

APPAREL DESIGNING  
& DECORATION

XII

# APPAREL DESIGNING & DECORATION

## THEORY

50 marks

### SCOPE AND LIMITATIONS

Unit	Topic	Sub-topic	Thrust area	Marks
1	Clothing considerations for different age groups and categories	Infant Creeper age, Toddler age, 3-6 yrs, 6-11 yrs, teen yrs, maternity, professions, aged/senior years, physically disabled, fancy dress, sportswear, night wear bridal wear		10
2	Fashion	Introduction  Fashion terms  Fashion cycle  Length of cycle  Fashion leaders  Fashion followers	Style, change, acceptance, taste fashion, fad, classic, trends, haute-couture, prêt-a-porter, knock- off, accessories, toile, atelier, boutique, bespoke, collection, style, avant-garde Introduction, rise, peak, decline, obsolescence Classic, fads, cycles within cycles, interrupted cycles, recurring cycles fashion innovators, fashion motivators, fashion victims	10

		Adoption of fashion	Traditional fashion adoption, reverse adoption, mass dissemination	
		People follow fashion		
		Types of fashion	High fashion, mass or volume fashion	
		Factors influencing fashion	dominating events, Influence of celebrities, economic factors, psychological factors, social factors, cultural factors, political events and personalities, historical inspiration, geographical factors, spread of information technology, technological advancements in textiles	
		Photo & design analysis	Fashion illustration, working drawing	
3	Fashion accessories	Innerwear	Woman's lingerie: Brassier, panty, slips, body shapers	10
		Outerwear	Coats, jackets, sweater, cape, shawls	
		Accessories	Footwear, socks, belts, handbags, jewelry, headgear, hair accessories	
		Fashion industry language guide		
4	Figures	Introduction to human figures		10
		Types of figures	Pear body type, diamond body type, round body type, hourglass body type, inverted triangle body	

		Figure irregularities	type, straight body type Short neck, long neck, broad shoulders, droopy shoulders, full bust, flat chest, no waist, short midriff, low waist, heavy arms, thin arms, full hips, flat hips, thin legs, heavy legs	
5	Costumes	Clothing		10
		People wear clothes	Protection, communication, decoration	
		Clothing varies	Purpose, available material, ways of making clothes, clothing customs	
		Contemporary scene	Kashmir, Himachal Pradesh, Punjab, Haryana, Rajasthan, Gujarat, Uttar Pradesh, Bihar, Madhya Pradesh, Chattisgarh, Bengal, Sikkim, Assam, Meghalaya, Tripura, Mizoram, Manipur, Nagaland, Arunachal Pradesh, Maharashtra, Karnataka, Andhra Pradesh, Tamilnadu, Kerala, Andaman & Nicobar island, Goa	

# PRACTICALS

100 marks

## UNIT 1

### *Designing* -----10mks

- Using a fashion figure, design casual apparel for a child in the age group of 3-6yrs with emphasis on methods of disposal of fullness, frills, trimmings, collars, etc. OR  
Using a fashion figure, design a school uniform for a child in the age group of 3-6yrs with emphasis on methods of disposal of fullness, frills, trimmings, collars, etc.
- Using a fashion figures, design party/formal apparel for a child in the age group of 3-6yrs with emphasis on methods of disposal of fullness, frills, trimmings, collars, etc. OR  
Using a fashion figure, design a flower girl dress for a child in the age group of 3-6yrs with emphasis on methods of disposal of fullness, frills, trimmings, collars, etc.
- Using fashion figures, design casual apparel for a child in the age group of 6-11yrs with emphasis on methods of disposal of fullness, frills, trimmings, collars, etc. OR  
Using a fashion figure, design a party/formal apparel for a child in the age group of 6-11yrs with emphasis on, design methods of disposal of fullness, frills, trimmings, collars, etc.
- Using a fashion figure, design a school uniform for a child in the age group of 6-11yrs with emphasis on methods of disposal of fullness, frills, trimmings, collars, etc.
- Using a fashion figure, design a school uniform for a teenager with emphasis on neck, sleeve, pockets, trimmings, & openings.
- Using a fashion figure, design formal western apparel for a teenager with emphasis on neck, sleeve, pockets, trimmings, & openings. OR  
Using a fashion figure, design formal ethnic apparel for a teenager with emphasis on neck, sleeve, pockets, trimmings, & openings.
- Using a fashion figure, design casual western apparel for a teenager with emphasis on neck, sleeve, pockets, trimmings, & openings. OR  
Using a fashion figure, design casual ethnic apparel for a teenager with emphasis on neck, sleeve, pockets, trimmings, & openings.
- Design using a fashion figure 2 sports apparel with emphasis on pockets, collars, belt & belt carriers, etc.
- Using a fashion figure, design a bridal gown—western. (back & front)  
OR  
Using a fashion figure, design a bridal wear—Indian. (back & front)

**Decoration ----- 10mks**

Fabric sample size 6" X 6"

***Bead, bugles & sequin work***

- Prepare a sample of tassels made of beads, bugles & sequins.
- Prepare a sample with a design using beads, bugles & sequins.
- Prepare a sample of enhancing lace with beads, bugles & sequins.
- Prepare a sample with a design using flowers made of beads, bugles & sequins.
- Prepare a sample with a design using decorative stones & sequins.

***Zari work***

- Prepare a sample with a design using metallic threads, flat sequins & chenille's

***Chikankari***

- Prepare a sample with a design using herring bone, back, stem & buttonhole stitches.

**Project -----5mks**

- Design & prepare 1 item using any of the decoration techniques done in this unit.(e.g. baby layette set, blouse, skirt, kameez, etc)  
Report should be written in the journal.

**UNIT 2****Designing -----10mks**

- Using fashion figures, design apparel for 3 different professions (air hostess, waitress, teacher, nurse, doctor, receptionist, tailoring unit worker, beautician, etc.) with emphasis on neck, sleeve, pockets, trimmings, & openings.
- Using a fashion figure, design casual western apparel for a pregnant woman (maternity) with emphasis on neck, sleeve, pockets, trimmings, openings, & disposal of fullness. OR  
Using a fashion figure, design formal western apparel for a pregnant woman (maternity) with emphasis on neck, sleeve, pockets, trimmings, openings, & disposal of fullness.
- Using a fashion figure, design casual ethnic apparel for a pregnant woman (maternity) with emphasis on neck, sleeve, pockets, trimmings, openings, & disposal of fullness. OR  
Using a fashion figure, design formal ethnic apparel for a pregnant woman (maternity) with emphasis on neck, sleeve, pockets, trimmings, openings, & disposal of fullness.
- Using a fashion figure, design nighty with emphasis on neck, sleeve, pockets, trimmings, openings, & disposal of fullness. OR

Using a fashion figure, design pyjama with emphasis on neck, sleeve, pockets, trimmings, openings, & disposal of fullness. OR

Using a fashion figure, design housecoat with emphasis on neck, sleeve, pockets, trimmings, openings, & disposal of fullness.

- Using fashion figures, design 2 fancy dress costumes (flower theme, fruit & vegetable theme, fairytales theme, shigmo theme, carnival theme, republic day parade.).
- Prepare a photo analysis/fashion illustration and a design analysis/working drawing of an ethnic wear.
- Prepare a photo analysis/fashion illustration and a design analysis/working drawing of western wear.

### ***Decoration*** -----10mks

Fabric sample size 6”X 6”

#### *Mirror work*

- Prepare a sample with a design using mirrors.

#### *Patchwork*

- Prepare a sample of machine block unit.
- Prepare a sample of one shape hand stitched.

#### *Quilting*

- Prepare a sample with a design by machine quilting it.
- Prepare a sample with a design by hand quilting.

### ***Project*** -----5mks

- Design & prepare 1 item using any of the decoration techniques done in this unit.(e.g. baby layette set, blouse, skirt, kameez, etc)  
Report should be written in the journal.

## **UNIT 3**

### ***Designing*** -----10mks

- Using a fashion figure, design casual apparel for a Pear body type figure with emphasis on color, texture & print. Write the fashion features (describe the designed garment) OR  
Using a fashion figure, design formal apparel for a Pear body type figure with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design ethnic apparel for a Pear body type figure with emphasis on color, texture & print. Write the fashion features.
- Using a fashion figure, design casual apparel for a diamond body type figure with emphasis on color, texture & print. Write the fashion features.  
OR  
Using a fashion figure, design ethnic apparel for a diamond body type figure with emphasis on color, texture & print. Write the fashion features.  
OR

- Using a fashion figure, design formal apparel for a diamond body type figure with emphasis on color, texture & print. Write the fashion features.
- Using a fashion figure, design casual apparel for a round body type figure with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design ethnic apparel for a round body type figure with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design formal apparel for a round body type figure with emphasis on color, texture & print. Write the fashion features.
  - Using a fashion figure, design casual apparel for an hourglass body type figure with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design ethnic apparel for an hourglass body type figure with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design formal apparel for an hourglass body type figure with emphasis on color, texture & print. Write the fashion features.
  - Using a fashion figure, design casual apparel for an inverted triangle body type figure with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design ethnic apparel for an inverted triangle body type figure with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design formal apparel for an inverted triangle body type figure with emphasis on color, texture & print. Write the fashion features.
  - Using a fashion figure, design casual apparel for a straight body type figure with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design ethnic apparel for a straight body type figure with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design formal apparel for a straight body type figure with emphasis on color, texture & print. Write the fashion features.
  - Using a fashion figure, design casual apparel for a figure with a short neck, with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design formal apparel for a figure with a short neck, with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design casual apparel for a figure with a long neck, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with a long neck, with emphasis on color, texture & print. Write the fashion features.

OR

Using a fashion figure, design casual apparel for a figure with droopy shoulders, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with droopy shoulders, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design casual apparel for a figure with broad shoulders, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with broad shoulders, with emphasis on color, texture & print. Write the fashion features.

- Using a fashion figure, design casual apparel for a figure with a full bust (big bust), with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with a full bust (big bust), with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design casual apparel for a figure with a flat chest, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with a flat chest, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design casual apparel for a figure with a big tummy, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with a big tummy, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design casual apparel for a figure with a short midriff, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with a short midriff, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design casual apparel for a figure with a low waist, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with a low waist, with emphasis on color, texture & print. Write the fashion features.

- Using a fashion figure, design casual apparel for a figure with heavy arms, with emphasis on color, texture & print. Write the fashion features.  
OR  
Using a fashion figure, design formal apparel for a figure with heavy arms, with emphasis on color, texture & print. Write the fashion features.  
OR  
Using a fashion figure, design casual apparel for a figure with thin arms, with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design formal apparel for a figure with thin arms, with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design casual apparel for a figure with a wide hip, with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design formal apparel for a figure with a wide hip, with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design casual apparel for a figure with flat hip, with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design formal apparel for a figure with flat hip, with emphasis on color, texture & print. Write the fashion features.
- Using a fashion figure, design casual apparel for a figure with a heavy legs, with emphasis on color, texture & print. Write the fashion features.  
OR  
Using a fashion figure, design formal apparel for a figure with a heavy legs, with emphasis on color, texture & print. Write the fashion features.  
OR  
Using a fashion figure, design casual apparel for a figure with thin legs, with emphasis on color, texture & print. Write the fashion features. OR  
Using a fashion figure, design formal apparel for a figure with thin legs, with emphasis on color, texture & print. Write the fashion features.

### ***Decoration*** -----10mks

Fabric sample size 6”X 6”

#### *Appliqué*

- Prepare a sample with a design of buttonhole appliqué.
- Prepare a sample with a design of hemmed appliqué. (slip stitch)
- Prepare a sample with a design of machine-worked appliqué.
- Prepare a sample with a design of reverse appliqué.

#### *Cutwork*

- Prepare a sample with a design & border using buttonhole stitch, bars & eyelet stitch.

### ***Project*** -----5mks

- Design & prepare 1 item using any of the decoration techniques done in this unit.(e.g. baby layette set, blouse, skirt, kameez, etc)

Report should be written in the journal.

## UNIT 4

### **Designing** -----10 mks

- Draw fashion illustrations/sketches of costumes of the different states of India. (any 10)  
Kashmir, Punjab, Rajasthan, Gujarat, Bengal, Sikkim, Assam, Maharashtra, Karnataka, Coorg, Andhra Pradesh, Kerala, Goa

### **Decoration**-----05 mks

Fabric sample size 6”X 6”

#### *Embellishments*

- Bows [2] (made of fabric, ribbon, etc)
- Flowers [2] (made of ribbon, wool, fabric, etc)
- Ric-rac (worked with embroidery)
- U-Pin lace (optional)

### **Project** -----5mks

- Design & prepare 1 item using any of the decoration techniques done in this unit.(e.g. baby layette set, blouse, skirt, kameez, etc)  
Report should be written in the journal.

### **Journal**-----5mks

To be given for the presentation, neatness and cover of the journal.

Units 1 & 2 have to be completed in the 1<sup>st</sup> term.

Units 3 & 4 have to be completed in the 2<sup>nd</sup> term before 26<sup>th</sup> January.

Journals to be certified before the audit.

Marks to be given as per the Checklist & Performa (continuous evaluation)

All the projects/assignments have to be done individually by each student during school hours.

A record of the practical marks obtained by each student should be maintained.

This record should be presented to the auditor/examiner at the time of the audit/inspection.

Maintain a journal / file for the practical which should be used in the STD XI & XII

# *1. Clothing Considerations for Different Age Groups & Categories*

## *Infant*

Clothing requirements from birth to nine months of age are few. The principal needs or the three 'musts' of the newborn infant are for **warmth**, **comfort**, and **cleanliness**. The amount and type of clothing which the infant will need will be determined to some extent by the time of the year, general climatic conditions, warmth of child's room and condition of the infant.

The baby's principle activity for the first few months is sleeping or lying on their backs, therefore while designing the garments their comfort, safety and styling factors should be kept in mind.

Clothing should be soft, light in weight, easy to maintain, and simple to put on and take off. The most suitable fibre for infant's clothing is cotton, because it is soft, and can be kept hygienically safe by washing in hot or boiling water. Other fabrics like flannel, jersey knits in soft cottons and other natural fibres are also selected for infants. These fabrics are soft in hand feel, pliable and provide comfort to the tiny wearer who has supple and sensitive skin. Also knit fabric garments stretch with body movements and are easy to put on the infant.

Trims used in infant's garments should be less complicated and easy to handle like Velcro, snap buttons, soft laces etc. Ties or flat fasteners are more comfortable, hence, snap buttons and Velcro strips are preferred in garments for newborns. No hooks or fancy buttons are attached at the back in order to avoid abrasion and hence discomfort to the child.

Subtle, pastel colours in solid colour fabrics and fabrics with dots, nursery prints and pin checks are preferred.

Shirts and diapers form the basic wardrobe for the baby. Shirts can be done in styles that slip on, front open or wrap over-shirt with snaps, which are easier to put on and take off than those with buttons. The styles can be with or without sleeves.



Short jackets called *sacques* are also used for babies. The use of these garments eliminates the need for a complete change when diapering.



The diapers used for the baby are available in a variety of fabrics like gauze, bird's eye and flannelette.

Gauze diapers are considered the best; they are not bulky, they dry quickly and they are soft and absorbent but not as durable-as bird's eye.



Bird's eye is absorbent, but it is bulky and does not dry as fast as gauze. This fabric is available in various weights, the heaviest being the most absorbent.

Flannelette diapers are soft and warm but not as absorbent as gauze or bird's eye. They are bulky and do not dry quickly.



Some babies sleep in gowns or sleepers (like a baby suit). A sleeper is a garment that has a loose fit and comfortable full length body suit that covers the legs and feet as well as the rest of the body. There are two main types of sleepers; pants (resembling pajamas) and bag.

The bag style resembles a long nightgown sewn together at the bottom. It usually has a generous hem which can be let down as the baby grows.





Of the pant style, one pant style has a top and bottom joined together at the waist with grippers. The feet are completely enclosed.



The other style is one-piece with a zipper or grippers down the front and leg.



### ***Creeper Age***

Creepers are physically more active than newborn baby. Their clothes should be able to absorb sweat due to the child's activities.

The creeping baby needs clothes for protection as they crawl on the floor. Dresses, although pretty feminine, are an impediment to creeping because they get in the way and do not offer adequate protection. Overalls are the simplest form of garment for both sexes as they shield tender knees from floor and carpet burns but fabrics at knees wear off due to friction. Strong and durable fabrics can withstand the friction and also reinforcements in the knees of pant legs with the help of a patch provide for greater durability. Snappers or grippers on the crotch of overalls save time when diaper changes are necessary. Strong and durable fabrics are suitable for this age group. Garments of firmly woven or knitted fabrics with appropriate seam finishes give good service for rough wear and many laundering.

Training pants are often worn when toilet training begins and are worn until it is accomplished. These pants are made of two-way stretch fabrics, which fit snugly at the hip. Centre panel of two, three, and four layers provide for absorption and protection. Training pants of knit fabrics are desirable, since they will give ease as the child moves about, and the stretch inherent in the fabric will allow for some degree of growth.

Garments with adjustable straps are more suitable due to growing stage.



### ***Toddler Age***

The toddler age starts when the child begins to walk, which generally occurs when the child is between one to one and one half years old to 2 years of age. In this age group the child develops basic motor skills and becomes physically more active. On account of their energetic behaviour and rapidly growing body, the fabrics preferred for their garments are from the easy to care and maintain category. Fabrics like Cambric, poplins, corduroys, light weight denims, jersey knits, are used. Fabrics with bright colour palettes are usually selected for this age group. Printed and woven fabrics of gingham checks, stripes, polka dots and popular themes like cartoon characters become highlights for toddler's clothing. The toddler needs clothing that provides maximum freedom for all the activities usual at this stage. Again, overalls are preferred, especially if they have wide shoulder straps that are long enough for adjustments as the child grows. These garments usually have an opening at the legs or crotch.



### ***Three to Six Year Old***

Clothing for children from three to six years of age must provide for the activities of sleep, rough play, school, and occasional dress-up. Also clothing should help the child develop self-reliance, practice social skills and interact

with peers. Garments should be flexible, comfortably warm, easily cleaned, soft, durable, encourage self-reliance, convenient for frequent toileting, adjustable to the rapidly growing body, and attractive in design and fabric. Children of this age also need make-believe clothing to accommodate their dream world fantasies. Features to be kept in mind when designing are self-help, safety, room for growth and comfort for the child.

### 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. The experience of learning to dress himself makes the child more independent and self-confident. Simple styles are easier to manipulate than complicated ones. Garments should have Front openings as they are easier to handle than back or side openings. Large armholes, and large necks make garments easier to get into. Zippers rather than buttons, large buttons and snaps rather than small ones are easier to manage. Stretch fabrics with no closures. Pants that slip down easily. The back of a garment should be easily distinguishable from the front. 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.



### Growth Features

Growth is most rapid during the preschool years. Designing clothes with growth features will enable a garment to be worn over a longer period of time.

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. Yokes with crosswise tucks that can be released as trunk or body lengthens. Dresses



with indefinite waistline or no waistline. Stretch fabrics,  
Two-piece garments.

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 line. Use of large underarm or leg seams to let out as needed. Garments should be reinforced at places of greatest wear, especially the knees of pants and overalls, crotch and underarm seams.



### Safety Features

Reinforcement at the knees to prevent skin burns, No drawstrings at the neck, No unnecessary ribbons or, bows that can get caught, No cuffs on pant legs and no long skirts that may cause children to trip, Bright colors that permit motorists to see children.

### Comfort features

Children, as well as adults, feel more comfortable in certain types of garments. Fabrics that are soft and absorbent contribute to comfort. Other comfort features in children's garments include, Garments that are sized correctly and fit the body and limbs, Straps that stay up on the shoulder, Pants and panties that do not restrict the waist or leg. Red marks on the body mean that the garments are too tight, Bows that do not come untied, Lightness in weight. Textures that are not scratchy, seasonally appropriate clothing, Clothing that offers protection from bruising, such as long sleeves and long pants. Decorative features such as ornaments and appliqued designs in the form of flowers and animals appeal to children. Velvet and furry textures such as fleece, terry cloth and fur are often stroked and patted. A definite dislike is shown to harsh and scratchy textures; these should be avoided as they can irritate a child's delicate skin.



### ***Six to Eleven Year Old***

Clothing needs for children in school vary in some respects to those of preschoolers, although many requirements remain the same. This period is a very active one physically; sports rate high in interest for both boys and girls. Playing is the chief pastime of this age. Durable clothing must be provide that will withstand the strains of vigorous exercise. Garments should be cut so that they are comfortable and do not restrain activity. Dresses and shirts should have adequate fullness across the back; pleats at the center back or yokes with fullness will provide for strenuous arm movement without tearing the garment. Clothing plays an important role in social development too, as definite ideas about clothing likes and dislikes are developing during this period. This is the age when belonging to a group, and wearing what the group wears, is very important. Children want to gain acceptance from their peers, to confirm to the gang or group is their way of belonging. They become self-conscious if they dress up in a different manner. Feeling of inferiority may result if they wear an odd looking garment.



### ***Teen years***

Adolescents become more conscious of grooming and personal appearance, particularly in terms of what will attract more attention from and admired by others. They want well-fitted, fashionable and expensive garments.



Comfort and serviceability are sacrificed for the sake of style and fashion. They seek acceptance and approval of the peer group. This tends to develop within them a deep conservation and tendency to conform. They embrace clothing as means of demonstrating their conformity. They are greatly interested in clothing and concerned with their physical appearance. Clothing becomes a means of expressing personality. There is rapid acceleration in





growth, as the body is changing and taking on adult characteristics. Because of this two piece outfits, such as sweaters, blouses, pants and skirts are best.



## *Maternity clothing*



Maternity clothing is worn by women as an adaptation to changes in body size during pregnancy. The most obvious is the change in silhouette, primarily the breast and abdominal areas. Well-designed apparel helps the expectant mother maintain her morale at a high level, and also increases the comfort. When designing the maternity apparel the garments have to accommodate the changing body, be comfortable, versatile and economical.

In general, maternity clothing has to be unrestricting



with expandable features which can accommodate the changes in the body, such as gathers, soft pleating and ties. Godets in side seam controlled with zipper or ties can be used in the upper garments; whereas elasticated fronts and lycra can be used on lower garments. Silhouettes such as bell, tent and empire are a good choice, fabric selected should be the ones that hold their shape while being close to the body not fabrics that cling, fabrics like knit fabrics, cotton, gabardine, denim, terrycot and rayon are very satisfactory.





love  
now

**BUMP  
to  
BELT**

a lovely lace top that shows  
your shape at any stage

[SHOP THE LOOKS](#)

& after

# Professions

## Office wear:



## Teacher:



## Doctor and nurse:





*Police and Military:*



*Air hostess:*



*Waitress and Waiter:*



*Hotel industry:*



### *Unit Worker/Factory Worker:*



### *Senior years/Aged people*



Aesthetically, clothing can serve three functions for the older person: Call attention to one's good features, Camouflage poor features, Give a psychological lift.

Styles preferred: Body-concealing, round necklines, V necklines (Better coverage and V necklines accommodate head tilt), 3/4 to long sleeves (for warmth, cover, appearance of arms), Raglan sleeves, full yokes with pleats, gathers (Allow for shoulder, spine curve)

Pockets (carry personal belongings, free hands)  
Sweaters and jackets (for warmth, body covering),

Washable fabrics (easy, inexpensive care).

For men: solid color pants, colorful shirts, coordinating sweaters and jackets.

For women: pants suit with over blouses, jackets covering hips, well-tailored salwar kameez of different styles or blouse with sari (Conceals body and legs).

Prints rather than solids. One-piece dresses without waist lines, less extreme lines and styles are generally pleasing.



Styles disliked: Body-revealing and too tight clothing, High-neck or turtle neck. (Does not accommodate head tilt.) Back zippers (impossible for some). Infantile styles. Designs, which emphasize the waist, are generally not becoming.

### ***The Physical Disabled***

People with physical disabilities have many clothing problems. The exact problems are related to the type of disability and are very individualistic. However many of the social, psychological, and physical requirements of clothing for the physically limited are commonly shared. Clothing attractiveness, safety, comfort, independent-durability are the basic concerns of all.

The social and psychological aspects of clothing for the physically disabled are especially important. As improved appearance increases self-confidence and helps one gain social acceptance. Being "out of fashion" is another way in which the physically handicapped can be used to enhance the individual and minimize appearance of the handicap.

Some considerations of the physical needs of clothing for the physical disabled are

Safety: Limit excessive fabric, which can impede movements, get in the way of crutches, wheelchairs and walkers. Select flameproof, flame-retardant fabrics.

Comfort: Stretch and knit fabrics accept more strain, have more "give" than others; absorptive, soft, smooth textures are kinder to skin. One-piece garments, when easy to put on, can eliminate waistline separation. Slippery linings help garment slide on or off.

Collars that are cut to fit low on neck do not ride up. Shoulders that are built up in undergarments prevent slipping of straps. Arm movement is eased with released pleats in back and sides of garments. Armholes should be high for crutch walkers to prevent ride up; should be low for wheelchairs for reach ease. Waist fit should be easy for abdomen and hip movement. Wheelchair users need garments with extra width in lap. Wrap garments are good. Short jacket prevents sitting on extra fabrics. Pants cut high in rise and low in front adapt to sitting positions, offer less bulk.

Independence: Garment openings must be accessible and easy to manipulate, long front openings, large flat buttons and zippers with large pull rings, "Velcro".

Pants and skirts can wrap or have full-length leg openings. One-piece garments (dresses, jump suits) may be easier to get in and out of for some. Shoes that slip on are easy to get into, avoid ties, buckles. Pockets attached to clothes help carry things.



Appearance: Clothing that does not call attention to the disability. Fabric designs of overall prints distract the eye and also conceals wrinkles, spots and stains.

### ***Costume/Fancy dress***

The general usage of the word 'costume' has gradually been replaced by the terms "dress", "attire" or "wear" and usage of "costume" or fancy dress clothes has become more limited to unusual or out-of-date clothing, to attire intended to evoke a change in identity, such as theatrical, Halloween, and mascot costumes and to represent a particular character, nationality, historical period etc.







### *Sports wear*

**Sportswear** or **active wear** is clothing, including footwear, worn for sport or physical exercise. Sport-specific clothing is worn for most sports and physical exercise, for practical, comfort or safety reasons.

Typical sport-specific garments include shorts, tracksuits, T-shirts, tennis shirts and polo shirts. Specialized garments include swimsuits (for swimming), wet suits (for diving or surfing), ski suits (for skiing) and leotards (for gymnastics). Sports footwear include trainers. It also includes some underwear, such as the jockstrap and sports bra. Sportswear is also at times worn as casual fashion clothing.



For most sports the athletes wear a combination of different items of clothing, e.g. sport shoes, pants and shirts. In some sports, protective gear may need to be worn, such as helmets, eye and face shields, mouth guards or body armour.



Sportswear is typically designed to be lightweight so as not to encumber the wearer. The best athletic wear for some forms of exercise, for example cycling, should not create drag or be too bulky. On the other hand, sportswear should be loose enough so as not to restrict movement. Some sports have specific style requirements, for example the keikogi used in karate.

Sportswear design must consider the thermal insulation needs of the wearer. In hot situations, sportswear should allow the wearer to stay cool; while in cold situations, sportswear should help the wearer to stay warm.



Various physically dangerous sports require protective gear, e.g. for fencing, American football, or ice hockey.

Standardized sportswear may also function as a uniform. In team sports the opposing sides are usually identified by the colors of their clothing, while individual team members can be recognized by a back number on a shirt.

In some sports, specific items of clothing are worn to differentiate roles within a team. For example, in volleyball, the libero (a specialist in defensive play) wears a different colour to that of their teammates. In sports such as soccer a contrasting colour or pattern is worn by the goalkeeper. Spandex is the preferred material for form-fitting sportswear, such as used in wrestling, track & field, dance, gymnastics, speed skating, and swimming.





### *Night wear*

Night wear is available in the form of nighty worn with or without a night gown (house coat) and a night suit which is a top worn with pyjamas, capris or shorts. The styles, fabric, colours and trims can vary the nightwear from a casual attire to a sensuous one. (Refer xi add instructional manual for pictures)



## ***Bridal wear***



**Wedding dress or wedding gown:** is the clothing worn by a bride during a wedding ceremony. Colour, style and ceremonial importance of the gown can depend on the religion and culture of the wedding participants. In Western cultures, brides often choose white wedding dress to symbolize purity and virginity, while in eastern cultures, brides often choose red to symbolize auspiciousness.

## **Western Bridal Entourage**



**Bridesmaids** are members of the bride's party in a wedding. She attends to the bride on the day of the wedding. She might assist the bride with dressing and, if needed, help the bride manage her veil, bouquet, or the train of her wedding dress during the day. Bridesmaids are generally unwed young women of marriageable age. Their attire should not be too fancy or too simple, it should complement the bride's wedding dress, the colour used should be a distinct colour. The fabric of the dress can be chiffon, crepe, satin, georgette, silk taffeta or any other favourite material. The length can be short to floor length.





**Flower girls** are usually three to seven year old. Her outfit usually resembles a smaller version of the brides or bride maid's dress and is usually made of tulle and satin.

