

Back from the Past: specific antecedents to consumers' purchase of vintage fashion vs.  
second-hand or recycled fashion

Marie-Cécile Cervellon, PhD

Trine Harms, Msc

International University of Monaco

Lindsey Carey

Glasgow Caledonian University

Correspondence should be sent to:

Marie-Cécile Cervellon, International University of Monaco, 2 bd Albert II, 98000 Monte-Carlo, Principality of Monaco.

e-mail: [mcervellon@monaco.edu](mailto:mcervellon@monaco.edu)

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**Abstract**

Vintage has been a mega trend in clothing since the last decade all over the world, leading to major fashion brands launching collections inspired by vintage pieces or luxury haute couture houses digging into their archives to revive past designs. A number of second hand stores surfing on the trends also rename their stores as vintage. Yet, as the market for vintage fashion or vintage inspired fashion develops, little is known on the profile of the consumer and the motivations to purchase vintage. The purpose of this paper is to investigate the unique characteristics of these consumers and understand better what the specific drivers to vintage consumption are. In particular, we wish to explore the reality (or lack of) of a number of a-priori related to vintage consumption, equating it to the consumption of used old clothes by senior nostalgic prone, environmental-friendly or value conscious consumers. We also compare vintage consumption to related fashion consumption: second-hand fashion, modern luxury fashion, vintage style fashion and recycled fashion.

This research shows that the main antecedents to vintage consumption are fashion involvement and nostalgia proneness whereas second-hand consumption is mainly driven by frugality and recycled fashion by ecological consciousness. Also, the main characteristic of vintage fashion consumers is education. Age is not directly related to the purchase of vintage pieces.

The paper highlights the need to educate better the eco-friendly and ethical consumer on the ecological and social benefits of purchasing vintage pieces and second-hand pieces. Also, luxury brands, second hand retailers and vintage retailers have to adapt their strategies to the unique needs of the clientele they target.

Keywords: Vintage; second-hand; recycling; luxury; eco-fashion; fashion involvement; nostalgia; uniqueness; frugality

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*“Old is OUT, Vintage is IN” (Melissa Renwick, journalist, Calgary20)*

Vintage has been a mega trend in clothing since the last decade all over the world. Even cultures such as China in which consumers dislike wearing someone else's old clothes have embraced the trend with the opening of stores specialized in vintage pieces such as Mega Mega Vintage in Beijing's Dongcheng district. Facing this consumer craze, several luxury brands such as Ralph Lauren have started hunting for vintage pieces and selling them in their flagships, side to side with their new collections. Also, surfing on the trend, second-hand sellers and thrift shop rename their stores “vintage”, whatever the age of their stocks.

Yet, as the market for vintage develops, little is known on the profile of the consumer and the motivations to purchase vintage. The purpose of this paper is to investigate the unique characteristics of these consumers and understand better what the specific drivers to vintage consumption are. In particular, we wish to explore the reality (or lack of) of a number of a-priori related to vintage consumption, equating it to the consumption of used old clothes by senior nostalgic prone, environmental-friendly or value conscious consumers. We also compare vintage consumption to related fashion consumption: second-hand fashion, modern luxury fashion, vintage style fashion and recycled fashion.

In the following sections, we start with a definition of vintage and we present some possible antecedents to vintage consumption: Fashion Involvement, Nostalgia, Need for Uniqueness, Need for Status, Eco-consciousness and Frugality. Next, we present and discuss the results of a survey conducted among eighty women. Limitations, contribution to the fashion industry and future research avenues are presented last.

### **Vintage fashion, second-hand clothes and vintage-style fashion**

The word vintage was originally used in the winemakers' vocabulary to denote a year's wine harvest. However, in the meantime the term vintage has been adopted by the fashion world where it is used to define “a rare and authentic piece that represents the style of a particular couturier or era” (Gerval, 2010). Another specific definition, which seems to have

gained general acceptance, defines clothing as vintage “when it is produced in the period between the 1920’s and the 1980’s”. Clothing originating from before the 1920’s are classified as antiques, while clothing produced after the 1980’s are not considered to be vintage yet, the most recent being called modern or contemporary fashion (Cornett, 2010). Clothing originating from the period between the 1920’s and the 1930’s are generally priced higher as they are considered more valuable because of their age and scarcity. The same holds for Haute Couture houses or designer vintage pieces, especially when they are unworn and are emblematic of a designer style or period (Cornett, 2010). The term vintage does not only pertain to the fashion industry, in fact the term has become so popular that it is now used to define in an elegant way any “old” good, from jewels to cars to fridges. (Secundus.dk, 2011)

Over the years, the term vintage has been overused in the media, to describe sometimes pieces of past collections, without real time anchorage other than not being of recent seasons. Even worse, surfing on consumers’ craze for vintage style, some second-hand shops have renamed their stocks vintage clothing, which creates confusion in the mind of the badly informed consumer. The term second-hand categorizes any piece of clothing which has been used before, despite the age of the clothes. Whether a second-hand cloth is vintage is determined by its age, and not the fact that it has been used (Mortara & Ironico, 2011). Vintage clothing can be purchased at specialized boutiques, exhibitions or at auctions. Some of the most luxurious pieces have never been worn, or worn only on the catwalk.

