

Vintage Clothing and its Trends

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ABSTRACT

This article reviews consumption practices concerning vintage, a fashion style based on used or vintage-style garments. Existing studies connect vintage with authenticity, nostalgia and identity. We explore how the vintage style deploys and comments on consumer culture, bypassing producers by wearing old garments to communicate 'authentic' identities. We argue that existing theories on consumption, fashion and subculture cannot fully explain vintage practices. Bypassing the dichotomies and one-dimensional explanations of these theories, we show that vintage, with its ambivalent relation to both subcultural distinction practices and mainstream consumer culture, serves as a prism through which to examine and understand the complexities and subtleties of retro style fashion.

KEYWORDS: Vintage, Style, Clothing, Authenticity

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INTRODUCTION

Vintage clothing is a generic term for garments originating from a previous era, as recent as the 1990s. The term can also be applied in reference to second hand retail outlets, e.g. in *vintage clothing store*. While the concept originated during World War I as a response to textile shortages, vintage dressing encompasses choosing accessories, mixing vintage garments with new, as well as creating an ensemble of various styles and periods. Vintage clothes typically sell at low prices for high end name brands.

Vintage clothing can be found in cities at local boutiques or local charities, or on the internet, e.g. eBay and Etsy or through digital second hand shopping websites. Vintage fashion has seen a re-emergence in popularity within the 21st century due to increased prevalence of vintage pieces in the media and among celebrities, as well as consumer interests in sustainability and slow fashion.

"Vintage" is a colloquialism commonly used to refer to all old styles of clothing. A generally accepted industry standard is that items made between 20 and 100 years ago are considered "vintage" if they clearly reflect the styles and trends of the era they represent.

These clothing items come with a sense of history attached to them and allow the consumer to express sentimental nostalgia for fashions of past eras.

Items 100 years old or more are considered antique.

Retro, short for retrospective, or "vintage style," usually refers to clothing that imitates the style of a previous era. Reproduction, or repro, clothing is a newly made copy of an older garment.

Clothing produced more recently is usually called *modern* or *contemporary* fashion.

Vintage Inspired & Vintage Style

Vintage clothing retains and increases in value due to the fact that it is genuinely from a past era. and allows the buyers to choose different styles from second-hand clothing. In addition, authentic garments are made one at a time, with enough attention to detail to create an item that has long lasting value. Vintage fashion can be understood as a response to fast fashion, in which garments are mass produced. Vintage shopping allow consumers to find unique pieces and create a sense of individuality.

However, vintage clothing is often inaccessible and hard to find. Garments closely resembling original vintage (retro or antique) clothing are mass-produced to meet the demand of consumers for vintage clothing. An example of this is slip dresses that emerged in the early 1990s, a style that resembles a 1930s design, but upon examination will show that it only superficially resembles the real thing.

These styles are generally referred to as "vintage style", "vintage inspired" or "modern vintage". They serve as a convenient alternative to those who admire an old style but prefer a modern interpretation or for those who cannot have access to vintage clothing. Sellers claim consumer advantage in that, unlike the original garments, they are usually available in a range of sizes and perhaps, colors and/or fabrics, and can be sold much cheaper.

LITERATURE REVIEW

1. Vintage Fashion Consumption

Marta Blazquez Cano, Stephen Doyle and Yiyuan Zhang

Authors – Marta Blazquez Cano, Stephen Doyle, Yiyuan Zhang

Vintage items express uniqueness and authenticity in a way that cannot be embodied by mass-produced clothes (DeLong et al. 2005). Authenticity has been defined as 'truthfulness, originality and the feeling of being true to one's self or others' (Vannini and Franzese 2008, p. 1621). Consumers highly value garments produced between 1920s and 1930s and vintage pieces from recognized designers or Haute Couture houses especially if they are unworn pieces or emblematic designs of a period. The rarity of such products promotes consumers' desires to have them, which has an effect on purchase intention (Wu et al. 2012). There are three key attributes which distinguish the authenticity of vintage clothing. The first is that these garments are made predominantly made of natural fibers. The second is that they are often hand-crafted and of exceptional quality and the third that they are generally considered to be of a better fit (Fischer 2015).