## REVIEW QUESTIONS

1A. Select and rewrite the correct alternative from those given below. (01 mark)

(i) Warmth, comfort and cleanliness in clothing are the principle needs of.....

- 3 to 6 year olds
- Teenagers
- Infants
- Senior years

B. Answer the following in one to two sentences. (01 mark)

(i) What is used on the crotch of overalls of a creeping baby to save time when a diaper change is needed?

C. Answer the following in five to six sentences. (03 marks)

(i) List the apparel styles liked and disliked by the senior people.

D. Answer any ONE of the following (05 marks)

(i) Design an apparel for a waitress, with emphasis on collar, belt and belt carriers.

(ii) Design a formal maternity outfit keeping in mind texture, color and line. Use the national costume as a source of inspiration.

## 2. Fashion



Fashion has become an integral part of contemporary society. It is an omnipresent aspect of our lives and is one of the focal topics of the print and electronic media, television and internet, advertisements and window displays in shops and malls, movies, music and modes of entertainment etc. The term “fashion” is frequently used as a synonym for glamour and style. In this sense, fashions are a sort of communal art, through which a culture examines its notions of beauty and goodness. Fashion does not limit itself to dressing but is an expression of the mood and taste of an individual. Fashion is a part of our day to

day life. Fashion refers to change which is inevitable. Mushrooming of fashion outlets supports the extensively increasing fashion market. Oscar Wilde once famously said “Fashion is a form of ugliness so intolerable that we have to alter it every six months.”

The word 'fashion' has its origin from the Latin word '*facere*' which means 'to make' or 'to do'. This includes the dual processes of making and doing, be it clothing or appearance. In simple terms, Fashion is the style or styles most popular at a given time. Fashion is a term most commonly used to describe a style of clothing worn by most of the people of a country. The term implies three components: style, change, and acceptance.

### **Style**

Style is any particular characteristic or look in apparel or accessories. Designers interpret fashion ideas into new styles and offer them to the public. The manufacturer assigns a style number to each new design in each collection, which is used to identify it throughout production, marketing, and retailing. A style may come and go in fashion, but that specific style always remains that style, whether it is in fashion or not. For example, the polo shirt style will not always be in fashion, yet it will always have variations of the same styling and details, which make it a polo shirt.

### **Change**

What makes fashion interesting is that it is always changing. Designer Karl Lagerfeld said, "What I like about fashion is change. Change means also that what we do today might be worthless tomorrow, but we have to accept that because we are in fashion. There's nothing safe forever in fashion... fashion is a

train that waits for nobody. Get on it, or it's gone." Many people criticize the fickleness of fashion, saying that fashion changes only to stimulate buying. And it is true that if fashion never changed, the public would not buy apparel and accessories so often. However, fashion is one way for consumers to visually express their relationship to current events and to life itself.

Fashion changes because

- It reflects changes in people's life-styles and current events.
- People need change.
- People get bored with what they have.

As a result of modern communications, the public is quickly made aware of the existence of new styles. Thus, one of the greatest impacts on fashion is the acceleration of change. Consumers are aware of new styles before they reach the stores.

Because fashion is a product of change, a sense of timing (the ability to understand the speed of acceptance and change) is an important asset for anyone involved with product development or marketing in the fashion industry.

Designers have to decide when their customers will be ready to accept a particular style. Italian designer Valentino remarked, "Timing is the key to a successful idea." When top designers show a new look, designers for mainstream manufacturers have to decide the appropriate timing for including that look in their own lines.

### ***Acceptance***

Acceptance implies that consumers must buy and wear a style to make it a fashion. Karl Lagerfeld remarked, "There's no fashion if nobody buys it." It is then up to the public to decide whether these styles will become fashion.

Acceptance, i.e., purchases by a large number of people, makes a style into fashion. The degree of acceptance also provides clues to fashion trends for coming seasons.

### ***Taste***

An individual's preference for one style or another is referred to as taste. "Good style" in fashion implies sensitivity to what is beautiful and appropriate. People who have good taste also understand quality and simplicity. Good taste is developed by extensive exposure to beautiful design.

Fashion change evolves gradually, giving consumers time to become accustomed to new looks.

## **Fashion terms**

### ***Fashion***

Fashion is the style or styles most popular at a given time especially in clothing, footwear, accessories, makeup, or body. Fashion is a term most commonly used

to describe a style of clothing worn by most of the people of a country. It is a prevailing style of dress, particularly new designs representing changes from previous seasons. Fashion is the latest and most admired style in clothes. A continuing process of change in the styles of dress that are accepted and followed by a large segment of the public at any particular time.



### *Fad*

A minor or short-lived fashion. Also known as craze or rage.



### *Classic*

A particular style that continues as an accepted fashion over an extended period of time.



## ***Trends***

Trends are key indicators that directly or indirectly affect and characterize the look of a season. Trends are transitory fashion statements. Fashion is often affected by seasonal trends which imply that a particular style, silhouette, colour, texture etc. may be dominant at a given point of time leading to a collective societal tendency to wear similar clothes. This aspect is highlighted and reinforced by the magazines, advertisements etc.

Trend watching is undertaken as an ongoing activity by fashion forecasters who have professional experience in identification of future trends. Once identified, the trend is 'labelled' i.e. given a catchy theme/ name. This catches the attention of the apparel industry which takes steps to capitalize on this trend and produces its own collection which is called the coat-tail or bandwagon effect. Popularized by the fashion leaders, the spread of the trend across market and consumer segments is called a flow. The declaration of styles being 'in' or 'out' is publicized by the fashion media. At times it seems that fluorescent colours are 'cool' or that animal prints are 'in' which may give way to earthy colours and foliage prints in the next season. Sometimes bootleg jeans are heralded as the next big trend which could later give way to skinny fits or cropped lengths. Trends are reflected in different design details like garment length, colour, texture, silhouette, cut, fit, garment details (e.g. necklines, collars, sleeves, pockets etc). When there is a prevailing trend, design variations in a multitude of options are seen across consumer segments catering to differences in taste and price points. Eventually, the trend loses its edge and phases out to be replaced by a new trend. For example the latest trends of season 2017 was the cold shoulders, ripped jeans and cape collars.



## ***Haute-couture***

Haute couture is a French word that refers to high fashion custom-fitted clothing created by designers known as 'couturiers'. They are expensive, fashionable clothes produced by leading fashion houses. Couture refers to unique and exclusive creations of fashion customized for individual clients. The extremely high prices are due to design exclusivity, high quality of fabric, skilled labour

used for surface design techniques, embroidery, drape, craftsmanship, garment construction and quality of finish. Among the most reputed international couture labels are Chanel, Dior, Versace, Valentino and others. India has several designers like Ritu Kumar, Tarun Tahiliani, Rohit Bal, Suneet Verma, Manish Arora, Manish Malhotra and others in this genre. Goa too has designers like Wendell Rodricks, Monty Sally, Verma, Syne and others



### ***Prêt-a-porter***

Prêt-a-porter is a French word for ready to wear apparel, this ready to wear clothing is derived from the couture line or collection of designers. Often abbreviated RTW; "off-the-rack" or "off-the-peg" it reflects the same aesthetics, manufactured with high quality standards, at more affordable prices in multiple standardised sizes in a wider range of colours.



### ***Knock-off***

A design that is a copy of higher-priced garment. A copy or imitation, especially of an expensive product.



### ***Accessories***

All articles ranging from hosiery to shoes, bags, gloves, belts, scarves, jewellery and hats for example, Worn to complete or enhance an outfit or apparel.

### ***Toile***

Toile is a French word for a test garment generally sewn in cheap material so that the design can be tested and perfected. It is a version of a garment made by a fashion designer or dressmaker to test a pattern. They are usually made in cheap material, as multiple toiles may be made in the process of perfecting a design. Toiles are sometimes referred to as "muslins".

### ***Atelier***

**Atelier** is the French word for "workshop" or "studio"; especially of an artist, artisan, or designer.

### ***Boutique***

A free-standing shop or an area located within a large department store or supermarket selling fashionable clothes or accessories.



### ***Bespoke***

The word *bespoke* is derived from the verb *bespeak*, meaning to "speak for something". It means "ordered, commissioned, arranged" to a particular specification. It may be altered or tailored to the customs, tastes, or usage of an individual purchaser. Its synonyms include custom made and made to order.

### ***Collection***

A collection, also called a range or line, refers to a manufacturer's or designer's



group of styles and of design creations for a specific season. For example this could be a range of blouses with a colour coordinated focus on design variations of details like collars, necklines, silhouettes,

lengths etc. The seasons total number of styles of designs, accumulate for presentation to buyers, comprises collection.

## *Style*

The word 'style' has varying meanings according to the context:

Style, also referred to as 'signature style' of a designer or manufacturer/brand may refer to an aesthetic sensibility that distinguishes the designer/ company from others in a similar apparel/ product category. The style may have a characteristic cut, silhouette, fabric, colour palette, surface embellishment, pattern-making, garment construction or finishing techniques associated with the label that attracts its target niche market/ customers. Examples are Tarun Tahiliani, Manish Malhotra, Neeta Lulla and others who design glamorous couture styles which are sought by film actors and socialites.

Style may refer to a particular design in an export house or buying house which is assigned an identifying 'style number' (rather than a descriptive tag) within the company during the processes of sampling, production and shipping.

Style may refer to the personal style statement of an individual. A person may like to dress in a particular way, irrespective of whether it is 'in' or 'out'.

Style may refer to a type of product with specific characteristics that distinguish it from another type of the same product.

Style may refer to give fashion features to an article or group of articles (as to style a line of coats and suits for example)

## *Avant-garde*



Avant-garde a French word refers to the 'advance guard' or vanguard of art and culture which differentiates it from the mainstream. In terms of fashion, it aims at expanding the boundaries of existing norms and aesthetics through experimental and innovative designs. The



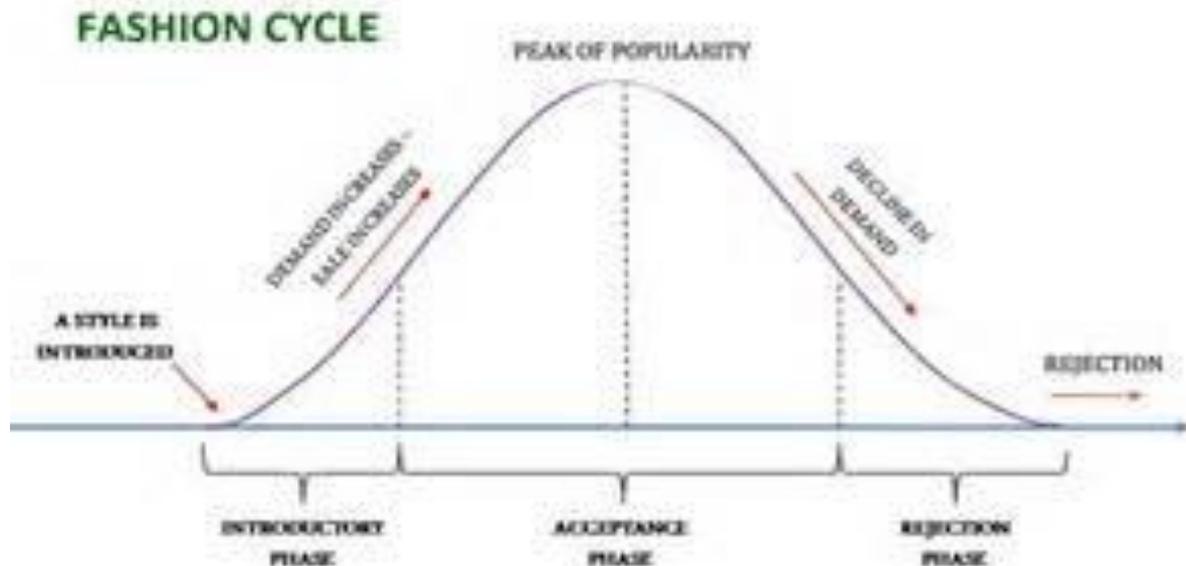
underlying idea is to showcase these creations as statements of the designer's vision or ideology. These designs are limited in numbers and may not be wearable or commercially viable. They are daring and



unconventional clothing that is typically not supported by the general public. Some avant-garde pieces may become accepted a few years down the road. The publicity gained from avant-garde fashion generates enough 'buzz' to sell other fashion products like accessories, hair and make-up.

## Fashion Cycle

Fashion acceptance is usually described as a fashion cycle and is depicted as a bell-shaped curve that consists of five stages: introduction, rise in popularity, peak of popularity, decline in popularity, and rejection.



### Introduction of a style (Introduction Stage)

A fashion is born when it is worn for the first time. Most new styles are introduced in small quantities at a high price level. Designers create new apparel and accessory styles by changing elements such as line, shape, colour, fabric, and details and their relationship to one another.

New styles are shown to retail buyers and the press at collection showings and market weeks. At this first stage of the cycle, fashion implies only style and newness. Some wealthy people are able to buy these clothes because they want to wear them to important events. Some new styles are loaned to movie and TV stars to wear so that they will be seen by many people. Promotional activities such as advertising, fashion shows and publicity appear at this point.

### Increase in Popularity (Rise Stage/Growth Stage)

When new styles are seen worn by celebrities on television or photographed in magazines, they attract the attention of the general public. Viewers and readers may wish to buy the new styles but perhaps cannot afford them. When this new style is accepted by an increasing number of customers the product is in the rise stage.

During this stage many retailers offer line copies or “Knock off”. Popular styles are copied by other manufacturers to make them available to the general public. They use less expensive fabric and may modify the design to sell the style at lower prices.

### Peak of Popularity (Culmination Stage/Maturity Stage/Plateau Stage)

When a fashion is at the height of popularity, it may be in such demand that

more manufacturers copy it or produce adaptations of it at many price levels. Adaptations are modifications of an original design, which still has some features of the original style for e.g. special shoulder treatment or the use of textured fabric. At this stage the fashion is in such demand that it is mass produced (volume production), mass distributed and sold at prices within the range for most consumers. This stage may be brief or long depending on the extent of popularity of the new fashion. This stage is also known as the 'Plateau stage'.

#### *Decline in Popularity (Decline Stage)*

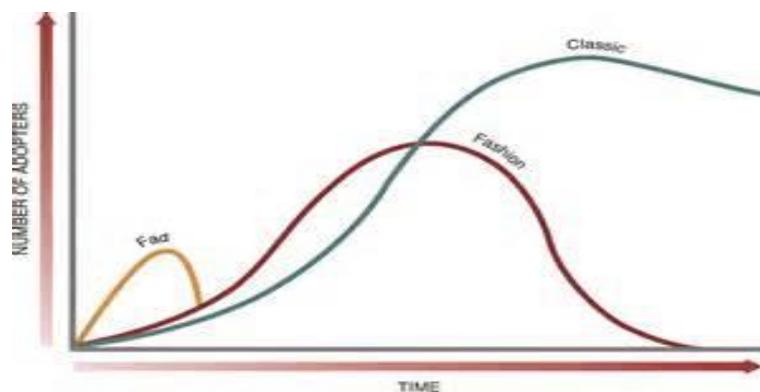
Eventually, so many copies are mass-produced that fashion-conscious people tire of the style and begin to look for something new. Boredom for that style sets in. Consumers still wear garments in the style, but they are no longer willing to buy them at regular prices. Retail stores put declining styles on sale racks and to make room for new merchandise. Production stops immediately or slowly comes to a halt. At this stage the style is found in bargain stores at a lower price.

#### *Rejection of a Style (Obsolescence Stage)*

In the last phase of the fashion cycle, some consumers have already turned to new looks, thus beginning a new cycle. The rejection or discarding of a style just because it is out of fashion is called consumer obsolescence. As early as 1600, Shakespeare wrote that "fashion wears out more apparels than the man." At this phase strong distaste for a style has set in and it can no longer be sold at any price. It is considered to be passé i.e. outdated and is therefore rejected.

## **Length of Cycles**

Although all fashions follow the same cyclical pattern, there is no measurable timetable for a fashion cycle. Some fashions take a short time to peak in popularity, others take longer; some decline slowly, others swiftly. Some styles last a single selling season, others last several seasons. Certain fashions fade quickly; others never completely disappear.



### ***Classics***

Some styles never become completely obsolete, but instead, remain more or less

accepted for an extended period. A classic is characterized by simplicity of design, which keeps it from being easily dated. An example is the Chanel suit, which peaked in fashion in the late 1950s and enjoyed popularity again in the 1980s and 1990s. In the interim, the house of Chanel in Paris, as well as other manufacturers have produced variations of these suits for a dedicated clientele at various price ranges. Other examples of classics include blazer jackets, polo shirts, jeans, sweatshirts, cardigan sweaters, ballet flats, loafers, saree, salwar kameez and trousers.

Some styles when introduced as a fashion, its use becomes a '*custom*' and is handed down from generation to generation, for e.g. in the early 1800's, long trousers replaced knee-length pants and stockings as the fashion in men's clothing in Europe and U.S. today wearing long trousers is a custom for men in most countries, but fashionable variations have occurred in the colour and shape of trousers over the years.

### ***Fads***

Fads are short-lived fashions that come and go in a single season. "Here today, gone tomorrow." They are very popular for a short period of time. They lack the design strength to hold consumer attention for very long. Sometimes fads will return when discovered by a future generation. Fads tend to begin at lower prices, are not expensive to copy or produce and therefore the market gets saturated easily. Some examples of fads are neon colours, platform shoes, micro miniskirts, destroyed/ripped jeans, ankle or calf length jeans with turn-up cuffs, floral shirts, crop tops, chunky jewellery, etc.

### ***Cycles within cycles***

Design elements (such as color, texture, silhouette, or detail) may change even though the style itself remains popular. Each of these variations in the design elements is like a cycle rotating within a larger cycle known as Cycle within Cycle. For example jeans became a fashion item in the late 1960s and remain classics. Therefore, their fashion cycle is very long. However, various details like cut (e.g. straight leg, tapered leg, boot leg, baggy), colour (shades of blue and other colours), surface treatments (e.g. acid-wash, enzyme-wash, stone-wash), weight of denim etc., have come and gone over a period of time. Other examples are salwar, kameez, shirts.

### ***Interrupted Cycles***

Sometimes manufacturers and retailers no longer wish to risk producing or stocking merchandise that will soon decline in popularity, preferences and seasons. This is obvious to consumers who try to buy summer clothes in August or rainy shoes in November.

Sometimes, the normal progress of a fashion cycle is interrupted or prolonged by social upheaval, economic depression, recession or war which results in an

Interrupted Cycle. This is best explained through changes in fashion during World War II when shortage of fabric forced production of previous styles to be stopped and functional clothing to be adopted for women.

### ***Recurring Cycles***

After a fashion dies, it may resurface. Designers often borrow ideas from the past. When a style reappears years later, a silhouette or proportion may recur, but it is interpreted with a change in fabric and detail. Nothing is ever exactly the same-yet nothing is totally new. Designers may be inspired by nostalgic looks of the last century, but they use different fabrics, colors, and details that make the looks unique to today.

### **Fashion Leaders**

The people who look for new fashion and wear it before it becomes generally acceptable are often referred to as *Fashion Leaders* or *Fashion Influential* or *Fashion Change Agents*, they play an important role in the initiation and spread/diffusion of fashion. Fashion leaders are confident of their own taste or have a stylist advise them. They dare to be different, and they attract the attention of others. They establish dress codes and styles followed by others. They fall into two categories: fashion innovators and fashion role models.

#### *Fashion Innovators*

Some fashion leaders actually create fashion. They may be designers themselves or just want to express their own individual style. These fashion leaders constantly look for interesting new styles, colors, fabrics, and ways to accessorize their clothes. They try to find unique fashion in small boutiques or vintage clothing stores, or they design their own clothes. They may be referred to as *avant garde* (French for "ahead of the pack") or *fashion forward*. Italian designer Donatella Versace explained, "Many people give us inspiration, the way they put their clothes together, and some have a style that goes beyond the clothes."

#### *Fashion Motivators or Role Models*

A few fashion leaders have the beauty, status, and/or wealth to become fashion role models. Designers often lend their new styles to celebrities to get publicity. They are seen at public events, in films, on television, and are photographed by the press. They become role models for everyone who identifies with them and, thereby, influence the way other people dress. Kal Ruttenstein, fashion director of Bloomingdale's, said, "There has been so much interest in what actresses are wearing at the Oscars and customers are emulating them." Because of their influence, fashion motivators are important to designers and to the fashion industry as a whole.

There are fashion leaders for every market segment. They can be anyone

featured in the media including royalty, politicians, TV and film stars, rock stars and supermodels.



### *Fashion Victims*

There are also those people with too much money to spend who become slaves to designer brands. They tend to buy the latest fashion simply because it is expensive or because media or fashion pundits declare it as being 'in'. Fashion victims are those who follow fashion trends without exercising their own judgment. Designer Jean-Paul Gaultier remarked, "Fashion victims are people who blindly and stupidly follow a brand without any discernment and without any analysis. As long as it's the latest rage, they buy it without thinking about adapting it to themselves."

## **Fashion Followers**

Fashion needs followers, or it would not exist. Most men and women seek acceptance through conformity and follow world, national, or community fashion leaders to feel confident. Fashion followers emulate others only after they are sure of fashion trends. Consumers become fashion followers for one or more of the following reasons:

- They lack the time, money, and interest to devote to fashion leadership. Dressing fashionably takes time and energy.
- They are busy with their jobs and families and think that fashion is unimportant.
- They need a period of exposure to new styles before accepting them.
- They are insecure about their tastes and, therefore, turn to what others have already approved as acceptable and appropriate.
- They want to fit in with their friends or peer group or to be accepted by them.
- They tend to imitate people whom they admire.

There are various degrees of fashion followers. Some are early adopters, some go with the majority and some lag behind, primarily because they have no interest in fashion. Many busy people want to be judged by their intelligence and not on how they look or what they wear. This is true for many people with a life

full of work, children, or other interests. Because of fashion followers, most manufacturers are copyists or adapters. From a marketing point of view, fashion followers are very important. They make mass production possible, because volume-production of fashion can only be profitable when the same merchandise is sold to many consumers.

## ADOPTION OF FASHION

For a style to go through the fashion cycle, it must have mechanism of diffusion. This is means by which style spreads. And these theoretical mechanisms are called fashion adoption theories. Adoption is the route, with the help of which, fashion spreads. It is important to understand how new fashion ideas are disseminated, or spread, and how they are adapted to the tastes, life-styles, and budgets of various consumers.

Basically, there are three variations of the fashion adoption process: traditional adoption, reverse adoption, and mass dissemination.

### *Traditional Fashion Adoption (Trickle-down Theory or Downward Flow Theory)*

It is the oldest theory of fashion adoption and is based on the traditional process of copying and adapting trendsetting fashion from Paris, Milan, London, and New York designers. Because couture or "signature" designer fashion is expensive, it is affordable to only a few people. As the new fashions are worn by publicized fashion leaders or shown in fashion publications, more consumers are exposed to the new look and some will desire it for themselves. To appeal to this broader group of consumers, manufacturers produce less expensive versions or adaptations of high fashion.



These are copied again and again at lower prices, until they have been seen often enough to become acceptable to the most conservative buyer. The cheapest versions are seen at discount houses soon after. Consumers then tire of the look, and its popularity fades.

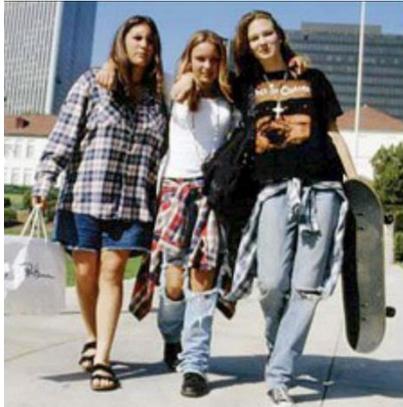
Fashion implies newness and



freshness. Yet as a fashion is copied, modified, and sold at lower and lower prices, it loses its newness, quality, and other essential design elements.

### ***Reverse Adoption (Trickle-Up Theory or Bottom-Up Theory or Upward Flow Theory)***

Since the 1960s, manufacturers and retailers pay more attention to consumer innovation. They watch people especially the youth on the streets to find ideas. Some of these ideas eventually reach the designer market. Youth definitely plays a role in the bottom up theory. The "Grunge" look of the early 1990s is a good example of a street look worn by the youth that reached the runways.



Dancewear and active wear, which began as functional needs of the

consumer, also have influenced designer collections. Some of the other examples are the backless choli, denim overalls, tee-shirts and miniskirts.



### ***Mass Dissemination (Trickle-Across Theory or Horizontal Flow Theory)***

A horizontal flow concept is based on the principle that communication allows the public to know immediately what the fashion innovations are. Modern communications bring fashion from around the world into our homes instantly. Consumers see the trends and want to look as fashionable as the celebrities. Manufacturers copy hot new styles almost immediately to meet the high demand and mass production introduces the new style simultaneously in all price ranges. Oscar de la Renta - a designer, commented that information is traveling a bit too fast-a denim coat



from his collection had been copied and was selling at Bloomingdale's before his original version reached the stores.

There is no longer one channel of fashion dissemination. What appeals to one customer would probably not appeal to another customer. Various designer and manufacturer labels appeal to various market segments at different price points.

Increased diversity means that many different styles can be acceptable at the same time. Mass Dissemination is becoming the prevalent mode of fashion adoption.



## PEOPLE FOLLOW FASHION

In the past, most people bought new clothes only when a need arose, for a very special occasion, or because their old clothes wore out. The average person simply could not afford to buy more than the basic necessities. In society today, discretionary income is larger, and people can buy new clothes frequently. Therefore, buying motives have changed; people are able to buy clothes because they want or like them. Buying motives vary from consumer to consumer and from day to day. Motives are both rational and emotional.

### *To be Fashionable*

People may buy new clothing to make them feel that they are trendy or, at least, in the mainstream of fashion. They may discard clothing that is still wearable only because it is out of fashion.

### *To be Attractive*

Consumers want clothes that are flattering, that make them look their best, or that show off their physical attributes.

### *To Impress Others*

People may want to project a successful image or establish unique identities with fashion. They may want to exhibit their level of taste or income through clothing. Expensive brands have even served as status symbols.

### *To Be Accepted By Friends, Peer Groups, or Colleagues*

Average Americans have conservative tastes; they do not want to differ from their peers. They may want to identify with a certain life-style. Buying patterns suggest that consumers like some direction or guidance as a framework for their choices.

### *To Fill an Emotional Need*

New clothes often help people feel better psychologically. Being secure in the feeling that they are wearing appropriate fashion helps them feel confident and

self-assured. This motive, however, may often lead to impulse buying (buying without careful consideration).

## TYPES OF FASHION

Fashion can be categorized broadly according to the group to which they appeal.

- High Fashion
- Mass Fashion or Volume Fashion

### ***HIGH FASHION***

High fashion refers to those styles or designs accepted by a limited group of people or fashion leaders, the elite consumers who are first to accept fashion change. High Fashion styles of designers are generally introduced and sold in small quantities at relatively high prices to socialite entertainers and fashion motivators.

### ***MASS FASHION OR VOLUME FASHION***

Mass Fashion or Volume Fashion refers to those styles or designs that are widely accepted. These fashions are usually produced and sold in large quantities at moderate to low prices and appeal to the greatest majority of fashion conscious consumers.

## FACTORS INFLUENCING FASHION

Fashion expresses the prevailing interests, human motivation and aesthetics in society. It is a vibrant subject incorporating the interplay of social, cultural, psychological, political, geographical, economic, technological factors. The human mind tends to become bored with available goods and services and seeks stimulation through novelty and change. This causes a demand for newer products. Some of the influences and thoughts that affect fashion are:

### ***Dominating events***

Significant occurrences like war or political events, celebratory, centenary and cultural events, Fashion Week, Fashion Awards ceremony, national and international competitions and games like Olympics, Commonwealth Games or IPL cricket affect the design of the garments and products.



*Joy Mitra 2011. On the 150th birth anniversary of Rabindranath Tagore, the Nobel Laureate's handwriting was used as a reference for the stylized print*

### ***Influence of celebrities***

The dressing style of celebrities has a significant impact on the public demand for similar designs and brands endorsed by them.

### ***Economic factors***

The global effect of devaluation of the dollar, inflation rates, international trade agreements etc. affect manufacturing, marketing and buying patterns. The current global economic recession has resulted in consumers buying practical clothes that provide 'value for money' and are more durable.

### ***Psychological factors***

Fashion encompasses clothes and accessories and it affects people at a deeper psychological level playing a crucial role of how we view ourselves and others.

i. *Duality of fashion*: It can simultaneously express a personal style and also the public image of an individual; it can establish social norms of dress codes and also allow creation of personal identity: it can create commercially viable products for the present and also project a vision for the future.

ii. *Freedom within social norms*: Fashion allows individuals to express individuality without having to succumb to societal or peer pressure. These differences may be in terms of gender, culture and aesthetics in clothing which are based on prevailing concepts of ideals of beauty.

iii. *Endless search for novelty*: Since the human mind seeks to counteract boredom through the new, there are choices in every product category available to the consumer through fashion cycles.

