

**DIPLOMA IN FASHION DESIGN & TECHNOLOGY**  
**DIPLOMA ( II SEMESTER)**  
**PAPER I: FASHION DESIGN & STUDIES (THEORY)**

**SYLLABUS**

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## **UNIT-1: DESIGN CONCEPT**

### **Definition of a design concept**

A design concept is the core idea driving the design of a product, explained via a collection of sketches, images, and a written statement. This helps the designers and, later, the developers stay on track throughout the creative process, ensuring they bring a product to market with value to target users

## Types of design

The designs in the garment are of two types:

1. Structural design
2. Applied design

### **Structural design:**

Structural design refers to the basic construction of the garment where in design is an integral part of the structure itself such that the structure and design cannot be separated. The design is made by the line, colour and texture by following certain guidelines that creates size and shape of the

garment and its parts (Fig. 1.3). It is more important than the applied design as it encompasses essential components of the design. The structural design of the garment has the capability to modify the figure, correct imperfection and in some periods of fashion become extreme where it almost conceal or reveal figure.

The points that need consideration to make a good structural design are as follows:

- suitability to purpose besides being good-looking
- simple in appearance
- well proportion among different components and the whole design
- appropriate to the fabric used in its composition

### **Applied design:**

Applied design refers to the ornamentation by means of surface enrichment of the structural design, thereby making the structure more impressive. It involves application of trims on the basic form of the structural design to add the luxury component to it. It is also called decorative design since the end purpose is decoration.

A good design should follow certain points as given below:

- means of enrichment should be reliable to its use
- garment is precious, so needs decoration
- structural design is simple and plain but beautiful

The decoration in the garment should have following features:

- should be moderate
- should strengthen the shape of the object
- should be placed at structural points
- should have sufficient background space to give an effect of the simplicity and dignity
- should be suitable for material and for the service it ought to give
- add importance and charm to the most beautiful features of the garment

### Garment Silhouettes:

#### **Silhouette in Fashion**

Silhouettes are the outline of a person, object, or scene which is represented as a solid shape mostly in black color. The interior of the silhouette is featureless and mostly presented on white or light background.

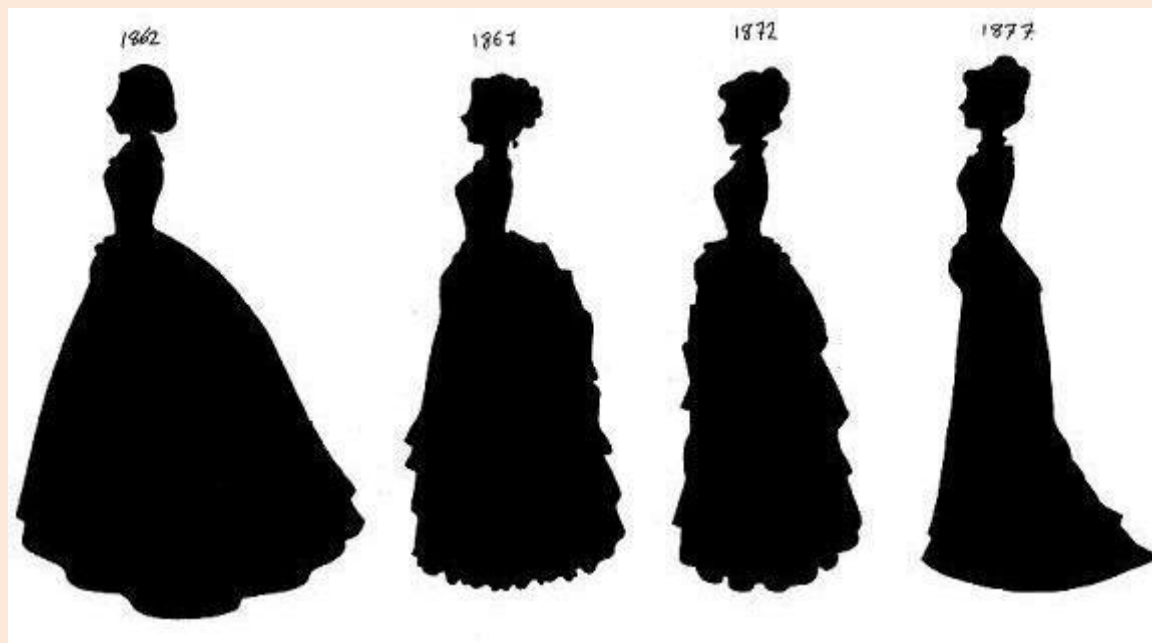
Basically, Silhouette in Fashion Design means that outline of clothing or garment and refers to the line of dress.



Silhouette is considered as the first impression of the garment when it comes to catwalks, fashion walks, etc. It is used to look at overall shape before jumping into the details of fabric, texture, etc. It helps in making decisions which part of the body needs to be emphasized and which part should be hidden.

### **History of Silhouettes**

Nowadays women use fashion agencies as a tool to decide what to wear and experiment themselves with the best ideas and use fashion to make them how they want to be seen. But in the past women wore the clothes the way society wanted them to see. Hence, ideas and presentations have changed over the period of time. Like up to medieval period people wore the clothes just to cover their bodies but today the clothes are worn according to culture, occasion, desire, status and identity. Clothing has seen the art of science and beauty but up to the end of the medieval period a new occupation called tailoring emerged and also fashion started coming into existence. And hence this gave birth to the term Silhouettes.



### *History of silhouettes*

Silhouettes were firstly seen during French Revolution when gowns were being draped in heavy silks. And after that there was a trend of high-waisted silhouette also called the “Empire line” brought by Greco Roman Artwork and spreaded by Josephine Bonaparte, wife of the French emperor. This trend lasted for a few years and after that this silhouette was transformed into various other structures like bell-shaped skirts, leg-o-mutton sleeves, hoop-skirted style, etc. Hence, in this way various silhouettes emerged and the same were again formed into proper structures.

### **Types of Silhouettes**

As discussed earlier, Silhouettes help in creating a flattering illusion and help in emphasizing the particular part of the body. Various types of silhouettes are created to flatter different body types as well as dress codes for various occasions. Hence, understanding various types of silhouettes will truly help you to create the best version of yourself.

### **Sheath silhouettes**

Silhouette which hugs the body from top to bottom. This silhouette looks best on the women with no to few curves and is generally recommended by slimmer women with well-defined waist.



### **A-line silhouette**

The silhouette resembles the capital A which is fitted at top and flares at the skirt. This garment flatters mostly every body type. Garment of this type is narrow at the top and gradually widens towards the hem smoothing out the lines. It best fits every body type.



## Hour-glass silhouette

Hourglass Silhouette means fitted at the waist. These silhouettes can be designed using belts, darts, and waistbands. This type of silhouette best fits the people with narrow waistlines and is used to emphasize the curves of the body.



This silhouette would best suit the pear shaped body rather than the apple shaped body provided it has a narrow waistline.

## Empire silhouette

The silhouette with raised waistline. It is fitted top garment and flares under the chest. It is best suited with people not having defined waist. It should be avoided by hourglass and can be worn by both pear and apple figures.





### **Bell or Ball gown silhouette**

Ball Gown or Bell Shaped dress is generally fitted till waist and gradually widens towards hemline forming a shape like bell-shaped skirt. This style is flattering on almost any body type, but is especially flattering for petite women, or those with small waists. On a pear-shaped woman, the full skirt can do much to camouflage large hips.



### **Trumpet silhouette** Silhouette also called

Mermaid silhouette. This silhouette hugs the body up to knee level and then

forms the shape like bell shaped skirt. It is used to accentuate the curve and best suits most shapes, but incredibly petite women should be cautious about proportion because this style emphasizes leg and torso length.



### **Asymmetrical silhouette**

The silhouette is cut in diagonal direction and generally has a diagonal hemline. Asymmetrical dress is made for every body type.



### **Conclusion**

Silhouettes act as identification to cutting and structure of overall garment. It describes garment besides color, texture or fabric. Only specific type of garment

look best on specific type of people and hence silhouettes help in identify the same. But at the same time during construction of garment role of darts and gathers play a vital role.

## **ELEMENTS OF DESIGN AND THEIR EFFECTS-**

The elements of design are the fundamental aspects of any visual design which include shape, color, space, form, line, value, and texture. Graphic designers use the elements of design to create an image that can convey a certain mood, draw the eye in a certain direction, or evoke a number of feelings. While the elements of design form the basics of any image, designers also lean on the principles of design, which are a set of practices of working with the elements of design that make a composition look pleasing to the eye.

There are a variety of graphic design elements to consider when creating any visual work of art, whether it be for interior design, a logo, an advertisement, or web design. The basic elements of design are:

1. **Color:** Color helps establish a mood for your composition. When light waves strike an object and reflect back to the optic nerve in a human's eyes, the sensation they perceive is called color. Artists and designers use color to depict and describe the subject. Color is used by designers to portray mood, light, depth, and point of view. Designers use the color wheel and the tenets of color theory—a set of guidelines for mixing, combining, and manipulating colors—to create color schemes.
2. **Line:** Line refers to the way that two points in space are connected. Whether they're horizontal lines, diagonal lines, or vertical lines, lines can help direct the eye toward a certain point in your composition. You can also create texture by incorporating different types of lines such as curved or patterned lines instead of just straight lines.
3. **Value:** In design, value refers to the lightness or darkness of a color. The values of a color are often visualized in a gradient, which displays a series

of variations on one hue, arranged from the lightest to the darkest. Artists can use the various values of color to create the illusion of mass and volume in their work.

4. **Space:** Making proper use of space can help others view your design as you intended. White space or negative space is the space between or around the focal point of an image. Positive space is the space that your subject matter takes up in your composition. The spacing of your design is important because a layout that's too crowded can overwhelm the viewer's eye.
5. **Shape:** In its most basic form, a shape is a two-dimensional area that is surrounded by an outline. Graphic artists can use other elements including line, color, value, and shadow to give a shape the appearance of a three-dimensional shape. There are three types of shapes: **organic shapes** which occur naturally in the world, **geometric shapes** which are angular and mathematically consistent, and **abstract shapes** that represent things in nature but aren't perfectly representative.
6. **Form:** Form pertains to the way that a shape or physical configuration occupies space. Instead of creating form through three-dimensional physical shape, designers create the appearance of form on a flat surface by using light, shadow, the appearance of an object's contours, negative space, and the surrounding objects around the subject matter.
7. **Texture:** Texture is one of the elements of design that is used to represent how an object appears or feels. Tactile texture is a physical sense of touch, whether it's rough, smooth, or ribbed. Visual texture, on the other hand, refers to the imagined feel of the illustrated texture, which can create more visual interest and a heightened sensory experience.

## **PRINCIPLES OF DESIGN AND THEIR EFFECTS**

The principles of design are made up of various mixes of the elements of design all put together in one picture, making the picture look better. When more than one principle is used together an artist can create artwork that will amaze people and get good publicity, hopefully benefiting the artist who made then you as an artist create artwork the principles of design become very important to it. They are the devices that you need to use and will unknowingly use since they make your images look nicer and become more visually appealing to people who are looking at your work.

The principles that you can use to make your image stand out and catch other people's eyes are ones like contrast, the center of interest, repetition, and rhythm, while ones that help make your image more visually appealing are ones like harmony, the direction of movement, and balance.

Not all work needs to have a lot of these principles but almost all of them have at least one, even abstract art or optical illusions use two or more to create an image that attracts the viewer's eyes and makes their eyes want to look at it.

That is why the principles are important, too make your artwork look visually appealing, catch people's eyes.

Below is the principle of design:

## **1. Contrast**

Contrast refers to how different elements are in a design, particularly adjacent elements. These differences make various elements stand out. Contrast is also a very important aspect of creating an accessible design. Insufficient contrast can make text content in particular very difficult to read, especially for people with visual impairments.

## **2. Balance**

The way these elements are laid out on a page should create a feeling of balance. There are two basic types of balance: symmetrical and asymmetrical. Symmetrical designs layout elements of equal weight on either side of an imaginary center line. Asymmetrical balance uses elements of differing weights, often laid out in relation to a line that is not centered within the overall design.

## **3. Emphasis**

Emphasis deals with the parts of a design that are meant to stand out. In most cases, this means the most important information the design is meant to convey. Emphasis can also be used to reduce the impact of certain information. This is most apparent in instances where “fine print” is used for ancillary information in a design. Tiny typography tucked away at the bottom of a page carries much less weight than almost anything else in design, and is therefore de-emphasized.

