

Secondary Stage



In Accordance with  
NCF 2023

**12**  
CBSE

# Fashion Studies

CODE 837 | Skill Education

Sona Sharma



**Includes**

- Part A: Employability Skills
- Part B: Subject Specific Skills
- Part C: Practical Work
- Part D: Project Work

**FULLMARKS**

**12**  
CBSE

# Fashion Studies

CODE 837 | Skill Education

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# Preface

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In order to understand clothing as one of the three most important needs of the human race, fashion theory, and practice are based on an academic basis where history, anthropology, sociology, psychology, and economics are mixed. It's the visual expression of a country's cultural identity.

Fashion plays an active role in influencing consumers' lifestyle choices. In some areas, such as clothing, accessories, cars, foods, wellness, vacations, and so on, it has become the driving force behind global trends. Despite its glamorousness, fashion is a serious business with high financial stakes worldwide. India is becoming a prominent figure on the global fashion map as it continues to become increasingly identified with textiles, clothing, and culture in an International Fashion Scenario.

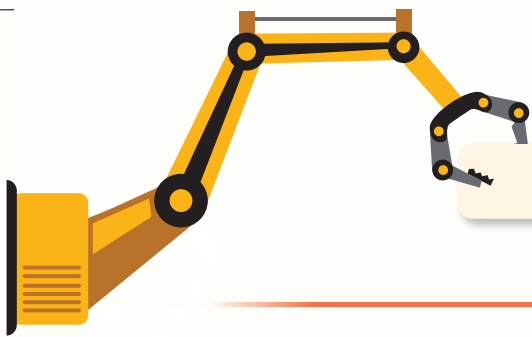
A large variety of useful topics, that encourage individual achievement, have been offered to students by the existing education environment. Several people want to pursue a non-traditional career in which creativity, problem-solving, and entrepreneurial skills are integrated into an exciting combination. Fashion Studies is offered at CBSE 10+2 level as an optional course that reflects the direction in which fashion is considered a creative and challenging career.

Fashion Studies provides an insight into the components and processes of garment design, textile production, and marketing. This includes the entire fiber-to-fabric process, from conception to manufacture of clothing. It gives an overview of fashion, the understanding of fabrics and surface technologies, design fundamentals, and elements of garment production. It is proposed that Fashion Studies should be the subject of a student's curriculum to enable them to decide how best to pursue their dreams.

The Subject of Fashion Studies was launched as an independent elective course at the Senior Secondary Level in 2006 to meet the needs of today's changing fashion industry. The book is designed to provide students with a thorough knowledge of this subject, by the same CBSE curriculum. For those interested in fashion and its various aspects, it can be considered as an introductory book. For an introduction course in vocational training, the book will be a useful tool.

— **Publishers**





# INSIDE THE BOOK

## Learning Resources

### Learning Outcomes:

Students will be able to know about

| Learning Outcomes         |  |
|---------------------------|--|
| 1.1 Introduction          | 1.2 Origin and Development of Costumes |
| 1.3 Industrial Revolution | 1.4 Evolution of Modern Indian Fashion |
| 1.5 Films and Fashion     |  |

### At a Glance:

This section provides summary of the chapter.

#### At a Glance

- Fashion is a social process by which newly introduced styles or trends become popular at certain time with acceptability by a wider cross-section of consumers.
- Clothing items are made from fabric and other materials that are worn on the human body also referred to as clothes, apparel, or garments.
- Apparel are garments made of fabric, knits, leather, or other wearable materials.
- Clothing which is specifically used for a ritual or performance, ethnic or historical within specific context of occasion and time is referred to costume. It is derived from the word 'custor' developed from the culture and customs of society.
- Adornment is a process of beautification of the self through the decoration of clothes or of the body itself since ancient times. Adornment is of two types – adornment through clothes or adornment through the body.

### Glossary:

This section contains definitions of important terms.

#### Glossary

|                     |  |
|---------------------|--|
| 1. Angarkha         | : Long fabric coat originally worn by the Mughals over the chain mail which passed into society as civilian clothing   |
| 2. Haute Couture    | : French term for exclusive, one-of-a-kind 'high fashion'  |
| 3. Antariya         | : Draped lower garment for both sexes in India   |
| 4. Camouflage print | : Print used in clothing and accessories in specific patterns and colour combinations used by the army and other security forces                                     |
| 5. Chintz           | : Small print derived from the Indian word cheent  |
| 6. Chiton           | : A draped rectangle of fabric which could be belted to form a tunic or draped like a shawl fastened on one or both shoulders worn by Greek men                      |
| 7. Fibula           | : Decorative pin or brooch used to secure the ends of the garment at the shoulder by Greeks and Romans   |
| 8. Haik             | : Large transparent material around the body knotted at the waist creating elaborate folds at the hips worn by Egyptian male royalty                                 |
| 9. Himation         | : Large fabric worn by Greek men swathed around the body without fixed fastenings with or without inner garment  |
| 10. Jootis          | : Traditional footwear in India  |
| 11. Kachcha         | : Unstitched piece of fabric draped around the hips or draped loincloth for men, passed between the legs with the end tucked at the centre front waist worn in India |
| 12. Kalasaires      | : Egyptian unisex sheath-like tunic  |
| 13. Kaunakes        | : Ankle-length, wrap-around skirt tied at the waist with the excess waistband hanging loosely at the back worn by the Sumerians                                      |
| 14. Kayabandh       | : Indian sash fastened at the waist and knotted at the front in simple or elaborate ways   |

### Sample

### Practical Work

Practical learning helps students learn more

#### PRACTICAL EXERCISE - 1

**Aim**

1. To enable students to understand the impact of the Industrial Revolution during the British Raj in India

**Material Requirement**

1. Unlined/ blank sketchbook (A3)
2. Scissor, glue

**Procedure**

1. Identify specific categories of textiles and clothing worn in England and Europe which were based on Indian exports during the Industrial Revolution
2. Refer to books, journals in the library and the internet to do the following:
  - (i) Find and photocopy an article on the impact of restrictive rules on Indian weavers during the British Raj
  - (ii) Identify pictures of European garments which used Indian textiles and prints
3. Visit a museum for additional information (optional)
4. Use photocopies of visuals and stick them in a notebook with suitable labels indicating the product (textiles and clothing), reference name (if any) and year.
5. Make a presentation to the class

**Observation and Discussion**

1. What were the short-term and long-term repercussions of Industrial Revolution in India?
2. Are the traditional textile prints and apparel designs still used by textile and fashion designers?

### Sample

### Project Work

It helps the students work outside the classroom environment while improving their practical skills.


#### 1. Project

**Topic: Evolution of Modern Indian Fashion**


**Introduction**

Traditional Indian clothes have had a distinctive identity within the country as well as globally. Indian costumes have the unique characteristic of being indicative of a particular geographical region. The history of 20th-century Indian fashion is contextual. It is related to the social, economic, and political environment within the country as well as to the changing fashion trends all over the world. It should be noted that Indian heritage and tradition have been so deeply rooted that new influences could bring about only a limited amount of change without any radical metamorphosis in culture.

- 1900 to 1910



- Shirtwaist
- Leg O'Mutton Sleeves
- Dustcoat
- Protect clothing while riding in the automobile



# Assessment Tools

## Review Questions:

It presents questions before the students to access their current progress on the ongoing topic.

### Review Questions

1. What are the views regarding the origin and need for clothing?  
**Ans.** In prehistoric times the lifestyle of humans changed according to changes in climate, which also influenced their costume. Remnants of their clothing have been found in valleys and caves. They are also recorded in museums, where we get to know much more about people's clothing in ancient times. We need clothing for a few factors like protection, ritual, identification, and adornment.
2. According to fashion historian James Laver, what are the three principles which govern clothing?  
**Ans.** James Laver used a nineteenth-century variant of the "three reasons" paradigm to justify shifts in clothing patterns. Clothing is governed by three principles: seduction, utility, and hierarchy, according to fashion historian James Laver.

## Activity:

It provides an activity to the students allowing them to research and learn new things.

### Activity 2

**Background:** Both in Western and Asian civilizations, draped apparel preceded cut and sewn fitted garments giving each ensemble a distinctive look worn both by men and women. The manner of draping the traditional six to nine yard sari is indicative of the geographical location in India where the wear resides. There are several traditional sari drapes in India. This activity is intended to provide students with hands-on practice in recreating drapes of ancient Indian garments. Students shall work in parts to perform this activity.

1. Refer to books, magazines or the internet and collect pictures of different sari drapes.

**Ans.**



2. Are there commonalities and differences in the drape according to the geographical region? Are the saris of the same length? Has the manner of draping the sari changed or remained unchanged over the year?

**Ans.** Sari is the Indian traditional attire that is acceptable all over the world by women with different drapes and styles. Each and every state has its own different culture, regions, and occasional sari draping style. More than 80 draping styles recorded ways to wear a sari. It is one of the

## Additional Questions with Answers:

It contains MCQs, Fill in the blanks to test and improve their mental dexterity.

### I. Choose the correct option.

1. Which of the following is an ancient draped costume of India?  
 (a) Toga (b) Uttariya (c) Palla (d) Chiton
2. Which of the following is an example of body adornment?  
 (a) Poulaine (b) Victorian corset (c) Tight breeches (d) Scarification
3. Which of the following terms is used for printed and dyed clothes used during the industrial revolution?  
 (a) Indiennes (b) Chintz (c) Muslin (d) Poplin
4. Name the popular Indian print with small flowers that was widely used in European clothing.  
 (a) Muslin (b) Poplin (c) Chintz (d) Indiennes
5. Why are camouflage prints used by the military across the world?  
 (a) Because it has types of greens in it. (b) To be identified as a soldier.  
 (c) Because it reduces the visibility of the soldier.  
 (d) Because it is a mark of armed services all over the world.

### Answers:

1. (b) Uttariya
2. (d) Scarification
3. (a) Indiennes
4. (c) Chintz
5. (c) Because it reduces the visibility of the soldier.
6. (d) adornment, identification
7. (a) Eli Whitney
8. (a) Bhanu Athaiya
9. (b) Pandit Jawaharlal Nehru
10. (c) Ritu Kumar

### II. Fill in the blanks.

1. The two categories of Roman costumes are ..... and .....
2. A social process in which a newly introduced style or trend becomes popular in a certain time period is called .....
3. Two sources of clothing are ..... and .....
4. There are ..... types of adornment.
5. In 19th century, ..... originated in France.

## Previous Years' Board Questions:

It presents questions that promote the experiential learning.

