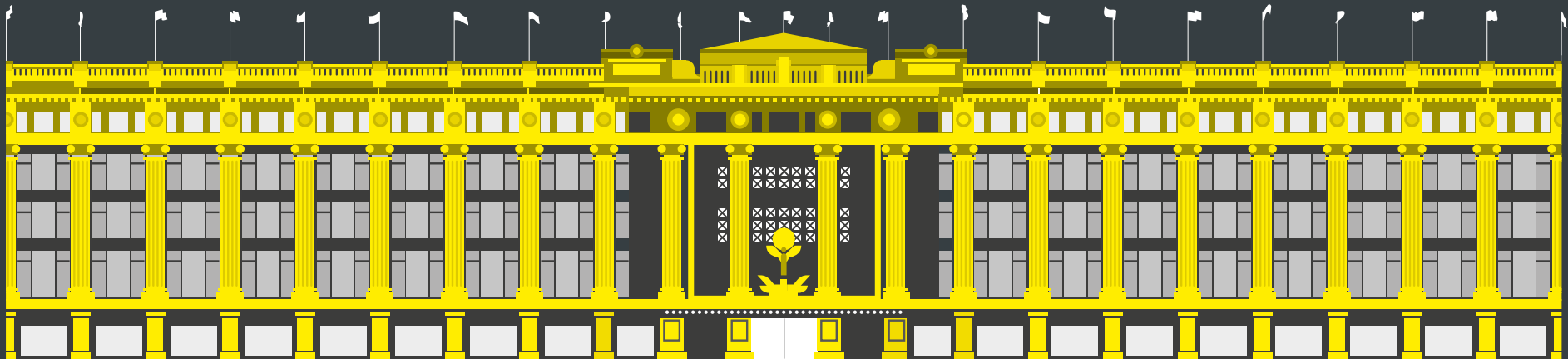


MAYOR OF LONDON

**THE LONDON CURRICULUM
ART AND DESIGN KEY STAGE 3**

FASHION LONDON

TEACHER GUIDE



THE LONDON CURRICULUM

PLACING LONDON AT THE HEART OF LEARNING

London lends itself to learning unlike anywhere else in the world. The capital is the home of innovations, events, institutions and great works that have extended the scope of every subject on the school curriculum. The London Curriculum aims to bring the national curriculum to life, inspired by the city, its people, places and heritage.

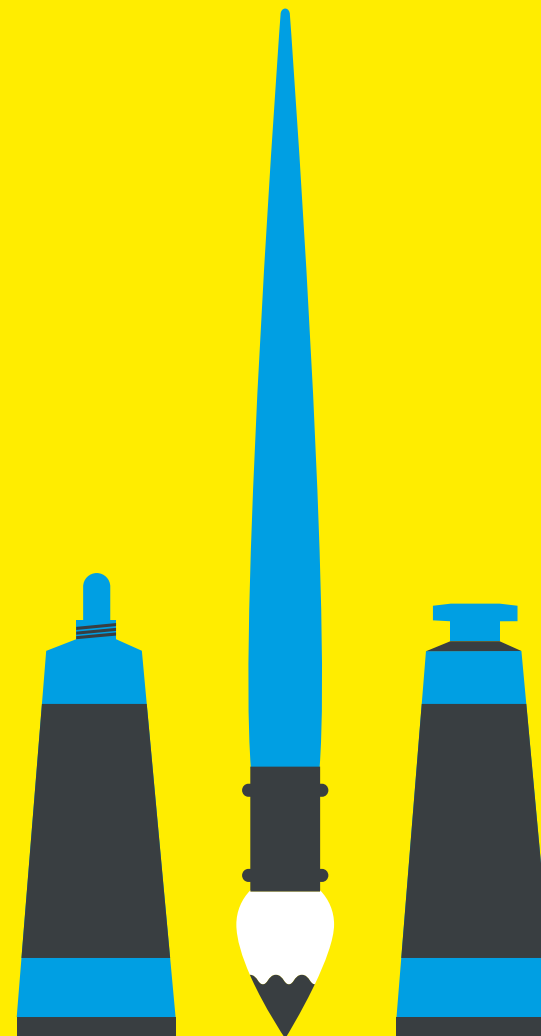
To find out about the full range of free resources and events available to London schools please visit:
www.london.gov.uk/curriculum.

Art and design in the London Curriculum

Full of opportunity and inspiration, London has been a fashion designer's dream capital for many years. Fuelled by its sheer size, its diverse inhabitants and constantly pushing boundaries, London's adventurous spirit has put it firmly on the fashion map. Through a history of global trading and discovery, London has a rich fashion history from design to manufacture. London is known for its vibrant street style, idea generation and its global following.

This Fashion London unit aims to support teachers in helping their students to:

- ♦ **DISCOVER** the breadth of the fashion industry and range of diverse roles within it.
- ♦ **EXPLORE** London's famous fashion landmarks to see where and how our fashion history has developed.
- ♦ **CONNECT** their learning inside and outside the classroom to design and create a product, a brand and a media and marketing campaign.



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WELCOME TO FASHION LONDON!

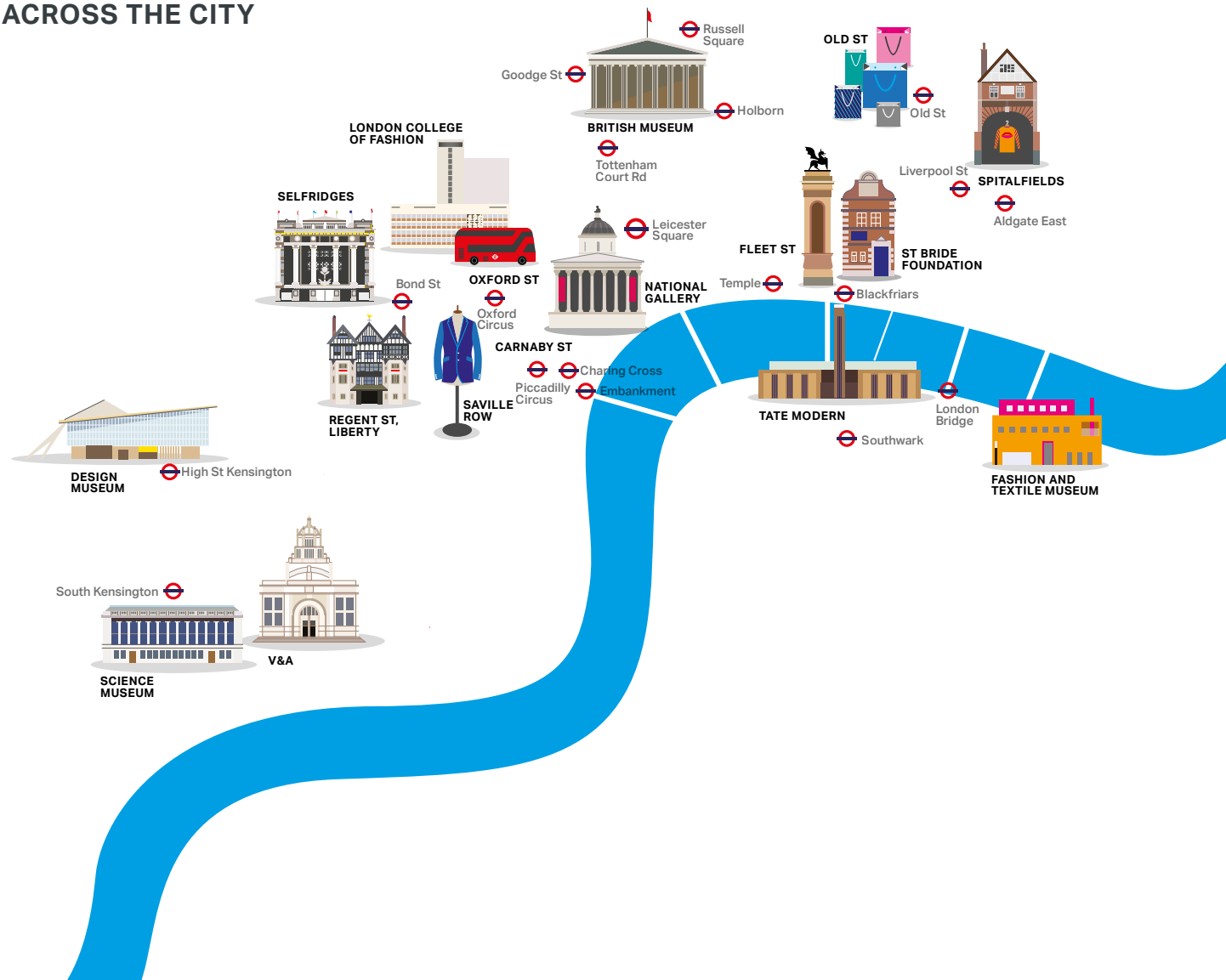
Over a series of nine lessons, students will research, design and market a fashion range.

Using London as a backdrop for inspiration, students will also explore the full range of diverse careers within the fashion industry.

Tasks will focus on the journey from concept to carrier bag. We will start with branding, logos and consumers, followed by garment design leading to range development, costing, styling and marketing.

Classroom tasks and suggested London visits will give students a full understanding of the fashion industry, from identifying customers to creating in-store displays.

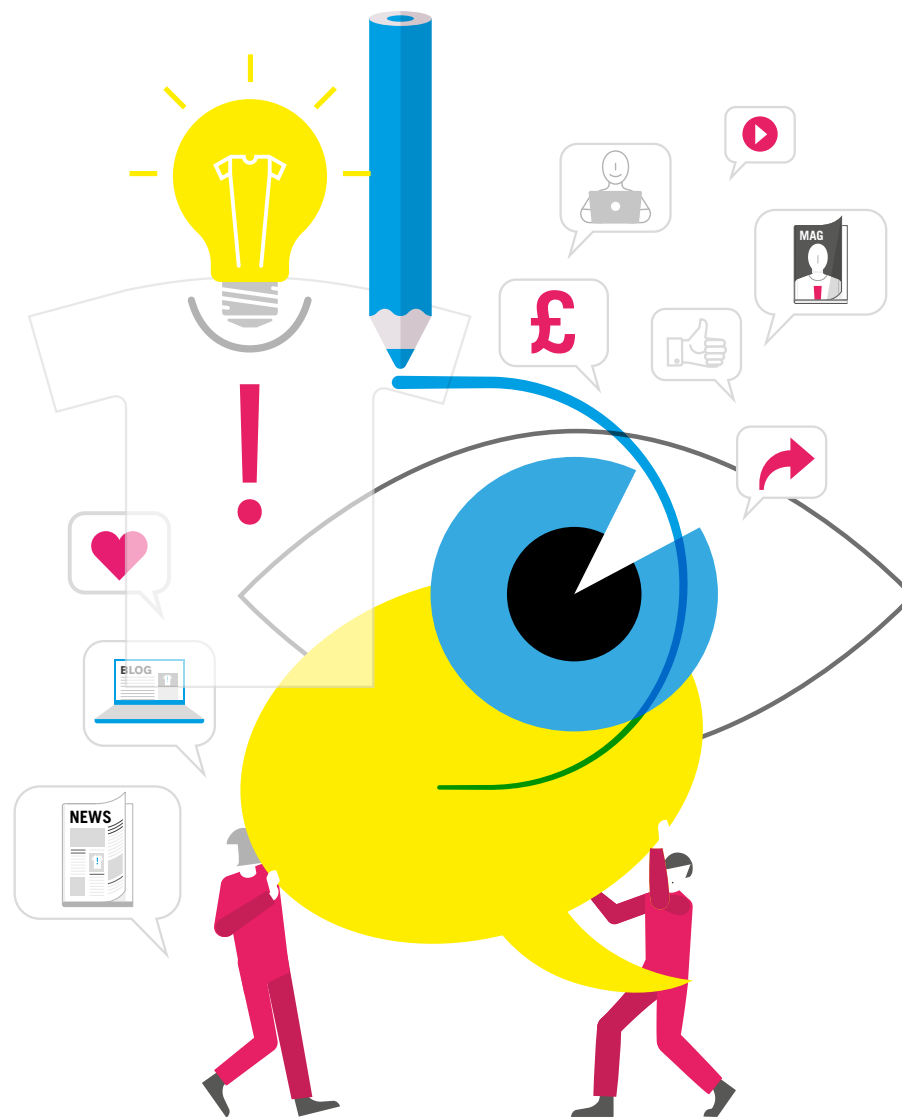
EXPLORE INSPIRING SITES ACROSS THE CITY



FASHION LONDON OVERVIEW

UNIT AIMS AND OBJECTIVES

- ♦ Nurture the next generation of fashion designers, stylists, make-up artists, buyers, photographers, journalists and managers.
- ♦ Illustrate the key fashion industry career pathways through business, design and media lessons.
- ♦ Provide insights to the fashion industry by discovering significant London streets. Learn how fashion has helped shape these places and their role today.
- ♦ Align with elements of the current KS3 national curriculum for art and design.
- ♦ Provide an understanding of the design process and how this connects to all areas of the industry.



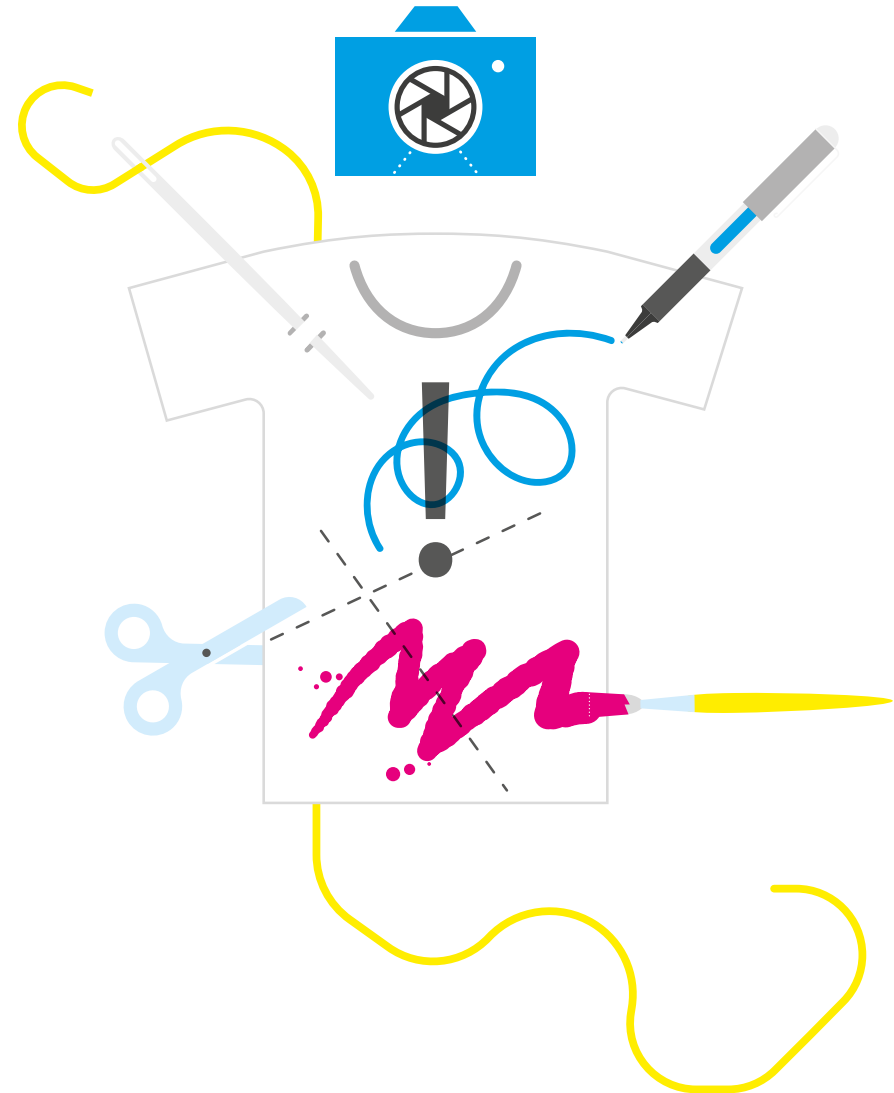
OVERVIEW

KEY STAGE 3 NATIONAL CURRICULUM

This unit supports the subject content of the key stage 3 national curriculum for art and design.

It provides specific opportunities for students to:

- ◆ plan, draft and edit creative work, exploring their ideas and recording their experiences
- ◆ know the purpose, audience and context of their writing and drawing
- ◆ evaluate and analyse creative works using the language of fashion, art and design
- ◆ know more about great artists and designers, and understand the historical and cultural development of their work
- ◆ explore design process and contextualise their ideas within the fashion industry
- ◆ become more competent, confident and expert in their design process and how to express themselves both visually and verbally
- ◆ understand what makes a strong brand identity and product and how to apply these principles to their own and others' work
- ◆ understand the diverse range of careers within the fashion industry and how to work collaboratively



DOING A RISK ASSESSMENT



For learning outside the classroom

It is the responsibility of each institution, delegated to the class teacher, to make risk assessments for a given class and a given location. Guidance can be found through the membership organisation CLEAPSS.

www.cleapss.org.uk

More general guidance on risk assessment for school trips can be found here:

www.atl.org.uk/health-and-safety/off-site-trips/risk-assessment-school-trips.asp

For practical work

A general guide for health and safety guidance and risk assessment of practical work can be found here:

www.nuffieldfoundation.org/standard-health-safety-guidance

If further specific guidance is needed for particular practicals, you will find this in their instructions.

FASHION LONDON STRUCTURE COMPONENTS

YOU ARE HERE

DOWNLOAD THESE AT: london.gov.uk/curriculum/fashion



TEACHER GUIDE

This provides the unit overview and practical guidance for every lesson.



CLASSROOM SLIDES

Corresponding resources for teachers to share with students



STUDENT WORKBOOKS

Activities, final brief, and reflection worksheets

Each lesson has been designed to be:

1. Clear and easy to navigate with a minimum of preparatory work for teachers

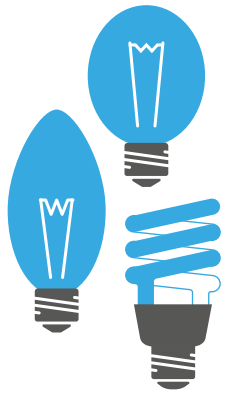
2. 'Ready-to-go' with classroom slides and practical student workbooks, downloadable from london.gov.uk/curriculum/fashion

Fashion London is a modular system of nine lessons.

It offers teachers the option to run the entire unit over time or select lessons and activities to suit their individual curriculum plans.

FASHION LONDON STRUCTURE COMPONENTS

Each lesson takes a three step journey:



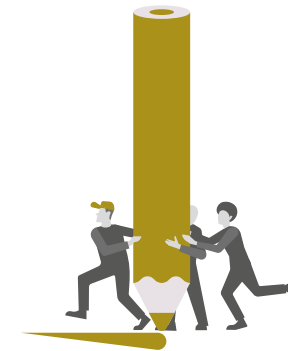
1: DISCOVER

Introducing the lesson theme, expanding into classroom activities allowing students to record and document their learning.



2: EXPLORE

Students can visit or research relevant London landmarks and locations and carry out activities for further research and inspiration.



3: CONNECT

Students will present their work at the end of each lesson, concluding and reflecting on their learning.

OVERVIEW

UNIT STRUCTURE: NINE LESSONS

LESSON 1 THE BRAND

- ◆ Learn the definition of a brand
- ◆ Identify fashion brands
- ◆ Come up with a brand name for the students' business
- ◆ Design a logo



LESSON 2 THE CUSTOMER

- ◆ Learn the importance of identifying a target customer
- ◆ Learn how to identify a target consumer group and create a customer profile for the students' fashion business
- ◆ Understand trends



LESSON 3 THE CONCEPT

- ◆ Understand how a designer creates a concept
- ◆ Create a fashion concept board



LESSON 4 DESIGN DEVELOPMENT

- ◆ Learn techniques to develop students' initial concept ideas into garment shapes
- ◆ learn how to generate different versions of a garment type



LESSON 5 DESIGN TO PRODUCT

- ◆ Create a t-shirt, based on the research done in lesson 2 and the design drawn up in lesson 4



LESSON 6 THE RANGE

- ◆ Consider how to build outfits from their t-shirt designs
- ◆ Create a mini range plan
- ◆ Calculate the cost of their product and the predicted profit made from the range



LESSON 7 MARKETING AND MEDIA

- ◆ Learn what marketing is and begin to understand the different marketing channels
- ◆ Consider how to market their t-shirt and come up with a marketing plan



LESSON 8 THE FASHION IMAGE

- ◆ Learn what's involved in a fashion shoot
- ◆ Conduct a mini fashion shoot



LESSON 9 THE STORE ENVIRONMENT

- ◆ Learn different visual display techniques
- ◆ Mock up a shop window display in a shoe box



FASHION LONDON OVERVIEW TRACKING STUDENT PROGRESS

OPTION 1

Students set up a blog to allow them to track their process. The blog can be completed online, in the classroom or as homework.

If you choose to use a digital platform, there are many examples of successful fashion blogs:

fashiontoast.com
stylebubble.co.uk
www.thesartorialist.com
tommyton.tumblr.com
wherediduggetthat.com

A blog should include a mix of visuals and text and record the student's learning for the project. The blog is personal to an individual or a group of students.

There are a number of websites that can be used to set up blogs:

www.wordpress.com
www.blogger.com
www.tumblr.com

It may be easier to set up the blogs for students (following the template) and give them a login so it is secure. Using a QR code makes viewing the work quick and easy for assessment.

OPTION 2

Students create a series of Powerpoint slides.

OPTION 3

Students complete their lesson work book.

After each lesson, the students are asked to add images and text from the lessons. Students should outline their thinking processes and experiments as well as final outcomes. They should add further material done as homework or independent study.

Students could present their work at the end of the unit as a way of summarising their learning journey. This would allow them to practice their presentation skills, with feedback being given to all students who present.



LESSON 1

THE BRAND

In this lesson the students will:

- ◆ learn the definition of a brand
- ◆ identify fashion brands
- ◆ come up with a brand name for their business
- ◆ design a logo for your brand.



OVERVIEW

THE BIG IDEA

The focus of this lesson is to introduce the students to the creation of a brand.

An introduction to branding will be given, covering brand names, logos and taglines.

Students will visit Oxford Street, the biggest shopping street in London, home to thousands of fashion brands.

Students will use their knowledge to create their own brand.

LEARNING OUTCOMES

Students will understand what branding is and how it relates to the fashion business.

Students will be able to verbally present the ideas behind their brand.

YOU WILL ALSO NEED:

- ◆ Access to a printer
- ◆ Pens and paper
- ◆ Art materials



OVERVIEW

KEY LANGUAGE

LANGUAGE	EXPLANATION
Brand	A brand is the idea or image of a specific product or service that consumers connect with.
Business	An organisation that makes money through buying and selling products or services
Logo	A symbol or other small design adopted by an organisation to identify its products
Accessories	Footwear, bags, belts, jewelry, hats and scarves
Tagline	A catchphrase or slogan, usually used in advertising
Store	A shop
High end brand	A brand that is expensive and usually luxury, that is in the top price bracket
Mid market brand	A brand that is in the mid price bracket of all brands in the market
Low end brand	A brand that charges cheap prices, that is in the bottom price bracket
Fashionista	A devoted follower of fashion

OVERVIEW ACTIVITIES AT A GLANCE'

TIME	ACTIVITY	OUTCOME	RESOURCE
5 mins	Setting the scene	Introduction to fashion branding on Oxford Street and the impact of the fashion industry in London.	Classroom slides p2–3
15 mins	Activity 1A: Understanding branding	To give the students an insight into what is meant by branding.	Classroom slides p5–7 Student workbook p3–4 Pen and paper
10 mins	Activity 1B: Understanding taglines	To give the students an understanding of taglines and their function.	Classroom slides p8–9 Student workbook p5–6 Pen and paper
20 mins	Compulsory Activity 1C: Branding and colour	To give the students an understanding of the role of colour in branding.	Classroom slides p10–11 Student workbook p7 Pen and paper
15 mins	Compulsory Activity 1D: Attracting customers	To show how different customers are attracted to different brands.	Classroom slides p12 Student workbook p8–9 Pen and paper
15 mins	Compulsory Activity 1E: Identifying customers	To show how different brands target different customers.	Classroom slides p13 Student workbook p10–11 Pen and paper
20 mins	Activity 1F: Now it's your turn!	Students will decide on their brand name, the design of their logo and their tagline.	Classroom slides p14 Student workbook p12–15 Pen and paper. Art materials

OVERVIEW

ACTIVITIES AT A GLANCE continued

TIME	ACTIVITY	OUTCOME	RESOURCE
10 mins	Activity 1G: Record outcomes	To conclude the session.	Classroom slides p15 Student workbook p16 Pen and paper
90 mins (approx)	Activity 1H: Field trip to Oxford Street	To give students a deeper knowledge and understanding of the many fashion retail brands that exist.	Classroom slides p16–17 Student workbook p17–18 Pen and paper
10 mins	Activity 1I: Present, discuss, evaluate	Students are given the opportunity to update and improve their work-in-progress.	Classroom slides p18 Student workbook p19 Printouts, Powerpoint or other online presentation tools.
5 mins	Activity 1J: Final presentation	Students will present their learning journey so far, highlighting what they have learnt from the lesson.	Classroom slides p19 Student workbook p20 Pen and paper. Art materials
10 mins	Activity 1K: Performing and evaluating	Students to learn to critically evaluate the ideas of others.	Classroom slides p20 Student workbook p21–22 Pen and paper
10 mins	Activity 1L: Lesson reflection worksheet	Students will reflect on their learning experience.	Classroom slides p21 Student workbook p23 Pen and paper

DISCOVER: UNDERSTANDING BRANDING SETTING THE SCENE

CORRESPONDING RESOURCES

Classroom Slides p2-3

The busiest shopping street in the world.

Oxford Street is the home of London's commercial fashion scene and a world class shopping district. Shoppers and visitors to London will find some of the most famous brands and luxurious shops. Oxford Street is over 1.5 miles long and hosts around 300 boutiques and shops, department stores, luxury hotels and fine restaurants. It is the busiest shopping street in Europe.

Oxford Street's Impact on the Economy

The fashion industry in Britain contributes over £21bn each year to the economy, according to the British Fashion Council. It also supports around 816,000 jobs. Oxford Street alone is home to over 200 British fashion brands. The area employs over 50,000 style experts and educates over 2,000 students in fashion.

CENTRAL LONDON SHOPPING.
Photos ©Caroline Teo

The street attracts over 100 million visitors each year, who spend £4.9bn along the street.

Oxford Street also has more brands per square foot than any other shopping street in the world.



**OXFORD
STREET W1**
CITY OF WESTMINSTER

DISCOVER: UNDERSTANDING BRANDING SETTING THE SCENE

A brand is the idea or image of a specific product or service that consumers connect with. Consumers connect by identifying the name, logo and slogan of a company.

On Oxford Street there are thousands of fashion brands competing to sell their products to the millions of consumers that walk down the road. Consumers are lured into shops through visual merchandising and brand recognition. Companies know that successful brand identification can have a big impact on sales, sales mean profit and profit means success.

As Oxford Street has the highest number of visitors (potential shoppers) than any other retail street in the UK, retailers can maximise their sales revenues by creating 'flagship' stores. These stores are larger spaces with more extensive stock and some exclusive design lines. This allows a company to be a destination for shoppers who want to see more products and allows shops to present their full range.

Put all this together and you get big brands with bigger inspirations and destination stores with a bigger range of products. This all leads to bigger sales and profits.



H&M; ARKET; AFOUND; MONKI; WEEKDAY; & OTHER STORIES; COS ARE ALL PART OF THE H&M GROUP, YET EACH BRAND IS DIFFERENT.

Photo ©Caroline Teo

CAREERS: BRANDING IN THE REAL WORLD



DISCOVER: UNDERSTANDING BRANDING SETTING THE SCENE

CORRESPONDING RESOURCES

Classroom slides p5

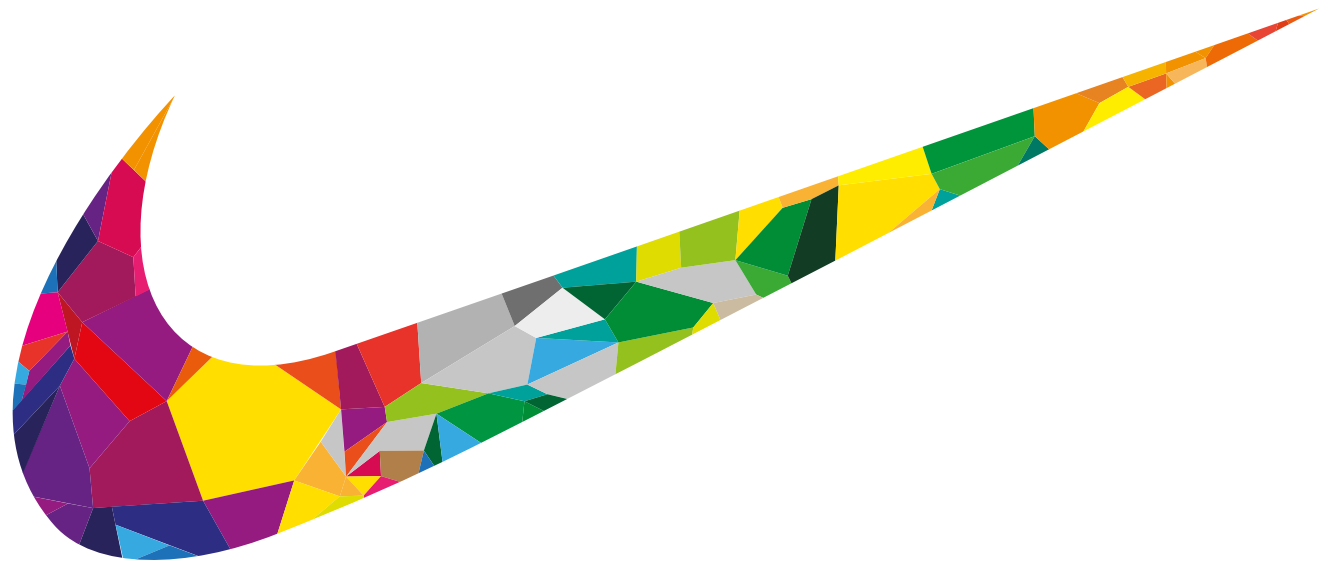
There are a number of definitions that have been developed to explain what we mean by a brand in current consumer culture:

Kotler, P & Amstrong, G define a brand as a **"... name, term, sign symbol (or a combination of these) that identifies the maker or seller of the product"**.

KOTLER, P & ARMSTRONG, G (2014)
5TH ED. PRINCIPLES OF MARKETING.
BOSTON: PEARSON.

A brand is a specific product or service that consumers connect with, by identifying the name, logo, slogan, or design which leads to buying decisions.

We can also think of a brand as the set of expectations, memories, stories and relationships which account for a consumer's decision to choose one product or service over another.



THE ICONIC NIKE LOGO

DISCOVER: UNDERSTANDING BRANDING

ACTIVITY 1A (compulsory)

CORRESPONDING RESOURCES

Classroom slides p6–7

Student workbook p3–4

(Approximate length: 15 mins, includes 5 mins class discussion)

Start by encouraging students to draw on their personal knowledge of the fashion retail industry to understand what is meant by a brand. This activity will introduce students to brands they may know and give them the confidence to then think up their own brand name.

Open a discussion about the logos and brand names.

Activity 1A (answers on p22)

Name two of the logo brand names.

What does the logo design represent?

What does the brand represent?

Who would buy this brand?

What do these brands sell?

Are these brands:

- ♦ expensive (high end of the market)
- ♦ cheap (low end of the market); or
- ♦ in the middle market?

Ask students to list, on the worksheet provided, the name of a stores where they shop for clothes and accessories. Students should reflect on why they favour the brand and how the brand successfully engages with their customers.

Ask them to draw their preferred store logo.



DISCOVER: UNDERSTANDING BRANDING ANSWERS TO ACTIVITY 1A



Company: **Beats by Dr. Dre**

Logo design: Simple B.

Brand identity: associated primarily with headphones that give excellent sound and look good.

Customer: 18-34 year old urban males, who love music and like to be different.

High end of the market.



Company: **Nike**

Logo design: The logo shows movement and represents a wing associated with Nike, the Greek goddess of victory.

Brand identity: Sportswear retailer.

Customer: Males and females aged 20 to 30 years old.

Mid market.



Company: **Chanel.**

Logo design: Designed by Coco Chanel in 1925, the founder of the brand.

Brand identity: French fashion retailer/house, considered an icon of elegance by their target market.

Customer: Males and females aged from 18 to 40 years old, who love fashion and want to stand out from others.

High end of the market.



Company: **Apple**

Logo design: The original logo depicted Isaac Newton under an apple tree. It was later changed to just an apple. The bite is a pun of 'byte'.

Brand identity: American software company.

Customer: Males and females of all ages, with a particular focus on teenagers and the early 20s demographic.

High end of the market – the brand is popular but the cost of products suggests that this is a high end brand.

DISCOVER: UNDERSTANDING TAGLINES ACTIVITY 1B

CORRESPONDING RESOURCES

Classroom slides p8–9

Student workbook p5–6

(Approximate length: 10 mins)

Show this to the students as an example of what a tagline is before they create their own:

What is a tagline?

A tagline is a short, powerful phrase that is associated with a brand's name. It represents the tone and feeling you want for your products or services. It is often part of your company graphics. The best taglines are clear, memorable, concise and punchy.

A successful tagline is strongly associated with the brand by customers.

Discuss Nike's *Just Do It* tagline.

Example:



The tagline *Just do it* is associated with Nike. In the 80s Nike was competing with Reebok for control of the trainer market.

The *Just do it* tagline helped Nike succeed in the market as it was catchy and liked by their customers.

Almost 30 years later, Nike still uses the tagline that changed its history.

DISCOVER: UNDERSTANDING TAGLINES
ACTIVITY 1B continued

(Approximate length: 10 mins)

A brand's tagline should clearly communicate what it is that it does.

Encourage students to record their answers in their workbooks for each logo.

Where the tagline is successful customers associate the brand with the tagline.

Present these taglines to the students, discuss in class what the taglines mean and why they may have been chosen by the brand.



DISCOVER: UNDERSTANDING TAGLINES
ACTIVITY 1B: ANSWERS



Suggests their customer is diverse and their range has products for all age brackets that can be worn in many different ways.



Suggests that they are targeting someone who likes to be different from most people.

John Lewis

Never knowingly undersold.

Appealing to price conscious customers, John Lewis is guaranteeing value for money, ensuring their customers that they won't be overcharged.



Suggests that they target a customer with a sense of determination and adventure who is willing to try anything.



Suggests that their food is delicious.



Suggests their customer is price conscious. Tesco has kept prices as low as possible as even a small saving will help their customers save money.



Encourages customers to treat themselves to something special.

DISCOVER: BRANDING AND COLOUR

ACTIVITY 1C (compulsory)

CORRESPONDING RESOURCES

Classroom slides p10–11

Student workbook p7

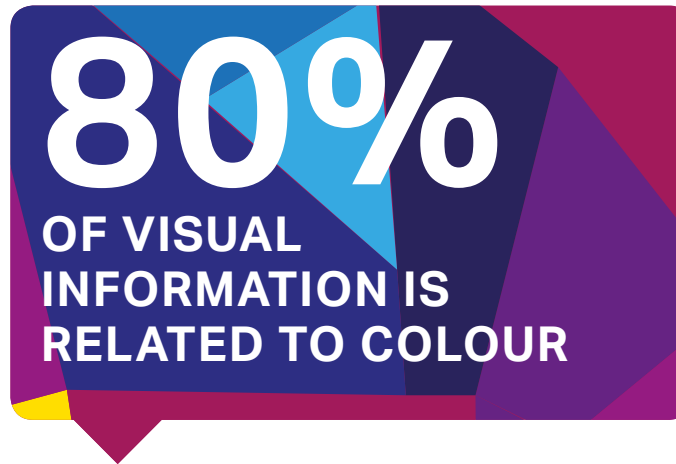
(Approximate length: 10 mins,
including 5 mins discussion time)

Different fashion businesses opt for different ways to be identified. According to Kotler, P. (American marketing consultant) 80 percent of visual information is related to colour.

A strong brand can be recognised by its colour.

Some brands may choose a colour which they wish to be associated with. When walking down a high street, the colour may allow you to spot a brand when the logo is too far away to see.

Share the examples opposite with the students.



Example:

When walking down a high street, sometimes it's the colour you recognise before you can see the brand name.



Boots is associated with the colour blue



H&M is associated with the colour red

DISCOVER: BRANDING AND COLOUR
ACTIVITY 1C continued





(Approximate length: 5 mins
discussion time)

Ask the students to link the colours
opposite to the fashion business.

Then ask the students to list other
brands they know associated
with colour.

	CHRISTIAN LOUBOUTIN
	HARRODS
	TIFFANY
	SELFRIDGES

ANSWERS

	TIFFANY
	SELFRIDGES
	CHRISTIAN LOUBOUTIN
	HARRODS

DISCOVER: ATTRACTING CUSTOMERS ACTIVITY 1D

CORRESPONDING RESOURCES

Classroom slides p12

Student workbook p8–9

(Approximate length: 15 mins)

Different customers are attracted to different brands, because we have different associations with what they represent.

This can be done in small groups, as a class or individually.

Q&A: Analysis

1. Discuss which brand you would choose out of each brand pair and discuss why you'd pick one brand over another.
2. Discuss whether you think there is a difference in the customer for each brand in the pair.
3. Do you all have the same opinion? Why?
5. How does this show different opinions on a brand and how each brand targets their customers?

If you have time and wish to do this activity, it provokes some interesting discourse. It helps students understand how different brands can attract different customers, as some students will prefer one brand over another for different reasons.

PAIR 1



PAIR 2



PAIR 3



PAIR 4



DISCOVER: ATTRACTING CUSTOMERS
ACTIVITY 1D continued

ANSWER

There is no definitive answer to this activity because it is based on personal opinion and group discussion.

This activity leads nicely into activity 1F (page 31) and into the next lesson's topic.

Optional follow up

Explore how a brand differentiates itself from other brands and how each brand is successful in targeting their customer.

PAIR 1



PAIR 2



PAIR 3



PAIR 4



DISCOVER: IDENTIFYING CUSTOMERS ACTIVITY 1E

CORRESPONDING RESOURCES

Classroom slides p13

Student workbook p10–11

(Approximate length: 15 mins –
depending on length of discussion)

Different fashion businesses target
different consumers.

For example

**A BRAND THAT PARENTS MAY
CHOOSE TO BUY – YOU WOULD
NEVER CONSIDER BUYING.**

In groups, or individually, students
should pick one of the brand logos
opposite and answer the following
questions.

This can be recorded in the workbook,
on a blog or through discussion in the
classroom.

Q&A: Analysis

1. Describe who would buy the brand,
considering the following:

- ♦ Age of the consumer
- ♦ Gender and family status
- ♦ Occupation and salary of the consumer
- ♦ Hobbies of the consumer
- ♦ Music and film choice of
the consumer
- ♦ Other brands the customer
would buy

2. What does the brand sell?

3. Is the brand a high, mid or low-end
brand?

Activity Extension

(Approximate length: 10 mins)

Students should pick another brand logo
and complete the Q&A analysis before
comparing their two chosen brands.



TOPSHOP



FOREVER 21

RELIGION

PRIMARK®

DISCOVER: BRAND CREATION ACTIVITY 1F: NOW IT'S YOUR TURN!

CORRESPONDING RESOURCES

Classroom slides p14

Student workbook p12–15

This activity can be completed as a group or individually. Students will develop a brand name and logo which will be their fashion brand and be used through to lesson 9.



Brand name

- ◆ Students should discuss a brand name for their fashion business.
- ◆ They could use a mixture of their names or initials
- ◆ Ask students to explore variations through drawing a number of different ideas.



Logo design

- ◆ Explore shapes; encourage students to form the name inside a shape; circle or square for example.
- ◆ Explore repeating or mirroring a part of the design.
- ◆ Explore colour; students could experiment with a variety of art materials

Each student should come up with their own designs/variation and make a group selection or come up with a combination as a group.



Tagline

- ◆ Think up a tagline for the brand, that links nicely to the brand name.

DISCOVER: RECORD OUTCOMES ACTIVITY 1G

CORRESPONDING RESOURCES

Classroom slides p15

Student workbook p16

(Approximate length: 10 mins)

Self directed study – to be started in class and completed for homework.

The students will complete their work in this lesson in their blog or their workbooks. This work should include:

- ♦ An image of their brand logo
- ♦ An explanation as to why they chose their brand name
- ♦ An explanation as to what the logo represents and where the logo came from
- ♦ Their tagline
- ♦ An explanation as to why they chose their tagline.

