

**Diploma in Fashion Merchandising and Readymade Garments**  
**Diploma**

**PAPER II: FUNDAMENTALS OF FASHION DESIGNING**  
**(THEORY)**

**SYLLABUS**

**Unit 1: Fashion Concept**

S.No.	Title	Details
1.	Fashion terminology	Apparel, style, fashion, fashion design, accessories, classics, fad, trend, alter, seam allowance, block pattern, crease, dart, designer, drafting, draping, ease, facing, fitting, flare, gathers, godet, grain, notch, layout, princess line, silhouette, tacking, trim, fashion forecaster, fashion journalist, model, image consultant
2.	Types of fashion Areas of fashion design	Haute couture, ready-to-wear, mass market; kids wear to old age wear, accessories
3.	Fashion cycle & Fashion Theories	Fashion cycle, Trickle-down theory, bottom up theory & trickle across theory
4.	Fashion Trends	Factors affecting fashion trends
5.	Careers in fashion designing & Role of designer	Required capabilities and role of designer Job opportunities in garment industry, brand stores, research, communication, art, education, primary markets

**Unit 2: Design Ideas for garments**

S.No.	Title	Details
1.	Basic wears	Casual wear, formal wear, traditional wear, party wear, uniforms
2.	Necklines	Jewel, round, U, V, square, glass, sweet heart, matka, funnel, scalloped, scoop, asymmetrical, keyhole, halter, boat, cowl, draw string
3.	Collars	Peter pan, cape, sailor's, shirt, shawl, chinese, tie, polo or turtle, nehru, ruffle, coat
4.	Sleeves	Plain, puff, bell, churidar, leg-o-mutton, victorian, cowl, tulip, magyar, lantern, raglan, kimono
5.	Skirts	Straight, A- line, flared, circular, gored, knife pleated, box pleated, accordion pleats, pegged, mini, midi, maxi, wrap -a-round skirts

**Unit 3: Figure types and Dresses**

S.No.	Title	Details
1.	Basic Selection for Dresses	Fundamental and functional features, hygiene and safety features, growth and comfort features, economic features, care and maintenance features, cultural and religious features, constructional features, self help features

2.	Short and Stout figure	Selection of colour, texture, prints, accessories for dresses
3.	Short and Thin figure	Selection of colour, texture, prints, accessories for dresses
4.	Tall and Stout figure	Selection of colour, texture, prints, accessories for dresses
5.	Tall and Thin figure	Selection of colour, texture, prints, accessories for dresses
6.	Body types	Triangular, wedge, oval, rectangular, hour glass figure

#### Unit 4: Wardrobe Planning

S.No.	Title	Details
1.	Introduction	wardrobe planning - meaning, need and importance for individual and family
2.	Factors affecting wardrobe planning	Social Factors- locality, cultural background, gender, occupation, occasion, social status  Economic Factors- income(family and individual), technological advancement Environmental Factors - weather, climate Physiological Factors- age, body structure, activity level, interest, health Other factors- fashion, media, political, spiritual, national, religious
3.	Age wise selection criteria	Infants, toddlers, preschool children, adolescent, middle age persons, old age persons
4.	Occasion wise selection criteria	Office wears, religious functions, formal party, wedding ceremony, interview, travelling, sports, relaxation & rest, mourning and funeral
5.	Care & maintenance	Daily, seasonal, occasional, yearly care, steps of organizing wardrobe

#### Unit 5: Fashion and Traditional Textiles of Rajasthan

S.No.	Titles	Details
1.	Introduction to Traditional Textiles	Meaning of traditional textiles, relationship between fashion and traditional textiles, effect of traditional textiles on current fashion trends
2.	Traditional female costumes of Rajasthan	Top wear, bottom wear, footwear, accessories
3.	Traditional male costumes of Rajasthan	Top wear, bottom wear, footwear, accessories
4.	Traditional Works of Rajasthan	Printing- sanganer print, bagru print, dabu print Dyeing- bandhej Embroidery- gota patti, danka, zardozi and metal thread embroidery
5.	Case Study	Fabric of Freedom – khadi

# UNIT 1: FASHION CONCEPT

## 1.FASHION TERMINOLOGIES

1. **Apparel**" means clothing in general. In the rag trade, "apparel" is a generic description that covers menswear, womenswear, childrenswear and sportswear
2. **Style** A particular design, shape or type of apparel item. The style of the garment is determined by the distinct features that create its overall appearance.
3. **Fashion** The display of the currently popular style of clothing. A fashion is the prevailing type of clothing that is favored by a large segment of the public at any given time and influenced by Social, Political, Economical and Artistic media.
4. **Fashion Design** is the [art](#) of applying [design](#), [aesthetics](#), clothing construction and natural beauty to [clothing](#) and its [accessories](#). It is influenced by cultural and social attitudes, and has varied over time and place.
5. **Gathers** A means of distributing fullness in some part of a garment by sewing a loose row of stitches, pulling the thread, and sliding the fabric along the thread to make soft folds in order to decrease the width of the fabric. n shirring three or more rows of gathers are placed parallel lines to achieve a decorative effect while also manipulating fullness.
6. **Accessories** A [fashion](#) accessory is an item used to contribute, in a secondary manner, to the wearer's [outfit](#), often used to complete an outfit and chosen to specifically complement the wearer's look.<sup>[1]</sup> It has the capacity to further express an individuals identity and personality as there are accessories that come in different, shapes, sizes, hues etc.accessories include purses and [handbags](#), [hand fans](#), [parasols](#) and [umbrellas](#), [wallets](#), [canes](#), and [ceremonial swords](#). Accessories that are worn may include [jackets](#), [boots](#) and [shoes](#), [cravats](#), [ties](#), [hats](#), [bonnets](#), [belts](#) and [suspend ers](#), [gloves](#), [muffs](#), [necklaces](#), [bracelets](#), [watches](#), [eyewear](#), [sashes](#), [shawls](#), [scar ves](#), [lanyards](#), [socks](#), [pins](#), [piercings](#), [rings](#), and [stockings](#).
7. **Classic:** An item of clothing that continues to be popular even though fashion changes. It is always acceptable. Classics were originally fashion items, but their general appeal and simple style lines have kept them popular. They can worn year after year. Examples of classics: White dress shirts, dark business suits, pleated skirts, loafer shoes, blues jeans, and salwar kameez.
8. **Fad:** A temporary, passing fashion. It is an item or look that has great appeal to many people for a short period of time. A fad becomes popular fast, and the dies out quickly. Craze: Craze is like a fashion because it is a passing love for a new fashion. However, this has a display of emotion or crowd excitement with it. Store

have a hard time keeping such items in stock because people are so eager to buy them.

9. **Trend** Trend denotes to the thing that is popular at a particular point in time. The word is regularly used in relation to fashion and [jewelry](#). In the fashion industry, the word trend denotes the fashions that are popular at a certain point in time. For instance, the power suits were the trend in the 1980s. In 2018, sky blue and purple were the trendy colors. Trends in fashion can be impacted by multiple aspects such as social, political, technological, and economical.
10. **Alter** To make different without changing into something else.
11. **Designer** A fashion designer is responsible for creating the specific look of individual garments-including a garment's shape, color, fabric, trimmings, and other aspects of the whole. The fashion designer begins with an idea of how a garment should look, turns that idea into a design (such as a sketch), and specifies how that design should be made into an actual piece of clothing by other workers. Fashion designers attempt to design clothes which are functional as well as aesthetically pleasing.
12. **Drafting** Drafting is a full scale plan of a garment based on an individual's direct body measurements, which along with some proven formulae are used to develop the shape and fit of a particular garment..This plan or outline is known as Draft,which is then transferred on to the cloth to be cut.Drafts are also referred to as 'blocks' or 'slopers' which are a basis for advanced pattern marking.Drafting is defined as a method of drawing patterns on paper with mechanical precision using body measurements.
13. **Draping**:A technique of pattern making where the fabric is placed on the dress form and pinned to create a design. It is more 3D imentional.
14. **Fitting**Fitting is defined as the activity when someone tries on clothes to make sure they are the right size, or a small part that joins together other parts.
15. **Flare**Flares refers to a projection of volume in a silhouette, flares are also referred to as a type of trouser style. A flare can feature on dresses or tops, particularly seeing reference in peplum tops and skirts. To expand or open outward in shape.
16. **Gathers**Gathering is a [sewing](#) technique for shortening the length of a strip of [fabric](#) so that the longer piece can be attached to a shorter piece. It is commonly used in [clothing](#) to manage fullness.
17. **Couture**: the design and manufacture of fashionable clothes to a client's specific requirements and measurements.

**18. Silhouette:** The shape of the clothing style. It is formed by the width and length of the neckline, sleeves, waistline and pants or skirts. If you were to squint your eyes and look at a suit, dress or coat, the outline (shape) of the garment would show its silhouette. Silhouettes are always changing in fashion. The general direction that a silhouette takes (wider-narrower-longer-shorter) shows a fashion trend.

**19. Fashion Forecaster** Fashion forecasters predict which silhouettes colours, textures, fabrics, graphics, prints, footwear, accessories, etc. will be the forthcoming trends on the runway and in retail stores from season to season. A fashion forecaster predicts the colors, fabrics, textures, materials, prints, graphics, beauty/grooming, accessories, footwear, street style, and other styles that will be presented on the runway and in the stores for the upcoming seasons.<sup>1</sup>

**20. Fashion journalist** Fashion journalism is a component of fashion media with a focus on writing and photojournalism. Fashion journalists essentially serve the same purpose as other journalists, but focus specifically on fashion trends and events. A fashion journalist is the one who utilises their knowledge, skills and creativity to keep the enthusiast up to date with the latest trends and news in the industry.

**21. Model** A model is a person with a role either to promote, display or advertise commercial products (notably fashion clothing in fashion shows) or to serve as a visual aid for people who are creating works of art or to pose for photography. Though models are predominantly female, there are also male m

## 2.TYPES OF FASHION

1. **Haute couture** involves the creation of limited, custom-fitted **clothing** and accessories that are individual works of art. **Haute couture** is literally French for “high dressmaking,” and originated with made-to-order garments designed and sewed for private clients. is the creation of exclusive custom-fitted clothing.

*Haute couture* is high-end fashion that is constructed by hand from start to finish, made from high-quality, expensive, often unusual fabric and sewn with extreme attention to detail and finished by the most experienced and capable sewers—often using time-consuming, hand-executed techniques.

An haute couture garment is always made for an individual client, tailored specifically for the wearer's measurements and body stance and only in Paris. Considering the amount of time, money, and skill allotted to each completed piece, haute couture garments are also described as having no price tag: budget is not relevant. In modern France, *haute couture* is a protected name that may not be used except by firms that meet certain well-defined standards.

Haute couture is a spearhead in terms of creation, a fantastic laboratory for research, both in terms of craftsmanship and design innovation,” explains Toledano. “Haute couture is a land of free expression for designers, as well as an image builder for brands.”

These are garments created as one off pieces for a specific client. 19th century Englishman Charles Frederick Worth is considered as the father of Haute Couture and today members are selected by the Chambre Syndicale de la Haute Couture. To qualify as an official Haute Couture house, members must design made-to-order clothes for private clients, with more than one fitting, using an atelier (workshop) that employs at least fifteen fulltime staff. They must also have twenty fulltime technical workers in one of their workshops. Finally, Haute Couture houses must present a collection of no less than 50 original designs — both day and evening garments — to the public every season, in January and July.

**2. Ready-to-wear** or *prêt-à-porter* is the term for ready-made garments, sold in finished condition in standardized sizes, as distinct from made-to-measure or bespoke clothing tailored to a particular person's frame.

Ready-to-wear has a rather different place in the spheres of fashion and classic clothing. In the fashion industry, designers produce ready-to-wear clothing, intended to be worn without significant alteration because clothing made to standard sizes fits most people. They use standard patterns, factory equipment, and faster construction techniques to keep costs low, compared to a custom-sewn version of the same item. Some fashion houses and fashion designers make mass-produced and industrially manufactured ready-to-wear lines, while others offer garments that are not unique but are produced in limited numbers.

Ready-to-wear” is a fashion industry term that signifies that an article of clothing was mass-manufactured in standardized sizes and sold in finished condition—rather than designed and sewn for one particular person.

Ready-to-wear clothes are a cross between haute couture and mass market. They are not made for individual customers, but great care is taken in the choice and cut of the fabric. Clothes are made in small quantities to guarantee exclusivity, so they are rather expensive. Ready-to-wear collections are usually presented by fashion houses each season during a period known as Fashion Week. This takes place on a city-wide basis and occurs twice a year.

### **What Are the Differences Between Ready-to-Wear and Haute Couture?**

Ready-to-wear clothing and haute couture are two different ways the fashion world approaches clothes making. Ready-to-wear is clothing sold “off the rack,” meaning that it is made in standardized sizes, is usually mass-produced, and is meant to be purchased and worn immediately, often without alteration. Haute couture refers to high-end, custom clothing made and tailored exclusively for the wearer.

Almost all major fashion labels (like Gucci, Lacroix, Prada, or Dior) make and show *prêt-à-porter* or ready-to-wear collections, in addition to their haute couture lines. Other differences between ready-to-wear and haute couture include:

- **Production.** Manufacturers produce ready-to-wear clothing using factories with automated processes, while haute couture is usually handmade from start to finish—including designing, stitching, and tailoring.
- **Sizing.** Ready-to-wear clothing is available in “standard sizes” (for instance, from XXS to XXL) to streamline the production process; haute couture is made to measure, which means it is tailored for the wearer’s body.

- **Cost.** Ready-to-wear clothing is inexpensive to produce and typically sells for low prices. Haute couture can be expensive; its price is based on its exclusivity and the high-quality materials and labor used to create the often one-of-a-kind pieces.

**3. Mass market** Currently the fashion industry relies more on mass market sales. The mass market caters for a wide range of customers, producing ready-to-wear clothes in large quantities and standard sizes. Inexpensive materials, creatively used, produce affordable fashion. Mass market designers generally adapt the trends set by the famous names in fashion. They often wait around a season to make sure a style is going to catch on before producing their own versions of the original look. In order to save money and time, they use cheaper fabrics and simpler production techniques which can easily be done by machine. The end product can therefore be sold much more cheaply.

Mass-market fashion retailers are localized at the bottom of the needs. Those brands' business models are based on high traffic, high volume and low margin. But some organizations also have different value proposition in their portfolio of brands. Leading mass-market fashion businesses offer collections more frequently than the average market. This freshness describes the [fast- fashion](#) business model, where Zara, which is capable of translating trends in products in a matter of weeks, revolutionized design, manufacturing and retailing.

These companies put the customer at the center of their organizations and operations are build to reflect it. The results are more collections, a wider range of options with a reduced shelf life, higher stock turns that lower promotions needs and therefore ensure better margins and cash flows. But even if mass-market retailers share some characteristics, their approach to fashion, manufacturing, innovation, marketing and retail is quite different. For



example, H&M outsources its production, releases limited edition or capsules with famous designer and invests heavily in advertising..

### **3.Evolution of fashion cycle**

Fashion acceptance is usually described as a fashion cycle.

The fashion cycle is usually depicted as a bell shaped curve with 5 stages.

1. Introduction
2. Rise in popularity
3. Peak of popularity
4. Decline in popularity
5. Rejection

#### **Introduction of a style**

- Most new styles are introduced in the high level.
- Designers creates the designs with few limitations on creativity, quality of raw material or amount of fine workmanship.
- The create new apparel and accessory style by changing elements like line shape color ect...
- Product costs are high and only few can afford.
- Production in small quantity gives the designer more freedom, flexibility.
- New products are shown to retail buyers and press.
- At the first stage of cycle, fashion implies only style and newness.
- Celebrities, TV stars, models buy these clothes as they want to wear them in some events.

#### **Increase in popularity**

- When new styles are seen worn by celebrities on TV or magazines they attract the attention of the general public.
- Viewers may wish to buy the new styles but perhaps cannot afford them.
- Manufactures use less expensive fabric and modify the designs to sell in low price.
- Some companies also do imitation of designer originals at low prices.

- High priced designers now have secondary sales line which sell at lower prices so they are able to sell adoptions of their original designs in great quantity.

### **Peak of popularity**

- When fashion is at height of popularity it may be in such demand that more manufactures copy it or produce adaptations of it at many price levels.

### **Decline in popularity**

- After so many designs copies are mass produced, people get tired of that style and begin to look for something new.
- Consumers still wear garments in style but they don't buy them at regular prices.
- Retail stores put declining styles on the sale rack.

### **Rejection of a style**

- In the past fashion cycle some consumers must have already turned to new look.
- The rejection of a style just because it is out of fashion is called consumers obsolescence.
- "FASHION WEARS OUT MORE APPAREL THAN THE MAN"

### **Length of cycles**

- Fashion always follows the same cyclic pattern.
- There is no measurable time table for a fashion cycle.
- Some takes short time to peak and popularity and some takes longer.
- Some decline slowly some very fast
- Some styles will sell in a single season some several seasons
- Some fashion fades quickly others never disappear.

### **Classic**

- Some styles never become complete obsolete, but interest remain more or less accepted for an extended

- period.
- Jeans, A-line kurtha, polo shirt, loafers and sari is a very good example for classic fashion.

## **Fad**

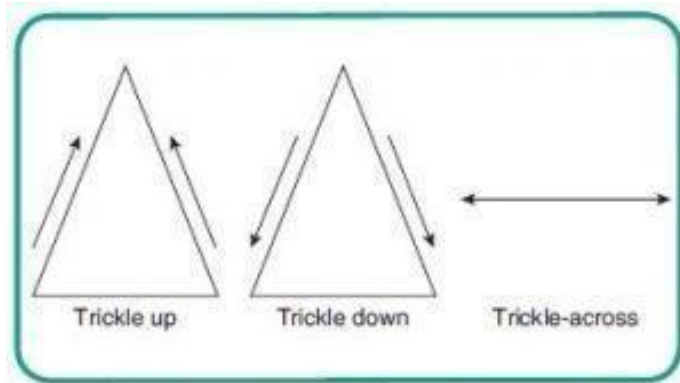
- Short lived fashion is called fad.
- They lack the design strength to hold consumers attention for a long time.
- Piercing, tattoos, spikes, sleeves, neck lines...are some good examples for fads.

## **Cycles within cycles**

- Design elements such as colour, texture, silhouette may change even though the style itself remains popular.
- Jeans is a good example (skin fit, boot cut, low waist, high waist, different washes, torn jeans)

## **The Flow of Fashion**

The distribution of fashion has been described as a movement, a flow, or trickle from one element of society to another. The diffusion of influences from center to periphery may be conceived of in hierarchical or in horizontal terms, such as the trickle-down, trickle-across, or trickle-up theories.



Flow of fashion

## FASHION THEORIES

### Adaptation of fashion

- To understand how new fashion ideas are spread and how they are adapted to the taste, life-style and budgets of various costumers.
- Basically there are three variations of the fashion adaptation process traditional adaptation, reverse adaptation, and mass dissemination.

### Trickle-down theory (traditional adaptation)

- It is based on the traditional process of copying and adapting trendsetting fashion from, Paris, London, New York designers.
- Couture designer fashion is expensive and it is affordable by only a few people.
- Those designs are copied again and again at lower prices until they have been seen often by the conservative buyers.
- It starts from to high fashion to the common people.

The oldest theory of distribution is the trickle-down theory described by Veblen in 1899. To function, this trickle-down movement depends upon a hierarchical society and a striving for upward mobility among the various social strata. In this model, a

style is first offered and adopted by people at the top strata of society and gradually becomes accepted by those lower in the strata.

This distribution model assumes a social hierarchy in which people seek to identify with the affluent and those at the top seek both distinction and, eventually, distance from those socially below them. Fashion is considered a vehicle of conspicuous consumption and upward mobility for those seeking to copy styles of dress. Once the fashion is adopted by those below, the affluent reject that look for another

### **Trickle-up theory (reverse adaptation)**

- It starts from street fashion to high fashion.
- Since 1960s designers and manufactures pay more attention to the customers innovations .
- They watch people on street to find ideas.
- The “gypsy” look is a good example of a street look which reached the runway.

The trickle-up or bubble-up pattern is the newest of the fashion movement theories. In this theory the innovation is initiated from the street, so to speak, and adopted from lower income groups. The innovation eventually flows to upper-income groups; thus, the movement is from the bottom up.

Examples of the trickle-up theory of fashion distribution include a very early proponent, Chanel, who believed fashion ideas originated from the streets and then were adopted by couture designers. Many of the ideas she pursued were motivated by her perception of the needs of women for functional and comfortable dress.

Following World War II, the young discovered Army/Navy surplus stores and began to wear pea jackets and khaki pants. Another category of clothing, the T-shirt, initially worn by laborers as a functional and practical undergarment, has since been adopted universally as a casual outer garment and a message board.

Thus, how a fashionable look permeates a given society depends upon its origins, what it looks like, the extent of its influence, and the motivations of those adopting the look. The source of the look may originate in the upper levels of a society, or the street, but regardless of origin, fashion requires an innovative, new look.

### Trickle-across theory (mass dissemination)

Modern communications bring fashion from around the world into our homes

- Many separate markets have developed to various age range, life style taste
- Various designer and manufacturer labels appeal to various market segments at different price points.

Mass production means that many different styles can be accepted at a same time.

Proponents of the trickle-across theory claim that fashion moves horizontally between groups on similar social levels (King; Robinson). In the trickle-across model, there is little lag time between adoption from one group to another. Evidence for this theory occurs when designers show a look simultaneously at prices ranging from the high end to lower end ready-to-wear.

## 4.FASHION TRENDS

### Factors that Affect Fashion

There are several factors which make a particular style or dress a fashion. Aesthetic appeal alone is not responsible for making a style a fashion. Many factors affect fashion

1. **Psychological factor**:- Men & women are complex creatures whose actions are seldom governed by reason alone. Changes come about for psychological reasons. People often get bored with what they have. They get tired of same colors, lines & textures.

After sometime, what is new and different appears refreshing, and, what has been on the scene for a while, appears dull & unattractive. Changes in the fashion occur just for the sake of change.

2. **Social Factors**- In fashion, social changes are especially important. For example, In the early 1900s, women could not own property, vote, or earn a living except in limited occupations. During this time, women dressed how their fathers wanted them to dress, and later how their husbands wanted them to dress. Over time, the roles of women changed, and what they wore changed, in part as a result of the women's rights movement.

3. **Political Factors**- Politically, certain factors will impact the fashion world. For some regions, like the Middle East, politics and religion directly dictate what is to be worn and not worn.

4. **Economical Factor**- The economy of a country is another factor influencing fashion. When there's a rise in the price of a fabric, designers may make certain alterations to their designs rather than pricing it high. In most cases, designers use less expensive fabrics considering the adverse weather conditions where the prices of certain fabrics rise. For example, fabrics such as silk, satin and velvet see a frequent price fluctuation.

## 5.Environment Factor-The Covid-19 Effect

The recent pandemic was a fatal blow to all kinds of businesses worldwide; the fashion sector was among those who suffered the greatest losses. As many people went out of employment and public channels were shut down, sales hit rock bottom. The only fashion suppliers who benefited from the situation were the ones exercising Ecommerce. While the majority of the population was quarantined in their homes, online shopping became a growing fad. Many small clothing stores went out of business, while others managed to stay afloat by shifting to an online platform.

6. Celebrities- Celebrities are one of the biggest fashion influencers. Fashion designers and celebrities keep a close connection. Designers specifically design outfits for celebrities to wear in movies, fashion shows, red carpet events, etc. These outfits when seen on celebrities get the attention of the public and becomes popular.

The other factors that influence the Fashion are

\_social norm

- fashion education
- mass media
- peer groups
- social criticism
- environment
- customs, traditions
- religion
- work
- leisure activities
- wealth or change in income
- inspiration by friends



- changing trends and values
- influence by family members
- education
- age

## 5. CAREERS IN FASHION

### □ Garment and textile export houses

Fashion designers in garment and textile export houses design and make apparel, including accessories like jewelry and footwear that appeal the buyers and meet their specific design requirements.

### □ Textile and fabric manufacturing units

Fashion designers in textile and fabric manufacturing units design, make specifications and then oversee manufacturing of fabrics that meet the needs of the client.

### □ Branded fashion showrooms

Fashion designers often design collections based on the requirements of high end fashion stores. These collections are then put across the stores, ready for sale.

### □ Television and Film Industry

Celebrated fashion designer design costumes and apparel to be donned by the who's who of the film and television industry. They often consider the plot of the movies and complexities of the characters in doing so.

□ Boutiques

Fashion designers design apparel to be displayed across designer boutiques.

□ Retail Chains

Fashion Designers often tie up with retail chains to make customer pleasing garments that are put at all locations of the retail brand.

□ Independent, self-employed fashion designers

ashion designers open their own stores/boutique studios where they design apparel based on the needs and the taste of their customers.

□ Teaching in an institute that offers courses in fashion designing

Experienced fashion designers may join as faculty members in institutes that offer courses in this field so that they can share their expertise and knowledge with the budding fashion designers in order to train them better

□ Knit wear designer.

Textile apparel designers work extensively on drapes, knits, hems and patterns. Designers specializing in knit wears strive to include innovation in winter wear, creating knitpatterns that are aesthetically pleasing.

□ color specialist

Textile apparel designers work in the industry as color specialists, who pay extreme attention to differentiation of colors, and dyes used in designing.

□ Event management companies

Fashion technologists work in event management companies to assess the specific demand of people engrossed in the vents industry. They consult on various issues that plague the industry, such as changing clothes during performances etc.

#### □ Fashion magazine

Fashion technologists find place in fashion magazines as writers and journalists, editors and photographers. Their attention to detail and technical acumen in fashion comes in handy for analysis

- **.Career Opportunities in Image Consulting:** Image consultants work for public companies, private companies and corporations for the enhancement of employees' corporate image, professional etiquettes and protocol. You can also work with image consulting firms or independently to provide online/offline services to private clients

- **Career Opportunities in Fashion Blogging:** As a fashion blogger, you can begin writing and express your views on fashion through blogs by setting up your own blog, or becoming an influencer on social media platforms like Instagram, YouTube, Facebook, etc. Along with that, you can also collaborate with top brands as a paid partner or work on the promotion of specific products or projects..

#### □ TEXTILE DESIGNER

A textile designer creates fabrics by choosing materials and yarns and designing weavings and finishing or imagines motifs and patterns with a matching color range to be reproduced on printed fabrics. Creative skills as well as strong technical knowledge of textiles are required.

#### □ PATTERN MAKER

A pattern maker must be able to convert the designer's idea into a 3- dimensional shape. He or she is the link between design and production. He

or she makes sample garments including the technical and practical requirements concerning its construction. He or she must excel in either pattern making or draping and be skilled with computer assisted drafting. The pattern drafter also takes responsibility for production through the fittings, final alterations and collection production follow-up.

## □ **TEXTILE BUYER**

A textile buyer manages the supply of various materials used in creating garments. In collaboration with the product manager and fashion designer, he or she places fabric orders necessary for completion of collections and follow the orders delivery. The textile buyer needs good knowledge of fabrics and the technical aspects of production, along with good organization and negotiation skills.

## □ **HEAD DESIGNER**

The Head designer is the link between the Art Director and the teams in charge of designing the collections and products. He/she must understand and communicate the Art Director vision and lead the designers to translate it onto real products. Both creative and team management skills are required.

## □ **INDEPENDENT DESIGNER**

An independent designer is the founder and art director of a new brand. He/she has to design collections according to the positioning and the identity of the brand he/she has created and promote it. An independent designer must have a global vision of his/her brand and must be able to work closely with managers in order to develop the brand according to this vision.

## □ **ART DIRECTOR (fashion)**

The Art director manages all the creative aspects of a fashion brand. He/she is responsible for the coherence between the products, the image and the identity of a brand. He/she is in charge of various collections (pre-collections, catwalk collections, accessories...etc) and the different ways the products are shown (fashion show, adverts, store concepts, visual merchandising...). The Art director has to mix a very strong creative and visual universe with good communication skills and an analytic approach of brands.

## □ **ART DIRECTOR (press/advert)**

Art director is the title for a variety of similar job functions in advertising, marketing, publishing, publishing...etc. The Art director is in charge of the overall visual appearance and how it communicates visually, stimulates moods, contrasts features, and psychologically appeals to a target audience. The art director makes decisions about visual elements used, what artistic style to use, and when to use motion.

## □ **VISUAL MERCHANDISER**

A Visual Merchandiser must combine creativity and artistic flare with a technical approach of light, materials, space organization...etc in order to design and implement window and in-store displays. He/she should create eye-catching product displays in coherence with the identity of a brand or that follow the Art Director requirements and that appeal to their target customers.

## □ **FASHION JOURNALIST**

A fashion journalist has to research, find and propose fashion related subjects for articles or reports, write and edit articles, conduct interviews, formulate commentaries for fashion shooting and editorials. Fashion journalist can work for very various media such as magazine, newspaper, website, blog, television...etc. A very good knowledge of the fashion industry as well as networking skills are required.

## □ **FASHION EDITOR**

A fashion editor supervises the process of creating, developing and presenting content for the fashion department of a magazine, website, newspaper or television program. His/her work includes supervising other editors and writers, writing or editing articles themselves, formulating and styling fashion photo shoots, choosing photos for publication, choosing fashion items and trends for publication, researching trends in the fashion industry and networking with industry professionals including photographers, designers and public relations professionals.

## □ **PUBLIC RELATIONS MANAGER**

A public relations manager uses all form of communication and media to build a brand image and reputation. A public relation manager is in charge of defining and developing a PR strategy, writing and communicating press release to targeted media, organize events and liaise with editors, journalists, bloggers and all influential people than can create a brand reputation. Strong interpersonal skills are required.

## □ **FASHION STYLIST**

A Fashion stylist is someone who imagines themes, selects the clothing and accessories and builds the silhouettes for published editorial features, print, catalogs, or television advertising campaigns, music videos, concert performances, and any public appearances made by celebrities, models or other public figures. Fashion Stylists are often part of a larger creative team assembled by the client, collaborating with the fashion designer, photographer and director.

## □ **COMMUNICATION MANAGER**

A communication manager develops the brand's communication strategy including advertising, marketing materials, and the organization of PR events and product launches. He/she works closely with advertising agencies to construct promotional campaigns and works closely with the fashion media.

## □ **FASHION ASSISTANT**

The role of a fashion assistant is to lend practical support to a fashion designer or a team of fashion designers. A fashion assistant has to organize and schedule the different steps of a collection realization, such as meeting, suppliers orders, delivery following, fittings...etc, but can also be in charge of the first creative researches for trends or colors and of the shape of boards and portfolios or technical documents.

## □ **PRODUCT MANAGER**

A product manager has an important role within the different sectors of the textile apparel network. He or she must define, manufacture and sell garment lines to buyers. He or she watches over the commercial performance of his products and is responsible for their profitability.

## □ **PRODUCTION MANAGER**

A production manager must determine production objectives (cost, quality, quantity) and is responsible for the production of a garment or line of garments. To be a production manager, strong management skills and knowledge of manufacturing and logistics are necessary.

## □ **E-COMMERCE SPECIALIST**

An e-commerce specialist is responsible for collecting, supervising data loading, and maintaining and developing the corporate websites for the marketing department. Another key responsibility of an e-commerce specialist is Search Engine & Affiliate Marketing optimization and to ensure optimal SEO and Affiliate marketing.

