



Africa in the Global Fashion Industry: Beyond masks, safari coats, and romance

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This curriculum unit is recommended for:
Apparel and Textile Production I and II, 9-12th grade

Keywords: Africa, textiles, globalization, fashion design, colonialism

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: In the past decade, globalization has been a topic of discussion in the textile and fashion sector. But globalization is not a new idea. The global economy has been in the works for centuries. This curriculum unit places an emphasis on Africa's place in fashion history, which is often left out of typical fashion history lessons. Students will study Africa's history, including colonialism, regional textile history, and global relations with European countries such as France, the Netherlands, and Great Britain. At a time of industrialization for many countries, the continent of Africa was seen as a substantial resource for the growing economy of various countries, resulting in the "scramble for Africa." Although Africa offered essential commodities for industrialization around the globe, its status as a source of inspiration is often missed when studying fashion history. Artifacts from Africa during its exploration and colonial expositions gave birth to various art genres such as modernism, cubism, and exoticism, all of which inspired fashion designers of the time. Teaching strategies used include hands-on design projects, group discussions, literacy, and work-based projects.

I plan to teach this unit during the 2015-2016 school year to 60 students in Apparel and Textile Production I and II, grades 9-12.

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Rationale

Teaching Apparel and Textile Production in North Carolina may seem to have its advantages; after all, it is a state with a strong history of textile development and industry. In the 1990s, North Carolina was thriving with thousands of textile companies, big and small. The revenue created from this industry helped to build government buildings, colleges, and the city banks. But when the Multi Fiber Arrangement expired on December 31, 2005, many companies in North Carolina suffered losses and began to shut down. The Multi Fiber Arrangement was in place from 1974 to 2004. It imposed quotas, limiting the amount of foreign textile goods coming in from developing countries.¹ Now in 2015, the North Carolina textile sector has roughly 1400 textile companies still in operation. This industry in North Carolina, however, has still not recovered. This knowledge is a part of the Essential Standards taught in Apparel and Textile Production I for the state of North Carolina. Students discuss this along with viewing a documentary, “Still Standing,” which reinforces the need for textile industry to return to its strong ties to North Carolina. While teaching textiles as a source of pride for North Carolina, Apparel and Textile Production II students go on to learn about globalization.

In Apparel and Textile Production II, essential standards include the understanding of global markets, global production and manufacturing. These standards are part of the newly revised curriculum within Family and Consumer Sciences. Not until 2014 did curriculum for apparel classes include globalization. The global economy has existed for centuries. People from other countries have traveled and traded since the middle ages. Now expected to teach students about globalization in the apparel and textile industry, teachers struggle to teach and discuss issues such as fair trade, human rights and working conditions, and the push for “American made” goods, along with globalization. When I ask students to take time to read garment labels, they start grumbling and predicting statements like “made in Mexico” or “made in China.” Students are somewhat aware of common views about globalization, often influenced by biases and stereotypes.

“Globalization101,” an internet resource dedicated to educating about globalization, defines globalization as “a process of interaction and integration among the people, companies, and governments of different nations, a process driven by international trade and investment and aided by information technology.” The minimal instructional resources provided in the North Carolina Apparel and Textile Production I and II curriculum do not include important pieces that cover relations between specific countries with regards to trade.

The Africa Growth and Opportunity Act (AGOA), Public Law 106, was signed by President Bill Clinton in May of 2000. This important law, which has since been extended to 2025, provides businesses in Africa the opportunity to import products into the United States. These products must meet guidelines under the Rules of Origin (RoO), ensuring that the products are not just passing through their country, but that they include materials from and are manufactured in the African country of origin.²

This trade act was a positive initiative for Africa, considering their struggles to compete in a market dominated by the United States, India and China. Giving Africa a place in the competitive market has since then provided the opportunity for small businesses to start up and for companies in Africa to partner with industries outside of Africa. A report in 2008, “Sub-Saharan Africa: Factors Affected Trade Patterns, 2nd report,” gives examples of partnerships supported by foreign investment. Sheets and linens made in Africa are sent to the European company, IKEA; a Japanese-patented mosquito net was produced by A to Z Textile Mills, Ltd. in Tanzania, to later be sold in Sub-Saharan African markets; and a Taiwanese firm built a denim mill in Lesotho. These are only a few examples of partnerships. Growth opportunities like these are possible provided there is good infrastructure and foreign investment.

Unfortunately, there are centuries of political corruption, genocide, and war in Africa that continue to create road blocks for a strong economy. There are still many locations in Africa that have poor electricity and water systems that prevent the building of textile facilities. Textile production on a large scale requires controlled temperatures and humidity levels, along with a proper waste disposal system to protect the environment. The textiles, apparel, and footwear sector continues to grow, but slowly, as crude petroleum still accounts for almost 90 percent of African exports covered under AGOA.³ Cotton, parachutes, and used clothing are a few examples of apparel and textile products found within Africa, but it is a small market compared to oil.

Harvey Molotch, professor of Sociology and Metropolitan Studies at New York University, has studied urban development and product design. In one of his many publications, he refers to the concept of “place in product,” basically explaining that products often represent their place of origin. Over the past centuries of industrialization, cities and countries have developed strong identities with a particular market: Detroit for cars, Italy for leather and luxury goods, Paris for fashion and perfume, China for electronics, and North Carolina for furniture. Place includes factors such as industry resources, demand for a product, government infrastructure, and the local economy. Molotch argues that “goods contain—in the details of their fabrication and outcome—the places of their origin.”⁴ This could explain why Paris, France, is usually the first destination when studying the fashion industry.

Paris, France, is commonly known as the fashion capital of the world. Paris is often the point of reference when studying, forecasting, or justifying fashion trends. It is the “Mecca” of the fashion industry, with its Eiffel Tower standing proud as a popular icon of fashion and Paris. With a highly reputable image, France was the point of travel destination for fashion designers, pattern makers, and illustrators, prior to World War II. This travel was their source of inspiration, often with the intention of copying ideas. Once travel to France was impossible due to the war, the “American designer” emerged, growing out of a culture of teenagers, movie celebrities, and social issues in America.

But step back even further into history and we can give credit to Louis XIV for the birth of the French fashion industry. Louis XIV loved all things beautiful; lavish clothes, elaborate wigs, and seasons of fashion were all a mark of the king and his French royal court. Luxury goods became a French commodity for the royals as it became a game to out-do one another in the realm of fashion.⁵ Fashion dolls dressed in the latest fashions by French tailors were also sent by way of land and sea as a means of spreading fashion ideas in centuries past, certainly a creative idea considering the internet and other media forms did not yet exist.

Eventually, printed fashion news such as the *Mercure Galant*, the first fashion publication (1672), was read throughout Europe. Printed fashion publications and engraved fashion plates made it possible for more extensive fashion news and images to travel around the world. In America, *Harper's Bazaar* was the first fashion publication launched in 1850, while *Vogue* unveiled its first issue in December of 1892.⁶ These new developments in media played an important role at a time when people were curious about exploring the corners of the world. Seeing images of artifacts, fashion, and events from around the world is a resource we take for granted in the 21st century. In prior centuries, news and images were scarce but fascinating when available. Across the ocean, another significant development was taking place that made the French curious.

The scramble for Africa changed the fashion industry forever. Taking place in the late 1800s, when gentlemen were dandies and ladies were corseted, the scramble for Africa is rarely, if ever, linked to the growing fashion industry of France. This curriculum unit places emphasis on the invaluable inspiration that Africa provided the fashion industry during French colonial rule. It will also focus on the ongoing struggles that Africa, in spite of its rich resources, has faced. While these real struggles among Africans have become a way of life, they have also become a means for inspiration. Countless stories of Africans can be read where “one man’s trash” became “another man’s treasure.” It’s amazing what the human mind can do in the face of struggles and limited resources. While Africa has a history of inventive and innovative artists and entrepreneurs, other countries, such as France, gained inspiration from the exploration and colonization of Africa. The exploration of Africa by the French in the late 1800s

became a catalyst for exoticism and cubism in the realm of fashion and the arts. This stage of art history was the basis for modernism. The modern artist, Picasso, was a pioneer for modern art. His study of African masks gave him an appreciation and creativeness for the abstract, geometric, and flat characteristic of African artifacts. With this inspiration, his signature art pieces became inspiration to fashion and textile designers.