Students should also be encouraged to photograph and document all developmental work.

SUMMARY

Students should share their work with others. Encourage discussions in class:

1. What do the students like about the work presented?
2. What are the views on the logo?
3. Would you buy clothes from a brand with the logo shown?

Encourage the students to consider the discussions in class and to evaluate their progress on their blog space/Branding and Logo worksheet.



TOP TIPS

Students could create a QR code (this could be used by teachers for assessment)

Students should be encouraged to photograph and document all developmental work and include this in their blog or workbook.

Suggested sub-headings for extra content:

Tagline of brand / logo
Research
Experimentation

EXPLORE: FIELD TRIP TO OXFORD STREET ACTIVITY 1H

CORRESPONDING RESOURCES

Classroom slides p16–17

Student workbook p17–18

The students should complete the activity sheet during their visit.

This trip aims to give students an understanding of the many different fashion brands that exist and how logo design can vary.

It is usually forbidden to take photos in store. Where possible, the students should be encouraged to take photos in the street and of the shop fronts.

The tasks set will ask them to:

- ♦ look at the different branded logos of each of the stores. Notice the colour, typography and style of logo
- ♦ look at the different branded logos on shopping bags people are carrying
- ♦ look at the different branded logos on the clothes people are wearing.

The completed task sheets should be included in the student's workbook or uploaded onto their blog, as they will form part of their journey/learning process.



Photos ©Caroline Teo

EXPLORE: FIELD TRIP TO OXFORD STREET
ACTIVITY 1H continued

ACTIVITY	RESPONSE	REFLECTION	RESPONSE
How many different branded stores can you count selling fashion products?		How do the branded logos of each store differ?	
How many shopping bags can you count with different branded logos?		Is there a particular brand that you see more often on the shopping bags? If so which brand?	
How many different logos can you see being worn by people?		Is there a link between the 'look' of the customer and the logo?	
Which branded logos do you think are the most eye catching?		Why?	
List any mission statements/taglines that you spot?		Where are they displayed? How are they used?	
Note ideas for the design of your branded logo:			



CONNECT: PRESENT, DISCUSS, EVALUATE ACTIVITY 11

CORRESPONDING RESOURCES

Classroom slides p18

Student workbook p19

(Approximate length: 10 mins including class discussion)

Encourage students to present, discuss and evaluate their findings.

Students may want to modify their logo, or tagline following the field trip.

They should assess whether they noticed a link between brand logo, tagline and customer of the brands they spotted when on the field trip.

Encourage students to identify which brands they saw most on the field trip and which they felt were most popular and therefore most successful. Ask them to note any links between brand design and popularity of a brand.



Photos ©Caroline Teo



CONNECT: THE FINAL PRESENTATION ACTIVITY 1J

CORRESPONDING RESOURCES

Classroom slides p19

Student workbook p20

In the fashion business world, you are often asked to present your ideas to others. Presenting is therefore an important skill to develop.

Depending on whether you'd like the students to present at the end of the lesson or at the end of the nine-lesson unit there are two options.

Students will be documenting their weekly activity in their blog or worksheets which will help them with their end of nine-lesson unit presentation.

Option 1

At the end of lesson:
(Approximate length: 5 mins)

The students will show their group journey so far and indicate what they have learnt in lesson 1. Students to:

- ♦ say why they chose their brand name
- ♦ describe their logo and to say why their group chose the final design.
- ♦ say their mission statement/tagline and explain why they decided on this statement.

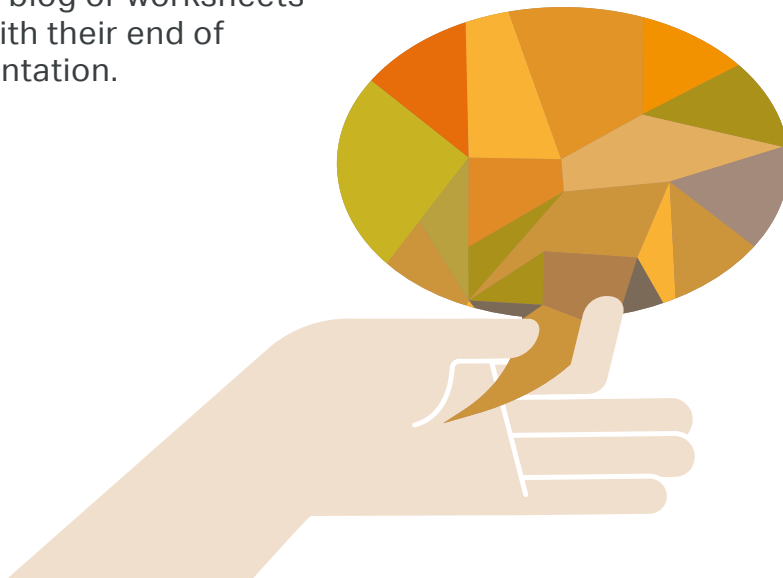
Option 2

At the end of Lesson 9:
(Approximate length: 10 mins)

As part of the final end of lesson presentation, students need to:

- ♦ say why they chose their brand name
- ♦ describe their logo and to say why their group chose the final design.
- ♦ say their mission statement/tagline and to explain why they decided on this statement.

This should form part of the introduction to the students' final presentation.





CONNECT: PERFORMING AND EVALUATING ACTIVITY 1K (Applies to Option 1 of Activity 1J)

CORRESPONDING RESOURCES

Classroom slides p20

Student workbook p21–22

(Approximate length: 10 mins)

The discussion questions opposite, could be considered whilst students watch each group presenting. Discussions could be as a whole class or small group discussion.

Each group's answers could be verbal or written on the board, flipchart or in their workbooks.



Questions for consideration by the students who WATCHED the presentation:

- ♦ Did you enjoy the presentation?
- ♦ What did you like most about the presentation?
- ♦ What does the logo represent to you?
- ♦ Would you buy clothes from a brand with the logo shown?
- ♦ What skills do you think are needed to make a good presentation?



Questions for consideration by the students who GAVE the presentation:

- ♦ How did you feel the presentation went?
- ♦ What went well when presenting?
- ♦ What could have been improved on when presenting? (Consider: speed of delivery, images used in the slides, content)

Encourage the students to evaluate their progress in their workbooks or their blog space.

CONNECT: LESSON REFLECTION WORKSHEET ACTIVITY 1L

CORRESPONDING RESOURCES

Classroom slides p21

Student workbook p23 (printout)

(Approximate length: 10 mins)

Reflecting on the branding activities will help you better understand what you have learnt. Take time to answer the below questions and reflect on your learning experience.

1. What did you find out about branding?

2. What new skills did you learn?

3. What did you enjoy most?

4. What skills would you like to develop?

HOW WELL DID YOU...



Focus on the activities?

Discuss brands and what they mean to you?

Come up with ideas?

Link ideas together?

Work cooperatively with others?



LESSON 2

THE CUSTOMER

PLEASE NOTE!

It is essential that this lesson is discussed first as a part of each standalone lesson

In this session the students will:

- ♦ learn the importance of identifying a target customer
- ♦ learn how to identify a target consumer group and create a customer profile for their fashion business
- ♦ understand trends.



LESSON 2 THE CUSTOMER

THE BIG IDEA

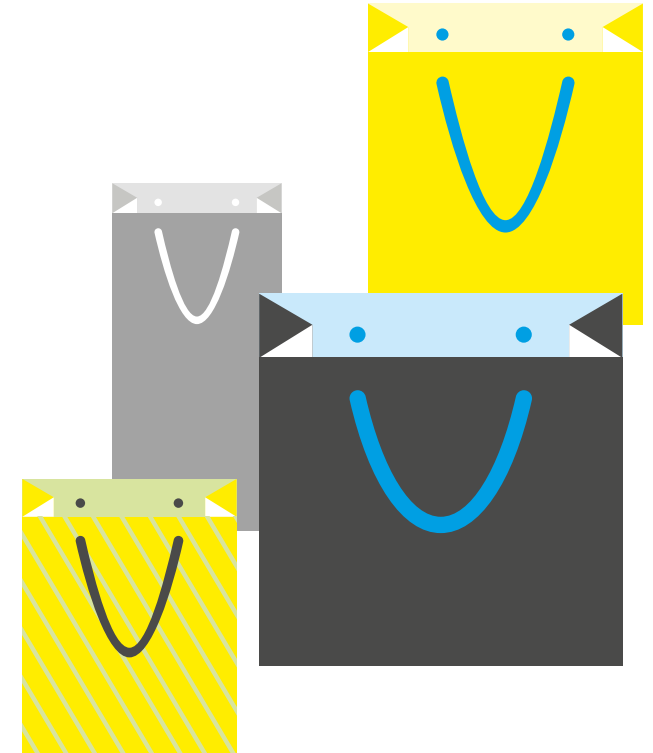
Students will learn how to identify a target consumer and understand how trends happen.

LEARNING OUTCOMES

Students will understand ways to identify a consumer and how to draw up a detailed customer profile.

YOU WILL NEED:

- ◆ Screen or whiteboard with access to the internet to show film/video
- ◆ Sketchbook
- ◆ Blog / worksheets
- ◆ Magazines, images of fashion and lifestyle
- ◆ Scissors, pen and paper, glue, A1 paper or board, camera



LESSON 2: THE CUSTOMER KEY LANGUAGE

LANGUAGE	EXPLANATION
Customer board	A board that gives a clear visual and written indication of the target customer.
Fashion trend	A trend is what's hip or popular at a certain point in time in fashion.
Trend board	A board that gives a clear visual indication of a fashion trend.
Peers	A person who belongs to the same age group or social group as someone else.
Target customer	The person to whom a business is trying to sell their product(s) to.
Target market	A group of customers that a business plans to sell their product(s) to.

LESSON 2: THE CUSTOMER ACTIVITIES AT A GLANCE

TIME	ACTIVITY	OUTCOME	RESOURCES
5 mins	Setting the scene: Customer identification	To give the students an insight into the history of fashion in London's East End.	Classroom slides p3 Show small selection of online clips
5 mins	Activity 2A: Creating a target customer board Task 1: Discussion	Understand the information needed to create a customer profile.	Classroom slides p5–7 Student workbook p3–4 (printout)
15 mins	Activity 2A: Creating a target customer board Optional Task 2: Customer profile spider diagram	Students will brainstorm their customer profile ideas.	Classroom slides p5 Student workbook p4 (printout) Pen and paper
20 mins	Activity 2A: Creating a target customer board Task 3: Create a target customer board	Students will create a customer board showing the lifestyle of their target customers.	Classroom slides p6–7 Student workbook p5 (printout) Magazines, fashion images, scissors, glue, A1 paper or A1 foam board
20 mins	Activity 2B Identifying trends through time	To give the students an insight into what is meant by a fashion trend.	Classroom slides p11 Student workbook p6–7 (printout) Print out of students' images for the exercise. Pen and paper

LESSON 2: THE CUSTOMER ACTIVITIES AT A GLANCE

TIME	ACTIVITY	OUTCOME	RESOURCES
10 mins	Activity 2C: Recognising trends	To help students identify trends from previous eras.	Classroom slides p12 Student workbook p8–9 (printout) Pen and paper
30 mins	Activity 2D: Creating a trend board	To give students an understanding of how to interpret fashion trends.	Classroom slides p13–14 Student workbook p10 (printout) Magazines, fashion images, scissors, glue, large sheets of paper
10 mins	Activity 2E: Record outcomes	Students to record the outcome of the session.	Classroom slides p15 Student workbook p11 (printout) OR access to student blog
60 mins Not incl. travel	Activity 2F: Field trip to Old Street OR Field trip to local area	This task shows students the role of street style in shaping fashion trends. They will have the opportunity to build up a portfolio of images that could be used on their final trend board.	Classroom slides p17 Student workbook p12–16 (printout) Pen, pencil, marker – any other drawing tools
10 mins	Activity 2G: Present, discuss, evaluate	Students are given the opportunity to improve and update work-in-progress.	Classroom slides p18 Student workbook p17 (printout) Pen and paper

LESSON 2: THE CUSTOMER ACTIVITIES AT A GLANCE

TIME	ACTIVITY	OUTCOME	RESOURCES
5 mins	Activity 2H: Final presentation	Students will present their learning journey so far, highlighting what they have learnt from the lesson.	Classroom slides p19 Student workbook p18 (printout) Pen and paper. Art materials
10 mins	Activity 2i: Performing and evaluating	Students to learn to critically evaluate other's ideas.	Classroom slides p20 Student workbook p19-20 (printout) Pen and paper
10 mins	Activity 2J: Lesson reflection worksheet	Students to record the outcome of the lesson.	Classroom slides p21 Student workbook p21 Pen and paper

DISCOVER: SETTING THE SCENE CUSTOMER IDENTIFICATION

CORRESPONDING RESOURCES

Classroom slide p3

(Approximate length: 5 mins)



Different customers buy into different fashion trends, depending on their age, culture and social status. How we dress is informed by our environment – by our lives and our tribes, whatever they are, whoever they are.

[s.telegraph.co.uk/graphics/projects/style-tribes/index.html](https://www.s.telegraph.co.uk/graphics/projects/style-tribes/index.html)

The East End has long had a strong relationship with the fashion industry

In the 19th century seamstresses and tailors worked by day in East London's sweatshops and at night slept in its slums.

At the start of the 20th century, street traders in Petticoat Lane market began the tradition of decorating the seams of their clothes with mother-of-pearl buttons. They became known as the Pearly Kings and Queens of East London.

In the 1990s, the area's cheap rents and empty warehouses began attracting artists and creatives. In 2000, Jay Jopling opened the White Cube Gallery in Hoxton Square. Two years later, Brix Smith Start opened Shoreditch's first boutique, *Start London*, selling Helmut Lang, Sonia Rykiel and Philosophy di Alberta Ferretti. The club night *Boom Box*, held on a Sunday night in Hoxton Square, became notorious for its door policy: if you weren't outrageous enough in your dress, you weren't coming in.

In 2000, *Fashion East*, a non-profit initiative and one of the most creative hubs of contemporary fashion was established by designer Lulu Kennedy. *Fashion East* is a highly respected mentor and showcase of young design talent which has helped launch the careers of Holly Fulton, Ryan Lo, Jonathan Saunders, Roksanda Illincic and Richard Nicoll and many other designers at London Fashion Week.



LONDON 2019.

L-R: ; @Caroline Teo; @facesplaceslaces @Asbo Mag

DISCOVER: SETTING THE SCENE SUSTAINABILITY

CORRESPONDING RESOURCES

Classroom slide p3

Student workbook p3

(Approximate length: 5 mins)

A clear trend in the fashion industry is sustainability.

This is an area that will continue to influence the industry as customers and designers are beginning to question the effect of fashion on the environment and the working conditions in factories.

Fashion produces waste which goes into land fill and dyes that pollute the rivers and waterways.

Over-production of garments and cheap clothes mean that many are disposed of in landfill sites.

Ask students to identify if their customers would be concerned about the environment and fashion waste when working on task 1 Activity 2A p49–52.

Brands are developing different ways to create material and to address the problems:



Vin + Omi who used stinging nettles to produce fabrics for their 2019 Catwalk show from Prince Charles's garden.

www.telegraph.co.uk/royal-family/2019/09/18/prince-charles-nettles-next-big-sting-london-fashion-week/

www.vinandomi.com/eco-innovation/4594289755

Komodo



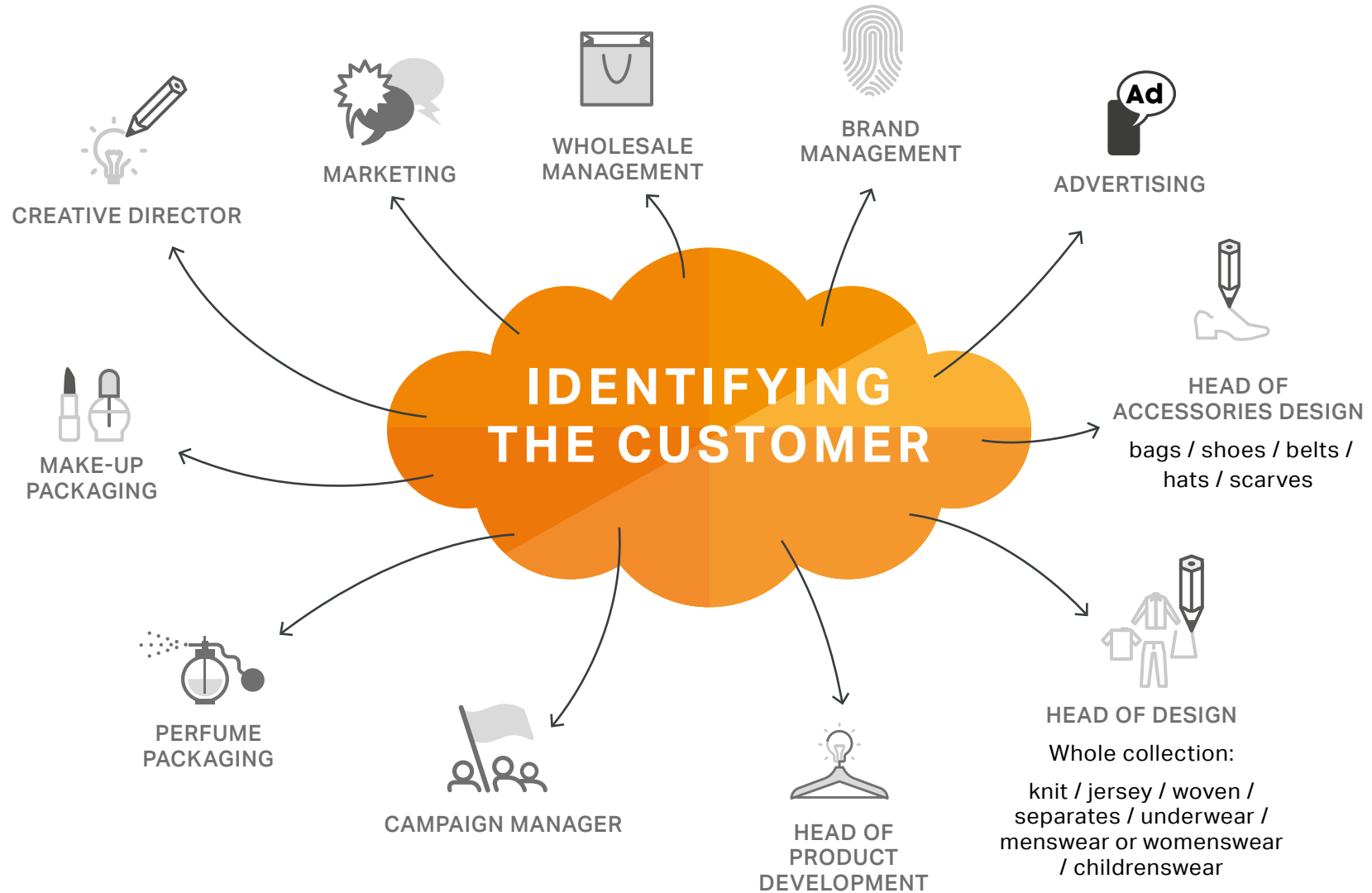
www.komodo.co.uk/pages/about

Stella McCartney



www.stellamccartney.com/experience/en/sustainability/

CAREERS: IDENTIFYING THE CUSTOMER IN THE REAL WORLD



DISCOVER: CREATING A TARGET CUSTOMER BOARD (Split across 3 tasks) ACTIVITY 2A

CORRESPONDING RESOURCES

Classroom slides p4

Student workbook p3

(Approximate length: 5 mins)

Task 1

We may like the same clothes sometimes and dress in a similar way to our friends. This is because we like to fit in with our peers and friendship group.

We might own the same item of clothing as our friends but we may wear the item in a different way. This is because we are all individuals and have our own style of dressing. The purpose of this exercise is to demonstrate to students that different groups of customers choose to wear different clothes and different fashion trends.

In groups, the students should create a visual customer board. Visual customer boards give a clear indication of the lifestyle and shopping habits of a target customer. Ask students to include text as well as visuals on the board.

Giving a name to the customer, personifies the customer and allows students to refer to their customer by name.

Students could discuss their ideas in a group then work on their own customer board if working individually.



DISCOVER: CREATING A TARGET CUSTOMER BOARD (Split across 3 tasks) ACTIVITY 2A

CORRESPONDING RESOURCES

Classroom slides p5

Student workbook p4

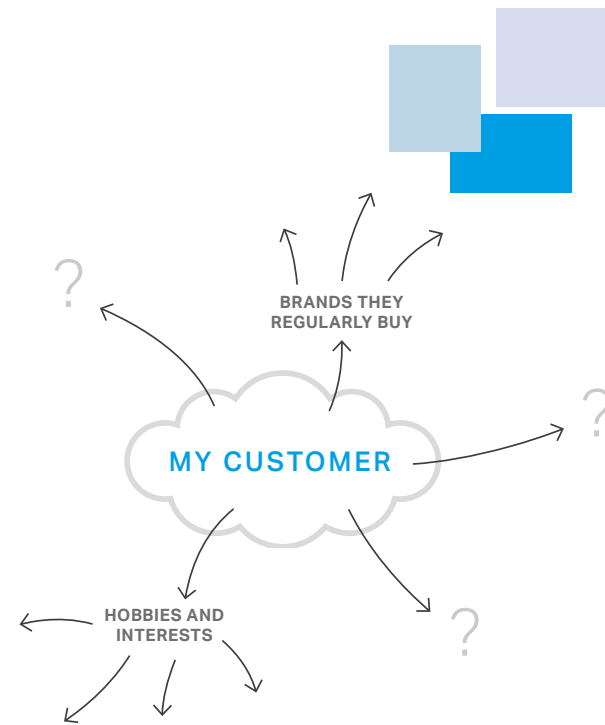
(Approximate length: 15 mins)

Task 2 (optional)

Share the example spider diagram with the students.

Students should work on the spider diagram to plan the lifestyle of their consumer who will buy from the brand they created in lesson 1.

Students should use drawings, internet research and magazines to find images that represent customer and style, personality, hobbies and awareness or attitude to sustainability.



DISCOVER: CREATING A TARGET CUSTOMER BOARD (Split across 3 tasks)
ACTIVITY 2A continued

CORRESPONDING RESOURCES

Classroom slides p6–7

Student workbook p5

(Approximate length: 20 mins)

Task 3

Identifying the target customer

Once students have collected all their research materials, they need to narrow down the ideas to complete their visual customer board.

It must be clear from the customer board:

- ♦ the name of the customer
- ♦ the age of the customer
- ♦ where the customer lives – city dweller, suburb dweller
- ♦ the status of the customer – married, single, partnered, with or without kids
- ♦ the customer’s disposable income – the amount they spend on clothes by month

- ♦ the hobbies of the customer
- ♦ the customer’s wants and needs and their preference for casual wear; sports wear; party wear
- ♦ the fashion sense of the consumer – fashion leader or fashion follower
- ♦ the daily/weekly schedule of the customer
- ♦ the brands they regularly buy and the brands they aspire to buy

Lifestyle image tips:

- ♦ Brands the customer would buy (not just fashion)
- ♦ Home style
- ♦ Holiday destination
- ♦ Sports
- ♦ Reading material
- ♦ Music
- ♦ Eco-friendly lifestyle



DISCOVER: CREATING A TARGET CUSTOMER BOARD (Split across 3 tasks)
ACTIVITY 2A continued

CUSTOMER PROFILE

Name: Clara

Age: 27

Location: London, E17

Status: In a relationship, without kids

Disposable income: £150 a month

Hobbies

Fitness, eating out, live music

Customer wants and needs:

She leads a busy lifestyle and needs her garments to be comfortable and to fit well.

Customer fashion sense:

Her attitude to fashion is thoughtful and defines her personality, rather than current trends.

Daily/weekly schedule:

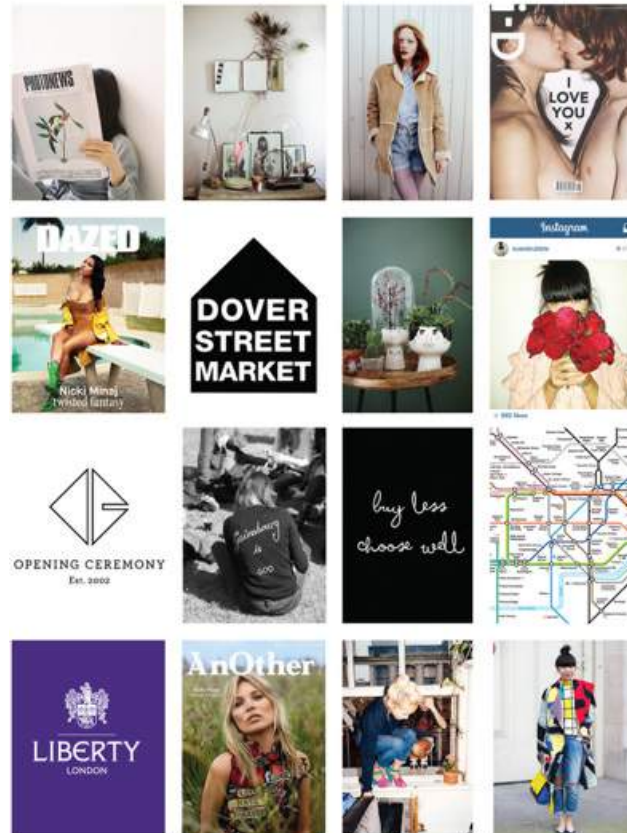
Commutes, works at home one day, gym after work twice a week

Brands regularly buy

Zara, Topshop, H&M, Conscious range

Brands aspire to buy

Gucci; Sandro; Kooples, small independent designers (Dover St Market)



EXAMPLE TARGET CUSTOMER BOARD

DISCOVER: UNDERSTANDING TRENDS

CORRESPONDING RESOURCES

Classroom slides p8–10

(Approximate length: 5 mins)

To succeed, a fashion business needs to have a clear understanding of the most popular trends that are appropriate to the target market. A successful business needs to identify the most popular trends with their customers and stock these.

Trends evolve in different ways. Some trends evolve from the street, such as the 'goth' trend we have seen in the past. Others evolve from workwear, such as denim and other trends evolve from the catwalks.

Show the film clip on [s.telegraph.co.uk/graphics/projects/style-tribes/index.html](https://www.telegraph.co.uk/graphics/projects/style-tribes/index.html)



Encourage students to explore online:

www.vogue.co.uk

fashiontoast.com

stylebubble.co.uk

www.thesartorialist.com

wherediduggetthat.com

wwd.com

Each season fashion brands identify the key trends for the season and create a trend mood board. A **trend mood board** gives a visual representation of the trend. It should be clear from the board the key trend and colours of the trend.

Fashion trends

A **season** lasts for six months, the spring/summer season starts in February and ends in July. Autumn/winter runs from August to January. Each season we have different fashion looks, known as fashion trends.

"If clothes cannot be relied on to wear out fast enough, something must be found that will wear out faster; that something is what we call fashion."

According to Gopnik (2014)



DISCOVER: UNDERSTANDING TRENDS

CORRESPONDING RESOURCES

Classroom slides p10

There are many ways we can spot fashion trends, some of which are listed here:



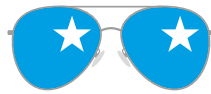
Catwalks are a good starting point for trends with catwalk fashion shows taking place every season. London Fashion Week, Paris Fashion Week, New York Fashion Week and Milan Fashion Week are key events in the fashion calendar.



The autumn/winter shows usually take place in January/February.



The spring/summer shows take place in September every year.



Celebrities can start a fashion trend. Celebrities can be a role model for some and what they wear is soon worn by others who 'look up' to that celebrity. Kim Kardashian West for example has had a huge impact on fashion trends.

www.vogue.com/article/the-next-kim-kardashian-west-reality-to-fashion-crossover



Street Style (what we see around us) influences fashion. The punks and goths gave rise to fashion trends in the past.



Cultural events can start a fashion trend. For example films, TV shows, art exhibitions have all had an impact on fashion trends in the past. The Great Gatsby film had an influence on fashion trends in 2013.

www.vogue.co.uk/gallery/gatsby-glamour



Social media has also had a big impact on fashion trends in the past. Christopher Bailey, the creative director of Burberry, chose Brooklyn Beckham to shoot their fragrance ad campaign. This is not just because he is a good photographer but because he has a huge number of followers on Instagram.

www.bbc.co.uk/news/business-35483480

DISCOVER: IDENTIFYING TRENDS THROUGH TIME ACTIVITY 2B

CORRESPONDING RESOURCES

Classroom slides p11

Student workbook p6–7

(Approximate length: 20 mins)

Create a fashion timeline

The purpose of this exercise is to encourage students to recognise that trends change from year to year.

Ask students to research and collect a selection of images of fashion from different points in history – this can either be carried out as homework task or in the classroom. They should make a note of the year each image is from.

Students should be encouraged to bring photos in from home of their parents and grandparents, to demonstrate the different fashion trends over the past years.

1880

1890

1920

1940

1960

1970

1990

2010

What we wear depends on the time of year, the decade and also on our individual tastes. All of us have a different dress sense.

Ask the students to put the images that they have brought from home in date order, creating a timeline of the photos from oldest photo to most recent photo.

Ask the students to compare the outfits over the years.

- ♦ Are there any outfits the students would wear now or in the future?
- ♦ How do the outfits (fashion trends) differ over the years?

DISCOVER: RECOGNISING TRENDS

ACTIVITY 2C Optional

CORRESPONDING RESOURCES

Classroom slide p12

Student workbook p8–9

(Approximate length: 10 mins)

Start the class by encouraging students to draw on their personal knowledge. The focus of this activity is to introduce students to fashion trends and to consider how different fashion trends appeal to different customers.

Ask students to match the year to the style of dress. There are images from the following eras:

1920s **1940s** **1970s** **1980s**

Q&A: Analysis

- ♦ What made them match the year to the dress?
- ♦ Have they seen photos of their parents/ grandparents wearing these trends?
- ♦ What are their thoughts on the trends? Which trends do they like and why?
- ♦ Have they seen interpretations of these trends for sale recently?



1.



2.



3.



4.

DISCOVER: RECOGNISING TRENDS
ACTIVITY 2C continued

ANSWERS



1. 1970s



2. 1940s



3. 1920s



4. 1970s

DISCOVER: CREATING A TREND BOARD ACTIVITY 2D

CORRESPONDING RESOURCES

Classroom slides p13–14

Student workbook p10

(Approximate length: 30 mins)

Fashion designers agree that having something visually in front of them helps provoke and stimulate their creative thoughts. Trend boards are a visual representation of a fashion trend.

Share trend board examples with the students.

Students can be put into groups and set the tasks of creating a trend board.

Students are to collect visuals of a particular trend: this could be based on a dress style (off the shoulder), a colour, a fabric (velvet, lace).

The images are to be arranged on a large piece of paper so that it looks visually attractive. When students are happy with the positioning of the images they can stick them down and add to their work books or blog. Key words can be added to further demonstrate the direction of the trend.

It must be clear from the board:

The trend can be given a name (as in the example shown below and the following page).

Use a mix of images: street style images, cat walk images, info from blogs/vlogs, social media, pages from magazines.

Key colours

Trend name

Key shapes / silhouettes



Key words

DISCOVER: CREATING A TREND BOARD
ACTIVITY 2D continued



AN EXAMPLE OF A SPORTS WEAR TREND FROM A RANGE OF DIFFERENT DESIGNERS

DISCOVER: RECORD OUTCOMES ACTIVITY 2E

CORRESPONDING RESOURCES

Classroom slides p15

Student workbook p11

(Approximate length: 10 mins)

Self directed study – to be started in class and completed for homework.

The students will complete their work in this lesson in their blog or their workbooks. This work should include:

- ♦ the identified target customer – include a photo of the customer board
- ♦ an explanation as to why they chose that particular target consumer
- ♦ the identified fashion trend – include a photo of the trend board
- ♦ an explanation as to why they chose that particular trend.

SUMMARY

Students should be encouraged to share their work with others. Encourage discussions in class:

1. What do the students like about the work presented?
2. What are the views on the boards (trend and customer)?
3. How does each customer and trend board vary from group to group?
4. Could they imagine the target customer buying the identified trend?

Encourage the students to consider the discussions in class and to evaluate their progress on their blog space/target customer board and trend board in their workbook.

Further activities

Through their workbook students can be encouraged to share their work with family and friends and extend their activities.

Ask them:

1. Can they identify with the customer?
2. Would they buy clothes from any of the eras?

TOP TIP

Students could create a QR code (this could be used by teachers for assessment)

Students should be encouraged to photograph and document all developmental work and include in their blog, or workbook.

Suggested sub headings for extra content:

Target customer

Fashion trend

Reflection

EXPLORE: FIELD TRIP TO OLD STREET ACTIVITY 2F (Optional)

CORRESPONDING RESOURCES

Classroom slides p16

Student workbook p12–16

(Approximate length: 60 mins – not including travel time)

Identifying trends: street style

To further support the student's work in the classroom, the students may go out into the streets around Old Street to capture images of fashion trends.

The photographs should be of:

- ♦ people wearing fashion trends (students must ask the permission of the subject before photographing)
- ♦ shop windows
- ♦ billboards
- ♦ imagery in the street, such as graffiti, posters and flyers.

Distribute the workbook task sheets for Old Street to the students before the trip.

The students are to complete the task sheet during their visit.

The purpose of the trip is to give students an understanding as to how street wear informs trends and helps identify future customers.

The completed task sheets should be included in the students workbook or uploaded onto their blog, as they will form part of their journey/learning process.

ALTERNATIVE ACTIVITY

The same activities can be carried out in a popular local shopping area which may be more conveniently located.

LONDON BOROUGH OF ISLINGTON

OLD STREET EC1



LONDON STREET STYLE

Top row: @facesplaceslaces @Asbo Mag, Bottom row: @facesplaceslaces @Asbo Mag

EXPLORE: FIELD TRIP TO OLD STREET
ACTIVITY 2F continued

IMAGE, DRAWING OR DESCRIPTION

Photograph, draw or describe a minimum of five outfits that interest you on the street

REFLECTION

How is the outfit put together ?

How old is the person ?

How would you describe the look:

For example *Contemporary, Futuristic, Retro or vintage, Fusion of styles*

Outfit 1

Outfit 2

Outfit 2

Outfit 2

Outfit 2

CONNECT: PRESENT, DISCUSS, EVALUATE ACTIVITY 2G

CORRESPONDING RESOURCES

Classroom slides p18

Student workbook p17

(Approximate length: 10 mins)

Following the field trip, students are to be encouraged to present, discuss and evaluate their findings.

Students are to present the images that they have produced and discuss:

- ♦ Can the images be grouped together by common trends?
- ♦ Is there more than one common look/trend?
- ♦ Can the students identify a link between age bracket and choice of dress style?
- ♦ Students to evaluate and add to their trend and customer boards



For example

There are three different trends here:

Animal print
Tea dresses
Chunky knit

OR

This could be one trend:

Stripe

LONDON STREET STYLE

R-L: @facesplaceslaces ©Asbo
Mag; ©Caroline Teo

CONNECT: FINAL PRESENTATION ACTIVITY 2H

CORRESPONDING RESOURCES

Classroom slides p19

Student workbook p18

In the fashion business world, you are often asked to present your ideas to others. Presenting is therefore an important skill to develop.

Depending on whether you'd like the students to present at the end of the lesson or at the end of the nine-lesson unit there are two options for the final presentation.

Students will be documenting their weekly activity in their blog or worksheets which will help them with their end of unit presentation.

OPTION 1

At the end of lesson 2

(Approximate length: 5 mins)

The students will show their work so far and indicate what they have learnt in lesson 2.

Students to:

- ♦ describe their target customer
- ♦ present their trend board and describe their trend direction
- ♦ identify key trends that they have spotted in the streets and consider if any are appropriate for their brand and for their target customers. If so, why?

OPTION 2

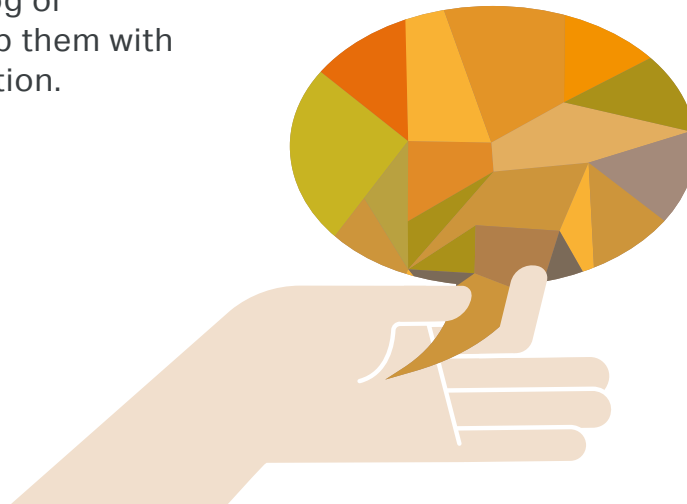
At the end of Lesson 9

(Approximate length 10 mins)

As part of the final end of session presentation, students need to:

- ♦ say why they chose their target customer
- ♦ link the target customer to all fashion business decisions.

Identify the fashion trend they have focused on, linking the trend board, the photos they took and images they collected for their t-shirt design.



CONNECT: PERFORMING AND EVALUATING
ACTIVITY 2i (Applies to Option 1 of Activity 2H)

CORRESPONDING RESOURCES

Classroom slides p20

Student workbook p20–21

(Approximate length: 10 mins)

The discussion questions opposite could be considered whilst students watch each group presenting. Discussions could be as a whole class or small group discussion.

Each group's answers could be verbal or written on the board, flip chart or in their workbooks.



Questions for consideration by the students who watched the presentation:

- ♦ Did you enjoy the presentation?
- ♦ What did you like most about the presentation?
- ♦ What skills do you think are needed to make a good presentation?



Questions for consideration by the students who gave the presentation:

- ♦ How did you feel the presentation went?
- ♦ What went well when presenting?
- ♦ What could have been improved on when presenting (consider: speed of delivery of the presentation, images used, content)

Encourage the students to evaluate their progress on their blog space, or on the supplied Activity 2J: Lesson reflection worksheet (p66).

CONNECT: LESSON REFLECTION WORKSHEET ACTIVITY 2J

CORRESPONDING RESOURCES

Classroom slides p21

Student workbook p21

(Approximate length: 10 mins)

Reflecting on the customer activities will help you better understand what you have learnt. Take time to answer the below questions and reflect on your learning experience.

1. What did you learn about the customer?

2. What new skills did you learn?

3. What did you enjoy most?

4. What skills would you like to develop?

HOW WELL DID YOU...



Focus on the activities?

Discuss fashion trends and understand why trends change with time?

Identify the target consumer?

Come up with ideas?

Link ideas together?

Work co operatively with others?

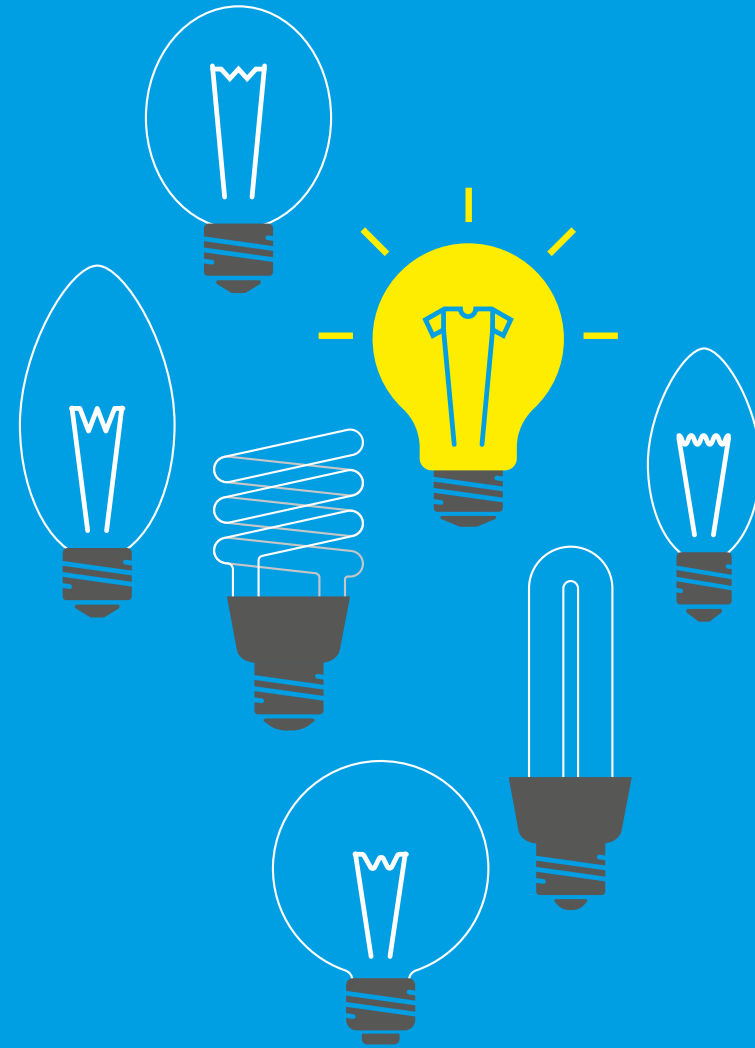


LESSON 3

THE CONCEPT

In this lesson the students will:

- ♦ understand how a designer creates a concept
- ♦ create a fashion concept board.



