



*Introduction
to the*
**Fashion
Industry**

Student Handbook
CLASS - XI



Central Board of Secondary Education

Shiksha Kendra, 2, Community Centre, Preet Vihar, Delhi-110 092 India





Introduction to the Fashion Industry

Student Handbook

CLASS

XI



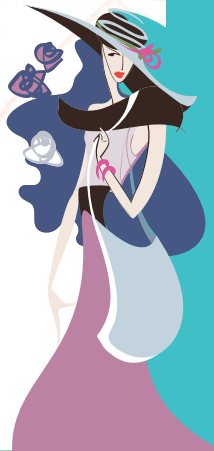
CENTRAL BOARD OF SECONDARY EDUCATION

in collaboration with



NATIONAL INSTITUTE OF FASHION TECHNOLOGY

Introduction to the Fashion Industry



Introduction to the Fashion Industry Student Handbook for Class XI

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भारत का संविधान

उद्देशिका

हम, भारत के लोग, भारत को एक सम्पूर्ण ¹ [प्रभुत्व-संपन्न समाजवादी पंथनिरपेक्ष लोकतंत्रात्मक गणराज्य] बनाने के लिए, तथा उसके समस्त नागरिकों को:

सामाजिक, आर्थिक और राजनैतिक न्याय,
विचार, अभिव्यक्ति, विश्वास, धर्म
और उपासना की स्वतंत्रता,
प्रतिष्ठा और अवसर की समता

प्राप्त कराने के लिए

तथा उन सब में व्यक्ति की गरिमा

और ² [राष्ट्र की एकता और अखंडता]

सुनिश्चित करने वाली बंधुता बढ़ाने के लिए

दृढ़संकल्प होकर अपनी इस संविधान सभा में आज तारीख 26 नवम्बर, 1949 ई० को एतद्वारा इस संविधान को अंगीकृत, अधिनियमित और आत्मार्पित करते हैं।

1. संविधान (बयालीसवां संशोधन) अधिनियम, 1976 की धारा 2 द्वारा (3.1.1977) से “प्रभुत्व-संपन्न लोकतंत्रात्मक गणराज्य” के स्थान पर प्रतिस्थापित।
2. संविधान (बयालीसवां संशोधन) अधिनियम, 1976 की धारा 2 द्वारा (3.1.1977) से “राष्ट्र की एकता” के स्थान पर प्रतिस्थापित।

भाग 4 क

मूल कर्तव्य

51 क. मूल कर्तव्य - भारत के प्रत्येक नागरिक का यह कर्तव्य होगा कि वह -

- (क) संविधान का पालन करे और उसके आदर्शों, संस्थाओं, राष्ट्रध्वज और राष्ट्रगान का आदर करे;
- (ख) स्वतंत्रता के लिए हमारे राष्ट्रीय आंदोलन को प्रेरित करने वाले उच्च आदर्शों को हृदय में संजोए रखे और उनका पालन करे;
- (ग) भारत की प्रभुता, एकता और अखंडता की रक्षा करे और उसे अक्षुण्ण रखे;
- (घ) देश की रक्षा करे और आह्वान किए जाने पर राष्ट्र की सेवा करे;
- (ङ) भारत के सभी लोगों में समरसता और समान भ्रातृत्व की भावना का निर्माण करे जो धर्म, भाषा और प्रदेश या वर्ग पर आधारित सभी भेदभाव से परे हों, ऐसी प्रथाओं का त्याग करे जो स्त्रियों के सम्मान के विरुद्ध हैं;
- (च) हमारी सामासिक संस्कृति की गौरवशाली परंपरा का महत्त्व समझे और उसका परीक्षण करे;
- (छ) प्राकृतिक पर्यावरण की जिसके अंतर्गत वन, झील, नदी, और वन्य जीव हैं, रक्षा करे और उसका संवर्धन करे तथा प्राणिमात्र के प्रति दयाभाव रखे;
- (ज) वैज्ञानिक दृष्टिकोण, मानववाद और ज्ञानार्जन तथा सुधार की भावना का विकास करे;
- (झ) सार्वजनिक संपत्ति को सुरक्षित रखे और हिंसा से दूर रहे;
- (ञ) व्यक्तिगत और सामूहिक गतिविधियों के सभी क्षेत्रों में उत्कर्ष की ओर बढ़ने का सतत प्रयास करे जिससे राष्ट्र निरंतर बढ़ते हुए प्रयत्न और उपलब्धि की नई उंचाइयों को छू ले;

¹(ट) यदि माता-पिता या संरक्षक है, छह वर्ष से चौदह वर्ष तक की आयु वाले अपने, यथास्थिति, बालक या प्रतिपाल्य के लिये शिक्षा के अवसर प्रदान करे।

1. संविधान (छयासीवां संशोधन) अधिनियम, 2002 की धारा 4 द्वारा (12.12.2002) से अंतः स्थापित।

THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a ¹**[SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC]** and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the² [unity and integrity of the Nation];

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949, do **HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

1. Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
2. Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "unity of the Nation" (w.e.f. 3.1.1977)

THE CONSTITUTION OF INDIA

Chapter IV A

FUNDAMENTAL DUTIES

ARTICLE 51A

Fundamental Duties - It shall be the duty of every citizen of India-

- (a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;
- (b) to cherish and follow the noble ideals which inspired our national struggle for freedom;
- (c) to uphold and protect the sovereignty, unity and integrity of India;
- (d) to defend the country and render national service when called upon to do so;
- (e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;
- (f) to value and preserve the rich heritage of our composite culture;
- (g) to protect and improve the natural environment including forests, lakes, rivers, wild life and to have compassion for living creatures;
- (h) to develop the scientific temper, humanism and the spirit of inquiry and reform;
- (i) to safeguard public property and to abjure violence;
- (j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement;
- ¹(k) who is a parent or guardian to provide opportunities for education to his/her child or, as the case may be, ward between age of six and fourteen years.

1. Ins. by the constitution (Eighty - Sixth Amendment) Act, 2002 S.4 (w.e.f. 12.12.2002)

Foreward

The Indian textile and fashion industry contributes substantially to its exports earnings. It is also the second largest domestic employer after agriculture. The garment industry is classified into organized and unorganized sectors catering to a diverse consumer segment. The unorganized segment comprises small-scale readymade apparel stores, independent fabric and tailoring shops etc. The organized sector comprises single-brand or multi-brand retail outlets, designer boutiques etc. to cater to different strata of consumers. The domestic apparel market is expected to grow @ 11% CAGR primarily driven by high value growth due to organized and branded segment. The Indian textile and apparel trade is estimated at USD 662 billion in 2011 and is expected to grow at 5% CAGR by 2021. Employment in the Indian textile and apparel sector stands at 45 million with an additional employment of 60 million in allied sectors.

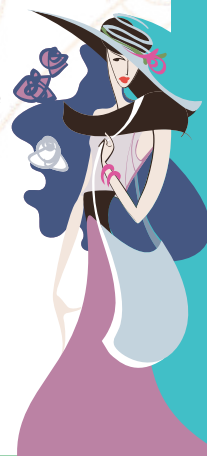
The Central Board of Secondary Education (CBSE) has taken the initiative of developing a range of vocational courses in the areas of emerging interest of the students. In keeping with this objective, the vocational course on Fashion Design Garment Technology (FDGT) for students of Std XI and XII offers an option where the student can either move into higher education or can enter into the fashion industry right after completion of secondary level of education. This course is envisaged that it will not only inculcate knowledge but also the related skills which are required by specific industry segments. The FDGT course combines a gamut of theoretical with practical inputs in order to enable students to gain professional competency education in the area of fashion design and garment technology.

The content of the subject is the outcome of consultative discussions among CBSE officials and teachers, senior NIFT faculty members and alumni, industry members representing the export and domestic garment sector including fashion designers.

The Board would like to place on record the support received from Shri P K Gera, IAS, Director General NIFT and Sr. Prof Banhi Jha, Dean - Academic. We also acknowledge the contribution of Sr. Prof Banhi Jha, Prof Vandana Narang - Project Anchor, Prof Anitha Mabel Manohar and Ms Nayanika Thakur Mehta, Associate Professor NIFT for their time and effort in developing the FDGT textbooks for Std XI. The contribution of the Dr. Biswajit Saha, Associate Professor and Programme Officer, Vocational Education Cell, CBSE and Ms. Swati Gupta, Assistant Professor and Assistant Programme Officer, Vocational Education Cell, CBSE and other members of Vocational Education Cell, CBSE is also deeply appreciated.

Any suggestions and feedback from the readers for improvement in the future editions of the subject is welcome.

Shri Vineet Joshi, IAS
Chairman CBSE



Preamble

Fashion is dynamic and ever changing. It is one of the most powerful forces in our lives. It influences every facet of our lifestyle at a particular period in time e.g. the clothes we wear, the music we listen, the food we eat, where we go for holiday or the car we drive in etc.

The purpose of the stream of Fashion Design and Garment technology under the broad head of Professional Competency Education is to acquaint the students with the fundamentals of fashion design and production of garments. Fashion Design as profession includes the entire process of designing and producing fashion apparels from the fibre and yarn stage to the finished product. The subjects of this course will give an overview of fashion design and elaborate on different aspects like elements of design, history of fashion, fabrics, and understanding of the body, pattern development and garment construction.

The main objective of the course is to develop professional competency and employable skills in the fields of Design (apparel) and technology (garment related). Basic pattern Development aims to introduce students to the world of fashion design through pattern development. The subject gives knowledge of measurements sizes,

The apparel industry is a heterogeneous entity where the design, technology and management of fashion activities are geared towards mass production, limited edition, high fashion clothing, crafts, exports and other niche segments. This subject also gives directional options for students wishing to pursue higher studies in fashion and seeking careers as fashion professionals.

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Preface

Fashion is a business that substantially contributes in running of our country's economy in today's time and more so in times ahead. Modern apparel industry is a global structure of firms, all intending to provide and serve customers around the world. Globalization has changed where fashion goods are made, where they are sold, and how each company fits into a network that includes both competitors and partners beyond its geographic boundary. Although trade among nations has been a fact for centuries, today's globalization of business occurs with speed and intensity that transforms the industry in ways never seen before.

Realizing the global nature and hence opening of opportunities in this field CBSE has introduced 'Introduction to the fashion industry' at 10+1 level. This course gives insight into the various aspects of fashion and its business.

The course gives an initial tool to understand the industry in order to pursue a career in the fashion field with informed choice. Students having inclination towards this creative field will get an understanding of the fundamental concepts and ideas that run the fashion business.

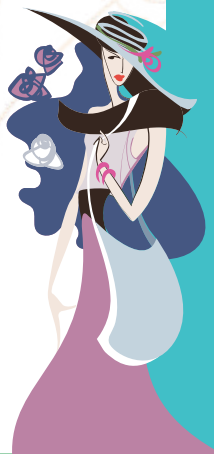
Hence, all those with creative ability, talent and much needed focus shall find the fashion studies intriguing and challenging. The field shall bring forth the best of the results to carve a path for not just the professional arena, but shall assure a satisfying journey in its pursuit.

Ms. Nayanika Thakur Mehta

Associate Professor

Ms. Anu Sharma

Assistant Professor

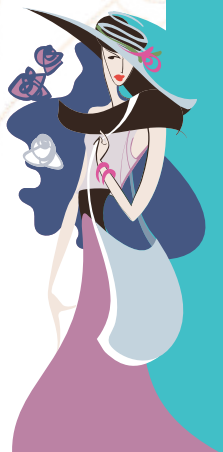


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Introduction to the Fashion Industry



Chapter 1

Introduction and Understanding of Fashion Terminologies

In Order to be Irreplaceable, One Must Always be Different.

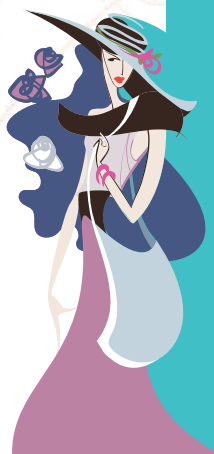
– Coco Chanel

Fashion Overview

"Fashion is not something that exists in dresses only. Fashion is in the sky, the street; fashion has to do with ideas, the way we live, what is happening"- Coco Chanel.



Introduction to the Fashion Industry



1.1 Fashion – As Overview and Definitions in different aspects

Fashion is the manner of our being-the clothes we wear, the food we eat, the way we spend our leisure time and the activities we are involved in. Hence, Fashion is the integral part of our everyday life or in other words 'lifestyle'.

Fashion is the visual representation of a society's - economic, political or cultural state at a particular time. This visual representation can be seen in our everyday lives or in the museums, can be read in books or magazines or even watched in the cinemas.

If I were allowed to choose from the pile of books which will be published one hundred years after my death, do you know which one I would take?...I would simply take a fashion magazine so that I could see how women dress one century after my departure. And these rags would tell me more about the humanity of the future than all the philosophers, prophets, and scholars.- Anatole, France, French writer, 1844- 1924



Fig 1: Household plastic products popular in the decade of 50s and 60s. Source: Women and Home magazine, Dec 1958

Ancient civilizations had identified these visual elements in the attire, worn by the kings, priests or warriors to exercise their political, religious or military powers. The clothing and the insignia associated with each profession continued to be adorned by individuals in a community in order to 'belong' to that group.

However, from twentieth century the societies opened up and dressing became more generalized indicating the economic level of the people as well as the surroundings in which they lived. Post industrial production systems, fashion icons along with the mass media played a pivotal role in shaping the lifestyle of societies in this century.

Fashion in the 21st century is marked by the awareness of depleting natural resources and everyday nuances in the field of science and technology. This led to the shift in the lifestyles of consumer groups in the society. In today's times fashion hence, demonstrates an individual's expression and his philosophy of life. Fashion is therefore a vital, challenging and a dynamic force that has influences on individuals on beyond boundaries. It affects the whole world we live in.

Fashion is also described as a style at a given point of time that is accepted and worn by substantial number of people who have the power to influence a lot more. For example in the seventies decade, it was fashionable to wear flared pants, platform heels and have puffed hair. The same flared pants may be in vogue again after some decades but in combination with other stimulus/s existing in that time. Fashion hence, is always addressing the current needs and aspirations of the consumer.



Fig 2: Heinz Print advertisement, Magazine - Women and Home, Dec 1958, back cover

1.2 Fashion Categorization

Fashion can be categorized according to:

- ❖ Group in which it is accepted - i.e. High Fashion or Mass fashion.
- ❖ Duration for which it lasts – i.e. Classic or Fad.
- ❖ Custom made or in multiple size ranges – Haute Couture or Prêt-a-porter.

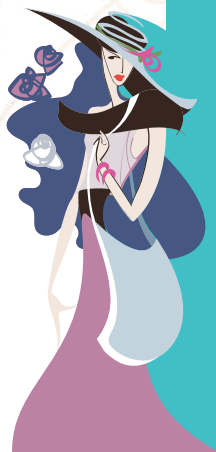




Fig 3a: 70's Mass Fashion for Flared Look
Source- <http://trendnerd.com>

1.2.1a High Fashion

High Fashion refers to those styles or designs accepted by a limited group of fashion leaders like celebrities, socialites or fashion innovators who accept fashion change at a very early stage. Such people have fan following and hence power to influence many more.

The garments are presented in the fashion shows by fashion designers in the presence of the media, which plays the role of giving coverage to the styles exhibited, thus highlighting the fashion direction for the viewers or readers. Fashion leaders, celebrities or socialites initiate the process of supporting this trend in significant events where high level of public viewing is inevitable. Having the power to influence, the trend catches up with more and more people. High Fashion garments are introduced at a high price and manufactured in limited numbers with more elaborate detailing and overall good quality fineness in the product.

1.2.1b Mass Fashion

Mass Fashion refers to those styles or designs that are accepted by higher number of fashion conscious consumers. Mass fashion garments are produced

in huge quantities, moderately priced with garment detailing that can be replicated in bulk quantities. A considerable number of apparel brands cater to this sector. For e.g. Max, Globus, Stop by Shoppers Stop etc.



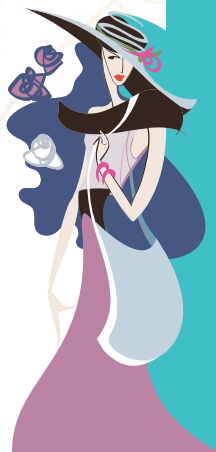
Fig 3b: Current Mass Fashion for Flared Look
Source- <http://www.surfaddictfashionista.com>

1.2.2a Classic

Some styles have the perennial ability to never become completely obsolete, but instead to remain timelessly popular. A classic is characterized by simplicity of design and impeccable quality, which prevents it from being outdated. An iconic example is the blue denim used for certain merchandise like the unisex jeans and jackets. Even after 100 years of its existence the blue denim jeans continues to make strong fashion statement which is classless, ageless and with a universal appeal.



Fig 4: Audrey Hepburn in classic black dress
Source: <http://www.examiner.com>



1.2.2b Fads

Fads are short-lived fashions that peak in popularity within a very short period due to an unusually quick level of acceptance by a particular segment of the market. They lack the design strength to hold consumer attention for very long. Often fads are introduced in lower price ranges. Thus, they are relatively simple and inexpensive to copy with the potential of flooding the market in a very short time. Quick market saturation causes an equally rapid onset of boredom leading to the disappearance of the fad.



Fig 5: Current Fad - Harem pants
Source: <http://arabiczeal.com>

1.2.3a Couture

Couture saw its emergence in France, which used to be the center of fashion because of the patronage that it received from the royal court. From the work of Charles Worth (who is called the father of couture in the mid-nineteenth century, that included making dresses for Empress Eugene, wife of Emperor Napoleon III) to the modern day, couture has carried with it the connotation of being high fashion, intricate and exquisite in workmanship, embellishments and often, flamboyance. Hence, it results in high cost, exclusivity and therefore a limited clientele. Couture clothes are often custom-designed created for specific occasions and are often the subject of discussions and reports along with the celebrities who wear them. Since, a large segment of population cannot afford couture clothes; these are often copied to some degree in look and style to be sold at lower prices.



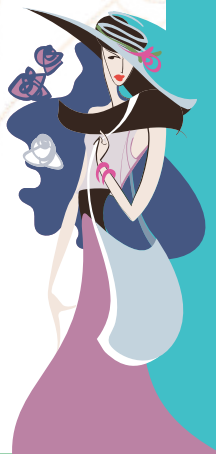
Fig 6: Couture gowns created by Charles Worth, 19th century



Fig 7: Jean Paul Gaultier, Haute Couture, Spring 2011
Source: <http://macheriedior.blogspot.in>

1.2.3b Prêt-a-porter:

Prêt-a-porter is another French term that denotes 'ready to wear', and refers to mass produced fashion, where styles are produced in various sizes and colours. This facilitates the customer to purchase the garment off the shelf without alterations. Historically, with the couture garments becoming increasingly expensive, the mass produced garments became more and more fashionable, and by the 1960s, the ready-to-wear became as influential as the couture. This affected the commercial performance of the couturiers. Hence,



they introduced their own pret-a-porter collections in the market. While the high-end prêt designer clothes may cost substantially, and almost as much as some of the designer clothes, the prêt line does not lend itself to exclusivity. It is the mass production of clothes that makes prêt-a-porter or ready-to-wear a profitable business.



Fig 8: Pret line for brand GAP, season summer 2012



Fig 9: Designer Sabyasachi's pret line



Fig 10 a, b : Garments showcasing High Fashion, High Fashion garment by Christian Dior and Stephane Rolland

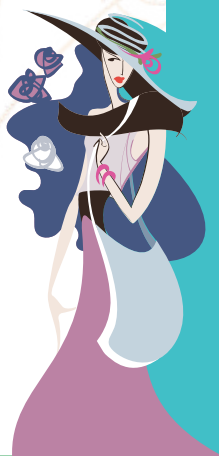




Fig 11: Mass Fashion garments by Sonia Rykiel and H & M

1.3 Fashion Dimensions

The term fashion has three important components: Style, Acceptance and Time.

1.3.1 Time

Time makes fashion cyclical, what is in fashion today may be out the next year. This change keeps fashion business growing and exciting. Change may never have a consistent pace. It may be sometimes rapid and some other times gradual. Womens apparel category has always shown most rapid changes whereas, fashion in home furnishings transforms comparatively slower. Assuming fashion was not prone to change; the economies would have ended up generating money only through only replacing needs of consumer and thus would have lost a million dollar business daily. Hence, economies generate huge business though fashion change. Thus, it may not be completely incorrect to state that fashion is a product of induced cyclic change. Sense of timing is an important attribute at various levels of the industry. The speed of change depends on the advancement in communication, level of technology in mass production, marketing skills and tools used discretionary income and other factors of seasonal change.

1.3.2 Acceptance

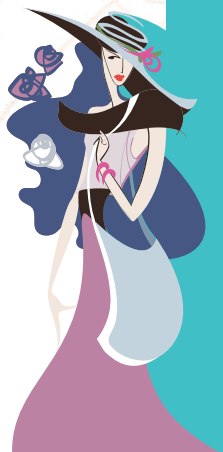
Acceptance is the willingness of the consumer to buy the style and wear it in order to get visibility.

World-famous designer Karl Lagerfeld once commented “There's no fashion if nobody buys it” (Quoted in “Fall Fashions: Buying the Line,” Time, April 23, 1984, p.77.).



Fig 12: Fashion icon Audrey Hepburn in movie Sabrina, adorning a style that has become a classic over a period of time

Acceptance does not need to be universal. A style may be accepted in one group while other segments may ignore it. For example styles that are considered fashionable in a metropolitan city may not be acceptable to people living in the villages. Likewise, a style that may be acceptable and fashionable in one part of the world may be rejected in the other. Wearing different styles of turban and carrying long moustaches may be acceptable and flaunted in different states of rural India but same may not be considered appropriate in cities or other parts of the world. Similarly, some tribes may adorn themselves with different styles



of clothing and accessories that may be acceptable within the group but may be rejected by those who do not belong to that tribe. Hence acceptance also means that a fashion is considered appropriate for the place and occasion for which it is worn.

Similarly, certain radical styles sported by some students in college may not be considered appropriate for a job interview.

The group of consumers who reject or accepts a style also has the power to influence and change what is acceptable. The styles those are acceptable today may not have been considered so, some decades ago. For example it was not acceptable in business world for working women to be dressed in casual separates before 1990s. Hence, there is a potential for a lot of styles and many fashions to co-exist, as the market is composed of heterogeneous mix of groups of people with different preferences, lifestyles, needs and aspirations.

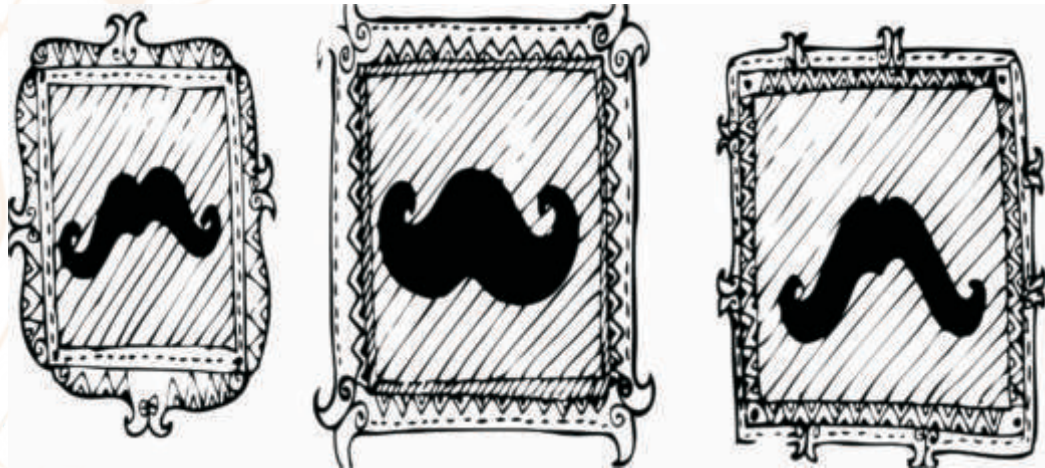


Fig 13: Moustache- a necessity and identity in a tribe, which may not be a compulsion other- wise

1.3.3 Style

A style is a characteristic or distinctive feature of a garment that makes it look different from the others. The word style can be addressed not only for apparel but also for the way one speaks, writes, and looks which makes him different from the others.

