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NATIONAL COLLEGE OF ART & DESIGN

Department of Fashion & Textiles : Fashion

**SPORTSWEAR:
A Fashion play for the 1990s**

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Introduction.

I wish to present some observations and reasons for the seemingly positive trend to promote casual sportswear as a desirable everyday fashion for men and women.

In so doing I will examine its success since the mid 1980s by referring to manufacturers, designers, accessories, fabrics, public taste, consumer demand and the possibility of its decline.

It will be seen that a plethora of sportive leisure clothes, some of which had emerged from the street fashions of various sub-cultures, were designed, mass produced and presented as the latest fashion asset for all. Enthusiastically welcomed for a wealth of reasons it eventually became almost a leisure uniform, changing perceptions of leisure and sport for different social classes of both sexes.

Chapter 1: Observations on the trend.

The 1980s trend for leisure pursuits and a healthier lifestyle was probably the springboard for the present sportswear vogue.

It was mainly directed at women but it involved men as well. Women usually are more interested in fashions but recently young men have become more fashion conscious and open to new fashion trends.

However, by 1995 it seems to have passed its zenith following over-production and use.

Yet with ongoing world sports event such as the Olympics, the annual Wimbledon Tennis Championship, the Rugby Five Nations Championship and European and World Cup football, sportswear will still yield some influence on fashions, as mass media coverage can be so influential.

Sportswear emerged from specific sports and dance arenas to become a streetwear fashion. Yet a similar use of casual clothing was already a part of street fashion, mainly in America and among some black cultures. Certain designers adopted the style. The influence became stronger, especially as new sports became fashionable, to exert their own pressures on street fashion, thus ensuring some updated trends in sportswear.

Leisure wear, in the form of comfortable, shapeless clothes became daily wear for many. It was easy to obtain, it looked presentable and resembled sportswear with its shorts, T-shirts, sweatshirts and

jogging bottoms. Shiny shellsuits, trainers and track suits, even plush velour, became an instant uniform for all, especially the lower social circles although people like Princess Diana also wore it. Such paraphernalia of a sporting life began to be seen around pubs and restaurants, as often as in sports changing rooms and stadia. In the summer of 1984 there was a harsher look, black and fluorescent with bold lettering. A boost of Olympic fever kept the look truly sporty and even the five hooped Olympic logo was seen often.

Sportswear manufacturers, like Adidas, have realised that consumers seek good, solid, basic clothes for their everyday lifestyle, and have begun to market their own garments with this in mind, competing successfully with the many casual leisurewear companies in the fashion scene. Hence, a diversity of choice exists.

There was even a Sports Fair at the 1994 Clothes Show in the National Exhibition Centre, Birmingham, which was a great success (see plate 1). However manufacturers will have to keep an ever watchful eye on such trendy chain outlets as "Next", which markets excellent sporty collections of a mix and match variety. Their new "NX" branded sportswear use a strong initials logo to advertise their products. Simplistic styling in plain colours are used for joggers, T-shirts, sweatshirts, zip-neck tops and baseball shirts.

In spring 1994 the buying manager for "Next" Menswear stated,

Sporting influences are important in three ways - first, American Retro (see plate 2), an influence which reflects a young street feel, using strong colours and graphics; secondly the outdoors, inspiring the use of performance fabrics for an earthy, rugged look and lastly, basic sweats using the influence of sport but offering garments which have a relaxed style rather than an active sports look. (Aerobics and fitness world, p.63)

This would appeal to most people who believe in a quest for fitness, energy, youth, beauty and hopefully eventually longevity.

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Fitness frenzy all-in-one

TRACK-SUITS, shorts, leotards and trainers never looked so good. Fitness was big on the agenda at Clothes Show Live at Birmingham's NEC.

Models took to the Demonstration stage kitted out with Puma, Adidas and Hard Bodies styles.

And they weren't just women. Men came in all-in-ones and were to be seen in a totally new light.

It seems that the all-in-one is the new thing. Looking rather similar to baby-grows, they can only be worn by the flat stomached, small bottomed, and those possessing the dream figure.

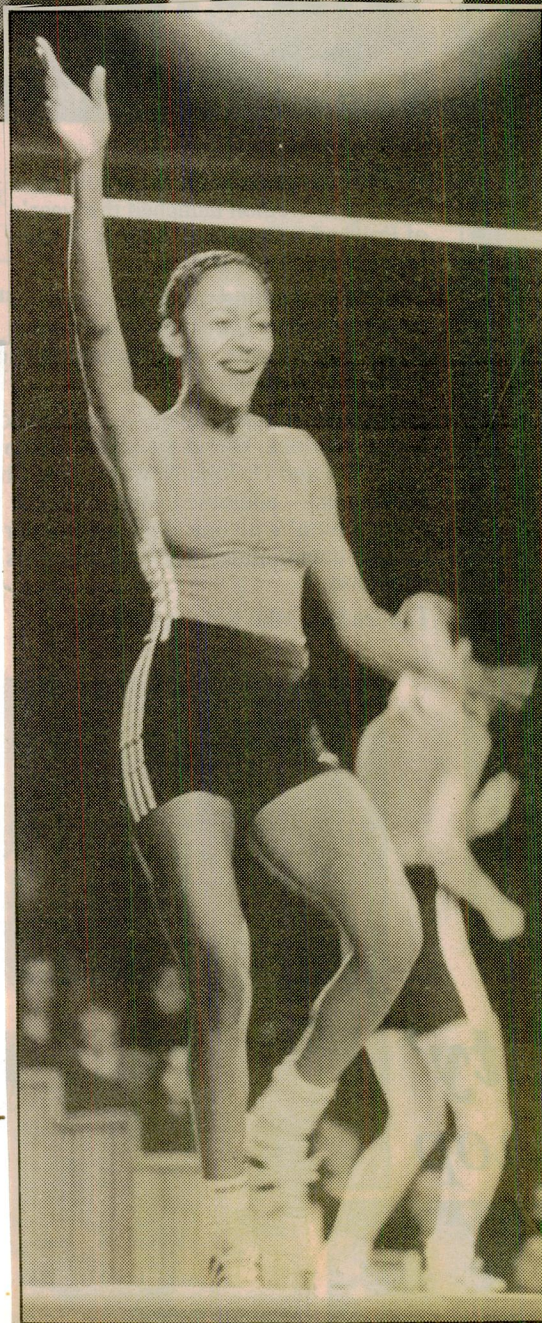
But the fitness frenzy has certainly made its mark in the fashion arena.

And with so many



● Going for gold

styles and patterns to choose from it's little wonder everyone wants to be seen living a healthier lifestyle.



● I'm ready for the high jump

Plate 2 American Retro Look



The manufacturers try to cater for all age groups, both sexes and various sizes, giving the comfort and stretchability in their sportswear, necessary for the ease of movement their customers want.

It can be argued that lazy fashion followers are attracted to simple ways of dressing, and these garments offer this in addition to their multi-functional use.

The designer for "Dance Bizarre", (see plate 3), now intends to take their ranges into the High Street and mainstream fashion, as she maintains that many new designer collections, were influenced by functional sportswear, both style and colour, particularly garments doubling as day-wear teamed with tailored clothes, which provide an overall sensual, sexy look. So in Spring 1994 "Dance Bizarre" launched the new, bold fashion of rugby stripes in black or cream, with red, deep v-neck bodies, a raised polka dot print and fine ribs in grey marl.

From the start of the 1990s it became clear that women, particularly, were taking an interest in the sportswear scene, mainly because of their concern for health and fitness. Track pants and hooded tops were the main features of collections. Satin garments and shiny Lycra vests with a sleeve chevron abounded in shops such as "Top Shop" and "Miss Selfridge".

Athletes like volley-ball champion, Gabrielle Reece, the climber Nancy Feagin and windsurfer Nathalie Simon modelled for the fashion pages of American and British magazines extolling the usefulness of their sports, for health and enjoyment.

Sportswomen became big business offering advice and stylish tips. It was not just their healthy good looks and sporting prowess but also their desirable sports clothes that convinced women that they wished to be the same.

Plate 3: Dance Bizarre.



● DANCE Bizarre's ten co-ordinated aerobic wear ranges combine high fashion with versatility. Spring/summer sees the introduction of two new colours, burgundy and teal (above right).

which have been incorporated in a number of designs, from thong leotards to striped hooded tops. Available at Olympus sports, Fenwicks and John Lewis. For mail order, tel: 0272 767875

To show their determination in the pursuit of health and fitness women joined evening classes for weight reduction, keep fit, aerobics, dance, step aerobics (see plate 4), badminton and table-tennis. They dressed appropriately, in the "right" clothes.

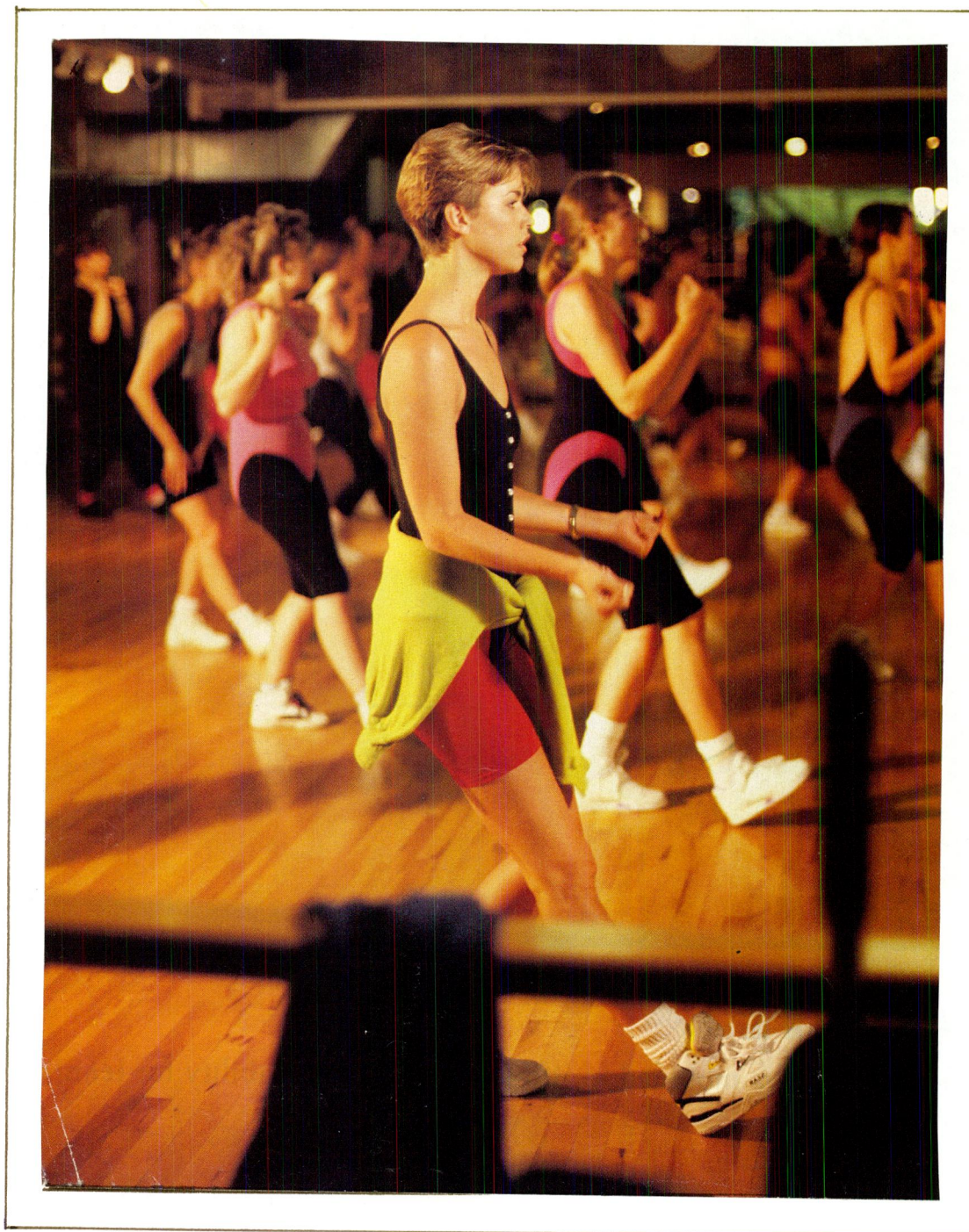
Although it was mostly women, some men were similarly affected after football stars like John Barnes advertised in the media. Consequently young men and boys enjoyed jogging, cycling, swimming and football with added enthusiasm. Acquiring the kits was necessary and a ready-made variety was conveniently available to enhance masculinity, physical strength and fitness which men like to portray to promote their male ego.

In Spring 1994 sporty football shorts, layered vests and gym skirts became an option for the fashion conscious (see plate 5), while bright colours and stripes added extra dimensions. Track suit bottoms, cotton football socks and canvas plimsolls were available in all leading shops as well as the usual big name trainers. World cup fever was rife in the media proving a bonus influence for the style.