Why France?

The study of fashion often begins with an introduction to Charles Frederick Worth, known as “the father of couture” and admired by designers. Worth is credited as the first fashion designer to create a designer label and the first to display his work on live models. Because of his work in Paris, people often forget that he was not a French designer. Worth was born in England. He worked as a textile merchant in England before moving to Paris to open the House of Worth. His lavish layers of fabric and exquisite embellishments caught the eyes of French women of the upper class and royalty. Dress for all occasions of the day was created for women such as Empress Eugénie (wife of Napoleon III) and other women of the royal court. His tedious handiwork brought about the idea of “*haute couture*.” The term *haute couture* also became a protected label of the French, who set high standards for use of the term.⁷

Born in France, the art of *haute couture* is such a revered talent that some artisans will focus their studies and skills in one small aspect of the industry. The website [Paris Cherie](#) is dedicated to the French culture, and gives the example of one *atelier* in Paris that works solely on shaping feathers. *Haute couture* is the finest in dressmaking that meets a strict set of standards developed by Chambre Syndicale de la Couture. This union of dress designers was established in 1868 to prevent designs from being plagiarized. So we can vouch for Worth’s credibility and his ideas that still make up today’s fashion industry (runway shows, fashion labels).

The House of Worth may have impacted industry practices, but there are other designers that are epitomized in the study of fashion. Famous French designers include Coco Chanel, Christian Dior, Jean Patou, Paul Poiret, and Madeleine Vionnet, to name a few. Because their signature looks (style characteristics that are unique to each designer) continue to influence today’s fashion designers, France will remain the birthplace of fashion. Today’s World Wide Web is littered with fashion blogs that provide commentary on the latest trends and sometimes the history of fashion. Recently, the “We Love Fashion” blog wrote an [entry](#) entitled, “10 reasons why Paris is still the fashion capital of the world,” where the blogger states that Paris has been ruling fashion for “more than three centuries.” Reasons given include many of the French designers’ legacies, a powerful fashion trade union, and the world’s foremost fashion school, the *Ecole de la chambre syndicale de la couture parisienne*.

France has also left its mark on the fashion industry through its language. Much of fashion's terminology, construction terms and fabric names, are French. *Haute couture* (finest dressmaking), *atelier* (dress shop), and *prêt-a-porter* (ready-to-wear) are just a few examples of basic fashion terms. Therefore, language has become another way of giving France ownership of the fashion world.

It is common, then, for students and teachers to approach fashion history within the context of American fashion, while tracing styles and trends back to the French people. Any person, regardless of their level of fashion knowledge, would not hesitate to announce Paris as the major fashion hub. This common knowledge is reinforced through the curriculum of Apparel and Textile Production I and II. Each of these curriculum blueprints begins with Essential Standards that focus on the apparel industry's history. The N.C. required curriculum includes North Carolina textile history along with France's position as fashion capital of the world. The high school students' views of changing trends and styles are usually in light of the American culture, family and teenager throughout the 19th and 20th century. Fashion experts, designers, and curators would dismiss any teacher if he/she failed to give credit to the many French designers that gave birth to the empire of fashion and luxury.

Another source for fashion history is that of family heritage and memorabilia. Students often better understand changes in fashion through discussions with and memorabilia of parents and grandparents. Nostalgia is stirred up when personal pictures and documents from their elders are brought to the table. Fashion is one form of art that gives us a fascinating study of time with the repetition of the fashion cycle as the most fascinating learning points. Students often make a connection with parents and grandparents through their common interest and wearing of garment styles. This exploration of time also provides an interesting platform in which to study history. Every year, my students develop a large timeline on the classroom wall so that they can see historical events as they relate to fashion of the time. Decade and event summaries along with common silhouettes, influential fashion designers and fashion pictures create a colorful overview of fashion in the Western hemisphere. French designers will always be in the mix of significant events. This curriculum proposes that within the standard study of fashion history, there is a narrow view of fashion trends along with the romanticizing of the French designer. With this common approach, there is no room to consider other forms of inspiration or world events.

School Profile

I have taught at my current school for 16 years. My favorite part of the school culture in which I teach has always been the diverse population that Butler High School serves. Our current enrollment of 2,135 students includes 44 percent Caucasian, 32 percent African-American, 19 percent Hispanic, and the remaining 5 percent represent other ethnicities including Asia, Pacific Islands, and American Indian. Within my Apparel and Textile Production classes, Caucasian students make up roughly 10-20 percent,

creating a “majority minority” class and giving me a very good reason to approach the study of fashion more broadly. Other students represent Asia, Nepal, Brazil, Ecuador, Ethiopia, Mexico, African American, and the Middle East. Just recently, a Caucasian student encouraged the entire class to download Google Translate so that they could communicate with a Nepalese classmate as she had just done during a group activity. For this reason, it is beneficial to study fashion from a global perspective. Doing so fosters cultural awareness and a broader perspective of the fashion industry’s history and possibilities. This global approach will bring individual student experiences to surface, creating an opportunity for students to talk about their heritage, while also learning to appreciate other point of views. It is one thing to research “costumes” from countries around the world, but another to sit and watch a power point presentation about fashion in Nepal, given by a classmate from Nepal who speaks little English.

Why Not Africa?

Today, in the 21st century, well known fashion capitals of the world include Paris, London, Milan, New York, Los Angeles, and even Tokyo. On what criteria are these global cities awarded such an identity? In past centuries, each of these cities has contributed to the fashion industry in regards to technology, skill, innovation, or marketing, each growing to be a sustainable fashion market. But why is the largest continent, Africa, not among these fashion giants, especially considering its size in comparison to these fashion capitals?

Long before textile development was recognized in Lancashire and New England, spinning and weaving were prevalent throughout Africa. History of textile spinning and weaving can be traced in areas such as Madagascar, the Congo, Sudan, and Ethiopia. South Asia was also a partner in the developing textile world of Africa. India is even said to have penetrated Africa’s textile market, but could not stop substantial internal markets of Africa.⁸

Historians have debated many issues regarding Africa’s economic development in regards to textiles, but they cannot deny that Africans were exercising their skill and artistry long before people in the Americas. Swahili port cities have records of spindle whorls in the 10th century and documents of slaves wearing locally woven blue or white cloth. Milwani cloth was produced and dyed off the coast of Mozambique in the 16th century. In 1777, a French traveler recorded his finding of Malagasy women busy weaving while men took on responsibilities for the domestic chores. In 1838, spinning and weaving were recorded as “the most general employment of the people” in Madagascar. Finally, it is noted that as early as the 14th century, Mogadishu exported cotton “to Egypt and elsewhere.”⁹ Many examples remain in historical documents and archaeological records of Africa’s rich textile history.¹⁰

In the late 19th and early 20th centuries, while France reaped the benefits of its growing fashion industry, it was also making strides to colonize Africa. This

monumental age of history brought about many implications for fashion designers, the textile industry, globalization, and the concept of beauty. There were changes in transportation, women's hemlines, voting rights, undergarments, and the textile industry. This time period, often called the Industrial Revolution, marks an important time for society's economy and resolution of social issues. Within this important time, the colonization of Africa was taking place.

Keeping in mind the vast amount of land that makes up Africa, it is important to remember a few key events as foundational to this curriculum unit. Prior to the 1800s, European explorers had really only visited the coastal areas of Africa, primarily for convenience in traveling by sea and for trade. Europeans were especially interested in Africa's wealth in gold and spices, and even slave labor. In the 1600s, when cotton plantations were lucrative in America, the slave trade increased. In the early 1800s, however, as the Atlantic slave trade ended, France and other European powers started penetrating into the heart of Africa and taking over territory. France in particular embarked on a moral mission to instill the French culture and language in the people of Africa. This mission was motivated by the opinion that the people of Africa were "backwards" and "uncivilized."