### Previous Years' Board Questions

#### I. Answer the following questions.

(1 Mark)

1. .... involves a permanent change in body colour based on the insertion of an indelible dye in punctured skin. (CBSE 2023)
2. The costumes of the national award winning film 'Shatranj ke Khiladi' were designed by: (CBSE 2023)  
 (a) Bhanu Athaiya (b) Shama Zaidi (c) Neeta Lulla (d) Aki Narula
3. In 1856, the first synthetic dye was invented by ..... (CBSE 2023)  
 (a) Sir Isaac Newton (b) Sir William Perkin  
 (c) Johan Tobias Mayer (d) Joseph Jacquard
4. .... was the basic garment for men in Egyptian civilization. (CBSE 2023)
5. Globally, power dressing with padded shoulders and tightly belted waist was the characteristic silhouette in ..... (CBSE 2023)  
 (a) 1990s (b) 1970s (c) 1980s (d) 1960s
6. An English designer who made a significant contribution by introducing the mini skirt was: (CBSE 2023)  
 (a) Marry Quant (b) Vivien Westwood  
 (c) Donna Karan (d) Alexander McQueen

#### Answers:

1. Body tattooing
2. (b) Shama Zaidi
3. (b) Sir William Perkin
4. Schenti
5. (c) 1980s
6. (a) Marry Quant

#### II. Very Short Answer Type Questions

(1 Mark)

1. Give an example of any ancient draped costume of India. (CBSE 2019)
2. What is adornment? (CBSE 2020)
3. What is 'Antariya'? (CBSE 2020)

## Exercise:

It contains a variety of questions to assess the concepts taught in the unit/chapter.

### EXERCISE 1

#### Fill in the blanks.

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

## CBSE Sample Question Paper:

It contains CBSE sample question paper.

### CBSE Sample Question Paper Fashion Studies (Subject Code 837)

For Class XII (Session 2023-2024)

Max. Time: 3 Hours Max.

Marks: 60

#### General Instructions:

1. Please read the instructions carefully.
2. This Question Paper consists of 24 questions in two sections – Section A & Section B.
3. Section A has Objective type questions whereas Section B contains Subjective type questions.
4. Out of the given (6 + 18 =) 24 questions, a candidate has to answer (6 + 11 =) 17 questions in the allotted (maximum) time of 3 hours.
5. All questions of a particular section must be attempted in the correct order.
6. Section A: Objective Type Questions (30 Marks):  
 (i) This section has 06 questions. (ii) There is no negative marking.  
 (iii) Do as per the instructions given.  
 (iv) Marks allotted are mentioned against each question/part.



# Syllabus

## SCHEME OF UNITS

This course is a planned sequence of instructions consisting of units meant for developing employability and vocational competencies of students of Class XII opting for skill subject along with other education subjects.

The unit-wise distribution of hours and marks is as follows:

| CLASS     | THEORY   | PRACTICAL | TOTAL     |
|-----------|----------|-----------|-----------|
| Class XII | 70 marks | 30 marks  | 100 marks |

|                    | UNITS                             | NO. OF HOURS<br>for Theory and Practical |                  | MAX. MARKS<br>for Theory and Practical |
|--------------------|-----------------------------------|--|------------------|--|
| PART A             | <b>Employability Skills</b>       |  |                  |  |
|                    | Unit 1: Communication Skills-IV   | 10                                       |                  | 2                                      |
|                    | Unit 2: Self-Management Skills-IV | 10                                       |                  | 2                                      |
|                    | Unit 3: ICT Skills-IV             | 10                                       |                  | 2                                      |
|                    | Unit 4: Entrepreneurial Skills-IV | 15                                       |                  | 2                                      |
|                    | Unit 5: Green Skills-IV           | 05                                       |                  | 2                                      |
|                    | <b>Total</b>                      | <b>50</b>                                |                  | <b>10</b>                              |
| PART B             | <b>Subject Specific Skills</b>    | <b>Theory</b>                            | <b>Practical</b> | <b>Marks</b>                           |
|                    | Unit 1: History of Fashion        | 30                                       | 10               | 10                                     |
|                    | Unit 2: Basic Pattern Development | 40                                       | 20               | 16                                     |
|                    | Unit 3: Elements of Fashion       | 30                                       | 10               | 12                                     |
|                    | Unit 4: Basics of Garment Making  | 50                                       | 20               | 12                                     |
|                    | <b>Total</b>                      | <b>150</b>                               | <b>60</b>        | <b>50</b>                              |
| PART C             | <b>Practical Work</b>             |  |                  |  |
|                    | Practical Examination             |  |                  | 21                                     |
|                    | Written Test                      |  |                  | 05                                     |
|                    | Viva Voce                         |  |                  | 04                                     |
|                    | <b>Total</b>                      |  |                  | <b>30</b>                              |
| PART D             | <b>Project Work/Field Visit</b>   |  |                  |  |
|                    | Practical File/Student Portfolio  |  |                  | 10                                     |
|                    | <b>Total</b>                      |  |                  | <b>10</b>                              |
| <b>Grand Total</b> |                                   | <b>260</b>                               |                  | <b>100</b>                             |

### PART-A: EMPLOYABILITY SKILLS

| S. No.                | Units   | Duration (in Hours) |
|-----------------------|---|---------------------|
| 1.                    | Unit 1: Communication Skills- IV                            | 10                  |
| 2.                    | Unit 2: Self-management Skills- IV                          | 10                  |
| 3.                    | Unit 3: Information and Communication Technology Skills- IV | 10                  |
| 4.                    | Unit 4: Entrepreneurial Skills- IV                          | 15                  |
| 5.                    | Unit 5: Green Skills- IV                                    | 05                  |
| <b>TOTAL DURATION</b> |   | <b>50</b>           |

**NOTE: For Detailed Curriculum/Topics to be covered under Part A: Employability Skills can be downloaded from CBSE website.**

### PART-B – SUBJECT SPECIFIC SKILLS

- Unit 1: History of Fashion
- Unit 2: Basic Pattern Development
- Unit 3: Elements of Fashion
- Unit 4: Basics of Garment Making

| Unit                                     | Objectives of the Course  | Learning Outcomes  | Course Content  |
|--|---|--|---|
| <b>Unit-1: History of Fashion</b>        | <ul style="list-style-type: none"> <li>To provide an overview of history of costume from ancient civilization to the present</li> <li>To explain the socio-cultural factors influencing costume</li> <li>To explain the influence of industrial revolution on fashion industry.</li> <li>To discuss the evolution of modern Indian fashion</li> </ul>   | <p>After completion of the unit, the students shall be able to the following:</p> <ul style="list-style-type: none"> <li>Explain the significance of studying fashion history as a source of research for developing new collections.</li> <li>Express their knowledge on industrial revolution and its impact on fashion.</li> <li>Discuss evolution of modern Indian fashion</li> </ul>  | <ul style="list-style-type: none"> <li>Introduction to history of fashion, sources of information</li> <li>Factors affecting clothing – protection, ritualistic, identification, adornment</li> <li>Origin and development of costume –Draped costume(Indian, Sumerian, Babylonian, Assyrian, Egyptian, Greek and Roman)</li> <li>Industrial Revolution – mechanical inventions, influence on India</li> <li>Evolution of 20th century Indian fashion.</li> <li>Films and fashion</li> </ul>  |
| <b>Unit-2: Basic Pattern Development</b> | <ul style="list-style-type: none"> <li>To introduce students to the World of Fashion Designing through pattern development</li> <li>To explain the importance of skills for converting a design sketch into a three dimensional form.</li> <li>To develop basic blocks for bodice and skirt.</li> </ul>   | <p>After completion of the unit, the students shall be able to the following:</p> <ul style="list-style-type: none"> <li>Demonstrate understanding the basic skills of Pattern Making.</li> <li>Demonstrate understanding of the concept of Fit and Balance.</li> <li>Develop Basic Blocks from measurement charts and body measurements.</li> <li>Develop patterns for simple Designs using basic blocks.</li> </ul>  | <ul style="list-style-type: none"> <li>Pattern Making</li> <li>Terminology, symbols and abbreviations</li> <li>Methods of measuring body and dress form</li> <li>Sizes and measurements</li> <li>Tools of pattern making</li> <li>Fit- Element of fits, evaluating fits, need to fit and methods of fit</li> <li>Pattern development- Basic Bodice: How to develop a bodice from the standard measurement chart and test fitted on the dress form.</li> <li>Sleeveless bodice</li> <li>Neckline and its variations</li> <li>Dart manipulation</li> <li>How to develop basic skirt block with one dart or two darts and A-line</li> <li>Collar-Principles of collar development: flat collar, roll collar and stand collar, terminology for collars</li> </ul> |
| <b>Unit-3: Elements of Fashion</b>       | <ul style="list-style-type: none"> <li>To introduce students to the basic segments in fashion clothing</li> <li>To teach students about fashion, fashion centers, categories of clothing &amp; trims.</li> <li>To sensitize students about different items in each category of apparel for men, women and children</li> <li>To teach students the difference between high-fashion and mass-fashion apparel</li> <li>To distinguish between custom-made and ready to wear garments.</li> </ul> | <p>After completion of the unit, the students shall be able to the following:</p> <ul style="list-style-type: none"> <li>Express knowledge of the segments in Fashion Clothing.</li> <li>Express knowledge and use of appropriate fashion terminology</li> <li>Express knowledge of global fashion capitals</li> <li>Express knowledge of various categories of apparel for men, women and children</li> <li>Demonstrate understanding of trims used in apparels.</li> <li>Demonstrate understanding of difference between High Fashion, Mass Fashion and custom-made clothing.</li> </ul> | <ul style="list-style-type: none"> <li>Understanding Fashion-definition and overview</li> <li>Haute couture, High Fashion, Ready to Wear, Mass produced garments</li> <li>Fashion Capitals</li> <li>Menswear-Introduction, Categories, Elements of Design, shirts, pants and shorts, suits</li> <li>Women's wear</li> <li>Introduction to Indian women's wear, Elements of design, categories of</li> <li>Women's wear-dresses, blouses/skirts, trousers, kameezs, saris &amp; blouses.</li> <li>Children wear – Introduction, garments for different ages - New born, Infants Toddlers, Pre-teens and Teens, dungarees</li> <li>Trims used for the fashion apparel</li> </ul>  |
| <b>Unit-4: Basics of Garment Making</b>  | <ul style="list-style-type: none"> <li>To differentiate between natural, synthetic and blended fabrics.</li> <li>To learn the selection criteria and purpose of using underlying fabrics.</li> <li>To understand the importance of fabric preparation before cutting fabric.</li> <li>To stitch a placket for bodice and sleeve opening</li> <li>To finish a neckline using piping and facing</li> </ul>  | <p>After completion of the unit, the students shall be able to the following:</p> <ul style="list-style-type: none"> <li>Make samples of different garment components- neckline finishes, plackets.</li> </ul>   | <ul style="list-style-type: none"> <li>Understanding fabric types.</li> <li>Selection of underlining, interfacing, lining and inter-lining</li> <li>Cutting preliminaries, fabric preparation, fabric cutting, grain line, preshrinking, identifying the right side of fabric, pinning and marking methods</li> <li>Types of plackets- continuous, simple shirt placket and shirt placket with facing.</li> <li>Neckline facing, bias strip and preparation of bias strip.</li> <li>Appropriate neckline finishes with piping, bias facing and shaped facing (only practical)</li> </ul>  |



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# 1. History of Fashion

## Learning Outcomes

1.1 Introduction

1.3 Industrial Revolution

1.5 Films and Fashion

1.2 Origin and Development of Costumes

1.4 Evolution of Modern Indian Fashion

## 1.1 Introduction

In this chapter, we will trace the history of fashion from where it originated and when it changed its origin. Fashion is a very subjective phenomenon. For every person fashion has its meaning but it is very important to define fashion. So in simple words, fashion is a social process by which newly introduced styles or trends become popular at a certain time with acceptability by a wider cross-section of consumers. Fashion is a multifaceted subject that can be linked to a range of sociological, cultural, psychological and commercial perspectives. Fashion is noted for its continuous cycle of change and revival.

