*

### **Fit**

The shoulder pads originally became popular throughout the 1930's when they were perfected and included in the designs of Elsa Schiaparelli (Raincoast, 2013). When they were first introduced, they were shaped as a semicircle, or a triangle, formed to extend the shoulder

line. After World War II, the shoulder pads became even bulkier to create a solid look. This gave women a very masculine look, showing confidence and authority. The sleeves were long and loose fitting, giving the blazer a relaxed fit. Although the top of the blazer was very bulky, it narrowed down at the waist to show women's femininity. After 1945 the shoulder pads slowly started to die out, but were introduced again in the 1980's.

In the 1980's the look remained the same, in fact the shoulder pads were getting bigger (Raincoast, 2013). The idea behind the blazer still existed but women were also making fashionable statements by including belts, turtleneck sweaters, rolled up sleeves, knee length skirts, and much more. After this decade, the shoulder pads were seen from time to time. In 2009, we saw it again in Balmain's runway collection. In 2018, we can see the shoulder pads have reduced in size, but occasionally we do see large shoulder pads. In the next two years, we will probably see small shoulder pads with both tight and loose-fitting blazers, depending on the occasion.

### **Style**

The 80's power look has come a long way and fashion designers are making a change in the pendulum and bringing back sharp shoulders (Delap, 2017). Around the late 80's padded shoulders were worn for a "working girl" look. Women were ready to enter that boardroom and show men how powerful they are. Around 2009 the bold shoulder came back. The look became more modern, and it fit into a street style. Women would pair it with modern denim. At this point in time it was more about unexpected combinations. Saint Laurent had shown a razor-sharp shoulder on his runway with patent blazers and belt to highlight their slim waist (Delap, 2017). Eventually the padded shoulder blazers became oversized and the shoulders were pointed out

more than usual. This year big, boxy, blazers are in (Fashionista, 2018). Whether they are in simple neutral colors, or with a plaid print embellished with grommets, or even with belts around the waist, etc., they are seen everywhere on the streets as a casual fit. Women either dress the style down or up, it all depends on the occasion.

### **Color**

According to Pantone (2018), the colors of the 1980's were vibrant, saturated, and reflected an upbeat mood and prosperous time. Lavendula, Radiant orchid, Mauve orchid, Ribbon red, Royal blue and Rose violet were all trending colors during this time (Pantone, 2018). Since around 1985, pink has been a strong symbol of femininity and with the women empowerment movement happening around this decade, the rosy and mauvy colors are seen trending (Verma, 2015). In the year 2020, one can expect to see empowerment of women but also unity of the people as a whole. Because of the election being held in 2020, one can expect to see bold, vivacious colors and a desire for tranquility, strength, and optimism can inspire a blue family palette. Pantone has often shown these bright colors in every election year and in the year of 2016 it showed a purple as a gender fluid color (Pantone, 2018). For 2020, one should expect the color Dynamic Violet to be a trending color to represent the gender fluidity of our time, Buoyant Blue signifies the strength of the people, Gentle lavender; the femininity of women and Soft Cornflower; optimism of the people.



*Figure 3.* Pantone colors from the 1980s.

### **Fabric**

The 1980's was a time of great social and economical change, and it definitely reflected it in the clothing. This was the age of excess, which made fashion bolder than ever before (History of Fashion, 2018). Due to the increase of women in the work field, power suits and sharp shoulder pads became a symbol of empowerment and recognition for women all over. Blazers are one of the more structured types of clothing in fashion, which can interfere with the choice of fabric designers chose to utilize in their silhouettes. There are many different kinds of blazers that serve different purposes and looks that the wearer would like to give off. One of the more common looks used for blazers is for business and work wear. In order to be a designer, you must understand that fashion is related to the type of environment the wearer is in. For business and work, women have moved toward a more loose fit pertaining to their clothing since the 1980's. Fabrics such as seersucker, twill, corduroy, polyblend suiting, and wool are some of the common fabrics used in business/work wear. Yves Saint Laurent's famous smoking suit, known as "Le Smoking", was one of the more influential looks in fashion history that spoke to the independent women of that era and how they all wanted to stand for something using the same fabric. The fabrics used in "Le Smoking" suit consisted of "a classic dinner jacket in black grain

de poudre wool or satin and trousers with a satin side-stripe with a ruffled white shirt, black bow tie and a wide cummerbund of satin (Shardlow, 2018). Trench coats have been trending for a while now and might reconstruct the blazer in the future for 2020. The combination of influence from a historic trend like “Le Smoking” suit and the modern day trench coat might fuse together as one with changes stemming from longer arms and padded shoulders based on the pendulum theory since “all fashion ends with excess” and blazers and trench coats have been stagnant for a while.

Designated page for Doyenne design

# The Business-Cool



### **Zeitgeist of time: 1990s**

The 1980s was a time of prosperity and Generation X was immersed in images of wealth and success. The Reagan era was about conspicuous consumption which is the behavior of the upper class who displays wealth by participating in an extravagant lifestyle (Brannon & Divita, 2015, p. 62). However on Monday October 19, 1987, known as Black Monday, the stock market crashed by an unprecedented 22.6% drop which was larger than that of 1929 (Siegel, 2018). In 1929, the stock markets had crashed and it led to the Great Depression (History.com, 2009). Many were worried that the crash in 1987 would lead to a depression similar to the 1930s. There was a savings and loan crisis, and by the time many Generation X had graduated in the early 90s, the job market had evaporated (retrowaste, 2018). This led to people wanting to spend less and wear more casual clothing rather than the preppy style shown in the '80s since they can no longer relate to it. The grunge style, which was derived from clothes worn by Seattle rock musicians, took over the American fashion world and many of the pieces worn resembled second hand clothing (retrowaste, 2018). One of the items incorporated into the grunge style was the leather blazer.

### **Leather Blazer**

As the professional look started to disappear, companies were offering "casual Fridays" and allowed employees to wear jeans to work (retrograde, 2018). Designers like Calvin Klein, Donna Karan, and Ralph Lauren were finding ways to put a new twist on sportswear as consumers were into streetwear compared to the sophisticated styles the designers were creating. The pendulum had swung from expensive labels to cost cutting labels like The Gap (retrograde, 2018). According to Foreman (2014), leather jackets were known as a symbol of youthful

rebellion and bringing leather into the workplace coincided with the casual wear and rebellion of the 90's. Leather is also a durable material which is why many invested in it because they wanted these pieces to last a long time, especially during this cost-cutting era (Foreman, 2014). Leather Blazers became a trend not only in the workplace, but as well as casual wear with jeans and sneakers.

### **Silhouette**

Before the 90's, workwear was considered to be a suit or a uniform worn only at work. The work blazers offered to men and women were oversized and masculine. As the 80's faded away, the pendulum swung from huge shoulder pads to a naturally feminine and edgy looking blazer. One of the reasons this style became so popular was because of the incorporation of Casual Fridays as part of the work week. This new change was made when Levi Strauss started a fundraising event for Cerebral Palsy that grew in popularity then became a regular part of the work week (Advameg, 2018). As Casual Fridays became a regular thing, women started to push the envelope about what was acceptable to wear at work (Mitchell, 2010). Women's work wear became more form fitting and skirts became shorter (Mitchell, 2010). Leather blazers were one of the items worn by women to create this edgy "work appropriate" look.



*Figure 4.* Example of 90's workwear that pushes the envelope.

The Business- Cool blazer is a mixture of the oversized length of the 80's and the more form fitting style of the 90's. The pendulum swung from blazers being an item that symbolizes power and working to becoming a casual work staple. As the trend cycle repeated, longer blazers made of trending materials were seen with exaggerated curved waist showing fashion is in between the 80's and 90's for blazer. As with the exaggerated waist of some Fall 2018 blazers, the Business- Cool represents the curves of a woman but more relaxed. This will be the result of women gaining more rights and relaxing after the fight for empowerment. Being feminine, comfortable, and stylish will become part of the norm. This blazer will symbolize the change from the 80's stiff blazer to the comfort with the female gender in the workplace of the 90's.

### **Fit**

Leather jackets from the 1940s to the 1990s had different meanings and were used for many different activities. But during the 60s and 70s biker jackets in particular became a part of

fashion, women wore them as a sign of rebellion (Fitzgerald, 2016). The years of androgyny, meaning nothing was specifically feminine nor masculine. Which meant the fit of the jacket did not reflect any sort of femininity. The jacket was big and boxy not displaying or hitting any curve on the women's body. A much bigger fit as if women had borrowed them from their boyfriends. During the 1990s the leather jacket became mainstream designers got a hold of them and started creating their own versions. Now they were seen worn by models, as if it was their uniform(Cochrane, 2015). The typical outfit for models were high-waist jeans, white tee, and a leather jacket. When it comes to fit the jacket mainly consisted of comfort, it could not be too tight.

Not to mention, fashion and politics coincide no matter the period. Currently women are in a fight for power, a voice, and equality. Not only equality for women but those who are seen indifferently as well. These issues have pushed fashion back to androgyny and gender-neutral clothing, which will then bring fashion back to femininity. Leather will always be a staple or classic within women's wardrobe. In the next two years, women will embrace their curves and bodies. The shoulders and arms would be structured to hug the body. To accentuate the waist seams, buttons, and zippers would be placed right beneath. Leather blazers will no longer stop at the waist, they will stop right below the hips, giving women a relaxed but still professional look.

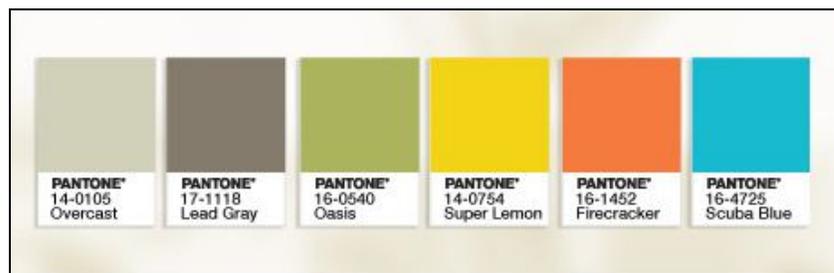
### **Style**

With the millennials being obsessed with the 90's look, leather blazers are making a slow comeback. Leather was a big thing in the 90's and one would see the material used on mostly any type of clothing whether it's on pants or shoes. Blazers are well known for formal occasions or work related, but now the leather material is making it more of an edgy chic look. It is being

used as casual and cool. Women love pairing it up with slit cut dresses or even black denim jeans. As most men are seen wearing it the most, women are starting to branch out into this trend as well. Combining both feminine and masculine styles. Although the leather blazer never really changes in its outer look the length of it seems to consistently change by either being knee length, ankle length or oversized on the arms and fit.

### Color

When examining Pantone's colors of the 1990's they shifted to a mixed bag of neutrals and subtle shades and tints (Pantone, 2018). Overcast, Lead gray, Oasis, Super lemon, Firecracker, and Scuba blue were all trending colors during the 1990's (Pantone, 2018). The color gray is often perceived as a classic sleek look because it is a perfect neutral color between white and black. When it is time for casual Fridays at the office one does not want to be dressed in vibrant colors. Being dressed in neutral colors such as the color gray is something you can wear to the office and go have dinner at the end of your shift. For the year 2020 one will see the colors Grain of Sand, Sailboat, Cloudy Skies, and Calm waters being utilized. These are the perfect neutral colors to be worn in the workplace and outside with your friends.



*Figure 5.* Pantone Colors of 1990s.

## **Fabric**

Throughout more recent times, designers and consumers have looked for ways to become sustainable, cheaper, and environmentally friendly, while staying fashionable. The New York Daily News (2018) states:

Faux is gaining popularity in part because there have been advances in technology enabling designers to make better-looking fakes. In a still-shaky economy that has made Americans more frugal, faux also can be seen as a good way to be trendy without breaking the bank. And a movement toward socially conscious shopping makes some people feel better about faux purchases.