These replicas of sportswear were welcomed as an alternative to buying the original garments in sports outlets offering club-name logos, traditionally always more expensive. However for boys and men, the original club garments, though expensive are usually preferred, as they vie with each other to obtain the latest club strips. As a result, specialist football shops, such as that in Bold Street, **EVERTON** (see plate 6), have opened and are positively thriving with increasing clientele.

Football clubs, like Manchester United, Liverpool and Everton have increased the size of their club shops or opened extra shops on site or in tourist areas, in order to meet the growing demand. It is noticeable that sporty clothes in some 1994 collections are rather fun and frivolous. The "Vogue Catwalk Guides" highlight

Plate 4: Step Aerobics

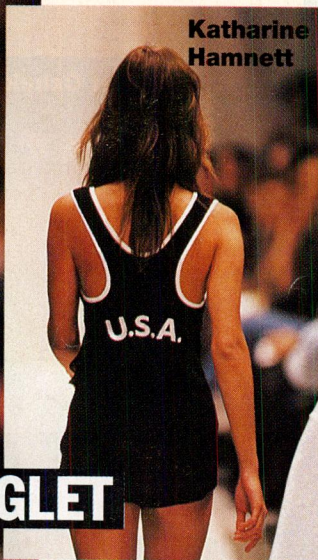


that it has a recorded history of use as a site for testing

YES.



SINGLET



Katharine Hamnett



Ralph Lauren

RUN

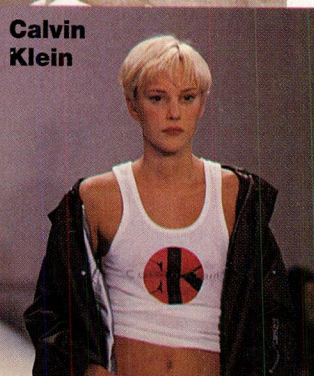
What Counts SPORTSWEAR

For the body conscious, sportswear is a strong influence this season. The singlet is modified and worn as a vest; tennis whites are elongated into dress form; the tracksuit is tightened and cropped; stripes, team colours and emblems are key features

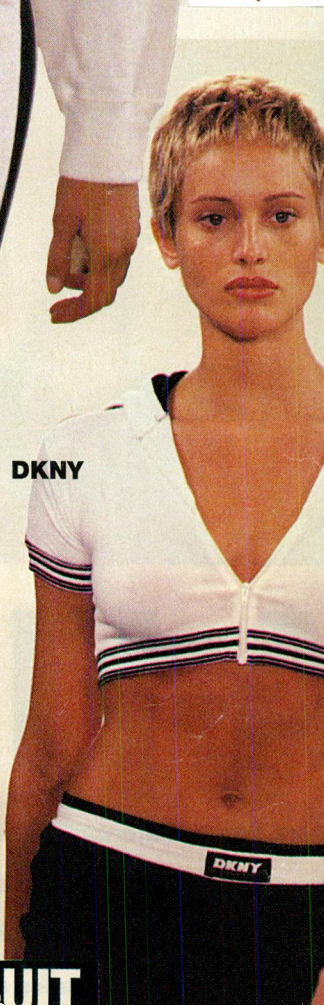


TENNIS WHITES

Calvin Klein



DKNY



TRACKSUIT

...the ...
...the ...
...the ...

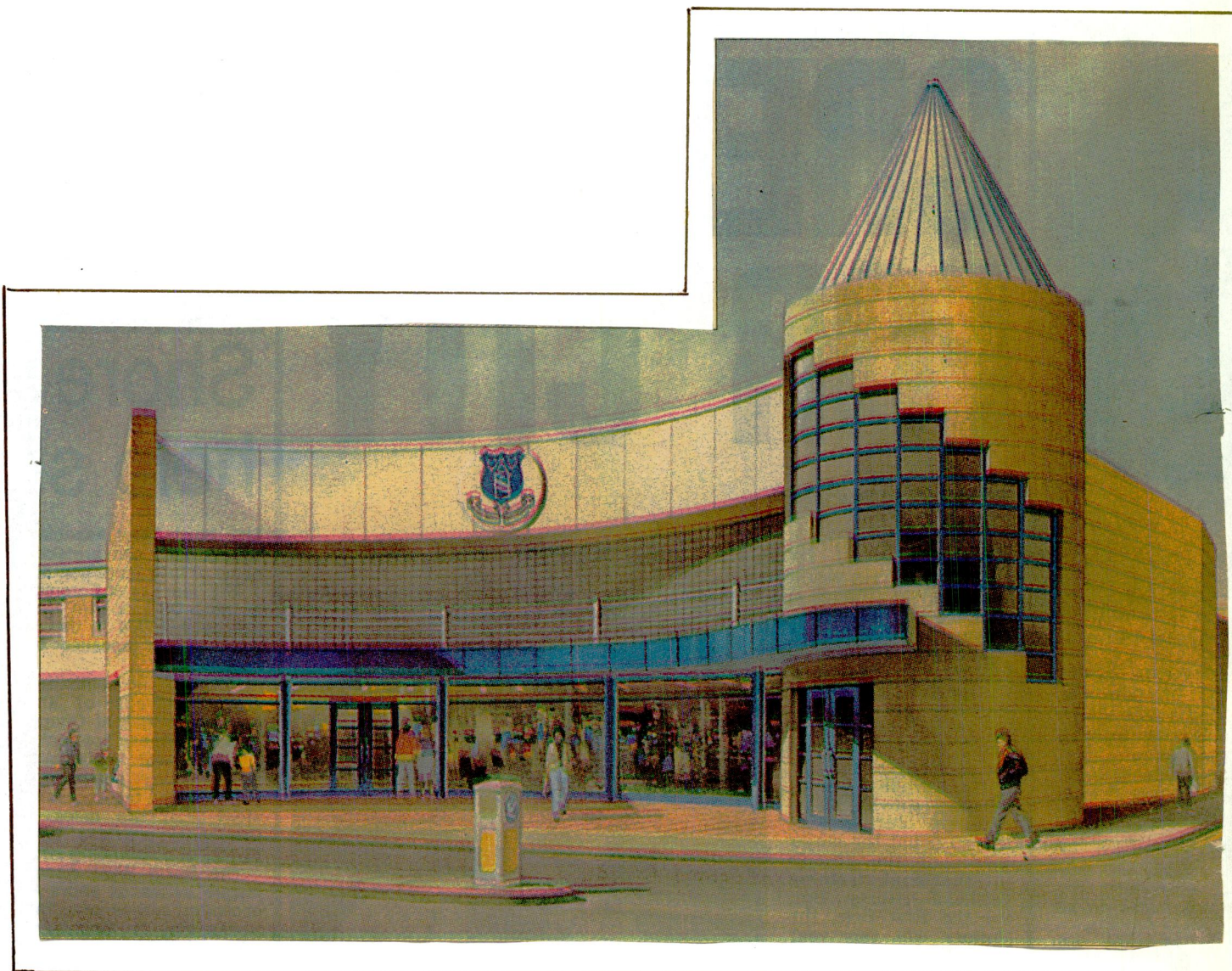
W-LINE

SHORT DRESS

HIPSTER SKIRT

100% Cotton

Plate 6: The **EVERTON** Sports Shop, Bold Street





day-wear looks, influenced by gymnastics and are full of vibrant colours, or black or navy blue.

The essential Lycra T-shirts, zipped or hooded jackets and sneakers have definitely emerged from the club scene, (where sports fashion first had its fling), to revitalise themselves on the catwalk, amid shorts, singlets and even football strips.

Clearly for the fashion-conscious and body-conscious sportswear influence has been successful up to 1994. Katharine Hammetts' singlets with country names emblazoned front and back are modified versions worn as vests, tennis whites are lengthened to smart mini-dresses in Mizrahi's collection. The track suit becomes tightened and cropped (see plate 7) for Ralph Lauren's and DKNY's football-jersey dresses, team colours and emblems are well featured also.

A perfected body shape, highlighted by the latest vogue, however casual and sporty, is probably what motivates many people, particularly women. Therefore, comfortable, stretchy sportswear should continue to appeal as it draws attention to the body form (see plate 8).

Plate 7: Katherine Hamnett Singlet.



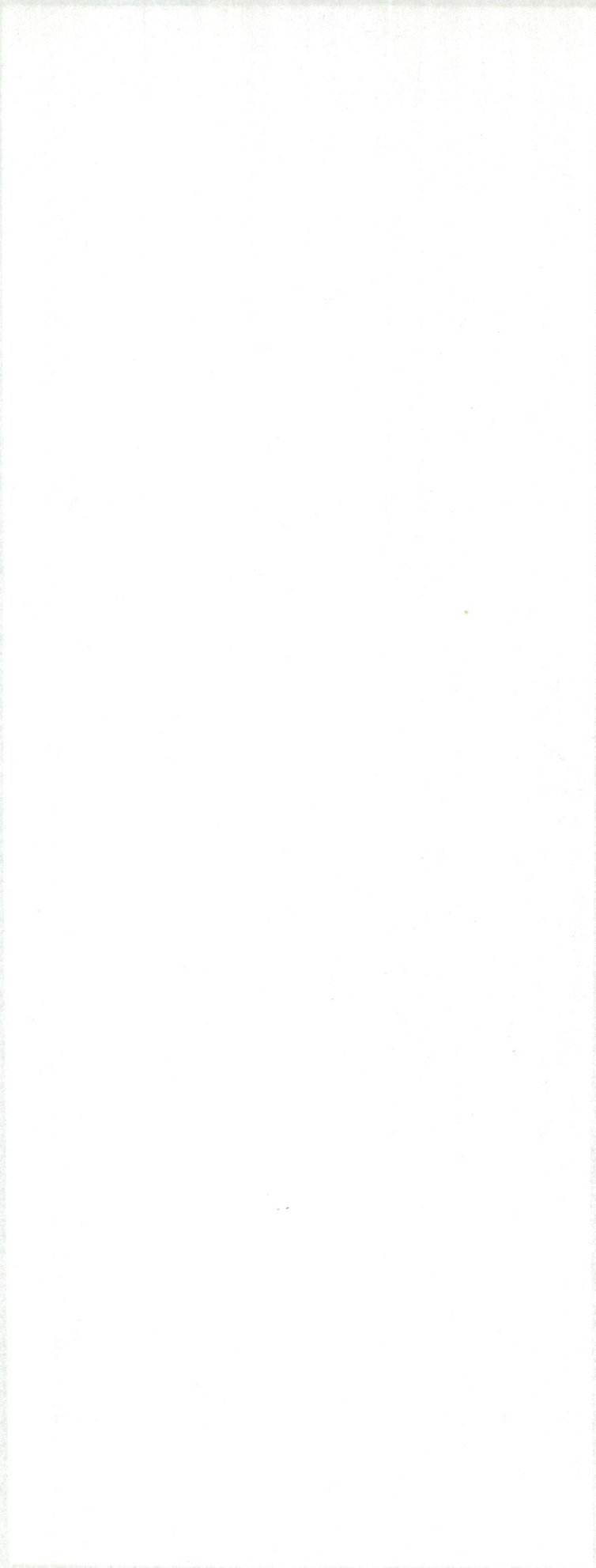


Plate 8: Body Clinging Vogue.



Chapter 2: Sports Culture.

In *Fashion and Postmodernism* (Boyne and Rattansi, Eds., p. 230) Elizabeth Wilson refers to Foucault's argument that modernity produces influences on the body giving discipline and positive aptness, altering and adapting it to the modern world. So aerobics, fashion, exercise, beauty and dance have their place. A strategic change may be seen in our concept of leisure.

(i) *Leisure.*

Leisure is a time free from work, a time to pursue activities of choice. Until this century leisure was the prerogative of the upper classes. Lower classes worked for most of the day and afterwards just wanted to rest to prepare themselves for further daily work. Working people had little knowledge of leisure. Their superiors discouraged them from sports and entertainments to keep them fit for work, while they themselves indulged in sports and pastimes.

People became more aware of this gross inequality and they aimed to achieve a gradual emancipation, until holiday times were granted and leisure could be pursued, whether it was participating in sports, being entertained, enjoying excursions or even, if one so desired, doing extra domestic chores.

Just as sportsmen would wear specific clothing, updating it and modifying it whenever necessary, so more and more people acquired leisure clothes to suit their new leisure periods.

People now value their leisure time highly. They work not only to buy basic necessities for themselves, their family and home, but

also to pay for leisure activities which they now see as indispensable from daily life.

When fitness and health became a fad in the 1980s this really was a further extension of a similar middle-class occurrence in the 1930s when people were hiking and camping in the great outdoors. Lighter comfortable clothing was used then and now, but enhanced recently by synthetic fabrics.

With changing street fashions, and an emphasis on favourite sports and sports personalities, so there came an amalgam of casual leisure clothes for the times.