Designers interpret fashion ideas and create an array of styles for their targeted group of customers. These styles when received and sported well by the people become fashionable. A style whether in fashion or not always remain constant. For example, a tiered skirt style may not always be in fashion, yet it will always be comprised of the same cut and details, which make it a tiered skirt. Thus, fashion puts together various styles that may be seen extensively at a prevailing

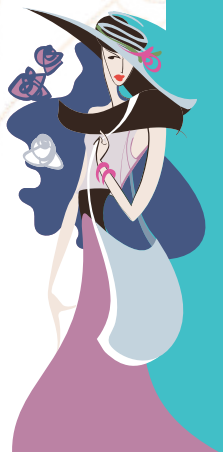
time but style itself is timeless and permanent. A pleated skirt will remain a pleated skirt whether it is in vogue or not. Similarly the style in which one carries self can be distinctive whether that may be considered in fashion or not.



Fig 14: Style -Straight sheath dress with unique ethnic embroidery

A specific style of a garment has many components, for example it's- fabric, colour, surface ornamentation and trims, all of which contributes to difference in design. Therefore, these details characterize each design, setting it apart from the others in the same genre thereby becoming individual interpretations of a style.

In fashion industry there could be many variations of a particular style of a garment which may be popular in the current fashion. In such cases each variation is then given a reference number called as style number. For example Style number S/S 2005 ATL-288, will identify the product with a particular garment detail during its several stages of sampling, production, shipping and retailing.



BPG SU'13 – GIRLS

	GL272911BG/LG, FLOWER TULLE DRESS 	GL272930BG, ANNI LACE TANK 
GL273082BG, FLORAL LACE SKIRT 	GL275008BG, BAIL WOVEN TANK 	GL275010LG, SARA WOVEN DRESS 
GL275027BG, KYLIE HOODIE 	GL275028BG, GENIE SMOCKED SKIRT 	GL2725104BG, OLIVIA DRESS 

Fig 15: Different styles represented by their style numbers

“Fashions fade,
style is eternal.”
- Yves Saint Laurent

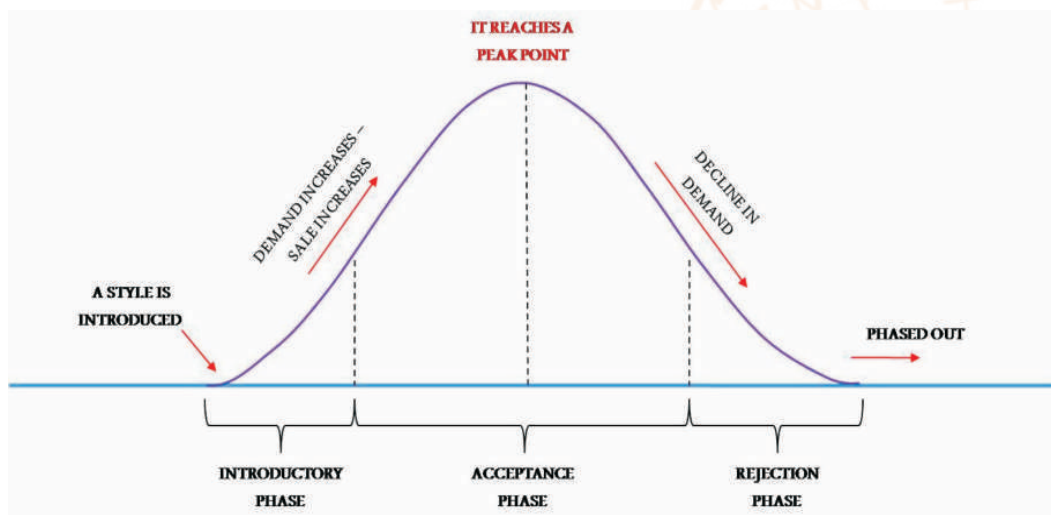
1.4 Differentiation between Style and Fashion

Very frequently the word fashion and style are used interchangeably specially for garments but the words are not synonymous. Fashion is cyclical in nature and remains in vogue only for a certain time period. Thus, fashion seasonally highlights certain styles, if worn gives the feeling of being 'in' trend until it is replaced by another. In order to remain fashionable a consistent change in style is hence required, as indicated by the fashion of that time. On the other hand, the style is eternal and timeless. Style can also be self created and not be guided by the fashion actually. Hence, no consistent adaptation to what is 'in' may be required to be stylish. There could be a consumer with no style, but he /she can

be an ardent fashion follower. Such people can be called as fashionable but not stylish. However on the other way round, it is also possible a person can be stylish without being fashionable.

To sum up:

- ❖ A style is considered in fashion if it is accepted by the majority of a specific group of people at a given point of time and place for a particular occasion.
- ❖ Fashion means what is 'in' at the moment. It is transitory and has a limited time span whereas, Style is permanent and timeless.
- ❖ Fashion is a trend and the people who follow it are called fashionable, while style could be a creation of individuals that compel others to follow it.



1.5 Trend- Definition and Origin

Trends are manifestations of similar fashion styling that most of the influential designers and brands reflect in common, at almost the same time. It is hence an indicative of the direction in which fashion is likely to move.

Some styles may have fresh detailing that has been captured in common by different designers with their own variations. This collective thread of similar response is because of instinctive similarity in creative thinking that may be result of common inspiration. For example, a certain form of garment silhouette, fabric, and color surface decoration may be reflected in common in several design collections. These highlighted design variations in fashion styling when are perceived and reported by trend analyst and written or broadcasted by media sets a trend.



1.5.1 Trend Analysis

Trend Analysis is to perceive and report the prophetic styles or garment details that have simultaneously been reflected in collections of various designers hence, professing the direction in which fashion would move. Owing to the wide diversity of market segments, there could conceivably be several trends existing at one point of time.

Consumers could be very different in terms of age, income, preferences and lifestyle patterns, which imply that designers and merchandisers must understand and analyze their particular niche target market really well. A keen awareness and analytical ability to sense the changing customer psychographics and demographics forms the basis of assessment of contemporary trends and predictions for its shifting paradigms for the future, which is a crucial factor for manufactures and retailers.



Fig 16: Mood board designed by Chitrarth Verma to create garment range, Theme- Augmented reality of a dragon flies

1.5.2 Fashion Forecasting

Fashion producers like the designers, brands or retailers have huge financial investments in the fashion business and hence, have to ensure that the products they produce are as per current fashion, consumer tastes and preferences. Therefore, forecasting fashion trends far ahead of selling season becomes inevitable.

Fashion forecasting is a vital activity where experienced fashion analysts or agencies:

- ❖ Scrutinize past consumer buying patterns for indicative signs for current market dynamics and project these in future.
- ❖ Analyze current successful trends which have the potential to be progressive and hence carried forward in next selling season.
- ❖ Decide which fashions are prophetic from the fresh design collections.
- ❖ Estimate which segment of the market will accept a particular fashion.
- ❖ Determine the time when these fashions will be acceptable to the target customers.

1.5.3 Sources for Trend and Fashion Information

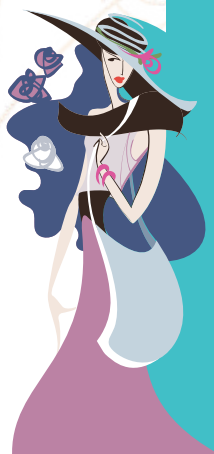
The information for fashion forecasting can be drawn from varied sources, which are interpreted in terms of fashion preferences of the targeted customers.

The sources could be:

- ❖ Market research – A research can be undertaken to determine current or potential consumers and gauge factors that influence their buying preferences and decisions. A study could be conducted to determine what is selling in the market and for what reasons. Comparative study on styling, fit, pricing and quality can be the guiding factors to a successful creation for the next selling season.



Fig 17: Style board to create a garment collection, Theme- Projection, Spring/Summer 2013 Designed by Raiman Sethi



- ❖ Evaluation of sale records – Fashion producers and retailers maintain record of sales. Interpretation of this information indicates the customer interests. It can reflect what fashion trends are developing (rising sales) and what trends may have passed its peak (declining sales).
- ❖ Accessing collections – Manufacturers, retailers and press endeavours to analyze trend directions through evaluating newest fashion ideas, twice every year for spring/summer and autumn/winter collections. Fashion capitals like London, Milan, New York, Paris and Tokyo are invaded by members of both ready to wear and couture industry along with press and fashion forecast agencies to perceive the forthcoming change.
- ❖ Fashion reporting services – They are agencies or consultants who create trend reports for people who have not witnessed the collections or who need aid to decipher the focal trends from overwhelming assortment of styles and details.
- ❖ Fashion Publications – Fashion Publications constitute trade magazines and trade newspapers that are intended for working members of the fashion industry to be used as a resource for gauging fashion trends. Fashion publications also constitute consumer publications created for the awareness of fashion trends and generating a keen interest of the potential customers in the field.

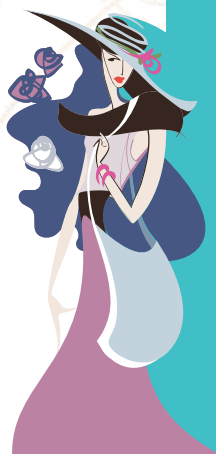


Fig 18: Fashion Magazine - Women and Home, issue Dec 1958, Pg. 37



Fig 19: Fashion Magazine - Women and Home cover page, issue Dec 1958, Pg. 37

- ❖ Fashion Forecasting websites – There are paid internet sites that reports fashion trends within days and hours after a fashion collection .They bring forward fashion plates, mood, and colour and silhouette details. Some examples of such sites are www.stylesight.com, www.doneger.com and www.wgsn.com.
- ❖ Fashion media channels – Fashion media channels like Fashion TV, Social networking sites, fashion blogs and You tube videos have become major source for spreading fashion trends, thus making Fashion information accessible at a click of a button.



1.6 Linkages and Differences between Fashion, Design, Art and Craft

Fashion is a mirror of its time reflecting society's lifestyle at that given time. Fashion is like art forms, for example architecture, documents prevailing aesthetic, cultural inclinations and aspirations of the period. This is so because the surrounding factors that affect design as a creative process extends to include fashion as well. This applies both to widely popular mass fashion as well to the distinctive clothing of smaller subgroups. For example *Women and Home* magazine dating back to year 1962 reflects the vogue of contemporary interior and furniture, comparable in influence with the apparel.

'Fashionable lehngas in six gored flared skirt style designed for formal occasions using the art of fine zardozi embroidery crafted by master craftsmen of Varanasi' The narration is an example to demonstrate the connotation of words - Fashion, Design, Art and Craft with comparable difference in the meaning.

A very commonly quoted phrase for art is 'Art for art's sake', where design as a creative process may be viewed as an applied art. In order to maintain the balance between design aesthetics and commercial viability, fashion has to constantly redefine itself and innovate so as to remain ever fresh for the consumers. Craft is a manifestation of the intrinsic heritage and skills of the people of a country. It emanates out of collective consciousness and traditions of the community.



Fig 20: *The Kiss* - Painting by Gustav Klimt



Fig 21: Craft piece

1.6.1 Design

The word Design is derived from Italian word 'disegno', meaning 'drawing of work'. Even though it is commonly believed that a good design is one that looks beautiful, but this is not always true. A good design is one which focuses mainly upon its intended function and a successful design is the one that absolutely accomplishes the needs of its intended purpose, 'form follows function'.

1.6.2 Art

Art is proficiency in a particular skill. For example, someone can know the art of oil painting on canvas or the art of embroidery or weaving. The word art can be understood in many ways as decorative art and a beautiful object for one's own sake. Liberal art like, courses in history, philosophy and applied art including architecture. The word art is used in more specialized way to mean fine arts such as painting and sculpture. Things as a result of such activities are supposed to be different from more valuable than things that require craftsmanship or skill.



Fig 22: Packaging design of Coca Cola can

1.6.3 Craft

Craft is a product that is created with the craftsmen skills which are either inherited or developed, and is specific to a region, or tradition of a community. The nature of work requires skill especially with hands.

In India and several other cultures art, design and craft are inextricably woven. It is a difficult task to draw a line between art and craft and art and design. Folk art is essentially a craft and every handcrafted item is created to perform a specific function in a day today life. 'Rangoli' is a prime example of art, craft and design. In order to maintain a balance between design aesthetics and commercial viabilities fashion has to constantly redefine itself, and innovate so as to remain ever fresh for the consumers.



Fig 23: Rangoli - adorning Indian houses celebrating festivity

Summary:

Fashion being a vital, dynamic force has its influence beyond geographical boundaries. Fashion can be understood in the aspect of its dimensions or its categories. The words fashion and style do not have identical meaning, even if some times used interchangeably.

Trend spotting, analyzing and forecasting fashion form a major function of global fashion business. The information is provided through varied sources like: market research, evaluation of sale records, accessing collections, fashion reporting services, fashion publication, fashion media channels and through Internet blogs.

Fashion has close linkages with design, art and craft with each having its individual character and relevance in today's time.

Glossary

- Art: Proficiency in a particular skill.
- Craft: Manifestation of intrinsic heritage and skills of people of a region in form of a created product.
- Couture: The art of fine dressmaking.
- Classic: A style which have the perennial ability to never become completely obsolete, but instead to remain timelessly popular.
- Design: The layout or sketch of a pattern.
- Fashion: An ever changing, vital and influential force that impacts our everyday lives.
- Fashion Capital: A city which has the potential to be a major centre for fashion industry.
- Fads: Short-lived fashions.
- Fashion Forecast: The prediction of forthcoming trends highlighting colors, silhouettes, and fabrics.
- Haute Couture: High-class dressmaking.
- High Fashion: A style or design accepted by a limited group of fashion leaders.
- Mass Fashion: A style or design that is accepted by larger number of fashion conscious.

Question Bank:

- Q1. Differentiate between fad and classics?
- Q2. Write short notes on fashion dimensions.
- Q3. Write a short note on sources for trend and fashion information with examples?
- Q4. Explain the role of market research in developing a good design.
- Q5. What are Fashion Publications, define with few examples?
- Q6. Write a short note on the relationship between fashion, design, art and craft.
- Q7. What do you understand by Fashion Forecasting?
- Q8. What is the role of a fashion forecaster?
- Q9. Differentiate between style and fashion.
- Q10. Write short notes on the Design, Art and Craft.



Chapter 2

Raw Materials of the Fashion Industry

Raw materials of fashion industry starts from the stage of fiber. The fibers are hence used to create yarns that either weave, knit or felt the fabric. The fabric further forms the basis to a garment. This process of garment generation from fiber has multitude levels addressed in this chapter.

2.1 Fibers

- ❖ A fiber is the basic and smallest unit of a fabric.
- ❖ It is a single, fine, hair-like substance.
- ❖ When fibers are united and twisted together they form a strand like structure called as Yarn.
- ❖ Yarns are then used to construct various textile materials like woven fabrics, knitted and lace fabrics.
- ❖ Felt and non woven are examples of fabrics constructed directly from fibers without the yarn stage.



Fig 24: Natural and Staple Camel Wool Fibers

2.1.1 Obtaining of Fibers

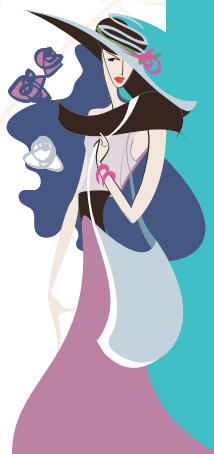
- ❖ Fibers are obtained directly from Nature or can be Man – made or Regenerated
- ❖ Natural Fibers are produced by plants, animals or minerals.
 1. Plant or vegetable fibers may come from the stem (flax, hemp, jute and ramie) from the seed (cotton and kapok), or from the leaves (sisal or abaca).
 2. Animal fibers are obtained from shearing the animal fleece (wool, cashmere, mohair and vicuna), which provide protection against the extreme cold climate and body injuries. Silk fiber comes from the cocoon of a silkworm and hence is considered as an animal fiber.
 3. A mineral fiber is obtained from the ground for e.g. asbestos which is found in rocks.
- ❖ Macro-molecules or polymers: Small monomers combine together to form a polymer. The process is called as polymerization - used for making man-made fibers in laboratories for example: Polyethylene, polyester, nylon, mod acrylic, acrylic, polyamide etc.
- ❖ Regenerated fibers: Textile fiber produced by dissolving a natural material (such as cellulose), then recreating it by the process of extrusion and precipitation are regenerated fibers, for example viscose.

2.1.2 Textile fiber categories with examples

- ❖ Natural Staple (smaller length) fibers- Cotton, jute, flax, wool
- ❖ Natural Filament (long length) Fiber: Silk
- ❖ Regenerated: (Raw material is natural fiber) eg Viscose, Modal, Acetate, Polynosic etc.
- ❖ Synthetic Fiber or Man-Made fibers: Polyester, Nylon, Acrylic, Polypropylene, Lycra, Viscose or Rayon, Cupramonium rayon, Polynosic Acetate, Triacetate, Nylon (polyamides), Aramid (aromatics) obtained from petroleum products. Polyester, acrylic/Modacrylic and Olefine (hydrocarbon), Polyethylene, Polypropylene, Polyurethane (spandex).
- ❖ Man-Made mineral fibers: Glass and Metal
- ❖ Other man-made fibers: Carbon and Boron

2.1.3 Fiber classification on the basis of length

- ❖ Staple Fibers: Fibers of short length (1cm or above), which can be measured.
- ❖ Filament Fibers: Fibers of continuous long length.



2.1.4 Yarn:

A set of fibers twisted or laid together to form a continuous strands suitable for use in weaving, knitting or braiding technique etc, to construct a fabric. It can consist of staple, filaments or combination of both fibers.

2.2 Yarn Classification

There are various kinds of yarns available for creating a fabric. They can vary due to their compositions of fibers used or textures given while constructing them from fibers.

2.2.1 Spun Yarns

Spun yarns are constructed from the short staple fibers, highly twisted together. Cotton, wool, flax are spun yarns.

2.2.2 Filament Yarns

Filament yarns are constructed from low twist continuous strands of fiber. The length of the filament yarns may extend miles. Yarns made with man-made fibers are created from polymers which are extruded from the spinneret and cooled/ dried/ evaporated to produce these long length fibers which when used singularly forms a monofilament yarn.

Silk is the only filament yarn that exists in nature. The filament of silk is produced by the silk moth which creates a cocoon with its special serum. The silk yarn is hence extruded out of the cocoon by boiling it in water.



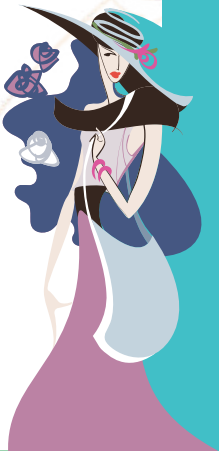
Fig 25: Yarn in form of a hank

2.2.3 Special Types of Yarn

Special types of yarns are the yarns with different physical appearances, surfaces or compositions, making them look visually different from each other. Some of its examples are Slub yarn, Novelty yarn, Boucleyarn etc.



*Fig 26: A. Novelty Yarns
B. Textured Yarn C. Bouclé' Yarns*



2.3 Fabric Development

Fabric can be prepared by three techniques: weaving, knitting and non-woven.

2.3.1 Introduction to woven fabric construction and its terminologies

Woven fabrics are made by interlacing vertical yarns called warp and horizontal yarns called weft. Yarns are bound on the warp beam of a loom and weft yarns are then fed by a shuttle. The alternate separation of warp yarns called shedding, interlaces with the weft to create the fabric.

2.3.1.1 Classifications of looms

Looms are of two types:

- Handloom or Powerloom
- Shuttle Loom or Shuttless Loom



Fig 27: Fabric Development on loom, Durrie from Jodhpur



Fig 28: Handloom for weaving fabrics



Fig 29: Closer view of Handloom



Fig 30: Fabric being woven on a powerloom

Handlooms are the looms on which fabrics are woven by hand.

The fabric made on power loom is also called as a mill-made fabric. This fabric can be made on various kinds of power looms for example air jet looms, rapier looms and water jet looms.

Looms can be shuttle looms or shuttle-less looms. In shuttle loom, a small instrument called shuttle is used to pass the weft yarn along the whole width of the loom. While in Airjet looms which is an example of a shuttle-less loom, the air pressure is used to pass the weft.

2.3.1.2 Terminologies of woven fabrics

- ❖ Ends: Single warp yarn is called as an End.
- ❖ Pick: Single weft yarn is called as a pick.
- ❖ Selvedge: It is the rim of the fabric running widthwise on both the sides of the fabric. It has double the number of ends than the body of the fabric.

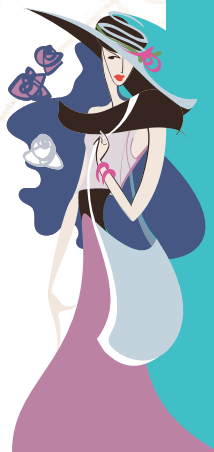


Fig 31: Selvedge in a woven fabric

- ❖ **Straight Grain Line:** Grain line runs in the direction vertically parallel to the warp yarns.
- ❖ **Cross Grain Line:** Grain line runs in the direction horizontally parallel to the weft yarns.
- ❖ **Bias Grain Line:** Grain line runs in the direction at 45 degrees to the warp and the weft yarns.

2.3.1.3 Basic Woven fabrics

Plain Weave: The plain weave has one up and one down repeat pattern of the warp for one pick. It is the most stable and basic weave. Example of fabrics having this weave is Poplin, Voile, Canvas and Duck.



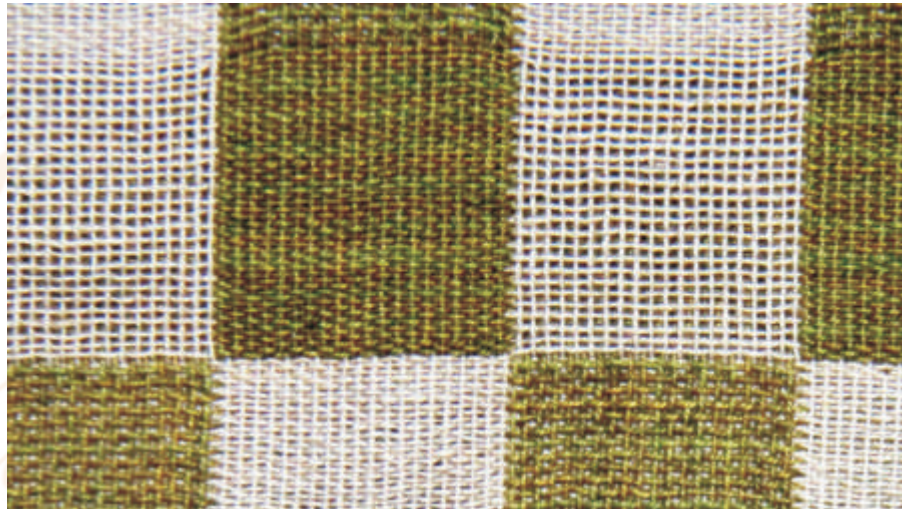


Fig 32: Plain Weave Fabric

Twill Weave: This weaving pattern will form diagonal lines in the fabric. If the diagonal lines are in left hand direction then it is called as Left Hand Twill, if they are in right hand direction then it is called as Right Hand Twill. Denim and Gabardine are few of its examples.