#### **4. Proportion**

Proportion is one of the easier design principles to understand. Simply put, it's the size of elements in relation to one another. Proportion signals what's important in a design and what isn't. Larger elements are more important, smaller elements less.

#### **5. Hierarchy**

Hierarchy is another principle of design that directly relates to how well content can be processed by people using a website. It refers to the importance of elements within a design. The most important elements (or content) should appear to be the most important. Headings and subheadings should be formatted in a way that shows their importance in relation to each other as well as in relation to the title and body copy.

#### **6. Repetition**

Repetition is a great way to reinforce an idea. It's also a great way to unify a design that brings together a lot of different elements. Repetition can be done in a number of ways: by repeating the same colors, typefaces, shapes, or other elements of a design.

#### **7. Rhythm**

The spaces between repeating elements can cause a sense of rhythm to form, similar to the way the space between notes in a musical composition creates a

rhythm. There are five basic types of visual rhythm that designers can create: random, regular, alternating, flowing, and progressive.

## **8. Pattern**

Patterns are nothing more than a repetition of multiple design elements working together. Wallpaper patterns are the most ubiquitous example of patterns that virtually everyone is familiar with. In design, however, patterns can also refer to set standards for how certain elements are designed. For example, top navigation is a design pattern that the majority of internet users have interacted with.

## **9. White Space**

White space — also referred to as “negative space” — in the areas of a design that does not include any design elements. Space is, effectively, empty.

White space serves many important purposes in a design, foremost being giving elements of the design room to breathe. Negative space can also help highlight specific content or specific parts of a design.

## **10. Movement**

Movement refers to the way the eye travels over a design. The most important element should lead to the next most important and so on. This is done through positioning (the eye naturally falls on certain areas of a design first), emphasis and other design elements already mentioned.



## **11. Variety**

Variety in design is used to create visual interest. Without variety, a design can very quickly become monotonous, causing the user to lose interest. Variety can be created in a variety of ways, through color, typography, images, shapes, and virtually any other design element.

## **12. Unity**

Unity refers to how well the elements of design work together. Visual elements should have clear relationships with each other in a design. Unity also helps ensure concepts are being communicated in a clear, cohesive fashion. Designs with good unity also appear to be more organized and of higher quality and authority than designs with poor unity.

## **UNIT-2**

### **SOCIAL ASPECTS OF CLOTHING**

#### **CLOTHING FUNCTIONS AND THEORIES OF ORIGIN:**

##### **Origin of Clothing :**

The origin of clothing is inferred mainly from archaeological findings, ancient paintings and figurines. The actual dating of the origin of clothing keeps changing with new findings by archaeologists and the interpretations provided by anthropologists who study various aspects of human existence in the past and present societies. Anthropological research on human head lice and lice that live in clothes, suggests that clothing may have originated around 170,000 years ago.

Other researchers claim that clothing may have originated around 540,000 years ago.

One view is that the origin of clothing may have coincided with the northward migration of the modern homo sapiens away from the warm climate of Africa. Another view is that the invention of clothing may have been necessitated by the loss of body hair by human beings during the process of evolution. The severe cold of the northern regions would have forced them to cover themselves with objects available in the surroundings. They also suggest that the earliest forms of clothing may have been made of animal hide and fur, as well as vegetation including bark, leaves and grass that were draped, wrapped or tied around the body.

Archaeological findings of dyed and twisted flax fibers found in the prehistoric Dzudzuana cave (34000 BCE) in the Republic of Georgia, and sewing needles made of bone or ivory (30000 BCE) suggest that clothing may have originated quite early in human history.

### **Milestones in the History of Clothing**

In the long history of clothing, there have been important milestones in the development of clothing. These include the following.

**Fiber and thread:** The processes of pressing and compacting fibers together were used to make the first textile called felt. Bark cloth called Tapa or Kappa was a primitive fabric made by beating and matting the soft inner bark of certain trees. Twisted and dyed flax fibers have been found in a prehistoric cave in Georgia. This was followed by Nåle binding (needle binding) technique which was a form of single needle knitting. In the 7 Theories and Functions of Clothing Paleolithic Age (30,000 BCE- 10,000 BCE) and the Mesolithic Age (10,000 BCE to 4,000 BCE) thread and cord made of grass, and animal sinews were used to bind or fasten tools and other possessions together for ease of travel in a hunter-gatherer society.

**Sewing:** The sewing needle with an eye, made of bone or ivory, are among the earliest clothing-making tools discovered by archaeologists in 1988 from caves in Russia dating back to 30,000 BCE. These needles were perhaps used to stitch vegetation or pieces of leather together for making clothes that protected human beings from extreme cold.

**Woven Fabric:** Spinning and weaving developed and spread during the Neolithic period (10,000 to 4,500 BCE) with vegetable bast fibers, flax, cotton, silk and wool. The earliest finding of woven woolen cloth is dated around 6,500 BC. The

oldest cotton fabric was found in the ancient city of MohenjoDaro that existed around 2,500 BC. Silk textile also flourished during the Neolithic Age in China and Japan. The earliest evidence of silk production in China dates from between 5000BCEand 3000 BCE. Japan started weaving during theJômon period between 12,000 BCE to 300BCE.

**Sewing machine:** The earliest sewing machine was invented in 1790 by Thomas Saint which used the chain stitch technique. Subsequent inventions attempted to create better sewing machines. However, it was Isaac Merritt Singer who won the technology race in 1851 with a patented sewing machine that dramatically changed the way clothing was sewn.

**Power loom:** The mechanized power loom that partially automated textile weaving, was one of the most important inventions of the Industrial Revolution. Edmund Cartwright designed the first power loom in 1784 which he built and patented the next year. Ken worth yond Bull ought developed the semi-automatic power loom called Lancashire loom in 1842. By 1850 England had over 260,000 power looms in operation. The Northrop loom made fifty years later a fully automatic loom with a self-feeding shuttle mechanism. Power looms ensured that there was no shortage of fabrics for the clothing industry.

**Fashion Design:** Historically, one-of-a-kind clothes were designed and made-to-measure exclusively for the royalty and the most fashionable figures at the royal courts by dressmakers and seam stresses. Rose Bertin was dressmaker to Marie Antoinette who was the queen of France during the French Revolution and faced criticism for excessive spending on clothes. However the history of fashion began with the development of the textiles and clothing industry during the Industrial Revolution in the 18thand 19th century. The first professional fashion designer was Charles Fredrick Worth, also known as the ‘Father of Couture’ who was an Englishman living in Paris who had a business employing several drapers, tailors and seamstresses. His talent was noticed by Empress Eugenie of France whose patronage brought him into the limelight. This also made Paris as the fashion capital that influenced the other fashion centers in other countries.

## **THEORIES OF THE ORIGIN OF CLOTHING:**

**Modesty Theory** Modesty of a woman refers to her dressing or behaving in a way so as to avoid impropriety or indecency, and especially to avoid attracting sexual attention. As a function of dress, modesty is concerned with the concealing of oneself and the body. Followers of the Modesty theory propose that morality is

dependent upon modesty. In other words, modesty is a way to overcome the feeling of shame associated with exposure of the body and therefore seeks its concealment through clothing. The attribute of demureness determines how people dress. However, the Modesty theory has been refuted by other theorists with different viewpoints. Some suggest that modesty arises out of self-consciousness regarding one's imperfect body and to defend against negative body image. The Social Norm theorists argue that modesty does not arise from shame but from the need for self propriety and privacy, and that the socio-cultural environment as well as norms of strictness or permissiveness in society influence the codes of decency regarding body covering. Others opine that modesty is not instinctive but is learnt or imposed; the concept depends on variables such as religion, culture, age, place, activity, social status and personal preferences. This points to the fact that modesty may have different connotations in different cultures. Questions pertaining to modesty such as how much skin can be revealed or concealed forms the focus of studies on media and celebrity culture.

Historically, the concept of modesty has not been stagnant except for consistent norms that are rooted in religious faith. What is considered modest in one community may not be a necessary co-relate to modesty in others. Early paintings and statuettes across different civilizations often depict both men and women with bare bodies. Clothing served an important function in the display of social status where the extent of the covered body could convey social status as free citizens or slaves. For example during the Roman Empire, marital status was indicated with married women wearing long dresses that completely covered the body.

From a fashion perspective, the Modesty theory has had two distinct expressions. First, is the socio-cultural, political and religious norms of clothing in some countries that have also played a role in defining modesty. In some civilizations, the veiling of faces indicated status- women of class were required to wear veils, while others were not allowed to do so. In Iran, wearing the hijab was banned in 1936 but it was made mandatory in 1979. The growing market for modest fashion which is currently estimated to be worth over \$400 billion is for the cosmopolitan consumer who wants coverage in accordance with her faith but with style. The other expression of the modesty theory is women's clothing in public life including the workplace. In the Victorian era in England, the length of dresses and skirts were prescribed for women and children. Women and girls of 16 years and above were required to wear skirts where hemlines reached below the ankles. During World War II, rationing of clothes was imposed, for example the skirts of the women's Utility Suits were standardized to knee length. Requirements of the workplace also had a major role in the emergence of power suits in the 1980's. As

women began to occupy more and more of executive positions in corporate management, they preferred dresses that reflected authority along with modesty and did not in any way objectify women. Power dressing has brought in full length suits and knee length skirts whose necklines revealed nothing but the collarbones.

## **Immodesty Theory**

The history of civilization shows that both modest and immodest clothes have coexisted. The Immodesty theory recognizes the basic instinct of the human beings to arouse the sexual interest of the opposite sex and proposes that clothing is worn for this purpose. Human history has evidence that even before leather or vegetation based clothing was worn, the body was painted and accessorized with colorful feathers to draw the attention of the opposite sex. This behavior may have been learnt by watching the colorful display of plumage that some species of birds used for attracting mates. The Immodesty theory argues that the impact of trying to attract the attention of the opposite sex can be maximized by adopting a clever combination of hiding and revealing tactics through provocative clothing as a sexual tool to highlight private parts of the body. The psychology underlying the immodesty theory is that familiarity breeds indifference while concealment breeds interest.

Immodest dressing has been focused on drawing the attention of the onlooker to the shape of certain specific parts of the body – i) upper torso (chest/breasts), ii) waist, iii) hips, iv) buttocks, v) legs, vi) arms, and vii) height. Body posture also impacts the appearance and the way in which the clothes conceal and reveal the body. Immodest dressing has also been subject to the shift in emphasis on the particular zone of the body. For example, though short hemlines that revealed a bit of leg was fashionable in the 1920's, lengthened hemlines that highlighted the body silhouette (body outline) was the trend in the 1930's. The 1940's were dominated by structured shoulders and shorter hemlines, while longer skirts with small waistlines and accentuated bust typified the 1950's. In the 1960's, immodest dressing was associated with the growing clamor for women's liberation expressed through the mini-skirt. Immodest clothes became a way to challenge clothing restrictions on women. The popularity of midriff-baring cropped tops of the 1980's, slip dresses of the 1990's, low rise jeans of the 2000's and the bold fashion of the contemporary music stars are considered to be examples of immodest dressing.

However, perceptions about immodesty differ widely from community to community as well as from person to person. Some of the major factors that

account for the differences in the perception about immodesty include the following:

- 1) Situational Factors: Attitude towards immodest clothing has been historically conditioned both by societal norms and the individual's personal disposition towards sexuality.
- 2) Religious Faith: Historically, religious teachings have had a bearing on the community's views on immodesty.
- 3) Psychological factors: People's psychological inclination towards pleasing oneself or pleasing others has had an impact on their wearing of immodest clothes.
- 4) Physiological Factors: Differences in anatomical proportions even among people wearing the same kind of clothes also play a role in reflecting immodesty.
- 5) Physical and Psychological Comfort Factor: While some people are comfortable wearing different types of clothes including those that may be perceived as immodest, there are others who may be uncomfortable in wearing immodest clothes.

### Adornment Theory

The Adornment theory emphasises the fact that human beings began to adorn themselves even before they started wearing clothes as we know them now. The desire for adornment is considered to be natural and instinctive, motivated by the desire to feel good about oneself and to appear attractive to others. The aesthetic value of beauty is enhanced by the other embedded qualities such as amiability which appears to be welcoming and therefore attractive. The essence of adornment is the positive emotional reaction in the wearer and on the viewer.