### ***Social factors***

Fashion emerges as a response to societal influences during a particular period impacting self-identity and group-identity. There are historical examples of fashion which typify a period. Examples are frayed jeans, tie-and-dye shirts and T-shirts during the Hippie movement of the 1960s, the broad-shouldered women's suits reflecting Power dressing of the 1980s, the Grunge look of the 1990s etc. Some of the social factors are:

i. *Dynamics of social groups*: The domination of economically stronger social groups wields its influence on fashion trends in two ways namely imitation and differentiation.

Imitation refers to the fact that consumers of the lower social strata aspire to look like the more affluent groups which leads to manufacturing of cheaper or even faux(fake) goods.

Differentiation takes place in two ways: Differentiation of the upper classes from the masses through a conscious focus on exclusivity of products, original brands, high priced luxury items etc.

Differentiation among similar products through presentation of a product to highlight its differences and superiority over other products of similar type in order to attract a particular segment of target market. The product is publicized through a strong marketing approach to achieve the following:

Appeal to the target consumer

Differentiate the product from other products in the category

Create desirability in the consumers mind to encourage purchase.

ii. *Global issues and concerns*: The Bruntland Report in 1987 popularized the term 'sustainable development'. The growing awareness and need for sustainable fashion is also indicative of a wider social consciousness about responsibility in the fashion business. In India, initiatives are taken by the government, individual designers and design institutes to work with artisans through fashion craft linkages to build a socially responsible sustainable design environment.

iii. *Ethical concerns and practices*

Ethical fashion is gaining momentum in order to balance economic considerations with the human aspect of business. Issues pertaining to Fair Trade Practices in the fashion industry like fair wages to workers, decent working conditions, child labour etc. Corporate Social Responsibility (CSR) involving positive social contributions and reduced environmental impact need to be under taken by all companies.

### ***Cultural factors***

Fashion and culture influence and fuel each other through interaction. This is achieved in the following ways:

i. *Reflection of both High culture and Popular culture in fashion*: High culture includes appreciation of arts, literature, music and customs whether of one's own country or that of foreign land.

ii. *Expression of gender indicators in different cultures through clothing norms*: In Western culture many traditional garment forms were specifically reserved for one gender e.g. trousers for men and skirts for women. With the relaxation of the earlier rigid social attitudes since 20th century, the roles of men and women have changed. Over a period of time, conventional barriers have been breached wherein fashion for one gender has 'borrowed' components from the other's wardrobe e.g. trouser suits for women.

### ***Political events and personalities***

Political events and political personalities affect prevailing fashion. Events like war are echoed across society through T-shirt prints and slogans expressing solidarity and support for the nation. The unification of East and West Germany has created a larger market for European brands like H & M. Khadi spun by Mahatma Gandhi in pre-independent India was not just a fabric but a symbol of the desire for independence.

### ***Historical inspiration***

Often historical fashion and styles from museums, archives, design houses or in private collections are researched by designers to identify characteristic style features like silhouettes, fabrics and colours. These are used as sources of inspiration and 'revival' in the following ways: Updation and re-interpretation of the key features e.g. an earlier silhouette can be recreated in a new fabric or a

different construction technique. These can become the basis of the next collection.

### ***Geographical factors***

History has examples of clothing that developed in consonance with the geography and weather of the area. Brightly coloured Rajasthani clothes visually compensate for the arid desert landscape. Camouflage prints used for military or para-military uniforms are designed to blend in with the surrounding terrain. High desert temperatures also necessitate layered clothing to prevent dehydration. Inhabitants of lands with cold temperatures inevitably need to wear multi-layered clothes made of thicker fabrics. People wear fur for protection against cold weather though the use of fur in fashion receives strong opposition from animal rights activists.

### ***Spread of Information Technology***

Prior to the Information Technology boom, the pace of fashion movement across nations was slower. The internet has accelerated the rate of fashion change reducing the time from the fashion ramps to the stores. With Skype, geographical boundaries and time lines can be bridged with ease. This has also resulted in fashion business becoming 'global' combining global thinking with local flavour, thus developing a wider perspective of the business.

### ***Technological advancements in textiles***

The advent of new technology in textiles is the result of intensive research combining design, clothing, engineering and science by textile technologists. This has enabled the development of technologically advanced 'smart' textiles or 'intelligent' textiles whose functions go beyond the issue of everyday clothing into more varied applications. For example research has provided versatile fabric structures with enhanced performance e.g. fabrics with medicinal properties, wearable technology, designs of spacesuits for extra-terrestrial environment are some examples of technological advancements in textiles and clothing.

## **REVIEW QUESTIONS**

2A. Select and rewrite the correct alternative from those given below. (01 mark)

(i) "Timing is the key to a successful idea." Was said by designer.....

- Wendell Rodricks
- Karl Langerfeld
- Valentino
- Donatella Versace

B. Answer the following in two to three sentences. (02 marks)

(i) How has technological advancements in textile influenced Fashion?

C. Give two reasons to the following questions. (02 marks)

(i) Why do consumers become fashion followers?

D. Answer the following in two to three sentences.

(02 marks)

(i) With the help of examples describe 'Cycles within cycles'?

E. Answer the following.

(03 marks)

(i) Sketch the working drawing, front and back of an A-line dress.

### 3. *FASHION ACCESSORIES*

#### **Inner Wear**

Innerwear or undergarments refer to garments that are worn under the garments, especially the ones that are worn next to skin. Undergarments are worn for various reasons like warmth, comfort, hygiene and modesty and are often used for erotic satisfaction.

Lingerie is the term used for women undergarments. It is the foundation of an outfit. Its importance lies in making the clothes more comfortable to wear and attractive to look at. The fabrics used for making Lingerie range from cottons, cotton and man-made fiber blends, and nylon. Lycra is added for stretch as required.

Women's Lingerie includes:

- Brassiere (bras)
- Panty
- Slips
- Body shapers

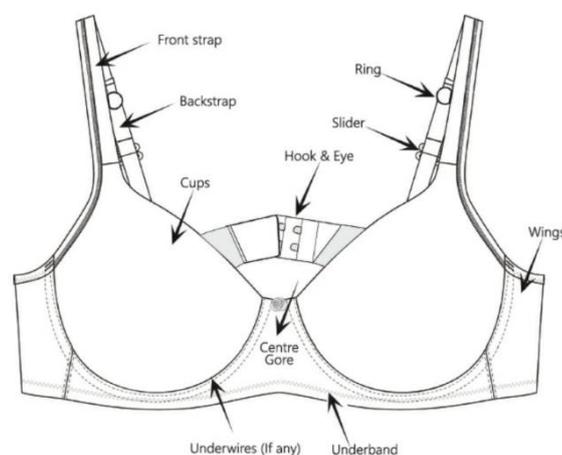
#### ***BRASSIER***

A women's physique has always been an important part of a women's life and adorning her body has always been a priority. After the face the chest is the next important part of her figure and from time immemorial, much has been done to adorn this part of a women's physique.

A Brassiere commonly referred as a Bra is an article of clothing that covers, supports, and elevates the breasts. It also enhances the shape of the breasts and preserves modesty making the lady look feminine.

In the present day different types of Bras are available in a number of Fabrics and one can choose as per the requirement.

#### **Parts of a Bra and their functions:**



- **Cups:** The portion of the Bra that holds the Breasts are known as the Cups.
- **Straps:** The straps go over the shoulders from front to back and keep the cups in the position by joining the cups to the back band. The length of the straps can be adjusted with the clips provided on the straps.
- **Band:** The band of the bra runs from front to the back under the cups. It provides support to the Breasts and can have back or front closure.
- **Under wires:** Under wires are enclosed in the fabric and are located under the cup area. For comfortable wear they should not lie on the breast but should enclose the breast from underneath for support. A bra may or may not have under wires.
- **Closure:** The closure of the bra could be in front or back, according to the wearer's convenience. The closure has one to four hooks on one side and the corresponding number of eyelets on the other at three positions for adjustability.

### How to measure your Bra size (Not for Evaluation)

The Bra size keeps changing with time due to various reasons, such as weight change, pregnancy, lactation, and aging. Therefore it is important to measure one's size each year and buy Lingerie as per the measurement, so that it provides you with the required comfort and support.

To measure your Bra size, you need a measuring tape. Take a round measurement on the rib cage under the bust keeping the tape neither too tight nor too loose. Add 5 inches to this measurement if it is odd and 6 inches if it is even and this provides you with the band size, such as 32 inches or 34 inches. To measure the cup size, undress and measure round the fullest part of the bust. The difference between the above measurement and this one gives the cup size.

One inch = A

Two inch = B

Three inch = C

Four Inch = D

Five inch = DD

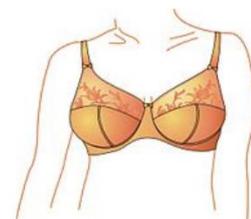
Six inch = DDD

As Bra sizing is not standardized after measuring your bra measurement, you will have to try on different sizes closer to your size and different styles to make the perfect buy.

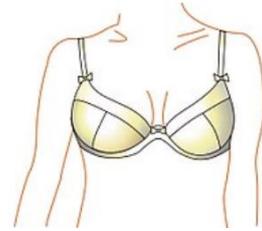
### Styles of Brassiere

The Various styles of brassiere are:

- **Conventional Bra:** This is a normal bra with seams running through the cup in order to provide shaping. The straps lie on the shoulders.



- **Convertible Bra:** This is a bra, which can be converted from a conventional bra style of shoulder straps to halter style or to a strapless style.



- **Halter:** This bra has straps that can be fastened at the back of the neck.



- **Strapless Bra/Bandeau:** This Bra is without shoulder straps and all support is provided by the back or front closure. They can also be made with a silicone lining on the inside edges of the bra for adhering purposes and keeping the bra in position.



- **Demi bra:** This particular style of bra is worn with low cut or wide necklines as it keeps the upper part of the bust over the nipples exposed. It has half cup and horizontal bust line. The straps are also set wide apart so as not to show under the wide necklines.



- **Balconette:** This bra is similar to Demi bra except that it also gives a push up effect and creates a cleavage.



- **Minimising:** This bra is designed to create a neat silhouette by distributing the breast tissue to the sides without the underwires.



- **Front Closure Bra:** This bra closes in the center front.

- **Longline Bra:** This style of bra reaches till the waist so as to provide shaping to the upper torso. It is suitable for heavy busted women for full support.



- **Sports Bra:** The classic sports bra, also known as the compression bra holds the breasts tightly against the body and are therefore suitable for small busted females.



- **Wide-away Bra:** This bra is made with widely spaced straps so that you can wear wide necklines comfortably.



- **Racerback Bra:** This bra has straps that form a “V” shape between the shoulder blades to prevent strap slippage.



- **Seamless Bra/Moulded:** This bra is made for wearing under tight fitting clothes as it is made without seams on the cups to give a flattened effect. The moulded one has rigid cups, which holds their shape.



- **Push up Bra:** This shape of bra has padding at the bottom portion of the cup to push and lift the bust in order to create cleavage and fuller looking bust.



- **Plunge:** This bra has the centre front joint band placed below the nipple level. It is worn under low cut garments



- **Cleavage:** This bra is a combination of push-up and plunge types of bra. It is designed to push the breast up and inwards to create a cleavage.



- **Padded Bra:** This bra is made with padding in the cup area for making the bust appear larger.



- **Sling support:** This bra provides better support to the bust as fabric under the cup continues into the strap.



- **Soft-cup bra/Triangle:** This bra does not have any breast moulding structures in the form of under wires or padding, and are therefore very soft to wear. This is not an option for support but is very stylish.



- **Nursing bra/Maternity Bra:** A special bra can be worn after delivery of the baby. It allows easy access to the nipple when the infant is to be fed.



### **Bra Solutions (Not for Evaluation)**

Bra solutions talk about the various solutions which can be adopted while wearing clothes such as:

- **Shoulder less clothing:** It can be easily worn with clear or transparent bra strips that can be attached to any bra with removable straps. One can even wear a strapless bra.
- **Sheer or backless clothing:** In this case one can go in for adhesive bra, which provides some support to the breasts and covers the nipples. It also has adhesive on the front side so as to fix the clothes in position.
- **Low backed clothing:** While wearing low backed clothing, a normal bra can be worn with a bra converter. This is a long strap that can be attached to the hooks of the bra and then can be wound around the body and closed on the lower torso in front there by pulling the straps.
- **Nipples Showing:** This is a common problem when wearing sheering bra, unpadded bra, or no bra at all. Covering the nipples with adhesive backed nipple covers, which stick directly to the body, can solve the problem.



## ***PANTIES***

A Panty is a form of underwear worn by females. It snugly fits the human form below the waist. Panties are available in numerous styles and all types of fabrics to give you the required fit, comfort, and hygiene. The various parts of a panty are body, gusset, leg openings and waistband.

### **Styles of Panties**

The various styles of panties are:

- **Bikini:** The waistband of this panty rests below the navel, covering the hips.
- **French cut or high cut brief:** This refers to the high cut leg openings provided in panties.



- **Brief:** This type of panty fits high, i.e. on or just below the navel and fully covers the hips. The openings for legs can fit high or come down on the thighs.



- **Control brief:** This brief fits high on the tummy to provide support to the tummy.



- **Boy-leg-Brief:** The waistline of this panty fits on the low waist hips and the openings for the leg ends on top of the thighs. This style fully covers the hips of the wearer.



- **G-string:** This type of panty was specially designed to prevent panty lines visible under fitted clothes, especially trousers. Therefore, the panty has no back cover and a low fitting waistband. Both the waistband and the back are made of thin straps.



- **Tap pant:** This panty is in the shape of shorts till the upper thighs with flared hemline.



- **Thong:** This panty style leaves the buttocks exposed as in the G-string but provides comparatively more covered area in the front and back side.



- **Thong Boy:** This style is a cross between a thong and a boy brief, providing more coverage at the back and sides than thong and less than the boy brief.



- **Bloomer:** This is a full coverage undergarment, which is gathered at both the waistband and hem. It is usually not worn, as it cannot give a clean line under clothes. It is generally worn by small girls.



## ***SLIPS***

A slip is a women's loose sleeveless under dress, which hangs straight from the shoulders to near the edge of the outer dress or skirt. The slip can be with or without straps. It helps the dress to hang smoothly without clinging and prevents chafing of the skin from coarse fabrics, such as wool. It is usually made of a smooth and slippery fabric, such as satin and may be decorated with lace at the edges, and is worn over the undergarments.



A slip may also be worn for modesty under a translucent outer garment. It is also known as a *shift* or a *chemise*.



A *camisole* is a short navel length half-slip with delicate straps. It can be worn under all kinds of outfits and is available in a variety of colors, designs, and fabrics.

*Teddy* is a body hugging slip in a swimsuit style, with thin shoulder straps and high cut leg openings or thong back.



A *half skirt* or *underskirt* covers the body from the waist down to mid-thigh or above the knee or mid-calf length.



A *pant liner* is a type of slip worn under trousers.

## ***BODY SHAPERS***

Age, pregnancies, sickness etc. alters the shape of the body making it a challenge to appear attractive. These imperfections can be camouflaged by using body shapers.

The different types of shapers are:

- **Corset:** A corset can be worn to narrow your waist measurement. It has boning for support and can be laced up according to the tightness required. It covers the waist and goes down till the high hip.



- **Basque:** This is also like a corset with boning or vertical seams for structure and support. It has lace ups or hook and eye fastenings. It can be with or without the cups and extends downwards till the hips. It sometimes has detachable suspenders attached to it.



- **Clincher/Waspie:** This gives the wearer a perfect hourglass figure by fastening with lacing or hook and eye. This does not cover the bust and is strictly for shaping the waist.



- **Bustier:** This is shaped like a basque but is only till waist or high hip level. This is worn mainly to push up the breasts along with slightly shaping of the waist.



- **Body wrap:** This type of shaper provides shape to the full upper body till the thigh's or knees. It can be shaped like a camisole, swimsuit or a full slip. It provides a smooth line under the clothes and presents a toned and shaped body.



- **Tummy tucker:** This shape is worn to hide the waistline flaws and accentuate the figure by showing the waist curves.



- **Hip shaper or control briefs:** This shaper is worn to hide the hip flaws.

- **Hip and thigh shaper or control shorts:** This shaper is worn to hide the hip and thigh flaws.



- **Waist and thigh shaper or pant liner:** This type of shaper provides shape to the lower part of the body-waist downwards till the thighs.



- **Waist and leg shaper:** This type of shaper provides shape to the lower part of the body-waist downwards till the calves, same as a pant liner.



## Outwear

Outwear refers clothing worn outdoors. These are outer garments worn by both men and women for warmth in cold climatic condition. At times, they are worn to make a fashion statement. They are constructed big enough to be worn over other garments. The outerwear is usually available and bought in neutral colors such as black, tans, and beiges to go along with garments in any colour. Coats, jackets, sweaters, shawls and capes are part of outerwear. Coats and jackets are constructed in medium to heavy weight fabrics with interlinings inside to provide the required warmth.

## COAT

Coats are worn as outermost garments and can be constructed with a variety of



neckline styling, such as without collars, with revers, and with lapels. They have full length sleeves with front open placket and fastenings in the form of buttons, toggles, and belts or a combination of these. There are two types of coats with distinction made on the basis of their length and fabric used for construction.

Topcoats end at or above the knees and are constructed in light to medium weight fabrics, such as gabardine and tweed; whereas, overcoats end below the knee

level and are constructed in heavy weight fabrics, such as worsteds and woolen blend to keep the wearer warm during winters.

Coats are constructed in various styles, such as straight, flared, redingote, wrap, trench, duffle, and chesterfield.



## JACKETS

Jacket is derived from the French word *Jacquetta* meaning jacket of a lady's suit. A jacket adds elegance and sophistication to an outfit. It is a lightweight, cropped coat ending at the waist or down till thigh level and can have a variety

of variations in its style. Fabrics such as tweed, gabardine, corduroys, denim are used for making jackets.

The different styles of jackets are: Bolero Jacket, Anorak Jacket, Blazer/coat Jacket, Blouson or Lumber Jacket, Denim Jacket, Donkey Jacket, Eisenhower Jacket, Flared Jacket, Gilet Jacket, Safari Jacket & Ball Jacket. (for explanation and pictures refer xi ADD instructional manual)



## SWEATER

Sweater is a hand or machine knitted garment made of cotton, woolen, or man-made yarn. It is worn to cover the body during winter and its length can vary from waist level to knee level.

It can be front open or closed, without sleeves or with sleeve length varying from small cap sleeves to wrist length; in a variety of necklines, such as crew neck, 'V' neck, Turtle neck; designs, patterns, and embellishment. Sweaters are mostly worn untucked.



The sweater without any closing is known as a *pullover*, whereas, the one with front closing is known as *cardigan*. Sweater without sleeves is referred to as *vest*. A short length cardigan that covers the back till below the bust level, worn tied at the front and has sleeves is known as *shrug*.



## CAPE

A cape is constructed sleeveless and hangs from the shoulders till the waist to thigh level.

The longer version of cape is known as a *cloak*.



A waist length of cape is known as a *poncho*.

Capes and cloaks are worn to make a fashion statement especially when a coat will hide the beautiful garments worn underneath. They also serve the purpose of protecting the wearer from cold.

They cover the back of the wearer keeping the underneath garments visible on the front side. They may have a hood attached to them. The fabrics used for constructing are wool, cashmere, and velvet. The fabrics used are reversible or the inner side is lined with colored linings in silk or satin.



## SHAWLS

Shawl is usually a rectangular or square piece of cloth, which is wrapped around the shoulders and upper torso to keep the wearer warm. It can be triangular or oblong also. Both woven and embroidered shawls are popular. Shawls are available in fabrics such as wool, pashmina, silk, and cotton.

Shawls can be worn with both Indian and western attires. A narrow version of the Shawl is known as a *stole*. Stoles are available in a much wider range of fabrics, such as cottons, chiffon, silk, brocade, and fur. They have gained a lot of popularity as they are easier to wear because of their narrow width, can be worn with both Indian and western attires, and in all seasons due to their availability in a wide range of fabrics.



## Accessories

Accessories is defined as all articles ranging from hosiery to shoes, bags, gloves, belts, scarves, jewelry and hats for example, Worn to complete or enhance an outfit or apparel.

Accessories is an extra element of fashion which enhance the beauty of the garment design. They are things that supplement apparel. They give an excellent focal point if used carefully. They add a unique character to one's personality. They help in differentiating from the crowd apart from speaking about what the person is; whether a lively person or reserved or soft spoken. Accessories are available for every occasion, from weddings and parties, an evening outing and from a formal meeting to a house party.

Fashion accessories are items used to complement the whole outfit. They include colourful range of bags and purses, ties, belts, shawls, scarves, handkerchiefs, suspenders, caps, hats, headgear, footwear, socks, fashion eyewear, hair accessories, jewelry and watches. Besides adding style and glamour to any apparel, they also perform a function, e.g. sun glasses, umbrellas etc. for protection from sun and rain. Handbags help store essential stuff while travelling or moving about, gloves keep hands protected and warm just like stockings; belts help pants stay fitted to the body while Watches help you see the time and be punctual and scarves have multiple uses like protecting your face from the dust.

Accessories must have a practical and aesthetic need. Proportion and colour are important considerations. The feeling or look must be right to the theme, style of clothing and occasion used.

### **Scarf**

A scarf is a long and a narrow piece of fabric, which is worn on the head or around the neck for warmth, fashion, and religious obligations. Square scarves are also available, which tied in different styles add elegance to the wearer. Scarves are made of silk, wool, cashmere, cotton, and man-made fibers and their edges are hand rolled, machine rolled, flat hemmed, or fringed. Scarf, is also known as a muffler, or neck-wrap.



### **Belts**

Belt is worn around the body usually on the waist area to support lower garments, such as trousers and skirts, and full garments, such as dresses. The function of a belt is to hold up the skirt or pant that one is wearing, provide fitting or worn to hide the waist joint of bodice and skirt.

Although most people wear belts for their practical purposes, it helps to improve the overall personality of the wearer. It can also help simple garment look wonderful. It adds a finishing touch to one's attire as they blend with any formal or casual event. Belts can change the shape and proportion of the silhouette as belts tends to move the

attention to the waistline. Women's waist and hip can be emphasized with the help of a belt. Different types of materials are used in making the belt. They include leather, fabric, synthetic, plastic and canvas. There are many different types of belts: (for pictures refer xi ADD instructional material)

## Jewelry

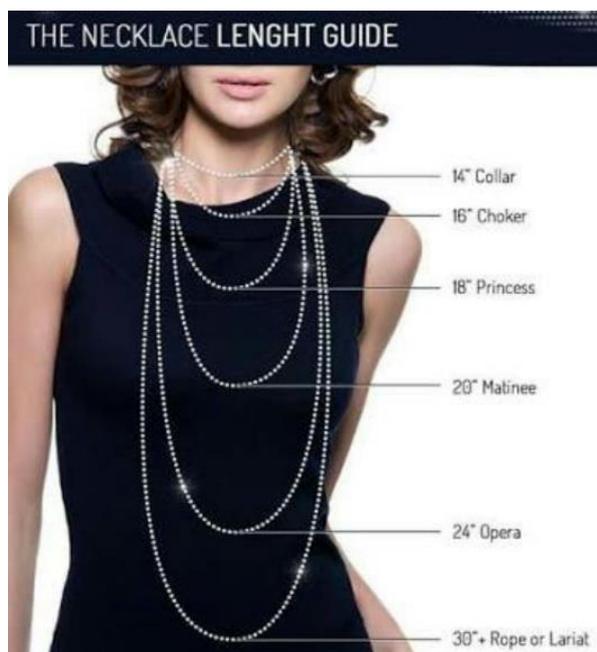
Jewelry is an item of personal adornment, such as a necklace, ring, brooch or bracelet that is worn by a person to dress up and personalize an outfit.

Sometimes it is worn to provide talismanic protection or as a signifier of belonging to a group.

Costume jewelry is mass produced to provide consumers with a variety of jewelry to coordinate with each look in their wardrobes. It is trendier and utilizes metals that imitate gold and silver, as well as materials such as wood, plastics, leather, beads, glass, or clay. Costume jewelry is often colourful and styles change seasonally in keeping with apparel design.

Jewelry should be chosen according to the time and occasion at which it is worn, such as daytime and nightwear jewelry will be different from each other. The style and shape of the jewelry should match the figure type and draw attention to the perfect parts of the body. It should also be suitable to be worn with the outfit.

*Necklaces* draw attention to the neckline and bust. While long necklaces are perfect for round faces as they add visual length to the neck, round necklaces flatter square and rectangular faces. Usually, necklaces ending below the collar bone suits most figure types. Long necklaces ending below the bust line should be avoided by women with heavy bust or protruding tummy. Chokers look nice on those with long necks and angular faces.



*Earrings* attract attention to the face. Long earrings elongate the round face and make it look slimmer. Round styles and hoops are best for rectangular and square face cuts.



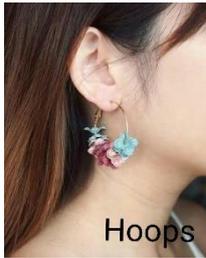
Studs



Hanging Studs



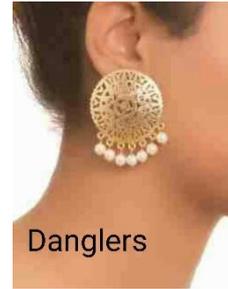
Hanging Studs



Hoops



Round Hoop



Danglers

Wrist and finger ornamentation includes bracelets, bangles, and rings. These ornaments focus attention on the arms and hands. Plain bangles and bracelets can be worn with both western and Indian outfits.



Bracelets



Rings

Watches can be worn with all types of outfits and therefore should be bought keeping your dressing style in mind. Broad dials go well with casual wear, while sleek dials are good choice with formal ensembles. Metal straps in a mix of gold and silver are perfect for formal occasions as they match the jewelry pieces.



Casual wear Watch



Formal wear Watch

## Headgear

Headgear, headdress or headwear is the name given to any element of clothing, which is worn on one's head. Common headgear includes hats, caps, bonnets, hoods, headscarves, veils and hair accessories such as clips, head bands, clutches etc.

Headgears are worn for a variety of reasons, such as protection from natural disturbances, to cover hair and keep them clean and tidy, for fashion, for religious purposes, social conventions, honour and belongingness to a group.

## Hats

Hats is a type of headgear that is more elaborate and larger than a cap. They are made in a variety of materials, such as fur, leather, straw, canvas etc. the various styles of hats are bucket hat, sun hat, trucker hat, beanie, etc.



## Sun Hat



## Beanie



## Veils

Veils are worn almost exclusively by women, which cover some part of the head or face. They wear sheer veils at the time of mourning or as a mask or for protection against the sun and wind.



## Tiara

Tiara is a semicircular metal band embellished with jewels, which is worn around the head.

## Crown

A crown is a headgear worn by a monarch as a symbol of legitimacy. The crown is made of gold and rare precious jewels.

## Hair Accessories

Head accessories in the form of headbands, rubber bands, hairclips, clutches and many more are a popular headgear of the present times. They serve both a functional purpose of keeping the hair tied and in place plus play a significant

role in beautifying and attracting attention to the hair-do. They are available in all imaginable colors and sizes.

Barette



Hair Chain



Banana Clip

Accessory



Hair Claw



U-Pin Bobby Pin

Hairband



Bandana



hair band



Bows



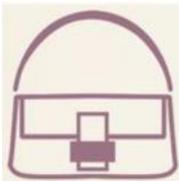
Hair Stick

## ***Handbags***

A **handbag**, also called **purse**, is a handled medium-to-large bag that is often fashionably designed, often used by women, to hold personal items. The handbag must be both decorative to look and emphasize the look of the person carrying it (suitability to the figure and to the ensemble) and also be functional as it must hold necessities such as keys, wallet, cosmetics, mobile phone etc. conveniently.

Handbag styles range from classic, constructed types to soft shapes. Materials such as leather, artificial leather, suede, velvet, jute, canvas, satin, silk, PVC, straw, nylon, denim etc. are used in their manufacture. The component parts of a bag may range as few as three or four parts or as many as thirty. It also has gussets, side panels that help in expansion of the bag, lining for quality, handles of different length and material and closures such as buckles, zipper, locks, clasp snaps or drawstrings. As a fashion accessory, bags can be categorized according to the silhouette, as well as the type of handle.

Bags according to the silhouettes are:



**Baguette:** a small, narrow, rectangular shape purse, resembling a French loaf of bread (baguette)



**Barrel:** shaped like a barrel or closed tube, usually with shoulder-length straps

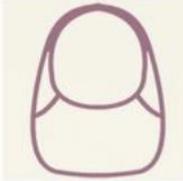


**Clutch:** a handbag without handles with detachable chain strap, rectangular in shape, often an evening bag but used during the day as well. If similar to a letter, it's called envelope.





**Minaudière:** a small rectangular evening bag, usually hard-bodied and often covered in beads or crystals, it is sometimes held inside a soft fabric bag that serves as a sleeve.