In 1884, the German chancellor Otto von Bismarck called together some of the most powerful countries "to determine the fate of the African Continent."¹¹ The fourteen countries represented during that three-day deliberation were Austria-Hungary, Belgium, Denmark, France, Germany, Great Britain, Italy, the Netherlands, Portugal, Russia, Spain, Sweden-Norway, Ottoman Empire, and the United States of America. The major players were France, Germany, Great Britain, and Portugal, who controlled most of colonial Africa at the time. Between November 15, 1884 and November 26, 1885, the 14 countries represented had many discussions about the boundaries within Africa. While the Berlin Conference established free trade and navigation in the Congo Basin, countries also agreed to put a stop to the slave trade. This was done for humanitarian reasons but also because governing countries did not want their territories to become a market or transit for slaves. By 1914, Africa had been completely divided into fifty colonies.

Establishing French rule in Africa through education and propaganda created a new subset of the indigenous people, known as *évolués*. This French term was used to describe an African native that had taken on the ways of a European. *Evolués* usually spoke French, held white collar jobs, and were educated. "Colonial education" was an endeavor of the French government and missionaries to promote and justify colonization. Colonization was seen as a positive move toward modernity, bringing civility to an "uncivilized" region of the world while also capitalizing on the resources and exotic aura of Africa. This movement into Africa was not only political for France, but also driven by economic incentives to tap into the many resources of Africa. Many political cartoons can be found throughout documents and online sources. These political cartoons only portrayed people of Africa as demeaning and subservient. But

France marketed the idea of colonialism as an optimistic effort. The French government even went so far as to sponsor public celebrations of colonialism. This was done in the form of expositions for the public to visit, probably on a scale similar to a state fair. These public expositions were set up like little cities with displays of African art, architecture, wild animals, and other imagery.¹² Typical visions of Africa included wild animals, beautiful masses of land, music with prominent drum beats, and the sounds of a jungle while scarcely clothed natives danced. To juxtapose such images, displays of the latest fashion trends were also on display.

One can look at exposition posters to see the romanticizing of Africa, the marketing of colonialism, promoting exoticism, travel, and the rich resources of Africa. Look at the cover of *Vogue* magazine in January 1931. It sports an image of a fashionable woman riding a camel in the desert. This issue also has a spread entitled, “*Au Coeur d’Afrique*” (“At the Heart of Africa”). Images of a fashionable painter, Madame Edouard Carniglion, show the “safari style” as she stands knee deep in a river. But in the background you see minimally clothed African boys pushing a raft that holds her car. The French were fascinated with the “savagery” of Africa as an inspiration. It emphasized their “civilized” life and added a note of exoticism to new fashion ideas, especially when juxtaposed with primitive life.

Giraffomania

In Egypt, Mohammad Ali, a governor within the boarder Ottoman Empire, was making political moves of his own. His invasion of Greece gave him an unfavorable reputation, but with the gift of a giraffe, Franco-Egyptian relationships were sure to improve. To clean up his reputation, Ali presented a giraffe to France as a gift. Arab hunters were ordered to catch two giraffes. For eighteen months, they traveled along the Nile to Alexandria, one of the giraffes sickly and unable to complete the trip. The healthy giraffe set sail from Alexandria in 1826 and arrived in Marseilles on October 23, where she stayed for six months. From Marseilles, she traveled on foot to Paris, creating a public display wherever she went. Novelty, scrutiny and sometimes satirization followed the giraffe throughout France. Many political comics were published making fun or criticizing France and its idolizing of a giraffe. Egypt wanted to be modernized by France and France in turn wanted to explore.

This giraffe, princess of the Nile and “child of the tropics,” became a symbol in the realms of fashion, decorative arts, politics, and novelty. This one gift of an exotic animal, while associated with Africa, increased consumerism in France. Everything from ceramics, plates, toys, bags, and fashion were touched by “giraffomania.” France quickly deemed her French, as she was given a cape with *fleur de leys* on it for her long journey from Marseilles to Paris. On her journey, over 600,000 people came to see this graceful creature parade through town. She was often greeted with such hazardous crowds that tickets had to eventually be purchased to see the new creature.

Ticketholders had designated days on which to visit her at *Jardin de Plantes* in the heart of Paris.

Before long, this growing novelty of the French bourgeoisie became a fashionable motif. Some historians have studied the relationship between the growing middle class fashion culture, the developing fashion press, and consumerism in 18th and 19th century France. The novelty of a giraffe gave birth to new fashion colors, neck ties, and fabric prints that remained popular for the next couple of years.¹³ And while yellow had been fashionable for a while, a new emphasis was given to the color yellow with names like “belly of giraffe,” “giraffe,” and “giraffe yellow.” Items had “à la giraffe” attached to it, such as *cravat à la giraffe*, a type of man’s collar and neck tie that resembled the neck of a giraffe. Canes, a popular luxury item, were even topped with a giraffe. One fashion periodical, *Journal des Dames et des Modes*, included an image showing a monkey with a mandolin singing the praises of the giraffe:

Already on your brilliant attractions
Fashion has based successes;
On scarves, on waistcoats,
Everywhere your features are reproduced.
Both new coiffure and new dress,
Everything is taken from your model.¹⁴

This lovely giraffe died in 1845, although her carcass has been preserved in a museum in France. It had been only the second of its kind to come to France in the past 350 years. Many other exotic animals had been brought to Paris for the Royal Menagerie, but none had ever sparked such trends as that of the giraffe gift from Ali. The interest in exotic animals was not only a part of a growing body of scientific knowledge, but also an inspiration for the arts. In hieroglyphics, the giraffe is a symbol of foretelling, with its long neck and large eyes. The French look at her also as a symbol of femininity and gentleness. Having read various accounts of this giraffe, I can’t help but wonder if this giraffe was also an inspiration for the design of the Eiffel Tower. I have not found any accounts of this idea, but there is an account and image of a proposed street light design. The light design is a giraffe that stands taller than the typical street light. This design was never carried out, but perhaps the idea gave birth to another idea – the “Iron Lady.” Take a look at the Eiffel Tower and imagine a giraffe. Some will say this is a bit of a stretch, considering the Eiffel Tower was built shortly after the Berlin Conference of 1884. But this “Iron Lady” with its long neck and lacy structure has been featured in a few art pieces that show the metamorphosis of a giraffe into the Eiffel Tower.¹⁵

Many may not realize that French fashion designers were inspired by Africa, especially by the “*ambassadors of the Nile*,” the famous giraffe. By 1830, the novelty of the giraffe from *Jardin de Plantes* had worn off. European trade was taking place on

the West Coast of Africa, increasing the presence of France in Africa. Exploration in Africa was at its height as scientists, architects, engineers, and artists were on a mission to research artifacts and monuments of Egypt in spite of the fragile relations between Egypt and France. Their findings contributed to the collections of Egyptian antiquities at the Louvre. This celebration of Egyptian culture led to even more interest in Egyptian dress since Napoleon's invasion of Egypt in 1798. Various styles of turbans and jewelry were combined with a Neoclassical and Romantic silhouette.

Paul Poiret designed a cape style dress (featured in a 1920s fashion magazine) that he called "Tangier," a nod to a city in Morocco that inspired his dress design. At the time, Tangier was considered "the gateway to the romantic realm of North Africa for European visitors."¹⁶ Paul Poiret's signature style was elaborate, theatrical, and influenced by the Orient, Middle East, and Africa. He and his wife were known to host many costume parties, which became one of his marketing approaches. Working with a Parisian textile firm, Rodier, Poiret designed a line of coats and dresses based on textiles from North Africa and the Middle East. In this case, the textile manufacturer, Rodier, gained inspiration from African textiles to create fabric. Similarly, in 1923, Poiret designed a sheath dress for his wife that incorporated authentic pieces of narrow strip African cloth. The cloth resembles one woven by the Fulani ethnic group. It is possible that the cloth may have originally been a blanket like one from Mali, Niger, and Burkina Faso (part of Soudan Francais during Poiret's day). Poiret called this dress, "Timbuctou."¹⁷

Dutch Influence on African Fashion

Searching through the history of fabrics we often call "tribal" or "African" prints is not as simple a task as we might expect. I admit, I thought these geometric and colorful prints to have some type of story that included a tribe, some war paint, and jungle music to explain their origin. But these beautifully colored fabrics, often associated with Africa, have a more complicated history to track. For example, batik, often associated with Africa, was not an innovation from Africa, but from Indonesia, brought to Africa by the Dutch. The technological advances of the Dutch established the company of Vlisco in 1846, making it possible to import batik to West Africa.¹⁸

