



## Block

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## FASHION BARRIERS

### UNIT 1

Introduction to Fashion

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Categorization of Fashion

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Importance of Accessories

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Leather & Jewellery

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# BLOCK 1

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## Course Introduction

### UNIT 1

#### Introduction to Fashion

This unit tries to explain the word Fashion. Fashion is a multifacet word. In todays world it fits into anything and every thing contemporary. The way people walk, talk, dress, their likes dislikes etc.

### UNIT 2

#### Categerization of Fashion

Fashion can be categorised for purposes of study. Basically you cannot segregate Fashion but for a better understanding of fashion clas-sification of fashion becomes necessary. This unit explains the different types of fashion with examples. It also talks about some of the wierd fashion movements that occured.

### UNIT 3

#### Importance of Accessories

Accessories can either make an outfit look nicer or completely break the concept. This section introduces you to the different types of accessories worn along with dresses.

### UNIT 4

#### Leather & Jewellery

Most accessories are made of leather. Therefore to have a basic knowledge of leather, is important. Jewellery form the most common and widely used accessory along with an outfit. Therefore they have nbeen covered in this unit in detal.



## STRUCTURE

- 1.1 Unit Introduction**
- 1.2 Objectives**
- 1.3 Introduction to Fashion**
- 1.4 Summary**
- 1.5 Key words**
- 1.6 Self-assessment Questions/Exercises**
- 1.7 Further Readings**

### **1.1 Unit Introduction**

From times immemorable, clothes and body adornment have been used by people as a form of silent communication between themselves. Clothes have symbolically indicated and conveyed to others their occupation, rank, gender, sexual availability, locality, class, wealth, etc.

Fashion can be regarded as a means of free expression, which not only includes the attire that is worn by an individual but also what is worn along with the attire. It would include all the accessories like jewellery, hairstyles, bags, belts, perfumes, etc. What, how, when, where, are the questions that an individual answers by what he wears. It provides others with a symbolic reference to subtly read the personality impact that an individual creates.

### **1.2 Objectives**

Fashion is like the water in a clear still pond. It is the true reflection of time. It is a mirror image. The type of life, culture, society, art is clearly reflected in the costume of the age. To understand what fashion

is all about is extremely important. This unit will help you understand the context in which the word fashion is used, what aspects of life are reflected in it and what fashion is all about.

### **1.3 Introduction to Fashion**

Fashion is a language with a script that is symbolic. It conveys everything about an individual or a group through signs, symbols and iconography. It is a non-verbal language and communicates visually. Fashion in all its forms is the best form of iconography (illustration of subject by drawings etc) through which we can express individuality. It enables us to explain ourselves in a multidimensional manner and helps in immediate comprehension of the viewer. Do you know what your clothes are saying about you? Try to answer this question and you will understand what all clothes reveal about us.

Fashion is just like the barometer, which instead of measuring the atmospheric pressure it helps follow the graph of cultural changes. In what light we see beauty or ugliness depends mainly on our cultural attitudes and upbringing. This is also because the concept of likes, dislikes beauty and fashion keeps evolving and changing from time to time. What was regarded as a classic beauty of a particular period may not hold true for another period or age.

When we go through the pages of history, we find that fashion has been effectively used to differentiate people, stating uniqueness, social class, gender and even age groups. To move upwards on the social ladder at any given time, a change in the style of dressing has had to be adopted to convey the upper class status. It may be through design of clothes, fabrics used for clothing or maybe the wearing of branded clothing. The great Indian Mughal ruler Akbar the great had an established code of dressing for courtiers in his court room, by way of which he would know which caste the noble belonged to!

The social stratification of the society into the have and the have nots has always throughout the ages made fashion a trendy style of the rich and the upper class, or lets say the affordable class, which looks down upon the poorer class. The rich and nouveau riche displayed their wealth through what they wear, which enhances their body image in the

eyes of those who see themselves as socially inferior.

We must also realize that fashion is an inherent part of human behavior. Sometimes individuals may adopt fashion, which is amusing, intriguing, may be even whimsical. Sometimes boring, repetitive and depressing fashions are preferred. Fashion can be quite harmful when they turn into manias or cultural diseases. History records that the Chinese and the Japanese considered small feet and narrow waists as a criteria to measure the beauty of women. The craze to look beautiful went to the extent of wearing iron corsets and shoes so as to not let the waist and feet grow bigger in size. There are records which say that the due to the wearing of iron shoes the shape of the feet at times got deformed and because of iron corsets the organs did not get place to grow properly which ultimately resulted in untimely deaths.

Today's fashion is more health conscious and the trend is to maintain a well shaped body. Those who want to fulfill this quest are by and large found caught in the vicious cycle of dieting, exercising, cosmetic surgery etc.

A basic inherent desire exists in a human being, which is to look different from others. Fashion has an easy answer to this as it helps individuals to identify themselves clearly with the different roles that a person plays in any one day.

We may consciously manipulate fashion to send clear and conscious messages, such as a stern pinstriped pantsuit paired with a lacy shell underneath that unequivocally states the wearer is "all-business on the outside; all woman on the inside."

People and their clothing are also influenced by the character they play in real life eg. a boyfriend, girlfriend, sister, brother, friend, husband, lover, mother, father, grandparent, relative, employer, customer, client, work mate, business colleague, peer and age group. Put an individual in each one of these roles and visualize how his attire would change.

The fact that clothes reveal an individuals personality is evident from the fact that clothing is given utmost importance. People are aware that others judge them through their clothes and accessories and there-

fore they go out of their way to belong to a hep lifestyle or be in vogue. But it is only individuals with a strong sense of self identity who manage to stick to their choice and wear items that suit them, irrespective of what others may think of them.

The type of people with whom an individual interacts influences the type of purchase he or she makes. This applies to each and every thing, including garments, accessories, and home furnishings or for that matter anything. It would not be wrong to say that fashionable clothes, fabrics, or accessories are a visual currency and they sell for themselves. Others see, like it and want to have something similar therefore go and purchase. The elements of fashion on a way provide the signs and symbolism which acts like a bundle of information, which increases sale.

It is from the clothes a person wears that we get our first impression of personality. Clothes give us the mental clue to a person's status and occupation. They also serve as a means of stating that an individual belongs to a particular group. Sometimes those people who are in a high status occupation, wear only those clothes they think others expect them to wear. They feel it is important to be dressed according to the image they project and would not like to be in 'incorrect clothing'.

Apart from acting as an aid to modesty clothes also have a utilitarian value as they provide protections from the extremes of climate. They keep us warm or cool or safe. The type of clothing a person wears varies from season to season also. People definitely have a summer wardrobe, a winter wardrobe and a rainy season wardrobe, each being different from the other.

Fortunately or unfortunately the state of a person's clothes has become synonymous with self respect and is regarded as a sign of respectability. It also signifies that the person has sufficient status in society so as to maintain the cost of laundering, dry cleaning and repair. To be respectable some expenses have to be incurred in the maintenance of clean and neat clothes.

By choosing what we choose to wear we define and describe ourselves. Dressing for status is an outward expression of wealth and is



indeed functional. High class, delicate clothes prevent the wearer from engaging in manual labor. Also because of their restrictive design they need the assistance of others to dress the wearer and keep clothes in unspoiled condition. Everything about our personal style is subject to be processed and interpreted by society, including the cut, fabric and colors of our clothes, makeup, accessories and hairstyle.

Distinction in fashion is easily identifiable because fashionable clothes, accessories and body adornment are easy for others to observe at a glance. Branded stuff like handbags footwear, jewellery, accessories and new hairstyles also act as important status symbols. Initially fashion is approved by others, Then it is copied because of competition and finally - it is replaced as it becomes a commonplace and has ceased to fulfill its function of being distinctive. Status fashion can be anything from a particular jewel such as a ganesh idol, a solitaire diamond stud or the latest fad for pierced eyebrows or a pair of jeans in a particular style and colour. The ability to change trends is obvious limited to a small group who adopt consumer items early. "Whatever the illusions it may create, the ultimate aim of fashion is the passion for self-individualization."

The Fashion industry or the clothing industry is a weird environment. It is also called the rag trade, and is always full of cloak-and-dagger conflicts. But publicly surrounded by monotonous praise and admiration. Everything is always wonderful, beautiful, and fantastic. The most uninventive and unbearable of the fashion predictions are invariably acclaimed as a stroke of genius.

Fashion and luxury goods are big and profitable business. But this does not mean that we regard everything that is related to fashion in awe. And this definitely does not mean that we start idolizing fashion items, worshiping them to the extent that our personality becomes subservient to them. There has to be room for criticism or an independent opinion. Probably if this had happened only for clothes, accessories, hairdos and cosmetics, it would have been tolerable as long as one did not lose the sense of humor. But now days a "fashion mentality" are prevailing in almost everything, including the economy, politics, culture and information.

Whether you like it or not, your look is open to interpretation by people. And they have their own viewpoint. The meaning of a particular dress style can change rapidly and can have different meaning for people. Some garments themselves continuously acquire new meanings. This is because different social groups try to say different things by wearing the same type of garment. For example take the jeans. The blue denim Jeans have continually acquired new meanings during the twentieth century. They have been appropriated by different social groups and worn in different social contexts. They started off as casual rough and tough wear and today are also worn as a most 'chic-in' attire of a formal social gathering.

What was considered as hep and fresh in fashion once upon a time can be transformed into something totally outrageous or outlandish. For example, the use of fishnet. A couple of decades ago it was regarded as the dress of a prostitute, whereas now it is considered both chic and appropriate for daytime wear. Items change in their contexts, but they still retain the essence of their previous incarnation. For example in case of the jeans the sturdiness of the costume is retained and in the use of net the hint of sexuality remains.

Fashion seems to be prevalent in every sphere of our lives. The way people talk, the words, proverbs they use, the utility items they purchase, the mad rush for luxury goods etc. etc. Fashion at times has no reference to clothing or popular whims and trends. It may be the fashionable topics of discussions. Yesterday they may have been research and development whereas today they may shift to employee relation or finance.

How soon does a particular style becomes a fashion depends on a lot of things. It can be clever, and profitable, to catch on to a new fashion at the right time. It may be even better to understand a new trend before it becomes widely visible.

For example when the miniskirt was invented roughly about forty years ago, the inventor took advantage of the tax laws! In those after the great economic depression the parliament had specified the amount of material used in skirts and those designs that consumed extra fabric



were taxed at a higher rate. Skirts for children were exempted from taxes i.e. the exemption was based on the length of the garment, not the age or the size of the person wearing it. Probably at the time of invention the intuition was not to motivate women to show their legs but to save on tax implementation.

Following and adopting fashion without understanding it can be quite dangerous. It is not easy to follow and understand which fashions or trends have relatively deep roots and can last for a while and which are just whims and fantasies that will come and go quite unpredictably and just as fast as the blink of an eye.

Media reporting directly influences the popularity of a particular fashion. Television along with the whole electronic media is directly responsible for this. At times there is a senseless amplification of a particular fashion. And quite often the media reporting reaches its peak when the fashion is almost dying or is on its downward graph. Therefore following of current trends requires sensibility and one has to be cautious of avoiding imitation and blind fashion following which are often direct roads to failure.

The remedy is quite simple. Don't follow fashions. Don't do what everybody else is doing. Don't believe in trade jargon, trendy acronyms, miracle tools or "good for all" solutions that aren't good for anyone. Take time to look into facts and learn from realities, experiment carefully before any ambitious objectives are set, follow simple and clear strategies, based on specific know how and practical experience.

Above all, listen to people and concentrate on human relations and dialogue. Learning is a never-ending process. We can, and we should, improve our experience every day. This is the best way to find the road to success. Or, if we have already found it, to continue without slipping into an unexpected pitfall – or being detoured, at the next crossing, by traffic sign pointing in the wrong direction.

Some people instinctively know how to appear respectable to the majority through their clothing. Others are oblivious of this fact and are less successful in attaining good grooming. One of the reasons for the rise of the Corporate Uniform was this. Banks and institutions in roughly

the 1980s adopted it and it successfully reinforced power dressing. It indicated how important the uniform is as a means of distinguishing one person from another instantly. Uniforms provide mental clues which helped the customer identify the employee of the firm and give the employees an undefined unified code .

Just like colors evoke emotions corporate uniform have started being identified with feelings. Wearing an occupational uniform puts an employee in the position of being a visual metaphor. We learn quickly to associate different uniforms with different job conceptions and different expectations. We connect the policeman or security guard's uniform with authority, law, order and help. Likewise we associate the nurses or paramedic's uniform with help, care, protection and mothering. By contrast the stripped overall and hat of the ice cream vendor with the promise of pleasure.

When people put on a uniform they adopt what they think it symbolizes, but even people who don't wear a specific occupational or leisure uniform tend to know vaguely what to wear. Those who adapt their wardrobe to "fit in" with their company, succeed much faster in terms of upward job mobility.

Young people in particular adopt the uniform of their contemporary groups. However the uniform must be the peer group's uniform, not one imposed on them by adults. Fashion in the form of a mass youth uniform can create a sense of belonging to the peer group and a feeling of identity as the adolescent personality reaches maturity.

For the majority, an old status symbols, be it a brand, a logo or attitude accessory is old-fashioned, the moment it is loses favor within the group. An up to date status symbol cries out to some "I must have it now". The mobile phone as a belt accessory has been a perfect example of this. As new products develop, the phone version soon becomes a pass over and another electronic gadget gains more approval by being newer and more novel. By being the latest in a line of personal wear gadgets it gives unspoken signage about a person of the 'latest' style statement and therefore again by association some deeper meaning about (spending ability or know how) of that person. The popular belief is that

it is essential to have the latest fashion accessory, to gain instant peer approval.

Mass youth uniform can also work against individual groups of wearers. The wearing of caps in city clubs was banned in the United States because these caps were associated with fighting and the anti social behavior of some persons. More recently youths wearing hoods have been banned from shopping malls. The garment was banned as some youths hide their faces with the hood as they shoplift, or use the hood to avoid recognition after shoplifting or other illegal acts.

The whole concept of the fashion and garment industry stated changing between the First and Second World Wars. Mass production of clothing developed which was a direct result of industrialization. But it was not until clothes rationing was introduced in the United Kingdom that production methods became more streamlined. Rationing of cloth and haberdashery, along with strict specifications ensured that manufacturers created garments in a speedy, efficient, economic manner whilst attaining a certain standard of quality control. By the 1950s increasing numbers of women abandoned the little dressmaker and bought from the increasing majority of chain stores.

Department stores continued to move with the times experimenting with new fabrics and new looks. By the 1990s we were using designers to design ranges with style and flair.

A whole range of exciting yarns, new fashion fabrics, protective materials and engineered fabrics became widely available after 1960. New materials and fabric finishing techniques are at first exclusive and expensive. Initially they are offered to the world of Haute Couture. A couple of years later they get flooded in the mass market.

The youth cult of the teenager in the mid twentieth century started becoming a major force. They were highly influenced by the glamour of the cinema. The television in ordinary homes created a change in attitudes and values. The mood of society at the global level was totally influenced by the cinema, television and fashion magazines. The world had instant access to the latest trends and fashions as fast as the pic-

tures could be transmitted.

Today what people see in their homes on television or when surfing the Internet soon becomes accepted very quickly as normal and everyday. In the comfort of one's own home the television monitor exhibits the stark newness of an idea, especially the impact of a fashion concept. This makes it easier for everyone to accept the fashion trend more quickly when worn by others even if we can't see ourselves wearing a similar item.

When you study the history of fashion you realize that during the medieval times rather before the twentieth century fashion moved very slowly. It took years to reach the country areas. But once the rail travel improved mass communication between country and city, the cycle of fashion speeded up. By the beginning of the twentieth century fashion was moving in a yearly cycle.

World activities and movements have forced fashion to change in its very concept. For example the women's liberation movement in which all classes of women participated enabled and encouraged women to adopt more practical clothing and to try out new styles in fashion, hair and beauty. Their involvement in the First World War also changed their living styles and therefore influenced there dress code.

By the end of the millenium the whole concept of lifestyle was in for a change including fitness and health pursuits, car and air travel and centrally heated environments in home life. All created a need for clothing fashion designed for the way we live now. This clearly shows that how we perceive ourselves and what we want to say to society is evident in a very clear picture and is visually expressed through our bodies, the way we wear clothes, jewelry and body art.

Today fashion and beauty is at the affordable level. There is always a range that provides quality beauty, make up and accessory products at a price most can afford. Fashion is moving at the mass level so fast that fashion now moves in a weekly cycle and fashion trends are popular for a short time only.

Until recently, fashion was the prerogative of the upper class.



The clothing of ordinary people did not change much. The history of clothing has largely been taken from portraits of important people in their finest and most impressive attire. But even among the upper classes, clothing was costly enough to be cared for, reused, and passed from one generation to the next. Radical changes in fashion occurred infrequently until the Industrial Revolution in the 18th and 19th centuries made the production of both cloth and clothing far easier and less expensive.

How do clothes, cars, links, etc. acquire social meaning? How do these meanings change? Why do they change? Can you map out a relationship between differentiation and imitation as forces of cultural change? Can you distinguish between the inherent or symbolic meaning of an object and its social/fashion-based meaning? Does the temporary nature of fashion make it a reliable signal - and if so, of what? These are the questions you should be able to answer now.

There are many ways in which man can express himself. It may be through subtle gesture or the tone of the voice, the facial expression, the spoken language, display of decorations and possessions, the environments one chooses to inhabit and the humans we choose to be associated with. In the world of fashion we are culturally and socially assessed through our clothes, cars, etc. These are inanimate things that have unfortunately acquired a social meaning. There may be a disparity between the impression presented by an individual and the individual himself. There may also be a disparity in the perception of the observer, which may be perceived by virtue of the position in the social strata.

There is a lot of emphasis on social stratification as far as fashion motivation is concerned. Individuals are strongly motivated by two factors of social dynamics. First is the need to define a particular social group which is easily identified through the clothes it wears, and second is the need to establish a unique identity within the group in order to look similar yet different.

This can be seen in much fashion 'movements'. The hippie movement of the 1970's is a classic example. An overall fashion choice defines group membership in the eyes of both the group and those outside

force them to adopt changes which may actually lead them to go outside the group identity. It may also seem eccentric. Defining one's self in terms of small differences from a socially accepted set of objects or tastes is common.

The motivation for such action seems two fold. Firstly, innovation is seen as creative and desirable in these fields, and secondly in the definition of the new compared with the old is the implied message that this individual is already an established member of the 'old' group.

Often it is regarded that these small steps to change or challenge fashion norms are a 'phase' in a 'fashion cycle', but they are a continuous process. Stable and transient stages that seem apparent between fashion and subculture like fads are more closely linked with labeling and categorizing. Those that control the micro media seem to use these methods of establishing solid and prestigious group membership through 'expert' appraisal of a fashion's elements and social meanings.

Fashion is something we deal with everyday. Even people who say they don't care what they wear choose clothes every morning that say a lot about them and how they feel that day.

One certain thing in the fashion world is change. Change is the only constant thing. We are constantly being bombarded with new fashion ideas from music, videos, books, and television. Movies also have a big impact on what people wear. Musicians and other cultural icons have always influenced what we're wearing, but so have political figures and royalty.

Fashion is revealing. Clothes reveal what groups' people are in. Styles show who you are. Fashion is a language which tells a story about the person who wears it. Clothes create a wordless means of communication that we all understand.

There are many reasons we wear what we wear. Protection from

cold, rain and snow: mountain climbers wear high-tech outerwear to avoid frostbite and over-exposure. Physical attraction: many styles are worn to inspire "chemistry." Emotions: we dress "up" when we're happy and "down" when we're upset. Religious expression: Orthodox Jewish men wear long black suits and Islamic women cover every part of their body except their eyes. Identification and tradition: judges wear robes, people in the military wear uniforms, brides wear long white dresses.

Fashion is big business. More people are involved in the buying, selling and production of clothing than any other business in the world. Everyday, millions of workers design, sews, glue, dye, and transport clothing to stores. Advertisement on buses, billboards and magazines give us ideas about what to wear, consciously, or subconsciously.

Clothing can be used as a political weapon. In nineteenth century England, laws prohibited people from wearing clothes produced in France. During twentieth century communist revolutions, uniforms were used to abolish class and race distinctions. Indian history saw the Swadeshi movement wherein foreign goods were boycotted.

High fashion is the style of a small group of men and women with a certain taste and authority in the fashion world. People of wealth and position, buyers for major department stores, editors and writers for fashion magazines are all part of Haute Couture. Some of these expensive and often artistic fashions may triumph and become the fashion for the larger majority.

Popular fashions are close to impossible to trace. No one can tell how the short skirts and boots worn by teenagers in England in 1960 made it to the runways of Paris, or how blue jeans became so popular in the U.S

It's easy to see what's popular by watching television, but the direction of fashion relies on individuals to react to events, and trends in music, art and books.

In the perspective of costume history, it is plain that the dress of any given period is exactly suited to the actual climate of the time. Once identified, fashions begin to change.

Fashion is a state of mind. A spirit, an extension of one's self. Fashion talks, it can be an understated whisper, a high-energy scream or an all knowing wink and a smile. Most of all fashion is about being comfortable with your self, translating self-esteem into a personal style.

Fashion is a means of self-expression that allows people to try on many roles in life. Whatever you prefer, fashion accommodates the chameleon in all of us. It's a way of celebrating the diversity and variety of the world in which we live. Fashion is about change, which is necessary to keep life interesting. It's also a mirror of sorts on society. It's a way of measuring a mood that can be useful in many aspects, culturally, socially even psychologically. At the same time, fashion shouldn't be taken too seriously or you lose the fun of it.

The collections in Paris, New York and Milan, and now London, typically set the stage for the industry one year in advance. Though, the street is the real barometer of style. More and more designers are drawing their inspiration from life on the street. So once again, there is a link to personal style and fashion. A teenager can throw something together without thinking about it and it can trigger a new trend.

What one chooses to wear on a particular day depends on his day, mood and what's clean. If you have an important meeting or presentation, you put more thought into what you will wear. But on my most days, you dress to your mood, which can range from funky to classical. Then again, there are days when your laundry basket dictates what ultimately to wear.

## **Activity 1**

1 Look through magazines and newspaper and collect articles on fashion and make a collection. Do not forget to read the articles.

## **1.4 Summary**

Fashion is a symbolic language and it communicates non-verbally. Fashion expresses individuality. Fashion is like a barometer, which measures cultural changes. Fashion helps us to differentiate ourselves.

Fashion at different times has been different. Fashion is amus-



ing, intriguing, whimsical, boring, repetitive and depressing. They can turn into manias or cultural diseases.

Today fashion is a quest to keep the body in shape and continuously monitor our cultural. Fashion helps individuals to identify themselves.

The social stratification has made fashion a trendy style of the rich and the upper class. We may use and manipulate fashion to send clear and conscious messages also.

Those with high status occupations will wear the clothes they think others expect them to wear. Clothes have a utilitarian function of providing both protections from the extremes of climate. They also act as an aid to modesty.

The state of a person's clothes is synonymous with self-respect and is a sign of respectability. Status fashion can be anything. The ability to change trends is obvious limited to a small group who adopts consumer items early.

Garments acquire new meanings as different social groups say different things by wearing the same type of garment.

Fashion is prevalent in every sphere of life. Fashion is a big profitable business. It can be clever, and profitable. It's hard to understand which fashions or trends have relatively deep roots and can last for a while.

The rise of corporate uniform, reinforced power dressing. It got a new concept of how o dress can bring individuality by distinguishing one person from another instantly. On the other hand it helps people to connect easily.

By being the latest in a line of personal wear gadgets it gives unspoken signage about a person of the 'latest' style statement and therefore again by association some deeper meaning about of that person. It is essential to have the latest fashion accessory, to gain instant approval.

Fashion was the prerogative of the upper class. But the Indus-

trial Revolution brought about radical changes in the 18th and 19th centuries, which made the production of both cloth and clothing far easier and less expensive.

Fashion is something we deal with everyday. The fashion world means change. Icons have always influenced what we wear. Fashion is revealing. Fashion is a language, which tells a story about the person who wears it. We wear what we wear to protect us from cold, rain and snow, for physical attraction, emotions, religious expression, identification and tradition:

Clothing is also used as a political weapon. Once identified, fashions begin to change.

Fashion is a state of mind. What one chooses to wear on a particular day depends on his day, mood and what's clean.

### **1.5 Key words**

**Haute Couture** means "High Fashion" in French.

**Fad** means fashion, which comes and goes quickly.

**Fashion cycle** means fashion repeats itself.

### **1.6 Self-assessment Questions/Exercises**

1. What is today's fashion?
2. What do you understand by Status Fashion?
3. What was the impact of the industrial revolution?
4. What is the role of a uniform?
5. What does "fashion is a sign language" mean to you?

### **1.7 Further Readings**

## **Categorization of Fashion**

### **STRUCTURE**

- 2.1 Unit Introduction
- 2.2 Objectives
- 2.3 Categorization of fashion
- 2.4 Summary
- 2.5 Key words
- 2.6 Self-assessment Questions/Exercises
- 2.7 Further Readings

#### **2.1 Unit Introduction**

When we study fashion as a subject and to understand what fashion is really all about we have to gain knowledge about the types of fashion. This unit deals with the various kinds of fashion and also explains the different words that are used synonymously with fashion, like style, fad, silhouette and trend.

#### **2.2 Objectives**

Understanding of the meaning of fashion, along with all its aspects and variations is very important, as this would lead to the creation of a creative and innovative designer. The objective of this unit is to make you aware of the different aspects of fashion so that you learn from the past and this knowledge helps in creating a progressive designer with new ideas and not a mere copying designer!

## 2.3 Categorization of fashion

The term fashion applies to a prevailing mode of expression. And the mode of expression will definitely change more quickly than the culture as a whole. The terms "fashionable" and "unfashionable" are employed to describe whether someone or something fits in with the currently popular mode of expression. The term "fashion" is often used in a negative sense, as a synonym for fads and trends. In this context, fashions are a relief from boredom, or a distraction from important matters, for the idle rich. The term is also frequently used in a positive sense, as a synonym for glamour and style (way of dressing). In this sense, fashions are a sort of communal art, through which a culture examines its notions of beauty and goodness.

Fashions are social psychology phenomena common to many fields of human activity and thinking. The rises and falls of fashions have been especially documented and examined in the fields of Architecture, Arts and crafts, clothing or costume, cosmetics, grooming, and personal adornment, Cuisine, Dance and music, forms of speech, entertainment, games, hobbies, sports, and other pastimes, technology, such as the choice of programming techniques.

Of these fields, costume especially has become so linked in the public eye with the term "fashion" that the more general term "costume" has been relegated by many to only mean fancy dress or masquerade wear, while the term "fashion" means clothing generally, and the study of it.

The European idea of fashion as a personal statement began in the 16th century. It started differentiating from being a cultural expression: ten sketches of various gentlemen may show ten entirely different hats. But the local culture still set the bounds. Amongst the upper-classes fashion began to move simultaneously in the 18th century. The colors and patterns of textiles changed from year to year and the cut and length of the man's coat, the style of the lady's dress changed more slowly.

The pace of change picked up in the 1780s with the publication of French engravings that showed the latest Paris styles. All Western Europeans were dressing alike, although local variation became a sign of provincial culture.

Fashions may vary significantly within a society according to age, social class, generation, occupation and geography. The term "fashion victim" refers to someone who slavishly follows the current fashions without discrimination.

Fashion in clothes has allowed wearers to express emotions or solidarity with other people. What a person chooses to wear can reflect that person's personality or likes. When people who have cultural status start to wear new or different clothes, a fashion trend may start; people who like or respect them may start to wear clothes of a similar style. Thus giving rise to a new fashion.

Fashion, by definition, changes constantly. The change may proceed more rapidly than in most other fields of human activity like language, thought, etc. For some, the fast change in fashion has many negative aspects of capitalism. It results in wastage and encourages consumers to buy things unnecessarily. The affluent people can afford to follow a variety of different fashions in clothes or accessories. At the same time there remains an equal or larger range designated 'out of fashion'.

Others, enjoy the diversity that changing fashion can apparently provide, seeing the constant change as a way to satisfy their desire to experience "new" and "interesting" things. Fashion can change to enforce uniformity also.

Fashion can suggest status in a social group. Groups with high cultural status like to keep 'in fashion' to display their position; people who do not keep 'in fashion' within a so-called "style tribe" can risk being regarded as outcasts. Because keeping 'in fashion' often requires considerable amounts of money. Fashion can be used to show off wealth. Therefore sticking to fashion trends can also mean social affluence.

Fashion can help attract a partner. Many people often use fashion as an indicator of what a person is like. As well as showing certain features of a person's personality that appeal to prospective mates, keeping up with fashion can advertise a person's status to such candidates. Perhaps even more importantly, it sends a signal of superiority to potential competitors of the same gender, who are frequently better informed about what's fashionable than the potential mates are. Conversely, a

person who exhibits a fashion style that rejects or deliberately tries to offend the current trend may also have an advantage in finding other like-minded individuals.

"Fashion sense" consists of the ability to tell what clothing and accessories look good and what do not. Since the entire notion of fashion depends on subjectivity, so does the question of who possesses "fashion sense". Some people style themselves as "fashion consultants" and charge clients to help the latter choose what to wear. Designers show the public what is new and in style by using fashion models to display the clothing. Image consultants help people revamp or create fashion sense. Fashion can operate differently depending on gender, or it can promote homogeneity as in unisex styles.

The ultimate world capital of fashion is Paris, which is home to the premier fashion houses of the world including Chanel, Yves Saint Laurent, Givenchy and Louis Vuitton. The other major fashion capitals are London, New York and Milan.

Understanding the different categories of styles is a skill that demands up-to-date knowledge and motivation. Fashion can be categorized as-

- \* The Original
- \* The Classic
- \* The Popular
- \* The Fad
- \* Haute (high fashion)
- \* Elegant
- \* Dramatic (Theatrical)
- \* Conservative
- \* Western (Country)
- \* Casual
- \* Grunge



**The Original** is the one of a kind creation from design house. It could be a style, cut or an ensemble with a totally new appeal created for the first time. These garments are sometimes interpreted in unusual or rare fabrics and the cost is usually astronomical. European collections create world headlines such as Pierre Cardin, Nina Ricci, Jean Patou, Guy Lasche etc. .... tomorrow it could be you!

**The Classic** are usually the silhouettes that are reinterpreted year after year because they are flattering and are appropriate for many figure types and occasions. The Shirt maker dress, the standard salwar kameej or churridar kurta pajama, bushshirt with open collars are examples of the classic style.

An example of a typical Classic style includes the emphasis of business and corporate look. The colors beige, navy, red, blue and black are the most suitable. Lines which are simple, trim and traditional are more apt. Textures play an important role, durable and natural fibers. Clothes that are expensive and have a timeless appeal year after year come under this category. Favorite accessories that go with the classic style must have a traditional and conservative shape.

**The Popular** is the fashion that is popular every where. Many things combine to make a popular fashion. Its eye appeal and comfort to wear is an important aspect. On top of the list is its wearable quality. It should be adaptable to all figure types of all age groups. Its shape must be such that that will make up superbly in almost any fabric for any season. It should be such that it can be adopted for any sort of an occasion. Another important factor is the affordability factor. For any fashion to be really popular it has to be affordable.

**The Fad** is a trend that is easily accepted and as quickly obsolete. It is most often inclined towards extreme fashion, quite gimmicky and not suited to all types of personalities. A fad can become a forerunner of a fashion to come in vogue in due course of time.

A fad is also referred to as a craze. It refers to a fashion that becomes popular in a culture relatively quickly, remains popular, often for a brief period, and then loses popularity almost immediately and dramatically. However, some fads have known to reappear after some time. At times a fad that manages to remain popular for a significant amount

of time may evolve and become accepted into a society's everyday culture.

Chinoiserie was a fad that referred to an artistic style which reflected Chinese influence and was characterized through the use of elaborate decoration and intricate patterns. Its popularity peaked around the middle of the 18th century.

Cyberpunk fashion was a term that was used to refer to fashion scenes and subcultures influenced by the concepts of cyberpunk, i.e., cyber and Industrial fashion. Examples being trench coats, sunglasses, boots, goggles, monochrome and occasionally neon materials.

Industrial fashion was a form of fashion most closely associated with the industrial music scene and was based on styles including punk and military combat uniform aesthetics. Typical items of clothing included combat boots, trousers, t-shirts, and sometimes gas masks, flight jackets, or trench coats, the color black being most predominant. Partially or completely buzzed, shaved or undercut hair was common.

Deathrock fashion was the distinctive style of dress usually associated with the deathrock music scene. The Deathrock look has been most strongly shaped by musicians from the first generation of Gothic Rock bands in Europe. It is characterized by layering black and white clothing. Occasionally, vibrant reds, greens, blues and purples will be used accent colors, especially for dresses, jackets, tights, and when dying one's hair.

Common Deathrock clothing items include black jeans, tight black or colored plaid bondage pants, short black or colored plaid bondage mini-skirts, black lycra mini-skirts, black or white lace skirts, etc.

Deathrockers tended to exaggerate. At times they wore three heavily studded belts at the same time as well as dozens of badges and multiple band patches sewn into their clothing.

The accessories included patches of various sizes sewn onto clothing; safety pins worn as jewelry; rosary beads worn as necklaces; badges over shirts, tops and even leather biker jackets; silver toned jewelry with human skulls, skeletons, bats, etc.; fingerless gloves, fishnet gloves and lace mitts; multiple pyramid studded belts and/or bondage



belts with chains dangling through the hoops; pyramid studded bracelets and chokers; lunch box or coffin purses; The makeup for both males and females has strong horror movie influences. It emphasized on unnaturally pale and death-like complexions "whiteface" make-up; either black, blood or dark red lipstick; dark eye shadow applied both over the upper eyelid and underneath to create a sunken or sickly look; and heavy black eyeliner. Fingernail polish is usually black though it may occasionally be white or red, green, blue, purple or a combination of these colors.

The hairstyles had a punk influence short and spiky hair in vibrant reds, blues, greens, purples, hair colors.

Punk rock was an anti-establishment music movement that began around 1974-1975. The term was also used to describe subsequent music scenes that share key characteristics with those first-generation "punks," and it was often applied loosely to mean any band with "attitude" or "youthful aggression." The term was sometimes also applied to the fashions or the irreverent "DIY" ("do it yourself") attitude was associated with this musical movement.

The word "punk", means worthless or disrespectful— often applied to a street hustler or a young person with a negative attitude towards authority British punk fashion deliberately outraged propriety with the highly theatrical use of cosmetics and hairstyles: hair made to stand in spikes, cut into dramatic shape, and colored with vibrant unnatural hues. Punk clothing typically adapted existing objects for aesthetic effect: previously ripped clothes were held together by safety pins or wrapped with tape, written on with marker or defaced with paint; safety pins and razor blades were used as jewelry (including using safety pins for piercing); a black bin liner bag (garbage bag) might become a dress, shirt or skirt. Leather, rubber and vinyl clothing was also common. Other types of punk clothing were tight "drain pipe" jeans as opposed to "bell bottom" or "flared" jeans popular in the 1970s, "brothel creepers" shoes, t-shirts with risk images, and possibly a leather motorcycle jacket. Boys and girls both would also wear eyeliner.

Gothic fashion was a style of dress of individuals who identify themselves as goths. It was allied to Gothic rock and the gothic music scene, but not all those who dressed in this fashion listen to Goth music.

Typical goth dresses usually consisted of black clothing accessorized with silver, but can vary in the color-schemes. The stereotypical gothic outfit, sometimes referred to jokingly as the "mopey" or "romantic" look, was limited only by what the wearer thought he or she could pull off, and could include elaborate gowns and corsets, veils, teased hair, eyeliner, black fingernails, fishnets, and styles borrowed from the Elizabethans and Victorians. Also popular were tight-fitting trousers, pointy boots, flounced shirts and anything with buckles on it.

The simplicity of the style lends itself to variation, and it is now often seen combined with elements of other styles. Various piercing are not uncommon, and both males and females often wear elaborate makeup. Hair is often dyed blue-black, and sometimes backcombed to give it a large, ratty appearance. There are similarities between goth fashion and the more masculine black metal fashion, which can make it difficult to discern the subculture of the individual. Like the punk subculture it grew out of, early goth fashion had a strong emphasis on the DIY ethic.

However, the core of gothic fashion is that whatever you like is fine, as the gothic culture per opposition to "fun society" is against the conventions of how one has to look. Between those two extremes, anything goes, be it modern, classic, conservative or ragged.

Sometimes, goths will tear or cut their clothes apart, normally with scissors, then repair their clothes with safety pins. This gives an odd 'splitting at the seams' look.

An interesting aspect for women is that Goth fashion embraces all body types, unlike mainstream fashion that insists on a hierarchy of beauty superiority based on body and hair type.

What can be agreed on, however, is that Goth fashion can instantly be recognized by its stark black or white clothing or hair or makeup, often contrasted with boldly coloured clothing, hair and makeup in strong shades of deep reds, purples or blues, in fabrics and styles that evoke romantic eras as well as morbidity, that usually combine style elements that flow and drape as well as restrict or emphasize and sexualize a body part. Goth fashion further emphasizes the personal power of an individual, as the calculated juxtapositions of elements of the rugged

e. metallic and leather accessories to that of the vulnerable, fragile and sensual i.e. lace, silks, high heels for either gender, restriction of body parts communicate the will of the wearer to make conscious choices, and awareness that their non-"natural" fashion choices are gauged to elicit a strong response from non-Goth others. This form of dark, sometimes morbid, eroticized fashion, along with the pale, un-tanned skin of the wearer, immediately identifies one as "Goth".

If you answer the following questions to yourself you would easily understand what style and what a personal statement is. Do you like dark colors? Do you like pastel colors? Do you like to look fashionable and cool all the time? You like to use comfortable clothes or casual clothes? Do you like to wear skirts/ trousers, salwar kameej, sari? Do you like platform boots? Do you like pop and techno/dance?

By now you must have understood what fashion is all about and the atrocities that the world has witnessed because of Fashion. Let us now classify fashion. Broadly speaking we can do so as follows:

**Haute** is high fashion. This category includes the very chic, one-of-a-kind, the custom-made and designer's collection. Colors are unusual and rare. Lines are unusually layered, fitted to suit, very specific individual taste. Textures are unusual and of rare materials. Effect is one-of-a-kind, leader, very unique. Requirements are custom-made, designer's originals, and very expensive. Favorite accessories are coordinated matching and custom made pieces.

**Elegant** is a style which includes expensive designer's reproduction, but should not be misunderstood as "haute" or high fashion. Color is unusual, muted solid colors (gray, black and white). Lines are mostly uncomplicated and well fitted. Textures are fine fabrics, usually expensive materials. Effects are very refined, status and executive-looking. Requirements are semi custom-made or altered to fit. Favorite accessories are coordinated and matching real gold and diamond accessories. It has emphasis on an uncomplicated, well fitted status look.

**Dramatic** is more nearer to a Theatrical class. This style creates a glamorous and glitzy impact. Colors are strong, vivid, and contrasting (black is a favorite color). Lines are severe, sharp and usually asymmetrical. Bold and often overwhelmingly fitted with open slits. Textures

are rare and trendy. Effects are confident, chic, sexy and catchy. Requirements are custom-made or altered to fit. Favorite accessories are a bold statement usually metallic (gold, silver, bronzes, etc). The fit, its impact and its open slits are important. Sometimes open back designs or see-through materials are used.

**Consevative** is the close to feminine class. This category includes traditional old fashioned, but should not be misunderstood as classic because of its girlish features. The colors are pastel, soft blends, muted rainbows. Lines are simple flows, rounded curves and semi- fitted. Textures are light, flowing, lace, usually old-fashioned small print. Effects are fragile, soft, charming, innocent and very feminine. Requirements are gentle, very delicate and price is a non issue. Favorite Accessories are very simple real gold and diamond accessories.

**Western** is the opposite of conservative. Clothes are reduced from the feminine emphasis. Colors are in earth tones. Lines are durable, simple, easy and comfortable. Textures are natural fibers, basic denim, thick and old-fashioned. Effects are tough, strong, sometimes western. Requirements are durability, mobility and price is a non issue. Favorite Accessories are big water-resistant watch, leather boots and thick belt.

**Casual** class includes denim, feeling at-home, sometimes western. Colors are any, (bright, pastels, earth tones). Lines are unstructured, simple, and easy. Textures are popular (natural, blend or synthetic fibers). Effects are easy-going, athletic, unpretentious and simple. Requirements are easy care, home atmosphere and comfortable. Favorite Accessories are cloth bag, basic, simple accessories including disposables.

**Grunge** is a class which was made popular during the early 90's. It creates an emphasis of younger generations, exaggerated constructions, separates, and coordinates. Colors could be anything. Lines are unstructured sometimes exaggerated and unusual. Textures are popular (natural, blend or synthetic fibers), knits. Effects are youthful, confident but sometimes impractical. Most designs die quickly. Requirements are easy pieces, but sometimes wild and usually inexpensive. Favorite Accessories are of all kinds, real or fakes, inexpensive accessories in-



cluding disposables.

**Futuristic** is a class which emphasizes the look of the electronic and the computer age. The design concept is based on galactic or extra-terrestrial inspired clothing. Colors are strong metallic (gold, silver, etc.), vivid, and contrasting. Lines are angular, sharp and usually asymmetrical. Textures are hard; unusually bold and often overwhelmingly round or square. Effects are impractical to our present times, unique accessories or trim. Requirements are of bold statement, extra-ordinary accessories, usually expensive. Favorite Accessories are bold geometric accessories (rings, earrings including bags). Shoes with flashing red lights are examples of this style.

### **Activity 1**

1. After studying the text make a sketch of any one of the fads.
2. Try to make a futuristic design sketch.

## **2.4 Summary**

The term fashion applies to a prevailing mode of expression. And the mode of expression will definitely change more quickly than the culture as a whole.

Fashion is a social psychology phenomenon common to many fields of human activity and thinking. s

The European idea of fashion as a personal statement began in the 16th century It started differentiating from being a cultural expression By 1780s all Western Europeans were dressing alike and local variation became a sign of provincial culture.

Fashions may vary significantly within a society according to age, social class, generation, occupation and geography.

Fashion in clothes has allowed wearers to express emotion or solidarity with other people for millennia. What a person chooses to wear can reflect that person's personality or likes. When people who have cultural status start to wear new or different clothes a fashion trend may

start; people who like or respect them may start to wear clothes of a similar style.

The definition of Fashion changes constantly. For some it may be positive while for others it may be negative.

Changing fashion provides constant change as a way to satisfy the desire to experience "new" and "interesting" things. Fashion enforces uniformity also. Fashion can help attract a partner. Many people often use fashion as an indicator of what a person is like.

**"Fashion sense"** consists of the ability to tell what clothing and accessories look good and what do not. Understanding the different categories of styles is a skill that demands up-to-date knowledge and motivation. Fashion can be categorized as The Original, The Classic, The Popular, The Fad, Haute, Elegant, Dramatic, Conservative, Western, Casual and Grunge

**The Original** is the one of a kind creation from design house. These garments are sometimes interpreted in unusual or rare fabric and the cost is usually astronomical.

**The Classic** are usually the silhouettes that are reinterpreted year after year because they are flattering and are appropriate for many figure types and occasions.

**The Popular** is the fashion that is popular every where. Eye appeal, comfort to wear, wearable quality and adaptability are important aspects.

**The Fad** is a trend that is easily accepted and as quickly obsolete. It is most often inclined towards extreme fashion, quite gimmicky and not suited to all types of personalities. A fad can become a fore runner of a fashion to come in vogue in due course of time.

A **fad** refers to a craze. Chinoiserie, Cyberpunk fashion, Industrial fashion, Deathrock fashions, the Punkrock look, Gothic fashion with the Do-it-yourself look are all examples of fads that came and went.

A **personal statement** is a reflection of the individuals personal likes and dislikes in his way of dressing and choice of accessories, which in due course of time is appreciated and accepted by people.



**Haute** is high fashion. This category includes the very chic, one-of-a-kind, the custom-made and designer's collection.

**Elegant** is a style which includes expensive designer's reproduction, but should not be misunderstood as "haute" or high fashion.

**Dramatic** is more nearer to a theatrical class.

**Conservative** is the close to feminine class.

**Western** is the opposite of conservative. Clothes are reduced from the feminine emphasis.

**Casual** class includes denim, feeling at-home, sometimes western.

**Grunge** is a class which was made popular during the early 90's. It creates an emphasis of younger generations, exaggerated constructions, separates, and coordinates.

**Futuristic** is a class which emphasizes the look of the electronic and the computer age.

## **2.5 Key words**

**Fashionable** is someone or something fits in with the currently popular mode of expression.

**Unfashionable** is someone or something that does not fit in with the currently popular mode of expression.

**Style** is the way of dressing.

**Costume** refers to clothing

**Fashion victim** refers to someone who slavishly follows the current fashions.

**Out of fashion** is something that is not in vogue

**In fashion** is something that is in vogue

**Fashion sense** is the ability to tell what clothing and accessories look

good and what do not.

**The Original** is the creation from design house which has no precedence.

**The Classics** are silhouettes that are reinterpreted year after year.

**The Popular** is fashion that is popular every where.

**The Fad** is a trend that comes and goes.

**A personal statement** reflects individual choice.

**Haute** is high fashion.

**Elegant** is an expensive designer quality style.

**Dramatic** is theatrical look.

**Conservative** is the close to feminine class.

**Western** is the opposite of conservative.

**Casual** is a feeling at-home look.

**Grunge** was the popular style of the 90's.

**Futuristic** is of the future.

## **2.6 Self-assessment Questions/Exercises**

1. What do you understand by Classic Fashion?
2. What is the difference between Haute and Elegant fashion?
3. What do you understand by the Conservative Look?
4. What do you feel is the importance of casual fashion in our life?
5. Write a note on fashion sense.

## **2.7 Further Readings**

**STRUCTURE**

- 3.1 Unit Introduction**
- 3.2 Objectives**
- 3.3 Importance of Accessories**
- 3.4 Types of Accessories**
- 3.5 Summary**
- 3.6 Key words**
- 3.7 Self-assessment Questions/Exercises**
- 3.8 Further Readings**

**3.1 Unit Introduction**

The evolution of clothes, shoes, and accessories relates them to changes in social behavior, lifestyles, and taste, from the earliest times to today. Each change depicts how items developed over time and highlights how new skills and changes in technology have influenced fashion. From the beads of prehistoric hunters to a queen's crown, accessories have played an important role and understanding what they've meant to people throughout the ages is relevant as it would help us understand what accessorizing is all about.

Fashion comes and goes. The history of fashion gives a revealing glimpse of the way we were, and the way we are. One needs to understand, that one age just does not stop giving rise to another. There is always a gradual transformation of ideas and change in likes and dislikes which leads from one fashion to another

### 3.2 Objectives

Accessories can either enhance a design or spoil its effect. To understand the various types of accessories used along with garments it is also necessary. The objective of this unit is to throw light on the accessories used on the garments and the accessories worn with a garment.

### 3.3 Importance of Accessories

Accessories are extra elements of fashion which enhance the look of your garment design. They form an excellent focal point if used carefully. They help create illusions also. They may make a person look shorter or taller.

### 3.4 Types of Accessories

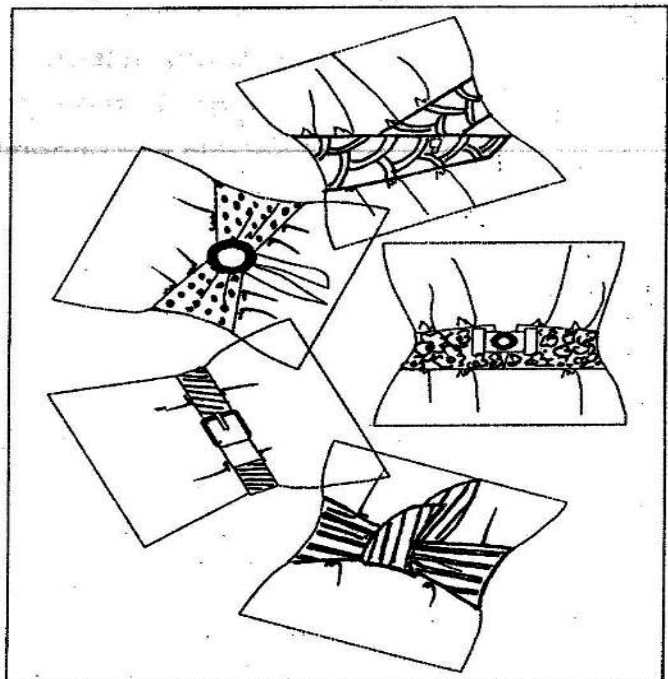
Accessories can be divided into broadly two categories. One accessories used with the garments and second accessories used on the garment.

Accessories used on the garments include trimmings, finishing, fasteners and buttons. Accessories used with the garment include belts, bags wrist watches, hair bands, jewellery, neckties and bows, scarves, shoes, umbrellas etc.

Let us first list out the accessories used with the garments one by one:

#### Belts

Belts bring about emphasis on the waist and the hipline. For all those figures who want to flaunt their waists and hemlines, belts are the answer. The person with a narrow waist



and hip line can select exotic colours and sizes and includes large belts, bucklers and dangling accessories.

Many a times one feels short of creative belts. But you can always create different looks, for e.g., taking two contrast coloured scarves and tying them over a basic blouse or dress can help one to achieve an original look. Use antique fabrics, ethnic ties, leather straps or other unique articles to make attractive accessories. Often having one multi-colored woven belt can work wonders with several outfits in your wardrobe.

The woman with a figure problem must give more time in selecting a belt. Slim belts should be a part of every woman's wardrobe. These are narrow enough to slip into belt loops and add a finish to the waistline of a tailored pant or skirt.

For large figures one can select blending colours and metal covered in self-fashion. A belt with longer ends will provide a slimming effect. A belt should be comfortable it should neither be too tight nor too loose. Belts worn with jeans should be larger than your waist so that they slide on the upper hip instead of fitting the waist snugly.

There are certain things to be kept in mind with regard to this fashion accessory which are listed below:

- 1) Store your belts where they are visible and easy to pick out even if the collection is small.
- 2) Maintain your leather belts as you do for your shoes.
- 3) If a favorite belt needs a repair take it to the cobbler.
- 4) Separate your collection of belts for casual, formal or party.

During the times of Julius Caesar, a belt was considered somewhat important and a symbol of prestige. But later on belts were included into most men's wardrobes. A belt, is after all, a very handy item from which hangs a sword or a dagger.



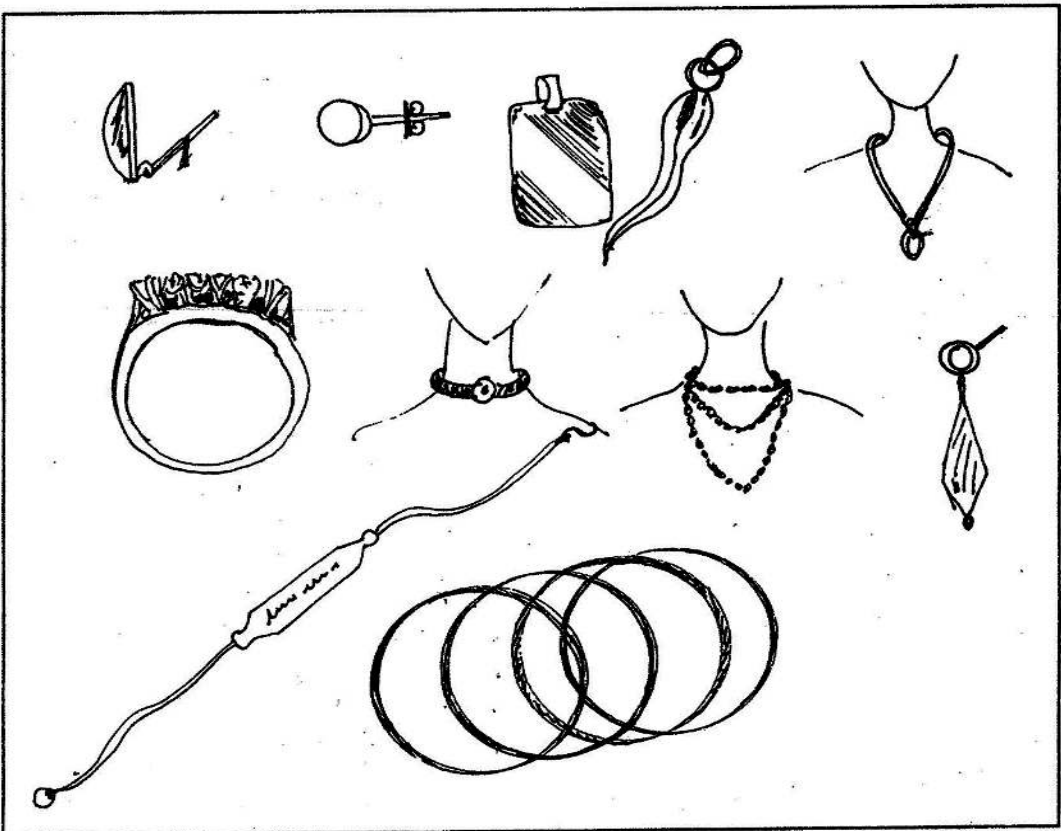
## Jewellery

Our Indian heritage has given us a valuable design inspiration for jewellery. Even today jewellery can make a personal statement, the kind and amount you wear says a great deal about your taste and life style.

Earrings are very important if you want to highlight your face. Avoid clip-on earrings as they are uncomfortable and insecure.

The neck is also a focal point.

- a) Lustrous pearls at the neck and ear highlight a woman's colouring by contrasting it with the skin.
- b) The subtle sparkle of trim earrings or a simple necklace dresses the basic outfits and makes it finished.
- c) A delicate sparkle of diamond will balance an evening make up.
- d) Women with a large bust line should not wear large dangling



pendants as it will call attention. These women should wear jewellery closer to the neck.

Avoid wearing tight necklaces if the neck is short or heavy. Ladies with a large figure should focus attention on their hands and faces. Always co-ordinate your colour palette as it suggests the stones and metals that are most flattering to you and will blend best with your wardrobe. Gold and warm toned metals are natural for sunlight complexions. Antique silver is also elegant, especially when combined with ivory or warm coloured stones like amber and turquoise. Diamonds are attractive on every one because they reflect light.

And one must always remember a rule while selecting jewellery "the less of it the better it looks".

### **Watches**

Watches are another important element of accessories.

### **Handbags**

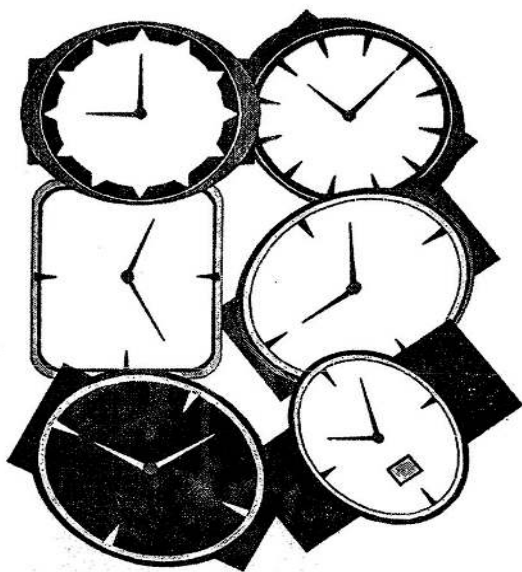
With all the years in the development of fashions it is said that your personal image reflects every time you open your bag.

Women lead a very busy life. Shifting their possessions from one handbag to another is a problem that can be eliminated by selecting a bag that is appropriate for most of the day time activities.

There are certain tips that should be followed while selecting the right bag:

a) While you select your bag try to blend your bag with the colour of your shoes and colours in your wardrobe.

b) Try to have a hand bag and use it daily. This will give you an opportunity to have a hand bag of rich quality and standard.



c) Avoid carrying a huge purse loaded with all the useless things that you have collected over a period of time. Sort out the necessary and important things.

d) The handbag of a business woman should give a trim and professional look.

e) Buy a compact size and always carry an extra bag or briefcase for papers or purchases when necessary.

f) Make sure that the bag closes easily. Check the straps that they are well secured.

g) Select a bag with a shoulder strap and see that the bag falls to somewhere between the waist and the hip line which is versatile and easy to carry.

You may select and buy two or three bags during a year. One can be of a lighter weight and for the coloured summer wardrobe. Dressy evening clothes will require another bag, which is a small pouch or clutch with evening clothes.



When selecting bags for problem figures, colours and size are important considerations. Too large a bag will overwhelm a petite person. A brightly coloured bag will detract from the unity of an outfit colour coordinated to maximize height. For large figures a medium sized handbag is ideal. Leather bags are usually an intelligent investment for the rich and sophisticated look.

Bags in the 1950s were literally handbags and usually held by the hand or over the arm. Many handbags had side pockets or even grip clasps or rings for a woman to keep track of her gloves.

Larger bags to hold possessions were also popular when women traveled using public transport some distance into towns. They could keep all their essentials with them as very few women realistically had regular car access in those days in UK. Bucket bags and raffia bags were also useful accessories

The handbag was a new accessory in the late 1790s. They were pretty small decorative purse like bags, similar to an evening bag of today and which held a lady's belongings. Some had steel hoops which gave a framed effect. Others might be circular with ribbon drawstrings and feather trimmed. Still others might be steel mesh trimmed with steel fringe beading.

It was considered a token of affection to present one's lady love with a bag. By the 1820s proper handbags either soft drawn up leather or rigid and buckled hard leathers or decorative materials. Folding small fans, and shot silk or taffeta parasols with ivory handles were used as decorative, rather than functional accessories. Huge fur, feather or shirred silk muffs began the era only to disappear totally by 1811, ending the fashion with smaller rounder muffs.

Now a days the mobile phone has become an important item for ladies to carry. A small pouch with a string is popular. However insignificant, it forms an important accessory which can be stylised.

## **Footwear**

The word shoe follows immediately by the word comfort. A shoe

no matter how spectacular the style is worthless if it does not fit. Too high a heel can catch in the carpet or small heels spoil ones confidence and image.

There are certain rules to be followed while selecting footwear.

- 1) Avoid heavy shoes - A heavy shoe makes thin legs look like tooth-picks and exaggerates the bulk of heavy legs.
- 2) Heel- A medium heel shoe makes you appear taller and nearer the fashion idea. Your legs seem more attractive because the instep of the foot has a graceful light contraction of the calf muscle caused by the raised heel.
- 3) Colour - A contrasting colour whether bright, light or very dark makes your feet a focal point.
- 4) The lighter the shoes and simpler the style the slimmer and more graceful your legs will look.
- 5) When creating a look let your shoes say the same as your garment. Don't team heavy shoes with a soft dress or a dressy shoe with a tweed suit.





6) Selecting your shoes according to the climate is very essential for example boots are practical for cold weather. Experiment with shoes for different outfits. The final word for shoe selection would be simplicity.

The flat or low heeled pump that replaced 18<sup>th</sup> century heeled shoes was in fashion for forty years in Britain. Often trimmed with a bow or rosebud these shoes were made of soft kid, cloth or silk and were very flimsy, so wore out easily. The flat sandal sometimes had ribbon ties that were crossed over the leg reaching to the calves. They were almost too fragile to wear and were mainly worn in the evenings or indoors and the half boot was worn for outdoors.

Then about 1810 the flat soled boot was worn by fashionable women for general wear. These were attractively made of coloured leather or leather and fabric or the same fabric as pelisses. In a short time boots became so usual that even bride's boots and dancing boots were made. Proper walking for gentle ladies other than in landscaped gardens was unknown. Pumps were not made for anything other than a tiled promenade.

Early 1950's shoes were often very high, but with rounded or peep toes and low cut front uppers and sometimes had sturdy Cuban heels. Strapped sandals with finer heels were popular as were heavier thicker heels for lower shoes, but by the mid fifties kitten heels and metal tipped steel stiletto heels replaced styles that owed more to designs that had been brought out to compliment the New look of 1947.

By the mid 1950s pointed toe shoes called winkle pickers with stiletto heels up to 5 inches were a common sight. There is no doubt that the trademark of the fifties was the stiletto heeled shoe, first seen in 1952 at a Dior fashion show.

Almost as if to match the spindly heel, umbrellas were elongated with 6 inch steel spikes and many a woman considered a furled umbrella as protection from attack when walking home late at night.

Many floors were ruined by stillettos from shoes and umbrellas. The main problem was caused by the stillettos being metal tipped. as still somewhat economy conscious after the war British wearers pre-

ferred the longer life of steel than rubber tips, despite the click clacking irritating noise they made.

So stilettos became banned in many buildings and remain banned in National Trust properties and stately homes.

**Shoe Laces** are available in both cotton and synthetic yards. Elastic shoelaces with a locking system are used in sports and casual wear. They are also suited for children, the elderly and the physically challenged. They can be worn with all styles of running shoes, athletic shoes and casual lace-up shoes.

### **Umbrellas**

Umbrellas form an essential part of the clothing during the summer as well as the rainy season. If blended well with the outfit it can enhance the total outfit.



### **Bows and neckties**

Neckties are regarded as part of formal dressing and enhance the outfit towards professionalism. Neckties along with Bows are part of the dress code in formal dinners. The use of them in an outfit suggests a different class of people.

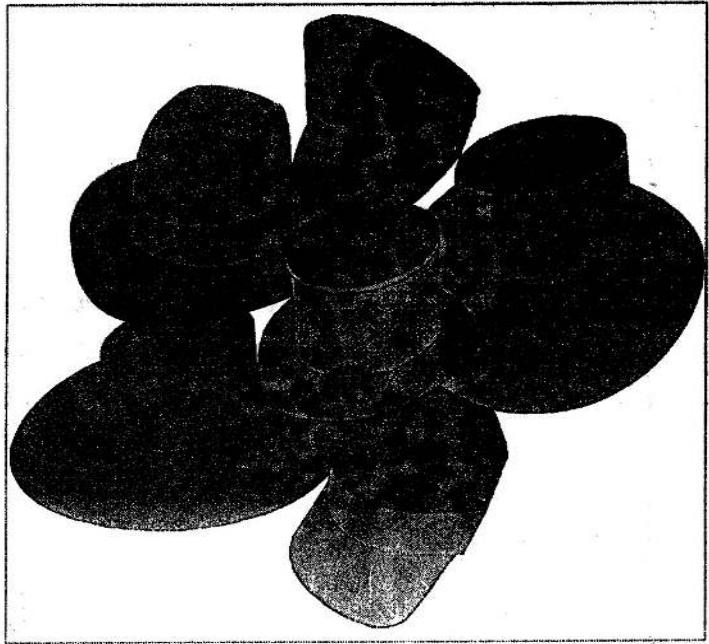
The design of the bow may vary according to the fabric used, its size, proportion and



colour. It is often used as a main feature in a design placed at the neck, hip, shoulder or the back of the garment. The bow tie may be used as a fastener or a decorative feature.

### **Headgears and Hats**

Headgears and hats have played a very important role in the history of garments as in the olden days a person was identified by the style of headgear he adorned. Headgear was a symbol of his class, status, creed, religion, sect and his social standing. Apart



from this history has witnessed headgears as simple as band and as bizarre and elaborate as a whole ship designed and planted on the head. However headgears can either make or break the outfit and form an interesting and essential part in the study of fashion.