Awareness and interest for vintage clothing has increased dramatically since the early 90s due to celebrities embracing the genre. The enormous media attention on celebrity fashion has revealed that people who are considered as role models such as Kate Moss or Michelle Obama wear regularly vintage clothing. Since the end of 2000’s, with popular movies and television series such as *Mad Men* set in the “good old times”, the 60’s, or fashion blogs like *Sea of Shoes*, street style has got inspired by vintage designs. Fashion houses, such as Louis Vuitton for its 2010-2011 winter collection, have started reproducing and reinterpreting vintage clothing or, such as Yves Saint Laurent in 2009, reusing vintage fabrics. These styles are generally referred to as "vintage style", "vintage inspired" or "retro style". They present the advantage to be available in a wider range of sizes and are generally more affordable than the original pieces.

We propose that vintage fashion consumption has very specific antecedents which are not necessarily similar to those of second hand or recycled fashion consumption. In the

following sections, we present a number of hypotheses on the relationships between six possible drivers (Fashion Involvement, Nostalgia, Need for Uniqueness, Need for Status, Eco-consciousness and Frugality) and the purchase of vintage, second-hand or recycled fashion.

### **Antecedents to the purchase of original vintage pieces and second-hand pieces**

#### *Fashion involvement*

Fashion clothing involvement has been defined as the extent to which the consumer views fashion clothing as personally relevant. According to this definition, high fashion clothing involvement indicates greater relevance to the self. The greater importance fashion clothing has in the consumer's life, the higher the involvement in the product (O'Cass, 2000; 2001; 2004). High involvement with a product, like for example fashion clothing, is said to increase the consumer's acquisition of product information and result in more frequent purchase and use of it (Kim, Damhorst, & Lee, 2002).

Past research tends to show that fashion clothing involvement is highly related to demographics. Female were found more involved in fashion clothing whereas men were more involved with cars. Age has also shown to have a significant influence on an individual's attachment and usage of fashion clothing (Auty & Elliott, 1998; O'Cass, 2001). As age increases, fashion clothing involvement decreases. Indeed, younger people are said to place more importance on their appearance compared to older people (O'Cass, 2004; O'Cass and Julian, 2001). Last, some personality traits are directly related to fashion involvement. Contrary to expectations, self-monitoring does not seem linked to fashion involvement; yet, a significant relationship between materialism and the level of fashion involvement has been found in several studies (O'Cass, 2004; O'Cass and Julian, 2001)

Fashion involvement is directly linked to being informed on fashion and being up to date, in phase with fashion trends (O'Cass, 2000; O'Cass, 2001). Consequently, as long as vintage is considered as stylish and trendy, fashion involvement should influence positively the intention to purchase genuine vintage as well as vintage inspired pieces. Yet it should not influence behaviors such as purchasing second-hand fashion pieces, which are supposed to be out-dated or recycled fashion which is not necessarily considered as glamour (Cervellon et al. 2010).

On this basis, we propose the following hypothesis:

*H1a: The greater fashion involvement, the greater the intention to purchase vintage pieces*

*H1b-c: Fashion involvement should not affect the intention to purchase second-hand fashion pieces or recycled fashion*

### Nostalgia

The element of nostalgia contained in vintage clothing has been suggested to be one of the factors motivating consumers to purchase vintage pieces. People who are presented with vintage clothing manufactured during their lifetime very often call back positive memories. More interesting from a marketing point of view, consumers are able to experience nostalgic feelings for vintage pieces produced in a period the consumers have not lived through (Iverson, 2010).

Davis (1979), a pioneer in nostalgia research, defines nostalgia as “a positive preference for the past involving negative feelings toward the present or future”. The negative feelings are derived from the belief that “things were better in the past”. This definition has been broadened significantly by Holbrook and Schindler (1991) who defined nostalgia as “a preference (general liking, positive attitude, or favorable affect) toward objects (people, places or things) that were more common when one was younger (in early adulthood, in adolescence, in childhood, or even before birth)”. This view suggests that nostalgia most commonly attaches to experiences that are object related, either due to the fact that these have become difficult to obtain, or because changes in the consumers pattern of consumption has excluded these object related experiences. Furthermore, by suggesting that nostalgia might be felt toward objects common before one’s birth, this definition acknowledges that nostalgia not only pertains to experiences remembered from one’s own past, but that it can reach back and encompass the whole past (Havlena & Holak, 1991; 1992) . This aspect of the past has been supported by Havlena and Holak (1992), who in their study on themes and emotions in nostalgic experiences found that participants were able to experience true nostalgic feelings for a time period or event, in which they had not lived. Based on such findings, the literature has suggested separating nostalgia into two distinct response types; personal nostalgia and historical nostalgia. Personal nostalgia refers to emotional feelings coming from a personally remembered past, whereas historical nostalgia refers to a longing for a time in history that the

person has not directly experienced (Stern, 1992; Phau & Marchegiani, 2009). Nostalgia has also been defined “as a bittersweet longing for the past”. The emotion associated with nostalgia is bittersweet, because what people are longing for is a recollection of an idealized past, to which they cannot return (Havlena & Holak, 1992). The past is idealized through selective memory, which allows people to re-shape or screen out negative elements from their memories so that they become pleasurable in the recollection. Based on this, nostalgia is generally considered to be a positive emotion (Stern, 1992).