For vintage fashion consumption, there are other drivers that could influence the process such as fashion involvement or environmental-friendly proneness (Veenstra and Kuipers 2013; Cervellon et al. 2012). Consumers with high fashion involvement hold stronger purchase intention to vintage pieces due to the 'trendiness' of the pieces. Also, the development of an 'alternative consumerism' and the association of vintage consumption to a discovery experience have influenced consumers' preference for vintage clothing (Gregson and Crewe 2003).

2. The Rise of Vintage

Authors – Tracy Diane, Cassidy, Henna Rose Bennett

"Vintage is about looking forward through the window of the past." Nostalgia seems to have a vital role in vintage consumption, as vintage garments have the ability to represent past eras as stories are interweaved within the garments. Banim and Guy (2001: 218–9) illustrate the point that vintage clothes have historical attachments and by keeping garments those memories are preserved, which demonstrates that the wearer feels these memories are too precious to be discarded. Palmer (2005: 201) also suggests that the popularity of vintage clothing has risen during recent years as a yearning for familiarity in a society that is constantly changing with technological advancements, and becoming more fast-paced and detached than ever before. Vintage fashion can be seen as a form of stability against a rapidly changing environment, which helps consumers to reconnect with a time gone by where things were simpler. A study conducted by DeLong et al. (2005: 25–40) also demonstrates that the history of vintage pieces has an important influence on consumer purchasing decisions as it helps them to connect with a past era.

With the effect of the recession on consumers' finances, many have been seen to opt to down-trade or even shop at charity shops, which may be viewed as a factor in the rise of vintage fashion. There is also a return to postwar mentality as vintage consumers adopt the "repair, reuse, and recycle" attitude. This challenges the "throwaway fashion" idea as people hold on to garments longer and choose to repair them rather than discard them. This echoes the attitudes of society in 1943; a mass-observation study conducted during this period revealed that "women were spending more time on repairs, alterations, [and] generally making-do" (Sladen 1995: 14). Currently in the UK Channel 4 is televising the program Make Do And Mend, a term very much associated with the Second World War period, which informs viewers of all manners of money-saving tips for modern living.

3. Vintage style from consumption perspective.

Authors - Turunen, Linda Lisa Maria; Leipämaa-Leskinen, Hanna; Sihvonen, Jenniina

A review of the prior academic literature was conducted in the field of second-hand and vintage consumption, focusing on fashion items. We searched for publications in the following electronic databases: Google Scholar, EBSCO host Business Search Premier, and Science Direct. Search terms used included second-hand, vintage, fashion, luxury, disposing behavior, and previously used goods and consumption. In the first phase, the literature searches

resulted in the identification of 41 publications which were then explored and organized according to their publishing dates, contributors, key constructs, research questions, and the theoretical approaches they applied. After that, we focused in on peer-reviewed, academic journals on marketing and consumer behavior and fashion management, and excluded all conference papers. Secondly, we reviewed the research questions of the selected publications. It appeared that two major questions permeated the investigations: studies either explore consumers' motivations for buying and using second cycle products, or analyses the issue of second-hand and vintage in connection with fashion trends and consumption discourses. Regarding consumers' motivational drivers, our review identified a good number of publications which have examined this question, and found that motivations can be related either to product characteristics or to consumers' experiences (Guiot & Roux, 2010; Xu et al., 2014). The findings concerning the product-related motivations are relatively solid: often, the motivational drivers are divided into economic motivations (i.e. price sensitivity, which is only relevant in the context of second-hand, not vintage) and critical motivations (ethical, ecological and sustainability drivers).

