

 EVERSON MUSEUM OF ART

EDUCATOR PACKET

***Marie Antoinette: Styling the
18th Century Superstar***

September 20, 2008 – January 11, 2009

Introduction

Internationally acclaimed artist and fashion designer Jeffrey Mayer presents an exhibition of 20th and 21st-century fashion design inspired by the 18th-century fashion aesthetic of Marie Antoinette.

Although Marie Antoinette did not really create a style that was personally unique, what she did for fashion in the 1770s was to solidify, refine and intensify the rococo style created by Madame de Pompadour, favorite mistress of Louis XV. Madame de Pompadour died in 1764, 6 years before the 14-year-old princess had even arrived from Austria, leaving a rich legacy for future queens. What Marie Antoinette added to her style predecessor's vocabulary were the concepts of Fantasy, Luxury, and Exoticism.

Fantasy ruled in the court of Marie Antoinette as the often-bored queen of France looked to extreme fashion for diversion. Inspired by the shepherdesses in the fields around Versailles and village life, Marie Antoinette created a fantasy version of farm life, starring herself as the chief shepherdess in elaborate silk gowns and heavily embroidered aprons. Hairstyles also defined fantasy, the top coiffeur, Léonard, created the pouf, or extremely tall beehive hairstyle made of wire forms, backcombed hair, and hair extensions. These confections were trimmed with live birds in cages, fresh flowers, miniature scenes and models of ships in sail.

Luxury was achieved for Marie Antoinette through the use of the finest fabrics, laces and embroidery that France could create. Designed and overseen by the queen's own Minister of Fashion, Parisian dressmaker Rose Bertin, no small detail was left unfinished.

Exoticism was promoted by Marie Antoinette as her mother, queen Maria Theresa of Austria, sent books and trinkets imported from around the world. Through these exotic gifts, Marie Antoinette became well read and worldly. Asia, Africa and the Americas provided inspiration and amused the queen, who incorporated the new forms and motifs into decoration for fashion and furnishings at Versailles. As a result, pagodas and leopard print began creeping into the rococo vocabulary.

Many 20th-century fashion designers have been influenced by the exuberance of Marie Antoinette's rococo fashion. For example, it can be seen from the frothy hoop skirted dress of the 1950s to the embellished and embroidered garments of the present. (Sofia Coppola's 2006 film, *Marie Antoinette*, has again rekindled interest in the Marie Antoinette style.)

Marie Antoinette began as a small exhibition at Syracuse University's Fashion

Design Department, where Jeffrey Mayer has been Associate Professor of Fashion History and Design since 1992. For the Everson's exhibition Mayer has expanded the visual experience to include 48 mannequins painstakingly styled and accessorized with 20th and 21st-century fashion designs created by American and European designers. Mayer spares no detail with over-the-top designs and highly embellished accessories including delightful fans with interactive audio messages placed throughout the exhibition for viewers to discover. The models are tightly grouped to create mini-narratives inspired by the anything-but-ordinary life of Marie Antoinette.

Lessons

- Lesson 1 Uncolored Couture: Representation in Advertising and Fashion**
- Lesson 2 Fashion Design Remix!**
- Lesson 3 Sporting the Latest Fashions**
- Lesson 4 Trend Setters**

Lesson 1: Uncolored Couture: Representation in Advertising and Fashion

Needed Materials:

Recent high Fashion magazines

Suggested Materials:

Please note that materials will vary according to approach.

For Photography Ads:

Digital cameras

Printer and photo paper

Backdrops (students can create these out of cardboard, acrylic paint or spray paint. Backdrop will vary according to product being advertised.)

Live models

For Multimedia Ads:

Newsprint or other paper

Colored pencils

Markers

Paint (tempura, acrylic, water color)

Charcoal

For Collaging or Montage:

Various magazines

Microsoft word or photo shop if available for font types

Mod podge or matte medium

Illustration board

Introduction to Project:

