

1.FASHION TERMINOLOGIES

1. **Apparel**" means clothing in general. In the rag trade, "apparel" is a generic description that covers menswear, womenswear, childrenswear and sportswear
2. **Style** A particular design, shape or type of apparel item. The style of the garment is determined by the distinct features that create its overall appearance.
3. **Fashion** The display of the currently popular style of clothing. A fashion is the prevailing type of clothing that is favored by a large segment of the public at any given time and influenced by Social, Political, Economical and Artistic media.
4. **Fashion Design** is the [art](#) of applying [design](#), [aesthetics](#), clothing construction and natural beauty to [clothing](#) and its [accessories](#). It is influenced by cultural and social attitudes, and has varied over time and place.
5. **Gathers** A means of distributing fullness in some part of a garment by sewing a loose row of stitches, pulling the thread, and sliding the fabric along the thread to make soft folds in order to decrease the width of the fabric. n shirring three or more rows of gathers are placed parallel lines to achieve a decorative effect while also manipulating fullness.
6. **Accessories** A [fashion](#) accessory is an item used to contribute, in a secondary manner, to the wearer's [outfit](#), often used to complete an outfit and chosen to specifically complement the wearer's look.^[1] It has the capacity to further express an individuals identity and personality as there are accessories that come in different, shapes, sizes, hues etc.accessories include purses and [handbags](#), [hand](#) [fans](#), [parasols](#) and [umbrellas](#), [wallets](#), [canes](#), and [ceremonial](#) [swords](#). Accessories that are worn may include [jackets](#), [boots](#) and [shoes](#), [cravats](#), [ties](#), [hats](#), [bonnets](#), [belts](#) and [suspenders](#), [gloves](#), [muffs](#), [necklaces](#), [bracelets](#), [watches](#), [eyewear](#), [sashes](#), [shawls](#), [scarves](#), [lanyards](#), [socks](#), [pins](#), [piercings](#), [rings](#), and [stockings](#).
7. **Classic:** An item of clothing that continues to be popular even though fashion changes. It is always acceptable. Classics were originally fashion items, but their general appeal and simple style lines have kept them popular. They can worn year after year. Examples of classics: White dress shirts, dark business suits, pleated skirts, loafer shoes, blues jeans, and salwar kameez.
8. **Fad:** A temporary, passing fashion. It is an item or look that has great appeal to many people for a short period of time. A fad becomes popular fast, and the dies out quickly. Craze: Craze is like a fashion because it is a passing love for a new fashion. However, this has a display of emotion or crowd excitement with it. Store

have a hard time keeping such items in stock because people are so eager to buy them.

9. **Trend** Trend denotes to the thing that is popular at a particular point in time. The word is regularly used in relation to fashion and [jewelry](#). In the fashion industry, the word trend denotes the fashions that are popular at a certain point in time. For instance, the power suits were the trend in the 1980s. In 2018, sky blue and purple were the trendy colors. Trends in fashion can be impacted by multiple aspects such as social, political, technological, and economical.
10. **Alter** To make different without changing into something else.
11. **Designer** A fashion designer is responsible for creating the specific look of individual garments-including a garment's shape, color, fabric, trimmings, and other aspects of the whole. The fashion designer begins with an idea of how a garment should look, turns that idea into a design (such as a sketch), and specifies how that design should be made into an actual piece of clothing by other workers. Fashion designers attempt to design clothes which are functional as well as aesthetically pleasing.
12. **Drafting** Drafting is a full scale plan of a garment based on an individual's direct body measurements, which along with some proven formulae are used to develop the shape and fit of a particular garment..This plan or outline is known as Draft,which is then transferred on to the cloth to be cut.Drafts are also referred to as 'blocks' or 'slopers' which are a basis for advanced pattern marking.Drafting is defined as a method of drawing patterns on paper with mechanical precision using body measurements.
13. **Draping**:A technique of pattern making where the fabric is placed on the dress form and pinned to create a design. It is more 3D imentional.
14. **Fitting**Fitting is defined as the activity when someone tries on clothes to make sure they are the right size, or a small part that joins together other parts.
15. **Flare**Flares refers to a projection of volume in a silhouette, flares are also referred to as a type of trouser style. A flare can feature on dresses or tops, particularly seeing reference in peplum tops and skirts. To expand or open outward in shape.
16. **Gathers**Gathering is a [sewing](#) technique for shortening the length of a strip of [fabric](#) so that the longer piece can be attached to a shorter piece. It is commonly used in [clothing](#) to manage fullness..
17. **Couture**: the design and manufacture of fashionable clothes to a client's specific requirements and measurements.