**Hobo:** medium-size crescent-shaped bag with a top zipper and often a slouch or dip in the center.



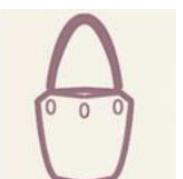
**Kinodo:** a handwoven handbag made from sisal with leather trimmings. It is indigenous to Kenya



**Satchel:** a soft-sided case usually of leather, with or without a top carry handle, flat bottom; similar to vintage school bags.



**Tote:** medium to large bag with two straps and an open top



**Bucket bag:** shaped like a bucket, medium-size or large, with shoulder straps and a drawstring closure, also known as Sac seau.

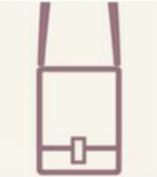




**Frame bag:** quite rigid, rectangular shaped, similar to a money purse with a kissing closure.



**Drawstring bag:** a purse that closes with a drawstring at the top, may have wrist- or shoulder-length straps, popular as an evening bag style



**Messenger bag:** one long strap worn across the body, inspired by bags worn by messengers to deliver mail.



**Wristlet:** a small handbag with a short carrying strap resembling a bracelet.



**Backpack:** a bag supported by the shoulders with double handles and lies across the back.



**Flap bag:** has a folding flap closure.





**Bowling bag purse:** a popular 1990s "retro" style for younger women, modelled after American bags used to carry bowling balls



**Doctor's bag:** modelled after a Victorian era doctor's bag for making house calls, it has a flat bottomed with rounded sides, slightly elongated and with two large handles.



**Muff:** a winter bag made of real or faux fur, wool or velvet that has zippered compartments and a slip opening for hands



**Pocketbook:** small purse, rectangular shape



**Pouch:** small bag such as a pocket, teabag, money bag, sporran (pouch worn with a kilt), etc. usually made of fabrics such as silk, satin, and velvet with embellishments, also suitable for formal occasions. Also known as Pompadour.



**Quilted bag:** a small rectangular evening bag, with a topstitched pattern similar to a quilt.





**Reticule:** a bag available in various sizes made of string, net or mesh.



**Saddle purse:** shaped like a horse saddle, may have equestrian motifs and hardware to emphasize the design, originally a bag hung over a saddle.



**Shopper:** rectangular, often in canvas, perfect for shopping.



**Trapezoid:** shaped as a trapezoid, usually made of stiff material



Bags according to the type of handle are:



**Tote:** a medium to large bag with two straps and an open top





**Cross-body:** one long strap that crosses over the body, with the bag resting at the front by the waist



**Sling bag:** one long, wide strap that crosses over the body, with the bag resting on the back



**Shoulder bag:** any bag with shoulder-length straps

**Clutch:** handle less

Handbags that are designed for specific utilitarian needs include:



**Laptop purse:** a medium to large bag that contains a padded interior compartment or sleeve for protecting a laptop computer



**Camera bag:** for carrying photography equipment



**Gym bag:** for carrying toiletry items and the clothing and/or shoes a person intends to use for their workout



**Cosmetic bag:** a small bag for holding cosmetics, often made of synthetic waterproof protective material



**Duffle bag:** a large cylindrical bag usually used for travel or sports gear, sometimes called a "weekend bag"



### ***Footwear***

Footwear refers to covering the feet, such as shoes, boots, and slippers. Footwear is worn for variety of reasons, such as protection against the environment, maintaining hygiene, and adorning the feet. Socks can also be worn with footwear for a more comfortable feel or for keeping the feet warm in winters. There is a difference between boot and shoe. Most boots mainly cover the foot and the ankle and extend up the leg, sometimes as far as the knee or even the hip. A shoe is an item of footwear intended to protect and comfort the human foot while doing various activities. Shoes are also used for occasions such as casual, dressy, sports, mountaineering, racing, jazz & ballet dancing shoes etc. Special foot wear called orthopedic footwear is also available for diabetic patients, for people with unequal lengths, and for people with ankle disorders. Unisex shoes such as sandals, slip-on shoes and slippers are also available.

The various styles of ladies footwear are:

- **Boot:** This footwear covers the foot usually the ankle and sometimes extends up to the knee or even the hip. Boots are available in every imaginable



Boots

variation of height, color, material, and style. Boots for women are made fashionable by adding heels, pointed toes, and different types of openings. The knee length boots worn with miniskirts are known as Go-Go boots.

- **Clog:** This is a thick-soled footwear with lower part made of wood and upper part in leather. Workers wear these shoes as protective clothing in factories, mines, and farms. Comfortable slip-on shoes are known as clogs and are usually made totally of leather.



Clogs



Lace Up

- **Lace up:** It is a shoe with a low cut vamp and lace up closure. The upper part of the shoes usually does not extend higher than the ankle.

- **Moccasin:** originally it was referred to as one-piece hide, which was wrapped around the foot and was held on the foot with thongs. The moccasins that are worn these days had their origin in Norway and made of leather. They are flat and soft to wear. They have no lacing and are devoid of a tongue.



Moccasins



Mules

- **Mule:** It is a backless shoe or slipper with or without a heel of any height. It is close-toed. Females usually wear this style.

- **Sandal:** It was originally referred to as a slab of leather sole, which was worn on the feet by tying up with thongs. Nowadays, all types of open shoes that have different types of arrangements of straps on top fall in this category. It can be made with or without a heel and tie-up can be till the knees.



Sandal



Flip-flops

• **Flip-flop:** It is a kind of flat, backless sandal, made of flat and light weight soles which hold the foot with the help of a 'V' shaped strap that passes between the thumb toe and the rest of the toes and goes to both side of the foot and therefore is attached at three places on

the sole.

- **Monks:** This is a shoe with a high cut vamp and cross over section to fasten with the help of a side buckle instead of laces.



Monk Heel



Pumps

- **Pumps:** These are shoes with heels worn by females. They have low cut vamp and are devoid of any fastening.

- **Jutti:** This type of footwear is common in North India and neighbouring regions. They are made of leather and extensively embroidered.



Jutti



Mojaris

- **Mojaris:** It is a hand crafted footwear produced in South Asia. Made mostly using tanned leather, they are embroidered and embellished with brass nails, cowry shells, mirrors, bells and ceramic beads.

Shoes can also be differentiated by the various types of heels, which are:

- **Kitten Heels:** These heels are short and delicate and flattering on the foot with high comfort level and therefore higher versatility. They can be paired with both executive wear and formal attire.



Wedge Heels



Kitten Heel

- **Wedge Heels:** They are flat bottomed heels, which are comfortable to wear for long hours.



Stacked Heel

- **Stacked Heels:** They go best with trousers and are the most comfortable wear among heels. It is favorite choice for business occasions



Stiletto

- **Stiletto Heels:** It is most uncomfortable and sexiest footwear. It looks best when teamed with slim skirts

and smart trousers.



Flats

- **Flats:** Flats are a good choice to be worn with very long or short skirts and narrow pants.

Shoes can also be differentiated by the size of the vamp (the upper front part of a shoe) as low vamp or high vamp.



**Hosiery**, also referred to as legwear, describes garments worn directly on the feet and legs. Socks, peds, stockings, and pantyhose are various types of hosiery.

A *sock* is an item of clothing worn on the feet and often covering the ankle or some part of the calf. Some type of shoe or boot is typically worn over socks. The role of the socks is to absorb the perspiration and to keep the feet warm.

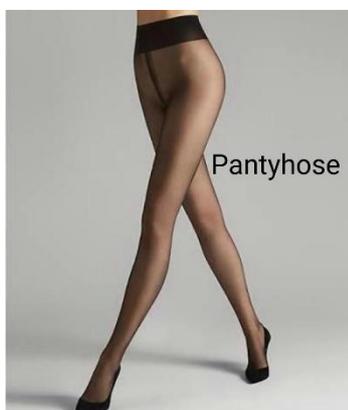


*Peds* are sheer socks that cover only the toes and heels and have short sides, which are not visible on the upper side of the



shoe. They provide protection to the feet by preventing friction between the skin and shoe without being visible.

*Stockings* also known as hose, are close-fitting, elastic garments covering the leg from the foot up to the knee or possibly part or all of the thigh. Stockings vary in color, design, and transparency. Today, stockings are primarily worn for fashion and aesthetics, usually in association with mid-length skirts.



*Pantyhose*, also called sheer tights, are close-fitting legwear covering the wearer's body from the waist to the toes. Pantyhose are designed to be attractive in appearance, hide physical imperfections such as blemishes, bruises, scars, hair or varicose veins, reduce visible panty lines, and ease chafing between feet and footwear, or between thighs.

## ***Fashion Industry Language Guide***

**ACCESSORIES:** All articles ranging from hosiery to shoes, bags, gloves, belts, scarves, jewelry and hats for example, Worn to complete or enhance an outfit or apparel.

**ACCESSORISING:** The process of adding accessory items to apparel for display, for models in fashion shows, or for customers clothes on request.

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

**ADVERTISING:** A non-personal method of influencing sales through a paid message by an identified sponsor. Advertising appears in media such as newspaper, magazines, television, shops, windows etc.

**APPAREL:** An all-embracing term that is applied to men's women's and children clothing.

**AVANT GRADE:** In any art, the most daring of experimentalists, innovation of original and unconventional designs, ideas or techniques during a particular period.

**BOUTIQUE:** A free-standing shop or an area within a retail store, devoted to specialized merchandise for a customer with a special interest.

**CLASSIC:** A particular style that continues as an accepted fashion over an extended period of time

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

**CONTRACTOR:** A manufacturing concern that does the sewing for other producers. (so called because this work is done on a contractual arrangement)

**COST PRICE:** The price at which goods are billed to a store, exclusive of any cash discounts that may be apply to the purchase.

**COUTURIERE:** French word for (male) designer, usually one who has his own couture house.

**COUTURIER:** French word for (female) designer, usually one who has her own couture house.

**CRAZE:** A fad of fashion characterized by much crowd excitement or emotion.

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

**DESIGN:** An arrangement of parts, form, colour, fabric and line for example, to create a version or a style.

**DESIGNER:** A person who manipulates and arranges fabric, color, and line for example, to create a version or a style.

**DISPLAY:** A visual presentation of merchandise or ideas.

**FAD:** A minor or short-lived fashion.

**A FASHION (OR FASHIONS):** The prevailing style(s) at any given time, when a style is followed or accepted by many people, it is A Fashion.

**FASHION:** A continuing process of change in the styles of dress that are accepted and followed by a large segment of the public at any particular time.

**FASHION CONSULTANT:** A person who gives professional guidance, fashion advice or services

**FASHION COORDINATOR (OR DIRECTOR):** A person charged with the responsibility for keeping abreast of fashion trends and developments and acting as a source of fashion information to others.

**FASHION CYCLE:** A term that refers to the rise, popularization and decline of a fashion.

**FASHION FORECAST:** A prediction of fashions and/or styles that will be popular in future.

**FASHION IMAGE:** The impression the customer has of a retailer's position on fashions leadership, quality, selection, prices and personality.

**THE FASHION PRESS:** Reporters of fashion news for magazines, newspapers, broadcasts media (Radio, T.V., cinema & audio video visuals)

**FASHION SHOW OR FASHION SHOWING:** A formal presentation of a group of styles or collection, often in connection with showing the season's new merchandise created by fashion designers

**FASHION TREND:** The direction in which fashion is moving

**GARMENT INDUSTRY:** Synonym for the apparel industry.

**HIGH FASHION:** A fashion that is the stage of limited acceptance.

**HOT NUMBER:** A style number that sells

**HAUTE COUTURE:** The most important high fashion design houses in Paris.

**KNOCK OFF:** A design that is a copy of higher-priced garment.

**LINE:** A collection of styles shown to a producer in a given season

**LINE FOR THE LINE COPY:** Exact copy of a style originated by a foreign couturier.

**MARKET:** Potential customers for a product or service. A store's trading area, a city in which the showrooms of producers are concentrated. The period during which lines are first presented.

**MARKUP (OR MARK-UP):** The difference between the billed cost price and the original price of merchandise.

**MASS FASHION (VOLUME FASHION):** Styles or designs that are widely accepted and that therefore be produced and sold in large quantities.

**MASS PRODUCTION:** Production of goods in quantity-many at a time as opposed to one at a time.

**OPENINGS:** Fashion showing of a new collection by apparel producers at the beginning of a season.

**OPEN-TO-BUY:** The amount of money that a buyer may spend on merchandise to be delivered in a given month.

**PRET-A-PORTER (FRENCH TERM MEANING LITERALLY READY-TO-WEAR):** French word for ready to wear apparel, as distinguished from couture clothes, which are custom made.

**READY-TO-WEAR:** Apparel that is mass-produced as opposed to apparel made to order (custom made)

**RECORDER NUMBER:** A style number that continues to be ordered by sellers and consumers.

**RESOURCE:** A retailer's term for wholesale suppliers.

**SAMPLE:** The model of garment (may be original in design, a copy or adaptation) to be shown to the trade.

**STYLE (NOUN):** A type of product with specific characteristics that distinguish it from another type of the same product.

**STYLE (VERB):** To give fashion features to an article or group of articles (as to style a line of coats and suits for example)

**STYLE (NUMBER):** An identification number given to a design or a style by a manufacturer. The retailer uses the number when ordering the item for stock identification.

**STYLIST:** One who advises converting styles in clothes, furnishing and the like's.

**TRUNK SHOW:** A producers or designer's complete collection of samples, brought into a store for a limited time to show customers the selection from which style numbers can be ordered in their style and color.

### REVIEW QUESTIONS

3A. Answer in 1 or 2 words (01 mark)

(i) An item of clothing worn on the feet and often covering the ankle or some part of the calf.

B. Answer the following in 2-3 sentences. (02 marks)

(i) List the various styles of panties available.

C. Give two reasons to the following question. (02 marks)

(i) Why is the Scarf worn around the neck?

D. Define the following Fashion term. (02 marks)

(i) Trunk show

E. Draw the following (03 marks)

(i) Clutch

(ii) Opera necklace

(iii) Studs

## 4. *Figures*

For now, fashion and nutrition have come together to decree that the slender natural strong body is “in”. The current ideal is a very healthy fit body. Greatest emphasis for conformity is on weight controls; fashions in clothing reveal and move easily with the body. Statistics show that today’s young people are taller, heavier and measure more in “body landmarks” such as upper arm, waist, thigh and hip.

The ideal body conformation for men is prototyped after the youthful athlete such as the swimmer, the runner, the tennis player. The overall image is tall and slender. The muscles of the shoulder are broad and well developed. The torso tapers to a slender waist. The abdomen is flat. The hips are narrower than the width of the shoulders. The arms and legs are slender and well-muscled. Head, hands and feet are proportionate to body size.

The ideal body conformation for women is based on a tall, slender figure also. Because there has been more interest in figure analysis of the female, more exacting standards have been established. The shoulder and hip width (front face) silhouette measurement is the same. The circumference measurement of hips and bust should not differ more than 2 inches. The circumference of the waist is nine to eleven inches smaller than the hips and bust. The abdomen is flat. The arms, hands and fingers are long and tapered smoothly. The legs curve smoothly from ankle to knee. The ankle is measured just above the protruding bone. The calf of the leg measures four to six inches larger than the ankle. The thigh is six to seven inches larger than the calf.

Many factors are responsible for individual body shapes, among these are environment, heredity, posture, cultural ideals, fashion, eating customs and habits.

Throughout the world the ideals of body shape vary a great deal. In some cultures extremely overweight men and women are prized because they exhibit wealth and success. Other cultures esteem overweight in certain areas such as hips, thighs, abdomen or breasts. A study of historic costume will illustrate how fashion has decreed changes in body shape ranging from the stout Henry VIII of England, the stiffly farthingale Queen Isabella of Spain, the wasp waisted, mono-bosomed Lillian Russels, the bulging-muscled Arnold Schwarzenegger, to the firm, svelte Jane Fonda. All have the same basic body structure. Many extraneous forces have mandated alteration of the body form throughout the world.

As the doctor knows about the inner constitution and construction of human body, so must the designer know about the outer human body construction so as to be able to prepare different garments for different body shapes and sizes. To compare different kinds of figures we need to have standard measurements. No one person can be said to have a perfect figure. The height and figure also depends upon the surrounding location and area.

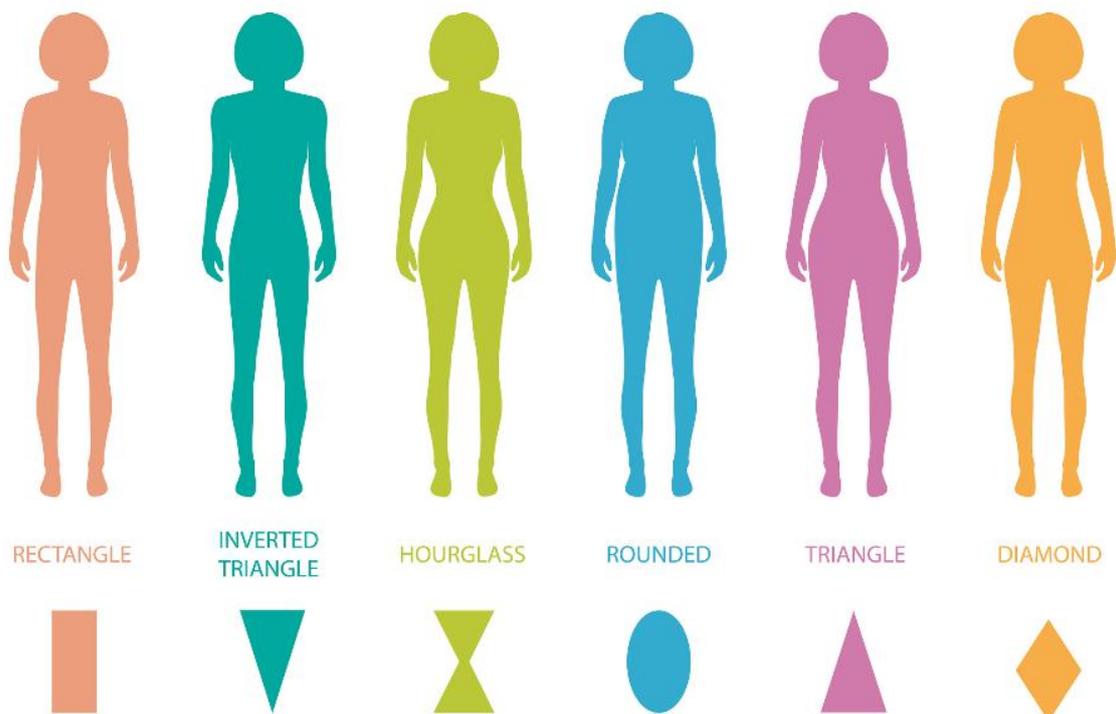
### Indian Standard Measurements

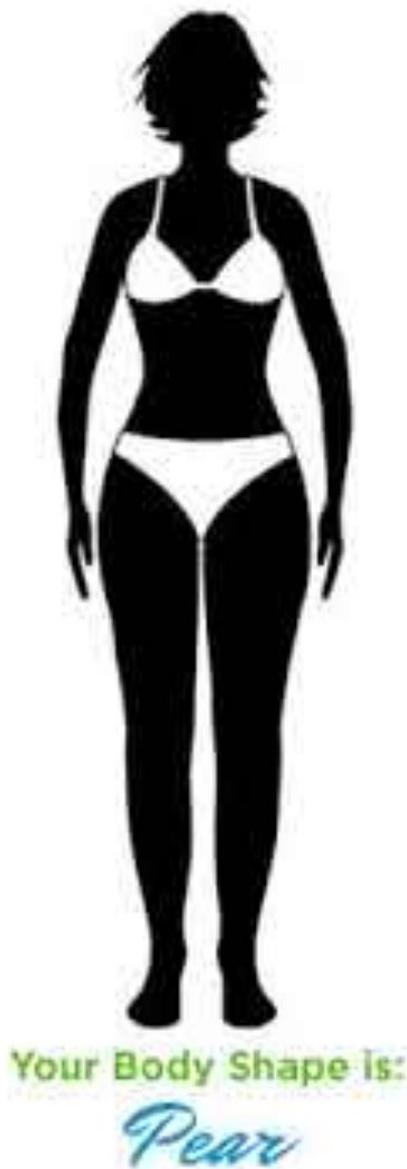
	BODY	LADIES	GENTS
a)	Length	5'-6'	5' – 8'
b)	Chest/Bust	90 cms / 35"	90 cms
c)	Waist	70 cms / 28"	80 cms
d)	Seat/Hips	100 cms	95 cms

### TYPES OF FIGURES

Like a potter creates different types of structures with his clay, God too creates different types of figures. The most common female body shapes are:

- Pear Body Type (triangle)
- Diamond Body Type
- Round Body Type
- Hourglass Body Type
- Inverted Triangle Body Type
- Straight Body Type (rectangle)





### **PEAR BODY TYPE**

Pear body type, which is also known as Triangle shape is for woman who has a slender neck, narrow shoulders, small bust, shapely waist, broad hips, heavy thighs and shapely calves i.e.) Those who tend to be small on top and bigger on the bottom. Therefore, these females need to bring attention to the upper part of the body by broadening the shoulder area so as to bring a balance between heavy hips and narrow shoulders.

When designing for a pear body type the tops and jackets should help balance the lower half while accentuating the defined waist. Apparels should be semi-fitted or tailored in straight lines, they should have wide and deep necklines and detailing should be done horizontally. Blouses with nipped or fitted waists, off shoulder, boat-necks look good as they have a widening effect on the shoulders and draw attention towards the face. The tops should be long. The suitable styles in skirt include straight skirt tapering at hemline, slightly gathered, flared, and A-line skirt in fluid fabrics so that they do not add bulk. The trousers should be fitting loosely around the hips in straight

cut style. Tee-shirts should not be hugging and have similar features like tops. The jeans should be in dark colour in straight cut, or slightly flared style. The most suitable style for dresses and gowns would be the empire style, A-line, and wrap style.

In case of western ensembles, the right fabric for semi fitted, structured styles are the ones in firm weaves, whereas, soft fluid fabrics that drape well can be used for drape able garments. The colours that match and flatter the skin tone are a good choice. The colour of upper garment should be brighter than the bottom. Feminine prints are a good choice for dress material. Embellishment, if provided, is to be restricted to the upper torso in horizontal lines at bust to balance the wide lower torso and keep focus at the top.

Salwar kameez, sari blouse, and lehnga choli are part of Indian ensembles. The suitable style in kameez are the ones that provide the required fit on the upper

body along with flare to hide the heavy hips and thighs. The salwar should have ample fullness on the hips and thighs. Dupatta can be draped in a style bringing emphasis on to the neck and bust are. This body type needs to pair her saris with beautiful eye catching cholis to keep the attention on her sensuous upper body. Lehnga choli would suit this body type. The fabrics selected for Indian ensembles should be medium to light weight. Embellishment should be done on upper torso in horizontal lines or in vertical lines on the kameez or sari or lehnga

Other ensembles include Nightwear and Swimwear. Looking at the body proportions, it will be better to go for nightie and gown. The swimwear for the pear body type should have dark colours used for the bottom portion covering the hips with horizontal detailing and use of light colours at the bust portion. An ensembles is incomplete without its accompaniments. A redingote or trench coat will suit this body type. A snug fitted or natural fitted jacket ending at the hip bone suit a pear body type. Cardigans with sash tie ending at hipbone length suit this body type.

As this body type has a small bust, padded and push up bra is most suitable. Body shapers and control panties for slenderizing and providing support to the hips and thighs can be worn for better appeal of the garment.

Accessories are essential to complete an ensembles. Low cut shoes with pointed toe in medium sized pointed heels are the preferred choice. Hand bags should be in average size with small straps ending above the hip level or in clutch style. Delicate jewelry pieces ending near the neck or bust level should be worn to bring focus of attention to the face. Hanging earrings such as hoops, dangles will accentuate the long and slender neck.

### **DIAMOND BODY TYPE**

The females with a diamond body type have narrow shoulders, small to medium bust, fullness at waist, broad hips, heavy thighs, and calves. Therefore, these females need to create a focal point above the waist with the help of detail, colour, and embellishment. The upper garments need to be paired with lower garments which are simple and easily drape over the heavy lower portion of the body.

Western ensembles include tops and skirts, tee-shirts/kurti and jeans, trouser suits, and dresses. The tops and jackets worn by the diamond body type should accentuate and bustline without bringing emphasis on to the full waist. The skirts selected for this body type should fit closely at the waist and drape over

the hips with ease. The trousers should be straight leg, flat front, low rise with no or small waistbands.



Your Body Shape Is:  
*Diamond*

The ladies with this body type should go in for separates as it is difficult to find a dress which fits properly and balances her top and bottom halves.

The best fabrics for western ensembles for this body type are in medium weight. The draped styles can be constructed in soft and flowing fabrics which do not add bulk. The garments should be lined so that they do not cling to the body. Upper and lower garment should be in the same monochromatic colour with patterning in similar colour tones. The embellishment on the upper garment should be limited to the neck, shoulder, and bust area.

Salwar kameez, sari blouse, and lehnga choli are part of Indian ensembles. The kameez should be in styles that fit well till the bust or high waist. The salwar should have ample fullness on the hips and thighs. Dupatta should be worn near the neck and should not end on the hip level at the back.

The choli should have broad and deep necklines, long sleeves, and detailing near the neck. The saris selected for this body type should not bring emphasis on the lower half. Lehnga-choli would also suit this body type but attention has to be paid to the heavy waistline, which should get hidden by the selected upper garment.

The fabrics suitable for Indian ensembles are light to medium weight to avoid any bulk due to the fabric. The monochromatic look with subdued pattern suits the body type. The embellishment, if done, should be like a sprinkle on the sari or lehnga with more emphasis of design on the choli or kurta.

Other ensembles include Nightwear and Swim wear. A lady with this figure type should select a Nightie as night wear tailored in flared styles with length

not less than knee level. The swimwear should accentuate the bust line by the use of light colours on top and dark colours on bottom.

An ensemble is incomplete without its accomplishment. The coat should fit properly on the top and accommodate her broad hips and legs. A cropped jacket or sweater till the hip bone creates an elongating effect.

As this body type has a small bust, padded and push up bra is the solution for widening the bust area and balancing the lower half. Body shapers and control panties shapers can be worn for better appeal of the garment. The footwear selected for this body type should be low cut with long narrow openings. The handbags should be in neutral colours, medium size with short straps. Medium sized jewellery pieces should be selected by this figure type.



### **ROUND BODY TYPE**

The females with a round body type have ample neck, broad shoulders, heavy bust, fullness at waist, narrow hips, and slender legs, which is also known as the apple shape. These characteristics ask for focusing attention to the slender lower half of the body and elongating the upper half.

Western ensembles include tops and skirts, tee-shirts/kurtis and jeans, trousers suits, and dresses. As this body type has broad upper half, the tops and jackets should have straight cut styles in hip length or longer with minimum detailing. The suitable styles in skirts for this body type are straight skirt worn with long tops or slightly flared and knife pleated skirt in soft and drapable fabrics.

The suitable fit in trousers and jeans is the straight or boot cut. The trousers should have flat front with small waistband. Tee-shirt like tops should be in straight fit with length till below the hips straight cut dresses, such

as coat dress, a wedge dress, or a shift, tapering at the hemline are the best choice.

Firm fabrics that create a narrow silhouette are the right choice for this body type. Both neutrals and dark colours can be chosen for tops. There can be ample choice of colours for lower garments. The use of same colour from top to bottom helps lengthen the figure. Medium sized prints should be used for the upper part and bold and contrasting patterns for the lowers. Simple styles without any embellishment are more suitable to this figure type.

Salwar kameez, sari blouse, and lehnga choli are part of Indian ensembles. Straight cut thigh or knee length kameez worn with loose salwar or a Churidar is best for this figure type. Dupatta should be the focal point of attention. The choli worn with a sari should be fitted and long and the sari should be devoid of detailing at waist and hem. These females can comfortably wear a flared lehnga with kurti.

Soft fabrics with a natural fall of their own are best for this body type. Simple styles in upper any embellishment are more suitable to this figure type. Lower apparel can be embellished to move attention to the perfect legs and dupatta should be embellished to make it a focus of attention.

Other ensembles include Nightwear and swimwear. The lady with this body type should preferably wear night suit with colours and embellishment used in a way to attract attention to the shapely legs. The swimwear should have vertical or diagonal detailing or asymmetrical styling with open and deep neckline. An ensemble is incomplete without its accompaniments. Straight cut coats and jackets with vertical detailing in hip length or longer style will suit this body type. Under-wired or long line bras are a good choice. Control panties or body shapers which provide support to the tummy and fit snugly on the hips should be worn.

Accessories are essential to complete an ensemble. The thin shapely legs of this body type allow one to wear delicate and feminine styles in medium to high heels. The handbags should be with long slings reaching till the lower hip. Medium sized hanging earrings would suit the person as they have a lengthening effect on the face and neck.

## **HOURGLASS BODY TYPE**



Your Body Shape is:  
*Hourglass*

The females with hourglass body type have a nice much envied figure with average to full bust, small to average curved waistline, pronounced hips, and shapely legs. Her waist should always be the focal point of attention.