Haute Couture is defined as high fashion or dressmaking. Haute Couture artists have been highly valued over the last 2 centuries for their technical acumen, ingenuity and avant-garde approach. However, with Haute Couture comes the nuance of models and how such high fashion will make its way to merchandising and store shelves. Given this direction of defining, redefining and creating new and fresh looks, fashion should be the last place we would ever have to consider issues of race and racism in the 21st century. However, in the last 10 years, the fashion industry has regressed in the area of equality and representation of models of color, models of color being defined as non-white, Asian, Hispanic, Native American and Black. These categories in themselves are limiting, however, they cover a broad cross section of people. In response to the racial exclusivity, *Italian Vogue* featured all black models in its July 2008 issue, which incidentally sold out, debunking the ideology that models of color do not connect with consumers. Many fashion designers such as Ralph Lauren, Tommy Hilfiger, Donna Karen, and others, have openly admitted their prejudice when questioned about their selection of models. They often justify their choices with arguments that models of color devalue the clothing line or that consumers need to identify with the model and do not fit the status quo, moreover, that models of color are not *aspirational*. Such practices call into question ideas of beauty such as acceptable norms of body types, facial features and skin color. Even when models of color across the spectrum of ethnic groups are used, they often possess the waif body type, and Eurocentric features.

Artist Jeff Mayer's *Marie Antoinette: Styling the 18th Century Superstar* and *Warhol Presents* are two exhibitions that act as a catalyst for discussions of fashion. Within the exhibitions, themes of style, design and socio-historical significance play a critical role in exploring the artist's interpretation of fashion history. Neither exhibition addresses issues of race or diversity. However, this lesson seeks to address issues of race and mainstream perceptions of beauty, allowing students to discuss and explore the meaning of diversity within the fashion industry, *Haute Couture*, *ethnicity* and *racism*, as well as creating a fashion product with these considerations.

Objectives:

Students will define the meaning of Haute Couture and aspiration.

Students will discuss ethnic representation or misrepresentation in high fashion and advertising.

Students will explore the fundamentals of marketing and design.

Preliminary Discussion:

- Ask students to write down on a sheet of paper their definition of fashion. After students have written down their definitions and ideas, ask students to share their responses and give examples. Then discuss with students their definition of high fashion. Write responses on the board and provide visual examples using the images on the CD.

Lesson Introduction:

- Using the glossary below, discuss with students the meaning of aspiration, ethnicity and haute couture. Explain to students that these are concepts that create approaches to fashion and style.
- Divide students into small groups of 3.
- Distribute recent copies of magazines such as Elle, Vogue, Marie Claire, In-fashion etc...or other high couture fashion magazines.
- Ask students to provide a content analysis of the advertisements while considering the following:
 1. What is the intended audience for these ads?
 2. What types of models appear in the ads?
 3. Describe how the models look.
 4. What types of clothing or products are they selling?
 5. Are the models that represent the product aspirational? Why or why not?
- After students have conducted their content analysis, discuss responses as a class.

Activity:

- Keep students in groups of 3, and distribute copies of selected haute couture ads (Please feel free to use the attached ads). Be sure to diversify the ads (media type, animation, photography, drawing etc...).
- Provide a copy of the questions below and ask students to study/critically examine the ad and consider the following criteria:

1. What exactly is being advertised?
2. Where did the ad appear?
3. What appears to be the intended audience?
4. What aspects of the ad suggest this?
5. What graphic modes are used (e.g. still photography, drawing animation)?
6. Describe the overall design.
7. Where is it set in space and time?
8. Who are the participants?
9. What do they do?
10. What key objects are featured?
11. What part is played by *words* (choice of words, typography/font)?
12. Which features are **fore grounded** and which are **backgrounded**? Please refer to glossary terms for definitions of foreground and background if students are unfamiliar with these terms.
13. What significance might all of these features have for the intended audience?
14. How else does this add seek the audience's involvement?
15. What does the product symbolize and what is it associated with?
16. What does the ad seem to suggest about **gender roles, class/status, age** and **ethnicity**?
17. What cultural assumptions and values seem to be involved?

*** Note: These questions were adapted from Analysis of Advertisements by Daniel Chandler on the www.aber.ac.uk/media/modules website.**

- Once students have critically examined the selected ad, ask them to share their responses.
- Keep students in the same groups, using the same set of questions and ask them to develop a product (clothing, shoes, accessories, bags etc...must be a haute couture fashion) for which they will create an advertisement. They must consider the above criteria in their advertisement, and consider the issues of ethnic representation, gender, class and age.

Teacher or students must decide what type of media they will use to create the ad based on availability of resources and materials in class. Suggested materials are outlined above.

Glossary of terms:

Aspiration--Having a strong desire for success or achievement.