#### □ **SHOWROOM/STORE MANAGER**

This job entails being responsible for overseeing all aspects of a store or showrooms operations. A showroom/store manager is involved in everything from approving visual displays, television advertisements, and handling employees. He or she should not only have knowledge of the fashion industry but also business acumen and interpersonal skills.

#### □ **BRAND MANAGER**

A brand manager will plan, develop and direct the marketing for their particular brand or product. He or she will monitor market trends and advertising activities, their aim is to create a lasting good impression for their brand.

#### □ **FASHION COORDINATOR**

A Fashion Coordinator's responsibilities are filtering and mediating the diverse needs of the company in order to gain coherence from a style or communication. He or she arrange and supervise the marketing of fashion clothing for manufacturing houses, textile firms and retail stores, promoting garments to the press and public.

#### □ **PRODUCT DEVELOPMENT MANAGER**

A Project Development Manager is responsible for overseeing every aspect of a manufacturer or designer's products, from design and construction through



to selling and distribution. He or she researches the fashion market in order to identify new trends, fabrics etc.

#### □ **RETAIL NETWORK MANAGER**

A retail and network manager focuses on driving sales and maximizing profitability. He or she needs to be able to manage, develop and motivate a sales team, while still devising strategies to assist in achieving targets.

#### □ **FASHION BUYER**

A buyer finds the best products at the best price while respecting his company's buying strategy. He establishes buying plans, negotiates prices with manufacturers, and tackles logistical problems. He or she chooses garments according to his clients' requests with the aid of fashion trends and past sales records. The buyer is also responsible for quality control.

# UNIT 2: DESIGN IDEAS FOR GARMENTS

## 1. BASIC WEARS

**casual wear** emphasises comfort and informality. Casual wear refers to the clothes we use for everyday wear. This style emphasises on comfort, relaxation, and informality. It includes a wide range of clothes and styles. Casual dressing gives first place to personal expression and comfort over formality and conformity.

Tee-shirts (polo shirts, turtlenecks, etc.), jeans, jackets, [khakis](#), hoodies, summer dresses, skirts, [sneakers](#), [loafers](#) and sandals are examples for casual wear. Sportswear, clothes worn for manual labour also falls under casual wear. It can be worn when you are going on trips, shopping, and casual outings with friends. This style is also worn by high school and college students unless the schools don't have a specific uniform. Casual wear is usually made from materials such as cotton, jersey, denim, polyester and [flannel](#). Casual wear is not made from expensive and dressy materials such as chiffon, brocade, and velvet. Casual wear should not be worn for ceremonial events, parties, weddings and other formal events, business meetings or to work (in offices).

### ***What is Formal Wear?***

Formal wear refers to clothing that is suitable for formal events such as ceremonial events, weddings, balls, formal dinners, etc. Formal wear is nowadays mostly worn at formal dances, high school prom dances, and entertainment industry award programs.

Although most people associate black tie with formal wear, the satirically proper dress code for formal wear is white tie for evening and morning dress for daytime. Women are supposed to wear ball gowns or formal evening (floor length) gowns. Uniforms such as formal military uniforms, law court dress, academic and graduate dress are also considered as formal wear.

The following list will give a clear description of the dress code for formal wear.

*Formal Wear for Men*

- Black dress coat (tailcoat), matching trousers with two stripes of satin or braid (Europe or the UK) or a single stripe (the US)
- White vest
- White bow tie
- White piqué wing-collared shirt with stiff front
- Braces
- Shirt studs and cuff links
- White or grey gloves
- Black patent shoes and black dress socks

*Formal Wear for Women*

- Floor length evening gown long gloves (optional)
- Long gloves (optional)

**What is the difference between Casual and Formal Wear?**

Casual vs Formal	
Casual is everyday wear.	Formal wear is worn for formal events.
Occasions	
Casual wear is worn for informal and relaxed occasions such as trips, shopping, meeting friends, etc.	Formal wear is worn for formal events such as ceremonial events, weddings, state dinners, etc.
Clothing	
Casual wear includes jeans, tee-shirts, skirts, summer dresses, hoodies, etc.	Formal wear includes dress shirts, dress coats, ties, trousers, long evening gowns, etc.
Shoes	
Sneakers, loafers, slippers, and sandals are worn for casual wear.	High-quality shoes are worn for formal wear.
Materials	
Materials such as cotton, jersey, denim, polyester and flannel are used to make casual wear clothing.	Materials such as satin, velvet, silk, brocade, etc. are used to make formal wear clothing.
Feel	

**Traditional wear**-A major part of any country's culture and people are the clothes they wear. Better known as the 'Traditional Costume or Attire' of a country, in different cultures, what a person wears is often indicative of his to her personal and social identity, marital status, occupation and sometimes-even religion.

Though following these traditions and wearing traditional clothes is slowly reducing in most countries where westernization is coming more into play, costumes and traditional wear will always have an important part, on the most important days...like festivals, weddings and important events and functions.

It maybe not be practical to wear on a daily basis in this day and age but sure enough is part of our culture and nationality which defines us as a race.

India being so diverse culturally and geographically, almost every region and state in Indian has their own attire.

Some similarities and common factors can be found in these costumes for instance the Sari/Saree can be called the Traditional attire of Indian Women, but the sari is worn differently in different parts of the country.

**Party Wear**- rA party dress is a **dress worn especially for a party**. Different types of party such as children's party, cocktail party, garden party and costume party would tend to require different styles of dress. One classic style of party dress for women in modern society is the little black dress.

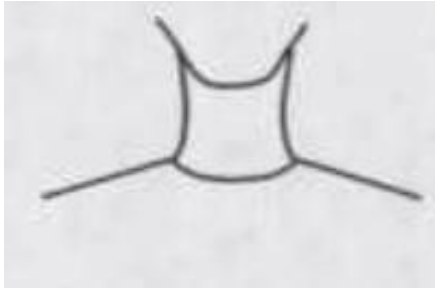
**Uniform** -It is a type of clothing worn by members of an organization while participating in that organization's activity. Modern uniforms are most often worn by armed forces and paramilitary organizations such as police, emergency services, security guards, in some workplaces and schools and by inmates in prisons. In some countries, some other officials also wear uniforms in their duties. When everyone in the business or school wears the same thing, employees and students have equal footing. No one can stand out due to better or more expensive clothing. This increases self-confidence and unifies the group. Everyone is on the same platform, regardless of economic status. Wearing a uniform means not having to buy work or school clothes. This creates less strain on the budget.

Finally, uniforms create a sense of belonging. Everyone wearing one feels at home, and that improves team building and overall satisfaction.

## **2. NECKLINES**

Necklines are perhaps the most conspicuous part of any dress design. It is the top edge that surrounds the neck, especially from

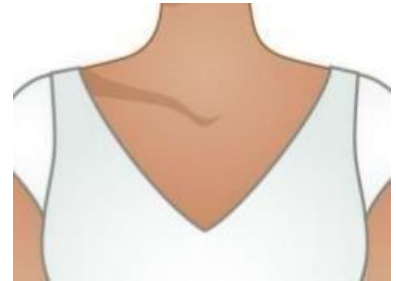
the front view, it is part of the bodice around the neck. In women's garments, neckline can be shaped in different ways and styles to get a decorative effect.



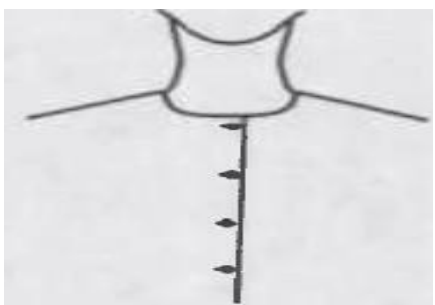
**Jewel neckline:** This is high round neckline located at base of neck or throat, also called tshirt neckline or crew neck. Mostly found in casual wear.



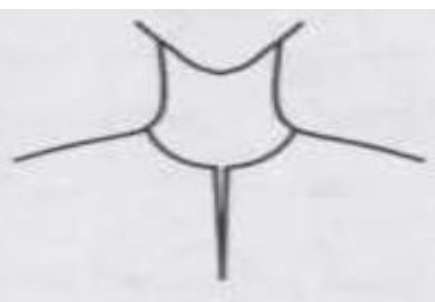
**V- neckline:** This is a classic neckline formed by two diagonal lines from the shoulders that meet on the chest creating a V shape. The depth of the V can vary



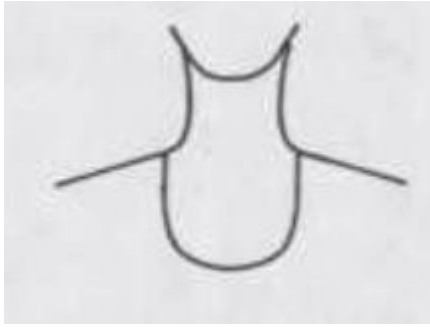
from demure styles to plunging. They are generally seen in casual wear.



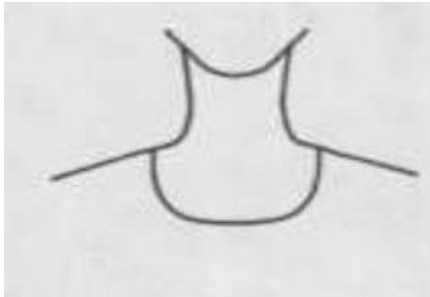
**Cardigan neckline:** A Jewel or V neckline that opens in the front, usually with buttons along center front.



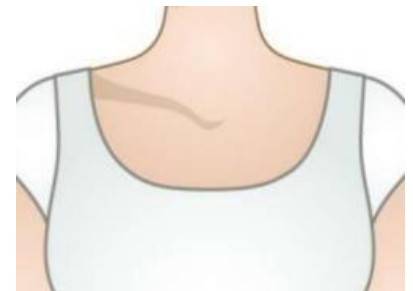
**Slit neckline:** A narrow vertical opening in a neckline. The slit may be in the front or back. It may be held closed with a button and loop or other fastener.



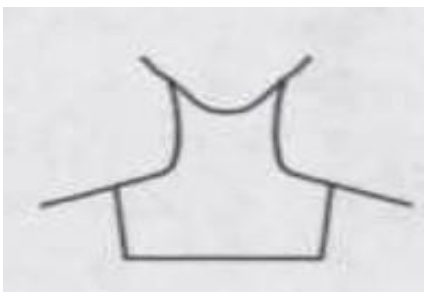
**U-neckline:** It is cut in front in the shape of letter 'U'. It is the modification of round neckline. The depth of neckline is more than the normal round neckline.



**Scoop neckline**  
;These have a curved U-shape, with the arms of the U hanging on the shoulder, the depth of the U can vary, from demure styles

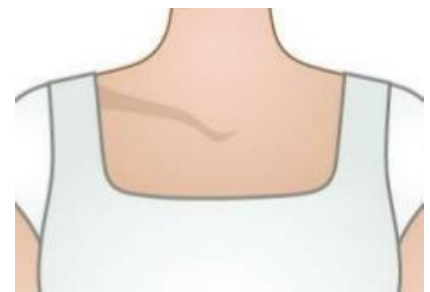


to plunging, conservative to scandalous, but one that is not more than 6" below the collar bone.

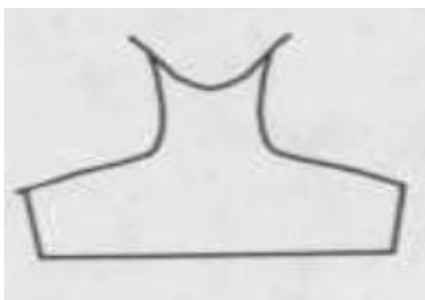


### **Square neckline:**

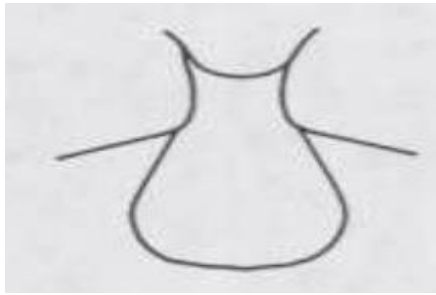
This neckline shape resembles the square shape and has two corners in front. It is characterized by three



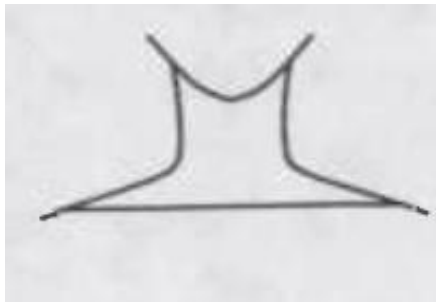
linear edges, the bottom edge meeting the side edges at right angles. The bottom edge cuts across the figure horizontally and the side edges pass over the shoulder. It is a moderately low-cut neckline.



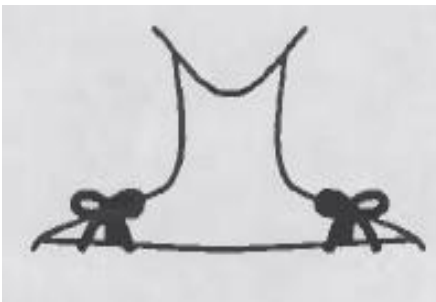
**Florentine neckline:** It is a moderately low, but very wide, angular or square neckline.



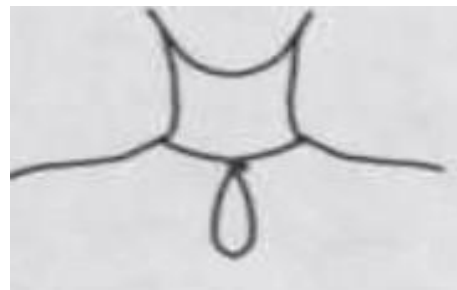
**Horseshoe neckline:** A low rounded curved neckline, shaped like a horseshoe in front.



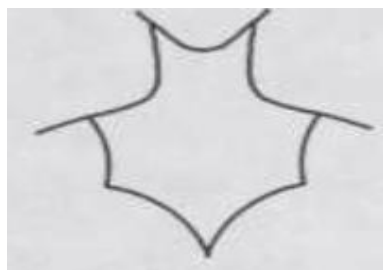
**Boat neckline:** It is a wide, high neckline that runs horizontally, front and back, almost to the shoulder points, across the collarbone. Also called *bateau neckline*.



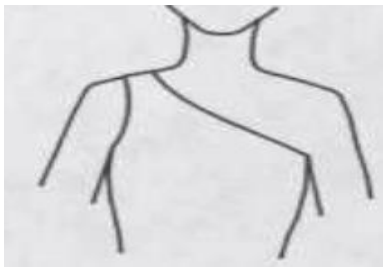
**Sabrina neckline:** Wide horizontal neckline, not as high as boat and usually has a little bow on each shoulder where they connect.



**Keyhole neckline:** It is a high neckline with an opening cut out at the front. Opening can be round or wedge shaped.

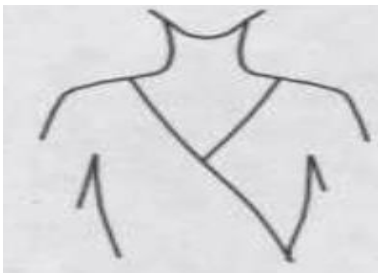


**Sweetheart neckline:** A neckline that has a curved bottom edge that is concave and shaped like top of a heart.



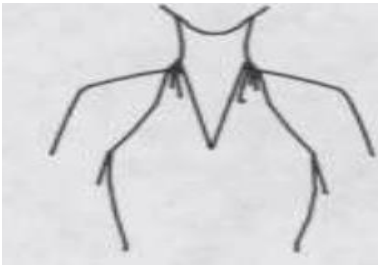
### **One-shoulder**

**neckline:** It is an Asymmetric neckline starting over one shoulder and extending diagonally to under the other arm. It cuts diagonally across the torso and is also called *Asymmetric neckline*.



**Surplice neckline:** It is formed by one side of the garment overlapping the other, forming a V shape neckline in the front.

It is also known as the bathrobe neckline.



### **Halter neckline:**

This neckline has a Vneck or scoop front neckline with straps which wrap around and connect at the nape of the neck.



lingerie and swimsuits.

### **Décolleté neckline:**

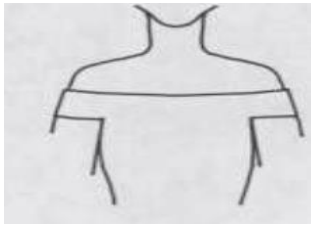
Any neckline that reveals or emphasizes cleavage,



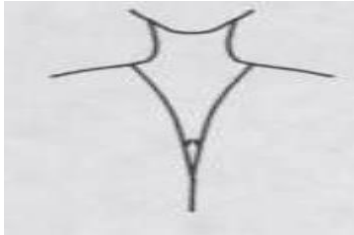
is cut very low in  
front. It is

mostly  
used in  
ball

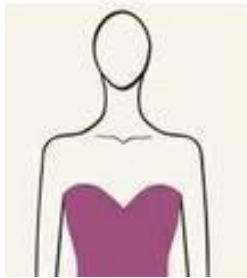
gowns,  
evening  
gowns,  
leotards,



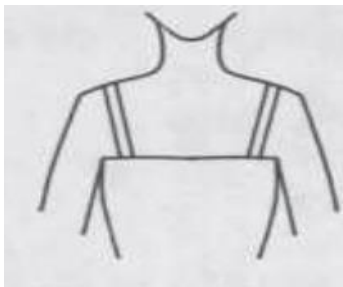
**Off-the-shoulder:** This is similar to boat neckline but is lower, below the shoulders and collar bone. It is a low neckline extending around upper part of arms, baring the shoulders.



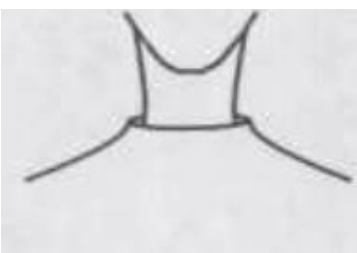
**Plunging neckline:** Low-cut neckline, usually V-shaped, extending to the level of the breasts or to the waist. Lower than décolleté neckline.



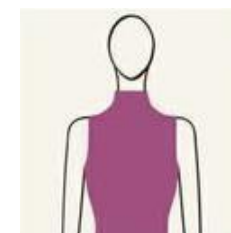
**Strapless neckline:** Neckline just above the bust. May be held in place by darts and fitting, boning, elastic, or shirring.

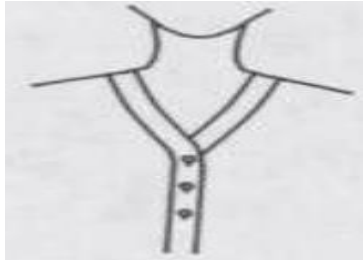


**Camisole neckline:** A straight across neckline just above the bust line, held by two narrow straps over the shoulder that leaves the shoulders bare. Strap width may vary from very narrow (spaghetti) to wide. Also called spaghetti neckline when it has very thin straps.

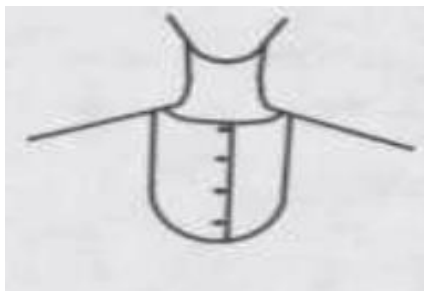


**Funnel neckline:** High neckline cut in one with garment by slanting or curving shoulder seams upward towards the neck.





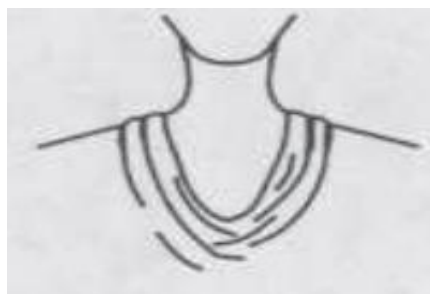
**Banded neckline:** A flat, shaped narrow band finishing the neckline and front opening.



**Bib neckline:** A front center portion of a garment, usually oval or square. May be set into a blouse or dress below the neckline or extend upward from the waist of pants or a skirt.



**Gathered neckline:** Full neckline drawn close to neck. May be adjusted or gathered with a drawstring cord or elastic. Also called *drawstring*, *peasant*, or *gypsy neckline*.



**Cowl neckline:** Draped neckline resulting from bias cut with excess fabric forming soft folds in front or back.



**Asymmetric neckline:** Any neckline that looks different on either side of the center front of the top or dress. It can be cut differently or it could be the same, but one side is folded down while the other is fastened up.



**Caftan neckline:** A round neckline with a slit going down the center front. It's usually embellished with trim, braid or beading.



**Queen Anne neckline:** It has a collar getting up in the back and a V-neckline of varying depth. The shoulders are covered.



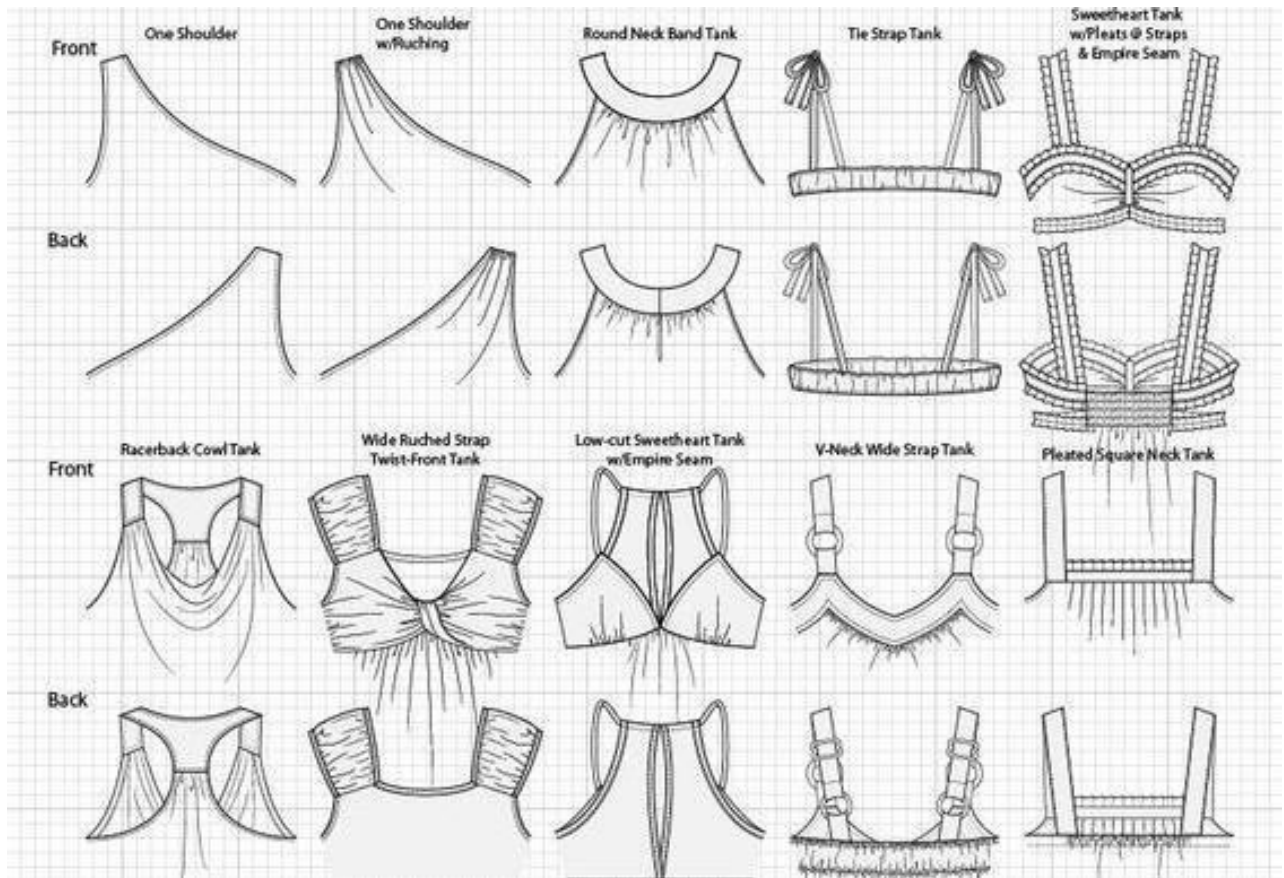
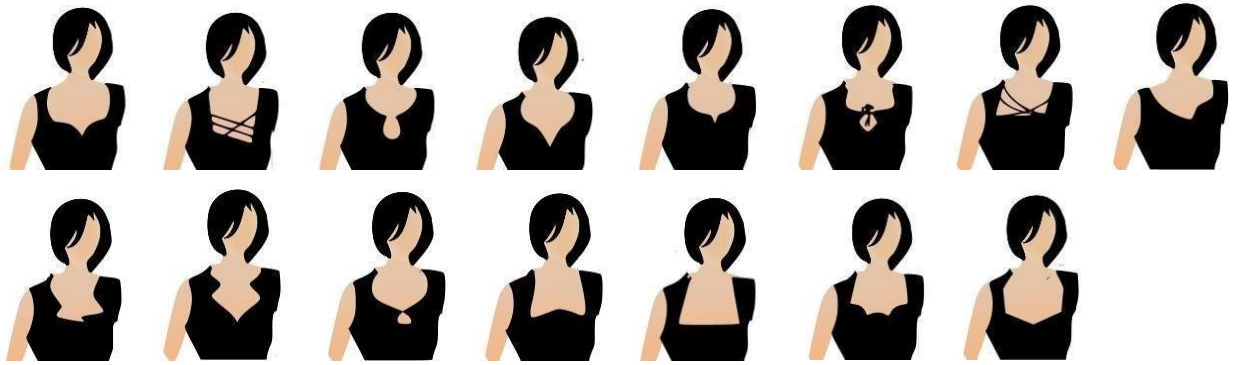
**Grecian neckline:** The 'Greek' neckline is characterized by a piece of fabric which, starting from the centre of the breast, opens to surround the neck.



**Illusion neckline:** It uses two different fabrics to create an optical illusion. The covering bodice ends with a straight cut or heart shaped above the breast, which is joined by a transparent fabric or lace to cover the sternum to the neck.



## Variations of necklines



Sometimes the back neckline too can be done in various variations:



**Closed:** this neckline covers the back and remains close to the neck.

**U-shape:** deep round shape neckline.

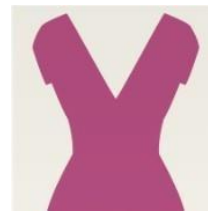


**Bare:** deep neckline supported by thin straps.

**Strappy:** bare back created by different straps combined.



**Open:** This neckline makes the back visible through an opening.



**V-shape:** deep neckline ending with a tip.

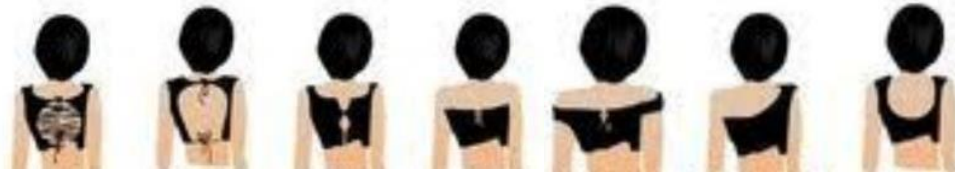


**X cross:** neckline with straps that cross in the centre of back.

**Bow:** neckline with a decorative bow that holds back the shoulder straps.



### Some other back variations



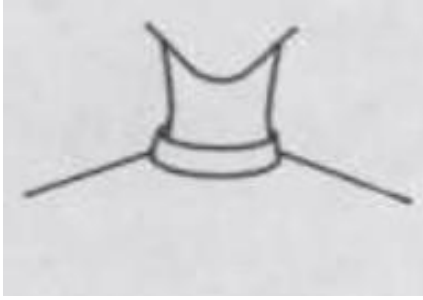
A **collar** is the part of a shirt, dress, coat or blouse that fastens around or frames the neck. A collar is added to the neckline of a garment in order to enhance its appearance. A collar could be made close to or away from neckline and the collar edge could be round, curved, square, or pointed (long or short) depending upon design variation.

Collars can be categorized as:

- *Standing or stand-up*: fitting up around the neck and not lying on the shoulders. Collar when stand itself is a collar.
- *Turnover or roll*: standing around the neck and then folded or rolled over. It may be a partial roll or a full roll. A collar where the collar is supported by a stand.
- *Flat or falling(Rippled)*: lying flat on the shoulders. When collar is without a stand.
- *Shawl collar*: formed by an extension of the garment front. These collars can be a stand-up collar or a turnover collar. The collar is seamed at the center back.

### STANDING OR STAND-UP COLLARS

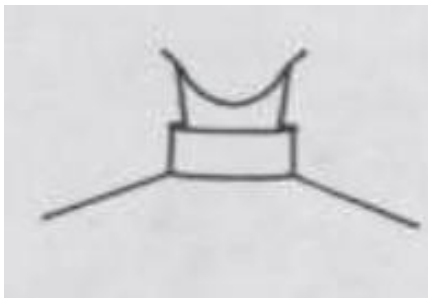
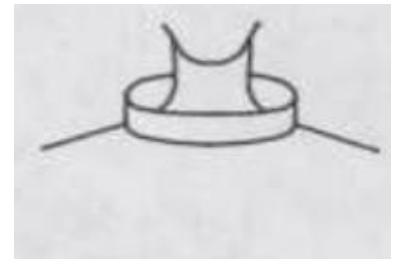




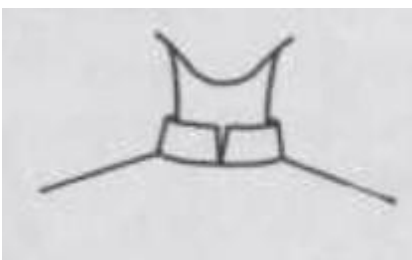
**Band Collar:** Straight or slightly curved collar cut on a straight grain or bias. May fasten in the front or back. Also called *stand-up collar*.



**Ring Collar:** A stand collar on a wide neckline. Also called the *moat collar* or *wedding-band collar*.

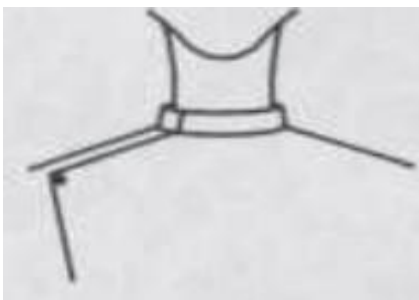


**Choker Collar:** Wide, high stand, close fitting collar that fastens in the back. Also called *Victorian collar*.



**Chinese Collar:** Stand collar with square or rounded ends that do not quite meet at center front.

Also called *Mandarin Collar* or *Nehru collar*.



**Medic Collar:** Narrow stand collar that





fastens on the right side. Also called *Ben Casey collar*.

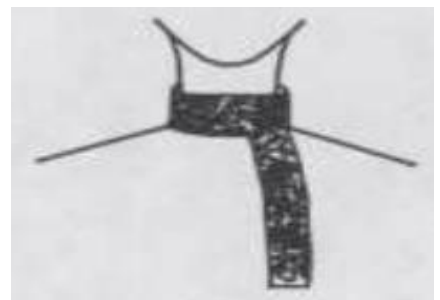
**Wing Collar:** A stiff stand collar with pointed ends that fold outward. Also known as *Butterfly Collar*.



