

Viewpoints for textile promotion taken into account the selection process by fashion designer

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Abstract: The aim of this study is to investigate an efficient proposal method of textile for textile seller such as manufacturing factories and wholesale dealers by making clear the selection process of textile by fashion designer and the effect of textile on fashion design for a luxury brand. Selection processes of textile for fashion design were researched by observing actual selection of textile by a designer. As an experiment, a designer who had worked at a luxury brand was asked to design some garments as a luxury brand designer and to select suitable textiles for the designs. The selecting process in a textile market was observed. The processes are as follows: The designer firstly decided items and designed the concepts for them. Then he surveyed a textile market and gathered swatches under consideration, then decided to purchase some textiles for the concept. While surveying, he considered not only garments itself but also coordination of items and customer who will wear it. After then, the concepts were specifically designed with drawn illustrations. However, by confirming the properties of purchased textile such as drape, thickness and pattern etc., the designer changed and modified his designs. Therefore, it became clear that a designer selects textiles considering the coordination and what customers want to buy. A textile manufacturer should consider these points.

Key words: Selection of textile, fashion design, manufacturing textile

1. Introduction

There are two functionalities of the clothing: 1) body protection, 2) adorning oneself. Fashion apparel products have a high proportion of 2) by subjective judgment. Fashion has its origins in the *Haute Couture* by order made. However, productions of ready-to-wear (*prêt-à-porter*) became recently the main. In high-end fashion, clothes of new design (*nouvelle couture*) are invented every season. The primary design, represented by a simple drawing and memo by a creative director, goes through several stages to design for mass production associated with the work of the details of the manufacturing process [1].

In the sense of the mass production, automotive and electronic products are typical industrial products. Ready-to-wear is also located in the range of industrial products. Compared to the *nouvelle couture* which has small production volume, fast fashion which has large volume is close to the typical industrial products. The former

design may differ from the design of a typical industrial product. However textiles used by *nouvelle couture* are expected to be selling well for other apparel makers. Accordingly in this paper, we deal with the *nouvelle couture*.

Textiles are a main material for apparel products and textiles are also designed in various ways. Textiles include woven and knitted fabric. The life cycle of these textile and apparel products is short. If the sales plan unreached to the goal, those will be stocks. Products in this paper are not art. It is about business. Selection of textiles is subject to this perspective, business.

There are different insistences about textile between textile manufacturers and the users. The insistences of textile manufacturer are as follow; 1) sufficient delivery time for the production, 2) an order to cover the cost of production, 3) made-to-order to avoid increasing stock and 4) quality which manufacturing side is convinced [2].

On the other hand, the insistences by persons in charge of *Maison* in Paris and Milan for textiles are as follows; 1) delivery by strict annual schedule of exhibitions, 2) order after textile exhibition, 3) ensuring broad discretion of the designer 4) constraints of the product concept and product mix, 5) constraints of the manufacturing process of the product and 6) discretionary suggestions by person in charge [2].

These different points of view increase textile stock. Thus the manufacturer needs to understand what users want and how the textile is selected.

In fashion design, textile selection is an important process but the process and the influence is still unclear. In the selecting process of textile for fashion clothing, it is generally said that a designer design clothing and he or she choose the appropriate textile for their design. There are two kinds of schema.

- 1) Products concept => selection of textiles,
- 2) Selection of Textiles=> concept of the product.

The former is common. However, it is also said that textile and design have been influenced by each other and the details of the process are still unknown. Thus the former is carried out in this experiment. In this study we investigate the fashion designer's textile selection and producing garments process by hearing and experimental sample making. According to the surveying and the verification, points which should be noted by manufacturers and wholesale dealers are proposed.