In 1846, Africa was in its pre-colonial stage, a time marked by European explorers and diverse political entities. Without clear geographical boundaries and because Europeans had superior weapons, Africa became an open door for France, Belgium, Spain, the Ottoman Empire, and Portugal. A map of Africa in 1830 shows trading among Europeans took place along the West African coast. This was also an area where slave trading took place. So when Vlisco was established, there was already a European presence along the coast of West Africa. Vlisco is still a thriving business for the Dutch, while Africans continue to be very fond of these wax resistance prints. This explains why batik is associated with Africa. Vlisco remains a successful textile power

house, leading me to believe that this company has a successful business model for globalization. Every business has a success story, but Vlisco has hundreds of stories. Vlisco claims that they are the only company in the world that has their customers to assign a name and story to each of its products. Take time to navigate through their [website](#) and you will quickly become enamored and mesmerized by the beauty, artistic quality, and inspirational stories of each piece of textile.¹⁹

Indigenous People

When studying the influence of African art on fashion, it is inevitable that you will find the word “tribe” or “tribal” used. The term “tribe” or “tribal” is used loosely when referring to most things African. Students need to understand the historical use of this term. It is also important to point out that “tribe” is an English word, whereas in different African languages, the term “isizwe” or “kabila” is used, meaning “nation or “people.” The use of the word “tribe” is not only used in U.S. law when referring to Native Americans to gain access to programs, but it is also used in Latin and English Bibles, referring to the 12 lineages of Hebrews. Some hold the theory that the word “tribe” was used by social scientists in the 19th century. The organizational stages of evolution by these scientists refer to a “tribal” stage. This stage preceded a progressive society that included city-building and government. While it may be appropriate in some contexts, it is not the most appropriate when used to describe all groups of Africans. The term “tribe” has a negative connotation of savagery, primitiveness, and undeveloped.²⁰ Although negative in some respects, I hold the opinion that the word “tribe” can have a less offensive connotation when referring to the timelessness of indigenous people.

Timelessness of a culture gives a more romantic, folklore, or appreciation for the still practices traditional dress or rituals. I am reminded of the article in *Women’s Wear Daily* that shows the journey of a Fendi designer to work with Maasai women in beading skills.²¹ Even today, this romantic image of Africa is used. Taylor Swift stages her music video for “Wildest Dreams” in Africa. She, too, sports a European safari style. Over 100 years after colonialism, and society continues to separate Africa into two separate groups – the romantic, adventurous, white European and the black tribesman.

Teaching Strategies

Graphic Organizers and Foldable Organizers

Venn diagram

Have students read about the types of textiles or fashion found in Ghana, a former Great Britain colony. One of interest might be tunics in Ghana worn by young males as they move to independence, going into urban areas to find work. Using a Venn

diagram, discuss and compare a Ghana boy tunic and a Tilbi tunic. You will soon see how modern icons have become a part of a traditional tunic.

Foldable

Summarize four textiles that originated in the continent of Africa (North, South, East, West OR four from one section of Africa). Fold the construction paper in half horizontally, then again in half, creating four squares. While the paper is still folded, turn down the closed point about four inches into a right triangle. Open up the paper. You should have four squares with a diamond in the center. Other foldable ideas can be found [here](#).

Read, Think, Speak, and Write

Fishbowl Activity

Have students discuss American dolls and African dolls, using a fishbowl activity set-up. Various African entrepreneurs have created dolls to reflect their culture. Have students critique the various African dolls and American dolls. See Appendix 4. Prompt the fishbowl discussion with questions. What is the mission behind the product? How are the dolls different? How does the doll foster true identity for young girls? How does the doll foster a false sense of identity? Fishbowl discussions have to be planned ahead of time. Read through various approaches online to this type of discussion to decide which is best for your class.

Carousel Brainstorm

Because people use clothing and accessories to identify who they are, it is common to apply the same idea when looking at traditional clothing of countries and cultures. In this thinking, there is often a separation of “tradition” and “fashion.” Tradition is often linked to costumes, referring to clothing that never changes with its link to a particular culture. Fashion on the other hand, changes constantly, changing with the social, economic, political, and technological culture of a given time. When a traditional costume is viewed, it is linked to the past and a heritage. Sometimes a costume is linked to primitiveness or a lack of present technology.

Using a “carousel brainstorm” strategy, students are asked to study the elements of colonial exposition posters from late 1800s to 1930s. The goal of a carousel brainstorm is for **every** student to think, speak, and write. It involves moving around the room to various stations. This movement increases student involvement and brain activity. Public opinion, ideologies, and stereotypes will be discussed as they relate to the time period represented. Student groups will rotate around the room to look at individual posters. *What countries or cultures are represented in the poster? What ideas are featured in the poster? What are the people in the poster looking toward? What do you think this represents?* The second part of this activity is a group challenge. Each group will be assigned a poster to redesign for 2015, with the notion of promoting an ideology

appropriate for today. It is a requirement that the redesigned poster include three to four countries and a topic within the global textile market. Globalization issues include fair trade, safe working conditions, and “green” practices, to name a few. Students will need to decide how they will represent other countries without the use of the designated flag. *How can a culture be represented visually in a respectful and creative way, without demeaning stereotypes?*

Questions to Ponder

Use the essay, “The Trouble with Tribe,” to carefully plan how you present the following discussion.²² Select five excerpts from the essay and divide students into five groups. Each group will read their excerpt out loud within their group and discuss the assigned question. Rotate students until they have read all pieces and discussed the questions. To summarize the essay and their thoughts, invite students to write comments on sticky notes and place on the appropriate “Closing Thoughts” posters.

Subcultures in Africa

An activity sure to get the attention of students is that which involves subcultures in Africa. Gather various images of the following subcultures: Sapeurs of the Congo, African women who dress in Victorian era clothing, and Heavy Metals of Botswana. Only using the images hung up around the room (no written information is to be provided) have students write two questions for each image that they have about the subject. It is important that you do not give them any preliminary information. Have students share their questions (orally or on the board). This activity will open up a discussion about stereotypes and about the influence the Western world has on Africa.

Hands-on Creative Design (Kinesthetic)

Create an Adinkra Design

Ghanian *adinkra* has its own language. Each *adinkra* symbol has a meaning. Provide students with examples of traditional *adinkra* symbols. Have the student create an original stamp design that represents who they are as a person. Using the student’s original design, cover half a yard of fabric. This strip of fabric should then be used to construct a basic totebag.

Collection Inspired by Tradition

Design a four piece garment collection. Use a traditional African garment as inspiration. The collection should not be another traditional costume design, but should be garment pieces that would be worn today in the 21st century in the Western hemisphere. Depending on the time allotted for this activity, the collection could be displayed in the form of a mood board or by a sketch and final construction of the garment. A gallery walk, visual dress form display or a small scale fashion show through the school hallways or media center is recommended for students to celebrate their work and learning experience. (Provide lists of inspiration options in Appendix 3.)

Batik Narrative

Each student will create a batik textile measuring 24”x24”. Improvising with crayons, the student will have a finished piece of batik which she will then make into a pillow (see resources in Appendix 3 or story guidelines and batik instructions). Each student will design a Batik pattern that represents a personal story he/she would want to tell. It may be a story that they don’t easily share verbally. Because this type of personal story brings up strong emotions and/or struggles, this activity is of great value. Students will need to complete the introduction activity which consists of a trip to the computer lab. Each student will navigate through the Vlisco website to answer preliminary questions about the company’s history. The second activity involves the student selecting, reading about, and summarizing four different Vlisco fabric patterns and their individual story. This will provide the student with examples of visual storytelling. Finally, each student will ponder a personal story that they choose to reveal artistically through a batik design.

Repurposing Materials

“Recycle the Runway” is a community event in Charlotte, N.C., in which high school students in Charlotte Mecklenburg High Schools can compete. The main challenge is to create fashion by recycling or up-cycling an item. These items entered in the competition are viewed in a runway style show. Apparel and Textile Production students can use this as an activity in conjunction with studying the market of used clothing in Africa. Africans have the tendency to recycle everything. As Americans, we are frequent consumers of newly purchased clothing and in an effort to justify this way of living, we often clean out our closets to give “older” or “worn” clothing to local charities. Ask students to challenge themselves to think more resourcefully and conservatively. If a community challenge is not available, create one for your students, requiring them to recycle a required number (2-5) of garment pieces from their closet that they do not wear anymore. If you have a Habitat for Humanity organization in your area, contact them about local challenges that they sponsor. Apparel and Interior Design students at my school recently participated in the Innovate Renovate Challenge with the Mecklenburg County Habitat for Humanity. Over 20 items were repurposed to decorate a home office, along with repurposed items designed for a fundraiser. Giving students a real project to commit to and finish is a great accomplishment and a lesson in being resourceful.

