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1**WHAT IS FASHION?**

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STRUCTURE

- 1.1 Learning Objective
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1.1 LEARNING OBJECTIVE

After completion of this unit , you should be able to :

- Describe the Fashion
- Define the Fashion Designing
- Describe the Fashion Designer
- Explain fashion designing process
- Explain Classification of Fashion

1.2 INTRODUCTION

Fashion now occupies the centre stage in popular understandings of modern culture. It enjoys unprecedented coverage in the global media, both print and electronic and defines the tenor of urban life like no other visual medium. *India today has a rapidly growing economy with even better future prospects.* Thus the country today is witnessing rapid growth in many sectors which include the Indian Fashion Industry.

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Fashion design can be a fantastic career journey but it requires a vast amount of skill, hard work and education. Fashion design can be a wonderful career filled with adventure, creativity, and a chance to influence clothing choices all across the nation and around the world.

The scope of the Indian fashion industry is huge and with a burgeoning population, it only promises to grow further in coming years. In anticipation of this growth, there are many individuals who seek to develop a career in fashion designing in India.

1.2.1 Origin of Fashion

Fashion is a classically social phenomenon having been born in the late fourteenth century. Inevitably, fashion, even in this early phase, was the prerogative of the wealthy who could afford the expensive and excretive silks and fine linens. Over the next two centuries the emergence of a wealthy merchant class with international interests in trade and banking widened demand for luxurious possessions. Sumptuary laws were introduced, prohibiting the wearing of certain fabrics and colours, and meting out punishment to those who dared to presume that mere wealth could ensure equality of choice with the ruling class. This reinforcement of the exclusivity notion that fashion was the prerogative of the few recurred throughout the succeeding centuries.



Figure 1.1 Ancient Royal Fashions

Fashion changed relatively slowly in the period between 1500 and 1700 BC, and the finest clothing was a valuable commodity. The limited terminology of dress began to expand from the late seventeenth century onwards, with a proliferation of new terms indicating an increased rate of change in fashionable dress.

For centuries individuals or societies have used clothes and other body decorations as a form of nonverbal communication to indicate occupation, rank,

gender, sexual availability, locality, class, wealth and group affiliation. Fashion not only embraces clothing, but also hairstyles, body art, shoes, bags, jewellery and beauty products all of which constitute today's fashion trends. Fashion in all its forms, from a tattooed and pierced navel, to the newest hairstyle, in the best form of iconography, we have to express individual identity. As far as clothes are concerned, fashion is based on fabric, color and cuts.

1.3 FASHION

A fashion is any style that is popularly accepted and purchased by successive groups of people over a reasonably long period of time. Not every style becomes a fashion. To be considered a fashion, a style must be accepted by a number of people in a society. For example, a particular clothing styles of filmstars may be adopted by the people at large as a fashion.

Fashion is a term, which is referred to as a state of mind. This word comes from Latin word *facere*, which means, "to make." Fashion is most commonly associated with clothing, but it even applies to anything from interior architecture to models of toys. It is a spirit, where an individual is comfortable with his mode of clothing and is considered as useful in many aspects, culturally, socially even psychologically. Perhaps the most distinctive quality about the fashion since the early times is that it is increasing in simplicity.

Fashion refers to the styles and customs prevalent at a given time. In its most common usage, "fashion" exemplifies the appearances of clothing, but the term encompasses more. Fashion is predominantly associated with, textile, garments and trends. The word textile refers to woven cloths. Many fashions are popular in many cultures at any given time. Important is the idea that the course of design and fashion will change more rapidly than the culture as a whole. Fashion designers create and produce clothing articles to take advantage of the emerging trends of the time.

The terms "fashionable" and "unfashionable" were employed to describe whether someone or something fits in with the current or even not so current, popular mode of expression. However, more so in the modern era, items termed 'not so current' may indeed fit into the term 'Retro.' Retro fashion allows rule shifts, such as 'old is suddenly new,' and thus becomes fashionable. The term "fashion" is frequently used in a positive sense, as a synonym for glamour, beauty and style. In this sense, fashions are a sort of communal expression of the emerging trend, through which a culture evaluates its notions of beauty and goodness. The term "fashion" is also sometimes used in a negative sense, as a synonym for fads and trends, and materialism.

1.3.1 Types of Fashion

Modern fashion design is roughly divided into two main categories. *Haute Couture* and *Pret-a-Porter*.

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Haute Couture

Haute Couture is a French word for “high sewing” or “high dressmaking”. It refers to the creation of exclusive custom-fitted clothing. *Haute Couture* is made to order (custom made) 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.



Figure 1.2 *Haute Couture* Fashion

It originally referred to Englishman Charles Frederick Worth’s work, produced in Paris in the mid-nineteenth century. In modern France, *Haute couture* is a “protected name” that can be used only by firms that meet certain well-defined standards. However, the term is also used loosely to describe all high-fashion custom-fitted clothing, whether it is produced in Paris or in other fashion capitals such as Milan, London, Rome, New York and Tokyo.

Pret-a-Porter



Figure 1.3 Pret-a-Porter Fashion

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Pret-a-Porter is the French word for the term "Ready to Wear". Ready-to-wear or *Pret-a-Porter* is the fashion design term for clothing marketed in a finished condition (ready made), in standard clothing sizes. In the fashion industry, designers produce ready-to-wear clothing intended to be worn without significant alteration, because it is by far the most economical, efficient, and profitable way to produce garments. They use standard patterns, factory equipment, and faster construction techniques to keep costs low, compared to a custom-sewn version of the same item. Some fashion houses or fashion designers create ready-to-wear lines that are mass-produced and industrially manufactured, while others offer lines that are very exclusive and produced only in limited numbers for a limited time usually to specific wholesaler/s.

Ready-to-wear collections can also be divided into designers / creator collections and Confection collections.

- i) **Confection collections or Mass Market** are the ones we see most commonly in our shops. Stylists design these collections. The brands that produce these collections aim only for a mass public and are in the general not searching for a new point of view on fashion.
- ii) **Designer / Creator collections** have a high quality a superb finish and a unique cut and design. These collections are the most trendsetting compared to *Haute Couture* and Confection. These ready to wear collections often contain concept items that represent a certain philosophy or theory. These items are not created for sales but only to create a fashion trend. The designer's ready-to-wear collection is also modeled on international catwalks.

1.3.3 Areas of Fashion

Fashion Designing is one of the most important areas of work in the fashion industry. It offers a promising scope for financial as well as professional growth. The fashion industry is booming and encompasses a vast field of studies. Many professional fashion designers start their career by specializing in a particular

Area of Specialisation		Type of Fashion
Women's Wear	<p><i>Day Wear:</i> Practical, comfortable</p> <p><i>Evening Wear:</i> Glamorous, Sophisticated</p> <p><i>Lingerie:</i> Glamorous, durable & comfortable</p> <p><i>Bridal wear:</i> Sumptuous, glamorous, classic.</p>	<p><i>Haute Couture,</i> Ready-to-wear, Mass market</p>
Girl's / Teenage Wear	<p>Pretty, colorful, Highly fashion-conscious, practical, washable, inexpensive</p>	<p>Ready-to-wear, mass market</p>

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- vii) Designers must have enthusiasm, determination, and drive to succeed in this demanding career. They need to deal with buyers and fabric sales people in addition to management, production and publicity teams with great interest and enthusiasm.

1.5 FASHION DESIGNER

Fashion designers are also called apparel designers who create new ideas for garments and accessories. Designers influence fashion by providing an unending series of new designs from which consumers choose the best ones to express their individual lifestyles.

The role of a designer varies across different fashion business. A designer for a high-street retailer is commonly aiming to create lower-priced versions of the latest catwalk, celebrity or street trends. This normally involves working to a profitable formula which can be repeated across seasons, such as repeating a successful silhouette and changing the fabric or simply changing the colour of a stripe print. A more expensive and focused fashion business configuration would still be interested in monitoring trends but more likely to interpret them in a distinctive way to ensure a degree of exclusivity and brand differentiation. By contrast, a designer for a leading luxury brand will be more interested in setting trends than following others.

1.6 FASHION DESIGN PROCESS

The following are the different stages in the fashion design process:

- 1) Review the best and worst selling design from the current and previous seasons
- 2) Research new trends in color, fabric, shape and print
- 3) Plan and select fabric and styles to reflect fashion direction of the season
- 4) Test base fabric
- 5) Confirmation of range by directors and buyers
- 6) Development of product specification sheets and patterns for sampling
- 7) Liaison with manufacturer and amendments to fit samples
- 8) Bulk fabric approval
- 9) Garment grading
- 10) Manufacture

i) Review best and worst

Although fashion is primarily about change and inevitably implies something new, many fashion businesses recognize that their customers expect to buy core items each season. Consequently most ranges will have a range of basics which can be made to reflect a season's trend through changes in colour and

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minor amendments to styling. In the season a range will include more directional designs, some of which will sell better than others. Effective monitoring of sales can enable fast-selling lines to be modified or repeated quickly, usually within a few weeks. At the end of a season most fashion businesses will undertake a 'post mortem', analyzing which styles sold well and which did not. *Where a trend is still going to be strong for next season, styles can be continued with minor changes.* Although these are design issues, buyers and merchandisers will conduct this process with the designers.

ii) Research new trends

It is common for all fashion designers to seek inspiration for new collections. Where the business is more exclusive, there is an expectation of greater innovation and originality. By contrast high-street and mass-market fashion is aimed at a much wider market. Sources of inspiration, therefore, can vary tremendously according to the nature of the market that the designer is working in. Common early stages in the research for fashion direction will include textile trade shows, which provide insights to colors, fabrics and prints. It is also common for designers in some fashion retailers to accompany buyers on international shopping trips to buy products and take photographs to inspire new looks in their own product ranges. Good ideas about product presentation and sales promotions are also noted.

iii) Plan and select fabrics and styles for the season

Fabrics frequently dictate the theme to a group of designs, for example jersey-wear. Such a group of designs may commonly include a dress, t-shirt and pants for a relaxing 'at home' casual range. Denim is always a popular fashion story, and has become more so over the last few years with developments in the fabric such as twisted denim. Seasonal trends in jeans and denim skirts make it a fabric which is frequently central to any new range. The designer is responsible for creating a fashion look which balances considerations of garment performance and fashion ability with cost and delivery.

iv) Test base fabric

Fabric testing is something that would probably be carried out by the manufacturer. Nevertheless, it is important for our readers to realize that fabric undergoes tests at different stages, depending on the structure of the supply chain. Some retailers are happy to let trusted manufacturers carry out testing, whereas others will seek independent testing. Base fabric tests are those which ensure that the fabric is fit for its intended purpose. For example, its tensile strength, the stability of the fabric when cleaned or washed, and the extent of pilling or wear and tear. If the fabric fails at this stage there is no point dyeing it or cutting it for garment manufacture at a later date.

v) Confirmation of the range

Although the designer is responsible for creating the collection, others, including buyers and the company directors, generally authorize the spending of budgets

that ultimately pay for the ranges. Decisions over numbers of units per style and colour option are also likely to be made by people other than designers, in particular, buyers and merchandisers.

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vi) Development of and amendments to samples

There are a number of different kinds of samples, ranging from 'prototypes' of new garments to production samples that are photographed for publicity before the ranges arrive in stores. Early development samples are often called toiles and are used by designers to determine basic fit measurements. In a typical fashion, the retailer buyers and garment technologists see 'fit samples', which are the manufacturer's first attempt at producing the required design from a 2D specification sheet. These are tried on models to assess fit, and it is normal at this stage for the samples to require some amendment.

vii) Bulk fabric approval

Bulk fabric is the finished fabric to be used in manufacture. By this stage the fabric may well include a print and will need to be tested for colour fastness. Failure at this stage would present a business with significant problems as the production space will have been booked and the lead-times for delivery will be shorter. This is especially true for high-street younger fashion for which production is very close to the selling season. Once again, although this is an issue relating to the design and manufacture of garments, it is likely that the testing would be done by someone other than the designer.

viii) Grading and manufacture

Grading refers to the process of creating sizes, which are smaller or larger than a base size. In general, size 12 is used as the base size for high-street womenswear and size 10 is used for designer-wear to be modeled on the catwalk. Once samples have been approved, they are 'sealed' and production takes place.

However, the differences in the design process exist between those fashion businesses which produce mass-market fashion apparel and those houses that produce exclusive designer-wear. One of the more significant fact is that mass-market fashion is produced first and sold to consumers through a retail distribution network that is typically owned and controlled by the brand. This is inherently risky as it is difficult for fashion businesses to know exactly which items will sell and which will not. However, many top designers sell their new collections through the bi-annual fashion weeks, often using fashion shows to attract the interest of international buyers. Orders are taken following the shows and then production begins. This approach reduces the risk of unsold stock faced by most high-street fashion retailers, but limits demand to specific selling periods.

1.7 CLASSIFICATION OF FASHION

Fashions tend to grow slowly, remain popular for a while, and decline slowly. A fashion can be brief for long. Length of a fashion cycle is hard to predict. Fashion is classified into many categories as follows:

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i) Style

Style is the basic outline of any garment. Fashion is ephemeral while style is lasting. Style is always constant. It does not change whereas fashion changes considerably. Style has certain characteristics that distinguish it from other designs. For example, the fashion could be pleated skirt, yet the style is box pleat. It is a common fallacy to believe that the famous designers create fashions. They create styles which they hope will be accepted. When and if there is consumer support the style then becomes fashion. It is repetitious but important to stress that fashion is synonymous with acceptance.

ii) Basic or Classic

A classic item of clothing is one that continues to be popular for long even though fashions change or in other terms "the longest running fashion". Classics were originally fashion items but their general appeal and simple stylish lines have kept them popular. They can be worn year after year. This style continues to be accepted as general fashion by many different social groups. Change in classics is very superficial. Material, texture, details and even silhouette may vary but style continues to be in fashion. Shalwar kameez, blazers, jeans etc. are all examples of classic items of apparel which had changes in collars, lapels, pockets, length and cut of garment over a period of time but the original classic item has not disappeared from the market.

iii) Fad

Fads are fashion that come quickly into the public eye, are adopted with great zeal, peak early and decline very fast. Their acceptance cycle is short and they tend to attract only a limited following. Fads appeal to people who are searching for excitement or who want to distinguish themselves from others. Fads do not survive long because they do not normally satisfy a strong need or do not satisfy it well. It is difficult to predict whether something will only be a fad, or how long it will last. The amount of media attention, along with other factors will influence the fad's duration.

iv) Fashion Trend

It is the direction in which fashion is moving. This helps the manufacturers and merchants to decide whether to promote the fashion to the customer or to abandon it. Fashion forecasters look for the styles they think are prophetic, ideas that capture the mood of the times and signal a new fashion trend. Very often, a new trend appears in small doses until it spreads to other collections. Evaluating the collections becomes one way a designer, working for a mainstream manufacturer, can research fashion direction. For retail buyers, it is becoming a huge challenge to figure out which trends will become fashion basics, like capris, and which are only fads, such as pony prints. Empowered by the Internet and television, global trends are moving at an accelerating pace. The life-span of a trend is now about five months instead of a year. For the junior market, the span is only three months.

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v) Fashion Forecasting

Fashion forecasting is a process by which researchers and people working in the fashion industry, try to analyse trends in the current market situation and then attempt to predict the trends for future market by analysing political, cultural, social and other multimedia factors that can influence fashion. It is a prediction of fashion colours, textures, designs, silhouettes and styles that become popular.

1.8 SOURCES OF FASHION

Fashion is a bridge over which new ideas travel from the designer's studio to the mass. There are several sources through which fashion reaches the masses. Formerly, fashion spread slowly owing to transportation. But now, due to the rapid development of science and technology the world has become a global village due to liberalization of trade barriers and tariff regulations.

i) Magazines / Newspapers

Magazines and newspapers are important sources of fashion. In cities throughout the world, colorful fashion magazines were greatly sought-after and had a profound effect on public taste. Talented illustrators drew exquisite fashion plates for the publications which covered the most recent developments in fashion and beauty. *Haute Couture* designers followed the trend by starting the ready-to-wear and perfume lines, heavily advertised in the magazines that now dwarf their original *couture* businesses. Despite television and increasing internet coverage, including fashion blogs, press coverage remains the most important form of publicity in the eyes of the industry. Some of the popular fashion magazines are: Vogue, Fashion, The Face, Eliza, Elle, etc.

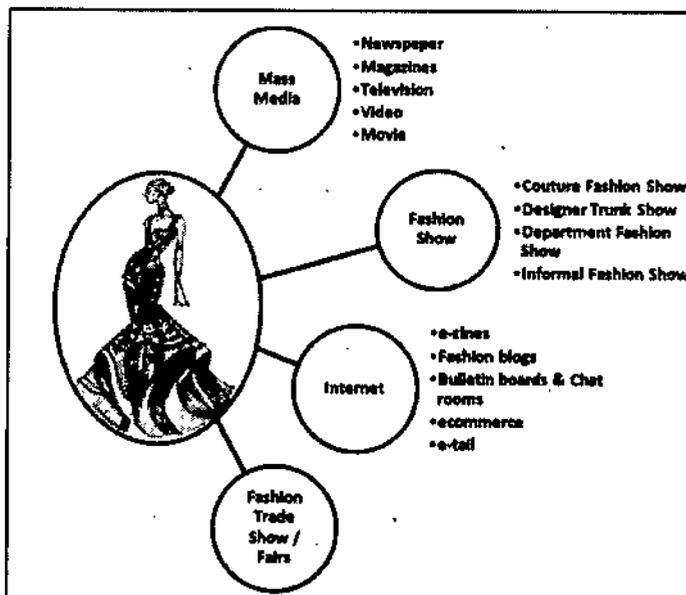


Figure 1.4 Sources of Fashion

ii) Television / Video / Cinema

Television coverage began in the 1950s with small fashion features. In the 1960s and 1970s, fashion segments on various entertainment shows became more frequent, and by the 1980s, dedicated fashion shows like Fashion Television started to appear. Video and Cinema are great source of fashion. They influence the mass quickly and effectively.

iii) Internet

There are a growing number of fashion-industry resources in the internet, they are live and archived news; virtual collection of costume museums around the world; fashion e-zines; fashion-oriented bulletin boards and chat rooms; ecommerce and e-tail sites and promotional sites. As fashion is trend-driven fashion blogs provide a new way to follow these trends, it is likely they will have a considerable long-term influence on the industry. A fashion blog is solely or primarily dedicated to coverage of fashions in clothing and accessories. This includes blogs about: (i) runway trends, (ii) fashion items, e.g. shoes, handbags, (iii) celebrity fashion (iv) street style outfits worn by regular people.

iv) Fashion Show

A fashion show is an event put on by a fashion designer to showcase his or her upcoming line of clothing. In a typical fashion show, models walk the catwalk dressed in the clothing created by the designer. A wide range of contemporary designers tend to produce their shows as theatrical productions with elaborate sets and added elements such as live music or a variety of technological component like holograms.

v) Couture Fashion Shows

True *Couture* garments are one-offs in that they are fitted to the customer's own measurements and sewn by hand. The *Couture* garments generally cost more than 10,000 pounds per outfit, the cost is mainly the laborious nature of personalized fitting and pattern amendment, expensive fabrics and trims. However the most significant cost is the catwalk show, which may last for only an hour, but can cost more 10,00,000 rupees. Supermodels parade *Couture* garments to a handpicked audience of press and customers. The costs of the fashion show can be recouped by extensive national and international press coverage which may be worth the much more than spending the equivalent money on advertising.

vi) Fashion Trade Shows / Fairs

Fashion trade fairs are events at which buyers and sellers meet to trade a variety of fashion components, ranging from textiles to finished garments. The word "show" refers generally to the diverse range of organized events that facilitate the selling process. These could range from a yarn fair through to a designer fashion show. To get their products noticed, clothing companies set up booths. Retail buyers visit each booth to view the latest offerings. At the famous MAGIC Trade Show in Las Vegas more than 3600 manufacturers participate.

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vii) Designer Trunk Shows

Designer Trunk Shows are done in cooperation with a single vendor and are a popular way to sell expensive collections. Invitations are sent to the best customers according to records kept by sales associates. The designer or a representative travels from store to store with the collection, which is usually shown on models in the designer collections department. Customers get to see the entire collection unedited by a buyer and may order from the samples in their chosen size. Although some designers and retailers do 50 percent of their total business through trunk shows, others find them time-consuming, exhausting and have given them up.

viii) Informal Fashion Shows

Informal Fashion Shows are the easiest to produce. A few models walk through the store showing the fashions that they are wearing to customers who are shopping or having lunch in the store's restaurant. The models can take their time, and customers enjoy asking them questions. This is often done in conjunction with a Trunk Show or special promotion.

1.9 FACTORS FAVORING AND RETARDING FASHION

Fashion is the reflection of our life styles; there are certain factors in our lives which influence it. The factors discussed below are two folded, these are favourable as well as retardant factors.

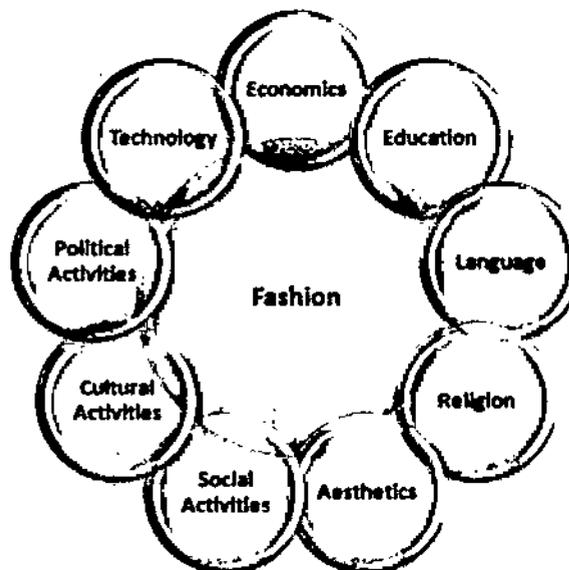


Figure 1.5 Factors Favoring and Retarding Fashion

1. Religion

Religion here is taken in its broadest sense to include religious philosophy systems, beliefs and norms. Taboos and rituals influence not only the styles of fashion that can be marketed to any particular religious groups and country, but also the best approaches to take, with regard to promotional efforts.

2. Social Activities

The social attitudes of a country have a strong effect on its fashion institutions. More social activities require more clothing, the right clothing for the occasion. Casual wear and active sportswear are the most important components of an individual's wardrobe. Opening night of an Opera or Derby events are examples of social events that usually merit coverage by the press, of who attended and what they wore. This news is devoured by the public, anxious to see what society leaders accept as the appropriate dress for specific occasions.