18. **Silhouette:** The shape of the clothing style. It is formed by the width and length of the neckline, sleeves, waistline and pants or skirts. If you were to squint your eyes and look at a suit, dress or coat, the outline (shape) of the garment would show its silhouette. Silhouettes are always changing in fashion. The general direction that a silhouette takes (wider-narrower-longer-shorter) shows a fashion trend.
19. **Fashion Forecaster** Fashion forecasters predict which silhouettes colours, textures, fabrics, graphics, prints, footwear, accessories, etc. will be the forthcoming trends on the runway and in retail stores from season to season. 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.¹
20. **Fashion journalist** Fashion journalism is a component of fashion media with a focus on writing and photojournalism. Fashion journalists essentially serve the same purpose as other journalists, but focus specifically on fashion trends and events. A fashion journalist is the one who utilises their knowledge, skills and creativity to keep the enthusiast up to date with the latest trends and news in the industry.
21. **Model** A model is a person with a [role](#) either to [promote](#), display or [advertise](#) commercial [products](#) (notably [fashion](#) clothing in [fashion shows](#)) or to serve as a visual aid for people who are creating [works of art](#) or to pose for photography. Though models are predominantly female, there are also male m

2.TYPES OF FASHION

1. **Haute couture** involves the creation of limited, custom-fitted **clothing** and accessories that are individual works of art. **Haute couture** is literally French for “high dressmaking,” and originated with made-to-order garments designed and sewed for private clients. is the creation of exclusive custom-fitted [clothing](#). *Haute couture* is [high-end fashion](#) that is constructed by hand from start to finish, made from high-quality, expensive, often unusual fabric and sewn with extreme attention to detail and finished by the most experienced and capable sewers—often using time-consuming, hand-executed techniques.

An haute couture garment is always made for an individual client, tailored specifically for the wearer's measurements and body stance and only in Paris. Considering the amount of time, money, and skill allotted to each completed piece, haute couture garments are also described as having no price tag: budget is not relevant. In modern France, *haute couture* is a protected name that may not be used except by firms that meet certain well-defined standards.

Haute couture is a spearhead in terms of creation, a fantastic laboratory for research, both in terms of craftsmanship and design innovation,” explains Toledano. “Haute couture is a land of free expression for designers, as well as an image builder for brands.”

These are garments created as one off pieces for a specific client. 19th century Englishman Charles Frederick Worth is considered as the father of Haute Couture and today members are selected by the Chambre Syndicale de la Haute Couture. To qualify as an official Haute Couture house, members must design made-to-order clothes for private clients, with more than one fitting, using an atelier (workshop) that employs at least fifteen fulltime staff. They must also have twenty fulltime technical workers in one of their workshops. Finally, Haute Couture houses must present a collection of no less than 50 original designs — both day and evening garments — to the public every season, in January and July.

2.Ready-to-wear or *prêt-à-porter* is the term for [ready-made garments](#), sold in finished condition in standardized sizes, as distinct from [made-to-measure](#) or [bespoke](#) clothing tailored to a particular person's frame.

Ready-to-wear has a rather different place in the spheres of [fashion](#) and classic clothing. In the [fashion industry](#), designers produce ready-to-wear clothing, intended to be worn without significant alteration because clothing made to standard sizes fits most people. They use standard patterns, factory equipment, and faster construction techniques to keep costs low, compared to a custom-sewn version of the same item. Some [fashion houses](#) and [fashion designers](#) make mass-produced and industrially manufactured ready-to-wear lines, while others offer garments that are not unique but are produced in limited numbers.

Ready-to-wear” is a fashion industry term that signifies that an article of clothing was mass-manufactured in standardized sizes and sold in finished condition—rather than designed and sewn for one particular person.

Ready-to-wear clothes are a cross between haute couture and mass market. They are not made for individual customers, but great care is taken in the choice and cut of the fabric. Clothes are made in small quantities to guarantee exclusivity, so they are rather expensive. Ready-to-wear collections are usually presented by fashion houses each season during a period known as Fashion Week. This takes place on a city-wide basis and occurs twice a year.

What Are the Differences Between Ready-to-Wear and Haute Couture?

Ready-to-wear clothing and haute couture are two different ways the fashion world approaches clothes making. Ready-to-wear is clothing sold “off the rack,” meaning that it is made in standardized sizes, is usually mass-produced, and is meant to be purchased and worn immediately, often without alteration. Haute couture refers to high-end, custom clothing made and tailored exclusively for the wearer.

