



CHAPTER-1



Overview of Fashion

Objective

1. To provide an overview of fashion
2. To familiarize students with essential fashion terminology and theories
3. To explain consumer segmentation and their roles in defining markets
4. To clarify the roles of regulatory bodies and professionals in the garment industry

Learning Outcome

After completion of the unit, the students shall be able to do the following:

1. Demonstrate their understanding of fundamental aspects of fashion
2. Explain appropriate terminology and theories related to fashion
3. Explain the process of fashion diffusion across consumer segments
4. Explain the roles of regulatory bodies and fashion professionals in the garment industry

Content

1.1 Understanding fashion: Introduction and definition

1.2 Factors influencing fashion

- 1.2.1 Dominating Events
- 1.2.2 Influence of celebrities
- 1.2.3 Economic factors
- 1.2.4 Psychological factors
- 1.2.5 Social factors
- 1.2.6 Cultural factors
- 1.2.7 Political events and personalities
- 1.2.8 Historical inspiration
- 1.2.9 Geographical factors
- 1.2.10 Spread of Information Technology
- 1.2.11 Technological advancements in textiles

1.3 Key Concepts and Terminology

- 1.3.1 Art Design and Craft
- 1.3.2 Trends
- 1.3.3 Collection
- 1.3.4 Style
- 1.3.5 Couture and prêt a porter
- 1.3.6 Avant garde
- 1.3.7 Mass fashion, Knock-offs and Limited fashion
- 1.3.8 Classics and fads

1.4 Movement and Direction of fashion

- 1.4.1 Fashion Forecasting
- 1.4.2 Pendulum swing
- 1.4.3 Fashion cycle
- 1.4.4 Cycle within Cycle
- 1.4.5 Interrupted Cycle
- 1.4.6 Recurring cycle

1.5 Theories of fashion movement

- 1.5.1 Trickle-down
- 1.5.2 Trickle-up
- 1.5.3 Trickle-across

1.6 Consumer segmentation

1.7 International Trade in Fashion

1.8 Fashion Regulatory Bodies in India

- 1.8.1 Ministry of Textiles
- 1.8.2 Advisory Boards



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1.8.3 Export Promotion Councils

1.9 Role of fashion professionals

1.9.1 Fashion Designer

1.9.2 Fashion Technologist

1.9.3 Fashion Merchandiser

Teaching Pedagogy

1. Class lectures and practical demonstrations
2. Class-room quiz
3. Presentations and discussions in class
4. Review and feedback on assignments

Assessment and Review of Learning

Each section culminates in Objective type and Review questions for which the answer keys are included in this manual. Additional modes for review of learning include:

1. Written test to assess knowledge
2. Practical exercises to assess and evaluate application and skills
3. Activities at the end of each section to encourage independent thinking
4. Quiz at the end of each section to review comprehension and recall
5. Display to assess and evaluate neatness and presentation skills
6. Field visits to markets, museums and exhibition for additional information

Reference Material

1. Fashion Design: The Complete Guide by John Hopkins. AVA Publishing
2. Introduction to Design by Alan Pipes. Pearson Education
3. Fashion Sketchbook by Bina Abbing. Fairchild publications

Scheme of Chapterization

Section 1.1 introduces students to an overview of fashion underlining it as a serious business. The etymology and definition of fashion is reinforced by quotes of fashion designers indicating their philosophy and approach. It explains the role of contemporary influences and inspiration through zeitgeist or spirit of the times where new stimuli and developments lead to new fashion cycles and trends.

Section 1.2 focusses on the range of psycho-social, cultural, economic, political, historical, geographical factors and the spread of information technology which interact mutually and affect fashion.

Section 1.3 is about key concepts and essential terminology used in the fashion industry. Similarities and differences in terms like Trends and trend-watching, Collection, Trend flow, Style, Design Art and Craft, Haute Couture and Pret a porter, Volume/Mass fashion, Knock-offs and Limited fashion, Classics and Fads have been clarified.