Background— the part of a painted or carved surface against which represented objects and forms are perceived or depicted: a portrait against a purple background.

Class-- refers to the hierarchical distinctions divisions between individuals or groups in societies or cultures based on economic standing (e.g. Rich, middle class, poor or refer to monarchy structure such as King, noblemen, merchants, peasants.)

Ethnicity--An ethnic quality or affiliation resulting from racial or cultural ties.

Foreground-- the ground or parts situated, or represented as situated, in the front, the portion of a scene nearest to the viewer (opposed to background).

Gender-- refers to the differences between men and women.

Haute Couture--Trend-setting fashions

Logo-- A logotype, commonly known as a logo, is the graphic element of a trademark or brand, which is set in a special typeface/font, or arranged in a particular, but legible, way. The shape, color, typeface, etc. should be distinctly different from others in a similar market. * The logo of a business should be a symbol or have a special meaning that defines a business. For example if your business is in the computer industry such as a web designer, graphic artist, web developer, or data entry clerk your logo might be a computer, keyboard or mouse. When picking a logo for your business make sure the logo has a theme that matches your business and it is different from other business logos. You are looking for a unique logo that will identify your business.

References:

Skin Deep by Barbara Summers

Vogue Italia, July 2008 issue

www.fasion-era.com

www.aber.ac.uk/media/Modules/MAinTV/analad

SUPPLEMENTAL MATERIALS

1. **Articles**
2. **Advertisements**
3. **Advertisement question sheet**

Advertisement Analysis

Question Sheet

1. What exactly is being advertised?
2. Where did the ad appear?
3. What appears to be the intended audience?
4. What aspects of the ad suggest this?
5. What graphic modes are used (e.g. still photography, drawing animation)?
6. Describe the overall design.
7. Where is it set in space and time?
8. Who are the participants?
9. What do they do?
10. What key objects are featured?
11. What part is played by *words* (choice of words, typography/font)?
12. Which features are **fore grounded** and which are **backgrounded**? Please refer to glossary terms for definitions of foreground and background if students are unfamiliar with these terms.
13. What significance might all of these features have for the intended audience?
14. How else does this ad seek the audience's involvement?
15. What does the product symbolize and what is it associated with?
16. What does the ad seem to suggest about **gender roles, class/status, age** and **ethnicity**?
17. What cultural assumptions and values seem to be involved?

Lesson 2: Fashion Design Remix!

Materials

Clothing (An old jacket, shirt, pants, skirt, dress)

Fabrics

Found objects

Recycled materials

Stapler/ staples

Hot glue gun

Scissors

Needle and thread (optional)

Introduction

We encounter fashion on a daily basis and are generally conscious about what we choose to wear on any given day. Fashion is a nonverbal way of communicating to others about who we are. Meaning becomes attached to the clothing that we choose to wear and in turn send messages to others about what our our social status, occupation, cultural background, and gender might be. Fashion can communicate an individual style or can communicate ones belonging to a particular group. Clothing can both reveal the person and can alternately disguise the person. We can also choose to take on an altered personality by the clothing we decide to wear. Fashion trends have also resulted in creating peer pressure and stereotypes especially for teenage groups. Teens put high expectations on themselves and their peers on what types of clothing and clothing brands are acceptable to wear. Clothing becomes a means of defining the person.

In this lesson, design development and trendsetting are discussed. Educators are encouraged to consider some of the ways in which trends are set. You can also examine how historical figures, the media, celebrities, music industry, the environment, and art can impact fashion design. Teachers are also encouraged to explore how fashion becomes a means of non-verbal communication. Fashion can thus influence people's perceptions of an individual.

The garments from exhibition, *Marie Antoinette: Styling the 18th-Century 'Superstar'*, explore concepts of fashion design and trendsetting. These works are 20th-Century interpretations of fashion designs from the 18th-Century. Artist, Jeffrey Mayer explores some of the key concepts that defined Marie Antoinette's personal style and identity including fantasy and luxury. Some examples from the exhibition include a Ruby Rox day dress that was created using a fabric design known as toile (a sheer cotton), which is still very popular today. This fabric depicts a romanticized version of French country life and was a favorite of Marie Antoinette. Another piece is a Geoffrey Beene dress made of luxurious silks. This

mannequin also dons an outlandish hat in the form of a tall sailing ship, a testament to Marie's unconventional fashion sensibility.