Hats added the final touch to a woman or girl's outfit particularly in the early fifties. Last year's dress or suit could be updated easily with a new hat or a fresh ornament such as flowers, an autumnal bunch of acorns and leaves, or a bunch of cherries.

Generally hats began to lose favor in the fifties as they were unsuitable for the new hairstyles. Women spent more time at the hair salon and the last thing they wanted to do was spoil their latest hairdo with a hat. Fashionable hairstyles began with simple ponytails and ended the decade with complex beehive arrangements.

Hats belong to the western culture. A wide range of hats from small caps to enormous ribbon festooned bonnets, turbans, feather trimmed satin jockey hats and poke bonnets were all part of

gentlewoman's wardrobe. In 1800 caps were worn mostly in the day by older ladies, and then in the 1820s young people generally wore them in the day.

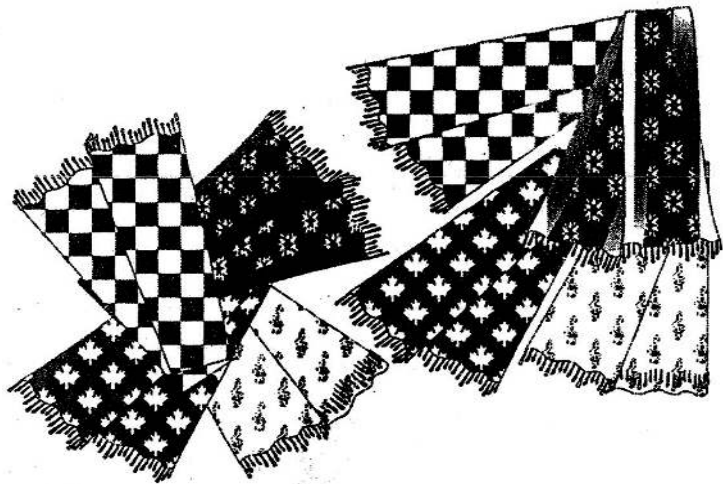
## Scarves

Scarves come in many sizes, shapes and fabrics each appropriate for a different application. Give advice to your client about wearing scarves in different styles and designs. They need not always be in silk for instance cotton scarves have a wonderful look for spring and summer. A large cotton rectangle makes a wonderful summer shawl to cover up a summer dress for a casual evening. Always remember to balance the scale and intensity of this accessory to your body type and the outfit you are designing. Either adopt them or create a personal style for your clients.

Down listed are some tips for using scarves

:

1) use a contrasting colour to highlight your face by draping the scarf around your neck and they are capable of neutralizing harsh clothing colour by adding a spot of your most flattering colour at the neckline.



2) To emphasize the flattering V-lines of the opening use a contrasting scarf at the neckline of an open blouse.

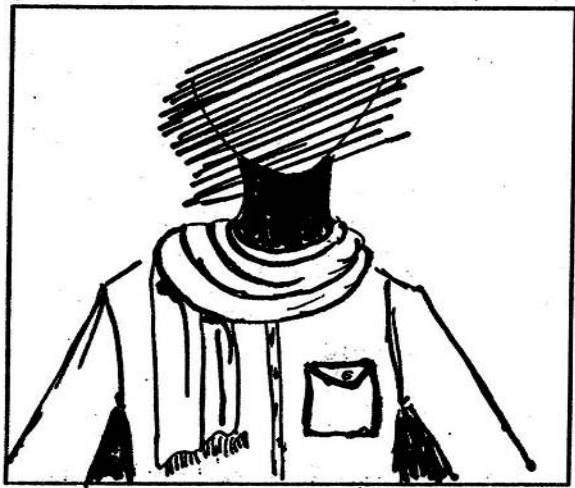
3) A long scarf will make a fine belt on a sexy bare top.

4) To hide your hair when it is less presentable wrap your head in a scarf

5) In winter drape a large wool or silk scarf over the shoulder of a jacket for added warmth and style.

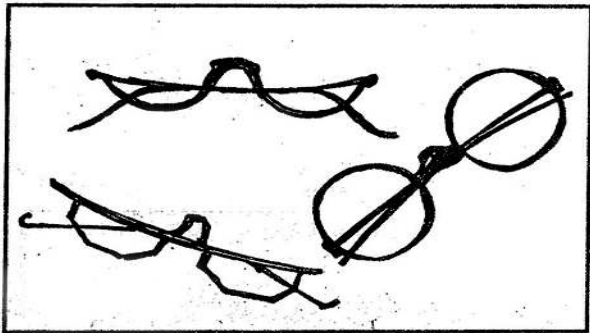
## The Muffler

The muffler was a long slender fashion accessory used to wrap the neck area. It is a fancy version of the scarf and is made of wool or fur. Worn initially by the gentlewoman of 1800 it was eventually favored by all by the late nineteenth century



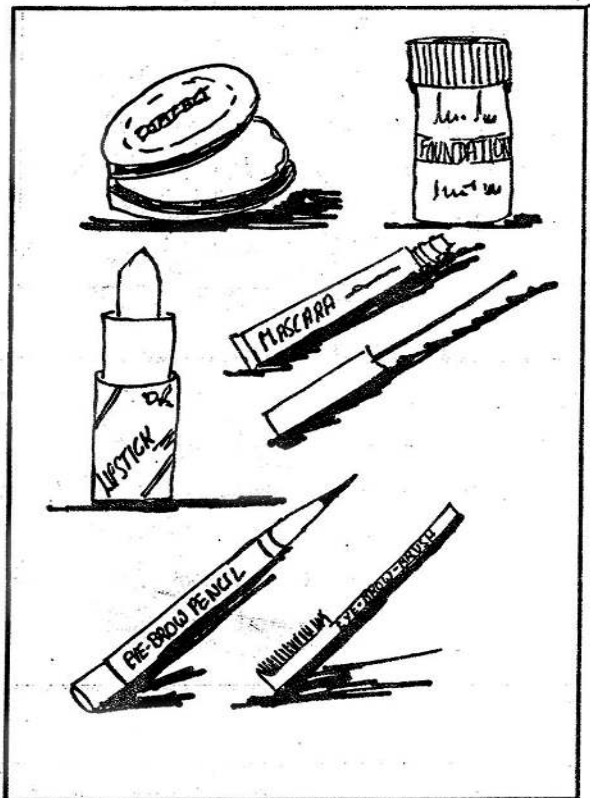
## Spectacles

Important accessories of fifties were the spectacles. Sometimes they were studded with diamonds or glitter dust was sprinkled on them. The exaggerated wings at the outer corners flared in the style of butterfly wings.



## Cosmetics

In the 1950s, colour films made an enormous impact on cosmetics. The huge cinema screens illuminated the unblemished appearance of stars and caused the make up artist to invent an everyday version of the foundation he used called "Pan Cake". This was a makeup to gloss over skin imperfections. He also brought out a range of eye shadows and lipsticks.





6) A lace handkerchief tucked into the pocket of a tailored suit gives a soothing effect.

7) Wear a long narrow scarf knotted to provide vertical lines to enhance and slim the figure.

8) Use the scarf as a head band when jogging or for other active sports.

There are certain things to be taken care of while coordinating the design of a scarf or wearing or trying it for a client:

a) Scarves are a wonderful way to focus the eye on a specific part of the body but it can be a bother to some and fall into disarray if you do not tie it properly.

b) Practice before wearing it to perfect your techniques.

c) Use a small straight pin on the underside of your garment to pin a neck scarf from slipping or untying as you go through the day.

d) Make sure that scarf is ironed each time you wear it.

## Shawls

Lightweight robes are needed besides other garments or accessories to make the wearer warmer. Shawls which are delicate and light go with fine evening dresses. White muslin net shawls embroidered with tambour work are also suited for formal wear. Kashmir Shawls of the most beautiful quality are made from very fine wool with woven and embroidered patterns and are considered as one of the most useful and attractive accessories. The draped shawls emphasizes on the classical effects.



Later in the 50s titanium was added to tone down the brightness of products and this resulted in lips with a pale shimmering gleam.

Magazines taught step by step how to use recently introduced lip brushes and young girls began to blend and mix their own lip colours often having first blotted the lips out with Max Factor Pancake make up. The idea was extended to create frosted nail varnishes of pink, peach, silver and a host of other colours but in this 1955 image below you can see the colour to wear was red. The model below shows scarlet fingernails and lips and finishes off her outfit with a smart beret.

As the fifties ended, Vogue magazine had started to coordinate the colour's of the season's latest clothes with those of the cosmetics on offer. Eventually all the make up houses followed, producing ranges that picked up colour changes.

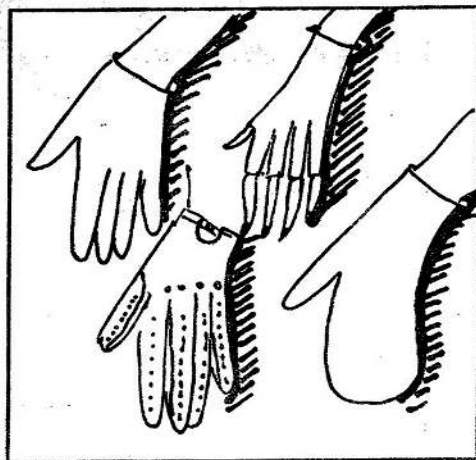
## Gloves

### Gloves are the order of the Day

Gloves were worn everywhere in the 1950s and completed a woman's grooming. Without gloves she was not properly accessorized. Clean gloves were also the hallmark of a lady and white or cream were the most favored gloves. Gloves were worn in many colours and were usually made of cotton as this was more affordable than leather gloves or the newer nylon and they could be washed very easily. Many women owned a special pair of leather gloves.

The formality of wearing gloves even continued into the sixties with interesting cut out peephole variations in the popular stretch nylon and designed almost like a golfing glove. By the 1970s gloves were more used functionally for keeping the hands warm than for any other reason.

By night ladies wore the longest of gloves reaching right to the tiny sleeves. By day short gloves that



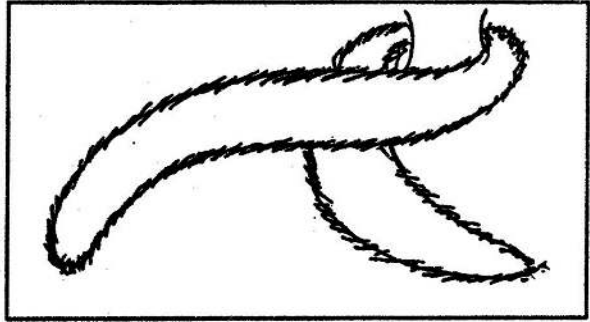
matched dresses were best.

Nowadays glove are worn as a protection from direct sunlight and to avoid excessive tanning of the skin.

### Furs

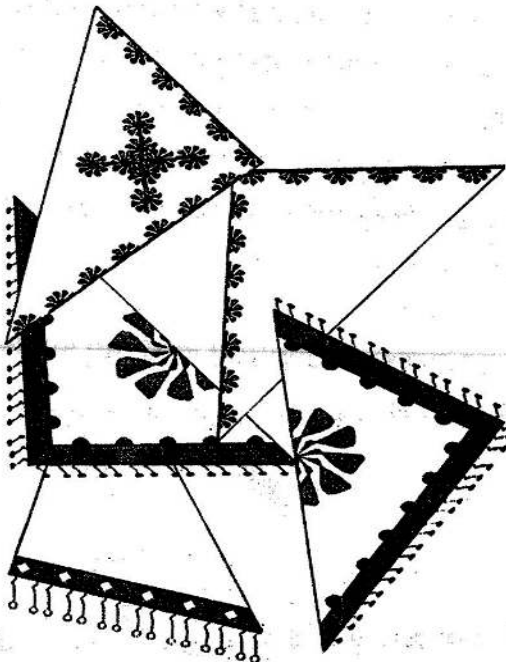
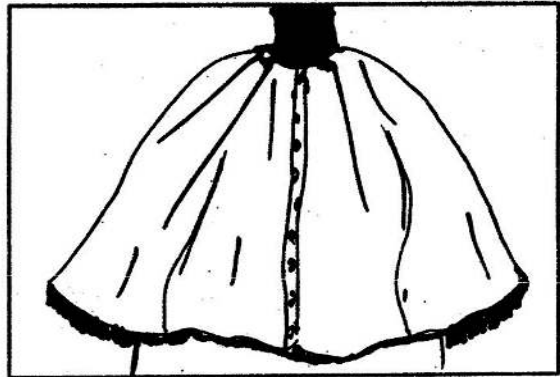
Fur trimmings adorned collars and cuffs as well as being made into brooches. Stoles were worn on every occasion;

they too could be of fur, but were just as likely to be of lace or a silky fabric.



### The Cloaks

Cloaks worn are of three quarter length or full length. Winter cloaks are lined with fur.



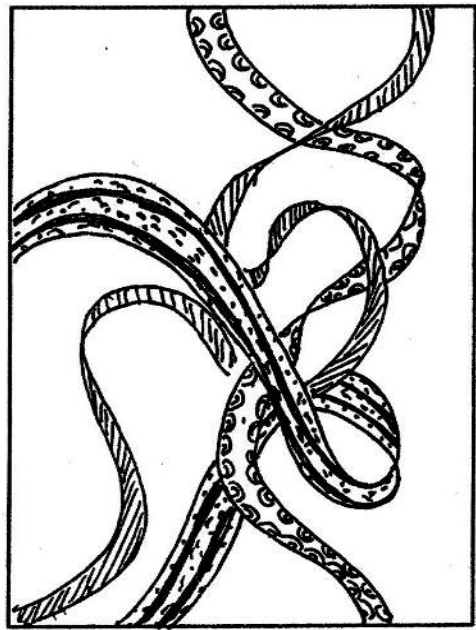
### Hankies

You may feel that with the popularity of disposable tissues, handkerchiefs are a thing of the past. But it is not so as immense possibilities are offered by this small piece of cloth. Handkerchiefs can be used for much more than blowing your nose.

Having discussed the accessories used with the garments let us discuss the accessories used on the garments

## Ribbons

Apart from laces ribbons are also used as decorative trimmings. These are available in a variety of widths and colours. They are satin ribbons, synthetic ribbons and nylon ribbons. There are plain printed, striped, polka dotted ribbons to suit every mood and occasion.



### Activity

- 1 Collect various kinds of buttons and laces and find out their prices,
- 2, Collect various types of laces as listed in the text and find out their costs.

### 3.5 Summary

Accessories are extra elements of fashion which enhance the look of your garment design. They form an excellent focal point if used carefully. They help create illusions also. They may make a person look shorter or taller.

Accessories are of two types. Those used on the garments and second those used with the garment.

Accessories used on the garments include trimmings, finishing, fasteners and buttons. Accessories used with the garment include belts, bags wrist watches, hair bands, jewellery, neckties and bows, scarves, shoes, umbrellas etc.

Belts are a versatile accessory to accentuate the waist hipline. If the figure is small and narrow, large types of belts can be used. Creative belts can always be created to look different. Woman with a figure problem must give more time in selecting belts for themselves.

One must take care of their belts well so that they always give a

new look.

Jewellery enhances the look of the outfit. It can turn a casual wear into a formal wear. It plays like magic in transforming the image of the wearer. Be it costume jewellery or real jewellery one must take care to select it. Watches are another important accessory item.

Handbags are not only of utility importance but play a vital role in camouflaging the dress or the weaker aspects of the figure.

Footwear and comfort are synonymous. Footwear conveys standard, style and image. They help in enhancing the personality of a person. The right choice of footwear also gives an improved posture to a person thereby enhancing his or her personality.

Umbrellas form an essential part of the clothing during the summer as well as the rainy season. If blended well with the outfit it can enhance the total outfit.

Neckties are regarded as part of formal dressing and enhance the outfit towards professionalism.

Headgears and hats have played a very important role in the history of garments as in the olden days a person was identified by the style of headgear he adorned. Hats are a culture of the western world.

Scarves come in many sizes, shapes and fabrics each appropriate for a different application. They have religious sanctity also within the Muslim community. They help in creating a secured, well cultured look.

Lightweight robes are needed besides other garments or accessories to make the wearer warmer. The muffler was a long slender fashion accessory used to wrap the neck area. They are more for the casual wear outfits.

An important accessory as it gives a dimension to the existing face type and therefore must be selected with utmost care. Cosmetics form an integral part of makeup and help in transforming looks.

Gloves are part of the attire in different sections of the society.



The sportsmen use them while playing while women used them as part of sophisticated clothing. Now a days gloves are worn as a protection from direct sunlight and to avoid excessive tanning of the skin.

Fur trimmings adorned collars and cuffs as well as being made into brooches. Stoles were worn on every occasion; they too could be of fur, but were just as likely to be of lace or a silky fabric.

Just like shawls cloaks are also part of a winter wardrobe. Hankies are the much lady like accessories daintily used!

### **3.6 Key words**

**Accessories** All articles ranging from hosiery to shoes, bags, gloves, belts, scarves, jewellery and hats. For example, worn to complete or enhance outfit or apparel.

**Accessorizing** A process of adding accessory items to apparel for display and models in fashion shows, or for customers clothes on request.

**Passements** were French laces

### **3.7 Self-assessment Questions/Exercises**

1. How can you create creative belts for your wardrobe? give two examples.
2. List out the various kinds of jewellery worn by women today.
3. What is the purpose of adding a handbag as part of an accessory item?
4. How does footwear enhance an outfit?
5. What is the importance of cloaks and furs ?

### **3.8 Further Readings**

**STRUCTURE**

- 4.1 Unit Introduction**
- 4.2 Objectives**
- 4.3 Leather**
- 4.4 Jewellery**
- 4.5 Summary**
- 4.6 Key words**
- 4.7 Self-assessment Questions/Exercises**
- 4.8 Further Readings**

**4.1 Unit Introduction**

Leather goods and jewellery items provide good accessories for enhancing the outfit. This unit covers knowledge about the types of leather, its care and maintenance. Stones and precious stones used in jewellery designing and making.

**4.2 Objectives.**

Understanding what kind of leather to use is important. Buying leather is as specialized a job as is leather goods designing.

From times immemorial jewellery has been an integral part of human life. Almost as soon as, man discovered clothes, he also looked into jewellery for adornment. As the civilizations advanced, jewellery along with dresses and other aspects of humanity underwent changes for betterment and has taken its present form. In the olden and golden days of Indian history, men and women from all walks of life wore jewellery as per their taste, status, economic, psychological and social standing. In fact India was once referred to as the Golden bird.

Today, the use of jewellery is more complementary to women. Men wear them scantily and conservatively. With the growing influence of western countries, the trendy & chunky designer jewellery has carved a niche for itself. Although, gold and silver still reign supreme.

#### **4.3 Leather**

The upper part of the body which covers the inner flesh, bones and tissues is referred to as Skin. The skin is covered with hair. Leather is prepared from this skin such that it does not decay and therefore becomes long lasting. Cow, buffalo, goat etc. have hair on their skin while snakes, fishes and crocodiles do not have hair. The skin of small animals like deer, calf, etc. is also used to make various items in leather technology. Leather is divided into two parts - Hide and Skin

**Hide :** Hide is thick leather obtained from big animals like buffalo, bull, camel etc. Hide is thick and tough. When pulled this does not stretch i.e. it does not possess elasticity. Those parts of leather products which are liable to be under more stress and strain or are likely to get rubbed more, are made of hide. for e.g. the base of the shoe, beddings , suit-cases, belts etc.

**Skin :** The leather obtained from the skin of small animals like deer, calf, goats, etc. In comparison to hide this is more softer, it stretches more and is small and thinner. This is used for the uppers of shoes, watch straps, linings or other decorative items.

#### **DIFFERENCE BETWEEN HIDE AND SKIN**

**Hide and Side :** The full size big skin covering is called hide, which if divided into two from the middle gives two similar pieces referred to as side. It is difficult to pack and store a full hide as it is heavy and uneven in shape, therefore it is cut into two and changed into sides. Each hide has two sides.

#### **Types of Leather**

There are many kinds of leather. We use leather for many things. One type of leather cannot be used for all things. Leather is normally named after the animal to which it belongs. But at times it also derives its

name from where it originated.

**Buffsole:** This is a hide obtained from buffaloes. It is thick, strong and tough. It is used for the base of shoes. The hide of the female buffalo is regarded to be better than that of a male buffalo.

**Casehide:** This is obtained from a cow or a bull. This is thin, soft but tough. The upper layer can be coloured. Suitcases, handbags etc. are made from it.

**Harness:** As compared to buffsole this is softer. This is obtained from a thin buffalo. Both sides of the leather are smooth. It is used to make belts for beddings, saddles for horses. It is not used for soles of shoes.

**Madras Sheep:** This leather is obtained from sheep found in Madras and has been named thus. This is soft and thin leather. The upper part of shoes, sandals, handbags and small purses are made of this leather. This can be coloured easily therefore good, neat and permanent designing work can be done on this.

**Madras Kid:** This is prepared from the skin of goats and then got to Madras. This is stiffer than goats' skin and therefore designing work cannot be done on this. The difference between goat skin and sheep skin is that sheep skin is straight and clean where as goat skin is straight but has very fine danas .

**Croom:** This is available in black and light brown colour. This is soft but tough and used in making portfolios, attaches etc.

**Calf:** This is prepared from the skin of the calf of a cow or buffalo and is extremely soft and thin as compared to Croom leather. The surface is clear and is available in black and brown colour. Uppers of shoes, watch straps, gloves, purses, etc. are made from this.

**Suede:** This is made from the young one of a deer. It is available in different colours. It is extremely thin, soft and expensive. It is used to make the uppers of shoes for children, watch straps, small purses, etc.

**Muracco:** This is prepared from the skin of a calf and sheep. On the right side it is dotted with the help of a machine. As compared to croom and calf it is hard. Watch straps, purses, hand bags etc. are made from this.

**Dotted Croom:** This is made from cow leather. On the right side it is dotted. It is harder than croom. Army shoes, portfolios, attaches etc. are made from this leather.

**Crocodile skin:** It is obtained from the skin of the stomach of a crocodile. The upper skin of the crocodile is very hard and raised and therefore cannot be worked upon. Therefore only the inner stomach skin is used. It is very costly. It colours easily. Suitcases are made from big skins while shoe uppers are made from small skins.

**Kid:** It is obtained from the skin of the young one of the goat. It is soft and thin. On the right side it has very fine dots. It is available in black and brown colour. It is a precious leather. Watch straps, small purses, key chains, goggle cases etc are made from this leather.

**Imitation:** This is made from cow skin. On the right side dots of various designs are raised.

**Varnished leather or painted leather:** This is prepared from cow or bullock skin. The upper surface is made smooth and then varnished for obtaining a shine. shoe upper are made from this.

**Saber:** A big deer is called saber. Leather prepared from the skin of these big deers is called saber skin. The wrong side of the skin is peeled and made velvety and thus regarded as the right side. It is soft leather. Attaches and handbags are made of big deers while shoe uppers are made from the skins of smaller deers.

**New Buck:** This is prepared from the skin of a deer which is turned white. It is also called white buck. Shoe uppers are made from this skin.

**Snake skin:** This leather is prepared from the skin of big snakes. It is extremely soft and thin. It has black spots which makes it look beau-



tiful. Small delicate items are made from this leather.

**Shomaya:** This is obtained from the young one of a sheep. This leather is as soft as velvet and is brown in colour. It is used to make gloves.

**Parts of the Hide:** The hide is divided into six parts and named according to the part of the body from which it is obtained.

1. **Butt:** This is regarded as the best part of the hide as the hair is thin and inter wound with each other. It is thick and strong. It does not stretch or press.

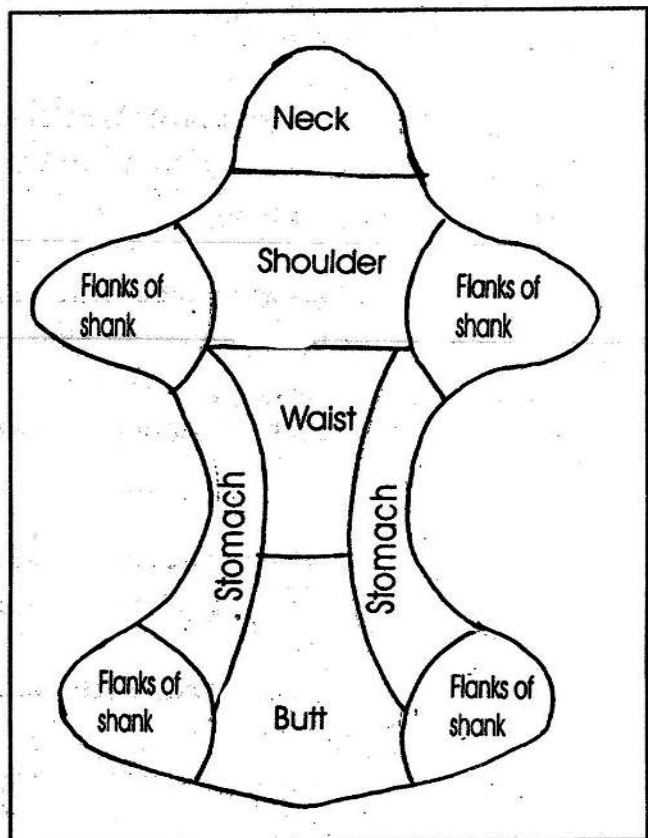
2. **Ribs:** As compared to the butt this part is thin, but is strong and regarded as good hide.

3. **Shoulder:** This is the part between the waist and the neck. The fibre of this part is slightly thicker. This is used for inner linings.

4. **Neck:** This is the thicker part of the hide, the hair is also thick and interwoven. When pressed it presses down.

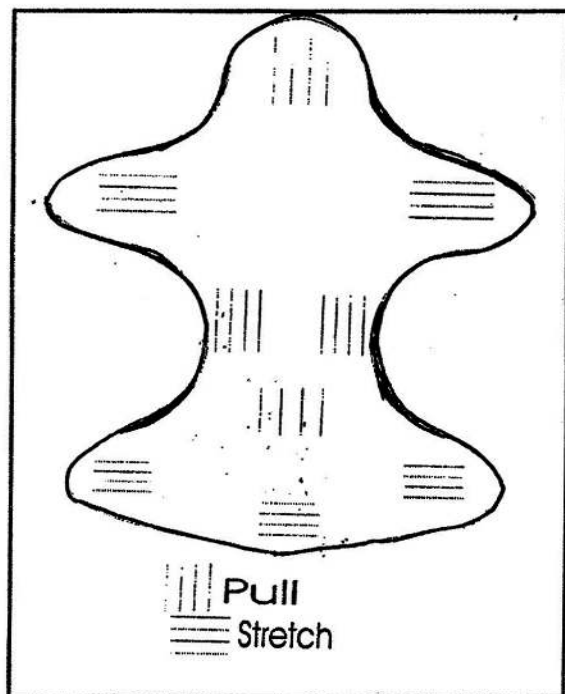
5. **Belly:** This part is the stomach part and therefore thin. It is weaker than the rest of the hide. It is used for inner linings.

6. **Flanks of shank:** This is the part which covers the muscles of the leg. This part of the hide stretches and as such is weaker than the rest of the areas.



## Lines of stretchiness and tightness

Small hides are softer than bigger ones. When leather is pulled or stretched, stretch lines are formed. These lines are important as they must be kept in mind while cutting leather. The leather must always be cut from the side which does not stretch. While cutting the leather one must keep all the patterns close to each other so that there is minimum wastage.



While buying leather one must make sure that the leather should be clean, it should not be torn or damaged. If good leather is used there is less wastage, the item looks good and there is less effort required to make the item. Even though good leather is expensive, it is recommended that it be used as the products made will also be of good quality and would therefore fetch a better price.

**Recognizing leather:** It is not always possible to scientifically identify leather. But one can recognize leather by touching, seeing, smelling, folding and stretching.

1. Good leather is clean without any spots. The skin of a sick animal also gets stained due to the sickness.

2. When pulled it should not stretch too much.

3. It should be even

4. It should be soft, not too hard and brittle

5. The leather obtained from an animal which has been killed is better than that which is got from an animal which dies on its own. The leather of such an animal does not have fat and is therefore dry and

weak.

6. Colour should be fast.

7. It should not be torn or cut

8. It should be well preserved.

Leather is of various kinds and is sold by weight and square feet both. Some leather is available in rolls and is priced according to square foot area e.g. Calf and Croom leather. Whereas leather of sheep, case hide and buffalo is sold by weight because this leather is not of uniform thickness.

Leather has become very expensive and precious therefore other things are used to prepare leather goods. They are

1. Kirmich: This is a type of fabric on which thick varnish is applied. Compared to fabric it is strong and shines a lot. It is cheap and looks good. It can be prepared in various colours.

2. Rubber: This is prepared from the gum obtained from trees. Compared to plastic it is strong and flexible. Compared to leather it does not rub. It is not affected by water. But use in summer is not recommended as at high temperatures it melts.

3. Tyre: Tyres of motor vehicles are also used instead of leather. It is not as beautiful as leather but is strong. It is used for soles. It rubs less. Stitching through it is not easy.

4. Niwardh: It is made from strong and twisted thread. If coloured with fast dyes it looks beautiful. It is used for belts, straps upper of shoes etc.

5. Raceene: This is an imitation of leather.

In India animal skin has been used from times immemorial. Early man used to wear animal skin to protect his body against the adversities of nature. The rishi munis used to sit on tiger and crocodile skins and offer prayers. Gradually these skins were used for other items also. leather

was used to make footwear as well as book covers, garments gloves, accessories, washers for taps, Gum (saares which is a sticky material is prepared by melting leather) etc. As the economy of India is basically based on agriculture, a lot of animal farming is also done, therefore leather is available in abundance.

Initially the skins were used raw. But as the society advanced the skin was well prepared and preserved. During the British rule many tanneries were set up in India. Calcutta, Madras, Kanpur, Bareilly and Agra were the main centres.

**Preserving skins:** When the skin is removed from the animal it has three parts. Epidermis-the hairy side, Derma the middle part and flesh side the inner side. At first the raw skin is soaked in water which makes the fleshy side swell and leave the skin. Then the skin is put in Lime water. This process is referred to as the Liming Process.

The lime helps in dissolving the hair. Now only the middle part remains called the Derma. In big water tanks Kikar Ki Chaal is put along with the Derma. This removes the rawness of the skin and makes it strong and stiff. After this the skin is washed in clean water and dried in the shade. Sun drying is prohibited as the colour of the skin fades and it becomes tough. After it dries the skin is pressed with rollers. If the skin is to be coloured then it is done at this time only.

There are five ways in which leather is treated

1. **Oil Tanning:** Oil is rubbed on the skin and preserved. The American after rubbing oil smoke the skin which turns it black.

2. **Bark tanning;** In this the skin is soaked in the juice of the bark of the kikar tree.

3. **Croom Tanning:** This is a type of paste. This preserves the skin very fast and is used in bigger tanning units.

4. **Salt Tanning.** Those skins which have to be kept soft a soft solution of salt is used to clean and preserve them. This method is less costly and time consuming.

5. Alum Tanning: In this Alum (fitkari) is used to clean and preserve the leather. The use of fitkari makes the leather absolutely white

The skin of a dead animal is called raw skin. This smells and stinks a lot and after some time insects attack it which results in hair falling. The skin starts deteriorating. Such skins cannot be strong and of permanent use. This is why skins are treated chemically which gives them permanency. It is able to resist cold, hot and humid weather.

**Instruments used for Leather:**

**Raupi :** This is made of pure iron. It is 15 cms long and attached to a strong wooden handle, which can bear the hammer. The opposite side is flat and sharp. It is used to cut, peel and trim leather.

It has three parts, the wooden handle, a thin iron rod which goes inside the wooden handle and the sharp flat edge

**Awl:** It is made of pure iron and is 12 cms long. It has three parts, the wooden handle, a thin iron rod which goes inside the wooden handle and the hook It is used to stitch leather.

**Fide:** It is made of wood and iron and is 10-12 cms long. One end of the iron rod is pointed and the other inserted inside the wood. Holes made with the punching machine are increased in size with this tool and big or small holes can be made.

**Modeler:** This is an important tool. It has three parts, the middle wooden part like a rolling pin, and on the two edges two nail type iron parts are fitted: one of which is straight and pointed and is used for tracing. On the other edge is a flat spoon like iron piece called the designer. Some modelers have the tracer on both edges and some have the designer on both edges. This is used for making designs on leather, making impressions, and pressing the leather so as to raise some parts.

**Ball modeler:** This is basically like the modeler, but both sides have iron balls of different sizes attached to it. This is also helpful in raising the design on leather.

**Punching machine:** These are of two types: one simple and the other which rotates. In a simple punch there is only one hole and one nipple whereas the rotating one has 5-6 nipples of varying thickness. The punch has two iron arms joined to each other with a screw. It resembles a simple punching machine used in offices. With this holes can be made on leather.

**Punch:** This is about 10cm long and like a curved pencil. It is used to make holes in leather. While using this one must keep a cardboard beneath the leather.

**Choota:** This is a round ball with a handle on one side. It is used to rub leather so that it becomes smooth.

**Pressing tool:** This is a pressing tool, which opens and closes with a screw. It is used to even out leather.

**Lying press:** This pressing tool is made of wood. This helps in putting leather bindings on books.

**Tri-square:** This is a right angled set square made of wood, iron, plastic, bone or brass. This is used to cut the leather at right angles.

**L-Square:** This is made of iron and one part is 60 cm long while the other is 30 cms long. Hardboards for suitcases are measured with this.

**Scale:** These are simple rulers to measure in both inches and squares.

**Folding scales:** This is made of good wood and is of 2-3 feet length. At every 14 cms there is a screw from where the scale can be folded.

**Iron scale:** This is 1-2 feet long. This is used to cut the leather in a straight line.

**Moongri:** This is made of good wood and is used to beat leather.

**Hammer:** Just like the ordinary hammer which a carpenter uses.



**Nails:** Two types of nails are used in leather work Wire nails and iron nails.

**Scissors:** A big strong scissors of about 16 cm long made of iron is used for cutting thread, kirchmich and thin leather.

**Setter or Eyelet Closer:** This is a punch which has teeth. With the help of this brass eyelets are put on leather

**Thronging Chisel;** This is used to make holes at an even distance for stitching.

**B-Grade pencils:** Soft lead pencils for marking.

**Compass:** To mark circles.

**Divider:** It is used to measure distances and to divide distances.

**Stencil Knife:** blade knife used to cut leather

**Jumbur:** This helps in removing nails from the leather.

**Buttons, rings, Corners**

**Button setter:** This consists of two parts made of brass which help in fitting buttons in leather

**Sewing Comb or Marking Comb:** This is used to make marks on leather for even stitching.

**Longa:** This is used to give gathers on leather. Ordinarily a wooden one is used, but if more gathers are to be put then an iron one is used. Before using the iron one it is heated.

**Vessel:** A vessel of clay, china clay or wood is used to keep water, which is needed to wet the leather while working on it.

**Silli:** The tools are sharpened on this.

**Farhi:** This is either of soft wood or glass. The wooden one is used while joining leather, while the glass one is used to give leather a

**strong base while cutting.**

**Adhesives:** Used for sticking leather.

**Silken thread:** Used for stitching leather

**Wax:** Wax is rubbed on the thread to make it strong and smooth. Bees and paraffin wax both are used. This makes it strong and stiff. The stitching does not become loose. Wax is used to make shoe polish.

**Cardboard:** Both light weight and heavy weight cardboards are used.

**Cloth** A variety of cloth is used in leather goods.

**Iron Last:** This is used for repairing and manufacturing shoes.

**Creaser:** With this leather can be creased. Creasers are of three types. Single creaser which creases the leather from outside, double creaser which creates deeper lines on the leather and a tooth creaser which has a wheel with teeth, which when run on leather gives dotted lines.

**Pincers:** These are used to pull the uppers of shoes on the form

**Thronging Machine:** This is like a sewing machine. It can be run on foot or by electricity.

**Forms:** These are used to make shoes and sandals.

**Spray Gun:** This is used to spray colour over large pieces of leather.

**Plier:** This is used to pluck nails

**Rolling Pin:** This is used to remove creases from leather. Leather is first wetted then rolled.

**Dressdon Tool:** This is a mixture of a modeler and a tracer. It has two ends both are slightly turned and thick. The designing lines can be

thickened with this so that they stand out more. This is referred to as tooling design.

**Maintenance of the tools:** The tools should all be in a good condition as good tools help giving good workmanship. The tools should be kept in a dry state, moisture will cause rusting. On iron tools apply glycerin or Vaseline so that moisture does not affect it. Sharp edges should be maintained. The tools should be kept away from each other so that they do not rub against each other and get spoilt.

**Threads used to stitch leather:**

**Cotton:** Maximum use of this thread is done as the cotton fibre is thin and of uniform thickness. All machine stitching is done with cotton thread. It can be easily coloured. If a thicker thread is required then many strands can be twisted together.

**Hemp:** This is prepared from the jute fibre which is not of uniform thickness. Therefore this cannot be used for machine stitching.

**Flax:** This is used for hand stitching. Compared to hemp it is whiter.

**Silk:** This is prepared from the silkworm. It is strong but expensive

**Wire:** Iron, brass or bronze wire is used. Iron wire rusts in due time while brass and bronze does not.

**Templates** are patterns made on paper so that they may be placed and the leather can be cut economically.

**Types of stitches used to stitch leather:** Stitching is a better option for leather than nails or glue.

**Leather stitching:** In this stitching is done with leather thread. It is very strong. Stitching is done in various colours. For this Persian sheep and Thronging calf leather are used. The width of the leather thread is 2mm-3mm. A circular piece of leather is taken and cut in a circular manner. Holes are made in the leather and then the thread is passed through

**Preserving leather goods:** Leather is affected by change in temperature and season. Therefore it must be protected from the sun, heat, water and moisture. Shoes should be polished regularly. No food items should be left in contact with leather products. They should be kept in a glass cupboard. They should be protected from dust, storm and hot winds. Fungus, spiders, zhingur and white ants spoil leather. Regularly polish and clean leather products. During the rainy season clean the products, keep in the sun for a few hours and then store them again. If stains are found on leather clean it with tartaric acid. Keep leather in water proof bags and put naphthalene balls in them

**Types of polishes:** Two types of polishes are used upper and sole polish. Upper polish is of two types Cream polish and wax polish. Cream polish is liquid polish, available in brown and black colour. This does not give much shine to the leather but keeps it soft due to which it does not tear or crack. Wax polish is prepared from paraffin wax. This gives shine on the leather. It is available in black brown and red colour

Sole polish is of two types, one which is made from paraffin wax and the other which is made from turpentine oil.

**Ingredients for Polish:** 20gms paraffin wax, 10 gms bees wax, 60 gms turpentine, 2 gms raal, 2gm oil colour,

**Method:** Melt both the wax, Mix Raal and turpentine oil (if required heat slightly), mix in wax, add colour, mix well and store in a bottle.

**Cleaning Leather:** Leather can be washed with a good soap; rubbed with egg white; When egg white dries it should be polished. Leather can also be cleaned with caustic soda. Boil water and add caustic soda in it. Let it cool. Wash leather with soap and then rinse with this soda mixture. Dry in shade. When dry varnish it.

To preserve the leather from fungus use egg white with paraffin wax. Heat the egg white and wax over a double boiler. When cool, polish with a flannel cloth.

## Activity

1. Collect different types of leather and identify them
2. Take any old letter wallet or item and try to clean and polish it so that it looks new.

## 4.4 Jewellery

Gemstones play a vital role in the adornment of jewellery. They do not only, give value and glamour to the ornament but also have a special role to play, as far as the Indian beliefs and religious sentiments are concerned. Thus, we have precious stones like Ruby, Diamond, Emerald, Pearl, Garnet, Cat's-eye, Blue sapphire, Yellow sapphire and Corals, (believed to belong to particular planets that govern our lives and hence, have a positive or negative effect when worn on body.) Then, there are semi-precious stones used for designer jewellery and as the substitutes for the highly-valued precious stones. Believers claim to have been benefited by wearing ornament with such stones.

Anyhow, designing a jewellery is a deeply creative and very interesting job, more so when the techniques of constructions are clear to the designer. Gemstones can be cut in various ways. A stone cut in the shape of the narrow table top rectangular in shape is called a Bagrette. When such stones are cut to curves they are called Calibres. The flat surface ground on a cut gemstone is called a Facet. A boat shaped stones with point at each end, usually faceted like brilliantly cut stones are called Marquise. A craftsperson who cuts, engraves and polishes gemstones other than diamonds is called a Lapidary.

Weight of a gemstone is referred to in carats. One carat is  $\frac{1}{5}$  of a gram.

The widest circumference of a gemstone is called girdle. It forms the boundary between crown (top) and pavilion (base). Metal band are made surrounding and supporting the stone and are called collect. The ring base is technically called a finger bezel. The part of ring that passes around the finger is called a Shank. Stones are surrounded by a tight edge of metal, resulting in a very secure long lasting setting only stones with one curved surfaces can be Crypsy set as the setting marks cannot be easily removed by a flat surface.

While designing the metal is cut away from the surface of a substance using a sharp steel tool called graver. The process is referred to as engraving. When the metal is corroded with acid it is called etching. At times fine wire is attached to a base to create delicate designs. It is



referred to as filigree and when filigree is not attached to a base it is called open work.

The process of polishing flat metal surface with a flat felt mop is Lapping. A style of setting in which many stones are set very close covering the metal like miniature paving is Pave setting. Enamel is a form of a glass & enameling is a process of fusing it to metal under heat. The colours of enamel can be vivid, the surface shiny or matt, the glass opaque or transparent.

Mounting and settings are the techniques used for fixing stones in items of jewellery. Mounting refers to the construction of metal parts of a piece of jewellery including supports of stones. The supports are called setting mounts or collets.

Setting is a technique of each metal over the stones to hold them in place.

History generally deals with the exploits of the kings and their achievements in the field of administration, the rise and fall of states, and the social and economic conditions of the people. The history of Costume, Coiffure and Ornament, reveals, besides their social and economic condition from age to age, their aesthetic qualities, their love for beauty and refinement, and their influences, internal and external, bearing on the material life of the people.

There are various factors which govern the nature and mode of costume, coiffure and ornament. The nature and mode of wearing ornaments are governed not only by the climate, but also by the natural resources available. Therefore, in a country where gold is more available people wear ornaments of gold; likewise, where silver or gems are more available they wear ornaments made up of silver and precious gems.

The psychological and the philosophical moods are other important aspects which influence costume wearing. They enshrine and typify ideas of class and ranks. They also reveal aesthetic sense of the rich and the poor. Quick change of fashion is also conditioned by the psychology of a person. The richer classes, in order to keep up their distinction from the lower classes, soon change the nature of the garments and the ornaments. For men it seems the dress has more utilitarian value than the ornamentation whereas in case of women ornamentation value predominates.

It is evident that the love for ornamentation is deeply embedded among women and it will never disappear from their heart. So far as the ornament is concerned, its glamour had true appeal for women of every age, every country, every class and every rank. It satisfies the aesthetic



sense of the poor and the rich alike, the former by the simple ornaments of precious gems and gold.

Thus, in jewellery they display their utmost artistic and decorative sense. It appears that the evolution of dress and ornament has been influenced very much by colour and events of the time. That is why we get differences in the nature and the mode of wearing ornaments and dress by married and unmarried, wife and widow, rich and poor, kings and queens, etc. The dress and the ornament of the soldiers and the kings will be different from those of the common people.

Besides these, there is also an internal and an external relationship between certain features of our mental life and the dress and the ornaments we wear. Those who keep their houses in tip-top condition are expected to wear beautiful clothes and ornaments. Dress and ornament is thus the gauge of taste.

The next important factor, which is equally significant, is the supernatural element. This factor is also applicable to a great extent in the use of ornaments. The neck ornament was probably worn to purify the heart, or to drive away the demonic effects. The ear ornament was worn probably with a view to checking oneself from hearing evil things. It acts as a symbol and reminds the wearer that he has not to hear evil things. But now it has become more an object of fashion. The armlets and bracelets have similar stories. There is the supernatural element, besides other factors, behind the use of finger rings as well. A ring made out of an alloy of eight different metals is still used by the Indians to protect themselves from the bad effects of stars. It is believed that human life and nature are easily influenced by the stars and as such different types of precious stones are also used to arrest their effect. During religious ceremonies, a ring is worn. It is also used for the identification of a person, or sometimes it acts as a token of love. The waist ornament was generally used to hold the lower garment.

#### 4.5 Summary

The upper part of the body which covers the inner parts is referred to as Skin which is covered with hair. Leather is prepared from skin such that it does not decay and therefore becomes long lasting.

Leather is divided into two parts - Hide and Skin

Hide is thick leather obtained from big animals like buffalo, bull,

camel etc. Hide is thick and tough. The leather obtained from the skin of small animals like deer, calf, goats, etc.

Types of leather derive their name from where it originates Buffsole from buffaloes, Casehide from a cow or a bull, Harness from a thin buffalo, Madras Sheep from sheep found in Madras, Croom is black and light brown coloured leather, Calf from calf of a cow or buffalo, Suede from the young one of a deer, Muracco from the skin of a calf and sheep, Dotted Croom from cow leather, Crocodile skin from the skin of the crocodile, Kid from the skin of the young one of the goat, Immitation from cow skin, Varnished leather or painted leather from cow or bullock skin, Saber from the skin of these big deers, New Buck from the skin of a deer which is turned white, Snake skin from the skin of big snakes and Shomaya from the young one of a sheep.

The hide is divided into six parts and named according to the part of the body from which it is obtained; Butt, Ribs, Shoulder, Neck, Belly and Flanks of shank.

When leather is pulled or stretched, stretch lines are formed and this is important while cutting leather. The leather must always be cut from the side which does not stretch.

Good leather should be clean, spotless, even, soft, should not stretch, should have fast colours, should not be torn or cut and should be well preserved.

Leather is sold by weight and square feet both.

Other materials used to prepare leather goods are Kirmich, Rubber, Tyre, Niwardh and Raceene.

Skins are preserved through the liming process, Oil Tanning, Bark tanning, Croom Tanning, Salt Tanning and Alum Tanning.

The tools should be kept in a good condition and properly maintained. The threads used to stitch leather are usually cotton, hemp, flax, silk, wire,

Preservation of leather is important and should be done with utmost care as it deteriorates easily and quickly.

Gemstones play a vital role in the adornment of jewellery. They do not only, give value and glamour to the ornament but also have a special role to play, as far as the Indian beliefs and religious sentiments are concerned.

Designing a jewellery is a deeply creative and very interesting job, more so when the techniques of constructions are clear to the designer. Mounting and settings are the techniques used for fixing stones in items of jewellery.

#### 4.6 Key words

Templates are patterns made on paper so that they may be placed and the leather can be cut economically.

Bagrette is a gemstone so cut that the shape of the top (table) is narrow and rectangular. It takes its name from the long French Bagrette loaf.

Carat is a unit of weight, now standardized as being equal to 1/5 of a gram. The weight of gems is usually expressed in it.

Collect is a metal band surrounding and supporting the stone.

Engraving is the process of cutting away the surface of a substance using a sharp steel tool called graver.

Etching is a controlled corrosion of surface with acid.

Facet is a flat surface ground on a cut gemstone.

Filigree is the decoration of fine wire usually gold or silver and often twisted or plated. The wire is often soldered to a metal base; without-base-a filigree is called open work.

Finger bezel is the base of a collect in a ring, shaped to fit the finger.

Girdle is the widest circumference of a gemstone. It forms the boundary between crown (top) and pavilion (base).

Lapidary is a craftsperson that cuts, engraves and polishes gemstones other than diamonds.

Lapping is the process of polishing flat metal surface with a flat felt mop.

**Pave setting is a style of setting in which many stones are set very close covering the metal like miniature paving.**

**Shank is the part of ring that passes around the finger.**

**Enameling is a process of fusing enamel which is a form of glass, to metal under heat. The colours of enamel can be vivid, the surface shiny or matt, the glass opaque or transparent.**

**Crypsy Setting, stones are surrounded by a tight edge of metal, resulting in a very secure long lasting setting only stones with on curved surfaces can by gypsy set as the setting marks cannot be easily removed by a flat surface.**

**Calibres are bagrettes cut to curves**

**Marquise is a boat shaped stones with point at each end. and are usually faceted like brilliantly cut stones.**

**Mounting and settings are the techniques used for fixing stones in items of jewellery.**

#### **4.7 Self-assessment Questions/Exercises**

- 1. What are the different types of leather?**
- 2. How are leather goods protected and maintained?**
- 3. List out the various types of tools used while making leather products.**
- 4. What is the importance of jewellery designing?**
- 5. What do you understand by carat?**

#### **4.8 Further Readings**

# NOTES

# NOTES



# NOTES



U.P. Rajarshi Tandon Open  
University, Allahabad

**UGFD-102**  
**Fashion Designing**  
**Fashion General Knowledge**

Block

2

**GLOSSARY**

**UNIT 5**

**Glossary of Terms used in the Clothing Industry A to C**

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**UNIT 6**

**Glossary of Terms used in the Clothing Industry D to J**

--

**UNIT 7**

**Glossary of Terms used in the Clothing Industry K to R**

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**UNIT 8**

**Glossary of Terms used in the Clothing Industry S to Z**

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# **BLOCK 2**

## **Course Introduction**

There is a set terminology that exists in the fashion industry. To be part of this huge industry it is important to be familiar with the terminology.

These units have been compiled with a list of words generally used in the fashion and clothing Industry. The meanings of the words are given with the text. While going through this text it is important to understand that one word may have more than one meaning. Also that at times words are used loosely and may signify something different from the actual meaning. Fashion is a subject which involves visual study. Therefore some words have also been illustrated through sketches for better understanding.

The whole block has been arranged in an alphabetical order.

### **UNIT 5**

#### **Glossary of Terms used in the Clothing Industry A to C**

This unit consists of a list of words generally used in the fashion and clothing Industry starting with the letters A, B and C.

### **UNIT 6**

#### **Glossary of Terms used in the Clothing Industry D to J**

This unit consists of a list of words generally used in the fashion and clothing Industry starting with the letters D, E, F, G, H, I and J.

### **UNIT 7**

#### **Glossary of Terms used in the Clothing Industry K to R**

This unit consists of a list of words generally used in the fashion and clothing Industry starting with the letters K, L, M, N, O, P, Q, and R.

### **UNIT 8**

#### **Glossary of Terms used in the Clothing Industry S to Z**

This unit consists of a list of words generally used in the fashion and clothing Industry starting with the letters S, T, U, V, W, X, Y, and Z.

## STRUCTURE

### 5.1 Unit Introduction

### 5.2 Objectives

### 5.3 Glossary of Terms used in the Clothing Industry A to C

### 5.4 Self-assessment Questions/Exercises

### 5.5 Further Readings

### 5.1 Unit Introduction

This unit consists of a list of words generally used in the fashion and clothing industry starting with the letters A, B and C. Some of the words used in this unit have reference to traditional Indian Garments, but are still popular in the present fashion scenario.

### 5.2 Objectives

The aim of giving a list of these words is to familiarise the student with fashion terms so that comprehending the given text becomes easy. When someone talks using fashion terminology the image of the object should conjure in the mind so that one understands what is being conveyed.

### 5.3 Glossary of Terms used in the Clothing Industry A to C

#### A

**Aba:-** A loose cloak, possibly of Arabian origin. Related to the jama in men's wear, and to the abbo in women's wear. (Fig. 5.1)

**Abho:-** A loose shirt-like garment, worn by women mostly in Gujarat and Rajasthan. The garment was generally worn with short, wide sleeves, open at the neck, loose-fitting on the upper part and really flared in its skirt. It was



(Fig. 5.1)

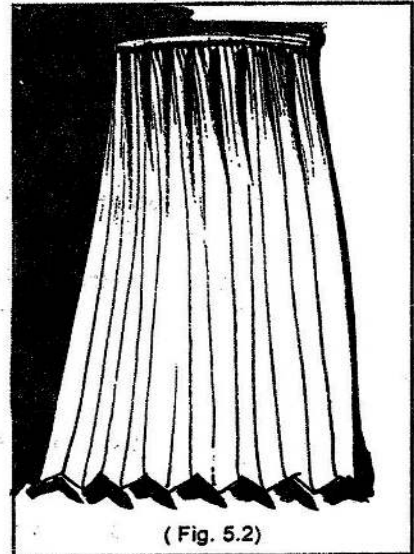


often decorated with embroidery and mirror-glass work.

**Accessories:-** All articles ranging from hosiery to shoes, bags, gloves, belts, scarves, jewellery and hats. For example, worn to complete or enhance outfit or apparel. Or additional ornamentation to accompany the garment in order to create a certain Look or Image.

**Accessorising:-** A process of adding accessory items to apparel for display and models in fashion shows, or for customers clothes on request.

**Accordion pleats:-** Pleating the material in folds resembling those of an accordion or straight pleats which fan out from the garment in uniform creased folds. (Fig. 5.2)

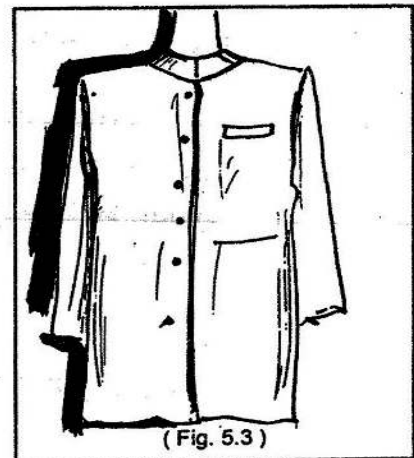


**Achkan:-** A men's long-sleeved coat-like garment, worn close to the body, reaching down to the knees or even lower, and buttoned in the front-middle. (Fig. 5.3)

**Acrylic:-** A lightweight and durable, man-made fabric that has a good draping ability. Acrylic are usually inexpensive.

**Achromatic colour:-** Black or white; that which has no colour; a non-colour.

**Adaption:-** A design that reflects the outstanding features of another design but not an exact copy.



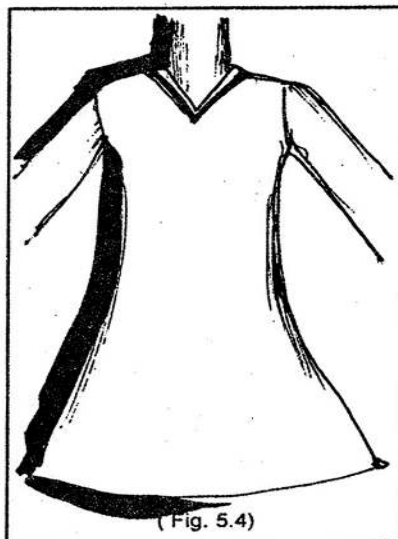
**Adjusting the pattern production:-** A pattern may require alterations owing to the texture of the fabric. The first trial sample garments is cut after making the pattern, but materials vary so much that the pattern may have to be altered and made either smaller or longer according to the nature of the fabric.

**Advancing colour:-** A colour that appears to come forward in pattern; red, yellow and orange are examples of advancing colours. These colours are also called warm colours as they are found in nature in the sun and fire.

**Advertising:-** A non personal method of influencing sales through a paid message by an identified sponsor. Advertisements appears in media such as news-paper, magazines, television, shops window sets.

**African Print:-** A dynamic and colourful print, taken from traditional African dress and textiles.

**A-line:-** A garment with sloping sides, the widest part being at the hemline. or A dress or skirt whose silhouette resembles a pyramid shape. Another word used for a dress or skirt silhouette that is narrower at the top, flaring gently wider toward the bottom thereby resembling the letter A. Works well on most figure types; good for disguising bottom-heavy figures. (Fig. 5.4)



**All-weather coat:-** A coat that can be worn in all sorts of weather conditions. It is made of light material.

**Alpaca:-** Cloth woven from the brown or black wool of the alpaca, a South American mammal.

**Alter:-** To change the pattern so that it corresponds to body measurements.

**American style:-** In contrast to European or Japanese styles; typically, this style is sporty, casual and easy going.

**Analogous:-** A term use to describe related colors that shares a common hue. They are placed adjacent to each other on the tertiary colour wheel.

**Animal print:-** A cloth pattern representing the skin of an exotic animal, such as a zebra or a leopard.

**Angarakha:-** A long, full-sleeved outerwear for men. It literally means 'that which protects or covers the limbs'. Closely related to the jama, but of native, Indian origin. Generally open at



the chest and tied in front, with an inner flap or parda covering the chest, full-skirted of varying lengths. ( Fig. 5.5 )

**Angaiangika:-** Short, tight-fitting bodice worn by women in India from very early times. Literally meaning 'covering for the body'.

**Antique -** A figurative term used to described an old-fashioned style. A true antique is an old object that according to the U.S. law must be at least 100 years old.

**Apparel:-** A term that is applied to men's women's and children clothing.

**Apron-front:-** An apron-like flap on the front of a dress or skirt. ( Fig. 5.6 )

**Arabesque:-** A style of cloth featuring oriental patterns with abstract, geometric, or swirling motif.

**Applique :-** Decoration sewn onto another fabric.

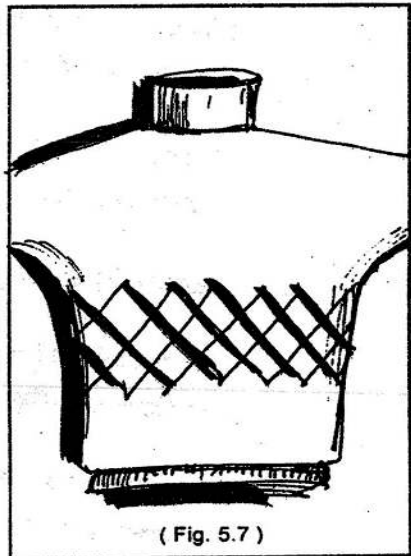
**Argyle:-** A Scottish pattern of diamond shapes in three basic colours; most often used in socks and sweaters. ( Fig. 5.7 )

**Army look:-** The style, shape or colour of the military uniform (army green or dark olive green colour).

**Art deco:-** The decorative and fine arts movement that began in France and England in the early twenties. Characterized by stylish, geometric patterns, typical colours used are purple, yellow, green, gold, silver and black.

**Art nouveau:-** Decorative and fine art born in France, Germany, Belgium and Austria in the late 19th century.

**Ascot: -** is a broad neck scarf that can be tied in a variety of ways. An ascot tie is a ready made tie used for school children.



**Asharfi Buti:-** A term used to describe the popular textile design consisting of small floral discs or circles. At times some designs may have small patterns within the circle.

**Assembling:-** After making a pattern to a special design, all the pattern sections are put together for the assembling of the garment.

**Asymmetrical:-** Without symmetry: unbalanced; used to create movement by breaking the symmetry. With an opening on side, but no similar balancing feature on the other side. ( Fig. 5.8 )

**Atansaw:-** A wide, chogha like garment for wrapping around the body.

**Avant garde:-** In any art, the most daring of experimentalists, innovation of original and unconventional designs, ideas or techniques during a particular period. When used as a fashion term it means original design that is commonly known as high fashion.

**Aviator Jacket:-** It is a blouse style jacket with inspired designs that are suited for aviators.

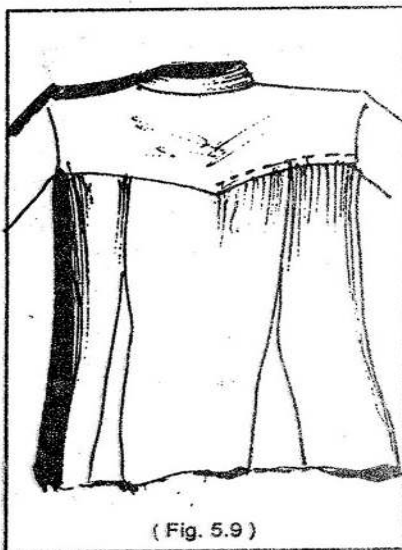
## B

**Babushka:-** A triangular scarf worn around the head and tied at the chin.

**Back Drape:-** A length of material attached either at the shoulder or the waist that flows over the back to floor length. In some cases it is removable.

**Back Yoke:-** A fitted or shaped piece at the top of a skirt or at the shoulder of various garments. ( Fig. 5.9 )

**Bracelet Length:-** It is a sleeve or a hand glove which reaches the point where the bracelet is worn.

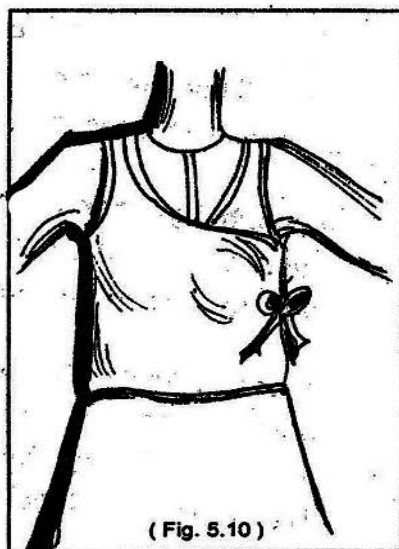


**Badla:-** Flat metallic wire, often silver-gilt, used in brocading and embroidery.

**Baghal Bandi:-** A kind of tunic or jacket, worn fastened under the armpits. (Fig. 5.10)

**Balabar:-** An outer garment, worn by men; related in shape to the coat-like achkan

**Balance:-** The balance of a garment is said to be correct then it has the grain hanging correctly down the centre front and back, with the weft or crossways grain running correctly down the centre front and back, with the weft or crossways grain running horizontally across the bust and hips.



( Fig. 5.10 )

**Ballerina Neckline:-** This is a low neckline that usually occurs with strapless or spaghetti strapped dresses.

**Bandhani:-** A process of patterning cloth by tie-dyeing in which the design is reserved on the undyed cloth by tying small spots very tightly with thread to protect them from the dye. Especially popular in Rajasthan and Gujarat.

**Band Collar -** A narrow strip of fabric which stands upright from the neckline.  
( Fig. 5.11 )

**Bandeau:-** A lightweight and brassiere-like band or tube top worn or a band shaped to cover the breasts.

**Bandolier:-** A belt worn over the shoulder and diagonally across the breast.

**Bangle:-** A bracelet in the shape of a ring; it either slips over the hand or has a hinge to open and close it over the wrist.

**Baroque:-** Is usually the term used for irregular fashion form and style.

**Barrette :-** A hair clasp.

**Bar pin:-** A long thin rectangular ornament backed with a pin by women.



( Fig. 5.11 )



**Basic cuts:-** The five basic cuts are as follows:

**1- Seath, chemise, sacque, or shift:-** This basic cut consists of a one-piece front and one piece back.

**2- Princess:** This style is cut without waist seams, but has a closer fit than the sheath. The French dart on the bodice is continued down the skirt. (Fig. 5.12)

**3- One piece dress:-** The name 'one-piece' may be confusing, because this style has a seam in the waist line.

**4- Middy type:-** This is a long-waist cut. It is developed from the princess or sheath type, and has a horizontal seam, between waistline and hipline.

**5- Two-piece dress:-** The two-piece type may be a jacket and dress, a suit, a dress and coat, or an over blouse and skirt. Many designs are a combination of basic cuts; e.g., the front may be sheath style and the back cut with a waist seam.

