UNIT 4: FASHION MARKET DYNAMICS

After completion of the unit, you will be able to understand and explain the following:

- Theories of fashion movement
- Requirement and process of fashion forecasting
- Principle of Pendulum swing
- Different Fashion cycles and their stages
- Fashion theories
- Key concepts and terminology
- Categories of fashion apparel

"As a fashion designer, I was always aware that I was not an artist, because I was creating something that was made to be sold, marketed, used, and ultimately discarded."

Tom Ford

4.1 MOVEMENT OF FASHION

The movement of fashion refers to indicators of speed and is related to the direction of future trends. To understand the movement of fashion and its implication in the fashion industry, it is important to know about fundamental concepts of Fashion Forecasting, Pendulum Swing and Fashion Cycles.

4.1.1. Fashion Forecasting

Forecasting is a complex activity by which the efforts of fibre, yarn, fabric and apparel producers as well as retailers are coordinated. It requires research and analysis of previous fashion trends to help in identification of future trends.

The work of trend identification for the apparel, cosmetics and home textiles industry is undertaken by **trend forecasters** which involves the following:

- i. Trend chasing and trend spotting by professionals who are alert to new socio-cultural influences and technologies across the globe.
- ii. Frequent travel to leading fashion capitals like London, Paris and Milan and other countries/ continents to 'pick up' i.e. locate trends. Sometimes influences of other countries and indigenous cultures also provide inspiration.
- iii. Scouting for new developments in fibres, yarn, fabric developments and new research on colour.
- iv. Study shifts in consumer behavior, fashion preferences and lifestyle that signal future trends in consumer preferences.
- v. Experience to analyze the information to identify emerging patterns.

Forecasting is a collective activity of specialists who analyze the information and identify what they consider to be the expected key trends for the

next season/ year. Their findings are then analyzed and compiled by the forecasting agency which publishes forecast **trendbooks** which predict trends 6 to 18 months in advance. These forecast books and periodicals include colour palettes, fabric swatches, photographs, fashion sketches and specifications to illustrate apparel trends for women, men and children. These are exhibited and presented in Trend forecast seminars/fairs/exhibitions and are awaited with anticipation by fashion industry professionals, buyers and retailers. These trend-books are also a reference point for collections of fashion designers which will be available in stores for the next season.

It is important to understand that some forecast agencies cater primarily to their domestic market while others have a larger perspective.

- Lidewij Edelkoort is an expert forecaster for 'Trend Union' in Paris and also conducts trend workshops during her visits to India.
- ii. Examples of some of the reputed trend forecast agencies are Paris-based Nelly Rodi, Peclers, Promostyl from France, Doneger from USA etc.
- iii. Color Association of the United States (CAUS) and the Color Marketing Group (CMG) are examples of two colour forecasting services.

Some of the sites on the Web focusing on runway fashion:

- www.style.com/vogue
- www.firstview.com

Fashion television websites:

- Fashion TV www.fashiontelevision.com
- Video fashion www. videofashion.com

Fashion trend-spotting websites:

- www.stylesight.com
- www.trendwatching.com

4.1.2 Pendulum Swing

The fashion pendulum refers to the periodic movement of fashion as it swings from one extremity to another like a clock.

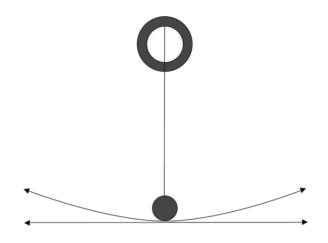


Fig 4.1 Pendulum Swing

Some examples of Pendulum Swing are:

Mini dress <-----> Maxi dress Low-rise jeans <----> High-rise jeans Bootleg jeans <----> Skinny jeans

A particular trend becomes outdated when there is no further creative interpretation of the style. This process may take a fashion season, years or even a decade. When the 'seam rise' of jeans becomes minimally low, the pendulum then swings towards 'high rise' jeans. In the 1960s when the market was saturated with fitted mini-skirts, the pendulum swung to the other side ushering in long skirts. In India, the trend of fitted, shorter kurtas worn with salwars has been replaced by flowing Anarkali-like kurtas in longer lengths teamed with churidars. When formfitted 'jeggings' (combination of jeans and leggings) dominated the market, straight leg trousers emerged with a completely different silhouette.

Between the two extremities, the designers, forecasters, manufacturers and retailers try to visualize the pendulum swing in advance in order to anticipate the next fashion change and to define its direction according to the organizational requirement. This helps them with the business foresight to strategically plan their next range of clothing.

4.1.3. Fashion Cycles

Fashion being transitory, responds to inevitable changes in the socio-cultural milieu by ushering in new styles fanned by commercial interests of the fashion industry which play an important role in anticipating and encouraging new fashion. While adopting a contemporary style of dressing may be fashionable, it is equally true that its evolutionary nature makes the next cycle of changes initiated by fashion innovators and style leaders inevitable.

The acceptance and discontinuation of a particular style by a larger segment of society is indicated through a curved path is called a **Fashion Cycle**. Such cycles have periodicity but there is no predictable regularity. Their variations are in terms of:

- Duration (long and short)
- Undulations (high and low points)
- Velocity (speed of acceptance and rejection).

There are 3 main cycles – Fad cycle, Standard trend cycle, Classic trend cycle

- i. Fad cycle: Fads are fashions of short duration fashions that peak in popularity due to an accelerated rate of acceptance but have a brief life expectancy with the tendency to become outmoded rapidly.
- ii. Standard trend cycle: Some recurring cycles, called long-wave phenomenon, are reflective of styles that start gradually and sustain for a longer period of time until their popularity eventually decreases.
- iii. Classic trend cycle: Classics are enduring styles that reach a plateau of acceptance continuing for a long period of time.

The diagrams of the three fashion cycles on the next page explain the phenomenon.

Each cycle represented by a bell-shaped curve, is indicated through sequential phases over a period of time:

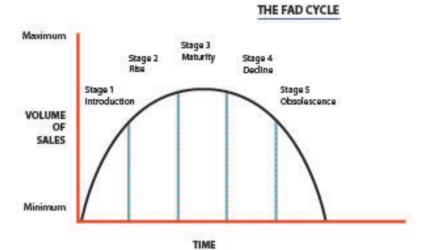
i. Phase 1 is the Introduction of a style when the fashion- conscious consumers adopt it at the earliest. These consumers are considered to be the fashion leaders whose styles act as signifiers to future trends.

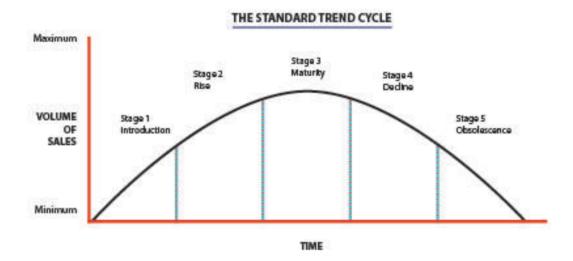
- ii. Phase 2 is the Rise when the style gets wider acceptance. At this stage the style is adapted/ modified by the designer/ manufacturer to make it more widely available to the general public. Fashion followers pick up the trend thus increasing the appeal and popularity of the style. This is achieved through media publicity.
- iii. Phase 3 indicates the **Peak** of popularity of the style, when it is widely worn in society. It is the point when the majority of consumers demand and accept variations of the style at different price points. At this stage, most fashion-conscious consumers discard the style because it is widely worn in society.
- iv. Phase 4 indicates the **Decline** in popularity due to over-exposure of the style. With decreasing number of customers, retailers start offering discounts and sales.
- v. Phase 5 marks **Obsolescence** when the style is considered to be passé i.e. outdated and is therefore rejected.

As shown in the figure, the **Fad cycle** of a style is characterized by a rapid movement across all the stages and is indicated by a sharp steep curve. Generally this is the result of quick acceptance and equally rapid rejection by the consumers. The **Standard Trend** cycle is the normal cycle with a gradual downward slide into obsolescence. The **Classic cycle** is technically not a curve because once a style gains acceptance, it maintains a steady popularity like a plateau. Most basic and timeless items of clothing are represented by the classic cycle.

4.1.4 Cycles within Cycles

During the popularity and acceptance stage of a particular style, there may be simultaneous variations in the design elements like silhouette, colour, material, trims etc. each with its own cycle. So multiple cycles within the larger cycle is called 'cycles within cycles'. An example is that of denim jeans which became popular during the 'Gold Rush' in California, has continued as a fashion staple. Yet there are variations in cut (straight leg, tapered leg, boot leg, baggy), colour (shades of blue and other colours), surface treatments (acid-wash, enzyme-wash, stone-wash), weight of denim etc. The successful adaptation and adoption of several variations of jeans by both men and women have been 'in' and 'out' of fashion.





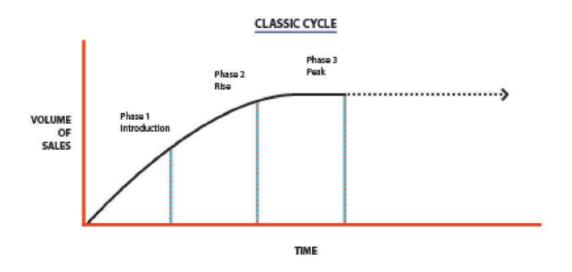


Fig 4.2 Fashion Cycles

4.1.5. Interrupted Cycles

Sometimes manufacturers and retailers stop the production and stocking of specific styles of clothing in anticipation of changes in levels of popularity, preferences, seasons or socio-economic-political events like recession or war which results in 'interrupted cycles'. This is best exemplified through changes in fashion during World War II when shortage of fabric forced cessation of previous styles and the adoption of functional clothing for women.