In addition to a strong motivational stream of research, a relatively small number of publications focus on second-hand and vintage consumption in relation to fashion paradigms and ongoing consumption discourses. These studies seek to explain the general attitudes and practices in relation to second-hand and vintage fashion, used clothes and sustainable modes of consumption. For instance, Cassidy and Bennett (2012) discuss how vintage has begun to emerge as a fashion trend in the UK, and Isla (2013) analyses how cultural discourses influence second-hand fashion consumption in the Philippines. Further, Edbring et al. (2016) thoroughly explore the attitudes and barriers towards the alternative modes of consumption, taking second-hand, access-based and collaborative consumption as empirical examples. Finally, Reiley and DeLong (2011) explicate how fashion consumption practices could be developed more sustainably. The overall conclusions made by these studies are that consumers are increasingly questioning throwaway fashion, and that attitudes towards second-hand and vintage fashion are more positive than before.

4. Topic:- Sustainability and Vintage Fashion

Author – Arina Gerdyush

Vintage fashion is not a new phenomenon, and many of the conversations around using older, often pre-

owned clothes as a fashion statement have been around since at least the 1980's (Palmer, 2005). However, the current situation around vintage shopping can be complicated because of the diversity of motivations for participating in the industry for all agents but also due to its entry into the mainstream. For many people vintage fashion has grown and changed from a necessary sacrifice to a freely chosen green lifestyle. While fast fashion is a key source of clothing in wealthy nations, there is increasing awareness and interest in alternatives from sustainable brands, as well as altogether different ways of consuming (Fox, 2018). Examples of these different types of consumption include rented fashion, vintage, self-made or even digital fashion. This changes the landscape of the fashion business and how different agents interact with one another. Many of these alternative modes are popularised on the internet and are a complex statement about consumption as a whole. Clothing consumption choices can communicate different aspects of identity from fashion ability to politics. It has to be acknowledged that clothing plays a role much bigger than a basic necessity as that fact has consequences on the business priorities of many brands and consumers (Buchel et al, 2018). While vintage fashion as a trend has been a mainstay for some time and is only increasing in popularity, some scholars position it as something more important still. Vintage may be a necessity for the fashion industry to embrace in order to have another tool in its arsenal to address the issues of sustainability that plague the sector. With this quality in mind, it becomes important to understand not only the *raison d'être* and enduring appeal of vintage clothing and the businesses that specialise in it. Additionally, to understand the potential it is important to look at how sustainability is perceived in the sector, its relative importance and how it is reinforced through the business of vintage fashion retailers. Observing these traits can help assess the potential vintage has to change the industry in this trying time.

5. An exploration of vintage fashion retailing

Authors - Julie McColl, Catherine Canning, Louise McBride, Karina Nobbs and Linda Shearer

Vintage clothing terminology is problematic due in part to the lack of consensus regarding the particular time periods of "vintage", "antique" and "retro" but also due to the variations concerning the constituents of such clothing items. According to DeLong, Heinemann, and Reiley (2005, p. 23) "in clothing, vintage usually involves the recognition of a special type or model, and knowing and appreciating such specifics as year or period when produced or worn". Furthermore, they suggest that vintage clothing is

concerned with a specific time period or setting and is distinguished from “antique, historical, consignment, re-used or second-hand”. Palmer and Clark (2005, p. 175), define the term more broadly proposing that it is “used to cover a huge spectrum of clothes that are not newly designed”. Tungate (2008, p. 221) offers a more focused definition which highlights the evolution and complexity of the term, identifying that “any one particular item may change through time and usage by the fashion media, so that second hand becomes known as retro then in turn as vintage”. The upsurge in mainstream availability of vintage and the increased online provision of vintage clothing has further confused the range of vintage definitions (Palmer & Clark, 2005). From the consumer perspective, Tungate (2008) recognises that vintage is an intangible concept more associated with attitude than style of dress. Similarly, Palmer (2005) characterises vintage fashion as a symbol of individuality and originality. A primary aim of this research is to define vintage from the perspective of the vintage fashion retailer.

