

STUDY MATERIAL

CHAPTER 1: HISTORY OF FASHION

1.1 INTRODUCTION

In the previous book on 'Fashion Studies' for Std XI, the meaning of fashion and other aspects within its ambit has been discussed. In this book, we trace the history of clothing down the ages and how it facilitates the understanding of contemporary fashion. At the onset it is important to understand that though the words fashion, apparel and costume are often used interchangeably, the terms are not identical in meaning.

Fashion is more than just clothing; it reflects the wider spectrum of aesthetics, art and design trends in contemporary society. This makes it a multi-faceted word engaging with a range of surrounding influences. In simple terms, fashion is a social process by which newly introduced styles or trends become popular in a certain time with acceptability by a wider cross-section of consumers.

Apparel refers to actual garments made of fabric, knits, leather or other wearable materials.

Costume is derived from word *custom* evolving from the environment and customs of society. It refers to *clothing* for a specific use - be it for a ritual or performance, ethnic or historical within a specific context of occasion and time.

To understand contemporary fashion within a context, it is essential to know its origin and evolutionary process. The knowledge of fashion and costume history is important since they are the inevitable outcome of the socio-cultural-political influences prevalent in society at different points in time.

Clothes are what cover the human body, which in turn, depends on physical conditions like climate, geographical area, available raw material, textiles etc. Clothes indicate social significance like religious beliefs and aesthetics; exhibit individual status; proclaim alliance with or create differentiation among a group. Items of clothing and accessories would be included in the vocabulary of clothing.

There are several points of views regarding the origin and need for clothing. One school of thought believes that man covered his body for protecting himself from the vagaries of climate and nature. Psychologists and ethnologists refer to psychological reasons like the fig leaf used by Adam and Eve as symbol of modesty referred to in the Bible. Anthropologists cite reasons associated with taboo as well as the desire for personal adornment to please both oneself and others. Psychologists propound the view that human like to modify their appearance – the use of body covering is one such type of modification. Other ways for achieving this is through varying hairstyles, alteration of shape and surface of the body through clothes, body adornment etc. Such changes are done in order to make the self, more acceptable to others so that there is a commonality and bonding with the others within the same social 'tribe'.

Primitive men covered their body with animal skin and fur which were shaped to parts of the human body. Different sizes, shapes and textures of skins would have necessitated varying approaches to their use and function when applied to cover or adorn the human figure. Later tree bark fibre was used to protect themselves against extremities of climate. However, clothes are not merely utilitarian but have a deeper significance. The co-relation between the belief of primitive men in magic and representation of successful hunting through cave paintings dates back to the early Paleolithic period. Even today, certain tribes which normally live naked also wear clothes on special occasions!

1.1.1 SOURCES OF INFORMATION

In prehistoric times the lifestyle of humans changed according to changes in climate, which also influenced costume. Remnants of their clothing have been found in valleys and caves. Tools, costumes and accessories travelled along the trade routes which were extended and defined in the Bronze and Iron Ages. It is assumed that fur, stones etc. may have been bartered in different societies. The predominant use of animal skins would have been necessitated by the need for warmth. The skins were scraped and the fur was combed. The *eyed-needle* of bone or horn was used for assembly of pieces threaded by long manes and tails of horses as well as split reindeer tendons. Few vestiges of clothing from early ages remain since cloth made of vegetable fibre like rushes (grass), linen etc. are perishable. Archaeology uses the most scientific methods on surviving specimens of prehistoric textiles to extract the fullest information about the materials and manufacturing techniques.



Fig 1.1 Necklace, Bronze Age, Paris, Musee des Antiquities Nationales



Fig 1.2 Roman sandals discovered in London. First century AD. The London Museum.
(Museum Photo)

1.1.2 FACTORS AFFECTING CLOTHING

Sociologists, anthropologists and psychologists have tried to explain the motivation for wearing clothes. Fashion historian James Laver, has propounded three principles of Seduction, Utility and Hierarchy which govern clothing. Other historians have propounded 4 different explanations regarding the importance of the following factors:

- i. Protection
- ii. Ritualistic
- iii. Identification
- iv. Adornment

1.1. 2.1 PROTECTION

Several scholars say that the need for clothing was born out of physical necessity. Men required clothing in response to the need for protection and for shelter against extremes of temperature, rain, dust, thorns, wild animals and insects. For activities like warfare and hunting, extra protection was needed for the body. Eskimos wear closely fitted garments in several layers to effectively trap and retain body warmth. They wear a fur garment which is so suited for the freezing cold that European explorers of the Arctic have adopted similar garments like fur-lined parkas. Pastoral people like *Turkoman* and *Kirghiz* wear three or four bulky padded Caftan-like coats with sheepskin over jackets for protection against the bitter Central Asian winter.

Wearing several layers of clothing is also seen in areas of high temperature where it is important to prevent the body from becoming dehydrated under the blazing sun. The *Tuareg* of the Sahara and the *Bedou* of Saudi Arabia wear long robes and loose trousers in light, cool cotton for protection and air circulation. In part of Saudi Arabia and Africa, men protect themselves with a loose head covering which can cover their heads, mouth and nostrils for protection against dust and sand, revealing only the eyes.

It is important to understand that the indigenous clothing in different parts of the world use locally available materials utilizing the craft skills of the people. Examples are leather garments made by tribes by cleaning of the leather either by scraping away excess animal fat sticking to it and then softening it by rubbing animal fat or even by mastication (chewing). The *Ainu* of North Japan & Siberian *Gilayak* use fish skins to make waterproof garments.

The natives who live in the cool temperate zones near on the North West coast of Canada, wear short poncho-like rain capes of shredded cedar barks and conical wide brimmed waterproof woven hats, for protection against heavy rainfall. Bark fibre is preferable over animal skins in moist, tropical areas since they dry more easily.

1.1.2.2 RITUALISTIC

Primitive man believed that certain costumes could endow special attributes and would protect him from evil. Certain parts of animals like claws, hooves and teeth worn as accessories were believed to enhance the wearer's strength and imbue the characteristics of that creature. In Egypt, the lion's tail and claws being symbolic of bravery, vigour and shrewdness were an important part of the Pharaoh's regalia.

Sometimes, the hunter felt that wearing hooves and horns may transmit enviable qualities of that animal. Eventually through auspicious association, he adopted a certain animal as his symbol and this became a family totem or crest through inheritance. This was publicized by the use of their symbols on aprons, blankets or on totem poles.

From earliest times, articles of clothing were also worn to ward off the evil eye. To combat malignant forces around, they believed that only magic could help. For women, the greatest fear or curse was that of sterility. To counteract this, cowry shells which resembled a woman's reproductive organs, were used in clothing and accessories. It is the same belief that caused both positive and modern men to wear amulets, rings and other adornments, which would act as good luck charms.

Certain costumes and ornaments also identify the wearer with gods, heroes and other men. For primitive people, this identification was actual; while in contemporary times, it is more symbolic. Theatre, which has its origin in ancient times, ranges from simple play-acting by children at play, home or at school, to the more sacred performances in Greco-Roman and

Oriental / Asian plays. In theatre, costumes appear to 'disguise' the wearer's individuality and transform him into a different persona or even a 'God'.

Some costumes are associated with religious significance. A religious head or priest can be recognized by specific clothes, which proclaim his religious role and authority. Believers and followers of different religions have distinctive clothes and/or accessories for reasons of respect, actual or symbolic identification with God and the need to express such emotions in this earthly life.

1.1.2.3 ADORNMENT

Beautification of the self through decoration of clothes or of the body itself, has been the pre-occupation of humans since ancient times.

I. Adornment through clothes

While the prime function of clothing is self-protection, indication of social status, wealth, age and occupation, humans also pander to their self-vanity which enhance their physical attributes. In primitive and tribal societies, people used easily available indigenous and natural materials as diverse as followers, seeds, sea shells, wood, precious stones, animal parts like teeth, bone, fur, feathers etc. selected on the basis of colour, texture and shape. They also discovered methods of crafting the materials like tanning of hides, weaving, dyeing, and printing of fabrics for decoration in clothing.

History has instances where the desire for adornment occasionally transcends practical concerns like comfort and wear ability. When ostentation and exaggeration dominate other factors, the resultant look may become distinctive but impractical. An example of this is the shoe called **poulaine** worn in medieval times. Originating in France, this shoe extended to such exaggerated lengths that it had to be held in the hand while walking or else tied back to the ankle with a ribbon until laws were passed restricting the length of the toe to 6" commoners, 12" for gentlemen and 24" for nobility and royalty.

In 18th century England, an exaggerated mode of clothing was that of tight **breeches** for men which made it difficult for them to even sit down.

The 19th century Victorian *corset* created the desirable tiny waist size. However, the constant constriction of the ribcage made even the simple act of breathing very difficult.



Fig 1.3. Long-toed *Poulaines*, Victoria and Albert museum, London



Fig 1.4 Corset

In 18th century Europe, women's skirts expanded tremendously in width and therefore had to be supported by layers of petticoats, which made mobility very cumbersome. The *panier*, a lighter supporting frame made of graduated oblong-shaped boned hoops stitched to an underskirt made the skirt so wide on either side of the hips that doors and stairways had to be widened to enable the wearer to pass through.



Fig 1.5: *Panier* understructure

Fig 1.6: Understructure worn under the voluminous court gown. (Moreau Le Jeune: *Les Adieux*, 1777, *Monument du Costume*, Paris, Bibliotheque Nationale)

ii. Adornment of the body

The concept of the beauty has been a variable factor in different societies and at different periods in history. This is done through 4 different methods like Body Modification, Scarification, Tattooing and Body painting.

a. **Body modification** has many examples of which one is the now-abolished practice of Chinese foot binding. This ancient custom considered as the ultimate expression of feminine beauty and social status by a Chinese woman, was to have a tiny '*lotus*' foot by tying the foot tightly in a way which, in time, would create a man-made artificial heel. Similarly the custom of wearing large circular lip plates by the *Kichepo* women in Sudan is yet another example of reshaping of the body. The women would consider themselves undressed without their lip plates and would never be seen in public without them. The *Paduang* tribe also known as *Kayans*, have a tradition of artificially elongating the necks of girls and women with a series of brass rings.



Fig 1.7 Woman with brass neck rings



Fig 1.8 Woman with lip plates

b. **Scarification** is an indication of status and tribal identification in some African cultures. Elaborate incisions in a delicate pattern are made in certain parts of a person's body. The painful incisions must be endured without any signs of physical distress or pain. Natural skin irritants are rubbed into the skin which, on healing, leave characteristic scars and raised pattern-like marks on the face and body that identify the individual as an adult member of the tribe.



Fig 1.9 Scarification

c. Body Tattooing involves a permanent change in body colour based on the insertion of an indelible dye in the punctured skin. Tattooing was used by the Thracians to indicate rank. Tattoos on men serve the same purpose as war uniforms by making them identifiable by their own tribe. The Maoris of New Zealand have elaborate facial tattoos as marks of distinction and esteem. Some Indian tribes also tattoo their body. In modern societies tattooing can be a form of personal adornment or can indicate one's affinity/allegiance to a group. The Japanese *Yakuza* have a tradition of tattooing which has symbolic meaning. In a western society, tattooing is commonly seen among sailors, biker groups etc. Today tattooing is fairly common among the youth across the world.

d. Body painting which includes face painting has its roots in sacred ritual. In some Congolese tribes, girls oil themselves all over and dust on red powdered camwood in order to look more attractive. Noble ladies of some ancient Chinese dynasties as well as Japanese '*geisha*' girls applied very heavy face make-up with the powder of ground rice and white lead. Application of rose petal rouge on the cheeks and at the centre of the lower lip, simulated a tiny-pursed mouth, which was considered to be very beautiful. The modern cosmetic industry thrives and flourishes due to the interest of women for 'painting' their faces.



Fig 1.10 Elaborate facial make-up for Kathakali dance

1.1.2.4 IDENTIFICATION

Clothes are the most visible index of the status of a person identifying the class, caste and profession.

i. Identification of social status

In most societies, people and influence advertise their position and wealth through outer trappings like the choice of clothes, colour and fabric consumption. Based on the same line of reasoning, in some civilization complete nudity was considered a lowly condition, bereft of status. Therefore, slaves could be nude since they were 'non-persons'. In pre-Inca Peru, the Mochia stripped their prisoners of clothing and therefore of rank and humanity.

In different point of time in history, rulers have attempted to maintain the *status quo* between themselves and commoners through restrictive *sumptuary laws*. Medieval laws restricted the use of fabrics like velvet, laces and fur while some colors like purple and gold were reserved exclusively for royalty and nobility. In 17th century England even the length and elaborate styles of clothes and accessories were regulated.

ii. Identification of Rank

Clothes also clearly indicate rank and power as in the case of uniforms of the armed services:

- Intimidate or evoke obedience.
- Encourages a sense of allegiance, loyalty and identity within the ranks
- Emits clear signals indicating hierarchy through the designated number of buttons, insignia and ribbons

iii. Identification of Profession

In contemporary times professional and administrative costumes distinguish the wearer and imbue him/her with personal or delegated authority. Examples of this can be seen in the robes and wigs of a judge or in the uniform of army personnel or policemen. On the other extreme end of the spectrum, are the clothes of convicts.

iv. Identification of marital status

Dress and ornament are also indicating of the social and marital status of women. Among the *Yoruk Turkis* nomads, a girl can border her silk head cloth with coins to signal that she is ready for marriage. When betrothed she also wears a white scarf along with the headdress. If a widow wishes to remarry, she braids her hair under her black scarf. In parts of India, the vermilion or crimson *Sindoor* powder applied in the parting of the hair and the *Mangalsutra* necklace are symbols of the married status of women. In Western culture, a wedding band on the ring finger indicates marital status.

v. Identification of individual status in a tribe

Costumes also help to identify to special individuals by imposing authority and instilling a sense of fear and awe in others. For a tribal chieftain, certain components of the costume single him out of the crowd by expressing his power and special status. Similarly, a warrior's costume emphasizes his physical superiority. A tribal *shaman* wears special clothes, mask and carries accessories which single him out as a person 'apparently' endowed with supernatural power to cure or expel evil.

Exercise 1

Fill in the blanks

1. Much of our knowledge about prehistoric textiles used in surviving specimens comes from _____.
2. The belief that parts of animals like claws, hooves and teeth would enhance the wearer's strength and imbue the characteristics of that creature stems from the _____ factor affecting clothing.
3. Clothes are the most visible index of the _____ of a person identifying the class, caste and profession.
4. The four factors affecting clothing are protection, modesty, adornment and _____.
5. Beautification of the self has been the pre-occupation of humans and is achieved through clothes and body _____.
6. In 14th century Europe, the exaggerated length of men's shoes called _____ was indicative of their socio-economic status.
7. _____ involves elaborate incisions in a delicate pattern on the skin which on healing, leave characteristic scars and raised pattern-like marks.
8. Historically, rulers have attempted to maintain the *status quo* between themselves and commoners through _____ laws.
9. Uniforms of security forces and convicts are indicators of _____.
10. In parts of India, the coloured powder put in the hair parting called _____ is a visual indicator of married status of women.

Review questions

1. What are the views regarding the origin and need for clothing?
2. According to fashion historian James Laver, what are the three principles which govern clothing?
3. Name the material used by primitive man to cover the body.
4. The need for clothing was borne out of physical necessity. Explain this statement in the context of clothing of Eskimos and people in Saudi Arabia.
5. What is the difference between fashion and costume?
6. Name the factors affecting clothing.
7. What are the types of Body adornment?
8. History has examples where exaggerated styles of clothing or accessories sometimes overpower comfort in clothing. Discuss this statement with reference to the *poulaine*.
9. How does body adornment visually indicate the status of a person in society?
10. What does the term 'scarification' refer to?
 - i. Body-incision in delicate pattern
 - ii. Permanent change in body colour
 - iii. Rubbing rice powder in a wound
10. In what ways are clothes the most visible index of the status of a person?

Activity 1

Background: Clothes are the most visible index of the status of a person identifying the individual, social or marital status, rank, identity, caste and profession.

This activity is intended to encourage students to focus on uniforms as visual indicator of rank and profession.

1. Identify the professions where uniforms are mandatory.
2. Refer to books, magazines or internet for historical or contemporary personalities whose photographs always show them in uniform.
3. Discuss the possible reasons for their style of dressing? Is there a commonality in their profession?

1.2. ORIGIN AND DEVELOPMENT OF COSTUME

Today, clothes appear in a bewildering array of permutations and combinations ranging from inners to outers, uppers to lowers, co-ordinates to co-wear ensembles. At different points of time in history, costumes with different cuts, silhouettes, colours, fabrics in various combinations developed in different parts of the world. Some costumes were integral to civilian life while others were designed to meet the specific functional requirements of large scale and magnitude of successive wars. It was only with time that elements of one *genre* of clothing permeated into another.

Over several thousand years of history, all clothes can be broadly classified under 5 archetypes or categories.

- **Draped Costume** derived by the wrapping of skin or material length around the body like the Egyptian *schenti*, Greek *himation* and the Tahitian *pareo*.
- **Slip-on costume** made from one piece of skin or material length, with a hole for the head to pass through. Examples of this would be the Roman *paenula*, the Medieval *huque* and the South American *poncho*.
- **Closed stitched costume** where the fabric is worn around the body with armholes for the sleeves to be attached. This category developed into the Greek *chiton*, the Roman *tunic*, the medieval *chemise*.
- **Open stitched costume**, worn over layers of inner clothes. Examples of these are the Asian *caftan* and the European overcoat.
- **Sheath costume** fitted/ moulded to the body contours. This category also extended into trousers and breeches.

1.2.1 DRAPED COSTUMES

Draping is the simplest response to wearing clothes since it has the inherent flexibility of swathing the wearer in an individual manner. Both in Western and Asian civilization, draped clothes have preceded cut and sewn fitted garments.

1.2.1.1 INDIAN COSTUMES

Indian ceremonies from birth, marriage to death involve the ritual use of newly woven textiles draped around the body. Ancient Indian garments were draped rather than stitched, giving each ensemble a distinctive look. Draped apparel was worn both by men and women. The *saris* and *dhotis* worn today are similar to the off-the-loom fabrics worn thousands of years ago.

The earliest references to textile production and draped garments in India date between 2500 to 2000 BC in the Indus Valley civilization in the two cities of Mohenjo Daro and Harappa. Our knowledge of early Indian costume is based on the study of sculpted figures and engraved seals, where both men and women are depicted wearing unstitched fabrics draped around the body. The statuette of the 'high priest' wears a patterned shawl with a formal drape. Other statuettes and engravings are seen in short draped sarong-like skirts, jewellery and elaborate hairstyles. Similar garments can also be seen in the later Ajanta cave paintings

where the figures are scantily dressed with a tight sarong around the waist accentuating the curvaceous forms and a thin draped shawl or *choli* on the upper body. The unstitched garment is no less sophisticated than the sewn garment.

While traditional Indian garments were unisex, the fabric and the manner of draping were indicative of the profession and social status of the wearer. These were primarily of three categories:

- *Uttariya* or upper garment
- *Antariya* or lower garment
- *Kayabandh* or sash

The **Uttariya** was the upper garment for both men and women which was rectangular in shape. The way it was draped depended on the profession of the wearer. In the royal court, the *uttariya* for men was usually of fine cotton or silk with ornamented borders and fringes. It was often draped at the nape of neck, covering both shoulders and hanging down the front. It could be also be draped over one shoulder with the free ends hanging down the front and back. It could also be loosely draped across the back with the free ends hanging down both the lower arms or wrapped around the wrist. The *uttariya* worn by the working classes was often incoarse cotton. It could be wrapped around the head for protection against the sun, or wrapped it snugly around the waist leaving the arms bare for ease of movement. Women sometimes wore the *uttariya* as a draped garment wound around the upper torso. It could also be worn as a head covering secured with a headband and hanging straight down the back, or worn with a fitted cap under or over it.

The **Antariya** was the unstitched lower garment for both men and women which was rectangular in shape and draped in different ways. The **kachcha** is a term used to describe a particular way of draping the *antariya* which is tied and wound around the waist with one edge passed between the legs like a loincloth, worn often by peasants. The general population wore the knee or calf-length *antariya* while the ankle-length version was worn by the higher classes. The *antariya* worn by women could be worn in the same style as the men or as a wrapped skirt. It was of opaque or translucent fabric. It was usually made of cotton. For special occasions wealthy people wore the decorative *antariya* embroidered with gold thread and embellished with precious stones. A waist sash called **Kayabandh** was fastened at the waist to hold up the *antariya*. The manner of tying and decorating this sash could be simple or elaborate.

The **Ushnisha** was a turban for men. Along with the hair, it was twisted into a top knot and the rest was wound around the head.

It should be noted that trade and invasions have always resulted in cross-cultural influences in clothing. For example, in the Kushan period due to trade with Greece, the *antariya* developed stiff, pointed fluting associated with the Greek *Chiton*. Kushan costume for women showed change in draped garments resembling Greco-Roman costume. There are similarities between the Indian sari and the draped Roman garment called *Palla* which is a large square or rectangular cloth held at the shoulders with an ornamental brooch.

Unchanging in its essence, is the traditional six to nine yard sari, where the manner of draping is indicative of the geographical location in India where the wearer resides. There are several traditional sari drapes in India. The draped unstitched garment has a wide border on one end called *palla* with the rest of garment with narrow or wide borders either woven or sewn to the fabric. Variations in the drape are sometimes simple like wearing the *palla* over the left shoulder hanging down the back or worn in the traditional Gujarati or Marwari style with the *palla* brought over the right shoulder to fan out in front. At times the fabric is pleated in the legs and tucked at the back the waist. The free end of the *palla* is sometimes used to cover the head like a veil.

1.2.1.2 ANCIENT NEAR EAST

Between 3500 – 3000 BC, a great civilization in arose in Mesopotamia, now in present day Iraq. Some of the different cultures of the Sumerians, Babylonians and Assyrians who inhabited Mesopotamia, all showed a strong commonality in their draped clothes.

i. Sumerian Costume

The most basic garment for both men and women was the simple ankle-length, wrap-around skirt. The sculpture of a priest shows him in a long **kaunakes** skirt tied at the waist, where the excess waistband forms an animal-like tail hanging at the back.



Fig 1.11. Ebikil, superintendent of the Ishtar temple at Mari, Paris, Louvre

ii. Babylonian costume

The earlier thicktufted *kaunakes* skirt was transformed into a draped look worn by both sexes. Those of high rank wore elaborately draped large woven shawls edged with fringes and tassels while lower ranks wore simple linen skirts. A typical style was of the shawl draped under the armpits across the body with the excess fabric covering the left arm and thrown over the left shoulder leaving the right shoulder and arm bare. The style almost prefigures the Greek *Himation* and the Roman *Toga* two thousand years later.



Fig 1.12. Elamite woman in draped Babylonian garment secured with a pin on to the left shoulder, reminiscent of the Indian sari

iii. Assyrian costume

The Assyrians wore either rectangular or semi-circular draped shawls with the short-sleeve tunic. Another small square or rectangular shawl was worn like an apron at the back while the semi-circular shawl was draped around the torso. The amount of fringe edging also indicated rank.



Fig 1.13. Drawing of Assyrian king wearing draped tasseled shawls over a belted tunic

1. 2.1.3 EGYPTIAN COSTUME

A characteristic of Egyptian costume was that it covered the lower body leaving parts of the upper body bare, which could be covered by a cape that could be twisted, draped and knotted in front. Egyptian clothing was mainly draped and pleated. Women also wore a sheath-like tunic called ***kalasaires***. The basic garment for men was the ***schenti*** which was a single strip of linen wrapped around the hips worn by all classes except for the fact that the Pharaoh's *schenti* was much finer and often pleated. Similar to the Indian drape, the common way of wearing it was diagonally across the hips with one end tucked in at the waist and the other hanging free in front. Male royalty also draped a large transparent material around the body knotted at the waist creating elaborate folds at the hips called the ***haik***.

Religious costume was an important part of Egyptian clothing. When the shawl was not draped but merely placed flat on the shoulder, it became a ritual garment which covered the arms but left the hands bare.



Fig 1.14. Seti I and the Goddess Hathor, painted relief 19th dynasty, Paris, Louvre

The Pharaoh wears the *Schenti* under the draped transparent material around the body creating elaborate folds at the shoulders and hips of the royal '*haik*'. The Queen wears the *Kalasaires*

1.2.1.4. GREEK COSTUME

Ancient Greek and Roman costumes were traditionally draped. The draped styles were characterized by the arrangement of large pieces of rectangular, oval or crescent-shaped fabrics which were folded, pleated, pinned or belted around the body in different ways. This style of dressing utilized the entire fabric ensuring there was no waste. In spite of influences from other countries, Greek costumes did not undergo any major transformation.

Classical Greek costumes were based on two principles:

- The first was that a unisex rectangular piece of cloth woven in varying sizes was the basis of all draped styles, be it a tunic or a cloak.
- The second was that this cloth was always draped around the body according to certain norms but not cut or shaped. There were vast possibilities of drapes that could arise out of this rectangular fabric is seen in the examples of architectural draping at different temples.

Greek costume for men

The basic costume was the *Chiton*, a rectangle of cloth usually wool. It formed a tunic fastened on the left shoulder leaving the right arm free or on both shoulders. This could be worn with one or two belts at the waist. Without a belt this tunic hung loosely and served as a night garment. When lengthened, it became a ceremonial or festive costume. It could also be draped around the body like the Indian shawl.

Another male garment was the enveloping cloak called *Himation* made of a single large (6' x 9') piece of cloth, swathed around the body without fixed fastenings (Fig 1.15). This cloak was versatile in its draped style:

- It could be worn alone, baring the right arm, shoulder and upper chest
- It could also wrap the wearer up to the chin covering the arms and the head.
- It could be used as a blanket at night.

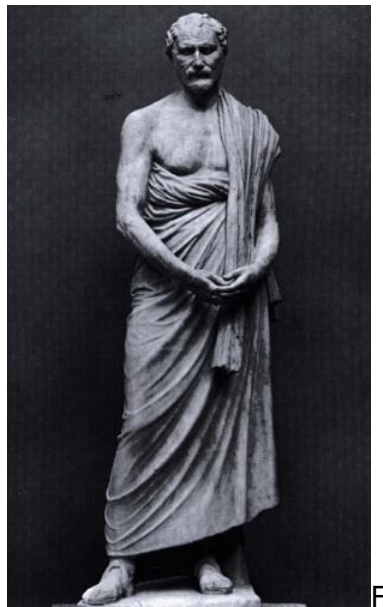


Fig 1.15. Statue of Demosthenes in draped Himation, Copenhagen, Ny Carlsberg Glyptotek (Museum photo)

Greek costume for women

All Greek women wore the *Peplos* which was essentially a rectangular shawl with a *fibula* or brooch/ decorative pin on the shoulder and was usually open on one side. This *open peplos* was usually not belted at the waist. Greek women also wore the *closed peplos* by seaming the two free edges of the fabric together.



Fig 1.16. Statue of Dancing girl in Doric Peplos, Naples, Museo Nazionale

1.2.1.5. ROMAN COSTUME

Roman costume was more class-based than that of the Greeks and reflected the society's formal distinctions between its own citizens and outsiders within a highly organized system of rules. The civilian costumes of the Romans were broadly classified into two categories:

- Those which were slipped over the head
- Those which were wound around the body.

The wrapped garment was a Roman cloak called **toga**. Originally it was an outer garment for both sexes which also served as a blanket at night. The draped cloak was made of a large piece of cloth cut as a segment of a circle. Gradually the toga became extremely wide and complicated especially when used as a ceremonial garment. The elite indicated social status through various interesting ways of slanting or crossed drapery to which bands of specific colours were added for distinction.

Women wore a tunic with the draped **palla** which was the equivalent to the male **toga**. It was a large square or rectangular piece of cloth folded lengthwise and held on each shoulder with the **fibula**. It could partly cover the head and partly mask the face

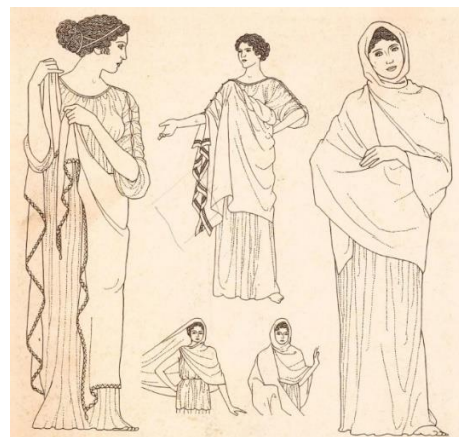


Fig 1.17. (L) Roman men wore draped **Toga** with the band along the edge of the fabric
(R) Fig 1.18. Roman women wore the draped **palla** in different ways

Exercise 2: Match the columns

| | | |
|----|--|------------|
| 1 | Fastening/pin to hold the ends of the Greek <i>peplos</i> together | Antariya |
| 2 | Egyptians unisex garment | Chiton |
| 3 | Only free Romans permitted to wear this garment which could be draped in various ways to indicate social status | Schenti |
| 4 | Sumerians skirt with an excess tail-like waistband | Kaunakes |
| 5 | Roman counterpart of the Greek <i>Palla</i> | Himation |
| 6 | Detail which indicated rank among Assyrians and Babylonians | Fibula |
| 7 | Upper garment worn by ancient Indians | Fringe |
| 8 | Garment worn by Egyptian men across all social strata | Toga |
| 9 | The Greeks wore this versatile garment like a tunic which could be belted, lengthened or draped like a cloak or shawl. | Kalasaires |
| 10 | Indian draped lower garment | Uttariya |

Review questions

1. State the 5 broad archetypes of clothing.
2. Give two examples of draped and slip-on costumes.
3. What were the broad categories of Indian garments?
4. What was the difference in the way the basic Egyptian garment was worn by the King and commoners?
5. How did the Roman men indicate status through clothing?
6. Explain the term *Uttariya*. Briefly explain the manner of draping among the different classes of society.
7. Elaborate on the following terms:
 - i. Kaunakes
 - ii. Schenti

Activity 2

Background: Both in Western and Asian civilization, draped apparel have preceded cut and sewn fitted garments giving each ensemble a distinctive look worn both by men and women. The manner of draping the traditional six to nine yard sari is indicative of the geographical location in India where the wearer resides.

This activity is intended to provide students with hands-on practice of recreating drapes of ancient Indian garments.

1. The students shall work in pairs to perform this activity
2. Refer to books, magazines or internet and collect pictures of different sari drapes. Are there commonalities and differences in the drape according to the geographical region? Are the saris of the same length? Has the manner of draping the sari changed or remain unchanged over the years?
3. Select any one Indian draped garment from the chapter (sari, antariya, uttariya)
4. Refer to books on costume from the bibliography to find out more about the way the garment was draped.
5. Demonstrate the draping process step-by-step in class

1.3 INDUSTRIAL REVOLUTION

Prior to industrialization of fabric production in the 18th and 19th centuries, the fabric cost was

high which prohibited most people from possessing too many clothes. Most people had to spin their own yarns, weave and knit their own fabrics, and then sew their own clothes in their spare time. Lower classes wore homespun clothes since fabrics in fine weaves were unaffordable for them.

In the mid-18th century, a general change swept Western countries. The middle class grew stronger and began to actively participate in trade and industry. Every facet of life was affected including textiles and costume. In England the Industrial Revolution rapidly transformed the country. Several new inventions followed by patents, developed the industrial spinning and weaving centres. While these speeded up the process of textile production, they also led to riots and law considerably. Laws were passed to stop their implementation due to the fear that increased mechanization could create widespread unemployment, thereby adversely affecting the lives of common people.

Another contributor to this change was the opening of new markets in Spanish colonies, and imports of Indian cotton and French silk mills. The British textile industry primarily produced broadcloth. Manchester transformed itself from a market town to the centre of the cotton industry while Norwich produced wool and Coventry silk. The fall in prices, as a result of mechanization, opened up the world market for England.

Cotton revolutionized European clothing with the production of exclusive fabrics such as lawn and batiste. The vogue for cotton garments as well as accessories in lawn, muslin and gauze grew steadily. An unexpected effect of the use of cotton was the slave trade. Cotton cloth was transported to Africa where it was bartered for natives, who were then taken to the new American states. Subsequently, the ships returned with raw cotton.

1.3 Mechanical Inventions during Industrial Revolution

At the beginning of the 18th century, most of the work related to the textile spinning and weaving was carried out in people's homes. A chain of inventions changed the situation completely. This caused unrest among people who feared that machines which could do the work of several men would result in unemployment. Though sporadic attempts were made to break machines, the process of mechanization continued.

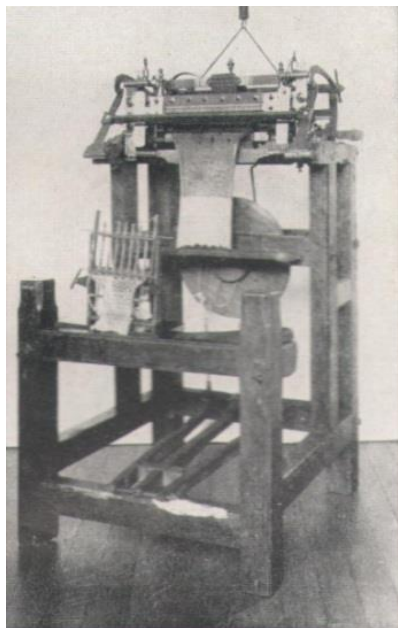


Fig 1.31 18th century knitting machine

With the increased demand for cotton goods there was greater need for cleaning of cotton which could be done normally to an approximate amount of 1 pound in a day. **Eli Whitney** invented and patented an automatic Ginning machine which was a simple yet effective way of separating cottonseed from short staple cotton fibre.

In 1804 refinement and complexity in woven textile patterns came in the form of the Jacquard loom named after the designer **Joseph Jacquard**. This loom could automatically control the warp and weft threads on a silk loom by 'recording' patterns of holes on a string of cards. This relatively simple method evolved and was modified later into computer punch cards.

The invention of the domestic sewing machine by **Issac Singer** in 1851 met with high commercial success. The sewing machine brought the principle of assembly-line which led eventually to mass production, standardization of sizes and ready-to-wear clothing sold in departmental stores.