With the emergence of the "New Man" and the new male boutiques alongside the already established female ones, the new casual look would create a nucleus for a whole leisure clothes industry, through which there could be a paradoxical escape from work.

Sports stores also became prominent, as both men and women took up different sports, and would indulge their passion for watching sports. Sports coverage increased to the annoyance of the non-sports lobby.

(ii) *Sport.*

Sports culture can be linked to consumer culture as they involve a capacity to accommodate the body as a means of expression. Consumer culture tries to harness bodily needs and the desire to achieve health, long life and fulfilment, and sports culture emphasises play, movement, energy, speed and skill to achieve these same goals. To be sporty is almost synonymous with being desirably fit, young and healthy.

Today more people enjoy sport but much of their enjoyment lies in the sports personalities or superstars, who, like pop-stars, have become idols. Fans admire them and would like to emulate them. Wearing sports clothes can be a reflection of this admiration.

In the past the upper classes would wear special clothes for hunting, cricket, shooting and tennis while the lower classes, indulging in such low sports as cock-fighting and boxing, would wear their ordinary work clothes. Today this difference has been eliminated as both classes would wear the required sports clothes to participate, or leisure clothes to watch.

Periodically fashion has used styles from such diverse sources as warfare, exploration, safari...so why not sport?

(iii) *Female emancipation and sport.*

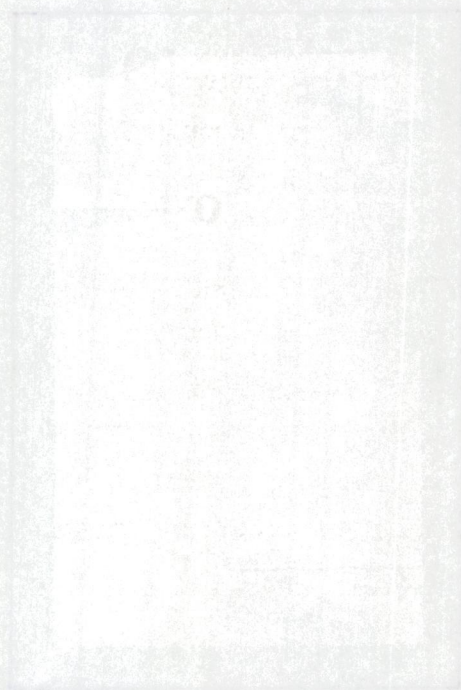
From the late nineteenth century, women's emancipation steadily materialised. From being second-class citizens in a male-dominated society, including the confines of a working-class environment, women gradually rose towards greater equality with males, in all areas of life - work, home, leisure and education. Women began to see the maxim "Nothing ventured, nothing gained" as a useful tool in their upward journey to equality. They began by shortening their skirts, bobbing their hair, wearing make-up, and, for sports purposes, wearing more appropriate clothing, shorter games skirts and bathing suits, and attractive tennis dresses similar to those worn by female tennis champion, Suzanne Lenglen (see plate 9). In 1926 *Vogue* commented "Sport has more to do than anything else with the evolution of the modern mode." (Craik, p.99). Many modern women are keen to try any sport, even those that were once for men only, such as football and cricket. They are not averse to danger sports like bob-sleighbing, windsurfing and scuba-diving. In the fashion world many will try any fashion, be it sportswear or even male garments such as tuxedos or frilly dress shirts (which alternatively men may have acquired from women!), or the very latest Gatsby-style pin striped suits, topped with jaunty trilbys.

As action photography improved it was used in sports, and clothes worn by sportspersons influenced the general public. For instance women's swimwear became briefer, revealing more of the body.

Plate 9: Suzanne Lenglen Tennis Outfit.



Suzanne Lenglen and Patou



It would be made from practical materials and design, yet remain aesthetic to complement fit and healthy bodies.

Correspondingly, over the century, swimwear's changing shapes have acted as clues to the sexual and social orders of the times (Craik, 1994, p.156).

The bikini of the 1940s and 1950s shocked at first. It showed women's determination for more liberalisation. Some people would comment that skimpy bikinis showed low morals. When it became fashionable to sunbathe topless (see plate 10) similar utterances were made, but the shock elements duly receded as acceptance increased.

The latest trend towards one-piece swimsuits or short swimsuits, like those in 1940s Hollywood films may perhaps be a sign of higher female morals, though more likely just another fashion craze, or because of their feasibility as undergarments to skirts, trousers and sarongs for economical holidaywear, where they have been worn on the beach, in the bar or at the disco.

Liza Bruce is today's expert in designer swimwear and her designs are admired for their simplicity, wearability and chic. She began by making her own bikinis which were coveted by her friends, so she began to manufacture them for the public. She moved to New York where she launched her first full collection, applying her own principles of fit, flatter shape, comfort and freedom (see plate 11).

Similarly, men's swimwear styles also altered drastically during this time. Their long line woollen swimsuit was shortened to shorts and made in more lightweight materials. Their shorts too became skimpier, just like their underwear, and the two were almost alike.

Plate 10: Unashamedly Topless.



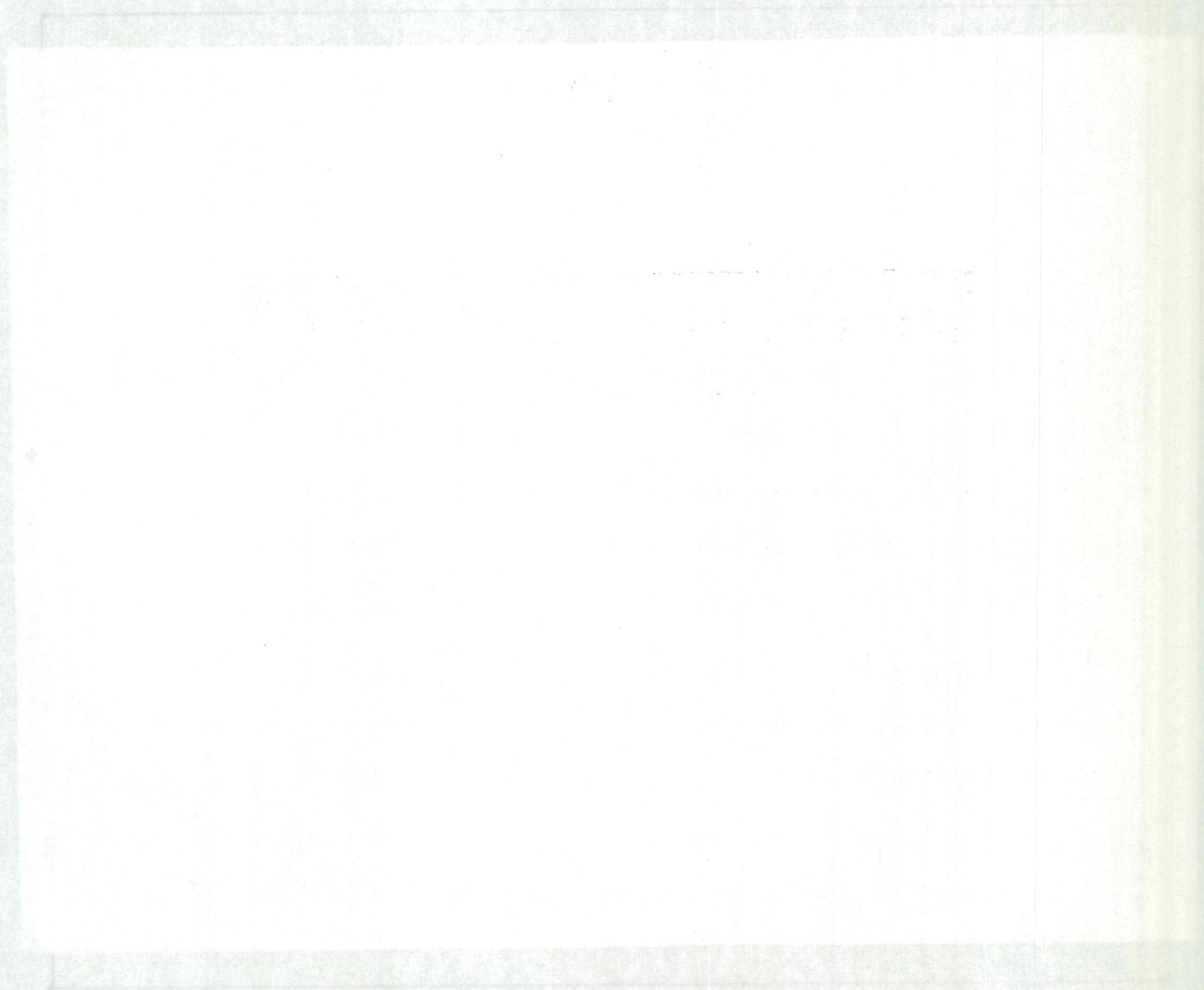
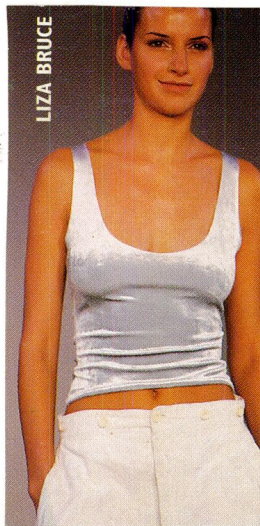


Plate 11: Liza Bruce Outfits.



Now a variation of styles is a matter of personal choice, depending on how much body contour the wearers are willing to display!

Women have shown that they could rebel against what society thought they should be, do or wear. Having obtained their right to swim, ride cycles, ride horses astride, and having boldly worn the appropriate garments of swimsuits, trousers, split skirts to do so, they probably thought they would never again be mere clones of what society expected. Yet, by slavishly following new fashion dictates, even the sportswear vogue in focus here, or the latest diet craze, or hairstyle they do become clones again.

However, women do seem to have developed more confidence in their own fashion sense, knowing what feels right for them, no longer treating fashion gurus as gods. The new consumers buy clothes to suit their daily lifestyles. They feel their own forces of fashion within themselves and they send out signals to designers, who, if they are sensible, are quick to adapt to these signals. Women today, because of their greater independence (some have to bring up families single-handed!) value their own worth and opinions. They usually know what suits them. They will often use their own ideas in adapting shop fashions for their own needs.

(iv) *Menswear.*

In the past men were regarded as fashionless, yet careful scrutiny will show this to be a misconception. In earlier times upper-class males wore wigs, dressed in fine silks and sometimes were even dandies. In the twentieth century their clothing became less ornate but still smart and well-tailored. Their sports clothes suited the purpose. However, working class men wore dark, drab clothes, more casually cut and less conspicuous. To participate in sports they merely wore their work clothes, as lack of money meant they could buy only essentials. Strangely enough, their casual styles were subsequently adopted by middle class men, who began to wear lounge suits as the new comfortable daywear.

When America began to dictate fashions and when Mail Order catalogues and ready to wear clothes became universally available, the traditional bespoke tailors declined, to be replaced by more modern shops for men. These sold separates like trousers, shirts and jackets. Ties were often not used. An influx of outdoor leisure and sportswear in loose styles and fashioned in light, easy to launder materials appeared.

In the 1960s designers delighted in their revolutionary promotion of these lightweight, unstructured styles. Some younger more adventurous males began to experiment with a wider range of colours, unusual garments and cut.

To appeal to male consumers, advertisements played on traditional ideas of masculinity, individuality, competitiveness, mateship and aggression.

So jeans became the first garments to initiate the change. The humble, ordinary jeans, once practical rural work clothes were moulded into a new youthful image and enhanced by famous idols such as Presley, Brando and Dean. Initially they were a symbol of teenage middle-class revolt, frowned upon by parents and teachers.

Working class and particularly black men liked them at first but eventually most men, and women too, were to wear them for work and play.

Over the past decade the "New Man" image emerged, a reaction perhaps to ultra-female emancipation. It was to redefine masculinity. It was to help place the male body at the centre of identity and sexuality. The New Man would become aware of fashion and be an active consumer in the pursuit of his own identity. New male boutiques were set up, some even inside women's shops, like River Island and Top Shop.

An important result of this change was that men's fashions became a growth industry, slowly at first, but now surpassing that of women. A variety of youthful, composite looks have been achieved, new magazines for men are on sale and more men have entered the modelling world.

Simultaneously, cross dressing appeared and was accepted, thus paving the way for the advent of the casual sports look for both sexes.

The growing acceptance of men's casual wear modified the working wardrobe. Once again a socially upward spiral allowed these clothes to enter the workplace and cross social barriers, but affluence and unemployment would still have a bearing on price ranges for each individual.

