

INSTRUCTOR'S MANUAL FOR

FASHION MERCHANDISING

AN INTRODUCTION



FIFTH EDITION

STONE

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Instructor's Manual for Fashion Merchandising: An Introduction Fifth Edition

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SECTION 1

Curriculum Organization

Merchandising has been defined as the planning required to have the right merchandise, at the right time, in the right place, in the right quantities, with the right promotion, and at prices the firm's customers are both willing and able to pay. Each step in the marketing of goods and services from the producer to the ultimate consumer involves merchandising—selling goods and services with the goal of realizing a fair margin of profit for the entrepreneur.

The merchandising of any product is, of course, accompanied by certain financial risks to the entrepreneur, and fashion-related goods are especially vulnerable. Fashions are, by definition, those styles that are accepted by the majority of any group of people at a given time. Fashions reflect current consumer taste, and consumer taste changes rapidly. The retailer who is unable to predict the shifts in taste has no basis for sound buying decisions.

The purpose of *Fashion Merchandising: An Introduction* is to provide the foundation in preparing students for a wide range of jobs available throughout the vast fashion business. The text covers men's, women's, and children's apparel and accessories, but the concepts developed are equally applicable to the merchandising of other fashion-influenced goods, such as home furnishings, household linens, and so forth.

ORGANIZATION OF THE TEXT

The *Fashion Merchandising: An Introduction* text presents chapters in a class-tested sequential learning order so that the student will become progressively sophisticated in his/her knowledge of the subject matter. Chapters 1 through 5 give the student the dynamics of fashion. Chapters 6 through 12 discuss the producers of fashion and the principles and techniques they use in the movement of fashion cycles. Chapters 13 to 15 cover the markets for fashion, both domestic and foreign, with a new chapter on offshore production/global sourcing. Chapters 16 through 18 are devoted to the concepts, principles, and information used by successful marketers of fashion. Career opportunities in fashion are fully discussed in separate appendices.

The fifth edition incorporates the successful techniques of the previous editions with updated and greatly expanded analysis of each subject matter

area. End-of-chapter exercises help the student review important points and apply newly acquired knowledge in a practical way.

Throughout the text, changes, new developments, future trends, and their impact on the fashion business are presented.

Unit 1 The Dynamics of Fashion

The first five chapters set the stage for the study of fashion merchandising by providing the student with the fundamentals of fashion and the basic principles that govern all fashion movement and change.

Chapter 1, the Nature of Fashion, deals with fashion terminology, the components of fashion, and the reasons why fashion is always subject to change. Chapter 2, The Environment of Fashion, explores how economic, sociological, and psychological factors influence consumer demand. Chapter 3, The Movement of Fashion, discusses the cyclical nature of fashion movement, recurring fashions, and how fashion trends may be predicted. Chapter 4, The Leaders of Fashion, explains the creation of a fashion, from the roles and responsibilities of designers, manufacturers, and retailers to the contributions of fashion leaders and fashion followers. Included are major theories about fashion adoption and dissemination and the reasons why most people follow rather than lead fashion change. Chapter 5, The Business of Fashion, outlines forms of business ownership, government regulations, growth and expansion, and the economic importance and scope of the fashion business.

Unit 2 The Producers of Fashion

The next seven chapters of the text trace the history and development, organization and operation, merchandising and marketing activities, and trends of industries engaged in production and distribution of fashion to retailers.

Chapter 6, Textiles—Fibers and Fabrics, and Chapter 7, Leather and Fur, trace the activities of firms producing materials from which apparel and accessories are made. Chapters 8 through 12 detail the operations of those firms that produce the actual fashions. Chapter 8, Women's Apparel, and Chapter 9, Children's Apparel, include expanded coverage of

both of these industries, with separation of the two into individual chapters. Chapter 10 discusses men's apparel, while fashion accessories are covered in two separate chapters: Chapter 11, Accessories, and Chapter 12, Intimate Apparel and Cosmetics.

Unit 3 The Markets for Fashion

The next three chapters provide a broader discussion of fashion market centers: Chapter 13, Domestic Fashion Markets, and Chapter 14, Foreign Fashion Markets. Chapter 15, Global Sourcing, discusses specification buying around the world.

Unit 4 The Merchandising of Fashion

Chapters 16 through 18 concentrate on activities related to the retail merchandising of fashion and related services.

Chapter 16, Fashion Retailing, and Chapter 17, Trends in Fashion Retailing, provide an expanded discussion of the role and diversity of retailers as well as future trends in this dynamic area of fashion. Chapter 18, Fashion Auxiliary Services, covers the history and development of resident buying offices and advisory services, as well as types of offices, organization, role and services offered, and trends. The chapter also shows the organization and operation of auxiliary services, how they function, and the part they play in the merchandising of fashion. Included are fashion magazines, trade publications, consumer and general publications, broadcast media, advertising and publicity and public relations agencies, and consultants and market research agencies.

Appendices Careers in Fashion

The appendices update coverage of career opportunities. They offer guidelines and suggestions to those looking for specific ways to direct their interests and talents into careers in fashion. Whether a student's interests are in design, manufacturing, management, promotion, retailing, or in some phase of a related service-oriented business, an appendix describes each of the possible fields and helps students to identify specific entry-level jobs and career goals in the fashion industry. Specific skills, training, and experience needed for entry into each job are given. A section on finding a job includes selecting a career area, looking for and evaluating opportunities, and what to do after being hired.