Almost all major fashion labels (like Gucci, Lacroix, Prada, or Dior) make and show *prêt-à-porter* or ready-to-wear collections, in addition to their haute couture lines. Other differences between ready-to-wear and haute couture include:

- **Production.** Manufacturers produce ready-to-wear clothing using factories with automated processes, while haute couture is usually handmade from start to finish—including designing, stitching, and tailoring.
- **Sizing.** Ready-to-wear clothing is available in “standard sizes” (for instance, from XXS to XXL) to streamline the production process; haute couture is made to measure, which means it is tailored for the wearer’s body.

- **Cost.** Ready-to-wear clothing is inexpensive to produce and typically sells for low prices. Haute couture can be expensive; its price is based on its exclusivity and the high-quality materials and labor used to create the often one-of-a-kind pieces.

3. Mass market Currently the fashion industry relies more on mass market sales. The mass market caters for a wide range of customers, producing ready-to-wear clothes in large quantities and standard sizes. Inexpensive materials, creatively used, produce affordable fashion. Mass market designers generally adapt the trends set by the famous names in fashion. They often wait around a season to make sure a style is going to catch on before producing their own versions of the original look. In order to save money and time, they use cheaper fabrics and simpler production techniques which can easily be done by machine. The end product can therefore be sold much more cheaply.

Mass-market fashion retailers are localized at the bottom of the needs. Those brands' business models are based on high traffic, high volume and low margin. But some organizations also have different value proposition in their portfolio of brands. Leading mass-market fashion businesses offer collections more frequently than the average market. This freshness describes the [fast-fashion](#) business model, where Zara, which is capable of translating trends in products in a matter of weeks, revolutionized design, manufacturing and retailing.

These companies put the customer at the center of their organizations and operations are build to reflect it. The results are more collections, a wider range of options with a reduced shelf life, higher stock turns that lower promotions needs and therefore ensure better margins and cash flows. But even if mass-market retailers share some characteristics, their approach to fashion, manufacturing, innovation, marketing and retail is quite different. For

example, H&M outsources its production, releases limited edition or capsules with famous designer and invests heavily in advertising..

3.Evolution of fashion cycle

Fashion acceptance is usually described as a fashion cycle.

The fashion cycle is usually depicted as a bell shaped curve with 5 stages.

1. Introduction
2. Rise in popularity
3. Peak of popularity
4. Decline in popularity
5. Rejection

Introduction of a style

- Most new styles are introduced in the high level.
- Designers creates the designs with few limitations on creativity, quality of raw material or amount of fine workmanship.
- The create new apparel and accessory style by changing elements like line shape color ect...
- Product costs are high and only few can afford.
- Production in small quantity gives the designer more freedom, flexibility.
- New products are shown to retail buyers and press.
- At the first stage of cycle, fashion implies only style and newness.
- Celebrities, TV stars, models buy these clothes as they want to wear them in some events.

Increase in popularity

- When new styles are seen worn by celebrities on TV or magazines they attract the attention of the general public.
- Viewers may wish to buy the new styles but perhaps cannot afford them.
- Manufactures use less expensive fabric and modify the designs to sell in low price.
- Some companies also do imitation of designer originals at low prices.

- High priced designers now have secondary sales line which sell at lower prices so they are able to sell adaptations of their original designs in great quantity.

Peak of popularity

- When fashion is at height of popularity it may be in such demand that more manufactures copy it or produce adaptations of it at many price levels.

Decline in popularity

- After so many designs copies are mass produced, people get tired of that style and begin to look for something new.
- Consumers still wear garments in style but they don't buy them at regular prices.
- Retail stores put declining styles on the sale rack.

Rejection of a style

- In the past fashion cycle some consumers must have already turned to new look.
- The rejection of a style just because it is out of fashion is called consumers obsolescence.
- "FASHION WEARS OUT MORE APPAREL THAN THE MAN"

Length of cycles

- Fashion always follows the same cyclic pattern.
- There is no measurable time table for a fashion cycle.
- Some takes short time to peak and popularity and some takes longer.
- Some decline slowly some very fast
- Some styles will sell in a single season some several seasons
- Some fashion fades quickly others never disappear.

Classic

- Some styles never become complete obsolete, but interest remain more or less accepted for an extended

- period.
- Jeans, A-line kurtha, polo shirt, loafers and sari is a very good example for classic fashion.

