

CONCEPT OF FASHION

BFA(F)- 101 CC1



Directorate of Distance Education

SWAMI VIVEKANAND SUBHARTI UNIVERSITY

MEERUT 250005

UTTAR PRADESH

SIM MOUDLE DEVELOPED BY:

Reviewed by the study Material Assessment Committed Comprising:

1. Dr. N.K.Ahuja, Vice Chancellor

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INTRODUCTION TO FASHION

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STRUCTURE

- 1.1 Learning Objective
- 1.2 Introduction
- 1.3 Terminologies of Fashion Concept of Fashion
- 1.4 Fad
- 1.5 Style
- 1.6 Student Activity
- 1.7 Summary
- 1.8 Glossary
- 1.9 Review Questions

1.1 LEARNING OBJECTIVE

After studying this unit you should be able to:

- Explain the meaning and definition of Fashion.
- Describe the Terminologies of Fashion.
- Explain the fashion terms and their meaning.
- Enumerate the skills required for leather footwear.
- Explain the meaning and significance of Eyelets and Shoe Lacing System.
- Explain the fashion terms and their meaning.
- Describe the technology for modify of Fashion Style.

1.2 INTRODUCTION

Fashion influences the senses of a person, who likes to wear and remain to the trends of the time. It also applies to the personal mode of expression which may or may not apply to the general public. Fashion can change within specific time limit and is constant only for minutes. By fashionable, one can mean as something which can fit in with the present famous expression mode.

Fashion is a concept which is linked in a positive way with beauty, style and glamour. In a way, fashion is a sort of an art with which a culture is examined with the belief of beauty and goodness. This is used in a negative concept too, as

a synonym for trends and status. Fashion can vary within a society too as per the age, generation, occupation, class and geography.

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Global fashion centers: At present, the fashion centers are situated in London, New York city, Milan, Paris, Amsterdam and Los Angeles. Rome, Tokyo and Antwerp are also becoming popular in the fashion industry. Fashion is becoming socially and globally acceptable in many fields of human thinking and activities. This field of fashion is inclusive of varied careers like architecture, landscape design, interior design, body type, clothing and costume, cosmetics and many more. Fashion even connects well with personal grooming, hair style and entertainment. Of all the fields, costumes and drapery are well mingled with fashion and being studied as a proper stream of education.

Clothing trends: People normally change with the fashion trends that they see. They take to the clothing worn by models and this is seen globally amongst urban population, who are drawn to the western style. There has been fashion changing from the 18th century itself. At that time, Ziryab, a famous stylist and musician migrant from Baghdad, put forward the first conception of fashion in Europe. He developed a variety of complex clothing fashion based on seasonal as well as day to day fashion.

During the winters, the costumes were made from warm wool or cotton items, which were of dark colors and the summer garments were made of light and cool hues. This involved materials like flax and silk in bright and light colors. The bright colors for such clothes were actually produced through dye works and in tanneries, which the Muslim world used for its production purpose. For instance, in the 12th century, there were more than 116 dye works and 86 tanneries. Tanning is the procedure in which the skin is converted into the leather with an acidic chemical compound called tannin. This compound prevents decomposition and imparts color.

Ziryab also suggested various clothing styles for the morning time, afternoon and for the evening period. Thus, he introduced the winter and the summer dresses, by setting the time frames when each fashion was to be worn by a person. Also, he added specific dresses of half season to be worn for interval in between two seasons. Because of him, there was an introduction of luxurious dresses of Orient in Spain. Hence, under his influence, there was a setting up of a fashion industry, that produced colorful striped fabrics. There were also introduction of transparent fabric coats that can be found in Morocco even in the present stage.

The 14th century fashion related to the historians like James Laver and Fernand Braudel, both of whom started the western fashion in their clothing lines. One of the most dramatic sign was an unexpected severe shortage and tightening of the male over garment. This dress could be barely worn by men. This created the western male outline of a top which was tailored over the trousers and is still followed.

Women's fashion trends: There was also a huge change in the women's clothing, which also included change in the hair styles as well. In the initial stage, the changes in fashion led to disintegration of what was previously been followed and has similar styles of dressing. Such style was worn by the upper classes of

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Europe and there was an increase in the development of various national styles of fashion dresses.

Although, fashion was being perceived differently by the rich people, the modern Europe influenced the peasants to follow the trends at a distance which can be closely related to the elites. The West followed a fashion trend which was matchless. The early western travelers in China, Persia, Japan, Turkey and such countries remarked on the absence of the fashion changes even if they understood little of the cultures, they described them as unethical. They pursued such concept as instable and lack of order in the culture of the Western countries.

1.3 TERMINOLOGIES OF FASHION. CONCEPT OF FASHION

Fashion Trend :- Direction in which styles, colors, fabrics and designs are tending to change. Political events, films, personalities, dramas, social and sports events often influence fashion trends

Types of Fashion:-

- *Classic*:- Apparel made in a style that continues to be fashionable over a long period of time, and that may return as high fashion at regular intervals. When revived, classic fashions retain the basic line of the original style, but are sometimes altered in minor details
- *FAD*:- Short-lived fashion that becomes suddenly extremely popular, remains for a short period of time, and fades quickly. Fads in India :- India's traditional six-yard wonder is igniting imaginations anew. The sari, say fashion designers, can be worn over a pair of jeans or jazzed up with a sexy slim belt for a trendy look.
- *Avant Grade (ah-vant gard)*:- French term commonly used in English meaning new, unconventional, ahead of its time. Used as an adjective to describe apparel that may be provocative or surprising.
- *Couture (Koo-ture)*:- French term for business in which original apparel designs are created by designers & the items are manufactured in the design house using exceptionally fine sewing & tailoring and expensive fabrics
- *Haute Couture (oat koo-toor)*:- Haute couture (French for "high sewing" or "high dressmaking") refers to the creation of exclusive custom-fitted clothing. Haute couture is made to order for a specific customer, and it is usually made from high-quality, expensive fabric and sewn with extreme attention to detail and finish, often using time-consuming, hand-executed techniques

Firms create model that may be sold to private customers or other segments of the fashion industry who also acquire the right to reproduce other designs. Designers show at least 2 collections a year of original designs to the public. An original design is not the only one of its kind, but means only that the garment was designed and made in the atelier of the designer. As currently used in United States and in the fashion press, refers to the latest and most advanced fashions; high fashion

Common Fashion Terms and Their Meaning

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If fashion language is something you don't really understand, start here by learning these common words and terms. That will up your game the next time you catch up with your fashionista friends.

Haute Couture

This term is French for high sewing or high dressmaking and often refers to exclusive designer creations. The exclusivity comes from the fact that haute couture outfits are constructed by hand from start to finish. Couture is always limited edition and is more expensive than ready-to-wear garments. They are also custom-made, according to the wearer's size. A good example of a couture outfit would be the Cinderella-esque gown wore by Aishwarya Rai Bachchan at Cannes festival.

Label

The term fashion label refers to upcoming designers who make ready-to-wear outfits in limited numbers. These outfits are high on style and are often expensive than regular store garments but lesser than established designer wear. The difference between a label and a brand is that the latter has been in business for longer and is already a known name.

Ensemble



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A French word, ensemble has been oft-used by fashion designers and you surely must have heard or read it quite often. In fashion terms, ensemble is usually referred to an outfit complete with accessories, jewellery etc. The whole look is called an ensemble.

Silhouette

In fashion, a silhouette is essentially the basic shape or outline of an outfit. Some common silhouettes include A-line, straight, flared, asymmetrical, etc. Wearing the right silhouette according to your body type can work wonders for your frame.

Off-the-Rack

There are designer and custom-made clothes, and then there are off-the-rack outfits that refer to clothing that is made in a large number and is readily available in stores. Off-the-rack also means readymade garments that made in standard sizes.

Hemline



Also referred to as the hem of an outfit, the hemline refers to the lower edge of a garment. It is termed long or short depending on its distance from the floor. A dress with a short hemline will expose your legs more while one with a floor-length hemline will barely show your feet.

In Vogue

When something is said to be in vogue, it's mean it is currently in trend or in style. If you keep up with fashion trends, you are likely to know what's in vogue for a particular season.

Fashion-Forward

There are styles that are not currently in trend but are so good that will become fashionable pretty soon. Fashion-forward also refers to people who have their fashion game right and know what will become a trend in the near future.

Monochrome

In fashion terms, monochrome refers to an outfit or look that is only black and white in colour. It can be paired with accessories as well of the same tone.

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Peplum



This style became quite a rage in the last few years. It refers to a top or dress that has an outward flared or ruffled section around the waistline while the rest of it remains fitted.

1.4 FAD

The specific nature of the behavior associated with a fad can be of any type including unusual language usage, distinctive clothing, fad diets or frauds such as pyramid schemes. Apart from general novelty, mass marketing, emotional blackmail, peer pressure, or the desire to “be hip” may drive fads. Popular celebrities can also drive fads, for example the highly popularizing effect of Oprah’s Book Club.

Though some consider the term *trend* equivalent to *fad*, a fad is generally considered a quick and short behavior, whereas a trend is one that evolves into a long term or even permanent change.

***Economics* [SH]**

In economics, the term is used in a similar way. Fads are mean-reverting deviations from basic value caused by social or psychological forces similar to those that cause fashions in political philosophies or consumerisation.

What’s a Fashion Fad?

A scrutiny of academic books in fashion studies over the last decade reveals that the term “fad” itself may have fallen out of style. Even Arthur Berger’s text *Ads*,

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Fads, and Consumer Culture includes little mention of fads. Still, popular media feature lists of “what’s hot” versus “what’s not.” Why aren’t these called fads? Perhaps the time-space nexus associated with contemporary fashion cycles is an issue. Influencing the rapidity and scope of «what’s hot» are factors such as a global economy, rapid technological change and media influence, «fast fashion» (or speed-to-market production), and a fashion system that combines branded commodities with stylistic diversity among consumers.

Yet, a case can be made for interpreting the concept of fad for its historical, heuristic, and analytical significance. Issues of time, identity, stylistic detail, expression, and emotion all come into play in contemporary life, regardless of what we call the phenomenon in question. Historically, the term has been used to characterize collective behavior that may range from an article of clothing or an accessory (or how it is worn) to a hair-style or other way of grooming. Or, it may describe toys or gadgets, or even activities or practices that do not require consumer purchase. Fads tend to be: (1) of a strikingly new or revolutionary quality that sets them apart from current fashion; (2) short-lived, with a rapid growth in popularity and demise; (3) accepted only in, and intensely popular within, small groups or subcultures; and (4) often «nonessential,» «mostly for amusement,» or a «passing fancy.»

The concept of a fad seems to relate almost as much to who participates as it does to time. According to the Oxford English Dictionary the term is related to the earlier concept of fidfad (short for fiddle-faddle). A fidfad, dating back to 1754, was a person who gave “fussy attention to trifles.” In the mid-nineteenth century, the terms “fad” and “faddish” were used to refer to shallow or unpredictable patterns of behavior or people.

It is interesting to note that the Oxford English Dictionary has not added new entries for the concept since its 1989 edition. However, it has generated related concepts that deserve careful attention: namely, «trendy» and «fashion victim.» Trendiness implies the state of being fashionable and up to date; it also connotes following the latest trend («sometimes dismissively»). Since the early 1960s, «trendy» and «trendiness» have begun to displace the concept of fad linguistically. By the 1980s, the concept of trendy had become well-entrenched in everyday speech. The connotation of being shallow or narrowly focused persisted; the term still does not describe individuals who are immersed in the larger, «mainstream» issues of the day. Dating back to the eighteenth and nineteenth centuries, the concept of a trend implied disagreement from the mainstream—initially in the context of physical or geological manifestations (for example, streams, currents, or valleys). By the 1960s, the idea of trend analysis had taken hold in the social context as well. The idea of a fad was morphing into a «trend».

Fad Origins

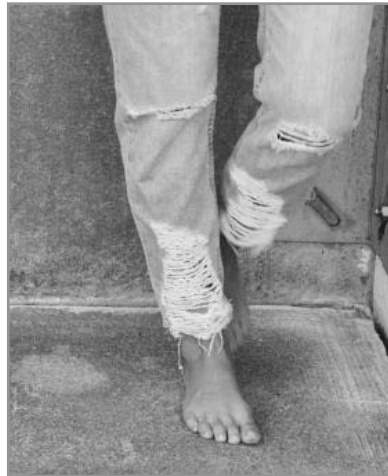
Aside from issues of intensified speed, media saturation, and identities and intentions, there is the question of who benefits from fads or trends, and how. Accordingly, Marx and McAdam made an analytical distinction between “spontaneous” and “sponsored” fads. The former appear and spread without the involvement (at least initially) of an entrepreneur or business. Usually a

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spontaneous fad can be pursued without an extensive monetary commitment; it tends to be behavioral in nature. Examples might include goldfish swallowing in the 1920s or “streaking” (running naked) in the 1970s; both of these fads spread and deceased rapidly as trends on college campuses. In contrast, a sponsored fad tends to be consciously promoted; this is probably most obvious when applied to toys or gadgets (for example, the “pet rock” fad of the mid-1970s or the Pog craze of the early 1990s).

Although there may be heuristic reasons for making distinctions between spontaneity and sponsorship in fads (just as there might be similar reasons for distinguishing fads from fashions), the two often become inextricably intertwined, especially in a commodified, branded, and celebrity-oriented consumer culture. First, it is difficult to ascertain in advance what will endure. Second, most fads or trends seem to include a commodity in some way, even (maybe especially) if it is somewhat affordable. Third, what may begin as a spontaneous fad (using the materials one has on hand to modify one’s appearance, for example) can quickly become appropriated commercially. The phenomenon of trend spotters, or later, “cool hunters,” took hold in the latter part of the twentieth century. Apparently, some analysts were able to spot or hunt trends so as to capitalize on them in some way.

Fashion Following Trends



Subcultural style, in particular, is open to such appropriation. In the mid-1970s, British working-class youth experimented with safety pins as accessories, with the use of Vaseline to spike their hair, and with ways of ripping their clothes. These looks were soon appropriated by top fashion designers and the apparel and beauty industries. Similarly, the hip-hop styles of inner-city (often African American) youth in the United States in the late 1970s became mainstream even in the suburbs of white, middle-class youth populations. Both of these examples were innovated by limited segments of society and then became more mainstream. But the time factor does not quite fit the classic definition of a fad. For example, the “sagging” trend associated with hip-hop male pants styles is still a way some young men of various ethnic backgrounds continue to wear their pants. Whereas some adults might describe this look as a fad, younger people might simply characterize

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it as a longer-lasting fashion that resonates with some individuals and groups their age.

The approximately 250-year-old concept of fad reminds us that a fad is likely to be in the eye of the beholder. For example, when does the tendency to be trendy (or faddish) merge into that of becoming a fashion victim? Not surprisingly, the concept of fashion victim is usually used in a tiny or depreciative way. The implication is that a fashion victim is susceptible to change, without devoting “serious” thought (as might an expert) to the meaning of that change.

The Fashion Victim

Michelle Lee’s 2003 book *Fashion Victim*, intimates that fashion victim is an inclusive concept-not one confined to certain, limited groups within the population: “The Fashion Victim is all around us. The Hollywood startlet who’s personally dressed by Donatella Versace is no less a Fashion Victim than the small-town salesgirl who hops on every fad at her local JC Penney”. She goes on to say that a fashion victim is “anyone who has ever looked back at old pictures and cringed”.

Will Fads Fade?

Fiddle faddle. The concept of a fad is frustrating and difficult to distinguish from fashion in general. Issues of time, identity, fun, commodification, appropriation, looking back, and moving forward all relate to the concept of fad as it has been used historically and analytically. None of these issues is without its own ambiguities. Still, fads, by any name or duration, are likely to remain a part of how we live and change.

FAD, TREND OR CLASSIC: WHAT’S THE DIFFERENCE?

In the world of fashion, styles always seem to be changing. What is trending one season may be old-fashioned the next. In fact, some styles don’t seem to last longer than a month, and navigating the world of jewelry is no different. It may feel impossible to stay stylish without breaking the bank by aimlessly following every trend to hit the market. However, a deeper understanding of the differences between fads, trends and classics, will enable you to put an end to the fashion fueled guessing game.

FADS

The easiest way to categorize a fad is one word: short-lived. Typically, fads last for a total of one season, but they can also last less than a month. Fads are novelty driven fashion choices. A fad is often referred to as “catching on” with the larger population, but will often fade as quickly as it appeared. The easiest way to remember a fad is through a simple alliteration: fads fade. Although engaging in fads can be fun, they are often not worth investing a large amount of money or time.

TRENDS

Trends have a much longer lifespan than fads. In fact, they can continue to be fashionable for years and even decades. The primary difference between a trend

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and a fad is that trends have the potential to be long-term influencers on the market. In addition, trends often involve altered classics. For example, specific colors can be declared “trendy.” For 2014, the colors orange and blue garnered a lot of attention. However, orange and blue are classic colors; in other words, a classic piece has been declared a “trend.” Trends can be much more difficult to track, but the best rule of thumb when considering whether a piece is a classic or a trend, is to ask yourself : “Will I still love this in five years?” If the answer is a resounding “Yes,” then chances are that the piece is either a classic or an updated classic, both of which will age beautifully.

CLASSICS

Classic pieces are hard to ignore and almost impossible to miss. There is an undeniable air of timelessness that surrounds classic pieces. When it comes to jewelry, classics pieces are diamonds, colored gemstones, and pearls. Classic jewelry pieces are items that will be passed down through generations and often become heirloom pieces. Classic jewelry are pieces that can stand the test of time and appear flattering on almost anyone, despite age, decade, or current fashion. Classics are forever.

1.5 STYLE

Fashion is most often thought of as a phenomenon of the Western world from the late Middle Ages onward; but fashion-oriented behavior existed in at least some other societies and historical periods, such as Tang Dynasty China (618-907) and Heian Period Japan (795-1185). For example, at the eleventh-century Japanese court, it was a term of praise to describe something as imamekashi (“up-to-date” or “fashionable”). A regular pattern of stylistic change with respect to dress and interior decoration existed in Europe by the fourteenth century. The first fashion magazine is thought to have appeared in about 1586 in Frankfurt, Germany. By the seventeenth century, Paris was the capital of European fashion, and the source of most new styles in women’s dress. By the eighteenth century, however, fashions in men’s clothing tended to originate in London.

Modern Influence of Fashion

La mode is the French word for fashion, and many scholars believe there is a link between la mode (fashion) and la modernité (modernity, or the stylistic qualities of what is modern). Certainly, the number of people following fashion increased greatly in the modern era, especially beginning in the nineteenth century, due to the spread of democracy and the rise of industrialization. The later nineteenth century witnessed both the mass-production of ready-to-wear clothing and also the development in Paris of the haute couture. Although most dressmakers then were women, some of the most famous early couturiers were men, such as Charles Frederick Worth. Other famous Paris couturiers of the twentieth century include Gabrielle «Coco» Chanel, Christian Dior and Yves Saint Laurent.

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Haute Fashion vs. Ready to Wear

It is popularly believed that there is a great difference between high fashion and ordinary clothes, but this is not the case. Designers such as Chanel and Dior sold expensive fashionable clothes to a relatively small number of people, but their designs were widely copied by manufacturers, who sold the “knock-offs” for a fraction of the price of the originals to a much more extensive clientele. Another popular myth is that men do not wear fashion. While it is true that men’s clothing changes more slowly and delicately than women’s clothing, it, too, follows the fashion. In the 1980s, for example, Giorgio Armani designed fashionable men’s suits and jackets that had a profound influence on menswear generally. Finally, it is widely assumed that changes in fashion “reflect” societal change and/or the financial interests of fashion designers and manufacturers. Recent research indicates, however, that there also exist “internal taste mechanisms,” which drive changes in fashion even in the absence of significant social change. Particularly relevant is Stanley Lieberman’s research on fashions in children’s first names, which are clearly unaffected by commercial interests. No advertisers promote the choice of names such as Rebecca, Zoe, or Christopher, but they have become fashionable anyway.

Types of Fashion Styles



Fashion is a distinctive and often constant trend in the style in which a person dresses. It is the prevailing styles in behavior and the newest creations of textile designers. Fashion is something we deal with every day. Even people who say they don’t care what they wear choose clothes every morning that says a lot about them and how they feel that day. So, here we’ve rounded up some of the fashion trends which help you to look stunning and gorgeous.

Just like your style, the accessories you pair your outfit with; says a lot about you. From your shoes to your wallet, everything represents your style. Head over to types of women’s wallets and choose what suits your style the best.

Casual

Casual wear translates to style with comfort. These are clothes that won’t cause too much of a stir for trendsetters but are ideal for those every day trips where durability and fit are key. Casual dressing embodies a sense of street-wear with fashion.

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Office Wear

In our work environment, clothing should be pressed and never wrinkled. Torn, dirty, or frayed clothing is unacceptable. All seams must be finished. Any clothing that has words, terms, or pictures that may be offensive to other employees is unacceptable.

In a formal business environment, the standard of dressing for men and women is a suit, a jacket, and pants or a skirt, or a dress paired with appropriate accessories.

We need to look crisp and clean at the office, especially if you're wearing a suit. What if a big bulky wallet could ruin all of that? Keep your suit looking sharp and avoid this major faux pas by getting yourself a stunning minimalist wallet. Check out this list of the best minimalist wallets before you make your purchase.



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Sports Wear

Sport-specific clothing is worn for most sports and physical exercise, for practical, comfort or safety reasons. Typical sport-specific garments include shorts, tracksuits, T-shirts, tennis shirts and polo shirts. Sportswear is also at times worn as casual fashion clothing; also, called as Active Wear.



Classic

Classic style expresses a sense of stability and comfort. It has an impeccable tailoring and clean, straight lines. The timeless classic style focuses on simple elegance. If you have this type of fashion, you are showing simple elegance in your wardrobe. Classic style also, called as Sophisticated Fashion.



Exotic

Exotic style focuses on something very uncommon and different for ordinary people. It is often mysterious and fascinating. The clothing style centers on rich colors, embroidery, mysterious patterns, prints, and mosaics.

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Street

It is fashion that has evolved from the streets and not from runway shows or designers. It really has its grassroots in the youth culture of the recent decades. Street fashion is generally associated with youth culture and is most often seen in major urban centers. Street fashion, unlike other fashions, does not cover just one style of dressing, but it encompasses a whole range of styles.



Vintage

Vintage Fashion imitates the style of a previous era. Any second hand clothing made before the 1990's is referred to as vintage clothing and antique clothing for anything from the 1920's and earlier. This is also called as Retro Style or Retrospective Style.

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Chic

“Chic” is often synonymous with ‘trendy’ or ‘fashionable’. Chic is basically a word that describes a person who is fashionable, but it doesn’t necessarily mean that they have to wear the latest and hottest looks. People who favor this style prefer classic and stylish designs that are striking and smart.



Arty

Artsy is a style for a creative thinker. The clothes an arty girl wears shows her artistic themes. Arty style avoids the conventional and chooses something unique. People with arty style also prefer handcrafted items and actually create their own clothing and even accessories at times.

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Preppy

Also called as Prep Style; originally a look adopted solely by prep school students in North-eastern America. The preppy trend ultimately travelled far beyond the boundaries of college campuses, going on to shape the collections of many iconic designers. The clothes are great to mix and match.



Bohemian

Bohemian Fashion was popularized during the 1960s and 1970s though it is possible to trace the roots back further. The essence of bohemian is focusing on free and flowy fabrics. The Bohemian style focuses on some exotic patterns and

textures. Layering is also a key factor in boho fashion. Scarves, vests, jackets, and skirts are often worn on top of each other. It is also, called as Boho or Boho Chic.

Introduction to
Fashion



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Goth

Also, called as Gothic Fashion; Goth fashion is influenced by Goth subculture. This style is characterized with dark and morbid style of dress. Common Goth style includes black lips, black hair as well as black clothes.



Grunge

The grunge look is a style based around the grunge music scene – it's comfortable, dirty, and heavily steeped in flannel. The grunge look first appeared in Seattle in the late 80s and early 90s. The main element to this style is an unkempt look, and

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in many cases, pieces of clothing are paired together that don't match. The look often has a thrift store vibe, with lots of layering. Putting a grunge look together is usually cheap to do, as the whole concept revolves around inexpensive clothing and accessories. Grunge style is all about "I-don't-care" look that includes cheap messy clothing worn in a careless way.



Flamboyant

Flamboyant is associated with drama. This fashion style is often uneven, embroidered flouncing, fringe, multi-colored, and splashy. At most times, flamboyant, as one of the brightest types of fashion styles, can have bizarre prints or intense bright colors.



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Punk

The goal of punk style is to be anti-materialistic and edgy. Punk has bright colors, leather, spandex and leopard print while pop punk may have skinny jeans, band tees, skater styles and wrist bands.



Rocker

Rockers wear heavily decorated leather motorcycle jackets, often adorned with metal studs, patches, pin badges and sometimes an Esso gas man trinket. Rockers do not wear baggy clothes and they opt for smaller size. Rocker style is not complete without ripped denim, vintage tees and leather jacket.



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Tomboy

Not every girl is into circle skirts, sky-high heels, and embellished tops. In fact, even those who are still have days when they want to unleash their inner tomboy by rocking things like menswear-style trousers, suits, buttoned-up shirts, oxfords, and extra-tailored pieces.



Different types of Fashion Styles

Street-wear Style



This is an all-encompassing fashion style that evolved from the streets. It originated from the Californian surf and skate culture. But today major designers, brands

and influencers all have embraced this style and it is not confined to the streets anymore. It is the epitome of modern urban fashion.

Ethnic fashion style



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This refers to clothing adopted completely or partially from traditional costumes of different nations. This includes but is not limited to the Mexican peasant blouses, Afghan coats, Japanese Kimonos, Tunics and Kaftans from the east, colorful bandanas from the gypsies that people all over the world have adopted as their own. True global fashion!

Formal Office Wear



Even for the casual dresser, who hardly thinks about clothes, “What to wear to the office, especially meetings and functions?” is a major dilemma. Formal office wear is

the style that addresses this segment. This includes a tuxedo or formal dark suit and matching tie for men and appropriate dresses, skirts, shirts, trousers for women.

Business Casual

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This is just short of being saddled with the stiff upper lip the formal wear has but still good enough for meetings and office functions. A blazer and a matching pant or khakis with a formal collared shirt and optional tie is the most commonly seen business casual for men. Sports jackets are also used in a more casual setting. For women, slacks or skirts with proper blouses/tunics with a suitable jacket constitute business casual.

Evening Black Tie



This is the formal attire for men with strict specifications – like Tailcoats, tuxedos. Girls get to wear glamorous evening gowns and cocktail dresses.

Sports Wear



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Sportswear is nowadays used as a synonym for casual wear. Earlier, only sportsmen used to be seen in the sports clothes but nowadays, with celebrities taking up the trend, everyone is being seen out in their best workout clothes, even without doing a 5-minute workout that day.

Active-wear is an alternative name for sportswear. Athleisure is the term coined to use for trendy sportswear. Most of the sportswear is made in a fabric that is comfortable enough to be worn anywhere and stretchy enough to be form-fitting and attractive, without losing its shape

Leggings, tank tops, sports bras, outerwear, polo shirts, yoga pants are all the staples if you want to follow this trend. The major sports brands include Adidas, Puma, Altura, Fila, DKNY, yoga pants from Lululemon and Sweaty Betty. This style emerged in America, the way most styles do, through celebrities.

Girly Style



This is the ultimate feminine style – if you like this style you will be wearing mostly pink clothes and accessories and will use a lot of make-up. You will be dressing in skirts, dresses, and blouses with cute details like bows or ruffles, flounces and lace

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Rocker Chic Style



A Devil may care attitude is the most important thing in this fashion other than the edgy fashion style staples like the skinny leather pants/jeans, black boots or spiky heels , Vintage t-shirts with patches (lots and lots of them) bomber/motorcycle jackets and dark colors, both in garments, accessories and for makeup.

The followers of this style always wear firm-fitting clothes. Other distinguishing style statements are black nail polish, studs in all their clothing, lots of jewellery including chunky bracelets and spikey necklaces.

Skateboarders



You may never have held a skateboard in your hands let alone touched it with your legs, but you can still be a skateboarder. Wear loose comfortable and functional clothes and follow brands like Supreme, Thrasher and Palace. Skater chic as it is also called includes oversized graphic t-shirts with an open over shirt, sneakers, skater shoes, skater pants or shorts and hoodies

Introduction to
Fashion

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Goth Fashion



The gothic fashion refers to a dark mysterious style of fashion which verges on the edge of morbidity; you may have heard of it as dressing like the vampires. This style is associated with teenagers and rock musicians who dress exclusively in black but it is a lot more than that. It encompasses a wholly distinct Gothic culture and includes movies, fiction, and very passionate followers.

Maternity Style



Concepts of
Fashion

The fashion when you are pregnant (and immediately after delivery); so that you still feel attractive and at the same time accommodate the growing/grown belly.

Lolita Fashion

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This refers to big girls dressing like a little girl – It is a cute fashion meant for the teens and girls in their early 20s. The wardrobe in this fashion would include frilly petticoats, dresses with puffy sleeves, cute headwears, printed socks, light jackets, cute collars, cuffs and gloves.

Gothic lolita style



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This is a Japanese street fashion that is very popular in Japan and US. This style is in contrast to the original Lolita style clothing. It is predominantly black, but similar to the Lolita style in terms of the type of clothes. It is different from Gothic in that the clothes are extremely feminine and cute and does not have the dark and mysterious style of the Gothic fashion

Hip Hop Style



Hip hop is the most popular music genre in the US and the style of the rappers is copied by the fans in hoards. You will find baseball jerseys, bomber jackets, jeans in this style.

Chave culture Style

This is a fashion style that originated among the British working class and features football t-shirts, anoraks, loafers – the casual dressing styles of middle-class boys and girls

Kawaii fashion



Kawaii is another Japanese street fashion that has been accepted all over the world by teenagers. The term which means ‘cute’ is translated to this style in the

form of extremely feminine clothes like short skirts and t-shirts with cute cartoon characters emblazoned on them

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Preppy style



This is a style associated with prep school students in North-eastern America. Currently this style has been adopted by others outside these campuses as well. Straight leg chinos or khakis, polo shirts, button-down oxfords, Henley shirts paired with sports jackets, crew neck sweaters, and plaid short skirts are hallmarks of a preppy look.

Cowgirl fashion style



This is the style that proclaims that you are a cowgirl at heart like the ones you see in the 19th-century Wild West. The style includes button-down shirt, cowboy

boots and a wide brimmed hat, leather fringe details. Denim Skirt was one staple of cowgirl style, which is not so favorite today.

Lagenlook Fashion style



In this style of clothing, many layers of unconventionally shaped clothing are worn one on top of the other. There is certain individuality in the look. This style originated in Europe, to be specific in Germany.

Scene fashion style

This is a teenage fashion style that encompasses a lifestyle. It is followed by people who like a certain kind of music. Colored hair (think pink and blue), Tattoos, face piercings combined with clothes similar to the rocker chic but slightly different – that is ‘scene’. The followers of this style wear tight t-shirts with cartoon imagery or some other such graphics, booty shorts leggings or tight pants with skirts like a tutu over it

Girl next door fashion style



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A girl next door is a sweet caring simple girl and this unassuming style will belong to her. This is a sweet and simple laid back style with the most comfortable clothes including slip dresses. Comfortable graphic tees, simple sundresses are all part of this style

Casual Chic Style



This is an elegant style with clothes chosen mostly in black, white, and neutral colors. The whole look is very classy. In this style one thing you would miss is too much color, absolutely no garish colors but only elegance.

Geeky chic Style



Loose fitting almost slouchy pants, spectacles, especially ones with oversized frames, loafers, hair slides keeping stray hair in check are some of the components of this style. Comfort is key factor here.

Military style



This is a style of clothing in which everything has a khaki and sand palette. You dress like you are on a safari or like you are in the military. All the clothes have a comfortable relaxed fit, patch pockets and wide belts

Retro Fashion



This is a vintage inspired style i.e. a style that reminds you of the fashion of a previous era. Fashion already borrows a lot from past styles, but these clothing

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have more of the vintage style than others. Vintage-inspired dresses, skirts, tops, and pants are mostly used for costume parties but there are people who like to dress solely in cute dresses from the past.

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Flapper fashion (20's look)



This is a style of the 1920's when women discarded the restrictive corsets and ridiculous petticoats of bygone years in favour of a looser silhouette. The style involved loose dropped waistline calf length dresses with plunging necklines and a flat chest which suited the sentimentality of the times. It had a boxy silhouette and was iconic in that it heralded a new fashion era for the western women.

Tomboy



When you want to look like a boy and eschew all feminine aspects from your dressing style you are a tomboy.

Garconne look



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This is a casual androgynous style with loose-fit blouse and jeans, leather or tailored jacket, and shiny loafers/pumps. Rugged menswear is combined with feminine elements to get this look right.

Vacation (Resort) style



Also called summer wear or cruise wear because this is what you will wear on your luxury vacation. This style is all about travel and relaxation – think shorts, loose t-shirts, caftans swimsuit cover-ups, jogger pants, wide brimmed summer

hats and strappy sandals. It also includes full-length evening gowns (think maxi dresses) and semi-formal attire for men.

Camp Style

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This is an exaggerated way of dressing in styles some people would consider strange or over the top. It is a style with many in-your-face elements that would not be seen in every day dressing.

Artsy Fashion style



This is an unconventional style with bright and bold colors and exaggerated prints. The clothes and accessories will have unusual silhouettes in strange shapes, mostly handcrafted accessories and handmade fabrics.

Grunge style



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This is a style that originated in the 80s (as part of the grunge music) with a heavy emphasis on layering and oversized silhouettes with a casual nonchalant attitude. The staples of this style include leather jackets, flannel shirts, metallic jackets, ripped denim, crop tops, cool slogan t-shirts, combat boots, fishnet stockings, beanies, mom jeans, and slouchy sweaters. Baggy, torn and messy clothes are constants in this working-class fashion style.

Punk



“I was just using fashion as a way to express my resistance and to be rebellious. It was my ambition to understand the world I live in.” This quote from Vivienne Westwood, the flag bearer of this fashion style encapsulates the whole theory of punk style.

The suggestions for clothes in this category are T-shirts with defiant and provocative wordings, fishnet stockings, leather jackets, studded black boots, tight

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black pants, skater skirt, startling colorful short spiky hair (Mohawk), and black colored clothing. Combine this with Dark eyelined eyes, lots of body piercings and tattoos and you have punk. Mid 1980 was the peak time of this fashion. Neo-fascist punk, straight edge punk, cyberpunk, emo punk are other variations of this style

Boho/Bohemian chic



Hippie style of the 70s consisted of long hair, brightly colored clothing made in free and flowy fabrics with exotic bold prints and patterns and, bell bottom pants. Boho chic is the modern-day variation of the hippie style. Adapted to the modern sentiments; this style uses clothes made of natural materials or things which are handcrafted. The colorful nature of this style and the free-spirited way can be seen in the relaxed fit of all the clothing belonging to this type.

Biker fashion



This is the fashion that emulates what Bikers would wear – leather jackets, motorcycle vests, skin tight pants or leather pants, exposed zippers as embellishments, boots and the symbol of the skull in accessories.

Psychedelic Fashion style

This is a colorful fashion style which is a combination of many styles – clothes are mostly in colorful printed fabrics. Intense and bold colors were mostly used like purple and orange. Ethnic prints like paisley prints are also used in clothes.

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Cosplay Fashion



This is big. If you are not the type you wouldn't know but if you are, you know how many people dress up to look like their favourite characters or in period costumes. Anime characters and Furries are a craze for some people. Furries refers to dressing like a furry animal.

Haute Couture



Concepts of
Fashion

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This refers to exclusive custom-fitted exquisite clothing made by high end designers. Celebrities regularly use haute couture designer gowns and ensemble for their functions/celebrations. If you like this fashion style you will have to shell out a hell of a lot of money for each of the creations. But then, to look like a million bucks you have to spend.

Modest fashion



This refers to a style of clothing that is loose fitting, comfortable and modest with least skin revealing. It is usually associated with religious beliefs or a liking for androgynous clothing. Long length tunics are typical of this style.

Prairie chic style

This refers to a romantic and feminine style similar to the dressing of the pioneer women. The long dresses in this style will sport high necklines and ruffled trims and puffy sleeves will usually be made of subtly floral light weight fabric in earth in light soft and earthy shades. Lace up boots will usually be used with these feminine dresses.

Rave fashion



This is closely related to punk fashion. The fashion included booty shorts, baggy pants, jumpsuits, and other clothing in bold colors, fishnet stockings, colorful leg warmers and platform shoes.

Flamboyant style



This is a style characterized by startling colors and exaggerated styling, meant for attracting attention.

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Ankara Fashion Style

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Ankara fashion style refers to wearing clothes made of the vibrant and colorful patterned African wax print fabric.

1.6 STUDENT ACTIVITY

1. What is Fad? Explain the Fashion Following Trends?

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2. What is a Factors Fad? FAD, TREND OR CLASSIC: WHAT'S THE DIFFERENCE?

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1.7 SUMMARY

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In westernized, capitalist societies, fashion as a process is a peculiar concept because products created as fashions are designed to have a short lifespan. They are designed to be popular for only a brief period of time. They are designed to die. This is known as planned obsolescence and it is the foundation of the western fashion system. If a trend does not end then there is no need to replace it. Fashions are created to sell in one season, have a brief and hopefully prosperous life, and then be discarded for something new. The life of a fashion trend is viewed as a bell-curve, with the passage of time represented on the bottom and adoption represented on the left side. At first, the item is adopted by a few people, but adoption increases with time until the market has been saturated and the item is at its most popular. Then adoption of the item declines until it eventually tapers out. A fashion trend is not to be confused with a fashion fad or classic. Fads are quick and sudden bursts of popularity and exist for a short period of time, such as calf-toning sneakers or feather extensions for hair in the early 2010s. Classics, in general, do not fluctuate in popularity and are found from season to season and year to year with little or no change. Examples of classic apparel items include Levi 501 jeans, khaki pants, and white t-shirts.

Types of Fashion Styles: Fashion may be all about finding unique ways of dressing, but sometimes it helps to have a blueprint. Below are some of the broadest categories of fashion to help get you started.

1. **Sporty:** Sporty style, also known as athleisure, takes elements of athletic wear, like leggings, bike shorts, and oversize sweatshirts, out of the gym and onto the streets.
2. **Bohemian:** Also known as “boho” or “boho chic,” bohemian style borrows from the 1960’s hippie aesthetic and festival culture. The style incorporates earth tones, natural fabrics and dyes, and prints and accessories from around the world. The hallmarks of boho style are flowing maxi dresses, long skirts, bell-bottom pants, large brimmed hats, fringe, suede, and slouchy handbags.
3. **Grunge:** Inspired by grunge music and the subculture that originated in the ’80s and ’90s Seattle, grunge fashion features thrift-store finds like plaid flannel shirts, oversize knits, and feminine dresses styled in a subversive, disheveled way. Grunge looks often include ripped jeans or tights, unkempt hairstyles, and black boots.
4. **Preppy:** Preppy style is inspired by the clothing and uniforms traditionally worn at private East Coast prep schools and Ivy League colleges. Preppy style often takes inspiration from upper-class sports like polo, sailing, tennis, and horseback riding. Preps are known for wearing polo shirts, Oxford shirts, argyle sweaters and socks, cloth-wrapped headbands, boat shoes, blazers, pearls, cardigans, and khaki pants.
5. **Punk:** Punk fashion is inspired by the subversive punk rocker styles of the ’70s and ’80s and comprises many subcultures, each with its own specific style codes. Some overarching elements of punk style include leather jackets,

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deconstructed blazers, ripped fishnet stockings, skinny jeans, and chunky black boots. Provocative messaging, band logos, and customization with safety pins and patches are common themes in punk clothing. Punk grooming includes heavy black eyeliner, mohawks, dyed hair, and spiked hair.

6. **Street-wear:** Street-wear is a casual fashion style that first became popular in the 1990s. It incorporates comfortable yet trendy clothing such as logo T-shirts and crop tops, hoodies, baggy pants, and expensive sneakers. Street-wear takes inspiration from both hip-hop and skater style, with the added element of intentional product scarcity. Followers of the latest trends in street-wear are known as hype-beasts, and many go to great lengths to procure limited-edition designer baseball caps, hoodies, sneakers, and more.
7. **Classic:** Classic style is an umbrella term for a polished everyday style that incorporates elements of work wear, such as blazers, pencil skirts, and khakis. This more professional look is appropriate for the office and other settings where you want to look your best.
8. **Casual:** Casual style is what you might wear on the weekend. Think jeans, comfortable T-shirts, and sneakers or flat boots. Both street-wear and sporty style might be considered types of casual styles, but casual style can also lean preppy or hip.

1.8 GLOSSARY

- **Abattoir:** A facility where animals are processed for various end uses such as for food and clothing.
- **Achromatic Hues:** The hues that have no chroma, or not mixtures of chromatic hues, and are not in the spectrum. Black, white and gray are the achromatic hues.
- **Across Back Shoulder:** Back width on a body/dress form, measured from back shoulder point to back shoulder point.
- **Across Front Shoulder:** From right front shoulder point to left front shoulder point on a body/dress form.
- **Balmacaan:** Raglan-sleeved, loose-fitting style coat with small turned-down collar which buttons up front to neck.
- **Bell Bottoms:** Pants that are fitted through the leg and flare out at the hem.
- **Cargo Pants:** Cargo pants or shorts refer to pants with extra pockets designed for carrying a supplies etc.
- **Chelsea Boots:** Ankle height slips on boot with elasticated side panels.
- **Epaulettes:** Ornamental strip of fabric on the shoulder; traditionally used on military uniforms as a device to hold shoulder belt and protect shoulder during wartime.
- **Evening Wear:** An outfit suitable for formal events.

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- **Hipster:** Style for skirts and trousers where the waist band fits low on the hip rather than the waist. Made popular in the 1960s where they were often worn with a large belt.
- **Hosiery:** Tight-fitting knitted garments worn on the feet and legs.
- **Hounds-tooth:** A duotone textile pattern of checks and four-pointed shapes, used particularly for outerwear, jackets, and skirts.
- **Pockets:** A bag-like container created in a garment for carrying small items.
- **Poncho:** An outer garment comprising a single sheet of fabric with an opening for the head and perhaps the arms.
- **Pret-a-Porter:** Designer clothes sold in standard sizes rather than made to measure.
- **Sheer:** A semi-transparent and flimsy fabric with a very fine knit often used to produce tights, leggings and stockings in addition to lingerie and blouses.
- **Shoes:** Footwear extending to the ankle, worn to protect the feet and made in a range of styles and materials such as leather, plastic, rubber or canvas. Types include: espadrilles, flip-flops, slide, ballet flat, mary jane, ankle strap, clog, stiletto
- **Silhouette:** The outline or contour that a garment creates when worn.
- **Spaghetti Strap:** A very tiny shoulder strap used on garments such as camisoles, cocktail dresses, and evening gowns.
- **Velour:** Similar to velvet, Soft material of short pile. Used for tracksuits and other sports wear items, made popular in the 1970s.
- **Velvet:** Closely woven short pile fabric, soft and rich to touch
- **Vent:** An opening in the fabric that allows for greater movement.
- **Vintage:** Garments originating in, or whose design is inspired by, a previous era.
- **Vogue:** The current fashion trend.

1.9 REVIEW QUESTIONS

1. What's a Fashion Fad?
2. Explain the Fashion Style.
3. Discuss the Casual Fashion Style.
4. Write the short notes on Street fashion.
5. What is street-wear fashion?

FASHION FORECASTING

NOTES

STRUCTURE

- 2.1 Learning Objective
- 2.2 Introduction
- 2.3 Process
- 2.4 Trend Prediction
- 2.5 Student Activity
- 2.6 Presenting Trend Information
- 2.7 Sources of Fashion Information
- 2.8 Summary
- 2.9 Glossary
- 2.10 Review Questions

2.1 LEARNING OBJECTIVE

After studying this unit you should be able to:

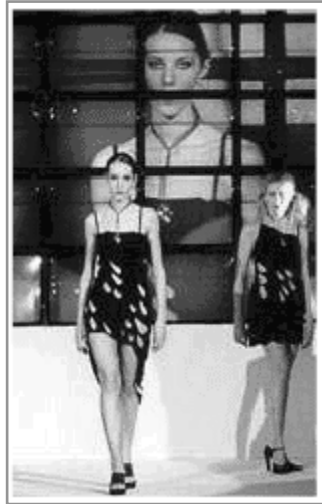
- Explain the meaning and definition of fashion forecasting.
- Describe the Present Trend Information in Fashion.
- Explain the fashion Trend Prediction.
- Specify the skills required for Fashion.
- Explain the meaning and significance of Sources of Fashion Information.
- Explain the fashion terms and their meaning.
- Describe the technology for modify of Fashion Style.

2.2 INTRODUCTION

To cope with the ever-changing world, the marketing segmentation and targeting techniques are rapidly evolving from traditional, static, demographic-based criteria towards dynamic, mood, lifestyle and psycho graphic influences. Fashion forecasting is the prediction of mood, behavior and buying habits of the consumer. It is no longer a question of identifying your customers by age, geography or income, but looking into how and why they buy, based on their mood, beliefs and the occasion.

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Fashion is a style that is popular in the present or a set of trends that have been accepted by a wide audience. But fashion itself is far from simple. Fashion is a complex phenomenon from psychological, sociological, cultural or commercial point of view. Fashion trends are the styling ideas that major collections have in common. They indicate the direction in which the fashion is moving. Fashion forecasters look for styles they think are prophetic, ideas that capture the mood of the times and signal a new fashion trend.



The fashion system has spread across all other sectors, from cosmetics to cars via politics and sports. All sectors observe fashion as an endless source of inspiration. Gilles Lipovetsky points out that the more the fashion society develops, the less importance will be given to the affordability of clothes! To hold on to its role as a pioneer and enhance its brand image, fashion has to continue to innovate.

Forecasting the future demand for particular styles, fabrics and colors is an important aspect of the fashion industry. Textile specialists work two years ahead to determine the general guidelines for each fashion season. Fashion forecasting is an important activity to ensure that the process of observation related to short and long term planning can be based on sound and rational decision making and not hype. Forecasting can bridge the gap between ambiguous, conflicting signs and the action taken by the design team. “Fashion forecasting combines theories of fashion changes with the process of organizing and analyzing the information and synthesizing the data into actionable forecasts.” Forecasting is a creative process that can be understood, practiced and applied. Forecasting provides a way for executives to expand their thinking about changes, through anticipating the future, and projecting the likely outcomes.

- **Long term** forecasting (over 2 years ahead) is used by executives for corporate planning purposes. It is also used for marketing managers to position products in the marketplace in relationship to competition.
- **Short term** forecasting is used by product developers, merchandisers and production managers to give style direction and shape collections. For short term forecasting most apparel companies subscribe to one or more services,

whose job is to scan the market and report on the developments in color, textiles and style directions.

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Forecasters reflect the earliest views on trends some eighteen months in advance of the season. At this stage, color is a crucial consideration of yarn mills. It is also the focus of discussion among others who are interested in very early trend decision-making. Fashion forecasters combine the views emerging about color and fabric from the early yarn and fabric trade shows with their socio-economic and cultural analysis. Major trends in lifestyles, attitude and culture in particular music, sport, cinema and television are used to predict changing consumer demands.

Fashion forecasting involves the following activities such as studying market conditions, noting the life style of the people, researching sales statistics, evaluating popular designer collections, surveying fashion publications, observing street fashions etc.

- **The Direction of Fashion Change:** Observation is not enough. If the trend watcher is to take advantage, he needs a framework for explaining how the trend began and its likely path within a social system. The directional theories of fashion change trickle down, trickle up and trickle across to make prediction easier by pointing to the likely starting points for a fashion trend, the expected direction that trend will take and how long the trend will last.

Some trend watchers visualize the dynamics of fashion as a pyramid of status level. In some theories, fashion trickles down from highly visible elite. In others, fashion trickles up from street once it is discovered by the fashion elite and introduced to mainstream audiences in an edited version. If a fashion look is promoted by the media and manufactured rapidly enough, the look can trickle across all levels of the market simultaneously for denim, introduction of an unusual color range, a modification in a silhouette or detail, a different way to wear an accessory or a mood expressed in a distinctive style. The pattern of acceptance (or rejection) can be mapped in time.

Fashion responds to whatever is modern i.e., to the spirit of the times or the Zeitgeist. People choose among competing styles, those that «click» or connect with the spirit of the times. This collective selection forms a feedback loop between the fashion industry and the consumer, a feedback loop moderated by aesthetic trends and social-psychological processes.



