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## UNIT 7 FASHION CONCEPTS

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### Structure

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- 7.1 Objectives
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### 7.0 INTRODUCTION

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This unit explains the basic concepts of fashion and its relevance. It is important to understand that fashion is global but at the same time it enables the individual to express self-identity through clothing choices. This unit will familiarize you with essential fashion terminology. You will also study the theories that explain why fashion changes and the fashion cycle.

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### 7.1 OBJECTIVES

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After reading this unit you will be able to;

- Describe fashion,
- familiar with fashion terminology and
- Describe directional theories of fashion change and the fashion cycle.

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### 7.2 WHAT IS FASHION?

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In simple terms, fashion may be understood as a style that is popular in the present or a set of trends that have been accepted by the larger society. Fashion is a complex subject that can be linked to society, culture and commerce. It draws from a range of disciplines including psychology, anthropology, art, history, and communication studies. Fashion derives from the Latin *facere* which means „to make or „to do . While fashion includes clothing, it goes beyond the function of clothing as protection from weather. Fashion is not merely dress or costume, but is, in fact, a lifestyle that encompasses not only the styles of dressing in the current time but involves human interaction to signify individual and group identity, aspiration, taste and wealth. The Oxford dictionary defines it as a “popular

or the latest style of clothing, hair, decoration, or behaviour.” According to renowned fashion scholar and writer Valerie Steele, fashion includes “all forms of self-fashioning, including street styles, as well as so-called high fashion created by designers and couturiers.”

Fashion has varying significance for different people. Fashion can be someone's passion and a focussed career choice. For those employed in the fashion industry, it can be a source of income; for others with entrepreneurial ability it is an opportunity to express their signature style of design. For the fashion media professionals, blogs and the social media offer routes to keep up, spread and even influence fashion trends. For fashion enthusiasts, each season brings with it a sense of excitement to explore the latest fashion trends, what is „in“ or „out“ and to be the earliest to adopt the latest styles.

Fashion is not constant; it goes through periodic cycles of change under the influence of prevailing or anticipated changes in the society. This continuous evolution is the stimulus for fashion influencers to adopt new styles for the season quite early. This is then adopted by the fashion followers who comprise a larger segment of society. The so-called rules or dress codes are set only to be repeatedly broken and reset in a series of seasonal fashion cycles.

Fashion and style are often used synonymously, but they are not the same.

Fashion refers to a “set of trends that are popular in the present and have been accepted by a larger audience.” Style is defined as “a distinctive appearance, typically determined by the principles according to which something is designed.” Fashion is associated with change, acceptance and adoption of what is out there in the stores in terms of clothes, related accessories and lifestyle products. Style is a particular look, shape or type of apparel. Style is also about self-identity, and personal choices of how the individual wants to present oneself and be perceived through clothing choices. Style may involve adaptation of current fashion or even a choice of not subscribing to fashion trends at all. In addition to practical considerations, style emerges from the particular traits that the individual possesses, associates with, and expresses through clothing choices made repeatedly. Style has an emotional quotient that the wearer relates to it, as seen in the classic style of actor Simi Grewal who always wears white. The designer known as the *couturier* who is usually the Creative Director of couture fashion houses such as Chanel, Christian Dior, Armani, Givenchy and others creates one-of-a-kind, iconic, „high fashion“. These are very expensive and therefore very few can afford it. These designs are then re-interpreted into more affordable styles for the larger market. The media plays an important role in disseminating these trends through fashion magazines, social media and promotional shows on television.

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### 7.3 BASIC FASHION TERMINOLOGY

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It is important to know the vocabulary and use the appropriate terminology of fashion. As a fashion design student and later as a professional it is important to use this language at the work place. Some of the fashion terminology being French origin, it is essential to know their meaning and correct pronunciation.

### 7.3.1 Fashion Apparel

The fashion system in any country is a part of the global fashion industry. The domestic retail segment and the export business have their production systems and target markets. The hierarchy of different segments of the fashion industry is discussed below.