Fad

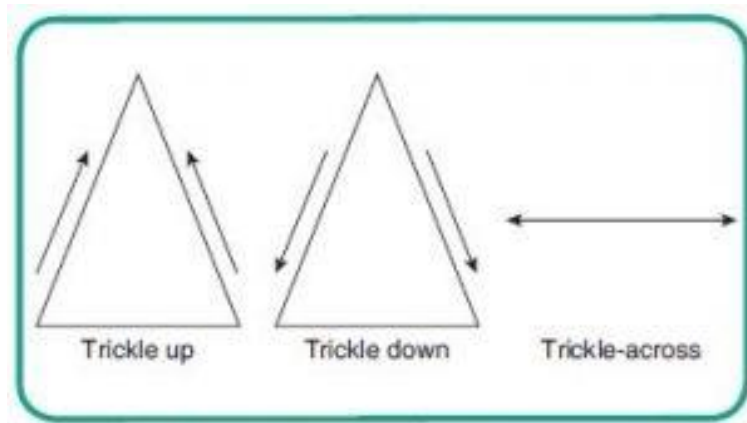
- Short lived fashion is called fad.
- They lack the design strength to hold consumers attention for a long time.
- Piercing, tattoos, spikes, sleeves, neck lines...are some good examples for fads.

Cycles within cycles

- Design elements such as colour, texture, silhouette may change even though the style itself remains popular.
- Jeans is a good example (skin fit, boot cut, low waist, high waist, different washes, torn jeans)

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.



Flow of fashion

FASHION THEORIES

Adaptation of fashion

- To understand how new fashion ideas are spread and how they are adapted to the taste, life-style and budgets of various costumers.
- Basically there are three variations of the fashion adaptation process traditional adaptation, reverse adaptation, and mass dissemination.

Trickle-down theory (traditional adaptation)

- It is based on the traditional process of copying and adapting trendsetting fashion from, Paris, London, New York designers.
- Couture designer fashion is expensive and it is affordable by only a few people.
- Those designs are copied again and again at lower prices until they have been seen often by the conservative buyers.
- It starts from to high fashion to the common people.

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.

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-up theory (reverse adaptation)

- It starts from street fashion to high fashion.
- Since 1960s designers and manufactures pay more attention to the customers innovations .
- They watch people on street to find ideas.
- The “gypsy” look is a good example of a street look which reached the runway.

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.

Trickle-across theory (mass dissemination)

- Modern communications bring fashion from around the world into our homes instantly.
- Many separate markets have developed to various age range, life style, tastes.
- Various designer and manufacturer labels appeal to various market segments at different price points.
- Mass production means that many different styles can be accepted at a same time.

Proponents of the trickle-across theory claim that fashion moves horizontally between groups on similar social levels (King; Robinson). In the trickle-across model, there is little lag time between adoption 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.

4. CAREERS IN FASHION

- Garment and textile export houses

Fashion designers in garment and textile export houses design and make apparel, including accessories like jewelry and footwear that appeal the buyers and meet their specific design requirements.

- Textile and fabric manufacturing units

Fashion designers in textile and fabric manufacturing units design, make specifications and then oversee manufacturing of fabrics that meet the needs of the client.

- Branded fashion showrooms

Fashion designers often design collections based on the requirements of high end fashion stores. These collections are then put across the stores, ready for sale.

- Television and Film Industry

Celebrated fashion designer design costumes and apparel to be donned by the who's who of the film and television industry. They often consider the plot of the movies and complexities of the characters in doing so.

- Boutiques

Fashion designers design apparel to be displayed across designer boutiques.

- Retail Chains

Fashion Designers often tie up with retail chains to make customer pleasing garments that are put at all locations of the retail brand.

- Independent, self-employed fashion designers

fashion designers open their own stores/boutique studios where they design apparel based on the needs and the taste of their customers.

- Teaching in an institute that offers courses in fashion designing

Experienced fashion designers may join as faculty members in institutes that offer courses in this field so that they can share their expertise and knowledge with the budding fashion designers in order to train them better

- Knit wear designer.

Textile apparel designers work extensively on drapes, knits, hems and patterns. Designers specializing in knit wears strive to include innovation in winter wear, creating knit patterns that are aesthetically pleasing.

- color specialist

Textile apparel designers work in the industry as color specialists, who pay extreme attention to differentiation of colors, and dyes used in designing.

- Event management companies

Fashion technologists work in event management companies to assess the specific demand of people engrossed in the events industry. They consult on various issues that plague the industry, such as changing clothes during performances etc.

- Fashion magazine

Fashion technologists find place in fashion magazines as writers and journalists, editors and photographers. Their attention to detail and technical acumen in fashion comes in handy for analysis

- **.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

- **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..