End-of-Chapter Activities

Each of the chapters in the text concludes with student-oriented activities designed to enrich and re-

inforce the instructional materials presented. Learning activities include (1) Merchandising Vocabulary, (2) Merchandising Review, and (3) Merchandising Digest.

The Merchandising Vocabulary section includes fashion and merchandising terms introduced for the first time in each chapter. These terms are presented in boldface type in the body of the chapter. Since these terms appear in subsequent chapters, the student is asked to define or explain each of them.

The Merchandising Review provides questions directly related to the key concepts of each chapter. These questions do not repeat definitions of terms from the Merchandising Vocabulary. Questions are presented in the order in which the material appears in each chapter, and provide a logical vehicle for individual study of the material as well as for classroom discussion.

The Merchandising Digest expands on material presented in that specific chapter. The student is asked to explain the significance of the information and to reinforce his/her explanation with specific illustrations. This activity allows the student to apply theory to actual situations, drawing on his or her own background, experience, and the local fashion community.

End-of-Unit Activities

Each unit ends with a Fashion Project which emphasizes and reinforces the instructional elements brought out in the unit. The projects serve both to enrich instruction and to show students how dynamic fashion merchandising can be.

Fashion Focus

A popular feature introduced in the last edition is "Fashion Focus," a series of brief profiles of leading fashion personalities and activities. These features show real-life application of the principles discussed in each chapter, using events and people with whom the student is familiar.

Technology Talk

"Technology Talk" is a new feature that covers the latest technology and highlights how the implementation of "high tech" has caused dynamic changes on every level of the fashion business. These "tech talks" can be used as current events projects with students following the changes, successes, and failure of these technological innovations.

Briefly Speaking

Another new feature, "Briefly Speaking," is a short, interesting article about a specific new development

in the fashion business. These "briefs" can be used as examples, so that students can research the current literature on fashion and write their own "briefly speaking" articles.

Glossary

A glossary of over 250 frequently used industry terms is also provided. Most are defined in the text, but additional terms commonly used in fashion merchandising are also introduced and defined. Foreign words and terms include phonetic spelling—a welcome addition for both instructors and students of fashion!

CURRICULUM PLACEMENT

The scope of *Fashion Merchandising: An Introduction* is comprehensive enough to serve as the basic text in a variety of fashion-related subject matter areas. It illuminates the basic nature of fashion itself, and shows how fashion works. It also indicates how its principles may be practically applied from the production of the raw materials of fashion through the retail merchandising of consumer fashion goods and services. Opportunities in the job market are becoming more and more competitive, and there is a recognized need for students not only in formal fashion programs—whether they be one or two-year private post-secondary schools, junior or community colleges, technical institutions, or baccalaureate degree programs—but also for students in other disciplines such as liberal arts and sciences, to take courses that will prepare them to enter the fashion business with the needed terminology, concepts, and skills.

The fifth edition of *Fashion Merchandising: An Introduction* is a text which provides a full semester introduction-to-fashion course, reflecting the needs of educators throughout the country.

Fashion Merchandising

Ideally, the text lends itself to a three-credit semester, term, or quarter course with performance objectives as follows:

1. To acquire a basic understanding of the nature of fashion.
2. To analyze the economic, sociological, and psychological factors importantly affecting contemporary fashions; to become acquainted with literature and resource materials dealing with these factors.
3. To review the historical development of apparel fashions.
4. To gain an understanding of the basic forms of business ownership, of how businesses are or-

ganized and expand, and of the importance of fashion businesses to the economy.

5. To study the history and development of the various segments of the fashion industry and to examine the unique and complete interdependency of these segments as well as trends in industry.
6. To gain an understanding and appreciation of the purposes served by foreign and domestic markets and to examine the role of designers in these markets.
7. To develop a more comprehensive understanding of both primary and secondary fashion markets.
8. To acquaint the student with the various types of retail distributors of fashion goods and the nature of their basic merchandising activities and policies.
9. To explore the functional activities performed by fashion support services and how they service the merchants of fashion.
10. To determine the scope of jobs in the fashion business and how the student can prepare for entry-level jobs and plan careers.

Fashion Careers

A unit can also be taught from the appendices of the text. This unit might be called Fashion Careers. Such a unit provides useful background information as a prerequisite for student practicum, field experience, internship, or cooperative work experience programs of study.

Performance objectives for a Fashion Careers unit might be:

1. To orient students to the professional requirements of their various selected career areas.
2. To assist in the preparation of factual resumes in connection with job seeking.
3. To familiarize students with professional aspects of job interviewing.
4. To explore the many types of career opportunities available to students with fashion merchandising training.

Other Uses of the Text

The text offers a good source of supplementary reading for courses in:

Fashion Design. Unit 1 of the text offers fashion design majors prime supplementary reading in an introductory fashion design course; the entire text provides a solid background for these students in the many aspects of the fashion business so closely related to the creative aspect of fashion.

Principles of Marketing. The text offers prime supplementary reading in a more general principles of mar-

keting course, particularly in a curriculum in which the study of fashion merchandising is limited to a single semester, term, or quarter course that concentrates on buying and merchandising.

Retail Store Training Programs. The text is also

useful in formal or informal retail store executive training programs, either as important supplementary reading material or as a basic introduction to the broad field of fashion for both executives and sales personnel.