3. Aesthetics

These also determine the success of the fashion marketer's efforts. Understanding what is the target country's idea of beauty, good taste, design and colour can help to develop or modify garments for that market. Evaluating the predominant aesthetic sense of the target market will also ensure that garments are correctly promoted, whether it is in the selection of a fashion model who will wear the garments at a fashion show or the layout and design of promotional literature.

4. Cultural Activities

The cultural activities of people are reflected in their art forms. Clothing can be considered as an integral art form. It has shape, colour and arrangement of details i.e., design. Some of our Indian fashions such as Bandhini, Madras checks cotton, dobby, saree, Nehru waistcoat, Jodhpur slacks, etc. are internationally accepted. Our designers are in the vanguard of the fashion world when the ethnic look assumes international importance.

5. Economics

Economies which are in recession will produce consumers who may regard fashion expenditure as an extravagance, whereas economies which are growing will create an atmosphere in which people are happy to spend more money on fashion items and to adopt different styles more readily. Mass fashion production succeeds when the right styles are produced at right prices for wide acceptance.

6. Education

Education affects factors such as the level of skill in the workforce which again will determine whether a large fashion company will choose to invest directly in a country, either by joint venture or direct investment, or whether it will simply export. The highly skilled workforces of Eastern Europe have been an important factor in the decision of many large German and US companies to set up manufacturing units there.

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7. Language

This is one of the most important features that distinguish one culture from another. Although language may be of seemingly little relevance to fashion marketers, it can have far-reaching effects, not only in terms of mass media used for promotions or single communications between buyer and supplier, but with regard to the garments themselves. The choice of language used on labels or on sportswear produced for the mainstream market is a very important factor in the total fashion image. Far Eastern firms favour the use of English language slogans and labels to project an international image; many European firms use Italian language labels and brand names to project a more stylish image.

8. Technology

We are living in a world of vibrant technology. The wonderful world of chemistry has produced nylon, acrylic, polyester and a blend of man-made fibres with natural fibres. More knowledge from all over the world is gained through science and technology. This exposure helps to internationalize fashion.

9. Political Activities

Political activities can inhibit or enhance the fashion of the times and is probably an influence not often considered seriously. The most obvious examples are restrictions which take place during wars, when the Government dictates the amount of fabric to be used in garments in order to preserve textiles in an attempt to save fabric. Today, the cost and degree of exports and imports are regulated by Government. If laws are enacted to curtail quantities of merchandise leaving the country, it can cause an unlimitation on what is available in stores. Exports / imports can be a competitive factor for domestic products and tend to depress some domestic retail price level.

1.10 SUMMARY

Fashion is a term, which is referred to as a state of mind. This word comes from Latin word *facere*, which means, "to make." Fashion design is the applied art dedicated to clothing and lifestyle accessories created within the cultural and social influences of a specific time.

Modern fashion design is roughly divided into two main categories, *Haute Couture* and *Pret-a-Porter*. *Haute Couture* is a French word for "high sewing" or "high dressmaking". *Pret-a-Porter* is the French word for the term "Ready to Wear". Ready-to-wear or *Pret-a-Porter* is the fashion design term for clothing marketed in a finished condition, in standard clothing sizes.

Fashion designers are also called apparel designers who create new ideas for garments and accessories. The term 'fashion designer' conjures up glamorous images of models, catwalk shows and exotically designed fashion garments.

Fashions tend to grow slowly, remain popular for a while, and decline slowly. A fashion can be brief or of long duration. Length of a fashion cycle is hard to predict. Fashion is classified into many categories as follows: style, basic or classic, fad, fashion trend, fashion forecasting.

Fashion is a bridge over which new ideas travel from the designer's studio to the mass. There are several sources through which fashion reaches the masses. The several factors influencing fashion was discussed in detail in this lesson.

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1.11 REVIEW QUESTIONS

1. Explain what is Fashion Design. Distinguish between *Haute Couture* and *Pret-a-Porter*.
2. What are requirements for a good designer?
3. Discuss in detail the fashion development process.
4. Write a brief note on the classification of fashion.
5. Discuss the sources of fashion and discuss in detail.
6. What are various factors influencing fashion?

PRINCIPAL OF FASHION

STRUCTURE

- 2.1 Learning Objective
- 2.2 Introduction
- 2.3 Fashion Cycle
- 2.4 Theories of Fashion
- 2.5 Fashion Consumers
- 2.6 Fashion Terms
- 2.7 Summary
- 2.8 Review Questions

2.1 LEARNING OBJECTIVE

After completion of this unit , you should be able to :

- Describe the Fashion Cycle
- Define the Theories of Fashion
- Describe the Principle of Fashions
- Explain Fashion Consumers
- Explain Fashion Terms

2.2 INTRODUCTION

In the age of style gurus and fashion gurus, it is difficult to ignore fashion trends or the latest ideas that dominate the world of fashion. From fashion magazines to fashion shows to television channels and programs on fashion—there are many ways in which we can keep ourselves up to date in as far as the latest in the world of fashion are concerned.

Over the years, the attires of both men and women have been guided by the current fashion trends that were prevalent in those times. These trends have been reflected not only through the clothing but also through accessories, hairstyles, jewelry, beauty, and body art. Apart from following a set trend, the

fashion conscious have also strived for differentiation by incorporating their personal ideas on styling and fashion tips and making a fashion statement of their own.

2.2.1 Stages of Fashion Cycle

Fashion cycle is usually depicted as bell-shaped curve encompassing five stages:

- i) Introduction of a style,
- ii) Rise in popularity,
- iii) Peak of popularity,
- iv) Decline in popularity and
- v) Rejection.

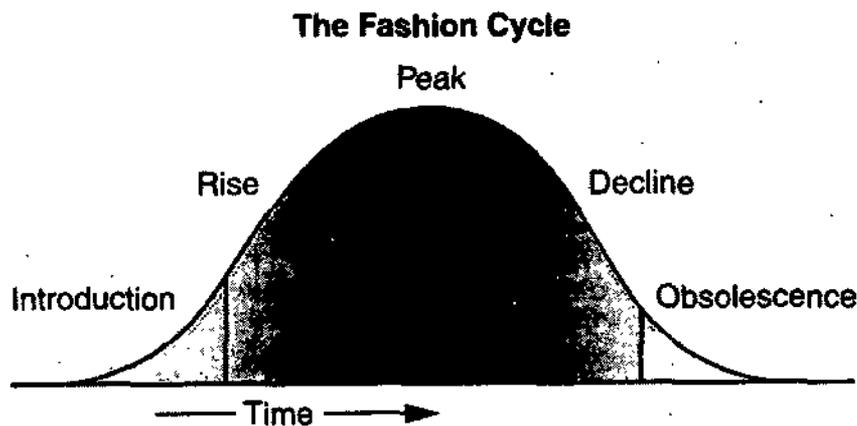


Figure 2.1 Stages of Fashion Cycle

(1) Introduction of a Style

It is the first stage of the fashion cycle. New styles, colors, textures and fabrics are introduced.

- The new style may be accepted by a small number of people called fashion leaders.
- Promotional activities include fashion shows and advertising in high fashion magazines.
- Fashions are produced in small quantities at high prices.
- Retail buyers purchase limited numbers to see if the style will be accepted by the fashion buffs at large.

(2) Increase in Popularity

The second stage of the fashion cycle when consumer interest grows and the fashion becomes more readily accepted by consumers.

- Mass production brings down the price of the fashion, which results in more sales.
- Styles are manufactured in less expensive materials and in lower quality construction than the original style.

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- Promotional efforts are increased in high fashion magazines to heighten consumer awareness.
- Retail buyers order items in quantity.

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(3) Peak of Popularity

The third stage of the fashion cycle during which a style is at its height of popularity. It is also known as culmination stage.

- The fashion is demanded by almost everyone because it is now within the price range of most consumers and is mass produced in many variations.
- Each retailer tries to persuade customers that its version of the style is the best.
- The style may have a long or short stay at this stage.

(4) Decline in Popularity

The fourth stage of the fashion cycle when the market is saturated and popularity decreases.

- The fashion is overused and becomes dull and boring.
- As the fashion decreases in popularity, retailers mark down their prices.
- Promotions center around launch major clearance or closeout sales of the fashion.

(5) Obsolescence

The fifth stage of the fashion cycle when the style is rejected, is undesirable at any price, is no longer worn, and is no longer produced.

2.2.2 Length of Fashion Cycles

Although all fashions follow the same cyclical pattern there is no measurable timetable for a fashion cycle. Some fashions take a short time to peak in popularity, others take longer, some decline slowly, others swiftly. Certain fashions fade quickly others never completely disappear.

Classics

The classic is characterized by simplicity of design, which keeps it from being easily outdated. Some styles never become completely obsolete, but instead remain more or less accepted for an extended period. Examples of classics include blazer jackets, twin sets, polo shirts, jeans, ballet flats, and loafers.

Fads

They are short-lived fashions, they come and go in a single season. Fads usually affect only a narrow consumer group.

Cycles within cycles

Design elements (such as color, texture, silhouette, or detail) may change even though the style itself remains popular. Jeans became a fashion item in the

late 1960's and remain classics. Therefore their fashion cycle is very long. However, various details, silhouettes, and other features came and went during that time.

Interrupted Cycles

Consumer buying is often halted prematurely because manufacturers and retailers no longer wish to risk producing or stocking merchandise that will soon decline in popularity. Sometimes the normal progress of a fashion cycle is interrupted or prolonged by social upheaval, economic depression, or war.

Recurring Cycles

Styles which have been in fashion at one time, gone out of fashion, and come back in fashion again. Fashion trends seem to recur about every generation or every 20 to 30 years. Designers often borrow ideas from the past. When a style reappears years later, it is reinterpreted for a new time; a silhouette or proportion may recur, but it is interpreted with a change in fabric and detail.

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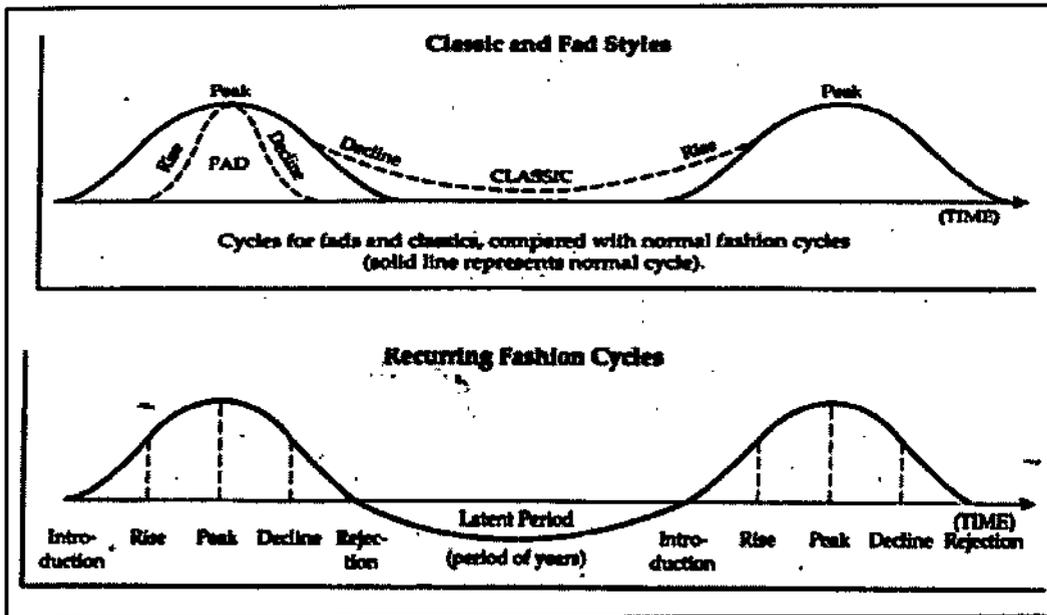


Figure 2.2 Length of Fashion Cycle

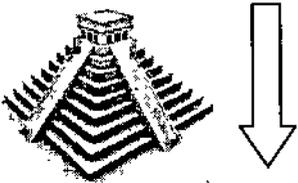
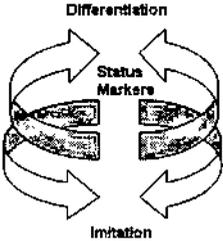
2.3 FASHION CYCLE

Fashion acceptance is usually described as a fashion cycle. It is difficult to categorize or theorize about fashion without oversimplifying. The cycle can reflect the acceptance of a single style form one designer or of a general style, such as the miniskirt.

2.3.1 Down-ward Flow Theory or Trickle Down Theory

According to Trickle Down theory, fashion is a process of emulation by which new fashion passes from the upper class to the lower and in their descent, fashions are vulgarized and a new fashion cycle starts.

NOTES

<p>Direction</p>	<p>Downward from elite class to next to adjacent class</p> 
<p>Tempo / Speed</p>	<p>Depends in ability of lower class to see and copy</p>
<p>Dynamics</p>	
<p>Sources of Fashion Ideas</p>	<p>Designers who propose innovation, elite as gatekeepers.</p>
<p>Source of Change</p>	<p>Limitators</p>

This trickle-down theory of the fashion evolution]ent was identified and accepted by the 19th century economists. This is the oldest theory of fashion adoption. It maintains that in order to be identified as a true fashion, a style must first be adopted by people of the top social level. The style then gradually wins acceptance at progressively lower social levels.

Centuries ago, the setters of fashion were the royal families. The upper class copied the royalty and they in turn were copied by the middle class. At this time the lower class were prohibited by law from copying the styles. In time, royalty was replaced by the fashion leadership families who are businessmen and who have climbed to the top of the economic and social ladder. It became important for others in business to adopt the dress, activities and appearances of the fashion leaders.

People who were spread along the socio economic level found it safe to copy the fashion leaders rather than to experiment fashion. Thus, fashion trickled down from higher fashion leaders to the lower strata of people. Eager manufacturers quickly mass-produce lower-priced copies that many consumers can afford.

As these new fashions are adopted by the lower stratum, new styles are introduced at the top level. It is during this period that the couture is in its most outstanding position. The trickle down theory of fashion is applicable in the contemporary scene, E.g. of trickle down fashion were the designer jeans, asymmetrical tops etc.

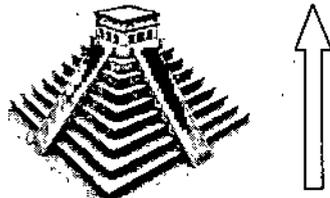
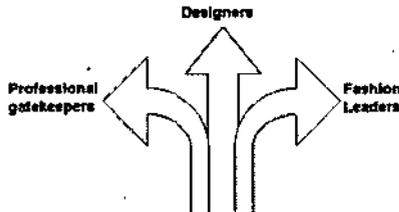
2.3.2 Upward Flow Theory or Bottom-up Theory

This theory is also called as Trickle-up or Reverse adoption theory. This is a reverse theory of the downward flow theory. This theory attempts to explain the process of fashion adoption which is relatively new.

The bottom-up theory explains that the fashions filter up from youth to aged and from lower to upper socio-economic groups. It holds that young, particularly those of low income families and those in higher-income groups, who can adopt low income lifestyles are quicker to create or adopt new and different fashions.

The idea behind this theory is that lower income youth have little social position and thus have fewer inhibitions. They are free to create new dress patterns. Those from upper socio-economic groups are safe in their positions and feel free to adopt new dress patterns. Those in the middle socio-economic groups are often more traditional but can accept clothing styles emerging from lower and upper socio-economic groups. One such example is the Tshirts & jeans of the earliest "hippies" which swept the world, and became the uniform of the young and would-be young all over the world. Other examples include the denim; glitter tops, metal shine garments etc.

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<p>Direction</p>	<p>Status markers trickle up from consumer stylists and subcultural groups</p> 
<p>Tempo / Speed</p>	<p>Depends on the sensitivity of fashion gatekeepers and visibility of subculture groups</p>
<p>Dynamics</p>	
<p>Sources of Fashion Ideas</p>	<p>Aesthetic codes of subcultural groups</p>
<p>Source of Change</p>	<p>Instability in age, gender, ethnicity and appearance</p>

2.3.3 Trickle Across Theory or Mass Market Theory of Mass Dissemination

This is also called as Trickle-Across theory of fashion adoption. This theory claims that fashions move horizontally between groups on similar social levels

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rather than vertically from one level to another. As the twentieth century progressed, fashion no longer was created by any specific social or economic class. Heroes and heroines from all walks of life became the fashion leaders. Movie stars, television personalities, campus celebrities, folk heroes, sport stars and other figures captured the public's fancy and gave a thrust to fashion.

The trickle-across theory of fashion was proposed by Charles W King in 1963. He acknowledged that each group or segment of society has its own leader or leaders of fashion. The approval of these local leaders is required before a fashion can be adopted by the group. Hence there is no longer one channel of fashion diffusion. Many separate markets have developed for various age ranges, lifestyles and tastes. Various designer and manufacturer labels called the attention of various groups at different price points. Examples of trickle-across theory include the jogging suits for athletes, bell bottom wear and kurta style tops.

2.4 THEORIES OF FASHION

Fashion acts as a sign and activates forces of differentiation in terms of taste, social identity, and cultural capital. Fashion is one of the greatest economic forces in the present day life. Fashion is like a river; continuously flowing sometimes slowly and gently and sometimes rushing in torrents and unstable. But how do they begin? Who starts them? How are others able to use it? In fact, fashion theories help us explain this phenomenon of fashion. It is important to understand the way the fashion ideas are originated and disseminated to suit the varied tastes, life styles and economic status of consumer groups. Each theory of fashion explains about the course in which fashion travels, the fashion leaders & merchandisers and diffusion of fashion from the leaders to followers.

The theories of fashion adoption may be operating separately or at the same time. Basically, there are three theories of the fashion adoption process:

1. The down-ward flow theory or trickle down theory.
2. The upward flow theory or trickle up theory.
3. The horizontal-flow theory or "mass-market" theory or mass dissemination theory.

2.5 FASHION CONSUMERS

Consumers can be identified with various stages of the fashion cycle. Fashion leaders buy and wear new styles at the beginning of their cycles; others tend to imitate.

(1) Fashion Leaders

Fashion leaders are the people who look for new fashion and wear it before it becomes generally acceptable and are often referred to as fashion leaders.

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Fashion leaders are confident of their own taste or have a stylist advise them. They dare to be different, and they attract the attention of others. Fashion leaders are a very small percentage of the public. They fall into two categories: fashion innovators and fashion role models.

Fashion Innovators

These fashion leaders create fashion. They may be designers themselves or just want to express their own individual style. These fashion leaders constantly look for interesting new styles, colors, fabrics, and ways to accessorize, their clothes.

Fashion Motivators or Role Models

These fashion leaders have the beauty, status, and / or wealthy to become fashion role models. Designer often lend their new styles to celebrities to get publicity. They are seen at public events, in films, on television, and or photographed by the press. They become role models for everyone who identifies with them and, thereby, influence the way other people dress.

Fashion Victims

These people are those with too much money to spend and become slaves to designer brands. They follow blindly without any discretion and without any analysis.

(2) Fashion Followers

Fashion needs followers, or it would not exist. Most men and women seek acceptance through conformity and follow world, national, or community fashion leaders to feel confident. Fashion followers emulate others only after they are sure of fashion trends. There are various degrees of fashion followers. Some are early adopters; some go with the majority and some lag behind, primarily because they have no interest in fashion. Fashion followers make mass production possible, because volume – production of fashion can only be profitable when the same merchandise is sold to many consumers.

2.6 FASHION TERMS

Fashion Designer

Conceives garment combinations of line, proportion, color, and texture. While sewing and pattern-making skills are beneficial, they are not a pre-requisite of successful fashion design. Most fashion designers are formally trained or apprenticed.

Pattern Maker / Pattern Cutter

Drafts the shapes and sizes of a garment's pieces. This may be done manually with paper and measuring tools or by using an AutoCAD computer software

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program. Another method is to drape fabric directly onto a dress form. The resulting pattern pieces can be constructed to produce the intended design of the garment and required size. Formal training is usually required for working as a pattern maker.

Tailor

Makes custom designed garments made to the client's measure; especially suits. Tailors usually undergo an apprenticeship or other formal training.

Textile Designer

Designs fabric weaves and prints for clothes and furnishings. Most textile designers are formally trained as apprentices and in school.

Stylist

Co-ordinates the clothes, jewelry, and accessories used in fashion photography and catwalk presentations. A stylist may also work with an individual client to design a coordinated wardrobe of garments. Many stylists are trained in fashion design, the history of fashion and historical costume, and have a high level of expertise in the current fashion market and future market trends. However, some simply have a strong aesthetic sense for creating great looks together.

Buyer

Selects and buys the mix of clothing available in retail shops, department stores and chain stores. Most fashion buyers are trained in business and/or fashion studies.

Seamstress

Sews ready to wear or mass produced clothing by hand or with a sewing machine, either in a garment shop or as a sewing machine operator in a factory. She (or he) may not have the skills to make (design and cut) the garments, or to fit them on a model.

Teacher

Of fashion design teaches the art and craft of fashion design in art or fashion school.

Custom Clothier

Makes custom-made garments to order, for a given customer.

Dressmaker

Specializes in custom-made women's clothes: day, cocktail, and evening dresses, business clothes and suits, trousseaus, sports clothes, and lingerie.

Alterationist

Adjusts the fit of completed garments, usually ready-to-wear, and sometimes re-styles them.

Illustrator

Draws and paints clothing designs for commercial use.

Model

Wears and displays clothes at fashion shows and in photographs.

Fit Model

Aids the fashion designer by wearing and commenting on the fit of clothes during their design and pre-manufacture. Fit models need to be of a particular size for this purpose.

Fashion Advisor

Recommends styles and colors that are flattering to the client.

Fashion Show Producer

Is a person or firm that organizes runway / catwalk shows.

Fashion Journalist

Writes fashion articles describing the garments presented or fashion trends, for magazines or newspapers.

Photographer

Photographs the clothes on fashion models for use in magazines, newspapers, or adverts.

Fashion Bridge

Bridge is simply a step down in price from designer, achieved by using less expensive fabric or different production methods. This styling and price range was created to give consumers a less expensive alternative to designer fashion.

Gusset

In sewing, a gusset is a triangular or square piece of fabric inserted into a seam to add breadth or reduce stress. Gussets were used at the shoulders, underarms, and hems of traditional shirts and chemises made of rectangular lengths of linen to shape the garments to the body. Gussets are used in manufacturing of modern tights or pantyhose to add breadth at the crotch seam; these gussets are often made of breathable fabrics for hygiene.