- **The Look Design Concept :** As fashion insiders and forecasters have a mental map of the marketplace, the locations where innovations are likely to be glimpsed early, the supply chain of the textile/apparel industry and the retail conduct to consumers. Fashion insiders also have another mental map - the map of seasons and shows. When consumers shop for winter coats or summer swimsuits, fashion insiders are seasons ahead in their thinking.

Forecasters use these mental maps to organize their observations of directional information. Since innovations rarely apply to the entire marketplace, information must be tagged for the appropriate price point, category and classification. In this way, forecasters turn random bits of data into useful information for decision support, points and style directions.

- **The drivers of fashion change:** Social and cultural changes are major determinants of emerging fashions. However, they are themselves affected by the other drivers of change that include globalization of world markets and accessibility of more sophisticated communications technologies. The latter has provided people with faster and wider access to more ideas and influences from other cultures and societies, driving demand for wider choice in fashion products.

2.3 PROCESS

Importance of Fashion Forecasting

Fashion is one of the most competitive industries in the world. There are a huge number of retailers and brands scrambling to have their products worn by consumers. Fashion forecasting therefore plays a crucial role in dictating brand direction in establishment of new products or services.

Every industry will always seek to beat competition that run along a similar line of business. It is therefore important to stay on top with the trends as a necessity for attention and custom retention.

Trends come and go faster than anyone would anticipate. The modern consumer will always want to copy and stay in style and thus, the expertise of a forecaster to designers and retailers comes as an advantage in ensuring that they don't fall behind the competition.



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Skill Requirements for a Fashion Forecaster

To master any skill, all you need to have is interest. In fashion, a forecaster should present interest in a wide range of aspects from different cultures. These factors greatly impact the trends of the modern world. As a passionate forecaster, one has to be intuitive and open to new ideas whether or not it appeals to you. This way, one is able to identify trends, spot similarities and find the gap to be filled for the next fashion trend.

Categories in Fashion Forecasting

When it comes to fashion forecasting, there are two main categories, short-term and long-term fashion forecasting.

Short-term fashion forecasting runs on the principle of trends discovery based on current global and domestic events; such as sports, technology, art and culture. Awareness of events such as global warming can be raised by designers where they limit the release of non-cotton garments.

Long-term fashion forecasting focuses on the analysis and evaluation of market trends over an extended duration. This category of forecasting identifies the market based on factors such as cultural and environmental changes, urban and suburban demographics, customer expectations and new developments in various fields. The information obtained from the research can be presented to brands and retail businesses. This will educate them on customers' requirements thus helping them to develop and manufacture products in line with that.

The Fashion Forecasting Process

Trend Forecasting Businesses

French companies based in Paris have traditionally dominated fashion forecasting. Although a number of larger ones are still based in Paris, many with satellite offices around the world, a number of new niche forecasters have emerged offering their own specialties of product and services.

Some better-known trend forecasters include:

- SachaPacha
- Peclers Trend Union
- Line Creative Partners
- Au Studio Promostyl
- Promostyl

Forecasting is more than just attending runway shows and picking out potential trends that can be knocked off at lower prices (although that is part of it). It is a process that spans shifts in color and styles, changes in lifestyles and buying patterns and different ways of doing business. What appears to be near random activity is in fact a process of negotiation between the fashion industry and the consumer, and between the various segments in the supply side chain.

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Consumer Research

Manufacturers and retailers may ask consumers directly about their buying preferences. Consumer reactions are compiled and tabulated to find preferences for certain garments or accessories, colors or sizes and so on, or products to fit specific consumer tastes.

Surveys, by telephone or mail are conducted by publication and market research companies for manufacturers and retailers. These surveys include questions about income, life-style, fashion preference and shopping habits. Customers are usually selected by the market research firm to meet with manufacturers or retailers. In-store informal interview can help researchers obtain information by simply asking customers what they would like to buy, what styles they like that are currently available and what merchandise they want, but cannot find. Because of their close contact with their customers, owners of small stores can often do this most effectively.



The apparel supply chain has one purpose, i.e. to provide an appealing and desirable product to satisfy customer needs, wants or aspirations. When successful, the connection results in a sale, because this connection is the purpose of the process. Every forecast begins with the customer, by observing the customer's adjustments to the marketplace and in the unexpected ways the customer adjusts the marketplace to his lifestyle and preferences.

Consumer research figures are important in decisions about product development, brand marketing and retailing.

Colour Forecasting

Stimulating sales is the driving force behind color forecasting. Color grabs the customers' attention, makes an emotional connection and leads them to the product. Even when the basic product stays the same, changing the color gives a sense of something new. Color consultants help companies decide on the right color story to sell the product. Some consultants specialize in advising on color. Others develop color forecasts as part of their overall product development function. Some large companies have departments dedicated to setting color directions for multiple lines. Professional color organizations bring together experts to collaborate on forecasts for industries like women's wear, men's wear, children's wear and residential and

non-residential interiors.

Textile Development

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Frequently, the development of a completely new product is the result of a particular functional need, but often it is driven by the benefits offered by a new fabric. Specialist forecasters make the point that the technology is changing the range of product, as through the ranges of benefits that designers can build into garment product through the textiles used in construction.

Fabrics range from slick surfaces like leather and futuristic plastic to softer surfaces like cashmere, from flat weaves to heavy textures like boucle and from the solid structure of flannel to the web-like open structure of crochet. Clothing has been called “the second skin” in recognition of its intimate connection with a person’s physical and psychological comfort. So it is not surprising that news about which fabrics are “in” or “out” plays such a prominent role in forecasting fashion. Newness in fabrics comes from the introduction of new fibers, the manipulation of yarn and fabric structures, variation in pattern and prints and innovative finishing processes. These innovations are introduced in trade shows and exhibitions held in the fashion capitals of the world.

The Range of Shows

The fashion shows: The word here is its widest possible interpretation to refer to the range of organised textile and fashion garment trade shows, operating over the 16 months preceding season. Trade shows, whether yarn, fabric or product have a basic function, which is to sell products.

Visitors vary according to the nature of the show. A yarn show will attract a range of people including fabric manufacturers, some retail buyers and designers. The fabric show performs a more balanced role with great emphasis on then sales of the fabric, but with more retail designers and buyers attending, as the product on the show has a greater relevance to garment design. Garment design shows are much more diverse, ranging from the products trade shows through to the high profile Ready -to-wear Designer shows like London Fashion week and then the exclusive Couture shows.

Continuing this sequence, specialist product trade shows are held after the fabric shows. These shows are segmented according to broad sector like men’s wear or women’s wear, and by specialist product categories, like sportswear or lingerie. These shows are a good indicator of color, fabric, styling and new products.

Sales Forecasting

Forecasting is relatively easy, straightforward and accurate for products with long lifetime and steady sales. However, the fashion apparel business is one of the most volatile, because it creates products that are new, highly seasonal or have short lifetimes. In such situations forecasts become increasingly inaccurate. Errors in sales forecasting result in two kinds of losses:

- **Markdowns**, when retailers have unwanted goods remaining at the end of a selling period, such goods then must be sold, even at a loss.

- Lost sales on more popular items because of **stockouts** (merchandise not available in stock at the time when consumers request it).



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Companies have been slow to recognize the changing market environment and adapt forecasting practices to decrease the uncertainty about product demand. Sales forecasting impacts every apparel executive's work life, whether they help develop the analysis, read and act on the reports or merely react to the result of over- or under-estimating sales. For this reason, apparel executives need a basic understanding of the traditional approaches to sales forecasting and the leading-edge technologies making real-time marketing a reality in the apparel industry.

Eventually, a manufacturer and retailer researches his own sales record. Rising sales statistics show what fashion trends are developing and declining sales show what styles have passed their peak.

Overall sales show, that as style is not meeting consumer needs for quality or fit, it's time to drop it from the line and move on to new styles.

Innovation

While attention is showered on the most exciting and extreme runway fashions, the mechanisms of fashion change work in the background to create patterns familiar to the most experienced fashion watchers. When an innovation arrives on the scene, individuals consider it for adoption. The cumulative effect of those decisions can be tracked in sales and visually on the street. In fashion terms, the innovation may be the invention of a new fiber or a new finish.

Cultural Indicators

In the apparel field, companies need an early warning system so that specific product categories can be fine-tuned to trends within a market segment. While timing is important, an agile and responsive company will be able to capitalize on trends whenever they are spotted; sometimes just as a glimmer far in the future and sometimes as a phenomenon in the building stage. Waning trends are another signal. When some avocation, interest or lifestyle loses cultural power, it is a good time to survey the information landscape for the next big thing.

Final Stage of Fore Casting

The 'Fashion look' for the season is therefore the result of a process of development that combines the evolved views of textiles and product trade show, forecasters,

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designers buyers and ready to wear shows. Like collage, the final picture emerges after various layers have come together. Even though these shows have an impact on some last minute high street fashion buys, their major impact is mainly on reflecting the final views on trends close to the season. Crucially, the media coverage of the shows is another important dimension in the trend development process, as it highlights fashion trends that fashion editors believe will be strong for the forthcoming season. Such ‘authoritative’ coverage of the media, focusing attention on aspects of fashion, including the ‘must-have’ looks, colors and products influences the consumers’ acceptance of hot trends for a season.

2.4 TREND PREDICTION

Responsibility for Trend Forecasting

Each retailer’s trend forecasting varies and is mainly dependent upon whether the company is a wholesale brand or private label developer. “Every season, there are hundreds of designers showing breathtaking collections that the average consumer will never see. What does matter is who sees them—the in-house designers and buyers at fast fashion retailers, people who are paying close attention, identifying and predicting which styles, patterns and cuts will appeal to the average woman.”

Larger companies such as Forever 21 have their own trend departments where they follow the styles, fabrics, and colors for the upcoming seasons. This can also be referred to as vertical integration. A company with its own trend department has a better advantage than those who do not because its developers are able to work together to create a unified look for their sales floor. Each seasonal collection offered by a product developer is the result of trend research focused on the target market it has defined for itself.

Product developers may offer anywhere from two to six seasonal collections per year, depending on the impact of fashion trends in a particular product category and price point. Women’s wear companies are more sensitive to the whims of fashion and may produce four to six lines a year. Men’s wear companies present two to four lines a year, and children’s wear firms typically present three to four seasonal collections. For each season a collection is designed by the product developers and is based on a specific theme, which is linked to the color and fabric story.

A merchandiser also plays a key role in the direction of upcoming trends. Different from developers, merchandisers have much more experience in buying and are knowledgeable in what consumers will be looking for. The designer takes the particular trends and then determines the styles, silhouettes and colors for the line and garments while creating an overall theme for the particular season.

Individual bloggers also contribute to fashion forecasting and influence designers and product teams.

Trend Forecasting

- **Trend Forecasting** is a prediction of mood, behavior and buying habits of consumers. It helps in predicting the future direction of something which

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would affect the businesses' decisions and buying and sales of an individual. **Trend forecasting** in fashion acts as an important tool to decide the upcoming trends which would influence the brand's business and purchasing power of consumers. Thus, trend forecasting and its importance in the fashion biz cannot be neglected or overseen.

- **Fashion trend forecasting** is a collection of styling ideas put together to bring out an emerging trend to influence the fashion market. It can be done with the analysis of existing data to try to spot the upcoming trends. Facts and numbers along with buying and sales statistics from previous years are put together to find out one influential trend.



Fig. Organizations create and build their mood board around the trends forecaster

- **Fashion forecasting** is needful to bring out the new and latest styles and to run the business of fashion. Fashion is dependent on the latest trends and styles. Trends have a major role to play and affect the numbers and data of the fashion business. In the contemporary world, fast fashion and fast fashion brands like Zara and H&M have occupied the global market by imitating the runway designs. Fashion designs trickle down from the runway and trickle across through the introduction of social media.

Revising trends have a major role to play in the **fashion industry** which affects the businesses of brands and manufacturers. Re-fashioning the styles takes a lot of effort along with capital investment. In today's time, it has been seen that

every day there is a new trend being followed and observed. There is a need time and again for the brands and manufacturers to be updated with the latest trends in order to meet the consumer requirement and hike their sales.

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Due to the transformation of styles and trends at a fast pace, businesses have been affected largely because of the large stocks being dumped and considered a fad. Also, losses are incurred because of the remaining unsold stock. The fashion industry is not just limited to only clothes but accessible to shoes, hair, makeup, accessories, textiles, colors, and bags too. Be it any sector of fashion, the repercussions has been the same. Displaying the upcoming trends on social media reduces the sales of ongoing trends and increases the demand for the displayed trend, thus affecting the business at large.



Cross-Industry trends influence and change trends drastically

BASICS OF TREND PREDICTION FOR FASHION

To start the journey of learning how to predict trends, we should always start with the basics. Trend prediction relies on five ideas that work together to produce an overall trend per season:

- Colour
- Themes
- Shapes
- Key Events or Social Movements
- Social Customs or Target Market

Each of these five trends can be predicted on-their-own, but some research is needed. That's because they will be affected by the output you intend the trend to be used for. For example, colours will vary between denim and knitwear due to the process of dyeing the source fabric or yarn, and shapes can vary depending on your overall theme. Mostly though, trends intermingle and grow based on one another. So let's take a look at how you can use these five elements to predict what's going to be popular.

COLOUR

Colours depend on the trend of the theme they're accompanying. For example, it's very unlikely to have a luminous pink if the theme is based around neutrals and

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tranquility. Of course there are exceptions. This happens when designers take a colour with an extreme contrast and use it as a highlight in a product line. However, this is usually a choice made by a designer for their market and not part of the trend itself.

Colours are usually determined by what's called a 'move on' from a previous season. Themes and colours will show up in a few shows in one season. Then in the next season they will move on to become a key colour. It's even possible that they will be used in a third season, showing up as a strong highlight colour after deepening. If you can spot these colours in advance, you can use this information to predict trends for the following season.



THEMES

Themes are the key element of design and crucial in predicting trends. Like colour they have a 'move on' system, generally moving through 3-4 different seasons. They start as a small idea with one designer, fade in and become fashionable, and then fade out again.

Colours are usually closely tied with the theme. However, this is reserved for the 'popular' season. Once the 'popular' season is over and the themes fade out, the colours change and become completely different. Sometimes the theme moves on and is mixed with other elements to become something entirely new. Some elements still remain though, and you can use these to predict the trend in which the theme is heading.

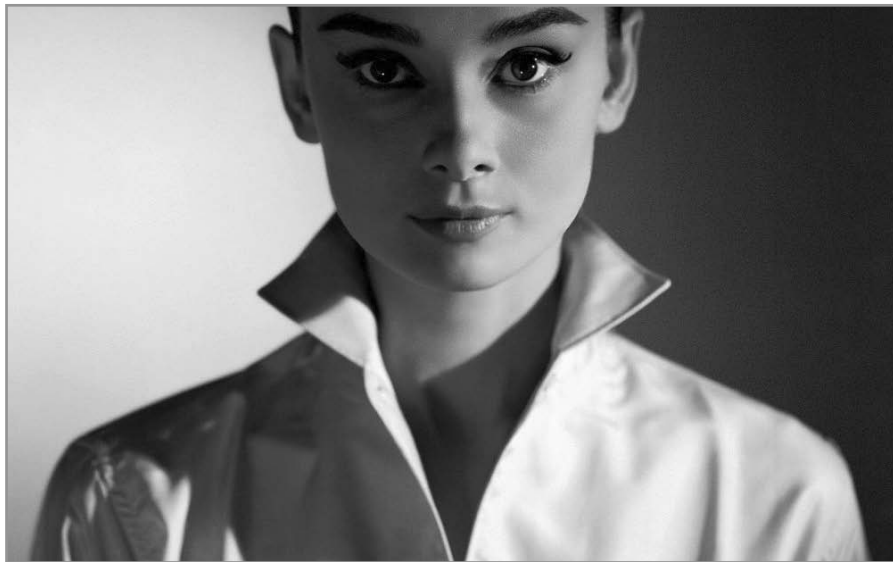
A theme can cover all types of areas. It can be a particular fabric like lace or it can use a cultural reference like Spanish influences. It can be a feeling or mood, a person's character, a type of clothing like sport, or a reference to a particular time like the 50's or school girl. The possibilities are endless. In fact, a theme often starts as a pure idea and then moves on into the next season with further influences. By combining two themes together, designers can produce something entirely new. However, elements from the two themes remain, and if you pay attention you can use this information to predict a future trend.

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SHAPES

Shapes generally respond to the themes themselves. For example, if a 50's theme was coming through you could bet that a 50's full skirt and twin-set would be in there somewhere too. However, the key shapes of a season can have such an influence that they can become a trend in their own right, and will be used across all types of colours and visual themes.

The shape can also refer to the cut of a garment. For example, if the idea of a 'boyfriend shirt' is popular you could use the overall theme that the shirt fits into to decide if it's going to be a boxy shape or feminine shape. You're basing the 'cut' of the garment on the characteristics of the theme. Often though, shapes can refer to something as simple as a sleeve type or skirt shape. Sometimes even particular details like a pocket, neckline or cuff can also be influenced by the overall theme of the line.



KEY EVENTS or SOCIAL MOVEMENTS

A smaller but still important part of trend prediction is the interpretation of key events or social movements. In the way that many trends can 'trickle down' there is also the possibility for a trend to 'trickle up' as well. A large sporting event can influence the themes, shapes and colours of a season. When you look at the Royal Wedding for Kate Middleton and Prince William, you can see more than an 80% increase in high-necked lace wedding dresses. People even began asking boutiques for that precise Alexander McQueen dress, or for their own version of it.

Another social event that affected the fashion industry was the economy. As the economy took a turn for the worse, there was a social movement to 'make do and mend'. With that idea in mind, designers started taking more interest in a handmade look. Chanel even went as far as to patchwork an entire collection.

Trends can also be influenced by large events like a popular film or a major political movement. When The Lord of the Rings film was released, designers started using lightweight fabrics in long flowing dresses like that of Galadriel. Black Swan

influenced a full season of ballet inspired clothes and soft sportswear trends. That's why it can be useful to stay on top of current events. Popular culture can have large influences on the themes, colours and shapes that designers will use in their lines.

SOCIAL CUSTOMS and TARGET MARKET

Social customs and target market are probably the most specific (smallest) contributing factors to trend prediction. However, in terms of producing your own trends, or delivering your ideas to a group of people, they're very important. You should tweak your themes so that they match the people you are presenting or selling to. This should never be underestimated.

For example, the social customs of your target market might dictate that a particular skirt length is not appropriate. So in this situation you wouldn't promote mini skirts of the 60's. Instead, you could adapt the theme to fit and use a baby doll shape or maxi, which would both include the trend and cover your market and social customs. You can tweak your colour choices to your target market as well.

You can also predict trends by looking at the catwalks each season. When you go to fashion shows you'll notice recurring themes across each city. For example, London is definitely the most individual city. There you'll find various collections of street based inspiration which mix grungy looks with high end tailoring. On the other hand, Milan is always the most brightly coloured and provocative.

By taking these five ideas into account, you can learn how to effectively predict trends in the fashion industry. You might find it difficult at first, but with a keen attention to detail you'll begin to see things that other people miss. That's going to give you a big advantage over others in the industry.

2.5 STUDENT ACTIVITY

1. What is Fashion? Explain the **Fashion Forecasting Process**?

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2. What is a Fashion Trend Prediction? Role and Responsibility for trend forecasting?

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2.6 PRESENTING TREND INFORMATION

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Trend boards are basically presentation boards that would be used by members of the fashion industry to make fashion relevant presentations. The boards can be presented internally at one's own company, to buyers, or to any other company that would normally need to view a presentation. The boards can be hard copies on paper or in a electronic format.

Trend boards allow for visual presentations that are created as a result of a cursory research of the fashion market, fashion trends, and fashion forecasting. Essentially a trend board is a visual aid used for internally assessing the current fashion environment or for a company to visually present ideas to other companies. For examples, trend boards can be presented to buyers so that they can review your collections general concept direction (the general feel or tone of the collection). The trend board does not necessarily have to detail the exact pieces in a collection. After internal or external review of the trend boards, other people can comment back regarding their thoughts on the general direction. If you hear a great deal of negative feedback, it may be time to go back to the drawing board (try again...).

Fashion companies that take the time to do basic homework and investigate what is currently going on in the market will stay ahead of the game. After you understand the latest fashion trends, it is important to create trend boards. Although you may have fashion concepts in your head, it is important to get the concepts on paper (or electronic) in a nice presentation format for others to review.

Keep in mind that the trend boards are visual layouts that give a comprehensive overview of your thoughts on fashion market behavior for next season. This includes trend direction such as silhouettes, color direction, print design and pattern inspirations. When developing your boards, you can also include competitors brand silhouettes, print and patterns, embroideries, trimming techniques etc. Obviously, you cannot use your competitors' concepts in final presentations, but for trend analysis you can review all that the market has to offer.

Although trend boards are primarily used as broad illustrations regarding trend direction, you can also use boards to be very specific and show the exact items that you plan to promote for the season (these boards may be better termed as concept boards or presentation boards rather than trend boards). If you are a sportswear company, the boards can contain only sportswear that you plan to present to buyers. Or you can utilize various categories of the industry simply to display concepts for color. If that is the case, you can certainly mix sportswear with dresses, footwear, handbags and more.

Fashion forecasting and fashion design studios offer trend board services. If you do not feel that your internal design team is prepared to work on these items alone, you certainly should consult with outside services for assistance. As I am sure you have heard, a picture can say more than a thousand words... The trend boards assist fashion companies with expressing their thoughts. Make sure you develop professional boards. If external help is needed, do not hesitate to ask for help.

Presentation Boards

Presentation boards are used to identify the theme, mood, or spirit of an idea. The best presentation boards fuse visual and verbal elements into a vivid image.

- A presentation board should combine an evocative theme, a visual development of the theme, and a verbal flourish in order to engage the viewer's imagination and awareness.
- Presentation boards most often focus on a fashion trend or theme that is likely to move into the mainstream.
 - Style, look, fabric, color, detail
- This trend or theme has already been tested in the market and is predicted to sell well to consumers.
- A board often is labeled in a way that describes the appeal of the trend or theme.
 - Retro, Minimalist, Youthful, Working Women, Career Casual
 - Lifestyle, pop culture influence, historical, ethnic, mood, spirit
- Design teams can translate trend boards into concept boards that are used to guide designers in line development.
- Having a visual concept of an idea assists the design team in keeping focused on a desired direction.
- Concept boards also are used to sell products to a manufacturer's sales force and to retail buyers.
- Finally, concept boards are used to educate a retail sales force.

Theme

Developing a theme or concept can be difficult.

A theme should capture the essence of a trend, but can be a creative challenge.

Once identified, the theme becomes the unifying force for everything on the board.

- Typeface for lettering
- Fabric swatches

Graphics

Graphic balance is essential; shapes and elements must be in proportion to the board.

Images, Photos and Sketches

Images should interpret the mood of the theme.

Color Palette

Color interplay must make sense and augment the theme.

Give consideration to hue, value, and intensity.

Layout

The layout of the board determines how the viewer sees and comprehends the content and idea of the theme.

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- The eye should continue to move within the borders of the board.
- The best boards have a focal point with all of the items contained on the board arranged to move the eye on a path around the board.

2.7 SOURCES OF FASHION INFORMATION

Sources of information on style and market trends include forecasting services, trade magazines, newspapers, advertising material, and fashion magazines. Sources from which the designer can draw inspiration include paintings and visual imagery from the theatre, cinema, and popular culture. Historical evidence includes portrait paintings, fashion plates and magazines, photographs, literary sources, pattern books, and trade catalogues. Above all, magazines and serial-type publications are crucially important, for the sake of their currency, and later from a historical perspective; access to magazines is facilitated by indexing services.

Sources of Trends for Consumers

There are various sources like Fashion Shows where trends trickle down to the audience and then in their wardrobes. Trade shows where the latest textiles and fabrics are put for an exhibition and then brought into the business. The brands couture collections are one of the major sources of notifying the latest trends and are responsible for setting the trends and styles for smaller brands and consumers. Manufacturers manufacturing large and varieties of clothes and accessories for different brands make use of the latest trends.

Cross-Industry Trends like following the latest color and style from the automobile industry helps to fetch out the latest color trends that persist in the fashion market. Indian market is largely affected by the celebrity crush and their latest looks at airports, events or the characters played in the movies. They are the major influencers for the Indian audience to reveal the latest styles. Another easy and simple source to know about trends is to look around and pick styles from people around you and from the streets.

Social Media and Trend Forecasting Organizations

Social media plays a pivotal role in forecasting the latest trends as all the big designers and brands put their collections on Instagram and visuals please the audience to pick the latest trends.

There have been websites and agencies that reveal the latest styles and trends. Global and number 1 website like WGSN who predicts the future of fashion is believed and followed for the latest information. Other websites like Trendstop and Pattern Bank also predict the future of fashion; this fashion trend forecasting has merely become a business to earn good profits.

Google's annual trends report and Pantone's fashion color report also play a major role in disclosing the new trends and styles.



Fig. From WGSN to Pantone all predict the colors and trends in advance

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Why Is There A Need Of Trend Forecasting In Fashion?

Every brand and individual is in a hunt for a 'flurry' of a certain style that would differentiate them from the niche market of fashion. Companies are hiring agencies and subscribing to websites to be updated with the latest trends by investing large numbers into them. Fashion forecasters have become a major part of the industry as they forecast the future demand for particular styles, fabrics, and colors and also predict the buying and sales numbers for the future. This helps the brands, labels, and designers to plan and work towards their new collection which will be demanded and sellable in the consumer market.

Trend Forecasting Business

Trend forecasting is a new emerging business that employs a large number of people from different and creative fields. Experienced people who have been in the field for decades are hired for good advice and knowing the fashion cycle thus telling the latest trend from past experiences. Good numbers of profits are generated by the trend forecasting companies as it requires a lot of skills such as creativity, good knowledge of fashion and innovation to predict the latest trend.

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2.8 SUMMARY

Fashion forecasting is a global career that focuses on upcoming trends. A fashion forecaster predicts the colors, fabrics, textures, materials, prints, graphics, beauty/grooming, accessories, footwear, street style, and other styles that will be presented on the runway and in the stores for the upcoming seasons. The concept applies to not one, but all levels of the fashion industry including haute couture, ready-to-wear, mass market, and street wear. Trend forecasting is an overall process that focuses on other industries such as automobiles, medicine, food and beverages, literature, and home furnishings. Fashion forecasters are responsible for attracting consumers and helping retail businesses and designers sell their brands. Today, fashion industry workers rely on the Internet to retrieve information on new looks, hot colors, celebrity wardrobes, and designer collections.

The fashion forecasting process includes the basic steps of understanding the vision of the business and profile of target customers, collecting information about available merchandise, preparing information, determining trends, and choosing merchandise appropriate for the company and target customer. Color and style are two of the important objects to forecast for most buyers and merchandisers. Trend Tablet, Peclers Paris Nelly Rodi Lab and Fashion Snoops offer excellent trend reports free online which make it easy to stay informed and watch the forecasting process unfold. WGSN and F-TREND are another important company for online fashion forecasting. On WGSN, there are fifteen product categories offered as well as royalty-free prints and graphics.

2.9 GLOSSARY

- Accessories: Articles such as jewelry, scarves, hats, handbags, and shoes, worn or carried to complete a fashion look.
- Acetate: A man-made fiber of cellulose chains.
- Acrylic: A man-made fiber made of long-chain synthetic polymer.
- Advertising: Any paid message in the media used to increase sales.
- Advertising Director: The person in charge of the personal and activities of the advertising department.
- Alta Moda: The Italian Couture.
- Apparel: Clothing, not necessarily fashionable.
- Apparel Industry: The manufacturers, jobbers, and contractors engaged in the manufacture of clothing (also called the garment business, the needle trades, the rag trade).
- Artisans: People who do skilled work with their hands.
- Atelier : The French term for designer workshop. Ateliers are classified as flou (for soft dressmaking) or tailleur (for tailoring suits and coats).
- Automatic Replenishment: A store allows a manufacturer to restock basics without a purchase order; continuous open-to-buy.

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- Balance: Visual weight in design.
- Balance of Trade: The difference in value between a country's exports and imports.
- Base Goods : The solid fabric used as the basis for a group of sportswear.
- Bespoke : The English term for made-to-measure Men's suits.
- Bodies: Garment Silhouettes.
- Book Inventory: The dollar value of inventory, as stated in accounting records.
- Boutique : The French word for a small shop with unusual clothing and atmosphere.
- Branch Store: A store owned and operated by a parent store; generally located in a suburban area under the name of a parent store.
- Brand Name: A trade name that identifies a certain product made by a particular producer.
- Brand Portfolio : A wide range of products under one brand.
- Brick and Click: An industry buzz word to describe retail stores that have Web sites.
- Bridge Fashion: The style and price range between designer and better.
- Buyer: A merchandising executive responsible for planning, buying, and selling merchandise.
- Buying Office : An independent or store-owned office that is located at a market center and buys for one chain or for many stores.
- Buying Plan: A general description of the types and quantities of merchandise that a buyer expects to purchase for delivery within a specific period.
- Chain Store Organization: A group of stores that sell essentially the same merchandise and are centrally owned, operated, and merchandised.
- Classic: A fashion that is long-lasting. (The Little Black Dress, for example)
- Classification: An assortment of related merchandise grouped together within a department of a store.
- Collection: A group of garments designed for a specific season. (Fall/Winter, Spring/Summer, Resort, etc.)
- Commissionaire: A store representative in a foreign city.
- Commodity Merchandise: Standard, basic merchandise.
- Computer-Aided Design (CAD): An integrated computer system that aids in designing and pattern making; used in both grading, marker making, cutting, and sewing machines.
- Casual wear (N.) : A type of clothing or accessory that is worn during daytime or a casual occasion is called casual wear. Casual wear includes jeans, light-weight fabrics, tee-shirts, etc.
- Catwalk (N.) : 1. A narrow ramp or walkway extending from a stage towards the audience, used by models to walk at a fashion show is called a catwalk. Also runway. 2. The style fashion models use to walk on the runway during a fashion show is called catwalk.

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- Color forecasting (V.) : The process of predicting what colors will be popular in fashion in the coming season(s) through thorough analysis of fashion weeks, historical data, industry trends, etc. is called color forecasting.
- Couture (N.) : A collection of clothing that is completely hand-sewn and uses high-quality sewing techniques, exquisite fabrics and unique designs is called couture. Originated in Paris, the term couture is typically used by high fashion houses to describe their collections presented twice a year – Spring/Summer and Fall/Winter on the runway, consisting of formal, evening and wedding wear.
- Design brief (N.) : Design brief is a document containing a set of requirements set by a buyer, consumer or company head for the fashion designers that help guide the designing process. Design brief may contain requirements for the budget, consumers, sizing, season, etc.
- Design documentation (N.) : The process of listing or detailing out the fashion design process used for record-keeping is called design documentation. This may involve the design brief, initial sketches, internal strategy, team members involved, iterations, research, inspirations, fabric swatches, etc.
- Ethical clothing (N.) : Clothing that's produced keeping in mind the welfare of animals and the workers is known as ethical clothing.
- Evening wear (N.) : A type of clothing or accessory that is worn during evenings, typically at a party, wedding, formal event, etc. is called evening wear. Evening wear includes gowns, cocktail dresses, suits, tuxedos, etc.
- Fair trade fashion (N.) : Fair trade fashion refers to a fashion industry where there are good working conditions for the employees. This includes decent environment, fair wages and not promoting child labor.
- Fashion house (N.) : A company or entity that designs and/or makes garments and/or accessories and sometimes also beauty products is called a fashion house.
- Fashion show (N.) : An event wherein a fashion designer or fashion house presents their clothing and/or accessories collection either ready-to-wear or couture collections to fashion industry, buyers and media is called a fashion show. Almost always, fashion shows have models walk down the runway wearing and showcasing the products.
- Fashion trend (N.) : A popular style of clothing, accessory, hair or makeup, etc. that is worn or used commonly by the public, celebrities or fashion influencers, or sets an aspiration for fashion of the season or particular period is called a fashion trend.
- Fashion week (N.) : A weeklong event in which fashion designers or ateliers present either ready-to-wear or couture collections to fashion industry, buyers and media through fashion shows is called a fashion week.
- Formal wear (N.) : A type of clothing or accessory that is worn during formal occasions such as weddings, black-tie events, corporate offices, etc. is called formal wear. Formal wear includes business suits, cocktail dresses, tuxedos, suits, etc.

- High-end (ADJ.) : High-end is a term used to denote a fashion product, designer or company that is of high quality, and/or appeals to sophisticated customers. High-end products are almost always pricier than mass-market goods.
- Kids wear (N.) : A category of clothing and accessories designed to be worn by babies, toddlers and/or children is called kids wear.
- Kitsch (N.) : A product or design that is popular despite being considered “ugly” or of poor taste by experts in the industry is called kitsch.

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2.10 REVIEW QUESTIONS

1. What's The Direction of Fashion Change?
2. Explain the Skill requirements for a fashion forecaster.
3. Discuss the Colour Forecasting.
4. Write the short notes on Sales Forecasting.
5. What is Cultural Indicators?
6. Explain the BASICS OF TREND PREDICTION FOR FASHION.
7. What are Social Customs and Target Market?
8. What are Social Media and Trend Forecasting Organizations?
9. Why Is There A Need Of Trend Forecasting In Fashion?

3

THEORIES OF FASHION, FACTORS AFFECTING FASHION

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STRUCTURE

- 3.1 Learning Objective
- 3.2 Introduction
- 3.3 The Flow of Fashion
- 3.4 Theories of Fashion Adoption
- 3.5 Student Activity
- 3.6 Summary
- 3.7 Glossary
- 3.8 Review Questions

3.1 LEARNING OBJECTIVE

After studying this unit you should be able to:

- Explain the meaning and definition of *Fashion systems model*.
- Describe the *Social change and fashion*.
- Explain the Theories of Fashion Adoption.
- Enumerate the skills required for **Clothing Selection**.

3.2 INTRODUCTION

Fashion involves change, novelty, and the context of time, place, and wearer. Blumer (1969) describes fashion influence as a process of “collective selection” whereby the formation of taste derives from a group of people responding collectively to the zeitgeist or “spirit of the times.” The simultaneous introduction and display of many new styles, the selections made by the innovative consumer, and the notion of the expression of the spirit of the times provide impetus for fashion. Central to any definition of fashion is the relationship between the designed product and how it is distributed and consumed.

- ***Fashion systems model*** : The study of fashion in the twentieth century has been framed in terms of a fashion systems model with a distinct center from which innovations and modifications radiate outward (Davis 1992). Designers work from the premise of one look, one image for all, with rules about hem

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lengths and what to wear with what. In this model, the fashion-consuming public develops from an innovative central core, surrounded by receptive bands of fashion consumers radiating outward from the center.

Within this system innovation can originate from a select grouping of designers, such as Christian Dior who introduced the «New Look» in 1947. Influential factors can range from individual tastes, to current events, to marketing and sales promotions. The ultimate qualifier of the fashion systems model is the scope of influence, urging, even demanding, one look for all. The element of conformity is instrumental.

- **Populist model:** An alternative model to the fashion systems model is the “populist” model. This model is characterized as polycentric, where groups based upon differences of age, socioeconomic status, location, and culture create their own fashion. Such groups might include teenagers in a certain school or senior citizens in a retirement community. Polhemus (1994) describes «styletribes» as a distinct cultural segment that generates a distinctive style of dress and decoration. Such «styletribes» may create their own looks from combining existing garments, creating their own custom colors by tie-dyeing or painting, mixing and matching from previously worn and recycled clothing available in thrift shops and vintage markets. They are not so concerned with one style of dressing as with expressing themselves, though there is an element of conformity that derives from the processes used and the resulting social behavior. Polhemus reflects that such «styletribes» have flourished at «precisely that time in history when individuality and personal freedom have come to be seen as the defining features of our age».

THE FLOW OF FASHION

The distribution of fashion has been described as a movement, a flow, or trickle from one element of society to another. The diffusion of influences from center to periphery may be conceived of in hierarchical or in horizontal terms, such as the trickle-down, trickle-across, or trickle-up theories.

- **Trickle down.** The oldest theory of distribution is the trickle-down theory described by Veblen in 1899. To function, this trickle-down movement depends upon a hierarchical society and a striving for upward mobility among the various social strata. In this model, a style is first offered and adopted by people at the top strata of society and gradually becomes accepted by those lower in the strata (Veblen; Simmel; Laver). This distribution model assumes a social hierarchy in which people seek to identify with the affluent and those at the top seek both distinction and, eventually, distance from those socially below them. Fashion is considered a vehicle of conspicuous consumption and upward mobility for those seeking to copy styles of dress. Once the fashion is adopted by those below, the affluent reject that look for another.
- **Trickle across.** Proponents of the trickle-across theory claim that fashion moves horizontally between groups on similar social levels (King; Robinson).

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In the trickle-across model, there is little lag time between adoptions from one group to another. Evidence for this theory occurs when designers show a look simultaneously at prices ranging from the high end to lower end ready-to-wear. Robinson (1958) supports the trickle-across theory when he states that any social group takes its cue from contiguous groups in the social stratum. King (1963) cited reasons for this pattern of distribution, such as rapid mass communications, promotional efforts of manufacturers and retailers, and exposure of a look to all fashion leaders.

- **Trickle up.** The trickle-up or bubble-up pattern is the newest of the fashion movement theories. In this theory the innovation is initiated from the street, so to speak, and adopted from lower income groups. The innovation eventually flows to upper-income groups; thus the movement is from the bottom up.

Examples of the trickle-up theory of fashion distribution include a very early proponent, Chanel, who believed fashion ideas originated from the streets and then were adopted by couture designers. Many of the ideas she pursued were motivated by her perception of the needs of women for functional and comfortable dress. Following World War II the young discovered Army/Navy surplus stores and began to wear pea jackets and khaki pants. Another category of clothing, the T-shirt, initially worn by laborers as a functional and practical undergarment, has since been adopted universally as a casual outer garment and a message board.

Thus how a fashionable look permeates a given society depends upon its origins, what it looks like, the extent of its influence, and the motivations of those adopting the look. The source of the look may originate in the upper levels of a society, or the street, but regardless of origin, fashion requires an innovative, new look.

Product Innovation

A new look may be the result of innovations in the products of dress, the way they are put together, or the type of behavior elicited by the manner of dressing. A fashionable look involves the form of clothing on the human body and its potential for meaning. Meaning can derive from the product, but meaning can also develop from ways of wearing the product, or from the body itself (Entwistle 2000). Fashionable dress embodies the latest aesthetic and what is defined as desirable at a given moment.

Lehmann (2000) describes fashion as a random creation that dies as an innovation is born. He views fashion as contradictory, both defining the ancient and contemporary by randomly quoting from the past as well as representing the present. Robinson (1958) defines fashion as pursuing novelty for its own sake. Lipovetsky (1994) claims that determining factors in fashion are the quest for novelty and the excitement of aesthetic play, while Roche (1994) describes fashion as dynamic change.

Though fashion implies continual change, certain products have persisted over long periods of time, such as blue jeans, which were made a staple of dressing in the United States in the twentieth century. Though blue jeans are a recognizable form, there is the potential for great variety in the product details, including stone

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washing, dyeing, painting, tearing, and fraying. Blue jeans epitomize the growth of casual fashion and endure because they can change to resonate with the times.

The way products are combined can define a fashionable look. For example, the idea of buying “separates” to mix and match instead of buying complete ensembles has increased the separate purchases of jackets, trousers, shirts, or blouses. The advent of the concept of separates coincided with the advent of the desired casual look. Mass production of sizes began to reflect a “one size fits all” model of fitting; more consumers could be fitted by choosing among the separate parts than would occur with the purchase of an ensemble with head-to-toe sizing requirements. Acceptance of separates and the growth of leisure were accompanied by a profound change, reflecting the restructuring of consumer societies and an increase in non-work lifestyles.

The Fashion Life Cycle

An innovation is perceived as having a life cycle, that is, it is born, matures, and dies. Rogers’s (1983) classic writing spells out rate of change, including characteristics of the product, the market, or audience, the distribution cycle, and those characteristics of individuals and societies where innovation takes place.

- ***Diffusion of Innovations*** : Diffusion is the spread of an innovation within and across social systems. Rogers (1983) defines an innovation as a design or product perceived as new by an individual. New styles are offered each season and whether an innovation is accepted depends upon the presence of five characteristics:
 1. Relative advantage is the degree an innovation is seen as better than previous alternatives, in areas such as function, cost, social prestige, or more satisfying aesthetics.
 2. Compatibility is the degree to which an innovation is consistent with the existing norms and values of the potential adopters. An innovation is less likely to be adopted that requires a change in values.
 3. Complexity concerns how difficult it is to learn about and understand the innovation. An innovation has a greater chance of acceptance if easily learned and experienced.
 4. Trialability is the extent to which an innovation may be tested with a limited commitment, that is, easily and inexpensively tried without too much risk.
 5. Observability is the ease with which an innovation may be communicated to others.
- ***The individual’s role*** : The fashion adoption process results from individuals making a decision to purchase and wear a new fashion. Rogers (1983) suggests that this process involves five basic stages: awareness, interest, evaluation, trial, and adoption. The individual becomes aware of the fashion, takes an interest in it, and evaluates it as having some relative advantage that could range from a new fabric technology or simply as being consistent with self concept or what one’s friends are wearing. If the individual evaluates the fashion positively, the process proceeds to trial and adoption.

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The study of the pattern of consumers' adoption of a fashion is often represented by a bell-shaped curve. The life cycle of a specific fashion represented graphically indicates duration, rate of adoption, and level of acceptance. The graph depicts the rate and time involved in the diffusion process, with the horizontal axis indicating the time and the vertical axis indicating the number of adopters or users (Sproles and Burns 1994). Such graphically portrayed data can be used to calculate the level of acceptance for a fashion. For example, the curve for a fashion that is rapidly adopted but also rapidly declines will show early growth and quick recession. The curve resulting from plotting the data in this way leads to characteristic patterns of fashion adoption, applicable for fads or classics. The graph is also useful to identify type of consumer in terms of when each adopts a fashion within its life cycle. The consumer who adopts the fashion at the beginning of the curve is an innovator or opinion leader; at the peak, a mass-market consumer; after the peak, a laggard or isolate.

- ***Fashion leaders and followers:*** Theories of fashion distribution all have in common the identification of leaders and followers. The fashion leader often transmits a particular look by first adopting it and then communicating it to others. Fashion followers include large numbers of consumers who accept and wear the merchandise that has been visually communicated to them.

A distinction exists between the role of the innovator and leader. The leader is not necessarily creator of the fashion or the first to wear it. The leader seeks distinction and dares to be different by wearing what the innovator presents as new. By adopting the look, the leader influences the flow or distribution of fashion. But the innovator within a group is also influential in serving as the visual communicator of the style. Historically the leader has been influential in some desirable way and possible leaders include athletes, movie stars, royalty, presidents, or fashion models.

Characteristics and Influencing Factors

Basic tensions addressed by fashion in Western culture are status, gender, occasion, the body, and social regulation. Craik (1994) suggests potential fashion instabilities, such as youth versus age; masculinity versus femininity; androgyny versus singularity; inclusiveness versus exclusiveness; and work versus play. Fashion systems generally establish means for self-formation through dress, decoration, and gesture that attempt to regulate such tensions, conflicts, and ambiguities.

- ***Social change and fashion :*** Social change is defined as a succession of events that replace existing societal patterns with new ones over time. This process is pervasive and can modify roles of men and women, lifestyles, family structures, and functions. Fashion theorists believe that fashion is a reflection of social, economic, political, and cultural changes, but also that fashion expresses modernity and symbolizes the spirit of the times. Fashion both reflects and expresses the specific time in history.

The tension of youth versus age has influenced dress in the twentieth century. The trend has been toward separate fashionable images for the younger and older

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consumer, especially with the burgeoning baby population that followed World War II. Fashions for the young have tended to take on a life of their own, especially with the parade of retro looks of the last decades of the twentieth century that increasingly borrow images of recent time periods. Roach-Higgins (1995) reasons that because fashionable dress requires an awareness of change in the forms of dress within one's lifetime, the older consumer who has experienced that look before may choose not to participate.

How one dresses for work and play has changed over time. A persistent trend of the twentieth century has been toward coveting leisure time coupled with an increasing need to look leisurely. Wearing casual clothing and leisurewear increased in the 1950s because families moved to the suburbs and engaged in many outdoor activities and sports. Clothing for spectator sports has increased, as has clothing for participation in many sports, such as tennis, golf, jogging, cycling, skiing, and rock climbing. In the 1970s the number of women who adopted pantsuits encouraged the trend to more casual dressing. In the 1990s the workplace was infiltrated by casual dress on Fridays. The formal-informal nature of dress reflects how much importance is placed on dress for work and play, but also the ambiguity and tension involved.

- **Appearance and identity:** Clothes are fundamental to the modern consumer's sense of identity. That criticism of one's clothing and appearance is taken more personally and intensely than criticism of one's car or house suggests a high correlation between appearance and personal identity.

People may buy a new product to identify with a particular group or to express their own personality. Simmel (1904) explained this dual tendency of conformity and individuality, reasoning that the individual found pleasure in dressing for self-expression, but at the same time gained support from dressing similarly to others. Flügel (1930) interpreted paradox using the idea of superior and inferior, that is, an individual strives to be like others when they seem superior but unlike them when they seem inferior. In this way fashion can provide identity, both as an emblem of hierarchy and equalizer of appearance.

Whether or not fashion and the way products are combined upon the body can be considered as a visual language has been a source of discussion in recent years. Barthes (1983) insists that fashion be perceived as a system, a network of relationships. Davis (1992) concludes that it is better to consider fashion as a code and not as a language, but a code that includes expression of such fundamental aspects of an individual as age, sex, status, occupation, and interest in fashion.

- **Culture, observer, and wearer :** Fashion favors the critical gaze of the knowing observer, or the one "in the know," and the wearer who arranges the body for his own delight and enjoyment. Perceptions of the observer and wearer of fashion are sharpened based upon the many potential variations in lines, shapes, textures, and colors. For example, clothing of French inspiration and origin emphasized contour and cut of dress historically. Fashion changes occurred in the layout of the garment, which in turn focused attention on the silhouette and details, such as bias cutting and shaping. In contrast, societies where traditional dress has been worn, Korea, for example, fashion in traditional dress has derived more from the colors, motifs, and patterns

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adorning the surfaces, with the layout of the garments holding relatively constant. Thus subtle meaning derives not from the proportions of the *chogore* and *chima*, but from the variations found in the treatment of the surfaces.

- ***Dress, agency, and popular culture*** : Popular culture can be defined loosely as those elements of entertainment that run alongside, within, and often counter to the elite structures of society. In the seventeenth century civilizing agents of aristocratic society included courtly entertainment, tournament, masque ball, and opera. But at the same time, popular culture became subject to increasing entrepreneurial control and commodification, with widening appeal to the urban merchant class.

A new conception of popular culture was pertinent to the potential of dress as a communicator of social distinction and belonging. This movement preceded and contributed to the consumer and technological revolutions of the eighteenth century. Today popular culture is enhanced by the influence of mass media, and the medium has become the message, in many ways. According to Wilson (1985), fashion has become the connective tissue of the cultural organism and is essential to the world of mass communication, spectacle, and modernity.

- ***Pursuit of modernity*** : Fashion is an accessible and flexible means of expressing modernity. The fashionable body has been associated with the city as a locus of social interaction and display. In the nineteenth century fashion was identified with a sense of contradiction of old and new. Modernity resulted in part from new technologies and a sense of the modern resulting from new ideas of design and consumption. Tensions from a growing commodification of fashionable trends emphasized the worldly and metropolitan. In the twentieth century modernity was identified through various but subtle means, from the way the dress contoured the body, to obvious product branding.

As a means of expressing modernity, Western fashions have been adopted by non-Western societies. In some societies where traditional styles of dress were prevalent, the men were quick to adopt Western business suits. Women have been slower to adopt Western dress in favor of traditional styles that express historical continuity. This creates an ambivalent message related to gender: Are women excluded from the modern world or are they simply the purveyors of tradition? Traditional dress in South Korea is more often seen on older women on occasions of celebration. Both Chinese men and women have been encouraged recently to adopt Western styles of dress.