SECTION 2

General Teaching Suggestions

This textbook has been developed from the authors' years of actual experience in the retail merchandising of women's apparel and accessories, in addition to years of teaching fashion merchandising at the community college and the four-year college level. Although the text itself may be a valuable guide for learning, there is no substitute for a competent and knowledgeable instructor. To be an effective learning experience, any course should be exciting for both instructor and students. Enthusiasm for the subject is a prerequisite.

Various teaching methods will be found effective in presenting this material. The instructor should, of course, be knowledgeable in the subject area and able to draw on background or experience in the field. For instructors less experienced in the field, however, the teaching suggestions outlined here may help keep the course at a high level of interest and challenge.

Some classes are more responsive than others, and students in each class will undoubtedly affect the manner and methods of presentation of material. But if students are encouraged to work part time while in college, the subject matter presented in each course will have more relevance and discussions will be livelier. Interest generated in relating theory to actual practice makes for a more worthwhile learning experience.

No merchandising course should be conducted on the basis of lectures and tests only. Telling is not teaching, particularly with this subject matter, since there are few right-or-wrong answers. Merchandising is a people business, and students should be encouraged by the instructor to participate in discussions of various methods of handling day-to-day changing situations, examples of which are given in the text.

TEACHING METHODS

Lecture

A classroom presentation wholly controlled by the teacher has limited success in a course on fashion merchandising. Lectures may be inevitable if you are instructing large numbers of students, but given

the dynamic nature of the subject, you will reap few benefits unless you make some attempt to vary the learning environment. One alternative is to subdivide the class into cluster groups organized by topic. For example, a class of thirty might separate once or twice a week into three or four groups, one each for the nature of fashion; fashion leaders and fashion followers, fashion retailers, fashion manufacturers, fashion and consumer demand, the economics of fashion, the nature of fashion trends and fads, communication skills in promoting fashion, fashion images, and so on.

If the students respond well to working in smaller units, continue subdividing the class by topic, rotating the composition of each group. Perhaps each group might keep a diary of its discussions and conclusions. Also, group leaders may report periodically to the reassembled class so that they might have at least an opportunity for exchange (albeit structured and inhibiting to some). You might consider the students' efforts as part of your grading system.

If because of size you must rely on the lecture method, try to engage your students with illustrated talks, charts, graphs, pictures, slides, tapes, transparencies, and other illustrative materials. Of course, your own dynamism and speaking abilities will dissipate the typical lecture hall drawbacks. Create drama and interest wherever and whenever you can. In a lecture situation, you the instructor have complete control; make the most of it.

Illustrated lectures usually help to heighten the interest of students. Charts, pictures, and other illustrative materials have to be planned and prepared in advance. Much illustrative material lends itself well to transparencies, used with overhead projectors, or in some cases this type of material may be reproduced on the chalkboard. It is important, however, that such illustrative devices have relevance and that they are dramatically presented, or else they lose their effectiveness in maintaining student interest.

Question-and-Answer Method

The question-and-answer method is more effective than the straight lecture in merchandising classes.

The instructor checks the students' knowledge of assigned reading material by questioning them. This method not only involves the students more than does the lecture method, but it also can enhance learning.

Some students respond less readily to the question-and-answer method than do others. Those who do not readily volunteer answers should be called upon directly from time to time to answer the instructor's questions. Those who do not respond readily should be noted so that they can be given more individual help or counseling by the instructor. Marking a seating chart with an "x" or a checkmark each time a student responds provides the instructor with clues as to which students need help or need to be more effectively motivated.

Open Discussion

Thoughtful and penetrating discussions require much preparation from both the instructor and the students. Haphazard and undirected classroom discussions really serve no purpose. But because discussions do not force students to memorize facts and definitions, generally students are more receptive to such activities. Discussions do not involve right or wrong answers since successful merchandising is based on tastes, preferences, and on one's personal interpretation of consumer intangibles. Also, organizational structure and management responsibilities vary from retail operation to retail operation. In fashion merchandising, there are principles and guidelines but no rules and regulations. This fact alone should make students comfortable with discussion formats.

For topic suggestions, experiment with the ideas at the end of each chapter under Merchandising Review and Merchandising Digest. But don't overlook the possibility that your students may have some specific topics in mind that they would like to discuss. Solicit their ideas and add some of your own. You will want to direct these discussions toward areas that rank highest in student interest and popularity.

Again, these presentations lend themselves to evaluation. Include your students' discussion performance in their grades.

Guest Speakers

Students are always delighted to hear what the experts are thinking. When you are planning guest speakers, students can often be of help in determining which topics interest them most, what areas need further exposition, and what their career goals are. Based on this information and your own knowl-

edge of each topic to be covered, you can make contacts with professionals in fashion and related businesses.

Be sure to schedule time for questions and comments at the end of the presentation. Be sure that students are familiar with the topic of discussion. While the talk will be useful in any case, students will absorb more if they have established a frame of reference for themselves. However, as classes vary in the type and number of questions that students will ask a speaker, the instructor should always be ready to ask questions should the students fail to respond!

You will, of course, have your personal sources, but other possibilities for guest speakers include personalities in the field: merchandising executives and junior-level retail workers, other instructors, independent store operators, sales reps who cover your area, and so forth. If your college keeps good records of its graduates, extend speaking invitations to alumni. They will be able to identify with students' needs, and your students will certainly value their information and advice.