OVERVIEW

THE BIG IDEA

Students will learn how designers come up with ideas for their collections every season (this is a minimum of twice per year).

This lesson will prepare the students for lessons 4 and 5.

LEARNING OUTCOMES

Students will understand how fashion designers create their own concepts.

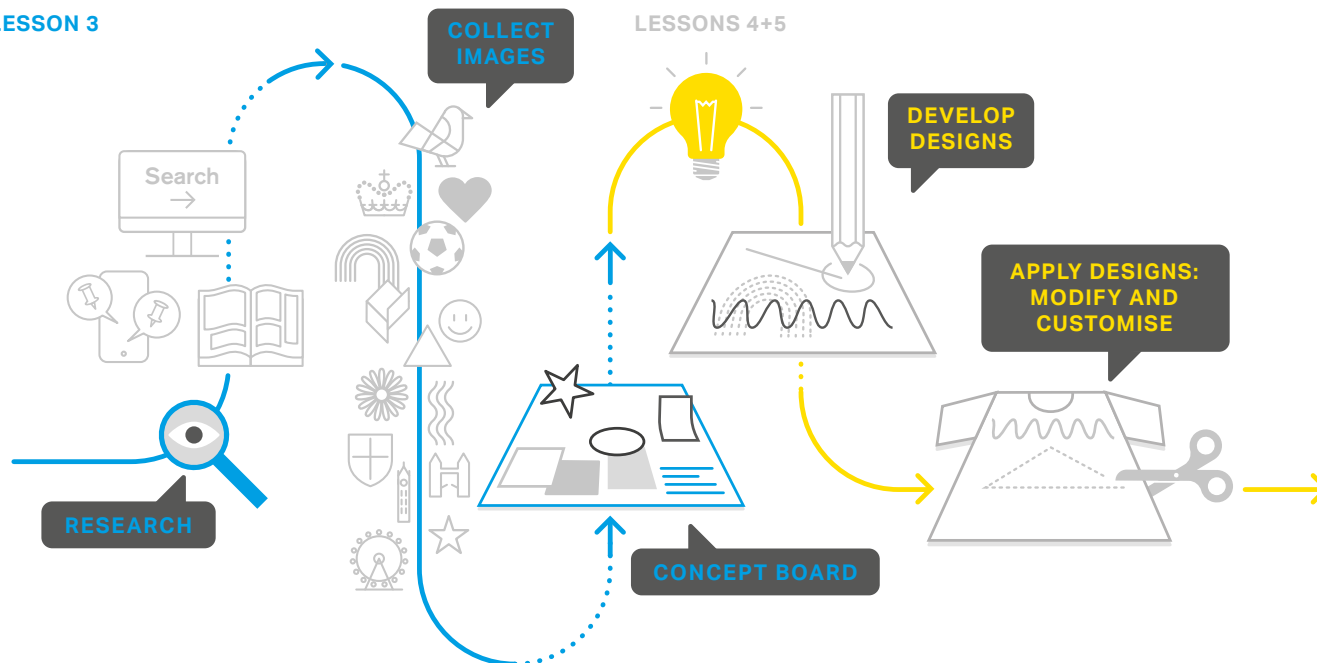
Students will then apply that knowledge to create their own concept board, using London as an inspiration.

YOU WILL ALSO NEED:

- ♦ Access to printer
- ♦ Pens and paper
- ♦ Art materials
- ♦ Large sheets of paper
- ♦ Activities can be done digitally, to save on materials.

Overview of lessons 3–5

LESSON 3



OVERVIEW

KEY LANGUAGE

LANGUAGE	EXPLANATION
Concept	An idea or theme behind a design.
Pattern cutting	Taking a design and making a pattern to use when cutting out fabric.
Tailor	A person who understands traditional cutting and making techniques often specialising in men's suits.
Garment	An item of clothing/fashion.
Collection	A range of garments in a shop or on the catwalk.
Concept board	A visual board of theme related images.
Catwalk show	An event put on by a fashion designer to showcase their upcoming line of clothing and/or accessories during Fashion Week.
Keywords	A word that helps to describe a concept.

OVERVIEW ACTIVITIES AT A GLANCE

TIME	ACTIVITY	OUTCOME	RESOURCES
5 mins	Setting the scene	Using the work of Alexander McQueen as a short case study, the students will gain an understanding of design concepts and sources of inspiration.	Classroom slides p2–4
5 mins	Activity 3A: Understanding concepts: Alexander McQueen AW 2001–2002	To use links between McQueen and his concepts to help understand concept boards and to understand how the concept links the vision of a brand.	Classroom slides p6 Student workbook p3
<i>Task 1: 15 mins</i> <i>Task 2: 20 mins</i> <i>Task 3: 20 mins</i>	Activity 3B: Understanding concepts: Alexander McQueen AW 2001/2002 Split into three tasks.	To demonstrate how the concept board can help students visualise the design of their t-shirt (to be created in lesson 5).	Classroom slides p7–9 Student workbook p4–6
60 mins Not incl. travel	Activity 3C: Field trip to National Gallery / V&A / Science Museum / Tate Modern / your local area	Through photography and drawings, students will record different aspects from the field trip location, then generating themes and concepts for the next activity.	Classroom slides p7–9 Student workbook p4–6 Notepads, drawing tools, camera phone
20 mins	Activity 3D: Create a concept board	Students will select and format images to create a concept board.	Classroom slides p7–9 Student workbook p4–6 Magazines / books, access to internet paper, scissors, glue, pencil/pens

OVERVIEW ACTIVITIES AT A GLANCE

TIME	ACTIVITY	OUTCOME	RESOURCES
10–20 mins	Activity 3E: Present, discuss, evaluate	Students are given the opportunity to update and improve their lesson work-in-progress.	Classroom slides p7–9 Student workbook p4–6 Optional: Pen and paper. Art materials.
10 mins: (5 mins presentation and 5 mins Q&A)	Activity 3F: Final presentation	Students will present their learning journey so far, highlighting what they have learnt from the lesson.	Classroom slides p7–9 Student workbook p4–6 Pen and paper. Art materials.
10 mins	Activity 3G: Performing and evaluating	Students to learn to critically evaluate other's ideas.	Student workbook p4–6 Pen and paper.
10 mins	Activity 2J: Lesson reflection worksheet	Students to record the outcome of the lesson.	Classroom slides p21 Student workbook p21 Pen and paper

DISCOVER: SETTING THE SCENE WHAT IS A CONCEPT?

CORRESPONDING RESOURCES

Classroom slides p2–4

(Approximate length: 5 mins)

A concept is the idea a designer uses to create a collection.

It's the underlying logic, thinking, and reasoning for the design focus of a season.

Fashion designers create looks and collections by first developing a concept. They gain inspiration from visiting exhibitions, gathering images, looking at art, literature, fashion archives, film, theatre, music and researching into events in history. This conveys the mood, the style and the colour that the designer will work with to create their collection.

Each season, this research is conducted before a decision is made on the direction and concept of the season ahead.

Lee Alexander McQueen (1969–2010) is well known for his innovative and exciting concepts.

Before becoming a well-known designer he learnt the craft of tailoring aged 16, through several apprenticeships at Anderson and Sheppard and later at Gieves and Hawkes, Savile Row. Savile Row has long been associated with tailoring with many tailors being found there to this day.

Alexander McQueen was adept at combining traditional techniques with new and innovative approaches.



ALEXANDER MCQUEEN, SPRING/SUMMER 2009

**SAVILE
ROW W1**
CITY OF WESTMINSTER



ALEXANDER MCQUEEN, AUTUMN/WINTER 2006.
Photography: Heathcliff O'Malley

DISCOVER: SETTING THE SCENE

WHAT IS A CONCEPT? continued

The Bumster trouser is an example of McQueen's virtuosity as a tailor. Its origins are thought to be from the following influences:

- ◆ Historians have identified early modern breeches, also worn low on the pelvis, as a possible influence on McQueen's work.
- ◆ 1990s street styles were also worn low, exposing the midriff and hipline.
- ◆ The experimental fashions and gay subculture associated with the 1980s club scene.
- ◆ The low-cut costumes created for the dancer and choreographer Michael Clark.



CROPPED TOP AND *BUMSTER* TROUSERS,
ALEXANDER MCQUEEN, SPRING/SUMMER 1994.
Photograph by Niall McInerney
© Fashion Photography Archive

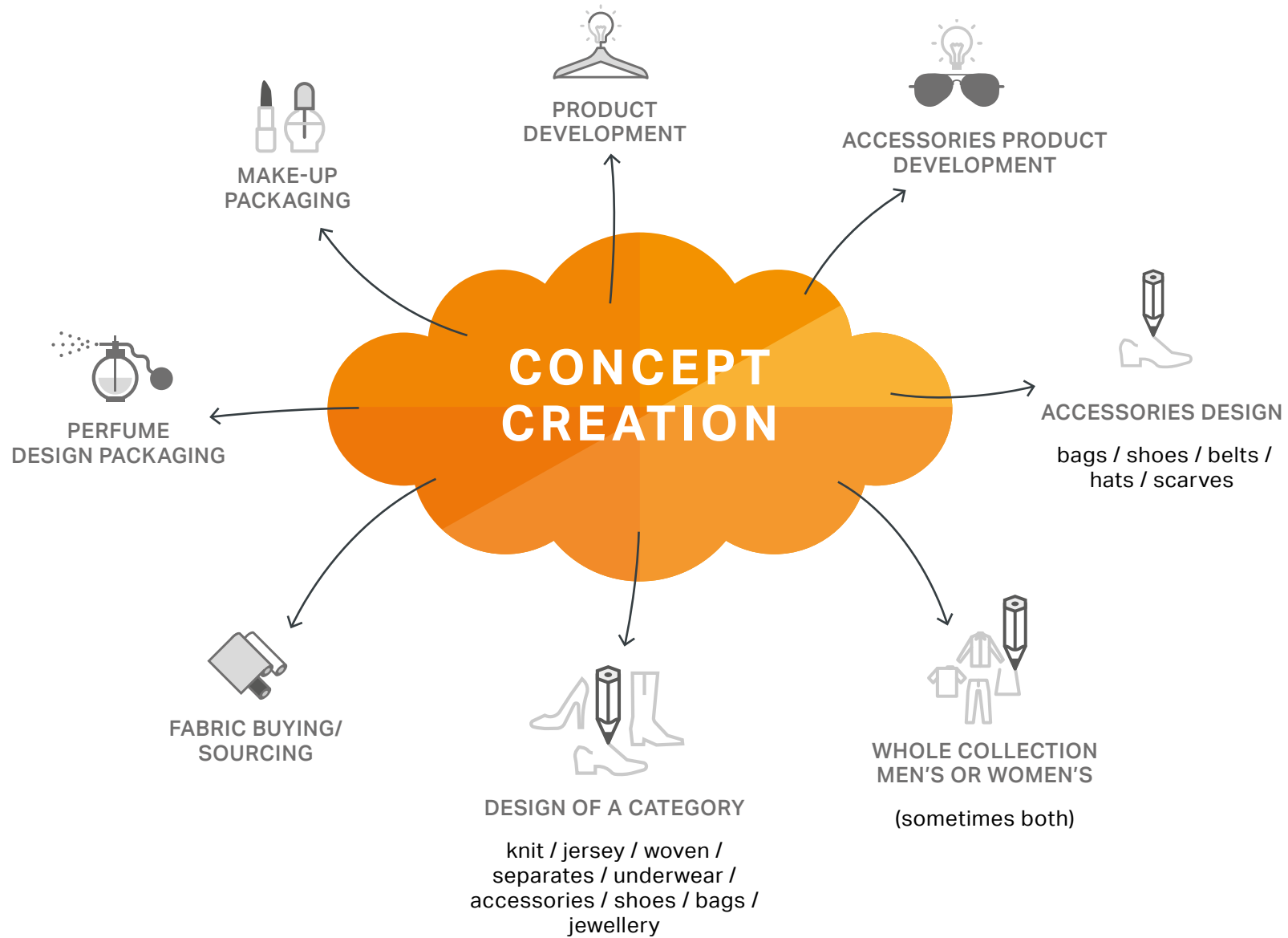


MAN'S BREECHES
1790-95
Photography LACMA



COME, BEEN & GONE
Michael Clark Company
1986

CAREERS: CONCEPT CREATION IN THE REAL WORLD



DISCOVER: UNDERSTANDING CONCEPTS: ALEXANDER MCQUEEN ACTIVITY 3A

CORRESPONDING RESOURCES

Classroom slides p6

Student workbook p3

(Approximate length: 5 mins)

Open a discussion about the possible concept and themes in this image.

Q & A: Analysis

- ♦ What is the theme/concept?
- ♦ What do you think the subject inspiration was?

Students should choose three of the following words:

FLORAL	FUTURE	PRACTICAL
TRADITIONAL	FITTED	SPACE
MODERN	FRILLY	BIRDS
LOOSE	HUNTING	SERIOUS
FUN	PAST	SPORTS
ROYAL	CITY	
SAFARI	COUNTRYSIDE	



ALEXANDER MCQUEEN, WIDOWS OF CULLODEN AUTUMN/WINTER 2006.

DISCOVER: UNDERSTANDING CONCEPTS: ALEXANDER MCQUEEN A/W 2001 (Split across 3 tasks)
ACTIVITY 3B

CORRESPONDING RESOURCES

Classroom slides p7

Student workbook p4

(Approximate length: 15 mins)

Task 1

Show students <https://www.youtube.com/watch?v=NJZ5ENfC5Uo> and open a discussion with the students about the possible concept and themes of Alexander McQueen Autumn/Winter 2001 collection.

Analysis

Students should choose three keywords from the list below that represent the collection:

FEMININE

OLD-FASHIONED

DARK

FUN

ROMANTIC

BRIGHT

NATURE

SERIOUS

MODERN



WHAT A MERRY GO ROUND,
Alexander McQueen, Autumn Winter 2001 collection

DISCOVER: UNDERSTANDING CONCEPTS: ALEXANDER MCQUEEN A/W 2001 (Split across 3 tasks)
ACTIVITY 3B continued

CORRESPONDING RESOURCES

Classroom slides p8

Student workbook p5

(Approximate length: 15 mins)

Task 2

Now students have chosen their keywords they should pick three images that they feel McQueen has taken inspiration from for this collection.

The students should explain why they chose the images.



DISCOVER: UNDERSTANDING CONCEPTS: ALEXANDER MCQUEEN A/W 2001 (Split across 3 tasks)
ACTIVITY 3B continued

CORRESPONDING RESOURCES

Classroom slides p9

Student workbook p6

(Approximate length: 20 mins)

Task 3

Students should paste or name their three chosen images below:



Write your three keywords here:



From this task the students can see how images and keywords could lead them to a design concept.

DISCOVER: WHAT IS A CONCEPT BOARD?

CORRESPONDING RESOURCES

Classroom slides p10

(Approximate length: 30 mins)

What is a concept board and what does a fashion designer need it for?

Concept boards are used to convey the next season's colours or display cutting-edge design elements. Magazine editors also use concept boards to pitch story ideas for upcoming issues. Making a concept board is a great way to discover your personal design aesthetic or get your ideas organised for presentation.

This example of a concept board is by Greek designer Mary Katrantzou. The concept took its cues from an idealised childhood fantasy, imagination and hand-crafting.



EXAMPLE OF DESIGNER USING A CONCEPT BOARD
PARTICULARLY FOCUSED ON FABRIC AND COLOUR
Mary Katrantzou Spring/Summer 2018 collection

EXPLORE: FIELD TRIP TO NATIONAL GALLERY / V&A / SCIENCE MUSEUM / TATE MODERN / YOUR LOCAL AREA ACTIVITY 3C

CORRESPONDING RESOURCES

Classroom slides p11–12

Student workbook p7–11

(Approximate length: 60 mins not including travel)

The purpose of the trip is to give students an understanding of how to find inspiration for their own concept based on London. They should look at what inspires them, making drawings, taking photos and gathering keywords and artefacts.

If you have time, it is worth visiting Savile Row. In terms of collecting images and ideas for concepts we suggest the V&A and exhibitions running in the following London museums.

TOP TIP

If you are unable to do this Explore activity you can go straight to the **Create a Concept Board Activity 3D** pxx

Example activity worksheet

TOPIC / THEME	REFLECTION
Photograph or draw London locations, buildings, sculptures and objects. Choose five different topics.	What is the location or object you have chosen? Why did you choose it? Write down 3–5 key words that relate to each topic.
Topic 1	
Topic 2	
Topic 3	
Topic 4	
Topic 5	

EXPLORE: FIELD TRIP TO NATIONAL GALLERY / V&A / SCIENCE MUSEUM / TATE MODERN / YOUR LOCAL AREA ACTIVITY 3C continued

Suggested locations



National Gallery

Talks, courses, workshops, and more – the National Gallery offers a range of learning activities for all

www.nationalgallery.org.uk/

information@ng-london.org.uk

+44 (0)20 7747 2885

Trafalgar Square
London WC2N 5DN

Photography: Wayland Smith,
Wikimedia commons



V&A

The V&A offers a huge variety of ways to learn about and engage with their collections.

www.vam.ac.uk

+44 (0)20 7942 2000

Cromwell Road, London, SW7 2RL

Photography: Caroline Teo



Science Museum

Learning is central to the Science Museum's mission, and its unparalleled collection of objects is just the start.

You can plan an educational visit to the Science Museum, search for learning resources to use in the classroom or at home.

www.sciencemuseum.org.uk

Exhibition Road, South Kensington,
London, SW7 2DD

Photography: Christine Matthews
Creative Commons

EXPLORE: FIELD TRIP TO NATIONAL GALLERY / V&A / SCIENCE MUSEUM / TATE MODERN / YOUR LOCAL AREA ACTIVITY 3C continued

Suggested locations



Tate Modern

Tate Modern's learning opportunities take place in the galleries and online. Use their collection displays and exhibitions for inspiration.

[tate.org.uk](https://www.tate.org.uk)

Information@tate.org.uk

+44 (0)20 7887 8888

Bankside, London SE1 9TG

Photography: Photo by Michal Louč,
Wikimedia Commons



Streets and parks surrounding your chosen location.

Students could do this exercise near their homes as part of homework if a trip is not possible.

Photography: Photo by Clem Onojeghuo,
Unsplash

CONNECT: CREATE A CONCEPT BOARD ACTIVITY 3D

CORRESPONDING RESOURCES

Classroom slides p13–15

Student workbook p12

(Approximate length: 20 mins)

Students have collected keywords and images from going on the trip or using suggested themes (see page 18). This is the process for creating a concept board:

Step 1 – Following the field trip

Students should choose 4–8 images that represent the chosen theme/subject; students can also use magazines, books, internet or their own photographs.

Step 2

The students should take the images they have collected and begin sorting them/editing parts of them.

Step 3

Encourage the students to place images on the paper. They should move them around, cut them out, play with the negative space. For example, if they have a pop of colour on the left, complement it with a splash of colour on the right;

this keeps the eye moving back and forth across the page. The aim is to arrange powerful images in triangular positions, this also keeps the eye moving.

Step 4

Students should use a glue stick to attach their images to the paper.



TOP TIP

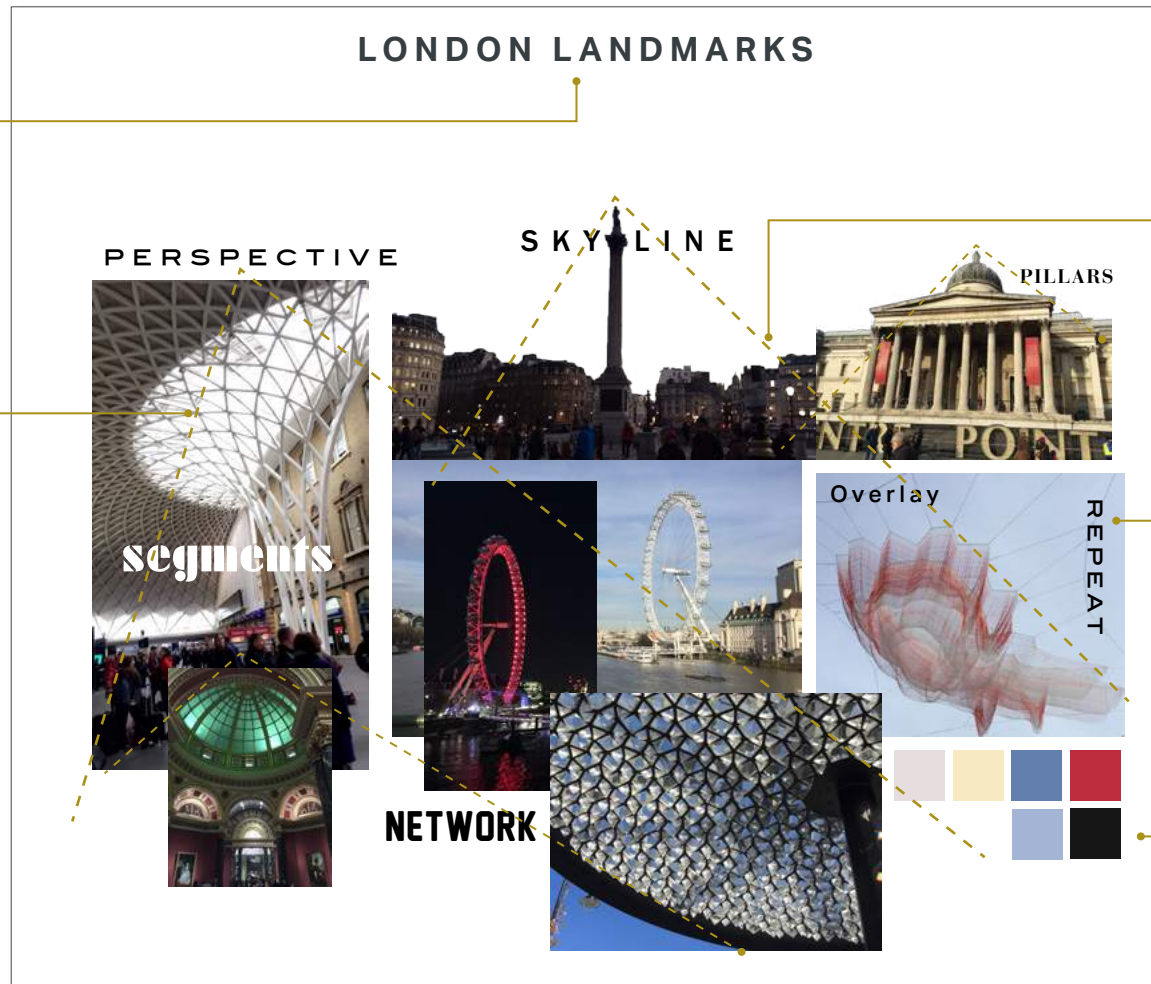
A dynamic layout is one that keeps the eye moving.

CONNECT: CREATE A CONCEPT BOARD
ACTIVITY 3D continued

It must be clear from the board:

The theme subject

A **dynamic layout** is one that keeps the eye moving, Arrange powerful images in triangular positions.



Key shapes / silhouettes

Use keywords

EXAMPLE MOODBOARD
Lana Toskan

CONNECT: CREATE A CONCEPT BOARD
ACTIVITY 3D continued

The students will create a concept board to direct the design development in lessons 4 and 5.

They will use London as their theme but can focus on a specific subject.

Encourage the students to create their own using theme subjects such as:

BUILDINGS

LANDSCAPES

STATUES

TRANSPORT

STREETS

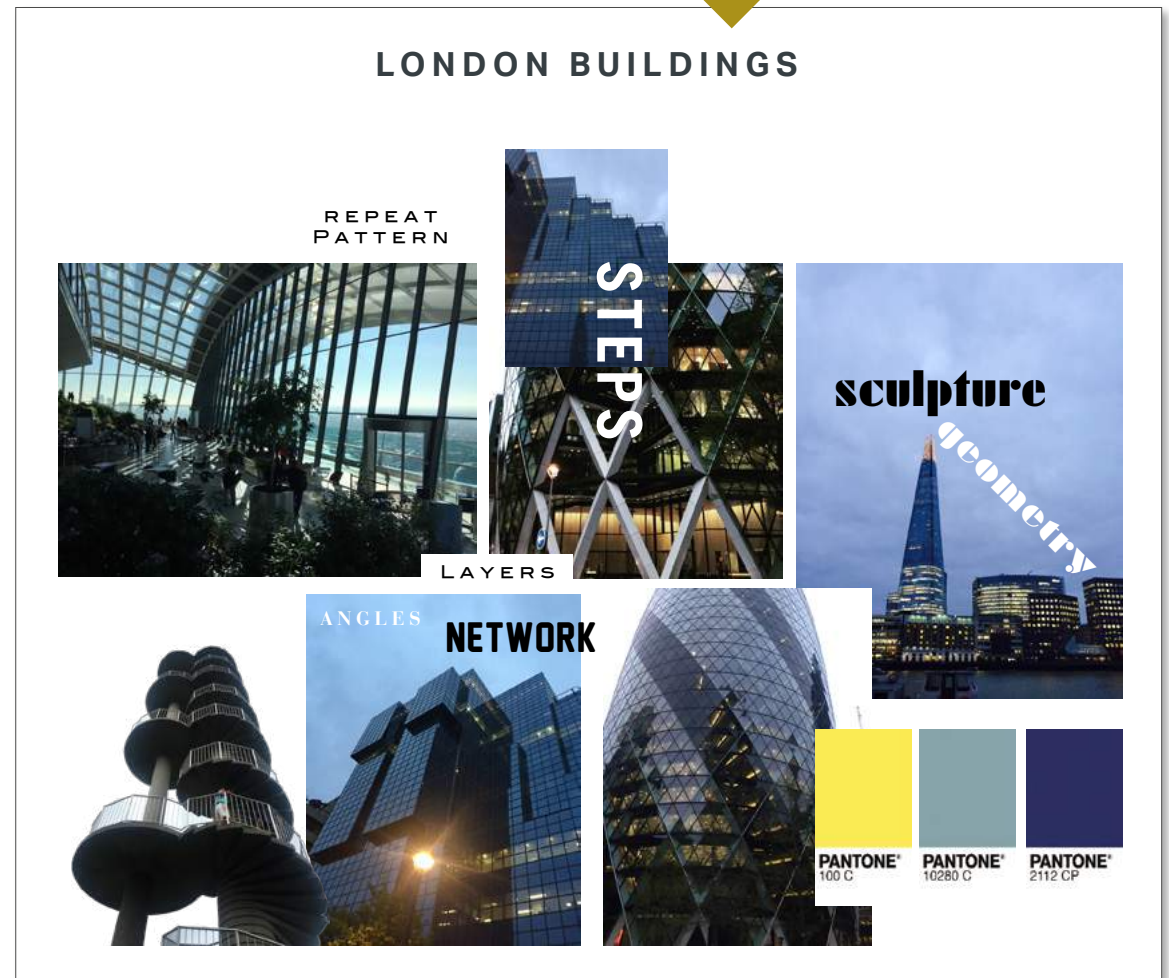
RIVERS

WILDLIFE

TRADITIONS

TOP TIP

If the students didn't do the field trip they could use magazines, internet, drawings and images from the school library to find topics for their own concept board.



EXAMPLE MOODBOARD

Lana Toskan

CONNECT: PRESENT, DISCUSS, EVALUATE ACTIVITY 3E

CORRESPONDING RESOURCES

Classroom slides p16

Student workbook p13

(Approximate length: 10–20 mins)

Following the field trip, students are to be encouraged to present, discuss and evaluate their findings.

Students to go back to their concepts and add new images and key words to their board. Reflect on what they found and finalise their concept.

You could photograph and document all developmental work.

Suggested sub-heading for extra content:

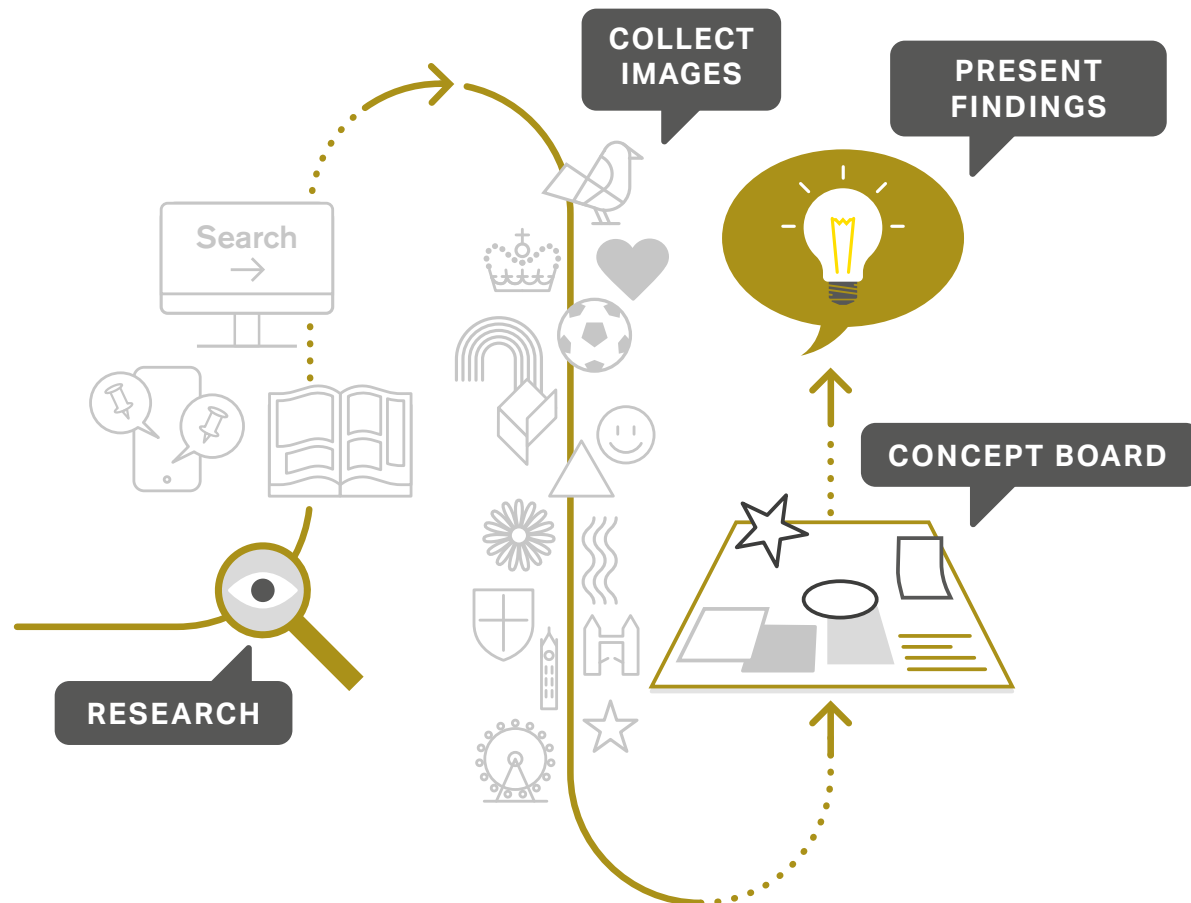
- ♦ Research

Further activities

Why not create:

- ♦ an alternative concept board
- ♦ a colour board

Students findings should be added to their workbook / blog and their findings could be incorporated into a presentation, either Option 1 or 2 (see Final Presentation p87).



CONNECT: THE FINAL PRESENTATION ACTIVITY 3F

CORRESPONDING RESOURCES

Classroom slides p17

Student workbook p14

In the fashion business world, you are often asked to present your ideas to others. Presenting is therefore an important skill to master.

Depending on whether you'd like the students to present at the end of the lesson or at the end of the nine-lesson unit there are two options for the final presentation.

Students will be documenting their weekly activity in their blog or worksheets which will help them with their end of nine-lesson session presentation.

OPTION 1

At the end of lesson 2

(Approximate length: 5 mins)

The students will show their concept board and indicate what they have learnt in lesson 3.

Students to:

- ◆ describe their concept
- ◆ what has inspired them and why?

OPTION 2

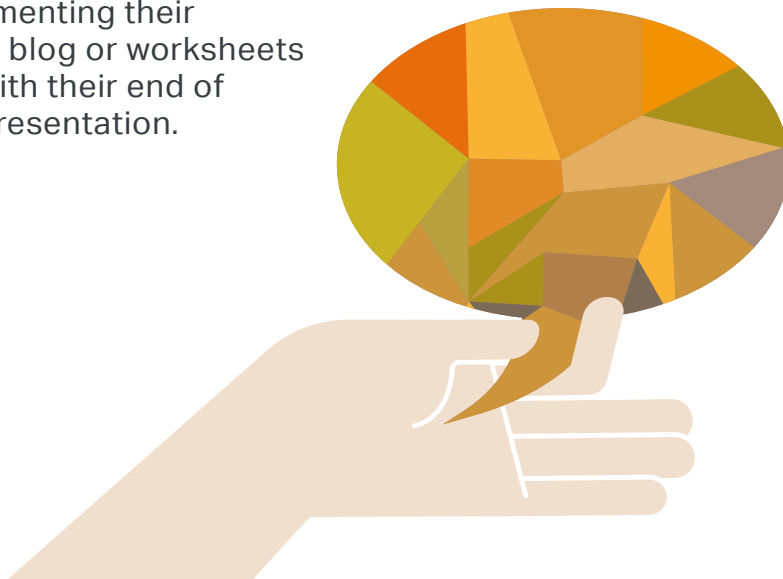
At the end of Lesson 9

(Approximate length 10–15 mins)

As part of the final end of session presentation, students need to:

- ◆ describe their concept
- ◆ say why they were inspired by the images in the concept board
- ◆ discuss whether their identified customer would be inspired by their concept.
- ◆ think back to lesson 2 and pinpoint any trends that may be appropriate to their identified concept.

This should form part of the student's final presentation



CONNECT: PERFORMING AND EVALUATING
ACTIVITY 3G (Applies to Option 1 of Activity 3G)

CORRESPONDING RESOURCES

Classroom slides p18

Student workbook p15

(Approximate length: 10mins)

The discussion questions opposite could be considered whilst students watch each group presenting. Discussions could be as a whole class or small group discussion.

Each group's answers could be verbal or written on the board, flip chart or in their workbooks.



Questions for consideration by the students who watched the presentation:

- ◆ Did you enjoy the presentation?
- ◆ What did you like most about the presentation?
- ◆ Were you excited by the concept – and if so, why?
- ◆ What skills do you think are needed to make a good presentation?



Questions for consideration by the students who gave the presentation:

- ◆ How did you feel the presentation went?
- ◆ What went well when presenting?
- ◆ What could have been improved on when presenting (consider: speed of delivery, images used, content)

Encourage the students to evaluate their progress on their blog space, or on the supplied Lesson reflection worksheet (p89).

CONNECT: LESSON REFLECTION WORKSHEET ACTIVITY 3H

CORRESPONDING RESOURCES

Classroom slides p19

Student workbook p15

(Approximate length: 10 mins)

Reflecting on the lesson will help you better understand what you have learnt. Take time to answer the below questions and reflect on your learning experience.

1. What did you find out about concepts?

2. What new skills did you learn?

3. What did you enjoy most?

4. What skills would you like to develop?

HOW WELL DID YOU...



Focus on the activities?

Discuss concepts?

Come up with ideas?

Link your ideas together?

Work cooperatively with others?

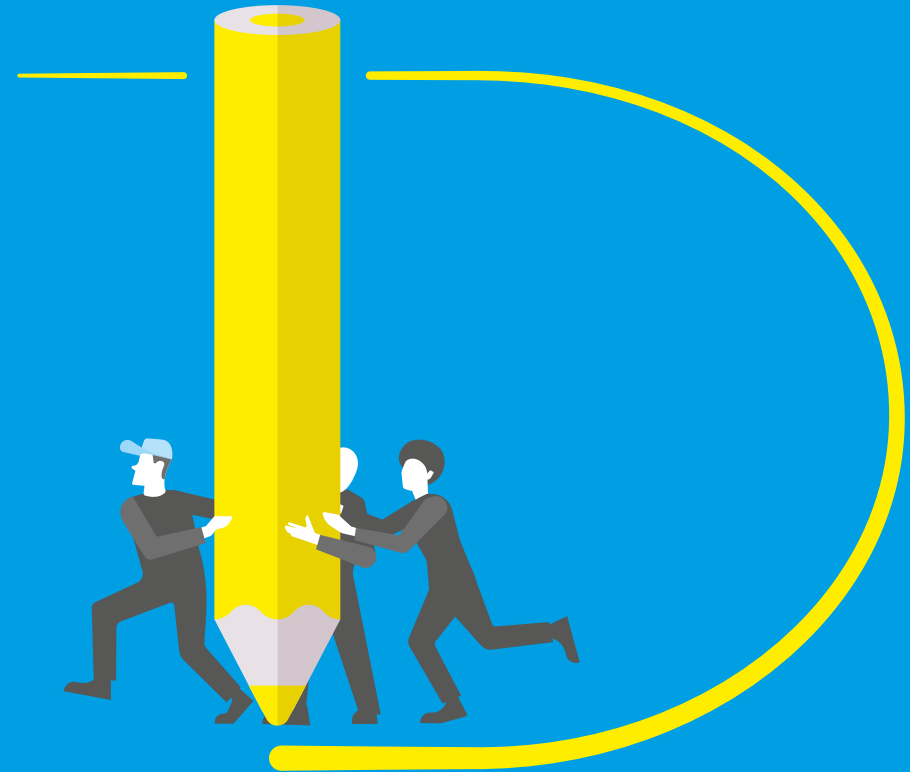


LESSON 4

DESIGN DEVELOPMENT

In this session the students will:

- ◆ learn techniques to develop their initial concept ideas into garment shapes
- ◆ learn how to generate different versions of a garment type.





OVERVIEW

THE BIG IDEA

Using concepts to develop ideas into fashion garments.

In this lesson students will develop design ideas. They will explore different possibilities using information from the concept boards developed in lesson 3.

LEARNING OUTCOMES

Understand how to use a concept board for design.

Understand how to translate visual research into design detail.

YOU WILL ALSO NEED:

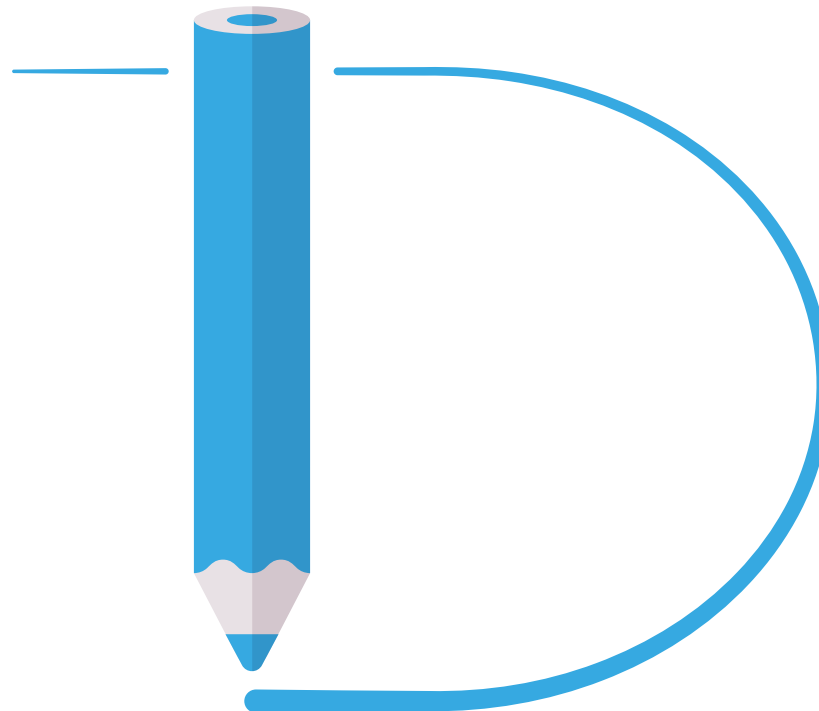
Brand and tagline from lesson 1

Customer board from lesson 2

Concept board from lesson 3

Paper, tracing paper, pencils, paints and paintbrushes, scissors, gluestick

Access to the internet if this session is to be done digitally





OVERVIEW

KEY LANGUAGE

LANGUAGE	EXPLANATION
Template	Used as a plan. A template is used as a pattern for producing other similar things.
Embellishment	A decorative detail or feature added to a garment to make it more attractive.
Applique	Refers to a sewing technique in which patterns or representational scenes are created by attaching smaller pieces of fabric to a larger piece of contrasting colour or texture.
Pattern cutter	Pattern cutters create pattern templates based on drawings from a fashion designer.
Product developer	A person who combines design, business and engineering skills to create products that meet both market and production requirements.
Annotated sketch	A labelled drawing giving additional details on materials, design, etc to give a better understanding of the design.
Aesthetics	The philosophical study of beauty and taste. In design, aesthetics refers to the visual attractiveness of a product.