**Cossack Collar:**

Wide stand collar that fastens on the left side. May be embroidered.

Also called *Zhivago Collar* or *Russian Collar*.

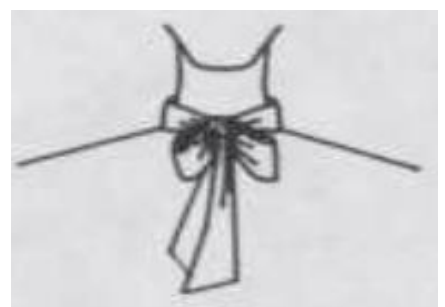


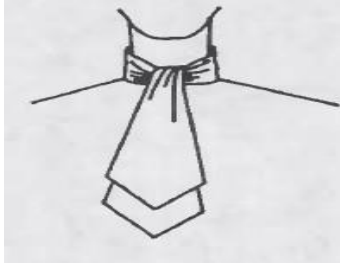
**Clerical Collar:** Stiff white stand collar, fastened in the back.

Also called a *Roman collar*. When the white collar is partly covered by a black or colored collar, it is called a *Rabat Collar*.



**Bow Collar:** Long extension of wide stand collar tied in a bow. Also known as *Pussy Bow Collar*.



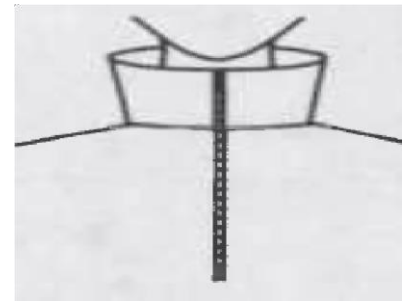


**Ascot Collar:** Long, medium-wide to wide stand collar with the two ends brought to the front and looped over each other. May be an extension of the collar or attached at back neck of collar. Longer variations are called

*stock-tiecollar or flip-tie collar.*



**Funnel Collar:** Large wide stand collar variation which stands away from the face. Generally opens in front.

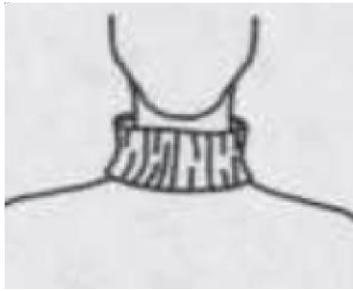


**Ruff Collar:** a high standing pleated collar, made of starched linen or lace, also known as *Millstone Collar*.



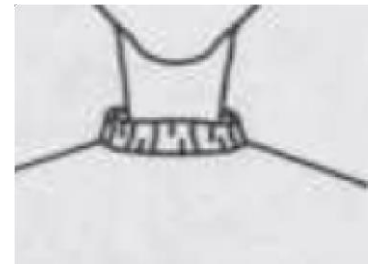
**Ruffle Collar:** Straight piece of fabric, lace, or trim gathered to neck edge to form ripples.

## STAND COLLARS MADE OF RIB KNIT



**Turtleneck Collar:** High rounded neckline finished with very wide strip of rib knit that is often worn folded over.

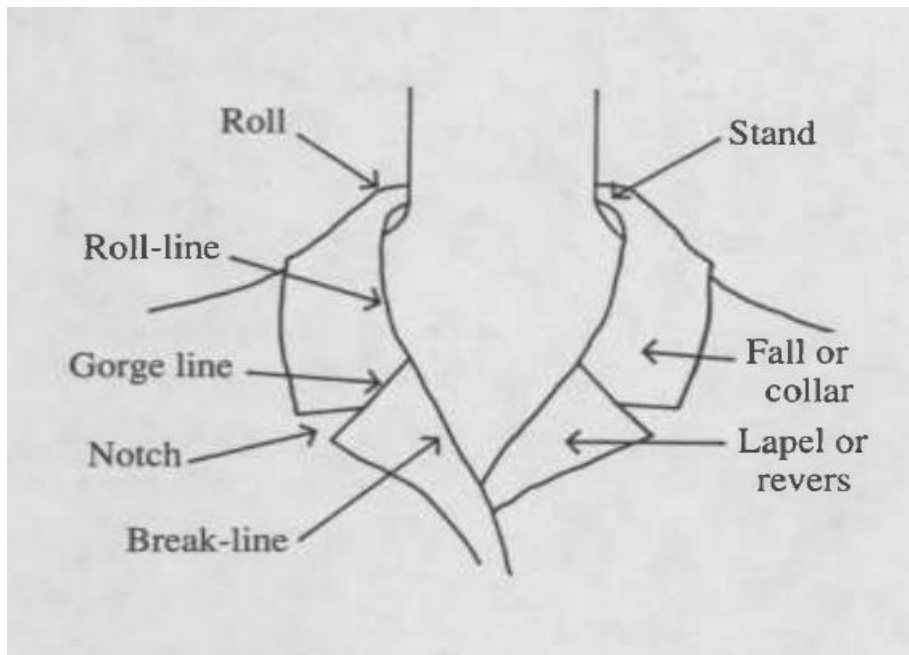
**Mock-turtle Collar:** High rounded neckline finished with medium wide strip of rib knit.



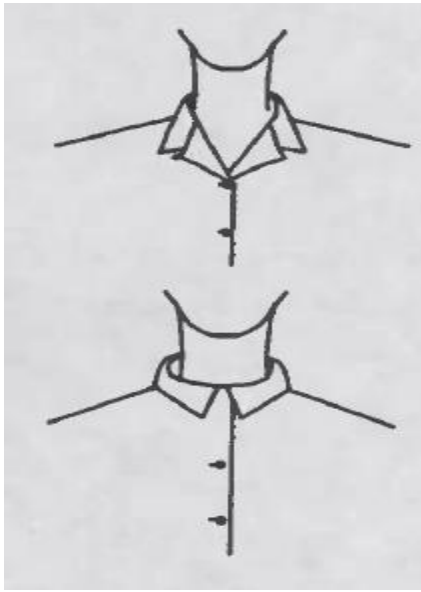
**Cowl Collar:** Wide bias-cut draped collar. May be of knitted fabric like a wider and deeper variation of the turtleneck which drapes in soft folds.

## **TURNOVER OR ROLLED COLLARS**

Parts of a turnover collar



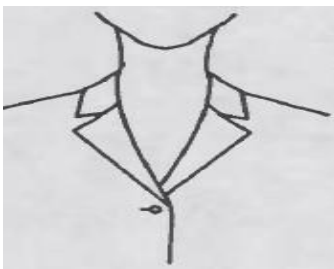
## **PARTIAL ROLL COLLARS**



**Convertible Collar:** A collar that can be worn open or closed. The lapels are partially formed when the roll collar is worn open. Also known as *Camp Collar*.



which



**Notched Collar:** Tailored collar used for suits. There is a *notch* where the collar ends and joins the lapel. It has square corners on lapel and collar.

**Cloverleaf Collar:** same as the notched collar but with rounded corners on lapel and collar.





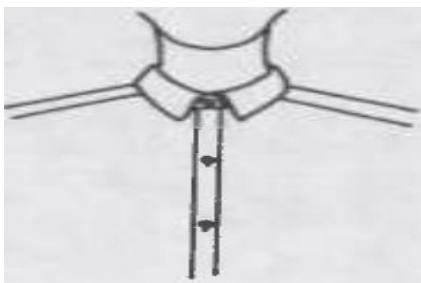
**Peaked Collar:** with sharp point on lapel.



**Johnny Collar:** A very small partial roll collar attached to a V neckline. Usually a single-layer knitted collar.



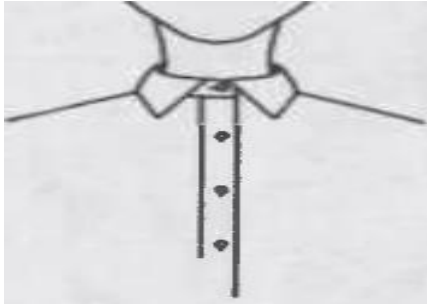
**Chelsea Collar:** A medium-wide collar for a low V-neckline, with a partial roll and long pointed ends.



## **FULL ROLL COLLARS**

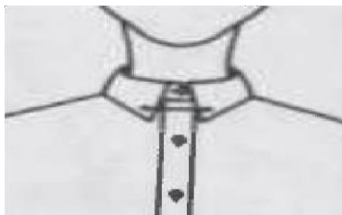
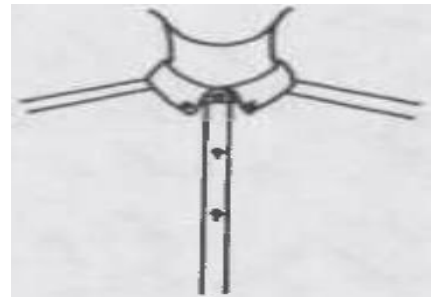
**Shirt Collar:** The traditional two-piece high stand, full roll collar, (called band and collar). The ends of the collar may be square, round, or pointed. Variations include: Spread

Collar, Button-down Collar, Pin Collar & Tab Collar



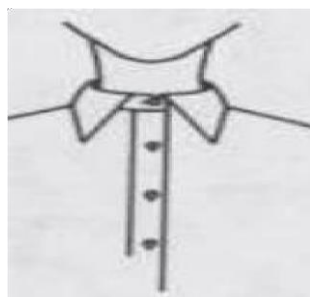
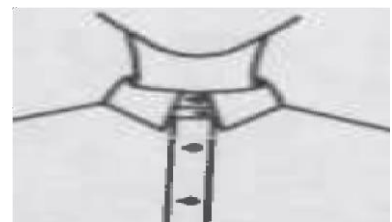
**Spread Collar:** variation of a shirt collar with wide spacing between ends of the collar.

**Button-down Collar:** variation of a shirt collar with buttonholes in the ends of the collar, fastened to the shirt by small buttons.



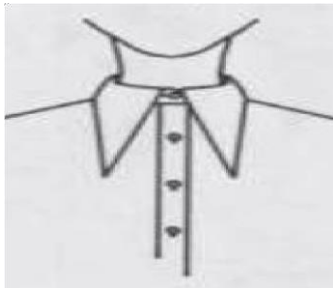
**Pin Collar:** variation of a shirt collar with eyelets through which a collar pin is inserted

**Tab Collar:** variation of a shirt collar with a small strap that buttons or snaps to other side of the space between the ends of the collar.



**Barrymore Collar:** A button-up shirt collar style with long, exaggerated points (4 to 5 inch long points) in front (similar to Byron or poet's collar.)



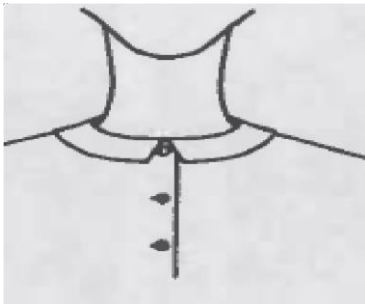


**Swallow-tailed Collar:** with extremely long, narrow pointed ends.

**Club Collar:** Medium sized collar with rounded front edges. Also known as *Buster Brown Collar*



## FLAT COLLARS

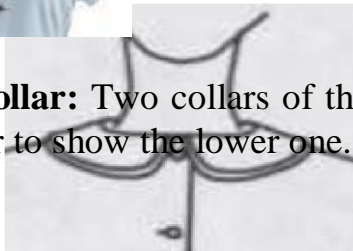


**Bermuda Collar:** Narrow collar with squared ends at center front. Also known as *Pointed Flat Collar*.

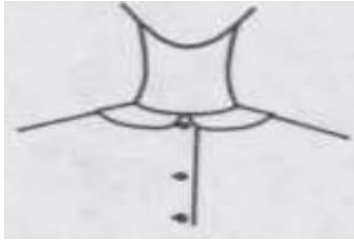


**Peter Pan Collar:** Small, flat, rounded collar.

**Double Collar:** Two collars of the same shape, the upper one smaller to show the lower one.

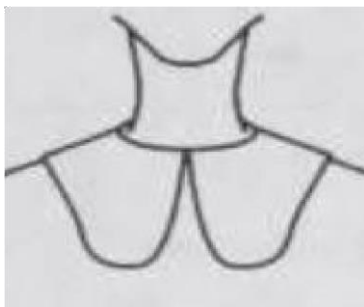




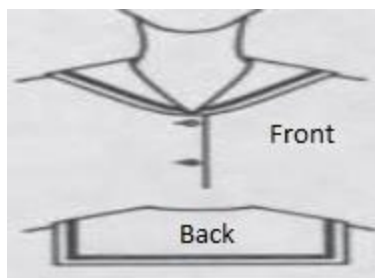


**Choir-boy Collar:** Medium-sized collar with rounded ends at centre front.

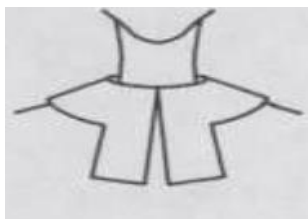
**Puritan Collar:** Wide collar extending to the shoulders with pointed squared ends or rounded corners at centre front and outer edges.



**Platter Collar:** Medium-sized collar with large rounded ends in front. Also called *Dog's Ear Collar*.



**Sailor Collar:** Collar is square in back and tapers to a V in front. Variations include braid trim around the edges and a dickey or inset in the V. Also called *middy collar* or *nautical collar*.

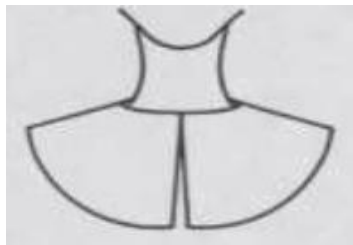


**Bishop Collar:** Large round collar. The front edges extend downward and are squared.

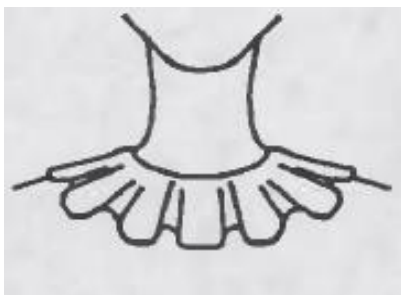
**Bertha Collar:** Wide, flat, round collar, often of lace or sheer fabric, worn with a low neckline, extending from neckline to shoulder. Opening may be at front or back.



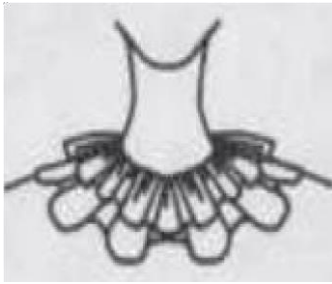
**Cape Collar:** Large circular collar that looks like a cape and extends or hangs over the shoulders.



**Pilgrim Collar:** Wide rounded collar extending to shoulders with pointed ends at center front.



**Circular ruffle Collar:** Edging made from a circular piece of fabric.



**Pierrot Collar:** A straight ruffled collar that lays on top of the shoulders. It usually has two or more rows of ruffles.

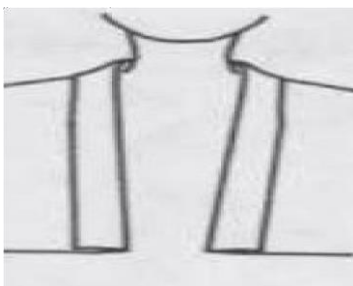


**SHAWL COLLARS**

**Shawl Collar:** Collar formed by an extension of the facing and

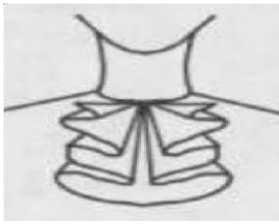


garment  
front  
(undercollar).



**Tuxedo Collar:** Variation of a shawl collar that continues the length of the garment front opening.

## OTHER COLLAR VARIATIONS



**Cascade Collar:** A cascade collar is a circular-cut ruffle that is attached to the neckline of a garment. The ruffle can extend as far down as the waistline in a straight or diagonal line, or team up

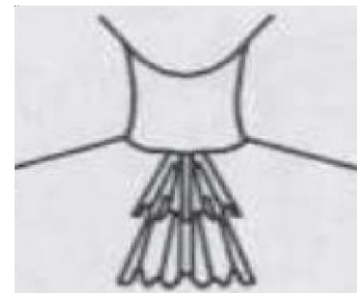
with another ruffle to add even more visual interest.



**Bib Collar:** Flat rounded, square, or oval shape collar that runs down the front of a dress or top like a child's bib. Often covered with ruffles, pleats, or embroidery.



**Jabot Collar:** Collar ruffles made entirely out of lace or lace-trimmed linen attached to neckline at center front.



front.

**Fichu Collar:** Named after an 18th-19th century scarf (fichu) worn across the shoulders and tied in front,



this  
collar is  
distinguis  
hed by  
fabric  
that folds  
away  
from the  
neck and  
over the  
shoulders  
, and is  
often  
accented  
by a tie at



**Portrait Collar:** A wide-lapelled, fold over collar that frames the collarbones and exposes the parts of the shoulders near the neck.

## 4.SLEEVES

These are part of a garment which covers the arm of the wearer or through which the arm passes or slips. There are many variations of the sleeves but they are all based on the three main styles: set- in, Raglan, and Kimono.

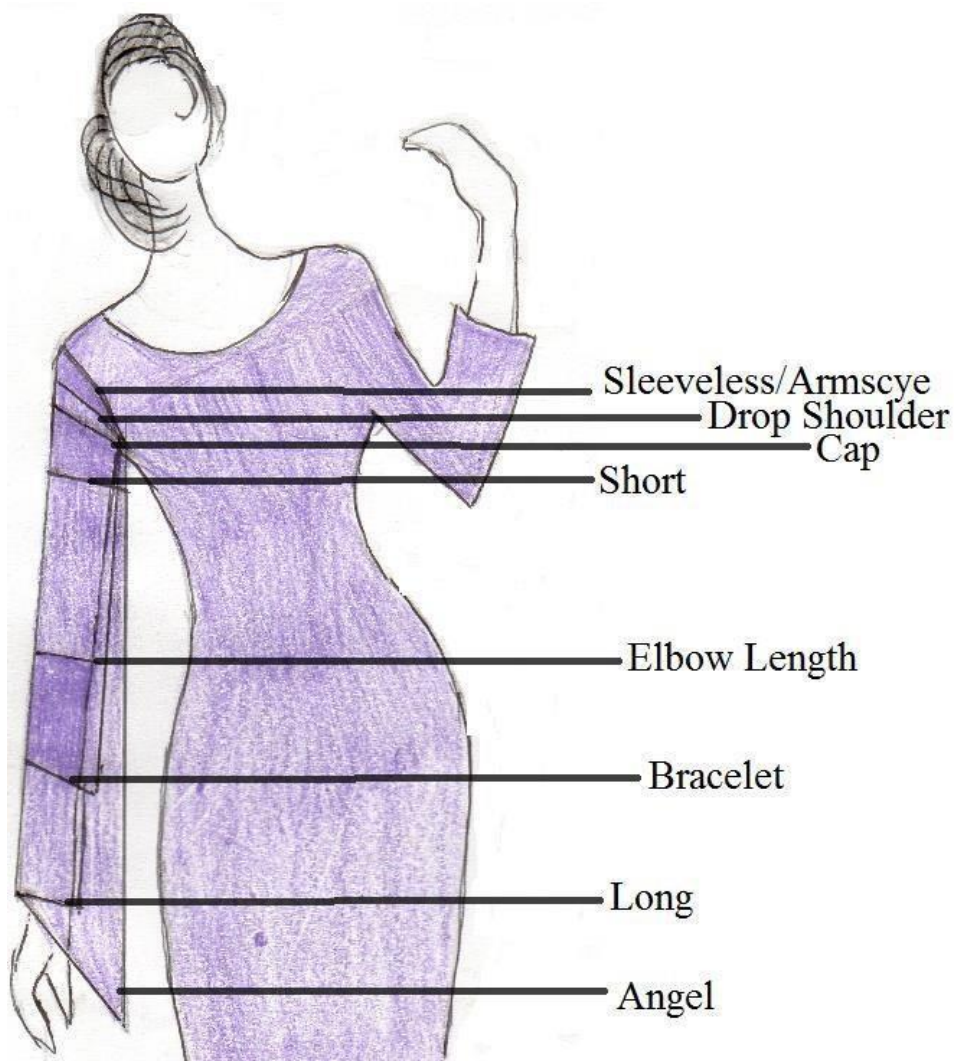
**Kimono sleeve:** cut in one with the body of the garment, with no armhole seam.

**Set- in sleeve:** cut separately from the bodice of the garment and sewn into the armhole of the bodice.

**Raglan sleeve:** extends to the neckline and has slanting seam lines from under arm to neck in front and back. The armhole starts from the armpit and ends on the neckline or next to the neckline.

Design can range from short to long, very full to tight fitting, interest can be added at cuff or sleeve head.

## SLEEVE LENGTHS



**Armhole/Armhole:** No sleeve or sleeveless.

**Drop shoulder:** The sleeve is attached to an armhole shaped to extend wider than the natural shoulder.

**Cap:** Extension to the front and back of the garment to cover the top of the arm.

It covers only the shoulder part and doesn't enlarge under the armpit level.

**Short:** Sleeve length ending about half the distance between elbow and underarm.

**Elbow length:** Any style sleeve that ends at the elbow.



**Bracelet:** Three-quarter length cuff less sleeve to show bracelet.

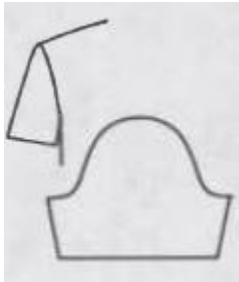
**Long:** Long sleeve tapered to the wrist so it can be pushed up to stay in place. Also called *push-up*.

**Angel:** Any long flowing sleeve. May extend longer than the wrist.

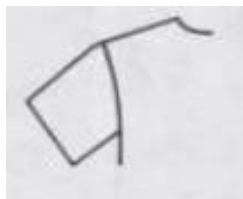
## VARIATIONS OF SLEEVES SET-IN

### **SLEEVES**

Cut separately from the bodice of the garment and sewn into the armhole of the bodice.



**Plain sleeve/Set-in sleeve:** The plain/set-in sleeve has a high rounded sleeve cap. The sleeve underarm seam and the blouse side seam are constructed first so the sleeve is set into the armhole. May be any length.



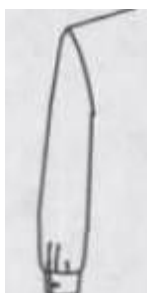
cuffed,

### **Shirt sleeve:**

A sleeve with a barely rounded wide sleeve cap, attached to the armhole before the underarm seam and side seam are sewn as a continuous seam. May be any length. Long shirt sleeves are usually



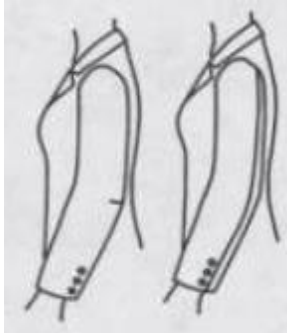
this sleeve is also called *tailored shirt sleeve*.



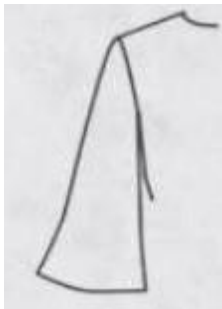
**Barrel sleeve:** Straight long set-in or shirt sleeve which is smooth at the armhole with minimal fullness at the cuff.



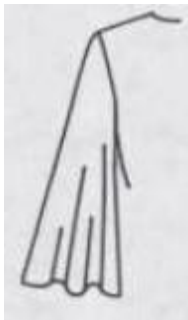
**Roll-up sleeve:** Straight short or elbow length sleeve designed to be rolled or folded up to from a cuff. May be either plain or shirt sleeve.



**Fitted sleeve:** A full-length narrow set-in sleeve. May either be one-piece with darting at the elbow or two-piece with vertical seams down front and back of arm, also called *suit sleeve*.



**Bell sleeve:** A set-in long sleeve that is smooth at the armhole, fitted from shoulder to elbow and flared from elbow to hem edge.



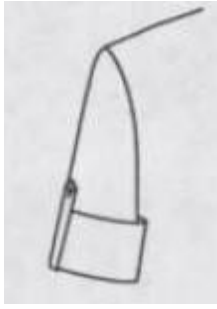
**Butterfly sleeve:** A set-in sleeve that is smooth at the armhole, widely flared at the hem edge, may be elbow length or longer.

The difference between a Butterfly sleeve and a Bell sleeve is that butterfly sleeves usually don't go completely around the full arm.



**Bishop sleeve:** It is a billowy long set-in sleeve that hangs gracefully over the arm from a smooth cap. The sleeve has more fullness at the bottom than the top and gathered at wrist by cuff. May be gathered at cap as well as at wrist.





**Button-tab sleeve:** A long roll-up sleeve with a button-tab sewn above the elbow. The sleeve is rolled up and fastened by the tab with buttonhole and button. May be either plain or shirt sleeve.



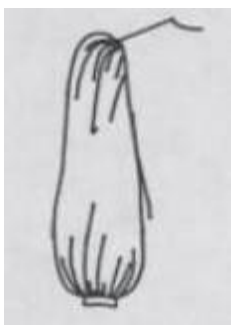
**Puffed sleeve:** Short full sleeve with gathers at armhole or lower edge or both. Also called *puff sleeve*.



**Poet Sleeve:** A long sleeve fitted from shoulder to elbow, and then flared (somewhat dramatically) from elbow to wrist (or sometimes mid-hand). Often features ruffles on the cuffs.



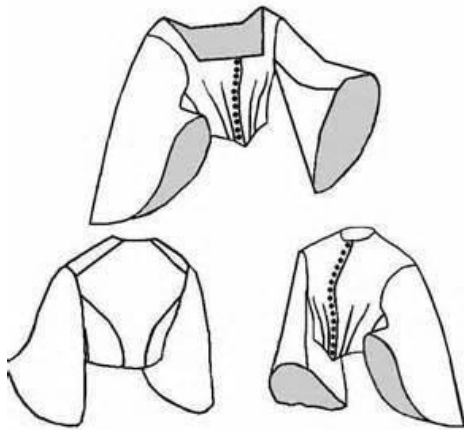
**Layered sleeve:** A wide sleeve that consists of multiple circular layers of overlapping fabric.



**Balloon sleeve:** Long full sleeve with gathers at armhole and at lower edge. Usually made of crisp fabric.



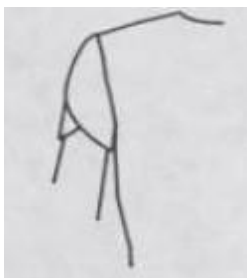
**Leg-o'-mutton sleeve:** Sleeve with full gathered or pleated top tapering to narrow at the wrist. Also called *leg-of-mutton sleeve* and *Gigot sleeves*.



**Pagoda sleeve:** a wide, bell-shaped sleeve or funnel-shaped sleeve popular in the 1860s, worn over an engage ante or false undersleeve, arranged to show the sleeve lining and an inner sleeve.



**Paned sleeve:** a sleeve made in *panes* or panels, allowing a lining or shirt-sleeve to show through popular in the 16th and 17th centuries.



**Petal sleeve:** Sleeve is shaped with a curved overlap along outer arm, it resembles a petal as



the sleeve sections cross over each other at the cap. Also called *lapped sleeve*.



**Circular cap sleeve:** Short flaring sleeve that extends out from a smooth cap at armhole.



**Melon sleeve:** Sleeve made in lengthwise sections that are wider in the middle of the sleeve to give a melon shape in the middle of the sleeve. Usually made of stiffened fabric.



**Juliet sleeve:** A long, tight sleeve with a puffed upper section.



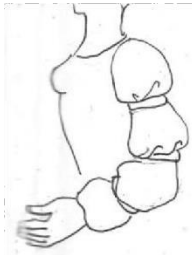
**Lantern sleeve:** Long or 3/4-length sleeve made with two sections and a crosswise seam(s) to give width. Sleeve is smooth at the armhole



and wrist and flares out from the cap and hemline.



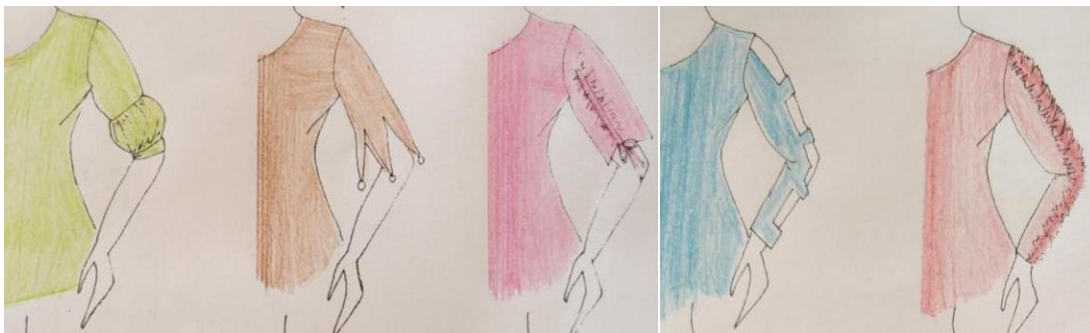
**Hanging Sleeve:** A sleeve that opens down the side or front, or at the elbow; the reason is to allow the arm to pass through.

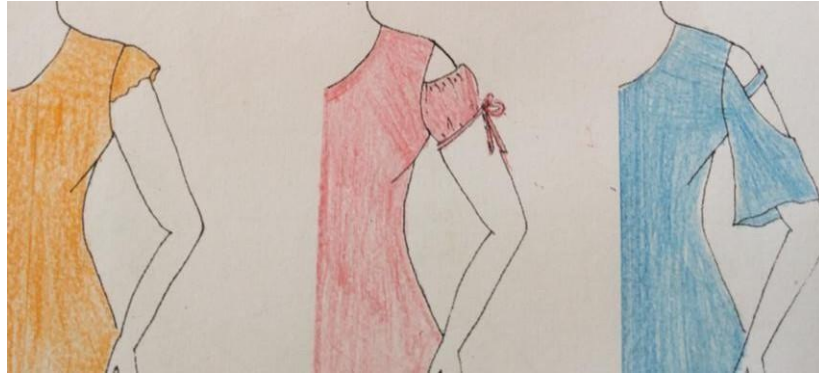


**Virago Sleeve:** A full “paned” sleeve which is gathered into two or more puffs by a ribbon or fabric band above the wrist.



## Variations of Set-In Sleeve



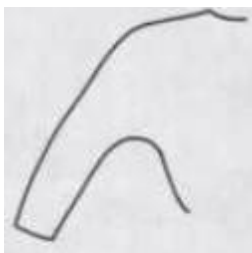


## KIMONO SLEEVES

Cut in one with the *front and back of garment*, with no armhole seam.



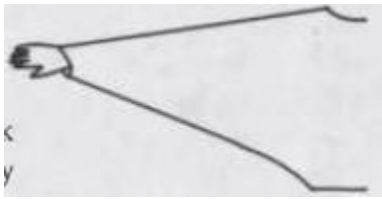
**Kimono sleeve:** Sleeve may be cut in one with the front and back of the garment or may be attached to the front and back with a vertical seam. Shape is usually angular under the arm in contrast to curve of dolman. Also called *mandarin sleeve*.