Satin Weave involves the crossing of one warp over several weft yarns creating floats on the right side of the fabric, thereby giving it smoothness and shine on the surface.

2.3.2 Knitted Fabric

Knitted fabric is formed by inter-looping of yarns. The fabric is formed either by hand or machine, and as per the technique used it is termed as hand-knitted or machine knitted fabric.

2.3.2.1 Terminologies of knitted fabrics.



Fig 33: Knitting Yarn and needles

- ❖ **Loops:** Loop is the smallest unit which an interlooping process creates to form the knitted fabric structure.
- ❖ **Wales:** As in weaving the warp represents yarn in vertical direction similarly in knitted fabric the stitches forming the loop in vertical direction is called as a wale.
- ❖ **Courses:** The stitches formed in horizontal direction are called as courses.
- ❖ **Cut and Gauge:** The number of needles per inch is called as Gauge or cut of the knitted fabric. The cut or gauge decides the density of the fabric like 8 Gauge fabric is denser than 4 Gauge fabric.

2.3.2.2 Basic stitches

- ❖ **Knit/Plain Stitch:** It is the basic stitch of a knitted fabric.
- ❖ **Purl Stitch:** The back of the plain stitch forms the purl stitch.

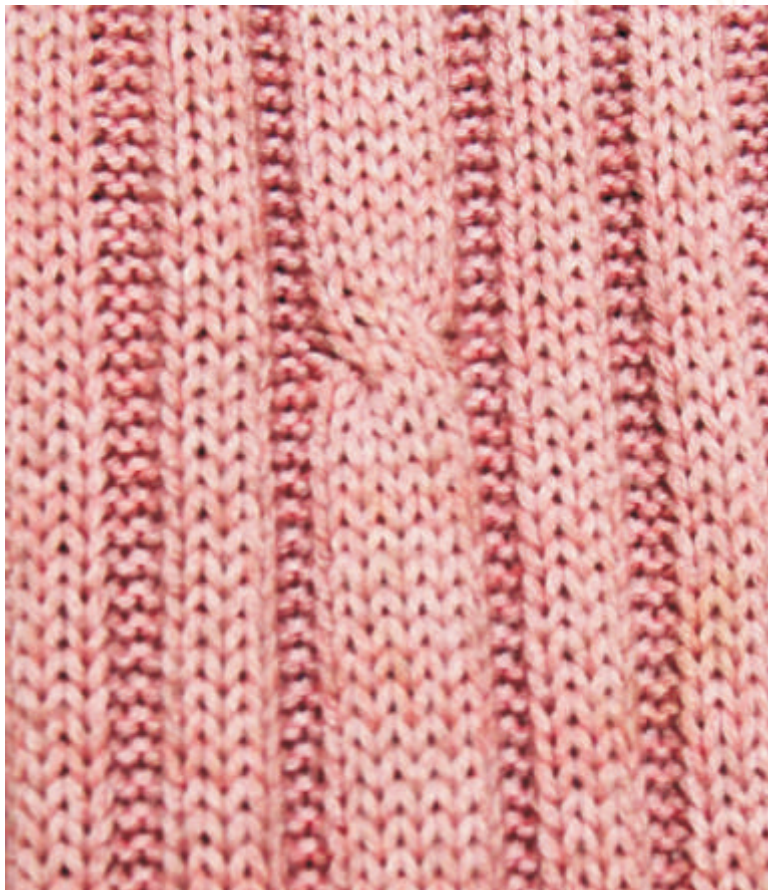


Fig 34: Plain and Purl Stitches in Knitted Fabric



Fig 35: Jersey Knit T-Shirt



Fig 36: Rib Knit in hem of a T-Shirt

- ❖ **Tuck Stitch:** A loop produced on the knitting needle is called as Tuck stitch when, there exists already a loop that has not been casted off by the previous process of knitting and the needle holds this current loop along with the previous one simultaneously.
- ❖ **Miss Stitch:** When any loop that exists in a course has not participated in the process of inter looping results in the formation of a hole, the stitch hence produced is called as a Miss stitch.

2.3.3 Weft Knitting

In weft knitting the fabric is formed by the interlooping of yarns to form loops in the horizontal direction of fabric, generating courses. Weft knitting is also called as commercial knitting as the fabrics for the sweaters, T shirts, undergarments fall under this category.

The basic weft knitted fabrics are single jersey, rib, purl and interlock.

2.3.4 Warp Knitting

In warp knitting multiple yarns are used simultaneously. The loops of one wale zigzags with its corresponding left and right wale to form the fabric. Wales are thus created in each column by the yarns fed from different cones at the same time.

2.3.5 Non-Woven Fabrics

These are the fabrics which are constructed by special techniques.



2.3.5.1 Bonded fabric

Bonded fabrics are made by adhering two layers of fabric together. The face of the fabric can be of any material while; the back of the fabric is generally acetate tricot or nylon.

2.3.5.2 Felt

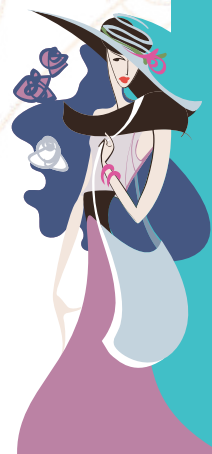
Felt fabrics are made from wool or animal fibers like camel or goat hair. These animal fibers have scales which have a tendency to interlock with each other on application of heat, moisture and agitation leading to the formation of felt fabrics.



Fig 37: Felt Fabric Cushion Designed by Amit Sharma

2.3.5.3 Lace Fabrics

Laces are made with needles and looping of threads either by hand or by machine. They are delicate, and can be an expensive material to decorate the garments or other products.



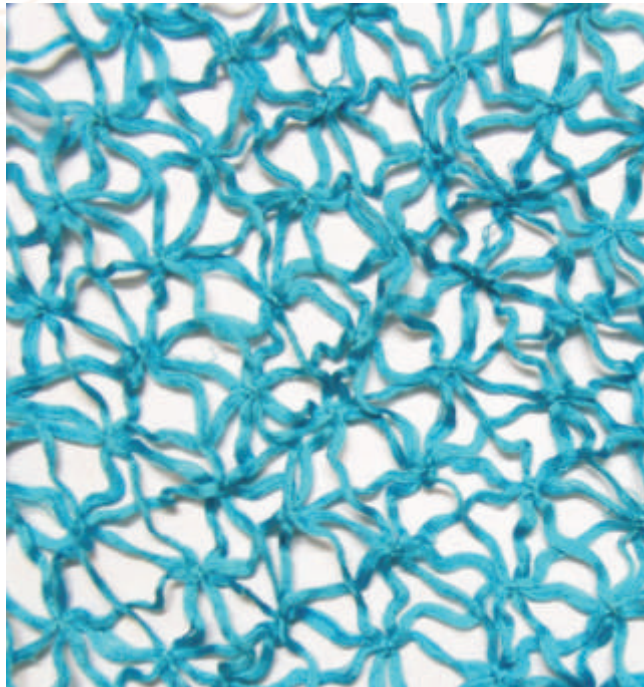


Fig 38: Handmade Lace; Non Woven Fabric



Fig 39: Handmade Crochet Lace

2.4 Dyeing

Dyeing is a process by which fabric, yarn or fiber can be imparted any desired color/s

2.4.1 Introduction to dyeing processes

When fabrics or yarns are left undyed in a raw state the resultant fabrics are called 'greige goods'. However, in terms of fashion, dyeing adds visual appeal to the fabric at any stage - i.e. fiber, yarn or fabric production. In India, while most of the larger production and export units utilize chemical dyes, there are some labels/ brands which use only eco-friendly and indigenous vegetable dyes.

Once the fabric is introduced in the dye bath, the dye penetrates in the fabric and bonds with the fiber, thus making it colorful. There are two ways of dyeing a fabric, namely Cross dyeing and Union dyeing.

2.4.2 Cross Dyeing

In this type of dyeing two different classes of dye colors can be dyed in one bath. This can also be used in a fabric which has two different fiber components like cotton and polyester, so one class of dyes can be used for cotton dyeing and one can be for polyester dyeing.

2.4.3 Union Dyeing

In this dyeing process the fabric is dyed in a single color but with a mixture of different classes of dyes.

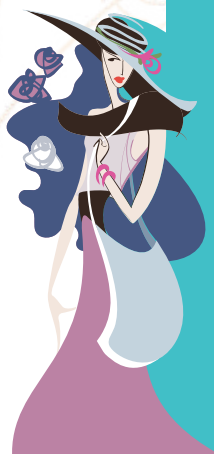


Fig 40: Dyeing of yarn

2.4.4 Process of Dyeing

There are various methods of dyeing the fabrics, fibers and yarns. Following are the methods which are used in mills and textile laboratories to perform the dyeing process.

- ◆ Pad Dyeing
- ◆ Beam dyeing
- ◆ Winch / Box Dyeing
- ◆ Jig Dyeing



- ❖ Dip Dyeing
- ❖ Dope Dyeing
- ❖ Resist Dyeing



Fig 41 a: Resist Dyeing Process from Jodhpur

2.5 Printing

Printing is used to create colorful designs and patterns on a finished fabric. In printing as oppose to dyeing, the dye or the printing paste sticks on the front side/ surface of the fabric and does not penetrate through the back side of the fabric completely (except when the fabric is very sheer).

2.5.1 Printing Techniques

There are different kinds of techniques of printing as defined below:

2.5.1.1 Block Printing

This printing is achieved using wooden and metal engraved blocks. The pigment paste is applied on the blocks which are then pressed over the fabric to create a pattern or design on the fabric. All over, border or engineered prints can be developed through this technique. The size of the motif can vary from ½ inch to 16 inches.



Fig 41 b: Block Printing Process from Jodhpur

2.5.1.2 Roller Printing

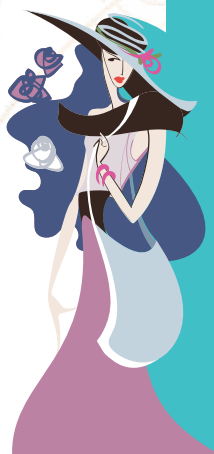
This printing is achieved by a copper metal roller with engraving of design over it. The dye is applied on the fabric through these rollers. Printed fabric is then treated with steam and heat to set the colors. The diameter and length of the roller are factors to determine the repeat size of the pattern to be printed on the fabric.

2.5.1.3 Stencil Printing

The fabric is printed using stencil mostly in paper. To generate the stencil the desired design or pattern is cut out in paper. Then, on the application of the dye over the stencil, the color passes through the cut out areas and prints the fabric.

2.5.1.4 Screen Printing

This process is similar to stencil printing but is done on a larger scale. The screens used for printing are made of varied materials like silk threads, nylon, polyester, vinyon etc. This mesh is mounted on a wooden or a metal frame. The design on the screen is prepared with blocking the areas of the mesh which is not required to be printed. The paste is then applied on the screen kept over a fabric letting the color



pass only through the unblocked areas, thus printing the fabric. If the screens are flat then the process is called as Flat Screen Printing and if the screens are round then it is called as Rotary Screen Print.

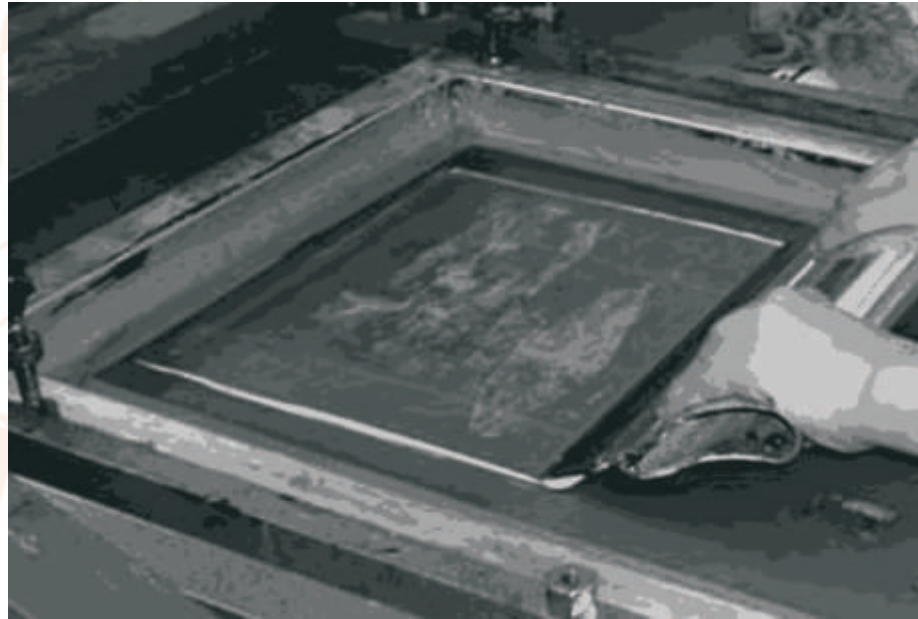


Fig 42: Screen Printing Process

2.5.1.5 Transfer Printing

Transfer printing is commonly seen on T- Shirts where the chest prints are transferred on the fabric through the application of heat. The design is first drawn on a computer and then print is taken on a paper which, transfers the print onto the fabric through heat application.



Fig 43: Transfer Printing on T Shirt

2.5.1.6 Batik Dyeing

It is based on resist dye technique. Wherein the pattern is blocked by application of wax and the rest of the fabric is dyed. On the removal of the wax after wash, the pattern is achieved with undyed motifs on the dyed fabric base.

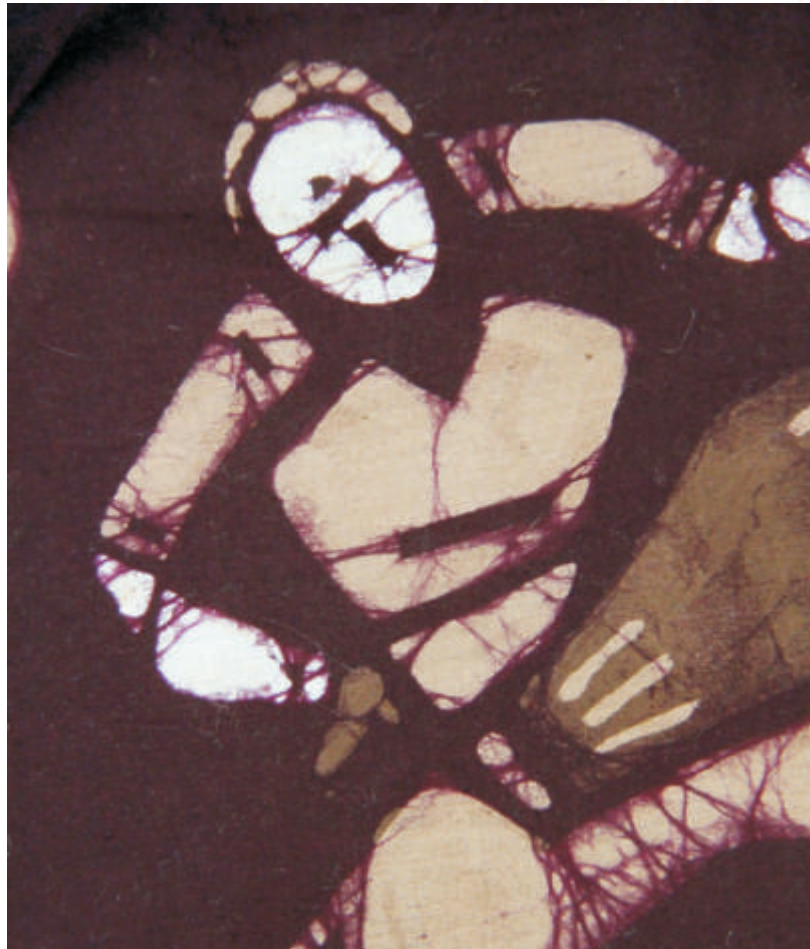


Fig 44: Batik Print Designed by Amit Sharma

2.5.1.7 Tie Dyeing

The process uses the resist dye technique. The fabric is knotted, clamped or tied and put in a dye bath. The dye is unable to penetrate through the blocked areas and hence, creates motifs and patterns. Ikats from the state of Andhra and Orissa are famous example of Tie and Dye where the warp and the weft yarns are space dyed as per the patterns before weaving. Other example of this technique is Bandhej from the states of Gujarat and Rajasthan.

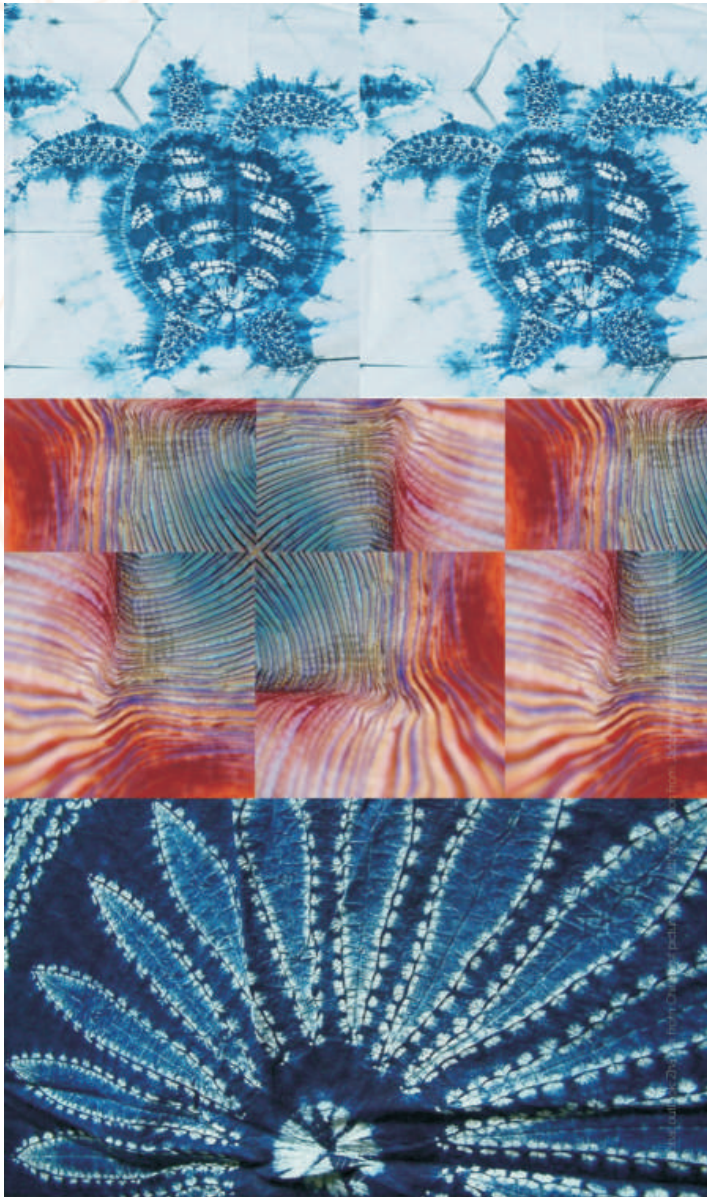


Fig 46: Tie - Dye from Jodhpur

2.5.1.8 Digital printing

It is the most popular printing processes now-a-days. The pattern is developed on computers through Computer Aided designs and is printed on the fabric through an inkjet print head. The printer has a system which interprets the data and controls the dye placement on the fabric. As this requires high computer skills and also is a new technology, this printing is expensive and is experimental. One can achieve as many colors as one wants on a fabric through digital printing as compared to any other techniques of printing.



Fig 45: Digital Print Designed by Amit Sharma

2.6 Finishing processes

Finishing is the final set of processes that are utilized to enhance a fabric after dyeing or printing, to achieve the final desired look, texture, feel or finish. This includes physical processes such as heat setting and shearing, or chemical processes like bleaching, starching, mercerizing, and water-repellence.

Other finishing processes can make fabrics flame-retardant, U.V. resistant, bacteria and stain resistant through various applications, depending on the requirements of the finished garment.

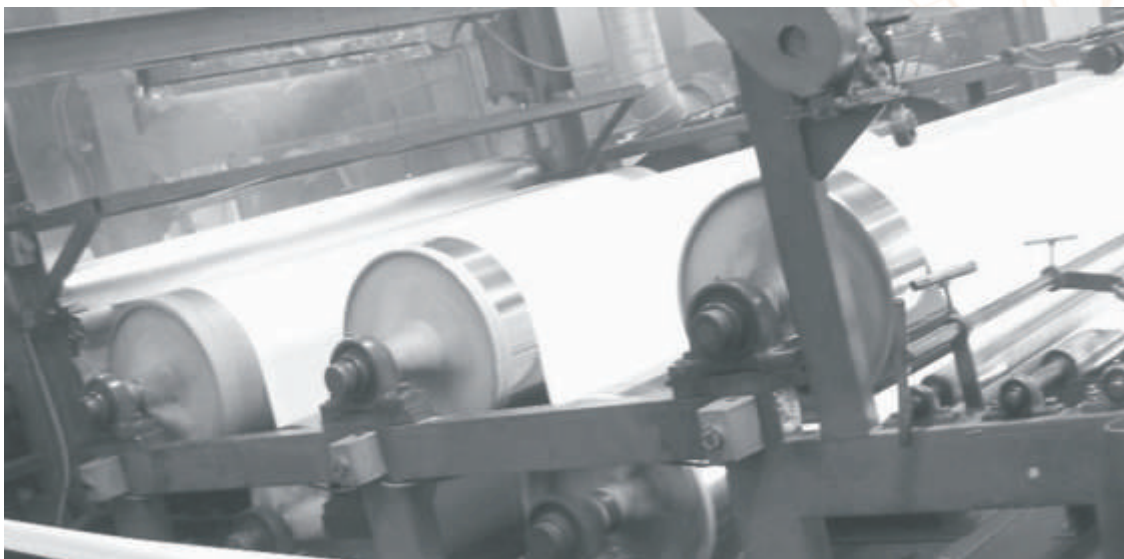


Fig 47: Fabric Calendering rollers



2.7 Textile Industry - Today

It is important to realize that both natural fabrics and man-made fabrics play an important role in fashion. There are differences between natural and man-made fiber industries that have resulted in different operational and organizational structures. While man-made fabrics have certain qualities that lend themselves well to certain kinds of designs, the manufacturers of natural fabrics like cotton and wool have adopted a more pro- active role in promotional activities and enhancing these properties in the context of textiles and fashion.

2.8 Transformation of Fabric into Garment

The garment is the finished product. It is the culmination of creative and technical process that is ready for the presentation to the customer. It is, as we have seen, a complex process, beginning with the perception of the customer needs and the coming together of a multitude of efforts from pattern-making, to fabric and trim selection, color choices and the manufacturing process. This brings together the elements of design in a harmonious balance to produce a garment that attempts to meet the physical, social, psychological and aesthetic needs of the customer and hence the society at large.

Summary:

The starting point of the fashion industry is from its raw material stage. Fibre forms the basic unit of fabric formation. Fibre when twisted together forms a yarn. Spun yarns, filament yarns or any other special yarn is used to create a fabric. Fabric can be produced through the process of weaving, knitting or felting. Each fabric created, has its inherent characteristics. The process of dyeing is used to impart colour to fabric. Dyed fabric can be printed with various printing techniques in order to add value and visual interest. Finishing the fabric ensures that the fabric is ready for its ultimate use.