- **TEXTILE DESIGNER**

A textile designer creates fabrics by choosing materials and yarns and designing weavings and finishing or imagines motifs and patterns with a matching color range to be reproduced on printed fabrics. Creative skills as well as strong technical knowledge of textiles are required.

- **PATTERN MAKER**

A pattern maker must be able to convert the designer's idea into a 3-dimensional shape. He or she is the link between design and production. He or she makes sample garments including the technical and practical requirements concerning its construction. He or she must excel in either pattern making or draping and be skilled with computer assisted drafting. The pattern drafter also takes responsibility for production through the fittings, final alterations and collection production follow-up.

- **TEXTILE BUYER**

A textile buyer manages the supply of various materials used in creating garments. In collaboration with the product manager and fashion designer, he or she places fabric orders necessary for completion of collections and follow the orders delivery. The textile buyer needs good knowledge of fabrics and the technical aspects of production, along with good organization and negotiation skills.

- **HEAD DESIGNER**

The Head designer is the link between the Art Director and the teams in charge of designing the collections and products. He/she must understand and communicate the Art Director vision and lead the designers to translate it onto real products. Both creative and team management skills are required.

- **INDEPENDENT DESIGNER**

An independent designer is the founder and art director of a new brand. He/she has to design collections according to the positioning and the identity of the brand he/she has created and promote it. An independent designer must have a global vision of his/her brand and must be able to work closely with managers in order to develop the brand according to this vision.

- **ART DIRECTOR (fashion)**

The Art director manages all the creative aspects of a fashion brand. He/she is responsible for the coherence between the products, the image and the identity of a brand. He/she is in charge of various collections (pre-collections, catwalk collections, accessories...etc) and the different ways the products are shown (fashion show, adverts, store concepts, visual merchandising...). The Art director has to mix a very strong creative and visual universe with good communication skills and an analytic approach of brands.

- **ART DIRECTOR (press/advert)**

Art director is the title for a variety of similar job functions in advertising, marketing, publishing, publishing...etc. The Art director is in charge of the overall visual appearance and how it communicates visually, stimulates moods, contrasts features, and psychologically appeals to a target audience. The art director makes decisions about visual elements used, what artistic style to use, and when to use motion.

- **VISUAL MERCHANDISER**

A Visual Merchandiser must combine creativity and artistic flare with a technical approach of light, materials, space organization...etc in order to design and implement window and in-store displays. He/she should create eye-catching product displays in coherence with the identity of a brand or that follow the Art Director requirements and that appeal to their target customers.

- **FASHION JOURNALIST**

A fashion journalist has to research, find and propose fashion related subjects for articles or reports, write and edit articles, conduct interviews, formulate commentaries for fashion shooting and editorials. Fashion journalist can work for very various media such as magazine, newspaper, website, blog, television...etc. A very good knowledge of the fashion industry as well as networking skills are required.

- **FASHION EDITOR**

A fashion editor supervises the process of creating, developing and presenting content for the fashion department of a magazine, website, newspaper or television program. His/her work includes supervising other editors and writers, writing or editing articles themselves, formulating and styling fashion photo shoots, choosing photos for publication, choosing

fashion items and trends for publication, researching trends in the fashion industry and networking with industry professionals including photographers, designers and public relations professionals.

- **PUBLIC RELATIONS MANAGER**

A public relations manager uses all form of communication and media to build a brand image and reputation. A public relation manager is in charge of defining and developing a PR strategy, writing and communicating press release to targeted media, organize events and liaise with editors, journalists, bloggers and all influential people than can create a brand reputation. Strong interpersonal skills are required.

- **FASHION STYLIST**

A Fashion stylist is someone who imagines themes, selects the clothing and accessories and builds the silhouettes for published editorial features, print, catalogs, or television advertising campaigns, music videos, concert performances, and any public appearances made by celebrities, models or other public figures. Fashion Stylists are often part of a larger creative team assembled by the client, collaborating with the fashion designer, photographer and director.

- **COMMUNICATION MANAGER**

A communication manager develops the brand's communication strategy including advertising, marketing materials, and the organization of PR events and product launches. He/she works closely with advertising agencies to construct promotional campaigns and works closely with the fashion media.

- **FASHION ASSISTANT**

The role of a fashion assistant is to lend practical support to a fashion designer or a team of fashion designers. A fashion assistant has to organize and schedule the different steps of a collection realization, such as meeting,

suppliers orders, delivery following, fittings...etc, but can also be in charge of the first creative researches for trends or colors and of the shape of boards and portfolios or technical documents.