Increasingly active scientific research made a lot of progress in colours and dyes. **Sir Isaac Newton** had earlier isolated the principal colours of the spectrum - red, yellow and blue of which the other tones were only mixtures. **Johan Tobias Mayer** explained the principles of colour mixing thereby creating new possibilities of colour which provided textile manufacturers with numerous colour combinations. In 1856 **Sir William Perkin** invented the first synthetic dye.

1.3.2 Effect of Industrial Revolution on India

India was ceded to Britain by the Treaty of Paris in 1898. India's economy at this juncture as in ancient times depended largely on its textiles. Indian cotton and other specialized textiles were unmatched quality and therefore, were used to trade in spices. During colonial rule, the traditional royal and temple patronage declined as the British government changed Indian's role as the largest exporter of textiles in the world to the biggest importer of English-made cloth. The country was systematically plagiarized as the Indian domestic market was swamped by cheap copies of Indian textiles, industrially produced in Lancashire. Stringent taxes were imposed on weavers who specialized in hand-made fabrics as a result of which weavers of textile weaving centres like Surat and Murshidabad faced tremendous hardship to the extent that some textile weaving techniques became extinct.

British women's clothing profited from the progress made in the nation's mills whose raw material was provided by the East Indian colonies. Cotton was the most sought after for its superior quality, affordability and durability. Beautiful Indian prints called *chintzes* (derived from the Indian *cheent* meaning 'spray of raindrops'), delicate muslins and calico fabrics were very popular in England. France too exhibited great interest in printed, painted or dyed calicoes called *Indiennes*. Shawls from Kashmir in complex designs and labour intensive weaves called *kani* were regarded as luxuries in Europe. Inspired by the exotic garments of the West Indies and the exquisite clothes of the *nawabs* of India and Ceylon, British clothes were fashioned by overseas colonies. It is significant that words which are part of the modern global textile vocabulary like *chintz*, *muslin*, *calico*, *shawl*, *khakhi*, *kamarbandh*, *jodhpurs*, *pyjama* are of Indian origin.

Exercise 3a: Match the following

| | |
|---|--------------------|
| Designed loom which could create complex weaves and developed later into computerized punch-cards | Eli Whitney |
| Invented the first synthetic dye | Isaac Singer |
| First commercially produced domestic sewing machine | Issac Newton |
| Obtained several colour shades which provided textile | Sir William Perkin |

| | |
|---|--------------------|
| manufacturers with numerous colour combinations | |
| Invented and patented an automatic Ginning machine for cotton | Joseph Jacquard |
| Isolated principal colours of the spectrum | Johan Tobias Mayer |

Exercise 3b: Fill in the blanks

1. Indian peasants were forced to cultivate and dye cotton in indigo within an oppressive system called -----.
2. ----- was a popular Indian print with small flowers used in European clothing.
3. Cotton revolutionized European clothing and accessories with the production of exclusive fabrics like -----, ----- and -----.
4. Malmal is the Indian name for ----- fabric.
5. Stringent taxes imposed on weavers who specialized in hand-made fabrics resulted in some textile weaving techniques becoming -----.

1.4. EVOLUTION OF MODERN INDIAN FASHION

Traditional Indian clothes have had a distinct identity not only within the country but also globally. Moreover, Indian costumes have a unique characteristic of being indicative of a particular geographical region. The history of 20th century Indian fashion is contextual and co-related to the socio-economic-political environment within the country as well as changing fashion trends abroad. It should be noted that Indian heritage and tradition has been so deep-rooted that new influences could bring about only a limited amount of change, without any radical metamorphosis in culture.

1900 to 1910

At the turn of the century, the socio-political scenario was that of the British Raj firmly entrenched in India. On one hand the influence of Western fashion in menswear was seen in baggy trousers, buttoned shirts, jackets, hats, walking sticks worn by some Indians in the workplace. However, dhotis and pajamas with kurtas and turbans continued to be the staple items of clothing for most people, indicative of regional or national identity.

Women wore a high collared three-quarter sleeved blouse with the sari pinned on the left shoulder with a brooch. The wives of those working for the colonial government were the first to step out and mingle with the British. The ladies of *Brahmo Samaj* of Bengal were the earliest to adapt to Western styles. While the tradition of wearing saris with regional draping variations continued to be firmly entrenched, women began to experiment with the sari blouse. The stitched sari blouse echoed the latest styles of English blouses with cuffs, laces and pleats with the sari *palla* pinned at the shoulder. The long ruffled skirts worn by the English inspired the stitched petticoats worn with saris decorated with pretty borders and dainty laces. Heavier embroidery embellished with pure silver and the *resham* combined Mughal inspiration with Western influence.

1920s

In the West, the decade called 'Roaring Twenties' characterized by the 'Flapper' style enhanced the slender columnar silhouette. In India the trend was echoed with changes in the sari blouse where the semi-fitted rectangular shape continued in the long-sleeved blouses with raised sedate necklines.

1930s

This trend continued into the 30s where the sari *palla* was draped either *seedha* (back to

front) or *ulta* (front to back). The Western style of padded shoulders translated into puffed sleeved blouses. This era saw the advent of movies which transformed film stars into icons whose every nuance of style was faithfully emulated by the masses. With the first talkies, elegant chiffon saris became fashionable popularized by the upper echelon of society and film stars. The first fashion show was held in Pune in 1930 when Catherine Courtney of 'Pompadour Gowns' presented western clothes on European models.

1940s

Austerity measures along with a renewed zeal in patriotism marked this decade. Mahatma Gandhi's call for complete independence in the 1940s had the objective of uniting the entire country and manifested itself by the burning of all foreign materials/clothes. It was a significant gesture that '*khadi*'- traditional, rough, homespun which was woven on the '*charkha*' was not just a fabric but also a symbol of the Indian spirit of the times-of self-reliance, nationalism and resistance to British rule. Khadi kurtas, pajamas and *dhotis* were worn along with the simple folded Gandhi *topi*. This look submerged differences in religion, creed and caste into one collective identity of being Indian. **Kamaladevi Chattopadhyay** epitomized Indian elegance in her handwoven saris. Generally, saris were teamed with conservative waist-length semi-fitted blouses with high neck or band collar and half-length, half three-quarter length or full length sleeves.

Post-independence and 1950s

Post 1947, the limitations of the Indian style statement was expanded by India's first Prime Minister, Pandit Jawaharlal Nehru. He exhibited inimitable style with his well-stitched churidar-kurtas, Gandhi topi and a '*bandhgala*' band-collar jacket with a red rose pinned on the lapel. The 'Nehru jacket' as it was known, gave a new direction to menswear fashion in India.

The post-Independence era brought about a buoyant mood which continued in the 1950s with gradual evolution of design of traditional apparel. The sari blouse showed distinct signs of innovation in pattern. The length of the blouse became shorter. The 'cup' could now be cut as a separate piece with darts and seams. Embellishment techniques such as embroidery, mirror work, beads and sequins made the blouses more decorative.

Indian women now had the dual responsibility of balancing the household and work outside the home. Optimizing time, she found the '*salwar-kameez*' very convenient. Originating from Punjab, this ensemble was adopted as a natural choice irrespective of local and provincial influences. It was initially worn with a short jacket or '*bundi*' and '*dupatta*'.

1960s

This decade was the beginning of street wear bubbling up to high fashion, the ethnic look to hit the runway as well as for hippies to run free. In the West, the mini skirt/dress, shot up above the knees often teamed with knee-high boots. Correspondingly the '*salwar-kameez*' lengths grew shorter. 'Tights' worn with skin-fitting knit tops and pullovers was an integral part of the look. Hindi films held up a true mirror of fashion in society of the time. Heroines wore extremely tight *kameez* with *churidar* which were replaced by nylon stretch pants and '*dupatta*' of sheer materials like chiffon, net or nylon.

With sari blouses the craze for curvaceous toned midriffs continued. The back neckline plunged or could be knotted in a bow on a sleeveless blouse worn with sari with rather short '*palla*' seemingly carelessly thrown over the shoulder. Worn below the navel, saris were draped versions of low waisted 'hipster' skirts and pants. Another variation was the mini-sari draped above the knee which was perhaps too risqué to become a widespread style statement. Hindi films gave the first stitched sari, figure-hugging with pleats and '*palla*' in place which just needed to be zipped up. This zip-on sari became a party-wear favourite

because of the convenience of wearing it. Sensuous fabrics like chiffon, crepe and georgette were conducive to this sari drape. Bouffant hair with occasional hints of a fringe, heavy lidded eyes and pale lips completed the look.

This decade was synonymous with trousers called the Bell Bottoms, deriving its name from the flared hem. This style continued into the next decade. Loose, straight-leg trousers named 'Parallels' pre-dating the modern wide-legged Palazzo pants were also fashionable. Indian kameez of hip length or mid-thigh length were also teamed with these pants.

The *kurta* also called the *kameez* was also teamed with the lungi a wrap-around skirt either as a rectangle or as a large cylinder that could be draped on any body size. This was essentially a sarong-like wrap which was seen not only in the Orient but was also a traditional draped with regional variations seen in Saurashtra in the West, Kerala in the South and Punjab in the North.

Lucknow sharara and gharara worn with the kameez and dupatta became part of the formal dress code. Another ensemble that became popular was the Rajasthani, *ghagra-choli* ensemble adopted by socialites at weddings and other traditional ceremonies. The long or short *ghagra skirt* was worn with stylized *choli* and *kurti*.

With the fashion magazine *Femina* acquiring the franchise to several international beauty pageants like Miss Universe, Miss World and Miss Asia in 1965, beauty competitions and fashion shows were held in Delhi, Bangalore, Calcutta and Madras.

1970s

This was a time when the clash of lifestyles and aesthetic values resulted from the widespread use of new materials and techniques. Plastics replaced natural materials, factory produced goods replaced handcrafted ones and nylon replaced hand-woven silks and cottons. Yet against all odds, a strong revivalist movement revitalized the legacy of textile crafts largely through the efforts of visionaries like **Kamaladevi Chattopadhyay** and **Pupul Jayakar** who set up several institutes and organizations to energize the textile industry and to encourage the continuance of traditional handcrafted skills of artisans. The cottage industry found a strong Government supported infrastructure. Revival through recognition of national cultural roots came from fabrics, clothes and accessories designers. **Ritu Kumar** was one of the earliest pioneers of fashion with extensive research into block prints and innovative application of the technique of *zardozi* embroidery.

Radical options in draping the sari in the Coorgi style, leaving the shoulders bare, the butterfly style and the lungi style were seen. Backless embroidered blouses teamed with cotton saris. Both the *churidar-kurta* and the *salwar-kameez* were equally popular with the paunchaor stiffened hemline of the latter becoming extremely wide with the occasionally hazard of getting stuck in the 'platform' heels. Dupattas were either in a contrasting colour or else of the same print and colour as the '*suit*' itself.

1980s

Globally, 'Power dressing' with padded shoulders, a tightly belted waist and a hip length peplum was the characteristic silhouette. Indians responded with the *kameez* and tops with shoulder pads and leg o' mutton or puffed sleeves tapering to be wrist. The visual emphasis on the shoulder width was thus created. The waist was emphasized with a belt or sash or was tucked into the waistband of the lower garment. Trousers comprised the '*dhoti*' pants, cowl pants, harem pants, or '*Patiala salwar*'.

The revivalist movement continued its momentum with independent as well as government sponsored research projects and exhibitions both in India and abroad by stalwarts like

Martand Singh, to showcase and promote India's varied textile tradition and crafts. Talented designers like **Asha Sarabhai, Archana Shah, David Abraham** and **Rakesh Thakore** (*Abraham and Thakore*) from National Institute of Design who created labels with a distinctive globally relevant look based on their deep knowledge of textiles. **Satya Paul, Hemant Trivedi, James Ferriera, Pallavi Jaikishan, Abu Jani and Sandeep Khosla** (Abu Sandeep), **Monapali**, late **Rohit Khosla, Tarun Tahiliani, Suneet Varma, Ravi Bajaj, Rohit Bal, Rina Dhaka** were among the designers who commanded a more impressive following than even the models who wore their clothes.

1990s

This decade saw a multitude of influences, an eclectic mix with the return of chic, glamour and high-fashion. With rapid strides in communication, fashion shows in any part of the globe could be transmitted instantaneously by satellite. In India, TV channels like '*FTV*' and '*Trends*' along with programmes like '*MTV House of Style*', '*CNN Style with Elsa Klensch*' brought the latest fashion to living rooms. On one hand, therefore, for the urban consumer was the awareness and acceptability of western clothes to look 'cool' as dictated by style icons on MTV and be among the elite who wore *Gucci* and carried *Louis Vuitton* bags. On the other hand, was the need for ethnic clothing for semi-formal and traditional occasions like weddings and festivals. These high-priced '*haute couture*' (high fashion) garments were expensive not only for their 'designer' label but also for the high level of skills of the embroiderer and the quality of materials used. In the context of the masses, grew a parallel *prêt-a-porter* (ready to wear) industry catering to the middle class by its volume in sales and affordability in prices. This decade saw the beginning of branding and the emergence of departmental stores and large single brand stores. To entice more customers to patronize the label/ brand, there was widespread advertising from press releases, catalogues, magazines, hoardings to video ads. Fashion shows became a very effective mode for publicity both for designers and brand promotions. Talented designers like **Raghuvendra Rathore, Wendell Rodericks, Anamika Khanna, Aki Narula, Rohit Gandhi and Rahul Khanna, Meera and Muzzafar Ali** also established their labels with distinct signature styles.

To tap the purchasing power of the Indian consumer, designers like **Zandra Rhodes (UK), Pierre Cardin (France), Ichiro Kimijima** and **Kansai Yamamoto (Japan)** held promotional shows in India. Some brands like **Pierre Cardin** and **Ted Lapidus** launched their labels in India but could not sustain long term success.

The establishment of the **Fashion Design Council of India (FDCI)** in 1998 provided designers an organized forum for discussion and decision-making pertaining to the business. In Delhi, FDCI organizes bi-annual Fashion Weeks for ready-to-wear, Couture Week and the Mens Fashion Week. The bi-annual **Lakme India Fashion Week (LIFW)** which started in 2000 also provided the participating designers with the opportunity to showcase their creations to a wider audience including national and international buyers. Today LIFW is considered to be a forum showcasing Bollywood fashion. There are some other regular or occasional fashion weeks in Bangalore, Rajasthan, North East and Kolkata. In addition, **Bridal Asia, Vivaha, The Wedding Show** etc. showcases the exclusive creations in wedding trousseau wear in the metros and tier II cities.

With the establishment of National Institute of Fashion Technology in 1986, a new wave of designers began to create designs which put India firmly on the global map. **Ritu Beri, JJ Valaya, Ashish Soni, Narendra Kumar Ahmad, Ashima Singh** (Ashima-Leena), **Ranna, Rajesh Pratap Singh, Manish Arora, Namrata Joshipura, Sabyasachi Mukherjee, Gaurav Gupta, Gaurav Jai Gupta** (Akaaro), **Nida Mahmood, Pankaj and Nidhi, Shalini-Paras** (Geisha Designs) and others are synonymous with contemporary Indian fashion. Each fashion designer label has distinctive design aesthetics and style recognizable by the fashion fraternity. Each label is associated primarily with either Indian or western styles, women or men's clothing, elaborate surface embellishment or pattern-making oriented, minimalist or

flamboyant etc. Some focus on textile development and revival notably **Sanjay Garg** (Raw Mango) and **Anavila Mishra** (Anavila).



Ashish N. Soni



Ritu Beri



J J Valaya



Ranna



Rajesh Pratap Singh



Sabyasachi Mukherjee



Namrata Joshipura



Rabbani and Rakha



Gaurav Gupta



Sanskar by Sonam Dubal



Nida Mahmood



Joy Mitra



Geisha Designs by Shalini and Paras Tanvi Kedia Shantanu Goenka

The next generation of designers is striking a balance between creativity and commercial viability with keen business acumen. Some like **Amit Aggarwal**, **Rimzim Dadu**, **Alpana-Neeraj** work with modern technology and experimenting with structure, materials and techniques. **ShivanNarresh** have created a niche in swimwear and resortwear. **Aneeth Arora** (*Pero*), **Rahul Mishra** have created their signature styles through the re-interpretation of Indian textile heritage and handcrafting traditions, balancing social commitment with ethical business practices. **Samant Chauhan** works predominantly with fabrics from Bhagalpur. **Uma Prajapati** (*Upasana Design Studio*) involves community participation in design with an abiding commitment to sustainable fashion practices.



Payal Pratap Singh



Alpana Neeraj



Amit Aggarwal



Pero by Aneeth Arora



Shivan Narresh

The waves of liberalization and lowering of international trade barriers are sweeping the world. Opening up of the Indian market has heightened the awareness that design has to play a more significant role than ever before. Other countries are looking at India as a market that because of its large population and potential customer base with purchasing power. With the entry of several international brands of apparel, accessories, jewellery, furniture and other lifestyle products, the Indian fashion market scenario is competitive, challenging and exciting. The rise of the luxury market is indicative of the increasing numbers of billionaires in India. The co-existence of foreign labels with domestic corporate brands, mass-produced labels with handcrafted one-of-a-kind ensembles implies that there is a requirement for designers, textile and clothing technologists and merchandisers with talent, in-depth understanding of the industry, skills and a professional attitude related to the fashion business.

Indian Designers on the Global Runway

New York Fashion Week: Ashish Soni, Sabyasachi Mukherjee

Paris Fashion Week: Rajesh Pratap Singh, Anamika Khanna, Manish Arora

Milan Fashion Week: Sabyasachi Mukherjee, Rocky S., Tarun Tahiliani

London Fashion Week: Manish Arora

Exercise 6.1 Fill in the blanks

1. Amazon India Fashion Week in Delhi is organized by _____.
2. Lakme Fashion Week is organized in the city of _____.
3. A show which showcases wedding wear is _____.
4. Wedding wear is also called _____.

Review questions

1. What was the role of Kamaladevi Chattopadhyay in terms of textile and crafts revival in the 1970s?

Activity

Background: Contemporary Indian fashion showcases and promotes India's varied textile traditions and crafts with distinctive design aesthetics recognizable by the fashion fraternity through FDCI or LIFW. Each label is associated with Indian or western styles, women or men's clothing, elaborate surface embellishment or pattern-making oriented, minimalist or flamboyant etc.

This activity will enable students to know more about Indian designers.

1. Create a Power Point Presentation on any one of the following Indian designers:

- i. Ritu Kumar
- ii. Manish Arora
- iii. Sabyasachi Mukherjee
- iv. Rohit Bal
- v. Manish Malhotra
- vi. Anita Dongre
- vii. Rajesh Pratap Singh
- viii. Tarun Tahiliani
- ix. Wendell Rodericks

The PPT should include the name(s) of the designer / label, date of establishment, location, stores where the label is retailed, participation in shows/ fashion weeks, significant achievements, awards (if any), unique characteristics.

Show the development of the label and the designs through visuals tracing its history since inception to the latest collection.

1.5 FILMS AND FASHION

India is the producer of largest number of feature films in the world with centres for film-making such as Mumbai, Kolkata, Chennai and Hyderabad. However, it is Bollywood (originating from the original name of Bombay) in Mumbai which, in particular, produces hundreds of films annually based on fantasy and inspire dreams among many. In India, Hindi films have a tremendous reach into the homes and hearts of millions.

Movie actors are celebrities whose star status gives them credibility. This is the reason why product endorsements by the cine-stars are so effective. Advertising practitioners rely on a celebrity face to stand out among innumerable ads and expect the likeability of the star to transfer to the product. Media performers create the illusion of interpersonal relationships with viewers. The artificial social world consists of celebrities and the characters they play. Even though the relationship is imaginary, people identify with them. Social behaviour and consumer purchasing is thus influenced by media personalities because they are perceived as reliable advisors and role models.

Costumes in movies are very influential in creating distinctive styles and looks which stimulate fashion trends across the nation. The screen image of Amitabh Bachchan in formal sherwanis in *Mohabatein*, Aamir Khan in stylish formals in *Ghajini*, Salman Khan in khakis and aviator shades in *Dabangg*, Shahrukh Khan in chic casualwear in *Kal Ho Na Ho*, Rekha in flowing Anarkali-like kurtas in *Umrao Jaan*, Bhagyashri in handpainted kurta-churidar in

Maine Pyar Kiya, Madhuri Dixit in the purple sari in *Hum Apke Hain Kaun*, Kareena Kapoor in short kurtis and T-shirts with salwars in *Jab We Met* and others have influenced many other commercial designers and manufacturers to capitalize on the 'style wave'.

Costume designers are those who design and accessorize the clothes worn by actors onscreen. **Bhanu Athaiya** who has designed for several movies including *Lagaan*, conducted prior in-depth research to establish historical authenticity before finalizing the costumes for Sir Richard Attenborough's *Gandhi*. She won the Academy award for Best Costume Design for this movie in 1983. **Shama Zaidi** designed costumes for several award winning films including the Satyajit Ray's National award winning *Shatranj Ke Khiladi*. However in many period films based on historical events and characters, the costumes may or may not be credible in their interpretation; sometimes the lavish production, elaborate sets and a glossy look may merely require correspondingly glamorous costumes.

Some more examples of designers/ costume designers and a few of their most recognizable movies are:

- **Aki Narula** - *Bunty and Babli*, *Don*
- **Ameira Punwani** - *Guru*
- **Arjun Bhasin** - *Dil Chahta Hai*, *Lakshya*, *The Namesake*, *The life of Pi*
- **Dolly Ahluwalia** - *Omkaara*, *Bhaag Milkha Bhaag*, *Water*, *Bandit Queen* (National award for Best Costume)
- **Leena Daru** - *Tezaab*
- **Lovleen Bains** *Rang De Basanti*
- **Niharika Khan** - *Band Baaja Baaraat*, *Rock On*, *Delhi Belly*, *The Dirty Picture* (National award for Best Costume)
- **Neeta Lulla** - *Jodha Akbar*, *Devdas* (President award)
- **Priyanjali Lahiri** - *Tare Zameen Par*
- **Sabyasachi Mukherjee** - *Black* (National award for Best Costume), *English Vinglish*

Today designers for movie stars, both on-screen and off-screen have a celebrity status of their own. Moreover film-making has become more organized as an industry with the entry of professional fashion designers as costume designers designing for stars both on-screen and off it. The relationship between designer and actor was best exemplified by designer Givenchy with actress Audrey Hepburn as his inspiration or 'muse' in the 1950s. In Hindi films there are similar examples such as **Manish Malhotra** who designs and styles Karishma and Kareena Kapoor, **Sabyasachi Mukherjee** who designs for several stars including Rani Mukherjee and Vidya Balan, **Neeta Lulla** for Aishwarya Rai and so on. Designers like **Rocky S**, **Vikram Phadnis**, **Surily Goel**, **Anna Singh**, **Arjun Bhasin** also design for movies. **Anaita Shroff Adjanai**, fashion editor for *Vogue India* has designed the costumes and styled the look in *Dhoom*, *Dhoom 2* and *Love Aaj Kal*. **Muzaffar Ali** director of *Umrao Jaan* is also a fashion designer. The two movies entitled *Fashion* and *Heroine* directed by **Madhur Bhandarkar** showed a wide range of glamorous clothes on-screen which are associated with fashion and costume designers.

Both movies and television are significant in creating and showcasing new styles that have become iconic, spreading like wildfire, capturing the imagination of the masses. These on-screen costumes have started trends resulting in mass buying of similar styles at affordable price points. The actors, the screen characters and the clothes they wear in commercially successful movies and serials, become influential factors in the clothing and lifestyle choices for the masses and create market demand for the same styles.

Exercise 7: Name the costume designer of the following movies

| | | |
|---|------------------|--|
| 1 | Black | |
| 2 | Gandhi | |
| 3 | Life of Pi | |
| 4 | Taare Zameen Par | |
| 5 | Umrao Jaan | |
| 6 | Devdas | |

Activity 7

The costumes worn by screen characters in successful movies and television serials, are influential in creating market demand for similar styles at affordable price points.

This activity encourages students to understand the impact of reel-life movies and costumes on real-life markets and trends.

1. Identify a commercially successful movie which has won award(s) for best costume.
2. Analyze the costumes of the lead characters in terms of elements and principles of design
3. Refer to magazines and newspapers to find out the extent to which the styles have trickled across different consumer segments.

GLOSSARY

| | |
|----------------------|---|
| Antariya | Draped lower garment for both sexes in India |
| Chintz | Small print derived from Indian word cheent |
| Chiton | Draped rectangle of fabric which could be belted to form a tunic or draped like a shawl fastened on one or both shoulders worn by Greek men. |
| Fibula | Decorative pin or brooch used to hold ends of the garment at the shoulder by Greeks and Romans |
| Haik | Large transparent material around the body knotted at the waist creating elaborate folds at the hips worn by Egyptian male royalty |
| Haute Couture | French term for exclusive, one-of-a-kind 'high fashion' |
| Himation | Large fabric worn by Greek men swathed around the body without fixed fastenings with or without inner garment |
| Kachcha | Unstitched piece of fabric draped the hips draped loincloth for men passed between the legs with the end tucked at the centre frontwaist worn in India. |
| Kalasaires | Egyptian unisex sheath-like tunic |
| Kaunakes | Ankle-length, wrap-around skirt tied at the waist with the excess waistband hanging loosely at the back worn by the Sumerians. |
| Kayabandh | Indian sash fastened at the waist knotted at the front in simple or elaborate ways. |
| Mauli | Turban made of a twisted roll of cloth worn by the Kushans |

| | |
|-----------------|--|
| Palla | Draped garment worn by Roman women as the equivalent to the male <i>toga</i> |
| Peplos | Shawl worn by Greek women fastened at the shoulder either as <i>Open peplos</i> or <i>Closed peplos</i> |
| Schenti | Linen fabric wrapped around the hips worn by all classes in Egypt |
| Toga | Worn only by free Roman citizens, it was initially worn outdoors and later became a ceremonial garment |
| Ushnisa | Turban twisted with the hair into a top knot and wound around the head for men worn in ancient India |
| Uttariya | Traditional Indian unisex upper garment, versatile both as formal and casual clothing whose drape indicated the profession of the wearer |

References

Gini Stephens Frings, '*Concept to Consumer*'. Prentice Hall
 John Hopkins, '*Fashion Design: The complete guide*' *Ava Publishing*
 Ted Polhemus. '*Streetstyle: From Sidewalk to Catwalk*' *Thames and Hudson*

CHAPTER 2: BASIC PATTERN DEVELOPMENT

2.1. Pattern Making

2.1.1 Introduction: Pattern Development & its origin

Pattern Designing is an extensive subject that covers principles of constructions and techniques in a wider perspective rather than style details. It opens opportunities for creating infinite styles. Pattern construction can be divided in two parts:

- i. Measuring correctly
- ii. Knowledge of technique with which they are applied.

Learning pattern making by trial and error is like learning to play music by ear. The earlier methods of pattern making generally used shapes by copying and constructing them.

Several systems of pattern constructions were devised in the early days of tailoring, long before clothing industry came in existence. They served the needs of a busy tailor who generally required a guide for drafting garments directly on the cloth. As each garment was cut individually according to varying measurements, pattern drafting had to be simple and speedy in operation. Since speed was an important factor, systems were devised to include necessary seam allowances. The system now used for pattern development is called **Block Method** where seam allowances are calculated at the time of cutting the final pattern.

The human form comprises complex geometric shapes and presents problems in pattern construction. The accuracy of any cutting system depends largely on relevant and correct measurements. On the other hand, Proportionate Systems seem to offer a ready solution to the problem of unreliable or incorrect measurements. The **Proportionate Systems** work on the principles that the whole body is divided into eight heads and the girth measurements are in proportion to each other. Pattern makers generally tried to find an ideal system and did not realize that a system laid down by one method may not fully satisfy the needs of another human figure since no two human forms can be identical.

Pattern construction systems are largely dependent and influenced by the particular fashion of their period. Seam placement and suppression are an integral part of a draft wherein design cannot be altered without disturbing the garment balance. However experienced pattern makers invariably took the precaution of adding sufficient inlays or allowance in the main seam of garment as a safeguard against error of judgment.

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Lack of reliable data on body measurements has, to a large extent, has been responsible for the continued used of systems based on theoretical proportional measurements. W. H. Hulme in his book **The Practice of Garment Pattern Making** wrote:

“The clothing industry has been prolific in systematic methods of applying descriptive data and it is fair to say that in many of these pattern systems the principles involved have not been too obvious, or even clearly stated. Several years of study of English, American and European pattern systems suggest that method may be unrelated to, or divorced from, principles. The widest variations exist in that large group of systems which not only do not state the principles applied, but which seem to proceed on the assumption that none exists, and that the whole operation is empirical...At the beginning let it be said that the word system connotes something soundly based and rooted in reason, capable of being demonstrated and the results applied. If a point is fixed, or a part located for a sound reason, that reason can and should be given. If the working of a law is detected in a number of similar instances, that law should be capable of statement and proof”.

Philip Kunick in his book **Modern Sizing and Pattern Making for Womens and Children's Garments** writes that it is still a common practice to teach pattern construction for the wholesale trade by means of a drafting scale based on a girth measurement, not only for fixing points or locating parts, but also for drafting a garment of any size. This is rarely done in the wholesale trade, where it is the general practice to cut a pattern in a standard size indication that the exact dimensions are not known and proportionate measurements must be used as substitutes; with the result that extreme sizes, drafted to a hypothetical scale, rarely give a satisfactory fit.

Due to unreliability of cutting systems, many pattern designers started draping their patterns on a dress form. A skillful designer can achieve good results but this method is inefficient and time-consuming for the ready to wear market. The modern methods base their foundations on principles of draping in the two-dimension form balance. Balance is the underlying objective while manipulating pattern balance is a vertical relationship between the front and back. If the balance of a pattern is faulty it means that accuracy of all vertical measurements is lost.

There were just 18 pattern cutting books including that of Alcega published from the 16th century to the 19th century in Europe. This can be attributed largely to lack of literacy and numeracy prevalent amongst pattern makers, tailors and dress makers at that time. Traditionally the skills were passed to the apprentices through demonstration and verbal instructions.

2.1.2 Pattern Making

Pattern making is the *process of transforming a design into its constituent flat pattern pieces and then drafting them out*. The job of a pattern-maker is to interpret the designs into sample pattern pieces and then drafting them. Armstrong Pattern making covers principles of constructions and techniques in a wider sense rather than style details in a narrow sense (Armstrong, 2000). It opens scope for infinite variety of styles both for regular designs and innovative patterns. Pattern making can be divided in two parts namely measuring correctly & knowledge of technique devised to include necessary seam allowances. Measuring the human body is the precursor to developing garments to fit the body. Measuring scales range from simple measuring tape to complex body scanners and low to high tech.

Pattern for a garment is the blue print on the basis of which the fabric is cut and the same is achieved by two methods:

- **Flat Pattern Method**
- **Draping Method**

Flat Pattern Method is a method wherein body or dress form measurements are taken for developing a pattern. Following a logical stepwise procedure, the measurements are then converted into a pattern. In other words this system depends on accurate measurements to complete the paper pattern. There are limitless designs, which can be achieved for workable garments. Flat pattern making should be done in conjunction with a dress form so that as the design evolves, proportion and balance in the garment can be checked side by side. It is important to transfer the pattern on to a muslin (**toile** pronounced as 'twall') to test the fit, on a dress form or a human figure.

Flat Pattern Method is a system of creating patterns by manipulating a basic block. It is widely used for the following reasons:

1. The basic block includes ease allowance which allows the body to perform a variety of normal body functions requiring movement of various body parts.
2. The method is logical and easy to understand.
3. It brings consistency and accuracy of both size and fit of mass-produced garments

4. It is also the fastest and most efficient pattern design method even for complicated designs.

Draping method is the oldest patternmaking method and is generally regarded as a creative approach. In this method a piece of two-dimensional fabric is draped directly on a dress form or figure and made to fit on the dress form to achieve the desired look or shape. The fabric may conform to the basic shape of the form or arranged artistically in folds for a specific design. This muslin pattern is then transferred on the paper, and corrections are made, if any. The same is converted into a final pattern.

