


THE JOURNALS GINI STEPHENS FRINGS



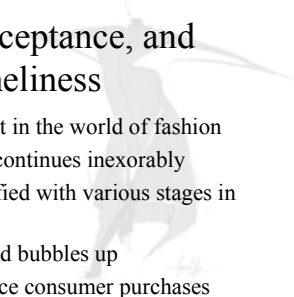
Fashion

From concept to consumer
Gini Stephens Frings
7th edition

Chapter 3; Fashion Change and
Consumer Acceptance

Fashion
FROM CONCEPT TO CONSUMER

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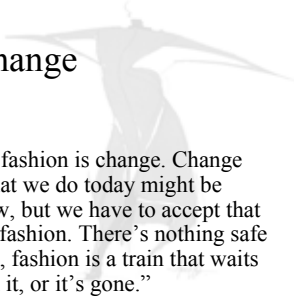
Styles, Acceptance, and Timeliness

- Change is the constant in the world of fashion
- The cycle of fashion continues inexorably
- Consumers are identified with various stages in the cycle
- Fashion sifts down and bubbles up
- Many reasons influence consumer purchases
- Markets are divided by price, style and size

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Change

- Karl Lagerfeld:
 - “What I like about fashion is change. Change means also that what we do today might be worthless tomorrow, but we have to accept that because we are in fashion. There’s nothing safe forever in fashion,, fashion is a train that waits for nobody. Get on it, or it’s gone.”
 - Change is speeding up due to technology, and timing plays an important role in acceptance

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Acceptance

- Lagerfeld again:
 - “There’s no fashion if nobody buys it.”
 - Lagerfeld intuitively understands the business of fashion; purchases by large numbers of people make styles fashions.

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Fashion cycle (P. 50)

A Fashion Cycle

- Intro
- Rise
- Peak
- Decline
- Rejection

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Classics, Fads, Recurrences (P.52)

Classic and Fad Styles

Cycles for fads and classics, compared with normal fashion cycles (solid line represents normal cycle).

- Classics, while never achieving the popularity of fashions, maintain steady sales, never going out of popularity
- Fads, rise, peak and disappear quickly

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Fashion leaders

- Innovators; create fashion and express themselves in such a compelling manner that designers use them for inspiration
- Role models; consist of high media profile types who often are given clothes to “promote” the designers vision and help themselves perpetuate their personal status of role model
- Formerly the purvey of royalty, politician’s and the wealthy, they have largely been supplanted by entertainers, e.g. TV and film stars, athletes, musicians and models

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Followers

- They form the largest and most profitable section of the consuming public
- For a variety of reasons, they respond to fashions only after they are sure of trends:
 - Lack of time
 - Slow to change to new ideas
 - Personal insecurity about taste, using others as a barometer
 - Need to fit in with their peer group
 - Note that within followers there are early adopters, laggards and those who fall in between
 - Also note that the majority of people don’t want to be judged by what they wear solely

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Adoption

- Trickle down theory, prevalent until just recently, holds that styles are set by wealthy and influential people and eventually filter down to the masses
- Depending on location, masses get European fashions quickly in New York and not so quickly in Des Moines

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Adoption

- Bottom up, a newly revived idea, indicates that fashion comes from the street. Witness hip hop, adopted by suburban kids worldwide, although it started in low income urban areas
- Note that Chanel said “All fashion comes from the street” shortly before WWI

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Adoption

- Trickle across contends that parallel movement is the primary direction. Your peer groups are the most immediate fashion influence on you
- Labels subscribe to this idea, I.e. I’m part of Tommy’s group, or Ralph’s, or Calvin’s, or Donna’s or 555 Soul

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Styles

- Color
- Textures
- Style, or line, silhouette and details
- Price
- Fit
- Comfort
- Labels
- Quality

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Pricing

Couture; made to order, it has a **worldwide** clientele of 2,000 women. Prices run from \$5,000

Designer; "Signature" collections from designers, between \$1,000 and \$5,000. Giorgio Armani

Bridge; a relatively new category, "bridging" the gap between expensive designer and better goods. Emporio Armani

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Pricing

Contemporary; revived and aimed at the style conscious women wanting more fashion than Missy, but less price than designer and bridge. Ralph

Missy; conservative adaptations of the proven. Jones NY and Liz for better, Sag Harbor and Alfred Dunner for moderate

Junior; body conscious looks from XOXO, Necessary Objects and Esprit

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