Bodice

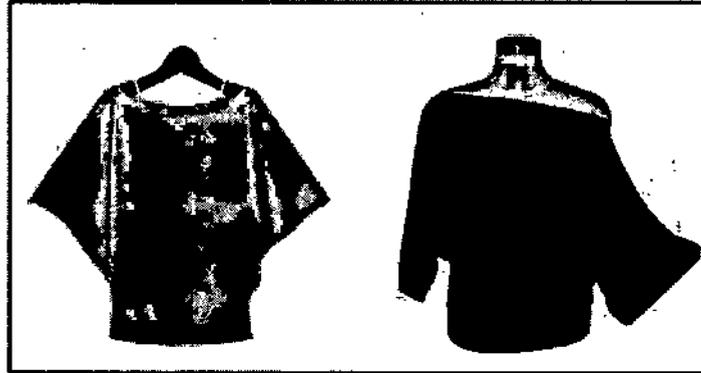
A bodice is a woman's laced outer garment, worn like a vest over a blouse. It has removable sleeves or no sleeves, often low-cut. The term comes from pair of bodies because the garment was originally made in two pieces that fastened together, frequently by lacing. Bodice continues in use to refer to the upper portion of a one- or two-piece dress to distinguish it from the skirt and sleeves. The bodice of a dress was called the corsage in the nineteenth century

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Kimono Sleeve

A kimono sleeve is cut as part of the bodice. Its slope and width influence the fit and the ease of movement when worn. A gusset may be used to reduce strain on the underarm seam.

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Selvedge

In a woven fabric, the selvedge is the uncut edge of the fabric which is on the right- and left-hand edges as it comes out of the loom. It is also called selvedge, the term derives from "self-edge". As such it is 'finished' and will not fray because the weft threads double back on themselves. The term also refers to the unfinished but structurally sound edges of flat knitted textiles. Very often fabric near the selvedge is not usable as it may have a different weave pattern, or may lack pile or prints that are present on the rest of the fabric, requiring that the selvedge fabric be cut off or hidden in a hem. In handknitting, the selvedge may be considered finished; it may also be used in seaming garments, or finished and reinforced using crochet or other techniques.

Sequins

Sequins are disk-shaped beads used for decorative purposes. They are available in a wide variety of colors and geometrical shapes. Sequins are commonly used on clothing, jewelry, bags and other accessories. Large sequins, fastened only at the top, have been used on billboards and other signage, particularly prior to the development of lighted and neon signs. Signs made with sequins were called schmaltz, as were the sequins themselves in that context.

Fiber

Fiber, also spelled fibre, is a class of materials that are continuous filaments or are in discrete elongated pieces, similar to lengths of thread. There are two main types of fiber, they are natural fiber and man-made fiber.

- **Natural Fibers:** Natural fibers include those produced by plants, animals, and geological processes. They are biodegradable over time.
- **Human-made fibers:** Synthetic or man-made fibers generally come from synthetic materials such as petrochemicals. But some types of synthetic fibers are manufactured from natural cellulose, including rayon, modal, and the more recently developed Lyocell.

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Yarn

Yarn is a long continuous length of interlocked fibers, suitable for use in the production of textiles, sewing, crocheting, knitting, weaving, embroidery and ropemaking. Thread is a type of yarn intended for sewing by hand or machine. Modern manufactured sewing threads may be finished with wax or other lubricants to withstand the stresses involved in sewing. Embroidery threads are yarns specifically designed for hand or machine embroidery.

Warps

In weaving, the warp is the set of lengthwise yarns through which the weft is woven. Each individual warp thread in a fabric is called a warp end. Warp is spun fibre. The spin of the fiber can be in either an "s" twist or a "z" twist. These twist directions make yarn that is similar to hands; each the reverse of the other. Initially the fibre would have been wool or flax. These fibres provided a strong enough thread to be held under tension as the warp.

Weft

Weft or woof is the yarn which is drawn under and over parallel warp yarns to create a fabric. The weft is a thread or yarn of spun fibre. The original fibre was wool, flax or cotton. Nowadays, many synthetic fibers are used in weaving. Because the weft does not have to be stretched in the way that the warp is, it can generally be less strong.

Quilt

A quilt is a type of bedding, a bed covering composed of a quilt top, a layer of batting, and a layer of fabric for backing, generally combined using the technique of quilting. Many quilts are made with decorative designs; some quilts are not used as bed covering at all, but are rather made to be hung on a wall or otherwise displayed.

Boutique

A boutique is a French word for "shop" it is a small shopping outlet. It specializes in elite and fashionable items such as clothing and jewellery. In the strictest sense of the word, boutiques would be one-of-a-kind but more generally speaking, some chains can be referred to as boutiques if they specialize in particularly stylish offerings. Recently, the term "boutique" has started being applied to normally-mass-market items that are either niche or produced in intentionally small numbers at very high prices. This may be referred to as boutique manufacturing.

Antique

An antique is an old collectible item. It is collected or desirable because of its age, rarity, condition, utility, or other unique features. It is an object that represents a previous era in human

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2.7 SUMMARY

Fashion acceptance is usually described as a fashion cycle. The cycle can reflect the acceptance of a single style form one designer or of a general style, such as the miniskirt. Fashion cycle is usually depicted as bell-shaped curve encompassing five stages: Introduction of a style, Rise in popularity, Peak of popularity, Decline in popularity, and Rejection.

Fashion acts as a sign, and activates forces of differentiation in terms of taste, social identity, and cultural capital. Basically, there are three theories of the fashion adoption process: (i) The down-ward flow theory or trickle down theory, (ii) The upward flow theory or trickle up theory, (iii) The horizontal-flow theory or "mass-maet" theory or mass dissemination theory.

Consumers can be identified with various stages of the fashion cycle. Fashion leaders buy and wear new styles at the beginning of their cycles; others tend to imitate.

2.8 REVIEW QUESTIONS

1. Describe the phases of a typical fashion acceptance cycle.
2. Explain the Trickle-up and Trickle-down theories.
3. Briefly identify and discuss the following terms and concepts:
 - i) Length of Fashion Cycles
 - ii) Mass Dissemination Theory
 - iii) Fashion Leaders
 - iv) Fashion Followers
4. Write the roles of the following professionals:
 - i) Textile designer
 - ii) Fit Model
 - iii) Stylist
 - iv) Seamstress
 - v) Fashion Journalist
5. Explain the following terms briefly:
 - i) Selvage
 - ii) Bodice
 - iii) Warps
 - iv) Boutique
6. Describe the phases of a typical fashion acceptance cycle.
7. Explain the Trickle-up and Trickle-down theories.

8. Briefly identify and discuss the following terms and concepts:

- i) Length of Fashion Cycles
- ii) Mass Dissemination Theory
- iii) Fashion Leaders
- iv) Fashion Followers

*Principal of
Fashion*

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ELEMENTS OF DESIGN

STRUCTURE

- 3.1 Learning Objective
- 3.2 Introduction
- 3.3 Design
- 3.4 Elements of Design
- 3.5 Line
- 3.6 Shape
- 3.7 Form
- 3.8 Texture
- 3.9 Colour
- 3.10 Summary
- 3.11 Review Questions

3.1 LEARNING OBJECTIVES

After completion of this unit , you should be able to :

1. To understand the term design and the classifications of design.
2. To explore the elements of design namely line, shape, form, texture and color.

3.2 INTRODUCTION

Garments should be designed considering the three major aspects: structure, function and decoration. It should be structurally effective and appropriate for the customer's need and as per the current trends in fashion. Functionally, it should permit the activity a person performs wearing it and decoratively appropriate to the garment and the wearer. Garments, which are appropriate in appearance, function, structure and decoration stimulates the purchaser to buy them. The above three aspects are fulfilled in a garment when the elements and principles of designs are adhered to.

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These elements of visual design have been defined as the basic ingredients or components from which a visual design is made. One must know both the potentials and the limitations of each element. Although the elements are unique and fundamental, they are not always mutually exclusive. For example, shape cannot exist without line and space.

Understanding how and why a person responds to the various elements and principles of design and knowing how to control and use them effectively for a good design is an important aspect in designing. Though various authors group elements separately, the fundamental theory remains the same.

3.3 DESIGN

Design is the backbone of graphic art. Design is actually a part of art and part of our life and personality and influences the enjoyment of everything we do and of everything we select. Design is the art of arranging lines, forms, color and mass to enhance the beauty of an area or object. Designing is moving from the state of randomness to the higher state of organisation, to create a design or impression or to communicate an important / innovative idea. On the highest level of design is the careful and knowledgeable manipulation of art elements to produce an expressive personal idea. Design is classified into two types:

- (1) Structural designing
- (2) Decorative designing

These are two divisions which are often inseparable. They can be defined in other words as factors influencing the design.

3.3.1 Structural Design

Structural design is a form of construction that is built into the cloth during the process of its manufacturing. Simplicity is a feature of structural design because the design is an integral part of its form rather than an embellishment. For garment construction, structural design is the fundamental component of design. It includes the overall design of a garment. It determines the form, shape and the details (such as darts, pleats, tucks etc.) involved in the assembling section. Human croques are not used. Instead, the specifications are drawn on chart. The designs will be simple and well defined about their construction, colour, thread and trimmings. It would be easy for the pattern master to create a proper sample using this structural design.

Requirement of good structural design

- i) Silhouette pleasingly related to the body structure and expressive of that time.
- ii) Design appropriate to its use and to the needs of the wearer.
- iii) Well proportioned individual parts that offer unity with variation.
- iv) Character and individuality in line, form or texture

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formal and powerful than straight lines. In fact, circles and curves make spaces look larger than they really are. They also increase the size and shape of the figure. They add interest and smoothness. They give soft, gentle, youthful and flowing feeling. But too many curved lines in a dress at once can create a confusing look.

Full curve: Emphasizes body curves, counters thinness and angularity giving a young, youthful, feminine, dynamic character. In a dress, full curves are introduced through seams, garment edges and scalloped edges.

Restrained curve: These curves slightly emphasize curves of the body. Yet they give soft, gentle, feminine and graceful effects. Soft, shallow curves suggest comfort, safety, familiarity and relaxation. These are introduced in dress by seams, garment edges, princess lines, trims, gathers, draping and fabric pattern.



3) Jagged Line

These lines have sharp points like zigzags, which change the direction abruptly due to their points. This type of line gives a feeling of jerky, busy, excited effect. They also emphasize angularity. When they are used more than required, these jagged lines can create a feeling of confusion in dress. As they are very noticeable, their use should be carefully done. Decorative fabric pattern and trim like rickrack can lead to this effect.



3.5.2 Line Direction

According to the direction, lines may be vertical, horizontal, or diagonal.

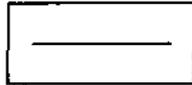
1) Vertical: lines communicate a feeling of loftiness and spirituality. These lines lead the eye up and down. They give the impression of added height and slimness. If worn by a thin person, it makes the person look even taller and thinner. They also give a feeling of dignity, strength, poise and sophistication. Vertical lines are found in a shirt front, princess lines, center back seam, darts, pleats, tucks and in fabric pattern.



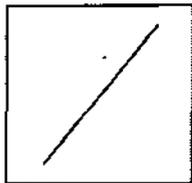
2) Horizontal: suggests a feeling of rest or repose as it is parallel to the earth and is at rest in relation to gravity. Therefore compositions in which horizontal lines dominate tend to be quiet, relaxed and restful in feeling. These lines will

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direct the viewer across the garment, emphasizing its width at that point. That is they give the impression of less height and more width. In other words, they make a wearer look shorter and wider. So their placement is done where a wider and broader feeling is required. For example a band or seam at the hipline will make the hips seem wider. Horizontal lines are found at waistlines, hemline, wide neckline, sleeves, collars, panels, idriffs and in belts.



3) Diagonal lines: are slanted and they suggest a feeling of movement or direction. Diagonal lines in a garment tend to slenderize the whole, more than vertical lines. They are strong and draw attention to the area where they are used. Since objects in a diagonal position are unstable in relation to gravity, they are either about to fall, or in motion. Thus if a feeling of movement or speed is desired, or a feeling of activity, diagonal lines can be used. Their degree of slant determines their visual effect in clothes. If they have a vertical slant they give slenderness feeling and if they are horizontally slant they add width. When these lines are combined with vertical lines, a figure seems the tallest as they tend to create a more slenderizing effect. These lines are found generally in panels, seams, darts, 'V' necklines, collars & lapels, flared trousers 'A' line skirts, bias cut stripes and raglan sleeves.



3.5.3 Application of Line in garments

Lines are incorporated into clothing in the two basic ways – structural and decorative.

Structural Lines: Structural lines are most noticeable if the fabric of the garment is plain. They can be introduced through constructional lines like seams, darts, fitting tucks and shirring. Structural line are also introduced by real or perceived edges of garment parts like outer edge of collars, sleeves, belts, hems, pockets etc. Creases and folds created by pleats, gathers etc also give structural line effect in a garment.

Decorative Lines: Decorative lines are created by adding details to the surface of clothing. They are added simply to decorate the garment and make it more appealing and attractive. They add style and personality. They can be formed by adding rows of buttons, topstitching, braids, piping, bias binding lace edging, faggoting, ruffles, fringe etc. Fabric pattern lines such as stripes, plaids, herringbones, checks etc also add lines decoratively.

3.5.4 Types of Illusion Created by Line in Dress

Different lines are mixed in garments. The ways lines are combined produce various, expected effects. Skillfully used lines can create various visual illusions.

Lines lengthen an area more or less depending on the direction of line "tails" as shown in figure 4.2. When diagonal lines are added to each end of a straight line pointing towards the center, it looks shorter than when the diagonal lines on each end keeps the eye moving out.

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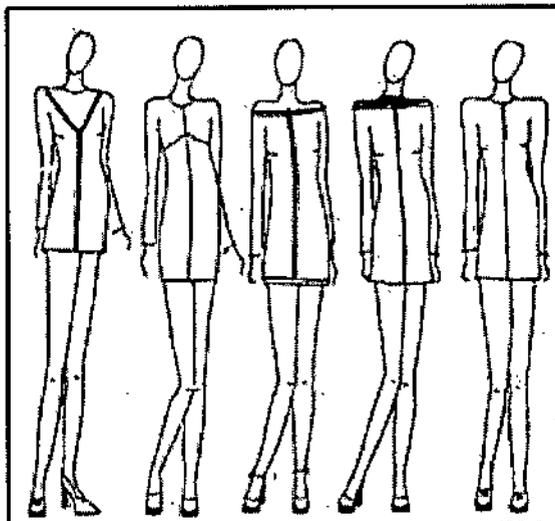


Figure 3.2 Optical Illusion Through Lines

A horizontal line and vertical line of the same size when placed together, the horizontal, still appears to be small due to illusion. A vertical seam or an opening appears longer when it intersects a horizontal belt or hem.

In clothing, lines often combined into designs that appear to form an arrow, or the letters T, I or Y. These configurations cause certain optical illusions. Lines that form an arrow tend to deflect the gaze downward. They shorten, or reduce the height of a person. Lines that form a "T" also stop the upward movement of the eye. The height is again cut, but width is given to the top. Lines that form an "I" tend to give a vertical feeling that is contained at the top and bottom. They carry the gaze upward and make the body look somewhat taller and thinner. Lines that form a "Y" keep the gaze moving upward even further. The appearance of even more height is given to the body with a raised collar or a V neckline.

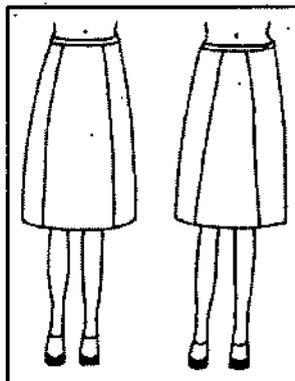


Figure 3.3 Effect of Line Spacing In Dress

Lines spaced far apart make the figure look larger than they are nearer. A panel at the center of the dress can create this effect. Also when the lines are bold, they draw the attention of the looker. Thick stripes create this illusion. They make a person look larger than they actually are.

When lines cross each other, they draw the attention to that area. So illusion of width and height, thin and thick are all possible in a dress by tactful use of line in garments. It often helps one to conceal figure irregularities and move towards fashion form.

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3.6 SHAPE

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

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

3.6.1 Basic Shapes

Shape and form are extremely important in apparel and accessory design. The silhouette, or shape, is the most dominant visual element of a garment. The silhouette is the outline of the entire costume and is often spoken of as its "form." The shape of the silhouette usually complements the shape of the body, but exaggeration is often used to create a special effect or balance and emphasize a part of the body that is the current focus of fashion.

The natural body silhouette is best worn by an active, physically fit figure. Most people have some part of their body that is best concealed or "de-emphasized" and the silhouette can be a prime factor in achieving this.

In dress designing there are seven basic shapes for each season, adaptations of one or more of these predominates the fashion picture. They are as follows:

- **Rectangle** - Examples: Long, straight, hanging in loose, graceful folds, such as in Greek and Roman styles; straight line sheaths; tailored suits. Styles with these lines are slenderizing and suitable for the well proportioned, heavy set woman.
- **Triangle** - Examples: Spanish styles. Fitted bodice; bell shaped gently widening skirt.

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- **Inverted Triangle** - Examples: Wide shoulders, narrow skirt, dolman or raglan sleeves. Good fashion design style for large bust.
- **Oval** - Examples: Draped and softly molded, very feminine and decorative. Good for well proportioned, ideal figure. Suitable especially for afternoon and evening wear.

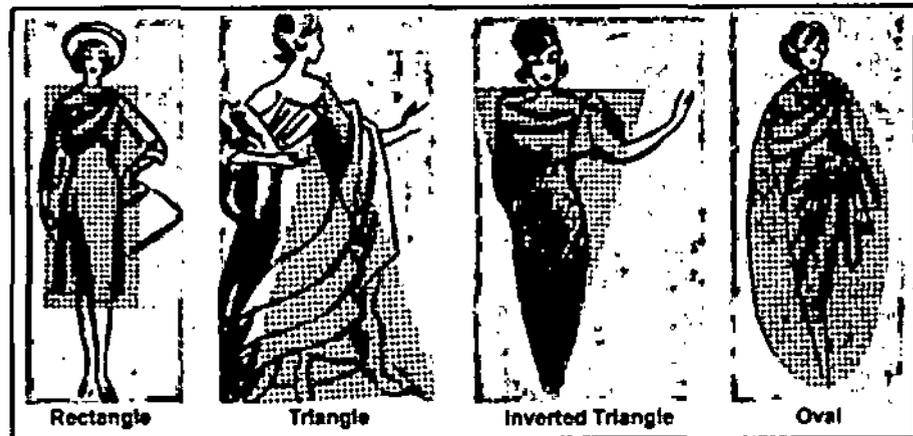


Figure 3.4 Basic Shapes

- **Square** - Examples: Straight or boat shaped neckline, boxy jackets, caps. Generally this style is very good for the very thin figure, however, with proportions well planned and good design, can camouflage various figure irregularities.
- **Round** - Examples: Wide, crinoline lined skirts, petal shapes, puffed sleeves. Suitable for formal wear or afternoon frocks. This fashion design is the most attractive on the very young and the very thin figure.
- **Hourglass** - Examples: Wide shoulders, leg of mutton sleeves. Natural or wasp waist. Smooth fit over hips and full skirt at bottom. Good fashion design for the tall, thin figure.
- **Combinations** - Examples: Outline of any current fashion silhouette can be altered and combined with another, and adapted for the specific figure type. Thus irregularities or lack of ideal figure proportions can be minimized while the general effect of current fashion design style is preserved.

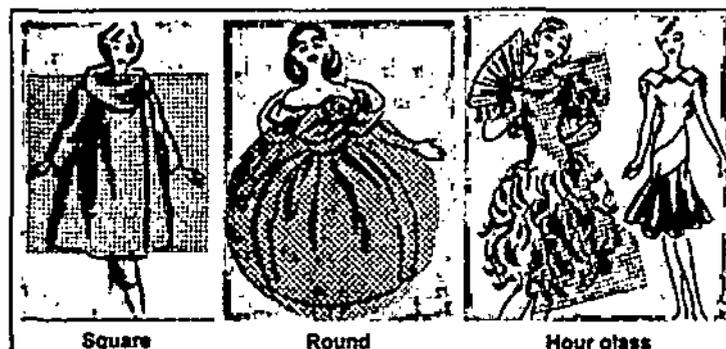


Figure 3.5 Basic Shapes

3.7 FORM

It is an object having three dimensions like length, width and depth. The human body is a form and by viewing it analytically, its various perspectives are revealed. The human form changes visually with clothing, especially as fashion changes. Shape and form are extremely important in apparel and accessory design. The silhouette, or shape, is the most dominant visual element of a garment. The silhouette is the outline of the entire costume and is often spoken of as its "form." The shape of the silhouette usually complements the shape of the body, but exaggeration is often used to create a special effect or balance and emphasize a part of the body that is the current focus of fashion.

The natural body silhouette is best worn by an active physically fit figure. Most people have some part of their body that is best concealed or "de-emphasized" and the silhouette can be a prime factor in achieving this.

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3.8 TEXTURE

Texture is the element of design that describes surface appearance and feel. It also means the appearance of the fabric. Texture is a sensory feeling understood by sight as well as by touch. It is quality of roughness or smoothness, dullness or glossiness, stiffness or softness. Some words to describe the texture of fabrics are: rough, smooth, dull, shiny, firm, crisp, fuzzy, bulky, etc. Textures can also be described as lightweight, medium weight, or heavy weight.

There are two types of textures- structural texture, which is created when fabrics or garments are manufactured, and added visual textures, which come when a design is printed onto the fabric surface. There are various components like fibers, yarns, fabrics and finishes that determine texture.

3.8.1 Determinants of texture

(1) Fibres: Fibres are hairline strands that are made into yarns. Fibers of wool produce soft textures while that of linen produce a crisp textures. The short fuzzy fibers of cotton will produce a dull appearance due the fuzz. The smooth and long filaments like silk fibers and synthetic fibers make fabrics that are shinny, smooth and cool touch fabrics.

(2) Yarn: Yarns are made from fibers when they are twisted together. A yarn which has a low twist will produce a shinny texture because the natural gloss of fiber is not lost in the twist, where as a highly twisted yarn on the other hand will give a rough texture since the fiber gloss gets lost in the twist. Yarns that are looped or coiled in manufacture of yarn produce stretch fabrics. Such novelty yarns create interesting surface contours too.