In today's society, many brands have become more sustainable than ever and started to appreciate the quality of synthetic leather so much. This has become a huge shift and can redefine fashion as we know it in the future. This movement may enter the realms of the blazer and change it to look more fashionable and less business like. "With similar properties to natural leather, faux leather is more economical and can be produced in a wide variety of colors" (BusinessInsider, 2018). This means more brighter and bolder looks without the concern of damaging the fabric. In 2020, one will see growth in the amount of faux leather used in high fashion brands.

Designated page for The Business-Cool design

# Cowgirl Chic



### **Zeitgeist of times: 1940s**

The 1940s was a time of showing American heroism especially after WWI leading up to WWII (Agresta, 2013). There was a mass migration out west and the discovery of rich farming and cattle land in California was mostly complete by the late 1930s (Vintage Dancer, 2017). Hollywood established itself not in the big city life, but in the quiet desert of Southern California surrounded by rolling hills and cattle farms. Despite how the actors and actresses were portrayed on TV, at home, they often found peace in their California ranch home (Vintage Dancer, 2017). They were dressed as casual as the working class farmers and it was only a matter of time before home life became screen life.

Hollywood specialized in creating tales of heroes fighting against the savage enemies and saving defenseless settlements in the process (Agresta, 2013). Films about the cowboys defending their town and fighting the bad guy had become popular during this time. This was very relatable to what the US had encountered during WWI where they were fighting against Germany and helping the “defenseless” European countries (History.com, 2009). The cowboys represented the US and the veterans who were heroes of the war. However by The Great Depression, as capitalism and American exceptionalism came under question, the cowboy hero in the films was often mistaken for a criminal and was forced to prove his own worthiness which he inevitably did (Agresta, 2013). During the Great Depression, America was struggling economically and were trying to overcome this to prove that they are still one of the strongest and stable countries in the world. Western style became known as Americana style and because of the Western films, America has taken the style as a form of patriotism (Agresta, 2013) .

### **Cowboy Blazer**

Western style has made a comeback in almost every decade, however it was prominent the most during the 1940s. The Cowboy Blazer, like many other western style items such as cowboy boots, came about during a time that Hollywood began to create heroic cowboy films (Agresta, 2013). Patriotism became associated with cowboy style (Marriot, 2018). As this trend grew, it was used in office wear for women blazers. Fringe and denim were used for this style and became very Americana. The Cowboy blazer, influenced by the western style, was a way to show one's respect to their American country (Agresta, 2013).

### **Silhouette**

The job of the cowboy or vaquero originally came from Spain and was taught to Mexico (Livingston, 2012). This caused the ranching style to spread up to America around the 1700's creating what is known as the cowboy or western style which became popular as a fashion trend as well as a ranchers work wear throughout the centuries (Livingston, 2012). The western style once again arose as a trend in Fall 2018 fashion shows since it last came into style in fall 2014 (Denardo, 2014). The workwear of the american cowboy trickled up to the high fashion level when brands such as Calvin Klein, Coach, and Alberta Ferretti adopted the look (Bobila, 2018). Collections with this western style have a postmodernist approach regarding the newest fashions because of recent cultural appropriation scandals leading them to a safer option which was the western style (Dazed, 2018). In the past, the trend gave a nod to the original vaquero style while the fall 2018 version composed the complete look and feel of the western style. From the whole look, the styles repeated the most were the outer layer of clothing such as jackets.

For the Cowgirl Chic blazer, the silhouette creates a cropped square body which is similar to the jackets a cowboy would wear. This resemblance to the cowboy jacket makes the wearer seem tough but also humble because cowboys do not live very extravagant lives. The sides of the square are created by the three quarter sleeves. These arms resemble the shape of a classic Chanel suit jacket making the blazer look more elegant than the body section. Combining these two elements makes the person wearing it look like a modest, hard working, yet elegant woman.

### **Fit**

The western style used in Fall 2018 is portrayed less costume but more everyday wear. During the 1940s shirts and jackets consisted of stylized yoke. A pattern piece which provided support around the shoulders and neck, later fringe was added (Girling,2016). Embroidery and fringe was used in males and female jackets because most of them participated in rodeos and this made it easier for them to be recognized. Then in the 1950s the Nudie suits became popular within Hollywood. Worn by many entertainers like Elvis Presley to Dolly Parton. Nudie suits were flamboyant, filled with lots of rhinestones and chain stitched embroidery (Silvia, 2017). The original designer only created custom pieces for his clients but all blazers consist of the same fit. Structured shoulders that gave an illusion of shoulder pads. Full length sleeves and cinched waist, which either had one or two buttons but more often made to wear open without any buttons.

Moreover, designers like Gucci, Coach, Valentino, and Nasty Gal, a fast fashion retailer are reinventing the Nudie suit blazer (Silvia, 2017). In 2018s Fall runway shows, the blazers are

being repurposed for a modern audience. Going forward the blazer will be boxy, consisting of three-quarter sleeves and stop at the waist.

### **Style**

The 1940's Western look has returned. Throughout the season, the western look has been trending. Designers are now combining a western takeover to their collections such as Isabel Marant, David Koma, Coach, Alberta Ferretti, Calvin Klein, etc. They are mixing western accessories such as snakeskin booties, cowboy prints, and fringe. Women are wearing tweed blazers with either see through dresses underneath paired with fringe bags and leather cowboy boots and bolo ties as seen in Coach Fall 2018 Collection (Bobila, 2018). Their accessories are very simple and not too big nor glamorous. In David Koma's Fall 2018 Collection he shows a woman wearing a white blazer with fringe hanging on the side of the sleeves being paired up with a belt buckle around the waist and black leather shorts and being worn with black pointed heel boots with a cowgirl inspiration (Bobila, 2018). In order to incorporate the style in an everyday wear, women toned the look down in their style preference in order to wear it as workwear and/or as a weekend attire. They combined the western look with no more than two pieces in one outfit so they do not completely look like cowgirls but still show the inspired look they are portraying.

### **Color**

According to the Textile Report for Autumn 2018-2019 (Mode Information, n.d), Blue Moon colors will be on trend for the current season. When looking at the Pantone's colors Emperador, Chili Oil, Little Boy Blue are considered to be the Blue Moon colors (Pantone, 2018). When looking at the following colors it provides a western look. The 1940's consisted of

classic colors. The color Chili Oil is the perfect shade to wear as a tweed blazer whether you are heading to work or just want to hang out with your friends. For the year 2020 the following colors will be on trend Almond, White Chocolate, Cinnamon, Mocha. Mocha will be the overall popular color to be seen with a tweed blazer. The colors listed will be the color trends for the Fall 2020 because they are the perfect shades of brown which provide the Cowgirl Chic look.

### **Fabric**

In New York, Veronica Beard and Coach went heavy on a few cowboy- style characteristics, like shirts with stand out yoke details and loads of swingy fringe (Fashionista, 2018). Calvins Klein's signature colorblocked button downs are a subtle nod to the West, and Pyer Moss's memorable collection paid tribute to the community of Black cowboys (Fashionista, 2018). Looking back into the 2014 fashion week Western trend, which included fabrics such as fringe, leather, and suede in the details of the jackets, we can predict that these high end brands will take it up a notch by including this western trend with tweed boucle fabrics in a blazer style for Fall 2018. Tweed boucle fabrics is the legendary cloth woven with fancy yarn, lurex threads, trims, ribbons, and sequins shown in various colors (Tissura, 2018). This fabric " is infused with the spirit of freedom and self confidence" (Tissura, 2018). With this type of fabric that gives off the symbol of freedom can work well in women's work wear due to the rise of women in power at work and the heavy femininity that this era is committed too. For Fall 2018, the Western trend that swept the runway is the perfect embodiment of the new way to wear the all-American aesthetic: less rodeo cowgirl, more Rodeo Drive (Vogue, 2018). In Fall 2020, one will see tweed boucle fabricated blazers more in work wear for women in the office.

Designated page for Cowgirl Chic design

# Sheer Simplicity



### **Zeitgeist of times: 1960s**

The 1960s was a time about liberation and freedom. During this time era, people were seeking liberation from the war, the civil rights movement was seeking freedom from white supremacy and segregation, and women were seeking liberation from the conservative ideas from the 50s (Rothman, 2017). The sense of freedom was widespread throughout the country and can be seen in the fashion of this era. Retro colors came about, skirts were shorter, women were braless. Bra-burning became popular as women threw their bras in a trash can and burned them. This became a symbol of the women's liberation movement in the late 1960s, and even though very few bras were actually burned, many women did stop wearing them for a while as part of the movement (Sherman, 2013). See through clothing also became a trend as it represented women stepping out from the norm and becoming comfortable and free in their body.

### **Sheer Blazer**

Fashion in the 1960s was hit by a shock wave of nudity that extended around the globe and caused world-wide controversy (Retrowaste, 2018). Cut out clothing and see through fabric were used throughout many pieces used by women. Chiffon was often used as a see through fabric for dresses used for women (Menkes, 1993). The see through trend was brought into work wear with transparent blouses and blazers. This sense of freedom especially for women can be seen in the fabric of clothing used as well as the lengths of clothing getting shorter as the women of this era began to show more skin (Retrowaste, 2018). The sheer blazer was a way for women to show skin and still be appropriate for the office.

### **Silhouette**

Sheer fabrics had become a trending material in the collections from the Spring 2018 and Fall 2018 fashion shows (Kochhar, 2017). This material has not been featured in the same style twice making it no surprise it will appear as a blazer in two years. This sheer blazer is a single breasted blazer being held together with only one button. By being held with a single button under the lapel, the blazer creates an hourglass shape when closed. Because the fabric is sheer, the blazer drapes easily on the shoulders making it look more form fitting. This demonstrates how the pendulum will swing from the wide shoulder blazers that are now trending to a body shape baring blazer in two years.

### **Fit**

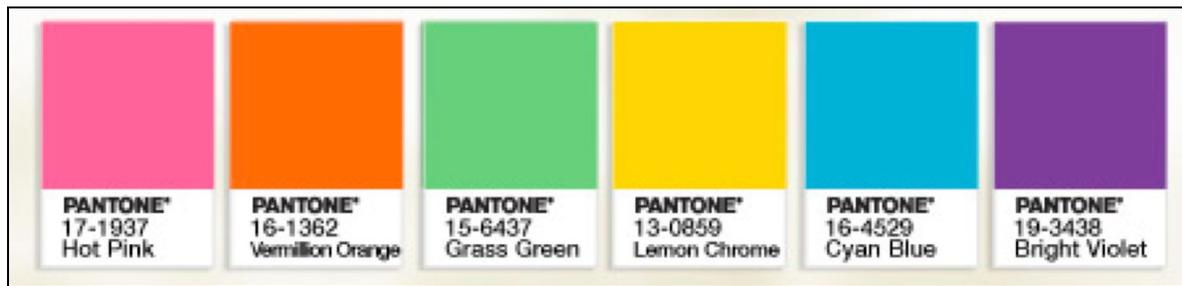
Sheer blazers are an iconic, very chic blazer. The blazer has a very relaxed fit due to the material, slimming down at the waist when you button it, and very slim on the sleeves. Sheer has a lot of stretch, making the slim fit blazer very comfortable while still revealing a woman's figure. Other blazers that are partially sheer still have a very appealing look to them, but also gives the blazer a very sophisticated look, tight fitting/slim fit for comfort (pantone2018). Sheer is currently trending in both loose and tight-fitting blazers, they are extremely fashionable and can be used for several occasions. In the following two years, the blazer will become even slimmer with very little, to no shoulder pads.