4.1.6. Recurring Cycles

Some styles are so popular that even after the trend has run its course and fades away, it resurfaces through design re-interpretations in terms of silhouette, fabric or detail. This is called a Recurring Cycle. For example, the interpretation of the 1960s 'Colour Blocking' by Yves Saint Laurent in 2012-'13 has seen a resurgence in several international designers runway collections for Spring Summer 2012.

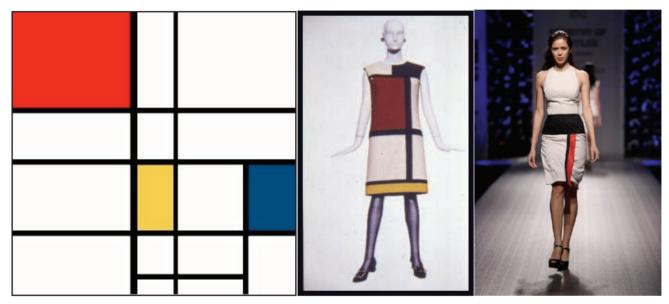


Fig 4.3 Painting by artist Piet Mondrian
Fig 4.4 Piet Mondrian inspired, Yves Saint Laurent Colour-blocked dress 1960s
Fig 4.5 Atsu Sekhose collection 2012

Exercise 4.1

Fill	in the blanks
1.	The activity where research and analysis of previous fashion trends help in identification of future trends is called
2.	Forecasting is a collective activity of who analyze the information and identify key trends for the next season/ year.
3.	Books and periodicals which predict fashion trends in advance are called
4.	The periodic movement of fashion as it swings from one extremity to another like a clock is called
5.	A particular trend is said to bewhen there is no further creative interpretation of the style.
6.	The cyclical path of each cycle is represented by ashaped curve.
7.	The curved path indicating the acceptance and discontinuation of a particular style by a larger segment of society is called
8.	To capitalize on and cater to the demand of a particular style during the popularity and acceptance stage, different design variations create multiple cycles within the larger cycle which is called
9.	After a particular trend has run its course, it fades away and resurfaces after a period through design re-interpretation called cycle.
10.	The five phases of a fashion cycle are Introduction, Rise, Peak, Decline and
11.	A Fashion Cycle may have unpredictable variations in terms of duration, and velocity.
12.	The three main kinds of cycles are cycle, Standard Trend cycle and Classic cycle.

Review Questions

- 1. What is Fashion Forecasting?
- 2. What are the 5 qualities required by a trend forecaster?
- 3. What is a Pendulum Swing?
- 4. Why is it important for an organization to anticipate a Pendulum Swing?
- 5. What is a Fashion Cycle?
- 6. What are the reasons for variations in a Fashion Cycle?

Activity

Due to its inherently transient nature, as designs complete the fashion cycle they become outdated. To avoid design stagnation, the swing of the fashion pendulum reverses its direction, gathering momentum as it moves. Thus fashion moves from one extremity to another.

This activity is intended to enable students to trace the pendulum swing in fashion history through photographs/visuals.

- 1. Identify any one item of clothing (jeans, skirt, kurta etc).
- 2. Find pictures of this garment at both its extremes
- 3. Identify the design component that has undergone the pendulum swing (e.g. length, width, flare etc)
- 4. Discuss the duration of the trend.

4.2. THEORIES OF FASHION MOVEMENT

As discussed earlier, changes in the direction of fashion are dependent on trends. Often there are questions on where and how trends originate? Who are the innovators and followers? What is the direction of change? The answers come from the 3 theories that explain and predict the movement of fashion. These are Trickle-down, Trickle-up and Trickle-across theories introduced in the 20th century.

4.2.1. Trickle-down Theory

Fashion history shows the royalty and nobility by virtue of their birth, wealth and status were the social elite at the top of the pyramid-like societal structure. This social class led a luxurious lifestyle of entertainment and travel where acquisition of art collections, large houses with expensive furnishings, extravagant clothes and accessories indicated high levels of material consumption. The exclusivity also emanated from the fact that the clothes, hairstyles etc were so elaborate that the help of attendants and maids was required to get dressed. Therefore high fashion was restricted to those in the highest echelons of society. The commoners could admire them but did not have the money or even freedom to wear such clothes. Gradually fashion trickled downward from the upper strata to the lower classes imitated through cheaper versions of the design and fabric by the latter.

Any fashion which starts as high fashion is characterized by the 3 qualities:

- i. Design aesthetics
- ii. Elaborate and exclusive manufacturing process with higher allocation of man-hours
- iii. High quality materials and finishing

The source of high fashion are the fashion or accessory designers who cater to wealthy clients like the fashionable and affluent elite and to those occupying power positions in business and media and have the taste and finances to afford designer clothing and products. Due to the aspirational value of fashion, the designs trickle downwards to the middle and lower classes until more people either have the original product or a facsimile. This results in availability of more affordable ready to wear variations of the original style available to consumers e.g. designs of Manish Malhotra, Sabyasachi Mukherjee or Louis Vuitton bags are desirable status markers.



Fig 4.6 Sabyasachi Mukherjee couture

4.2.2. Trickle up or Bubble up Theory

This theory propounds that trend inspirations do not come from the elite but from a new source of fashion leadership - the masses. In the constant search for novelty, certain style indicators gradually trickle-up or bubble-up from smaller groups which have their unique culture called 'sub-cultural' social groups. With the global spotlight on youth, the nonconformist styles originating from the sub-groups are referred to as street fashion. These are synonymous with youthful experimentation with the impulse to provoke attention or reaction. It is a source of visual inspiration for designers, photographers and stylists. A street style innovation is identified/picked up and popularized through an upward dissemination process till it develops as an upscale version in a designer's collection. For example rugged, mutilated, distressed denim jeans have risen from streets to fashion show ramps. Gianni Versace took the humble safety pin and transformed it into a bejeweled accessory for his couture show. The black leather motorcycle jacket as a symbol of rebellious youth was immortalized when filmstar Marlon Brando wore it in movie The Wild One. It was adopted by rock musicians like Jim Morrison and Bruce Springsteen who made it fashionably 'cool' while Claude Montana and Gianni Versace presented it on their runways.

In India, designers and brands occasionally use images from the street or surrounding environment interpreted through their designs. Manish Arora has used images of traditional dances, graphics on transport, streets and people in a variety of surface techniques on clothes. The brands *Play Clan* and *Nappa Dori* also depict everyday images through graphics on products and clothes.



Fig 4.7 Play Clan by Himanshu Dogra

4.2.3. Trickle Across Theory

The Trickle-across theory is also referred to as the Mass market or Simultaneous Adoption theory. It states that fashion information trickles/moves across horizontally within the social strata instead of a vertical movement.

As in the Trickle-down theory of fashion change, independent designers and in-house design teams of domestic and export companies play significant roles. The important players are the manufacturers, retailers and media, who decide on the styles for mass production and publicity. The speed with which the trends trickle across different market segments depends on 3 factors namely:

- Turnover rate (rate of replacement of existing merchandise with new styles)
- Mass/volume production
- Speed of fashion awareness and popularization created by the mass media.

An example is that of the paneled ghagra or Anarkalistyle kurta which are seen in several couture designer shows. The popularity of these styles is widespread but due to the high prices, they are unaffordable for most people. With the speed of communication and technology, the design trends spread through knock-offs by which stores can offer variations of the same styles at affordable price points to suit the budgets of various consumer segments. This implies that consumers across all strata have the option of choosing from the wide spectrum of product categories.

Knock-offs operates in 2 ways:

- A close copy passed off as an authentic product
- A close copy which does not have the original label.

Though this is a common practice in the fashion industry, it inevitably raises ethical questions regarding copyright issues.

Exercise 4.2

Fill in the blanks					
1.	The Trickle Across theory is also called or				
2.	The Trickle up Theory is also called				
3.	The rate of replacement of existing merchandise with new styles is called				
					
4.	Variations/copies of the original styles are called available at cheaper price points to suit different budgets.				
5.	Street fashion travels in a direction from the masses to a designer collection.				
6.	The spread of design from the higher to the lower classes through imitation using cheaper versions of fabric is an example of theory.				

Review Questions

- 1. Name the three theories of Movement of Fashion?
- 2. What is Street Fashion?
- 3. What are the factors which affect the speed with which the trends trickle across different market segments?
- 4. What are Knock-offs?

Activity

Changes in the direction of fashion are dependent on trends. The source, and process of trends, the innovators and followers, the vertical or horizontal direction and movement of change can be explained by 3 theories namely Trickle-down, Trickle-up and Trickle-across.

This activity is intended to enable student groups to trace the movement of fashion and relate to the appropriate theory.

- 1. Each group will select one theory for detailed analysis.
- 2. Collect pictures of an item of clothing or an ensemble from photographs or articles from magazines or catalogues.
- 3. Keep a regular record of the design variations of the item/ensemble reported in the print media with prices, if possible, for a period of a few months.
- 4. Discuss the relevant theory of Movement of Fashion with the teacher.

4.3. KEY CONCEPTS AND TERMINOLOGY

4.3.1. Trends

Trends are key indicators that directly or indirectly affect and characterize of the look of a season. Trends are transitory fashion statements. Fashion is often affected by seasonal trends which imply that a particular style, silhouette, colour, texture etc may be dominant at a given point of time leading to a collective societal tendency to wear similar clothes. This aspect is highlighted and re-enforced by the magazines, advertisements etc.