According to Holbrook’s (1993) findings, women were found to be slightly more prone to nostalgic feelings than men. Also, contrary to expectations, young adults are just as prone to nostalgic feelings as are older adults. This has been supported by Holbrook and Schindler (1996) who found that people of all ages can experience nostalgic emotions. Nostalgia is generally triggered by objects which the person remembers as being popular during his or her lifetime (Holbrook & Schindler, 1991). People very often “store their memories” in items from the past. This is consistent with the findings that objects serve as key stimuli in eliciting nostalgia (Havlena & Holak, 1992). Authentic and genuine objects are much more effective in evoking nostalgic feelings because they hold the memories of “the real thing”. Unauthentic or fake objects may elicit brief moments of nostalgia, but not rich memories of the past. Also, it is likely that consumers experience nostalgia for products which are not sold anymore and for which they have lost contact with for a period of time. This is probably one of the reasons why nostalgia plays a very limited role in senior consumers purchasing the oldest brands of perfumes (Lambert-Pandraud and Laurent, 2010). Consequently, nostalgic proneness should increase the intention to purchase genuine vintage pieces but not modern vintage inspired pieces. In addition, Roux and Guiot (2008) found a positive influence of nostalgia on second-hand shopping motives on the recreational aspects. Consequently, we also posit an influence of nostalgia on second-hand purchases.

*H2a-b: The higher nostalgia proneness, the greater the intention to purchase genuine vintage pieces and second-hand fashion pieces*

*H2c: nostalgia proneness should not affect the purchase of recycled fashion*

### *Need for uniqueness*

Consumer's need for uniqueness has been defined as "the trait of pursuing differentness relative to others through the acquisition, utilization and disposition of consumer goods for the purpose of developing and enhancing one's social and self-image" (Tian, Bearden, & Hunter, 2001 p.52). A person's need to express uniqueness in a social setting is determined by his/her self-perceived degree of uniqueness compared to other individuals or groups (Jordaan & Simpson, 2006). It has been suggested that if individuals consider their level of uniqueness to be insufficient, they may engage in activities such as the consumption of fashionable clothing in their pursuit to change this undesirable situation and improve their perception of uniqueness (Burns & Warren, 1995).

The need for uniqueness construct encompasses three different dimensions. The creation of a personal style via the acquisition of unique or original consumer goods representing the self is the most common way of expressing one's individuality or unique identity. This particular behavior characterizes creative choice counter conformity. Creative choice counter conformity reflects that the consumer is trying to stand out from others, while at the same time being very likely to make product choices which are accepted by these others. In unpopular choice counter conformity, the individual differentiates himself/herself from others via the purchase and use of products which differ according to the prevailing consumer norms. By engaging in unpopular choice counter conformity the consumer may have to face social disapproval, however, this behavior may also enhance both the consumer's social and self-image. The third way in which an individual can demonstrate need for uniqueness is through avoidance of similarity. Avoiding similarity refers to the way in which the individual tries to reestablish his/her individual identity by discontinuing the purchase and consumption of commonly used products (Tian et al, 1998).

In a study on vintage clothing and contemporary consumption, individuality was pointed out as one of the main reasons for wearing vintage clothing. According to respondents, vintage clothing represented a much better mean for distinguishing themselves and improving personal uniqueness, than mainstream fashion. The vintage clothes come off as unique and exclusive as opposed to regular fashion clothing (Gladigau, 2008). Furthermore, individuals with a strong need for uniqueness are suggested to be much more likely to make non-traditional consumer choices, such as purchasing clothing in second-hand channels as opposed to conventional channels, as means of demonstrating their individuality (Roux & Guiot, 2008). Indeed, consumers value the exclusivity of possessing rare pieces which will enhance their sense of being different from others (snob effect). Several studies confirm that

high need for uniqueness individuals are in constant search of scarce products in order to establish their specialness (Snyder, 1992). Amaldoss and Jain (2004) demonstrated in an experimental setting that consumers with a high need for uniqueness might find more attractive a product as its price increase, which enhances its exclusivity and snob value. Consequently, need for uniqueness should be a key driver to the purchase of both vintage and second-hand pieces due to their limited supply. Yet, because vintage style pieces might be a more popular choice, it should not be affected by this variable. Last, research has shown that individuals with high needs for uniqueness adopt new products faster than individuals with low needs for uniqueness. Hence, high need for uniqueness should also be related to the purchase of fashion made out of recycled materials, due to the originality of the approach and limited supply of the products (Hethorn and Ulasewicz, 2008).