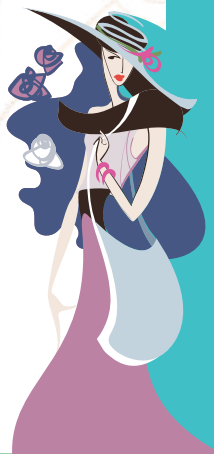
This ready fabric can be used in home furnishings, draped as a yardage or can be cut and sewn into desired garments.

Glossary

- ❖ **Bacteria resistant:** A finish which makes fabric bacteria attack free.
- ❖ **Bleaching:** The application of bleach to make fabrics white.
- ❖ **Classes of Dye:** The terminology to specify that which dye is for which fiber, like polyester has different class of dye and cotton has different.
- ❖ **Computer Aided Design (CAD):** Pattern developed on computers.
- ❖ **Courses:** The stitches forming loops in horizontal direction in knits.
- ❖ **Cut or Gauge:** The number of needles per inch.



- ❖ **Denier:** The unit of fineness of a yarn.
- ❖ **Drapability:** The property of a fabric, which measures the fall of the fabric width-wise and lengthwise.
- ❖ **Dye Bath:** A container in which the dyeing of a fabric / yarn is done.
- ❖ **Dyein:** The process is by which a fabric can be given any color.
- ❖ **Eco friendly dyes:** Dyes which does not harm the environment.
- ❖ **Elasticity:** The property of a fabric to come back to its original form after application of force on it.
- ❖ **End:** Single warp yarn.
- ❖ **Fiber:** The basic and smallest unit of a fabric.
- ❖ **Filament Fibers:** Long length fibers.
- ❖ **Filament Yarns:** Yarns made up of low twist continuous strands of fiber.
- ❖ **Finishing:** The final set of processes that are utilized to enhance a fabric after dyeing or printing.
- ❖ **Flame-Retardant fabric:** Fabric which do not catch fire.
- ❖ **Greige fabric:** Fabric created from undyed and unprocessed yarns.
- ❖ **Handlooms:** Looms on which fabrics are woven by hand.
- ❖ **Heat setting:** The application of heat to achieve a desired look of a fabric.
- ❖ **Knitted fabric:** Fabric formed by inter-looping of yarns.
- ❖ **Mercerizing:** The treatment for cotton fabric and thread that gives fabric or yarns a lustrous appearance and strengthens them.
- ❖ **Natural fibers:** Fibers produced by plants, animals or minerals
- ❖ **Non Wovens:** Fabrics constructed directly from fibers without the yarn stage.
- ❖ **Pick:** single weft yarn.
- ❖ **Polymerization:** Process of combining monomers to construct polymers for making man-made fibers in labs.
- ❖ **Powerlooms:** Looms which weave fabric by power.
- ❖ **Printing:** The process to create colorful designs and patterns on a finished fabric.
- ❖ **Regenerated fibers:** Composed of natural fiber as raw material.
- ❖ **Selvedge:** The rim of the woven fabric on both the sides widthwise.
- ❖ **Shearing:** Cutting of the raised nap of a pile fabric to a uniform height to enhance appearance.



- ❖ **Shedding:** The alternate separation of warp yarns to create a space for weft yarn insertion.
- ❖ **Shuttle less loom:** Loom in which air pressure or water pressure is used to pass the weft
- ❖ **Shuttle loom:** Loom in which shuttle is used to pass weft yarn.
- ❖ **Spinneret:** Finely perforated dispenser through which a viscous liquid is extruded in the production of synthetic fibers.
- ❖ **Spun Yarns:** Yarns made up of short staple fibers, highly twisted together.
- ❖ **Stain resistant:** A finish which does not let fabric stain easily.
- ❖ **Staple fiber:** Short length fibers (1cm or above).
- ❖ Starching is the application of starch to give strength to the fabric.
- ❖ **Synthetic fiber or man-made fibers:** Produced in laboratories by man through the polymerization process.
- ❖ **U.V. Resistant:** A finish which makes fabrics Ultraviolet rays protective.
- ❖ **Vegetable dyes:** Dyes obtained from vegetables and plants.
- ❖ **Wales:** The stitches forming loops in vertical direction in knits.
- ❖ Water-repellence is a finish which makes fabric water resistant, like in umbrella.
- ❖ **Woven fabric:** Fabric formed by the interlacement of warp and weft on looms.
- ❖ **Yarn:** Fibers are united and twisted together to form a strand like structure.

Question Bank:

- Q1. What is the textile classification of natural fibers?
- Q2. What is the difference between the man-made and natural fibers?
- Q3. What is the difference between a Spun yarn and Filament Yarn?
- Q4. Define Ends and Picks in a woven fabric?
- Q5. What is the difference between a woven and a knitted fabric?
- Q6. Define basic stitches of knitted fabric?
- Q7. What is the difference between weft knitted and warp knitted fabrics give examples?
- Q8. What is dyeing and define the various kinds of dyeing processes in textiles?
- Q9. What is the difference between screen printing and roller printing?
- Q10. What are the various finishes applied on a fabric or a garment?



Chapter 3

Aspects of Fashion Business

3.1 Apparel Sectors- An Overview

Fashion is a big business that substantially contributes in running of a country's economy. Modern apparel industry is a global structure of firms, all intending to provide and serve customers around the world. Globalization has changed the scenario, where the fashion goods are made, where they are sold, and how each company fits into a network that includes both competitors and partners beyond its geographic boundary. Although trade among nations has been a fact for centuries, today's globalization of business occurs with speed and intensity that transforms the industry in ways never seen before.

The business of fashion traditionally concentrated on producing and serving domestic customers or market. This act of serving to the ultimate customer is called retailing. However, today the industry is a global one, and manufacturers are focusing on catering to the world consumer at large.

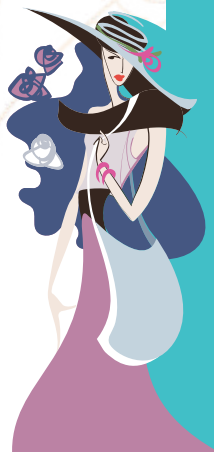
In a global economy, more companies take advantage of opportunities to do business internationally, either to import i.e. to buy from other countries or to export i.e. producing for a brand that serves the consumers outside the boundary of the manufacturing country.

Familiarizing, understanding and respecting the national laws, customs and other cultural differences of trading partners, fosters positive international business relationships. Thus, there are agents who can be hired to act like intermediaries between the manufacturers of the goods in the exporting country and the retailers of the goods in the importing country. These agents are called as buying agents who operate through an office set up called the buying office.

3.2 Export house

An export house is an apparel manufacturing firm that provides a worldwide service of producing products that shall ultimately be retailed to the consumer located outside the geographic boundary of the producing country.

The manufactured products can be sold directly to a design house or to a retail brand or even to a wholesaling company established abroad. When the exporter does not have direct contact in the foreign markets, it can function through an agency called a Buying house.



An exporter is able to competitively sell the garments in the international market if the following factors are in his favour:

- ❖ Availability of skilled labour.
- ❖ Lower labour cost.
- ❖ Vicinity and access to raw materials.
- ❖ Availability of infrastructure for manufacturing and exporting.
- ❖ Export friendly government norms and policies.



*Fig 48: Production of garments in an export house.
Source: Dhruv Globals export house*

3.2.1 Advantages of Exporting

There are several benefits for exporting for the companies who pursue the challenge of selling their products in foreign markets.

- ❖ Exporting expands the customer base, implies greater sales, which translates to higher profit for the company.
- ❖ Exporting diversifies risk, creates new financing opportunities, and opens the way for further prospective business growth.
- ❖ Since most of the countries have strict quality norms, manufacturing for them trains the labour to create a better quality and finished product.

3.2.2 Disadvantages of Exporting

Exporting is not without any challenges, as with any business opportunity.

- ❖ Difficulty in understanding foreign business practices.
- ❖ Differences in product standards and consumer standards in foreign countries can make exported products unsuitable. For example garments made out of tie and dye fabrics may inherently not have good color fastness. Such products may not be suitable for a brand with stringent quality norms it may follow to meet its consumer standards.
- ❖ Receiving payment for goods could turn problematic.
- ❖ Difficulty in obtaining sufficient representation in foreign markets.
- ❖ Steep budgets may be required for foreign travel.

3.2.3 Advantages of working with domestic manufacturers:

- ❖ Faster Delivery.
- ❖ Vicinity can result in delivery of proven specification of merchandise.
- ❖ Availability of merchandise in selected quantities.
- ❖ Possibility of faster re-orders.
- ❖ Responsibility of merchandise received.
- ❖ Ability to test selling rate.
- ❖ Planning and control of stock are comparatively easy.
- ❖ Permits faster stock adjustments to new trends.

3.2.4 Disadvantages of working with domestic manufacturers:

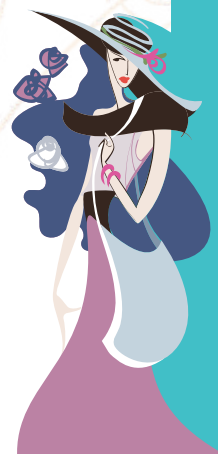
- ❖ Price competitiveness may not be achieved due to higher labour costs.
- ❖ Product may lack variety.
- ❖ Produced goods may lack exclusivity.

The markets in general are moving towards a global platform and hence it is the need of the hour for a brand to keep reinventing its strategies to keep abreast with the latest changes in the economies, government rules and policies to be able to serve its consumer with utmost satisfaction.

3.3 Retail house / Retailer

A Retail house is a national or international brand that sells to final customers, who actually use the products or derive personal benefits from their service. A retailer could be an Indian brand or an International brand retailing in India.

Major manufactures and designers have now set up their own international chains of



retail stores in major metros of the world. Ralph Lauren, Nike and Zara are some of the examples of such stores.



Fig 49: Nike store, Florida



Fig 50: Ralph Lauren flagship store by Michael Neumann Architecture, Stockholm



Fig 51: Zara store

In India there has been a constant influx of international brands from past few years trying to woo and capture the attention of Indian consumer. Some factors stimulating globalization in retail sector has been:

- ❖ Stagnancy of Domestic Markets in West: Most large retailers have saturated their domestic markets. Opening additional stores in such countries result in limited additional sales. Thus, retailers look for growth opportunities in international markets.
- ❖ Skills and Systems: Retail firms are better prepared with international

knowledge and have experienced to effectively manage stores in non-domestic markets. To facilitate global sourcing of merchandise, retailers operate global information and distribution systems.

- ❖ Relaxation of Trade Barriers: The relaxation of trade barriers makes global expansion easier. With India opening up its economy to foreign investments, an exponential growth is currently being seen in this sector.

At the same time, manufacturers and designers can also market their wares through leading Department Store networks. However, the leading designers and design houses can be very selective about the outlets they select for distribution in order to maintain the exclusivity of their products.

3.4 Buying House

A buying house is an agency that works like an inter mediator between the retail brand abroad and the manufacturing unit in the country from where the garments are being sourced.

When the exporter does not have direct contact with the brand in a foreign market, it can function through an agency called a Buying house. Similarly, if a brand needs to off-shore its garment production from another country, it requires an efficient team to find the suitable vendor resource, manage sampling, production along with understanding the regional sensibilities of the country and its working systems.

A Buying house can be an agent who has different retail brands from various parts of the world as its clients. For Example there can be a buying house in India with its head office in New Delhi having clients like Zara, Mango, Espirit, Etam and so on. This buying house will have different teams assigned to individual client. Each client may be charged on commission basis. On the other hand, there may be a big international retail chain of apparels that may set up its own office in India to source from the country. This buying house will source apparel only for the brands that its parent retail company represents.

3.4.1 Functions of a Buying House:

- ❖ A buying house acts as a booster in the communication channel intermediating between the exporter office and the brand Office: Since the regional sensibilities of the two countries may be different with some language barriers, buying office merchandisers take directional information from the brand abroad and in return communicate status on sampling, production, quality, shipment etc.
- ❖ Buying house merchandisers work towards getting inspirational samples from the vendor base for the brand designers.

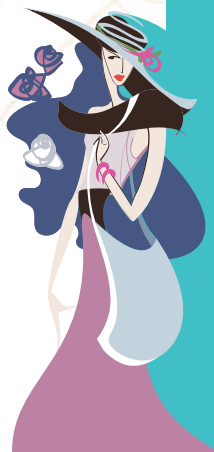




Fig 52: A Buying house team, Source: Triburg

This helps the designer to build a pool of information to design next season's styles.

- ❖ Negotiation on cost and shipment delivery dates is carried forward by the buying office merchandisers.
- ❖ Buying house team acts like eyes and ears to the brand office, since the members cannot be physically present to inspect, audit or control production shipment.

3.5 Apparel Manufacturing- An Overview

The garment industry is characterized by manufacturing firms of varied sizes. Unlike, manufacturers in other industries, even the largest apparel manufacturer may not have the machinery to create all the operations that makes a garment. It is also seen commonly, that the largest apparel manufacturers may not own the factories where their products are actually made. Most manufacturers use specialized sewing contractors to construct all or some parts of the garments, they produce. Commonly contracted for process of button-holing, embroidery, garment printing etc.

Actually, almost all phases of product development, production and selling can be contracted to outside firms. This saves smaller manufacturer from making large investments in machinery and other factory facilities. This may further, benefit the apparel firm with more flexibility in product styling and may lead to innovative product concepts. Since, the small manufacturer does not have to bear for large number of factory machines in order to keep them occupied it can address to changing

trends at a faster pace. Small firms often cater to group of retailers who want exclusive, more expensive styling with less number of units to be produced.

During past two decades many small apparel manufacturers have developed large businesses and hence have invested in infrastructure, bringing in different phases of product development, production, marketing and distribution. These large firms may have the capacity and capability to produce mens, womens and childrens apparel.

The advantage of being a large firm could be better control over fabric suppliers for better delivery date, fabric options, price and exclusivity. Larger firms have well established credit ratings that facilitate in ordering of fabric stock. Managing a lot of operations under owned facilities can result faster production rate required to deliver big orders.

Large manufacturers may face several disadvantages in spite of better control over internal operations. The firm should ensure flexibility in styling and not get completely engrossed in improving the production aspect of the business neglecting changing styles that may have caught as a trend. Failing which, the manufacturer may have great deal of unwanted merchandise in the production pipeline. The retailer may charge manufacturer for reductions on the merchandise or for return of the merchandise. Several seasons of erroneous styling may have fatal impact for any size of manufacturer.

It is hence imperative for a manufacturer of any size to have complete market knowledge along with having efficient production, management and marketing systems.

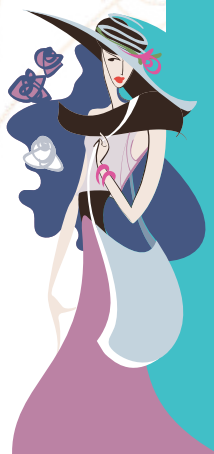
3.5.1 Steps in Apparel Manufacturing

Apparel manufacturing is a series of steps which may vary slightly from one firm to another. Each part of the process impacts the quality of the resultant finished garment.

Garment production starts with:

A. Evaluation and Research:

- ❖ Previous season's sale is analyzed.
- ❖ Analysis of Customer returns is conducted to understand the flaws.
- ❖ Competitor comparison study is conducted.
- ❖ Market research undertaken to understand customers need wants and demands.
- ❖ Trend Identification is imperative to formulate development plan, to ensure that new lines reflect forecasted color, silhouette, style and detail.



Designers or merchandisers travel to places like Europe and New York to view designer collections, survey the fashion centres and find their collections of observations.

Some companies have internal resource of designers or merchandisers who are responsible for constantly updating trend information. Other firms may consultant a fashion forecasting agency to provide the information.

Trade Publications as well as consumer fashion magazines are great sources to keep the fashion professionals abreast with the trends and forecasts.

B. Design Development:

The process includes

◆ Line development:

A line or a collection is group of related designs produced by a designer for a particular season. Sometimes a line may be sub divided into smaller groups of garments co-ordinated together with theme, color, silhouette or other fabric or garment detailing.

The designer may create the first pattern or a drape of the designed style. Every style is identified with a unique style number assigned to it.

The pattern is then traced on the fabric, cut and stitched to check for correct styling and garment details.

The next step is to generate tech-packs for each designed style, which gives the technical details related to the style in order to be constructed. The information includes required fabric quality, fabric details, garment measurement, trim details and finishing details. The tech-packs also informs about the color combinations in which the style may be required.

The information is used to create the first sample prototype. The prototypes may be developed in varied color combinations. An average size is used to develop the sample. The sample thus produced is costed. If a manufacturer is working for a retail brand having its own

design team, then the design team may create its own tech- packs and may send to manufacturer for developing prototype samples and hence quoting their cost. The manufacturer in this case can also be an exporter.

D. Pre-Production:

Pre-production steps consist of

- ◆ Manufacturer ordering fabric yardages, trims and packing material for bulk.
- ◆ Booking and planning of sewing and other machines for bulk production.
- ◆ Developing and approval of fit samples .The fit sample once approved in the average size becomes the production pattern.
- ◆ Pattern is graded in the size set in which the style is retailed to the final customer. (Grading the production pattern is increasing and decreasing the dimensions to reflect the various sizes to be produced).
- ◆ A marker is made for all sizes. A marker indicates how all the pattern pieces of the garment are arranged on the fabric to achieve the most efficient layout. The goal is tight marker that uses the fabric most efficiently.
- ◆ Pre-production stage involves fabric and garment testing and approvals. This is to ensure, that the garment produced meets the accepted quality standards of the brand.

E. Production: Production steps consist of-

- ◆ Receiving and checking fabric for any defects.
- ◆ Fabric spreading, which is laying multiple layers of cloth on a table to make a pile before the process of cutting. Like marker making spreading is a key factor in saving fabric and thus lowering down garment cost.



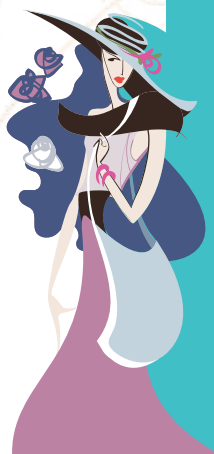
Fig 54: Fabric Cutting in an export house

- ❖ Cutting is carried on the laid fabric layers. The quality of manual cutting affects the quality of garment even before it is sewn. It is one of the production processes that is performed on many garments simultaneously. If the garment needs any embroidery or other surface treatment it is most commonly done at this stage.
- ❖ Bundling is carried forward on the fabric cut pieces of the garment components. The bundles are made in such a way that all the pieces of one component of garment are tied together. These bundles are then given to the sewing operators who first stitch individual garment components, which are later assembled together in the assembly line of the sewing machines.



Fig 55: Fabric bundling

- ❖ Stitching involves constructing of the garment. There may be multiple steps of stitching individual garment components and then stitching them together to create a complete garment piece. Regular quality checks and audits are carried forward to ensure garment stitching is of expected standards of quality.
- ❖ Trimming of loose threads protruding out of stitches.
- ❖ Stain removal with stain guns carrying solvents is used to clean any visible stain on the garment before it goes for steaming or ironing.
- ❖ Pressing and finishing of stitched garments ensures that there are no unwanted creases and the garments are folded as per the instructions. The garments can be flat folded and packed in a carton or hanger packed.



F. Final Audit

Final audit or inspection is carried forward on the ready production for checking product quality and for folded and packed quantity accuracy. The audit team may be the employees of any hired audit agency, quality assurance employees of the buying house or the quality assurance employees of the retail house. Using statistical sampling it is determined whether or not the acceptable quality level (AQL) has been met. If the produced garments fail AQL then all the pieces of the shipment are checked and repairs are made by the manufacturer.

3.6 Understanding the role of fashion professionals: Designer, Stylist and Merchandiser

The Fashion industry involves a multitude of activities to create products that have their basis in the inherent nature of the human beings who like to enhance and project their personalities in the social scenario. Every human being wants to project a certain image for which he/she wears specific and special clothes for special occasions and uses complimentary accessories to enhance the effect we want to create. Therefore the creation of any fashion product involves a series of steps from the initial market research or the concept, development of a prototype, the sourcing of appropriate elements that will complete the product, its production or fabrication and finally its marketing. Each step requires professional expertise, a general understanding of the entire chain of events coupled with high level of expertise in the specific step being handled by the professional, and their teamwork. Each step may be carried out by a core team of experts, with the work of all the teams being coordinated to produce the final result.

3.6.1 Role of a designer:

The initial concept and design is created by the designer, who also needs to have an understanding of the commercial and sale-ability aspect of the proposed product, and the knowledge about the components including the fabric, colors, and trims that can be viably sourced to create the garment or product. A design team would usually have a head designer who is expected to understand the image of the company, and expand it as per his/her creative vision. In certain cases the designer may also be the company owner, or a free-lance design consultant. The designs should be ready several months in advance of the seasonal marketing period. This allows for enough lead time from the point of placement of the order by buyers, fabric procurement, production process and shipping of finished garments. Usually fashion is an evolutionary process where each season's collections would take into consideration the bestsellers of the past seasons and further upgrade their latest styles.



It is important to understand that the responsibility of the designer is not merely to design on paper but also to keep in mind the company's price range and the range of merchandise. She/he would also be responsible for the selection of fabrics, cost and availability of all materials including trims, thread, closures, embroidery, production techniques, cost of labour, and of course the company's image. Therefore the balance between creativity and business considerations becomes the responsibility of the designer.



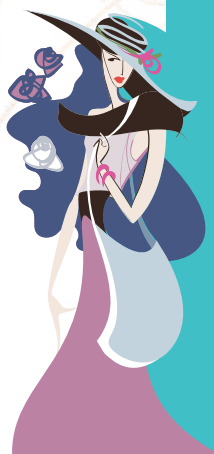
After the designer conceptualizes, the next step undertaken is to make the paper pattern which is used to cut and sew the first sample of the sketch called the prototype. This becomes the first sample garment. The pattern is made on an average sample size. The patternmaker can choose the optional methods of draping, flat pattern or computer generated patterns.

The draping method is used to cut and shape muslin on a dress-form to make the first toile. Draping as a method lends itself well to soft flowing designs, particularly for formal and couture dresses.

After the first prototype is finalized for production the designer moves on to create the next collection.

3.6.2 Role of a Merchandiser:

It is imperative for a merchandiser to understand the final requirement of the product so that they can work with textile and other producers to ensure that the correct fabric and surface embellishing techniques can be developed or sourced along with trims and accessories that may be required to complete the garment. It is the duty of the merchandiser to co-ordinate the process of garment manufacturing and production. This production is required not only at the most economical cost, but also with a good quality standard within the time frame allotted. His role may start from the process of prototype



finalization, moving on to pattern making and production. Thus, the ultimate goal is being the product reaching its target buyer in time. Packaging and marketing are also crucial elements in the whole process as these are the final critical elements in the successful creation, launch and acceptance of a fashion line by society.

Hence, a merchandiser's role may extend in multitude directions like -

- ❖ Coordinator of all production activities.
- ❖ Correspondence with raw material suppliers, trims suppliers and buying agencies.
- ❖ He could undertake the role of product development, sampling, costing, negotiations, planning delivery schedules; production planning, fabric and trim orders, and regular order follow up.
- ❖ A merchandiser is hence directly responsible for the merchandise being produced.
- ❖ The merchandiser ensures timely inspections and quality levels of the garment order that he/she may be supervising.