Trend watching is undertaken as an ongoing activity by fashion forecasters who have professional experience in identification of future trends. Once identified the trend is 'labelled' (given a catchy theme/ name) which causes a surge on interest. This catches the attention of the apparel industry which takes steps to capitalize on the trend and produce their own collections called the coat-tail or bandwagon effect. Popularized by the fashion leaders, the spread of the trend across market and consumer segments is called a flow. The declaration of styles being 'in' or 'out' is publicized by

the fashion media. At times it seems that fluorescent colours are 'cool' or that animal prints are 'in' which may give way to earthy colours and foliage prints in the next season. Sometimes bootleg jeans are heralded as the next big trend which could later give way to skinny fits or cropped lengths. Trends are reflected in different design details like garment length, colour, texture, silhouette, cut, fit, garment details. When there is a prevailing trend, design variations with options are seen across consumer segments catering to differences in taste and price points. Eventually, the trend loses its edge and phases out to be replaced by a successor.

4.3.2. Collection

A collection, also called a *range* or *line*, refers to a well-defined and diligently-edited group of clothing or products for a specific season. For example this could be a range of blouses with a colour-coordinated focus on design variations of details like collars, necklines, silhouettes, lengths etc. for the ready to wear (RTW) market. Even couture collections of designers are recognized by the trends of the season.



Fig 4.8 Payal Pratap Singh 2012 collection

Style

The word 'style' has varying meanings according to the context:

 Style, also referred to as 'signature style' of a designer or manufacturer/brand may refer to an aesthetic sensibility that distinguishes the designer/company from others in a similar apparel/product category. The style may have a characteristic cut, silhouette, fabric, colour palette, surface embellishment, pattern-making, garment construction or finishing techniques associated with the label that attracts its target niche market/ customers. Examples are Tarun Tahiliani, Manish Malhotra, Neeta Lulla and others who design glamorous couture styles which are sought by film actors and socialites.

- Style may refer to a particular design in an export house or buying house which is assigned an identifying 'style number' (rather than a descriptive tag) within the company during the processes of sampling, production and shipping.
- Style may refer to the personal style statement of an individual. A person may like to dress in a particular way, irrespective of whether it is 'in' or 'out'.

4.3.4. Design Art and Craft

The New Webster's International Encyclopedia 1998 defines **Design** as the "purposeful arrangement of the elements in a creative work or process. Broadly speaking, the aim of design is to unify function and aesthetics in a harmonious whole". The root of the word 'design' is diseanare (French) which means 'to create' or 'to mark'. This implies that to design is to conceptualize and plan in the mind; to devise for a specific function or end. Everything man-made is designed be it apparel, textiles, products, houses, public spaces and so on. The person, who designs in specialized design areas, is the designer who is referred to as a fashion designer (designs clothes) costume designer (designs for performing arts theatre and movies) textile designer (designs textiles), interior designer (designs private and public spaces), graphic designer (designs different forms of visuals for communication) etc.

Art is the process or product of deliberately arranging elements in a way that appeals to the senses or emotions. The New Webster International Encyclopedia (1998) defines Art and the arts as the "skill of making or doing". The term can be used to define a variety of creative activities including useful arts (beautiful objects that have functional value), decorative arts (objects that have ornamental value), liberal arts (study of humanities), graphic arts (visual communication) etc. However the term 'Art' is most used to describe 'creative arts' or 'fine arts' (painting, sculpture, dance, music, film) which expresses the artist's creativity and communicates an ideology to engage or connect with the aesthetic sensibilities and emotions of the audience. In advanced studies there are various theories of Art which attempt to define its meaning or provide a historical or social context.

The New Webster International Encyclopedia (1998) defines **Craft** interchangeably with Handicrafts as the "name given to the process of making objects by hand; also refers to the products of the process. Traditional

handicrafts include basket-weaving, carpentry, carving, ceramics, embroidery, knitting, sewing and leatherwork". Aditi Ranjan and M.P. Ranjan, authors of 'Handmade in India' have documented a wide range of Indian crafts including "mastery of tools, techniques and processes that have evolved over the centuries through social and cultural interactions... which can be harnessed for future development of society".

4.3.5. Haute Couture and Pret a porter

Haute couture (French) refers to high fashion created by designers known as 'couturiers'. Couture refers to unique and exclusive creations of fashion customized for individual clients, since the design is never duplicated. The extremely high prices are therefore due to design exclusivity, high quality of fabric, skilled labour used for surface design techniques, embroidery, drape, craftsmanship, garment construction and quality of finish. Globally it is the couture shows that bring visibility and publicity for the company but the prime source of generation of revenue and profit comes from licensing and other products like perfumes, handbags, watches etc. Among the most reputed global couture labels are Chanel, Dior, Versace and Valentino. India has several established designers like Ritu Kumar, Tarun Tahiliani, Rohit Bal, Suneet Verma, Sabyasachi Mukherjee, Manish Arora, Manish Malhotra and others in this genre. The label of the main 'line' of most designers is 'eponymous', i.e. the label bears the name of the designer.

Prêt a porter (French) refers to ready to wear (RTW) clothing derived from the couture line or collection of each designer. It reflects the same aesthetics, manufactured with high quality standards, at more affordable prices in multiple sizes and in a wider range of colour options or 'colour ways'. This term is widely used now as the fashion retail sector grows and diversifies into different collections in larger quantities. Some examples are:

Designer	Main label	Pret label
Ritu Kumar	Ritu	Label
Manish Arora	Manish Arora	Fish Fry
Rohit Bal	Rohit Bal	Balance
Ashish Soni	Ashish S. Soni	A & S
Tarun Tahiliani	Tarun Tahiliani	TT
Issey Miyake	Issey Miyake	Pleats Please
Donna Karan	Donna Karan	DKNY



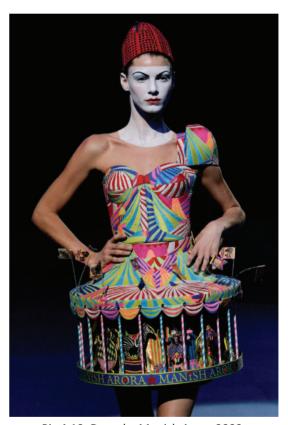
Pic 4.9a 'Sanskar' by Sonam Dubal



Pic 4.9a Amethysta Viola by Sanjeev Sahai

4.3.6. Avant Garde fashion

Avant garde (French) refers to the 'advance guard' or vanguard of art and culture which differentiates it from mainstream aesthetics. In terms of fashion, it aims at expanding the boundaries of existing norms and aesthetics through experimental or innovative designs. While all designers create wearable garments, some also showcase conceptual clothing reflecting their vision or ideology; these designs are very limited in numbers and are not bound by factors of wearability and commercial viability. Avant garde style in fashion is seen in the designs of Hussain Chalayan, Alexander McQueen, Gareth Pugh, Martin Margiela, Ann Demeulemeester, Manish Arora and others.



Pic 4.10. Dress by Manish Arora 2009

4.3.7. Volume/Mass fashion, Knock-offs and Limited fashion

Mass or volume fashion as the name suggests are widely available in stores nationwide. These designs are available in a variety of colourways (options of colours) and sizes, practical and generally affordable by a wide cross-section of society. Global labels like Gap, United Colours of Benetton, Zara, H&M etc and Indian labels like Shoppers Stop, Pantaloons, Westside and W etc. are examples of brands dealing in large volumes of merchandise.

A close resemblance or reproduction of a designers 'look' by another designer or company usually using relatively cheaper materials and lower production cost results in knock-offs. This is a common practice where a popular trend or distinct style of a successful designer/brand is replicated with minimal changes, if any, to lower the cost for moderate level markets. While this gives the opportunity to the larger population to buy fashion with the same aesthetics, it does raise issues of Intellectual Property Rights (IPR) and Copyright Law infringement.

Limited fashion or Limited Edition fashion is a reference to the partnership between a brand/store with a fashion celebrity or designer to create an exclusive line of clothing in limited quantities. This is of mutual benefit; on one hand it fosters new design talent providing them with a platform while on the other it boosts the sales of brand/store since the collections have fresh design approach. For example UK-based Top Shop has partnered with designers Christopher Kane, Emma Cook, JW Anderson and model Kate Moss to create a successful limited-edition of clothing.

4.3.8. Classics and Fads

Classics are enduring styles that do not become obsolete instead reaching a plateau of acceptance continuing for a long period of time. Classics have acceptability through minimal modification in design thus retaining a sense of simplicity and timelessness. Examples could include staple fashion items like a crisp white collar shirt, little black dress (LBD) or well-fitted black formal trousers.

Fads are fashions of short duration that peak in popularity due to a fast rate of acceptance by the consumer but have a brief life expectancy with the tendency to become outmoded rapidly. Another characteristic is that they are typically confined to particular social groups. They usually have no forerunner or successor. They tend to begin at lower prices, are not expensive to copy or produce and therefore the market gets saturated easily. Examples are fluorescent coloured T-shirts, ankle or calf length jeans with turn-up cuffs, baggy anti-fit jeans etc.