### Definition of Fashion

- **Clothing:** Items made from fabric and other materials that are worn on the human body also referred to as clothes, apparel, or garments are called clothing.
- **Apparel:** Garments made of fabric, knits, leather, or other wearable materials are referred to as Apparel.
- **Costume:** Clothing which is specifically used for a ritual or performance, ethnic or historical within a specific context of occasion and time is referred to as costume. It is derived from the word 'custom', developed from the culture and customs of society.
- 'Fashion' remains distinct from 'dresses' or 'costumes'. A garment does not necessarily represent fashion just because it is a garment. Fashion may therefore be understood in the context of wider contemporary phenomena and human behaviour. To understand fashion, it is essential to know its origin and evolutionary process. The knowledge of fashion and costume history is important



since they are the outcome of the socio-cultural-political influences prevalent in society at different points in time.

### 1.1.1 Sources of Information

In prehistoric times the lifestyle of humans changed according to changes in climate, which also influenced costume. Remnants of their clothing have been found in valleys and caves.

They are also recorded in museums, from where we get to know much more about the clothing of people in ancient times. The clothes made of vegetable fibre like grass, linen, etc. are decomposable.



Humans in prehistoric times

Only a few remnants of clothing from early ages remain, like the eyed-needle of bone or horn used for the assembly of pieces threaded by long manes and tails of horses as well as split reindeer tendons. The skins were scraped and the fur was combed for the use of animal skins for the need of warmth.



The first known textile in South America was discovered in Guitarrero Cave in Peru

### 1.1.2 Factors Affecting Clothing

There are many theories and explanations given by many Sociologists, anthropologists and psychologists to explain the motivation for wearing clothes. There are three principles of Seduction, Utility and Hierarchy which govern clothing, given by fashion historian James Laver. In regards of the other historians there are four factors that affect clothing which are:

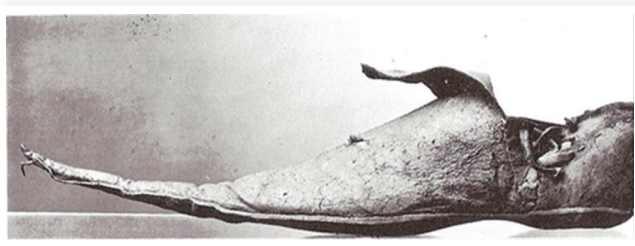
- (i) **Protection:** In prehistoric times, people needed to give shelter to their bodies for protecting themselves from extreme variations in temperature, rain, dust, thorns, wild animals, and insects.
- (ii) **Rituals:** Primitive men believed that certain costumes would protect them from evil so they wore parts of the animals like claws, teeth, and hooves as accessories. For example, in Egypt, the lion's tail and claws are symbols of bravery and shrewdness.
- (iii) **Identification:** The identification of persons is made through their clothes:
  - *Identification of social status:* In our society, a person's wealth and position can be influenced by the choice of clothes, colour and fabric consumption. We can see in some civilizations, complete nudity was considered a lowly condition, bereft of status. At many points of time in history the rulers have attempted to maintain the status quo between themselves and commoners through regulating many laws. For example, in 17th century England's length and elaborate styles of clothes and accessories were even regulated.
  - *Identification of rank:* In the case of uniforms of the armed services, clothes can indicate rank and power. It can evoke obedience of the commanding person for its responsibilities. It can encourage a sense of allegiance, loyalty, and identity within the ranks. It also indicates hierarchy through the design and number of buttons, insignia, and ribbons.
  - *Identification of profession:* A person's profession can be identified through a common clothing or uniform belonging to a specified profession, for example, the robes and wigs of a judge, the uniform of army personnel, policemen, or a doctor's white coat.

- *Identification of marital status:* The social and marital status of women can be indicated through dress and ornament. In India, the vermillion or crimson *Sindoor* powder is applied to the parting of the hair and the *Mangalsutra* necklace symbolises women's married status. In Western culture, a wedding band on the ring finger indicates women's marital status.
- *Identification of individual's status in the tribe:* Costumes help to identify special individuals by commanding authority and producing a sense of fear and astonishment in others. For example, for a tribal chieftain, certain components of the costume single him out of the crowd by expressing his power and special status.

(iv) **Adornment:** It has been a process of beautification of the self through the decoration of clothes or of the body itself since ancient times. Adornment is of two types - adornment through clothes and adornment through the body.

(a) **Adornment through Clothes**

**Primitive and tribal society:** In primitive and tribal societies, people used easily available natural materials such as flowers, seeds, sea shells, wood, precious stones, animal parts like teeth, bone, fur, feathers, etc. selected based on colour, texture, and shape. They also discovered methods of crafting, weaving, dyeing, and printing fabrics for decoration of clothing.



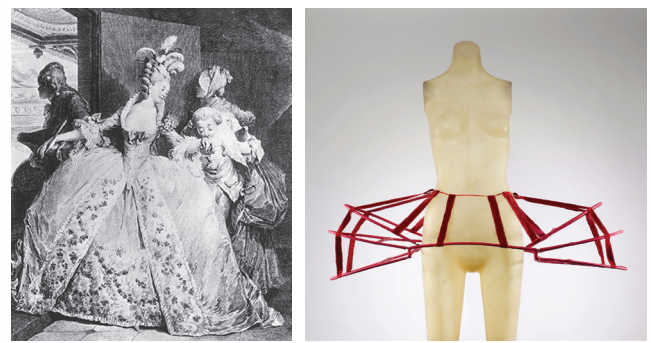
Poulaine

**Medieval period, France:** Poulaine, shoe originating in France, extended to such exaggerated lengths that it had to be held in the hand while walking or else tied back to the ankle with a ribbon.

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

**Europe, 18th century:** In Europe, women's skirts expanded tremendously in width and therefore had to be supported by layers of petticoats, which made mobility very difficult. The panier, this skirt was so wide on either side of the hips that doors and stairways had to be widened to enable the wearer to pass through.

**France, 19th century:** Victorian corset created the desirable tiny waist size. Its tightness made breathing very difficult.



The panier



Victorian corset

(b) **Adornment through Body**

This is done through four different methods of Body Modification, Scarification, Tattooing, and Body Painting.

**Body Modification:** It is a process in which people modify their body parts by adopting different methods, for example, Chinese foot binding, lip plate (kichepo women, Sudan), and brass ring (kavan tribe).





Chinese foot binding

Lip plate (kichepo women, Sudan)

Scarification

Body tattooing

**Scarification:** It is a process in which elaborate incisions are made in a delicate pattern of certain parts of a person's body. It also indicates status and tribal identification in some African cultures.

**Body Tattooing:** It is a method that involves a permanent change in body colour based on the insertion of an indelible dye in the punctured skin.

**Body Painting:** This method includes face painting which has its roots in rituals, for example, girls of the Congolese tribe, Nobel ladies of Chinese dynasties, and Japanese 'Geisha' girls.



Geisha girl

## 1.2 Origin and Development of Costumes

Costume refers to clothing for a specific use, be it for an occasion or event.

There is a vast variety of costumes present in the world and all the costumes in the world are categorised into five types:

- (i) **Draped costumes:** Costumes that are draped on the body.
- (ii) **Slip-on costumes:** Costumes having one hole for the head to pass through, for example, poncho.
- (iii) **Closed stitched costume:** Costumes having one hole for the head and armholes for adding sleeves.
- (iv) **Open stitched costumes:** Costumes that are worn over layers of inner cloths, for example, overcoat and kaftans
- (v) **Sheath costumes:** Costumes that are fitted to the body contours, for example, trousers and breeches.

### Draped Costumes

Draping is the process of transforming a clothing design into a three-dimensional form. It is a most ancient and widespread form of clothing. It is the simplest response to wearing clothes since it has the inherent flexibility of swathing the wearer in an individual manner. In ancient times, people wore draped costumes which were easy to be worn and do not need cutting or sewing.

#### 1.2.1 Indian Costume

The early Indian costume was categorised into three types:

**Uttariya** or upper garment was made usually of cotton or silk with ornamented fringes. It was draped in many styles depending on the profession of the wearer. Women wore it as a head covering, hanging straight down the back or secured with a headband.



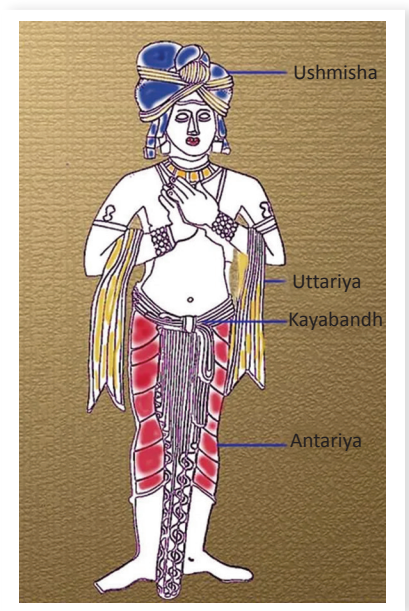
**Antariya** or lower garment was the main garment for both sexes. It could also be worn as a skirt wrapped around the hips. The antariya worn by women was initially of opaque fabric and later of transparent material.

**Kayabandh** or sash was fastened at the waist, and knotted at the front.

Moreover, there were two more clothings in Indian costumes which only men wore, which were ushnisha and kachcha.

**Ushnisha** or turban which was for men. It was twisted into a top knot along with the hair, and the rest was wound around the head.

**Kachcha** was unstitched pieces of fabric draped on the hips and passed between the legs like a loin cloth which men wore.



Indian Draped Costume

### 1.2.2 Ancient Near East Costumes

During 3500–3000 BC, a great civilization arose in Mesopotamia (Iraq) which includes different cultures like Sumerians, Babylonians, and Assyrians.

**Sumerian costume:** A long skirt for both men and women called kaunakes was worn by people at that time.



Sumerian costume



Babylonian costume



Assyrian costume

**Babylonian costume:**

Kaunakes skirt was for all but it was draped with a shawl edged with fringes by the higher rank people. The number of fringes indicates the rank of the person.

