

GOVT. POLYTECHNIC HISAR

E-CONTENT
ELEMENTS OF FASHION

BRANCH: FASHION DESIGN

CLASS: THIRD SEMESTER

UNIT 1 DEFINITION AND INTRODUCTION OF FASHION

Fashion may be defined as the mass behaviour followed over a period of time and it keeps on changing. The behaviour may include clothing, life style, etc.

Or

The prevailing style of clothing, life style, etc in a time is called as fashion.

Or

Fashion may be defined as the style that acquires popular position in mass due to which its designs remain in more demand than other style over a period of time. eg Presently casual style in clothing is in fashion like T-shirts, sportswear, etc.

To study fashion following parameters are important –

1. Types of Fashion
2. Need or Evolution of Fashion
3. Fashion Theories
4. Fashion Principles
5. Fashion Cycle

TYPES OF FASHION –To study fashion types following basis of classification are used:

- On the basis of life of fashion – FAD and CLASSIC
- On the basis of acceptance of fashion – HI FASHION and MASS FASHION
- On the basis of time period of fashion – 60s FASHION, 70S FASHION, VICTORIAN, BYZANTINE, EGYPTIAN, etc
- On the basis of nature of fashion – TRADITITONAL, ABSTRACT, MODERN, CONTEMPARORY, etc
- On the basis of category of fashion – FORMAL/INFORMAL, SPORTS/CASUAL, SUMMER/WINTER, MENS/WOMENS, TEENS/KIDS, OFFICIAL/PARTY, etc

NEED OF FASHION – To understand the need of fashion it is important to know how fashion evolved as following:

- At start humans started clothing to cover their body to protect from heat or cold – protective need
- Then with the rise of knowledge and society the humans developed feeling of shame and they developed clothing to hide body parts as a part of social shame – psychological need
- Finally they developed clothing as a mean for personal adornment and here comes the need of fashion – Aesthetic need

EVOLUTION OF FASHION

Fashion was created by men for three basic reasons which are known as “origin of clothing “ theories.

1. Protection from environment such as hot and cold weather, cold and hot winds .
2. Modesty reasons means feeling of shame or development in society.
3. Aesthetic reasons means to look good, attractive and psychological satisfaction etc.

1900-1920	1920	1930
<ol style="list-style-type: none"> 1. Tight corsets 2. Following lines with empire waist and huge hats. 3. Hobble skirt, smaller hats, free flowing figures by designer PAUL Poiret. 	<ol style="list-style-type: none"> 1. Short skirt 2. Bob’s hair style 3. smoking 	<ol style="list-style-type: none"> 1. tuxedo 2. stretchable fabric was developed. 3. Exaggerated shoulders 4. Coat hunger silhouette

1940	1950	1960
<ol style="list-style-type: none"> 1. Stiffer fabric 2. Practical design 3. Efforts of war 	<ol style="list-style-type: none"> 1. Pret-a-porter 2. Ready to wear garments 3. Mass market 	<ol style="list-style-type: none"> 1. Mini skirts 2. Modern fashion 3. rock fashion- Hippie style 4. Greasier hair style

1970	1980	1990	2000
<ol style="list-style-type: none"> 1. Disco 2. Platform shoes 3. Long skirt 4. Bell bottoms 	<ol style="list-style-type: none"> 1. Power suit for working women 2. Fuller skirt 3. Big hair 4. Greed of excess design 5. Skirt shortened again 	<ol style="list-style-type: none"> 1. Super models 2. Clean cutsuits 3. Spike heels 4. Glossy lipsticks 5. Quick change 	<ol style="list-style-type: none"> 1. Fashion retailing 2. Value addition finishes (sweat free) 3. Hi tech fashion 4. Street fashion

UNIT 2 FASHION TERMINOLOGY

Fad- The fashion which introduces and become popular very fast and also declines soon is called as FAD fashion. It is also called as short lived fashion. E.g. Baggy pants, bell bottoms, hippie look, etc.