#### Couture (Haute Couture)

Couture or Haute Couture is a French term that translates literally as “high dressmaking” which actually refers to high quality standards of apparel construction or needlework techniques for custom clothing. While couture includes clothing, jewellery and accessories, haute couture refers to one-of-a-kind garment. It uses high quality, expensive, and exclusive fabrics and is constructed with extreme attention to detail by the most experienced and skilled tailors and drapers, often using highly time-consuming, hand-executed techniques from start to finish. An haute couture garment is often made for a client, tailored specifically to the wearer’s measurements. Considering the amount of time, money, and skilled personnel allocated to each garment, haute couture is beyond the limitations of budget constraint. Some famous French couture houses are Christian Dior, Chanel, Saint Laurent. Sabyasachi Mukherjee, Manish Arora and Rahul Mishra are Indian designers who participate in Paris Fashion Week and are globally famous for their contribution to promoting Indian couture.



Fig. 7.1: Haute couture

#### Designer Pret-a-porter

Designer prêt-à-porter is commonly known as ready-to-wear, abbreviated as RTW meaning „off-the-rack” clothes. The term refers to factory-made clothing produced in standardized sizes in factories as differentiated from customized or made-to-measure/ bespoke clothing tailored to the specific measurements of the individual client. However, due care is taken in the choice and cut of the fabric as well as the sewing quality. As the clothes are made in limited quantities, there is still an amount of exclusivity and therefore they are high priced. International fashion houses present RTW collections each season at the event known as

Fashion Week. This usually takes place in specific cities in certain countries or fashion capitals, twice a year. Fashion Weeks are bi-annual for the Spring/Summer (S/S), Autumn/Winter (A/W) seasons. The themes are targeted at market segments such as resort wear, high street, active sportswear, smart casuals etc. International brands such as Miu Miu by Miuccia Prada and Polo by Ralph Lauren, and Indian brands such as AND by Anita Dongre and Label by Ritu Kumar, are examples of designer prêt-à-porter labels.

### Mass Fashion

The mass market caters for a wide range of customers, producing large volumes of RTW. In this market segment, the in-house design team makes volume-selling merchandise that may be adapted from higher priced merchandise and is moderately priced. To produce their own versions of the original styles at lower cost, the brand may use cheaper fabrics and faster production processes which makes it possible for the collection to be sold at lower prices. However, there is a possibility that the quality may be compromised. Occasionally a limited range of apparel may be designed by famous names e.g. supermodel Kate Moss for Topshop (UK) and supermodel Gigi Hadid and Tommy Hilfiger collaboration for Gigi x Tommy (USA). International mass fashion brands are Zara (Spain) and H&M (Sweden), Shopper s Stop and Big Bazaar (India).

### Avant Garde

The French *avant-garde* means “advance guard” and refers to experimental and radical work that pushes the boundaries of widely-accepted design. The avant-garde approach is seen in art, music, architecture, literature, performing arts, cinema and significantly, fashion. Avant-garde fashion defies the existing norms and consciously deviates from convention to chart an unprecedented path of unorthodox innovation that questions and opposes mainstream aesthetics. Avant-garde fashion designers have experimented with unconventional designs, new forms and structures to radically redefine the way in which people perceive and wear clothes and accessories. This is seen in the designs of Barbara Gongini (Scandinavia), Yohji Yamamoto (Japan), Carol Christian Poell (Austria), Amit Aggarwal (India) and others.



Fig.7.2a,



Fig. 7.22b: Avant Garde

### Knock Off

Knock-off is a close copy with strong resemblance with another brand but may not carry the original label. Counterfeit is a replica of clothing, footwear or accessories that is made with the motivation of deceiving the consumer into thinking that it is genuine product of a particular company or brand. Knock-offs are illegal because they are unauthorized products manufactured to replicate the original product. Both knock-offs larger quantities, they are sold at cheaper prices as compared to the originals. An example is a knock-off of a Louis Vuitton handbag with a fake logo.

### Bespoke

Bespoke clothing is reserved for individually patterned and crafted men's clothing. The term „bespoke is derived from the fact that an order is given for it to be made. In other words, it is booked i.e. „spoken for . Bespoke clothing is traditionally cut from a pattern drafted from scratch for the customer. While ready to wear clothing that is manufactured and finished in a factory and available in standardized sizes, bespoke menswear is customized for the individual client with keen attention to high quality of construction and is more expensive. Savile Row in London is the acknowledged place for the best bespoke tailoring in the world and is the byword for unequalled quality.

### In Vogue

A particular style is said to be in vogue or *en vogue* (French) when it is currently in trend or in style. The Cambridge dictionary defines vogue as “the state of being popular or fashionable for a period of time”. Therefore, keeping up with fashion trends will inform you of what is predicted to be in vogue for a particular future season.