3.6.3 Role of a Stylist:

A stylist must have the capacity to fully understand what is required to be created out of the concept; and the needs of the target buyer group, so that they can carry out the next step of putting the garments together with the correct accessories and make up to meet the expectations of the targeted consumer group.

A stylist's job description may vary greatly depending on the assignment. Stylists in the editorial and celebrity fields work primarily with designer samples, which are shown during fashion presentations and are lent to members of the fashion press during the 4-6 months before retail sales begin. High-level stylists may collaborate directly with designers to produce custom clothing for celebrity clients or editorials; this is common for celebrity stylists whose clients attend awards shows, and for fashion editors at top magazines. Stylists may also provide services such as personal shopping, restructuring a client's entire wardrobe, reorganizing a client's closet, or other duties relating to the client's personal lifestyle.

A wardrobe stylist is distinct from a costume designer, the person who clothes fictional characters in film, television or theater. A wardrobe stylist is also different from an image consultant or a color consultant. A person can be a color consultant without knowing basic principles of line or style. An image



consultant is an expert in both color and line and may work with business professionals or individuals, as opposed to celebrities in particular.

Each stage of this complex process of the creation of a fashion line is critically interdependent with the others, and a high level of creativity, consistency, quality control, commitment and understanding of the creative as well as the commercial nuances makes all the difference between a success story, and an indifferent fashion line. This makes the role of all the individuals involved in the process vital to the success of the production chain or creation of a brand.

Summary:

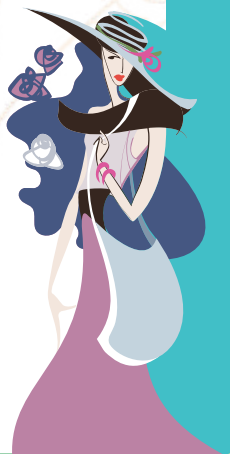
There are varied aspects of fashion business. Apparel sectors can broadly be divided into exports, retail, or buying. Each sector has its own inherent functions, advantages and disadvantages.

Apparel manufacturing follows a series of processes in order to produce a garment void of any defects.

Fashion professionals like designers, stylists and merchandisers are involved in multitude activities that are specific to their area of expertise and job functions. Since, each stage of creation of fashion line is critically interdependent with others, the role of every individual involved in the process is vital for the success of the overall production chain.

Glossary:

- ❖ **Assembly Line:** Set up of machinery in the formation of a line on the production floor, so that multiple people work on the same garment component, which is further combined with its other components to make a complete garment.
- ❖ **Colourfastness:** The durability of a colour on the garments.
- ❖ **Department Stores:** A store which sells different product categories under the same roof for example, garments, accessories, groceries, cosmetics etc.
- ❖ **Size Ratio:** The ratio of garment pieces to be manufactured for sizes like S, M, L, XL (1 XS : 1S; 2M, 2L, 1XL).
- ❖ **Stylist:** One who advises concerning styles in clothes, furnishings and the like.
- ❖ **Apparel manufacturer:** A firm that buys fabrics and does the designing, pattern-making, grading, cutting, sewing, and assembling of garments in factories that they own.
- ❖ **Apparel:** An all - embracing term that applies to men's, women's and children's clothing.
- ❖ **Brand:** A trade name or symbol that distinguishes a product as that of a particular manufacturer or distributor.

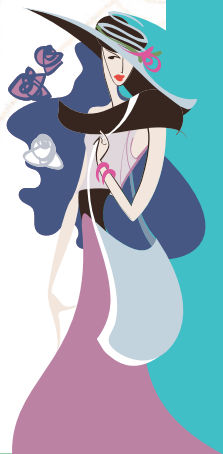


- ❖ **Buyer:** One who is responsible for the selection and purchase of merchandise.
- ❖ **Buying House:** An agency that works like an inter mediator between the retail brand abroad and the manufacturing unit in the country from where the garments are being sourced.
- ❖ **Collection:** A group of designs or styles developed for a particular season.
- ❖ **Consumer:** The ultimate user of the goods or services.
- ❖ **Designer:** One who creates design concepts based on trends.
- ❖ **Domestic market:** A market in the city or country of the manufacturer.
- ❖ **Export House:** An apparel manufacturing firm that provides a worldwide service of producing products that are sold outside the geographic boundary of the country in which it exists.
- ❖ **Exporting:** Selling the goods out of the producing country.
- ❖ **Line development:** A group of related designs produced by a designer for a particular season.
- ❖ **Line Review:** A meeting in which the designers present the line to the buyers of the garment category, along with store and sale representatives of the retail firm.
- ❖ **Market:** A place where a buyer and a seller meet.
- ❖ **Marketing:** The process of buying and selling a product.
- ❖ **Mass production:** The production of goods in large quantity.
- ❖ **Merchandiser:** One who co-ordinate the process of garment manufacturing
- ❖ **Merchandising:** The activity of buying and selling.
- ❖ **Product Developer:** A person employed by retailers to create private label merchandise for their exclusive range.
- ❖ **Prototype:** The first sample of the sketch.
- ❖ **Psychographics:** The study of people's attitudes and values.
- ❖ **Reorder Number:** A style which is repeat orders by the buyer.
- ❖ **Retail House:** A national or international brand that sells to final customers who actually use the products or derive personal benefits from their service.
- ❖ **Sample:** The model of a garment.
- ❖ **Silhouette:** The contour of a garment.
- ❖ **Style Number:** A unique number given to a particular style of a garment by a manufacturer.
- ❖ **Wardrobe Stylist:** One who clothes fictional characters in film, television or theater.



Question Bank:

- Q1. What is an export house; define its roles and responsibilities.
- Q2. What are the advantages and disadvantages of exporting?
- Q3. What is a retail house, explain?
- Q4. What are a buying house and its role in the fashion industry?
- Q5. Write a short note on Apparel manufacturer and its role.
- Q6. Define Line Review in apparel manufacturing.
- Q7. Write a short note on design development in an apparel firm.
- Q8. Write a short note on the role of a designer in a fashion firm.
- Q9. Write a short note on the role of a merchandiser in a fashion firm.
- Q10. Write a short note on the role of a stylist in a fashion firm.



Chapter 4

Categories of Products in Fashion

4.1 Introduction to the fashion industry

With the advancement of technology and consumer awareness, the Indian and global fashion market are getting new arenas for expansion. The fashion industry is not only limited to apparels but includes interior spaces, accessories, cosmetics and so on. The designer products and styles are available in all the segments of consumer goods, be it haute couture or mass market.

Today, the fashion industry is soaked with the designer stores, labels mass market brands in national and international market serving varied market segments. With the e-retailing through internet the consumer and the producer have shortened the distance between them, leading to a very short production time. With a click of a button the consumer can order any part of the globe. Products in earlier times were available to satisfy needs of human beings, which have now expanded to fulfill the wants and desires of today's consumer,

The fashion industry is divided majorly into three segments: Home, Apparel and Accessories. All the segments consist of exporters, buyers, traders, suppliers, designers and agencies who represent India in the global market as a leading country. Among all the three segments various shows, trade fairs and market weeks are showcased with the help of Government and non Government organizations and associations for benefiting the traders and workers associated with them.

4.2 Home Fashion Products

The home fashion industry is a huge industry which involves people from all the geographic sectors of the country i.e. from villages to urban cities. The fiber to fabric development is the core area of home industry. Hence, a considerate amount of input through trend interpretation and market research goes in the development of the products. The home fashion industry is further segmented into stitched and unstitched categories.

A) Unstitched Product category of home textiles

The unstitched segment of home textiles caters to both apparel and home fashion sector. This segment specializes in the products which doesn't require any stitching after being produced in fabric form.





Fig 56: Woven Stoles designed by Amit Sharma for Barabanki Cluster, Uttar Pradesh, 2008

❖ **Apparel**

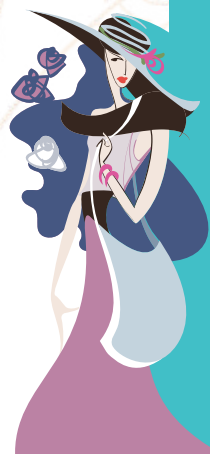
The major components of the unstitched category are saris, stoles and scarfs. All these products are developed on loom and ready for sale after construction without any further stitching.

❖ **Floor Coverings**

India is famous worldwide for its hand- knotted carpets and hand-woven dhurries. The products like rugs, bathmats, carpets are created ready on the loom. The floor covering market is a niche market of home category and caters to many national and international.



Fig 57: Designer Rug Designed by Amit Sha



B) Stitched category - Home

Fabrics once developed on loom are further stitched to create products for home. In the home fashion industry products are classified as per the rooms in a house like dining room, living room, bedroom and kitchen. The products are designed and created as per the requirement of the consumer for that particular room. These collections are also named as per the rooms like Table Line for dining room, Kitchen line for kitchen, Bed line for bedrooms and Living room line for living rooms. The products in each line are described as below.

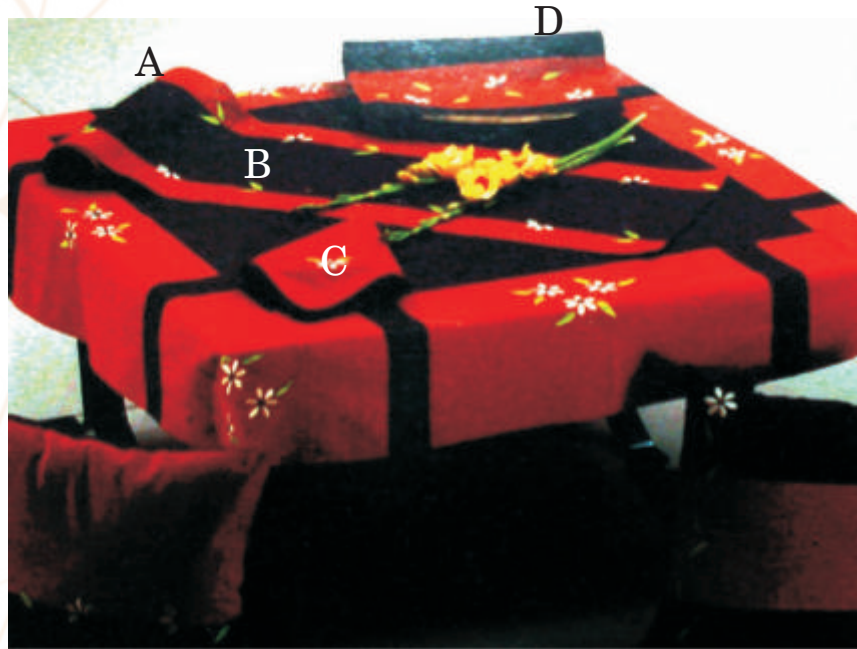


Fig 58: A. Table Cover B. Runner C. Napkin
D. Placemat Designed by Anu Sharma

- a) **Table Line:** All the products in this line are kept over the dining table.
- ❖ **Table Cover:** A square, rectangular or circular piece of cloth to cover the tables.
 - ❖ **Runner:** A long rectangular piece which runs from one end to the other end of a table. It is used to keep serving bowls over it.
 - ❖ **Coasters:** These are small square/rectangular/circular/any other shape products, used for keeping glasses on it.
 - ❖ **Placemats:** Placemats are also products of various shapes, used for keeping plates, Knife, forks etc. over it.
 - ❖ **Napkins:** These are square shaped fabrics used for various purposes like wiping hands or keeping over lap while consuming food.

b) **Bed Line:** A collection of products for bed and windows in the bedroom.

- ❖ **Duvet Cover:** Duvet covers are the covers of the quilts. These covers can be made up of varied fabrics and embellished with placement prints, embroideries etc.



Fig 59: Designer Bed Line- A. Duvet Cover
B. Pillow Covers Designed by Amit Sharma



Fig 60: Designer Bed Line- A. Quilt
B. Cushion Cover C. Pillow Covers
Designed by Anu Sharma

- ❖ **Bedcover:** Bedcovers are placed over the bed sheet for decorative purposes.
- ❖ **Throws:** These are long rectangular sheets like products, commonly adorning the couches or beds. They can be woven or knitted.
- ❖ **Quilts:** Quilts are stitched, padded bed sheet sized fabrics filled with cotton or polyfil. The quilts have stitches done by hand or machine in order to hold filling in its place.
- ❖ **Pillow** cases are created to coordinate with quilts or bedcovers or duvet covers. The pillow covers are designed for covering the pillows commonly in rectangular shapes.
- ❖ **Cushion Covers:** The covers created for cushions are called as cushion covers. Cushion covers are of various sizes and shapes.
- ❖ **Curtains:** The drapes on the windows are termed as curtains, which are rectangular in shape. The curtains can be stitched in various pleating techniques.





Fig 61: A. Curtain B. Throw C. Cushion
Cover Designed by Amit Sharma

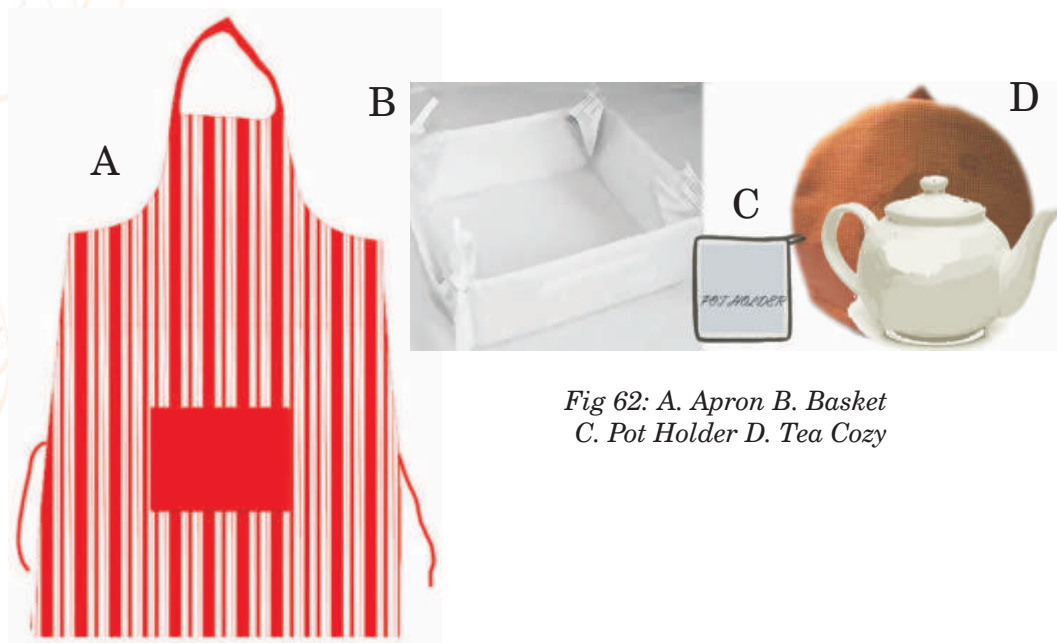


Fig 62: A. Apron B. Basket
C. Pot Holder D. Tea Cozy

- c) **Living Collection:** This collection consists of the products to be displayed on the furniture and windows in the living room. The range of products in living collection, are also part of the bed line.
- ❖ Cushion Covers
 - ❖ Throws
 - ❖ Curtains
- d) **Kitchen Line:** A collection of products to be used by the chef and to serve the food on table.
- ❖ **Apron:** Apron is a garment which is worn over the attire while cooking. It protects the cook from dirtying his/her clothes while cooking.
 - ❖ **Bread Basket:** Bread baskets are generally square shaped baskets, which are used to keep bread on the table.
 - ❖ **Pot holder:** It's a small square quilted piece, used for holding the pot while serving the hot beverage from it.
 - ❖ **Tea Cozy:** Tea cozy are inverted U-shaped stitched and commonly quilted covers, used for covering the tea pot. It also helps in keeping the beverage hot in the pot for a longer time.

4.3 Apparel Product Category

The apparel industry is categorized mainly in three segments namely, menswear, womens wear and children wear. All the segments are further classified for particular age groups of men, women and children.

4.3.1 Menswear

In apparel menswear category, there is a large segment of consumer which acts as workforce in various office setups. The menswear designers have taken inspiration time and again from the economical, political and social scenarios of the globe. With the advent of multinational information technology, banking and service providing companies all around the world the emphasis on the look and style has developed million times in menswear. As the multinational companies emphasized a corporate look of wearing formal suits with accessorization of ties or scarfs, this look became a compulsion for co-operate class in due course of time. However, there has been a shift in menswear over a period of time. Factors like Friday dressing for comfort have made menswear clothes more casual and comfortable to be worn during the working hours.



Denim fabric has played a significant role in inducing a casual look in the menswear market. The fabric is used to create garments like Jeans, Jackets, caps etc. Denim as a fabric was originally worn by the gold miners of California in the 1850s, and since then has remained a timeless classic for more than a century.

It will not be completely incorrect to state, that the young generation menswear is more inspired by sports and current global issues as compared to the elderly generation of menswear.

Menswear segment can be further subdivided into -

- ❖ casual wear
- ❖ sports wear
- ❖ active sports wear
- ❖ formal wear
- ❖ outer wear

Some of the key players of menswear market are Madura Garments, Provogue India Ltd., Indian Terrain, Raymond Apparel Ltd., Levis Strauss & Co. etc.

Menswear in India

Indian menswear can be classified in two broad categories: Ethnic-wear and western-wear.

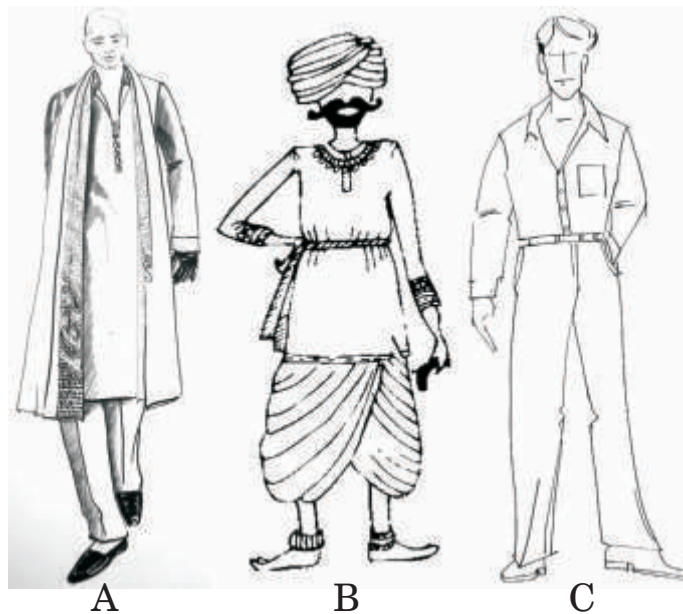


Fig 63: Menswear- A. Kurta Pyjama B. Dhoti Kurta
C. Shirt Trouser Illustrations by NIFT students

Ethnicwear is the traditional dressing in menswear, which includes dhoti, kurta, pyjama and churidars. On the other hand as described earlier with the advent of the foreign companies, Indian menswear has shifted to western look and style of wearing pants and shirts on the professional front. However, the ethnic wear in India is still preferred in the menswear segment on the occasion of traditional festivals or celebrations. Ethnic menswear commonly includes the following:

- ◆ Trousers
- ◆ Kurta & Pyjama
- ◆ Shorts
- ◆ T-shirts
- ◆ Dhoti & Kurta

4.3.2 Womenswear

Womenswear forms a huge segment of the apparel industry. This segment closely follows the trends and forecasts developed internationally in order to cater to this much demanding consumer. Many renowned Indian designers like Rohit Bal, Tarun Tehliani, Ritu Kumar, Abu Jani and Sandeep Khosla, Manish Arora, Manish Malhotra and the list goes on, caters to high end women fashion market all around the globe.

Womenswear can be subdivided into the following categories - evening wear, bridal wear, Indian ethnic wear, sports wear, casual wear, street wear, formal wear, night wear and maternity wear.

Every product is designed to cater to the needs of following customer category like -

- ◆ women
- ◆ missy
- ◆ petite
- ◆ junior

Beacuse of the very nature of fashion this category is regularly upgraded with the most current in the season whether that may be color, fabric, silhouette, trim or any other form of detailing. Hence, the women fashion line is created as per the faster changing trends. Keeping in mind the season, size and segment of customer it is catering to.

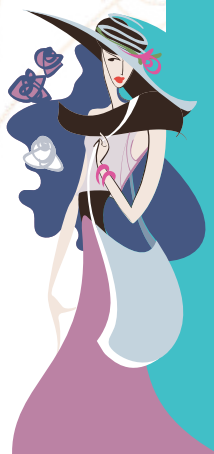




Fig 64: Womenswear A. Skirt Blouse B. Dress
C. Short Dress Illustrations by Amritha Sreekumar

Womenswear product category includes following most commonly:

- ◆ Dresses
- ◆ Blouses
- ◆ Skirts
- ◆ Pants
- ◆ Kurta Salwar
- ◆ Sari

Womenswear in India

Indian womenswear had seen a great change in the past few years. Over the past few decades the roles and responsibilities of Indian women have grown multidimensionally modulating from home to office, managing and handling social obligations, and working towards self awareness and development. This transition in their lifestyle has lead to change in preference for their clothing. Transcending from Saris to Suits heading towards more casual clothing. This consumer preference shifts are not only being observed in urban areas but are also noticed in the suburbs and villages of India too. However it may not be as extensive.

Introduction and acceptance of the western wear in Indian community has still not been accepted by many social classes, this reason has also led to introduction of Indo-Western wear. Apparel and lifestyle brand Fabindia is a good example to demonstrate amalgamation of Indian craft and design aesthetic with western silhouettes and look. Hence, contemporizing the ethnic product to suit today's consumer.

This extensive womenswear market requires an array of products and accessories, which are designed and introduced regularly by national and international fashion designers.



Fig 65: Block Printed sarees from Jodhpur

4.3.3 Kidswear

With technology playing a pro-active role in today's consumer products and kids having immediate access to information, has led to today's generation of kids being extensively aware. Having this in perspective the designers design products that not just appeal kids but have functional value.

On the other hand the parents are becoming more brand conscious and have greater spending power. Thus designers have greater avenues of creating innovative products in kidswear segment.



Fig 66: Kidswear- A. Dungaree B. Frock C. Shorts and T Shirts Illustrations by Amit Sharma

Many international brands have entered this segment of apparel which was earlier untapped, unlike menswear and womenswear.

The kidswear is segmented on the basis of their age:

- newborns (0 to 1 month)
- infants (1 month to 12 months)
- toddlers (1 year to 3 years)
- preschooler (3 years to 5 years)
- middle childhood (6 years to 11 years)
- preteens (12 years to 14 years)
- teens (15 years to 17 years)

The garments are developed on gender basis like frocks, skirts and dresses for girls and shorts, trousers, shirts, and T shirts for boys. With girls and boys sharing equal opportunities, the market of unisex garment is on rise in kidswear. Some common outfits which are worn commonly by boys and girls are shorts, trousers, T-shirts, shirts, dungarees, jackets and coats.

However, the silhouettes may differ for boys and girls due to difference in their body shapes.

The fabric used for designing the garments in kidswear category depends upon the age group of the kids for which it is been designed for. Natural fabrics like cotton and soft wools are preferred for infants and toddlers, while the garments for preteen and teen can have both natural and synthetic fabrics, depending on the need of the silhouette, fit and style.