Classic – The fashion which keeps on moving with little fall or rise in demand over a long period of time is called as classic fashion. It is also called long lived or evergreen fashion. E.g. Men’s shirt, Blazer, Coat, etc.

Hi-Fashion-The fashion at its initial stage is accepted by elite people when it is new and fresh and also very expensive. This type of fashion is called as hi-fashion or high fashion. E.g. Designer Wear from a renowned designer.

Mass Fashion – It is a fashion that is accepted by mass or public when it becomes popular and at normal cost. That is why it is called as mass fashion. E.g. Readymade garments.

Pret-o-porte – The term Pret-a-porter is used for the new trend in garment making which is also called as ready to wear or ready to carry designs. It’s a French word that refers to a dressmaking by using a standard fit pattern to produce dresses in bulk for people, which they can try and carry immediately with them. It is much

faster way to supply dresses to customers than in couture. Moreover mass production of dresses results in price fall and hence dresses become cheaper than in couture. But its quality in terms of material and fit cannot be compared with couture.

Avant Garde – The fashion style that is not linked with a current trend but a designer has designed for experimentation to show its creativity to check its acceptability, is known as avant garde. It can become a huge success or a huge failure. Still the concept is used by designers to experiment their creativity in designing and to understand customer's for possible future trends.

Haute-Couture – The dressmaking of garment houses in France especially in Paris that belongs to Chamber Syndicate Criteria to be on its Couture creation list is termed as Haute-couture. Thus this is couture which falls under high class of recognition for its dress making that focuses dress making as an art rather than business and works to provide customer complete satisfaction in dressmaking. It includes assistance in fabric selection, design selection, measurement trials, cutting-stitching, etc to customers need and satisfaction. It is a long but quality process of dressmaking. It is very expensive.

Fashion Trend – The direction in which a fashion style is moving is known as fashion trend. A fashion trend is very important to be understood by a designer to meet customer's acceptance to its new design. A fashion trend keeps on changing and it can repeat also.

UNIT 3 FASHION THEORIES

On the basis of studies done by various scholars following fashion theories have been developed –

1. TRICKLE DOWN THEORY
2. TRICKLE ACROSS THEORY(MASS DISSEMINATION)
3. TRICKLE UP THEORY



TRICKLE DOWN THEORY

This theory suggests that fashion moves from elite class of people to lower economic class. This theory gave the concept of fashion leader which consists of celebrities, sportspersons, actors etc. They generally purchase hi-fashion and their fan follows their fashion resulting in movement of fashion economically downwards direction. This theory was an outcome of studies by John Row and others.

TRICKLE ACROSS THEORY

This theory suggests that fashion can also move at same economic level i.e. within a workgroup like office, college, school, etc. It suggested the concept of role model. In this theory, person working together may choose any one colleague as their role model and then they follow its style/ fashion. In this way economically horizontal movement of fashion occurs. This theory was an outcome of studies by Charles W King.

TRICKLE UP THEORY

This theory suggested that fashion can also move from low economic group to high elite class. They suggested the concept of youth power. According to this theory the youth have tendency to start any new fashion and it can be later on become popular among high economic class people also. That is why it results in a fashion movement of economically upwards. This theory was an outcome of studies by Glynn and Green.

FASHION CYCLE

Every fashion has life. Fashion is not stable. Fashion keeps on changing with time. Every fashion starts, becomes popular over a time and then ends. This behaviour of fashion over a period of time is known as fashion cycle.

As fashion is follow the leader process where fashion starts as high fashion and then followed by others at different stages. The combination of these stages draws the fashion cycle. Research on fashion cycle was done by E Rogers who studied behaviour of different fashions over time and suggested that a fashion cycle generally has following stages –