(v) *Further Observations.*

Influences from street anti-fashions appeared such as flower power, hippy, psychedelia and punk. Unisex garments were designed and marketed. Young people of both sexes experimented with these, wearing them for grand occasions as well as leisure. In 1984 Gaultier outraged many when he presented his male-type collection stating,

I'm not saying men and women should look alike. It won't be like the 1960s where they had the same haircut and everything, they'll share the same wardrobe but they'll wear it differently. Men will stay masculine, women feminine. (Davis, 1992, p.34)

If he meant the male dinner jackets worn by Princess Diana, then, in my opinion, he was right but, with Sportswear, men and women basically looked the same.

As people were more keenly aware of healthy living, and were conscious of new "Green" issues, so consumers became addicted to fitness regimes. They welcomed the comfort of the loose, non-restricting leisure wear, and also the sleek, contour-revealing

cycling shorts and leotards. It was not unusual to see people escape at weekends from daily work routine, and dress informally, still managing to look good and comfortable.

As the world economy took a downward spiral increasing unemployment meant more people had less money. Hence expensive designer wear and short-lived fashion gave way to less expensive jeans, leggings, T-shirts and tracksuits.

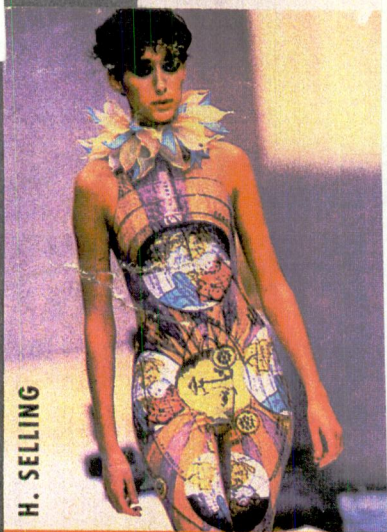
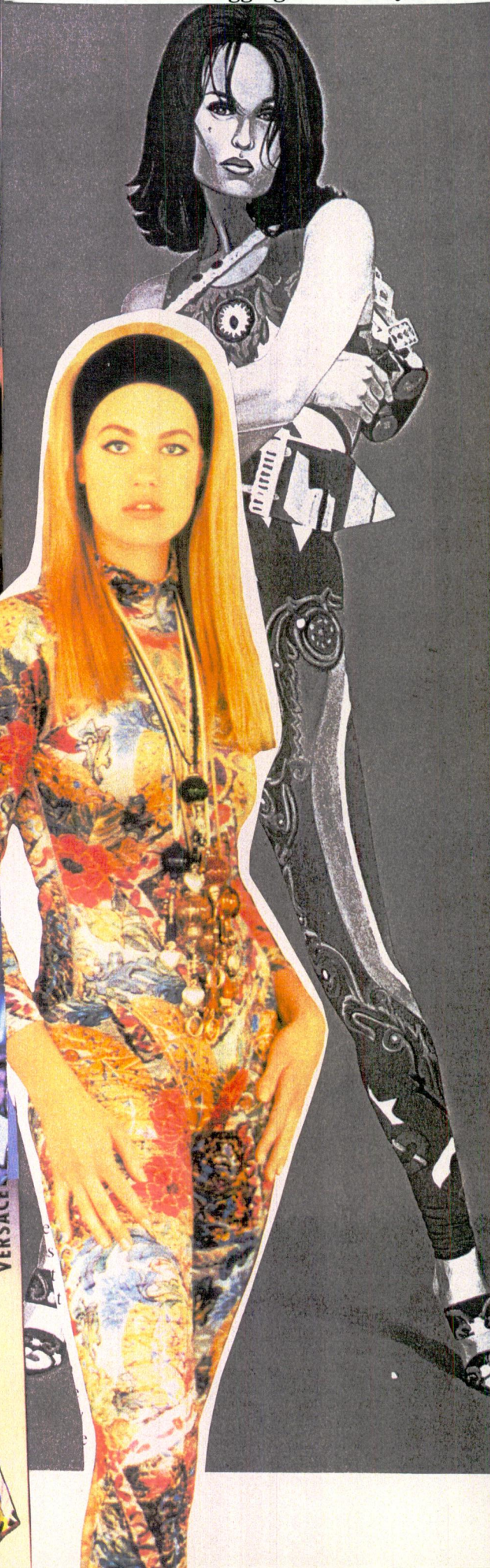
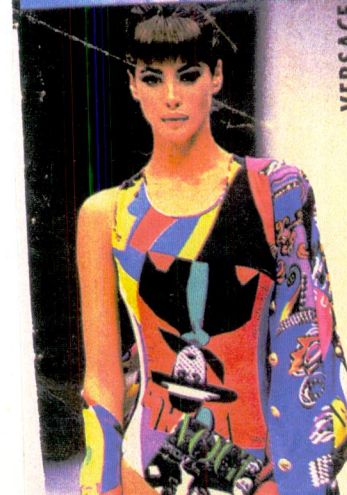
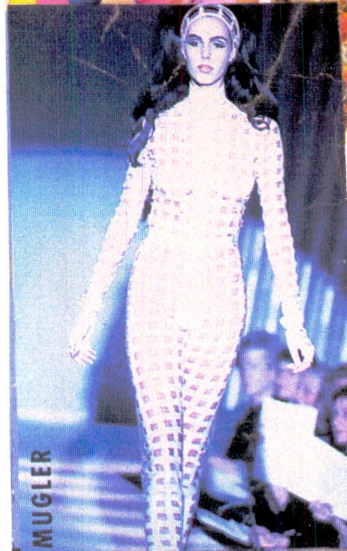
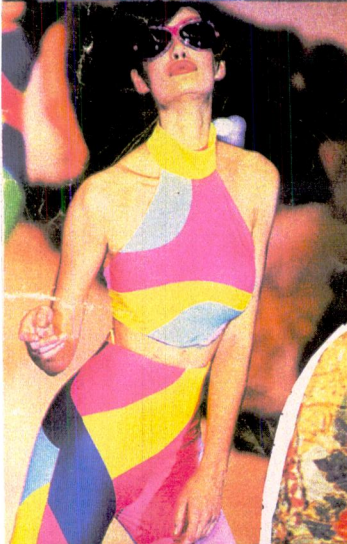
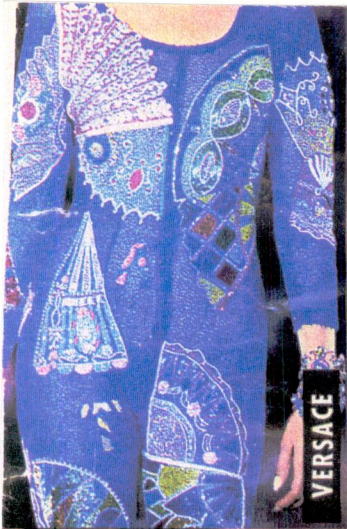
A reaction against glitzy clothing occurred also. The new clothes flooding the market were not expensive, were adaptable and ideally suited to the healthy lifestyles. Stretch velours and towelling tracksuits were accepted as partywear.

Today, bodysuits and catsuits in new body-hugging Lycra, are worn under long jackets at discos and parties. Tights with loose tops are a big fashion gimmick, after Lagerfeld introduced them on the Catwalk, correctly predicting future popularity, even to their replacing trousers for casual wear. Many scorned his arrogant faith but now many women wear them or similar footless tights or leggings. Some shops repeatedly ran out of them. More were manufactured until now, leggings are a growth area of consumerism in themselves (see plate 12).

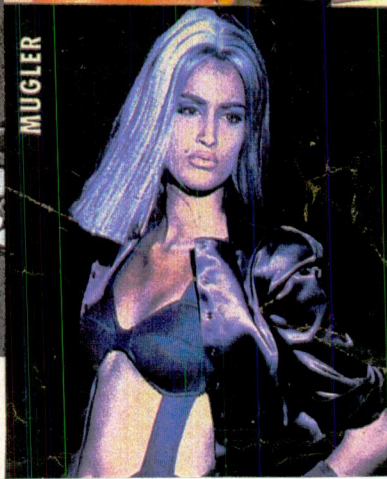
Spending time and money on leisure pursuits is part of consumer culture, and can be seen as good fortune or social prestige. By wearing garments associated with leisure, people demonstrate their own self-image and social values, providing them with a small place in social history. Wearing activity clothes can spell out that they are active, healthy, sporting and fashionable. This image appeals, adding to their sense of self. This has a bearing on what modern conveys, a set of visions aiming to make people the subject and object of modernity, showing that they have the power to change the world which, in turn, is changing them.

The body is fashioned by many facets acting upon it and disciplining it. Fashion, beauty, Eurythmics, and aerobics all play a part in its formation. Wearing the right clothes enhances the finished mould.

Plate 12: Leggings And Body Suits.



The new skintight stretch fashion and a new body consciousness go hand in hand. A good figure wants to be shown off, of course! Small wonder that fashion designers now get their ideas from the sports stadium, the circus tent or the olympicswimmingpools.



Chapter 3: Fabrics.

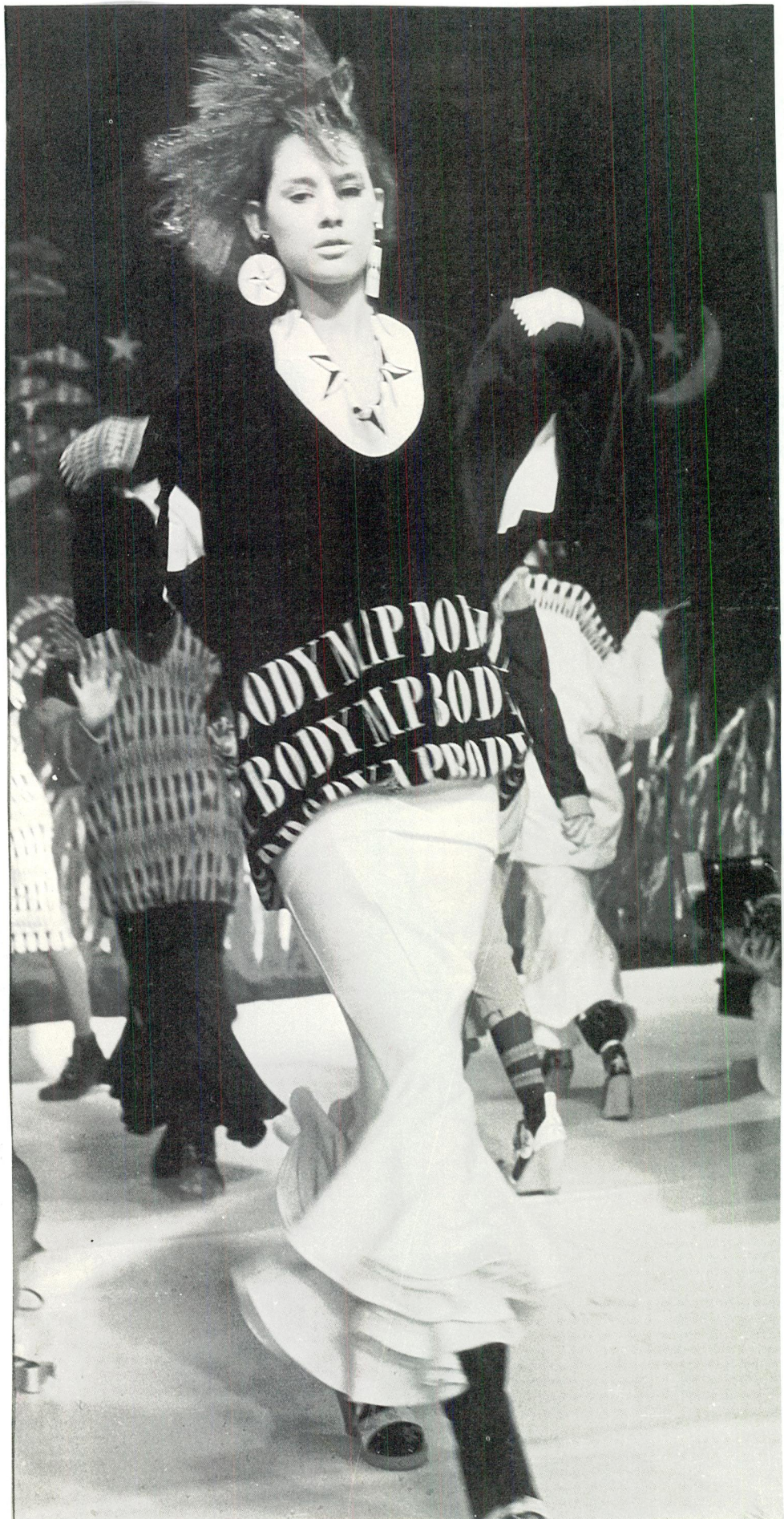
I have observed how sportswear improved with the use of elastomeric fabrics, which ensured, stretchability, shape retention, easy care and, most importantly comfort.

To maintain its future in the public esteem sportswear had to evolve continuously. New fabrics, born from textile technology, improved the fashion qualities of sportswear. Lycra/Cotton and Lycra/Nylon continued to be the best fabrics, interpreted in various ways to suit the growing sports market. Lycra's ability to mix with other fibres allows the garments to breathe and stretch with each body movement.