Historically, the purchase of second-hand clothing has attracted negative connotations as a mark of poverty (Horne & Broadbridge, 1995; Veblen, 1899). Tseñlon (1992) identified that this threatened social judgement has been ignored by the vintage consumer in their pursuit of non-conformity to fashion trends. Silverman (1986) previously identified a growing market for vintage goods amongst middle class and youth populations. Crewe and Forster (1998) concur with this description, adding that this group purchase vintage for fun, sociality and display purposes. Hansen (2000) segments the vintage consumers into young professionals who want high-quality clothes at modest prices, or young people keen on retro subculture looks like punk, rave or mod styles. Additionally Woodward’s (2009) study explored young people’s love of vintage clothing and identified that the motivation to purchase was differentiation. Furthermore, a significant consumer group has been identified as taste makers: stylists, designers and image makers who use it as a source of inspiration and as a reference point (Coulson, 2003; Finnigan, 2006; Malem, 2008). The possession, or the wearing, of second-hand items along with high street ones, has become a key marker of fashion ability, with the emphasis falling upon how the items are sourced, and not just on the look (Woodward, 2009). The uptake of mass market vintage has potentially diluted the authentic appeal of vintage amongst “fashion” orientated consumers, i.e. those more interested in aesthetics and individuality, than having a reverential concern with the historic and symbolic associations of these sometimes rare pieces which the vintage

connoisseur and retail experts so value (Catalani & Chung, 2006; DeLong et al., 2005).

Research Objective

➤ Creativity

Creativity is the base of any fashion company. The designer, or design team must work to develop a fresh perspective on fashion with each new line. They must also know how to make their ideas into a reality, without losing sight of the concept in the process. With this creativity, comes a lot of research. In order to develop their ideas to the fullest, industry professionals should have a solid idea of what other designers are creating, and have created throughout fashion history. This generates a true understanding of what has and has not worked, and allows individuals to bring old concepts to life in a new way, while avoiding recycling concepts completely.

➤ Quality

Ensuring that designs are produced at top quality, helps to seal the company's popularity and staying power. If great ideas are poorly executed, clients will be disappointed, and the designs will not sell at top price. Quality assurance means hand selecting the materials to be used for the fabrication of each piece, hiring reliable sewers to create them, or even creating them yourself, and visiting the sewers on a daily basis to check up on things. Doing this will save the company a lot of trouble in the long run, as one bad order can taint the company's image.

➤ Image

Developing and maintaining a unique and professional image is perhaps the most important objective of all for any fashion company. The image is what defines the company and what comes to mind when the company's name is heard, or a piece from the line is spotted. An image is created primarily through advertising and promotional methods. Photo and video shoots are meticulously curated by a team, with specific models selected, sets designed, and scenes set up in order to create a desired image. For example, a company that creates a campaign based around Outback travels will be considered worldly and natural, while a company that features tea parties will seem more youthful or elegant.

RESEARCH METHODOLOGY

The research aimed to focus on social context. It is also important to note that following the literature, the development of vintage fashion businesses is also seen as a collaborative process with the consumers who also influence the way these businesses evolve. Therefore, the approach was overall deductive as the themes and concepts were extracted from existing theory within literature on vintage fashion retail, vintage fashion consumption and sustainability within

fashion consumption. Data collection has been made through the development of a questionnaire based on validated scales. Based on the research question, this study is using the qualitative method. The interviewees of this research were four young women who like to follow fashion development through social media, and proven by their following on their Instagram and their daily outfits for their Instagram posts. The study's data source was the result of interviewing four young women about what has been written in the research question in the form of recording through the WhatsApp application. The four people interviewees represented people's views about the return of vintage fashion in this era. The researcher deliberately did not take the informants from fashion qualifications and only used ordinary people as informants because the researcher wanted to know the public's general view regarding vintage fashion. The data were provided in the form of dialogue by transcribing the recording of the interview. After collecting the interviews and transcribing the interview result, the researcher interpreted the answers that the interviewees gave. After that, the resulting interpretation will be associated with the theory of deconstruction.