- ***Gender and dress*** : A tension exists when women have been assigned the dual role of being fashionable as well as the subordinate gender. In the last two centuries fashion has been primarily assigned to women, and it follows that fashionable dress and the beautification of the self could be perceived as expressions of subordination. Male dress has been somewhat overlooked. Veblen (1899) in the nineteenth century described separate spheres of the male and female, with feminine sartorial dress as a symbol of enforced leisure and masculine dress a symbol of power. Display and appearance of the body were considered innately feminine pursuits and thus the model was constructed in which overt interest in clothing appearance implied a tendency toward

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unmanliness and effeminacy. This gave rise to ultra-conservative, non-expressive male dress codes that prioritized the uniformity of the city suit as the model for respectable middle classes for males in most of the nineteenth and twentieth century's. This model does not entirely explain the way men consumed fashion, for example, the aesthete of the 1880s and dandy of the 1890s.

Such expressions of difference in gender roles and fashionable appearances of men and women also occur in other historical periods. Within medieval culture, the display of masculinity and femininity varied according to class, age, wealth, and nationality. Clothing, fashionably cut, moved toward overt display of the body and its sexual characteristics. Interpretations of a male and female ideal permeated visual and literary interpretations of the human body. The male ideal focused upon proportion, strength, nobility, and grace; the female ideal included diminutive size, delicacy, and heightened color.

In medieval society, concepts of femininity included monopoly on production and maintenance of textiles, clothing, and accessories and the display of patriarchal wealth and status. When the monopoly of women was broken, production of clothing moved from the home to the public sphere. Male-dominated systems of apprenticeships emerged for weavers, cloth cutters, and tailors; the mass production and marketing system was born.

Market Forces and Momentum

The fashion industry has led the way, or followed, depending upon the nature of the fashion and its origins. Fashions serve as a reflection of their time and place and can be determined by society, culture, history, economy, lifestyle, and the marketing system. The market for fashion ranges from the world of couture to mass-produced clothing called ready-to-wear.

The couture fashion system and the couturier, who regularly presents a collection of clothing, originated in Paris, France. The couturier caters to the handmade, made-to-measure, exquisite product. In some ways the couturier functions as an artist, but when the product fails that designer ceases to exist. In this way the couturier walks a fine line between artist and industrialist. The dominance of Paris as an international center depends as much on its sophistication as a fashion center as on the superiority of its clothing.

Other countries beside France have taken on fashion leadership—notably, Italy, the United Kingdom, and the United States—and each country has placed its unique stamp on fashion. For example, Milan, the hub of the Italian fashion industry is close to the country's leading textile mills in the Lake Como region. The Italians not only produce beautiful fabrics, they also design beautiful clothes as exemplified by such notable talents as Giorgio Armani and Krizia.

Though some may consider fashion frivolous, it is also considered a serious, lucrative business in capitalist society. The United States has been a leader in the technologies required for mass production and mass marketing of apparel, making fashion a democratic possibility, available to all.

- ***Mass Production and Democratization of Clothing.*** To provide clothing at moderate cost for all citizens took two primary developments, mass production

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and mass distribution. Mass production required developing the technology for middle-quality clothing that could be made available for the majority. Mass distribution required the retailing of ready-made clothing and innovations in salesmanship and advertising. Department stores sprang up in every city following the Civil War and by the end of the century; mail-order houses were developed sufficiently to reach all citizens in the United States.

The clothing revolution that occurred in the twentieth century in the United States was a double revolution. The first was the making of clothing, from the homemade and custom-made to the ready-made or factory-made; the second was the wearing of clothing, from clothing of class display where clothing was worn as a sign of social class and occupation, to the clothing of democracy where all could dress alike. According to Kidwell and Christman (1974), in the eighteenth century anyone walking in Philadelphia or Boston could easily have distinguished towns' people from country folk by the striking differences in their clothing. Clothing was distinctive because of differences in textiles and clothing construction. America was dependent upon England's textile industry so the rich purchased fine-quality silks, woolens, and cottons while others had limited access to fabrics that were coarse and middle to low grade. The tailor and dressmaker made clothing for the rich and the amateur made clothing for the average person.

In the nineteenth century, the industrial revolution brought the machine, the factory, and new sources of power. A series of great inventions mechanized the making of yarn and cloth. By 1850 machines included the invention and distribution of a practical sewing machine that was quickly adopted for men's shirts and collars and women's cloaks, crinolines, and hoopskirts. By the end of the nineteenth century, machine cutting was standard; pressing became more efficient. Men began to look and dress alike, and the sameness of their dress made multiple productions by machine entirely possible.

Ready-made clothing for women lagged behind what was available for men. In 1860 ready-mades for women included only cloaks and mantillas, and dressmakers continued to supply women's fashions. Women of limited income made their own clothing, thus saving their clothing dollars for male family members. The department store and mail order were established means of distribution in the latter half of the nineteenth century.

In the early twentieth century, the mass-manufacturing process was organized and capable of producing clothing for both men and women. Thus was born an industry of industries, each with a system of organization to create ready-made clothing for everyone. Though fashion always was an identifier of person, mass production equalized every person's opportunity to identify.

- **Marketing and distribution systems:** Entwistle (2000) describes fashion as the product of a chain of activities that includes industrial, economic, cultural, and aesthetic. Changes in production and marketing strategies allowed for the expansion in consumer activity during the second half of the eighteenth century that led to increased consumption and the speeding up of the fashion cycle. This led to an increase in fashions that could be selected to reflect specific and individual circumstances.

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In the twentieth century consumer choice was affected by means of mass distribution including chain stores, mail order, and Internet shopping. Chain stores have made fashion accessible within a relatively short drive for most consumers. Mail order has enabled a consumer in a remote area to follow fashion trends, select an appropriate garment, and place an order for ready-made clothing. Internet shopping relies on a person's access to a computer. Chain stores, mail order, and Internet shopping have extended the reach of fashion and created new consumer groups.

THEORIES OF FASHION ADOPTION

Theories of fashion adoption or distribution are concerned with how fashion moves through the various socioeconomic levels of society. There are three primary theories of fashion adoption: trickle-down, trickle-across and trickle-up. However, no one theory is adequate to discuss fashion theory or explain how fashion moves through society. In addition to these theories, there is an alternate populist model of fashion adoption, which applies to some situations that identify fashion distribution as moving through social groups rather than socioeconomic classes.



Trickle-Down Theory

Coined by economist Thorstein Veblen in 1889, the trickle-down theory of fashion adoption assumes that fashion begins in the upper echelon of society. Styles worn by the wealthy change, and those changes are gradually adopted by the middle and lower classes. When those styles have been assimilated by the lower classes, the wealthy, in turn, change their style and attire. This theory assumes that the lower classes want to emulate the upper classes and is the oldest theory of fashion adoption. It is applicable historically, particularly prior to World War II. Styles from the white blouses of the Gibson Girl era to the shorter hemlines of the 1920's began in the upper classes.

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Trickle-Across Theory

First developed in the late 1950's, the trickle-across theory assumes that fashion moves across socioeconomic levels relatively rapidly. Clothing styles do not trickle down but appear at all price points at approximately the same time. Mass communications and popular media support the existence of this theory, providing pictures and details about new styles, as does the modern retail world. Many designers show similar styles in a variety of lines, ranging from high-end designer clothing to lower-end affordable pieces. Once a design appears on the runway, a variety of companies produce similar garments, allowing widespread access to fashion. From the 1960's shift dress to the shoulder pads of the 1980's, these garments were available in discount, department and designer stores at approximately the same time.

Trickle-Up Theory

The trickle-up theory of fashion adoption reflects changing styles and practices in fashion. According to the theory, styles may begin with youth or street fashion and move progressively up the fashion ladder until they are favoured and worn by older and wealthier consumers. Coco Chanel was the first to adopt this theory when she integrated military fabrics and attire into fashion following World War II. The classic T-shirt began as an undergarment in the working classes and is now a fundamental piece of the everyday wardrobe. Once the styles have been adopted by more traditional consumers, the street or youth culture may adopt a new style.

Historical evidence

Fashion involves change, novelty, and the context of time, place, and wearer. Blumer (1969) describes fashion influence as a process of "collective selection" whereby the formation of taste derives from a group of people responding collectively to the zeitgeist or "spirit of the times." The simultaneous introduction and display of many new styles, the selections made by the innovative consumer, and the notion of the expression of the spirit of the times provide impetus for fashion. Central to any definition of fashion is the relationship between the designed product and how it is distributed and consumed.

Fashion Systems Model

1940s Fashion

The study of fashion in the twentieth century has been framed in terms of a fashion systems model with a distinct center from which innovations and modifications radiate outward (Davis 1992). Designers work from the premise of one look, one image for all, with rules about hem lengths and what to wear with what. In this model, the fashion-consuming public develops from an innovative central core, surrounded by receptive bands of fashion consumers radiating outward from the center.

Within this system innovation can originate from a select grouping of designers, such as Christian Dior who introduced the "New Look" in 1947. Influential factors can

range from individual tastes, to current events, to marketing and sales promotions. The ultimate qualifier of the fashion systems model is the scope of influence, urging, even demanding, one look for all. The element of conformity is instrumental.

The Populist Model

While the three primary theories of fashion adoption largely apply to socioeconomic levels, the populist model, conceived by anthropologist Ted Polhemus in his 1994 book “Street-style,” identifies social groups, rather than classes, as a source for fashion inspiration. A social group, such as punks in 1970’s London, for instance, may adopt a distinctive style and appearance shared throughout the group. The style serves to unify the group and identify individuals within the group but is often unrelated to trends outside of the group. Individuals adopt the style to become and remain an identifiable member of that particular social group.

Factors for Textile or Clothing Selection:

Social Factor

In social factor we consider following things & those are

- A) The place where person live (urban or rural).
- B) Cultural background of person.
- C) Gender
- D) Occupation
- E) Occasion
- F) Social states

The Place Where Person Live (Urban Or Rural)

Depending upon the area and place where a person lives the pattern, shape, style of clothing changes. In urban areas because of very close cultural interaction between the various sections of people. The pattern & style of clothing is cosmopolitan in nature. But in other hand in rural area the human clothing is influenced by regional factors.



Fig: Dress according to where a person lives

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Cultural background of person

The second factor which influenced on selection of clothing is cultural background of person and upbringing of a person.

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Fig: Selection of clothing according to cultural background of person

Gender

The modern society not believe in gender biasness & strongly oppose this, but we all are still comfortable in maintaining difference in male & female



Fig: Dress selection according to gender

Occupation

Humans select clothing depends upon his occupation. Because of this reasons only we find the difference in a police man and a common man and also we find the difference in Army man and a common man.

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Fig: Dress selection on his occupation

Occasion

Generally human select clothing depends upon the occasion namely formal wear and casual wear. In office people wear formal dress & in leisure stripe be wear casual wear.



Fig: Formal wear and casual wear

Social status

The human being always interested to show his social status through clothing, hence in past king always wearing a royal clothing.

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Fig: King clothing

Economic Factors

In economics factors the important components are economic condition of society economic status of individual & availability of technology & **raw material**. If there is change in economic condition of society than it reflects on clothing. We know that the pattern of poor & rich peoples are different some people select clothing depends on affordability, & some people selects clothing to show his economic status.



Fig: Selects clothing to show his economic status

Environmental Factors

IN environmental factors condition includes like too cold, too hot, raining, chilling wind etc. We select cloth to take protection from extreme environment, unusual places (space or under water). The selection of clothing changes as the environment condition is change. In this factor one person will not use same clothing in different climatic condition. Depends upon climatic temperature the garments are broadly divided into two categories winter wear clothing & summer wear clothing.

Theories of
Fashion, Factors
Affecting Fashion

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Fig: Summer and winter wear

Physiological Factor

This factor includes age, condition of age of person, body structure, physiological response of body, activity level etc. The clothing patterns are changes with age of the person due to physiological & physiological changes with time



Fig: Child and old cloth

Ex- A small child required different types of cloth & a age person required different type of cloth. Clothing selection also depends on physical health of person, the person who have a special build of body required a different kind of cloth.

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The Macro-environmental Factors Affecting the Clothing Industry

Macro-environmental factors affecting the clothing industry are those which lie outside small companies and their competitors. Business owners have less control of these external factors, and their impact in changing them is minimal. Instead, small companies must adapt to these macro-environmental factors, which include consumer characteristics, technology, government influence and the economy. The way small companies adapt to macro-environmental factors determines both their ability to differentiate themselves from key competitors and overall success.

Consumer Factors

Consumer micro-environmental factors include cultures, norms, lifestyle, demographics and population changes. These factors affect the clothing industry in different ways. For example, a small clothing manufacturer needs to create styles that appeal to those of different cultures, especially if those cultural groups represent large enough segments of its market. Contrarily, clothing manufacturers, wholesalers and retailers avoid creating too many clothing items that fall outside the norms of society, such as styles worn 100 years ago. An aging population may increase the demand for larger jeans and pants sizes, such as relaxed or looser-fitting styles. Generally, many people become more sedentary when they get into their 40s and 50s. Consumers' waistlines expand so they need larger sizes and more room for comfort. Also, decreases in birth rates in some areas will lower the demand for baby clothes.

Technological Factors

Technological micro-environmental factors affecting the clothing industry include availability of resources, demand and production. For example, the scarcity of certain materials, such as leather, may force retail and wholesale clothing companies to sell more faux or substitute leather products. Retailers may increase the prices of cotton clothing if they encounter shortages of this raw material, as they must pay their manufacturers more. The introduction of new clothing styles by a competitor can shift demand away from older fashions. Hence, a small clothing manufacturer may need to discontinue certain clothing lines and produce new ones that meet the needs of consumers. Moreover, clothing companies may add more advanced equipment in their plants like robots, which may force companies to fire some workers.

Legal and Political Factors

A number of legal and political macro-environmental factors affect small businesses in the clothing industry. The industry has repeatedly been affected by issues such as workers' rights and child labor laws. Union workers in clothing manufacturing

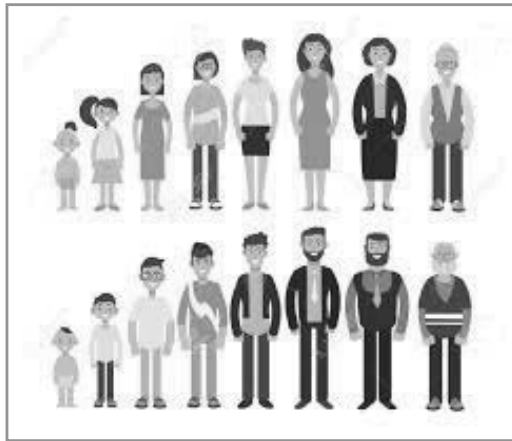
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plants may picket their employers, especially if their wages or medical benefits are less favorable than workers in comparable industries. Workers picketing their clothing employers impacts production. This can cause delays for retailers in getting spring or fall fashions on time. Activists who are not employed by the companies may also picket retailers who purchase clothing from countries known for violating child labor laws. This negative publicity may impact small clothing retailers' sales and profits. Also, a trade embargo against another company's imports would force clothing wholesalers to find different suppliers.

Economic Factors

Economic factors can have both positive and negative impacts on the clothing industry. During economic boom periods, people have more disposable income. Hence, they may buy more clothing, increasing sales for clothing manufacturers, wholesalers and retailers. However, recessions have the opposite effect. Sales for these various clothing entities may be significantly lower. Consequently, retailers may be stuck with large amounts of inventory. And they may have to sell the clothing at substantially reduced prices. Clothing manufacturers and retailers may also need to sell lower-priced clothing brands to compete with more generic brands. Consumers often shop for cheaper brands when they have less disposable income.

FACTORS AFFECTING SELECTION OF CLOTHING



The selection of clothing should be done on the basis of age, season, income, occasion and fashion.

1. **Age:** While selecting fabric one has to think of the age group of the child. For small children, dainty prints in soft colors can be chosen. Nursery prints are not suitable for elementary school children. When the children enter late childhood stage, the boys like masculine colors, for examples blue, grayish blue, and brown and girls like to wear feminine colors like pink, green and red. Some fabrics, which are delicate, are chosen for girls clothing whereas, rough textured fabrics are suitable for adolescent boys. The style of the dress also changes according to the age group of the child. The A-line dresses are suitable for toddlers and

infants. Later on, dresses with lots of gathers are suitable for girls' frocks. In the same way type of collars are suitable for younger age group, for example baby collar is not suitable for adolescent

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2. **Season:** Some fabrics and colors are suitable for winter while others are not, for example synthetics; silk and wool are suitable for winter as they are bad conductor of heat. Cotton and blends of cotton with synthetics are good for summer as they are good conductor of heat and absorptive. There are cool and warm colors. The cool colors are associated with coolness, for example, blue, green, white etc. Warm colors are bad conductors of heat and associated with warmth for example, red, golden yellow and orange. So warm colors are suitable for winter, whereas cool colors are chosen for summer.
3. **Income:** Amount of money affects the selection of clothing. Children belonging to high-income group can spend more percentage of money on clothing as compared to low income. They can spend more money on fashionable garments rather than on durable clothes. Parents belonging to low-income group prefer durable clothes rather than delicate ones. So the preference of the clothing changes according to the income of the family. Low socio economic growth gives more importance to durability, comfort and price as compared to becomingness and beauty.
4. **Occasion:** Selection of clothes also changes according to occasion. For daily wear or informal wear, durable dresses with simple designs can be chosen but for occasional or formal wear novel fabrics with new styles are chosen.
5. **Fashion:** Fashionable clothes look beautiful. One looks odd when one goes out of fashion. Few fabrics and colors are in fashion while others are not. Some clothes should be brought according to fashion and others should be simple. Children belonging to high-income group can wear fashionable clothes to great extent as compared to low-income group. Too much of fashion should be avoided.

Selection of clothes should be very judicious so that we can buy best clothes by spending minimum amount of money.

The clothes should be compatible to age, personality, and climate and should not be a hindrance in normal working. Some factors affect the selection of clothes, which may vary from person to person as they are influenced by the requirement of the person. These factors are as follows:

Personality

The personality, value and culture of a person can be judged easily from his dress. There are different types of personalities.

Highlighting salient features of the personality and camouflaging the figure flaws to some extent is possible through dress. Improper dressing makes person a laughing stock and causes inferiority complex.

On the other hand, proper dresses help in building self-confidence which is essential for the proper development of personality. This affects our behavior and mannerism and develops harmony and personality.

Clothes are an indication of caste, place, state, and occupation of the person. Clothes affect the personality of the wearer. People who are introverts prefer light and sober colors whereas extroverts like bright and gaudy clothes.

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Dresses with delicate patterns and sober colors help in enhancing the natural characteristics of tenderness and feminine. On the other hand, big patterns and straight lines go well with regular, dominating and grand personalities. Some uniforms are reserved for certain professions, which help in enhancing their personality, e.g., wearing white coat by doctors and black by lawyers. Clothes indicate your social status and interest. Simple and elegant clothes are hallmark of a serious personality.

Age

Different clothes are required for different age groups. Therefore, care should be taken in selecting clothes for a particular age group.

Selection of clothes for infants

- An infant sleeps for most of the time, so it is important that his clothes are loose and comfortable.
- These should be made of soft and absorbable cloth (preferably cotton) as they do not irritate the tender and soft skin of the child. Silken and synthetic clothes should not be used for infants in any case.

Infant's clothes are to be washed quite often, hence, the clothes should be of such material which can be washed and dried easily. The clothes should be unsearched. The seams should be flat; fasteners should not be at the back.

Tight elastic should be avoided. Infant's clothes should have openings on the front, back or on upper side and it should be head long and closed neck. Instead of buttons, there should be ties and fasteners at the back of the dress as these may hurt the infant clothes because inconvenience in and may get torn by sticking someway

- Very tight clothes are not conducive normal growth.
- If the clothes are shabby, unshaped, not to the liking of their peer group, they may suffer from inferiority complex. They are reluctant to play and with their peers.
- Hazy and dull colors should not | selected for children. Rather bright gaudy colors are good for them.

Selection of Clothes for Adolescents



- Adolescents like distinctive and unit colors. Clothes with bright color reflecting enthusiasm, cheerfulness liveliness should be used for them.
- They like clothes that are in fashion their clothes should be creative, stylish and according to the latest fashion.

- Generally adolescents do not like influences of their parents and regarding their clothes.

Selection of Clothes for Adults

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- In adulthood, the clothes undergo change. Simple and elegant clothes desirable for mature and elderly
- Clothes with design and flowering print look childish.
- Clothes should be chosen after analysis of the color of the skin, a | and body figure.
- In this age, more emphasis should be the profession, occasion, and price than on the prevalent fashion. In absence of any of this consideration the dress would look awkward.

Selection of clothes for old. Some problems are come regarding the clothes of the people.



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- In this period, there is loss of flexibility in the body which causes inconvenience in movements, hence, clothes should be | loose and comfortable.
- Eyesight also gets weak and hence big buttons with button holes should be used in place of hooks. Use of zip is also convenient.
- Their dresses should be in consonance with their age.
- Clothes should be light and easy to wear. They should have simple designs and easy to wear from either side with durable stitching.
- Clothes should be stain resistant, easily washable and wrinkle resistance as the elders may not have enough energy to launder their clothes frequently. Thus, we find that age is an important factor in selection of clothes.

Climate

The main purpose of clothes is to cover the body. Clothes protect us from heat and cold and help us in maintaining body temperature in adverse circumstances. Hence, knowledge of selecting the clothes according to the climate is essential.

Warm, thick and bright colored clothes should be used in winter whereas cool, soft and light colored clothes in summer. These should have sweat absorbing quality. In rainy season, we need such clothes as may dry up soon and are wrinkle free e.g., nylon.

Clothes compatible to a person should be soothed both to the user and onlooker, e.g., a person wearing silken clothes in sultry summer is irritable to the wearer as well as the onlooker.

Occupation



Clothing is associated with profession also. Working people should wear formal clothes. They should be simple, neat and clean. Vulgar and improper clothes should be avoided. Clothes should give a feeling of being smart, active and sober. We all would like to wear such clothes that may wearer not cause any hindrance in our working.

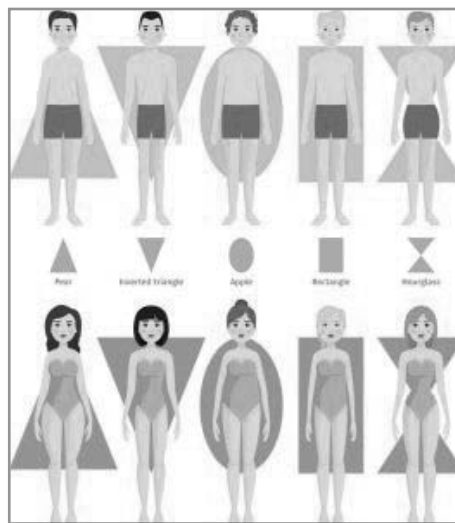
If you are a physical instructor, your clothes should be loose and comfortable so that you may give a good demonstration. Farmers need strong and durable clothes and should also protect them from sunshine.

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Businessmen should wear sober and modest clothes. Persons who are going to travelling should wear such clothes which are easy to wash and do not require frequent ironing, e.g., terry cot, decagon etc.

Industrial workers wear special type of uniform. People serving in army, police and railways have their own distinctive uniform. Simple and sober clothes are required in classrooms. Sportsmen need durable and porous clothes for sweat absorption. Doctors and nurses wear white clothes. All these variations are on account of different professions.

Figure



Every person has unique figure. Some are tall or short, fat or lean and thin. Some are of normal height and width. A man should wear clothes in accordance to his figure irrespective of latest trends in fashion and design.

Whatever is the body shape, clothes can make it look different. By judicious use of colors and clothes the figure flaws can be camouflaged or salient features highlighted. For example, persons who intend to look taller and thinner should wear clothes that are plain and of single color and with vertical lines and designs. Similarly, those who wish to look shorter and fatter should wear horizontal designs and with two or more colors in their dress, e.g., if the salwar is of light color, the shirt should be of dark color with horizontal lines.

They may also use frills, piping in their dress to look fat. For a tall and fat lady, clothes with diagonal lines are more suitable. They should also not wear very light or loose clothes. Short coat and jacket too, give a feeling of shortness. All types of clothes do not suit to all body figures. For a fat person light and soft clothes, and heavy and fluffy clothes-like organdy and taffeta, should be used for a lean and thin person.

3.5 STUDENT ACTIVITY

1. What is *Fashion systems model*? Explain the *Populist model*?

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2. What is The Fashion Life Cycle? Roles and Responsibilities of *Fashion leaders and followers*?

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3.6 SUMMARY

Fashion is viewed broadly as a chronology of changing forms and a critique of wider cultural influences and their historical interpretation. The history of fashion reveals the importance of changes in appearance, but also the way fashion is conceived, who participates, and for what and how many occasions. The middle years of the fourteenth century have been identified as the first period of significant fashion change, generally related to the rise of mercantile capitalism in European cities. At that time, fashion became a practice of prestigious imitation among social groups and changes in tastes occurred often and were extensive enough for people to gain an appetite for new fashions in dress. With class distinctions on the wane and an accelerated rate of stylistic change, the specific character of dress was associated with gender and the circumstance of different lifestyles. In the history of fashion, modern cultural meanings and values, especially those that elevate newness and the expression of human individuality to positions of dignity have allowed the fashion system to come into being and establish itself.

The rise of fashion is associated with “the civilizing process” in Europe. The medieval woman engaged in what became the feminine pursuits of weaving, textile work, and fashion. Fashion in medieval society had a direct impact on the emerging of the individual, on self-knowledge, and understanding one’s place in the world. The body provided a principal means of expression through clothing; for example, to throw down one’s glove was an act of defiance that committed a person to certain actions. The deliberate manipulation of the social meanings attached to clothing helped initiate a heightened sense of the significance of fashion.

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Though fashion was first created for the privileged few in the late nineteenth and twentieth century; mass production made fashion accessible to the majority. In the nineteenth century the distinguishing feature of fashion was its imposition of an overall standard that nevertheless left room for the display of personal taste. Fashion change accelerated with major apparel changes occurring in twenty-year intervals.

The twentieth century is characterized as the age of mass production, mass consumption, and mass media. Mass fashion became a form of popular aesthetics and a means of self-enhancement and self-expression. Advances in technology and materials used for clothing production provided more comfortable, cheaper, and more attractive items to a larger proportion of the population. In the early twentieth century, mass consumption of fashionable dress increased within the sphere of fashion promotion and advertising, leading to unlimited diversification. The fashion industry became more complex and fashion intervals shortened to ten years.

Mass media has allowed for wide dissemination of fashion information and opportunities for the stimulation of a more homogeneous public imagination. The fashion magazine and the Hollywood film brought fashionable models to a hugely expanded audience from the 1920s onward. Examples of fashionable dress were often made available through the expansion of chain stores and mail-order companies. At the same time, a reorganization of business practices, of marketing and advertising, prioritized certain strands of society as fashion leaders. A cult of the designer, revolving around ideals of couture and high fashion or strong sub-cultural identities, ensured the survival of hierarchies based on notions of quality, style, and individuality.

Steele (2000) surmised that in 1947 when Christian Dior launched his “New Look,” it was still possible for a fashion designer to transform the way a woman dressed. The postwar transformation was remarkable, from the war years of boxy shoulders, rectangular torso, and short skirts to the postwar look of narrow shoulders, nipped-in waist, padded hips, and long, full, flowing skirts. You could like it or hate it, but the look was the fashion, regardless.

Today major fashion changes occur frequently, but the choices and selections have increased so that mainstream fashion is one choice among many, including recycled clothing, vintage clothing, and wearable art. Also the easily recognizable rules of fashion, such as rigid proportions, hem lengths, and silhouettes now relate more to the particular look of one group than to a fashionable look for all. Agins (1999) has declared the end of fashion, but only as it has been known historically.

3.7 GLOSSARY

- **Cardigan:** A knitted, woolen garment similar to a jacket with button or zipper fastening down front. Worn by men or women and named after James Thomas Brudenell, 7th Earl of Cardigan.
- **Cargo Pants:** Cargo pants or shorts refer to pants with extra pockets designed for carrying a supplies etc.

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- **Chelsea Boots:** Ankle height slips on boot with elasticated side panels.
- **Chemise:** Loose fitting dress that hangs straight from the shoulders without a defined waist.
- **Cigarette Pants:** Narrow fitted trousers that taper to the ankle.
- **Fashion:** The prevailing style of any given time; implies change in style.
- **Fashion Cycle:** Fashion change; refers to the introduction, acceptance, and the decline of a fashion.
- **Fashion Director:** The fashion expert of an organization who works with designers or buyers to form the fashion image of the company.
- **Fashion Editor:** The head fashion reporter at a magazine or newspaper who analyzes the fashion scene and interprets it for readers.
- **Fashion Forecast:** A prediction of fashion trends.
- **Fashion Group International:** An international association of professional women in the fashion business; founded in 1931.
- **Fashion Merchandising:** The planning required to have the right fashion merchandise available in the proper quantities and place at the right time and priced to meet consumer demand.
- **Fashion Press:** Reporters of fashion news for magazines and newspapers.
- **Fashion Retailing:** The business of buying fashion merchandise from a variety of resources and reselling it to ultimate consumers at a convenient location or via the Internet, television or catalogs.
- **Fashion Trends:** New directions in fashion styling.
- **Federation Francaise de la Couture:** French couture trade association composed of three main membership classifications (each called a Chambre Syndicale) and associated groups of manufacturers and artisans.
- **Fibers:** Natural or synthetic strands from which yarns are made.
- **Filament:** A continuous strand of Fiber.
- **Finishing:** The last treatments given to fabrics; the final handwork or final touches done to a garment.
- **First Pattern:** The trial pattern made in the design department for the sample garment.
- **Flagship Store:** The largest and most representative store in a chain organization.
- **Flax:** A natural fiber made from the stem of the flax plant and used to make linen.
- **Flexible Manufacturing:** A combination of Methods used to make manufacturing most effective.
- **Floor-Ready Standards:** A requirement by retailers that manufacturers have merchandise pre-ticketed and on hangers, ready to be put on the selling floor.
- **Franchising:** The selling by a manufacturer of the rights to retail its merchandise.

Concepts of
Fashion

- **Full-Fashioned Knits:** Knit garments with prices shaped on the knitting machine.
- **Furnishings:** Men's clothing category, including shirts, accessories, and item sportswear.

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3.8 REVIEW QUESTIONS

1. Write the short notes on Fashion systems model.
2. What are Fashion leaders and followers?
3. Explain the Dress, agency, and popular culture.
4. What is Market Forces and Momentum?
5. What is Theories of Fashion Adoption?
6. Why Factors for Textile or Clothing Selection?

4

COMPONENTS OF FASHION

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STRUCTURE

- 4.1 Learning Objective
- 4.2 Introduction
- 4.3 Important Elements of Fashion Design
- 4.4 Principles & Elements: Aspects of Design
- 4.5 Student Activity
- 4.6 Summary
- 4.7 Glossary
- 4.8 Review Questions

4.1 LEARNING OBJECTIVE

After studying this unit you should be able to:

- Explain the meaning and definition of Fabric prints and patterns.
- Describe the Aspects Of Design.
- Explain the Elements of Fashion Design.
- Enumerate the skills required for **Clothing Selection**.
- Explain the meaning and significance of the style lines of the garment.
- Explain and Discuss the Balance & rhythm in Fashion.

4.2 INTRODUCTION

Fashion industry, multibillion-dollar global enterprise devoted to the business of making and selling clothes. Some observers distinguish between the fashion industry (which makes “high fashion”) and the apparel industry (which makes ordinary clothes or “mass fashion”), but by the 1970s the boundaries between them had blurred. Fashion is best defined simply as the style or styles of clothing and accessories worn at any given time by groups of people. There may appear to be differences between the expensive designer fashions shown on the runways of Paris or New York and the mass-produced sportswear and street styles sold in malls and markets around the world. However, the fashion industry encompasses the design, manufacturing, distribution, marketing, retailing, advertising, and promotion of all types of apparel (men’s, women’s, and children’s) from the most

rarefied and expensive haute couture (literally, “high sewing”) and designer fashions to ordinary everyday clothing—from couture ball gowns to Juicy Couture-brand sweatpants. Sometimes the broader term “fashion industries” is used to refer to myriad industries and services that employ millions of people internationally.

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- **Emphasis and Color:** The principle emphasis refers to the part of the design to which the eye is instantly drawn. This emphasis element can be anything. Many times, the element of color is used for emphasis, as contrasting colors in a design produces a lot of emphasis on that item that is contrasting. Color is a very important element as everyone has their own favorite color. Color is also frequently used to express a specific mood.
- **Rhythm:** The rhythm principle refers to using items repeatedly. This can be repeating the same shape in the design, repeating lines or details to form a pattern or repeating colors. Many times, a designer’s complete collection will have a specific rhythm as all the pieces are related in a similar way, such as using the same silhouette or a specific color in all of the designs.
- **Texture:** The element of texture refers to the fabric being used. Fabric will feel a specific texture against the skin. The texture also refers to how a fabric drapes. Using the proper fabric for a design is very important, as different fabrics have different textures and will act in different ways.
- **Proportion, Scale and Balance:** The principle of proportion and scale ties into the balance principle. The proportion of a design is important to achieve balance. A person would look very funny with an oversized head, just as a dress would look odd if it had huge sleeves. These two elements, the head and the sleeves, are out of proportion with the rest of the look. It is important to make all designs to scale so that the proportion of each piece is correct. Proportion also refers to balance as a design can be symmetrical or asymmetrical. Asymmetrical balance can be quite striking, but each piece needs to be properly proportioned or a person will look lopsided.
- **Lines:** The element of the style lines refers to the outline or silhouette of the design. There are many accessories and items that can be used to create different lines. One very well known example of a line is the A-line. The A-line can use belts or fitted waists. From the waist, the skirt flares out creating an “A” shape.
- **Unity:** The principle of unity refers to all elements of the design being in harmony. A design that has unity will have a sense of completeness while one that does not achieve unity will leave the viewer wondering if the design is finished. Many times, accessories can be used to add unit to a design.
- **Shape and Form:** The element of shape and form refers to the visual element of the design. This is one of the first things that a person notices with a design. The form refers to the designs or garments complete shape. The main goal of the shape is to complement or fit a specific body type. The shape and form can emphasize specific areas of the body while downplaying other less desirable areas. The shape tends to change depending on the current trends.

4.3 IMPORTANT ELEMENTS OF FASHION DESIGN

The leading fashion designers, manufacturers of garments, textile experts are all concerned about a bunch of common things year after year, fashion season after season. These are the elements of fashion that combine together in the fashion design process to create spectacular garments and accessories. These elements consume their thoughts, discussions and design boards. What are these important fashion elements?

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Colour



Colour is the first thing you notice about a garment. The value (lightness or darkness) and intensity of color (brightness or dullness) used, the proportion of different colours used, colors of the accessories used, where the colours are placed all are very important in the fashion designing process as the first impression of anything is important.

Basically, colors are classified as warm and cool colours and then black and white. The designers use colours to create illusions of size, light etc. For eg. dark and dull colours can create an illusion of distance. Bright colors make a dress appear bigger in size than a dark colored one.

Effective colour schemes are used to enhance the look of the garment. Some colours are deemed as fashionable during different fashion cycles and the fashion designers usually follow suit

Check out the related posts : Colour names in fashion; What color should I wear? The main factors affecting colour choices; 15 color combinations – fashion color wheel.

Silhouettes

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The silhouette is one of the most important elements of fashion design. It is the basic shape, outline, and style of the clothing. The most important dress silhouettes are

- 1 Sheath silhouette
- 2 A line silhouette
- 3 Straight Column silhouette
- 4 Hour glass silhouette
- 5 Bell silhouette
- 6 Trumpet silhouette
- 7 Shoulder Wedge silhouette
- 8 Trapeze silhouette
- 9 Extreme volume silhouette
- 10 Asymmetrical silhouette
- 11 Empire silhouette
- 12 Egg shaped silhouette

You can check out more details on the different types of silhouettes used in fashion designing

Season, taste, occasion, body shape and size of the wearer, the special effects required and desired are all considered when choosing and designing the silhouette for a particular garment. The silhouette should complement the body of the wearer as well as be in sync with the time period.

Designers use various style elements to change the silhouettes like the trumpet skirt with a much exaggerated bottom part or the corseted bodice which is figure fitting or the shoulder pads which creates the illusion of a broad shoulder.

Fabric



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The type of fabric you choose for a design is very important in how it will shape up. The fabric texture refers to the hand or feel of the fabric including its stiffness or softness and its appearance, drape and the visual effect of all these on the consumer/wearer.

Other than the smooth appearance of most fabrics, there are a variety of fabrics with different textures- some are pre-pleated, some crinkled, some crushed, some woven with raised patterns. Most of the fabric texture is achieved by the particular type of weaving of fibers, some texture is made as a result of the fabric finishes used after the production

A swatch of the fabric is kept in the design board so that the texture of the fabric is at the forefront of the design process.

Fabric prints and patterns



When you are designing you will be taking into consideration the designs inherent in the fabric – in fact they can play a very important role in designing.

Body Shape

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When you wear clothes you want to look fashionable and be presenting the best of yourself. Everyone is made different, their body shapes different but a certain categorization is needed to successfully design fashion garments. The most important body shape as per these categorizations are Rectangle, triangle, inverted triangle, oval, square, round, hourglass.

Out of these, an hourglass figure is deemed as the ideal body shape though it can also be different according to the time, social and cultural influences etc. Fashion designers design clothes that will give the wearer this ideal body shape.



Balance & Rhythm



This refers to the symmetry (or asymmetry) in the shapes, colours, style lines, elements; the relative degree of importance given to different elements of the design.

The designer designs the garment so that the two sides of it appears to be the same or different. A proportionate and appropriate combination of lines, shape, colour and texture can result in different rhythms.

Rhythm refers to the pattern created by the use of lines or shapes; like how the synchronized embroidery design is made around the neckline and sleeve hem as well as the hem line to create a rhythm for the garment. Another example is the repetitive use of a special print on a fabric resulting in a formal rhythm

Deliberately disturbing the symmetry is also desirable in fashion design – as in creating Asymmetrical hemlines.

Components of Fashion

Emphasize



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This refers to the importance given to a design element to denote something or bring attention to something – it is usually a break in the rhythm of the garment.

Some features of the garments are given more emphasis because of their positive effect on the wearer. Like the studded collar in a denim jacket or a color block garment with contrast band along the waistline. A corset is used to give emphasis to the thinness of the waist.

Design Lines



This refers to lines in the garment that separates its shape like waistline, neckline, hemline; then there are style lines which are basically seams. These lines and

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their correct placement is very important in the composition of the garment. Lines are combined or arranged strategically to create different visual dimensions.

The two types of design lines are straight lines and curved lines. Straight lines can be horizontally placed, vertically placed or diagonally placed. A curved line can be almost spherical or gently curved as to look almost like a straight line. Curved lines give the appearance/effect of roundness and straight lines that of slimness, though there are exceptions like a horizontal line that can look like broadness. Diagonal lines like that of a cross over jacket create an asymmetrical line across the body

The style lines of the garment should work together i.e. they should all complement each other.

Dress details and decorative designs



This includes details given to enhance the look of the garment like yokes, strategically placed fabric patterns, cutouts, peplums, sleeve hems, collars, darts, lapels, bands, frills, ruffles, panels, pleats, tucks, bindings, inserts, gathers.

The Decorative designs include surface embellishments done on fabric used for designing like embroidery, applique, quilting, trims like tassels, fringes etc. All these are added keeping in mind the type of fabric, simplicity or complexity of the garment, functionality of the garment etc.

Unity & proportion

Proportion refers to the relationship of the various components of a garment and size or scale of the garment in relation to the size of the wearer and to each other.

Unity is how all of the elements of fashion design like proportion, balance, rhythm, emphasis all come together and enhances each other.



As important as all these things are, there is one thing that shapes the ultimate design – the fashion style that is popular and in-demand among the customers you serve.

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4.4 PRINCIPLES & ELEMENTS: ASPECTS OF DESIGN

When designing, there are several ideas or aspects of design that need to be kept in mind. These aspects of design can be categorized into two areas: Principles and Elements of Design. One way to describe this is: “The principles are the directions for a cake recipe and the elements are the ingredients. The directions (principles) are flexible and should be interpreted within a current fashion or problem the designer is trying to solve. For example, the directions (principles) would apply differently for a design of a costume than for a design of a current fashion garment. The ingredients (elements) are raw materials that must be combined. These elements change the taste of the garment, just as the ingredients can change the taste of a cake. A dress is more eye-catching in a bright color than a dull, neutral color, even though the design is the same.” - 1998 Fabric & Fashion Design Competition Guide.

There are four elements of fashion design: shape and form, line, color/value, and texture. There are five principles of fashion design: proportion and scale, balance, unity (harmony), rhythm, and emphasis.

ELEMENTS

Shape and form are among the most important in fashion and accessory design. The shape, or silhouette, is the most obvious visual element of a garment; it is probably the first thing that is seen. The silhouette can be described as the outline of the entire garment, and it is often called “form.” The goal of a silhouette is to compliment the shape of the body. However, exaggeration is often used in order to create a certain type of effect or emphasize a certain part of the body; whichever is the current fashion trend.

Line is the simplest element of design. There are two types: outline and style lines. Outline is the outer edge of the design whereas style lines are the lines that divide up the space inside of the outline. For example, if you were to trace around an outfit in a magazine or catalogue, you would be following along the outline. Style lines can be created by several things: belts, ruffles, seams, a color line, or a pocket.

Next to the silhouette, one of the first things noticed about a design is the color. Color has an enormous effect on how you feel. Everyone loves wearing their favorite color, and in fact, it makes them feel good!

Texture is another important element that actually can determine a lot. The way fabric feels is a big thing to consider. When designing, it’s important to know how a fabric will drape and feel. For example, overalls are great in denim, but would you wear silk satin overalls? Probably not. The design should be paired appropriately with the right fabric.

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PRINCIPLES

The first principle is proportion. This creates the feeling of unity that is created when all of the parts (sizes, numbers, or amounts) relate well with each other. Also, when drawing or sketching the human form, proportion refers to the size of the head when in comparison to the rest of the body. Scale therefore refers to the overall size of any object or its parts when compared to the size of other parts or objects in the design.

A simple concept to understand is balance. There are two kinds of balance, and in fact they relate to more than just fashion design; these two types relate to almost any type of design and art. Symmetrical and asymmetrical balances are the only two types that designers and artists use when it comes to balance of their piece. The outfit is symmetrical if you were to divide it right down the middle and both sides are exactly the same. Therefore, if you divide an outfit right down the middle and both sides aren't the same, the balance is asymmetrical. Asymmetrical balance is quite popular in dressy evening wear because it is dramatic and eye-catching.

Unity is the feeling of harmony between all parts or objects of the design. The overall design creates a sense of completeness.

Rhythm refers to the repeated use of lines, colors, trims, shapes, or details that create a pattern that the eye can follow throughout the design. Examples could be stripes, polka dots, ruffles, etc.

What your eye is drawn to on any outfit is considered to be emphasis. It could be anything that you focus on, from a horizontal stripe, a belt, jewel, or contrasting color.

So after everything is all said and done, it really isn't that difficult to understand these basic principles and elements. And once you do come to understand all of this, you won't be able to stop finding them in every outfit that you look at for now on. Just take a look in your drawers and closet...see how many principles and elements you can find!

Elements of Fashion Design

Four basic elements are important in the design of any garment or fashion accessory. Recognizing what the various elements mean can help women choose the right clothing or accessories.

Color is very important in fashion design, and there are many different color schemes that work well. A quilter's color wheel shows compatible color combinations and can be useful when a woman is trying to determine if certain separates or accessories will go with others in her wardrobe. In fashion, neutral colors play a big role because they can be worn with anything, making them good wardrobe-building colors. Dark colors can make a woman look thinner and taller, a desirable effect for petite women. Because of differences in complexion and hair color, some colors will flatter certain women and not others. To make this design element work, a woman should know and wear her most flattering colors.

Silhouette

In other types of design, shape and form are considered elements; in fashion design, shape and form amount to the silhouette of a garment or fashion accessory.

Popular silhouettes in fashion change over time. For example, in the early 1900s, the ideal silhouette consisted of a pigeon-breasted figure with the bust jutting forward and the hips thrust backward. In the 1920s, a boyish, flat-chested shape was favored. A garment's shape or cut has a great deal to do with whether or not particular clothing item flatters the person who is wearing it. Today's most desirable silhouette is an hourglass shape.

Line

There are many instances of lines in fashion design. The creation of a garment means that there will be seam lines to hold fabric sections together, the outline of a garment's silhouette is another line, and lines in the fabric, which make up various patterns, must also be considered. Lines in any of these cases can be straight or curved. Seam lines and lines in patterns that run vertically will flatter a petite woman more than horizontal lines. Asymmetrical lines, such as chevron-striped fabric in a garment can also be flattering to a short woman, depending on their placement.

Texture

Texture is another element of fashion design. Fabric or other materials, such as trims and findings for clothing and accessories, can have a variety of textures, all of which can affect the look of a garment or fashion accessory. The weave and texture of a fabric have an impact on the way it drapes, which, in turn, affects the way a garment looks when it is worn.

Different Elements of Design

Fashion Design

Design is the creation of a plan or convention for the construction of an object or a system. But Fashion design is the applied art dedicated to the design of clothing and lifestyle **accessories** created within the cultural and social influences of a specific time. **Fashion** design differs from costume design due to its core product having a built in obsolescence usually of one to two seasons. A season is defined as autumn/ winter or spring/ summer. **Fashion design** is generally considered to have started in the 19th century with Charles Frederick Worth who was the first person to sew their label into the garments that they created.



Fig: Fashion design task

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Elements of Design

In creating a design one of the components which interact is the Art Elements The elements and principles of design are flexible and should be interpreted within the context of current fashion. A design can be defined as an arrangement of lines, shape, colors and texture that create a visual image. The principles of design are the rates that govern how elements are combined. The elements are therefore the raw materials that must be combined successfully.

The following are the different elements of Design:

1. Line
2. Form
3. Shape
4. Texture and
5. Color

These elements are considered as “Plastics” in art language because they can be manipulated or arranged by the designer to create desired illusions.

Line

It provides the visual dimensions of length and width. When lines combine, space is enclosed and forms and shapes are defined. Lines offered a path of vision for the eyes when is wearing an object/outfit. The arrangement of lines in clothing design can cause to appear heavier or thinner than what actually is

- Horizontal line
- Vertical line
- Oblique line
- Diagonal line.
- Curved line etc.

Lines within a garment are created by darts seams and decorative details. Each kind of line produces its own special effect. Straight lines and shapes denote force and strength and have a masculine quality; curved lines are the lines of nature, they are gracefully and give a feminine effect. Lines are the greatest devices of fashion designers. Since lines create illusion of height and width, they can be used to one's requirement to tone down or exaggerate a particular figure type.

Form

It is an object having three dimensions like length, width and depth. The human body is a form and by viewing it analytically, its various perspectives are revealed. The human form changes visually with clothing, especially as fashion changes.

Shapes

It describes the outer dimensions or contour of an object. Shape also encloses space and imparts a certain character to the object viewed. Through clothing design, the shape of the human body is often revealed in a natural way, but sometimes

even distorted. The shape of clothing in a human body, communicates silently, the messages about the wearer.

Every fashion period, a shape emerges slowly or evolved suddenly, whatever it is, every period has a specific shape of garment which once determined can be modified and re-styled for variation in design without changing the basic shape of the garment, it is either flare or tight, circular or straight, a line or raglan. It has been observed that an easy fitting shape of the garment is easily accepted and largely varies as well as has longevity of stay; where as a tight **fitting garment** is generally short lived since it is suitable to only perfect figure types. It is therefore advisable that the designer chooses an easy silhouette to keep on creating for a longer duration.

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Color

When we talk of principles of designing, or when we start off with a given design theme the first thing to occur to our minds is the colour and texture of the fabric. Every season or now and then a colour emerges in the fashion scene which is decided by the leading manufacturers, exporters and textile experts of the fashion world. It is advisable to the amateur to work on the colour in vogue: and to add to its creativity, collaborate with a textile designer and develop a new dimension to the existing patterns. To co-ordinate with an idea of creation will be infinite. Also while choosing a colour one must be utmost careful as colour creates the first impression and hence can glorify or destroy one's appearance. Even simple silhouette may be enhanced by using effective colour schemes.

Texture

As texture is the feel, drape and degree of stiffness and softness of the fabric, it also creates a visual effect upon the wearer, given a small swatch of fabric, the designer can visualize the texture and the fall of fabric which helps him to design further.

4.5 STUDENT ACTIVITY

1. What are Fabric prints and patterns? Explain the Aspects Of Design?

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2. What is Fashion Design? Explain the different elements of Fashion Design?