**Assyrian costume:** Short sleeve tunic was worn by draping a long rectangular or semicircular shawl with fringes.

### 1.2.3 Egyptian Costume

Egyptian costumes were different for men and women. For men, **schenti** simple strip of linen wrapped around the hips was worn. For male royalty, a large transparent material was worn knotted on the waist over schenti called **Haik**. For women, sheath-like tunics called **kalasaires** were worn.



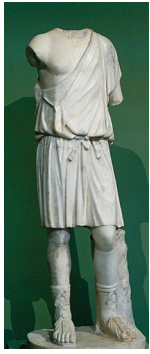
Schenti

Haik

### 1.2.4 Greek Costume

Classical Greek costumes were based on two principles:

The first was that a unisex rectangular piece of cloth woven in varying sizes was the basis of all draped styles, be it a tunic or a cloak.



Chiton



Himation

The second was that this cloth was always draped around the body according to certain norms, but not cut or shaped. There were vast possibilities of drapes that could arise out of this rectangular fabric, as seen in the examples of architectural draping at different temples.

There were two types of costumes for men in Greek culture:

**Chiton:** Tunic-like costume, worn with one or two belts at the waist, draped with a shawl for special occasions.

**Himation:** A large piece of cloth wrapped around the body styled in many ways and also used as a blanket at night.

### Greek women's costume

All Greek women wore Peplosa rectangular shawl with a fibula (brooch) on the shoulder and it was also not belted. Greek women also wore closed peplosa by seaming the two free edges of the fabric together.



Peplosa

## 1.2.5 Roman Costumes

The roman costume for both men and women was the **Toga** which was a large piece of cloth segmented as a circle draped around the body. It was complicated and wide and used as a blanket at night.

There was another dress, especially for women which was a tunic draped with a **Palla**. Palla was a square piece of cloth that partly covers the head and partly masks the face, it was just like a man's toga.



Toga



palla

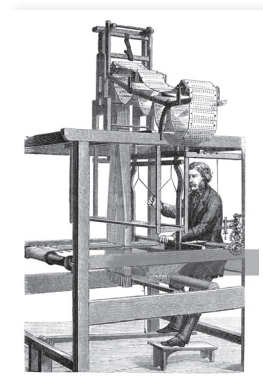
## 1.3 Industrial Revolution

The industrial revolution took place in England. Before the industrial revolution in the 18th and 19th centuries, the cost of fabric was high due to people having less amount of cloth and people spinning their own yarn and sewing their own fabrics at that time. Due to the revolution, many techniques and machinery came into existence and some laws were made for saving people from unemployment.

### 1.3.1 Mechanical Inventions during Industrial Revolution

At the beginning of the 18th century, Eli Whitney invented the automatic ginning machine. In 1804, Joseph Jacquard invented the powerful machine which could control the warp and weft threads while weaving. The machine was named a jacquard loom after its designer. In 1851, Isaac Singer invented the first sewing machine. This invention of the sewing machine was revolutionary.

As progress increased, many scientists made a lot of efforts into new research. Like, Sir Isaac Newton did research that red, blue and yellow are the principal colours and other colours are made by mixing them up. Johan Tobias Mayer explained the principles of colour mixing and obtaining several new shades. In 1856, Sir William Perkin invented the first synthetic dye.



Jacquard loom



### 1.3.2 Effect of the Industrial Revolution on India

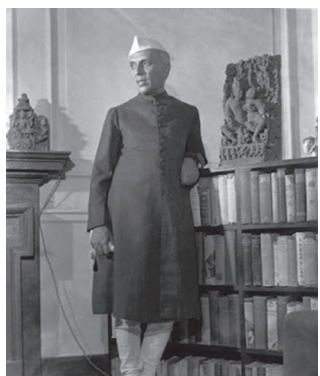
Indian farmers were forced to produce cotton so that they could fuel the English factories as India was under British rule. Farmers were also forced to grow cash crops in place of food crops, which resulted in awfully deadly famines in India. Taxes were imposed on weavers who specialized in hand-made fabrics. As a result, the textile weaving centres like Surat and Murshidabad faced tremendous hardship. Prints like chintz, muslin and calico became popular in England. Chintz was a fabric having a floral design on it and was derived from a Hindi word called 'cheent' which means 'spray of raindrops'. Printed, dyed and painted clothes called 'indiennes' which originated from India became popular in France.

## 1.4 Evolution of Modern Indian Fashion

In the 20th century, India became a trend changer not only within the country but also globally. To identify the position of India in the 20th century we have to study the fashion changes that happened in India decade wise.

**1900–1910:** India was under the control of the British raj at that time. So people who did jobs with the British wore western menswear like baggy trousers, buttoned shirts, jackets, hats, etc. However, on another side, the traditional Indian *dhotis* and *kurtas* were also worn by some people. Women at that time wore embroidered saris with three-quartered blouses and petticoats.

**The 1920s and 1930s:** In the 1920s, changes in styles of blouses were noticed. In the 1930s, a new style of draping palla on either side of Ulta was introduced. This era was the advent of movies which transformed film stars into fashion icons. As a result, the chiffon sari became popular. In 1930, the first fashion show was held in Pune.



Jawaharlal Nehru in churidar kurta, Gandhi topi and band gala jacket

**The 1940s:** This was a time period of revolution, people started wearing khadi clothes as a symbol of nationalism and resistance to British rule. On the other hand, one female freedom fighter Kamaladevi Chattopadhyay made the sari look more elegant.

**Post-independence and 1950s:** Post-1947, the change in the Indian style statement was brought by the first Prime Minister, Pandit Jawaharlal Nehru. He exhibited his style with well-stitched *churidar* kurtas, Gandhi *topi* and *band* gala jackets with a red rose pinned on the lapel. Indian women now had to play a double role as they had to manage both household and work outside the home. This gave rise to the very convenient 'salwar kameez'. It originated from Punjab initially worn with a short jacket called a 'Bundi' or with a 'dupatta'.

**1960s:** In 1965, competitions like Miss Universe, Miss World and Miss Asia started. In this period, the length of the kameez became shorter on salwars. This period gave rise to zip on a sari for party wear clothes as it was convenient to wear. The famous ghagra skirt now was worn with stylized cholis or kurtis.



Sari with zip

**1970s:** In this period, plastics replaced natural materials, factory produced goods replaced nylon and synthetic fabrics with cotton and hand-woven silks. Kamaladevi Chattopadhyay and Pulp History of Fashion

Jayakar set up several institutes and organizations to energise the textile industry to continue the traditional handcrafted skills. Ritu Kumar innovated the technique of zardozi embroidery.

**1980s:** In this period many designers got rise in success like Suneeta Varma, Rina Dhaka, David Abraham, etc. This period gave rise to 'Patiala salwars'.

**1990s:** In this decade, many TV channels like 'FTV' and 'Trends' with programmes like *MTV House of Style* and *CNN Style with Elsa Klensch* brought the latest fashion into people's view. This was a time period when ready-to-wear clothing started getting popular. Fashion shows played a vital role in introducing new styles to the public. This decade brought the beginning of branding and the emergence of departmental stores and large single-brand stores. The Fashion Design Council of India (FDCI) was established in 1998.



Patiala Salwar



Ashish Soni



Ritu Beri



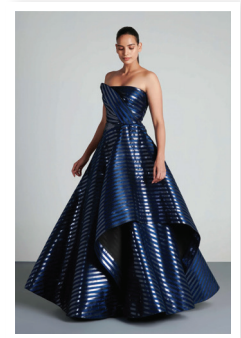
Sabyasachi Mukherjee



Manish Arora



Alpana Neeraj



Amit Aggarwal

In 2000, the Lakme India Fashion Week got started. In 1986, the establishment of the National Institute of Fashion Technology encouraged the new designed and they put India firmly on the global map. Ritu Beri, Ashish Soni, Manish Arora, Sabyasachi Mukherjee, and many other designers made a lot of efforts to make India count in the list of fashion world. Some designers experiment with modern technology to innovate structures through materials and techniques. Few of them are Amit Aggarwal, Rimzim Dadu, Alpana Neeraj, Tanvi Kedia, Kallol Datta, Himanshu and Smita.

## 1.5 Films and Fashion

India is the largest film producer in the world with centres for filmmaking such as Mumbai, Kolkata, Chennai and Hyderabad. The costumes in movies are very influential in creating distinctive styles which change trends across the nation. For example, Amitabh Bachchan's formal sherwanis in *Mohabbatien*, Salman Khan in khakis and aviator shades in *Dabangg*, Kareena Kapoor in a T-shirt with salwar in *Jab We Met*, etc.



Formal sherwanis in mohabbatien



T-shirt with salwar in Jab We Met



khakis and aviator shades in Dabangg



**Costume designers:** Costume designers are those who design and accessorize the clothes worn by actors on screen. Bhanu Athaiya designed the costume of the movie *Lagaan* and won the academy award for Best Costume Design in 1983. Some examples of such costume designers are:

Leena Daru designed in *Tezaab* Lovleen Bains designed in *Rang De Basanti*, Sabyasachi Mukherjee designed in *Black*, Arjun Bhasin designed in *The Life of Pi*, Neeta Lulla designed in *Jodha Akbar* and *Devdas*, Priyanjali Lahiri designed in *Tare Zameen Par*, Aki Narula designed in *Bunty aur Babli*, Don, Dolly Ahluwalia designed in *Omkara*, *Bhaag Milkha Bhaag*, *Water*, *Bandit Queen* (Won National award for Best Costume), Niharika Khan designed in *Band Baaja Baaraat*, *Rock On*, *Delhi Belly*, *The Dirty Picture* (Won National award for Best Costume) Anaita Shroff Adjanina, fashion editor for Vogue India has designed the costumes and styled the look in *Dhoom*, *Dhoom 2* and *Love Aaj Kal*.



Bhanu Athaiya's costume design in 'Lagaan'



Neeta Lulla's costume design in 'Jodha Akbar'



Arjun Bhasin's costume design in the Life of Pi



Aki Narula's costume design in Bunty aur Babli



Dolly Ahluwalia's costume design in Omkara



Anaita Shroff Adjanina's costume design in Dhoom 2

## At a Glance

- Fashion is a social process by which newly introduced styles or trends become popular at a certain time with acceptability by a wider cross-section of consumers.
- Clothing items are made from fabric and other materials that are worn on the human body, also referred to as clothes, apparel, or garments.
- Apparel are garments made of fabric, knits, leather, or other wearable materials.
- Clothing which is specifically used for a ritual or performance, ethnic or historical within a specific context of occasion and time is referred to costume. It is derived from the word 'custom' developed from the culture and customs of society.
- Adornment is a process of beautification of the self through the decoration of clothes or of the body itself since ancient times. Adornment is of two types - adornment through clothes and adornment through the body.

- Draping is the process of transforming a clothing design into a three-dimensional form. It is the most ancient and widespread form of clothing. It is the simplest response to wearing clothes since it has the inherent flexibility of swathing the wearer in an individual manner.
- India is the largest film producer in the world with centres for filmmaking such as Mumbai, Kolkata, Chennai and Hyderabad.
- Costume designers are those who design and accessorize the clothes worn by actors on screen.