Exercise 4.3

Fill	l in the blanks	
1.	Designers of high fashion/couture are called	
2.	Designs that characterize of the look of a season are called	
3.	The spread of a trend across markets and consumer segments is called	
4.	Unconventional design at the vanguard which differentiates it from mainstream designs is referred to as designs.	
5.	The steps taken by the apparel industry to capitalize on a trend and produce a new collection is called a coat-tail or effect.	
6.	are fashions of short life expectancy.	
7.	are enduring styles that continue for a long period of time without becoming obsolete.	
8.	Availability of designs in a variety of colourways and sizes combined with affordability by a wide cross-section of society characterizes fashion.	
9.	A collection is also called a	

Review Questions

- 1. What is the meaning of Limited Fashion?
- 2. Knock-offs raises two serious concerns. What are they?
- 3. What is the fashion retail sector?
- 4. Explain Fad with an example.
- 5. Why do designers create avant guard fashion?

Activity

The creations of couturiers and designers are sold under their label, which in most cases, is 'eponymous' bearing the name of the designer. The stature and reputation of the label is associated with high prices due to the design exclusivity, craftsmanship of fabric embroidery, garment construction and quality of finish. The *Prêt a porter* (pret) or ready to wear (RTW) label of the same designer is derived from the couture line reflecting the same aesthetics available at more affordable prices in multiple sizes and in a wider range of colour options.

This activity is intended to familiarize students with designer labels and brands.

- 1. Identify any one Indian designer of who has both a main label and a pret label.
- 2. Refer to fashion magazines to find pictures of designs under the respective labels.
- 3. Can the designs from the main Line or Pret Line be differentiated from each other?
- 4. Discuss if all designers have two labels.

4.4. CATEGORIES OF FASHION APPAREL

The consumers do not comprise a homogenous market in terms of age, gender, size, ethnicity, style preferences, etc. Changes in lifestyle, settings (office, gym, home, resort, party) wider range of roles and activities, increase in purchasing power and disposable income necessitate more clothes. Therefore designers and manufacturers respond to the increased consumer demand with apparel catering to a variety of occasions and price points. With an increasing middle-class, customers seek value for money through multi-purpose, commercially viable clothing. This may also result in clothing categories overlapping with each other e.g. casualwear with semi-formalwear, gym apparel as active sportswear with street style.

4.4.1. Apparel for women

Often the same company offers clothing for both men and women. While the categories of clothing are similar for both men and women, the women's wear market is more experimental than that of men. Innovation in terms of colour, use of fabric, cut, fit, silhouette etc creates wide range of apparel within the categories.

- i. Casualwear: This category is the largest segment of clothing across all consumer segments. It creates an informal look and includes coordinates of tops, blouses, T-shirts, waistcoats, blazers as uppers with skirts, shorts, trousers jeans as lowers. These are available as separates in mix and match options at different price points.
- ii. Activewear: With the growing consciousness of fitness resulting in increasing numbers of gyms and yoga centres, there is a corresponding rise in activewear clothing. These include jogging sets, tracksuits, biker shorts, leggings, T-shirts in fabrics with stretch.
- iii. Outerwear: For protection in winter, outerwear includes jackets, coats, overcoats, parkas, windcheaters in wool, fur, leather and other synthetic materials are available.
- iv. Dresses: These can be formal or informal, onepiece or two-piece in varying from mini to floorlength. These are available in a range from casual dresses, sundresses, tailored dresses for casual, office, party dresses or other.
- Formalwear: These include dresses and gowns for evenings and special occasions like red-carpet events. Dressy pant ensembles are also suitable

- for formal parties and cocktail events. In India, a trousseau wardrobe includes bridal gowns, saris and other ethnic apparel like ghaghra-cholis, salwar/ churidar-kurta suits etc.
- vi. Suits: Suits refer to Western suits which are sold as single-set ensembles comprising jackets to be worn with matching skirts or matching trousers. Though generally suits are considered to be formal, designers also showcase suits with casual chic.
- vii. Swimwear: Available in one-piece or two-piece with cover-up items like sarong wrap skirts and wrap shrugs, swimwear requires special materials and construction techniques for body-flattering cuts and fits.
- viii. Lingerie: This includes innerwear, sleepwear and body wear where comfort and gentleness of skin contact is the most essential criteria.

4.4.2. Apparel for Men

Menswear has changed in the last few decades with more options available in all categories of clothing. This has also been due to changing lifestyles at home and workplace environment. The relaxation in dress code of office wear has blurred the demarcation between formal and casualwear. This has resulted in the rise of casual clothing.

- i. Tailored clothing: This includes separates/ coordinates as well as jacket-trouser ensembles. Shirts, trousers, jackets, coats and suits comprise this category. For formal occasion-wear 'dress shirts' accessorized with ties and bow-ties are also available.
- ii. Casual clothing: This category includes clothing for casual as well as leisure activities. Separates in knits (T-shirts, sweaters) and woven fabrics (shirts, kurtas) with shorts and trousers are included.
- iii. Active sportswear: With increased pre-occupation with fitness and working out in gyms, as in the case of womenswear there has been a rise in clothing for active sportswear. These include T-shirts jogging sets, tracksuits, biker and tennis shorts.
- iv. Outerwear: For protection in cold weather, a range of jackets, coats, overcoats, parkas, windcheaters in wool, leather and other synthetic materials are available.
- Suits: This usually refers to formal worsted suiting in wool blends and pure wool comprising jacket trouser ensembles. Tuxedos are three-piece suits

- with matching waistcoats. Suits with 'casual chic' are also available in linen and cotton blends.
- vi. Occasion clothing: In India, special occasions like weddings and festivals require formal kurtachuridar ensembles and sherwanis.

4.4.3. Apparel for Children

Kids clothing is a large market because the birthrate creates constant demand. Clothing for infants, toddlers and children comprise a lot of diversity in sizing since children outgrow their clothes quickly. Often functional specifications for clothing in terms of fabrics, trims, dyes etc are laid down by buyers to incorporate comfort (for tender skin) and safety norms for consumers. Some Indian brands like Liliput, Gini and Jony, Mama Mia, Tulips etc. cater exclusively to children's wear segment. There are also highend and middle-market international labels which primarily focus on fashion for men and women but also have a kids clothing line e.g. Dior kids, Gap kids, Zara kids etc.

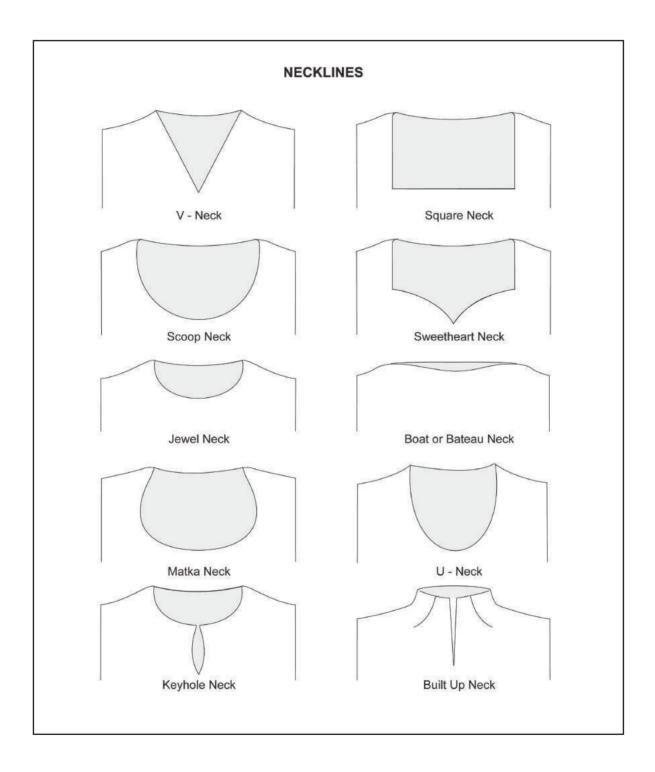
- Infant and toddler clothes: for children between the age of 0 months to 2 years Blanket sleepers, layette sheets, cotton knit or woven
- ii. Casualwear: These include T-shirts, shirts, tops, shorts, pants, jeans, overalls, dungarees and tracksuits, hooded jackets in unlined or fleecelined knits. The differentiation between clothing for girls and boys is usually based on colour and motifs rather than the item itself.
- iii. Outerwear: This includes raincoats, overcoats, windcheaters and parkas.
- iv. Sleepwear: Pajama suits, nightshirts and nightgowns in knit or woven fabrics comprise this category

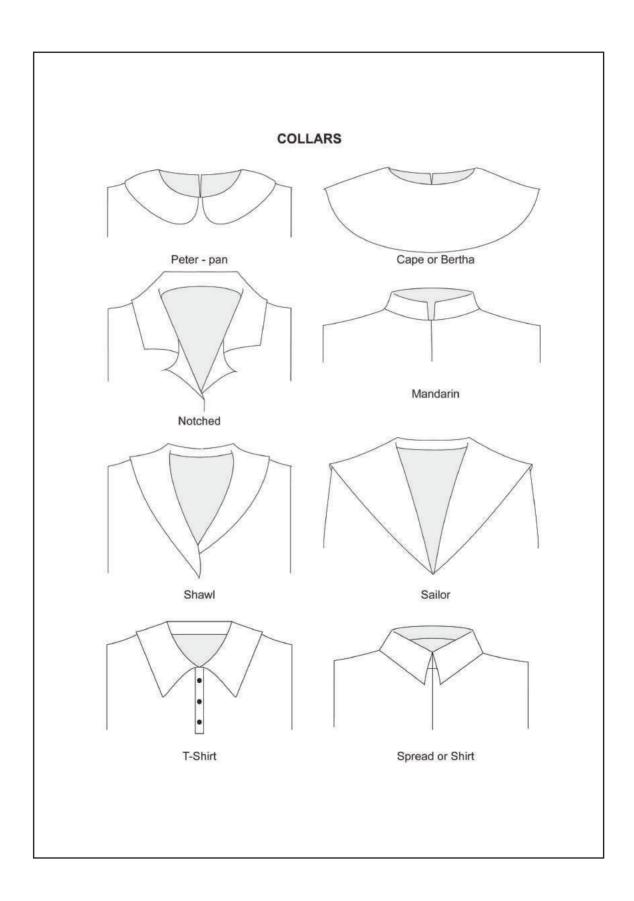
- v. Dresses for girls: For holiday, casual and formal occasions, this category includes dresses, tops and skirts sometimes with matching jackets.
- vi. Clothing for boys: This includes shirts, half and full-length trousers and jackets.
- vii. Occasion wear: Special occasions like weddings and festivals necessitate dressy clothes for boys and girls in India. For such occasions, children are dressed in ethnic outfits similar to formalwear for adults in smaller sizes. Formal kurta-churidar ensembles for boys and ghagra-cholis for girls are popular. Western formal clothes are also worn.