*H3a-b-c: Consumers with a high need for uniqueness will have a greater likelihood to purchase vintage fashion, second-hand fashion and recycled fashion*

#### Need for status

Eastman et al. (1999) define need for status as a “tendency to purchase goods and services for the status or social prestige value that they confer to the owner” (p.41). Consumers with a high need for status tend to spend money conspicuously on products which, in their view, confer status (Eastman et al. 1999; Eastman et al. 1997). Han, Nunes and Drèze (2010) research confirms that individuals with a high need for status tend to prefer brands which signal their belonging to a wealthy and status laden group, for instance luxury brands with prominent logos. On one hand, those consumers with a high need for status but a lower level of wealth would mimic the behavior of the wealthy, for instance by purchasing counterfeit products of luxury brands. On the other hand, the wealthy consumers with a high need for status will purchase status laden goods to associate with the “connoisseurs” or relieve their anxiety of not being perceived as wealthy.

Like for a good wine, like for antiques, vintage connoisseurship and consumption entails a snob appeal which at the same time attracts and excludes those who do not have the knowledge or the spending power (Belk, 1990). The consumer needs to possess a certain level of knowledge and connoisseurship to be able to identify an original vintage piece of high

quality and rarity. Within “patrician” families (Han et al. 2010) or old wealth, classical couture pieces are transmitted from generation to generation and are a testimony of the family history. For instance, the familial handing down of designer gowns, from one generation to another, acknowledges the family social standing through the ability to purchase high quality clothing which becomes vintage with time. (Lloyd, 2010). These vintage objects confer to their owners a certain prestige, which might explain partly their attractiveness to the mass. They do not necessarily carry a prominent logo but they carry a loud signal: they date. The wealthy have the genuine Louis XV drawer and family couture dresses from the 60’s, the wannabe the Louis XV style drawer and the 60’s dress reproductions. Hence, just like for luxury fashion, the increased interest in vintage clothing has given rise to a mass production of fashion inspired by vintage as well as to the reproduction of original vintage pieces sold on fake markets.

Consequently, vintage fashion should be positively affected by need for status whereas second-hand fashion should be negatively affected. Need for fashion should not affect the intention to purchase recycled fashion

*H4a: Consumers with a high need for status will be more likely to purchase vintage pieces*

*H4b: In contrast, need for status will negatively impact the purchase of second-hand clothes*

*H4c: The purchase of recycled fashion will not be affected*

#### *Environmental-friendly proneness*

Over the last decade, an eco-fashion movement has emerged among consumers who are more and more concerned with the impact of the production of clothes on their health, the environment and society at large (Cervellon et al. 2010; Cervellon et al. 2011; Butler and Francis, 1997). The reuse and recycling of clothes are considered by consumers as effective ways to reduce the waste and impact positively the environment (Bianchi and Birtwistle, 2010). Morgan and Birtwistle (2009) research on young fashion consumers’ disposable habits tend to show that although interest in recycling and sustainable consumption practices exists, young consumers’ habits are not eco-friendly yet. Recycling and reusing behaviors seem more natural maybe for products which are supposed to have durability. For instance, the motives behind donating and purchasing second-hand goods are partly based on the idea that it is a

useful way of prolonging the lifespan of products and thereby limiting waste (Roux & Guiot, 2008).

Probably to give some glamour to the recycling of cloths, the industry tends to merge clothes made out of recycled fabrics or garments to vintage cloths (Hethorn and Ulasewicz, 2008). For instance, in the denim industry, APC and Levi Strauss have encouraged consumers to return their old jeans in exchange for a new pair at half price. The old jeans are labeled with the previous owner's initials, cleaned, repaired and resold as vintage jeans (Groves, 2008). Also, the Yves Saint Laurent collection labeled New Vintage collection represents unique pieces designed from recycled cotton drill from the couture house archives (Karimzadeh & Loud, 2009). It appears that eco-friendly initiatives in the fashion industry still suffer from a lack of glamour which makes necessary the use of appealing claims which convey style and sexiness (Cervellon et al., 2010).

*H5a-b-c: The more eco-conscious the consumer, the higher the likelihood to purchase vintage pieces, second-hand cloth and recycled fashion*

#### Frugality and value consciousness

Price sensitivity or price consciousness (Lichtenstein, Burton and Netemeyer, 1997) has been found a positive predictor of second-hand shopping behavior (Roux and Guiot, 2008). This result makes much sense when taking into consideration the lower price of second-hand products (books, electronics etc.) over new ones in most purchasing context. For the very specific case of cloths, it is not necessarily true that there is a bargain in purchasing second-hand cloths, for instance when they entail a vintage nature. In addition, most consumers, including vintage experts, do not have a reference price for second-hand and vintage pieces, as it depends on the birth period and rarity of the piece.