OVERVIEW ACTIVITIES AT A GLANCE

TIME	ACTIVITY	OUTCOME	RESOURCE
10 mins	Setting the scene: London fashion design Designer case studies	Students will gain an awareness for how the design process and how the designer fits into the fashion business.	Classroom slides p3–4
20 mins	Activity 4A: Using images to generate design ideas	Students will trace or free hand draw some of the theme related images from their boards to capture shape/forms etc.	Classroom slides p5–7 Student workbook p3–7 Boards from lessons 2 and 3, paper, tracing paper, pencils.
30 mins	Activity 4B: Developing designs on your garment (Split into two tasks – part two is an extension of part one)	<p>Students will use t-shirt templates to start drawing some of the drawing ideas on to the garment; use pencil / colour.</p> <p>Extended task (task two); students can cut out parts of the t-shirt template to create a design idea.</p> <p>Students will talk through their individual ideas as a team and select or collaborate an idea/outcome.</p> <p>Students should make a finished design drawing of the group idea; use annotation notes to point out the details or instructions how to make it.</p>	<p>Classroom slides p8–10 Student workbook p8–12</p> <p>T-shirt templates, boards from session 2 and 3, paper, tracing paper, pencils, pens, pencils, scissors, glue.</p>



OVERVIEW ACTIVITIES AT A GLANCE

TIME	ACTIVITY	OUTCOME	RESOURCE
60 mins	Activity 4C: Design Museum field trip	Students will gain an understanding as to how design and users are linked in different disciplines. Students to record the outcome of their visit.	Classroom slides p11–12 Student workbook p13–15
60 mins	Activity 4D: Present, discuss, evaluate	Students are given the opportunity to update and improve their lesson work-in-progress.	Classroom slides p13–15 Student workbook p16–17
5 mins	Activity 4E: Final presentation brief	Students can choose to present their findings in class or incorporate into their final end of unit presentation.	Classroom slides p16 Student workbook p18
5 mins	Activity 4F: Performing and evaluating	Students to learn to critically evaluate other's ideas.	Classroom slides p17 Student workbook p19–20
10 mins	Activity 4G: Lesson reflection worksheet	Students to record the outcome of the lesson.	Classroom slides p18 Student workbook p21 Pen and paper

DISCOVER: SETTING THE SCENE

CORRESPONDING RESOURCES

Classroom slide p3

(Approximate length: 5 mins)

Fashion design

Once a designer has a concept for their collection they start to work on shape (silhouette), colour and detail.

Designers visit fabric suppliers and go to big textile fairs such as Premier Vision in Paris to help find the right fabrics to make their ideas a reality.

Some designers work with print designers and embroidery specialists to develop specific images for their garments.

They also work with knit specialists to bring whole outfits together.

Designers will also work with pattern cutters and sample machinists to create prototypes (toiles) of their initial ideas.

All elements need to be thought through and different versions tried and tested. Once this has been done and decisions have been made a final collection can

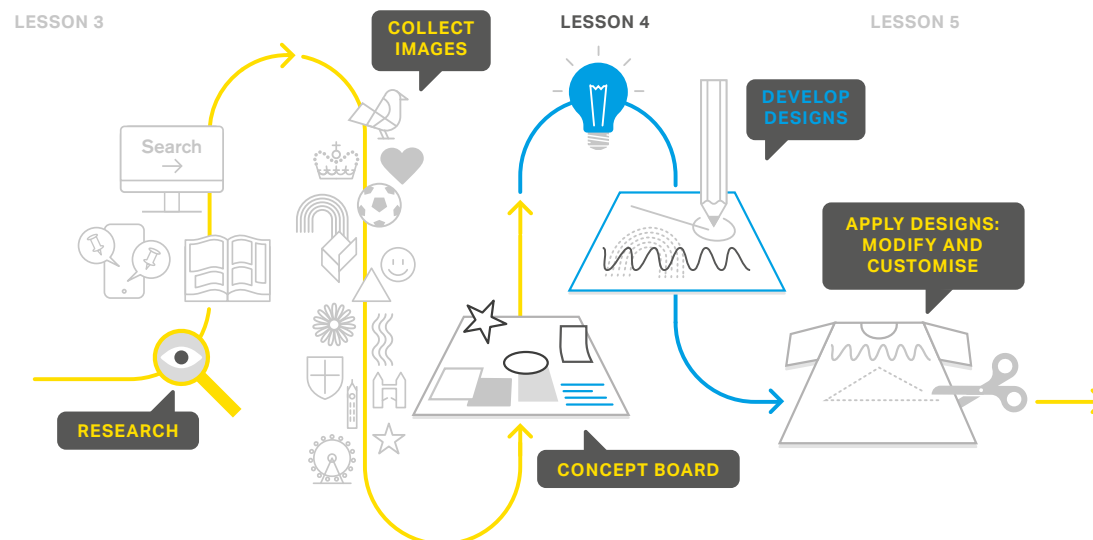
be put together. During this stage a designer will keep in mind the customer so that designs are more likely to sell. A design business needs to make enough sales to pay for the cost of producing the collection, paying all the staff and have enough money to fund the next season.

Most small designer brands make two collections a year but larger ones may make up to five or six. High Street brands refresh their offer in store weekly so the design to finish phase is much faster. High street brands get much of their inspiration from designer brands and street trends.

Students can now take their concept board created in lesson 3 and start to look for suggestions of detail, colour and shape (silhouette), using drawing and tracing techniques.

Encourage students to create many versions of their ideas. Using quick drawing techniques is helpful once they have some initial shapes.

This lesson prepares students for lesson 5. This is when they'll develop their ideas further into 3D, using a t-shirt or other garment like a shirt as a starting point.





DISCOVER: SETTING THE SCENE

CORRESPONDING RESOURCES

Classroom slide p4-5

(Approximate length: 5 mins)

Designer case studies

Once designers have a concept they start to develop garment designs from the research.

They develop a colour palette and translate keywords and images into texture, shape and detail.

Burberry House is a good example of how designers take ideas and develop through trial and experimentation. Chris Bailey former Creative Director of Burberry teamed up with the Henry Moore Foundation to explore the working practice of the famous sculptor.



DESIGN DEVELOPMENT FROM THE BURBERRY STUDIO
Burberry House Exhibition 2016



DISCOVER: SETTING THE SCENE DESIGNER CASE STUDIES continued

Alexander McQueen has an area in the shop where you can see the design development process and what inspiration is used for specific collections.

The space hosts a programme of exhibitions, talks and events aimed specifically at inspiring students from across the UK. The first of these – *Unlocking Stories* – gave open access to the work in process, stories, teamwork and materials which went into the Spring/Summer 2019 collection.

It covers the treasury of ideas and clothes by McQueen himself through to the inspiration and creative processes developed by Sarah Burton in the studio today.

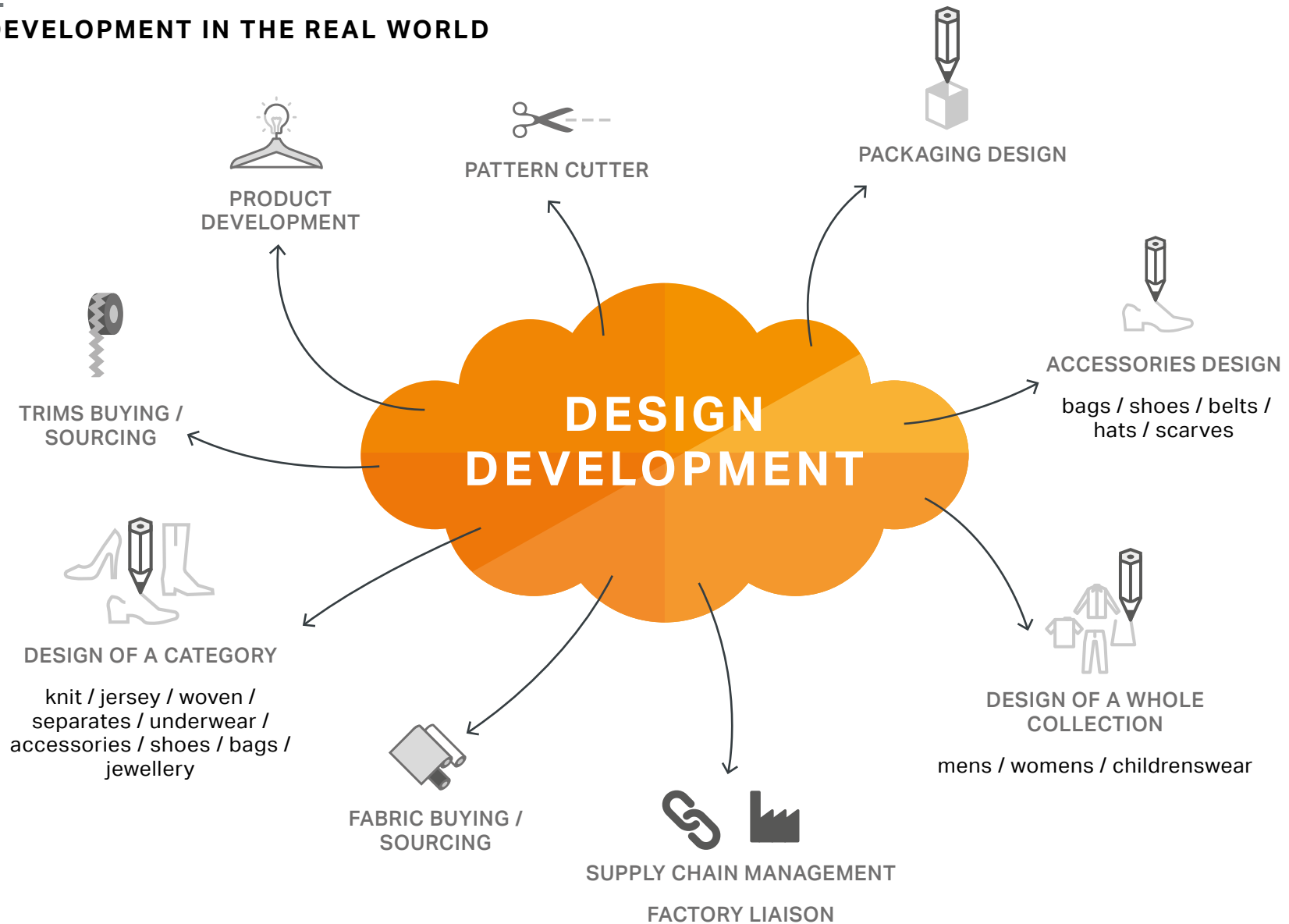
<https://www.alexandermcqueen.com/experience/en/unlocking-stories/>



immediately above:
INTRODUCING THE ALEXANDER MCQUEEN
SPRING/SUMMER 2018 CAMPAIGN

photographed by Jamie Hawkesworth, featuring
Shanelle Nyasiase and art directed by M/M Paris.

**CAREERS:
DESIGN DEVELOPMENT IN THE REAL WORLD**



DISCOVER: USING IMAGES TO GENERATE DESIGN IDEAS ACTIVITY 4A

CORRESPONDING RESOURCES

Classroom slide p6–8

Student workbook p3–7

(Approximate length: 20 mins)

Using images from the concept board developed in lesson 3, students will start to find shapes, details, colours and textures.

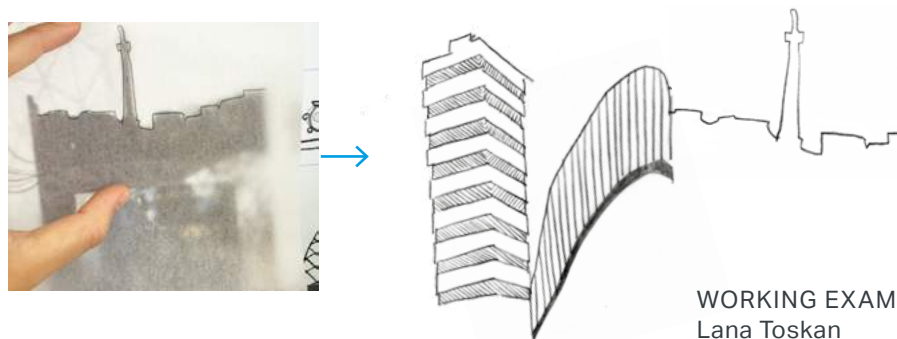


EXAMPLE CONCEPT BOARD, LESSON 3

They should start by using tracing paper or copying elements of an image in different ways.



Encourage the students to make a number of different versions.



WORKING EXAMPLES
Lana Toskan



DISCOVER: USING IMAGES TO GENERATE DESIGN IDEAS ACTIVITY 4A continued

Show the students the different ways they can work from a concept board.

These are examples of design development pages.

Designers will make a series of these to take them to the next stage – applying ideas to actual garments.

Students could choose to use text.

This work should be stuck into the pages provided in their student workbooks or uploaded to their blog pages.



DESIGN DEVELOPMENT PAGE EXAMPLE
Lana Toskan

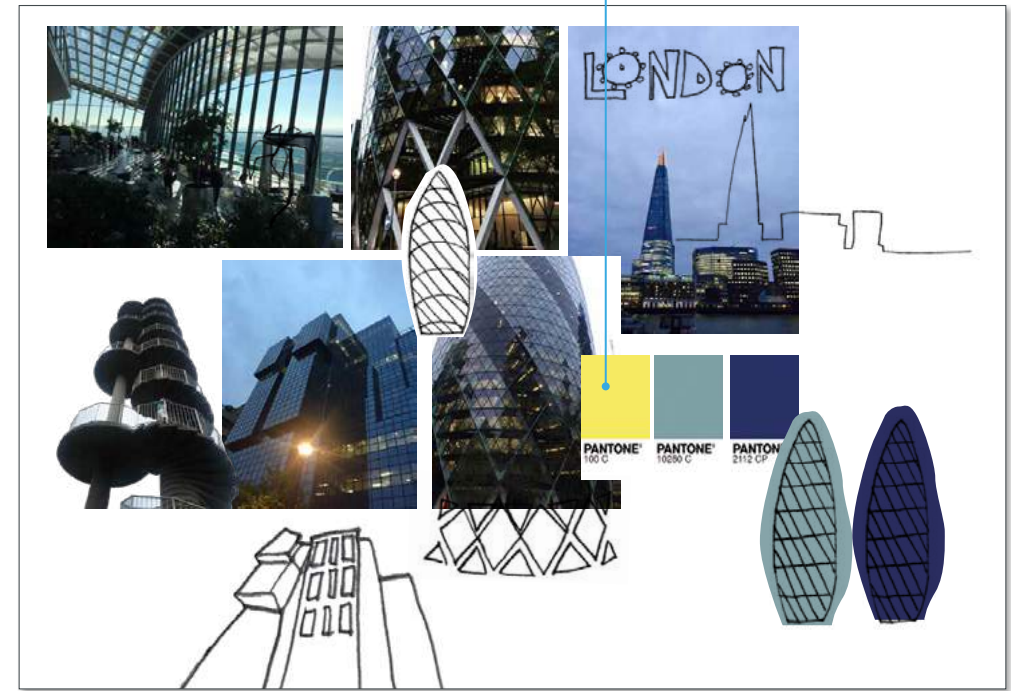
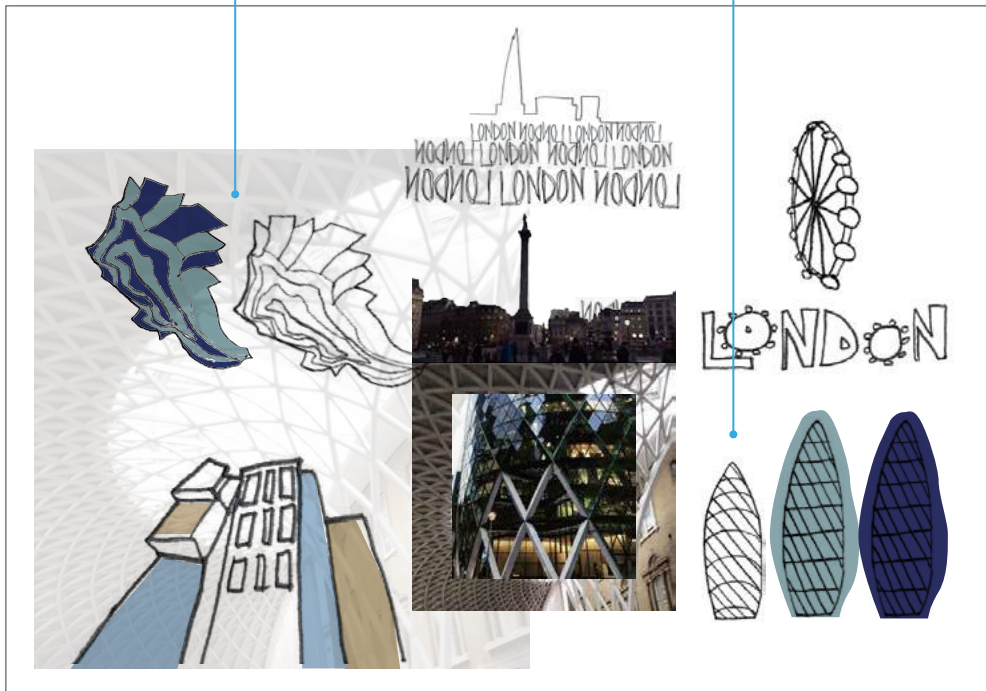
DISCOVER: USING IMAGES TO GENERATE DESIGN IDEAS

ACTIVITY 4A continued

Encourage the students to make a collage using their tracings and drawings.

Students should repeat images in different ways.

Students should choose which colours will form part of the final design.



DISCOVER: DEVELOPING DESIGNS ON YOUR GARMENT ACTIVITY 4B

CORRESPONDING RESOURCES

Classroom slides p9–10

Student workbook p8–12

(Approximate length: 30 mins for two tasks)

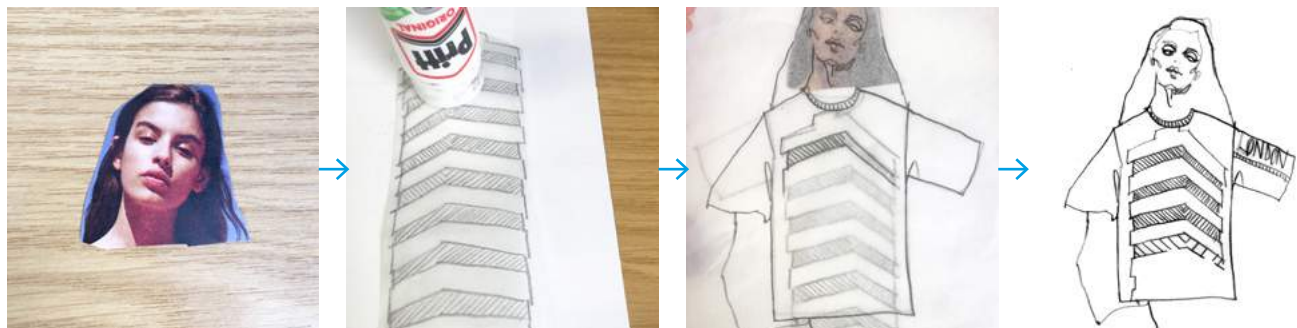
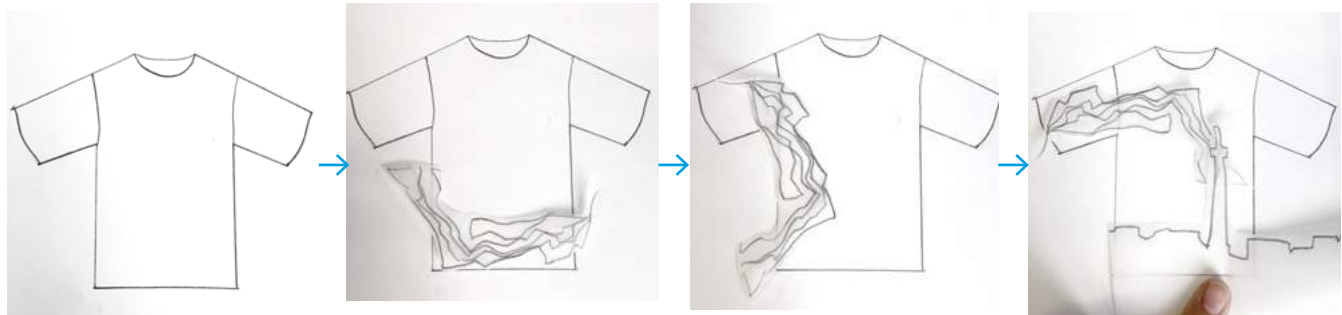
Task 1: Transfer designs onto the t-shirt.

Using the supplied t-shirt template, students should generate different design ideas:

- ♦ using tracing paper, move the tracing paper around on the t-shirt template to see where ideas work best
- ♦ copying drawings and shapes developed from the concept board
- ♦ cutting out and placing shapes on the t-shirt template.

Students should look at the ideas and consider which are most suitable for their customer and brand.

DESIGN DEVELOPMENT EXAMPLES
Lana Toskan





DISCOVER: DEVELOPING DESIGNS ON YOUR GARMENT

ACTIVITY 4B extension

CORRESPONDING RESOURCES

Classroom slides p10–11

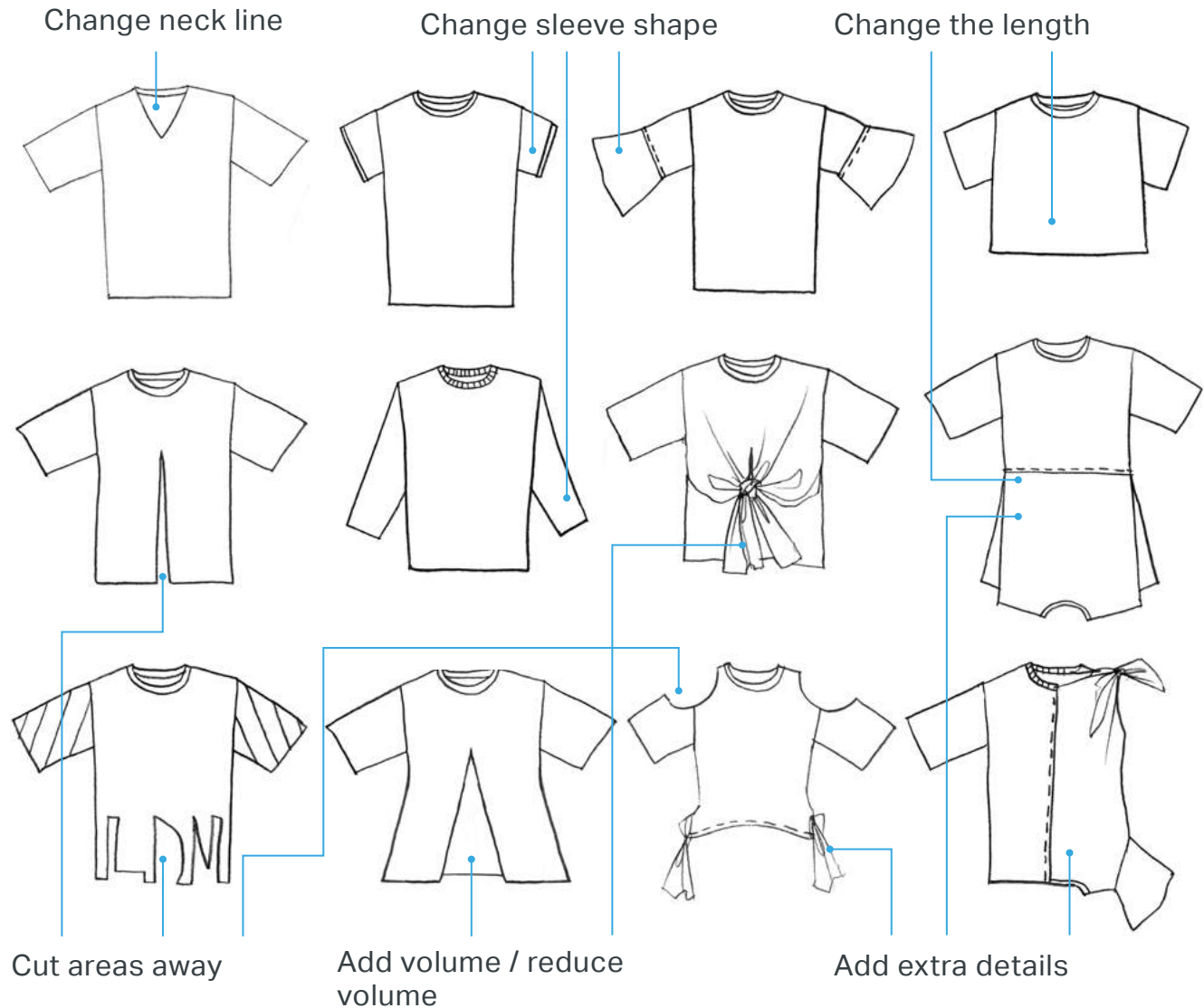
Student workbook p12

(Approximate length: 30 mins for both tasks)

Task 2

Now start to change the shape of the template:

1. Students should draw a range of different design details.



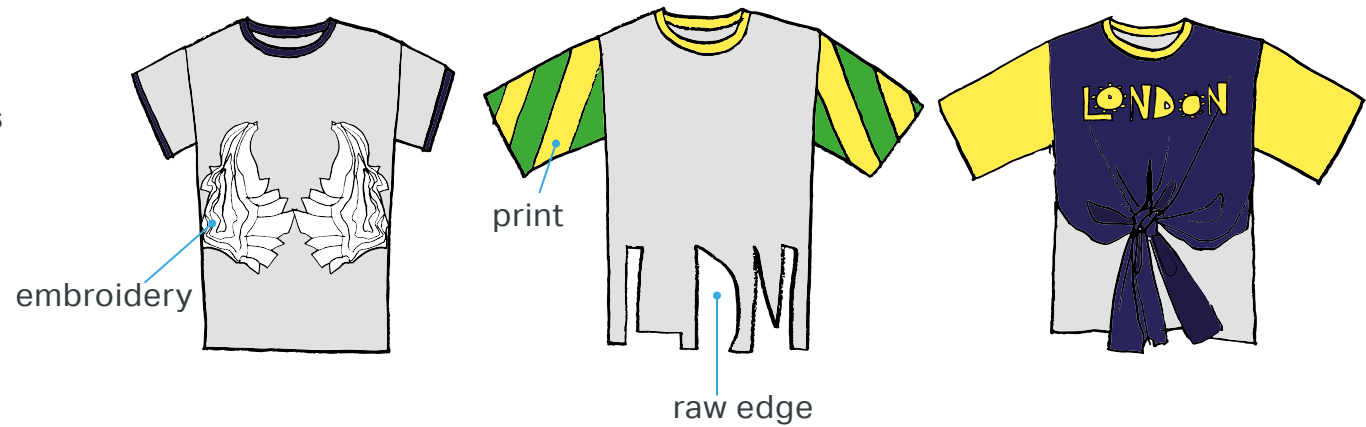


DISCOVER: DEVELOPING DESIGNS ON YOUR GARMENT

ACTIVITY 4B extension continued

Task 2 continued

2. Encourage students to add colour to their ideas
3. They could add print or embellishments / appliqué ideas. Students should try four or five different versions of each idea.
3. Students should use notes and annotations to explain details.
4. Now the students should create a group of final designs that relate to their customer and concepts developed in lessons 2 and 3.



Students will end up with a group of ideas that they can take to develop into 3D in the next session.





EXPLORE: DESIGN MUSEUM FIELD TRIP ACTIVITY 4C

CORRESPONDING RESOURCES

Classroom slides p12–13

Student workbook p13–15

(Approximate length: 60 mins – not including travel time)

Distribute the task sheets for the Design Museum to the students prior to the trip.

The students are to complete the task sheet during their visit.

The purpose of the trip is to give students an understanding as to how design and users are linked in different disciplines.

Visit the permanent exhibition *Designer, Maker, User*. You can book a group visit through the website.

The completed task sheets should be included in the students workbook or uploaded onto their blog, as the sheets will form part of their journey/learning process.



Photograph: Luke Hayes

The Design Museum

Supporting the National Curriculum for Design and Technology and tailored for key stages 2, 3, 4 and 5, the Design Museum offers students and educators world class design education facilities. This supports a vibrant and relevant programme connected with the wider ecology of design practice, networks and communities.

[designmuseum.org](https://www.designmuseum.org)

224–238 Kensington High Street,
London W8 6AG

+44 20 3862 5900



EXPLORE: DESIGN MUSEUM FIELD TRIP

ACTIVITY 4C continued

IMAGE, DRAWING OR DESCRIPTION

Pick three objects and look at the journey from designer to user:

Object 1

Object 2

Object 3

REFLECTION

What object did you choose and why?
Describe the journey from designer to user for each object.
How do your own designs take the user into account?



CONNECT: PRESENT, DISCUSS, EVALUATE ACTIVITY 4D

CORRESPONDING RESOURCES

Classroom slides p14–16

Student workbook p16–17

(Approximate length 60 mins)

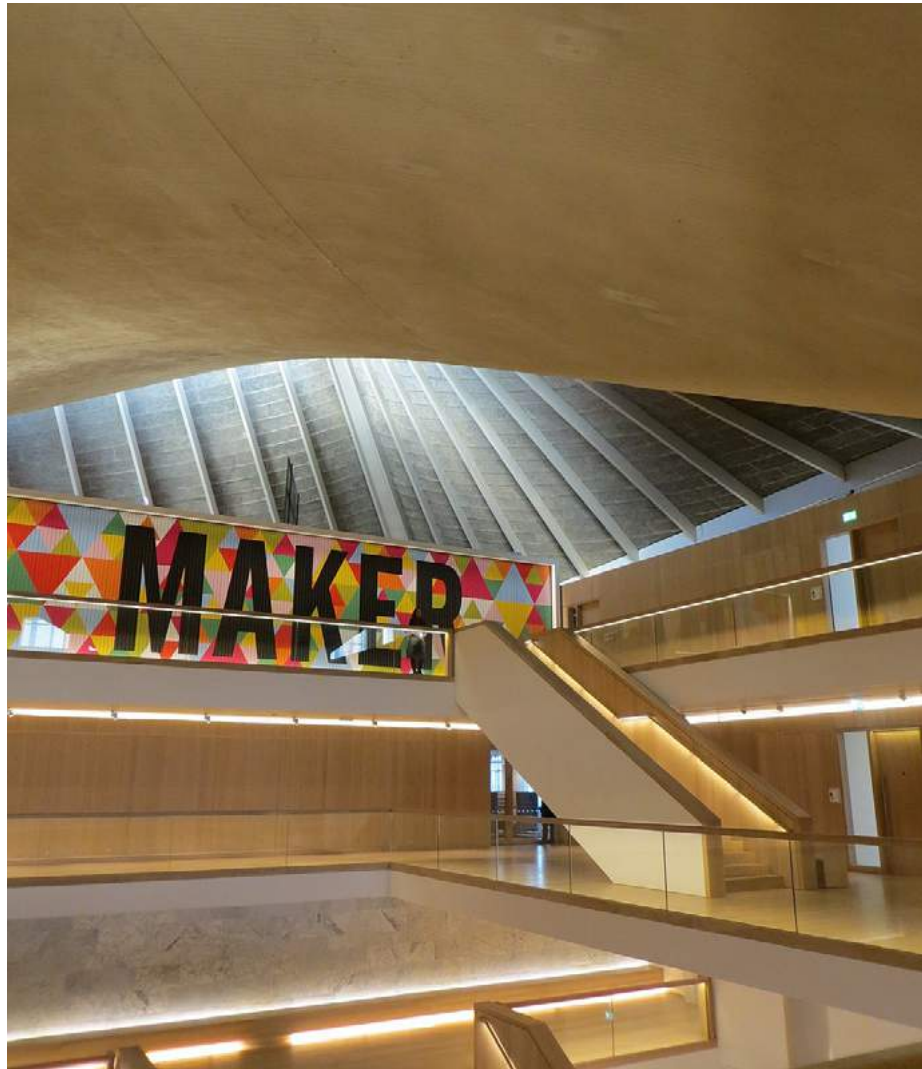
Following the field trip, students are to be encouraged to present, discuss and evaluate their findings.

Students should update their design ideas with research from the field trip.

Students are to present their chosen objects and discuss:

- ♦ why they chose the object
- ♦ the journey of the object from designer to user for each object
- ♦ the similarities/differences between the objects chosen
- ♦ the design, aesthetics

Findings could be incorporated into their final presentation (see Final Presentation brief page 110).



Photography: Alex Liivet



CONNECT: PRESENT, DISCUSS, EVALUATE
ACTIVITY 4D continued

Present your chosen objects and discuss (findings could be incorporated into your final presentation):

	WHY YOU CHOSE IT	THE JOURNEY OF THE OBJECT FROM DESIGNER TO USER	THE DESIGN, AESTHETICS
--	------------------	--	------------------------

Object 1

Object 2

Object 3



CONNECT: PRESENT, DISCUSS, EVALUATE
ACTIVITY 4D continued

Present your chosen objects and discuss (findings could be incorporated into your final presentation):

	SIMILARITIES	DIFFERENCES
Object 1		
Object 2		
Object 3		



CONNECT: THE FINAL PRESENTATION ACTIVITY 4E

CORRESPONDING RESOURCES

Classroom slides p17

Student workbook p18

(Approximate length: 5 mins)

In the fashion business world, you are often asked to present your ideas to others.

Presenting is therefore an important skill to learn.

Depending on whether you'd like the students to present at the end of the lesson or at the end of the nine-lesson unit there are two options for the final presentation.

Students will be documenting their weekly activity in their blog or worksheets which will help them with their end of nine-lesson session presentation.

Option 1

At the end of the lesson:
(Approximate length: 5 mins)

The students will show their group journey so far and indicate what they have learnt in lesson 4. Students to:

- ♦ describe their design
- ♦ present their designed t-shirt templates alongside their lesson 2 Customer board and lesson 3 Concept board
- ♦ explain their thought process behind the design
- ♦ decide on their final design.

Option 2

At the end of the nine-lesson session:
(Approximate length: 10–15 mins)

As part of the final end of session presentation, students need to:

- ♦ describe their design
- ♦ link their design to the target customer and vision of the brand
- ♦ explain their thought process behind the design.





CONNECT: PERFORMING AND EVALUATING ACTIVITY 4F (optional)

CORRESPONDING RESOURCES

Classroom slides p18

Student workbook p19–10

(Approximate length: 5 mins)

The discussion questions opposite could be considered whilst students watch each group presenting. Discussions could be as a whole class or in small groups.

Each group's answers could be verbal or written on the board, flipchart or in their workbooks.



Questions the students who watched the presentation should consider:

- ♦ Did you enjoy the presentation? What did you like most about the presentation?
- ♦ Do you think the identified customer will wear the designed t-shirts?
- ♦ What skills do you think are needed to make a good presentation?



Questions the students who gave the presentation should consider:

- ♦ How did you feel the presentation went?
- ♦ What went well when presenting?
- ♦ What could have been improved on when presenting (consider: speed of delivery of the presentation, images used, content).

Encourage the students to evaluate their progress in their workbooks or their blog space.



CONNECT: LESSON REFLECTION WORKSHEET ACTIVITY 4G

CORRESPONDING RESOURCES

Classroom slides p19

Student workbook p21

(Approximate length: 10 mins)

Reflecting on the lesson will help students better understand what they have learnt. Encourage them to take time to answer the below questions and reflect on their learning experience.

1. What did you learn about design development?

2. What new skills did you learn?

3. What did you enjoy most?

4. What skills would you like to develop?

HOW WELL DID YOU...



Focus during the activities?

Try new ideas?

Try alternative versions

LESSON 5

DESIGN TO PRODUCT

In this session the students will:

- ♦ create their t-shirt, based on the research done in lesson 2 and the design drawn up in lesson 4.



OVERVIEW

THE BIG IDEA

Students will adapt a t-shirt/shirt, using their designs created in lesson 4. The final outcome will be appropriate for their own brand and identified target customer.

LEARNING OUTCOMES

Students will learn ways to transfer their designs from a 2D sketch to a 3D product.

Students will understand how to design a t-shirt/garment in 3D that fits with their brand and meets the needs and wants of the identified target consumer.

YOU WILL ALSO NEED:

- ◆ t-shirts
- ◆ paper, art materials and glue
- ◆ suitable books / magazines
- ◆ access to computer, internet access



OVERVIEW

KEY LANGUAGE

LANGUAGE	EXPLANATION
Bespoke	Made for an individual to fit specifically to their body measurements.
Alteration	To change part of a garment to fit a specific person. This often requires changing the pattern.
Fit	To fit a suit, for example, to make sure it fits the wearer perfectly before being fully finished.
On brand	In keeping with the brand's vision.
Category	Refers to a category of clothing, meaning a group. Examples of categories are: trousers; jeans; dresses; skirts, etc.
Yard	An English unit of length, which is equivalent to 0.9144 meters.
Annotated	Meaning labelled. An annotated pattern gives details as to how to assemble and stitch the pattern pieces together.
Trade association	An organisation founded and funded by businesses that operate in a specific industry. For example the Savile Row Bespoke Association (SRBA).
Tailor	A person whose occupation is the making, mending or altering of clothes, especially suits, coats, and other traditional garments.
Supply chain management	Supply Chain Management is making sure that manufacturing journey runs smoothly. From fabrics being delivered to factories, zips, buttons, veing delivered, finished garments sent to correct warehouses for shops or online selling.

OVERVIEW ACTIVITIES AT A GLANCE

TIME	ACTIVITY	OUTCOME	RESOURCE
5 mins	Setting the scene: London College of Fashion	Students will understand the relevance of London College of Fashion – and therefore fashion education – within the fashion industry.	Classroom slides: p3
5 mins	Setting the scene: The craft of Savile Row	Students will be introduced to the concept of tailoring, pattern cutting and the legacy of London’s Savile Row.	Classroom slides: p4–6 Student Workbook: p3
40 mins	Activity 5A: Creating a garment from concept and design development – 3D manipulation.	Students will be able to experience the role of a designer and pattern cutter, using manipulation techniques such as layering and applique affects leading to the creation of their final t-shirt design.	Classroom slides: p7–10 Student workbook: p4–6 Scissors, other optional materials, dressmaker pins
40 mins	Activity 5B: Creating a garment from concept and design development – applying designs (Split into two tasks – part two is an extension of part one)	Students will create final designs using 3D outcomes from Activity 5A.	Classroom slides: p11–12 Student workbook: p7–10 Paper, pens, pencils, paints, other art materials, scanner & laser printer if available
1–1.5 hrs (excludes travel time)	Activity 5C: Field trip to London College of Fashion.	Students to understand the processes involved in developing ideas into an actual 3D product.	Classroom slides: p13–14 Student workbook: p11–12 Paper, pens, pencils, paints, other art materials, camera.

OVERVIEW ACTIVITIES AT A GLANCE

TIME	ACTIVITY	OUTCOME	RESOURCE
20 mins	Activity 5D: Present, discuss, evaluate	Students are given the opportunity to improve their update and improve their work-in-progress.	Classroom slides: p15 Student workbook: p13
15 mins	Activity 5E: Final presentation	Students can choose to present their findings in class or incorporate into their final end of unit presentation.	Classroom slides: p16 Student workbook: p14
10 mins	Activity 5F: Performing and evaluating	Students to learn to critically evaluate others' ideas.	Classroom slides: p17 Student workbook: p15–16
10 mins	Activity 5G: Lesson reflection worksheet	Students to record the outcome of the lesson.	Classroom slides p18 Student workbook p17 Pen and paper

DISCOVER: SETTING THE SCENE LONDON COLLEGE OF FASHION

CORRESPONDING RESOURCES

Classroom slides p3

(Approximate length: 5 mins)

Fashion employs more people than any other creative industry in Britain. Skilled designers and pattern cutters work together to produce fashion garments for a specified market.

The process of working between 2D and 3D is a key part of design development.