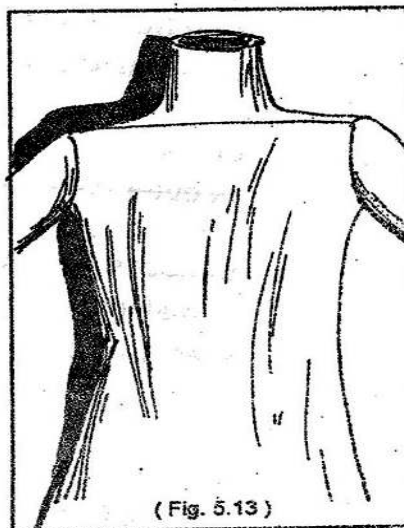
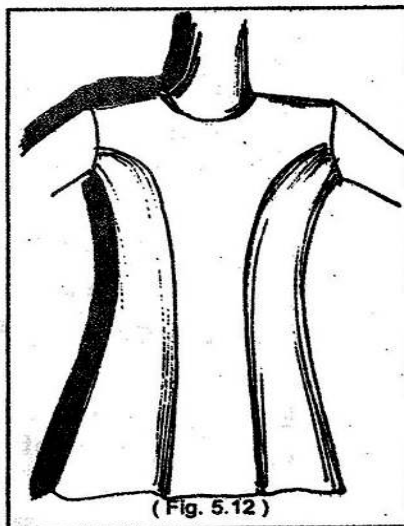
**Bateau neck :-** A straight high neck broad at the shoulders and not deep. (Fig. 5.13)

**Basting:-** A means of holding two pieces of fabric together with a long open hand stitch, in preparation for the permanent stitch.

**Batik -** A popular method of dyeing fabric with the use of wax that is applied in a particular pattern. This wax cracks during the dyeing process to create a web effect.

**Battle dress top:-** A jacket or top of a garment in the style of the battle-dress top worn by the British armed service; i.e. bloused at the back and gathered on to a wide band resting on the hips.

**Batwing sleeve:-** Also called a dolman sleeve. This style is cut very large



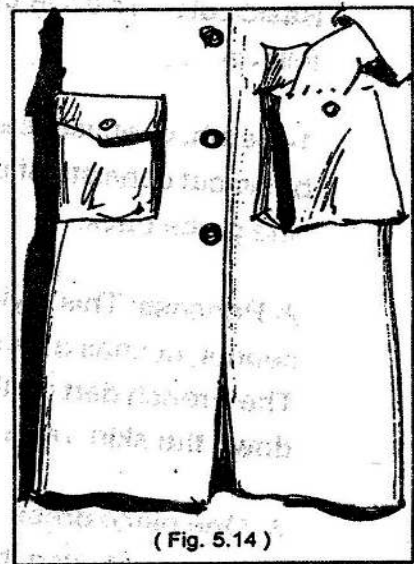


at the armhole and extends to almost the waist, tapering at the wrist. It's usually not a "set-in" sleeve, but part of the garment.

**Beading:-** The beads sewn onto fabric either to form a pattern or to cover the fabric's surface completely.

**Bellboy cap:-** A stiff brimless style of a hat worn at the front of the head.

**Bell-bottom trouser:-** Tight-fitting trousers which flare out below the knee.



( Fig. 5.14 )

**Bellows Pocket:-** A military design pocket with an inverted pleat and a buttoned pocket that is used to store ammunition. ( Fig. 5.14 )

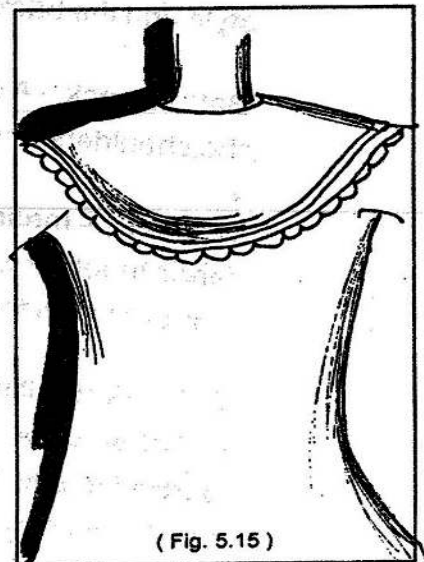
**Bell sleeve:-** A straight sleeve flaring out at the bottom or sleeves that are narrow at the shoulder and widen at the bottom.

**Bermuda shorts:-** Tight, narrow shorts reaching to the top of the knee. Derived from the shorts worn by holiday-makers on the island of Bermuda.

**Bertha:-** A wide, flat collar usually rounded at its outer edge. ( Fig. 5.15 )

**Bespoke:-** A bespoke tailor is one engaged in making individual outer-wear garment for men, women, or children.

**Besom pockets:-** A pocket sewn inside the garment with access through a welted slit-type opening.



( Fig. 5.15 )

**Bias:-** Any direction in the fabric which does not exactly flow in the direction of the weft yarn (vertical yarns) or warp yarns (horizontal yarns) of a fabric. A true bias makes an angle of 45 degree across the length and width of a fabric, fabric cut on a bias has maximum stretch.

**Bib:-** That part of an apron-like overall that extends above the waist. Also used for babies, tied around the neck and waist to prevent soiling the outfit

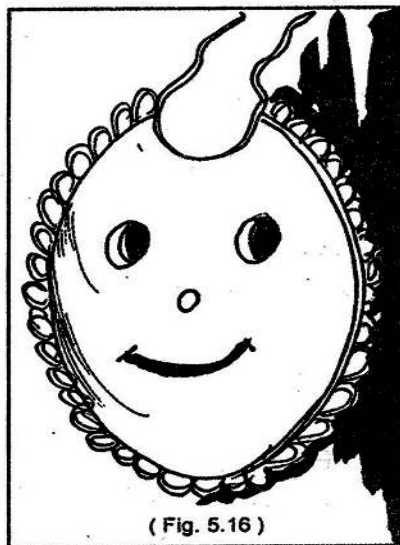
while feeding. (Fig. 5.16)

**Bike tards:-** A close-fitting, one-piece garment from the top of the torso to the hem of the shorts.

**Bikini:-** Brief, two- piece, bathing costume.

**Binding:-** A strip of fabric used to enclose a raw edge; e.g. bias binding, braid, etc.

**Bishop sleeve:-** A long full sleeve, gathered onto a narrow cuff. (Fig. 5.17)



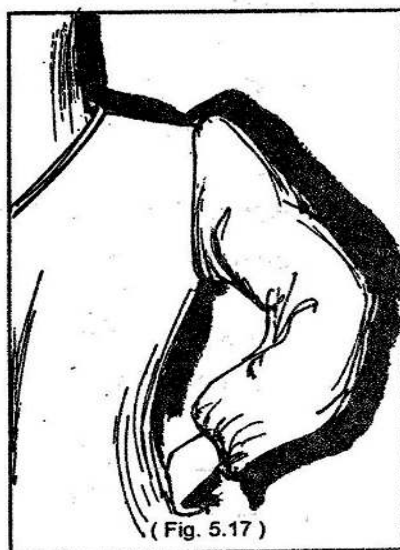
( Fig. 5.16 )

**Blazer:-** A long-sleeved sports jacket with lapels. Straight jacket with revers collar, and pocket based on the jackets worn by school children and by sportsmen.

**Blend: -** a Fashion term use to describe a combination of two or more fibers ie. 40 Polyester & 60 cotton.

**Block pattern:-** A basic pattern or master pattern, or template; made to a set of special measurements for an individual, or in standard size in manufacturing.

**Boa:-** A very long scarf unusually made of fur or feathers.



( Fig. 5.17 )

**Boater:-** A style of a straw hat with a stiff flat crown and brim.

**Boat neck:-** A high, wide, straight neckline that runs straight across the front and back, meeting at the shoulders with the same depth in the front and back.

**Bodice:-** Close-fitting upper part of a woman's dress. It also refers to the inner vest worn by women.

**Body bag:-** Also called body sacks or packs. Any hands-free bag. For example, backpacks, arm pouches, bags slung across the body diagonally, waist bags. Earlier used to be called fanny packs.

**Bolero jacket:-** A semi fitting, waist-length jacket open at the front. ( Fig. 5.18 )

**Bootleg or Boot cut:-** A pant style that is tapered to the knee and very subtly flares out to accommodate the bulk of a boot. These flares are much more noticeable although bell bottoms have huge width.

**Boot toppers:-** A footless sock generally worn under the boots, or as a cover over them that extends from the ankle to the knee.



**Box pleating:-** Flat pleating, but with alternate folds facing in opposite directions.

**Boutique:-** A free standing shop or an area within a retail store, devoted to specialized merchandise for a customer with a special interest. A small shop or store department where fashionable and unique items are sold. In fashion terms wheredesigner wear clothes are sold with each piece being unique. ie. no duplications.

**Bleached:-** Whitened; cloth from which all colour has been removed; eg., bleached jeans.

**Blousing:-** A women's jacket or shirt that blouses and is drawn in at the waist or slightly below the waist.

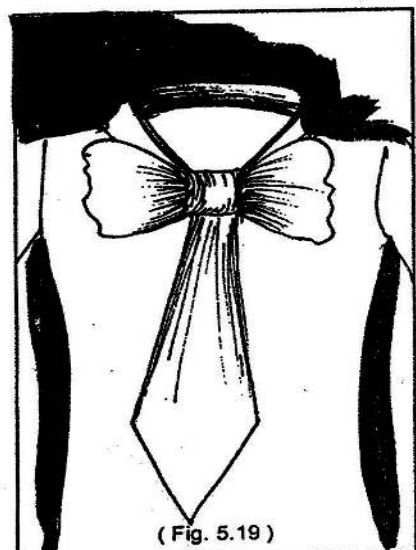
**Border print:-** A design that runs along a hem or cuff.

**Bottom:-** Clothing worn below the waist, such as pants or a skirt.

**Bow tie:-** A small neckline with two loops worn at the neck for formal wear. ( Fig. 5.19 )

**Bridal registry :-** A record of a bride's selections of gifts maintained by a store so that guests can avoid duplicate gifts.

**Bubble umbrella: -** An umbrella that completely covers the head and shoulders with a



clear and vinyl dome shaped canopy.

**Bulky:-** Large, Loose- fitting characteristic of sweater or coats made of a thick yarn.

**Bunting Bag:-** A sleeping bag for babies which has a cap, a pair of sleeves but is closed from the bottom. It may have front buttons or maybe a zip. It looks like a coat closed from the bottom hem. ( Fig. 5.20 )

**Burberry:-** Originally a high quality, traditional raincoat. Now it refers to descriptive coats made in that style.

**Buta:-** Literally, "a plant". A floral motif, derived generally from Persian sources, much used in Indian textile design, and traditionally rendered as a flowering plant with a curling bud at the top. The motif is also sometimes reduced to a floral pattern designed within the form of the plant.

**Buti:-** A smaller version of buta , very commonly used in Indian textile design.

**Button down:-** A garment which is open in the centre front with fastening buttons right till the bottom hem. The term is usually used for front open long coats. ( Fig. 5.21 )

**Broad cloth -** Lustrous cotton or poly blends with fine crosswise ribs.

**Brocade :-** A rich, heavy fabric with intricate, raised and woven designs.

**Brooch: -** An ornament backed with a pin or clasp; worn at or near the neck.

**Busheling :-** The tailoring of men's garments that is done after the item has been bought and fitted by the customer.



**Bustier** :- A camisole-design garment.

**Buyer** :- One who buys merchandise for a retail store. Forecasting what the customers will buy is the buyers full concentration of work.

## C

**Cabbage Rose** :- Is a figurative term for a large and full blown rose pattern.

**Cabbage**:- A slang term meaning the large piece of material left over after making garments.

**Caftan**:- Long coat-like garment, loose- fitting and with a slit neckline, often heavily decorated with braid etc, Originated in the middle east. ( Fig. 5.22 )



**Camisole** :- A bare slip like with thin straps or a short, sleeveless garment for women.

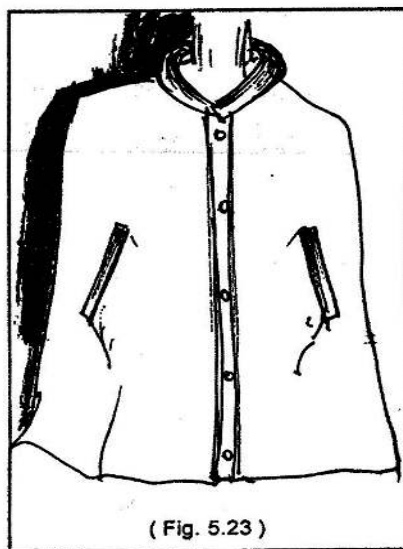
**Camel hair**:- The strong, coarse outer hair and the undercoat of the camel.

**Cape** :- An over garment that hangs from the shoulders because they do not have sleeves.

**Camouflage**:- A design incorporating the army's brown-green camouflage print; the army look.

**Camp pockets**:- Pockets that are sewn to the outside of the garment, usually squared off and characterized by decorative seaming.

**Cape**:- A front buttoned piece of fabric which hangs over the shoulders. It does not have sleeve, but at times has slits for the arms to be taken out. It is a winter wear and worn as an overgarment. It may or may not have collars. It also gives the appearance of a shawl stitched and draped over the body. ( Fig. 5. 23 )

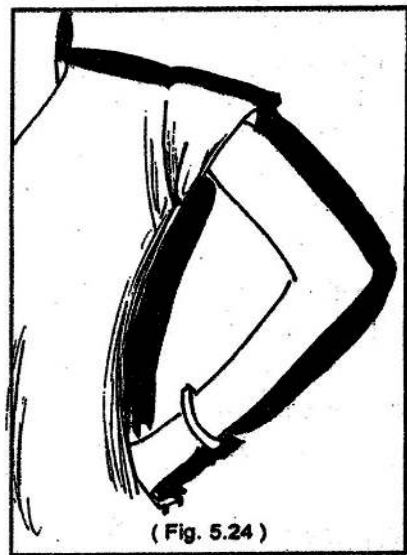


**Capris**:- Slim-fitted pants that range from knee length to lower calf. Also



called peddle pushers which are fairly straight-cut pants, tapered to the mid-calf.

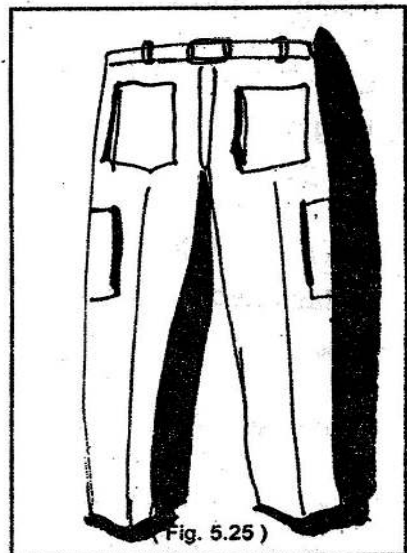
**Cap sleeve:-** Extension of shoulder and upper armhole to just cover the top of the arm. The word is also used for the a small, short sleeve which sits on the shoulder, either forming a stiff cap or falling on to the arm to provide minimal coverage. (Fig. 5.24)



**Cardigan jacket:-** A jacket made in fabric, based on the knitted cardigan; i.e. collarless and with buttons on a band. The word is also used for the usually collarless sweater or jacket that opens full length of the center front.

**Cargo:-** Characterized by sporting a large pocket usually with a flap and a pleat.

**Carpenter pants:-** Five-pocket pants characterized by a "hammer holder." At times it is made like a dungaree with a bib in the front having pockets for tools. ( Fig. 5.25 )



**Cashmere:-** Fabric made from the fine undercoat hair of the Cashmere goat. The word is also used for the original hair of the Capra Hircus goat, found in Kashmir and Tibet. Now defined as any wool under 19 microns thick and raised in other parts of the world.

**Casual wear:-** Informal, everyday clothing, typical of the American lifestyle.

**Career dressing:-** A dress code for the professional woman. Usually a conservative looking style to fit into what was originally a "man's world." The basic look includes a tailored blazer, a straight skirt and detailed blouse.

**Cathedral train:-** Also known as a monarch train. It is a cascading train extending six to eight feet behind the gown used for the most formal weddings.



**Centre Front:-** It is the portion of the pattern or the garment which is suppose to come in the exact centre front.

**Chalk Stripe:-** Chalk Stripe are broad vertical stripes.

**Challis:-** a light and supple fabric that is usually printed with a delicate floral pattern.

**Chambray:-** A smooth cotton fabric, made by weaving colored thread vertically across horizontal threads of another color.

**Chamois:-** soft, yellowish sheepskin leatner that has been finished as suede on the flesh side. It is commonly used for clothing and gloves.

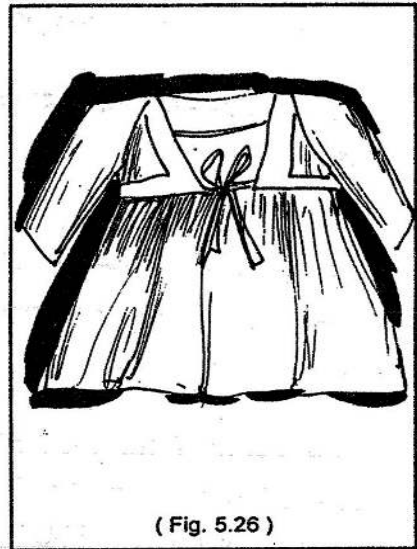
**Chand-Tara:-** Literally, "moon and star", a pattern often-used in Indian textiles.

**Channel suit:-** A women's suit designed by the French designer Gabrielle consisting of a simple skirt and short, collarless jacket.

**Chapel train:-** The most popular of all train lengths, it flows from three to four feet behind the gown.

**Chaubandi Chola:-** A short tunic or shirt which is fastened with tie-cords and is worn by kids.

( Fig. 5.26 )



**Chaugoshia:-** A four-cornered cap. ( Fig. 5.27 )

**Chauri:-** A flywhisk made generally from a yak's tail. Important as a symbol of royalty or divinity.

**Check-on check:-** Having various layered check pattern and colors.

**Chemise:-** Simply a straight unbelted dress with varying sleeves and length. Often it is sleeveless.

**Cheviot :-** a heavy, rough wool or worsted fab-



( Fig. 5.27 )

ric with uneven yarns and fuzzy surface. They are usually used for coats and suits.

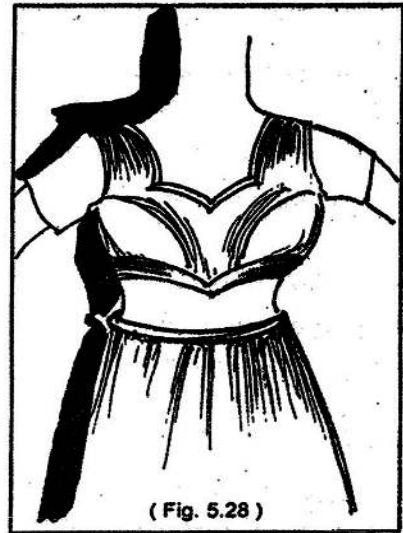
**Chic:-** Sophisticated or stylish.

**Chiffon:-** A very soft and lightweight plainly woven sheer fabric.

**Chikan Kari:-** Embroidery in white cotton thread upon fine white cotton fabric, like, muslin. Several techniques in chikan-kar are known. Lucknow is a famous center of this fine workmanship.

**Chinois:-** Chinese style.

**Choli:-** A short, bodice-like breast garment of wide popularity among women in India, from early times. Related to the classic cholaka mentioned in Sanskrit literature. The garment is worn in many styles; thus, with back covering or without, fastened with strings or extended cloth-pieces, with shaped breast-pieces or flat, etc. ( Fig. 5.28 )



**Choga:-** A loose, sleeved coat-like garment worn over an inner garment like the angarakha , generally sumptuous and appropriate for ceremonial occasions. Of Turkish origin, the chogha was also known as a chugha, chuha orjuha; in Russia as shuba or sbubka.

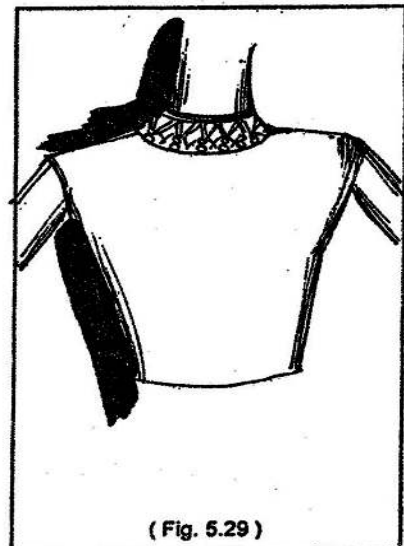
**Choker:-** a tightly fitting necklace worn high at the neck. ( Fig. 5.29 )

**Cholu:-** A loose, shirt-like garment.

**Chukka:-** An ankle-high suede or leather boot with a buckle or laces closing. It has a thick sole.

**Churidar:-** With bangle-like gathers or wrinkles, in the lower part of the leg or sleeves. It could be a churidar pajama or a churidar sleeve.

**Cina mode:-** A style of fashion that originated



in the movies- the Annie hall look or the Gatsby by look.

**Circle skirt:-** A skirt-made by cutting cloth into a circle, with the waist at the center so full that it makes wave like motion. This skirt has no side seam.

**City wear:-** Street dress that has a sophisticated fashion image.

**Classic:-** Traditional, timeless. Describing styles that have been popular for a long time, Fashion is an on going cycle of few trendy and classic styles.

**Class print:-** Patterns such as paisley and folk art, which are not affected by fashion trends.

**Cobalt colours:-** Hot colours made popular in the sixties. High-intensity, red, yellow and green were the major colours making up this group.

**Classic style:-** A style which is re-used, with only minor modification, through many changes of fashion.



**Cloche:-** a high crowned, close fitting hat with a very small brim or no brim.  
(Fig. 5.30)

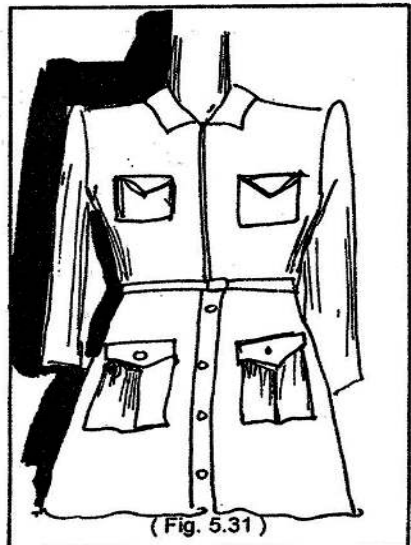
**Clog:-** A backless shoe with a large slip-on toe portion and thick wood or cork platform.

**Clip:-** A small cut or V made in the seam allowance down to the stitching. It enables curves or corners to lie flat.

**Clutch:-** Small hand held purse.

**CMT:-** An abbreviation used in the trade to denote 'Cut, make, and trim'.

**Coatdress:-** A dress made on the lines of a coat and designed to be worn instead of a coat and a dress. (Fig. 5.31)



**Collage :-** in fashion term it means an artwork

made up of pieces of fabrics, applique or sequins glued together to form a pattern of design.

**Collection:-** A manufacturer's or designer's group of styles and of design creations for a specific season. The seasons total number of styles of designs, accumulate for presentation to buyers, comprises a collection. Or a group of selected designs of a designer or manufacturer for a particular season.

**Colour-blocking:-** Placing equivalent amounts of colour side by side within a single garment to make a visual color statement. In fine art, Mondrian was the greatest of all colour blockers.

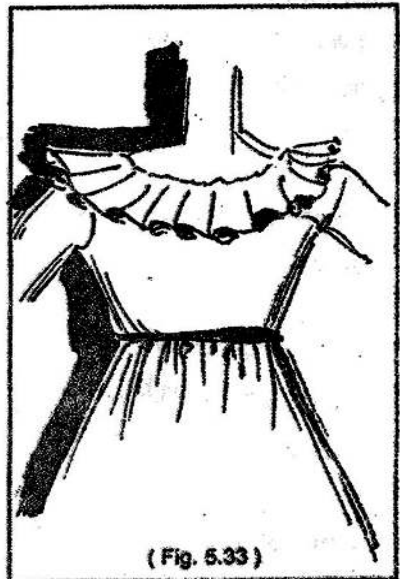


**Colour coordination:-** The planning of an outfit by considering the relationships of the colours to be worn.

**Color fast :-** It means a fabric will keep its original dyed color without running or fading after washing.

**Column skirt:-** It is also referred to as a pencil skirt or a straight skirt. It is a skirt which is made with a straight line with no flare or fullness at the hem or waistline. ( Fig. 5.32 )

**Collaret:-** It is a replacement for a collar where a heavy frill cut on a bias fabric is attached to the neckline. ( Fig. 5.33 )



**Contractor:-** A manufacturing concern that does the sewing for other producers. So called as his work is done on a contractual basis.

**Complex harmony:-** Harmonious colour schemes created with colours that are incompatible; a combination that makes red/yellow colours dark and blue/green colors bright-turquoise and dark brown, for example.

**Conservative:-** Traditional, staying away from fashion trends and keeping to traditional styles.

**Contemporary:-** Having the look of today; the new look which is currently in vogue.

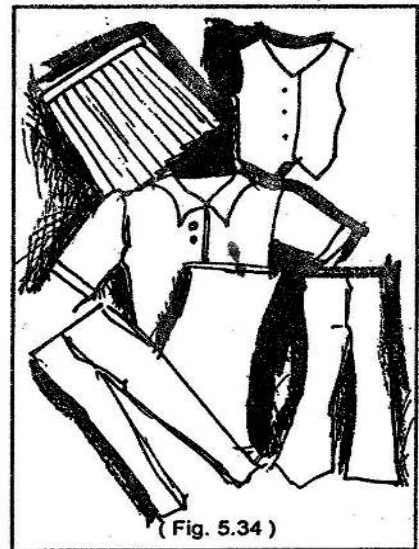
**Continental:-** Characteristic; having the look of today; the new look.

**Cool colours:-** Colours with a blue undertone and suggesting serenity. Cool colours include blue, green and purple. They are reducing in nature, as seen by the eye they move away from the object thereby increasing it's size. Cool colors have a calm and restful effect.

**Corduroy:-** Durable, velveteen cotton or rayon fabric designed with wide or narrow cords. Derived from the French term "cor du roi" meaning cloth of the French royalty: like denim, widely used by people of all ages.

**Concealed snap/velcro/button placket:-** A slit in a garment where the openings are hidden.

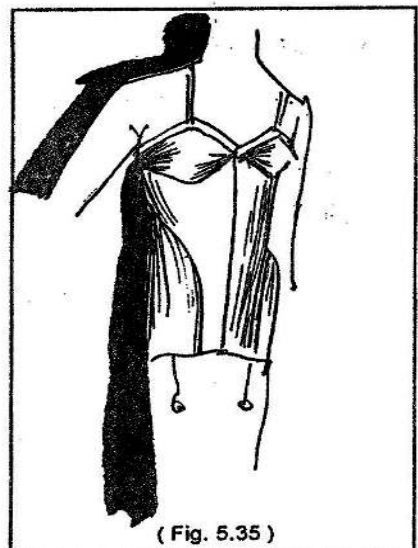
**Consignment:-** The art of selling merchandise without purchasing them and with the privilege of returning unsold items to its manufacturers or suppliers by a specific date.



**Cosmetic colour:-** A colour relating to make up for the face; for example, peach, pink, beige.

**Co-ordinates:-** A number of garments which match and can be worn together in different permutations and combinations. For example the same matching blouse could be worn with a skirt, with a trouser, with a skirt and a jacket over it or with a trouser and a jacket, in order to project different styles and moods. ( Fig. 5.34 )

**Copycat:-** is the term used for unauthorized duplicate of a certain fashion design. They are usually made of lesser quality imitations



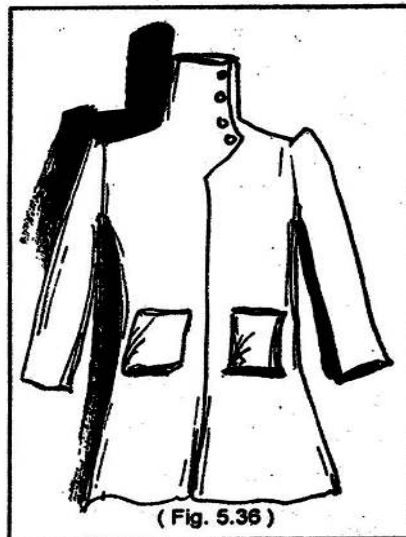


of the original.

**Corset:-** A full inner bodice which helps shape the body and is worn for a particular dress style. ( Fig. 5.35 )

**Cosmopolitan:-** Sophisticated international; describing the behavior or dress of a citizen of the world, rather than a citizen of any one country.

**Cossack collar:-** A high stand band collar which is fastening at the side. ( Fig. 5.36 )



**Costume:-** Stylized and coordinated clothes or dress based on a theme or story.

**Costume jewellery:-** Originally, inexpensive jewellery used in a play. It now refers to artificial jewellery.

**Costing:-** When a garment is priced, the cost of the material used is calculated, also the labour cost for making, the cost of any trimmings, zip fastener, cotton, buttons lining, etc. An amount is added for overheads, and the total of all these items is the 'costing' of the garment.

**Couturiere:-** French word for male designer, usually who has his own fashion house.

**Coururier:-** French word for female designer, usually who has her own fashion house.

**Concave:-** A style in which the cut and seaming produce an inward curving line to the top of a garment.

**Couture:-** The business of designing, making and selling of high fashion custom-made clothing.

**Country look:-** An appearance evoked by wearing traditional tweeds or woven typical of the English country gentleman. ( Fig. 5.37 )





**Cowl:-** A neckline cut on a bias fabric, which drops into soft U folds, on the front of a bodice. ( Fig. 5.38 )

**Cowled Bodice :-** Fullness extending from the shoulder seam to shoulder very draped across the bodice.

**Crepe:-** Crinkled, closely woven, thin and lightweight fabric that is opaque and available in a variety of fibers and blends.

**Crepe process:-** The procedure involved in shrinking the surface of silk rayon and acetate to create an elegant shinning.

**Craze:-** A fad of Fashion characterized by much crowded excitement or emotion.



( Fig. 5.38 )

**Crepe de chine:-** Crepe made of silk jersey or polyester or poly blend fabric.

**Crew neck:-** a round, ribbed neckline that rises to slightly below the base of the neckline. ( Fig. 5.39 )

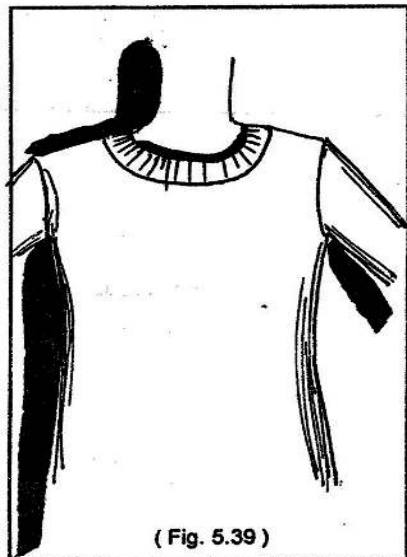
**Cropped pants:-** Short pants, generally around ankle length.

**Crop top:-** Short top that bares the midriff.

**Cuff:-** the turned back fold at the bottom of a sleeve or a trouser.

**Cuff links:-** stemmed ornaments used to fasten French cuffs.

**Cummerbund -** a broad waistband worn with men's dress clothes (tuxedo) It's a similar to the belt for women. For menswear the colour is usually black or red.



( Fig. 5.39 )

**Custom made:-** Apparel made to order for the individual customer cut out and fitted to individual measurements as opposed to apparel that is mass-produced.

**Culotte:-** A combination of dress (or skirt) and shorts, often with centre front and centre back pleat to hide the crutch seam. Sometimes also known as a divided skirt. (Fig. 5.40)

**Cutter or Trimmer:-** In bespoke tailoring; one who takes measures and cuts the pattern. In the wholesale trade; one who cuts with scissors, shears, band knife, electric circular or vertical knife etc. A person employed in the following processes. Marking up cloth, linings or other material, laying up cloth, parting or separating the bundles ready for machining.



**Cutting:-** Small pieces of cloth left over after cutting of an outfit.

### Activity

1 Go through magazines and articles on fashion in newspapers and try to identify each terminology given in this section.

## 5.4 Self-assessment Questions/Exercises

1. Explain the following terms mean-

Adaptation, All Weather, Baroque, Bespoke, Bootleg, Busheling, Cheviot, China Mode, Colour Blocking, Continental,

2. Differentiate between the following

Choli and Choker.

Cape and Cap sleeves.

Classic and Class print

Badla and Bagalbandi

Apron front and carpenter pants.

3 Illustrate the following terms

Achkan, A-line, Capris, Cloche and Bishop Sleeve.

4. Make a list of the different types of necklines mentioned in this section. Give sketches.

5. Draw two female dresses given in the text.

### **5.5 Further Readings**

It is advised to go through fashion articles in magazines and newspapers and get updated with the latest fashion terminology.

## Structure

- 6.1 Unit Introduction
- 6.2 Objectives
- 6.3 Glossary of Terms used in the Clothing Industry D to J
- 6.4 Self-assessment Questions/Exercises
- 6.5 Further Readings

### 6.1 Unit Introduction

This unit consists of a list of words generally used in the fashion and clothing Industry starting with the letters D, E, F, G, H and J. This unit is in continuation to Unit 5 and some of the words given in this unit have reference to traditional Indian Garments, but are still popular in the present fashion scenario.

### 6.2 Objectives

The aim of giving a list of these words is to familiarise the students with fashion terms so that comprehending the text given in other Blocks also becomes easy. When someone talks using fashion terminology the image of the object should conjure in the mind so that one understands what is being conveyed. Going through the text thoroughly is going to be extremely useful as usage of technical terminology is important.

### 6.3 Glossary of Terms used in the Clothing Industry D to J

#### D

**Dart:-** A stitched fold of fabric, tapering to nothing on the edge of the fold at one or both ends.

**Design:-** An arrangement of part, form, colour, fabric and line, for example,

to create a version or a style.

**Designer:-** One who initiates new fabric concepts, either in a sketch or with actual fabric.

**Decollete:-** an excessive low-cut neckline.

**Derby:-** Style of a hat with a round crown and a small rolled up brim.

**Designer:-** is the creative artist of the fashion industry.

**Dhila:-** Loose or baggy. Thus, a dhila payjama, wide and roomy all over.

**Dhoti:-** The traditional Indian dress for the lower part of the body, consisting of a piece of unstitched cloth draped over the hips and legs. Worn in various ways in different parts of the country, alike by men and women. ( Fig. 6.1 )

**Dickey:-** A small decorative, apron-like attachment to the front of a bodice.

**Display:-** A visual presentation of merchandise or ideas.

**Distress merchandise -** the term used by the store for merchandise that, for any number of reasons, has to be sold at less than the reasonably expected asking price.

**Dirndl skirt:-** Simple, plain skirt style which falls in a straight narrow line and forms slight gathers at the waistband. ( Fig. 6.2 )

**Dolman Sleeve:-** A sleeve that is very wide at the armhole and gradually narrows to fit tightly at the wrist. An extremely full-cut dolman sleeve is sometimes called a batwing. ( Fig. 6.3 )



( Fig. 6.1 )



( Fig. 6.2 )



( Fig. 6.3 )

**Doru:-** Long rope with which the thick woolen coats which are secured around the waist.

**Double breasted:-** A blouse jacket or coat with a wide cover-lap from one breast to the other. Generally fastened with a double row of buttons. (Fig. 6.4)

**Double edge:-** When a length of cloth is folded down the middle, the double edge is the folded edge midway between the selvages.

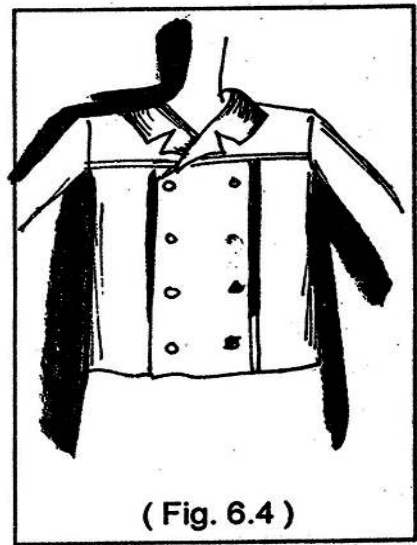
**Drain pipe trousers:-** Tight-fitting trousers with very narrow hem at the legs. (Fig. 6.5)

**Draped:-** A style in which the fabric is gathered or folded into upressed pleats to give a soft effect and provide shaping or hanging material on the figure or on a model in order to take patterns directly from the material.

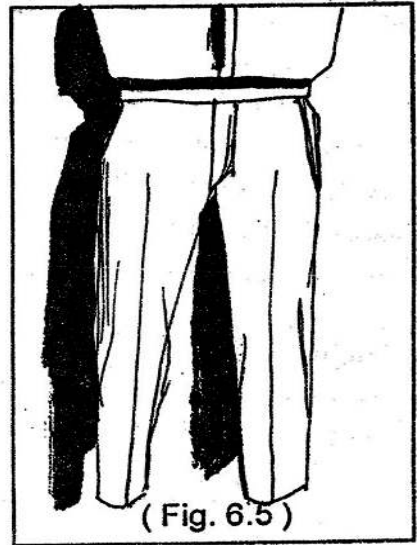
**Draping:-** Draping means to hang or to adorn the body form with loose fabric, and to obtain a body fitted garment by using adequate sewing techniques.

**Down jacket:-** A jacket filled with stuff for insulation against the cold. (Fig. 6.6)

**Drafting:-** A pattern is drafted from a set of measurements. From the block patterns, a pattern-cutter will draft the outline of the particular style on a sheet of thin paper. At this stage, the basic darts may be moved, and extra seams and fullness may be added. From the thin paper draft, the basic lines of the new style will be traced through on to a piece of thicker paper or thin cardboard, on which the pattern will be finalized with all the added seams, notches, and turnings.



( Fig. 6.4 )



( Fig. 6.5 )



( Fig. 6.6 )



**Drapability:-** a term used by designers to describe the ability of the fabric to their flowing lines and folds.

**Drop:-** is term which refers to the length between the chest and waist on men's jacket.

**Drop shoulder:-** shoulder sleeve styling where the seam is dropped below the shoulder level.

**Drop waist:-** a dress waist seam that falls below the waist line.

**Duffle coat:-** A short, hooded coat fastened with wooden buttons and rope loops. a cylindrical coat for mens wear. ( Fig. 6.7 )

**Dungaree:-** Originally, a coarse cotton cloth (denim) made in India and used to make work cloths; now, denim jeans. Also refers to a one piece oveall working outfit. ( Fig. 6.8 )

**Dupallari Top:-** Small, close-fitting cap made generally of muslin, and consisting of two identical pieces cut slightly rounded and curved towards the top. ( Fig. 6.9 )

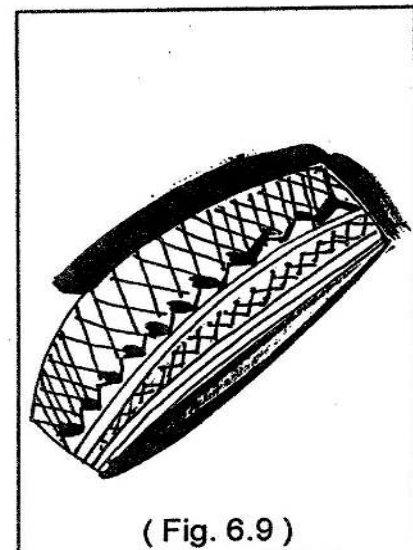
**Dupatta:-** Veil-cloth worn by women, draped loosely around the upper part of the body.

**Duster:-** Long, swingy, oversized coat, usually cut in a lightweight fabric.

## E

**Ease:-** Ease is the difference between actual body measurements and the size of a garment.

**Ease stitching:-** Lines of stitching used to control the ease allowed when there is more than just slight fullness; for example, at the top



of sleeves.

**Earth colours:-** Colours that are found in nature and relate to the brown family- burnt sienna, ochre, brown tones and dark green. Natural plants dyes are often used to colour natural fibers and are also regarded as earth colours.

**Empire line:-** Style with no waist line, but with a seam placed high under the bust. The fashion was first developed in France when Napoleon was Emperor and soon spread to other western countries. (Fig. 6.10)

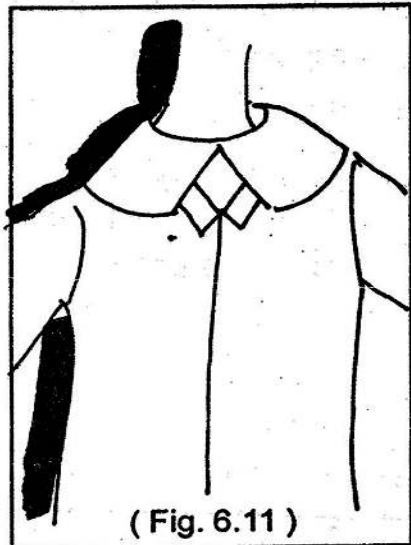


**Eton collar:-** A flat collar with a very slight roll. Based on a collar worn by boys at a British public school. (Fig. 6.11)

**Elasticity:-** the ability of the fabric to recover its size and shape after being stretched or deformed.

**Electric colour:-** A brilliant colour.

**Elegance:-** Grace and sophistication in clothing.

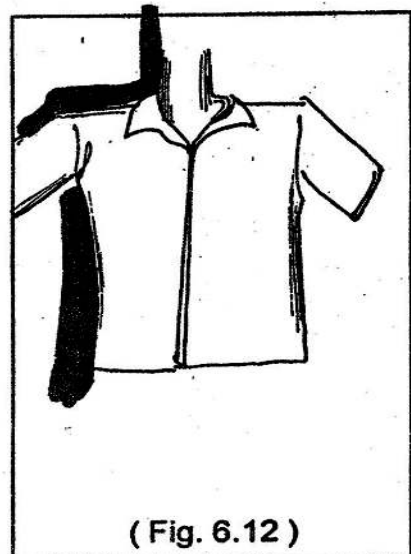


**Emblem:-** A symbol or badge.

**End sizes -** in fashion it means the extreme sizes (smallest, largest, widest, etc.)

**Ensemble:-** An outfit with a look of unity and coordination; often one material is used for all the clothes of the outfit.

**Epaulet:-** An elongated tab used at the top shoulder. It is originally used by the military as a decorative shoulder strap. (Fig. 6.12)



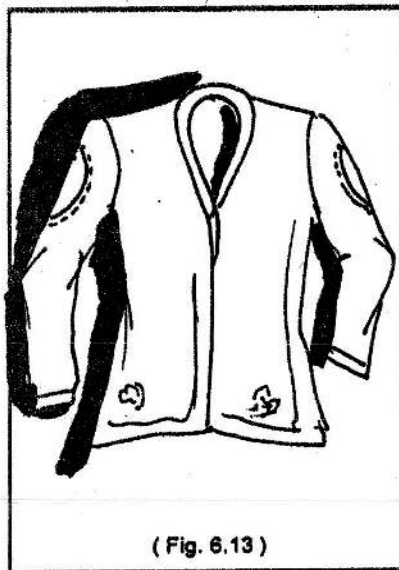
**Espadrille:-** A kind of sandal made of hemp and canvas and originally worn by the Basque

people. Made popular by surfers in this country; a favorite of young women in the seventies.

**Ethnic:-** Native, traditional.

**Exoticism:-** Interest in ethnic clothing styles or clothes involving a foreign land; as used in the U.S. and Europe, interest in the design based on the traditional clothing of people in the Orient, Middle East and Africa.

## F



( Fig. 6.13 )

**Fad:-** A minor or short-lived fashion or a fashion that is only good for a short time. They seldom have any lasting impact on future fashion. They are briefly and suddenly seen everywhere and just as suddenly they vanish.

**Faille (file):-** A fabric often manufactured in silk, cotton or rayon with crosswise or woven to have a fine rib or ridge.

**Fargul:-** A kind of jacket. ( Fig. 6.13 )

**Farji:-** It was possibly a long over-garment without sleeves, or with very short sleeves, open in front and worn like a coat over the pajama or angarakha.

**Farshi Pajama:-** Wide-legged pajama that trails on the ground, sometimes completely covering the feet; worn often with a kurta or angarakha. ( Fig. 6.14 )



( Fig. 6.14 )

**Fashion:-** A continuing process of change in the style of dress that are accepted and followed by a large segment of the public at any particular time. Or the prevailing styles at any given time, when a style or fashion is followed or accepted by many people, it is a fashion.

**Fashion Consultant:-** A person who give professional guidance, fashion advice or services.

**Fashion Coordinator or director:-** A person charged with the responsibility for keeping abreast of fashion trends and developments and acting as a source of fashion information to others.

**Fashion cycle:-** A term that refers to the rise, popularization and decline of a fashion. Or the cycle of fashion in the industry that goes from its rise, peak, decline and then abandonment.

**Fashion forecast:-** A prediction of fashions and or styles that will be popular in future or a fashion directors prediction of the trend of a certain design.

**Fashion image:-** This relates to the impression the customer has. What the retailers and customers think about designers who are leading fashion trends. It also includes quality selection prices and personality.

**Fashion industries:-** Are businesses that are involved in apparel or other fashion items. Other businesses exist as suppliers to the fashion manufacturers or as producers of parts needed to manufacture fashion product.

**Fashion setter:-** one who develops, sells or wears styles before other do. They are commonly known as trend innovators or trend setters.

**Fashion trend:-** the general direction on which the fashion moves.

**Faux:-** is a French word used in fashion for fake or imitation materials.

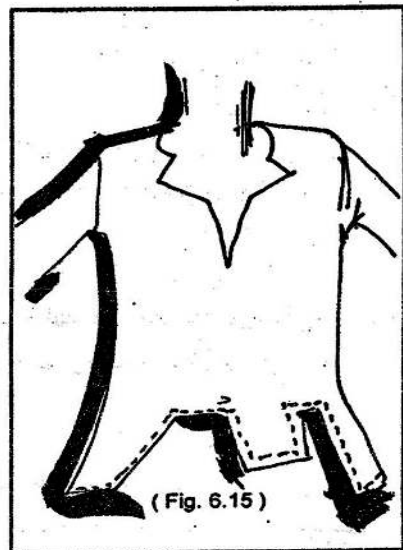
**The fashion press:-** Reporter of fashion news for magazines, newspapers, broadcasts media (Radio, Television, Cinema and Audio visuals).

**Fashion show:-** A formal presentation of a group of styles or designs.

**Facing:-** A piece of material used to finish an edge. (Fig. 6.15)

**Fabric:-** A material such as cloth, made from fibers by weaving, knitting, felting etc.

**Fake fur:-** Artificial fur made from synthetic material.



**Fanny wrap:-** Sash or cloth draped at the hips for elegant streamlined effect. ( Fig. 6.16 )

**Fantastic:-** Imaginary, romantic, dream-like.

**Fashion forward:-** At the forefront of a new fashion trend. Also called "advanced fashion". The opposite of classic or basic dressing.

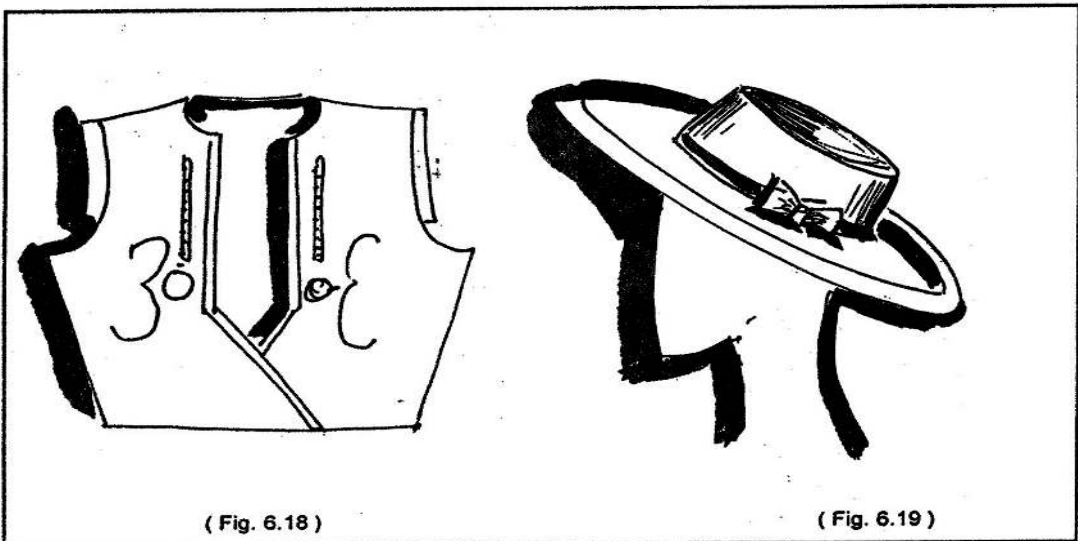
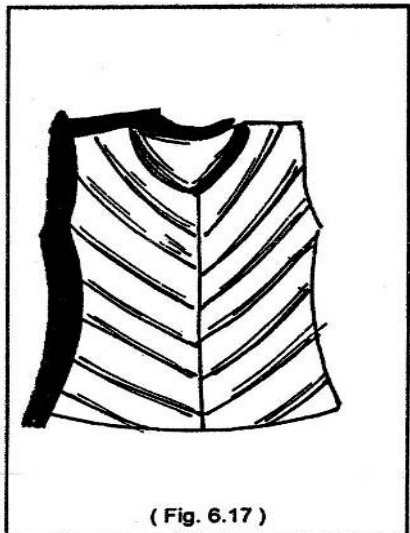
**Fashion victims:-** Unfortunate beings who think only about being first in the latest look, with little thought given to how the fashion looks on them. These fashion groups usually wear extreme bizarre fashion.

**Fashion designer:-** One who records ideas for periodicals or for private firms, or who both draw and record ideas. The designer does not make the garments.

**Fatuhi:-** A 'jacket without sleeves'. Generally understood as a vest lightly padded with cotton wool, and quilted. ( Fig. 6.17 )

**Faux pas:-** Literally, it means a false step. A fashion faux pas means an error in style judgment.

**Fazvi:-** A jacket without sleeves. ( Fig. 6.18 )



**Fedora:-** A soft felt hat with a rolled-up brim and a crease in the crown. (Fig. 6.19)

**Fifties:-** Describing fifties clothing, which emphasized the silhouette; rock and roll fashion. Typical colour used were pink, black, grey and aqua.

**Fine Jewelry:-** Jewelry made of precious metal such as gold or silver and set with precious or semi-precious stones.

**Finish:-** Perfection with which the garment / fabric is completed.

**Fitting:-** The process of making a garment conform to the shape of the person for whom it is intended.

**Fichu:-** Piece of fabric draped softly in fold around a low neckline. Very much used on the low-cut dresses of the eighteenth century.

( Fig. 6.20 )

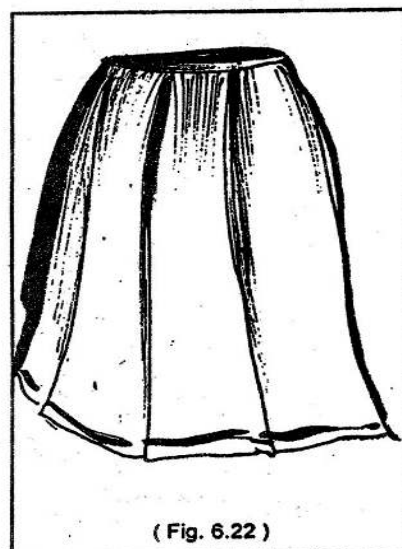
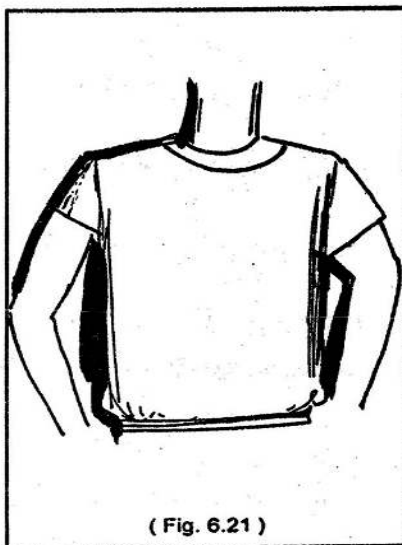
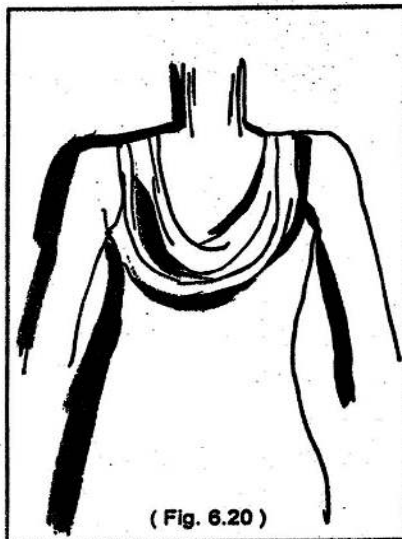
**Fishermen knit sweater:-** Thick, multi patterned sweater copied from sweaters worn by fishermen in northern Europe.

**Flange:-** An extended shoulder, which usually gives a broadened effect. ( Fig. 6.21 )

**Flannel:-** a light medium-weight soft cotton or wool, usually with very soft fine brushes on both sides.

**Flare:-** Describing bias-cut clothing that creates a sleek, linear image; example, the flared skirt. A style which is much wider around the lower edge and seams which are off the straight grain. (Fig. 6.22)

**Flounced:-** Flared bands of fabric sometimes also gathered used to decorate edge of gar-





ments, or in tiers to make a skirt or dress. Or a very wide ruffle gathered on one side.

**Fly front:-** A closing which conceals button on zips. Used not only on trousers, but also on jackets and dresses.

**Flannel:-** A soft cotton weave, usually printed in a striped or checked pattern: for jacket and pants.

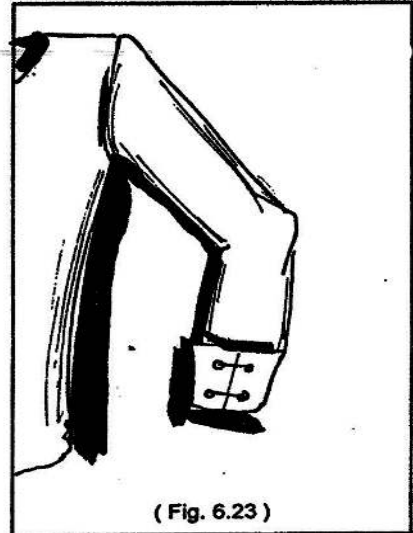
**Flapper:-** In the twenties a woman who was considered daring for wearing different fashions. The bobbed hair style is sometimes called "the flapper."

**Flaws:-** Defects in material, caused by faults in the weaving and making of the fabric.

**Fold:-** The uncut edge of double material.

**Folk loric:-** Characteristics of ethnic style.

**Formal:-** Describing a dress code requiring evening dress for women, tuxedos for men.



( Fig. 6.23 )

**Formfitting -** Semi fitted or bias-cut styles that give a fitted definition to the feminine silhouette, but are not clingy or full.

**Forte of a garment:-** Means the strong point of the garment.

**Foulard:-** Fabric pattern or weave typically printed made up of a small repeating geometric pattern. They are frequently used for ties and scarves. Or a lightweight fabric of silk, rayon, etc. usually printed with small figures.

**Foundation:-** An undergarment to smooth the figure; the basic facial cosmetics.

**French cuff:-** a wide sleeve cuff that is folded back at the wrist and fastened through four buttonholes with buttons or cuff links. ( Fig. 6.23



( Fig. 6.24 )

**Fray:-** Threads which come out from the fabric during handling.

**French dart:-** When the shoulder dart is moved to the center of the shoulder and combined with the waist dart. ( Fig. 6.24 )

**Fringe:-** Term used to describe hanging threads, cords, or tassels; often used as a border treatment. ( Fig. 6.25 )

**Frog Closure:-** Chinese closing of decorative cording or braid. A softball of cording or a button is used to complete the closure.

**Funnel neck:-** High neckline without the seams for streamlined look .

## G

**Gabardine:-** Durable and tightly woven fabric made from a twisted yarn that has fine, diagonal effect on one side. It is typically used for suits and slacks.

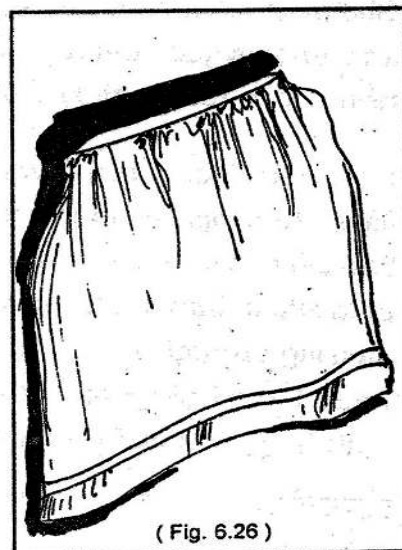
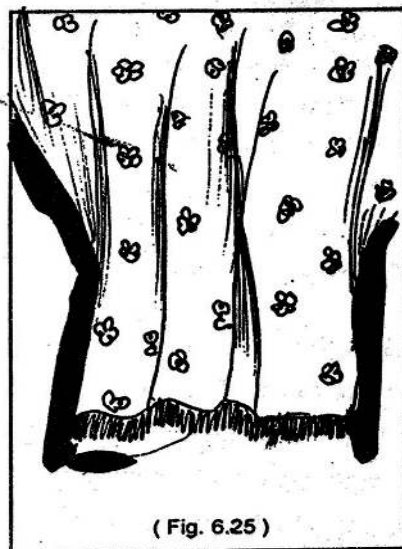
**Gamla Buti:-** A popular motif in textile design in India, consisting of flowers of different kinds growing in a flowerpot, neatly arranged.

**Gathers:-** small, soft folds that are created when fabric is drawn between large stitched threads. ( Fig. 6.26 )

**Garment industry:-** Synonym for the apparel industry.

**Garcon look:-** A boyish fashion worn by women.

**Gaucha:-** Wide-legged pants or divided skirt reaching mid-calf and worn with boots. ( Fig. 6.27 )



**Gaucha hat:-** a felt hat with a short flat crown, a fairly wide slightly rolled-up brim, and a cord that ties under the chin.

**Gauntlets:-** Dress gloves extending above the wrist.

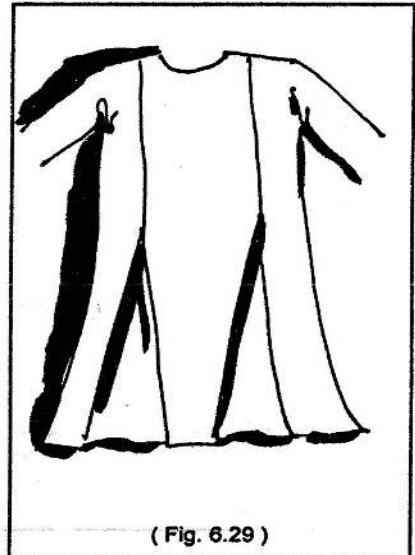
**Ghagho:-** A woman's dress, closely related to the abbo. The skirt part of the ghagho was often more flared than that of an abbo, the ample gathers at either side of the waist lending it peculiar gracefulness when the wearer moved.



**Ghutanna:-** A short lower, worn by men, tight and ending just below the knees. Much favoured in 19th century Sikh Punjab.

**Ghaghra:-** Skirt, usually with a great deal of flare. The simple ghaghras have only one vertical seam, which turns the cloth or ghaghra-pata into a tube, fastened with a drawstring passing through a long, narrow slot at the waist. Flared ghaghras are made up of several triangular gored pieces stitched together.

( Fig. 6.28 )



**Gherdar:-** Flared with an ample skirt, as in a gherdar jama.

**Ghundi:-** Loop; generally used to hold a little button called the tukma.

**Gingham:-** A plain weave in checks or stripes.

**Glen check:-** A blue and white checked-suit for men or women.

**Glen Plaid:-** A simple Scot plaid usually used for suits or skirts.

**Gradations:-** Shades of colours. Related shades or contrasting colours create unity.

**Godets:-** Flared or pleated sections inserted into garments. ( Fig. 6.29 )

**Golf umbrella:-** a straight handled umbrella that typically has striped canopy with a wide spread. Specifically designed for use while golfing.

**Gores:-** Wedge-shaped pieces of fabric, seamed together.

**Gota:-** Narrow ribbon made of 'gold' or 'silver' thread.

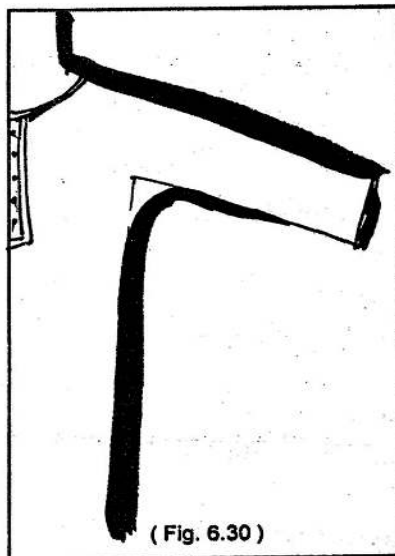
**Grading:-** A method of making larger or smaller drafts using one basic draft.

**Grain:-** The grain is the straight thread of the fabric as it has been woven. Another word used for the length wise (weft yarn) or cross-wise (warp yarn) threads of the fabric.

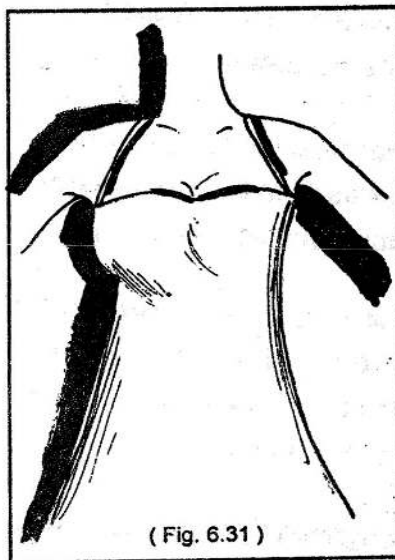
**Grog:-** an oriental style braid or cord fastening. It is often designed with three circles, a knot on one side of a garment and three circles and a loop at the other side.