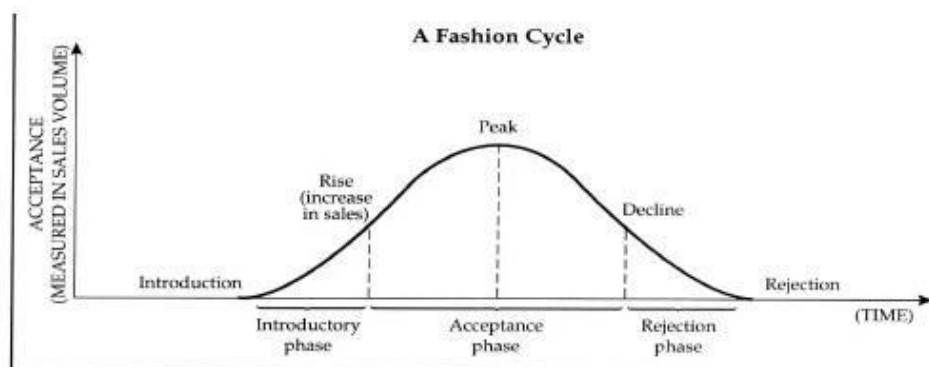
1. Introduction of a Style:

Designers interpret their research and creative ideas into appeal or accessories and then offer the new styles to the public. Designers create new designs by

changing elements such as line, shape, color, fabric, and details and their relationship to one another. New creations referred to as the “latest fashions” may not yet be accepted by anyone. At this first stage of the cycle, fashion implies only style and newness. Most new styles are introduced at a high price level. Designers who are globally respected for their talent may be given financial backing and be allowed to design with very few limitations on creativity, quality of raw materials, or amount of fine workmanship. Naturally, production costs are high, and only a few people can afford the resulting garments. Production in small quantities gives a designer more freedom, flexibility, and room for creativity.

2. Increase in Popularity:

If a new style is purchased, worn, and seen by many people, it may attract the attention of buyers, the press, and the public. In self-defense, most couture and high – priced designers now have secondary bridge and or diffusion lines that sell at lower prices, so that they can sell their designs in greater quantities. The popularity of a style may further increase through copying and adaptation. Some designers or stylists may modify a popular style to suit the needs and price range



of their own customers. Some manufacturers may copy it with less expensive fabric and less detail it orderto all the style at lower prices.

3. Peak of Popularity:

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

fashion.

4. Decline in Popularity:

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

5. Rejection of a Style or Obsolescence:

In the last phase of the fashion cycle, some consumers have already turned to new looks, thus beginning a new cycle. The rejection or discarding of a style just because it is out of fashion is called consumer obsolescence.

Length of cycles

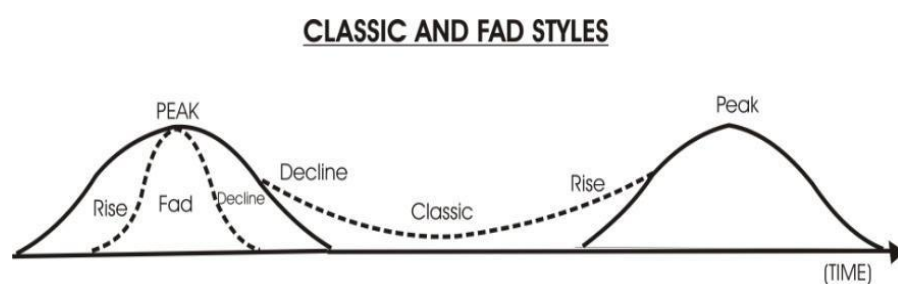
Although all fashions follow the same cyclical pattern, there is no measurable timetable for the fashion cycle. Some fashions take a short time to peak in popularity, others take longer; some decline slowly, others swiftly. Some last a single selling season, other last several seasons. Some fashions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

Classics

Some styles never become completely obsolete, but instead remain more or less accepted for an extended period. A classic is characterized by simplicity of design, which keeps it from being easily out of date.

Fads

Short lived fashions, or fads, can come and go in a single season. They lack the design strength to hold consumer attention for very long.



Cycles for Fad and Classic, compared with normal fashion cycle.
(Solid line represents normal cycle)

Cycles With in Cycles

Design elements (such as color, texture, silhouette, or detail) may change even though the style itself remains popular; jeans became a fashion item in the late 1960s and remained so.