Yet, price consciousness might be considered as one aspect of a wider construct which is more related to value consciousness and relevant in the context of second-hand and vintage cloths: frugality. Frugality is a lifestyle trait which has been pretty neglected so far in the consumer behavior literature. As defined by Lastovicka et al. (1999), "frugality is a unidimensional consumer lifestyle trait characterized by the degree to which consumers are both restrained in acquiring and in resourcefully using economic goods and services to achieve longer-term goals" (p.88). Frugal consumers try to make a smart use and reuse of

their resources and spend their money carefully. They refrain from purchasing unnecessary acquisitions and might sacrifice short term gratifications with a view to obtain a more worthy one in the long run. Lastovicka et al. (1999) seminal study reports that the frugal are less materialistic and less prone to purchase compulsively. In addition, frugality is directly related with value and price consciousness. In contrast, it is not linked with eco-friendliness or a higher concern to the welfare of society in general. Nonetheless, Roux and Guiot (2008) found frugality was influencing certain economic motives to the shopping of second hand products, which in turn were strongly linked to recycling behaviors.

The mere concept of fashion with its short cycles and seasonal effects seems inconsistent with frugality. It is reasonable to think that the frugal invests in classical pieces of garments which last. He/she also must be prone to recycle or reuse garments that he/she owns. Frugality might also be linked to the purchase of second hand bargain fashion items (Roux and Guiot, 2008). Yet, because purchasing vintage does not entail a trade-off between used and not used (with a bargain) but rather between old and new, the old piece being often more expensive than the new one, frugality should not be an antecedent to vintage purchase. Consequently, we formulate the following hypothesis:

*H6a: Frugality is not an antecedent to vintage purchases*

*H6b-c: The more frugal the consumer, the higher the likelihood to purchase second-hand cloths and recycled fashion*

## **Method**

### Sample

A survey was administered on a convenience basis to 80 women in France. Only women were included in the sample because of their higher involvement in fashion related issues (O’Cass, 2000). The average age in the sample is 37.4 years old (S.D. 11.2) with a minimum of 21 years old and a maximum of 61 years old. The sample was well spread on age, with 29% of the respondents between 20 and 30 years old, 28% between 30 and 40 years old, 28% between 40 and 50 years old and 16% over 50. There is an over-representation of highly educated individuals in the sample compared to the average population. 18% have a high school degree, 36% an undergraduate university degree, 29% a graduate university

degree the rest having a professional degree or no degree at all. Income was also well spread, although slightly over-representing the affluent population. 15% of respondents declared more than 70000 euro a year whereas 31% declared less than 30000 euro annual incomes.

### Measures

#### *Antecedents to the purchase of vintage fashion*

The six constructs considered as antecedents to the purchase of vintage pieces were measured using validated scales. In order to avoid lengthy questionnaires, we selected from each respective scale the dimensions which were most relevant to our study or the items loading most heavily on the factor we wanted to measure. For Fashion Involvement (O’Cass, 2000), we focused on the dimension of product involvement (over for instance decision involvement). For Need for Uniqueness (NFU; Tian et al. 2001), we chose the dimension of creative choice counter conformity (over avoidance of similarity or provocative choice). Out of the Ecologically Conscious Consumer Buying scale (ECCB; Roberts and Bacon, 1997), we selected the items most representative of an eco-friendly behavior in general, and avoided the third factor which is measuring directly the aspect of recycling. The Need for Status (Eastman et al. 1999) and Frugality scale (Lastoicka et al. 1999) which are shorter were tested almost in their original format. From Holbrook (1993)’s statements measuring nostalgia proneness, we retained only the four items directly to product nostalgia. Respondents were grading their agreement or disagreement to the different statements on 7-point likert items, anchored by strongly agree and strongly disagree. The reliability of the measures is very good, as demonstrated by Cronbach’s alpha higher than 0.89 for the six constructs.

<b>Measure</b>	<b>Source</b>	<b>Nr. of items</b>	<b>Cronbach’s Alpha</b>
Fashion (product) Involvement	O’Cass, 2000	4 (out of the 8)	0.93
Nostalgia proneness	Holbrook, 1993	4 (out of the 20)	0.92
NFU : Creative choice counterconformity	Tian, Bearden & Hunter, 2001	4 (out of the 11)	0.91
Need for Status	Eastman, Goldsmith & Flynn, 1999	3 (out of the 5)	0.94
Frugality trait	Lastovicka et al. 1999	3 (out of the 8)	0.89
Ecologically Conscious Consumer	Roberts and Bacon, 1997	3 (out of the 12)	0.96