### Fashion Forward

Fashion-forward styles are modern designs that are anticipated or likely to become fashionable in the near future.

### Ensemble

*Ensemble* (French) is defined by the Merriam Webster dictionary as “a complete costume of harmonizing or complementary clothing and accessories”. A fashion ensemble refers to a complete outfit where the clothes are co-ordinated with matching accessories and jewellery.



Fig. 7.3: Ensemble

**Silhouette**

Silhouette refers to the image or overall shape of a garment. The outline is represented in a solid colour, usually black so that the focus is on the garment outline and not on the design details on the space. Different silhouettes of dresses are developed through patternmaking or draping with the purpose of flattering different body types, as discussed below:

**A-line:** This silhouette is usually of a one-piece garment that flares out gently from the waist or hips, thus resembling the alphabet „A“ .

**Empire line:** This silhouette features a fitted bodice ending just below the bust, giving a high-waisted appearance to the dress. Irrespective of the skirt length, it skims the hips. This silhouette gives a youthful look.

**Mermaid** -This silhouette is fitted from the neck and shoulders over the bust and hips down to the knee from where it flares out dramatically. It is particularly suitable for those with petite figures.

**H-Line:** This silhouette is usually a one-piece rectangular dress dropping straight from shoulder to the hip. The waist often has a belt or another accent detail resembling the bar of the letter „H“

**Sheath:** This silhouette is long, narrow and column-like slim-fitting dress starting from the neckline, subtly accentuating the natural contours of the body.

**Shift:** This is a knee-length dress with a body-skimming silhouette that has more ease at the bust, waist and hips.

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**Y-line:** This narrow silhouette is the inverted version of the A-line. It has shoulder accents which can vary from a wide collar to large shoulder pads, and a fitted body.



Fig. 7.4: Silhouettes

## Garment Components

The garment components are parts or sections of clothing with one or more separate pieces to be assembled as a unit. Garment components include the top front, top back, bottom front, bottom back, sleeve, collar/neckline treatment, sleeve/cuff treatment, placket, pocket, and waistline treatment. Hems may be completed as a part of a component or as part of final assembly. Stitching, shaping with darts and seams, and fusing techniques are used to assemble components of the final garment structure. An example of shirt components is shown below.