(3) Fabric: Fabric is constructed either by weaving, knitting, felting, bonding, crocheting or braiding techniques. Often this construction of

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the fabric determines the texture. A satin weave of loosely twisted yarns produces shiny textures whereas knits absorb light and are dull textured.

(4) **Finish:** Finish is given to fabric after it is constructed. It can impart or change the texture. Some finishes like sizing gives stiffness, moireing adds shine and watermark design to the fabric, calendaring gives shine to the fabric, singeing makes the surface smooth and napping makes the fabric fuzzy.

3.8.2 Effect of texture on color

Colors generally seem lighter on a shiny surface than a dull one. Colors from "textured" and wrinkled fabrics seem darker because of more shadows and colors on fuzzy surfaces mix with fiber highlights and shadows, dulling them slightly. Colors on firm, smooth surfaces seem flat.

3.8.3 Effect of texture on physical proportion

Textures have the physical properties of weight size, bulk, shape light absorption and reflection. Texture can produce illusions that change apparent body size. Textures can make one look heavier or thinner.

(1) **Smooth flat textures:** make people look smaller. They are suitable for almost all figures and physiques. They can hide some figure irregularities because they can hold their own shape.

(2) **Rough textures:** tend to subdue the colours of fabrics. Sheer fabrics also tend to do the same as the skin of the wearer is seen through them.

(3) **Soft and clingy fabrics:** Fabrics that are soft and drapable, cling to the body and show every contour and reveal body irregularities. Their use should be limited to those people who wish to reveal their body. This fabric clinginess to the body can be changed by the addition of lining to a garment.



Figure 3.6 Effect of Smooth and Clingy Fabrics on Thin

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(4) **Shiny textures - dull textures:** Shiny texture reflects light and make the person wearing them appear larger. Fabrics that absorb light are dull and do not enlarge body. These textures are suitable for all body types, provided they do not posses other qualities such as bulk, softness and crispness that would contribute undesirable characteristics.

(5) **Stiff fabrics - bulky fabrics:** Textures that are stiff stand away from the body and hide body irregularities. Exclusively stiff fabrics appear to add weight to the body. Persons who are average to tall in height, having either average or thin body, are benefited by wearing very stiff fabrics. Small physique persons should avoid these fabrics, as they look dwarfed. Over weight people look heavier because these fabrics stand away from the body, creating the illusion of additional thickness. A moderate amount of stiffness is desirable for over weight people as it does not cling and reveal the exact contours.

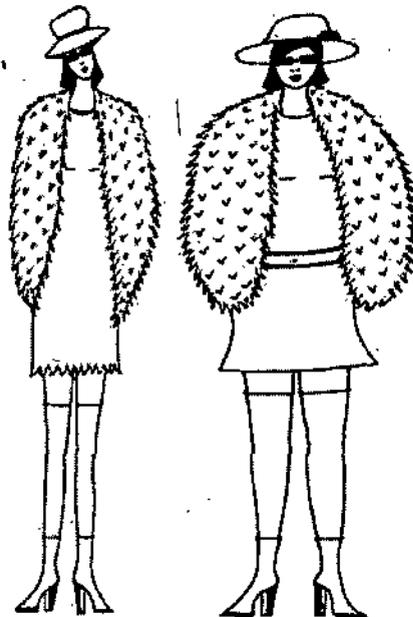


Figure 3.7 Effect of Stiff & Bulky Fabrics on Thin & Thick Person

People who do not wish to call attention to their body irregularities should select textures that are not extreme - very thin or thick, very soft or stiff or very shiny. These fabrics are not structurally interesting so other features such as colour and line are often used to add interest to garments designed of such fabrics.

3.8.4 Proportion of textures in dress

The selection of scale of textures should be analyzed in relation to the size of the person wearing them. A contrast in texture will emphasize form. A small sized body wearing large scale textures can get lost in the textures because of the extreme contrast between fabric surface and figure dimensions. On the other hand pettiness is emphasized by the large-scale texture. Very heavy people

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who wear large-scale texture will appear heavier because there is repetition of size.

Added visual texture can affect the apparent size of the wearer just as structural texture does. If the print designs are large and bold, the structural designs will become secondary to the print. Large, bold patterns emphasize the area where they are used and increase the apparent size of the wearer.

Texture should be used for its advantage considering the effects to be created for a pleasing personality. Good structural and added visual textures must be planned and organised in interesting ways.

3.9 COLOUR

Color may be the most important element of design. Costumers buy garments and accessories based on color. The two factors that should be considered when choosing a color are the current color predictions and whether the color is appropriate and flattering for the person.

Color has a tremendous psychological impact. Everyone feels good in their favorite color. We speak of feeling blue, green with envy, or red with anger. Personalities are expressed with colors. An outgoing person may wear bright colors, while the quiet, shy person may tend to wear neutral colors.

3.9.1 Physical Properties of Color

A color wheel is helpful in understanding this element of design. A few of the physical properties of color are:

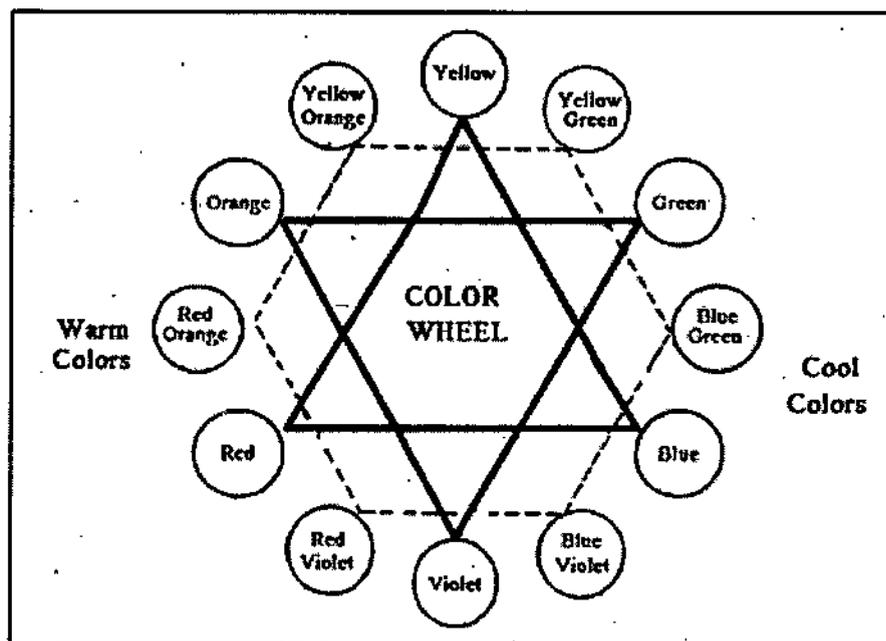


Figure 2.8 Colour Wheel

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1) **Hue** the name of a color at its normal value and intensity on the color wheel. These may be primary hues of red, yellow, and blue, or secondary hues of orange, green, and violet. Complementary colors are colors opposite each other on the color wheel; for example, red and green. Analogous colors are next to each other on the color wheel, such as green and blue green.

2) **Value** the lightness and darkness of a color. A tint is a color lighter than normal and a shade is a color darker than normal. Monochromatic means several values in the same hue; for example, light blue, blue, dark blue.

3) **Intensity** the brightness or dullness of a color. The brightness is usually achieved by adding white to the original hue. The dullness is usually achieved by adding black to the original hue.

3.9.2 Psychological Properties of Color

1) **Temperature** colors are perceived to be warm or cool. Red, yellow, and orange are warm and blue, green, and violet are cool.

2) **Motion or Weight** warm colors that advance, add weight, and excitement. Cool colors that recede, are restful, and express reserve.

Garments of one color add to the illusion of height. Dark colors recede and "hide" while bright colors "pop" out and emphasize. A light color will be flattering to the face.

Studying clothing on various figure types is helpful when deciding how different colors and patterns flatter or detract from a figure. Experiment with a textile design in different colors. Notice how the design looks different due to the color change. Accessories are the same. They can blend in with the total look or stand out depending on color combinations. This will aid you in acquiring an eye for color.

3.10 SUMMARY

Garments should be designed considering the three major aspects structure, function and decoration. Design is the art of arranging lines, forms, color and mass to enhance the beauty of an area or object. Design is classified into two types: Structural designing and Decorative designing.

The language of design is broken into elements and principles. Line refers to the edge or the outline of a garment and the style lines that divide the space within a garment. It is an enormously useful and versatile realistic tool that is made to function in both visual and verbal ways. According to the type, lines can be divided into three types - straight, curved, and jagged lines. Lines are incorporated into clothing in the two basic ways - structural and decorative.

Shape describes the outer dimensions or contour of an object. Shape also encloses space and imparts a certain character to the object viewed. The shape of clothing in a human body, communicates silently, the messages about the wearer. The human body is a form and by viewing it analytically, its various

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perspectives are revealed. The human form changes visually with clothing, especially as fashion changes.

Texture is the element of design that describes surface appearance and feel. It also means the appearance of the fabric. There are two types of textures- structural texture, which is created when fabrics or garments are manufactured, and added visual textures, which come when a design is printed onto the fabric surface.

Color may be the most important element of design. Costumers buy garments and accessories based on color. The two factors that should be considered when choosing a color are: the current color predictions and whether the color is appropriate and flattering for the person.

3.11 REVIEW QUESTIONS

1. Write a note on decorative design. What are the requirements for a good decorative design?
2. Name the elements of design. Discuss briefly why it is important for these elements to be represented in a design.
3. How are lines in garments categorized?
4. What are the various types of illusion created by line in dress?
5. According to direction, what are the various types of Lines
6. What are the various Line types used in garments?
7. What are the determinants of texture?
8. How does colour effect texture?
9. Write about effect of texture on physical proportion.
10. How should be the proportion of textures in dress?
11. Write a note on color.

UNIT

4

PRINCIPLES OF DESIGN

*Principles of
Design*

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STRUCTURE

- 4.1 Learning Objective
- 4.2 Introduction
- 4.3 Principles of Design
- 4.4 Balance
- 4.5 Proportion
- 4.6 Emphasis
- 4.6 Harmony
- 4.6 Rhythm
- 4.7 Summary
- 4.8 Review Questions

4.1 LEARNING OBJECTIVE

After completion of this unit , you should be able to :

- Describe Principles of fashion
- Define what is balance?
- Describe Proportion

4.2 INTRODUCTION

Dress means as much to a person as a good speaking voice, or a pleasing manner. And as one eminent authority has said, "One's dress attracts or repels at all times." Its elegance depends on two fundamental principles: the search for greater simplicity, and the search for detail and personality.

If more dressmakers knew and practiced the principles of design, we would not see so many unbecoming and inharmonious dresses. Even the woman who does not expect to make clothes for others should be able to design for her own

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form and coloring, and learn exactly what clothes are most becoming to her. If one achieves suitability, comfort, becomingness and good taste, one will be at all times well dressed.

In dress, just as in the design of all other things, there are two kinds of design, structural and decorative. By structural design it is meant that which deals with the mass, line, size and shape of the object. Decorative design is that part which deals with color and ornament.

In order that you may be successful in the making of beautiful clothes by the proper application of structural and decorative design, there are certain essential points for you to learn.

4.3 PRINCIPLES OF DESIGN

Principles of design are guidelines for the proper use of the elements of design. Whether design elements are used successfully or not, depends on their relationship to one another within the garment.

Principles of design are used for creating, discussing and evaluating garment designs on and off the individual. In order to arrange the elements of design well, application of principles like balance, proportion, emphasis and unity / harmony are essential. These are not abstract art terms but specific guides that help to create attractive garments.

The principles of design are useful in creating different forms of expression in an artistic manner, which are pleasing and attractive to the eye. Following are the principles of designing:

- (1) Balance
- (2) Emphasis
- (3) Harmony
- (4) Proportion
- (5) Rhythm

Designers may not consciously think of these principles as they work, but when something is wrong with a design, they are able to analyze the problem in terms of proportion, balance, repetition, and emphasis to create a harmonious design. These principles are flexible, always interpreted within the context of current fashion trends.

4.4 BALANCE

Balance refers to "visual weight" in design. A garment must be balanced to be visually pleasing. It implies pose, equilibrium, stability and security. The average human body is visually symmetrical which means that the body seems to be same on each side of a central line. When important details or decorations

are designed for a dress, they should be grouped in such a way that there seems to be equal interest or weight on each side of an imaginary center. When the design elements are in balance, a pleasing harmony is established. Balance in garments is produced by structural parts and by added decoration.

4.4.1 Types of balance

There are three types of design balance:

1) **Formal Balance or Symmetrical Balance** is encountered in almost all the garments, which are simple in design

2) **Informal Balance Asymmetrical Balance** is difficult to achieve, compared to the former balance. The other is the radial balance, which is mostly found in areas of necklines.

3) **Radial Balance** is occasionally used in garment design. Radial balance has a central focal point with design elements radiating out from it in a sunburst pattern.

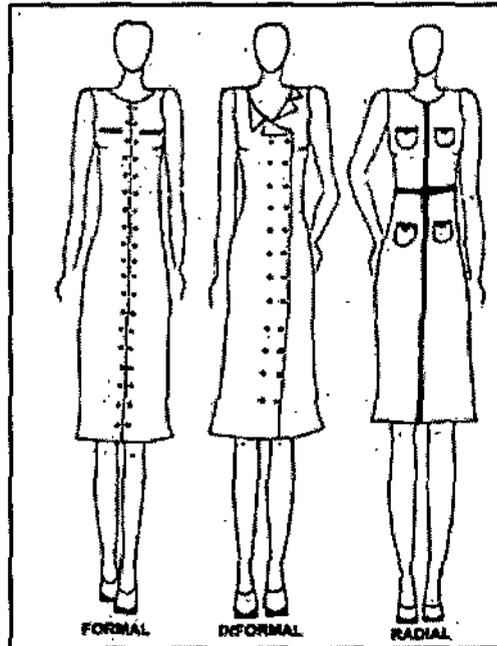


Figure 4.1 Types of Balance

Formal Balance

Formal balance is also called symmetrical balance. If a design composition is the same on both sides of the garment, then the design is considered symmetrical or formally balanced. Just as we have two eyes, two arms and two legs, a symmetrical garment must have exactly the same details in just the same place on both sides.

Formal balance is the easiest and most logical way to achieve stability and, therefore, is the most commonly used in design. The feeling of dignity or formality is created by formal balance. This is also influenced by colour, texture

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and cut. Formally balanced designs often give an impression of stability. A dress with formal balance may emphasize body irregularities. This is because of the equal distribution of design from center, gives the eye to judge or compare one side of the body with the other.

Formal balance is the most common type, simple and inexpensive to produce. Creating an outfit using formal balance is easy and is safe. To create excitement in a garment with formal balance, it is a good idea to add interest and flair with unusual colors, textures or accessories. This relieves the monotony and uninteresting element from the garment look.

Informal Balance

Informal balance occurs when objects arranged on either side of a center are equal but not identical in all aspects. This is an arrangement of colours, shapes, lines and textures on one side balance a different arrangement on the other side. Informal balance is more a matter of visual impact rather than exact distribution of physical weight. Informal balance gives the designs more freedom of expression than does formal balance because it is exciting and has an element of surprise. But designs having informal balance are more difficult to construct.

Informal balance can be used to correct the appearance of body irregularities. This is because the observers will not assess or compare one side of the body with the other. Informal balance may create illusions that will make the body appear symmetrical. This is because the right and left sides of the garment are cut and handled differently. Assembling this type of garment is more time consuming, which adds to the cost of manufacturing.

Radial Balance

Radial balance occurs when the major parts of the design radiate from a central point. Pleats, seams, gathers, darts, or motifs radiate from the focal point creating a sunburst effect. This type of balance is found frequently in necklines. Because of intricate feature involved in this type of construction, it is found only in expensive clothing.

4.5 PROPORTION

Proportion is sometimes called scale. Proportion may be defined as the special or size relationship of all of the parts in a design to each other and to the whole. When all the parts work well together, the garment is well proportioned rather than out of proportion. Proportion is not as pleasing when all areas are exactly equal in size. Unequal parts are more interesting. Also, an odd number of parts, such as three, are more interesting than an even number such as two or four. Fashions that make the body look distorted, or out of proportion, are sometimes popular fads. Proportion includes the relationship of height, width, depth and surrounding space of each design. Proportion in relation to clothing design and to that of body conformation is important aspect to be considered by the designer in order to create a well proportioned garment style.

4.5.1 Proportion Applied to Clothing Design

Garment designs should be related to the structure and proportion of the human body. The golden mean equations are used to produce garments that may be divided visually into 3:5, 5:8, 8:13 horizontal sections. This is because, the body proportions have $\frac{3}{8}$ of total figure from the waist to top of the head and the remaining $\frac{5}{8}$ of the body is from the waist to soles of the feet. To coordinate with this, most outfits are divided unequally. These divisions may not be measured exactly and accurately, but they are within certain limitations, because we accept certain variations if they are pleasing to the eye.

4.5.2 Proportion and Body Conformation

The human body size can be divided into three general categories- small, medium and large. The body size should be identified for using it as a guide in selecting all clothing and accessories. The small person should limit himself or herself to items that are of small or medium scale. The middle or medium sized person may select from the small, medium or large scale. The large person should be limited to the large or medium scale.

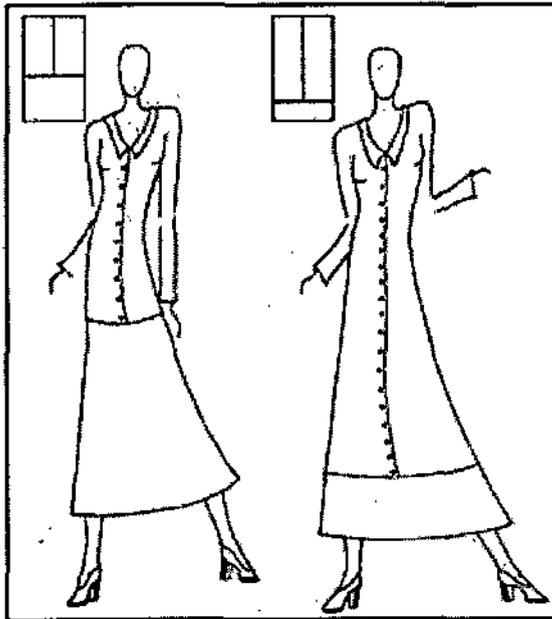


Figure 4.2 Proportions in Clothing Design

Parts of apparel, such as yokes, collars, and pockets, must be the right size for the total design and for the wearer. A tiny pocket would look out of proportion on a large, heavy overcoat. Similarly, details such as buttons and trimmings should also be related to the overall size of the garment.

When a person wears clothing that is too large in fit, texture and fabric design and also selects accessories that are too large, the relationship of size becomes out of proportion as the large build individual is visualized in contrast to the small scale of the clothing and accessories.

A person of medium size has more freedom to select clothing and accessories in a wider scale range. In considering the proportions of an outfit,

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one should, therefore, always use the body as the guide for clothing purpose. It is most pleasing to divide a garment or outfit at natural body division such as the chest, waist or hips than at any other area.

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4.6 EMPHASIS

Emphasis creates a center of interest by focusing the viewer's attention on a specific area of the garment. The designer uses the principles of emphasis to direct the eye. This creates more eye arresting area than any other part. It is the center of attention of an outfit. All areas may be interesting, but all areas should not have equal strength of interest. This implies that some areas require subordination in order to emphasize some areas. Without any such centre of interest, an outfit looks unplanned and monotonous too. When many focal points are created in a dress, a jumbled, confusing design results. So, it is best for instance, to leave the cuffs, hemline and other areas of a dress fairly plain if the neckline is being emphasized.

Placement of emphasis should not be placed in any area where the individual wishes to minimize the emphasis. The face or personality area is more important and should be emphasized most often. This is the part of the person that is most unique and individualistic and so one should make use of this area. Emphasis at this personality area may be achieved by colour and texture contrasts, necklines, jewelry, scarves, hats, hairstyles, and makeup. Care has to be exercised to see that only one area is emphasized as discussed earlier.

Hands are emphasized by long sleeves, especially when cuffs are linked, by bracelets and rings and even by well manicured nails. Hands that are dirty or with chewed up nails can bring negative emphasis to this area. Similarly, legs and feet are made dominant by unusual hem lengths, design details at the hem, textured or colored hosiery and even elaborate footwear. Parts of the torso, such as the waist and hips become areas of interest when garments lines or ornamentation fall at these areas.

4.6.1 Creating Emphasis in Garments

- 1) Emphasis may be achieved by grouping rows of stripes, tucks, gathers, ruffles, buttons or trim in one area; or by concentration of jewelry such as rows of beads, chains or pins.
- 2) Unusual lines and shapes by virtue of their individuality are eye arresting. Unusual shapes of collars, sleeves, pockets, jewelry, outsized buttons, belts and trims can be used to create local interest. Texture and fabric designs that are unusual and different from the ordinary may attract focus of attention. Elaborate, complex or eye arresting fabric design is displayed at its best by simple garment design, so that the fabric and garment design do not compete with each other for attention.

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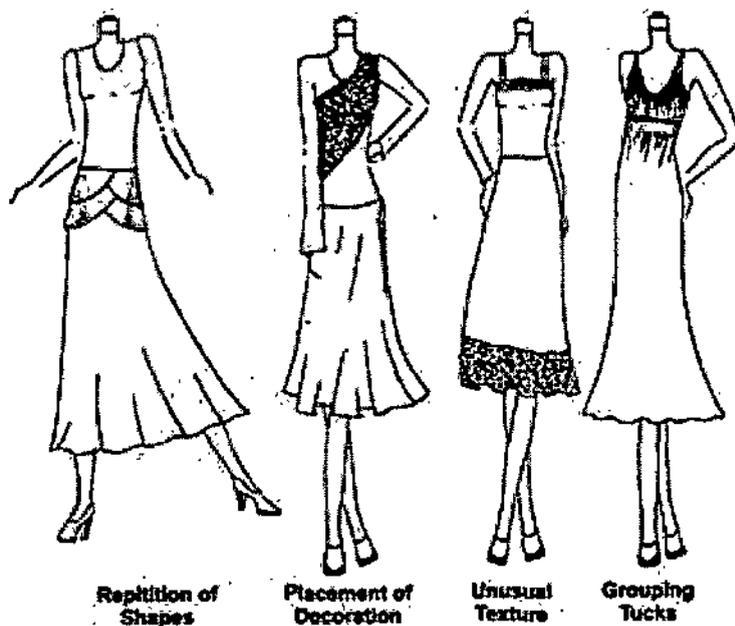


Figure 4.3 Creating Emphasis in Garments

- 3) The placement of decoration on a plain, contrasting background permits the decoration to be dominated. Trims, embroidery appliqué, jewelry, buttons and belt, buckles when used on a contrasting background are *emphasized and become areas of interest*.
- 4) Contrasts of colour, line, shape, and texture will create emphasis. Some related factor must be used to connect these contrasts or else it results in confusion. Using contrasts too many times often lose their impact in the design.
- 5) Contrasts of shape in designs are more strongly emphasized when their intensity, value or hue differs from that of the background. Yokes, collars, cuffs and shapes will be more noticeable when their edges are outlined in a contrasting trim.
- 6) Texture contrasts also provide a means of emphasis. Whereas, the use of all textures that are shiny, dull or all heavy in the same garment produces monotony.
- 7) Emphasis can also be achieved by progression in ruffles, contrasting bands, buttons and other trims.