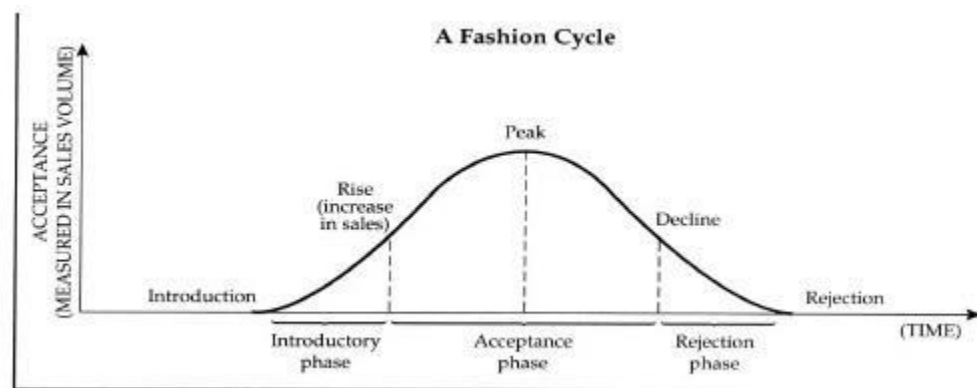
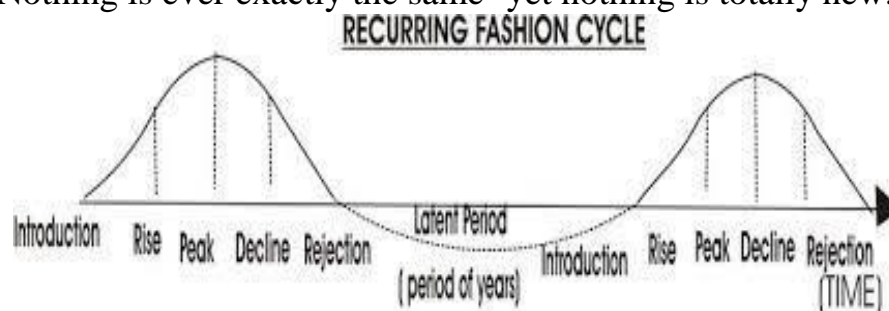
Therefore, their fashion cycle was very long. However, various jean silhouettes-including bell, cigarette, and baggy-came and went during that time.

Interrupted cycles

Consumers buying are often halted prematurely because manufactures and retailers no longer wish to risk producing or stocking merchandise that will soon decline in popularity. Sometimes the normal progress of a fashion cycle is interrupted due to change in season.

Recurring Cycles

After a fashion dies, it may resurface. Designers often borrow ideas from the past. When a style reappears years later, it is reinterpreted for a new time; a silhouette or proportion may recur but it is interpreted with a change in fabric and detail. Nothing is ever exactly the same- yet nothing is totally new.



USES OF FASHION CYCLE

1. It guides fashion designer to take decision for new designs by understanding previous trends or cycle.
2. It helps fashion buyer or traders to take investments decision and planning for that fashion by studying these cycles.
3. It guides students of fashion to understand fashion behaviour overtime.

FACTORS AFFECTING FASHION:

1. Environmental factors:

- a) **Season:** change in weather will effect certain type of fashion products etc: thermowear, sweater, rain coats etc and hence fashion trade in there products get affected.
- b) **Green issues:** since people are becoming more aware with environmental problems issue they are shifting toward green fashion eg: no to leather, no to fur, increase in second hand clothing , no to chemical finishes , yes to natural dyes and finishes , more popularity of organic products etc all such factors may have positive as well as negative effect on fashion.

2. Political factors :

- a) **GATT, MFA -:** GATT stands for general agreement of trade tariff while MFA stands for Multi fibre agreement . these agreement restricts or control flow of trade from developing countries to developed countries such political or legal control restricts fashion trade and hence fashion get influenced.
- b) **Minimum wages:** the ceiling of wages also effects flow of fashion industry . a rise in minimum wage effects profit of manufacturer and thus influence fashion trend.
- c) **Copyrights:** copyrights avoid stealing of logos design and hence effect fashion .