**Dolman sleeve:** Sleeve may be cut in one with the front and back of the garment or may be attached to the front and back with a vertical seam. Shape is usually curved under

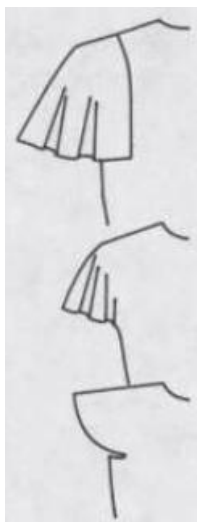


the arm. Sleeve is usually long and fitted at the wrist.



**Batwing sleeve:** Long sleeve with deep armhole almost to the waist and extending to narrow wrist. May be cut in one with the garment or may be a separate sleeve.

Also known as a *Magyar sleeve*.

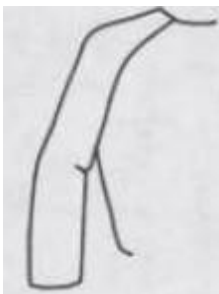


**Cape sleeve:** May either be a semicircular extension of the front and back bodice or a circular or semicircular piece sewn over the top of the shoulder to give a cape effect.



## RAGLAN SLEEVE

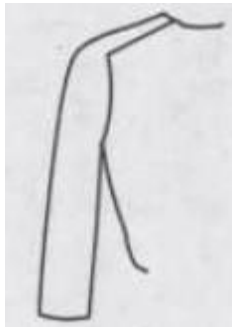
Extends to the neckline and has slanting seam lines from under arm to neck in front and back. The armhole starts from the armpit and ends on the neckline or next to the neckline.



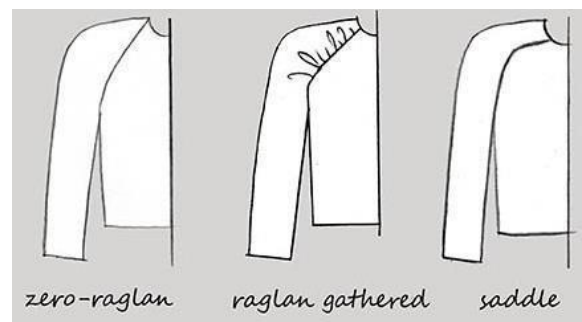
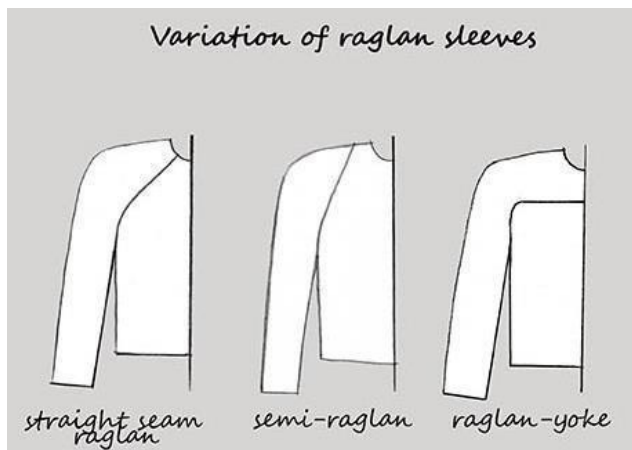
**Raglan sleeve:** Sleeve joined by diagonal seam that extends from underarm to neckline. May have a dart to shape the shoulder or may have an additional seam along the outside of the arm.



**Peasant sleeve:** A wide raglan sleeve with gathers at the neckline and lower edge. Gathers may be controlled by drawstring or elastic. Sleeve may be short or long.



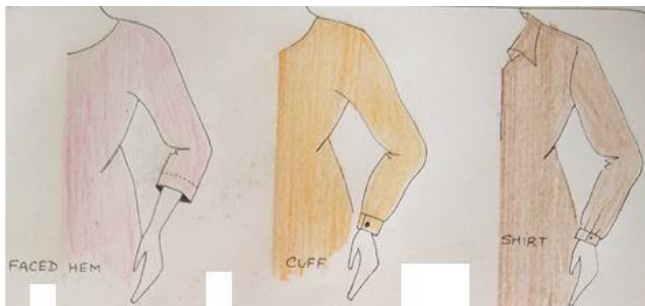
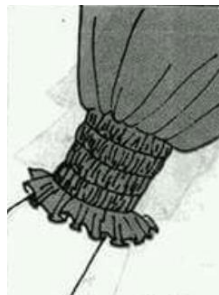
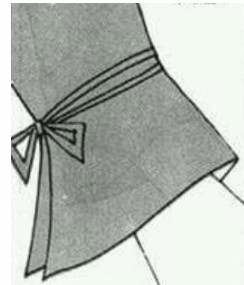
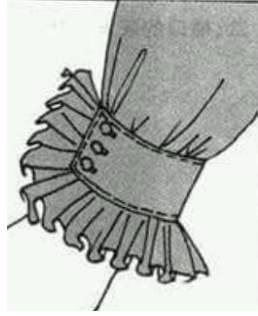
**Saddle sleeve:** Variation of the raglan in which the shoulder portion is horizontal across chest then diagonal under arm. Also called *epaulet sleeve*.



## SLEEVE FINISHES

The finishing of a sleeve edge usually depends on the pattern design. It may be a simple self-hem or faced finish (shaped or bias) or decorative double binding made from self or contrasting fabric. The finish is sometimes attached with casing, ruffles or with cuff.

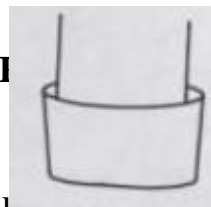




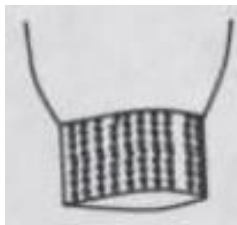


## CUFFS

**Barrel cuff:** Usually a band of fabric which is stitched to the sleeve to form a cuff.

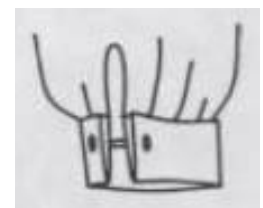


**Barrel cuff:** A band of fabric stitched to the sleeve. Usually closed with one or two buttons. Also called *single cuff*.

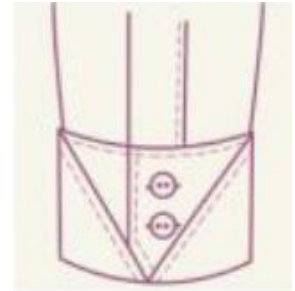


**Knit cuff:** Rib knitted fabric which fits closely but is stretchy enough to slip over the hand.

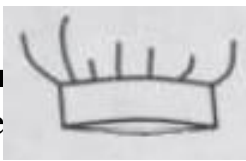
**French cuff:** Wide cuff which turns back and is fastened with a cuff link through all layers.



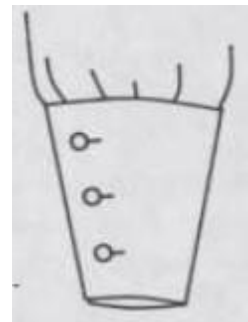
**Neapolitan cuff:** A two-button turned-back cuff with an extra piece of fabric folded back to imitate a French cuff, but is held together by two buttons. Also called *cocktail cuff*, *capril cuff* or *bond cuff*.



**Bar** vertical opening. It slips on  
**ove**



**Gauntlet cuff:** A wide turned-back cuff that flares wide at the arm and tapers toward the wrist. Also called *cavalier cuff*.



## SLEEVELESS

When the armhole is finished off directly with piping or facing, without attaching a sleeve or a ruffle, it is known as sleeveless.

Sleeveless garments are well preferred as the restraint of sleeves is absent thus making the garment

more comfortable, airy and light. This is best suited for summer apparel and to show off beautiful shapely arms.

## 5. SKIRT

A Skirt is a garment that covers the body below the waistline or the lower half of the body. Both men and women have been wearing skirts for hundreds of years. Skirts according to style or fashion are:



**A-Line Skirt:** this skirt fits at the waist, slightly touching hips and thighs, broader at the hem. As it is narrow at the top and wider at the bottom it looks like the letter 'A'.

**Circle Skirt/ Circular Skirt:** this skirt is made in a circular shape that has a flare at the hem and are usually made of lightweight fabric. Also known as Umbrella Skirt.



**Gored Skirt:** also known as flare skirt, is derived from the A-line skirt. The only difference is, these skirts are wider at the bottom. Depending on the number of gores (panels) they are also named as four gore skirt, six gore skirt and eight gore skirt.



**Gathered Skirt:** the simplest of skirts, gathered at the waist. When it is gathered at the hip and set in a yoke it is called a Yoked Skirt.



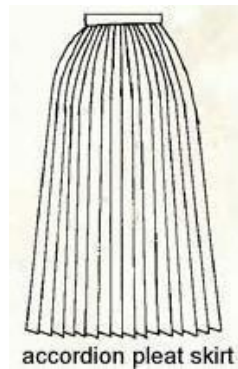
**Yoked Skirt/Skirt with yoke:** this skirt can have either pleats, panels or gathers set in the yoke, the yoke is generally from the waist to the hips.



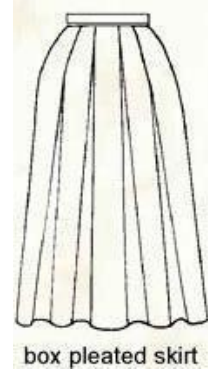
**Wrap around Skirt:** these skirts wrap around the waist and the leg, sometimes having a slight flare design. It is fastened with a button or tie. A casual wear and mostly made of cotton fabric.



**Pleated Skirt:** pleats are folds of fabric sewn at the top of the skirt, it hangs from the waist to different lengths. The pleats can be either knife pleats, accordion pleats, box pleats, inverted box pleats.



accordion pleat skirt



box pleated skirt



**Sun-ray Pleat Skirt:** a flared skirt with stiff pressed pleats which are narrow at the waist and widens towards the hem. Very broad sun-ray pleats are called umbrella pleats.



**Drape Skirt:** it is an elegant skirt with soft folds.



**Trumpet Skirt:** this skirt is fitted from waist to above knee and then



flares out from the knee to the floor or to the desired length.



**Fishtail Skirt/Mermaid Skirt:** this skirt is fitted from waist to calf and then flares out from the calf to the floor.



**Pencil Skirt:** this skirt hugs the body and lengthens from the waist to beneath the knees or down to mid-calf.

**Tube Skirt:** similar to pencil skirts but made in a stretch fabric and usually reaches just below the knee.





**Straight Skirt:** fitted at the waist and hips but falling in a straight line downward so that it is loose at the knees. Similar to pencil skirt only less tight.



**Tiered Skirt:** also known as gypsy skirt, its length can be from mini to full length.



**Prairie Skirt:** an American style skirt, it can be slightly flared to very full, with one or more flounces or tiers.



**Tutu Skirt:** it is a specialised skirt, originally used in ballet. This skirt is made of tulle.



**Balloon Skirt:** is a youthful skirt which has the middle or central part flare, narrowing down to the lower edge, forming a silhouette of a balloon.



**Bubble Skirt:** is a bubble at the bottom of the skirt, tucked back under. Also known as a bubble skirt.

**Peasant Skirt:** also known as dirndl skirt, is a casual skirt lightly gathered at the waist, falls below the knee and made with several layers. The layers can be of the same fabric or different fabrics for each layer.



**Tulip Skirt:** is like an inverted tulip, it has more fabric around the waistline and a close fitting hemline.



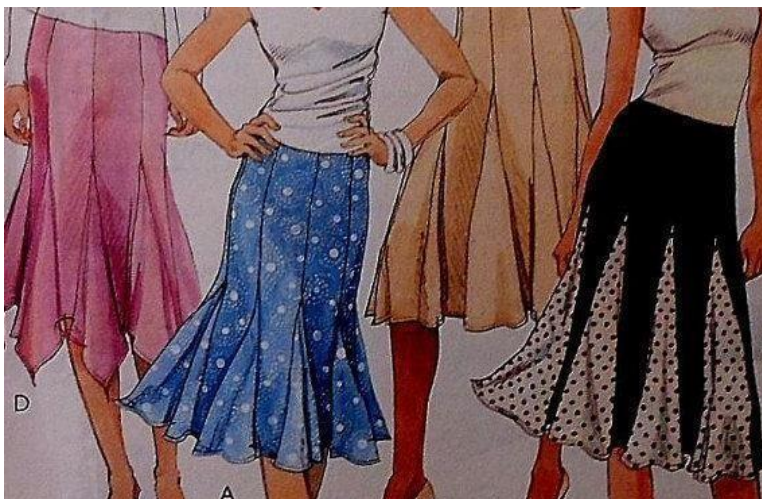
**Sarong Skirt:** A long, wide piece of sheer, often patterned fabric, tied around the waist for a skirt-like effect. Used widely in tropical climates as a skirt or as a cover-up over a swimsuit. Also known as Pareo.



ruffles in the the stomach. [A framework used fullness or of the back of a worn under the the waist.]



**Bustle Skirt:** this skirt has back, and flat across bustle is a type of to expand the support the drapery woman's dress, it is skirt, just below



**Grommet Skirt:** also known as skirts with gussets or godets, these

skirts are great for dancing as they are made with godets which is an extra piece of fabric. The addition of godet causes the skirt to get additional flare and volume.



**Handkerchief Skirt:** this has an asymmetrical or uneven hem.



**Skort:** sometimes called a scooter or 'skant', is a pair of shorts with a fabric



panel resembling a skirt covering the front. Some skort are skirts with shorts hidden underneath.



, high-waisted circle skirt with the ten made of soft light weight fabrics



R



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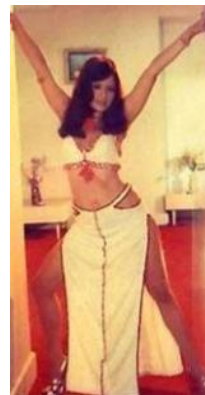
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**rah Skirt:** a short skirt with layered flounces worn by cheerleaders



slits on either side.

**Button/zipper through Skirts:** is a skirt that fastens with buttons or zipper from top to bottom of skirt.



**Harem Skirt:** a straight skirt with high

**Overskirt:** is a skirt worn to lay over another garment, either another skirt, petticoat, underskirt or breeches.



**Peplum Skirt:** is a pencil skirt or a tube skirt with a peplum. [A peplum is a ruffled or flared panel of fabric, which falls just below the natural waistline.]



**Hobble Skirt:** is a skirt with a narrow hem that restricts or impedes the wearers stride. It was a short lived fashion (fad) in the early 1910s.

**High Waisted Skirt:** the skirts that fits higher than the waistline are called high waisted skirts.



**Low-rise Skirt:** is a skirt that sits around the hips, an inch or two below the belly button. It is worn at the natural waist, not low on the waist, nor low on the hips. It is known as low wa



skirt with deep pleats usually of plaids, worn as part of the dress



for men in the Scottish highlands.

**Sulu:** a traditional skirt/national dress worn by the men and women of Fiji.

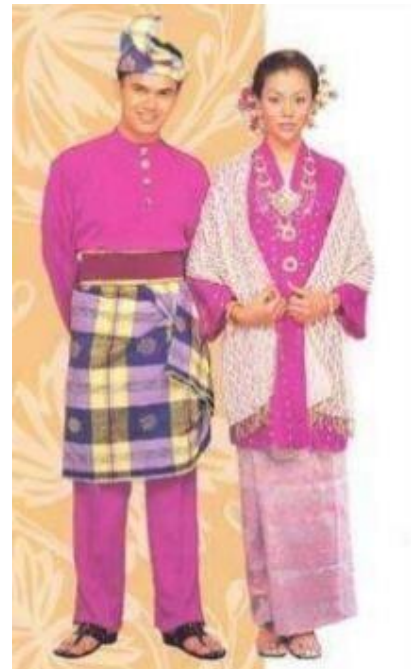
**FoustANELLA:** a white knee-length pleated skirt worn by the men in Greece and Albania.





**Sampot:** it's a long rectangular cloth worn around the lower body. It can be draped and folded in different ways, it is similar to dhoti. Also known as *PhaNug*.

**Sarung:** a large tube or length of fabric, often wrapped around the waist and worn by men and women throughout South Asia and other places.



## UNIT 3: FIGURE TYPES AND DRESSES

### Introduction

Clothing protects the human body from extreme weather and other features of the environment. The practical function of clothing is to protect the human body from environmental hazards such as weather, insects, toxic chemicals, weapons and other hazards.

### Factors Affecting Clothing Selection

The clothes that you choose to buy and wear are influenced by several factors such as age, climate, occasion, income and occupation.

### Fundamental Features

- **Climatic Factors** People living in cold climate need to wear woollen clothes to keep warm. People living in very hot climates as in deserts need to wear turbans of thick cloth to protect their heads and wear garments made of cotton to stay cool.
- **Occasion** Bright coloured garments are worn during marriage functions for eg., lehanga cholis, ghagras and shararas often accompanied by bright accessories. Simple clothing with minimum accessories like a formal salwar kameez will give a more professional look for an interview. Sari, formal trousers shirt, tie would be a good option for the wearer to feel active and confident.
- **Age** Clothes worn by an adult woman are definitely not the same as those worn by a college going girl. For small children dainty prints in soft colours can be chosen. When children enter late childhood stage, boys like masculine colours like blue, greyish blue and brown and girls like to wear feminine colours like pink, green, red etc. Teenagers like to have variety in their clothes. Selection of clothes for adults depends upon the type of work a person is engaged.

**Season:** Some fabrics and colors are suitable for winter while others are not, for example synthetics; silk and wool are suitable for winter as they are bad conductor of heat. Cotton and blends of cotton with synthetics are good for summer as they are good conductor of heat and absorptive. There are cool and warm colors. The cool colors are associated with coolness, for example, blue, green, white etc. Warm colors are bad

conductors of heat and associated with warmth for example, red, golden yellow and orange. So warm colors are suitable for winter, whereas cool colors are chosen for summer.

**Fashion:** Fashionable clothes look beautiful. One looks odd when one goes out of fashion. Few fabrics and colors are in fashion while others are not. Some clothes should be brought according to fashion and others should be simple. Children belonging to high-income group can wear fashionable clothes to great extent as compared to low-income group. Too much of fashion should be avoided.

Selection of clothes should be very judicious so that we can buy best clothes by spending minimum amount of money.

The clothes should be compatible to age, personality, and climate and should not be a hindrance in normal working. Some factors affect the selection of clothes, which may vary from person to person as they are influenced by the requirement of the person. These factors are as follows:

### **Personality**

The personality, value and culture of a person can be judged easily from his dress. There are different types of personalities.

Highlighting salient features of the personality and camouflaging the figure flaws to some extent is possible through dress. Improper dressing makes person a laughing stock and causes inferiority complex.

On the other hand, proper dresses help in building self-confidence which is essential for the proper development of personality. This affects our behavior and mannerism and develops harmony and personality.

Clothes are an indication of caste, place, state, and occupation of the person. Clothes affect the personality of the wearer. People who are introverts prefer light and sober colors whereas extroverts like bright and gaudy clothes.

**Occupation** Clothing is associated with profession also. Working people should wear formal clothes. They should be simple, neat and clean. Vulgar and improper clothes

should be avoided. Clothes should give a feeling of being smart, active and sober. We all would like to wear such clothes that may wearer not cause any hindrance in our working.

If you are a physical instructor, your clothes should be loose and comfortable so that you may give a good demonstration. Farmers need strong and durable clothes and should also protect them from sunshine.

Businessmen should wear sober and modest clothes. Persons who are going to travelling should wear such clothes which are easy to wash and do not require frequent ironing, e.g., terry cot, decagon etc.

Industrial workers wear special type of uniform. People serving in army, police and railways have their own distinctive uniform. Simple and sober clothes are required in classrooms. Sportsmen need durable and porous clothes for sweat absorption. Doctors and nurses wear white clothes. All these variations are on account of different professions.

**Figure** Every person has unique figure. Some are tall or short, fat or lean and thin. Some are of normal height and width. A man should wear clothes in accordance to his figure irrespective of latest trends in fashion and design.

Whatever is the body shape, clothes can make it look different. By judicious use of colors and clothes the figure flaws can be camouflaged or salient features highlighted. For example, persons who intend to look taller and thinner should wear clothes that are plain and of single color and with vertical lines and designs. Similarly, those who wish to look shorter and fatter should wear horizontal designs and with two or more colors in their dress, e.g., if the salwar is of light color, the shirt should be of dark color with horizontal lines.

They may also use frills, piping in their dress to look fat. For a tall and fat lady, clothes with diagonal lines are more suitable. They should also not wear very light or loose clothes. Short coat and jacket too, give a feeling of shortness. All types of clothes do not

suit to all body figures. For a fat person light and soft clothes, and heavy and fluffy clothes-like organdy and taffeta, should be used for a lean and thin person.

### **Technological Factors**

It can be easily said that the latest technology captures the attention of modern day women in choosing the styles, designs and cuts that suits her personality. Women are used to search for the latest fashion from internet rather than wasting their own time in designing and choosing a new style. Moreover internet also facilitates in finding a location for the particular store or a designer's outlet. The easy provision of internet to the common man helps to be in touch with latest happenings in the fashion world. There are many more web sites that give the useful information regarding the upcoming trends.

Secondly in every big city, fashion houses are opened for public where they can find many types of designer wear under one roof. So, it helps us to select the best suited costume for ourselves in a very short period of time.

Technological advancements have also changed the mind sets of people around the world by giving them a multiplicity in clothing items. With the advent of many latest machinery, people can have the opportunity of having cost effective, quick, ready to wear, easy to care and easy to handle garments.

Technological changes bring latest developments in the field of manufacturing materials, assembling and handling them and innovating new designs, and developing automated garments which greatly affect the choices of women by giving them a range of new fabrics and garments. New combinations of fibers and the blending of natural fibers with manmade fibers provide more comfort and ease to the consumer yet maintain the natural feel of material.

### **Psychological Factors**

Psychological factors greatly affect the clothing choices of women. When we buy any article of clothing, we consciously or unconsciously think about its relationship with our personality type. If anybody is in a happy mood, she / he can easily go with the bright

and sharp colors where as light and dull colors are usually used in the state of depression, sadness and gloominess. For example red color is always associated with the feelings of love and happiness and yellow or orange shades relate with the sun, feeling of warmth and anger.

Texture of material is also relevant to the psychology of our minds. For example some people prefer to buy a comfortable dress if no matters it is out of fashion, where as especially teenagers are more interested in wearing out something trendy no matters if it creates uneasiness for them. Moreover it is also said that when we wear harsh, rough and tough stuff, we are more apt to behave in the same manner as discourteous, ruthless and rude with others. Same is the case, when we wear light and soft materials; it helps us to behave in cool, blissful, cheerful and happy mood.

### **Cultural and Religious Factor-**

Culture is made of factors like society, education, values, and norms and so on. Since, fashion deals with how we look and what we wear; it is largely influenced and controlled by culture. In the past, fashion was segmented and local culture influenced but with the emergence of globalization we are turning towards a more global fashion consumerism. In primitive and even in present societies, there is not even a single sphere of our lives other than in choosing our clothing that greatly depicts our societal values and ethics. Man is a social animal. Group acceptance has a crucial role in acceptance of clothing. Everyone wants to be a member of the society in which he lives. But if he deviates from the set rules and standards of his society, he will be no more a part of his society.

Busy lifestyles offers more relaxed attitude towards the selection of clothing. As now-a- days more women are working outside the home and for this they need comfortable, easy to wash, east to care yet trendy clothing styles.

There are different levels of modesty in different cultures and religions. For example any article of clothing that is acceptable in one religion may not be acceptable in another religion, so while choosing an outfit, one should know his / her limits and boundaries set their religion.

But it is also observed that now a day's mild natured norms are changed in societies like in olden days people considered black color as a symbol of mourning where as today it is worn as a formal color in functions like weddings or parties. Because in this age people used to give of the olden concepts and adapt themselves with the new ones. Moreover in previous decades women used to wear red color on their wedding day as to follow their custom but now a days they are accepting other colors like olive green, turquoise, baby pink, white, silver, gray, purple, yellow and many other combinations.

### **Economic Factors**

Economy is always the most important factor in bringing change in one's lifestyle. Families with fewer number of members have the opportunity to spend a lot of money on their clothing where as it becomes difficult for the large families. As today's woman has stepped into the professional living, she is ready to adapt herself with the modern world. She loves to wear attractive yet comfortable clothing for herself and at the same time she wants to maintain her individuality.

Money is considered as the force to drive something a step forward. Fashion is changing very rapidly these days because low and middle income classes are adapting new cuts and colors very rapidly so the fashion innovators are ready to bring an abrupt change in fashion to maintain the difference between fashion leaders and fashion followers.

### **Aesthetic Factors**

Aesthetics is the last but not the least factor in deciding what to buy and what to wear? Clothing can be considered as a complete set of expressions that reflects the whole personality. Almost every woman has an inner born desire to look beautiful, stunning and gorgeous. She is always ready to experiment with different looks, cuts, designs, colors and textures to maintain her individuality.

When anyone feels to become prominent in a gathering, he / she always look for some unique and different cuts and styles in their dressings. And those people who do not want to be a focal point in some gathering, they remain simple, cool and calm in choosing their dresses. This is why even in ancient Rome and Egypt pharaohs are depicted in purple color to show their royalty, superiority and individualistic touch.

**Hygiene and Safety Feature-** The clothing requirements from birth to 12 months of age are few. The infants are very delicate .so they require safety and hygiene on top priority. The major requirements of the newborn are for warmth, comfort and cleanliness. Clothes should be soft and light as babies have tender and delicate skin.

The three “musts” in clothing the newborn baby are warmth, comfort andhygienic qualities. The new born babywill react to the variable temperature ofnew environment. Babies heat up andcool off more quickly than do grown-ups.The new baby is more subject to feverproducing infections, many of which canbe transmitted by clothing if care is notexercised. During the first few months oflife, the baby will sleep 80 per cent of thetime and must have comfortable clothingfor sleeping. The most suitable fibre forinfants clothing is cotton, because it issoft and can be kept hygienically safe bywashing

Infant’s clothes are to be washed quite often, hence, the clothes should be of such material which can be washed and dried easily. The clothes should be unsearched. The seams should be flat; fasteners should not be at the back.

Tight elastic should be avoided. Infant’s clothes should have openings on the front, back or on upper side and it should be head long and closed neck. Instead of buttons, there should be ties and fasteners at the back of the dress as these may hurt the infant clothes because inconvenience in and may get torn by sticking someway

**Growth and comfort Feature-** Clothing for the pre-school age child may be a major problem for the family because it is expensive and used only for a short time due to there rapid growth. Garments should be flexible, comfortably warm, easily cleaned, soft, convenient for frequent toileting, adjustable to the rapidly growing body and attractive in



design and fabric. Growth is more rapid during the pre-school years. Buying clothes with growth features will enable a garment to be worn over a longer period of time. growth feature can be added by using adjustable streps, adding width to the folds, by leaving extra seam allowance etc While selecting, do take care to see that there is adequate cloth inside the seams which can be opened up to fit rapidly growing children. Buying clothes with growth features will enable a garment to be worn over a longer period of time. **To provide for growth in girth or width**

- Use raglan or kimono sleeves rather than set in sleeves.
- Introduce tucks, pleats or gathers at the shoulder l
- Use of large underarm or leg seams to let out as needed.

### **To provide for growth in height**

- Skirts and dresses with deep hems or tucks at the bottom need to be provided.
- Dresses and trousers with tucks at the waistline to lengthen the upper part of dress or to lengthen the crotch.
- Overalls with adjustable long straps and deep hems are included.
- Yokes with crosswise tucks that can be released as trunk or body lengthens.
- Dresses with indefinite waistline or no waistline and deep hems to be added.
- Stretch fabrics and,
- Two-piece garments are suitable cloth for pre-school.

**Comfort** is defined as the absence of perceived pain and discomfort". Clothing comfort is a state of satisfaction indicating physiological, psychological, and physical balance

among the person. There are two main factors that determine comfort clothing: External factors like the environmental temperature, moisture, wind, cultural and social influences which affect the comfort in clothing; Internal factors such as an individual's metabolic rate, level of activities, economic and health position, social experiences, and psychological situations are instrumental in establishing the level of comfort in clothing. Buying clothes with growth features will enable a garment to be worn over a longer period of time. In the case of loss of flexibility in the body which causes inconvenience in movements, hence, clothes should be loose and comfortable. People prefer to choose outfits that make them look attractive and alluring. In addition, they want to remain comfortable with what they wear. This is the criteria for working as well as non-working women. If they are comfortable, they remain confident and full of attitude, as they desire.

**Economic Factors-** Income affects the selection of clothing. High income group spend more percentage of money on clothing as compared to low income group. They spend more money on fashionable garments rather than on durable clothes. People belonging to low income group prefer durable clothes rather than delicate ones. So, the preferences of the clothing changes according to the income of the family. Buying clothes with growth features will enable a garment to be worn over a longer period of time.

**Care and maintenance Feature-** In the old age Clothes should be stain resistant, easily washable and wrinkle resistance as the elders may not have enough energy to launder their clothes frequently. Thus, we find that clothing should be easy to care and maintain. Children of school going age group are in the growing stage. They like to run about and play and are very active. Hence, their clothes must be made of strong and durable fabrics which can take a lot of wear and tear. While selecting, clothes must also be easy to launder as they get dirty frequently.

**Self help features-** A self-help garment is one, which the child can put on and take off with little or no help from an adult. This feature is as important to child as to his mother. The experience of learning to dress himself makes the child more independent and self-

confident. Here are some points to remember in selecting garments that will encourage independence in dressing.

- Simple styles are easier to manipulate than complicated ones.
- Long openings are located for easy reach. Front openings are easier to handle than back or side openings.
- Large buttons or fasteners are easier to manage than small ones.
- Ample armholes, sleeves and necks make garments easier to get into.
- The back of a garment should be easily distinguishable from the front. In pants, it is wise to sew a colored thread either at the front or back of the waist to help the child distinguish one from the other.
- The side of the shoes that goes to the outside should be marked, to help the small child to identify the right from left.
- Collarless dresses, blouses, and shirts are easier to handle than those with collars.
- Avoid separate belts, as these get twisted and caught in the dressing.

**Functional Features-**Functional garments are those garments that can perform multiple functions apart from just their aesthetics and basic protection of the wearer. The most obvious function of clothing is to protect the wearer from the elements. In hot weather, clothing provides protection from sunburn or wind damage. In the cold, it offers thermal insulation. Shelter can reduce the functional need for clothing. Functional clothing by definition is user-requirement specific and designed or engineered to meet the performance requirements of the user under extreme conditions. A variety of functional clothing products are available in the market as protective clothing, medical clothing or sports clothing etc.

The functionality of these garments might vary from design to design, ranging from medicine, nanotechnology, biotechnology, computing, physics, etc. This category of **clothing for special needs** is concerned with improving the quality of life for people with special needs or disabilities. These functional apparels are used to improve the quality or ease of life for people with disabilities or special needs, like wheelchair users,

paraplegics, arthritis sufferers, people with restricted movement, or stroke victims. These apparels are mostly made to measure to ensure individuals need fulfillment and comfort for the wearer. It is going to be a feature asked by everybody on their fashion products. Functional apparel is a critical industrial trend which affects the fashion and textiles industry.

expression. Example Dress codes for Muslims have great impact on daily life, which involves frequent religious expressions and rituals. Among Muslims, codes of modesty go beyond the covering of women's bodies to include restriction of women's behavior.