4.7 HARMONY

Harmony is also called unity in design or in other terms, harmony is pleasing visual unity. It is the relationship among all parts within the whole. This is created when all parts of the design are related, in a regular and orderly manner. When a design has unity, it gives an overall impression that attracts and holds

the attention of the observer and gives a feeling of belongingness to the composition. This effect is created when the elements of design are used effectively according to the design principles.

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4.7.1 Unity in Clothing Design

Harmony between shape and form is necessary for good design. Functional aspects of harmony imply that a garment is comfortable, moves easily and breathes with body, performs any specialized duties effectively and fits well.

In physical effects of harmony, garment parts are in scale; their combined proportions seem to belong with each other and the figure. Advancing qualities harmonize with receding qualities and every part blends consistently with every other part giving a total look. The term total look has been coined to describe this unity in dress. A total look is achieved when each part of the design, including garments, accessories, jewelry, hairstyle and facial ornamentation, expresses a single theme that is dependant on the personality of the wearer and with the place where it is to be worn.

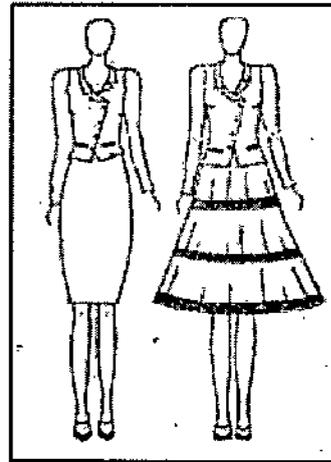


Figure 4.4 Harmonious and Disharmonious Dress Design

Shapes and spaces created by pockets, collars, cuffs, sleeves etc will harmonize if they are soft curved or straight and angular in accordance with the major forms of garment. By using monochromatic and analogous colour schemes one can achieve harmony of colour in a dress. Textures, which gently move from clinging to fluid folds, introduce harmony of texture.

In order to achieve harmony in any garment, the three aspects of design-function, structure and decoration must be in accordance with each other. This means that occasion, climate, size, gender, age, personal colouring, life style and personality of the wearer should be considered while designing the garments. However complete identicalness in a garment, be it colour, texture, shape or space may create boredom. To avoid this monotony a small area in contrast colour or a garment part cut in contrast of texture can often add interesting element in the design.

4.8 RHYTHM

Rhythm is the repeated use of lines or shapes to create a pattern. Rhythmic use of design elements leads the eye through a design, giving the garment continuity.

Rhythm is the feeling of organized movement. Rhythm is the pleasing arrangement of the design elements so the eye moves easily over the apparel. Rhythm results from a regular or a gradual change, giving the feeling of continuity throughout the design. Rhythmic effect becomes stronger when a pattern is repeated, but repetition is not very essential always. Rhythm is used most effectively with line, shape and space and also by changing the hue, value and intensity of colour.

4.8.1 Rhythm in Clothing Design

Rhythm can be created in a garment with repetition, gradation, transition, opposition or radial arrangement of various parts of design and fabric design. This is achieved in garment construction by the following combination of lines, shapes, colors, and textures.

Rhythm through Repetition

Rhythm is achieved by repetition or regular repeats of motifs of design, shapes, buttons, tucks, pleats, laces, edgings, color, textures, fabric designs etc. This can be done with all parts having the same shaped edges. They might be squared, rounded, or scalloped. Repetition of colours can create good effect, especially if the colours are distributed in an interesting way.

A rhythm created by a smooth undulating lines reminds us of gentle wave which imparts a peaceful and calming effect. Lines which have sharp points and jagged when repeated gives an exiting rhythm which is more suitable for a dramatic evening wear. One should be cautious about this type of rhythm as it may disturb and subdue a garment design. Pleats, tucks, stitching folds on the other hand create abrupt rhythm, trimmings like beads, buttons, laces etc. create a variety of rhythmic effects in a garment. So such trims are to be added for creating variety in a rhythmic way.

Rhythm through Progression

Rhythm is also created by progression or by gradation. Gradation implies a gradual increase or decrease of similar design elements. Colours can go from light to dark or textures from fine to coarse or vice versa. Shapes may range from *small to large*, and *lines may range from thin to thick*. The gradual changes provide continuity while giving a feeling of movement. A systematic sequence of gradually increasing or decreasing changes in sizes of motifs buttons, trims, flowers, ruffles, intensity, fabric design also create rhythm.

Rhythm through Transition

Transition is a fluid rhythm created when a curved line leads the eye over an angle. The curved lines of transition cause the eye to change direction gradually rather than abruptly. Transitional lines and shapes sweep and glide over the

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- 5) **Artist:** The artist is the persons who play with colours and are those who mix paints and dyes.

The first three does not play any role as far as fashion is concerned. Fourth and fifth are more important to a fashion designer.

5.4 DIMENSIONS OF COLOUR

Colour has three distinct properties: hue, value and Intensity/ saturation. To understand colour, one must understand how these three properties relate to each other. Colour is said to be three dimensional because of its three aspects: hue, value and saturation.

- 1) **Hue:** It is the family name or quality of a colour, which distinguishes one colour from the other. It is the accurate description of a colour. Hue is synonymous with colour. Some of the hue names are red, orange, yellow, green, blue and violet, magenta, cyan etc.
- 2) **Value:** Value is concerned with the lightness or darkness of a colour. All colours exhibit these properties. The extreme values are black and white. Some colours, like yellow, are naturally light. Some, like violet, are darker. All hues can be made in all values. Adding white paint will make any hue lighter. The resultant hue colours with white are called tints. Adding black paint will make most pigments darker and adding black to a hue results in variety of shades. Value is the most important of the three dimensions of colour.
- 3) **Chroma / Intensity:** Intensity is brightness and dullness of a colour. The colours on the colour wheel are of full intensity. When grey or its complement colour is added it becomes less intense. A colour that is dull is unsaturated or low in intensity. A colour without any brightness (no hue) is achromatic (black, white and / or gray). Mixing a colour with black, white grey or its complement can alter the chroma of a hue. According to intensity, colours are called as very bright, bright medium, bright, bright medium, medium dull, dull or very dull. On the other hand black and white are neutrals.



5.5 COLOUR THEORIES

Colour theory is the art of mixing colours to achieve desired effects. The way colours are combined can be used to create different feelings and responses.

There are two theories that explain how colours work and interact. They make you understand why some colours interact and some deceive us when worn in a dress. The two theories are the light, or additive theory, the pigment, or subtractive theory.

5.5.1 Light Theory

Light theory starts with black — the absence of light. Red, green and blue are primary colours. Primary colours in this theory mean starting colours. The primary colours mix to make secondary colours: red and green make yellow, red and blue make magenta and green and blue make cyan. All three together add up to make white light. So, addition of all primaries makes them lighter and 'adds up to white' and so this theory is called additive or light theory.

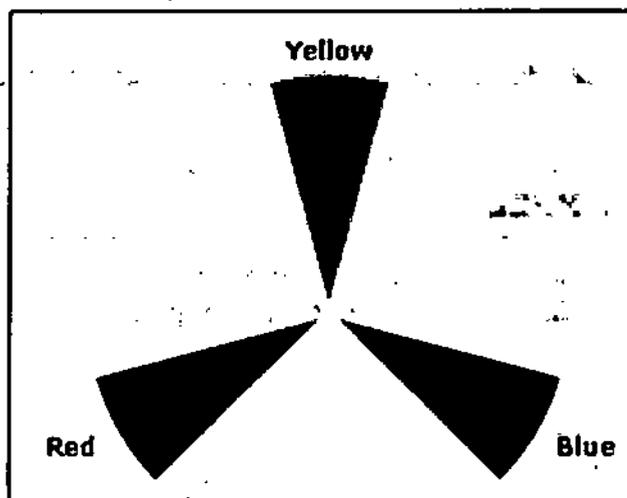


Figure 5.1 Primary Colours

5.5.2 Pigment Theory

Pigments behave almost the opposite to the above light theory. A coloured pigment, green for instance, absorbs most of the frequencies of light that are not green, reflecting only the green light frequency. Unlike in light theory, in the pigment theory when two colours are mixed, the two hues together absorb more light waves and colours appear darker. All colours of the spectrum when combined the resultant hue is black because all light rays are absorbed and no light is reflected. Because all colours other than the pigment colours are absorbed, it is also called the subtractive colour theory.

All printing processes use subtractive colours in the form of cyan (blue) magenta (red) yellow and black. This is known as CMYK (cyan, magenta, yellow, black) the K stands for black in the printing process. If all three of the subtractive primary colours were combined together, they would produce black. Some examples where subtractive primary colours are used: textiles, clothes, furnishings, printing, paints, and coloured coatings.

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chroma coordinates. For instance light yellow colours have considerably more potential chroma than light purples, due to the nature of the eye and the physics of colour stimuli. This led to a wide range of possible chroma levels - up to the high 30s for some hue - value combinations.

5.6.2 Prang or Brewster Theory

By 1831 Brewster laid the groundwork for what has become known as the Prang theory. Its structure is simple, straightforward and practical. The most common colour wheel is based on the theories advanced by Louis Prang in 1876 and is commonly known as the Prang Colour Wheel. In most theories, the hues on the colour wheel can be grouped as follows.

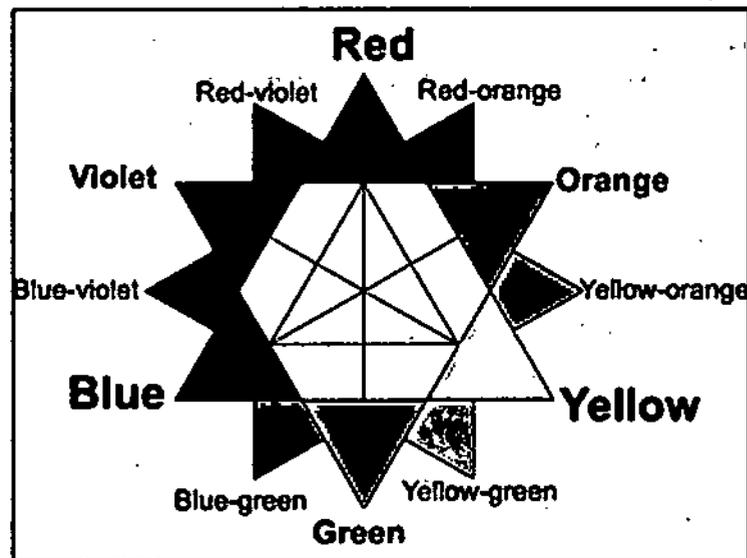


Figure 5.5 Prang Colour Wheel

It is a standard 12-hue wheel with 3 primaries, 3 secondaries, and 6 tertiary colours. Prang value has 9 steps from white to black and 7 steps in intensity from a full primary at the tip to its full complement secondary at bottom.

Primary Hues

These are red, blue and yellow in the Prang colour system. They are referred to as primary because they cannot be made by mixing other hues and all other colours can be made by them. The three primary hues are placed at equal distances from each other on the colour wheel.

Secondary Hues

The three secondary hues are orange, green, violet (purple). They are made by mixing equal amounts of two primary hues together. They are found halfway between the primary hues on the colour wheel. Orange is made by mixing red and yellow. Green is made from equal amounts of blue and yellow. Violet is a combination of red and blue.

Tertiary Hues

Intermediate hues (sometimes called tertiary hues) result when equal amounts of adjoining primary and secondary colours are combined. When naming them, it is customary to state the name of the primary hue first e.g. red-orange is the tertiary between red and orange. Intermediate colours are blue-violet, blue-green, yellow-green, yellow-orange, red-orange, and red-violet.

5.6.3 Warm and Cool Colours

Colour creates a feeling of warmth and coolness when looked at. This is also followed when considering various seasonal dresses. The colour wheel can be divided into warm and cool sides. The colours on the red side of the wheel are said to be warm because they are associated with warm phenomena. =

Warm colours are red, orange, and yellow. They appear to be hot like the sun, or like fire. Orange is the warmest colour. Warm colours give a feeling of gaiety, activity, and cheerfulness. They set an outgoing and lively mood. However, if they are overdone, they can give a nervous impression. Warm colours appear to advance, or to come toward the observer. They make the body look larger. White and light colours also make objects look larger.

The green side implies cool phenomena. Cool colours are green, blue, and violet. They remind us of water or the sky. Blue is the coolest colour. Cool colours give a feeling of quietness and restfulness. They suggest a subdued mood. If overdone, they can be depressing. Cool colours appear to recede, or to back away from the observer. They make the body look smaller. Designers often use cool colours for garments in large sizes so those people look smaller.

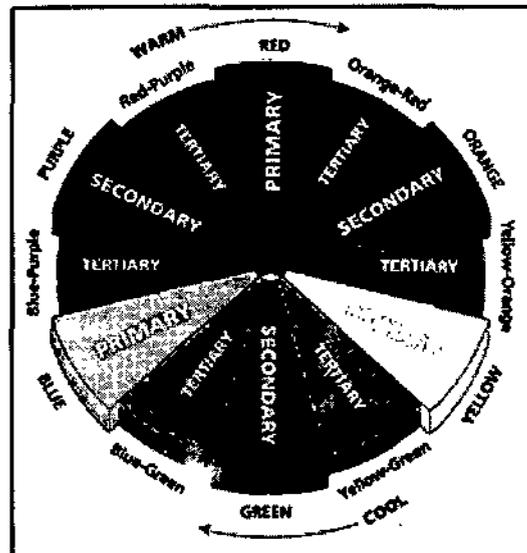


Figure 5.6 Warm and Cool Colours

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5.7 COLOUR SYSTEM

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Colour scheme is the choice of colours used in design for a range of media. Colour schemes are used to create style and appeal. Colours that create an aesthetic feeling when used together will commonly accompany each other in colour schemes. A basic colour scheme will use two colours that look appealing together. More advanced colour schemes involve several colours in combination, usually based around a single colour; for example, printing of flower with colours as red, yellow, orange and light green arranged together on a black background in a garment. Colour schemes can also contain different shades of a single colour; for example, a colour scheme that mixes different shades of green, ranging from very light (almost white) to very dark. The basic colour schemes are as follows:

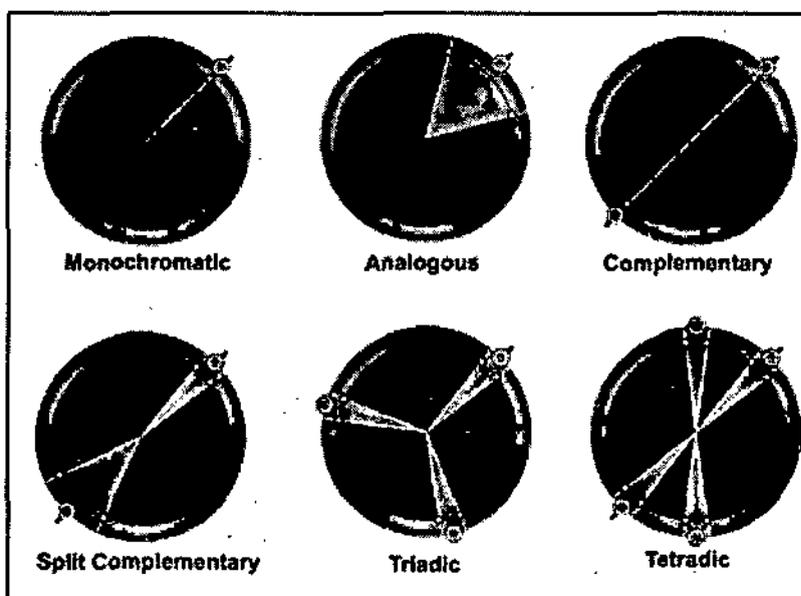


Figure 5.7 Colour Scheme

5.7.1 Monochromatic Colour Scheme

The monochromatic colour scheme uses variations in lightness and saturation of a single colour. This scheme looks clean and elegant. Monochromatic colours go well together, producing a soothing effect. The monochromatic scheme is very easy on the eyes, especially with blue or green hues. You can use it to establish an overall mood. The primary colour can be integrated with neutral colours such as black, white, or grey. However, it can be difficult, when using this scheme, to highlight the most important elements.

Pros

The monochromatic scheme is easy to manage, and always looks balanced and visually appealing.

Cons

This scheme lacks colour contrast. It is not as vibrant as the complementary scheme.

Note

1. Use tints, shades, and tones of the key colour to enhance the scheme.
2. Try the analogous scheme; it offers more nuances while retaining the simplicity and elegance of the monochromatic scheme.

5.7.2 Analogous Colour Scheme

The analogous colour scheme uses colours that are adjacent to each other on the colour wheel. One colour is used as a dominant colour while others are used to enrich the scheme. The analogous scheme is similar to the monochromatic one, but offers more nuances.

Pros

The analogous colour scheme is as easy to create as the monochromatic, but looks richer.

Cons

The analogous colour scheme lacks colour contrast. It is not as vibrant as the complementary scheme.

Note

1. Avoid using too many hues in the analogous scheme, because this may ruin the harmony.
2. Avoid combining warm and cool colours in this scheme.

5.7.3 Complementary Colour Scheme

The complementary colour scheme is made of two colours that are opposite each other on the colour wheel. This scheme looks best when you put a warm colour against a cool colour, for example, red versus green-blue. The complementary scheme is intrinsically high-contrast.

When using the complementary scheme, it is important to choose a dominant colour and use its complementary colour for accents. Using one colour for the background and its complementary colour to highlight important elements, you will get colour dominance combined with sharp colour contrast.

Pros

The complementary colour scheme offers stronger contrast than any other colour scheme, and draws maximum attention.

Cons

This scheme is harder to balance than monochromatic and analogous schemes, especially when desaturated warm colours are used.

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Note

1. For best results, place cool colours against warm ones, for example, blue versus orange.
2. If you use a warm colour (red or yellow) as an accent, you can desaturate the opposite cool colours to put more emphasis on the warm colours.
3. Avoid using desaturated warm colours (e.g. browns or dull yellows).
4. Try the split complementary scheme; it is similar to the complementary scheme but offers more variety.

5.7.4 Split Complementary Colour Scheme

The split complementary scheme is a variation of the standard complementary scheme. It uses a colour and the two colours adjacent to its complementary. This provides high contrast without the strong tension of the complementary scheme.

Pros

The split complementary scheme offers more nuances than the complementary scheme while retaining strong visual contrast.

Cons

The split complementary scheme is harder to balance than monochromatic and analogous colour schemes.

Note

1. Use a single warm colour against a range of cool colours to put an emphasis on the warm colour (red versus blues and blue-greens, or orange versus blues and blue-violets).
2. Avoid using desaturated warm colours (e.g. browns or dull yellows), because this may ruin the scheme.

5.7.5 Triadic Colour Scheme

The triadic colour scheme uses three colours equally spaced around the colour wheel. This scheme is popular among designers because it offers strong visual contrast while retaining balance, and colour richness. The triadic scheme is not as contrasting as the complementary scheme, but it looks more balanced and harmonious.

Pros

The triadic colour scheme offers high contrast while retaining harmony.

Cons

The triadic colour scheme is not as contrasting as the complementary scheme.

Note

1. Choose one colour to be used in larger amounts than others.
2. If the colours look gaudy, try to subdue them.

5.7.6 Triadic (Double Complementary) Colour Scheme

The tetradic (double complementary) scheme is the richest of all the schemes because it uses four colours arranged into two complementary colour pairs. This scheme is hard to harmonize; if all four colours are used in equal amounts, the scheme may look unbalanced, so you should choose a colour to be dominant or subdue the colours.

Pros

The tetradic scheme offers more colour variety than any other scheme.

Cons

This scheme is the hardest scheme to balance.

Note

1. If the scheme looks unbalanced, try to subdue one or more colours.
2. Avoid using pure colours in equal amounts.

5.8 SUMMARY

Colour is the perceptual characteristic of light described by a colour name. Colour has three distinct properties: hue, value and Intensity/ saturation.

Colour theory is the art of mixing colours to achieve desired effects. The way colours are combined can be used to create different feelings and responses. There are two theories that explain how colours work and interact.

A Colour Wheel is a conventional arrangement of hues in a circle to demonstrate their relationships. Prang colour wheel has 9 steps from white to black and 7 steps in intensity from a full primary at the tip to its full complimentary secondary at bottom.

The colour wheel can be divided into warm and cool sides. The colours on the red side of the wheel are said to be warm because they are associated with warm phenomena. The green side implies cool phenomena.

Colour scheme is the choice of colours used in design for a range of media. Colour schemes are used to create style and appeal. Colours that create an aesthetic feeling when used together will commonly accompany each other in colour schemes.

5.9 GLOSSARY

- **Tint:** A colour to which white has been added to make it lighter.
- **Shade:** A colour to which black has been added to make it darker.
- **Tone:** A colour to which its complementary colour (or gray) has been added to mute it.

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- **Contrast:** A visible difference in value and / or colour.
- **Warm colours:** The reds, oranges and yellows of fire and the sun.
- **Cool colours:** The blues and greens of sky and sea.

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5.10 REVIEW QUESTIONS

1. Explain the dimension of colour?
2. Write a short note on Pigment theory.
3. Write about the Munsell Colour System.
4. With a neat diagram, explain Prang colour wheel.
5. Why are colours classified as warm and cool colours?
6. In detail, explain the various colour schemes and the pros and cons of using the colour schemes.