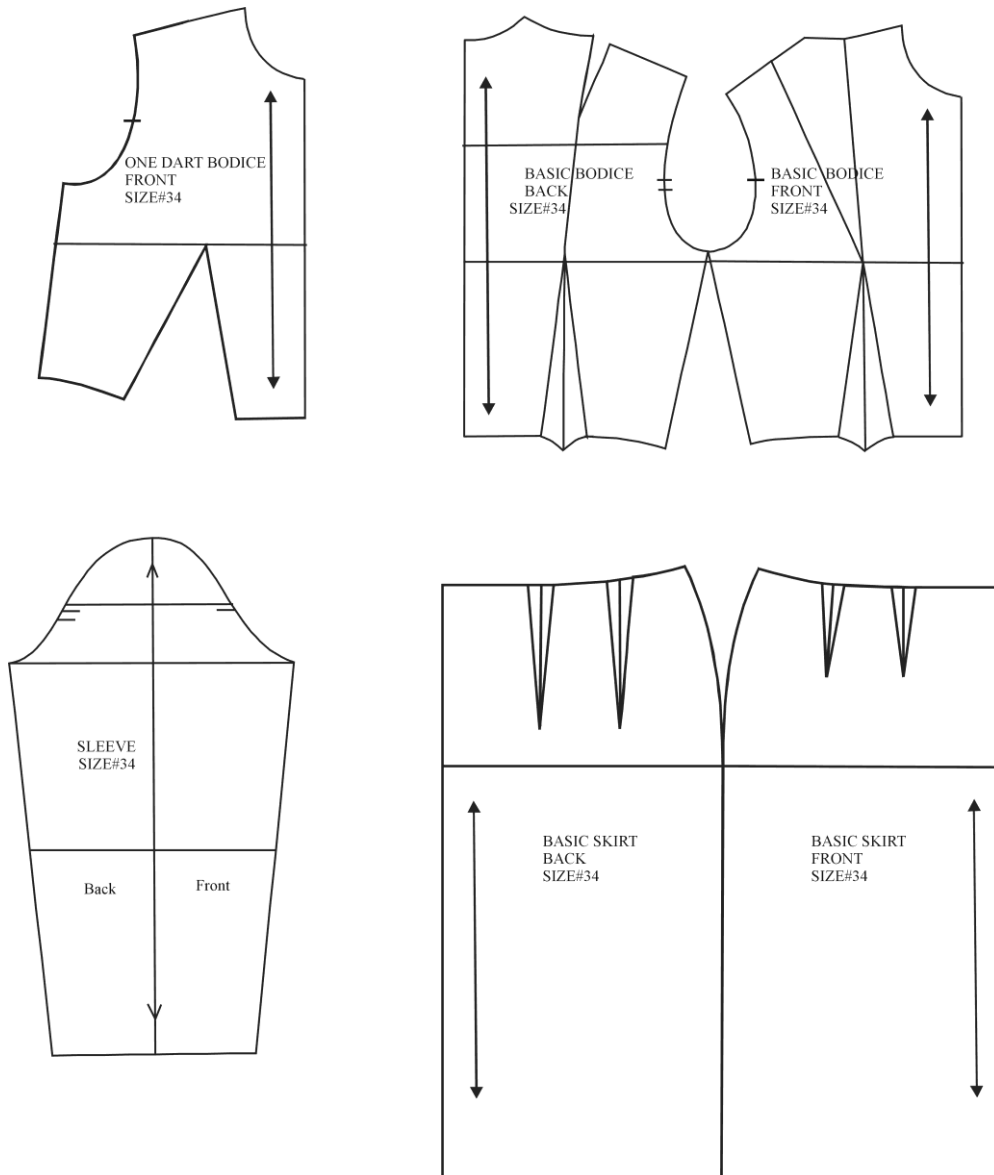
2.1.3 TERMINOLOGY

i. Block/Sloper

The Block or the **Sloper** is a term given to a basic set of pattern pieces used to make additional patterns of any style. It refers to paper cutting of basic bodice, skirt, sleeve or any such basic pattern from which all the other designs are developed. The Block normally represents the dimensions of a specific form or figure. It has darts to fit to the contours of the body but has neither any design features nor seam allowances. It is the foundation used to make the pattern of a design.

It is important that the correct block is chosen for the design; this not only saves time during adaptation but can affect the final shape. The basic blocks can be drafted to fit individual figures by using personal measurements instead of the standard measurements listed in the size chart.

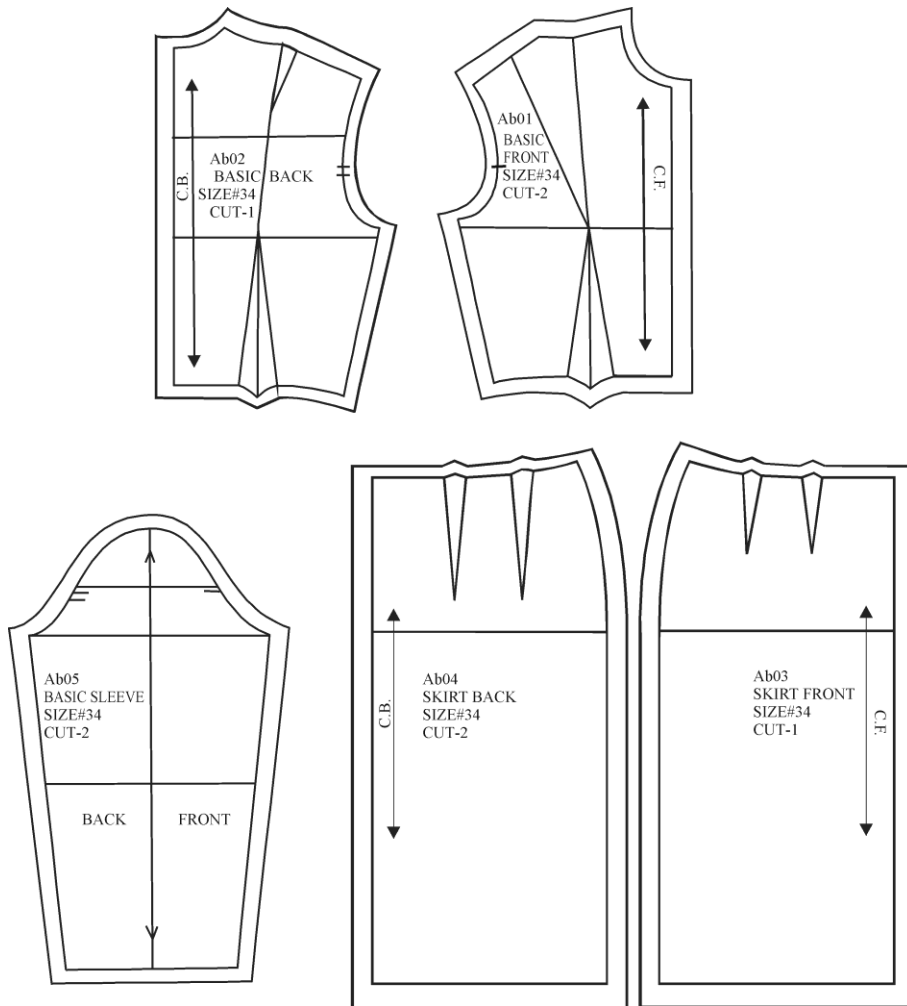
The block should carry the following information:



- Name of the block e.g. skirts front, bodice back etc.
- Grain line is a line drawn from end to end on each pattern piece to indicate how the pattern should align with the lengthwise grain of the fabric.
- Size e.g. 32, 34, 36 or S, M, L

ii. Pattern

Pattern is developed from the block that includes all the information needed for cutting and production of the garment including seam allowance.



The following should be included on a pattern:

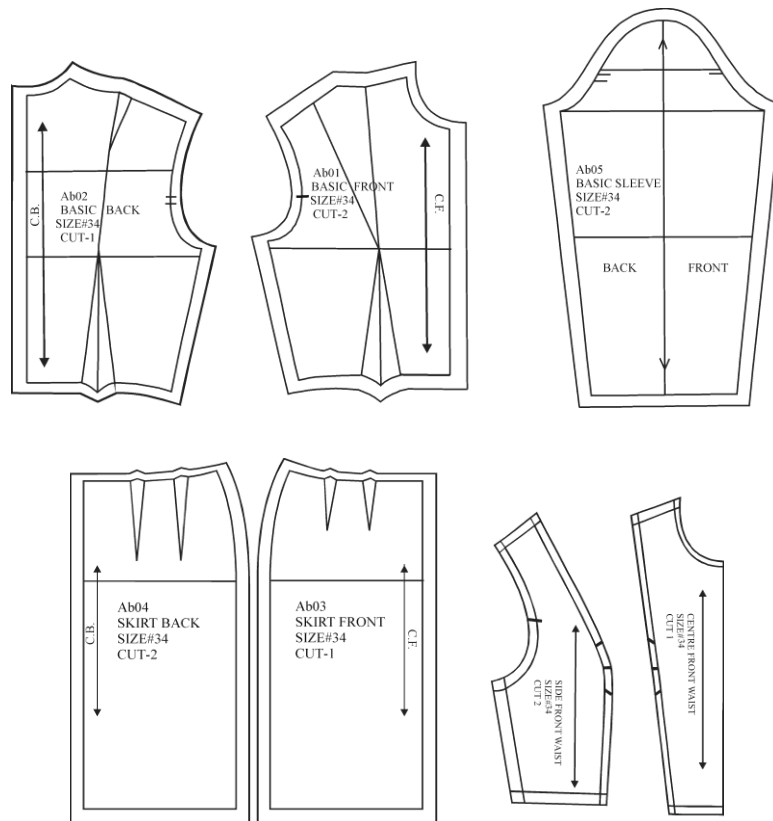
- **Grain line**
- **Centre Front or Centre Back**
- **Style number or Code number** of the pattern set may be evolved e.g. **AB 01** here AB identify type of the garment and 01 identify the piece number of complete set. If there are 5 pattern pieces in a garment, the pieces will be numbered as AB 01, AB 02, AB 03, AB 04 and AB 05.
- **Pattern piece** e.g. skirt front, skirt back, side front etc.
- **Size** as 32, 34, 36, or S, M, L etc.
- **Cutting information** - It should be clearly mentioned as to how many pieces are to be cut e.g. Cut 1, Cut 2, Cut on fold.
- **Notches** - Marks that are needed to help assemble garment sections correctly.
- **Directional Fabrics** - For fabrics which have designs in one direction such as floral print, stripes, plaid, velvet, fur etc. A symbol “cut one way” or (□) is indicated on the pattern.
- **Date** - Indicated as a reference point.

- **Seam Allowances**

iii. Seam Allowances

The amount of seam allowance required for each seam line may vary depending on the location and end purpose. Generally these are the measurements followed on the following:

- ¼" For sharp curves
- ½" For neckline, armhole, waistline, style line.
- 1" For side seam, centre line, shoulder, plackets.
- 2" For straight hemline.



iv. Muslin

Muslin is used for making test fits. This is basically an unbleached plain woven cotton fabric available in light, medium and heavy weight. Medium quality muslin is generally used for test fitting and draping.

v. Grain line

Grain line is a line drawn from end to end on each pattern piece to indicate how the pattern should align with the lengthwise grain of the fabric. Whichever be the direction

in which the grain line is drawn on the pattern, it will always be placed parallel to the selvedge on the fabric.

vi. Balance Refers to hang and also proportions in garments. Fashion dictates balance to a certain extent, for example long tops over short skirts. Where flat pattern cutting is concerned it is often difficult to judge correct balance until the garment is actually made in fabric.

vii. Balance marks: These are marks made on edges of pattern pieces that show where they are to be matched. They are a useful construction guide on all seams but where edges of different shapes are to be joined or where one edge is fuller than another, balance marks are vital. In pattern cutting make short pencil marks at the edge of the paper, copying them through all stages to the final pattern. On bought paper patterns balance marks are indicated by triangles and are referred to as notches

viii. Dart

Dart is a wedge-shape or triangular shape marked on the pattern that controls the fit of the garment.

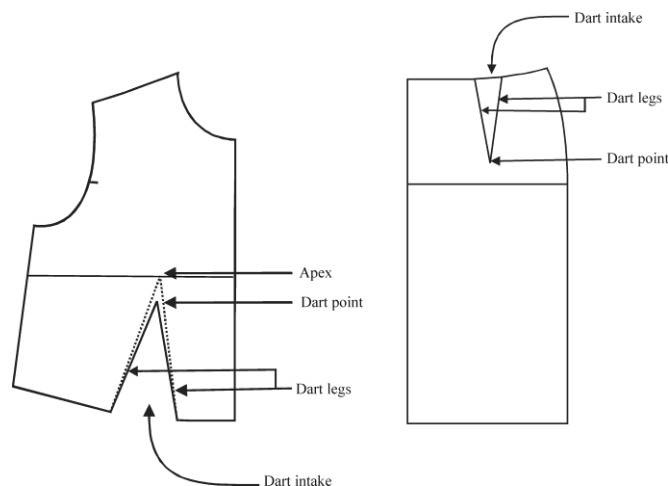
Dart legs - The two sides of the triangular shape & should be of the same length.

Dart point - The point at which the dart ends.

Dart intake- It is the amount of suppression taken between the dart legs.

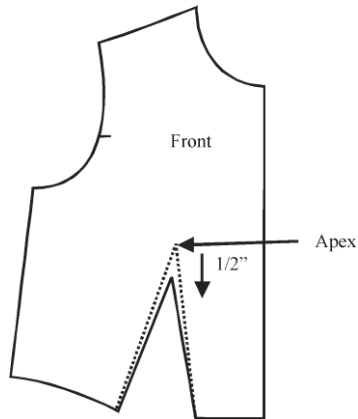
Apex - The highest point on the bust.

Darts radiate from the highest point of a mount on a body, these mounts are generally rounded. If the darts on front bodice are stitched till the apex they would create a point on the apex and strain the garment. The body is rounded and not pointed hence to avoid these strains or pulls on the garment the darts need to be finished away from apex.



Single Dart Pattern

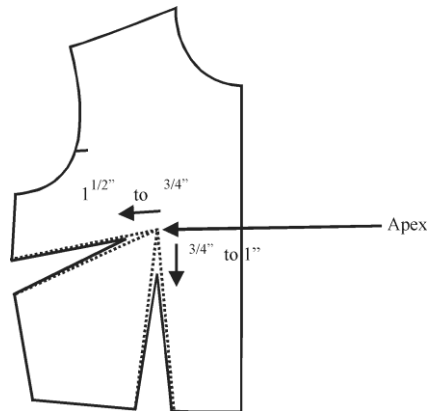
In this a single dart is there for entire suppression required. The dart ends $\frac{1}{2}$ " away from the bust point.



Two Dart Pattern

Waist dart is $\frac{3}{4}$ " to 1" away from the bust point.

Other dart is $\frac{3}{4}$ " to 1 $\frac{1}{2}$ " away from the bust point.



2.1.4 SYMBOLS AND ABBREVIATIONS

| | | |
|--------------|---|----------------|
| Centre Front | - | CF |
| Centre Back | - | CB |
| Notches | - | $\top \Pi < u$ |
| Buttons | - | \ominus |
| Button hole | - | H |
| Front | - | F |
| Back | - | B |
| Waist line | - | Wl |
| Arm hole | - | Ah |

| | | |
|--------------------|---|---|
| Side Seam | - | SS |
| Neck line | - | Nl |
| Shoulder | - | Sh |
| Grain line | - | ↕ ↔ |
| Grain line on fold | - |  |

Gathers - 

Pleat (arrows indicates direction of fold) - 

Activity

Collect pictures of womenswear garments and create a folder/ style file.
Identify the type of darts and seams used in the garments.

Fill in the blanks

- A pattern can be cut by _____ method and _____ method.
- Pattern is a _____ of a garment.
- The author of the book ‘Modern Sizing and Pattern Making for Womens and Childrens Garments’ is _____.
- The dart is a _____ wedge that gives _____ to the flat piece of _____.
- Waist dart is _____ inch away from the bust and side seam dart is _____ away.
- Balance refers to _____ and _____ in a garment.
- Muslin is used for _____ a pattern and is also called a _____.
- Pattern is placed _____ on the _____ of the fabric.
- _____ is a term given to _____ set of pattern piece used to make patterns of _____ style.
- _____ method is the oldest patternmaking method and is regarded as a _____ approach.

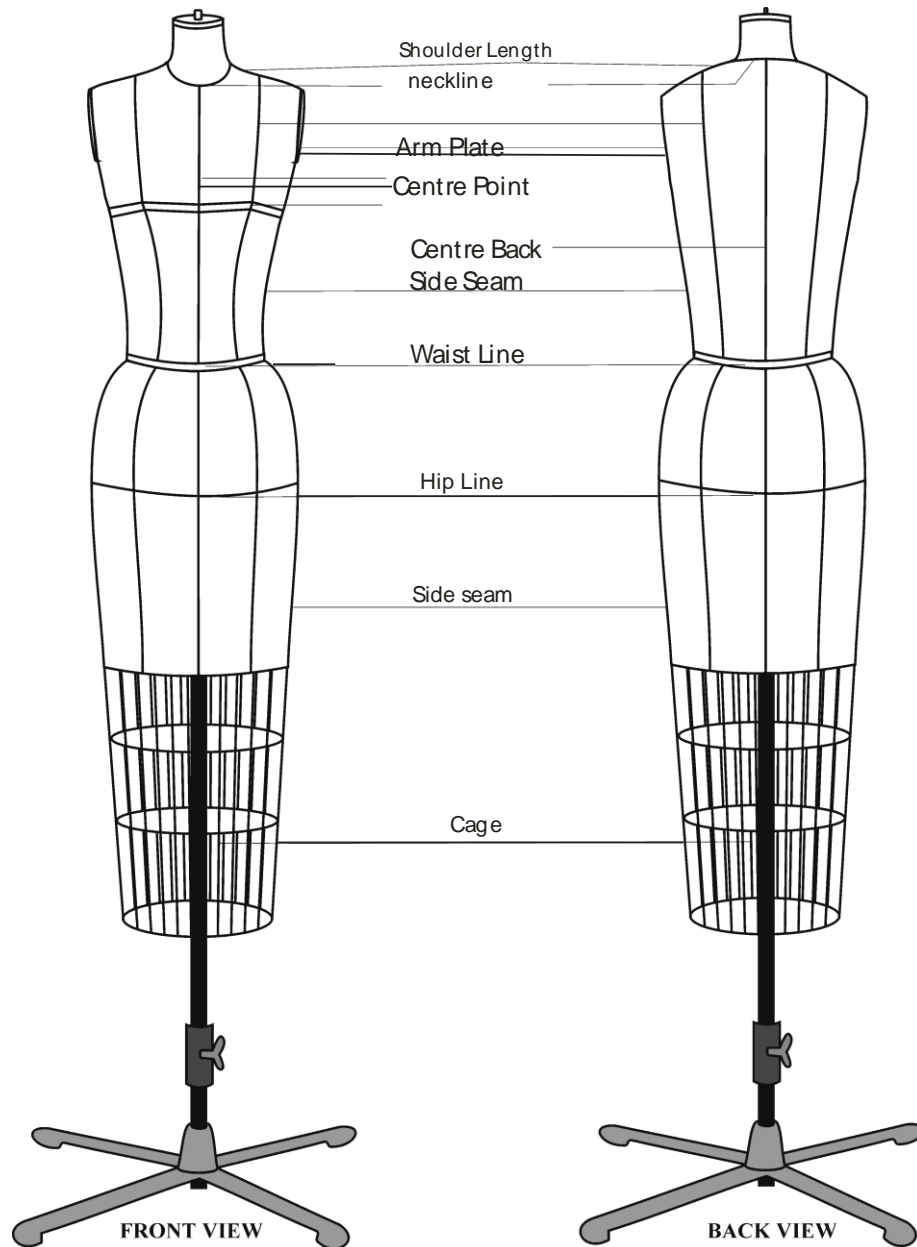
Review Questions

- What is Pattern Making?
- Describe 2 methods of Patternmaking
- Why is it important to choose a correct block for design development?

2.2 MEASUREMENTS

2.2.1 How to take Measurements

Care should be taken to take accurate measurements in order to achieve a good fit. It is extremely important to understand the dress form before starting to take dress form measurements. One should carefully observe the shape of the body, where it is hollow, how the shoulder slopes etc.

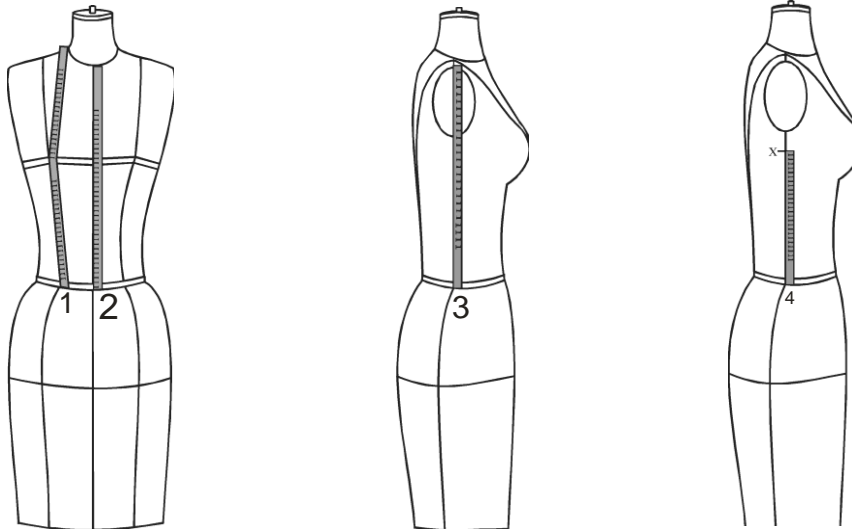


DRESS FORM

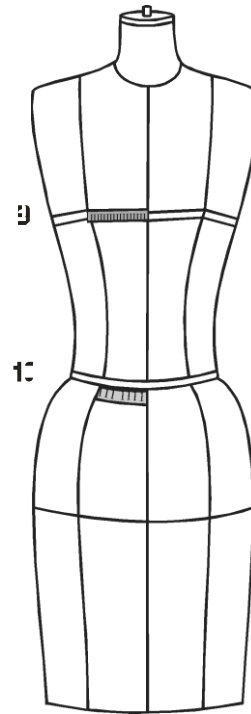
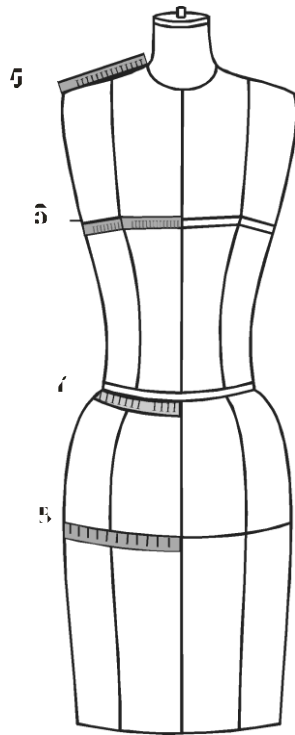
Measurements

1. **Front length** - Shoulder neck intersection to waistline over the bust, take care to measure with a hand under the bust.
2. **Centre front length** - Centre front neck intersection to centre front waist intersection.

3. **Shoulder to waistline** - Shoulder tip to side seam waistline intersection (over the sides)
4. **Underarm seam-** From a point X, 1" below the armhole to waistline intersection at the side seam.



5. **Shoulder length-** From shoulder neck intersection to princess line and from princess line to shoulder tip.
6. **Width of bust -** Width of bust measurement is from centre front over the bust to point X on side seam.
7. **Front waistline** -From the Center Front waistline intersection to side seam waistlineintersection.
8. **Front hipline-**Place a pin at 7" below the waistline on the Centre Front line. Using this measurement as a guide, from the floor, mark horizontally on the dress form, starting at the Center Front and continue to side seam (keeping it uniform throughout). Put a style tape for reference and this is the hip line. On this line marked by style tape, take measurement from center front intersection to side seam intersection.
9. **Apex measurement-** From the Centre Front to the High Bust point keeping the tape parallel to the floor.
10. **Centre Front to the Princess line-** From Centre Front intersection to Princess line intersection at waistline.



11. Shoulder blade - Mark a point Y on Centre Back such that the Centre Back neck intersection to point Y is equal to $\frac{1}{4}^{\text{th}}$ of the Centre Back length. Shoulder blade measurement is taken from point Y to the armhole ridge keeping the tape parallel to the floor.

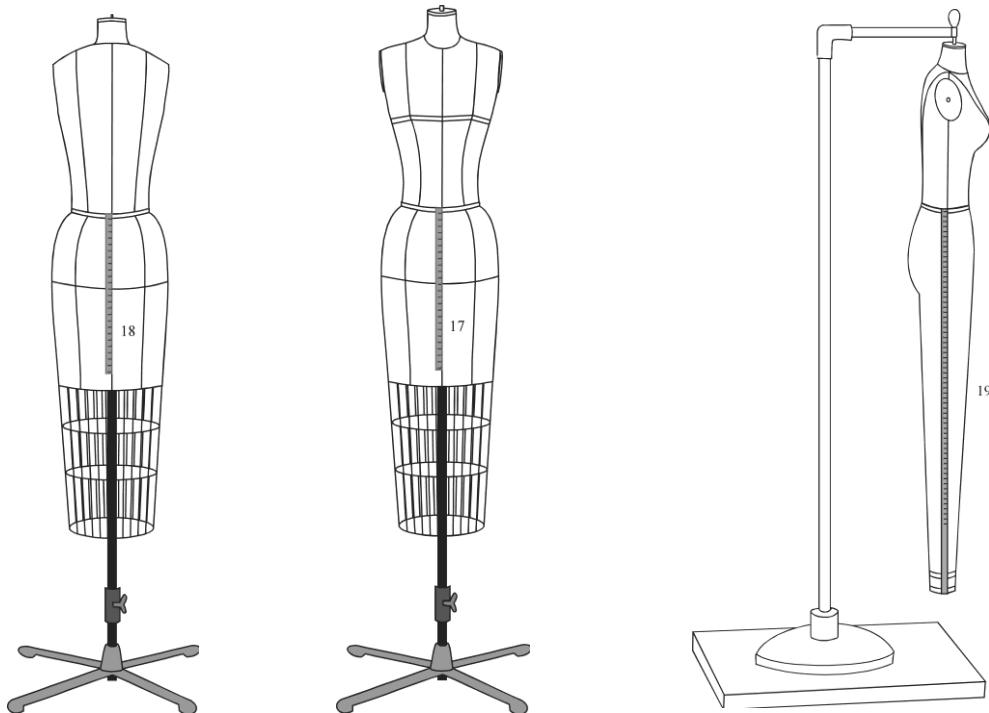
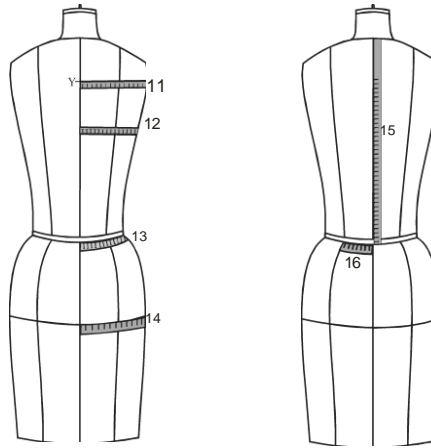
12. Width of back - From point X to the Centre Back keeping the tape parallel to the floor.

13. Back waistline - From the Centre Back waistline intersection to side seam waistline intersection.

14. Back hip line - From the Centre Back intersection to side seam intersection on hipline marked by style tape.

15. Centre Back length - From the Centre Back neck intersection to the Centre Back waistline intersection.

16. Centre back to princess line - From the Centre Back intersection to the Princess Line intersection at the Princess Line waistline.



17. Centre Front length for lower garment-From the Centre Front waistline intersection at the Centre front down to the desired length.

18. Centre Back length for lower garment - From the Centre back waistline intersection at the Centre back down to the desired length.

19. Side Seam Length - From the waistline intersection at side seam over the hip to ankle.

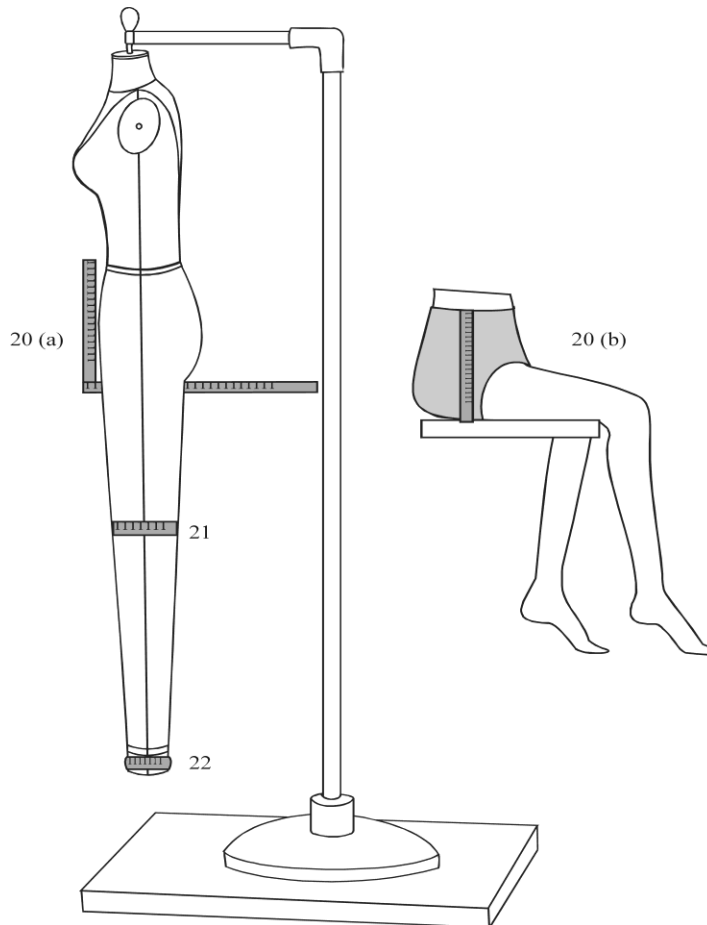
20. Crotch depth

a. On dress form - Place an L-square between legs of form and note the measurement at waistline. This measurement includes $1\frac{1}{4}$ " ease as the L-square is generally $1\frac{1}{4}$ " wide.

(b) On body - In seated position, measure from waistline intersection at side seam over the figure to the seat of the chair. (Ease will need to be added here.)

21. Knee Circumference - Round measurement over the knee bone.

22. Ankle Circumference - Round measurement over the ankle bone.



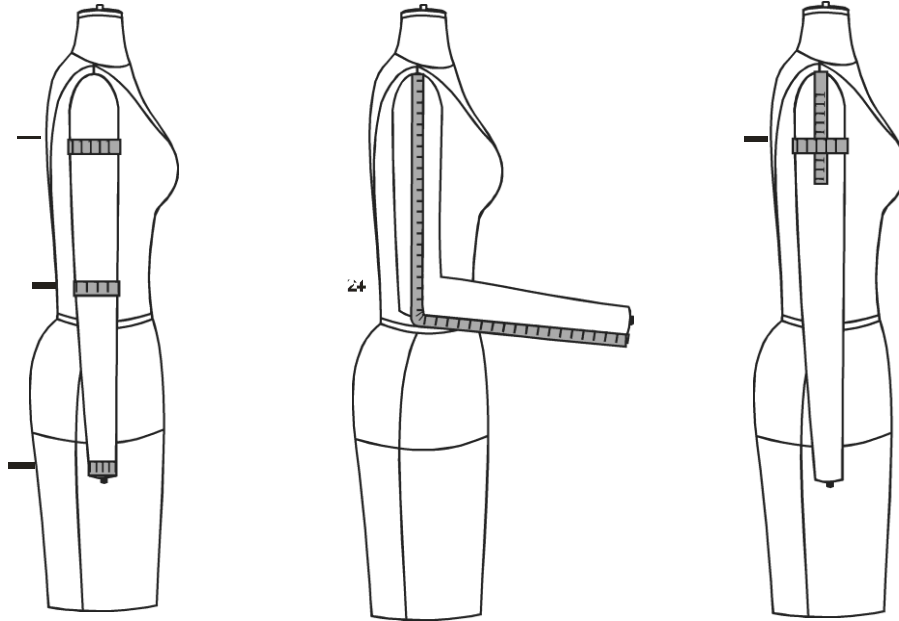
23. Cap height - Tie a tape around the biceps of arm close to the armpit. Cap height is from shoulder intersection to the top of the tape.

24. Sleeve length - From shoulder intersection over the bent elbow to the wrist.

25. Bicep Circumference - Round measurement to be taken over the fullest part of the arm.

26. **Elbow Circumference** - Round measurement over the elbow.

27. **Wrist Circumference** - Round measurement over the wrist bone.



Activity

Measure a dress form in the class.

Measure your classmate whose body proportion resembles the dress form.

What are the differences in the two measuring methods you use?

Fill in the blanks

- Center Front is the line that divides the front _____ in two _____.
- Ankle should be measured around the _____.
- Correct sleeve length is taken by measuring over a _____.
- Bodice length is measured by measuring from neck _____ to apex and waist by placing a _____.
- Crotch depth on a body is measured by making the _____ sit on a _____ surface and it is measured from _____ to _____.
- Apex is measured by taking the measurement from shoulder _____ to the apex point.
- Distance between the apex and center _____ is measured by _____ the distance between _____ points in _____.
- Shoulder blade level is measured at _____ of _____.

Review Questions

1. What are the 2 ways of measuring the Crotch Length?
2. How do you measure bust and shoulder length on the dress?

2.2.2 STANDARD DRESS FORM MEASUREMENT CHART FOR BODICE & SKIRT

| POINTS OF MEASUREMENTS | SIZES (in inches) | | | | | | |
|--|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| | 32 | 34 | 36 | 38 | 40 | 42 | 44 |
| FRONT LENGTH | 17 ^{1/4} | 17 ^{1/2} | 17 ^{3/4} | 18 | 18 ^{1/4} | 18 ^{1/2} | 18 ^{3/4} |
| WIDTH OF BUST (1" below arm plate includes an ease of ½") | 9 ^{1/2} | 10 | 10 ^{1/2} | 11 | 11 ^{1/2} | 12 | 12 ^{1/2} |
| CENTRE FRONT LENGTH | 14 ^{3/8} | 14 ^{1/2} | 14 ^{5/8} | 14 ^{3/4} | 14 ^{7/8} | 15 | 15 ^{1/8} |
| APEX | 3 ^{5/8} | 3 ^{3/4} | 3 ^{7/8} | 4 | 4 ^{1/8} | 4 ^{1/4} | 4 ^{3/8} |
| UNDER ARM SEAM | 7 ^{7/8} | 8 | 8 ^{1/8} | 8 ^{1/4} | 8 ^{3/8} | 8 ^{1/2} | 8 ^{5/8} |
| FRONT WAISTLINE (includes an ease of ¼") | 6 ^{3/8} | 6 ^{3/4} | 7 ^{1/8} | 7 ^{1/2} | 7 ^{7/8} | 8 ^{1/4} | 8 ^{5/8} |
| WAISTLINE TO SHOULDER (includes an ease of ¾") | 14 ^{3/4} | 14 ^{7/8} | 15 | 15 ^{1/8} | 15 ^{1/4} | 15 ^{3/8} | 15 ^{1/2} |
| SHOULDER LENGTH | 4 ^{7/8} | 5 | 5 ^{1/8} | 5 ^{1/4} | 5 ^{3/8} | 5 ^{1/2} | 5 ^{5/8} |
| CENTRE FRONT TOP PRINCESS LINE | 2 ^{5/8} | 2 ^{3/4} | 2 ^{7/8} | 3 | 3 ^{1/8} | 3 ^{1/4} | 3 ^{3/8} |
| WIDTH OF BACK (1" below arm plate includes an ease of ½") | 8 ^{1/2} | 9 | 9 ^{1/2} | 10 | 10 ^{1/2} | 11 | 11 ^{1/2} |
| CENTRE BACK LENGTH | 16 ^{1/2} | 16 ^{3/4} | 17 | 17 ^{1/4} | 17 ^{1/2} | 17 ^{3/4} | 18 |
| BACK WAIST LINE (includes an ease of ¼") | 5 ^{5/8} | 6 | 6 ^{3/8} | 6 ^{3/4} | 7 ^{1/8} | 7 ^{1/2} | 7 ^{7/8} |
| SHOULDER BLADE | 6 ^{7/8} | 7 | 7 ^{1/8} | 7 ^{1/4} | 7 ^{3/8} | 7 ^{1/2} | 7 ^{5/8} |
| CENTRE BACK TO PRINCESS LINE | 2 ^{1/2} | 2 ^{5/8} | 2 ^{3/4} | 2 ^{7/8} | 3 | 3 ^{1/8} | 3 ^{1/4} |
| FRONT HIPLINE (7" below waistline) (includes an ease of ¼") | 9 ^{1/8} | 9 ^{3/8} | 9 ^{5/8} | 9 ^{7/8} | 10 ^{1/8} | 10 ^{3/8} | 10 ^{5/8} |
| BACK HIPLINE (7" below waistline) (includes an ease of ¼") | 9 ^{1/8} | 9 ^{3/8} | 9 ^{5/8} | 9 ^{7/8} | 10 ^{1/8} | 10 ^{3/8} | 10 ^{5/8} |
| CAP HEIGHT | 6 | 6 | 6 | 6 | 6 ^{1/8} | 6 ^{1/8} | 6 ^{1/8} |
| SHORT SLEEVE LENGTH | 9 | 9 ^{1/4} | 9 ^{1/2} | 9 ^{3/4} | 10 | 10 ^{1/2} | 10 ^{3/4} |
| SLEEVE LENGTH | 23 | 23 ^{1/2} | 24 | 24 ^{1/2} | 24 ^{1/2} | 25 | 25 |

2.2.3 Sizes and Measurement

After learning how to measure a body and dress form, 2 questions come to the mind:

- i. What is the size of an individual or dress form based on the measurements, and
- ii. What size of the garment should be made that would fit the person correctly.