If you have the facilities and equipment to videotape your guest speakers, you can soon build an impressive library for future reference. Of course, a "live" speaker is always preferable, but tapes are useful when a speaker cannot come at the last minute or when students miss a class and wish to view the videotape at a later date. The tapes may even be used for reference in research papers.

Occasionally, you may have a particularly outstanding speaker, and may want to invite prospective students to join your class in another location on campus with a larger seating capacity. (Seats should be reserved in front for your students.) This can also be an excellent recruiting tool for your program!

Field Trips

Well-planned field trips with specific learning objectives are invaluable aids to a better understanding of merchandising activities, although they represent considerable preplanning work on the part of the instructor. Visits to factories, stores, design studios, even domestic and foreign fashion markets enable the student to actually see the work involved and to relate theory to actual practice. A meaningful field trip should not only permit the student to see actual work being performed, but also should provide an opportunity for one or more executives of the firm visited to explain the various operations to the students and to answer whatever questions they may have arising out of their tour.

Much care should be taken in choosing field trip sites; you want only the *best* locations and the most

knowledgeable employees in each firm for your students, especially in a course which gives students their first formal exposure to fashion merchandising. Ideally, you should call ahead and set an appointment, then visit on site with the people who will be handling the field trip. Be sure that you explain at exactly what stage the students are in their fashion merchandising training, what has been covered in class relating to the topic, and what key points you would like covered in the time allotted.

It is a good idea to give students a list of key points to observe while on the trip (give this information to the host company, also), incorporated into a short summary of the trip assigned to be turned in when they return. If students read background material before the trip, they should have interesting questions during the course of the tour.

Field trips are *especially* helpful while covering Chapters 6 through 12; specific suggestions are offered in Section 3 of this instructor's manual. Needless to say, a prompt, sincere thank-you letter should follow each field trip: you want to be able to call on the firm again in the near future!

STUDENT ACTIVITIES AND ASSIGNMENTS

The more variety the instructor introduces into a course on fashion merchandising, the more accurately the subject's complex and ever-changing nature will be recreated. Oral and written presentations are exceedingly useful in the learning process because they provide dimensions beyond the text. In fact, your assignments should actually motivate the student to do independent study and research or, perhaps, to seek out a cooperative job in merchandising.

The activities you assign will depend directly on the size of the class, the resources of the school, its geographical location, and your own personal work habits and workload. Each activity should constitute some portion of the student's final grade; this alone will impress your class with the value you place on a total and well-integrated learning experience.

In addition to end-of-chapter activities and end-of-unit projects, a list of suggested assignments follows for your review. Whether you use all or some, be sure to discuss each assignment with your class until you are satisfied that everyone understands what it is you require. They should understand that assignments always correlate with classroom activity or some field project. Always give students detailed instructions right from the start. Although this increases the time you must spend in organiz-

ing, setting things straight at the beginning will save you time later.

Learning the Trade Press

There are many fashion trade publications, but *Women's Wear Daily* (WWD) is often characterized as the "bible" of the women's apparel industry. Have your students read one week's consecutive issues of WWD and submit an analytical report covering the following:

1. Dates of issues being reported on.
2. By whom, where, and when is this trade newspaper published?
3. To what specific industry group is it directed? To what other groups of people does the student think it might be of interest?
4. List the regular features that appeared in each of the five issues being reported on.
5. In addition to the regular features listed above, what special features were offered? On what day(s) of the week did each appear?
6. List the names of this newspaper's featured columnists, the title of the column each writes, the general nature of its contents, and the day (or days) of the week each column appeared.
7. Submit a photocopy (Xerox) or cut out and attach to this report one article relating to fashion. Explain how the information it contains could be of help to a fashion producer or merchant.

Students may also be asked to read and write brief summaries of articles from specific trade journals that cover each of the industries covered in Chapters 6 through 12.

Fashion in the News Notebook

Have your students keep a notebook of clippings covering fashion-related events in the news. The notebook should be divided into general topics, such as textiles, leather and fur, apparel manufacturing, accessories manufacturing, designers, licensing, innovations in marketing and merchandising, domestic fashion markets, foreign fashion markets, fashion retailers, fashion leaders, and so forth.

Fashion News Report

Ask your students to present a 10- to 15-minute review of a new fashion trend or merchandising development that would be of interest to the class. Encourage them to get their topics from trade papers, the fashion press, consumer fashion periodicals, or a local fashion authority. You will be able to help them research other resources as well.

Fashion Diary of a Seasonal Trend

Have each student choose a current trend in fashion and keep a diary tracking that trend during the semester. Included could be observations of displays and special promotions, advertising, buyer and customer interviews, and so forth. At the end of the semester, students should predict the future for that trend, stating the reasons for their prediction.

Fashion in Advertising

Have students find an ad for any product other than apparel or accessories in which fashion is stressed, and have them underline everything in the illustration, ad copy, or headline which indicates the stress on fashion. Their conclusions should include why they think the introduction of fashion helps to sell the product, or why they think the product would sell as well without the introduction of fashion elements.

Report on Fashion Designers

Invite a group of students to coordinate a report that would cover the fashion influences of several famous designers. They might focus on one aspect of fashion such as women's dresses, children's wear, shoes, sportswear, menswear, and so forth. Their choice of designers should include American and European designers as well as designers from other parts of the world. Included in the report should be brief biographical information on the designers and illustrations showing styles and designs that made each famous. They should *not* use designers profiled in the Fashion Focuses in the text.