Among all of the major religions, modesty in women's dress is associated with gender norms; this is a major issue to religious groups. Gender issues are paramount in the dress codes of conservative religious groups since the control of female sexuality is often of great importance in patriarchal religious groups. The dress codes generally relate to modesty and require clothing to cover the contours of the female body.

### **Monochromatic colours**



Single colours or wearing similar shades on the top and bottom half will give the illusion of height. Please note that the objective is not to look taller and be what you're not, but to avoid looking shorter than you already are. So the longer the blocks of colour, the taller you will appear. For instance wear the same coloured blouse/shirt with same/similar coloured pants, so the eyes follow a long monochromatic line from top to bottom that has no obvious horizontal break between them. That will only slice your body into two making you look shorter. Don't

think you have to wear the same colour

from head to toe always, but contrasting colours with a stark difference will make you look shorter as it will cut the visual flow from head to toe. Try to choose similar hues.

Try monochrome pant suits/jumpsuits, or a dark trouser with a dark coloured shirt that won't be visibly cutting your body in half. You can also wear a blouse and skirt of similar shades and to add a pop of another colour, maybe wear something contrasting on the slimmest part of your body like a bright scarf around your neck, or a different coloured jacket if your torso is slimmer than the lower body etc.... Opt for single coloured maxi dresses too that will not add inches to your width and will not take away height either.

## 2. Vertical lines



Vertical lines fool the eye by making one look slimmer and taller, as again the aim is to lengthen your body visually. Try and avoid horizontal lines as they will only slice the body and enlarge your width. However, if say, you have a small framed torso, then you could get away with wearing horizontals as they would definitely give you a larger bust if you like, but I'd say best to avoid as they will widen your frame no matter what, as they make the eyes scan from left to right. Hence, giving the illusion of more width and you do not want that. Maybe try a horizontal top (if your bust is small) with vertical stripes below if you may.

## 4. Skirts



Who doesn't love to wear skirts especially now that the weather is getting warmer? Well try to avoid skirts that are too short as they will only accentuate your lack of height by bisecting your leg where it's the largest. Ideally one can wear skirts that are not too bulky and puffy, as they are bound to make your hips look big. So, unless you want to look voluptuous, avoid them. Instead opt for skirts in flowy fabrics that drape well or ones that flare out in an A line silhouette and should be just above or below the knee. Avoid skirts that end at mid-calf length. If you can, then do wear fitted skirts, but with the right length.

## 5. Tops



Unless you have a slim waistline, do avoid peplum tops and baby doll tops as they will make you look frumpy at the waist. Many people think peplum tops hide a big belly, but they don't. Your belly (if you have one) will only puff up the top more and draw attention there. So, opt for tops that are fitted at the bust area and fall straight. Also, stay away from tunic tops and boxy tops because you don't need extra inches around you. Having said that stay away from baggy tops too, as they will add inches rather than hide. If your top is not tucked in at the waist, then ensure they end either at the waist or midway down your bum. Covering your bum completely will draw attention to the larger area of the body. V-necks helps elongate your neckline so by all means do wear them. If you are large busted, avoid high necks/polo necks/turtle necks as again covering the large parts of your body will draw attention there. Also, avoid big square necklines as they will give you width, which you do not want.

## 6. Dresses



As mentioned above you may wear maxi dresses, but make sure they touch the ground or half an inch off the ground, but I would say stick to darker shades as they will flatter your body type. For shorter dresses, do go for knee length ones, but not ones that end at your calves or above the ankles. You should ensure the dress is fitted and accentuates the slimmest part, which in most cases, is under the bust. Try dresses that are fitted, but have layering around the stomach area, which is a clever way to camouflage extra bulk by not being baggy. Go for A-line dresses, if you are not comfortable with fitted ones or wrap around dresses. If you have good legs, then you



can even try dresses with a side slit, which gives a vertical line of skin... again works towards lengthening your height. Also, try colour blocking on your dress by having darker coloured blocks on the side panels to give a slimmer effect.

## 7. Shoes



Try to avoid wearing shoes that are too chunky or have ankle straps as they will make you look shorter by cutting away inches, thus making your legs shorter and thicker. Showing off the ankle gives you a longer dimension. Same goes for boots, try and avoid ankle boots as they will decrease your height, so best to opt for knee length ones. If you have to wear ankle booties, then you can try neutral colours more close to your skin tone, as opposed to darker shades that will stunt your height. Go for thinner heels that will give you a streamlined look rather than flats or chunky heels. If you're wearing a maxi dress and don't want to wear heels then try platform shoes or wedges that are comfortable and add height.

## 8. Belts



If you like to wear belts, do wear them, but do so according to the outfit. Avoid belts in darker shades unless it's over a dark coloured outfit. Avoid thick belts or ones that have too sparkly or bright buckles, as they will draw attention to your midriff. Opt for ones that fit snugly, not too tight and do not contrast sharply with your outfit, as that will cut your height. Colours of the belt should be similar if not the same to your outfit. Wearing a thin belt over a dress elongates your legs and accentuates your thinner waist.

## 9. Prints



Bolder larger patterns/prints will emphasize your short height and healthy build, so choose smaller subtle prints that will complement you. Larger prints can be carried off by taller people unless you effectively use larger prints that are vertically placed on your outfit instead of all over. Also, if you're dying to don larger prints, ensure they are in subtle shades and not too bright and OTT.

## 10. Sleeves



If you are healthy, then I wouldn't say avoid sleeveless completely as you can't help it if you have wider arms, but do avoid sleeves that end in the thickest area of your arm like

the bicep area. Opt for sleeves that are either sleeveless and show off your entire arm or ones that end at the wrist,  $\frac{3}{4}$  in length or at the elbow, which is the slimmest part. Wrist long sleeves should not be baggy, but fitted, so if you're wearing a long sleeved shirt which isn't all that fitted, roll up your sleeves to break up the design.

## UNIT 3-SHORT AND THIN FIGURE

**Colours-** Light and airy pastel colors with shine will make a nice choice . Use monochromatic colour schemes. Avoid using contrast colours as they divide the height and look you smaller. Bright and shiny colours best compliment your figure as they reflect light give the illusion of a fatter look.

**Fabric and Print** - Fun cotton patterns like gingham, stripes, small flowers, and dots will add to your youthfulness. Small prints with small borders best go with this figure type . Crepes, soft wools and smooth broadcloths will be your best fabric choices. Keep your waistband at hip level.

Consider shortening your skirt to just below the knee.

Keep your wrist cuffs higher on the arm and more fullness in the upper sleeve to add top weight.

Dresses with vertical lines and skirts with long pleats will be very becoming. Eveningwear- For the evening, be bold. jewel tone colors, flashy beads, and dramatic rich feathers will

Compliment your figure type.. Wear dramatic accessories such as a snake arm bracelet, beaded skull cap, and layers of long beaded necklaces

. The Empire waist chiffon or organza dress is an excellent style for you. The high waist elongates the torso and legs.

**Accessories** - Pay attention to your shoes. They should be in the same color as your stockings. Contrasting shoe and stocking colors can divide and shorten you.

Hats- Hats with some height are good for you. Look for decorative trim that stick up beyond the crown- like soft feather plumes and draping bows. Avoid anything angular like straight feathers or tall jewels.

Use small and trendy bags

Wear hand accessories

Keep the overall shape light and round with decorations that are small and tasteful

## UNIT 4 – TALL AND STOUT FIGURE

**Colour-**Be aware that dressing all in one color (monochromatic) can make you look longer.so play with colours

Use contrast colours or plenty of colours with dull shades.

Shiny colours reflect light gives the illusion of fatter look so avoid shiny fabric and colour

**Fabric and Prints-** Heavier fabrics in solid colors such as wools and broadcloth will look better than light bouncy fabrics like voile and chiffons. Full-figured women should choose plus-size A-line dresses made of sturdier fabrics such as cotton, rayon, denim and polyester rather than flowy, clingy options like silk and satin. Stiffer materials retain the shape of the dress, making its flattering features suitable for every body type.

Bold prints and big overall designs goes very well on this figure type.Cheques and horizontal lines suits this personality.Trims are best placed on both vertical and horizontal lines. - You will be most elegant in rich fabrics like pure silks, brocade and velvet that are cut and trimmed with simple, geometric designs. Decoration should not be flashy or too plentiful Contrasting collar, sleeve, and skirt trims will add the necessary effects of all over decoration without being too ornate.

- Avoid ruffles, frills, patterns, or other details that may make your dress look too busy. Belts are decorative only, do not tighten to create a waist.
- All dresses should hang down to a reasonable length.
- Avoid shorter dresses which will expose too much leg and over accentuate your height as well as very long dresses which can have the same effect. A mid calf length is a good length for you.
- Angled lines near the neck or across the chest are also flattering
- Create an hourglass figure and break up your length. This will help your body look proportional and shapely.
- Tucking in your shirt can also give the same effect.
- . Avoid fabrics with too much shine to them. Clean and classy is best
- .

## Accessories

- **Hats-** Use similar heavy materials as your dress such as velvets, felt, and thick straws. Accent heavily with feathers, flowers, large ribbon and bows or keep it simple and plain. Wide hats are better than small hats.
- Belts can be used with contrast colours as it divides the length
- Large bags look good on you as well.
- Don't emphasize the waist with **waistbands or belts** works very well.
- A tall woman in heels appears confident, proud, and sexy.

# **UNIT 5-TALL AND THIN FIGURE**

This is a figure which is coveted by most girls. The kind of figure that make high fashion models.

## **Emphasize a Small Waist**

Tall thin women should invest in a pair of high-waisted wide-leg trousers and have them properly tailored. The high-waisted style highlights a small waist when cinched with a belt, while making a long torso look proportionate by creating an hourglass shape. Layer a matching camisole under a sheer V-neck blouse and tuck it into the waistband of trousers. The V-neck draws eyes downward, creating the illusion of a fuller bust.

Continue the fluidity and flaunt your height with a pair of stilettos.

## **Print and fabric**

Dresses in different silhouettes and prints can balance proportions and flatter your tall thin shape. An A-line dress adds width to a thin frame without overwhelming it. Sheaths with feminine details like ruffles, peplums and pleats also create the illusion of curves. Tall thin women can carry a large all-over print without being overwhelmed -- just keep the colors classic to avoid looking childish.

Look for fabrics with slight stiffness to sew clothes for you if you have a tall and very thin body. Fabrics like organdie, Taffetta ,velvet, Denim etc that are thick and have weight best suits this body shape.Clinging fabrics that hug the figure, also will work .

## **Colours**

Separates are versatile wardrobe items that can be used to emphasize assets or distract from problem areas. Play with color to break up height and to draw attention to the areas you want the focus on. To show off a slim upper body, layer a bright structured blazer over a thin blouse or camisole. The bright color will draw eyes upward so stick with a solid pencil skirt on bottom. A fit-and-flare skirt in a bright color or print creates the illusion of fuller hips and shows off long legs. Further elongate legs with

heels in a color similar to your skin tone. **Work With Strong Blocks Of Colors To Help Define Your Body And Break The Strong Vertical Line.**



Strong, sharp and using of contrast colours break the height and give the illusion of looking smaller. The on-trend ruffle across her shoulders creates width rather than length. But we can see that wearing boots in the same color as her trousers makes her legs look longer.

### **Choosing Tops And Jackets For Tall Women**



- ❑ Wear tops with round necks. V-necks will simply draw the eye downwards and elongate your figure further.
- ❑ Choose blazers with waist definition.
- ❑ Bell sleeves will give extra shape to your arms.
- ❑ The current peplum style works very well for tall women and gives you more shape.
- ❑ If you like to tuck in your tops, combine with a longer tailored jacket or blazer.



- Wear tops *over* your bottoms rather than tucked in.

A woman above wears a top and blazer that add width because of the strips and double-breasted style rather than additional height.

## Choosing Bottoms When You Are Tall



- Opt for A-line skirts.
- Although tall and slim can wear many kinds of trousers but they will look particularly good with trousers with a slight flare. They can wear capris without any problems and [maxi dresses](#), but make sure they have the correct length. [Dahlia](#) (above) opts for straight leg black pants which have a very slight flare.

## Accessories And Shoes



- Wear long chunky necklaces, which bring attention to your center.
- If your arms are long too, you can go wild with lots of big bracelets.
- You can wear heels or flats. Most tall women will look best in shoes with shaped heels, like kitten heels.
- Large bags look good on you as well.
- emphasizing the waist with **waistbands or belts** works very well.
- .
- .

## What To Avoid Wearing When You Are

### Tall Avoid:

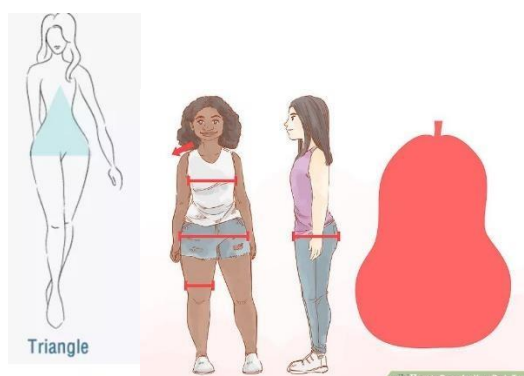
- formless three-quarter length jackets,
- straight dresses,
- dropped waists, cropped tops,
- turtle necks,
- tiny bags.
- Straight dresses like the sheath dresses should be avoided. Choose skirts which is **gathered pleated or tapered.**

# UNIT 6-BODY TYPES

**Triangular Body Shape****Pear Body shape** -Women who have a well-defined mid-sections with leaner shoulders and necks have pear-shaped bodies. The hips are wider than the shoulders here, with a prominent neckline and a lean neck. The trick to dressing this body type is to wear anything that adds to your shoulder and bust area. Keep attention to your upper body, by minimizing the lower half.

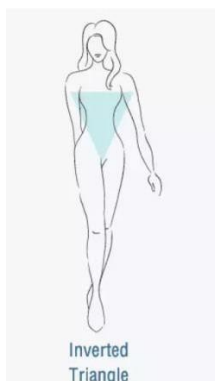
How to dress for your body type:

- Make the best use of embellished tops and blouses to balance out the wider hips. Go for tops with collars, prominent sleeves, trumpet sleeves and shoulder pads.
- Loose tops with fitted jeans suit you well.
- If you're a pear body type, there are things you can do to make your hips and butt look slimmer,
- Balance your top with your bottom. Try to wear tops that accentuate your shoulders a bit more.
- Avoid pants or tights that narrow your legs.
- Wearing a bra that adds to or enhances your bust should be considered.
- Wear straight-leg or slightly flared pants with heels. Skinny pants that hug your ankles can make your lower body take on the appearance of an upside-down triangle. Flared pants can make your legs look very thick, perhaps bowl-legged, in comparison to your upper body.



**Wedge body shape-** Also known as the inverted triangle, this body shape features a broad upper body. The waist and hips are smaller in proportion, giving the body an inverted triangle or wedge body shape.

- Draw the eye down. Since a wedge body shape means your shoulders are the broadest part of your body, your style goal is to draw the eye downwards toward the narrower parts of your body, such as your waistline.
- Steer clear of strappy styles. Spaghetti strap styles draw attention to your shoulders — a major no-no for wedge body shapes.
- Brighten up your bottom. Don't be afraid of wearing bright colors on your bottom half. Again, this draws the eye down to the narrowest part of your wedge body shape.
- Be 'waistful.' Create the illusion of a waist with a wide belt or high-waisted styles.
- best pants for wedge shaped bodies



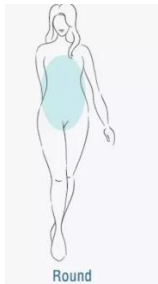
**Oval Body Shape -** If you have a body that is oval-shaped, your bust will be larger than the rest of your body. The hips will be narrow, and the midsection will look full. Women with these body shapes tend to gain weight in their stomach before anywhere else. The waist is not very well-defined and ends up being the widest section of the body. The buttocks are flat, and the legs are slender.

### *What To Wear*

Wear square neck, V-neck, and U-neck tops or shirts. You can also wear wrap-around tops, skirts, and jackets to slim down your mid-body area, vertical stripes, peplum tops, [tunic tops](#), belted dresses and tops, wide-collared jackets, fish-cut or flared skirts, cargo pants with pockets near your hip, empire-waisted dresses or tops, dresses or skirts just above your knee to show off your legs and make you look well proportioned, high heels, long and slender earrings, and necklaces that fall until your cleavage.

### *What Not to Wear*

Avoid wearing tapered jeans or trousers, loose-fitting tops, wide stripes, ruffles, pleated skirts, baggy jackets, tight t-shirts, high necks, turtle necks, cardigans, chunky earrings and necklaces, round-toed shoes, heavy boots, and flats.



**Rectangle Body Shape** - If your four measurements are fairly uniform and you have a straighter build, you're likely a rectangle.

With this body type, you may have a long, thin body that tends to lack curves. It is sometimes referred to as a "boyish" profile. Your aim is to wear clothes that flatter your thin profile, break up, your silhouette, and create curves that move up and down from the waist area.

- If you have this body type, you can "pinch" in your waist to exaggerate curves. For example, add a belt to your dress.
- Go for ruffles and frills to add texture, volume, and femininity to your figure. For instance, a dress with a lot of embellishment at the bust will often give some "weight" there that makes that area look a bit bigger.

- Steer clear of menswear clothing. For example, dressing in baggy jeans and track clothes will make you look like "one of the boys", but not a potential girlfriend. Instead, opt for the skinny jeans that are made for your body type, and wear track clothing made for women at your workout session.
- Stock up on miniskirts and bright tights to make the most of your great legs. They will also add more shape to a straight body.
- Use shapewear. A rectangular body type benefits from shaping undergarments. For example, a bra that adds a cup size will balance out your angular features without much effort at all.



**Hourglass Body Shape** - If your shoulders and hips are fairly balanced and you have a defined waist, you're likely an hourglass shape. Avoid anything that makes you look "boxy"! You have admirable curves, so embrace them.

- Use your waist as the focal point when dressing. This means to wear snug clothes and accessories around the thinnest part of your waist. Directing attention here will make your curves stand out even more.
- Dress to flatter your beautiful curves by following your body's outline. Tailored clothing is usually more flattering. Shapeless or drape-y clothing tends to over-focus on the bust and make hourglass shapes look heavy or pregnant.
- Balance your top and bottom while accentuating your waist. Draw attention to your waist with belts and dresses that pinch at the midsection.
- Women with curves can end up revealing too much bust. If a neckline is too deep, or is inappropriate leave those clothes on the rack.

- Shape your bust. If you have an hourglass shape, you probably have plenty of bust; your main concern should be to wear a supportive bra so that your chest looks perky, not droopy and saggy.
- Embrace V-neck dresses and tops. While many necklines work well for well-endowed women, V-necks are typically quite flattering. Just be sure you do not show more cleavage than appropriate to the situation.



# UNIT-4 WARDROBE PLANNING

## Definition

The wardrobe planning is to select clothes that are so basic in style and good in design that they are appropriate for the present set up as well as suitable for a few years to come. To device maximum satisfaction one must develop good clothing practices. Good clothing practice includes the knowledge of wise selection of clothing, possession of an adequate wardrobe suited to various occasions which in turn helps in proper dressing habit.

## Importance of wardrobe planning:

- **Saving time** deciding what to wear. Imagine having at least 1 or 2 outfits that work well for any event in your life!
- **Saving money** on wardrobe 'orphans' (items that don't go with anything else), and buying duplicates of items you already have
- **More ease (less stress)** by knowing you have something to wear for every occasion

## Steps of wardrobe planning:

### 1. Sort and purge

Remove items from your closet and drawers. As you remove items, sort them into one of four piles:

1. "Store" (for seasonal items)
2. "Repair/Clean" (items you enjoy, but need hemming or buttons or cleaning)
3. "Donate" (useable items with no repairs or cleaning needed)
4. "Toss" (items that are too worn or cannot be repaired)

No digging through the "Toss" or "Donate" piles; if you've put the item there on first consideration, that's where it should stay. If you haven't worn something for a year, definitely donate or toss it. Once the items are removed, bag them up to send to their respective places. Items to be stored can be boxed in airtight Rubbermaid containers or vacuum-storage bags and put under the bed or in your storage locker; anything to be repaired or cleaned needs to be taken immediately to the drycleaner or seamstress; donated items can be taken to the Salvation Army, Value Village or be picked up by Big Brothers; items to toss can be, obviously, tossed!

### 2. Shop in your own closet

Once you have finished sorting and purging, make a note of the items that are left in your closet and drawers. Group them according to type; tops, bottoms, jackets and accessories. Mix and match these items to create new outfits.

### 3. Make a list

As you are mixing and matching, make a list of the items you need to purchase to complement your existing pieces. This list is the basis of your wardrobe plan.

### 4. Set your budget

Estimate the cost of the pieces you'll need to purchase. If you're not sure, you can base the estimate



on pieces you've already purchased, or do a little web surfing to find out a range of prices for the items you're looking for.

## **5. Determine time and place**

Decide what time of year each piece needs to be purchased and where you will purchase these items. For example, a great time to purchase a winter coat for cost savings is actually at the end of winter, but if you value selection over cost, you should shop at the beginning of the season instead. The choice of store is determined by your budget and location. Allocate time and funds from your budget as needed for shopping trips and schedule it into your calendar. Once per season is the recommended minimum for scheduled trips; a minimum of two hours should be allocated to each trip.

Now that you have followed the basic steps to create a plan for your wardrobe, you will find that shopping is much easier and far more cost effective. Next month, click back to find tips on how to organize your closet to get the maximum efficiency from your wardrobe and minimize the stress associated with getting dressed in the morning.

## **FACTORS AFFECTING WARDROBE PLANNING**

The clothes are considered as most visible component of the personality of an individual and are judged repeatedly to assess the characteristics of an individual. The first impression formed prior to the verbal communication affects the success of an individual in this highly competitive society. It is also called surface language, which is a pattern of instant impressions conveyed by appearance. The clothing, facial expression, grooming, gestures, the way one carry one selves, all form an impression others receive by non verbal communication as firstimpression.

As a surface language, the clothes can be used to communicate, to motivate, to attract, to separate, to show rebellion in the family, peer group or the society. So the selection of clothes by an individual should be done critically to project desired characteristics of the self. The choices of an individual for the clothing is are regulated by number of factors. These factors are as follows:

- 1. Socialfactors**
- 2. Economic factors**
- 3. Psychologicalfactors**
- 4. Technologicalfactors**

### **1. Social factors**

- 1. Population changes:** The changes in the population has taken place owing to the following:
  - better health services; the total population isincreasing
  - shift in population; migration of the rural population to the urban areas in search of job (localmigration)
  - proportion of the people of different agegroups

- decrease in size of family; nuclearization of the family
- Migration of the people to different countries for higher education and better job prospects has led to creation of multi cultural societies (cross border migration)  
These changes in population are creating more demand for clothing overall, specific clothing for different age groups, occupations and various activities and global designs and styles in the clothing.

2. **Family location:** The locale where the family resides, affects the type of clothing and the amount of money spent for clothing purchases. The families residing in urban areas have better access to the clothing articles in the markets, their activities are different and have better awareness of clothing items in comparison to rural families. Hence the wardrobe of urban families are different than those of rural families in terms of:

- Type and quality of clothing and accessories
- Quantity of clothing and accessories
- Variety in clothing and accessories
- Frequency of purchasing clothing and accessories

Beside this, the cultural region (Muslim/ Hindu/ Christian/ east/ west) and the geographic location (tropical/temperate) where they are residing affects the choice for different types of clothing.

3. **Occupation:** The type of occupation in which a person is involved affects the specific clothing he requires at the work place. Usually the clothing of work place differs from that of the general clothing. Also some occupations call for specific clothing for identification of different hierarchical levels as well as the required protection at the work site. So the person has to maintain different types of clothes for general use and for work place.
4. **Family mobility:** The movements of the families from one place to other affect the clothing practices of the family. Today the mobility of families has increased owing to the job requirements. Some jobs require a person to move from one place to other to continue it, like in army or bank sector while other jobs require movement due to shifting as in MNCs or pvt. Sector. This instability in place of residence sometimes forces the family members to have a limited wardrobe as well as their mobility to different place might require them to purchase region specific garments.
5. **Housing changes:** The availability of the convenience facilities in the house affect the types of clothes used by the family members. The air conditioning facilities in houses has increased the use of all weather clothing instead of season specific clothing in the families. Also the structure of houses has changed a lot. Adequate storage facilities are available in all the households; this has enabled family members to have different types of clothes according to the seasons as well as for different activities.
6. **Family size and cycle:** The position of the family in the family cycle decides the size as well as its composition i.e., the number of family members and their age group. The family members of different age group have varied requirements for clothes and the number of members in family affects the per capita budget for clothing.
7. **Social role and status:** The social role of a person in the society is regulated by its age (child, adolescent, adult, elder), the position in the home (child, sibling, spouse, parent, grandparent) and designation at the work place (Owner-employee, manager-supervisor-worker) or in the organization (executive body member/ general body

member). Every role has a status attached to it. So to perform their roles, people choose proper dresses to carry out their task effectively and to express their status.

## **2. Economic factors**

1. **Income:** The increase in income occurs due to high pay scales offered in different jobs and more number of family members earning livelihood per family now-a-days. The increase in income of the family affects the availability of the funds for purchasing the clothing for different family members. Besides basic clothing needs, the specific wants of the family members could also be met with the availability of money in hand. Thus the members could choose different types of garments along with the accessories to improve their appearance.
2. **Changing status of women:** The education and the employment of the female members have changed the financial status and decisive powers in the families. The families have high income level and the women are now taking decisions for the clothing of other family members owing to their empowerment. Besides this, different clothes are required for work and home. Thus the clothing selection for a specific family member has changed a lot in terms of style, colour, texture and their quantity.

## **3. Psychological factors**

1. **Needs:** The clothing is required to fulfill the physiological (comfort, warmth and disposition) and psychological (comfort, conformity and personality) needs of the wearer. So the clothing with specific colour/s, fabric and style is chosen by an individual to have proper fit, comfort and to express the personal self through it. Since every individual has distinct physical characteristics and psychological needs, they require different types of clothing even in same conditions. Besides this, people with special needs (physical and mentally challenged) require clothing as per their needs and their garments may differ in structure and features. Besides this, the needs of an individual are also regulated by various social and economic factors.
2. **Values:** Values are the standard behaviours expressed by the individuals and are expected by society from an individual. The values of each individual vary as they are affected by different agents of socialization process and they change from time to time. So the values of the members in a family are different from each other. The values we esteem reflect our individuality and play an important role in directing our behaviour and decisions. The clothing choices of an individual are thus affected by his/her values.
3. **Attitude towards clothing:** Attitudes refer to the way one feels, thinks and behaves; are built through experience and interaction with other people. Attitudes and attitude change are influenced by an individual's personality and lifestyle. The clothing is taken as a mean to express one's attitudes towards group conformity, self expression, aesthetic appeal, comfort, economy, etc. So while selecting clothes the individual's attitude affects the type of clothes and accessories chosen for different activities.

#### **4. Technological factors**

The developments in the technology related to apparel and textile production and finishing along with the allied sectors affect the clothing choices due to:

- Availability of new products with better comfort, durability and finish
- Suitability of product to varied end uses
- Communication of designs globally at fast pace
- Care auxiliaries' and equipment's availability resulting in easy care and maintenance

### **FACTORS INFLUENCING CONSUMER BEHAVIOUR**

Various factors influencing consumer behaviour are classified into 4 categories

1. economic factor
2. personal factor
3. cultural and social factors
4. psychological factors

#### **1. Economic factors influencing consumer behaviour**

- Personal income- total income of the consumer
- Discretionary income – income available to a consumer after deducting taxes and basic cost of living.
- Disposable income – income available with consumer to spend according to his wishes.
- Family income - income of the family. Lower income families have less demand and prosperous families.
- Consumer Expectations regarding future income
- Availability of liquid assets with the consumer
- Consumer credit – availability of consumer credit, credit policy
- Level of standard of living

A consumer demands more and spends more with increase in the income or expectation of future profit or availability of liquid cash or availability of credit but saves and demands less in its absence. The nature of consumption and buying pattern of a consumer is also affected by the income of the family and the level of standard of living.

#### **2. Personal factors influencing consumer behaviour**

- Age- people of different ages have different needs.
- Occupation – professionals, Businessman, salaried workers have different demands

- Lifestyle cycle stage – newly born, teenager, bachelor, married, parents grandparents.

- Lifestyle – achievers, strugglers, strivers, makers
- Personality – aggressive, shy, introvert and extrovert, conservative, experimental.
- Self-concept – one's perceptions towards themselves.

### **3. Cultural factors affecting consumer behaviour**

- Culture- culture is basically the way of living and thinking pattern that is followed from generation to generation in a society. It includes knowledge,

beliefs, traditions, morals, values, customs and other such habits that are acquired by people as members of society.

Example Indian culture is entirely different from cultures of other Asian, Arabic and western countries.

- Subculture- subculture is a segment of culture which helps a marketer to know another person's culture either psychologically, socially or through mass identification. Subculture consists of a group of people within a culture who exhibit similar buying behaviour and have similar beliefs. Example within India, buying behaviour of Muslims of the north India can be differentiated from the Muslims of the South India

- social class – social class segments the market on the basis of income criteria and standard of living. It refers to divisions of members of a society on the basis of education, occupation, income etc. Usually people belonging to the same social class have similar preferences in case of choice of Residence, entertainment, luxury products etc,

Example buying behaviour of the upper class can be easily differentiated from the middle and lower class

### **Social factors influencing consumer behaviour**

- social group- A group is any collection of individuals with similar interest, opinion and activities. An individual draws news regarding consumption and disposal of products from various social groups he belongs to. The various social groups and individual forms a part of life;
  - a) Reference group- it refers to all those people which directly affect the Purchase pattern and decision of a consumer as they serve as a point of reference for comparison for the consumer while making a Purchase Decision.
  - b) contractual group- it includes friends, family, peers who have a direct and daily face to face interaction with an individual. They are most important source of influence on consumer behaviour.
  - c) avoidance group – A group of people that have a negative impact on a consumer. A consumer dissociates himself from such a group and avoids using products and services used recommended for promotion by the avoidance group.
  - d) aspirational group – it includes film stars, TV celebrities, sports stars etc. Whom

a consumer aspires to be. A consumer wants to associate himself with people he aspires and uses products and services used, recommended and promoted by them.

- **Opinion leaders** - it refers to a key individual in a group which influence the behaviour of member of a group by providing them relevant information about a new Trends and products in the market.
- **Role and status** – every person place many roles in the society that is employee to his boss, parent to his children, referer for young ones, advisor to peers etc. and their behaviour pattern depends upon the role they play in the society. People also select and buy products according to their

status in the society. Social status of a person refers to his or her position in the society depending upon his income, occupation, education etc.