**Grunge:-** a fashion trend that is probably the opposite of everything known as fashion.

**Gussets:-** Piece of material inserted to allow more ease of movement; usually in sleeve, under the arms. At times it also refers to a wedge shaped insertion fitted between two pieces to give a rounded shape just like a cap. (Fig. 6.30)



( Fig. 6.30 )



( Fig. 6.31 )

## H

**Haberdashery:-** Tailored mens wear styles.

**Halter neck:-** a neckline formed by bodice fabric below the arm reaching up the front to encircle the back of the neck. The bodice is typically a backless. ( Fig, 6.31 )

**Haute couture (oat koo-tour) :-** the business of designing, making and selling high fashion, custom made clothing. Another word used for the Hi-

**Fashion garments of which only a single piece is produced. It's extravagant, it's irrational, it's Unique and it's totally unaffordable.**

**Hand:-** The texture and weight of a fabric more specifically, the quality of the weave.

**Harem pants:-** Loose, billowy trousers gathered into a band at the ankle.

**Harris Tweed:-** A trademark for tweed fabrics woven in Scotland

**Hawaiian shirt:-** A short-sleeved shirt in bright tropical prints.

**Hemline slit:-** A split or cut at the seam of a dress or skirt from the bottom of the hem to any point above it. ( Fig. 6.32 )

**Herringbone:-** An embroidery stitch pattern produced by intersections of thread of yarn from diagonal lines running across the fabric to produce a zigzag pattern. ( Fig. 6.33 )

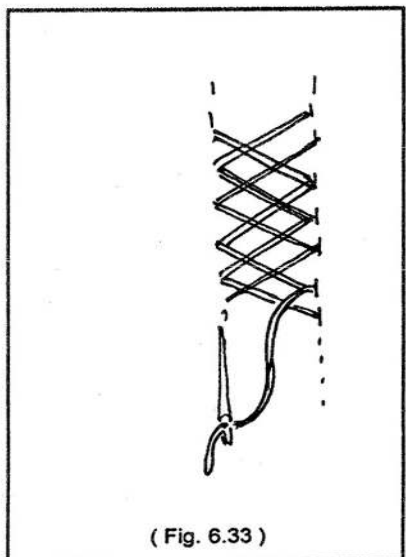
**High fashion:-** styles or designs that are created one-of-a-kind by designers or a fashion that is the stage of limited acceptance.

**High tech:-** Advanced industrial technology; in fashion, an ultramodern look.

**High hugger:-** Pants or a skirt with the waist line resting on the hips; popular in the sixties. Also called Hipsters. ( Fig. 6.34 )

**Hippie style:-** Style of the children of the sixties; characterized by long hair on men and women, beards, blue jeans and psychedelic colour.

**Hosiery:-** stockings and socks for men and



women.

**Hot item:-** are terms used for merchandised that creates great interest and acceptance by the customers. A style number that sells quickly and in sizable quantities.

**Houndstooth:-** Pointed check pattern woven into fabric for men's and women's fashion.

**Hem:-** The finish formed by folding back the raw edge of a garment to the wrong side, neatening the raw edge, and stitching it to the body of the garment.



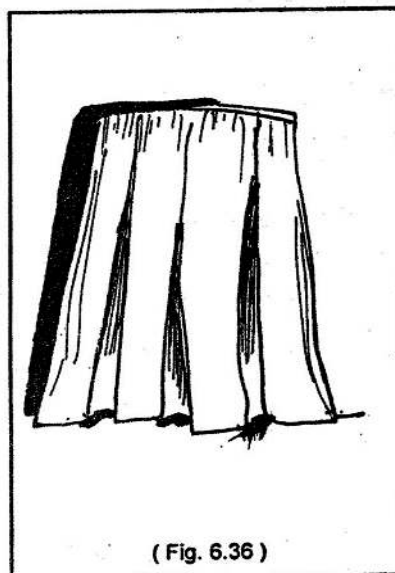
**Huarache: -** a low heeled sandal whose upper portion is made of interwoven leather. ( Fig. 6.35 )

**Hue:-** Is the shades and degrees of color. It is the quality by which we distinguish one colour from another.

**Ikat:-** Term applied to the resist-dye process in which designs are reserved in warp or weft yarns by tying off small bundles of yarn with palm-leaf strips or similar material to prevent penetration of dye. Ikat means, 'to tie' or 'to bind'.

**Imitation:-** A fake or copy, usually of furs or jewellery. Cheaper than the real thing, fake accessories and furs have been very popular in recent seasons.

**Impact colour:-** Pure colour used to create a shocking effect; for example a bright red fire engine.



**Inner wear:-** General term describing any clothing worn under a coat or jacket.



**Intarsia:-** Bold pattern, usually of flowers, fruit, etc., that are knitted into sweaters

**Intimate apparel:-** a term used for women's lingerie and lounge wear.

**Inverted pleat:-** a pleat formed by turning the folded edges toward each other on the outside of the garment. (Fig. 6.36)

**Iridescent:-** Having or showing an interplay of rainbow-like colours. A look achieved by weaving together two different kinds of fibers, such as rayon and polyester.

**Irregulars:-** term used by department stores for merchandise that have defects. They may or may not affect the appearance of the merchandise; but not the wearability of the item.

**Ivy league:-** A popular look for men in the fifties that originated on such campuses as Harvard, Princeton and Yale; a forerunner to the preppie look; a style characterized by button-down collar shirts and pants with a small buckle in the back.

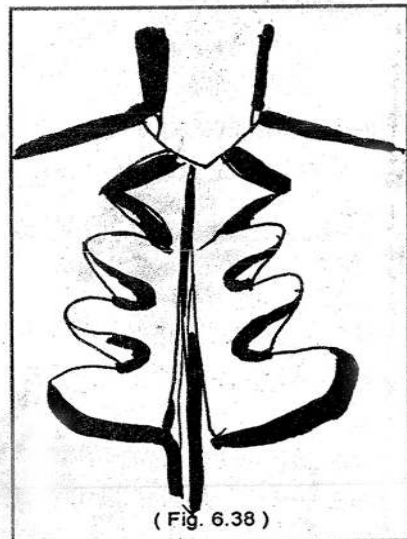
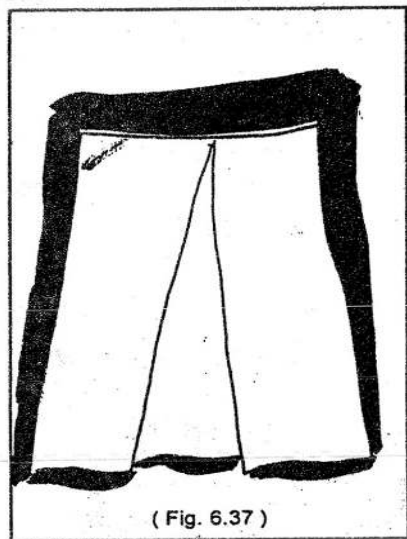
**Interfacing or interlining:-** Fabric used to give strength and support to a garment and, when combined with pad stitching, to shape to collars and lapels.

**Izar:-** A kind of pajama. (Fig. 6.37)

**Izarband:-** Drawstring at the waist for a garment like the pajama. Literally, 'fastening of the izar'

## J

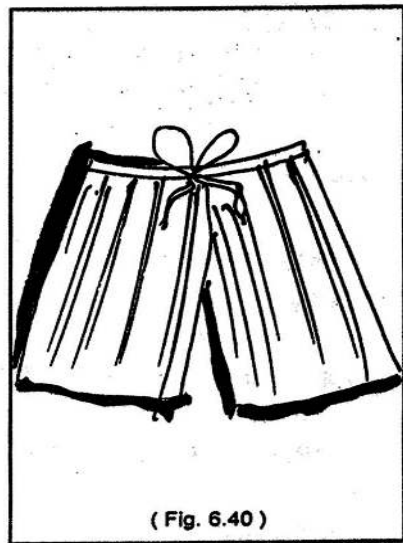
**Jabot:-** A flounced decoration in fine fabric or lace, attached to the neckline of a bodice or



a single or tiered fall of lace attached to the front of a neckband; a ruffle or pleated cloth or lace attached to the center front of a blouse or dress. ( Fig. 6.38 )

**Jacquard** - A pattern woven into fabrics that is less textured and lighter in weight than brocade.

**Jama:-** Full-sleeved outerwear for men, greatly popular at the Mughal and Rajput courts and worn well into the 19th century. Literally a garment, robe, vest, gown or coat.( Fig. 6.39 )



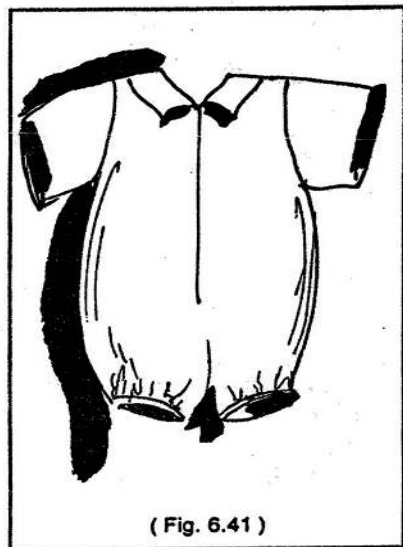
( Fig. 6.40 )

**Jamdani:-** Fine cotton muslin with a floral pattern brocaded in thick soft cotton. Dacca was a famous center for the production of fine jamdani work.

**Janghia:-** Short drawers, worn by men and boys. ( Fig. 6.40 )

**Jeans:-** Originally, work clothes made of denim. In the sixties, denim jeans became big fashion and style spread world wide.

**Jersey:-** Very smooth knitted fabric made of cotton, wool, silk, rayon or nylon. It is commonly use for dresses and blouses.



( Fig. 6.41 )

**Jewel tones:-** Deep hues of red, blue, green and purple with the richness and intensity of fine gems.

**Jhabla:-** Loose, tunic-like garment, usully for kids wear.

**Jhula:-** A kind of blouse for children.

**Jhumb:-** A covering for the head and body made simply by tying a sheet or blanket at one end and draped over the head.

**Jump suit:-** One-piece garment with pants; popular as casual fashion in the seventies and eighties or a one-piece garment consisting of a blouse or shirt and trousers or shorts. ( Fig. 6.41 )

**Junk jewellery:-** Imitation jewellery; fun accessories based on weird inspirations like fruits, vegetables, or made from waste materials.

## **Activity**

1 Go through magazines and articles on fashion in newspapers and try to identify each terminology given in this section.

## **6.4 Self-assessment Questions/Exercises**

1 What do the following terms mean

French dart, Fichu, Fashion Victims, Fashion Setter, Jersey, Gingham, Duffle coat, Duster, Flannel and Duffle Coat.

2. Differentiate between the following

Junk Jewellery and imitation Jewellery

Jabot and Jacquard

Izar and Izarband

High Fashion and High Hugger

Gores and Godets

3 Illustrate the following terms

Farshi Pajama, hemslit, Gaucho hat, Jabot and Eton collar.

4. Make a list of the different types of Pajamas mentioned in this section. Give sketches.

5. Draw two male dresses given in the text.

## **6.5 Further Readings**

It is advised to go through fashion articles in magazines and newspapers and get updated with the latest fashion terminology.

## Structure

### 7.1 Unit Introduction

### 7.2 Objectives

### 7.3 Glossary of Terms used in the Clothing Industry K to R

### 7.4 Self-assessment Questions/Exercises

### 7.5 Further Readings

### 7.1 Unit Introduction

This unit consists of a list of words generally used in the fashion and clothing Industry starting with the letters K, L, M, N, O, P, Q, and R. This unit is in continuation to Unit 6 and some of the words given in this unit have reference to traditional Indian Garments, but are still popular in the present fashion scenario.

### 7.2 Objectives

The aim of giving a list of these words is to familiarise the students with fashion terms so that comprehending the text given in other Blocks also becomes easy. When someone talks using fashion terminology the image of the object should conjure in the mind so that one understands what is being conveyed. Going through the text thoroughly is going to be extremely useful as usage of technical terminology is important.

### 7.3 Glossary of Terms used in the Clothing Industry K to R

## K

**Kairi Buti:-** A floral motif in Indian textile design, based on the shape of a mango with a slight curve at the tip. The shape of a mango



( Fig. 7.1 )

used in traditional Indian textiles. (Fig. 7.1)

**Kalabotton:-** Silver-gilt thread, used in embroidery.

**Kalgha:-** A popular motif in Indian textile design, broadly cypress-shaped and curving to one sides at the top; crest shaped.

**Kali:-** A wedge-shaped, triangular piece of cloth inserted to give an extra flare. (Fig. 7.2)

**Kalidar Ghagra:-** Ghaghra made up of many gored pieces due to which it had a large flare.

**Kanjari:-** Blouse like garment, worn a little long in front and generally backless, held together with tie-cords, with no shaped parts like cups.

**Kantopi:-** Literally, 'topi, worn around the ears'. This kind of cap covers the ears and the back of the neck and protects these parts from excessive heat and cold. (Fig. 7.3)

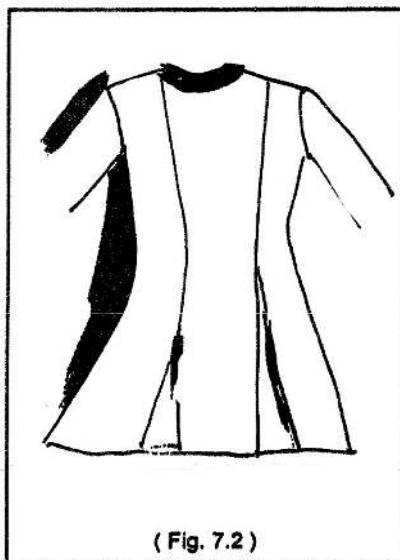
**Kapadu:-** Cloth used to cover the breasts. In Rajasthan and Gujarat a simple choli-blouse is sometimes referred to by this name.

**Karchobi Work:-** Work similar to zardozi in which gold or silver metal threads are sewn on to satin or velvet with metallic threads to yield the effect of true embroidery.

**Kasnis:-** Tie-cords or strings used for tightening. (Fig. 7.4)

**Katoris:-** Cups; the word is used to describe breast-cups as in a choli.

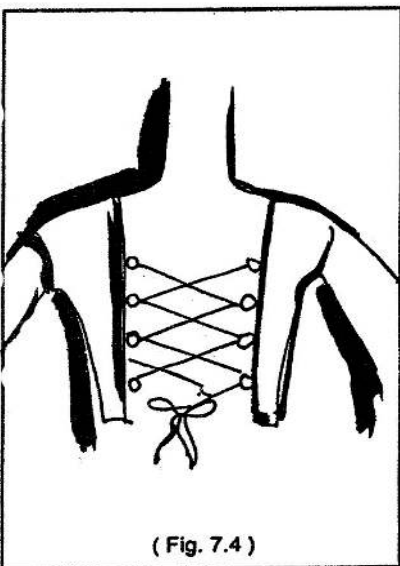
**Kimkhab:-** Silk fabric brocaded with silver and gold. The metal thread used for brocad-



( Fig. 7.2 )



( Fig. 7.3 )



( Fig. 7.4 )

ing is made from a fine strand of flattened metal wound over a core of silk, using yellow silk under gold, and white silk under silver.

**Khaki:-** A colour name that means “earth” in Hindi and indicates a dark or greenish yellow; often, a military or safari colour or an extremely durable cloth of cotton, linen or man made blends usually used for sportswear and leisure clothes.

**Kidskin: -** Fine grain leather from young goats usually used for gloves, shoes, clothing and purse accessories. Most suede is from kid-skin.

**Kimono: -** a loose rectangular shape, originally a Japanese design robe with wide sleeves. Some wear it with a sash at the waist. It also refers to just the sleeves cut all in one with bodice. May be short, three- quarters, or long. Gives folds of extra fabric at the under-arm. (Fig. 7.5)



(Fig. 7.5)

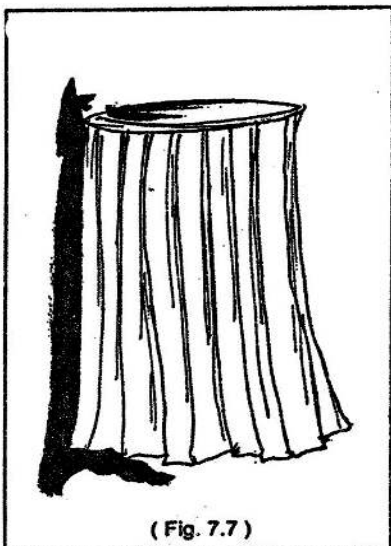
**Knickers:-** Knickerbockers. In the late 19th century, men's short pants designed for bicycle riding; these often enjoy a fashion revival. In England, knickers are under pants or fairly loose-fitting short pants that are gathered at the knee. (Fig. 7.6)



(Fig. 7.6)

**Knife pleats:-** Also known as side pleats. Narrow single folds of fabric all turned in the same direction. (Fig. 7.7)

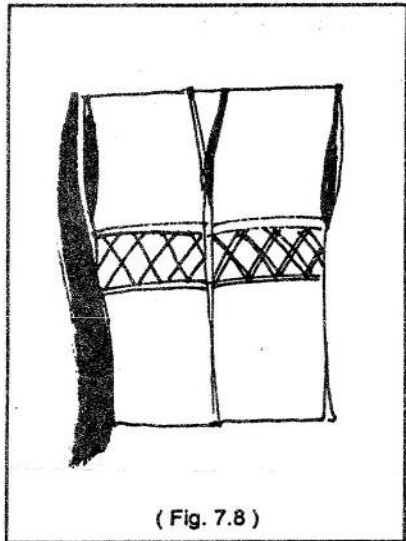
**Knock off:-** A design that is a copy of higher-priced garment or designs that have been copied without the authorization of the designer or the manufacturer to be sold at lower prices than the originals. It is also commonly known as cheap copycats.



(Fig. 7.7)

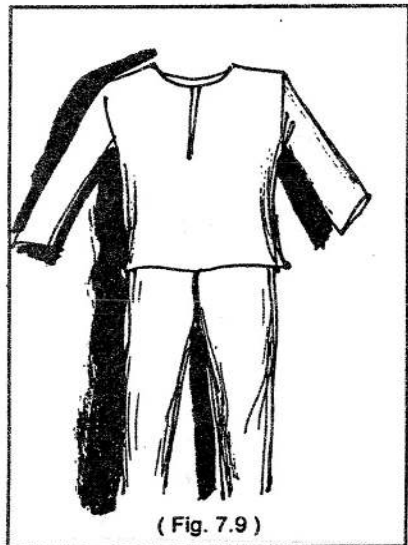


**Kurdi:-** A jacket or coat meant for outerwear. The garment popular under this name in Persia was known in India as a nadiji. Sleeves cut all in one with bodice. May be short, three-quarters, or long. (Fig. 7.8)



**Kurta:-** Various described in the dictionaries as "a tunic, waist coat, jacket, shirt", the kurta became popular in the 18th and 19th centuries essentially as a slightly loose-fitting garment for outer wear, often with a round neck, of knee-length or even longer, with side-slits at the hem and generally flared skirt. It acquired great elegance as a garment in centers like Lucknow and Hyderabad.

**Kurti:-** A shirt-like garment, with most of the features of a kurta , but often worn a little shorter. When worn by women, it is defined as 'a short bodice reaching to the hips. It has very short sleeves, if any. It has a closed round neck with a front slit. (Fig. 7.9)



## L

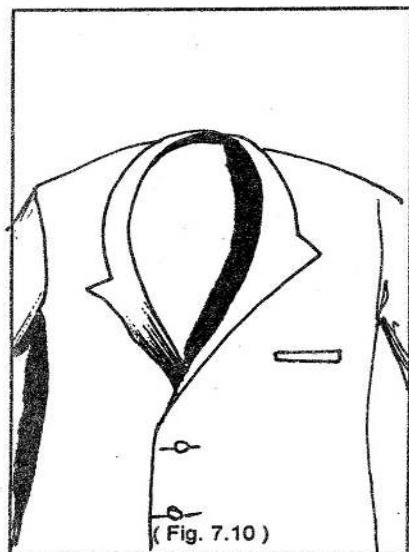
**Labeda:-** A loose, tunic-like garment worn by men, mostly in Nepal. Possibly from Persian libada.

**Lambswool:-** A very fine wool made from the shearing of lambs.

**Lapel:-** the front part of the garment that are folded back on the chest and form a continuation of the collar. (Fig. 7.10)

**Lariat:-** a cowboy belt that looks like a rope. It is generally made of leather.

**Layaway:-** a method of paying for merchandise through several installments; the merchandise is set aside for the client until it is



paid for in full.

**Leg O' mutton sleeve:-** These are long, fitting sleeves with a highly gathered and raised head. This sleeve is often cut on a bias fabric for a better fall. ( Fig. 7.11 )

**Linear seaming:-** Long vertical seaming on the front or back of a garment.

**Lap for button holes:-** Under-lap is the amount of fabric extended on the button side of the garment beyond the centre line of the buttons.

**Lacy knit:-** A weave constructed to imitate the appearance of lace.

**Laedryun:-** A short jacket, often richly embroidered. It is worn mostly in Kutch and Saurashtra and is worn in combination with an embroidered pajama .

**Layer:-** To layer is to trim the seam allowances in different widths to reduce bulk and give a smooth flat appearance.

**Layered:-** Describing a fashion look in which layers of clothing are worn in noticeably different lengths.

**Layout or lay:-** When a pattern has been completed, all the pattern pieces are laid out on a length of paper of the same width as the required fabric.

**Leg warmer:-** Tube shaped sock worn above the ankle to keep legs warm.

**Lehnga:-** A kind of skirt. Worn generally in combination with an odhani, which is tucked into it at the waist. Possibly derived from Sanskrit lanka, standing for the waist, and anga or limbs. ( Fig. 7.12 )

**Leotard:-** A one-piece close fitting body suit like a swim suit used by dancers. ( Fig. 7.13 )

**Liberty prints:-** Small flower patterns from the Liberty company of England.



**Line:-** A collection of styles shown to a producer in a given season.

**Line for the line copy:-** Exact copy of style originated by a foreign couturier.

**Line placement:-** Positioning the design lines properly on the pattern. Layering and trimming of the seam allowances, after the seam has been stitched to different widths in order to produce a gradual reduction of bulk.

**Lingerie:-** Women's decorative underwear, such as camisole emphasizing femininity or women's undergarments, which included panties, slips, petticoats, camisoles, pajamas and nightgown.

**Lining:-** A fabric generally with a silk or satin finish, used inside garments.

**Loafers:-** Slip-on shoes which do not have laces. ( Fig. 7.14 )

**Locket:-** a small piece with a space for a memento that hangs from the necklace.

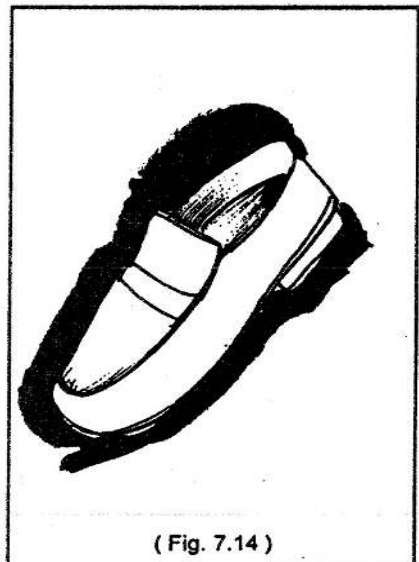
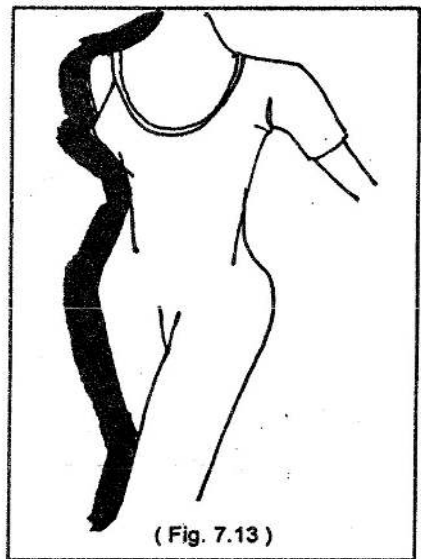
**Loop:-** any material that is shaped into an oval and topstitched to a garment or encased into a seam and used as a buttonhole.

**Loose fit:-** Too-large a clothing worn intentionally.

**Lougewear:-** Casual clothes usually worn around the home and not on the street. Lougewear pieces include caftans and long, loose-fitting dresses or these are lingerie's that include robes, housecoat and jackets.

**Lungi:-** A garment-piece worn by men, as a long, straight skirt-cloth. Its length is usually two and a quarter metres. ( Fig. 7.15 )

**Luxe:-** term used for very rich fabrics such as panne velvet, silk brocade, etc.



**Lycee:-** A fashion look based on the casual clothing of secondary- school age girl in Paris. The look is sweet and stylish and includes a beret, a low-waisted, pleated jumper and a white blouse with a large collar.

## M

**Macrame:-** Coarse threads knotted to make decorative belts, bags and other things.

**Maillot:-** a one piece strapless woman's bathing suit.

**Madras:-** A cotton cloth- first produced in Madras, India, of Multicolored plain patterns. Used to make shirts and skirts. The colours will sometimes bleed (run together) when the garment is washed.

**Maillot:-** A women's one-piece bathing suit having a classic and simple style that is without embellishment and emphasizes the natural shape of the body.

**Mandarin collar:-** a small collar standing on a high, close neckline; the collar doesn't meet in front. Or A short, stand-up collar, adopted from the close-fitting Asian collar. ( Fig. 7.16 )

**Mandeel:-** A kind of decoratively worn turban.

**Mannequin:-** an artificial full human figure used to display clothes in stores. It differs from a dummy which doesnot have the limbs and the face.

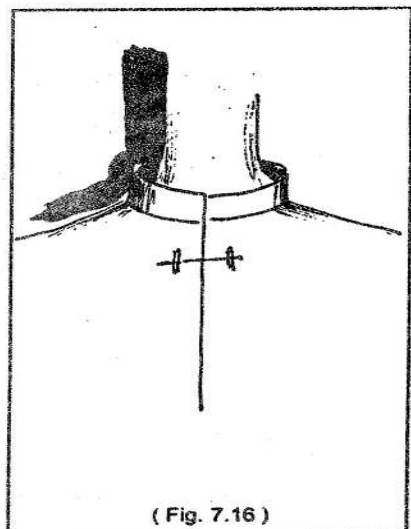
**Mantilla:-** a lace scarf worn over the head.

**Markdown price:-** the process of reducing previous prices to encourage sales of the merchandise.

**Markup price:-** the difference between the retail price and the wholesale cost.



( Fig. 7.15 )

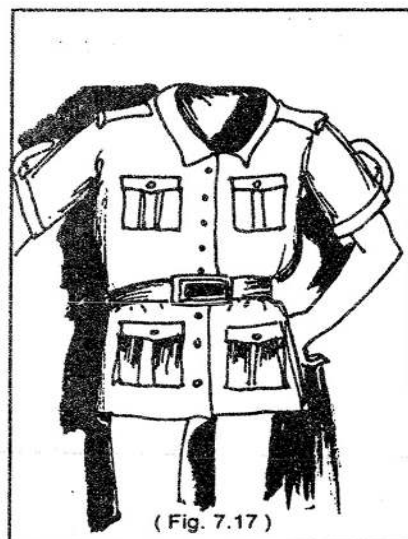


( Fig. 7.16 )

**Matte jersey:-** Jersey fabric with a dull matte finish.

**Mashru:-** A fabric woven of silk and cotton, the warp of one material and the weft of the other. Literally, 'that which is in accordance with the shara, Muslim holy law, which disapproves of an arel made of silk.

**Masculine:-** Male; describing women's clothes that are tailored to resemble men's marble print; A speckled pattern that imitates natural stone patterns; used in shoes, bags and accessories.



**Merchandising:-** The presentation of new products. All aspects of a product, including design quality and consumer demand, must be considered.

**Mary Janes:-** Blunt-toed, single strap shoe can come in variety of heel heights and toes from asymmetrical to square to round.

**Mesh net:-** A net found in summer bags or shoes; can be decorative or functional for ventilation.

**Metallic cloth:-** any fabric woven with gold, silver or other metal threads.

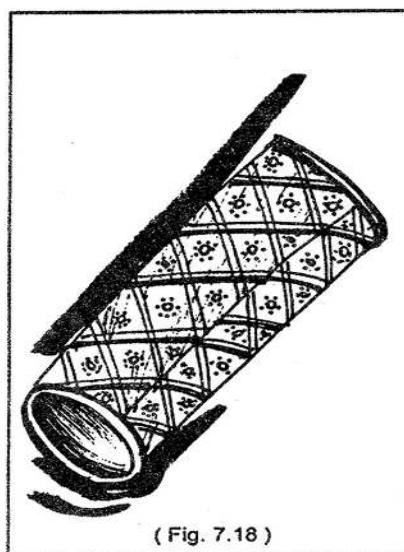
**Military look:-** An appearance designed to imitate the look of the defense forces including the cut, the style and the colour. (Fig. 7.17)

**Milk tone:-** A soft off-white colour meant to be added to other colors.

**Millinery:-** means women's hats.

**Minaudiere:-** a small evening bag made from precious metals and often decorated with precious or semi-precious gems. (Fig. 7.18)

**Mirzai:-** A kind of jacket, often understood as a 'quilted coat', It was generally worn sleeveless over a shirt as outer garment; worn sometimes also next to the skin, without any-



thing underneath it. (Fig. 7.19)

**Mismatched:-** Unexpectedly matched. Combinations such as a silk blouse with a leather jacket, lace worn with mannish pants, plaids with tweeds, and two different weaves in the same ensemble.

**Moccasins:-** Casual shoes of soft leather; first worn by native Americans or a soft suede or leather slip-on shoe with no heel and a flat sole. (Fig. 7.20)

**Mode:-** Fashion in the twenties and thirties that emphasized function.

**Mode look:-** Fashion from London's street; marked by flower prints and colour combinations; also, Europeans-style suits.

**Monotone:-** A single colour; a black or white colour scheme.

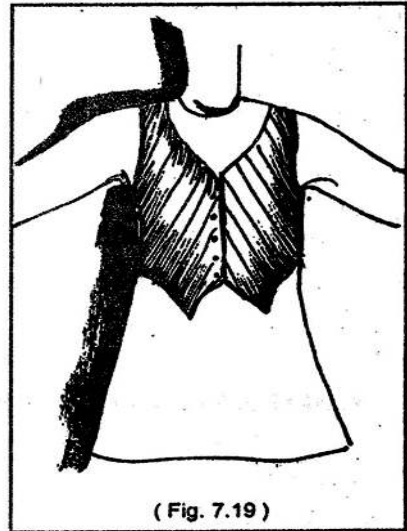
**Matchbox skirt:-** Skirt with raised seams on the front and back, giving it a rectangular shape; the board panels at the front and back and the narrow ones at the sides produce a 'matchbox' effect. (Fig. 7.21)

**Military collars:-** A high standing collar similar to the mandarin, but shaped and fitting the neck. Derived from the collars on British military uniforms in the 19th century.

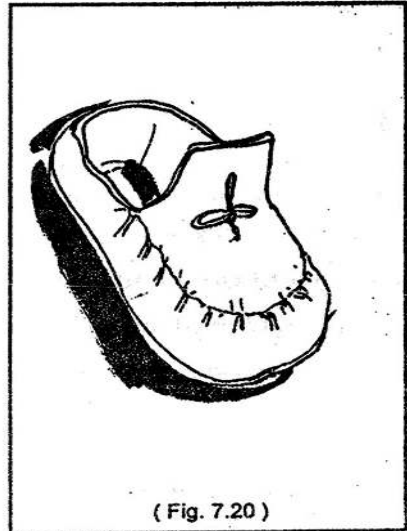
**Mini length:-** Very short skirt, terminating 20 to 25 cm above the knee. A style which originated in England in the mid 1960.

**Mitre:-** Diagonal joining of material at a corner, to reduce bulk, by avoiding over lapping.

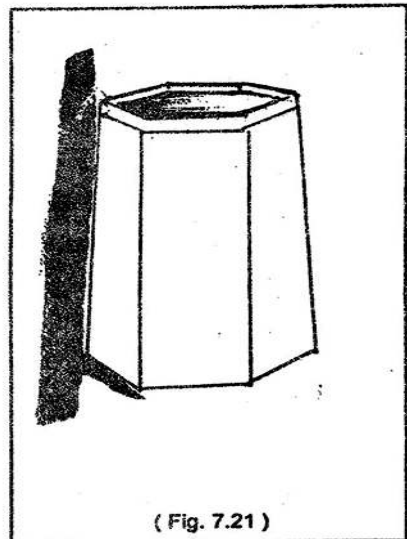
**Monochromatic:-** Term used to describe col-



(Fig. 7.19)



(Fig. 7.20)



(Fig. 7.21)



ors found in the same family hue. Their only variable is their intensity and value.

**Moshla:-** A cap, worn usually by children, covering, the head and the back of the neck through a long, suspended flap. (Fig. 7.22)

**Muff:-** a tube of fur, wool or velvet covering and used to warm the hands outdoors.

**Muffler:-** In fashion it means long knitted or woven scarf. (Fig. 7.23)

**Mules:-** Slippers with high heels, but no ankle straps, that slip or slide on.

## N

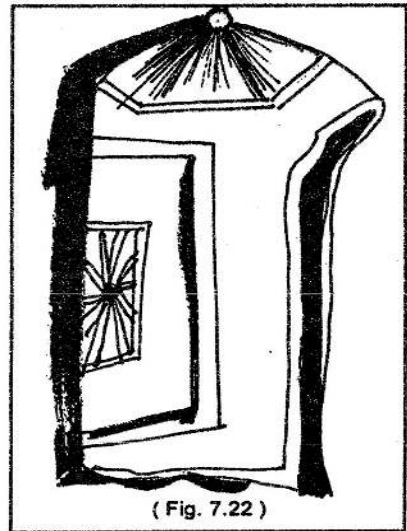
**Nadiri:-** A kind of jackets, worn as an outer garment. The Emperor Jehangir described it in his Memoirs as "a coat they wore over a qaba. Its length is from the waist down to below the thighs, and it has no sleeves. It is fastened in front with buttons." (Fig. 7.24)

**Naqsha:-** means pattern or refers to a scheme.

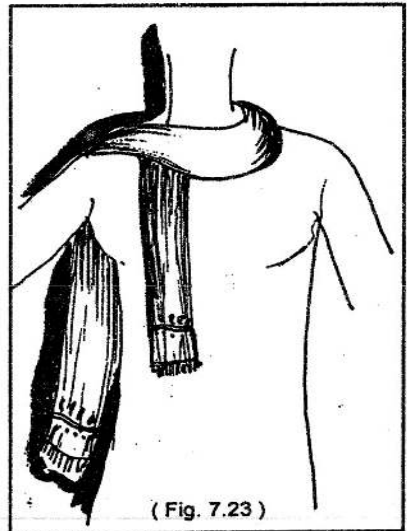
**Natural colours:-** Colours, soft in hue. Those colours are popular choice for linen and summer fashion. Grey, soft blue, pink, peach, of white and beige are the important natural colours.

**Natural fibres:-** Cotton, silk, wool and linen all of which occur in nature. The opposite of fibers which are made from synthetics or chemicals.

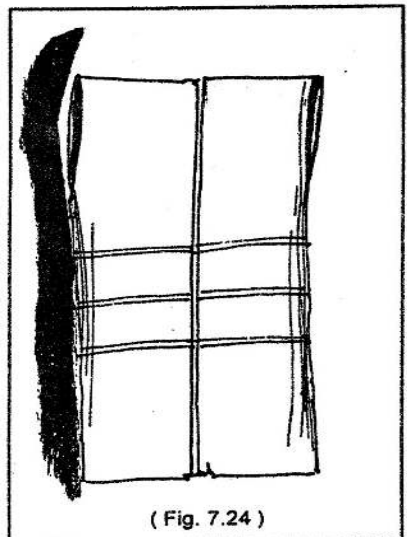
**Nastaliq:-** One of the many scripts in which Persian characters can be written.



( Fig. 7.22 )



( Fig. 7.23 )

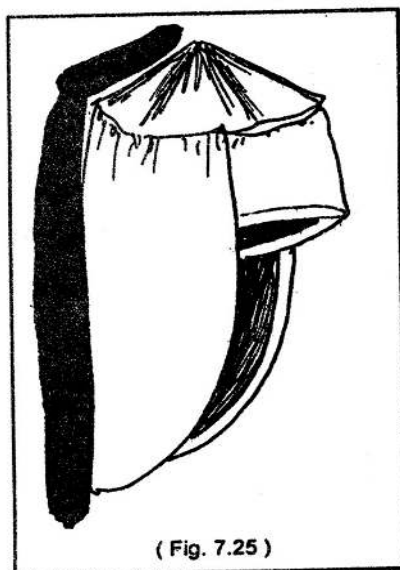


( Fig. 7.24 )

**Natio:-** A kind of cap popular in Gujarat and Rajasthan. It consists generally of a woven piece and headband, with a long flap, which hangs at the back to cover the neck. (Fig. 7.25)

**Nautical dress:-** Navy or sea men styles of clothing.

**Nehru jacket:-** Tailored jacket styled on a Mohammedan design, front buttoned, slightly fitted with a standing collar. It was a style of jacket worn by Pandit Jawaharlal Nehru. (Fig. 7.26)



( Fig. 7.25 )

**Neoclassic:-** Designating modern styles that incorporate traditional design ideas.

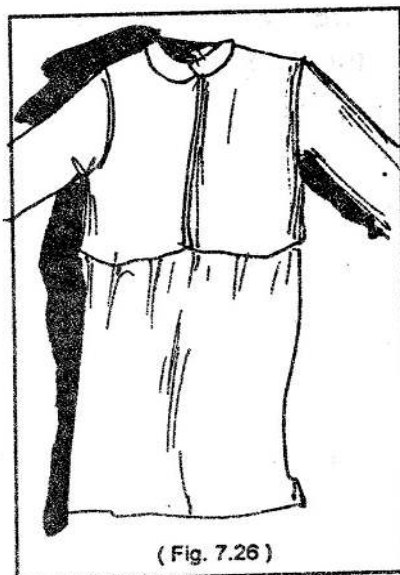
**New wave:-** The fashion trends, originating in London that followed punk fashion; emphasis on extreme, brash fashion.

**Nimainimatana:-** A kind of tunic, a modified version or the kurta, generally made of fine material.

**Nostalgia fashion:-** A revival fashion evoking images of the twenties, thirties, fifties and sixties.

**Nap:-** The word means 'pile' and any fabric with nap must be cut in one direction only. A nap fabric is one, which requires a 'one-way layout'; each length of material should therefore be examined very carefully before any cutting is done.

**Neck point:-** It is very difficult to establish the neck point on a figure, but if a narrow tape is put round the base of the neck and an imaginary line is drawn from beneath the lobe of the ear down to the tape, that line will meet the tape at the neck point. The shoulder seam is normally fitted from the neck point along the highest edge of the shoulder. (Fig. 7.27)



( Fig. 7.26 )

**Notches:-** These are made in pattern sections to act as guides in the easier assembling of the pieces.

**Nylon:-** Man-made fiber that is exceptionally strong and nonabsorbent.

## O

**Obi:-** Broad Japanese sash that can be tied several ways.

**Odhani:-** A veil-cloth for a woman, often worn tucked into the side of the waist and drawn upward over the back and the head, the free end being draped over the shoulder. Literally, 'a wrap'. (Fig. 7.28)

**Opaque:-** A term for the fabric that you cannot see through.

**Opening:-** Fashion showing of a new collections by apparel producer at the beginning of a season.

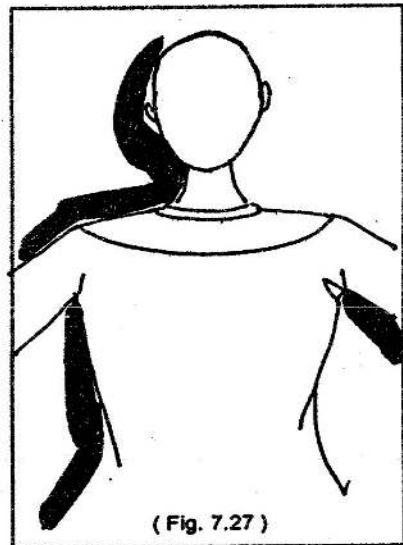
**Open-to-buy:-** The amount of money that a buyer may spend on merchandise to be delivered in given month.

**Organza:-** Lightweight, plain weave silk or manmade blends, used mostly for trimmings and dresses. It is also a very popular material for wedding gowns.

**Original:-** fashion item that means it is completely designed and made by the designer.

**Oxford:-** Describing cloth that has a diagonal weave and is named for the town and University of Oxford, England. Originally, this cloth was used for the tennis wear of the university team.

**Over-blouse:-** A loose blouse reaching the hips and are worn without tucking it into the skirt or trouser. (Fig. 7.29)



( Fig. 7.27 )



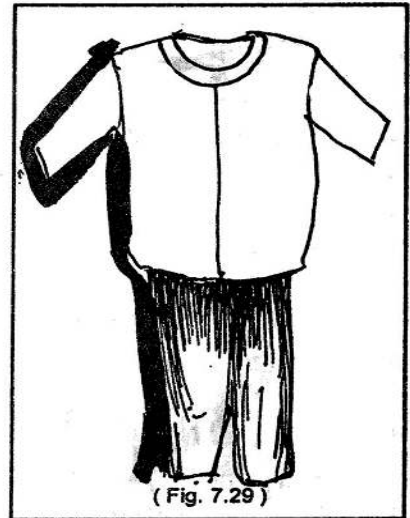
( Fig. 7.28 )

# P

**Paan-Shaped:-** It is the shape of a betel-leaf used extensively in traditional Indian textiles.

( Fig. 7.30 )

**Pajama:-** Trouser-like garment, worn on the lower part of the body alike by men and women. Literally, 'leg-clothing'. The pajama was worn in many cuts and shapes, much variation being seen in respect of girth, length, tightness, material, etc.

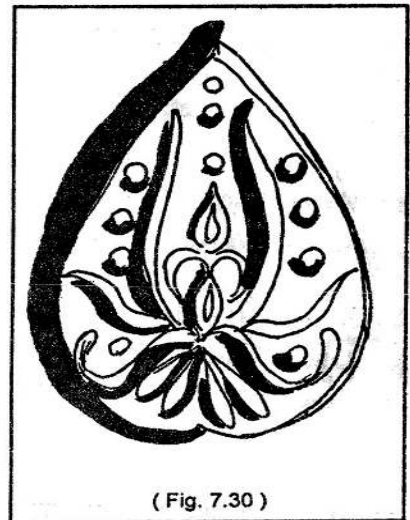


( Fig. 7.29 )

**Phiran:-** Loose cloak-like shirt reaching down to the feet. Very popular as an article of wear in Kashmir where it was made mostly of woolen cloth. ( Fig. 7.31 )

**Paillettes:-** Huge sequins.

**Paisley print:-** Colorful Mid eastern design that has been done in rich appealing repetitive color combinations or Printed with leaf patterns. Originally from ancient India and Persia, 18th-century wool weavers in Paisley, Scotland, popularized paisley designs. The paisley pattern has both an ethnic and a traditional quality. ( Fig. 7.32 )

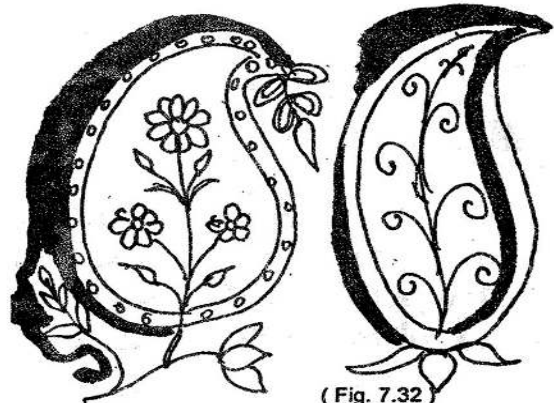


( Fig. 7.30 )

**Pagri:-** Turban.



( Fig. 7.31 )



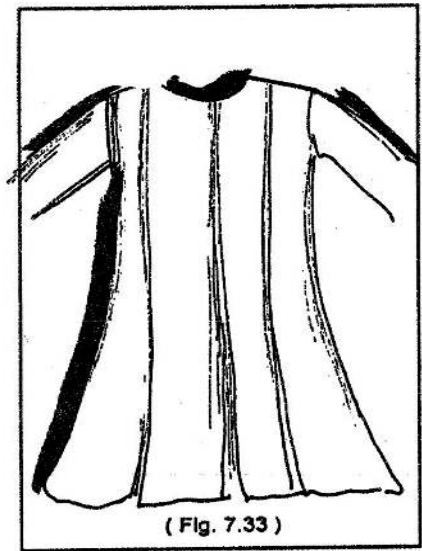
( Fig. 7.32 )

**Panel line:-** Seam lines running from the arm-hole, or the shoulder to the waist line or hem-line in straight panels. ( Fig. 7.33 )

**Panache:-** Originally a small feather plume; now, dash or style.

**Pant-dress:-** A combination of dress and short. ( Fig. 7.34 )

**Pattern:-** Dressmakers guide before making the any clothing. They are maps of the cutting of designer wear clothes.

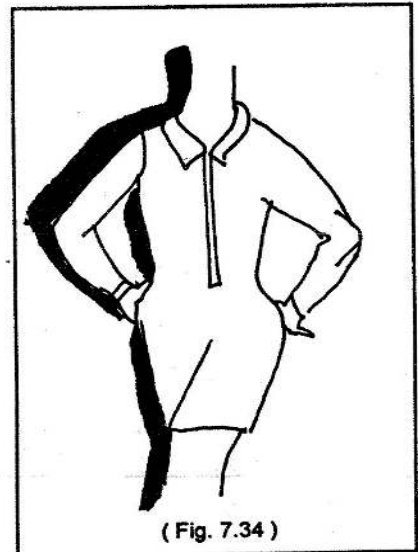


**Pattern cutter or pattern designer:-** One who converts ideas of Fashion or style into the form of patterns for producing garments.

**Pattern Grader:-** An experienced person who produces a range of patterns in different sizes.

**Passer:-** A person employed in examining garments in the clothing industry; whether they are examined in the course of making up or on completion.

**Pastel colour:-** A pale, soft colour made by adding white to a bright colour; a colour typical of spring.



**Pastoral print:-** A design showing a landscape scene; often used in T-shirt designs.

**Patka:-** A girdle or kamarband, worn usually over pajama and often very sumptuous and decorative. ( Fig. 7.35 )

**Patch work:-** A folk, design showing made from sewing patches of cloth together traditionally used for cushion and bed covers but now also used for accessories and embroidered clothes.



**Peasant look:-** An appearance created from a romantic image of simplicity, usually with a full skirt and embroidery blouse.

**Peasant sleeve -** a long, full, gathered sleeve that is generally finished at the wrist with a band or elastic casing. ( Fig. 7.36 )

**Peplum:-** A frill or flaps attached to the waist and covering the upper part of the hips or a short flounce around a tightly fitted waistband of a blouse or skirt. ( Fig. 7.37 )

**Peshwaz:-** Long gown-like dress, consisting essentially of a choli worn rather high to which a front-opening skirt is attached. The garment was worn at an early point by men, too, but is essentially to be regarded as women's apparel. Worn with much refinement and elegance 'on occasions of household festivals'.

**Peter pan collar:-** A flat collars with no roll. Name taken from the collar on the costume of Peter Pan in the play by J.M Barrie.

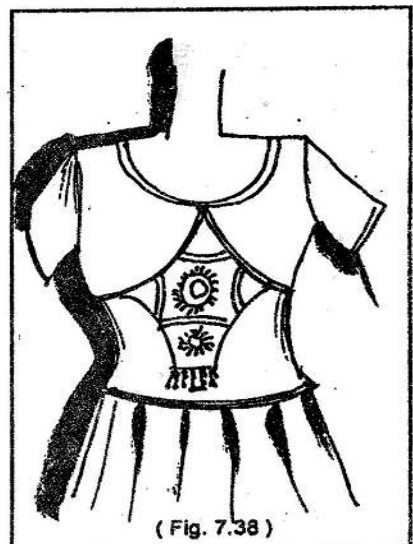
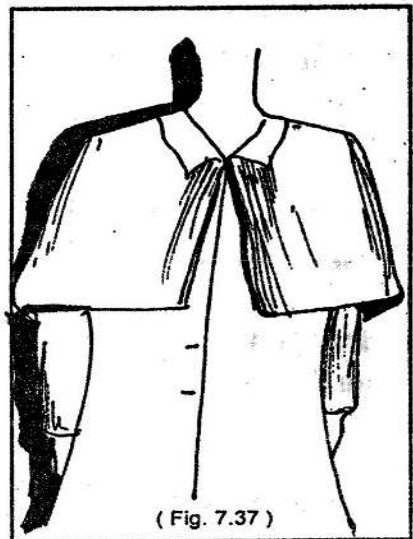
**Petia:-** An apron-like piece of cloth attached to the lower end of a choli or kanjari and hanging down so as to partially cover the stomach. ( Fig. 7.38 )

**Pièce de résistance:-** an important look or piece in fashion.

**Pilling:-** the formation of small balls of fuzz on the surface of fabric.

**Pin-basting:-** A method of temporarily holding fabric together with pins instead of tacking them with thread.

**Piping:-** narrow, tubular fabric or cord finishing of a cut edge or neckline. Often used in





contrasting color or texture.

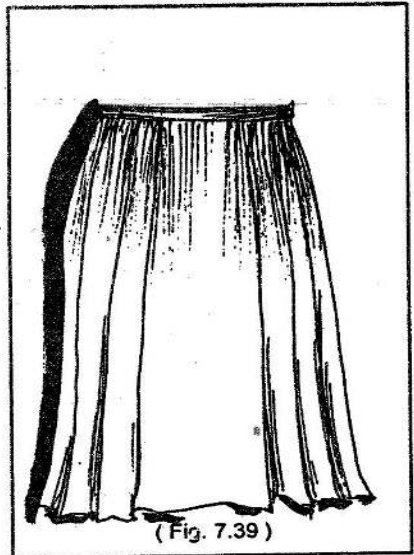
**Pivot:-** The point upon which something turns, a compass pivots on a point to draw an arc or a full circle. The distance between the pivot point and the drawn curve is called the 'radius' of the curve. This method is used for advanced pattern making techniques, where darts are shifted from one place to another

**Placket:-** An opening in a garment, to allow of easier putting on and taking off. It can be in the side seam, down the center back or center front, or wherever the design demands.

**Plaid -** Pattern formed by taking combinations of stripes with varying colors and crossing them at right angles.

**Plain:-** Simple; not decorative; neat.

**Pleat:-** a flat fold in cloth made by doubling material over on itself. ( Fig. 7.39 )



**Pleating:-** Creasing material into folds. In flat or knife pleating, the folds lie flat.

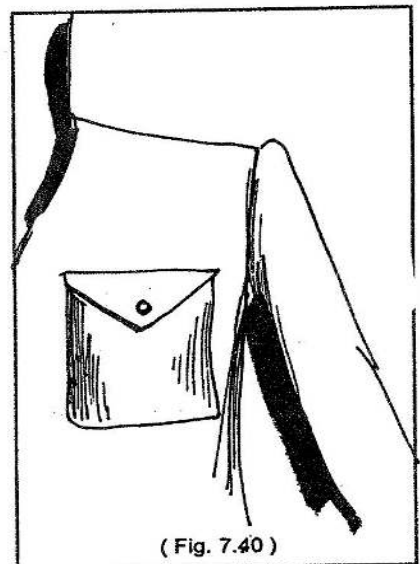
**Pocket flap:-** a narrow piece of fabric sometimes used above a pocket to add a decorative element; the bottom edge is often differently shaped. ( Fig. 7.40 )

**Polo-neck:-** High, rolled collar, worn close to the neck. Derived from the high-necked jumpers worn for polo.

**Polo shirt:-** Originally, a shirt worn for polo playing; now, fashionable sportswear, often with a small logo on the chest pocket.

**Poor chic:-** Fashion created from cheap clothes, often from second hand store.

**Poplin:-** A medium weigh cotton-type fabric made with fine horizontal ribs



**Post-modern:-** Describing a trend that emphasized decoration, as opposed to modernism's emphasis on function.

**Pre-shrunk:-** Fabric which has shrunk during manufacture.

**Pret a porter:-** is a French word meaning ready-to-wear or French ready to wear apparel, as distinguished from couture clothes, which are custom made.

**Primary colours:-** Red, blue and yellow. All other colours are derived from these three colours.

**Princess line:-** Seam lines running from shoulder or the armhole to hemline and passing through the bust point. This garment does not have a waist line stitch. (Fig. 7.41)

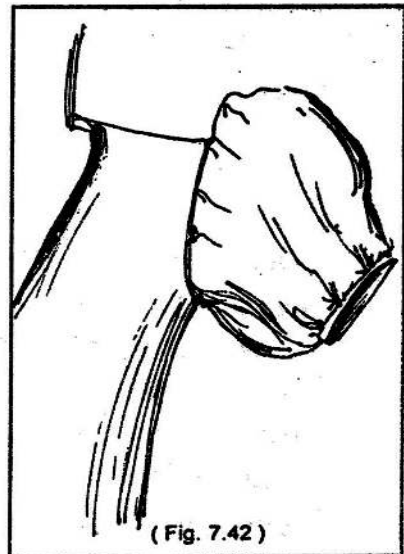
**Print on print:-** Having one pattern printed on a contrasting pattern, for example, flowers on stripes wearing different pattern together.

**Psychedelic:-** Relating to acidic colors, strange prints, and body painting. Popular colours in the sixties among hippies and artists which had a nerve shattering effect on the mind.

**Puff sleeve:-** Short, full sleeve, gathered into the arm-hole and into a band or binding or sleeve with gathered fullness at the shoulder and bottom edge. (Fig. 7.42)

**Phulkari:-** Literally, "flowered work". Term used for a type of embroidery practiced by women in the Punjab for head-veils and other garment-pieces. The embroidery is worked in floss-silk upon coarse cotton cloth, in darning stitch over counted threads, being worked from the back of the fabric.

**Press mark:-** Undesirable shining lines on the right side of the garment due to incorrect ironing.



**Pucker:-** To draw up into folds or wrinkles

**Pullover:-** An outer layer, usually a sweater, without buttons. (Fig. 7.43)

**Pure colour:-** The clearest colour value.

## Q

**Qaba:-** A full-sleeved garment for outer wear, worn by men, closely related to the jama. William Thevenot who saw this garment frequently at the Mughal court spoke of the "caba of the Indians" being "wider than that of the Persians, and I cannot tell how to express the manner of it more intelligibly, than by saying it is a kind of gown with a long jerkin fastened to it. (Fig. 7.44)

## R

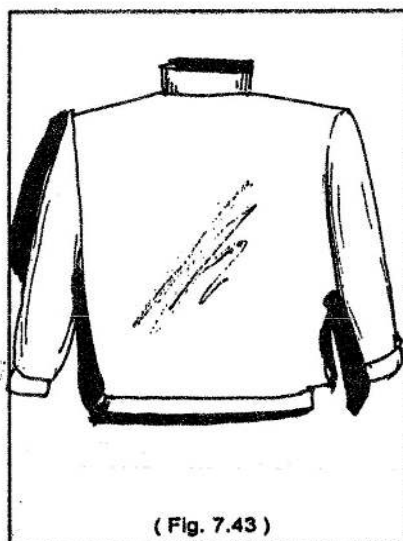
**Raglan sleeves:-** A sleeve with slanted seams extending from the under-arm to the neck; for comfortable jackets and coats. (Fig. 7.45)

**Right side:-** The side of the fabric which has a better finish and which will be on the outside of the garment.

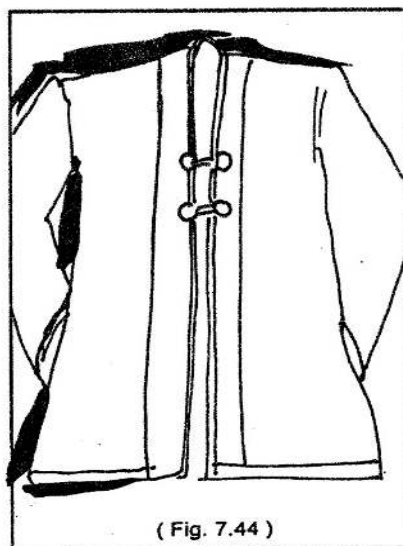
**Receding colour:-** A dark colour or colour value that appears smaller than it really is because it seems to reduce or minimize.

**Regimental stripe:-** A necktie design stripes in the colours of British military flags; red, blue, or green stripes on a dark blue background.

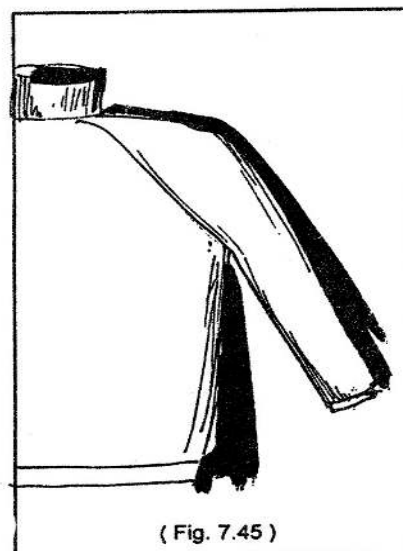
**Resort wear:-** Are casual clothes, including T-shirts, sundresses, swim-wear and shorts-for pool side or winter vacations in sunny climates.



( Fig. 7.43 )



( Fig. 7.44 )



( Fig. 7.45 )

**Reversible :-** It was a long-sleeved, horizontally striped shirt worn by rugby players. Now-a-days any garment which can be worn from both sides is regarded as reversible.

**Ready-to-wear:-** Apparel that is mass produced as opposed to apparel made to order (Custom made).

**Recorder number:-** A style number that continues to be ordered by sellers and consumers.

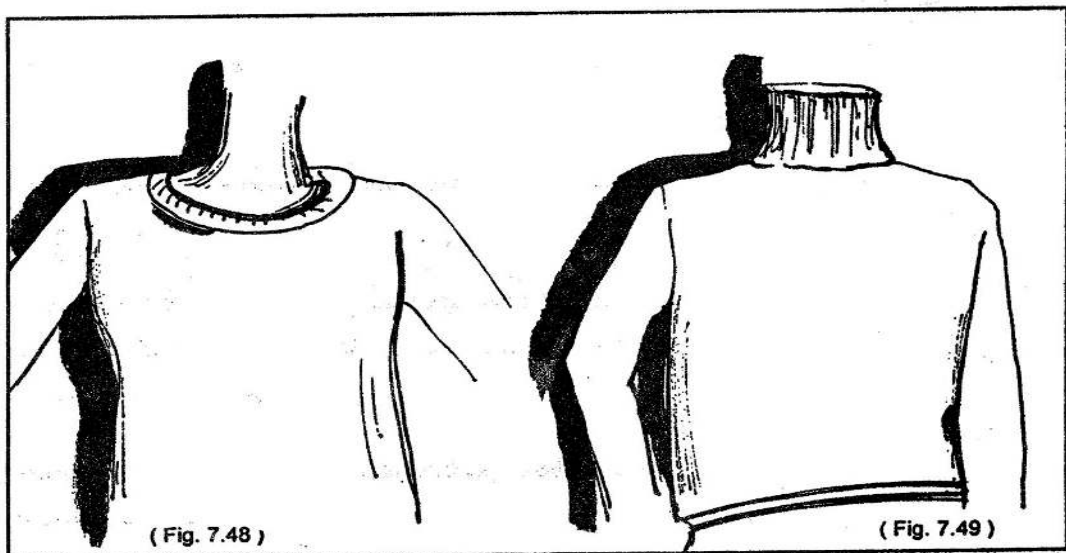
**Resource:-** A retailer's term for wholesale suppliers.

**Redingote:-** Double-breasted, semi-fitted coat. ( Fig. 7.46 )

**Rever:-** The part of the bodice which folds back on to the front of the garment in open-necked style. ( Fig. 7.47 )

**Ring collar:-** A band collar standing well away from the neck. ( Fig. 7.48 )

**Roll collar:-** A collar which rises up the neck and then curves down again, without a sharp crease. Varies from a low roll at the back only



**1 Go through magazines and articles on fashion in newspapers and try to identify each terminology given in this section.**

## **7.4 Self-assessment Questions/Exercises**

**1 What do the following terms mean**

Loafers, Moshla, , Raglan sleeves, Roll collar, Kantopi, Kimono, Kurti, Leotard, Pagri and Patka

**2. Differentiate between the following**

Mandarin collar and Military look

Kairi Buti and Kalabatton

Lapel and Rever

Line and Lining

Princess line and Panel

**3 Illustrate the following terms**

Nadiri, Paan-Shaped, Roll collar, Pocket flap and Kantopi

**4. Make a list of the different types of caps mentioned in this section. Give sketches.**

**5. Draw two types of footwears given in the text.**

## **7.5 Further Readings**

**It is advised to go through fashion articles in magazines and newspapers and get updated with the latest fashion terminology.**

## Structure

### 8.1 Unit Introduction

### 8.2 Objectives

### 8.3 Glossary of Terms used in the Clothing Industry K to R

### 8.4 Self-assessment Questions/Exercises

### 8.5 Further Readings

### 8.1 Unit Introduction

This unit consists of a list of words generally used in the fashion and clothing Industry starting with the letters S, T, U, V, W, X, Y and Z. This unit is in continuation to Unit 7 and some of the words given in this unit have reference to traditional Indian Garments, but are still popular in the present fashion scenario.

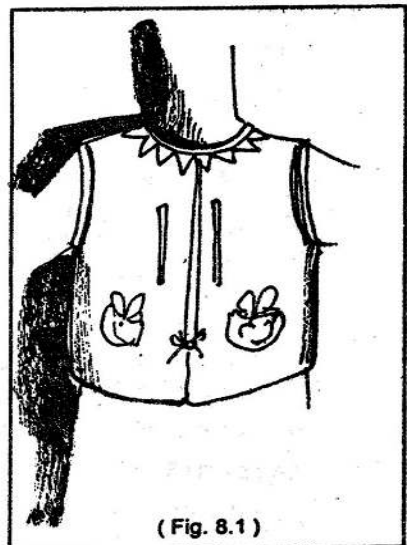
### 8.2 Objectives

The aim of giving a list of these words is to familiarise the students with fashion terms so that comprehending the text given in other Blocks also becomes easy. When someone talks using fashion terminology the image of the object should conjure in the mind so that one understands what is being conveyed. Going through the text thoroughly is going to be extremely useful as usage of technical terminology is important.

### 8.3 Glossary of Terms used in the Clothing Industry S to Z

## S

**Sadri**:- A sleeveless jacket worn over a shirt or kurta, by men and women alike. The name of this popular garment derives possibly from



( Fig. 8.1 )



aura, 'the upper part of the human breast'. (

Fig. 8.1 )

**Sack dress (Chemise):-** Sixties style, loose-fitting dress that was slipped on over the head.

**Sale:-** The term used by the store for merchandise that, for any number of reasons has to be sold at less than the reasonably expected asking price.

**Salwatishalwar:-** A pajama like garment for the lower part of the body, baggy and wide at the top, and not so tight around the legs and ankles. Worn mostly by women, but also by men in some parts of India, especially in the northwest. (Fig. 8.2)

**Sandal shoes:-** Sandal oxford shoes; two colour shoes white with black or with brown.

**Safari look:-** A style derived from clothing worn for hunting big game in Africa; a jacket with path pockets and belt, usually in khaki coloured cloth.