A general sizing system for apparel for a country is based ideally on the body measurements taken from a cross section of the population.

Earlier one would go to a tailor to get clothes made to one's measurements. Now the changing lifestyle and economy has created a growing demand for ready-to-wear apparel (RTW) which has made standardized sizing systems very important.

Sizing systems are generally developed by the government or standardization organizations that need to work out the standard sizes for the country. A large cross section of the population is measured to establish the standardized sizing system for the country. For example, British Specification for size designation of women's wear is indicated by BS3666. This is the established sizing system for the British clothing industry that is used by all the garment manufacturers and retailers in UK. The size is suffixed with S or T which denotes whether it is for a short or tall person. Buyers in UK can easily buy clothes in their size if they know their own size with certainty as generally all the garments of that particular size would fit the person. A good sizing system incorporates the variations in figure shapes of a country to meet the requirement of its population.

There is wide variation in women's body shapes and sizes; two women with equal hip girth can have a difference of as much as 12" in their bust measurement. On the other hand, two women of equal bust girth may have completely different bodies. The sizing systems for women are based on their bust measurement for an upper garment or hip girth measurement for a lower garment.

Apart from the bust and hip girth variation another factor that influences the size is the wearer's height. Most small manufacturers tend to ignore the difference in height and produce garments for women who are taller than average so that most of the shorter women can reduce the length as desired.

The number of available sizes in a sizing system depends on the variation in body structures among the population. USA has maximum size variation available in the market. In a country like India and USA the body types of people in various parts (in India) and different ethnic groups (in USA) is so varied that the number of sizes in the sizing system need to be expand more than three basic ones i.e. Small (S), Medium (M) and Large (L). Sometimes Extra Small (XS) and Extra Large (XL) and sometimes even XXL are developed. But in a country like USA, the women's sizes

begin with 2,4,6 etc. increasing to 26. There are also 'Missy' and 'Petite' which cater to the medium and shorter women and 'Tall and Big' for taller and bigger sizes.

In India currently there is no single standard measurement chart available. Individual companies or businesses work out their own set of measurement charts based on their customers or on the demand of the stores in which they sell their products. This sometimes leads to confusion among customers as to which size they should buy. Several agencies have been trying to work out the sizing and measurements.

Activity

Visit the market and check various womenswear brands. Check the following:

- i. What are the different sizes you can identify.
- ii. Try out garments in different styles and brands. Does the same size of different brands/labels fit the same way or is there a difference?

Fill in the blanks

- a. Standard measurements are _____ in a _____ chart.
- b. Country that has the most elaborate _____ is _____.
- c. Sizing systems are _____ by the _____ or standardization organization for a country.
- d. The standard sizes for the country are established by _____ a _____ cross section of the _____.
- e. In UK British standards was established by _____ for the _____ Industry.
- f. All garments manufacturers in UK market adhere to the _____.
- g. The size is suffixed with S denotes _____ and T for a _____ person.
- h. Countries have different sizes and _____.
- i. Two women with _____ hip girth can have a difference of _____ in their bust measurement.
- j. Generally _____ systems are based on _____ measurements for women.

Review Questions

1. What is a General Sizing System?
2. Who is responsible for developing the Sizing System?

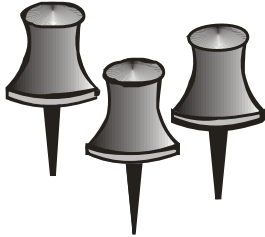
2.3 TOOLS

2.3.1

BASIC EQUIPMENT REQUIRED

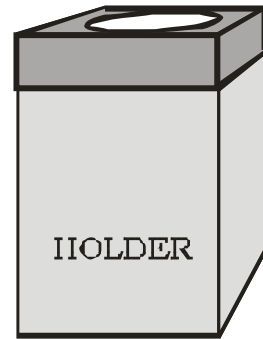


All pins to pin fabric pieces together.

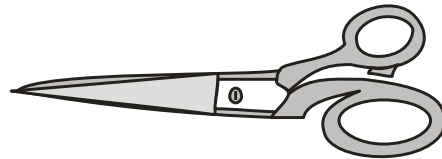


Pin cushion or Pin holder
needles and pins in place.

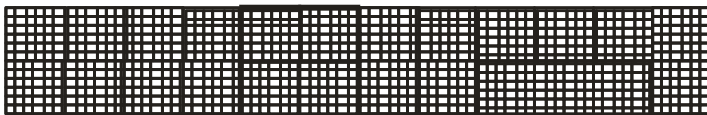
Push Pins to hold paper in place.



Scissors -
small for clipping threads.

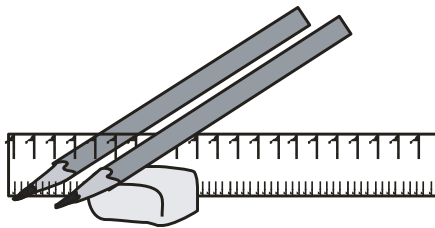
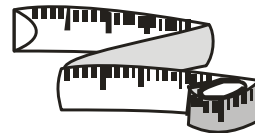


Seam ripper for opening any seams or stitches.



Grading scale to mark lines.

Measuring Tape for taking measurements

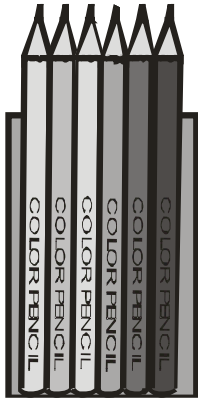


Pencil, eraser, pencil sharpener, plastic ruler

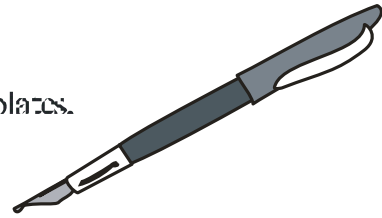
Pinking shears for finishing the raw edges of fabric.



Plastic sheet for making templates.



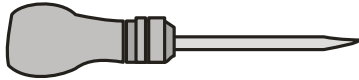
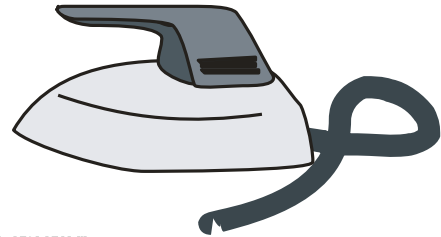
Permanent pen to write on the templates.



Coloured pencils to make rough layouts.

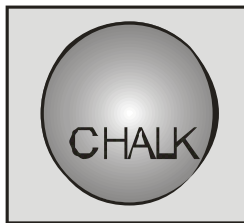
Box to keep things.

Steam iron to iron out wrinkles.



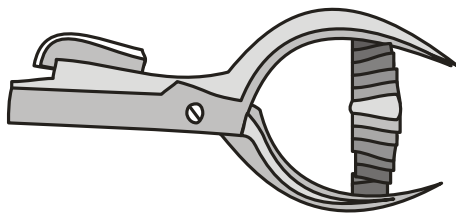
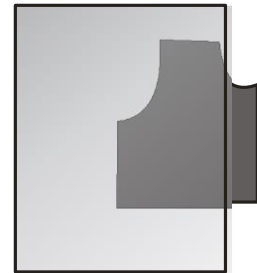
Awl to make holes in paper

Cutter for cutting paper



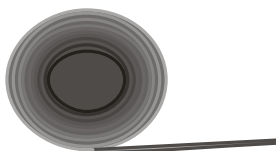
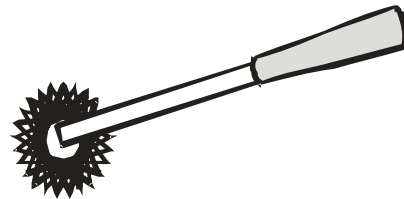
Tailors chalk for marking on fabric

Tracing paper for tracing



Tracing wheel for transferring the markings.

Notcher to mark on paper



Styling tape for marking on dress form

Activity

Visit the school library and refer to books on pattern making.

- See the different kinds of pattern making tools you can identify.
- Try to find the tools on internet also.
- In your scrap book, state the uses of various tools

Fill in the blanks

- Grading ruler is used for drawing _____ & _____ in making a pattern.
- The _____ curve is used for drawing the _____ seam in a pattern.
- _____ is used for marking a seam line on a pattern.
- The pattern is made on _____ paper and test fitted on _____.
- _____ is used for marking notches on _____.

Review Questions

1. Explain the use of French Curve as a Patternmaking tool
2. Explain the use of Tracing Wheel as a Patternmaking tool

1.4 Fit

2.4.1 Garment Fit

Apparel fit is the relationship between the size and contour of garment and those of the human body. A well fitted garment is a garment that hangs smoothly and evenly on the body with pleasing proportions, with no pulls or distortion of the fabric, even seams with no gaping, no constriction of the body and adequate ease for movement. Hems are parallel to the floor unless otherwise intended, and the garment armhole and crotch seam do not constrict the body. Fit can be defined as a simple matter of length and width in each part of the pattern that is correct for the human figure.

Fit refers to how a garment conforms to the three-dimensional human body. Good fit is crucial for customer satisfaction. However, it is often easier to find clothes in the right colours, prices and style than with good fit. The effect of a beautiful design in a gorgeous fabric and exquisite workmanship is minimized if the finished garment does not fit the wearer well. Fit problems may be caused due to weak design, or poor

quality of construction or the particular characteristics of the person's body. No two bodies are alike; sometimes even the left and right halves of the same body are not mirror images of each other.

New technology can overcome these problems. Three-dimensional optical measurement of an individual's body can be done by advanced computer systems after which the measurements can be converted into a computerized, individual pattern. A man's suit designed by this method is ready to be cut and sewn within 7 minutes of receipt of the measurements. The resulting garments fit accurately as the computerized scanner detects subtle nuances in the shape of the body that ordinary measurement systems are unable to read. These machines are very expensive and procurement takes time.

There are varying opinions on what comprises a good fit. Personal preferences regarding fit are governed by current fashion trends, cultural influences, age, sex, figure type, and lifestyle. The intended end use of the garment also affects the desired fit. For example, a person needs more ease in a tracksuit as active sportswear than for spectator sports or sporty casuals as in the category of 'Athleisure'.

The relation between the size charts and body dimensions is not constant because of the changes that occur in the population. Recent body surveys in UK, US, China, Germany and other countries prove that a garment sizing system may not cover more than the 25 per cent of the target population. Correct sizing is a prerequisite to good fit and customer satisfaction. Fit is a function of sizing and it affects comfort, durability of a garment.

2.4.1.1 Elements of Fit

Evaluation of Fit is based on five elements:

Grain:For a good fit the garment should be cut *on grain*.i.e. The right grain of the fabric. An '*ongrain*' garment hangs evenlywhen worn and appears balanced; if the garment is *offgrain*, it will not hang evenly if each half of the garment behaves differently wherethe seamlines may twist or hang unevenly. Deviation in the grain line can be a result ofincorrect cutting or stitching or even due to a poor posture of the wearer or figure irregularities that may interfere with the grain of the garment as it hangs on the body.

Set: This refers to a smooth fit without undesirable wrinkles. Wrinkles caused by a poor set cannot be ironed out, but result from the way the garment fits the wearer. Set wrinkles usually occur because the garment is too large or too small for the wearer and the garment hangs or sags when worn.

Line: This refers to the alignment of the structural lines of the garment with the natural lines of the body. Side seams of the garment should hang like a plumb line down the centre of the side of the body i.e. should be perpendicular to the floor. Similarly, the Centre front and Centre back should be at the centre of the front and back of the body respectively, and be perpendicular to the floor. Darts and seams – side seams/ shoulder seams should visually appear to be straight lines or follow the body contour. Other seam lines such as necklines, waistlines, hiplines and armholes should be gradually curving lines. Poor design or construction can result in an *out of line* garment. Even figure irregularities can distort the lines of the garment.

Balance: When the garment is balanced, it is in equilibrium. The right and left side of the garment appear evenly balanced or symmetrical when viewed from the front, back or side. A skirt is balanced when the legs of the wearer are at the centre of the garment without touching the front or the back hemline. Balance relates to the grain and line in the garment. A garment is out of balance when it is cut *off grain*, causing it to hang unevenly. Also, if the line of the garment does not follow the line of the body, its fall will seem out of balance. Poor posture or lack of symmetry in the wearer's body are other likely causes of imbalanced fall of the garment.

Ease: This refers to the amount of 'roominess' in a garment. Ease is the difference between the measurements of the body of the wearer and the measurements of the garment. There are two kinds of ease:

- **Fitting ease**
- **Design ease**

Fitting ease of a garment is related to direct contact with the body and is responsible for the comfort factor; design ease is for aesthetic appearance. A garment must contain adequate ease beyond the actual measurements of the wearer to allow room for regular movements of walking, sitting, reaching out and even breathing. Ease in this context is called Fitting ease. Design ease is the extra fullness added to garment over and above the wearing ease to create a certain silhouette or style. In other words, all garments have fitting ease but design ease is optional as it is added purely for the appearance and style of the garment.

2.4.2 Evaluating fit

In evaluating the fit of the garment, all the sides of the garment must be examined. The fitting should start from the top and move downwards. The analysis of fit is a complex process and remains a challenge for both industry and customers. Apparel fit is a complex issue but of great importance for judging perfect clothing appearance. The use of technology such as a 3D simulated form, may lead to more efficient decision-making in the process of product development and quality control.

The following body parts should appear as follows:

Shoulders: The shoulders should appear smooth and feel comfortable. Seam should lie on top of the shoulder. In regular styles the arm scye seam should fall on edge of the wearer's shoulder. The shoulders of the garment should be wide enough to let the sleeves hang smoothly. If the shoulders are too narrow, the sleeves will pull across the upper arm and cause wrinkles. If fashion trends require the shoulders to be narrow or wider, the pattern still should allow sufficient ease of movement. The shoulder slope of the garment should match the shoulder slope of the wearer.

Bust/Chest: If the garment is too small, the seams or closures at the centre front or entre back will 'pull' and gape open. A larger bust or highly developed chest often causes the button closure to gape open at the centre front or back. A garment may ride up because the larger bust curves takes up more length. A well-fitted dart always points towards the fullest part of the of the body curve it is intended to fit. The tip of the dart should end about an inch away from the fullest part of the curve. Darts that are too short or darts that extend beyond the fullest part of the curve will result in a bubble at the dart tip. Darts occurring anywhere in the garment follow the same principle. The practice of eliminating darts to speed upgarment construction creates diagonal wrinkles on the bodice front.

Neckline: Necklines should be large enough to fit without pulling or chafing but not so large that it doesn't lie flat against the body in front and back. The front of the basic neckline should always be lower than that of the back.

Collar: The most important factor affecting the fit of the collar is the neck circumference. The circumference of the collar should be at least 1/4th of an inch bigger than that of the neckline or just large enough for one to insert two fingers between the neck and collar. A properly fitted collar should be smooth and stays in place when the wearer moves. It should not be so tight that it pulls. A tight collar is uncomfortable and makes the neck look large. Neither should it be so loose that it gapes.

Armhole: The armhole must fit well for the garment to be comfortable and attractive. The circumference of the armhole should be large enough so they do not pull at the front and back of the garment, but not so large that it gapes. In a well-fitted armhole, the base of the armhole is cut close to the armpit, but not so close that it bites into the armpit. It should be cut about an inch below the armpit. This provides adequate comfort, room for movement, and close fit without wrinkles. If the armhole is too tight, it becomes very uncomfortable. The front arm hole should be cut be more deeply than at the back as most arm movements are towards the front direction.

Sleeves: Well-fitting sleeves are comfortable and look attractive. The circumference of the basic sleeve should be loose enough so that it does not bind nor has wrinkles horizontally around the arm. A tight sleeve apart from being uncomfortable makes normal arm movements very difficult. Sleeves can be as loose as one wants. However, the problem would be to wear the garment under a fitted jacket. A well-set jacket sleeve hangs with a slight angle towards the front. The crosswise grain at the bicep should lie parallel to the floor.

Waistline: Fit is essential for comfort. The waistline of the garment should not be so tight that it binds and rolls. There should be ease for breathing and expansion after eating; it should return to its position after the arms are raised or lowered. It should not be so loose that it stands away from the body, droops, or adds bulk when a top or shirt is tucked in or worn under another garment. The narrowest part of the garment should fall at the wearer's waist. If there are buttons at the waist the garment should not pull or strain at the closure. A jacket should be big enough at the waist so that a person can sit even when it is buttoned.

Hips: The fit of the hip area is critical when fitting skirts or trousers. If there is adequate room in the hip area other parts of the garment can easily be altered to fit. Garments with enough room in the hip, thigh and abdomen area fit smoothly without pulling, wrinkling or riding up. Pocket, pleats or vents that open up indicate that garment is tight in the hip or abdomen area. If the garment has excess ease in hip or thigh area it will result in vertical folds.

Crotch/seam: Bifurcated garments/ trousers require a well-fitted crotch for comfort. A properly fitted crotch seam will not cut or constrict the wearer between the legs and will conform to the shape of the buttocks. There should be slight but not excessive ease in the crotch area. The crotch length generally has one inch of ease. The back of the crotch seam should be longer and more deeply curved than the front as the buttocks are fuller and more curved than the stomach. Bigger sizes require longer and deeper curved crotch lengths at the back. Diagonal wrinkles radiating from the crotch

area are the result of the crotch curve not being long enough to accommodate the fullness of the buttocks. Diagonal wrinkles in the front may also be due to a bigger abdomen. Wrinkles emanating upward from the crotch area indicate that the crotch length is too short and therefore too tight, resulting in chafing and discomfort. Wrinkles emanating downwards from the crotch area indicate a low and loose crotch; it bags and sags, restricts walking and has increased probability of ripping from the strain of movement. If the rise may be lengthened or shortened, the waistband should also correspondingly be raised or lowered. The rise should not be lengthened or shortened in the crotch length as the same may lead to new problems.

Another important **rule** of the fit apart from knowing how to fit is when not to fit. Clothes must not only fit but need to flatter as well. There is absolutely no need to fit a garment so close to the body that it looks bad, also there is no need to stick to the design if it does not flatter the body. The real expertise lies in the fact that there should be a balance between the lines of the design and the lines of the figure. The ability to do this is a skill that one learns by training the eye to see and judge what flatters the body.

Fitting is like sculpturing it creates a three-dimensional form. To a frequently asked question of how many times one should check the fit, the answer is as many times as it takes to fit well.

2.4.3 Need to fit

Mathematical calculations and pattern corrections alone cannot guarantee the fine fit of the garment. They can only provide an approximation of the needs of the figure. The other points to be considered are:

- Suitability of the garment style for the wearer;
- Sufficient ease in the garment; and
- Body shape and posture of the wearer.

These criteria can be evaluated only through a test fit. When in doubt, test fitting is a must. As only minor changes can be made once the garment has been cut on the final fabric, a test fit can save on wastage. Test fit is not necessary when:

- The design is basic or is a repeat of a style that has been made earlier,
- The designer or manufacturer has the experience of adjusting the pattern,
- There is sufficient material to re-cut the fabric, if necessary,
- There is sufficient seam allowance to increase the size, if required.

The most common fabric used for a test fit is muslin. Whether bleached or unbleached, the test fabric should be of solid colour or muslin that is similar in weight to that of the

final fabric. Any other plain weave fabric like poplin in a similar weight to final fabric would also do. A plain surface is recommended as the seams, darts and other style details can be seen clearly. It is essential that the layout of the pattern, cutting and marking of the test fit fabric with the same amount of care as you would your final garment fabric.

Put the trial muslin together. The quickest way to get the effect of the finished garment without actual stitching is to overlap and pin all the seams lines. Pinning gives the same result and information, that one wants without going to the machine. It is faster and easier to unpin and then re-pin than to rip the stitches and to re-stitch.

Pins should be placed at right angle to the seams as this not only puts the least amount of strain or pull on the seam, but also does not let the seam gape. While test-fitting trousers remember to use basting stitch at the crotch seam instead of pinning.

Check the test fit muslin and make necessary corrections till completely satisfied. Mark the required corrections and transfer the same on the paper pattern because the paper pattern is used to cut the final fabric and not the test fit muslin. Mark new notches as the old ones may not hold good after the alterations. Check the lengths of both the matching seams to ensure that the alterations have not created more problems, e.g. if you have corrected the dart intake of side seam dart in the front, check to ensure that both the side seams are still equal or not, and if required make the necessary changes.

2.4.4 Methods of fit

There are **two** kinds of fits:

1. The first **test fit** is made on muslin at the time when the pattern is made. A basic test fit is done to check the pattern fit wherein the pattern is cut with relevant seam allowances and pinned in place for test fitting. Make sure that seams and darts are in place. This fitting is always done from the right side of the garment, as it is easier to make changes and corrections. These corrections become the new seam lines for the garment. Check the garment for ease and fullness. It is important to mark buttons and buttonholes at right places in this fit.
2. The second is after the garment has been stitched but **before final finishing**. Stitch the garment with relevant interfacing or underlining in place. Press it well and test fit to check the position of darts, seams, puckers if any, and locate the position of outer seams. This type of fitting refines and perfects the fit of the garment.

Refitting also becomes necessary when a garment is purchased and some alterations are required to fit an individual's size and also if there are changes in the body size, due to weight loss or gain, or if a younger person has gained height. The method of refitting of a pattern, or a seam that needs alteration, depends on the type of the fitting defect.

Activity1

Check your own wardrobe to identify various fit issues. Try out garments and see if you can decide the methods of correcting them.

Activity 2

Collect pictures of various figure types from newspaper and magazines

Fill in the blanks

- a. Fitting is like _____ it creates a _____ form.
- b. Five elements of fit are _____, _____, _____, _____ & _____.
- c. Ease is of _____ kinds, i.e. _____ & _____ ease.
- d. _____ occurs when _____ is in equilibrium.
- e. The garment is called _____ grain if it is not cut on the _____ grain of the fabric and it would not _____ well.
- f. The side seam of the garment should _____ straight on the _____ of the _____.
- g. There are _____ methods of evaluating the _____ of the garment.
- h. Pins should be placed _____ to the _____ line, as there is _____ of strain or pull on the _____.
- i. Check the _____ muslin and make corrections till _____ satisfied, _____ all the _____ corrections and _____ on the pattern.
- j. _____ pulls in a garment indicate that the garment is _____ and _____ folds indicate that it is _____.

Review Questions

1. Define Fit and identify elements of Fit
2. Differentiate between Test Fit and Garment Fit.

2.5 Pattern Development

2.5.1 Basic Bodice

To develop pattern for basic Bodice for women wear use measurements from the given chart or measure a dress form or a body. Take a paper, whose length is centre front length plus 3" and width is half of the bust width plus 4". Fold the paper lengthwise and with fold on the left-hand side (away from you) mark a guideline 1" down from the top edge, mark A as illustrated.

A to B = front length

A to C = B to D = front width (+1/2" ease to be added if measured on dress form/body)

Join C to D

Mark D to E = centre front length

CE is front neck depth.

For neck width mark

CF = CE-1/8"

Square out lines from E & F.

Draw the neckline curves as illustrated, using a French curve.

G = mid-point of DE

GH = apex measurement

Square a line from H to I

Mark DJ = Centre front to princess line measurement

I K = I J, Join J and K to H

KL = Front waist line measurement minus DJ (+1/8" ease to be added if measured on dress form/body)

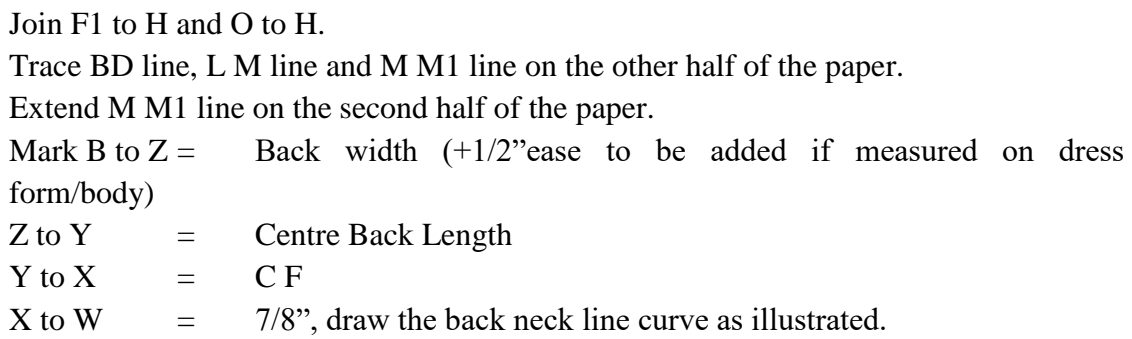
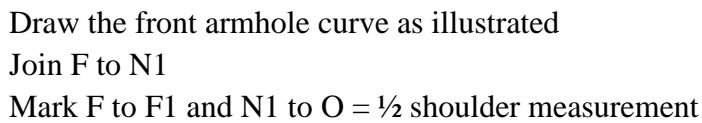
LM = under arm seam length where M is on the fold line. Join as illustrated

M to M1 = M1 to M2 = 2½" square out for guideline, as illustrated

B to N = Shoulder to waistline measurement (+3/4" ease to be added if measured on dress form/body)

where N is on the fold line.

N to N1 = ½"



Measures Z to L1 and from this measurement subtract back waistline measurement (+1/8" ease to be added if measured on dress form/body). The difference is dart intake at U.

Z to U = Centre back to princess line measurement.

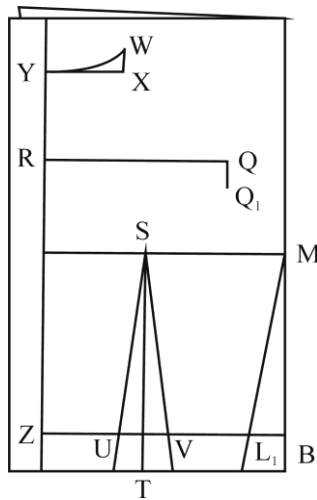
Mark U to V = Dart intake, T is mid-point of U and V

Square out from T to S, Join S to U and V.

Mark Y R = $\frac{1}{4}$ Centre back length

R Q = Back shoulder blade measurement.

QQ¹ = Draw 1" guideline, as illustrated.



Join W to N1 in front

W to P = $\frac{1}{2}$ shoulder + $\frac{1}{8}$ "

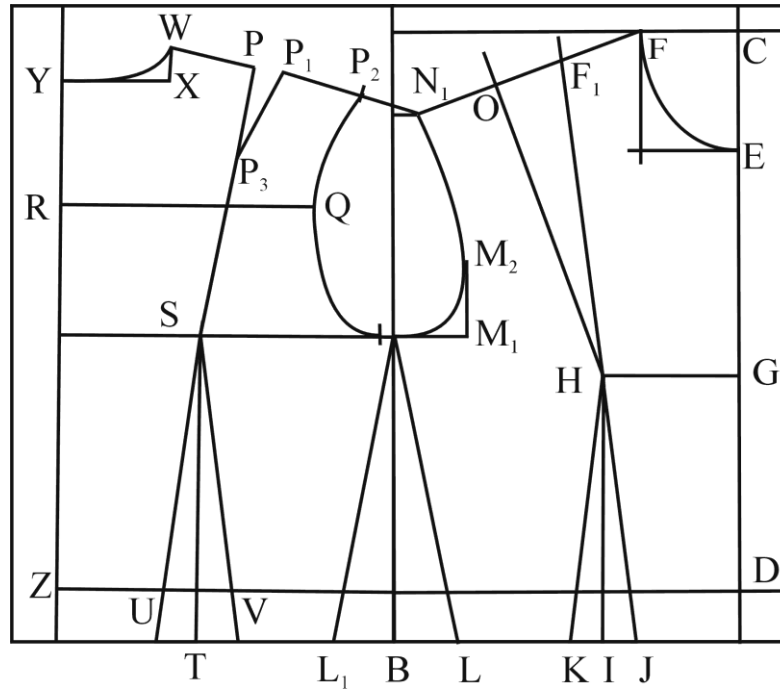
P to P1 = $\frac{3}{4}$ "

P1 to P2 = W to P ($\frac{1}{2}$ shoulder + $\frac{1}{8}$ ")

Joint P to S.

Join P1 to P3 such that P3 is 1" above the shoulder blade line (RQ).

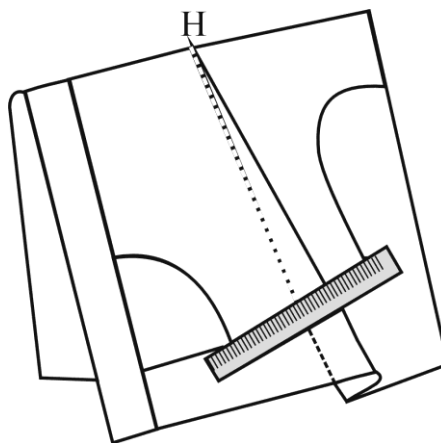
Draw the armhole as illustrated.



Truing or correcting the lines or darts to conform to body shape or aligning the dart legs and seams.

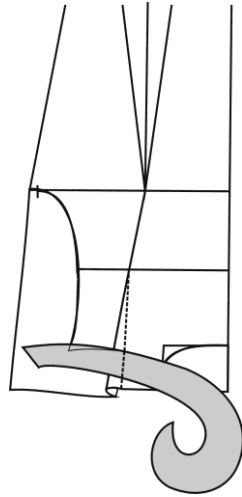
Front shoulder

Fold the shoulder dart at the apex, matching the two dart legs keeping the folded edge towards the neckline. Join the neck edge with the armhole edge with the straight line at the dart ends. Use a tracing wheel to trace out the folded edge.



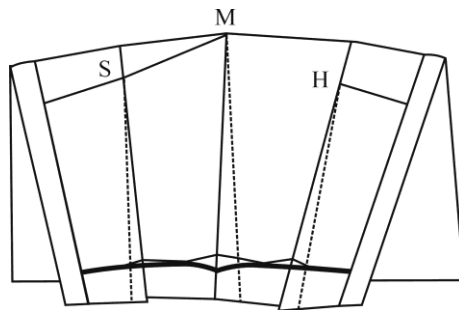
Back shoulder

Fold the shoulder dart matching the two dart legs keeping the folded edge towards the neckline. Draw the shoulder line with the help of the French curve as illustrated, dropping 1/8" on the armhole edge.



Waist line

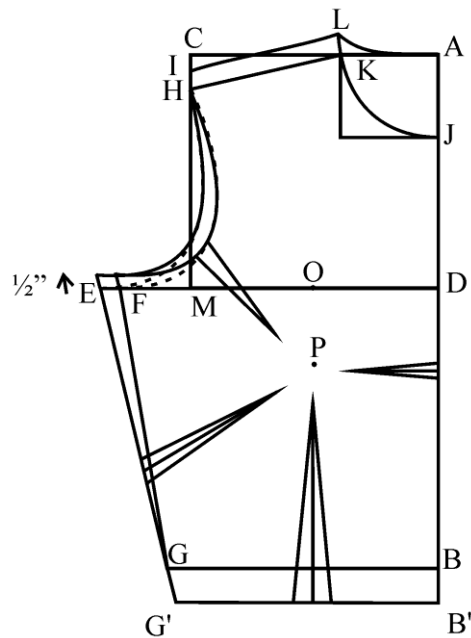
Fold both the waist line darts (by matching the dart legs) and also close the side seam, keeping the pattern folded at the apex line. True the waist with help of a French curve, blending the waist line darts and side seams. The side seam should be dropped 1/4" at the side seam, as illustrated.



2.5.2 Sleeveless bodice

For a sleeveless bodice, trace the basic bodice block is used. Change the armhole as follows:

Go up 1/2" on the armhole level i.e. E and F and redraw the curves, as illustrated.



Activity

Collect pictures of garments which have been made using a basic bodice block, how many have two darts and how many are without any dart. Maintain this information in your scrap book.

