

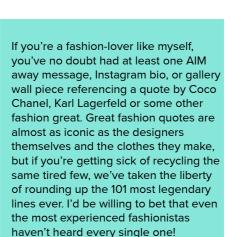
Says

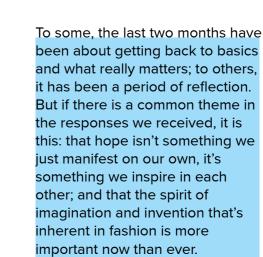
What have we heard them say? What can we imagine them saying?



What are their wants, needs, hopes, and dreams? What other thoughts might influence their behavior?











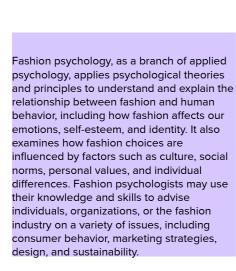


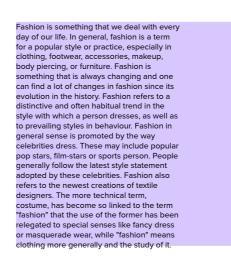


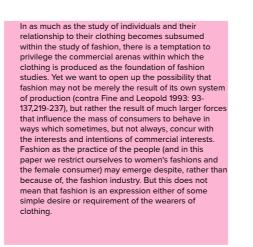


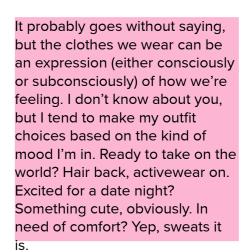
Persona's name

Short summary of the persona













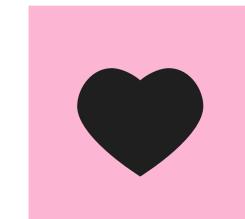
What behavior have we observed? What can we imagine them doing?



What are their fears, frustrations, and anxieties? What other feelings might influence their behavior?

In as much as the study of individuals and their relationship to their clothing becomes subsumed within the study of fashion, there is a temptation to privilege the commercial arenas within which the clothing is produced as the foundation of fashion studies. Yet we want to open up the possibility that fashion may not be merely the result of its own system of production (contra Fine and Leopold 1993: 93-137,219-237), but rather the result of much larger forces that influence the mass of consumers to concur with the interests and intentions of commercia interests. Fashion as the practice of the people (and in this paper we restrict ourselves to women's fashions and the female consumer) may emerge despite, rather than because of, the fashion industry. But this does not mean that fashion is an expression either of some

simple desire or requirement of the wearers of



Feels