### **Style**

Transparency has been a trend going on for a while now and sheer is one of many materials being used for it. We see the material used for dresses, skirts, shirts, socks, outerwear, etc. The way this trend is progressing it will eventually be used for blazers as well. This style can be worn for any occasion such as a work place or even a date night. Since the material sheer is formed to fit one's specific body type and accentuates one's figure, the blazer will have a relaxing fit and it can be worn with a silk dress and heels for a night out and for work it can be worn with a tucked in blouse and cropped trousers. Sheer can be challenging in some cases but if it's worn right it can be done.

### **Color**

According to Pantone, the 1960's consisted of bright fluorescent colors which were popular everywhere, from posters to peace symbols, from miniskirts to minibuses (Pantone, 2018). Hot Pink, Vermillion Orange, Grass Green, Lemon Chrome, Cyan Blue, and Bright Violet were all trending during the 1960's (Pantone, 2018). The color trends according to the Textile Report Autumn 2018 and 2019 is the Retro Mix. The following colors of the Retro Mix is: Xenon Blue, Orchid Hush, Astral Aura, and Poinciana (Pantone, 2018). The colors listed will be the colors that will be trending similarity for the Fall 2020. These are great for a day in the workplace especially being able to dress them anyway possible. Astral Aura is the color to wear with a sheer blazer. For the year 2020 the following colors will be on trend Morning Glory, Pink Peony, Bluebell and lotus. These colors are going to make a comeback during the Fall 2020 and will be seen by many.



*Figure 6. Pantone colors of the 1960's.*

### **Fabric**

With New York, London, Milan and Paris Fashion Weeks behind us, the biggest spring 2018 fashion trends have crystallized for buyers and editors planning out the season. Here are WWD's top spring 2018 fashion trends spotted by cities. From sheer transparencies to saturated color and anoraks, it's been a season full of energy and optimism (WWD, 2018). With the spring 2018 fashion trends consisting of sheer transparencies and saturated colors, we can expect to see a continuation into fall of 2018. Since sheer fabrics are so light and airy, this can help to highlight the layering trend. Sheer fabric is, well, see through. To leave a little to the imagination, line sheer fabric with just about anything. Layer sheer over patterned fabric to create an interesting and rich landscape, or pair with a single colored garment to give new depth to a style. Tops, dresses, and pants can all be complemented by a sheer layer (Moodfabrics, 2017). The layering trend can help to complement the sheer blazer trend and make it more appropriate for work as well. Since the sheer fabric is trending so much right now, In 2020 we can expect to see a switch from this lightweight fabric to a more opaque material such as velvet.

Designated page for Sheer Simplicity design

# DISCO FEVER



### **Zeitgeist Of Time: 1970's**

The 1970s were a tumultuous time. African Americans, Women, and other marginalized people continued their fight for equality and many Americans were protesting against the ongoing war in Vietnam (History.com, 2010). Environmental movements were brought up and created the first Earth Day in 1970 and The Clean Air Act and the Clean Water Act (History.com, 2010). The Seventies saw massive inflation worldwide and much of it was caused by the Oil Crisis in the Middle East which led to further attention on the issue of conservation. (Pearson, 2018). The WaterGate Scandal and the resignation of Nixon disappointed many Americans and many people withdrew from politics altogether and turned to pop culture instead (History.com, 2010). Disco arose in this era with its vibrant sound and energetic dance moves. Disco provided young people with an escape from “the general depression and drabness of the political and musical atmosphere of the seventies”(Teach Rock, 2018).

Advances of technology helped with the evolution of Disco. Digital Technology is seen for the first time in consumer products including the first calculator, advances in home appliances and the invention of Microsoft and the first Apple computer (Pearson, 2018). The technology advances of the 70's influenced music greatly and created synthesizers (Teach Rock, 2018). As Disco's popularity grew, it began to influence the fashion trends of that era.

### **Sequin Blazer**

The 1970s Disco era is mostly remembered by the Disco ball and the sequins on the clothing worn by the dancers. The era was all about channeling your passion for energetic club music into the way you look. The shinier the material, the better for attracting attention on the dance floor (Leaf, 2018). The popularity of sequins grew and can be seen in women's workwear

especially now that many were working in white collar jobs (Vintage Dancer, 2018). However, disco wear was never acceptable for daywear, but a way to become a part of the action at night and so sequins were used subtly (Leaf, 2018). The popularity of the sequined blazer grew after Michael Jackson wore it when he performed “Billie Jean” and premiered the moonwalk (Spivak, 2012). From then on, sequins blazer popularity grew into what we see today.

### **Silhouette**

In the 70’s, the ideal body type changed from Twiggy skinny to Farrah Fawcett’s slim and athletic body (Bahadur, 2014). This contributed to the disco fashion which was mostly form fitting clothing paired with flirty elements such as flared pants(Mankowski, n.d). The Disco Fever blazer was designed with this idea in mind. Currently, sequin blazers based on the 70’s disco era, such as one from the Fall 2018 Gucci collection, have a square silhouette representing the androgynous style of disco fashion (Gucci, 2016; Vintage Dancer, 2018). The Disco Fever silhouette creates a natural hourglass by contouring to the chest, cinching at the waist , and flaring lightly off the hips similar to the bell-bottom jumpsuits that were popular at the time (Vintage Dancer, 2018). According to Mankowski (n.d), discotheque fashion helped “complement the glamour and drama of disco dancing”. For this reason, this sequin blazer is flared at the bottom. When this blazer trends in Fall 2020, those wearing it will evoke a sense of sexiness, fun, and elegance because of the silhouette.



*Figure 7. Gucci Fall 2018 Sequin Blazer.*



*Figure 8. 1970'S bell-bottom jumpsuit .*

### **Fit**

Sequins and shine will have a huge effect on any blazer. The fit of a sequin blazer is very comfortable, while still making an impeccable statement. Canadian designers Kirk Pickersgill and Stephen Wong presented this in their ready to wear 2018 fall collection. Several designs demonstrated the sequin blazer remarkably. Each one was worn very differently, all of which displayed a dramatic flair, a brocade blazer, exaggerated shoulders, and large sashes were tied around waists (WWD, 2018). Other designers like Chanel also presented their sequin blazer with a very rich look.

Going forward for Fall 2020 sequin blazers will become subtle and less dramatic flair. In order to invoke this sexy yet fun blazer the fit plays a major role. Consisting of form fitting, full length sleeves ;the stripe along the sleeves gives an illusion of broader shoulder. Typical blazer

Designated page for collar which falls right underneath the cleavage line. The elements of the skinny waist belt and sequin frill conveys a flirty and playful woman who enjoys embracing their bodies.

### Style

70's disco manifested into all over sequins on the runways this season. Sequins are starting to pop up into street style looks. Street style has paved the shimmery way and has shown inspiration to ensure a balance between shiny and chic (Glamour, 2017). Women are pairing up sequin blazers with a simple blouse and their favorite pair of jeans to control the flashy blazer over their shoulders. The disco trend is no longer a night time look but it is incorporated in the day time as well. From going over the top to keeping it casual, the disco look has inspired many.



Figure 9. Sequin Blazer

### Color

During the 1970's the colors were down to earth, solid, earthy colors, to ground us during shaky economic times (Pantone, 2018). Avocado, Burnt Sienna, Carafe, Harvest Gold, Rust, and Corsair were all trending colors during this time (Pantone, 2018). Avocado Green and Harvest

Gold were popular colors, but especially seen in appliances (Apartment Therapy, 2012). They were frequently mixed with toned-down versions of the sixties orange (Apartment Therapy, 2012). For the Fall 2020 the following colors will be on trend; Electric Blue, Prince, Disco Ball, and Bumblebee.



Figure 10. Pantone colors of 1970.

### Fabric

Though '70s-inspired silhouettes and prints have trickled down from high-fashion to fast-fashion over the past few years, the last couple of seasons have seen an '80s revival with the resurgence of high-octane glamour, glitter, sequins, and feathers. Turns out disco isn't dead (Refinery29, 2018). In more recent times, fashion innovators and followers have been wearing bolder looks since the 70s and 80s, this has flared a rise in demand for fabrics like sequins because of the flashy material.

“The proof of their popularity is in the numbers: Data from global platform Lyst revealed that searches for sequins increased by 42% in the second half of 2017, likely a result of the spring 2018 shows last September, where the industry's obsession with decadent details hit fever pitch” (Refinery29, 2018).

This demand for sequins has not only been for evening wear, but is also very prominent in work wear for women as well. Sequins: not just for New Year's Eve anymore. Believe it or

not, they can also work in the office if you plan the rest of your outfit intelligently. Sticking with our resolution to take more style risks in 2017 means we're also looking to shake up our 9-to-5 wardrobe (Washingtonian, 2017). Sequins blazers will be trending even more in Fall 2018, and in the next 2 years we can expect to see a more technological fabric called blase. The phrase 'less is more' is no longer valid and adhered to, instead it is a case of breaking through boundaries and embracing the core ingredients available in creating collections that have an element of fun and freedom. Fashion and functionality go hand in hand. This [blase] trend is set to inspire a strong wellbeing mood and feel good factor (Ispo, 2018).

Designated page for Disco Fever design

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# The Ultimate History Project

## THAT'S THE WAY THEY LIKE IT: DISCO FASHION DIANA MONKAWSKI



1970s Platform Shoes, Courtesy Victoria Museum

Bell bottoms, polyester, platform shoes, jumpsuits, halter dresses, hot pants, colorful leisure suits, loud patterns, sequins, glitter, and gold lamé.

In the 1970s, fashion reached new levels of creative expression and, some might say, ostentation for men and women. It was an era when women, no longer limited to strict fashion industry dictates, could choose a variety of hemlines, wear pants in nearly all situations, and discard the restrictive undergarments of the past. Continuing the “Peacock Revolution” of the 1960s, 1970s menswear broke from the standard, austere suit and tie combination that had dominated since the turn of the nineteenth century.

As many of the trends and ideals of the 1960s counterculture and radical movements gradually came to influence mainstream fashion, clothing became an increasingly colorful expression of individual choice. Exaggerated fashion trends showed the growing acceptance of anti-conformity, self-actualization, and revolt against convention. According to Anne-Lise Francois, in the 1970s, people wore clothes that stood out in order to fit in.

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### A PERIOD WHERE GLAMOR AND FANTASY REIGNED



Undated Image, Studio 54, Public Domain

Reflecting the idea that “discos are nothing if not a fantasy world, where you can change your identity by changing your costume,” discotheques became places where glamour and fantasy reigned. Dancers, encouraged by promoters, often wore especially outrageous costumes.

In the largest and most famous discos, such as Studio 54, journalist Ed McCormack observed fashions that varied “from Pierre Cardin suits to silver cosmic clothing, from Halston originals to backless halters, through all the shades, cycles and fetishes of chic, camp and queer, until it culminate[d] in the truly bizarre ensemble of one muscular young madman who sport[ed] a leather aviator’s cap, smoked Captain Midnight goggles and red plastic clothespins clamped onto his bare nipples.”

Some daring dancers spray painted their entire bodies in silver and gold. Others wore futuristic costumes of spandex and shiny metallic trapunto or stripped down to nearly nothing on the dance floor. Studio 54’s “celebrity” regular Rollerena arrived nightly in drag—a Fairy Godmother character in vintage dress, cat eye glasses, wand, and roller skates that had political purpose at its core.

But while dancers could and did wear exotic, dramatic or daring outfits and makeup, outlandish costumes were not standard. For most attendees, disco attire was about embracing the glamour and individuality of the scene in an outfit that was comfortable to dance in and that stood out just enough to attract a potential dance partner. Dancers also needed to consider their comfort level in terms of the often revealing and sexy nature of disco fashion. Luckily, the options were flexible and creative enough to accommodate a wide spectrum of personal choice.