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4.6 SUMMARY

Basic design is the simplest and most important feature used in planning a work of art. The structure of any art work is based on the organization of the elements

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according to the principles of design. In every art form there are certain guidelines that all professional designers use whether consciously or sub-consciously and these are known as design elements and principles. It is therefore important to state that any design pertaining to fashion can never be complete without the elements and the principles of design. Fashion is the ideal of beauty currently accepted by a given segment of the population while the process of creating new styles in clothing, millinery and foot-wear is known as fashion designing.

Line refers to edge or the outline of a garment and the style line that divide the space within a garment. Line can create visual illusion if used skillfully. Line is the simplest and the most important of the design elements. All lines have length and width. Basically, straight and curved lines are used in designing styles for clothing. A straight line can be vertical, horizontal or diagonal. According to Vanderhoff, lines have direction, width, and length. Direction can be vertical, horizontal, diagonal or curved, movement of the eye of an observer around and through an image. It is important to understand that lines create illusions or images. The design line of a garment helps the viewer's eyes to follow a certain direction. These lines can be cleverly used to improve body shapes and proportions. The line of a garment relates to its cut and style lines: its construction. These lines break up the space within the outline of the garment and create shape, the seam lines, the darts, pleats, tucks. Vertical lines tend to lengthen the body and make it appear slimmer.

Texture is the characteristic structure as well as the surface quality of a material. Texture describes the perceived quality of a surface whether real or simulated. The texture of a fabric appeals to the eyes as well as the sense of touch. Texture refers to the surface appearance and feel of a fabric. This results from the type of raw material and the type of weave used in producing the fabric (Vanderhoff). The texture of a fabric may be described as soft, rough, shiny, dull, bulky, filmy, transparent, thick and smooth. Design and texture are closely related in that, at times the design of the weave determines the texture. The degree of stiffness or softness and the weight of the fabric will influence the drape, which is the way it hangs on the figure. Drape is an important factor which determines how well a particular fabric will move with the body and maintain the shape of the style. The soft handle of a fabric is suitable for a garment with draped or flowing features and a stiff fabric is suitable for a tailored style. The sheen of fabrics such as sateen, make them more suitable for evening wear than any daytime wear because such fabrics reflect more light during the day than night due to their smoothness (Vanderhoff).

Colour creates the most visual impact when seen from a distance; it is the most influential element that contributes to the overall nature of the garment. There are no fixed rules about flattering colour. Colour has personal values therefore personal preferences for certain colours will affect an individual's choice. It is possible to wear all colours if one knows how to use them wisely. Colour can affect and reflect the way people feel. Warm colours such as bright red, oranges and purples are stimulating and exciting colours which can make people feel happy. Soft colours such as blues, greens and white suggest coolness and calmness. Black and greys have a depressing effect.

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The design used in this research is the mixed type; quantitative and qualitative. The research methodology adopted is descriptive survey through which views were sampled from 60 respondents. The criterion of selection is based on dressmakers' experience of at least 5 years of continuous work. The descriptive survey was used in discovering the current state of affairs as regards dressmaking. This method permitted the researchers to gather information from a reasonable number of people in a relatively quick and inexpensive way. The simple random sampling method was used and the data gathering tools used were questionnaire and interview. The formal and informal interview schedules were employed by way of structured interview surveys. The target population includes dressmakers within the Ho Municipality while the accessible population covered sixty dressmakers. The respondents were interviewed and questionnaires administered to them at random at their workshops.

The study concluded that the knowledge about basic design has a positive impact on the styles the designer produces for each figure types. When this knowledge is applied, styles fit very well and enhance the image of the wearer. Basic design therefore serves as a tool that would help the dressmaker who applies it, to have competitive advantage in skill development over others who have no such knowledge in the fashion industry. Secondly, dressmakers in the Ho Municipality have no formal education on figure types or basic design during their apprenticeship period. It is clear that they have no idea about suitable styles for each figure type. The fact that the dressmakers have been engaged in sewing for a number of years does not mean they have knowledge about basic design, that is, the effective use of the elements and the principles of design.

4.7 GLOSSARY

- Operations: Steps in production; activities of running a business.
- Over-heard: The costs of operating a store or company.
- Over-lock Machine: A machine with needle and loopers that crates an edge finish while sewing a seam.
- Performance Fabrics: High-tech durable and flexible fabrics that use interesting fiber blends and finishes.
- Physical Inventory: A physical count of stock on hand.
- Piece Goods: The trade term for fabrics.
- Piecework: The rate by which many factory workers are paid.
- Plant Capacity: The quantity of garments that can be made in a factory at a certain time.
- Polyester: The most widely used man-made fiber, made of long-chain synthetic polymer.
- Premiere Vision: French for "first look"; the name of the international fabric trade fair held each March and October in Paris.
- Pret-A-Porter: French for ready-to-wear; literally, "ready to carry."

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- Pre-Ticketing: Ticketing of merchandise by the manufacturer so that the merchandise is ready for prompt distribution at the retail store.
- Price Line: A specific price point at which an assortment of merchandise is offered for sale.
- Price Range: The range between the lowest and highest price lines carried.
- Private Label: A store's own brand.
- Product Data Management Systems (PDM): Computer software systems used to organize and edit a line.
- Production Pattern: The final pattern made to company size standards.

4.8 REVIEW QUESTIONS

1. Explain the Fabric prints and patterns.
2. What are Design lines in Fashion?
3. Pros & Cons of Dress details and decorative designs?
4. What kind of Elements of Fashion Design?
5. What kind of decorative designs?
6. What kind of Effective colour?

5

PRINCIPLE OF FASHION AND FASHION CYCLE

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STRUCTURE

- 5.1 Learning Objective
- 5.2 Introduction
- 5.3 Principles of Fashion
- 5.4 Fashion Cycles
- 5.5 Student Activity
- 5.6 Summary
- 5.7 Glossary
- 5.8 Review Questions

5.1 LEARNING OBJECTIVE

After studying this unit you should be able to:

- Explain the meaning and definition of Principles of Fashion.
- Describe the Concept of Fashion.
- Explain the meaning and definition of A NEW LIGHT ON PRINCIPLES OF FASHION DESIGN.
- Describe the Increase in Popularity in Fashion.

5.2 INTRODUCTION

Fashion designers learn the basic principles for designing items to go on the human body. **Principles** are guiding rules and fundamental ideas that anyone working in a field should know. In fashion design, there are several important principles, and they apply to both the garment's basic structure and its decoration. Let's look more at each of them.

- **Balance** is the principle that the parts or features of a garment have equal visual weight. Whether the element is a sleeve, a cuff, or a line of buttons, it works with the other parts of a garment. Balance can be symmetrical, which means both sides are equal, with the same elements in the same places. Think of pockets or pleats on a pair of jeans or dress pants. Balance can also

be asymmetrical, which can make a garment more exciting. In this case, the designer uses elements like line or color in strategic ways to make the garment feel cohesive even when the sides aren't the same.

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Balance in fashion design is symmetrical when elements are the same on each side of a garment

- **Proportion**, sometimes also referred to as **scale**, relates to how well the size of the parts of a garment work together. Most clothing is made to flatter someone's shape. Proportions vary for many body types, and designers need to understand how to make clothing look good for different shapes. Think of the difference between a suit made for a tall man or a dress made for a petite woman. These fashions have very different proportions but a good design should be able to make each of them feel cohesive.
- **Emphasis** is one of the ways to create interest in a clothing item. It means to make some elements stand out more than others by adding features like a splash of color or a texture. This technique creates a focal point to catch the eye. Emphasis can be created with one large item or with a group of smaller items. For example, a dress might have a focal point created with decorative structural details like ruffles and pleats or with embellishments like embroidery.

5.3 PRINCIPLES OF FASHION

The Principle & concept of fashion is what most people accepted the way of dressing or doing something at a given time. It is a style or trend which is accepted by a mass number of people at a particular period. Through fashion we express our behavior and fashion. Fashion reflects our society and culture.

Concept of Fashion

The concept of fashion is what most people accepted the way of dressing or doing something at a given time. It is a style or trend which is accepted by a mass number of people at a particular period. Through fashion we express our behavior and fashion. Fashion reflects our society and culture.

Consumer offers fashion

Consumer is the end user of the product and they decide whether the product is attractive or not and which style will be attractive for the next season.

What is customer chain? Customer is a person who purchases the product.

The customer chain is – retail store is customer of apparel manufacturer whereas apparel manufacturer is customer of fabric manufacturer and designs are created by the designers. But the reality is not the designer creates the fashion, the customer chain that creates the fashion.

Fashions are not based on price

Price is not the indicator of the current fashion. If the product is sold at high rate that may not be considered as sign of new fashion. The fashion is where new fashion apparel is sold at moderate price once it is identified as successful fashion.

Fashion changes style to style

Fashion changes from one style to another style and one season to another season. The fashion is well understood by the fashion designers and they create a new design by considering the current design & style.

Sales promotion makes no change in fashion

The sales promotions are done by the retailers to increase the sales but they cannot change the fashion interest of a customer. The sales promotion makes an offer on product but not on fashion.

All fashions have the limits

All fashion will attain its end of life when people are getting bored with the style or fashion and they look for a new or different style.

A NEW LIGHT ON PRINCIPLES OF FASHION DESIGN

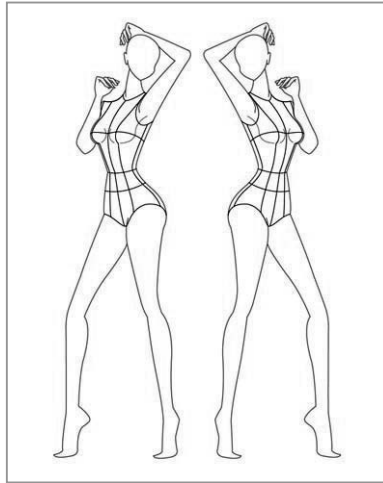


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Every garment is uniquely designed keeping the wearer in mind. But there are few fundamentals that set specific directions when it comes to designing. As a designer, you have to visualise on how to apply these principles. The principles of fashion design include Unity, Balance, Proportion, Emphasis, and Rhythm.

Therefore, when it comes to **fashion designing**, every designer has to smartly combine these principles and use them to enhance the look of a garment. For example, the actual beauty of dress comes out only when it has beautiful work, eye-catching colour, perfect pattern, etc. All these elements can be achieved only when these principles are applied in a creative manner.

Proportion



Proportion is one of the most important principles of design, especially when applied to a garment. It relates to different elements of a garment such as a number, size, and amount. For example, in fashion design classes, students are taught to sketch a body form keeping various body proportions in mind. The measurement of the head is small as compared to other parts of the body. Similarly, this concept is applied when designing a garment. Elements such as a collar, pocket, placket, hemline, etc. are designed in such a way that it is proportionate to one another.

Balance



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Balance is another important principle of design. Balance again can be split into two- symmetrical and asymmetrical balance. Symmetrical balance is when you divide a garment horizontally or vertically, it appears the same. On the other hand, asymmetrical balance can be defined when a garment has unequal sides or does not appear the same.

Most designers apply asymmetrical balance on formal clothing such as evening gowns. This style adds a chic look and lots of drama to the attire.

In popular fashion designing institutes such as Hamstech, students get to showcase their collections on the ramp. As they prepare for the big event, they are closely monitored and mentored by experts on how to apply these principles creatively in each of their collection.

Unity



Unity, as the name says it, is the harmony between all the principles. Unity refers to the overall look in a garment. For example, take a blue skirt detailing like a pocket. Here unity would refer to the colour, size and detail which create a sense of harmony. At a glance, the skirt appears complete.

Emphasis



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Emphasis refers to one particular element in a garment that is exaggerated. An example here would be an evening gown that has a huge flower or a bow on it. Here, the prominent element is the huge flower or bow which is emphasised on the gown. This is something that stands out from the rest of the elements used in the gown. This element instantly grabs your attention.

In **fashion designing courses**, topics such as elements and principles of design help students understand and implement these elements in their collection.

Rhythm



The last principle is rhythm. The smooth flow of lines, texture, colour, shape, pattern, etc. in a garment is referred as rhythm. When you take a look at a garment that has horizontal or vertical lines artistically arranged, it creates a flow. Similarly, this principle can be applied to a colour, print, etc.

Very often people face problems when it comes to dressing. You can take advantage of these principles in your daily styling.

These principles when applied smartly can enhance the look of a person. For example, a petite woman must choose garments that are proportionate to her height and weight. She must avoid wearing garments that are loose as they appear unflattering. Instead, she must choose patterns and designs that balance her upper and lower body. Similarly, a woman with a heavy upper body must avoid garments that lay emphasis on the shoulder, bust or neckline. Emphasis like heavy embroidery or a design would make her look heavier. She can choose tiny prints or dark colours that take the attention away from her upper body.

The Five Basic Principles of Fashion Design

Fashion is instant language. The style is a way to say who you are without having to speak. Elegance is not standing out, but being remembered for your styles. Fashion is what you are offered four or five times a year by designers and stylish. To create designs and style every now and then designers have to work on the public's demand and new trends. While doing this they have to utilize elements and have to follow principles of design.

The Principles of Fashion Design

The Principles are concepts used to organize or arrange the structural elements of design. Principles are guidelines and fundamental ideas that every designer in the working field should follow. In fashion design, there are five important principles and then apply to both the garments basic structure and that application. They provide guidelines to combine properly the five elements of design to create always different elegance in designs. The five basic principles of fashion design are as follows-

Balance

Balance is the concept of visual equilibrium and relates to our physical sense of balance. It is a reconciliation of opposing forces in a composition that results in visual stability. Balance relates to the overall stability in the dress with the satisfactory arrangement of parts and details. Well, balanced dress produces visual harmony. The balanced design of the fashion is also divided into two ways. Such as-

1. Symmetric Balance
2. Asymmetric Balance

Symmetrical Balance

It is also known as formal balance. Formal balance occurs when an object appears equal by repetition in an arrangement of elements of design. Symmetrical balance applications of balance, for example, a straight hemline are the norm, but asymmetrical balance can be effective too. In the past several years, asymmetrical necklines have achieved popularity.



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Asymmetrical Balance

Asymmetrical balances called as informal balance. Informal balance occurs when an object appears unequal by repetition in an arrangement of elements of design. Asymmetrical balance is more complex and trickier to achieve than symmetrical balance. For example, a one-shoulder gown might look interesting with its asymmetrical neckline, but a jacket with one lapel larger than the other would just look bad.



Proportion

Proportion is the feeling of unity created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, the proportion can refer to the size of the head compared to the rest of the body. The proportion in art is the comparative harmonious relationship between two or more elements in a composition with respect to size, color, quantity. Proportion is usually not even noticed until something is out of proportion. When the relative size of two elements being compared seems wrong, or out of balance, it is said to be “out of proportion”. For example, if a person has a head larger than their entire body, then we would say that they were out of proportion. A good proportion is often determined by a rule called “Golden Mean” which was developed by Greek mathematicians.



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Emphasis or Centre of Attraction

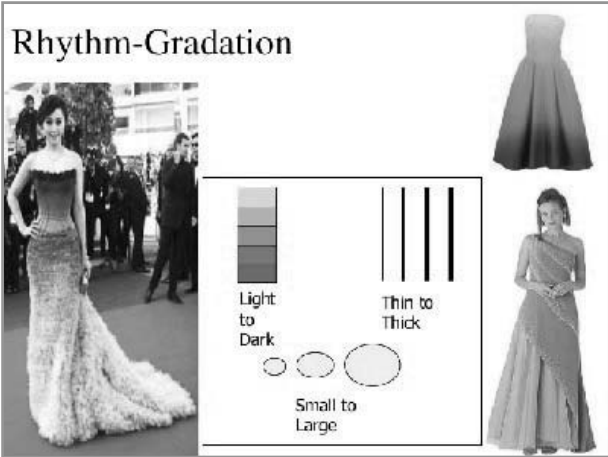
Emphasis is the concentrations of interest in the selected area of design. Usually, designers will make one area stand out by contrasting it with other areas. The area could be different in size, color, texture, shape, etc. Common facts of emphasis are such as-

- Emphasis using value (light and dark).
- Emphasis using complementary colors and atmospheric perspective.
- Examples of emphasis, and subordination in the artwork.
- Emphasis using color.



Rhythm

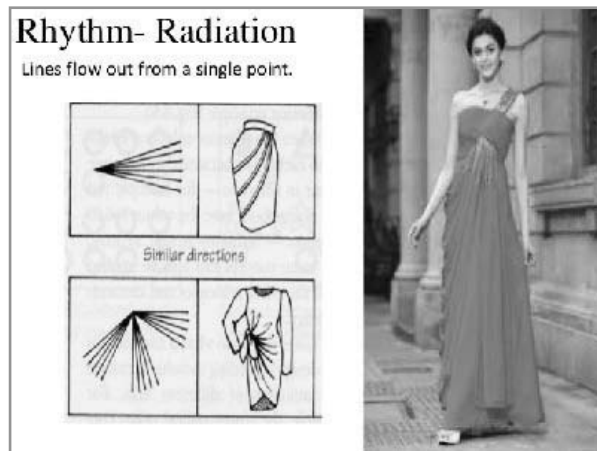
Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.



Repetition can be a great tool for leading the eye across a design, but without variation, it can quickly become monotonous to look at. Consider how fast you want

people to be exposed to your content. The more repetition you use, the quicker your audience's brain will register your design, but the quicker it will get bored! Try using some slight variations within your repetition to keep interest.

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Harmony or Unity

It is also called as UNITY of design. A good balance between unity and variety must be established to avoid a chaotic or a lifeless design. Unity is the feeling of harmony between all parts of the work of art, which creates a sense of completeness. Unity is a difficult principle to define. Unity ensures the goal for the overall look.

5.4 FASHION CYCLES

Consumers are exposed each season to a multitude of new styles created by **fashion designers**. Some are rejected immediately by the press or by the buyer on the retail level, but others are accepted for a time, as demonstrated by consumers purchasing and wearing them.

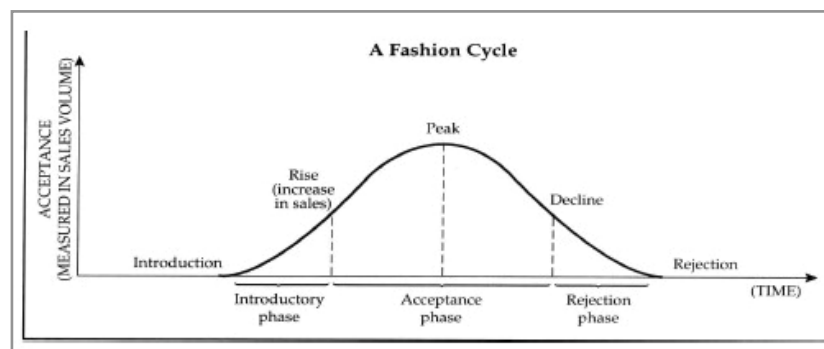


Fig. Fashion cycle

The way in which fashion changes is usually described as a fashion cycle. It is difficult to categorize or theorize about fashion without oversimplifying. Even so, the fashion cycle is usually depicted as a bell shaped curve encompassing five stages: introduction, rise in popularity, peak of popularity, decline in popularity,

and rejection. The cycle can reflect the acceptance of a single style from one designer or a general style such as the miniskirt.

Introduction of a Style

Designers interpret their research and creative ideas into **appeal or accessories** and then offer the new styles to the public. Designers create new designs by changing elements such as line, shape, color, fabric, and details and their relationship to one another. New creations referred to as the “latest fashions” may not yet be accepted by anyone. At this first stage of the cycle, fashion implies only style and newness.

Most new styles are introduced at a high price level. **Designers** who are globally respected for their talent may be given financial backing and be allowed to design with very few limitations on creativity, quality of raw materials, or amount of fine workmanship. Naturally, production costs are high, and only a few people can afford the resulting garments. Production in small quantities gives a designer more freedom, flexibility, and room for creativity.

Increase in Popularity

If a new style is purchased, worn, and seen by many people, it may attract the attention of buyers, the press, and the public. In self-defense, most couture and high – priced designers now have secondary bridge and or diffusion lines that sell at lower prices, so that they can sell their designs in greater quantities.

The popularity of a style may further increase through copying and adaptation. Some designers or stylists may modify a popular style to suit the needs and price range of their own customers. Some manufacturers may copy it with less expensive fabric and less detail in order to sell the style at lower prices.

Peak of Popularity

When a **fashion** is at the height of its popularity, it may be in such demand that many manufacturers copy it or produce adaptations of it at many price levels. Some designers are flattered by copying and others are resentful. There is very fine line between adaptations and knockoffs.

Volume production requires a likelihood of mass acceptance. Therefore, volume manufacturers carefully study sales trends because their customers want clothes that are in the mainstream of fashion.

Decline in Popularity

Eventually, so many copies are mass produced that fashion –conscious people tire of the style and begin to look for something new. Consumers still wear garments in the style, but they are no longer willing to buy them at regular prices. Retail stores put such declining styles on sale racks, hoping to make room for new merchandise.

Rejection of a Style or Obsolescence

In the last phase of the fashion cycle, some consumers have already turned to new looks, thus beginning a new cycle. The rejection or discarding of a style just

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because it is out of fashion is called consumer obsolescence. As early as 1600, Shakespeare wrote that “fashion wears out more apparel than the man”.

Stages of Fashion Cycle

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Fashion cycle act as an essential lead in fashion merchandising and the theory is used by the fashion merchant to execute or launching a new style or design.

At this stage new style or designs are introduced into the market. Their manufacturing costs are high because they are manufactured in limited quantity so the price of the new fashion is high. The intentions of the promotional activities are high to make the fashion popular through celebrity endorsement, fashion shows and advertisements. But in this stage the sales will be less.

Increase

At this stage it is considered as rising stage and it is accepted by the more people when compared to the introduction stage. The price will be also reduced because its production rate is high. The bad thing is that the original product is duplicated by the other manufacturers and is termed as line-for-line copies. These line-for-line copies are produced with less expensive raw materials.

Peak

When the new fashion is being accepted by large number of people it is considered to be in peak stage. Then its production is increase to sell at the competitive price for the customers. This is also referred as ‘plateau’.

Decline

Decline stage starts here when consumers are getting bored on the style and start looking for a new fashion. The markdowns or discount offering starts here and also promotional efforts are concentrated on discounts or markdowns. But the leading retailers abandon the fashion and start selling new fashion merchandise. The new fashion is introduced in the market at this stage.

Obsolescence

Obsolescence stage is that no more particular fashion is existed in any market or stores. The next new fashion will be in rise stage at this moment.

5.5 STUDENT ACTIVITY

1. What is **Principles of Fashion**? Explain the Consumer offers fashion?

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2. What is Fashion Cycles? Explain the Stages of Fashion Cycle?

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5.6 SUMMARY

Proportion refers to the relative size and scale of the various elements in a design. The issue is the relationship between objects, or parts, of a whole. This means that it is necessary to discuss proportion in terms of the context or standard used to determine proportions. Proportion is the relationship of two or more elements in a design and how they compare with one another. Proportion is said to be harmonious when a correct or desirable relationship exists between the elements with respect to size, color, quantity, degree, or setting. Good proportion adds harmony, symmetry, or balance among the parts of a design.

Rhythm in design is also called repetition. You can repeat a color, a shape, a pattern, or any other element, alone or in groups. Rhythm allows your designs to develop an internal consistency that makes it easier for your customers to understand. Once the brain recognizes the pattern in the rhythm it can relax and understand the whole design. Repetition rarely occurs on-its-own and so it imbues a sense of order onto the design. And because of this, repetition attracts attention and prompts customers to investigate further.

Emphasis is a method used to attract attention in the design of a work of art is the use of a focal point. A focal point draws your attention to the most important element on the design. There are several techniques used to emphasize the most important object on a art work.

During Introduction stage, the fashion or trend is introduced by a designer or outlet to an exclusive audience. In the rise stage of fashion life cycle, the fashion is made familiar to the fashion shows, TV commercials, magazines and advertisements but the product is available only in specific brands or at specific outlets.

During Peak/ Saturation stage, the fashion is made common to public and is available at common outlets. This stage defines how long a fashion or trend will stay in the markets. The stage can be of one year or to even ten years for some products. There is no such set pattern for this stage, it depend upon the length of the peak of the fashion up-to which it reaches.

In the decline stage, it becomes common in the mass market. In this period, the fashion is offered at discounted rates in retail stores. Lastly, in out-of-fashion stage, the fashion becomes outdated and it is hardly available at any store.

During these stages of fashion life cycle, the price of the fashion product also changes. Especially, a major increase in the price will be observed during rise stage then slowly the price will come back to its original value and during the decline period, its price will start decreasing and later on, it will have 50-70% discount during the out-of-fashion stage.

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5.7 GLOSSARY

- Anorak- It is also known as parka, windcheater or windbreaker. An anorak is a hooded sports jacket designed to face off extreme weather conditions.
- Androgynous- Androgyny defines to look of indeterminate gender as this look resembles garment and style traits which are associated with the opposite gender wearer, for instance, women wearing Ties or the over sized shirt.
- Applique- It is a method to decorate the garments as one fabric is applied to another sometimes with floral and leaf pattern and mostly designed around the edges.
- Apparel- Used for describing a type of attire, clothing, garments
- Argyle- A woven pattern made in diamond shapes with two or more colour and a solid background.
- Asymmetric- A type of design in a garment in which one side is longer than the other, mostly used in necklines, collar, and hems.
- Ascot collar- A tall collar with points turned up over the chin.
- Aviator jacket- A leather jacket with sheepskin, influenced by leather jackets worn fighter jackets in WWI and WWII
- Aviator sunglasses an over sized style of glasses, popularized by pilots
- Babydoll- A type of dress made of light chiffon fabric and decorated with lace, ribbon, and bows, as its style consists of a micro skirt and an empire neckline.
- Bandana- A piece of cloth tied or worn on the forehead or the neck.
- Batwing- A large piece of fabric that shoulder to wrist and wrist to the waist.
- Bandeau- An alternative to bra worn around the breast as strapless.
- Bell Sleeves- A standard sleeve which flares out from upper arm or elbow to create a bell shape.
- Below Pocket- A large pocket which commonly seen on jackets, pants, and skirts.
- Belt- Is an accessory worn around the waist to support trousers which are made by cloth, leather, woven fabric or chain.
- Beret- Soft round hat made of felt or knitted wool.
- Bertha collar – A deep collar that drops from neckline to shoulder opening at the front or the back.
- Bias- A diagonal cut made against the grain of a fabric, which follows the curves of the body.
- Bib Necklace- A large front section that is decorated, embroidered or beaded.
- Bishop Sleeve- A long sleeve that is gathered at the bottom held by a button or cuff at the wrist.
- Blazer- A formal wear jacket with long sleeves and lapels.
- Blouse- A women's shirt is worn with saree.
- Bootleg- A style of jeans or pants which reduces up to the knee and then slightly widens to the ankle.

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- Boucle- Woven or knitted fabric with a curved texture.
- Breton Stripe- A thin blue horizontal stripes on a white background derived from the uniform of seamen.
- Brocade- A highly decorated fabric with complex design often reversible and features decorative design such as flowers, foliage, and scrollwork. Made with a jacquard loom.
- Brogue- A design in shoes which carries flat heeled, leather, laced-up shoe having multiple holes in it.
- Cable Knit- Knit in a raised loop stripe resembling a twisted cable.
- Cap Sleeve- A small sleeve (shorter than a regular sleeve) that extends up to shoulder.
- Cape- A Sleeveless outer clothe which wraps wearer's back, arms, and chest and sticks to the neck.
- Capri Pants- Women's slim-fit pants finishing just below the knee.
- Cardigan- A knitted, woolen garment similar to the jacket with button or zip.
- Cargo Pants- Loose suitable cotton trousers with large pockets center down each leg.
- Chelsea Boots- An elastic-sided boot with high heels.
- Chemise- A loose fitting dress that hangs straight from the shoulders without a defined waist.
- Cigarette Pants- Women trouser with straight and tapered legs.
- Coat- A outer cloth worn as part wear or formals and extend below the hips.
- Cocktail Dress- A shorter style of evening dress worn to formal, semi-formal and cocktail events, as they fall to mid-thigh or the knee.
- Column Dress- A slim-fit, straight cut dress that does not have shaping.
- Cowl- A large loose hood found on necklines and backs.
- Crochet- A decorative knitting technique created by looping and knotting fibres with a special needle.
- Darts- Stitched in fold designed to give garments shape. In particular around the breast, waist and hip areas.
- Distressed- An area of fabric that has been artificially aged or worn. Commonly used on denim.
- Dolman Sleeve- A dolman sleeve has a large armhole, extends from the bodice and narrows at the cuff.
- Duffle Coat- A coat made up of duffle normally hooded and stuck with toggle.
- Elbow Patch- Patch of fabric, usually made with leather or suede, worn over the elbow for swelling.
- Embroidery- Method of decorating fabric with designs stitched in coloured thread or yarn.
- Empire Line- Low cut dress with a high waistline and short bodice.

5.8 REVIEW QUESTIONS

NOTES

1. Explain the Consumer offers fashion.
2. What is customer chain?
3. What is a Fashion change style?
4. Pros & Cons of Stages of Fashion Cycle?
5. Explain Proportion, Balance, Unity, Rhythm and Emphasis
6. Discuss the fashion cycle.

6

FASHION CENTRES IN THE WORLD

NOTES

STRUCTURE

- 6.1 Learning Objective
- 6.2 Introduction
- 6.3 Fashion in France
- 6.4 Fashion in Italy
- 6.5 Fashion in England
- 6.6 Fashion in United States
- 6.7 Fashion in Milan
- 6.8 Student Activity
- 6.9 Fashion in Japan
- 6.10 Summary
- 6.11 Glossary
- 6.12 Review Questions

6.1 LEARNING OBJECTIVE

After studying this unit you should be able to:

- Explain the meaning and definition of Paris Emerges as a Fashion Capital.
- Describe the World Fashion Centre.
- Explain the meaning and definition of Regional and cultural variation of Fashion in United States.
- Describe the The Fashion Italian city of Milan.
- Explain the meaning and significance of Fashion in Japan

6.2 INTRODUCTION

Some fashion meccas rise to the very top of just about every ‘Top 10’ list year after year. New York, Paris, and London are a few and they often take turns holding that coveted number one position. However, a few of the top 10 global fashion capitals for 2015 might surprise you, as these au courant cities didn’t even make the top 10 in the most talked about industry survey the year before—The Global Language Monitor’s 11th Annual Survey: *Top 56 Global Fashion Capitals*. Even more surprising is the cities that made the Watch List for 2016!

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Before we reveal the Watch List, let's take a look at GLM's top 10 and the reasons many of these cities are always ahead of the pack.

- **Paris:** For 2015, Paris bumped New York from the number one spot to become the world's top fashion capital. This is not surprising. La Ville Lumiere is home to many of the top 50 fashion schools in the world—Ecole de la Chambre Syndicale, Istituto Marangoni (also Milan and London campuses), ESMOD-Paris (23 schools located in 15 countries around the world), Paris College of Art and Studio Bercot are just a few. Next, some of the most famous fashion designers in the world are French—Yves Saint Laurent, Hubert de Givenchy, Karl Lagerfeld, Jean-Paul Gaultier, Christian Dior, Pierre Cardin, Coco Chanel, Rene Lacoste, and Christian Louboutin top the list. Besides this, the world's largest fashion magazine (Elle) launched in Paris in 1945 and still has headquarters there, along with 44 editions around the world.

Finally, the world's grandest fashion show is held biannually in Paris—the celebrated Paris Fashion Week. Besides New York Fashion Week, no other fashion event in the world attracts more fashion royalty. Of course, being at the top of the fashion food chain means Parisians—no matter which arrondissement they may inhabit, are always snapshot-ready. The world loves to watch what they're wearing!

- **New York:** New York is and always will be a top four fashion capital, but the Big Apple couldn't quite hold on to the lead over its toughest competition—Paris. Still, number two is never a bad thing and New York is still shining brighter than ever. We all know New York is the world's culture center in every way, but when it comes to fashion, every city in every corner of the world follows New York—even Paris can admit that! Like Paris, New York is home to a number of the top 50 fashion schools in the world. Parsons School of Design, Fashion Institute of Technology (FIT), and Pratt Institute School of Design are the heaviest hitters.

Next, some of the most famous fashion designers in the world were born in, reside in or have other ties to New York. Ralph Lauren, Donna Karan, Marc Jacobs, Tom Ford, Vera Wang, Betsey Johnson, Carolina Herrera, Jason Wu, Tory Burch, Anna Sui, Bill Blass, Isaac Mizrahi, Geoffrey Beene, and Narcisco Rodriguez are just a few. Finally, another grand fashion show, and among the top four in the world, is New York Fashion Week. Held in February and September each year, the show attracts the biggest names in fashion—from yesterday to today. The event has been going strong since 1943, making it the very first fashion show of its kind.

- **London:** London remained steady in 2015, neither advancing nor falling in GLM's survey. There are many reasons this funky city just won't budge from the upper echelon of global fashion capitals. First, London has always been ridiculously innovative when it comes to fashion. After all, the Mod movement *was* born here. Next, the UK has produced some of the most extraordinary fashion designers in the world. Alexander McQueen, Mary Quant, John Galiano, Stella McCartney, Vivienne Westwood, Hussein Chalayan, and Christopher Kane are just a few.

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Next, London is home to so many top fashion schools, you'll lose count. The most prestigious, and often considered the best in the world, is Central Saint Martins. Nearly all of the designers mentioned above are among the school's most famous graduates. Other famous London fashion design schools include London College of Fashion, Kingston University, Istituto Marangoni (also Milan and Paris campuses), University of Westminster, and Royal College of Art.

Finally, yet another grand fashion show, one of the top four in the world, is London Fashion Week. Also held in February and September each year, the show attracts the world's largest fashion houses. In existence since 1984, London Fashion Week is produced by the British Fashion Council.

- **Los Angeles:** Like London, Los Angeles held on to its position for 2015. Not too shabby for a city that is more famous for filmmaking than fashion! So why did the City of Angels score higher than so many other cities on the list—again? Well, fashion in Los Angeles can be glamorous, edgy, hip, laid-back, and eccentric all at the same time. You just can't describe fashion in one word here and that's the beauty of getting decked out in LA. **Decked** is whatever you want it to be.

Although Los Angeles is all over the map when it comes to fashion, formal training for fashion designers just doesn't get any better than this. Some of the most famous schools in the world from Otis College of Art and Design to the Fashion Institute of Design & Merchandising (FIDM) can be found here and they have produced some of the world's top designers. Pamela Skaist-Levy (co-founder of Juicy Couture), Cynthia Vincent (founder of Twelfth Street by Cynthia Vincent) and Rick Owens are just a few.

Besides famous fashion schools and top designers, Los Angeles is home to the region's top fashion show—LA Fashion Week. Held in March and October of each year, LA Fashion Week often attracts more than 20,000 guests and dozens of desirable collections from around the world.

- **Rome:** Rome moved up a notch in 2015 from number six in 2014 to number five, rounding out GLM's coveted top five global fashion capitals. One of many Italian cities that made GLM's Top 56 list, Rome is known for top fashion houses that produce extravagant haute couture fashions for the rich and famous. Valentino, Fendi and Gucci were founded in Rome and the city features one of the highest-end shopping districts in the world—the area surrounding the prestigious Spanish Steps. The shops of Chanel, Dolce & Gabbana, Gimmo Etro, Gianfranco Ferre, and Alberta Ferretti reside here, as well as Gianni Versace, Giorgio Armani, and Prada.

Rome is also home to one of the world's most famous fashion schools—Accademia di Costume e di Moda. Established in 1964, the school's strong focus on costume design makes it an even greater asset to the fashion world, as well as the film industry. Other top fashion schools in Rome include Accademia Koefia (also Milan), Accademia Altieri Moda Arte, and IED - Istituto Europeo di Design, to name a few.

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The City of Rome also hosts Rome Fashion Week. The biannual event (also known as Alta Moda Alta Roma), takes place in January and July.

- **Milan:** Milan has been both high and low in GLM's survey, but in 2015, this fashion capital climbed from number 12 to number six. Not surprising. The city hosts one of the largest fashion weeks in the world—Milan Fashion Week, and only the most elite members of the fashion industry attend. Gucci, Prada, Dolce & Gabbana, and Roberto Cavalli are just the tip of the iceberg. Known for out of this world craftsmanship and the superior quality of their creations, the designers of Milan and beyond come together for Milan Fashion Week during the months of February and March for the Spring-Summer Collection, and September and October for the Fall-Winter Collection.

Next, Milan is (or has been) the home of so many famous fashion designers, it is impossible to list them all here. Just a few include Giorgio Armani, Valentino Garavani, Gianni Versace, Gianfranco Ferrè, Domenico Dolce and Stefano Gabbana (Dolce & Gabbana), Miuccia Prada, Franco Moschino, Gimmo Etro, Ottavio Missoni, Donatella Versace, Pierpaolo Piccioli, Giuseppe Zanotti, Alessandra Facchinetti, Stella Jean, and Marco De Vincenzo.

Finally, several of the top 50 fashion schools in the world can be found here. Istituto Marangoni, which also has campuses in London and Paris, and Accademia Koefia (also Rome) are just a few.

- **Barcelona:** Barcelona dropped from the number five position in 2014 to number seven in 2015. Still, the City of Counts remains in the top 10 and for good reason. Barcelona has one of the fastest growing fashion industries in the world. The value of its global textile and apparel market was more than \$1.7 billion in 2012, it is one of the largest producers of textiles (after Germany and Italy), and many of the world's top fashion houses and companies started here. Cristobal Balenciaga, Massimo Dutti (more than 720 stores in 70 countries worldwide), Mango (107 countries, 2,500 stores worldwide) and Tous (400 stores in 45 countries) are just a few.

Barcelona also has its fair share of notable fashion schools such as Barcelona-IED Istituto Europeo di Design, FDModa, and ESDI Barcelona and the city hosts Barcelona Fashion Week. The event is growing and it attracts both major and up-and-coming designers from around the world.

Berlin: In 2014, Berlin held the number seven spot on GLM's list. In 2015, it dropped to number eight. This top 10 fashion capital made the list again for several reasons. It (Germany) gave us Karl Lagerfeld (born in Hamburg), Hugo Boss (born in Metzingen), and Margaretha and Wolfgang Ley (Munich)—the founders of Escada. Germany is also home to 40-plus fashion schools. Many are located in Berlin. Just a few include Universitat der Kunste Berlin, Lette Verein School of Design, KHB – School of Art and Design, ESMOD Berlin, Best Sabel, FHTW Berlin, and OSZ Bekleidung und Mode.

Berlin Fashion Week is also an event worth mentioning. Although young compared to Paris and New York Fashion Weeks, Berlin Fashion Week has made a name for itself by introducing the hottest young fashion designers to the world.

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The biannual show was established in 2007 and it is presented by organizations such as Berlin Partner and the Berlin Senate, among others.

- **Madrid:** Like Milan, Madrid made an impressive climb from the number 14 position in 2014 to number nine in 2015. Madrid is a top 10 capital for a number of reasons. First, Madrid Fashion Week is the most prestigious fashion event in Spain. Formerly known as Cibeles Madrid Fashion Week, the gala attracts supermodels, famous fashion designers, and the rich and famous from around the world. Madrid is also home to a number of noteworthy fashion schools. Just a few include Madrid-IED Istituto Europeo di Design, the Technical University of Madrid (UPM), and Accademia del Lusso.

As far as famous fashion designers go, Manolo Blahnik, Amaya Arzuaga, Jesus Del Pozo, Adolfo Dominguez, and Loewe have ties to Madrid. In addition, Cristobal Balenciaga opened a fashion house here in the 1930s, where it remained until he gave up haute couture in 1968.

- **Tokyo:** Last but not least—Tokyo. This city of nearly 38 million has one of the quirkiest fashion scenes in the world and no other city on our list has been able to duplicate it. Moving up a notch from number 11 in 2014 to number 10 in 2015, Tokyo and its top academic institutions had a hand in shaping famous fashion designers such as Hanae Mori (Tokyo Women’s Christian University) and Issey Miyake (Tama Art University). Bunka Fashion College—one of the most prestigious fashion schools in the world, has produced famous designers such as Kenzo Takada, Junya Watanabe, Yohji Yamamoto, Hiroko Koshino, and Tsumori Chisato. Tokyo Mode Gakuen College of Fashion & Design is also one of the city’s top fashion schools.

Tokyo Fashion Week is one of the most anticipated fashion events in the region—if not the world. Known for launching some of the world’s most unusual fashion lines and starting many of the oddest trends still alive today, Tokyo Fashion Week attracts famous fashion designers and other major industry professionals from all 56 fashion capitals, and beyond.

6.3 FASHION IN FRANCE

Paris has been the fashion capital of the Western world from the seventeenth century to the twenty-first century, although other cities, such as New York, London, and Milan, also have become important centers of fashion. The clothes we wear today owe a great deal to Paris, even if they were designed (and almost certainly manufactured) elsewhere in the world.

Paris Emerges as a Fashion Capital

Prior to the rise of the modern nation-state fashions were geographically dispersed, with loci in Florence and other powerful Italian city-states as well as at the courts of Burgundy and Spain. But France emerged from the end of the Thirty Years’ War, in 1648, as by far the largest, richest, and most powerful state in Europe, and the rulers of France—most notably Louis XIV (reigned 1643-1715)—understood

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that fashion was a potent weapon in establishing France's cultural preeminence. Louis XIV exercised control over his aristocrats by requiring that all who were in attendance at his new court at Versailles be dressed in appropriate fashions. At the same time the king's chief minister, Jean-Baptiste Colbert, recognized the growing economic importance of textiles and clothing and harnessed the power of the state to France's fashion leadership.

Parisian Tailors and Modistes

By the eighteenth century, wealthy foreigners were traveling to Paris to have their clothes made, or they employed seamstresses and tailors to copy the latest Paris fashions (which were described in the newspapers of the day), exclaiming all the while at how quickly the fashions changed, how expensive everything was, and how outré the fashions had become. These intertwined themes- eagerness to follow the latest Paris fashions, and outrage over their extravagance, expense, and immorality-were to characterize foreigners' attitudes toward Paris fashion for centuries. Meanwhile, the high-quality tailoring of London (where men's dress was increasingly based on country and sporting clothing, rather than on "Frenchified" court fashions) began to make its influence felt on the continent, and men of fashion throughout the Western world began to dress in English style.

Haute Couture Emerges

The leadership of Paris in women's fashions accelerated during the nineteenth century, with the rise of what became known as the haute couture. It was not merely that the arts of fine sewing, cutting, and the myriad other techniques necessary for the production of fine garments flourished in Paris. The structure of the industry also evolved, as dressmaking moved from being a small-scale craft to a big business. Prior to the middle of the nineteenth century there were no fashion designers, as such. Dressmakers, assisted by specialized skilled workers, collaborated with their clients to produce garments in the latest styles (which were widely publicized in the burgeoning fashion press). The first true couturier was the Englishman Charles Frederick Worth, a dynamic and enterprising man whose skills at clothing design and dressmaking were matched by his skills for merchandising and self-promotion. He portrayed himself as an artist and an arbiter of taste, whose function was to understand what his clients should wear and to dress them accordingly-a far cry from the old system under which dressmakers basically executed their customers' orders. Meanwhile, the new Paris of grand boulevards shone even more brightly as the setting for fashionable display.

Worth was the first of many designers who took Paris fashion in the direction of the haute couture, the pinnacle of custom dressmaking. But fashion also evolved simultaneously toward the production of confection, ready-made dresses, and other garments made for sale in the innovative department stores where items were attractively displayed and clearly marked with fixed prices. In these stores, shopping became a form of recreation that made affordable versions of fashionable dress available to a broad segment of the city's population. By the late nineteenth century, the garment industry, embracing both couture and confection, and including

ancillary activities such as distribution, merchandising, journalism, and illustration, was one of Paris's most important industries, employing tens of thousands of workers and making a major contribution to the French national economy. This was recognized in French government backing for efforts to publicize Paris fashions in world markets; for example, fashion was prominently featured in numerous international exhibitions held in Paris.

Fashion Centres
in the World

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20th Century Parisian Designers



Paul Poiret was the most influential fashion designer of the early twentieth century, to be followed in the 1920s by Gabrielle (Coco) Chanel, whose dresses redefined elegance as understatement. Chanel had many competitors, however, including Madeleine Vionnet, Jeanne Lanvin, and Elsa Schiaparelli. In the years between the two wars designers (mostly women) created styles that were feminine and body-conscious, and imitated all over the world.

New techniques contributed to the rapid dissemination of Paris fashions throughout the world. Whereas in the nineteenth century clients were shown sample dresses and fitted for their own garments in the privacy of couturier's showrooms, by the early twentieth century the fashion show, with its now-familiar parade of models wearing the season's new outfits, had become the standard means by which designers introduced their new collections. News of the latest fashions was quickly relayed to magazines and newspapers abroad, and copyists worked overtime to sketch the new designs for production in less expensive ready-to-wear versions. Fashion photography, which by the end of the 1930s had decisively displaced fashion illustration as the preferred means of representing fashion in editorial and advertising copy, also gave rapid publicity to new designs.

World War II and the German occupation of Paris dealt a severe blow to Paris's fashion leadership. Many couture houses shut down for the duration of the war. Those that remained in business found both materials and customers in short supply. Even worse, the vital American market threatened to go its own way, as

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sportswear designers such as Claire McCardell made a virtue of “the American Look” during this hiatus in Parisian fashion leadership. With the end of the war, the reestablishment of the fashion industry was one of the top priorities of the new French government. With Christian Dior and the creation of the New Look in 1947, Paris found its champion of reasserted fashion leadership.

Dior and his contemporaries, such as Jacques Fath and Hubert de Givenchy, represented a new development in the fashion business. Unlike many of the women designers of the between-the-wars years, whose companies were often very small, these male designers (and a few women, most notably Chanel) were at the helm of large, well-funded corporations, equipped to compete in a new climate of international trade and finance. In addition to their couture collections, they also licensed their names to American manufacturers who produced less expensive lines and ancillary products.

Paris vs. the World

The new reign of Paris did not last long, however. In the early 1960s the “Youthquake” fashions of Carnaby Street turned all eyes on London. Self-taught English designers such as Mary Quant popularized the miniskirt and other “mod” styles. Since the French lacked a youth culture comparable to that of England and America, French couturiers, such as André Courrèges, had to develop a stylistic equivalent. At first, the future served as a metaphor for youth, in the space-age styles of Courrèges and Pierre Cardin. Ultimately, however, the most successful designer to emerge in Paris was the young Yves Saint Laurent, who had formerly worked for Dior.



Saint Laurent was attuned to influences coming from “the street” and from popular culture. Over the next decade, he introduced a number of radical styles, including trouser suits for women, pop-art dresses, safari jackets, pea coats, and other styles derived from vernacular clothing, and, perhaps most importantly, ethnic styles, which drew on the antifashion sensibility of the hippies. Saint Laurent also recognized that many of the women who most appreciated his clothes were too young (and not rich enough) to buy couture, so he also launched a ready-to-wear line called Rive Gauche (Left Bank). At the same time, however, he reinvigorated the

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French couture at a time when it seemed to many to be increasingly irrelevant. The 1970s also witnessed the flourishing of Paris Vogue, which published controversial fashion photographs by Guy Bourdin and Helmut Newton.

Nevertheless, both New York and Milan became increasingly important centers of fashion during the 1970s. French fashion was regarded as creative and prestigious, but many international consumers preferred the luxurious sportswear created by Italian designers such as Giorgio Armani and the minimalist styles associated with Americans such as Halston. Meanwhile, new subcultural styles—notably punk—developed in London, where Vivienne Westwood dressed bands like the Sex Pistols in deliberately aggressive styles. Paris began to seem a little old-fashioned.

Yet Paris came to the forefront again in the 1980s and 1990s, both because of the revival of famous French brands, and because designers from around the world chose to show their collections in Paris. The house of Chanel, which had been in the doldrums even before Chanel herself died in 1971, became fashionable again in 1983, when the owners hired the German-born designer Karl Lagerfeld. Lagerfeld irreverently revised Chanel's iconic images, exaggerating details and introducing new materials, such as denim and chiffon, to a house long associated with proper tweed suits. Simultaneously, Paris witnessed the invasion of avant-garde Japanese designers such as Yohji Yamamoto and Rei Kawakubo of Comme des Garçons, who launched a radically new style, featuring oversized, asymmetrical, black garments, which were enthusiastically adopted by an influential minority of men and women, mostly associated with the arts. Christian Lacroix launched a new couture house in 1987, showing pouf skirts inspired by Westwood's mini-crisis.