Scope of Study

In present occasions, because of the pandemic the need of supportability and reuse of assets has been expanded for a huge scope comprehensively. We have all become very design cognizant about what we single out what we wear is reliant on current patterns or not, yet all stirring from past patterns which have motivated numerous individuals. Dress found in our parent's storeroom, respectable aim shops, vintage outlets, more responsible option shops and to the boutiques, a vow to get a handle on our individual picture in style has reliably existed. We should come back to the hotspot for outfit inspiration and see outfits animated by the earlier decades because there is no vulnerability that we all in all need fairly a 'light' second with respect to inventively thinking about better ways to deal with obscure our last outfit.

Inspiration from past structure designs reaching out from attire worn by stunning famous figures from the style business to current fashionistas who address a stand-out styles, with a touch of vintage and retro plan. There is a fame for reused articles of clothing whereby various people continue to filter commonly invaluable, reusing designs are regardless, occurring in the domain of dynamic attire, day wear, evening wear and even swimwear. We ought to just say there is such a lot of potential in replicating new structure designs.

Inspiration from past fashion trends ranging from clothing worn by legendary iconic figures from the fashion industry to current fashionistas who represent a unique style, with a twist of vintage and retro fashion. Vintage is an idiom normally used to allude to every old style of apparel. A by and large acknowledged industry standard is that things made between 20 years back and 100 years prior are considered "vintage" and they obviously mirror the styles and patterns of the time they speak to. The distinction among retro and vintage is that vintage alludes to the genuine development, while retro alludes to the appearance. Vintage conjures up pictures of collectibles, dresses, ribbon, pearls and florals while retro suggests geometric shapes, mod and notable plan drove things.

Significance of the study

Vintage clothing was made with superior expertise, including details, buttons, & flourishes you won't find on today's garments. They were built to be passed on, not to fall apart. Vintage has history, vintage helps to give your style character & a story. Vintage often gets a bad reputation as fussy florals and bad-smelling faux fur but the reality is completely different— in fact, in the age of fast fashion, it can be the key to identifying your own unique style. By shopping vintage and second-hand instead of new, we can help take the pressure off the high street and alleviate the amount of perfectly good clothing that goes to waste after only a few wears. For the most part, the "make do and mend" mentality of years past means that vintage clothing is often of a much higher quality than the high street, which often skimps on production value in order to provide a low pricepoint. It's a truth universally acknowledged that everything comes back into fashion eventually—if being on-trend is important to you, it's worth keeping an eye on the catwalks and snapping up some key vintage pieces before they hit the high street. The eclecticism of vintage will encourage you to experiment outside of your comfort zone—there really is no better feeling than finding an amazing dress or handbag for a bargain price in a place you'd least expect it.

RESEARCH ANALYSIS

"Retro" and "vintage" are two descriptive labels for styles and clothing. In addition, these two words can be applied to other designed objects. In terms of clothing and fashion, a "vintage" item is a piece of clothing that is made during the period of the 1920's to 1980's.

Vintage clothing echoes the style that was popular during that extensive period. The word can refer to the pattern, style, and age of the said object or clothing. Vintage clothing or objects use old patterns

and old materials. Clothing is considered vintage if the style and material used are 20 – 75 years old compared to the current fashion trends. However, even some people continue to wear vintage clothing as an expression of fashion as a way to recycle clothes and save money.

Vintage is closely related to antiques where an object has to be 100 years or older to be considered as such. Vintage clothing is usually formal or classy clothing. Some of the vintage styles or designs have evolved through time and the clothing necessities of the people.

Most vintage clothing includes dresses and have some key features that make them stand out from other trends. Vintage clothing styles are full of details like lapels, appliques, or designs. They also have very modest or full cuts and lengths compared to modern clothing. Vintage clothes also have smaller proportions. The construction of vintage clothes is also different from other clothes. Vintage clothing is regarded as original and authentic in terms of inspiration and design.