Film

Entrepreneurship among African Women

Watch the documentary, *Mama Benz and the Taste of Money*.²³ This documentary will give students insight into the developing textile market in West Africa. Prior to this documentary, the student should be given one lecture and guided notes on Africa’s pre-colonial and colonial eras. This lecture will give students the context in which to

understand West Africa's textile market. After watching the documentary, set up a Fishbowl Discussion (resources provided in Appendix 4). The purpose of this activity is for students to engage in a meaningful and constructive discussion about international relationships, local culture and pride, women entrepreneurs, and Africa's economy. A more abbreviated activity would have students use documentary questions to analyze entrepreneurship in a country without free enterprise.

African Fashion Week

Have students make a list of all Fashion Weeks held in an African country. Navigate through the website, researching featured designers and watching any videos of the fashion shows. Students should then select a featured fashion designer from Africa to report on to their classmates. It would also be beneficial to include any deceased designers from Africa. For example, Chris Seydou (1949-1994), was considered the father of African fashion design. Students could take this research a bit further and compare two designers, one African with one French designer.

Honors Portfolio

African Studies Ladder (Appendix 2) is designed to give students various selections of activities to move through. The North Carolina State Curriculum for Apparel and Textile Production II has the flexibility of giving students an "Honors" credit, provided they complete higher level assignments that form a portfolio. Students are required to select a certain number of activities. These activities can be carried out as groups, but keep in mind that the "honors" credit is received for an individual student portfolio. If the credit is not the objective, then this ladder activity can be used for cooperative learning groups. Each type of activity is assigned 30, 40, or 50 points. The teacher decides the depth in which she/he wants the student to study Africa. For example, choose at least one activity in each column and enough activities to earn 200 points.

Summary

During my studies of Africa and its place in the fashion industry, I have broadened my perspective of the global economy. While some economies are stronger than others, the global economy does not exclude developing countries, especially those in the continent of Africa. Among the countless ethnicities that reside in Africa, there lies a deep history of traditions and heritage by which designers have been inspired since the late 19th century. Unfortunately, this fascination with the beauty of Africa and its resources led to colonialism. While often crippling, the history of colonialism and conflict has not kept the people of Africa from participating in the fashion industry. In fact, many skills valuable in the apparel industry today have more history in Africa than in any of the so called "fashion capitals." Africa is slowly, but surely, growing its own fashion empire. Fashion designers from all over the globe continue to be inspired by Africa, incorporating elements of African textiles and heritage into their designs. One

important factor, for Africa's growth, stands out in the mind of Howard Buffet, son of the third richest person. Investment is the key! Although he has billions in Berkshire Hathaway stock, he makes it clear that he believes that "charity does not solve a long-term problem."²⁴ His foundation, the Howard G. Buffet Foundation, has given millions to combat global hunger, but his focus is to make the world a better place by making investments in the world's poorest places. Three hydroelectric plants have been built in the Democratic Republic of the Congo in order to provide electricity for the people. This simple luxury that we as Americans take for granted will allow businesses to be built and farmers to thrive.²⁵ As a seamstress and educator, I can't help but think that this electricity could also be used to power a sewing machine used by a future fashion designer in Africa. So rather than start our studies of fashion with introducing Charles Frederick Worth, the father of *haute couture*, take a different approach and introduce Chris Seydou, the father of African fashion.

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- ¹ "Still Standing - The Real Story of the NC Textile Industry ..." March 29, 2013. Accessed November 23, 2015. <http://www.youtube.com/watch?v=6e9ZuuTYrKI>.
- ² "Sub-Saharan Africa: Factors Affecting Trade Patterns of ..." United States International Trade Commission. 2008. Accessed November 21, 2015. <http://agoa.info/downloads/2987.html>.
- ³ Ibid.
- ⁴ Molotch, Harvey. "Place in Product." *International Journal of Urban and Regional Research*. Volume 26, no. 4, December 2002, 665-88.
- ⁵ Ibid.
- ⁶ Callan, Georgina O. *The Thames and Hudson Dictionary of Fashion and Fashion Designers*. Rev., Expanded and Updated ed. New York: Thames and Hudson, 1998.
- ⁷ Ibid.
- ⁸ Akyeampong, Emmanuel Kwaku, Robert H. Bates, Nathan Nunn, and James A. Robinson, eds. *Africa's Development in Historical Perspective*. New York, NY: Cambridge University Press, 2014.
- ⁹ ibid
- ¹⁰ ibid
- ¹¹ "Brief History of the Berlin Conference - Pine Crest School." Accessed November 4, 2015. <http://teacherweb.fl.pinecrest.edu/snyderd/MWH/Projects/mun-bc/history.htm>. This teacher resources was helpful in understanding the Berlin Conference of 1884.
- ¹² Rovine, Victoria L. *African Fashion, Global Style: Histories, Innovations, and Ideas You Can Wear*. Bloomington: Indiana University Press, 2015.
- ¹³ Majer, Michele. "La Mode à La Girafe : Fashion, Culture, and Politics in Bourbon Restoration France." *Studies in the Decorative Arts*, no. Fall-Winter 2009-2010, 123-61.
- ¹⁴ Author's translation from Allin, Michael. *Zarafa: A Giraffe's True Story, from Deep in Africa to the Heart of Paris*. Walker Publishing Company, 1998.
- ¹⁵ <https://www.flickr.com/photos/florsignol/460305691>
- ¹⁶ Rovine, Victoria L. *African Fashion, Global Style: Histories, Innovations, and Ideas You Can Wear*. Bloomington: Indiana University Press, 2015.
- ¹⁷ Rovine, Victoria L. *African Fashion, Global Style: Histories, Innovations, and Ideas You Can Wear*. Bloomington: Indiana University Press, 2015.
- ¹⁸ Hoogenboom, Marcel, Duco Bannink, and Willem Trommel. "From Local to Grobal, and Back." *FBSH Business History Business Hist.*, 2010, 932-54.
- ¹⁹ <https://www.vlisco.com/>
- ²⁰ Wainaina, Binyavanga. "How to Write about Africa | Binyavanga Wainaina | Granta Magazine." Accessed November 23, 2015. <http://granta.com/How-to-Write-about-Africa/>.
- ²¹ Socha, Miles. "Arnault on Business: Creativity Is Key." *Women's Wear Daily*, April 17, 2014.
- ²² Lowe, Chris. "The Trouble with Tribe: Teaching Tolerance." 1997. Accessed July 4, 2015. <http://www.tolerance.org/magazine/number-19-spring-2001/feature/trouble-tribe>
- ²³ *Mama Benz and the Taste of Money*. Directed by Karin Junger. Filmmakers Library, 2003. DVD.
- ²⁴ Liu, Betty. "Getting His Hands Dirty." The Bloomberg Markets. December 2015.
- ²⁵ Ibid.

Appendix 1

This curriculum unit integrates with the North Carolina Career and Technical Education – Family and Consumer Sciences blueprint.

Essential Standards for Apparel and Textile Production I

Remember the apparel industry.

This objective reaches into the history of the apparel industry, which includes North Carolina’s textile history. State resources also stress the influence of the French fashion industry on American designers. “Africa in the Global Fashion Industry: Beyond masks, safari coats, and romance” explores the many influences Africa has had on the French fashion industry.

Understand apparel design.

Apparel design includes basic art design elements and principles. The Apparel and Textile Production student learns to apply these artistic elements and principles to fashion. “Africa in the Global Fashion Industry: Beyond masks, safari coats, and romance” includes opportunities for the student to design a collection using not only elements and principles of design, but also inspiration from traditional garments from various regions of Africa.

Understand fibers, fabrics, and finishes.