Similarly, in the 1990s, houses such as Dior and Givenchy imported designers from London. John Galliano almost single-handedly transformed Dior with his wild yet commercially successful styles. Alexander McQueen, on the other hand, left Givenchy to establish his own company (backed by Gucci). Significantly, however, McQueen almost always chose to show his collections in Paris, because the Paris fashion shows attracted more journalists than the shows in New York or London. After Saint Laurent retired, the American Tom Ford briefly took artistic control at the famous French house, while also maintaining control at the Italian fashion company Gucci. A host of Belgian designers also showed in Paris, and even many Italian designers, such as Versace and Valentino, moved back and forth between Milan (or Rome) and Paris. As fashion becomes ever more international, the Paris shows now include increasing numbers of designers from countries as diverse as Brazil and Korea.

The globalization of textile and garment manufacturing is changing the economics of the entire fashion system, but the couture, which really exists only in Paris, retains its prestige and helps to drive an array of luxury goods from perfume to handbags and ready-to-wear lines. Continuing a tradition established many years ago by the Englishman Charles Frederick Worth and the Italian Elsa Schiaparelli, many of the most influential designers in Paris (such as Karl Lagerfeld and John Galliano) are not French. But whatever their country of origin, these designers live and work in Paris. Fashion journalists today have become accustomed to making an exhausting round of fashion shows in New York, Milan, Paris, and London. Even

though another city might become paramount during some seasons, Paris remains generally acknowledged as the most important fashion city.

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6.4 FASHION IN ITALY

Italy's fashion houses are legendary, from Dolce Vita to Prada, Versace to Valentino. The country has always been known for its meticulous craftsmanship and luxury materials, but it was only after World War II that Italy emerged as a fashion destination.

“Before the war, Italian fashion was always following the direction of French fashion, just like everyone else was. It wasn't until after the war that Italy's fashion industry got the confidence and the economic support to come into its own,” says Stefano Tonchi, one of the curators of the exhibition *Bellissima: Italy and High Fashion 1945 – 1968*. During the '50s and '60s, while French labels like Christian Dior and Jacques Fath turned their focus fully on couture, only Italian fashion designers truly understood the need for women to have comfortable, versatile clothing that was also tailored and refined. Italian day wear took off in America (“Italian designers really understood the American women,” Tonchi says) and paved the way for the ready-to-wear collections coming out of fashion houses today.

The exhibition, which will be shown at the NSU Art Museum in Fort Lauderdale in February, explores the postwar period when Italian high fashion cemented its place in the global fashion world. Here, Tonchi gives us four factors that led to its rise.

American Money

In an effort to restore and stabilize the Italian economy after World War II, the Marshall Plan provided American aid for Italy's textile businesses, which were mostly small, family-owned operations. This investment spurred the production of the leather, fur, silk and wool—still the country's most prized luxury materials to this day.



A Focus On Practicality

Italian fashion impresarios like Emilio Pucci, Valentino, and Fendi designed luxurious clothes, but they were always grounded in a strong sense of reality.

“That was the key thing that set Italian designers apart during this period,” says Tonchi. “It was always about clothes that were well-made but also practical and made for living in the contemporary world.” Short cocktail dresses allowed for movement, while oversized coats were made with warmth in mind. Princess Irene Galitzine designed elegant, yet comfortable evening gowns made from jersey. Made with the modern woman in mind, these pieces laid the foundation for Italy’s shift from haute couture to ready-to-wear in the ’70s.

Women Designing For Women

Part of the reason Italy was the first market for day wear was a coterie of women designers who understood the needs of women. Germana Marucelli, Mila Schön, Simonetta, and Galitzine: “these groups of ladies were all coming from Italian aristocracy, and they found themselves without a job and without any money after the war,” says Tonchi. “What they knew was clothes, they loved clothes, and they had the technical know-how to create these collections.”



[SH] Hollywood Invasion

The fashion industry was influenced by other artistic fields, most notably film. In the 1950s, Rome became Italy’s “Hollywood on the Tiber” when American film-makers started shifting production overseas to take advantage of lower costs. Hollywood stars like Eva Gardner, Audrey Hepburn, and Liz Taylor regularly wore Italian designers, while the Italian costume designer Danilo Donati frequently designed for Italian filmmakers like Federico Fellini and Luchino Visconti.

6.5 FASHION IN ENGLAND

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LONDON FASHION

In the twenty-first century London ranks highly amongst the world's cities as a distinctive fashion center. Its characteristic products and sense of style compete with and complement the fashion values of other global fashion capitals including Paris, New York, Milan, and Tokyo. In the popular imagination, which is fed by the stereotyping tendencies of fashion journalism, London has become most associated with the traditional handcrafts of tailoring, shirtmaking, hatmaking, and shoemaking that underpin the image of the English gentleman, a vibrant subcultural club and street scene, and the nurturing of eccentric and innovative design talent in its famous art schools. These are largely phenomena that blossomed during the twentieth century, but London's fashion history is as old as the city itself and closely related to its economic, social, and cultural development over time.

With its thriving docks and strong mercantile economy, London operated as a natural hub for trade and cultural exchange in the late medieval period, building on a heritage that stretched back to its status as an important port on the western fringes of the Roman Empire. By the fifteenth century, it was already one of the largest cities in the world, though it could not compete with smaller European centers such as Paris, Florence, and Rome as a focus for the production and display of fashionable commodities. London operated more as a transit point in an international fashion system, exporting primary or unfinished products like wool and metal and importing luxuries such as fur and embroideries. But in a national context, the city began to exert a formidable political and cultural pressure over the rest of the country as parliament, law courts, and the crown established permanent bases there. This process drew the rich and influential into London and helped to ensure that fashionable trends originated in its streets, markets, and great houses. The palaces of Henry VIII, Elizabeth I, and Charles I at Hampton Court, Greenwich, and Whitehall thus operated as forcing houses for a very English sense of sartorial style, which nevertheless still relied largely on the pattern books, fabrics, and craftsmanship of Spain, France, and Italy for its luxurious impact.

By the early eighteenth century, the political stability afforded by the accession of the Hanoverian line of monarchs and a prosperous professional class, together with the increased income that attended London's rise as the capital of a widening network of colonies, meant that the city entered a new phase of development during which its growing confidence and urbane sophistication produced the distinctive sartorial identity that would influence world trends for the next three centuries. After the Great Fire of 1666, London's developers and architects had shifted their attention westward and the arising geography of graceful squares and parks encouraged the aristocracy to base their domestic and business affairs in the West End during those periods of the year (later known as the Season) when Parliament was sitting or the royal family was in residence. The flurry of social activity that

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followed, with its balls, theater visits, and court presentations, offered great incentives to entrepreneurs in the clothing trades, and it was on this basis, from the 1740s on, that the craftsmen of Savile Row, Jermyn Street, and St. James's established themselves as producers of a home-grown masculine style of dressing, replete with the genteel codes and sporting influences that have bracketed the idea of London with the identity of the dandy. The methods of tailoring developed in Savile Row in the eighteenth century also went on to inform the design of women's wear in the capital, producing the severe "tailor-mades" of the late nineteenth century and the artfully restrained creations of Norman Hartnell, Hardy Amies, and Victor Stiebel in the mid-twentieth century.

Through the nineteenth century the range and organization of the clothing industries in London expanded considerably, augmented by successive waves of immigration. As the West End became increasingly associated with the consumption of high quality, locally produced bespoke goods, so the East End or working-class districts of Aldgate and Bethnal Green played host to other, less prestigious forms of manufacturing. In the eighteenth and early nineteenth centuries, the French Huguenot community had woven high-quality figured silks for gowns, waistcoats, and ribbons in the upper floors of their tall Spitalfields houses, but by the 1870s, when the fashion for brocades had passed, the sewing of shirts and ready-made suits provided one of the few opportunities for employment in an area bedeviled by poverty and overcrowding. Even then, the infamous practice of sweating ensured that clothing production was a profession of poor pay and low esteem, associated with the exploited labor of women and Jews.

Some aspects of Victorian London's fashion scene maintained a positive gloss. In line with the city's entrepreneurial spirit, the capital witnessed several pioneering inventions such as William Perkin's discovery of synthetic (aniline) dyes in the late 1850s or Thomas Burberry's experiments with waterproofing later in the century. Perhaps the most lasting innovations to come out of London in the period were in the realm of fashion retailing. By the 1830s the West End had been transformed by the architectural renewal set in place by the Prince Regent and John Nash. The new arcades leading off of Piccadilly and the majestic sweep of Regent Street offered a fresh conception of shopping as a modish leisure activity for the middle and upper classes, where emphasis was placed on spectacular display, comfort, and escapism. Unsurprisingly the first great couturier Charles Worth learned his trade in a Regent Street emporium, and two decades later in the 1870s and 1880s Arthur Liberty perfected the selling of a lifestyle nearby, in a store that provided all the exotic accoutrements for the aesthetic movement. Napoleon's dismissive take on the English as a nation of shopkeepers would find further resonance in the development of the great London department stores such as Harrods, Selfridges, and Harvey Nichols from the Edwardian period on, and the emergence of the "happening" fashion boutique in Chelsea and West Soho in the 1950s and 1960s.

These London traits of tradition, innovation, and a certain sense of theatricality continued to inform the development of fashionable style in the city in the twentieth century. In the late 1940s and 1950s young men from chic Mayfair and working-class South and East London, with seemingly little else in common than a passionate

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interest in style as a means of subverting the stultifying status quo, resurrected Edwardian notions of elegance in a shocking manner of dressing that soon became associated with the “Teddy Boy” craze. Their velvet-trimmed draped jackets, drainpipe trousers, and extravagantly combed hairstyles presaged a succession of teenage poses whose influence was felt worldwide. The Mods of 1960s Carnaby Street and the Punks of 1970s King’s Road all earned London a certain notoriety as the breeding ground for revolutionary acts of sartorial rebellion.

Various London designers have found their inspiration in this street-level creativity. In the 1960s Mary Quant, Barbara Hulanicki (of Biba), and Ossie Clarke were closely associated with the phenomenon of “Swinging London,” famously promoted to America by *Time* magazine in 1966; while in the 1970s Zandra Rhodes and Vivienne Westwood offered a more astringent and eccentric take on contemporary mores. By the 1980s and 1990s a generation brought up in the hedonistic, post-punk environment of neo-romanticism and the commercial club scene seemed more adept at selling their London-honed individuality abroad. Central Saint Martins-trained John Galliano, Stella McCartney, and Alexander McQueen, and the Royal College protégé Julien McDonald have thus famously risen to supplant local talent at the creative helms of the great Parisian fashion houses. But behind the famous names, the studios and warehouses of London continue to support an active and influential local economy of young independent designers, stylists, photographers, publishers, and journalists (London has nurtured a wide-range of edgy fashion magazines including *The Face*, *i-D*, *Sleaze Nation*, and *Dazed and Confused*). Though there has been little concrete state support for the growth of a British fashion industry, the sheer size, diversity, and chaotic energy of the British capital still seems to foster a productive and adventurous sartorial spirit in the early twenty-first century.

6.6 FASHION IN UNITED STATES

The United States is one of the leading countries in the fashion design industry, along with France, Italy, the United Kingdom, Germany and Japan. Apart from professional business attire, **American fashion** is eclectic and predominantly informal. While Americans’ diverse cultural roots are reflected in their clothing, particularly those of recent immigrants, cowboy hats, boots, jeans, and leather motorcycle jackets are emblematic of specifically American styles.

New York City and Los Angeles are the centers of America’s fashion industry. They are considered leading fashion capitals. New York City is generally considered to be one of the «big four» global fashion capitals, along with Paris, Milan and London.

History

Fashion norms have changed greatly between decades. The United States of America has generally followed, and in some cases led, trends in the history of Western fashion. It has some unique regional clothing styles, such as western wear.

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Blue jeans were popularized as work clothes in the 1850s by Levi Strauss, an American merchant of German origin in San Francisco, and were adopted by many American teenagers a century later. They are now widely worn on every continent by people of all ages and social classes. Along with mass-marketed informal wear in general, blue jeans are perhaps American culture's primary contribution to global fashion. Other fashion trends started in the US include sports-wear as fashion along with athletic shoe wear like Converse or Nike. Athleisure was also popularized in the US around 2012, and as of 2017 the trend has all but dominated the US market. Athleisure has dominated the US market because of its ability to fill a gap in the market, as clothing wasn't usually comfortable, stylish, and functional.

Fashion Industry

The headquarters of many leading designer labels such as Ralph Lauren Corporation, Calvin Klein, Michael Kors, Alexander Wang, Vera Wang, Marc Jacobs, Oscar de la Renta, Diane von Furstenberg, Donna Karan, and Victoria's Secret. Labels such as Abercrombie & Fitch and Eckō Unltd. cater to various niche markets, such as pre teens. A new trend in the United States towards sustainable clothing has led to the emergence of organic cotton T-shirts from labels such as BeGood Clothing. New York Fashion Week is also one of the most influential fashion weeks in the world, and occurs in late summer every year.

Regional and Cultural Variation

Dress norms in the United States are generally consistent with those of post-industrial Western nations and have become largely informal since the mid-20th century. Clothing in the United States also depends on a variety of factors including location, venue, and demographic factors such as ethnicity. Jeans are a consistent fashion trend among all classes, with variations being vast in both price and style.

The western states are commonly noted for being more informal in their manner of dress than those closer to the eastern seaboard. Conspicuous consumption and a desire for quality have also led to a strong preference for designer label clothing among many in the middle and upper classes.

The tolerance of body expression that deviates from the mainstream, such as complete body tattoos or nudism, is strongly linked to the sub-culture and location in which an individual may find him or herself. The tolerance shown for personal expression such as cross-dressing and piercings varies greatly with location and sub-culture, and may be completely appropriate in one venue while being taboo in another.

Cities such as New York City, Los Angeles, Miami, Dallas, San Francisco, and Chicago are known for their fashion and cosmetics markets. Smaller, but nonetheless prominent fashion destinations are Aspen, Charleston, Washington, D.C., Las Vegas, Seattle, Portland, Atlanta, and Boston.

Some cities and regions have specialties in certain areas. For example, Miami for swimwear, Boston and the general New England area for formal menswear, Los Angeles for casual attire and womenswear, and cities like Seattle and Portland

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for eco-conscious fashion. Chicago is known for its sportswear, and is the premier fashion destination in the Middle American market. Dallas, Houston, Austin, Nashville, and Atlanta are big markets for the fast-fashion and cosmetics industries, alongside having their own distinct fashion sense that mainly incorporates cowboy boots and workwear, greater usage of makeup, lighter colors and pastels, “college prep” style, sandals, bigger hairstyles, and thinner, airier fabrics due to the heat and humidity of the region.

6.7 FASHION IN MILAN

The Italian city of **Milan** is recognised internationally as one of the world’s most important fashion capitals, along with Paris, New York and London. It is additionally recognised as the main sartorial hub in the country, with Rome and Florence being other major centres.

Milan has established a long history within the fields of fashion, textiles and design in general. Throughout the late 19th century, Milan, being the capital of Lombardy, was a major production centre, benefitting from its status as one of the country’s salient economic and industrial powerhouses. Milanese fashion, despite taking inspiration from the leading Parisian *couture* of the time, developed its own approach, which was by nature devoted to sobriety, simplicity and the quality of the fabric. Throughout the 20th century, the city expanded its role as a fashion centre, with a number of rising designers contributing to Milan’s image as a stylistic capital. Following this development, Milan emerged in the 1960s and 1980s as one of the world’s pre-eminent trendsetters, maintaining this stint well into the 1990s and 2000s and culminating with its entrenchment as one of the «big four» global fashion capitals. As of today, Milan is especially renowned for its role within the prêt-à-porter category of fashion.

In 2009, the city was declared as the «fashion capital of the world» by the Global Language Monitor that tracks how many times a city is posted in social media using «fashion capital,» even surpassing its relative cities. The next year, Milan dropped out of the top four falling to sixth place, yet in 2011 it returned to fourth place. 2012 saw the city suffer its lowest ranking to date, as it slipped to eighth place.

History

Milan’s fashion history has evolved greatly throughout the years. Milan began as a centre of fashion in the Middle Ages and Renaissance, as in Venice and Florence, the making of luxury goods was an industry of such importance that in the 16th century the city gave its name to the English word “milaner” or “millaner”, meaning fine wares like jewellery, cloth, hats and luxury apparel. By the 19th century, a later variant, “millinery”, had come to mean one who made or sold hats.

In the mid-19th century cheaper silk began to be imported from Asia and the pest phylloxera damaged silk and wine production. More land was subsequently given over to industrialisation. Textile production was followed by metal and mechanical and furniture manufacture. In 1865, the first major department store

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in the country opened in Milan by the Bocconi brothers (which was called *Alle Città d'Italia* and later in 1921 became *La Rinascente*). This was regarded as a novelty at the time with regards to retailing in Italy. Though, traditionally, artisans would sell the items they made directly or to small stores, the opening of these new department stores modernised the distributions of clothes in the city.

In terms of the Milanese people, they are said to have probably been “fashion conscious” in the 1880s and late 19th century. The Milanese style was partially inspired by French fashion, which at the time was still dominant in terms of influence, yet adapted according to local tastes; this included a generally sombre and simple style, which was moderate in terms of decoration and ornamentation, and put an emphasis on the quality of tailoring and the different fabrics and textiles. The general Milanese interest in styling was reflected in the number of fashion magazines which circulated in the city at the time, as well as the fact that the people were ready to follow trends; nevertheless, the Milanese style was relatively traditional. The city had several tailors and seamstresses which in 1881 amounted to 249 and in 1886 to 383 (which were listed in guides). In this period, the city was one of the biggest industrial powerhouses in Italy, and had a diversified fashion and clothing economy which was mainly based on small workshops rather than large companies (highlighted in an 1881 census). The importance of this industry continued in the city into the early 20th century, where 42,711 out of 175,871 workers were in the clothing sector in 1911.

Later, in the early-20th century, Milan became a major centre of silk and textile productions. Nevertheless, in the 1950s and 1960s, Florence was the fashion capital of Italy and home of the Italian “Alta Moda”, equivalent to the French “haute couture”.

However, in the 1970s, Milan’s fashion image became more glamorous, and as Florentine designs were usually very formal and expensive, the city became a more popular shopping destination, with numerous boutiques which sold both elegant and everyday clothes. Milanese designs were known for their practicality and simple elegance, and became more popular and affordable than Florentine and Parisian designs. The city became one of the main capitals for ready-to-wear female and male fashion in the 1970s. Milan started to become an internationally successful and famous fashion capital towards the late-1980s and early 1990s. After a brief fall of popularity in the 2000s (when, according to the Global Language Monitor Milan ranked slightly lower than its relatives, such as New York City, Paris, London and Rome), the city has throned 2009’s fashion capital of the world. The city left the top four in 2010 going to sixth place yet came back up to fourth in 2011.

Designers, Houses, and Modelling Agencies

Houses and Labels

Most of the major Italian fashion houses and labels are based in Milan, even though many of them were founded in other cities. They include: Armani, Bottega Veneta, Canali, Costume National, Dolce & Gabbana, Dsquared2, Etro, Iceberg, Les Copains, Marni, Missoni, Miu Miu, Moncler, Frankie Morello, Moschino, MSGM,

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6.8 STUDENT ACTIVITY

- 1. What is Paris Emerges as a Fashion Capital? Explain the Parisian Designers?
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- 2. What is LONDON FASHION? Explain the Fashion industry in United State?
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6.9 FASHION IN JAPAN

Japanese fashions are known for being playful and kawaii (“cute”). The Japanese themselves are known are being obsessed with clothes, gadgets and accessories. These days there is a very active street fashion scene in Tokyo, Osaka and other cities. Fashion trends in Japan are closely watched by young people in Hong Kong. South Korea and Thailand and to some extent by young people in Europe and North America.

French designers like Marie Callot Gerber, Madeline Vionnet, Coco Chanel and Yves Saint Laurent were all influenced by Japanese traditional clothes and prints.

Tokyo has a lively fashion scene. It hosts fall and spring fashion shows---Japan Fashion Weeks in March and October---like Paris, Milan and New York. In recent years these shows have attracted about 60 or so designers. Japan Fashion Week is supported by both the government and private industry with the aim of popularizing Japanese fashion around the world. The Autumn/Winter Japan Fashion Week, held in mid-March, displays autumn and winter clothes for upcoming year, the event is centered around the neighborhood of Nihonbashi in Tokyo with shuttle bus service between the tents. One of the main goals of the event is to spread the word of Japanese fashions to the rest of the world. In the 2008 show, 45 brands displayed their clothes, and 201 journalists and buyers from 20 nations showed up.

History of Fashion in Japan

After the beginning of the Meiji period (1868--1912), Western-style uniforms were adopted for persons serving in the military services, for policemen, and for postal carriers. This provided a particularly strong impetus to the great changes that occurred over time in Japanese dress. However, in the early Meiji period the kimono predominated. For formal occasions men typically wore haori (traditional waistcoats), hakama, and Western-style hats, while some women, otherwise dressed in Japanese style, took to wearing Western-type boots. This

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mixed Japanese-Western style of boots with kimono may still be seen today among young women attending university graduation ceremonies. By the beginning of the Showa period (1926--1989), men's clothing had become largely Western, and the business suit was standard apparel for company employees. Western clothing was also often worn by working women and many women also began to wear Western clothing even in the home.



Fashion designer: Rie Kawakubo

The 1940s: With the end of the Second World War, women discarded the loose-fitting pantaloons called monpe that had been required wear for war-related work and began wearing skirts. At that time most of the fashions that entered Japan were from the United States. From the late 1940s and into the 1950s, women were fond of the so-called "American style" with narrow-waisted long skirts flaring out at the bottom and wide belts. To a certain extent, Paris fashions were also introduced by way of the United States. In 1947, Christian Dior made his debut with his Paris Collection, and a considerable amount of information about Dior's new look made its way to Japan, via the United States, the next year. Japanese women were caught up in a flurry of interest in this "new look" that was becoming popular around the world.

"The 1950s: In an era when overseas travel was still out of the question for most people, movies were a major source of information on overseas fashion. Many foreign films were shown in Japan, giving the Japanese people opportunities to see European and American fashions and daily life. Numerous fads were born as a result. When the English film *The Red Shoes* was screened in 1950, red shoes immediately became popular among young people. When the film *Sabrina*, starring Audrey Hepburn was screened in 1954, young women became fond of toredor pants and "Sabrina shoes." After the screening in 1956 of *Taiyo no kisetsu* (known in English as *Season of Violence*), based on Ishihara Shintaro's Akutagawa Prize-winning novel of the same name in 1956, many Japanese imitated the fashions of the characters in the film that became known as "the sun tribe" (*taiyo-zoku*). In summer men took to wearing T-shirts, aloha shirts and sunglasses, while women were seen on the streets in colorfully patterned short pants.

"The 1960s : In this period young people became the uncontested arbiters of fashion. It was a time of transition from up-market haute couture to lower-cost ready-

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to-wear fashion items referred to in Japanese by the term *puretaporute* (from the French *prêt-à-porter*), and from the formal to the casual. The miniskirts exhibited in the Paris Collection in the spring of 1965 were immediately introduced to Japan. The mass media objected that miniskirts were not suited to Japanese women's physiques, but after the visit to Japan in 1967 of the English model Twiggy, who was known as the "miniskirt queen," these items became very popular. Miniskirts were adopted first by younger women and then by older women as well, and they remained a well-established fashion item widely worn until around 1974. In the case of men's fashion, some big changes came after the mid-1960s. In particular, there was the appearance of the "Ivy style," which paid homage to the supposed fashions of students in America's elite "Ivy League" private universities. This style took up the traditional fashions of America's elite class, and though it went through several minicycles of popularity and decline, it spread from young company employees to the middle-aged. In contrast to the fashions popular among young people, the suits worn by company employees tended to be conservative dark tones of grey, with the result that Japanese company employees came to be referred to sardonically as *dobunzumi-zoku* (the gutterrat tribe).

Fashion in Japan in the 1970 and 80s



Issey Miyake's Clothes Around the middle of the 1970s, fashions which developed in the port cities of Kobe and Yokohama came to be referred to by the terms *nyutora* (new traditional) and *hamatora* (Yokohama traditional). These were basically the female equivalent of the traditional American Ivy League fashion for men. Catchwords used to identify the *nyutora* style originating in Kobe were *onna-rashisa* (appearing feminine) and *otonappoku mieru* (looking adult). Typical of the *nyutora* style was a plain shirt-blouse worn with a semi-long skirt covering the knees. By contrast, the *hamatora* style originating in Yokohama was characterized by *kodomopposa* (childlike quality), and sweatshirts bearing insignia of designers or sales outlets often had fold-down collars similar to those of polo shirts. In the latter half of the 1970s, "surfer fashion" became popular among teenagers.

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“In the 1980s, when Japan rushed into the so-called bubble economy, there began a boom of what was known as DC burando, meaning “designer and character brands,” i.e., brands of clothing with insignia or other design concepts which clearly identified specific fashion designers. Japanese designers like Takada Kenzo, Miyake Issey and Yamamoto Kansai continued to take an active role in the international fashion world and won high praise for their work. A sort of cultlike popularity was won by the fashions of Yamamoto Yoji, of the design group Y’s; and by the dark-colored and idiosyncratic styles of Kawakubo Rei, of the design group Comme des Garçons, which gained attention by being exhibited in the Paris Collection. Attention was also drawn to the fashions of Kikuchi Takeo and Inaba Yoshie, of the design group Bigi, and Matsuda Mitsuhiro, of the group Nicole.

“In the latter half of the 1980s, women’s fashions branched out in two directions, one known as the bodikon (body-conscious) style, emphasizing the natural lines of the body, and the other known as shibukaji (Shibuya casual), originating among high school and university students who frequented the boutiques of Tokyo’s Shibuya Ward shopping streets. Around this time the “body-conscious” clothing worn by increasing numbers of women seen dancing in Japan’s discos became a frequent topic of conversation. The basic concept behind the popular shibukaji style was simplicity and durability. Even among the company employees previously known as “gutter rats,” younger people increasingly began to wear fashionable brand-name apparel. Today, the concepts of “plain” and “sober” are still characteristic of the basic uniform of Japan’s salaryman. On the other hand, there have been some changes in ideas about the sorts of clothing that are appropriate for business society. For example, many companies allow their employees to come to work dressed in casual clothings, prior to weekends.

Fashion in Japan in the 1990s and 2000s

Following the collapse of the “bubble economy,” fashion, like so many other things in the 1990s, may be said to be in a period of confusion with no clear outlook for the future. Some commentators have detected, in the latter half of the decade, elements of orientalism or romanticism. But fundamentally the late 1990s may be called an era of the coexistence of many kinds of styles without any single predominating trend. Perhaps most noticeable in the 1990s has been the phenomenon whereby fashion-conscious high school and even junior high school girls have taken the lead in setting fashion trends. A common sight on the streets are groups of young girls with, for example, long dyed-brown hair; darkly tanned skin; miniskirts or short pants that flare out at the bottom; and loose, baggy socks that are deliberately allowed to lap over the tops of their shoes.

“In the first decade of the 21st century, the deflation which started when the bubble of financial speculation burst in 1990 and the ensuing long economic slump in Japan spread to the world of fashion, as well. There have always been mass-produced, low-priced products available, but the new trend is for products that incorporate the very latest styles with high quality. Known as “fast fashion,” well-known Japanese manufacturers are also expanding overseas. Overseas manufacturers who created the concept of “fast fashion” also broke into the Japanese market, opening shops in

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large commercial facilities. At the same time, luxury foreign brands targeting the wealthier classes continue to expand into Japan with shops opening in and around Ginza in Tokyo in a phenomenon which is the opposite of “fast fashion.” In addition, the “Tokyo Girls Collection,” a Fashion show targeting girls and young women in their teens and 20s, started in 2005 and has been growing in popularity each year. They are constantly trying new approaches.

Inability of Japanese Fashion to Make Money and Have International Success

Despite Japan’s strong interest in fashion, textile exports only account for 2 percent of the value of its exports, compared to 149 percent in Italy and 50 percent in France, Germany and South Korea. In 2008, Japan’s clothing and apparel-related exports came to a mere \$416 million, dwarfed by the \$3.68 billion exported by American apparel companies, and a tiny fraction of China’s \$113 billion. The ratio of apparel imports to exports in Japan was around 60 to 1.

Meanwhile, Japan’s domestic apparel industry is on the decline. It shrank 1.3 percent to 4.37 trillion yen (\$48 billion) in 2008 and is expected to post steeper declines in the future as recession-weary young consumers and an aging population cut back sharply on spending.

Japanese fashion still has not made much of splash abroad.. Hiroko Tabuchi wrote in the New York Times, “Japan Fashion Week remains a relative nonevent filled with relatively obscure designers like Motonari Ono and Kazuhiro Takakura. Ambitious young designers hoping to follow in the footsteps of Japanese greats like Issey Miyake, Yohji Yamamoto and Rei Kawakubo may have to do what they did: pass over Tokyo’s shows for those in Paris.”

“What Japan’s fashion industry needs is more concrete help in marketing and setting up shop overseas, experts say. The government could also play a larger role helping Japanese labels protect their intellectual property rights, they say.” “Japanese fashion might be considered cutting-edge, but overseas markets have been largely elusive,” said Atsushi Izu, an analyst at the Nomura Research Institute in Tokyo. “Japan’s fashion industry is very fragmented, and most companies lack the resources and know-how to bring their brands to foreign markets.”

Promising Signs for Japanese Fashion

Hiroko Tabuchi wrote in the New York Times, “There are some promising signs. With government support, the start-up Xavel, which runs fashion shows that let women order outfits in real time using their cellphones, has opened shows in Paris and Beijing.”

“Fast retailing, which sells the Uniqlo brand, has also been flexing its muscles overseas. Uniqlo, Japan’s answer to Gap, has roots in suburban outlets and does not have the level of respect among young fashion fans that many of Japan’s hipper brands do. But with ample funds and aggressive pricing on its fleece jackets and shirts, Uniqlo has expanded, with 92 stores worldwide.”

Tadashi Yanai, chief executive of Fast Retailing, has said he hopes to build it into the world’s biggest apparel company, with sales of 5 trillion yen in 2020. “We

are part of a global economy,” Mr. Yanai said at a recent forum. “We cannot look inward.”

Tokyo Fashion Week Shifts to Shibuya in 2012

Tomonori Takenouchi wrote in the Yomiuri Shimbun: “From 2012, the main venue of Tokyo fashion week, which was held October 13-20, shifted from Roppongi to Shibuya in Tokyo. The change was part of the organizers’ strategy to boost recognition of the event as well as to provide a bigger stage to show Japan’s fashion to the world.

At the big intersection known as a “scramble crossing,” in front of the iconic bronze statue of Hachiko at Shibuya Station, four gigantic monitors mounted on tall buildings simultaneously displayed commercials for Tokyo fashion week accompanied by music. The main venue where many of the fashion shows was held was Hikarie, a retail and cultural complex that opened in April. The 34-story glass-walled building with four basement levels houses boutiques and food shops as well as galleries and an auditorium.

“To get more people interested in the fashion show, we chose Hikarie as a venue because the building currently is the most popular spot in an area well-known for fashion,” said Kenji Yamazaki, JFW Organization senior director. The goal of the organizer was to turn the event from a mere business function to a fashion event for the public, hence JFW Organization singled out Shibuya, a fashion hub bursting with department stores and retail shops. About 40 percent of the design studios in Tokyo are centered in Shibuya Ward.

Tokyo fashion collections are crucial in setting trends for the following season. Those invited to runway shows are usually retail buyers and media, not the general public. In other fashion capitals, such as New York and Paris, various events targeting general consumers have been organized during their fashion weeks, allowing a wider range of people to enjoy the once-exclusive extravaganzas.

The Shibuya Ward government regards fashion as its indigenous industry and expects a knock-on effect from the event. During the recent event, about 300 boutiques in the area extended their opening hours, launched discount sales and held free fashion shows for their customers. The ward government supported financially struggling young designers by investing start-up capital or renting them studios at a discount. “We’d like to come up with ways to support the Tokyo collections that would eventually revitalize the area as a whole,” the ward’s commercial and tourism section official said.

6.10 SUMMARY

A **fashion capital** is a city which has major influence on international fashion trends, and in which the design, production and retailing of fashion products, plus events such as fashion weeks, awards and trade fairs all generate significant economic output.

The cities considered the global «Big Four» fashion capitals of the 21st century are Milan, Paris, London, and New York.

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A fashion capital assumes leadership role in clothing and design. In addition, fashion capitals usually have a broad mix of business, artistic, entertainment, cultural and leisure activities and are internationally recognized for having a unique and strong identity. It has also been noted that the status of a fashion capital has become increasingly linked to a city's domestic and international profile. Fashion capitals are also likely to be part of a wider design scene, with design schools, fashion magazines and a local market of affluent consumers.

Since the 16th century, Paris has been regarded as the Fashion Capital of the World. Nowadays, often the term fashion capital is used to describe the cities that hold fashion weeks, most prominently Paris, Milan, London, Rome and New York, to showcase their industry. Also various other cities host notable fashion events and are influential in global fashion.

The four mighty pillars of the fashion industry – Paris, Milan, London and New York have long been considered the fashion capitals of the world. Due to substantial investment and the subsequent output of these cities' sartorial industries, fashion is not only economically significant for their respective countries, but an integral aspect of their very identities and international profiles. This said, a number of cities across the world are presenting some increasingly-promising competition. Here, Culture Trip profiles ten rising cities in the fashion industry.

In 2019, fashion intelligence firm IFDAQ under the leadership of fashion sociologist Prof. Frédéric Godart measured, in a scientific approach, the importance, influence and impact of cities in the fashion industry with neural networks from a large data lake. The resulting *IFDAQ Global Fashion and Luxury Cities Index* revealed New York as the leading fashion capital, followed by Paris, Milan and London. A further elaboration of the data in cooperation with the Institution of Engineering and Technology visualized the impact of geopolitical events on the fashion capitals, including Brexit and the US-China trade war.

6.11 GLOSSARY

- Fabric- Any material made by lacing, knitting, crocheting, or bonding yarns or threads to form a textile.
- Fad- A fashion that becomes popular in a culture quickly, remains famous for a period, then loses popularity dramatically.
- Fashionista- A person who follows fashion, or is involved in the fashion industry.
- Fatigues- Military combat apparel.
- Fedora- A low, soft, hat with a curved visor and crown creased lengthways.
- Fez- A red flat conical hat shaped with black sword knot on top worn in the Muslim religion.
- Fishnet- Open lace knit, more often associated with hosiery.
- Fishtail- A fan-shaped addition to the train of a dress, popular in evening gowns a fish like a train follows behind the wearer.
- Fit and Flair- A form-fitting Bodice with a skirt which flairs out below the hips.

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- Flannel- Small piece of towelling, a short pile fabric.
- Floral- Fabric printed with flower design.
- Footwear- Worn to protect the feet and made in a range of styles and materials.
- Fragrance- Perfume from essential oils, aroma compounds and other elements that provides an attractive smell.
- Fluted- A long sleeve broadens at the wrist.
- Garment- A segment of clothing made up of various pieces of fabric and fastenings.
- Garter- A narrow band used to hold up the stockings.
- Geometric- Designs based on simple shapes such as the circle, square, triangle and trapezoid.
- Gingham- A lightweight cotton cloth, usually checked. Typically checked in whites and bold colour.
- Gunmetal- A colour that refers to an Alloy.
- Halter-neck- A top for women with a single, tied strap that passes behind the back of the neck.
- Harem pants- Loose fitting trousers tied or gathered at the ankle.
- Harris tweed- Soft thick tweed woven from hand dyed woollen yarns.
- Hats- A piece of clothing worn on the head, with a high crown and brim.
- Haute Couture- A custom-fitted fashion that is the pinnacle of the fashion industry.
- Heels- An element called a top piece that is added to the back of the sole of a shoe, lifting the back of the shoe away from the ground.
- Hem- The edge of a piece of cloth or garment folded up and sewn down in order to enclose the cut edge so that it cannot untangle.
- Hipster- Style for skirts and trousers where the waistband fits low on the hip rather than the waist.
- Hosiery- Tight-fitting knitted garments worn on the feet and legs.
- Hounds-tooth- A duotone textile pattern of checks and four-pointed shapes, used mainly for outerwear, jackets, and skirts.
- Inseam- It refers to the measurement from the pant crotch down to where the pant leg falls on the shoe; the inner seam on the legs of a pair of pants.
- Jacket- A thigh or waist length coat that may be fastened with buttons, a zip, press studs or toggles.
- Jacquard Weaving- A versatile weaving method that allows a wrapping thread to be raised independently of the other warp threads.
- Jewellery- An ornamental object worn on the person or clothes, which is made up of precious metals like gold, silver and platinum and gemstones such as diamonds, rubies, and emeralds.
- Jersey- A flexible fine knitted fabric, used in t-shirts and sportswear and figure-hugging garments; especially good for draping

6.12 REVIEW QUESTIONS

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1. Why Is Paris the Capital of Fashion?
2. Explain and Discuss the World Fashion Centre.
3. What is Milan Fashion Week?
4. What is New York Fashion Weeks?
5. Pros & Cons of Italy's fashion houses?

STUDY OF THE RENOWNED FASHION DESIGNERS

STRUCTURE

- 7.1 Learning Objective
- 7.2 Introduction
- 7.3 National & International with respect to the Theme, work and Designs of the Designers Ritu Kumar, Ritu Beri, Raghvendra Rathore, Christain Dior, Coco Chanel, Versace etc.
- 7.4 Student Activity
- 7.5 Summary
- 7.6 Glossary
- 7.7 Review Questions

7.1 LEARNING OBJECTIVE

After studying this unit you should be able to:

- Explain the meaning and definition of **Fashion Designer**.
- Describe the **Information Technology Skills**.
- Explain the meaning and definition of **Renowned Fashion Designers**.
- Describe the Fashion Designers Achievements.

7.2 INTRODUCTION

People working in fashion perform a variety of tasks. Those who work in fashion design might analyze trends in clothing, shoes, and accessories. They might choose design concepts. They might use computer-aided design programs to develop designs.

People who work in fashion marketing might visit retailers and convince them to buy certain clothing lines. Those involved in visual design might create photo spreads for fashion magazines and newspapers.

People working in fashion can work for a variety of organizations. Some are employed by clothing, shoe, or accessory manufacturers. Others work for design firms, wholesalers, theaters, or dance companies. Some work for fashion magazines.

If you are interested in fashion but don't know what specific career you might want, check out this list of fashion job titles. You might also use this list to encourage your employer to change the title of your position to fit your responsibilities better.

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Also use the list of fashion skills when writing your resumes, cover letters, and interviews. Include some of these skills in your job materials to demonstrate that you have the skills it takes to succeed in the fashion industry.

- **Art Director:** An art director is responsible for the visual styling of a particular product. An art director in the fashion industry might work for a fashion magazine, a public relations firm, or a retailer. They have to be very creative and have a sense of what images will help sell a product.
 - Commercial Photographer
 - Creative Director
 - Display Designer
 - Editorial Photographer
 - Graphic Artist
 - Graphic Designer
 - Graphic Production Artist
 - Studio Photographer
 - Window Stylist
- **Buyer/Purchasing Agent:** Buyers and purchasing agents select clothing, shoes, and/or accessories from clothing manufacturers and wholesalers to sell in retail stores. They work for retail fashion and department stores, selecting items they think will be attractive to customers. Buyers and purchasing agents typically have to travel a lot, visiting manufacturing sites and attending fashion shows. They often have degrees in fashion, marketing, and/or business.
 - Account Executive
 - Apparel Production Coordinator
 - Area Brand Coordinator
 - Assistant Buyer
 - Assistant Merchant
 - Fashion Buyer
 - Merchandiser
 - Sales Associate
 - Sales Manager
 - Showroom Manager
 - Store Manager
- **Fashion Designer:** A fashion designer creates clothing, shoes, and/or accessories. Fashion designers work in a variety of industries, including manufacturing, clothing companies, theaters, and design firms. Along with artistic skills, most designers need computer skills to use computer-aided design and graphics editing software.

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- Associate Designer
- Bedding Designer
- Fashion Director
- Style Specialist
- Stylist
- Technical Designer
- Textile Fabric Colorist
- **Market Researcher:** A fashion market researcher studies the fashion market to get a sense of what types of clothing and shoes and accessories people want, as well as who will buy what items, and at what price. They need strong analytical skills – they have to read and understand large amounts of data, and convey their findings to retailers, manufacturers, and designers.
 - Brand Strategist
 - Marketing Coordinator
 - Marketing Manager
 - Media Planner
 - Sales Inventory Analyst
 - Trend Forecaster
- **Model:** A model poses for photographers or the public to help advertise clothing, shoes, and/or accessories. They might also walk in a runway fashion show while wearing a designer’s clothing. Models work in a variety of conditions, from indoor studios to fashion shows. They often have unpredictable schedules and have periods of unemployment.
 - Art Class Model
 - Fashion Coordinator
 - Fashion Model Agent
 - Fitness Model
 - Modeling Coach
 - Showroom Model

Top Fashion Skills

- **Attention to Detail:** Whether you are sewing clothing or ordering products for your boutique, an attention to detail is critical in fashion. Clothing has to be meticulously made to impress buyers. Storeowners need to keep careful track of their products and prices. Marketing researchers need to keep a close eye on changes in their data. Models need to make sure the products they are modeling are meticulously displayed. Focus and a keen eye are necessary for almost any job in the industry.
 - Color sense
 - Focus

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- Pattern grading
- Photogenic
- Time management
- Visualization
- **Business Knowledge:** Anyone with a hand in the fashion industry needs to understand the ins and outs of the business. This requires more than just knowing the latest fashion trends. Designers need to know costs of materials and labor, and buyers and storeowners need to keep an eye on the market when purchasing items. Without a sense of market and business trends, a talented designer can struggle financially.
 - Advertising
 - Fundraising
 - Management
 - Manufacturing
 - Market research
 - Merchandising
 - Product development
 - Prototyping
 - Retailing
 - Sales
- **Communication:** Nearly every job in the fashion industry requires working with others. Designers need to be in constant communication with their team about everything from cost to production to display. Buyers need to communicate with others in their organization to decide on a budget. Art directors for magazines need to communicate with their editors to make sure they have a clear vision for their work. For all these reasons, people in the fashion industry need to have strong verbal and written communication skills.
 - Interpersonal
 - Negotiation
 - Nonverbal communication
 - Promotion
 - Verbal communication
 - Written communication
- **Creativity:** Almost every job in the fashion industry requires some creativity. Designers need to be able to visualize clothing that has not yet been created. Art directors must create visual strategies for modeling products. Storeowners have to think of creative ways to display and sell their products. An open mind and a clear vision for how to market, display, and sell products are important in the industry.
 - Flexibility
 - Imagination

- Initiative
 - Sketching
 - Styling
 - Textiles
 - Versatility
- **Information Technology Skills:** People in the design and fashion industry increasingly rely on information technology (IT). Designers might use computer-aided design and graphics editing programs to sketch out designs or to share design ideas with clients. Marketing researchers work with various software to collect and manage data. When applying for a job in fashion, be sure to highlight any relevant IT knowledge that you have.

7.3 NATIONAL & INTERNATIONAL WITH RESPECT TO THE THEME, WORK AND DESIGNS OF THE DESIGNERS RITU KUMAR, RITU BERI, RAGHVENDRA RATHORE, CHRISTAIN DIOR, COCO CHANEL, VERSACE ETC.

Ritu Kumar

Ritu Kumar is one of the foremost designers in the Indian fashion industry credited with boutique brands such as 'Ritu Kumar' and 'Ri' along with 'Label Ritu Kumar' which runs under the leadership of her son. Recipient of the Padma Shri Award in 2013, Ritu Kumar as a brand appeals to many patrons who are avidly interested in ancient arts and crafts molded into contemporary fashion items. Ritu Kumar's list of patrons includes the who's who of India. Her product offerings include couture as well as formal prêt accessories. Several international celebrities have also worn and praised her work. She has started a series of video campaigns called Beautiful Hands, based out of Kolkata, which garners support for indigenous craftsmen and their crafts.



Fig. Ritu Kumar for Padma Shri Award 2013

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Background

Born in Amritsar, Punjab, Ritu Kumar is a native of Delhi. She graduated in 1964 from Lady Irwin College in Delhi and pursued her higher education from Briarcliff College in New York. She has a background in art history and museology. Her enterprise as an Indian designer began nearly 40 years ago in Kolkata (then Calcutta) in West Bengal. Four hand-block printing craftsmen in a small village nearby served the executors of her design. From these humble beginnings, she has transcended to owning 35 high-end stores across 14 cities in the country. She is one of the pioneers of Indian fusion garments and has thus been honored with many prestigious awards and accolades.

Besides the Padma Shri award, she has also received the Achievement Award in 2012 at L'oreal Paris Femina Women's Awards and the Indira Gandhi Priyadarshini award for her role in the development of the fashion industry. Over the span of her career, she has been bestowed with many other honors.

She is also one of the founding members of the All India Artisans and Craft Workers Welfare Association (AIACA) along with four other renowned Indian fashion brands. She has been credited with the ushering of the 'boutique culture' in India.



Fig. Ritu Kumar's Couture

Sources of Inspiration

Her background in art history and museology has inspired her line of clothing designs and ensembles. Preferring to work with fabrics like silk, cotton, and

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leather, Ritu Kumar's outfits are stunning in their richness, elegance, and intricacy of embroidery. Her clothes actively reflect the rich embroidery heritage of India, whether in their motifs, type of stitching or the elements used in the embroidery.

Her more recent line of clothing caters to the contemporary Indian woman, her inspiration draws on India's fashion heritage meeting the changing needs of the new generation. While Indian prints, embroideries, and motifs still feature heavily in these outfits, the array of silhouettes mingles Western and Indian styles.

Faces behind the Artistry of Ritu Kumar

Ritu Kumar's roots and the history of her current empire reflect her investment into preserving the traditional Indian crafts and respect for the craftsmen who have been given the knowledge of execution of these crafts. Her campaign, Beautiful Hands, encourages the purchase of garments and accessories that showcase ethnic Indian styles of embroidery. To go with this campaign, she has started a line of clothing known as 'The Revivalist'. The premise of this clothing line is to resurrect traditional Indian crafts and integrate them into mainstream fashion. The first two craft forms that have been taken up by this designer in association with grassroots social enterprises are the Kutch and Shibori forms of embroidery.

The videos catalogue the behind-the-scenes of Ritu Kumar's collections i.e. the people, the processes, and the techniques. She has been working with the craftsmen in Kolkata since the beginning. Among others, a lot of Ritu Kumar's work showcases work and textiles such as Jamdani and Tangail. The legacy of the craftsmen and their ancestors interspersed with Ritu Kumar's own legacy are made known through this campaign.

Style and Variety

Although Ritu Kumar is almost synonymous with Indian traditional textiles and fashion, her personal journey in fashion has evolved over the years to meet the expectations of different generations from across the globe. Her contemporary spin on traditional designs have been smartly incorporated into silhouettes that are fresh and reinvented with every season. The styling and textures of her ensembles is creative and appealing to the style quotients of consumers from across the globe. Her contribution towards making Indian ethnic fashion known and consumed by international clientele is noteworthy.

Her bridal collection is considered a show-stopper on the runway and features a lot of zari, zardozi and other forms of embroidery that make use of this precious metal.

Under the 'Ritu Kumar' banner, she has designed and sold Indian ethnic wear, including a selection of customizable garments as well as bridal outfits, such as suits, sarees, lehengas, kurtis and accessories. The 'Label Ritu Kumar' Banner however, is a collection of Western silhouettes featuring traditional Indian embellishments. To go with the outfits are several modish accessories such as sling bags which again prominently popularize Indian forms of textile crafts hewn onto leather.

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Fig. Motif by Ritu Kumar

Present Day Scenario and Global Influence

As mentioned earlier, Ritu Kumar was one of the first female Indian designers credited with bringing boutiques to India along with being the face of traditional Indian textile craft forms complemented by the typical Indian color palette.

For many years, Ritu Kumar has designed and dressed the Miss India pageant winners on international pageant platforms such as Miss Universe, Miss India, and Miss Asia-Pacific. Her ensembles have been worn and admired by celebrities such as Nargis Fakhri, Lara Dutta, Priyanka Chopra, Dia Mirza and Aishwarya Rai. Ritu Kumar's international patrons include the late Princess Diana, musician, and singer Anoushka Shankar as well as actress cum model Mischa Barton.