**Sailor collar:-** A collar that is V-shaped in front and square at the back; part of the marine look. (Fig. 8.3)

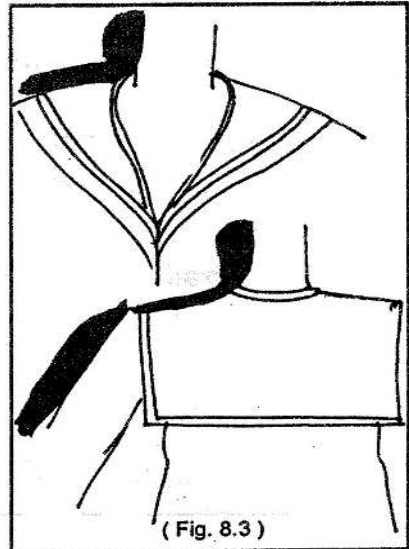
**Satin:-** Fabric with smooth finish, glossy on one side and made from silk, nylon or rayon.

**Sari:-** A length of cotton or silk wrapped and draped around the body. It is a traditional Indian outfit which has inspired western designers.

**Sarong:-** A length of cotton or silk worn tucked round the waist by Malayalams. Draped in a style based on the sarong are frequently worn in western countries. (Fig. 8.4)



( Fig. 8.2 )



( Fig. 8.3 )



( Fig. 8.4 )

**Scottish:-** Pertaining to Scotland, Scottish folk styles including tartan kilts, vest, knee socks, and fair isle sweaters.

**Seed pearl:-** Term to describe small long pearl.

**Secondary colours:-** Orange, green and violet. Colours made by combining two primary colours: yellow and red make orange; blue and yellow make green; red and blue make violet.

**Seamless:-** Without seams; for eg. seamless stocking, bras, knit skirts and sweaters.

**Seam Line:-** Is the line which indicates where the seam should be stitched - or it is plainly the stitching line of any garment.

**Seasonless dressing:-** A dressing style made up of clothes that work regardless of the time of year; for example a rayon dress.

**Seersucker:-** Literally, "milk and sugar". Crinkled material usually made of linen or cotton; ideal for summer.

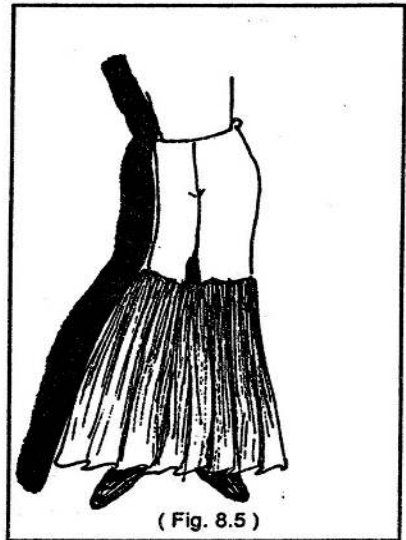
**Semiformal:-** Describing dress code requiring a single- or double-breasted black suit for men, an evening or cocktail dress for women.

**Shaggy:-** Long-haired; for example, angora or mohair.

**Sharara:-** A kind of loose, trailing pajama worn by women. (Fig. 8.5)

**Sheath:-** Straight dress style with no waist-line (Fig. 8.6)

**Sherwani:-** a coat like garment, worn by men



( Fig. 8.5 )



( Fig. 8.6 )



( Fig. 8.7 )

close to the body, of knee-length, and opening in front with button-fastenings. Related to the Achkan ; especially popular at the Hyderabad court and in Aligarh. ( Fig. 8.7 )

**Shetland:-** Wool or woolen textiles produce in Scotland; ideal material for a sweater or a coat.

**Shrug:-** A sweater, usually of shrunken proportions worn as a layering piece. Recent styles almost look like they are made of sleeves only.

**Sidha Pajama:-** Pajama with a straight cut made on straight grain fabric. ( Fig. 8.8 )

**Silhouette:-** Outline; the lay of the material; the shape of a garment or this is the form or shape or outline of a garment. Another word used for the Dark-shaded profile portrait outline of any garment.

**Slim:-** Slender; sleek linear style.

**Slip on:-** Describing clothing put on over the head or shoes without laces or buckles, that is loafers. ( Fig. 8.9 )

**Shirring:-** Means tight gathering in any part of the garment.

**Skant:-** combination skirt (usually a mini) and pants.

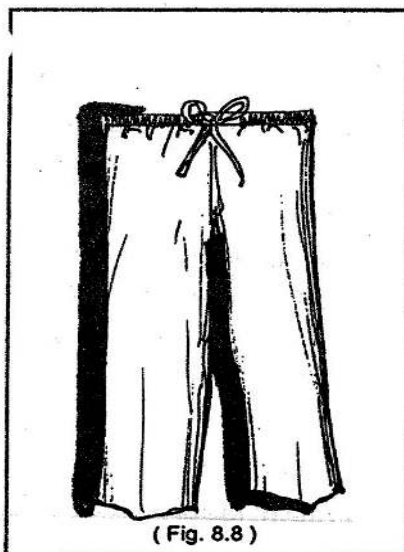
**Slub:-** To allow the natural character of a fiber to show up in the surface of a weave.

**Solid colour:-** A single colour without print or pattern.

**Stadium jacket:-** A sporty jacket, usually made of satin or flannel, with sleeves of a con-



( Fig. 8.7 )



( Fig. 8.8 )



( Fig. 8.9 )

**trasting colour.** Originally, a baseball player's training jacket, often labeled with the school or team name.

**Sophisticated:-** Urban and stylish.

**Spencer:-** A long sleeved, short jacket, first worn by the Early of Spencer in 19th century England.

**Stone wash:-** Repeated washing of a fabric to face the colour; the effect of putting a stone in the washing machine with the clothes.

**Strapless:-** without strap, usually describing a dress for evening wear. (Fig. 8.10)

**Stylish:-** A specialist who coordinates clothes and creates styles or looks, different from a designer.

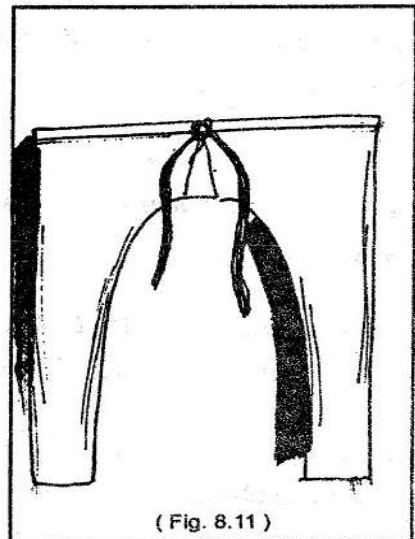
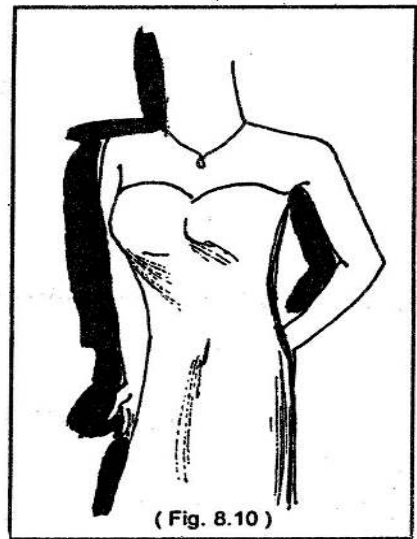
**Success dressing:-** Fashion with a yuppie influence for or professional women; derived from men's fashion but softened with pleated skirts and feminine blouses.

**Suithana:-** Pajama like garment, worn mostly by women; wide at top and comfortably roomy around the legs and ankles. (Fig. 8.11)

**Surface Decoration:-** Ornamenting the surface of a fabric or garment (e.g. Embroidery etc.)

**Summer dark:-** Dark colours and black used for summer wear. usually made of cotton or linen.

**Suralisurwal:-** A breeches-like garment for the lower part of the body, which is tight around the legs and loose on the top. (Fig. 8.12)



**Surfer look:-** Originally, a fashion worn by young people who surfed; now a popular active sport and resort look.

**Sweater:-** Cotton jersey sportswear.

**Synthetic fibre:-** Fiber with no natural origin, such as rayon, acetate, nylon, vinyl and acrylic.

**Scye:-** An old English word for 'armhole'.

**Shirt dress:-** A dress which is based on a long version of a man's shirt. (Fig. 8.13)



**Shirt neck:-** A high-buttoned neckline, with a turned-down collar having a high stand at the back. (Fig. 8.14)

**Shirt sleeve:-** A straight sleeve with pleated slash on its lower edge, attached to a buttoned cuff.

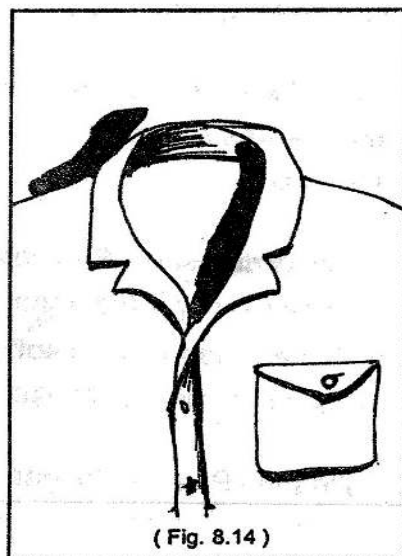
**Shirtwaister:-** A dress, belted at the waist, with revers and a shirt-type collar.

**Silk noil:-** Yarn spun from a short silk fiber to create a chubby cotton like appearance.

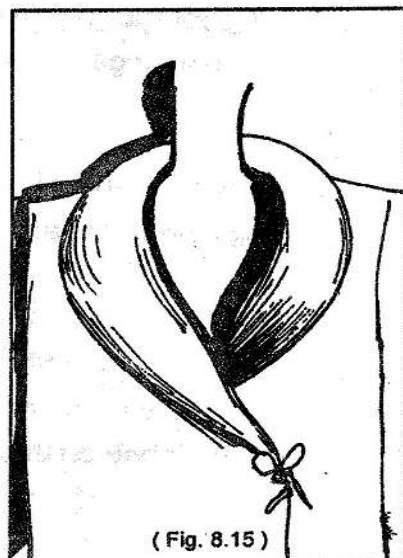
**Skimmer:-** Description of a garment which follows the lines of the figure, being neither tight nor loose.

**Slubs:-** Slightly twisted or thick places in yarn woven into fabric, producing a rough, rustic look.

**Shawl collar:-** Collar and revers cut all in one, thus forming a shawl over the shoulders for example in the dressing gown, men's dinner jacket. (Fig. 8.15)



**Showing:-** Collection often in connection with showing the season's new merchandise cre-



ated by a Fashion designer.

**Smock:-** A straight garment, gathered into a yoke, Derived from the smocked overalls once worn by agricultural workers.

**Swagger coat:-** A slightly flared unshaped jacket or coat. ( Fig. 8.16 )

**Sample:-** The model or garment (may be original in design, a copy or adaptation) to be shown to the trade.

**Stirrup pants:-** Pants with a belt running under the heel. ( Fig. 8.17 )

**Style (noun):-** A type of product with specific characteristic that distinguish it from other types, of the same product.

**Style (verb):-** To given fashion feature to an article or group of articles (as to style a line of coast and suites for example).

**Style (number):-** An identification number given to a design or a style by manufacturer. The retailer uses the number when ordering the items for stock identification.

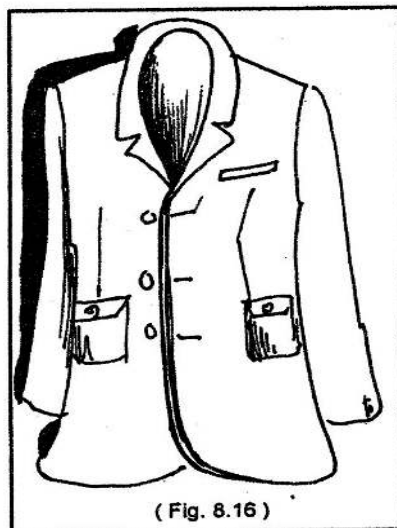
**Stylist:-** One who advises converting style in clothes, furnishing and the likes.

**Selvedge:-** Firm lengthwise edge of cloth, so woven that it cannot be unraveled.

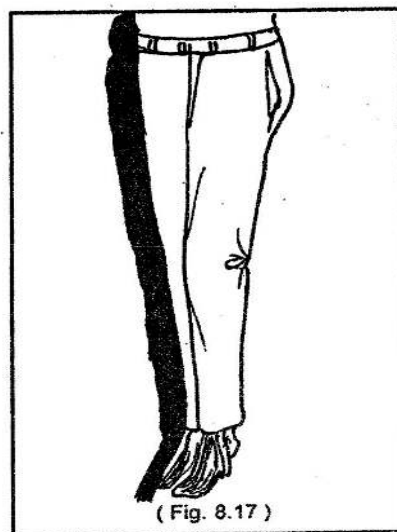
**Sheath:-** A dress made without a waist seam, the skirt being cut in one with the bodice. ( Fig. 8.18 )

**Silhouette:-** The shape, outline, or profile of a garment when it is being worn.

**Slopers:-** Button hole markers.



( Fig. 8.16 )



( Fig. 8.17 )



( Fig. 8.18 )



**Squaring a line:-** Draw it at right angles (90 degree) to another line.

**Sunray pleating:-** Like accordion pleating, but radiating from a common point. ( Fig. 8.19 )

**Seam allowance:-** Extra fabric outside the actual stitching line.

**Slash:-** A fairly long cut, made to a point or a corner.

**Stay:-** A reinforcement in fabric or tape, to hold a part of a garment securely in position.

**Stay stitching:-** A row of stitching worked just inside the seam allowance, close to and following, the stitching line in order to prevent areas on the bias from stretching while the garment in being made up.

**Straight thread:-** Either the warp or weft thread of the fabric.



## T

**Tabard:-** A loose top, often with a small cap sleeve and a straight neckline. ( Fig. 8.20 )

**Tahband:-** A kind of girdle or belt.

**Takauchiya:-** A kind of pajama. Abu'l-Fazl describes it in the Ain-i-Akbari as "a coat without lining, of the Indian form. Formerly it had slits in the skirt, and was tied on the left side; His Majesty has ordered it to be made with a round skirt, to be tied on the right side of the outfit." ( Fig. 8.21 )

**Tailored sleeve:-** Two-piece sleeve with no darts but shaped within two seams- one run-



ning over the elbow to the little finger, the other from the front armhole to the thumb.

**Tent:-** A loose unwaisted dress or coat, wide at the hem line. (Fig. 8.22)

**Tailor's chalk:-** Special chalk used for drawing lines on cloth: can be red, blue, yellow or white.

**Tailored:-** Fashion or fitted; usually refers to men's styles, tailored styles follows a set design and have enduring wearability.

**Tanis:-** Tie-cords or strings used to fasten or tighten a garment when worn.

**Taper:-** To decrease width gradually and bring it to an end point.

**Teentah Topi:-** A topi consisting of three different pieces, stitched together. (Fig. 8.23)

**Textiles:-** General term for raw material and woven cloth.

**Texture:-** Is the appearance of an object. It may be rough or smooth, prickly or pebbly, shiny or dull, soft or hard.

**The Look:-** To portray a certain image. (The contemporary looks i.e. the look of today. The look of the yester years)

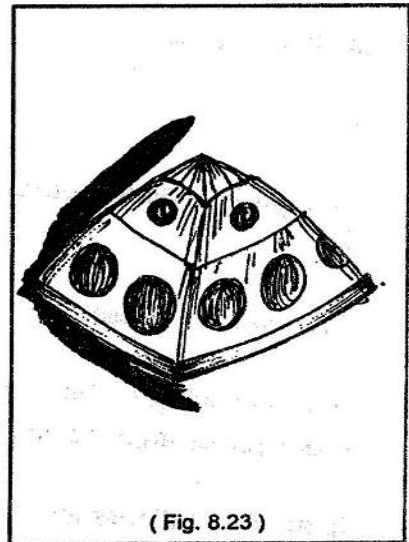
**Thread Count:-** Is the number of warp and weft yarns in one square-inch of a fabric (warp yarn x weft yarn per sq. inch)

**Thirties fashion:-** A style featuring long, slim lines and feminine bias cuts.

**Tiered look:-** A fashion for skirts and dresses composed of bands of gathered cloth. (Fig.



( Fig. 8.22 )



( Fig. 8.23 )

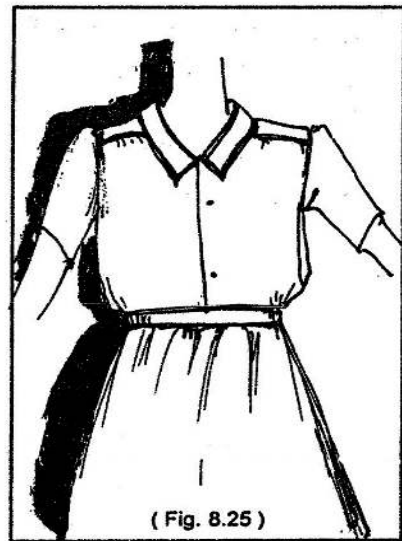


( Fig. 8.24 )

**Tikli:-** A round piece; generally tacked on to a garment.

**Trim:-** To cut off the ragged edges below the seam line to prevent the garment from being bulky and to give the seam a neat finish.

**Tone-on-tone:-** Slight variation in the shade of a single colour. Pattern or effect created by using a lighter shade of colour on a darker value of the same colour.



( Fig. 8.25 )

**Top:-** An item of clothing worn above the waist: for example a blouse or a jacket. ( Fig. 8.25 )

**Topi:-** Cap.

**Total look:-** The appearance evoked by wearing a unified coordinated outfit.

**Town wear:-** Street clothes.

**Transparency:-** A texture so fine that it can be seen through, Organza and Georgettes are popular example of transparent material.

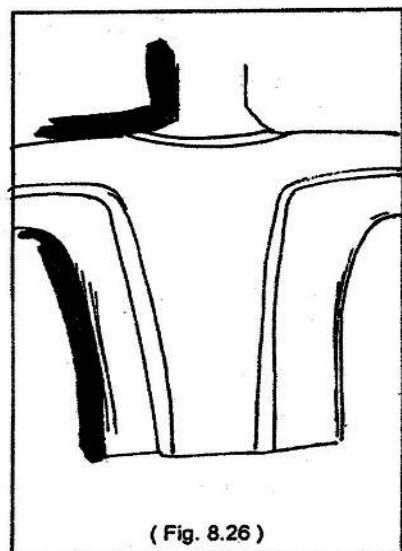
**Transsexual fashion:-** A style that is neither male or female; beyond distinguishing male from female fashion; as unisex.

**Trend:-** Fashion is not static, they are constantly moving, their movement has a definite direction. The direction in which fashion moves is called fashion Trend.

**Trendies:-** Fashion groups who slavishly follow every new fashion movement.

**Tres chic:-** Very fashionable

**Tricolour:-** The saffron, white and green colours of the Indian flag.



( Fig. 8.26 )

**T-shape:-** A design that stretches across the shoulders and tapers downward. ( Fig. 8.26 )

**Tres chic:-** is a French word that means very fashionable.

**Trumpet skirt:-** A slim-fitting skirt with a flare or trumpet beginning just above the knee. ( Fig. 8.27 )

**Twill:-** A medium weight, ribbed fabric usually made from cotton and polyester.

**Tweed:-** Rough wool cloth originally woven in Scotland, for jackets, pants and skirts or a rough, twill weave woven fabric with a fuzzy surface.

**Twin prints:-** Two prints, such as a stripes and a dot, that share the same colour combination. Twin prints are often used in the same garment, enhancing the print itself. ( Fig. 8.28 )

**Texture:-** The surface characteristics of a cloth; the impression of smoothness or roughness it gives when touched.

**Toile:-** A material pattern for a model garment. Ganerally made from a cheap cotton fabric, such as muslin, in the type and weight of material it is representing.

**Tolerance (or ease for movement):-** When measuring the figure is stationary and no ease for movement is allowed; if garments were made exactly to the measure would stretch and may be split if the wearer bent down or breathed deeply. To allow for alterations in the figure caused by its natural movements, extra width is provided in the places where it is needed.

**True-up:-** This term is used in the trade to describe the process of correcting any lines or marks on garments. However much care is used, the traced lines or on a pattern may be a little uneven, or the curves may not be smooth enough.



**Trunk show:-** A producer's or designer's complete collection of samples, brought into a store for a limited time to show customers the selection from which style number can be ordered in their size and colour.

**Tiers:-** Bands of flounced or pleated fabric, placed one above another, often at graduated widths, to make a dress or skirt or lowers. (

Fig. 8.29 )

**Trouser suit:-** Jacket and trousers, based on a man's suit.

**Trumpet sleeve:-** Medium-length flaring sleeve. ( Fig. 8.30 )

**Tukma:-** Small, button-like boss used in conjunction with a ghundi or loop, for fastening.

**Tunic:-** An overgarment worn with, and slightly shorter than, a straight skirt. ( Fig. 8.31 )

## U

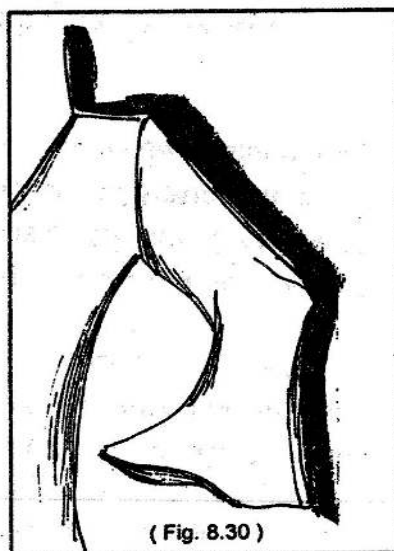
**Unconstructed jacket:-** Straight or full jacket, generally unlined with fewer seams, darts or shaping

**Underlining:-** Used to give extra body and firmness to a garment and help it to keep its shape.

## V

**Vajani:-** A kind of payjama , worn in Kutch and Saurashtra, often richly embroidered.

**Vest :-** A sleeveless jacket meant to be worn as part of a three piece suit. At times also referred to the undershirt garment for mens-



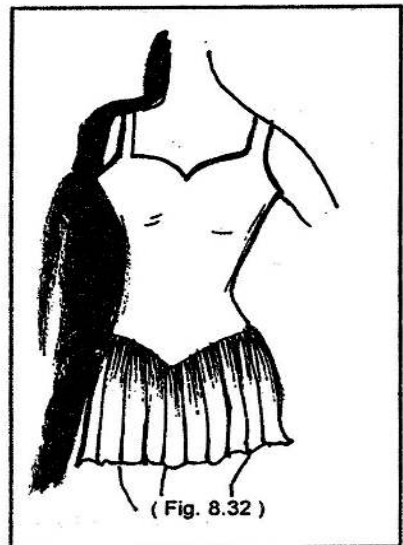
wear.

**Viscose:-** another name for rayon

**Viyella:-** a blend of cotton and wool

**Voile:-** A plain weave and light weight fabric.

**V-waist:-** This dropped waist starts at or just below the natural waistline, and dips in the center creating a "V" shape. ( Fig. 8.32 )



## W

**Wrap top:-** A bodice created by the cross-wrapping of fabric; may be in front or back, and associated with a high or low neckline.

( Fig. 8.33 )

**Warm Colours:-** Colors like Red, Orange, Yellow are classified as warm colors, they are advancing in nature, because as seen by the eyes these colors move closer thereby reducing the size of an object. Warm colors are cheerful.



**Worsted wool:-** A superior process of finishing woolen yarn

## Y

**Yoke:-** A Waistband fitted to the body contour on pants and on skirts. It can also form the upper part of a frock or nighty which holds and releases extra fabric for creating fullness ( Fig. 8.34 )

## Z

**Zardozi Work:-** Work in which gold or silver metal threads are sewn on a fabric like satin or velvet with metallic threads to give





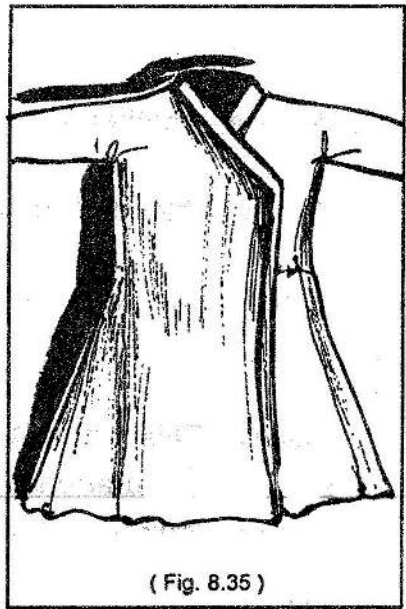
the appearance of true embroidery.

**Zari:-** Metallic thread twisted over cotton or silk for brocading.

**Zirah:-** A kind of coat. (Fig. 8.35)

### Activity

1 Go through magazines and articles on fashion in newspapers and



( Fig. 8.35 )

### 8.4 Self-assessment Questions/Exercises

1 What do the following terms mean

Sadri, Sari, Tiered Look, Trumpet Skirt, Surface decoration, Shrug, Silhouette, Sack dress, Tailored and Wrap top.

2. Differentiate between the following

Tailored look and Tailored sleeve

Stay and Stay Stitching,

Tweed and Twin Print,

Zirah and Zardosi work.

Seamless and Seam line

3 Illustrate the following terms

Sarong, Sharara, Sheath, Shawl Collar and Stirrup Pants.

4. Make a list of the different types of collars mentioned in this section. Give sketches.

5. Draw two types of wraps given in the text.

### 8.5 Further Readings

It is advised to go through fashion articles in magazines and newspapers and get updated with the latest fashion terminology.

# NOTES

# NOTES



U.P. Rajarshi Tandon Open  
University, Allahabad

**UGFD-102**  
**Fashion Designing**  
**Fashion General Knowledge**

**Block**

**3**

**IDENTIFYING FASHION**

**UNIT 9**

**Selection of Fashion**

--

**UNIT 10**

**Your clothes sense**

--

**UNIT 11**

**Complimentary figures**

--

**UNIT 12**

**Figure Problems**

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## BLOCK 3

### Course Introduction

An important aspect of understanding fashion is being able to identify the right kind of clothes which would enhance the positive aspects of the figure. To achieve this it is essential to understand how and what clothes to select. Developing a proper clothing sense helps in this. Above all we must know the different body types ie. understand the various body structures. Apart from this if figure problems or figure defects are also understood, our selection of fashion would be such that the defects are camouflaged and the positive points highlighted, making the figure type look good.

As a fashion designer your main job is going to be, to design fashions for people with different figure types. This block deals with all aspects of figures, their individual problems or defects and goes on further to tell you how the right fashion selection can cover up for these defects. A proper fashion selection can create an impressive style.

### UNIT 9

#### Selection of Fashion

This unit focuses on what Personality is all about and the various types of personalities you can identify in and around yourself. It talks about how to identify a Style for yourself. It discusses different body types and shapes and how you can make a body look sli. Above all it give you tips on how to maintain a dress routine, knowledge of which is important for a dress designer specially when you have to design full ward-robes.

### UNIT 10

#### Your clothes sense

This unit discusses what a normal figure is and how you can identify a normal figure. It tells you about a proportionate body and goes on further to discuss what are the basic figures types. Suggestions on how you can effectively use elements of design such as colour lines shapes etc. to camouflage the defects in a figure.





## **UNIT 11**

### **Complimentary figures**

This unit tells you about the various types of figures along with suggestions of what will look nice and what will not on that figure. To help you identify the figure types illustrations of different figure types are also given

## **UNIT 12**

### **Figure Problems**

Even though a figure is normal, it can have slight variations in structure. This unit discusses the various types of differences in the figures along with suggestions on what to wear and what not to wear. This unit is also supplemented with sketches

## UNIT 9

### STRUCTURE

- 9.1 Unit Introduction
- 9.2 Objectives
- 9.3 Selection of Fashion
  - 9.3.1 Personality
  - 9.3.2 Identifying Style
  - 9.3.3 How to look slim
  - 9.3.4 Clothes Styles and Body Shapes
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#### 9.1 Unit Introduction

This unit deals with the basic theory of how to select fashion for your self. It talks about what personality is all about and how one should present oneself in public.

#### 9.2 Objectives

The objective of this unit is to make students aware of personality types so that when they start designing they can do so in an effective manner.

#### 9.3 Selection of Fashion

To understand what fashion to select it is important to understand what individual personality is.

##### 9.3.1 Personality

Personality is a composite of everything about you, from the tone of your voice to the tone of your complexion. There are two vital parts to it; your mind and your body. Personality includes your feminine equipment; arms, legs, hips, bust, freckles, and so on; the mental part comes into the picture with your likes, dislikes, loves, hates, hopes, behavior and dreams. Personality includes the whole you- both as the world sees you and as you see yourself.

Personalities may be excellent, good, bad, or indifferent, but everybody has one. An attractive personality acts like a magnet.

Your outward image is the first direct impact of your personality upon others. Our decision as to whether or not we like someone at first sight comes from the impression of their personality as reflected in their facial expression and posture, and in such tangible things as make-up, clothes, and grooming. You are composed of layer upon layer. The first layer is your good health, the glow of which penetrates like rays through to the outside. The second layer is the muscular contour which shapes your figure and features. The third layer adds hair and skin. Cosmetics, hair arrangements, clothes, and grooming add to and emphasize your individuality.

No one can afford to rely solely on her own good looks. You must develop and enhance yourself by your clothes, your hair-do, and your make-up. Your clothes should be attractive, stylish, and as personal to you as your voice. But no matter how your clothes suit you, they must be kept clean, neat, fresh, and well-pressed. The total effect of your appearance depends more than anything on your grooming.

Good fashion depends on good posture. Your attractiveness depends entirely on how you hold yourself. You may spend a lot of money on your clothes, but if you have a posture like a question mark, with head jutting forward and arms dangling in front, clothes will never do anything for you.

Personality also refers to the distinctive individual qualities of a person, his individual appearance, manners and characteristics. Personality can be divided distinctly into different groups. It is not compulsory that each individual should have the characteristics of only one personality, in fact a single individual can have multi personality characteristics. But may be the individual has more characteristics of one personality than the other, so in this case the individual should be categorized in the personality whose characteristics are dominant.

Dainty personalities are delicate, gentle and very feminine. The fabrics suitable are smooth, soft, sheer and flimsy, (silks, cottons, laces). Colours suitable are pastel and light colors. Prints should be small and delicate prints. The style of the garment should be with soft folds, frills, gathers or flowing styles with princess darts, baby collars and peter-pan collars. Hand bags and shoes should be delicate and simple. Hair styles should be simple and according to the shape of the face.

Sturdy personalities are athletic, strong, vigorous and tom-boyish. The fabrics suitable are rough, stiff, as denim, corduroy, cotton and linen. Colours suitable are bold and striking as red and orange. Prints should be bold and unusual, usually abstract prints.. The style of the garment should be a tailored style, with collars and simple dresses with no frills and soft folds. Hand bags and shoes should not be delicate. Hair styles should be short according to the shape of the face

Dramatic personalities are extremely unusual, striking, bold and ready to do anything common or uncommon. The fabrics suitable should be different and unusual.. Colours suitable are bold and unusual color schemes. Any uncommon print which suits their mood. The style of the garment should be new and of a different style, as they set new trends in fashion. Hand bags and shoes should be uncommon according to their dress.. They create their own hair styles which are new and different.

Demure Sturdy personalities are modest, shy and timid, they do not want to become prominent in public places. The fabrics suitable are soft and light weight materials like cotton and silk. Colours suitable are soft and light colors. Prints should be simple and very common which are not very obvious. The style of the garment should be simple and very common. They are usually the last persons who adopt new fashion. Hand bags and shoes should be simple according to their dress. Hair styles should be very simple which does not make them prominent.

Dignified personalities are conservative, reserve, sober, serious looking. It usually comes with age and experience. The fabrics suitable are light and medium weight fabrics. Colours suitable are light and sober colors.. Prints should be checks, plain and not very sharp prints. The style of the garment should be simple and becoming to the personality. They are usually the last persons who adopt new fashion. Hand bags and shoes should be sober and comfortable. Hair styles should be simple but elegant.

Vivacious personalities are lively, sparkling, gay and carefree. The fabrics suitable are comfortable which does not need much care. Colours suitable are any color according to their mood. Prints should be lively and colorful prints with light to medium weight textures. The style of the garment should be casual, convenient and comfortable. They are usually the last persons who adopt new fashion. Hand bags and shoes should be comfortable, even if they are not in fashion.. Hair styles should be simple and casual.

### 9.3.2 Identifying Style

If we look around and study people and try to identify or rather categorize them we can broadly do so as Sporty, freestyle, classic or elegant, sexy, romantic etc. For a sporty look remember that casual doesn't mean sloppy. Wear layered coordinates-always pulled together with a vest, blazer, or anorak style jacket. Head Gears like baseball caps can give many just casual outfits that sporty feel.

Freestyle is an arty, funky style always with a twist. You will try the latest trend but adapt it for your figure. You love hats & look terrific in them. Classic or elegantly styled clothes never enter the room before you do! You are known for clothes in the best fabrics, simple style, one good piece of jewellery, genuine leather accessories.

Sexy outfits enhance the body curves. Fluid fabrics, deeper necklines, waist treatments are highlighted. Sensual fabrics like silk, cashmere, slinky knits, & leather are used. The Romantic look loves dressing a woman & enjoys lace touches, soft floral, and pearls.

### 9.3.3 Creating a look for yourself

In case you want to be trendy and dress slim here are a few tips. Go monochrome Monochromatic dressing (one colour from head to toe) makes anyone look taller and slimmer. Tone-on-tone colouring was a key trend on the runways for spring and is a style that makes anyone leaner.

Get a leggy look Legs will look longer and slimmer if you always closely match your hose to your shoes and skirts. For a print skirt, use the background colour to find hose in a similar tone.

It is important to maintain your look as well. Here are a few tips that you can be careful about and which will help you in maintaining your look.

Two-tone shoes pose a dilemma when selecting hosiery. Always wear a neutral colour hose or match your hosiery to the lighter colour in the shoes. Never wear nylons that are darker than the lightest colour in the shoes.

Although, generally speaking, your eye make-up should accentuate the colour of your eyes, the colour of your clothes should also be taken into consideration; e.g., a girl with brown eyes may choose blue



eye-shadow instead of green when wearing a blue dress. However, blue-eyed girls should experiment carefully before wearing green eye-shadow to complement a green dress.

Fashion may dictate gold or silver eye-shadow for evening wear, but this is a matter of effect rather than complement. To make your dress more interesting and attractive **you could add fresh scents**. Scented waters, such as lavender water, are a great way to infuse a heavenly, yet subtle smell into your clothing. Add scented water to an iron, and on steam setting, gently waft over clothing. A great tip for clothes that have been in storage for the season.

If you find a pair of black pants or a skirt that are the perfect fit, consider buying more than one pair. Black tends to fade after a while, but with two pairs of the same pants, the wear and tear takes longer. And black matches with everything!

Trying to remove a stain from your favorite suede jacket or skirt? Lightly rub over the stain with an emery board to get rid of the spot.

Need a quick way to fight static on your clothes? Carry a dryer sheet with you in your purse – rub it on the underside of your skirt or pantyhose to keep your clothes static free.

Losing the button off your jacket but don't have time to sew it back on? Use a dab of clear nail polish to seal the threads onto the center of the button as a temporary solution.

Before you put your clothes away for the winter, insert a fabric softener sheet, lavender sachet or to keep them smelling fresh for next season.

Style is the way you put together clothes, not the clothes themselves. There is something to be said for picking clothes you won't get sick of but that feel good.

- Unless you don't mind getting rid of certain items every season, stay away from overly trendy pieces when shopping for your basic wardrobe.

- Don't pick everything you see in magazines. Pick what looks and feels better on you. This comes with being honest and true to yourself.

- Wear what's right for your body type and don't be a slave to fashion

- No matter how impressed you are with a certain style, if a particular style is unflattering on you, you can look, well, tacky!

- Your wardrobe should show your personality, not the personality.

of the store's salesperson.

Clothes say more about you than you can imagine. Therefore buy clothes to suit your shape. Layout your clothes before putting them on and check the proportions. Juggle jackets, scarves & belts to re-arrange the clothes to get the look you want. Thinner fabrics are more slimming. Tops and bottoms of one color will make you look thinner. Wear clothes that fit. Wearing too large clothes will exaggerate your figure not hide it. Avoid belts unless you have a slim waist. Use accessories carefully.

You can make your wardrobe impressive with mixing and matching jewelry. Shoes depend less on your body shape than your height. Do not buy clothes on impulse. Plan before you buy a blouse or pants. Be somewhat scientific about shopping, consider your body type, and colors.

Ask your self some pertinent questions before buying or wearing anything.

- Do you have anything you can mix and match with it? Does it match your lifestyle?
- Will it be comfortable, nonchalant, and easy to wear?
- Is it machine wash or dry clean only?
- Will it fit your budget? Is it appropriate?
- Is it a fad, can it be worn more than one season?
- Is it of good quality? Quality counts, it is better to have four or five mix and match outfits of quality, than 8 or 10 'steals.'

Think in terms of outfits when you shop, and be practical. When you buy a new dress, be sure you have shoes and other accessories to go with it. Maybe a jacket or scarf to wear over it to give it a different look.

### **9.3.4 Clothes Styles and Body Shapes**

- High collars shortens necks.
- Tight tops with short sleeves and breast pocket is detracting from your figure. Shoes with straps shortens your legs. The torso can be shortened or narrowed with seam lines, belts, bows, and collars.
- A short necklace can shorten your neck.
- A scarf or belt that hangs down toward the legs will make the legs appear longer. Knitted texture, lace, florals, prints, and plaids can assist in creating an illusion.

- Thicker vertical lines in plaids lengthens and slims.
- Wear a larger print where you want people to look and smaller print where you do not want them to look.
- An all over print can camouflage figure problems, but prints here and there can create a fuller you.
- Prints around the neck and over the shoulder can make your shoulders appear wider. Just wear prints near the parts of your figure's assets, because they are usually more eye catching than a solid color.
- When buying pants be sure they fit well. Defects are emphasized in a pair of pants that may go unnoticed in a skirt.

### 9.3.5 Different Body Types

We can classify women into different types according to their physical structures. Petite women ( Fig. 9.1 ) need to keep clothes in line with slim narrow belts. A slight contrast in colors and fitted lines will flatter the figure endlessly. Also choose those fabrics that are soft and flowing and those that fit well. Over powering prints should be avoided.

Tall women ( Fig. 9.2 ) can indulge in wide belts, avoid tight clothes and skirts that are too short or too long. It is recommended that tall women play down their waist by wearing their blouses over the pants and skirts and avoid tight belts.

A hip heavy triangle and round full figured women ( Fig. 9.3 ) can use clothes with vertical lines to make an up and down illusion. V-necks and skirts with slits up the sides are also good. Clothes with small padded shoulders should be chosen . Too big of pads will make you look like a foot ball player. Wear long tops that go passed your hips. Choose jackets, tailored suits and shirtwaist dresses with straight, classic cuts. Lighter colors on top can be worn, this brings eyes up. Wear dark stockings and avoid patterns. Select vertical, fluid patterns and avoid bulky fabrics. Adopt the just below the knee look in dresses and skirts. Choose accessories close to the same color clothes you are wearing including shoes. This gives your body an unbroken slimmer look. Avoid very wide pinafore skirts. Stay with straight or A-line skirts.

The top heavy body ( Fig. 9.4 ) types need to choose long jackets without shoulder pads. Do not wear blouses with fancy details and ruffles. Do not wear clingy fabrics on top, choose darker colors on top. Do not wear tops that are too light. Tops with dolman or raglan sleeves and ones

that fit loose and slims down to hug the hips and waist are good. Wear pants or skirts that are pleated to bring the eye down. Choose thin materials like cotton, or cotton jersey. One color dressing will also be thinning. Flat shoes are best unless you are short, then wear heels. If your legs are in good shape shorter hem lengths will draw attention away from your top.

The rectangular type ( Fig. 9.5) can accentuate curves by wearing jackets or tops that hug the waist, feminine thick sweaters over skirts or pants. Use patterns in your tops or bottoms to add dimension. Round out the neckline with necklaces, scarves and other accessories, and use shoulder pads.

### **9.3.6 Maintaining Dress Routine**

It is important to maintain dressing routines so that looks are not compromised with. A well-groomed woman starts her day right. The well-dressed look is only achieved with an efficient grooming schedule, so plan to allow yourself extra dressing time in the morning.

Run mentally through the following eight-point check list in front of a full-length mirror before you leave home:

- \* hemline even, slip not showing;
- \* clothes pressed;
- \* lingerie straps hidden;
- \* no spots on your clothes;
- \* light or white gloves are fresh;
- \* make-up neatly applied;
- \* hands and nails impeccable;
- \* hair clean, hair style attractive and neat.

And, of course, you need to be fresh underneath as well as 'on the surface'.

Even if you are a housewife and stay at home all day, set aside at least five minutes each morning to achieve a pleasant, neat appearance.

Every few hours or so, inspect yourself in a mirror - always be conscious of the need to look your best. When ever you go out, even if it is just to go shopping round the corner, take a few minutes to change your clothes and touch up your make-up. The commonest grooming faults are:

- \* worn-down heels;

- \* dandruff on shoulders;
- \* perspiration stains under arms;
- \* untidy wisps of hair;
- \* baggy, unpreserved skirts;
- \* grubby, unaired clothing;
- \* loose girdles that make clothes fit badly;
- \* carelessly-applied lipstick;
- \* chipped nail polish;
- \* handbag jammed too full.

Adopt the following orderly plan when you undress:

- \* remove your coat and hang it up properly, buttoning all the buttons;
- \* remove your hat, stuff it with tissue, and put it in its own box;
- \* take off your dress and inspect it for minor spots, loose buttons, etc, and brush it if it is a dark colour (your clothes brush should be handy);
- \* reverse the dress and hang it temporarily in the bathroom;
- \* remove your slip, brassiere, girdle, shoes and stockings, and put your undergarments and stockings in the washbasin to soak;
- \* put shoe trees in your shoes;
- \* rinse out your undergarments and stockings and hang them up;
- \* hang your dress outside, if possible (slip on a dressing gown before you go out).

It is cheaper to air clothes than to have them dry-cleaned. clothes need the tonic of fresh air. If you live in a flat, leave the dress you have just taken off hanging overnight in the bathroom, with the window open. Never put any outfit back in your wardrobe until it is aired and you are sure that the wrinkled parts are ironed out the following evening, but remember that over-pressing tends to wear out the fabric.

Femininity begins underneath. Nothing makes you feel quite so feminine as does wearing fresh, attractive undergarments. It is chic to match your undergarments with the colour of your outer clothes, but bright-coloured lingerie is best worn under dark or opaque clothes, where it can't show through. Under lightweight summer clothes, it is safest to stick to white.

Lingerie straps should always be inconspicuous, and you should always wear a slip under a transparent dress to conceal the garments



underneath. Unlined, dark, sheer dresses should have special dark slips to camouflage all straps.

Take plenty of time in order to buy a brassiere that really fits you. A bra redistributes your flesh and should create more attractive curves. Here are some points to remember when you choose a bra:

- \* the cups or pockets should be of the correct size;
- \* the bra should support your bust from below, so that there is no shoulder drag;
- \* it should not bind or constrict you in any way;
- \* it should fit smoothly at the back and underarms, without bulging or chafing.

### **Activity**

1. Look around in your friend circle and identify different types of personalities.
2. Try designing outfits for the different types of personalities you have identified.

### **9.4 Summary**

Understanding individual personality is important in studying fashion designing. A deep knowhow of a combination of different body types, postures, images and personalities helps designers to make effective and pleasing designs for their clients.

The tone of your voice, your complexion, your body structure, your likes, dislikes, loves, hates, hopes, behavior and dreams, everything contribute to form "you". Personality is both as the world sees you and as you see yourself.

Your image is the first direct impact of your personality. Good looks must be enhance with good clothes, hair-do and make-up and above all good posture. Personalities may be excellent, good, bad, or indifferent. Personality can be divided distinctly into different groups like Dainty, Sturdy, Dramatic, Demure, Dignified and Vivacious. For each type a different type of clothing is applicable. Delicate, gentle and very feminine people are said to have dainty personalities. Whereas sturdy personalities are athletic, strong, vigorous and tom-boyish. Dramatic personalities are extremely unusual, striking, bold and ready to do any-



thing common or uncommon.. Demure Sturdy personalities are modest, shy and timid, they do not want to become prominent in public places. Dignified personalities are conservative, reserve, sober, serious looking. Vivacious personalities are lively, sparkling, gay and carefree. Style in individuals can be termed as sporty, freestyle, classic or elegant. sexy, romantic etc. Personality also refers to the distinctive individual qualities of a person, person's appearance, manners and characteristics.

In case you want a slim look you should wear a monochrome dress, and get a leggy look. Always wear similar coloured socks and shoes. Eye make up should match the colour of the skin and dress. Fresh scents and scented waters can make you look fresh.

Black coloured clothes tends to fade after a while, therefore it is better to have two of the same kind as black matches with all colours.

Style is the way you put together clothes, not the clothes themselves. To strike a balance between being well dressed, organised and punctual one must mentally go through check lists before you leave home: You should be proud of your appearance. You should avoid worn-down heels, dandruff, perspiration stains, untidy hair, baggy, unpressed skirts etc. It is cheaper to keep clothed properly and air clothes than to have them dry-cleaned

Clothes say more about you than you can imagine. A stitch in time saves nine is the policy you should follow to be well dressed all the time. Selection of clothes is an important sensitive issue and should therefore be done with utmost care. You can make your wardrobe impressive with mixing and matching jewelry.

Women are classified according to their body types. Petite women are small structured and therefore need slim narrow belts, slight contrasting colors and fitted lines. Tall women need wide belts, loose clothes with over the belt tops. A hip heavy women can use clothes with vertical lines, V-necks and skirts with slits up the sides. The top heavy body types need to choose long jackets without shoulder pads. The rectangular type can accentuate curves by wearing jackets or tops that hug the waist, feminine thick sweaters over skirts or pants.

It is important to maintain dressing routines so that looks are not compromised with. Go through a check list before leaving home for the day, including hemlines dirty spots, clean nails and hair etc., as you need to look fresh all the time. Avoid grooming faults like worn-down

heels, dandruff, perspiration stains, untidy hair, unpressed skirts, chipped nail polish and a handbag jammed too full.

In case you want a slim look you should wear a monochrome dress, and get a leggy look. Strike a balance between being well dressed, organised and punctuality. Be proud of your appearance.

### **9.5 Self-assessment Questions/Exercises**

1. Why is it important to keep the personality of a person in mind while choosing a dress?
2. What is the difference between a petite figure and a tall figure?
3. If you want to be trendy what should you do?
4. How should you maintain clothes?
5. What tips should be kept in mind while buying new clothes?

### **9.6 Further Readings**

This is a normal figure type which is **slender and petite**. Such figures are with a small bone structure and therefore give the impression of being very small! A Petite woman has a small structured body. She is essentially narrow structured and not necessarily short. ( Fig. 9.1)





A tall woman is above , average height of 5'4"  
She has long legs  
and hands. This is a  
normal figure type  
which is **tall and  
slender**. Such a  
figure type should  
avoid vertical stripes!  
( Fig. 9.2)

A woman with a heavyback side should be careful about the lines she chooses to wear. ( Fig. 9.3)



A woman who has a heavy bust line needs less details on her blouse. ( Fig. 9.4 )





A woman with a rectangular shape should wear garments which fall gracefully along the waist and hip. ( Fig. 9.5 )



## **UNIT10**

### **STRUCTURE**

- 10.1 Unit Introduction
- 10.2 Objectives
- 10.3 Your clothes sense
  - 10.3.1 Your Physique
  - 10.3.2 Diagram of a normal figure-the eight head theory.
  - 10.3.3 Body Measurements
  - 10.3.4 Basic Figure Types
  - 10.3.5 Camouflaging through Optical Illusion
  - 10.3.6 Complimenting looks with colour
  - 10.3.7 Colour and your Figure
- 10.4 Summary
- 10.5 Self-assessment Questions/Exercises
- 10.6 Further Readings

#### **10.1 Unit Introduction**

Every one should have a good sense of clothing. Being well-dressed depends not only on what you wear but on when, how and where you wear it, and sometimes on who all are going to be present there. Every season, designers emphasize a different part of the body in their designs. Hems and waistlines move up or down, shoulder lines also vary from time to time.

#### **10.2 Objectives**

Clothes can work magic for you. they can give you confidence, emphasize your good points, and camouflage your shortcomings. Dressing well, means, making the best of your figure. You inherit your bone structure, but you must choose clothes which are suited to it. The first step in dressing well, is knowing exactly what you have to work with. Te objective of this unit is to make you familiar with a good body proportion so that you can design well.

#### **10.3 Your clothes sense**

Before you can begin to minimize your flaws and enhance your good points, you must know the measurements of your component parts, so get out your tape measure and pencil.

and tall if you are over five feet six inches. However, your figure proportions often create an optical illusion, and it is these, rather than your overall height, which determine how tall you look.

### **Figure Proportions**

Good figure proportion is essential to fashion. By understanding the rules of proportion and knowing how to use lines and detail in your clothes, you can minimize such figure faults as large hips, a full bust, or short legs.

The ancient Greek theory was that an object is more pleasing to the eye when there is a natural line of division a little above or a little below its centre. On this basis, the human body is an example of excellent proportion. Its height is approximately eight times the length of its head (from crown to chin). In a body of standard proportions these eight parts are perfectly balanced, with three head-lengths above the waistline and five below- this is generally called a three-to-five ratio.

#### **10.3.2 Diagram of a normal figure ( Fig. 10.1)**

The Figure gives you a fair idea of what a normal figure type should look like. You may count the divisions. From head to toe they are eight divisions. The extra half division shows the heels worn by the model. This figure is the eight head theory which says that if the head is to be taken as one head then the total body should fit in eight heads.

#### **10.3.3 Body Measurements**

##### **Vertical Measurements ( Fig. 10.2)**

You can calculate your vertical proportions from your vertical measurements. For simplicity, let's divide the ideal figure into four equal parts.

- \* Crown of head to point of bust
- \* Point of bust to lower hip joint;
- \* Hip joint to knee;

## **Knee to floor**

If you measure, say, 17 inches from crown to bust point, then you should also measure 17 inches to your hip joint as at (b), 17 inches to your knee bone as at (c), and another 17 inches to the floor as at (d). If the various sections are unequal, you will know where you are out of proportion.

The correct choice of clothing and the right use of colour can help to lengthen or shorten your figure where necessary.

## **Horizontal Measurements**

Before you can choose clothes confidently, you must also understand your body's horizontal proportions. These vary for different races, but in the standard Indo-European races the bust and hip measurements should be approximately the same, with the waistline ten inches smaller. However, by beauty-contest standards a bust line that is larger than the hipline is thought to be in better proportion; for example, 36-24-35. If your measurements follow either of these patterns, give or take a couple of inches either way, your proportions are good.

## **Combining Your Measurements**

Combine your horizontal and vertical measurements to discover exactly what are the imperfections of your figure. For example, if your horizontal measurements show that your waistline is too large in proportion to your hips and bust, and your vertical measurements show that the distance from your bust point to your hip joint is shorter than the other three vertical measurements, what do you deduce from this? Surely that you are shortest in the area where you are also proportionately widest. This means that you should choose clothes which have a slimming effect in the region of your waist.

## **Waist-Length Measurement**

To determine your waist length, ask a friend to measure the distance from your collarbone to your waist.

- \* you are short waisted if you measure from 14  $\frac{3}{4}$  inches to 15  $\frac{3}{4}$  inches;

- \* you have a normal waist length if you measure from 15  $\frac{3}{4}$  inches to 17 inches;

- \* you are long-waisted if you measure 17 inches or more.

The rest of your measurements may be in proportion with a short, long,

or normal waist length; your vertical measurements will tell you this.

## **Hip Types**

Your hip type depends on the structure of your pelvic bone and the amount of fat and muscle that covers it. The three basic types are-

- \* Ideal hips are those in which neither the upper nor the lower pelvic bone is prominent. The pelvic bone slopes gently. This type of hip is a tremendous asset. However, underweight women often have a noticeable indentation between their upper and lower hip, which a weight gain will hide.

- \* Wide upper hips have a more pronounced upper pelvic bone, sometimes creating a little 'shelf' (check yours by feeling the crest of your pelvic bone immediately below the waistline). This type of hip is an asset to slender girls, but presents a problem when weight settles round the waistline and stomach.

- \* Wide lower hips have a pronounced lower pelvic bone formation. This shortcoming can be concealed by choosing your clothes cleverly; regardless of your height or weight, concentrate on camouflaging the hips.

### **10.3.4 Basic Figure Types**

There are three basic female figure types:-

- \* **The ideal figure type**

Whether the figure is short, average, or tall, the shoulders and hips are proportionate; horizontal and vertical measurements are close to the perfect, waist length is normal; weight is average or a little under.

- \* **Narrow-shoulder, wide-hip figure type**

The shoulders are narrow in proportion to the hips, which may be ideal or a little wide. If you are of this type, you may be either normal-waisted or long-waisted and your legs may be either of average length or too short. You look shorter than you actually are, because the proportion of your hips to your shoulders makes you seem squat; whether you are short, average, or tall, careful choice of clothes can do wonders for your figure proportions.

- \* **Broad-shoulder, narrow-hip figure type**

Here, the hips are narrower than the shoulders, which gives the illusion of height. The hips are usually good, and the only figure imperfection may be too short or too long a waist length. The legs are often rather short. Dressing

suitably presents no special problems.

### **10.3.5 Camouflaging through Optical Illusion**

#### **Introduction**

The Greeks first defined the phenomenon of optical illusion as balance and proportion were the underlying principles of their architecture and design. Creating an optical illusion with your clothes is important. Perfect figures are rare, but any figure can be improved by playing down its shortcomings and emphasizing its better points.

#### **Optical Illusions**

Optical illusions can seem almost magical. The line and cut of your dress can create optical illusions about your figure.

#### **Dress Lines and Your Figure**

#### **Applying Optical Illusion to your Figure**

If you wish to seem taller, dress so as to keep the viewer's eye moving upwards; if you wish to appear shorter, give it reason to stop. The same principle applies if you want to appear slimmer, or heavier.

A line looks longer when it is unbroken. Applied to clothing, this principle means that the pattern or the cut of a dress must be well proportioned, and that no line within this framework (stitching, seams, detail emphasis, trim and pocket placement) should detract from the overall smooth impression.

#### **Vertical Lines ( Fig. 10.4 )**

Vertical lines on a dress can be perpendicular and in the dead centre of a dress, perpendicular but off-centre, or obliquely placed. These vertical lines can either be short or long. A single row of buttons from throat to hem and a central perpendicular line is the most flattering to all except very tall girls. It adds inches to your height and subtracts inches from your width. The V-neckline, being composed of two upward oblique lines, contributes to the illusion of height.

A vertical line placed off-centre will also decrease body width, but less effectively than does a central vertical line; it is a sophisticated way of adjusting figure proportions. The off-centre vertical line is suitable for all but excep-



tionally tall, slender girls.

Slash pockets are an example of short oblique lines used to create the illusion of slimness. Short diagonal lines add height and are slimming.

The line of the ribbon which beauty contestants wear from one shoulder to the opposite hip is particularly flattering. Clothes cut or seamed on the cross are appropriate for all figures except very thin ones which are also either too tall or too short.

For some reason, you do not tire of styles that accentuate the predominantly vertical line which slims and lengthens the figure. For example, coats usually have either straight or oblique vertical seaming. Coats with vertical seams therefore have three advantages:

- \* they can be worn over other clothes;
- \* they accentuate your height and slimness;
- \* you do not tire of them so easily, which means a lot because you usually wear a coat for at least two years.

Only very tall, slender girls should avoid strong vertical lines in their clothes; they are flattering to all other figures.

### **Horizontal Lines ( Fig. 10.5 )**

Long horizontal lines on a dress-such as a belt, the bottom of a jacket, or an over blouse-make you look both wider and shorter. Short, curved horizontal lines are used in round necklines, dress yokes, ruffles, flares, and pockets.

The horizontal neckline on the sheath dress is its strongest, most dominant feature. When you look at it, your eye lingers at the neckline and moves quickly up to the face, eye catching horizontal necklines or furs at the neck attract you attention to the face so that you fail to notice the figure.

The curved horizontal line is an excellent camouflage; it can be used to make narrow shoulders seem wider or to balance wide hips. A flat chest can be built up by horizontal pockets on the bodice of a dress. A wide belt will make an extremely high waistline look lower.

A bell-shaped skirt with a flare at the bottom has its strongest line at the hem. Attention is focused on the legs and, incidentally, on the hips. This style is useful for decreasing height, but it gives short-legged girls a distorted, squashed look. Lines in the form of stripes, pleats, tucks, buttons, pocket shapes, or seams accent the direction in which they travel.

Vertical lines accent height and minimize width by creating optical illusion. Horizontal lines have the opposite effect, because the eye always moves

to examine the length of horizontal lines within a dress design. The more the eye has to move, the heavier you appear; the less the eye is interrupted as it scans your figure, the slimmer you seem to be.

### **Spacing:-**

The eye is influenced by the way in which space is divided, as well as by the line along which the eye travels.

When vertical lines are sufficiently close together to form a single path for the eyes to move up, they give an illusion of height but vertical lines placed far apart make the eyes move jerkily from one line or seam to the one opposite, so that the figure under the garment appears wider and heavier than it actually is.

Thus, contrary to general opinion, the princess line is not flattering to every figure, not even to every young figure. It looks best on girls who are as thin as reeds.

When an area is divided up, the proportion and scale of the areas in relation to each other will affect the total illusion. In a coat with a single row of buttons, the eye moves up to the face quickly and easily. This figure appears taller; where as the central panel lines are further apart the eye zigzags from one side to the other giving the figure a wider look.

### **General Rules for Camouflage:-**

Do not make the mistake of thinking that nothing can be done about your figure problems. Most defects can be concealed by thoughtful care in choosing suitably-designed clothes.

- \* To draw attention to your face rather than your figure, choose a dress with vertical lines and a strong horizontal neckline.

- \* If your shoulders are your best feature, show them off with dramatic necklines.

- \* If you have good legs, show them off by wearing shorter skirts, fancy-coloured shoes, buckles, bows, and textured stockings.

- \* If you have good legs, show them off by wearing shorter skirts, fancy-coloured shoes, buckles, bows, and textured stockings.

- \* If your waistline is tiny, emphasize it with contrasting coloured belts.

- \* If your hips are almost perfect, wear sheath dresses and narrow skirts.

- \* Don't hide a flat tummy under full skirts; show it off by wearing slim-fitting skirts.

Having thus diverted attention to your good features, camouflage your bad points as follows:

- \* If you have a large bust, emphasize overall fit except round the bust.
- \* Rounded suit-jacket corners make hips and tummy look smaller.
- \* A skirt that fits snugly, then gently flares, flatters wide hips. You can also minimize heavy hips by focusing attention on your shoulders, neckline, or hemline.

The following general rules should also be kept in mind:

- \* Avoid accenting a good point if doing so would also call attention to a poor one; for example, if you have large bust and hips with a tiny waist, your small waistline must be made to appear larger or your figure will look out of proportion.
- \* Never accentuate figure lines you are unhappy about. If you feel that you are too tall, don't stress your height with long vertical lines from neck to hem; if you are dissatisfied with the width of your hips, never wear jackets that end at the widest point.
- \* Light colours make you look larger. This applies to hats, shoes, hand-bags, gloves, coats and dresses; black, navy, and dark neutrals are the most slimming colours.
- \* Satins, velvets, sequined fabrics, metallic cloths, satin brocades, and other shiny or glittery materials make you look fatter.
- \* Soft, figure-revealing fabrics such as silk or rayon jersey, chiffons and jersey cloth, are most flattering on well-proportioned figures.
- \* Accessories should be scaled to your size and shape. Overweight, tall, and large-busted women should choose large hand-bags and chunky jewellery; small women should carry smaller bags and wear smaller-scaled jewellery.
- \* Always study yourself in your mirror from head to toe- from behind and from the side, as well as from the front. Your mirror is your best friend; it will help you to decide on hair- styles, necklines, and hats that suit you.

### **10.3.6 Complimenting looks with colour**

#### **Colours and Moods**

Colour has a tremendous influence on your life and moods. Some colours make you feel happy and cheerful, whereas others can make you feel depressed. You even refer to your moods and emotions in terms of colour: blue when things go wrong, rosy when they are right. You see red when you are angry, or you are green with envy.

The shades you wear should suit your personality as well as your individual colouring. For example, a girl with a quiet personality usually doesn't

look as good in bright colours as does a girl with a bubbling personality. She need not appear colourless or lifeless- she should choose colours that give her a 'lift'. The less bright colours complement a quiet personality: for example, a dull, light blue would look charming, where as a vivid blue would be much too dominant. Quiet girls can use touches of bright colour for accent, but only girls with vivid, touches of bright colour for accent, but only girls with vivid, sparkling personality can wear really bright colours with aplomb.

### **Clever Use of Colour**

Colour is very much like salt. A colour may have very little impact until it is combined with some other colours. The colour combinations you wear are governed first of all by the colours of your hair, skin, and eyes. You should use colour to bring out your natural colouring and to harmonize with it.

Colour puts life and zest into your clothes. You can give last year's dress a new lease of life merely by adding a trimming in a contrasting shade, or wearing a bright new hat with it. Your choice of clothes colours can make your complexion seem radiant and vibrant, of muddy and sallow.

### **Suiting Your Skin Tone**

A colour sense is partly a matter of practice, but mostly a matter of sticking to one basic principle the colours you wear must suit your skin tone

Keep the basic colour of your skin uppermost, in your mind when selecting clothes, and your colour problems will be simplified. Your skin tone should be your first consideration, not only for choosing make-up colours but also for choosing clothes, and is particularly important when you are choosing colours to be worn near your face.

The rule to follow is to choose those colours which either blend or contrast with your skin tone. This is true whether you are blonde, brown-haired, brunette, or redhead. Your skin tone automatically harmonizes with the natural colour or shade of your hair. (However, if your hair is bleached, dyed or tinted, you must reassess the relationships between the colours of your skin, hair, and clothes. You will usually have to alter your skin tone by skilful make-up.)

### **Warm Skin Tones**

Yellow, tan, and golden skins are classified as warm skins, and look best with warm colours such as red, red-orange, yellow-orange, and yellow, because the yellow in these colours counteracts the shallowness of this skin type.

This does not mean that women with sallow complexions cannot wear cool colours at all, but their cool colour choices should contain some yellow in order to be flattering. For example, royal blue will make your skin look yellower than it is, but a green-blue (the green has yellow in it) will tone in most attractively with your skin.

Blue tones can make a warm complexion look muddy. A blonde with a warm skin tone who wears fuchsia (blue-red) lipstick or a fuchsia hat may think she is bringing colour to her cheeks, but this colour is quite incorrect for her skin.

Redheads fall into this category because they generally have warm skin tones. They should dramatize their hair colour by wearing warm greens (yellow tones), green-blues, browns, or ambers.

Most light tan, golden, and olive skins are also included in this category. If you have a warm skin tone, you can wear most bright colours that contain some yellow. You will look particularly good in mustards, olives, and yellow-greens. Dull gold or toast colours are also excellent for sallow skins, because their colour pigments are the same as the skin tones and therefore flatter the skin.