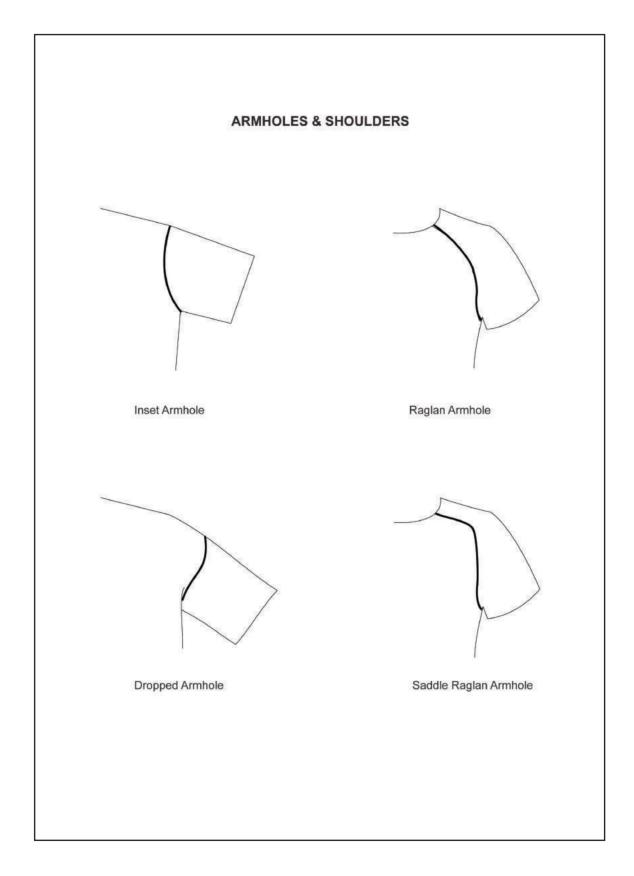
4.5 CLOTHING CATEGORIES

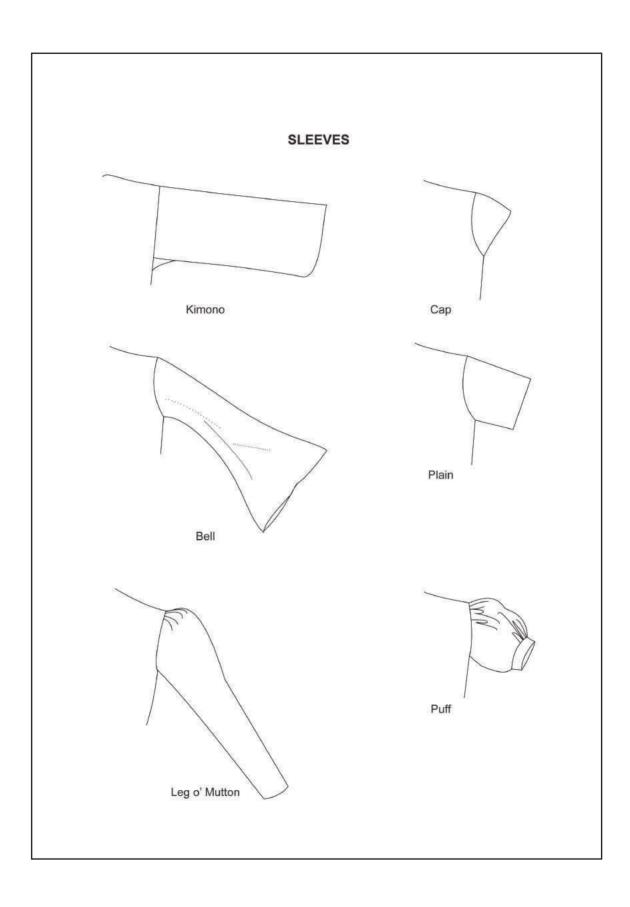
In the fashion industry, garments are generally represented as flat drawings also called 'flats'. In other words, croqui drawings may not always be used. The reason is that stylized croquis can distort proportions while flats represent the garment style with visual accuracy. Additional information regarding sizes, measurements, stitching details etc. are called specification drawings.

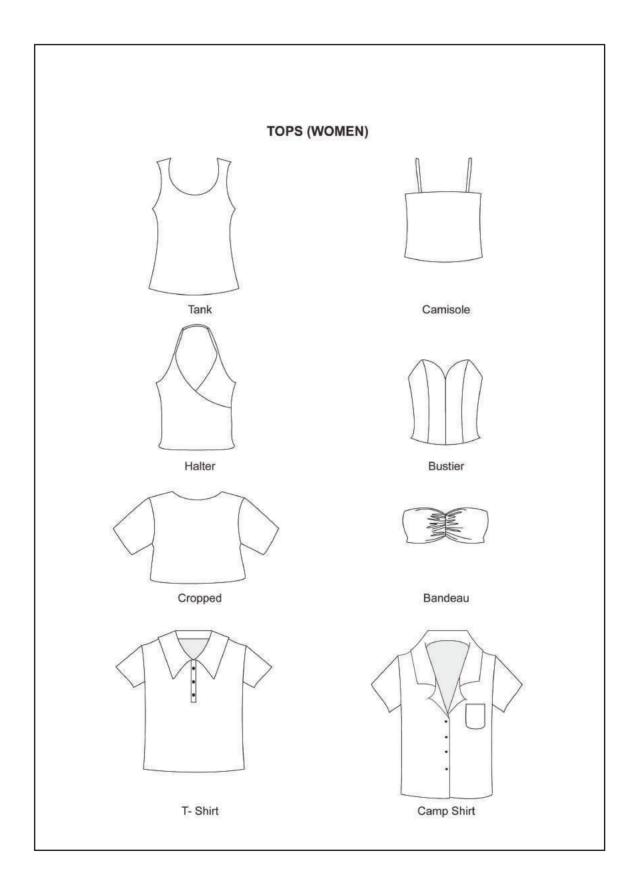
Flats can be done by hand or on computer. This section presents basic garments grouped on the basis of product categories or gender. While the names of garments are commonly used in the global apparel industry, a section on Indian apparel has been included. A fashion student is expected to be familiar with the names of garment styles.