Innovations

Innovations are a big part of Ritu Kumar's fashion dialect. Whether it is presenting traditional textile art forms in a new way on traditional garments or traditional art forms on Western clothes, Ritu Kumar has continuously refreshed her line in many ways, while keeping the cultural flavor and heritage of India alive. Another example of such innovation is the brand's accessories and the ease of their amalgamation into Indian as well as Western looks.

Ritu Beri



Photo: Ritu Beri

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Ritu Beri is a fashion designer based in the capital of India, Delhi. Due to her immense talent and hard-work, she went on to become the foremost Asian designer to lead the French fashion brand, Jean-Louis Scherrer.

She started out with her own label in the year 1990, where India was still waking up to high-fashion. To hone her skills in embroideries, Ritu Beri went to France and trained under embroidery maestro Francois Lesage, and went on to become the first Indian fashion designer to showcase her collection in Paris. Her collection had a strong impression of the rich Indian culture and gave the French market the first glimpse into the mystics of Indian garments and embellishments.

From there on, her journey began to showcase her work all over the world.

Recognized by the French for her excellence in garment construction, she received the prestigious French honor, Chevaliere des art et des Lettres award.

Her list of illustrious clients include-Former US President Mr. Bill Clinton, Hollywood actors like Nicole Kidman, Ivana Trump, famous Parisian Socialites, to the Prima Donna of Indian Movies, Supermodels, and many others.

The label of Ritu Beri is widespread all across the world, with her luxury retail outlets established in many countries.

Childhood and Career

Ritu Beri's father, Balbir Singh Beri was an assistant at IMA, Dehradun and her mother an entrepreneur. The younger brother Navin works with her. In the year 2004, she married the exporter Bobby Chadha.

After graduating in Economics honors from Lady Shri Ram College, she joined National Institute of Fashion Technology. Hers was the first batch graduating from NIFT, with only 25 students. For her interview at NIFT, she hand-knitted a sweater and wore it for the interview to show how it would look. That had her selected for the very first batch at the prestigious design institute.



Fig. Ritu Beri Creations

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The Making

Ritu Beri's label was launched in India in the year 1990, progressing to show her collection on the ramp, in Paris in the year 1998. She was the first Indian to feature in the Promostyl magazine, which forecasts fashion trends. The Time magazine named her among the people to watch out for in international business. Beri is an honorary patron at a charity, Savera Association, which is involved with improving the lives of Indian women.



Fig. Ritu Beri Creations

Ritu Beri has authored the book, 101 Ways to Look Good. She also wrote the Most Expensive Indian Book on Fashion, Firefly – A Fairytale, priced at a whopping 1 lakh rupees, and in a Limited edition, only 100 copies to be sold across India. The book features topics like architecture, history, women and their beauty, also talking about the designer's experience in world fashion capital, Paris. Her distinguished Indian customers are Madhuri Dixit, Parmeshwar Godrej Shobha De, Rani Mukherji, and Preity Zinta.

In 2012, the designer showcased her ethnic collection at Mumbai fashion week. Her retail stores are located in Delhi, France & Germany.

Ritu Beri has also ventured into kid's clothing by the name of Baby Beri.

Achievements

- In a countrywide poll, Ritu beri was chosen to be the MOST POPULAR DESIGNER.
- Representing the APPAREL EXPORT PROMOTION COUNCIL OF INDIA, Ritu represented the rich Indian heritage clothing through her various fashion shows.
- She represented India to mark 50 YEARS OF INDIA'S independence in countries like China, Nairobi, Dubai, Zairo, New York and London.

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- Ritu Beri has been the most sought after designer for many Bollywood actors.
- First Indian Designer to showcase in PARIS.
- Ritu Beri has designed a costume for THE BARBIE DOLL.
- French Fashion House SCHERRER was headed by an Asian designer, Ritu Beri.
- In order to understand the growth in various Indian sectors, Ritu Beri represented the Indian Fashion Industry in a seminar held by COMITE COLBERT, PARIS.
- Ritu Beri has designed clothes for the like of ex-US PRESIDENT BILL CLINTON, NICOLE KIDMAN, ANDY MCDOWELL, IVANA TRUMP, PRINCE CHARLES etc, and brought a lot of fame to Indian clothing.

The Trendsetter

Ritu Beri is a name synonymous with rare eminence and a design sense of luxe richness. She is a success story that is only a dream for millions. With her immense talent and hard work, she has put India on the global fashion map.

Being the first Indian designer to show on the ramp of Paris, she has also traveled the world and drawn accolades for her creativity and styling. The whole world has been abuzz with exclamations and appreciation of the affluent display of luxurious silks, brocades and the rampant use of Mogul motifs.

Raghavendra Rathore



Photo: Raghavendra Rathore

Raghavendra Rathore is a very popular Indian fashion designer, entrepreneur and a costume designer and belongs to the royal clan of Jodhpur. He has been instrumental in promoting Indian heritage and culture through his exclusively

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designed ethnic Indian apparel and is particularly noted for his Brand India image by having exclusive patent rights on Jodhpurs and Bandgala Jackets.

His work is diversified as he is not only a fashion designer but his business spans multimedia, jewelry and interior designs. Rathore has made a mark with his classic tailored cut that has clientele in India and abroad.

Rathore has worked with prestigious fashion houses abroad with his initial work assignment being that of an assistant designer for DKNY and working with Donna Karen and fashion labels like Oscar de la Renta and Bill Blass. Rathore gathered a lot of knowledge in the world of fashion whilst staying in New York. Thereafter, he planned to return to India and start his own brand by the name of 'Rathore Jodhpur' in 1994. He has not looked back since then, as he brought a new revolution in Indian fashion and put it on the international fashion map by bringing out designs that are reflective of his Rajasthani roots – the Jodhpuri, Bandhgala and **Achkan** which are his strengths.

Origin and History

Raghavendra Rathore was born and brought up in the city of forts and Rajasthani splendour- Jodhpur, which has apparently featured in all of his creations in some way or the other. He is a cousin of Maharaja Gaj Singh of Jodhpur, which makes him a part of the royal clan. He went to the U.S. to complete his graduation and finally went to graduate from the Parsons School of Design in New York, which inspired him to become a fashion designer.



Photo: Raghavendra Rathore

After having gathered a wealth of work experience in this field, Rathore chose to come back to India and showcase the glamor and fashion in Indian textiles and designs through his work. Being heavily influenced by the Rajasthani and Jodhpuri

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culture and traditions, he came out with his signature Jodhpuri, Bandhgala, Achkans and Jackets which have become synonymous to his brand.

Furthermore, he also got patents for Jodhpuri and Bandhgala, which was a sound accomplishment for India in the world of fashion. Through his designs, Rathore brings across an aesthetic and regal tapestry of the fineries of Rajasthan that are reflective of the heritage and craft of that Indian state. His work has found a lot of appreciation all over the world and he now has retail stores in various cities in India and abroad such as Goa, New Delhi, Mumbai, Greece and Hong Kong.

Raghavendra Rathore had initially started off with men's Indian haute couture, but gradually he went on to internationalize the concept of Indian clothing with his new fashion line under brand Rathore Jodhpur called 'Inde Pret' which offered premium stylish Indian clothing. He has now expanded his portfolio to include other businesses ranging from jewelry designing, kid's wear, consulting, interior designs apart from women and men's wear.

Rathore's collections, when displayed on the runways have always won positive acclaims. Inspired by old world elegance and charm, his attires have a characteristic softness, creativity, and genius color combinations.

He has also launched a fashion label called 'Blue Mantra' for women's Indian wear, that particularly caters to festive and bridal wear, which was his very first, as he had been focused on men's wear for a good 15 years!

Rathore will always be remembered for resurrecting two redundant fashion styles of the era gone by – the bandh gala and Jodhpurs. His designs has made them iconic and fashionable, besides keeping intact the rich heritage of Rajasthan.

He has also worked for many Indian film celebrities and has designed clothes for movies such as Eklavya and has been the designer behind Amitabh Bachchan's look in the first season of KBC.

At present, this revolutionary Avant Garde designer has 30 outlets across India, which speaks in volumes about his popularity in clothing that is aristocratic, sophisticated, and original- the one and only Raghavendra Rathore.

Early Life and Career

Raghavendra Rathore was born and raised in Jodhpur, Rajasthan and is a member of the royal family of Jodhpur; he is a cousin of Maharaja Gaj Singh of Jodhpur. He studied in Jodhpur until the age of eight. After his school was bombed during the Indo-Pak war, he was sent off to the Mayo College boarding school in Ajmer, where he finished his intermediate schooling. Soon after, he set sail to the US, where he studied a variety of liberal arts from anthropology, astronomy, modern American fiction, and robotics at Hampshire College in Amherst, Massachusetts. He studied and worked in the US for about a decade, an experience that has shaped him as an individual, exposing him, in contrast to his conservative upbringing in Jodhpur, to a world that he could have not experienced or imagined otherwise. He then studied arts and philosophy at the Marlboro College in Vermont, and went on to graduate from the Parsons School of Design in New York City, in 1992. After graduating from Parsons, Rathore went to work for Donna Karan as an assistant designer for

DKNY. He then worked at the high design atelier of Oscar de la Renta, and was an assistant to de la Renta. He worked in Paris with de la Renta, when de la Renta was hired to design for the house of Pierre Balmain.

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Innovations

Raghavendra Rathore has been the face behind the resurrection of the Bandhgala and the Jodhpur- which has placed India on the world fashion map and has also won him a prestigious clientele. Apart from that, he has now delved into women's traditional Indian couture with his new fashion line 'Blue Mantra' that is inspired by heirloom products.

He has also decided to go beyond the attire by focusing on all the other elements that make the attire complete such as hair accessories, jewelry, sandals and bags.

He has revolutionized the dressing style of Indian men and is well sought after by International clients who seek his unique clothes that display aesthetic, tradition and current fashion trends. Rathore firmly believes that the future fashion trends would have an Indian flavor to it and that is what he wishes to contribute.



Photo: Classic Raghavendra Rathore Design

Christian Dior Biography

Christian Dior was a French fashion designer whose post–World War II creations were wildly popular, and whose legacy continues to influence the fashion industry.

Who Was Christian Dior?

Legendary fashion designer Christian Dior exploded onto the Paris fashion scene with designs that flew in the face of wartime restrictions and reintroduced a femininity and focus on luxury to women's fashion. His resulting success, based on the innovation of both his designs and his business practices, made him the most successful fashion designer in the world. His designs have been worn by film stars and royalty alike, and his company continues to operate at the forefront of the fashion industry.

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Early Life

Dior was born on January 21, 1905, in Granville, a seaside town in the north of France. He was the second of five children born to Alexandre Louis Maurice Dior, the owner of a highly successful fertilizer manufacturer, and his wife, Isabelle. When he was a boy, Dior's family moved to Paris, where he would spend his youth. Although Dior was passionate about art and expressed an interest in becoming an architect, he submitted to pressure from his father and, in 1925, enrolled at the École des Sciences Politiques to begin his studies in political science, with the understanding that he would eventually find work as a diplomat.

After his graduation in 1928, however, Dior opened a small art gallery with money he received from his father, who had agreed to lend his son his financial support on the condition that the family name would not appear above the gallery door. In the few years it was open, Dior's gallery handled the works of such notable artists as Georges Braque, Pablo Picasso, Jean Cocteau and Max Jacob. He was forced to close the gallery in 1931, a year that included the deaths of both his older brother and mother and the financial collapse of his father's business.

Early Work in Fashion

Following the closing of his gallery, Dior began to make ends meet by selling his fashion sketches, and in 1935, landed a job illustrating the magazine *Figaro Illustré*. Several years later, Dior was hired as a design assistant by Paris couturier Robert Piguet. However, when World War II began the following year, Dior served in the south of France as an officer in the French army.

Following France's surrender to Germany in 1940, Dior returned to Paris, where he was soon hired by couturier Lucien Lelong. Throughout the remaining years of the war, Lelong's design house would consistently dress the women of both Nazis and French collaborators. During this same time, Dior's younger sister, Catherine, was working for the French Resistance. (She was captured and sent to a concentration camp, but survived. She was eventually released in 1945.)

The Dior Fashion House

In 1946 Marcel Boussac, a successful entrepreneur known as the richest man in France, invited Dior to design for Philippe et Gaston, a Paris fashion house launched in 1925. Dior refused, wishing to make a fresh start under his own name rather than reviving an old brand. On 8 December 1946, with Boussac's backing, Dior founded his fashion house. The actual name of the line of his first collection, presented on 12 February 1947, was *Corolle* (literally the botanical term *corolla* or *circlet of flower petals* in English), but the phrase *New Look* was coined for it by Carmel Snow, the editor-in-chief of *Harper's Bazaar*. Dior's designs were more voluptuous than the boxy, fabric-conserving shapes of the recent World War II styles, influenced by the rations on fabric. He was a master at creating shapes and silhouettes; Dior is quoted as saying "I have designed flower women." His look employed fabrics lined predominantly with percale, boned, bustier-style bodices, hip padding, wasp-waisted corsets and petticoats that made his dresses flare out from the waist, giving his models a very curvaceous form.

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Initially, women protested because his designs covered up their legs, which they had been unused to because of the previous limitations on fabric. There was also some backlash to Dior's designs due to the amount of fabrics used in a single dress or suit. Of the "New Look", Gabrielle "Coco" Chanel said the following, "Look how ridiculous these women are, wearing clothes by a man who doesn't know women, never had one, and dreams of being one." During one photo shoot in a Paris market, the models were attacked by female vendors over this profligacy, but opposition ceased as the wartime shortages ended. The "New Look" revolutionized women's dress and reestablished Paris as the centre of the fashion world after World War II.

In 1955, the 19-year-old Yves Saint Laurent became Dior's design assistant. Christian Dior later met with Yves Saint Laurent's mother, Lucienne Mathieu-Saint Laurent, in 1957 to tell her that he had chosen Saint Laurent to succeed him at Dior. She said at the time she had been confused by the remark, as Dior was only 52 at the time.

Death

In 1957, several months after appearing on the cover of Time magazine, Dior traveled to Italy to vacation in the town of Montecatini. While there, on October 23, 1957, he suffered what was his third heart attack and died, at the age of 52.

Marcel Boussac sent his private plane to Montecatini to bring Dior's body back to Paris, and Dior's funeral was attended by an estimated 2,500 people, including all of his staff and many of his most famous clients. He was buried in Cimetière de Callian, in Var, France. At the time of his death, Dior's house was earning more than \$20 million annually.

In celebration of the 70th anniversary of the designer's first presentation, the National Gallery of Victoria in 2017 published *The House of Dior: Seventy Years of Haute Couture*. The 256-page coffee table book, through a series of breathtaking photographs, provides an in-depth look at the evolution of the French fashion house over the years.

Coco Chanel

Gabrielle Bonheur "Coco" Chanel (19 August 1883 – 10 January 1971) was a French fashion designer, businesswoman and Nazi collaborator. The founder and namesake of the Chanel brand, she was credited in the post-World War I era with liberating women from the constraints of the "corseted silhouette" and popularizing a sporty, casual chic as the feminine standard of style. A prolific fashion creator, Chanel extended her influence beyond couture clothing, realizing her design aesthetic in jewellery, handbags, and fragrance. Her signature scent, Chanel No. 5, has become an iconic product. She is the only fashion designer listed on *Time* magazine's list of the 100 most influential people of the 20th century. Chanel herself designed her famed interlocked-CC monogram, which has been in use since the 1920s.

Rumors arose about Chanel's activities during the German occupation of France during World War II, and she was criticized for being too close to the German

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occupiers to boost her professional career: One of Chanel's liaisons were with a German diplomat, Baron (Freiherr) Hans Günther von Dincklage. After the war, Chanel was interrogated about her relationship with von Dincklage, but she was not charged as a collaborator due to intervention by Churchill. After several post-war years in Switzerland, she returned to Paris and revived her fashion house. In 2011, Hal Vaughan published a book about Chanel based on newly declassified documents, revealing that she had collaborated directly with the Nazi intelligence service, the Sicherheitsdienst. One plan in late 1943 was for her to carry an SS peace overture to British Prime Minister Winston Churchill to end the war.

Early Life

Gabrielle Bonheur Chanel was born in 1883 to Eugénie Jeanne Devolle Chanel, known as Jeanne, a laundrywoman in the charity hospital run by the Sisters of Providence (a poorhouse) in Saumur, Maine-et-Loire, France. She was Jeanne's second child with Albert Chanel; the first, Julia, had been born less than a year earlier. Albert Chanel was an itinerant street vendor who peddled work clothes and undergarments, living a nomadic life, traveling to and from market towns. The family resided in rundown lodgings. In 1884, he married Jeanne Devolle, persuaded to do so by her family who had "united, effectively, to pay Albert.

At birth, Chanel's name was entered into the official registry as "Chasnel". Jeanne was too unwell to attend the registration, and Albert was registered as "travelling". With both parents absent, the infant's last name was misspelled, probably due to a clerical error.

She went to her grave as Gabrielle Chasnel because to correct legally the misspelled name on her birth certificate would reveal that she was born in a poorhouse hospice. The couple had six children — Julia, Gabrielle, Alphonse (the first boy, born 1885), Antoinette (born 1887), Lucien, and Augustin (who died at six months) — and lived crowded into a one-room lodging in the town of Brive-la-Gaillarde.

When Gabrielle was 11, Jeanne died at the age of 32. The children did not attend school. Her father sent his two sons to work as farm laborers and sent his three daughters to the convent of Aubazine, which ran an orphanage. Its religious order, the Congregation of the Sacred Heart of Mary, was "founded to care for the poor and rejected, including running homes for abandoned and orphaned girls". It was a stark, frugal life, demanding strict discipline. Placement in the orphanage may have contributed to Chanel's future career, as it was where she learned to sew. At age eighteen, Chanel, too old to remain at Aubazine, went to live in a boarding house for Catholic girls in the town of Moulins.

Later in life, Chanel would retell the story of her childhood somewhat differently; she would often include more glamorous accounts, which were generally untrue. She said that when her mother died, her father sailed for America to seek his fortune, and she was sent to live with two aunts. She also claimed to have been born a decade later than 1883 and that her mother had died when she was much younger than 12.

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Personal Life and Early Career

Having learned to sew during her six years at Aubazine, Chanel found employment as a seamstress. When not sewing, she sang in a cabaret frequented by cavalry officers. Chanel made her stage debut singing at a *cafe-concert* (a popular entertainment venue of the era) in a Moulins pavilion, *La Rotonde*. She was a *poseuse*, a performer who entertained the crowd between star turns. The money earned was what they managed to accumulate when the plate was passed. It was at this time that Gabrielle acquired the name “Coco” when she spent her nights singing in the cabaret, often the song, “Who Has Seen Coco?” She often liked to say the nickname was given to her by her father. Others believe “Coco” came from *Ko Ko Ri Ko*, and *Qui qu’a vu Coco*, or it was an allusion to the French word for kept woman, *cocotte*. As an entertainer, Chanel radiated a juvenile allure that tantalized the military habitués of the cabaret.

In 1906, Chanel worked in the spa resort town of Vichy. Vichy boasted a profusion of concert halls, theatres, and cafés where she hoped to achieve success as a performer. Chanel’s youth and physical charms impressed those for whom she auditioned, but her singing voice was marginal and she failed to find stage work. Obligated to find employment, she took work at the *Grande Grille*, where as a *donneuse d’eau* she was one whose job was to dispense glasses of the purportedly curative mineral water for which Vichy was renowned. When the Vichy season ended, Chanel returned to Moulins, and her former haunt *La Rotonde*. She now realised that a serious stage career was not in her future.

Balsan and Capel

At Moulins, Chanel met a young French ex-cavalry officer and textile heir, Étienne Balsan. At the age of twenty-three, Chanel became Balsan’s mistress, supplanting the courtesan Émilienne d’Alençon as his new favourite. For the next three years, she lived with him in his château Royallieu near Compiègne, an area known for its wooded equestrian paths and the hunting life. It was a lifestyle of self-indulgence. Balsan’s wealth allowed the cultivation of a social set that reveled in partying and the gratification of human appetites, with all the implied accompanying decadence. Balsan showered Chanel with the baubles of “the rich life”—diamonds, dresses, and pearls. Biographer Justine Picardie, in her 2010 study *Coco Chanel: The Legend and the Life*, suggests that the fashion designer’s nephew, André Palasse, supposedly the only child of her sister Julia-Berthe who had committed suicide, was Chanel’s child by Balsan.

In 1908, Chanel began an affair with one of Balsan’s friends, Captain Arthur Edward ‘Boy’ Capel. In later years, Chanel reminisced of this time in her life: “two gentlemen were outbidding for my hot little body.” Capel, a wealthy member of the English upper class, installed Chanel in an apartment in Paris, and financed her first shops. It is said that Capel’s sartorial style influenced the conception of the Chanel look. The bottle design for Chanel No. 5 had two probable origins, both attributable to her association with Capel. It is believed Chanel adapted the rectangular, beveled lines of the Charvet toiletry bottles he carried in his leather traveling case or she

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adapted the design of the whiskey decanter Capel used. She so much admired it that she wished to reproduce it in “exquisite, expensive, delicate glass”. The couple spent time together at fashionable resorts such as Deauville, but despite Chanel’s hopes that they would settle together, Capel was never faithful to her. Their affair lasted nine years. Even after Capel married an English aristocrat, Lady Diana Wyndham in 1918, he did not completely break off with Chanel. He died in a car accident on 21 December 1919. A roadside memorial at the site of Capel’s accident is said to have been commissioned by Chanel. Twenty-five years after the event, Chanel, then residing in Switzerland, confided to her friend, Paul Morand, “His death was a terrible blow to me. In losing Capel, I lost everything. What followed was not a life of happiness, I have to say.”

Chanel had begun designing hats while living with Balsan, initially as a diversion that evolved into a commercial enterprise. She became a licensed milliner in 1910 and opened a boutique at 21 rue Cambon, Paris, named *Chanel Modes*. As this location already housed an established clothing business, Chanel sold only her millinery creations at this address. Chanel’s millinery career bloomed once theatre actress Gabrielle Dorziat wore her hats in Fernand Nozière’s play *Bel Ami* in 1912. Subsequently, Dorziat modelled Chanel’s hats again in photographs published in *Les Modes*.

Deauville and Biarritz

In 1913, Chanel opened a boutique in Deauville, financed by Arthur Capel, where she introduced deluxe casual clothing suitable for leisure and sport. The fashions were constructed from humble fabrics such as jersey and tricot, at the time primarily used for men’s underwear. The location was a prime one, in the center of town on a fashionable street. Here Chanel sold hats, jackets, sweaters, and the *marinière*, the sailor blouse. Chanel had the dedicated support of two family members, her sister Antoinette, and her paternal aunt Adrienne, who was of a similar age. Adrienne and Antoinette were recruited to model Chanel’s designs; on a daily basis the two women paraded through the town and on its boardwalks, advertising the Chanel creations.

Chanel, determined to re-create the success she enjoyed in Deauville, opened an establishment in Biarritz in 1915. Biarritz, on the Côte Basque, close to wealthy Spanish clients, was a playground for the moneyed set and those exiled from their native countries by the war. The Biarritz shop was installed not as a storefront, but in a villa opposite the casino. After one year of operation, the business proved to be so lucrative that in 1916 Chanel was able to reimburse Capel’s original investment. In Biarritz Chanel met an expatriate aristocrat, the Grand Duke Dmitri Pavlovich of Russia. They had a romantic interlude, and maintained a close association for many years afterward. By 1919, Chanel was registered as a *couturière* and established her *maison de couture* at 31 rue Cambon, Paris.

Established Couturière

In 1918, Chanel purchased the building at 31 rue Cambon, in one of the most fashionable districts of Paris. In 1921, she opened an early incarnation of a

fashion boutique, featuring clothing, hats, and accessories, later expanded to offer jewellery and fragrances. By 1927, Chanel owned five properties on the rue Cambon, buildings numbered 23 to 31.

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In the spring of 1920 (approximately May), Chanel was introduced to the Russian composer Igor Stravinsky by Sergei Diaghilev, impresario of the Ballets Russes. During the summer, Chanel discovered that the Stravinsky family sought a place to live, having left the Soviet Union after the war. She invited them to her new home, *Bel Respiro*, in the Paris suburb of *Garches*, until they could find a suitable residence. They arrived at *Bel Respiro* during the second week of September and remained until May 1921. Chanel also guaranteed the new (1920) Ballets Russes production of Stravinsky's *Le Sacre du Printemps* ('The Rite of Spring') against financial loss with an anonymous gift to Diaghilev, said to be 300,000 francs. In addition to turning out her couture collections, Chanel threw herself into designing dance costumes for the Ballets Russes. In the years 1923–1937, she collaborated on productions choreographed by Diaghilev and dancer Vaslav Nijinsky, notably *Le Train bleu*, a dance-opera; *Orphée* and *Oedipe Roi*.

In 1922, at the Longchamps races, Théophile Bader, founder of the Paris Galeries Lafayette, introduced Chanel to businessman Pierre Wertheimer. Bader was interested in selling Chanel No. 5 in his department store. In 1924, Chanel made an agreement with the Wertheimer brothers, Pierre and Paul, directors since 1917 of the eminent perfume and cosmetics house Bourjois. They created a corporate entity, *Parfums Chanel*, and the Wertheimers agreed to provide full financing for the production, marketing, and distribution of Chanel No. 5. The Wertheimers would receive seventy percent of the profits, and Théophile Bader twenty percent. For ten percent of the stock, Chanel licensed her name to *Parfums Chanel* and withdrew from involvement in business operations. Later, unhappy with the arrangement, Chanel worked for more than twenty years to gain full control of *Parfums Chanel*. She said that Pierre Wertheimer was "the bandit who screwed me".

One of Chanel's longest enduring associations was with Misia Sert, a member of the bohemian elite in Paris and wife of Spanish painter José-Maria Sert. It is said that theirs was an immediate bond of kindred souls, and Misia was attracted to Chanel by "her genius, lethal wit, sarcasm and maniacal destructiveness, which intrigued and appalled everyone". Both women were convent schooled, and maintained a friendship of shared interests and confidences. They also shared drug use. By 1935, Chanel had become a habitual drug user, injecting herself with morphine on a daily basis, a habit she maintained to the end of her life. According to Chandler Burr's *The Emperor of Scent*, Luca Turin related an apocryphal story in circulation that Chanel was "called Coco because she threw the most fabulous cocaine parties in Paris".

The writer Colette, who moved in the same social circles as Chanel, provided a whimsical description of Chanel at work in her atelier, which appeared in *Prisons et Paradis* (1932). "If every human face bears a resemblance to some animal, then Mademoiselle Chanel is a small black bull. That tuft of curly black hair, the attribute of bull-calves, falls over her brow all the way to the eyelids and dances with every maneuver of her head."

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Associations with British Aristocrats

In 1923, Vera Bate Lombardi, (born Sarah Gertrude Arkwright), reputedly the illegitimate daughter of the Marquess of Cambridge, afforded Chanel entry into the highest levels of British aristocracy. It was an elite group of associations revolving around such figures as politician Winston Churchill, aristocrats such as the Duke of Westminster, and royals such as Edward, Prince of Wales. In Monte Carlo in 1923, at age forty, Chanel was introduced by Lombardi to the vastly wealthy Duke of Westminster, Hugh Richard Arthur Grosvenor, known to his intimates as “Bendor”. The duke lavished Chanel with extravagant jewels, costly art, and a home in London’s prestigious Mayfair district. His affair with Chanel lasted ten years.

The duke, an outspoken anti-Semite, intensified Chanel’s inherent antipathy toward Jews. He shared with her an expressed homophobia. In 1946, Chanel was quoted by her friend and confidant, Paul Morand, “Homosexuals? ... I have seen young women ruined by these awful queers: drugs, divorce, scandal. They will use any means to destroy a competitor and to wreak vengeance on a woman. The queers want to be women—but they are lousy women. They are charming!

Coinciding with her introduction to the duke, was her introduction, again through Lombardi, to Lombardi’s cousin, the Prince of Wales, Edward VIII. The prince allegedly was smitten with Chanel and pursued her in spite of her involvement with the Duke of Westminster. Gossip had it that he visited Chanel in her apartment and requested that she call him “David”, a privilege reserved only for his closest friends and family. Years later, Diana Vreeland, editor of *Vogue*, would insist that “the passionate, focused and fiercely independent Chanel, a virtual tour de force,” and the Prince “had a great romantic moment together”.

In 1927, the Duke of Westminster gave Chanel a parcel of land he had purchased in Roquebrune-Cap-Martin on the French Riviera. Chanel built a villa here, which she called *La Pausa* (‘restful pause’), hiring the architect Robert Streitz. Streitz’s concept for the staircase and patio contained design elements inspired by Aubazine, the orphanage where Chanel spent her youth. When asked why she did not marry the Duke of Westminster, she is supposed to have said: “There have been several Duchesses of Westminster. There is only one Chanel.”

During Chanel’s affair with the Duke of Westminster in the 1930s, her style began to reflect her personal emotions. Her inability to reinvent the little black dress was a sign of such reality. She began to design a «less is more» aesthetic.

Designing for Film

In 1931, while in Monte Carlo Chanel became acquainted with Samuel Goldwyn. She was introduced through a mutual friend, the Grand Duke Dmitri Pavlovich, cousin to the last czar of Russia, Nicolas II. Goldwyn offered Chanel a tantalizing proposition. For the sum of a million dollars (approximately US\$75 million today), he would bring her to Hollywood twice a year to design costumes for MGM stars. Chanel accepted the offer. Accompanying her on her first trip to Hollywood was her friend, Misia Sert.

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En route to California from New York, traveling in a white train carriage luxuriously outfitted for her use, Chanel was interviewed by *Colliers* magazine in 1932. She said that she had agreed to go to Hollywood to “see what the pictures have to offer me and what I have to offer the pictures.» Chanel designed the clothing worn on screen by Gloria Swanson, in *Tonight or Never* (1931), and for Ina Claire in *The Greeks Had a Word for Them* (1932). Both Greta Garbo and Marlene Dietrich became private clients.

Her experience with American movie making left Chanel with a dislike for Hollywood’s film business and a distaste for the film world’s culture, which she called «infantile». Chanel’s verdict was that «Hollywood is the capital of bad taste ... and it is vulgar.» Ultimately, her design aesthetic did not translate well to film. *The New Yorker* speculated that Chanel left Hollywood because “they told her her dresses weren’t sensational enough. She made a lady look like a lady. Hollywood wants a lady to look like two ladies.” Chanel went on to design the costumes for several French films, including Jean Renoir’s 1939 film *La Règle du jeu*, in which she was credited as *La Maison Chanel*. Chanel introduced the left-wing Renoir to Luchino Visconti, aware that the shy Italian hoped to work in film. Renoir was favorably impressed by Visconti and brought him in to work on his next film project.

Significant Liaisons: Reverdy and Iribe

Chanel was the mistress of some of the most influential men of her time, but she never married. She had significant relationships with the poet Pierre Reverdy and the illustrator and designer Paul Iribe. After her romance with Reverdy ended in 1926, they maintained a friendship that lasted some forty years. It is postulated that the legendary maxims attributed to Chanel and published in periodicals were crafted under the mentorship of Reverdy—a collaborative effort.

A review of her correspondence reveals a complete contradiction between the clumsiness of Chanel the letter writer and the talent of Chanel as a composer of maxims ... After correcting the handful of aphorisms that Chanel wrote about her *métier*, Reverdy added to this collection of “Chanelisms” a series of thoughts of a more general nature, some touching on life and taste, others on allure and love.

Her involvement with Iribe was a deep one until his sudden death in 1935. Iribe and Chanel shared the same reactionary politics, Chanel financing Iribe’s monthly, ultra-nationalist and anti-republican newsletter, *Le Témoin*, which encouraged a fear of foreigners and preached anti-Semitism. In 1936, one year after *Le Témoin* ceased publication, Chanel veered to the opposite end of the ideological continuum by financing Pierre Lestringuez’s radical left-wing magazine *Futur*.

Rivalry with Schiaparelli

The Chanel couture was a lucrative business enterprise, by 1935 employing 4,000 people. As the 1930s progressed, Chanel’s place on the throne of haute couture was threatened. The boyish look and the short skirts of the 1920s flapper seemed to disappear overnight. Chanel’s designs for film stars in Hollywood were not successful and had not enhanced her reputation as expected. More significantly, Chanel’s star had been eclipsed by her premier rival, the designer Elsa Schiaparelli.

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Schiaparelli's innovative designs, replete with playful references to surrealism, were garnering critical acclaim and generating enthusiasm in the fashion world. Feeling she was losing her avant-garde edge, Chanel collaborated with Jean Cocteau on his theatre piece *Oedipe Rex*. The costumes she designed were mocked and critically lambasted: "Wrapped in bandages the actors looked like ambulant mummies or victims of some terrible accident." She was also involved in the costuming of *Baccanale*, a Ballets Russes de Monte Carlo production. The designs were made by Salvador Dalí. However, due to the declaration of war by Great Britain on 3 September 1939, the ballet was forced to leave London. They left the costumes in Europe and were re-made, according to Dalí's initial designs, by Karinska.

World War II

In 1939, at the beginning of World War II, Chanel closed her shops, maintaining her apartment situated above the couture house at 31 Rue de Cambon. She said that it was not a time for fashion; as a result of her action, 4,000 female employees lost their jobs. Her biographer Hal Vaughan suggests that Chanel used the outbreak of war as an opportunity to retaliate against those workers who had struck for higher wages and shorter work hours in the French general labor strike of 1936. In closing her couture house, Chanel made a definitive statement of her political views. Her dislike of Jews, reportedly sharpened by her association with society elites, had solidified her beliefs. She shared with many of her circle a conviction that Jews were a threat to Europe because of the Bolshevik government in the Soviet Union.

During the German occupation, Chanel resided at the Hotel Ritz. It was noteworthy as the preferred place of residence for upper-echelon German military staff. Her romantic liaison with Baron (*Freiherr*) Hans Günther von Dincklage [de], a German diplomat in Paris and former Prussian Army officer and Attorney General who had been an operative in military intelligence since 1920, eased her arrangements at the Ritz.

Battle for Control of Parfums Chanel

Sleeping with the Enemy, Coco Chanel and the Secret War written by Hal Vaughan further solidifies the consistencies of the French intelligence documents released by describing Coco as a "vicious anti-Semite" who praised Hitler.

World War II, specifically the Nazi seizure of all Jewish-owned property and business enterprises, provided Chanel with the opportunity to gain the full monetary fortune generated by *Parfums Chanel* and its most profitable product, Chanel No. 5. The directors of *Parfums Chanel*, the Wertheimers, were Jewish. Chanel used her position as an "Aryan" to petition German officials to legalize her claim to sole ownership.

On 5 May 1941, she wrote to the government administrator charged with ruling on the disposition of Jewish financial assets. Her grounds for proprietary ownership were based on the claim that *Parfums Chanel* "is still the property of Jews" and had been legally "abandoned" by the owners.

I have, she wrote, «an indisputable right of priority ... the profits that I have received from my creations since the foundation of this business ... is disproportionate ... [and] you can help to repair in part the prejudices I have suffered in the course of these seventeen years.»

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Chanel was not aware that the Wertheimers, anticipating the forthcoming Nazi mandates against Jews had, in May 1940, legally turned control of *Parfums Chanel* over to Félix Amiot, a Christian French businessman and industrialist. At war's end, Amiot returned «Parfums Chanel» to the hands of the Wertheimers.

During the period directly following the end of World War II, the business world watched with interest and some apprehension the ongoing legal wrestle for control of *Parfums Chanel*. Interested parties in the proceedings were cognizant that Chanel's Nazi affiliations during wartime, if made public knowledge, would seriously threaten the reputation and status of the Chanel brand. *Forbes* magazine summarized the dilemma faced by the Wertheimers: [it is Pierre Wertheimer's worry] how “a legal fight might illuminate Chanel's wartime activities and wreck her image—and his business.”

Chanel hired René de Chambrun, Vichy France Prime Minister Pierre Laval's son-in-law, as her lawyer to sue Wertheimer. Ultimately, the Wertheimers and Chanel came to a mutual accommodation, renegotiating the original 1924 contract. On 17 May 1947, Chanel received wartime profits from the sale of Chanel No. 5, in an amount equivalent to some nine million dollars in twenty-first century valuation. Her future share would be two percent of all Chanel No. 5 sales worldwide. The financial benefit to her would be enormous. Her earnings were projected at \$25 million a year, making her at the time one of the richest women in the world. In addition, Pierre Wertheimer agreed to an unusual stipulation proposed by Chanel herself. Wertheimer agreed to pay all of Chanel's living expenses—from the trivial to the large—for the rest of her life.

Activity as Nazi Agent

Declassified archival documents unearthed by Vaughan reveal that the French Préfecture de Police had a document on Chanel in which she was described as “Couturier and perfumer. Pseudonym: Westminster. Agent reference: F 7124. Signalled as suspect in the file” (*Pseudonyme: Westminster. Indicatif d'agent: F 7124. Signalée comme suspecte au fichier*). For Vaughan, this was a piece of revelatory information linking Chanel to German intelligence operations. Anti-Nazi activist Serge Klarsfeld declared, “It is not because Chanel had a spy number that she was necessarily personally implicated. Some informers had numbers without being aware of it.” («*Ce n'est pas parce que Coco Chanel avait un numéro d'espion qu'elle était nécessairement impliquée personnellement. Certains indicateurs avaient des numéros sans le savoir*”).

Vaughan establishes that Chanel committed herself to the German cause as early as 1941 and worked for General Walter Schellenberg, chief of the German intelligence agency *Sicherheitsdienst* (Security Service; SD) and the military intelligence spy network *Abwehr* (Counterintelligence) at the Reich Main Security Office (*Reichssicherheitshauptamt*; RSHA) in Berlin. At the end of the war,

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Schellenberg was tried by the Nuremberg Military Tribunal, and sentenced to six years' imprisonment for war crimes. He was released in 1951 owing to incurable liver disease and took refuge in Italy. Chanel paid for Schellenberg's medical care and living expenses, financially supported his wife and family, and paid for Schellenberg's funeral upon his death in 1952.

Suspicious of Coco Chanel's involvement first began when German tanks entered Paris and began the Nazi occupation. Chanel immediately sought refuge in the deluxe Hotel Ritz, which was also used as the headquarters of the German military. It was at the Hotel Ritz where she fell in love with Baron Hans Gunther von Dincklage working in the German embassy close to the Gestapo. When the Nazi occupation of France began, Chanel decided to close her store, claiming a patriotic motivation behind such decision. However, when she moved into the same Hotel Ritz that was housing the German military, her motivations became clear to many. While many women in France were punished for "horizontal collaboration" with German officers, Chanel faced no such action. At the time of the French liberation in 1944, Chanel left in a note in her store window explaining Chanel No. 5 to be free to all GIs. During this time, she fled to Switzerland to avoid criminal charges for her collaborations as a Nazi spy. After the liberation, she was known to have been interviewed in Paris by Malcolm Muggeridge, who at the time was an officer in British military intelligence, about her relationship with the Nazis during the occupation of France.

Operation Modellhut

In late 2014, French intelligence agencies declassified and released documents confirming Coco Chanel's role with Germany in World War II. Working as a spy, Chanel was directly involved in a plan for the Third Reich to take control of Madrid. Such documents identify Chanel as an agent in the German military intelligence, the Abwehr. Chanel visited Madrid in 1943 to convince the British ambassador to Spain, Sir Samuel Hoare, a friend of Winston Churchill, about a possible German surrender once the war was leaning towards an Allied victory. One of the most prominent missions she was involved in was Operation Modellhut ("Operation Model Hat"). Her duty was to act as a messenger from Hitler's Foreign Intelligence to Churchill to prove that some of the Third Reich attempted peace with the Allies.

In 1943, Chanel travelled to the RSHA in Berlin—the "lion's den"—with her liaison and "old friend", the German Embassy in Paris press attaché Baron Hans Günther von Dincklage, a former Prussian Army officer and attorney general, who was also known as "Sparrow" among his friends and colleagues. Dincklage was also a collaborator for the German SD; his superiors being Walter Schellenberg and Alexander Waag in Berlin. Chanel and Dincklage were to report to Schellenberg at the RSHA with a ludicrous plan that Chanel had proposed to Dincklage: she, Coco Chanel, was to meet Churchill and persuade him to negotiate with the Germans. In late-1943 or early-1944, Chanel and her SS superior, Schellenberg, who had a weakness for unconventional schemes, devised a plan to get Britain to consider a separate peace to be negotiated by the SS. When interrogated by British intelligence at war's end, Schellenberg maintained that Chanel was "a person who

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knew Churchill sufficiently to undertake political negotiations with him”. For this mission, codenamed *Operation Modellhut*, they also recruited Vera Bate Lombardi. Count Joseph von Ledebur-Wicheln, a Nazi agent who defected to the British Secret Service in 1944, recalled a meeting he had with Dincklage in early 1943, in which the baron had suggested including Lombardi as a courier. Dincklage purportedly said, “The *Abwehr* had first to bring to France a young Italian woman [Lombardi] Coco Chanel was attached to because of her lesbian vices ...»

Unaware of the machinations of Schellenberg and Chanel, Lombardi was led to believe that the forthcoming journey to Spain would be a business trip exploring the potential for establishing Chanel couture in Madrid. Lombardi acted as intermediary, delivering a letter written by Chanel to Churchill, to be forwarded to him via the British Embassy in Madrid. Schellenberg’s SS liaison officer, Captain Walter Kutschmann, acted as bagman, «told to deliver a large sum of money to Chanel in Madrid.» Ultimately, the mission was a failure for the Germans: British intelligence files reveal that the plan collapsed after Lombardi, on arrival in Madrid, proceeded to denounce Chanel and others to the British Embassy as Nazi spies.

Protection from Prosecution

In September 1944, Chanel was interrogated by the Free French Purge Committee, the *épuration*. The committee had no documented evidence of her collaborative activities and was obliged to release her. According to Chanel’s grand-niece, Gabrielle Palasse Labrunie, when Chanel returned home she said, «Churchill had me freed».

The extent of Churchill’s intervention for Chanel after the war became a subject of gossip and speculation. Some historians claimed that people worried that, if Chanel were forced to testify about her own activities at trial, she would expose the pro-Nazi sympathies and activities of certain top-level British officials, members of the society elite, and the royal family. Vaughan writes that some claim that Churchill instructed Duff Cooper, British ambassador to the French provisional government, to protect Chanel.

Requested to appear in Paris before investigators in 1949, Chanel left her retreat in Switzerland to confront testimony given against her at the war crime trial of **Baron Louis de Vaufreland**, a French traitor and highly placed German intelligence agent. Chanel denied all the accusations. She offered the presiding judge, Leclercq, a character reference: “I could arrange for a declaration to come from Mr. Duff Cooper.”

Chanel’s friend and biographer Marcel Haedrich said of her wartime interaction with the Nazi regime: “If one took seriously the few disclosures that Mademoiselle Chanel allowed herself to make about those black years of the occupation, one’s teeth would be set on edge.”

Churchill and Chanel’s friendship marks its origin in the 1920s with the eruption of Chanel’s scandalous beginning when falling in love with the Duke of Westminster. Churchill’s intervention at the end of the war prevented Chanel’s punishment for spy collaborations, and ultimately salvaged her legacy.

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Controversy

When Vaughan's book was published in August 2011, his disclosure of the contents of recently declassified military intelligence documents generated considerable controversy about Chanel's activities. Maison de Chanel issued a statement, portions of which were published by several media outlets. Chanel corporate "refuted the claim" (of espionage), while acknowledging that company officials had read only media excerpts of the book.

The Chanel Group stated, "What is certain is that she had a relationship with a German aristocrat during the War. Clearly it wasn't the best period to have a love story with a German even if Baron von Dincklage was English by his mother and she (Chanel) knew him before the War."

In an interview given to the Associated Press, author Vaughan discussed the unexpected turn of his research, "I was looking for something else and I come across this document saying 'Chanel is a Nazi agent'... Then I really started hunting through all of the archives, in the United States, in London, in Berlin and in Rome and I come across not one, but 20, 30, 40 absolutely solid archival materials on Chanel and her lover, Hans Günther von Dincklage, who was a professional Abwehr spy."

Vaughan also addressed the discomfort many felt with the revelations provided in his book: "A lot of people in this world don't want the iconic figure of Gabrielle Coco Chanel, one of France's great cultural idols, destroyed. This is definitely something that a lot of people would have preferred to put aside, to forget, to just go on selling Chanel scarves and jewellery."

Post-war Life and Career

In 1945, Chanel moved to Switzerland, where she lived for several years, part of the time with Dincklage. In 1953 she sold her villa *La Pausa* on the French Riviera to the publisher and translator Emery Reves. Five rooms from La Pausa have been replicated at the Dallas Museum of Art, to house the Reves' art collection as well as pieces of furniture belonging to Chanel.

Unlike the pre-war era, when women reigned as the premier couturiers, Christian Dior achieved success in 1947 with his «New Look», and a cadre of male designers achieved recognition: Dior, Cristóbal Balenciaga, Robert Piguet, and Jacques Fath. Chanel was convinced that women would ultimately rebel against the aesthetic favored by the male couturiers, what she called «illogical» design: the «waist cinchers, padded bras, heavy skirts, and stiffened jackets».

At more than 70 years old, after having her couture house closed for 15 years, she felt the time was right for her to re-enter the fashion world. The revival of her couture house in 1954 was fully financed by Chanel's opponent in the perfume battle, Pierre Wertheimer. When Chanel came out with her comeback collection in 1954, the French press were cautious due to her collaboration during the war and the controversy of the collection. However, the American and British press saw it as a «breakthrough», bringing together fashion and youth in a new way. Bettina Ballard, the influential editor of the US *Vogue*, remained loyal to Chanel, however, and featured the model Marie-Hélène Arnaud—the "face of Chanel" in the 1950s—in

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the March 1954 issue, photographed by Henry Clarke, wearing three outfits: a red dress with a V-neck paired with ropes of pearls; a tiered seersucker evening gown; and a navy jersey mid-calf suit. Arnaud wore this outfit, “with its slightly padded, square shouldered cardigan jacket, two patch pockets and sleeves that unbuttoned back to reveal crisp white cuffs”, above “a white muslin blouse with a perky collar and bow [that] stayed perfectly in place with small tabs that buttoned onto the waistline of an easy A-line skirt.” Ballard had bought the suit herself, which gave “an overwhelming impression of insouciant, youthful elegance”, and orders for the clothing that Arnaud had modelled soon poured in from the US.

Last Years

According to Edmonde Charles-Roux, Chanel had become tyrannical and extremely lonely late in life. In her last years she was sometimes accompanied by Jacques Chazot and her confidante Lilou Marquand. A faithful friend was also the Brazilian Aimée de Heeren, who lived in Paris four months a year at the nearby Hôtel Meurice. The former rivals shared happy memories of times with the Duke of Westminster. They frequently strolled together through central Paris.

Death

As 1971 began, Chanel was 87 years old, tired, and ailing. She carried out her usual routine of preparing the spring catalogue. She had gone for a long drive the afternoon of Saturday, 9 January. Soon after, feeling ill, she went to bed early. She announced her final words to her maid which were: “You see, this is how you die.”

She died on Sunday, 10 January 1971, at the Hotel Ritz, where she had resided for more than 30 years.

Her funeral was held at the Église de la Madeleine; her fashion models occupied the first seats during the ceremony and her coffin was covered with white flowers—camellias, gardenias, orchids, azaleas and a few red roses.

Her grave is in the Bois-de-Vaux Cemetery, Lausanne, Switzerland.

Most of her estate was inherited by her nephew André Palasse, who lived in Switzerland, and his two daughters, who lived in Paris.

Although Chanel was viewed as a prominent figure of luxury fashion during her life, Chanel’s influence has been examined further after her death in 1971. When Chanel died, the first lady of France, Mme Pompidou, organized a hero’s tribute. Soon, damaging documents from French intelligence agencies were released that outlined Chanel’s wartime involvements, quickly ending her monumental funeral plans.

Legacy as Designer

As early as 1915, *Harper’s Bazaar* raved over Chanel’s designs: “The woman who hasn’t at least one Chanel is hopelessly out of fashion ... This season the name Chanel is on the lips of every buyer.” Chanel’s ascendancy was the official deathblow to the corseted female silhouette. The frills, fuss, and constraints endured by earlier generations of women were now passé; under her influence—gone were the “*aigrettes*, long hair, hobble skirts”. Her design aesthetic redefined the fashionable

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woman in the post World War I era. The Chanel trademark look was of youthful ease, liberated physicality, and unencumbered sportive confidence.