4.4 Leather Product Category

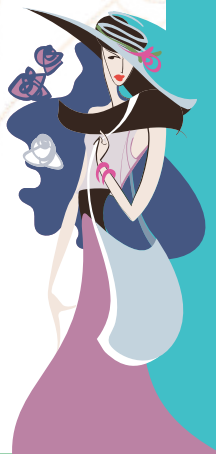
Leather is one of the other materials majorly used in creating fashion products after fabric. This category consists of hides, skins and other parts of animals which are used after processing, for creating the products. Leather is obtained from skins of some known animals like leopards, tigers, crocodiles, snakes, buffalos, cows, sheeps, goats and camels.

However, to save the ecological cycle and protect the nature, the government has banned the killing of endangered animals. This has lead to invention of new materials which mimic the original leather. Since original animal skins are also expensive there is an extensive use of materials like - leatherette, rexine etc.

Leather product category consists of apparel, home and lifestyle items. All the products made up of leather require special treatment and care for keeping its life long.



Fig 67: Leather Jacket Designed by Sanchali Agarwal



Leather apparel consists of pants and jackets which are usually the preference of younger age group in India. However, in western countries they are worn by males and females of all age categories. The jackets and overcoats are worn in the colder regions, as leather is more stable and doesn't allow air to pass through. This is a reason for creating hand-gloves made up of leather and leather like materials.



Fig 68: Leather Jacket Designed by Sanchali Agarwal

Home has recently introduced usage of leather and similar materials in the soft goods category like - cushion covers, placemats and runners. However, leather has been used traditionally in furniture products like sofas, chairs, tables, beds etc.



*Fig 69: Leather Newspaper Magazine Holder
Designed by Vidushi Lakhera*

The lifestyle market is a huge market which uses leather and leather like materials. Products like handbags, shoes, hats and belts are made up of leather and artificial leather like leatherite, faux leather, and rexine. These products are also sometimes constructed with fabric like material called as Suede. Many materials are given leather like finish to give a look-alike feel of leather, which in turn saves the environment, protect animals and costs lesser to the customer.

Accessories is one product category that uses leather extensively in products like handbags, office bags, laptop bags, wallet, travel bags, suitcases, portfolio cases, folders etc. These products can also be created by fabrics and leather like materials. Leather can further be used in stationary materials, watches, umbrellas and the list can grow endlessly with new design innovations.



Fig 70: Embroidered leather juttis from Patiala



*Fig 71: Leather Office bag
Designed by Sanchali Agarwal*



*Fig 72: Leather bag
Designed by Sanchali Agarwal*

4.4.1 Some famous Indian art and craft products made up of leather

The oldest leather product in India was "mashak", a product which was used to carry water in the leather bag by humans.

In Indian craft, the use of camel leather to make bags has been an age old tradition in Rajasthan. Camel leather is also used to make slippers, jackets, hats and other daily use products.

Kohlapuri Chappals from Maharashtra are made up of buffalo processed leather. Similarly 'Mojri' from Jaipur and 'Jutis' from Punjab and Haryana are famous footwears for males and females. They are commonly made up of camel leather and embroidered to give them an appealing look.

In fashion industry designers have used leather and leather look alike materials abundantly to serve their consumers. International brands like Gucci, Louis Vuitton, Da Milano, Emporio Armani, Jimmy Choo, Kenzo, Mont Blanc etc. are creating products which are innovative and fashionable for the consumer. With the rise in the concern for environmental safety and ecological balance, the designers and technologists are working towards developing new materials which not just look like leather and have properties like leather, but are also cost effective and environment friendly.

Summary:

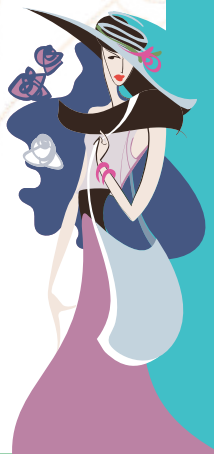
Apparel fashion products can be broadly categorized into menswear, womenswear and kids wear.

Fashion products when designed and consumed for home are termed as home products. They can be further subdivided into stitched and unstitched category.

Products made from leather have, today become a very promising category for fashion market. It may include bags & shoes, accessories, garments and many home and lifestyle products.

Glossary:

- ❖ **Accessories:** Products which are subordinate or supplementary items.
- ❖ **Apron:** A garment which protects the dress of the cook from getting dirty while cooking food.
- ❖ **Bed Line:** A coordinated collection for bed.
- ❖ **Bedcover:** The cover placed over the bed sheet for decorative purposes.
- ❖ **Bread Basket:** Used for keeping bread on the table.
- ❖ **Buyer:** The party which acquires, or agrees to acquire, ownership (in case of goods), or benefit or usage (in case of services), in exchange for money.
- ❖ **Coasters:** Small different shaped products, used for keeping glasses on it.
- ❖ **Curtains:** Drapes on the windows.
- ❖ **Cushion Covers:** Covers the cushions.
- ❖ **Designer:** One who creates designs and concepts of a product.
- ❖ **Duvet Cover:** Covers of the quilts
- ❖ **E-Retailing:** Retailing through internet.
- ❖ **Ethnic wear:** The traditional dress of a community.
- ❖ **Exporter:** A person who sends goods to a foreign country, in the way of commerce.
- ❖ **Floor Coverings:** Used to cover the floor like rugs and dhurries.
- ❖ **Formal Wear:** The clothing designed for or customarily worn on formal.
- ❖ **Hides:** Animal skins that are shipped to tannery.
- ❖ **Home Fashion Product:** A category which has products used in home.
- ❖ **Indo-Western wear:** A combination of Indian look and western silhouettes for women
- ❖ **Junior Size:** The cut in a garment to fit a young body with fewer curves.



- ❖ **Kitchen Line:** A coordinated collection for kitchen.
- ❖ **Leatherette:** An imitation of real leather.
- ❖ **Living Collection:** A coordinated collection for living room.
- ❖ **Mashak:** A leather product which was used to carry water in the leather bag by humans in olden times.
- ❖ **Menswear:** Apparel for mens.
- ❖ **Missy:** The cut in a garment for a developed figure with more curves.
- ❖ **Napkins:** Used for wiping hands after consuming food.
- ❖ **Petite:** The clothing size for short slender women.
- ❖ **Pillow cases:** Covers for pillows.
- ❖ **Placemats:** Used for keeping plates over it.
- ❖ **Pot holder:** Used for holding the pot while serving the hot beverage from it.
- ❖ **Runner:** A long rectangular piece which runs from one end to the other end of a table.
- ❖ **Runner:** Used to keep serving bowls.
- ❖ **Suede:** A type of leather with napped (raised fuzzy surface) finish.
- ❖ **Supplier:** The party that supplies goods or services.
- ❖ **Surface Ornamentation:** The technique to enhance the look of a fabric or product.
- ❖ **Table Cover:** A square, rectangular or circular piece of cloth to cover the tables.
- ❖ **Table Line:** A coordinated collection for table.
- ❖ **Tanning of leather:** A process by which skins and hides are converted into leather
- ❖ **Tea Cozy:** Used for covering the tea pot to keep the beverage hot in the pot.
- ❖ **Traders:** One who makes a business of buying and selling of a product.
- ❖ **Unisex garment:** Garments worn by both males and females like T Shirts.
- ❖ **Womenswear:** Apparels for women.

Question Bank:

- Q1. What are the various product categories in Home Fashion?
- Q2. Explain the difference between stitched and unstitched textiles with examples?
- Q3. Briefly explain the menswear product category in apparels?
- Q4. Briefly explain the womenswear product category in apparels?
- Q5. What are the various sizes in womenswear?



Q6. Write a short note on any one of the following:

❖ Womenswear in India.

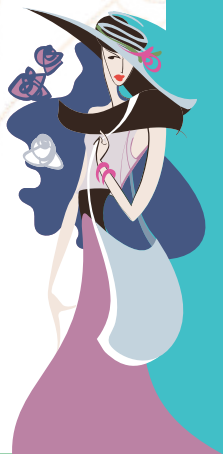
❖ Menswear in india

Q7. Briefly explain the kidswear product category in apparels?

Q8. What is an artificial leather give example?

Q9. What are the various product categories in leather?

Q10. Name any two fake leathers used in making products which are look alike of leather goods.



Chapter 5

Global Trade of Fashion Industry

5.1 Glamour of Fashion: An Overview

Fashion seems to be a glamorous business to those who view it from outside the industry. However, it may be known to few that it takes relentless hours of toiling; intense consumer and market research; exponential levels of creativity and infinite endurance to create and exhibit a collection that captures audience's attention season after season. Continuous flow of collections resonating designers image, coherent with the spirit of the time rewards the creator not just with fame and fortune but with vibrancy of profession and a creative outlet.

The origin of this glamour in fashion can be traced back to the early 17th century, when France was the centre of luxury silk textiles in Europe. Aristocratic women would commission makers to produce personal gowns and accessories for social and court occasions. Makers, known as couturiers, would create one-off clothes for clients and include their names on labels sewn into the garments. It was not until the mid-nineteenth century that Charles Fredrick Worth, who was originally from England, first introduced his customers to garments made up with his own ideas. He exhibited his collection of finished gowns on live models in Paris - which is today's catwalk and a novel idea then. His ideas achieved a colossal success and opened up a new direction in fashion.

Today the four major fashion capitals are acknowledged to be Paris, Milan, New York City, and London, which are all headquarters to the greatest fashion companies and are renowned for their major influence on global fashion. Fashion weeks are held in these cities, where designers exhibit their new clothing collections to audiences. A succession of major designers such as Coco Chanel and Yves Saint-Laurent, have kept Paris as the centre most watched by the rest of the world. However haute couture is now subsidized by the sale of ready to wear collections, accessories and perfume using the same branding.

5.2 Influential designers of the early twentieth century

In history of Fashion trendsetters, a few designers have declared their superlative sovereignty because they were able to realize and capture the spirit of their time and translate it into highly accepted fashion. This section shall aim to bring to light some of these contributors who gave directions to the fashion and thus, stirred to carve the path for today.



5.2.1 Paul Poiret (Pwah-ray)

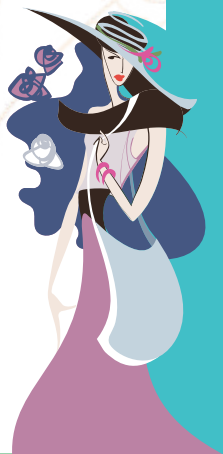
Paul Poiret was a designer with great conviction. His clients were captivated by his assurance of dressing solutions. Unhappy with his job as an umbrella maker, he used to sketch garment designs at night. After designing in House of Worth for three years with Charles worth' son Jean, he started his own salon with borrowed money. Having married to a country women with slender body he found a model in her and experimented with dressing, and innovated modern straight line dresses. Her slim figure required no corset, which was an undergarment compulsion then. Hence, he had stirred to "*Liberate all women from their shackles of bone and steel ...Poiret interpreted the change in the position of women and helped them in their emergence from their strictly ornamental position they occupied to that time.*" (6, 6 Ibid, p.36)



Fig 73: Paul Poiret



Fig 74: Showcasing garments designed by Paul Poiret, 1925



5.2.2 Madelaine Vionnet (Vee-o-nay)

Madelaine Vionnet was a designer with innate sense of creativity and innovation that her designs became sources of inspiration even for most popular designers of that time. Being the true innovative designer that she was, her greatest contribution to fashion was: The bias cut. Prior to Vionnet's bias cutting all garments were usually cut on length wise grain of the fabric. Vionnet began cutting each garment piece in diagonal, making garments drape with a subtle flow, thus making a garment drape softly, hence complementing the body. Bias silhouettes, intricately and finely cut on crepe de chine fabric became her signature style which was impossible to copy, until ripped apart. Her other contributions which were unknown in design that time were the cowl, halter and asymmetrical necklines and the handkerchief skirt. Vionnet designed for a set of elite private clientele whereas other designers of the time like Gabrielle Chanel and Jean Patou considered on bring stylist and publicist for the larger market, sometimes reinterpreting Vionnet's designs. Because of Vionnet being extremely private about her designs, a due credit could not be given to her for her incredible creations and contributions in fashion trendsetting.



Fig 75: Madeleine Vionnet



Fig 76: Madeleine Vionnet and the bias dress creation

5.2.3 Gabrielle Chanel (Gab-ree-elle)

Gabrielle Chanel also known as Coco was seen in the forefront of French design during post war period. Chanel with her own petite, boyish figure became example of style that personified a smart look neither feminine nor rich. It was style that was important .She embodied in women then, the desire to look young at a time when fashion favored looking mature and rich. She was the first designer to create and popularize high fashion pants as an outfit for informal wear. She designed and glamorized women with sweaters and jersey dresses giving them a fresh youthful feel. A free spirited essence to design was her contribution to fashion for the women of her time.



Fig 77: Coco Chanel



Fig 78: Flapper look by Coco Chanel, 1926

5.2.4 Jean Patou (Gsahn Pa-too')

Jean Patou in 1920's became the first member of Haute couture to reveal his creation to the press. Thus, this wide spread popularity and glamour resulted in making him one of the richest designers .Like his predecessors Jean also understood the change in society and hence successfully captured the soul of the time with his design creations. Jean is most famously known for the 'flapper look" he created in 1925.

A straight line look created with lower hipline dresses and short skirts with uneven hemlines.

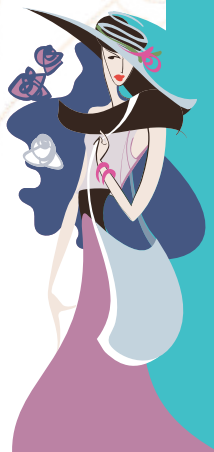




Fig 79: Jean Patou creation in year 1966



Fig 80: Jean Patou

5.2.5 Christian Dior (Chris'-tee-ahn' Dee- or')

Dior as a designer had an intuitive and innate sense that could foresee the trend that women were just waiting for. Dior most famously is known for his first collection in 1947 famously known as "The New look", which revolutionized fashion of the post war period. His new look encashed on reverse of wartime styles, emphasizing feminine silhouette yet again after the post war period. His collections were very well served to please different sectors in the market - his private clientele, retail store buyers and wholesalers who were buying copyrights of his design for mass production.



Fig 81: Dior's New Look of 1947

Dior maintained fashion dominance not just in Paris or in U.S. but in every western country.

5.2.6 Mary Quant

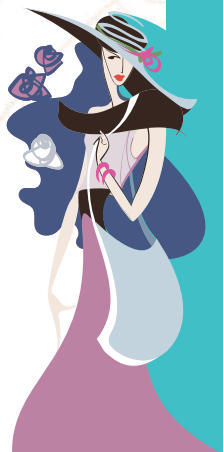
Mary Quant was a face of fashion trend in 1960s. As a British unconventional designer, trained in art, she led the suit of young talented designers to tap the free spirited youth of the time. Quant who made and sold her creations day today was best known for her miniskirts, tights (the first panty hose), knickers, and use of unusual fabrics like vinyl. Her designs were worn by young who desired to stand out separately from the rest of the crowd. Her pursuit was to make fashion affordable and available for the youth at reasonable price.



Fig 82: Mary Quant



Fig 83: Mary Quant with three of her designs, 1968



5.2.7 Yves St. Laurent (Eve-san-lor-ron)

Was known to be fashion star of 1970s. After winning a fashion contest in 1953 he worked to assist Dior in Paris. After Dior's death in 1957, St. Laurent took over designing for Dior label. Unsuccessful in this attempt, he started his own boutique with partnership in Paris. St. Laurent is credited to bring ready-to-wear at a platform that limited the dominance of couture fashion in 70s. His creations brought forward the freshness and novelty that ready to wear in 70's was yearning for. He is best known for his city pants, blazers, and his interpretations of ethnic inspirations from different parts of the world.



Fig 84: Yves St. Laurent

Some other important designers of the time were Elsa Schiaparelli, James Mainbocher, Christobal Balenciaga, Pierre Cardin and many more.

5.3 Designers with indelible identity

Season after season designers strive to develop their signature style or visual identity through their collections. Some designers have been successful in doing so and hence striking the right cord with their customers.

Vivienne Westwood, a designer from Great Britain in 1970s was instrumental in launching the aggressive 'uniform' of the anti-establishment punk movement.

The glamorous, riotous, luxurious look of 1980s was led by Italian designer Gianni Versace, commonly known as the 'King of Excess'.

Japanese designers like Rei Kawakubo, Yohji Yamamoto and Issey Miyake can be credited for their contemporary and conceptual collections producing the most intriguing and provocative fashion by creating new ways of cutting and constructing. Rei Kawakubo's Comme des Garcons collection called 'Hiroshima Chic' in all black, once outraged strong reactions from the press.

Designers like Hussein Chalayan, Jil Slander are known for minimalist, conceptual and intellectual collections owing much to their knowledge and the precision of innovative architecture. There are little or no decorations in their collections. The created styles are epitome of proportions, cut, finish and beauty of constructions.

Designers like Paco Rabbane draw their inspiration from futuristic space age fashion which references from science fiction rather than historical or traditional sources.

These inherent characteristics of breaking new ground, taking fashion in a new direction are the unique selling proposition of these designer labels.

Hence it has been observed that whatever may be the sources of inspiration for generating a collection or a style, a designer who resonate his unique selling proposition to his clients over the years becomes a brand thus establishes his identity over a course of time.

5.4 Designers in India

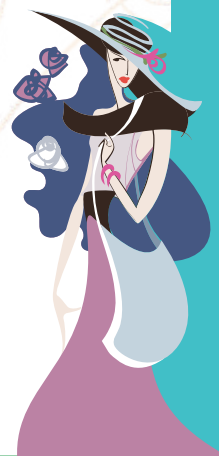
India has a past of opulent cultural heritage. The rich crafts of India and its abounding textile industry are not just a source of inspiration but the means of realizing the inspirations too. Designers in India have a unique advantage over their contemporaries globally, as they are surrounded by the skilled craftsmen and diverse crafts, which provide opportunity for creative innovations and experimentation.

Even though, today Indian consumer has become a global citizen, aware of seasonal fashion trends yet unlike the rest of the world, has retained his cultural charm in dressing. By large, Indian consumer has an eclectic mix of western wear and Indian wear hanging in the same wardrobe. The consumer hence beautifully balances his/her Indian essence with western outlook. This makes the Indian consumer very unique in its own way. Designers today address the aspirations of this Indian consumer present in varied segments of the market.

Although grown by leaps and bounds in recent years, fashion Industry in India is still at a nascent stage compared to the western world. With the objective of proactively catalyzing the growth of fashion business, in 1986 the Ministry of Textiles, Government of India, established NIFT as an autonomous body to impart professional education in the field of fashion and textile. Soon it became nation's premiere institute whose graduates and alumnus became prominent designers addressing the needs and the aspirations of changing society and industry. Some of the graduates of the institute, who are the leading designers in today's fashion world are: Ritu Berry, JJ Valaya, Pankaj & Nidhi, Sabyasachi, Gaurav Gupta, Alpana & Neeraj, Atsu and so on.

Some of the prominent Indian Designers:

Ritu Kumar is a pioneer in designer wear clothes in India. She is well respected for her immense contribution in the field of reviving art and craft, where she worked ardently to revive traditional weaving and embroidery skills. Ritu Kumar's contribution to Indian bridal wear market comes with her understanding of ancient



designs and the innovative use of traditional crafts which is her identity and niched in creating new classicism.



Fig 85: Ritu Kumar

Sabyasachi Mukherjee is a pronounced young Indian fashion designer who sells his merchandise under the brand label- 'Sabya- sachi'. He started his career in design soon after graduating from NIFT in year 1999. He is a designer who believes, that "clothes should just be an extension of one's intellect". Sabyasachi's designs are inspired from old textiles and cultural traditions of the country. He pioneers in combining varied textiles with unique handcraftsmanship in Indian and western silhouettes. The commercial edge of his innovative creations has given an extreme competitive edge not only to his existing brand but to the entire fashion designer's fraternity in India and across the globe. He has designed costumes for Bollywood films such as Guzaarish, Babul, Laaga Chunari Mein Daag and Raavan.



Fig 87: Sabyasachi Mukherjee



Fig 86: Wills India Fashion Week S-S 2013 Grand Finale

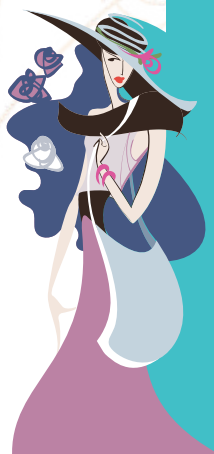


Fig 88: Sabyasachi Mukherjee at Delhi Couture Week 2010

Manish Malhotra is the most recognized for introducing fashion designed costumes and styling the characters in about one thousand Indian commercial films. His label showcases the opulence in Indian ethnic wear. There is an amalgamation of Indian craftsmanship with Indian and Western silhouettes in his garments to highlight the glamour quotient of his celebrity customers. Manish Malhotra has done make-overs for numerous stars of Indian film industry. Being the most coveted costume designer, he has designed costumes for almost every star in Indian film industry. Naming some of the Indian films in which he contributed as a costume designer are *Jab We Met*, *Dostana*, *Kabhie Khushi Kabhie Gham*, *Main Hoon Na*. Along with Indian fashion industry he has also done the styling for international celebrities, some of them being Michael Jackson, Supermodel Naomi Campbell, Van Demme and Kylie Minogue.



Fig 89: Manish Malhotra, Lakme Fashion Week 2011



Rajesh Pratap Singh hails from the state of Rajasthan. Subsequent to his graduation from NIFT Delhi, he worked in the fashion Industry to gain experience. In year 1997 he introduced his own line of men's and women's clothing.



Fig 90: Rajesh Pratap Singh

Rajesh's unique signature is his subtle style with clean lines that stand apart for its flawlessness. Meticulous detailing and international silhouettes with roots from his Indian influence has become his trademark. His work epitomizes simplicity, yet on closer look reveals his obsessive attention to detail. He is a designer who creates garments with a global appeal. He is a recipient of several awards in recognition of his design and creativity.



Fig 91: Rajesh Pratap creation for Wills Lifestyle Fashion Week for Winter 2010

Manish Arora is an internationally acclaimed designer who was born and brought up in Mumbai. Manish enrolled himself to study commerce but discovered that he wanted to pursue the creative field. He graduated from NIFT in year 1994. After gaining experience in the industry Manish Arora launched his own label "Manish Arora" in year 1997. Today he has stores across the country by the name of "Manish Arora Fish Fry".

He is known for a rich palette of psychedelic colours and kitsch motifs in garments that combine traditional Indian crafts like embroidery, appliqué and beading with Western silhouettes.



Fig 92: Manish Arora



Fig 93: Manish Arora creation for S/S -2009

Raghavendra Rathore is an eminent fashion designer who is highly acknowledged for his contribution in the menswear garment category. He was born and brought up at a desert town of Jodhpur in Rajasthan. He himself hails from the Royal family of Jodhpur. Raghavendra graduated in 1992 from Parsons, in New York and then worked with prominent international designers and brands before starting his own label. He is popular for his Brand India image with exclusive patents (copyrights) on Bandgala Jackets and Jodhpur pants. Both the styles have gained iconic status for which Rathore is to be credited for. He has revived these styles by giving them a fashionable twist; consequently, promoting and preserving the heritage of Rajasthan culture.



Fig 95: Raghvendra Rathore

Rathore designed Amitabh Bachchan's wardrobe in KBC for its first season.



Fig 94: Insignia of Raghvendra Rathore's label



Fig 96: Raghvendra Rathore creation for Wills Lifestyle India Fashion week

5.5 Business of fashion - Overview

Fashion today represents billions of dollars in business and sales to groups of companies or firms concerned with any of the related fields like fashion research, fashion forecasting, production, distribution or retail operations. Fashion in itself does not create consumer purchasing power but wherever there is a purchasing power, there is interest in fashion. It was past when purchasing power was concentrated among the wealthy, which alone purchased fashion but today, with widespread ability to spend, the great masses of people follow fashion.