## Glossary

1. **Angarkha** : Long fabric coat originally worn by the Mughals over the chain mail which passed into society as civilian clothing
2. **Haute Couture** : French term for exclusive, one-of-a-kind 'high fashion'
3. **Antariya** : Draped lower garment for both sexes in India
4. **Camouflage print** : Print used in clothing and accessories in specific patterns and colour combinations used by the army and other security forces
5. **Chintz** : Small print derived from the Indian word cheent
6. **Chiton** : A draped rectangle of fabric which could be belted to form a tunic or draped like a shawl fastened on one or both shoulders worn by Greek men
7. **Fibula** : Decorative pin or brooch used to secure the ends of the garment at the shoulder by Greeks and Romans
8. **Haik** : Large transparent material around the body knotted at the waist creating elaborate folds at the hips worn by Egyptian male royalty
9. **Himation** : Large fabric worn by Greek men swathed around the body without fixed fastenings with or without inner garment
10. **Jootis** : Traditional footwear in India
11. **Kachcha** : Unstitched piece of fabric draped around the hips or draped loincloth for men, passed between the legs with the end tucked at the centre front waist worn in India
12. **Kalasaies** : Egyptian unisex sheath-like tunic
13. **Kaunakes** : Ankle-length, wrap-around skirt tied at the waist with the excess waistband hanging loosely at the back worn by the Sumerians
14. **Kayabandh** : Indian sash fastened at the waist and knotted at the front in simple or elaborate ways
15. **Mauli** : Turban made of a twisted roll of cloth worn by the Kushans
16. **Palla** : A draped garment worn by Roman women as the equivalent to the male toga
17. **Peplos** : Shawl worn by Greek women fastened at the shoulder either as Open peplos or Closed peplos
18. **Schenti** : Linen fabric wrapped around the hips worn by all classes in Egypt

19. **Toga** : Worn only by free Roman citizens, it was initially worn outdoors and later became a ceremonial garment
20. **Ushnisa** : Turban twisted with the hair into a top knot and wound around the head for men worn in ancient India
21. **Uttariya** : Traditional Indian unisex upper garment, versatile both as formal and casual clothing whose drape indicated the profession of the wearer

## EXERCISES

### CBSE Textbook Questions with Answers

#### EXERCISE 1

##### Fill in the blanks.

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

##### Answers:

- |                |                |                  |                   |
|----------------|----------------|------------------|-------------------|
| 1. archaeology | 2. ritualistic | 3. status        | 4. identification |
| 5. adornment   | 6. poulaines   | 7. Scarification | 8. sumptuary      |
| 9. profession  | 10. sindoor    |                  |                   |

#### Review Questions

1. What are the views regarding the origin and need for clothing?

**Ans.** In prehistoric times the lifestyle of humans changed according to changes in climate, which also influenced their costume. Remnants of their clothing have been found in valleys and caves. They are also recorded in museums, where we get to know much more about people's clothing in ancient times. We need clothing for a few factors like protection, ritual, identification, and adornment.

2. According to fashion historian James Laver, what are the three principles which govern clothing?

**Ans.** James Laver used a nineteenth-century variant of the "three reasons" paradigm to justify shifts in clothing patterns. Clothing is governed by three principles: seduction, utility, and hierarchy, according to fashion historian James Laver.

3. Name the material used by primitive man to cover the body.

**Ans.** In ancient times, barks and big leaves of trees or animal skins and furs were used by people to cover themselves.

4. The need for clothing was borne out of physical necessity. Explain this statement in the context of clothing of Eskimos and people in Saudi Arabia.

**Ans.** The Caribou hides were fully wrapped around an Eskimo hunter clothed in traditional clothes. His parka, an Eskimo's invented hooded jacket, was made of caribou skin and was worn with fur inside. A second parka, with the fur side down, may be worn over the first in extreme weather and storms. Saudi men and boys, regardless of their occupation or social class, dress in the typical thobe or thawab, also known as the "Arabic dress." Saudi men and boys wear white thobes in hot and humid conditions.

5. What is the difference between fashion and costume?

**Ans.** Fashion is more than just clothes. It represents a broader range of aesthetics, art, and design movements in today's culture. Fashion is a collective mechanism by which newly adopted patterns or themes become fashionable over time and are accepted by a larger group of people.

The term 'costume' comes from the word 'custom' which evolved from society's climate and traditions. It refers to clothing designed for a particular purpose, such as a ceremony or performance, ethnic or historical, and worn in a specific setting and period.

6. Name the factors affecting clothing.

**Ans.** Some historians have proposed four separate factors that affect clothing which are:

- Protection
- Rituals
- Identification
- Adornment

7. What are the types of body adornment?

**Ans.** There are four types of body adornment:

(i) **Body modification:** There are several forms of body modification, one of which is now abolished tradition of Chinese foot binding.

(ii) **Scarification:** In some African traditions, scarification is a sign of rank and ethnic identity.

(iii) **Body piercing:** Tattooing requires the injection of indelible ink into the punctured tissue, which results in a lasting alteration of body colour.

(iv) **Face painting:** It is a form of body painting that has its origins in religious rituals.

8. History has examples where exaggerated styles of clothing or accessories sometimes overpower comfort in clothing. Discuss this statement with reference to the poulaine.



**Ans.** The need for adornment has rarely succeeded over realistic considerations such as comfort and wearability. When exaggeration takes precedence over all variables, the end product may be distinctive yet unrealistic. The medieval shoe known as the 'poulaine' is an example of this. This shoe, which originated in France, was so long that it had to be carried in one hand while walking or bound back to the ankle with a cord before laws were passed limiting the length of the sole to 6 inches for commoners, 12 inches for gentlemen, and 24 inches for aristocracy and royalty.

9. How does body adornment visually indicate the status of a person in society?

**Ans.** Body adornment may reveal information about a person's rank, social status, gender identity, and origins, among other things. The Maasai tribe, for example, wears beaded jewellery that is very special to them and some similar tribes. An adornment is a piece of jewellery or a piece of clothing worn to improve the wearer's appearance or status. They are often worn to adorn, improve, or differentiate the wearer, as well as to identify a person's cultural, social, or religious status within a society.

10. What does the term 'scarification' refer to?

- (i) Body incision in a delicate pattern
- (ii) Permanent change in body colour
- (iii) Rubbing rice powder in a wound

**Ans.** (i) Body incision in a delicate pattern

11. In what ways are clothes the most visible index of the status of a person?

**Ans. Identification of social status:** In most cultures, people use outward trappings such as clothing, colour, and fabric consumption to promote their rank and wealth.

**Rank Identification:** Clothes, including military uniforms, specifically denote rank and strength. Professional and managerial costumes differentiate the wearer and imbue him or her with personal or delegated authority throughout modern times. Dress and ornament can also be used to determine a woman's social and marital standing.

**Unique standing in a tribe:** Costumes often aid in the identification of special people by exercising dominance and instilling terror and reverence in others.

## Activity 1

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

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

1. Identify the professions where uniforms are mandatory.

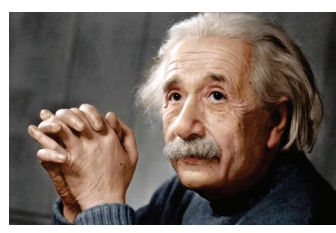
**Ans.** There are many professions where uniforms are mandatory, few of them are military, police, firefighters, chef, pilot, employees at some stores, housekeeping staff in hotels, and doctors.

2. Refer to books, magazines or internet for historical or contemporary personalities whose photographs always show them in uniform.

**Ans.** It has been reported that the famous physicist Albert Einstein bought several versions of the same grey suit and wear it in day-to-day life. Now, decades later, President Obama does the

same. Mark Zuckerberg co-founder and Chief Executive Officer of Facebook, wears casual clothing in every event and most of the time.

Author and journalist Tom Wolfe began wearing his trademark white suits in 1962, while Johnny Cash's all-black dress earned him the nickname "The Man in Black," around the same time.



Albert Einstein



Mark Zuckerberg

3. Discuss the possible reasons for their style of dressing. Is there a commonality in their profession?

**Ans.** Albert Einstein wore several versions of the same grey suit because he didn't want to waste brainpower on choosing an outfit each morning and Mark Zuckerberg wears casual clothing because he represents the entire generation of young people who don't want to wear suits to work.

## EXERCISE 2

### Match the columns.

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

### Answers:

- |             |              |             |             |
|-------------|--------------|-------------|-------------|
| 1. Fibula   | 2. Kalasaies | 3. Toga     | 4. Kaunakes |
| 5. Himation | 6. Fringe    | 7. Uttariya | 8. Schenti  |
| 9. Chiton   | 10. Antariya |             |             |

## Review Questions

1. State the 5 broad archetypes of clothing.

**Ans.** There is a vast variety of costumes present in the world and all the costumes in the world are categorized into 5 types:

- (i) **Draped costume:** Costumes that are draped on the body.
- (ii) **Slip-on costumes:** Costumes having one hole for the head to pass through, for example, poncho.

- (iii) **Closed stitched costumes:** Costumes having one hole for the head and armholes for adding sleeves.
- (iv) **Open stitched costumes:** Costumes that are worn over layers of inner cloths, for example, overcoat and kaftans.
- (v) **Sheath costumes:** Costumes that are fitted to the body contours, for example, trousers and breeches.

2. Give two examples of draped and slip-on costumes.

**Ans.** The Roman paenula, the Medieval huque, and the South American poncho are all examples of slip-on costumes. Draped costumes are seen in ancient Indian costumes such as uttariya and antariya. Moreover, kaunakes, skirts worn in Babylonian costumes.

3. What were the broad categories of Indian garments?

**Ans.** The early Indian costumes were categorized into 5 types:

- (i) Uttariya-upper garment
- (ii) Antariya-lower garment
- (iii) Kayabandh-belt-type cloth
- (iv) Kachcha-underwear (langot)
- (v) Ushnisha-turban for men (pagdi)

4. What was the difference in the way the basic Egyptian garment was worn by the king and commoners?

**Ans.** The king wore a large transparent material knotted on the waist over schenti called Haik. The commoners wrapped schenti simple strip of linen around their hips.

5. How did the Roman men show their social status through clothing?

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

6. Explain the term 'Uttariya'. Briefly explain the manner of draping among the different classes of society.

**Ans.** The Uttariya or upper garment was usually of cotton or silk with ornamented borders and fringes. The way it was worn depended on the profession of the wearer. In court, the uttariya could be draped on one or both shoulders, diagonally across the chest. It could also be loosely draped across the back with the free ends hanging down both the lower arms or wrapped around the wrist. For practical purposes, the working classes wrapped the coarse cotton uttariya around the head for protection against the sun or wrapped it snugly around the waist, leaving the arms bare. Women wore it as a head covering, hanging straight down the back or secured with a headband.