With the onset of the 1990s, natural fibres merged with synthetics to effect a more natural look and feel. Loose garments showed fluidity, and tight garments the necessary cling to reveal body contours and correct fit. These same effects would be seen in fashion clothes by Hamnett, Gaultier and Body Map (see plate 13). The designer Rosemary Moore, formerly a textile design student, used her uncreasable fabric, Maxxam to make the sensational skimpy, body-revealing dress worn by Julia Roberts in *Pretty Woman*. The textured stretch fabric was ideally suited to tubular dresses or leggings.

The advent of Lycra literally changed the fashion scene. The stretchy synthetic had originally been used for corsetry, but now it would transfer to other areas, and not just sportswear.

Plate 13: Bodymap From The 80's



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LIBRARY

THE UNIVERSITY OF CHICAGO
LIBRARY

THE UNIVERSITY OF CHICAGO
LIBRARY

THE UNIVERSITY OF CHICAGO
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Designers fully exploited Lycra's stretchability despite opposition from the "pro-natural fibres" lobby. Ozbek and European designers leaned more towards exotic influences to effect a new kind of club or "rave" wear by fusing sportswear with dancewear, mixing stretch Lycra shorts and exercise fabrics with exotic cotton and silk prints from India and Africa, achieving a hybrid look derived from the freedom of movement of the sports field and glamorous textures and weaves (see plate 14).

Helen Rees, the director of the Design Museum, thinks Lycra has yet to reach its fullest potential. At the museum a video is shown portraying several designers demonstrating high-fashion sportswear in Lycra and Gore-Tex, which she likes particularly for its breathability. She is confident that ordinary clothes will be greatly transformed with these fabrics, that a revolutionary twist to sportswear/casual wear has been effected by the versatile fabrics. Her opinion is that acceptability of floppy tracksuits will not be tolerated indefinitely, but the new sportswear as streetwear will inevitably become more subtle, more tailored. Insistence on perpetual comfort will be total and will lead to more style.

Flo-Jo, the Olympic Sprinter champion chose figure-hugging Lycra for her bright skin-tight shorts which were subsequently reproduced as high fashion (see plate 15). Lycra leotards in day-glo colours began to be seen on party revellers who used figure-hugging skirts over them.

Tactel, from I.C.I., is a nylon mixed with natural or other synthetic fibres. Tactel/cotton gives a lighter fluid drape, achieving natural, aesthetic appeal and high-performance. Originally used for ski-wear and climbing gear, Tactel successfully entered the leisure market, and is used to make lightweight outer wear, wearable throughout the year. With tracksuits it is given the look and texture of parachute silk, but it is durable.

Plate 14: Ozbek's Combined Ethnic/Sportswear.

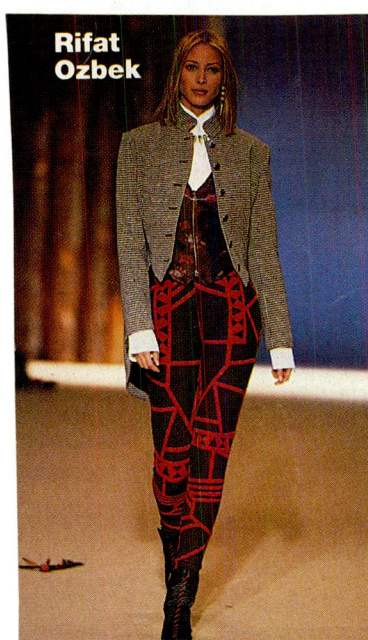
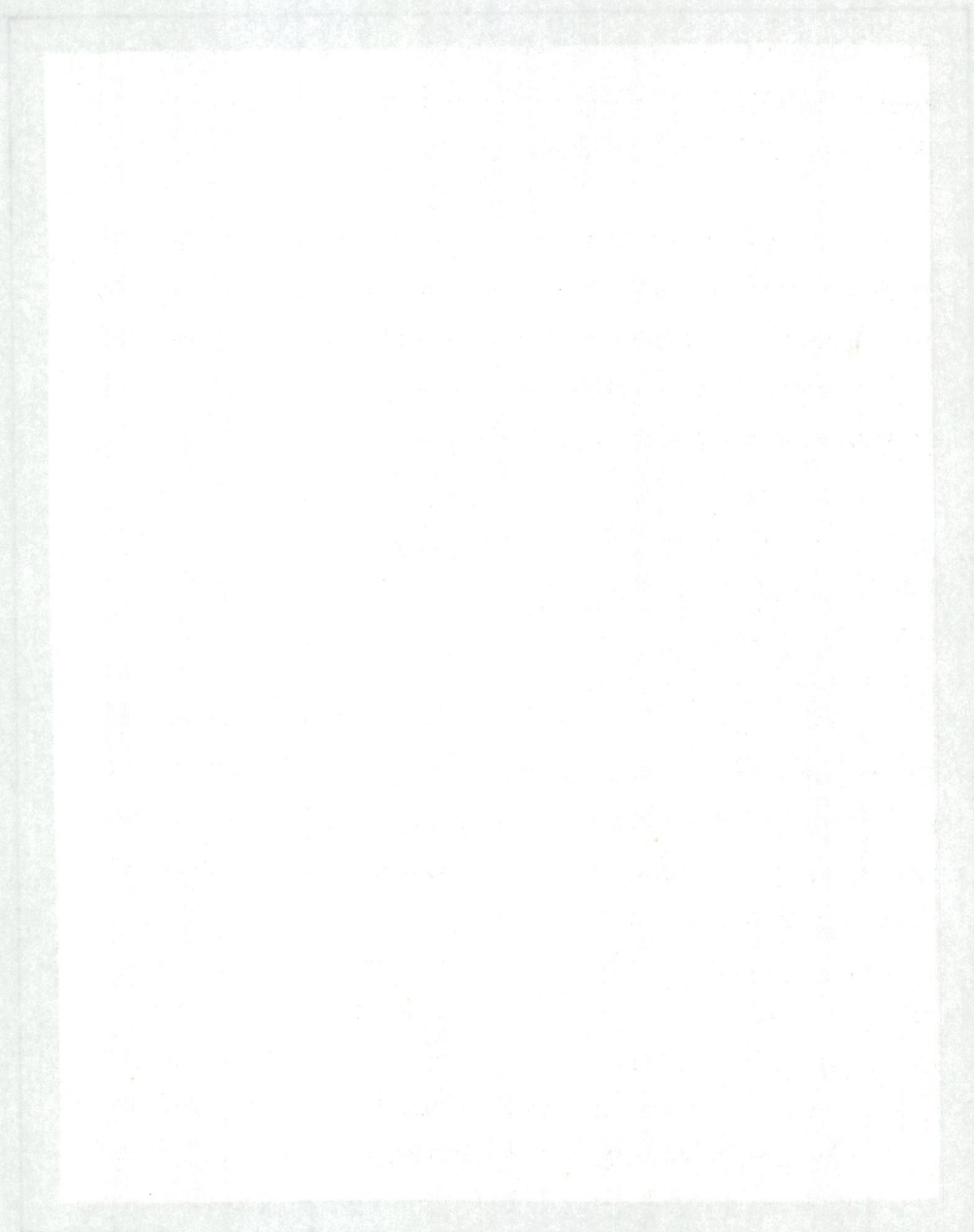


Plate 15: Flo-Jo, The Olympic Sprinter.





Donna Karen of D.K.N.Y. is an influential designer of comfortable, creaseless, stylish clothes. Her success is partly attributable to the fabrics she uses. Other designers, Westwood, Storey, and Godley have all succumbed to the new stretchable fabrics also. They realise that Lycra, stretch cashmere and stretch jersey help to sell contour-revealing clothes. Godley, whose Lycra and gore-Tex leggings and catsuits were displayed at the design museum, realised that couture could embrace a sports idiom, as many had already adapted to sporty streetwear and the new fabrics would be a bonus. Endlessly seeking unique fabrics she looked to sports areas which she believed were producing the most interesting fabrics. She researched with Courtauld's, ICI and Dupont whose fabric library contains a huge selection of all mills using Lycra. Seeking new fabrics to revolutionise cut and wearability, she was especially pleased when Lycra was mixed with other woven fabrics, accepting wholeheartedly that these would eventually enhance tailoring. To prove it she made a man's suit with Lycra, worsted and flannel, confident that the mixture would be a total fashion success, she was right (see plate 16).

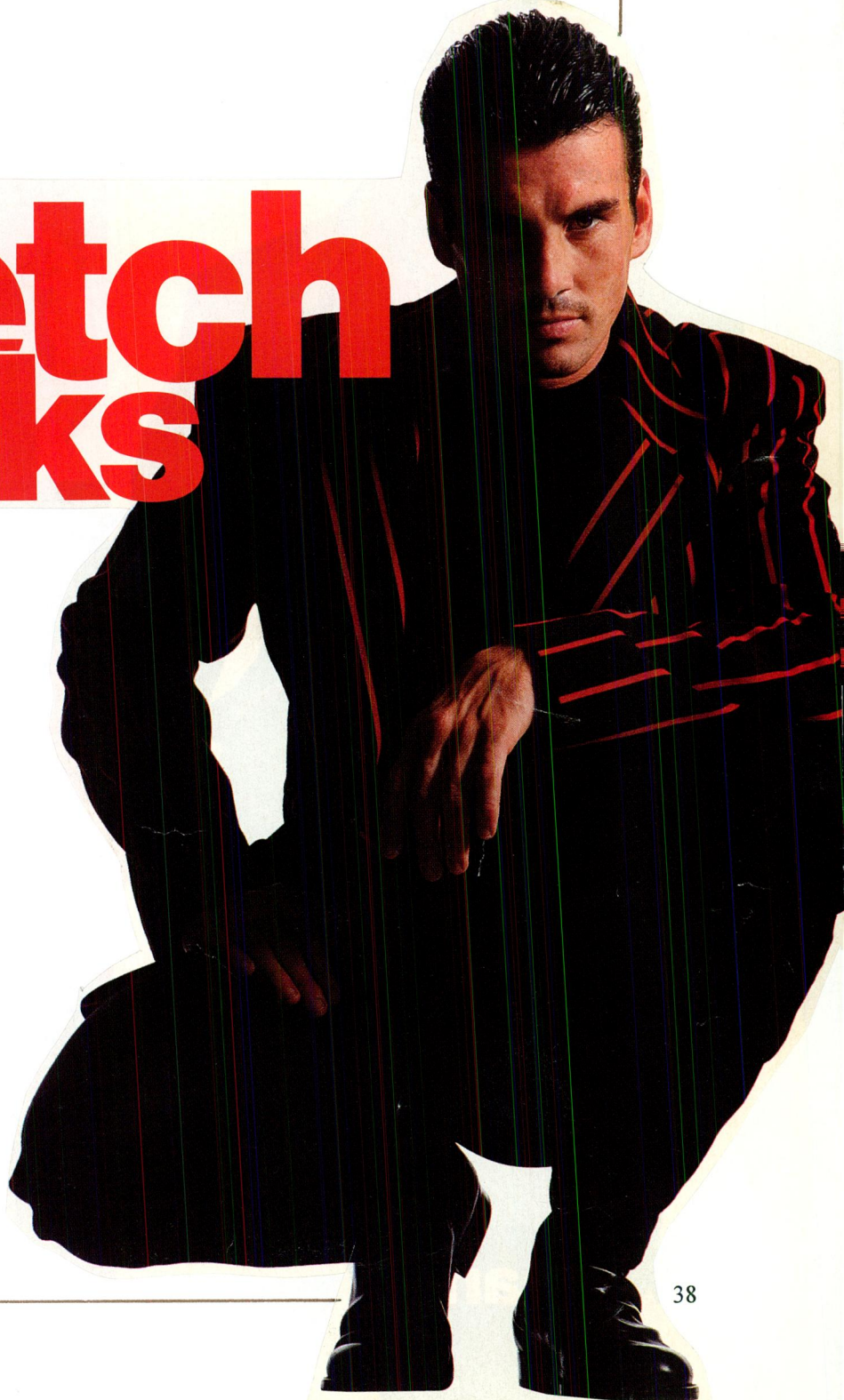
Now the developers of high-tech fabrics have asked her to test their products. Gore-Tex sponsored her sport couture collection. She believes much more is to be done before everyone appreciates the technicalities of fashion sports fabrics. She understands why the majority are smitten with sports couture as a fashion statement.

The big sports companies like Nike, and Adidas also use these fabrics. Polyester is highly water resistant, breathable and light. Lycra and Gore-Tex are strong, durable, wind-resistant and comfortable. Adidas also use Tactel/fleece and jersey.

Wykes, the United Kingdom's leading maker of elastomeric yarns, is currently pioneering super-comfortable jersey fabrics, with two-way stretch, fluidity, softness and drape.