Factors Influencing Fashion

Have students identify and analyze the important factors that have affected apparel and accessory fashions in any era—historical or contemporary—and the specific fashion to which each of the factors give rise.

French Haute Couture Research

Have students research and report on one of the current members of the *Chambre Syndicale de la Couture Parisienne*. Included should be a brief history of the designers and of the design houses, historical contribution to the fashion industry, current season's haute couture, and prêt-à-porte collection.

Comparison Shopping

It is helpful if students are given a letter of introduction from the school to take with them when they

comparison shop. The letter, on school stationery, might read:

(Date)

To Whom It May Concern:

(*Student's name*), a fashion merchandising student at (*name of your school*), is conducting a comparison shopping survey as part of a class assignment. We appreciate your cooperation in allowing this student to observe and record information about your store.

Sincerely,
(*your signature*)
Instructor

Specific suggestions for comparison shopping reports are given in Section 3 of this instructor's manual. One generalized comparison shopping project might be to invite students to compare and contrast the same fashion department in two or three retail stores. The report should include evaluation of (1) classifications, (2) price lines, (3) advertising and display, (4) obvious merchandising policies, (5) customer services offered, (6) the general type(s) of customers patronizing each store, and (7) physical location and layout of each department.

Fashion Bulletin Boards

The instructor or assigned students might maintain a bulletin board giving information about upcoming fashion events such as formal and informal fashion shows, store openings, special promotions, and so forth. Dates, times, and locations in newspaper announcements and articles should be highlighted with yellow markers and posted on a specific bulletin board each week. Of course, it is very important to keep the information current; the material should be reorganized weekly.

As each chapter of the text is studied, students might also be asked to bring in newspaper and magazine articles related to the topic, and to give a brief oral report on the information; the article can then be posted on a "Fashion in the News" bulletin board. This information should not merely be pictures of current styles, but rather articles about the fashion industry and fashion-related news, such as increase in prices of raw materials, FTC rulings, store openings, feature articles on influential fashion leaders and designers, and so forth.

Fashion Show Analysis

Students might be asked to cover a specific fashion show or a specific number of formal fashion shows and submit written reports on their observations. A lively discussion can take place the day the reports are turned in! Information should include the following:

1. Location and date of the show.
2. Overall "theme" of this show or collection.
3. Major silhouettes shown.
4. Distinctive sources of inspiration for the designs.
5. Any characteristic motifs used.
6. Key colors featured.
7. Key fabrics used.
8. Description of accessories used in the show; did accessories play a dominant or subordinate role in achieving the total fashion look? Why?
9. Distinctive words and phrases used in the show commentary to describe the garments and accessories.
10. Primary differences in these garments and those in other fashion shows this season.
11. Similarities in these garments and those in other fashion shows this season.
12. Student's evaluation of the garments in terms of consumer acceptance. (Include profile of type of consumer to whom the show was directed).
13. Student's evaluation of the garments in terms of overall design appeal.
14. Student's ideas on how items/looks could be modified for better consumer acceptance/wearability.
15. Have students attach pictures or sketches of five of the distinctive pieces in the show that they liked best and describe colors, fabrics, and so forth, briefly.
16. Have students give a brief description of the designer(s): names, where they work, whether they are newcomers or old favorites, type of consumer to whom this designer(s) usually appeals.

Career Day

Organize a career day in your college department and ask your colleagues to help with arrangements. Students can assist, too, by collecting career material, setting up displays, borrowing or renting audiovisual materials, and making industry contacts. Invite guest speakers. If your career day seems likely to be successful, notify local media who may be willing to cover the event with a photographer and reporter.

Supplementary Reading References

Supplementary reading references may aid the instructor in several ways, namely: (1) by providing

sources of additional information that can broaden the less-experienced teacher's knowledge of the subject matter; (2) by providing pertinent material to amplify lecture notes; (3) in selecting books and other materials as additions to existing libraries; (4) as guides in selecting appropriate outside reading assignments; and (5) in the preparation of written assignments and/or term projects.

Term Papers

Term papers should be assigned as early in the course as possible to give students a chance to gather information, including writing directly to some of the sources. Broad topics for term papers include researching and reporting on (1) a particular *designer* important in the fashion industry today, (2) a particular *manufacturer* of fashion apparel or accessories important in the industry today, or (3) a broad branch of the fashion industry, such as costume jewelry, shoes, intimate apparel, sportswear, and so forth. Another possibility is to assign students to read the appendices of the text as background for a paper on a specific fashion career.

Testing

A short "matching" test on vocabulary terms and their definitions is a good way to begin study of each chapter. This helps to assure that students have prepared for discussion, and serves as a quick check of their understanding of what they have read. Tests may be checked in class by the students; grades may be recorded or may simply serve as a self-check for students and a guide for the instructor as to points that need particular attention in class discussion.

A series of objective tests as well as suggestions for essay questions is included in this manual. Test #1 covers Chapters 1 through 5; test #2 covers Chapters 6 through 8; test #3 covers Chapters 9 through 12; test #4 covers Chapters 13 through 15; test #5 covers Chapters 16 through 18. The chapter from which each question is taken is noted in the right-hand column next to the key. This will enable instructors to quickly pull questions for a specific chapter if a different testing sequence is desired. Both objective and discussion questions are included for all tests.