- **PRODUCT MANAGER**

A product manager has an important role within the different sectors of the textile apparel network. He or she must define, manufacture and sell garment lines to buyers. He or she watches over the commercial performance of his products and is responsible for their profitability.

- **PRODUCTION MANAGER**

A production manager must determine production objectives (cost, quality, quantity) and is responsible for the production of a garment or line of garments. To be a production manager, strong management skills and knowledge of manufacturing and logistics are necessary.

- **E-COMMERCE SPECIALIST**

An e-commerce specialist is responsible for collecting, supervising data loading, and maintaining and developing the corporate websites for the marketing department. Another key responsibility of an e-commerce specialist is Search Engine & Affiliate Marketing optimization and to ensure optimal SEO and Affiliate marketing.

- **SHOWROOM/STORE MANAGER**

This job entails being responsible for overseeing all aspects of a store or showrooms operations. A showroom/store manager is involved in everything from approving visual displays, television advertisements, and handling employees. He or she should not only have knowledge of the fashion industry but also business acumen and interpersonal skills.

- **BRAND MANAGER**

A brand manager will plan, develop and direct the marketing for their particular brand or product. He or she will monitor market trends and advertising activities, their aim is to create a lasting good impression for their brand.

- **FASHION COORDINATOR**

A Fashion Coordinator's responsibilities are filtering and mediating the diverse needs of the company in order to gain coherence from a style or communication. He or she arrange and supervise the marketing of fashion clothing for manufacturing houses, textile firms and retail stores, promoting garments to the press and public.

- **PRODUCT DEVELOPMENT MANAGER**

A Project Development Manager is responsible for overseeing every aspect of a manufacturer or designer's products, from design and construction through to selling and distribution. He or she researches the fashion market in order to identify new trends, fabrics etc.

- **RETAIL NETWORK MANAGER**

A retail and network manager focuses on driving sales and maximizing profitability. He or she needs to be able to manage, develop and motivate a sales team, while still devising strategies to assist in achieving targets.

- **FASHION BUYER**

A buyer finds the best products at the best price while respecting his company's buying strategy. He establishes buying plans, negotiates prices with manufacturers, and tackles logistical problems. He or she chooses garments according to his clients' requests with the aid of fashion trends and past sales records. The buyer is also responsible for quality control.

5. FASHION INDUSTRY-Status of Indian Fashion At Global Level

For the global fashion industry, India is a very big exporter of fabrics and accessories. All over the world, Indian ethnic designs and materials are considered as a significant facet for the fashion houses and garment manufacturers. In fabrics, while sourcing for fashion wear, India also plays a vital role as one of the biggest players in the international fashion arena.

India's strengths not only depend on its tradition, but also on its raw materials. World over, India is the third largest producer of cotton, the second largest producer of silk and the fifth largest producer of man-made fibres.

In the international market, the Indian garment and fabric industries have many fundamental aspects that are compliant, in terms of cost effectiveness to produce, raw material, quick adjustment for selling, and a wide ranges of preference in the designs in the garments like with sequin, beadwork, aari or chikkon embroidery etc, as well as cheaper skilled work force. India provides these fashion garments to the international fashion houses at competitive prices with shorter lead time and an effective monopoly in designs which covers elaborated hand embroidery - accepted world over.

India has always been considered as a default source in the embroidered garment segment, but the changes of rupee against dollar has further decreased the prices, thereby attracting buyers. So the international fashion houses walk away with customized stuff, and in the end crafted works are sold at very cheap rates.

As far as the market of fabrics is concerned, the ranges available in India can attract as well as confuse the buyer. A basic judgmental expectation in the choosing of fabrics is the present trend in the international market. Much of the production tasks take place in parts of the small town of Chapa in the Eastern state of Bihar, a name

one would have never even heard of. Here fabric making is a family industry, the ranges and quality of raw silks churned out here belie the crude production methods and equipment used- tussars, matka silks, phaswas, you name it and they can design it. Surat in Gujarat, is the supplier of an amazing set of jacquards, moss crepes and georgette sheers - all fabrics utilized to make dazzling silhouettes demanded world over. Another Indian fabric design that has been specially designed for the fashion history is the "Madras check" originally utilized for the universal "Lungi" a simple lower body wrap worn in Southern India, this product has now traversed its way on to bandannas, blouses, home furnishings and almost any thing one can think of.

Recently many designers have started using traditional Indian fabrics, designs and cuts to enhance their fashion collections. Ethnic Indian designs with batik cravat, tie-and-dye or vegetable block print is 'in' not just in India but all across the world.