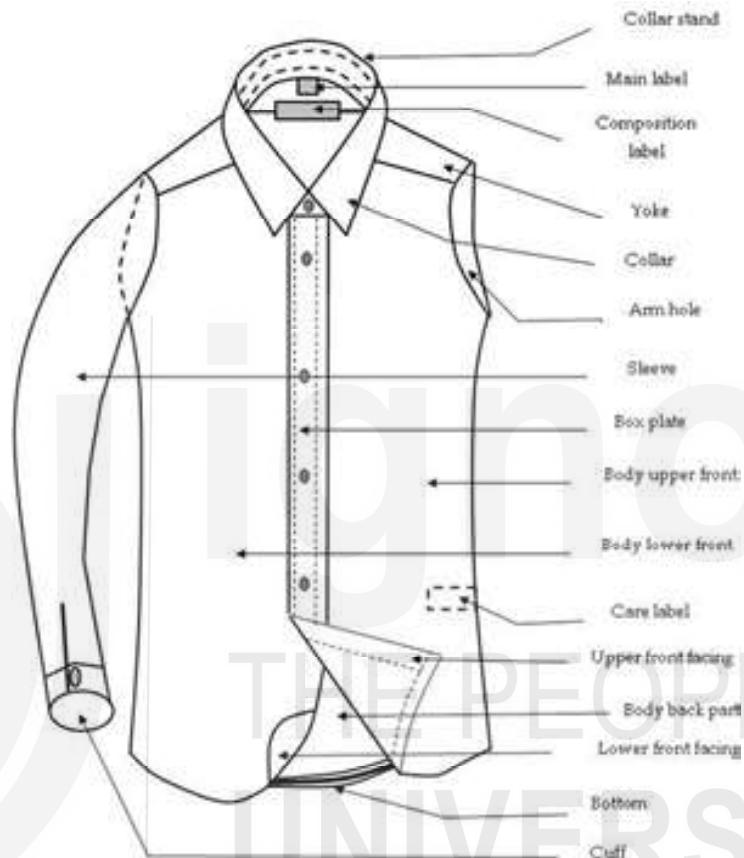


Fig. 7.5: Garment Components

### 7.3.2 Fashion Business

#### *Fashion Seasons*

Fashion collections are developed and presented at Fashion Weeks for two main seasons namely Spring/Summer and Fall/Winter, also known as Autumn/ Winter. The Spring/Summer starts in January and runs until around June, and Fall/Winter goes from July to December. These can be further extended into four seasons namely Spring/Summer, Fall/Winter, Resort and pre-Fall. Resort collections may overlap the first two seasons and are offered around late October to December. Pre-Fall collections appear in stores slightly before Fall/Winter collections come in.

The collections are presented in the Fashion Weeks held in the global fashion capitals of Paris, Milan, London and New York twice a year. Industry professionals from all over the world come together to see what the designers have planned for the coming season. These are showcased well ahead of the actual season to allow

for enough time for subsequent activities. After attending shows, the buyers decide what will be sold in their own stores. The brands also need time to produce them and then get them to the different retail stores. The retailers also need to prepare for the new arrivals in terms of photo-shoots, marketing and other related activities.

### **Fashion Forecasting**

Fashion forecasting is a process of highly professionalized system of predicting upcoming trends for different fashion and lifestyle industries such as apparel, home furnishings, leather goods, accessories, automobiles and even food. Fashion forecasting agencies are mostly based in developed Western countries. Some of the widely-referred trend forecasting agencies are WGSN and Doneger (New York), Promostyl, Peclers, René Derhy, Nelly Rodi (Paris), Trendstop (London). Fashion forecasting agencies cater to apparel categories particularly for ready-to-wear and mass markets. These are responsible for anticipating and predicting trends that help retail and export businesses for the upcoming seasons. They publish trend books to illustrate their forecasts about eighteen months ahead of the fashion season. The books include colour chips, textile samples, fashion sketches and photographs to explain the trends.

### **7.3.3 Fashion Consumers**

#### ***Fashion Leaders/ Influencers***

The process of fashion adoption by wider society is usually started by a small group of opinion leaders referred to as Fashion Change Agents, also known as Fashion Leaders, and Fashion Influencers. Fashion leaders are persons who are early adopters of new fashion style, and are acknowledged as fashion leaders because of their interest in fashion and boldness to experiment with their clothing choices and appearance. Fashion influencers are in a position to inspire, influence and affect the opinions and purchasing decisions of others in the group. A fashion influencer may be a celebrity from different professions – a cinema star, music star, supermodel, sportsperson, politician, fashion editor and blogger, fashion designer, artist or even a socialite who has large number of followers on social media. Actor Sonam Kapoor is an early adopter and fashion leader whose style is imitated by many.

#### **Fashion Followers**

Those who follow the fashion leaders and adopt particular styles only after it is worn by a fashion influencer and becomes a popular trend, are called Fashion Followers. This includes the majority of adopters as they are not interested in creating their own unique style identity and are content to wear similar styles. This particular consumer segment being the largest group, is targeted by fashion brand retailers for promotional activities to induce buying on a large scale.

#### **Fashion Victims**

Fashion Victims are those who slavishly follow current fashions without due consideration whether it suits them or not. Therefore, irrespective of their personal style and fit, they may wear clothes that may cross the boundaries of fashion and style.



Check Your Progress 1

1) What do you understand by fashion?

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2) What is silhouette? Draw any 4 basic silhouettes of a dress and write a few points about each.



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3) What is the difference between fashion and style?

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4) Define Haute Couture and Mass Fashion. Explain their differences

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## 7.4 WHY FASHION CHANGES

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French social and cultural historian Daniel Roche has described fashion as dynamic change. Why does fashion change? The answer is probably as simple as the fact that people are constantly engaged in the search for the new, which gradually replaces the old. The basis of fashion as a profession is that it is a reflection of the times in which it is created and worn. Fashion, as popular culture, responds to whatever is new and modern. Individuals in large numbers choose among competing designs that reflect their taste and personality.

The speed at which fashion changes has increased with the boom in technology and communications. The latest fashion trends are transmitted almost instantaneously across the world. This accelerated pace increases the awareness of the latest styles from one fashion capital across the globe thus impacting worldwide changes in fashion.