2. Experimental process

2.1 Designing background

We assume a *Maison de couture* that the market is in Paris and Milan for a situation of the experiment. The *Maison* produce "first sample" which is presented at the runway of ready-to-wear collection. A model worn those on runway, then, it would be a sample of the exhibition. We targeted the sample products to sell in Paris and Milan. The markets of the products were assumed in Paris and Milan where large cities of the world. The *Maison* has byers from the large cities in the world. The *Maison* is maintained by the purchase of the product by its byers. Therefore, the design of the product must be directly linked to the purchase. In addition, the design should not exceed the concept of the *Maison*. There are also a product area for the trend and standard area. In the runway show, trend design has higher rates than classic. In the exhibition, standard production has higher rates than trend. In this experiment, standard was mainly considered. This experiment was assumed AW (Autumn/Winter) of a certain year. Competent person, a designer in this study, is required the experience for the design work that was involved (*nouvelle couture* or ready-to-wear) in *Maison* product. In addition to atelier division at the *Maison*, it is

meant to include the experience of studio division. A subject must be satisfied these conditions. Thus, a designer Y, who has more than 30 years experiences in a *Maison*, was selected for a competent person. This process is similar with a real apparel business for high-end fashion even though it is not exactly the same system of a particular company.

2.2 Process of selecting textile

Under the background of the experiments cited above, we investigated the fashion designer's textile selection and producing garments process.

The processes are as follows; 1) we set a designer. 2) As the starting point of the work, the background and purpose of the experiments, which should be understood as design constraints, are presented to the designer, 3) the designer set the items, 4) and corrects textile swatch for items. 5) Based on the swatches, the designer makes a rough drawing for items. 6) According to the design, he selects and orders the textile. 7) After delivering textile, reconfirming of textile for producing garments is carried out and 8) the designs are revised. 9) Patterns for the designs are produced. 10) The productions are ordered to the manufacturing factory for a model exhibition, and in business.

Finally, 11) those manufactured samples are evaluated. Sales performance is normally used in the evaluation. However, at this stage, the comments for the runway show by the journalism and the number of orders in the exhibition are the evaluation. In the response to the number of orders, the orders of the textile are decided. Then a design for mass-production is carried out. In this study, we investigated the processes from the first to the tenth.

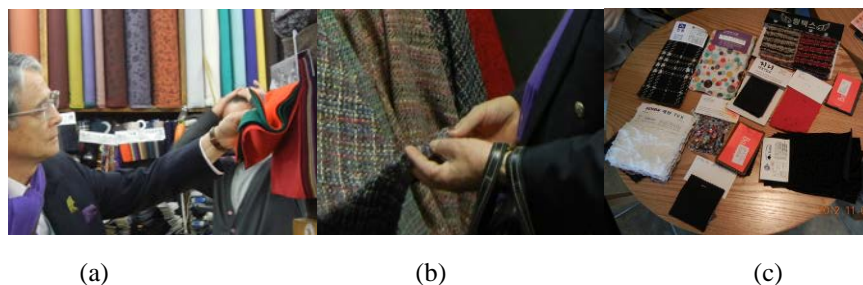


Figure.1 Situation of surveying textiles at textile markets (a, b) and selected swatches (c)

3. Results and discussion

3.1 Selected textile for designs

Regarding the background of this experiment, pants, skirt and blouse were set as items by the designer in this study. In this experiment, the designer selected the textiles in the textile market at Dongdaemun Shopping complex and Gwangjang Market in Korea (2012.11.02~03, Figure 1 (a) and (b)). The selected swatches are shown in Figure 1 (c). While designing, he considered that what customers want to wear and buy. Rough drawings for items after watching and surveying swatches are shown in Figure 2. This was the primary design deliverables. The selected and ordered textiles are shown in Figure 3. The designer's opinions for the reason of the selecting these textiles are as follows; at first, *a*, *b* and *c* were selected. Textile *a* is knitted fabric with lamé yarns. It looks like elegant and is good for cocktail dress. It looks like good for suits as well. Because it has black and red yarns, it is easy to coordinate with several different items such as black skirt and pants. The pattern like *a* textile was popular at a *Maison* in the past. The coordination will be variable depending on a blouse. Thus the Design 1 was

conceived by textile *a*. The design 2 was conceived using textile *b*. *b* is a knit fabric with glitter gold leopard print. Using textile *b*, a blouse can be made. The blouse can be coordinate with the jacket with black woven fabric or velvet fabric. Textile *b* can be used for the other items easily. Design 3 was also created using the same material as Design 2.