As you present the images encourage your students to look carefully, making note of how the fabrics, patterns, materials and designs were chosen for each garment. Students should think about what each design communicates. Do these fashion designs influence your perceptions of who Marie Antoinette might have been? Also ask your students if they can recognize any fashion styles that Marie Antoinette defined that are still popular today.

Objectives

- Students will discuss and define the meaning of trendsetting.
- Students will research current fashion trends.
- Students will create a fashion design inspired by a current trend and make it their own by combining used clothing, found objects and recycled materials.
- Students will consider how fashion design communicates to others. They will also be asked to consider what they think their fashion design will communicate.

Questions for Discussion

Begin a discussion about the concepts of design development and trendsetting. Ask your students to think of some fashion trends they are familiar with such as mini skirts, baggy pants, the color pink or popular teen fashion lines such as *Juicy Couture*. Discuss how these trends may have become popularized. Ask them to consider how fashion trends can communicate certain things about an individual's personal identity.

1. Where do fashion designs come from and how do they become popularized?
2. What is trendsetting?
3. What are some ways in which trends are set?

4. What are some fashion trends you are familiar with and who are some of the people that have set these trends?
5. How is fashion a way of communicating? What are some examples of ways you might misunderstand what a person is communicating by looking at what they wear?
6. How does fashion reveal or disguise certain things about an individual?
7. How does a fashion trend develop into a “uniform” for groups of people?
Discuss examples such as blue jeans.
8. How does fashion create stereotypes?
9. How has fashion encouraged peer pressure in your life and/ or in others?

Developing and Making the Design

Students will begin by researching current fashion trends. They can do this by looking at magazines, television, movies or even at their peers. Examples of some trends can include a certain color or pattern, such as plaid, that is currently popular or even a type of clothing that is currently popular. Students should take into consideration where these fashion trends came from and who popularized them.

Students will create a fashion design inspired by one of these current fashion trends and remix it to make it their own. The design they create will allow them to explore identity, disguise, race, class, sexuality, personal or social issues and gender. Encourage your students to think outside of the box. Their design can be as fantastical and exaggerated as they want. They can use funky colors and patterns and unconventional materials. Their design can even become more sculptural depending on the materials they choose to use.

The designs will combine fabric, found objects and recycled materials. Students should bring a piece of clothing from home such as a dress, pants, a jacket, a skirt or shirt that they can refashion. Teachers can also request clothing donations by placing a sign in the teacher's room or by looking to local fabric stores for fabric scraps. Students should also bring in found objects or recycled materials such as bottle caps or plastic bags. Raw materials can also be used such as ribbon, fabric swatches and buttons. Students might even choose to visit a junkyard to collect materials for their project. Students can develop ideas for color and pattern by bringing in paint swatches from home improvement stores or even wrapping paper samples to add to their ideas for designs. Hot glue guns or even staples can be used to attach the found objects, and fabric paint can be used to create patterns or designs on the fabric as well. As an option students may also choose to sew their own fabric if they have sewing machines at home.

The final garment can either reveal something about their personal identity or can become a disguise. Students should take into consideration what it is they want to communicate to others about themselves through their design. Does their garment reveal something about their cultural background, social status or belonging to a particular group?

Once the designs are made they can be placed in a display or shown in a student fashion show.

Artist Nick Cave, *Sound Suits*

www.jackshainman.com

www.pandora.com

Artist, Nick Cave, experiments with clothing design in his work. He explores both political and social issues from his personal experiences of being an African American male in America. He uses found and recycled objects in this series of works entitled, *Sound Suits*. The suits are a representation of his personal identity; they make the invisible, visible or the silent, heard. Alternately, they also become a type of disguise, hiding the identity underneath. The suits are not only sculptures for display, but also for use in performance.

Educators are encouraged to show images of the artists work to offer inspiration to students.

Glossary

Trend: to extend in a general direction: follow a general course; a current style or preference

Trendsetter: a person who leads the way in fashion or ideas

Resources

Byrne, Janet S. "Fashion Plates." The Metropolitan Museum of Art Bulletin. 26.3 (Nov. 1967): 141-150.

Calefato, Patrizia. The Clothed Body. New York: Berg, 2004.

Eicher, Joanne B. Dress and Ethnicity. Oxford: Berg Publishers Ltd., 1995.