Plate 16: Mens Suit Of The New Lycra Blend.

**stretch
marks**



new

SC 1040

Rubber latex is used for water-sports swimwear and lately, for clinging tops, skirts and shorts. Jorgensen designs used the cutting and draping qualities of latex. Alaia used it for her "aqua look", a wool jersey mini dress.

In 1994, P.V.C. fashion has reappeared and now many rubberised stretch fabrics can be bought in every colour, including metallic-like gold and silver.

Although traditional fabrics, like denim and cotton retained fashion popularity in the Retro look, active sportswear surged forward with the use of new fabrics, including micro-fibres such as Thinsulate and Polartec for outdoor wear. These provide the warmth of down or heavy padding without bulk, ideal for new styles in streamlined outerwear. This emerged from fashion and the real demands of professional sportspersons to gain a competitive edge in their chosen sport. It can be difficult to differentiate were competitive sport ended and fashion trends began, as sprinter Christine Farmer-Patrick, in her cropped tops and Nylon/Lycra cycle shorts in strong bright colours, has proved to those fashion followers who have followed her.

Chapter 4: Footwear

Many observers believe that the extensive use of athletic footwear symbolises the modern fitness craze. Some fanatical enthusiasts have vacillated from one sport to another every few years, sometimes using their court, running, deck or aerobic shoes as streetwear, and obviously the styles became permanently accepted as streetwear and the sales increased.

Now snowboarding is highly popular with snowboarding shops opening on High Streets such as Camden, and appropriate footwear is on sale. Several types of sports footwear have entered the fashion world. In the 1990's trainers, plimsolls, deckshoes, snowboots, walking and climbing boots have been the most prevalent of them .

While trainers are the most used sports shoes, climbing and walking boots similar to Doc Martins have been big fashion news for the young girls particularly, who team them with fashionable day-wear and club-wear. Many young men have recently been seen wearing walking boots like Timberland's and for a time desert boots were popular.

Summer 1994 saw the introduction of incredible platform tennis shoes for casual wear, with suede, satin and silver metallic as some of the options. Although instant appeal caused sales to rise, they were actually a travesty of the sports shoes from which they had emanated. For sports, foot comfort is necessary, and these platforms hardly gave that. So, a purely fashion ploy or sales

gimmick, must have been the main aims of the manufacturers (see plate 17).

Originally plimsolls were used in school sports and gymnastics, but the elevation to designer status must have been part of a clever marketing plan. These platform plimsolls were first seen on the New York catwalks in 1993, reaching Britain a year later. British Company Office produced theirs in a variety of colours including gold and silver, as metallics were also the new fashion for clothes.

As canvas summer shoes, including espadrilles became popular in 1994 so did the canvas plimsolls in bright, dazzling colours. Although awkward and bulky for actual sports, they were deemed comfortable for fashion wear. A chunky navy/white pair was ideal for the seaside, boatwear and general holiday use (see plate 18).

Even the lower white Oxfords, an American classic since 1916, were advertised by Keds (see plate 19) in American and British magazines as "feminine, fashionable, simple, value for money, casual, washable, timeless, comfortable and durable", qualities which would be tempting to the consumer especially now that the awkward looking platform plimsolls were having such popularity.

Most women welcomed the new plimsoll craze. Even young adventurous men were seen to be wearing canvas platform-sole basketball boots, although the majority seemed to prefer the ubiquitous runners or trainers.

The latter evolved from cheap canvas or leather shoes, specifically designed for running activities, but eventually to become a fashion statement. This came about with the popularisation of organised gym exercises and aerobics which contrasted the health connotations of sport with fashion and prompted the production of suitable fashion outfits, including footwear.

Plate 17: The Look For Footwear '94



Plate 18: Examples Of Canvas Plimsolls.



Plate 19: Ked's Advertisement.



**THE CHAMPION OXFORD
AN AMERICAN CLASSIC
SINCE 1916 - FEMININE
FASHIONABLE - SIMPLE
VALUE FOR MONEY - CASUAL - WASHABLE
TIMELESS - COMFORTABLE AND DURABLE
LOOK OUT FOR THE FAMOUS BLUE LABEL**



They Feel Good.™

Keds shoes are available from branches of Carvela and other good stores.

For more details and a full list of stockists, please contact Shoon Ltd, Dyehouse Lane, Glastonbury, Somerset BA6 9LZ, 0458 834019.

Another influence was American street and music cultures which adopted runners as practical and comfortable footwear. These were "jazzed up" to be highly distinctive and individualistic sometimes with some of the long tongues outside the shoes (see plate 20).

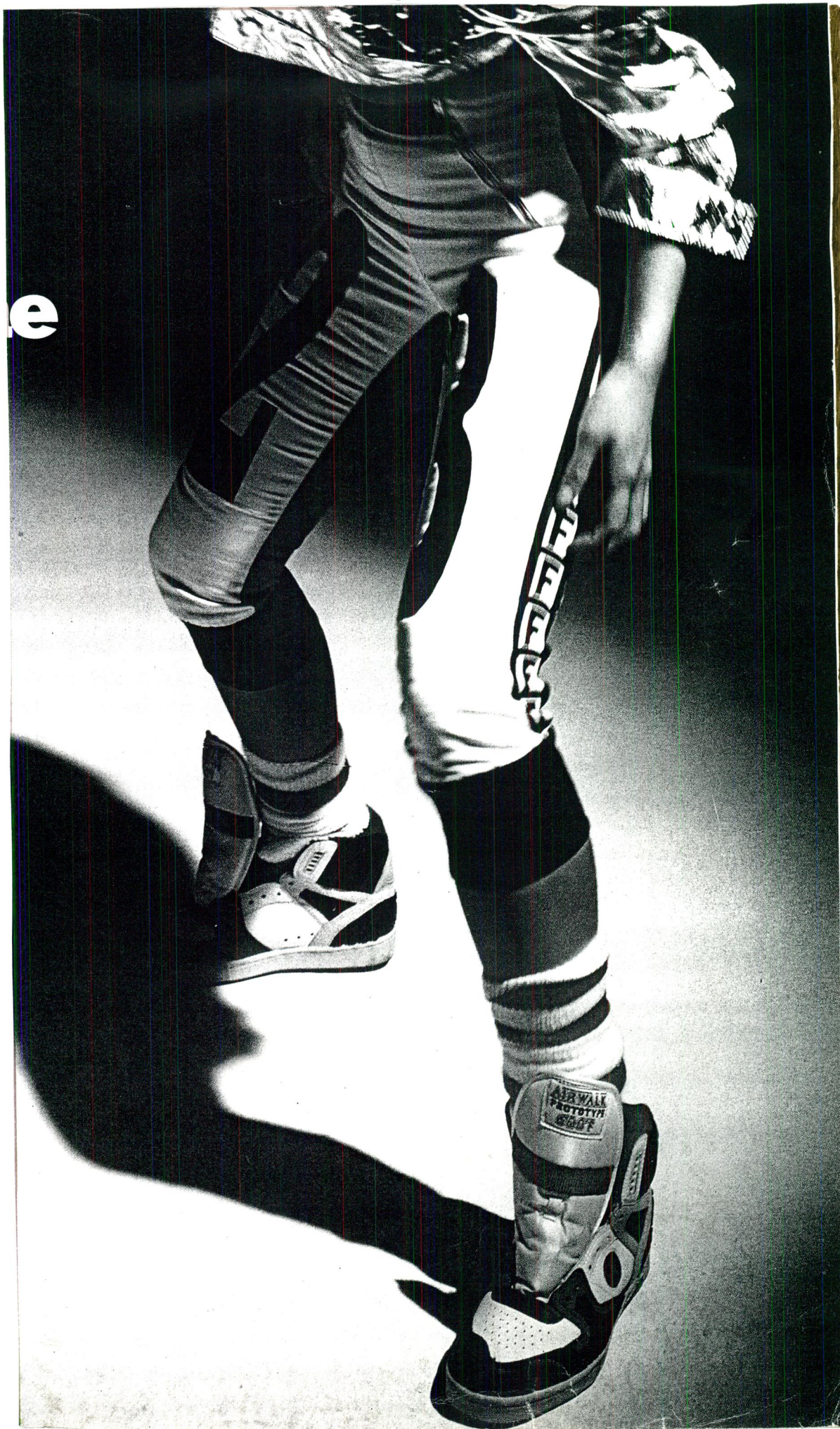
Runners have now become a multi-national industry. From basic, functional shoes, they have emerged with new styles and features, such as cushions and even longer tongues to entice customers to update their wardrobes. Different colours provide for the colour co-ordination of shoes and clothes. Apparently now 80% of Reeboks are actually bought for panache rather than performance. (Craik, p. 215)

Reebok, Nike, Puma and Adidas are coveted labels and the most likely ones to be purchased. Used frequently as everyday footwear by adults and children, they are appreciated for their comfort and aptness to wear with jogging bottoms, trousers, jeans, tights and shorts and sports socks, usually colour co-ordinated to the minutest detail. I have seen all age groups, including older people wearing them, to prove their versatility and usefulness as everyday footwear.

Umbro has noted that the sportswear industry has become a major growth industry. An increase in leisure time for individual as well as the keenness to lead a healthier lifestyle almost inevitably results in a demand for functional and fashionable sportswear, including footwear. So Umbro is constantly designing and marketing more aesthetically appealing runners to keep abreast of demands.

Chipie are currently selling patent-leather trainers in bright red with white trims for the ultimate in fashionable footwear, while Puma offer low plimsoll-type trainers in purple canvas, with white cuffs and laces.

Plate 20: Tongue Outside Shoe.



Basket-ball boots have also had a revival in fashion footwear. The 1960's ever-popular Jack Purcell basket-ball boots have also been subjected to the platform sole image, which hopefully will be short-lived and transitory so that a true sports look will soon return to the fashion sport shoes.

Chapter 5: Marketing.

(i) *Adult Market*

Undoubtedly, the youth market is the most important in regard to sportswear fashion popularity. Sportswear intermingles well with youth streetwear, even mixing and matching army surplus garments with sportswear separates, to create their own new form of streetwear. Good use of stripes and ribs was effected with tight, stretch boxer shorts and vests, and close fitting shirts and jackets with loose trousers enable easy movement.

The influence of sports clothes on streetwear has increased strongly since the mid 1980's and will probably continue until some other more pressing or eye-catching fad comes to the fore, especially if it emanates from America, where youth fashions predominate.

Participation in active sports or as spectators will have a similar influence as that of pop music and its idols. The 1994 Winter Olympics and the soccer World Cup have helped to establish a ready made market for youth sports clothes. And for new interests and sports, surf-influenced streetwear and snowboarding apparel have been seized upon and adapted to their current needs.

Diesel is presently looking to surf and snow devotees to help launch its mainline range and new diffusion range, "DSL55", (see plate 21), even to the extent of promoting and sponsoring snowboarding events. This good marketing ploy will probably benefit the company more than the consumers.

Plate 21: Snowboarding Apparel.



Harrods' "funky" fashion area "Way In" has adopted sportswear brands, Mossimo and Vision streetwear for Autumn/Winter 1994. Their menswear buyer promised that even more streetwear/sportswear will be available. So, even up-market shops, like Harrods, believe that the market demands this type of clothes, and that these lines will ultimately bring profit which is the main concern.

Possibly to endorse a claim on the fashionable streetwear market, sports companies and sportswear specialists entered the new Sportswear Fair at The Clothes Show, 1994, happily providing a catwalk show and demonstrations at which famous sports personalities promoted the products. The public crammed the exhibition stalls. Some people were photographed wearing their own sportswear and casual wear, and photographs used in The Clothes Show Magazine in January 1995.

In America the marketing of sportswear is extensive, but in Britain it is much less so. In America there is more emphasis on street cultures. The people are brought up with sport to a greater extent. School campuses always have basket-ball, base-ball and American football teams. The games are given "big event" status, even including a performance by their very own cheerleaders, who, themselves, have their own uniform. All this serves to unite communities. Black cultures, such as Raga and Hip-Hop, are of the streets, where often impromptu discos take place, raising the profile of these cultures (see plate 22).

The nearest comparison in England is following the local football teams.

After the 1980's, when even trainers were sold at inflated prices, consumers began to defy the false economy surrounding sportswear fashions by reacting against expensive branded garments.

Plate 22: Ragga And Hip-Hop.