History shows that fashion evolved from the occurrences in society, until Christian Dior's New Look in 1947 and subsequent introduction of a new look each season such as the H-line or the A-line silhouettes. Fashion was driven by seasonal change as each season required new clothes with new colours, silhouettes and decorative details. Over time, the number of social seasons increased to four or more which led to a continuous flow of new trends. Consumers had less time to assimilate one set of trends before the next one was introduced. This accelerated pace in the search for newness also brought changes in the way the fashion business functioned.

Fashion is noted for its continuous cycle of change and revival, which is something related to the **zeitgeist** theory, a German word meaning „spirit of the times“. Based on the framework developed in 1928 by American economist Paul Nystrom, some examples of fashion reflecting socio-cultural and political effects of zeitgeist are briefly discussed:

- i) **Dominating events** - There can be three kinds of dominating events: (a) significant events (e.g. simple, non-luxurious clothing during wartime); (b) accidental events of significance (e.g. discovery of Tutankhamen's tomb in the 1920s led to motif designs of Ancient Egypt was a major influence on the Art Deco style); and (c) art events (e.g. the close relationship between Pop art and fashion in the 1960s).
- ii) **Dominating ideals** – Patriotism (e.g. casualwear with army uniform references), gender equality (e.g. androgynous fashion), connection between fitness beauty and youthfulness (e.g. activewear, athleisure fashion), multi-cultural society (e.g. co-existence of Western and indigenous fashions at a particular point of time).
- iii) **Dominating social groups** – These include people with power, wealth and leadership positions (e.g. celebrities such as cinema stars, sportspersons etc. who are influencers; fashion bloggers and editors as opinion leaders who are highly visible in the entertainment and social media whose personal style and brand endorsements drive fashion).
- iv) **Dominating attitude** – This includes the need for imitation (e.g. dominance of casualwear in 1990s) and differentiation (e.g. 1980s Punk fashion in London).
- v) **Dominating technology** – Technology deeply imprints everyday life in the new millennium (e.g. Artificial Intelligence and „smart textiles“ in fashion, wearable technology, robotics and automation that drives mass production). Fashion responds to these factors through change. The process of change is supported by media communication channels including fashion and style magazines, advertising on television and internet. This changing nature of fashion combined with the zeitgeist theory is based on the fact that fashion is never permanent. Those involved with the product development and fashion marketing develop a sense of timing i.e. the ability to understand the speed of acceptance of a particular style by their consumers and how it stimulates buying behaviour.

1) Why does fashion change?

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2) What is Zeitgeist? In what ways does it cause changes in fashion?

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## 7.5 FASHION CYCLE

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Fashion cycle is frequently associated with seasonal trends. In the context of fashion design this may be understood as a dominant look or prevailing style or colour that gives rise to a sense of collective dressing at a given time. This may lead to a new silhouette for men or women – this could be the cut of a jacket or the fall of a skirt. Thus being „in fashion“ is temporary. The fashion industry is motivated by commercial interests to encourage seasonal changes. The changes that occur in a particular pattern depicting the time or life span during which fashion exists are expressed through the Fashion Cycle.

The fashion cycle is depicted as a **bell-shaped curve** encompassing five stages: Introduction, Rise, Peak, Decline, and Rejection. Consumers are exposed every season to a multitude of new styles created by designers and launched by big

clothing companies. Some styles are rejected immediately by retail buyers. Consumers accept some styles for a short duration (fads), and adopt some as a long-term investment (classic). Each cycle can be measured through a series of stages according to a timescale.