SECTION 3

Supplementary Assignments

Because active participation by students in class projects and assignments aids in understanding and applying course contents, we believe these supplementary assignments will be valuable. For each chapter in the text, there are several assignments suggested to reinforce learned concepts and to use those concepts in actual situations in the work world. Naturally, no one class could be expected to complete all assignments given; instructors may choose those assignments best suited to their individual classes.

UNIT 1 THE DYNAMICS OF FASHION

Chapter 1 The Nature of Fashion

1. Have students bring to class items or pictures of items other than apparel that have been affected by fashion, such as checkbooks, designer bed sheets, stationery, telephones, and so forth. Have the class discuss how and why these products have been affected by fashion.
2. Have students do an analysis of the current season's components of fashion: silhouettes, details, texture, and color. Illustrations should be included.
3. Have students interview grandparents or older people in the community, asking how fashions mirrored the times of 30 or more years ago, reflecting (1) how they thought and lived, (2) their values, (3) the degree of rigidity in the class structure, (4) activities in which they participated.

Chapter 2 The Environment of Fashion

1. Ask students to determine what their motivation was in making specific fashion purchases.
2. Have students research the demographics of their town or of a specific section of their town and then analyze how those demographics affect the fashion market in that area.
3. Have students bring to class advertisements whose primary appeal is one of the five basic psychological factors which influence fashion demand.

Chapter 3 The Movement of Fashion

1. Have students identify the clothes they are wearing in class in terms of the phase of the fashion cycle they represent. Help them learn to use the vocabulary that will be the base of their "fashion language."
2. Have students bring to class a garment that they have not worn for at least six months. (Clothes must be clean and in good condition.) Ascertain why they no longer wear these items. The reasons will be interesting and will range from comfort to styling.
3. Invite a buyer from a local store to discuss how he/she determines trends and how such information is used in determining what to buy.

Chapter 4 The Leaders of Fashion

1. Invite a reporter who covers fashions in the local paper to discuss fashion trends and local and national trend setters and fashion leaders. If possible, have the reporter bring slides or otherwise illustrate the talk.
2. Have students prepare a list of various events, movies, personalities, and so forth that are currently influencing fashion.
3. Have students draw a typical bell-shaped curve on a piece of paper, representing the fashion cycle. From a list compiled by the instructor and written on the chalkboard, have students position each of the following on the fashion cycle:
 - a. several well-known fashion designers and manufacturers
 - b. several local stores (and even departments within a store if the store is a large department store)
 - c. several well-known and national personalities (fashion consumers)
 - d. a group of specific styles/designs of clothing and accessories—Note: The instructor should choose representatives from every stage of the fashion cycle for each group.
4. Have students complete the following assignment: Wear or bring to class an example of either a current or outdated fashion that proves

or disproves one of the nine statements below on the dynamics of fashion. Be prepared to present your example and briefly explain (one or two minutes) how it proves or disproves one of the statements. In a short paper (two pages), trace the development and then identify the recurring cycles of your merchandise example. Research your merchandise in a book on the history of costume.

- a. Fashions are evolutionary in nature; they are rarely revolutionary.
 - b. Since fashion changes are outgrowths of changes in consumers' needs, it is seldom possible to force or hold back fashion change.
 - c. Prevailing psychological attitudes have an important bearing on the extent of fashion interest at any time.
 - d. All fashions move in cycles.
 - e. Styles reoccur in fashion acceptance. Occasionally an entire "look" is reborn.
 - f. Wardrobes vary from lifestyle to lifestyle.
 - g. An individual derives satisfaction from knowing that the way he or she expresses a fashion represents something special. At the same time, people gain support from seeing others favor the same style.
 - h. "There can be no disputing taste."
 - i. A new style is often considered daring and in dubious taste; it is then gradually accepted, next widely accepted, and finally gradually discarded.
5. Have students research and give reports on famous names in fashion.

Chapter 5 The Business of Fashion

1. Invite the owner of a successful small fashion business to address the group on how he or she got started in business, the planning that took place, the problems and rewards, and so forth.
2. Have students research the forms of business ownership of several well-known fashion businesses, including those that are locally owned and those that are part of a national or international corporate group. Larger corporate groups (such as JC Penney and Sears, Roebuck) will usually provide copies of their annual reports upon request.
3. Assign each student a fashion stock to research and track for a six weeks' period. Current issues of *Moody's Handbook of Common Stocks* and *Standard and Poor's Corporation Records*, along with the business section of any major newspaper, will give most of the needed information. Microfiche records of the previous year's *Wall Street Journal* will have information

on the value of the assigned stocks the previous year. Reports for the project should be in two parts:

- A. Facts about the company
 1. Name of the stock.
 2. Stock exchange which sells the stock.
 3. Abbreviation for the stock in newspaper reports and on ticker tape.
 4. When the company was established.
 5. Fashion-related products produced and/or type of stores.
 6. Other products/services sold by this company.
 7. Total sales the previous year.
 8. Any other information about the company (short history, articles in the newspaper and magazines, contributions to the fashion industry, and so forth.)
 9. Has the stock gained or lost in value over the past year, and if so, what is the reason for the gain or loss? (Watch for "splits" in stock value).
- B. Graph
 1. Record the value of the stock daily or weekly (if weekly, use the same day each week to record) during the assigned period.
 2. Using graph paper, chart the changes in value of the stock during the assigned period.
 3. Label the chart with the company name. Stocks may be chosen from the companies named in the text.