Section 1.4 explains the movement of fashion in terms of indicators of speed and direction of future trends. To understand the movement of fashion, students have to initially understand the need for and process of Fashion Forecasting, the role of forecasters and use of trend forecast books. The fashion pendulum swing which refers to the periodic movement of fashion as it swings from one extremity to another is explained. The Fashion Cycle has variations in terms of components and types with distinct phases of each.

Section 1.5 focusses on the theories of fashion movement which are related to the changes in the direction of fashion trends. Questions on the origin of trends, the innovators and followers are answered by the Trickle-down, Trickle-up and Trickle-across theories. Important concepts of street fashion, mass market and knock-offs are addressed.

Section 1.6 explains the concept of consumer segmentation and cohorts of groups and their sub-groups comprising the target market. It explains how segmentation strategies based on psychographic and demographic data of the target consumers are used by professional consumer research companies to understand and analyze consumer behaviour and preferences in fashion and lifestyle. The dynamics of broad categorization of consumers into Fashion Change Agents and Fashion Followers based on the twin motivations of differentiation and imitation have been discussed.

Section 1.7 discusses the meaning and scope of international trade in terms of the textile and apparel industry and their emergence as significant consumption and production hubs. It deals with the relationships among nations in the manufacturing and distribution of products through exports and



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imports. The inter-connectedness and inter-dependence among producers and consumers is leading to awareness of ethical fashion involving the elimination of social exploitation and environmental degradation with the need for implementation of fair trade practices.

Section 1.8 enumerates the regulatory bodies in India in the area of fashion and textiles. The textile industry and ancillary sectors is the second largest provider of employment in the country, after agriculture. The role of the Ministry of Textiles, Advisory Boards and Export Promotion Councils in the regulation of the textiles, apparel and handicrafts sectors is discussed.

Section 1.9 lists the roles of fashion professionals in Design, Technology and Merchandising in the fashion industry. The professionals in this field are responsible for a wide range of activities like merchandising, marketing, design production and distribution which determine product availability in the market. For students it is an indicator of work profiles for future careers.

ANSWER KEYS TO OBJECTIVE QUESTIONS IN THE CHAPTER

Exercise 1.1

Fill in the blanks:

1. The word Zeitgeist refers to the spirit of the times which influences fashion.
2. The domestic trade refers to the fashion business within the country while the international trade refers to the global business.
3. The global fashion business helps the country to earn foreign exchange.
4. Research provides versatile fabric structures with enhanced performance.
5. Smart textiles are also referred to as intelligent textiles.
6. The key issue in the Brundtland Report in 1987 has resulted in sustainable fashion.
7. The domination of economically stronger social groups wields its influence on fashion trends in two ways namely imitation and differentiation.
8. Faux goods mean fake products.
9. Equitable wages for workers is an example of Fair Trade Practice.
10. Fashion simultaneously incorporates High culture and Popular culture.



11. The sequence of planned activities from raw material sourcing to sales is called supply chain.
12. A buoyant economy results in Fast Moving Consumer Goods.
13. The acronym CSR stands for Corporate Social Responsibility.
14. A business strategy combining international thinking with local perspective is termed glocal approach.

Exercise 1.2

Fill in the blanks:

1. Designers of high fashion/couture are called couturiers.
2. Designs that characterize of the look of a season are called trends.
3. The spread of a trend across markets and consumer segments is called flow.
4. Unconventional design at the vanguard which differentiates it from mainstream designs is referred to as avantgarde 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 bandwagon effect.
6. Fads are fashions of short life expectancy.
7. Classics are enduring styles that continue for a long period of time without becoming obsolete.
8. Choices of designs in a variety of colour ways and sizes at affordable prices characterize mass fashion.
9. A collection is also called a line or range.
10. An eponymous label is one where the name of the designer and the label is the same.