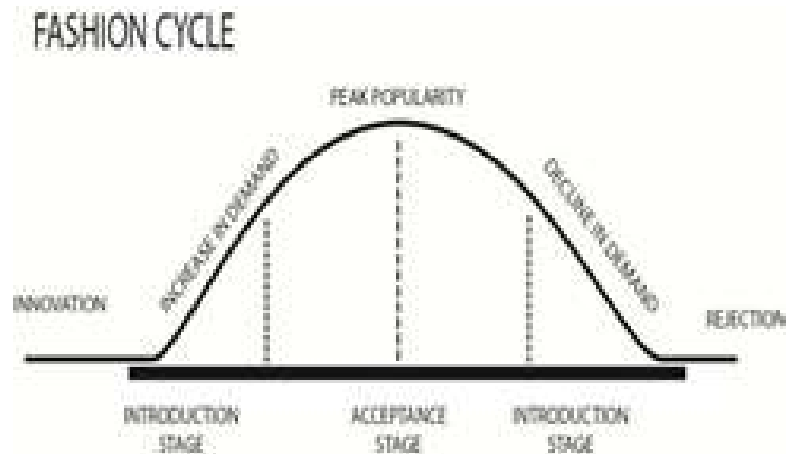


Fig. 7.6: Fashion Cycle

### Stage 1. Introduction

Designers introduce new collections every season which are adopted early by the fashion leaders such as movie stars, athletes, and socialites. At this introductory phase, the new style may be accepted easily or evoke mixed reactions, or may not be accepted by the public.

### Stage 2. Rise

This stage shows a rise as the style gains acceptance. When worn by a celebrity, the new style draws the attention of buyers and the public through advertising promotions and media channels. Fashion followers pick up on the style as it gains wider acceptance.

### Stage 3. Peak

This stage represents the peak of popularity and is widely adopted across all market levels. It may be in such demand that manufacturers produce adaptations at different price levels. As it reaches saturation point, the fashion leaders discard the style, but majority of consumers continue to accept its adaptations.

### Stage 4. Decline

This is the decline stage when the style is over-exposed in an over-saturated market, resulting in consumers becoming tired of it and seeking new styles. It is now worn only by less conscious consumers and therefore the numbers of fashion followers begin to decline. The style may be discounted by retailers as off-season sale or clearing sale.

### Stage 5. Rejection

This is the last phase of the cycle. Some consumers have already turned to new styles, thus beginning a new cycle. The rejection or discarding of a style because it is out of fashion, is called Consumer Obsolescence. As consumers are not interested in buying the style any more, manufacturers stop producing and the retailers do not restock the same. It is time for a new cycle to begin.

### 7.5.1 Cycle Within Cycle

Designers interpret forecast trends in different variations in terms of the silhouette, colour, material, trims etc. in order to capitalize on a trend and cater to the demand of a particular style during the popularity and acceptance stage. Each of these variations is like a cycle rotating within a larger cycle – this phenomenon is known as Cycle within Cycle. An example is denim developed by Levi Strauss during the Gold Rush in California in 1850s and became so popular that it has continued as a fashion staple. Yet there are variations in the cut (baggy, boot leg, straight leg, tapered leg), colour (shades of blue and later, other colours), fabric surface treatments (laser-cutting, stone-wash, enzyme-wash, laser-finish etc), weight of denim (light, medium, heavy) etc. The successful adaptation and adoption of variations of jeans with do-it-yourself versions have been „in and „out of fashion.



Fig. 7.7: Cycle within Cycle

#### Classic and Fad

A **classic** is a style or design that remains popular for an extended period of time. It looks good on just about everyone, has lasting worth and a timeless quality that is largely unaffected by the trends of „in or „out of the fashion cycle. A classic is characterized by simplicity of design that has stood the test of time and never becomes obsolete. For example: a pair of jeans, black jacket, classic wool blazer, or a polo shirt. A classic can be heirloom woven or embroidered piece which can be passed on from one generation to another, for example Jamevar handwoven shawl, Paithani weave or chikankari embroidered saree.

**Fads** are fashions of short duration that peak in popularity due to a fast rate of acceptance by the consumer but have a brief life expectancy with the tendency to become outmoded rapidly. Hence fads are also called “miniature fashions”. They are typically confined to particular social groups, they usually have no forerunner or successor. They tend to begin at lower prices, are not expensive to produce and therefore the market gets saturated easily. Examples are fluorescent

coloured ripped T-shirts, calf length jeans with turn-up cuffs, parti-coloured clothing etc. These products do not have scope for continued growth and quickly fade out.