Western ensembles include tops and skirts, tee-shirts/kurtis and jeans, trouser suits, and dresses. The styling in tops should be semi fitted at the waist line with high hip length. Feminine details add to the appeal of the clothes. Most styles in skirts worn till just below the knee level would suit this figure type. Single breasted jacket with deep necklines in hip bone length flatter this body type. With her curvaceous body, this lady can afford to wear any length to lower garments and the waistline can be highlighted with the use of belts.

Waist fitted tee-shirts in mid-riff to hip bone length are right for this body type. Dark coloured denims in straight to boot to flared cut look good. The dress styles

which best suit this figure type are the ones emphasizing the waist and accentuating the beautiful curves of the body.

The lady with this body type has a wide range of fabrics to choose from for constructing her garments. Both monochromatic colours palette and contrast suits this figure type. Delicate and feminine prints are the right choice for this figure type. The embellishment on the garment should be restricted to the waistline and near the neck.

Salwar kameez, sari blouse, and lehnga choli are part of Indian ensembles. This female has the perfect figure for the semi fitted kameez worn with fitted churidars or salwar. She can wear cholies of different styles with saris tied at

low waist in various styles. This lady has an option of wearing a short length choli with any type of lower garment.

The fabrics for her ensembles can be soft, crisp, or flowing. All colours in monochromatic and contrasting colour palette suit this figure type. The embellishment should be used to highlight the beautiful waistline and near the neck.

Other ensembles include nightwear and swimwear. This lady can wear both nightie gown and night suit. Swimwear in both bikini style and one piece style suits this body type.

An ensemble is complete without its accomplishments. A coat in blazer style or redingote or wrap style is preferable for an hourglass type lady. Jackets in fitted styles ending at the waist level or the hip level will do justice to this figure type. Slightly fitted sweaters worn at high hip to hip bone length are ideal for this body type. With her figure type, this lady can choose from a wide range of lingerie in different shapes and fabrics.

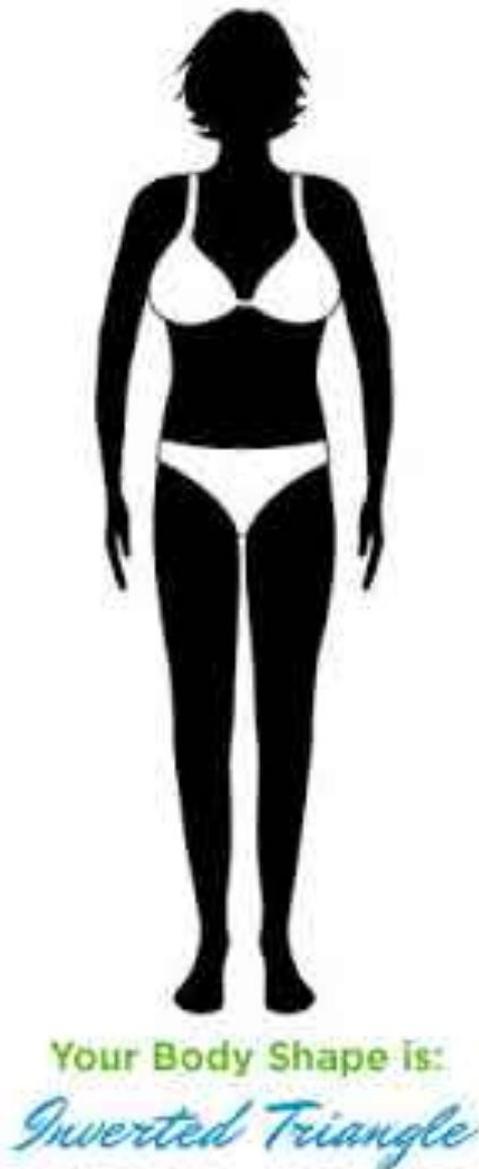
Accessories are essential to complete an ensemble. Delicate and feminine styles in footwear with medium to high heels go well with the shapely legs of this figure type. Bags should have an unstructured look to suit the feminine figure. Belts and scarves also go well with this figure type. Delicate jewelry pieces in stones, pearls, and filigree can be worn by the lady.

### **INVERTED TRIANGLE BODY TYPE**

The females with an inverted triangle body type have broad shoulders, fullness at bust, normal waist, narrow hips and shapely thighs i.e.) they are long legged vertical body shape with a proportionally large bust and broad shoulders. This figure needs to emphasize her narrow hips and shapely legs and shift the attention from her broad upper torso.

Western ensembles include tops and skirts, tee-shirts/kurtis and jeans, trouser suits and dresses. Loose, unstructured, fluid tops worn untucked suit this figure type. The tops should have deep necklines, extension sleeves and vertical detailing. The skirt should be knee length with detailing and embellishment restricted to the hip area. High hip length tees can be worn with jeans in any style.

Single button jacket with closing below the bust looks great on this figure type straight cut dresses can be worn as they do not highlight the broad upper half of the body.



This lady also has a wide range of materials to choose from. The colors of the upper garment should be limited to deep and dark colours. Attention seeking colours are the right choice for the lower garments. Patterns in medium size should be chosen for lower garment.

Embellishment in any form should be done only at the hip area.

Salwar kameez, saree blouse and lehnga choli are part of Indian ensembles. The kameez styles suited to the figure type have to be in loose fit worn with a salwar. Dupatta should be taken as hanging straight down from the shoulder. The blouse/cholies selected should have deep necklines and vertical detailing. As this body type has shapely lower half, she can wear sari or lehnga in any style, which would accentuate her waistline and hipline.

The selected fabrics should be such which do not add bulk. Sari designs can be chosen in bold and contrasting colours to

highlight the body waist downwards with pallaus having more patterning on the end. Embellishment in any form should be done only at the hip area or in vertical lines.

Other ensembles include nightwear and swimwear. The night suit top can be worn with any type and length of lower garment. Nighties in A line and empire style will look good. The swimwear suitable for this body type should have deep neckline with vertical detailing and under wiring at the bustline. Colour shading from dark at the top and light at the lower or darker colours on the sides also provide a slenderizing effect.

An ensemble is incomplete without its accompaniments. The outerwear should be knee length, single breasted, having collars with small and elongated lapels.

A shirt or flared jacket and v neck cardigans worn at hip level are suitable for this body type. Wired bras with broad straps are good choice for heavy breasts. The panties for this body type can be chosen from a wide range of designs because of the shapely hips and legs.

Accessories are essential to complete an ensemble. The lady with this figure type can choose from wide range of footwear, keeping in mind that it balances the broad upper half of the body. Bags with long strings coming till the hip area can be selected. Belts can easily be tied around the hips. Medium to heavy looking jewellery is a good choice. The necklaces should be worn long.

### **STRAIGHT BODY TYPE**



Your Body Shape is:  
*Straight*

Woman with the straight body type, also known as the rectangle shaped bodies are called rulers or bananas. The females with this body type are overall broad from top to bottom, the only asset being her slender legs. They have full neck, broad shoulders, average to full bust, broad torso, short and full waist, flat bottom, and slim legs. Therefore, the main emphasis is to place some curves in the apparel to slenderize and elongate her upper torso and bring attention to the slender legs.

The key to dressing a straight body type is to proportionally dress the top and bottom of the body while enhancing the waist. The tops for this figure type should add curves to the upper half and create a more defined waist. They should be devoid of detailing, loosely fitted, but not very loose as this will give an oversized appearance, straight styles with slight shaping at waist, belted or gathered waist with fullness around the bust and hips. Off shoulder blouses and wide necklines will lengthen the shoulders and create the illusion of a smaller waist, flowing tops with

draping in the body and sleeves and a wide banded waist help create the illusion of an hourglass figure, billowy tops that add volume to the bust with a snug fitting waist and shirts with a fitted waist and embellishments around the bust and shoulders give a more curvaceous appearance. Blouses that end at the high hip to just below the bottom are best. Full, tiered, or bubble skirts. Straight fit with slight taper at hem, slightly gathered, knife pleated, trumpet style in skirts suit this figure type. The styles for jackets should be loose, straight cut, single breasted with length below hip level. Tees having deep necklines and extension sleeves are the best for this body type.

Trousers and jeans in fitted styles and straight leg styles can be worn by this body type. They can be worn at natural or low-rise waist. Shorts, bermudas, and culottes can also be worn. The dresses for this figure type should be loose and simple in styling, such as coat dress, sheath, and wedge dress.

The section of fabric could go from structured to fluid depending on the garment styling. The top and bottom in same colour help slenderize and elongate the figure or the top should be in plain deep or neutral shades or printed in medium sized patterns or have vertical embellishment.

Salwar kameez, sari blouse, and lehnga choli are part of India ensembles. The kameez style to suit this figure type have to be loose and unstructured worn with a salwar. Dupatta should be taken as hanging straight down from the shoulder. A saree should be worn with a long waist length choli having deep and elongated neckline and long sleeves. The sari should have an overall print in muted colours. A long kurta worn till the thighs or knees can be teamed with straight fit or slightly gathered lehnga.

Light to medium weight non clinging fabrics should be used to construct the ensemble. The use of monochromatic deep and dark colours for both upper and lower garment helps slenderize and elongate the figure. The embellishment should be done vertically on the kurta, sari, lehnga, or on the hem of the ensembles.

Other ensembles include nightwear and swimwear. The nightwear should be straight cut with slight fitting at waist with deep neckline and armhole. The swimwear suitable for this body type should be in one piece with vertical detailing in centre or on sides.

An ensemble is incomplete without its accompaniments. The outerwear should have loose, unstructured styling cut, and be single breasted. A shirt or flared jacket and cardigans worn at mid-thigh to thigh level are suitable for this body type. The selected bra should provide perfect support to the breast along with an overall comfortable

## **FIGURE IRREGULARITIES**

Many of us may have just one little figure problem that annoys us. Whatever it is it can usually be made less apparent by wearing the correct style of garment.

### **SHORT NECK**

The face and neck looks thicker if you don't open up this area, which is short and full. The V-neck effect is what is needed in blouses and tops. Even simple round necklines that show of the neck aren't as effective, especially if the face is round and full.

A low-cut neckline helps to make the neck appear longer. Flat narrow lapel collars are more pleasing than wide lapels with a horizontal emphasis.

### *Avoid*

- Cowl or turtle necks
- Round peter pan or stand-up collars
- Scarves worn knotted at the neck or as cravats [Ornamental bands worn round the neck]
- Padded shoulders (make your neck appear shorter)
- Epaulettes [Ornamental piece of] (broaden the shoulder and neck)
- Coats with thick or high collars
- Bunchy bows, large ties and heavy choker beads

### **LONG NECKS**

Long neck is viewed by many as a wonderful asset, but it is often difficult to work into an overall look.

To fill up the space created by the long neck, simple, high necklines aren't always enough, especially if snug-fitting. Try turtle and cowl neck underneath the blouses rather than wearing them on their own. Stand-up collars of all types are best, standing ruffles, lace at the neckline can also emphasize it.

Tops should be worn loosely, never snug and set-in and padded shoulders are more effective at broadening this long, narrow region than raglan or dropped shoulders which can exaggerate the neck. If the shoulders are sloping, shoulders

pads are needed all the times, not just to straighten the shoulder but also to help balance the neck. Round or cowl necks in cotton, jersey, wool or silk will soften any harshness and will be particularly feminine. Soft kerchief or scarves with collarless sweaters, jackets or coats too can be used.

### *Avoid*

- Tight-fitting tops worn alone
- V-necklines
- Insignificant designs
- Off the shoulder designs
- Skimpy fabrics on the tops
- Raglan or dropped shoulders

### **BROAD SHOULDERS**

Being broad in the shoulders as well as a large size can make some women appear larger than life. While there is little that can be done about the actual stature, there are several things that can minimize the breadth.

Let's start with fabrics, it is important to select fabrics that enhance body, that aren't too delicate or flimsy. The lighter the fabrics and colour, the larger the top half will appear. Also, beware of too much texture in sweaters and tops. Very fuzzy fabrics, like mohair or thick knits like Aran, add bulk to the frame. The patterns in fabrics can also help to create a balance for broad shoulders. Vertical stripes or patterns will help narrow the upper half. Wide shoulders appear narrower in fitted or sloping raglan sleeves with little or no shoulder padding. Balance the width of the shoulders by creating hip fullness with peplums, patch pockets, wide belts and flaring hemlines.

### *Avoid*

- Padded shoulders in anything
- Stiff, stand-up collars
- Wide or sharp lapels
- Tight fitting tops
- Scarves draped over both shoulders, tied in front
- Horizontal patterns in the top
- Epaulettes and/or excessive shoulder details
- Shoulder yokes & breast pockets with horizontal emphasis.

### **DROOPY OR NARROW SHOULDERS**

Narrow shoulders on a large woman serve to draw the attention just where you don't want it- to the lower half where they carry their weight. That's why it is

essential to build up the top half, even larger tops than normal to look more balanced. A loosely fitted T-shirt will be more flattering than a figure hugging body suits. If bodysuits is worn combine with an oversized blouse to give the illusion of being broader. If the waist is neat, tie the blouse in a knot in the middle for an exaggerated blouson style which makes any top, appear bigger but only try this with light weight fabrics, done with a bulky or stiff fabric it may look rather chunky.

Any neckline can work provided you always add shoulder pads to the tops. But the boat neck is particularly good. Shawl worn across the shoulders are very effective at drawing the eye out. Epaulettes or leg 'o' mutton sleeves give added definition to shoulders that can otherwise appear insignificant.

### *Avoid*

- Tight fitting tops
- V-neck lines
- Shawl collars or collarless jackets
- Fine silk, jersey or cotton in tops
- Raglan sleeves

### **FULL BUST**

The best advice is to keep it simple from the neck to the waist. A high collar especially in a stiff fabric like linen or some cotton makes the bust appear even fuller. But while a plunging neckline might be slimming it could lead to trouble. It is wise to stop somewhere in between.

Figure hugging tops are very sexy but risky. Try an elegant loose fit over the bust so that it does not appear to be bursting at the seams. Loose flowing styles from the shoulder cut in panels or on the bias are suitable.

Belts that are cinched too definitely also exaggerate a full bust. Longer length tops in T-shirts, jackets, sweaters etc., are more flattering. The big over blouse teamed with neat trousers or a simple skirt is always fun and sporty.

In skirts a narrow silhouette will be more flattering when combined with a full bust line. Try easy fitted skirts that drape the body and tie straight when standing still.

### *Avoid*

- Blouses or jackets with breast pockets
- Excessive details on the front of blouse, like ruffles
- Short sleeves that end above the widest part of the upper arm
- Tight fitting tops
- Stiff fabrics in blouses
- Fluffy knits in sweaters

- Yokes that ends just above the bust line

### **FLAT CHESTED**

Empire line and softly gathered bodice help to give the illusion of a full bust. Besides that horizontal emphasis at the chest region also help. The best neck line is a cowl which gives folds across the front bodice. Use soft, light to medium weight fabrics which have good draping quality.

#### *Avoid*

- Tight fitting tops
- Stiff fabric in blouses
- High waist skirts
- V-neckline

### **NO WAIST/ BIG TUMMIES**

For some perfectly proportioned women their only challenge is in having a full waist. Perhaps as a result of child birth or because of heredity, they retain all their excess weight in the middle. The effect is a waist that doesn't seem to indent at all and may indeed protrude. Vertical stripes in blouses and jackets will be especially good.

Opt for blended fabrics that don't crease as easily as natural fibers. Strained horizontal stretch marks only will attention to where you don't want it.

Long waist coats and jackets that finish in straight or curved inverted V are the best. A moderately gathered skirt, Front fullness or diagonal draping on the skirt front help to camouflage the heavy abdomen. Plain gored skirts with a slight flare are more becoming than pencil slim skirts.

#### *Avoid*

- Double breasted tops
- Knits except for fine ones
- Patch or flap pockets on hips
- Short hip-length designs
- Bold patterns in tops
- Tucked in blouses
- Belts

### **SHORT MIDRIF/ WAIST**

Long tops are more flattering. The big over blouse worn loose over trousers and skirts looks fabulous and really disguises a short, full midriff. However, if you

feel the over blouse is a bit too relaxed try a simple top tucked into the skirt but pulled down loosely over the waistband to create the illusion of having a longer midriff.

Dresses will be wonderful long, easy chemise-style dresses or coat-dresses that aside from some modest tapering have little waist definition. Also a low waistline dress is suitable.

### *Avoid*

- Short jackets and fitted tops
- Belted designs in jackets and dresses (in coats, tie the belt loosely at the back)
- Wearing stark colour contrasts on the top and bottom
- Wearing belts unless necessary (try to tone in, not contrast with colour of outfit)
- Tight fitting tops
- Very gathered waistlines

### **LOW WAIST**

Here we have an assets as well as a challenge. The plus points of a low waist are that you can wear belts and can make the most of tops.

### *Avoid*

- Very long and full skirts
- Flat shoes
- Long jackets with long skirts
- Over blouse with full trousers hip pockets on jackets and cardigans
- Low-waist dresses

### **HEAVY ARMS**

Heavy arms can plague some women who aren't necessarily over-weighted.

Long sleeves hide big arms but the key is also to wear loose-fitting sleeves.

Tight sleeves call attention to the arms. Keep blouses and top easy rather than close-fitting – an exaggerated classically tailored blouse in a good cotton will be a better camouflage than a jersey polo which is clingy.

Another trick is to wear an attractive oblong scarf over the blouses, which is both slimming as well balancing to the arms.

### *Avoid*

- Short sleeves or sleeveless tops
- Tight- fitting tops
- Thick texture in sweaters and tops, boxy, stiff jackets

- Very fine fabrics in blouses

### **THIN ARMS**

For thin arms to appear broader they should be covered till the elbow or beyond. Flared sleeves give more fullness.

#### *Avoid*

- Fitted sleeves
- Sleeveless styles

### **FULL HIPS/BIG BOTTOMS/WIDE HIPS**

Full hips become an issue when they are more ample in relation to the rest of the body. So the challenge is to make less of them. Use fabrics that drape rather than fabrics and designs that try to conceal skirts should be flirty and floaty but not too voluminous. Gored skirts with a slight flare help to conceal the hips. Design long tops that go beyond the fullest point and end where it starts to taper inwards. This will help the person to look taller and less broader on the beam. Use dark colours on the bottom half, this will draw less attention to the bottom. Wide hips also appear narrower when balanced by a horizontal emphasis at the shoulder line by means of shoulder padding or softly draped sleeves.

#### *Avoid*

- Straight skirts
- Tight-fitting trousers and skirts
- Shorts
- Light colour and patterns on the bottom half
- Shiny, flimsy, stiff or bulky fabrics in trousers and skirts
- Short tops or blouses tucked in
- Chunky belts

### **FLAT BUTT/FLAT HIPS/NARROW HIPS**

Emphasize the butt by highlighting the waist. Shift dresses and low-rise bottoms are the flat hips worst enemy because they downplay the difference between the size of the waist, and the size of the butt and hips. The smaller the waist looks, the rounder and more bodacious the butt and hips will look by comparison. Use pants, skirts, and dresses that fit snugly at the natural waist, and pair them with cropped or tucked-in tops and cropped jackets. Trumpet skirts further emphasize the butt and hips by adding another flare just below the butt. It's like stacking two hourglass shapes on top of each other, and it draws the eye down from the waist to the butt, making the figure look curvier overall. Drawing the eye down like that is also a great way to help balance the look of a larger chest

with narrower hips and a small butt. Use structured pleats to add serious volume. Detailing on hips like patch pockets. Choose an A-line silhouette in a fabric that is sturdy enough to maintain a clean, continuous line from the waist out to the hem without highlighting the flat butt.

### *Avoid*

- Tulip skirts
- Bubble skirts
- Flimsy and drape fabrics

### **THIN LEGS**

Wear straight-legged or boot-cut pants as the flare adds a little weight and structure to the leg and disguises a slim calf. If they're loose all over, they'll overwhelm the figure and can actually emphasize the thinness. A straight-legged or cigarette pant that isn't skin-tight around the calf can create the illusion of a shapelier leg. Play with bold patterns and bright or light colours. Tights or pants in lighter shades like off-white, pale blue or grey or bright colours like red or yellow will add dimension to the legs. Big, bold prints can make your leg appear wider--use florals, plaids, or horizontal or diagonal stripes. Use shorts with narrow leg openings that end mid-thigh, shorts with wide legs or legs that billow out can make the legs look tiny as all the negative space can highlight how the legs are not filling out the shorts. Skirts and dresses that end either mid-thigh or mid-calf. A maxi dress or skirt will cover the legs entirely, but make sure it is fitted at the waist and above. The straight lines of an A-line skirt can accentuate any curves in the legs.

### *Avoid*

- Leggings, jeggings and super-skinny pants, (they make the leg appear slimmer)
- Dark colors like black and navy, or denim in dark washes, (have a slimming effect)
- Vertical or pinstripes (only make the leg look slimmer)

### **HEAVY LEGS**

The right outfit can make upper-leg weight disappear into thin air. Keep pants long, boxy capris and flats give the illusion of short, thick legs. Long, dark jeans with heels elongate the frame and hide curvy thighs. Choose shorter tops as a shorter tee and looser, straight-leg jeans streamline the figure. Use a flowy fabric as a clingy fabric will accentuate every curve and make the legs appear even broader. Skirts in an A-line silhouette and length till the best portion of the leg. Kameez can end below the thighs with no detailing on the hemline.

### Avoid

- Fitted trousers
- No detailing on trousers
- Boxy capris

### **REVIEW QUESTIONS**

4A. Answer in one or two words (01 mark)

(i) The figure irregularity that is balanced by wearing horizontal emphasis at the shoulder line.

B. Answer the following in one to two sentences. (01 mark)

(i) How can the breadth of shoulders be minimized for a figure that has Broad shoulders?

C. Answer the following in five to six sentences. (03 marks)

(i) Figure having a flat chest should wear empire line and softly gathered bodice -why?

D. Answer the following (05 marks)

(i) Design a smart casual wear for a figure that has an hour glass figure. Write the Fashion features.

## 5. COSTUMES

Costume is the distinctive style of dress of an individual or group that reflects their class, gender, profession, ethnicity, nationality, activity or epoch.

The term also was traditionally used to describe typical appropriate clothing for certain activities, such as riding costume, swimming costume, dance costume, and evening costume.

This general usage has gradually been replaced by the terms "dress", "attire" or "wear" and usage of "costume" has become more limited to unusual or out-of-date clothing and to attire intended to evoke a change in identity, such as theatrical, Halloween, and mascot costumes.

Costumes now known as Attire includes all the different garments, accessories and ornaments worn by people throughout the world. An Eskimo may wear boots, warm trousers, and a heavy coat. An African in a village may wear only a piece of cloth tied around the waist. A nurse may wear a uniform and a special cap. A London banker may wear a business suit and a bowler hat. Each of these persons dresses differently, but they all feel a need to wear some kind of clothing. Like food and shelter, clothing is one of people's most important needs.

Throughout history, many people have worn clothing more for decoration than for covering the body. Even in cold climates, some people seem more interested in decorating their bodies than in protecting them.

Early people may have worn clothing to protect themselves, to improve their appearance, and to tell other people something about themselves. For example, a prehistoric hunter may have worn the skin of a bear or a reindeer in order to keep warm or as a sign of personal skill, bravery and strength in hunting.

Any person wears certain clothing for a variety of individual reasons. But in general, people wear clothes for three main reasons: (1) protection, (2) communication, and (3) decoration. Most clothing serves all the three purposes.

**Protection:** Clothing helps protect people's physical and emotional health.

*Physical protection:* People have probably worn clothing for physical protection since they first put on animal skins, leaves, or other clothing materials. In many areas of the world people need clothing for protection from the weather. Clothing also protects people who work in dangerous jobs, take part in rough sports, or engage in other hazardous activities.



In cold climates, people wear warm garments made of wool, fur or closely woven fabrics. They also wear warm shoes or boots.

In warm climates, people wear clothes made of such lightweight materials as cotton, linen which have a fairly open weave. These materials absorb perspiration and allow air to flow around the body. People in these climates sometimes wear white or light-coloured clothes because such colours reflect the sun's rays. They may also wear sandals, which are more comfortable than shoes or heavy boots in warm weather. Large hats made of straw serve as sunshades.

In many places, people must wear clothes for protection against several kinds of weather. For example, people of the Arabian deserts wear loose, flowing garments that shield their body from the blazing sun during the day. The same garments protect them against the cold night. Even in less severe climates, people may require protective clothing during the hot and cold seasons.



Certain activities require special protective clothing. A soldier in combat wears a steel or plastic helmet and a nylon vest lined with plastic sheeting or fiberglass. Welders wear protective shields over their faces.

Astronauts wear special suits and helmets for protection against changes of air pressure and temperature. Factory workers wear heavy shoes to protect their feet. Some sports players wear padded equipment to guard against injury.

In some societies, people may wear clothing for protection against unusual types of physical harm. For example, people in France wore plain clothes during French Revolution in the late 1700's.

Revolutionaries might have thought that people wearing fancy clothes belonged to the upper class, and they would probably have killed them. In some countries, people believe that evil spirits can cause bodily harm. These people may wear special clothes that they think have magical power to protect them from such spirits.

*Emotional protection:* Clothing protects people's emotional health by helping satisfy some of their needs. For example, most people need to feel they are accepted as members of society or of some special group. Many people also want to feel they are independent individuals - different in at least some small way from everyone else. People who want to belong to a certain group usually dress in a style similar to that of people in the group. Through their choice of clothes, they tell members of the group that they share their attitudes, beliefs, and way of life. People who want to show their independence may wear

different styles of clothing from that worn by others. By wearing such clothes, they seem to say "Look at me, I am someone special".



**Communication:** People communicate by means of the clothes they wear. Their clothes may tell others who they are, what they like, how they feel, and what they would like to be.

*Who people are:* People can identify some famous individuals, such as a well-known politician or actor, without looking at their clothes. However, few individuals are so well known. In most cases, a glance at a person's clothes helps



people identify the person. Clothing may reveal such facts as a person's occupation, approximate age, and sex. Bus drivers, postal workers, nurses, police officers, and priests wear special clothing to help other people know what they do. People of different ages usually dress differently, and men and boys dress different from women and girls. Some types of dress or uniforms show that a person belongs to a

particular group. For example, Scouts & Guides wear special uniforms.

*What people are like:* Clothes tell something about people's beliefs and feelings, their personality and their general approach to life. Confident people often show more independence in choosing their style of dress than do people who are shy or unsure of themselves. The confident individual is likely to try new clothing styles. A shy person may seek security by following current styles. Others may be unconcerned about their dress and care little whether they dress in what others consider attractive clothing. Some persons wear plain clothes because of strong beliefs about personal behavior. They believe it is wrong to wear clothes as decoration, and that instead, people should be concerned with other matters. Members of the Amish religious group in the U.S.A. &

Canada have this kind of belief. Amish men wear plain, dark clothes, and Amish women wear long, plain dresses.

*How people feel:* Clothing often helps communicate the mood of a person. People who are sad or upset may show little concern for their appearance. Clothing with bright colours and bold designs may indicate happiness. Such clothing may even brighten the mood of others who see a person wearing it.



In many societies, clothing of certain colours has special meaning. For example, people in mourning may wear black clothes. But colours may have different meanings in various societies. A colour worn for weddings in one country may be worn for funerals in another land. Brides in many countries wear white gowns. But the Hindu people in India wear white clothes to mourn the dead.

*What people want to be:* People often wear clothes that they think makes them appear a certain way. People may dress to hide their feelings or their age, or they may dress like people in some occupation. A person who feels sad may wear bright clothes to hide this mood from others. Many children enjoy wearing the clothes of their mother or father to 'play grown-up'. A person entering show business may imitate the dress of some entertainer whose success is established. When applying for jobs many people wear clothes that they think make them look older or younger than their real age. They may also dress as they think people holding a certain job should look.



**Decoration:** Most people want to wear clothing that makes them feel attractive - even if it's chief purpose is protection or communication. Such protective clothes as raincoats, snow boots and sweaters come in bright colours and bold patterns. Some women

wear expensive furs more for beauty than for warmth. Even military uniforms are designed to improve the appearance of servicemen and servicewomen

Many people accept frequent changes in clothing styles because they want to appear attractive by wearing the latest fashion. A woman may stop wearing an old coat that is still in excellent condition. She does so because she feels it no longer makes her as attractive as does a new style of coat.

Thousands of years, people in different parts of the world have worn different types of clothes. Today, the clothing industry is a giant business in many countries. It is one of the largest industries in the world. Clothes and clothing materials are important items of trade between nations. Western style of clothing has spread throughout the world. Shoppers in many lands buy Italian knitwear and shoes, Australian wool and Japanese silk. Stores throughout the world sell clothes designed in London, Paris and Rome. As a result, many people in different countries around the world - especially people who live in cities - wear similar clothes. But there are still differences in dress among most regions of the world.

People in various regions dress differently for many reasons. They may need protection in different kinds of weather. They may have different materials and methods for making clothes, or they may have different habits of dress. Most people, no matter where they live, wear some kind of clothing.