Example CEO of a company would prefer to buy branded products from big store, while working in the same company may prefer value for money products from nearby stores

#### **4. psychological factors affecting consumer**

Customers behave differently towards the same marketing mix due to their respective psychological makeup. The psychological factors that affect consumer behaviour are;

- a) **Motivation** – motive is an internal force that drives a person to do something that is fulfill a need, achieve a goal, solve a problem. Different motives of a consumer can be understood through Maslow hierarchy of needs. All consumer react differently towards a product depending upon their position in the hierarchy. That is an individual will first satisfy his basic needs and then move upward in the hierarchy with satisfaction of each want
- b) **Involvement** - it refers to the amount of interest or importance a consumer shows towards a product. A consumer may have high or low involvement in a product for example a cricketer will give a very high importance and will be highly involved by purchasing a cricket bat while he may have very low involvement and interest when purchasing luggage bag.
- c) **Perception** - it is a process of selecting organising and interpreting information from our internal and external environment to form a meaningful picture. All consumer perceive the same product differently according to their own perception. For example wrestling is perceived differently by different people some perceive it a meaning less fighting while some consider it a sport.
- d) **Learning**- it is a process which brings a permanent change in the behaviour of a person. People generally learn through past experience and develop a certain behaviour towards a product or service.
- e) **Personality** - it refers to the total of all physical mental and moral characteristics of a person. Consumer buy products that suit their personality, for example some people prefer wearing formal clothes some like to wear casual clothes depending upon what suit their personality.

- f) Lifestyle- a person's life style is made up of his activities opinions and interest. Lifestyle of a person also depends upon his position in the life cycle stage that is teenager, bachelor, marriedetc.
- g) Attitude - attitude is a person's predisposition to act favorably or unfavorably towards a product, service, event, people etc. It is the way a person think or feels about an object. Consumers develop positive or negative attitudetowards a product or service due to a marketing stimuli, situational variables, experience or advertising and then decide upon an intended action for that product or service for example entrepreneur attitude towards risk, some are risk takers some like to play itsafe.

## CLOTHING REQUIREMENTS OF INFANTS

New born babies' clothing must provide warmth, comfort and hygiene. Since baby's body allows quick heat up and cool-off, their body temperatures have to be watched very carefully. Hence clothes selected for babies should keep them sufficiently warm at all times. During the early months, the activities of an infant are limited to eating and sleeping, the clothing needs are limited to a few items which are necessary for his protection and comfort like shirts and diapers. Babies outgrow clothing very fast. Everything a baby wears should to be washable. In fact, it is wise to wash everything a baby uses before wearing even if in a sealed package.

### KEY POINTS FOR SELECTION OF INFANTS CLOTHING

Clothing requirements for babies from birth to six months are few. The amount and type of clothing which the infant will need will be determined by:

1. Time ofyear
2. Climatic conditions
3. Warmth of the child'sroom
4. Condition of thechild

However, infants clothing should be selected primarily on the basis of following points:

- 1. Infant's clothes should be selected primarily on the basis of comfort and ease of care.** Comfort is the most important factor to be considered for baby's clothing. It can be achievedby

- The use of rightfabric/material
- The design of thedress
- The method ofconstruction

**Use of right fabric/material:** The fabric chosen for the infants clothing should be absorbent, porous, soft, pliable and not irritating to the skin of the baby. Cotton is by far the most suitable fabric. Blends with more percentage of cotton are also suitable. Fabrics chosen should be lightweight yet warm enough. Fur materials are to be avoided, as there is a danger of the loose fibres getting into the baby's throat.

**The design of the dress:** Design of the dress is an important aspect that should be considered while selecting clothes for children. Wrappers, Kimonos, and shirts that open all the way down the front or back are considered to be the best choice, since



they need not be pulled over the baby's head. The garments should be sufficiently large to make it easy to get the baby's arms into the sleeves but should not be so large that they make uncomfortable folds.

Simplicity should be the key point while selecting clothes for infants. Fancy trimmings are to be avoided as they irritate the baby and require extra care during laundering. Drawstring around the neck or a bonnet string should be avoided, as they can get pulled tight and become dangerous if a baby rolls over and get entangled in them. It is better to have ties and flat fasteners than large decorative buttons that can come off and be swallowed or poked in a nose or ear.

**The method of construction:** Baby's clothes should be comfortably loose to allow freedom of movement. The seams in a garment might cause discomfort if they are

numerous and bulky or placed where they tend to rub against the tender baby's skin. Clothing should be simple and well made.

- 2. The number as well as type of garments in the layette depends a great deal upon the resources and preference of the parents.** The most important thing is to have enough clothing to keep the baby warm and clean at all times. The mother's ideas as to how the baby should be dressed will also influence the number and type of garments to be purchased. To keep the baby comfortable and clean, a small number of easily cared for garments are sufficient. But if the mother feels the need to dress up the baby, then dress up clothes will have to be added to the layette.

### **Purchasing the layette**

The period from birth to 18 months is termed as infancy. As a general rule it is better to have two to three layers of clothing than a single thick layer. Appropriate clothing along with adequate food and sleep contributes to the growth & development of the baby.

The first set of clothes required for a baby is termed as layette. The items to be included in the layette may vary from region to region and as per customs. Generally, a layette includes

- ☐ Gown and wrapper
- ☐ Shirts/Jabla
- ☐ Diaper & diaper cover
- ☐ Sweater/sacque/hood
- ☐ Bonnet or cap
- ☐ Booties/shoes
- ☐ Mittens
- ☐ Bib
- ☐ Outerwear/Dresses
- ☐ Towels and facecloth
- ☐ Blankets
- ☐ Crib sheets
- ☐ Mattress pads
- ☐ Lappads
- ☐ Napkins

The first year of the birth is characterized by rapid growth, so the baby will outgrow much of his clothing by the time he is an year old. Hence it is wise to buy one size bigger, for the

clothes to last a long time. Changes of season may necessitate a change of items in the

original layette.

### Infant's layette in detail

1. **Night gowns or wrappers** - The gown/wrapper/kimono is the basic garment in a layette. They can be used for both day and night wear. They should be made out of soft cotton that is absorbent, comfortable and easy to wash. Suitable fabrics are flannellette, muslin, knits, nainsook etc. (hyperlinks for underlined words)

Gowns are long bags with an envelope fold or drawstring at the bottom. Gowns should be at least 27 inches long. One advantage of gown is that it keeps the baby's feet warm. But it has to be changed if the baby wets it. When gowns are closed at the

bottom they are called sleeping bags. They should be long enough to permit the baby to move his legs.

Wrapper/kimono opens all the way down and can be worn with the opening either in the front or the back depending on the way the baby sleeps. If the baby sleeps on the back it can be fastened on the front and vice versa.

2. **Shirt/jabla**- Cotton shirts or jabla's can be found in styles with or without sleeves, diaper shirt, slip-on, or double breasted with either tie-side or pin-on. **Double breasted shirts** **Slip-on shirts** have no fasteners and have to be pulled over the baby's head. So they should have adjustable necklines for ease in dressing. Some shirts have waterproof tabs for pinning the diaper to the shirt. **Sleeveless shirts** are made of soft cloth like lawn, and are ideal for summers. In warm climates a diaper shirt and diaper may be enough for the baby. offer extra warmth across the chest and abdomen and are easier to put on and take off.

All the shirts should have an ample armhole to make the dressing easier. Fasteners at the side of the garment are preferable than on the front/back. For slip on shirts, the neckline should be large enough, so that it does not hurt the baby when the shirt is slipped over the baby's head. Shirts that are to be pinned should have extra thickness where pins are inserted, since constant pinning on a single thickness wears out the material.

3. **Diaper and diaper cover**- Diapers are the first item to be considered in a baby's wardrobe. It is essential that diapers be soft, absorbent, easily washed, and quick drying.

There are five main types of diapers

- **Bird's eye:** Made from fairly heavy fabric & woven with small geometric designs. It is bulky and dries slowly but lasts longer than others
- **Flannel:** Made from flannel cloth, they tend to be bulkier than bird's eye. They take a longer time to dry.
- **Gauze:** They are made from two layers of gauze cotton material. They are light in weight, very absorbent and dry quickly.
- **Knit:** Made from knitted material, these diapers stretch to fit the body and do not

require folding. It prevents the bulk between the legs a problem seen with other diapers.

□ **Disposable:** Made from paper like disposable material and is available in pin-on, pad and diaper liner types. Diaper liners are made from soft cloth like cheese cloth.

Diaper covers are made from plastic or other water proof material. They should be loose and cut in such a way that it allows air circulation. They should not be tight as it might lead to rashes on the baby's body. They should not be worn more than necessary.

Waterproof pants come in three styles: all rubber that fits close to the body, bloomer with elastic around the legs and waist, tailored or gripper type made with plastic lining and grip fasteners at the sides. Diaper covers prevent the bed clothing from becoming wet.

4. **Sweater/sacque/hood-** Sweaters are a necessity, they keep the baby warm. A hood or a cap will provide extra warmth to the baby. Sweaters can be made out of cotton, acrylic or wool. They should be large so that they can be put on over the gown/shirts.

A sacque fits the baby closely like a bed jacket and opens down the front. The sleeves should be loose and large. Gripper fasteners are used with a soft knitted neck band. They may be knitted, crocheted or made out of any light weight fabric. Hoods and cap fasten under the chin and should be snug. They can be knitted, crocheted or made from soft cotton.

5. **Bonnet or cap-** This is only for outdoors when there is a cool wind blowing. A cap, fastening under the chin, is a good type to use for the baby. It keeps the baby warm.

6. **Booties / shoes-** A tiny baby's feet easily get cold except in hot weather, and he needs to wear woolen booties which fit snugly round the ankles fastened with a crochet draw string.

7. **Mittens** - Mittens cover the tiny hands of the baby and help keep them warm. They are different from gloves in the sense that mittens do not have separate finger openings.

8. **Bib-** They are necessary to protect a baby's clothing from soil & moisture and drooling. Absorbent cotton fabrics such as terry cloth with a plastic underliner are a wise choice. Dress up bibs can be made of organdy with an underlined absorbent material.

9. **Outer wear / dresses:** The new born baby requires some outer wear or dresses also. Dress should be made of soft cotton and be sufficiently large to make for easy dressing and allow for growth. Shoulder buttons help in easier dressing. Trimmings on the dresses should be simple like pin tucks, hemstitching, feather stitches, French knots and narrow simple embroidery that add to the appearance of the dress. Raglan and magyar sleeves are better than set-in-sleeves as they fit more loosely and allow

for a little room when the baby grows.

10. **Towel/ face cloth:** Towels and wash cloths should be soft and sterilized before use. They can be made from soft absorbent material like terry cloth. It is not necessary to purchase special towels for the baby. A family towel can be set aside for this use.

11. **Blankets:** Blankets can be

1. Receiving
2. Crib
3. Outdoor type

They can vary in size and weight. **Receiving blankets** **Crib blanket** can be a quilt, made from soft and absorbent material. Crib blankets should be light weight and large enough to tuck in at the bottom of the crib. There should be at least 1 to 2 crib blankets in a layette. **Outdoor blankets** are heavier and needed to wrap baby to help protect the baby from cold. Usually a hood or head covering is attached to these blankets. can be of flannel or napped material, light in weight and are generally small in size. They are used to wrap newborns snugly to lessen the shock of the new, open environment. About 2 or 3 receiving blankets or outgoing flannel squares about a yard square are adequate.

Cotton and acrylic are preferable for baby's blanket. Cotton blankets are easily washed, soft and inexpensive, but required more drying time. Acrylic blankets are light weight, dry very rapidly and are less apt to stains, but are more expensive than cotton.

12. **Crib sheet:** Crib sheets are useful for tucking the mattress. They should be of adequate size to tuck in. If slip sheets are made for the crib, the baby's bed can be kept clean easily with three sheets. The slip sheet is placed on the crib tied to the four corners of the crib. If the baby spits up and wets the slip sheet, it can be easily removed without remaking the bed. Since the slip sheet is not much larger, it is easier to wash than a full sheet.
13. **Mattress pads:** They are made of either plastic, rubber or quilted cotton. And should be large enough to cover the mattress. If a slip sheet is used, the mattress should be placed between the slip and lower sheet.
14. **Lap pads:** They are 15" x 15" in size and can be cut from any plastic or rubberized material.
15. **Napkins:** Napkins are a necessity, while handling a baby. They are made from absorbent material and are useful to wipe the baby's mouth after feeding.

## **CLOTHING REQUIREMENTS FOR TODDLERS**

A child who is 12 to 18 months old is known as a **toddler**. Toddlers need additional clothes as their physical activities change during this phase. Their crawling activity is the most significant one during this phase. Also physical growth is rapid. So clothing selected should be large enough to allow for growth. Cotton is best because it is a good conductor of heat, absorptive, easy to wash, cheap, durable and soft etc. Firmly woven and durable materials like poplin, cambric etc are ideal for toddlers.

### **Desirable features in toddler's clothes**

1. Comfortable to the child – loose enough
2. Easy to put on / put off
3. Good absorbency
4. Warm during winter / rainy season
5. Soft
6. Cheap and durable
7. Easy in care & maintenance
8. Light weight fabrics

Since the toddler is engaged in crawling and climbing, clothes should protect the body from the dirt on the floor and should be loose at crotch and hip area to allow room for diaper/training pants. The garment should be snug at the shoulder and stay on. Suitable garments would be rompers, overalls and knitted shirts.

### **A toddler's clothing / wardrobe should include**

1. Overalls, creepers and sun suits
2. Training pants
3. Shirts and blouses
4. Dresses and slips, Suits
5. Nightwear
6. Shoes and socks

#### **1. Overalls, creepers and sun suits**

A one piece garment with a fastener opening at the legs or crotch is known as a **creeper**. A creeping baby moves on his hands and feet and so requires clothing that allows him freedom to do so. Ideal clothes for boys or girls in summer would be creepers or sun suits. In winter both boys and girls can wear overalls. Overalls give protection to the knees and legs of the creeping child.

#### **Points to remember while buying overall, creeper and sun suits:**

1. Overalls, creepers and sun suits should have fasteners (zips or buttons) in the crotch to permit enable changing of diapers without completely undressing the child.
2. The back crotch should be several inches longer than the front to accommodate the diaper and allow easy movement.
3. Creepers, sun suits and overalls are available with a water proof plastic lining in the pants, which help them to stay dry even though the diaper is wet.

## **2. Training pants**

Training pants help in toilet training of a toddler. They should be large enough to fit the child from the diaper stage until he is of pre-school age. There are two main types of training pants for toddlers, cloth and disposable. A two-way stretch girdle is a popular type of training pant. It fits snugly around the hips, is short in the crotch and is sufficiently heavy and absorbent to catch most accidents.

## **3. Shirts and blouses**

These are worn with the overalls and sun suits. These should be made from a soft fabric, preferably cotton knit. Well known 'T-shirt' is the most suitable one.

- Blouses should have extra fullness at the shoulder to make for ease of movement.
- Shirts that open down the front or back are easier for dressing than those that pull over the head.
- Gowns and wrappers cut off at the bottom can be used for shirts and blouses for everyday wear.

## **4. Dresses and slips, Suits**

Dresses and suits should be purchased with room for growth, but not so large as to be cumbersome for the child. They should allow for freedom of activities and be easy to put on and take off as well as to launder. If a dress is light in weight and a thin slip may be needed also. Avoid elaborate trimmings that tend to irritate the child's skin and cause problems in laundering.

Outer suits should be of wool / acrylic and should be interlined. These suits should be large enough to accommodate overalls or dresses and also should have allowance for growth. In cold weather, baby needs warm suits / coats and legging sets or leg warmers.

## **5. Nightwear**

One-piece pyjamas are better than two-piece for a creeping baby / child. Pyjamas should be soft and easily washable.

## **6. Shoes and socks**

1. Shoes are used to protect the creeping or crawling baby's feet from being scratched.
2. Shoes and socks provide warmth.
3. Shoes should be soft and have flexible soles.
4. Shoes should be heelless and slip proof and fit snugly around the heel in order to grip the foot firmly.

# **CLOTHING REQUIREMENTS FOR THE PRESCHOOL CHILD**

Children between 3 to 6 years of age are termed as '**pre-schoolers**'. At this age the child is engaged mostly in play and hence clothes should be suitable for their physical activities. At the same time comfort and health features should not be overlooked, while selecting clothes for the child.

Preschoolers have a distinct liking and disliking for different clothing and they like to wear clothes that are similar to their playmates, which give them a sense of belonging to the group. A little boy will not enjoy wearing a new jacket when his playmates are all wearing sweaters. A child may suffer from being overdressed or feel inferior because he is not as well dressed as his friends. Dressing up like their playmates is necessary for their social development but at the same time clothes should be suitable for their physical activities which are equally important for child's physical development. While at play, pre-school children like to run, jump, climb, carry, push and pull with ease. Thus, one should select light weight; well-fitted, comfortable garments with less constructional details which will not create hindrance in playing.

Consequently, proper clothing not only enhances growth and development of the child but also gives the child pleasure and self confidence, thus making childhood a delightful period.

Factors To Be Considered While Selecting Preschool Children's Clothing

- 1. Fabrics**
- 2. Comfort**
- 3. Safety**
- 4. Selfhelp**
- 5. Room for growth**
- 6. Easy of care**
- 7. Decoration**

## **1. Fabrics**

**The right fabrics for preschoolers would be those that are**

- ☐ Absorbent so that they do not irritate the child's sensitive skin
- ☐ Comfortable to wear and soft to touch
- ☐ Wrinkle resistant and therefore easy to maintain
- ☐ Do not soil readily

It is better to avoid clothes that require dry cleaning. Cotton is the best choice for children's clothing as it is easily washable and comfortable to wear. A blend of cotton and polyester is often more comfortable for child than all polyester as it is more absorbent. Wool is warm but requires some special care and may irritate delicate skins. Acrylic sweaters may show pilling but are warm and machine washable & require no special care. Trims are undoubtedly



attractive on children's clothing but should be selected with thought. If a trim is not colour fast it ruins a garment. Some braids may shrink more than the fabric itself causing puckering.

Materials suitable for boy's suits and shorts are lawn cloth, poplin, gingham, gabardine, Khadi, soft denim and Jean etc. Girl's dresses need more fullness and hence use soft materials such as lawn, poplin, gingham, voile, mulmul, cambric etc.

## **2. Comfort**

The most important clothing consideration for children is comfort. Clothes should not hamper the child's play rather facilitate play. Tight clothes which restrict activities and interfere with natural circulation should be avoided as it may actually cause an unpleasant rash to develop in sensitive areas.

1. Soft and absorbent fabrics contribute to comfort.
2. Clothing selected should be of correct size according to the age of the child. It should fit the body & the limbs snugly rather than one that is one size big.
3. Pants & panties should have enough room around the crotch. They should not restrict the child's movements.
4. Rough textures are to be avoided as they tend to irritate the child's smooth skin.
5. Garments selected should not have undue strain across the waistline.
6. Elastic bindings should be loose otherwise it may cause irritation on skin.
7. Heavy, bulky clothes are tiring and hard to handle, hence select light weight clothes.
8. Clothing should be changed as per season. The child should be kept warm in winter. Dress the child in minimum clothes during summer.

## **3. Safety**

Comfort and safety go hand in hand for children's clothing. Clothes which are too large may be uncomfortable and may also cause awkwardness in the child. Loose garments can get caught on objects or parts of playing equipments and may catch on fire more easily so should be avoided. Buttons and loose trims are unsafe for babies and little children who put everything in their mouths.

- Accidents or death in fire can be prevented by using fabrics made from fibres that do not burn readily or using fabrics that have been treated with flame retardant finishes. Synthetics burn fast, melt and stick to the body and hence should be avoided.
- Reinforcement should be given at garment areas that are subjected to a lot of strain. Ex: at knee area.
- Drawstrings should be avoided at neck.
- Long ribbons /belts that get caught while at play are to be avoided.
- Ties at either cuffs or pant hems that might cause the child to trip and fall should be avoided in garments.

## **4. Selfhelp**

The features that help the child to put on and take off the garments easily on their own are called 'self-help' features. These features develop independence in the child and foster a

feeling of confidence and self-reliance. Following are some of the self help features that can be incorporated into the preschool child's clothing:

1. Large openings in garments aid in easier dressing.
2. Front openings are easier to handle than back or side openings.
3. A child can easily grasp large buttons and dress himself without the aid of an adult.
4. A garment front must look different from the back so that a child can easily recognize it.
5. Simple styles are easier to handle than complicated ones.
6. Large armholes and neck, loose sleeves make garments easier to get into.
7. One piece garments are easy to put on than two piece ones.
8. Mittens are simpler to put on than gloves.
9. Collarless dresses are simpler to handle than those with elaborate design details.
10. Separate belts are best avoided as they may get twisted and get caught while dressing.

## **5. Room for growth**

Growth is most rapid during the pre-school years. Clothes with adjustable features have possibilities for longer wear. However, the following features should be looked for when selecting clothing for the pre-school child:

1. **To provide for growth in height:** The following features provide for growth in height
  - Skirts, dresses & trousers with deep hems or tucks at the bottom can be later opened up as the child grows in height.
  - Overalls with adjustable straps help in adjusting the length of the garment
  - Yoke dresses with lengthwise tucks can be released later as the child grows in height
  - Two piece garments are better since they can be mixed and matched with other garments
  - Garments with no waistline and deep hems can be lengthened as per the child's needs.
2. **To provide for growth in girth or width:** The following features provide for growth in width
  - Yoke dresses with crosswise tucks can be released later as the child grows in girth
  - Garments that provide growth in girth or width such as Raglan or kimono sleeves are better than set-in sleeves.
  - Garments made out of stretch fabrics help tide over any sudden growth spurts.
  - Tucks, pleats and gathers at shoulder can be released as and when the garment gets tight.
  - Large underarm and leg seams can be let out as needed.

## **6. Easy of care**

Clothes that wash easily, stand the strain of wear and frequent laundering, need little or no ironing, and do not need continual mending are ideal for children. Good quality seams, buttons, buttonholes and trims should be used while making children's clothes.

Reinforcements should be given at garment parts subjected to strains such as knees, pockets corners and elbow. French or flat fell seam wear longer than plain seams. Fasteners should be as flat as possible. Hems should be firm and devoid of strings that may get caught.

## **7. Decoration**

Children love animals and their pictures. Appliqué work in animal designs looks elegant on children's clothes. Bias binding, drawn thread work, smocking cross stitch, French knots, faggoting, blanket stitch are some of the recommended decorations to be used on the children clothes. Pockets add to the child's pleasure and satisfaction more than any other feature.

Pockets may be used on boy's shirts, shorts and play suits. Pockets for a hankie and a little girl's "valuables" encourage neatness and help to provide a sense of self-importance. Patch pockets are easy to reach and less likely to tear if placed on the slant. They must be placed on the dress in relation to the design of the dress so that they do not become the centre of interest or spoil the proportions of the dress. Large collars add weight and bulk and are therefore not comfortable for a child.

## **Wardrobe of pre-schooler**

A preschooler may have exact preferences for colour type and style of garment to wear. Shorts, slacks, frocks, overalls, trousers and jeans are favourite play clothes of pre-schooler.

Little girls' dresses can be very attractive in a simple style with becoming lines and colours and simple trims. Dress length should never be too long otherwise it might come under the feet while playing. Some girls like dress shoes and garments to be very feminine, preferring frilly petticoats and full skirts that make an "effect" when twirling. As little girls grow up, they enjoy having some accessories "just like mothers" like purses etc.

Pre-school boys are rarely as fashion conscious as little girls but they want to be dressed like other boys as well as be comfortable. Most children copy the dress habits of their peers and feel uncomfortable when dressed differently. Clothing with self-help features and sturdy garment construction is essential for little boys. If all trousers or overalls are of the same style, self-help is easier and the small one feels more secure. Diversity in clothing can be obtained by having variations in colour and fabric.

### **Requirements of children's clothing**

The ideal baby clothing should be:

- Soft, comfortable, easy to put on and take off and comparatively loose.
- Easy access to his/her nappy because it requires frequent changing.
- Non-flammable.
- Lightweight.
- Non-irritating.
- Underclothes should be essentially made of organic fibres.
- Allow quick transmission of sweat from skin to environment.

## **Garment classifications**

Children garments are generally classified into many categories. They are as follows:

### **Casuals**

Garments designed for informal occasions are termed as casuals: They are T-shirts, knitted garments, etc. Knitted fabrics give more freedom of movement than woven fabrics and are ideal for casual wear. During the movement these knitted loops helps in pumping air through close-fitting garments, thus removing body heat during summer. It gives pleasing appearance, loose elastic structure, comfort and softness.

### **Daywear**

The fabric's selected to wore as daytime wear are cotton, gingham, gabardine and sail doth during summer season. Double knits velveteen and corduroys are selected during winter season. Children's day garment has to be made up with a fabric that will stand for repeated laundering, the seams should be strong and fastenings should be secure.

### **Nightwear**

While selecting the garment it should not possess any harmful ingredient and accessories, as the skin of children is very tender and smooth. The garment selected should have good drape and it should serve the purpose.

### **Partywear**

Industries focus on manufacturing luxurious garments for children in various styles and prevailing trends. These are also called as special occasion garment. Fabrics like velvet, denim, satin, etc, are used in party wears with different styles.

### **Uniforms**

The uniform worn by children should be subjected to certain treatments like antibacterial finish, etc, and it should be free from odour.

### **Sportswear**

It should have freedom of movements. Knitted garments have higher extensibility in both length and widthwise directions. Hence, knitted materials are mostly selected as sports wear for children. Active sports wear can be classified as summer sports wear and winter sports wear.

### **High fashionwear**

Fashion in clothing has always been a reflector of change in life style of people. A complete range with the most luxurious look and superior comfort is an absolute must. Greater spectrums of bright, vivid colours and designs have become the key for the purchase of high fashioned wear. They look only for latest fashions and these can be worn during special occasion like parties.

## **Selection based on seasons**

Children's garments are selected with respect to season in order to protect their body. During selection, the garment is selected according to two seasons, summer and winter season.

### **Summer season**

Lightweight garments should be preferred on summer season because the lightweight fabric can be able to breathe the body moisture in to the environment easily. Children feel more comfortable on wearing cotton fabric. The garment selected should be loose to wear. Colour also plays vital role. Colour differs according to different climatic condition. During hot season light colours like white, blue, green, purple, etc, should be given importance. Black colour should be totally avoided during summer season.

### **Winter season**

To give a warm condition, the garment should be in thick nature. Hence materials like wool, acrylic are mostly preferred. The colours preferred for this season are red, red-orange, maroon etc, during this season children easily get affected by cool air. So, knitted garments like sweater come into their existence. Sweaters can be designed as smooth and bulkier, shagged, hairy, etc, which prevents the loss of heat from the body. Sweaters are also named as pullover. Cashmere type of sweater is used for great softness and lightness.

## **Selection based on liking**

Children focus their eyes on the new creations, new styles and new models while selecting their garment.

Children wider their selection based on:

- Fashion
- Colour
- Accessoryworks
- Painting andprinting

### **Fashion**

Fashion reflects the changing life style of garment. Fashion changes accordingly to the new development techniques. Now-a-days fashions are created according to the mindset of children. The garments are designed and styled based on these fashions.

### **Colour**

Children like bright colours: Red, blue and yellow. Brown, warm/cool colours combination, the royal purple is some of the colours that are raising its peak in this youthful world. The colour reflects the mood of the children. The colours used in children's garments should not be sensitive to their skin.

## **Accessory works**

The value added works in children garment mostly consist of:

- Embroidery
- Patchwork
- Attachment
- Printing andPainting

Trim can make a garment special to child. Decorative machine stitching, embroidery, smocking, ribbons, braid, rickrack, appliqués, ruffles. Lace and bias binding are some trimming possibilities. Be sure the care requirements are compatible with the fabric while selecting the trim.

Children also like designs. Such as printed designs, stripes, and plaids should be small and in scale with the child's size.

## **Finishes for children wear**

A finish is a process given to a fabric to improve its qualities such as appearance, hand, drape and certain other properties.

### **Antistatic finish**

Synthetic fabrics are hydrophobic in nature and tend to accumulate static electricity. This static electricity causes problem such as clinging of the garment, attraction of dirt and sparking. These fabrics are given a chemical treatment, which enables the fabric to attract and retain water molecules. This helps to dissipate electric charge from the fabric surface and making the fabric more comfortable to children.

### **Antibacterial static finish**

This is a chemical treatment, which makes the fabric resistant to bacterial growth. It renders the microbes inactive, which come in contact with it. Some of these finishes also make the fabric mildew resistant and even prevent damage of the fabric by perspiration.

### **Antimicrobial finish**

Antimicrobial finishes are applied to the garments like sports wear, leisure wear, T-shirts, socks, wipes etc. Antimicrobial are used to control the growth of algae, bacteria and yeast. This prevents the fabric from rotting, staining, unpleasant odours and other health concerns like physical irritation, allergic sensitisation etc.

### **Crease-retentive finish**

It is also called as permanent press finish, or durable press finish. A resin treatment is given to a fabric, which is then stitched into a garment, eg, a pleated skirt for girls. Heat treatment is applied to the garment to have a permanent pleat. It does not require ironing but may require lightpressing.

### **Mildew resistant finish**

Cotton/linen and cotton/wool blended fabrics are mostly liable to mildew in humid climates or if left moist in the dark. Cotton and rayon's containing starch are particularly vulnerable to attack by mildew. If a mildew resistant finish is given, these fabrics resist the growth of mildew or mould. This is mainly given to children's bed spread, towels etc.

### **Moth-resistant finish**

Wool is susceptible to attack by moth. If the wool is treated with certain chemicals like fluorine compounds, chlorinated sulphonamides, quaternary phosphonium compounds it is not damaged by moth and carpet beetle. This is given to woollen sweaters and woollen garments of children.

### **Soil release finish**

This finish is mainly applied to sports-wear of the children, which helps the garment from getting stained. The finishes that give soil release are:

- Polymer containing carboxylic groups.
- Compounds containing oxyethylene or hydroxyl groups.
- Fluorocarbons containing hydrophilic groups chemically reactive compounds.

This helps the garment from getting stained.

### **Anti-shrink/anti-stretch treatment**

Anti-shrinking is a process in which the dimensional instability is avoided. This makes the fabric dimensionally stable. The material used for children's wear should be treated with anti-shrink or anti-stretch treatment.

# **CLOTHING REQUIREMENTS FOR THE ADOLESCENTS**

Adolescence is a stage that links childhood and adulthood i.e., it is the last stage of the childhood when an individual starts imbibing adults' characteristics physically, psychologically and socially. An individual undergoes physical, physiological, psychological and social change at rapid pace. Chronologically adolescence is regarded as the period between 11 to 18 years of age. Adolescence extends from the time the child becomes sexually mature to the time when he attains legal maturity. It is divided into two parts as follows:

- Early adolescence (11 to 15years)
- Late adolescence (16 to 18years)

The awareness of this period of development of an individual with relation to his clothing needs become very important because of number of aspects like rapid changes in body size and shape, increased interest in clothes and grooming, enlarged social circle and being a stage of intense emotions.

Characteristics of adolescents

- 1. Physical development**
- 2. Emotional development and mental state**
- 3. Social role and status**
- 4. Adolescents and their parents**

## **1. Physical development**

- a. girls develop physically sooner than boys; changes take place in body proportions, size and appearance; the long bones of the legs and arms grow very rapidly, face takes as its adult shape and reach their maximum adult height and gains weight because of growth of fat tissues,
- b. the onset of puberty is most obvious; primary and secondary sex characteristics develop fully
- c. a girl has broader hips, smaller waistline and wider shoulder and further growth in height stops suddenly on achieving sexual maturity while among boys shoulders broaden and hair appears as the face, sexual maturity of boys does stop their growth, there is continuous increase in weight and strength
- d. Skin changes result in acne, the most universal physical plague of the early adolescents
- e. Late adolescents take the appearance of an adult physically

These physical changes are accompanied by physiological status including basal metabolism, blood pressure, respiratory volume and changes in muscular strength, etc.