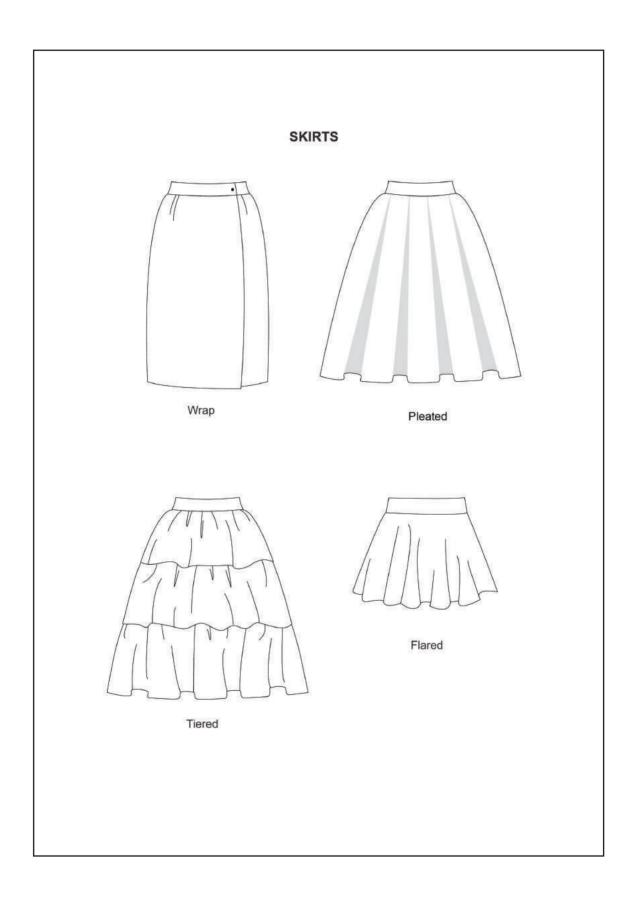


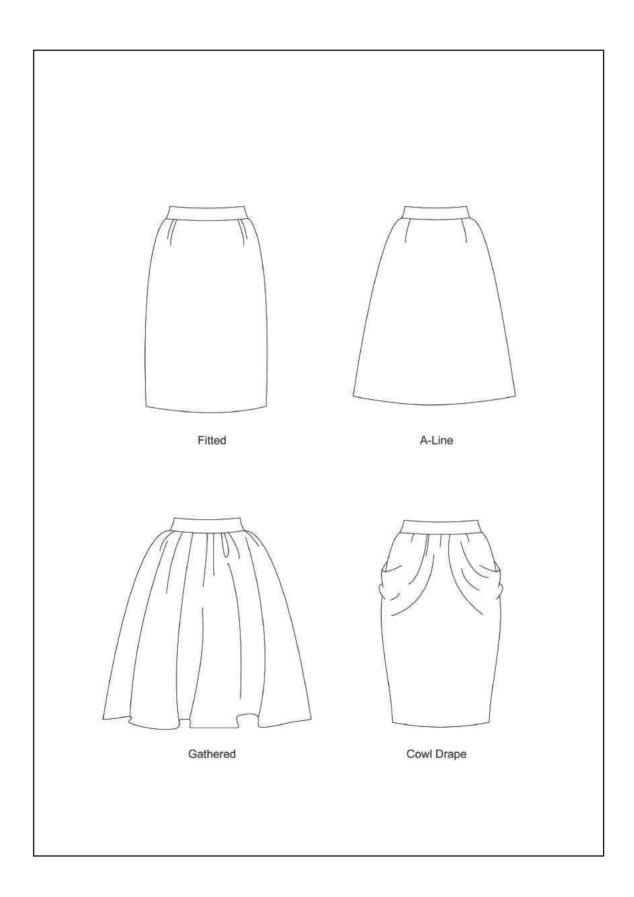


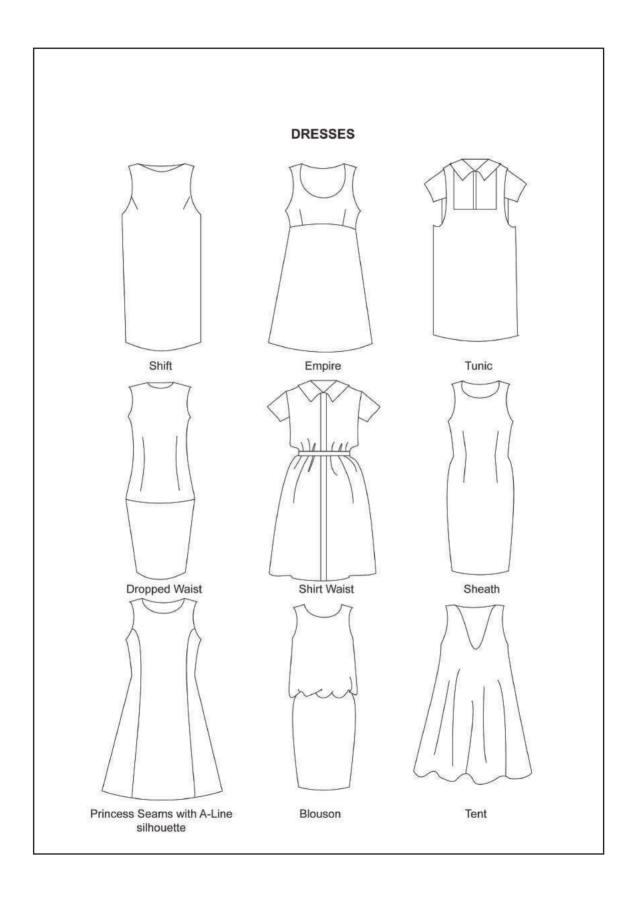


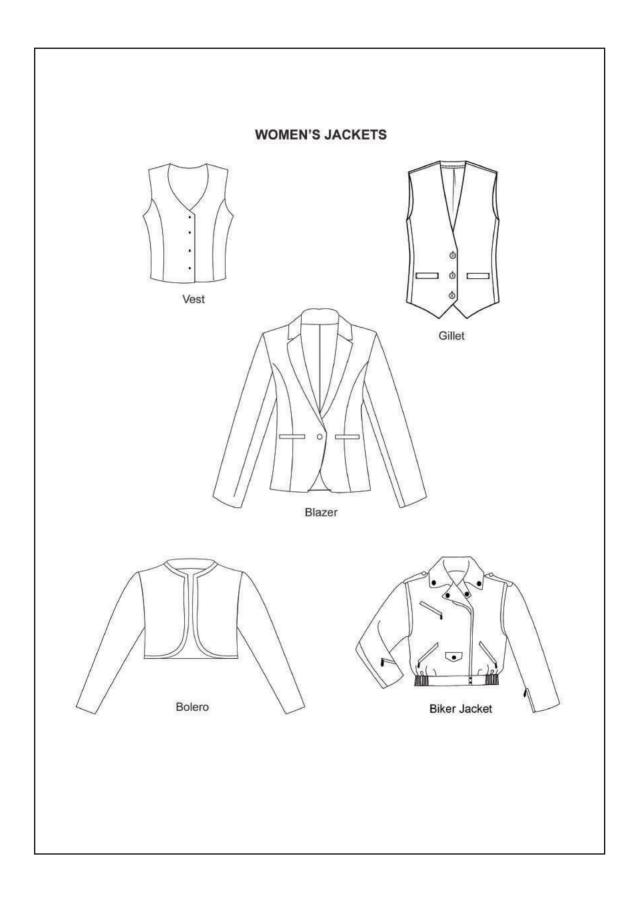


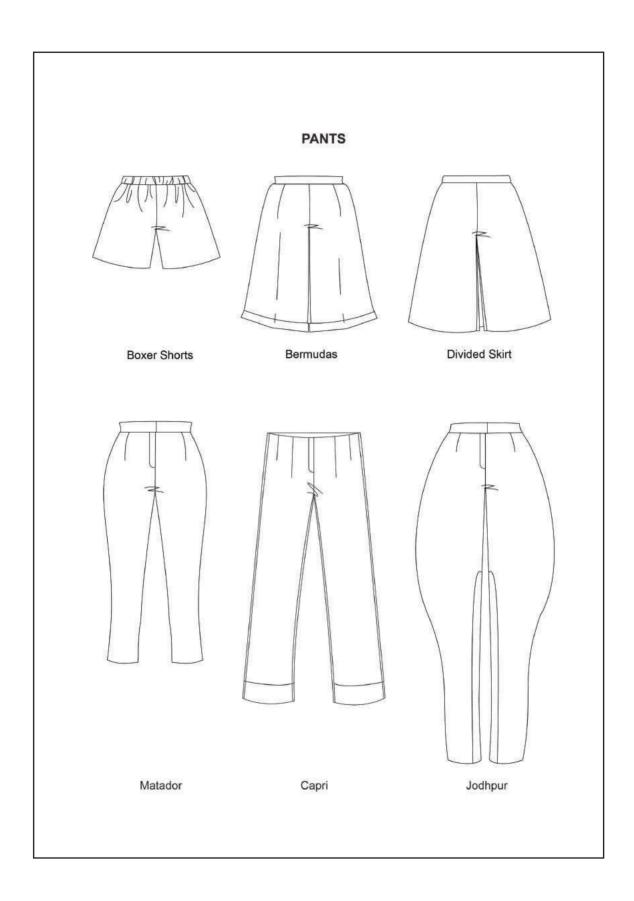


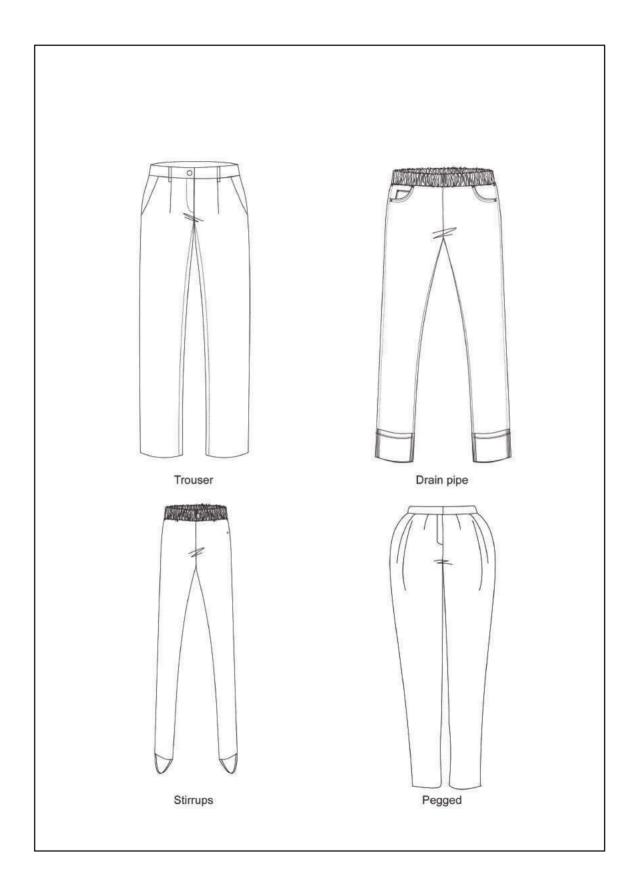


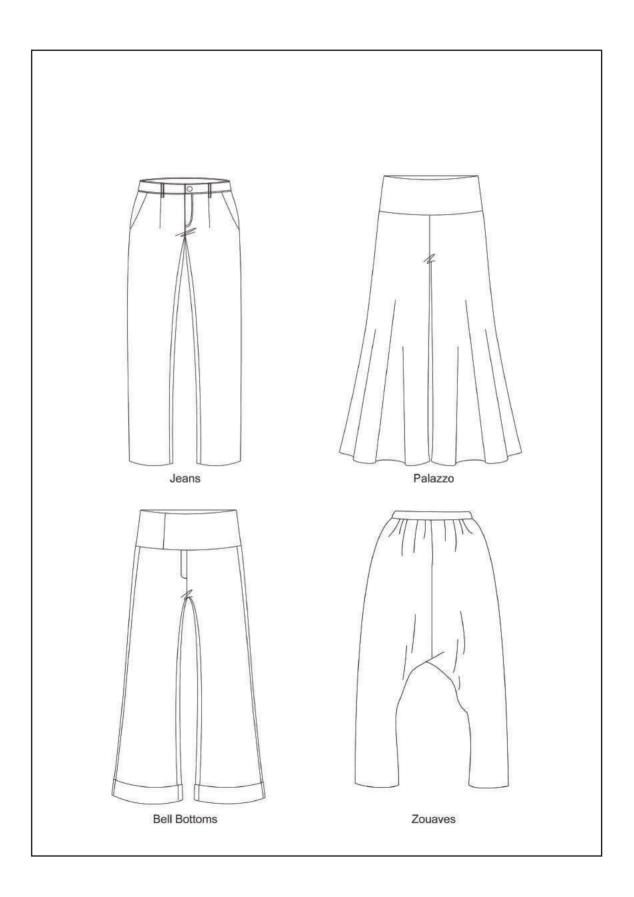


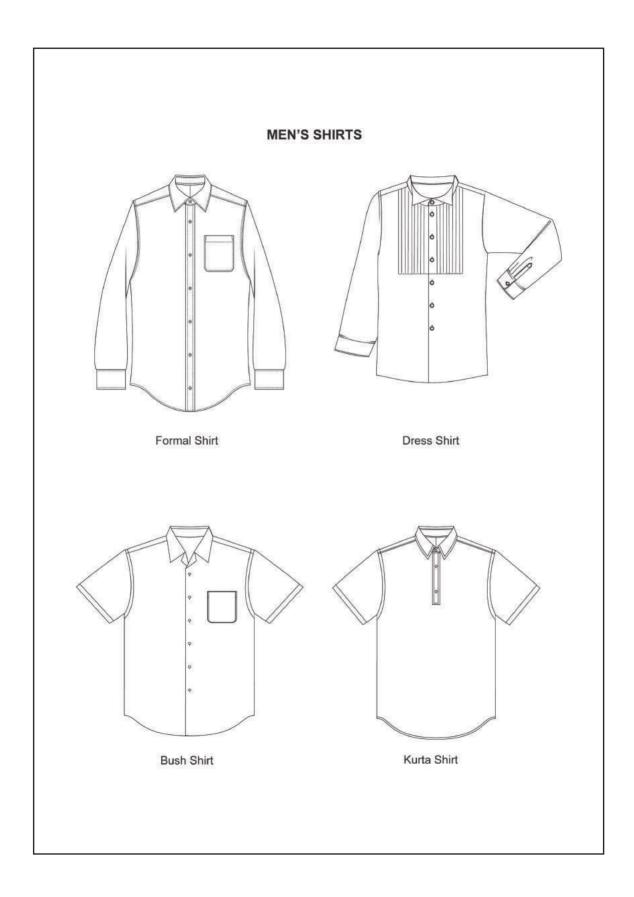


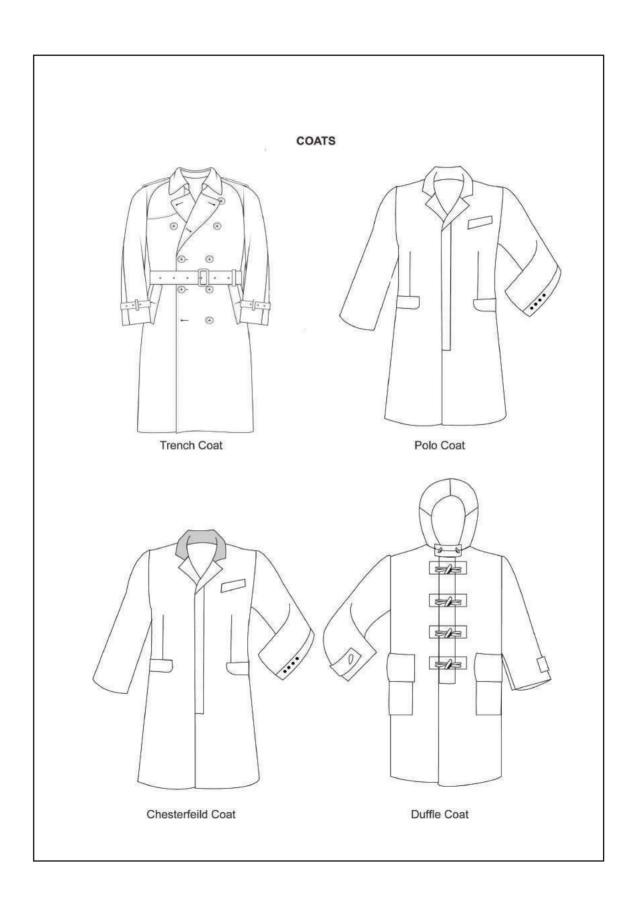


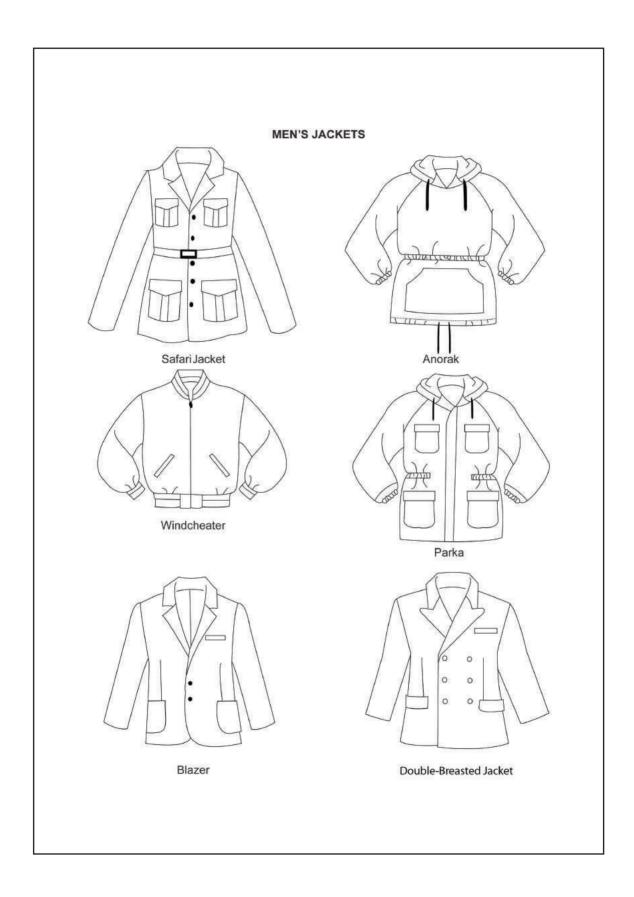


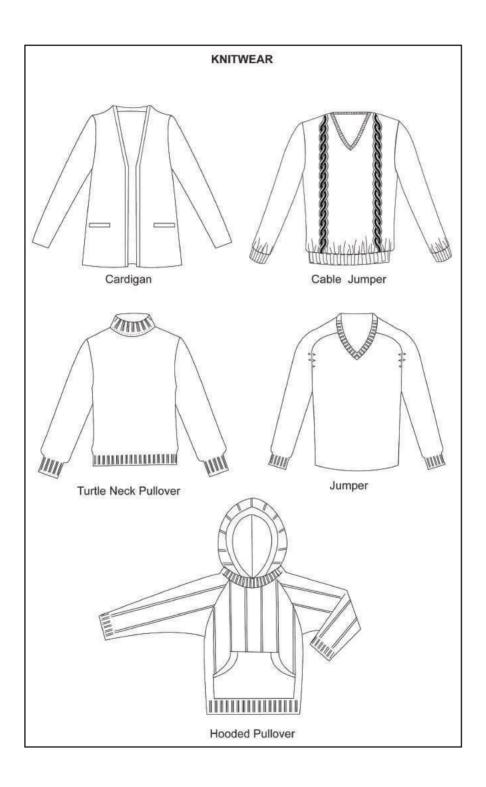


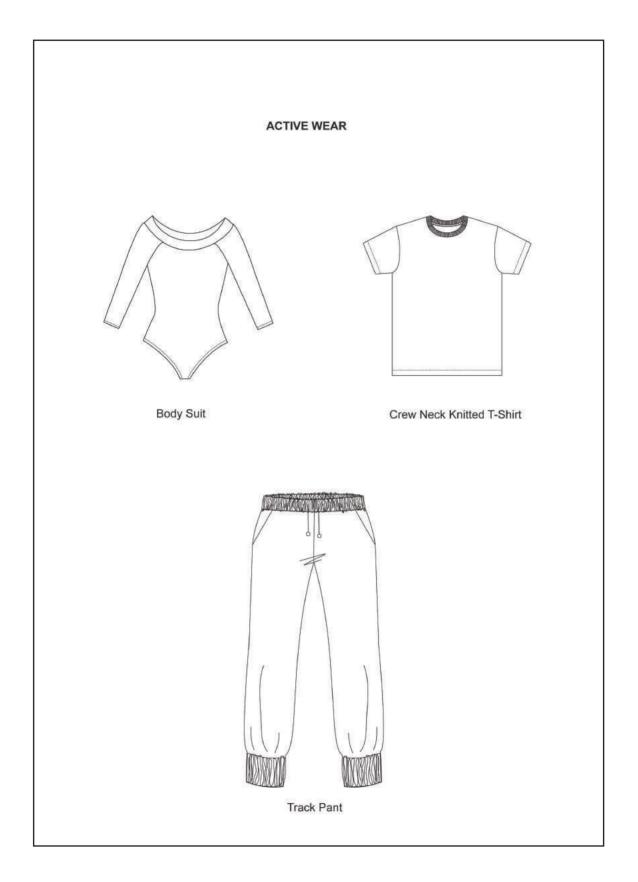


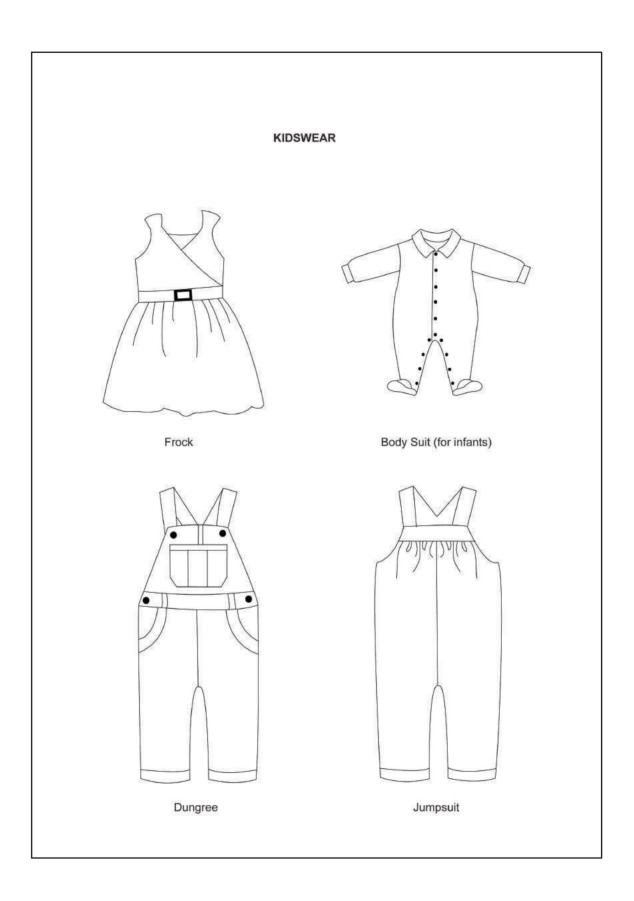


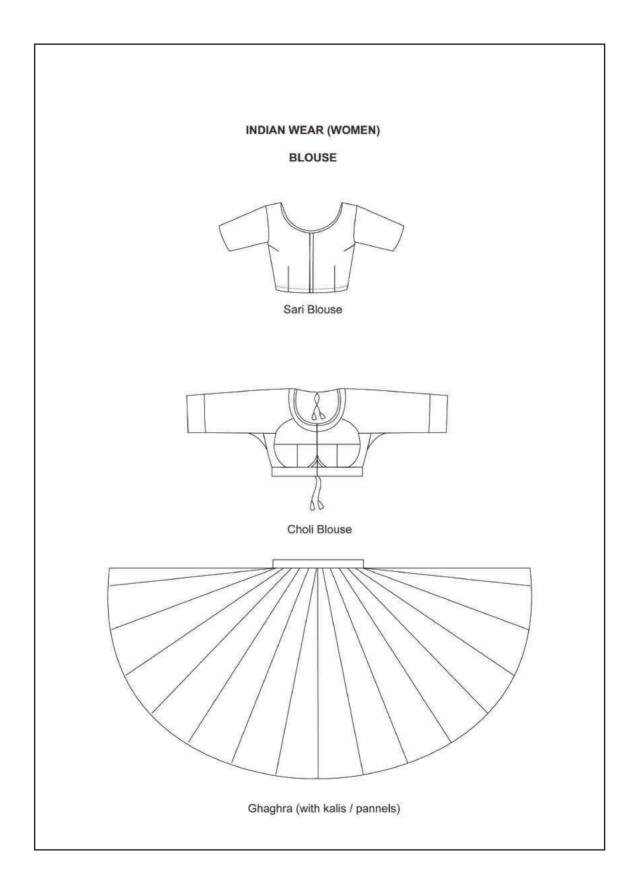




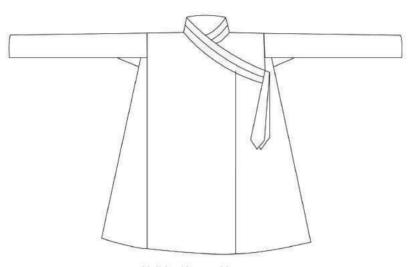




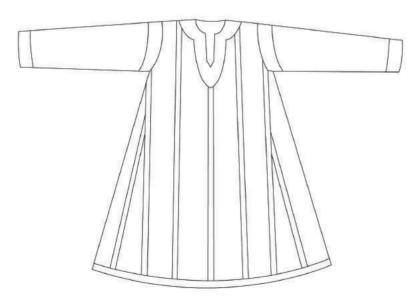




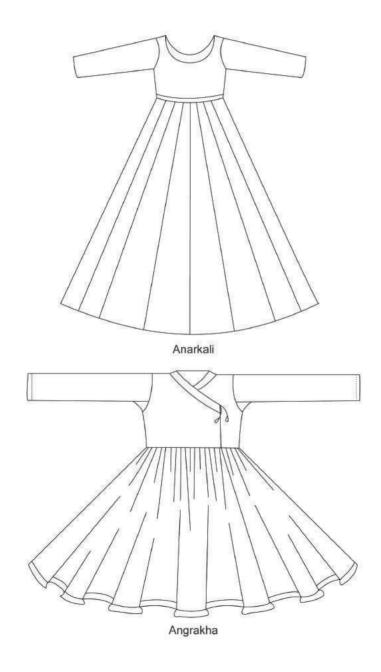
KALIDAR KURTA



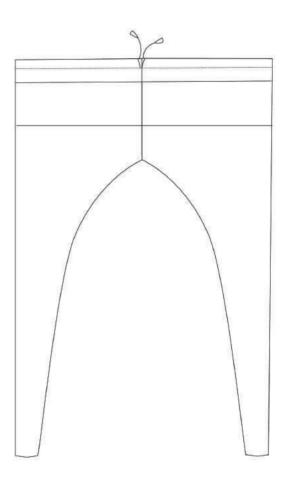
Kalidar Kurta with gusset



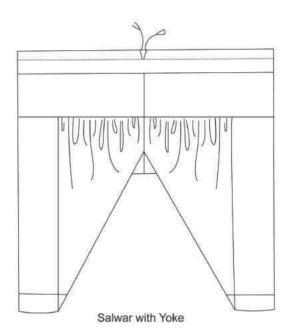
Kalidar Kurta with Keyhole Neckline

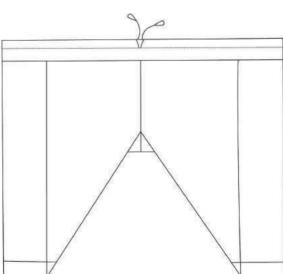


CHURIDAR



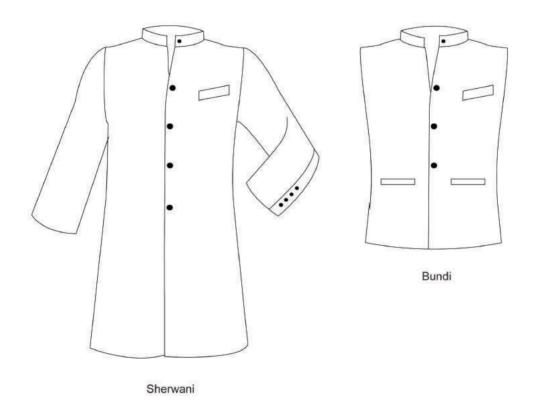
SALWAR





Salwar without Yoke

INDIAN WEAR (MEN)



SUMMARY