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#### DISCO FASHION AN EXPRESSION OF SEXUALITY



1970s Disco Era Top, Courtesy of Ralph Giordano

Flirty, feminine, swirly skirts and wrap dresses in cuts and fabrics that flowed with the dancer’s movements and shimmered under the disco lights were very popular looks for women as were blouses and pants worn billowy, flared, or skin-tight. Bodywear, which featured pieces made of spandex and Lycra that emphasized a woman’s figure—from leotards under wrap skirts to colorful

catsuits---was also popular. Many women further completed their outfits with high heels and make-up that included bold colors, glitter, even feathers.

Many feminists denounced disco fashion as backlash, condemning the return to feminine and sexy fashions as a resurgence of traditional female stereotypes, sexual objectification, and a threat to their cause.

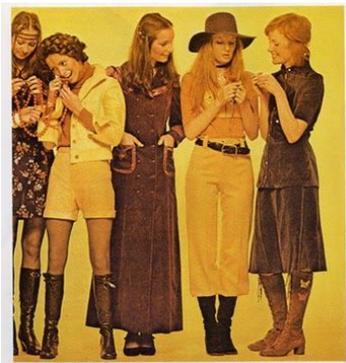
But the mostly female designers of bodywear defended their designs as an outgrowth of the feminist movement. Bonnie August, designer of Bodywear for Danskin, called her designs “right for women today [1979] because women have developed a whole new attitude about themselves over the last ten years.” By rejecting all the constructive garments of the past, bodywear “shows off the body as it is.”

Fellow designer Norma Kamali added that women wearing bodywear were “working through a lot of things (raised by feminism) . . . confident enough to be both feminine and aggressive.”

Women outside the feminist movement defended their decisions to wear feminine, flirty, sexy clothing by redefining feminism to include the idea of sexy self-determination. Disco fashion allowed these women to express a kind of overt sexuality, if they so chose, without having to resign themselves to being sex objects.

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#### STYLES THAT CAPTURED DIFFERENT IMPULSES



1970's Women's Fashion, Courtesy of Wikipedia Commons

This style also allowed for a greater emphasis on individuality by promoting looks that captured different impulses. For example, the guidebook, *Disco Chic: All the Styles, Steps, and Places to Go*, featured looks for women that ran the gamut from long dresses to short ones, hot pants to trousers, from modest cuts to low V-necks and super-high slits, and aggressive leather punk looks to an androgynous futuristic outfit. One page shows the same model in two outfits—one with leopard print hot pants and a long-sleeve red top, the other with a long-sleeve, flowered satin blouse over loose-fitting, straight-legged, satin pants. The outfits suggest two very different tones, especially in terms of sexuality, both appropriate for the disco.

*Disco Chic* also included images of men in everything from suits, casual pants, sweaters and other sportswear separates, to an all-in-one disco jumpsuit fashioned to look like a tuxedo and a “two-piece tunic and pants leather outfit” with trapunto and cowboy boots.

The most common disco fashions for men were casual sport separates or a variation on the three-piece suit, perhaps with some army surplus or leather thrown in for good measure. But popular disco styles for men also included previously shunned embellishments such as extra-wide lapels; snugly fit, yet widely flared trousers; shiny, shimmery fabrics; bright colors; loud, bold patterns; and boots with platform heels.

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## THE GLAMOUR AND DRAMA OF DISCO DANCING



1970s Disco Dancers, Courtesy of Vanessa Waterhouse

Disco’s emphasis on freedom and fantasy gave men license to engage in the traditionally “feminine” activities of primping, preening, and obsessing about fashion.

In *Saturday Night Fever*, Tony Manero saved up his hard-earned cash for a flamboyantly colorful shirt or glamorous suit and then preened in front of the mirror. In doing so, he embraced the greater freedoms allowed men in the 1970s due to a previous generation of radical movements. As designer Yves St. Laurent explained to *Women’s Wear Daily*, “The spirit of the new generation of men is more liberated. They don’t have the fear of not being virile. Before this, there were always taboos.”

Although definitions of masculinity were changing and male disco looks ranged from aggressively macho to sophisticated to outrageously androgynous, all these looks remained acceptably masculine because they were used to compete for attention and attract women.

Disco dancers broke the mold when it came to fashion, allowing freedom, creativity, and individuality to reign supreme. Their outfits reflected the varied responses and lingering tensions of radical movements such as feminism, gay liberation, and sexual revolution, all of which had emerged a decade earlier.

But above all, disco fashion was about wearing clothes that complemented the glamour and drama of disco dancing. These memorable (and perhaps regrettable) looks of the recent past came to mark the decade of the 1970s.



**70s Disco Fashion: Disco Clothes, Outfits for Girls and Guys**



*1970s disco clothing- dress, jumpsuit, and shiny pants/sheer top*

1970s disco fashion has circled back in recent years thanks in part to mainstream fashion's return to the boho style. 70s disco costumes are sought after Halloween and themed party outfits year after year while disco dancing itself, is making a comeback. Do you do the hustle? This fun, upbeat, dance craze combined with unmistakable disco clothes is worth revisiting.

#### 70s Disco Fashion

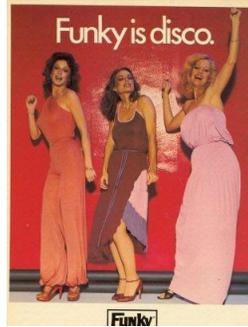


1970s street fashion, Disco style

The disco craze of the 1970s was, in many ways, the decade itself in miniature. The decade at large broke boundaries of all kinds, while discotheques took the best elements of every '60s subculture — from hippies to drag queens and everything in between — and produced something totally new, totally different, and totally inclusive. Disco clothing, like the decade itself, brought far-flung fashions together like no other movement had. In hot nightclubs like **Studio 54**, Funhouse and Xenon in New York City or the Palace in Paris, dressing for a disco was a chance to wear your personality, much like a costume. With flashing lights, spinning disco ball and loud music, a chance for conversation were minimal so the disco costume had to say it all.

As such, disco clothing was hardly confined to the dance floor: its elements trickled down to **70s street fashion** and even workwear. The 1970s kicked off the age of casual, and fashion has never been the same. Jeans at work and short-shorts by night? You've got disco to thank!

Disco fashion, and 1970s fashion more broadly is notable for its lack of distinction between mens- and womenswear. Certain elements leaned one way or another — not many men in wrap dresses! — but the hairstyles, accessories, and overall silhouettes were more androgynous than anything the squares had seen. 70s disco fashion was the love child of many formerly segregated subcultures: breaking boundaries was in its blood. The culture took hippies' "free love" ethos to its most dramatic conclusion, throwing anything and everything together and wearing it with pride.



*Late 70s Disco fashions- jumpsuit, wrap dress, strapless gown and tall heels*

### 1970s Women's Disco Clothing

The disco damsel dealt in extremes. Her clothes were very loose, very tight, or a little bit of both. The goal was standing out, and occupying opposite ends of the spectrum was a surefire way to do it. “In the 1970s,” [writes Diana Mankowski of the Ultimate History Project](#), “people wore clothes that stood out in order to fit in.”

Perhaps the decade's best-known invention was the wrap dress. The groundbreaking Diane von Furstenburg number swaddled millions of women in stretch jersey. The dress was a cross-cultural hit, appearing in the workplace as well as on the dance floor. “[I wore] all the wrap dresses and full skirts made in Qiana. You can't forget that fabric,” enthuses Elizabeth C. “Though my disco days were limited to the under 18 clubs, it was everywhere. Silky, stretchy, oh so 70s fabulous.”

More glittery dresses took to the dance floor in the mid to late 70s when the [metallic wrap dress](#) took disco to an elevated place. It was sexy yet friendly to all ages. [Roy Halston Frowick](#) was the lead American designer of the flowing chiffon gown in shimmering materials that were worn by stars and copied for the masses around the world. Often with empire waists, Grecian draping, and long leg slits, it brought an elegance to the dance floor that had been lacking for most of the decade. Shop [70s gowns and eveningwear \(great for wedding party dresses too.\)](#)



1972 Qjana dresses



Disco Dresses



1970s Jumpsuits- great for Disco!

Despite its popularity, though, women were wearing pants in record numbers. They paired **bell-bottoms** with halter-neck tops and finished the look with slingback sandals or platform boots. The look was simple and honestly what most women wore to the Disco. “You had to be comfortable. Jeans made me comfortable”, said a Disco dancer quoted in *Disco Dressing*. Hotpants hit the scene in 1970 and soon appeared on both men and women. Some women wore opaque tights underneath, echoing the miniskirt; others went bare. Up top, “boob tubes” and plunging necklines were the order of the day — and usually braless.

## AMERICAN COWBOY

### The History of the Vaquero

Rooted in necessity and shaped by the land, the Mexican cowboy tradition influenced the origin of cowboys.

**PHIL LIVINGSTON**

**JUL 9, 2012**

**1519–1700s** After the Spanish arrived in Mexico in 1519, ranches were established and stocked with cattle and horses imported from Spain. Landowners mounted native Indians on well-trained horses and taught them to handle cattle. By the early 1700s, cattle ranching had spread north into what is now Texas, Arizona, and New Mexico and south to Argentina. The native cowboys were called *vaqueros* (from the Spanish word for cow) and developed roping skills, using braided rawhide *reatas* (the root word for lariat). Starting in 1769, a chain of 21 Franciscan missions eventually stretched from San Diego to San Francisco, marking the beginning of California's livestock industry.

**Mid–1700s to 1820s** Livestock production flourished in California and the Southwest, but few markets existed for end products such as meat, hides, and tallow (for making candles). By the mid-1700s, long trains of pack mules would transport these products to Mexico City and return with supplies. American ships began servicing California ports in the early 1800s and traded for the same materials. For the first time, ranchers had local markets for their animals. Huge roundups were held to collect cattle, and the hard-riding *vaqueros* controlled the chaos. Known for expert horsemanship and roping skills, *vaqueros* were said to only dismount for a chance to dance with pretty girls.

**Early and mid-1800s** Ranching ceased to be a strictly Hispanic profession as more Americans poured into once Mexican-held lands (especially after the Mexican/American War, 1846–48). The Anglo newcomers adapted to the *vaquero* style, and many settlers intermarried with the old Spanish ranching families. The 1849 gold rush brought even more people to California, which increased the demand for beef. *Californios* rode ponies that had been trained in a hackamore, swung a big loop with their hand-braided rawhide *reatas*, and took a wrap called a dally (from the Spanish *dar la vuelta*, to take a turn) around high saddle horns for leverage when roping cattle.

**Late 1800s** As the livestock industry expanded, these horsemen found work in Oregon, Idaho, Nevada, Arizona, and Hawaii, taking their equipment and livestock-handling techniques with them. Cowboys in Oregon, Idaho, and Nevada remained strongly Hispanic (“buckaroo” comes from *vaquero*), including the use of a center-fire rigged saddle, in which rigging is situated below the centerpoint of the saddle; a long *reata*; and silver-mounted spade bits. Trail-driving Texans adopted many of their techniques from Mexican *vaqueros*, carrying their methods with them north through the Plains states and leading to a subculture of single, itinerant men who worked at ranches.

**Today** As long as cattle are raised in big American pastures, the legacy of the *vaquero* will endure. The early Mexican techniques for

handling cattle can be seen throughout the modern livestock industry, like whenever a cowboy cinches a saddle on his horse, straps on chaps (from *chaparreras*, Spanish for leather leggings), competes in a rodeo (from *rodear*, Spanish for to surround), or ropes a horse from his remuda (from *remudar*, Spanish for exchange). Even branding migrated north from Mexico. On the Pacific Coast and on Nevada ranches, buckaroos still carry long ropes (nylon these days), ride slick-fork saddles, and use silver-mounted spade bits and spurs.