These bodily changes affect the adolescents a lot; their clothes outgrow very quickly and hence need to be selected very carefully. Their clothes should be designed or selected to allow for the change in size besides being as per their taste. Particular care is required in case of girls who have marked growth in bust that sometimes makes her embarrassed about her development. Hence their clothes must minimize bust rather than to emphasize. This can be done by use of appropriate undergarments and proper selection of clothes like by using Jersey bra and two piece dresses rather than one piece dress.



Some times growth features grow reverse in case of boys and girls; development of feminine characteristics in boys like slender shoulders, wide hips and wide shoulder, thin hips and a flat chest in girls. Such cases require special attention while choosing garment like choosing clothing with extra padding or stiffeners at different portion to achieve normal contours.

## **2. Emotional development and mental state**

1. the period of transition from childhood to adult independence
2. personality develops; put emphasis on self-appraisal; increased emphasis on personal dignity and self-esteem
3. establish a unique personality; inherent behavior, special interests, likes and dislikes
4. individuation process initiates; increase the psychological distance between themselves and their parents
5. separation anxiety and sense of loneliness develops
6. want to spend time alone; day dream about their future life
7. intellectual interests expand and gain importance in life
8. short sightedness; interested in present, limited thoughts of future
9. emotional chaos creates negativities at both body and psyche level like change in dietary pattern, depression or anxiety; negative emotions are tremendously powerful
10. conflicts at adolescence in teenagers and adolescents are more mental than physical
11. period of considerable stress; tendency to return to childish behaviour, particularly when stressed among early adolescents that tends to reduce with age
12. display shyness, blushing and modesty; increased interest in the opposite sex so are concerned about physical and sexual attractiveness to others
13. interests and clothing style influenced by peer group

This ambiguous stage in life when the adolescents are neither considered child nor adult makes him confused and uncertain about himself. They become temperamental and swing from one intensity of mood to another every now and then. So at this stage their clothing problems need to be tackled very carefully to avoid any complexity of emotional problems.

## **3. Social role and status**

1. become autonomous; moves out of the home circle; more importance is placed on one's role in life
2. work habits become more defined and are more concerned for the future; role confusion and inability to choose vocation creeps in
3. select and follow adult role models; gradually develops a set of ideals resulting in the formation of personal and social identity
4. morals, values, and self-direction are followed; social and cultural traditions gain importance i.e., social life has a special importance
5. peer relationships remain important and take an appropriate place among other interests; provides emotional support and contribute to his or her physical and emotional well-being but face difficulty in forming proper friendship

Thus socially the individual is continuing to grow away from the family, the peer group becomes even more important than their initial years, they become more personal in their relationship with others and above all they become extremely sensitive to the opinion and approval of others. They are very cautious of their appearance which they usually improve on by their clothes and accessories. Adolescents want to dress up like others so that they are well and are not being laughed at. One of the primary requirements of clothing for the young adolescents is that their clothing needs the approval of the peer group.

#### **4. Adolescents and their parents**

The physical, emotional and social turmoil in the life of an individual at this stage results in distinctive parent child relationship. The specific characteristics affect the individual decisions pertaining to different aspects of life among which their clothing holds an important place. The special characters of their relationships have been observed universally and are as follows:

- establish a little distance between themselves and their parents
- complains about increased interference of parents with independence
- emotional conflicts mainly with mother or grandparents; but overall conflicts with parents begin to decrease
- have ambiguous feelings toward parents
- less obvious affection shown to parents, with occasional rudeness

#### **Clothing of adolescents**

At this age individuals are involved in various activities like schooling/ college, sports activities, extra curricular activities, get togethers, etc. Hence they need varied clothing including casual wears, party wear, night wears, school uniforms, NCC dress, sports wear, formal wear, etc. The clothing is an important tool that affects the individual's social development at this stage. The clothing of the adolescents affects the following aspects of the social development:

- Appearance; important for social adequacy and group conformity that increases participation
- Acceptability; means of popularity in a group that builds up confidence level resulting in better decision taking capability

The important components of the adolescents' clothing are as follows:

- Style i.e., according to fashion and fads; wide range of fabrics, colour and styles are preferred by the adolescents
- Becomingness i.e., proper fit, size and colour
- Self grooming i.e., use of jewellery, accessories, beauty care elements as creams, nail polish, lipstick, etc.

Other features related to the clothing of adolescents are:

- Easy care practices for clothes to enable them to learn wardrobe management
- Price and durability of their clothes are considered least by the adolescents; they want/ purchase the clothes that fulfil their physical, psychological and social needs no matter they are cheap or costly and will be useless shortly.

Thus concluding the clothing of adolescents, we can say that there is difference between the needs and choices of early and late adolescents.

Early adolescents prefer design (fashion) over quality; like to purchase more garments of low cost; purchase with parents; often choose odd sized or ill proportioned clothes owing their perception of self to be young but have conflicts during with their parents regarding clothing and grooming, appearance, hair styling and use of cosmetics; these conflicts over dress are more frequent among girls than boys; boys and girls dress similarly irrespective of family occupation, place of residence or family connections; buy garments each year rather than

rotating the old ones as the close-fitting garments purchased become too small the next year because of the rapid growth and the influence of fads; do not plan their clothing purchases over a long period of time, purchase clothing when they have the money, for special occasions or when something new catches their eye; both boys and girls go for readymade garments and girls have more clothing than boys.

Late adolescents prefer quality over design however they have an appreciation for design in clothing; purchase less garments of affordable cost; purchase with friends or by self; go for proper sizes, branded products keeping in mind their values, individuality and the purpose i.e., follow functional, purposeful and styling fashion; settle into patterns which they will use in adulthood.

## **CLOTHING REQUIREMENTS FOR THE ADULTS**

Adulthood is defined in terms of specific physiology, psychological characteristics, law, personal character or social status. Biologically an adult is a person who has attained puberty i.e., appearance of secondary sex characteristics. But with the creation of the social construct of adolescence, an adult is defined as biologically mature person who is recognized by culture and law. Legally an adult is person who attains the age at which he/she can vote, marry, have a job, have driving license, etc. Otherwise it means the person is not considered any longer dependent on the parents and is independent, self-sufficient and responsible.

The adults can be categorized into two groups on the basis of their age, their responsibilities and state of body physiological characteristics as follows:

1. Early adulthood (21-40years)
2. Late adulthood (41-60years)

### **Characteristics of adults**

1. **Physical structure**
2. **Emotional and mental state**
3. **Social role and status**

### **1. physical structure**

#### **Early adulthood**

The physical appearance is similar to that of last years of adolescence; contours remain similar but attain their maximum height and variation can be seen among individuals of same age group. The female figure has fully developed bust, narrow waistline and broad hips while the male figure is wider at shoulder and narrow at hipline. The young adult female and male have following body and face type:

#### **Male**

1. **Body type:** It is an inverted triangle, with shoulder wider than hips. But one can see many variations in men figure; few falls in category of ideal figure.
2. **Face type:** Wide variation is observed in facial shapes like medium oval, round, long slender, broad full and square. But cheek bones are prominent, and face is slender.

#### **Female**

1. **Body type:** There is quite a lot variation in body types of women's on the basis of measurements of height, bust and hip; tall, regular, short, slender, average and full.
2. **Face Type:** Wide variation is also observed in facial shapes like medium oval, round, long slender, broad full and square.

The other features among young adults are as follows:

1. Normal skin; acne problem still persists among females
2. Body weight remains constant till the beginning

## **Late adulthood**

The physical appearance starts changing at this age. The body tends to have high fat deposition rate owing to the heavy work load at job or in household and the level of physical activity is low. The physical exercises could not be continued for shortage in time and weight gain occurs commonly. The male and female body figure changes. The changes are more prominent in females due to the affects of child bearing on the hormonal balance and their life styles.

1. body weight increases, vary from person to person
  2. body proportion changes; the facial parts thin out while abdomen and hip expand resulting in the widening of pelvic area, thickening of waistline and protruding abdomen
  3. menopause in females cause gain in weight, particularly at waist and abdomen
- Other general changes observed among males and female are as follows:

1. osteoporosis and involution of the skeleton and degeneration of cartilage tissue begins, increasing the possibility of bend in the posture
2. skin starts to changes; it becomes somewhat dry and wrinkled, wrinkles begin to appear, particularly, on the face
3. appearance of brown spots due atrophy of skin cells increases
4. the hair of the head tends to become gray and thin
5. susceptibility to bone diseases such as osteoarthritis increases which in turn reduces their physical mobility
6. age related diseases such as hypertension and diabetes appear to cause functional losses

## **2. Emotional and mental state**

The adulthood is the most productive stage in the life cycle of an individual. An individual has most stable emotional and mental state at this juncture in life. Still some psychological characteristics related to age are passed on from generation to generation through our genes while others are as a result of physiological changes in our bodies with aging i.e., menopause, etc. Besides, the change in social roles and status also affects emotional state of the elderly people. Adults, men and women, have difference in their emotional and mental state owing to the biological, social, and psychological differences between the sexes.

### **1. Early adulthood**

- learn to form intimate relationships, both in friendship and love
- develop trust or a sense of identity
- The marriage at the age calls for change in the relations, particularly the females who go to husband's place where she has to establish relations with other family member; leaving of parents' place and movement to new place sometimes cause emotional turmoil among them
- The young adults are emotionally attached to their new relation with spouse and new born or young children; any discord between spouse may affect them emotionally
- The child birth also affects emotional state of the women sometimes.

## **2. Late adulthood**

- In this stage an individual is most burdened with the responsibilities of their children as well as the parents; they live with the emotions of the children and parents, hence, are more strained emotionally.
- Menopause and andropause; the imbalance in sexual hormone level at this stage affects emotional state of the women and men, respectively; results in mood swings
- a situation of conflict arises between generation
- Children start moving out for job, etc. leaving the old adults lonely at home; the males and females get affected emotionally; a feeling of stagnation arises
- Also change in the social roles also cause emotional turmoil at this stage.

## **3. Social role and status**

During adulthood an individual passes through different stages of life where he has to conduct different roles within family as well as outside the family at work place and in society acquires the social status accordingly. The different roles acquired by people during adulthood are as follows:

- Son/daughter
- Spouse
- Parent
- Position as per type and level of job /occupation
- Post held in social organization/ professional bodies
- Grandparent

## **CLOTHING OF ADULTS**

The clothing of the adults are thus affected by the roles they play, the status they acquire, their physical and psychological characteristics, their culture and the events specific to individuals during this period like, marriage, birth ceremony of children, etc.

### **1. Early adulthood**

- wardrobe has casual, formal, occupational and clothes for different activities
- follow fashion trends for texture, line and colour
- for marriage expensive, particularly traditional clothes, are purchased
- less demand of clothes since family is at beginning stage and children are young
- since parents serve as model for their children, good appearance and proper
- dresses are preferred to affect children's emotional and social development and to help them in establishing good clothing
- many a times to meet the demands of their children, often neglect their own wardrobe needs

### **2. Late adulthood**

- wardrobe has casual, formal, occupational and clothes for different activities
- follow fashion trends for texture, line and colour but to a limited extent

- more demand of clothes since children are growing and have conflict with parents over choices for clothes; pay less attention to their own clothes
- many a times to meet the demands of their children, often neglect their own wardrobe needs
- household chores leave women with very less time for self grooming and clothes and the working women have little time for self but still are financially capable enough for purchase of clothes frequently for workplace
- their clothing choices get well established by this time; prefer comfortable, descent and durable articles for their wardrobe
- men at this stage have established choices for specific fabric, line and colour and have limited garments
- prefer well fitted and comfortable garments
- choose clothes with quality fabrics that will flatter and move with their body
- the people suffering from age related diseases prefer soft fabric, simple style, large openings and appropriate fasteners in their garments to be more comfortable

The male and female adults have quite distinct needs owing to difference in the activities and the roles they perform in the society at different stages in life. Hence the clothing of men and women are discussed separately as follows:

## Clothing for women

A woman passes through different phases during adulthood like student, bride, mother and working women. During these phases she has to undertake different activities. All the activities require specific clothes for maximum performance. The clothes required for different activities are as follows:

1. **Clothes at college:** The clothes one requires depends upon college type and activities one have to indulge into. The college student requires clothes for routine classrooms, field visits, extra curricular activities, peer group and her social circle. Besides this the fashion trends, the seniors' experiences regarding choice of clothes and special occasion in the college also affects her clothing e.g. welcome or farewell party may require some special dress.  
The college outfits should be of proper fit and drape that exhibits the accent of femininity for the females. They should be durable, colourfast, easy to clean, and easy to care for. The clothes should also be planned according to different seasons. Foot wears suitable for different activities should be maintained and they should also be comfortable, durable and easy to clean.
2. **Clothes at work:** The clothes should be according to the type of job and the activities one have to carry out. Uniforms are mandatory in some jobs like in hospital as nurse, doctors; service sector as sales girl, house keeping, and in industries as supervisor, worker, manager, etc. Certain profession may have a dress code or colour like sarees for a college teacher, suit for executive jobs and white dress with black coat for the lawyers. The aim of dress at work is to establish identity, provide protection and enhance task performance. Hence the dress should be appropriate in size and use of accessories like jewellery should be kept to a minimum.



3. **Clothes at social events and religious place:** The dress for the various social gatherings should be as per the type of event (family gathering/ community gathering), type of invitees (family/ friends/ both) and the general atmosphere in the society (conservatism/ religious affiliation). The proper outfit at different occasions gives self-confidence and save embarrassment to the wearer. The dresses should be contemporary and local traditional style for social group gathering like marriage parties, birthday parties, lunch and dinner along with suitable jewellery and accessories. While one can use simple dress with a little suitable jewellery and accessories for informal gatherings like family dinner, payjama parties, get together at work place, etc. The visit to a place of worship with bare head and arms is not considered descent. These kind of places should be visited in dress which is sober in colour and style, preferably one should use customary dresses at such places.
4. **Clothes at Sports:** Sports activities usually involve the rapid and continual movement of the individual as well as her body parts. Hence the clothes worn at time of playing and exercising should provide ample space for movements and should be sweat absorbent. Further the clothing needs the players of different games or sports need specific designs to aid them in their game.
5. **Clothes at home:** The casual dress is most suitable for women at home. The housewives usually carry out most of the household chores by themselves. They usually prefer wearing old clothes at home. She may use aprons or overalls while carrying out activities like cooking, utensils, cleaning, dusting or mopping etc. to avoid staining and soiling the specific portions of their clothes. In the households having servants, women have different clothing than above said women. The clothes worn at home should be neat and easily washable.
6. **Undergarments:** The undergarments are important part of women wardrobe. Specific underclothes are required by women at different stages of life or for different occasions. These include bra, panties, slips, etc. The markets are flooded with different types of undergarments to meet different requirements of the wearers having varied body types and needs. For example, the supporting bra, the bra with easy feeding features, the padded bra for flat busted women, strapless bra for a dress with halter neckline, etc. The undergarments should be chosen in the colours compatible with the colour of main dress i.e., white undergarments are required for white uniform or dress and dark undergarments under the dark dresses.
7. **Clothes for different stages in life:** All the women pass through certain stages of life that need special clothing like during pregnancy and lactation. During pregnancy few loose and comfortable clothes are more preferable that can be washed daily and used frequently. During lactation period also the garments need to be planned so that the mother does not feel awkward while feeding a child within as well as outside the home.

## Clothes for Men

The adult men presently have become clothes conscious as women owing to the emergence of known fashion brands in the market. They are often judged by their appearance also at their work place and in many other social situations. Further clothing requirements depend on the type of job or work and other activities they involve into both at home or out of home.

The men need to have critical thinking and careful planning for their wardrobe planning as per their age, profession, activities and their physique.

The adult men usually do not shop for themselves and their clothes are purchased either in the company of their wives or by their wives only. Hence it is very important for women to understand the clothing requirements for men. The following points need consideration while selecting clothes for adult men.

1. **Figures types:** Men always prefer clothes that bring out their masculinity. They use rugged look in clothes to express their athletic ability and physical strength. They want to dress up right for the occasion. Men are also anxious like women to conform others in terms of clothes. These days ready to wear garments of established brands are available for various types of figures in wide range. A tall, thin man can choose colour contrast in shirts and trousers, design in fabric, construction features like pleats at the trouser's waist line, interesting pocket detail, etc. Horizontally patterned accessories like tie, scarf, etc. are also suitable. The short and thin men should choose dress of one colour, light weight tweed and single breasted suits. A man with average figure can make choice from wide range of styles. Usually the vertical lines in dress minimize the apparent width of a stout figure; rough surface and big checks in fabrics increase the apparent size of a figure. The suits of plain, subdued patterns; shirts with moderate to widespread collars and ties with average width are more suitable for tall and heavy man.
2. **The profession:** All men are involved in one other work to earn for their families. Every profession creates need for specific clothes for different reasons like, performance, safety, distinction, identity, etc. Some profession has definite colour and clothing requirements for their employees. Now days all the professional colleges have the dress code because they want to prepare the students to dress up like the way they are expected to dress up when they enter in that specific profession. The men in "white collar" jobs are required to wear dignified dresses like business clothes. Such clothes are considered conservative made from firm and smooth suit fabrics in grays, dark blues or browns. The shirts are either white or dull coloured, must be clean and should have smooth surface. The ties may be bright coloured and the shoes should be of leather and well polished.

The men in "blue collar" job work with machinery, tools, livestock or on land etc. Their clothes must be designed as per their requirements e.g. foreman in the factory needs to wear 'dangree' that allows free movement of body parts, and have special pockets for holding tools, etc. They must be made of thick, tightly woven cloth that neither snag nor tear or worn out quickly and is easy to wash. Their shoes are usually made of heavy leather with thick soles and high ankle for protection of the feet. The coal mine workers also need protective hats besides protective clothing.

3. **Dress for social gathering :** Men usually wear a dark suit, white or light coloured shirt, dark coloured tie and black shoes at formal occasions. The dress code

or colourcode are also practiced in formal situations like army officer's party and the person has to dress up accordingly. But now days traditional wears (*kurta-pyjama* or *achkans*) are preferred more for social gatherings like ceremonies, festivals, marriages etc. These traditional wears are available easily in the market in varied design styles, colours and fabrics.

The simple design and sober coloured customary style dresses should be used by the men for visiting the religious places to express their inclination to spirituality and faith in the age old traditions.

4. **Sports wears:** The men are more into jogging for their fitness as well as into professional sports. The player of a specific sport/ game needs specific clothes because there is generally a reason for the traditional features of these outfits. The men who go for walk don't really need very special clothes, however joggers are very important for those who believes in jogging or a simple walkeven.
5. **Clothes for leisure time/casual wears:** The social changes like improvement in education level, income level, nuclear families, etc. have led to increase in leisure time of all the family members. This has created need for the specific garments for different leisure activities. Now days such garments are also available in the market. The traditional casual clothes for the leisure time include kurta-pyjama and it has been replaced presently by the causal clothes like T-shirt, tanks, shorts, Capri, Bermudas, lowers, etc. for adult men. Such casual clothes are available in different apparel brands are used by men even to reflect their status by having specific brand loyalty. White collared men are also allowed to wear casual dresses like t-shirt and jeans even at work once in a week as per the new trend observed in occupational dresses.

### Other activities

The other activities that put similar demands on men and women are as follows:

1. **Clothes for night:** Now days the women prefer to change the clothes worn during the day before going to bed. The loose gown, nighty and night suits can be worn at bed time because these would be comfortable while sleeping and help the women to have a good sleep at night. While the men can use loose kurta-pyjama, tanks/ t-shirts and shorts/ Bermuda or night suits at night to have relaxation both physically and physiologically during sleep.
2. **Clothes in travel:** The traveling, whether for vacation or for occupation, require different types of clothes. The traveling clothes should be wrinkle resistant and less in number and can be packed easily. The existing clothes rather than the brand new clothes provide more comfort. The frequent travelers should travel light with a small range of clothes that blend together with different set of accessories.

There are other factors too that affect the clothing of women and men akin and need special consideration while planning the wardrobe. These are as follows:

1. **Season:** The clothes are the important means to get proper protection during different weathers. The type of seasons affect the types of clothes, number of clothes, the colour and design of clothes one can have. In cold areas where winter is of long duration, e.g. North India number of warm clothes will be more than the areas where weather remains hot, e.g. South India.

2. **Other needs:** The person needs additional clothes and accessories at various occasions to enhance the beauty of the dress and oneself. The items like hand bag or purse for shopping or social gathering, jewellery, hair accessories, stylish and suitable footwear, under garments, and goggles etc. These things must have harmony with the dress.
3. **The colourplan:** The colour of the dress is most important aspect that makes the wearer noticeable at any place. It should be chosen according to season and the complexion of the wearer. It is wise to select basic colour and build the wardrobe around it. Thereafter the colour of accessories should be chosen such that they enhance the appearance of the wearer. The colour in wardrobe should blend rather than conflicting. One should have the dresses as well as accessories in different colours to avoid monotony.
4. **Budget:** It is the most limiting factor that affects an individual's wardrobe. The unplanned or impulsive buying leads to improper wardrobe that does not meet all the needs of the wearer. The availability of budget, the prioritized needs of different family members affects the purchase of the clothes for adults in the family at various stages.

## **CLOTHING REQUIREMENTS FOR THE ELDERLY**

Chronologically a person is regarded as an elder if he/she attains the age of 60 years above. The boundary between middle age and old age cannot be stated exactly because it varies in all societies. A person can be taken old by considering changes in their activities (on retirement) or social roles (being a grandparent).

The elderly often face problem in finding appropriate clothing that fits them will due to change in physical changes. Physical strength and energy is decreased, so they need easy to put on and take off clothes and easy to care for.

Characteristics of old age persons' body

- 1. Physicalstructure**
- 2. Physiologicalchanges**
- 3. Emotional and mentalstate**
- 4. Social role and status**

### **Physical structure**

There is no sharp distinction between the people in late adulthood and those in old age but the ageing calls for change in clothing requirements. Marked changes occur in the structure of elderly people that affects their physical activities, appearance and social participation. The physical and physiological changes that take place during old age are quite noticeable. These changes cause physical weakness, affect the posture, mobility and flexibility of the elderly and are responsible for the incidence of various health problems. The changes noticed in elderly people are as follows:

1. Alteration in the physique; body becomes shorter by progressive bending and shortening of the spinal column, a bowing of head, involution of the skeleton and degeneration of cartilage tissue.
2. development of deep noticeable wrinkles resulting in formation of folds on the eyelids, the nose, the forehead, below the chin to collar bone, hands and legs.
3. marked shifting of body fat takes place; fat cushions around the eyes and eyes ball decreases; profile of face features like nose, lips changes; cheekbones become more prominent and double chin develops and among men, deposition of fat cause an increase in the size of neck; sagging of muscle in the arms and legs makes them appear thinner
4. the facial parts thin out while abdomen and hips expand resulting in the widening of pelvic area, thickening of waistline and protruding abdomen
5. weight gain occurs commonly
6. brown spots due atrophy of skin cells; these spots appear on the hands and the face and become enlarged with age.
7. the hair of the head tends to become gray, thin and lose its luster while bodily hair increases and become coarser
8. skin changes cause quite a lot discomfort and harm to the older persons; it becomes dry, thin and inelastic due to loss of body water, skin tears and breaks more easily, increasing the possibilities of injury and infection

## **Physiological changes**

- skin sensitivity to hot temperatures gets reduced that may hurt the skin before it is realized by person that damage is occurring; greater sensitivity develops to cool temperatures due to decline in activity of sebaceous glands; further thinning of the skin enhances susceptibility of the elderly people to heat and cold
- the blood vessels in the skin become unable to constrict or dilate sufficiently leading to poorer circulation, a decrease in the ability to maintain a normal body temperature occurs
- heart slows down and is unable to pump blood through the body efficiently resulting in reduced energy and stamina for physical work among older people; decreased circulation underlies the cold sensitivity, particularly in the hands and feet
- blood vessels lose elasticity with age resulting in accumulation of blood in the feet and legs; this leads to swelling (oedema) in the extremities
- susceptibility to bone diseases such as osteoarthritis increases which in turn reduces the physical mobility of elderly; onset of other age related diseases such as hypertension and diabetes causes functional losses
- ailments such as arthritis, stroke, cerebral palsy, Parkinson's disease and spinal cord injury increase the possibility of impairment of mobility.
- people with limited mobility face a skin problem called pressure ulcers due to impaired blood circulation in areas having bony prominences such as hips, shoulders, elbows, knees, ankles, and the heels of the feet.

## **Emotional and mental state**

Few psychological characteristics related to age are passed on from generation to generation through our genes while others are consequences of real or perceived changes in our bodies with aging i.e., mental or physical limitations. Besides this, the social and cultural differences also affect emotional state of the elderly people. Due to biological, social, and psychological differences between the sexes, men and women have difference in their emotional and mental state. All these aspects influence the overall well-being of elderly.

great number of stresses caused by a broad range of events and situations are faced by elders; stresses can be physical or social or can be an ongoing part of day-to-day life or caused by sudden traumatic events. Common stresses for older people include the following:

- diseases or health conditions, possibly chronic (e.g., arthritis)
- perceived loss of social status after retirement
- death of a spouse or close friend/relative/children

These stresses lead to number of psychological and physical conditions, such as anxiety, headaches, and ulcers that affect physical health and can have an even stronger effect on mental well-being of elders. Generally, elders feel depressed and withdraw from others resulting in reduced interaction with friends and family.

Further the social contacts of the elder people also decrease that changes their psychology after retirement. Interest, attitudes and habits of elders remain fundamentally the same but physical changes take place restricting them to fulfill their desires.

## Social role and status

The roles played by an individual changes throughout his life. Likewise, the elders also face shifting in their roles owing to physical and social factors. These role changes can be stressful and affect mental and physical health.

- reduced physical functions place elders in the position of asking for help, rather than providing it.
- a family member's loss may place an elder in a care giving role.
- most dramatic change is due to retirement; they leave work and social roles associated to it and affects economic as well as social status of an elder.
- the role of grandparent or even great-grandparent brings both new rewards and new demands.
- besides, the following factors restrict them to conduct their physical and social activities efficiently; hence elders get depressed due to their insecurities owing to inability to do the task:
  - Lessened hearing and diminished eyesight
  - Slower reaction times and agility
  - Reduced ability to think clearly and difficulty in recalling memories
  - Lessening or cessation of sex due to decline in libido

Although there are marked changes in physical and psychological characteristics of elders but people with pleasant appearance gives a boost to almost everyone and elderly are not exceptions. A well dressed, neatly groomed and attractive elder person is more sociable and has better life.

## Implications for clothing due to physical changes

The above stated changes in physique and physiology affects their physical mobility, social roles and emotional status. These changes have implications on the clothing of the elders as follows:

1. **Fit:** Elderly people clothing should have appropriate fit; neither tight fitting nor very loose fitting, to accommodate changes in body size, posture and proportion. The tight garments will be difficult to put on and will exert pressure on body particularly at joint resulting in swelling of wearer body and very loose fitting garments will restrict the smooth movement of body parts. The sleeves and neckline should be planned as per the individual needs to cover up the effects caused by the shifting and loosening of fat in body. The length between the neckline and the waistline should be increased for proper fall in garment. The unattractive sagging of the flesh and an increase in wrinkles in the arms can be covered by having a sleeve which covers the arm to a point below the elbow.
2. **Ease of dressing:** The loss of pliability and flexibility at old age leads to excessive strenuous conditions for elders during dressing and undressing. Therefore, their clothing should have proper openings and fasteners for providing ease in putting on and off the garments. The large front openings, large armholes, use of elastic in lower garments at waist and use of velcro instead of buttons and hooks or zippers will help the elder in wearing the garments without help of other person and easy application of fasteners.

3. **Problems due to temperature changes/sensation:** Elderly people clothing should be soft, light and absorbent to provide room for enhanced skin sensibility towards heat and cold; skin sensitivity and lowered physical activity. The soft clothing do not cause rashes on their dry, thin and inelastic skin, and the absorbent fabric will remove the excess perspiration from skin of the wearer quite readily which otherwise might cause tender skin to develop infection. There clothing must be warmer in winter and cooler in summer. The soft and proper sized sweaters, coats or shawls that can be put on or taken off easily with change in temperature are desirable at this age.
4. **Becomingness of clothing as per age related changes:** Elderly people clothing should have simple style, soft and smooth texture and soft colour to go well with their wrinkled and dull skin; thin, gray/white colour and brittle hair. The plain fabric with dainty designs in earthy background will be better as these matches with elders' body characteristics.

### **Clothing of elderly – guidelines/suggestions**

As individual grows older he come across to physical problems, less finances and that too get diverted more towards additional medical cost and proper food and low key social status and roles. They spend less on their clothing although it is a basic necessity. Also, physiological changes affect the body responsiveness towards the specific environments and create problem of comfort, fit and function related to clothing. They prefer wearing garments that have been in their wardrobes since a long time rather than changing their garment with fashion. If they have to go for new clothes, they go for durable, versatile and conservative clothing.

Although number of styles are available in market today according to the needs of elderly but still they prefer tailormade or home made clothes. So while designing or selecting clothes for elderly, one should give consideration to their physical characteristics first followed by their emotional and social status.

Neat and clean clothing that fits well gives a feel of confidence to the wearer. Elder people like clothing that is easy to put on and take off by themselves or with someone's help because many times they have trouble in raising their arms, bending or leaning. Clothing that is chosen with function in mind allows more comfortable movement in daily activities. While choosing the clothes for elders the wearer's physical condition, the frequency of changing, required convenience of changing, and cost should be kept in mind. The selected or stitched clothes should always be such that they bring dignity to the wearer, ease the pain of dressing, and save the time and frustration of caregiver. The guidelines/suggestions for clothing of elderly are as follows:

- use/ select soft and non irritating cloth materials for elderly clothing; stretchable materials will offer better comfort and cotton or cotton blends are better
- colors should be bright and cheerful, for providing better sense of health and well being; choose printed fabrics for elderly women and solid subdued colours for men
- clothes of classic styles should be designed to prevent friction sores or bruising; full yoke with pleats and gathers that permit smooth shoulder and spinal movement should be preferred; loose salwar kameez offer better ease of wearing to older women than saree and loose t- shirt and *ghagra* offer more ease of wearing and movements during summer season; wrap styles are more comfortable





- round and V-shape large necklines should be used to cover and accommodate slant structure of the elderly persons; large necklines and easily identifiable front and back necklines
- body concealing clothes with long sleeves; length of sleeves can vary from  $\frac{3}{4}$  to full sleeves; elders prefer dresses with raglan sleeves rather than set in sleeves and wider sleeves allow greater ease of movement
- waistlines should be loose enough to expand when the person is seated; pants with elastic waistbands offer better comfort
- large button and fasteners instead of small one's as these are easier to work with; velcro will be an efficient option for those having less finger mobility
- pockets in tailored dress are most desired feature in elder clothing to carry belonging; loose front pockets are more accessible
- winter clothing should include loose woolen sweaters for men and women with large neck and warm head coverings (caps/ bands for ear cover/ muffler); cardigans offer better comfort than pullovers in wearing
- tube socks are easier to put on, because they have no heels
- shoes and slippers should have good fitting to allow safe mobility
- shoes with velcro closures allow proper width adjustment and thus prevent swelling
- front fastening bras should be used, if required otherwise a cotton vest should be used; not wearing a bra/ vest may lead to soreness and discomfort at bust level

# UNIT 5 – FASHION AND TRADITIONAL TEXTILES OF RAJASTHAN

## 1. Introduction to Traditional Textiles

Traditional textile hand crafts and techniques flow through many different cultures, all with unique aesthetics and end uses. The fact that these textiles are bespoke and handmade by highly skilled artisans, aligns them with the luxury industry's values.