The Adornment theory also reflects a holistic approach to fashion. Its scope extends beyond clothing to encompass accessories and cosmetics to create an integrated fashion appeal. While the Modesty theory aims at demureness, and the Immodesty theory aims at sexual attraction, the Adornment theory focuses on enhancing beauty and makes use of all elements and principles to enhance the aesthetic impact of appearance.

This theory emphasizes that adornment also draws inspiration from nature and emulates it. Designers draw inspiration from nature and develop abstractions in the form of decoration. Design involves colours, textures, and the use of various



materials for adornment. Adornment through creative interpretations of surface ornamentation on textiles for clothing and home décor is the basis of a important activity in the fashion industry known as fashion forecasting. Fashion designers incorporate aspects of tradition and modernity for fabric development, processing and garment production. Different embellishment techniques are used to raise the adornment quotient of the collections which include traditional surface treatments such as dyeing and printing, embroidery, bead work, lace work and several other fabric manipulation techniques. Addition of accessories is also an important way of enhancing the adornment value of fashion. Historically, adornment was not confined to dress and accessories. Three different methods of body adornment have become an integral part of contemporary fashion as well. These are:

**1) Body modification:** Historical examples of body modification include several examples. First is the now-abolished practice of Chinese foot binding for artificially creating tiny lotus feet; second is wearing of large circular lip plates by the Kichepo women in Sudan who consider themselves undressed without their lip plates; and third is the tradition of artificially elongating the necks of girls with a series of brass rings around the neck in the Paduang tribe also known as Kayans. The same concept is reflected in modern society through cosmetic surgery procedures.

**2) Tattooing:** Traditionally body tattooing were used by different tribes for creating distinct identity marks for the tribe as well as the rank held by the person within the tribe. Examples include tattooing by the Thracians to indicate rank, the elaborate facial tattoos as marks of distinction and esteem of the Maoris of New Zealand, and the tradition of body tattooing which holds symbolic meaning for the Japanese Yakuza. In contemporary society, tattooing has become fairly widespread fashion statement among the youth.

**1) Body painting:** Historically body painting and face painting have been part of rituals. For example, girls in some Congolese tribes oil themselves and apply red cam wood powder in order to look more attractive. Royal ladies of some ancient Chinese dynasties as well as Japanese geisha girls applied heavy face make-up highlighted with the powder of ground rice and white lead. Although body or face painting is now limited mainly to sports fans and participants in religious rituals, the underlying concept provides the foundation for the entire beauty and cosmetics industry.

The norms of beauty held by a culture may be different from that of other cultures. The desirability and significance of specific decorations is determined by the tradition and values of indigenous cultures. In some regions, people decorate their bodies with paint and or name necks very day or on occasion. Bodies may be ritually scarred, bound for adornment, and decorated with tattoos and piercings. People may wear necklaces made of animal teeth, shells, or seeds.

## **Protection Theory**

The Protection theory is closely related to the origin of clothing. Although the early human beings who lived in warmer climatic zones did not require added protection to their body, those who moved away from Africa and migrated into the Northern hemisphere needed to cover their body particularly to protect themselves from the freezing temperatures. Early human beings who lived in colder climates used available materials from the surroundings to protect themselves from the vagaries of weather including cold, heat and rain as well as hazards of insect or snake bites. The raw materials included remnants of fur and skin of the hunted animals as well as vegetation that they learnt to process as bark cloth, and even fibers from rain or river washed plants. The problems that 12 Fashion Design: Historical Context they faced in using these materials would have prompted them to look for better ways of using them as external cover for their body.

Clothing has also served as a camouflage during warfare. The experience of using more effective body coverings gave the opportunity to think of other ways of protecting themselves. It gave rise to the development different kinds of armours that was helpful in fending off enemy attacks by sword or spear. As technology developed and warfare became more mechanized, protective uniforms for combat were made for protecting soldiers from the impact of bullets.

## **FUNCTIONS OF CLOTHING**

### **1 Hierarchy of Human Needs**

In his paper presented in 1943 titled 'A Theory of Human Motivation'. Abraham Maslow propounded what is now known as the Maslow's Hierarchy of Needs explaining the factors behind human motivation and the hierarchical



interrelationship among these factors. It explains human behavior by showing how humans deal with more basic needs before moving on to the next set of needs. This is also relevant for understanding the functions of clothing which addresses multiple human needs. The diagram given below depicts Maslow's view of the hierarchy of human needs.

Clothing meets all the five basic human needs that are part of the pyramid of human needs conceived by Maslow. There are distinct functions of clothing that meet each of the indicated needs. The relationship between the human needs and clothing functions are as follows:

**1) Physiological Needs:** Physiological needs are a prerequisite to human survival. Clothing protects people from natural climatic conditions such as freezing cold, extreme heat and heavy rain.

**2) Safety Needs:** Clothing and associated accessories also help overcome danger from enemies as well as other living organisms that pose a threat to human life. There are also protective clothing and accessories that safeguards human life from wars, toxic chemicals, biological agents and nuclear radiation.

**3) Social Needs:** The third level is not based on basic needs but instead on psychological or emotional needs. It is also referred to as the love and belonging stage and includes the need for interpersonal relationships and social connections such as friendships, love, social connectivity, group affiliations etc. When people express acceptance in receiving and giving gifts as a symbol of love and belonging, when consumers trust and follow fashion trends by purchasing and wearing clothes and accessories similar to that worn by friends and even strangers, it inducts and situates the individual within a social group/community.

**4) Esteem Needs:** This is classified into two categories - first is self-esteem in terms of dignity and achievement; second is the desire for respect from others in terms of status and prestige. The bride and bridegroom feel special by being the focus of attention in their wedding ensembles; graduating student feels a sense of achievement in the convocation gown and cap; an army officer feels pride to receive medals, badges and stars that indicate rank; army and police personnel feel proud to wear their uniform.

**5) Self-Actualization Needs:** Individuals experience self-fulfillment when they attain personal growth which can be expressed in many ways including clothing

that is in sync with individual's self-image and the consumption preferences regarding everyday clothing.

## Protection and Comfort Function

Survival is a prime motivation of human life. In Maslow's Hierarchy of Needs, the physiological needs and safety concerns are primary and therefore placed at the base of the pyramid. Clothing is among the physiological needs necessary for survival as it is essential to protect human life from the vagaries of the seasons as well as natural and man-made dangers. The following are some of the specific ways in which clothing safeguards human life:

**1) Protection from weather hazards:** Human body has limits beyond which it cannot cope with the extremes of whether. Warm clothing worn in layers of inner wear and outer wear help the body to withstand different levels of cold. People are able to live and work even at sub-zero temperatures using clothing that helps to keep the body warm. Specialized clothing such as the raincoat and accessories such as the hat and umbrella protect people from rain

**2) Protection from Environmental Danger:** There is a link between man and the environment. People need custom made clothing and accessories to avoid becoming victims of environmental danger. Clothes protect the body from insect bites; shoes protect the feet from dirt and discomfort of walking over rough surfaces. Astronauts wear high technology space suits to survive in difficult atmospheric conditions. Surgeons wear surgical masks and gloves to keep the operation theatre sterile and prevent the patient from infection.

**3) Protection from Occupational Hazards:** Threats to human life and health from man-made products, machinery and systems have been increasing. In response, the clothing industry has been engaged in producing a variety of protective garments and accessories that shield people and particularly industrial and professional workers from occupational hazards such as bruises, cuts, burns, and other injuries. Advancements in technology has also helped the clothing industry to use fabrics and materials that are resistant to stains, contamination, corrosion from acids, fires, electrical current and radiation. Masks are made with advanced materials to help rescue workers to do their job even inside highly toxic environments. Hard hats, steel-toed shoes, and safety goggles have been part of the standard safety gear at construction sites and manufacturing plants. An array of sportswear accessories like compression sleeves, guards, anti-slip pads, back supports etc. are worn to protect the players from high impact injury.

**4) Protection from Enemies:** Traditionally legionary soldiers wore armor, helmets and carried shields to protect themselves from enemy attack. Initially these were made of leather or plant fiber or even animal bones and horns. But as swords and spears became stronger and heavier, soldiers needed sturdier protection. Metallic armor made of iron, brass and copper continued to dominate till gun powder and use of projectiles were introduced along with high power cannons and long range guns. The search for alternative protective clothing that can withstand increasing fire power of the modern warfare resulted in bulletproof vests. Some of the new types of protective clothing specially developed for modern warfare include nitrile that protects hands even inside liquid chemicals, Hazmat suits which safeguards people from hazardous substances like chemicals, biological agents and radioactive materials, and NBC suits which are to be worn in case of nuclear or biological warfare. Camouflage clothing reduces visibility of soldiers and reconnaissance teams. As clothing cannot withstand the power of modern ballistic weapons, the focus has shifted to armored vehicles.

## Identity Function

Identity is not only about distinct nature of the dress but also the intention with which it is worn. Various civilizations also developed dress codes to distinguish among the different socio-economic strata of society and other professions. There are distinctive cultural traditions in every society. Traditional dress expresses the wearer's pride in their heritage. There are norms of clothing for the bride and groom at each ceremony at weddings. There are norms of austere clothing for funeral rituals. There are differences in dressing at religious and community based events. Clothing practices address and satisfy the psychological need for a common feeling of identity and belonging to a community. It can even be an accessory or simply a tattoo that is symbolic of their common bond. Clothing has traditionally expressed ideas about the evolution of gender in terms of feminine and masculine appearance through various dress styles. It also expresses the deviation of individuals from the larger social group, thus contributing to the creation of subgroups.

Uniforms also play an important role in creating a new identity in lieu of their original which could have been very different. A soldier gains a new identity after joining a regiment as wearing a regimental uniform. This, in turn, creates and reinforces a new and strong bond of cooperation among the members of the concerned regiment replacing their original identity as civilians. The same psychological feeling of pride and belonging is also seen among uniformed professionals particularly those belonging to the armed forces who treat their

uniforms as a mark of the privilege of protecting the country and its people. Uniforms also help to distinguish people belonging to different professions. In a crowded place, the uniform of police personnel would visually signify a source of help. The same applies in a hospital where the uniforms and lab coats help to identify a doctor or nurse in case of a medical emergency. The same applies to a flight attendant, referee of games, or a member of the clergy.

In schools, the identity of students is established with the help of fabric colours, design, and manner of dressing with accessories such as emblems, badges and patches. Students may occasionally wear specific pieces of jewellery such as class rings on special occasions. Ceremonial garments worn on special occasions also create a sense of pride and belonging. The graduating students look forward to wearing convocation gowns and caps that indicate the successful completion of their studies. Members of religious organizations wear distinctive types of robes and symbolic accessories that are unique to them. Sports persons who represent their country at international sports events take immense pride in wearing their country's uniform. Fans of football clubs, cricket teams and other professional games also proudly wear the colours and the insignia of their favourite teams to signify their emotional allegiance.

## **Status and Prestige Function**

Historically, clothes played a major role as a symbol of a person's status. The kings and queens were the most elaborately and extravagantly dressed personalities with elaborate wardrobes for different occasions; others at the court could not replicate the royal robes. There were also decrees in several kingdoms that reserved certain types of dress only for a designated few and forbade all others from wearing such clothes thus creating a differential status quo (to maintain the social status). In ancient Rome, only the senators were allowed to wear garments dyed with Tyrian purple, in Imperial China only the emperor could wear yellow robes, in traditional Hawaiian society only the community chiefs could wear cloaks made of feather. In earlier societies, people adorned themselves with fur, hide, nails or horns of their prey to proclaim their hunting prowess to others and assert their prestige within the community.

However, the rapid adoption of democratic forms of governance in recent times and the constitutional guarantee of the equality of rights has abolished all forms of dress codes for the common people. Mandatory dress codes with clear 16 Fashion Design: Historical Context differentiation of status is seen in uniforms of the armed forces. Service stripes on a military sleeve, merit badges on a Boy Scout's

shirt, as well as the captain's band worn by a sports person, indeed add to their status.