Exercise 1.3

Fill in the blanks:

1. The activity where research and analysis of previous fashion trends help in identification of future trends is called forecasting.
2. Books and periodicals which predict fashion trends in advance are called trend books.
3. The periodic movement of fashion as it swings from one extremity to another like a clock is called Pendulum Swing.



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4. A particular trend is said to be outdated when there is no further creative interpretation of the style.
5. The curved path indicating the acceptance and discontinuation of a particular style is represented by a bell shaped curve.
6. During the popularity and acceptance stage, different design variations create multiple cycles within the larger cycle which is called Cycle within Cycle.
7. After a particular trend has run its course, it fades away and resurfaces after a period through design re-interpretation called Recurring fashion cycle.
8. The five phases of a fashion cycle are Introduction, Rise, Peak, Decline and Obsolescence
9. A Fashion Cycle may have unpredictable variations in terms of duration, undulation and velocity.

Exercise 1.4

Fill in the blanks:

1. The Trickle Across theory is also called Mass Market theory.
2. The Trickle up Theory is also called Bubble-up theory.
3. The rate of replacement of existing merchandise with new styles is called Turnover rate.
4. Variations/copies of original designs called Knockoffs are available at cheaper prices to suit different budgets.
5. Street fashion travels in a vertical 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 Trickle-down theory.

Exercise 1.5

Fill in the blanks:

1. Consumers who share characteristics form groups called cohorts.
2. Fashion Change Agents are also known as Fashion Influentials.
3. Marketing experts try to understand the target consumers through analysis of psychographic and demographic data.



4. Fashion innovators are also called Fashion Leaders.
5. Those who follow trends without exercising their own opinion, are referred to as fashion victims.
6. For marketing experts, the consumer segment referred to as fashion followers are the drivers of mass production of commercially viable fashion in large volumes.
7. In order to attract a particular segment of the target market, the positioning and presentation of a product requires differentiation to highlight how it is different and better than other products in the category.
8. The spread of fashion across social strata caused by the diversity of the consumer segment is called diffusion.

Exercise 1.6

Fill in the blanks:

1. The exchange of goods involving two or more countries is called International trade.
2. Exports refer to goods shipped to another country in return for money or other goods.
3. Imports refer to the raw materials brought into a country for production of goods or foreign readymade goods made available for domestic use.
4. Ethical fashion addresses the need to balance economic considerations with the human and environmental aspects of the fashion business.
5. USA is the biggest apparel importing country in the world..
6. Future growth in demand is expected from developing nations because of three reasons namely population, urbanization and per capita income.

Exercise 1.7

Fill in the blanks:

1. The overall nation-wide regulation of the textiles, apparel and handicrafts sectors takes place under the aegis of the Ministry of Textiles.
2. The SITP stands for Scheme of Integrated Textile Parks.
3. EPC stands for Export Promotion Councils.



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Exercise 1.9

True or False:

1. Line planning activity is the single-handed responsibility of the designer. **False**
A fashion designer is always an entrepreneur with his/her own label. **False**
3. The responsibility of a fashion designer is to:
 - i) Focus only on design based on originality and creativity **False**
 - ii) Understand the goal of the company in terms of customer perception and its positioning in the market **True**
 - iii) Concentrate on design by isolating oneself from other departments of the organization. **False**
 - iv) Develop a focused and cohesive collection which would be in accordance with the Unique Selling Proposition (USP) of the company/brand **True**
4. The responsibility of a fashion technologist is to:
 - i) Undertake sampling **False**
 - ii) Assess the cost and processes of production in export houses and retail companies based on the first sample **True**
 - iii) Provide specifications for the first sample based on which production will be undertaken **True**
 - iv) Ensure a rigorous process of quality control **True**
5. The responsibility of a fashion merchandizer is to:
 - i) Coordinate between the company and retailer to provide a wider platform for the merchandise **True**
 - ii) Make critical choices in terms of design and product positioning strategy of the company. **True**
 - iii) Be the link between design and technology **False**
 - iv) Undertake market research for trend directions and evaluate market competitors. **True**