Upon learning the basic scientific knowledge of textiles, students can further understand the complexities of African textiles. Examples of fabrics or textiles studied are kente cloth, adinkra, boubous, and batik.

Essential Standards for Apparel and Textile Production II

Understand textile science.

Entering Apparel and Textile Production II, have a basic understanding of textile science. This curriculum in African studies can challenge the student to design a textile repeat that could be printed by a local custom printing company. In the Charlotte, N.C. area, Advanced Digital Textiles has not only given level two students a tour of their facilities, but they have also offered to print any student created work. This gives the student an opportunity for work-based learning.

Understand global production and manufacturing.

Understand the marketing mix.

Areas of entrepreneurship studied include a business plan, pricing, packaging, and marketing. Africa has great stories of entrepreneurship, showing that in spite of political and economic roadblocks, small businesses are continuing to boost Africa’s economy.

Understand the global markets.

Focusing on the many aspects of the garment industry, students come to realize that production, promotion, and designing are often a collaborative effort involving more than one country or continent.

An interdisciplinary approach with World History teachers and classes benefit, considering the following **World History Essential Standards**:

WHH4

Analyze the political, economic, social and cultural factors that lead to the development of the first age of global interaction.

4.4 Analyze the effects of increased global trade on the interactions between nations in Europe, Southwest Asia, the Americas and Africa (e.g., exploration, mercantilism, inflation, rise of capitalism, etc.).

WHH5

Analyze exploration and expansion in terms of its motivations and impact.

5.1 Explain how and why the motivations for exploration and conquest resulted in increased global interactions, differing patterns of trade, colonization, and conflict among nations.

5.2 Explain the causes and effects of exploration and expansion (e.g., technological innovations and advances, forces that allowed the acquisition of colonial possessions and trading privileges in Africa, Asia, the Americas and the Columbian exchange).

5.3 Analyze colonization in terms of the desire for access to resources and markets as well as the consequences on indigenous cultures, population, and environment (e.g., commercial revolution, Columbian exchange, religious conversion, spread of Christianity, spread of disease, spread of technology, conquistadors, slave trade, encomienda system, enslavement of indigenous people, mixing of populations, etc.).

WHH7

Understand how national, regional, and ethnic interests have contributed to conflict among groups and nations in the modern era.

7.4 Explain how social and economic conditions of colonial rule contributed to the rise of nationalistic movements (e.g., India, Africa, Southeast Asia).

7.5 Analyze the emergence of capitalism as a dominant economic pattern and the responses to it from various nations and groups.

7.6 Explain how economic crisis contributed to the growth of various political and economic movements.

WHH8

Analyze global interdependence and shifts in power in terms of political, economic, social and environmental changes and conflicts since the last half of the twentieth century.

8.6 Explain how liberal democracy, private enterprise and human rights movements have reshaped political, economic and social life in Africa, Asia, Latin America, Europe, the Soviet Union and the United States (e.g., U.N. Declaration of Human Rights, end of Cold War, apartheid, perestroika, glasnost, etc.).

Appendix 2

African Studies Portfolio Choices <i>Apparel and Textile Production II</i>				
Area	20 points	30 points	50 points	50 points
North Africa	Article Summary	Geographical Summary Poster	Design an embroidery motif inspired by architecture	Garment Design Inspired by traditional costume
South Africa	Video Summary	Geographical Summary Poster	Design two accessories to fit into the Babatunde collection	Garment Design inspired by political opinion
East Africa	Article Summary	Geographical Summary of Textiles Poster	Design your own adinkra print with story	Garment Design Inspired by
Central Africa	Video Summary	Geographical Summary Poster	Kente cloth with paper strips	Garment Design Inspired by a tribal mask
West Africa	Article Summary	Geographical Summary Poster	Design your own batik with story	Garment Design Inspired by traditional costume

Required – At least 1 from each column

200 points = A 170 points = B 150 points = C 120 points = D 80 points = F

Appendix 3

Fashion Collection <i>using inspiration from Africa</i>		
<p>Select one of the following traditional pieces for inspiration: Buganda national dress Nigerian boubou or m'boubou East African Khanga Teke Mask Yohure Mask Lulua Mask</p>		
<p>Use your selected item for inspiration and design a collection of 4 garments. Garment designs must not be a replica of the traditional garment. You are required to design garments that could be worn today in the 21st century. Illustrate each garment and write a paragraph (10-12 sentences) about each design. Mount illustrations on black design boards with labels. Written descriptions should be submitted separately.</p>		
Garment	Sketch/Illustration 15 points each	Explanation of inspiration 10 points each
Item 1	Design elements/principles (3 points) Use of African inspiration (10 points) Attention to detail/accessories (2 points) Comments:	Use of descriptive terms/details described (3 points) Correct use of design terminology (2 points) Link to African inspiration (5 points) Comments:
Item 2	Design elements/principles (3 points) Use of African inspiration (10 points) Attention to detail/accessories (2 points) Comments:	Use of descriptive terms/details described (3 points) Correct use of design terminology (2 points) Link to African inspiration (5 points) Comments:
Item 3	Design elements/principles (3 points) Use of African inspiration (10 points) Attention to detail/accessories (2 points) Comments:	Use of descriptive terms/details described (3 points) Correct use of design terminology (2 points) Link to African inspiration (5 points) Comments:
Item 4	Design elements/principles (3 points) Use of African inspiration (10 points) Attention to detail/accessories (2 points) Comments:	Use of descriptive terms/details described (3 points) Correct use of design terminology (2 points) Link to African inspiration (5 points) Comments:
TOTAL		

Teacher and Student Resources

Colonialism Propaganda Posters

Colonial Exposition Poster [1922 France](#)

Paris Attractions [1906](#)

Colonial Exposition Poster [1897](#)

Colonial Exposition Poster [1906](#)

Colonial Exposition Poster [1910](#)

Colonial Exposition Poster [1921](#)

Uganda Railway [BEA](#)

Colonial Exposition Poster [1924](#)

Colonial Exposition Poster [Paris 1931](#)

Colonial Exposition Poster [1931](#)

Colonial Exposition Poster [1931 France](#)

Le Rire Magazine Poster [Colonialism](#)

Videos, Articles, and Web Resources

"African Masks - Information and Examples - Artyfactory." Accessed November 28, 2015.

<http://www.artyfactory.com/africanmasks/>. Use this website as a resource for the activity in Appendix 3 - Fashion Collection using inspiration from Africa. It is basic summary of traditional masks on a student level. Print outs are also available for activities.

Andrei, Mihai. "The African Tribe Which Still Wears Victorian Clothes." September 24, 2013.

Accessed November 29, 2015. <http://www.zmescience.com/other/offbeat-other/herero-victorian-fashion/>. Use this article to study subcultures in Africa. It is also useful in discussing the influence of the colonizer (in this case, Germany).

Bailey, Alyssa. "Taofick Okoya on Queens of Africa - Q&A: The Man Behind ..." Elle.com.

January 28, 2015. Accessed November 29, 2015. <http://www.elle.com/culture/art-design/q-and-a/a26422/taofick-okoya-on-queens-of-africa-dolls/>. *Elle* fashion magazine covers the story of a doll that "takes on Barbie" in Africa. This article can be included in a discussion about stereotypes and beauty standards.

"Dutch Profiles: Vlisco - YouTube." October 13, 2012. Accessed November 29, 2015.

<http://www.youtube.com/watch?v=6su1wjWrQo>. Use this short video for an introduction to Vlisco, the Dutch wax print company.

"Geography - Lizard Point." Accessed November 29, 2015. <http://lizardpoint.com/geography/>.

This is a fun way for students to learn Africa's geography. It is user friendly and gives the student a fun way to quiz their knowledge while learning about Africa.

Hirsch, Afua. "Black Dolls Come of Age in an Industry Plagued by Racial Prejudice." October 5, 2012. Accessed November 29, 2015.

<http://www.theguardian.com/world/2012/oct/05/new-black-dolls-knowledge-pride>. The story of another doll created for girls in Africa.