McKelvey, Kathryn, Janine Munslow. Fashion Design: Process, Innovation & Practice. Massachusetts: Blackwell Science Ltd, 2003.

O'Connell, Vanessa. "Kids' Designer Duds Spur Fashion Bullies." April 2008. Sunday Gazette. 28 Oct 2007 <www.sundaygazette.com>

Tate, Sharon Lee. Complete Book of Fashion Illustration. New York: Harper & Row, 1982.

University of Wisconsin-Madison. "Nick Cave." Aug 2008. http://www.arts.wisc.edu/artsinstitute/air/page.php?get=nick_cave.html

Lesson 3: Sporting the Latest Fashions

Materials Needed

- drawing supplies (paper, pencil, pen or black marker)
- magazines and newspapers (fashion and sports sections!)
- watercolor paints
- fabric swatches
- sports equipment

Intro

When the young Marie Antoinette began her life in France, she decided that she would pursue riding and hunting with her royal family – a fun pastime that helped her form closer bonds with both Louis XV, her father-in-law, and Louis Auguste, her new husband. Both men took great pleasure in the hunt. Marie Antoinette also enjoyed the pastime, but was criticized for it, as it was considered very unladylike. Even more controversial was the way she dressed when riding. Instead of riding sidesaddle in skirts, as was acceptable for women, Marie Antoinette took to dressing *en chevalier* – in the manner of men! With a version of the redingote (riding coat) and breeches worn by men, and riding with one leg on either side of the horse, Marie Antoinette shocked and dismayed the nobility of France and her disapproving mother, though it is said that her (Maria Theresa of Austria's) favorite portrait of her daughter was one depicting her in her hunting clothes.

Though she was chastised by even her mother for defying conventional gender roles in her choice of sport and outfit, Marie Antoinette was not the only one to have broken with tradition in favor of pursuing a sport dressed comfortably. Looking back, there have been many female athletes who shed their conservative, restricting clothes in favor of apparel that was actually appropriate for sport, and many who dress to impress (or astonish). Take, for instance, Suzanne Lenglen, Alice Marble, and Gussie Moran, who were all accomplished tennis players. In the 1920s, Lenglen shocked everyone by wearing a dress that was cut mid-calf, instead of full-length; Marble had the audacity to wear shorts on the court in the 1930s; and in the late 1940s, Moran caused a sensation with her designer lace-trimmed bloomers, peeking out from under her skirt.

There have been many changes and evolutions in sport fashion across the spectrum of athletics. Considering equestrian fashion alone, there was historically a very strict divide between male and female outfits (as Marie Antoinette could have told you). However, looking at equestrian sports today, there is very little difference between what men and women wear, and it is the only Olympic sport that is gender-neutral. Men and women compete together and against each other, all of them conforming to a very strict (and unisex) uniform.

Looking to other sports, with the advent of new fabrics, increasing dependence on technology and an infusion from the fashion world, clothing choices are becoming more and more important. Take, for example, the latest Speedo LZR Racer swimsuits, which are heavily favored by the 2008 Olympic swimmers. These are heavily engineered (with help from NASA, no less) and give athletes, many believe, a competitive edge. Alternately, look to the Tennis world and the fashion choices of its stars, like Serena Williams, Roger Federer, and Maria Sharapova. Here fashion becomes part of the mental game played on court. Recently, Alla Kudryavtseva defeated Maria Sharapova in the 2008 Wimbledon Tournament. Sharapova was wearing a tuxedo-inspired top and shorts, which Kudryavtseva said she didn't like – she noted, “it was one of the motivations to beat her.”

More and more fashion designers are forming partnerships with and designing for sports apparel companies, and the cover of the April 2008 Vogue featured a model and a sports star posing together, a theme that was repeated in a fashion story within the magazine. Running skirts are becoming a popular trend, but many people are put off by the notion that women should wear something “pretty” while exercising. The NBA has a strict dress code in place for its players both on the court and off. Obviously, fashion, technology, and gender norms have and continue to play very important roles in sports fashion. One has only to look back at Marie Antoinette's riding outfits to remember how important sports fashion was and still is!

Project

Design a collection of three outfits of apparel, including accessories, that either draws from fashion to serve a sport or draws from sports to influence fashion. You can choose an existing sport to use as inspiration or make one up! If you decide to create a fashion-influenced sportswear line, be sure to include any sports equipment you will need to play and compete.