There are four main reasons for **worldwide variety in clothing** (1) difference in the purposes for wearing clothes, (2) differences in the materials available for making clothes, (3) difference in ways of making clothes, and (4) differences in clothing customs. These differences result in clothing variety from continent to continent, from country to country, and even from person to person.

**Purpose:** as we have seen, people wear clothes for three basic purposes – protection, communication and decoration. But people in various regions of the world often need different kinds of protection, especially if they live in different climates. People may also wear clothes that have a special meaning not understood by people of other countries. For example Muslim women wear veils in public because their religion requires them to hide their faces from strangers. In addition, people have different ideas about what makes clothing attractive.

**Available materials:** People in different countries may have different materials available for making clothes. For example, the people of France can wear clothes made from a much greater variety of materials than can the

people of China. French stores sell garments made of natural materials as cotton, fur, leather, silk, and wool, and also of manmade fibres as nylon and rayon. Most people in China must choose clothing made of cotton.

***Ways of making clothes:*** vary from country to country. Highly industrialized nations such as Canada, Japan, the United States, and western



European countries, use many kinds of machines and many processes to make clothes. For example, textile manufacturers in those countries can rapidly produce yards of cotton cloth woven in many different ways. They can also dye the cloth and rapidly sew it into different

kinds of clothes.

People living in a village in India may have only hand-powered equipment for weaving cloth. They may create a variety of designs – maybe more than a machine can - but they need much more time than a machine to make the cloth. They would also have to sew clothes by hand.



***Clothing customs:*** affect styles. These customs develop in a country as generation after generation of children learns what clothes to



wear. For example, a Mexican farmer and a Chinese farmer may wear clothes made from similar materials and by the same basic methods. They may need their clothes for the same purpose. But the custom in Mexico is to wear straw hats with brims that tilt up. In China, custom calls for straw hats with brims that slant down.



***National costume*** or regional costume expresses local identity and emphasizes a culture's unique attributes. They are often a source of national pride. The sari which has rightfully occupied the place of a principal national costume of India is draped elegantly, accentuating graceful lines. It is worn with a subtle art, the pleats at the waist fall gracefully down the feet, the spiral winding round the bust and the folded end of the drapery floating in artful ease behind the shoulder appears like a swirl from an artist's brush.



## CONTEMPORARY SCENE

Dress represents a country's cultural norms and practices and India is known for its diversity all over the globe. Ethnic clothing is just one of the things that distinguish one part of India from the other. As every state in India is geographically different from the other, this has given rise to varied kinds of dresses and styles.

At any railway stations for instance it is possible to get a panoramic view of the variety prevailing. As the train arrives a sprinkling of all modes of dresses will appear in the bustle of the crowd. Regional dresses, community prescribed costumes, rural apparels and latest eye catching fashion will mark the scene. Every person in dhoti or sari will wear it in a different manner depending on the individuals' home, status, custom, convenience and taste. A first time visitor in this country will surely, be lost in wonder on seeing this very interesting pageant of Indian dresses.

## KASHMIR



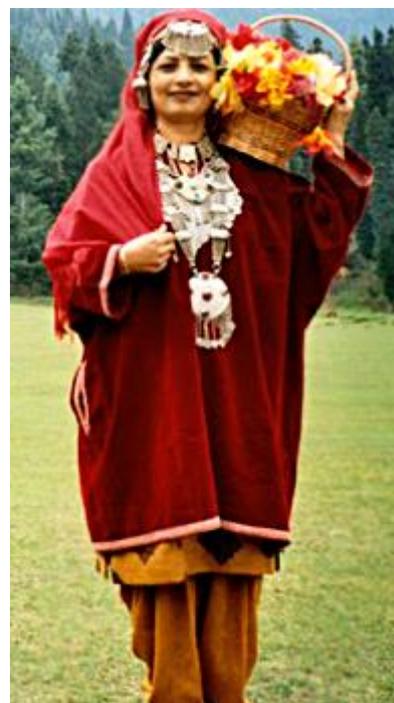
Through successive periods of history the mode of dress in Kashmir bears the blend of many elements.

The chief sartorial ensemble for men and women consists of a *pheran* and a *salwar*.

The *Pheran* is the upper garment, a long woolen shirt like a full gown, which descends down to the ankles in loose folds when worn by the women but does not go so low in the case of men.

Characteristically loose on the body and at the sleeves, it has an open collar. Over the *pheran* is occasionally worn a sleeveless jacket of embroidered velvet.

The *Salwar* is the lower garment. It is worn like trousers but it is baggy and slightly gathered near the ankles causing vertical folds. The Kashmiri *salwar* sometimes has beautifully embroidered borders at the ankles.





A skullcap or *Kasaba* with fine embroidery is worn as a head-dress. For a woman a scarf like orhni completes her dress. She usually tucks her scarf into the cap.

## HIMACHAL PRADESH

The various areas in this region isolated by topography and climate have preserved their own sartorial culture.

Lahul and Spiti, the northernmost parts of the state, the Lahuli women wear a long woolen Tibetan gown and woolen trousers. A full sleeve cotton shirt is worn underneath and jacket worn over the gown is secured at the waist by a girdle. A brown coloured Kulu cap is worn as a head gear.



The Spitan women wear full sleeved shirt, woolen frock-coat with colourful borders, striped silken girdle, loose black trousers and woolen shawl. In winter they wear a high-domed cap lined with fur.





In the region of Kangra and Chamba dominated by the towering Dhauladhar. The women wear a kurta having cuffs and collar, known as '*Bengali Kurta*', woolen *Suthan*, (trousers) and *dupatta* as headdress.

The Gaddis, nomadic clan of shepherds are rather rigid as regards their traditional dress. Both men and women wear *chola* and *dora*. *Chola* is a multifold gown of woolen cloth covering the body from neck to ankle. *Dora* is a black woolen rope of great length wrapped tightly round the waist over the *chola*. The upper part of the *chola* above the wrapped *dora* is so baggy that it can be used for carrying anything even a newly born lamb. The Gaddi women always use this dress when they have to travel along with their flocks.



## PUNJAB

From the snow clad mountains we come down to the fertile plains of Punjab. In this region, the female dress comprises of *salwar*, *kameez* and *orhni*. The Punjabi women generally wear a dressy *salwar* made of fine material like silk. Sometimes velvet or brocade is used. This garment is tailored in many styles, sometimes a little baggy and sometimes gathered near the ankles causing vertical folds. The *Kameez* is a long knee-length tunic with half sleeves or long sleeves tapering to the wrist. Sometimes the skirt of the *kameez* is flared below the waist.

The scarf variously known as *dupatta*, *orhni*, *chunni* or *chunari*, was formerly used as veil to cover the head and screen the face from public view. Now, the

middle part of the dupatta rests on the head, the right end is looped across the breast and the left end is allowed to hang freely.



## HARYANA

The influence of Punjab on the dress worn in Haryana particularly in the border areas is perceptible. The women of the three predominant communities Jat, Ahir and Rajput show a marked difference in their dress.



A Jat woman will wear a *ghagri* (skirt), a shirt and a printed orhni. The former bears resemblance to the Rajasthani ghagra but its length does not drop below the calf and among the colours red or black is generally favoured. The woman's shirt is like that of a man's with collar and cuffs; and it could be short or very long.

The Ahir woman will be recognized by her *lehnga* (similar to ghagri but coming down to the ankles), angia (blouse) and orhni. The orhni is broad enough to cover both the head and the abdomen. It is generally

red or yellow with silver fringes. The dress of the Rajput woman is similar to that of the Ahir woman, but the orhni though silver fringed is generally white.



## RAJASTHAN

Except for a few green areas and silvery lakes this region has a large expanse of rocky and sandy desert whose drab monotony is relieved by the bright and colourful costumes of its people.



The sartorial ensemble of the Rajasthani women comprises of three standard articles *Ghagra or Lengha, choli, and orhni*.

*Ghagra or Lengha*, full of loose vertical pleats from the waist to the ankles, looking like a maxi skirt, is worn slightly below the navel. It is narrow at the waist and wide at the lower end providing, a natural flare. On ceremonial occasions some women of upper classes use narrow piece of ornament or plain cloth tucked into the skirt below the navel. Its colour contrasts well with the gharga. This apron-like long panel, called *phetia*, enhances the beauty of the wearer. It also indicates that the spouse of the wearer is alive.

A *choli* is worn to clothe the upper part of the body. It is a half sleeved bodice or jacket. Sometimes a briefer edition of choli called *Kanchali* is worn with the ghagra. It is an open backed piece fastened at the back with cords.

The *orhni* is the third item of a woman's dress. The middle portion covers the head, the end of the left is tucked in the waist and the other end after passing under the right armpit is tucked into the bodice or into the ghagra at the waist on the left side. Sometimes both the ends are tucked into the bodice over the bosom. The orhni besides being known as *chunari* or *chunni* is also called *lahario*, one that ripples in the wind.



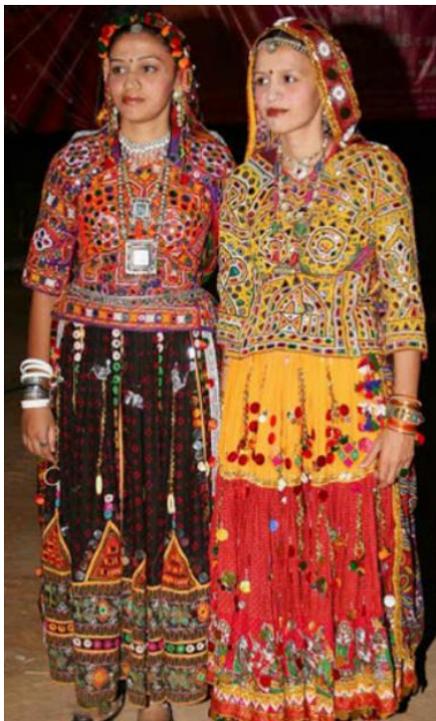
## GUJARAT

Gujarat has mixed costumes as Kutch and Saurashtra have their own regional dresses but the style of wearing the saree is similar thru Gujarat. To begin with, one end of the sari is tucked in a petticoat at the left waist, the remaining portion is taken round the back from the left and brought in front to form a few pleats (*patali*) which are tucked in near the navel. The remaining length is than lifted up to cover the back and the head after forming a crescent-shape curve over the left hip. The remaining cloth is passed over the right shoulder and brought again to the front where the left corner, of

the end is tucked in at the left waist. In this manner one can see the beautiful decorative border displayed at the front.



Along with sari, *choli* is used as an upper garment. The choli, however has undergone a change and now fully covers the back and the front. The working class women wear sari and petticoat and sometimes *ghagra* along with the open-backed *kanchali* with sleeves sometimes reaching beyond the elbow. Muslim women put on *kurta*, *salwar* and *dupatta*.



The regional difference is evident in the dress of the people of Kutch and Saurashtra. Women wear either sari, blouse and petticoat or ghagra (chaniyo), choli and orhni. Women belonging to the agricultural classes put on ghagra, often embroidered with glass pieces, along with a similar embroidered choli or back fastening *kanchali*. The ghagra of Gujarat is not so elaborately pleated as is found in Rajasthan.



## UTTAR PRADESH AND BIHAR



There is some similarity of dress in these two States and Madhya Pradesh. The sari with the blouse or choli is the usual dress of the women whether Hindu or Muslim. There are two kinds of sari used. One is the normal sari, mostly coloured, with length wise and breadth wise decorative borders. It has the standard length of five meters. The other variety, mostly white, is of a shorter length with thin length wise borders. It does not have the breadth wise decorative borders. To, differentiate between the two, the first type is called *sari* and the other is called *dhoti* (the usual name for the male lower garment). In this region there are two different styles of wearing the sari. The traditional style is the same as found in Gujarat where the pallu (the upper free end of the sari) comes down from the right shoulder and its decorative crosswise border is displayed in front. In the modern style, the wrap is reversed, the pallu is flung behind over the left shoulder so that the showy border is spread at the back. Muslim women sometimes also wear *Churidar pyjamas* and *kurta with dupatta*.

Young Muslim girls sometimes wear kurta with *garara*, a kind of pyjamas with wide legs with flounces. Another female sartorial combination, *lehnga-choli-orhni* is worn in many places, mostly among women



of the rural classes. Here the ghagra is usually known by the name of *lehnga*. The use of *lehnga* decreases towards the east as the distance from Rajasthan increases.

## MADHYA PRADESH

Situated in the central region of India, surrounded by seven States, Madhya Pradesh is a melting pot of many strands of Indian Culture.



Dress in the major part of Madhya Pradesh is similar to that of Uttar Pradesh and Bihar.

In the western part of the region from Gwalior to Indore and in the south, women wear *lehnga*, *choli* or *kanchali* and *lugda* (orhni) besides the sari and *choli* ensemble.



But women of Maharashtrian community wear 7.3 m long sari in the Maharashtrian style with a short *kachcha* which is partly concealed as the upper end of the sari is draped round the back.

## CHATTISGARH



The people of this region have now become more conscious of their dress and cover their body more than ever before. The women now wear a long sari, but the actual portion round the waist is small, making it very inconvenient as they to sit placing their knees on the ground. The unusually

long portion of the sari saved for the upper part of the body is used for wrapping and tying their small babies while they work. The Christians among them are better dressed and use a blouse known as *Zula*.



## BENGAL AND ORISSA



Women commonly wear sari of about 5m (5.5 yds) in length. After one wrap round the waist, the sari is drawn up from the right hip over the bosom and the left shoulder and then taken up to cover the head from where the remaining portion is allowed to descend on the right shoulder. In the traditional style one corner of the free end (anchal) is passed under the right arm and thrown on the left shoulder. In this style the sari presents a loop-like form with curvilinear gathers over the right side and the front. Sari is commonly provided with broad borders called *parh* in Bengali and *dhardia* in Oriya.

## SIKKIM

Spread below Khangchendzonga, earth's third highest mountain, lies Sikkim a mountainous State. This 22nd Indian State, consists of three broad ethnic groups - the Nepalese, the Bhutias and the Lepchas.





The Nepalese women wear a full sleeved blouse (*chaubandhi-choli*) fastened with the help of four threads and a sari (*fariya*) the free end of which is tucked in at the waist instead of being taken over the upper part of the body. For an additional covering of the upper part of the body, a cloth called *hembari* is wrapped over the choli and is passed under the arms.



The Bhutia women wear a sleeveless brocaded outer garment (*mo-kho*) flowing down to the feet, a woolen apron with multi coloured stripes and brocade work (*pangden*) and a silk sash (*kerak*) around the waist. A silken fully sleeved blouse (*hanju*) is worn underneath the *kho*. Other articles of dress consist of a dome-like fur cap with four flaps spreading out (*tsering kengyap shambu*) and hand sewn velvet and leather shoes (*sampo*).



The traditional dress of the Lepchas women is *dumbon*, a sari like wear which covers the body from shoulder to ankle and is kept in place with pins at the shoulders. A sash is worn round the waist. A long sleeved blouse (*togo*) is worn underneath the *dumbon*. The sleeves are generally kept folded below the elbows.



The head is covered by a square scarf called *gorey* which is knotted at the back of the head.



## ASSAM



The traditional dress of Assamese women is *mekhla*, *blouse* and *chadar*.

*Mekhala* is a straight cut skirt worn around the waist and reaching the ankles. It is made out of a rectangular piece of cloth (2.7 m by 0.9 m) of which the two vertical free ends are stitched so that it can be worn like a lungi. The lower half of the mekhala is sometimes richly embroidered. Mekhla is worn over a petticoat.

*Blouse* is the upper garment.

*Chadar* (another length of cloth), sometimes embroidered, is wrapped around the upper part of the body like a shawl.

The popular ensemble is silk mekhla, blouse, and a cotton chadar all in matching colours.



After marriage another wrap is used which is known as *riha*, riha is a four-yard long scarf with tasseled ends. This is wrapped around the waist to cover the midriff.



## MEGHALAYA

A mountainous range that stretches from west to east comprising of Garo, Khasi and Jaintias hills.

The traditional dress includes *Jainsem*, *Tap-moh khlieh* and *Jaincup* and is worn over western garments. *Jainsem* is a colourful silk cloth with beautifully designed borders. *Tap-moh khlieh*, is a cotton shawl which looks like an apron. *Jaincup* a woolen cloth is mostly worn by the senior ladies.



## TRIPURA



The state has no mountain proper but the land is uneven because of low hills.

Tripura women wear a scarf that reaches down to the knees and use a small piece of cloth called *ri-sha* (ri - cloth, sha-small) as their breast garment.



## MIZORAM

The *puan* is the most common and preferred traditional attire of Mizo women. Another part of traditional clothing is *kawrechi*, which is a blouse that is hand woven in cotton.



## MANIPUR



The main garment of Manipur women consists of a sheet of cloth called *phanek*. Elderly women fold it high up round the body so as to cover the breast and pass it under the armpits. The upper end is tucked in at the side of the body. It has now become more common to wrap it round the waist like a skirt reaching the ankles. Besides a blouse, a *chadar* (*innaphi*) is used. The *phanek* has either a uniform colour or stripes of black, white, red or blue running across it. It may also have geometrical patterns embroidered on its borders.



## NAGALAND

The short *mekhla* of the women, a sheet of cloth rolled along the waist, comes down to the knees or reaches down to cover the legs. The colours of the stripes and their arrangement vary from tribe to tribe. A bodice/blouse covers the breast.





## ARUNACHAL PRADESH

The State has a rich array of 25 major tribal groups which can be further subdivided into 80 sub-groups each having a dialect and distinct pattern of clothing.



The costume of Nishi women consists of a skirt of woven fibre. Sometimes it has designs and a border. Like the men, they also wear a blanket which is tied at the waist with a ribbon. Its lower



edge reaches up to the knees and the upper part is tucked over the right shoulder. The women love to girdle their waist with a belt of cane, a chain of metal rings and a number of flat square metals. For anklets they use a pair of tight-fitting cane garters.



The Buddhist Monpas tribe wear a jacket above a sleeveless chemise which is tied to their waists with a lengthy and narrow strip of cloth in a rounded manner. They wear a lot of fashion accessories.

Pictures of some of the other tribes of Arunachal Pradesh.



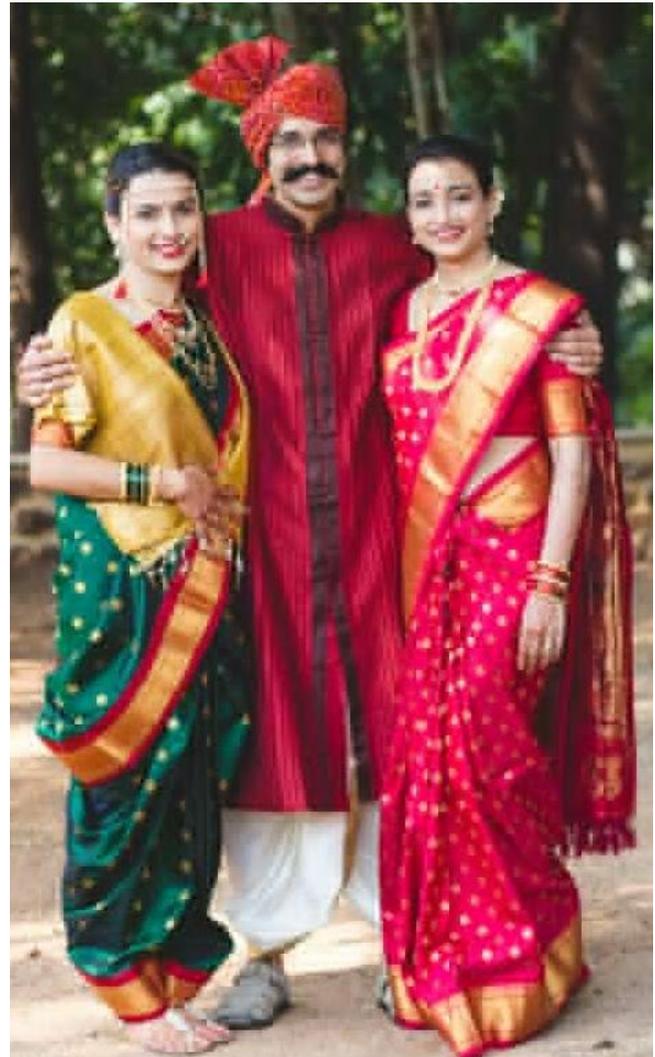
## MAHARASHTRA



The dress of the women comprises sari (*sadi*) and choli. Saris worn in the northern States measure 4.6 to 5.5m (5 to 6 yds), but in Maharashtra two varieties are available. One has a width of 1.14 to 1.27m and a length of 7.3 to 8.2m (8 to 9 yds). The other is of the normal size with a width of 1.14m and a length of 4.6 to 5.5m. Both the types have lengthwise borders (*kinara*) on the two edges, and breadth wise borders (*padars*) on the two ends. The end intended for display on the body is richly decorated. The 8.2m sari known as *sadi or lugadi* in Marathi is worn with a posterior tuck. This mode of wearing is called *sakachcha-nesana*.

In contrast to *sakachcha-nesana* is *gol-nesana*, the round mode of wear without *kachcha* (posterior tuck) where the wrap hangs shirt-like down the waist in the normal style of the north.

The *choli*, characteristic of the region, covers about half the length of the back and fastened by a knot centrally just under the breasts.



## KARNATAKA

The dress of women consists of a sari, called *seere*, and a tight-fitting short jacket or blouse called *kuppasa*. One end of the sari is gathered into a bunch of frontal pleats, while the other free end passing across the bosom is drawn over the left shoulder so that either it hangs behind or covers the back fully up to the right shoulder and arm.



In Karnataka the sari has a wider border (called *acha*) than in Maharashtra. The upper garment is of a similar design as found in Maharashtra. The *kuppasa* is generally made of coloured cloth with gussets, and often has borders.

The usual dress of a girl consists of a *langoti* (skirt) also known as *Langavani* and a blouse.



Coorg women wear the sari in a special style. First, one end of the sari is wrapped round the waist and tied by a string after forming pleats and tucking them at the back instead of in front. The other free end is brought from behind under the right arm and passed under the left arm with its upper edge

horizontally lined from one armpit to the other above the bosom and the lower edge lying near the ankle. The free end is then passed across the back, and its upper edge is pulled a little over the right shoulder and knotted or pinned there with the upper edge of the front portion. Sometimes the head is covered with a coloured scarf, one side of the scarf lines the forehead while its four corners are knotted together at the back allowing the ends to fall on the shoulder.



## ANDHRA PRADESH



Women wear sari called as *chira* and blouse is called *ravika*. Sari is worn with a back-tuck known as *billagochi*. In this *billagochi* style, the end of the left side portion of the sari is drawn up between the legs for a posterior tuck. Another mode of wear with a posterior is known as *matiagochi*.

*Ravika*, the upper garment, was like the Maharashtrian choli which fastens in front by knotting two side flaps. Now *ravika* with modern cut is replacing the old style.



Grown-up girls wear *ravika* with a long skirt pleated all round and tied at one end as a lower garment. Over the skirt they wear *pamita* (half-sari) measuring about 2.3m. It is pleated three or four times and tucked into the left side of the skirt. The remaining portion of the *pamita* is brought round from behind and drawn up over the left shoulder with its end hanging at the back. The *pamita* does not fully cover the skirt.

## TAMILNADU



The length of the sari varies from 6.4m (7 yds) to 9m (10 yds) depending on the manner of wearing. The standard mode (*madisar*) of wearing the sari with a posterior tuck requires not less than 7m. The sari is known as *selai* or *pudavai*. The style of wearing the sari generally depends on the caste or the sect of a community.





Unlike the Maharastrian women the Tamil women conceal their back-tuck by bringing the sari at least once more round the waist after the posterior tucking. The ornamental pleats (*kosavu*) also get hidden under this second wrapping, only the lower ends remain visible. The surplus portion of the sari—that goes on the upper part is called *marapu*.

*Ravikkai*, a tight jacket is used as an upper garment.



The dress of young girls consist of a long skirt pleated all round, a blouse and a half-sari (*davanni*) which does not fully cover the skirt. One end of the half sari is tucked into the left side of the skirt and the other end after taking round the back is slung back over the left shoulder.

## KERALA

In this region, the principal article of dress both for men and women is *mundu*. It is a piece of white cloth, 2.3m in length and 1.4m in breadth which is worn round the waist in the manner a lungi is worn. Most communities, both among Hindus and Christians, tuck it inside on the right side of the waist while Muslims





often do so on the left. The *mundu* reaches the ankle or nearly touches the ground.

Women wear mundu as a lower garment. The women wear bodice and blouse, generally coloured, as upper garment. Some wear a longer piece of cloth of finer texture over the shoulders as an additional garment while going out.



## ANDAMAN AND NICOBAR ISLANDS



The group of islands of this Union Territory appears like a chain stretching from north-to south in the Bay of Bengal.

Women are generally found wearing Burmese type of dress of bright colours. They use a tight-fitting blouse as an upper garment and a *lungi*, like the *sarong*, as a lower garment. Usually a piece of cloth is tied over the lungi and serves as a belt.



## GOA

The Land of Sun, Sand and Susegado.... the Rome of the East, this tiny jewel of India is known for its laid back lifestyle and its hospitality. The people are friendly, warm, simple and greatly influenced by the Portuguese culture.

Traditional costumes range from the Kunbi saree – *Kapod*, the 9-yard sari – *Nauvari*, the *Pano Bhaju* (worn while singing and dancing the mando), the low waist gathered dress – *Vestido*, besides the western wear of *Gagro-Buluz* (flare skirt-blouse).

The *Nauvari* is draped akin to the Maharastrian way of draping the saree worn with a posterior tuck.



The *Pano Bhaju* attire is a wraparound floor length skirt with a border worn with a long sleeved blouse and completed by a shawl draped over the left shoulder.



The *Kapod* is worn with or without a blouse, it is wrapped round the waist and pleated in the front, the other free end is brought from behind under the right arm and passed under the left arm with its upper edge lined from one armpit to the other above the bosom. The free end is then passed across the back, and its upper edge

is pulled a little over the right shoulder and knotted with the upper edge of the front portion.



The fisherwomen draped their saree in a similar style of the Kapod.



The Vestido is a low waist floral printed dress generally with puff or plain sleeves. Many used an askin or vaskin (apron) over the dress.

The gagro-buluz is a flare skirt worn with a blouse.

## REVIEW QUESTIONS

5A. Select and rewrite the correct alternative from those given below. (01 mark)

(i) Tripura women wear a small piece of cloth as their breast garment called.....

- Puan
- Ri-sha
- Chaubandhi-choli
- Phanek

B. Answer the following in one to two sentences.  
mark)

(01

(i) What is *Phetia* - worn by the married women of Rajasthan?

C. Answer the following in five to six sentences. (03 marks)

(i) Describe in detail the clothing worn by the Kashmiri women?

D. Answer any ONE of the following (05 marks)

(i) Design the sartorial ensemble of the Assamese women?

(ii) Design the traditional costume of the Punjabi women?

# PRACTICALS

100 marks

## Instructions:

- Units 1 & 2 have to be completed in the 1<sup>st</sup> term.
- Units 3 & 4 have to be completed in the 2<sup>nd</sup> term before 26<sup>th</sup> January.
- Marks to be given as per the Checklist & Performa (CCE)
- All the projects/assignments have to be done individually by each student during school hours.
- A record of the practical marks obtained by each student should be maintained. This record should be presented to the auditor/examiner at the time of the audit/inspection.

## Bead, Bugles & Sequins



Sample of tassels made of beads, bugles & sequins



A sample with a design using flowers made of beads, bugles & sequins



A sample with a design using combination of beads, bugles & sequins

## Quilting



Machine quilting



Hand quilting

## Patchwork



Block shape Machine stitched





One shape hand stitched



**Kathiawar**



**Kasuti**



**Enhancing Ric-rac**

# Checklist & Performa (CCE)

## APPAREL DESIGNING & DECORATION (PRACTICALS)

### Unit 1

#### DESIGNING-----10 marks

\*Using a fashion figure, design casual apparel for a child in the age group of 3-6yrs with emphasis on methods of disposal of fullness, frills, trimmings, collars, etc. OR

Using a fashion figure, design a school uniform for a child in the age group of 3-6yrs with emphasis on methods of disposal of fullness, frills, trimmings, collars, etc

- Designed the apparel appropriate to the child in the age group of 3-6yrs... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total i (10)

\*Using a fashion figures, design party/formal apparel for a child in the age group of 3-6yrs with emphasis on methods of disposal of fullness, frills, trimmings, collars, etc. OR

Using a fashion figure, design a flower girl dress for a child in the age group of 3-6yrs with emphasis on methods of disposal of fullness, frills, trimmings, collars, etc

- Designed the apparel appropriate to the child in the age group of 3-6yrs..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total ii (10)

\*Using fashion figures, design casual apparel for a child in the age group of 6-11yrs with emphasis on methods of disposal of fullness, frills, trimmings, collars, etc. OR

Using a fashion figure, design a party/formal apparel for a child in the age group of 6-11yrs with emphasis on, design methods of disposal of fullness, frills, trimmings, collars, etc.

- Designed the apparel appropriate to the child in the age group of 6-11yrs..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total iii (10)

\*Using a fashion figure, design a school uniform for a child in the age group of 6-11 yrs with emphasis on methods of disposal of fullness, frills, collars, trimmings, etc.