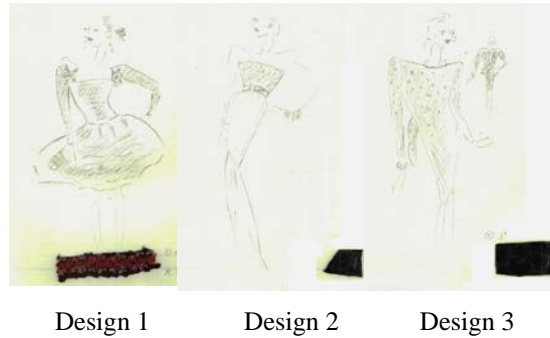


Figure. 2 Rough drawings

Textiles *a*, *b* and *c* were selected as the main textiles. After selecting *a*, *b* and *c*, the other textiles were selected as shown in Figure 3. While selecting those textiles, the designer considered two or more similar textiles as available selection candidates. *c* and *d* were compared and *c* was selected because *c* was considered as luxury. The material of *c* is alpaca and customers will think that it is expensive and luxury. Therefore *c* was selected. *e* and *f* were selected because it showed trend. Blouse or one piece made by *e* and *f* would be sold. Moreover, *g* and *j* were selected. While selecting those, *h* and *i* were considered as candidates. Even the designer liked *h*, *g* was considered as selling well. Thus *g* was selected. *i* and *j* was tweed fabric and those were considered as good for jacket and skirt. *j* was considered as easy to coordinate with other items so it was selected.

While selecting textiles, the designer tried to find, new and popular fabrics which are likely to be sold well. This was based on his experiences. As watching and surveying textiles, the appeal design was conceived. At the same time, the customers who buy and wear those were come across by the designer. In here, the point was that several items were conceived using one textile, and the coordinates were mainly considered. According to the coordinates, the design range spread out. Also, at this time, selection range of textile was also spread out. In other word, the interaction of design and textiles makes the spread of clothes coordination.

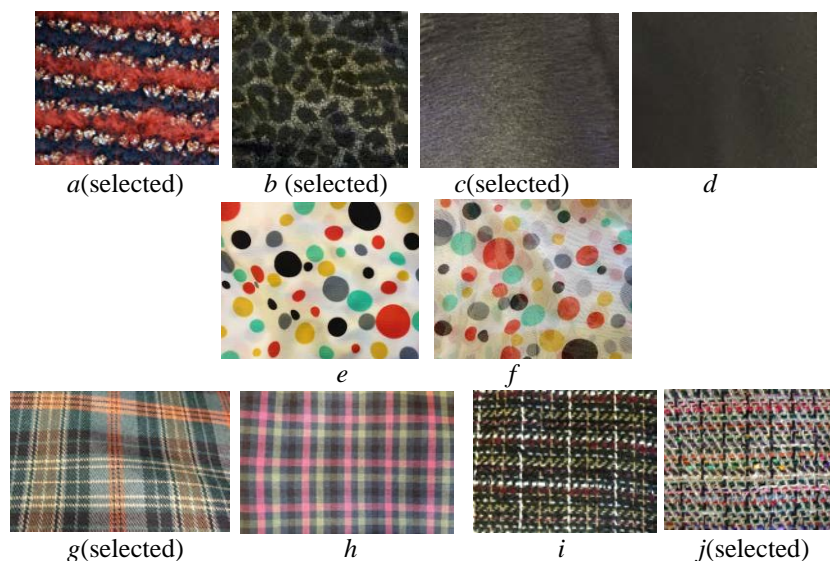


Figure.3 Selected textile samples and candidates

3.2 Producing garments

After watching and touching textiles that has been delivered, the designer decided to produce a jacket and a skirt (Figure 4). Jacket and skirt can show the silhouette clearly so those were made using *a* and *c*. In here, the designer still understood what customers want. After deciding to make a jacket and skirt, he checked the textile as shown in Figure 5. He confirmed overall feeling and thickness by grabbing as shown in Figure 5 (a) and (b). Then, because it is stripe pattern, he checked the direction of the stripe and drape as shown in Figure 5 (c), (d) and (e). After confirming textiles, he draped and made patterns as shown in Figure 6 as considering color balance and stripe pattern. He also checked the details such as collar and pocket. With made patterns, jacket, skirt and pant were ordered at manufacturing factory. The produced garments are shown in Figure 7. Finally the garments were put on a model and the comfort and size were checked as shown in Figure 8.