## Rhinestone Cowboys: The Embroidered Suits Once Rocked By Johnny Cash and Gram Parsons Are Making a High-Fashion Comeback

4/22/2016 by [Shannon Adducci](#)



Jim McCrary/Getty Images

Gram Parsons of the Flying Burrito Bros in front of A&M Records Photo Studio in suit specially made for him by "Nudie, the rodeo tailor."

### **Nudie Cohn outfitted everyone from Elvis Presley to Dolly Parton as his business comes back and inspires the runway**

Decades have passed since cowboys wore rhinestones -- specifically, the bedazzled suits created by country and western tailor Nudie Cohn. The eponymous Nudie suit, born in Hollywood in the early 1950s, was worn by everyone from [Glen Campbell](#) and [Cher](#) to [Keith Richards](#) and [Robert Plant](#).



Jessica Chou

Cohn's personal suit on display at the Valley Relics Museum in Chatsworth, Calif. (which is 20 miles from Nudie's Custom Java)

Though Cohn's family closed its North Hollywood store in 1994, more than 30 years after he died, his influence resurfaced on the spring and pre-fall runways at Gucci, Valentino, Fausto Puglisi and in collections from fast-fashion retailers like Nasty Gal. For Jamie Nudie, 54, granddaughter of the designer who changed her last name to honor his legacy, the look's revival comes with the relaunch of the family's tailoring biz, which she runs with partner Mary Lynn Cabrall, 56.



Jessica Chou

A portrait of Cohn.

The two recently outfitted the cast of the [Hank Williams](#) biopic *I Saw the Light* and dressed Instagram-famous canine Doug the Pug for the American Country Music Awards. But the focus is on the custom orders, which start at \$795 and take four to six weeks to create. Nudie and Cabrall use a vintage Singer sewing machine and Cohn's original rhinestone setter to create western fringe shirts, guitar straps and, of course, the sparkly suits.

### [Gallery: Stars Who Rocked the Nudie Suit](#)

The story of these bespoke suits is detailed in *Nudie, the Rodeo Tailor: The Life and Times of the Original Rhinestone Cowboy*, the 2004 book about Cohn's life penned by Nudie and Cabrall. A Ukrainian immigrant who grew up in New York, Cohn began his garment business creating G-strings and other undergarments for showgirls. He later moved to Hollywood, refashioning himself as a cowboy, and convinced western-swing musician [Tex Williams](#) to loan him money to start the business.



Lucas Zarebinski

A new, \$2,500 Nudie embroidered women's blazer with a cross on the back, inspired by Gram Parsons' original white Nudie suit. To place orders, go to [nudiesrodeotailor.com](http://nudiesrodeotailor.com).

"My grandfather always got to know his clients and represented them in the design of the suit," says Nudie. "He'd go to the Roxy and the Palomino Club and listen to everyone play." One of his closest patrons was [Gram Parsons](#), who commissioned a white suit festooned with marijuana leaves, poppies, pills, nude women on the lapels and a giant cross on the back. "Gram and my grandfather were buddies -- he bailed him out [of jail] a few times," says Nudie. "He took him under his wing as his son. And Gram looked up to him as his father figure."

#### **What Is a Nudie Suit?**

**Learn more about the quintessential threads for country singers**

by **Robert Silva**

Updated December 29, 2017

Nudie suits are flamboyant, rhinestone-encrusted cowboy outfits worn by country-western singers beginning in the 1950s. The suits were popularized by the so-called "singing cowboys" of Hollywood like [Gene Autry](#) and [Roy Rogers](#).

The Nudie suit is named after the man who made them: Nuta Kotlyarenko, known professionally as Nudie Cohn. Cohn was born in 1902 in Kiev, Ukraine, and moved to the United States with his brother at age 11 to escape Czarist Russia.

After moving to the States, Cohn bounced around the country. He met wife Bobbie Kruger while living in a boarding house in Mankato, Minn., and they married in 1934. The newlyweds moved to New York City during the height of the Great Depression and started a business making undergarments for burlesque showgirls.

### **Origins**

They moved to Southern California in the early 1940s and started making clothes out of their garage. Struggling country singer Tex Williams bought Cohn a sewing machine in exchange for Cohn's flashy, custom outfits, and their creations soon gained a following and caught the attention of Spade Cooley, Cliffie Stone, Lefty Frizzell, Porter Wagoner, and [Hank Williams](#).

The future looked bright, but before they could take on any more clients they needed space. They opened their first shop, Nudie's of Hollywood, on the corner of Victory and Vineland in North Hollywood, Calif. In the early '50s they took a chance and approached Roy Rogers and Dale Evans, and eventually became their custom tailors.

## Big shoulders are back in style, and we could use the armour

There are multiple theories about how fashion reflects the economic climate as the old '40s and '80s look swings back.



Models present creations feature shoulder pads by Dries Van Noten during the women's 2018 spring/summer ready-to-wear collection fashion show in Paris on Sept. 27. (ALAIN JOCARD / AFP/GETTY IMAGES)

By [LEANNE DELAP](#)

Special to the Star

Sat., Oct. 7, 2017

For women above a certain age, the term “shoulder pads” has become synonymous with bad taste. After all, we who lived through the Joan Collins *Dynasty* version shudder at the thought of dressing like a linebacker.

But '80s power dressing was really about pillaging the closets and film sets of the '40s for ideas. And now the fashion gurus are actively swinging the pendulum back to sharp shoulders, with a modern twist and unexpected pairings to keep it from being a full-on Alexis Colby costume party. The fall runway looks are now in stores and on the streets, dutifully trickling down from designer to fast fashion all at once.

There are many theories about how fashion reflects the economic climate. To wit: hemlines rise with stock prices and lipstick sales go up when the Dow goes down. But I

would posit the big shouldered look as a surer reflection of political angst: we all need a little armour right now.



Joan Collins and Linda Evans rocked the shoulder pads in *Dynasty*.

Here is a quickie primer on the history of sharp shoulders. Beginning in the dark heart of the 1930s, Elsa Schiaparelli introduced a style with padded poufs set on top of the shoulder. This look became increasingly militaristic as the war years began, culminating in the 1945 classic movie *Mildred Pierce*, in which Joan Crawford plays an early single mom caught up in a murder plot but armed with killer pinstriped suits and shoulders padded enough to carry the weight of the world.

Cut to the greed decade, when there were so many different shoulder pad options for every layer of clothing that women would have drawers full of Velcro-ed pads and had to decide how many to wear in combination! Swing by the set of 1980s *Working Girl* and observe women geared up for the battle of the sexes in the boardroom. Note also that era's matching suiting is back, albeit in the form of pantsuits (even double-breasted, gasp!) today.

Lenzner and Smythe explain the shift in silhouette. "Now, we crave the inverted triangle silhouette (the one makes your lower half appear so slender) but in a more evolved, approachable way." And they add a note of positivity here: "Perhaps the recent show of shoulder strength is intrinsic, more a reflection of the power we have. The key difference is no longer needing to forgo our femininity, but rather add to it with a linear and strong shoulder point that sets the drape of the garment. Other than that, it just feels cool right now."

Fashion gives where it takes away. All the bareness of summer — exposed "cold" shoulders, crop tops, weird new erogenous zones such as under- and side-boob — is now padded up. Oversize has been a running theme, driven by the man who is most responsible for this big shoulder redux.



Leith puff sleeve turtleneck sweater in red, \$79, at Nordstrom.ca. (NORDSTROM)

The seeds of this re-trend were sewn in last spring's Balenciaga collection, where the jackets and coats actually had whale boning inserted across the back of trench coats and big, boxy jackets. This produced a stuck-inside-a-hangar effect of exaggerated shoulders. The label is now designed by fashion's latest enfant terrible, Demna Gvasalia, who was born in Georgia, Eastern Europe at the dawn of the '80s and educated at the home of the Belgian avant-garde, the Royal Academy of Fine Arts in Antwerp. He was plucked to helm the grand French house when his "antifashion" movement label Vetements started setting the street-style agenda.

"Demna Gvasalia at Vetements first debuted the extreme shoulder. He then brought it to Balenciaga and the bold shoulder quickly caught on in street style," says Shannon Schafer, senior fashion director at Nordstrom.

"Shoulder and sleeve volume is created through excess fabric and gathering. This new bold shoulder definitely references the pumped-up romance and drama of the '80s, but the biggest difference is how she's wearing it (now). The bold shoulder is often paired back with modern denim, for a dress casual mega-mix. She's also mixing masculine and feminine together. It's all about unexpected combinations this time around!"



Black jacket with studs, \$129, at HM.com.

Saint Laurent showed razor-sharp shoulders on runways this fall, with sparkly minidresses cut down to the navel and patent blazers belted to highlight a small waist. Both paired with '80s-style slouchy boots.

Things were bulkier at Belgian avant-garde label Dries van Noten, more in line with the oversized trend of last year. And oversized-yet-sleek big shoulders can be found at Jil

Sander, the label taken over by Luke and Lucie Meier, who bring their respective experience and buzz (Luke at streetwear supernova Supreme and Lucie at Dior) to the label, known for its strict take on luxury.

And Thierry Mugler, a label synonymous with '80s excess, had almost Vulvanesque exaggerated and pointed shoulders on the brand's signature leather jackets, cut snug to the body.



Shoulder pads are being paired with modern-looking pieces, merging the masculine and feminine. (FRANCOIS DURAND / GETTY IMAGES)

Great examples can be found for less if you look at the fast-fashion world: Zara, H&M and, especially, its more ethereal and conceptual “big sister” label, COS.

This is a great look to try out at that end of the cost spectrum. As our collective eye becomes used to the silhouette shift, the sharp shoulder look is going to feel very modern indeed. And the protective padding will at least give us some emotional reassurance from the bigger jaw-droppers of the current news cycle.



Joan Crawford in the 1945 movie *Mildred Pierce* marked the high point in the '40s for shoulder pads.

There was a brief flirtation with [a sharp shoulder return in 2009](#). Balmain's grand crystal-bedecked military jackets with enormous sleeves (quickly embraced by our era's icons, Gaga and Rihanna) was designer at-that-time Christophe Decarnin's take on how to find literal protection from the global recession's storm.

Cut to this past summer and we see the first inklings of the return. Canadian design duo SMYTHE by co-designers Andrea Lenczner and Christie Smythe has been early on the trend. The label is known for its tasteful fresh takes on international trends epitomized by [their most famous fan, the uber-polished Catherine, Duchess of Cambridge](#), who has worn their jackets prominently on several occasions.

“Ah yes,” say the pair, who always comment as one voice. “The fashion decade we always made fun of! Now look at us in shoulder pads, stirrup pants and sneakers. The working girl suit of the '80s was a woman's way to indicate her worth in the boardroom. It was her suit of armour to approximate a man's broad shoulders and say I belong here, too.”



The Flange jacket, one of the new sharp-shouldered looks from Canadian design duo Smythe, \$895 at [ShopSmythe.ca](#). (CHRISTOPHER WAHL)

# RAINCOAST

## CREATIVE SALON

SANDRA HARRIS PHOTOGRAPHY

My blog has three categories: **create**, where I photograph, cook, make art and write about the creative process; **travel** is about my travels, both local and afar; and **inspire** - photographers, artists, & designers who inspire my work, and interviews with artists, photographers, & creative couples.

Popular blog series include **Tovah Cooks** where I "made modern" my mother-in-law's 1960's Mad Men era recipes, **Creative Couples** interviews, fab takes on art & fashion history in **Art One Oh One**, & **Fashion One Oh One**, and conversations with Jen Cooper of **Classic Play** in **Talking About Creativity**.