- 1. Fashion has global relevance as an area of scholarly study by sociologists, psychologists and anthropologists in the disciplines of design, technology and management.
- 2. The words fashion, clothing, apparel and costume are not identical in meaning. Fashion as a word has a broad connotation; it reflects the wide spectrum of aesthetics, art and design trends prevailing in society at a point of time and accepted by a wide audience. Clothing is a general term referring to actual objects related to the human body Apparel refers to garments made of different wearable materials. Costume refers to clothing for a specific use, context, occasion and time.
- 3. Fashion is a serious business which includes domestic trade and international trade. It generates employment and contributes to the national economy in fiscal terms within the country. It earns foreign exchange for the country through the international exportimport trade.
- 4. Fashion is influenced by historical and contemporary influences in society called Zeitgeist leading to new fashion cycles and new trends. These may be dominating events, economics, technological advancements in textiles and influence of celebrity personalities. It is the result of the interplay of a variety of psycho-social, cultural, economic, historical, geographical, research and developmental factors.
- 5. There are several scholarly perspectives involving theories of modesty, protection and adornment. Clothes are the most visible index of a person identifying the personal and professional status.
- 6. To understand contemporary fashion within a context, it is essential to know its origin and evolutionary process. Clothing has a history of over several thousand years broadly classified under 5 archetypes.
- 7. Draped clothing was worn in civilian life as seen in civilizations in India, Ancient Near East and West with notable similarities and differences.
- 8. The history of Indian war costumes and uniforms under different rulers indicates that there were well-defined codes/norms of social, cultural and military clothing. These have gradually modified and integrated with civilian clothing.