Fill in the blanks

- The waist of the bodice is _____ by closing _____ darts and then a _____ is drawn using a French curve.
- The back shoulder line is drawn with help of _____ by dropping _____ on the _____ line.
- The apex is marked at _____ of _____.
- Waist dart at the back is calculated by _____ the _____ measurement from _____.
- Front waist dart is obtained by _____ out a line from _____ to _____ and the distance between this point and center front to _____ is half of the dart.
- For sleeveless garment go $\frac{1}{2}$ " _____ on the _____ level.

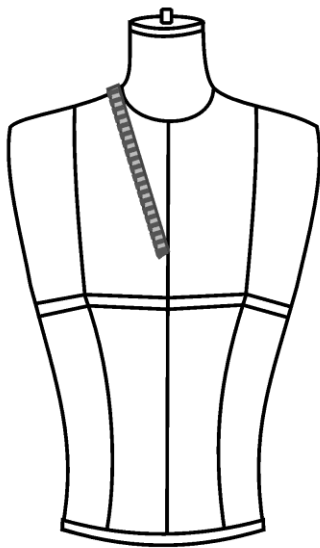
2.6 Neckline

2.6.1 Neckline& its variations

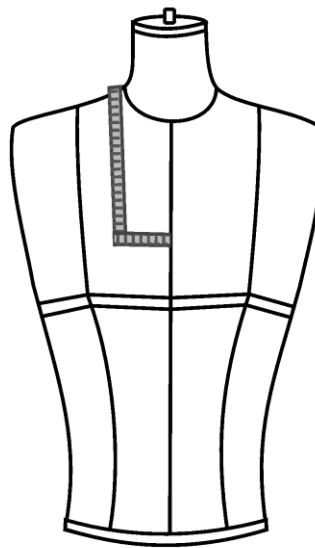
There are number of variation in necklines that are possible to make once the basic block has been drafted.

The **measurement** required for any neckline is the depth of the neck measured from the nape of the neck point to the center front diagonally. (Neckline measurement A)

In case of necklines like square, glass neck, sweet heart measure in a straight line on the body for the length and for the width of the neckline at that point to the center front is also measured. (Neckline measurement B)



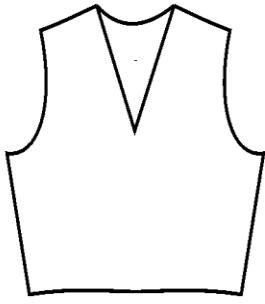
Neckline measurement A



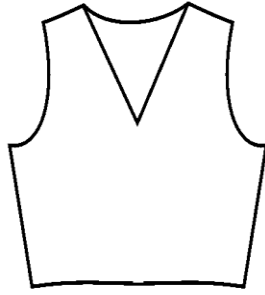
Neckline measurement B

Points to be kept in mind for Necklines

1. If a neckline is made wider in the front, the same needs to be done for the back.
2. Try avoiding deeper neckline for both front and back at the same time. In case one decide to keep the neckline deeper in both front and back then an ease of about $\frac{1}{2}$ " needs to be taken out on the centre front neck.
3. The measurement which is taken diagonally should be marked diagonally on the pattern and a measurement taken straight should be marked straight.
4. For curved neckline, always square out $\frac{1}{4}$ " either side at center back and center front and on shoulder level.



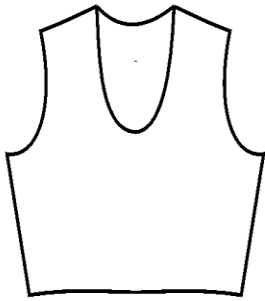
V-Neck



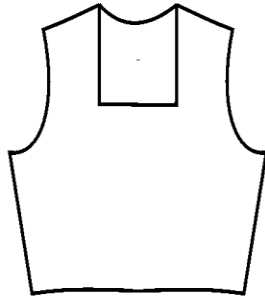
Broad V



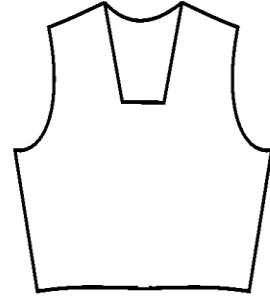
Round



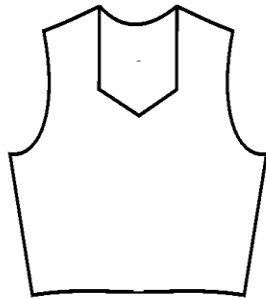
U



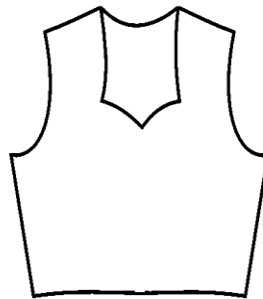
Square



Glass



Sweet Heart



Sweet Heart Variation

V-Neckline

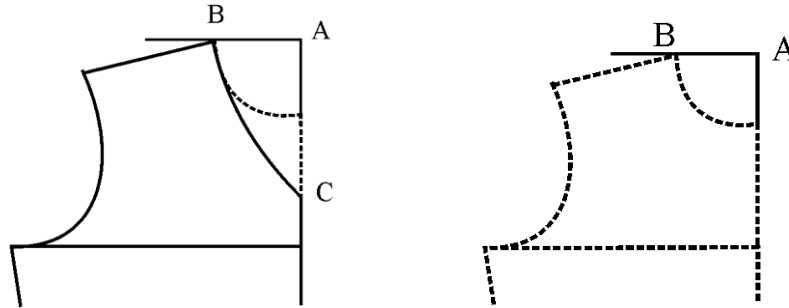
Trace the neckline of bodice block with dotted line as illustrated.

Extend the Centre front line up to A.

From point A square out lines so that it touches the shoulder and neckline intersection at B.

From B, mark BC = 7" down or as required diagonally.

BC is the new V neckline join with a slight curve.

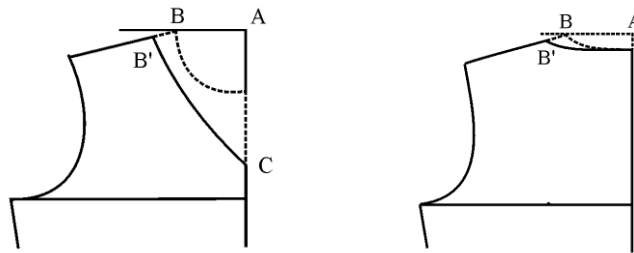


Broad V-Neckline

In case, one needs a wider neckline mark BB' = 1" or as desired and join B'C for front neck with a slight curve.

If you want a deeper neck at the back mark BB' = 1 or as desired and draw B'C' as the new back neck.

The neckline can be finished with either piping or facing.



U- Neckline

Trace the neckline of bodice block with dotted line as illustrated.

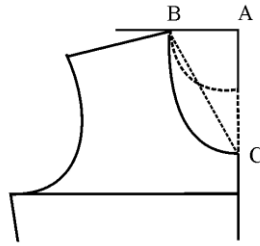
Mark the points AB as for V neckline.

From B measure diagonally down for the neck depth at centre front as required and mark it as C.

From point C square out $\frac{1}{4}$ ".

From point B square down $\frac{1}{4}$ ". Join BC for a U neck as illustrated.

Finish the neckline as desired.



Round Neckline

Round neck is a variation of U neck. It is cut wider at the shoulder and deeper at the back.

Trace the front or back neck of the bodice as illustrated.

Mark the points AB as for V neckline.

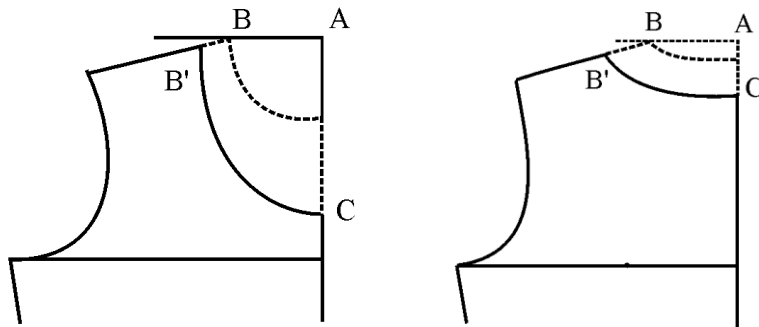
For the front neckline, from B measure the neck depth as required and mark it as C.

From point B go out 2" or as desired to B'.

For the back neckline, from A mark C as desired for the neck depth. B B' is same as front.

Square $\frac{1}{4}$ " down from B' and square $\frac{1}{4}$ " in from C.

Join B'C for the round back and front neckline as illustrated. Finish the neckline as desired.



Square Neckline

Trace the neckline of bodice block with dotted line as illustrated.

Mark the points AB as for V neckline.

Square down from B to D as the side depth of the neck required or $5\frac{1}{2}$ ". Square out from D to C on the center front.

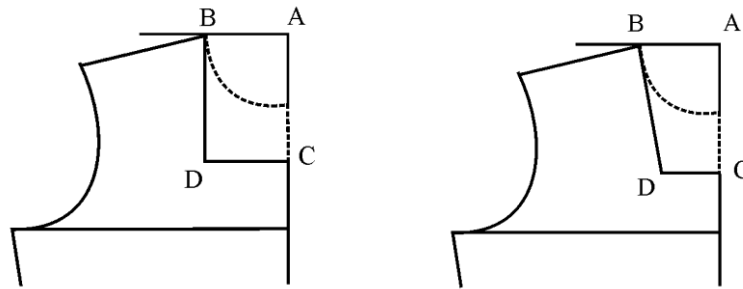
This is a basic square neck.

Finish the neckline as desired.

The neck can be widened as in the round neck.

If one feels that neckline is too wide, reduce CD as shown.

CD should be taken as $\frac{1}{2}$ of the neckline width desired.



Glass Neckline

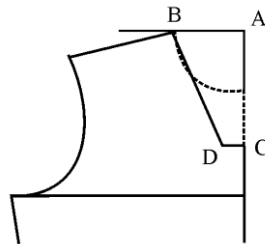
Trace the neckline of bodice block with dotted line as illustrated.

Mark the points AB as for V neckline.

Square out 1" or as desired from C to D.

Join BD and DC with a straight line for the Glass neckline.

Finish the neckline as desired.



Sweet Heart Neckline

Trace the neckline of bodice block with dotted line as illustrated.

Mark the points AB as for V neckline.

From point B square down to D for the side depth of the neck required or 5".

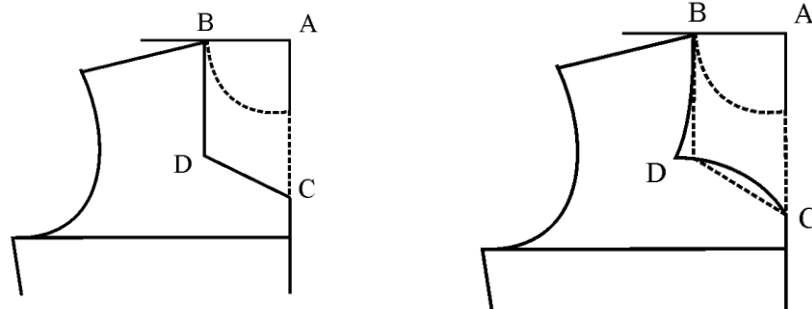
Mark E on centre front, where $CE = 3\frac{1}{2}"$ or as desired.

Join BD and DE with straight lines, for basic sweet heart neck.

Variation of Sweet Heart Neckline

Square a line at D about 1" on either side as shown.

Join BD' and D'E with curved lines for a curved variation.



2.6.2 Finishing of neckline

Piping is a bias strip of fabric $1\frac{1}{4}$ " wide and is attached to the neckline on the seam line after stretching. The piping is finished either by hemming or machine stitch. It is finished to about $\frac{1}{8}$ " - $\frac{1}{4}$ " wide ready on the right side of the garment. It is a popular finish for blouses and other Indian garments.

Facings are of two kinds - bias facing and shaped facing.

Bias facing is a similar strip of fabric like piping but is attached to the neckline without stretching. The same is finished completely on the wrong side.

Shaped facing – A shaped facing is cut following the shape of the neckline and is attached on the right side and then is completely turned in. The width of this facing varies for each design but is generally $1\frac{1}{2}$ " wide.

Activity

Collect pictures of various necklines and maintain this information in your scrap book. Try making patterns of these necklines.

Activity

Draft a Sweetheart Neckline

Fill in the blanks

- To ensure that the neckline doesn't end in a point go out _____ on _____ of the bodice.
- While making a neckline deeper in front it is _____ not to make the neckline

- _____ and _____ at back.
- c. A _____ neckline is drawn using a French curve.
 - d. The _____ facing is cut keeping the pattern of the _____ of the desired piece.
 - e. The measurement required for any neckline is the depth of the neck measured from the _____ of the _____ point to the center front of the _____.

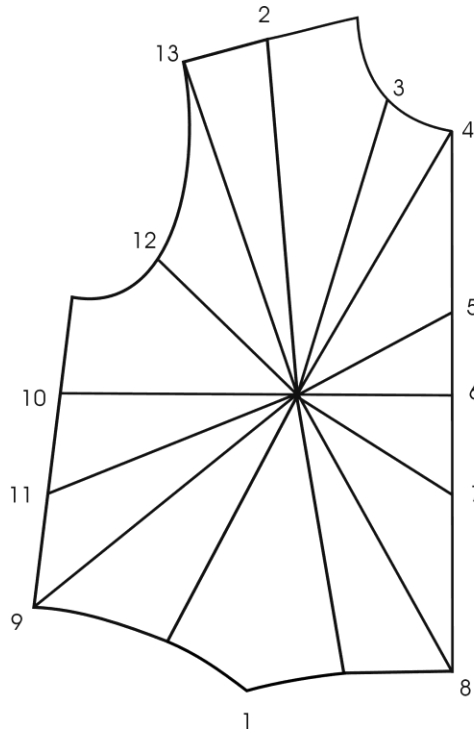
Review Questions

1. What are the measurements required to draft a neckline?
2. What are the different necklines that can be finished with Bias Facing?

2.7 Dart Manipulation

2.7.1 Introduction

Dart manipulation is a useful and interesting tool for pattern maker for creating interesting, innovative dart placements and style lines. The change in the position of the darts creates interest in the garments in different dart positions. The same can be magnified by using similar technology on striped fabric where a dart gives a new dimension to the striped pattern. The darts can be stitched as new darts, as style lines, can be converted into tucks, pleats, gathers, yokes, etc. The basic fit of the garment is not altered by these manipulations.



1. Waistline Dart
2. Shoulder Dart
3. Neck Dart
4. Neckline and C.F. Intersection dart
5. C.F. Dart
6. C.F. Dart
7. C.F. Dart
8. C.F. Waistline Intersection Dart
9. French Dart
10. Side Seam Dart
11. Side Seam Dart
12. Armhole Dart
13. Flange

There are two methods of dart manipulation

1. Pivot Method
2. Slash and spread method

Pivot Method

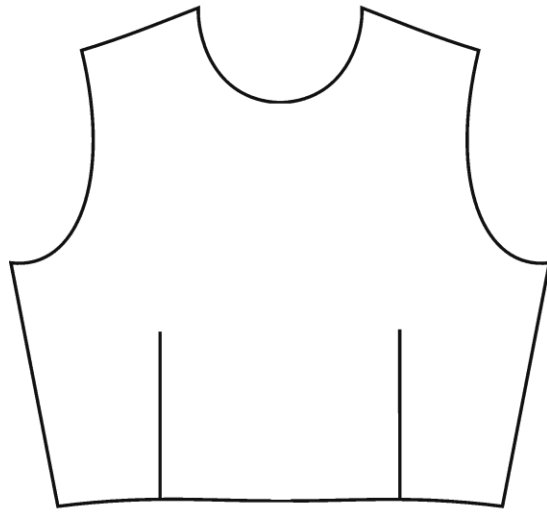
In the pivot method, the dart is pivoted on apex and dart is closed and pattern/sloper opens on new desired line, the pattern itself spreads on the new position, to create the new design.

2.7.2 Slash and Spread Method

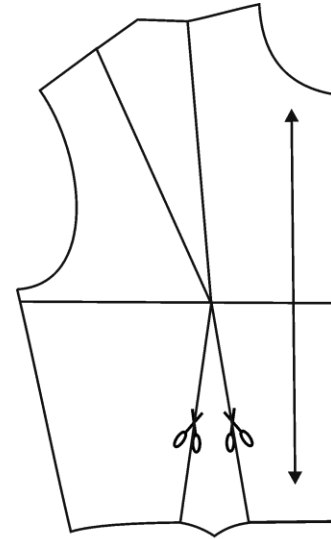
In the slash and spread method, as the name implies the pattern/sloper is slashed or cut on the desired line and as the old dart or excess is closed, the pattern itself spreads on the new position, to create the new design. Some of the new dart positions are illustrated here.

Shoulder dart to waist

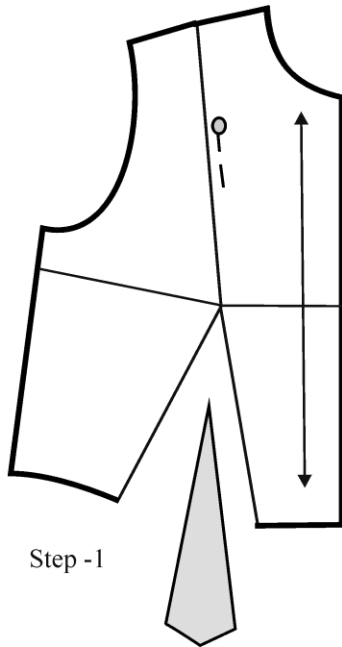
Take two dart basic block, slash the new dart position i.e. the waist dart. Fold and close the shoulder dart. Trace the new pattern on separate sheet.



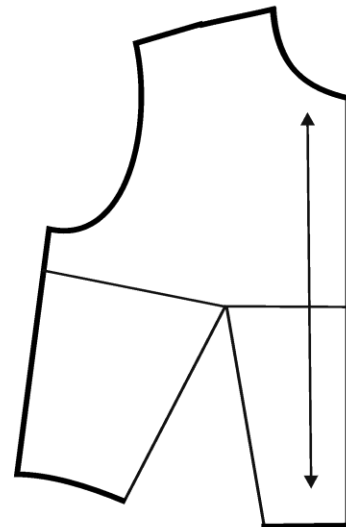
Design



Basic Block



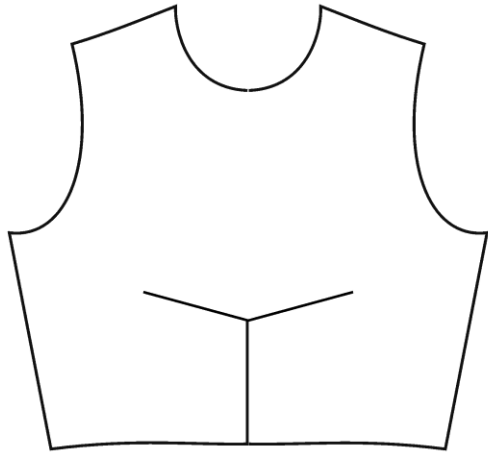
Step -1



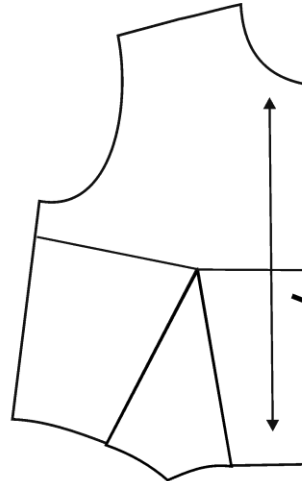
Step -2

Waist dart to Centre Front

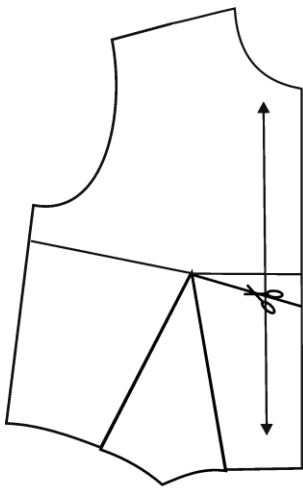
Take one dart bodice block. Slash the new dart position, close the old dart. Trace the pattern on separate sheet.



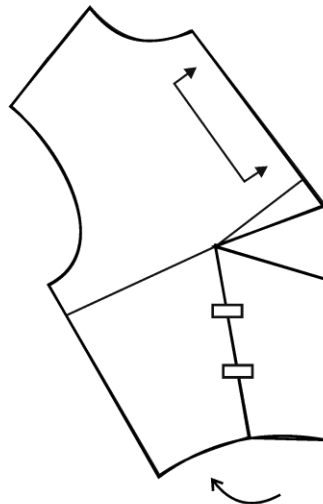
Design



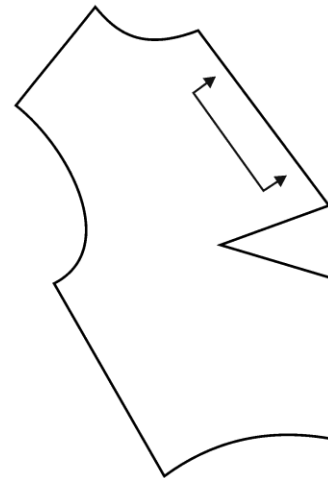
One Dart Block



Step -1



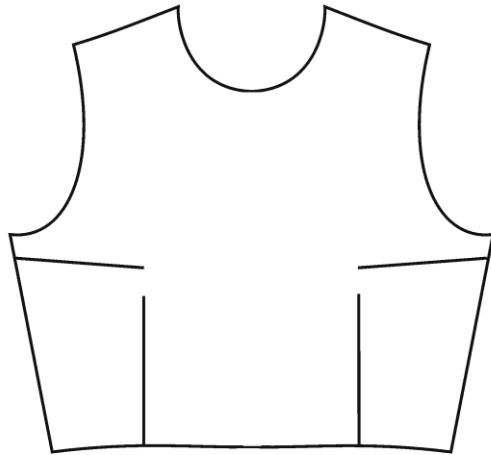
Step -2



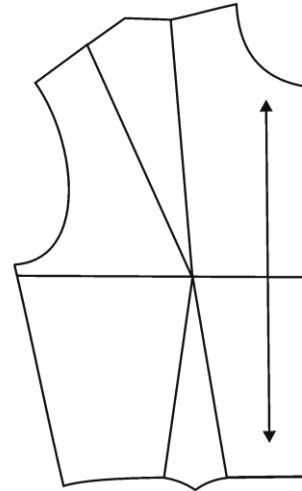
Step -3

Shoulder dart to side seam intersection

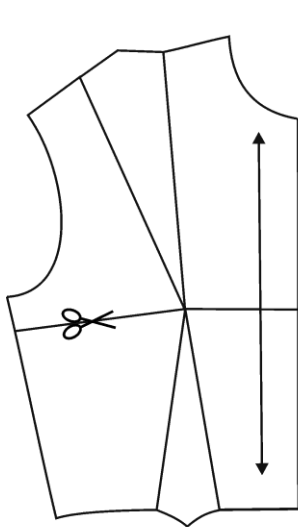
Take two darted basic bodice block. Slash the new dart position, close the old dart. Trace the pattern on separate sheet.



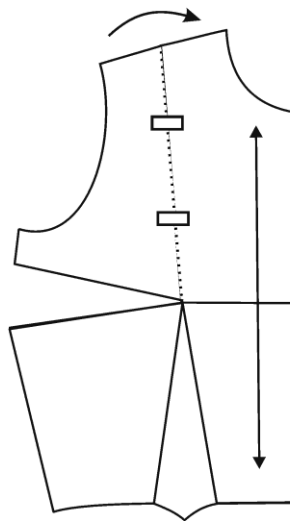
Design



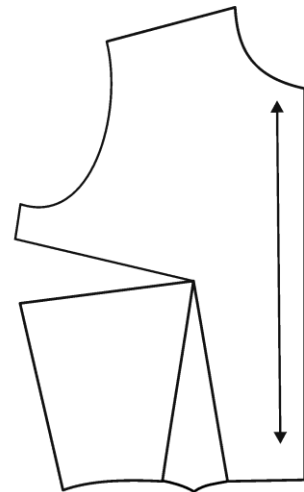
Basic Block



Step -1



Step -2



Step -3

Activity

Collect pictures of blouses with different darts and seam lines and maintain this information in your scrap book. Try making patterns of at least five designs.

Fill in the blanks

- a. Dart manipulation is _____ for pattern maker to create _____ and _____ designs for _____.
- b. A Dart is named after the _____ it _____.
- c. A waist dart is a dart that starts from _____.
- d. Two methods of dart manipulation are _____ & _____.
- e. In this method the old dart is _____ and its suppression folded and the new dart position is _____ and opened.

Review Questions

1. What is Dart Manipulation? Why is it important?
2. What are the different methods of Dart Manipulation?

2.8 Skirt

2.8.1 Basic Skirt

To develop pattern for basic skirt for women wear use measurements from the given chart or measure a dress form or a body. Take a paper, whose length is desired length of the skirt plus 3" and width is half of the hip plus 4".

Make a block A B C D E F where

A to B = back hip (+1/4" ease to be added if measured on dress form/body)

B to C = front hip (+1/4" ease to be added if measured on dress form/body)

A to D and C to F = Desired length, e.g. 21".

A to G = C to H = 7", hip level

Join G to H. Mark I at side seam

B to B₁ and B to B₂ = 3/4"

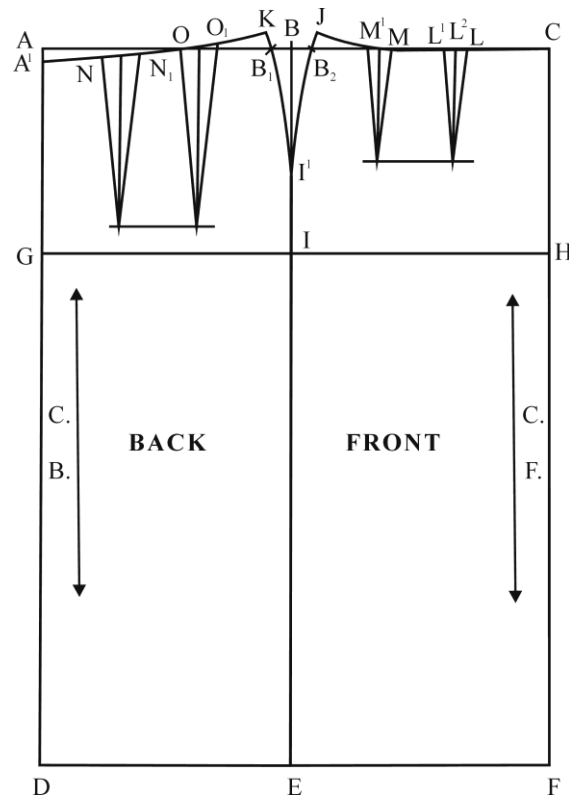
Mark I¹, 2" above I.

Passing through B₂ and B₁, join I¹ J and I¹ K extending it 3/8" above the waistline, as illustrated using hip curve.

A to A¹ = 1/4"

Join J to C, K to A¹ as illustrated, using the hip curve ruler.

Measure J to C, K to A¹ and note the measurement on paper, from this measurement subtract the front and back waistline measurement respectively. The difference is the dart intake for both front and back.



Divide this excess into two darts for both front and back.

Draw a guide line parallel to the waist line at a distance of 3½” for front and 5 ½” for the back,

Mark C to L = Centre front to princess line measurement

L to L1 = 1st dart (½ of the total dart intake for front)

L2 is midpoint of L, L1.

L1 to M = 1 ½”

M M1, = 2nd dart (½ of the total dart intake)

Mark A¹ N = Centre back to princess line measurement

N to N1 = 1st dart (½ of the total dart intake for the back)

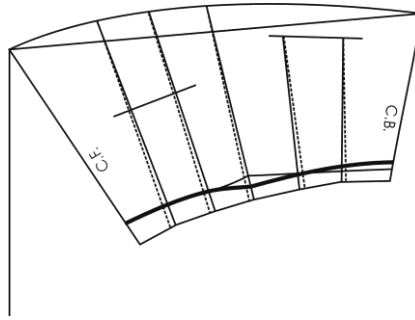
N1 O = 1 ½”

O to O¹ = 2nd dart (½ of the total dart intake)

Find the midpoint of all the darts and draw a perpendicular line till the guideline. Join these points to the dart point to form the dart legs.

Trueing

Fold the dart at vanishing point and true the waistline as illustrated raising the waistline by ¼” -½” (when you true the waistline with the help of French curve it automatically goes up) at the side seams. Drop back waist line by 1/8” at Centre back.



2.8.2 One dart basic skirt

Use a basic skirt sloper that has two darts. Measure the dart towards the side seam and add the measurement to the 1st dart i.e. towards the Centre Front or Back and eliminate the 2nd dart. Note that the length of new waistline dart in the front is 5 ½" which is the same as the back dart length. Find the mid-point of the new dart and mark the Centre and true the waistline. This method is called measurement method and can only be used in skirts/trousers, as there is no apex in lower half of the body.

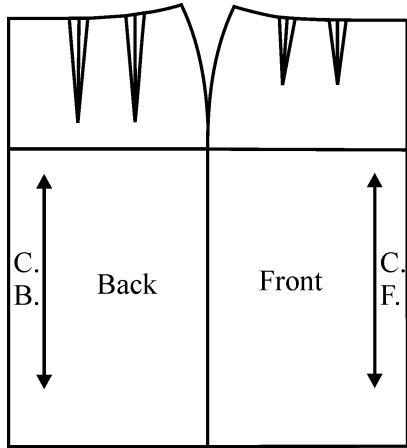


Fig. 1

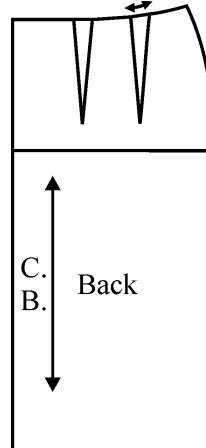


Fig. 2 (a)

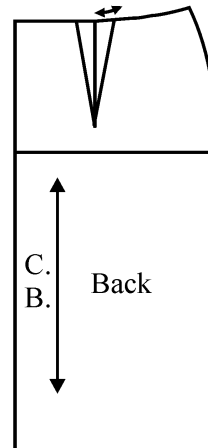


Fig. 3 (a)

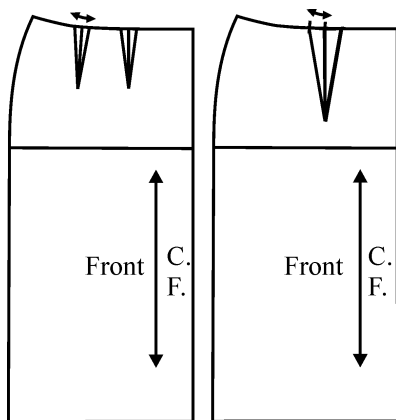


Fig. 2 (b)

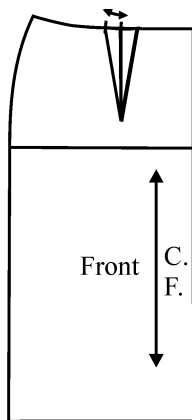


Fig. 3 (b)

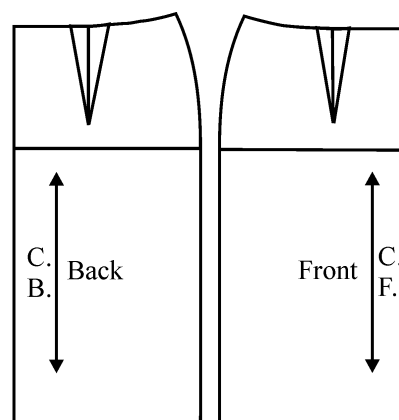


Fig. 4

One Dart Basic Skirt

2.8.3 A-Line skirt

Take a one dart skirt sloper, and draw a slash line as illustrated (fig.2). Slash the line and close a part of the waist dart, so that the ease is shifted to the hem. Add 1" - 1 ½" on the side seam at hem line for A-line shape in the skirt as illustrated. Blend till the hip level for both front and back and also blend the hem line.

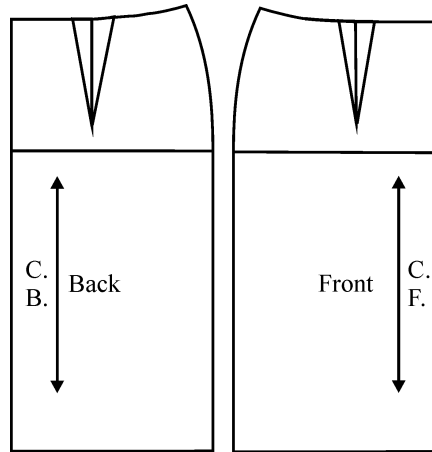


Fig. 1

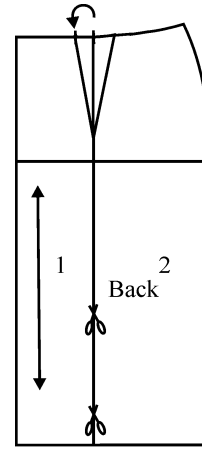


Fig. 2

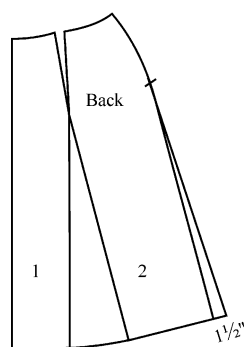


Fig. 3

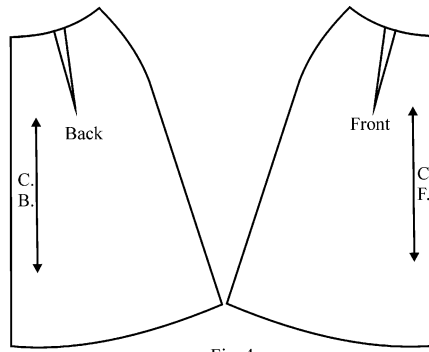


Fig. 4

A-Line Skirt

Activity

Collect pictures of skirts with different hemlines and maintain this information in your scrap book. Try making patterns of at least five designs.

Fill in the blanks

- A-line skirt has _____ fullness added to the _____ of the skirt.
- A single dart skirt is made by combining the _____ of the _____ dart skirt.
- The length of the dart in the front in a single dart skirt pattern _____ is in a two dart skirt pattern is _____
The difference in _____ of dart in a single and two dart skirts is because if a dart is _____ and bigger it will result in a _____ at the dart point.