While vestiges of the traditional dress codes among a number of village communities still exist, the more dominant form of differentiation in status is between the rich and poor. Clothes convey the status and prestige of the wearer by signifying the culture, economic status, and social power. Thus it becomes a powerful pointer of social relations and to enforce class differences. Expensive clothes are associated with the rich and the powerful. The rich are willing to pay more for designer fashion labels, popular logos, and expensive jewellery to demonstrate their prestige, higher socio-economic status, and peer approval. Both the clothes and the wearer receive recognition and social acceptance to exclusive high society events.

## Ornamental and Aesthetic Function

While the adornment theory explains the human inclination towards beauty, aesthetics deter us from the experience of viewing unaesthetic objects. The psychological association between poverty and lack of elegance results in ignoring those whose sense of dressing may not appeal to urban aesthetic sensibilities. The following are some of the ways in which clothing performs its aesthetic function:

- 1) Design:** Design is the fundamental activity of designers to create new and innovative products including apparel. Good design balances the elements and principles of design to complement the wearer's body. This emphasizes the positive physical attributes of the person and creates a good impression on the onlookers.
- 2) Surface Ornamentation:** Surface ornamentation gives value addition to fabrics through weaving and handcrafted techniques such as embroidery, dyeing and printing applied on finished fabrics or dresses help enhance the aesthetic appeal of the clothing.
- 3) Accessories:** Accessories are coordinated to complement the aesthetics appeal of clothing and complete the look and to direct attention towards the wearer. Jewellery, wrist watches, shoes, bags and make-up are the accessories that maximize the impact of the dress. Even uniforms are designed with two versions - one that is worn on a daily basis and the other with additional accessories for use during ceremonial occasions.



## Sociability and Conformity Function

People generally have a need for love and belonging as they also fear isolation. Clothes can indirectly generate identification with a group or community through the performance of sociability and attraction:

- 1) Indigenous Clothing:** Traditional clothing engenders the feeling of belonging to a community. Indigenous dressing is also useful in displaying one's cultural identity.
- 2) Conformity Dressing:** People express loyalty to their community by adhering to its unwritten yet implicit dress codes.
- 3) Uniforms:** Regimented dressing instills a feeling of belonging and camaraderie with the concerned group. Uniforms also announce the professional identity of the wearer and forge a bond with the other similarly dressed people in the group.
- 4) Special Occasion Clothing:** When a special occasion requires people to dress formally, it generates a sense of social belonging and social behavior. Dressing in appropriate attire for a convocation or wedding ceremony emphasizes the significance of social participation and makes the occasion memorable.

## Self-Expression and Actualization Function

In Maslow's hierarchy of human needs, self-expression and actualization are placed at the top of the pyramid. Self-actualization, according to Maslow, represents the growth of an individual towards self-growth, gaining knowledge, and seeking a deeper meaning of life. In Maslow's view, the need for self actualizations distinct from other needs. While the physiological, safety, social and esteem functions address the basic motives, the self-actualization function addresses higher motives to develop an integrated personality. For example, the physiological need for protection arises from the inability of our body to withstand weather hazards such as cold, heat or rain or to go without food and water for long periods. Self- actualization, on the other hand, may be about concerns about environmental impact of increasing consumerism. Thus Maslow's description of self-actualizing people delineates an ideal of human character.

Those who seek self-actualization, tend to use their dressing as a way to express their individuality and to communicate their core message with others. Self expression and actualization is expressed through clothing such as a simple robe

with distinctive appeal. The following are some of the important ways in which clothing can serve our growth needs.

**1) Acceptance of self, others and nature:** This is one of the basic requirements of self-actualization – food, sleep and air. This translates into wearing comfortable clothes without making any attempt to conceal the flaws in the body, nor body-shaming others.

**2) Reliance on own experiences and judgment:** This implies that one's own clothing choice scan be made without the influence of other people or extraneous factors.

**3) Spontaneous and natural:** Spontaneity and being true to one's own nature entails making a choice of how one prefers to appear and not what others' expectations.

**4) Task Centered:** Self-actualization implies that humans have a higher mission that is beyond the self and that the clothing style would-be in sync with this mission. 18 Fashion Design: Historical Context

**5) Autonomy:** Self-actualization demands that freedom from reliance on external authority or other people. This implies that you would buy clothes with your own resources and also focus on earning the resources that are needed.

**6) Continued renewal of appreciation:** This is about the need for self-esteem, self-respect, and positive feelings derived from admiration. In terms of clothing, this requires the renewal of appreciation of their qualities without experiencing boredom or deeming them obsolete.

**7) Profound interpersonal relationships:** The value for meaningful relationships expresses itself through respect and understanding for others. This may translate into 'Slow fashion' where limited quantity of clothes are made with care for the slow handmade processes and respect for artisanal knowledge and skills.

**8) Socially compassionate:** Sensitivity and empathy for wider society could be expressed through clothes that are responsibly made with concern for society, without environmental degradation.

## INDIVIDUALITY AND CONFORMITY

An ideal body and ideal dress appearance among cultures often differ. Within the micro cultures of complex commercial-scale societies and around the world, we find a vast array of different and sometimes unique ideals and sets of standards for body and dress. Different cultures idealize different stages in the life course. Thus, what members in one culture admire is often considered bizarre, humorous, strange, or even ugly by people of another culture.

Whether or not selecting and wearing dress fascinates, bores, or has little interest to individuals ... social roles and associated cultural behavior affect their choices. For example:

#1 **materials** obtained locally or through trade and the type of **technology** available within the socio cultural system affects the limits or variety available

#2 individual **social role** in society

#3 individual **characteristics** and idiosyncratic **preferences**

Some groups limit varieties of dress within very narrow confines while others exercise little social control and individualism is encouraged. Dress-up encourages fantasy lives, occupations, or hobbies that appeal to individual selves supports development into adulthood, individualism, and concepts of *freedom* and *choice*.



**Conformity** in dress is dressing similarly or exactly like others. Factors influencing conformity are: gender, family affiliation, occupation, religion,



and political outlook. **Conformity** is encouraged when individuals share participation or membership in a social group, either voluntarily or involuntarily.



Each individual is distinguished by specific configurations such as:

- Physical and personal characteristics

- Personality

- Mood

- Abilities

- Preferences

Individuals find subtle ways to communicate their identity even though uniforms are required.



Occupations require individual creativity, talents, and originality in daily dress. Consider RuPaul, male professional model, actor, drag queen, and musical performer. He distinguishes his two identities by name:

- (a) RuPaul in drag **nonconforming** dress

## (b) RuPaul Charles in **conforming** male gender role dress

Individual preference is most prevalent in leisure activities, even though many activities have expectations for appropriate garb. Leisure dress may express personal abilities and interests not appropriate for the workplace. Some use the **art of dress** to fit into social situations, while others use the **aesthetics of dress** to draw attention.



fashion leadership = conformity and individuality

Those who risk expressing their individuality by pulling away from current fashion to begin another fashion often become a **fashion leader**. A fashion leader successfully selects trends in design that others follow; being at the right place at the right time *but* slightly ahead of time; and gains public attention through achievement in sports, television, movies, theaters, and music.

## **DIFFERENCE BETWEEN INDIVIDUALITY AND CONFORMITY**

Individuality and conformity are essential in society. They involve behaviors which are related with the expression of one's feelings and thoughts. Hence, these concepts are often associated with psychology, sociology, and philosophy. Specifically, conformity is a social influence which involves compliance with group norms or laws while individuality refers to the quality that distinguishes a person from others. The following discussions further delve into their differences.

Conformity” came from the Latin word “conformare” which means “to form”. It is matching one’s behaviors to the majority’s expectations or the compliance with group norms or laws. This type of social influence was first studied by Arthur Jenness(1932) who asked research participants to individually estimate how many beans does a bottle contain. The participants were then ushered into a room where they were asked to estimate the number of beans as a group. After the group discussion, Jenness asked the participants individually if they would like to change their initial estimate; almost all of them changed their original answers to be closer to the group’s estimation. Ergo, people’s judgements are significantly influenced by the majority’s opinions, particularly in vague situations.

The following are the three types of conformity according to Kelman:

### **Compliance**

It is a temporary behavior change since the compliance stops when there is no group pressure. This happens when an individual accepts the influence even if he does not personally agree; he complies because he aims to receive a favorable response (such as approval) from the group. For example, a guest, who got invited to a birthday party, does not really like eating vegetables. However, he ate a lot of vegetable salad to please his vegan host and his family.

### **Identification**

This occurs when an individual adjusts his behavior to be able to be a member of a certain group. This is stronger as compared to compliance since it involves public and private conformity; however, it may stop

when the individual leaves the group. For example, a foreign student adopted a new way of life; however, he went back to his previous culture when he went back to his own country.

### **Internalization**

This happens when an individual is intrinsically motivated to accept the influence because he agrees with the ideas and actions involved. In this case, compliance is also both public and private. This is the deepest type since the behavior change is relatively permanent. For instance, someone who got invited to a church service by his friends eventually became a Christian and changed his lifestyle.

## **UNIT III**

### **Terms and Concepts Related to fashion**

#### **Fashion Terms—types of fashion**

#### **Fashion definition—**

Fashion is a **form of self-expression and autonomy at a particular period and place** and in a specific context, of clothing, footwear, lifestyle, accessories, makeup, hairstyle, and body posture. The term implies a look defined by the fashion industry as that which is trending.

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

### **Types of Fashion:-**

- **Classic**:- Apparel made in a style that continues to be fashionable over a long period of time, and that may return as high fashion at regular intervals. When revived, classic fashions retain the basic line of the original style, but are sometimes altered in minor details
- **FAD**:- Short-lived fashion that becomes suddenly extremely popular, remains for a short period of time, and fades quickly. Fads in India :- India's traditional six-yard wonder is igniting imaginations anew. The sari, say fashion designers, can be worn over a pair of jeans or jazzed up with a sexy slim belt for a trendy look.
- **Avant Grade (ah-vant gard)** :- French term commonly used in English meaning new, unconventional, ahead of its time. Used as an adjective to describe apparel that may be provocative or startling
- **Couture (Koo-ture)** :- French term for business in which original apparel designs are created by designers & the items are manufactured in the design house using exceptionally fine sewing & tailoring and expensive fabrics
- **Haute Couture (oat koo-toor)** :- Haute couture (French for "high sewing" or "high dressmaking") refers to the creation of exclusive custom-fitted clothing. Haute couture is made to order for a specific customer, and it is usually made from high-quality, expensive fabric and sewn with extreme attention to detail and finish, often using time-consuming, hand-executed techniques. Firms that create model that may be sold to private customers or other segments of the fashion industry who also acquire the right to reproduce other designs. Designers show at least 2 collections a year of original designs to the public. An original design is not the only one of its kind, but mean only that the garment was designed and made in the atelier of the designer. As currently used in United States and in the

fashion press, refers to the latest and most advanced fashions; high fashion

□

**Knock-off** :- An item of apparel copied from a more expensive item and generally manufactured from low-priced components so it can sell at a lower price. Compare with LINE-For-LINE COPY and PIRACY. Such as NIRE, SUNBUCKS, ABIDAS etc.

- **High- Fashion**:- Apparel of advanced design available from innovative designer and/or firms. It is usually more expensive & is a trend-setting fashion.
- **Bridge Fashion** :- A line at the upper end of the apparel price range that is made with fewer details and less expensive fabrics than designer clothing
- **Pret-a-porter (pret-ah-por-tay)** :- French term for ready-to-wear clothes. Many Haute couture designers produce special dress, less expensive pret-a-porter lines of clothing in addition to their custom-made-lines. French, “ready to be carried away”
- **READY-TO-WEAR (RTW)** :- Apparel that is designed, marketed, and sold in standard sizes and is mass-produced. Describing apparel that does not need any tailoring (example hemming) before it can be worn off-the-rack. In French it is called prêt-à-porter & UK off the rack or “off-the-peg” in casual use)

### **Fashion related stores/ places and their types:-**

- **Atelier de couture** :- Work rooms in which Parisian haute couture designers and their work men produce their collections
- **Boutiques (boo-teek)** :- Small shop selling a variety of merchandise including dresses, jewellery, accessories, antiques, or object d’art.

Ever since Parisian designer Lucien Lelong opened his boutique de la mansion couture in 1929, haute couture designers have taken up the practice of selling variety of designer label merchandise in boutiques.