Advances in communication and transportation systems have changed the world from a collection of fairly independent national economies to a global economy. Reflecting fashion industry's very global nature consumers wear garments in which different components may be sourced from different parts of the world, stitched in a different country and sold in another. A lot of U.S. and European apparel brands have been selling in India from many years. Brands like Nike, Reebok, Adidas, United Colours of Benetton, and Tommy Hilfiger seems to be just another Indian brand to the consumer. On the other hand in recent years, Asian fashion has become increasingly significant in local and global markets. Countries such as China, Japan, India, and Pakistan are now showcasing Asian clothing styles which are gaining influence globally.

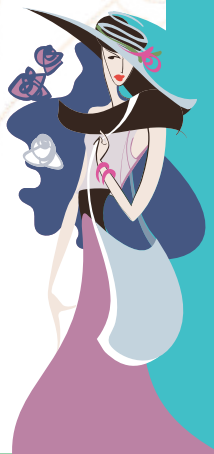
5.6 Brands: India and abroad

A. Brands in India:

"A brand, irrespective of its Indian or international origin, can draw consumers' interest only if it knows to tap the right tastes", says Shitanshu Jhunjunwalla, director, Turtle Limited, a manufacturer and retailer of men's apparel and accessories.*

There are many brands which are launched by Indian companies to cater to the domestic market like Raymonds having brands by the name Color Plus, Park Avenue, Parx, The Raymond Shop etc. Similarly Indian brands like Louis Philippe, Van Heusen, Allen Solly are owned by Madura Garments a subsidiary of Aditya Birla Group. In 2008 the Indian market erupted, when many international brands such as Cartier, Giorgio Armani, Kenzo and Prada entered the scene targeting mainly the luxury or premium segments. Beverly Hills Polo Club, Fruit of the Loom, Izod, Polo U.S., Mustang, Tie Rack and Timberland are also catering to Indian retail market since 2009.

*<http://zeenews.india.com/business/news/companies/indian-menswear-brands-holding-own-against-international-labels>.



"Indian brands that have been in this business for two-three decades now understand the pulse of the market and, more importantly, the Indian consumer much better than international players," Rahul Akkara, vice president (Marketing), Siyaram's Silk Mills Ltd.

The brands are launched in any market for primarily two classes of people, one is for high end market and the other is for mass market. Most of the designer brands cater to high end markets like Ritu Kumar, Manish Arora, Rina Dhaka, Manish Malhotra, Tarun Tehliani and many more. These designers launch their new collections under their brand names in fashion weeks and sell their products through their selected outlets. While brands like W, Fabindia, Hidesign, Soma, Anokhi, Lakshita, Wills Lifestyle, Globus, Max, Van Heusen, Allen Solly etc. are the brands for mass market consumers in various segments. These brands provide collections which are designed and costed as per the Indian customer's requirements, relevant to their targeted segment.

E- Brands

E - brands sell through taking orders on the internet. Although this is a fairly nascent concept for Indian consumers, yet it is catching up fast due to shift in the lifestyle of the consumer segments. Brands like Myntra, Jabong and many others are selling products through their portals, serving customers varied needs.

B. International Brands

The Indian market just as the international market is also categorized into luxury brand market and mass market. Every brand has an established product category in which they serve their customers like womens wear, menswear and childrens wear. These product categories can be further subdivided into casual wear, sportswear, formal wear etc.

A brand may choose to serve the entire product category or one or some of its sub categories. Nike, Adidas and Reebok create casual wear and sports wear for menswear, womenswear and childrens category.

Some of the international brands creating apparels for men and women are Burberry, Adidas, Lee, Missoni, Calvin Klein, Prada, Vivienne Westwood, Dolce & Gabbana, Louis Vuitton, Hugo Boss, Hermes', H&M, Giorgio Armani, Christian Dior, Gucci, Zara, Marks and Spencer. Many of these international brands are designer high end brands which have launched their accessories, bags and perfumes to cater to a larger segment of the consumer.



While brands like Zara, traditionally apparel brand is creating apparels as well as home fashion products like cushion covers, quilts and curtains to venture in multi products market. Though there are players like Restoration Hardware, Pottery Barn, Sears Canada, Pier 1, Spiegel, Kas Australia and many more in various countries which are specifically catering the home fashion consumers with their products including home textiles to lifestyle items.



Fig 97: A look by Giorgio Armani



Fig 98: Louis Vuitton, an international brand



5.7 Role of media in glamorizing Fashion

The media plays a very significant role in fashion. For instance, an important part of fashion is fashion journalism. Editorial critique, guidelines and commentary can be found in magazines, newspapers, on television, fashion websites, social networks and in fashion blogs. In the recent years, fashion blogging and YouTube videos have become a major outlet for spreading trends and fashion tips. Through these media outlets, readers and viewers all over the world can learn about fashion, making it very accessible.

At the beginning of the 20th century, fashion magazines began to include photographs of various fashion designs and became even more influential. In cities throughout the world these magazines were greatly sought-after and had a profound effect on public clothing taste. Talented illustrators drew exquisite fashion plates for the 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).

Vogue, founded in the US in 1892, has been the longest-lasting and most successful of the hundreds of fashion magazines that have come and gone. Increasing affluence after World War II and, most importantly, the advent of cheap colour printing in the 1960s led to a huge boost in its sales, and heavy coverage of fashion in mainstream women's magazines- followed by men's magazines from the 1990s. One such example of *Vogue's* popularity is the younger version, *Teen Vogue*, which provides clothing and trends that are more targeted toward the "fashionista on a budget." 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. 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 such as *Fashion-television* started to appear. *FashionTV* was the pioneer in this undertaking and has since grown to become the leader in both Fashion Television and New Media Channels compared to other Fashion Magazines. Despite television and increasing internet coverage, including fashion blogs, press coverage remains the most important form of publicity in the eyes of the fashion industry.

However, over the past several years, fashion websites have developed to merge traditional editorial writing with user-generated content. Online magazines like *iFashion Network*, and *Runway Magazine*, led by Nole Marin from America's *Next Top Model*, have begun to dominate the market with digital copies for computers.



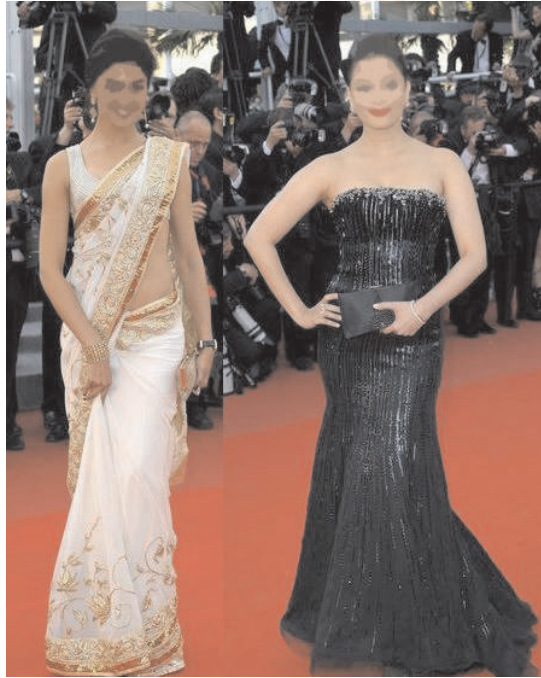


Fig 99: Celebrities holding media attention on a red carpet walk

5.8 Trade Shows

Trade shows and market weeks happen for fashion, textiles and accessories, internationally and nationally all round the year in various parts of the globe. All the exhibitors introduce their new collections and designs to buyers and agents in these shows for generating business.

A. Fashion Shows:

Every fashion capital has its own fashion week like London Fashion Week, Milan Fashion Week, New York Fashion Week or Paris Fashion week. During these fashion weeks designer gets an opportunity to showcase their creations to the buyers, who in turn book business with the designer or design houses. It is also a platform where the media gives extensive coverage and spots the upcoming trends for the coming season.

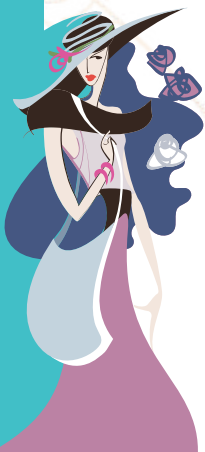
1. **MODA:** Moda is the UK's largest fashion trade show. It is the home to the national shows for lingerie & swimwear, footwear and menswear as well as offering a diverse selection of contemporary and classic women's wear and accessories.
2. **MAGIC:** Based in Las Vegas, the MAGIC show is the largest and most comprehensive trade show for apparel, accessories and shoe wear in the United States. According to the MAGIC website, it claims to produce more business than any other fashion retail trade event in the world.



3. **WORLD SHOE ACCESSORIES (WSA):** Based in Las Vegas, WSA is the world's largest shoes wear and shoe accessory show. Every year many exhibitors represent the best shoe wear companies in the industry.
4. **MODA PRIMA FLORENCE:** Moda Prima is an international fashion show that presents current fashion and fashion accessory collections as well as previews of the next season. The event showcases the best of manufacturers and several selected international brands.
5. **PRET A PORTER:** It is one of the most popular fashion industry trade shows in France. The main event is divided into three segments, dedicated to shoes, bags and jewellery items respectively. Different varieties of trendy, stylish and chic belts, scarves, hats and umbrellas are also displayed here by the exhibiting companies, along with other types of fashion accessories. There are participants from various countries making it a hub for international design sourcing and trading.
6. **INDIAN FASHION SHOWS** are Wills Lifestyle Fashion Week and Lakme Fashion Week. These fashion weeks happen twice in a year and consist of various fashion designer garments based on trends and forecasts being showcased for buyers and visitors.

B. Textile and Lifestyle Shows

1. **HEIMTEXTIL:** Heimtextil is the biggest international trade fair for home and textiles. It is the global direction for good quality textile design with innovative styling and functionality.
2. **DOMOTEX:** Domotex is an international fair specially, for Carpets and floor coverings. It is displayed in Hannover, Germany every year in the month of January. But along with Germany it also happens in the later months of a year in China, Russia and Middle East.
3. **AMBIENTE:** Ambiente is the most famous and renowned fair for consumer products. It happens every year in Frankfurt, Germany. With participants and exhibitors from all around the globe presenting their best collections in lifestyle products, gives avenues to new business and trade.
4. **INDIA INTERNATIONAL TRADE FAIR:** The India International Trade Fair, a premier event is organized by the India Trade Promotion Organization (ITPO), the nodal trade promotion agency of the Government of India. The event is organized annually in New Delhi, India. This event provides a universal platform for the manufacturers,



traders, exporters and importers. The fair displays comprises a wide range of products and services including Automobiles, Coir Products, Jute, Textiles, Garments, Household Appliance, Kitchen Appliances, Processed food, Beverages, Confectionery, Drugs, Pharmaceuticals, Chemicals, Cosmetics, Bodycare & Health care products, Telecommunication, Power sector, Electronic Sector, Furniture, Home Furnishings, Sports Goods, Toys, Engineering Goods etc.

5. **INDIA INTERNATIONAL HANDICRAFT FAIR:** IIHF is an international fair which is organized in Greater Noida for home fashion and lifestyle products. It's a fair which is organized by EPCH (Export Promotion Council of Handicrafts); an Indian government organization. This fair provides many exporters, fabricators and vendors to showcase their design for business to various buyers.
6. **INDIA INTERNATIONAL LEATHER FAIR:** As the name suggests this fair is organized specially for Leather products in Chennai annually. This fair displays leather apparels and lifestyle products for global buyers and agents.

Many other such trade fairs and shows are organized by government and non government organizations throughout the world for giving a wide platforms to the manufacturers, exporters, buyers, designers and trade agents to deal and communicate with each other under one roof from all across the globe.

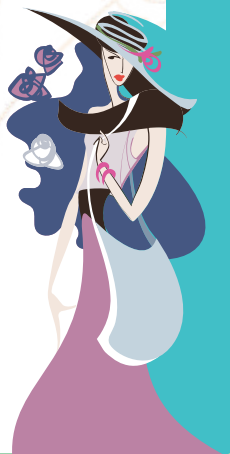
Summary:

Fashion is an image of its time. Several influential designers of the twentieth century had realized and captured the spirit of their time and translated in ways and in directions that we see today.

India with its opulent cultural heritage has its designers surrounded by skilled craftsmen and diverse crafts, serving global citizens who have retained their cultural charm.

Since, fashion has become global; brands have become key players, in fashion business today. Media has ensured that fashion trends are spotted, broadcasted, published or blogged at a speed unknown to consumers before.

Various fashion, textile and life style shows can be credited for continuous exchange of information through out the connected, globalized world.



Glossary:

- ◆ **E- Brands:** Retailing through internet.
- ◆ **Fashion:** An ever changing, vital and influential force that impacts our everyday lives.
- ◆ **Haute Couture:** High-class dressmaking.
- ◆ **Ready-to-Wear designer labels:** The products designed by talented designers.
- ◆ **Trade Shows:** The meeting place where the exporters, manufacturers, vendors, buyer and buying agents meet under one roof to do business.

Question Bank:

- Q1. Give an Overview of glamour of fashion.
- Q2. Write short notes on following designers of twentieth century
- ◆ Jean Patou
 - ◆ Mary Quant
 - ◆ Yves St. Laurent
 - ◆ Madelaine Vionnet
- Q3. Write a short note on designers in India.
- Q4. Explain business of fashion.
- Q5. Write a short note on designers with indelible identity.
- Q6. Write a short note on brands in India and abroad.
- Q7. Describe role of media in glamorizing fashion.
- Q8. Write a short note on various trade shows in India.
- Q9. Write a short note on various trade shows which are organized internationally.

Chapter 6

The Organizations and Associations of Fashion Industry

"Design is in everything we make, but it's also between those things. It's a mix of craft, science, storytelling, propaganda, and philosophy."

–Erik Adigard

The Indian fashion industry has various organizations and associations working at different levels for upgarding the standards in services of the fashion industry. They provide a platform to the Indian designers to showcase their products in the international market. These organizations and associations work with designers, exporters, retail brands, suppliers and buyers to set up quality standards, conduct research and development functions and generate business.

6.1 Introduction to Handloom and Handicraft Sector

India is a vast country, with multiple cultures and preferences. With every state and its regional traditions, there are different woven textiles attached. These textiles are mostly developed on handlooms, which vary from north to south and east to west. These rich handloom textiles and hand crafted products are highly appreciated by the global and Indian market consumer.

The handicraft sector of India is enriched with crafts like embroideries, stonework, woodcraft, paintings and jewellery. All the crafts which are made by hand, come under the big umbrella of the term 'handicraft'. The two handicraft and handloom sectors demand a lot of attention by the Government and Non Government Organizations in terms of finance and aids for the upliftment of the craftsmen.



Fig 100: A weaver weaving handloom fabric on traditional loom in Jhabua, India



21st century fashion is marked by design innovation, ingenuity and exclusivity in a product. India is blessed with the variety of textiles and handicrafts. The country is and will remain one of the highest producers of handloom textiles in the world market.

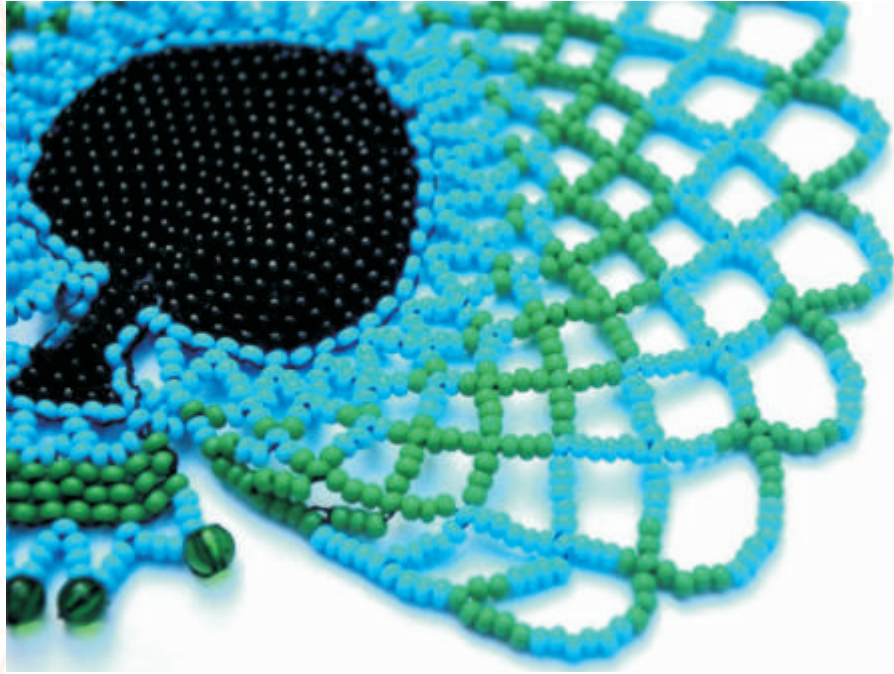


Fig 101: An handcrafted beaded craft piece from Jhabua, India



Fig 102: Women empowerment, one of the prime focus of NGO, Sadhna in Udaipur, India

6.2 Non Government Organization (NGO)

A non government organization comprises of a team of members who are independent of government, and works towards social, political and economical up-gradation of a cluster or a group of craftsmen. They strive for a social cause or development of a society. Some of the NGOs working in India are:

- ❖ Craft Council of India
- ❖ Shrujan
- ❖ Gramin Vikas Hasthkala
- ❖ Rangсутra
- ❖ AIACA
- ❖ Dastkar

6.2.1 Craft Council of India (CCI)

"Art is not a handicraft, it is the transmission of feeling the artist has experienced."

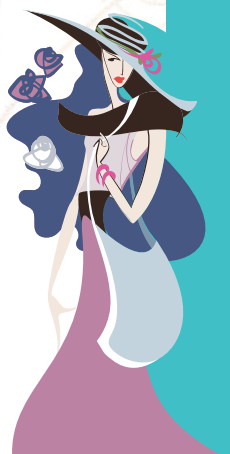
—Leo Tolstoy

Craft Council of India was established in 1964 as a non profit Society head-quartered in Chennai. It works towards strengthening the Indian traditions and identity in global market. They pair up with craft communities in Indian villages and provide training and marketing opportunities for their better livelihood and social upliftment. Many crafts which are on the edge of vanishing are being revived through the efforts of NGOs like CCI.



6.2.2 All India Artisans and Craftworkers Welfare Association (AIACA)

AIACA started working as informal craft NGO in March 2000, and was registered under the Societies Registration Act on 30th of January, 2004. It's an apex body with members from craft sector and textile industry. The mission of AIACA is to provide better livelihood to the artisans and aims at showcasing Indian handloom and handicraft products in the international market. They provide workshops and trainings to the craftsmen to improve their skills and products to achieve good quality in terms of design and materials.



6.3 Government Organizations

A Government organization gets supports from the Government for doing researches and specialization in fashion and textiles, for benefitting the fashion industry growth.

6.3.1 The Clothing Manufacturers Association of India (CMAI)

The Clothing Manufacturers Association of India (CMAI) was established four decades earlier and has offices in Mumbai, New Delhi, Bangalore and Pune. It is the representative of Indian apparel industry, including readymade garment manufacturers, exporters, retailers and ancillary industry. The association works with the Government on the matters of policy decisions related to apparel industry and give directions to its members on compliance with various Government Regulations. Fairs like National Garment & Regional Garment are organized by CMAI to create good marketing channels for the industry.



The Association also provide physical and chemical properties tests of yarn, fabrics and garments through its well equipped testing laboratories.

CMAI created Apparel Export Promotion Council (AEPC) way back in 1978. AEPC is responsible for the promotion of complete Garment Exports from India.

6.3.2 Association of Export Promotion Council (AEPC)

AEPC was established in 1978 as the official body of apparel exporters in India. It provides valuable assistance to Indian exporters in terms of technical guidance, any kind of information like market, trade statistics, fairs, workforce or advice. It was formed to make India in international market as one of the preferred sourcing destination for garments.



It organizes India International Garment Fair which provides a great platform for more than 350 participants to showcase their best products to international buyers.

6.3.3 Handloom Export Promotion Council (HEPC)

Handloom Export Promotion Council (HEPC) is a statutory body constituted under The Ministry of Textiles, Government of India to promote the exports of all handloom products like fabrics, home furnishings, carpets and floor coverings, etc. HEPC was constituted in the year 1965, and their member lists have grown from 65 to 2000 all over India in past five decades. Their Head-office is at Chennai and regional office is at New Delhi. The main objective of HEPC is to provide national and international avenues through trade shows to Indian handloom exporters.

6.3.4 Textile Committees

The Textile Committee was formed in August 1964. The main objective of the committee is to certify good quality of textile material and machinery for domestic as well as for export purpose. To achieve the same, the committees assists and performs various scientific, technological and economic research functions. It also provides training workshops for inspection and acquiring good quality of textiles and its machinery.

As it is a government organization, it guides Central Government on the matters related to textiles and its machinery.

6.4 The Textile Testing Laboratories

Without the research and innovation in any field the advancement cannot be achieved. So for the technological support to various mills and craftsmen many research associations are functioning in India.

6.4.1 Bombay Textile Research Association (BTRA)

The Bombay Textile Research Association (BTRA) was registered by members of the Mill-owners' Association, Bombay in 1954. It has members from mills and manufacturers of manmade fibers, dyes and chemical auxiliaries. BTRA satisfies the technological help and knowledge required by these members and the textile industry. BTRA does research and development in various processes of mill working from technology to services to operational studies. It strengthens the working procedure of mills for providing enhanced services and materials. It provides assistance to many Government and Public Sector industries also.



6.4.2 Northern India Textile Research Association (NITRA)

NITRA headed by Council of administration, which have the representatives from Textile and Apparel Industry, Government of India, Trade Associations, Academic Institutions and Textile Research Associations.

The main objectives of NITRA are research and development, technical consultancy, evaluation of the materials in terms of its quality (on the standards of IS, ASTM, DIN, BS, ISO, JASO, AADTCC, EN), training of manpower and publishing papers. NITRA also provides services through its seven centres located at Tanda, Kanpur, Meerut, Gorakhpur (all in U.P), Panipat (Haryana), Ludhiana (Punjab) and Bhilwara (Rajasthan).



6.4.3 South India Textile Research Association (SITRA)

SITRA is textile laboratory for research and development in Coimbatore, India. It is sponsored by the Textile industry and aided by the Ministry of Textiles, Government of India.



"Design is directed toward human beings. To design is to solve human problems by identifying them and executing the best solution."

–Ivan Chermayeff

It is operated by a Council of Administration consisting members who include representatives of the Industry, the Central and State Governments and the scientists from known institutions. The main objectives of SITRA are research and development, technical consultancy, testing services (evaluation of the materials in terms of its quality), training of manpower and publishing papers.

6.5 Fashion Weeks Organizers

The presentation of the new line or collection of the designer / manufacturer is a well established process. Fashion shows and Associations, Academic Institutions and Textile Research Associations. The main objectives of NITRA are research and development, technical consultancy, showroom presentations; generally mark the beginning of a new line or the launch of the seasonal merchandise. 'Market Weeks' are other means of presentation of the new collections.



Fashion Weeks and National / International trade shows are also processes where the products of designers and fashion houses are showcased for the buying community. Almost all major fashion capitals of the world, i.e. Paris, London, Milan, New York and many others organize Fashion Weeks, in which the leading international designers showcase their work. Similarly Trade Fairs such as the famous Düsseldorf fair, the Hannover fair, and others are prime examples of fairs where various elements of the Industry find representation and witness substantial commercial activity.