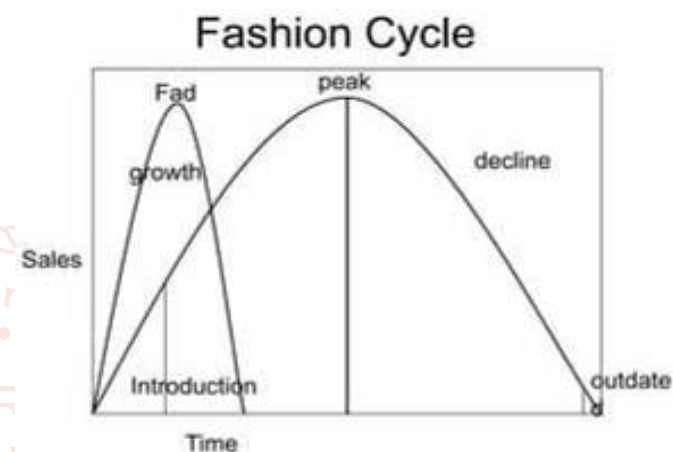
“Vintage” is a word that was first used in reference to a wine’s age. In addition, the word is also used to refer to secondhand clothing. The word is Middle English which is probably derived from Anglo-French “vendage” or “vendenge,” from Latin “vindemia.” It was first used in the 15th century. “Vintage,” as a term can function as a noun and an adjective. One common term associated with vintage is retro. Retro is a type of style or design that refers to previous fashion trends, particularly the vintage style. It is also known as “vintage inspired” or “vintage look.” “Retro” is different from “vintage” with respect to appearances and material. Retro clothing has an updated and more polished look. It means that retro clothes are made with an old style or design but with new or contemporary materials. Retro is mostly borrowed, reproduced or imitated designs.

WORK DONE ANALYSIS

The rise of vintage fashion has a variety of reasons, ranging from increased visibility to historically-based sub-cultural movements. The popularity of retro clothing has been helped by both the increased demand for new products and an appreciation for classic styles. In Finland, the organization Vintage is a non-profit organization that encourages the revival of vintage fashion. This type of clothing is a great

investment that is sure to add personality to your wardrobe. It also helps you support a good cause.

Among the many reasons for the growth of vintage fashion is that it helps preserve the environment. As more people are going green, the demand for sustainable materials is increasing. A vintage piece will last forever, and the textiles will remain usable for resale. This is good news for the environment because these garments can be worn again. But more than that, it’s also a great investment. This trend isn’t limited to resale. The resale market is also expected to double by 2023. In addition to being eco-friendly, vintage fashion is also a greener option.