Part of this lesson includes the option to visit London College of Fashion to work on the 2D-3D process. London is home to some of the world's top fashion colleges and students from around the globe come here to study. London College of Fashion is one of those key colleges and acts as the launch pad to many successful designers, such as JW Anderson and Bethany Williams. It offers short courses, undergraduate courses and postgraduate courses in Design, Business and Media.

<https://www.arts.ac.uk/colleges/london-college-of-fashion/courses/undergraduate-courses>

At London College of Fashion students are taught the design development process to enable them to generate new ideas every season. Many of the students go on to showcase their collections at London Fashion Week. Students also work in production and supply chain management or as pattern cutters.



DISCOVER: SETTING THE SCENE THE CRAFT OF SAVILLE ROW

CORRESPONDING RESOURCES

Classroom Slide p4–5

Student workbook p3

(Approximate length: 5 mins)

London's Savile Row is world-renowned. It is the place to go for stylish suits made by highly skilled tailors.

The street has a long history that dates back to 1785 which the first tailor set up shop. The street name itself can be traced to Lady Dorothy Savile, wife of the 3rd Earl of Burlington. According to the Savile Row Bespoke Association, the name Savile Row stands for tradition, style and sophistication.

Discerning visitors still come from across the globe to buy handmade suits. It takes 100 hours or more to create a perfectly fitted hand made (tailored) suit of quality.



Every Savile Row suit starts life as a two-dimensional length of cloth, transformed over time to fit the customer precisely. Every suit is unique, made to the customer's exact measurements, drafted into an individual paper pattern. The suit will then be handmade, with the cloth shrunken, stretched, pressed, stitched and structured into a perfectly form-fitting three-dimensional garment.



DISCOVER: SETTING THE SCENE

THE CRAFT OF SAVILLE ROW continued

For years Savile Row was where high ranking military staff had their uniforms made. That legacy remains to this day at No1 Savile Row, which is now the home of Gieves & Hawkes, the tailor with the most royal warrants.

Between 2000–2004 the number of tailors on the Row began to dwindle. Those that were left decided to club together and formed the Savile Row Bespoke Association (SRBA) introducing a trade association capable of safeguarding Savile Row's bespoke standards. The SRBA sets the standards that define a Savile Row bespoke tailor. All members must conform to the association's guidelines, set by the association with all garments being made within a 100 yard radius of Savile Row.

To ensure that the skills of the master tailors can be passed onto the next generation. Every member house of the SRBA must employ a salaried apprentice at all times.

www.savilerowbespoke.com/about-us

What does *tailor* mean?

Dictionary definitions:

1. A person whose occupation is the making, mending, or altering of clothes, particularly suit, coats and outerwear garments.
2. To make (a uniform) to order; cut (a ready-made uniform) so as to cause to fit more snugly; taper.



DISCOVER: SETTING THE SCENE

THE CRAFT OF SAVILLE ROW continued

What is pattern cutting?

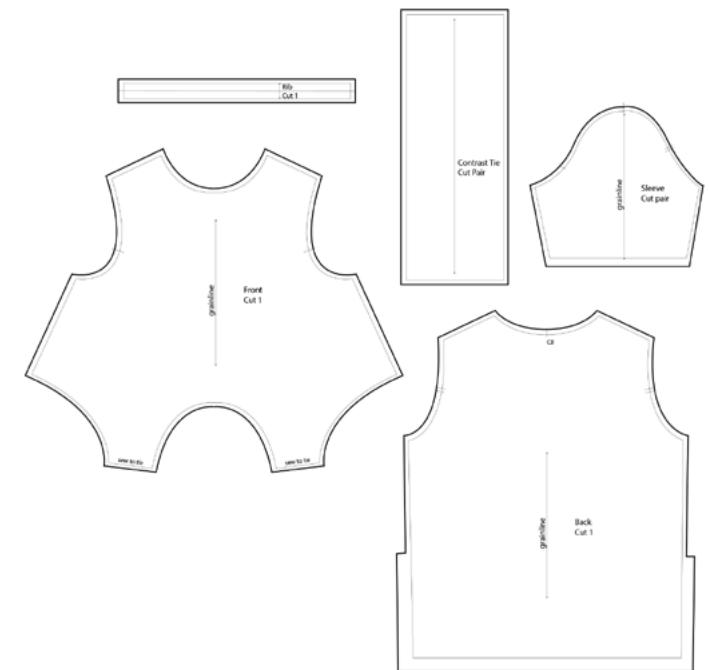
Pattern cutting in the fashion industry is the process of taking a design and making it into a paper pattern before cutting the fabric. To transfer a 2D design into a 3D product, it is necessary to first create a pattern out of card or paper. The person who creates the pattern is known as a pattern cutter.

The pattern is then laid on the cloth and the pieces cut out, the pattern is annotated with instructions on how to assemble the pieces. A machinist then puts the garment together. This may be a sample machinist if it is a prototype (toile) or in a factory if the garment is in production.

This is an example of a pattern for one of the t-shirts in our example range.

A suit jacket would have many more pattern pieces such as pockets, linings and lapel.

Note the grain line which corresponds to the weave of the cloth and the seam allowance. Marks called notches where pattern pieces should correspond on the sleeve and arm holes.



CAREERS: DESIGN DEVELOPMENT IN THE REAL WORLD



DISCOVER: CREATING A GARMENT FROM CONCEPT AND DESIGN DEVELOPMENT ACTIVITY 5A

CORRESPONDING RESOURCES

Classroom slides p7–10

Student workbook p4–6

(Approximate length: 40 mins)

For this task students will be able to experience the role of a designer and pattern cutter.

Students will need to bring an old t-shirt/s or shirt/s to work with.

In lesson 4, students developed some design ideas from their concept. Use these to guide the activity and explore more design options.

Students will start to alter and customise their t-shirt/garments according to their design idea.

Note: this can be a group or individual activity.

There are no rules to this activity, students can use all the t-shirts/garments they bring and mix them up or work on just one. This exercise encourages resourcefulness and creativity.

Students should be encouraged to use art materials where appropriate and explore a range of possibilities and different versions of their designs. Each version should be recorded through drawing and or photography.

Ideas to help get started:

- ◆ combine layers
- ◆ cut the garment up and sew it back together
- ◆ cut a new neckline shape
- ◆ change a sleeve shape or remove
- ◆ use paint or markers to show surface design or patterns for print or embroidery.



TOILES AND PATTERNS WORK-IN-PROGRESS.

Photo Jessica Saunders@LCF

DISCOVER: CREATING A GARMENT FROM CONCEPT AND DESIGN DEVELOPMENT – 3D MANIPULATION ACTIVITY 5A

The images show of ways that a t-shirt can be manipulated into different shapes and silhouettes.

The developmental garments are called **toiles** and will inform the final design details.

Techniques include:
cutting, knotting, twisting



1. Cut at side seam.



2. Tie front and back ends together.



3. Cut at centre back.



4. Tie left and right part together.



DISCOVER: CREATING A GARMENT FROM CONCEPT AND DESIGN DEVELOPMENT – 3D MANIPULATION
ACTIVITY 5A continued



5. Cut at shoulders.



6. Cut an A-shaped hemline.



7. Tie shoulder strings together or sew by hand to create neck drape.



8. Crop the front for a crop top look.



Images: Lana Toskan

DISCOVER: CREATING A GARMENT FROM CONCEPT AND DESIGN DEVELOPMENT – 3D MANIPULATION
ACTIVITY 5A continued



9. Take hold of longer back pieces.

10. Tie them at the front for a more fitted look.



11. Bring ends of t-shirt together at back part.

12. Cut a small hole on each side.

13. Remove the hem from the sleeve.

14. Cut a strip of fabric approximately 1cm wide and 25cm long and use it as a string.

DISCOVER: CREATING A GARMENT FROM CONCEPT AND DESIGN DEVELOPMENT – APPLYING DESIGNS ACTIVITY 5B

CORRESPONDING RESOURCES

Classroom Slide p11–12

Student workbook p7–10

(Approximate length: 40 mins)

Once the 3D designs have been finished, it is time to go back to drawing.

Students should create 3–5 final designs using their 3D outcomes to draw from.

Students should have their customer board and concept board with them to make sure their final designs represent both areas. They should check they are 'on message' in accordance with their brand and tagline.

NOTE

This can be done with a shirt or any other garment appropriate to the ideas and aims of each student/team.




EXAMPLES OF LESSON 5 WORK BY LONDON CURRICULUM STUDENTS

DISCOVER: CREATING A GARMENT FROM CONCEPT AND DESIGN DEVELOPMENT – APPLYING DESIGNS

ACTIVITY 5B continued

Create 3–5 final designs using your 3D outcomes to draw from.

1



2

3

4

5

Do your final designs:

Represent your concept

Represent your customer?

EXPLORE: FIELD TRIP TO LONDON COLLEGE OF FASHION ACTIVITY 5C

CORRESPONDING RESOURCES

Classroom Slide p13–14

Student workbook p11–12

(Approximate length: 1–1.5 hours
not including travel time)

London College of Fashion (LCF) was established over 110 years ago to train women and girls to work in couture houses in the East End of London.

Now the college has a diverse body of students who are supported into the workplace through a range of specialist courses with careers advice and employability skills. The careers team provide help to find fashion-focused jobs and placements. There is a jobs board exclusive to LCF students and graduates. Students have the opportunity to be involved in industry projects on course and work on placements to gain real life experience.

Many students want to set up their own business when they graduate. The college provides support for graduates to get their brand started in the industry.

London College of Fashion's Centre for Sustainable Fashion has been a pioneer in sustainability over the last ten years and has worked with over 150 businesses. The centre works across a range of areas from new materials, to the political and societal impacts of fashion.

20 John Prince's Street
London W1G 0BJ

Contact: Anna Millhouse

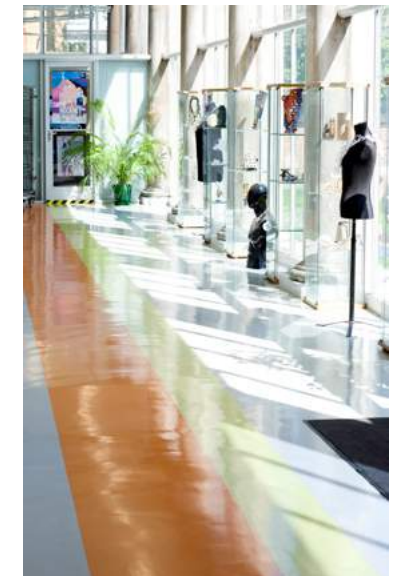
fashion.londoncurriculum@fashion.arts.ac.uk

London College of Fashion workshop: Development of 3D Product.

The purpose of the trip is to give students an understanding as to how to develop ideas into actual 3D product.

The students are to complete the task sheets in their workbooks after their visit.

Booking: please email at least two weeks in advance.



EXPLORE: FIELD TRIP TO LONDON COLLEGE OF FASHION ACTIVITY 5C – TASK SHEET

IMAGE, DRAWING OR DESCRIPTION

Photograph or draw the outcomes from your LCF workshop

Outcome 1

REFLECTION

What did you learn about London College of Fashion?

Which outcome from your workshop do you like the most and why?

Outcome 1

CONNECT: THE FINAL PRESENTATION ACTIVITY 5D: PRESENT, DISCUSS, EVALUATE

CORRESPONDING RESOURCES

Classroom Slide p15

Student workbook p13

Approximate length 20 mins)

Following the field trip, students are to be encouraged to present, discuss and evaluate their learnings from the field trip activities.

Students are given the opportunity to improve their unupdate and improve their work-in-progress.

Students are to present the photos that they have taken and discuss and evaluate:

- ♦ their understanding of pattern cutting
- ♦ processes followed to convert a 2D sketch into a 3D product
- ♦ the different words they have learnt
- ♦ the different equipment and machinery needed to create a 3D product
- ♦ reflect on their new images and update their design ideas from activity 5B.

Findings could be incorporated into their final presentation (see Final Presentation brief page 133).

Follow on activity

Make a pattern on paper from one of the final design ideas.



Photography @asbomag

CONNECT: THE FINAL PRESENTATION ACTIVITY 5E

CORRESPONDING RESOURCES

Classroom slides p16

Student workbook p14

(Approximate length: 15 mins)

In the fashion business world, you are often asked to present your ideas to others. Presenting is therefore an important skill to develop.

Depending on whether you'd like the students to present at the end of the lesson or at the end of the nine-lesson unit there are two options.

Students will be documenting their weekly activity in their blog or worksheets which will help them with their end of nine-lesson unit presentation.

Option 1

At the end of lesson:
(Approximate length: 5 mins)

The students will show their group journey so far and indicate what they have learnt in lesson 5. Students to:

- ♦ show the t-shirt they have created
- ♦ talk about their design concept / inspiration
- ♦ discuss the process and how the final shapes relate to the concept and brand identity.

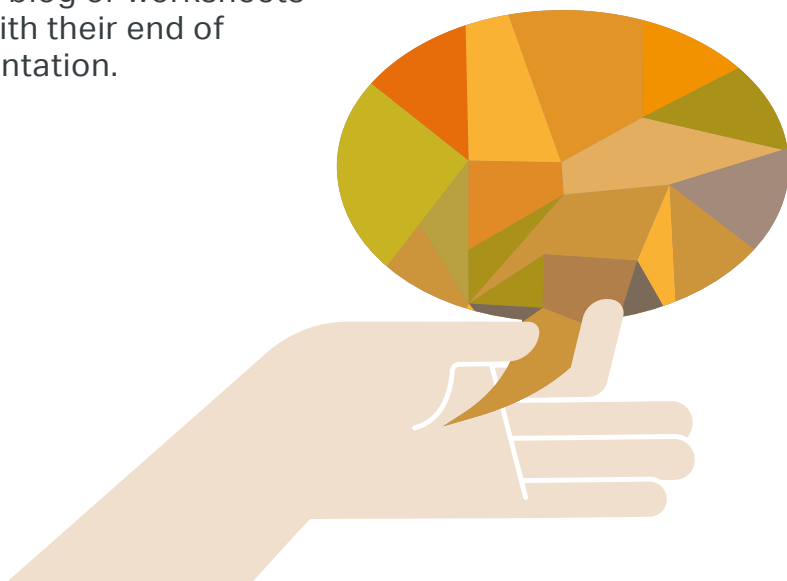
Option 2

At the end of Lesson 9:
(Approximate length: 10 mins)

As part of the final end of lesson presentation, students need to:

- ♦ show the t-shirt made in the lesson
- ♦ discuss the process of creating the 3D product
- ♦ show how the t-shirt relates to the brand and customer.

This should form part of the introduction to student's final presentation.



CONNECT: PERFORMING AND EVALUATING
ACTIVITY 5F (Applies to Option 1 of Activity 5E)

CORRESPONDING RESOURCES

Classroom slides p17

Student workbook p15–16

(Approximate length: 10 mins)

The discussion questions opposite, could be considered whilst students watch each group presenting. Discussions could be as a whole class or in small groups.

Each group's answers could be verbal or written on the board, flip chart or in their workbooks.



If you WATCHED the presentation:

- ♦ Did you enjoy the presentation?
- ♦ What did you like most about the presentation?
- ♦ What skills do you think are needed to make a good presentation?



If you GAVE the presentation:

- ♦ How did you feel the presentation went?
- ♦ What went well when presenting?
- ♦ What could have been improved on when presenting? (Consider: speed of delivery, images used in the slides, content).

Encourage the students to evaluate their progress in their workbooks or their blog space.



CONNECT: LESSON REFLECTION WORKSHEET ACTIVITY 5G

CORRESPONDING RESOURCES

Classroom slides p18

Student workbook p17

(Approximate length: 10 mins)

Reflecting on the branding activities will help you better understand what you have learnt. Take time to answer the below questions and reflect on your learning experience.

1. What did you learn about converting a 2D sketch into a 3D product?

2. What new skills did you learn?

3. What did you enjoy most?

4. What skills would you like to develop?

HOW WELL DID YOU...

Focus in the class?

Try new ideas?

Try alternative versions?

LESSON 6

THE RANGE

In this lesson the students will:

- ♦ consider how to build outfits from their t-shirt designs
- ♦ create a mini range plan, with their t-shirt as the focus of the range
- ♦ calculate the cost of their product and the predicted profit made from the range



OVERVIEW

THE BIG IDEA

The focus of this lesson is to introduce the students to range planning and the creation of a range. Students will be introduced to Spitalfields, East London, traditionally an area of garment production and will be expected to calculate the cost of making their planned range.

In planning a range, students need to take into consideration the brand name of their business, the target consumer, the concept and their trend board from lesson 2.

LEARNING OUTCOMES

Students will be introduced to the range planning process.

Students will build a range based on their shirt designs from lesson 5.

Students will be encouraged to think in outfits to understand how to build different garments into a brand and customer relevant range.

YOU WILL ALSO NEED:

Workbook

Sketch book

Blog/blog sheets

Calculator

Range plan template

Pen, colouring pens, glue and scissors



OVERVIEW KEY LANGUAGE

LANGUAGE	EXPLANATION
Cost Price	The price the business pays for the product. The price charged by the manufacturer.
Intake margin	The difference between the selling price and the cost price. This contributes to the profit of the business.
Mark up	The difference between the cost price and selling price of a product. Mark up is the amount you increase the cost price to arrive at the selling price.
Option	A style in a colour.
Profit	The money that the business makes once costs have been paid.
Selling price	The price the business charges the customer for the product. The price the product sells for.
Style	The style refers to the shape of the product, the detailing of the product. Each style is different and product is often recognised by the style.

OVERVIEW ACTIVITIES AT A GLANCE

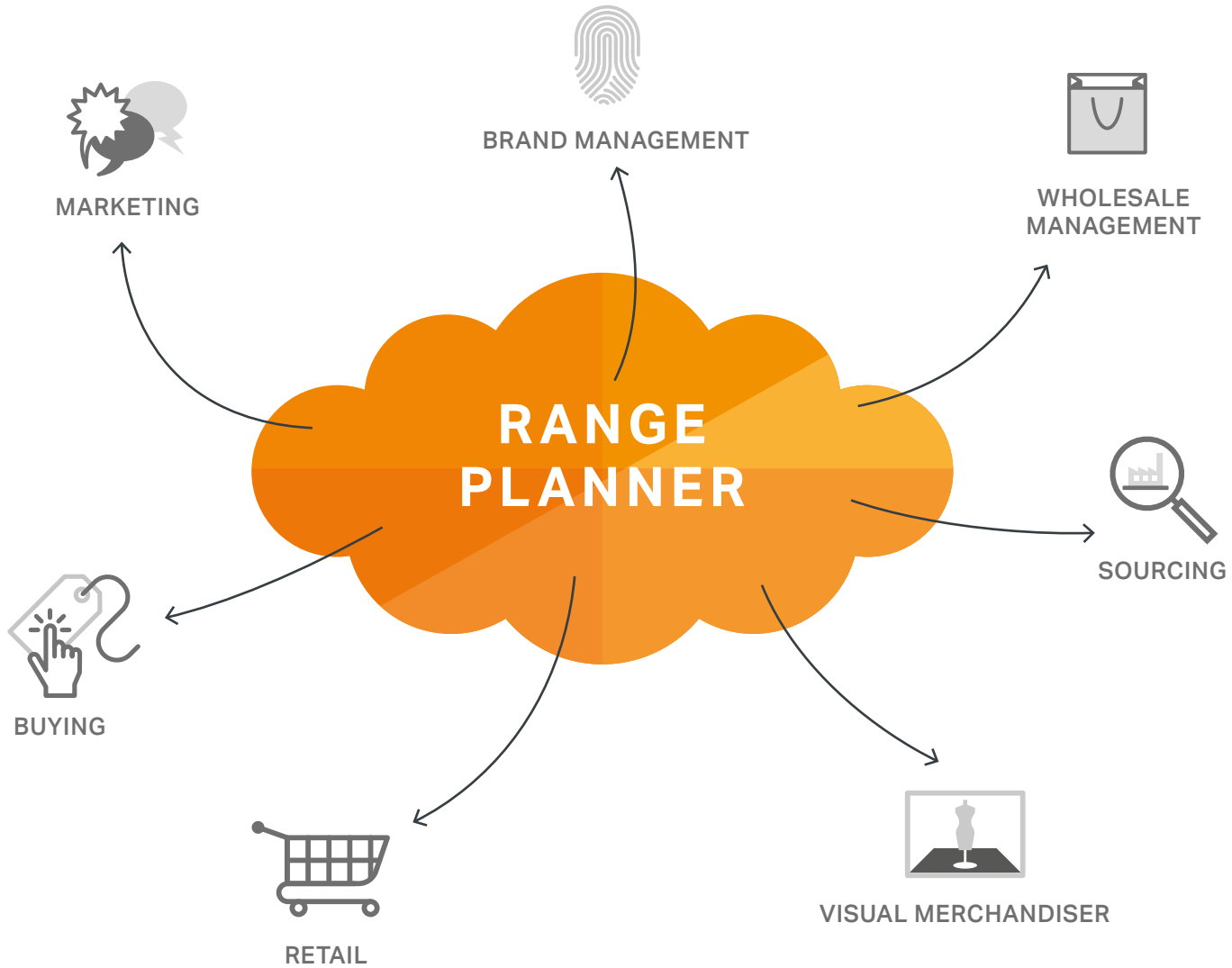
TIME	ACTIVITY	OUTCOME	RESOURCE
5 mins	Setting the scene: Spitalfields	Introduction to Spitalfields	Classroom slides p3
	Setting the scene: The range plan	Creating and selling a range.	Classroom slides p4
10-15 mins	Activity 6A: Range planning – Thinking in outfits	To help students understand what makes up an outfit based on their own clothes.	Classroom slides p5 Student workbook p3 Pen and paper
20 mins	Activity 6B: Range planning – Thinking in outfits	To create a number of different outfits. To show that within your range you can offer your customer choices.	Classroom slides p6 Student workbook p4 Scissors, cardboard, glue, camera.
20-30 mins	Activity 6C: Understanding range planning	To begin to build outfits based on their own t-shirt designs.	Classroom slides p7–10 Student workbook p5–8 Range plan template. Pen and paper.
20-30 mins	Activity 6D: Testing your range	Students can see how many outfits they can make from the garments in their range.	Classroom slides p11–12 Student workbook p9–10 Scissors, cardboard, glue, camera.
15 mins	Activity 6E: part 1 Understanding overheads, mark-up, cost price and profit	To give students an understanding of how to cost their range.	Classroom slides p13 Pen and paper, calculator

OVERVIEW

ACTIVITIES AT A GLANCE continued

TIME	ACTIVITY	OUTCOME	RESOURCE
20–30 mins	Activity 6E: part 2 Completing the costing of your range plan (Compulsory)	Students will have a completed costing of each garment in their range.	Classroom slides p14–15 Student workbook p11–12 Pen and paper, calculator
60 mins	Activity 6F: Field trip to Spitalfields	Students should gain a real-life understanding of how ranges are put together and displayed in store.	Classroom slides p16–17 Student workbook p13–17 Pen and paper, cameras
10 mins	Activity 6G: Present, discuss, evaluate	Students are given the opportunity to update and improve their work-in-progress.	Classroom slides p18 Student workbook p18 Pen and paper
5 mins	Activity 6H: Final presentation	Students will present their learning journey so far, highlighting what they have learnt from the lesson.	Classroom slides p19 Student workbook p19 Pen and paper
10 mins	Activity 6i: Performing and evaluating	Students to learn to critically evaluate their own and other's ideas.	Classroom slides p20 Student workbook p20–21 Pen and paper
10 mins	Activity 6J: Lesson reflection worksheet	Students will reflect on their learning experience.	Classroom slides p21 Student workbook p22 Pen and paper

CAREERS RANGE PLANNING IN THE REAL WORLD



DISCOVER: SPITALFIELDS SETTING THE SCENE

CORRESPONDING RESOURCES

Classroom Slide p3-4

(Approximate length: 10–15mins)

Spitalfields was the centre of city's silk production in the 18th century. An estimated 4,000 Huguenot weavers wove damasks, satins and rich brocades for the gowns of the Wealthy. The Huguenots had a huge impact on Spitalfields, particularly its economy. There had always been a silk industry of sorts in the area, but with the diligence and skills of the Huguenots this industry thrived, and Spitalfields became 'weaver town'.

Although the silk weavers have been replaced with Spitalfields Market, factories can still be found in the area making fashion ranges for high street and luxury brands.

Today you can see a variety of shops in Spitalfields where variety of ranges of clothes can be seen. Some will have been made nearby, some will be single brands and some will be retail stores that have a range of different brands for sale.



By Jonathan Cardy - Own work, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=35739882>



SPITALFIELD MARKET
<https://oldspitalfieldsmarket.com/journal/this-month-in-the-market>

DISCOVER: THE RANGE PLAN SETTING THE SCENE continued

Range plans are used in a number of different ways. The designer creates a range to show to retail / store buyers or to stock their own store. A buyer creates a range from different brands to sell in a store for example Selfridges in Londons West End.

Range plan designed by a brand

A brand will design a range to show to buyers from different stores across the world.

A range or collection of garments are carefully co-ordinated to allow customers and buyers choice in colour, type and size. The collection will keep the essence of a brand and concept of the season and will reflect current trends.

For a range to be successful there needs to be a good mix of garments at a variety of price points.

Before production of the range begins, the selling prices, cost prices and quantities to be made in each style need to be decided by buyers and designers.

The range plan allows the business to check that in the range there is a good mix of colours, and design shapes.

Range plans for retail stores

A Buyer works for a store and puts together ranges from a number of designers.

Each buyer will choose garments to suit their specific customers and work with the other brands they will also buy for the store.

A buyer will build a range from all the different brands so that it is unique to their store.

The buyer will work closely with designers to get the correct combination to maximise sales.

Single pieces are more likely to sell when displayed as an outfit than as individual pieces. The range planning process allows the retailer to reflect on how each piece in the range matches with others and to ensure that the selling prices charged more than cover the cost of making of the product.

According to Helen Goworek (2007) From a retail store buyers perspective:

Range planning is the stage when buyers define the detail of the range that is to be offered to the customer in terms of styling, fabric, design details, suppliers and price points.



DISCOVER: RANGE PLANNING – THINKING IN OUTFITS ACTIVITY 6A

CORRESPONDING RESOURCES

Classroom Slide p5

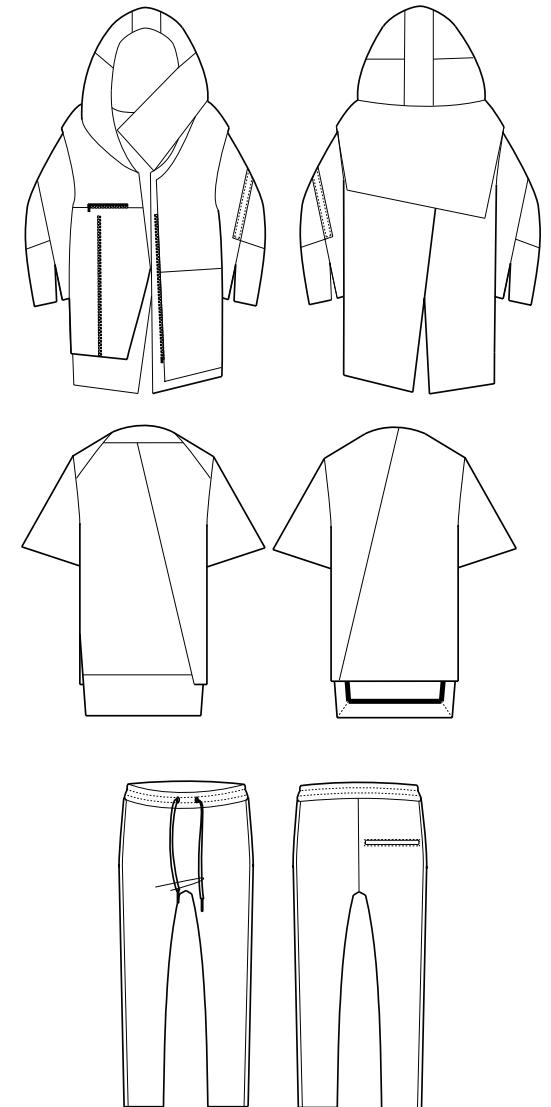
Student workbook p3

(Approximate length: 20 mins)

This activity is to help students understand that an outfit is made up of a number of different garments. Opposite is an example of an outfit with technical drawings of the different garments that make up this outfit.

A series of outfits make up the range.

As part of a classroom discussion ask students to look at the number of different garments they wear to make up an outfit.



DISCOVER: RANGE PLANNING – THINKING IN OUTFITS ACTIVITY 6B

CORRESPONDING RESOURCES

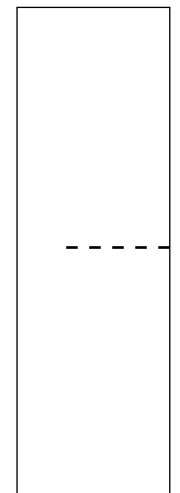
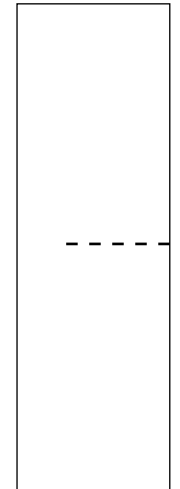
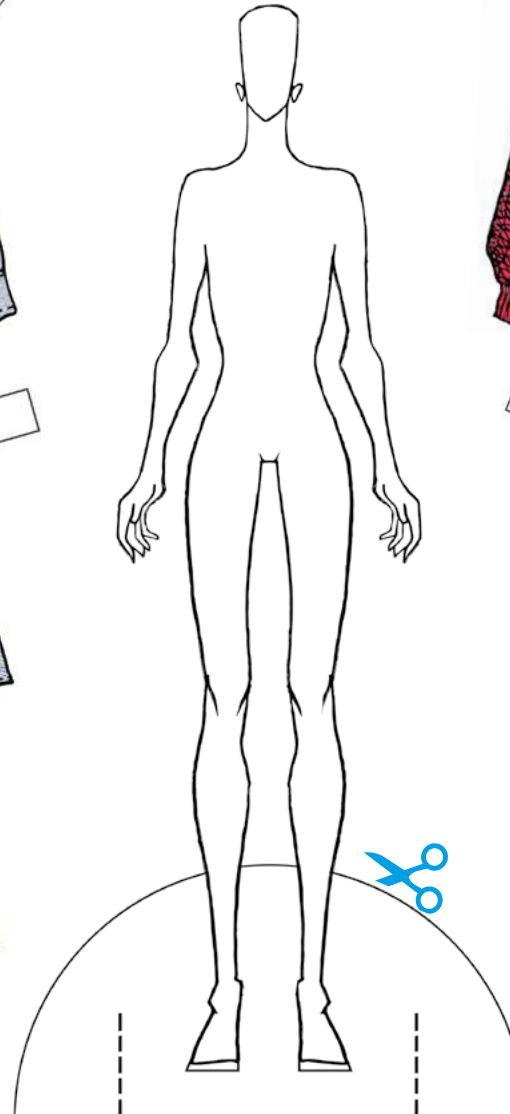
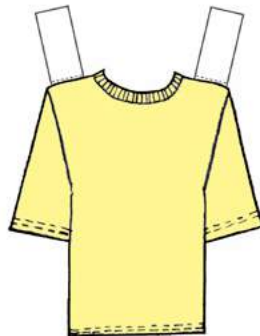
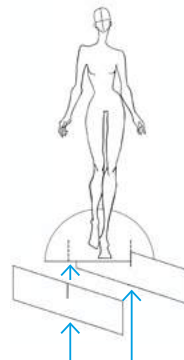
Classroom Slide p6

Student workbook p4

For this exercise, students are to dress a cardboard mannequin in different outfits. (The teacher could cut out and mount one set and use it for discussion if class time is limited).

Using the template mounted on cardboard, they will dress the cardboard model in a number of outfits.

Photograph the dressed cardboard doll and upload the image to the blog or photograph and add to a powerpoint or stick into a work book. Explain why each outfit is appropriate to the target consumer.



DISCOVER: UNDERSTANDING RANGE PLANNING ACTIVITY 6C

CORRESPONDING RESOURCES

Classroom Slide p7–10

Student workbook p5–8

(Approximate length: 20–30 mins)

Encourage students to reflect on how ranges are displayed in store. Most retailers display their ranges in outfits, as research shows that ranges sell quicker when displayed in outfits rather than displayed as single items.

Use a shirt design from lesson 5 to start a discussion in class. Ask students to consider:

- ♦ what other garments should the t-shirt be worn with?
- ♦ What time of year do the students plan to sell the t-shirt?
- ♦ Are there any key accessories that could be worn with the t-shirt?

If the students have not undertaken lesson 5 they choose a garment of their own to work with or select one from a magazine.

Once students have come up with some ideas they can use magazines and online resources to inspire outfit choices further. They can also refer to their own wardrobes and photographs.

Use the template on page 148 to sketch out between 3 and 6 different outfits.

A mix of photographs, collage and drawing can help students to put together their initial ideas, see example on page 147.



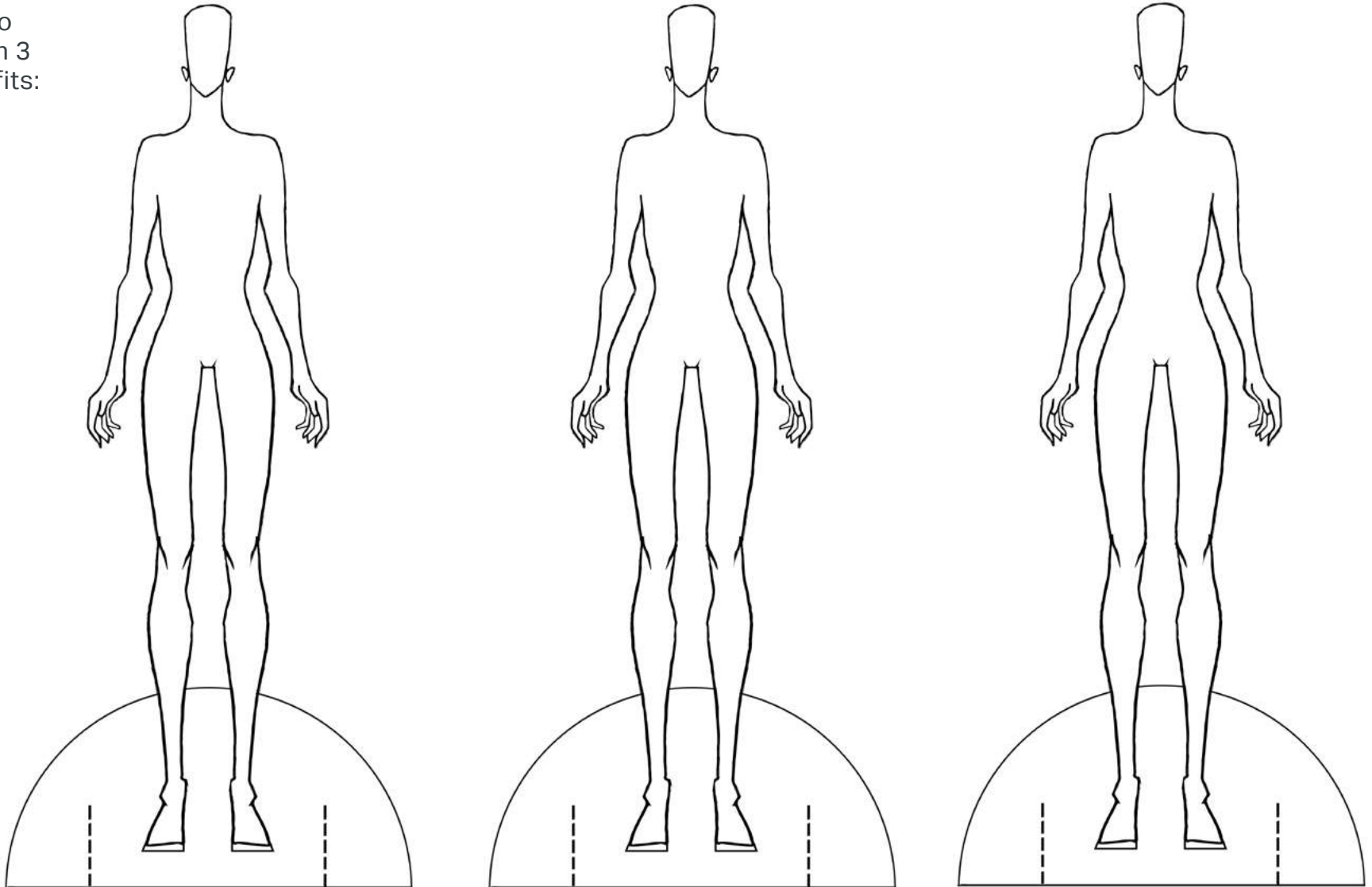
DISCOVER: UNDERSTANDING RANGE PLANNING ACTIVITY 6C continued

This is an example of a work-in-progress range using photographs and collage of fabrics to develop a range



DISCOVER: UNDERSTANDING RANGE PLANNING
ACTIVITY 6C continued

Use this template to sketch out between 3 and 6 different outfits:



DISCOVER: UNDERSTANDING RANGE PLANNING

ACTIVITY 6C continued

Once students have some outfits they can break them down into separate garments and place in the range plan template.

These boxes contain suggestions of garments students could use to make up their range.

Students can draw, add images from magazines, photographs to start building up a range made up of different outfits.

your t-shirt here	add a pair of trousers	add a jumper or sweatshirt	Add a coat	add a skirt	add a bag or hat
COLOUR	COLOUR	COLOUR	COLOUR	COLOUR	COLOUR
COST	COST	COST	COST	COST	COST

a dress	pair of trousers	add a jumper or sweatshirt	add a different type of coat	add a different type of t-shirt (did you make more than one design?)	add a different bag or hat
COLOUR	COLOUR	COLOUR	COLOUR	COLOUR	COLOUR
COST	COST	COST	COST	COST	COST

DISCOVER: TESTING YOUR RANGE ACTIVITY 6D

CORRESPONDING RESOURCES

Classroom Slide p11–12

Student workbook p9–10

(Approximate length: 20–30 mins)

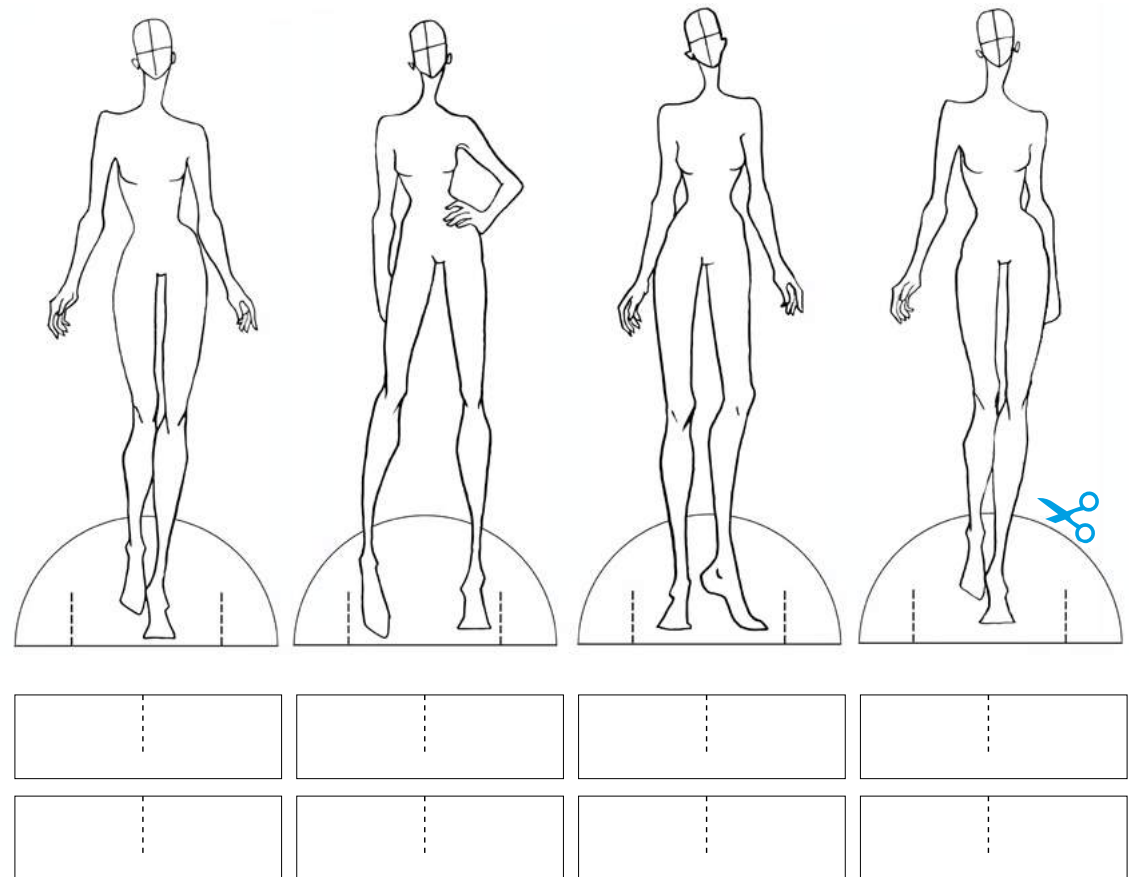
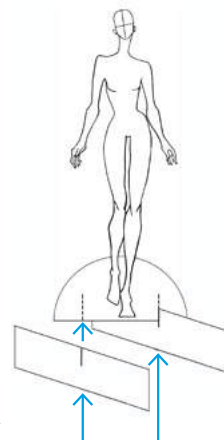
Cardboard Mannequin

Students can use the cardboard mannequins to try different versions of the outfits they have chosen for their range.