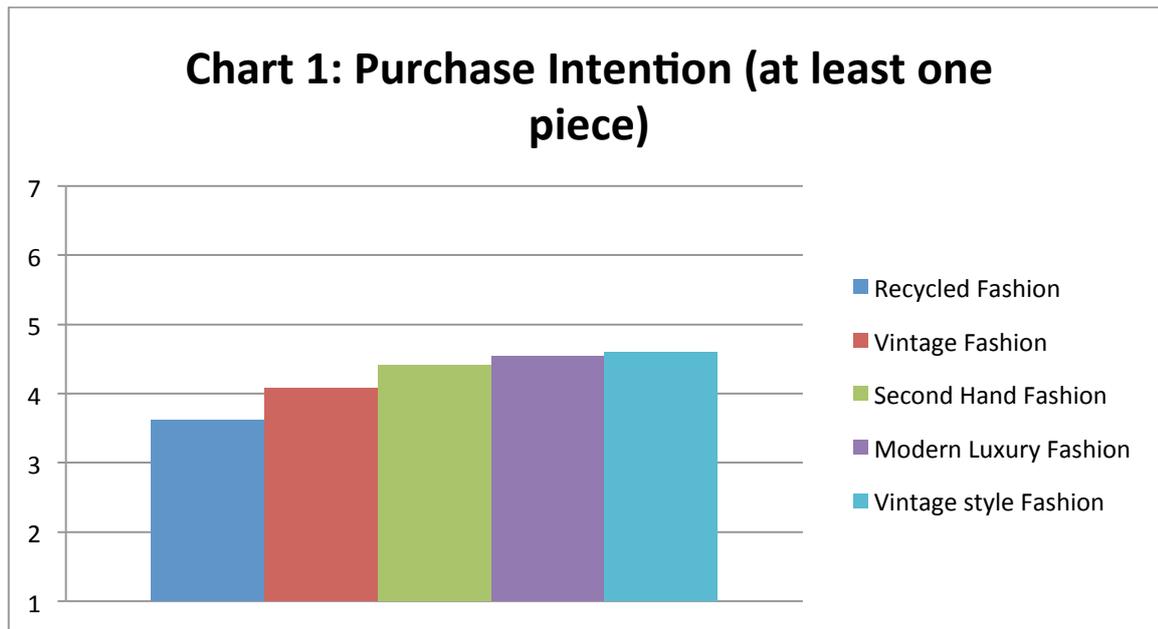
### *Purchase intentions regarding fashion*

Next, respondents had to agree with statements concerning their future behavior (behavioral intentions as proxy): for purchase intentions to genuine vintage pieces (2 items: It is likely that I will purchase in the coming year at least an original vintage piece / a piece of cloth dating back of the period 1920-1980; Cronbach's alpha: 0.88); for purchase intentions to vintage style (2 items: It is likely that I will purchase in the coming year at least one vintage-inspired fashion piece / one piece of cloth copying the vintage style; alpha: 0.92); for purchase intentions to second-hand fashion (2 items: It is likely that I will purchase in the coming year at least one second-hand piece of cloth / one piece of cloth used by someone else; alpha: 0.89); for purchase intentions to recycled fashion (2 items: It is likely that I will purchase in the coming year at least one piece of cloth made out of recycled fashion / one eco-fashion piece using recycled materials; alpha: 0.84); for purchase intentions to modern luxury fashion (2 items: It is likely that I will purchase in the coming year at least one contemporary luxury fashion piece / one modern couture branded piece; alpha: 0.91)

## **Results**

### *Purchase Intentions*

As one will notice from the chart below, purchase intentions for the different categories of cloths are pretty low. Particularly, the purchase intention for recycled fashion is significantly lower than for the other fashion pieces ( $p=0.000$ ). Also, there is a significant difference between the intention to purchase genuine vintage fashion and vintage style fashion ( $t(79) = -2.3, p=0.02$ ). The other means are not differing significantly.



The table below (table 1) shows Pearson correlations between the different constructs. It is interesting to notice that vintage fashion purchase intentions are not correlated with the other purchase intentions. Vintage style and modern luxury purchase intentions are significantly related. Recycled fashion is the only construct negatively related to the others.

Table 1: Correlations between Purchase intentions constructs

Pearson Correlation (Sig 2 tailed)	Vintage Fashion	Vintage Style	Second Hand	Recycled Fashion	Modern Luxury
Vintage Fashion	1.00	0.201 (0.07)	0.005 (0.99)	-0.11 (0.33)	0.09 (0.38)
Vintage Style		1.00	0.183 (0.11)	-0.29 (0.009)	0.616 (0.000)
Second Hand			1.00	-0.35 (0.001)	0.146 (0.197)
Recycled Fashion				1.00	-0.231 (0.04)

### *Demographic differences*

A MANOVA conducted with the five Purchase Intention variables as dependent and age, income and education as fixed factors provides insightful findings. First, there is a main

effect of age groups on the purchase intention of modern luxury pieces ( $F(3,51)= 4.99$ ,  $p=0.007$ ) and vintage style pieces ( $F(3, 51)= 2.45$ ,  $p= 0.09$ ). Post-Hoc tests using Bonferroni procedure indicates that the intention to purchase modern luxury pieces and vintage style pieces is higher in the youngest group compared to the oldest one (respectively mean difference = 1.6,  $p=0.007$  and mean difference = 1.46,  $p=0.05$ ). Also, there is a main effect of education on the intention to purchase vintage pieces ( $F(3,51)= 5.15$ ,  $p=0.006$ ). Post Hoc tests show that the most educated group is more likely to purchase vintage pieces than the lower educated one (mean difference= 1.46,  $p=0.04$ ). Last, there is a main effect of income on the intention to purchase modern luxury pieces ( $F(5,51)= 4.59$ ,  $p=0.004$ ), the group with lowest income showing significantly lower intention to purchase luxury fashion pieces than the group with highest income (mean difference = 1.76,  $p=0.004$ )

There is also an interaction effect age X education for modern luxury pieces ( $F(8,51)= 2.3$ ,  $p=0.05$ ) and age X income ( $F(8,51)= 2.7$ ,  $p=0.16$ ) for vintage pieces, with purchase intentions being significantly higher for younger people at higher levels of education and income.