### Relationship between Fashion and Traditional Textiles

Today there is a renewed interest in traditional techniques and productions, which return to the contemporary world with a new aspect and new functions.

From the etymological point of view, tradition is “the transmission of past generations’ cultural heritage (i.e., laws, habits, memories, historical facts, etc.) by means of written documents or verbal communication”. It can also be defined as “cultural content transmitted by past generations that can contribute to the preservation of identity”<sup>1</sup>.

The cluster of traditions intended as material culture is identifiable with crafts production. This kind of production, therefore, becomes a founding element of the identity of a community. As it changes throughout time, it can be defined as variable heritage that must be preserved.

traditional processes remain strongly tied to their original territory, therefore become an innovation tool for local communities. This is an *integrative/generative* action because, on the one hand, it *integrates* different processes which, in turn, generate a new process, with renovated projects and products. On the other hand, it *generates* a new language that adds value to the final product. It is crucial to define a specific strategy that can combine memory and innovation according to

new codes of expression. At the same time, it is important to activate processes and cultural changes that can produce innovation and development, and that have positive consequences for the local territory. Indeed, the greatest advantage of this action is precisely the involvement of local communities with shared identity. This action is highly process-oriented; that is, the process is the starting point to obtain an innovative product, both in its material aspect, improved by a specific planning, and in its immaterial aspect by adding new languages and meaning.

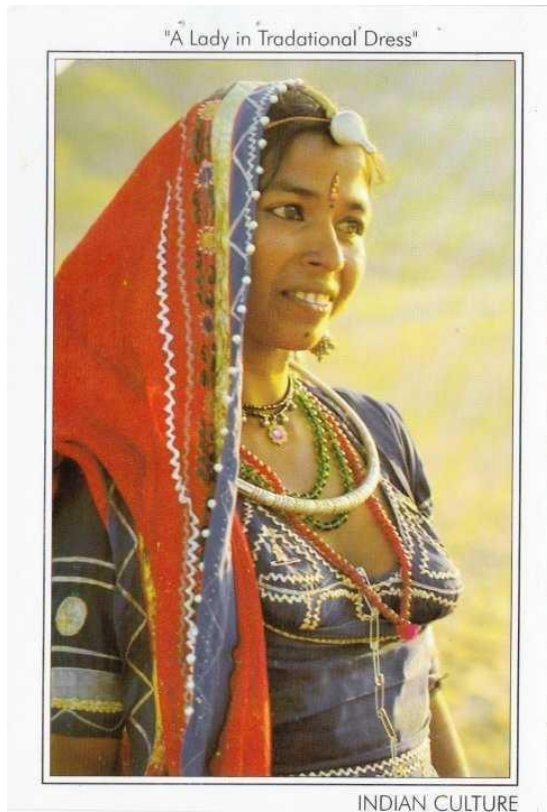
### **Effect of Traditional Textiles on current fashion Trends**

Around the world, the beauty and cultural wisdom of age-old craftsmanship is on the verge of extinction. Highly-skilled craftsmen and women have become an endangered species as more young people have chosen other career options. This, and the proliferation of mechanised, globalised production has brought many traditional, craft-based businesses to their knees. Those that remain are often small, family-run enterprises, without the financial resources to attract and develop new talent and without the skills to create sustainable business models. Around the world, the beauty and cultural wisdom of age-old craftsmanship is on the verge of extinction. Highly-skilled craftsmen and women have become an endangered species as more young people have chosen other career options. This, and the proliferation of mechanised, globalised production has brought many traditional, craft-based businesses to their knees. Those that remain are often small, family-run enterprises, without the financial resources to attract and develop new talent and without the skills to create sustainable business models.

## **2.Traditional Female Costumes of Rajasthan**

**Ghaghara & Choli** - This long skirt has a narrow waist and broad base, reaching just above the ankles covering the lower portion of the body. It is short to provide visibility to the foot ornaments. They come in many prints and colours. There are many pleats and studded ornaments in the Ghaghara itself. Like Pagaris, they are also found in cotton and printed in laharia. Mothra and chunari. The blouses or short kurtis which Rajasthani women wear are known as cholis. Also made with cotton or silk depending on the occasion, the reach to the waist depends on the caste, religion and age of women.

**Odhni** - Odhni is worn over the blouse, with one end tucked into the skirt and the other end on the head or the shoulders. It is made by a 2.5 to 3 meter long and 1.5 to 2-meter wide cloth, printed in different colours and designs. It varies in different religion and castes. At some places, it is mandatory for women to wear Odhni as a veil, especially in front of the elders as a token of respect.



### Women's Traditional Jewellery

Rajasthanis have a very peculiar taste when it comes to ornaments and jewellery. Semi-precious stone-studded trinkets are very popular. Even the men wear ear-studs and neckpieces. Gold or pearl chains are common among the rich, and silver hansli (big round bracelet around the neck) is worn by the commoners. Women wear 'jhumkas' in ears; multicoloured bangles, long and short beautiful neckpieces, large anklets, rings, nose rings, etc. These unique designs take inspiration from the sun, moon, leaves and flowers. Every design signifies something sacred and enroots deep meaning.



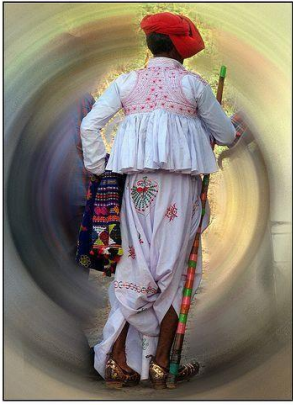
## Footwear

The shoes are called as Mojari or Jootis which are made of animal's skin and embellished with embroidery on velvet or brocade. Both men and women wear these. The footwear from cities like Jaipur, Jodhpur and [Jaisalmer](#) are worn all over the country.



## 3.Traditional Male costume Of Rajasthan

### 1. Dhoti and Angrakha



The traditional dress in Rajasthani for men is dhoti and angrakha. While the former is a long piece of cloth that is tied around the waist and wrapped in between the legs, the latter is a type of robe that covers the chest.

The flare of the Angrakha varies for different tribes and societies that are prevailing in Rajasthan. For example, the royal Rajput clan of Rajasthan wears flared angarkha, while other communities and tribal groups wear knee-length angrakhas with a shorter length and less flair.

#### Pyjama-Kurta:



This traditional dress of Rajasthan for men consists of basic pants that are known as pajamas. Made from cotton, pajamas are usually worn by men on a daily basis.

The kurtas are loose fitting shirts that go up to knee in length. The overall attire is very comfortable and that is why it is one of the most-worn dresses by men in Rajasthan.

#### Accessories To Pair With The Dress:

The traditional dress in Rajasthan for men is paired with the accessories to give it a royal look. Here is the complete list of accessories worn by men in Rajasthan.

## **1. Pagari:**



The pagri is the turban worn by men in Rajasthan. It is generally 2 meters long and comes in a variety of colors and patterns as well as shapes and sizes.

Pagri is, in fact, considered the pride and honor of men in Rajasthan.

## **Different Ways To Wear A Pagari:**

There are literally so many ways to wear the turban Rajasthani style. Each style represents a different tradition and culture altogether.

## **Types of Rajasthani Pagari :**

- Jallori from Jalore
- Bhatti from Jaisalmer
- Shahi Jodhpur Turban
- Jaipuri Turban from Jaipur
- Alwar Turban
- Sirohi Turban



## 2. Jewellery:



In Rajasthan, men wear round-shaped balis or studs accompanied with crystal beaded or semi-precious stone neckpieces.

The royal clan wears kambarbandh (known as waistbands) as well as the patka (a piece of cloth worn over the shoulder).

## 3. Footwear:



# 4. Traditional Work of Rajasthan

## Bagru prints from Rajasthan

**Region:** Bagru is a small village in Rajasthan, which is known for its mud-resist block prints.

**Technique:** In Bagru, the printer first processes the raw material which is mainly cotton. Other natural fabrics are silk, cotton and silk blends etc. The

fabric is then printed with mordants in paste form. The printing is done by using outline and filling blocks. The prints are then covered with a resisting paste 'dabu' made of clay and gum. It is then dried and dyed in vegetable dye. The mud resist paste is used to resist the penetration of dyes, mainly vegetable dyes on cotton fabric as per the design. After dyeing the fabric is thoroughly washed at the river. The mud resist paste is washed off exposing printed motifs on white backgrounds surrounded by the base colour. Hence, the resulting effect of dark and deep background with light coloured prints is achieved by resisting and mordanting.

**Motifs:** The motifs are inspired by the 17th century Persian motifs and are classified into the following five categories:

- Single motifs like flowers, leaves and buds. Some examples are *suraj kaphool*, *chakri*, *anguthi*, *gende kaphool*.
- Entwined tendrils that include all over *jaal* of leaves, flowers and buds.
- Trellis patterns include *jaalis* from the Mughul period.
- Figurative designs that include animal and human figures such as elephant, deer, lion, peacock, dancing women, warrior men etc.
- Geometric designs include waves (*lehariya*), chess (*chaupad*), Fortress wall projections (*kangura*)
- lines (*dhariya*), dots (*bindi*) etc

**End Use:** The brightly coloured block printed fabrics from Bagru are used for apparel as well as home furnishings such as quilts, bedspreads, cushions and curtains.

### **Sanganer prints from Rajasthan**

**Region:** Sanganer on the outskirts of Jaipur is a large centre for printing on fabrics. Many block printing and screen printing units are located here. a separate block is required.

**Technique:** The technique used by the printers in Sanganer is much simpler than

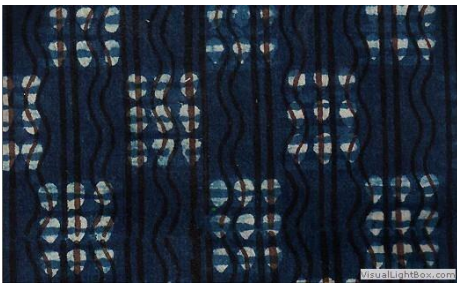
Bagru.

The bright vibrant colours are printed on white, off white or light colour background. Firstly the outlines are printed with fine blocks and then varied colours are filled in with a set of blocks. For each colour,

**Motifs:** The motifs seen in Sangner prints are same as the ones used in Bagru.

**End Use:** The block printing is done mainly for products such as saris, *dupattas*, *salwarkameez* sets, bed cover, curtains, scarves, and yardage for apparel and home.

## **Daboo Print**



*Dabu* or *daboo* is an ancient mud resist hand block printing technique from Rajasthan. The practice almost died out in the last century but was revived and is today a flourishing business in many villages of Rajasthan. Dabu printing is very labor intensive and involves several stages of printing and dyeing; the end result is therefore very unique and beautiful. **Dabu** printed fabrics display a subtle and extraordinary beauty and depth which is appreciated around the world. It has captured the imagination of modern day designers. Daboo is today frequently used to decorate many Indian and **Indo-western** clothes and home décor items.

## **Origin & History**

The art of hand block printing is an ancient one which is said to have originated in China. Over the years it traveled to India, with the state of Rajasthan becoming the most prolific producer of hand **block printed** fabrics. Mud resist printing is a special variation, the origins of which can be traced to about 675 A.D. Today it is commonly acknowledged that the village of Akola, in the Chittorgarh district of Rajasthan, is the originator of the unique Daboo printing style which uses mud resists.

Daboo printing is often grouped together with other Rajasthani hand block prints like Sanganeri and Bagru, but is in fact quite distinct in terms of its look and method. The designs are said to be very similar to '[Batik](#)' though the techniques used to produce the two are quite different.

## **Sources of Inspiration**

Traditional Daboo designs and motifs are very similar to the motifs used in all traditional Rajasthani textiles, since the 'blocks' used for printing are common to most of these techniques. They tend to be nature inspired designs of plants, birds, flowers, fruits as well as artistic ethnic motifs.

## **Faces behind the Fabric**

Daboo printing is essentially a village handicraft, which is now practiced in many rural areas of Rajasthan. For many, it has become a family business, with the older generation passing on the secrets of the craft to the next. These artisans tend to produce the more traditional and classic varieties of prints which are obviously considered the most authentic.

On the other hand, many new-age designers and craftsmen are also making a business out of producing unique Daboo printed fabrics. They learn the technique from the regional artisans and then add their own unique twist. The fact is, Daboo printing has become a source of inspiration for many artists and fashion lovers across the world, which is why many people have taken to producing fabrics with this ancient mud resist technique of printing.

## **The Making**

The process of Daboo printing is quite complicated, involving many workers and multiple stages of printing, washing and dyeing. First, the plain fabric received from the mills is carefully washed to remove any impurities which may interfere with the dyeing process. Then, designs are meticulously and painstakingly hand printed on to the fabric using blocks which are dipped into fast dyes. The next and crucial step involves the use of the mud resist which makes this print so unique. Ingredients like mud, gum, lime and waste wheat chaff are combined to make the 'dhabu' or mud resist paste which is then patted over certain parts of the design. The paste is dried with sprinkled sawdust. This covering essentially protects these parts of the fabric from the dye used later on, creating a unique and colorful effect.

After this process of printing, the fabric is spread out in the sun where it completely dries out. It is then dipped into a vat of dye, dried again and finally given a thorough washing to remove the paste and any excess dye. The dyes used are typically natural vegetable dyes and pastes. Thus the

unprotected parts of the fabric catch the color while the dhabu covered bits remain plain. The fabric may be dyed more than once in different colors to give each part of the design a different hue.

**Colors and dyes:** Traditional daboo prints are made with natural dyes like kashish (grey-brown) and indigo (blue), as well as yellows and reds derived from fruits like pomegranate. Today a lot more color options are available to artisans since they are no longer restricted to vegetable dyes and can use synthetic dyes as well. Fabrics can also be dyed more than once, creating the double dabu and triple dabu effect with a richer, more colorful look.

**Motifs and designs:** The typical motifs used are nature-inspired ones of peacocks, mangoes, leaves, cornstalks (called boota), sunflower (surajmukhi) and animal figures. Geometric shapes, dots and wavy lines may also be used. The designs thus created are repeated over and over again all over the fabric. Sometimes, the mud paste cracks and leaks, creating a distinctive vein like effect similar to Batik.

Daboo printing is used to create all types of Indian garments, from sarees and salwar kameez to shirts, tunics and kurtas. Scarves, stoles and shawls printed with daboo designs are also very common, as well as accessories like totes and jhola bags. Daboo printing is also used to decorate linens, bedsheets, bed covers, cushions and curtains.

Dabu Printed Cotton Dress in Off White and Indigo Blue

This technique has slowly and steadily gained a loyal and admiring customer base across the world, and this has encouraged the craftsmen to produce new types of designs and patterns to appeal to their more modern, westernized consumers. Thus, in addition to the ethnic motifs, modern designs of geometric waves, pop culture graphics and artistic shapes are often used. The color base has also expanded to unconventional combinations of red, black and green.

## DYEING - BANDHEJ

### Introduction

'Bandhani' is a Sanskrit word which means 'to tie'. Bandhani means ready material and the process. It is a traditional art of tying the fabric first and then dyeing the fabric with blocks, weaving and printing are the ways of decorating an Odhna<sup>1</sup>. Tie-dye is a process of resist dyeing textiles or clothing which is made from knit or woven fabric, usually cotton; typically using bright colors (Anonymous, 2009). This art is used to make simple and complicated design in different colours on odhanas. Various patterns are made like round, square, wave, triangular, dot etc. Some of the popular patterns used in Rajasthan are *suwabil tribundi*, *lines angam*, *peela laddu Chundari*, *Dabbi*

*Kashmir ki kali, ohonider mota-ba, jalbar, Khat Sammandar, Panchrangi, Pattipallu, Janzeer, Denedar, Bedder etc.* Rajasthan is known as the “Land of Kings” is India's largest state by area or 10.4% of India's total area. It is located on the north western side of the India, where it comprises most of the wide and inhospitable. In India Bandhani technique began around 5000 years ago. In the 14<sup>th</sup> century Jain Lord Mahavira was seen in a Bandhej fabric draped around the waist. Well known centers for producing Bandhani fabric are in Rajasthan, Gujarat, Maharashtra, Tamil Nadu, Andhra Pradesh and Madhya Pradesh. The art was practiced by a Muslim (Khatri) Community. Fabric was worn by the tribes of Gujarat and Rajasthan mainly Bhils, Rathwa and Rabaris, Bharwads respectively as their traditional clothing. On the contrary the Bandhani clothing was also used by the Royal Clan of Rajasthan.

### **Bandhej of Shekhawati Region**

While designing the survey of the Shekhawati region it was observed that artisans were well-versed with the elements & principles of design while planning the layout for any tie & die. Jat, Chippa, Khatri & Mali were the communities advanced into this craft. Bandhai i.e. tying the fabric was in Shekhawati Region. After Bandhai the fabrics were transported to Jaipur and were dyed by dyers. Neel-gar ka nalla in Jaipur on dot, 3 dot & 7 dots are very popular. Design included: Tie and dye of this region is famous for Bajri band very fine dots spread all over in a motif. The designs made were mainly in ornamental form. Use of earthy colours was more prominent like brown, red, maroon, rust, yellow and black. Design forms differ with the type of products made but in general border design with all over jaal is a significant characteristic of their design.

The fabric is sourced from Jaipur, Bangalore and cities of Bengal State. Colours were procured from Jaipur. Motifs used are durgarshahr depicted geometrical shapes. Majorly used on adhana “pattiphol” boots was a floral design used in borer and butta for anodhanas “kali bel” includes diagonal lines with flower spreader all over. These are generally this pattern is used in leheria and worn on the festival of Teej on the onset of the rainy season. Rani pink is the dominant color used in leheria (Fig 1).



Pattiphool      DungarShahi

Phul Jalibi, hazara phool, gorya (bird fly- ing) (oldest motif known by the artisan “pilla” bandhey is an odhna or that is given to a lady who has given birth to a male child the sara is offered by the bride's parents. Jaipur on dot, 3 dot & 7 dots are very popular.

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## Bandhejo of Mewar Region

Fig. 2 Region of Mewar is famous for its Mewari Turbans or Pagdi made of





Bandhej fabric are a major constituent of Rajput costumes worn by the males of Rajput Community. Bandhej, i.e. tear shape motifs is a famous pattern dyed in the region of Mewar. Small and intricate buttespeeded all over along with teat shaped bel in the design found in Mewari Bandhej. Although use of Natural dye is very prominent in the design of the bandhej fabric, But in Bhilwara Synthetic dyes are used and also tie & dye effect is generated with the help of Screen prints. Yellow, Or-ange, Saffron, Red, Velvet are the colours used in tie & dye on mulmul, Voil and Cambric Fabric. Other motifs of Mewar region are chao sladdu, mor Dibia, heart bel, Kalash, Mothra, Mandana oogl Jaal Sangam Border *etc.*

Satbundi V

Kerodamirchimothra

Laddobundiphool

**Bandhej of Marwar Region** Tie and dye in region has experienced a drastic change in the design, fabric, colour, dye used in bandhavi

Geometric and figurative designs are used in the Bandhej of Marwar region

The Craft is practiced by Khatri, Jaat and Muslim Community. India dyeing is a characteristic feature of Barmer dyeing, where Pali Balotra are using vat, reactive and direct dyes. Bandhej in the region of Marwar are primarily done for Marwari Communities, products like odhna, sarees (saafa) turbans have attained a world fame. Tools used for tie & dye include, wood sticks, rings, needles, Rolling pen etc. The dyeing is carried out on cotton, silk, cotton silk and synthetic fabric. Ranking for best proffered design range from a maximum score of 60 to a minimum score of 6 for specific motifs



Mewari Phool



Pomcha



Dungri border





Sangam



BandhejMothra



leheriya

## **EMBROIDERY OF RAJASTHAN**

Metal embroidery, a popular embroidery style in [Rajasthan](#), primarily found its patrons in the royalty and the well-to-do merchant classes who wore ornately adorned apparels. They preferred gorgeous garments abundantly embroidered in [gold](#) and silver because embroidery was thought to be auspicious and also because it represented wealth, power and importance. The royalty were so impressed by this style of ornamentation that they often employed it on a wide range of fabrics other than apparel, like footwear, belts, caps, cushions and even on [elephant](#) caparisons and canopies. The [embroidery](#) on these garments is, sometimes, so extravagant that the surface of the ground fabric cannot be differentiated.

### Types of Metal Embroidery

Metal embroidery can be classified into three kinds, [zardozi](#), [gota work](#), [danke-ka-kaam](#), and aari tari work

**Zardozi Embroidery:** Zardozi embroidery is in existence since the time of the [Rig Veda](#). Later, it was used to adorn the attires of Kings and the royals in India. It was also used for various decoration purposes. This embroidery work involves making elaborate designs, using gold and silver threads. Gold and silver are strained through a series of dies to obtain a fine thread. This can either be hammered flat or used as they are found. It could also be enveloped around a silken or [cotton](#) filament core to manufacture the thread. Nowadays, electroplating with other metals also achieves a similar effect; this process is also widely used in Rajasthan.



Traditional Zardosi Work

**Gota Work:** This embroidery originated in Rajasthan. Gota is a gold or silver lace from [Lucknow](#). Various coloured ribbons of varying width, woven in a satin or twill weave may also be referred to as gota. Gota embroidery is crafted using appliqué technique. It is used along with kinari work. In the earlier days, real gold and silver metals were used in Gota embroidery. Later, the embroidery workers started using copper coated with silver as the genuine way of making it was very expensive.

**Gota Work** (also known as [Gota Patti Work](#), **Gota-Kinari work** or **Lappe ka Kaam**) is a type of metal embroidery originated in Rajasthan, India. The cities of Jaipur, Bikaner, Ajmer, Udaipur and Kota are the epicenter of uniquely styled Gota work. Elaborate patterns are created using **applique** technique with metals like gold, silver, copper etc.



## Gota Work

It is applied on to the edges of a fabric to create fancy patterns and is popularly used in edging bridal Sarees and Lehengas. In Rajasthan, Gota work is extensively done on Dupattas and Ghagras. Outfits adorned with Gota Work are popularly worn at auspicious functions.

## Origin & History

Gota embroidery found its origin in Rajasthan, and lent its glorious and surreal designs to colourful [lehenga cholis](#), kurtas, sarees, and dupattas as well since time immemorial. Gota work was quite prevalent during the Mughal period and was used to adorn almost everything. From clothes to bed spreads, to bags, and house related upholstery, gota work was used as a common form of

embellishment. Craftsman who reside in places like Bikaner, Ajmer, Jaipur and Udaipur are known for their dextrous skill in gota embroidery.

Gota work always includes a ribbon which is either in silver or gold and is used to form several shapes and motifs before being stitched onto the fabric or piece of cloth. The width of the ribbon can vary depending on how thick or thin the design's requirement is. Some of the most common fabrics used in sync with gota work are georgette, chiffon, silk, and Bandhini. Gota work is extremely textured and gives off a glamorous appeal to the outfit, and of course the wearer!

### **The Making of Gota Embroidery**

The making of Gota is a lengthy and time consuming process. The process starts with tying the base fabric to the four thick cords of the wooden frame, known as Khaat. A craftsman then begins with tracing the design on the fabric with the help of tracing paper and chalk powder paste. Based on the required design, the Gota fabric is cut and folded into various shapes. It is then back-stitched and hemmed on the fabric. The motifs used on Gota are inspired from the flora and fauna. Flowers, leaves, birds and animals are some of the popular motifs used in Gota.



In the state of Rajasthan, people wear attires with Gota work during festivals and at auspicious functions. Gota embroidery can be observed mainly on dupattas, [turban](#) edges and [ghagras](#).

**Danke-ka-Kaam:** Danke-ka-Kaam, earlier known as korpatti-ka-kaam, is a speciality of [Udaipur](#), a small [city of Rajasthan](#). The danka is a small square plate, which is variable in size but is not bigger than 1.5 cm. Earlier, danka was made from pure gold but nowadays, it is made using silver plated with gold. This technique is usually worked on fabrics like satin, chiffon or [silk](#) fabric. The most popular motifs used in Danke-ka-kaam are inspired by nature.



### **Aari Embroidery Metal Thread embroidery**

A pen like needle which resembles the shape of a crochet needle, gives rise to an intrinsic form of artwork called the 'Aari work'. In this artwork beads and 'muthia', a sharp edged needle is put to work, which creatively gives rise to chain stitch kind of imprints. This work is popular for its delicate and finest threadwork which enhances the essence of hand embroidery.

Aari Embroidery

### **Origin and History**

Aari work traces out its emergence way back in the 12th century, which marked the rule of the Mughal emperors. Floral motifs, traditional designs and fascinated the Mughal royals during that period. This popularized and brought Aari work into the limelight. With time, places like Kutch, Lucknow, Uttar Pradesh, [Rajasthan](#), and Delhi started recognizing the specialty of Aari embroidery, which marked the gradual popularity of Aari embroidery.

### **Sources of Inspiration**

Aari work began with a simple procedure of using a lead pencil to sketch the design on the fabric, after which a needle was put to use which pierced holes along the lines of the design. Then the threaded needle was inserted into the fabric, and when it came up, it emerged with a loop. Through this procedure, the fine stitched patterns led to the evolution of Aari work as an individual art form.

### **Making**

The fabric is first stretched over a frame to remove uneven, loose folds in the fabric texture. The frame comprises four wooden spars resting on wooden posts. Next, using thick cotton thread, the fabric is sewn on to the wooden frame. More often than not, Zari, Cotton or Silk threads are used in embroidery. One of the main features of Aari work is the fine embroidered patterns on the fabric. At times, artisans embellish the outfit or cloth with sequins, stone etc in between the embroidered patterns.

### **Varieties**

Aari work involves the implementation of a galore of beads and needles. Salma, Gota, Nakshi, [Dabka](#) and Aara are some the varieties linked to this artwork, which plays an equal role in enhancing the beauty of the fabric. Aari work is generally associated to floral motifs as well. Even katori, sitara and tikena are some of the other elements that are used in this embroidery form. All of them help in creating more intrinsic and innovative designs.

### **Occasion Dressing**

As Aari work can now be seen in many types of garments, occasions like parties, religious ceremonies, weddings, and other formal occasions are perfect for donning dresses embellished with fine Aari embroidery. Apart from these occasions, this fabric can even be worn in all seasons, irrespective of any time of the year.

## **5. FABRIC OF FREEDOM - KHADI THE MAGIC FABRIC**

Indian khadi fabric, also known as khaddar, is made by spinning threads on an instrument called charkha. It is woven and spun by hand, which is a time-consuming process. Before Independence, khadi manufacturing gained momentum under Mahatma Gandhi's leadership as a movement to boycott British clothes. It was then the fabric of freedom fighters and the rural folk. Gandhi developed the concept of khadi as a means to provide employment to the unemployed rural population. The Indian flag is also made from khadi, and therefore, it holds national importance.

### **Properties of Khadi Fabric**

Khadi is not just a fabric it is a way of life it represents the struggle of India for independence. Khadi is all-season fabric and it can be also worn on festive occasions. Below, I have mentioned some properties of khadi that makes it one of a kind fabric.

- Khadi keep warm in winters and cool in summers
- The more you wash khadi, the better and fresh it looks on you.

- No two fabrics of khadi can be identical because of which you get an exclusive feel.
- Khadi fabric is 3.24 times energy efficient than mill clothes.

### **Types of Khadi Fabric Available**

- Khadi Cotton Fabric- this type of khadi is made from pure cotton yarns. Khadi cotton has different variations according to the demand of the fashion industry like Handloom khadi cotton and Textile khadi cotton.
- Woolen Khadi Fabric- this type of khadi fabric is made from fine quality of wool.
- Pandora Khadi- this khadi fabric is rarely available in the market. It is used to make expensive khadi sarees.
- Khadi Silk Fabric- it has two subtypes of fabrics, first is pure silk in which khadi is made from silk yarns and second is a blend of several yarns.

### **Versatility makes it popular**

The versatile khadi fabric has the unique property of keeping the wearer warm in winter and cool in summer. It has a coarse texture and gets easily crumpled, and therefore, is starched to keep it firm and stiff. On washing, it is more enhanced; the more you wash it, the better is the look. Khadi does not easily wear out with a shelf life of at least four to five years. Attractive designer apparel is made by doing handwork on khadi garments.

Khadi spinning is generally done by girls and women and weaving, mostly by men. During spinning, the threads are interwoven in such a manner that they provide passage of air in the fabric. Durable khadi comes in many colours and is not harmful to skin. The cotton absorbs moisture and easily soaks sweat and keeps the wearer cool and dry. Khadi cotton comes in plain as well as printed fabrics. The most common outfit is the kurta. Other apparel are saris, salwar suits, western tops, shirts, trousers, skirts and handkerchiefs.

Initially, khadi was primarily made of cotton with a very coarse texture and feel. However, several varieties of khadi like khadi silk, khadi wool and khadi cotton are available now, which makes it a fashionable fabric popular with the masses. The wearer gets a royal and distinguishable look due to khadi's fall and style. It symbolises luxury and uniqueness as well.

The ratio of cotton and silk fabric is 50:50 in khadi silk, quite an expensive fabric. It requires dry cleaning and shrinks about 3 per cent after the first wash. Khadi silk provides a royal and rich look.

Because of its versatile nature, khadi has found its way onto the wardrobe of fashionistas. Its demand is more than the supply now. It is widely accepted in the Indian fashion circle, with leading designers including it in their collections. There is a huge demand for it in international market as well, especially in the West.

Khadi was earlier dyed in earthy colour tones and was used to make traditional garments, but designers now are experimenting by dyeing it in striking colours like lime green, violet, baby pink and turquoise blue. Stylish garments like miniskirts, halter neck tops, racer tops, tunics, etc. are also being made from khadi.

### **Government initiatives**

The Khadi and Village Industries Commission (KVIC) is the Indian government body that promotes khadi, whose production and sale comes under the small scale industry sector. KVIC was created by a parliament act after which many KVIC outlets were opened across the country. These shops sell khadi fabrics and apparel. Every year between October to January, all Khadi Gramodyog Bhavans offer discounts on their products. KVIC also organises exhibitions and trade fairs in the country and abroad to promote khadi.

The small-scale industries engaged in manufacturing khadi get economic redemption for the raw materials and production costs by the government. The khadi sector employs 14.97 lakh people and the total annual production of khadi is 111.49 million square metres.

Khadi over the decades has moved from a freedom fighter's identity fabric to a fashion garment. There is such a high demand for khadi now that fulfilling it has turned a challenge.

### **Recommended Books**

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<http://www.nios.ac.in/media/documents/SecICHCour/English/CH.02.pdf>
- The Story of Textiles - [https://www2.cs.arizona.edu/patterns/weaving/books/wp\\_1925-1.pdf](https://www2.cs.arizona.edu/patterns/weaving/books/wp_1925-1.pdf)  
Fashion Studies  
–Text Book
- [http://cbseacademic.in/web\\_material/doc/fashion\\_studies/3\\_XII\\_Text\\_Book.pdf](http://cbseacademic.in/web_material/doc/fashion_studies/3_XII_Text_Book.pdf)