The horse culture and penchant for hunting so passionately pursued by the elites, especially the British, fired Chanel's imagination. Her own enthusiastic indulgence in the sporting life led to clothing designs informed by those activities. From her excursions on water with the yachting world, she appropriated the clothing associated with nautical pursuits: the horizontal striped shirt, bell-bottom pants, crewneck sweaters, and *espadrille* shoes—all traditionally worn by sailors and fishermen.

Jersey Fabric

Chanel's initial triumph was her innovative use of jersey, a machine knit material manufactured for her by the firm Rodier, and a fabric traditionally relegated to the manufacture of undergarments. Chanel's early wool jersey traveling suit consisted of a cardigan jacket and pleated skirt, paired with a low-belted pullover top. This ensemble, worn with low-heeled shoes, became the casual look in expensive women's wear. Prior to this, jersey tended to be used primarily in hosiery and for sportswear (tennis, golf, and beach attire). Considered too "ordinary" to be used in couture, it was also disliked by designers because the knit structure made it difficult to handle compared to woven fabrics.

Chanel's introduction of jersey to high-fashion worked well for two reasons: First, the war had caused a shortage of other materials, and second, women began desiring simpler and more practical clothes. Her fluid jersey suits and dresses were created for practicality and allowed for free movement. This was greatly appreciated at the time because women were working for the war effort as nurses, in civil service, and in factories. Their jobs involved physical activity and they had to ride trains, buses, and bicycles to get to work. They desired outfits that did not give way easily and could be put on without the help of servants.

Slavic Influence

Designers such as Paul Poiret and Fortuny introduced ethnic references into haute couture in the 1900s and early 1910s. Chanel continued this trend with Slav-inspired designs in the early 1920s. The beading and embroidery on her garments at this time was exclusively executed by Kitmir, an embroidery house founded by an exiled Russian aristocrat, the Grand Duchess Maria Pavlovna, who was the sister of Chanel's erstwhile lover, Grand Duke Dmitri Pavlovich. Kitmir's fusion of oriental stitching with stylised folk motifs was highlighted in Chanel's early collections. One 1922 evening dress came with a matching embroidered 'babushka' headscarf. In addition to the headscarf, Chanel clothing from this period featured square-neck, long belted blouses alluding to Russian *muzhiks* (peasant) attire known as the *roubachka*. Evening designs were often embroidered with sparkling crystal and black jet embroidery.

Chanel Suit

First introduced in 1923, the Chanel tweed suit was designed for comfort and practicality. It consisted of a jacket and skirt in supple and light wool or mohair

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tweed, and a blouse and jacket lining in jersey or silk. Chanel did not stiffen the material or use shoulder pads, as was common in contemporary fashion. She cut the jackets on the straight grain, without adding bust darts. This allowed for quick and easy movement. She designed the neckline to leave the neck comfortably free and added functional pockets. For a higher level of comfort, the skirt had a grosgrain stay around the waist, instead of a belt. More importantly, meticulous attention was placed on detail during fittings. Measurements were taken of a customer in a standing position with arms folded at shoulder height. Chanel conducted tests with models, having them walk around, step up to a platform as if climbing stairs of an imaginary bus, and bend as if getting into a low-slung sports car. Chanel wanted to make sure women could do all of these things while wearing her suit, without accidentally exposing parts of their body they wanted covered. Each client would have repeated adjustments until their suit was comfortable enough for them to perform daily activities with comfort and ease.

Camellia

The camellia had an established association used in Alexandre Dumas' literary work, *La Dame aux Camélias* (The Lady of the Camellias). Its heroine and her story had resonated for Chanel since her youth. The flower was associated with the courtesan, who would wear a camellia to advertise her availability. The camellia came to be identified with The House of Chanel; the designer first used it in 1933 as a decorative element on a white-trimmed black suit.

Little Black Dress

After the jersey suit, the concept of the little black dress is often cited as a Chanel contribution to the fashion lexicon, a style still worn to this day. In 1912–1913, the actress Suzanne Orlandi was one of the first women to wear a Chanel little black dress, in velvet with a white collar. In 1920, Chanel herself vowed that, while observing an audience at the opera, she would dress all women in black.

In 1926, the American edition of *Vogue* published an image of a Chanel little black dress with long sleeves, dubbing it the *garçonne* ('little boy' look). *Vogue* predicted that such a simple yet chic design would become a virtual uniform for women of taste, famously comparing its basic lines to the ubiquitous and no less widely accessible Ford automobile. The spare look generated widespread criticism from male journalists, who complained: "no more bosom, no more stomach, no more rump ... Feminine fashion of this moment in the 20th century will be baptized lop off everything." The popularity of the little black dress can be attributed in part to the timing of its introduction. The 1930s was the Great Depression era, when women needed affordable fashion. Chanel boasted that she had enabled the non-wealthy to "walk around like millionaires". Chanel started making little black dresses in wool or chenille for the day and in satin, crêpe or velvet for the evening.

Chanel proclaimed I imposed black; it's still going strong today, for black wipes out everything else around.»

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Jewellery

Chanel introduced a line of jewellery that was a conceptual innovation, as her designs and materials incorporated both costume jewellery and fine gem stones. This was revolutionary in an era when jewellery was strictly categorized into either fine or costume jewellery. Her inspirations were global, often inspired by design traditions of the Orient and Egypt. Wealthy clients who did not wish to display their costly jewellery in public could wear Chanel creations to impress others.

In 1933, designer Paul Iribe collaborated with Chanel in the creation of extravagant jewellery pieces commissioned by the International Guild of Diamond Merchants. The collection, executed exclusively in diamonds and platinum, was exhibited for public viewing and drew a large audience; some 3,000 attendees were recorded in a one-month period.

As an antidote for *vrais bijoux en toc*, the obsession with costly, fine jewels, Chanel turned costume jewellery into a coveted accessory—especially when worn in grand displays, as she did. Originally inspired by the opulent jewels and pearls given to her by aristocratic lovers, Chanel raided her own jewel vault and partnered with Duke Fulco di Verdura to launch a House of Chanel jewellery line. A white enameled cuff featuring a jeweled Maltese cross was Chanel’s personal favourite; it has become an icon of the Verdura–Chanel collaboration. The fashionable and wealthy loved the creations and made the line wildly successful. Chanel said, “It’s disgusting to walk around with millions around the neck because one happens to be rich. I only like fake jewellery ... because it’s provocative.”

The Chanel Bag

In 1929 Chanel introduced a handbag inspired by soldier’s bags. Its thin shoulder strap allowed the user to keep her hands free. Following her comeback, Chanel updated the design in February 1955, creating what would become the “2.55” (named for the date of its creation). Whilst details of the classic bag have been reworked, such as the 1980s update by Karl Lagerfeld when the clasp and lock were redesigned to incorporate the Chanel logo and leather was interlaced through the shoulder chain, the bag has retained its original basic form. In 2005, the Chanel firm released an exact replica of the original 1955 bag to commemorate the 50th anniversary of its creation.

The bag’s design was informed by Chanel’s convent days and her love of the sporting world. The chain used for the strap echoed the *chatelaines* worn by the caretakers of the orphanage where Chanel grew up, whilst the burgundy lining referenced the convent uniforms. The quilted outside was influenced by the jackets worn by jockeys, whilst at the same time enhancing the bag’s shape and volume.

Suntans

In an outdoor environment of turf and sea, Chanel took in the sun, making suntans not only acceptable, but a symbol denoting a life of privilege and leisure. Historically, identifiable exposure to the sun had been the mark of laborers doomed to a life of

unremitting, unsheltered toil. “A milky skin seemed a sure sign of aristocracy.” By the mid-1920s, women could be seen lounging on the beach without a hat to shield them from the sun’s rays. The Chanel influence made sun bathing fashionable.

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Versace

Gianni Versace S.r.l., usually referred to simply as **Versace**, is an Italian luxury fashion company and trade name founded by Gianni Versace in 1978. The main collection of the brand is Versace, which produces upmarket Italian-made ready-to-wear and leather accessories. The Versace logo is the head of Medusa, a Greek mythological figure. The logo came from the floor of ruins in the area of Reggio Calabria that the Versace siblings played in as children. Gianni Versace chose Medusa as the logo because she made people fall in love with her and they had no way back. He hoped his company would have the same effect on people and on those who wore his clothes and shoes.

The Versace brand is known for its innovative designs having symbolic flashy prints and bright colors but with style. The company announced in 2018 that it would stop using fur in its collections. On 25 September 2018, Michael Kors Holdings acquired all outstanding shares in Gianni Versace S.r.l. for \$2.12 billion (USD); the acquisition was completed on 31 December 2018, keeping on Donatella Versace as head of creative design.

History and Operations

In 1972, Gianni Versace designed his first collections for Callaghan, Genny, and Complice. In 1978, the company launched under the name “Gianni Versace Donna.” The first Versace boutique was opened in Milan’s Via della Spiga in 1978. Versace was one of the few independent designers who were in control of everything about the brand, from designing to retailing. In 1982, the company expanded into the accessory, jewelry, home furnishing, and china industries. In 1993, Donatella Versace created the «Young Versace» line as well as «Versus.» In 1994, the brand gained widespread international coverage due to the black Versace dress of Elizabeth Hurley, referred to at the time as «that dress».

Versace was often described as the «Rock n» Roll designer» because they designed for many famous clients, including Elton John and Michael Jackson, as well as the most beautiful women. Versace designed the stage costumes and album cover costumes for Elton John in 1992. Versace has also designed clothing for the Princess of Wales and Princess Caroline of Monaco. The Versace Company is known for using the same models in their ads as they do on the runway.

After the murder of Gianni Versace in 1997, his sister Donatella Versace, formerly vice-president, took over as creative director, and his older brother Santo Versace became CEO. Donatella’s daughter Allegra Versace was left a 50 percent stake in the company, which she assumed control of on her eighteenth birthday.

In 2000, the «green Versace dress» worn by Jennifer Lopez at the 42nd Annual Grammy Awards gained a lot of media attention, being voted as the «fifth most iconic dress of all time» in 2008, with Hurley’s 1994 dress being voted first in a *Daily Telegraph* poll.

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The company's profits were in decline in the early 2000s; Fabio Massimo Cacciatori was hired as interim CEO to reorganise and restructure the Versace Group in 2003. Cacciatori resigned in December 2003 due to «disputes with the Versace family». From 2004 Giancarlo di Risio, from IT Holding, was CEO of the group until his resignation in 2009 due to disagreements with Donatella. In May 2016, the Versace Group appointed Mr. Jonathan Akeroyd to the position of CEO and member of the company's Board of Directors.

In February 2014 The Blackstone Group purchased a 20 percent stake in Versace for €210 million.

As of 2016, more than 1500 boutiques operate worldwide; the first boutique outside of Italy was opened in Glasgow, Scotland, in 1991.

On 24 September 2018 Michael Kors announced that it offered a deal to buy Versace for 2 billion euros. In September 2018 Versace announced that one hundred percent of all Blackstone and Versace family shares had been sold to the Group Michael Kors Limited.

In October 2018, Versace announced to showcase the brand's first ever Pre-Fall season show in New York on 2 December. The show is scheduled on Gianni Versace's birth date.

In January 2019, Gianni Versace S.r.l. joined Capri Holdings Limited, forming a new global fashion luxury group together with Michael Kors and Jimmy Choo.

Collaborations

In 2006, Gianni Versace S.r.l. entered into a partnership with Automobile Lamborghini S.r.l. to produce the Lamborghini Murciélago LP640 VERSACE. The car had a Versace white satin interior with the Versace logo embroidered into the seats. The car was available in black and white. There were only ten units produced. The car was sold with a complementary luggage set, luxury driving shoes, and driving gloves.

The Versace Company teamed up with AgustaWestland in 2008 to create the AgustaWestland AW109 Grand Versace VIP luxury helicopter. The helicopter includes Versace leather interior and a design on the outside.

In 2011, Versace and H&M released a new line of clothing that would be sold in H&M stores. The store sold both men's and women's clothing and home items such as pillows and blankets.

In 2015, Versace collaborated with dancer Lil Buck to release a line of sneakers.

In 2018, Ronnie Fieg and Donatella Versace debuted their Kith x Versace collection, which featured a modified medusa logo with "KITH" written over its eyes.

Versace Men's Fall 2019 collection featured several items with the logo of Ford Motor Company. According to the fashion house, the two companies joined forces to channel "the excitement of buying your first car. Excitement and aspiration of owning something as an extension of one's personality, something very connected to the idea of being a man." Popular Norwegian model Fariba Rahimi has also participated in Versace Fashion Show 2018 in Milan.

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Partnerships

Versace partnered with the Mind Group firm in China in 2015. The two companies designed luxury residence towers called the “Versace Residencies.” The goals of the creators were to combine Versace’s luxury home elements with elements of traditional Chinese culture. This same year, Versace partnered with the ABIL Group in India to develop another residential project. These luxury homes are located in South Mumbai.

In 2015, Donatella Versace was featured in Riccardo Tisci’s Givenchy campaign.

Palazzo Versace

Soheil Abedian, of the Sunland Group, approached Versace in 1997 and successfully proposed a luxury hotel built upon the Versace brand; the first Palazzo Versace opened on Australia’s Gold Coast on 15 September 2000. The hotel was sold to a Chinese consortium in December 2012. The second Palazzo, the Palazzo Versace Dubai, was completed in December 2015 and is located on the foreshore of Dubai Creek. A third Palazzo is under construction. The Palazzo Versace Macau was announced in 2013 and will be built in partnership with Macau’s largest casino operator SJM Holdings. The Palazzo Versace hotels are the first fashion-branded hotels in the world and place an emphasis on beauty and luxury.

Controversy

In August 2019, Versace produced a range of tops that suggested “Hong Kong and Macau were separate countries”. Versace apologised to its Chinese customers, said it had made a mistake in the design and would destroy the offending clothing on 11 August 2019. Chinese actress Yang Mi, who also is the brand’s ambassador in China, said she would end her association with Versace.

7.4 STUDENT ACTIVITY

1. What is **Fashion Job Titles**? Explain the **Art Director**?
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.....
.....
2. What is **Fashion Skills**? Explain the **Early life and career of Fashion Designer**?
.....
.....
.....

7.5 SUMMARY

Fashion designing is all about making the best use of one’s creativity and skills. It is something people of all ages and generations enjoy. So, if you love being creative

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and you are passionate about fashion then, a career in fashion designing will suit you the best.

Famous for timeless designs, trademark suits and little black dresses, the famous fashion designer, Coco Chanel is a true epitome of creativity. She is a self-made woman.

Chanel was raised in an orphanage and taught to sew. She had a diminutive career as a singer before opening her first clothes shop in 1910.

In the year 1920s, she launched her first perfume made of natural extracts and artificial essence named Chanel No. 5 worldwide and in the year 1926, she designed and introduced the “Little Black Dress” which was later named as “Chanel’s Ford” by French Vogue.

Coco Chanel is majorly known for introducing the concept of using jersey fabric to create and embellish clothing for women’ undergarments.

Chanel is the only fashion designer who features on Time magazine’s list of the 100 most influential people of the 20th century. Today, Chanel stands among one of the world’s top brands in fashion.

The renowned fashion designer Donatella Versace inherited the Versace Empire from her brother and later gave her own label -- Versus. In February 2001, Donatella launched her own fragrance called Versace Woman.

Under her arena, Versace moved beyond clothing to include accessories, home furnishings, and hotels, morphing Versace into a complete lifestyle brand.

In the year 2008, she was made the honorary chairman for London’s Fashion Fringe, judging upcoming designer talent. In November 2012, she appointed flourishing Irish designer JW Anderson to create a capsule collection for the versus label.

Versace has achieved a lot in the fashion industry. Some of her achievements are listed below:

- In the year 2007, Versace was inducted into the 'Rodeo Drive Walk of Style'. In October that year, pop star Prince presented her with the 'Fashion Group International Superstar Award'
- In 2010, 'Versace' was nominated for the 'VH1 Do Something With Style Award' for providing art supplies to children

7.6 GLOSSARY

- Natural Fibres- Fibres from plants and animals that can be spun into thread.
- Neoprene- A synthetic fiber, used for wetsuits and other water sports attire.
- Nylon- A durable, lightweight material with elastic properties used for clothing and other items.
- Open Back- A back style that shows the entire back without the use of straps, sheer fabric, etc.

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- Over sized- Enlarged cloth, scales are played to alter the natural form of the wearer.
- Pattern- A repeated design that can be printed, stitched or woven upon a fabric.
- Peek-a-boo- A part of a garment that is cut to reveal skin or underwear.
- Petticoat- An undergarment worn by women under a sari or dress.
- Plaid- A patterned woollen cloth with repeat horizontal and vertical blocks of colour similar to tartan.
- Pleats- A double or multiple folds in a garment that is stitched by holding at top or side.
- Pockets- A small bag stitched in a garment for carrying small items.
- Poncho- A piece of a garment made up of a single sheet of fabric with an opening for the head.
- Pret-a-Porter- Designer clothes sold which are in ready to wear conditions as they sold in finished conditions in a standard size.
- Print- An inked design applied with pressure to fabrics like cotton, silk or polyester.
- Pullover- A knitted garment which is put on being pulled over the head.
- Quilted- A Padding technique as the layers are joined together to form bed covering. They are sewed in a diamond pattern over fabrics.
- Racerback- A vest tops where the back is cut away to reveal the wearer's shoulder blades.
- Reversible- A garment such as a coat or a shirt that can be worn inside out.
- Ribbing- A pattern in which vertical stripes of stockinette stitch alternating with vertical stripes of reverse stockinette stitch.
- Ruche/Ruched- A gathered ruffle used for decorating or trimming a garment.
- Satin- A cloth, made up of silk, which has a shiny top surface and a dull back.
- Seam- A join is formed between two or more layer of fabric or any other materials are sewn together.
- Season- A period which co-relate to the seasons of the year for which designers makes specific collections.
- Shape- Various outlines or profiles which distinguish the body form.
- Sheer- A semi-transparent and fragile fabric.
- Shoes- A covering of the foot usually made up of leather or any other material having a strong sole and not reaching above the ankle.
- Silhouette- The overall outline and shape of a garment.
- Spaghetti Strap- A very tiny shoulder strap used on clothes like camisoles, cocktail dresses, and party dress.
- Spandex- An artificial fabric that is used for making stretchable clothing usually in sportswear.
- Stole- A long piece of cloth or a shawl worn around the shoulders.

- Stripe- The horizontally straight lines differing color to the material on either side of it.
- Suit- A set of clothes which includes trouser, vest coat, a shirt which are made from the same fabric, designed to wear together.

Study of the
Renowned Fashion
Designers

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7.7 REVIEW QUESTIONS

1. What is Sources of Inspiration of Ritu Kumar Design?
2. Explain the Ritu Kumar Design.
3. Life and Achievement of Ritu Beri.
4. Discuss the Ritu Beri's Collections.
5. Explain the Early life and career of Raghavendra Rathore
6. Discuss the Dior fashion house.

CAREERS IN FASHION AND APPAREL INDUSTRY

STRUCTURE

- 8.1 Learning Objective
- 8.2 Introduction
- 8.3 Careers in the Fashion Industry in India
- 8.4 Career Opportunities in Fashion Industry
- 8.5 Student Activity
- 8.6 Summary
- 8.7 Glossary
- 8.8 Review Questions

8.1 LEARNING OBJECTIVE

After studying this unit you should be able to:

- Explain the meaning and definition of Careers in the Fashion Industry.
- Describe the Textile & Apparel Design.
- Explain the meaning and definition of Fashion Blogging.
- Describe the Fashion Photography.
- Explain the meaning and significance of Career Opportunities in Fashion Industry.
- Explain the procedure of **Fashion Designing and Production Professionals**.

8.2 INTRODUCTION

- **Careers in the Fashion Industry:** Pursuing a career in the fashion industry can be exciting and rewarding. If you are starting to research jobs in fashion, it is helpful to understand what is required of various positions.
- **Career in fashion involve:** Fashion careers require creativity and an understanding of different types of clothing. The type of creativity used varies depending on the specific job. A fashion designer needs to be artistically creative, while a technical designer uses creativity in engineering. Most importantly, a passion for style is necessary to excel in the fashion industry.

Careers in Fashion: Sales-Related Careers

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1. Sales associate

National Average Salary: \$10.86 per hour

Primary Duties: Sales associates' help customers find the right product for them, complete transactions, restock merchandise and maintain a neat appearance in the retail store. They greet the guest as they enter the store, alert them of any current promotions and ask if they are shopping for anything in particular. If the customer is seeking a specific item, style or size, the sales associate will strive to find the best match.

Throughout the guest's shopping experience, the sales associate can start a fitting room and suggest other items to go with the pieces the guest likes.

2. Merchandiser

National Average Salary: \$12.76 per hour

Primary Duties: Merchandisers are responsible for ensuring the right products are available in the right stores, at the right time, in the right quantities and set at the appropriate price. They can work in retail stores or for an apparel brand at the corporate level. Corporate merchandisers partner with designers and product developers to ensure the design lifecycle stays on track. Merchandisers work closely with designers to create a profitable product the customer will buy. If the profit margins become risky, the merchandiser may request changes to the style or review a possible retail price increase to ensure the brand remains profitable.

3. Stylist

National Average Salary: \$13.43 per hour

Primary Duties: Stylists are responsible for creating outfits and advising various ways to wear an article of clothing. A stylist can work for a clothing brand or individual clients. A brand's stylist creates outfits for photo shoots to show the customer how to wear their clothes and accessories. Personal stylists work with clients to help them choose styles that flatters their body type and fit within their budget. The stylist must listen to the client's desires and give them options that suit their needs. The stylist can suggest new styles or twists on the client's current wardrobe to elevate their style.

4. Public relations specialist

National Average Salary: \$54,111 per year

Primary Duties: Public relations specialists who work for apparel brands create and maintain a positive brand and public image. They work with marketing specialists to plan events that raise consumer awareness and interest in the brand and product. The public relations specialist is also responsible for developing press releases and handling media inquiries. In a corporate environment, they may also plan employee events involving notable members of the public, speakers or performances.

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5. Inventory planner

National Average Salary: \$59,744 per year

Primary Duties: Inventory planners begin the apparel development cycle by determining the quantity required of various product types. They review current inventory levels, seasonal needs and geographical data to forecast the consumer demand for their product category. The inventory planner is also responsible for allocating and distributing merchandise to warehouses and stores across the country. Throughout the selling season, they track inventory levels and advise on product performance to their teams.

6. Account manager

National Average Salary: \$59,846 per year

Primary Duties: Account managers are employed by companies that sell products to other entities, stores or businesses and work to build a relationship with them. They specialize in promoting their product to an entity instead of an individual and building a client portfolio. Accounts for a branded company often are for store or business uniforms, which could include service companies, banks and rental car companies. Some wholesale fashion companies sell their products to department stores and have account managers who develop and maintain the corporate relationship.

7. Retail buyer

National Average Salary: \$62,597 per year

Primary Duties: Retail buyers work in retail or department stores and choose the merchandise assortment available for customers to browse. They take the market demands, current style trends, price, quality and their customer's shopping habits into consideration when selecting products to sell. The retail buyer is responsible for ensuring the store's stock stays competitive and relevant to their customer's needs. They also analyze buying patterns, forecast trends for their target market and develop plans to maintain inventory levels.

Design-Related Careers

1. Fashion designer

National Average Salary: \$16.13 per hour

Primary Duties: Fashion designers use creativity to design new styles for their target customers. High-end fashion designers exercise greater creativity to develop innovative, original designs. Most fashion designers work in street fashion, where clothing is mass-produced at an affordable price point. These fashion designers gather inspiration from the previous season's top sellers, runway shows and seasonal trends to design marketable styles for their customers. They choose colors and fabrics and design the number of tops, bottoms and dresses allotted by the inventory planning and merchandising teams.

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2. Graphic designer

National Average Salary: \$17.50 per hour

Primary Duties: Graphic designers combine hand drawing and computer-aided design to create individual images that are printed on garments. Graphic designers have a strong sense of color and design cohesiveness and use these to develop visually pleasing graphics. They primarily develop designs in CAD programs but can start by hand drawing and transferring it into the CAD software. Graphic designers also use creativity to create a feasible design. In production, they are often limited to eight colors and will save money by using fewer colors.

3. Textile designer

National Average Salary: \$23.45 per hour

Primary Duties: Textile designers hands illustrate or use CAD software to create designs that can be printed on or woven into a fabric. Textile designs are developed as repeats to cover the fabric yardage with the design. Textile designers can work as freelancers or for a company, such as a fabric manufacturer or clothing brand. They work closely with fashion designers and merchandisers to create textile designs that suit the clothing styles, season and customer. Textile designers also conduct trend research and forecasting for their products to ensure their designs are on-trend.

4. Creative director

National Average Salary: \$76,572 per year

Primary Duties: The creative director is responsible for determining the overarching theme, color palette and styling of an apparel season's collection. They can work for an apparel company or fashion magazine. An apparel creative director conducts trend research and reviews high-level sales data to determine what trending colors and styles their customers will likely purchase. At the beginning of each season, they meet with senior designers to establish the color palette, theme, inspiration sources and any key design elements they want to see in the collection. Throughout development, the creative director ensures the designs are staying on track and maintaining cohesiveness.

Development-Related Careers

1. Product developer

National Average Salary: \$46,890 per year

Primary Duties: Product developers oversee the apparel process from design conception to production completion. They are the apparel company's primary contact with the factory and are responsible for choosing appropriate factories to produce each product. The product developer handles the cost and timeline negotiations with the factory. They also develop or source the fabrics, buttons, zippers and trims that the designers want to use in the product. The product developer must ensure all materials and the final garment meet the brand's quality standards.

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2. **Technical designer**

National Average Salary: \$62,318 per year

Primary Duties: The technical designer is the garment engineer and the liaison between the design and product development teams. The design team gives the technical designer the creative vision for each garment, and they determine what stitches and hem finishing will be used. The technical designer is responsible for communicating these sewing details to the factory, along with the garment measurements. Their primary responsibility is fitting the garments when the samples arrive from the factory and revising the measurements, pattern or sewing methods as needed to make a high-quality, well-fitting garment.

3. **Quality assurance manager**

National Average Salary: \$71,861 per year

Primary Duties: The quality assurance manager is responsible for ensuring garment quality standards are maintained throughout production. They can be employed by the apparel brand, manufacturer or a third-party auditor. The manufacturer's QA manager sets up checkpoints throughout the production line to review the quality. They then have a final quality inspection after the garment is complete. A third-party auditor QA manager visits factories after the production lot is completely boxed up and randomly opens boxes to review the quality and packing methods of the garment. An apparel brand's QA manager oversees the stock as it arrives in the warehouse and randomly checks pieces to ensure quality standards have been met.

4. **Production manager**

National Average Salary: \$72,784 per year

Primary Duties: The production manager is responsible for overseeing all elements of the garment manufacturing process, including fabric testing, cutting, sewing, final garment appearance and packaging. Production managers can be employed by the apparel brand or by the manufacturing plant. They ensure the manufacturers are complying with all legal and ethical requirements. The production manager is also responsible for ensuring the timeline negotiated by the product developer is met during production and shipping. The production manager and product developer roles can be combined or duties interchanged depending on the company's structure.

8.3 CAREERS IN THE FASHION INDUSTRY IN INDIA

Are you someone who loves to stay updated with the latest fashion trends? Do you think you have an eye for style and making yourself/others look good? Do you have a flair for creativity and innovation?

If the answer to the above questions is a big "YES!", then a career in Fashion might be the right path for you to explore.

A blend of creativity, style, originality and aesthetic sensibilities is what a career in Fashion demands, and if you possess just the right mix, this highly glamorous

industry awaits. Not only that, a passion for following fashion trends and being updated with the latest in clothing, accessories and brands is also important to make it big.

So If you are a young fashion enthusiast looking for career options in the fashion industry, here is a spectacular list of fashion and style related careers that are surely going to make you go WOW! Let's explore them one by one:

Fashion Design

From legendary pioneers like Ritu Kumar, Manish Malhotra, Sabyasachi to emerging talents like Kanika Goyal and Priyanka Ella Lorena Lama, there are extremely talented fashion designers out there. Many girls have melted their hearts for the clothes designed by them. What if you could be one too?

Fashion designers understand the needs of their clients and create attractive garments, apparel and accessories according to the current fashion trends and market conditions. To be a successful designer, you must possess exceptional creative talent, artistic skills and a flair for designing.

Some Top Institutes for Fashion Design: National Institute of Fashion Technology, Multiple Locations; Srishti Institute of Art, Design and Technology, Bengaluru; Symbiosis Institute of Design, Pune; Indian School of Design and Innovation, Mumbai; MAEER's MIT Institute of Design, Pune, etc.

Career Opportunities in Fashion Design: Some designers work with or under popular fashion designers while others manage their own fashion labels. You can also work in export houses, manufacturing units, branded fashion showrooms, boutiques, and studios.

Textile & Apparel Design

Textiles are different types of cloths or woven fabrics used to make clothes, including materials like tie-and-dye fabrics, wool, phulkari, khadi, etc. Textile and Apparel designers create patterns and designs for such knit, woven and printed fabrics. Along with this, they are also involved in other processes like yarn making, weaving, knitting, dyeing, finishing processes, etc.

There is a fine difference between Fashion and Textile Designers. Textile Designers develop fabrics whereas Fashion Designers use these fabrics to create new designs for clothes. Successful textile designers have a creative vision of what a finished textile will look like and know the technical aspects of production and properties of fibre, yarn and dyes.

Some Top Institutes for Textile & Apparel Design: National Institute of Design, Multiple Locations; National Institute of Fashion Technology, Multiple Locations; Srishti Institute of Art, Design and Technology, Bangalore

Career Opportunities in Textile & Apparel Design: As a part of your work, you can be employed in textile companies, textile mills, boutiques, garment manufacturing companies, fashion houses and textile studios. After a degree in this field, you can also work in the industry as a colour specialist, and pay attention to the differentiation of colours and dyes used in designing.

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Accessory Design

Whether you're matching a pair of shoes with your outfit or putting together a whole new look for a party, accessories can make you look glamorous. Accessories include footwear, scarves, handbags, belts, hats, sunglasses, neckpieces, etc. As an accessory designer, you get to design these using your creativity and keeping in mind the current trends. These designs are created either by sketching or by using design software such as CAD.

Some Top Institutes for Accessory Design: National Institute of Fashion Technology, Multiple Locations; National Institute of Design (Multiple Locations), Symbiosis Institute of Design, Pune; National Institute of Jewelry Design, Ahmedabad, etc.

Career Opportunities in Accessory Design: You can work in the apparel manufacturing industry or create your own brand of accessories. You can even work in the film and television industry to design costumes, apparel and accessories for movies and TV shows.

Jewellery Design

All the top-notch jewellery brands like Tanishq, Kalyan Jewellers, Malabar Gold and Diamonds, etc. have breathtaking jewellery pieces and diamonds in their showrooms. Whatever be the occasion, jewellery reflects a sense of opulent beauty that is unmatched and timeless. Jewellery Designers are the ones behind such exquisite designs. They design different jewellery pieces like necklace sets, chokers, rings, bangles, maang tikkas, etc. by understanding the current trends and working according to customers' tastes.

Some Top institutes for Jewellery Design: Faculty of Design, Manipal University, Jaipur; ARCH College of Design and Business, Jaipur, Vogue Institute of Fashion Technology, Bangalore; National Institute of Jewellery, Ahmedabad; Indian Institute of Gems & Jewellery, New Delhi

Career Opportunities in Jewellery Design: You can work with jewellery manufacturers and jewellery showrooms to put your expertise into practice and create new and unique designs.

Fashion Technology

This field requires you put together your technological skills with your creative bent of mind. This is an especially suitable field for students from a science background. Fashion Technologists work on the development of garments, their production, and quality management. While fashion designers deal in the creation of new clothes from available fabrics, Fashion Technologists deal with the production process behind the creation of the fabrics and cloths. They ensure that the clothing is made using the most cost-effective and efficient methods while maintaining quality standards.

Some Top Institutes for Fashion Technology: National Institute of Fashion Technology, Chennai, Hyderabad, Delhi and Mumbai.

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Career Opportunities in Fashion Technology: Fashion technologists work with garment manufacturing units, fashion houses and film and TV production units. They give consultation to brands and fashion designers. Experienced fashion technologists can join as fashion institutes as faculty members.

Luxury Brand Management

Luxury Brand Managers use their marketing and business skills to manage top-of-the-line luxurious brands such as Chanel, Michael Kors, Dior, etc. As a manager of a luxury brand, you can be involved in various areas associated with the management of a brand, including conducting market research for products, supervising marketing campaigns and branding, organizing multimedia advertising campaigns, working with brand ambassadors, etc. Developing strong networks with people and travelling around the world is a huge part of Luxury Brand Management.

Some Top Institutes for Luxury Brand Management: Indian Institute of Management, Ahmedabad; SP Jain School of Global Management, Mumbai; Mudra Institute of Communication and Advertising (MICA), Ahmedabad etc.

Career Opportunities in Luxury Brand Management: You can work in profiles such as Brand Manager, Fashion Goods Product Manager, Fashion Retail Manager, Fashion Public Relations Specialist, Marketing and Visual Merchandising Manager for luxury brands.

Fashion Business Management

This is the perfect field for those with a love for fashion and a flair for business and marketing. Managers for fashion businesses and brands conduct in-depth research and analysis of the latest fashion and market trends to predict the success of products among consumers.

As a Fashion Business Manager, you have to maintain the brand value of the product through media and advertisements, develop innovative marketing strategies, promote products through visual marketing campaigns, manage the placement of products and merchandise in stores to market products, etc. With the boom of social media's use in business, you can also work to market fashion products globally using social media platforms.

Some Top Institutes in Fashion Business Management: National Institute of Fashion Technology, Multiple Locations; Indian School of Design and Innovation (ISDI), Mumbai; MIT Institute of Design, Pune, etc.

Career Opportunities in Fashion Business Management: You can work with apparel/fashion brands, designer boutiques and retail chain outlets. Some of the leading work profiles are Fashion Product Manager, Fashion Brand Manager, Fashion Marketing Manager, Public Relations Manager, Visual Merchandiser, Fashion Advertising Agent, Fashion Promotion Specialist, etc.

Image Consulting/Personal Styling

Image consultants are stylists who work with individuals to advise on their personal style and clothing. As an image consultant, you work on your client's

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entire “image” to create an attractive look. This goes much beyond clothes and accessories, and you’ll work on their body language posture, etiquettes and make suggestions according to their lifestyle, body shape, skin complexion, and so on. If you are a die-hard fashionista and have excellent communication skills, then you can do wonders in this job.

Some Top Institutes for Image Consulting: Image Consulting Business Institute, Multiple Locations, Sterling Style Academy, Mumbai; First Impression, Multiple Locations, etc.

Career Opportunities in Image Consulting: Image consultants work for public companies, private companies and corporations for the enhancement of employees’ corporate image, professional etiquettes and protocol. You can also work with image consulting firms or independently to provide online/offline services to private clients.

Fashion Blogging

We have all heard of or seen different fashion bloggers and influencers such as Kritika Khurana, Anmol Bhatia, Aashna Shroff, Ankita Rana Gill, etc. Fashion bloggers showcase their outfits, accessories, and style through their blogs, Vlogs, Instagram posts, YouTube videos, and so on. They also share their knowledge of fashion and advice their viewers on how to look good and style their clothes better.

If you are fashion enthusiast and love to share your views with the world, fashion blogging is a great platform. You can write about the latest fashion trends, endorse new products, and review them. You can also work with fashion labels and retailers to build a strong brand profile and assist with media coverage of new product launches.

Some Top Institutes for Fashion Blogging: You don’t require any formal education or degree for fashion blogging, although a background in fashion can be beneficial. Additionally, you can take up short-term courses and certifications in Blogging, Fashion Communication and blogging essentials like WordPress, SEO, etc. from platforms like Coursera, Udemy, etc. can be helpful.

Career Opportunities in Fashion Blogging: As a fashion blogger, you can begin writing and express your views on fashion through blogs by setting up your own blog, or becoming an influencer on social media platforms like Instagram, YouTube, Facebook, etc. Along with that, you can also collaborate with top brands as a paid partner or work on the promotion of specific products or projects.

Fashion Photography

If you have a passion for photography, you can blend it with your interest towards fashion and work as a Fashion Photographer. Fashion Photographers showcase clothing, accessories, jewellery, and other fashion items in an appealing manner through photographs. Their role is to capture the essence of the clothing and so that people get attracted into trying/buying them.

Career Opportunities in Fashion Photography: Fashion photographers are often employed by fashion magazines (like Vogue India, Femina, etc.), fashion houses (like Manish Malhotra, Ritu Kumar, etc.), catalogues, and advertising agencies.

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All major brands require fashion photographers to make portfolios of their product lines and display them in an appealing manner. Fashion designers also hire fashion photographers to capture models on the runway wearing their latest collection. As a fashion photographer, you can also get a chance to work with many Bollywood and Hollywood celebrities.

Fashion Industry is highly lucrative because people today are conscious about their looks and are ready to spend money to look good. If you are leaning towards turning your love for passion into your profession, then any of the careers mentioned above can give you exactly what you need!

8.4 CAREER OPPORTUNITIES IN FASHION INDUSTRY

In the fashion industry, designer is maintaining one of the most essential roles for product design. To launching a new design, talent and skills are must required. To become a professional and successful designer, some initial creators must be needed like fashion knowledge that ranges all across the industry, **fashion trends**, sketching, painting, **fashion illustration**, knowledge about fabrics, colors and others materials, and create prototypes for fashion or trade shows.

In the clothing industry, **fashion designers** are found different areas to show their creativity that include women's wear, menswear, children's wear, footwear, accessories, textiles, interiors, events, packing and toys. Today all the peoples are fashion conscious. Everyone wants to get latest or fashionable dress for their daily life, that's why career opportunities are increased vastly in our fashion industry.



Fig: Fashion designer is doing her work

Do you complete your graduation from the fashion designing area? Do you have an eye for style? Do you know about the current fashion? Do you have the passion into a profitable and rewarding career? Then hurry up and select your perfect career from the fashion industry, may be that is the right path for you!

List of Careers in the Fashion Industry

Different career opportunities in the fashion industry are given below:

Entry-level fashion designers still have higher salary rates as compared to other professions. If fashion designers have high educational background, relevant experiences, design skill, and specialized trainings, they will have better chances of finding more profitable job opportunities!

In the national or international fashion industry, there are three main working areas or fields of fashion design. Large numbers of entry level job opportunities are available here; you can find out your perfect profession that one to suit your humor and talents.

Fashion Designing and Production Professionals

In this fashion fields, all the professionals are involved with design development, establish the designs and also introduce the final product in the fashion marketplace. The principles techniques and tools to create sketches and models of original garments, shoes, handbags and other fashion accessories.

Art and Graphic Designer

Art and A graphic design is a most creative fields in fashion design. Art and graphic designer is a visual correspondent, who assembles into a visually pleasing and organized arrangement all of the motifs or images, typography, or motion graphics required to solve or complement a marketing challenge. They might work on a campaign, look book design and making, photo edit, as well as a magazine editorial shoot all within their career. The items designed are primarily for published, printed or electronic media.

Fashion Designer

Fashion designers create a new design and for developing this design they give instruction by their team or juniors. They work in variety of industries like manufacturing, clothing companies, design firms or boutiques.

Different Branches of Fashion Designer

- Costume designer (Men's wear, women's wear and children's wear)
- Shoe designer
- Accessories designer
- Lingerie designer
- Embroidery designer

Assistant Fashion Designer

The assistant within a small, designer level company requires abilities such as communicating in a professional manner and good organizational skills. It is an entry-level position that can be valuable in terms of gaining solid experience in the industry.

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Assistant fashion designers assist fashion designers and chief fashion designers with everything from designing clothes to preparing for fashion shows. They also assist with production work such as sewing, cutting, pattern making, making prototypes, coloring, and sketching. Assistant fashion designers may coordinate meetings, assist at meetings with clients or retailers, attend fashion shows and trade shows, and assist with managing other workers as needed.

Assistant Designer for a High Street Retailer

Large department stores mostly employ to make a design teams for doing their work on their own ranges. Each designer in the team is allocated a design assistant, who is trained to think about the detail regarding a particular label. The designer needs to know about new trends and requires information from fashion magazines, shop windows, merchandise inside shops, forecasting publications, the Internet, the changing consumer and street style.

General duties of the assistant fashion designer could be:

- Gathering market research.
- Initial sketching of ideas.
- Liaising with the colourist to create a colour palette.
- Using trend information.
- Sourcing fabrics from different suppliers.
- Sourcing trims such as zips and sequins.
- Sketching working drawings.
- Amending any design problems.

Assistant Buyer

The assistant buyer is a person who decides which styles are finally sold in the store. They discuss quality and prices through negotiation with the supplier. Some common job duties of the assistant buyer, for a high street fashion retailer, would consist of such tasks as meeting and greeting clients, chasing production, processing orders, maintaining office stock, collating and sending samples to the press, general errands, telephone and email enquiries.

Design and Product Developer

Design and Product developer mainly do the job with the Design and Production departments of a fashion/retail company. They usually submit the report into the Product Development Manager.

The Product Developer mainly follow the complete development of product from initial drawings to final sample, liaising with factories and also travel to offshore factories to follow progress and check production, sourcing trims and fabrics, ordering raw materials and communicating with vendors. Product Developers for the fashion industry must know material specifications and analyze cost.

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CAD Designer

Computer-aided designers in the fashion industry use computer software to create design & sketches and also used to create clothes, accessories, shoes, intimate apparel, and more. They use the software to create prototypes for clients and employers. Computer-aided designers work for retail companies, fashion designers, textile companies, apparel manufacturers, and design studios.

Pattern Maker

Pattern cutting is a technical skill that requires detailed knowledge of garment construction in order to translate a design into a credible prototype garment. Most pattern cutters or maker work closely with designers to interpret a design from a sketch or working drawing. In some cases the pattern maker and designer form a close working relationship, where both parties intuitively understand one another and the pattern cutter can work directly from a design sketch to produce a toile/muslin. The pattern cutter works alongside the sample cutter and machinist and is required to communicate with garment technologists and designers before a sealed sample can be approved.

Pattern Grader

Pattern grader is a person who follows a prescribed system of applying mathematical gradients and ratios to pattern pieces to size them up or down. It is important to have an understanding of body shapes in order to understand the principles of grading, since not all sides of the pattern are graded.

Sample Maker

Sample maker or cutter work in the sample room as part of a technical design team, working closely with the pattern cutter. The sample cutter is responsible for laying out the sample length of fabric before cutting it out with shears. This requires a steady hand and close attention to detail and accuracy to maintain a straight grain and selvedge. The sample cutter is also responsible for arranging the most economical lay plan for each style; some fabrics can only be cut one way. As part of this process the sample cutter will make a record of the lay plan and provides a preliminary costing based on the quantity of fabric used.

Garment Technologist

The garment technologist is the critical link between the designer, the preproduction sample and the finished garment. They work in association with designers, pattern cutters, factories and production staff to agree and maintain quality standards and fitting requirements, monitoring the production process and checking for any faults on the garment or fabric as part of a rigorous process of quality control.

Fashion Illustrator

Fashion illustrators work with designers, art directors and for retailers to create visual images or banners of clothing, shoes, handbags, hats, and other accessories. They create magazines, advertisements by using computer-aided design **(CAD) software**.

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They do everything like sketch, paint, pastels and pencils to oils and computers to convey the designers or directors ideas clearly. Some fashion illustrators work with animation, color, and sound to accompany visuals, while others actually develop the designs and patterns that they illustrate.

Technical Designer

The Technical Designer is a liaison between Design and Production. They are essentially the engineers of fashion manufacturing industry. Technical designer will work with the fashion designer in order to ensure all of the notions and details are correct like thread color, stitch gauges, buttons, and zipper details.

Textile Agent

The textile agent sells the collection on behalf of the textile mill; they will have agents in a variety of countries.

Textile Fabric Colorist

Textile and Fashion fabric colorists are responsible for mixing, developing, and creating colors and color palettes for clothing, clothing lines, and textiles. Mainly the designer or other client will have a specific color in mind, and it is up to the textile colorist to mix it to precise specifications. In others cases, the fabric colorist might have complete creative freedom to create colors for a client based on the way he /she might interpret them.

They approve final color palettes, and they also check and receive swatches and fabrics from overseas dyers. They maintain color libraries, manage labs, and develop new techniques for mixing and developing color. They meet with vendors, agents, and mills, and they also develop color standards.

Warehouse Manager

Warehouse managers are responsible for safe and efficient receipt, storage and value-adding servicing and distribution and maintenance operations of a wide variety of products. They also ensure productivity targets are achieved and that all warehouse processes are running smoothly and promptly.

Product Manager

Job responsibilities of a product manager often vary from company to company. They are responsible to manage from concept developed, to design, sample production, testing, forecast, cost, mass production, promotion, support, and finally product end of life. Product Development Managers usually handle a specific product or product line and also include with marketing, profit and loss (P&L) responsibilities. It is a senior position within a manufacturer's company.

Fashion Marketing/Merchandising Professionals

Fashion marketing and merchandising professionals are responsible for identifying and creating latest fashion trends, to get knowledge about consumer psychology, to sell the products created by fashion designers. They promote fashion products

with advertising and visual marketing campaigns. The fashion merchandising field includes jobs in both retail and wholesale sales.

Market Researcher

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Market researcher is a person who studies about fashion market like people demand, what types of clothing, shoes, and accessories people want, and what price level are perfect etc. After researching or collecting data they convey their findings to retailers, manufacturers, and designers.

Fashion Merchandiser

In the fashion industry, **fashion merchandising** is another popular job field. Fashion merchandisers are doing their work with creativity and imaginative talents. It is the combination of marketing and advertising. They are tasked to analyze changing market trends, oversee production costs, supervise sales, and create income projections. A fashion merchandiser is also responsible for conceptualizing a fashion line appropriate for the current season.

Fashion Buyers and Purchasing Agent

Fashion buyers and purchasing agent select and collect the attractive fashion items like clothing, shoes, and accessories from the apparel manufacturers and wholesalers to sell in retail shop and departmental store. A fashion buyer will negotiate on price, including discount terms for prompt payment, and terms of delivery.

Fashion Forecaster or Fashion Predictor

Fashion forecasting companies have the unique ability to predict **latest fashion trends**, which styles will be in year after year. They use research techniques and analytical skills to predict fashion industry knowledge like colors, forms, patterns, shapes, and even fabrics. Also called fashion color forecasters or fashion trend forecasters, fashion forecasters or fashion predictor have extensive experience in the fashion industry.

Fashion Journalist

Fashion journalist is the professional who write about fashion clothing, latest fashion and accessories for newspapers, magazines, and websites (articles are written on a freelance basis). They might attend different fashion shows, study designer and celebrity fashions to pinpoint trends. They also might be required to get information by conducting interviews with famous fashion designers and also make a report researching the fashion industry.

Fashion Marketing and Management

These kinds of professionals are responsible to promote fashion products with advertising and visual marketing campaigns. They also responsible to manage the overall factory production, communication with buyer or seller, to maintain shipping, take right decision in any situation.

Fashion Stylist or Style Specialist

Fashion stylists generally work in photo shoots, commercials, movie sets, print advertisements and music videos to style celebrities and models. They help to show the wearer's personality and style through the clothes and accessories that they are wearing. They also help the person's to express their self-confidence.

Fashion Coordinator and Fashion Director

Only qualified, experienced and skilled fashion coordinator professionals will have the opportunity to get in the trade. These professionals are tasked to oversee the whole fashion design department.

Fashion director professions are the top level fashion design job position. Maximum renewed fashion industries require the expertise of skilled fashion director professionals. They are responsible for variety of tasks that are closely involved in fashion coordination, management, and promotional activities.

Requirement Consultant

Recruitment consultants are responsible for attracting candidates for jobs and matching them to temporary or permanent positions with client companies. They use different advertising media by placing vacancies such as newspapers, social media, websites and magazines to attract candidates and build relationships with candidates and employers.

Retail Buyer

A retail buyer is an important professional in the retail fashion industry. They are responsible for planning and selecting specific products to sell in retail outlets. Retail buyer's select and purchase products from wholesalers and manufacturers for re-sale to their customers. Negotiating and forming relationships with wholesalers and manufacturers, to predict what items will sell next season, to review the sales performance of the current items, customer demand, including price, quality and availability, market trends, store policy and financial budget plan are the main jobs for a retail buyers.