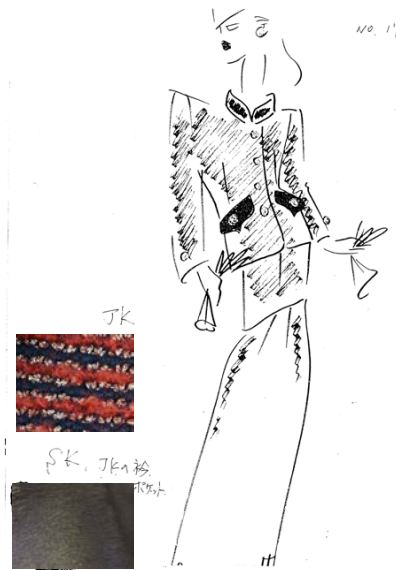


Figure. 4 Designed jacket and skirt

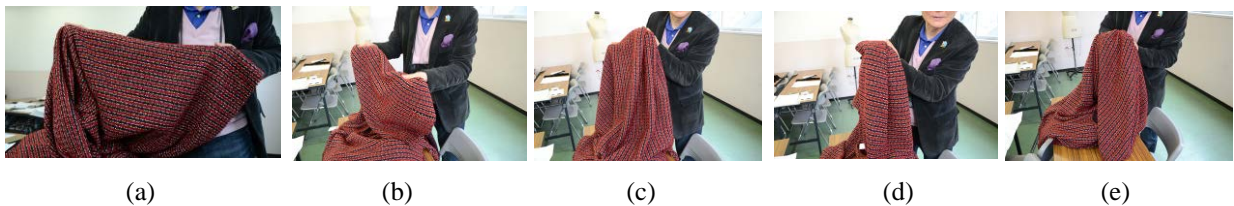


Figure. 5 Confirming textile before making patterns:(a)overall feeling, (b)watch grabbing(feel the thickness), (c)Seeing drape in vertical direction, (d)Seeing drape in horizontal direction and (e)Seeing drape in diagonal direction



Figure 6 Draping situation



Figure. 7 Produced jacket and skirt



Figure 8 Confirming produced sample as fitting on model

4. Conclusions

We investigated the designer's textile selection process by producing sample and hearing survey. This study will be one case study for designer's textile selection process which assumed a real business.

When an fashion designer create a design for a given concept of garments, the designer images 'design styles' at first. Then, when he finds a textile to represent the concept, the 'design style' becomes clear and has reality. At that time, designer thinks the customer who will wear it, because a professional designer must have accountability toward the sales. Then, the designer gives priority to the sales over his or her preferences in the selection of textile. An apparel designer associates multiple items with a textile. He chose appropriate textiles which can be coordinated easily. It also promotes the purchase. In the selection stage, textile was selected by touching and looking it. After the textile has been delivered, the drape and the handle were checked and textile was extended widely. Then, the use of the fabric was established. Fine, new and popular textiles which are likely to be sold after producing apparels were the textile which a designer wants. Someone who can select it will be a good designer. Whether knit or woven is not a major problem in selection process. Therefore, the efficient points of textile proposal which should be noted by textile seller and manufacturers are the coordination of items and fine, new and popular textiles which are likely to be sold. Accordingly it is necessity to know what kind of textile the designer made clothes which sold well at the past. It is a preference of customers of a designer instead of one of the designer. Therefore, 'What kinds of textiles are the fines, new and popular textiles for a designer?' would be the next step of our study.

5. Reference

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