7. Elaborate on the following terms:

- (a) Kaunakes
- (b) Schenti

**Ans.** (a) Kaunakes is a long skirts worn in Sumerian, Babylonian cultures. As an exception, in Babylonian culture, kaunakes skirt was for all but it was draped with a shawl edged with fringes by the higher rank people.



- (b) In Egyptian costumes, the basic garment for men was the schenti which was a single strip of linen wrapped around the hips, worn by all classes, except for the fact that the Pharaoh's schenti was much finer and often pleated.

## Activity 2

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

This activity is intended to provide students with hands-on practice in recreating drapes of ancient Indian garments. Students shall work in parts to perform this activity.

1. Refer to books, magazines or the internet and collect pictures of different sari drapes.

Ans.



2. Are there commonalities and differences in the drape according to the geographical region? Are the saris of the same length? Has the manner of draping the sari changed or remained unchanged over the year?

Ans. Sari is the Indian traditional attire that is acceptable all over the world by women with different drapes and styles. Each and every state has its own different culture, regions, and occasional sari draping style. More than 80 draping styles recorded ways to wear a sari. It is one of the oldest traditional attire of India. Every type of sari has its own length but the average length of a sari nowadays is 5.5 meters. The manner of draping the sari had changed a lot with the wind of time.

3. Select any one ancient draped garment from the chapter (sari antariya, uttariya).

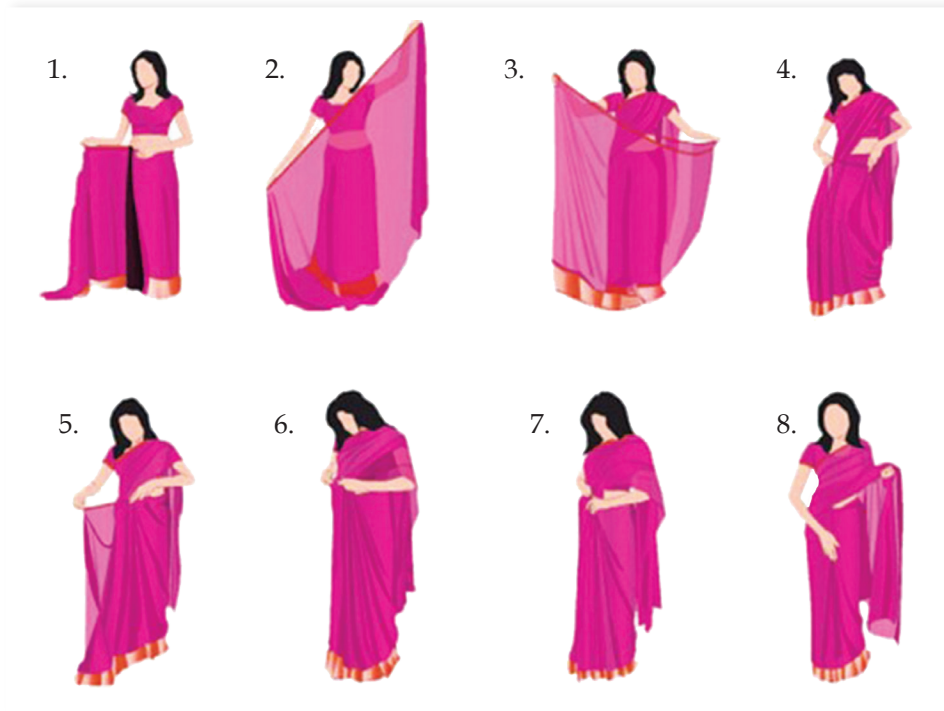
Ans. An antariya is a lower body garment from ancient India. It is a long white or coloured strip of cotton passed through the legs, tucked at the back and covering the legs loosely, then flowing into long pleats at the front of the legs. It was usually used in combination with the uttariya. Sari is an evolved form of the antariya, which was one of the three-piece attire worn by women during the ancient period.

4. Refer to books from the Bibliography to find out more about the way the garment was draped.

Ans. The sari evolved from a three-piece ensemble comprising the Antariya, the lower garment. Ancient Antariya closely resembled dhoti wrap in the 'fishtail' version, which was passed through legs, covered the legs loosely, and then flowed into long, decorative pleats at the front of the legs. It further evolved into the Bhairnivasani skirt, today known as the ghagra and lehenga.

5. Demonstrate the draping process step-by-step in class.

**Ans.** To be demonstrated practically in the class.



**EXERCISE 3a**

**Match the following.**

|  |                    |
|--|--------------------|
| 1. Designed loom which could create complex weaves and developed later into computerized punch-cards     | Eli Whitney        |
| 2. Invented the first synthetic dye  | Isaac Singer       |
| 3. Invented the first domestic sewing machine  | Johan Tobias Mayer |
| 4. Obtained several colour shades which provided textile manufacturers with numerous colour combinations | Joseph Jacquard    |
| 5. Invented and patented an automatic Ginning machine for cotton   | Sir William Perkin |

**Answers:**

1. Joseph Jacquard      2. Sir William Perkin      3. Isaac Singer  
 4. Johan Tobias Mayer      5. Eli Whitney

**EXERCISE 3b**

**Fill in the blanks.**

- Indian peasants were forced to cultivate and dye cotton in indigo within an oppressive system called .....
- ..... was a popular Indian print with small flowers used in European clothing.
- Cotton revolutionized European clothing and accessories with the production of exclusive fabrics like ....., ..... and .....

- 4. Malmal is the Indian name for ..... fabric.
- 5. Stringent taxes imposed on weavers who specialized in hand-made fabrics resulted in some textile weaving techniques becoming .....

**Answers:**

- 1. indigo slavery                      2. Chintz                              3. lawn, gauze; muslin
- 4. muslin                                5. extinct

**Review Question**

List 4 inventions which brought improvement in the textile industry during the Industrial Revolution.

**Ans.** The 4 inventions which brought improvement in the textile industry during the Industrial Revolution are: ginning machine by Eli Whitney, the jacquard loom by Joseph Jacquard, the first sewing machine by Issac Singer and the first synthetic dye discovered by Sir William Perkin.

**EXERCISE 4**

**Fill in the blanks.**

- 1. Amazon India Fashion Week in Delhi is organized by .....
- 2. Lakme Fashion Week is organised in the city of .....
- 3. An event which showcases wedding wear is .....
- 4. Wedding wear is also called .....

**Answers:**

- 1. Fashion Design Council of India                                      2. Mumbai                              3. Bridal Asia
- 4. trousseau

**Review Question**

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

**Ans.** She emphasised the importance of handicrafts and grassroots cooperative movements in the social and economic upliftment of the Indian people. She overcame significant resistance from the power centres both before and after independence to achieve this goal.

**Activity 6**

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

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

- 1. Create a PowerPoint Presentation on any Indian designer:

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



Show the growth of the label through visuals tracing its history since its inception to the latest collection.

**Ans.** PPTs must be made by students individually.

## EXERCISE 7

**Name the costume designer of the following movies.**

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

### Answers:

1. Sabyasachi Mukherjee    2. Bhanu Athaiya    3. Arjun Bhasin  
4. Priyanjali Lahiri    5. Muzaffar Ali    6. Neeta Lutta

## Activity 7

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

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

1. Identify a movie that has won an award(s) for best costume.

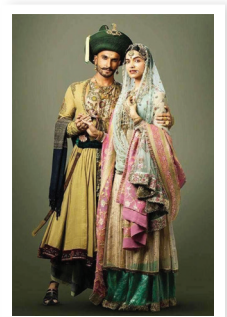
**Ans.** Baji Rao Mastani won the best costume design award in 2016. Anju Modi is an Indian costume designer who designed the costumes in the movie.

2. Analyze the costumes of the lead characters in terms of elements and principles of design.

**Ans.** Analyzed by the students individually.

3. Refer to magazines and newspapers to find out the extent to which the styles have trickled across different consumer segments.

**Ans.** As Baji Rao Mastani is a period film. It made people realise how people at the time dressed. Many entertainers wore similar costumes to the movie and it went viral. Though, the dressing did not affect the day-to-day clothing of consumers.



## Additional Questions with Answers

### I. Choose the correct option.

1. Which of the following is an ancient draped costume of India?

(a) Toga                      (b) Uttariya                      (c) Palla                      (d) Chiton

2. Which of the following is an example of body adornment?  
(a) Poulaine (b) Victorian corset (c) Tight breeches (d) Scarification
3. Which of the following terms is used for printed and dyed clothes used during the industrial revolution?  
(a) Indiennes (b) Chintz (c) Muslin (d) Poplin
4. Name the popular Indian print with small flowers that was widely used in European clothing.  
(a) Muslin (b) Poplin (c) Chintz (d) Indiennes
5. Why are camouflage prints used by the military across the world?  
(a) Because it has types of greens in it. (b) To be identified as a soldier.  
(c) Because it reduces the visibility of the soldier.  
(d) Because it is a mark of armed services all over the world.
6. The 4 factors affecting clothing are protection, ritual, ..... and .....  
(a) psychology, identification (c) adornment, culture  
(b) culture, psychology (d) adornment, identification
7. Who invented automatic Ginning machine?  
(a) Eli Whitney (b) Joseph Jacquard  
(c) Sir William Perkin (d) Isaac Newton
8. Who designed the costumes in the movie 'Gandhi'?  
(a) Bhanu Athaiya (b) Neeta Lulla  
(c) Sabyasachi Mukherjee (d) Leena Daru
9. During post-independence, which political leader became a fashion influencer?  
(a) Mahatma Gandhi (b) Pandit Jawaharlal Nehru  
(c) Indira Gandhi (d) Dr. BR Ambedkar
10. Who innovated the technique of zardozi embroidery?  
(a) Kamaladevi Chattopadhyay (b) Pupul Jayakar  
(c) Ritu Kumar (d) Bhanu Athaiya

### Answers:

1. (b) Uttariya
2. (d) Scarification
3. (a) Indiennes
4. (c) Chintz
5. (c) Because it reduces the visibility of the soldier.
6. (d) adornment, identification
7. (a) Eli Whitney
8. (a) Bhanu Athaiya
9. (b) Pandit Jawaharlal Nehru
10. (c) Ritu Kumar

### II. Fill in the blanks.

1. The two categories of Roman costumes are ..... and .....
2. A social process in which a newly introduced style or trend becomes popular in a certain time period is called .....
3. Two sources of clothing are ..... and .....
4. There are ..... types of adornment.
5. In 19th century, ..... originated in France.
6. The method in which indelible dye is inserted in body parts to change body colour permanently is called .....