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### FASHION ONE OH ONE - ELSA SCHIAPARELLI

November 21, 2013



"A DESIGNER WITHOUT A SENSE OF HISTORY IS WORTH NOTHING"

- MASSIMO VIGNELLI

*I'd revise that to ANY artist or creative. We need to know the history of our work.*

*There really isn't anything new. And even if it's a new take on something, it fits into a history. We don't create in isolation.*

*You make jewelry? You're using techniques and an aesthetic that has its roots in hundreds if not thousands of years of history. You take portraits? What about the 180 years of photographic history? Love typography? How is your poster the same or different from what has come before?*

*We are part of the thread of a long story of our field.*

*And that's one of the motivations behind this lovely series by [Jacqueline](#) on fashion game changers. How what I wear now fits into the story of fashion.*

*Today we're ALL about shoulders, big and small. Well, mostly big.*



EVENING JACKET BY ELSA SCHIAPARELLI, WINTER 1938-39. SOURCE METROPOLITAN MUSEUM OF ART

A prominent shoulder isn't regarded as highly these days, but throughout the 20th century it has seen its fair share of praise. Enhanced by the shoulder pad, wide shoulders signify

strength and power. Of course, broad shoulders in menswear have a long history, but they are less than 100 years old for women.

Elsa Schiaparelli is generally regarded as the first women's fashion designer to experiment with shoulder pads in the early 1930s. Schiaparelli was no shy wallflower — her designs were as big as her personality. She was a nonconformist through and through. Whimsy, surrealism, and nontraditional materials were her trademarks. Her early shoulder pads were made out of cotton.

## 100 Years of Feminist History Explained in 10 Women's Work Suits

March 01, 2017 by [Molly Greenberg](#)

1910

23.4% OF WOMEN PARTICIPATED  
IN THE U.S. WORKFORCE.



In 2012, Spanx's Sara Blakely became the youngest self-made female billionaire. In 2013, the Pentagon ended its ban on women in the military serving on the front lines. In 2014, a record 100 women were elected to serve in the 114th Congress. In 2015, Canadian Prime

Minister Justin Trudeau ensured that his cabinet had an equal number of women and men “because it’s 2015.” <sup>1</sup> And in 2016, Hillary Clinton became the first-ever female presidential nominee of a major party. The past five years have provided plenty of standout moments for women, but just how far have women really come? MBA@UNC took a trip down memory lane to find out.

The 10 illustrations of women’s work suits below are a testament to the evolution of feminism from 1910 to current day. One hundred years of work to achieve equal rights for women are compressed into 10 images to show how styles have changed over time in response to significant moments throughout the history of feminism. In the past, women were restricted—both in style and rights—but now they do not have to wear a suit jacket to prove their authority. 🐦 Women have carved out their standing in the world.

**1910: 23.4% of women participated in the U.S. workforce**

1910

23.4% OF WOMEN PARTICIPATED  
IN THE U.S. WORKFORCE.



The American Ladies' Tailors' Association created the "suffragette suit" in direct response to the hobble skirt, which was hemmed so tight at the ankles that it made it hard for a woman to take unrestricted steps. <sup>2</sup> The hobble skirt was often mocked for contradicting the progress that women were making at the time. Providing women with more freedom to move, the suffragette suit was worn to combat legislation that sought to enforce the mandatory wearing of corsets and a hemline no shorter than one inch off the ground.

**1920: 21% of women participated in the U.S. workforce**

1920

21% OF WOMEN PARTICIPATED  
IN THE U.S. WORKFORCE.



In 1925, Coco Chanel freed women from the corset with her menswear-inspired cardigan style jackets. <sup>2</sup> Women were becoming more active, so Chanel pared down fussy details and used wool for comfort to accommodate their needs. "I gave them real arms, real legs, movements that were authentic and the possibility to laugh and eat without, necessarily, having to faint," she said. <sup>3</sup> This concept of casual chic was adopted just as the 19th Amendment guaranteeing women the right to vote was ratified.

**1930: 22% of women participated in the U.S. workforce**

1930

22% OF WOMEN PARTICIPATED  
IN THE U.S. WORKFORCE.



Following Chanel's lead, French designer Marcel Rochas took women's desire to wear suits and to wear pants one step further by marrying the two together to create the pantsuit in 1932. 🐦 The need for a more powerful suit evolved when women entered the workforce in larger numbers—at a rate twice that of men—primarily because employers were willing to hire them at reduced wages. As a result of the low wages of the Great Depression, many

working women could not make ends meet to pay basic expenses. They also faced social criticism at this time because they were believed to be taking jobs away from men. While it has been argued that feminism died during the Depression, women still achieved substantial political gains during the 1930s. The New Deal's expansion of social welfare services, a field that was dominated by women at the time, led to appointments of women in high government positions. Appointments included many firsts for women: the first Cabinet member, the first director of the United States Mint, the first ambassador and the first judge on the Court of Appeals. [4](#)

**1940: 25.4% of women participated in the U.S. workforce**

1940

25.4% OF WOMEN PARTICIPATED  
IN THE U.S. WORKFORCE.



The “wartime silhouette” dominated the 1940s because of fabric rationing. [5](#) During World War II, uniforms were needed for the military, straining the country’s fabric supply. As a result, clothing made with less fabric became fashionable, and new styles emerged, such as the military look. To reduce waste, items were cut along the lines of the uniforms men were

wearing in the same materials and colors. 🐦 This may be because more women were entering the armed services, too. It was during World War II that the military created women's branches in each of the armed services. Close to 350,000 women served in the Navy, Army, Coast Guard, Marines and Air Force. 6

**1950: 33.9% of women participated in the U.S. workforce**

1950

33.9% OF WOMEN PARTICIPATED  
IN THE U.S. WORKFORCE.



In 1947, Christian Dior introduced the “New Look” with his bar suit, changing fashion history and giving us the modern “fit and flare” style. 🐦 This ultra-feminine style, developed by Dior to accentuate a woman's shape, was a reaction to the budget limitations from the war—some of his skirts used 20 yards of fabric. Feminine fashion continued to be created in reaction to the sexless styles of the war years.

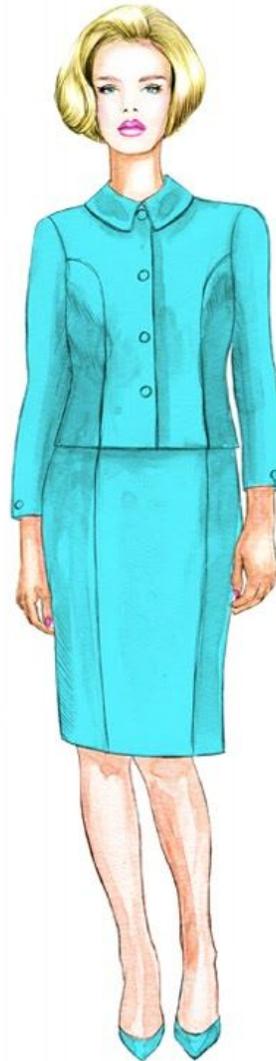
The booms of the 1950s had a particularly confining effect on women. Women were being urged to leave the workforce and embrace their roles as wives and mothers. And while the idea that a woman's most important job was to bear and raise children was hardly a new

one, it began to generate dissatisfaction among women who craved a more fulfilling life. This dissatisfaction led to the rebirth of the feminist movement in the 1960s. [7](#)

**1960: 37.8% of women participated in the U.S. workforce**

1960

37.8% OF WOMEN PARTICIPATED  
IN THE U.S. WORKFORCE.



Throughout the 1960s, ensemble dressing was trendy, and suits became more casual. It was the decade of the leg: Minidresses and miniskirts became fashionable for women for the first time. The structured look became androgynous as women's rights advanced with the Equal Pay Act of 1963, the Civil Rights Act of 1964 and a Presidential Executive Order in 1967 that banned discrimination on the basis of sex in hiring and employment. [8](#) In 1963, Betty Friedan published *The Feminine Mystique*, which is widely credited with sparking the second wave of feminism in the United States.

1970: 43.4% of women participated in the U.S. workforce

1970

43.4% OF WOMEN PARTICIPATED  
IN THE U.S. WORKFORCE.



After a decade of peaceful reform movements in the 1960s, the 1970s brought changes in gender roles with women demanding equal rights and advocating for careers outside the home. This led to the formation of the National Organization for Women in 1966 to create an equal partnership with men.

Due to the increase of women working outside of the home, women's clothing began to change once again. <sup>9</sup> Rather than dress as objects, women opted for unisex clothing. Pantsuits with a masculine edge were popularized as women entered the workforce more than ever before. <sup>10</sup> Pants for women became so mainstream in the 1970s that in 1972, the U.S. government allowed girls to wear pants in public schools under Title IX of the Education Amendments. <sup>11</sup> [🐦](#)

1980: 51.5% of women participated in the U.S. workforce

1980

51.5% OF WOMEN PARTICIPATED  
IN THE U.S. WORKFORCE.



In the decade of the “power woman,” design became all about the menswear-inspired jacket. <sup>12</sup> The trend of the power suit was popular among corporate women and, thanks to TV shows like *Dynasty*, spread beyond the office walls. The shoulder pads and loose-fitting pants disguised a woman’s figure, taking the focus off her gender and creating a feeling of authority. As a result of the power suit’s popularity, annual sales of women’s suits increased by nearly 6 million—a \$600 million gain—from 1980 to 1987. <sup>13</sup> This growth in pantsuits mirrored the growth of women in the workplace as their role in management jobs nearly doubled from 20 to 36 percent. <sup>14</sup> [🐦](#)



COAT WITH SEAL FUR COLLAR BY ELSA SCHIAPARELLI, WINTER 1931-32. SOURCE PHILADELPHIA MUSEUM OF ART

In 1931, Schiaparelli showed her fall/winter collection in August, and the press and American buyers fell over themselves for her use of shoulder pads. In *British Vogue's* September 16, 1931 issue they called it a "wooden soldier silhouette", and said, "it transforms you completely: wide, padded epaulette shoulders, high double-breasted closing, very chesty chest, lines carved sharply under the arms to the waist, and a straight column from there down". The brown wool coat with a seal fur collar above and the plum velvet jacket as seen in *Vogue's* November 1, 1931 issue below are both from that groundbreaking collection and feature shoulder pads.



VOGUE, NOVEMBER 1, 1931, PAGE 40. SOURCE THE VOGUE ARCHIVE

In the same year, designer Marcel Rochas also introduced a padded shoulder to his line, solidifying the look in fashion history. The shoulder pad gave women a totally new silhouette to play with.



**EVENING COAT**, WINTER 1938-39, AND **DINNER JACKET**, SPRING 1939, BOTH BY ELSA SCHIAPARELLI. SOURCE PHILADELPHIA MUSEUM OF ART

Schiaparelli really perfected the shoulder pad throughout the 1930s. By contrast to the broad shoulders, women's waists looked quite narrow and feminine. Hollywood loved the look. Costume designer Gilbert Adrian (known simple as Adrian) put Joan Crawford in a dress with large ruffled shoulders for her [1932 role in \*Letty Lynton\*](#).

When the United States entered World War II, the shoulder pad got a huge boost. Women entered the [workplace in large numbers](#), and the [padded shoulder](#) showed confidence, authority, and took on patriotic symbolism. Hollywood showed no shortage of broad shouldered actresses. The shoulder pad defined the popular silhouette of the 1940s.

It wasn't until the war ended and Christian Dior showed his New Look in 1947 that the shoulder pad was dethroned. [Dior's sloping shoulders](#) defined traditional femininity.

But the shoulder pad wasn't to remain a one-hit wonder. In the 1980s, women once again entered the workforce in large numbers, and the shoulder pad made its comeback. Designers like [Thierry Mugler](#) and [Claude Montana](#) designed powersuits that gave women a boost of confidence in a male-dominated workplace. And again in 2009, the shoulder fought its way back onto the runway in [Balmain's collection](#). Other designers followed suit and the shoulder pad had its moment yet again.