- "How to Dye Fabric - No-Wax Batik Technique - YouTube." Online Fabric Store. June 15, 2015. Accessed November 29, 2015. <http://www.youtube.com/watch?v=C4MBRZIQxXI>. This provides instructions for creating a batik pattern using glue and dye. This is a great alternative to a true wax technique, which usually involves hot wax. This avoids that safety hazard if it is a concern for the teacher.
- "How to Tie a Gomesi (the Buganda National Dress) - YouTube." Accessed October 28, 2015. <http://www.youtube.com/watch?v=-gr5gjjUu0Y>. This video should be used with the activity in Appendix 3 - Fashion Collection using inspiration from Africa.
- Khumalo, Sibongile. "South African Black Doll Breaks the Barbie Mould in Style." August 26, 2015. Accessed November 29, 2015. <http://www.theguardian.com/world/2015/aug/26/momppy-mpoppy-south-africa-doll-toy>. This doll is one of the latest on the market to connect with girls in Africa.
- LaFraniere, Sharon. "In Mauritania, Seeking to End an Overfed Ideal - Nytimes.com." *New York Times*, July 4, 2007. Accessed November 29, 2015. <http://www.nytimes.com/2007/07/04/world/africa/04mauritania.html?pagewanted=print>. While this is an older article, it would be useful in discussing standards of beauty and how they differ in cultures. It might be of interest to research current information on this practice.
- "Making a Simple Batik for the Classroom - YouTube." The Art of Education. March 13, 2013. Accessed November 29, 2015. <http://www.youtube.com/watch?v=XrsD4oa-gb0>. This is another simple variation of a simple batik. It is not a true batik, but it gives the student an experience that results in a batik look on paper.
- "NG Live! Carol Beckwith & Angela Fisher: Painted Bodies of Africa." January 7, 2013. Accessed November 29, 2015. <http://video.nationalgeographic.com/video/ng-live/beckwith-fisher-painted-lecture-nglive>. This video provides beautiful images of body painting in Africa, along with narration to explain the culture of body painting. Some images include nudity. I find the video fascinating as it relates to fashion because in the 2015 American Music Awards, Jennifer Lopez and her dance crew wore unitards that had very similar markings. Their costume gave the illusion of nude bodies with painted patterns on them.
- "Paper Strip Kente Weaving - Project #164 - YouTube." United Art and Ed. April 29, 2013. Accessed November 29, 2015. <http://www.youtube.com/watch?v=QL6QTVvDTgc>. This is an instructional video for creating a kente pattern with minimal and basic art supplies. Completing this paper example will give the student an understanding of kente weave patterns.
- "Queens of Africa Dolls - YouTube." January 15, 2014. Accessed November 29, 2015. <http://www.youtube.com/watch?v=xmtuv2yI5zU>. This 7-minute video is an entrepreneur success story. Dolls were created to reflect the various African cultures.

"ROOTI DOLLS: Fighting The European Brainwashing - Talking Dolls Challenge Racial Stereotypes!" March 15, 2013. Accessed November 29, 2015. http://www.youtube.com/watch?v=Km4_u9yogKA. This CNN segment gives another example of a doll that connects with the African culture. Stereotypes are discussed. This could also be used when discussing entrepreneurship in Africa.

Rutabingwa, Viviane. "Taylor Swift Is Dreaming Of A Very White Africa." *National Public Radio* Goats and Soda Blog, September 2, 2015. Accessed November 29, 2015. <http://www.npr.org/sections/goatsandsoda/2015/09/01/436653602/taylor-swift-is-dreaming-of-a-very-white-africa>. Use this article along with the music video for "Wildest Dreams." The video director writes a response to defend his work in another article listed in this resource list. The two articles and video create a complete package for a classroom discussion or argumentative writing assignment.

Silver, Mark. "Director Of Taylor Swift's New Video Defends His Work - NPR." September 2, 2015. Accessed November 29, 2015. <http://www.npr.org/sections/goatsandsoda/2015/09/02/436967742/the-director-of-the-taylor-swift-video-defends-his-work>. In defense of his work, the video director of "Wildest Dreams" explains his point of view. Use this article with the video "Wildest Dreams" and the article by Viviane Rutabingwa.

"Simple Fabric Fun Batik - Project #101 - YouTube." United Art and Ed. April 13, 2015. Accessed November 29, 2015. <http://www.youtube.com/watch?v=Ey8I4Q5UKRs>. This is very similar to the batik process, without the cracking effect. It is a short and easy approach for the classroom. There are a lot of instructional videos for batik, many of them are tedious, labor intensive, and presents some safety issues for the classroom setting. My advice is to use one of the variations presented in this resource list, while also giving the students an opportunity to watch a true batik process with an online video.

"Taboo? Scarification - YouTube." September 8, 2010. Accessed November 29, 2015. <http://www.youtube.com/watch?v=1vvb16VyVEY>. This video is not suitable for all audiences. It is most useful for sharing brief examples of scarification that the teacher deems appropriate. It is not recommended to show the full video. Some images are disturbing.

"The Animated Atlas of African History - Brown University." Accessed November 29, 2015. <http://www.brown.edu/Research/AAAH/>. This web resource in an extensive look at Africa's history by way of looking at the map of Africa. Wars and conflicts along with a timeline is included. Take time to learn how to navigate through this resource. The students will find it frustrating unless you prepare instruction on how to use it.

"The Ethiopian Fashion Tribe That Turns Nature into Haute Couture." August 31, 2015. Accessed November 29, 2015. <http://www.messynessychic.com/2015/08/31/the-ethiopian-fashion-tribe-that-turns-nature-into-haute-couture/>. This is by far the best

example of merging African culture with fashion without compromising tradition. The images are beautiful! This is definitely a must for showing students when discussing inspiration from Africa.

- "The Heavy Metal Subculture of Botswana, Africa | Messy Nessy Chic." December 27, 2013. Accessed November 29, 2015. <http://www.messynessychic.com/2013/12/27/the-heavy-metal-subculture-of-botswana-africa/>. An example of a subculture in Africa that defies the stereotype of people in Africa. CNN also has a segment on this subculture.
- "This Little-Known African Men's Brand Sure Makes a Dandy Suit." January 9, 2014. Accessed November 29, 2015. <http://www.messynessychic.com/2014/01/09/this-little-known-african-mens-brand-sure-makes-a-dandy-suit/>. This article introduces fashion designer, Taryor Gabriels, in Lagos, who designs exquisite suits for men.
- "Who is the Dandy Man? The Congo Subculture Uncovered." April 5, 2011. Accessed November 29, 2015. <http://www.messynessychic.com/2011/04/05/who-is-the-dandy-man/>. A great read about sapeurism, another subculture in Africa. The article also brings in influence from the French, which is a great fit for this curriculum unit.

Bibliography

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- "About Le Rire Magazine - RoGallery.com." Accessed October 31, 2015. http://rogallery.com/Le_Rire/le_rire-about.html. This site provides a brief summary of Le Rire Magazine, including the history of the satirical platform.
- Akyeampong, Emmanuel Kwaku, Robert H. Bates, Nathan Nunn, and James A. Robinson, eds. *Africa's Development in Historical Perspective*. New York, NY: Cambridge University Press, 2014. This book provides intellectual essays of Africa's development historically, providing insight into the struggles and issues of the largest continent.
- "Algeria: Integrated Textile Complex to Come up in Algeria ..." September 16, 2015. Accessed November 23, 2015. <http://www.fibre2fashion.com/news/textile-news/integrated-textile-complex-to-come-up-in-algeria-174700-newsdetails.htm>. A brief, but interesting announcement received through the website. Further details can be found but it may require a membership for access to this industry news.
- "All You Need to Know about the Eiffel Tower." Accessed November 4, 2015. http://www.tour-eiffel.fr/images/PDF/all_you_need_to_know_about_the_eiffel_tower.pdf.
- Allin, Michael. *Zarafa: A Giraffe's True Story, from Deep in Africa to the Heart of Paris*. Walker Publishing Company, 1998. This book is great leisurely reading if you want further detail about a giraffe given by Egypt's viceroy to France as a gift.
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- "Exploring Themes of Pop Culture and the Multifaceted Arab Image within Hassan Hajjaj's Work." AADAT Art. November 18, 2013. Accessed October 31, 2015. <http://aadatart.com/hassan-hajjaj/#.VizisdKrQ1I>. This link provides an interview with the artist, Hassan Hajjaj, explaining the stories and inspiration behind his variety of artwork.