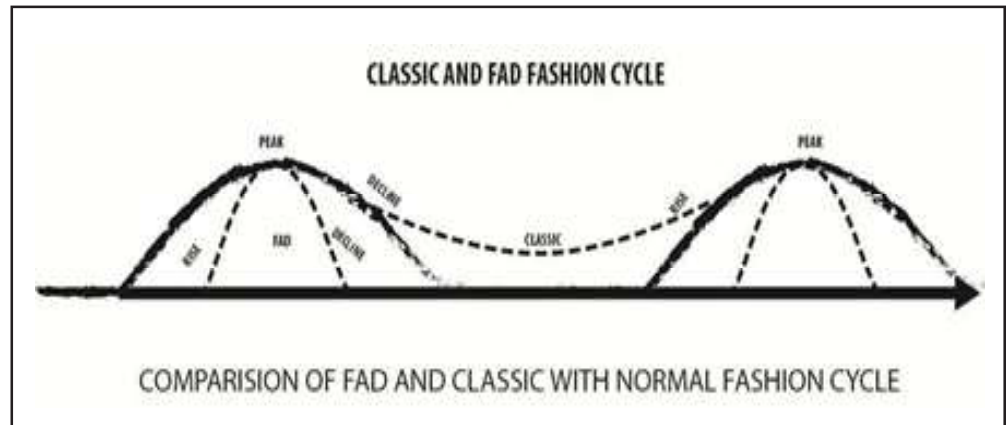


Fig. 7.8: Classics and Fad

### 7.5.2 Theories of Fashion Change

To understand how new fashion ideas spread and adapted to the taste, lifestyle and budgets of customers, we need to understand the three directional theories of fashion change:

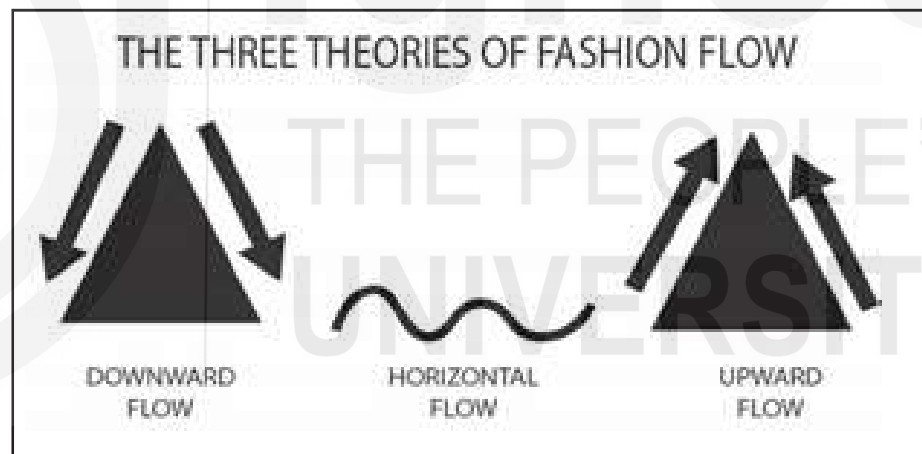


Fig. 7.9: Fashion Theories

#### Trickle-down theory

This theory is based on traditional adaptation in a downward flow. Historically, clothing styles were dictated by the royalty and nobility who were the socially prominent leaders in society by birth, rank and wealth. The elite class differentiated itself through fashion, the lower classes imitated the look, which led to the elite class adopting another look to maintain the social differentiation. These styles spread slowly downwards through the class structures but never reached all levels. In modern times, the new, highly visible class comprises those in positions of power in business, politics and media. There is a directional change in the way in which trendsetting fashions from the fashion capitals of Paris, London, Milan and New York are adapted until simpler and more affordable versions of these styles become available to the consumers.