3. Economical factors :

- a) **Recession and feel good factor :** recession weakens economy and thus reduce fashion business on the other side growing stable economy gives feel good factor and thus increase fashion business.
- b) **Unemployment:** an increase in unemployment will have negative influence on fashion while an increase in employment favors fashion growth positively.

4. Social factors :

- a) **Leisure :** a more time for leisure will enhance casual fashion, daily wear routine wear, street fashion etc. but busy routine will take people away from such fashion and they will prefer more formal fashion.

- b) **Work:** more work culture will increase interest in office fashion and will reduce interest in creative, sporty and booming fashion.
- c) **Culture:** the cultural and social build up of a society will guide its people what to wear and what not to wear . a reserved culture will have less scope of fashion development.

UNIT 4 FASHION FORECASTING

Fashion forecasting is the technique of predicting buying habits and moods of the consumers. It includes the prediction or forecasting of colours, fabrics, textures, and various other styles that are going to be presented on the runway and will be in the stores for the upcoming seasons.

Types of Fashion Forecasting

Short-term: This is used by merchandisers, production managers or products developers to generate style directions and to shape collections. Most apparel companies these days subscribe to the services which easily provides them with reports of developments in colour, textiles, and various style directions.

Long-term: Long-term forecasting is usually done for upcoming two or more years. This kind of forecasting is generally used by executives for corporate planning, and by marketing, managers to position their products in the marketplace while observing the competition.

7 Steps in Developing a Forecast

- Identify the basic facts about past trends and forecasts.
- Determine the causes of change in the past.
- Determine the difference between past forecasts and actual behaviors.
- Determine the factors likely to affect trends in the future
- Apply forecasting tools and techniques while paying attention to issues of accuracy and reliability.
- Follow the forecast continually to determine reasons for significant deviations from expectations.

- Revise the forecast when necessary.

Importance of Forecasting:

1. Accurate forecasting makes it possible for the fashion industry segments to prepare for and meet consumer demand with products that will be accepted and purchased.
2. There is lot of worldwide competition and one has to do fashion forecasting to be in the market
3. Each retailers trend forecasting varies and is mainly dependent upon whether the company is a wholesale brand or private label developer. Larger companies such as Forever 21, have their own trend departments where they follow the styles, fabrics, and colors for the upcoming seasons. A company with its own trend department has a better advantage over those who do not .
4. The designer takes the particular trends and then determines the styles, silhouettes, and colors for the line and garments while creating an overall theme for the particular season.

FACTORS AFFECTING FASHION FORECASTING

Seasons: Each season, the design and merchandising departments worldwide are waiting what is in trend for coming seasons. They rely heavily on creating a new line using these valuable data collected by professional agencies. Trend forecasts are based on seasons Spring, Summer, Fall & Winter like we connect certain colours with holiday and seasons, they expect to see earthy tones in fall season, jewelled colours for holidays, the pastels of flowers in early spring, and refreshing white for the summer. All the manufacturers include some of these standard colours in there line or collection planning. Work on new line normally begins six months before the selling season (A flowery dress to be worn in may should be in design section starting December). The manufacturers must produce four or five seasonal lines a year. Targeting delivery ahead a month is providing consumers with continual fresh merchandise each season.

Market Intelligence: In recent years, world growth has slowed and markets have matured or become more protective. It is evident that the only way for many small & big companies to grow is at the expense of their competitors. Many large

companies in Asia are turning to market intelligence for input into their strategic management system and decision making. Conventional marketing research is increasingly viewed as being too narrowly focused on tactical and operational issues. The large retail & export companies around world are now looking up to role of the Internet in market intelligence for inputs into their strategic management system and decision making. It helps them determine their product acceptance in market; if acceptance is there market is there as world renowned designer Karl Lagerfeld remarked, there is no fashion if nobody buys it. Acceptance by large no of people makes market important. The marketing intelligence cycle whether its apparel or other business houses typically consists of directing, collecting, compiling, cataloguing, analyzing and form filled up data by consumers therefore making it easier for industry to create product which is market based.