2.10 Collar

2.10.1 Principles of Collar Development

Collars are an added feature on the neckline which frame the face. It is one of the most important details of the garment as it draws maximum attention. There are three categories of collars:

- Stand collar
- Flat collar
- Roll collar

Stand collar

A Stand collar stands around the neck like Chinese or mandarin collar. It is cut after measuring the neck edge of the pattern.

Flat collar

Flat collar lies nearly flat on the shoulder like the Peter Pan collar. It is cut by tracing around the neck edge of the basic bodice.

Roll collar

Roll collar is the variation of **Stand and Fall** collars where the collar stands around the neck and the roll over to frame the face, like turtle neck.

Collars are always cut double. The collar that comes on the top is called **Top collar** and the collar that comes under it is called **Under collar**. The **Under collar** is always cut smaller, instructions are given later in the chapter.

Terminology for Collars

- **Neckline Edge** - Edge of the collar that is stitched to the neckline.
- **Collar Edge** - Outer edge of the collar and it is also called leaf edge.
- **Collar Stand** - Part of the collar that stands especially at the center back.
- **Roll Line** - Line of the collar on which the collar folds or rolls.

Activity

Collect pictures of blouses and dresses with different collars and necklines and maintain this information in your scrap book. Try to make patterns of at least five

designs of collars.

Review Questions

1. How is the Neckline Edge different from a Collar Edge?
2. Give an example each of Flat and Stand Collar.

Activity

Collect pictures of blouses and dresses with different collars and necklines and maintain this information in your scrap book. Try making patterns of at least five designs of collars.

CHAPTER 3: UNDERSTANDING FASHION: DEFINITION AND OVERVIEW

Fashion is an ever changing and influential force that impacts our everyday lives. Our lifestyle i.e. the way we live, what we eat, what we wear, and the activities we indulge in and how we spend our leisure time are all manifestations of this dynamic force. Iconic designer Coco Chanel famously said, “Fashion is not something that exists in dresses only. Fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening.” Webster defines fashion as “prevailing custom, usage or style”.¹ Fashion reflects a society’s prevailing customs as well as its political, economic and cultural state at any given point of time.



Fig 3.1 Women and home magazine September 1959 issue reflecting the social lifestyle of the time

Fashion is much more than just clothes and accessories. Fashion is also the spirit and creativity which goes into their creation, the economic aspect of manufacturing and marketing, and the socio-cultural and psychology of wearing fashion.

3.1 CATEGORIES OF CLOTHING

The global clothing market is worth several trillion USD and employs millions of people in different segments of design, manufacturing, technology and marketing. Fashion producers fall into three basic categories: haute couture, ready-to-wear designer labels, and mass-produced ready-to-wear. **Haute couture** producers are the established design

houses that make very expensive garments customized for individual customers. **Ready-to-wear** or *pret a porter* labels are designed by the in-house design team for large corporate organizations or labels and manufactured with attention to style and quality in standardized sizes. **Mass-produced, ready-to-wear** garments may be outsourced to developing countries where the primary objective is per piece production at competitive prices.

3.1.1 Haute Couture

Fashion leadership in customized, fine dressmaking started with a small group of French fashion producers known as the ‘couturiers’ (French for high-quality dressmaking or high fashion) is the creation of exclusive, custom-fitted clothing.

When the numbers of haute couture designers grew, a trade association was formed to determine the qualifications of a couture house and to deal with their common interests. Consequently, *La Chambre Syndicale de la Couture Parisienne* was established in 1868. Membership was, and still is, limited to couturiers who meet specified qualifications. Members are required to abide by a set of rules laid down by the Chambre to control the schedules of fashion shows, issues of originality, shipping dates and so on. French nationality is not a qualification for membership to the Chambre. Several couturiers in Paris are not French. NIFT alumnus Manish Arora is a member of *La Chambre Syndicale de la Couture Parisienne* and presents his collections regularly at Paris Fashion Week. Members show their exclusive collections twice a year in January for the Spring/Summer and in July for the Autumn/Winter seasons. Paris haute couture continues to hold its pre-eminent position and is an industry unto itself, not as profitable as *pret a porter* i.e. ready-to-wear but very important from the prestige point of view.

The other important couture industry is in Italy. Italian couture was organized after World War II along the same lines as Paris but on a much smaller scale. The Italian counterpart of the governing organization is the *Camera Nazionale dell’ Alta Moda Italiana*. The Italian houses are not congregated in a single city but are located in three cities—Rome, Florence and Milan. The experience of Italian couture has been similar to that of the Paris. As couture prices are prohibitively high for most potential customers, this has resulted in a dwindling clientele and largely unprofitable couture operations. A substantial share of the income for these design houses comes from their ready-to-wear sections, franchised boutiques, and the licensing fees from perfumes, accessories and other goods to which the designer name adds prestige. The exclusivity of couture makes it both special and very expensive. The daily use items, on the other hand, are more accessible; they satisfy the aspiration of the general customer who wishes to possess a quality brand name product at an affordable price.

3.1.2 High Fashion Ready-to-Wear

Garments in varied sizes ready to be purchased off the rack, were originally a supplementary line of a few couture houses. However, this segment has steadily grown into a full-fledged industry for designers and brands across the world. Contributing to its development are the ready-to-wear labels who began to attract the attention of local and foreign buyers by developing distinctive signature styles that were different and, certainly, lower in price than the couture. Gradually couture designers expanded their range to prêt à porter. Some high fashion ready-to-wear labels are labels such as DKNY by Donna Karan, Miu Miu by Prada, Pleats Please by Issey Miyake and others. Each designer has a distinctive style and creates two or more collections every year. These designers may have their own manufacturing facility or arrangements with manufacturers of high quality apparel. Many of these ready-to-wear designers have been designated as '*createurs*' by the Chambre Syndicale and have been admitted as members.

The ready-to-wear industry developed in other fashion cities too. Promotional activities, such as trade shows and trade fairs are organized at least twice a year for Spring/Summer in August/September and Autumn/Winter in February/March in key cities across the continents which attract buyers and visitors for trends for the upcoming seasons. There are many RTW trade fairs each season across many countries.

3.1.3 Mass-produced, Ready-to-wear garments: Off-Shore Manufacturing

Ready-to-wear garments are produced in large quantities in low wage countries at very low costs. As skilled labour and infrastructure are very expensive in Europe, UK, Japan and the USA, the apparel industry outsources its manufacturing to other countries where the labour force is highly skilled but their wages are low.

Asian countries such as China, India, Sri Lanka, Pakistan, Bangladesh, Thailand, Mauritius and Malaysia are the centres for mass production. In South America, Mexico is the prime centre; in Europe, Poland, Portugal and Turkey are important clothing manufacturing countries. These countries mass produce low cost ready-to-wear garments and accessories for Western markets. The clothes are sold at very affordable prices to the buyers of departmental stores in different countries.

Mass-manufactured garments are usually simplified **knock-offs** of the upmarket brands. Every effort is made by the producers to cut down on the costs of manufacture so as to produce in large quantities to bring down the per unit cost, making inexpensive apparel for the masses. In the recent past, China has emerged as a mega-production giant, selling producing and selling merchandise at unbeatable, competitive prices.

3.2 FASHION CAPITALS

History shows that fashion emerged from the courts and royal patronage. Cities such as Milan, Rome, Venice, London, Paris, New York, Madrid and Barcelona became fashion capitals due to the cultural power that these places exerted at certain points of time. The aura and allure of Paris as the fulcrum of couture and high fashion continues to reinforce its pre-eminent position as a fashion capital and draws international designers to present their collections. A fashion capital, therefore, is a city that is important for the fashion industry in which the activities of production, retail of fashion goods, hosting of fashion events and business-related trade fairs take place. A fashion capital has a distinctive culture that inspires not only the fashion professionals but also the citizens of the country. The principal 'Big four' fashion capitals of the world are London, Milan, New York and Paris. However, the reach of the internet and global connectivity at the click of the button have been instrumental in sharing information which has led to the emergence of other fashion centres around the globe which include Tokyo (Japan), Shanghai (China), Mumbai and Delhi (India), Toronto (Canada), Dubai (UAE), and Düsseldorf (Germany).

3.2.1 London

British fashion is synonymous with traditional styles with impeccable tailoring as well as **Bespoke** (custom) tailoring for men. Simultaneously, British fashion is also known for its unconventional creativity and expression of individuality through **Street fashion**. British ready-to-wear fashion began in Carnaby Street, London and reached high popularity in the 1960s.



Fig. 3.2 The Strand Building, London. Venue of London Fashion Week 2018

The unprecedented, uninhibited and colourful styles of the decade began with the Mod style followed by Hippie fashion in London. The trendy 'mini length' created by fashion

designer Mary Quant represented the free-spirited attitude of the times. Short dresses with prints ranging from floral and paisley to geometric and black/white graphics, culottes, PVC raincoats with high boots were worn by the trendy young generation on the streets. These styles filled the stores and boutiques throughout London and other parts of UK. The fashion influencers in the past and present include supermodel Twiggy, late Princess Diana, Kate Middleton - Duchess of Cambridge, Editor-in-chief of Vogue Anna Wintour. Designers such as Zandra Rhodes, Vivienne Westwood, John Galiano, Alexander McQueen, Stella McCartney have made indelible impressions on fashion followers across the world.

3.2.2. Milan

Italian style is characterized by classical aesthetic appeal with practicality, as seen in their lifestyle product design and fashion. Italy's strength and competitive advantage in fashion derives from its high-quality fabric, fine workmanship and the elegant styling of knitwear, sportswear and accessories particularly leather shoes and bags.

The Italian ready-to-wear fashion industry developed along with its couture industry, but the former started exporting earlier than the couture. Italian goods command a very high value in the country and in foreign markets because of their product quality based on the excellent standard of their design aesthetics and the high quality of Italian textiles. Even today, the fashion industry thrives on the support of the Italian government. Milan has become the major staging ground for Italian ready-to-wear shows. In fact, many ready-to-wear companies in Florence have relocated to the north, and they show both in Milan as well as in their home-base, Florence.



Fig. 3.3 Spazio Cavallirizze inside the Leonardo da Vinci National Museum of Science and Technology. Venue of Milan Fashion Week 2018

3.2.3 New York

American fashion is practical and wearable, aimed at the average consumer. The American design approach has always been to address the needs of the customers who need clothes that make them look good, feel comfortable and appropriate for their lifestyles. In doing so, the U.S. earned the reputation of being the first country to create active and casual sportswear. The contribution of Claire McCardell, Donna Karan and Anne Klein to the ready-to-wear fashion of sporty casuals include jeans, wrap skirts, jogging pants, sweatshirts, body suits and track suits, is widely recognized.

The New York fashion district is the business capital of fashion where most leading fashion designers have their offices. Twice a year, the members of the international fashion industry come together in midtown Manhattan to conduct business worth billions of dollars. They scout for new ideas, new designers and, above all, are alert to a unique commodity—the reality factor. American fashion designers are also excellent marketers who sense the pulse of customers and proactively cater to their desires and lifestyle choices. The American textile industry has through its research and development initiatives, created several innovative fibers and fabrics that have revolutionized the fashion scene. Nylon, polyester and lycra have become household terms across the world.



Fig. 3.4 Spring Studios, New York. Venue of New York Fashion Week 2018

3.2.4 Paris

The style of the French royalty has been admired and emulated for many centuries. In the 18th century Rose Bertin, dressmaker to the Queen Marie Antoinette, was named the Minister for Fashion. The position was retained even in the Napoleonic era.

The idea of fashion where the royal and rich families telling the designers what they wanted to wear, changed in the 19th century. It was, surprisingly, Charles Fredrick Worth an Englishman working in Paris who became the father of modern fashion design when he created a line of couture gowns based on his original ideas and put his name on them, thus starting the first design label. He went a step further, by displaying these gowns on live models so that potential customers could see and then decide. This novel idea was a success and designers began to increasingly create fashionable clothes in advance.

From then on, it was understood that any designer who wanted to be a success had to be in Paris and become part of a couture house or establish their own. For women throughout the western world, Paris was the epicentre of fashion presented through fashion shows. All fashion magazines were either based in, or looked at Paris for design directions. Paris has been home for the most influential designers like Chanel, Dior, Saint Laurent who changed the perception of not how just women looked but the way world viewed them. A designer, in order to cement the hold on the customer base, progressively adapts to shifts in the customer profile. Hence the obvious extension to couture was introduction of designer RTW labels, licensing of perfumes, accessories and other products.



Fig. 3.5 Eiffel Tower. Venue of Saint Laurent S/S 2018 show at Paris Fashion Week

3.2.5 Tokyo

Until quite recently, Japan had been associated with traditional clothes. The Japanese production industry has transformed by developing a unique style that blends traditional Japanese aesthetics and garment making interpreted through modern design approach. Today, the fashion industry in Japan is at the top of the list of growth industries including fashion. Some Japanese designer labels are famous for their conceptual approach. For example, the *Comme des Garçons* label by Rei Kawakubo and *Y's* label by Yohji Yamamoto are known for their unique designs. In order to capture the world market, Japan lays emphasis both on its textile and apparel industries. The Japanese designers participate in international trade shows and have offices in Europe and in New York.



Fig 3.6 Shibuya Hikarie, Omotesando Hills. A venue of Tokyo Fashion Week 2018

The bi-annual couture and *prêt a porter* shows held in Paris, London, Milan and New York are the sources of fashion trends. At the time of the shows all the partners in the fashion value chain—the fabric manufacturers, garment manufacturers, buyers, retailers and fashion editors attend the shows or trade fairs to preview the new styles.

After the shows, the fashion editors select the styles that they consider to be prophetic, and feature the stories with glossy pictures in fashion magazines and newspapers as the upcoming trends. This is how consumers become aware of the latest trends. The retailers and manufacturers rely on professional trend analysis by trend analysts and agencies. Based on their experience of trade analysis, the forecasters are able to correlate the changing lifestyles of the consumers to the sub-trends for various market segments. The

preferences and aesthetics of the American consumer, for example, are different from the Italian or British consumers. The trend forecast books predict the colour palette, fabric trends, surface treatments, silhouettes and design details for the next season.

3.2.6 Emergence of India as a Fashion Centre

India's emergence as an economically strong country in the last decade is attributed to its colossal Information Technology industry, back office operations for the international market and opening of its markets to foreign companies and brands. The increase in the annual income of the average household led to an increase in the purchasing power of its population.

In terms of fashion, there has been a rise in the requirement for formal office wear, casual wear, club wear, and formal ethnic wear. The access to global fashion through the internet and social, has surrounded the Indian consumer with the influence of heterogeneous cultures, within which emerges the need to establish an individual identity. India's history is associated with heritage weaves, artisanal crafts and skilled labour. This has led to establishing design labels that leverage these strengths that are sought by Indian consumers, the Indian **diaspora** and global buyers. Fashion labels like Sabyasachi Mukherjee, Manish Arora, Rahul Mishra, péro etc. have global presence. In India, fashion weeks produced by FDCI in Delhi and Lakmé in Mumbai, give a platform to emerging and established designers to showcase their talent. The fashion market, though nascent in India, has grown over the years as it allows entry to international retail brands. These business opportunities and challenges are changing the organizational structure and working of the Indian fashion industry.

GLOSSARY

- **Fashion Capital:** A city which is a major centre for the fashion industry for activities of production, retail of fashion goods, hosting of fashion events and fashion trade fairs for generating significant business generation.
- **Avant garde:** Styles that are designed to be ahead of their time
- **Haute Couture:** French word for high-class dressmaking
- **High-end Ready-to-Wear labels:** Labels and products created by designers known for their creative designs, fine quality and availability in standardized sizes.
- **Mass-Produced, Ready-to-Wear:** Garments that are manufactured in factories that often pay low wages to lower production costs. The primary objective is per piece production at a competitive price.
- **Off-shore manufacturing:** Production of goods in countries beyond the geographic boundary of the retailing company

- **Boutique:** An exclusive retail outlet specializing in high/ elite fashion and lifestyle products such as clothing and jewelry
- **Street fashion:** Offbeat fashion inspired by contemporary culture rising from urban streets

Exercise 3.1

Fill in the blanks:

1. is a French word for high-class dressmaking.
2. is a French word for ready-to-wear garments.
3.,, and are the four most important fashion capitals of the world.
4. is the oldest fashion capital.
5. is the business capital of fashion.
6. was named the Minister of Fashion in 18th century France.
7. Production of goods in countries beyond the geographic boundary of the retailing company is called
8. is a small shopping outlet, that specializes in elite and fashionable items which are sold at higher prices.
9. and are two reasons which offer Indian designers extra mileage to create their exclusive collections.
10. Introduction of mini-skirts to women's wardrobe can be credited to the designer named
11. is the country which can be credited for introducing casual and sportswear garments in the fashion industry.
12. Fashion products fall into basic categories of, and
- 11 refers to those styles/ fashion that are designed to be ahead of their time

Review Questions

1. Name the 'Big Four' fashion capitals of the world
2. Write short notes on any two fashion capitals of the world and their contribution to the fashion industry.
3. How has France sustained its position as the centre of couture fashion?
4. Name a few emerging fashion centres around the globe.
5. What are the reasons which have contributed to the emergence of India as a

fashion centre?

6. State the difference between *haute couture* and high-fashion ready-to-wear apparel.
7. Who are the Haute Couture producers?
8. Why was the French Trade Association formed?
9. Name the 3 cities where Italian fashion houses are located.
10. Why do Italian garments command a high price?
11. What is British fashion famous for? Name the British fashion designers and fashion icons who were influential in the 1960s.
12. What are the reasons for outsourcing the manufacturing of garments?

Activity

Fashion reflects a society's customs prevailing at a particular point of time. This exercise is designed to enable the students to explore popular fashions from 1950s to 1980s, thus helping them understand the prevalent political- economic - cultural state during the mentioned decades.

From the internet, magazines or newspapers collect pictures of the decades from 1950s to 1980s in the categories of:

- a. Women's fashion
- b. Interior décor/fashion

Place them in your scrap book and write 10 bulleted points for each.

3.3 INTRODUCTION TO MENSWEAR

‘Women are fashionable but men are not’ is a popular, though erroneous notion which stems from the presumption that men dress only for the comfort and functionality, not for the style or fashion, as is presumed for women. It is inaccurate to assume that fashionable men are frivolous. Certain professional fields such as advertising, theatre, architecture and fashion are perceived to be more creative than banking, law, medicine and corporate business. These latter professionals are, on the other hand, more highly placed and valued in society than those in the ‘creative’ fields. This has led to the categorization of those in the scientific and pragmatic professions as intellectual and serious, and the creative vocations as more idiosyncratic, and therefore less ‘serious’.

In the Western world until the mid-twentieth century, the average man's wardrobe had limited options with dark suits with matching waistcoats, several white shirts and a selection of ties in sombre colours. After World War II there was a change as men wanted to live life to its fullest, preferring fewer working hours and more time for family-oriented leisure activities. This led to the need for sports and leisure wear. By the 1960s, the popularity of music groups such as The Beatles, The Rolling Stones, The Supremes, and The Doors sparked demand for greater variety, faster change and new opportunities to express individuality. Menswear continued to experience dramatic changes throughout the 1970s and 1980s influenced by the corporate culture of multinational companies in Information Technology, banking and service provider sectors that emphasize on the professional appearance of the employee. The characteristic corporate look was the formal suit accessorized with a necktie. In the late 1980s, the concept of Friday dressing was introduced to the corporate sector in USA which suggested a relaxed dress code in offices on Fridays. This led to an attitudinal shift in appropriate office wear for men.

Periodically, functional military uniforms and industrial workwear have also inspired brands. An example is denim jeans, originally worn by the gold miners of California in the 1850s as they needed clothes made from strong, durable fabric. Over time, jeans have transformed from their workwear status to a staple, must-have item that is extremely versatile in style and cutting across the socio-economic divide. Menswear now offers more scope for individuality while catering to differences in preferences based on consumer lifestyles and personalities. For example, the junior men's fashion is influenced by and reflective of attitudes towards sports, music channels and fashion icons.

3.4.1 Categories of Menswear Clothing

Menswear clothing can be divided into the following categories:

- **Casual wear** clothing can be worn during leisure activities or informal occasions. Examples of such clothes are T- shirts, jeans, cargo pants, shorts etc.
- **Sportswear** clothing is worn either while playing a sport or may be inspired from any sports activity. These are informal, interchangeable separates. These clothes may not necessarily be worn only while playing a sport but may be flaunted even while watching it. Basketball T- shirts, tennis skirts, jogging pants etc are examples of sportswear garments.
- **Active sportswear** clothing is worn specifically while participating in a sports activity like swimming, scuba diving, hiking, skiing etc. Examples of such garments are swimming costumes, hiking pants, ski jackets etc.
- **Outer wear** clothing is designed to be worn over other garments, when outdoors. Overcoats, cloaks, jackets, raincoats, robes etc. are some examples of outerwear

garments.

- **Formal wear** clothing is worn during formal office situations or specific formal occasions. They can be ethnic or western. Ethnic category may include sherwani, kurta, churidar, dhoti and pyjama. Western category may include formal or dress-shirts, trousers, jackets and suits. However, with globalization the distinction between ethnic and western is being blurred with versatile garments like Jodhpur pants and Nehru jackets that bridge these categories.



Fig 3.7 A contemporary menswear collection demonstrating variation in traditional Jodhpuri trouser and *bandhgala* jacket

3.3.1.1 Classic Shirt and its types

The shirt is a very important garment in the menswear wardrobe. Shirts cover the upper half of the body. Shirts are styled to emphasize the neck, shoulders, chest, biceps and waist. A shirt may be cut so as to be body hugging or cut straight from the arms to the tail or in a number of styles.

- The **collar** is a very important detail in the shirt as it adds to the personality of the wearer. There are a variety of collar designs, such as the band collar, shirt collar, wing collar, buttoned – down collar etc. The width of the collar can also be styled to create different looks.
- **Shoulder** details like epaulets and a shoulder yoke can create the impression of broad shoulders.

- **Shirt sleeves** can be short or long. A variety of cuff designs can also be added to the sleeve edge. Shirts without sleeves are also available. The shirt hem can be straight or curved. The front placket of the shirt can be visible or concealed, single or double stitched.

Some examples of shirt types are:

A **Dress shirt** is usually of a light colour, and is designed specifically to be worn with ties and suits.

The **Oxford buttoned-down shirt** is suitable for a crisp formal look. The Oxford is usually made in solid colours, typically pastel or mid-tones, in pin stripes and small checks.

The **Hawaiian shirt** is loose and airy and half sleeved, made of large foliage prints in bright, cheerful coloured cotton fabrics.

A T-shirt is a casual shirt with or without a collar and made of knit fabric.

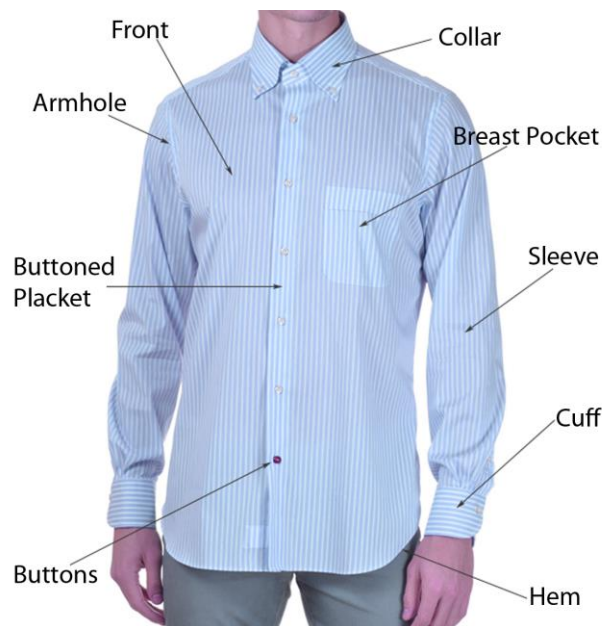


Fig 3.8 Parts of a shirt

3.3.1.2 Bottom wear - Trousers

Trousers are bifurcated garments for the lower half of the body. They may be cut to be straight legged, flared or pegged, with hemlines that may be narrow or wide, flared, or cuffed. In general, straight leg trousers are designed to fit the body comfortably, but not

tightly. Pants can be flat front or pleated to give different looks and fits. The waist may be cut high or low, with a button or zipper. The fabrics used for trousers may have the property of stretchability by combining elastic yarn with cotton yarn during weaving.

For casual slacks, chino fabrics are more popular than denim. Pockets and stitch details are prominent.

Dress trousers are made of fine wools and blends. Both pleats and cuff details are optional. Popular pocket styles are cross, slit and welt pockets that are understated.

Baggy trousers are loose around the hips narrowing down at the bottom. They usually have deep pleats at the waist for additional volume and ease.

Cargo pants are inspired by military uniforms with large utility pockets. They are characterized by camouflage – inspired prints.

Jeans are the most popular casual bottoms made of denim, worn by men and women.

Shorts

Shorts are informal bottoms that reach the mid-thigh or knees. They started in Europe and were known as Knee breeches. Originally developed for use by the military, shorter pants were a way to keep heavily packed and armed soldiers cool while serving in tropical climates. The style spread to the civilians who began to wear these so-called knee trousers as casual wear. Many prep schools and public schools adopted it as a standard uniform for their students, a tradition that still continues today throughout much of the world. Some style variations of shorts are:

Tennis Shorts were originally worn during tennis matches. These shorts are usually above the knee with pleated waist detail for maximum ease of movement

Running shorts are short, yet somewhat loose fitting. Made of flexible, lightweight materials allow the wearer to run effortlessly.

Bermuda shorts taper down to reach the knee caps. They generally have minimal extraneous detail.

Cargo Shorts also known as Safari shorts, are khaki shorts that have more than four pockets, often with flapped pockets on the sides of the leg. They are practical for

camping and wilderness activities where tools such as a compass, pocket knife are required.

3.3.1.3 Suit

The suit is often a two-piece ensemble worn with a shirt. A suit with an added waistcoat makes it a **tuxedo**. The suit can be styled to give a formal, executive or evening look or a casual, sporty look. A suit may be single breasted or double breasted depending on the extent of the overlap of the front panel and position of the buttons.

When made in suiting fabrics, the suit looks formal. If double-breasted, it can look casually elegant. A dress shirt and accessories such as an elegant tie and cuff links, further enhance the formal style.

When coordinated with a polo neck knit or a T- shirt, the suit takes on a sporty look. Lightweight, summer fabrics in lighter hues give, the suit a less formal look. Coordinated with a stripe or check shirt, a suit looks decidedly casual.



Fig 3.9 Two piece suit



Fig 3.10 Three piece suit

3.3.2 Colour in Menswear

Colour is the most important design element in menswear. The preferred colours by men are in the cool range of blues and greens with neutrals such as off-whites, browns, and greys that are perceived as ‘masculine’ and ‘objective’. (On the other hand, the ‘feminine’ colours are considered to be mostly from the warm spectrum and are thus classified as ‘subjective’.)

Colour is often inseparable from pattern. Even solid colours can appear patterned when combined with other solid colours that create striped and checked patterns. Plaids and stripes, though not exclusively masculine, have stronger male identification than floral or dots which are generally perceived to be more feminine.

3.3.3 Fabrics in Menswear

Fabrics for menswear are usually stable (non-stretchable), ‘masculine’ and formal as compared to womenswear. Traditionally, fabric manufacturers producing fabric for menswear did not venture into womenswear because the needs of the two markets were very diverse, though occasionally they seem to take ideas from each other.

Lightweight shirting fabrics are usually in pure cottons, cotton blends, linen, silk, wool and wool blends. Suiting and trouser fabrics are heavier, usually blended for desired quality and comfort. With quality upgradation through technology, fabrics have become lighter and more supple, with possibility of different types of surface finishes to make them wrinkle free, stain resistant, waterproof and anti-static.

3.4 Indian menswear fashion market today

The menswear market includes casual wear, active wear, formal wear and outer wear. The awareness of good quality among the consumers has led international and national brands to focus on not only on metros but also on smaller cities referred to as Tier II and Tier III cities. The increase in disposable income and willingness to spend more has also expanded the menswear market. Some of the key players of the indigenous menswear market are Madura Fashion and Apparel, Arvind Ltd., Raymond, Provogue India Ltd., Indian Terrain Fashions Ltd. etc.



Fig 3.11 Indian interpretation of a Suit made of *tussar silk*

GLOSSARY

- **Shirts:** A garment to cover the upper torso.
- **T - Shirt:** A casual shirt with or without a collar, made of knit fabric.
- **Trousers:** Bifurcated garment for the lower half of the body.
- **Suit:** A two-piece garment worn with a tailored shirt

Exercise 2

Fill in the blanks:

1. The menswear apparel category can be divided into.....,,, and
2.was a popular group of music band which had mass fan following in the decade of 60s bringing a dramatic change in the menswear dressing.
3. and are examples of garments fusing ethnic and western sensibility.
4. added to a two piece suit makes it a three piece suit.
5.,, and are three commonly used fabrics for menswear casual pants.
6., and are commonly used patterned fabrics for menswear shirting, created by the combination of colours.
7. Three collar variations for menswear shirts are, and
8. are buttoned flaps in a shirt on either side of the shoulder.
9. is a look marked by wearing suits, shirts and trousers, accessorized with

ties.

10. The concept ofwas introduced by corporate industry in the US to relax the uptight dress code in offices.
11. A is a casual shirt with or without a collar and made of knit fabric.

Review Questions:

1. In the 20th century, menswear experienced dramatic changes in their wardrobe. Give reasons for these changes
2. Write short notes on the different categories of men's clothing.
3. Write a short note on ethnic clothing for men.
4. Write a short note on the factors that have influenced menswear clothing.
5. Name the fabrics preferred for men's clothing.
6. Name the types of shirts
7. Differentiate between a shirt and T-shirt
8. What fabric can achieve good fit and comfort for trousers?
9. What are the categories of the menswear market?

Activity:

In order to cater to the specific needs of menswear apparel market the clothing is divided into casual wear, sportswear, active sportswear, formal wear and outer wear categories. Since clothing is specific to an occasion, the understanding of these categorizations is important. The activity is designed to enhance the student's ability to analyze the clothing and objectively place them under the defined heads.

Collect pictures from internet, magazines or newspapers of:

- a. Casual wear
- b. Sports wear
- c. Active sportswear
- d. Outerwear
- e. Formal wear

3.5 INTRODUCTION TO WOMENSWEAR

Chanel also proclaimed, “Dress shabbily and they remember the dress; dress impeccably and they remember the woman.” Womenswear has always been at the centre stage of fashion.

3.5.1 Society and Development of Womenswear

Fashionable clothing in the past was custom-made by local tailors and dressmakers. Most women could cut and sew garments for the family. To help women engaged in sewing at their homes, several womenswear magazines began to include sewing instructions. Gradually paper patterns for fashionable styles in graded sizes became available. The introduction of the domestic sewing machine revolutionized domestic manufacturing of clothes by substantially reducing the long hours of laborious hand sewing. Home dressmaking continued for a long time.

At the turn of the 20th century, women began to emerge outside their homes and began to work as governesses, teachers and typists. With the increase in scope of their activities, the need for ready-to-wear clothing arose. This social change naturally led to a gradual shift away from the elaborate clothing and hair styles of the past towards simpler silhouettes. The experience of mass manufacturing of uniforms for men and women during the two world wars facilitated the preparation of size charts. This coincided with the development of manufacturing facilities for large scale production of ready-to-wear garments. The fact that new clothing was much easier to produce and was therefore, more affordable contributed to its wide acceptance in society. In the post-World War period, women began to excel in multi-tasking, handling their official work with responsibilities of their home and children simultaneously. Appropriate dressing for the workplace with hectic schedules led to the need for easy-to-wear, comfortable clothing.

Trends in Womenswear

The development of trend forecasting where future trends are predicted for a particular season enables the designer, fabric manufacturer, garment manufacturer and retailer to plan the design and production of garments at least 18 months in advance of the target season. The general trends are analyzed by individual companies to create a collection suitable for their company and target clients. In India, brands like Van Heusen Woman, Allen Solly etc. offer fashionable workwear collections for all sizes. The introduction of fashionable apparel for ‘plus size’ women and maternity wear has addressed the need and therefore has acquired wide acceptance.

3.5.2 Indian Womenswear

Indian womenswear continues to be largely driven by Indian aesthetics infused with influences from history, textile and handcrafting heritage, or from western influences. In several Indian regions, the women have traditionally worn draped styles. It is in the last 200 years that sari of 5^{1/2} yards to 8 yards, is draped in its present avatar and worn with a stitched 'choli' or blouse.

During the Mughal rule, stitched garments such as *salwar kameez*, *kalidar kurta*, *pyjama*, *sharara* and *gharara* were introduced. The *karigar* who could be a weaver, tailor or embroiderer, was specially brought in from other countries to make garments for the Mughal royalty. They settled down in India for several generations and never went back, which also explains the reason for the finest tailors and embroiderers belonging to the Muslim community today. The Moghul style is very feminine, elegant and dignified. The beautiful embroideries done by muslim karigars such as *chikankari*, *aari*, *kashidakari* etc further enhance the beauty and richness of the style and in the process influenced the Indian saris.



Fig 3.12 A contemporized variation in traditional Kalidar Kurta and Churidar for women

Another influence on dressing style of Indian women was of the British. Indian tailors learnt to stitch garments with design details adopted from the clothes worn by the wives of the British officers stationed in India. An example is of the saree blouse that was cut like a shirt with a band collar or small Peter Pan collar worn by the saree-clad Indian women. Another example is of the handmade lace attached at the hemlines of saree

petticoats that resembled the white on white embroidered skirts of the British ladies. However, it must be noted that the British influence on women's clothing was relatively limited as compared to that of menswear.

Modern Indian womenswear expresses the seamless co-existence of indigenous Indian, Mughal and western styles.

3.5.3 Elements of Design in Womenswear

The three key elements that comprise a garment are its colour, silhouette and fabric.