The term has been applied to small shops everywhere since the 1950's; and now such shops are often contained within large department stores

- **Specialty Stores or Exclusive Brand outlets (EBO's)** :- A specialty store is a store, usually retail, that offers specific and specialized types of items. These stores focus on selling a particular brand, or a particular type of item. For example, a store that exclusively sells cell phones or video games would be considered specialized.
- **Multi brand outlets (MBO's)** :- A store retailing various brands from a single floor.

Who doesn't love to look fashionable, stylish, and attractive? We are sure everyone does. But monotonous and repetitive fashion labels are out of trend today. The more unique you are, the better style-statement you can create. But to attain this, you require some inspiration, isn't it? Let us suggest some expert tips.

1. **Pinterest for sure** — We think Pinterest is the most common and favorite destination for all you fashionistas out there. No matter what kind of inspiration you are seeking, Pinterest is the one-stop application where you get all sorts of ideas. Open the application, search for the season and style of dresses you are looking for, and start scrolling for some astounding inspirations to create a moodboard.

2. **FASHION MAGAZINES** — Every year numerous magazine editors spend millions on creating exclusively ravishing fashion magazines just for you. If you glance at them, these are full of inspiring ideas for your next outfit for every occasion and season. You can find top models flaunting them beautifully on different pages. You can select the one that suits your body type and taste, and start making (or buying) them for yourself.

3. **MOVIES AND THEATRES** — We don't know if you are a theatre fan or love movies a lot. But you can find many ideas to design your dresses from the fictional world. If you want, you can imitate your favorite star for your next festive look. Even for formal and casual wear, movies are a great way to get inspired.

4. Runways and fashion shows — Each country holds a fantastic fashion week every year. And there is a lot of inspiration out there for the curious eyes. You can watch those videos, keep a record of the pieces that you like, and design a similar-looking dress for yourself. To source the fabrics, you can visit All About Fabrics. This fabric outlet has all sorts of materials you will need for designing and creating all those fabulous dresses. They assure you the best of quality and variety, and also offer discounts.

5. Fashion blogs and vlogs — Thanks to the fashion bloggers out there, you get lots of ideas and inspiration from their websites and channels. And the amazing thing is, these influencers share fashion hauls, references, and even links to various websites from where you can buy similar materials and accessories.

6. Go window shopping — Window shopping is another fabulous source for shopping inspiration. You can visit the top designer's stores and get some ideas about the latest trends in the fashion industry and how you can recreate these styles.

## **HISTORIC / TRADITIONAL COSTUME**

It may seem trivial but the first source of inspiration for the stylist is fashion itself. The stylist follows the fashion shows and designers paying attention to the colors, shades and evolutions year after year. Also very important are the **fashion archives**, real “museums” of style in which clothes and accessories from all eras until today are kept. It is precisely by studying clothes, jackets, accessories and fabrics from past eras that new collections and fashion trends are born.

## **TRAVEL**

Traveling to new places can be a great way to feel inspired again. Whether you take a day trip, go away for a weekend, or go on a weeks-long exotic vacation, a change of scenery can go a long way toward getting your creative juices flowing again.



Try going somewhere you've never been before, or somewhere you haven't been to in a very long while. Take the time to experience the place you're visiting, and stay away from the tourist traps as much as possible.

Your mode of travel may be almost as important as your destination. When so many of us go on vacation, we immediately think of flying somewhere. But why not try taking a train or a bus instead? Or drive, if wherever you're going isn't too far away. A change in your travel mode may inspire you, too.

## **FASHION CYCLE**

### **What is Fashion Cycle?**

Fashion cycle refers to the rise, wide popularity and then decline in acceptance of a style. Consumers are exposed each season to a multitude of new styles created by **fashion designers**. Some are rejected immediately by the press or by the buyer on the retail level, but others are accepted for a time, as demonstrated by consumers purchasing and wearing them.

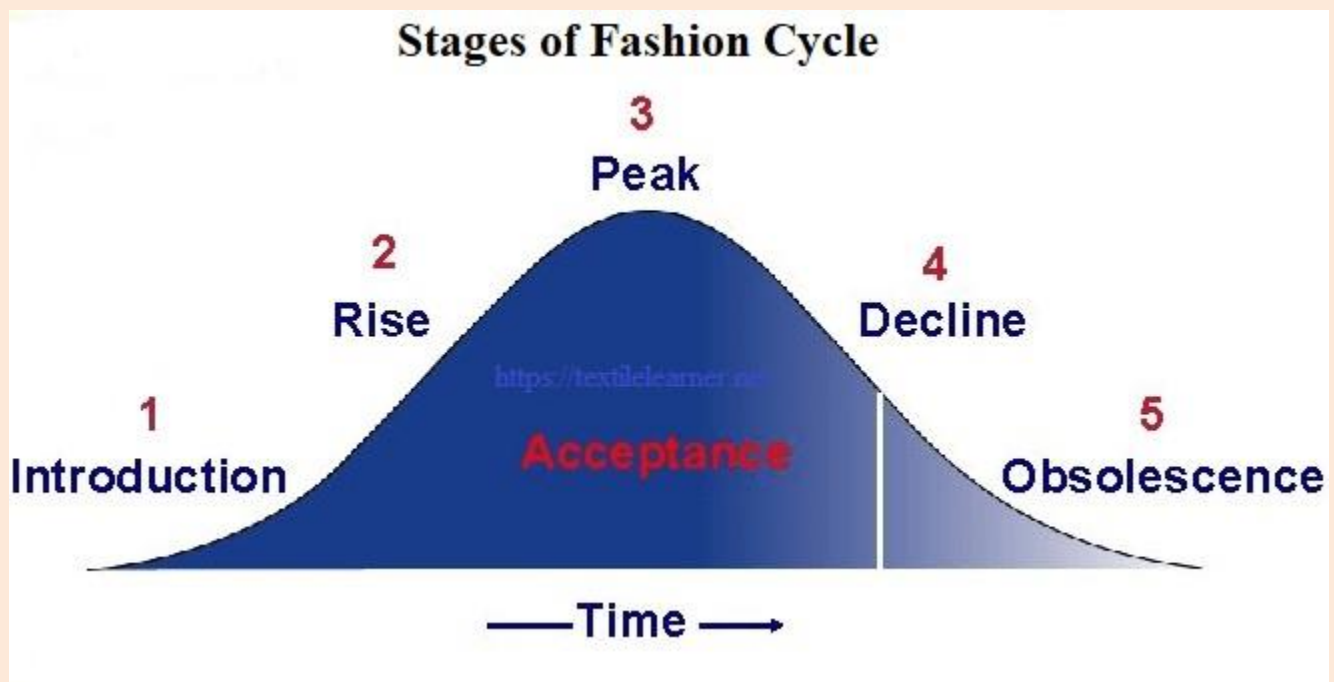
The way in which fashion changes is usually described as a fashion cycle. It is difficult to categorize or theorize about fashion without oversimplifying. Even so, the fashion cycle is usually depicted as a bell shaped curve encompassing five stages: introduction, rise in popularity, peak of popularity, decline in popularity, and rejection. The cycle can reflect the acceptance of a single style from one designer or a general style such as the miniskirt.

Fashion cycle is a period of time or life span during which the fashion exists, moving through the five stages from introduction through obsolescence.

- When a customer purchases and wears a certain style, that style is considered accepted. The acceptance leads to the style becoming a fashion!
- Fashions DO NOT always survive from year to year.

### **Stages of Fashion Cycle:**

The various stages of fashion cycle are as follows:



### Stages fashion cycle

#### **Introduction of a Style:**

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

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

Production in small quantities gives a designer more freedom, flexibility, and room for creativity.

#### **Rise/Increase in Popularity:**

Where copies or knock-offs enter market as duplicates. If a new style is purchased, worn, and seen by many people, it may attract the attention

of buyers, the press, and the public. In self-defense, most couture and high – priced designers now have secondary bridge and or diffusion lines that sell at lower prices, so that they can sell their designs in greater quantities.

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

### **Culmination/Peak of Popularity:**

Where the fashion is at its peak for sufficiently longer period. When a fashion is at the height of its popularity, it may be in such demand that many manufacturers copy it or produce adaptations of it at many price levels. Some designers are flattered by copying and others are resentful. There is very fine line between adaptations and knockoffs. Volume production requires a likelihood of mass acceptance. Therefore, volume manufacturers carefully study sales trends because their customers want clothes that are in the mainstream of fashion.

### **Decline in Popularity:**

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

### **5. Rejection of a Style or Obsolescence:**

Where a strong distaste for style occurs, and sales is at its lowest level. In the last phase of the fashion cycle, some consumers have already turned to new looks, thus beginning a new cycle. The rejection or discarding of a style just because it is out of fashion is called consumer obsolescence. As early as 1600, Shakespeare wrote that “fashion wears out more apparel than the man”.

It is impossible to predict the length of cycles. Rapid developments in communication have speeded up fashion cycles. Because of this, intense competition also sets in. An appetite for constant newness/change is insatiable for the consumers.

Economic depression like war periods could lead to breaks in cycle. Broken cycles pick up after normalcy from where it has stopped.

Long-run fashion cycles take more seasons to complete cycles, whereas short-run fashion cycles take fewer seasons to complete the cycle.

- Silhouettes are long-run fashions as they do not change drastically.
- Details which undergo subtle changes are short-run fashions.
- Colors, textures, which were once thought as short runs have been considered as long runs as studies have shown that emotional and psychological changes influence color.
- Accessories (shoes, handbags, jewellery, millinery, gloves, belts, caps, scarfs, cosmetics, etc.) are regarded as apparel items and have full fashion cycles. They are long runs.
- Classics have the longest runs. Examples are sweaters, cardigans, jackets, and so forth.
- Fads which are here-today-gone-tomorrow have the shortest runs.

## Concepts of Fashion Acceptance

Fashion is first accepted by one society or group of people and goes on to be followed by other groups. There are three concepts related to the adoption of fashion (Figure 2) They are as follows:



Figure 2:

Concepts of fashion acceptance

- **1. Downward flow theory (trickle-down theory):** Here, fashion is first accepted by people at the top of the society who form the higher income group, and later on adopted by people at the lower level group, who form the low-income group. 'Haute couture' are major [fashion houses](#) of the world, run by internationally recognized famous designers. They show their collections – which are their own original creations – at international [fashion shows](#) and sell their garments for exorbitant prices.
- **2. Horizontal flow theory:** Here, fashion is adopted by people at similar social level or income levels. They are accepted by peers, friends and others who are of an equal status. These are also called

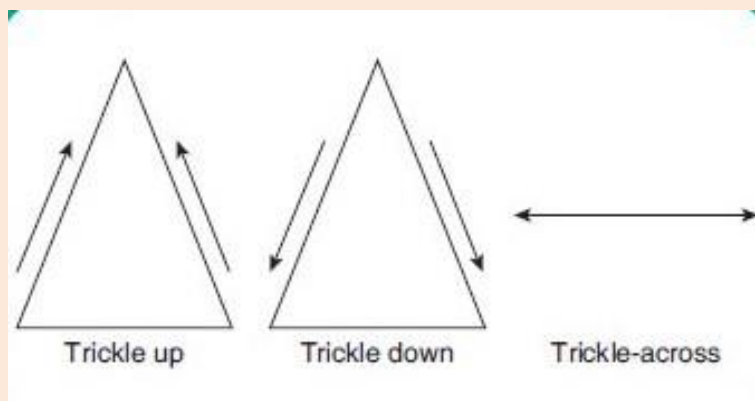
the 'designer wear' or 'prêt-à-porter' and are ready-to-wear garments sold at exclusive department or specialty stores. Designs are not unique but are produced in limited numbers.

**Upward flow theory (Trickle-up theory):** Here, fashion is first accepted by the young low-income group, and moves to higher income group (e.g. khaki pants, jackets, cowboy dresses, etc.). 'Mass market' or 'street fashion', as it is called, are cheaper versions of garments that are produced and sold to the people of lower income group.

The more affluent will buy several haute couture outfits but turn to designer wear for every day. Women who mostly buy designer ready-to-wear may occasionally splash out on a couture dress for a very special occasion. Those who generally buy only mass marketing clothes may still buy designer wear occasionally if only from discount stores.

## **Theories of Fashion Adoption**

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



### **Trickle-Down Theory**

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

### **Trickle-Across Theory**

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



## **Trickle-Up Theory**

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

## **Factors Favoring and Retarding fashion**

The clothes that you choose to buy and wear are influenced by several factors such as age, climate, occasion, income and occupation.