FASHION APPAREL INDUSTRY OVERVIEW

STRUCTURE

- 6.1 Learning Objective
- 6.2 Introduction
- 6.3 Growth of Fashion Industry – Russia
- 6.4 Growth of the Fashion Industry – Brazil
- 6.5 Growth of the Fashion Industry – South Africa
- 6.6 Growth of the Fashion Industry – UAE
- 6.7 Growth of the Fashion Industry – Singapore
- 6.8 North American Free Trade Agreement (NAFTA)
- 6.9 General Agreement on Tariffs and Trade (GATT)
- 6.10 Summary
- 6.11 Review Questions

6.1 LEARNING OBJECTIVE

After completion of this unit , you should be able to :

- Describe the Fashion Apparel Industry
- Define Growth of Fashion Industries
- Explain (NAFTA)
- Explain (GATT)

6.2 INTRODUCTION

The global fashion apparel industry is one of the most important sectors of the economy in terms of investment, revenue, trade and employment generation all over the world. Apparel industry has short product life cycles, tremendous product variety, volatile and unpredictable demand, long and inflexible supply processes. The industry has been in a transition over the last 20 years. Some of the its major contributors are:

- Significant consolidation in retail,
- Increasing use of electronic commerce in retail, and
- Wholesale trade

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The clothing and apparel industry produces finished clothing products made from both natural and manmade fibers like cotton, silk, wool, lenin, polyester, rayon, lycra and denim. The important segments covered in apparel industry include kids clothing, mens clothing, clothing for women, bridal wear, mens wedding wear and intimate apparel. The apparel is sold through three major channels, which includes, brick & mortar, catalog and through internet. The market share of the different channels is shown below:

Category	Sales \$ Billion	Market Share (%)
Brick and Mortar	169.256	92.9
Catalog	7.177	3.9
Online/ Internet	5.873	3.2
Total	182.306	100.00

The Indian fashion industry

- The Indian fashion industry has gained international acclaim and recognition at several global forums. This has also helped attract a large number of international clients to the country.
- Between 2008 and 2012, the Indian fashion industry is expected to grow 178%, and reach USD 189 MM by 2012
- The growth of the Indian fashion industry is highlighted by the increase in the number of large fashion events (from 1 in 2004 to 5 in 2008)
- Industry growth in India is mainly driven by the growing exposure of domestic designers at international forums, but growth is also supported by other factors such as the launch of focused business education courses for emerging designers and the establishment of an industry association.
- Ritu Beri, an internationally renowned Indian designer, has presented her work in various international fashion weeks, including the those held in the US, London, Paris, Mumbai, and Bangalore
- Rising affluence has increased brand awareness among Indian consumers. According to the "Nielsen Global Luxury Brands Study", India is among the most brand conscious countries in the world, with 35% of Indian survey respondents reporting to buy designer brands.
- The Indian School of Business (ISB) launched a program on 'Business of Fashion: Strategic Brand Management' in 2005.
- In 2008, a group of domestically established designers founded the Fashion Foundation of India (FFI). The aim of the association is to assist designers and fashion manufactures in growing the Indian fashion industry at international level.

- “The foundation will focus on developmental activities, incorporate best practices across areas, facilitate business collaborations and undertake other initiative in the interest of the industry other than just fashion events ...” – Meera Ali, an Indian fashion designer

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6.3 GROWTH OF FASHION INDUSTRY – RUSSIA

- Russia is among the countries with the highest number of large fashion events¹. All these events are hosted by industry associations and fashion enterprises in the country.
- The market segments of the fashion industry have displayed robust growth in the recent years
- Russia’s apparel market is considered as one of the fastest growing markets in the world, with an annual growth (by sales) of 25%, in 2008
- The year-over year growth rate for the accessories market in Russia was reported to be 35%, in 2007
- Moscow is recognized as a fashion capital for Middle and Eastern Europe.

Key Growth Drivers

Many leading global luxury brands have established their presence in Russia, and have announced expansion plans.

- “The Moscow market is now extremely attractive to all producers of luxury goods. It already has a class of consumers for such goods, and Russians are just as demanding and solvent as affluent buyers in Europe...the demand for luxury goods is growing every year.”

– Hans Peter Wellendorf (The Head of Wellendorff and Gellner) and Mateo Favero (The Head of Marco Bicego) commented in an interview with the Ministry of Foreign Affairs of Denmark, 2008.

“...Burberry sees Russia as an exciting growth market as all emerging markets have a large appetite for luxury brands...We chose

Russia because we have had a good response from Russian consumers who have travelled to markets abroad, like in the US...”

– Burberry spokesperson, 2004

Russia has the third largest concentration of billionaires in the world (after the US and Germany).

6.4 GROWTH OF THE FASHION INDUSTRY – BRAZIL

Brazil’s demand for fashion and luxury have made it the most interesting of the emerging markets. As the fifth most densely populated country in the world, Brazil offers immense opportunities for fashion brands.

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- Event management companies – e.g.: IIR Middle East hosts two of the Middle East's largest bridal fashion shows in Dubai and Abu Dhabi
- Fashion consultancies – e.g., Maven Corporate Ltd hosts the bi-annual Abu Dhabi Fashion Week.

International firms have also supported the industry in the UAE – e.g., CRYSTALLIZED Abaya Design Awards, launched in 2007, is sponsored by Swarovski to feature talented UAE designers.

Government Support

The government also supports the fashion industry by organizing fashion events to promote tourism. Large events, such as DSS Dubai Fashion Fiesta, DSS Kids Fashion Week, etc., were part of the government supported large tourist programs in 2008.

Recognition of Local Designers.

Various designers from the UAE are gaining recognition at the international level – e.g., brands of 10 designers from Sheikh Zayed Private Academy were featured in the Abu Dhabi Fashion Week in 2008

“...inclusion of these students in the event is to provide avenues for our talented designers to evolve into international creators...”

– Mr. Al Badi, director and major stakeholder of Fashion Resource Park
UAE
Oman
Saudi
Arabia
Yemen

According to a survey conducted in 42 countries by ACNielsen

- One-third of the UAE respondents claimed to be buying luxury goods
- UAE customers are one of the most energetic consumers of designer apparel and accessories.

6.7 GROWTH OF THE FASHION INDUSTRY – SINGAPORE

- The government plays a key role in the development of the fashion industry in Singapore. The industry has also benefited from Singapore's fashion designers' focus on building international recognition.
- Singapore's fashion industry has experienced rapid growth in the recent years, and the trend is expected to continue.
- The government supports the two largest annual fashion events in the country, i.e., the Singapore Fashion Week and the Singapore Fashion Festival.
- The number of small fashion events in the country has also increased significantly in the last few years.

Key Growth Drivers

The government has hosted/supported several fashion events in the last few years, e.g.,

- The Singapore Tourism Board started the Singapore Fashion Festival with the objective of promoting Singapore as the tourist and shopping hub of the Southeast Asian region.
- International Enterprise (IE) Singapore, an agency under the Ministry of Trade and Industry, co-hosts Singapore Fashion Week. The government also offers funding to fashion initiatives to promote the fashion industry, e.g., SPRING Singapore, a government agency, provides funds to support Singapore Fashion Week.

Fashion and apparel manufacturers are making focused efforts to generate strengthen brand awareness internationally.

- Singapore's apparel industry has been evolving from OEM-oriented to self-branded production, and is shifting focus to market its Singapore", aimed at enhancing domestic and international recognition local brands to international buyers.
- In 2008, with government support, several Singapore-based apparel manufacturers launched a collective brand called "Apparel..

The Textile and Fashion Federation (TAFf) of Singapore provides a platform for budding designers to display and sell their designs.

- TAFf's training arm, the Textile and Fashion Design Centre (TaF.dc) provides training courses to improve productivity and efficiency, and enhance the skills of Singapore's designers

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6.8 NORTH AMERICAN FREE TRADE AGREEMENT (NAFTA)

On January 1, 1994, the North American Free Trade Agreement between the United States, Canada, and Mexico (NAFTA) entered into force.

All remaining duties and quantitative restrictions were eliminated, as scheduled, on January 1, 2008.

NAFTA created the world's largest free trade area, which now links 450 million people producing \$17 trillion worth of goods and services.

Trade between the United States and its NAFTA partners has soared since the agreement entered into force.

U.S. goods and services trade with NAFTA totaled \$1.6 trillion in 2009 (latest data available for goods and services trade combined). Exports totaled \$397 billion. Imports totaled \$438 billion. The U.S. goods and services trade deficit with NAFTA was \$41 billion in 2009.

The United States has \$918 billion in total (two ways) goods trade with NAFTA countries (Canada and Mexico) during 2010. Goods exports totaled \$412 billion; Goods imports totaled \$506 billion. The U.S. goods trade deficit with NAFTA was \$95 billion in 2010.

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Trade in services with NAFTA (exports and imports) totaled \$99 billion in 2009 (latest data available for services trade). Services exports were \$63.8 billion. Services imports were \$35.5 billion. The U.S. services trade surplus with NAFTA was \$28.3 billion in 2009.

Exports

The NAFTA countries (Canada and Mexico), were the top two purchasers of U.S. exports in 2010. (Canada \$248.2 billion and Mexico \$163.3 billion).

U.S. goods exports to NAFTA in 2010 were \$411.5 billion, up 23.4% (\$78 billion) from 2009, and 149% from 1994 (the year prior to Uruguay Round) and up 190% from 1993 (the year prior to NAFTA). U.S. exports to NAFTA accounted for 32.2% of overall U.S. exports in 2010.

The top export categories (2-digit HS) in 2010 were: Machinery (\$63.3 billion), Vehicles (parts) (\$56.7 billion), Electrical Machinery (\$56.2 billion), Mineral Fuel and Oil (\$26.7 billion), and Plastic (\$22.6 billion).

U.S. exports of agricultural products to NAFTA countries totaled \$31.4 billion in 2010. Leading categories include: red meats, fresh/chilled/frozen (\$2.7 billion), coarse grains (\$2.2 billion), fresh fruit (\$1.9 billion), snack foods (excluding nuts) (\$1.8 billion), and fresh vegetables (\$1.7 billion).

U.S. exports of private commercial services* (i.e., excluding military and government) to NAFTA were \$63.8 billion in 2009 (latest data available), down 7% (\$4.6 billion) from 2008, but up 125% since 1994.

Imports

The NAFTA countries were the second and third largest suppliers of goods imports to the United States in 2010. (Canada \$276.5 billion, and Mexico \$229.7 billion).

U.S. goods imports from NAFTA totaled \$506.1 billion in 2010, up 25.6% (\$103 billion), from 2009, and up 184% from 1994, and up 235% from 1993. U.S. imports from NAFTA accounted for 26.5% of overall U.S. imports in 2010.

The five largest categories in 2010 were Mineral Fuel and Oil (crude oil) (\$116.2 billion), Vehicles (\$86.3 billion), Electrical Machinery (\$61.8 billion), Machinery (\$51.2 billion), and Precious Stones (gold) (\$13.9).

U.S. imports of agricultural products from NAFTA countries totaled \$29.8 billion in 2010. Leading categories include: fresh vegetables (\$4.6 billion), snack foods, (including chocolate) (\$4.0 billion), fresh fruit (excluding bananas) (\$2.4 billion), live animals (\$2.0 billion), and red meats, fresh/chilled/frozen (\$2.0 billion).

U.S. imports of private commercial services* (i.e., excluding military and government) were \$35.5 billion in 2009 (latest data available), down 11.2% (\$4.5 billion) from 2008, but up 100% since 1994.

Trade Balances

The U.S. goods trade deficit with NAFTA was \$94.6 billion in 2010, a 36.4% increase (\$25 billion) over 2009. The U.S. goods trade deficit with NAFTA accounted for 26.8% of the overall U.S. goods trade deficit in 2010.

The United States had a services trade surplus of \$28.3 billion with NAFTA countries in 2009 (latest data available).

Investment

U.S. foreign direct investment (FDI) in NAFTA Countries (stock) was \$357.7 billion in 2009 (latest data available), up 8.8% from 2008.

U.S. direct investment in NAFTA Countries is in nonbank holding companies, and in the manufacturing, finance/insurance, and mining sectors.

NAFTA Countries FDI in the United States (stock) was \$237.2 billion in 2009 (latest data available), up 16.5% from 2008.

NAFTA countries direct investment in the U.S. is in the manufacturing, finance/insurance, and banking sectors.

Multi Fibre Arrangement

The **Multi Fibre Arrangement** (MFA, also known as the Agreement on Textile and Clothing (ATC)) governed the world trade in textiles and garments from 1974 through 2004, imposing quotas on the amount developing countries could export to developed countries. It expired on 1 January 2005.

The MFA was introduced in 1974 as a short-term measure intended to allow developed countries to adjust to imports from the developing world. Developing countries have a natural advantage in textile production because it is labor intensive and they have low labor costs. According to a World Bank/International Monetary Fund (IMF) study, the system has cost the developing world 27 million jobs and \$40 billion a year in lost exports. ^[1]

However, the Arrangement was not negative for all developing countries. For example the European Union (EU) imposed no restrictions or duties on imports from the very poorest countries, such as Bangladesh, leading to a massive expansion of the industry there.

At the General Agreement on Tariffs and Trade (GATT) Uruguay Round, it was decided to bring the textile trade under the jurisdiction of the World Trade Organization. The Agreement on Textiles and Clothing provided for the gradual dismantling of the quotas that existed under the MFA. This process was completed on 1 January 2005. However, large tariffs remain in place on many textile products.

Bangladesh was expected to suffer the most from the ending of the MFA, as it was expected to face more competition, particularly from China. However, this was not the case. It turns out that even in the face of other economic giants, Bangladesh's labor is "cheaper than anywhere else in the world." While some smaller factories were documented making pay cuts and layoffs, most downsizing was essentially speculative – the orders for goods kept coming even after the MFA expired. In fact, Bangladesh's exports increased in value by about \$500 million in 2006. ^[2]

However, poorer countries within the developed world, such as Greece and Portugal, are expected to lose out.

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During early 2005, textile and clothing exports from China to the West grew by 100% or more in many items, leading the US and EU to cite China's WTO accession agreement allowing them to restrict the rate of growth to 7.5% per year until 2008. In June, China agreed with the EU to limit the rate to 10% for 3 years. No such agreement was reached with the US, which imposed its own import growth quotas of 7.5% instead.

When the EU announced their new quotas to replace the lapsed MFA, Chinese manufacturers accelerated their shipping of the goods intended for the European market. This used up a full year's quota almost immediately. As a result, 75 million items of imported Chinese garments were held in European ports in August 2005. A diplomatic resolution was reached at the beginning of September 2005 during Tony Blair's visit to China, putting an end to a situation the UK press had dubbed "Bra Wars".

6.9 GENERAL AGREEMENT ON TARIFFS AND TRADE (GATT)

The **General Agreement on Tariffs and Trade (GATT)**, which was signed in 1947, is a multilateral agreement regulating trade among about 150 countries. According to its preamble, the purpose of the GATT is the "substantial reduction of tariffs and other trade barriers and the elimination of preferences, on a reciprocal and mutually advantageous basis."

The GATT functioned *de facto* as an organization, conducting eight rounds of talks addressing various trade issues and resolving international trade disputes. The Uruguay Round, which was completed on December 15, 1993 after seven years of negotiations, resulted in an agreement among 117 countries (including the U.S.) to reduce trade barriers and to create more comprehensive and enforceable world trade rules. The agreement coming out of this round, the Final Act Embodying the Results of the Uruguay Round of Multilateral Trade Negotiations, was signed in April 1994. The Uruguay Round agreement was approved and implemented by the U.S. Congress in December 1994, and went into effect on January 1, 1995. **World Trade Law** contains WTO negotiating history materials.

This agreement also created the **World Trade Organization (WTO)**, which came into being on January 1, 1995. The WTO implements the agreement, provides a forum for negotiating additional reductions of trade barriers and for settling policy disputes, and enforces trade rules. The WTO launched the ninth round of multilateral trade negotiations under the "Doha Development Agenda" (DDA or Doha Round) in 2001. "Doha Development Agenda: Negotiations, Implementation and Development" provides information about the Doha Round and links to texts that have been generated by the negotiations.

GATT and WTO materials are available in the Goodson Law Library and in Perkins. The Davis Library at the University of North Carolina has been a depository library for GATT materials, and continues to receive most of the materials published by the WTO.

6.10 SUMMARY

Consumer demand has caused the fashion industry to convert from manufacturing to a marketing focus. Manufacturers and retailers study the demographic and psychographic trends and database to learn about consumer preferences and define target markets.

Economic, global trade and modern technology have a great impact on both consumer and fashion marketing. The traditional marketing chain is no longer made up of totally separate levels. Fashion companies are expanding vertically or forming alliances to strengthen the chain and business in off-shore.

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6.11 REVIEW QUESTIONS

1. What is Quota Allocations ?
2. Discuss the role of WTO in world merchandise trade.
3. Discuss the global influence on fashion industry.
4. Describe the features of GATT.
5. Discuss the current status of export and import in US.

FASHION ACCESSORIES

STRUCTURE

- 7.1 Learning Objective
- 7.2 Introduction
- 7.3 Popular Fashion Accessories
- 7.4 Summary
- 7.5 Review Questions

7.1 LEARNING OBJECTIVE

After completion of this unit , you should be able to :

- Describe the Popular Fashion Accessories
- Explain Types of Fashion Accessories

7.2 INTRODUCTION

Fashion accessories are items apart from the garment itself, which compliment the whole outfit. They are decorative items that supplement one's garment, such as jewelry, gloves, handbags, hats, belts, scarves, watches, sunglasses, pins, stockings, bow tie, tie, leg warmer, leggings, necktie, suspenders, and tights.

Accessories add color, style and class to an outfit, and create a elegant look, but they may also have practical functions. Handbags are for carrying, hats protect the face from weather elements, and gloves keep the hands warm.

7.3 POPULAR FASHION ACCESSORIES

Some popular fashion accessories are listed below:

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1. Belt

A belt is a flexible band, typically made of leather, synthetics or heavy cloth, and worn around the waist. A belt supports trousers or other articles of clothing, and it serves for style and decoration. Belts have been documented for male clothing since the Bronze Age. Both sexes used them off and on, depending on the current fashion, but it was a rarity in female.

2. Bow Tie

The bow tie is a men's necktie popularly worn with formal attire, such as suits or dinner jackets. It consists of a ribbon of fabric tied around the collar in a symmetrical manner such that the two opposite ends form loops. Ready-tied bow ties are available, in which the distinctive bow is sewn into shape and the band around the neck incorporates a clip. Some "clip-ons" dispense with the band altogether, instead clipping to the collar. The traditional bow tie, consisting of a strip of cloth which the wearer has to tie by hand, may be known as a "self-tie," "tie-to-tie," or "freestyle" bow tie to distinguish it from these. Bow ties may be made of silk, polyester, cotton, or a mixture of fabrics. Some fabrics (e.g., wool) are much less common for bow ties than for ordinary four-in-hand neckties.

3. Glove

A "glove" is a garment which covers the hand. Gloves have separate sheaths or openings for each finger and the thumb; if there is an opening but no covering sheath for each finger, they are called "fingerless gloves". Fingerless gloves with one large opening rather than individual openings for each finger are sometimes called gauntlets. Gloves which cover the entire hand but do not have separate finger openings or sheaths are called mittens. Mittens are usually used for children for protection.

Western lady's gloves for formal and semi-formal wear come in three lengths: wrist ("matinee"), elbow, and opera or full-length (over the elbow, reaching to the biceps). Some expensive gloves are made of kid leather. Satin and stretch satin are popular and mass-produced. Some women wear gloves as part of "dressy" outfits, such as for church and weddings. Long white gloves are common accessories for teenage girls attending formal events such as prom, cotillion, or formal ceremonies at church such as confirmation.

4. Scarf

A scarf is a piece of fabric worn on or near the head or around the neck for warmth, cleanliness, fashion or for religious reasons. The craft of knitting garments such as scarves is an important trade in some countries. Hand-knitted scarves are still common as gifts as well. Printed scarves are additionally offered internationally through design houses

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Scraves

5. Waist Cincher / Waspie

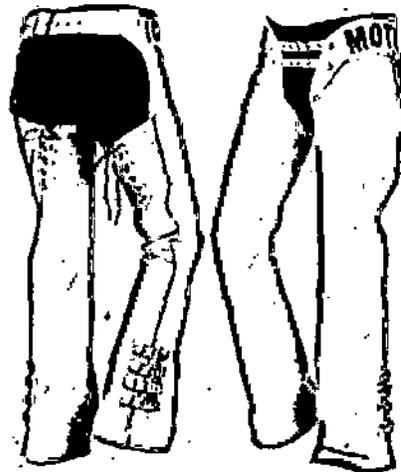
A waist cincher is a belt worn around the waist to make the wearer's waist physically smaller, or to create the illusion of being smaller.



Waspie

6. Chaps

Chaps are sturdy coverings for the legs consisting of leggings and a belt. They are buckled on over trousers with the chaps' integrated belt, but unlike trousers they have no seat and are not joined at the crotch. They are designed to provide protection for the legs and are usually made of leather or a leather-like material. In the modern world, they are worn for both practical work purposes and for exhibition or show use.



Chaps

7. Tights

Tights are leg garment, most often sheathing the body from about the waist to the feet with a more or less tight fit, hence the name. Unfooted tights are usually called leggings.

8. Leggings

Leggings are fitted clothing to cover the legs. Originally leggings were two separate garments, one for each leg. Modern leggings are typically made from a blend of lycra, and either nylon, cotton, or a cotton-polyester blend. However, leggings can also be made from wool, silk, and various synthetic fabrics as well.

9. Jeggings

Jeggings are a recent variant of leggings. Jeggings are jeans + leggings. They are leggings that take certain attributes from jeans, such as colour and style and particularly a coloured seam down the side, thus a mixture of the two and hence the adoption of the name 'Jeggings'.

10. Stocking

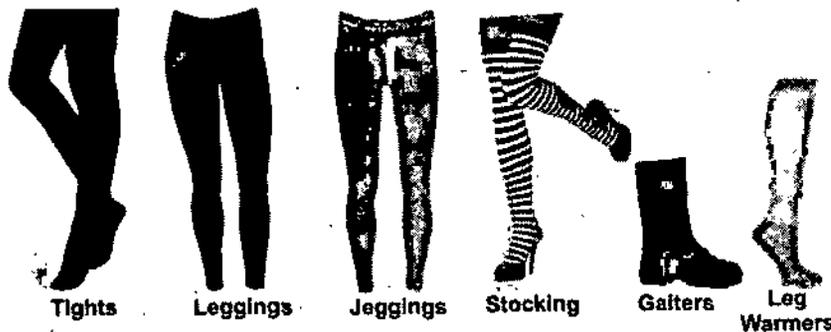
A stocking is a close-fitting, variously elastic garment covering the foot and lower part of the leg. Stockings vary in color and transparency. Fashion often dictates the popularity of stockings along with the styles that are available. It was formerly made of woven cloth but now of knitted wool, silk, cotton or nylon. Half-stockings, covering the foot and part of the calf only, are commonly called socks.