American
Team Sports

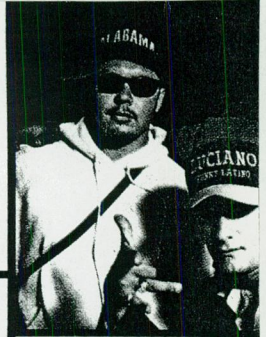
Early '80s
Breakdance

PH. M. SACCHI



HIP-HOP BOY

PH. HOMEBOY



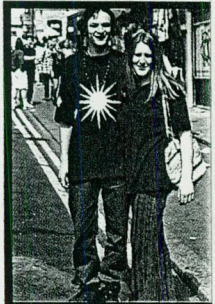
Rap Mus

STUSSY



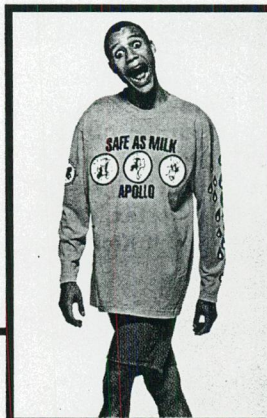
Graffiti Artists

PH. J. F. ANDERSON



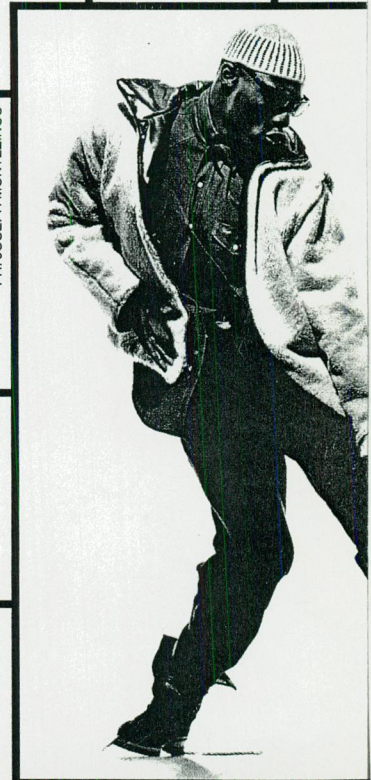
'70s

PH. APOLLO

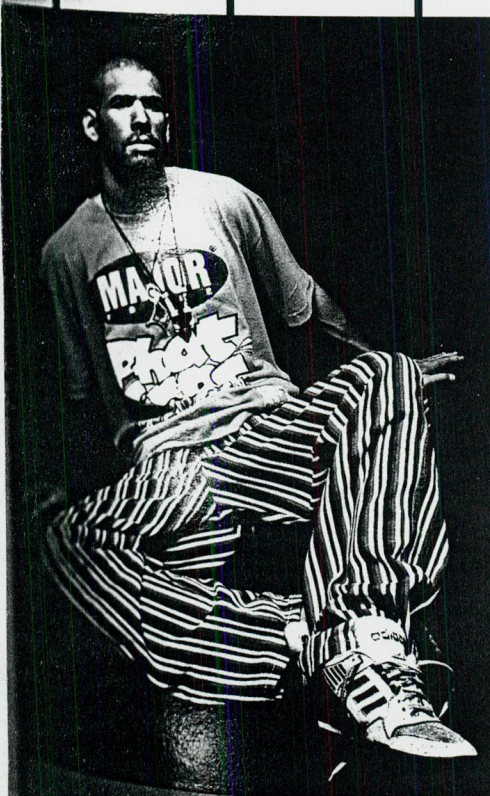


British
Club Scene

PH. JOSEPH MONTEZINOS



CLUBWEAR



STREETWEAR

Secondhand

1274

(151)

The first part of the paper is devoted to a discussion of the
 various methods which have been proposed for the determination of
 the rate of reaction between a radical and a molecule. The
 most common of these is the method of initial rates, in which
 the initial rate of reaction is measured for a series of
 different concentrations of the reactants. This method is
 simple and direct, but it is subject to a number of errors,
 particularly those arising from the measurement of the initial
 rate. A more accurate method is the method of integrated
 rates, in which the integrated rate law is used to determine
 the rate constant. This method is more complicated, but it
 is more accurate and it is less subject to error. The
 third method is the method of half-lives, in which the
 half-life of the reaction is measured for a series of
 different concentrations of the reactants. This method is
 also simple and direct, but it is subject to the same errors
 as the method of initial rates. The fourth method is the
 method of steady-state concentrations, in which the steady-
 state concentration of the radical is measured for a series of
 different concentrations of the reactants. This method is
 also simple and direct, but it is subject to the same errors
 as the method of initial rates. The fifth method is the
 method of kinetic analysis, in which the kinetic data are
 analyzed by a number of different methods to determine the
 rate constant. This method is the most accurate, but it is
 also the most complicated.

However a recent reverse has meant that casual and serious sports clothes are now being purchased, even at the higher prices being asked.

This may be because of economic recovery when people have more money to spend, or people actually realise that quality counts for more, and is worth the price. It may just mean to that they enjoy being seen in up-market clothes to boost their ego among peers. At the Clothes Show Exhibition the sportswear companies had a wide audience in the hall and on television, and they used the situation well to put their names in front of as many people as possible.

While sportswear has been popular, the sports retailers often had trouble keeping pace with fluctuations. They were aware of people's reluctance to accept limited choices of running shoes or running vests. The jogging boom meant a boom for companies like Nike and Reebok. These companies with large marketing budgets initiated new buying systems with "futures", and more to the point a strategic fashion element. They became conscious of the taste of young consumers, their fashion sense and potential purchasing power, and many innovative styles rolled from the designers' drawing boards into the shops. It might be argued that now there are far too many styles and names and making a choice can be difficult. Hence a ruthless policy is often the only method left open to a company to promote its particular goods.

Olympus set up their sports shops and then shops for footwear only Pro-Performance. Olympus Outdoor World later became Olympus Sportsworld, as outdoor clothes took on the growing mantle of sports-oriented clothes. Others followed Olympus' initiative. Even small independents prospered, opening in many High Streets. In the unpredictable world of fashion, the sportswear market ebbed and flowed until today when the sportswear market appears to have achieved stability and maturity.

Sports shops are showing a confidence in their own marketing power and multiple chains are looking hopefully into the future, establishing their own identities and customer rapport. This necessitates constant research into changing tastes, whims and inclinations. The "Status Quo" will never be sufficient, as the more discerning or fickle among new generations of youth inevitably acquire their own purchasing power.

Two categories of sportswear specialists seemingly emerged simultaneously; one catering for customers merely wanting sports clothes for a casual daily lifestyle, and the other for those needing traditional sports clothes for active participation. J.J.B. Sports have gained renown for competitive pricing. All Sports have particularly identified the serious sports fan, setting up "Teamsters" to take advantage of the replica sportswear market, while Olympus has tried to lure suburban higher earning clientele.

Active marketing is common in all multiple sports retailers. Joint promotions have occurred in television advertising, such as between Scottish retailers, "Sports Connection" and "Umbro". All Sports use single regional television campaigns. Some prefer magazine advertisements or leaflet catalogues, straight into consumers' homes. Their surveys will have a positive outcome on the most suitable marketing for them.

The current fashion for "Old Skool" trainers and Retro 1970's sportswear and the British national sport of soccer will help to ensure its immediate future. Football is owned by retailers who often act as team sponsors. Its popularity is high, especially following the media-hype of World Cup fever. The market bodes well for brands such as Umbro and Puma whose football wear even intrudes into authentic leisurewear.

A sports shop has great potential for stocking a prolific number of brands. Recently stronger labels, such as Nike and Reebok, have

become leaders in sports shop retailing. Reebok probably is the main one and it becomes stronger as it boldly tackles new sports.

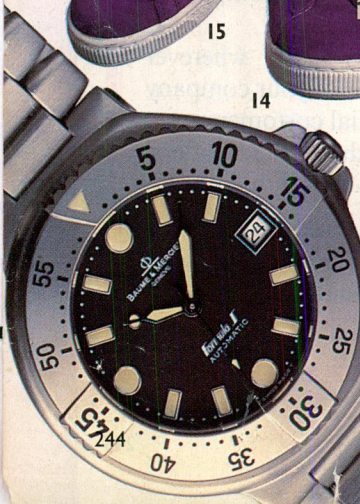
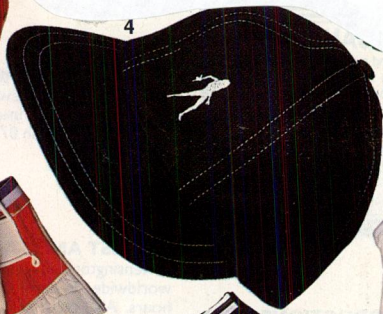
My own observation suggests that Reebok trainers are the most popular. Adidas, however, with its fashionable following, is already pushing forward, perhaps even to the front (see plate 23).

Franz Norkus, the German owner of the disco "Modell Traumwelt" in Essen, founded his chain of Sports Fashion shops to sell jeans and fashion sportswear. By 1991 his four shops, filled with shiny mirrors and glass were booming. At one opening he employed live "dummies" - young people suitably dressed in jeans and fashion sportswear. The shock tactics attracted the public. The fittings, clothes and window display oozed sexy, casual, fashion sportswear as well as denim.

The blue denim displays were vivid against the colour splashes of windsurfing gear. Dazzling sneakers caught the eye enough to entice people inside. Everyday dullness was dissipated by the bold lines and colour on offer. Although this marketing strategy was not Norkus' sole prerogative, other retailers discovered the difficulty of translating dynamic street fashion looks into a good marketable enterprise.

Non-sporty youngsters for whom activity is just a fashion or a passing fancy need to fulfil limited sporty dreams by purchasing fashionable sports sweatshirts in sports stores and casual jeans to go with them elsewhere, commuting back and forth to several shops to match them. At Norkus' shops, outfits are bought together, based on Norkus' own opinion that sport and spare time are vital for young people, that being fit is not only "in" but it gives freedom of expression. He believes trend setters acquired ideas from everywhere: New York streets, surfing, holidays or trendy Spanish holiday discos. He appreciated that young people now tend to be dynamic flexible globetrotters, often expressing this image through their clothes.

Plate 23: Addidas Inspired Clothing



DEJA VU

THIS summer, designers are getting in shape. Inspired by 1970s sportswear favourites Adidas, black or white go-faster stripes have been spotted running down the arms and legs of the most fashionable women, from models to pop stars. Always quick to pick up on a trend, the High Street has followed suit. Imitation Adidas clothing is available at the leading stores. Second-hand shops for 1970s vintage. The 1970s by Adidas picture while right version. Best Stir bra store.



RAPID EYE

(Franz Norkus speaking to Cordula Klose - *Sportswear International*). His opinions will obviously be relevant mostly in Germany.

Champion USA has progressed from mere sports specialists to sports fashion retailers in Britain. Now Teddy Craze, the British and Irish licensee for the US. brand, is looking for menswear "partners". Champion is the true American sports company retailing for more than seventy years, and in America it has a very high reputation. Teddy Craze is careful to promote an identical reputation in Britain where he distributes to sports shops, and he has taken note of the better menswear shops selling fashion leisurewear. In Wade Smith's in Liverpool, Champion has its own section, a commitment which pleases Craze who promotes Champion as a classic brand that will sell well every season, believing that better retailers understand that Champion is a first-class name. He himself owned a small London shop specialising in American leisurewear and sportswear, long before the present sportswear boom arrived.

Marketing needed updating he pronounced:

In general terms, the presentation and marketing of sports shops can be improved. In this country the sector is still dominated by what the Americans call the mom-and-pop mentality. Often the owners are ex-sportsmen who have no idea about retailing. This is not a criticism of them, just an observation. But over the next five years all of these small shops are going to disappear because they won't be able to live with the competition of the more professional sportswear chains. (Musgrave, *Sportswear International*, p. 104)