The cardboard mannequin, can be completed in class or prior to the lesson.

Print out one of the two mannequin options from this and the following page. Use the larger versions in the Student Workbook. Mount on cardboard, cut out the mannequin and assemble the stand for dressing. OR you can use tracing paper and draw over the mannequins.

Photograph the dressed cardboard doll and upload the image to the blog or photograph and add to a powerpoint or stick into a work book.



DISCOVER: RANGE PLANNING – TESTING YOUR RANGE

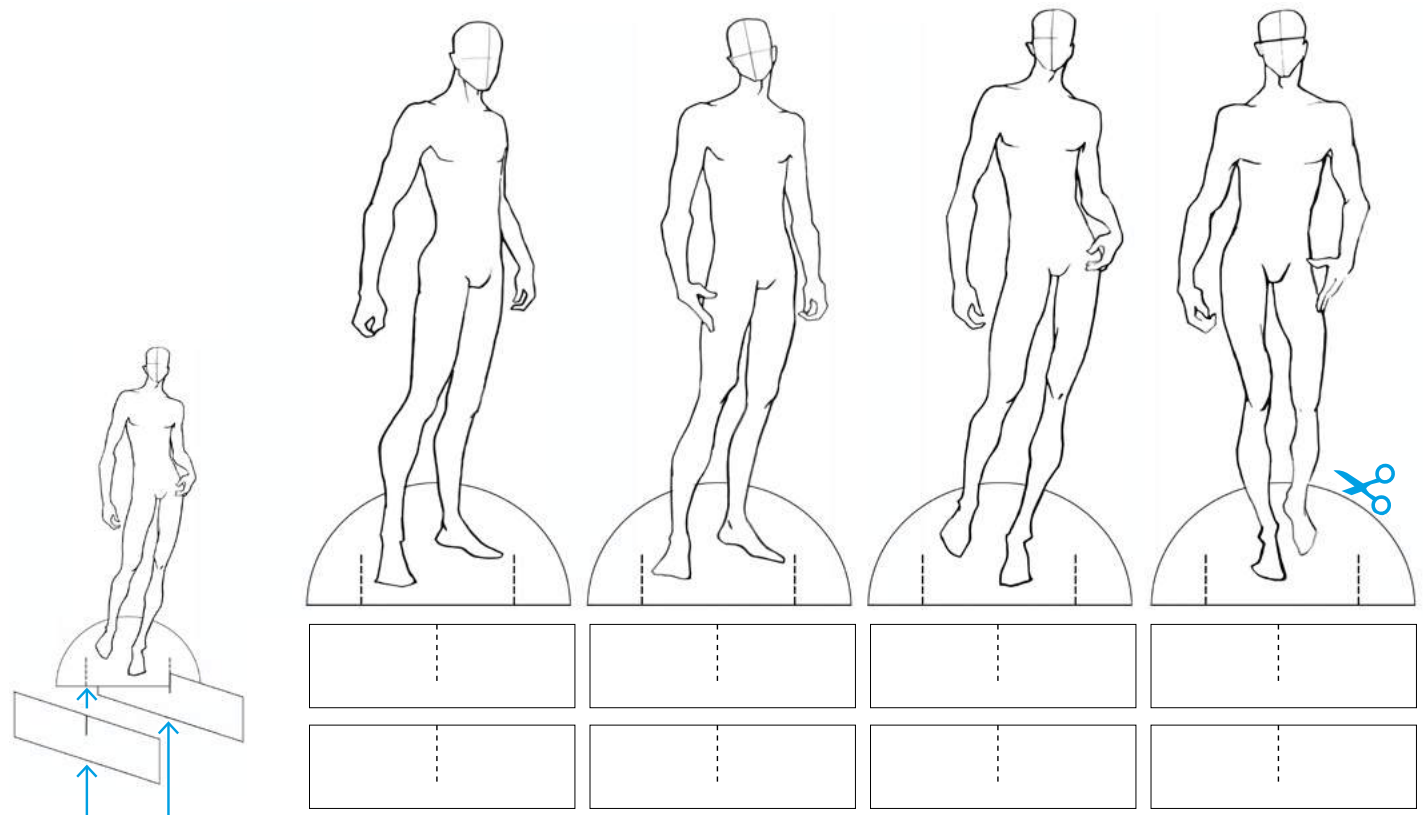
ACTIVITY 6D continued

Cardboard Mannequin

Students to use the cardboard mannequins to see how many outfits they can make of the garments they have chosen for their range.

The cardboard mannequin, can be completed in class or prior to the lesson.

Students should print out one of the two mannequin options from this and the following page. Using the larger versions in the Student Workbook students should mount on cardboard, cut out the mannequin and assemble the stand for dressing. OR students can use tracing paper and draw over the mannequins.



DISCOVER: UNDERSTANDING OVERHEADS, MARK-UP, COST PRICE AND PROFIT (Compulsory) ACTIVITY 6E part 1

CORRESPONDING RESOURCES

Classroom Slide p13

(Approximate length: 15 mins)

Running a fashion business is costly. It's vital that the fashion products made are sold for a price that covers the cost (which includes the cost of the components, the cost of making, the cost of labelling and the cost of transportation from the factory to the fashion brand) and make a profit.

Profit is the difference between the selling price of an item and the cost price of that item.

Most High Street retailers charge a price 3 x higher than the cost of the product.

This 3 x increase is known as **the mark-up**. The mark-up covers **the overhead costs** of the business. Overheads include the cost of running the business (rent, utility bills, wages of staff).

Students are to conduct research into the selling price of similar brands to their brand.

This research is to be used to help the students decide on the selling prices of the product in their range. **The cost price** is calculated by dividing the selling price by the mark-up.

Mark-up

Different fashion businesses work to different mark-ups.

A mid-market brand such as Top Shop works to a mark-up of x3 times.

A high market brand such as Chanel works to a mark-up of x6 or more times. The reason for this is that the costs of running a high market luxury brand are higher, as they spend more on advertising, their stores are found in expensive locations where rents are high.

Students are to complete the costing sheet provided and work out the cost of their range.

For each option each group is to decide on the selling price. The selling price needs to be low enough for the customer to afford and high enough to cover the cost of the product & the running of the business. Students may find it easier to decide on selling prices by looking at a competing fashion retailer and matching their price points.

The students are to work to a mark-up of x3. Once the selling price has been decided, dividing the selling price x3 will give the target cost price.



DISCOVER: COMPLETING THE PRODUCT PART OF THE RANGE PLAN (Compulsory)

ACTIVITY 6E part 2

CORRESPONDING RESOURCES

Classroom Slide p14–15

Student workbook p11–12

(Approximate length: 20–30 mins)

The range plan is a document that maps out the range by product shape, colour and price.



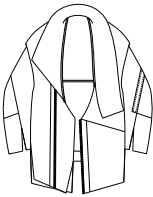
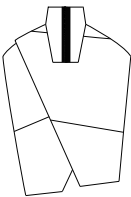

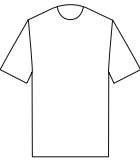
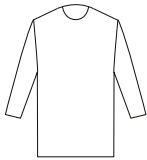



The cost of each garment is calculated according to the materials used and time it takes to manufacture. When a store buys a range from a designer they are buying at a price that allows the designer to make a profit too.

A store will add a mark-up to each garment so that they can also make a profit.

The range plan allows a business to check that they are making a profit (money) from the range, as they can check they are charging more when selling the product than they paid to buy or manufacture the product.

**Costs are estimates but as a guideline:
cost price of t-shirt= £5**

Range Plan example for a retail store

BRAND NAME					
SEASON AUTUMN 2019					
					
DESCRIPTION	COAT	JACKET	JACKET	JACKET	SHIRT
COLOUR	BLUE	GREEN	BLACK	YELLOW	WHITE
COST PRICE	£23.00	£18.00	£25.00	£18.00	£12.00
SELLING PRICE (x3 of cost)	£70.00	£54.00	£75.00	£54.00	£36.00
MARK UP	£46.00	£18.00	£50.00	£36.00	£24.00
					
DESCRIPTION	T-SHIRT	T-SHIRT	TRACK PANTS	TROUSERS	SHORTS
COLOUR	WHITE/YELLOW	WHITE/GREEN	BLUE	BLUE	BLACK
COST PRICE	£6.00	£5.00	£10.00	£12.00	£8.00
SELLING PRICE	£18.00	£15.00	£30.00	£36.00	£24.00
MARK UP	£12.00	£10.00	£20.00	£24.00	£16.00

DISCOVER: COMPLETING THE PRODUCT PART OF THE RANGE PLAN (Compulsory)

ACTIVITY 6E part 2 continued

COSTING SHEET

Students should fill this in with their own range plan from Activity 6C (p146).

BRAND					
SEASON					
DESCRIPTION					
COLOUR					
COST PRICE					
SELLING PRICE					
MARK UP					
DESCRIPTION					
COLOUR					
COST PRICE					
SELLING PRICE					
MARK UP					

EXPLORE: FIELD TRIP TO SPITALFIELDS ACTIVITY 6F

CORRESPONDING RESOURCES

Classroom Slide p16–17

Student workbook p13–17

(Approximate length: 60 mins)

Retailers display their product in outfits and range groups, so it's clear when looking at a ranges in store as to which brands are available and the thought process behind each range. The students are to look at shop windows of retailers in the Spitalfields area and to photograph mannequins showing different combinations of garments.

The purpose of the trip is to give students an understanding as to how ranges are put together on rails or shelves and how each retailer puts together different outfits on mannequins.

It is often forbidden to take photos in store, however where possible, the students should be encouraged to draw/record how brands ranges are grouped in store. Students can take photos of the shop fronts.

Should it not be feasible to conduct this task in Spitalfields, the task can be completed in a shopping area local to the students.

Distribute the Task Sheets to the students prior to the trip. The students are to complete the task sheet during their visit.

The completed Task Sheets should be included in the students Workbook or uploaded onto their blog, as they will form part of their journey/learning process.

www.spitalfields.co.uk/spitalfields-history

Link to Fashion and textiles museum fashion drawing template *How to Draw like a fashion designer:*

www.ftmlondon.org/wp-content/uploads/2014/04/HTDLAFD_worksheet.pdf



EXAMPLES OF RANGES ON DISPLAY
Pictures: Jessica Saunders

EXPLORE: FIELD TRIP TO SPITALFIELDS

ACTIVITY 6F continued

ACTIVITY	RESPONSE	REFLECTION	RESPONSE
Look at 3 shop windows	Compare the products and how they are displayed	Discuss which one you would want to go into	Why does one shop seem more appealing than another?
Inside a store can you identify ranges from different brands?	How do the different ranges stand out?	If your garments were in store how would you expect the retailer to display them?	What do you think is an effective way to show garments in a store?
Look for outfits in a store	How easy was it for you to plan an outfit from a store you visited?	If your range was in a store how would you help customers plan an outfit ?	What was the most effective way to find a whole outfit?
Compare the price of three different t-shirts	Are the t-shirts the same price?	What do you think makes one t-shirt cost more than another?	What would the ideal price of your t-shirt be from your own range
Pick one store	Who is their target consumer?	Did the other customers in the store match your idea of the customer?	How would you make sure your retail store appealed to your target customer?

EXPLORE: FIELD TRIP TO SPITALFIELDS

ACTIVITY 6F continued

Use this page to make drawings and add
your photographs from the trip



CONNECT: PRESENT, DISCUSS, EVALUATE ACTIVITY 6G

CORRESPONDING RESOURCES

Classroom Slide p18

Student workbook p18

(Approximate length: 10 mins incl. class discussion)

Following the field trip, students are to be encouraged to present, discuss and evaluate their images.

Students should update their range plan using the information from the field trip. If they have, encourage them to describe how they developed their range by adding or changing garments

- ◆ Have they looked at colours?
- ◆ Have they looked at prices?
- ◆ Have they looked garment type?
- ◆ Students should discuss how some of the ranges they looked at appeal to different customers (For example: age, lifestyle, income).

Findings could be incorporated into their final presentation (see Final Presentation brief page 159).



CONNECT: THE FINAL PRESENTATION ACTIVITY 6H

CORRESPONDING RESOURCES

Classroom Slide p19

Student workbook p19

(Approximate length: 5 mins)

In the fashion business world, you are often asked to present your ideas to others. Presenting is therefore an important skill to master.

There are two options for the final presentation, depending on whether you'd like the students to present at the end of the lesson or at the end of the nine-lesson session.

Students will be documenting their weekly activity in their blog or worksheets which will help them with their end of nine-lesson session presentation.

OPTION 1

At the end of lesson:
(Approximate length: 5 mins)

The students will show their group journey so far and indicate what they have learnt in lesson 6. Students to:

- ♦ explain why they chose their range (consider the fashion trends, weather, target customer).
- ♦ explain how they decided on the selling prices of the range.

OPTION 2

At the end of the nine-lesson session:
(Approximate length: 8–10 mins)

As part of the final end of session presentation, students need to:

- ♦ Say why they chose their range (consider the fashion trends, weather, target customer)



CONNECT: PERFORMING AND EVALUATING
ACTIVITY 6i (Applies to Option 1 of Activity 6H)

CORRESPONDING RESOURCES

Classroom slides p20

Student workbook p20–21

(Approximate length: 10 mins)

The discussion questions opposite, could be considered whilst students watch each group presenting. Discussions could be as a whole class or small group discussion.

Each group's answers could be verbal or written on the board, flip chart or in their workbooks.



If you WATCHED the presentation:

- ♦ Did you enjoy the presentation?
- ♦ What did you like most about the range plan ?
- ♦ Would the students buy any of the clothes from the range?



If you GAVE the presentation:

- ♦ How did you feel the presentation went?
- ♦ What went well when presenting?
- ♦ What could have been improved on when presenting? (Consider: speed of delivery, images used in the slides, content).

Encourage the students to evaluate their progress in their workbooks or their blog space.

CONNECT: LESSON REFLECTION WORKSHEET ACTIVITY 6J

CORRESPONDING RESOURCES

Classroom slides p21

Student workbook p22

(Approximate length: 10 mins)

Reflecting on the lesson will help students better understand what they have learnt. Encourage them to take time to answer the below questions and reflect on their learning experience.

1. What did you learn about range planning?

2. What new skills did you learn?

3. What did you enjoy most?

4. What skills would you like to develop?

HOW WELL DID YOU...



Focus on the activities?

Discuss brands and what they mean to you?

Come up with ideas?

Link ideas together?

Work co-operatively with others?

Show commitment to a final presentation?

How well did you work with others?

LESSON 7

MARKETING & MEDIA

In this lesson the students will:

- ♦ learn what marketing is and begin to understand the different marketing channels
- ♦ consider how to market their t-shirt and come up with a marketing plan



OVERVIEW

THE BIG IDEA

Students will be introduced to the marketing and media surrounding a fashion brand. They will understand how to plan a campaign and write a press release. The fashion industry relies on digital and traditional platforms which need to be considered in relation to the target audience.

LEARNING OUTCOMES

Students will understand the difference between fashion marketing, fashion journalism and public relations.

Students have the opportunity to participate in verbal and written evaluations of their work.

YOU WILL NEED:

- ◆ Pen and paper
- ◆ Workbook, sketchbook, Blog / Blog sheets
- ◆ Magazines for inspiration
- ◆ Calendar to work out timelines.



OVERVIEW

KEY LANGUAGE

LANGUAGE	EXPLANATION
Fashion media	The umbrella term for journalism, blogging, vlogging, social media, public relations, event planning, styling and fashion photography.
Fashion blogger/vlogger	Individuals who post information on specific fashion items. The more followers a fashion blogger has, the easier it is for the blogger to spread the message
Influencer	A well-known individual with many followers on social media, who thanks to their popularity have a big influence on customers to buy into key fashion products.
Press release	A concise written document sent to editors informing them of brand and/or new range.
Typography	The style and appearance of printed matter.

OVERVIEW

ACTIVITIES AT A GLANCE

TIME	ACTIVITY	OUTCOME	RESOURCES
5 mins	Setting the scene: Fleet Street	Introduction to the marketing and media industry.	Classroom slides p3–4
15 mins	Activity 7A: Planning your marketing campaign	Students will understand how to plan a marketing campaign	Classroom slides p5–6 Student workbook p3 Pen and paper Calendar
20 mins	Activity 7B: Preparing to write a press release.	To give the students an insight into what is involved in writing a press release. Using this knowledge they can plan their own press release.	Classroom slides p7–9 Student workbook p4 Pen and paper
30 mins	Activity 7C: Writing a press release.	Using their work already completed, students will create their own press release.	Classroom slides p10–11 Student workbook p5 Pen and paper
-	Activity 7D: Field trip to St Bride Foundation Print Museum	Students learning about fonts and layout.	Classroom slides p12–13 Student workbook p6–10 Pen and paper, camera
10 min	Activity 7E: Present, discuss, evaluate	Students are given the opportunity to update and improve their work-in-progress.	Classroom slides p14–16 Student workbook p11–12 Pen and paper

OVERVIEW

ACTIVITIES AT A GLANCE continued

TIME	ACTIVITY	OUTCOME	RESOURCES
5 mins	Activity 7F: Final presentation	Students will present their learning journey so far, highlighting what they have learnt from the lesson.	Classroom slides p17 Student workbook p13 Pen and paper
10 mins	Activity 7G: Performing and evaluating	Students to learn to critically evaluate their own and other's ideas.	Classroom slides p18 Student workbook p14–15 Pen and paper
10 mins	Activity 7H: Lesson reflection worksheet	Students will reflect on their learning experience.	Classroom slides p19 Student workbook p16 Pen and paper

DISCOVER: FLEET STREET SETTING THE SCENE

CORRESPONDING RESOURCES

Classroom slide p3

(Approximate length: 10 mins)

Fleet Street is traditionally associated with the British Press and Journalism, as until the 1980s most of the offices of the British press were located on Fleet Street. Today many media agencies have moved out of Fleet Street but the Street continues to represent the British Press.



DISCOVER SETTING THE SCENE

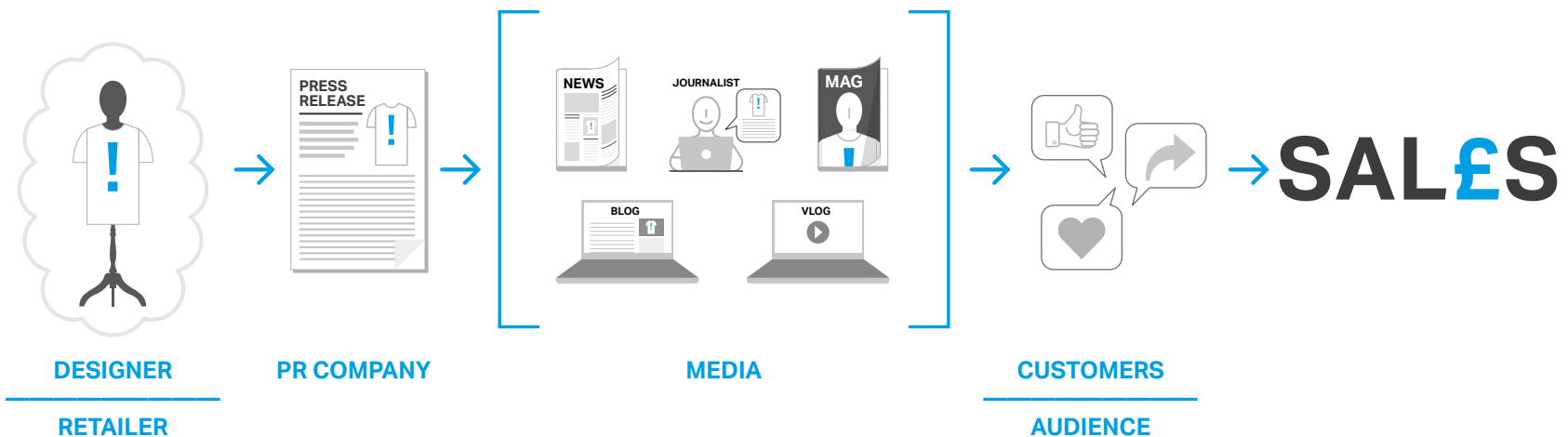
Fashion media is the umbrella term for journalism, blogging, vlogging, social media, public relations, event planning, styling and fashion photography.

Fashion PR involves working with fashion editors and bloggers to encourage them to write articles about your brand and product offer. The main objective of a PR representative is to get as much positive exposure of the brand as possible. The budget of PR departments are smaller than those of a marketing department as much of the promotion is free and would include product placement in magazines; in store events and press days.

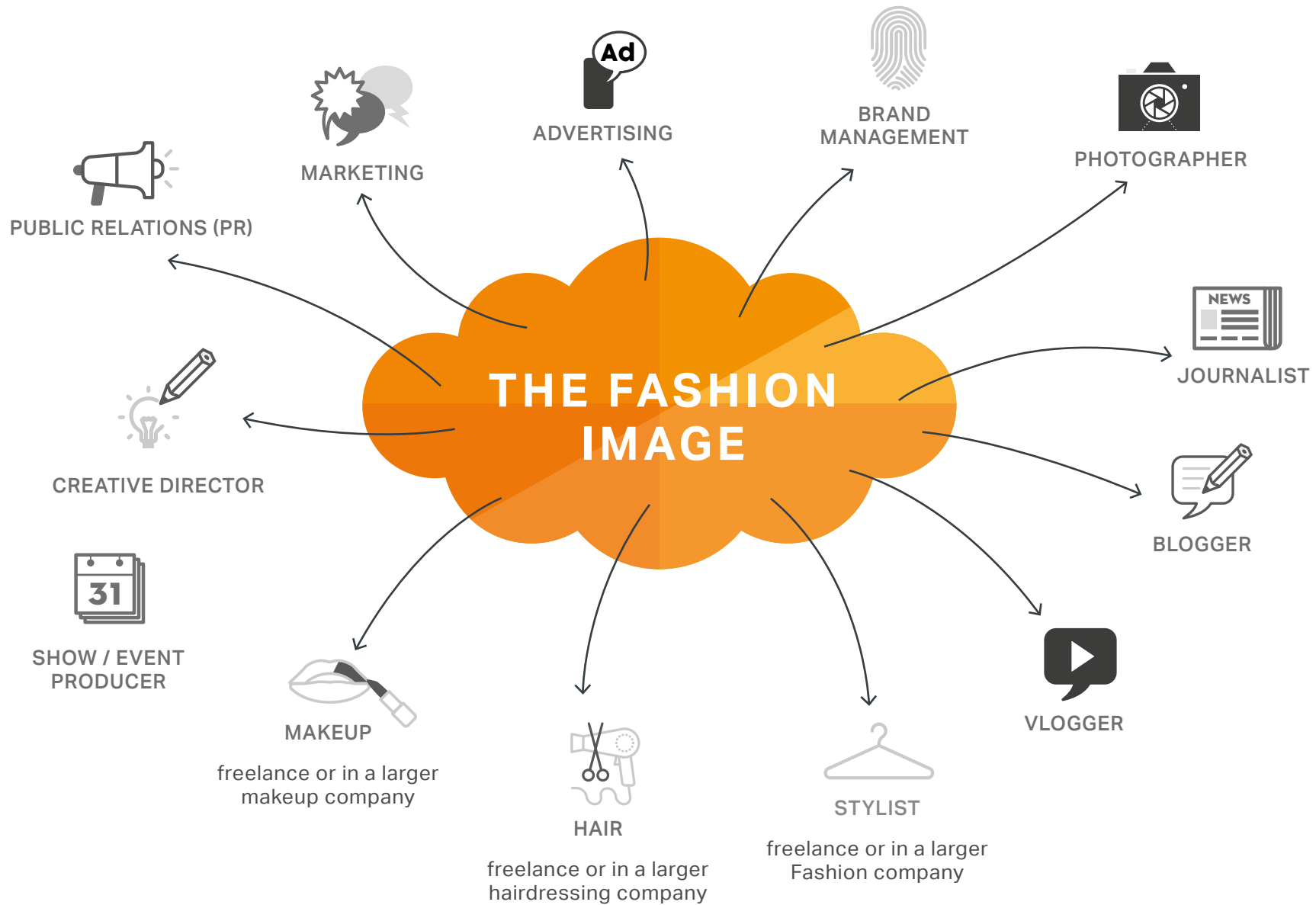
Fashion marketing is necessary to create brand awareness and includes the organisation of photo shoots, fashion shows, the publishing of articles in magazines such as Vogue.

One of the best and most traditional ways of engaging with fashion editors is to write a professional **press release**, this will be sent out to magazines, newspapers and freelance journalists, bloggers and vloggers.

Once a fashion range or collection has been produced, it's then a case of promoting the range and informing the customers of the collection, so that the range will sell. Most fashion retailers use a combination of print and digital marketing as it has more influence than just one channel of communication. Fashion media plays a key role in informing the consumer of new ranges and driving sales. Designers and retailers engage with Public Relations companies (**PR companies**), newspaper journalists, magazines, bloggers and vloggers to share their collections and create interest which leads to sales.



CAREERS MARKETING & MEDIA IN THE REAL WORLD



DISCOVER: PLANNING YOUR MARKETING CAMPAIGN ACTIVITY 7A

CORRESPONDING RESOURCES

Classroom slide p5–6

Student workbook p3

(Approximate length: 10-15mins)

Students should use this opportunity to work out what activities they need to plan – to make sure their customers know what they are selling and when.

Students should aim to generate some excitement (or buzz) around their product and tell the customer when and where it will be available.

FOR EXAMPLE:



JAN

Send out press release 1 to get journalists to attend show.

FEB

Send out invitations.

FEB

Fashion Show:

- Where?
- Who will you invite?
- Will it be live?
- Streamed?

MARCH

Send out press release 2 with show images and when the range will be available to buy.

APRIL

Reports / stories and in press / blogs + vlogs.

Let stylists, bloggers and vloggers use the press garments to style and write about.

APRIL/MAY

Contact customers through instagram, newsletters and by promotion in stores.

DISCOVER: PLANNING YOUR MARKETING CAMPAIGN

ACTIVITY 7A continued

Work out your marketing campaign activities using this template.

Make sure your customers know what you're selling and when.

Think about: Press releases, invitations, an event, and how you communicate to your customers.

Month 1:	Month 2:	Month 3:	Month 4:	Month 5:	Month 6:
Activity:	Activity:	Activity:	Activity:	Activity:	Activity:

DISCOVER: PREPARING TO WRITE A PRESS RELEASE ACTIVITY 7B

CORRESPONDING RESOURCES

Classroom slide p7–9

Student workbook p4

(Approximate length: 20 mins)

A press release tells editors and those working in the Press of new product launches. The Press release needs to be **convincing** and needs to **persuade** those in the Press that your product launch is exciting and not 'one to miss'. A good press release needs to be:

- ♦ Specific.
- ♦ Clear and easy to understand.
- ♦ Include all the necessary information.
- ♦ Include contact details: who you are, what you do, and where people can reach you.
- ♦ Eye catching – it's advisable to include images. Include the best image at the top of your press release and lay out the press release in a way that is easy to read.

A press release is distributed to editors, local news agencies and media outlets.

DO:

- ♦ Use language appropriate to the target audience.
- ♦ Put the most essential details first.
- ♦ Include relevant visuals to make your document more interesting.

DON'T:

- ♦ Go overboard with graphics, fonts, and colors – keep it simple.
- ♦ Forget to include relevant contact information.

Students should use their marketing plan from activity 7A.



DISCOVER: PREPARING TO WRITE A PRESS RELEASE ACTIVITY 7B continued

In preparation for writing a press release, your need to plan the content, list the positives of your brand.

Consider the following:

- 1 **the concept** of the range – include an insight into target customer
- 2 **mode of promoting the range**, for example a cat walk show, a video or a promotional event?
- 3 **the trend direction** of the range
- 4 **product offer** (the type of garments for example sports wear, party wear)

key adjectives to be included in the press release

October 27, 2019

SHARED MOMENTS, MANGO'S AW19 CAMPAIGN, REFLECTS THE INTIMATE NATURE OF MOMENTS SPENT TOGETHER

Starring **Anna Ewers, Rebecca Leigh Longendyke, Kaya Wilkins, Mathias Lauridsen** and **Hugo Sauzay**.



The garments in the Woman collection, of Bohemian inspiration, have been created from ecological and recycled materials. 4

Barcelona, 26 august 2019
Mango presents Shared Moments, the new campaign for the Autumn/Winter 2019 season.

Shared Moments concept of togetherness, community through a video and images that highlight the intimacy and naturalness of moments 1

spent together. The images and the video are by the iconic photographer Glen Luchford.

The mixed campaign stars give character to a winter theme featuring the landscapes of Scotland. The cult Scottish singer Donovan features in the soundtrack of the campaign video. 2

In the coming weeks **This idea will be reinforced through Mango's social networks.**

The designs, with a Bohemian air and inspired by travellers, appear in an **autumnal** range of brown hues, **neutral** colours and check prints and Indian batik patterns in dresses with a retro air, **romantic** blouses, midi and pleated skirts, **comfortable** maxi-coats and knitted capes, and barrel-style trousers.

Accessories such as high-length and cowboy boots, banderoles and 70s style belts add personality to the outfit. 3

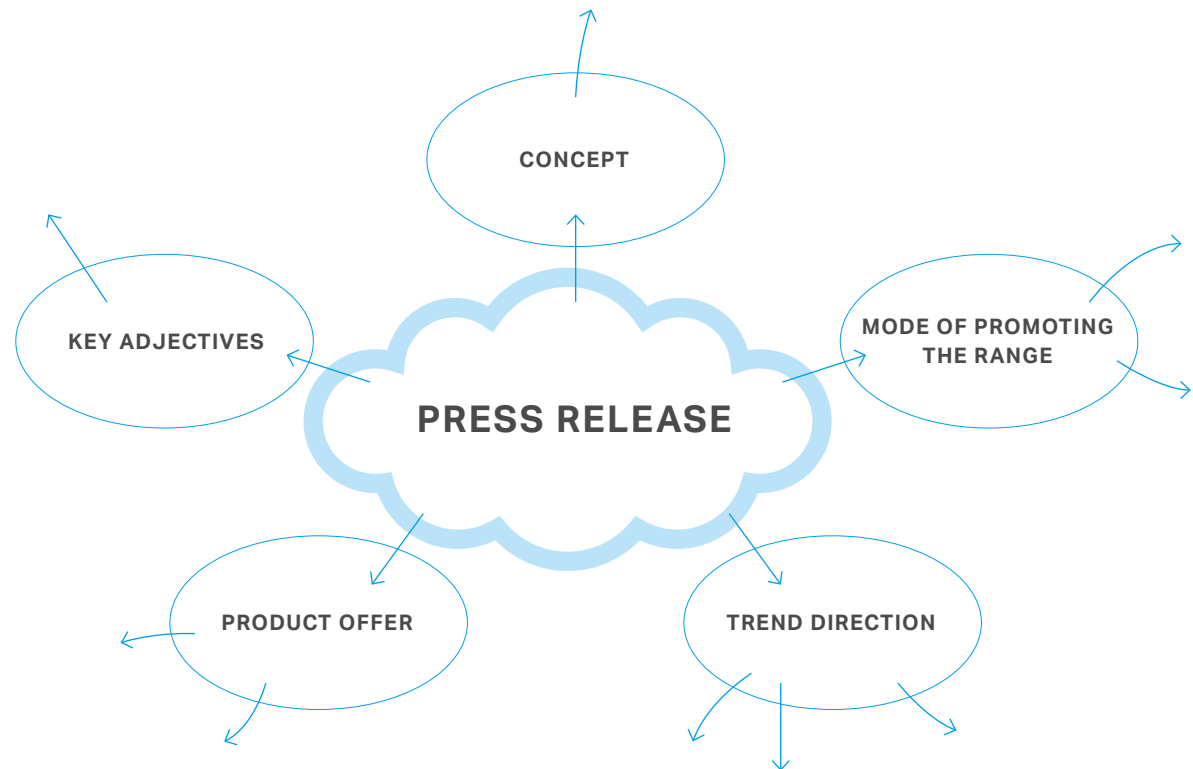
DISCOVER: PREPARING TO WRITE A PRESS RELEASE ACTIVITY 7B continued

Press release mind map

Students should use this page to plan their press release, using their own mind map.

They should consider the following:

- ♦ **the concept** of the range – include an insight into target customer
- ♦ **mode of promoting the range** – is a cat walk show planned or some promotional event?
- ♦ **the trend direction** of the range
- ♦ **product offer** (the type of garments for example sports wear, party wear)
- ♦ **key adjectives** to be included in the press release



DISCOVER: WRITING A PRESS RELEASE ACTIVITY 7C

CORRESPONDING RESOURCES

Classroom slide p10–11

Student workbook p5

(Approximate length: 30 mins)

Students are to write a press release on one side of A4.

As before, include:

- 1 **the concept** of the range – include an insight into target customer
- 2 **mode of promoting the range** for example a cat walk show, a video or a promotional event?
- 3 **the trend direction** of the range
- 4 **product offer** (the type of garments for example sports wear, party wear)

key adjectives

Also consider and include:

- ♦ **the brand name**
- ♦ **the date and season of the launch**
- ♦ **target audience**
- ♦ **how you write about the brand** (Use your mission statement from lesson 1)
- ♦ some relevant visuals and images

PRESS RELEASE: 19 March

WINONA RYDER AND ELIZABETH OLSEN STAR IN H&M'S SPRING 2018 CAMPAIGN FILM

For Spring 2018 at H&M, fun, feminine and floral-printed pieces take on **voluminous** shapes for statement-making modern women all around the world.

Wardrobe heroes such as **flowing** dresses, wide-leg trousers, jeans and **sophisticated** blouses are updated with embroidery, asymmetric hems and **cascading** ruffles. Black and white dominate with pops of red and light blue.

The H&M Spring 2018 collection will launch in stores and online on 22 March.

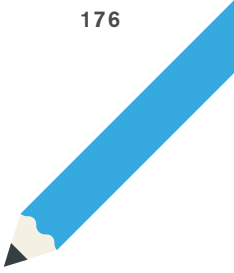


To accompany the collection, a special campaign film was made starring Winona Ryder and Elizabeth Olsen. It also features a diverse cast of strong women, including the models **Andreea Diaconu, Anna Ewers, Imaan Hammam** and **Naomi Shimada**, and singer/songwriter **Andrea Valle**.

The film takes us to Buenos Aires, where a celebration of female empowerment and friendship spills out from a local café and into the streets. Meanwhile, the print campaign, also shot in picturesque Buenos Aires, stars Andreea Diaconu, Anna Ewers and Imaan Hammam.

DISCOVER: WRITING A PRESS RELEASE
ACTIVITY 7C continued

Use this page in your workbooks to write your press release, using your mind map from activity 7B and any images you have found.



A writing area consisting of three columns of horizontal blue lines. The first column is on the left, the second is in the middle, and the third is on the right. The lines are evenly spaced and extend across the width of each column, providing a guide for writing a press release.

EXPLORE: FIELD TRIP TO ST BRIDE FOUNDATION PRINT MUSEUM ACTIVITY 7D

CORRESPONDING RESOURCES

Classroom slide p12– 13

Student workbook p7–10

Established in 1891 with a clear social and cultural purpose, St Bride Foundation is one of London's hidden gems.

Housed in a beautiful Grade II listed Victorian building, St Bride Foundation was originally set up to serve the burgeoning print and publishing trade of nearby Fleet Street, and is now finding a new contemporary audience of designers, printmakers and typographers who come to enjoy a regular programme of design events and workshops.



St Bride Foundation

info@sbf.org.uk
tel. 020 7353 3331
www.sbf.org.uk

St Bride Foundation
14 Bride Lane EC4Y 8EQ

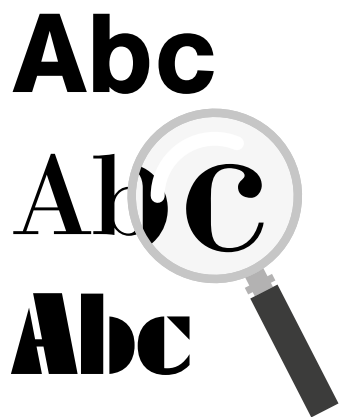


Picture: <http://www.urban75.org/blog/a-visit-to-the-st-bride-foundation-print-workshop-fleet-street-london/>

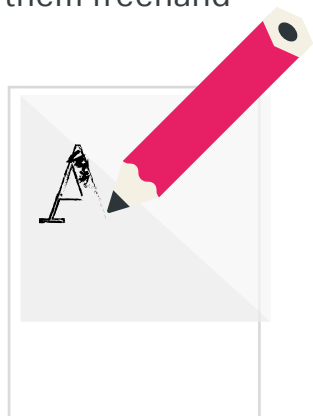
EXPLORE: FIELD TRIP TO ST BRIDE FOUNDATION PRINT MUSEUM
ACTIVITY 7D continued

Encourage the students to look at the different typography in the museum:

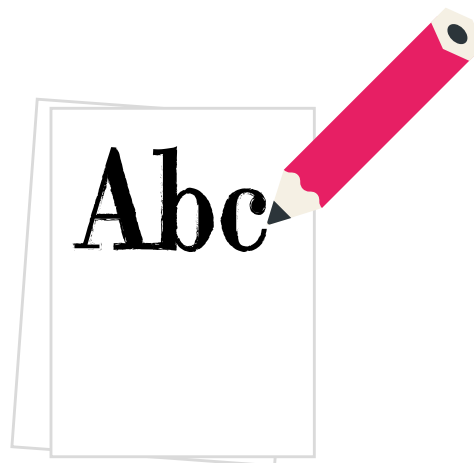
1. choose three Fonts that they think would work with their brand



2. copy the letter styles. Students could use tracing paper or draw them freehand



3. create a letter style of their own



4. look at how newspapers are laid out and make notes



CONNECT: PRESENT, DISCUSS, EVALUATE ACTIVITY 7E

CORRESPONDING RESOURCES

Classroom Slide p14-16

Student workbook p11-12

(Approximate length: 10 mins incl. class discussion)

Following the field trip, students can present, discuss and evaluate their learning from the field trip activities.

When students get back to the classroom encourage them to go back to their press release and work out how they can make their work have more impact.

- ♦ Look at the layout and fonts
- ♦ Try changing around the position of words and images
- ♦ Try changing font style and size
- ♦ Consider adjusting your layout
- ♦ Change the fonts.

Ask them to describe how they have developed their press release.

Findings could be incorporated into their final presentation (see Final Presentation brief page 181).

Note the use of font size, colour and placement

Note the choice of photograph where the colour of the dress stands out.

PIONEER THE PRESENT

BRINGING BACK THE PRAIRIE DRESS

You may want to raid your grandma's archive of dresses and hop on the prairie dress trend this spring. Prairie dresses are back, and while we're continuing to modernize old-fashioned standards for women, we can also modernize the old-fashioned wardrobe staple.

Prairie dresses are modestly designed silhouettes with high necklines, floor-length hems and sleeves reaching the wrists. Many have balloon sleeves for extra flow, and some necklines have a decorative Peter Pan collar. Although the construction of the silhouette is modest, it is not boring. The quirky prints, colors and textiles recast an outré personality. The bohemian dress will make you look sweet and charming while making a statement.

Not all prairie dresses are structured the same as there are different styles, including baby doll, bib, maxi and more. Some dresses can be more flattering with defined waistlines or hems reaching the knee to expose more skin. Baby doll style has a long, sheer hemline overlaying a knee-length hemline; bib style features a vintage, ruffled collar; and maxi style has a hemline hitting the ankles with a fitted top while flowing at the bottom.

Designer Batzheva Hay redefined sexy with the prairie dresses in her Spring 2019 collection. The collection featured the dress with mixed prints and various colors. In particular, Hay showcased a dress with a red gingham top and pink roses below the waistline and at the collar. The long-sleeved dress was styled underneath a shoulder-sleeved, baby blue dress with a shorter hemline. Hay's childlike, feminine dresses have been worn by celebrities such as Natalie Portman and Lena Dunham.