### **Climatic Factors**

People living in cold climate need to wear woollen clothes to keep warm. People living in very hot climates as in desserts need to wear turbans of thick cloth to protect their heads and wear garments made of cotton to stay cool.

### **Occasion**

Bright coloured garments are worn during marriage functions for eg., lehanga cholis, ghagras and shararas often accompanied by bright accessories. Simple clothing with minimum accessories like a formal salwar kameez will give a more professional look for an interview. Sari,

formal trousers shirt, tie would be a good option for the wearer to feel active and confident.

## **Age**

Clothes worn by an adult woman are definitely not the same as those worn by a college going girl. For small children dainty prints in soft colours can be chosen. When children enter late childhood stage, boys like masculine colours like blue, greyish blue and brown and girls like to wear feminine colours like pink, green, red etc. Teenagers like to have variety in their clothes. Selection of clothes for adults depends upon the type of work a person is engaged.

## **Income**

Income affects the selection of clothing. High income group spend more percentage of money on clothing as compared to low income group. They spend more money on fashionable garments rather than on durable clothes. People belonging to low income group prefer durable clothes rather than delicate ones. So, the preferences of the clothing changes according to the income of the family.

## **Occupation**

Many professions have a specific dress code which gives them a special identity. For example: People working in the hotel industry, airlines, traffic policemen, security guards, etc. Certain specialized activities require special apparel. For example: Special overalls are worn in the laboratory, during mixing chemicals for pest control by people or by those who work in nuclear power plants. They protect the workers against radiation hazards. Firemen wear apparel made of fireproof fabrics.

## **FASHION CATEGORIES-**

Today fashion is the global industry. China and Bangladesh are the biggest apparel manufacturers. On the other hand Paris, Milan, New York, and London are the top four fashion centers in the world fashion industry. Some other 7 countries such as, France, Italy, Japan, United States, United Kingdom, Germany, and Belgium are now established their fashion design reputation in the world fashion industry. In this article I will discuss on different types of fashion categories used by fashion designers throughout the world. Apparel manufacturers produced their fashion products into follow three main categories of fashion. Although these categories are may be split up into more specific. Fashion designers are mainly design their product with the help of these categories. At first every designer has to decide his/her specific category for designing a dress.

## **UNIT IV**

### **ROLE OF A DESIGNER IN THE FOLLOWING:**

#### **DESIGN DEVELOPMENT AND SOURCING OF FABRICS-**

The development and formulation of a design requires rigorous involvement and in most of the cases follows some or the other process. The process involved should be a course of action that would make reaching the goal very much easier and simpler. Design can be defined to conceive the idea for some artifact or system and/or to express the idea in a form. It would also mean reaching the goals within constraints. Here, the goals consist of the purpose like who is the design for? What is the use of the design etc. The constraints on the other hand are the

materials and the platforms to be used. Overall it is a very challenging job to create a design that is aesthetic, creative and innovative at the same time.

If the designer is gifted with artistic talent and creativity then obviously the outcome is highly enhanced. Every individual has his own methodology for approaching the problem but even then a designer or a group of designers develop a specific format which assist them in making their task much simpler. This method can then be worked upon in order to develop and improve it for the best of purposes. Irrespective of the stages in the design process there are certain factors which have to be dealt with before starting the works. Some of these may be:

- **Identify the target market** - The market that a firm is catering to is segregated on the basis of gender, age, social and economic segment. Here the market is a group of people or the consumers. Each market segment is going to have different requirements and expectations from a design and all of these have to be satisfied by the designer, in order to make it a success.
  
- **Maintaining an Identity for the brand** - Every company has a specific look and caters to a particular clientele. The price ranges are also fixed since generally they cater to a specific target market. All this has to remain more or less constant so that the company has a proper brand identity.

The design process in a nutshell and a very basic form may constitute of the following stages. These stages may overlap or may be treated as separate units. The designer only has the prerogative for deciding on these matters.

For starters these stages can be summarized as:

## **Research & Analysis**

Before getting to know the problem and understanding the task, if one simply jumps into it, the only outcome is going to be a disaster. We will not have to look far before we come at a dead end. Proper research and planning is very important before starting a project, however big or small it may seem. The question that might arise here is that how much time should be devoted to this particular stage and the answer to that would be, in a proportional manner. This proportion has to be maintained keeping in mind the various segments that we come across during designing. For example in case of apparel or fashion oriented products research could comprise of an adequate study of the current fashion trends and forecast. Fashion forecast may be customized according to the clients requirement or could be even accessed through existing ones in the market.

## **Concept**

The concept is the most important part of the design process. It is the point from where the ideas are going to start and the basic shape of the design would be conceptualized. The ideas might spring upon a designer at any moment of time. The important thing to keep in mind is that the idea or concept should gel with the market. Any discordance at this stage might put question marks later on. This stage would also require the designer to work upon the mood board, theme board, color palette, trends and the entire outline of the collection.

## **Form**

This is the stage where the actual work on the design starts. The physical structure, shape etc is determined and prototypes are created. The ideas and concepts decided and discussed earlier take form and shape. Thus for the first time we can see how the product is going to look like. The consumers see only the product but the success of the product and the design depends on careful and sincere planning, research and proper production decisions. In case of the fashion industry this is the stage where sampling of the designs is initiated.

## **Checks and Tests**

The Form of the design that is almost ready will never be successful unless we perform various tests which can also be called as quality inspections at various stages of production. The quality checks examine the design from various angles like aesthetics, performance, durability, strength, functionality etc. Only a design that passes these tests and checks will be sent for the final examination; that conducted by the customer or the consumer.

Thus design and designing both comprise of an ideal blend of art, aesthetics, creativity, strategic project management, good research, wonderful analysis and mind blowing execution. After this the designs success is handed over to the retail professionals who pour in their competencies of smart visual merchandising, excellent selling skills, and brilliant advertising and promotions.

## SOURCING OF FABRICS

No matter how beautiful a garment is, if the fabric isn't deemed acceptable by the customer, it's likely it'll end up on the sale rack!

Sourcing fabric is an exciting part of designing a fashion range, but it's also a complicated and sometimes daunting process that can leave fashion business owners feeling like they're navigating in the dark.

Fabric is such a vital part of a brand's appeal – from soft luxurious fibres, to hardy weather-proof pieces. The fabric is what seals the deal, and we want you to become a pro at choosing the best fabric options that will turn your garments into pieces your customers will want to wear every day (where appropriate!).

We've compiled some fundamental information to help you decide which fabric is right, and handy tips to keep in mind before you invest.

### Knowing the Basics

Having some basic knowledge around fabric types and the way they perform is a key step in the initial design process. There's many factors to consider when choosing the right base fabric, including weight, composition, construction and functionality.

Deciding how you want your design to fit the body will also determine which fabric composition and construction you're sourcing.

Being able to distinguish between woven, knitted and non-woven fabric structures is the first step:

- **Woven** – Woven fabrics are made up of a weft (the **yarn** going across the **width** of the fabric) and a warp (the **yarn** going down the **length** of the fabric). Woven fabrics are usually used for shirting, pants, jackets and coats and dresses.



- **Knitted** – Made by inter-looping a single yarn continuously to create a soft stretch knit fabric. This is commonly used for tees, loungewear, casual basics, socks and activewear
- **Non-Woven** – Fibres or filaments mechanically, thermally or chemically bonded together and often used for interlinings, insulation, protective and industrial clothing.

Choosing the right fibre such as natural or synthetic will also add different characteristics to your design:

- **Natural** – Originating from an animal or plant (eg. wool, cotton, silk or linen).
- **Synthetic** – A man-made fabric that is entirely chemically produced (eg. polyester, acrylic, rayon or viscose).

## Finding a Supplier

Finding fabric suppliers can be a tedious, but important process. Once you've established your fabric criteria, you can then start exploring where to find the right supplier.

You can approach this via:

- **Trade Fairs** – Visiting a fabric sourcing trade fair in your area (or off-shore in the country you're manufacturing in) can be a great way to source a range of fabrics, start building a fabric library and build relationships with potential suppliers in one go. Examples of good trade fairs include [Premier Vison](#), [Texworld USA](#), [Spin Expo Shanghai](#) and [International Sourcing Expo in Melbourne](#).
- **Factory leads** – You can always ask your garment factory or sample makers as they are already working with fabric suppliers they trust. If you're using off-shore suppliers to manufacture, then they will also source fabric on your behalf. They will also provide information around minimums and pricing.
- **Fabric Agents** – Finding a fabric agent can be useful in helping you source fabrics, negotiate costs, and provide information around

lead times. They can also help co-ordinate the fabric delivery to work within your sampling and production timelines.

- **SYFB Directory** – Upon signing up to the ‘Start Your Fashion Business’ programme, you’ll gain full access to a comprehensive Australian Fabric Supplier directory and Global Tradeshow directory.

## **Pricing**

When undergoing research, you will most likely find that Australian fabrics are more expensive than offshore options. The upside is the MOQ’s are usually reasonable.

Sourcing suppliers that offer lower minimum quantities is a great option for new designers and brands who may need as little as 25m for their first collection. When starting out, you may consider accepting a lower profit margin to initially test the market and keep your risk of excess inventory low. But depending on your category, as you grow and scale, it can become expensive and less profitable if you’re ordering a large volume of fabric at higher local prices.

Buying off-shore is usually a less expensive option, but you need to keep in mind variables such as minimum order quantity (MOQ) which could be upwards of 500m on some fabrics and transport costs. When buying stock fabrics, you can often procure lower MOQ’s and keep your costs down.

Remember to always enquire about the MOQ when requesting initial fabric costs and prior to ordering swatches and sampling. Many off-shore fabric suppliers will add a surcharge if you want to order less than MOQ, so it’s worthwhile asking if this is an option!

## **Fabric Development Lead-Time**

The lead-time for fabric development can range anywhere from 2 weeks for a strike off, 1 month for sampling and up to 8 weeks for bulk production.

It's crucial to factor in your lead-times while production planning to ensure your fabric arrives to your garment manufacturer in line with your planned garment production schedule.

When buying stock fabrics that are readily available, lead times are not as much of a concern, you just need to factor in any fabric testing required and transportation.

A key question to ask your fabric supplier is whether they will re-stock this fabric if they sell out and if so, what the lead times will be. Having this information is essential, especially if you want to continue running this fabric in the future and need to re-order.

### **Cutable Fabric Width**

The cuttable width is the measurement of fabric from side-to-side, less the selvedge (which is the woven border on the sides of the fabric).

Knowing your fabric consumption (calculated using your pattern marker), will help work out an accurate garment cost and estimate how many metres you'll need to buy for production.

### **Testing**

Fabric testing can be costly for new designers, but it's beneficial to do basic testing on delicate, high-risk fabrics or if you're buying a large quantity. Testing ensures your fabric performs as required.

A wear test is important to measure how the garment performs, gauge the overall quality of the fabric and understand how a customer would wear and wash it. This will identify any fabric or garment problems that can be resolved before you start bulk production.

Some off-shore fabric suppliers may provide in-house colour fastness and performance fabric testing on request as part of the quality control procedure. However, it's important you confidently understand the test reports you're looking at. Companies like [SGS Australia](#) can supply you with independent testing and have offices in various countries.

## Dyeing and Print

Understanding Colour and Print terminology can help you ask for the right process and method first hand.

- **Lab Dip** – A fabric swatch or yarn mock-up represents the colour tone on your fabric and is prepared by the fabric supplier for colour approval before sampling or production.
- **Strike off** – A small print mock-up representing how the print design, size, overall look and colour will look on your fabric and is prepared by the print supplier for approval before sampling or production.
- **Screen Printing** – Used industry-wide for quality and accuracy across most fabric types, this printing technique uses large mesh screens to push ink through onto the fabric. Each colour uses a separate screen and most fabric printers will have a maximum amount of colours that can be printed per design (often 6-9 screens). The more colours used, the higher the printing cost.

The MOQ using the screen print method can often be over 500m as the factory set-up, costs and preparations take time, but produces a high quality durable print.

- **Digital Printing** – Often the go-to for new designers, digital printing is slightly more costly, but you're able to print photographic designs with an unlimited number of colours and you can print as little as 1m. Like a paper printer, it prints directly onto the fabric and works best on synthetic fabrics such as polyester and acrylic, and produces vibrancy in colour and detail.