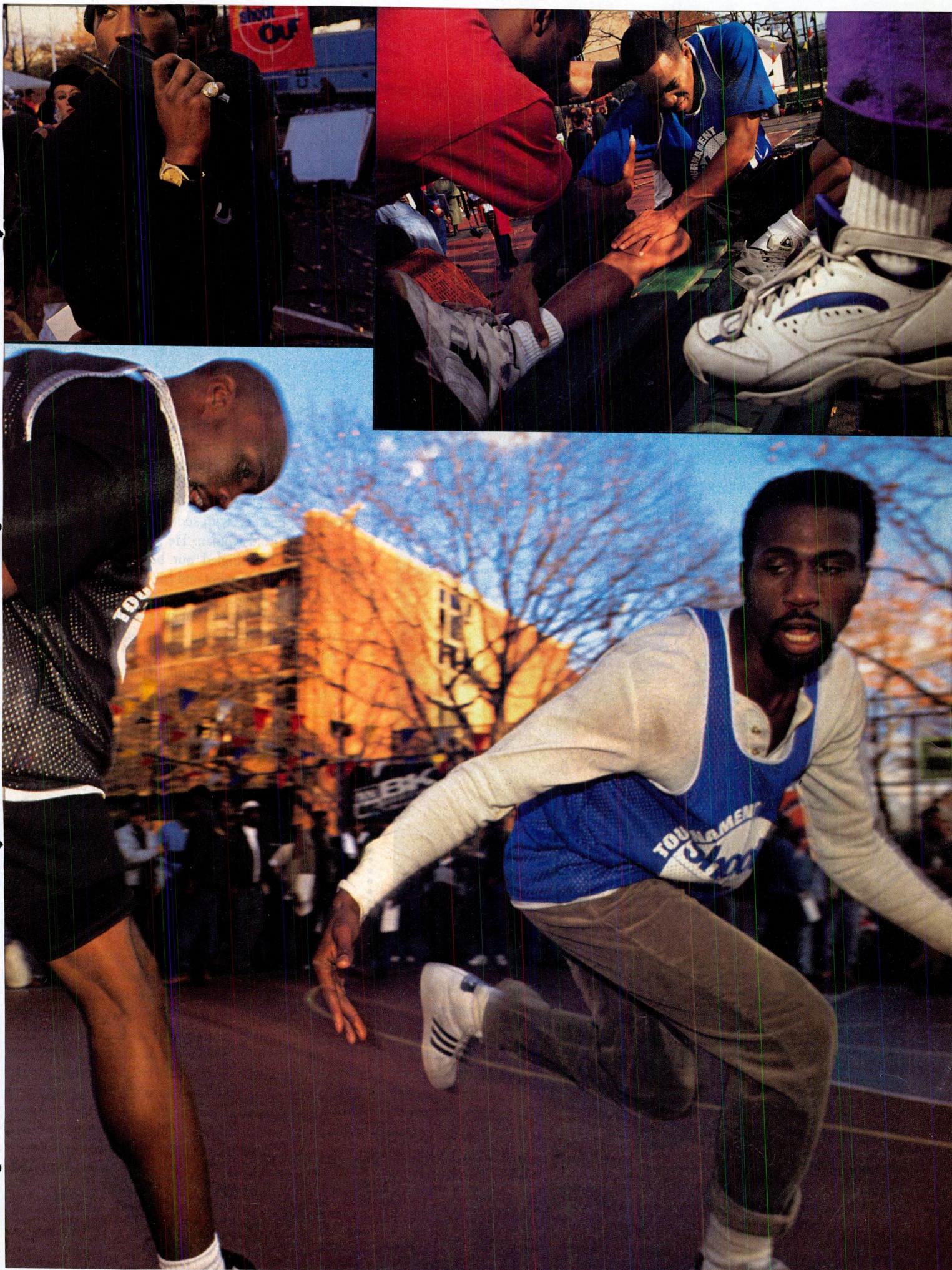
In order to fuse the sports business with fashion, he personally visits each shop to vet its suitability for Champion. Already the name has been establishing itself by advertising in British men's style press. American-made advertisements, selected by Craze, have appeared in consumer magazines. The main bulk of the range is genuine activewear and an increasing number of "spectator's"

garments, like N.F.L. Logoed T-shirts and sweatshirts, (New Fastlane). Although primarily for adult males, Champion does run a children's line which is doing well with female aerobic and swimwear and a wide range of accessories such as bags, socks, caps, knitted hats and even trainers.

In the 1980s body-fitness and America's obsession with eternal youth were on-going influences in fashion, but when similar trends came to Europe the growth was much slower. Young consumers are still tempted by the Beach Boy craze, surf board and skateboard activities emulated by European youngsters, who were responsible to some degree, for some of the changes to the sportswear scene. Activity wear, taken into the streets, broke the barrier between fun dressing and dressing for necessity.

Together with this was the decisive influence of Rap music. As far back as the late 1970s there was the Reggae culture of Bob Marley, who would wear his favourite football gear or a red, gold and green track suit, to create a cult. From America to the back ghettos of Britain, it spread into youth culture in general. Designers began to take notice of the street fashion, and the stunning effects of Rap, Reggae and Soul II Soul. They began to use the potentials from these cultures and sport, a natural leisure commodity, by introducing them gradually with shoes from Nike, Adidas and Reebok, which black youths once wore for their price and hard wear. European Rap fans now wear what New York Rappers, Breakers and Taggers wear: hooded sweat shirts, nylon parkas, shorts over jogging trousers or combinations with ordinary city clothes and active wear accessories are compulsory. The clubs are alive with music and dazzle and with the colours of leather basketball boots with bright, multi-coloured patterns, shoe tongues worn outside and over the trousers, the wearers defiantly promoting themselves as fashionable Rappers (see plate 24). Baseball caps are worn back to front.

Plate 24: Rap Look.



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NEW YORK 17, N.Y.



THE NEW YORK
LIBRARY
ASTOR LENOX
TILDEN FOUNDATION
155 E. 42ND ST.
NEW YORK 17, N.Y.



Soul II Soul's image is club based and started out with the now classic Funki Dred T-shirt designed by Derek Yates. Eventually an extended range based on the easy style of sportswear dominated street culture, incorporating the Soul II Soul logo with a wide selection of printed T-shirts designed by his partner. It was a street style that was being incorporated by so-called legitimate designers, and in a sense belonged to Soul II Soul through the group's affiliation to Hip Hop subculture.

These street culture styles were used by manufacturers as a ploy to capture a huge ready clientele. Perhaps they thought that if people liked the look, they would buy all possible variations.

Ski-wear was being influenced by surf-wear's bright colours, resulting in garments with flashy neon colours promoting action and youth, graffiti-like patterns, matching T-shirts, multi-coloured footwear and patchwork rucksacks. Warm winter weather affected the market for a few seasons and a stop-gap was necessary to offload a backlog of ski-wear garments. So manufacturers merely expanded the scope and range of their collections into sportswear. Added to this were the new eco-oriented sports of mountain biking, free climbing and trekking. Together with newer microfilament fabrics - to give transpiration and water resistance, but also glamour - a whole new marketable industry was evident.

Ellesse had been creating five different lines for a few seasons, also targeting ski-wear for young and trendy customers, later adding cross country skiing, winter tennis and gymwear. In 1991 Nike initiated a new clothing line called Aquagear. Golf brought its own influences. Many Milano menswear shows featured golf co-ordinates for younger people.

Sportswear manufacturers have realised that an active lifestyle is now a definite way of life. It is not merely confined to the jogging track, tennis court or piste. Sports shops should, therefore, be

specialised with a positive, matching comprehensive image. American and British retailers have consequently rejuvenated their sports outlets with an inviting High Street look (Cassara, June 1990).

Young consumers, though selective, will pay higher prices for specialised consumer products which promise reliability and a good name. The very young like to patronise the "right" labels for social prestige. They become sceptical when trusted brands have too many price reductions or sales so prices are maintained to confirm superiority.

The old school Retro look necessitates seeking apparel and trainers from obscure old sports shops down back streets. Skinny Adidas tracksuits, Fila, Puma, Adidas shell-toe trainers, Kangol and Tuccini. These are now stocked in Passenger, Duffer of St. George and Utopia after frequent bulk-buying journeys to America. The two chief exponents of this look are Frazer (working in Vivienne Westwood's London shop) and Smiler (owner of a stall in Camden Market) (Enniful, Ed., 1990, p. 40).

(ii) *Junior Market*

The junior fashion market has used the trend towards dressing as mini clones of grown-ups. Sportswear and jeanswear labels have been successful with this.

Juniors in Europe are one of the biggest groups of consumers of Chicago Bulls sweatshirts and T-shirts. Paris' successful skate shop, Street Machine, has met huge junior demand. In Germany big-name adult fashion sports brands have benefited from the young spin-off collections. Some European retailers complain that too little is done to exploit this lucrative market, due to price limitations.

Sabatier, of "Top Basket" which sells American professional sports goods, realises the demand for sports fashion in junior sizes, but distributors are not meeting it, so he goes directly to America.

The reason children's collections are more developed there is time. Nike have been in Europe for ten years but the big "apparel push" began four years ago, according to the companies textile marketing director in France.

Children do not like to be treated as children according to the owner of Dusseldorf's "Teen Machine" as fashion sport needs understanding, and before the age of eight children just do not comprehend it. "Teen Machine" buys junior sportswear and would like to add fashion sport too.

"Quicksilver" is a surf brand with a junior market, eight to fourteen only, as only in these sizes can adult lines be down scaled, any smaller and there would be technical difficulties. The junior label is "Boys" with twenty-eight styles on offer, selling at 35% below adult lines, as children shop with older brothers, fathers, sisters and mothers and they want the same styles.

Children are aware of big brand names like "Cimarron". Sportswear brands depend on label recognition and children are label aware from an early age.

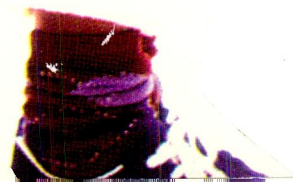
Ten to fourteen year olds like the Rap style, the base-ball inspired look with cap in reverse and comfortable pants, clown style jackets and fancy jacquard sweater,(see plate 25).

Children may choose clothes with specialised labels for fear of peer pressure. They accept outrageously high prices as if the very label were icons, after all it is the parents who pay!

Plate 25: Rap Style Baseball Inspired look For Juniors.



Three feet high
and rising:
Ultimate Kaos



Harrods have opened up a new sportswear department for juniors. the original range based mainly on active wear now includes jeans and other casuals.

British Home Stores recently marketed "Gladiator" clothing. Boys can buy long-sleeved T-shirts, hooded sweats and jogging bottoms. For girls there are catsuits, crop tops and cycling shorts. Accessories include umbrellas, bumbags and, naturally, base-ball caps.

Hennes the Swedish outfitters believe that in most countries, particularly England, children want their own boutiques, selling well-known, labelled clothes. They prefer casuals, which sell more than any other. They like sweat tops, tracksuit bottoms, leggings and anything sporty looking in bright colours. Even at Christmas youngsters do not want formal clothes but stick to casuals.

Liz Sower of Hennes observed: "In England juniors currently want a very strong sportswear casual look and that's important as the rest of Europe, Germany and Holland in particular, seem to follow behind England very closely.

I do not wish to contradict that statement, as my own observations have been in Britain and Ireland, but I am aware that many trends have come from America and that British and Irish children constantly see American fashions on the television shows so popular on our screens. Similarly many children accompany their parents to America's Disney Land and Orlando where they will buy children's wear to take home.

Hennes have tried to provide junior only units wherever possible and have found they do the most trade, even up-staging adult stores. The junior market is lucrative and viable for the future,

The juniors of today will be the adults of the future ensuring continued business and growth.

That is, if they are willing to spend their money, as quickly and as enthusiastically as they spend their parent's.

Conclusion.

From my extensive research of sports fashion and casual wear, I have shown how fashion sportswear came from a number of sources, anti-fashion street cultures, emancipation of men and women in a new concept of leisure and the culture of sport itself. It was spearheaded by the trend for health and fitness.

I have given examples of designers' adaptations for fashion wear and I have used appropriate quotations from various people connected to sportswear fashion to show that it was a positive trend, if a little "avant-garde".

My comments on leisure changes prove that the time for this type of clothing was quite opportune and beneficial to manufacturers and consumers.

The overview of the new elastomeric fabrics and the textile designers, indicates clearly that sports leisurewear will not be static, but rather it will improve and grow to suit changing times and demands.

The comments on marketing and the quotations from different sources, including retailers, explain the energies expended by all whose job it is to provide for the trend and ensure its future.

I have referred to various sports footwears and detailed how they permeated daily life.

My list of ways in which sports clothes have influenced fashion shows clearly the vastness of sports' influence

According to the predictors "Promosty" basics are the kind of clothes that consumers are interested in today, but fashion is necessary to seduce people, comfortable timeless fashion. There is also a desire for a more sophisticated look, mixing designer diffusion ranges with fitted sportswear and more traditional casual garments.

Diesel's Peter Lawley said "we've moved away from logo-oriented stuff and it's noticeable that our collections pay heed to general smartening up." (Lawley, I.D. Magazine, No.109, 1992.)

Basic, casual requirements remain the same denims, polo shirts, cotton T-shirts and sweaters but smarter casuals from good designers give class and style.

I think the bulk of sports fashion will probably be more American street-style based in the future. Sports fabrics will probably be used for clubwear but a glamorous image will be incorporated into the look and texture of them. Advancements in fabrics, which will reduce perspiration and afford extra stretchability, will be highly beneficial. I have already seen the potential in fabric shops, Lycra blends being the most popular.

Fewer facsimiles of sports garments for the fashion trade will be made but concentration on silhouette and fabrics will increase.

Sports fashion lured people away from traditional dark colours like black, ever dominant in the 1980's, and into the use of bright colours, as seen in D.K.N.Y.'s London shop.

Leggings and bodysuits enhanced body shape but can be untidy and unseemly on many, so I welcome the curbing of sports fashion culture.

To be really good sports fashion must be well thought out just like other fashions. There are indications at present that people are becoming dissatisfied with the sameness. A swing to more glamorous clothes may ensue.

All good things must come to an end. It is time for a change. At least, perhaps, until Paul Mc Cartney's new college of Performing Arts is opened, when, undoubtedly, dance wear will recapture the public imagination and the inevitable ankle-warmers and leotards will flood the shops once more!

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