11. Gaiters

Gaiters are garments worn over the shoe and lower pant leg, and used primarily as personal protective equipment; similar garments used primarily for display are spats.

12. Leg Warmers

Leg warmers are coverings for the lower legs, similar to socks but thicker and



Leg Wears

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generally footless. Leg warmers were originally dancewear worn by ballet and other classic dancers. Leg warmers are frequently worn at music related events from rock concerts, goth clubs, nightclubs, and rave scenes.

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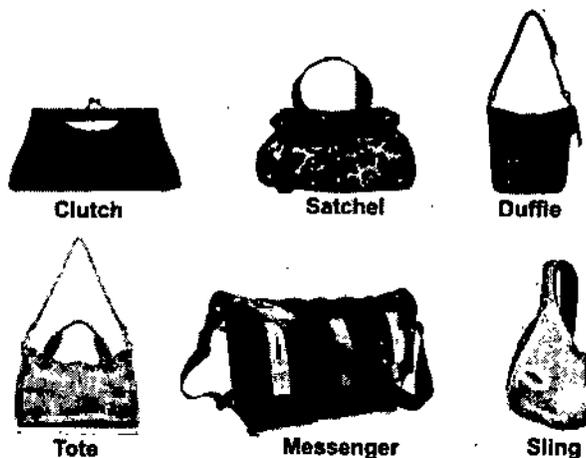
13. Jewellery

Jewellery is one of the oldest forms of body adornment popular around the world among women. Jewellery has been made to adorn nearly every body part, from hairpins to toe rings and many more types of jewellery. Jewellery is an item of personal adornment, such as a necklace, ring, brooch or bracelet that is worn by a person.

14. Handbag

A handbag is often fashionably designed, typically used by women, and is used to hold items such as wallet, keys, tissues, makeup, a hairbrush, cellular device or personal digital assistant, feminine hygiene products, or other items. There are different types of bags:

- **Clutch** : Small, yet long (rectangular), evening bag without a handle.
- **Satchel** : large bag with small handle that is carried on the arm rather than on the shoulder.
- **Duffle** : A large bag usually used for travel or sports.
- **Tote** : A medium to large bag with two straps.
- **Messenger bag** : A bag with a long strap to be worn across the body.
- **Sling bag** : A bag with a long strap (similar to a messenger bag), yet smaller.



Handbags

15. Sunglasses

Sunglasses are forms of protective eyewear that usually enclose or protect the eye area in order to prevent strong incident light from reaching the eyes. Since the 1940s sunglasses have been popular as a fashion accessory, especially on

the beach. In the early twentyfirst century moderately oversized sunglasses have become a fashion trend.

16. Shoes

A shoe is an item of footwear evolved at first to protect the human foot and later, additionally, as an item of decoration in itself. Appearance and design have varied enormously through time, and from culture to culture. They may, for example, have very high heels or no heels at all. Shoes have traditionally been made from leather, wood or canvas, but are increasingly made from rubber, plastics, and other petrochemical-derived materials.

Accessories may be used as external visual symbols of religious or cultural affiliation: Crucifixes, Jewish stars, Islamic headscarves, skullcaps and turbans are common examples. Designer labels on accessories are perceived as an indicator of social status. Many accessories are produced by clothing design companies. However, there has been an increase in individuals creating their own brand name by designing and making their own label of accessories.

Junk jewellery

Junk jewellery is popularly known as funky jewellery, imitation jewellery, bling bling jewellery, modern jewellery or fashion jewellery. The main reasons behind the rising popularity of junk jewellery are that it is colorful and trendy. It is lightweight, unlike traditional gold or diamond jewellery, cheap and easily affordable, due to which it does not have to be safeguarded closely. The vast variety of colours and designs in which it is available as well as its easy availability has made it wearable on all occasions. One of the other reasons behind the picking up of the junk jewellery trend is the popularity created for it by film and television actors. The materials in which junk jewellery is available are various:

Wood

Jewellery made from wood is trendy, and at the same time, has an elegant and natural look to it. Different kinds of wood can be used for making jewellery. Wooden jewellery is available in a number of natural colours. Usually, wooden jewellery is polished with beeswax, to give it a smooth and glossy finishing.

Beads

Beaded jewellery is available in a vast range of colors and designs. The fusion of different kinds and sizes of beads helps in creating unique and attractive designs. Bead jewellery can be very colourful and trendy.

Bone and horn

Bone and horn are used to create natural-looking, elegant pieces of jewellery. Different kinds of processes are done on the basic material, to create unique effects. Smoking, burning as well as bleaching and staining the horn or bone are some of the special processes carried out to create specific effects.

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Brass

Brass is another material that is commonly used for making junk jewellery. Brass bangles are well liked by ladies the world over. They also come in gold plated versions which are popularly called Covering Jewellery.

Other Materials

Some of the other materials used for making junk jewellery are paper, leather, glass, ceramic, clay, and plastic. Various kinds of stones are used with different materials. Semi-precious stones might also be used at times.

Junk jewellery is suitable for wearing with both modern as well as traditional outfits. It is available in large, ornamental patterns as well as in subtle designs. It is available in humorous and fun designs as well from zodiac signs to animals. Antique-look jewellery, oxidized, silver and gold-plated, stone-studded- name it and you can find it with a junk jewellery dealer. Junk jewellery is available in various kinds as well, from bangles, earrings and nose pins to arm bands and necklaces. Sometimes, a wonderful combination of traditional and contemporary designs can also be found.

7.4 SUMMARY

Fashion accessories are items apart from the garment itself, which compliment the whole outfit. Accessories add color, style and class to an outfit, and create a certain look, but they may also have practical functions.

The main reasons behind the rising popularity of junk jewellery are that it is colorful and trendy. It is lightweight, unlike traditional gold or diamond jewellery, and easily affordable, due to which it does not have to be safeguarded closely.

7.5 REVIEW QUESTIONS

1. List any five fashion accessories that are used for fashion as well as practical purpose.
2. List the advantages of junk jewellery. Write the raw materials used for making junk jewellery.
3. Importance of fashion accessories in fashion world.

HISTORY OF APPAREL INDUSTRY

STRUCTURE

- 8.1 Learning Objective
- 8.2 Introduction
- 8.3 Couture Beginnings
- 8.4 Early Twentieth Century
- 8.5 Between the Wars
- 8.6 Mid-twentieth Century
- 8.7 Late Twentieth Century
- 8.8 Summary
- 8.9 Review Questions

8.1 LEARNING OBJECTIVE

After completion of this unit, you should be able to:

- Describe the History of Apparel Industry
- Define the Fashions Styles of Different Era's
- Describe the Early Twentieth Century
- Explain Mid-twentieth Century
- Explain Late Twentieth Century

8.2 INTRODUCTION

After the sewing machine was invented, the ready-made clothing industry took off. Before sewing machines, nearly all clothing was local and hand-sewn, there were tailors and seamstresses in most towns that could make individual items of clothing for customers.

Ready-Made Clothing

About 1831, George Opdyke (later Mayor of New York) began the small-scale manufacture of ready-made clothing, which he stocked and sold largely through

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a store in New Orleans. Opdyke was one of the first American merchants to do so. But it was not until after the power-driven sewing machine was invented, that factory production of clothes on a large scale occurred. Since then the clothing industry has grown.

Ready-Made Shoes

The Singer machine of 1851 was strong enough to sew leather and was adopted by shoemakers. These shoemakers were found chiefly in Massachusetts, and they had traditions reaching back at least to Philip Kertland, a famous shoemaker (circa 1636) who taught many apprentices. Even in the early days before machinery, division of labor was the rule in the shops of Massachusetts. One workman cut the leather, often tanned on the premises; another sewed the uppers together, while another sewed on the soles. Wooden pegs were invented in 1811 and came into common use about 1815 for the cheaper grades of shoes: Soon the practice of sending out the uppers to be done by women in their own homes became common. These women were wretchedly paid, and when the sewing machine came to do the work better than it could be done by hand, the practice of "putting out" work gradually declined.

Sole-Sewing Machine

That variation of the sewing machine which was to do the more difficult work of sewing the sole to the upper was the invention of a mere boy, Lyman Blake. The first model, completed in 1858, was imperfect, but Lyman Blake was able to interest Gordon McKay, of Boston, and three years of patient experimentation and large expenditure followed. The McKay sole-sewing machine, which they produced, came into use, and for twenty-one years was used almost universally both in the United States and Great Britain. But this, like all the other useful inventions, was in time enlarged and greatly improved, and hundreds of other inventions have been made in the shoe industry. There are machines to split leather, to make the thickness absolutely uniform, to sew the uppers, to insert eyelets, to cut out heel tops, and many more. In fact, division of labor has been carried farther in the making of shoes than in most industries, for there about three hundred separate operations in making a pair of shoes.

Women's Apparel Industry

Fashion conveyed the rigid differences between the roles of the sexes. Men wore trousers, which became the symbol of dominance, while women wore constraining garments characteristic of their restricted lifestyles and obedience to their husbands and fathers. Women did not have the right to own anything except their wardrobes, which is one reason women became more interested in clothes.

Aside from the small number of wealthy women who bought couture, most women had about three basic garments in their wardrobes. Fashionable one-piece fitted dresses were impossible to mass-produce because each dress had to be custom made to fit at least three sets of measurements. Even after the invention of the sewing machine, only hoop skirts and cloaks could be manufactured for women.

Mass Productin of Women's Apparel

The introduction of separate blouses and skirts in the 1880's made it possible to manufactures ready-to-wear clothes for women. A blouse could be made to fit the shoulder and bust measurements, the skirt to fit the hips. Waistlines and hemlines were easily adjusted and blouses were simple tucked in. This innovation make it possible for the working or middle class woman to add variety to here wardrobe simly by mixing separates. The cost of new ready-made blouse was a mere fraction of the cost of a custom -tailored dress.

Charles Dana Gibson, a popular illustrator in the 1890's created drawings of young women wearing the new blouses and skirts. His Gibson Girl sketches were the personification of the ideal young middle-class American woman and gave the style to the basic high-neck , puffed -sleeve blouse and long-skirt look. The Gibson Girl look paved the way for the simplified funtional dress that typifies American Fashion.

Childeren Apparel

The wealthy were the only ones who had money to spend on fashionable childeren's clothes. Memmbers of the middle and working classes made their children's clothes at home. Babies and toddlers, both girls and boys , wore dresses. As they grew older, children were supposed to act like adults and they were dressed in miniature versions of adult apparel, ususally cut-down remakes of their parents old clothes. Mothers were particularly greatful for the advent of patterns for children's clothes because previously, home sewn garments had been cut and fitted by trial and error.

Paper patterns inspired by French fashion, were made available to American home sewers in 1850 by Ellen and William Demorest. Demorest Patterns followed by Butterick and McCall's fostered fashion consciousness at all levels of society. Women on small budgets were especially happy to have patterns to make the clothes they could nbever afford to buy.

8.3 COUTURE BEGINNINGS

The first fashion designer who was not merely a dressmaker was **Charles Frederick Worth (1826-1895)**. Before the former draper set up his maison de couture(fashion house) in Paris, clothing design and creation was handled by largely anonymous seamstresses, and high fashion descended from styles worn at royal courts. Worth's success was such that he was able to dictate to his customers what they should wear, instead of following their lead as earlier dressmakers had done.

It was during this period that many design houses began to hire artists to sketch or paint designs for garments. The images alone could be presented to clients much more cheaply than by producing an actual sample garment in the workroom. If the client liked the design, they ordered it and the resulting garment made money for the house. Thus, the tradition of designers sketching

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out garment designs instead of presenting completed garments on models to customers began as an economy.

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8.4 EARLY TWENTIETH CENTURY

Throughout the early 20th century, practically all high fashion originated in Paris and to a lesser extent London. Fashion magazines from other countries sent editors to the Paris fashion shows. Department stores sent buyers to the Paris shows, where they purchased garments to copy (and openly stole the style lines and trim details of others). Both made-to-measure salons and ready-to-wear departments featured the latest Paris trends, adapted to the stores' assumptions about the lifestyles and pocket books of their targeted customers.

At this time in fashion history the division between haute couture and ready-to-wear was not sharply defined. The two separate modes of production were still far from being competitors, and, indeed, they often co-existed in houses where the seamstresses moved freely between made-to-measure and ready-made.

Around the start of the 20th century fashion style magazines began to include photographs and became even more influential than in the future. In cities throughout the world these magazines were greatly sought-after and had a profound effect on public taste. Talented illustrators - among them Paul Iribe, Georges Lepape, Erté, and George Barbier - drew exquisite fashion plates for these publications, which covered the most recent developments in fashion and beauty. Perhaps the most famous of these magazines was *La Gazette du bon ton* which was founded in 1912 by Lucien Vogel and regularly published until 1925 (with the exception of the war years).

1900s



Fashionable lady of the era

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The outfits worn by the fashionable women of the 'Belle Époque' (as this era was called by the French) were strikingly similar to those worn in the heyday of the fashion pioneer Charles Worth. By the end of the 19th-century, the horizons of the fashion industry had generally broadened, partly due to the more stable and independent lifestyle many well-off women were beginning to adopt and the practical clothes they demanded. However, the fashions of the La Belle Époque still retained the elaborate, upholstered, hourglass-shaped style of the 19th century. As of yet, no fashionable lady could (or would) dress or undress herself without the assistance of a third party. The constant need for radical change, which is now essential for the survival of fashion within the present system, was still literally unthinkable. The use of different trimmings were all that distinguished one season from the other.

Conspicuous waste and conspicuous consumption defined the fashions of the decade and the outfits of the couturiers of the time were incredibly extravagant, elaborate, ornate, and painstakingly made. The curvaceous S-Bend silhouette dominated fashion up until around 1908. The S-Bend corset was very tightly laced at the waist which forced the hips back and the drooping mono bosom was thrust forward in a pouter pigeon effect creating an S shape. Toward the end of the decade the fashionable silhouette gradually became somewhat more straight and slim, partly due to Paul Poiret's high-waisted, shorter-skirted Directoire line of clothes.

The Maison Redfern was the first fashion house to offer women a tailored suit based directly on its male counterpart and the extremely practical and soberly elegant garment soon became an indispensable part of the wardrobe of any well-dressed woman. Another indispensable part of the outfit of the well-dressed woman was the designer hat. Fashionable hats at the time were either tiny little confections that perched on top of the head, or large and wide brimmed, trimmed with ribbons, flowers, and even feathers. Caroline Reboux, Legroux, and E. Lewis were the most sought-after names of the time. Parasols were still used as decorative accessories and in the summer they dripped with lace and added to the overall elaborate prettiness.

1910s

During the early years of the 1910s the fashionable silhouette became much more lithe, fluid and soft than in the 20th century. When the Ballets Russes performed Scheherazade in Paris in 1910, a craze for Orientalism ensued. The couturier Paul Poiret was one of the first designers to translate this vogue into the fashion world. Poiret's clients were at once transformed into harem girls in flowing pantaloons, turbans, and vivid colors and geishas in exotic kimono. Paul Poiret also devised the first outfit which women could put on without the help of a maid. The Art Deco movement began to emerge at this time and its influence was evident in the designs of many couturiers of the time. Simple felt hats, turbans, and clouds of tulle replaced the styles of headgear popular in the

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20th century. It is also notable that the first real fashion shows were organized during this period in time, by the first female couturier, Jeanne Paquin, who was also the first Parisian couturier to open foreign branches in London, Buenos Aires, and Madrid.



Dress designed by Paul Poiret

Two of the most influential fashion designers of the time were Jacques Doucet and Mariano Fortuny. The French designer Jacques Doucet excelled in superimposing pastel colors and his elaborate gossamery dresses suggested the Impressionist shimmers of reflected light. His distinguished customers never lost a taste for his fluid lines and flimsy, diaphanous materials. While obeying imperatives that left little to the imagination of the couturier, Doucet was nonetheless a designer of immense taste and discrimination, a role many have tried since, but rarely with Doucet's level of success.

The Venice-based designer Mariano Fortuny y Madrazo was a curious figure, with very few parallels in any age. For his dress designs he conceived a special pleating process and new dyeing techniques. He gave the name Delphos to his long clinging sheath dresses that undulated with color. Each garment was made of a single piece of the finest silk, its unique color acquired by repeated immersions in dyes whose shades were suggestive of moonlight or of the watery reflections of the Venetian lagoon. Breton straw, Mexican cochineal, and indigo from the Far East were among the ingredients that Fortuny used. Among his many devotees were Eleanora Duse, Isadora Duncan, Cleo de Merode, the Marchesa Casati, Emilienne d'Alençon, and Liane de Pougy.

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Changes in dress during World War I were dictated more by necessity than fashion. As more and more women were forced to work, they demanded clothes that were better suited to their new activities. Social events had to be postponed in favor of more pressing engagements and the need to mourn the increasing numbers of dead, visits to the wounded, and the general gravity of the time meant that darker colors became the norm. A new monochrome look emerged that was unfamiliar to young women in comfortable circumstances. By 1915 fashionable skirts had risen above the ankle and then later to mid-calf.

8.5 BETWEEN THE WARS

The period between the two World Wars, often considered to be the Golden Age of French fashion, was one of great change and reformation. Carriages were replaced by cars, princes and princesses lost their crowns, and haute couture found new clients in the ranks of film actresses, American heiresses, and the wives and daughters of wealthy industrialists.

1920s



Fashionable Hollywood actress Louise Brooks

Soon after the First World War, a radical change came about in fashion. Bouffant coiffures gave way to short bobs, dresses with long trains gave way to above-the-knee pinafores. Corsets were abandoned and women borrowed their clothes

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from the male wardrobe and chose to dress like boys. Although, at first, many couturiers were reluctant to adopt the new androgynous style, they embraced them wholeheartedly from around 1925. A bustless, waistless silhouette emerged and aggressive dressing-down was mitigated by feather boas, embroidery, and showy accessories. The flapper style (known to the French as the 'garçonne' look) became very popular among young women. The cloche hat was widely-worn and sportswear became popular with both men and women during the decade, with designers like Jean Patou and Coco Chanel popularizing the sporty and athletic look.

The great couturière Coco Chanel was a major figure in fashion at the time, as much for her magnetic personality as for her chic and progressive designs. Chanel helped popularize the bob hairstyle, the little black dress, and the use of jersey knit for women's clothing and also elevated the status of both costume jewelry and knitwear.

Two other prominent French designers of the 1920s were Jeanne Lanvin and Jean Patou. Jeanne Lanvin, who began her career in fashion as a milliner, made such beautiful outfits for her young daughter Marguerite that people started to ask for copies, and Lanvin was soon making dresses for their mothers. Lanvin's name appears in the fashion yearbook from about 1901 onwards. However, it was in the 1920s that she reached the peak of her popularity and success. The Lanvin style embraced the look of the time, with its skillful use of complex trimmings, dazzling embroideries, and beaded decorations in light, clear, floral colors that eventually became a Lanvin trademark. By 1925 Lanvin produced many different products, including sportswear, furs, lingerie, men's fashion, and interior designs. Her global approach to fashion foreshadowed the schemes that all the large contemporary fashion houses would later adopt in their efforts to diversify.

The style of Jean Patou was never mainstream, but full of originality and characterized by a studied simplicity which was to win him fame, particularly in the American markets. Many of his garments, with their clean lines, geometric and Cubist motifs, and mixture of luxury and practicality, were designed to satisfy the new vogue for the outdoor life, and bore a remarkable similarity to modern sportswear. The most famous advocate of his style was Suzanne Lenglen, the legendary tennis champion.

In menswear there was a growing mood of informality, among the Americans especially, which was mirrored in fashions that emphasized youthfulness and relaxation. In the past, there was a special outfit for every event in the well-dressed gentleman's day, but young men in the 1920s, no longer afraid to show their youthfulness, began to wear the same soft wool suit all day long. Short suit jackets replaced the old long jackets of the past which

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were now only worn for formal occasions. Men had a variety of sport clothes available to them, including sweaters and short pants, commonly known as knickers. For evening wear a short tuxedo was more fashionable than the tailcoat, which was now seen as somewhat old-fashioned. The London cut, with its slim lines, loose-fitting sleeves, and padded shoulders, perfected by the English tailor Scholte, was very popular.

Fair Isle patterns became very popular for both sexes. Heels, at the time, were often over two inches high and helped popularize the two-tone shoe its one of her trademarks. Salvatore Ferragamo and André Perugia were two of the most influential and respected designers in footwear. Many stars of the [silent film]s had a significant impact on fashion during the 1920s, perhaps most notably Louise Brooks, Gloria Swanson, and Colleen Moore. The lighthearted, forward-looking fashions of the 1920s gradually came to halt after the Wall Street Crash of 1929, and succumbed to a more conservative style. While the flapper look persisted into 1930, it quickly disappeared afterwards, although bell-shaped hats lasted through 1933.

1930s



A lady of the era

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In the 1930s, as the public began to feel the effects of the Great Depression, many designers found that crises are not the time for experimentation. Fashion became more compromising, aspiring to preserve feminism's victories while rediscovering a subtle and reassuring elegance and sophistication. Overall, 1930s clothing was somber and modest, reflecting the difficult social and economic situation of the decade. Women's fashions moved away from the brash, daring style of the 1920s towards a more romantic, feminine silhouette. The waist was restored to its proper position, hemlines dropped, there was renewed appreciation of the bust, and backless evening gowns and soft, slim-fitting day dresses became popular. The female body was remodeled to a more neo-classical shape and slim, toned, and athletic bodies came into vogue. The fashion for outdoor activities stimulated couturiers to manufacture what would nowadays be called sportswear. The term 'ready-to-wear' was not yet widely used, but the boutiques already described such clothes as being 'for sport'.

Two of the most prominent and influential fashion designers of the 1930s were Elsa Schiaparelli and Madeleine Vionnet. Elsa Schiaparelli showed her first collection in 1929 and was immediately hailed by the press as 'one of the rare innovators' of the day. With her exciting and inventive designs, Schiaparelli did not so much revolutionize fashion as shatter its foundations. The first pullover she displayed in her windows created a sensation: it was knitted in black with a trompe-l'oeil white bow. She consistently turned out breathtaking collections thereafter. Schiaparelli was a close friend of Christian Berard, Jean Cocteau, and Salvador Dalí, who designed embroidery motifs for her and supplied inspiration for models like the desk suit with drawers for pockets, the shoe-shaped hat, and the silk dress painted with flies and the one bearing a picture of a large lobster. All of Paris thronged to her salon at 21 Place Vendôme as collection succeeded collection.