Illustrate the outfits and accessories with pencil or pen and watercolor, or collage images from magazines and newspapers to create your collection. You should include color palette choices and can also attach fabric swatches.

If you are focusing more on sports apparel, include a design illustration for whatever accessories/ gear you will need – for example, design a golf club or baseball bat with new and interesting shapes. If you are drawing inspiration from a sport that exists now, you may want to use items already found in that sport and adjust them to fit your vision – for example, cover a pair of shin guards with designer fabric to include in your collection or incorporate swimming goggles into your outfit as an accessory.

Try to create at least one accessory/ piece of equipment/ garment/ outfit in full-size form, either as a sculpture or as a wearable piece. You can display them around your school, or create full outfits for a runway show.

Resources

- Historical sports fashion
 - http://www.fashion-era.com/sports_fashion_until_1960.htm
 - http://www.fashion-era.com/early_swimwear.htm
 - <http://www.fashion-era.com/swimwear.htm>
 - <http://womenshistory.about.com/library/weekly/aa050900a.htm>
 - http://www.fashion-era.com/Coats_history/redingote_history_1.htm
 - <http://www.vintagefashionguild.org/content/category/6/68/213/>
- “Fashion V Sport” (<http://www.vam.ac.uk/microsites/fashion-v-sport/index.php>) - The Victoria & Albert Museum in London highlights the intersections of fashion and sports in an exhibition featuring several prominent contemporary fashion designers. More information can be found at:
 - http://www.vam.ac.uk/exhibitions/future_exhibs/Fashion_Sport/index.html
 - <http://www.telegraph.co.uk/fashion/main.jhtml?xml=/fashion/2008/07/30/efsport130.xml>
- Another Sport/Fashion exhibit, which occurred around the 2002 Olympics, can be seen here:
http://www.olympic.org/uk/passion/museum/temporary/exhibition_uk.asp?type=0&id=5
- See attached for additional images

Famous Figures – those who have been known to push the boundaries, or who have been criticized for their fashion choices include:

Tennis:

Serena Williams – has her own fashion line
Andre Agassi
Roger Federer
Maria Sharapova

Golf:

Tiger Woods
Michelle Wie

Basketball:

Dennis Rodman
Michael Jordan – one of the most iconic sports apparel names (Air Jordan)

Swimming:

Dara Torres – 41 year old 5-time Olympian who favors the LZR Racer

Gender Disparities – in many sports there are strict differences in male and female apparel; in others, outfits are generally the same

Running skirts – newly popular trend, moving towards gender disparity

Equestrian gear – only historically different, now much more similar

Golf/ Tennis wear– heavily influenced by tradition

Lesson 4: Trend Setters

Materials Needed

- Magazines, newspapers, catalogues
- Drawing/ illustration supplies including color
- Digital cameras and video cameras & related equipment
- Computer access (with photo and video editing software)
- Accessories and props for window displays

Intro

Marie Antoinette was known for her trendsetting ways. Her friends, people of France, and even world leaders were known to emulate her style. That meant that those following her usually took up whatever the Queen wore, played, did with her hair, said, or did in some form. This is clearly something that has never died – look at all of today’s celebrities and how their trends are followed. It is almost as if people use celebrities to model their style and purchasing habits after, as though if they look like or dress like or smell like those famous people, they will be more closely associated with that fame and even that specific celebrity. People are hungry to know what products the celebrity’s champion, so that they can align themselves more closely with the stars.

Examples include:

Oprah’s Favorite Things (check out livingoprah.com)

Celebrity Magazines (OK! InStyle, Life&Style, Star, US Weekly, etc.)

Athletic/ celebrity sponsorships

The idea of a trend is closely linked to that of advertising. If a new product, clothing line, vacation spot, car, or even a type of activity like a sport or a new hobby becomes trendy, it is usually because of advertising. If the trend is considered “viral” – i.e. it started small and became popular out of the blue, then it is usually overtaken quite quickly by companies looking to capitalize (see: the “green” movement). If a company can get a celebrity to popularize one of their products, it will increase the likelihood of its becoming a trend, as is evidenced by the amount of sponsorships handed to celebrities and sports stars. This is because many people, especially young people, look up to and follow the lives of those in the spotlight, *just like the French followed Marie Antoinette*.