**\*Tip** – use the digital print method for sampling before you finalise a design if you are screen-printing. This will save on costly screen charges.

## **Sustainability**

You'll most likely be aware that the Fashion & Textiles industry is one of the most polluting industries in the world.

Using fabrics that aren't ethical and eco-friendly is becoming more of a social taboo, with consumers becoming more aware of the manufacturing process and expecting a transparent supply chain.

It's your responsibility as a brand to understand how and where your fabric is being made, who made it and ensure you're being transparent to your customers.

There are many sustainable options now widely available to new designers, from organic cotton, linen and hemp, recycled cottons and polyesters, bamboo and natural plant or water based dyes.

As a new brand, it's a hugely beneficial and attractive selling point to be sourcing sustainably and showing an awareness around ethical manufacturing. This is really where the industry is heading, so consider this if you'll want to be seen as a forward-thinking and responsible brand that looks ahead.

## **Samples in apparel industry:**

The sample is a product which represents a group of product or lot. The sample will reflect the quality and workmanship of the exporter or manufacturer. Garment samples are inevitably an important part of exporting. Sampling procedure in the apparel industry is an important activity for order acceptance.

**The main purposes of the sampling process in garment industry are given below:**

1. To allow the buyer to judge the production capabilities of the manufacturer.
2. To provide a means for making revisions in the bulk production process.
3. To let the manufacturer estimate the thread and fabric consumption, and develop cost quotations.
4. To let the buyer know the potential of an exporter.

Since the buyer generally places the order after getting satisfied with the quality of the samples, this process is considered to be a vital one. The sampling process is generally performed in the apparel industry by a separate department with skilled labors since the process decides the order acceptance factor. The merchandiser is the person who coordinates with buyer and sampling department. Hence, all his communications need to be understood clearly in the sample development process.

In general, the buyer will place the order based on the manufacturer's performance in the sampling process. The sampling process is a milestone activity in order confirmations. It acts as a decision-making process in apparel industry, there will not be any compromise in the sample development process and the company will spend a quantum of the amount to develop the sample.

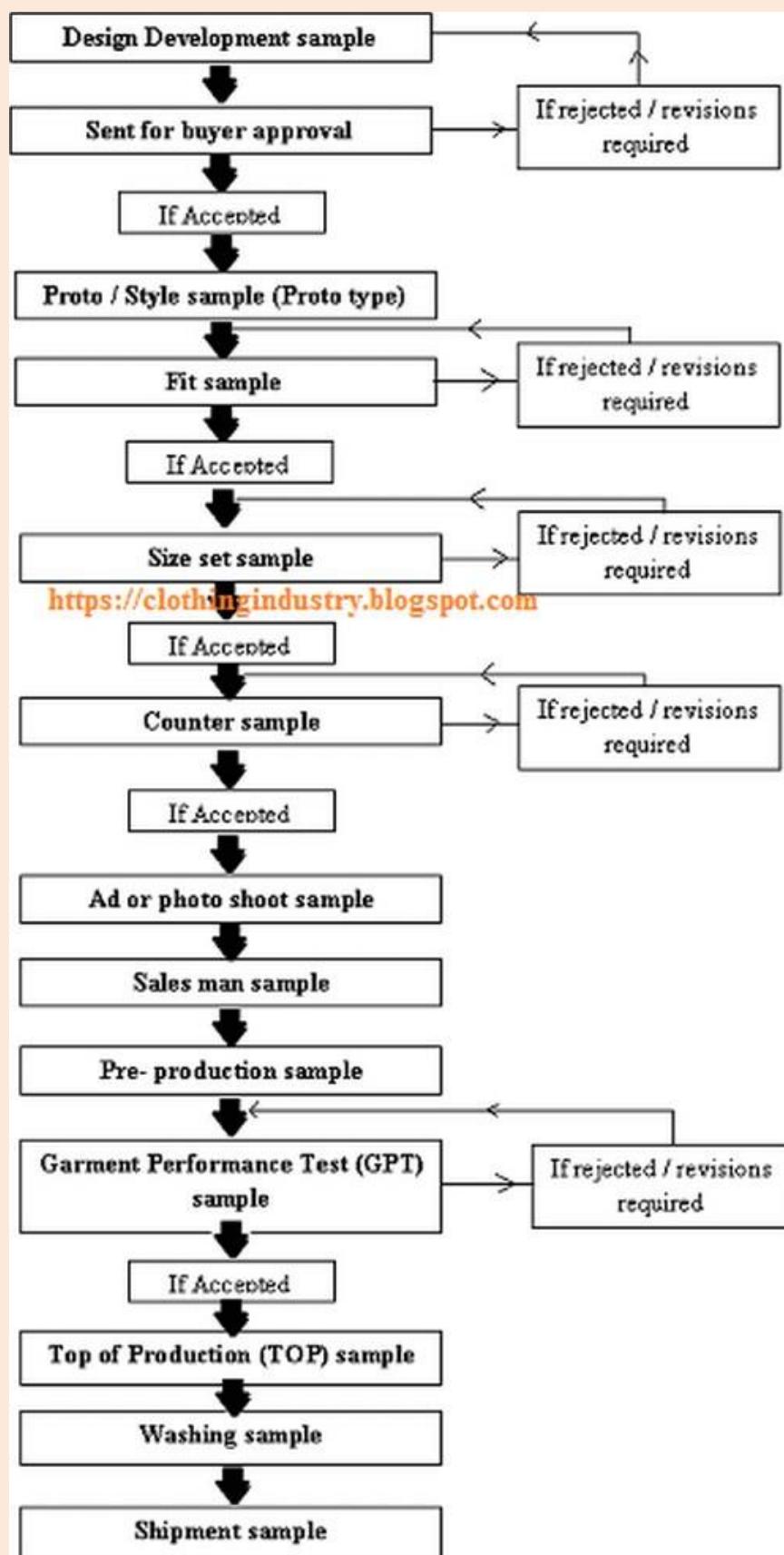
The process of sample department varies continuously, and the development process will cover a wide range of unique products. There are three distinctive phases of sampling process; the first phase covers the development of the initial concept or design idea and getting the approval by the customer or to undertake the buyers' requirement and their target segments to develop the theme and product. The second phase covers the process of prototyping of sample and carry out the functions of sourcing and ordering component, testing the product and carry out trials based on the finalized sample specifications. The third and final phase includes a range of activities that are carried out before

large scale or bulk production capacity outside the producer/developers if needed.

### **Sampling process in garment industry:**

Sampling is very important for garments industry because the buyers usually place orders after reviewing the quality of the samples. It is one of key elements of the pre-production processes in an apparel industry. The process of developing sample varies from industry to industry based on the buyer's requirement and the style / type of the garment they are dealing with. However, most of the sampling terminologies and process are commonly requested by all the buyers. The typical process flow of sampling department activity is provided below in Figure-2. It is essential to understand that there is no necessity to perform all these processes for any single order. Based on the needs and requirements of the customer, the steps can be selected.





### **Samples and their importance in garment industry:**

As mentioned in the previous section, samples play a vital role in the acceptance of production orders, hence, it is essential to understand their importance and requirements. This helps a merchandiser to think advance and plan the subsequent activities.

### **Different types of samples and their importance are point out below:**

#### **Developed sample:**

- The first sample developed by the company based on the buyers requirement.
- The sample generally used to assess the look and take a decision on the sample whether to proceed or decline the particular style out of the line.
- The developed sample needs to be submitted within 45 days from the first communication.

#### **Proto sample:**

- Based on the comments from the development sample, the proto sample is developed.
- The proto sample is the sample where the company submits the requirement using exactly the same fabric and trims or available fabric with accessories.
- The buyer evaluates the capacity and quality of the factory based on this sample.
- To develop proto sample, the buyer needs to specify the following details like the technical specification for the garment, paper pattern (sometimes), development sample (optional), detailed instructions about print/embroidery or appliqués.
- This sample needs to be submitted by merchandiser within 7–10 days. The merchandiser needs to submit at least 4–6 samples based on the buyer requirement. If corrections received, they need to resubmit the proto sample.

### **Fit sample:**

- A fit sample is used to evaluate the garment fit against a dummy or live model. This sample helps the buyer to understand the company and merchandiser and the clarity of their understanding about their requirements.
- The sample is developed in original fabric required for that particular order. Most of the time all the sizes are sent to the buyer to measure the fit.

### **Size set sample:**

- To check the fitness of the sample, size wise size set samples are asked. Hence, 2–3 garments in all the size are prepared with original or proximate fabric to send to the buyer.
- It is merchandiser's responsibility to make sure that the samples match the customer requirements.
- If sizes are more in number, then the buyer may ask to skip some sizes, called jump size set sample. The samples can be made in the sampling room or in actual production floor, as required by the buyer. Bulk cutting of fabric for production should start only after size-set sample gets approved.
- Once the buyer is satisfied with every aspect of it, they seal the sample and send it to the garment manufacturer as a symbol of understanding between them that they are satisfied with the product and want the manufacturer to make this product only in the bulk. These samples are called “Red sealed sample” and they are often used at the final inspection stages by the quality checkers representing the buyer.

### **Strike-off sample:**

Generally, buyer places an order of any style in different shades of fabrics. Size set is made in any one colour. But if the garment has embroidery and printing over it, then garment manufacturer must take approval of print colours and sizes/ embroidery colours, appearance,

thread and sizes on each shade of the fabric. These print and embroidery approvals are known as strike-offs.

### **Counter sample:**

- After the size set and fit sample approval, the counter sample is submitted for the buyer. The confirmation of this particular sample decides whether the company gets the order or not.
- So, this sample is developed in all original fabric, trims accessories, sewing threads, care labels, etc.
- Based on the counter sample approval, the buyer will raise purchase order (PO) to the company.

### **Ad or photo shoot sample:**

- These samples are requested only if buyer is in need of samples to promote their styles in media like TV ads, promotional clippings, catalogues, etc.
- These samples are sent based on the size requests from the buyer.

### **Sales man /Marketing /Showroom sample:**

- The main purpose is to display the next season styles in the current season to get the feedback from the customers.
- These samples are also used to get orders from the retailers.

### **Garment performance test (GPT) sample:**

- This sample is requested only if the technical parameters of the garments need to be checked where the garment performance is measured in terms of shrinkage, colour fastness, seam performance, etc.
- Normally GPT process will be done parallel to the size set sample but most of the buyers ask for this sample only with the acceptance of order.

- These tests are generally performed by the third party inspection agencies like SGS, Intertek and other private testing services.

### **Pre-production (PP) sample:**

- Pre-production samples are the pilot run sample, before starting the production; the sample is prepared with the original fabric and all actual requirements.
- Acceptance of this sample encourages the factory to start the bulk manufacturing of the goods.

### **Wash sample:**

- Wash sample is made and submitted to the buyer for assessment of feel and handle of fabric after washing (if it is needed).
- Either at size set stage or PP stage, washing sample is sent to the buyer for approval. Based on the buyer comments, the merchandiser needs to continue the production.

### **Top of production (TOP) sample:**

- The top of production is sent to the buyer as soon as initial pieces come out of sewing line with suggestions of quality audit department. In TOP sample, buyer tries to evaluate the actual manufacturing of the style.
- Buyer checks whether bulk production is as per submitted sample or not. TOP sample is also checked by the buyer for the packaging also.

### **Shipment sample:**

- Few buyers may ask for the shipment samples which factory needs to pull from the actual shipment and sent to them. The main purpose of this sample is to assure buyer about the actual shipment dispatch.

- Sometimes the buyer also asks these samples for their future reference, hence, all the shipped samples are directly dispatched to the warehouse in the different / same country. This sample will be with complete packing details like tags, poly bag, hangers, etc.

## specification sheet

**Product specification sheet** means the informational page or pages provided by the manufacturer of a particular model of EV charging unit that indicate the measurements, features, standards, certifications, and other characteristics of the unit.

A garment specification sheet is a technical document that contains the construction details of the product, a technical diagram/ sketch of the garment, measurements of the product. Here fashion is referred to the apparel and clothing products. The fashion designer communicates the design concept through the specification sheet. The stitch class and seam type are mentioned in the sketch. The diagram also communicates different measuring points by English letter (symbol).

To make the garment pattern, grading of the patterns for different sizes, developing a sample and sourcing of the materials, the spec sheet is followed.