Colour

Colour prediction in womenswear is very important. Every season the palette has four groups—pastel, neutral, bright, and deep colours. It starts with the overall mood, and it is this that determines the colours, tones, the texture of the colour, the accents in the four stories, for example, whether it will be a vintage washed-out palette for one season or fresh and soft colours for the next. Emphasis on metallic and shine impacts significantly on the colour quality; these elements are very different in their effect from natural or rustic colours and textures.



Fig 3.13 Swatch board with floral prints and stripes for womenswear

In womenswear, printed and woven designs, embellishments and trim details are important elements of the overall design.

Prints and woven designs can be in a variety of patterns: small, delicate florals like Laura Ashley prints; large floral in bold colours or soft water colours; geometric designs, such

as mini geometrics; stripes, both broad and thin; checks, like gingham, tom-tom and Scottish plaid.

Embellishments include appliqués, embroideries and other decorative techniques applied on fabrics and garments in tune with the fashion trends for the season.

Trims are types of closures, including buttons, zips, etc., as well as piping and interlinings used in the garment.

Fabric

Fabric is the most crucial element of a garment and is responsible for 50%-80% of the cost of the garment. Texture, handle and surface qualities of a fabric play an important role in achieving the total effect of the style. Apart from the natural fibers—cotton, linen, silk and wool—there is a large variety of man-made fabrics to choose from.

Technological developments have led to the creation of excellent quality in fabrics, which are also soft, fluid, stretchable, user-friendly, easy-to-care for and much more. Blended fabrics give the desired qualities with a natural feel and comfort. Each season, fabric manufacturers present their new collections of fabric in tune with the forecasted trends.

Silhouette

The basic shapes or silhouettes of each season can change suddenly or evolve slowly. Different combinations of shapes made by separate garments worn together leads to the overall shape or silhouette of the outfit.

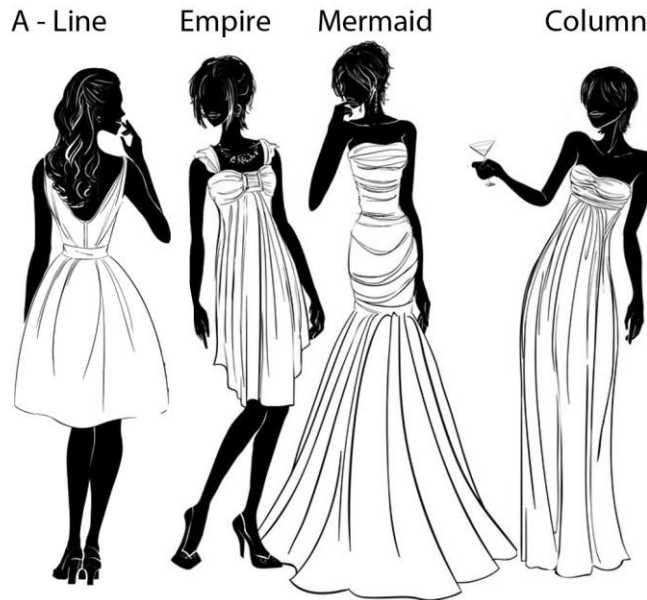


Fig 3.14 Different silhouettes for women's dresses

3.5.4 Garment Collections and Categories

Garment collections are designed as a group of coordinated pieces that can be made from fabrics and colour palette suited for the target season. Each collection may have about 10-15 pieces. Some brands offer collections in different categories such as eveningwear, sportswear, casualwear, formal wear, festive wear, nightwear and maternity wear categories. Products may be designed for the target customer category in different sizes such as Women, Missy, Petite and Junior.

The following are the items of clothing common to most categories in womenswear.

Dresses: Variations in dresses may be achieved through manipulation of waist line (Empire line, low waist, normal waist), silhouette (e.g. shift, flare, fit and flare, princess) length (e.g. above knee, knee level, below knee, calf level, ankle level), necklines, sleeves, pockets etc. Empire line dresses, Princess dresses, shift dresses are some of the examples of dress variations. These design variations created with these elements will determine the ultimate fit of the dress.



Fig 3.15 Traditional embroidery on dress Fig 3.16 Dress with seam and silhouette variation

Blouses: Blouses cover the upper half of a woman's body. Different styles in blouses can be achieved through variations in bodice, collar, sleeves and placket.

Skirts: Skirts cover the lower half of a woman's body. Different styles of skirts such as straight, flared, gathered, pleated, tiered, paneled can be achieved by pattern variations.



Fig 3.17 Contemporary interpretation of Ghagra -choli

Trousers: Trousers also called Pants, are bifurcated garments for lower half of the body. Some styles of trousers are Straight leg, Capri, Bell bottom/ Flared, riding pants also called Jodhpurs.



Fig 3.18 Capri length trouser

Kurta Salwar: This is a paired ensemble worn widely in India. The Kurta covers the upper half of the body and the salwar which is a bifurcated garment covers the lower half. Some of the variations in kurta styling are kalidar, kurta with yoke, A- line and straight kurta. Similarly, the Patiala salwar is a variation of the basic salwar. Kalidar kurta, kurta with yoke, plain kurta. Basic Salwar, churidar, Patiala salwar.

Sari blouse: Sari blouses are stitched tops worn with saris. There can be several design and pattern variations of the sari blouse which can be Plain or choli cut.



Fig 3.19 Variations of Choli blouse

GLOSSARY

- **Women wear:** Range of apparel in all product categories for women
- **Fashion Show:** Professional presentations on the runway to showcase designers' interpretations of fashion trends for the next fashion season. Fashion shows held in the four fashion capitals of the world are a source of forecasting key trends.
- **Trend Forecasting:** Analysis based prediction by trade professionals about colour palette, yarn and fabric development, surface treatments on fabric, silhouettes and design details
- **Embellishment:** Decorative techniques on fabrics for value addition on apparel
- **Colour palette:** Range of colours suggested for apparel or other product range
- **Casual wear:** Everyday clothing for informal use
- **Ensemble:** A complete look comprising a coordinated set of items of clothing including upper, lower, inner and outer garments
- **Women Size:** Cut of a garment to fit the shape and proportion of a mature woman's body
- **Missy:** Cut of a garment for a more curvaceous body of a woman
- **Petite:** Clothing size for a shorter, slender woman
- **Junior:** Cut of a garment to fit a younger person with developing body and therefore, less curves.
- **Ethnic wear:** Traditional dress of a community
- **Formal Wear:** Clothing designed and worn on formal occasions
- **Indo-Western wear:** Combination of Indian and Western silhouettes and details

Exercises 3

Fill in the blanks:

1. The womenswear apparel category can be divided into.....,, , and
2.,, and are the elements of design in womenswear apparel.
3. refers to the clothing size for short slender women.
4. and are the events held in fashion capitals like Paris, London, Milan and New York for showcasing the fashion trends for womenswear.
5. An is a complete set of apparel co-coordinated from top to bottom.
6. Garment collections designed as a group of coordinated pieces have similar and
7. The trend forecast information indicates the,,, and details.
8. Trims are types of which includes buttons, zipper, piping and interlinings in the garment.

Review Questions:

1. State the reasons which led to the requirement for easy-to-wear clothing for women
2. Write a short note on the various categories in womenswear clothing.
3. What are the three primary elements of design in women's garments?
4. Write a short note on the influence of fashion forecasting and trends on womenswear.
5. Explain the role of fashion editors after fashion shows
6. Name some variations of women's kurtas.

Activity:

In order to cater to meet the aesthetic needs and body measurements of a consumer, design variations are created in the garment. These variations enable the achievement of different looks.

The given activity helps the student to understand the variations in a garment.

Collect pictures of womenswear dresses from the internet, magazines or newspapers.

Identify the variations in the following aspects:

- Length
- Waistline
- Seam

Place them in your scrap book and discuss the same in class.

3.6 INTRODUCTION TO CHILDRENSWEAR

Children's wear, till recently, was not under the purview of fashion. Historically, there are examples of children wearing miniature versions of clothing for adults which restricted their movements. However, today the global market for children's wear is determined by the increasing purchasing power and requirements of growing children. Having recognized the potential of the market in children's wear, manufacturers and retailers are offering extensive variety in seasonal ranges for children of all ages.

With the changing socio-economic scenario, children are more aware of the external environment where design, technology and marketing are targeted at them, as compared to the previous generation. Some of the major influences on children's wear can be attributed to cartoon characters, films, bestseller novels for children, toys, sports icons etc. The media, social network sites like Facebook and Twitter, play stations, ease of online shopping and peer groups influences have also increased their awareness and familiarity with current fashion trends. Every year many new products and brands are launched catering to the kids wear segment. The growth in the financial status of the families with double income and more disposable income, the branded apparel market in children's wear is doing extremely well. With smaller families, there is higher willingness of the parents to spend on expensive labels for their children. There is high demand for branded clothing as gifts for children for every occasion.

Children's wear is different from that of adult men and women for the simple reason that children continue to grow. The changing body and height of the child and the clothing requirements at different stages of growth must be understood before designing for children.

3.6.1 Clothing for the Newborn

Newborn refers to children from their birth to a few months. As the newborn sleeps or lies on the back, the garments are designed mainly keeping in mind their safety and comfort. No buttons are attached at the back, there are no protrusions of buttons at the back to avoid abrasion and discomfort to the child. Therefore, snap buttons and Velcro tapes are preferred. Fabrics like flannel, cotton and knits which are very soft and lightweight are used in newborn's clothing. There is a distinct preference for buying pink colour apparel for the girl and blue for the boy child.

3.6.2 Clothing for the Infant

Infants are children from the age of 3 months to 1 year. While selecting a garment for infants, the important considerations are weight, age and size of the head. The head size of a small child is one fifth of its height, as contrasted with an adult whose head is one eighth of the body size. Fabrics like flannel, cottons, jersey knits, polar fleece are selected for infants, which are very soft in feel so as to provide comfort to the soft, supple and sensitive skin of the child. Pastel colours with polka dots, cartoon characters, and nursery prints are preferred. Trims such as Velcro, snap buttons, and ribbon ties are often used in children garments as they are easy to handle.

3.6.3 Clothing for the Toddler

Toddlers are children in the age group of 1 year to 4 years. At this age the child develops basic motor skills and becomes physically more active. Looking at their energy and rapidly growing body, the fabrics preferred for their garments should be easy to maintain. Cambric, poplin, corduroy, denim, jersey knits in summer and polar fleece in winter are suitable. Bright colour palette for printed fabrics with stripes, polka dots and popular themes like cartoon characters, as well as woven gingham checks are very popular for toddler's clothing. At this age, there is very little difference between boys and girls in terms of their body size and shape.

3.6.4 Clothing for the Preteen and Teenager

Preteen refers to the children's age group from 5 years to 12 years, and Teens refers to the age group from 13 years to 18 years. However, the adolescence stage is also from the age of 15 years to 18 years, which becomes a part of the Teenage group.

Preteens and teens age groups are characterized by the onset of puberty in boys and girls at slightly different ages. On an average, the onset of puberty is at 10 or 11 years for girls and 11 or 12 years for boys. Some of the most significant parts of pubertal development involve distinctive physiological changes in individuals' height, weight, and body composition. The bust development in girls leads to dramatic change in their body shape. The size of the bust may vary from one girl to another even if they weigh equally and have same height.

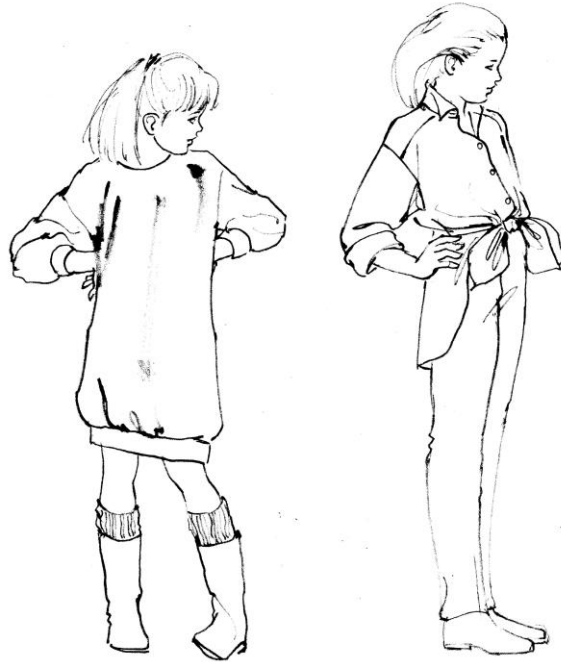


Fig 3.20 Pre-teens

Manufacturers and retailers are targeting a large market of licensed product for apparels specially undergarments and nightwear sections of preteens and teens. This segment has character licensed clothing is closely associated to adventure, sports and star icons mainly in sports, music, or performing arts.

Exercises 4

Fill in the blanks:

1. Some of the major influences for childrenswear can be attributed to....., and for children.
2. Childrenswear is different from menswear and womenswear for the reason that children continue to
3. Newborns are children aged between to
4. The reasons for using fabrics like flannel and knits for clothing for a newborn, are that these are and
5. Infants are children from the age of to
6. The head size of a small child is of his height, while an adult has of his height.
7. Toddlers are children belonging to the age group of to
8. In the stage, a child develops basic motor skills and becomes physically more active.

9. Change in the body shape occurs in the age group.
10. The changes in the body shapes of teens requires different and variations in garments to fit in the

Review Questions:

1. Write short notes about the factors influencing the expansion of childrenswear market.
2. State the differences between the newborn and an infant clothing.
3. Explain the elements of design for Preteens and Teens clothing.
4. Give 3 reasons for the growth of the childrenswear industry
5. What creates awareness of latest fashion trends among children?
6. What are criteria for designing infants clothing?
7. Name 2 preferred trims for infants
8. Why are easy-to-maintain fabrics preferred for toddlers?

Activity:

In order to cater to the specific needs of childrenswear market, the clothing is divided into various age-related categories.

The understanding of these categorizations with their specific needs is important. The activity is designed to enhance the student's ability to analyze the customer's clothing need and objectively place them under the defined heads.

Draw a table as illustrated.

Collect pictures from the internet, magazines or newspapers as per the described headings in the table.

Place them in the drawn table and fill in the details.

| Categories | Age | Needs of the child in the age category defined in Column 2 | Paste Pictures of relevant clothing best suited to the needs described in Column 3 |
|------------|-----|--|--|
| Infants | | | |
| Toddlers | | | |
| Preteens | | | |

GLOSSARY

- **Newborns:** Newborns are children from birth to few months.
- **Infants:** Infants are children from the age category of 3 months to 1 year.
- **Toddlers:** Toddlers are children belonging to an age group of 1 year to 4 years.
- **Preteen:** Preteen is the age group of children from 5 years to 12 years
- **Teen:** Teens is the age group from 13 years to 18 years

3.7 INTRODUCTION TO TRIMS

Trims are functional and decorative details applied on a garment. Appliqué, topstitching, ribbons, laces and fastenings, like buttons, zips, Velcro tape etc. are added to the garment. Appropriate trims can enhance the overall look of the garment and increase its salability. Trims are viewed as a value addition to a basic garment that would increase its price. However, unplanned trim application may not only increase the cost of the garment it may also affect the aesthetic appeal of the garment.

Some points to be kept in mind for application of trims on a garment:

1. Trims should complement the design of the garment;
2. Cost of the trim should be within the framework of the garment price;
3. Material used for the trim should be compatible with the fabric of the garment.

Two design areas that use trims frequently are children's wear and lingerie. Appliqué work and laces are often used on children's clothing as decorative details, adding value to the garment. Lingerie is a French word for women's innerwear garments which is highlighted with lace, appliqué and special machine edging to give a delicate, feminine detail.

3.7.1 Trim Classifications

3.7.1.1 Fastenings

The earliest functional buttons were found in the tombs of Hungarian tribes in the 9th century. Ian McNeil in *The Encyclopedia of the History of Technology* (1990) holds that the button was 'originally used more as an ornament than as a fastening, the earliest known being found at Mohenjo Daro in the Indus Valley.' For centuries people who used

buttons were considered morally loose because they could undress much faster than those who wore clothing with lacings and straps. Later, buttons became the preference of people and were used both for ornamentation and functionality. Today, buttons are available in a variety of sizes, shapes, material, colours and designs that combine functionality with decoration.



Fig 3.21 Buttons



Fig 3.22 Buttonhole

Buttonholes are slits made in one of the two parts of a placket through which the buttons slip to close the placket. Buttonholes can be machine-made, hand-made or bound. Accurate positioning of button and buttonholes is important for efficient functionality.

3.7.1.2 Hardware

Hardware refers to the metal fastenings used in luggage and for closures, such as the dog leash clip, hardware snap, buckles and locks. Casual wear trousers, jackets and outer wear apparel often use hardware fastenings as trendy details.

3.7.1.3 Zippers

The zipper is a sliding closure applied on straight plackets. It can be used as a functional or decorative element. The zipper is available in several lengths and colours, and can be dyed in almost any shade. Heavy-duty industrial zippers with contrasting tape and a novelty puller are a popular design detail for children's wear. Delicate, concealed zippers with transparent tape are ideal for formal clothes such as evening gowns and dresses.



Fig 3.23 Metallic Zipper

3.7.1.4 Lacings

Lacings, like cords or spaghetti straps, can be threaded through metal eyelets set on both sides of a placket. Lacings are used as a design detail to create a cowboy or peasant look. Fabric loops are an alternative to eyelets.

Ties are like braids used to secure the opening in a garment. It is adaptable to both casual and dressy styles. Ties made of matching fabric as the garment are popular on ethnic clothes.

3.7.1.5 Linear Trims

Linear trims are decorative stitches applied to seamlines and garment edges. These stitches can be created on domestic sewing machines and are usually the least expensive trims. The following are examples of linear trims.

- The corded edge outlines and defines the edge it is stitched on.
- The corded seam gives a raised effect.
- Faggoting-openwork is most effective for straight lines.
- Multi-needle topstitching can be used with novelty threads and colours to highlight the seams.

3.7.1.6 Shaped Edges

Shaped edges are essentially decorative, but are used sparingly because they pose technical problems. For example, decorative effects on the hemlines of skirts and pants prevent length alterations. If the hem is raised or lowered, the design impact is lost.

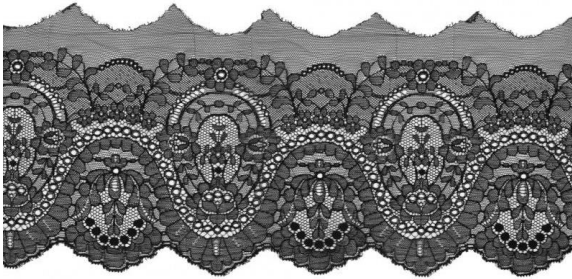
Some examples of shaped edges are:

Scallop edge: Curved stitches on the edges of a garment hem, sleeve or collar.

Lettuce edge: Straight stitches on pleated frills and ruffles, resembles the edges of lettuce leaves.

Crochet edging: Lace made by hand with a crochet needle and applied on the edges of a garment hem, sleeve or collar.

Picot edge: Rolled stitches on the edge of light fabrics.



Fig, 3.24 Scalloped edge lace



Fig 3.25 Picot edge crochet lace

3.7.1.7 Frills or Ruffles

Frills or ruffles are strips or bands of straight or circular shaped fabric gathered along one edge and attached at the hem edge of the garment, or as an area trim.

There are several types of ruffles:

- Basic straight ruffle
- Straight ruffle variation
- Lace ruffle
- Circular ruffle
- Pleated ruffle
- Area ruffle

3.7.1.8 Circular Ruffle

The circular ruffle usually has no gathers. One smooth edge of the ruffle is attached to the seam and the other edge makes a graceful curve.

There are several variations of the circular ruffle.

- Cascade
- Large ruffle at hem

- Circular ruffle with wired edge

3.7.1.9 Braids, Ribbons, Rick rack

Ribbons and braids are available in a wide variety of colours, widths, weaves and styles. They range from very wide fancy metallic version to the classic narrow military braids. The braid or ribbon should be stitched on a garment in a straight line. Rick rack is a undulating zigzag braid usually used in children's garments.



Fig 3.26 Rick rack

3.7.1.10 Appliqués and Patches

Appliqué is a shaped piece of fabric sewn to a garment with decorative stitches. Usually, appliqués are simple or decorative graphic shapes applied flat on the surface of the base fabric or are stuffed to give a three-dimensional effect. This type of trim is particularly suitable for children's wear, though fashion history has examples of patchwork as the preferred trim on fashion for men and women.

3.7.1.11 Studs

Studs were first used by Levi Strauss as a means of reinforcing the seams on workpants designed for miners during the Gold Rush in California in the 1850s. The rivet-fastened pockets and seams are very durable. Modern studs are decorative as well as functional. Variations of studs include rivet-like nail heads and rhinestones.

3.7.1.12 Heat-Transfer Prints

These trims are heat set on garments by a machine that applies heat on paper and fabric.

Glossary

- **Appliqué:** It is a shaped piece of fabric sewn to a garment with decorative stitches.
- **Lingerie:** A French word for women's inner wear.
- **Button:** A common trim used for the purpose of closure of the garment.
- **Buttonholes:** Slits made in one of the two parts of a placket through which the buttons slip in to fasten the placket.
- **Hardware:** Refers to the metal fastenings used in luggage and for closures.
- **Zipper:** A sliding closure applied on straight plackets.
- **Lacings:** Cords, Straps, Braids that can be threaded through eyelets, used to either secure a garment or create a decorative detail.
- **Linear Trims:** Decorative stitches applied to seamlines and garment edges.
- **Shaped Edges:** Decorative edgings normally shaped in a curve attached to a fabric edge.
- **Frills:** Straight grain or circular shaped fabric gathered along the edge at the hem of a garment, or as an area trim.

Exercise 5

Fill in the blanks:

1. Trims have and purpose in a garment.
2. Two design areas that use lace trims most frequently are and womenswear
3. and are often used on children's clothing as a decorative detail, adding value to the overall look of the garment.
4. is a French word for women's inner wear and at home garments.
5. The size of the button is governed by its
6. are slits made in one of the two parts of a placket through which the buttons slip to close the placket.
7. Metal fastenings used in luggage and for closures, such as the dog leash clips, snaps, buckles and locks are referred to as
8. The is a sliding closure applied on straight plackets.
9. are an alternative to eyelets.
10. are like braids used to secure the opening in a garment.
11. trims are decorative stitches applied to seam lines and garment edges.
12. or are straight or circular shaped fabric gathered along the edge at the hem, on the edge of the garment, or as an area trim.
13. is shaped pieces of fabric sewn to a garment with decorative

stitches.

14. Studs were first used by as a means of reinforcing the seams on work pants designed for miners in the Californian gold fields.
15. and are 2 product categories where trims could be extensively used

Review Questions:

1. Define trims
2. Write short notes on the application of trims in various forms in a garment.
3. How are trims classified?
4. What are linear trims? Explain their usage in a garment with examples.
5. What the 3 points to be kept in mind before application of trims in a garment?
6. Why should Scallop edges be avoided on skirt hemlines?
7. Explain the following terms:
 - Applique
 - Picot edge
 - Zippers
 - Buttonholes

Activity:

Trims add an important attribute to the garments. They are added in a garment to serve functional or non-functional purpose. Based on the requirement, there are mass varieties of trims and laces available in today's market for clothing.

The activity is designed to help the student to understand the applications and importance of different kinds trims.

Collect pictures from the internet, magazines or newspapers and make a folder of fasteners in the three categories of:

- a. Functional fasteners
- b. Non Functional or Decorative fasteners
- c. Trims and laces

Place them in your scrap book and discuss in class.

Chapter IV: BASIC GARMENT CONSTRUCTION

4.1 Fibres and Fabrics

Fibres are the basic components of textile fabrics. Each fibre has a unique characteristic that it lends to the fabrics made from it. Although the fabric character can be altered by the yarn structure, the type of weave and finish given to the fabric, the original personality is still evident in the final fabric and is important to its use and care.

While fabrics were initially made from natural sources, the rapid technological development in mechanization has led to new techno-textiles. In recent years a plethora of new fabrics have come into the market, which is product of chemical laboratory or in other words are man-made. There is a variety of fabrics available in the market; these can be broadly divided into three major categories

4.1.1 Categories of Fabrics

- i. Natural
- ii. Man made
- iii. Blend of natural and man made

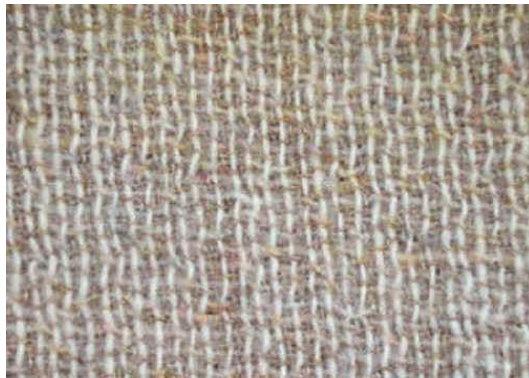


Fig 4.1 Natural fabric (Cotton jute)

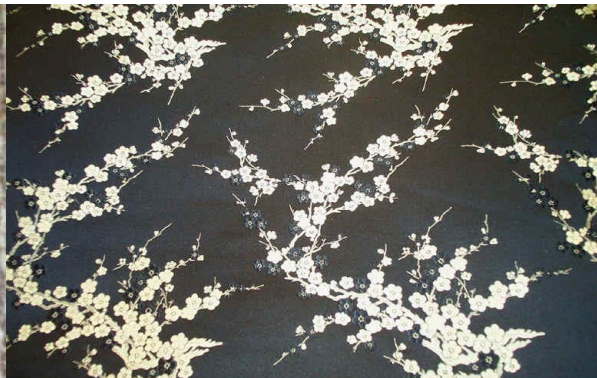


Fig 4.2 Man-made fabric (Viscose)



Fabric 4.3 Blend of Natural and man-made (Poly-wool blend)

Natural fabrics are further categorized into fabrics that are procured from animals and those, which originate from plants.

The commonly available and used fabrics where the yarns are sourced from animals are silk, wool, fur, leather etc. However, some experts do not include fur and leather in textile fabrics technically, as they are skins of animals. On the other hand, some include them, as they are widely used as an alternative to textile fabrics both for garments and household products. The most commonly available and used plant based fabrics are cotton and linen.

4.1.2 Characteristics of Fabrics

Natural fibres have the irregularities and sensitivity inherent in natural things. These contribute to the beauty of natural fabrics. Advantages: These fibres due to their natural character have common qualities of being absorbent and are breathable due to the porous structure. Thus, they are more responsive to climatic changes in temperature and humidity and are hence more comfortable to wear in a variety of climatic conditions. The disadvantage of natural fabrics especially for cotton and linen, which is also an inherent quality, is that due to less elasticity they tend to wrinkle. This is also being overcome with a variety of wrinkle-resistant finishes, though at the cost of some comfort. Mercerized cotton is a common example of wrinkle-resistant finish without the application of chemicals, where cotton fibre is spun at very high tension to produce sheen in the yarn and make it more supple thus making it wrinkle-resistant.

Characteristics: All **synthetic fabrics** have their beginnings in chemical solutions that are forced through tiny holes into chemical bath or air chamber; these harden into long ropes of fibres that are later woven into fabrics. Advantages: All synthetic fibres are elastic; hence they are wrinkle-resistant. *Disadvantage:* On the other hand, almost all manmade fibres are less porous hence they are uncomfortable in hot and humid weather. Certain synthetics like Nylon are thermoplastic and hence can be moulded at controlled temperature and pressure to create interesting textures and design variations; they are called heat-set designs. An all time favourite of this design is heat set pleats. Japanese designers have explored a lot in this technique and have mastered the art of heat set pleating. This pleating can be done at any stage in fabric production at fibre stage, yarn stage or on the final fabric.

Blended Fabrics are combinations of two or more different fabrics. Usually the fibre present in higher percentage dominates the characteristics of the final fabric, but a successful blend will have desirable qualities of all fabrics. One such successful and popular fabric is Terry cot® which is a blend of 65% Cotton and 35% Terylene.

A common problem with the synthetics is the large number of terms used to identify them. For example, Acrylic may be called Orlon® & Acrilan® as they are the registered trademarks of some

companies which generally confuse the consumers. In India, the consumer generally recognises the fabrics by the trade names or the common group terms by which a shopkeeper might be referring to them. Second problem is of the common consumer being misled by the shopkeepers selling polyester blended silk as Khadi silk and claiming it to be pure silk. Hence the consumer needs to learn to identify the commonly used fabrics as most of the fabrics cannot be identified only by their appearance. The information on the fabric bolt can be read, as it is compulsory for the manufacturer to print it on the fabric

4.1.3 Underlying fabrics

Underlining

Underlining is a lightweight fabric that is applied to the wrong side of the garment fabric primarily **to give additional strength, support, and durability** to the garment. Underlining also helps to maintain the shape of the garment and to reinforce its seams. An additional benefit of underlining; it will give a degree of opaqueness to the garment fabric. This keeps the inner construction details and stitching from showing through to the outside the garment. Underlining fabrics are made from various fibres, finished in several different hands (soft, medium, and crisp), and available in a wide range of colours. There are also other fabrics, such as organza, tricot, and lightweight blouse and lining fabrics that are not classified as underlining but can serve the same purposes.

Interfacings

An interfacing is a special type of fabric applied to the inside of a garment to give it **shape, body, and support**. Since it is usually a sturdier fabric than is used for underlining, its effect on the garment fabric is more apparent and definite. An interfacing can be applied to the entire garment but is usually applied only to parts, such as collars, front or back openings, lapels, and hems, and to such details as pocket flaps.

Interfacings are made from many different fibres in several weights and degrees of crispness; they may be woven or non-woven. A comparatively new category of interfacings, fusible interfacings, instead of being stitched to the garment fabric, are ironed onto it. Fusible, too, may be woven or non-woven. The wide range makes it possible to choose an interfacing that will be compatible with any type of garment fabric. Two considerations are critical in selecting interfacing: (1) it should complement and reinforce the garment fabric without overpowering it; (2) though the two fabrics need not be identical in fibre content, it is always best that they should have the same care requirements.

Interlining

Interlining is a layer of fabric inserted **between the face or shell and the lining** of the garment. It is similar to batting, a thick layer of fibre designed to provide insulation to heavy winter jackets. Depending on the application, the materials in this layer can be woven, knitted, or created by fusing fibres together. Silk, wool, and artificial fibres with good insulating qualities are common choices for interlining.

Interlinings can be soft, thick, or flexible. Some are designed to be fused, while others are intended to be sewn to one or both layers of the textile. As an inner lining within textiles, it is used in a number of applications. Though the consumer never sees it, it is the difference between a good winter coat and a great one. Interlining is applied to a garment to supply warmth during wear.

Linings

A lining is applied to the inside of a garment to finish it and to hide the garment's inner construction. No matter what type of garment it is used in-dress, coat, jacket, pants- a lining is a luxurious as well as functional finishing touch. Most often made from a relatively slippery fabric, a lining can match or contrast with the colour of the garment. It can even be made of a printed fabric, so long as it will not show through to the outside of the garment. Lining will add some degree of warmth to a garment as well as making it easier to put the garment on and take it off. Though lining fabrics are made from many different fibres, any specific choice should be limited to fabrics that are compatible with the care requirements of the rest of the garment. Also, a lining should be sufficiently opaque to conceal the garment's inner construction. Its qualities should be appropriate to the type of garment it is being applied to.

4.1.4 Selection of Underlying Fabric

In considering which of the underlying fabrics are advisable or necessary for the garment being constructed, it is much easier to decide about a lining or interlining than about underlining and interfacing. Lining and interlinings are, in effect, extras added to a garment for comfort and, in the case of lining to conceal the inside of a garment. Neither of these helps in any way, however, to build in or maintain the shape of the garment.

This is done by Underlining and interfacing.

There are two determining factors with underlining of interfacing:

- (1) The shape or body intended by the garment design
- (2) The support needed in order to achieve that design in the desired fabric.

Generally speaking, the more structured and detailed a design or style is, there is greater need for an underlining and interfacing. The weight of the garment fabric is a factor too. Lighter in weight or softer the fabric, the more support it needs.

Activity

Collect swatches of fabrics. Create a folder and identify the fabrics collected, also list the fabric content, commercial name and price of the fabrics. This will become a resource guide for you for fabrics.

Fill in the blanks

1. The fabrics can be characterized into _____, _____ and _____ fabrics.
2. The inter lining in the garment is for providing _____ and _____ to the garment.
3. Underlying fabrics are _____ & _____
4. A lining should be sufficiently _____ to conceal the garment's _____ construction
5. Interlining is added in between the _____ and _____ of the garment.

Review Questions

1. Define Fibres. Explain various types of fibres based on their origin?
2. Define advantages and disadvantages of natural fibres
3. Name 2 fabrics that serve the purpose of underlining

4.2 Cutting Preliminaries

4.2.1 Fabric preparation

An essential step before starting to construct the garment is fabric preparation, is to prepare fabric before cutting it out in order to achieve a better fit and professional look. Different fabrics will need different care and the labels on the fabric bolt will provide information like, whether the fabric is washable, dry-cleanable, or if it will shrink. The label should carry information whether the fabric has been pre-shrunk by the manufacturer or if it will shrink, and how much it will shrink. To preshrink washable fabric, simply soak, wash and dry in the same manner as one would after the garment is finished.

To preshrink dry-cleanable fabrics use a steam iron and move the iron horizontally or vertically across the grain of the fabric (never press fabric diagonally as this may distort the fabric). After steaming the fabric allow it to dry on a smooth, flat surface until completely dry (about 4-6 hours). Trims such as zippers and laces etc may also need preshrinking.

Proper fabric preparation is an essential preliminary to cutting. Understanding of the fabric and its properties is a must since fabric is the most important component of any garment. In weaving, warp or fixed yarns are interlaced at right angles by filler or weft yarns.

Selvedge: The lengthwise finished edges of a woven fabric. Selvedge (self edge of a fabric) is a narrow, firmly woven strip along the length of the fabric.