Retail Merchandiser

The retail merchandiser sells the products in small quantities and coordinates as an intermediary between the wholesaler and consumers. They draw a sensible plan about careful purchasing, monitoring and predicting stock level and arrange different sales promotional activities for product.

Visual Merchandiser

Visual merchandising is a correct merchandise layout plan; eye catching product display is in the correct place at the correct time, it reflect the correct quality at the correct price only for attracting consumer attention and sell.

Fashion Sales/Brand Representative

The main job responsibilities of a fashion sales representative are to sell the products manufactured by their fashion company.

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Boutique Owner

Boutique owner is a person who launches a boutique or **fashion house**. To fill up his/ her dream they can do everything. He is responsible for taking care of the business of the boutique, follow up the general operations of the boutique on a daily basis, motivating and sustaining a professional harmony among the staff members and employees, plan merchandising ideas.

Fashion House Manager

Fashion house manager supervise teams of designers, manage other staff members, maintain business operations, and work with clients. Fashion house managers generally work long hours, travel extensively, and attend fashion shows frequently.

Supplier

Buyers rarely deal directly with manufacturers, preferring to buy their merchandise through a reliable and trusted agent or through a third party known as a supplier. The supplier career is very similar to the product development career.

Retail Salesperson

In the fashion industry retail salespersons are help to sell clothes, shoes, coats, boots, accessories, lingerie, cosmetics, and sleepwear. Good communicational skill must be required to get this job.

Fashion Media & Promotions Professionals

These creative professionals are not directly involved with designing but they help to promote fashion product for customer attention. Fashion writers and editors are employed by newspapers, magazines, web sites, and other media outlets to keep consumers up-to-date on style trends. Fashion photographs, illustrators, and stylists are often employed by catalogs and magazines.

Fashion Photographer

In the fashion industry, fashion photography is a specialized job field. Fashion photographer helps to take pictures of models, mannequins, fashion show, professional portfolio and sets. They photograph for designers, fashion magazines, fashion product promotion (advertisements), and more.

Ramp Model

Model helps to promote fashion items for getting the customer attention by the way of photo shot, runway **fashion show**.

Costume Designers

Costume designers are the fashion professionals who are tasked to develop wardrobes, footwear, accessories and other fashion apparels that will be used in theatre, film, and television. They work closely with the directors, producers, as well as with the costume design team to ensure that the costumes that will be generated are precisely based on what the story, drama, or script requires.

Fashion Editor

Fashion editors oversee the creating process of content, developing and presenting content for fashion-specific magazines, photo shoots, websites, newspaper sections, or television shows. Editors may specialize in apparel, accessories, beauty and make-up, and so on.

Fashion Public Relations Specialist

Every fashion companies want to sell goods and services to the public, that's why they need to generate interest in their product. The interest is generated by the public relations or P.R. company. The P.R. company will develop individual press coverage for each client and produce publicity and promotional campaigns that reflect the current requirements of the client and also anticipate the future needs of the markets at home and abroad. They are used different media to broadcast and generate interest in the product or service like small advert in a local newspaper, a commercial on national television, fashion shows, press conferences, viewing new products and through parties.

Fashion Writer

Fashion writers make editorial writing for media like fashion magazines, newspapers, fashion / design websites or blogs, and of course for television. Maximum fashion writers work within editorial departments of fashion design firms. But different fashion writers are specialized in different area of fashion. Some fashion writer submitting career direction articles in his/her blog on freelance basis. Some popular fashion editors tend to partner with photographers, make stories for media. They select different topics like designers career path, editors, models and celebrities interview, current fashion news and others who make up fashion's inner circle.

Press Assistant

The press assistant may help to create the press sample which is used for promotional purposes at trade shows and in media mail-outs.

Some key duties of press assistants are:

- Create interest in the product and inform.
- Provide an overview of that seasons range by highlighting key silhouettes, the colour palette, fabrics and key pieces.
- Provide digital and printed images of them product.

- The press assistant organizes promotional parties - the venue, lighting, sound, the printing of invitations and the organization of refreshments.

Digital Media and Advertising Coordinator

They are responsible to promote their product or service in different digital media. They make creative advertisement for customer attraction.

Marketing/Social Media Assistant

Social media assistant create a content that promotes audience interaction, increases viewers presence on company sites, product details, and encourages customer to purchase product. They manage company social media channels, including Facebook, LinkedIn, Twitter, and other relevant platforms.

Online Merchandise Coordinator or Ecommerce Manager

E-commerce manager have a team, they supervise retail or fashion company’s online sales and presence. They are responsible for conveying a consistent brand image, product images, product details, reviews that attracts customers by encouraging sales on the Web. They are always active to communicate customers and keep update the product information.

8.5 STUDENT ACTIVITY

1. What is **Career in Fashion**? Explain the Careers in the Fashion Industry in India?
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2. What is Fashion Marketing / Merchandising Professionals? Explain the Fashion marketing and management?
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8.6 SUMMARY

Fashion designer is a creative person who designed anything unique, innovative and fashionable items like clothing and **accessories** for men, women, and children. Fashion designers adapt existing designs according to well established guide lines and **fashion trends**. Designers try to spend a lot of time learning about fashion trends, color, design history and future design.

Some high-fashion designers are self-employed and design for individual clients. Some are work at high-fashion department stores. Most fashion designers work

for **apparel manufacturers**, creating designs of men's, women's, and children's fashions for the mass market.



Fig: Fashion designer

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Most Essential Requirements to Become a Fashion Designer

Fashion designing is a highly competitive area of business. If you want to be a successful fashion designer, you will have to work harder and need a lot of skills and requirements. It is not only about getting a Bachelor's in fashion design, but also about visual arts, basic designing and even graphic design knowledge. Need more practice drawing sketches of clothing that you might like to make. Learn how to sew, become good at **pattern making**, and be sure to brush up on your math. Fashion designers use math to figure out sizes, measure fabric, and make patterns. It is also important for designers to stay up to date knowledge on technology.

Every fashion designer should have some basic requirements and need to know some skills for creating a innovative design. These are given below:

- 1. Creative think and artistic sense:** Creative thinking is an exposure of fashion. Be a fashion designer should have a creative thinking and an artistic sense to create new. Creative thinking is the beginning of innovation and then used it to make a raw materials brings to becoming a finished product.
- 2. Strong drawing ability:** Drawing ability is one of the most crucial or main skills for designer. A designer must be able to take a concept and get it down on paper. Then it helps to discover your creativity and easy to start work.
- 3. Educational background:** Fashion designers obviously need an associate or a bachelor's degree in fashion design area. Some fashion designers also combine a fashion design degree with a business, marketing, or fashion merchandising degree, especially those who want to run their own business or retail store. Students in fashion design programs learn about textiles, sketching, **sewing**, draping, and creating patterns with the help of CAD software, fashion history, **garments construction**, and how to design different types of clothing such as menswear women's wear, and children's wear. Coursework in human anatomy, mathematics, and psychology is also useful as knowing the constructs of the human body, as well as how it moves.

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4. **Make attractive fashion portfolio:** After completing the fashion designing course, fashion designer needs to make a Portfolio to show their work. Portfolio is an integral or full part of your fashion career. Two types of portfolio making technique are available in the industry. These are
 - Admission portfolio (For post graduate Students)
 - Professional portfolio (For fashion designer)
5. **Complete an internship:** Some fashion design colleges and university may have an established internship program; while students are finish their educational course. An internship is a great way to increase your knowledge and experience. It helps you learn how to work in the collaborative environment that marks most designer jobs. Also helps to know the design process. They meet people in the fashion industry and learn to work as part of a team. Internships allow future designers to gain professional experience and learn new skills outside the classroom.
6. **Select fashion design market level and decision making skills:** Are you interested to design in haute couture, ready-to-wear, fitness/leisure gear, the mass market or niches such as eco wear, designer wear? After graduation you need to decide the perfect market level or areas in fashion design. Then you start your fashion career which fashion is your passion.
7. **Illustration:** It is a graphical representation that helps to make something clear or attractive. Fashion illustration is a visual reference for a designer's from the concepts develop to cloth and accessories presentation with current fashion trends. An illustration is a visualization made by an artist designer, such as a drawing, sketch, painting, photograph, or other kind of image.
 - **Fashion illustration by using CAD:** Most of the designers initially sketch designs by hand, but now they use computer-aided design (CAD) software to present these hand sketches to the computer. Using **CAD software** also allows designers to view designs of clothing on virtual models and in different colours and shapes, which will save time by eliminating the need to make as many adjustments later with prototypes and samples.
8. **Pattern making:** Become a fashion designer **pattern** is the first priority to know how to make it. And should know which way are used to develop it. Patterns are developed mainly three ways and a pattern maker typically employs these methods to create a pattern.
 - Pattern drafting method
 - Pattern draping method
 - Flat pattern making method
 - **Pattern drafting method:** This type of pattern is mainly depends on the accurate measurements, that is taken on a person, sample dress or dummy. Pattern makers use various tools to mark the pattern. Drafting pattern method is used to made basic, foundation or design patterns.

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- **Pattern draping method:** The **draping method** creating a mock-up pattern by pinning fabric directly on a form then transferring the mock-up outline and markings onto a paper pattern or using the mock-up as the pattern itself. Pattern making requirements are:
 - Measurement
 - Size
 - Shape
 - Fabric
 - Draping
 - **Pattern grading**
 - **Computerized or Flat-pattern making method:** The flat-pattern method is also called computerized system. It is a system where the total pattern is drafted on a flat surface from measurements. It is the fastest and most efficient method, so that the basic block is modified to create new, simple, and fitted garment made to the wearer's measurements. For women, the final block can be used in turn to create patterns for many styles of garments with varying necklines, sleeves, dart placements, and so on.
9. **Sewing & Fabric manipulation idea & skill:** Fashion designer needs to know how to sew fabric & used to manipulate fabric techniques become a dress more decorative & attractive. Different sewing is a technique to use hand stitch, embroidery, pleat, shrink, appliqué, gathering fabric. Understand fabric manipulation like, how fabrics move, drape, breathe, react when worn, etc. Also know the source of materials.
10. **Good understanding of texture, color, and quality of fabric:** To make the design unique and desirable, designer need a good sense of texture, color, and fabric quality. You need to analyze beforehand as to what design will look good with a certain fabric, fabric quality, which raw materials are use to make this fabric, how can you use it, which colors you can mix with it and so on. These will help you in making your designs and costumes look good.
- **Texture and print:** Fashion designer need to know which textures are current **fashion trend** & which one is best used to your design.
 - **Color:** To know about color circle, trend, mixing color effectively, and best color combination for dress. And research color trend forecast. Analyze season wise color for your dress design. Which color are recent trend and predicting trend.
 - **Fabric quality and print:** To know about fabric quality and its print. Which print trend is current Fashion? Which fabrics are used which design.
11. **Composition sense:** Composition sense is a major part in the fashion industry. When a designer create innovative designs then she/he should be need to know about composition otherwise the dress loss its quality and it could not reach the actual goal. Fashion designer see all over dress and keep balance the

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accessories, shape, color, texture, trends, customer demands and the economy also.

If they should not know about composition sense and don't know how to use it then it's not possible to work in Fashion Design.

- 12. Strong visualization skills and good eye for see:** Fashion designer must have strong visualization skills in order to rise-up with a concept. Designers are able to get their ideas onto paper drawing, so that other team members will be able to visualize his/her concept prior to coming up with a finished product.

Fashions designers need not only the ability to draw but also a good eye for see detail.

For example, how do you imagine the pleats setting on a skirt or a blouse cinching (belt) at the waist? How do you place ruching, ruffles or embroidery on dress? To makes a product unique this skill cannot be overlooked, even if you're great at visualizing and drawing.

- 13. Computer skills:** Fashion designers not only sketch by hand, they use computer-aided design programs and graphics editing software for large-scale presentations. Today in the fashion industry, designers can use technology to illustrate fresh runway creations.

- Adobe photo shop
- Adobe illustrator
- CAD design
- Graphic design
- MS office

- 14. Fashion with forecasting trend:** Fashion designers know fashion forecasting trends through research. It helps to know, which fashion trends are available now, previous and future fashion. It also gives them to develop in upcoming new design.

Fashion is constantly changing and re-inventing it, you will never get bored with fashion! Each year, each season, each trend there is something new and different, and therefore always the opportunity to learn more. Fashion designing always pulls inspiration from past decades, putting a new modern twist on it, but it is always forging forward with new technologies in textiles and production processes.

- Get knowledge in current fashion trends. Which versions are now fashions? Which fashion is taken in people?
- To know and discuss in predicting fashion trend. Researching future fashion trends. Some designers conduct their own research, while others rely on fashion industry trade groups who publish trend reports that project the particular styles, colours, and fabrics which are expected to be popular for a certain season in the future.
- To see fashion history and previous trend.

- To know about season wise fashion like summer fashion, fall Fashion, winter fashion and spring fashion. Fall fashion is an often unexpected drop or the season that comes after summer and before winter. Ex. November is the month of fall fashion.

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- 15. Should update about fashion show and fashion week:** Fashion designer should know update information about **fashion show** and fashion week. Famous fashion designers and different brands are display their latest collections in runway shows, for buyers and the media. It is very essential for the beginner, to take a look at the latest trends, which fashionable dress and accessories are upcoming?

Fashion weeks are held in the four fashion capitals of the world: Milan, Paris, New York and London. Other notable week-long fashion events are held in cities around the world.

Visiting manufacturers or trade shows to procure fabric samples in order to decide which fabrics to use with which designs. To visit different trade show to know fashion about more and various peoples test and want.

- 16. Excellent communication and interpersonal skills:** Fashion designers need strong communication interpersonal skills to work with suppliers, clients, and coworkers.

- Keeping up with the fashion world is essential in order to better understand what other designers are doing and what current customers are buying.
- Make connections with different clothing industry if possible. Include people in related fields like advertising.

- 17. Team work ability:** To get overall success, fashion designer needs strong sense of cooperation, team work ability and camaraderie between the departments at a fashion house.

- 18. Good knowledge for business:** If you run your own fashion label, you need to be set business mind, understanding of the business world like finance, sales, marketing and get other common senses on business. Without a good understanding of business, it is difficult to sustain a fashion brand and make it profitable.

- 19. Competitive Spirit:** To create innovative designs, a competitive spirit must be needed. Get inspiration from your competitors but not copying.

- 20. Other key steps to a successful career in fashion design:** To make a successful fashion career some other key steps for a beginner fashion designer. If you want to be a successful fashion designer, you should follow these steps for preparing yourself. These are listed in below:

- Start meeting fashion industry related people as early as possible, preferably while you are still a Fashion Design student.
- Develop business mind and marketing skills that are essential in order to promote work.
- Decide on your appropriate working place in the fashion industry. Here are some of the most popular fashion careers or job areas for fashion design graduates:

8.7 GLOSSARY

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- Top Hat- A tall, flat-crowned, a broad-brimmed hat.
- Train- The long, back part of a skirt or dress that chains behind the wearer.
- Trench Coat- A long, loose belted knee-length raincoat made of waterproof heavy-duty cotton poplin.
- Tulle- A fine net fabric, used in evening wear and bridal gowns.
- Tunic- A long or short, usually sleeveless, straight, tube-shaped garment.
- Tuxedo- Formalwear consisting of a black, smoking jacket with silk or satin lapels.
- Twin Set- A coordinate with cardigan and jumper set worn by women.
- U- Shaped neckline- A deep cut out of neckline shaped like letter “U”.
- Under-wires- A rigid U-shaped rods arcing beneath the base of some bra cups. As it’s used for support and structure, which gives the wearer a more pushed-up bust look, hence enhances the cleavage.
- Utilitarian- Clothing that is primarily useful for providing warmth, protection or some other practical use.
- V-shaped neckline- A neckline cut shaped like the letter “V”.
- Variegated- A fabric made with different colours of yarns or threads to provide bands, marks, or patches of different colours.
- Velour- An expensive woven fabric similar to velvet used for casual clothing, soft furnishing, and hat.
- Velvet- A woven short pile fabric, soft and rich to touch
- Vent- An opening in the cloth that allows for greater movement.
- Vintage- Clothing styles originating from a previous era.
- Vogue- The current fashion craze.
- Waistcoat- A sleeveless, upper-body garment cut at waist level with a vertical, button-fastened front opening worn over a dress shirt and beneath a suit jacket of a three-piece suit.
- Weave- The pattern which connects threads or yarns called the wrap and weft created during the cloth production process on a loom.
- Wide Leg- The Wide Leg pants are designed with a wider fit around the hip, thigh, knee, and hem, which helps to balance out curvy hips.
- Wool- A thread found in the fur of sheep and other animals of the caprine family, such as sheep, goats, alpacas, and rabbits.
- Yarn- Any long, continuous piece which wraps around the fiber that is used for the production of textiles or knits.
- Yoke- A fabric cut which files across the top of a shirt, trousers, or skirt.
- Zipper Pull- Refers to a metal accessory which enables for the opening of a zipper.

8.8 REVIEW QUESTIONS

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1. Explain the Careers in the Fashion Industry
2. Discuss the Textile & Apparel Design.
3. What is Fashion Technology?
4. Discuss the Luxury Brand Management.
5. Explain the Fashion Business Management.
6. What is Fashion Blogging?
7. Discuss the Career Opportunities in Fashion Industry.
8. What does a career in fashion involve?
9. Discuss the Careers in the Fashion Industry in India.
10. What kind of Accessory Design?
11. What is Jewellery Design?
12. What is Art and graphic designer?
13. Explain the Different Types of Assistant fashion designer.
14. Discuss the Assistant designer for a high street retailer.
15. What is Design and product developer?

9

ROLE & RESPONSIBILITIES OF A FASHION DESIGNER

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STRUCTURE

- 9.1 Learning Objective
- 9.2 Introduction
- 9.3 Job Duties and Tasks for: “Fashion Designer”
- 9.4 Fashion Design Skills for the Future
- 9.5 Student Activity
- 9.6 Summary
- 9.7 Glossary
- 9.8 Review Questions

9.1 LEARNING OBJECTIVE

After studying this unit you should be able to:

- Explain the meaning and definition of Fashion Designer.
- Describe the main responsibilities of a fashion designer.
- Explain the meaning and definition of Garment technologist.

9.2 INTRODUCTION

- **Fashion designer:** You could specialise in an area such as children’s wear, footwear, handbags, lingerie, menswear, sportswear or women’s wear. You’ll usually start off as a fashion design assistant and progress to fashion designer and design director. You could even start your own fashion line.
- **Garment technologist:** You’ll be responsible for choosing and testing fabrics, ensuring the design can be made within budget, overseeing garment construction methods and carrying out the quality control of products to check for faults. You may also make production processes more efficient and/or sustainable.
- **Textile designer:** Often employed by fashion designers, you will create the 2D patterns for their designs. Textile designers are highly technical and possess in-depth knowledge about the production of textiles, including types of fabric

and yarns, colour, dyeing, weaving, embroidery and printing methods.

- **Fashion illustrator:** You will work closely with fashion designers to discuss their requirements and create conceptual sketches and illustrations of their products. This could involve using computer-aided design (CAD) software, painting and/or free-hand sketching.
- **Pattern cutter/grader:** You will work with designers and garment technologists to create pattern templates based on the drawings given to you. Your job will involve using dummies to create and refine patterns, working with machinists to create samples and using computer-aided design (CAD) programs.
- **Stylist:** You will put together visually appealing outfits (think clothes, accessories and props) that match the artistic vision set out for you, whether it's for a catwalk show, photo shoot, advertisement, TV show, movie, concert or music video.
- **Personal stylist/personal shopper:** One for a fashionista who wants to advise individuals on their personal style. You could work in a retail setting helping the general public or you could work for the stars, helping celebrities look their best on and off the red carpet.
- **Fashion buyer:** Combining fashion with business, you'll be the brains behind which products a retailer sells. You'll need to anticipate which trends are going to blow up months in advance, while also considering factors such as the brand aesthetic, customer buying habits, quality and budget.
- **Fashion merchandiser:** You'll work closely with buyers to ensure the right amount of stock is sent to the right stores at the right time. You may also be involved in coordinating sales and promotional offers. A head for numbers will help with the essential forecasting and monitoring of sales.
- **Visual merchandiser:** You'll be guilty of tempting people to walk into stores and part ways with their money – simply by designing store layouts that are as irresistible as possible, from eye-catching window displays to envy-inducing mannequins.
- **Fashion writer:** You could work for a newspaper, print magazine or website, writing articles on absolutely anything fashion-related, from live coverage of fashion weeks to a top ten list of Kate Middleton's biggest fashion moments. You'll usually start off in an entry-level editorial assistant role.
- **Graphic designer:** You'll spend your time creating look books, magazine spreads, marketing materials, bespoke packaging, websites and social media content. You may also design graphics to feature on clothing or accessories (sometimes called a print designer).
- **Fashion photographer/filmmaker:** You'll probably work as a freelancer, meeting designers, coming up with concepts for shoots, setting up equipment and lighting on set, directing models and choosing/editing the best images or videos. Depending on each job, you could find yourself in a studio or on location anywhere in the world.

Role &
Responsibilities
of a Fashion
Designer

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- **Fashion blogger/vlogger:** You can make fashion blogging your job. You'll cover a lot of areas: writing, photography/filming, website design, modelling/styling, social media, ad sales and public relations. As well as planning and creating your content, you'll need to find ways to gain followers and make your blog/vlog profitable.
- **Model:** If you have the right look, you could sign on to a modelling agency. There are different types of models, including: fashion (editorial) models, runway models, commercial models (who feature in catalogues, adverts, billboards, websites and social media), fitness models or swimsuit and lingerie models.
- **Fashion marketing and PR:** Your job will be to engage more customers and improve brand awareness, for example by planning marketing campaigns, writing press releases, managing social media accounts and putting on events/shows. You could work for one brand or for an agency that works for multiple clients.
- **Trend forecaster:** You will identify new trends and predict which trends are going out of fashion. For example, you might investigate what's hot and what's not in terms of colours, patterns, silhouettes and fabrics – and then report these findings to retailers to help them move in the right direction.
- **Ecommerce manager:** You'll be responsible for managing a brand's online sales. Your focus will be on converting visitors to the website to sales and you may oversee the design and development of the website, online marketing, website security, traffic analytics and search engine optimisation (SEO).
- **Boutique owner:** One for budding entrepreneurs, you'll be responsible for all aspects of your shop, from buying (or designing!) your stock, creating a website and social media accounts and deciding on the store layout, to assisting customers, training new staff and handling the admin and finances.
- **Wardrobe assistant:** You'll specialise in either theatre, film or TV and you'll help to make, find and look after the clothes needed for the production. Day-to-day, you might be sourcing clothes and accessories for different characters, fitting costumes for performers, and cleaning, mending and altering the clothes.
- **Costume designer:** You may take on some of the same practical tasks as a wardrobe assistant, but you will be the one who creates the outfits the audience will see. You'll need to study the script, sketch costume designs and research styles and fabrics before discussing your ideas and instructing others.
- **Makeup artist/hair stylist:** A perfect outfit isn't complete without the hair and makeup to match. You'll be working hard behind the scenes to create a look that matches the vision of the brand – and to ensure that the models look exactly as planned (often at the very last minute).
- **Studio manager:** You'll oversee a fashion house's studio, coordinating the pattern cutters, machinists and garment technologists. You will ensure that the work is progressing as planned, the deadlines are met, the budget is stuck to and patterns are made to the right standard.
- **Retail manager:** Every fashion retailer with physical stores needs managers. You may well start off as a sales assistant and work your way up to management.

Working on the shop floor, you'll ensure the store is run successfully – both in terms of excellent customer service and financial performance.

- **Copywriter:** You'll usually find jobs with retailers, writing all sorts of copy – from product descriptions and blog posts to press releases, promotional emails and social media posts. You'll be expected to write copy that perfectly captures the image of the brand you're working for.
- **Social media assistant:** Focusing specifically on social media, your job will be to identify the best platforms to reach your target audience on – from Facebook and Instagram to Snapchat and TikTok – and create the best content to generate a buzz around your brand.
- **Event manager:** With plenty of fashion parties and events to plan, this role may give you the chance to rub shoulders with fashion's elite. From finding venues to promoting the events, your job will be to ensure that everybody remembers your brand's events (for the right reasons).
- **Teacher/lecturer:** Pass your fashion knowledge onto the next generation by becoming a design and technology/textiles teacher at a secondary school or further education college – or a lecturer for a fashion department of a university. A lot of teachers and lecturers gain experience in industry before moving into an academic setting.

9.3 JOB DUTIES AND TASKS FOR: “FASHION DESIGNER”

- 1) Confer with sales and management executives or with clients in order to discuss design ideas.
- 2) Determine prices for styles.
- 3) Develop a group of products and/or accessories, and market them through venues such as boutiques or mail-order catalogs.
- 4) Direct and coordinate workers involved in drawing and cutting patterns and constructing samples or finished garments.
- 5) Identify target markets for designs, looking at factors such as age, gender, and socioeconomic status.
- 6) Provide sample garments to agents and sales representatives, and arrange for showings of sample garments at sales meetings or fashion shows.
- 7) Purchase new or used clothing and accessory items as needed to complete designs.
- 8) Read scripts and consult directors and other production staff in order to develop design concepts and plan productions.
- 9) Research the styles and periods of clothing needed for film or theatrical productions.
- 10) Sew together sections of material to form mockups or samples of garments or articles, using sewing equipment.

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- 11) Visit textile showrooms to keep up-to-date on the latest fabrics.
- 12) Test fabrics or oversee testing so that garment care labels can be created.
- 13) Attend fashion shows and review garment magazines and manuals in order to gather information about fashion trends and consumer preferences.
- 14) Design custom clothing and accessories for individuals, retailers, or theatrical, television, or film productions.
- 15) Draw patterns for articles designed; then cut patterns, and cut material according to patterns, using measuring instruments and scissors.
- 16) Examine sample garments on and off models; then modify designs to achieve desired effects.
- 17) Select materials and production techniques to be used for products.
- 18) Sketch rough and detailed drawings of apparel or accessories, and write specifications such as color schemes, construction, material types, and accessory requirements.
- 19) Adapt other designers' ideas for the mass market.
- 20) Collaborate with other designers to coordinate special products and designs.

Job Description, Salaries and Benefits

Fashion/clothing designers design clothes, accessories and shoes. Some design expensive one-off pieces. Others work in a team creating a whole range of mass-produced fashions, or specialise in particular areas such as sportswear.

The responsibilities of a designer may include:

- producing concepts
- making sketches by hand or on the computer
- developing patterns
- overseeing production
- analysing trends in fabrics, colours and shapes.

Designers normally work from 9am to 5pm, but they may work longer hours when preparing samples for buyers or collections for fashion shows. Fashion designers usually work in a studio or small workshop. They may attend fashion shows, prediction fairs and exhibitions, as well as visit clients. Travel is often required.

Salaries may range from around £13,000 to around £60,000 a year.

Fashion/clothing designers need:

- to be creative
- an eye for colour, texture and pattern
- the ability to visualise things in three dimensions
- technical skills in areas such as pattern cutting, grading and garment construction
- to enjoy following trends in fashion and clothing.

Fashion designers work for designer labels, as part of in-house design teams for retail chains, and for clothing manufacturers. The heaviest concentration of designers is in London and the surrounding area. Competition for places is intense.

Fashion designers usually start their career after taking an HNC/HND or a degree in fashion. There are many different courses available, some of which give a general grounding in fashion design, while others focus on manufacturing and clothing technology. Most college and universities require evidence of academic achievement, including GCSEs/S grades. A strong portfolio of work is needed to gain employment.

Training is usually on the job, working alongside and learning skills from more senior designers. As competition is extremely strong, most employers expect new recruits to have learned basic skills at college. New fashion designers need to be prepared to work in junior positions, developing other people's designs, as colourists or in pattern-cutting, in order to gain experience and contacts.

With experience, designers may be able to move into senior design roles and work with more established fashion labels. Very few designers are able to design clothes for their own fashion label. Fashion designers may also move into specialist areas such as colour predicting, style consultancy, fashion journalism or costume design.

There are three main sectors:

- Haute couture - designers work on exclusive one-off creations that can cost thousands of pounds. They work directly with the client, organising fittings and making alterations, and the work takes a high level of skill and large amounts of time. Many couture designers also produce ready-to-wear collections that are produced in relatively small numbers.
- Ready-to-wear (or prêt-a-porter) - designers work on garments that are sold in small numbers but often at a high price. These garments bear the designer's name.
- Designing for High Street stores - designers develop cheaper ranges for the mass market. These garments are manufactured in large numbers and are quite often produced overseas. There is generally much less scope for creative input, as garments are made in line with strict budgets and need to be easy to produce efficiently.

Designers usually work two seasons ahead, liaising with buyers and forecasters to predict the coming fashions. They draw initial sketches by hand or using computer software. Designers have to consider who might buy and wear their designs, how much they will cost to produce and how much people will be prepared to pay.

Designers usually discuss their initial ideas with the design and marketing team before the best are selected and made up as sample garments. When the clothes go into production, the fashion designer has to be available to give advice and sort out any problems with cutting or stitching.

The responsibilities of a designer vary depending on who they work for, but may include:

- producing concepts
- making sketches by hand or on computers

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- developing patterns
- overseeing production
- analysing trends in fabrics, colours and shapes
- sourcing suppliers
- selecting and buying fabrics and trims
- adapting existing designs for mass production
- supervising the making up of sample garments
- quality control.

Designers can work alone or as part of a small design team.

Starting salaries are around £13,000 to £15,000 a year.

Hours and Environment

Designers normally work from 9am to 5pm, but they may work much longer hours when preparing samples for buyers or collections for fashion shows.

Part-time work may be possible, especially for self-employed designers, but staying ahead of the competition often means designers have to work long hours.

Fashion designers usually work in a studio or a small workshop. Those who also make clothes, or are involved in making samples, spend time at a cutting table using a sewing machine.

They may attend fashion shows, prediction fairs (where future fashion trends are predicted) and exhibitions, as well as visit clients. As the main fashion centres are London, New York, Paris and Rome, international travel is often required.

Salary and Other Benefits

These figures are only a guide, as actual rates of pay may vary, depending on the employer and where people live.

- The starting salary for a newly-qualified designer may be around £13,000 to £15,000 a year.
- With more experience, they may earn approximately £22,000 a year.
- Senior designers may earn up to £60,000 a year.

Freelance designers charge per design. They may have to pay commission to their agents.

Skills and Personal Qualities

Fashion/clothing designers need:

- to be creative
- an eye for colour, texture and pattern
- the ability to visualise things in three dimensions
- technical skills in areas such as pattern cutting, grading and garment construction

- to be able to draw, either by hand or on the computer
- good communication skills to explain their ideas clearly and persuasively
- the ability to meet deadlines and work within a budget
- business skills and commercial awareness, particularly if they are self-employed
- good negotiation skills when selling their own designs
- to keep ahead of trends in colour, fabric and style
- Strong organisational skills.

Interests

It helps to have an interest in:

- Trends in fashion and clothing
- Art and design
- Analysing form
- Sketching
- Fabric sourcing
- Production

Getting In

Fashion designers work for designer labels, as part of in-house design teams for retail chains, and for clothing manufacturers that produce large quantities of clothes for the mass market.

Around 12,000 designers are in paid employment in the UK. There are often more applicants than vacancies. Jobs working for well-known designer labels are highly sought after.

The heaviest concentration of designers is in London and the surrounding area. The industry is dominated by small and medium-sized employers. In fact, more than 80 per cent of businesses have 10 employees or fewer.

Competition for places is intense and many fashion graduates find they have to do other work as a result, perhaps in a related field such as fashion journalism, or as stylists or buyers.

Jobs are advertised in *Drapers*, other trade publications and *The Guardian*, and on specialist recruitment websites.

Entry for Young People

Fashion designers usually start their career after taking an HNC/HND or a degree in fashion. Foundation degree courses are also available. Some courses provide a general grounding in fashion design and textiles, while others focus on manufacturing and clothing technology.

Developing skills which are in short supply, such as pattern cutting, textile technology, production management and studio management, may be an advantage.

In England and Wales, many designers start out on a foundation course or other national diploma course before going on to a HNC/HND, Foundation degree

or degree. In Scotland, degree courses take four years. The first year equates to the foundation year in England and Wales, and introduces students to general art and design.

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The qualifications required are normally two A levels/three H grades and three GCSEs/two S grades (A-C/1-3), although other qualifications may be accepted. A portfolio of work has to be submitted with the application.

Alternatively, students may take HNC/HND courses in graphic design or related subjects. Entry requirements are normally at least one A level/H grade in art or design and technology, or a related subject.

Some students may do a postgraduate course before starting work. Employers usually select new designers based on a portfolio of work and an interview.

Entry for Adults

Most people enter this profession at an early age.

Academic entry requirements for art and design courses may be relaxed for candidates with a strong portfolio of work and related experience.

Adults may prepare for degree-level study by taking a full or part-time Access course.

Training

Training is usually on the job, working alongside and learning skills from more senior designers. As competition is extremely strong, most employers expect new recruits to have learned basic skills at college.

New fashion designers need to be prepared to work in junior positions, developing other people's designs, as colourists or in pattern-cutting, in order to gain experience and contacts.

9.4 FASHION DESIGN SKILLS FOR THE FUTURE

Fashion designing is no longer just about art, creativity, or design. The world we live in is evolving technologically, so is the realm of fashion. Designers are now starting to leverage these technological advancements and merge them with fashion to create extraordinary work that speaks for itself.



Whether it is for a fashion line or ready-to-wear range, designers are creating ingenious designs that are pioneering as a new frontier in the world of fashion. If you dream of being the next Coco Chanel or Ralph Lauren, it's important to break the mould and work towards refining your art and skills.

Let's first review the main responsibilities of a fashion designer, then look at how you can improve your fashion designing skills, and finally examine the top 9 fashion designing skills you will need to be a successful designer in the future.

Main Responsibilities of a Fashion Designer

As a fashion designer, you will be expected to create and assist in the development of clothing, footwear, and accessories. A key skill is the ability to identify trends, create silhouettes, select colours, fabrics, prints, trims and build them into a collection.

As a fashion designer, your core duties will include:

- Developing concepts and producing designs, either by CAD or hand.
- Staying tuned with emerging fashion trends related to colours, fabrics and key shapes.
- Analysing designs from a technical perspective which can involve producing and creating specifications.
- Adapting existing designs for the mass fashion production.
- Collaborating with the wider development team and buyers to develop products.
- Interacting with sales executives to discuss the upcoming ideas for designing.
- Identifying the target market for designs based on criteria such as age, gender, and socio-economic status.

Character Traits to Become a Successful Fashion Designer

Over time, you can develop a wide range of skills that will help you to thrive in your job. In addition, some innate or trained character traits can boost your chances of becoming a successful fashion designer. Here are a selected few

Confidence

The fashion industry is well known for its hard work environment where you may experience rejection as part of your job. It takes a lot of confidence to present your projects to retailers, stakeholders, buyers and other designers. Remember that this is a long-term race and it takes time and effort to develop a reputation in the industry, and you will need tons of confidence to reach your goals.

Perseverance

As we mentioned, it takes blood, sweat, and tears to become a renowned fashion designer. The shooting star cases are extremely rare in the industry; you will need to arm yourself with patience and never give up when adversity comes.

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Personality

If a designer has a lot of personality and persuasion, it will be easier for him/her to deal with customers, the press and decision makers. This doesn't mean that a designer who decides to stay away from the spotlight can't succeed on his/her talent alone; however, he or she will need someone else to do the promotion and delivering his or her messages to the right ears.

These qualities can be learned and nurtured to transform you into a better designer.

Do I Need a Degree to Become a Fashion Designer?

Although fashion designers use their creativity and talent to create product, getting an educational degree is still highly recommended. A formal education in fashion equips you with theoretical knowledge on the industry and some level of practical knowledge if it is combined with internships or apprenticeships or real-life professional projects.

Often though it neglects some of the fundamental hard skills and in-depth knowledge of the inner workings of the industry for the glamour of fashion brand management and marketing. And it doesn't yet incorporate enough technology skills into the curriculum.

So remember that it is not just all about sketching and the glitz of the catwalk; you will have to work hard and develop a solid foundation and learn new skills and qualities during your career if you want to keep up with the pace of change in the industry.

Skills will a Fashion Designer Need for the Future

Fashion design has come a long way from the mere art of designing clothes. It has evolved into a full-fledged industry and is now considered a highly desirable career worldwide.

Nowadays, apparel & footwear is not simply designed based on colour or style choices but also on function, customer behavioural preferences and emerging trends. Innovative technologies and social media trends are transforming the fashion world at a faster pace than ever.

To keep up with where the industry is going, here is our list of 9 skills that a fashion designer will need in the future:

Creativity

Whether you want to be a fashion designer or trying to get a level-up in this field, creativity will be your fundamental asset. When you look at a piece of fabric, you should have enough creativity to envision what it is going to look like in a garment. How the material will work and what design will suit it best. Moreover, if you are creative, you will always be equipped with new style ideas. It is a core skill that enables you to deliver something significant from scratch.

3D Designing Skills

In the age of social media, fashion trends come and go faster than ever. If you want to seize the trends and capitalise on the opportunity, you will need to reduce the time that your designs need to go to market. Implementing 3D in the design and development process can drastically shorten your design-to-market time. With 3D designing skills, you will be able to achieve faster decision-making, accelerate the development process and reduce the number of physical samples for your collection, which also brings significant sustainability benefits.

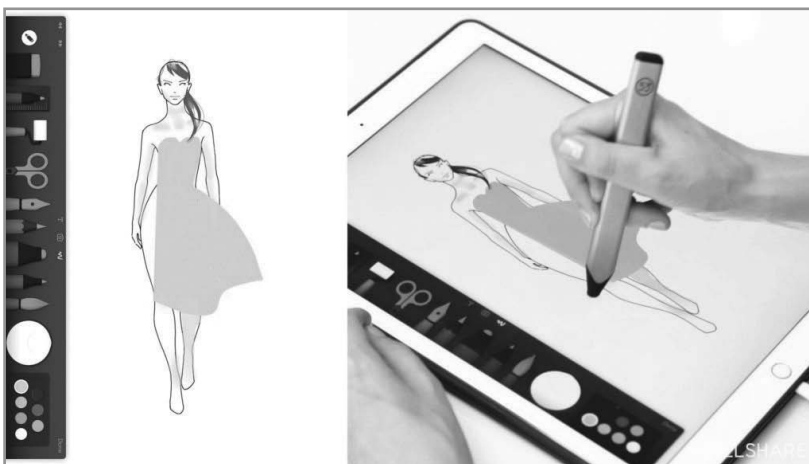
Excellent Visualisation Skills

The better your visualisation skills are, the more efficient you will be in bringing your ideas to reality. Acquiring and honing your visualisation skills will enable you to see the finished product before it is made and put the ideas on paper in a way that allows others to grasp them as well. Whether you are designing for men, women, or kids, you should have the capability to see if something is even a quarter of an inch off and anticipate future fit problems in your designs.

Digital Drawing and Sketching

With digital drawing and sketching, visualising your design becomes easier than ever. Digital tools such as Adobe Illustrator and Photoshop have been used in the industry for over 20 years now and are considered a basic skill for any designer when making flat illustrations or sketches. These digital sketches contain important information about your garments such as the type of pattern, size specifications, design and other details that cannot be explained through a hand-sketch.

Many companies have already started leveraging these techniques so the design can be easily altered, corrected or reused. And with the whole industry going digital, it is important for you to thoroughly master these skills and tools as we move from 2D CAD design to 3D product creation and additional software tools you will have to pick up in the transition.



Strong Communication Skills

The fragmented world of fashion relies on collaboration and communication. You must be able to communicate with buyers, suppliers, other designers and team members.

Before the production of a fashion line starts, you must explain the designs to your team and answer all their questions. You also might be expected to liaise with manufacturer on styling, fabric and garment construction to ensure the design integrity of your product is maintained and executed in production.

You should have the skills to negotiate with manufacturers and suppliers, pitch the collection to the target audience and spread your message to customers. Here is where strong communication skills will ease your efforts to launch your fashion brand or manage your collection seamlessly.

Ability to Multitask

The tasks of a fashion designer are not limited to just sketch designs or source materials and fabrics. Fashion designers are expected to work and collaborate across different fields at the same time such as production, public relations, promotions, assisting events, and more.



As a result, it is important that you can manage everything efficiently and stay organized to get the best results.

Care for the Environmental and Social Impact of Fashion

It is not a secret that fashion is a big contributor to pollution and global warming and doesn't have an impeccable track record when it comes to ethical labour practices. However, the industry is taking steps towards sustainability.

Having the ability to incorporate sustainable strategies in your garment and collection design and development at each step of the process will make you stay ahead in the industry while making a positive impact on the world. You can learn how sustainability can be an asset for your business with the MOTIF's online course Sustainability in Fashion.

Master the Social Network & Influencers' world

The leading social media platforms such as Instagram, Facebook, and Pinterest serve as a runway and marketing medium for the fashion industry.

Teaming up with the right influencers can expose your collection and lines to a much larger audience than the traditional media in a much faster way. For example, in 2016, the popular fashion brand Tommy Hilfiger announced Gigi Hadid as a global brand ambassador for their fall collection of that year.

As the model is well-known and has a great relationship with her fans through social platforms over the world this collaboration brought the brand to the attention of a wider base of potential new customers.

So, whether you want to promote your new collection or reach a new set of audience, you need to master social media tactics and best practices such as posting times, content formatting, and hashtags in order to include them into your marketing strategy effectively.

Analysing Big Data

The power of the internet means we now connect with our consumers in a very different way. The ability to analyse customer data and interrupt this information into trends and product lines has become a fundamental skill for a designer of the today. You have to be both creative and analytical to deliver fashion which is also commercial in this very competitive market.

Develop Business Acumen

To thrive in the world of fashion, you must have a sharp business sense, whether you have to manage the finances of your team, sales of a fashion line, or decide on the pricing strategy for your collection or the marketing budget.

This goes beyond intuition and basic financial skills. Successful and perennial businesses are those who take the right decision based on the correct insights they derive from their data and market data. Being data-oriented and capable of understanding the expectations and needs of your target audience and customers based on their behavioural data will be crucial. Your creativity will need to be informed by data alongside the many traditional sources of inspirations that will fuel your designs.

You also need to have the expertise to quickly spot new competitors, detect solid trends vs fads, and major shifts in the industry, so that you can adapt your designs to stay ahead of the market.

Get ready for the Future and Improve Your Fashion Designing Skills

We have pointed out how a successful fashion designer needs to work in multiple evolving aspects during his or her professional career. Regardless of whether you are an experienced fashion designer or starting a career in fashion design; you need to keep improving your skills.

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There are many resources available to upskill, you can nurture your general knowledge by reading articles, attending conferences, or watching tutorials. If you want proper training and to dive into specific topics and hard skills such as sustainable fashion, apparel costing, fit or 3D product development, you can learn from leading practitioners at your own pace taking online courses on MOTIF.

Remember that you are not alone in this race, listen to other designers and share your experience with them, don't be afraid of embracing new challenges, keep learning and bring innovation to the industry.

9.5 STUDENT ACTIVITY

1. What is Fashion Design Skills? Explain the Careers in the Fashion Industry?
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2. What is Environmental and Social Impact of Fashion? Explain the future and improve your fashion designing skills?
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9.6 SUMMARY

The main areas of work for fashion designers are:

- High street fashion - this is where the majority of designers work and where garments are mass manufactured (often in Europe or East Asia). Buying patterns, seasonal trends and celebrity catwalk influences play a key role in this design process. It's a commercial, highly media-led area to work in.
- Ready-to-wear - also known as prêt-à-porter. Established designers create ready-to-wear collections, produced in relatively small numbers.
- Haute couture - requires large amounts of time spent on the production of one-off garments for the catwalk, which are often impractical to wear. Designs usually endorse the brand and create a 'look'.

Responsibilities

Tasks depend on the market you're working for, but you'll typically need to:

- create or visualise an idea and produce a design by hand or using computer-aided design (CAD)
- create moodboards to show to clients
- keep up to date with emerging fashion trends as well as general trends relating to fabrics, colours and shapes
- plan and develop ranges, often based on a theme

- work with others in the design team, such as buyers and forecasters, to develop products to meet a brief
- liaise closely with sales, buying and production teams on an ongoing basis to ensure items suit the customer, market and price points
- understand design from a technical perspective, i.e. producing patterns and technical specifications for designs
- visit trade shows and manufacturers to source, select and buy fabrics, trims, fastenings and embellishments
- adapt existing designs for mass production
- develop a pattern that is cut and sewn into sample garments and supervise the creation of these, including fitting, detailing and adaptations
- oversee production
- negotiate with customers and suppliers
- showcase your designs at fashion and other trade shows
- work with models to try out your designs and also to wear them on the catwalk at fashion shows
- Manage marketing, finances and other business activities, if working on a self-employed basis.

Experienced designers with larger companies may focus more on the design aspect, with pattern cutters and machinists preparing sample garments. In smaller companies these, and other tasks, may be part of the designer's role.

Fashion designers work on the design of a clothing range. While many are generalist, working across a wide field, some fashion designers may focus completely on a specialist area, such as sportswear, childrenswear, womenswear, menswear or accessories.

The main markets you will work in as a fashion designer are haute couture, designer ready-to-wear and high street fashion. Developments in technology mean that a designer ready-to-wear product can be produced as a high street version in less than six weeks.

Depending on level of responsibility and the company, a fashion designer may work to their own brief or be given a brief to work towards (including specifications in relation to colour and fabric) and develop a product from this.

Tasks depend on the market the fashion designer is producing for, but core responsibilities include creating/visualising an idea and making a sketch by hand or using computer aided design, keeping up to date with emerging fashion trends, liaising closely with sales, buying and production teams to ensure the item complements other products, negotiating with customers and suppliers and overseeing production.

Experienced fashion designers with larger companies may focus more on the design aspect, with pattern cutters and machinists preparing sample garments. In smaller companies these, and other tasks, may be part of the fashion designer's role.

9.7 GLOSSARY

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- Knitwear (N.) : A type of clothing that is created by manipulating a yarn to create the fabric is called knitwear.
- Label (N.) : 1. The trademarked name of a fashion house or designer is called a label. 2. A piece of fabric sewn to a fashion product that has the name or logo of the fashion house or company is called a label.
- Made-to-measure (ADJ.) : An item that is designed and created according to the body measurements of a wearer or customer is called made-to-measure.
- Market analysis (N.): The process of examining fashion market in detail to research consumers, buying choices, industry size, existing brands, etc. of a certain geographic region is called market analysis.
- Mass market (N.) : The market for clothing, accessories, beauty products or other goods that are produced in large quantities is called mass market.
- Mens wear (N.) [menz w-air] A category of clothing and accessories designed to be worn by men is called mens wear.
- Ready-to-wear (N.) : A collection consisting of clothing and/or accessories that are machine-made or mass-produced and meant for casual use is called ready-to-wear. Ready-to-wear collections are typically presented by fashion houses as runway collections twice a year, namely Spring/Summer collections and Fall/Winter collections.
- Resort collection (N.) : A mid-season collection that comprises clothing primarily meant to be worn on vacations is called resort collection.
- Showstopper (N.) : A model who walks or a product that is showcased at the end of a fashion show, also known as finale, that marks the most important or memorable moment of the fashion show is called a showstopper. The showstopper may be a celebrity, or may be wearing an exquisite clothing item, designed to set the benchmark for the collection being showcased, or to receive media coverage.
- Sportswear (N.) : A type of clothing item or accessory that is intended to be worn during sports, athletics or while exercising is called sportswear. Also gym-wear.
- Sustainable fashion (N.) : Sustainable fashion refers to the practice of manufacturing clothes in such a way that it does not harm the environment. Also eco-fashion.
- Swimwear (N.) A type of clothing items or accessories that are intended to be worn during swimming is called swimwear.
- Trend forecasting (V.) The process of predicting what fashion trends will be popular in the coming season(s) through thorough analysis of fashion weeks, historical data, industry trends, etc. is called trend forecasting. Also fashion forecasting.
- Wedding wear (N.) A type of clothing or accessory that is worn during weddings, either by bride and groom or by wedding guests is called wedding wear.

9.8 REVIEW QUESTIONS

1. Explain the Fashion designer.
2. Discuss the Role of Fashion marketing and PR.
3. What is Responsibility of Job Duties and Tasks for: “Fashion Designer”?
4. What is the work like of Fashion Designer?
5. Discuss the Fashion Design Skills for the Future.
6. What skills will a fashion designer need for the future?

Role &
Responsibilities
of a Fashion
Designer

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