Madeleine Vionnet found her inspiration in ancient statues, creating timeless and beautiful gowns that would not look out of place on a Greek frieze. Queen of the bias cut (cutting diagonally across the fabric's lengthwise threads), she produced evening dresses that fitted the body without excessive elaboration or dissimulation, employing a flowing and elegant line. Her perfect draping of chiffon, silk, and Moroccan crepe created a marvelously poised and sensual effect. The unparalleled success of Vionnet's cuts guaranteed her reputation right up until her retirement in 1939.

Mainbocher, the first American designer to live and work in Paris, was also influential, with his plain yet supremely elegant designs, often employing the bias cut pioneered by Vionnet. The luxury goods manufacturer Hermès started selling handmade printed silk square scarves in early 1930s, and also popularized the zip and many other practical innovations. Toward the end of

the decade, women's fashions took on a somewhat more imposing and broad-shouldered silhouette, possibly influenced by Elsa Schiaparelli. Men's fashions continued the informal, practical trend that had dominated since the end of the First World War.

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8.6 MID-TWENTIETH CENTURY

The Second World War created many radical changes in the fashion industry. After the War, Paris's reputation as the global center of fashion began to crumble and off-the-peg and mass-manufactured fashions became increasingly popular. A new youth style emerged in the 1950s, changing the focus of fashion forever. As the installation of central heating became more widespread the age of minimum-care garments began and lighter textiles and, eventually, synthetics, were introduced.

In the West, the traditional divide that had always existed between high society and workers came to be considered simply unjustifiable. In particular, a new young generation wanted to reap the benefits of a booming consumer society. Privilege became less blatantly advertised than in the past and differences were more glossed over. As the ancient European hierarchies were overturned, the external marks of distinction faded with them. By the time the first rockets were launched into space, Europe was more than ready to adopt a quality ready-to-wear garment on American lines, something to occupy the middle ground between off-the-peg and couture. The need was all the more pressing because increases in overheads and raw material costs were beginning to relegate handmade fashion to the sidelines. Meanwhile, rapidly developing new technologies made it easier and easier to manufacture an ever-improving high-quality product.

Faced with the threat of a factory-made fashion-based product, Parisian haute couture mounted its defenses, but to little effect. It could not stop fashion leaking out onto the streets. In these years when the old world was taking its final bow, the changes in fashion were one of the most visible manifestations of the general shake-up in society. Before long, whole categories of women hitherto restricted to inferior substitutes to haute couture would enjoy a greatly enlarged freedom of choice. Dealing in far larger quantities, production cycles were longer than those of couture workshops, which meant that stylists planning their lines for the twice-yearly collections had to try to guess more than a year in advance what their customers would want. A new power was afoot, that of the street, constituting a further threat to the dictatorship of the masters of couture.

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Fashionable lady of the era

Many fashion houses closed during occupation of Paris during World War II, including the Maison Vionnet and the Maison Chanel. Several designers, including Mainbocher, permanently relocated to New York. In the enormous moral and intellectual re-education program undertaken by the French state couture was not spared. In contrast to the stylish, liberated Parisienne, the Vichy regime promoted the model of the wife and mother, the robust, athletic young woman, a figure who was much more in line with the new political criteria. Germany, meanwhile, was taking possession of over half of what France produced, including high fashion, and was also considering relocating French haute couture to the cities of Berlin and Vienna, neither of which had any significant tradition of fashion. The archives of the Chambre Syndicale de la Couture were seized, most consequentially the client list. The point of all this was to break up a monopoly that supposedly threatened the dominance of the Third Reich.

Due to the difficult times, the number of models in shows was limited to seventy-five, evening wear was shortened and day wear was much skimpier, made using substitute materials whenever possible. From 1940 onward, no more than four meters (thirteen feet) of cloth was permitted to be used for a coat and a little over one meter (three feet) was all that allowed for a blouse. No belt could be over 3 centimetres (one and a half inches) wide. Despite this, haute couture tried to keep its flag flying. Humor and frivolity became a way of defying the occupying powers and couture somehow survived. Although some

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have argued that the reason it endured was because of the patronage of the wives of rich Nazis, in actuality, records reveal that, aside from the usual wealthy Parisiennes, it was the wives of foreign ambassadors, clients from the black market, and a whole eclectic mix of people who continued to frequent the salons, among whom German women were but a minority.

In spite of the fact that so many fashion houses closed down or moved away during the war, several new houses remained open, including Jacques Fath, Maggy Rouff, Marcel Rochas, Jeanne Lafaurie, Nina Ricci, and Madeleine Vramant. During the Occupation, the only true way for a woman to flaunt her extravagance and add color to a drab outfit was to wear a hat. In this period, hats were often made of scraps of material that would have otherwise been thrown away, sometimes incorporating bits of paper, and wood shavings. Among the most innovative milliners of the time were Pauline Adam, Simone Naudet, Rose Valois, and Le Monnier.

Paris's isolated situation in the 1940s enabled the Americans to exploit the ingenuity and creativity of their own designers. During the Second World War, Vera Maxwell presented co-ordinates in plain, simply cut outfits and also introduced innovations to men's work clothes. Bonnie Cashin transformed boots into a major fashion accessory, and, in 1944, started to produce original and imaginative sportswear. Claire McCardell, Anne Klein, and formed a remarkable trio of women who were to lay the foundations of American sportswear, ensuring that ready-to-wear was not simply thought of as second best, but as an elegant and comfortable way for modern women to dress.

Among young men in the War Years the zoot suit (and in France the zazou suit) became popular. Many actresses of the time, including Rita Hayworth, Katharine Hepburn, and Marlene Dietrich, had a significant impact on popular fashion.

The couturier Christian Dior created a tidal wave with his first collection in February 1947. The collection contained dresses with tiny waists, majestic busts, and full skirts swelling out beneath small bodices, in a manner very similar to the style of the Belle Époque. The extravagant use of fabric and the feminine elegance of the designs appealed greatly to a post-war clientele and ensured Dior's meteoric rise to fame. The sheer sophistication of the style incited the all-powerful editor of the American Harper's Bazaar, Carmel Snow, to exclaim "This is a new look!".

1950s

Flying in the face of continuity, logic, and erudite sociological predictions, fashion in the 1950s, far from being revolutionary and progressive, used more from the previous decade. A whole society which, in the 1920s and 1930s, had greatly believed in progress, was now much more circumspect. Despite the fact that women had the right to vote, to work, and to drive their own cars, they chose to wear dresses made of opulent materials, with corseted waists and swirling skirts to mid-calf. As fashion looked to the past, haute couture experienced something of a revival and spawned a myriad of star designers who profited hugely from the rapid growth of the media.

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Because of punk, London retained a considerable degree of influence over fashion, most significantly in the boutiques of the King's Road, where Vivienne Westwood's boutique, SEX, which opened in 1971, blew with the prevailing wind. This temple of British iconoclasm centered on fetishistic accessories and ranges of clothing in which black rubber and steel studs were the external signs of an underlying sadism. Postmodernist and iconoclastic in essence the punk movement was a direct reaction to the economic situation during the economic depression of the period, the vehicle for a hatred that was more visceral than political. Punk had at its heart a manifesto of creation through disorder. With their ripped T-shirts, Red Indian hairstyles, Doc Martens, bondage trousers, and chains, the punks exported an overall feeling of disgust around the globe.

Another popular British style was the resolutely unmodern, feminine, countrified style of clothing popularized by Laura Ashley, which consisted of long flounced skirts and high-necked blouses in traditional floral prints, worn with crocheted shawls. Laura Ashley started out running a small business in Wales in the mid-1960s and the company continued to expand until the accidental death of its owner in 1985. Laura Ashley was not the only designer to look nostalgically to the past. Fashions based on the 1920s, 30s, 40s, and 50s were popular throughout much of the decade, with Hollywood films like *The Godfather* and *The Great Gatsby*, and numerous exhibitions on costume history at the Metropolitan Museum of Art in New York increasing their popularity. In Japan, the boutiques of Tokyo's fashionable Harajuku district sold many reworked versions of traditional British and American looks.

In the United States, the general trend in fashion was towards simplification and longer skirts, although many women reacted negatively to the midi-length, which they felt to be aging. Pants, on the other hand, earned unanimous approval. Jeans profited most from becoming an accepted part of the American fashion scene in the 1970s, their new-found respectability deriving from their inclusion in collections under the heading of sportswear. The new stars of American ready-to-wear adapted the best of what they learned from Europe to the massive American clothing industry. Calvin Klein and Ralph Lauren rose from anonymity more or less simultaneously to tackle the question of designing clothes for the men and women of a new world. Two opposing movements dominated fashion in the U.S.A. during the 1970s. On one hand, there was the tailored, unisex look; on the other hand, a fluid, unstructured style with a strong feeling of 1930s glamor. The most influential American designer of the time, Roy Halston Frowick (known simply as Halston), belonged to the latter category. Acquiring celebrity status on the New York scene, his particular talent was in reconciling the made-to-measure garment for the special occasion with concepts of comfort, naturalness, and relaxation. With his kaftans, shirtwaisters, djellabas, ultra-lightweight shift dresses, and tunics worn over shorts and wide-legged pants, he was an icon of the era, and a regular visitor at the VIP room of the Studio 54 after its opening in 1977.

Geoffrey Beene, praised for his elegant and sophisticated cuts and his use of black and white, was at his most successful in the radically simplified

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designs at which he excelled. His smart little dresses and well-cut suits in jersey, flannel, and wool were instrumental in discouraging American women from over-accessorizing. Bill Blass, who launched his own range in 1962, developed the habit of traveling all over the United States in order to hear for himself what his customers desired. One of the most popular designers of the time, he was almost too successful in fulfilling his customers wishes. His disciplined style and workmanship was particularly favored by businesswomen and the wives of senior executives. Betsey Johnson started out designing for the boutique Paraphernalia. Using vinyl and metallic fabrics and putting emphasis on wit, imagination, and independence, she brought an unprecedented spirit of irreverence to New York in the 1970s.

In popular fashion the glam rock style of clothing, worn by such rock performers as David Bowie and Marc Bolan, was very influential, particularly in the United Kingdom. The designer Elio Fiorucci had a very similar look. His boutique in Milan sold such things as brightly colored rubber boots, plastic daisy sandals, fake fur, and Pop Art-inspired jackets.

During the 1970s a new generation of menswear boutiques sprang up, aiming to change the decor, rituals, and customer base of a traditionally 'difficult' trade. To sell fashionable clothes to a young man at the end of the 1960s was still, in many circles, tantamount to questioning his masculinity. Men's appearance changed more in the 1970s than it had done in a whole century. Many of the fashion designers who revolutionized the male look owed a lot of their innovations to Pierre Cardin: narrow shoulders, tight-fitting lines, no tie, no interfacing, zip-up boiler suits, waisted jackets or tunics, sometimes no shirt. Work clothes supplied inspiration for a less formal style, encouraging designers to look beyond the traditional suit and, for example, adopt a unisex look or investigate the massive supply of second-hand clothes. Sometimes this kind of male dressing-down, often denounced as 'hippie', gained formal recognition as a deliberate look. At certain other times, as part of a retro movement, designers introduced a revival of 1930s elegance. The unearthing of old military clothing, preferably khaki and from the United States; English-style shoes; Oxford shirts; immaculate T-shirts; tweed jackets with padded shoulders; brightly-colored V-neck sweaters; cashmere-printed scarves draped around the neck all imposed a certain uniformity on the casual beatnik look of the male wardrobe at the end of the 1970s.

Also significant are the developments in Italian fashion that happened during the period. In the course of the 1970s, as a result of its ready-to-wear industry, Milan confirmed its status as second only to Paris as a center of international fashion. The 'alta moda' preferred Rome, the base of the couturiers Valentino, Capucci, and Schön. Capitalizing on the dominant trend of anti-fashion Italy offered a glamor that had nothing to do with the dictates of Parisian haute couture. While profiting from a clearly defined style, Italian fashion was luxurious and easy to wear. The two most influential Italian fashion designers of the time were probably Giorgio Armani and Nino Cerruti. Giorgio Armani produced his first collection for women in 1975. From the outset, the line was

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the past, as Europe's ancient sites were revisited by these anarchists of fashion, whose influence on shape of clothes, at the end of the 20th-century, became legendary.

In American fashion the seductive, clinging style of Donna Karan and the casual sophistication of Ralph Lauren were very influential. A star of the New York social scene, Donna Karan brought a very personal and feminine approach to the severe, sober-colored, casual look that dominated American ready-to-wear. Setting up her own label in 1984, her designs won instant popularity among active urban women who greatly appreciated the understated luxury of her clothes. In 1971 Ralph Lauren opened a boutique for both men and women in Beverly Hills. His aristocratic style at prices the average American could afford created a sensation. For an elite faced with all kinds of avant-garde fashions, it represented a rallying point, endorsing a classic look that had been adopted for an active life. The number one of American ready-to-wear, Lauren was equally successful with his sportswear and jeans, which allowed him to reach the widest possible range of social classes and age groups.

Central to the success of a new wave of American sportswear was the Perry Ellis label, established in 1978, which used color and natural fibers to great advantage in its elegant variations on the basics. Norma Kamali, with her short skirts made of sweatshirting, leotards, headbands, and leg warmers, made jogging look fashionable. Kamali also created the popular 'rah-rah skirt'. Also notable is the extreme popularity of the Adidas sports label, which achieved an incredible level of street cred in the 1980s, inciting the hip hop group Run DMC to release the single 'My Adidas' in 1986. The legendary shoe designer Manolo Blahnik also rose to fame during the 1980s.

The multiplicity of trends that bloomed during the 80s were curtailed by the economic recession that set in at the beginning of the 1990s, largely destroying the optimistic mood that is so advantageous to the fashion industry.

1990s

In the 1990s it was no longer the done thing to follow fashion slavishly, a sharp contrast to the highly a la mode 1970s and 1980s. The phobia of being underdressed was finally completely displaced by the fear of overdressing. Fashion in the 1990s united around a new standard, minimalism, and styles of stark simplicity became the vogue. Despite the best efforts of a few designers to keep the flag for pretty dresses flying, by the end of the decade the notion of ostentatious finery had virtually disappeared. As well as the styling of the product, its promotion in the media became crucial to its success and image. The financial pressures of the decade had a devastating effect on the development of new talent and lessened the autonomy enjoyed by more established designers.

Fashion at the end of the 20th century tackled themes that fashion had not previously embraced. These themes included rape, disability, religious

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violence, death, and body modification. There was a dramatic move away from the sexy styles aimed at the glamorous femme fatale of the 1980s, and many designers, taken with a vision of romantic poverty, adopted the style of the poverty-stricken waif, dressed in a stark, perversely sober palette, with a face devoid of make-up. Clothes by ready-to-wear retailers such as The Gap, Banana Republic, and Eddie Bauer came to the forefront of fashion, managing to tap into the needs of women who simply wanted comfortable, wearable clothes. Retro clothing inspired by the 1960s and 1970s was popular for much of the 1990s.



Esquire-style

The famous Italian fashion house, Gucci was created in 1921, by Guccio Gucci and was originally a firm that sold luxury leather goods. Under Guccio Gucci's children, by the end of the 1960s the label had expanded to include a plethora of products with a distinctly Latin glamor. However, only in the 1990s, when the Gucci heirs gave up control of the company to Invest Corp., who planned to turn the business around, did it truly begin to enjoy the kind of success it enjoys in the present day. Employing an unknown designer, Tom Ford, as design director in 1994, the fashion house was endowed with a great prestige, as Ford triggered a tidal wave with his chic and shocking collections, perfumes for men and women, revamped boutiques, and advertising campaigns. In 1998 Gucci is named "European Company of the year" by European Business Press Federation. Today it is the second biggest-selling fashion brand (after LVMH) worldwide with US\$7 billion worldwide of revenue in 2006 according to

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Business Week magazine. Most importantly Gucci is the biggest-selling Italian brand in the world.

In the 1990s the designer label Prada became a true creative force in the fashion industry. The Milanese company was first established in 1923, two years after Gucci, and like Gucci, it was a firm that sold high-quality shoes and leather. It was not until the 1980s that Miuccia Prada, the niece of the company's founder, began to produce ready-to-wear fashion, gaining fame for her subtle, streamlined, yet unquestionably luxurious style, that catered for the privileged young woman who prefers understatement to flamboyant extravagance.

In America three of the most influential fashion designers of the time were Michael Kors, Marc Jacobs, and Calvin Klein. Michael Kors set up his own business in 1980. However, it was not until the 1990s that the designer reached the peak of his popularity. His knowledge and consciousness of trends enabled him to produce simple well-cut garments, whose sophistication and elegance appealed to a whole new breed of wealthy American customers drawn to the new vogue for minimalist chic. Marc Jacobs is one of the most notable American designers of the period in that, unlike many American fashion designers in the past, he was not so much the co-ordinator of a mass-produced garment as a designer in the European sense of the word. One of the most promising talents in the fashion industry at the time, the LVMH (Louis Vuitton-Moët Hennessy) group offered him the job of designing a line of ready-to-wear to compliment the de-luxe products of luggage specialist Louis Vuitton in the late 1990s. One of the first fashion designers to anticipate the globalization of world markets, the already well-known designer Calvin Klein started to market his fashions, perfumes, and accessories not only right across the US, but also in Europe and Asia, achieving an unequalled success. A brilliant artistic director, Klein used carefully constructed advertisements containing images tinted with eroticism to promote his sophisticatedly functional mass-produced designs, which won massive popularity among the urban youth of the 1990s.

The group of designers known as the 'Antwerp Six' (so named because all of them were graduates of the Royal Academy of Fine Arts in Antwerp), who first emerged in the 1980s, came to prominence in the 1990s. Three of the most influential of the group were Ann Demeulemeester, Dries van Noten, and Walter Van Beirendonck. Ann Demeulemeester, from her first collection in 1991, demonstrated a great deal of confidence and inventiveness. Naturally inclined to understatement, she built her designs on contradictions, introducing contrasting elements into her fluid and streamlined fashions, which appealed to women who dressed, above all, to please themselves. The work of Dries van Noten was founded on a solid mastery of the art of tailoring, to which the young designer added discreet touches of fantasy in a highly personal style. Managing to be both classical and original, his fashions appealed to those who preferred to express their individuality rather than slavishly follow trends. Walter Van Beirendonck, who erupted onto the fashion scene in 1995, produced decidedly

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futuristic designs under his label *W & LT* (Wild and Lethal Trash). Deliberately using fabrics developed by the very latest technologies, in violently contrasting colors, he produced clothes that were full of erotic and sadomasochistic references, touched with a caustic adolescent humor. His highly distinctive approach related to a resurgence of anti-fashion, but this time an anti-fashion with nothing in the least ethnic about its origins, instead based on science fiction that provided the inspiration for displays of such high-spirited provocation.

In Italy, Gianni Versace, with his brilliant, sexy, and colorful designs, and Dolce & Gabbana, with their superfeminine and fantastical style, broke away from the serious and sober-minded fashions that dominated during much of the 1990s. The British designer Vivienne Westwood produced many influential and popular collections in the early 1990s, which included outfits inspired by 18th-century courtesans and the Marquis de Sade, with rounded hips, corsets, and platform heels. The London-based designer Rifat Ozbek was also popular, particularly in New York and Milan. His youthful style, which mixed references to India, Africa, and his native Turkey with clever takes on historical clothing, was reminiscent of hippest nightclubs and the more outrageous street fashions of the time. Rap music was a prominent influence on popular and street fashion during the early and mid-1990s. Followers of hip hop adopted huge baggy jeans, similar to those worn in American prisons, with big patterned shirts and heavy black shoes. The sports label Nike had great popularity and materials such as Lycra and Spandex were increasingly used for sportswear. Increasing eco-awareness and animal rights made even top couture houses such as Chanel introduce fake fur and natural fibers into their collections.

2000s

In the 2000s, as the future began to seem increasingly bleak, fashion, and indeed the Arts in general, looked to the past for inspiration, arguably more so than in previous decades. Vintage clothing, especially from the 1960s, 1970s, and 1980s (the 1980s idea of clashing, electric colours becoming especially popular in mid-late 2007) became extremely popular and fashion designers often sought to emulate bygone styles in their collections. The early 2000s saw a continuation of the minimalist look of the 1990s in high fashion. Later on, designers began to adopt a more colorful, feminine, excessive, and 'anti-modern' look. Name brands became of particular importance among young people and many celebrities launched their own lines of clothing. Tighter fit clothing and longer hair became mainstream for many men and women.

For many of the own-label designers who emerged in the early years of the 21st century, financial factors became increasingly critical. Many new young talents found they now depended on investors (to whom, in extreme cases, they would even surrender their names) and were always burdened by the risk that their partners, motivated by market realism and the desire for quick returns, would severely restrict their autonomy. Designers like Rodrick Gilchrist and Berny Martin

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of Catóu struck out on their own to places like the midwest. Their hopes were to bring fashion design back to its artisan roots. Martin founded Midwest Fashion Week (MFW) to showcase the local talent and bring business to Indianapolis. By 2011 Martin had devised a simple blueprint for other cities to follow. His own line spread across the U.S. and abroad. He borrowed from the previous eras and created a line of custom clothing that he called 'business forward'.



Lady in a Modling Dress

8.8 SUMMARY

Technical advances especially the inventions of the sewing machine, changed the clothing production from custom made to ready-to-wear. The industrial revolution also nourished the growth of a large middle class, which demanded and could afford fashion at every price level. As a result, fashion became available to everyone instead of just wealthy people.

Fashion has also been influenced by the changing status of women and by the changing role of both sexes. Fashion leadership originated with and was maintained by French, except during World War II and in the 1960's and 1970's. The three major fashion capitals are Paris, New York and Milan, and there is no longer one fashion direction. After a long period of dictating fashion, the industry now tries to cater to the needs of the consumer by supplying clothes for business and leisure in many market niches.

8.9 REVIEW QUESTIONS

1. How did growth of a middle class affect fashion in 19th and 20th century?.
2. Discuss the effect of world wars on fashion industry and its trends.
3. How did the change in women's status influence fashion in the twentieth century?.
4. How did designing the clothes started in America?