Consumer Research: The agencies & Manufacturers may ask consumers directly about their buying preferences or can look in to their buying habits over a period of time. Consumer reactions are recorded and documented to find preferences for certain garments or accessories, sizes or colours and so on ,or products to fit specific consumer tastes. Surveys, by phones, mail or customer feedback forms are conducted by publication and market research companies for manufacturers and retailers. These surveys include questions about life-style, fashion preference, income, and shopping habits. Customers are usually selected by the research firm to meet with manufacturers or retailers. Informal interview with consumer can help researchers obtain information by simply asking customers, what they would like to buy, what styles they prefer that are currently available and what changes in merchandise they want, but cannot find. Owners of small stores can often do this most effectively, because of their close contact with their customers.

Agencies Involved in Fashion Forecasting

The fashion forecasting process includes the basic steps of understanding the vision of the business and profile of target customers, collecting information about available merchandise, preparing information, determining trends, and choosing merchandise appropriate for the company and target customer. Color and style are two of the important objects to forecast for most buyers and merchandisers. Trend Tablet, Peclers Paris and Nelly Rodi Lab offer excellent trend reports free online which make it easy to stay informed and watch the

forecasting process unfold. WGSN and F-TREND are another important company for online fashion forecasting.

UNIT 5 NATIONAL AND INTERNATIONAL DESIGNERS

Ritu Kumar

Claimed to be the first designer to introduce boutique culture in India, Ritu Kumar is one of India's finest fashion designers. The designer deals in bridal couture and is known for her unique style that reflects the Indian culture and traditions through her contemporary outfits. Ritu has a very refined understanding of ancient designs that she translates into the modern bridal couture of today; all thanks to her background in museology and art history.



Called the 'Couture Rani' lovingly by her admirers, Ritu was born on November 11, 1944 in Amritsar. She lived in Delhi later where she graduated in 1964 from the Lady Irwin College. She went off to the US in 1966 to acquire higher education from New York's Briarcliff College. Ritu's business started from humble beginnings and it is amazing to see where her handwork and determination has landed her today. Her business was set up in a small village close to Kolkata in 1960 with a few block printers and two tables. Over the years, Ritu's business has grown exponentially and work is sold in over 35 outlets throughout India today providing livelihood to hundreds of artisans. Ritu was known as the first designer to add the word 'contemporary' to India's bridal couture. What makes Ritu a strong force is her ability to create refreshingly modern silhouettes by incorporating traditional textures.

Ritu's company has played an instrumental role in providing jobs to people living in the undeveloped areas of India.

The designer discovered Ranihati's embroiders in the early 1970s living in the outskirts of Calcutta.

Ritu also helped revive the age old craft of Zardozi which dates back to the era of Mughal emperors by using it to make her bridal outfits and eveningwear along with gold embroidery, unique patterns and rich fabrics.

In 1999, Ritu wrote a book on the history of India's textile and art designs titled, *Costumes and Textiles of Royal India*.

In 2002, Ritu launched her company's sub brand called LABEL in partnership with her son.

In 2005, Ritu Kumar became one of the founding members of the All India Artisans and Craft Workers Welfare Association alongside Laila Tyabji, Fabindia, Madhukar Khera and Pritam Singh.

Ritu has won many prestigious awards throughout her career. One of them is the Padma Shri Award she received in 2013 for her distinguished services to the Indian fashion industry.

In 2012, she won the Femina Women's Award by L'Oreal Paris. Ritu was also awarded the Indira Gandhi Priyadarshini for her contribution to the field of fashion.

SATYA PAUL

Satya Paul is one of the top fashion designers of India. Among the Indian fashion designers, He is the one to use the latest in technology to create design from all over the world. One of his major contribution to Indian fashion designing has been the change in the way the saree and salwar kameez by innovating the vary form and drape of it.

The work and designs of Paul has earned him a respectable patronage from customers in the international markets like Japan, UAE, France, Italy, Germany and UK. The designs of Paul are much popular in the Indian market too and here Delhi is the strongest bastion accounting for 30 percent of the entire business.