The initial specification sheet is made for developing a proto sample. Later the specification sheet (measurement chart) may be revised after checking the sample FIT and garment construction. In the sampling stage, the quality inspector and buyer QA follow the instruction in the specification for the sample checking and sample approval.

At each stage of sample approval, buyer adds comments of the specification sheet (tech pack). All the comments on the sample and modifications on workmanship and material are incorporated in the next sample development and bulk production.

In the bulk production, the revised and approved garment specification sheet is referred for internal quality checking and the final shipment inspection.

The specification sheet also coined as a spec sheet. The specification is part of an apparel tech pack though many uses both the term interchangeably.

A product specification sheet is a document that details what your product is. There should be a broad overview and numerous sections that detail the individual components that you want to be delivered in a product. A good product sheet is concise yet thorough, having everything that the product needs, but without any fluff. The product specification sheet will be received by your manufacturers and used as a reference for quotes and your product's manufacturing. Even before your product is made, a manufacturer must have a product specification to give you an accurate quote.

A product specification sheet will also be used later when you order samples. We tend to use a modified product specification sheet as our sample evaluation form. IN the sample evaluation process, which we'll discuss later, we create a checklist from the Product specification sheet, and we'll go through line by line to check each detail on the sample to what was requested.

One thing to keep in mind when creating a product specification sheet is that manufacturers often cut corners. Be mindful of this and think of details that you want to highlight to ensure quality. You need to know that there is no such thing as a supplier that will get 100% of the product and details perfect, so you need to know what is acceptable quality to you and fill in your product spec sheet accordingly.

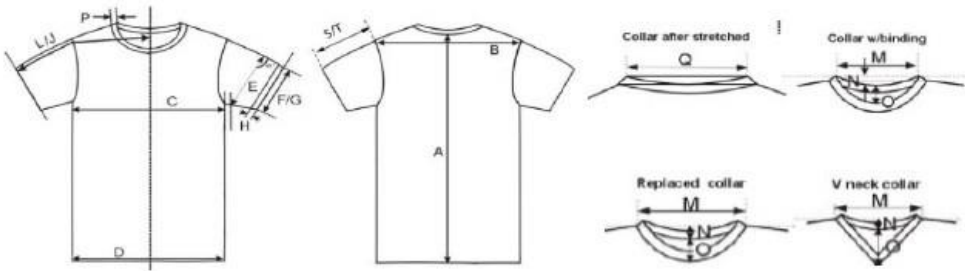
A measurement sheet and garment diagram are shown in the following image



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Apparel Tech Pack		www.onlineclothingstudy.com			
Style No.	Description	Collection	Category	Created by	Date
FMPRNM001	H/S Crew Neck Tee	SS-15	Men	Abc	11/6/2014

Garment Measurement Sheet								
								
Measurement set: 01 UOM: CM (Note: Measurements are not approved. Ensure to use approved measurement for bulk)								
Code	NAME	XXS	XS	S	M	L	XL	Allowance (+/-)
A	LENGTH OF BACK ON CENTER	48.00	51.00	54.00	58.00	62.00	66.00	
B	LENGTH OF SHOULDERS ON BACK	31.00	32.50	34.00	36.00	38.00	40.00	
C	1/2 WIDTH OF CHEST	37.00	39.00	41.00	44.00	47.00	50.00	
D	1/2 WIDTH OF BOTTOM	37.00	39.00	41.00	44.00	47.00	50.00	
E	1/2 WIDTH OF SLEEVE 2 CM UNDER ARM HOLE	13.50	14.50	15.50	17.00	18.50	20.00	
F	1/2 WIDTH OF BOTTOM SLEEVE	12.50	13.00	13.50	14.20	14.90	15.60	
J	LENGTH OF SLEEVE FROM 1/2 NECK HOLE	28.00	30.00	32.00	34.00	36.00	38.00	
M	WIDTH OF NECK HOLE	15.90	16.20	16.50	17.00	17.50	18.00	
N	DEPTH OF BACK NECK HOLE	2.50	2.50	2.50	2.50	2.50	2.50	
O	DEPTH OF FRONT NECK HOLE	6.10	6.30	6.50	6.80	7.10	7.40	
P	HEIGHT OF COLLAR / RIB WIDTH	2.00	2.00	2.00	2.00	2.00	2.00	
Q	1/2 MINIMUM NECK HOLE WIDTH, AFTER STRETCHED	26.50	27.00	27.50	28.20	28.90	29.60	
S	LENGTH OF SLEEVE FROM SHOULDERS	12.50	13.75	15.00	16.00	17.00	18.00	

## Garment Costing Sheet

A cost sheet makes the job of garment sample costing easier and faster. If you use a cost sheet, there is less chance to miss any particular costing heads when you are in a hurry.

Many times it is needed to know how we reach the final FOB of a garment order. A well-designed cost sheet will help you trace all the details of the cost breakup. The cost sheet will also give cost break up for future reference.

The following one is a sample cost sheet. This sheet is filled with indicative numbers.

**COST SHEET**

Product	<b>Women T-Shirt</b>	<b>Yarn-dyed feeder stripes</b>	
Style no:	XYZ	Country	USA
Buyer:	ABC	Fabric	Viscose jersey
GSM/width	150/34-31"		
	<b>Particulars</b>	<b>Details</b>	<b>Amount (INR)</b>
<b>Fabric Costing</b>			
	Yarn Price as per supplier list	Per Kg	250.00
	Knitting charges	Per Kg	25.00
	<b>Greige Fabric Cost</b>	<b>Per Kg</b>	<b>275.00</b>
	Average dyeing cost		20.00
	Weight loss on dyed fabric:	9.00%	26.55
	Fleece brushing /Peaching	-	-
	Loss Due To Printing	-	-
	Subtotal		<b>321.55</b>
	Interest on yarn prices:/margin	10.00%	32.16
	<b>Dyed Fabric Cost:</b>		<b>353.71</b>
<b>Garment costing</b>			
	Avg. Fabric Consumption (gram)	210.00	<b>74.28</b>
	<b>CMTP Charges</b>		
	Stitching:	20.00	
	Cutting:	2.50	
	Finishing:	6.00	
	Packaging:	4.50	

	Embellishment	2.50	
	Trims	4.00	<b>39.50</b>
	<b>Sub Total</b>		<b>113.78</b>
	Overhead cost	12.00%	13.65
	Margin (after overhead)	20.00%	25.49
	<b>Ratio/Rejection</b>	4.00%	<b>5.10</b>
	Charges for On Board		1.00
<b>The total price of this apparel item</b>			<b>159.02</b>
	<b>Fob prices: US\$</b>	<b>Rate: 49.00</b>	<b>\$ 3.25</b>
	<b>Internal Price FOB</b>		<b>\$ 3.25</b>

Further details of packing, Trims, and Embellishment costing have been shown in the following table. The following checklist indicative one, you can add more on particulars according to your style requirement.

s			
Particulars	Consumption	Rate	Amount (INR)
M/label	1		1.00
W/care	1		0.50
Tag	N/a		0.00
Thread	10 mtr		2.00
Fusing	N/a		0.00

Twill tape	N/a		0.00
Mobilon tape	30 cm		0.50
Zipper	N/a		0.00
Patch label	N/a		0.00
Button	N/a		0.00
	<b>Total</b>		<b>4.00</b>
<b>Packing materials</b>			
Tissue	N/a		0.00
Board	N/a		0.00
Hanger	N/a		0.00
H/tag	1		1.50
Polybag	1		1.50
Blister	N/1		0.00
Carton	1/10		1.50
Other			0.00
Label logo			0.00
	<b>Total</b>		<b>4.50</b>
<b>Embellishment</b>			
Embroidery/appliqué	N/a		0.00
Printing	N/a		0.00

Rhin stud	N/a		0.00
Lace	N/a		0.00
Rib	N/a		0.00
Collar	N/a		0.00
Crochet lace	N/a		0.00
Enzyme wash	N/a		0.00
Dori			2.50
	<b>Total</b>		<b>2.50</b>

## FASHION FORECASTING

Fashion forecasting is a global career that focuses on upcoming trends.

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

The fashion forecasting process includes the basic steps of understanding the vision of the business and profile of target customers, collecting information about available merchandise, preparing information, determining trends, and choosing

merchandise appropriate for the company and target customer. Color and style are two of the important objects to forecast for most buyers and merchandisers.

### **Long-term forecasting**

Long-term forecasting is the process of analyzing and evaluating trends that can be identified by scanning a variety of sources for information. It is a fashion which lasts over two years. When scanning the market and the consumers, fashion forecasters must follow demographics of certain areas, both urban and suburban, as well as examine the impact on retail and its consumers due to the economy, political system, environment, and culture. Long-term forecasting seeks to identify: major changes in international and domestic demographics, shifts in the fashion industry along with market structures, consumer expectations, values, and impulsion to buy, new developments in technology and science, and shifts in the economic, political, and cultural alliances between certain countries. There are many specialized marketing consultants that focus on long-term forecasting and attend trade shows and other events that notify the industry on what is to come. Any changes in demographics and psychographics that are to affect the consumers needs and which will influence a company's business and particular niche market are determined.

### **Short-term forecasting**

Short-term forecasting focuses on current events both domestically and internationally as well as pop culture in order to identify possible trends that can be communicated to the customer through the seasonal color palette, fabric, and silhouette stories. It gives fashion a modern twist to a classic look that intrigues our eyes. Some important areas to follow when scanning the environment are: current events, art, sports, science and technology. Short-term forecasting can also be considered fad forecasting.

### **Difference between short-term and long-term forecasting**

Two types of fashion forecasting are used: short-term forecasting, which envisions trends one to two years in the future and focuses on new product features such as color, textile, and style and long-term forecasting, which predicts trends five or more years out and focuses on the directions of the fashion industry

with regard to materials, design production and retailing. Long-term forecasts contribute to a fashion firm's development strategies and help it make decisions related to repositioning or extending product lines, initiating new business, and reviving brand images.

### **Responsibility for trend forecasting**

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

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

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

A merchandiser also plays a key role in the direction of upcoming trends.<sup>[1]</sup> Different from developers, merchandisers have much more experience



in buying and are knowledgeable in what consumers will be looking for. The designer takes the particular trends and then determines the styles, silhouettes and colors for the line and garments while creating an overall theme for the particular season.

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

### **Various ways to forecast trends**

The classical way for fashion brands and agencies to forecast trends is by analyzing runway shows, trade shows, newspapers & magazines' information, and market research[8] In the past, these sources were the only ones available to fashion forecasters and brands and retailers would use this information to plan their future collections. But the fashion industry has changed, and descriptive analytics is now accompanied by prescriptive and predictive analytics. The Internet, and consequently, social media, has accelerated the life cycle of trends and birthed phenomena like fast fashion and global supply chains. Trend virility, time-to-market speed, and consumer behavior has shifted in the last decade as a result of the digital age. There are now fashion forecasting services using new technologies and mostly AI, to predict what's coming next Artificial intelligence in fashion forecasting is often used to analyze text and hash tags on social media, online collections published by brands and magazines, and consumer behavior on e-commerce. On social media, machine learning is another way that AI is used to forecast fashion trends. This is the algorithmic process of analyzing a large database of images to determine the many different features of clothing and accessories. This raw data can then be translated into trend forecasts with human intervention, from determining a trend's online visibility to its future market demand. Artificial intelligence has many applications in fashion forecasting that touch product assortment, customer behavior, design processes, marketing, and more. The growing importance of social media and customer perception has quickened the adoption pace of AI in fashion forecasting.

### **Recommended Readings**

- The Dynamics Of Fashion, Elaine Stone, Fairchild Publication, 2008
- Frings Gini, Fashion-From Concept To Consumer, (5th Edition), Prentice Hall Publications, 1996
- Marshall S G, Jackson H O, Stanley Ms, Kefgen M & Specht T, (2009), Individuality In Clothing & Personal Appearance, 6th Edition, Pearson Education, Usa.
- Shorie, G.P., Vastra Vigyan Ke Mool Sidhant, Vinod Pustak Mandir, Hospital Road, Agra, 2007. (Hindi Book)
- Verma, Promila., Vastra Vigyan Avam Paridhan, Madhya Pradesh Hindi Granth Akademy, Bhopal, 2003 (Hindi Book)
- Jarnow, Jand Judelle, B., Inside Fashion Business, Merill Prentice Hall, New Jersey, 1987