DRESS AND JACKET BY ELSA SCHIAPARELLI, SPRING 1938. SOURCE PHOENIX ART MUSEUM

The shoulder pad has evolved from humble padded cotton to molded rubber. From its origins in Schiaparelli's 1931 collection to now, it has a way of returning to the limelight. The shoulder pad borrows from the masculine silhouette, which allows women some gender-blurring fun. Even though it's not the prominent style this year, wait a little while and see. The shoulder pad will make its return.

*Fashion is such a crazy thing, eh? It's a uniform that we pull on to get ourselves into the zone of a certain activity. It signifies outwardly our personality, our values, our interests. We really ARE still those 3 year olds dressed up in a princess outfit or a superman cape, just our own grown up version.*

# PANTONE®

## 50 Years in Color

Share GOLDEN50



### 2000s

In the 2000s color got personal. We selected colors that expressed our individual styles – and shared them everywhere through technology.



### 1990s

In the 1990s clothing went baggy and colors shifted to a mixed bag of neutrals and subtle shades and tints.



### 1980s

The colors of 1980s were vibrant and saturated, reflecting prosperous times and an upbeat mood.



### 1970s

In the 1970s colors came back down to earth – solid, earthy colors to ground us during shaky economic times.



### 1960s

In the 1960s, bright fluorescent colors were popular everywhere, from posters to peace symbols, from miniskirts to minibuses.



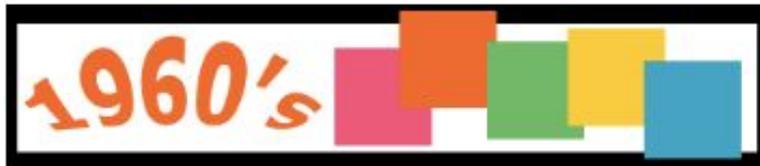
# PANTONE®

## **PANTONE the Right Color: 40 Years of Color** Pantone looks back at four decades of color and culture on the occasion of its 40th anniversary.

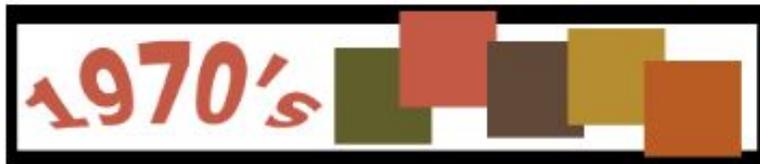
It reflects the influences of world events, politics, art, media, fashion and music. From the avocado and harvest gold of the '70s to the pink that echoes today's hopes for a rosier world, color punctuates our memories and scores our emotional lives.

For 40 years, Pantone, Inc. has been recognized as the global authority on color. Clients the likes of Apple, IBM, Mattel, Nike, Pottery Barn, Liz Claiborne, Whirlpool and KitchenAid rely on Pantone's color prophecies to make million-dollar product development decisions.

The Pantone Color Institute® tracks color trends and produces semiannual forecasts for fashion and home. Here, Leatrice Eiseman, executive director of the Institute, recounts the major color trends of the last four decades, along with the cultural influences that impacted them.



Youth culture erupted in the '60s, and sex, drugs and rock 'n' roll were the (dis)order of the day. From Swinging London to Haight-Ashbury, Mod to Mondrian, and Jimi Hendrix to Janis Joplin, music and psychedelic drugs turned people onto color. Timothy Leary influenced the fashion scene as much as Mary Quant. Fashion models and photographers were becoming as important as designers, and Twiggy emerged as the face of 1966.



The recession of the 1970s brought a retreat into safe, sober earth colors, and the dreaded "A" word of both fashion and interior designers -avocado- had the American consumer in a full nelson, especially in the kitchen. African-Americans became more aware of their heritage and adopted native African patterns and colors, which were, again, earth tones. Disco was crowned king, and in the fashion world, no one was hotter than Halston, with his luxurious Ultrasuede® pantsuits and decadent Studio 54 lifestyle.



The economic upturn of the '80s heralded a return to vibrant color. Christian Lacroix and Jean-Paul Gaultier's extravagant fashion cacophonies validated flamboyant color at the highest taste level, and women flooded the workforce with glamour, sporting big *Dynasty*-inspired shoulders and hair.

With the advent of MTV, kids saw and mimicked what pop stars like Michael Jackson and Madonna were wearing. Following Brooke Shields's provocative commercial for Calvin Klein jeans, supermodels like Cindy Crawford and Linda Evangelista emerged as the seraphim of fashion. Nancy Reagan's signature red became popular, later giving way to Barbara Bush blue. Toward the end of the decade, Giorgio Armani's sophisticated neutrals provided Yuppies with a quieter alternative to all-out glitz.

Meanwhile, in the home, designers flipped the color chart for consumers who had OD'd on avocado and spice tones, and America became mad for mauve.



The economic downturn at the end of the '80s became an opening for the dirtied colors of Seattle's "grunge" movement in the early 1990s. In the middle of the decade, the digital revolution with its promise of outrageous amounts of money was reflected in the eye-popping colors of the iMac®. Urban street styles, body piercing and tattooing became mainstream among young culture. Green, a color that became important with the environmental movement of the '60s, hit its vibrant zenith in the '90s with lime green and chartreuse.

Minimalism became a strong influence at the end of the '90s, as evidenced by Jil Sander's fashions and Calvin Klein's Zen-influenced home collections. As the dotcoms began to crumble and the Millennium Bug threatened, people were feeling the need to stop and escape. Spas boomed and designer water abounded. These influences led Pantone to pronounce Cerulean Blue, the color of sea and sky, "the Color of the Millennium."



The minimalist influence continued into the new century. Today, big ticket items have retreated into neutral or deeper colors, but it is the perfect time to bring touches of color into the home with accessories and small appliances, allowing consumers to enjoy color without spending a great deal. Yet neutral does not equal boring - all grays, beiges and taupes are not created equal, and even white has hundreds of subtle variations.

## How Yves Saint Laurent Revolutionized Women's Fashion By Popularizing The "Le Smoking" Suit

**Vintage Seekers** Watching from the front row, the fashion editors attending Yves St Laurent's "Pop Art" collection in August 1966 weren't overtly enamored with what they saw.

Influential [New York Times](#) critic Gloria Emerson, suggested the designer "strains too hard to convince the world he is hand-in-hand and eye-to-eye with the very young," and deemed the collection "lumpy" and "outdated."

The slim-line fur coats and dresses inspired by the contemporaneous art of Roy Lichtenstein and Andy Warhol drew the most attention with a lukewarm response. Fast-forward 45 years, and it's clear that what was actually unveiled that day at 5 Avenue Marceau, Paris was one of the most influential and iconic designs in 20th century fashion history.

We're talking about Le Smoking, the first tuxedo for women. It consisted of a classic dinner jacket in black grain de poudre wool or satin and trousers with a satin side-stripe with a ruffled white shirt, black bow tie and a wide cummerbund of satin.

This was a bold evening wear alternative to the little black dress by the Algerian-born designer. Despite the so-called "second-wave feminism" of the 60s, encouraged by developments like the availability of the contraceptive pill, well into the decade it was still controversial for a woman to wear trousers in public.

Few respectable restaurants or hotels allowed female guests to wear them inside. Nan Kempner was famously turned away from Le Côte Basque in New York while wearing her YSL tuxedo suit. Yet in the defiant style befitting of this androgynous, no-nonsense look, she removed the bottom half and waltzed into the restaurant wearing the jacket as a thigh-skimming mini dress instead. The manager later said that for formal dining attire trousers were as unsuitable as a bathing suit.

So, dressing in a YSL trouser suit declared the wearer was irreverent, daring and on the cutting of fashion, whilst suggesting their alignment with burgeoning feminist politics—le smoking effectively demanded: "If men can wear this, why can't I?"

Saint Laurent was influenced by the avant-garde style of artist Niki de Saint-Phalle, who reportedly often wore men's suits with heels, as had Greta Garbo and Marlene Dietrich in the 30s.

Coco Chanel memorably designed loose trousers for women in the early 20th century, while during the Second World War they were widely worn while taking on manual labour in their husbands' absence. However, Saint Laurent was the first high profile couturier—the designer who had taken the reigns great House of Dior, no less—to promote this aesthetic for high fashion evening wear and heightened the impact by offering not just trousers but a slick, monochrome take on the classic tuxedo, usually worn to the most formal black-tie events.

The fashion buyers and editors may have missed a trick in 1966, but a handful of chic female stars in Saint Laurent's milieu, such as Catherine Deneuve, Liza Minnelli, Lauren Bacall and Bianca Jagger, instantly took to this daring new silhouette. Models photographed by Helmut Newton in 1975, styling Le Smoking with slicked back hair and masculine posture, helped disseminate Saint Laurent's creation and engrain it as an iconic image in the public imagination.

Le Smoking became such an icon that the brand ensured that some manifestation of it was included in every subsequent fashion collection, continuing up to present day with the YSL's current head designer, Stefano Pilati. Over the years, the tuxedo suit has reappeared in a huge variety of guises and fabrics: reworked as a dress or trench coat, given a bolero in place of a jacket and shorts instead of trousers, incarnated in velvet, silk or leather.

It was the original 1966 Le Smoking that remained the designer's personal favorite, though. At the close of his haute couture atelier in Avenue Marceau in 2002, this version was the very last piece to be made there (ordered by Sir Paul Smith for his wife Pauline, in fact).

Saint Laurent himself attributed the enduring appeal and iconic status of Le Smoking to the fact it encapsulated an attitude or mode, rather than any particular details of the garment.

"For a woman, le smoking is an indispensable garment with which she finds herself continually in fashion, because it is about style, not fashion. Fashions come and go, but style is forever."

Le Smoking was just one of the many iconic, original looks pioneered by Yves Saint Laurent; here are four more of his greatest fashion moments...

### The Safari Jacket

In 1968 the supermodel Veruschka posed in a beige cotton jacket, with a seductive lace up bodice and a silver loop belt. Another signature look was born, which, like Le Smoking, he reinvented again over the ensuing decades, including the 1982 version with a longer peplum and heavier gabardine.

### The Mondrian Dress

The classic 60s shift with its simple, planar form was an ideal blank canvas for Saint Laurent to play with bold block prints in the same vein as modern constructivist artists like Pierre Mondrian. The beguiling jersey dress hid its structural tailoring inside the colorful grid of seams. Straddling the fields of fashion and painting as it does, the dress features in the permanent collection of the Metropolitan Museum of Art, New York.

### Haute Peasant/Ethnic

Beaded raffia dresses, tribal-style prints and a variety of fringed, woven and tressed pieces in his preceding 1967 collection revealed the deep influence of African art on his imagination. Before long, mainstream stores were awash with ethnic-inspired fashion. His haute peasant look of the mid-70s, inspired by eastern folk art and labeled the 'Ballet Russe' collection, similarly had affluent fashionistas coveting the embroideries, full skirts, heavy costume jewelry and beading of Bohemia.

## The See-Through Blouse

Characteristic of Saint Laurent's titillating, insouciant approach to fashion design, he debuted risqué transparent fabrics in his 1966 collection. In keeping with the new mood of sexual freedom and playfulness of the 60s, the sheer organza dress revealed the model's breasts.

Read the original article on [Vintage Seekers](#). Copyright 2018.