### **Predominantly Pink and Rose Skins**

These have violet-red undertones, and cool colours suit this type of complexion best. These are the colours with blue in them; they range from violet through blue-violet to blue-green, with blue as the coolest colour.

Colours with blue in them make pink skins seem clearer and do not drain colour from the face. Warm colours can be worn, but only when they contain some blue. Blue-reds, chartreuse, and lime greens are flattering, but avoid the orange shades. Pale, delicate blondes and many brown-haired girls fall into this group.

A soft pink colour is most flattering to a creamy-pink skin, because pinks with a slight amount of blue in them make pale skins glow.

Those with ruddy complexions are exceptions to the above rule, because they should not emphasize the redness of their skins; rather, their complexions should be toned down by cool blues or greens with a bluish tinge. Neutral colours, such as dark grays, blacks, or browns, are also useful for toning down the colour in ruddy complexions.

### **Pale Skin**

Pale skins have an equal balance of pink and yellow, but appear



colourless. People with such complexions can wear more colours than can those with a predominance of either yellow or red pigment in their skin. Nevertheless, indefinite colours (coral instead of bright red, green-blue rather than royal blue, violet instead of purple, and apricot instead of orange) are safest, because intense colours tend to drain the face and hair of colour.

A safe rule for pale skins is: white skin looks best in soft, clear colours, whereas pearly or ivory skin looks best in pastels. Avoid the currently popular green and olive colours which are made by adding black to green, because pale skins look muddy in contrast to these shades.

When analyzed for colour, hair shows tones of green-yellow, yellow, yellow-orange, red-orange, brown, or blue-black. It may seem strange that hair can have green tones, but many blondes do have yellow-greens in their colouring.

**Platinum** hair is composed of very light intensities of yellow and yellow-orange, with grayish-silver tones.

**Ash blonde** hair has a slightly more intense yellow tint, with yellow-orange and grayish tones.

**Blonde** hair has bright yellow and yellow-orange tints.

**Brown** hair may have red highlights (that is, it may be composed of red-brown tones) or it may have golden glints (that is, it may be composed of golden-brown tones, with a warmer and darker shade of gold than the bright gold of a blonde).

**Strawberry-blonde** hair is red-gold with a light intensity.

**Red** hair is red-gold with orange tints.

**Auburn** hair is reddish brown in colour, and is composed of equal shades of red, gold, orange, and brown.

Here is a list of the different eye colours and the clothes colours that complement them:

\* **Blue:-** To accentuate blue eyes, wear blue close to your face two shades darker than your eyes. Blue eyes are complemented by yellow-orange, red-orange, or any clear red; green eye shadow will intensify the eye colour.

\* **Green:-** Green eyes are enhanced by a complementary colour, such as red, in a shade which suits your skin tone; green tones, of course, emphasize green eyes.

\* **Brown:-** Brown eyes are flattered by clothes or accessories of the same colour intensity as the eye colour. Green, yellow, and red are also good colours for brown-eyed girls to wear; blue eye shadow puts a sparkle in brown eyes.

\* **Hazel:-** Hazel is a composite of green and brown. Brown, green and blue are usually excellent reflectors. For pale hazel eyes, select medium colours



rather than those of deeper intensity.

### **10.3.7 Colour and your Figure**

#### **Camouflaging with colour:-**

The colours you wear can play as important a role as do the styling and cut of your clothes

#### **Colour can make you look taller:-**

Wearing one colour from head to toe is the classic way of giving yourself height; simply matching the hat and shoes is less effective. In order to add inches to their appearance, short waisted and short-legged girls should wear blouses, sweaters, or suit jackets that match their skirts.

#### **Colour can make you look shorter**

Contrasting colours in a blouse, skirt, and belt will subtract inches from your height.

#### **Colour can make you look slimmer**

Dark neutrals such as navy, black, and grey-or cool colours such as light blues and misty greens-are helpful in decreasing weight. The most slimming outfit uses one colour only, so if you are at all plump never interrupt the total colour effect by contrasting belt, gloves, shoes, or handbag. Many a plump girl's downfall lies in wearing a white blouse and dark skirt, thus shortening her height and adding width at the meeting point of light and dark.

#### **Colour can make you look pounds heavier**

Warm colours, such as red, pale pink to wine, pale yellow to gold, natural, rust and orange, make a person seem larger. Women who are underweight or of average weight can wear warm colours successfully if the shades suit them.

#### **Colour can camouflage figure problems**

Broad hips, large bosoms, heavy thighs, or a roll above the waistline can be reduced by wearing darker colours or grey-toned neutrals, so long as the clothes do not fit tightly in the problem area.

Conversely, these figure faults will be exaggerated by wearing contrasting, vivid, or light pastel colours; for example, large feet look bigger in white shoes than they do in black or some other dark colour.

#### **Activity**

1. Make three fat figures and dress them up in different types of stripes and study the effect.
2. Make two figures one with a light complexion another with a dark complexion. Give them the same outfit and study the effect.

#### 10.4 Summary

Good sense of clothing is the essence of being a well groomed person. Being well-dressed means considering when, where how what and who. Therefore it is important to know the measurements of the body. Five feet two and a half inches is regarded short in height, five feet three inches to six inches is average and five feet six inches is tall.

The head theory says that the body is approximately eight times the length of its head. Standard proportions are perfectly balanced, with three head-lengths above the waistline and five below.

To see if a figure is vertically in proportion divide the figure vertically into 4 parts i.e. Crown of head to point of bust, Point of bust to lower hip joint, Hip joint to knee, Knee to floor. Each of these portions should measure equal. In horizontal measurements the bust and hip measurements should be approximately the same, with the waistline ten inches smaller. Correct choice of clothing and colour can help lengthen or shorten the figure.

Combine horizontal and vertical measurements to discover what figure imperfections are present. If you are 14 3/4 to 15 3/4 inches at the waist length then you are short waisted; if you measure from 15 3/4 to 17 inches you are normal waisted and long-waisted if you measure 17 inches or more.

Ideal hips are those in which neither the upper nor the lower pelvic bone is prominent. Wide upper hips have a more pronounced upper pelvic bone while a wide lower hips has a pronounced lower pelvic bone formation.

The ideal figure is short, average, or tall, the shoulders and hips are proportionate; horizontal and vertical measurements are close to the perfect, waist length is normal; weight is average or a little under.

Then there is the narrow-shoulder, wide-hip figure type figure and the broad-shoulder, narrow-hip figure type.

Each of these figure types can be camouflaged through Optical Illusion. All figures can be improved by playing down on the shortcomings and emphasizing the better points.

Optical illusions is magical. If the viewer's eye moves up and down the

look is taller, if a shorter look is wanted give the lines a break or give a horizontal movement to the eye. Diagonal lines make a person look fatter.

The look is influenced by the way in which space is divided. Vertical lines placed close together give an illusion of height, but when placed far apart make the figure appear wider and heavier than it actually is.

To camouflage defects in figure highlight the positive aspects so that greater attention is focussed on the positive aspect and the negative goes unnoticed.

Colour influences life and moods. Colour also reflect the personality of an individual. Choice of colour combinations are governed by the colour of the hair, skin, and eyes. Colour puts life and zest into clothes. Choice of colours can make the complexion look radiant and vibrant, muddy or shallow. Colour sense is a matter of practice but you must understand skin tones. The rule to follow is to choose those colours which either blend or contrast with your skin tone. Yellow, tan, and golden skins are classified as warm skins, pale skins have an equal balance of pink and yellow, but appear colourless.

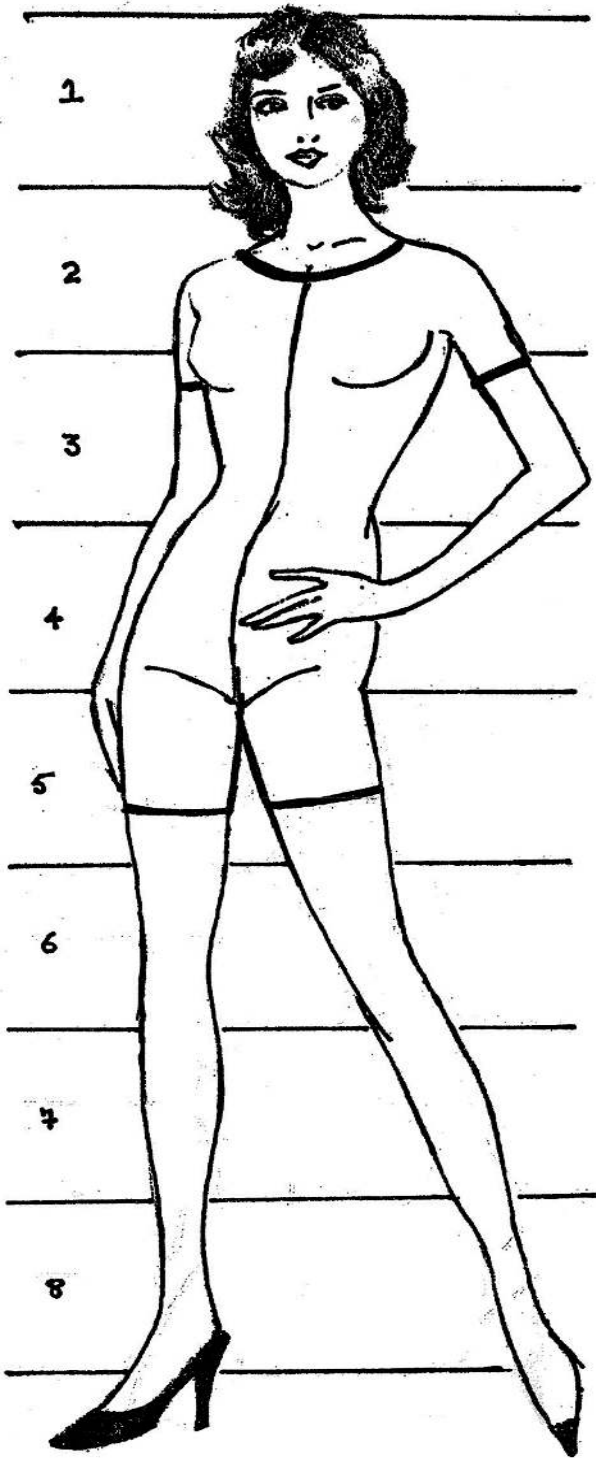
Understanding of hair tones is the need of the hour and hair colouring is very much in fashion these days.

### **10.5 Self-assessment Questions/Exercises**

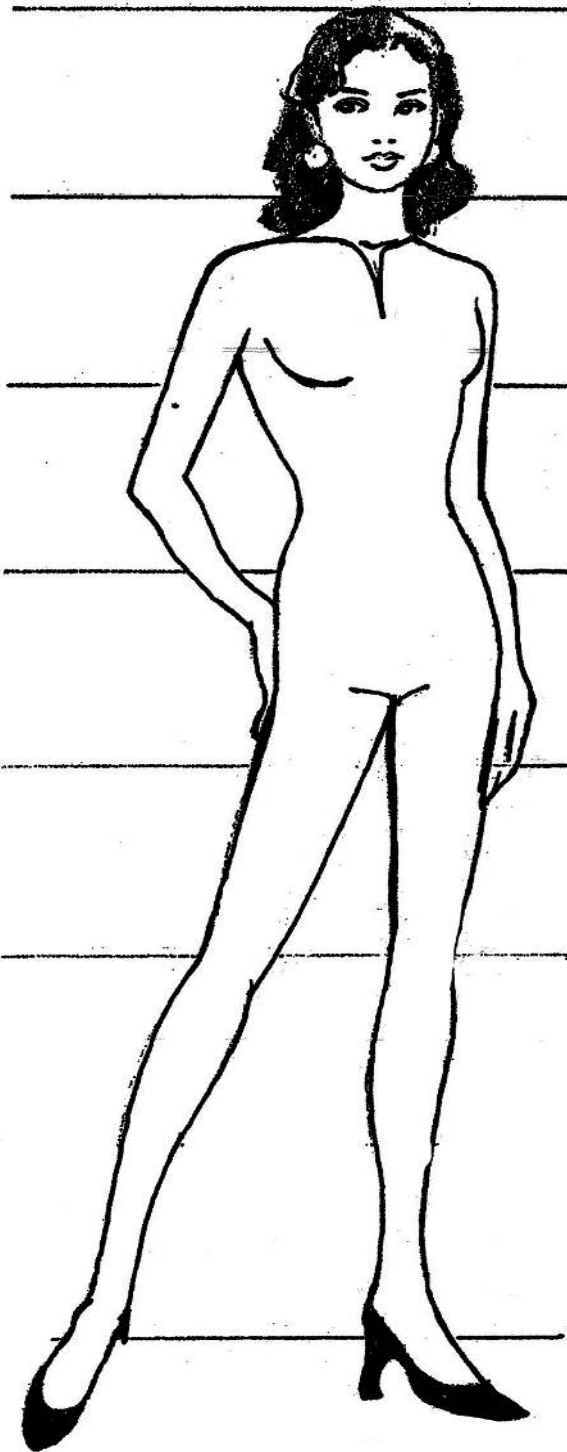
1. Why is it important to understand figure types?
2. What is optical illusion?
3. How helpful is princess line in camouflaging?
4. How does colour help in enhancing a personality?
5. Can colour make you look fatter ? give examples.

### **10.6 Further Readings**

A normal Figure -  
Eight head Theory  
( Fig. 10.1 )



Vertical  
Measurements.  
( Fig. 10.2 )

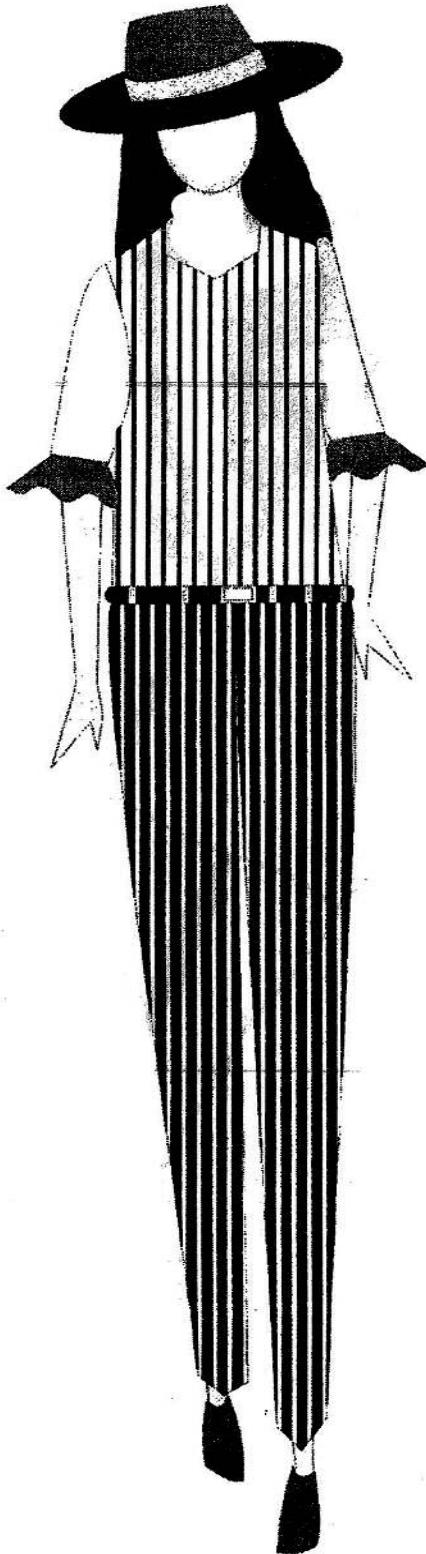


**Ideal Figure**  
**( Fig. 10.3 )**





Effect of  
Vertical  
lines.  
( Fig. 10.4 )



Effect of  
horizontal  
and diagonal  
lines ( Fig.  
10.5 )



## **UNIT 11**

### **STRUCTURE**

- 11.1 Unit Introduction**
- 11.2 Objectives**
- 11.3 Complimentary figures**
  - 11.3.1 Tall and Slender Figures**
  - 11.3.2 Tall and Angular**
  - 11.3.3 Average and Well-Proportioned**
  - 11.3.4 Petite and Slender**
  - 11.3.5 Short and Heavy**
  - 11.3.6 Plump Figures**
- 11.4 Summary**
- 11.5 Self-assessment Questions/Exercises**
- 11.6 Further Readings**

### **11.1 Unit Introduction**

Understanding of figure types and what looks nice on what sort of a figure is a difficult judgement as a lot of factors influence good looks. More over because it is difficult to categorise a figure into one type. And if the figure type fits into more than one type the task is even more difficult. In this unit we have a few figure types illustrated and have given a few suggestions stating what looks nice on a particular figure and what does not look nice.

### **11.2 Objectives**

The art of designing clothes for people is a highly specialised and creative job. To understand what will look nice on a particular figure type is important. Study of this unit will help develop the dress sense according to figure type in students.

### **11.3 Complimentary figures**

Most of us belong to a figure type which can be improved by careful choice of clothes, and many of us have a specific figure problem to cope with. First, we shall analyze each figure type under the following headings: dresses and suits, colours and fabrics, hats and accessories, sportswear, and 'pitfalls'.

#### **11.3.1 Tall and Slender Figures**

You can have a model figure if you keep your weight under control, and luckily for you two possibilities are open to you: You can either emphasize your height by accentuating your slim figure, or you can minimize it if you feel that you are too tall.

If you choose dresses and suits for such a figure type and you want to minimize the height choose dresses with horizontal lines in both bodice and skirt or concentrate on suits with longer jackets, though you can wear any sort of jacket.

If you want to accentuate your height then stress on vertical lines with buttons, ruffles, or trimmings on bodices as far as the waistline, or use pockets or trimmings on the skirt; never use vertical lines on bodice and skirt at the same time as you definitely do not want to look like a bean-stalk! When you opt for straight shifts, which are excellent for emphasizing height, add a sash at or below the waist. Sheaths are very effective in accentuating height. .

Skirts can be pleated, straight, full, or flared, and your hemline as short as current fashion dictates. Flared or pleated hemlines will particularly flatter your figure. Choose round, high necklines, such as the boat neck. Turtle necks look marvelous on long thin necks. Long, full or wide sleeves are flattering. Two piece ensembles, especially those with an over blouse, look excellent on such a figure.

Such figures can wear any colour which suits them, but if the height is to be decreased, wear contrasting colours for skirt and top. Choose fabrics with 'body', such as wool jerseys, tweeds, and coarse-textured materials. Checks and plaids of all sizes and prints are suitable.

Wear dramatic hats: wide brimmed, giant cartwheels, bulky-draped turbans, and fur. The bigger your fashion accessories, the more impressive they look; you can carry off large handbags, elbow-length gloves, and dramatic costume jewellery. Wear textured stockings, but only with plain shoes.

Track pants will suit such a figure better than shorts, unless the figure has beautiful legs. Wild contrasts will look nice. If the figure curves are flattering the figure can wear bikinis.

Short jackets look as if the figure has grown out of clothes. High-waisted empire lines, unbelted shifts or sheaths look like a lean, string-bean. Avoid detail or trimming that extends from the neckline to the hemline- including stripes for such figures. Don't suggest sleeveless dresses if the arms are bony. Never wear long Vee necklines. Don't choose round hats, small caps, hats with large crowns, or trimmed hats, because their proportions are wrong for such a figure type. Narrow belts, small handbags, and skimpy jewellery are unsuit-

able. Flattish and sharply-pointed shoes tend to emphasize height and thinness.

### **11.3.2 Tall and Angular**

Tall girls can look stunning in almost any types of clothing, and there are few fashions that these figures cannot wear with poise and assurance. The advantage of being able to put in curves exactly where required is a plus point.

As far as dresses and suits are concerned the important rules to remember are that femininity is to the advantage of such figures, so wearing curved, soft outfits rather than angular, mannish clothes will enhance the figure type. Concentration should be on a good fit at the waistline, thighs and wrists, as these are the best points to focus on such figures. Such a figures wardrobe should have at least one shirtwaist dress with a softly gathered skirt. Any waist line other than the high empire style will suit such a figure. High, boat necklines, turtlenecks, or other covered necklines will look elegant and smart. The height can seem accentuated by wearing pleated, full or tucked skirts. Long sleeves should be worn if the arms are skinny. All sorts of feminine frivolities can be indulged in, such as ruffles and lacy trimmings, feather, bows or sequined fabrics.

For tall and angular figures choose fabrics with lots of 'body': draped jerseys, wools, and tweeds for winter; heavy piques, seersuckers, and linens for summer. Brocades, satins, velvets, and sequined materials are good for party clothes. Impressionistic prints and giant plaids, as well as light and pastel colours, will give you a little more of the well-padded look.

Choose very feminine accessories for such a figure type. The hats should have brims which flatter the image. Chunky jewellery looks glamorous if it's not overdone. A handbag with curved lines, such as the soft pouch, is a flattering addition to the outfit. Gloves should be appropriate. Try to choose full sleeve lengths.

For sportswear the best choice for swimwear is a cover-up bathing suit. Silk, cotton, or wool slacks, rather than stretch pants, will make the figure look more curvaceous. For long thin legs, culottes are better than shorts.

Designing for these figures is not without faults therefore steer clear of severe tailoring, vertical stripes, and vertical emphasis in clothes. Do not wear tight fitting sweaters. Avoid thin, sheer, skimpy fabrics, and low Vee or scooped necklines. Be careful in the use of dark, vivid colours such as fuchsia or olive. Do not put them alone. Try using contrasting accessories. Do not choose very high hats which would make the figure look still taller.



### **11.3.3 Average and Well-Proportioned**

You are the lucky one who can wear almost any good fashion design, because you are neither too tall nor too short, neither too fat nor too thin, neither top heavy nor hip heavy. Not only is choosing clothes easiest for you, but you have the greatest variety to choose from. You can buy clothes anywhere (off a rack or at an elegant dress salon) without alterations. If you have good or fair horizontal and vertical measurements, you can wear any style with poise and flair. You have few figure problems.

One must remember that sheaths and figure-hugging dresses show off such a figure type. Horizontal draping across the hips draws attention towards the hips. All skirt types, whether pleated, straight, bell, or flared will suit such a figure. Over blouses look elegant. Belt less shifts suit the build of this figure style. All types of suit jackets, from boleros to the long, tailored styles, can be chosen. Necklines, of course, will depend on the shape of the face and length of the neck.

General pitfalls are wearing of clothes which are too tight. Always keep shoulder-hip proportion in mind as rounded shoulder lines often do not balance hip width.

### **11.3.4 Petite and Slender**

Women who are less than 5 feet 2 inches high arouse the protective instinct in men. Naturally the strong point should be played up by wearing clothes that are feminine and dainty to correspond with the small-boned delicate proportions.

If you follow the rules mentioned you will not go far wrong in choosing dresses and suits for a petite and slender figure. Despite the slimness, try to give a taller look with vertical stripes as vertically-stressed features are most effective. Sheaths and shifts look excellent on such a figure. Keep all horizontal lines above the waistline. The empire line, or any high-waisted design, makes the figure type appear taller. Semi-fitted suit jackets or nipped-in waistlines add to the figure's femininity. Skirts look longer with bolero-length jackets, and the jackets of tailored suits should never become more than slightly below waist level. Skirts can be full, slim, gathered, or flared (but vertical, not horizontal, detail should be stressed). Always wear a narrow belt.

Any colour that suits you, would look great, but a one-colour look from head to toe makes the figure type seem taller. Smooth fabrics should be chosen: thin wools, jersey, or silk. For party wear, choose chiffon, tulle, organza, or any stiff fabric made up in an ultra-feminine style. Small-patterned



prints and small plaids and checks are appropriate for the small build.

Stick to small, frivolous hats which add height. These can be high-crowned, narrow-brimmed, or turbans. Proportion is also important in the choice of a handbag. Smaller-scaled jewellery is perfect, but should not be overdone. Wear high heels and delicate feminine shoes.

The sportswear for such a figure type should be shorts and stretch pants as they would look stunning, also make the figure seem more leggy. A one-piece or two-piece bathing suit, depending on your figure should also look nice.

The general pitfalls for a petite and slender figure are that they should avoid wearing two different colours together, especially if both colours are vivid. If a two-piece dress is worn, the over blouse should be in proportion to the height. Don't wear suits with long jackets. Avoid large plaids and bold prints. Do not go in for bulky fabrics, such as tweeds and those with coarse textures, which give the body type more width and would make the figure look broad and short. Hats with very large brims will dwarf the figure. Over-large handbags are neither feminine nor in proportion to such a figure type. Do not wear chunky jewellery in large quantities.

### **11.3.5 Short and Heavy**

The greatest problem for such a figure type is to look taller and slimmer. Even if the figure is as heavy as it looks, tricks of optical illusion can be successfully used.

Outfits in one colour from top to toe are the most slimming. Choose smooth-textured materials in wools, cottons, or crepes. Avoid tweeds and bulky fabrics. If the individual likes prints, they should be small-patterned and softly diffused, rather than large and definite.

As far as dresses and suits are concerned one must remember that the aim is to add inches to the height and subtract them from the width. Straight, full-length coats and dresses, with vertical emphasis, are best for both day and party wear. The taller the figure looks, the slimmer it will seem. The skirts should be straight, but with sufficient fullness to hang away from salient points. Stick to simple, beautifully-cut dresses- avoid trimmings on shoulders, sleeves or bodice. Long coats with matching dresses will augment such a figures height.

For sportswear choose simple, well-tailored, buttoned-down-the front dresses in darker colours or muted neutrals. At all costs, do not wear slacks or shorts.

Such figure should never wear anything tight or clinging. One should

stick to easy-fitting clothes for all occasions. Avoid two-piece ensembles. Never wear floating scarves or drapes. Steer clear of spindly high heels. Never wear short sleeves except in dazzling hot weather. Do not wear turbans or hats. Do not wear shorts or slacks.

Hats with high crowns and medium brims should be preferred. One-sided hats are perfect. The tailored, envelope-type handbag is most petite, and flat, irregularly-shaped ear-rings and necklaces are preferable to round jewellery. High heels are more suitable. Longish gloves which match the colour of the outfit, and meet the sleeves, will add height.

### **11.3.6 Plump Figures**

Throughout certain periods of history, plump and well-padded figures were considered the ideal female form. From the point of view of fashion, too, stoutness is not stylish. Although some firms do specialize in outsize wear most clothes are designed for slender figures. But even if the figures are heavy, one can look attractive provided that the proportions are good. The following suggestions will help those who are average in height to tall.

Remember that overweight cannot be camouflaged. But the person can look trim and well-groomed. Concentration should be on vertical emphasis in all clothes, with the neckline providing decorative interest to distract attention from waist and hips. A central neckline-to-hemline vertical line divides the figure into half, and helps to reduce width. Off-centre vertical openings divide figures into one-third and two-third proportions. Dresses for such figures should have adequate fullness at shoulders and bust, and a natural waistline. Narrow Vee necklines and long-fitted sleeves are both flattering on such a figure type. If the figure is only slightly overweight, tailored straight suit jackets give a neat silhouette, a mid calf length straight coat will also help to tone the fatness. In case the figure is extremely overweight, coats and matching dresses are the most flattering. The ideal skirt choices for comfortable sitting and walking are moderately straight skirts composed of gores and light flares, or eased, straight skirts with front and back pleats and sufficient hem width for the skirt to stand away from the seat and hips. Skirt lengths should be one inch longer than current fashion, to add apparent height. Always suggest narrow belts which match the colour of the outfits.

The best fabrics are thin, smooth wools or crêpes. If the individual is particularly fond of prints, choose blurred, tiny monotone prints on dark backgrounds. This figure type looks best in dark colours, with a light colour at the neckline to draw attention onto the face.

A moderately-brimmed hat provides excellent balance for such an all-over proportion. A big hand-bag is more streamlined than a small one, and brooches look better than necklaces. Elbow-length gloves, the same colour as your dress, are more flattering than light or brightly-coloured ones. Gloves or bags in light or bright colours make the figure look heavier.

A loose dress that is cut with plenty of room for arm and shoulder movement is most suitable for all active sports. Stretch fabrics are used extensively in sportswear these days, and you can take advantage of this. Bathing suits should contain bra support and be in neutral natural colours.

Such figure types should never wear very tight clothes as that shall create unsightly bulges. One should avoid clinging fabrics, such as silks, rayon jerseys and knits. Avoid skirts cut on a bias at the back, because they have a tendency to 'seat'. Steer clear of high, round necklines, scallops or other round trimmings. Tight, narrow skirts or sheath dresses will make the figure type look very fat; so will baby colours and elaborate decoration. Avoid large prints, plaids, checks, tweeds, or shiny-surfaced materials. Polka dots are absolutely taboo for outsize ladies. Small hats and veils make the head look too small in comparison to the body.

### **Activity**

1. Use the given sketches and try to design dresses for the different figure types.
2. Put a boat neck on each of the above figure type and study the effect.

### **11.4 Summary**

We can divide figures into various categories for the purpose of study. For example, tall and slender, tall and angular, average and well-proportioned, petite and slender, short and heavy and Plump figures.

Tall and slender figures should take advantage of their height and can therefore afford to accentuate their hips. Horizontal lines, pockets, belts, sashes, pleated, flared or pleated hemlines, round, high necklines, turtle neck, long, full or wide sleeves, two piece outfits.

**Tall and angular** figures look nice in almost any types of clothing. As femininity is to the advantage of such figures, importance should be on the waistline, thighs and wrist.

**Average and well-proportioned figures** can wear almost any good fashion design, as these figures are neither too tall nor too short, neither too fat

nor too thin, neither top heavy nor hip heavy.

**Petite and slender women** look more feminine and are dainty to look at. Despite the slimness the aim is to make such figures look taller.

**The short and heavy figures** are problematic figure type as they have to look taller and slimmer. Tricks of optical illusion are used for such figure types.

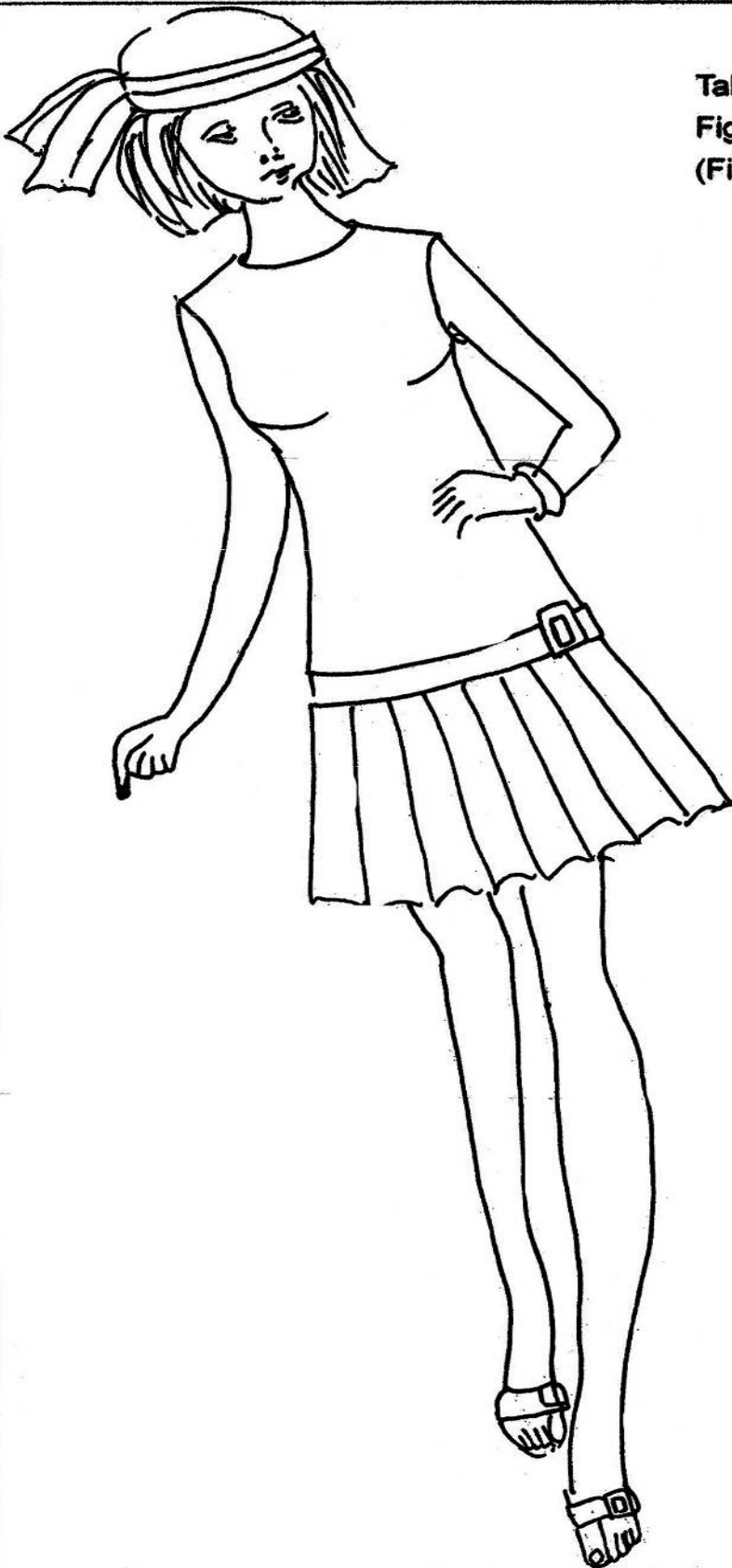
In the plump figures overweight cannot be camouflaged, but the person can look trim and well-groomed, therefore concentration should be on vertical emphasis in all clothes, with the neckline providing decorative interest to distract attention from waist and hips.

### **11.5 Self-assessment Questions/Exercises**

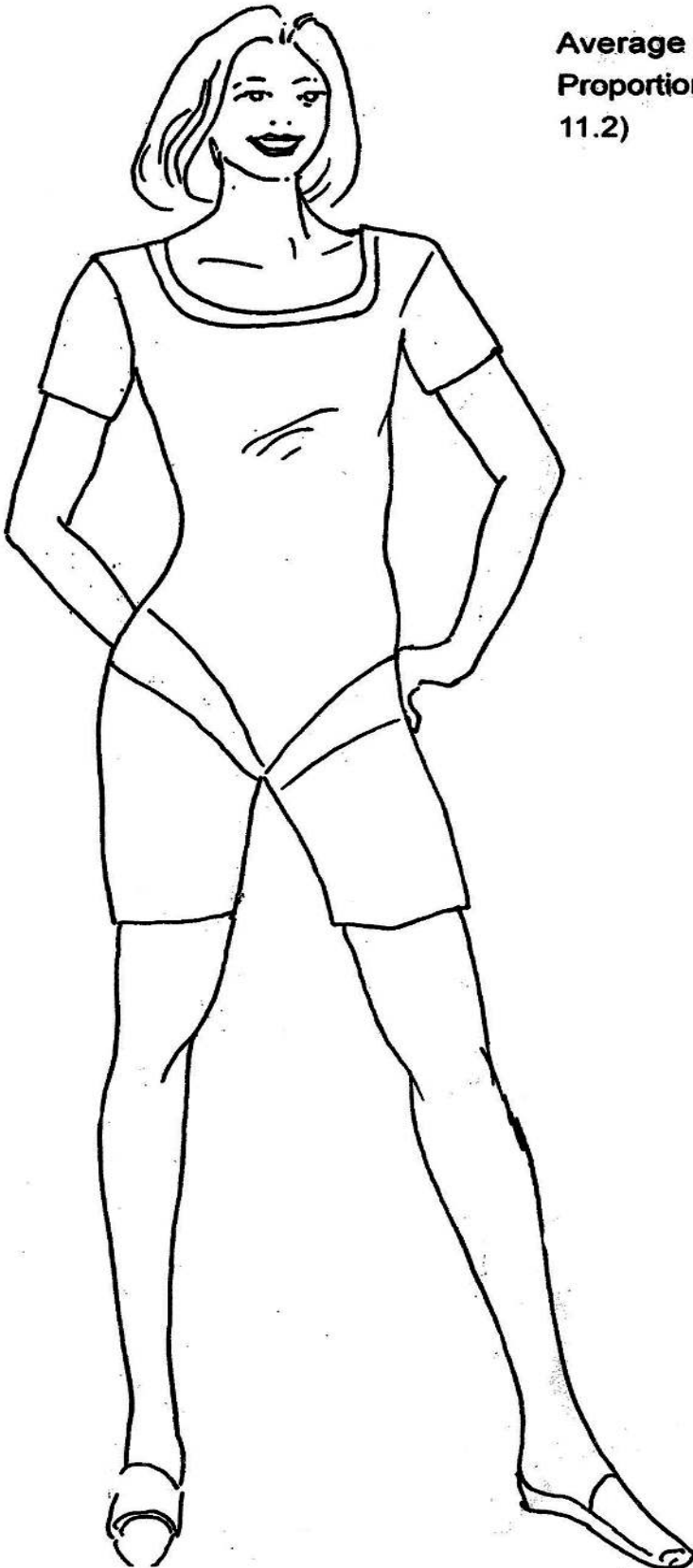
1. Differentiate between tall and slender figures and tall and angular figures.
2. What is an average and well proportioned figure?
3. What sort of outfit should a petitewoman wear?
4. Why are plum figures problematic figures for a designer?
5. Long full sleeves would suit which kind of figure types and why?

### **11.6 Further Readings**

**Tall and Slender  
Figures  
(Fig. 11.1)**

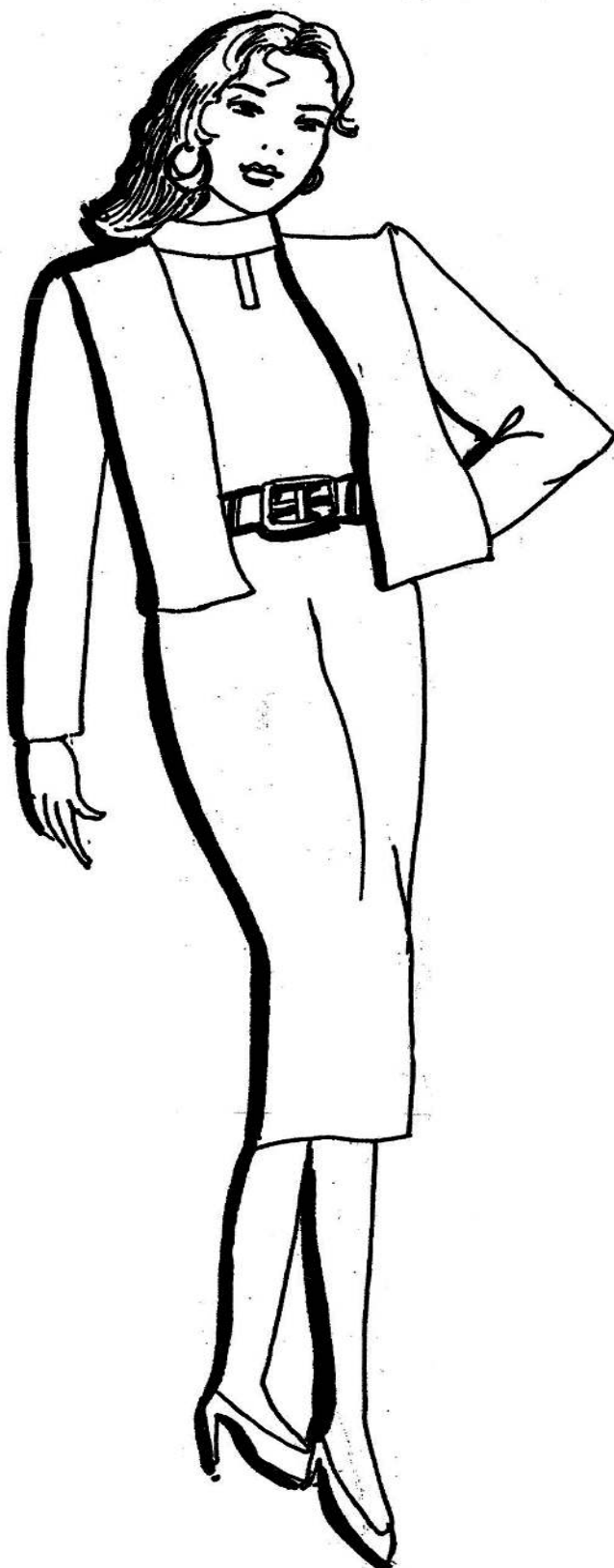


**Average and Well-  
Proportioned (Fig.  
11.2)**





**Petite and  
Slender**  
(Fig.  
11.3)



Plump  
Figures  
(Fig.  
11.4)



## **UNIT12**

### **STRUCTURE**

#### **12.1 Unit Introduction**

#### **12.2 Objectives**

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##### **12.3.1 Large Bust**

##### **12.3.2 Heavy Hips**

##### **12.3.3 Large Tummies**

##### **12.3.4 Flat-Chested Figures**

##### **12.3.5 Wide Waists**

##### **12.3.6 Long-Waisted Figures**

##### **12.3.7 Short-Waisted Figures**

##### **12.3.8 Round Shoulders**

##### **12.3.9 Sloping, Narrow Shoulders**

##### **12.3.10 Wide Shoulders**

##### **12.3.11 Short, Heavy Necks**

##### **12.3.12 Long, Thin Necks**

##### **12.3.13 Heavy Arms**

##### **12.3.14 Thin Legs**

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##### **12.3.16 Bowlegs**

##### **12.3.17 Sway Backs**

##### **12.3.18 Heavy Thighs**

##### **12.3.17 Maternity Wear**

#### **12.4 Summary**

#### **12.5 Self-assessment Questions/Exercises**

#### **12.6 Further Readings**

#### **12.1 Unit Introduction**

After having studied how to select fashion and styles for your self, how to develop a clothes sense and the different figure types, the next aspect to tackle is the various figure problems. If we look around in the society we will find that ninety percent of the people have some figure problem or the other. There would be a handful of people with perfect figures. As a designer it is important to understand these specific figure problems so that they can be tackled with care and sensitivity.

## **12.2 Objectives**

The objective of this unit is to understand various types of figure defects and how to account for them while choosing outfits for them. These defects can be subdued by paying more attention to the positive aspects.

## **12.3 Figure Problems**

Here are some suggestions for camouflaging particular parts of the body, so that those figure which do not exactly fit any figure type can understand what to wear and what not to wear.

### **12.3.1 Large Bust ( Fig.12.1)**

The problem of a large bust does not refer to being overweight or for large framed women. Often average-built or even slim women have a disproportionately large bust. Sensitive women can feel embarrassed by their heavy bosoms, but the principles of optical illusion can do a lot to focus the eyes away from the bust.

For such a figure problem one must carefully define the figure type and do not choose any outfit which has a loose or full bodice. Let the fullness be in the other parts of the dress so that it appears that the fullness is in the dress and not a part of you. Use vertical lines in the bodices to distract the eye and cut inches from your bust. A slightly lowered waistline gives a better appeal for balance, especially if the hips are slender. Bell-shaped or slightly flared skirts also create a good balance. Long or elbow-length fitted sleeves will make the figure type look slimmer. Use of diagonal or transitional lines for waist seaming is also a good attempt. Narrow, high Vee necklines lead the eye up to the throat and towards the face and would have a slimming effect on the figure. Loose-fitting suit jackets help to conceal the bosom. Full-length, button less coats have the same effect. Such figures should wear coats with not more than a single row of buttons which would add length to the figure. Deep oval necklines look nice so long as they aren't too tight. The figure type has to be cautious of bulges from a low-cut bra, both behind and in front.

Dull-textured, lightweight, plain-surfaced fabrics look best on such a figure. A two-colour combination, such as a thin, dark woolen jacket and a lighter tweed skirt, would look excellent on such a figure type. For figures that are rather heavier, it is better to use one colour- a darkish shade- from hat to shoes.

Medium-sized, irregular hat brims are a help in balancing the bust.

Tight, coloured, elbow-length gloves help in shifting the focus onto the hands. The ear-rings can be large, but do not suggest necklaces as they would again start focusing on the bust area. Conservatively-shaped handbags are best. The figure can wear low heels. In fact, such a figure will definitely look better in low heels than would a heavy-hipped figure.

For sportswear such a figure type can wear slacks or shorts if the hips are not heavy, but then a dark top is preferred. A two-piece bathing suit is more apt for a slim hipped, heavy busted figure.

Such figures have to be cautious of definitely what not to do. Here are a few suggestions

Wearing tight sweaters, severely-buttoned blouses, or other bust-hugging clothes are definitely a taboo.

A wrap-over bodice is going to be a big mistake, as the diagonal lines will add inches to the large bust and remember our aim is to make the bust look smaller.

Tight sheaths with an unbroken front line should be avoided.

High, rounded, or scooped-out necklines will make this figure type look fatter.

Such figures need ease in the skirts, as otherwise the bust will become the prominent feature.

Double-breasted styles may be in fashion, but they are not good for such a figure type because they make the figure look wider on upper portion. No matter how good your legs are, avoid suggesting short skirts for such figures.

Plaids, checks, and large prints are 'out', as much as clinging, shiny, bulky, or transparent fabrics.

Top-heavy crowns, large brims, and turned-down hats add to the top-heaviness; nets or veils and tiny hats will look disproportionate above a heavy bust, therefore these should also be avoided.

Tiny handbags and short gloves will also look out of proportion.

Wide belts and contrasting sashes call attention onto the bust; long rows of jewellery should be avoided, and brooches or strings of pearls defeat any efforts that have already been made to play down the bust.

### **12.3.2 Heavy Hips( Fig.12.2)**

A figure with very wide hips can look distorted. You cannot alter this figure defect, but you can minimize it through optical illusion. If the figure

type has surplus inches at the hipline, here are the rules that should be followed-

Remember that simplicity is the keynote.

Let the hips go unnoticed by laying emphasis on the shoulders and the head, i.e. the upper portion of the body.

If an impact of broad shoulders can be created by lightly padded, set-in sleeves, then this will help in balancing the proportions of the body.

The neck details such as large collars, wide lapels, and light-coloured trimmings near the face will help in diverting attention from the hips.

Slender women can be suggested to use two-colour combinations to re-adjust their figure balance. Probably light tweedy jackets with dark, thin wool skirts for daytime wear and light bodice and dark skirts for parties.

Heavier women look more elegant in inconspicuous colours, such as black, navy, brown, wine, or green.

Elbow-length sleeves keep the eyes focused up towards the shoulder.

Stress the vertical lines in your skirts, and use slightly bloused bodices.

The best camouflage skirt for such a figure type is fitted from the waist to the widest part of the hip, then gently flared to the hemline.

Shorter suit jackets should end above the widest part of the hip. Rounded suit-jacket corners quickly lead the eye up and away from the hips.

Coats that swing from broadened shoulder lines conceal hips and so do semi-fitted coats.

Dull, soft, smooth-textured fabrics should be used for both summer and winter clothes.

If prints are preferred then make it a point to choose tiny ones.

Always wear dark colours over hips.

Contrasting centre-front-panel dresses, with panels which taper in-wards from shoulder to waist and then out from waist to hem, are excellent design patterns.

Choose cool colours, and such neutrals as navy.

Good-sized brims are essential to balance the heavier hips.

A tailored handbag is least conspicuous.

Original ear-rings will emphasize the face.

Darker stockings and plain court shoes with stacked heels quickly lead the eye up towards the shoulders and face.

For sportswear avoid shorts and slacks. Choose to wear culottes or tailored sportswear.

Bathing suits with a moderate princess line or some flare in the skirt so



that it plays down the width of the hip, are especially flattering.

**Certain things that are a taboo for such a figure type are -**

Avoid horizontal decoration in the hip area, over blouses, tight-fitting clothes, and contrasting belts.

Narrow-cut shoulders emphasize large hips therefore avoid them.

Avoid conspicuous colours for handbags and give longer gloves, because these would tend to draw attention towards the hips.

Remember that long wrist-length sleeves call attention to the hip area.

Avoid three-quarter-length sleeves as they also call attention to the hip area.

Avoid three-quarter-length coats, sheaths, straight, pleated, or short skirts with narrow hemlines, and suit jackets with square corners that end at the widest part of the hips.

Fur cuffs draw attention to hips, because the wrists are usually at hip level.

Light colours will make the figure seem larger than the figure is. This applies to everything from coats to gloves.

Avoid shiny clinging fabrics such as velvet, satin, sequined materials and brocade, which would highlight the curves.

Heavy fabrics add pounds.

Avoid tiny pillbox hats, and hats with turned-down brims.

Pouch type, round handbags composed of curved lines are also wrong for such a figure type.

### **12.3.3 Large Tummies ( Fig.12.3)**

**The types of garments that look nice on a figure with large bellies are flared and gored skirts and those which ease out from the hips. Skirts with diagonal-line emphasis, such as wrap-over skirts also look nice. Narrow matching belts should be used so that an interest builds up above the waist. The waist should be fitted but not too tightly.**

Off-centre, neckline-to-hemline openings are helpful in diverting the eye from the centre of the tummy. Choose off-centre designs in as many outfits as possible;

Long coats should be preferred for such a figure type, rather than suits or dresses with jackets;

One should wear necklines and jewellery such that will divert attention

towards the face.

**Certain things which are a taboo for such a figure type are the use of double-breasted jackets as they tend to add width above and below the waistline. Never suggest suits and jackets that end over the abdomen. Styles with vertical emphasis will call attention to the stomach and therefore should be avoided. Tight dresses will put emphasis on the tummy rather than camouflaging it and as such should be avoided. Skirt trimmings should not be used. Especially the horizontal type as they will add width to the outfit. Round high necklines will again broaden the look and therefore should not be worn.**

#### **12.3.4 Flat-Chested Figures ( Fig.13.4)**

**On flat chested figures soft, fully gathered feminine blouses will look very nice. Ruffles or trimmings, tucks or pleats will look very effective and nice on the bodices as they shall help in adding fullness. Large, soft neckline bows, heavy fabrics, any thing that would apparently increase the bust measurement.**

**Tight sweaters or bodices and mannish tailored blouses or dress bodices will not look nice on such a figure.**

#### **12.3.5 Wide Waists ( Fig.12.5)**

**Wide waisted figures are those in which the horizontal measurements of the figure are more than normal. Therefore straight, ungathered, and narrow clothes look better. Straight and box jackets with narrow skirts, straight, unbelted shifts, long over blouse styles are more suitable. As far as colours are concerned grey or dark colours look more appealing. Vertical lines, which break the width of the waistline and lead the eye to the face, will look more flattering.**

**Narrow shoulders, tight sheaths, and vividly coloured clothes will not look nice. Wide belts or sashes, belts of contrasting colour, and full skirts will also not look appealing.**

#### **12.3.6 Long-Waisted Figures ( Fig.12.6)**

**In a long waisted figure a raised waistline gives added skirt length and shortens the upper part of the body. To achieve this, tack the belts of all dresses at this higher position as this will increase the waist measurement, but gives a better proportion. Wide belts, which give the illusion of a higher waistline, look good. Bolero-type jackets, which appear to shorten the waistline and make skirts longer, make the figure type look normal. Skirt, stockings and**

shoes in one colour will help to give an illusion of length below the waist.

Any outfit with a lowered waistlines or horizontal details on skirts will not look nice.

### **12.3.7 Short-Waisted Figures.**

A lengthened waistline but without the skirt being shortened will solve the problem of a short waisted figure. Belts lowered by one inch below the normal waist level by tacking or making loops will make the waist look longer. Dropped waistlines are the best answer for such a figure problem. Over blouse styles, vertical tucks and stripes, which carry the eye upwards, U necklines and flat collars will all make the figure look normal waisted.

Empire and high-waisted designs, and tucked-in blouses will look awful on the figure. Gathers at the neckline, and contrasting belts will also not look good.

### **12.3.8 Round Shoulders ( Fig. 12.7)**

Collars which camouflage the shoulders will hide the shoulder problem. Bolero jackets and bloused bodices with front and back fullness will look nice.

Collarless necklines, stand-away necklines, and tight bodices or sweaters will only aggravate the problem as they will emphasize the roundness of the shoulders. Heavy neckline bows, long necklines, and straight-back tailored suit jackets will also not look nice.

### **12.3.9 Sloping, Narrow Shoulders.**

Set-in sleeves, slightly padded to balance the hips, wide lapels with horizontal width, deep shawl collars or sailor collars that fall below the shoulders will make the figure look nice. Square, round, or stand-up collars will also solve the problem. Wide Vee necklines, full and wide sleeves or puff sleeves, will help in creating a shoulder balance.

Raglan sleeves or narrow ones will not look nice at all. Rounded shoulder lines, and collarless dresses, coats, or suits should be avoided.

### **12.3.10 Wide Shoulders ( Fig. 12.8)**

Rounded shoulder lines and raglan sleeves will enhance the figure. Halter necks on evening dresses or sportswear will help in softening the shoulder width. Wide-brimmed hats with high crowns will also look nice. Vertical detail from

shoulder to waist, sloping in-wards towards the centre shall enhance the figure.

High turtlenecks, high collars, or too-tight sleeves will not look nice. Nor would added shoulders, wide sleeves in coats or dresses, and puffed sleeves. Small hats should be avoided.

#### **12.3.11 Short, Heavy Necks ( Fig.12.9)**

Collarless dresses, or dresses with very flat collars will solve this problem. Vee or deep oval necklines and criss-crossed scarves will shift the focus from the neck. Evening dresses with halter necklines will make the neck look longer. Plain coat collars or off-the-shoulder fur collars will look nice. Small narrow-brimmed hats, or hats with upturned brims will give an illusion of height. These figures should use brooches rather than necklaces.

High round, square, boat, or very wide Vee necklines are a no-no for these figures. Droopy-brimmed hats, chunky jewellery, and heavy fur collars should be definitely avoided.

#### **12.3.12 Long, Thin Necks**

High necklines such as round, turtleneck, draped, or mandarin, and those with ties or bows should be the choice. Choker-type necklaces which give width to thin necks should be worn. Hats which turn up in front and down at the back will fill in the extra long neckline. Large ear-rings, which help to provide horizontal width and decrease neck length, should be chosen.

Long necklaces, which make necks look even longer, should be avoided. Vee or oval necklines should only be worn with a scarf or some jewellery. Long lapels on suits will enhance the length of the neck and therefore should not be worn.

#### **12.3.13 Heavy Arms ( Fig.12.10)**

Long, well-fitting sleeves will look nice. Dresses with larger armholes, which allow the arms to move freely will lessen the problem. Opaque fabrics will diminish the problem of heavy arms.

Bracelets and sleeveless dresses will not look good. Short sleeves will make a short horizontal line across the widest part of your arm which will attract attention and therefore should be avoided. Wide or too-tight sleeves and transparent fabrics should not be chosen.

#### **12.3.14 Thin Legs. ( Fig.12.11)**

Plain or textured light-coloured stockings will make legs look

heavier. Skirts as long as current fashion allows can be worn. Full; eased, or pleated skirts, will help in giving an illusion of plumper legs. Lower-heeled shoes, will make legs look heavier therefore choose high-heeled shoes with delicate straps or side cut-outs as these help give an illusion of curves.

Pencil-slim or too-short skirts will not look good. Dark coloured stockings should be avoided.

#### **12.3.15 Heavy Legs. ( Fig.12.12)**

Dark, dull stockings worn with slightly flared or full skirts at least one inch longer than current fashion will solve this problem. Plain shoes with stacked heels and seamed stockings will look good.

Light, beige-coloured stockings and textured stockings will make the ankles and calves seem heavier. Short, straight, and tight skirts will not look good. Fancy shoes with straps, cutouts, stitching, buckles, and bows, anything which draws attention to the legs should be out. Spindly high heels will make the figure look disproportionate.

#### **12.3.16 Bowlegs.**

**This is a problem which can be tackled by wearing skirts with lengths one inch longer than is currently fashionable. Stocking seams slanted slightly inwards to offset the outward curve will create a balanced look. Simple and undetailed shoes, with one colour right through for skirts, stockings and shoes will also help. Flared or full skirts will look nice.**

#### **Heavy Thighs. ( Fig.12.13)**

Ease and fullness in all skirts, so that the figure can sit comfortably without stretching the skirt across the thighs should be worn.

Skin-tight straight skirts and skirts cut on the cross will not look good as they would rise up while sitting.

#### **12.3.17 Sway Backs ( Fig.12.14)**

Figures with a sway back problem will have to opt for dresses that fit loosely at the small of the back or full-skirted dresses. A slightly bloused back, with fullness in the skirt at the centre back below the waist will also solve the problem. A loose, back-belted jacket or dress, to create the illusion of an almost straight back will look nice. Longer boleros, which hide the curve at the back, or jackets with matching dresses, rather than suits will enhance the figure. Excellent for evening or party wear will be the choice of a back bustle, which will



fill in the back curve.

Tight figure-molding fashions, such as sheaths and narrow skirts will not look nice. Shifts will look all right from the front, but at the side and back the material will follow the inward curve of the body and will therefore not look nice. Belts that fit all round the body are definitely not the choice for such a figure. A useful rule to remember is never buy clothes without first looking at your side view.

### **12.3.18 Maternity Wear ( Fig.12.15)**

Gone are the days when a woman felt that she should withdraw from the public eye during pregnancy. Modern maternity clothes are so comfortable that a woman goes everywhere right up to the last minute. There are plenty of appropriate and attractive styles which enable expectant mothers to look charming and fashionable. Most women begin to wear maternity clothes during the fourth month. Here are some suggestions for choosing them.

If the figure type is normally of heavy hips or a large frame, follow the rules of optical illusion for large hips. Choose one-piece dresses rather than two-piece as that would cut the figure in two. Stick to dark colours both at home and for party wear. Use colours or trimmings at the neckline to draw the eye upwards.

If the figure type is normally slender, it can continue to look trim during pregnancy by wearing easy shifts in the beginning and neat, one-piece dresses after five months. Remember to use neck detail. Empire shapes are very youthful and look charming if the right type of figure is there:

Smocks may make the figures look heavier, but they are practical for working in because they can be washed easily.

- \* Check the hemlines every week, because they will gradually rise in the front. Be meticulous about this; uneven front hemlines call attention to the front of the figure, whereas straight hems give a trim look.
- \* The combination of black and white is best for smart occasions; shiny fabrics and plaids are a taboo.
- \* A long, loose coat with slightly flared backs, worn swinging from the shoulders, is better to camouflage than a short coat or a jacket.
- \* Wearing of eye-catching necklaces and ear-rings will draw the attention from the stomach to the face.

### **Activity**



1. Make two cut outs of figures with a short waist and a figure with rounded shoulders with the help of the sketches given. Design a dress for each one trying to camouflage the figure defect.
2. Make a dress for a perfect figure and then make a long waisted figure wear it. study the effect.

#### **12.4 Summary**

The text has listed an number of figure problems that can be there in a figure type. It has also listed the solutions for each. The main point to be kept in mind is to divert the attention of the eye towards the areas that are more in proportion. The idea is to create areas of interest around the parts of the body which are in shape and give less attention to those which are weak. Large Busts, Heavy Hips, Large Tummie, Flat-Chested Figures, Wide Waists, Long-Waisted Figures, Short-Waisted Figures, Round Shoulders, Sloping, Narrow Shoulders, Wide Shoulders, Short, Heavy Necks, Long, Thin Necks, Heavy Arms, Thin Legs, Heavy Legs, Bowlegs, Heavy Thighs and Sway Backs are the figure defects that have been covered. Pregnant women, though definitely not a figure defect. have a peculiar figure problem and therefore has been dealt with as maternity wear.

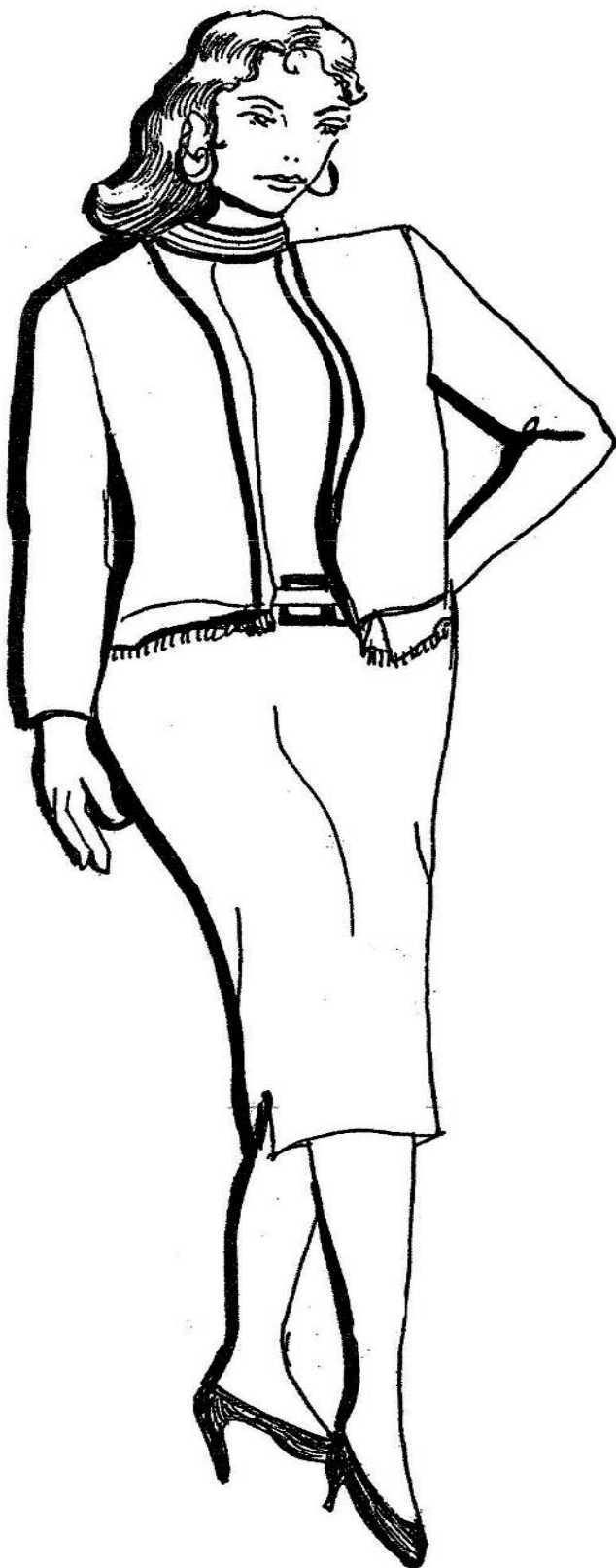
#### **12.5 Self-assessment Questions/Exercises**

1. What sort of design will you make for a heavy chested figure?
- 2 How will you cover up for a flat chested figure?
3. What are the precautions to be taken while designing for a thin legged figure?
4. What is most suitable for a bow legged figure?
5. What sort of dress should a short legged pregnant women wear?

#### **12.6 Further Readings**



( Fig.12.1) This is a normal figure type with **large bust size**. Therefore the emphasis should be away from the top part of the figure. Emphasis may be given on the lower garment!