#### *Antecedents to the purchase of vintage and second hand fashion pieces*

In order to test the hypotheses presented in the conceptual framework, we conducted a series of regression with the six independent variables (Fashion involvement, Ecologically Conscious Consumer Behavior, Nostalgia proneness, Need for Status, Need for Uniqueness, and Frugality) and the five purchase intention as dependent: Vintage Fashion ( $R^2= 0.67$ ,  $F(6,73)=24.9$ ,  $p=0.000$ ), Vintage Style ( $R^2= 0.19$ ,  $F(6,73)=2.89$ ,  $p=0.014$ ), Second Hand Fashion ( $R^2=0.50$ ,  $F(6,73)=12.38$ ,  $p=0.000$ ), Recycled Fashion ( $R^2=0.19$ ,  $F(6,73)=2.93$ ,  $p=0.013$ ) and Modern Luxury fashion ( $R^2=0.29$ ,  $F(6,73)=4.95$ ,  $p=0.000$ ). The goodness of fit of the models is pretty good, except for Vintage Style Fashion and Recycled Fashion for which the model including the six predictors is lacking power.

Table 2 below presents the predictors which have a significant or marginally significant regression coefficient. We notice that each dependent variable has very specific antecedents. Vintage fashion is influenced by fashion involvement and nostalgia proneness, Vintage style by fashion involvement and need for uniqueness, Second Hand Fashion by frugality and need

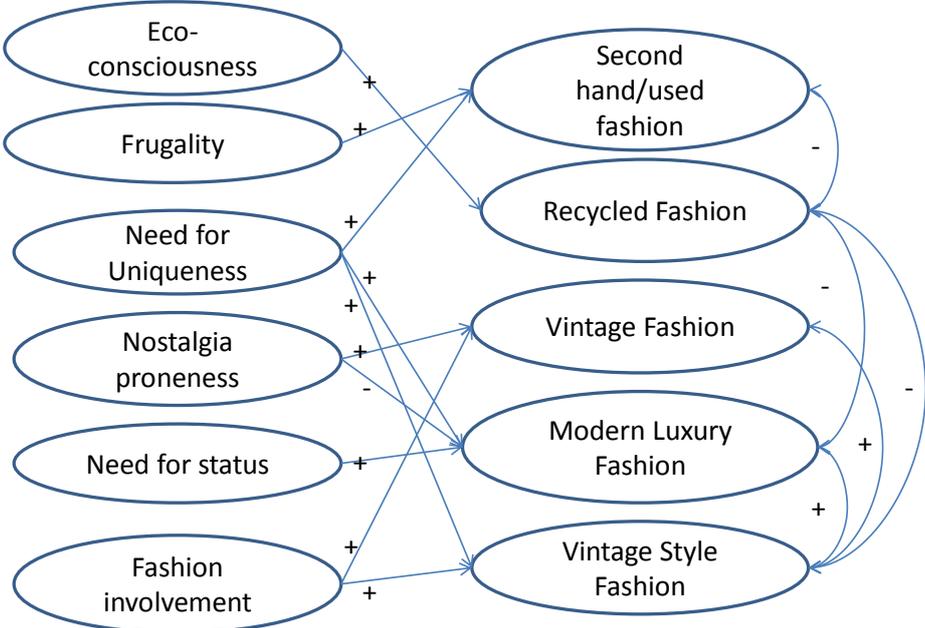
for uniqueness, Recycled Fashion by ecological concern and Modern luxury by Need for Status and marginally nostalgia proneness (in negative) and need for uniqueness.

Table 2: Predictors with significant and marginally significant coefficient (p <.05 and p<.10)

	Beta (Standardized Coefficient)	t	Sig	Hypotheses
<u>On Vintage fashion:</u> Fashion Involvement Nostalgia proneness Need for Uniqueness Need for Status Ecologically conscious Frugality	0.705 0.316	9.83 4.53	0.000 0.000 N.S. N.S. N.S. N.S	H1a accepted H2a accepted H3a rejected H4a rejected H5a rejected H6a accepted
<u>On Vintage Style:</u> Fashion Involvement Nostalgia proneness Need for Uniqueness Need for Status Ecologically Conscious Frugality	0.282 0.221	2.50 1.89	0.015 N.S. 0.06 N.S. N.S. N.S.	
<u>On Second Hand Fashion:</u> Fashion Involvement Nostalgia proneness Need for Uniqueness Need for Status Ecologically conscious Frugality	0.218 0.630	2.37 7.18	N.S. N.S. 0.020 N.S. N.S. 0.000	H1b accepted H2b rejected H3b accepted H4b rejected H5b rejected H6b accepted
<u>On Recycled Fashion:</u> Fashion Involvement Nostalgia proneness Need for Uniqueness Need for Status Ecologically Conscious Frugality	0.380	3.45	N.S. N.S. N.S. N.S 0.010 N.S.	H1c accepted H2c accepted H3c rejected H4c accepted H5c accepted H6 rejected
<u>On Modern Luxury Fashion:</u> Fashion Involvement Nostalgia proneness Need for Uniqueness Need for Status Ecologically Conscious Frugality	-0.173 0.188 0.440	-1.69 1.71 4.31	N.S. 0.096 0.091 0.000 N.S. N.S.	