Satya Paul was born in a city called Leigha, which is located in Pakistan. He arrived in India during the period of partition. His initiation in the world of fashion was marked when he launched his brand name in the year 1985. Ever since then his name has been attached to some of the most premier designs in sarees, kurtas and accessories that lend a surfeit of creativity to the world of Indian fashion and glamor. He is the pioneering head behind 2 of the most prestigious fashion stores in the country, Heritage and L'affaire

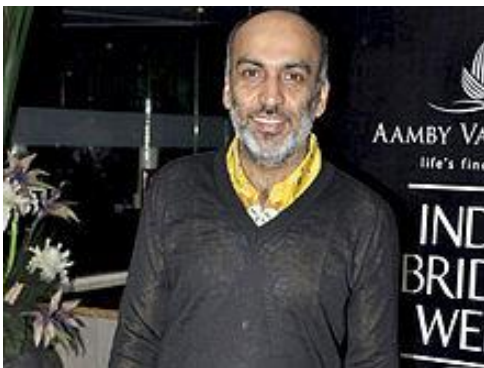
In addition to catering to some of the crème la crème of Indian society, Satya Paul has also been a great supporter of weavers and craftsman all over the country and has taken inspiration from them to weave his own designs.

The best thing about Satya Paul's designs is that they change with the current style, which is why the name has lasted and reigned for as long as it has. He designs saris like an artist who does not hesitate to play with colors. But saris are not his only area of expertise. His creative brilliance has spread onto other accessories as well, including long and flowing Kaftans, scarves, ties, cufflinks, wallets, hand bags and clutches as well. Another upcoming Indian fashion designer, Masaba Gupta who is the daughter of the famous Indian actress Nina Gupta, has joined hands with Satya Paul's creations and is working on one of his upcoming collections.

From the very traditional peacock feathers or cheetah stripes spread out across glitzy colors of hot pink, red, yellow and greens, to the imprint of web pages from Google used to adorn a **traditional saree**, quirky is the basic essence of all Satya Paul creations.

The usual fashion of wearing a blouse with this sari is to opt for a halter neck style since that goes in perfect sync with the inherent modern yet traditional style.

Manish Arora



Early life and education

Born and brought up in Mumbai, Manish was studying to graduate in Commerce, when he decided to change his career path and applied for the National Institute of Fashion Technology in New Delhi. He graduated in 1994 after winning the Best Student Award.

Career

In 1997 Manish Arora launched his own label "Manish Arora" and started retailing in India. Three years later, Manish participated in the first-ever India Fashion Week held in New Delhi and represented India at the Hong Kong Fashion Week.

Arora launched his second label, "Fish Fry", in 2001. This colorful, sportswear-styled line was created in association with the athletic apparel manufacturer Reebok.

During 2002 Manish opened his first flagship store, Manish Arora Fish Fry, in New Delhi and in the following year opened a second store in Mumbai.

He then participated in India Fashion Week (2003) which led to a stocking deal with the fashion house Maria Luisa (Paris) and the beginning of a successful export business.

During 2004 he was awarded the Best Women's Prêt Designer at the first ever Indian Fashion Awards' 2004 held in Bombay.

The following year Manish participated in the Miami Fashion Week in May 2005 where he was presented with the designer's choice for Best Collection Award.

He had a successful debut at the London Fashion Week in September 2005 and received an overwhelming response from the press as well as the buyers. He opened a new store at Lodhi Colony Market in New Delhi in December 2005. Arora exhibited some of his work at the Victoria & Albert Museum in London for an exhibition called "Global Local" in association with the British Council, India.

A fashion jury in a leading Indian publication Outlook designated him "Best Indian Fashion Designer" and featured him on the cover of its March 2006 issue. Manish opened his first Manish Arora franchise store in Villa Moda, Kuwait and another Manish Arora Fish Fry store at Crescent at The Qutub, New Delhi in 2006.

"Indian by Manish Arora", a brand designed for the growing Indian market for women's wear. Manish was invited to show his collection at the "Fashion in Motion" exhibition held at Victoria and Albert Museum, London in September 2007.