- Designed the apparel appropriate to the child in the age group of 6-11 yrs..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total iv (10)

\*Using a fashion figure, design formal western apparel for a teenager with emphasis on neck, sleeve, pockets, trimmings, & openings. OR

Using a fashion figure, design formal ethnic apparel for a teenager with emphasis on neck, sleeve, pockets, trimmings, & openings.

- Designed the apparel appropriate to the teenager..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total v (10)

\*Using a fashion figure, design casual western apparel for a teenager with emphasis on neck, sleeve, pockets, trimmings, & openings. OR

Using a fashion figure, design casual ethnic apparel for a teenager with emphasis on neck, sleeve, pockets, trimmings, & openings.

- Designed the apparel appropriate to the teenager..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total vi (10)

\*Using a fashion figure, design a school uniform for a teenager with emphasis on neckline, sleeve, pockets, trimmings, & openings.

- Designed the apparel appropriate to the teenager..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total vii (10)

\*Design using a fashion figure, design 2 sports apparel with emphasis on pockets, collars, belt & belt carriers, etc

- Designing the apparel appropriate to the sports/game .... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total viii (10)

Roll No.	Design (5)	Submission (5)	Total ix (10)

\*Using a fashion figure, design a bridal gown—western. (back & front) OR  
Using a fashion figure, design a bridal wear—Indian. (back & front)

- Designed the apparel appropriate to the bride ..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total x (10)

#### CONTINUOUS EVALUATION OF UNIT 1 .....DESIGNING

Roll no.	i (10)	ii (10)	iii (10)	iv (10)	v (10)	vi (10)	vii (10)	viii (10)	ix (10)	x (10)	Total (100)	Average (10)

To find the average for designing add all the totals of the designed sketches and then divide it by 10.

Ex. Average = total \* 10/ 100

#### DECORATION.....10 marks

Bead, Bugles & Sequins

\* Prepare a sample of tassels made of beads, bugles & sequins.

- Prepared the appropriate sample.... 10 marks
- Submission....5 marks

Roll No.	Prepared the appropriate sample (10)	Submission (5)	Total A (15)

\* Prepare a sample with a design using beads, bugles & sequins.

- Prepared the appropriate sample.... 10 marks
- Submission....5 marks

Roll No.	Prepared the appropriate sample (10)	Submission (5)	Total B (15)

\* Prepare a sample of enhancing lace with beads, bugles & sequins.

- Prepared the appropriate sample.... 10 marks
- Submission....5 marks

Roll No.	Prepared the appropriate sample (10)	Submission (5)	Total C (15)

\* Prepare a sample with a design using flowers made of beads, bugles & sequins.

- Prepared the appropriate sample.... 10 marks
- Submission....5 marks

Roll No.	Prepared the appropriate sample (10)	Submission (5)	Total D (15)

\* Prepare a sample with a design using decorative stones & sequins.

- Prepared the appropriate sample.... 10 marks
- Submission....5 marks

Roll No.	Prepared the appropriate sample (10)	Submission (5)	Total E (15)

### Zari work

Prepare a sample with a design using metallic threads, flat sequins & chenille's

- Prepared the appropriate sample.... 10 marks
- Submission....5 marks

Roll No.	Prepared the appropriate sample (10)	Submission (5)	Total F (15)

### Chikankari

Prepare a sample with a design using herring bone, back, stem & buttonhole stitches.

- Prepared the appropriate sample.... 5 marks
- Submission....5 marks

Roll No.	Prepared the appropriate sample (5)	Submission (5)	Total G (10)

### CONTINUOUS EVALUATION OF UNIT 1 .....DECORATION

Roll no	A (15)	B (15)	C (15)	D (15)	E (15)	F (15)	G (10)	TOTAL (100)	Average (10)

To find the average for decoration add all the totals of the practical sample and then divide it by 10

Ex. Average = total \* 10/ 100

### PROJECT -----5 marks

Design & prepare 1 item using any of the decoration techniques done in this unit.(e.g. baby layette set, blouse, skirt, kameez, etc)

Report should be written in the journal.

Roll No.	Total (5)

Statement of marks of Continuous Evaluation in Practical of  
**APPAREL DESIGNING & DECORATION**

**UNIT 1**

Sr. No.	Roll No.	Name of the student	Designing (10)	Decoration (10)	Project (5)	Total (25)

Subject in charge

Date:

**UNIT 2**

**DESIGNING -----10marks**

\*Using fashion figures, design apparel for 2 different professions (air hostess, waitress, teacher, nurse, doctor, receptionist, tailoring unit worker, beautician, etc.) with emphasis on neck, sleeve, pockets, trimmings, & openings.

- Designed the apparel appropriate to the profession..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total i (10)

Roll No.	Design (5)	Submission (5)	Total ii (10)

\*Using a fashion figure, design casual western apparel for a pregnant woman (maternity) with emphasis on neck, sleeve, pockets, trimmings, openings, & disposal of fullness. OR

Using a fashion figure, design formal western apparel for a pregnant woman (maternity) with emphasis on neck, sleeve, pockets, trimmings, openings, & disposal of fullness

- Designed the apparel appropriate for the pregnant woman (maternity..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total iii (10)

\*Using a fashion figure, design a casual ethnic apparel for a pregnant woman (maternity) with emphasis on neck, sleeve, pockets, trimmings, openings, & disposal of fullness. OR

Using a fashion figure, design formal ethnic apparel for a pregnant woman (maternity) with emphasis on neck, sleeve, pockets, trimmings, openings, & disposal of fullness.

- Designed the apparel appropriate for the pregnant woman (maternity) ..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total iv (10)

\*Using a fashion figure, design nighty with emphasis on neck, sleeve, pockets, trimmings, openings, & disposal of fullness. OR

Using a fashion figure, design pyjama with emphasis on neck, sleeve, pockets, trimmings, openings, & disposal of fullness. OR

Using a fashion figure, design housecoat with emphasis on neck, sleeve, pockets, trimmings, openings, & disposal of fullness

- Designed the appropriate apparel ..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total v (10)

\*Using fashion figures, design 2 fancy dress costumes (flower theme, fruit & vegetable theme, fairytales theme, shigmo theme, carnival theme, republic day parade.)

- Designed the appropriate apparel..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total vi (10)

Roll No.	Design (5)	Submission (5)	Total vii (10)

\*Using a fashion figure, design a bridal gown—western. (back & front) OR  
Using a fashion figure, design a bridal wear—Indian. (back & front)

- Designed the apparel appropriate to the bride ..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total viii (10)

\*Prepare a photo analysis/fashion illustration and a design analysis/working drawing of an ethnic wear.

- Fashion illustration.....5 marks

- Working drawing.....5 marks

Roll No.	Fashion Illustration (5)	Working Drawing (5)	Total ix (10)

\*Prepare a photo analysis/fashion illustration and a design analysis/working drawing of western wear.

- Fashion illustration.....5 marks
- Working drawing.....5 marks

Roll No.	Fashion Illustration (5)	Working Drawing (5)	Total x (10)

### CONTINUOUS EVALUATION OF UNIT 2 .....DESIGNING

Roll no.	i (10)	ii (10)	iii (10)	iv (10)	v (10)	vi (10)	vii (10)	viii (10)	ix (10)	x (10)	Total (100)	Average (10)

To find the average for designing add all the totals of the designed sketches and then divide it by 10.

Ex. Average = total \* 10/ 100

### DECORATION -----10 marks

#### Kathiawar

\*Prepare a sample with a design using herring bone interlaced stitch, square chain stitch, Maltese cross stitch, & mirrors.

- Prepared the appropriate sample.... 15 marks
- Submission....5mks

Roll No.	Prepared the appropriate sample (15)	Submission (5)	Total A (20)

#### Patchwork

\*Prepare a sample of machine block unit.

- Prepared the appropriate sample.... 15 marks
- Submission....5mks

Roll No.	Prepared the appropriate sample (15)	Submission (5)	Total B (20)

\*Prepare a sample of one shape hand stitched.

- Prepared the appropriate sample.... 15 marks
- Submission....5mks

Roll No.	Prepared the appropriate sample (15)	Submission (5)	Total C (20)

Quilting -----5 marks

\*Prepare a sample with a design by machine quilting it.

- Prepared the appropriate sample.... 15 marks
- Submission....5mks

Roll No.	Prepared the appropriate sample (15)	Submission (5)	Total D (20)

\*Prepare a sample with a design by hand quilting.

- Prepared the appropriate sample.... 15 marks
- Submission....5mks

Roll No.	Prepared the appropriate sample (15)	Submission (5)	Total E (20)

CONTINUOUS

### EVALUATION OF UNIT 2 .....DECORATION

Roll no	A (20)	B (20)	C (20)	D (20)	E (20)	TOTAL (100)	Average (10)

To find the average for decoration add all the totals of the practical sample multiply by 10 and then divide it by 10.

Ex. Average = total \* 10/ 100

**PROJECT -----5 marks**

Design & prepare 1 item using any of the decoration techniques done in this unit. (E.g. baby layette set, blouse, skirt, kameez, etc)

Report should be written in the journal.

Roll No.	Total (5)

### Statement of marks of Continuous Evaluation in Practical of **APPAREL DESIGNING & DECORATION**

#### UNIT 2

Sr. No.	Roll No.	Name of the student	Designing (10)	Decoration (10)	Project (5)	Total (25)

Subject in charge

Date:

GOA BOARD OF SECONDARY AND HIGHER SECONDARY EDUCATION  
ALTO BETIM – GOA

Statement of marks of Continuous Evaluation in Practical of  
**APPAREL DESIGNING & DECORATION**

Course: **COMMERCIAL GARMENT DESIGNING & MAKING**

.....HIGHER SECONDARY SCHOOL  
GOA

Year: 20 -20

Sr. No.	Roll No.	Name of the student	Unit 1 (25)	Unit 2 (25)	Total (50)

Subject In-charge

School Seal

Principal

### **UNIT 3**

#### **DESIGNING -----10 marks**

\*Using a fashion figure, design casual apparel for a Pear body type figure with emphasis on color, texture & print. Write the fashion features (describe the designed garment) OR

Using a fashion figure, design formal apparel for a Pear body type figure with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design ethnic apparel for a Pear body type figure with emphasis on color, texture & print. Write the fashion features.

- Designed the apparel appropriate to the figure..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total i (10)

\*Using a fashion figure, design casual apparel for a diamond body type figure with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design ethnic apparel for a diamond body type figure with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a diamond body type figure with emphasis on color, texture & print. Write the fashion features.

- Designed the apparel appropriate to the figure..... 5 marks
- Submission....5 marks

XII ADD

Roll No.	Design (5)	Submission (5)	Total ii (10)

\*Using a fashion figure, design casual apparel for a round body type figure with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design ethnic apparel for a round body type figure with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a round body type figure with emphasis on color, texture & print. Write the fashion features.

- Designed the apparel appropriate to the figure..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total iii (10)

\*Using a fashion figure, design casual apparel for an hourglass body type figure with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design ethnic apparel for an hourglass body type figure with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for an hourglass body type figure with emphasis on color, texture & print. Write the fashion features.

- Designed the apparel appropriate to the figure..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total iv (10)

\*Using a fashion figure, design casual apparel for an inverted triangle body type figure with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design ethnic apparel for an inverted triangle body type figure with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for an inverted triangle body type figure with emphasis on color, texture & print. Write the fashion features.

- Designed the apparel appropriate to the figure..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total v (10)

\*Using a fashion figure, design casual apparel for a straight body type figure with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design ethnic apparel for a straight body type figure with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a straight body type figure with emphasis on color, texture & print. Write the fashion features.

- Designed the apparel appropriate to the figure..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total vi (10)

\*Using a fashion figure, design casual apparel for a figure with a short neck, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with a short neck, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design casual apparel for a figure with a long neck, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with a long neck, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design casual apparel for a figure with droopy shoulders, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with droopy shoulders, with emphasis on color, texture & print. Write the fashion features.

OR

Using a fashion figure, design casual apparel for a figure with broad shoulders, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with broad shoulders, with emphasis on color, texture & print. Write the fashion features.

- Designed the apparel appropriate to the figure..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total vii (10)

\*Using a fashion figure, design casual apparel for a figure with a full bust (big bust), with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with a full bust (big bust), with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design casual apparel for a figure with a flat chest, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with a flat chest, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design casual apparel for a figure with a big tummy, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with a big tummy, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design casual apparel for a figure with a short midriff, with emphasis on color, texture & print. Write the fashion features. OR

XII ADD

Using a fashion figure, design formal apparel for a figure with a short midriff, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design casual apparel for a figure with a low waist, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with a low waist, with emphasis on color, texture & print. Write the fashion features.

- Designed the apparel appropriate to the figure..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total viii (10)

\*Using a fashion figure, design casual apparel for a figure with heavy arms, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with heavy arms, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design casual apparel for a figure with thin arms, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with thin arms, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design casual apparel for a figure with a wide hip, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with a wide hip, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design casual apparel for a figure with flat hip, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with flat hip, with emphasis on color, texture & print. Write the fashion features.

- Designed the apparel appropriate to the figure..... 5 marks
- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total ix (10)

\*Using a fashion figure, design casual apparel for a figure with a heavy legs, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with a heavy legs, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design casual apparel for a figure with thin legs, with emphasis on color, texture & print. Write the fashion features. OR

Using a fashion figure, design formal apparel for a figure with thin legs, with emphasis on color, texture & print. Write the fashion features.

- Designed the apparel appropriate to the figure..... 5 marks

- Submission....5 marks

Roll No.	Design (5)	Submission (5)	Total x (10)

### CONTINUOUS EVALUATION OF UNIT 3 .....DESIGNING

Roll no.	i (10)	ii (10)	iii (10)	iv (10)	v (10)	vi (10)	vii (10)	viii (10)	ix (10)	ix (10)	Total (100)	Average (10)

To find the average for designing add all the totals of the designed sketches and then divide it by 10.

Ex. Average = total \* 10/ 100

### DECORATION ----- 10 marks

Fabric sample size 6”X6”

#### *Appliqué*

\*Prepare a sample with a design of buttonhole appliqué.

- Prepared the appropriate sample.... 15 marks
- Submission....5mks

Roll No.	Prepared the appropriate sample (15)	Submission (5)	Total A (20)

\*Prepare a sample with a design of hemmed appliqué. (Slip stitch)

- Prepared the appropriate sample.... 15 marks
- Submission....5mks

Roll No.	Prepared the appropriate sample (15)	Submission (5)	Total B (20)

\*Prepare a sample with a design of machine-worked appliqué.

- Prepared the appropriate sample.... 15 marks
- Submission....5mks

Roll No.	Prepared the appropriate sample (15)	Submission (5)	Total C (20)

\*Prepare a sample with a design of reverse appliqué.

- Prepared the appropriate sample.... 15 marks
- Submission....5mks

Roll No.	Prepared the appropriate sample (15)	Submission (5)	Total D (20)

### Cutwork

\*Prepare a sample with a design & border using buttonhole stitch, bars & eyelet stitch.

- Prepared the appropriate sample.... 15 marks
- Submission....5mks

Roll No.	Prepared the appropriate sample (15)	Submission (5)	Total E (20)

### CONTINUOUS EVALUATION OF UNIT 3 .....DECORATION

Roll no	A (20)	B (20)	C (20)	D (20)	E (20)	TOTAL (100)	Average (10)

To find the average for decoration add all the totals of the practical sample and then divide it by 10.

Ex. Average = total \* 10/ 100

### PROJECT -----5 marks

- Design & prepare 1 item using any of the decoration techniques done in this unit.(e.g. baby layette set, blouse, skirt, kameez, etc)  
Report should be written in the journal.

Roll No.	Total (5)

### Statement of marks of Continuous Evaluation in Practical of APPAREL DESIGNING & DECORATION

#### UNIT 3

Sr. No.	Roll No.	Name of the student	Designing (10)	Decoration (10)	Project (5)	Total (25)

Subject in charge

Date:

**UNIT 4****DESIGNING -----10 marks**

\*Draw fashion illustrations/sketches of costumes of the different states of India.  
(any 10)

Kashmir, Punjab, Rajasthan, Gujarat, Bengal, Sikkim, Assam, Maharashtra,  
Karnataka, Coorg, Andhra Pradesh, Kerala, Goa

Designed the apparel appropriate to the state

Roll No.	Design (5)	Submission (5)	Total I (10)

(Note: Prepare similar Checklist & Performa for each state)

**CONTINUOUS EVALUATION OF UNIT 3 .....DESIGNING**

Roll no.	i (10)	ii (10)	iii (10)	iv (10)	v (10)	.....	Total	Average (5)

To find the average for designing add all the totals of the designed sketches  
and then divide it by 10.

Ex. Average = total \* 10/ 100

**DECORATION-----5 marks**

Fabric sample size 6”X 6”

***Embellishments***

Bows [2] (made of fabric, ribbon, etc)

Flowers [2] (made of ribbon, wool, fabric, etc)

Ric-rac (worked with embroidery)

U-Pin lace (optional)

- Prepared the appropriate sample.... 5 marks
- Submission....5 marks

Roll No.	Prepared the appropriate sample (5)	Submission (5)	Total A (10)

(Note:  
Performa for each embellishment)

Prepare similar Checklist &

**CONTINUOUS EVALUATION OF UNIT 4 .....DECORATION**

Roll no	A (10)	B (10)	C (10)	D (10)	E (10)	TOTAL (50)	Average (5)

To find the average for decoration add all the totals of the practical sample and then divide it by 10.

Ex. Average = total \* 5/ 50

**PROJECT -----5 marks**

- Design & prepare 1 item using any of the decoration techniques done in this unit. (e.g. baby layette set, blouse, skirt, kameez, etc)

Report should be written in the journal.

Roll No.	Total (5)

**JOURNAL-----5 marks**

Roll No.	Journal (5)

Statement of marks of Continuous Evaluation in Practical of  
**APPAREL DESIGNING & DECORATION**

**UNIT 4**

Sr. No.	Roll No.	Name of the student	Designing (5)	Decoration (10)	Project (5)	Journal (5)	Total (25)

Subject in charge

Date:

GOA BOARD OF SECONDARY AND HIGHER SECONDARY EDUCATION  
ALTO BETIM – GOA

Statement of marks of Continuous Evaluation in Practical of  
**APPAREL DESIGNING & DECORATION**

Course: **COMMERCIAL GARMENT DESIGNING & MAKING**

.....HIGHER SECONDARY SCHOOL

GOA

Year: 20 -20

Sr. No.	Roll No.	Name of the student	Unit 3 (25)	Unit 4 (25)	Total (50)

Subject In-charge

School Seal

Principal

GOA BOARD OF SECONDARY AND HIGHER SECONDARY EDUCATION  
ALTO BETIM – GOA

Statement of marks of Continuous Evaluation in Practical of  
**APPAREL DESIGNING & DECORATION**

Course: **COMMERCIAL GARMENT DESIGNING & MAKING**

.....HIGHER SECONDARY SCHOOL  
GOA  
Year: 200 -200

Sr. No.	Seat No.	Name of the student	Unit 1 (25)	Unit 2 (25)	Unit 3 (25)	Unit 4 (25)	Total (100)

Subject In-charge

School Seal

## DESIGN OF THE QUESTION PAPER

**Class: XII CGDM**

**Duration: 1 Hr**

**Subject: Apparel Designing and Decoration**

**Max. Marks: 20**

The weightage or the distribution of marks over different dimensions of the question paper shall be as follows:

### 1. Weightage to Learning Outcomes

Sr. No.	Learning Outcomes	Mark	Percentage of Marks
1.	Knowledge	03	15%
2.	Understanding	05	25%
3.	Application	04	20%
4.	Skill	08	40%
	Total	20	100%

### 2. Weightage to Content / Subject Units

Sr. No.	Units	Mark
1.	Clothing Considerations	14
2.	Fashion	06
	Total	20

### 3. Weightage to Forms of Questions

Sr. No.	Form of Questions	Marks for each question	Number of questions	Total Marks
1.	Long Answer Type (LA)	5	1	05
2.	Short Answer Type (SA-II)	3	2	06
3.	Short Answer Type (SA-I)	2	3	06
4.	Very Short Answer Type (VSA)	1	3	03
	Total			20

### 4. The expected time for different types of questions would be as follows:

Sr. No.	Form of Question	Approx. time for each Question in minutes (t)	Number of questions (n)	Approx. time for each form of Questions in minutes (t X n)
1.	Long Answer Type (LA)	20	1	20
2.	Short Answer Type (SA-II)	08	2	16
3.	Short Answer Type (SA-I)	06	3	18
4.	Very Short Answer Type (VSA)	02	3	06
	Total			60

As the total time is calculated on the basis of the number of questions required to be answered and the length of their anticipated answers, it would, therefore, be advisable for the candidates to budget their time properly by cutting out the superfluous words and be within the expected time limits.

### 5. Scheme of Options

There will be no overall choice. However, there is an internal choice in **1.D** sub questions of **05** marks category.

## 6. Weightage to Difficulty level of questions:

<b>Sr. No.</b>	<b>Estimated difficulty level of questions</b>	<b>Percentage</b>
1.	Easy	20%
2.	Average	60%
3.	Difficulty	20%

A question may vary in difficulty level from individual to individual. As such, the assessment in respect of each question will be made by the paper setter on the basis of general anticipation from the group as a whole taking the examination. This provision is only to make the paper balanced in its weightage, rather than to determine the pattern of marking at any stage.

## 7. Number of Main questions:

There will be 2 main questions of 10 marks each.

**FORMAT OF QUESTION PAPER**  
**HOME SCIENCE BASED VOCATIONAL COURSE**  
**MID TERM TEST**

**APPAREL DESIGNING & DECORATION.**

**XII CGDM**

20 marks

1 hr

**INSTRUCTIONS**

- (i) All questions are compulsory.
- (ii) Figures to the right indicate full marks.
- (iii) Draw and use colours wherever necessary.

1A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in one or two words} (01 mark)

B. Short Answer I (SA I) {Answer the following in one to two sentences.} (01 mark)

C. Short Answer II (SA II) {Answer the following in five to six sentences.} (03 marks)

D. Long Answer (LA) {Answer any ONE of the following} (05 marks)

2A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in one or two words} (01 mark)

B. Short Answer I (SA I) {Answer the following in two to three sentences.} (02 marks)

C. Short Answer I (SA I) {Give two reasons to the following questions.} (02 marks)

D. Short Answer I (SA I) {Answer the following in two to three sentences.} (02 marks)

E. Short Answer II (SA II) {Answer the following in five to six sentences.} (03 marks)

**XII ADD**

Goa Board of Secondary & Higher Secondary Education Alto, Betim – Goa.

BLUE –PRINT MID TERM TEST

Duration: 1 hour

Subject: **Apparel Designing and Decoration**

Maximum Mark: 20

Objectives	Knowledge				Understanding				Application				Skill				Total
Content Area	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	
CLOTHING CONSIDERATIONS	2(1)						1(3)			2(2)						1(5)	14
FASHION	1(1)					1(2)								1(3)			06
	03				05				04				08				20

Note: Figures outside the brackets indicate the no. of questions and figures within the brackets indicate the marks

## MODEL QUESTION PAPER HOME SCIENCE BASED VOCATIONAL COURSE MID TERM TEST

APPAREL DESIGNING & DECORATION.

XII CGDM

20 marks

1 hr

### INSTRUCTIONS

- (i) All questions are compulsory.
- (ii) Figures to the right indicate full marks.
- (iii) Draw and use colours wherever necessary.
- (iv) Use the given croquis wherever necessary.

1A. Answer in one or two words. (01 mark)

(i) The age group that considers fit and style as important characteristics.

B. Answer the following in one to two sentences. (01 mark)

(i) What is a sleeper?

C. Answer the following in five to six sentences. (03 marks)

(i) Enlist the growth and safety features to be kept in mind while designing clothes for 3 to 6 year old's.

D. Answer any ONE of the following (05 marks)

(i) Design a swim wear for a teenager, with emphasis on texture, colour and style. Designing- 3 marks Emphasis- 2 marks

XII ADD

(ii) Design a casual wear for a senior citizen by using nature as a source of inspiration.      Designing-3 marks      Source of Inspiration -2 marks

2A. Select and rewrite the correct alternative from those given below. (01 mark)

(i) Many people give us inspiration, the way they put their clothes together and some have a style that goes beyond the clothes. These are the words remarked by designer \_\_\_\_\_.

- Oscar de la Renta
- Karl Langerfeld
- Jean- Paul Gaultier
- Donatella Versace

B. Answer the following in two to three sentences. (02 marks)

(i) Mention the various fabrics suitable for toddlers?

C. Give two reasons to the following questions. (02 marks)

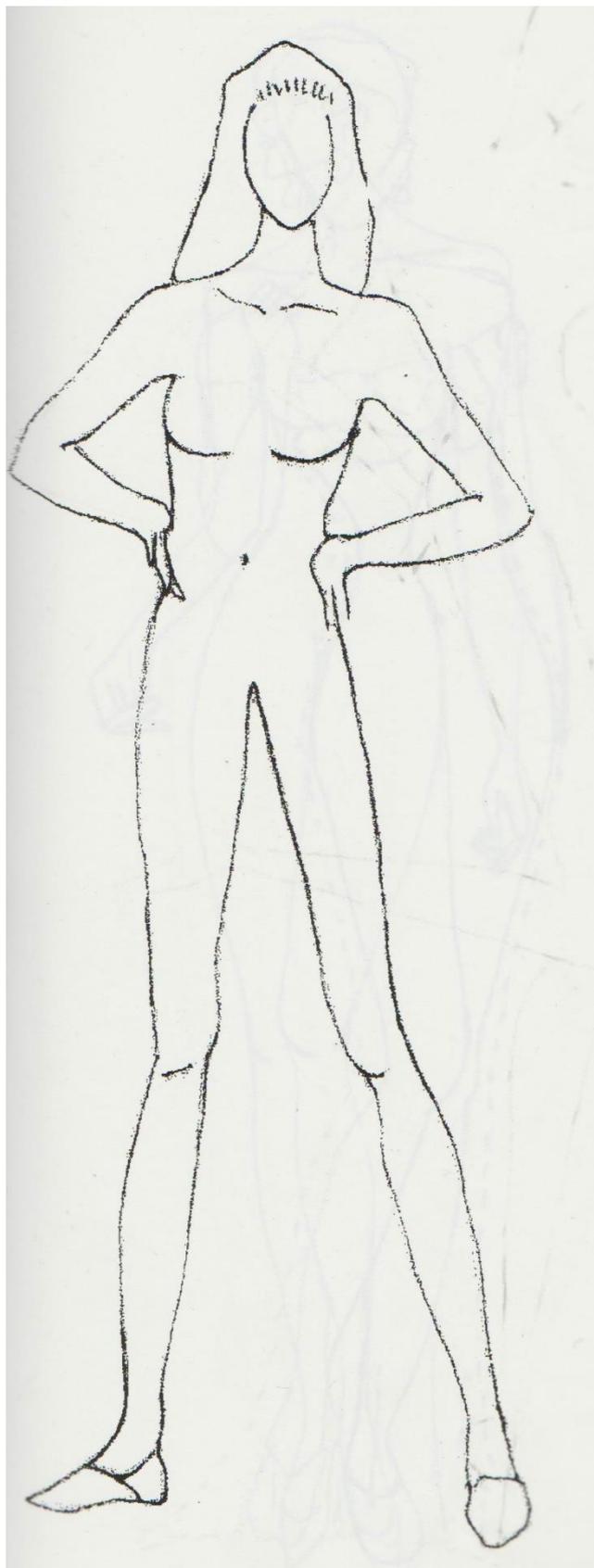
(i) Why do people become fashion victims?

D. Answer the following in two to three sentences. (02 marks)

(i) How does clothing help to serve the aged people?

E. Answer the following in five to six sentences. (03 marks)

(i) Sketch the working drawing, front and back of a nighty.



## DESIGN OF THE QUESTION PAPER

**Class: XII CGDM**

**Duration: 2 Hrs**

**Subject: Apparel Designing and Decoration**

**Max. Marks: 40**

The weightage or the distribution of marks over different dimensions of the question paper shall be as follows:

### 1. Weightage to Learning Outcomes

Sr. No.	Learning Outcomes	Mark	Percentage of Marks
1.	Knowledge	06	15%
2.	Understanding	10	25%
3.	Application	08	20%
4.	Skill	16	40%
	Total	40	100%

### 2. Weightage to Content / Subject Units

Sr. No.	Units	Mark
1.	Clothing Considerations	12
2.	Fashion	14
3.	Fashion Accessories	14
	Total	40

### 3. Weightage to Forms of Questions

Sr. No.	Form of Questions	Marks for each question	Number of questions	Total Marks
1.	Long Answer Type (LA)	5	2	10
2.	Short Answer Type (SA-II)	3	4	12
3.	Short Answer Type (SA-I)	2	6	12
4.	Very Short Answer Type (VSA)	1	6	06
	Total			40

### 4. The expected time for different types of questions would be as follows:

Sr. No.	Form of Question	Approx. time for each Question in minutes (t)	Number of questions (n)	Approx. time for each form of Questions in minutes (t X n)
1.	Long Answer Type (LA)	20	2	40
2.	Short Answer Type (SA-II)	08	4	32
3.	Short Answer Type (SA-I)	06	6	36
4.	Very Short Answer Type (VSA)	02	6	12
	Total			120

As the total time is calculated on the basis of the number of questions required to be answered and the length of their anticipated answers, it would, therefore, be advisable for the candidates to budget their time properly by cutting out the superfluous words and be within the expected time limits.