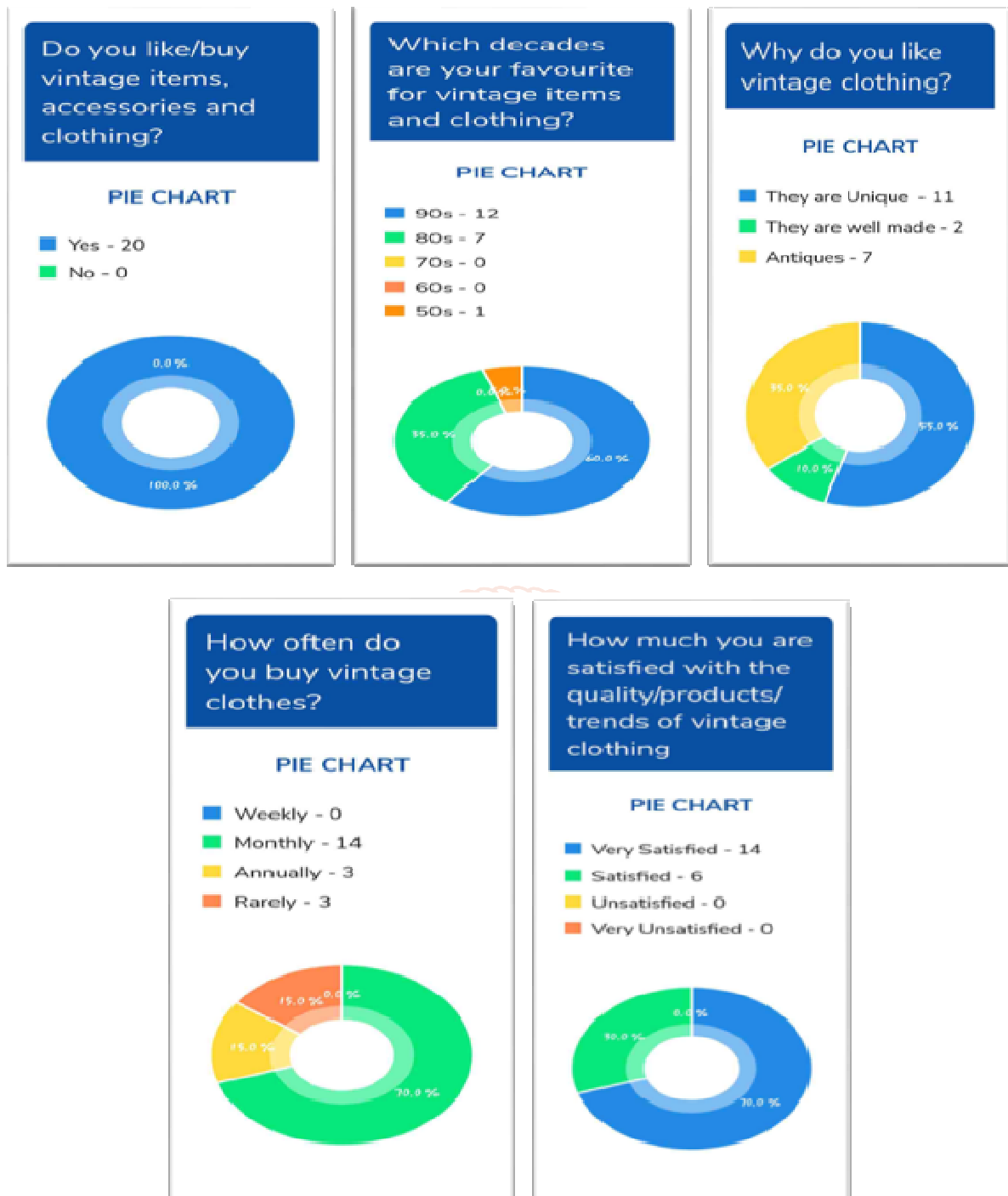
RESEARCH METHODOLOGY

I have created a google form and surveyed about vintage fashion. Surveys are research methods used for collecting data from a predefined group of respondents to gain information and insights into the topics,

You get instant results as they come in. And, you can summarize survey results at a glance with charts and graphs. They provide a broad range of information. Surveys can yield a great range of data, and researchers can use surveys to gather information related to socioeconomic opinions, advertising and marketing and planning or testing product features. They're cost-effective and efficient.

Survey involves the following questions –

1. Do you like/buy vintage items, accessories and clothing?
2. Which decades are your favorite for vintage items and clothing?
3. Why do you like vintage clothing?
4. How often do you buy vintage clothes?
5. How much you are satisfied with the quality/products/trends of vintage clothing?

GRAPHICAL REPRESENTATION

From the survey I got a very positive answer that people like vintage clothes and they frequently buy it and they follow the trend. They recreate the style to give a new vintage touch. Thus, it helps in the growth of the vintage styling and clothing.

CONCLUSION

The purpose of this article is to explore the principal factors and the demographics of vintage consumers and their consumption habits to better understand the appeal and scope of this growing trend. Through the literature review it was suggested that vintage fashion has links with nostalgia, which is influenced by the interlinked factors: changing attitudes towards secondhand goods and personal values, the style and quality of products and their ability to offer individuality, design inspiration and marketed fashion trends; a response to environmental issues and

fast fashion; celebrities and popular television programs promoting and upgrading the image of vintage; and the role of the media and the Internet, particularly online auctions, Internet retailing, and social networks, as a supporting system for the trend. Intrinsic in these factors are the impact of the current economic climate and the desire to obtain a simpler lifestyle reminiscent of those from past eras. Through the questionnaire survey and semi-structured interviews the attraction of the trend is explored from a consumer perspective and from that of vintage fashion.

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