By 2009 Manish owned four stores in India and sold his collections to more than 80 retailers worldwide. The designer has also entered into a joint venture with BIBA Apparels Pvt. Ltd. to further expand the label.



In 2012, Arora previewed his jewellery line in association with label Amrapali comprising a range of hand jewellery, neckpieces and pendants.

Some of his work was displayed at the Victoria and Albert Museum, in the Fabric of India 2014-15 Exhibition

Style

Manish Arora is regarded by many as "the John Galliano of India". 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.

INTERNATIONAL DESIGNERS

Calvin Klein

Born on 19th November 1942, Calvin Richard Klein is a celebrated fashion designer from America known for his company *Calvin Klein Inc.* Apart from giving his name to clothing, he also gave his name to an array of jewelry, watch and perfume collections.



Klein grew up in The Bronx, and studied at *High School of Art and Design*. Since his teenage years, he developed a fervor for drawing and fashion. He spent hours sketching dresses and suits for women. He later received his honorary doctorate from *Fashion Institute of Technology* in New York, 2003. Prior to this, in 1962 he did his internship under *Dan Millstein*, a suits and cloaks manufacturer. He also spent five years working and designing at other shops in the city. In 1968, Klein and his friend *Barry K. Schwartz* established Klein's company after gaining inspiration from the style of New York City's youth.

Across the industry of fashion, word had spread that Calvin Klein's designs are chic and sleek. His designs are regularly featured in *Harper's Bazaar* and *Vogue*.

Klein was among the many great designers and became highly recognized in the fashion industry of the elite in New York. He became popular after his initial major show at the Fashion Week New York, so much so that he was addressed as the new *Yves Saint Laurent*.

Calvin Klein designed his signature tight-fitting jeans in 1974 that grossed more than \$200,000 in sales in the first week. The same year, he received a *CFDA Award* in women's and men's wear. Klein in 1983 was included in the *International Best Dressed List*. Moreover, he received the *American Councils of Fashion Designers' Award* thrice in 1981, 83 and 93.

Klein not only conquered the market of jeans, he also elevated in rank as one of the best underwear designers by adding his logo and style to briefs and boxers.

In the 80s, Klein entered the perfume market by introduced his well-known fragrances, *Obsession* and *Eternity*. Over the years, his business expanded into industries of accessories, eyewear, swimwear, and hosiery.

Celebrities such as, *Helen Hunt*, *Gwyneth Paltrow* and *Julia Roberts* admire him and his collections. Calvin Klein has influenced designers like *Donna Karan* and *Miuccia Prada*.

UNIT 6 Sources of Inspiration for Fashion Designers

1. Historic and ethnic Costumes

Designer often turns to the past (recent or distant) for line and silhouette ideas that can be used in a new way. Costume falls into two categories: historic costume, the fashion of a certain historical period, and folk or ethnic costume, traditional national or regional dress. Both are inspirational sources of design.

2. Folk Influences

Designers find the same inspirational blend of colors, motifs ,lines, shapes and spaces in folk costume. Many folk influences are showing up in recent collections: Chinese at Dior and Prada, Japanese at Valentino.

3. Museums

Museum costume collections offer the unique opportunity of seeing actual preserved garments displayed on mannequins. Many regional museums have fashion collections and almost every national museum of folklore includes ethnic costumes. Costume can also be studied in paintings in every museum.

4. Libraries and Bookstores

Costume can also be studied in books. Museum bookstores and libraries are excellent sources of costume references. Many libraries also have collections of old fashion magazines, including Harper's Bazaar(from 1867)and Vogue(from 1894).Many fashion designers have their own libraries of books

on historic and ethnic costume, films, sports, artists, designers and textiles.

5. Travel

Travel influences designer's collections. Designers like to visit visually and culturally stimulating places. Travel exposes them to new ideas.

6. The Street Scene

Designers get ideas just watching people in the streets; people on their way to work, the trendy young people, or the kids on their skateboards. They look in the shop windows. They take photos or make sketches of clothing that appeals to them.