In India, folk embroidery is always associated with women. It is a way of their self expression, and they make designs that depict their native culture, their religion and their desires. Women embroider clothes for their personal use, and the people linked with the pastoral profession prepare embroidered animal decorations, decorative covers for horns and foreheads and the Rabaris of Kutch in Gujarat do some of the finest embroidery. Embroidered pieces are made during the festivals and marriages, which are applique work called 'Dharaniya'. One of the significant styles of Saurashtra is 'Heer' embroidery, which has bold geometric designs, woven on silks. The Mutwa women of the Banni area of Kutch have a fascinating embroidery where they make fine embroidery works with designed motifs and mirrors in the size of pinheads, the Graciajats use geometric designs on the yoke of long dresses. Moreover, the finest of quilts with applique work are also made in Kutch.

Garments embellishment with bead work is another area where it is in demand in the international market. Beads are used to prepare garlands and other accessory items like belts and bags and these patterns now available for haute couture evening wear too.

According to a survey, in recent times Indian women have given up their traditional sari for western wears like t-shirts and shorts, as they feel more comfortable in skirts

and trousers instead of saris and salwar kameez. It's been noted that women spend just \$165 million on trousers and skirts against 1.74 billion dollars spent by men on trousers. With more women coming out to work, the (combined) branded trouser and skirts market has been increasing at a whopping 27 per cent in sales terms. Women feel that Western clothing is more suitable, particularly when working or using public transportation. Many corporate offices are also in favor of their employees wearing Western wear.

In India, Western inspiration is increasing due to the influence of TV and films. Besides, shopping malls selling branded clothes have also mushroomed in India and are fascinating the youngsters. Recently, designer wear is being promoted through store chains such as Shopper's Stop, Pantaloons, Westside, etc. Companies such as Raymond and TCNS have also set up their exclusive stores for designer wear such as Be: and W.

The market of India fashion industry

Recently, a report stated that the Indian fashion industry can increase from its net worth of Rs 200 crore to Rs 1,000 crore in the next five to ten years. Currently, the worldwide designer wear market is amounted at \$35 billion, with a 9 per cent growth rate, with the Indian fashion industry creating hardly 0.1 per cent of the international industry's net worth.

According to approximations, the total apparel market in India is calculated to be about Rs 20,000 crore. The branded apparel market's size is nearly one fourth of this or Rs 5,000 crore. Designer wear, in turn, covers nearly about 0.2 per cent of the branded apparel market.

At present, the largest sales turnover within the designer wear segment is about

Rs25 crore, with other well-known names having less turnovers of Rs10-15 crore. In view of the prospects of the Indian fashion industry for growth, the figures are not very hopeful.

The figure of fashion industry

- The organized market for designer apparel is about Rs 250 crore
- Designer wear calculates to less than 1 per cent of the apparel market
- The global market for designer wear is 5 per cent of total apparel market
- The global market for designer wear industry is largely dependent on the small-scale sector
- Consumers for designer wear have a yearly household income of Rs 10 lakh-plus. There are 3 lakh such households developing at 40-45 per cent
- Designer wear industry is projected to increase to Rs 1,000 crore by 2015.
- More than 81 per cent of the population below 45 years of the age is fashion conscious.

Many fashion designers and management experts foresee an average growth of about 10-12 per cent for the Indian fashion industry in the coming years. Though, the growth rate could be more than 15 per cent, if infrastructural and other logistical bottlenecks and drawbacks are overcome.

India needs more effort to overcome

However, despite the benefits available in India there are also some disadvantages. India is not a remarkable player in the global market with reference to brands because of its inability to add value to products. This is observed by the fact that nearly 50 per cent of its exports are apparel and made-ups where value addition is

essential. Likewise, 75 per cent of domestic apparel market is commoditized and unbranded and very few Indian brands do survive in the foreign markets. Evidently, the Indian market has not made a strong stand and hence it is difficult to make Indian brands that can compete with global brands in India.

Another reason for the fashion industry's inadequate growth is the limited experience of the designers and the platform they are offered. The insignificance stalks from the reality that most of the young talent is hired by the bigger names to work in their studios, thus imprinting their work with the label of the big designers.

Though performing individual presentation is not an alternative choice for most of the young talent, because of the limitation of finance, a beginner designer's name fails to come to the forefront. Another thing, with regards to the ramp, is what the designers offer is barely appropriate to be worn ordinarily. You'll see there's dissimilarity between what is there on the ramp and what the Page Three crowd wears. Some believe at present the fashion is in, but the tendency hasn't changed much as it is the old ones coming back. We have had short kurtas, long kurtas, flowing skirts, etc. coming back into fashion with only a new variety of designs.