- Gordon, Beverly. *Textiles: The Whole Story: Uses, Meanings, Significance*. London: Thames & Hudson, 2011. This is a concise reference book for quick studies in the world of textiles.
- Hahn, Nick. "Africa Is Not A Country - Fibre2fashion." Fibre2Fashion. Accessed November 23, 2015. <http://www.fibre2fashion.com/industry-article/54/5315/africa-is-not-a-country3.asp>. This is a great read from one of the top textile executives. The author went on to create Hahn International, Ltd, which focuses on natural fiber markets in developing countries.
- "Home | Heilbrunn Timeline of Art History | The Metropolitan ..." The Metropolitan Museum. Accessed October 15, 2015. <http://metmuseum.org/toah/>. This website allows you to search different aspects of art history. For this curriculum, I researched various timelines and background on Paul Poiret, Egypt and North Africa, African Influences in Modern Art, and Cubism.
- Hoogenboom, Marcel, Duco Bannink, and Willem Trommel. "From Local to Grobal, and Back." *FBSH Business History Business Hist.*, 2010, 932-54.
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- Liu, Betty. "Getting His Hands Dirty". The Bloomberg Markets. December 2015. This article gives the story of one of the richest philanthropist, Howard Buffett. His foundation seeks to invest in developing countries in order to help them grow a stronger economy.
- Mama Benz and the Taste of Money*. Directed by Karin Junger. Filmmakers Library, 2003. DVD. This DVD can be purchased online at a hefty price, but if money is not an issue, it provides a great documentary about women entrepreneurs in West Africa.
- Lowe, Chris. "The Trouble with Tribe: Teaching Tolerance." 1997. Accessed July 4, 2015. <http://www.tolerance.org/magazine/number-19-spring-2001/feature/trouble-tribe>.
- Maiwada, Salihu, and Elisha P. Renne. "New Technologies of Embroidered Robe Production and Changing Gender Roles in Zaria, Nigeria, 1950–2005." *Textile History* 1, no. 38, 25-58. doi:May 2007.
- Majer, Michele. "La Mode à La Girafe : Fashion, Culture, and Politics in Bourbon Restoration France." *Studies in the Decorative Arts*, no. Fall-Winter 2009-2010, 123-61.
- Molotch, Harvey. "Place in Product". *International Journal of Urban and Regional Research*. Volume 26, no. 4, December 2002, 665-88. An extensive article looking at the identities of places in respect to products.
- "Paper Strip Kente Weaving - Project #164 - YouTube." Accessed October 31, 2015.

<http://www.youtube.com/watch?v=QL6QTVvDTgc>. This is an inexpensive and short term activity that can give students an understanding of the basic pattern of kente cloth. It uses basic craft materials: paper, markers, and glue sticks.

White King, Red Rubber, Black Death. Directed by Paul Pauwels. ArtMattan Productions, 2006. Film. This is probably not appropriate to view in the classroom due to its disturbing and graphic nature. However, it is a good eye-opener to the educator that is unfamiliar with colonialism and the unethical scenarios that came as a result.

Rivoli, Pietra. *The Travels of a T-shirt in the Global Economy: An Economist Examines the Markets, Power and Politics of World Trade*. Hoboken, N.J.: John Wiley & Sons, 2005. If time permits, this would be a great book for students to study the global economy in fashion. The reader is introduced to several people around the globe that make it possible for a common t shirt to be made and marketed.

Ross, Doran H., and Agbenyega Adedze. *Wrapped in Pride: Ghanaian Kente and African American Identity*. Los Angeles, CA: UCLA Fowler Museum of Cultural History, 1998. This large book provides a beautiful reference of kente cloth and its history. The large pictures give great examples for teachers to show students.

Rovine, Victoria L. "Chris Seydou - Fashion History." Accessed November 23, 2015. <http://fashion-history.lovetoknow.com/fashion-clothing-industry/fashion-designers/chris-seydou>. This website summarizes the career of Chris Seydou. This is a good source for students researching various fashion designers. The author of this piece happens to be the author of one of my main sources for this curriculum unit. She actually had the opportunity to interview Seydou in 1993, prior to his death in 1994.

Rovine, Victoria L. *African Fashion, Global Style: Histories, Innovations, and Ideas You Can Wear*. Bloomington: Indiana University Press, 2015. This gives an in-depth history and pictorial look at how Africa has contributed to the fashion industry over the last few centuries. This was a main resource for my curriculum unit study.

Schoeser, Mary. *World Textiles: A Concise History*. London: Thames & Hudson, 2003. This is a small, yet concise reference book for textile history. It would be a great book to add to the classroom library.

Socha, Miles. "Arnault on Business: Creativity Is Key." *Women's Wear Daily*, April 17, 2014. *Women's Wear Daily* gives a look into Fendi design and its recent inspiration from Masai women.

Spring, Anita. *African Entrepreneurship: Theory and Reality*. Gainesville, Fla.: University Press of Florida, 1998.

Steiner, Christopher B. "Another Image of Africa: Toward an Ethnohistory of European Cloth Marketed in West Africa, 1873-1960." *Ethnohistory*: 91. Reading this article provides the history of Batik in West Africa.

- "Still Standing - The Real Story of the NC Textile Industry ..." March 29, 2013. Accessed November 23, 2015. <http://www.youtube.com/watch?v=6e9ZuuTYrKI>. This full documentary is cited as a resource in the North Carolina State Curriculum for Apparel and Textile Production I. It is concise overview of the closing of so many NC textile companies due to the expiration of the Manufactured Fiber Agreement. It is brief and simple enough to keep the students attention and is a great summary of NC textile history. Even though my students live in NC right now, many of them are from other states or countries of origin, so they are not aware of NC history in textiles.
- "Sub-Saharan Africa: Factors Affecting Trade Patterns of ..." United States International Trade Commission. 2008. Accessed November 21, 2015. <http://agoa.info/downloads/2987.html>.
- Sánchez-Gómez, Luis A. "Human Zoos or Ethnic Shows? Essence and Contingency in *Living Ethnological Exhibitions*." *Cult. Hist. Digit. J. Culture & History Digital Journal*, 2013. This lengthy but well organized study presents how groups of people throughout history, especially Africa, have been stereotyped through the exhibition of their "primitiveness."
- "Taylor Swift Is Dreaming Of A Very White Africa." *National Public Radio Goats and Soda Blog*. September 2, 2015. Accessed November 24, 2015. <http://www.npr.org/sections/goatsandsoda/2015/09/01/436653602/taylor-swift-is-dreaming-of-a-very-white-africa>.
- "Taylor Swift- Wildest Dreams - YouTube." Accessed November 24, 2015. <http://www.youtube.com/watch?v=gDPt9bRrWwg>. Use this music video to discuss stereotypes in Africa and colonial Africa.
- "The History of Fashion in Paris in a Nutshell." *What Paris Online Traveling Guide*. Accessed October 25, 2015. <http://www.whatparis.com/paris-fashion.html>.
- "The Wealth of Africa - British Museum." *British Museum*. Accessed October 12, 2015. http://www.britishmuseum.org/pdf/FrenchWestAfrica_Presentation.pdf. This presentation provides an image of a 1945 French West African banknote. It symbolizes France and her support of Africa and its future.
- Wainaina, Binyavanga. "How to Write about Africa." *Granta: The Magazine of New Writing* 92. Accessed November 23, 2015. <http://granta.com/How-to-Write-about-Africa/>. A tongue-in-cheek article about the stereotypes often used in literature when referring to Africa or people from Africa.
- "Welcome to Tenuci - Home of African Fabrics." Accessed September 11, 2015. <http://www.tenuci.com/>.
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1, 2010. Accessed October 12, 2015.

<http://www.thefashionhistorian.com/2010/03/charles-frederick-worth.html?m=0>.

Werlin, Katy. "La Mode A La Girafe." The Fashion Historian. December 1, 2014. Accessed October 12, 2015. <http://www.thefashionhistorian.com/>.

Werlin, Katy. "The Fashion Historian: Coiffure à La [Fill in the Blank]." The Fashion Historian. December 1, 2014. Accessed October 31, 2015. <http://www.thefashionhistorian.com/2014/12/coiffure-la-fill-in-blank.html?m=0>. This is a quick read about 19th century hairstyles that became a political statement among the French.

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