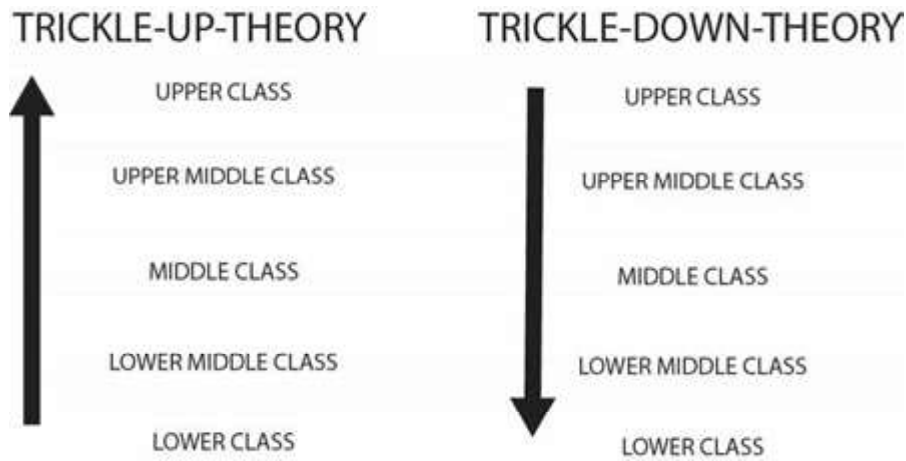


Fig. 7.10: Theories of Fashion Change

**Trickle-up theory**

Based on Reverse Adaptation, the Trickle-up theory of Fashion Change reverses the direction in an upward flow. According to this theory, the social segments with higher status and more power imitate those with lower status. In the 1960s Youthquake decade, the older generation adopted the styles such as bright shirts, polka-dot ties, sportscoats and jeans which had been pioneered by teenagers and the young. Designers and manufacturers found innovative concepts in street style. In the 1990s, street fashion was transported to the high fashion ramp with the transformation of the humble safety pin into a oversized glamorous decorative detail in Gianni Versace s famous Safety pin Dress.

**Trickle-across theory**

This theory is also called the Simultaneous Adoption theory in a horizontal flow. There are many influences and simultaneous ways in which modern communications bring fashion from around the world into the homes almost instantly. Separate markets have developed to cater to different ages, lifestyles and tastes. Designers and brands reach out to their respective target market segments, each with its specific price points. The „fast fashion chains are closer to the target envisioned by the trickle-across theory because of their speed to market, mass production processes that speeded up the process of moving fashion ideas from the runway to the store. This made it possible for different styles to trickle across for wider acceptance at the same time.

**Check Your Progress 3**

1) What are the five stages of a fashion cycle?

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2) Explain the three theories of fashion change?

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3) Identify the pictures of the following garments as Classic, Fad, Avant Garde, Haute couture, Bespoke. Give reasons for your answer.



Fig. 7.11



Fig. 7.12

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Fig. 7.13

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Fig. 7.14

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Fig. 7.15

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## 7.6 LET US SUM UP

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Fashion always follows the same cyclic pattern. However, there is no measurable time frame for a fashion cycle – there are variations in the speed that a style takes to rise, peak and decline in popularity. Some styles sell out quickly, some take much longer to clear the shelves, and others do not sell at all. The popularity and demand for classic styles are due to minimal changes in design.

Every season, the design team of every brand develops new styles to clear the shelves that are introduced to the retail buyers for placing orders for the stores. These are promoted by the fashion media through promotional articles in newspapers and magazines. Fashion being aspirational, when these styles are worn by celebrities at events or photoshoots in fashion magazines, they attract the attention of the general public who want to buy them. To reach out to a larger consumer base, manufacturers adapt these high fashions into more commercially viable versions through fabric choices at affordable prices. When the popularity reaches its peak, to cater to the high demand, manufactures produce adaptations

of the design at different price levels. However, at this time consumers seeking new looks tired of the style and begin the search for the new. At the decline stage, retailers offer store discounts to clear the stock. During the obsolescence stage, the remaining merchandise is sent to discount outlets.

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## 7.7 KEYWORDS

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Haute couture, Designer prêt-à-porter, Mass market, Knock-off, Bespoke, Fashion Forward, In vogue, Fashion leader, Fashion Follower, Fashion Victim, Fashion seasons, Fashion Forecasting, Ensemble, Silhouette, Classic, Fad, Components of a garment, Zeitgeist, Fashion Cycle, trickle-up theory, trickle-down theory.

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## 7.8 ANSWERS TO CHECK YOUR PROGRESS

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### Check Your Progress 1

- 1) See Sec. 3.3,
- 2) See Sec. 3.3 and
- 3) See Sec 3.2

### Check Your Progress 2

- 1) See Sec. 3.5
- 2) See Sec. 3.5

### Check Your Progress 3

- 1) See Sec.3.7
- 2) See Sec.3.7
- 3) See Sec 3.7.

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## 7.9 REFERENCES AND FURTHER READING

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Gurleen Arora - <https://prezi.com/9gnt8ukuxclz/fashion-cycles-and-theories/>

Fashion and Style Reference Guide - Marianna Draws Fashion and Art edited by Adam Geczy and Vicki Karaminas

- <https://www.dailymail.co.uk/femail/article-4726702/Why-wearing-ripped-jeans.html>
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