

## EXERCISE / 1

**Chapter 1:** *The Different Markets for Women.*

**Objective:** *To identify clusters of brands that target similar customers.*

### Understanding Market Research

- 1 Find a street map of a city or town close to you and identify the main shopping areas/streets.
- 2 With a different colour pin or marker for each brand, locate and build up a picture that will possibly indicate clusters of retail outlets selling at a similar market level (e.g. haute couture, prêt-à-porter/international luxury brands, designer wear, intermediate/middle and high street).
- 3 Take one staple garment as a benchmark (such as a pair of jeans, a dress, a coat or a suit) and price compare like-for-like in each brand to give a realistic evaluation of the different markets.

#### **And/or:**

- 1 In your or a friend's/relative's wardrobe, identify the various labels and brands.
- 2 Research on the internet to see whether each label/brand has an online store.
- 3 Take one staple garment as a benchmark (such as a pair of jeans, a dress, a coat or a suit) and, using the online stores, price compare like-for-like in each label/brand. Group the labels/brands in terms of the following: price, style, quality and market level. For example, group together denim jeans of similar price. For garments which may vary in terms of quality, for example leather garments, make sure to compare like-for-like. What do those labels/brands that sell your chosen garment at a similar price have in common? Does this grouping reflect your perception of the market addressed by the brand (e.g. high fashion, classic, etc.)?

**Note:** *Avoid seasonal sales periods when undertaking this research, as it may give the wrong indication.*

**Reading:** *Pages 17 to 25*

## EXERCISE / 2

**Chapter 2:** *Fashion in Time*

**Objective:** *To identify and understand trends in colour*

### Investigating Colour Trends

- 1 Select one of the womenswear markets from Chapter 1 (haute couture, prêt-à-porter/international luxury brands, designer wear, intermediate/middle or high street).
- 2 Identify the colour trends of the current season for your chosen market level by researching images of catwalk shows on the internet. Or you could visit the retail area of a nearby town or city and look in store windows and on the racks inside to give you an overall idea of the predominant colour trend of the season.
- 3 Once this research is complete, check your data against colour trend reports for that season. Research colour trend reports for the current season in your college library or use online trend forecasting resources if your college has access to them. You should be able to find some free of charge.
- 4 Using your research try to predict the colour forecast for the following season. Consider the trends of the past few seasons. What has changed and what has remained similar? You may ask the same question for consumer goods other than fashion. Try to imagine colour palettes for the next fashion season and make a note of them.

**Note:** *This exercise is also good for identifying and forecasting emerging silhouette or fabric trends.*

**And/or:**

Try researching one particular era, looking at all types of design including architecture, industrial and soft furnishings, as well as apparel to understand the relationship between different decorative arts and the evolution of trends.

**Reading:** *pages 35 to 47*

## EXERCISE / 3

**Chapter 3:** *Creative Research*

**Objective:** *To use creative research to look for sources of inspiration*

### Finding Inspiration

- 1 Visit an art gallery or museum to experience works of art first-hand. Find a creative piece that particularly inspires you (preferably a work that has no connection with fashion design). If visiting a gallery/museum is not possible, then try to revisit a strong memory of experiencing a creative work and find a photograph of the piece.
- 2 Reflect on experiencing your chosen work of art and produce a written description of how this made you feel, what emotions it evoked and why, and what your objective and subjective points of view were.
- 3 Use these feelings and thoughts as a starting point for your own work. Analyse your personal connection to this piece. What else did it make you think about? Pull apart the elements of its design.
- 4 Create a theme board (see pages 58 to 63 or download the tips sheet for creating a theme/concept/mood board) or produce a drawing, photograph, collage or object that encapsulates your research.

**And/or:**

Check the comments and editorial about a fashion collection of a chosen designer for a description of the influence for that particular season. (For example, Jeremy Laing used the influence of flags for his collection shown on page 73.) Try to define the use of this influence in the collection, and how and when it was used.

**Reading:** *pages 56 to 61*

# EXERCISE / 4

**Chapter 4:** *Development and Sampling.*

**Objective:** *To push an idea to the limit.*

## Creative Practice

- 1 Take a detail from a garment, such as buttons and buttonholes. (Note this exercise works for the design of any product.)
- 2 Explore the possible alternatives of size, placement, function and decoration that can change this detail into something new.
- 3 By pushing your ideas to an extreme, develop a series of drawings and prototypes that can then be considered for incorporation into finished garments. (For an example see the Viktor & Rolf shirt dress on page 85.)

**Reading:** *pages 66 to 87*

## EXERCISE / 5

**Chapter 5:** *Garment Design and Range Planning.*

**Objective:** *To understand range planning.*

### Range Planning

- 1 Select one of the womenswear markets from Chapter 1 (haute couture, prêt-à-porter/international luxury brands, designer wear, intermediate/middle or high street) and identify two or more competing brands at that market level.
- 2 Visit the store for these brands – brick and mortar and/or online.
- 3 Research the catalogue and make a note of all the pieces that make up the range for the current season (e.g. tops, bottoms, jackets, dresses, occasion wear, outerwear, suits, etc). Remove from your survey any piece whose price is very different from the average price of other similar types of garment. For example, an expensive coat. Certain brands, especially luxury ones, may offer pieces at a very high price in small quantities (think haute couture here) and these may distort your result.
- 4 Work out the ratio between types of garments in the collection. Count the number of tops to bottoms and also work out the ratios between different types of garment, for example skirts to trousers, etc. You can go one step further and consider the number of different colours and fabrics in which each piece is offered, but this is not absolutely necessary.
- 5 Compare these ratios between the two or more different brands you have selected. Are there significant differences? Can you explain them?

**Note:** *When doing this exercise, try to identify the difference between the signature garments and seasonal style pieces.*

**Reading:** *pages 93 to 95*

## EXERCISE / 6

**Chapter 6:** *Styling and Presentation.*

**Objective:** *To practice communicating your styling ideas and to respond to peer observation.*

### Fashion Styling

- 1 Pair up with another student for this role-play exercise. Choose a collection from a designer or fashion house. Imagine you are forming the communications department, planning a high-profile photo shoot.
- 2 Decide together upon a storyline inspired by the collection from your chosen designer/house.
- 3 Working independently, one member of the communication team should create a storyboard and the other member a mood board using the storyline as a guide (see pages 86 to 87 or download the tips sheet for creating a theme/concept/mood board). These boards can contain images, fabric, objects, etc., to create the spirit of your concept.
- 4 The end result should be one mood board and one storyboard that can relay and give direction to the team of professionals — photographer, stylist, models and hair/make-up artist — that will take charge and produce the photo shoot in your absence.
- 5 With the help of a third party, critique the mood board and storyboard. Consider the following questions:
  - Did the boards accomplish what they were designed for? i.e. Did they transmit the idea clearly enough for an external team to complete the shoot?
  - What impression was given overall?
  - Would each member of the photo shoot be able to understand the concept and contribute?

**Reading:** *pages 107 to 112*

## EXERCISE / 7

**Chapter 7:** *Diffusing Your Final Collection.*

**Objective:** *To explore how a diffusion collection works.*

### Diffusing a Collection

- 1 Choose a designer/design house. Look at a main line collection for a given season of this selected designer/design house and investigate the influence behind this collection.
- 2 Without researching any diffusion/secondary lines of your chosen designer/design house, design a capsule collection that retains the spirit and influence of the main line collection, but which is more accessible in terms of style and price.
- 3 Once you have completed your capsule collection, evaluate your work by researching the diffusion/secondary ranges of your chosen designer/design house and comparing them to what you have created.

**Reading:** *pages 122 to 123*