Grain: The direction in which the yarns are woven. The lengthwise and crosswise threads of a woven fabric are used in its construction. The **lengthwise grain** runs parallel to the selvedge of the fabric; this has the least amount of stretch. The **crosswise grain** runs perpendicular to the selvedge and has a little more stretch than the lengthwise grain. Crosswise grain is used vertically only to achieve a certain design effect, as in border print placement. The **Bias grain** is the diagonal of a woven fabric in which a true 45degree angle is formed. The bias has the greatest amount of stretch. A bias-cut garment usually drapes softly. It also tends to be unstable at the hemline.

4.2.2 Preshrinking

Some fabrics have inherent character of being prone to shrinking like cotton. It is advisable that when sewing these fabrics, care should be taken to check the fabric shrinkage. There is no fixed percentage that can be attributed, as to how much a given fabric would shrink. The fabric characteristics are also determined by the yarn and fabric construction. Hence no one formula can be given for determining the exact percentage of shrinkage.

To **preshrink** washable fabrics, launder and dry it. It is recommended to soak cotton fabric in cold water overnight before cutting. Also iron fabric well before cutting as any folds retained in the fabric will create a fitting problem later. This technique will take care of shrinkage and also of colour bleeding if required. In case, the colour of the fabric runs, put colour fixer, (a number of brands are available in the market or can be fixed with a home mix of a table spoon of salt and half a cup of vinegar in half a bucket of water) in the same water in which fabric is soaked. This is only required for unblended cotton fabric. Woollens should be dry cleaned if one is not sure that they can be hand washed. Silks too should be dry cleaned until one is absolutely sure about the wash ability of the fabric. All synthetic fabrics should be pre-soaked in cold water and well ironed to remove all folds and creases before cutting.

If both shrinking and grain adjustment are necessary, preshrink first, and then re-align grain. Steam iron fabrics that are wrinkled or have crease lines.

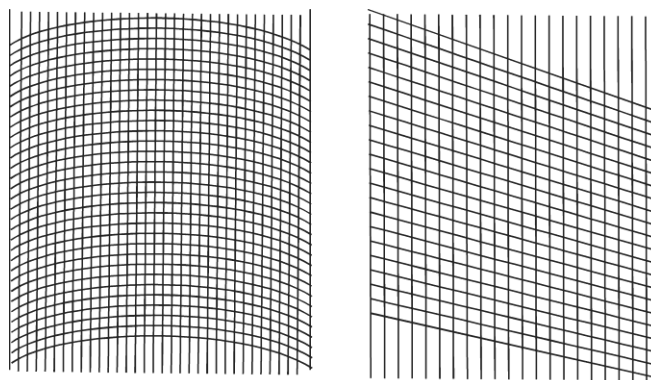
Blocking off-grain fabric

First thing one needs to ensure is that fabric is on grain. Fold the fabric in half lengthwise lining up the ends and selvages. If the fabric is on grain it will lay flat. If it bubbles it is off-grain it needs to be straightened. If it is not, then one needs to straighten the crosswise ends of the fabric.

For correction of 'off-grain fabric', pull it diagonally at the opposite ends. First in one direction then in the other, this process is also known as blocking. For all other woven fabrics cut into the selvedge and gently pull one or two crosswise threads pushing fabric along the threads till the opposite selvedge. Then cut the fabric along the pulled thread. Repeat these methods on both ends of the fabric. All fabrics can be straightened except for permanent-finish fabrics.

To straighten slightly off-grain fabric leave fabric folded lengthwise and pin together the selvages and both ends making sure they line up, then using a steam iron press from the [selvedge](#) to the fold.

Different fabrics require different methods. For knit fabrics simply cut along a crosswise rib. On striped, plaid, or checked fabric simply cut along a straight crosswise line.



OFF-GRAIN FABRIC

4.2.3 Identifying Right Side of Fabric

Right side or face of fabric should be identified before cutting. Often it is obvious, but sometimes careful examination is needed to identify the right side from inside of the fabric. One method of identification is the way fabric is folded - cottons and linens are right side out, wools wrong side

out. If fabric is rolled on a tube, face is to the inside. Others are Smooth fabrics are shinier, slicker, or softer on the right side. Textured fabrics are more distinct on the face. For example slubs may be more outstanding on the right side. Twill fabric is better defined on the right side. Such fabrics often have small irregularities such as extra thick nubs, on the wrong side. Fancy weaves, such as brocade, are smoother on the right side, floats usually loose and uneven on the back. Printed designs are sharper on the right side, more blurred on the back. The selvage is smoother on the right side. Some knits roll toward the right side when stretched crosswise.

The fabric face is generally more resistant to soil and abrasion but you can use the wrong side out if you prefer its look. When there is not visible difference between sides, mark on the back with chalk to avoid confusion.

Pinning

For pinning pattern to fabric, the general order is left to right and fold to selvage, for each pattern piece. Pin fold on grain line arrow first, then corners, and finally edges, smoothing pattern as you pin. Place pieces as close together as possible, overlapping tissue margins where necessary. Even small changes may result in the pieces not fitting into the space apportioned to them.

The efficient way to place pins is diagonally at corners and perpendicular to edges, with points toward and inside cutting lines. (For delicate fabrics, leather and vinyl, in which pins could leave holes, take care to pin within seam allowances.) Use only enough pins to secure fold lines, grain line arrows, corners, and notches. Use of too many pins can sometimes distort fabric, making it difficult to cut accurately. A few pins more than generally used to pin a pattern piece in place may be needed for slippery or soft fabrics. A firm hand is required to be placed on the pattern to hold it in place, while cutting the fabric; this provides adequate control and ensures that fabric doesn't slip.

4.2.4 Fabric cutting

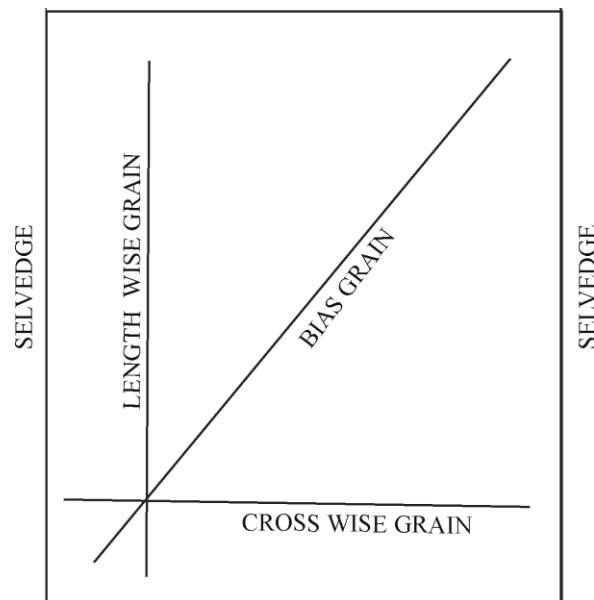
Cutting of Fabric: There are three methods for cutting different kinds of fabric:

Tearing is the fastest, but appropriate only for firmly woven fabrics: other types may snag or stretch. **Drawing a thread** is slower, but the most suitable for loosely woven, soft, or stretchy fabrics.

Cutting on a prominent line is a quick, simple method for any fabric that has a strong woven linear design.

Checking fabric alignment comes next. During manufacture, the fabric may have been pulled off-grain, so that grain lines are no longer at perfect right angles. A garment made with such fabric will not hang correctly, so re-alignment must be done before cutting. Bear in mind that not

every off-grain fabric can be corrected, especially those that have water repellent or permanent press finish, or a bonded backing.



4.2.5 Grain line

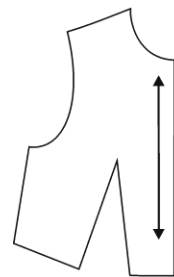
Grain line is a line drawn from end to end on each pattern piece to indicate how the pattern should align with the lengthwise grain of the fabric. Whichever **be the** direction, the grain line is drawn on the pattern; it will always be placed parallel to the selvedge on the fabric.

Direction of Grain line

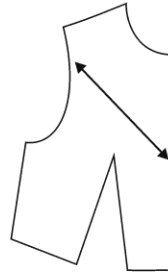
Straight Grain line: For garments to be cut on straight grain, the grain line is drawn parallel to the centre front or back of the garment along the length of the piece.

Crosswise Grain line: For garments to be cut on cross wise grain, the grain line is drawn at right angle to the centre front or back of the garment or across the garment width.

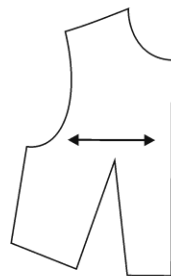
Bias Grain line: For garments to be cut on the bias, grain line is drawn at an angle of 45° to the centre front or back of the garment.



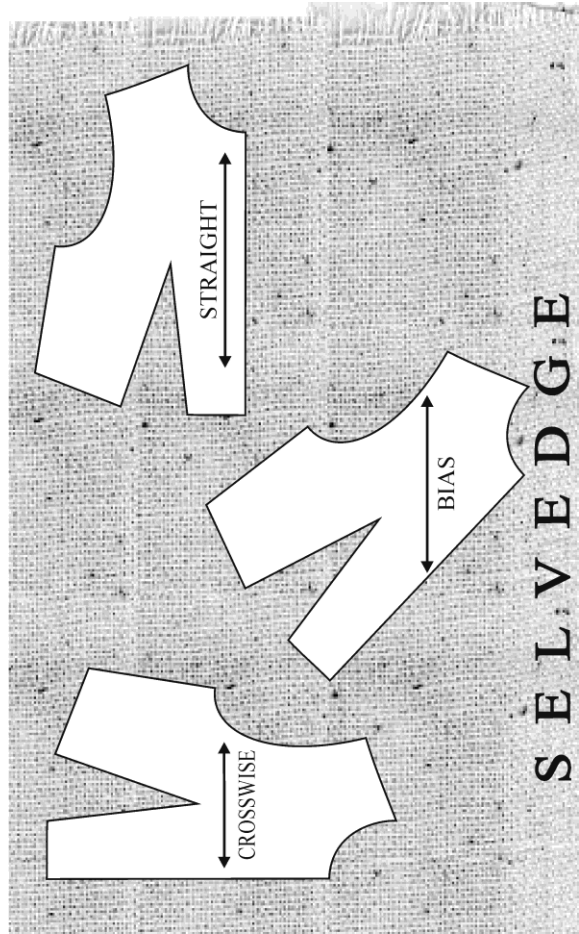
STRAIGHT



BIAS



CROSSWISE



4.2.6 Marking Methods

Marking—the transfer of significant pattern notations to fabric- is done after cutting and before removing pattern. Common marking methods and their typical uses are discussed below. In general, any device can be used provided it makes a precise, clear, mark without disfiguring the material. Always pre-test a fabric swatch to be sure marks show up clearly and can later be removed.

Using a **tracing paper and wheel** is a fast method that works best on plain, opaque fabrics. It is less satisfactory for multi-coloured fabrics, and not recommended for sheers, marking shows through to the right side. It is preferred to other methods for its convenience, but the wheel can rip tissue, thus limiting the reusability of a pattern. While tracing, keep a cardboard under the fabric to prevent marring of the surface beneath. Use serrated wheel for most fabrics, smooth wheel for those that are delicate, hard to mark, or napped. The fabric folded with wrong sides together, so that both layers can be marked simultaneously using double-faced paper or two

sheets back to back. With fabric right sides together, layers are marked one at a time. Only dots are registered, but these can be connected, if desired, after the pattern is removed.

Tailor's chalk is also a quick marking device. For this use ruler and chalk, regular or wax type. The first tends to rub off easily; the wax type is more durable, but cannot be removed from some fabrics.

Thread Tracing is done on fabrics which are delicate and slippery to mark the seam allowances, grain, dart, centre front, centre back, waist etc. it is to be done on right side of the fabric. It has an advantage that it does not leave marks and is very effective for jackets dark colour fabrics

Fill in the blanks

1. The fabrics should be ----- to ensure that the garment does not ----- after being stitched. ____
2. The methods of Marking fabrics are -----, ----- and -----.

Review Questions

1. What is Fabric Grain?
2. What are the three types of Fabric Grain?

4.3 Placket

A placket is an **opening** in the upper part of trousers or skirts, or at the neck or sleeve of a garment. Plackets are almost always used to allow clothing to be put on or removed easily, but are sometimes used purely as a design element. Modern plackets often contain fabric facings or attached bands to surround and reinforce fasteners such as buttons, snaps, or zippers.

In modern usage, the term placket often refers to the double layers of fabric that hold the buttons and buttonholes in a shirt. Plackets can also be found at the neckline of a shirt, the cuff of a sleeve, or at the waist of a skirt or pair of trousers.

Plackets are almost always made **of more than one layer** of fabric, and often have interfacing in between the fabric layers. This is done to give support and strength to the placket fabric because the placket and the fasteners on it are often subjected to stress when the garment is worn. The

two sides of the placket often overlap. This is done to protect the wearer from fasteners rubbing against their skin and to hide underlying clothing or undergarments.

A button front **shirt** without a separate pieced placket is called a "French placket." The fabric is simply folded over and the buttonhole stitching secures the two layers (or three layers if there is an interlining). This method affords a very clean finish, especially if heavily patterned fabrics are being used. This method is normally only used in stiff-fronted formal evening ("white-tie") shirts. However, the normal, separate placket on a shirt gives a more symmetrical appearance.

If the buttons are concealed by a separate flange or flap of the shirting fabric running the length of the placket, it is called a "fly front." The inner placket of a fly front shirt can be made as a less constructed French placket or as a fully constructed regular placket

A placket is a finished opening in a garment section. Placket should be designed and styled in sufficient length to permit ease and convenience of dressing. Placket openings are used on sleeves to allow expansion of the narrow end and to provide room, when the cuff is opened. They are used on front or back neckline opening instead of a zipper. Plackets are planned as extension for placement of buttonholes, snaps and other fasteners.

The type and length of placket selected depends on:

- Placement of placket.
- Function of placket.
- Style and design of garment.
- Use of garment.
- Type and weight of fabric.
- Care of garment.
- Method of construction.

4.3.1 Continuous Placket

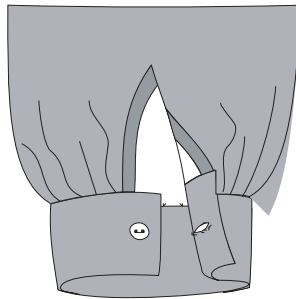
This type of placket is easy to make and serves as the basis for a number of variations. It is one-piece placket that is widely used on cuffed sleeve openings to permit hand to fit through sleeve circumferences, bloomers, children's dresses, on skirts and trousers, where zipper application would detract from appeal of the garment and as a neckline opening alternative to other fasteners or closures.

Pattern piece required

Cut the pattern piece for length of the piece take double the length of the finished placket opening and add 1" extra. (The 1" extra length of the binding strip is for emergency only. If measurements are accurate and the placket is properly made, this amount should be cut off after the binding is stitched in place.) The width of the piece will be twice the width of finished

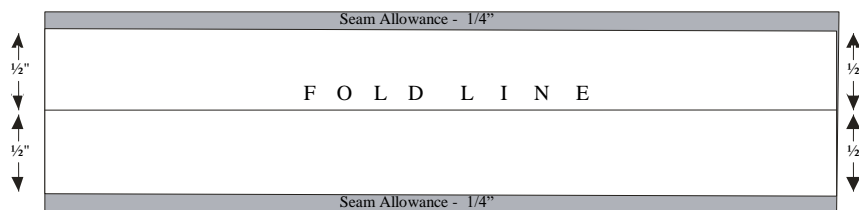
placket facing (which is usually $\frac{1}{2}$ " for 1 side) plus two times seam allowances (which usually is $\frac{1}{4}$ ")

CONTINUOUS PLACKET



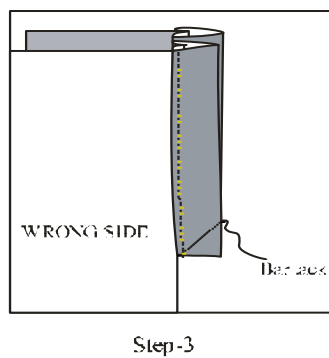
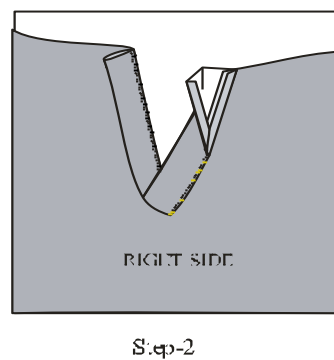
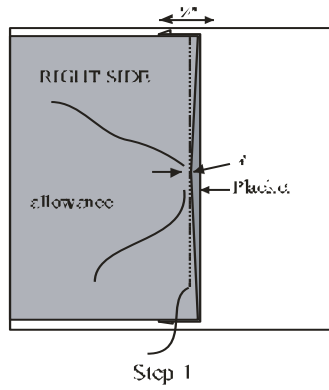
PATTERN PIECES

2 X length of finished placket + 1"



STEPS OF CONSTRUCTION

1. Place the right side of the placket on the wrong side of the sleeve opening and start stitching near the edge leaving a distance of $\frac{1}{4}$ ". As you come in the centre of the placket, maintain $\frac{1}{4}$ " seam allowance of placket piece and reduce the allowance of the garment piece. Take care so that no pleat formation takes place at this point.
2. Fold the allowance (other side) of the placket and place it on first stitching line. Then stitch in place from right side of the sleeve. Take care that stitching at the back should be same i.e. if it is on top, it should be maintained on top throughout and if it is in ditch then maintain it throughout. In good quality plackets, this seam is on top at the back.
3. From wrong side of the sleeve, stitch both the upper and under of the placket, 2 to 3 times diagonally (at 45°) near end. This is known as **Bar Tack**.



Continuous Sleeve Placket

4.3.2 Simple Shirt Placket

Pattern pieces required are two one for upper part and other for the under part.

Upper Part

Trace the bodice till centre front line. Mark the extension; which is taken as half the button + 1 cm i.e. Radius of the button + 1cm = extension. Or it is taken as the diameter of the button. Otherwise a standard measurement of $\frac{1}{2}$ " or $\frac{3}{4}$ " is taken for men's shirts.

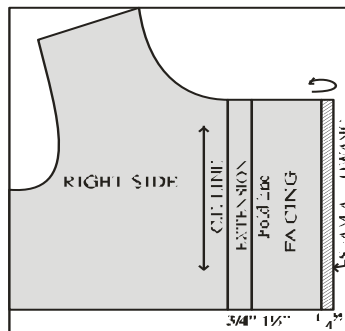
The line of extension is the fold line. After this a standard facing of 1½” is made, an allowance of ¼” is then taken. Turn the allowance towards wrong side of the facing. Then turn fold line towards wrong side of the garment piece. (If facing has to be aligned to the selvedge when placed on fabric then no seam allowances is taken). Cut out the pattern.

Under Part

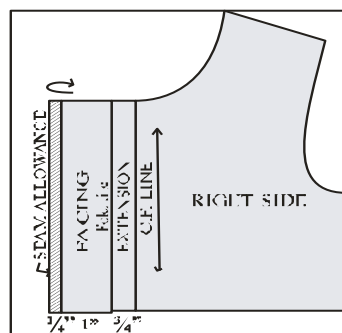
Flip the pattern horizontally, trace it. Under part is made in the same way as you make the over part but the difference being the facing, which is 1”. Otherwise stitching line of under part will be visible on the front of the placket.

SIMPLE SHIRT PLACKET

PATTERN PIECES



Upper Part



Under Part

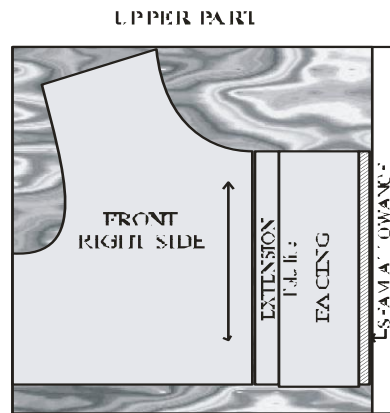
STEPS OF CONSTRUCTION

Upper Part

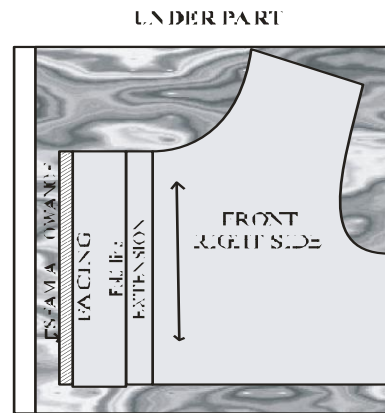
1. Trace the pattern on the fabric and mark the position of the lines.
2. Turn the allowance towards the wrong side of the fabric. Turn the facing also in the same way from fold line i.e. towards wrong side of fabric.
3. on the wrong side of fabric machine stitch on the edge of facing as illustrated.

Under Part

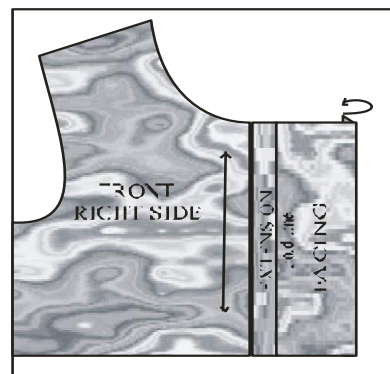
1. Trace the pattern on the fabric and mark the position of all lines.
2. Turn the allowance towards wrong side of the fabric. In same way turn the facing also.
3. from wrong side of the fabric machine stitch on the edge of the facing as illustrated.



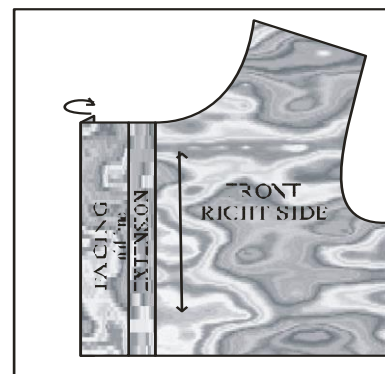
Step 1



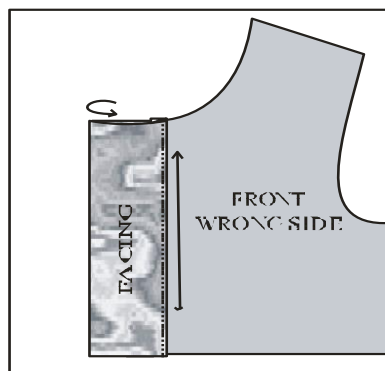
Step 1



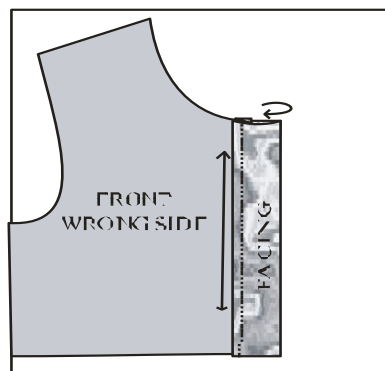
Step-2



Step-2



Step-3



Step-3

4.3.3 Shirt Placket with Facing

The shirt band/the strip on the right side of shirt front in which the buttonholes are made, eliminates the need for facing. An extended self-facing is used on the left front. The finished shirt band is 1½” wide but construction techniques vary depending on the fabric and style of the shirt.

Pattern pieces required

Upper Part

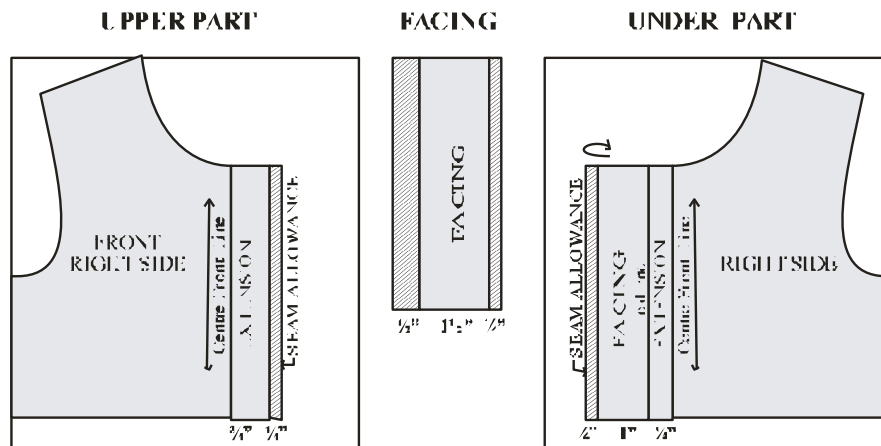
Trace the bodice and make extension of $\frac{3}{4}$ " which is half of finished placket. Then give an allowance of $\frac{1}{4}$ ".

Facing

A straight strip of the length same as placket opening is taken, mark $\frac{1}{4}$ " seam allowance on one side and $\frac{1}{2}$ " seam allowance on the other side.

Under Part

Flip and trace the other half of bodice and mark extension of $\frac{3}{4}$ " and facing of 1" then mark the seam allowance of $\frac{1}{4}$ ".



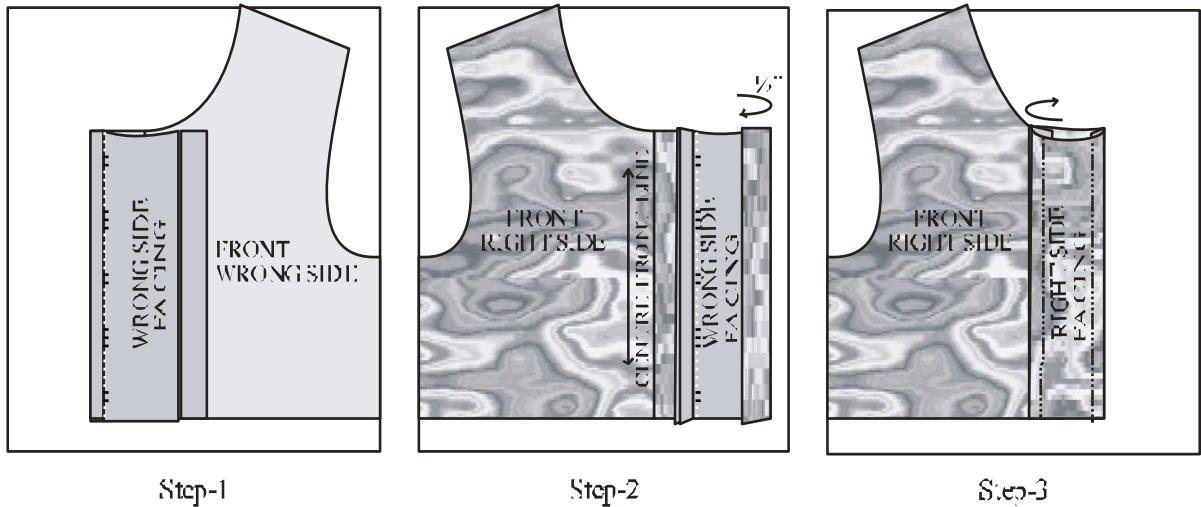
STEPS OF CONSTRUCTION

Upper Part

1. Place right side of the facing over wrong side of garment piece and then stitch leaving the $\frac{1}{4}$ " allowance near edge.
2. From right side of the fabric, turn facing towards right side. Press the seam allowance ($\frac{1}{2}$ ") of facing towards wrong side of facing. Iron in place.
3. Leave allowance of $\frac{1}{4}$ " from both the sides and stitch in place from right side.

Under Part

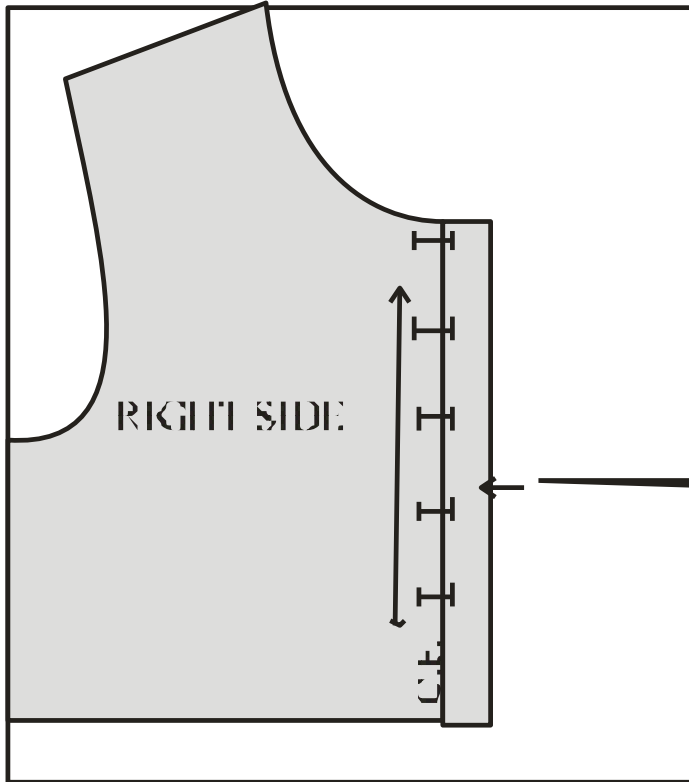
Trace the pattern for under part on the fabric. Fold the seam allowance of the facing towards the wrong side of the fabric. Again turn this facing towards the wrong side of the fabric, stitch in place. (For diagram refer steps of construction for under part of simple shirt placket.)



4.3.4 Button Placement

The button extension is equal to the width of the button. As a general rule, the neckline of the front bodice is lowered by $\frac{1}{4}$ " at the centre front for comfort, whenever a basic neckline is required. The first buttonhole is placed on centre front, down from neckline an amount equal to the width of the button. This ensures that the button will not extend into the neck. Placement of the last button hole depends on the need or the requirement of the garment. The rest of the button holes are marked on the even division between the first and the last. It is a good idea to place a button close to the apex or bust point this ensures that the garment does not gape open at centre front due to movement which may cause a pull on the bust.

The size of the button hole equals the width of the button plus $\frac{1}{8}$ " for the button to go in easily. The button hole is marked so that width of the button is on the garment side of the centre front and extra $\frac{1}{8}$ " is on the extension.



Activity

Collect pictures of garments with different kinds of openings, identify the fasteners used. Place them in your folder and identify the buttons and other trims used for fastenings. This will become a resource guide for you for the fasteners.

Fill in the blanks

1. The placket is a _____ given to the garment _____.
2. Placket should be _____ and _____ with sufficient _____ to permit movement.
3. _____, _____ and _____ are kind of plackets.
4. The size of the _____ determines the size of button hole and width of _____.
5. The first buttonhole is placed on _____, _____ from neckline an amount _____ to the _____ of the button.

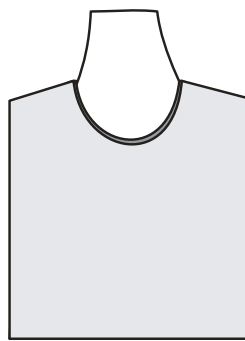
4.4 Neckline Facings

A facing is the fabric used to finish raw edges of a garment at such locations as neck, armhole and front and back opening. There are three categories of facings: Shaped facings, extended facings and bias facings.

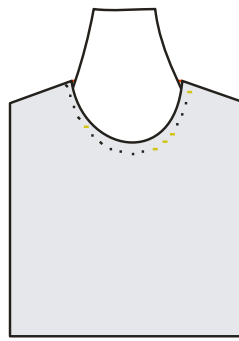
A facing is shaped to fit the edge it will finish either during cutting or just before application. A “shaped facing” is cut out, using a pattern, to the same shape and on the same grain as the edge it will finish. A “bias facing” is a strip of fabric cut on the bias so that it can be shaped to match the curve of the edge it will be applied to. After a facing is attached to the garments edge, it is turned to the inside of the garment and should not show on the outside.

In order to reduce bulk, both shaped and bias facings can be cut from a fabric lighter in weight than the garment fabric. Because the extended facing is cut as one with the garment, garment and facing fabric are always the same but sometimes may vary according to the design.

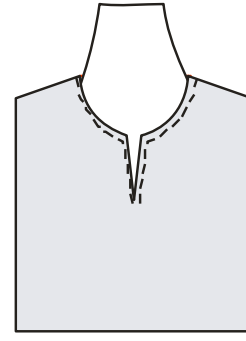
NECK LINES



BIAS BINDING



BIAS FACING



SHAPED FACING

4.4.1 Bias Strip

Bias strip is prepared as a strip of matching or contrasting fabric. In construction it is used to conceal, finish and strengthen seams and raw edges or as a substitute for facings. Bias may be used as decorative binding, piping, or tubing. Bias for binding, piping and tubing is a true bias and is defined as the diagonal line established by a 45° degree angle, intersecting length and cross grain of a square. The bias of the fabric offers the maximum stretch, flexibility, and elasticity needed to conform to a curved edge.

The Bias strip may be self-prepared, specially manufactured for industry, or commercially prepared and purchased in retail stores.

Commercially prepared, pre-cut and folded bias bindings are also known as bias tape or “bias fold” they are available in a variety of width and placement of bias selected depends on:

- Style and design of garment
- Type of garment
- Use of garment
- Care of garment
- Choice of fabric
- Method of construction
- Availability of machines and attachments
- Procedures for production

4.4.2 Preparation of Bias Strip

Steps of construction

- First, find the true bias of the fabric by folding fabric with lengthwise grain parallel to the crosswise grain. The fold edge is the true bias.
- After locating the true bias, draw the width and the number of strips needed for the required length and then cut it.
- Many times, the bias strips are not long enough to complete a continuous sewing step. Adequate number of strips must be joined before starting to sew bias binding or facing.
- Now place the cut out bias strips at right angles, with the right side facing right side.
- Stitch bias strips with a $\frac{1}{4}$ " seam allowance at angles.
- Continue to join bias strips as needed for the desired length. Press all seams open and snip extended points.
- Once the strip is ready it can be applied on the neckline

Activity

Collect pictures of garments with different necklines. Identify the finishing used. Place them in your folder.

Fill in the blanks

1. A sari blouse is finished by _____ which is very rarely seen in garments in western countries.
2. A true bias can be found by _____ the fabric in _____.
3. Bias binding may be _____, specially _____, or _____ prepared.

Review Questions

1. What is the function of a Placket in a garment? What are the factors to be kept in mind while selecting a placket opening?
2. What is a French Placket?