UNIT 2 THE PRODUCERS OF FASHION

Chapter 6 Textiles—Fibers and Fabrics

1. Ask the students to identify the names of the fabrics that they are wearing and to classify them as natural or man-made fibers. Discuss the increase in the sixties of man-made fibers and how they have affected the size and structure of the fiber/textiles industries. Discuss how the increase in demand for natural fibers is affecting the industry today.
2. Have students bring in fiber and fabric advertisements that emphasize brand names. Discuss the significance of the tremendous influence that what is known as the primary market has on the rest of the fashion industry.
3. Take students on a field trip to a local fine fabrics store. Have the manager or owner of the store point out the various fabrics that are popular for home sewing and ready-to-wear during

the current season, price differences in similar fabrics, and the reasons for the differences (for example, silk jacquards from Italy versus those from the Orient), and other interesting facts about fabrics in the shop. Students can take notes on a one-page chart provided by the instructor with the following headings: (1) fabric name, (2) fiber content, (3) description, (4) occasion, (5) care, (6) cost per yard, (7) width. Then send students on a comparison shopping tour to analyze ready-to-wear made in the same fabrics seen in the fabrics store. Notes for the analysis may be taken under the following headings: (1) store shopped, (2) fabric name, (3) fiber content, (4) garment description, (5) recommended care, (6) cost of the garment, (7) cost per yard of comparable fabric.

Chapter 7 Leather and Fur

1. Show students leather manufacturers' color forecast books to illustrate predictions of color and texture by leather manufacturers. These will show how far ahead of actual consumer use this market must plan and develop color and texture. Have students research a leather manufacturer.
2. Take students on a tour of a local fur salon. Have the manager point out the various types of furs by name, the various treatments which alter the appearance of the fur, and the indications of quality in a fur. Have the manager also show students the inside of the garment to illustrate the letting-out process, discuss the suitability of various furs for various figure types and occasions, the popularity of various furs, the care of fur garments, and so forth. If possible, students should be able to try on and touch the furs. Since many fur departments are leased, have the speaker explain how the leasing arrangement works and its advantages to the store.
3. Have students read and do reports on articles in *Women's Wear Daily*, *Footwear News*, and *Accessories* on trends and fashion forecasts in leather and fur.
4. Assign a report on leather and fur substitutes such as Ultra-Suede, Facile, and man-made substitutes used for shoes and handbags, and so forth.

Chapter 8 Women's Apparel

1. Bring to the class the same garment (a currently popular design of blouse, for example) at three different price levels. Have students compare fabric, construction, details, and so forth.

Instructor should stress that there is a market for *each* of these price levels.

2. Have the class discuss how clothes were made before the sewing machine was invented. Ask students to guess at the number of actual garments in their total wardrobe and point out how many fewer items they would have if each one had to be stitched by hand, as it was in the days before the sewing machine.
3. Ask students to go through their wardrobes and bring in a list of manufacturers and designers whose names appear on the garment labels. Prove that there are a great number of manufacturers producing identical products. (Compare with other major industries such as the automobile, food, and communications.)

Chapter 9 Children's Apparel

1. Take students on a tour of a children's specialty shop or children's department in a local department store. Have the buyer or manager conduct the tour, showing how children's wear is merchandised for the various age groups, and explaining the special considerations in buying and selling children's clothing (for example, that the store is selling to *two* customers at once—the mother and the child).
2. Have students read current copies of *Earnshaw's Children's Review* and report on articles on the importance of licensing and designer labeling in children's wear, FTC labeling and safety rulings, and so forth.

Chapter 10 Men's Apparel

1. Have students discuss how the growth of the menswear industry parallels that of the primary market, that is, in branding, diversification, giantism, and so forth.
2. Bring the following items of menswear to class for comparison by the students: a 6+ and 6 "X" suit coat, a "structured" sports coat, an "unstructured" sports jacket, a European-styled suit, and a traditionally styled suit.
3. Bring shirts at three different price levels to class (as in number 1 in Chapter 8 above) and have students compare quality of fabric, construction, and details.
4. Invite the representative of one of the major trade groups to speak to the class on the professional association's contributions to the industry.
5. Plan a tour of a traditional men's store/department and to one that features more contemporary merchandise. Have the managers speak on the various merchandising techniques used in each store, especially on the visual presentation

of merchandise on the sales floor and selling techniques.

6. Possible research projects include:
 - a. The role of catalog selling in menswear.
 - b. Comparison of merchandising techniques used in several local menswear stores.
 - c. Role and importance of licensing in the menswear industry today.
 - d. Customer profile (target customer) of five different menswear stores or departments and how their merchandise and merchandising techniques reflect the customer's taste.
 - e. Influence of European designers on men's fashions today.
 - f. Report on specific contemporary American menswear designers.
 - g. Comparison of advertising techniques for menswear versus women's apparel.
 - h. The role of the custom tailor in today's market.

Chapter 11 Accessories

1. Ask students to clip ads of fashion accessories that they would like to buy for themselves. Have them discuss why they would like to purchase those items. How would purchases of those accessory items help transform their existing apparel wardrobes?
2. Arrange a tour of the accessories department in a local department store. Have the manager or buyer discuss how each classification is merchandised and why and how the accessories department affects and is affected by fashions in clothing in the store.
3. Have an accessories buyer discuss how he/she coordinates accessory purchases with buyers of other fashion items in the store for a "total" fashion message.
4. Have students do a comparison shopping report on five different accessories stores or departments within the same product line. They should start by choosing an accessories product line such as handbags and leather goods, hosiery, costume jewelry, fine jewelry, scarves, or belts. Observations for each store may be organized as follows:
 - a. Name of store and location.
 - b. Products carried within this product line.
 - c. Fashion position.
 - d. Heavy on classics or fads?
 - e. Price range (three representative items).
 - f. Private label brands.
 - g. National brands.
 - h. Depth and breadth of stock.
 - i. Visual impact of displays.
 - j. Overall store image.
 - k. Product knowledge of sales staff.