Another aspect of advertising is visual inundation. There are television commercials, ads in newspapers and magazines and online, product placements in movies, billboards, and of course, the store front window. Remember Ralphie basking in the glow of a Christmas-time display? (If not, you can check out the video here: <http://video.google.com/videoplay?docid=->

1023352983490450390&q=a+christmas+story+gun+&ei=HEOTSISrDoSkrQL4v-CcDQ)

Andy Warhol, before his 1960's fame, worked as an illustrator and window display creator. Many of his illustrations are of fanciful shoe fashions, as seen in the exhibition "Warhol Presents". The way he arranged his advertisements and windows directly influenced how well those things would sell. Do you think you have what it takes to create and market a trend?

Project

Work as a group (a few students, ½ class, whole class, whatever works) to come up with a stylish, fantastical trend. Does not have to be clothing, per se. Can include a new sport (like Marie Antoinette did with riding/ hunt), a new aesthetic (like Marie Antoinette's pastoral jaunts to the Petit Trianon, and the clothing/ hobbies/ lifestyle there), or even a new product to use (a car, a blender, whatever your imaginations come up with). It does have to be something that can be "branded" and something that others can (and will totally want to) emulate.

Decide as a group what your "brand" will be – what ideas, colors, themes, words or phrases will you use to catch peoples' attention and get them interested in your trend. How will you advertise your trend campaign? Rose Bertin, Marie Antoinette's favorite dressmaker, often used dolls styled after the Queen to advertise her fashion to wealthy and sometimes royal personalities all around Europe. Will you have a celebrity sponsor? Will you model the trend yourselves in a street-team/ guerrilla campaign (meaning innovative, unconventional, usually free, marketing techniques – see http://en.wikipedia.org/wiki/Guerrilla_marketing for more)? Will you create a viral video (one that becomes a sensation or phenomenon with little advertising, through social networking) for YouTube? How will you get your trend idea out to the people?

Brainstorm and look for inspiration in traditional media outlets – television, newspapers, magazines, online, billboards, flyers, etc.; then create some more traditional advertisements for your trend, including:

- one-page illustrations (drawing, painting, photography, Photoshop, graphic design, computer illustration, etc.) to go into print publications (use Andy Warhol for inspiration if you feel so inclined) – you can print them in the school newspaper or turn them into flyers
- a commercial for the Super Bowl/ school news show/ local television channels (can be animated, live-action, starring animals, voice-over, etc.) – show them to the class or post them online
- a store-front window to showcase your trend – these can be created in display cases in your school, dioramas in your classroom, or actual store-fronts around town (you should probably ask first, though)

An interesting experiment would be to see if your trend really catches on! You can start a friendly campaign competition to see which trends become more popular. It will be especially easy if it is one that is easily adaptable and costs little or no money (*UMike Marie Antoinette's* extravagant creations). Remember, you are trying to sell a fantasy! You want people to believe that your trend is the one to follow, and that your brand shows the lifestyle that everyone should want. Have fun with it!

Resources

- Living Oprah (livingoprah.blogspot.com) – Follow “Lo” as she tries to follow every piece of advice that Oprah gives on her television show and through her magazine, including buying Oprah’s “Favorite Things”
- Martha’s Macy’s windows (<http://www.youtube.com/watch?v=L3eEnEn1g0>) - Hear Martha Stewart talk about window design with Macy’s stores during a segment on her television show – and watch out for a surprise appearance of one of the works of Andy Warhol!
- Trend-watching sites, including those dealing with fashion, business, and just general trends:
 - <http://trendwatching.com/trends/>
 - <http://www.thetrendwatch.com/>
 - <http://www.style.com/trendwatch/index.html>
- Various marketing groups with pages about creating effective window displays:
 - See attached
- Super Bowl ads (<http://www.superbowl-ads.com/>) - Watch commercials from years past, get news on which have been the most popular, and watch the all-time best Super Bowl ads (according to this site)
- Read local, national, and foreign newspapers, magazines, and flyers to look at what advertisements are persuasive and successful – post the best ones around the classroom so that everyone can see and get inspired
- Look for billboards and signage around town to see how things are advertised
- Visit local stores, the mall, and Downtown Syracuse to see how storefront window designs are executed – use digital cameras to document these and share them with the class
- Look around the classroom for logos, brand names, and iconic styles to start a discussion about trends, styles, and aesthetics