Springtime is your chance to replace your dull wardrobe with lighter hues. The air is fresher, birds are chirping and plants are blossoming. You're finally able to let go of heavy layers and embrace lightweight dresses in lighter colors. Classic prairie dresses incorporate pastels, complex prints and trims with romantic lace and ruffled detailing. Try styling the whimsical dress with chunky sneakers, western boots or platforms with socks.

Though prairie dresses were originally worn by pioneer women, the style has evolved and made a comeback. It may fall outside of your comfort zone, but like most trends, the more you see it, the more you'll want to give it a shot.

WRITER: DOMINICA NAVAROLI
PHOTOGRAPHER: GEMMA DARR
STYLIST: SARAH ASUDAYEH
MAKE UP: KATHRYN BEMY
CASTING: TORI TULLIO

CONNECT: PRESENT, DISCUSS, EVALUATE
ACTIVITY 7E continued

Following the field trip, you can present, discuss and evaluate your learning from the field trip activities.

When you get back to the classroom go back to their press release:

Work out how you can make your work have more impact.

Look at the layout and fonts

Try changing around the position of words and images

Try changing font style and size

Consider adjusting your layout

Change the fonts?

Describe how you have developed your press release:

You could create invitations and a magazine page for homework.

Findings could be incorporated into their final presentation (see Final Presentation brief page 17)

If you are using a blog you could create a QR code.

You could photograph and document all developmental work.

CONNECT: THE FINAL PRESENTATION ACTIVITY 7F

CORRESPONDING RESOURCES

Classroom slide p17

Student workbook p13

(Approximate length: 5 mins)

In the fashion business world, you are often asked to present your ideas to others. Presenting is therefore an important skill to master.

Depending on whether you'd like the students to present at the end of the lesson or at the end of the nine-lesson session.

Students will be documenting their weekly activity in their blog or worksheets which will help them with their end of nine-lesson session presentation.

OPTION 1

At the end of lesson 1

(Approximate length: 5 mins)

The students will show their group journey so far and indicate what they have learnt in lesson 7.

Students to:

- ♦ present their press release
- ♦ explain why they chose fonts and layout
- ♦ explain why they wrote the press release in the way they did – mentioning the mode of promoting, trend direction, product offer

OPTION 1

At the end of the nine-lesson session

As part of the final end of session presentation, students need to:

- ♦ Explain their press release and what it is promoting



CONNECT: PERFORMING AND EVALUATING
ACTIVITY 7G (Applies to Option 1 of Activity 7F)

CORRESPONDING RESOURCES

Classroom slides p18

Student workbook p14–15

(Approximate length: 10 mins)

The discussion questions opposite could be considered whilst students watch each group presenting. Discussions could be as a whole class or small group discussion.

Each group's answers could be verbal or written on the board, flip chart or in their workbooks.



If you WATCHED the presentation:

- ♦ Did you enjoy the presentation?
- ♦ What did you like most about the presentation?
- ♦ Was the press release effective in getting you excited about the brand?



If you GAVE the presentation:

- ♦ How did you feel the presentation went?
- ♦ What went well when presenting?
- ♦ What could have been improved on when presenting (consider: speed of delivery of the presentation, images used in the PP slides, content)

Encourage the students to evaluate their progress in their workbooks or their blog space.

CONNECT: LESSON REFLECTION WORKSHEET ACTIVITY 7H

CORRESPONDING RESOURCES

Classroom slides p19

Student workbook p16

(Approximate length: 10 mins)

1. What did you learn about writing a press release?

2. What new skills did you learn?

3. What did you enjoy most?

4. What skills would you like to develop?

HOW WELL DID YOU...



focus on the activities?

discuss brands and what they mean to you?

come up with different ideas?

link ideas together?
work co-operatively with others?

show commitment to a final presentation?

how well did you work with others?

LESSON 8

THE FASHION IMAGE

In this session the students will:

- ◆ learn what's involved in a fashion shoot
- ◆ conduct a mini fashion shoot



OVERVIEW

THE BIG IDEA

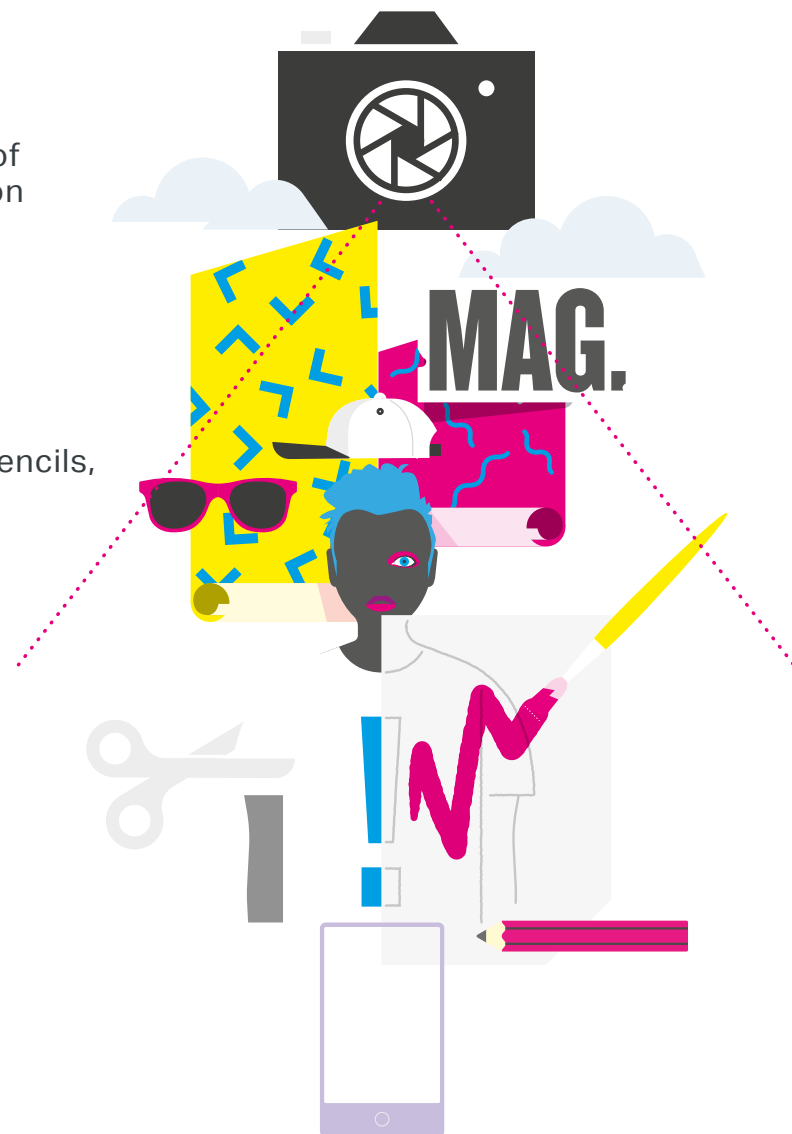
Students will discover how to style their own fashion looks by using their own garments and accessories. Students will discover how to style and photograph different outfits. Students will understand the importance of styling in the fashion industry.

LEARNING OUTCOMES

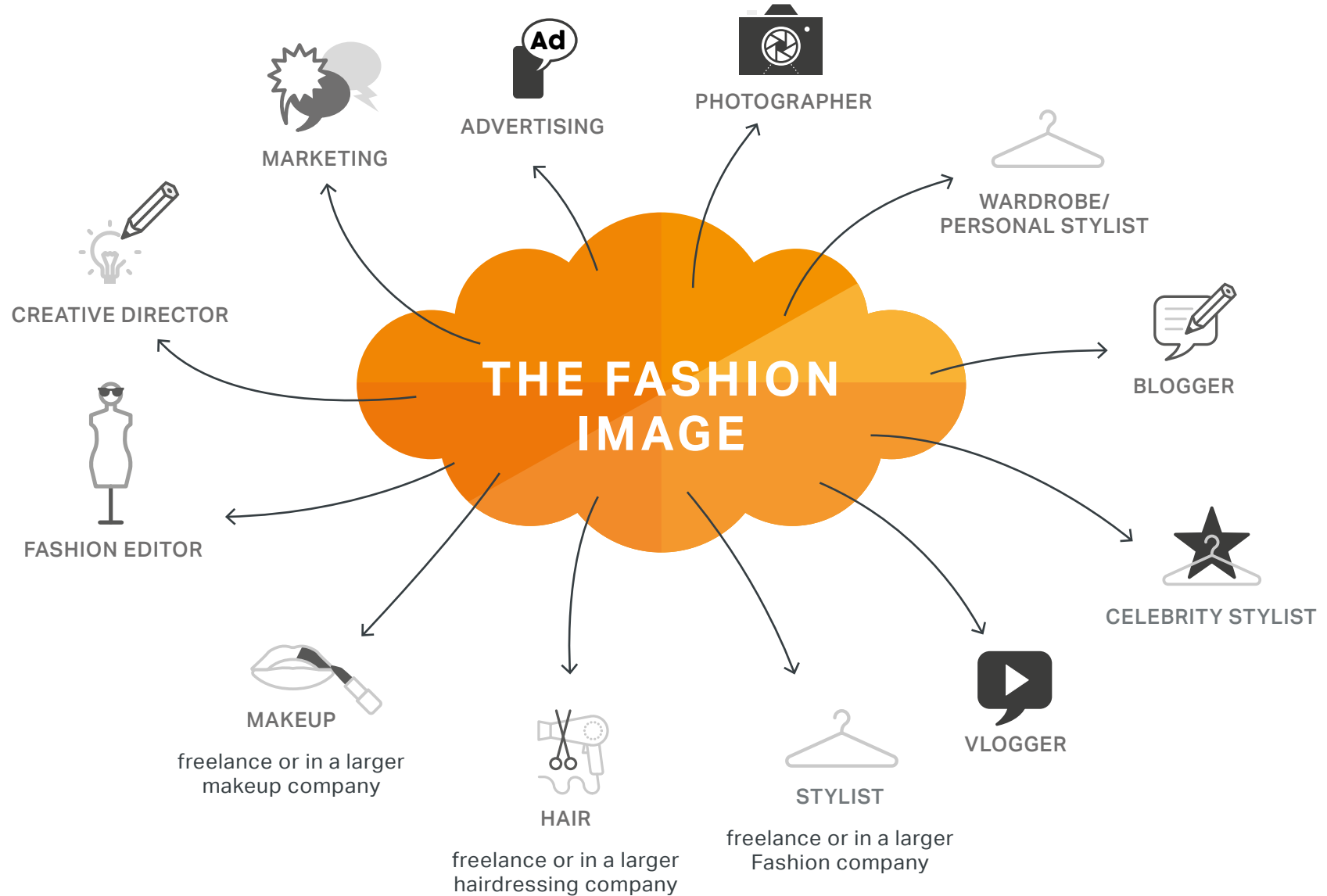
Students will understand the role of a fashion stylist and explore fashion photography through styling their own product.

YOU WILL NEED

Smartphone, access to cover app, lazerprinter, tracing paper, pens, pencils, art materials, glue & scissors



CAREERS THE FASHION IMAGE IN THE REAL WORLD



OVERVIEW KEY LANGUAGE

LANGUAGE	EXPLANATION
End use	The planned use of the product. For example sportswear is designed to be worn when playing sport.
Fashion stylist	Fashion Stylists are responsible putting together looks or outfits with accessories. This may be for one specific brand or for an editorial (magazine) a variety of different brands are put together to create a specific mood. They often work as part of a larger creative team, collaborating with the fashion designer, photographer/ director, hair stylist and makeup artist to put together a particular look or theme for a specific project.
Freelance	A person who works for a number of different companies on different projects rather than working for one employer.
Subculture	A group of people/artistic movement who are not part of the main stream but become influential over time. The culture may be based on music, politics, history, technology or a combination of factors.
Mods	A subculture characterized by a smart stylish appearance, the riding of motor scooters, and a liking for soul music that began in London in 1958 and spread throughout Great Britain and elsewhere, influencing fashions and trends globally.
New Romantics	A pop culture movement that originated in the UK in the late 1970s influenced by David Bowie, Marc Bolan and Roxy Music. The movement is responsible for the development of glam rock and historical fashions, gaining its name from the styles of the early Romantic period.

OVERVIEW KEY LANGUAGE

LANGUAGE	EXPLANATION
Punk	A sub culture originating from the USA in the 1970s, punk culture had a big influence on fashion. A subculture that includes a diverse array of ideologies, fashion, and other forms of expression, visual art, dance, literature and film. Largely characterised by anti-establishment views and the promotion of individual freedom, and is centred on a loud, aggressive genre of rock music called punk rock.
Skinheads	A subculture characterized by close-cropped hair and heavy boots, often perceived as aggressive, that influenced fashion in 60s to current day.
New Romantics	A pop culture movement that originated in the UK in the late 1970s influenced by David Bowie, Marc Bolan and Roxy Music. The movement is responsible for the development of glam rock and historical fashions, gaining its name from the styles of the early Romantic period.
Landing Page	On a website there is a key page where the brand information and outline is shown.
Editorial	Images in fashion magazines that are a collection of different designers and brands products styled by a free lance or in house stylist.
Look Book	A book showing a brands outfits for a specific season.

OVERVIEW ACTIVITIES AT A GLANCE

TIME	ACTIVITY	OUTCOME	RESOURCES
10 mins	Setting the Scene: The fashion image Fashion stylists Understanding what your image is for	To understand the roles / connections of fashion stylist, fashion photographer and fashion journalism	Classroom slides p3–6
25 mins	Activity 8A: Preparing for a photoshoot	To understand how a stylist would prepare for a shoot to produce images that fit with the brand and appeal to the target customer	Classroom slides p7–11 Student workbook p3 t-shirt or garment created in lesson 5 pens and paper, style magazines (print and online)
5 mins	Activity 8B: Planning for different media channels	Students will understand how plan for different media channels relevant to their brand and customer	Classroom slides p12–13 Student workbook p4 pen
–	Activity 8C: Field trip to Fashion and Textile Museum London	To find further information to inform ideas for thier shoot	Classroom slides p14–15 Student workbook p5–7 pens and paper, camera
25 mins	Activity 8D: The photoshoot	Understand how a fashion shoot is carried out	Classroom slides p16–17 Student workbook p8–10 t-shirt, props and accessories, makeup, hair styling tools, camera

OVERVIEW ACTIVITIES AT A GLANCE

TIME	ACTIVITY	OUTCOME	RESOURCES
50 mins	Activity 8E: Self portrait / I-D cover	Students will discover different ways an image can be used to create impact	Classroom slides p18 Student workbook p11–12 Art materials suitable for collage: drawing and painting tools, scissors glue, paper, computer, image editing software, lazerprinter
10 mins	Activity 8F: Present, discuss, evaluate	Students are given the opportunity to improve their unupdate and improve their work-in-progress.	Classroom slides p19 Student workbook p13
5 mins	Activity 8G: Final presentation brief	Students can choose to present their findings in class or incorporate into their final end of unit presentation.	Classroom slides p20 Student workbook p14
mins	Activity 8H: Performing and evaluating	Students to learn to critically evaluate other's ideas.	Classroom slides p21 Student workbook p15–16
10 mins	Activity 8i: lesson reflection worksheet	Students to record the outcome of the lesson.	Classroom slides p22 Student workbook p17

DISCOVER: THE FASHION IMAGE SETTING THE SCENE

CORRESPONDING RESOURCES

Classroom slides p3–6

(Approximate length: 10 mins)

Fashion image

Fashion images are used to sell specific garments and are used to indicate trends through the curation of different products to create fashion looks.

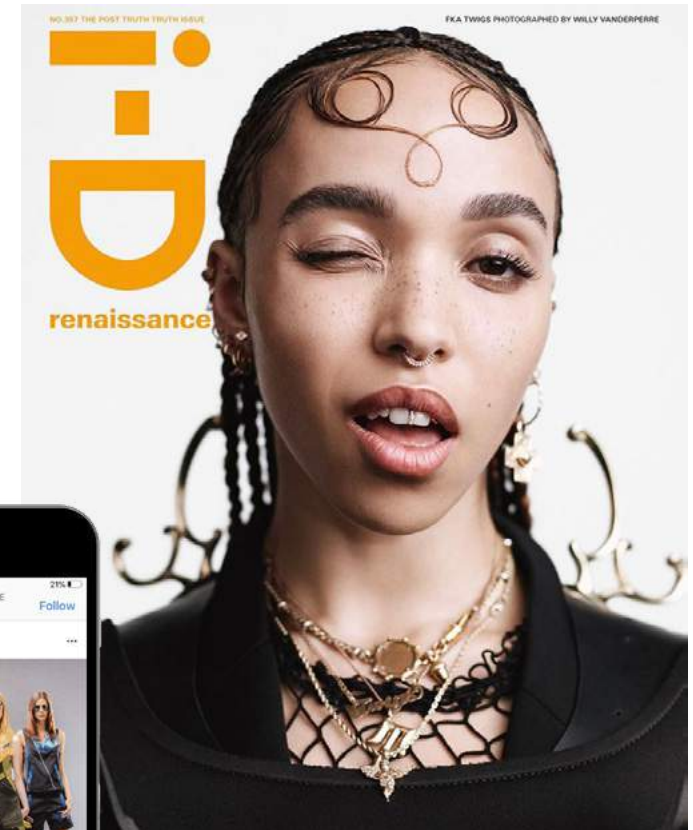
A fashion image will be published in a range of different contexts such as editorial magazines such as **stylist**, **i-D** or **Vogue**, on-line and in print.

Fashion images are used for advertising campaigns on TV, in print and online. Fashion is key to music videos and celebrity public appearances or on public figures. It is important that the product is presented according to the brand message.

When styling a shoot, thought should be given to the brand identity lesson 1, the design concept, lesson 4, the customer identified in lesson 2 and the end use of the garments.

Using London as a backdrop, students will study different ways to style clothes, by looking at trends old and new such as iconic images of Carnaby Steet and visiting the fashion and textile museum.

They will plan a shoot aimed at a specific customer.



THE FASHION IMAGE IN PRINT,
WEBSITE AND SOCIAL MEDIA

DISCOVER: THE FASHION IMAGE SETTING THE SCENE continued

Carnaby Street (just off Regent Street) is a popular street in central London, home to many fashion stores. In the 1960s it was the home of Mods, Skinheads, Punks and New Romantics. Consequently Carnaby Street is referred to as an epicentre of culture and lifestyle in London's West End. Over the years Carnaby Street has nurtured style culture and youth fashion, witnessing many different styles of fashion.

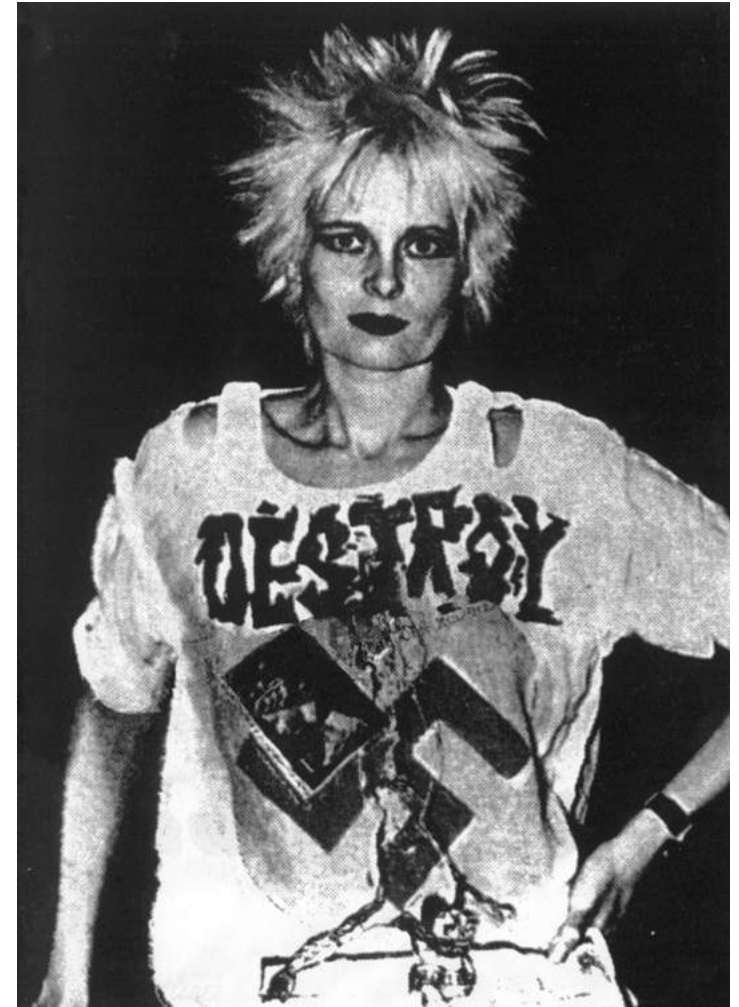


Image courtesy of Vivienne Westwood

DISCOVER: FASHION STYLISTS SETTING THE SCENE continued

Fashion Stylists curate looks to photograph using clothes from a range of different designers.

The stylist selects garments and accessories for editorial features in magazines, television advertising campaigns, music videos, concert performances, and public appearances by celebrities, models or other public figures.

A stylist often works freelance employed by different designers to style their collections for the catwalk or for retail stores. A stylist can also work for a company such as ASOS, Vogue or Topshop – styling looks for webstores, magazine editorials, adverts and for instore images.

Fashion Stylists collaborate with the fashion designer, photographer/director, hair stylist and makeup artist to put together a particular look or theme for the specific project.

Grace Codington

Grace Codington is a famous stylist who has created some iconic images over her long career. She currently works for American Vogue.



DISCOVER: UNDERSTANDING WHAT YOUR IMAGE IS FOR SETTING THE SCENE

The front page was/is one the most important page for a magazine or newspaper. The cover image is a critical marketing tool that must grab the attention of the readers. This will increase sales and revenue.

In today's modern media industry, magazines and newspapers are competing for the attention of readers with free online content. Magazines still have their place but are finding that the ever increasing free access to the world's written and visual content decreases it's power and position in the world of journalism.

However, the front cover – be it online or on a magazine or newspaper – is still one of the most influential marketing tools. Some magazines, such as **i-D** – a British magazine dedicated to fashion, music, art and youth culture – has exploited this remarkable and unique quality that a front cover has and has created it's own style identity through it's cover photography.

As an example; the front cover of its magazine will have some reference to the covering up the eye or winking. It has become its trademark.

British Vogue have had a long reign as being one of the world's most recognisable fashion magazines and it's front cover has had an enviable reputation. Due to the rise of alternative online platforms such as instagram the competition is fierce and it has meant that Vogue no longer has the monopoly on setting the fashion standard.



DISCOVER: PREPARING FOR A PHOTOSHOOT (compulsory) ACTIVITY 8A

CORRESPONDING RESOURCES

Classroom slides p7–11

Student workbook p3

(Approximate length: 25 mins)

Taking the t-shirt or garment created in lesson 5 students will create an image that represents their product. Refer to the brand and tag line and customer profile.

Good fashion styling and visual imagery is key to the success of products, brands, media outlets and celebrities. Students will need to decide where they would expect the image to be published (for example: a landing page for a website, a specific magazine, a look book).

Students will style their t-shirt with clothes they are wearing or prepare for the lesson by planning outfits for their homework and bringing items in to class to work with.

Students can work using a phone camera and use props, accessories, hair styling and make up to compliment their look.

They should photograph the garment in a variety of poses and angles to capture a range of outcomes.

Students will need to plan and prepare for the shoot, They will need to brainstorm and carry out research collecting reference images such as:

- ◆ locations and backgrounds:
- ◆ styles: such as colour, black and white, reference to an era or sub culture
- ◆ poses: Is the model moving, in a dynamic shape, still
- ◆ make-up
- ◆ hairstyles.

Encourage the students to try a range of simple hairstyles and different poses.

<https://youtu.be/gmT55KoJFxx>



FASHION SHOOT BEHIND THE SCENES

Stills from: BA Fashion Design ©London College of Fashion

DISCOVER: PREPARING FOR A PHOTOSHOOT (compulsory)
ACTIVITY 8A continued

To help with research students can look at a number of different magazines:

Vogue Girl Japan



Launched in 2011, Vogue Girl is a leading new-generation media brand for millennials and Generation Z. The publication is digital only reaching its younger target audience positioning Vogue Japan as an integrated media brand.

<https://voguegirl.jp>

<https://www.instagram.com/voguegirljapan/>

GQ and GQ style



Leading men's fashion and lifestyle magazines published by Conde Nast.

www.gq-magazine.co.uk/fashion

www.instagram.com/gqstyle

Stylist Magazine



Stylist magazine is a free publication that is distributed at underground stations across London. It is a good example of journalism and editorial images that promote fashion brands.

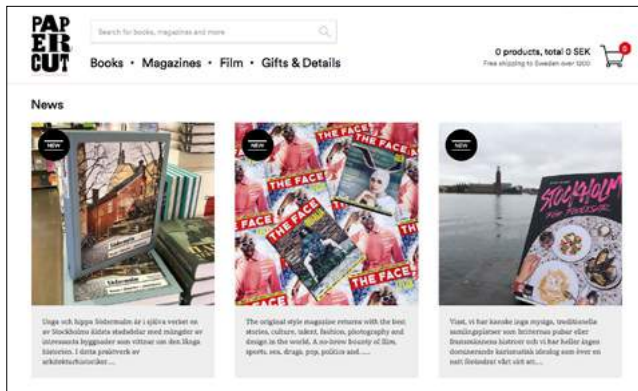
www.stylist.co.uk/fashion

www.instagram.com/stylistmagazine/

DISCOVER: PREPARING FOR A PHOTOSHOOT (compulsory)
ACTIVITY 8A continued

Well-known magazine stores:

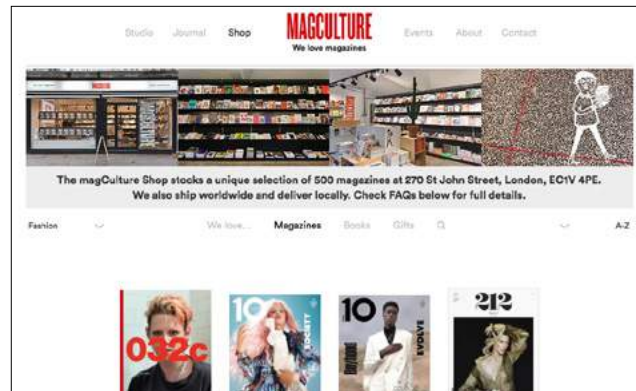
Papercut



Papercut is a website that sells a number of influential magazines. It is a good place to browse for inspiration and to see the wide range of publications available.

https://papercutshop.se/butik/?product_cat=magazines&order_by=latest&subcategory=fashion

Magculture

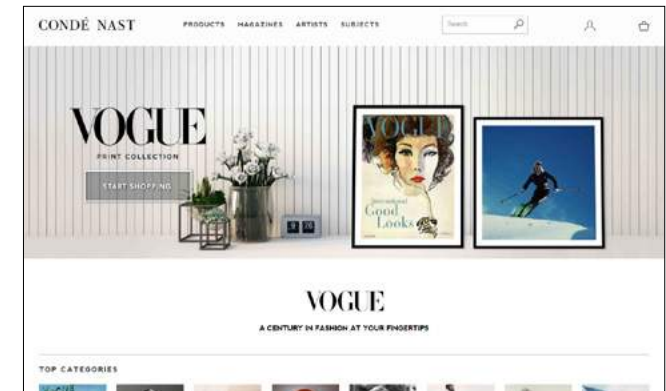


Magculture is a magazine store.

270 St John St, Clerkenwell, London EC1V 4PE

<https://shop.magculture.com/collections/magazines/fashion?>

Conde Nast Publishers



Conde Nast has an online store and an international store in Central London.

<https://condenaststore.com/>

Condé Nast International Worldwide News store at Vogue House, 1-2 Hanover Square, London.

DISCOVER: PREPARING FOR A PHOTOSHOOT (compulsory)
ACTIVITY 8A continued

Students will use the corresponding workbook template to brainstorm ideas for their shoot. They can add found images and write down a number of different ideas using web searches and magazine research.

They should consider their own brand and customer and where the image will be published:

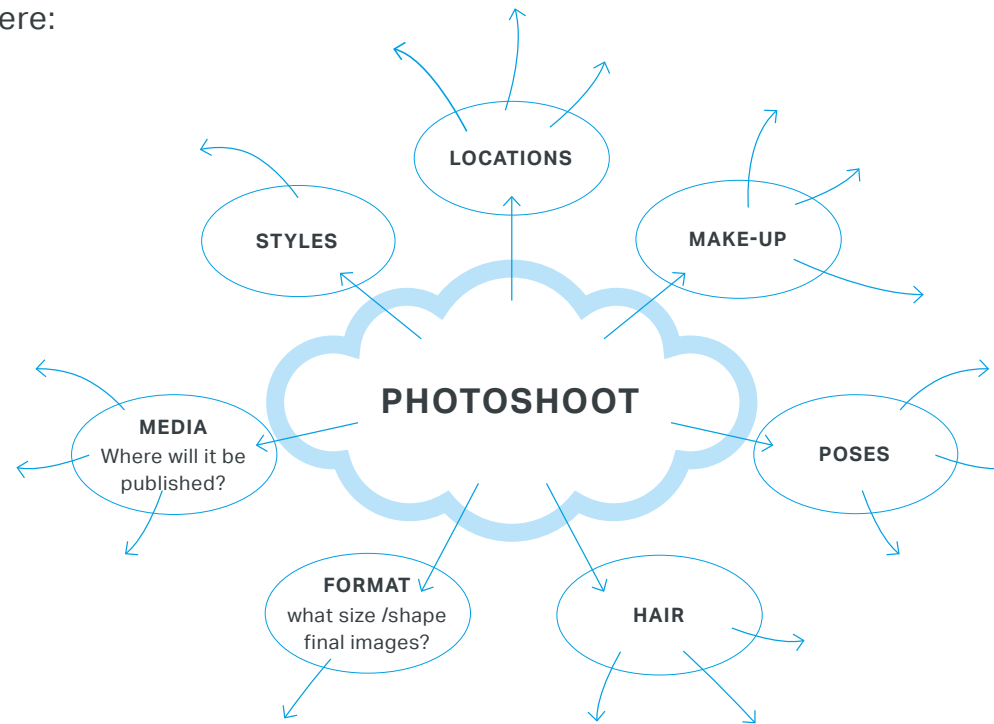
- ♦ locations and backgrounds
- ♦ styles: such as colour, black and white, reference to an era or sub culture
- ♦ poses: is the model moving / in a dynamic shape / still
- ♦ make-up
- ♦ hair styles
- ♦ media: where it will be published
- ♦ format: what size /shape will final images need to be?



DISCOVER: PREPARING FOR A PHOTOSHOOT (compulsory)
ACTIVITY 8A continued

Photoshoot mind map

Brainstorm ideas for your shoot here:



Choose three places where your images will be published and decide what shape and size your image should be:

1. _____

2. _____

3. _____

DISCOVER: PLANNING FOR DIFFERENT MEDIA CHANNELS (compulsory) ACTIVITY 8B

CORRESPONDING RESOURCES

Classroom slides p12–13

Student workbook p4

(Approximate length: 5 mins)

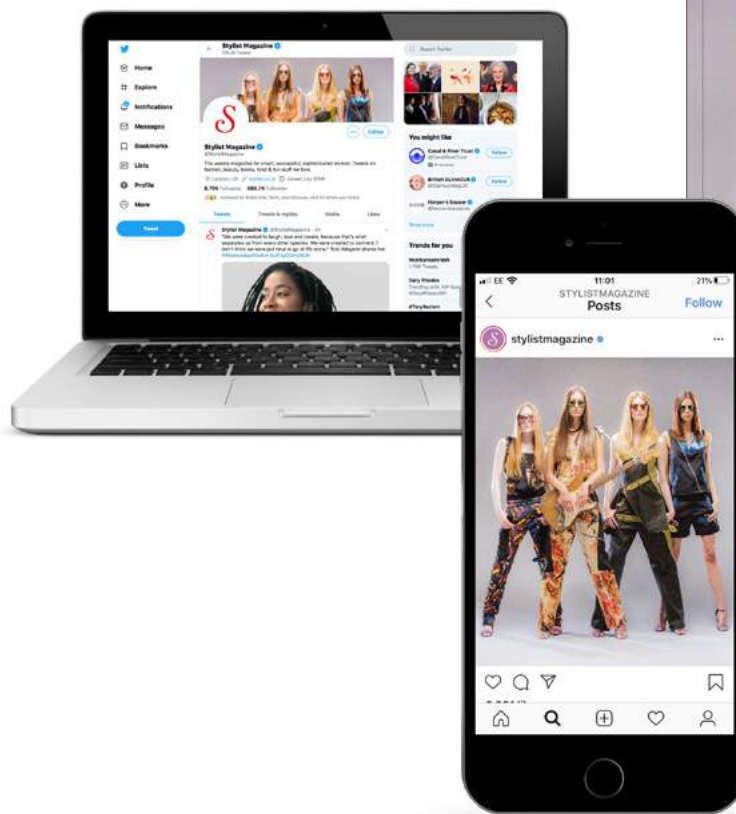
As students are planning their pictures they need to consider the size and shape the final image will need to be, as different platforms require different shaped images.

For example, a magazine cover will be similar to an A4 sheet of paper, an image for Instagram needs to be square and the banner on a website needs to be the shape of a letterbox.

When students are planning their photoshoot they should consider how they can crop a picture or take different versions. Once students have a plan for the shoot they need to decide on the format of the images and where they will be published.

Ask students to discuss and record the information, adding to their photoshoot mind map.

They should consider where their customer is most likely to see their images.



DISCOVER: PLANNING FOR DIFFERENT MEDIA CHANNELS (compulsory)
ACTIVITY 8B continued

Choose three places where your images will be published and decide what shape and size your image should be:



1.

2.

2.

EXPLORE: FIELD TRIP TO FASHION AND TEXTILE MUSEUM LONDON ACTIVITY 8C

CORRESPONDING RESOURCES

Classroom slides p14–15

Student workbook p5–7

The students are to complete the field trip task sheet during their visit.

The purpose of the trip is to give students an understanding of how they might photograph and style an image.

The completed task sheets should be included in the students Workbook or uploaded onto their blog, as this work will form part of their journey/ learning process.



Fashion and Textiles Museum

Founded in 2003 by iconic British designer Zandra Rhodes, Fashion and Textile Museum hosts exhibitions and events providing inspiration, support and training. The museum was designed by Mexican architect Ricardo Legorreta and is now part of Newham College London.

www.ftmlondon.org/schools-and-colleges/

83 Bermondsey Street, London SE1 3XF

020 7407 8664
info@ftmlondon.org



R: FASHION AND TEXTILES MUSEUM
LONDON

Photography: Stephen McKay,
Wikimedia Commons

L: ZANDRA RHODES
Photography: Kathy Hutchins /
Shutterstock.com

EXPLORE: FIELD TRIP TO FASHION MUSEUM LONDON

ACTIVITY 8C continued

Students will visit the Fashion Museum to help develop ideas for their fashion shoot.

At the museum they should identify three outfits or images that they think are interesting.

They should look at:

- ♦ the pose of model or mannequins
- ♦ hair
- ♦ make up
- ♦ garment combinations
- ♦ locations if appropriate
- ♦ accessories such as hats or handbags

Do the outfits or images give them ideas for their photoshoot?

Encourage the students to make notes, take pictures, and make drawings in their workbooks

TOP TIP

These activities could be carried out on the way to the Fashion Museum, on the local high street either to compliment the field trip activities or as an alternative to the trip.

Encourage the students to pick up styling ideas by:

- ♦ people watching: taking note of what people are wearing and how they wear their clothes (photographs could be taken but students must ask the permission of the subject before doing so)
- ♦ taking a look at shop windows and noting how product is displayed – note the use of accessories and props
- ♦ noting how fashion product is displayed on billboards
- ♦ noting the style of imagery in the street, such as graffiti, posted flyers.

Following the visit they can reflect on their ideas and finalise their plan for their photoshoot.

They should use this research material to add to their photoshoot mind map from activity 8A (p199).

EXPLORE: FIELD TRIP TO FASHION MUSEUM LONDON
ACTIVITY 8C continued



IMAGE, DRAWING OR DESCRIPTION	NOTES	INSPIRATIONS FOR YOUR PHOTOSHOOT
<p>Pick three outfits or images that interest you. Make notes, take pictures, and make drawings here.</p> <hr/> <p>Outfit 1</p>	<p>The pose of model or mannequins; hair; make up; garment combinations; locations if appropriate; accessories such as hats or handbags</p>	<p>Write down how this research has provided more inspiration for your photoshoot</p>
<hr/> <p>Outfit 2</p>		
<hr/> <p>Outfit 3</p>		
<hr/>		

CONNECT: THE PHOTOSHOOT ACTIVITY 8D

CORRESPONDING RESOURCES

Classroom slides p16–17

Student workbook p8–10

(Approximate length: 25 mins)

Students to style and carry out their shoot following their plan created in activity 8A, B and C.

If students have been working in groups they should nominate who has which role below:

- ♦ stylist
- ♦ photographer
- ♦ photographers assistant
- ♦ model/s
- ♦ brand manager or creative director.

If students are working individually they will need to pair up to undertake the shoot.

Once the students have their images they can create their own front page or magazine layout, using the two templates from i-D and Stylist magazine.

The templates can be printed on acetate and placed over student images to create a magazine cover.

This can be photographed and added to a blog or workbook.

Digital alternative

Students could also try one of these online apps to make a magazine cover:

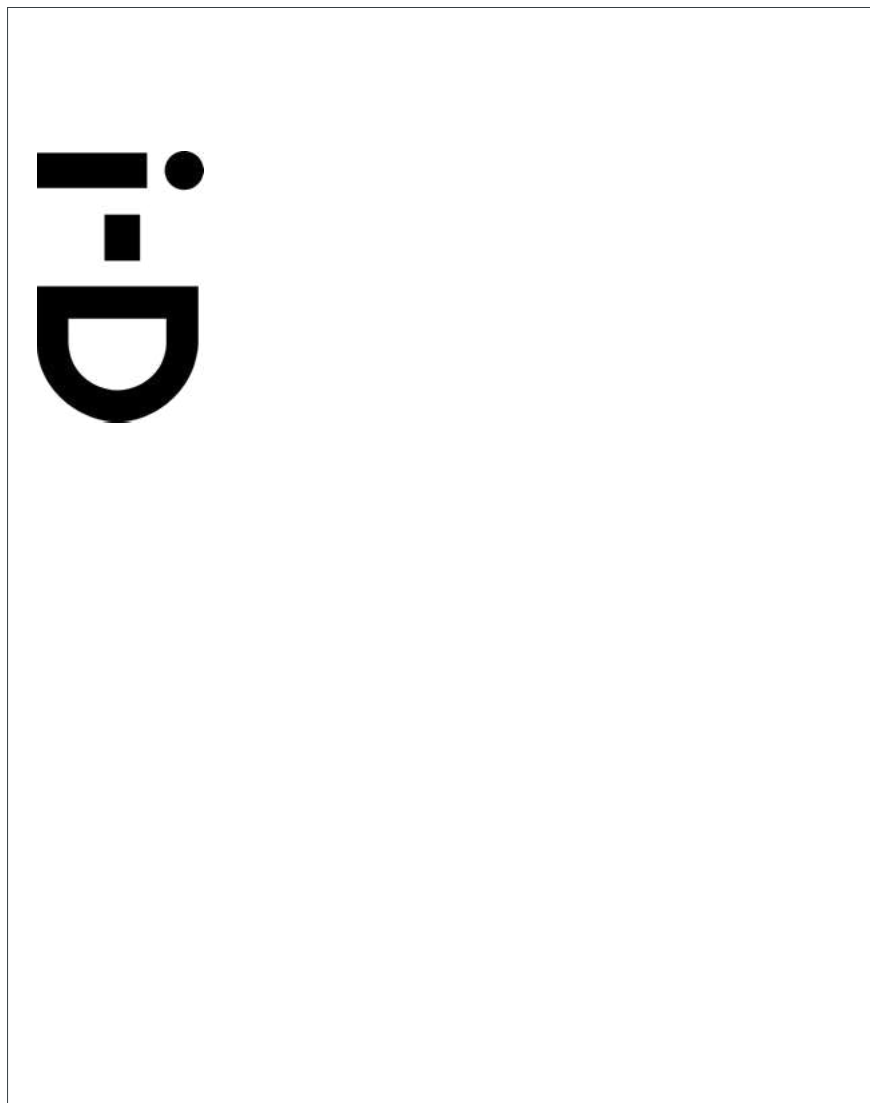
<https://play.google.com/store/search?q=magazine%20cover%20maker&c=apps>

<https://www.canva.com/templates/magazine-covers/fashion/?page=3>



CONNECT: THE PHOTOSHOOT
ACTIVITY 8D continued

Magazine cover templates



CONNECT: 2D SELF PORTRAIT / i-D COVER (optional)
ACTIVITY 8E

CORRESPONDING RESOURCES

Classroom Slides p18

Student workbook p11–12

(Approximate length: 50 mins for both tasks)

This activity is a good way to work in the class room using collage and drawing. Students can do either or both activities.