Many management consultants and professionals believe that the Indian fashion industry will be boosted if the new comers are paid proper attention. What they require is more support so that their work gets due recognition. According to the consultants and professionals there should be a panel of people who choose designers for showcasing according to their work and not their name or who they've worked for earlier, and hence selection would be purely based on quality. Besides this, the panel of judges should comprise of people from the fashion schools rather than designers.

It has been observed that the media-hype around the big designers and blatant commercialism has hindered business in the Indian fashion industry. No clear cut picture is provided about the feasibility of the products. Basically it is only the famous

names that are being talked of. What they offer is not quite daily-wear. The entire focal point of the industry is on commercialism. The discussion is only regarding how much is sold and for what price and nothing about the designs or styles.

Efforts to develop global fashion brands

It needs innovative designers, a seamless supply chain, control over retail and distribution and concentration of quality while dealing with some image. While a few have accomplished something in the west covering Tommy Hilfiger, Gucci, Zara, Armani, Versace, Ralph Lauren, etc, India has not been capable to track on. A serious reason for India not being successful has been its isolation in the fashion system. Each stakeholder including designers, exporters, textile players and retail chains need to come together along with the government to make sure that the position of Indian fashion is strong in the coming years.

There are various agencies and industry associations that can support in brand-building practice. Many of these agencies require attractive resources and making a global image of Indian fashion rather than independently trying to promote particular brands or textile segments.

Efforts to create strong global image

Large textiles players require more and more to target on the market facing activities while developing an association with small medium enterprise (SME) clusters. Such kind of networks would be a benefit to that which can focus on demand making and branding as well as for clusters that can focus on quality production.

Efforts to create value networks

After the entry of large retail chains like Wal-Mart, Gap etc in India, Small scale manufacturers in India will find it very difficult to satisfy the demands of these international buyers if they continue to promote their products individually. Therefore, it is very important that value networks are created between large textile and apparel companies in India and small scale manufacturers, so that the marketing muscle of the leading players can be utilized for receiving large orders while the bigger players then assign the orders to the small-medium enterprises according to their past

record of quality and service. For this to be put into practice, it will be vital to well-organize the information on small-medium enterprise clusters in a perfect manner so that supplier selection decisions are made according to the information in the long run, only the more efficient small-medium enterprise players survive and develop.

Efforts to concentrate on designers and designs

Designers have a fundamental role to play in the future of Indian fashion scenario. There should hence be an effective process for preparing these designers. This can be done by sponsoring exchange programs with international schools, increasing participations in the fashion capitals of the world, motivating and offering business incubation to new designers and rewarding efforts through proper design awards. Even in India, well-known designers are incapable to tap finances from well-organized resources, since a vital part of their assets are brands and design talent which are not measured in terms of money and hence it becomes difficult to judge the value. This has severely inhibited their development and capability to raise retail existence across the country and abroad. Likewise, there is no systematic approach of existence in the fashion capitals of the world like Paris, Milan and New York. Due to this, designers have to depend on their personal contacts and relationships for organizing fashion shows and making retail alliances. The French government as well as the British government helps designers of their particular countries appreciably in these areas as they understand that value creation through design is the only way to carry on in the competitive landscape of the global fashion industry. The Indian government and related agencies should also accept this aspect of textile, apparel and fashion industry sincerely if they need to see India on the global fashion map.

Work in collaboration: designers-corporate efforts

Designers and many organizations can work globally through various models and with many working relationships. The Indian fashion industry has many views but only one such model, wherein a designer creates a retail venture with his/her own brand through organized retail chains. There are many other models according to brand ownership and division of operational activities.

Globally, many models of collaboration between designers and corporates are available. For example Ralph Lauren has made an agreement with Jones Apparel for producing and retailing various Polo brands. Likewise, Armani had an agreement with Zegna for production, even while it was competing with them in the marketplace. There are many cases of designer brands being co-owned by the designers and corporates, Gucci-Alexander McQueen and Gucci-Stella McCartney being some of them.

In the end, many designer businesses have been obtained by corporates where designers play a major role in the design elements of the business, but the brand and the organization is owned completely by the corporate.

The current possession of Calvin Klein by Philips Van Heusen and earlier holdings of Hugo Boss and Valentino by Marzotto are some related examples in this segment. These examples strongly point out that not only designers find such relationships important for development, but also corporates find these attractive for rising their profitability and growth. Likewise deals in India could go a long way in developing the brand values of corporates and designers.