## *Tweed & Boucle*

*Tweed boucle fabric is the legendary type of cloth woven with fancy yarn, lurex threads, trims, ribbons, sequins in various colours. Infused with the spirit of freedom and self-confidence, this fabric originates from the era of French 1950s fashion trends, and has become a truly timeless trend: today, many fashion houses regularly use it for jackets, dresses and trousers.*

*Soft, airy and elastic, it can be created of various threads, such as wool or cotton, including metallized fibres and sequins. Tweed boucle is all about soft colours, as well as the classic combination of black and white. Comfy, elegant and always luxurious, it is a perfect pick both for a casual suit or evening attire.*

## **5 textile trends for fall/winter 2019/2020**

*The following trend will describe in detail what designers and product managers are looking for in order to develop their upcoming collections.*

### **BLASÉ**

*Fashion industry and style takes a stronger stake. It is time to break the rules, not conform and delve in to the heady delights of unruliness. Texture comes to the foray whether it be micro or macro, as touch is further enhanced through innovative structures and a playfulness when it comes to design.*

*The mood for this rebellious spirit sees fractious prints feature, delivering an optically deceptive surface effect. Breaking free from the constraints of normality leads to a renewed fluidity, liveliness and softness, as well as taking on board the graphical options available. Touch is crucial, ranging from crude to supremely soft but all with an impulsive structure. Let the creative license run abound, anything is possible in delivering boundless products full of imagination.*

*On the ingredient front, performance yarns feature. This is very much a dynamic direction, teaming innovative structures with the top performance yarns on the market. The phrase 'less is more' is no longer valid and adhered to, instead it is a case of breaking through boundaries and embracing the core ingredients available in creating collections that have an element of fun and freedom. Fashion and functionality go hand in hand. This trend is set to inspire a strong wellbeing mood and feel good factor.*



### FIBERS, YARNS & FINISHES

- *Bright tri-lobal yarns catch the light when incorporated into fancy jacquards or classic twill blends*
- *Aramid fibers for super tough, high tenacity fabrics*
- *Thermo chromatic yarns and prints for color changing dazzling aspects*
- *Micro acrylic*
- *Recycled synthetics*
- *hermal yarns*
- *Lightweight natural and synthetic insulation*
- *Hollow synthetic yarns*
- *Temperature regulating yarns and finishes*
- *Phosphorescent yarns*
- *Day-Glo prints and heat transfers*
- *Merino wool for a natural touch*
- *FIR yarns for a strong sense of wellbeing*
- *CI cotton*

### TEXTILES & TRIMS

- *Foil prints and reflective prints and coatings*
- *Macro high performance fleece - verging on a more shearling look*
- *Performance denim - knit and woven - incorporate high level performance yarns in hybrid blends*
- *360o stretch in knits and woven*

- *Blistered surface effects especially in second and outershells*
- *Go crazy and contrast unruly structures and printed plainsurfaces for innovative 2 layer fabrics*
- *Openwork jacquards and high performance micro mesh withirregular construction*
- *Water repellant faux fur*
- *Emboss sponge like structures*
- *Bi and multi colored floating effects in jacquard spacers*
- *Spongey 2 and 2.5 layers - malleable and soft with addedprint of innovative changing yarn effects*
- *Snug and fleece knits boded with erratic openwork mesh forcontrast*
- *Prints are wild and optical, 3D in application, finish with amembrane for added protection for outer shells*
- *Ombre effects from initial intelligent yarn or through printsand coatings*
- *Cut, bouclé and eyelash yarns for unrivaled textural surfacesin micro through to macro for a more exaggerated look*
- *Print over textures for a distorted look*
- *Optically illusive outer shell fabrics - prints and printedcoatings creates a 3D effect*
- *Digital printing*

#### TARGET MARKETS

- *Snowboarding*
- *Base, second and outer layers*
- *Skateboarding and street sportsespecially with high tenacity,comfort fit performance denim*
- *Lifestyle and sportswear collide with functionality and a highfashion styling*
- *High performance workout wear forthe gym and running*

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## **Women in the Work Force**

Gender disparity in the workplace might have less to do with discrimination than with women making the choice to stay at home

**GEORGE GUILDER**

**SEPTEMBER 1986 ISSUE U.S.**

*Drastic shifts in sex roles seem to be sweeping through America. From 1890 to 1985 the participation in the work force of women between the ages of twenty-five and forty-four soared from 15 to 71 percent, with the pace of change tripling after 1950. At the end of the Second World War only 10 percent of married women with children under the age of six held jobs or were seeking them. Since then mothers of preschool children have thronged the job market: by 1985 the census had classified more than half of these young mothers as participants in the work force.*

*Women seem to be crowding into sectors of the work force traditionally occupied by men. From 1972 to 1985 women's share of professional jobs increased from 44 to 49 percent and their share of "management" jobs nearly doubled growing from 20 to 36 percent. The sociologist Andrew Hacker reported in *The New York Times Magazine* in 1984 that from 1960 to 1983 the percentage of lawyers who are women had risen from 2 to 15 and the percentage of jobs in banking and financial management held by women had risen from 9 to 39.*

*According to Hacker, a similar shift had occurred in blue-collar work. He cited as examples the fact that from 1970 to 1984 the number of female butchers in packinghouses had risen by more than a third and that by 1984 nearly 80 percent of new bartending jobs were going to women. Moreover, Hacker pointed out, the number of male flight attendants rose by 10,000 during the 1970s. In a poll conducted in 1983 by *The New York Times* 21 percent of married men declared that they would prefer to stay home and care for the children if they could.*

*The future apparently promises yet more blurring of traditional sex roles in the work force. Half of all 1985 College graduates were women, and women are earning a steadily rising share of all advanced degrees, including close to one third of all degrees in law, business, accounting, and computer and information sciences.*

*Every year seems to bring new evidence of radical change in the masculine and feminine roles around which most Americans have oriented their lives and expectations. Yet this "revolution"—for all its numerical weight and anecdotal pervasiveness—is largely a statistical illusion.*

*Many of the statistics that have been cited in the stories of sexual revolution are reflections instead of the Industrial Revolution. The entrance of women into the work force has accompanied, at a slower pace, their departure from farms. As recently as eighty years ago 36 percent of American families were engaged in agriculture; today fewer than three percent are. This shift is truly a revolution, and it has transformed the official labor statistics for women. Although these statistics show women entering the work force in record numbers, the fact is that women have always worked. Their labor on farms, however—in an array of arduous jobs beyond the hearth and cribside—;was never monitored by statisticians.*

*Some 80 percent of single (that is, never married) women between the ages of twenty-five and forty-four now work for pay, and this percentage has not changed significantly since 1950. (The rest presumably include welfare recipients and women of independent means.) Although work-force participation by married women in this age group has increased dramatically—from*

26 percent in 1950 to some 67 percent in the mid-1980s—the vast majority of married women, like their grandmothers on the farm, seek part-time or seasonal work convenient to their homes.

As of 1984—the most recent year for which detailed figures are available—only 37 percent of all women between the ages of twenty and sixty-four and 41 percent of all women between the ages of twenty-five and forty-four held fulltime year-round jobs (including teaching jobs). Also as of 1984 only 29 percent of married women held full-time year-round jobs. That same year married women contributed an average of only 18.6 percent of the total incomes of their families. From 1960 to 1980 the incomes of working wives actually fell in relation to the incomes of working husbands: from 40 percent to 38 percent.

Statistics such as these are generally interpreted as evidence of tenacious discrimination against women. Such discrimination unquestionably exists, but one can argue that it is only a small part of what the statistics reflect.

It is possible that the data also reflect choices that women themselves are making. A study conducted in the mid-1970s by the Institute for Research on Poverty at the University of Wisconsin, with the assistance of the U.S. Department of Health, Education, and Welfare, lends support to the hypothesis that the job priorities of married women are not the same as those of married men. The study uncovered a sharp difference between wives and husbands in the extent to which they exploit what the researchers termed their "earnings capacity," or potential, as defined by a complex formula that includes such variables as age, location, education, experience, training, and physical health. For women the researchers considered one other variable: discrimination. Because the researchers allowed for discrimination in their calculation of the extent to which women exploit their earnings capacity, discrimination alone cannot explain the differences they found.

The study showed that single men and single women are about equally successful in the extent to which they exploit their earnings capacity (68 percent for single men, 64 percent for single women). However, whereas married men of working age exploit 87 percent of their earnings capacity, married women exploit only 33 percent. Thus, according to the study, married men are more than twice as successful in realizing their financial potential as married women are.

More significant still is the difference that the institute found between the most highly educated married women and men. The women with the best credentials and qualifications—the top 10 percent in earnings capacity—exploited only one quarter as much of their financial potential as did similarly qualified men. In direct contrast with the pattern exhibited by married men, the more earnings capacity commanded by married women the less they used it—that is, the less likely they were to work fulltime all year at a demanding and highly remunerative job. The inadequacies of day care cannot account for this discrepancy; these women presumably have a potential income high enough to cover an array of options in child care.

The institute based its study on data from the early 1970s, but more recent data are compatible with its findings. The gap in earnings between married men and women still widens dramatically as age and schooling increase. As of 1983 married women with a graduate education earned 11 percent less than married men with a high school education. However, single women who work full-time year-round have long earned about as much as their single male peers. Therefore, the pattern of low earnings by highly qualified wives seems a reflection more of personal choice than of discrimination against women.

A Louis Harris poll conducted in 1980 revealed basic differences between the sexes in attitudes toward work. Unlike the working men surveyed, who overwhelmingly preferred full-time jobs,

*working women expressed a preference for part-time over full-time work by a 41 to 17 percent margin. The women with the highest earnings capacity—managerial, professional, and executive women—preferred part-time work by a 51 to 19 percent margin.*

*Large numbers of women are using entrepreneurial activity to satisfy their apparent preference for work in the home. From knitting mittens to selling real estate and writing software packages for personal computers, more and more women are working for themselves, launching small businesses in their homes. From 1972 to 1982 the percentage of self-employed workers in nonagricultural industries who are women rose from 26 to 32. For the past two years women have actually formed sole proprietorships at a faster rate than men.*

*The more education and the better credentials women have, the more freedom they have to choose the extent to which they will work outside their homes. Female physicians, for example, see 38 percent fewer patients per hour and work fewer hours than male physicians; female professors write fewer books and research papers than male professors.*

*A study in 1979 by the Brookings Institution showed that women in their prime earning years were eleven times more likely to leave the work force voluntarily—if often temporarily—than men were. Current data from the Bureau of Labor Statistics indicate that women work only 70 percent as long for a given employer as men do. According to a study of census data done for the Civil Rights Commission by Solomon Polachek in 1984, the differences in the number of years of continuous service in the work force—and resulting differences in training and experience—explain "close to 100 percent of the wage gap" between men and women in the job market.*

*Although polls show an increasing desire for jobs on the part of women, in a 1985 Roper survey only 10 percent of women declared that a husband should turn down a very good job in another city "so the wife can continue her job." This percentage has not increased since 1980 and offers a reason, beyond maternity, why women leave their jobs so often: They still rate their own employment as less important than their husband's.*

*The most recent data on occupational trends, released by the Bureau of Labor Statistics for 1985, show little sign that sex roles in the work force are disappearing. The percentage of women in such blue-collar jobs as plumbing, electrical work, and carpentry has scarcely changed. Federal contractors and private firms, including Sears, Roebuck and Co., that have attempted to hire women for jobs traditionally held by men have consistently failed to meet their own goals, for lack of applicants.*

*Regardless of the evidence of polls and of labor-force-participation rates that include part-time workers, women do not seem to be behaving like men in the labor market. While the government is pressuring private firms to employ and promote more women, the government itself fails to show employment patterns much different from those in the private sector. Even in November of 1980—the final year of a Democratic Administration that made equal rights for women a prime goal—only seven percent of the employees in the top five CS ratings were women, while more than three quarters in the bottom grades were.*

*In fact, the pattern of employment in the federal government would suffice to justify an anti-discrimination suit if the government were a private institution. Yet the government may not be discriminating against women, and private companies may not be either. Let us at least consider the possibility that many women, deliberately rejecting the values of male careerists, are discriminating against the job "rat race" and in favor of their families.*