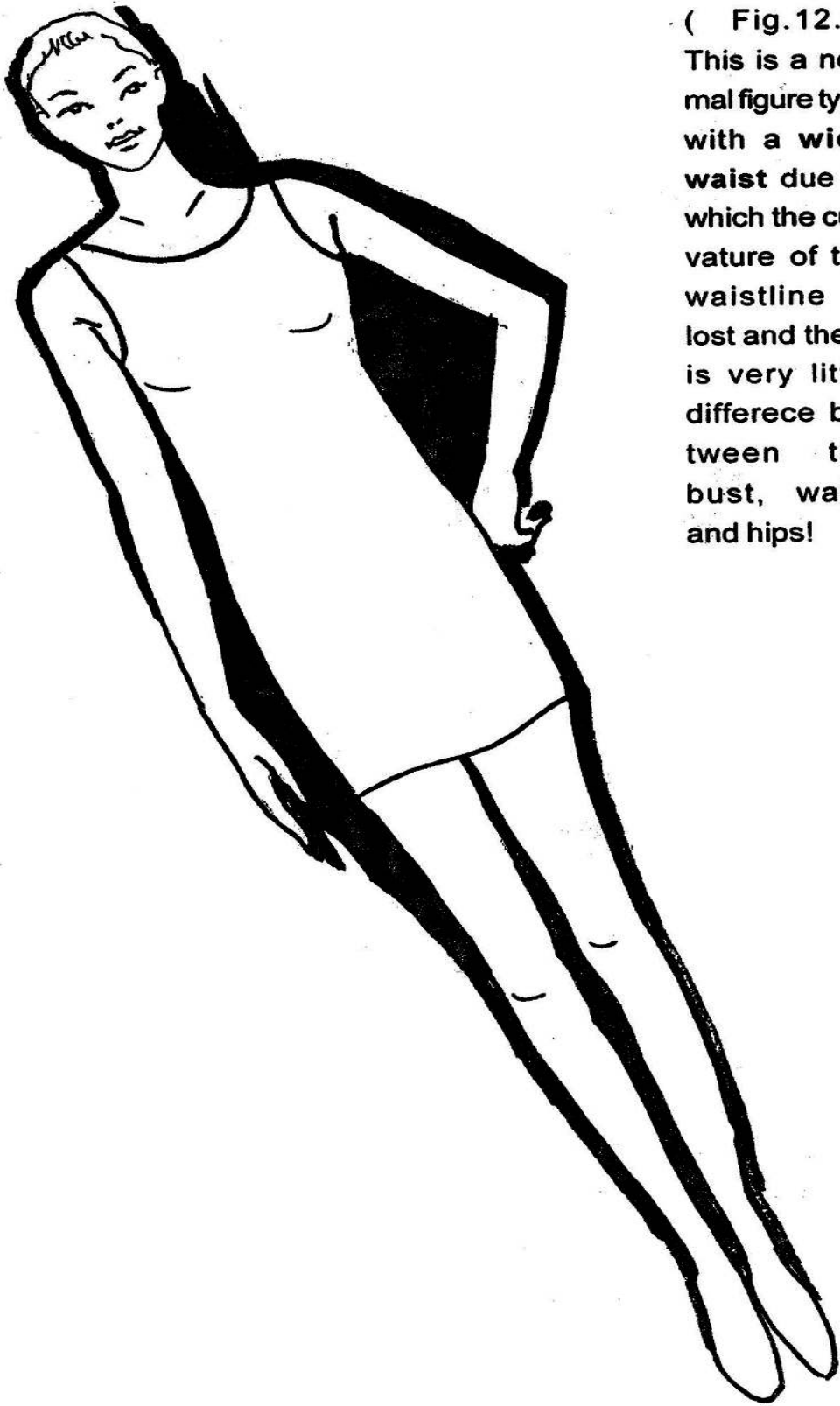
( Fig.12.2) This is a normal figure type with **slightly heavy hips**. Therefore the concentration of the eyes should be away from the hips!



( Fig.12.3)  
This is a normal figure type with large tummy. On such figures a waist line seam should be avoided.

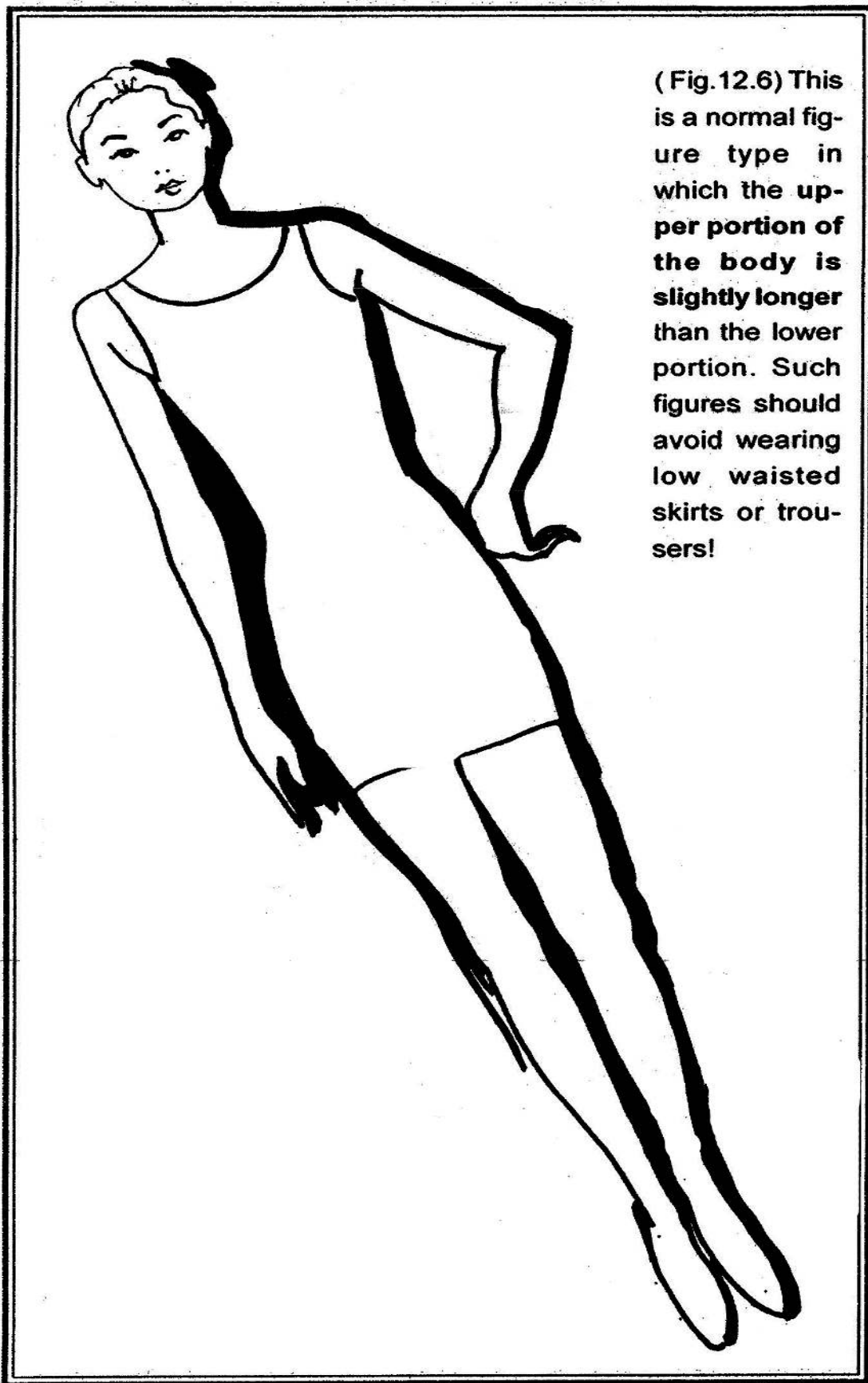


( Fig.13.4)  
This is a normal figure type with a flat chest. Such a figure can easily opt for frills, gathers, laces etc. on the bodice!



( Fig.12.5)  
This is a normal figure type with a **wide waist** due to which the curvature of the waistline is lost and there is very little difference between the bust, waist and hips!

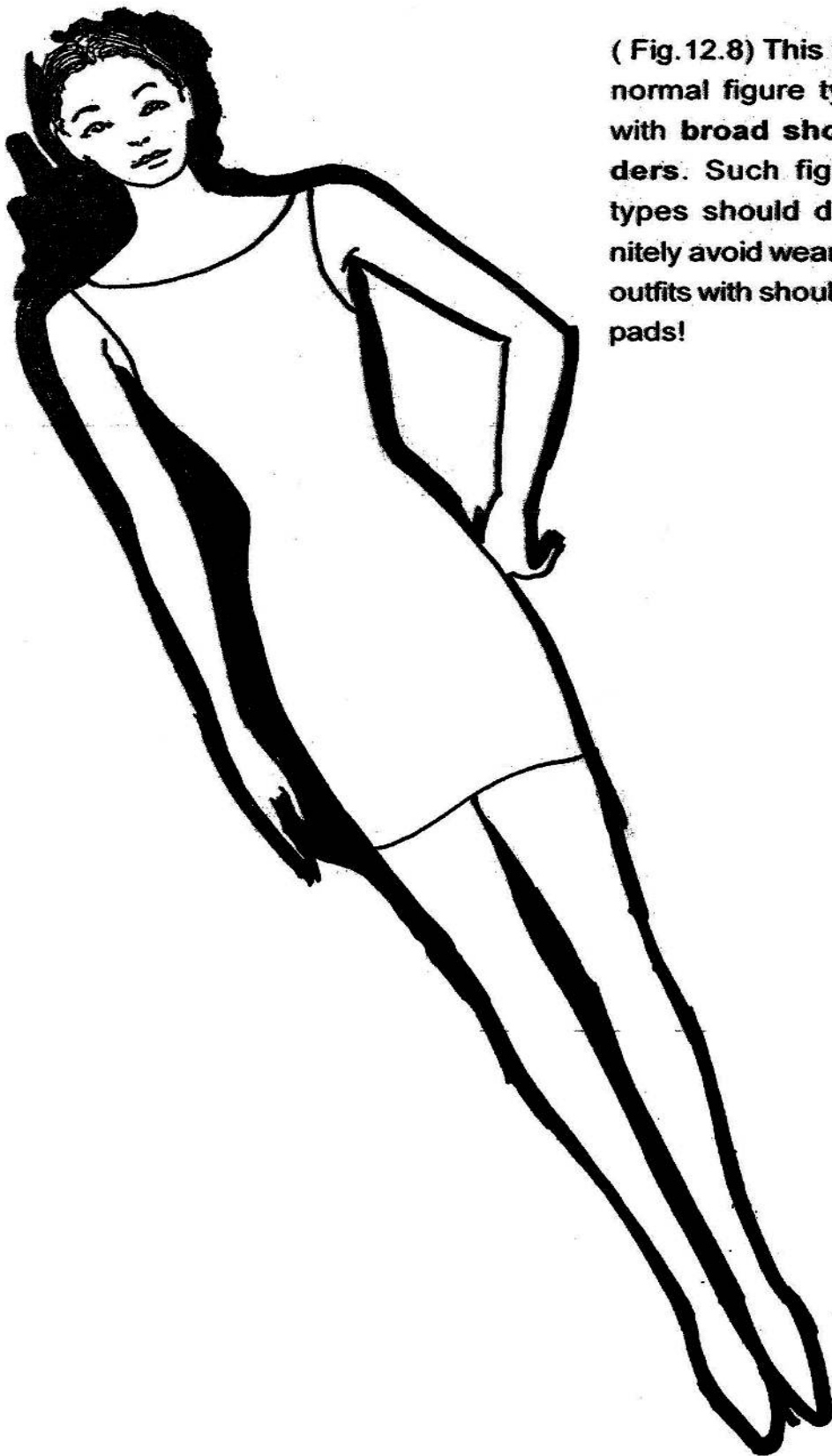




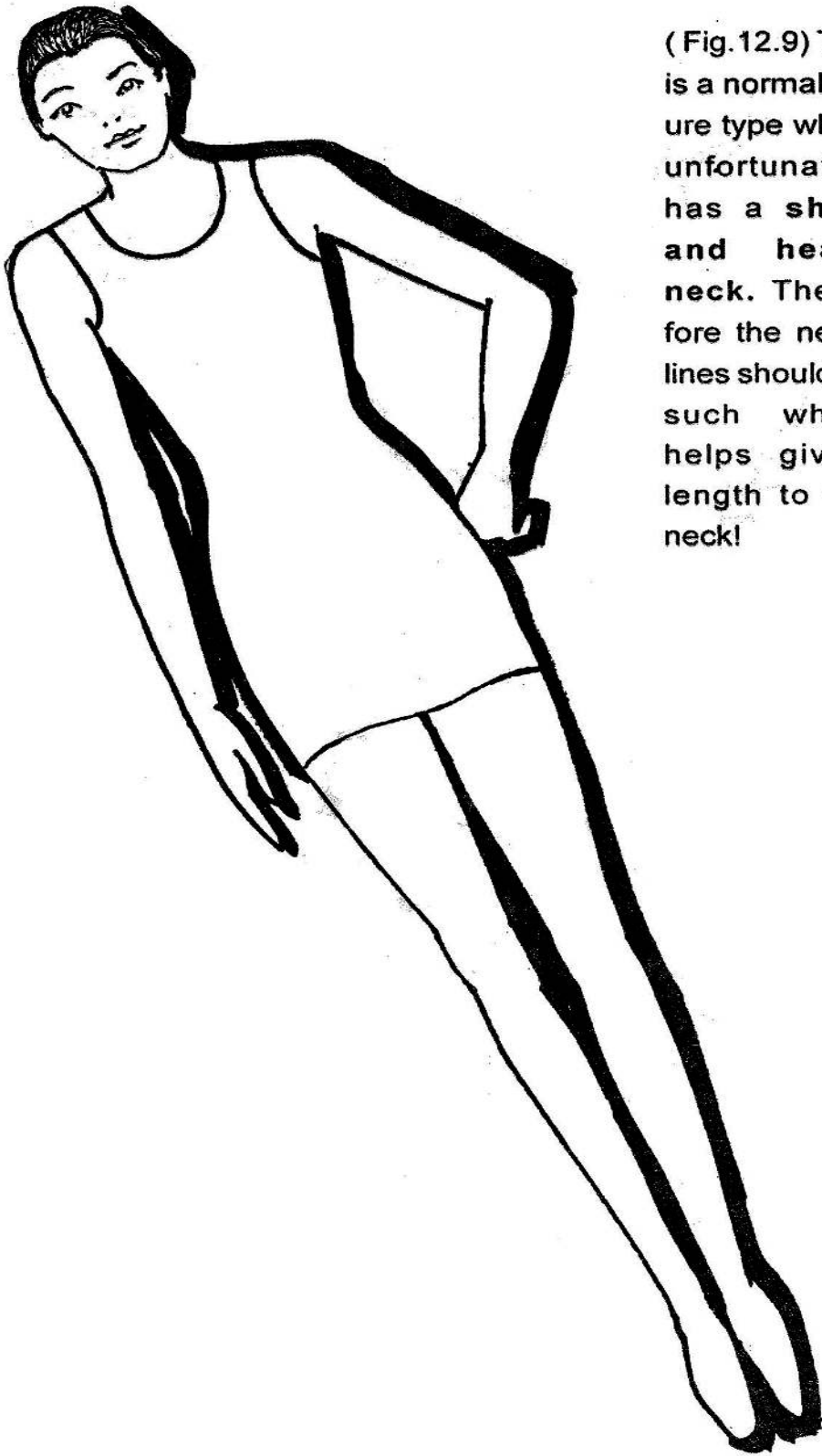
( Fig.12.6) This is a normal figure type in which the upper portion of the body is slightly longer than the lower portion. Such figures should avoid wearing low waisted skirts or trousers!



( Fig.12.7) This is a normal figure type with rounded shoulders. This problem gives the impression of drooping shoulders and can be camouflaged by wearing shoulder pads!



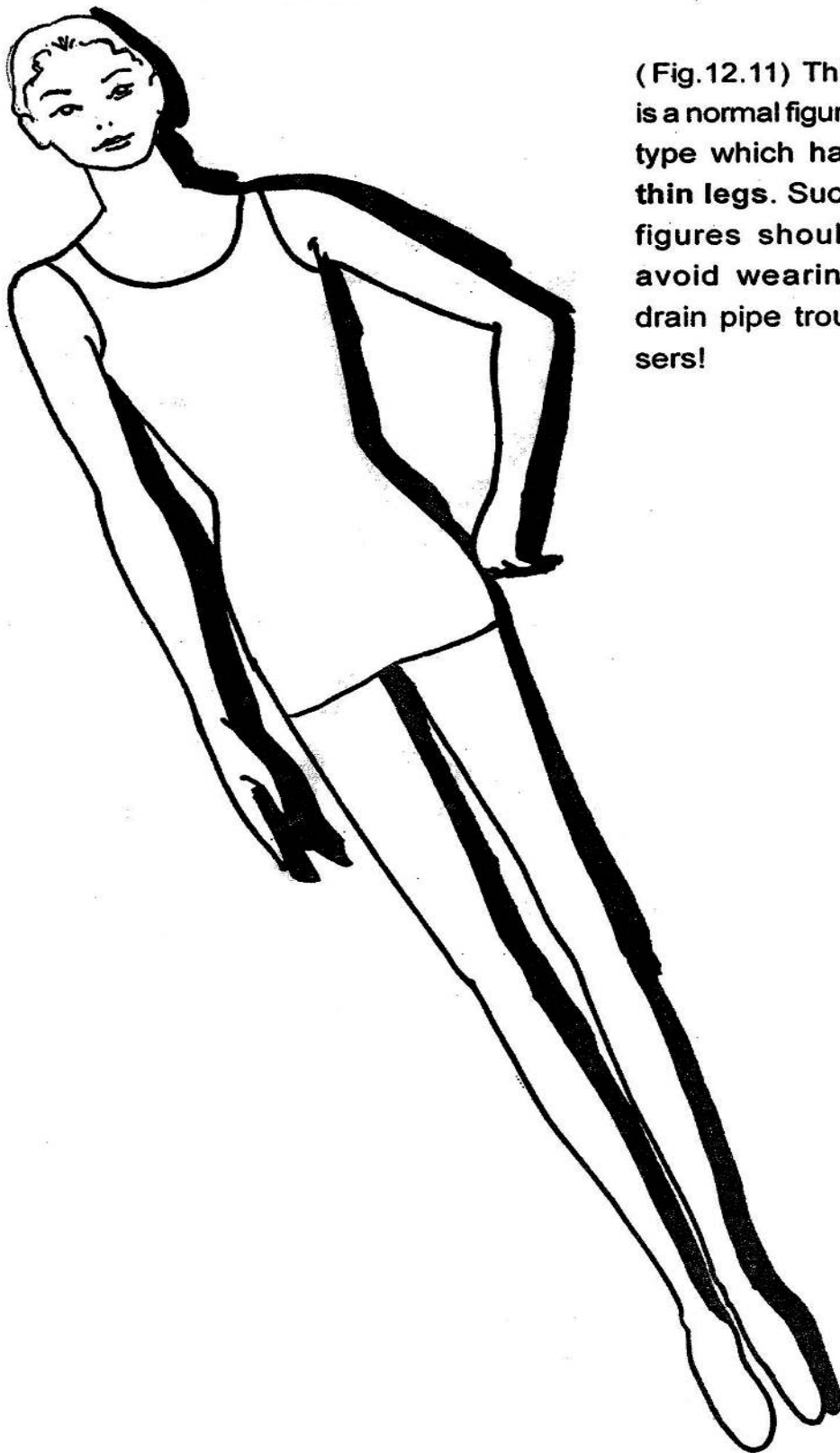
( Fig.12.8) This is a normal figure type with **broad shoulders**. Such figure types should definitely avoid wearing outfits with shoulder pads!



( Fig.12.9) This is a normal figure type which unfortunately has a **short and heavy neck**. Therefore the neck-lines should be such which helps giving length to the neck!

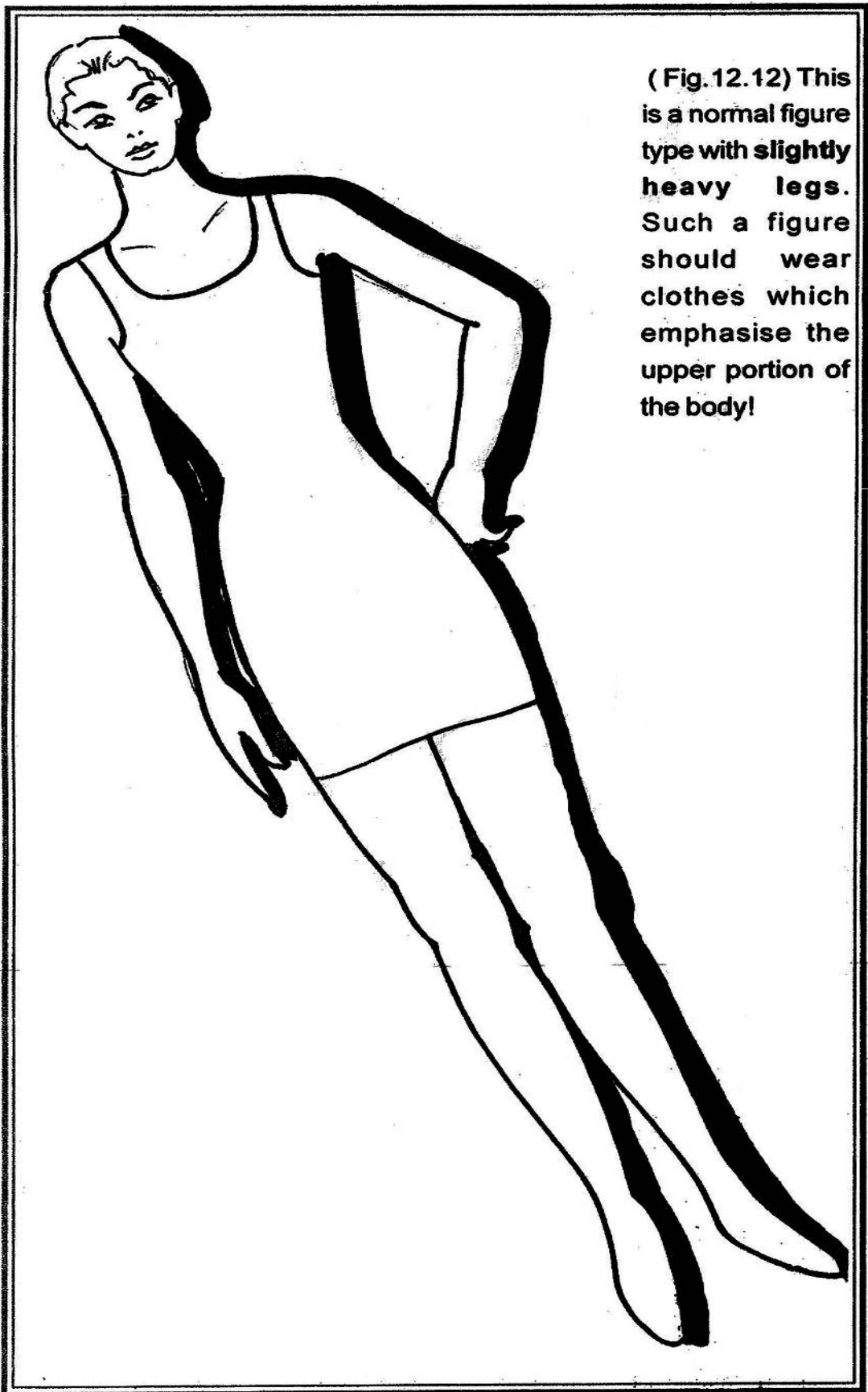


( Fig.12.10)  
This is a normal  
figure type with  
**heavy upper  
arms!** Such fig-  
ure types  
should avoid  
wearing incut  
sleeves!



(Fig.12.11) This is a normal figure type which has thin legs. Such figures should avoid wearing drain pipe trousers!





( Fig.12.12) This is a normal figure type with **slightly heavy legs**. Such a figure should wear clothes which emphasise the upper portion of the body!



( Fig.12.13) This is a normal figure type with **heavy thighs** and as such tight pants short tops should be avoided!



( Fig.12.14) This is a normal figure type with a **slight sway-ing back**. Such figures have a shorter back and a comparatively longer front!



( Fig.12.15) This is a pregnant figure with a well proportionate body. Such a figure can choose clothes that are loose at the waist or which flare out from the bust line!

# NOTES



U.P. Rajarshi Tandon Open  
University, Allahabad

**UGFD-102**  
**Fashion Designing**  
**Fashion General Knowledge**

Block

4

**THE FASHION INDUSTRY**

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**UNIT 13**

A Designer's Responsibility

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**UNIT 14**

The Indian Fashion Industry

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**UNIT 15**

Indian Fashion Designers

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**UNIT 16**

Western Fashion Designers

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## **THE FASHION INDUSTRY**

### **Course Introduction**

This block informs you about the Fashion Industry with a special mention to the Indian Fashion Industry. The second unit tells you about what expectation the fashion Industry has from a Fashion Designer.

Apart from what are the qualities a fashion Designer should possess to become successful. It goes on further to enlighten students about the working of the industry. Under what capacity the designers have to work. It also mentions the various aspects a fashion designer has to cover in order to do full justice towards his profession.

### **UNIT 13**

#### **A Designer's Responsibility**

There are many aspects of the profession. Working as a fashion designer can just as well mean supervising a design team at a sportswear company as producing a label under your own name.

Although the former career may not seem as glamorous as the latter, it certainly will make your life less stressful. To create your own label takes a lot of time, dedication and hard work. Not to mention living just above the poverty line for several years.

This section covers up in detail the qualities a fashion designer should possess and elaborates on each quality. Most of these qualities can be acquired with due practice and knowledge.

### **UNIT 14**

#### **The Indian Fashion Industry**

India has always been the land of rich textiles which has attracted people from all over the world. This unit gives information of the status of the fashion industry in India. It also highlights the textile industry and the Indian handicrafts which are closely associated with the fashion industry.



## **UNIT 15**

### **Indian Fashion Designers**

This unit tries to familiarise students with the names and works of various Indian designers. It briefly mentions their style of work and their achievement in the field of fashion.

## **UNIT 16**

### **Western Fashion Designers**

This unit tries to familiarise students with the names and works of various Foreign designers of international fame. It mentions their style of work and their achievement in the field of fashion.

## STRUCTURE

### 13.1 Unit Introduction

### 13.2 Objectives

### 13.3 A Designer's Responsibility

#### 13.3.1 The designer's field

#### 13.3.2 Designing Jobs

#### 13.3.3 A Fashion Designer

#### 13.3.4 Skill required by a fashion designer.

#### 13.3.5 Working Environment

#### 13.3.6 A review

### 13.4 Summary

### 13.5 Self-assessment Questions/Exercises

### 13.6 Further Readings

### 13.1 Unit Introduction

Designers are people with an inherent desire to create something new. They combine practical knowledge with artistic ability to turn abstract ideas into formal designs for all the merchandise we see in the market, the clothes we wear, the publications we read, and the homes and offices we inhabit. Designers usually specialize in a particular area of design, such as automobiles, industrial or medical equipment, home appliances; clothing and textiles; publications, logos, movie or TV credits; interiors of homes or office buildings; merchandise displays; or movie, television, theater sets and so on. The list is endless. This unit deals with designers in general with emphasis on the qualities and responsibilities of a Fashion Designer.

### 13.2 Objectives

The main objective of this unit is to make the students aware of the responsibility and duties a successful designer has to fulfill. Duties and responsibilities go hand in hand just like two sides of a coin. To be successful as a designer understanding of both is imperative.

### **13.3 A Designer's Responsibility**

#### **13.3.1 The designer's field**

When an upcoming designer or a fresh graduate enters the commercial world of fashion, he has a wide range of options to choose from. He can take up a job in a manufacturing unit, an export house and work as a fashion designer, co-ordinator, pattern maker, merchandiser, stylists, or work under an established designer as his assistant. The choice is unlimited, but depends mostly on your own skills and working capability and capacity.

Designers working as assistants in the apparel manufacturing industry are exposed to the fast pace of production schedules while performing routine aspects of their job. Assistant designers acquire the knowledge of what type of clothing will sell at a profit in a particular market. They also know within what price range the product will sell and at what particular time of the year. They learn the personality of firms, types of stores that buy the merchandise, and the age and tastes of the stores' clientele.

When a designer starts preparing designs there are certain steps to follow. The first step in developing a new design or altering an existing one is to determine the demands of the client. The ultimate function for which the design is being made should be achieved. It must appeal to the customers. When creating a design, designers often begin by researching the desired design characteristics, which include size, shape, weight, color, materials used, cost, ease of use, fit, and safety.

Designers then prepare hand or computerized sketches to illustrate the vision of their creation. Then the client or art director, or a product development team is consulted. After their approval the designers create a detailed design using drawings, a structural model, computer simulations, or a full-scale prototype. Many designers use computer-aided design (CAD) tools to create and visualize the final product. Computer models allow greater ease and flexibility in exploring a large number of design alternatives, thus reducing design costs and reducing the time it takes to deliver a product to the market.



Designers sometimes supervise assistants who carry out their instructions and create designs. Designers who run their own individual garment houses also devote a considerable amount of time in developing new business contacts. Reviewing equipment and space needs, and performing administrative tasks, such as reviewing catalogues and ordering samples are the other areas they have to look into. Design encompasses a number of different fields. Many designers specialize in a particular area of design, whereas others work in more than one area.

### **13.3.2 Designing Jobs**

Commercial and industrial designers, including designers of commercial products and equipment, develop countless manufactured products, including airplanes; cars; children's toys; computer equipment; furniture; home appliances; and medical, office, and recreational equipment. They combine artistic talent with research on product use, customer needs, marketing, materials, and production methods to create the most functional and appealing design that will be competitive with others in the marketplace. Industrial designers typically concentrate in an area of sub-specialization such as kitchen appliances, auto interiors, or plastic-molding machinery.

Designers may have to work additional hours to meet production schedules. The set and exhibit designers work long and irregular hours; often, they are under pressure to make rapid changes. Merchandise displayers and window trimmers spend most of their time designing space and doing physical labor. Fashion designers may work long hours to meet production deadlines or prepare for fashion shows. In addition, fashion designers may be required to travel to production sites.

Floral designers cut and arrange live, dried, or artificial flowers and foliage into designs, according to the customer's order. They trim flowers and arrange bouquets, sprays, wreaths, dish gardens, and terrariums. They usually work from a written order indicating the occasion, customer preference for color and type of flower, price, the time at which the floral arrangement or plant is to be ready, and the place to which it is to be delivered. The variety of duties performed by floral designers depends on the size of the shop and the number of designers employed. In a small operation, floral designers may own their shops and do almost everything, from growing and purchasing flowers to keeping financial records. Floral designers usually work regular hours in a pleasant work environment, but holiday, wedding, and funeral orders often require overtime.

Graphic designers use a variety of print, electronic and film media to create designs that meet clients' commercial needs. Using computer software, they develop the overall layout and design of magazines, newspapers, journals, corporate reports, and other publications. They may also produce promotional displays and marketing brochures for products and services, design distinctive company logos for products and businesses, and develop signs and signage systems—called environmental graphics—for business and government. An increasing number of graphic designers develop material to appear on Internet home pages. Graphic designers also produce the credits that appear before and after television programs and movies.

Interior designers plan the space and furnish the interiors of private homes, public buildings and business or institutional facilities, such as offices, restaurants, retail establishments, hospitals, hotels, and theaters. They also plan the interiors when existing structures are renovated or expanded. Most interior designers specialize. For example, some may concentrate in residential design, and others may further specialize by focusing on particular rooms, such as kitchens or baths or maybe just do window drapings. With a client's tastes, needs, and budget in mind, interior designers prepare drawings and specifications for non-load bearing interior construction, furnishings, lighting, and finishes. Interior designers generally work under deadlines and may work extra hours to finish a job. Also, they regularly carry heavy, bulky sample books to meetings with clients.

Increasingly, designers use computers to plan layouts, which can easily be changed to include ideas received from the client. Interior designers also design lighting and architectural details—such as crown molding, built-in bookshelves, or cabinets—coordinate colors, and select furniture, floor coverings, and window treatments. Interior designers must design space to conform to the State, and local laws, including building codes. Designs for public areas also must meet accessibility standards for the disabled and elderly.

Merchandise displayers and window dressers, or visual merchandisers, plan and erect commercial displays, such as those in windows and interiors of retail stores or at trade exhibitions. Those who work on building exteriors erect major store decorations, including building and window display, and spot lighting. Those who design store interiors outfit store departments, arrange table displays, and dress mannequins. In large retail chains, store layouts typically are designed corporately, through a central design department. To retain the chain's visual identity and ensure that a particular

image or theme is promoted in each store, designs are distributed to individual stores through e-mail, downloaded to computers equipped with the appropriate design software, and adapted to meet individual store size and dimension requirements.

Set and exhibit designers create sets for movie, television, and theater productions and design special exhibition displays. Set designers study scripts, confer with directors and other designers, and conduct research to determine the appropriate historical period, fashion, and architectural styles. They then produce sketches or scale models to guide in the construction of the actual sets or exhibit spaces. Exhibit designers work with curators, art and museum directors, and trade show sponsors to determine the most effective use of available space.

It is important to understand the role played and jobs done by these designers because when a fashion designer has to make a presentation or maybe showcase his designs in a fashion event, he/she may have to work hand in hand with an event designer a florist designer a graphic designer or an interior designer!

### **13.3.3 A Fashion Designer**

Fashion designers are responsible to create clothing and accessory designs. They may plan the production and marketing of their creations also. Designers may gradually specialize in any one type of garment or accessory. It may be men's or women's wear, kids wear, swimwear, lingerie, handbags, or shoes. Some high-fashion designers are self-employed and design for individual clients. They make fashion news by forecasting the silhouette, colors, and kind of materials that will be worn in each season. Other self-employed, high-fashion designers may cater to specialty stores or high-fashion department stores. They make original designs for garments and along with that follow the established fashion trends. Designers who work for apparel manufacturers do less original work as their main job is to adapt fashions set by other designers for the particular market segment they are dealing with. Fashion designers normally design a range of clothing to showcase their creations. Some may focus completely on a particular wear, such as sportswear, child's wear or may be just accessories.

To sum it up the tasks depend on the market the designer is producing for, but core responsibilities include:

- creating/visualizing an idea and making a sketch by hand or using computer aided design (CAD);
- Developing a pattern and then cutting patterns to create sample garments.
- Sourcing selecting and buying fabric and trimmings. Analyzing trends in fabrics, colours and shapes;
- Combine basic dressmaking and tailoring principles with flat pattern work and draping techniques. He also supervises the making of sample garments.
- Fit and modify the finished garment. He also oversees production.
- Arrange showings for press and buyers when the sample garment line is ready.
- Adapting existing designs for mass production;
- Compare merchandise with those of the competitors.
- Keeping up to date with emerging fashion trends; Keep current on trends by reading trade magazines and attending fashion shows.
- Visit textile showrooms to keep up to date on latest fabrics.
- Planning and developing ranges;
- Working with others in the design team, such as buyers and forecasters, to develop a product to meet the brief; negotiating with customers and suppliers
- Liaison closely with sales, buying and production teams to ensure the item complements other products; managing marketing, finances and other business activities if working on a self-employed basis.
- He may also have to work on a rejected order, make changes, add value to the garment and recycle it into the market.

Experienced designers with larger companies may focus more on the design aspect, with pattern cutters and machinists preparing sample garments. In smaller companies these, and other tasks, may be part of the

designer's role.

A large manufacturer generally has a Head Designer and several assistants. Many small firms do not employ Designers but purchase ready-made designs or copy higher-priced designs.

The main markets they design for are haute couture, designer ready-to-wear and high street fashion. Developments in technology mean that a designer ready-to-wear product can be produced as a high street version in less than six weeks.

Depending on level of responsibility and the company, a designer may work to their own brief or be given a brief to work towards and develop a product from this.

Typical work activities are:

- High street fashion, where the majority of designers work and where garments are manufactured in their thousands. Influences play a key role in this design process and the turnaround of 'young fashion' in particular can be quite rapid.
- Ready-to-wear. Many designers will also produce ready-to-wear collections, although these are produced in relatively small numbers.
- Haute couture. This requires large amounts of time working on the production of individual garments.

Head Designers are responsible for executive and creative functions. They supervise design room staff. Those with less experience may be responsible for small divisions or specialized garments.

Assistant Designers are generally all-around assistants to Designers. They make first patterns and samples or may supervise sample makers.

Speciality Designers work with other Designers to coordinate special lines of clothing, such as sweaters. They often arrange for styles to be made in foreign countries.

Theatrical Costume Designers create costumes for movies or theatrical productions, usually on a contract basis.



### 13.3.4 Skill required by a fashion designer.

It is important that a fashion designer has full knowledge of all the stages of production of a garment. He must have full knowledge of the types of fabrics available, so that the right kind of fabric may be chosen for the design. Different fabrics have different looks and would give a completely different fall to the design. He must have full knowledge of pattern making so that the design can be drafted and correct pattern made. He must also have knowledge of laying the fabric and cutting of the fabric. He must know about garment construction and manufacturing techniques. He must be aware of the latest technology available in the market. Assembling the garment is an important aspect. And finally comes the finishing of the garment. Apart from the various process involved in garment manufacturing the designer should also keep himself abreast with the latest materials and accessories available in the market.

It may be argued that a fashion designer does not have to perform all these functions himself and therefore knowledge of all these fields is not imperative. There are separate posts for pattern makers, cutters, merchandisers, tailors, fabricators, etc. The question here is not of doing the work yourself, but if a designer has knowledge of all the steps of production, his designs will be practical and as a designer he would not go wrong. The fashion industry is based on practical knowledge. A certificate, diploma or a degree is of little value if practical knowledge is missing. And above all a designer who has designed a line of garments would naturally like to see his designs made the way he visualized them. He could only ensure this if his knowledge about all aspects of designing and fabrication and merchandising are complete. A design only becomes a fashion when people accept it, wear it and popularize it. If a designer is aware of all this he can use his knowledge to his advantage.

Therefore to sum it up the fashion designers frequently uses the following skills, knowledge, and abilities:

Design - Knowledge of design techniques, principles, tools and instruments involved in the production and use of precision technical plans, blueprints, drawings, and models.

Idea Generation - Generating a number of different approaches to problems.



Active Learning - Working with new material or information to grasp its implications.

Operations Analysis - Analyzing needs and product requirements to create a design.

Originality - The ability to come up with unusual or clever ideas about a given topic or situation, or to develop creative ways to solve a problem.

Visioning - Developing an image of how a system should work under ideal conditions.

Coordination - Adjusting actions in relation to others' actions.

Aesthetics, is another important asset of a fashion Designer. It is both the study of beauty and a term that denotes those properties of an entity that appeal to the senses.

Aesthetics is also the domain of philosophy that ponders art and such qualities as beauty, sublimity, and even ugliness. An aesthetic is the concept of a particular school of philosophy that appraises art, beauty, and associated concepts by certain standards.

Beyond providing functional characteristics, designers heed to many aesthetic qualities to improve the marketability of the designed outfit, like texture, pattern, color, simplicity, wearability, and modernism.

Although structural integrity, cost, the nature of the dress, and the functional utility of the outfit contribute heavily to the design process. Fashion Designers can still apply aesthetic considerations to their designs. Common aesthetic design principles include ornamentation, texture, flow, solemnity, symmetry, color, and harmony. Fashion Designers have a wider variety of applications to appeal to aesthetics. They may employ color, color harmony, fabric fall, ornamentation, furnishings, fabrics design, textures, weave, embroidery, as well as accessories.

### **13.3.5 Working Environment**

The work environment for designers varies. Some Designers work in quiet, spacious, well-lit, and well-ventilated areas. Others may work in small areas close to crowded workrooms. Designers work independently but spend much of their time coordinating their work with workroom personnel, buyers.

sales personnel, firm members, patrons, and other artists. Designers may travel out of the country for showings, conferences, or shopping. They may work under pressure for long periods to meet deadlines and budget limitations. Many Designers are busy all year preparing styles for the following seasons. Others work intermittently and are laid off when a line is completed.

Three out of ten designers are self-employed—almost five times the proportion for all professional and related occupations.

Creativity is crucial in all design occupations; most designers need a bachelor's degree, and candidates with a master's degree hold an advantage.

Keen competition is expected for most jobs, despite projected faster-than-average employment growth, because many talented individuals are attracted to careers as designers.

Fashion designers generally work for textile, apparel, and pattern manufacturers; wholesale distributors of clothing, furnishings, and accessories; or for fashion salons, high-fashion department stores, and specialty shops.

Working conditions and places of employment vary. Designers employed by manufacturing establishments, large corporations, or design firms generally work regular hours in well-lighted and comfortable settings. Self-employed designers tend to work longer hours.

Designers who work on a contract, or job, basis frequently adjust their workday to suit their clients' schedules, meeting with them during evening or weekend hours when necessary. Designers may transact business in their own offices or studios or in clients' homes or offices or they may travel to other locations, such as showrooms, design centers, clients' exhibit sites, and manufacturing facilities. Designers who are paid by the assignment are under pressure to please clients and to find new ones to maintain a constant income. All designers face frustration at times when their designs are rejected or when they cannot be as creative as they wish. With the increased use of computers in the workplace and the advent of Internet web sites, more designers conduct business, research design alternatives, and purchase supplies electronically than ever before.

Designers work in a number of different industries, depending on their design specialty. Most industrial designers, for example, work for engineering or architectural consulting firms or for large corporations. Most salaried interior designers work for furniture and home furnishings stores, interior designing services, and architectural firms. Others are self-employed and do freelance work—full time or part time—in addition to a salaried job in another occupation.

Training, Other Qualifications, and Advancement Creativity is crucial in all design occupations. People in this field must have a strong sense of the esthetic—an eye for color and detail, a sense of balance and proportion, and an appreciation for beauty. Despite the advancement of computer-aided design, sketching ability remains an important advantage in most types of design, especially fashion design. A good portfolio—a collection of examples of a person's best work—often is the deciding factor in getting a job.

Individuals in the design field must be creative, imaginative, persistent, and able to communicate their ideas in writing, visually, and verbally. Because tastes in style and fashion can change quickly, designers need to be well-read, open to new ideas and influences, and quick to react to changing trends. Problem-solving skills and the ability to work independently and under pressure are important traits. People in this field need self-discipline to start projects on their own, to budget their time, and to meet deadlines and production schedules. Good business sense and sales ability also are important, especially for those who freelance or run their own business.

Because computer-aided design is increasingly common, many employers expect new designers to be familiar with its use as a design tool. For example, industrial designers extensively use computers in the aerospace, automotive, and electronics industries. Interior designers use computers to create numerous versions of interior space designs—images can be inserted, edited, and replaced easily and without added cost—making it possible for a client to see and choose among several designs.

#### **13.3.6 A review**

Fashion designers are the people who create the elegant, whimsical, fun, silly and sometimes costly clothes we see parading down runways twice a year. Even though the percentage of people buying these clothes may be very small, fashion designers still wield tremendous influence in the society, since whatever designs they come up with are eventually copied and mass-

produced, the fashion designer's presence is felt everywhere and there are designers at every level, designing not only fancy evening dresses but foundation garments and work boots. We see their designs in slick fashion magazines, worn by actors on television and in the movies, showcased in high-end department stores, and featured in low-end and discount stores. Some designers spend their lives designing work boots and uniforms. Others do handbags or underwear. In fact, though we may not realize it, the clothes we wear—even things that are not “designer” clothes or particularly elegant—were nevertheless designed by someone.

In the world of fashion design, everything begins with a sketch. Sketches of potential designs are often based on street trends, but can also be based on a special interest a designer may have developed. For example, designers have variously been inspired by exotic vacations, old movies, certain textiles, and even social themes. In search of inspiration and trends, designers spend a lot of time flipping through magazines and newspapers.

After some research, when a general idea develops by sketching, often done by computer. A designer—either alone or with a design team—continues to flesh out a design until a final design is complete. The designer then asks pattern makers and seamstresses to create actual samples of an outfit to see what it will look like on a real-life model.

If it doesn't look right, the design is amended. Once the design team has researched materials and selected colors and fabrics, a fit technician works out the final prototype to everyone likes. Pattern makers then create patterns for mass production, and the designs that will become part of the “line” are then handed over to the manufacturer. A lot of scrambling is involved, since manufacturers have their own very tight deadlines to meet for delivery into stores.

In addition to being part artist and part celebrity, for the high-end designers, fashion designers must also be business savvy. They must be good with numbers to make their business a success. While it's true that there is a lot of glamour and excitement in this field, with top designers working all over the world to serve an exclusive clientele, it is also highly competitive.

In the beginning designers usually toil for years at routine tasks rewarded by meager wages. Over time, they may work their way up from go-phers to design assistants and finally to head designer at a particular fash-

ion house. Success requires not only creativity, tailoring skills and hard work, but business acumen, steady networking and a good deal of luck. While creativity and fashion sense is certainly the foundation of any successful designer's career, creativity without business-savvy is a recipe for fashion disaster.

Specific tasks include:

- Making sketches based on design ideas
- Making patterns
- Choosing fabrics, colors, and other materials
- Working with other design team members
- Consulting with production and marketing personnel
- Following fashion trends
- Attending fashion shows

One important task of a designer is to keep creating new designs. It is a difficult task to do. But if the designer has to keep himself in the market new, exclusive, creative and original designs. Choosing sources of inspiration and converting them into designs through design development techniques is the creative aspect through which new designs can be visualised. You will learn about this in your second semester papers of Design Ideas and Basic Design and Sketching.II. How a theme is selected and how rough designs are created from the theme, using line, shapes, forms, colour and textures, and finally polished up for a new creation.. The beauty about this process is that ten people taking the same topic of inspiration will churn out different designs. This is because each one will have his own sense of interpretation which stems from his individual level of creativity.

Exclusivity is the forte of a designer, which helps him keep himself in the market. especially nowadays when celebrities have started patronising designer wear garments for each and every public appearance.

### Activity

Go through magazines and make a scrapbook. Identify different types of designers and paste photographs of their works. It is important that as a



designing student you learn to differentiate and appreciate the works of established designers who have made a name for themselves.

### **13.4 Summary**

Designers have to know what type of clothing will sell at a profit in a particular market, within what price range, and at what particular time of the year. They must know the personality of firms, types of stores that buy their merchandise, and the age and tastes of the stores' clientele.

While developing a new design or altering an existing one the demands of the client must be understood. Design characteristics, which include size, shape, weight, color, materials used, cost, ease of use, fit, and safety have to be catered for.

Designers then prepare hand or computerized sketches to illustrate the vision of their creation, which is approved by the superiors. Full scale detailed designs and samples are prepared, before production is started.

Apart from designing and fabrication the designer may have to look after administrative work also. A designer may be a commercial and industrial designers designing commercial products and equipment; floral designers who cut and arrange live, dried, or artificial flowers and foliage into designs; graphic designers who use a variety of print, electronic, and film media to create designs and meet clients' commercial needs; interior designers who plan space and furnish the interiors of private homes, public buildings, and business or institutional facilities; merchandise displayers and window dressers, or visual merchandisers who plan and erect commercial displays, such as those in windows and interiors of retail stores or at trade exhibitions; set and exhibit designers create sets for movie, television, and theater productions and design special exhibition displays and the list is endless.

Designers have to work additional hours to meet production schedules. Use of computers is important in the field of designing not only because it is convenient, but also because the use of advanced soft wares helps a designer to visualize a dress to near reality.

The task of a designer involves visualizing a design, making a sketch, drawing and cutting patterns, selecting fabric and trimmings, using draping techniques, modifying the finished garments, arranging of shows for press and buyers, studying merchandise of competitors, keeping up to date and analyze latest fabrics and trends, develop ranges and liasoning with sales.



A large manufacturer may have a head designer and several assistants. High street fashion is where the majority of designers work and where garments are manufactured in their thousands. Many designers also produce ready-to-wear collections, although these are produced in relatively small numbers. Haute couture requires a lot of working on the production of individual garments.

Head Designers supervise design room staff. Assistant Designers are generally all-around assistants to Designers. Specialty Designers work with other Designers to coordinate special lines of clothing. Theatrical Costume Designers create costumes for movies or theatrical productions.

Fashion Designers has to have the knowledge of design and how to generate an idea, He must be an active learner as the market is constantly changing. He should be able to analyze the needs and product requirements. Above all he must be creative and original with a vision. He must be a good human resource manager with good coordination.

The work environment for designers varies. Some Designers work in a quiet place some in a small place, some travel a lot. It all depends on the type of work and deadlines to be met. Working conditions and places of employment vary.

Fashion designers are people who create the elegant, whimsical, fun, silly and sometimes costly clothes we see parading down runways twice a year. In the world of fashion design, everything begins with a sketch. The designer then asks pattern makers and seamstresses to create actual samples of an outfit to see what it will look like on a real-life model. If it doesn't look right, the design is amended. The Fashion designer is an artist, a celebrity and a business savvy.

Making of original exclusive designs is what a fashion designer should focus on so as to keep himself in demand specially in today's fashion world where celebrities from each and every walk of life have started patronising fashion Designers.

### **13.5 Self-assessment Questions/Exercises**

1. What characteristics should a good designer possess?
2. What are the works of a designer?

3. How can the knowledge of computers help a designer?
4. How does the designer thrive to cope with market demand?
5. What sort of a working environment does a designer get?

### **13.6 Further Readings**

It is advised to go through all designer magazines like Inside outside, Femina, Marg, Art India to further understand the role and working of designers.

**Fashion Kaleidoscope by Meher Castelino, publication, Rupa & Co**

## STRUCTURE

- 14.1 Unit Introduction
- 14.2 Objectives
- 14.3 The Indian Fashion Industry
- 14.4 Indian Handicraft
- 14.5 Summary
- 14.6 Self-assessment Questions/Exercises
- 14.7 Further Readings

### 14.1 Unit Introduction

This unit aims at making an introduction about the status of the Fashion Industry in the country today. Knowledge of the industry of which you are going to be a part of is essential.

### 14.2 Objectives

The Indian fashion industry is very young and disorganized. Garments, fashion, style were never till late considered to be a profession. It was a household hobby in which every one was an expert. With the changing scenario efforts are being made to organize this sector as it has a lot of potential. However the Indian Fashion industry could do with some more professionalism.

India has long provided the world with clothes, made cheaply to patterns drawn up in Paris, New York and other global fashion centers. Now, it is starting to design them too. Major fashion labels source a lot of their work from India, especially the embroidery on their garments and jewellery worn by the models.

### 14.3 The Indian Fashion Industry

Fashion in India is as old as its history. Ancient paintings and sculptures tell us about how fashion conscious the Indian men and women were. Right from the discoveries made at the sites of the Indus Valley civilization to the Mughal period we find an ever changing and evolving dress style. These dress styles were influenced by local as well as foreign factors which induced them to evolve continuously. The clothes, jewelry, accessories etc underwent drastic changes. This suggests that the people of India were fashion conscious and were desirous of changes in fashionable clothes.

In the whole of the Indian subcontinent the Indian women wore saris. But by the 15th century you find the same five yards of fabric draped differently around the body. And it was not only the style of wearing the saree that has been different and varied but also the fabric. Each region of India had a varied style of fabric, colour combination, some wove their fabric, some printed it, some dyed it before making the fabric, others dyed it after the fabric was made.

Throughout the history of India you find design evolution and development taking place in the fashion world. With the coming of the Britishers the pathan suit came into existence. We see it today widely prevalent in the form of a salwar kameez. The British empire brought with it its own style and culture which influenced the Indian garment industry.

But it was the twentieth century that changed the whole scenario. It was the advent of industrialisation that changed the nature of this industry from a handicraft industry to a machine age industry. The women's Liberalisation movement changed the style of dressing of women totally. The beginning of the twentieth century saw the end of the high profile business scenario and the beginning of a more realistic and stable scenario. It was in this century that there was a shift from the tailor-made outfits to the ready-made dresses. But the industry was still not so professionalised so as to have designer label goods.

During the fifties and till the seventies the Indian fashion scene did not lack in style and glamour. In the 50s, 60s and 70s, the Indian fashion scenario wasn't exactly colorless. It was very vibrant, stylish and elegant. It was exciting and very graceful. Yet, it lacked the existence of professional designer, labels and fashion houses. They were no designers, models, star or fashion design labels that the country could boast of. Who had made the garment was not important. The consideration was for the style and fabric of the garment.

Every fashion conscious person used to go to a tailor who was capable of stitching the particular design and giving the desired finish and fit. The high class gentry would flaunt the design and be proud of the product and probably pass it off as her own creation. It was more of a household art in which every woman considered herself a master. Infact until recently it was considered to be a female forte, even though the world's best tailors were men.

With the end of the 20th century came the end of all hype which has created a more practical and pragmatic environment and has given a more stable picture of the fashion business.

In the eighties the first fashion store to open was in Bombay and was called Ravissant. The garments available here were meant for the elite class as they had a four-figure price tag.

Gradually a store by the name of Ensemble opened in Bombay. It was for the first time that the Indians were introduced to the haute couture culture. The minimum cost of the garment was in four figure and that was the bottom rung of fashion. Exorbitant price tag was regarded as haute culture and not style or silhouette. Clients were all of a sudden brought into the high fashion world and brainwashed into thinking that 'haute couture' meant high price.

In those days the designers made extravagant and outrageous designs and sold them at exorbitant prices. They managed to do so because they were associated with the right shows, the right celebrity images and the right events. The fashion shows organized were like competitions. Each one tried to do better than the other. It was still a very western concept. The initial fashion shows organised were the ones sponsored by the textile mills in which their concentration was to advertise the fabric they manufactured. Designs of dresses was secondary for them.

During the British rule the men switched over to trousers and shirts while the women matched their blouses on the western line. With each change in the western fashion scenario a tremor of change was also witnessed in India. With the roaring twenties which saw the Eton Style in the west, the Indian blouses were made of lace, silk and satin. Saris were of georgettes or Chinese silk.

Gradually the concept of designing started emerging. In India the

first so called Fashion show was held in the 1930's, by Catharine Courtney, where she presented her very own creations at a Hotel. The theme of the show, the invitee list, the venue and the press coverage were planned well. Fashion started becoming the most sort after profession amongst the younger crowd.

This was followed by a recession in the market where prices started declining and the compulsion to sell made prices touch rock bottom. Clients were now more fashion conscious and wise. Competition was at its peak.

It was not only that prices fell but with more avenues opening in the field of fashion there was a race amongst all to grab the profit. Newer avenues like modeling, choreography, beauticians and hairstyling started coming to the fore.

It was the end of a unplanned disorganized market segment. Sensible designing was what was required now. The fun and party time in the Indian fashion scene was over and it was time to turn towards creativity and reasonable price tags.

Fashion by its very connotation is for people who can buy it. At the same time when we talk about affordable fashion we are talking about fashion that people can buy. Today India has the burgeoning market that can buy the kind of fashion that is exhibited and showcased. However the domestic fashion industry still has a long way to go in terms of maturity.

The last decade has been very important for the Indian fashion industry. It has grown rapidly, and has also gained international recognition. During the last ten to twelve years expansion and awareness of the industry in India has taken multiple leaps. Opportunities for designers to grow and develop in India are much more today and designer wear in India has been identified as a key growth sector.

The Hi-Fashion concept emerged in India around the late nineteen eighties. Sheetal, Benzer, Mothercare etc were some of the stores that came up to deal exclusively with garments. Ready to wear garments made their presence in the seventies. The biggest boom was in the gents shirt market which was now 70 percent ready made. Gradually each and every outfit was available in stores with a wide range of design, prints, style and colour.

After IT and textiles, it's now the turn of fashion outsourcing from India, with international buyers looking to cash in on unique Indian design



elements which have a ready market abroad.

Fashion designing as an industry is still in its infancy here but is growing at a very fast pace. Although it constitutes a small segment of the global market today, it has shown tremendous potential. Opening up of the economy, availability of affordable quality retail spaces and a global consumer, have accelerated the growth in the industry.

Fashion in India has offered new opportunities to the designers. Therefore there has been a rapid rise in the number of people and industry sectors that have chosen to make designer and fashion industry their focus area.

So far the problem with the fashion Industry has been that Indian dress designers have usually combined Western trends with an Indian touch and then created their range of garments. However the appeal of the Indian touch has been all over the world. This is probably because of the fact that they are essentially Indian in spirit, but global in wearability and concept.

The designs created are inspired by certain themes. It may be an event or an object. The sources of inspiration chosen are of a global outlook on fashion with a super understanding of the local market and the ability to change and adapt.

Indian fashion is really growing up. It is getting more and more global and getting an identity of its own. As long as we keep to our roots and keep our eyes open and we know what the buyer wants then we cannot go wrong. Because then we have our individuality showcased into something that the western woman can also wear.

In a world, where Paris, Milan and New York dictate fashion, India is one of those countries in touch with its natural handcrafted techniques. This is not surprising, as historically, India has been globally acknowledged for its rich textile heritage. India has a unique combination of huge market, rich culture and resources.

India has excellent growth prospects from every angle-from the textiles and the manufacturing point of view. India has craftsmanship; it has a huge consumer base within the country that is also what the western market is looking at in India. That is why they are wanting to come to India. India has it all-the raw material, the skill, the manufacturing and the consumer

The Association of Export Promotion Council was set up in 1978 to

handle the rapid growth of garment exports. Bi-annual affairs were organised to attract buyers from all over the world. Indian regional embroideries was an avid attraction for the world buyers. The cloth Manufacturer's Association of India was established in 1963 to protect the interests of the domestic cloth manufacturers. This association started the concept of awarding trophies to the best collection of ladies gents and kids wear.

Events like The India Fashion Week (IFW) are aimed at providing the industry professionals the space to develop business opportunities, display their skills and market their creations. The Lakme India Fashion Week (LIFW) has given the Indian fashion industry a new boost as it has caught the attention of buyers from across the globe including the US, UK, France, Dubai, Pakistan and Hong Kong, who are here for the first time, scouting for western wear with Indian elements. The event facilitates an exchange of ideas amongst established and upcoming designers and trade professionals. It allows the designers to showcase their collections to a target audience of industry professionals. The fashion industry is now focusing on how to get corporatised. This is an obvious differences between the New York Fashion Week and the India Fashion Week

The fashion week normally begins with a series of seminars on the business of fashion, organized to gauge the market potential and address all issues relating to the growing industry. It highlights the needs for developing and sustaining India's crafts tradition.

Fashion is unpredictable by its very nature, which is a danger to craft communities. Change in trends is the constant need of the market. To develop the crafts community an insight into marketing and management is needed. It is necessary to work together to bring about a synergy between the garment and apparel industry and the crafts community.

There should be a code of ethics that stipulates how designers should relate to crafts people. Just as designers feel the need for corporatisation and want the help of Indian companies to build their brand names, there should be standardization and maintenance of quality craftsmanship. It is important to protect intellectual property rights and geographical identity. Otherwise we may just lose the expertise of traditional Indian crafts to other nations. To understand the needs of craftsmen, the design fraternity must practice a system of fair payment and longer commitments to help uplift the crafts community.

The need of the domestic fashion industry is evolution of better dis-

tribution facilities, and a more organized retail infrastructure. It requires a great deal of patience and time.

The Indian fashion business constitutes two billion dollars of India's 15 billion dollars textile market. There is a potential for the designer wear market to grow because people are shifting from unbranded to branded clothes and designers are looking at collections which are more affordable. Indian fashion has come a long way in marketing the "Made in India" brand across the world.

Industrialization in India was regarded as the engine of growth for the rest of the economy. It was thought that it would be the supplier of jobs and would help in reducing poverty. By the early 1990s, substantial progress was made. But industrial growth failed to live up to its other expectations. Industrial production increased with an average of 6.1 percent in the 1950s, 5.3 percent in the 1960s, and 4.2 percent in the 1970s. There was an emphasis on large-scale, capital-intensive industries. This created fewer jobs as compared to the estimated 10 million annual requirements. Hence unemployment and underemployment remained growing problems in India.

Handicrafts have played an important role in taking the Indian Fashion industry to new levels preserving the ethnicity and culture of India. The Indian craftsman is the heart of almost all designer labels today.

Anyone who visits India can not go back without deep and lasting impressions about the country. The vibrant colours, the huge variety of garments and the fantastic embroidery, impress the tourist.

The Indian sari impresses western designers as one can just drape it across the body in various fashions. And it is a tremendously and exquisitely feminine dress that brings out the best in a woman.

Fashion and Styling are modes accepted by a particular group of people at a particular time and place. Fashion change relates to changes in colour, styling fabrication and performance to reflect fashion trade. Fashion is style most popular at a given time. Fashion implies style, change and acceptance.

Modern communications media brings different cultures into contact by making people more aware of life styles and modes of dress. As a result of communication and computer technology the public is made quickly aware of life styles and modes of dress. Computers/ Internet / Websites etc. are

indispensable for the growth and development to the Fashion Industry.

Fashion Strategy through Quick Response supply management helps in reducing waiting time in ordering and distribution. Standardized codes and linking systems have been development through the fashion Industry.

Professional management is the process by which the fashion Industry creates, maintains and operates through coordinated efforts for achieving excellence. This requires and its use towards the achievement of goals and objectives in order to gain the competitive edge. Above all Indian designers need to treat fashion as a business proposition rather than just a creative pursuit.

Since the quota abolishment, India has grown to become a high-quality textile sourcing country. Its advantages include the availability of raw material, spinning, weaving and garmenting capabilities, low costs and a complete array of textile and apparel. According to the study, its weaknesses, however, are areas like transportation, IT infrastructure, labour laws, infrastructure and a grasp of international market demand.

According to a study India is second on the list of the most preferred alternative to China as a sourcing destination for retailers and clothing companies. India may beat China to the punch as leader in the global textile market.

In a report for the Indian research and broking house, ICICI Securities, it has been reported that Indian textile companies are on the brink of an enormous growth spurt, thanks to the dismantling of 84% of the global export quota from January 2005, and a considerable leverage of resources and freeing up of opportunities.

India's share in the global textile trade is bound to grow the fastest, as its current quota is among one of the lowest.

The report carries a very optimistic tone in reviewing the developments of the Indian textile market. It is extremely positive about the Indian government's endeavor to restructure debt, which will bring down borrowing costs. Meanwhile, improved infrastructure and logistics will bring about a reduction in delivery time by professional management. In addition, increased inflexibility of labour is improving productivity.

Furthermore, the report revealed that

- More than 81 per cent of the population below 45 years is fashion conscious
- Out of the total apparel market, designer wear accounts for less than 1 per cent.
- However the international world market for designer wear, is 5 per cent of the total apparel market
- The market for designer wear industry is mainly in the small-scale sector
- The estimated market for designer garments apparel is over Rs 250 crore. This only includes only the organized market.
- Designer wear industry grow rate is estimated to be about Rs 1,000 crore by 2015.
- The retailing industry is estimated to grow at 5 per cent annually
- The fashion sector in India commands a lion's share in the country's organized retail pie.

The fashion industry is in a state of utter confusion". And because designers are poor communicators, the financial community is under the impression that it's not worth investing in."

What is required is to bring the whole industry together under one brand, have organised labour laws, and designers and corporates need to meet every month."

Organised labour, in fact, is one of the reasons the industry remains unregulated — many of the workers are women who do the labour-intensive embroidery at home, and probably also children — though no designer will admit this.