## 5. Scheme of Options

There will be no overall choice. However, there is an internal choice in **D** sub questions of **05** marks category.

## 6. Weightage to Difficulty level of questions:

<b>Sr. No.</b>	<b>Estimated difficulty level of questions</b>	<b>Percentage</b>
1.	Easy	20%
2.	Average	60%
3.	Difficulty	20%

A question may vary in difficulty level from individual to individual. As such, the assessment in respect of each question will be made by the paper setter on the basis of general anticipation from the group as a whole taking the examination. This provision is only to make the paper balanced in its weightage, rather than to determine the pattern of marking at any stage.

## 7. Number of Main questions:

There will be 4 main questions of 10 marks each.

**FORMAT OF QUESTION PAPER**  
**HOME SCIENCE BASED VOCATIONAL COURSE**  
**FIRST TERM**

**APPAREL DESIGNING & DECORATION.**

**XII CGDM**

40 marks

2 hrs

**INSTRUCTIONS**

- (i) All questions are compulsory.
- (ii) Answer each question on a fresh page.
- (iii) Write the number of each question and sub-question clearly.
- (iv) Figures to the right indicate full marks.
- (v) Draw and use colours wherever necessary.
- (vi) The question paper consists of 4 questions.
- (vii) Use the given croquis wherever necessary.

1A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in one or two words} (01 mark)

B. Short Answer I (SA I) {Answer the following in one to two sentences.} (01 mark)

C. Short Answer II (SA II) {Answer the following in five to six sentences.} (03 marks)

D. Long Answer (LA) {Answer any ONE of the following} (05 marks)

2A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in one or two words} (01 mark)

B. Short Answer I (SA I) {Answer the following in two to three sentences.} (02 marks)

C. Short Answer I (SA I) {Give two reasons to the following questions.} (02 marks)

D. Short Answer I (SA I) {Answer the following in two to three sentences.} (02 marks)

E. Short Answer II (SA II) {Answer the following in five to six sentences.} (03 marks)

3A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in one or two words} (01 mark)

B. Short Answer I (SA I) {Answer the following in one to two sentences.} (01 mark)

**XII ADD**

- C. Short Answer II (SA II) { Answer the following in five to six sentences. }  
(03 marks)
- D. Long Answer (LA) { Answer any ONE of the following } (05 marks)
- 4A. Very Short Answers (VSA) { Select and rewrite the correct alternative from those given below. OR Answer in one or two words } (01 mark)
- B. Short Answer I (SA I) { Answer the following in two to three sentences. }  
(02 marks)
- C. Short Answer I (SA I) { Give two reasons to the following questions. }  
(02 marks)
- D. Short Answer I (SA I) { Answer the following in two to three sentences. }  
(02 marks)
- E. Short Answer II (SA II) { Answer the following. } (03 marks)

Goa Board of Secondary & Higher Secondary Education Alto, Betim – Goa.  
BLUE –PRINT FIRST TERM EXAM

Duration: 2 hour

Subject: **Apparel Designing and Decoration**

Maximum Mark: 40

Objectives Content Area	Knowledge				Understanding				Application				Skill				Total
	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	
CLOTHING CONSIDERATIONS	1(1)				1(1)	1(2)					1(3)					1(5)	12
FASHION	2(1)	1(20)				1(2)				1(2)				2(3)			14
FASHION ACCESSORIES	1(1)	1(2)					1(3)		1(1)	1(2)						1(5)	14
	08				08				08				16				40

Note: Figures outside the brackets indicate the no. of questions and figures within the brackets indicate the marks

**MODEL QUESTION PAPER**  
**HOME SCIENCE BASED VOCATIONAL COURSE**  
**FIRST TERM**

**APPAREL DESIGNING & DECORATION.**

**XII CGDM**

40 marks

2 hrs

**INSTRUCTIONS**

- (i) All questions are compulsory.
- (ii) Answer each question on a fresh page.
- (iii) Write the number of each question and sub-question clearly.
- (iv) Figures to the right indicate full marks.
- (v) Draw and use colours wherever necessary.
- (vi) The question paper consists of 4 questions.
- (vii) Use the given croquis wherever necessary.

1A. Answer in one or two words. (01 mark)

(i) The age group that dislikes body revealing clothing, high necks and infantile styles.

B. Answer the following in one to two sentences. (01 mark)

(i) Why should dresses and shirts of six to eleven years old have adequate fullness across the back?

C. Answer the following in five to six sentences. (03 marks)

(i) List the independent and safety features to be kept in mind when designing clothes for the physically disabled.

D. Answer any ONE of the following (05 marks)

(i) Design a sportswear for a teenager, with emphasis on necklines, pockets and methods of disposal of fullness.

(ii) Design a bridesmaid dress, using the theme: INDIAN NATIONAL BIRD.

2A. Select and rewrite the correct alternative from those given below. (01 mark)

(i) "Many people give us inspiration, the way they put their clothes together."

Was said by designer.....

- Oscar de la Renta
- Karl Lagerfeld
- Valentino
- Donatella Versace

**XII ADD**

B. Answer the following in two to three sentences. (02 marks)  
 (i) What is an Interrupted cycle?

C. Give two reasons to the following question. (02 marks)  
 (i) Why do people become Fashion Victims?

D. Answer the following in two to three sentences. (02 marks)  
 (i) With the help of examples describe 'Trickle-Up Theory'?

E. Answer the following in five to six sentences. (03 marks)  
 (i) Sketch the working drawing of a sari blouse

3A. Answer in one or two words (01 mark)  
 (i) A particular characteristic or look in apparel or accessories

B. Answer the following in two to three sentences. (02 marks)  
 (i) List the shoes available for men, women and children for various occasions?

C. Give two reasons to the following question. (02 marks)  
 (i) Two piece outfits are suitable for teenagers – why?

D. Define the following Fashion term. (02 marks)  
 (i) Accessories

E. Answer the following. (03 marks)  
 (i) Sketch the working drawing, front and back of a nighty.

4A. Select and rewrite the correct alternative from those given below. (01 mark)  
 (i) A piece of fabric worn on the head or around the neck for warmth, fashion or for religious reasons is .....

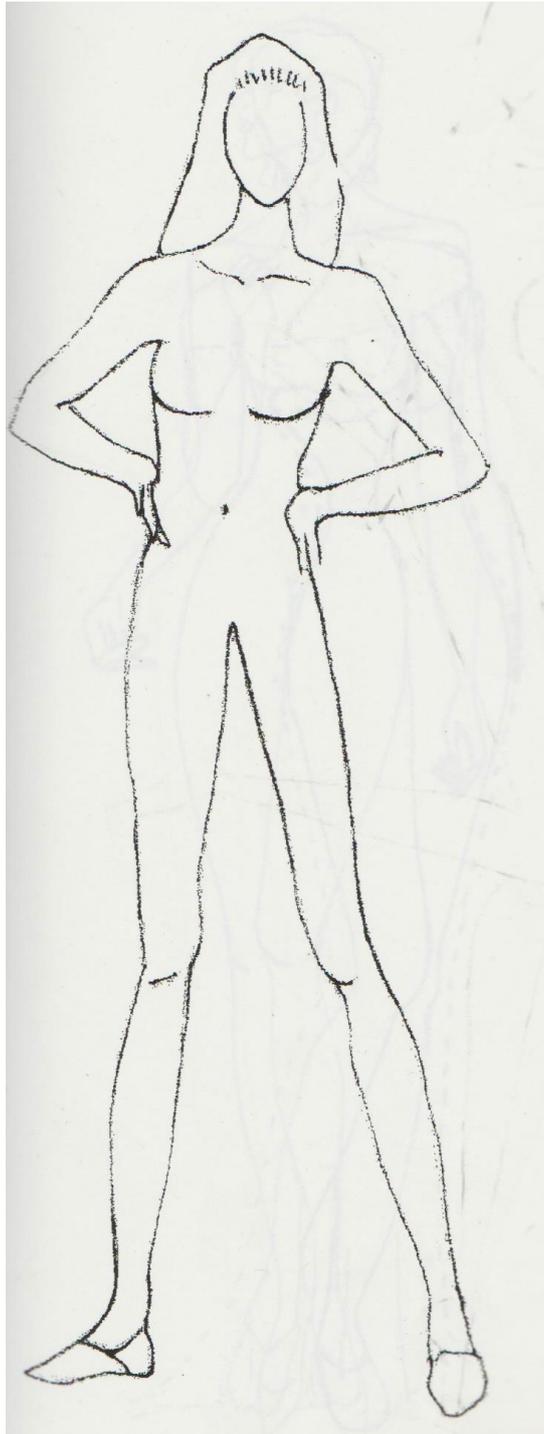
- Coat
- Cape
- Scarf
- Sweater

B. Answer the following in one to two sentences. (01 mark)  
 (i) Enlist the uses of a slip?

C. Answer the following in five to six sentences. (03 marks)  
 (i) Why are belts used in apparel?

D. Answer the following (05 marks)  
 (i) Design the following:

- a) Clutch bag
- b) Tote
- c) Bib necklace
- d) Dangler earrings
- e) Wrist ornament



## DESIGN OF THE QUESTION PAPER

**Class: XII CGDM**

**Duration: 2 Hrs**

**Subject: Apparel Designing and Decoration**

**Max. Marks: 50**

The weightage or the distribution of marks over different dimensions of the question paper shall be as follows:

### 1. Weightage to Learning Outcomes

Sr. No.	Learning Outcomes	Mark	Percentage of Marks
1.	Knowledge	11	22%
2.	Understanding	10	20%
3.	Application	11	22%
4.	Skill	18	36%
	<b>Total</b>	<b>50</b>	<b>100%</b>

### 2. Weightage to Content / Subject Units

Sr. No.	Units	Mark
1.	Clothing Considerations	10
2.	Fashion	10
3.	Fashion Accessories	10
4.	Figures	10
5.	Costumes	10
	<b>Total</b>	<b>50</b>

### 3. Weightage to Forms of Questions

Sr. No.	Form of Questions	Marks for each question	Number of questions	Total Marks
1.	Long Answer Type (LA)	5	3	15
2.	Short Answer Type (SA-II)	3	5	15
3.	Short Answer Type (SA-I)	2	6	12
4.	Very Short Answer Type (VSA)	1	8	08
	<b>Total</b>			<b>50</b>

### 4. The expected time for different types of questions would be as follows:

Sr. No.	Form of Question	Approx. time for each Question in minutes (t)	Number of questions (n)	Approx. time for each form of Questions in minutes (t X n)
1.	Long Answer Type (LA)	16.5	3	50
2.	Short Answer Type (SA-II)	06	5	30
3.	Short Answer Type (SA-I)	04	6	24
4.	Very Short Answer Type (VSA)	02	8	16
	<b>Total</b>			<b>120</b>

As the total time is calculated on the basis of the number of questions required to be answered and the length of their anticipated answers, it would, therefore, be advisable for the candidates to budget their time properly by cutting out the superfluous words and be within the expected time limits.

### 5. Scheme of Options

There will be no overall choice. However, there is an internal choice in **D** sub questions of **05** marks category.

### 6. Weightage to Difficulty level of questions:

<b>Sr. No.</b>	<b>Estimated difficulty level of questions</b>	<b>Percentage</b>
1.	Easy	20%
2.	Average	60%
3.	Difficulty	20%

A question may vary in difficulty level from individual to individual. As such, the assessment in respect of each question will be made by the paper setter on the basis of general anticipation from the group as a whole taking the examination. This provision is only to make the paper balanced in its weightage, rather than to determine the pattern of marking at any stage.

### 7. Number of Main questions:

There will be 5 main questions of 10 marks each.

**FORMAT OF QUESTION PAPER**  
**HOME SCIENCE BASED VOCATIONAL COURSE**  
**FINAL EXAM**

**APPAREL DESIGNING & DECORATION.**

**XII CGDM**

50 marks

2 hrs

**INSTRUCTIONS**

- (i) All questions are compulsory.
- (ii) Answer each question on a fresh page.
- (iii) Write the number of questions and sub-questions clearly.
- (iv) Figures to the right indicate full marks.
- (v) Draw and use colours wherever necessary.
- (vi) The question paper consists of 5 questions.
- (vii) Use the given croquis wherever necessary.

1A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in one or two words} (01 mark)

B. Short Answer I (SA I) {Answer the following in one to two sentences.} (01 mark)

C. Short Answer II (SA II) {Answer the following in five to six sentences.} (03 marks)

D. Long Answer (LA) {Answer any ONE of the following} (05 marks)

2A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in one or two words} (01 mark)

B. Short Answer I (SA I) {Answer the following in two to three sentences.} (02 marks)

C. Short Answer I (SA I) {Give two reasons to the following questions.} (02 marks)

D. Short Answer I (SA I) {Answer the following in two to three sentences.} (02 marks)

E. Short Answer II (SA II) {Answer the following.} (03 marks)

2A. Very Short Answers (VSA) {Select and rewrite the correct alternative from those given below. OR Answer in one or two words} (01 mark)

B. Short Answer I (SA I) {Answer the following in two to three sentences.} (02 marks)

C. Short Answer I (SA I) {Give two reasons to the following questions.} (02 marks)

**XII ADD**

- D. Short Answer I (SA I) { Answer the following in two to three sentences. }  
(02 marks)
- E. Short Answer II (SA II) { Answer the following. }  
(03 marks)
- 4A. Very Short Answers (VSA) { Select and rewrite the correct alternative from those given below. OR Answer in one or two words }  
(01 mark)
- B. Short Answer I (SA I) { Answer the following in one to two sentences. }  
(01 mark)
- C. Short Answer II (SA II) { Answer the following in five to six sentences. }  
(03 marks)
- D. Long Answer (LA) { Answer the following }  
(05 marks)
- 5A. Very Short Answers (VSA) { Select and rewrite the correct alternative from those given below. OR Answer in one or two words }  
(01 mark)
- B. Short Answer I (SA I) { Answer the following in one to two sentences. }  
(01 mark)
- C. Short Answer II (SA II) { Answer the following in five to six sentences. }  
(03 marks)
- D. Long Answer (LA) { Answer any ONE of the following }  
(05 marks)

Goa Board of Secondary & Higher Secondary Education Alto, Betim – Goa.  
BLUE –PRINT H.S.S.C Examination

Duration: 2 hour

Subject: **Apparel Designing and Decoration**

Maximum Mark: 50

Objectives	Knowledge				Understanding				Application				Skill				Total
	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	VSA	SAI	SAII	LA	
Content Area																	
CLOTHING CONSIDERATIONS	2(1)										1(3)					1(5)	10
FASHION	1(1)	1(2)				1(2)				1(2)	1(3)						10
FASHION ACCESSORIES	1(1)	1(2)				1(2)				1(2)					1(3)		10
FIGURES	1(1)						1(3)		1(1)							1(5)	10
COSTUMES	2(1)						1(3)									1(5)	10
	11				10				11				18				50

Note: Figures outside the brackets indicate the no. of questions and figures within the brackets indicate the marks

**MODEL QUESTION PAPER**  
**HOME SCIENCE BASED VOCATIONAL COURSE**  
**FINAL EXAM**

**APPAREL DESIGNING & DECORATION.**

**XII CGDM**

50 marks

2 hrs

**INSTRUCTIONS**

- (i) All questions are compulsory.
- (ii) Answer each question on a fresh page.
- (iii) Write the number of questions and sub-questions clearly.
- (iv) Figures to the right indicate full marks.
- (v) Draw and use colours wherever necessary.
- (vi) The question paper consists of 5 questions.
- (vii) Use the given croquis wherever necessary.

**1A. Answer in one or two words. (01 mark)**

(i) The age group that dislikes body revealing clothing, high necks and infantile styles.

**B. Answer the following in one to two sentences. (01 mark)**

(i) What are sacques?

**C. Answer the following in five to six sentences. (03 marks)**

(i) List the independent and safety features to be kept in mind when designing clothes for the physically disabled.

**D. Answer any ONE of the following (05 marks)**

(i) Design a sportswear for a teenager, with emphasis on necklines, pockets and methods of disposal of fullness.

(ii) Design a bridesmaid dress, using the theme: INDIAN NATIONAL BIRD.

**2A. Select and rewrite the correct alternative from those given below. (01 mark)**

(i) "Many people give us inspiration, the way they put their clothes together."

Was said by designer.....

- Oscar de la Renta
- Karl Langerfeld
- Valentino
- Donatella Versace

**XII ADD**

B. Answer the following in two to three sentences. (02 marks)  
 (i) What is an Interrupted cycle?

C. Give two reasons to the following questions. (02 marks)  
 (i) Why does fashion change?

D. Answer the following in two to three sentences. (02 marks)  
 (i) With the help of examples describe 'Trickle-Up Theory'?

E. Answer the following in five to six sentences. (03 marks)  
 (i) Sketch the working drawing, front and back of a ladies blouse.

3A. Answer in one or two words (01 mark)  
 (i) Long wide scarf often fringed at ends

B. Answer the following in two to three sentences. (02 marks)  
 (i) Differentiate between boot and shoe.

C. Give two reasons to the following question. (02 marks)  
 (i) Why is lingerie the foundation of an outfit?

D. Define the following Fashion term. (02 marks)  
 (i) Accessories

E. Answer the following. (03 marks)  
 (i) Design the following:  
     a) Clutch bag  
     b) Tote  
     c) Opera length necklace

4A. Answer in one or two words (01 mark)  
 (i) The figure irregularity that is balanced by wearing horizontal emphasis at the shoulder line.

B. Answer the following in one to two sentences. (01 mark)  
 (i) How can the breadth of shoulders be minimized for a figure that has Broad shoulders?

C. Answer the following in five to six sentences. (03 marks)  
 (i) Figure having a flat chest should wear empire line and softly gathered bodice -why?

D. Answer the following (05 marks)

(i) Design a smart casual wear for a figure that has an hourglass figure.

5A. Select and rewrite the correct alternative from those given below. (01 mark)

(i) The sartorial ensemble of the Rajasthani women comprises of three standard articles: Ghagra, Choli and.....

- Hembari
- Chadar
- Lahario
- Innaphi

B. Answer the following in one to two sentences. (01 mark)

(i) List the three main reasons why people wear clothes?

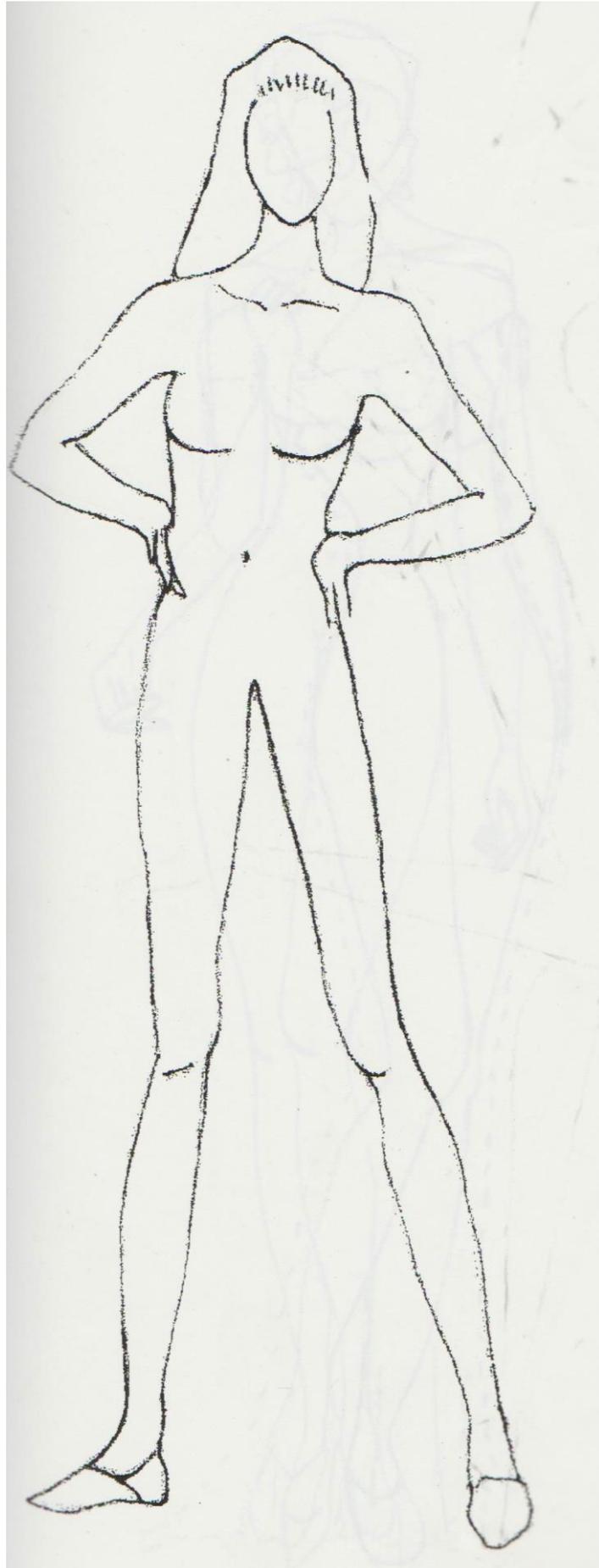
C. Answer the following in five to six sentences. (03 marks)

(i) With the help of examples describe how clothing customs and purpose of wearing clothes causes worldwide variety in clothing?

D. Answer any ONE of the following (05 marks)

(i) Design the sartorial ensemble of the Kashmiri women?

(ii) Design the traditional costume of the Punjabi women?



XII ADD

## ANSWER KEY

DURATION: 2 hours

APPAREL DESIGNING & DECORATION

Total No. of Questions: 5

Maximum Marks: 50

1A. (01 mark)

(i) Senior years/aged people

B. (01 mark)

(i) *Sacques* are short jackets used for babies.

C. (03 marks)

(i) Independent: Garment openings must be accessible and easy to manipulate, long front openings, large flat buttons and zippers with large pull rings, Velcro. Pants and skirts can wrap or have full-length leg openings. One-piece garments (dresses, jump suits) may be easier to get in and out of for some. Shoes that slip on are easy to get into, avoid ties, buckles. Pockets attached to clothes help carry things.

Safety: Limit excessive fabric, Select flameproof, flame-retardant fabrics.

D. Any ONE (05 marks)

(i) Consider the students design

Any style of sportswear for a teenager can be designed,

Designing – 3 marks

Emphasis on necklines, pockets and methods of disposal of fullness. – 2 marks

(ii) Consider the students design

Any length and style of apparel for a bridesmaid can be designed,

Designing – 3 marks

Source of inspiration (INDIAN NATIONAL BIRD) – 2 marks

2A. (01 mark)

(i) “Many people give us inspiration, the way they put their clothes together.”

Was said by designer.....Donatella Versace

B. (any 2 points) (02 marks)

(i) An Interrupted cycle is when

- manufacturers and retailers no longer wish to risk producing or stocking merchandise that will soon decline in popularity,
- in preferences and seasons.
- Consumers who try to buy summer clothes in August or rainy shoes in

November cannot do so.

- the normal progress of a fashion cycle is interrupted or prolonged by social upheaval,
- the normal progress of a fashion cycle is interrupted or prolonged by economic depression,
- the normal progress of a fashion cycle is interrupted or prolonged by recession or war.

C. (any 2 reasons)

(02 marks)

(i) Fashion changes because

- It reflects changes in people's life-styles and current events.
- People need change.
- People get bored with what they have.

D.

(02 marks)

(i) Consider the examples of students also

'Trickle-Up Theory' also known as *Reverse Adoption or Bottom-Up Theory*  
 Since the 1960s, manufacturers and retailers pay more attention to consumer innovation. They watch people on the streets to find ideas. Some of these ideas eventually reach the designer market.

E.g.

- The "Grunge" look of the early 1990s is a good example of a street look that reached the runways.
- Dancewear and active wear, which began as functional needs of the consumer, also have influenced designer collections.
- Vintage fashion purchased by young people in thrift shops has influenced recent collections.

E.

(03 marks)

(i) Ladies blouse.

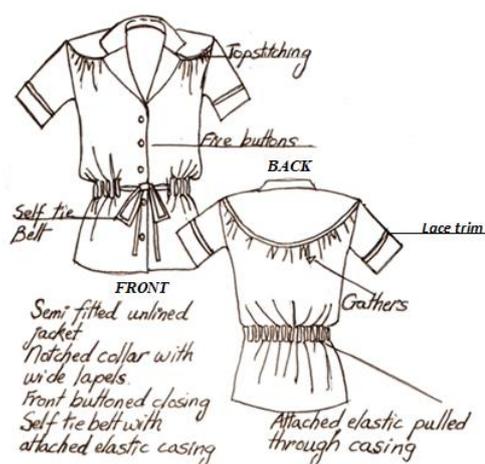
Consider the students design

The length of the ladies blouse can be short or long, with short or long sleeves, or without sleeves, with or without yoke.

Working drawing of front and back is compulsory

Front with 2 or more details ----- 1 ½ mark

Back with 2 or more details ----- 1 ½ mark



3. A. (01 mark)  
(i) Stole

B. (any 2 differences) (02 marks)

The difference between boot and shoe.

Most boots mainly cover the foot and the ankle and extend up the leg, sometimes as far as the knee or even the hip. A shoe is an item of footwear intended to protect and comfort the human foot while doing various activities. Shoes are also used as an item of decoration.

C. (any 2 reasons) (02 marks)

(i) Lingerie the foundation of an outfit

- As it makes the clothes more comfortable to wear
- attractive to look at
- provides warmth,
- hygiene and modesty

D. (02 marks)

(i) Accessories - All articles ranging from hosiery to shoes, bags, gloves, belts, scarves, jewelry and hats for example, Worn to complete or enhance an outfit or apparel.

E. (03 marks)

(i) Consider the designs of the students:

- a) Clutch bag: a handbag without handles with detachable chain strap, rectangular in shape, often an evening bag but used during the day as well.
- b) Tote: a medium to large bag with two straps and an open top



c) Opera length necklace:



4A. (01 mark)

(i) Broad hips/Wide hips/Big bottoms/Full hips

B. (01 mark)

(i) (any 1 point)

- Use fabrics that enhance body, that aren't too delicate or flimsy.
- The patterns in fabrics can also help to create a balance for broad shoulders.
- Vertical stripes or patterns will help narrow the upper half.
- Wide shoulders appear narrower in fitted or sloping raglan sleeves with little or no shoulders padding.
- Balance the width of the shoulders by creating hip fullness with peplums, patch pockets, wide belts and flaring hemlines.

C. (any 3 reasons) (03 marks)

(i) Figure having a flat chest should wear empire line and softly gathered bodice

- Help to give the illusion of a full bust.
- The figure irregularity can be made less apparent
- Disguises the figure irregularity
- Does not call attention to the flat chest
- Looks fabulous
- Creates the illusion of a full chest

D. (05 marks)

(i) Smart casual wear for a figure that has an hourglass figure.

Consider the students design keeping in mind the following points

- Tops should be semi-fitted at the waist line with high hip length.
- skirts worn till just below the knee level
- Single breasted jacket with deep necklines in hip bone length.
- Waistline can be highlighted with the use of belts.
- Waist fitted tee-shirts in mid-riff to hip bone length
- Dark coloured denims in straight to boot to flared cut
- dress styles that emphasize the waist
- wide range of fabrics
- Both monochromatic colours palette and contrast
- Delicate and feminine prints
- Embellishment on the garment should be restricted to the waistline and near the neck.
- Semi fitted kameez worn with fitted churidars or salwar.

5A. (01 mark)

(i) Lahario

B. (01 mark)

(i) People wear clothes for three main reasons: (1) protection, (2) communication, and (3) decoration. Most clothing serves all the three purposes.

C. (03 marks)

(i) Consider the examples of the students

**Purpose:** as we have seen, people wear clothes for three basic purposes – protection, communication and decoration. But people in various regions of the world often need different kinds of protection, especially if they live in different climates. People may also wear clothes that have a special meaning not understood by people of other countries. For example Muslim women wear veils in public because their religion requires them to hide their faces from strangers. In addition, people have different ideas about what makes clothing attractive.

**Clothing customs:** affect styles. These customs develop in a country as generation after generation of children learn what clothes to wear. For example, a Mexican farmer and a Chinese farmer may wear clothes made from similar materials and by the same basic methods. They may need their clothes for the same purpose. But the custom in Mexico is to wear straw hats with brims that tilt up. In China, custom calls for straw hats with brims that slant down.

D. Any ONE (05 marks)

(i) The sartorial ensemble of the Kashmiri women



The chief sartorial ensemble for men and women consists of a *pheran* and a *salwar*.

(ii) The traditional costume of the Punjabi women



The dress comprises of *salwar*, *kameez* and *orhni*.