The model presented below maps visually the relationships which were found significant between the different constructs.

Relationships between fashion consumption and key motivational drivers



**Discussion**

The findings of this paper clearly highlight that the profile and motives of the consumer of vintage fashion are unique and very different from that of second-hand or recycled fashion. The most salient characteristic of the vintage fashion consumer is education. The purchase intention of vintage pieces is higher at higher levels of education. It is not directly related with age. Yet, in the youngest group of consumers, purchase intention of vintage pieces increases with education and income. This finding is not surprising, taking into account that the interest and knowledge in real vintage pieces require a level of connoisseurship which involves a minimum historic and artistic background.

Main drivers to the purchase of vintage fashion are nostalgia, which, in line with past research on nostalgia is not linked with age, and fashion involvement. This result as such might seem contradictory, nostalgia prone consumers being turned to the past whereas fashion involved ones being up to date on the latest trend. Yet, since the last decade, the vintage trend has become extremely in vogue and adopted by fashionistas all around the world. The result tends to indicate that vintage fashion consumers purchase vintage fashion pieces and not necessarily vintage objects, the latter probably being driven essentially by nostalgia.

Vintage fashion and second hand consumers differ strongly on the economic motives which precedes the purchase. In this study, frugality is not an antecedent to the purchase intention of vintage fashion. In contrast, the main driver to the purchase of second-hand clothes is frugality. This result is in line with Roux and Guiot (2008) findings that price sensitivity and frugality are influencing heavily second-hand shopping motives. The hunting for vintage pieces or the purchase via auctions, being online or not, presupposes an attachment to those possessions which makes the consumer pay the price, not necessarily a bargain price (Belk, 1990).

Our findings also indicate that the integration of the vintage trend into the eco-fashion one is not necessarily a consumer reality, yet... Neither the purchase of vintage clothes nor that of second-hand clothes is driven by ecological consciousness. This finding contradicts the bulk of research on eco-fashion which has explored consumers' aspirations on green fashion behaviors (Cervellon et al. 2010). There appears to be a discrepancy between what the consumer wishes and what she plans to do. Consumers acknowledge the importance of having an eco-friendly behavior regarding the disposal of clothes, not wasting, not throwing away. But they do not necessarily adhere to making an eco-friendly statement by purchasing second-hand clothes. Nonetheless, those who have the highest eco-consciousness show the highest purchase intention of fashion made out of recycled fashion. It is probable that the positive impact on the environment is clearer when clothes claim being made out of recycled materials compared to second-hand clothes which are not immediately related to environmental friendly behaviors.

This research highlights the need for practitioners involved in the eco-fashion sector to educate the consumer on the interest presented by second-hand fashion products in a lifestyle respectful of the environment. The disposal and reuse of fashion is understood as positive to the environment only through the recycling of materials. It is important to valorize

the purchase of second-hand clothes, especially among those eco-conscious consumers who integrate the economy of natural resources in their daily routine. Also, because the profile and motivations of the vintage and second-hand fashion consumers are different, it is not in the interest of second-hand fashion stores to necessarily play on the vintage trend. They might attract a group of consumers which will not necessarily find their dream piece and at the same time exclude those smart shoppers driven by the potential bargains presented by second-hand clothes. The decision to turn a business into selling vintage should be driven by the potential target clientele. Yet, we believe that it is interesting for luxury brands such as Ralph Lauren, to sell vintage pieces into their stores. They attract a group of consumers which would not naturally enter in the store but is fashion involved, educated and often with high income.

This research acknowledges several limitations. First, the sample has to be increased and become representative of the female population. It would have been interesting to include males; however, blogs and forums discussing vintage fashion and eco-fashion on internet tend to show that men are not major players yet. Second, the use of purchase intentions as proxy to purchase limits the validity of the results. Yet, we believe that the measure of purchase intention approximates significantly future purchases because the data were collected in neighborhoods where vintage stores, second-hand stores, eco-fashion stores and luxury flagships are all present, thus availability is not an issue.

This paper calls for replication in several countries, as there might be cross-cultural differences in the profile of vintage, second-hand and recycled fashion consumers. In addition, it would be interesting to include other variables which might have an explanatory power in the intention to purchase such products. For instance, materialism has been found related to second-hand purchases (Roux and Guiot, 2005). It would be interesting to test as predictors the dimensions of materialism which do not overlap with need for status such as tangibility and acquisition centrality (Ger and Belk, 1990). Also, self-monitoring might have an impact on consumers' behaviors regarding second-hand and vintage fashion, especially because these fashion choices convey a strong message which might enhance or tarnish self-image (O'Cass, 2001). Last, it would be interesting to investigate other industries than fashion and see if this paper's findings replicate. Taking into account the scarcity in research regarding vintage, we call for the development of the topic through both qualitative and quantitative approaches.

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