Chapter 12 Intimate Apparel and Cosmetics

1. Tour a major cosmetics department and interview the department manager and brand-line representative for a presentation on how they merchandise their department, purchase goods, and so forth.
2. Have students read articles in *Women's Wear Daily*, *Body Fashions* and *Intimate Apparel*, and other trade publications to discover the fashion forecasts for these apparel areas, summarizing their findings in a short paper or oral report.
3. Have students collect a variety of cosmetics ads from magazines, newspapers, direct mail, and so forth, and compare them for overall appeal and effectiveness as well as for buying motive.
4. Have students collect and bring to class as many examples of unique packaging used by cosmetics and intimate apparel manufacturers as possible. Critique each package for effectiveness in promoting the merchandise, protecting the merchandise, ease of shipment, and so forth.
5. Tour the lingerie department of a large prestige department store and have the buyer discuss the seasonal nature of the department.

UNIT 3 THE MARKETS FOR FASHION

Chapter 13 Domestic Fashion Markets

1. If possible, have students tour a local fashion mart or trade show.
2. Have a local buyer address the group on how he/she prepares for a market trip.
3. Have a sales representative of men's, women's, or children's lines address the group on services he/she provides to buyers both during market weeks and in between markets. If possible, have the representative demonstrate at least part of his or her line.
4. Have a buyer who shops both a local mart and the New York and/or California markets address the class on the differences in working each of those markets.
5. Have students research to determine what apparel manufacturing takes place in their state.

Chapter 14 Foreign Fashion Markets

1. Have students examine their wardrobes at home and report on those items that were made outside the United States. Put this list on the board. Include such things as eyeglasses, bill-folds, handbags, cosmetic bags, and so forth. See how many countries are represented in this list.

Determine the students' reasons for purchasing foreign-made goods.

2. If possible, have a representative from a local consulate address the class on the importance of the fashion industry in that country's economy.
3. Have students report on foreign designers that are currently making a strong impact on the ready-to-wear market.
4. Have students collect newspaper and magazine articles on the clothing and textiles industries abroad and the effects they are having on the domestic markets.

Chapter 15 Global Sourcing

1. Have a local buyer address the class on the differences in buying in the domestic versus foreign markets. It would be especially interesting to hear a presentation on how large corporate store chains contract for off-shore production of fashion merchandise.
2. Ask students to bring to class ads promoting foreign merchandise. Lead them into a discussion on the volume of imports and how this has grown in the past decade. Determine the reasons why stores carry foreign apparel.

UNIT 4 THE MERCHANDISING OF FASHION

Chapter 16 Fashion Retailing

1. Divide the class into several small groups. Give each group a particular type of retailer to research. Ask each group to determine the popularity of that type of retailer in your city and have each group present to the class all the reasons why this particular retailer is or is not popular.
2. Take students on a tour of a large local department store. The tour should be "behind the scenes" in areas not normally seen by customers. Begin with a presentation by store personnel on the organization of the company, showing the various divisions. Then walk students through various sections of the store, with short presentations (5 to 15 minutes) by management in each area. Suggested format:
 - a. Personnel: organization of the company.
 - b. Operations:
 - receiving dock.
 - marking and receiving room.
 - c. Finance and Control: credit department.
 - d. Data Processing: overview of types of data generated and its importance.

- e. Merchandising: buyer's office(s) (note: tie in joint efforts with data processing).
- f. Promotion: advertising and display departments.
- g. Personnel: Conclude tour at personnel with short presentation on their executive training program and career opportunities. Emphasis during the tour should be on coordination of activities within the store: the importance of team effort in obtaining satisfied customers and a bottom-line profit for the store. Students should submit a report following the field trip, outlining the activities and career opportunities in each division and discussing which jobs appeal most to them and why.

3. Invite a speaker from one of the large national/international department or specialty store chains (Sears or JC Penney, for example) to address the class on the organization of the corporate group, how buying and distribution of fashion merchandise is coordinated, how advertising and promotion are handled, and career paths and opportunities within such an organization.
4. Arrange for a tour (or speaker) from a fine local specialty shop. The speaker should explain the organization and operation of the store, emphasizing how in such an organization each person "wears many hats" so that the basic functions of store organization (operations, merchandising, promotion, control and credit, personnel) are accomplished.

Chapter 17 Trends in Fashion Retailing

1. Have students research and present reports on specific franchising opportunities in fashion retailing.
2. Have students survey and report to the class information regarding off-price fashion retailers in their town or in a specific area of the town: names of the companies, location (address, type of building—mall, strip shopping center, separate facility), type of merchandise carried, comparative prices, assortments.
3. Assign individual students in the class to survey specific stores (both local and national chain organizations) in the area regarding private label fashion merchandise: name on the label, type of merchandise, position on the fashion cycle, price range, quality. Class discussion should follow, with each student presenting a short report on his/her findings.
4. Have students collect direct mail advertising from various fashion stores as well as catalog organizations such as Horchow and Spiegel.