6.5.1 Fashion Design Council of India (FDCI)

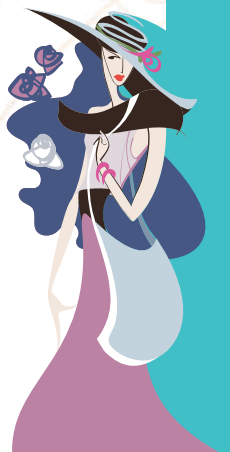
Fashion Design Council of India is a non-profit organization whose main aim is to present the strength of the Indian design industry in the global market. Many professional and renowned designers are its members. Its objective is to enhance business in fashion by organizing fashion events like bi-annual prêt weeks for womens wear - Wills Lifestyle India Fashion Week, Van Heusen India Men's Week, and the Synergy 1 Delhi Couture Week annually. To showcase Indian designs at global level, Ministry of commerce and Industry supports FDCI in its initiatives.

For achieving its goal FDCI advises and assists fashion designers, retailers, models, make-up artists, hair stylists, choreographers, suppliers and manufacturers. It creates avenues in fashion industry and tie ups at national and international level for everyone involved in the fashion industry at various levels.

6.5.2 Lakmé Fashion Week

Lakmé Fashion week is also an initiative to show the talent of Indian designers to the global fashion market. It has an advisory board with members from International landscape.

The advisory board of Lakmé fashion week has prominent buyers, fashion editors, renowned designers like Rohit Bal, Sabyasachi Mukherjee etc. and members from international renowned promotion companies. The participation of such renowned personalities in the Lakmé Fashion week provides good opportunities and a holistic approach to good fashion business.



Lakmé Fashion Week (LFW) is collectively organized by Lakmé, the cosmetics and beauty services brand in India and IMG, the global manager in fashion weeks and event production. LFW main vision is to "Redefine the future of fashion and Integrate India into the global fashion world". Lakmé Fashion Week (LFW) happens twice in a year.

6.6 Few Fashion Institutes and Colleges in India

There are many institutes and colleges in India which are providing professional degrees and diplomas in fashion and design areas. They are, and they have been giving practical and theoretical knowledge of the fashion trade to the students. These students of the erstwhile time, today form the crème-de-la-créme of the designer fraternity. They are the heads of the brands and cooperate offices. This trained workforce runs the Indian fashion industry today.

1. **National Institute of Design (NID):** This is an Institute located in Ahmedabad and was formed under Human Resource Development Ministry for providing Diplomas at Graduation and Post Graduation level along with Ph.D. Degrees in Fashion and Design. It has now two more branches in Bengaluru and Gandhi Nagar respectively.



2. **National Institute of Fashion Technology (NIFT):** A premier institute of fashion, under Government of India offers four-year bachelor and two-year Master programmes in the areas of Design, Management and Technology. NIFT has 15 centres across India with NIFT Delhi centre being the Head-office of all the centres. NIFT is presently imparting high quality inputs, knowledge and practices about global fashion trade.



3. **PEARL Academy of Fashion:** Pearl is a private body institute, which provides Graduation, Post Graduation, Diplomas and certificate courses in fashion. It has a main branch in Delhi and two other branches in Chennai and Noida.



4. **Symbiosis Institute of Design:** This institute is located in Pune and provides Degrees in fashion and textile design.



5. **Srishti Institute of Art and Design:** The institute is located in Bangalore and provides Post Graduate Diplomas and Professional Diplomas in Textile Design.



6. **Lady Irwin College:** This College is under Delhi University which provides Graduation, Post Graduation and Ph.D. Degrees in Home Science with a specialization in Fabric and Apparel Science.
7. **Institute of Home Economics:** This College is also under Delhi University which provides Graduation, Post Graduation and Ph.D. Degrees in Home Science with a specialization in Fabric and Apparel Science. Lady Irwin College and Institute of Home Economics works under the Department of Home Science of Delhi University.
8. **Maharaja Sayajirao University:** This University is located in Baroda, Gujarat and provides Graduation, Post Graduation and Ph.D. Degrees in Textiles and Fashion.



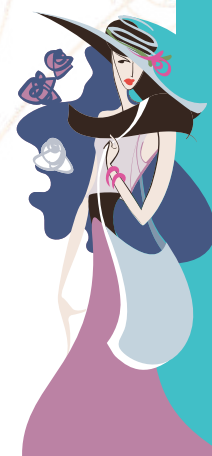
Summary:

Fashion industry comprises of many organizations and associations which work along with designers, exporters, retail brands, suppliers, buyers, artisans and craftsmen. They work towards achieving common objectives of growth, by providing them a global platform through various fairs and shows. On the other hand, the testing laboratories set-up quality standards, conduct research, provide design and retail solutions for giving textile products international standards. These organizations and associations can be Governmental or Non Governmental.

With the increase in the opportunities in fashion trade, there are many institutes and colleges in India which are providing professional degrees and diplomas in fashion and design areas. They are giving practical and theoretical knowledge of the fashion trade to the students, who are willing to take fashion industry as their profession.

Glossary

- ❖ **AEPC:** Association of Export Promotion Council
- ❖ **AIACA:** All India Artisans and Craft workers Welfare Association
- ❖ **BITRA:** Bombay Textile Research Association
- ❖ **CCI:** Craft Council of India
- ❖ **CMAI:** The Clothing Manufacturers Association of India
- ❖ **Fashion show:** The formal presentation of a group of styles or designs as per a particular season.
- ❖ **FDCI:** Fashion Design Council of India
- ❖ **HEPC:** Handloom Export Promotion Council



- ❖ **LFW:** Lakmé Fashion Week
- ❖ **NID:** National Institute of Design
- ❖ **NIFT:** National Institute of Fashion Technology
- ❖ **NITRA:** Northern India Textile Research Association
- ❖ **Non-Government Organization:** An organization comprising of people independent of government working towards social, political and economic up-gradation of a cluster or group of craftsmen.
- ❖ **SITRA:** South India Textile Research Association
- ❖ **Trade Association:** A non-profit voluntary association of business having common interests.
- ❖ **Trade Show:** A show where periodic merchandise is exhibited staged in various trading areas by a group of producers.

Question Bank:

- Q1. What are the roles and responsibilities of organizations and associations in fashion industry?
- Q2. Briefly explain the roles and responsibilities of NGOs with examples?
- Q3. Write a short note on various Government Organizations working for the promotion of textile and fashion industry?
- Q4. What is the role of CMAI in fashion Industry?
- Q5. What is the role of Textile Committees in fashion Industry?
- Q6. Define the full names of the following:
 - ❖ HEPC
 - ❖ AEPC
 - ❖ NITRA
 - ❖ CMAI
 - ❖ BTRA
 - ❖ FDCI
- Q7. Write a short note on any two Textile Testing Laboratories in India
- Q8. Write a short note on Fashion Week Organizers and their role in fashion industry? Q9. FDCI plays an important role in fashion industry, justify?
- Q10. Define the importance of fashion weeks in India with example
- Q11. Write a short note on any six institutes and colleges which impart fashion knowledge.

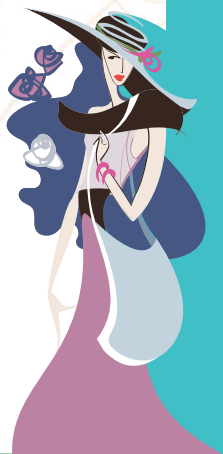




Introduction to the Fashion Industry

Practical Manual

Introduction to the Fashion Industry



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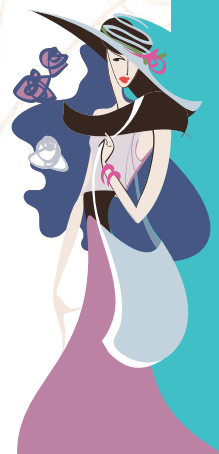
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Practical Exercise 1

Aim: To observe and appreciate the uniqueness of a craft.

Objective: Create a scrap book based on craft products.

Material Requirement:

1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Old magazines

Exercise Procedure:

1. Collect pictures of craft based products made from following raw materials:
 - Straw
 - Wood
 - Clay
2. Make a scrap book.
3. Design and sketch your own product using any one of the above materials.

Observation and Discussion:

- Students are to explain the process by maintaining a scrap book.
- The product designed by the student can be discussed in the class for student's and class views, explorations and selection of final concept.



Practical Exercise 2

Aim: To observe, appreciate and explore the fashion trends demonstrated by surroundings in the current time.

Objective: Create a scrap book based on any one ongoing fad in ethnic wear and jewellery of the current time.

Material Requirement:

1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Fashion Magazines

Exercise Procedure:

1. Collect pictures of socialites and celebrities showcasing the current trends in following categories:
 - Ethnic wear
 - Jewellery
2. Create a scrap book.

Observation and Discussion:

- Students are to explain the process by maintaining a scrap book.
- To observe and discuss in class the current ethnic wear and jewellery trends.



Practical Exercise 3

Aim: To observe and appreciate the classic silhouettes those have retained their identity through time.

Objective: Create a scrap book on womenswear, western classic styles.

Material Requirement:

1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Fashion Magazines

Exercise Procedure:

1. Collect visuals of classic womenswear, western silhouettes for the following apparel category.
 - Skirt
 - Trousers
 - Blouses
2. Create a scrap book from the chosen pictures.

Observation and Discussion:

- Students are to explain the process by maintaining a scrap book.
- To observe and discuss in class the influential styles those have retained their identity even in the current time.



Practical Exercise 4

Aim: To creatively explore variations in forms and shapes from different mediums to generate prints from unusual inspirational sources.

Objective: Creating Prints from kitchen utensils.

Material Requirement:

1. Poster Paints
2. Brushes
3. Fabric paint
4. A4 size cartridge/ivory paper
5. Cutlery like spoons and forks/ small bowls/ glass with an unusual shape
6. Cotton casement (12 inches X 12 inches)

Exercise Procedure:

1. Collect different types and sizes of utensils.
2. Select portion that will give unique shapes.
3. Apply poster paint/s on one side.
4. Create impressions on paper.
5. Use the impressions in multiple forms to create a motif.
6. Get the motifs approved, by the subject faculty.
7. Use fabric paint and the approved motif to create print for table napkin on cotton fabric (12 X 12 inches)

Observation and Discussion:

- Students are to explain the process by maintaining a scrap book.
- The product designed by the student can be discussed in the class for student's and class views, explorations and selection of final concept.



Practical Exercise 5

Aim: To creatively explore the patterns created by using dying process.

Objective: Creation of prints from double dip dyeing technique.

Material Requirement:

1. Any two color dyes (Red & Blue / Yellow and Blue) (Direct dye)
2. White Cambric fabric (10 inch X 10 inch)
3. Steel Container for dye bath – 2 containers
4. Gas stove
5. Forcips
6. Cotton mulmul for stole.

Exercise Procedure:

1. In a container prepare a red color dye bath.
2. In second container prepare a blue color dye bath.
3. Take the white cambric fabric (10 inch X 10 inch) and dip it from one side half in red dye bath and hold the rest white portion by a forcip.
4. Let the fabric in the boiling dye bath for 5 – 10 mins.
5. Take out the fabric and squeeze out the extra dye from it.
6. Reverse the fabric, and put the remaining white half in boiling blue dye bath. Keep holding the fabric with red portion in your hand by a forcip.
7. Let the fabric be in the dye bath for 5 -10 mins.
8. Take out the fabric.
9. Squeeze out the extra blue dye and let it dry.
10. Create a stole using the same technique.

Observation and Discussion:

- Observe how dyes blend in the centre when the fabric is dipped in two dye baths,
- Students are to explain the process by maintaining a scrap book.
- The product designed by the student can be discussed in the class for student's and class views, explorations and selection of final concept.



Practical Exercise 6

Aim: To explore the print development through the surface structures of various products.

Objective: Development of print designs using pencil impression technique.

Material Requirement:

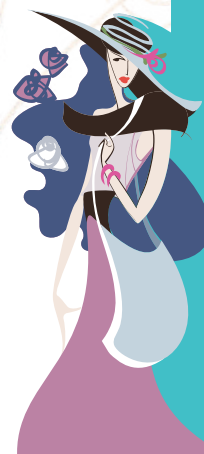
1. A4 size ivory paper / Catridge paper
2. A4 size tracing paper
3. Glue/ fevicol
4. Pencils

Exercise Procedure:

1. Mark ten different objects with different surface structures and textures.
2. Rub the pencil on the tracing sheet kept on the surfaces chosen, in a way to obtain the impressions of the surfaces.
3. Take ten different impressions from ten different surfaces in the similar manner.
4. Use the developed impressions to create a painting / book-cover.

Observation and Discussion:

- ❖ Observe the various impressions acquired from various surfaces.
- ❖ Students are to explain the process by maintaining a scrap book.
- ❖ The product designed by the student can be discussed in the class for student's and class views, explorations and selection of final concept.



Practical Exercise 7

Aim: To understand the stencil printing technique.

Objective: Creation of stencils for achieving design patterns.

Material Requirement:

1. A4 size ivory paper
2. Brushes
3. Pencils
4. Eraser
5. Stenciling card (any medium weight paper)
6. Poster paints
7. Paper Cutter
8. Old Tooth brush
9. Old Canvas shoes

Exercise Procedure:

1. Draw a design on a card with a pencil.
2. Cut out the shape using a paper cutter.
3. Place the stencil on the paper.
4. Paint over the hollow cut out design on paper.
5. Instead of Solid paint, spray paint technique can be used by using an old tooth brush.
6. Design your old canvas shoe using the stencilling technique.

Observation and Discussion:

- ❖ Students are to explain the process by maintaining a scrap book.
- ❖ The product designed by the student can be discussed in the class for student's and class views, explorations and selection of final concept.



Practical Exercise 8

Aim: To observe, appreciate and explore the fashion trends demonstrated by society in the current time.

Objective: Create a scrap book on Indian womenswear design collections.

Material Requirement:

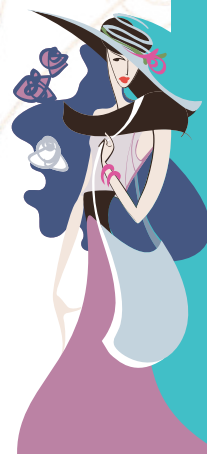
1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Fashion Magazines
6. Color pencils
7. Eraser

Exercise Procedure:

1. Choose your favourite designer who has participated in Lakme India fashion week of the current year.
2. Collect pictures of his/ her garments showcased as a design collection on the ramp.
3. Create a scrap book from the chosen pictures.
4. Observe the surface details on the garments and sketch the motifs used to create these embroideries.

Observation and Discussion:

- Students are to explain the process by maintaining a scrap book.
- To observe and discuss in class highlights of the designer collections and discuss the beauty of the motifs sketched.



Practical Exercise 9

Aim: To observe, appreciate and explore the fashion trends demonstrated by Indian Consumer in Indian ethnic wear category.

Objective: To create a scrap book with garment images of one Indian ethnic womenswear brand.

Material Requirement:

1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Fashion Magazines

Exercise Procedure:

1. Choose your one Indian ethnic womenswear brand like Biba, W, Fabindia, Sabhyata, Lakshita, Bandhej, Reliance trends, Stop etc. (These are only indicative).
2. Collect pictures of following categories
 - ❖ Kurtas
 - ❖ Salwars
 - ❖ Tunics
3. Create a scrap book from the chosen pictures.

Observation and Discussion:

- ❖ Students are to explain the process by maintaining a scrap book.
- ❖ To observe and discuss in class highlights of the Indian ethnic womenswear brand.



Practical Exercise 10

Aim: To observe and understand the effect of costumes in films on the society.

Objective: Create a scrap book based on costumes in a film.

Material Requirement:

1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Fashion Magazines

Exercise Procedure:

1. Choose your favourite film.
2. Collect pictures of garments worn by the actors.
3. Create a scarp book by pasting the chosen pictures.
4. Observe and mark the style of the garments showcased in the film.

Observation and Discussion:

- ❖ Students are to explain the process by maintaining a scrap book.
- ❖ To observe and discuss the effect of the costumes on society after the release of a film.



Practical Exercise 11

Aim: To observe, appreciate and explore the fashion trends demonstrated by Indian Consumer in menswear casual clothing.

Objective: To create a scrap book with garment images of menswear casual clothing.

Material Requirement:

1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Fashion Magazines

Exercise Procedure:

1. Choose any one brand of menswear casual clothing (Levis, Reebok, Addidas, Nike, Wrangler, Lee etc.)
2. Collect pictures of following categories
 - a. Denims
 - b. T shirts
 - c. Jackets
3. Create a scrap book from the chosen pictures.

Observation and Discussion:

- Students are to explain the process by maintaining a scrap book.
- To observe and discuss in class highlights of the menswear casual clothing.



Practical Exercise 12

Aim: To observe and understand the product category in home fashion line.

Objective: To create a scrap book with visuals of the home furnishing products.

Material Requirement:

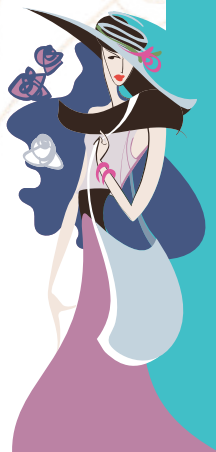
1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Fashion Magazines

Exercise Procedure:

1. List products in home fashion category.
2. Collect pictures of the products in any of the two following collections.
 - a. Table line
 - b. Bed Line
 - c. Kitchen line
3. Create a scrap book from the chosen pictures.

Observation and Discussion:

- ❖ Students are to explain the process by maintaining a scrap book.
- ❖ To observe and discuss in class highlights of the home fashion coordinated collection chosen.



Practical Exercise 13

Aim: To observe and understand the product category in leather.

Objective: To create a scrap book with visuals of the leather products.

Material Requirement:

1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Fashion Magazines

Exercise Procedure:

1. List products in leather product category.
2. Collect pictures of the products of the following categories.
 - a. Bags
 - b. Shoes
 - c. Lifestyle products like organizers, book covers, mobile phone covers etc.
3. Create a scrap book from the chosen pictures.

Observation and Discussion:

- ◆ Students are to explain the process by maintaining a scrap book.
- ◆ To observe and discuss in class highlights of the leather product collections chosen.



Practical Exercise 14

Aim: To observe and appreciate the uniqueness of product detail created by listed designers.

Objective: Create a scrap book on garment designs created by the established designers.

Material Requirement:

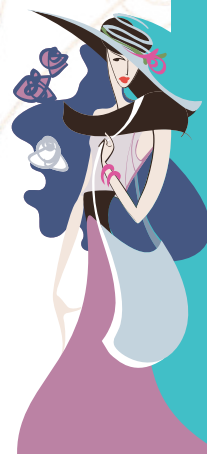
1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Fashion Magazines

Exercise Procedure:

1. Select any one designer from the list given below:
 - ❖ Coco Chanel
 - ❖ Karl Lagerfield
 - ❖ Mary Quant
 - ❖ Elisa Schipperili
2. Collect pictures of his/ her garments showcased over a period of time.
3. Create a scrap book from the chosen pictures.
4. Observe and mark the unique selling proposition of the styles.

Observation and Discussion:

- ❖ Students are to explain the process by maintaining a scrap book.
- ❖ To observe and discuss in class highlights of styles created by the chosen designer and the aspects that made the designer famous for his created work.



Practical Exercise 15

Aim: To introduce students to various national and international apparel brands.

Objective: Create a scrap book from the logos of the apparel brands.

Material Requirement:

1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Fashion Magazines

Exercise Procedure:

1. Choose five national and five international apparel brands.
2. Collect pictures of the logos of the selected brands.
3. Create a scrap book from the chosen pictures.

Observation and Discussion:

- ❖ Students are to explain the process by maintaining a scrap book.
- ❖ Discuss the observations made on the unique selling proposition of the brands.



Practical Exercise 16

Aim: To introduce students to various national design and fashion institutes / colleges.

Objective: Create a scrap book from the logos of the national design and fashion institutes / colleges.

Material Requirement:

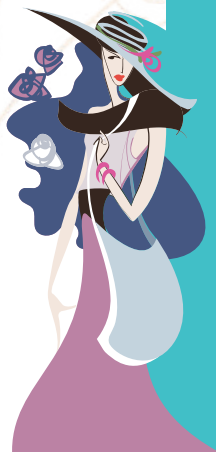
1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Fashion Magazines

Exercise Procedure:

1. Choose five design and fashion institutes / colleges.
2. Collect information on the courses offered by the selected institutes.
3. Make a presentation in the class on the data collected.

Observation and Discussion:

- ❖ To discuss various avenues of education in the field of design and fashion.



Practical Exercise 17

Aim: To understand the design path followed by an established designer.

Objective: To collect information on any one established Indian designer who has created a unique impression with his work.

Material Requirement:

1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Fashion Magazines

Exercise Procedure:

1. Select any one designer from the list given below:
 - a. Sabhayasachi
 - b. Manish Malhotra
 - c. Ritu Kumar
 - d. Manish Arora
2. Collect pictures of his/ her garments showcased over a period of time.
3. Create a scrap book from the chosen pictures.
4. Observe and mark the uniqueness of their created products.

Observation and Discussion:

- ❖ Students are to explain the process by maintaining a scrap book.
- ❖ To observe and discuss in class highlights of styles created by the chosen designer and the aspects that made the designer famous for his created work.



Practical Exercise 18

Aim: To introduce students to various kidswear brands.

Objective: Create a scrap book from the logos of the kidswear brands.

Material Requirement:

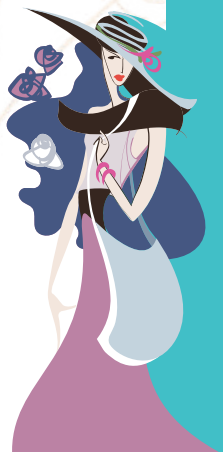
1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Fashion Magazines

Exercise Procedure:

1. Choose five kidswear brands.
2. Collect pictures of the logos of the selected brands.
3. Create a scrap book from the chosen pictures.

Observation and Discussion:

- ❖ Students are to explain the process by maintaining a scrap book.
- ❖ Discuss the observations made on the unique selling proposition of the brands.



Practical Exercise 19

Aim: To observe, appreciate and explore the fashion trends demonstrated by society in the current time.

Objective: Create a scrap book on Indian womenswear design collections.

Material Requirement:

1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Fashion Magazines
6. Color pencils
7. Eraser

Exercise Procedure:

1. Choose your favourite designer who has participated in FDCI fashion week of the current year.
2. Collect pictures of his/ her garments showcased as a design collection on the ramp.
3. Create a scrap book from the chosen pictures.

Observation and Discussion:

- Students are to explain the process by maintaining a scrap book.
- To observe and discuss in class highlights of the designer collections.



Practical Exercise 20

Aim: To introduce students to the roles played by an NGO in our society.

Objective: Create a scrap book from the logos of the NGOs.

Material Requirement:

1. Scrap Book A4 size
2. Glue/ Fevicol
3. Scissors
4. Newspapers
5. Fashion Magazines

Exercise Procedure:

1. Write about the full form of NGO.
2. Write to lines about the working of an NGO.
3. Collect pictures of the logos of the any two NGOs.
4. Create a scrap book from the chosen pictures.

Observation and Discussion:

- ❖ Students are to explain the process by maintaining a scrap book.
- ❖ Discuss the observations made on the NGOs roles and responsibilities of them in our society.



Introduction to the Fashion Industry







Central Board of Secondary Education

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