A shift from *karkhanas* to modernised factories is one indication that the industry is maturing," But the process of outsourcing and sub-contracting, is built into the current structure of the industry. And cash transactions are a reality — in fact, the size of the industry might just turn out to be much larger than its current size indicates if there were to be a way to monitor sales in cash,

India has been known for providing back-room services for interna-



tional fashion houses, doing their embroideries and their inseaming because there's money to be made as outsourcing agencies.

India's textile sector is the country's second largest industry, after agriculture. It provides direct employment to about 35 million people. It is also India's largest foreign export earner, accounting for 35 per cent of the gross export earnings in trade.

Quota-based restrictions for textile exports to the United States and European nations were lifted on January 1. The Indian textile industry now has the opportunity to realise its full potential and the sector is already eyeing an export target of \$50 billion by 2010.

But with quotas having been removed and globalisation in full swing, the market is now exposed to global competition. Indian manufacturers and exporters now have to compete with the global players and also face emerging tariff and non-tariff barriers.

Yet with its speed of operation, skill, quality of products and low-cost labour, the industry is gearing up to reap rich rewards in the new era.

There has been a progressive shift in favour of made-ups shows India's emergence as a strong base for finished goods. It also reflects growing confidence of international buyers in India's capabilities in servicing value added products. No industry is better equipped than the textile industry to play a critical role in creating employment opportunities and significantly contributing to India's emergence as a powerhouse in the world economy.

Even as Indian textile players make a beeline for the foreign markets, it is back home that the textile market is really growing. India is emerging as the fastest growing textile market.

The domestic textile and clothing market was the fastest growing in 2004, clocking around 8 per cent. The Chinese market grew at 6-8 per cent during the year, India, along with China and Pakistan, is expected to offer the maximum opportunity to its textile and clothing producers from its own internal market over the next 10-15 years.

According to a study India is second on the list of the most preferred alternative to China as a sourcing destination for retailers and clothing companies. India may beat China to the punch as leader in the global textile market.



It is the augmentation in fashion trends in India that revolutionized the merchandising system in retail industry. Brands in apparel, textiles, jewelry, accessories, footwear, cosmetics and salons raised the business more than Rs 40,000 crore.

The Indian retail market is evolving rapidly. It is palpable that now Indian retail industry requires lots more of fashion. The organized retailing is developing at breakneck speed. It is amicable to all that fashion is a vital part of both the retail industry as well as the brands. Fashion has led the retail industry boom and it has sustained its dominance in every malls, markets and stores. Since the spread-out of malls is increasing, the major issue will be how to organize fashion retails industry, has potential of making Rs 50,000cr business by the year 2007. It is anticipated that about Rs 20,000cr retail sales would be coming-in from the fashion retailing. A population of over one billion, a massive consumer class, India is considered as the most preferred destinations for investments.

Apparel and textiles makes the biggest segment in retailing sectors, and if we accumulate all the other related segments such as jewelry, cosmetics, watches, health & beauty care etc at one single platform, then fashion would account nearly 60 % of the total retail sector.

Fashion apparel has been the significant segment in the terms of evolution in Indian retail industry, not due to its size but the way it has influenced lifestyle of the Indian people.

#### **14.4 Handicrafts**

In India handicrafts are understood to be hand-made manufactures produced with application of mainly human energy and skills, with or without the aid of mechanical devices, for various types of end uses. The end uses may be categorized as Utility, for every day functional requirements, Decoration, for ornamentation, Wear, for donning as apparel and personal accessories, Collection, for acquisition as possessions.

By and large, handicrafts are made from almost all commonly available mediums such as metal, stone, wood, cane, bamboo, straw, grass, fibres, textiles, leather, ivory, bones, horns, skins, precious stones, precious metals, shells, clay, ceramics, glass, papier machie, paper, zari, pith, etc. The typical hand-crafting skills applied are:

Coiling, Turning, Tie & dyeing, Applique, Dyeing, Enameling, Lacquering, Batik, Printing, Cutting, Painting, Artistic weaving, Knitting, Shap-

ing, Embroidering, Knotting, Painting, etc. The resulting products from these skills are: jewellery, clothing, personal accessories, furnishings, tapestry, drapery, bags, purses, garments, footwear, floor-coverings, carpets, laces, baskets, etc.

**Extent and Geographical Spread of Craft Production:** The National Council of Applied Economic Research (NCAER), New Delhi carried out a national census in 1995-96 under the sponsorship of the Development Commissioner (Handicrafts). In the 24 states in which the survey was conducted, the total number of establishments/groups were enumerated as 12.66 lakhs with over 41 lakh artisans engaged in producing an estimated value of goods of nearly Rs 28,000 crores at cost.

Although, craft skills and industry are omnipresent throughout India, particularly in textiles, there are certain states as shown below where crafts persons abound with competence in various other mediums and skills:

Uttar Pradesh, Assam, Manipur, Nagaland, Tripura, Arunachal Pradesh, Orissa, Madhya Pradesh, Rajasthan, Gujarat, Karnataka, Kerala, Tamil Nadu, Andhra Pradesh, Jammu & Kashmir. The produce is sold in local, regional, urban, metro and export markets.

**Size of Domestic Market:** In the absence of any documentation or market research, the size of the domestic market remains un-estimated. Therefore, recourse has to be made to approximation. Assuming a rounded producer value of Rs 30,000 crores in 1996, as revealed in the NCAER survey, the present producer value of craft products may be estimated to be at least Rs 45,000 crores. This would translate to buyer value of at least Rs 60,000 crores. Exports of crafts are currently at a level of Rs 8,000 crores. Thus, national sales of craft products would estimated to be about Rs 50,000 crores.

**Size of Export Market:** The global trade in decoratives, ornaments, gifts, collectibles, etc is estimated to be USD 100 bill. However, unlike in India where such items are largely hand crafted, elsewhere the market is constituted by a mix of goods in which handicrafts vie for consumer choice with manufactures. Indeed, this market is broadly named as "gifts and decorative market".

A few countries are principal importers, accounting for 80 percent or more of the trade value. The countries are: USA, Germany,, UK, France, Italy, Netherlands, Japan, Switzerland and Canada. Comparatively, the number of countries from where gifts and decorative flow into these markets are

numerous and prominently include: China, S. Korea, Taiwan, Philippines, Malaysia, Indonesia, Sri Lanka, Pakistan, Iran, Turkey, Mexico, Thailand, Bangladesh, Vietnam, besides several African and Central & South American nations. Many of these origins also excel in handicrafts. But, China singly dominates the market with a 10 percent market share of world exports. In contrast, India's share is 1 percent.

### Activity

1. Do a comparative study of fashion trends in the 1990's and the beginning of the twenty first century.
2. Find out names of different brand names of costumes selling in India. List out atleast ten.

## 14.5 Summary

The Indian fashion Industry is still in its infancy. What is required is a level of maturity that would make it into an organised corporate sector.

India has always been rich in Indian handicrafts and handlooms. Each region is known for its specific type of fabric, printing, embroidery, craft item and embroidery. Each of which is done by local craft person, the tradition being handed over from generation to generation. There is hardly any design development or effort to adapt to the global market. The potential is there what is lacking is a concerted effort.

The fashion designing industry was not developed till the end of the twentieth century. Infact even now it is in its evolution stage. The raw material to create good designs are there - a rich and vast cultural background, creative handicraft workforce and vivid colours. What was lacking was the correct projection from the right platform.

During the mid nineteenth century was very vibrant, stylish and elegant but it lacked the existence of professional designer, labels and fashion houses. People got their own garments stitched from a tailor next door. The coming of the twenty first century has given a more practical and stable picture to the fashion business.

Fashion to be really called fashion should be affordable. Fashion in India has offered new opportunities to the designers. Therefore there has been a rapid rise in the number of people and industry sectors that have

chosen to make designer and fashion industry their focus area. The designer have started combining western trends with an Indian touch and then creating their range of garments so that the appeal of their designs is all over the world.

Events like The India Fashion Week are aimed at providing the industry professionals the space to develop business opportunities, display their skills and market their creations. The Lakme India Fashion Week has given the Indian fashion industry a new boost as it has caught the attention of buyers from across the globe. The fashion week has created job opportunities and developed other professions like, choreography, make-up artists and fashion photographers.

The need of the domestic fashion industry is, evolution of better distribution facilities, and a more organized retail infrastructure. An important role is played by fashion marketing. The fact that fashion is ever changing, marketing becomes an important factor as it has to adapt to the everchanging demand of the consumers.

The Indian fashion business constitutes two billion dollars of India's 15 billion dollars textile market. Handicrafts have played an important role in taking the Indian Fashion industry to new levels preserving the ethnicity and culture of India.

Professional management is the process by which the fashion industry creates, maintains and operates through coordinated efforts for achieving excellence. Above all Indian designers need to treat fashion as a business proposition rather than just a creative pursuit.

#### **14.5 Self-assessment Questions/Exercises**

1. What was the scenario of the fashion industry during the 20th century?
2. Why is the Fashion industry termed as disorganised?
3. What is the role played by a fashion designer in the development of the Fashion industry?
4. What is the future of the Indian Fashion industry?
5. Write a note on Indian Handicrafts and their future.

## **14.6 Further Readings**

It is advised to go through all designer magazines like Inside outside, Femina, Marg, Art India to further understand the role and working of the fashion Industry.

1. Fashion Kaleidoscope by Meher Castelino, published by Rupa & Co.

2. Fashion Marketing by Mike Easey, published by Blackwell Publishing.

## STRUCTURE

- 15.1 Unit Introduction
- 15.2 Objectives
- 15.3 Indian Fashion Designers
- 15.4 Summary
- 15.5 Self-assessment Questions/Exercises
- 15.6 Further Readings

### 15.1 Unit Introduction

The fashion industry in India is making a steady growth. Fashion designers have to be innovative and creative. They have to express their thoughts, their imagination in designs through sketches. They should have a perfect capability to combine tones, tones, shades and colors. They should be able to imagine the outfit they are going to design in a three dimensional manner. Apart from having the knowledge and experience of elementary tailoring skills and techniques and be able to distinguish among various kinds of fabrics he should also know about what is going on in the fashion world. A designer can only be referred to as good if he is original, experimentative and inventive in designing custom made outfits & designer dresses. Therefore designers are always seen experimenting with new ideas, fabrics, styles and silhouettes for every season. To be able to compete with the existing market it is important to know how the contemporary designers are working.

### 15.2 Objectives

This unit lists out the names of individuals who have made a mark in the fashion world. It also briefly mentions a brief about the designer and in short describes the style of working of the designer, their achievements and contribution to the fashion world.

Studying the style of the existing designers in the field of fashion will



give students an insight to the fashion world. It shall also increase their ability to comprehend, understand, evaluate and compare the works of various designers, thereby increasing their own potential.

### **15.3 Indian Fashion Designers**

#### **Abu Jani and Sandeep Khosala**

These two self proclaimed designers work together and are known by way of success, attention, fame and hype. They have no formal training in the field and have made a name just because of their creativity and hard work. They were amongst the first few to show case their creations at Harrods. They basically do ethnic garments.



#### **Aki Narula**

Aki designs for both men and women, Indian and Western wear. He was the recipient of the Damania Fashion Designer Award. He has worked as a stylist for various fashion shoots and advertisement campaigns. He also designs costumes for theatre and films. He has lately ventured out to design with lifestyle linen, candle stands and screens apart from clothes.



#### **Anuradha Vakil**

Anuradha has been a revivalist of textile crafts. She has used Kalamakari, Hand block printing and Bandhani in her design themes. She has a label called Noor under which she retails her designs.

She works mainly with hand woven natural fiber fabrics. She sits with master weavers and crafts people in the textile centers to create unique designs. Her designs are timeless and are very simply cut, as the focus is always on the textile, the weave, the print, and the craft. She designs for people who have a finely tuned sense of aesthetics, who are committed and passionate about handcrafted items. Her clientele includes people from the field of arts, theatre and design. Every season, new collections are put together which are usually based on a particular textile craft. Lately, the emphasis in her work has been eco friendly



and she has therefore used vegetable dyes. She has to her credit the difficult job of reviving traditional handicrafts of India.

### **Anita Dongre**

Anita did her formal training from SNTD, Mumbai and started selling under the label of Masque. She also supplies to stores in India, London Vancouver, Singapore, and Dubai. She then launched her western women's wear label AND which catered to the growing need for comfortable, stylish, branded and affordable clothing. Her latest venture is with the self-named label ANITA DONGRE which depicts Indian creative crafts, clean cuts and simplistic value all together.



### **Anjana Bhargava**

Her label reflects comfort, wearability and affordability. Her silhouettes are with an inspiration. Her collections present understated elegance and an exclusive range of embroideries on romantic fabrics.



### **Anshu Arora Sen**

She is a graduate and her clothes are vibrant, casual and easy to wear. Her colour palette is simple yet interesting. She often uses traditional hand crafted work adapted to the modern contemporary context. Her designs are more for people who are willing to have some fun with clothes.



### **Aparna Jagdhari**

She is a NIFT graduate who has also worked on, computer-aided design, textile-weaving projects and designed costumes for several plays. She established her store Freefalling in 1999. Her silhouettes are basically western but with an Indo-western look. The colours, fabrics and embroidery details are Indian. Colour is the very essence of designing, and the main focus in her clothes is colour blocking. Bold colours are used in a graphic style. Her clothes can be worn as separates or combined in various ways.



They specialize in Bridal and hand embroideries. Their emphasis is on fabrics, drapes, silhouettes, embroideries and superb color sense. They have always had a unique, distinctive style and an original, traditional appeal in their collections. An established and well-reputed label today, their designs speak of tremendous and superb craftsmanship.



Their designs are both traditional and contemporary, Indian and Indo-Western. For their Bridal wear they create exquisite and delicately handcraft masterpieces. They aim to create classic and timeless clothing that can be passed on through generations. They also have the honour of being the official designers of Miss India 1999 'Gul Panag'.

### **Ashish Soni**

He graduated from NIFT. He launched his own label "Ashish Soni". His imagination, creativity and ability to create designs for men and women rapidly gave his label a reputation of quality and style. Needless to mention the clientele that Ashish boasts of today is a veritable who's who of public figures, media personalities, and leading entrepreneurs. His construction lines are characterized by extreme simplicity, immaculate cuts and a perfect finish. His intuitive and original sense of style, his panache and his originality combine with an impeccable garment construction ability to make stunningly simple yet dramatic garments.



### **Deepika Govind**

She believes that style is simplicity. Her clothes have a defined cut, and portray a very contemporary look. Versatility is her strength. But dealing with individuals according to body types and personalities, creating wardrobes and trousseau in accordance to a person's lifestyle has always been her forte, besides ready-to-wear of course. Fabrics being the starting point of purity, she uses special hand woven fabrics and works together with the weavers to create fabrics according to her vision. She also uses tailoring and craft techniques in silks and cottons alone. Her clothes are simple, clean cut, and with a lot of detail. Label 2 is D2G (D-square-G): This is her Ready-to-wear line. Her prêt collection has the cut-



ting edge of modernity, and is known for its wearability. Label 3 Aura: This is her ornamental, more ostentatious line. Unique eveningwear and garments ideal for a trousseau. Her attention for detail is painstaking and she uses the most exquisite embroidery. Label 4 Dee: A line of accessories, which she is currently working on.

### **Hemant Trevedi-**

Fashion Stylist, choreographer, design professor and undoubtedly, one of India's foremost and most important fashion designers. He graduated from the Australian Technical Institute of Fashion Design and furthered training at the Fashion Institute of Technology, New York. He has directed the Femina Miss India pageants and was in charge of the choreography and grooming of the pageant delegates. He created the wardrobes for Aishwarya Rai, Diana Hayden and Priyanka Chopra. Trevedi's contribution to the Indian fashion scene cannot be denied. Fashion critics have said that Hemant has the ability to predict a "look" well ahead of time. His creations have often become trendsetters.



### **Jattin Kochhar**

He has no formal education in fashion design but his ability to amalgamate Indian heritage with true urban influence in his design ideology has been tremendous. Simplicity and definite lines have been emphasized in his creations. Keeping urban lifestyle in mind his creations can be worn casually and formally by just changing the accessories. He has worked on the fusion line, which reflects Indianess. He has used ultra modern fabrics embellished with Swarovski crystals.



### **JJ Valaya**

He is regarded as one of the fashion czars. With a number of credits to his name Valaya has been a designer for the elite class. His emphasis is on fine handwork. His clothes are an ensemble of rich fabric, fine drapes and exotic embroidery. His designs are unique single pieces and are known to sell for exorbitant prices.



### **Kiran Uttam Ghosh**

Her clothes have an international appeal. She skillfully incorporates the traditional Indian, and the international. Her clothes are understated, with shaped silhouettes and characteristic drapes. She designs for individual women. She focuses on reality and simplicity in her designs. Her label Kimono is one of India's highest selling designer labels.



### **Krishna Mehta**

She accomplished her fashion-designing masters and an extensive training in weaving and joined the family business of garment exports in 1982. She took Indian fashion industry by storm with her mens wear. Her perfectly cut and impeccable finished lines soon established her as a respected name in men's fashion. The first mens wear designer soon came up with an Indo-west line and fusion lines for women in 1994, which were also indeed the first of their kind to be seen in the country.



### **Lalit & Sunita Jalan**

Lalit had a childhood obsession with clothes. He is one of the most successful designers for male couture. He along with his wife Sunita opened Hunar, a design studio, the first ever store for exclusive and ethnic men's wear in Kolkata. Their collections are hallmarked with subtle, somber tones of creams, peach, browns, mauves, and greens all creating a very mellow effect. Their clothes are known for their intricate embroidery and the symbiosis of concepts and silhouettes on fabrics. The skilful combination of classic silhouettes gives their clothes a contemporary mould. The effort is painstaking; the fabric is scrutinized for every weave, texture drapability and ease of maintenance.



### **Lina Tipnis**

She belongs to that band of designers that has steadily climbed the ladder of success with hard work and a disciplined business sense. She lacks professional training but has an inborn desire to create garments. Her fusion lines sell in Europe and India. Emphasis has always been on engineering and wearability. She likes to work on natural fibres. Working on natural fibres has been Lina's forte. Lina Tipnis has been exploring fusion couture for some seasons now, and has arrived at a look, which combines classic





elegance with a soft sensuality.

### **Manish Malhotra**

He made his mark as a designer by designing for Juhi Chawla in Swarg. Today his name is synonymous with style in Hindi films. Since then he has designed for Sridevi, Urmila Matondkar, Karishma Kapoor, Kajol, Raveena Tandon, Manisha Koirala, Madhuri Dixit, Twinkle Khanna, Shilpa Shetty, Kareena Kapoor, to Aishwarya Rai, Rani Mukherjee and Preity Zinta. He has attired Shah Rukh Khan and Aamir Khan on several occasions. Manish's lists of films are endless and has received several awards. He has done several wedding trousseaus for reputed families. His popularity soared when he exclusively designed for Michael Jackson. The performer was so pleased that he requested Manish to design outfits for his show in Munich. His clothes are well received. A part of his collection was the embroidered denim wear that became a rage all over.



### **Manoviraj Khosla**

He started with mens wear and moved onto womens wear. He then designed the sporty, casual ready-to-wear Kingfisher line, which gave a variety. He designed both Indian and Western styles, and experimented with cut and fabrics. His Indian clothes have greater emphasis on style and cut rather than embroidery. Use of lycra and synthetic knitted fabrics for the Indian women's wear, has given his clothes an International feel. Indian men's wear-kurtas, sherwanis or bandhgala, all have minimum embroidery.



### **Meera & Muzaffar Ali**

They have brought centuries' old tradition back to life. Both Chikan and Zardozi today have become contemporary and international. Their clothes integrate aesthetics and humanity, peace and harmony. Their endeavor has been to look at style in the broadest sense of the concept and create products with a universal appeal and relevance. By using the sense of fine detailing, the range extends from innovations in Indian and western forms using simple craft techniques of chikan, zardozi, tukdi and appliqué with hand detailing to create dramatic effects. From the traditional Lehnga they have a wide range of western forms from long coats to shorter jackets, dresses, skirts and





trousers. They are gently quilted, subtly embroidered and delicately hand finished.

### **Mona and Pali**

The formidable sister duo from Bengal, design clothes ranging from casuals to heavy formal. Their clothes are a mix of design elements most of which are inspirations from the ethnic cultural roots of India. The designs have an unconventional mix of mediums. Be it in textures, textiles, print or embroidery. They have revived Kantha, Folk (Madhubani, Warli, Patta Chitrai) tribal motifs and the Alpana from the realms of oblivion and elevated it to the status of haute couture culture. They combined block print with spray/smudge print and hand paint, and cut through layers of fabric to create a distinct pattern. They have used multifarious embellishment technique and worked in ceramic cord, terracotta, mouli, ropes, wooden and shellac buttons, and gauge.



### **Monisha Bajaj**

Monisha's work has its own identity and leaves a person wanting to buy it all. She has infused folklore of the past in a totally contemporary palette. For Monisha fashion is all about belonging to an aesthetic idiom. Borrowing inspirations from elements that go with her innate style and creative disposition. Essentially a classicist she brings in the thrill of experimentalism too into her design. Fine detailing with heritage fabrics, the use of embroidery for textural enhancement and the crafty use of silhouettes that are functional yet feminine; Monisha creates fashion with a strong flavor. Her textile story is lure. Her colour statement is varied. Weaves are a strong statement. So is the interplay of fit with form, integral to the Indian drape tradition. Monisha's design sense is innovative yet moulds well to classical forms.



### **Monisha Jaising**

She has been working as a designer cum manufacturer of ladies garments. Her work is noticed due to her wonderful prints, the softness of her professional cutting and her price consciousness.



### **Niki Mahajan**

She works with the immensely talented artisans from Bihar, Gujarat, Rajasthan, Assam and other remote corners. The endeavour is to retain an umbilical connection with the huge talent resource of the country mysterious interiors. Working with tribals, Niki has created a fabric called "Reeds" which is made by uplitting grass and treating it with natural elements. She specializes in trousseau and occasion wear with an emphasis on clean-cut silhouettes and intricate hand work.



### **Payal Jain**

A fashion graduate from the United States, she runs a studio catering to the seamless integration of design and production processes with the revival of traditional crafts. Most fabrics used are unique and have been hand-woven. Working with diverse fabrics like silk, cotton, wool and linen, she endeavors to experiment and to create something different. Printing is done manually with natural vegetable dyes. She has combined age-old Indian techniques with a modern approach to produce striking, unorthodox prints. Different each season, these eclectic prints are a hallmark of her designs. Another strength is hand embroidery where traditional motifs and techniques are continuously re-interpreted to suit contemporary fashion trends. She promotes Eco-friendly accessories.



### **Poonam Bhagat**

Her clothes are romantic, mystical, and at the same time powerful with a dreamlike essence. Her design philosophy is understated chic. And this is reflected in both cut and use of fabrics. She focuses on natural pure fabrics. Cottons, voiles, chanderis, crepes, tussars and khadi silks are her favourites. Her silhouettes are mostly Indian, but fusion wear forms an important part of her collection.



### **Priyadarshini Rao**

Comfort is an essential aspect of her clothing. Her clothes are clean cut, with an appreciation of the fabric and finish being used. She believes that the texture of the fabric is important, and enhances the aesthetic appeal of the garment. She refuses to embellish her work with heavy work or embroi-



dery as she feels it would detract from the clothes. She has experimented with silhouettes, and loves the language of the bias. Clothes must enhance the personality of the wearer, and vice versa, and her collections are based on this dictum.

### **Puja Nayyar**

The forte of her creations is handcrafted ensembles. She creates a clean and minimal image. She pays scrupulous attention to her handcrafted ensembles and develops exclusive fabrics by the use of specially treated yarns and painstakingly intricate textures by varied surface treatments.



Puja believes that clothing for today's women needs to be fashionable, individualistic, intelligent, stylish must have an attitude and value for money. Her ensembles are textured, beautifully embroidered in innovative embroidery techniques or simply minimalist both in woven and knits. In addition, she creates scarves, stoles, bags, caps, lifestyle products like made-ups and screens. Her foray into mens wear has been the emergence of specially created fabrics for jackets, shirts and textured ties.

### **Ranna Gill**

Every collection is a journey with beauty and imagination intertwined. She has creativity and talent and pays attention to the aesthetic detail. For her every season is an experience, every collection a journey into the inner self where she discovers yet another aesthetic realm to draw her creativity from. A realm that is new, dew fresh and off the predictable track.



### **Rina Dhaka**

She is best known for her theme collections of sheer trousers, crochet, stretch jerseys, wooliens and spider web motifs. Her strong area remains western wear and she prides on the fact that her pieces can be worn as separates. A visual person, for her images are more important than words. She emphasizes silhouettes and is willing to take risks. In one collection she mixed fur and boots with her Indian outfits and always gives five or six looks in each collection.



### **Ritu Beri**

Heritage, art and romance inspire her creations. According to Ritu," Designing clothes for the Indian contingent is a great honour and a big challenge. She launched 'Caring means sharing' for People for Animals- a project to fund animal-care centers. She introduced her new and unique line of animal styled products range called, 'Caring means sharing. This collection comprises of T-shirts, caps, stuffed toys, jugs, notepads, posters, postcards, pens and key chains. The funds raised through sales of these products will be instrumental in the creation of additional animal-care centers throughout India.



### **Ritu Kumar**

She specializes mainly into bridal wear, also designs for international and national beauty pageants. Ethnic weaves and fabrics fused with western designs. Innovation is her signature.



Around the sixties and seventies the Indian scenario was going through a profound change, plastics had replaced mud. It was a confrontation of lifestyles and values, tradition and modernity. It was then that some people saw the importance of Indian craft and design. They discovered that India was a reservoir of delicate skills. Ritu Kumar discovered this and built garments, fabrics and accessories. She began with hand block printers and two tablets in a small village near Kolkata, and in the last 28 years, Ritu's team of dedicated designers have progressed to produce some of the country's most exquisite garments and accessories in cotton, silk and leather. These ranges embrace both traditional textile crafts and the lineage of Indian design.

She has demonstrated that hand made products can be as profitable and even more glamorous than those made by the machine. Her forte is traditional Indian clothes, that draw heavily on the textile and embroidery heritage of India and remains classics of their kind. Her Indo-West fusion wear has all the trappings of block prints, embroidery and craft inputs on a western style.

She has designed for Miss India's, for their participation in the International beauty pageants (Miss Universe, Miss World & Miss Asia Pacific respectively) including Manpreet Brar, Ruchi Malhotra, Rani Jeyraj and Lara Dutta.

## **Rocky S**

He has designed for many bollywood actors and actresses including Akshay Kumar Raveena Tandon, Shilpa Shetty, Rekha, Manisha Koirala, and Sridevi. In his retail outlet he designs exclusively for ladies & men.



## **Rohit Bal,**

Time magazine profiled him as India's Master of fabric and fantasy. The regard he commands among the top echelons of Indian fashion is endorsed by a discerning, high profile clientele, that includes some of India's biggest names in the media, film, fashion and corporate world.



Intensely concerned with design as an art form, he draws upon history, fantasy and folklore to create his masterpieces. His address to the fashion scene is intelligent and studied, yet imaginative and inspired. His sense of aesthetics is superb and each of his creations is handcrafted to perfection, with meticulous attention to detail. He works with the best of materials and workmanship, local craftsmen weave his dreams to reality.

## **ROHIT GANDHI**

After graduating and working with a New York based fashion house for five years, he launched H2O a brand of mens' shirts and ties for the domestic market. After the success of H2O, he teamed up with designer Rahul Khanna and launched 'CUE'



## **RAHUL KHANNA**

After completing a course in Apparel Merchandising at NIFT, he worked as a freelance designer and stylist for various leading export and fashion houses in New Delhi and Mumbai, in 1998 joined designer Rohit Gandhi and launched 'CUE'.

Their collections are based on straight Line clothing, retaining the very basic elements of style & quality, and keeping in mind the increasing demand for western wear in India, which has been ignored in the past. They keep their silhouettes sharp and defined with an emphasis on fabrics, cuts and a lot of detailing rather than on embellishments.



## **Shahab Durazi**

Durazi works as a designer his own way. He does not do clothes for beauty queens or uniforms or displays his garments at various fashion shows. He does everything himself including cutting every garment in his collection. He does not keep assistants because he feels his work would then be diluted. He is the designer who put Indian women into tailored jackets. He also does formal evening garments with fine embroidery. In his 1995 collection he softened his collection silhouette using chiffon and organza. He successfully attempted using embroidery to add textures to his fabrics. Latter his black, white and gray look was more classic rather than flamboyant.



Earlier Durazi designed for the slim woman fitting into 6-12 sizes. Today he has added on more sizes.

## **Shantanu & Nikhil**

Their company is in business of manufacturing of high quality, Indian ethnic garments both for the Indian and the overseas market. The Indian fashion industry has all the necessary ingredients: creativity, a vast variety of fabrics and a treasure of kashidkari to prosper in a huge industry. Shantanu used these various intricacies to market their designs.



## **Sangeeta Chopra**

She stepped into the world of fashion at an early age of 16 years. She has choreographed and directed many shows, both in India & across the globe. She had designed the Miss Universe wardrobes for various Miss India's including Sushmita Sen, Madhu Sapre & Namrata Shirodkar. Several music videos and several advertising campaigns- both press & film - have seen her designs.



## **Saviojon**

He is a Goa-based designer and stylist. As a kid he cut up grocery carry bags, placed them on hangers, pretending them to be tops and organized garage sales with friends. He has designed stage costumes for rock



star Remo Fernandes. His career took off in 1993 when he won at the first Shopper's Stop Designer of the Year Award, while giving him a regular retail space at their outlets. He felt an absolute high when Diana Hayden wore his creation at the Cannes film festival the year she won the Miss World title. In 1999, the Taj Exotica, Goa commissioned him to design their entire uniform.



Ever since, there is no looking back. Though he has no formal training, Saviojon believes that learning is a forever process. Being an absolute control freak he still cuts every piece from his collection and likes to blend street with avant-garde making the clothes unbearably wearable. Better known for his wild fashion sensibility he believes in quality not quantity and his focus is on craftsmanship and detail. His design reveal that clothes aren't just about appearance but as he says, "Changing the way you feel." Effectively he has been able to bridge the art/fashion world divide without sacrificing wearability.

### **Tarun Tahiliani**

His sense of clothing epitomizes style, craftsmanship, quality and refinement. He and his wife chose a handful of talented young, undiscovered designers and started Ensemble. His collections attempt to rejuvenate ideas towards a renewal for contemporary Indian life. A wide spectrum of silhouettes and styles complement his trademark drapes and subtlety. Today, Tarun, the master of drape, is one of the most sought after and successful fashion designers in the country whose clients cover a domestic and international arena. He also deals with mens wear and home-furnishings.



### **Vandana Roy**

The glitterati in their endeavor to look great and feel good place their faith in the hands of a few designers and a price tag with endless nulls. This aspect was explored by her and catered to. She discovered a segment, which wanted the same feel of the garment but at an affordable tag. they wanted wears that were suitable as a casual wear yet trendy when worn for a party. She started a brand called 'Sentiments' of Salwar Kameez. She gives her client value for money. Salwar Kameez is a necessity in today's wardrobe but at the same time within a given budget the woman wants to feel indulgent and luxurious. She feels it is



important to focus on the intelligent woman who has more than just taste and is not looking for cheap imitations of big designers.

The fabrics she uses are exquisite and there is an exceptional attention to detail in the making every garment even if it is mass-produced. Even if the garments are mass-produced, they take care that not more than two to three pieces of a single design in one colour reaches the retail outlet in one city. She uses Bandhanis, handloom cottons, jute linens, Jamevars and Bagru prints.

### **Vijay and Shobha Arora**

Art is boundless. It sifts through the sands of time conjuring an aesthetic equilibrium around which life reverberates. It is the very being of existence influencing every nuance of living, and fashion is but, one aspect, of that.



Their label is 'Anant' and embroidery and embellishments are the forte of this label. The silhouettes are clean, streamlined and the focus is intricate hand embroidery that makes style statements. The look is always sophisticated, either understated or strong creating an impact. Anant gives simple, yet effective, aesthetically correct, wearable contemporary & traditional ensembles for men and women.

### **Wendell Rodricks**

He is one of India's most prolific couturiers. He did a course in Hotel Management, worked in Muscat for a while. And then studied fashion design, went to America and Paris and finally came back to India. He takes inspiration to design from every thing around him. He has worked with a variety of fabrics, including fabric created from pineapple fibre and coconut husk. Pleats, pin-tucks and practicality are his hallmarks. He is the first Indian designer to put out mass-produced branded T-shirts.



### **Activity**

1. List out the designers and their labels.

2. List out the designers and their style.

## 15.4 Summary

The Indian designers listed in this unit are Abu Jani and Sandeep Khosla, Aki Narula, Araiya Fakihi, Anuradha Vakil, Anita Dongre, Anjana Bhargava, Anshu Arora Sen, Aparna Jagdhari, Arjun Khanna, Ashima and Leena Singh, Ashish Soni, Azeem Khan, Deepika Govind, Geetanjali Kashyap, Hemant Trevedi, Jatin Kochhar, JJ Valaya, Kiran Uttam Ghosh, Krishna Mehta, Lalit & Sunita Jalan, Lina Tipnis, Manish Malhotra, Manoviraj Khosla, Meera & Muzaffar Ali, Mona and Pali, Monisha Bajaj, Monisha Jaising, Niki Mahajan, Payal Jain, Poonam Bhagat, Priyadarshini Rao, Puja Nayyar, Ranna Gill, Rina Dhaka, Ritu Beri, Ritu Kumar, Rocky S, Rohit Bal, Rohit Gandhi, Rahul Khanna, Shahab Durazi, Shantanu & Nikhil, Sangeeta Chopra, Saviojon, Tarun Tahiliani, Vandana Roy, Vijay and Shobha Arora, and Wendell Rodricks.

The list is randomly made and not according to the popularity rating or seniority or merit of the designers. Going through this text must have given you knowledge of the various different fields in which a fashion designer works.

After going through this text you must have realised that not all designers are formally trained. Some have made it in this field on the basis of their own creativity.

They have different favourite colour palettes, they work on different fabrics, weaves, different occasions like formal, casual, bridal, western Indian, Indo-western, Sportswear, different market segments, etc. Some design for individual customers, some for plays and theatre, some for only male garments, others for only females or children. Some may stick to only celebrities, or movies and television. The variety is endless. What is required is a vision with capability to achieve the goal.

## 15.5 Self-assessment Questions/Exercises

1. Make a list of designers who deal with formal ethnic Indian wear. Try and collect some photographs of their works.
2. List out designers who deal with mens wear. Try and collect some photographs of their works.

3. Who are the designers who have designed for the Bollywood stars? Try and collect some photographs of the actors and actresses wearing the designer's creation .
4. What is the difference between the style of work of Ritu Kumar and Ritu Beri? Draw a comparison between the works of the two designers.
5. Why do Indian designers give Indian handicrafts so much importance? Supplement your answer with examples.

### **15.6 Further Readings**

For latest works of designers go through the current magazines, which cover, fashion events and give articles on fashion. Also go through newspaper articles and Sunday magazine sections.

1. Fashion Kaleidoscope by Meher Castelino, Rupa & Co.

## STRUCTURE

- 16.1 Unit Introduction
- 16.2 Objectives
- 16.3 Western Fashion Designers
- 16.4 Summary
- 16.5 Self-assessment Questions/Exercises
- 16.6 Further Readings

### 16.1 Unit Introduction

In the garment designing industry, somewhere between practical, functional garments and exorbitant and extravagant garments lies the domain of fashion. It is partly creative art, part fabrication methods and technique, which forces fashion to revolve around designing concepts that are a perfect mixture of history, psychology, sociology, cultures with decorative arts and mass-market consumption. Fashion is a language by which what we wear speaks volumes about our society and culture, as well as our individuality.

It is also a multi-billion-dollar business, in which the forces of advertising, branding, and retailing drive a global market of constant change. A recent report on the worldwide apparel and textiles industry estimated that by 2009 nearly \$3 billion will be spent on clothing, footwear, and accessories, with the fastest growing markets in men's, children's, and athletic wear. The length of a hemline, the shape of a silhouette, the size of a lapel, or the season's newest color or pattern-at no other time in recent history has the act of being in or out of style had such an effect on an image-conscious marketplace.

This unit deals with information regarding foreign designers of international importance. The western fashion industry has been developed for a much longer time. An insight to the works of the designers will help students know how the international market functions.

## 16.2 Objectives

The International Fashion world is quite different to the Indian Fashion Scenario. The silhouettes, the colours, the whole concept of dressing is different. It is more sombre. Use of vivid colours is almost prohibited. The market is much more institutionalised as compared to the Indian Market.

The use of inventive shapes and monochrome tones, the use of black, elements of designings etc etc by designers needs to be understood by students of fashion. As tomorrow they are going to lead the way. The established designers play a big part in setting the trends for world fashion.

## 16.3 Western Fashion Designers

### Calvin Klein

Klein Kelvin is a well known name in the fashion world. His name is also the brand name of clothing marketed by his company, which was launched in 1968.

His unwavering vision of minimal designs and wearable urban styles are part of what make him an icon: his widely recognized marketing genius is also part of the package. Back in the late '70s Klein launched a designer jeans line, which broke down price barriers by offering a lower-priced line. He remains one of the most recognizable designer names in the world.

Klein became a protégé of Baron de Gunzburg through whose introductions he became the toast of the New York elite fashion scene, even before he had his first mainstream success with the launch of his first jeans line. He was noted for his clean lines and strait cuts on coats and suits. Calvin Klein started out as a coat company, and moved to sportswear.

It is said that a buyer got off the elevator on the wrong floor and place a fifty thousand dollar order with him. He has left his mark with some industry firsts, including making utilitarian men's underwear sexy and the first unisex fragrance.

The woman he designs for are urban and sophisticated, who value wearable fashions over showy styles or logos. According to him Fashion is about change and clothes have to be really modern and make women look really beautiful. Calvin Klein believed in modern, practical fashion.



## **Vera Wang**

She is a Fashion designer best known for her wedding dresses. She started her career as a fashion editor for *Vogue* magazine. She worked for Ralph Lauren as a design director for two years. She got international exposure from the dresses she designed for skater Nancy Kerrigan, who wore them to the 1994 Olympics. She has expanded her brand name through her own fragrance, jewelry, shoe and houseware collections. She is a Chinese American.

## **William Rondina**

**The Carlisle Collection** was founded by William Rondina to offer elegant classic clothing and accessories for women by private appointment. Based out of New York City the firm has over 1,000 consultants nation wide.

Rondina a veteran retailer, who understood exactly what women in this niche market — affluent professionals and homemakers — wanted, both quality and value, with the attention and guidance lacking in most stores. His twist is the relationship between his sales team and his customers. It is not the Upstairs Downstairs serving, but one of peer to peer. The Carlisle representatives, who are called consultants, are well-connected socially, and draw from their friends and acquaintances and build a loyal following. The word-of-mouth network is so powerful that Carlisle does not really advertise with the exception of a page in *Town & Country*.

Not only does every piece of the wardrobe from scarf to belt, shoes and purse coordinate, but the consultant reviews her records of everything that has been purchased in the past to guide future combinations or new looks that can be created by extending what is already in each clients wardrobe. Close attention is also paid to limiting the sales of new items in each market, so that customers are comfortable that they will not see someone else with the same design at dinner.

## **Oscar de la Renta**

He is a fashion designer who is considered by fashion critics to be one of the most influential fashion creators of the 20th century.

At the age of 18, he moved to Spain, where he studied painting at the Academy Of San Fernando in Madrid. He quickly changed his focus to fashion. Soon he found work as a sketcher with some of Spain's top fashion

houses. A little later, he took a designing class with one of Europe's top couturiers, Cristobal Balenciaga. He later moved to Paris, where he joined Antonio Castillo as a couture assistant.

In 1963, de la Renta relocated to New York, where he became a protégé of Baron de Gunzburg and worked for Elizabeth Arden. This experience and the contacts would later give him the foundation needed to launch his own clothing lines and perfumes.

In 1965, he left Elizabeth Arden and went to work for Jane Derby Ltd., an American fashion company in business since the 1930s. The labels of the clothes read "Oscar de la Renta for Jane Derby." After Derby's death in 1969, de la Renta took over the company and renamed it Oscar de la Renta.

Apart from the signature *Oscar de la Renta* products, he has launched the *Pink Label* products and has ventured into the world of women's accessories, men's clothing, sportswear and perfumes. He also produces, with an American manufacturer Century Furniture, a collection of home furnishings based on antiques and other items that furnish his houses in Connecticut, New York City, and the Dominican Republic.

## **Perry Ellis**

Perry Edwin Ellis started retailing out in a department store to gain experience in the fashion industry as a buyer and merchandiser and later at a sportswear company. In the mid-1970s, eventually, he was approached by his then employer, The Vera Companies, famous for their polyester double-knit pantsuits, to design a fashion collection for them. Ellis presented his first women's sportswear line, called Portfolio, in November 1976. He proved a master of innovative ideas who created 'new classics' that American women longed for at the time.

Praised by critics as the ideal American sportswear designer of the time and loved by female consumers for his clean-cut yet casual style, Ellis, together with The Vera Companies' parent company, founded his own fashion house, Perry Ellis International, in 1978. He later developed Perry Ellis Menswear Collection — widely successful, and marked by "non-traditional, modern classics". Step by step, he added shoes, accessories, furs and perfume that all bore his name. It became his trademark to skip down the runway at the end of his fashion shows.

Throughout the 1980s the company continued to expand and include various labels such as Perry Ellis Collection and Perry Ellis Portfolio. Ellis died in May 1986. Since then, the company has changed hands several times. These days, Perry Ellis is the fifth largest.

### **Diane von Fürstenberg**

**Diane von Fürstenberg**, is a fashion designer, businesswoman, and New York City socialite. She began her business, entering the U.S. clothing market selling knit dresses. She is most famous for introducing the "wrap dress" in 1973, an example of which, due to its important influence on women's fashion, is on display at New York's Metropolitan Museum of Art. She currently creates a line of high-end women's apparel which is only offered in the most elite stores.

### **Edith Head**

She was an American costume designer. During her long career she was nominated for thirty-four Academy Awards and won eight times, more Oscars than any other woman has won. She was responsible for some of the best known Hollywood fashion images of her day, with her costumes being worn by the most glamorous and famous actresses of the day in films seen by millions.

### **Donna Karan**

Karan, began working for Anne Klein, where she was eventually promoted to associate designer in 1971. In 1984 Donna Karan left Anne Klein and, started her own business "to design modern clothes for modern people".

What made her initially famous in the industry was her line of elastic bodysuits. She also became known for her very successful Essentials line, initially offering seven easy pieces which could all be mixed and matched, and created a fully integrated wardrobe. At a time when more and more women in America entered the business world and were looking for sophisticated and elegant, yet simple and functional clothing, preferably in black, white or grey, the company experienced tremendous success with its 'power dressing' outfits and was loved by the critics in the 1980s. Ms. Karan always insisted that she would only design clothes, like jersey dresses and opaque Lycra tights, that she would also wear herself.

## **Lilly Pulitzer**

**Lilly Pulitzer** is a socialite and prominent fashion designer. In 1949, she graduated from Miss Porter's School in Farmington, Connecticut.

In the course of working at the juice stand, Lilly found that squeezing juice made a mess of her clothes. Seeking to camouflage the juice stains, Lilly asked her dressmaker to design a sleeveless shift dress made of bright, colorful printed cotton. Lilly loved the dress that was produced for her, and it would later become her "Classic Shift Dress."

Lilly quickly found that customers loved her dress, and so she had her dressmaker produce more in order to sell at her juice stand. Soon, however, she was selling more dresses than juice, so she decided to stop selling juice and instead focus on designing and selling what had become known as her "Lillys." Jackie Kennedy, then the First Lady, who Lilly knew from Miss Porter's, was one of the first celebrities to sport Lilly's shift dress, and was featured in Life Magazine wearing one. Lilly's shift dresses suddenly became a fashion sensation.

## **Kara Saun**

Saun dreamed about becoming a designer since she was a small girl. She moved to Hollywood, California, where she made many celebrity contacts; she was chosen by Queen Latifah to design Latifah's dress for the 2000 Oscars.

Despite her many contacts in the entertainment world, Saun went mostly unnoticed until she was chosen to participate on the first season of the reality show "Project Runway", which debuted in the United States on December 1, 2004. On the show, Saun described her designs as rock-star like.

After winning four of nine challenges, Saun's beautifully-executed designs placed her in the top three designers, earning her the privilege of showing her collection at 2005's Olympus Fashion Week in New York. Her futuristic Aviator-inspired collection, appropriately named "Fantasy Fly-Girl", had Saun pegged as the frontrunner.

Kara Saun was brought in as costume designer to create the "new" look for Queen Latifah for her talk show, as well as designing the Queen's 2000 Academy Awards red carpet gowns. Kara received her start in cos-

tume designing on the series "Malcolm & Eddie". She then became Eddie Griffin's personal costumer, and went on to work on his HBO special "Voodoo Child", as well as cd covers and other special events.

### **Norman Hartnell**

He opened his own business in 1923 and became known for his elaborate and intricately decorated gowns. Hartnell designed the dresses worn by Queen Elizabeth II on her marriage to Prince Philip, Duke of Edinburgh in 1947, and her coronation in 1953. He also designed dresses for Elizabeth, The Queen Mother and Queen Mary.

The dress designed for the Queen's wedding contained 10,000 seed pearls and many thousands of white crystal beads. For its display in 2003 for the anniversary of the coronation of Her Majesty The Queen, 10 restorers worked on it. In the embroidery, various symbols for different countries of the Commonwealth can be seen, such as the Scottish thistle, Australian wattle, the maple leaf of Canada and the pearly lotus flower for India.

Hartnell also designed Queen Elizabeth the Queen Mother's famous "White Wardrobe" for her 1938 State Visit to France with her husband King George VI. On the death of Queen Elizabeth's mother, the Countess of Strathmore, Hartnell remade the Queen's entire wardrobe in white, resurrecting the ancient French usage of white as royal mourning.

### **Alexander McQueen**

**Alexander McQueen** is one of the most influential English fashion designers. He has mastered six methods of pattern cutting from the flamboyant styles of the 16th Century to the sharp, contemporary tailoring which has become his signature.

He started running up dresses for his three sisters at a young age and announced his intention of becoming a top designer. He left school and landed himself an apprenticeship with top Savile Row tailors Anderson and Shepherd, then working for Gieves & Hawkes and the famous theatrical costumiers Angels and Bermans. While on Savile Row, McQueen's clients included Mikhail Gorbachev and Charles, Prince of Wales. The rumor is that McQueen graffitied four-letter words into the lining of the Prince's Savile Row jackets. When he was 20, McQueen went on to work for Koji Tatsuno and Romeo Gigli. McQueen applied to London's most prestigious fashion school, Central Saint Martins College of Art and Design for a Masters De-



gree. Although he had no formal education, he was immediately admitted on the strength of his portfolio. He graduated from in 1991.

Before opening his own studio in East London in 1992, McQueen developed a reputation for controversy and shock tactics, with trousers aptly named "bumsters", and a collection entitled "Highland Rape". His provocative designs attracted a small but loyal clientele, including such influential fashion figures as stylist Isabella Blow, who purchased everything from his first collection, and was said to have persuaded McQueen to change his name from Lee to Alexander when he launched his fashion career.

## **Bruce Oldfield**

**Bruce Oldfield** is a British fashion designer. He is known for his couture eveningwear and dressing Hollywood actresses, British royalty, notably Diana, Princess of Wales, and much of the European aristocracy.

As child he lived in a foster family in County Durham in the care of Violet Masters who worked as a seamstress. Violet taught Oldfield how to sew at an early age; she recorded that at age seven, he used scraps from her sewing table to make a dress for a doll on his own. As a teenager he returned to Barnardo's and following a grammar school education, in Ripon, North Yorkshire, went to study fashion and design at Ravensbourne College of Art in Kent, from 1968 to 1971. He then considered teacher training college but with the aid of a grant from Barnardo's, switched to further study fashion at St. Martin's School of Art in London.

On graduating in 1975, Oldfield set up his own ready-to-wear label, followed by a couture label in 1978. His big break came in 1976 when he was phoned by Charlotte Rampling who asked him to design a dress for her. Oldfield had returned from an unsuccessful sales trip to America and Rampling had come across some of his designs in New York. Although Oldfield had already received a fair amount of editorial attention, it was Rampling's celebrity endorsement that propelled him to commercial success.

## **Mary Quant**

**Mary Quant** is an English fashion designer, one of the many designers who took credit for inventing the miniskirt and hot pants.

Following the positive reaction to a pair of "mad house pyjamas" de-



signed for the opening, and dissatisfied with the variety of clothes available to her, Quant decided to make her own range of clothing. Initially working solo, she was soon employing a handful of machinists, producing unusual clothes she considered to be fun.

Her skirts had been getting shorter since about 1958 — a development she considered to be practical and liberating, allowing women the ability to run for a bus. The miniskirt, for which she is arguably most famous, became one of the defining fashions of the 1960s. The miniskirt was developed separately by Andre Courrèges, and there is disagreement as to who came up with the idea first. Quant named the miniskirt after her favorite make of car, the Mini.

In addition to the miniskirt, Quant is often credited with inventing the coloured and patterned tights that tended to accompany the garment, although these are also attributed to Cristobal Balenciaga.

Irrespective of whether she invented these items, Quant was one of their major popularisers. Quant's popularity was at its peak in the mid 1960s, during which time she produced the dangerously short micro-mini skirt, "paint-box" make-up, and plastic raincoats. She was described as being the leading fashion force outside Paris.

In the late 1960s, Quant launched hot pants, which was her last big fashion development. Through the 1970s and 1980s she concentrated on household goods and make-up.

## **Vivienne Westwood**

**Dame Vivienne Westwood** is an English fashion designer largely responsible for modern punk and new wave fashions.

The punk style began to gain notoriety when the Sex Pistols wore clothes from Westwood and McLaren's shop at their first gig. The 'punk style' included BDSM fashion, bondage gear, safety pins, razor blades, bicycle or lavatory chains on clothing and spiked dog collars that were used as jewellery as well as the outrageous make-up and hair. The inclusion of more traditional elements of British design, such as tartan fabric, amongst the more uncommon elements of her style only served to make the overall effect her designs more shocking.

Together, Westwood and McLaren revolutionised fashion, and the

impact is still felt today.

Her design style had evolved so that her main interests included not only the youth and street culture but also tradition and technique.

## **Karl Lagerfeld**

**Karl (Otto) Lagerfeld** is widely recognized as one of the most influential German fashion designers of the late 20th century. He made his name as an independent creator who collaborated with a variety of different fashion labels, including Chloé, Fendi and Chanel. In the early 1980s he set up his own label, called **Lagerfeld**, which launched perfumes and clothing lines. He has also played a role in equipping leading artists.

In the early 1990s he once employed strippers and an Italian adult film star to model his black-and-white collection for Fendi. He has produced legendary pieces like the shower-dress, with beaded water streaming down the front; a car-dress with a radiator grille and fender, and a multitude of outstandingly eccentric hats.

Lagerfeld was the target of a pieing by PETA in 2001 at a fashion premiere at Lincoln Center in New York City.

## **Jil Sander**

**Jil Sander** is a German fashion designer known for understated and sleek designs, luxurious fabrics and her perfume line.

It is also the name of the fashion house she founded, **Jil Sander AG**. Her minimalist trademarks include striking silhouettes, high-end fabrics, and meticulous detail, emphasizing quality over flash. Her work descends from that of Coco Chanel, as opposed to the bleeding-edge esthetic of Lagerfeld and Gaultier or the trendiness of sportswear design, as exemplified by the like of Giorgio Armani and Calvin Klein.

Her trademark look, a somewhat New Look for women conquering executive positions in the 1980s, was that of a perfectly cut pantsuit, a form-fitting simple but elegant coat or a slim blouse made of the most luxurious materials in plain grey, black, blue or white leaving out any unnecessary details, extravagant ornaments or loud colors. The fact that her creations were coordinates which could all be easily combined with each other became a popular characteristic. She created the so-called *onion look*, layering various pieces of clothing in one outfit. She has been described as the

*Queen of Less, Cashmere-Queen, Master of Minimalism, Cool Blonde, Gentle-Jil or Fashion Reductionist.*

To this day, the house produces only two pricey high-end lines, one for women and one for men. Ms. Sander herself had always been strictly against launching a secondary line or bridge collection.

## **Pierre Cardin**

*"Pierre Cardin is a french fashion designer. He was born in 1922, near Venice, Italy, to French parents. He moved to Paris in 1945. There he studied architecture and worked with Paquin after the war. Work with Schiaparelli followed until he became head of Christian Dior in 1947, but was denied work at Balenciaga. He founded his own house in 1950 and began with haute couture in 1953."* Cardin was known for his avant-garde style and his space age designs. He prefers geometric shapes and motifs, often ignoring the female form. He advanced into unisex fashions, sometimes experimental, and not always practical. He introduced the "bubble dress" in 1954.

Cardin was the first couturier to turn to Japan as a high fashion market when he travelled there in 1959.

In 1959, he was expelled from the Chambre Syndicale for launching a ready-to-wear collection for the Printemps department store as the first couturier in Paris, but was soon reinstated. However, he resigned from the Chambre Syndicale in 1966 and now shows his collections in his own venue.

## **Coco Chanel**

**Gabrielle Bonheur "Coco" Chanel** was a pioneering French couturier whose modernist philosophy, menswear-inspired fashions, and pursuit of expensive simplicity made her arguably the most important figure in the history of 20th-century fashion design.

Popularly known as "Coco" or "Mademoiselle" by her inner circle, she was born in the small city of Saumur, France in 1883, although she asserted she was born in 1893, in Auvergne. Her mother died when Chanel was six, and shortly afterward her father abandoned her and her four siblings; the Chanel children were then placed in the care of relatives and spent some time in an orphanage. After affairs with generous wealthy men – a military officer and later an English industrialist – she was able to open a shop in

Paris in 1910 selling ladies' hats, and within a year moved the business to the fashionable Rue Cambon. Her influence on haute couture was such that she was the only person in the field to be named on TIME Magazine's 100 most influential people of the 20th century.

In 1921 Chanel No. 5 perfume was introduced by Chanel. Pierre Wertheimer became her partner in the perfume business in 1924. The influential Chanel suit, launched in 1923, was an elegant suit comprising a knee-length skirt and trim, boxy jacket, traditionally made of woven wool with black trim and gold buttons and worn with large costume-pearl necklaces. Coco Chanel also popularized the little black dress, whose blank-slate versatility allowed it to be worn for day and evening, depending on how it was accessorized. Although unassuming black dresses existed before Chanel, the ones she designed were considered the haute couture standard. In 1923, she told *Harper's Bazaar* that "simplicity is the keynote of all true elegance."

One of her most widely quoted aphorisms is: "Fashion is not simply a matter of clothes. Fashion is in the air, born upon the wind. One intuits it. It is in the sky and on the road."

The House of Chanel in Paris, under Karl Lagerfeld, remains one of the top design houses today.

## **Christian Dior**

**Christian Dior** was an influential French fashion designer.

Dior attended the Catholic school College Stanislaus, and then the Paris Institute of Political Studies (better known as Sciences Po), after which he established his main house of couture in Paris in 1946 with the backing of textile magnate Marcel Boussac. In twelve years he expanded his business to 15 countries and employed over 2,000 people.

Dior is known mainly for the 1947 "New Look" which employed narrow shoulders, a constricted waist, an emphasized bust, and long, wide skirt, all in striking contrast to the severity of wartime fashions. His designs represented consistent classic elegance, stressing the feminine look. The New Look revolutionized women's dress and reestablished Paris as the center of the fashion world after World War II. Dior spread his fashions around the world when he and his partner, Jacques Rouet, started franchises in the fashion industry. In 1953 Yves Saint-Laurent became Dior's assistant and was destined to be his successor but was reluctantly forced to leave when

the time came for his military service. On returning, after trouble with his temporary replacement Marc Bohan, Saint-Laurent soon opened his own *maison de couture* once his military obligations were over.

## Jean-Paul Gaultier

**Jean-Paul Gaultier** is a French fashion designer and past television presenter.

Gaultier never received formal training as a designer. Instead, he started sending sketches to famous couture stylists at an early age. Pierre Cardin was impressed by his talent and hired him as an assistant in 1970. His first individual collection was released in 1976 and his characteristic irreverent style dates from 1981, and he has long been known as the *enfant terrible* (bad boy) of French fashion. Many of Gaultier's following collections have been based on street wear, focusing on popular culture, whereas others, particularly his Haute Couture collections, are very formal yet at the same time unusual and playful. Jean-Paul Gaultier produced sculptured costumes for Madonna during the nineties and has also worked in close collaboration with Welford Hosiery. He popularized the use of skirts, especially kilts on men's wardrobe, and the release of designer collections. Gaultier caused shock by using unconventional models for his exhibitions, like old and fat women, pierced and heavily tattooed models, and by playing with traditional gender roles in the shows. This granted him both criticism and enormous popularity.

Gaultier also designed the wardrobe of many motion pictures. He currently designs for three collections: his own couture and ready-to-wear lines, as well as the newly relaunched clothing line for Hermes, a French leather goods company well-known for their equestrian background, scarves, and expensive and difficult to obtain handbags.

Jean-Paul Gaultier is also known for a popular line of perfumes.

## Hubert de Givenchy

**Hubert de Givenchy** is a French fashion designer who founded the The House of Givenchy in 1952. He is famous for designing all of Audrey Hepburn's clothing and costumes and also working for Jacqueline Kennedy.

In 1952, Givenchy opened his own design house in Paris. Later he named his first collection "Bettina Graziani" for Paris's top model at the time.



His style was marked by innovativeness, contrary to the more conservative designs by Dior.

At 25, he was the youngest designer of the progressive Paris fashion scene. His first collections were characterized by the use of rather more cheap fabrics for financial reasons, but they always piqued curiosity through their design.

Audrey Hepburn, later the most prominent proponent of Givenchy's fashion, and Givenchy met in 1953 during the shoot of *Sabrina*. He went on to design almost all the wardrobe worn by her in her movies. He also developed his first perfume collection for her. Grace Kelly and Jackie Kennedy were other famous customers of Givenchy's.

At that time, de Givenchy also met his idol, Cristobal Balenciaga, who had also influenced Paco Rabanne's work previously.

In 1968, Givenchy's prêt-à-porter collection debuted, later a men's line was also launched.

The House of Givenchy was split in 1981, with the perfume line going to Veuve Clicquot, while the fashion branch went to the Louis Vuitton Moët Hennessy group's portfolio of upscale brands.

Hubert de Givenchy retreated from fashion design in 1995. After a brief stint by John Galiano and later Alexander McQueen as creative directors, Julien McDonald has been in charge of design at Givenchy.

## **Paul Poiret**

**Paul Poiret** was a *couturier* based in Paris before the First World War, during the Belle Epoque. He was taken on by the fashion designer Jacques Doucet as a draughtsman. When he completed his apprenticeship with the House of Worth in 1904 he opened up his own fashion house. He was famous for designing luxurious oriental and Art Deco gowns. He was the first couturier to launch his own perfume (named Rosine after his eldest daughter) and he also launched the suspender belt, flesh-coloured stockings and culottes, and introduced the modern brassiere. He also presented the first sheath and sack dresses.

It is important to note that Poiret's signature was the rose - it served as a decorative element on his designer label, and it shows up from time to



time on his creations (lapels and elsewhere). It was his signature, and most often designated a piece of which he was particularly proud. Paul Iribe, a graphic artist and jewelery designer was hired to design Poiret's label, which was a simple rose drawing accompanied by the text, "Paul Poiret a Paris."

Poiret was notorious for throwing lavish parties, In cases in which guests attended improperly attired, they were requested to either outfit themselves in some of Poiret's 'Persian' outfits, or leave. 1909, Raoul Duffy was commissioned by Poiret to design stationery for the house, and also designed textile patterns used in Poiret's garments.

## **Yves Saint-Laurent**

Born to insurance-company manager Charles Saint-Laurent and his socialite wife, Lucienne Mathieu, members of a family from Alsace-Lorraine that settled in North Africa during the Franco-Prussian War, Saint Laurent left home at the age of 17 to work for the designer Christian Dior. Following the death of Dior in 1957, Saint-Laurent at the age of 21 was put in charge of the effort of saving the Dior house from financial ruin. Saint-Laurent's started his own couture house, which was financed by his wife Pierre Berge in 1962. The couple split romantically in 1976 but remained business partners.

In the wake of his nervous breakdown, Saint Laurent was released from Dior and started his own label together with Pierre Bergé with the now-famous initials of YSL. During the 1960s and 1970s the firm popularized fashion trends such as the beatnik look, tweed suits, tight pants and tall, thigh-high boots. Among his muses were Loulou de La Falaise, the daughter of a French marquis and an Anglo-Irish fashion model, Betty Catroux, the half-Brazilian daughter of an American diplomat and wife of a French decorator, and Catherine Deneuve, the iconic french actress. Ambassador to the couturier during the late 1970s and early 80s was London socialite millionairess Diane Boulting-Casserley Vandelli, making the brand ever more popular amongst the european jet-set and upper classes.

In 2002, dogged by years of poor health, drug abuse, depression, alcoholism, criticisms of YSL designs, and problems with lead designer Tom Ford, Saint-Laurent and Gucci closed the illustrious couture house of YSL. While the house no longer exists the brand still survives through its parent company Gucci.

The pret-a-porter line is still being produced under the direction of Stefano Pilati after Tom Ford retired in 2004.

#### 16.4 Summary

Going through this text must have also enlighten you about the weird thing people have done to make a name for themselves in this world of fashion. **Right from distributing currency with stickers of their photographs on them to changing over from established profession to become fashion Designer.**

**This unit has listed the details of some of the world famous fashion designing houses like Calvin Klein, Vera Wang, William Rondina, Oscar de la Renta, Perry Ellis, Diane von Fürstenberg, Edith Head, Donna Karan, Lilly Pulitzer, Kara Saun, Norman Hartnell, Alexander McQueen, Bruce Oldfield, Mary Quant, Vivienne Westwood, Karl Lagerfeld, Jil Sander, , Pierre Cardin, Coco Chanel, Christian Dior, Jean-Paul Gaultier, Hubert de Givenchy, Paul Poiret and Yves Saint-Laurent**

#### 16.5 Self-assessment Questions/Exercises.

1. Name the most influential Fashion houses of the world.
2. Who invented the mini skirt?
3. Which Designer introduced the punk look? What was the punk look?
4. Name any two Japanese designers.
5. Draw a comparison between the works of Givenchy and Christain Doir.
6. Which designer is famous for her wedding collection?
7. Which Designer started her business by selling fruit juice?
8. Write about the design style of

**Calvin Klein, Oscar De La Renta, Coco Chanel and Pierre Cardin**

9. Who introduced the wrap dress?
10. Who won the Oscars eight times for her designing?
11. Who made elastic suits?

12 Who designed dresses for the queen of England?

13 As a child who designed dresses for his sisters?

14 Christain Dior and Yves Saint-Laurent are powerful names in the world of Fashion. Justify the statement.

15. Which designer has the Rose as his signature Label?

#### **16.6 Further Readings**

Encyclopedia of Clothing and Fashion. 3 vols. by Valerie Steele. Publishers  
Gale Group.

# NOTES

# NOTES