1. Collage Magazine Cover

Using the photographs from the styling session, students can create a magazine cover image using mixed media and collage. It will create a cover that reflects their own brand personality or style.

Encourage photo manipulation; cut up / draw over / collage over / trace over etc.

Draw a magazine logo or cut out from existing covers.

Students can work in teams or individually.

They will need:

- ♦ magazines
- ♦ paints
- ♦ images from their t-shirt shoot or pictures of the garment.

2. Illustration

Students can also illustrate their looks to reflect their brand concept and consumer.

Illustration is a powerful tool used by designers and fashion magazines to add another element of desirability and artistic understanding to a brand's collection. Designers or magazines and illustrators often collaborate to create an image.



EXAMPLE COVER ARTWORKS

Student work from International Introduction to the study of Fashion Course, LCF

CONNECT: PRESENT, DISCUSS, EVALUATE ACTIVITY 8F

CORRESPONDING RESOURCES

Classroom slides p19

Student workbook p13

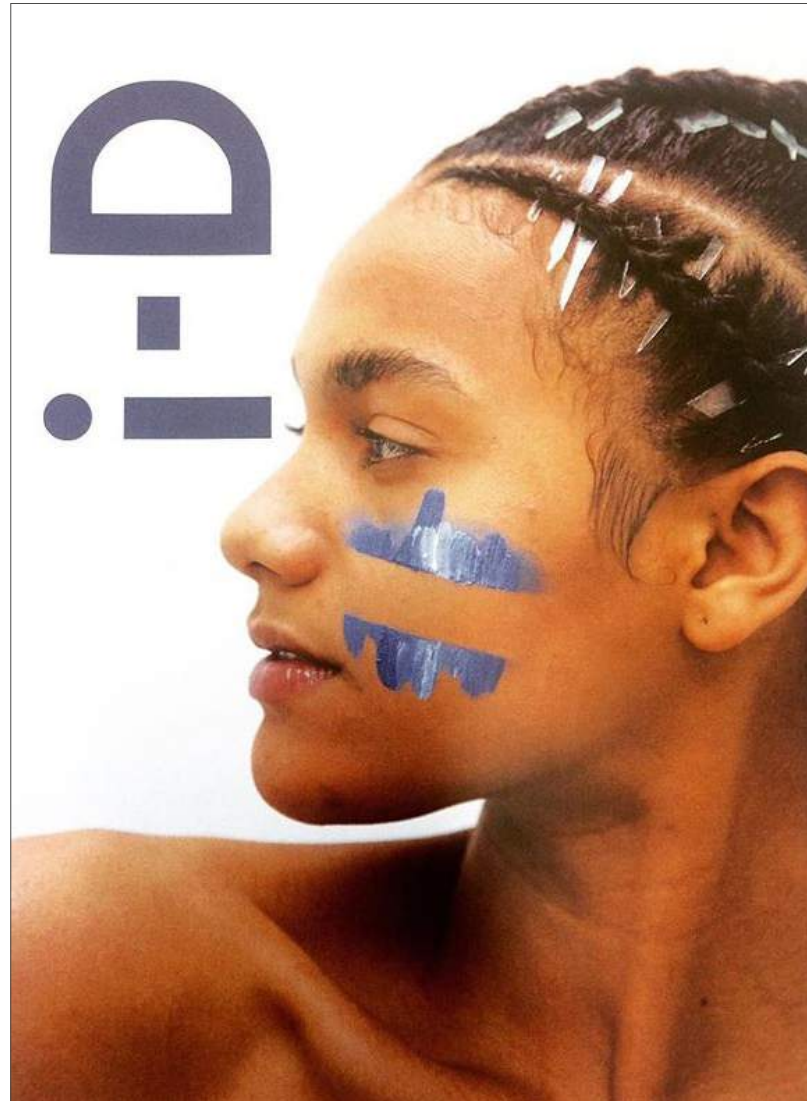
(Approximate length 60 mins)

Following the museum visit, students are to be encouraged to present, discuss and evaluate their findings.

Students are to present/discuss their chosen images and discuss:

- ♦ why they chose the final image
- ♦ how the museum visit helped them develop ideas the story of their planning and;
- ♦ how it relates to their brand.

Findings could be incorporated into their final presentation (see Final Presentation brief page 209).



EXAMPLE COVER ARTWORK
Student work from International
Introduction to the study of
Fashion Course, LCF

CONNECT: THE FINAL PRESENTATION ACTIVITY 8G

CORRESPONDING RESOURCES

Classroom Slides p20

Student workbook p14

(Approximate length: 5 mins)

In the fashion business world, you are often asked to present your ideas to others.

Presenting is therefore an important skill to master.

Depending on whether you'd like the students to present at the end of the lesson or at the end of the nine-lesson session.

Students will be documenting their weekly activity in their blog or worksheets which will help them with their end of nine-lesson session presentation.

Option 1

At the end of lesson:
(Approximate length: 5 mins)

The students will show their group journey so far and indicate what they have learnt in lesson 1. Students to:

- ♦ present their styled images: the visuals; the front cover; the images taken in the street/local area
- ♦ compare and contrast the images, explaining how the images relate to the concept of the brand (identified in lesson 3 and the customer (identified in lesson 2)
- ♦ choose their preferred image that best represents their brand and explain why.

Option 2

At the end of the nine-lesson session:
(Approximate length: 10–15 mins)

As part of the final end of session presentation, students need to:

- ♦ choose their preferred styled image that best represents their brand
- ♦ explain how the image best represents the brand.

CONNECT: PERFORMING AND EVALUATING
ACTIVITY 8H (Applies to Option 1 of Activity 8G)

CORRESPONDING RESOURCES

Classroom slides p21

Student workbook p15–16

(Approximate length: 10 mins)

The discussion questions opposite, could be considered whilst students watch each group presenting. Discussions could be as a whole class or small group discussion.

Each group's answers could be verbal or written on the board, flipchart or in their workbooks.



Questions for consideration by the students who WATCHED the presentation:

- ◆ Did you enjoy the presentation?
- ◆ What did you like most about the work presented?
- ◆ Would you buy clothes from a brand now you've seen the photoshoot?
- ◆ What skills do you think are needed to style a photoshoot?



Questions for consideration by the students who GAVE the presentation:

- ◆ How did you feel the presentation went?
- ◆ What went well when presenting?
- ◆ What could have been improved on when presenting? (Consider: speed of delivery, images used in the slides, content)

Encourage the students to evaluate their progress in their workbooks or their blog space.

CONNECT: LESSON REFLECTION WORKSHEET ACTIVITY 8i

CORRESPONDING RESOURCES

Classroom slides p22

Student workbook p17

(Approximate length: 10 mins)

Reflecting on the branding activities will help you better understand what you have learnt. Take time to answer the below questions and reflect on your learning experience.

1. What did you find out about styling and phtotshoots?

2. What new skills did you learn?

3. What did you enjoy most?

4. What skills would you like to develop?

HOW WELL DID YOU...



focus on the activities?

discuss brands and what they
mean to you?

come up with ideas?

link ideas together?

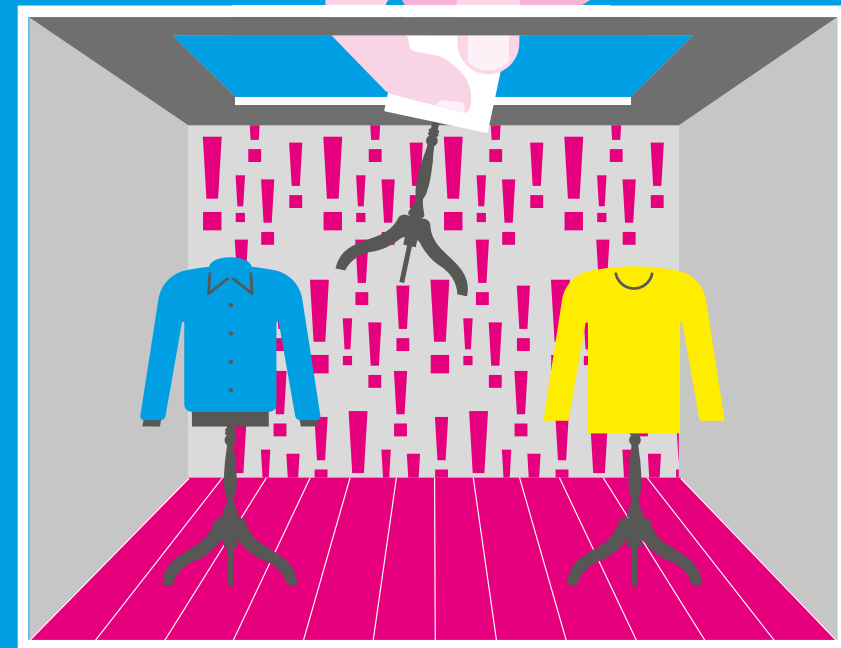
work cooperatively with others?

LESSON 9

THE STORE ENVIRONMENT

In this session the students will:

- ◆ learn different visual display techniques
- ◆ mock up a shop window display in a shoe box.



OVERVIEW THE STORE ENVIRONMENT

THE BIG IDEA

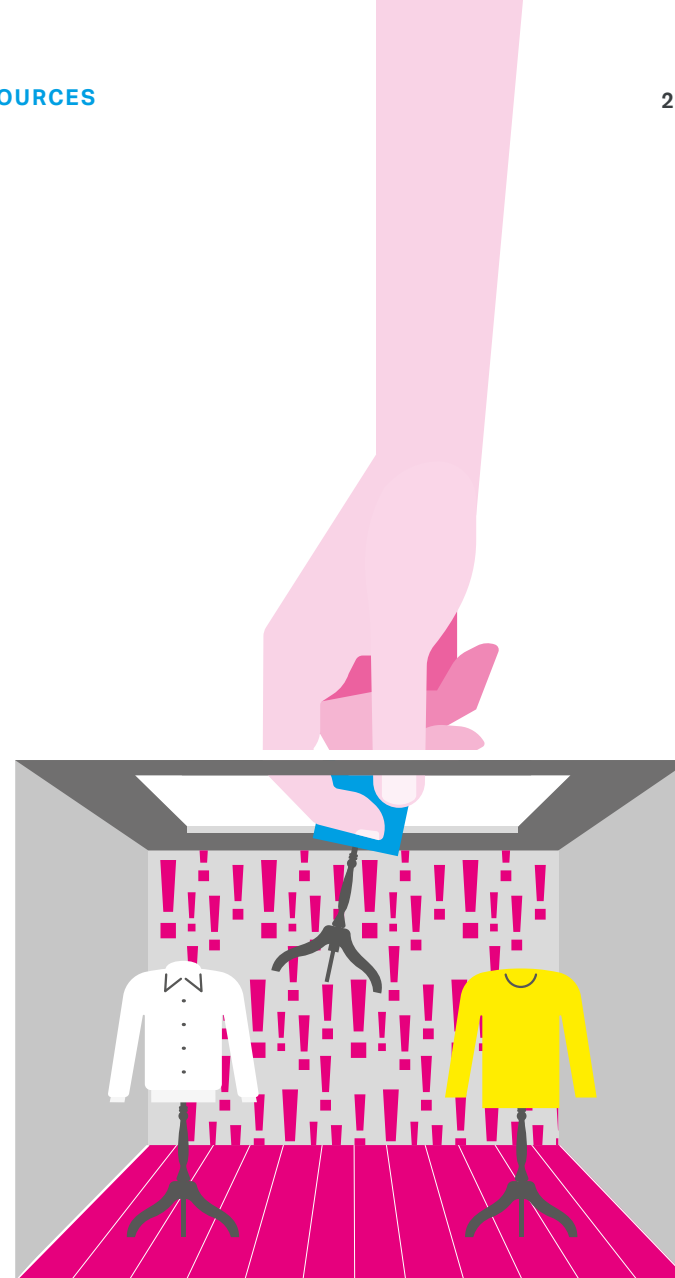
In this lesson students will learn how to display products in store to maximise sales.

LEARNING OUTCOMES

Understand how to plan and design 3D display for a store selling the students own range.

YOU WILL NEED:

- ◆ items from previous lessons 3 and 5
- ◆ paper and card – plain and coloured
- ◆ glue
- ◆ fabrics
- ◆ cotton
- ◆ colouring Pens
- ◆ invisible fishing thread
- ◆ scissors
- ◆ magazines
- ◆ props appropriate to your concept
- ◆ thin wire (duplicate of above?)
- ◆ A3 acetate sheets
- ◆ a shoe box or cardboard box
- ◆ foam board
- ◆ cardboard.



OVERVIEW KEY LANGUAGE

LANGUAGE	EXPLANATION
Visual Merchandising	Originally a window dressing, it refers to the way goods are displayed in shops including windows and online.
Store environment	A brand will create a specific mood and look that ties in with the mission statement and customer profile. The environment both online and in store will be carefully planned by the visual merchandising and marketing teams.
Retail	The point where consumers buy products, a shop is referred to as a retailer

OVERVIEW ACTIVITIES AT A GLANCE

TIME	ACTIVITY	OUTCOME	RESOURCES
15 mins	Setting the scene: Regent Street Liberty of London Visual Merchandising	To understand the role of visual merchandising	Classroom slides p3–6
15 mins	Activity 9A: Identifying visual merchandising techniques	To explore display techniques of visual merchandising	Classroom slides p7–14 Student workbook p3–8 Resource images, scissors, paper, glue
40 + mins	Activity 9B: Analysing window displays	To develop and produce a visual merchandising outcome for own product	Classroom slides p15 Student workbook p9 Shoe Box or cardboard box, pens, card, paper, glue, colouring pens, scissors, images, props
1 hour	Activity 9C: Field trip to Regent Street and Liberty	To identify and evaluate a range of visual merchandising techniques	Classroom slides p16–17 Student workbook p10–12 Camera, pens and pencils

OVERVIEW
ACTIVITIES AT A GLANCE continued

TIME	ACTIVITY	OUTCOME	RESOURCES
45 mins	Activity 9D: Create a 3D display	Students will develop a concept for the window display using lesson 3 concept boards and their tshirt designs from lesson 5. They will use 3D model-making techniques to explore dimensions and composition.	Classroom slides p18–20 Student workbook p13–14 Concept board from Lesson 3, t-shirt designs from Lesson 5 Shoe box or cardboard box Paper and card – plain and coloured, glue, fabrics, cotton, colouring pens, invisible fishing thread, scissors, magazines, props appropriate to your concept, thin wire, A3 acetate sheets, foam board, cardboard.
5 mins per student group	Activity 9E: Present, discuss, evaluate	Students are given the opportunity to improve and update their work-in-progress.	Classroom slides p21 Student workbook p15
5 mins 10–12 mins	Activity 9F: Final presentation Option 1 (end of lesson) Option 2 (end of 9 lessons)	Students will present their learning journey so far, highlighting what they have learnt from the lesson.	Classroom slides p22 Student workbook p16–17
10 mins	Activity 9G: Performing and evaluating	Students to learn to critically evaluate other's ideas.	Classroom slides p23 Student workbook p18–19
10 mins	Activity 9H: Lesson reflection worksheet	Students will reflect on their learning experience.	Classroom slides p24 Student workbook p20

CAREERS THE STORE ENVIRONMENT IN THE REAL WORLD



DISCOVER: REGENT STREET SETTING THE SCENE

CORRESPONDING RESOURCES

Classroom slide p6-8

(Approximate length: 15 mins)

Who would have guessed that London's Regent Street was the world's first retail shopping street?

Today, it remains the world's top-ranking 'Mile of Style' shopping destination – many of the shops are flagship stores for leading brands, providing a showcase from which they launch their new lines. Regent Street attracts about 7.5 million tourists each year.

When the shops first opened on the curved street in 1825 it ushered in the era of a brand new retail experience.

Regent street gave birth to the concept and practice of what we now call 'visual merchandising'. Window dressing became an art, as retailers competed with one and other to showcase the new and exotic goods they had imported.



Gone were the days of 'stack them high and pack them in' as way to sell goods, the large glass-fronted windows allowed customers to shop before entering the store with cleverly displayed merchandise enticing the shopper in.

Today, Regent Street still embraces this wonderful characteristic and boasts some of the most exciting and creative window displays a shopper can observe.



TOP RIGHT: THE QUADRANT IN REGENT STREET, LONDON SEEN FROM PICCADILLY CIRCUS, 1837
Engraved by John Woods from a picture by John Francis Salmon (1808-1886)

BOTTOM RIGHT: REGENT STREET TODAY

DISCOVER: LIBERTY OF LONDON SETTING THE SCENE continued

Liberty of London is just off Regent Street. It is a national treasure and a quintessentially British department store that sells luxury brands. With both loyal customers and tourists and looking for something different, Oscar Wilde once said of the store "Liberty is the chosen resort of the artistic shopper".

Liberty has a reputation for its expertise in visual merchandising. It has enticed shoppers with a creative and innovative approach to showing and selecting its wares of high fashion and unique products.

It's not just windows – the language transcends through the entire shopping experience. As a retailer, to connect with customers it is not just about having an amazing visual first-off experience – it is the experiential journey through every aspect of the shop, it is a destination experience thought through on every level by the Liberty's branding and merchandising team.



LIBERTY WINDOW DISPLAY



DISCOVER: VISUAL MERCHANDISING SETTING THE SCENE continued

CORRESPONDING RESOURCES

Classroom slide p3–6

(Approximate length: 15 mins)

What is Visual Merchandising?

Visual merchandising is the presentation of a store and its products to attract the attention of potential customers. It involves decorating the store, placing products in such a way that they appeal to the customers and keeping the interior presentation inline with the promise of the windows and the shop front.

The purpose of visual merchandising is to aid sales and provide a store environment that makes the shopping experience appropriate to the product and brand.

Visual merchandising also presents an image of who or what the shopper can be when they purchase the products on display. From the outside, converting a walk-by shopper into a walk-in customer. Visual merchandising requires a combination of skills including creativity, artistic knowledge and understanding of store design.

Share these examples of Liberty's approach to visual merchandising

Evening Standard video: *Liberty London is given graffiti makeover by street artist Endless*



Liberty video: *Behind the Scenes: The Little Liberty Windows*



DISCOVER: VISUAL MERCHANDISING SETTING THE SCENE continued

Further resources

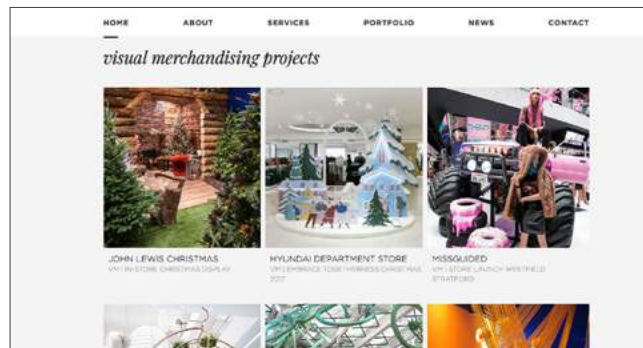
Culturetrip.com

The Shops With The Most Iconic Window Displays In London



<https://theculturetrip.com/europe/united-kingdom/england/london/articles/the-shops-with-the-most-iconic-window-displays-in-london/>

Retail design agency Propstudios:



www.propstudios.co.uk/visual-merchandising/

DISCOVER: IDENTIFYING VISUAL MERCHANDISING TECHNIQUES ACTIVITY 9A

CORRESPONDING RESOURCES

Classroom slide p7–14

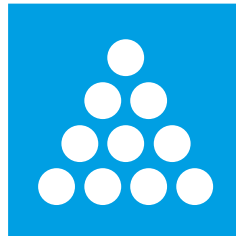
Student workbook p3–8

(Approximate length: 15 mins)

Visual Merchandising presentation techniques

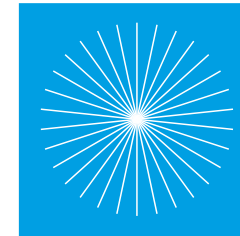
Visual merchandisers use different techniques to draw attention to products, here are some examples:

PYRAMID



The pyramid is probably one of the most universally recognisable symbols that can be viewed in almost every part of daily life and which produces a perfect sense of balance.

RADIATION



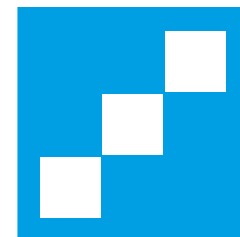
Radiation is the straight lines which either converge or diverge from a central point. In its simplest form we can think of examples such as spokes from the wheel of a bicycle, flowers with petals radiating from the centre or sunrays from the sun.

REPETITION



The use of repetition can be either the repetition of similar products placed at the same point or perhaps repetition of colour, text, shape, form or texture.

STEP



The step is a variation on the pyramid format. We can use the step to show product at differing heights; for this dynamic we normally only use three steps.

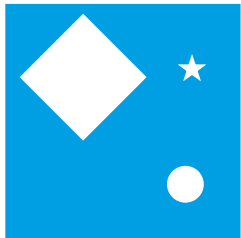
MORE ON THE NEXT PAGE

DISCOVER: IDENTIFYING VISUAL MERCHANDISING TECHNIQUES

ACTIVITY 9A continued

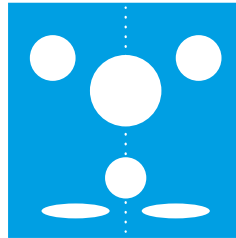
Visual Merchandising presentation techniques

SPACE



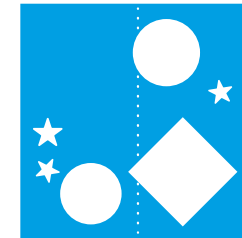
Space in visual merchandising is key, the position of products are placed in relation to each other creating space, between and around objects. This will vary depending on the concept and product range being shown.

SYMMETRY



While symmetrical presentations within retail windows and spaces are the simplest form of balance, they can be a monotonous if applied everywhere. Essentially if a product is repeated in identical formats and we were able to draw a line down the centre, the format or design would be identical either side; a type of mirror image. We can clearly see and understand how and why symmetry is seen used in architecture, art and fashion although in visual merchandising a variation or anomaly can be more exciting.

ASYMMETRY



Using asymmetry in product presentation allows for many more variations of balance. In its simplest form we can use a large object placed next to a smaller one of similar type. With asymmetry we are more concerned with visual balance rather than whether the product is actually the same in weight, colour or texture.

DISCOVER: IDENTIFYING VISUAL MERCHANDISING TECHNIQUES
ACTIVITY 9A continued

Show students this image and see if they can identify the layout techniques used in this window.

Answer:

REPETITION
ASYMMETRY



HERMES WINDOW
courtesy J Baker

DISCOVER: IDENTIFYING VISUAL MERCHANDISING TECHNIQUES
ACTIVITY 9A continued

Show students this image and see if they can identify the layout techniques used in this window.

Answer:

SPACE
INVERTED PYRAMID
ASYMETRY



CHRISTOPHER KANE
Picture: courtesy J Baker

DISCOVER: IDENTIFYING VISUAL MERCHANDISING TECHNIQUES
ACTIVITY 9A continued

Show students this image and see if they can identify the layout techniques used in this window.

Answer:

REPETITION
ASSYMETRY



ISABEL MARANT WINDOW

Picture: courtesy J Baker

DISCOVER: IDENTIFYING VISUAL MERCHANDISING TECHNIQUES
ACTIVITY 9A continued

Show students this image and see if they can identify the layout techniques used in this window.

Answer:

REPETITION
RADIATION
SYMETRY



SELFRIDGES WINDOW
Picture: courtesy J Baker

DISCOVER: IDENTIFYING VISUAL MERCHANDISING TECHNIQUES
ACTIVITY 9A continued

Show students this image and see if they can identify the layout techniques used in this window.

Answer:

STEP
REPETITION
ASYMETRY



SELFRIDGES WINDOW
Picture: courtesy J Baker

DISCOVER: IDENTIFYING VISUAL MERCHANDISING TECHNIQUES
ACTIVITY 9A continued

Show students this image and see if they can identify the layout techniques used in this window.

Answer:

**STEP
PYRAMID**



SELFRIDGES WINDOW
Picture: courtesy J Baker

DISCOVER: ANALYSING WINDOW DISPLAYS ACTIVITY 9B

CORRESPONDING RESOURCES

Classroom slide p15

Student workbook p9

(Approximate length: 15 mins)

Q & A: Analysis

Look at this window and analyse the content:

- ♦ How many products can you see?
- ♦ How many props can you see?
- ♦ Why do you think they use props?



EXPLORE: FIELD TRIP TO REGENT STREET AND LIBERTY ACTIVITY 9C

CORRESPONDING RESOURCES

Classroom slide p16–17

Student workbook p10–12

(Approximate length: 1 hour)

Students will identify a set of windows that show:

PYRAMID DISPLAY

REPETITION

STEP

Students will choose 3 windows and explain:

- ♦ What is the shop selling?
- ♦ Who is the intended customer?
- ♦ Why is the display effective?

Encourage pupils to take photographs to use as inspiration for their own window design.



EXPLORE: FIELD TRIP TO REGENT STREET AND LIBERTY ACTIVITY 9C

IMAGE, DRAWING OR DESCRIPTION

Photograph/ draw or describe a minimum of 3 store windows that interest you on Regent Street

WINDOW 1

WINDOW 2

WINDOW 3

REFLECTION

Would the window make you go inside and buy products?

What does the store sell ?

Who is the target customer?

CONNECT: CREATE A 3D DISPLAY ACTIVITY 9D

CORRESPONDING RESOURCES

Classroom slide p18–20

Student workbook p13–14

(Approximate length: 45 mins)

In groups or as individuals the students will design, build and create a 3D Visual Merchandise structure. Use an old shoe box as a base (or another available box).

Students will use the concept board from Lesson 3 to develop a concept for the window display.

Students will use a drawing or photograph of their t-shirt/ product.

They will use 3D model-making techniques to explore dimensions and composition.

Students will photograph the different stages.

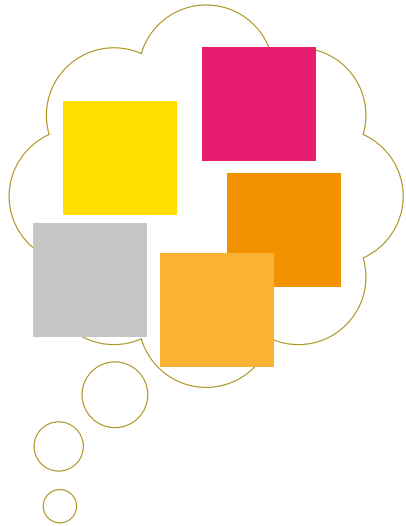
Alternatively, this could be done 2D with images and collage (see page 235 template).



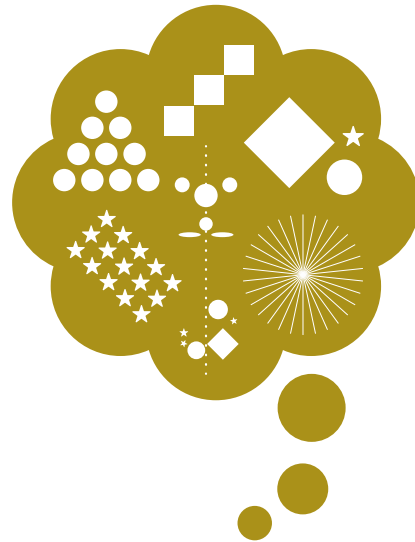
CONNECT: CREATE A 3D DISPLAY

ACTIVITY 9D continued

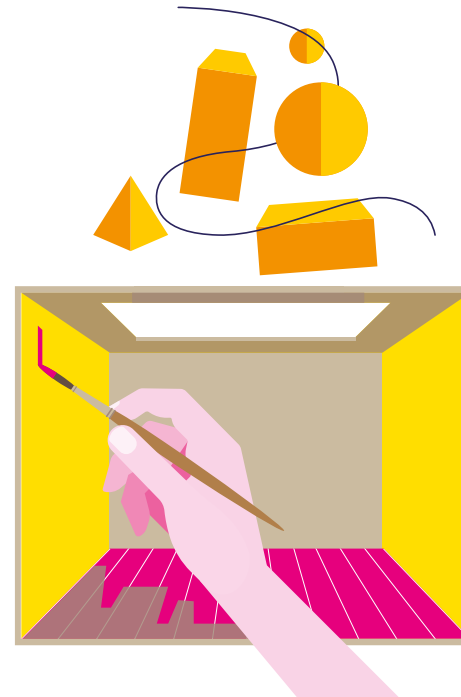
1 Decide on theme and colours.



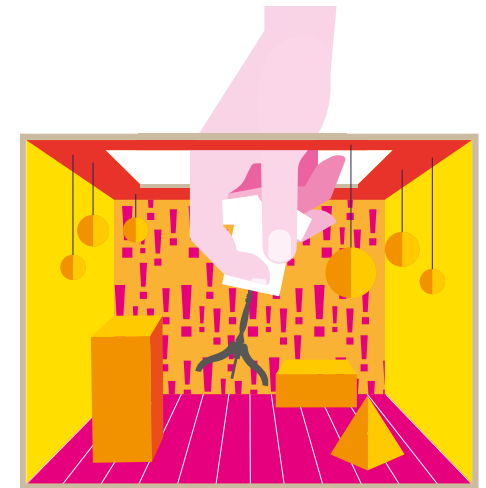
2 Refer to the suggested display methods.



3 Create props and paint the inside the box.



4 Arrange the props and picture (or model) of the t-shirt/ product.

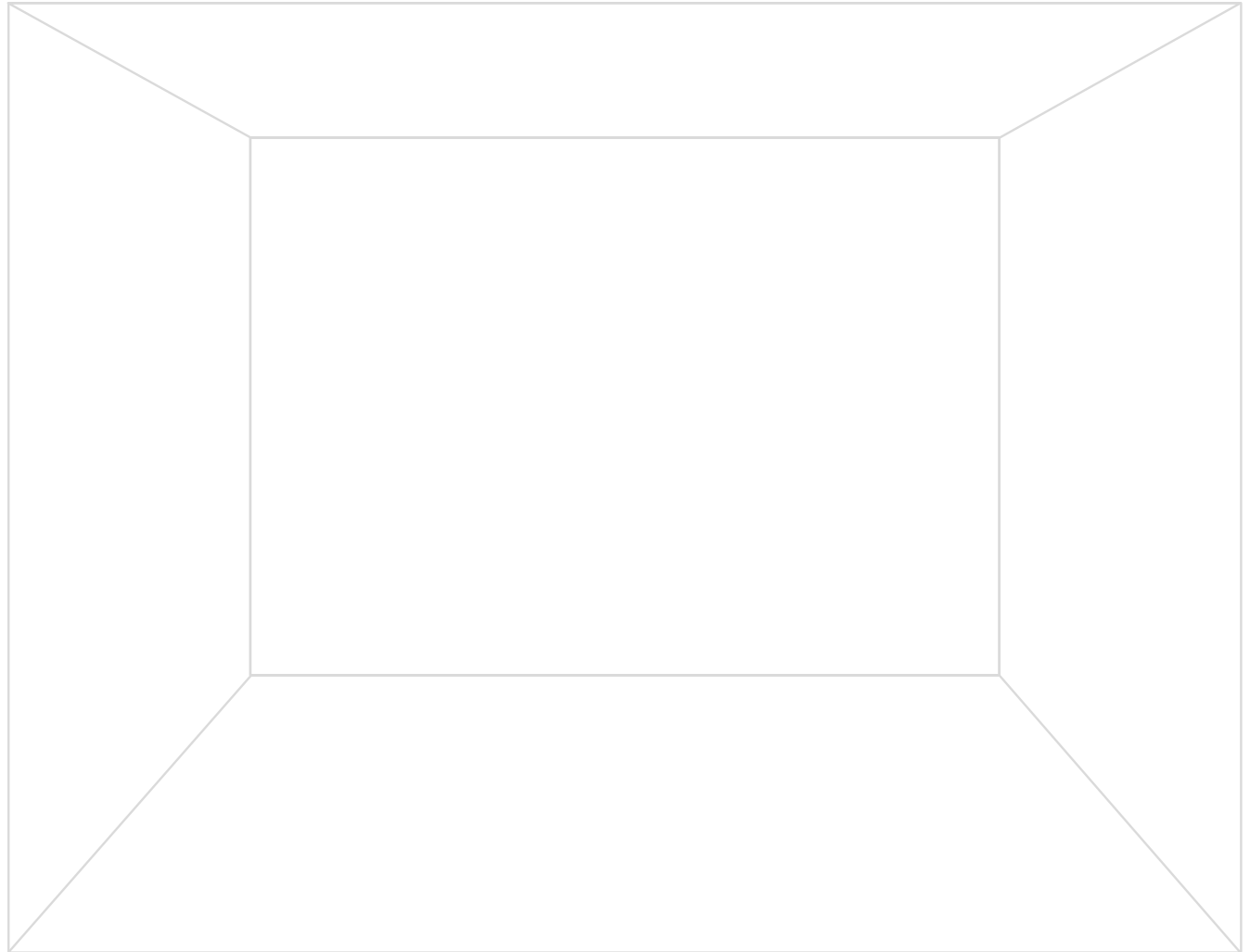


Note

If students make small holes in the top of the box – props and product can be hung from the ceiling of the box. Students should try a number of different versions.

CONNECT: CREATE A 3D DISPLAY
ACTIVITY 9D continued

Alternatively, the display could be created in 2D with images and collage



CONNECT: PRESENT, DISCUSS, EVALUATE ACTIVITY 9E

CORRESPONDING RESOURCES

Classroom slides p21

Student workbook p15

(Approximate length: 5 mins per group
incl. class discussion)

Students are to be encouraged to
present, discuss and evaluate their
findings.

Students are to present their chosen
windows and discuss:

- ♦ why they chose the window
- ♦ what made you want to go inside the
store
- ♦ what does the store sell?
- ♦ How did the windows they chose on
their field trip help them design their
own window ?

Findings could be incorporated into their
final presentation (see Final Presentation
brief page 21).



KARL LAGERFELD STORE
WINDOW, REGENT STREET
Photography: Annelise Sealy,
Wikimedia Commons

CONNECT: THE FINAL PRESENTATION ACTIVITY 9F

CORRESPONDING RESOURCES

Classroom slides p22

Student workbook p16–17

In the fashion business world, you are often asked to present your ideas to others. Presenting is therefore an important skill to master.

Students will be documenting their weekly activity in your blog or worksheets which will help with their presentation.

OPTION 1

At the end of lesson 9

(Approximate length: 5 mins)

Students should present their box to the class in a group or as individuals. They should aim to show how their box relates to:

- ♦ Brand logo and tagline
- ♦ Target customer
- ♦ Visual merchandising techniques and placement of their own product (t-shirt)

The aim of the students' window idea is to increase sales.

OPTION 2

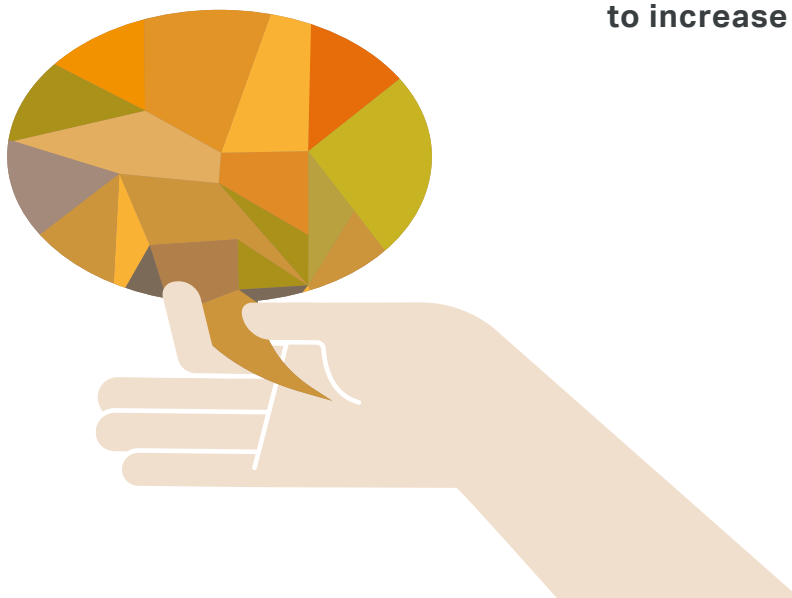
At the end of the nine-lesson session

(Approximate length: 10–12 mins)

As part of the final end of session presentation, students will need to include:

- ♦ Brand name, logo and mission statement
- ♦ Outline of target customer and brand competitors
- ♦ Direction of the fashion range – concept
- ♦ Cost of the products and product offer (for example: mens, womens, sports)
- ♦ Press release and photographs
- ♦ Visual merchandising box

Students should finish with a statement saying why their brand will be a success.



CONNECT: PERFORMING AND EVALUATING
ACTIVITY 9G (Applies to Option 1 of Activity 9F)

CORRESPONDING RESOURCES

Classroom slides p23

Student workbook p18–19

(Approximate length: 10 mins)

The discussion questions opposite, could be considered whilst students watch each group presenting. Discussions could be as a whole class or small group discussion.

Each group's answers could be verbal or written on the board, flip chart or in their workbooks.



If you WATCHED the presentation:

- ♦ Did you enjoy the presentation?
- ♦ What did you like most about the presentation?
- ♦ Was the 3D display effective in getting you excited about the brand? Why?



If you GAVE the presentation:

- ♦ How did you feel the presentation went?
- ♦ What went well when presenting?
- ♦ What could have been improved on when presenting (Consider: speed of delivery, images used in the slides, content)

Encourage the students to evaluate their progress in their workbooks or their blog space.

CONNECT: LESSON REFLECTION WORKSHEET RESOURCE 9H

CORRESPONDING RESOURCES

Classroom slides p24

Student workbook p20

(Approximate length: 10 mins)

1. What did you learn about visual merchandising?

2. What new skills did you learn?

3. What did you enjoy most?

4. What skills would you like to develop?

HOW WELL DID YOU...



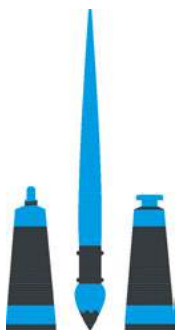
Focus in the class?

How well did you identify different
window display shapes?

How well did you work on tasks in class
in a group?

How well did you work on the window
display box task?

LINKS TO OTHER LONDON CURRICULUM SUBJECTS



ART

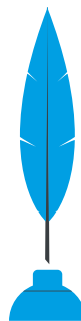
The **Art of Walking** explores London's iconic landmarks, architecture and public art and takes the London landscape as a creative stimulus for art work.

London People compares the way artists convey the identity, status and attitudes of their sitters. It considers how this might be shaped by the lives, times and cultural context of the artist.



DANCE (PE)

London Dancing looks at the diverse dance styles past, present and growing in London. It uses the city's rich dance scene as inspiration for art and performance.



ENGLISH

London Limelight explores the London theatre scene with a particular focus on writing for different purposes, including to inform and entertain.



HISTORY

World City investigates how London has been shaped and enriched by its links with the rest of the world. It looks at the different factors that have made it a global city, including migration, trade and empire.

CREDITS

The GLA would like to thank our collaborators on the London Curriculum

ual ■ london college
of fashion

Photography credits and sources

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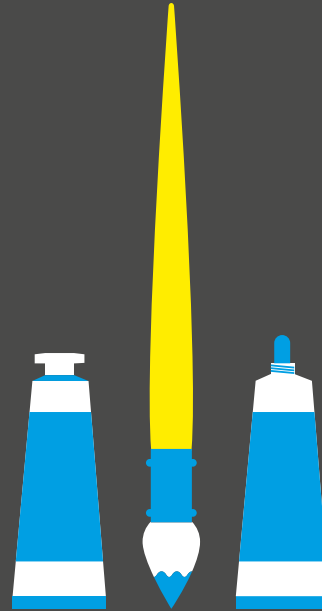
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'I think it is vital that young people get a taste of what it is to be an artist or designer as early as possible in their education.'

Creative subjects are often sidelined in schools and students never get to find out if they have the talent, aptitude or desire to pursue a career in art and design. The arts are a huge part of London's economy and will only get bigger.'

Grayson Perry, UAL Chancellor

'It makes me proud to be a Londoner.'

Key stage 3 student

'I find the London Curriculum really interesting to teach and I think the children are really intrigued by the subject matter.'

Key stage 3 teacher