**Answers:**

1. toga; palla                      2. fashion                      3. caves; museum  
4. two                                  5. Victorian corset              6. body tattooing

**III. Match the following.**

|   |                        |
|---|------------------------|
| 1. Automatic Ginning machine                    | (a) Joseph Jacquard    |
| 2. The invention of primary colours             | (b) Isaac Singer       |
| 3. Jacquard loom                                | (c) Isaac Newton       |
| 4. The invention of shades of different colours | (d) Eli Whitney        |
| 5. First synthetic dye                          | (e) Johan Tobias Mayer |
| 6. First sewing machine                         | (f) Sir William Perkin |

**Answers:**

1. (d)                      2. (c)                      3. (a)                      4. (e)                      5. (f)                      6. (b)

## Previous Years' Board Questions

**I. Answer the following questions.****(1 Mark)**

- ..... involves a permanent change in body colour based on the insertion of an indelible dye in punctured skin. (CBSE 2023)
- The costumes of the national award winning film 'Shatranj ke Khiladi' were designed by: (CBSE 2023)  
(a) Bhanu Athaiya      (b) Shama Zaidi      (c) Neeta Lulla      (d) Aki Narula
- In 1856, the first synthetic dye was invented by ..... (CBSE 2023)  
(a) Sir Isaac Newton                      (b) Sir William Perkin  
(c) Johan Tobias Mayer                      (d) Joseph Jacquard
- ..... was the basic garment for men in Egyptian civilization. (CBSE 2023)
- Globally, power dressing with padded shoulders and tightly belted waist was the characteristic silhouette in ..... (CBSE 2023)  
(a) 1990s                      (b) 1970s                      (c) 1980s                      (d) 1960s

**Answers:**

1. Body tattooing                      2. (b) Shama Zaidi                      3. (b) Sir William Perkin  
4. Schenti                                  5. (c) 1980s

**II. Very Short Answer Type Questions****(1 Mark)**

- Give an example of any ancient draped costume of India. (CBSE 2019)
- What is adornment? (CBSE 2020)



3. What is 'Antariya'? (CBSE 2020)
4. Give two examples of self-beautification in ancient times. (CBSE 2013, 2018)
5. Elaborate on the term 'indiennes'. (CBSE 2018)
6. Name the popular Indian print with small flowers that were widely used in European clothing. (CBSE 2017)

### III. Short Answer Type Questions–I (2 Marks)

1. Explain any two methods adopted for the adornment of the body at different periods in history. (CBSE 2023)
2. Compare the tradition of wearing neck brass rings and poulaine by primitive people. (CBSE 2014)
3. Explain the manner of draping uttariya by the courtiers in ancient times in India. (CBSE 2014)
4. Classify the Roman costumes into two categories. (CBSE 2016, 2020)
5. Explain any two viewpoints regarding the origin and need for clothing. (CBSE 2017, 2019)
6. Briefly describe the distinctive and impractical 'Poulaine' shoe of Medieval France. (CBSE 2018)
7. Differentiate between Greek and Roman costumes. (CBSE 2018)

### IV. Short Answer Type Questions–II (3 Marks)

1. Differentiate between toga and himation. (CBSE 2013)
2. Compare between draped costume, slip-on-costume and closed stitched costume. (CBSE 2015)
3. What are the views regarding the origin and need for clothing? (CBSE 2017)
4. Briefly explain any three methods of adorning the body. (CBSE 2019)
5. Write a brief note on ancient Egyptian costumes. (CBSE 2020)

### V. Long Answer Type Question–I (4 Marks)

1. Describe the draped costumes in ancient India. (CBSE 2023)

### VI. Long Answer Type Questions–II (5 Marks)

1. (A) Our knowledge of early Indian costumes is based on a few findings. Elaborate on any three.  
(B) What is Uttariya? How was it draped by working class men? (CBSE 2015)
2. Discuss the influence of western fashion on Indian garments during the decade of 1960s with examples. (CBSE 2016)
3. Discuss the evolution of Modern Indian Fashion from 1900 to 1910. (CBSE 2017)
4. Discuss the evolution of Modern Indian Fashion during the 1970s. (CBSE 2017)
5. Explain the evolution of Indian fashion in the 1950s and 1960s. (CBSE 2020)



## 2. Basic Pattern Making

|                              |                                |                     |
|------------------------------|--------------------------------|---------------------|
| <b>Learning Outcomes</b>     |                                |                     |
| <b>2.1</b> Pattern Making    | <b>2.2</b> Measurements        | <b>2.3</b> Tools    |
| <b>2.4</b> Fit               | <b>2.5</b> Pattern Development | <b>2.6</b> Neckline |
| <b>2.7</b> Dart Manipulation | <b>2.8</b> Skirt               | <b>2.9</b> Collar   |

### 2.1 Pattern Making

#### 2.1.1 Introduction

**Pattern Development & its Origin:** Pattern making is the process of creating a blueprint of your garment. The two parts on which pattern making is dependent are correct measurement and knowledge of techniques with which they are applied. In order to understand pattern development, one should know the meaning of a pattern. The pattern is a hard paper that is made of components for a style of garment or apparel. It is a template from which the parts of a garment are traced onto fabric before being cut out and assembled. Pattern making is a highly skilled technique that calls for technical ability, sensitivity for design interpretation, and a practical understanding of garment construction. Pattern making is a bridge function between design and production.

It is a process of creating and adapting shapes to translate a two-dimensional design into a three-dimensional form. The process requires a combination of technical skills and the ability to visualize three dimensions. The shaped pattern pieces are made into a prototype garment called muslin. While developing a flat pattern into a garment one should always take into account its height, width and girth.

Before the setup of industries, many systems of pattern development were introduced. One of them was the block method. The human body comprises complex geometric shapes and creates problems in pattern construction. Therefore, a new system was invented called the proportionate system which





worked on the principle that 'the whole body is divided into eight heads'. This system failed as each human figure is different from one another and varies in a different size. Due to the unreliability of cutting systems, many pattern designers started draping their patterns in a dress form. This helps one to confirm the visualisation process needed to realise a three-dimensional form. The modern methods base their foundations on principles of draping in the two-dimension form balance. Balance is the underlying objective while manipulating pattern balance is a vertical

relationship between the front and back. If the balance of a pattern is faulty, it means that the accuracy of all vertical measurements is lost.

## 2.1.2 Pattern Making

There are two methods of pattern making:

- (i) The flat pattern method
- (ii) The draping method

### (i) Flat pattern method

It is a method in which a pattern is developed by taking measurements in the form of a body or dress. It depends on the accurate measurement to complete the paper pattern. It is widely used due to its accuracy of size and speed. The testing of the fitting of a pattern is always done on a muslin cloth to test the fit on a dress or human figure.

The flat pattern making method is widely used due to the following reasons:

- The method is logical and easy to understand.
- It gives movement and flexibility to the body
- It brings consistency and accuracy in both size and fitting of mass produced garments.
- It is the fastest and most efficient method of pattern development.

### (ii) Draping method

It is the oldest pattern making method in which a fabric is draped and made directly on a figure to achieve the desired look or shape.



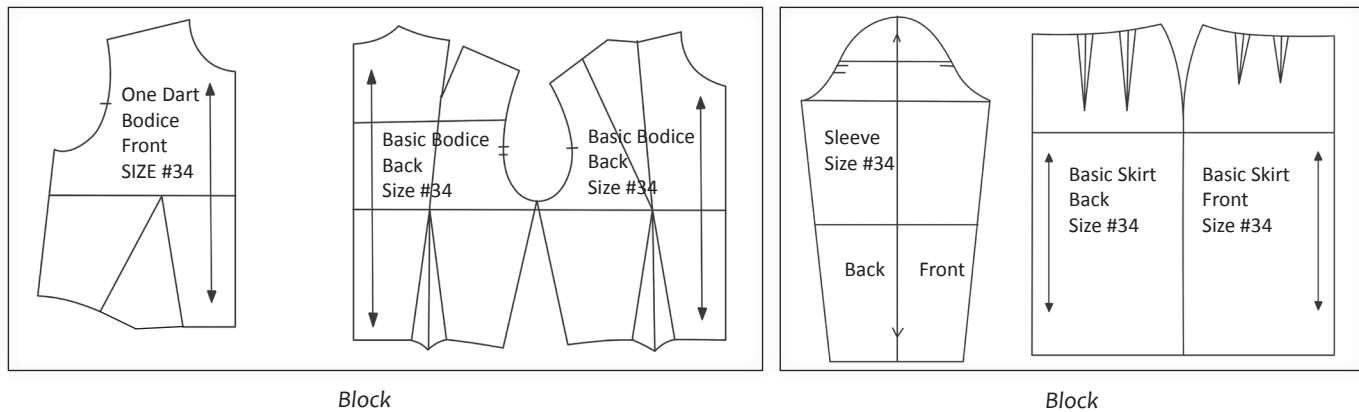
## 2.1.3 Terminology

### (i) Sloper/Block

*Sloper*: It is a basic set of pattern pieces used to make additional patterns of any size. It refers to the paper cutting of the basic bodice, skirt, and sleeve.



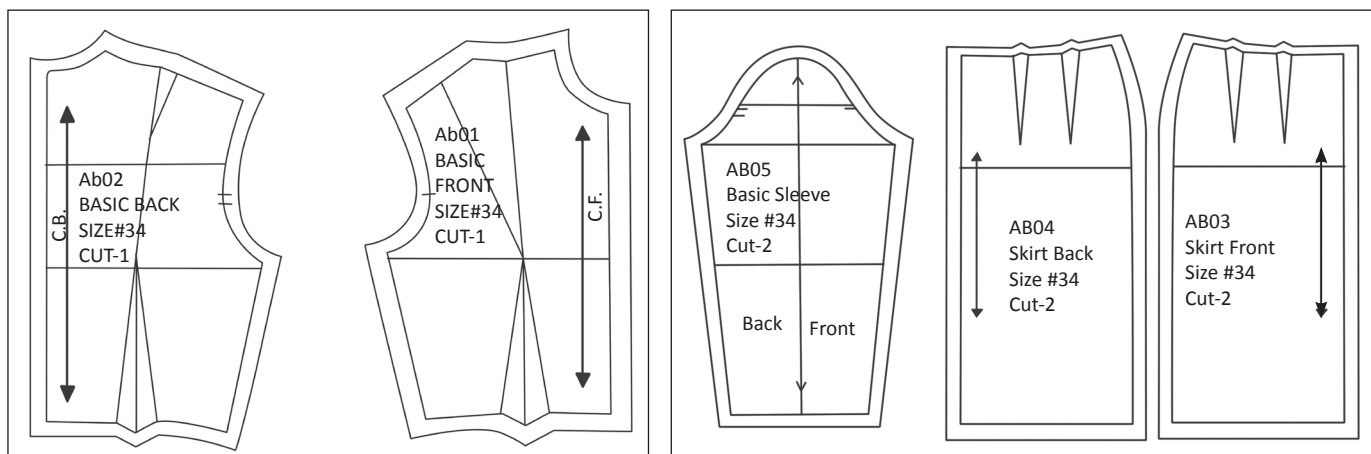
**Block:** The block represents the dimensions of a specific form or figure. It includes darts to fit the contour to the body but does not have any seam allowance or design feature. A block should carry the following information:



Block

Block

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



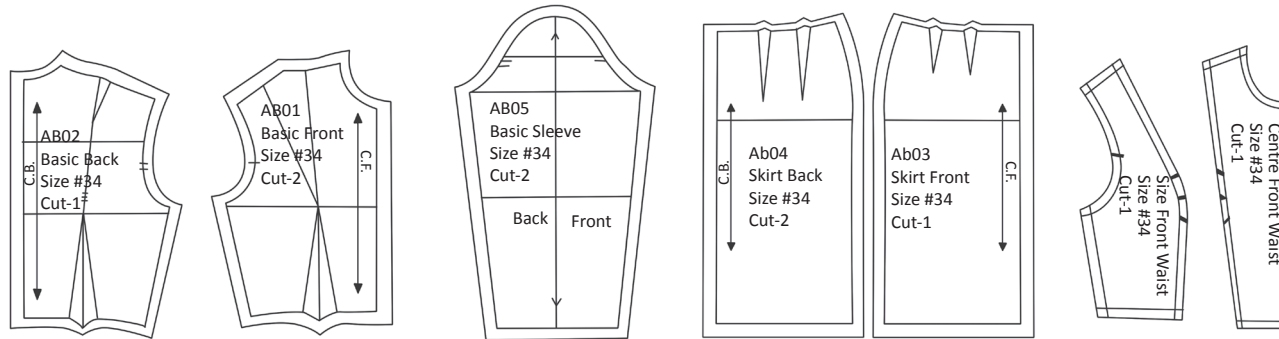
Pattern

The following should be included in a pattern:

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

(iii) **Seam allowances:** Seam allowance is the area between the fabric edge and the stitching line on two pieces of material being sewn together. Generally these are the measurements followed:

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



Seam allowances

(iv) **Muslin:** Muslin is an unbleached plain woven cotton fabric available in light, medium, and heavy weights. Medium-quality muslin is generally used for test fitting and draping.

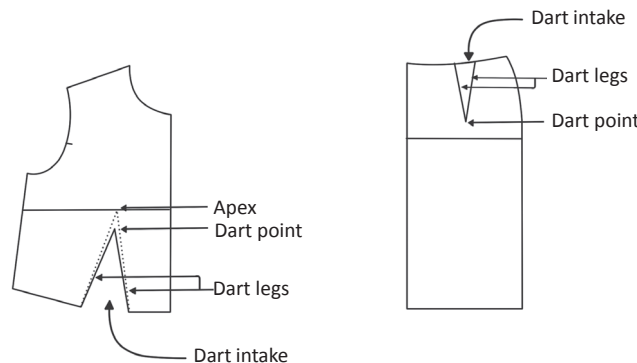
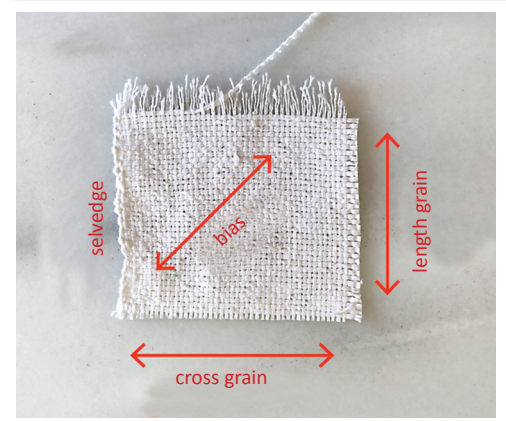
(v) **Grain line:** The grain line indicates the direction of the yarn weaved in the cloth. It is drawn from end to end on each pattern piece to indicate how the pattern should align in its length.

(vi) **Balance:** It refers to 'hang' and proportions in a garment. It indicates the proper proportion among pieces of the garment.

(vii) **Balance marks:** These are the marks made on the edges of pattern pieces that show where they are to be matched.

(viii) **Dart:** Dart is a wedge shape or triangular shape marked on the pattern that controls the fit of the garment.

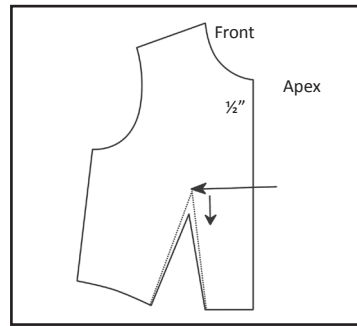
- *Dart leg:* The two sides of the triangular shape and should be of the same length.
- *Dart point:* The point at which the dart ends.
- *Dart intake:* The amount of suppression taken between the dart legs.
- *Apex:* The highest point on the bust.



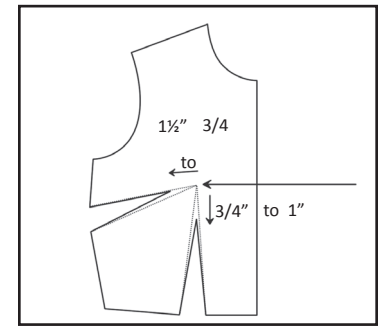
There are two types of pattern: Two dart pattern and single dart pattern.

**In single dart pattern,** dart ends 1/2" away from the bust point. A single dart is there for entire required suppression.

**In double dart pattern,** the waist dart is 3/4" to 1" away from the bust point and the other dart is 3/4" to 1 1/2" away from the bust point.



Single dart pattern



Double dart pattern

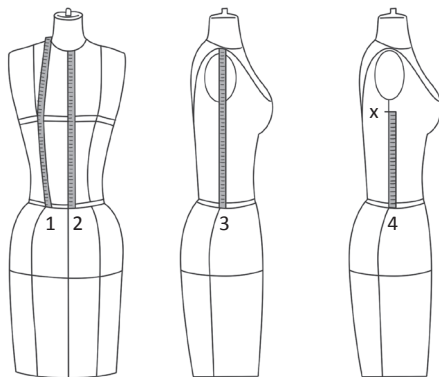
### 2.1.4 Symbols and Abbreviations

|   |   |    |             |   |       |
|---|---|----|-------------|---|-------|
| Centre Front                                      | — | CF | Centre Back | — | CB    |
| Grain line  | — | ↕↔ | Notches     | — | ⊥ Π < |
| Buttons   | — | ⊙  | Button hole | — | ┌┐    |
| Front   | — | F  | Back        | — | B     |
| Waist line  | — | WI | Arm hole    | — | Ah    |
| Side Seam   | — | SS | Neck line   | — | NI    |
| Shoulder  | — | Sh |             |   |       |
| Pleat (arrows indicate direction of fold) — ↔     |   |    |             |   |       |
| Two way grainline — ↕      One-way grainline — ↕↕ |   |    |             |   |       |

## 2.2 Measurements

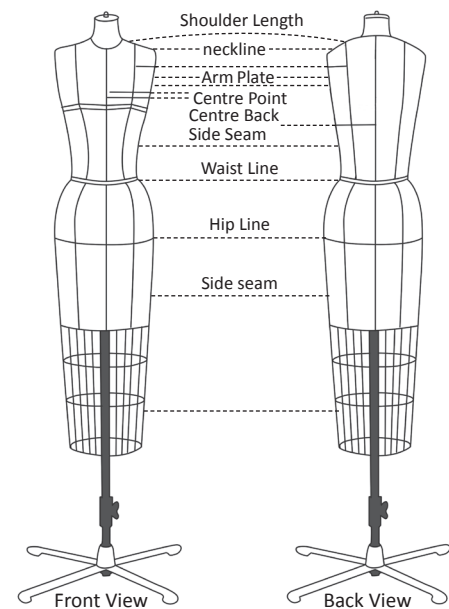
### 2.2.1 How to Take Measurements

In order to achieve a good fit, care should be taken to take an accurate measurement. It is important to understand the dress form before starting to take dress form measurements. One should carefully observe the shape of the body, where it is hollow, how the shoulder lopes, etc.



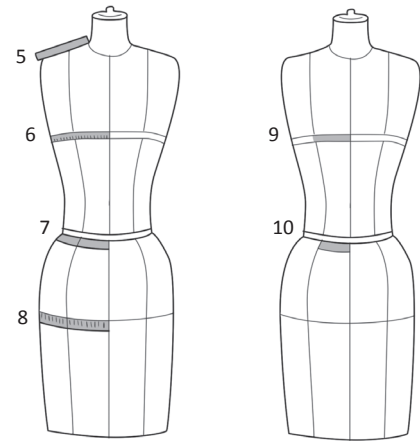
#### Measurements

- 1. Front length:** Shoulder neck intersection to waistline over the bust, take care to measure with a hand under the bust.
- 2. Centre front length:** Centre front neck intersection to center front waist intersection.
- 3. Shoulder to the waistline:** Shoulder tip to side seam waistline intersection (over the sides)
- 4. Underarm seam:** From a point X, 1" below the armhole to the waistline intersection at the side seam.



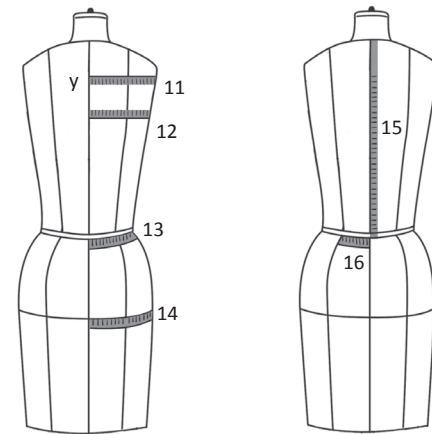
Dress Form

5. **Shoulder length:** From shoulder neck intersection to princess line and from princess line to shoulder tip.
6. **Width of bust:** The width of the bust measurement is from center front over the bust to point X on the side seam.
7. **Front waistline:** From center front waistline intersection to side seam waistline intersection.
8. **Front hipline:** Place a pin at 7" below the waistline on centre front line.



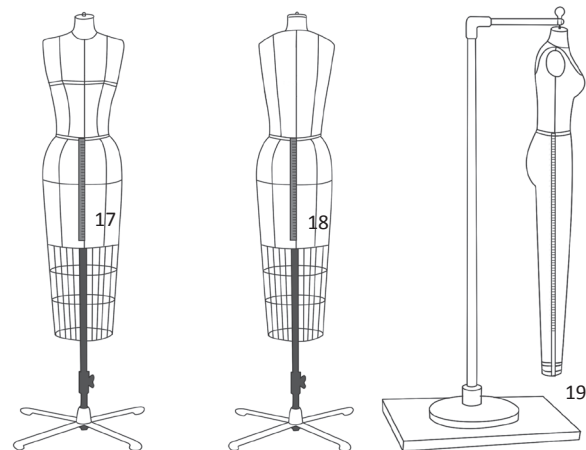
Using this measurement as a guide, from the floor, mark horizontally on the dress form, starting at center front and continue to side seam (keeping it uniform throughout). Put a style tape for reference and this is the hip line. On this line marked by style tape, take measurement from center front intersection to side seam intersection.

9. **Apex measurement:** From the centre front to the high bust point keeping the tape parallel to the floor.
10. **Centre front to the princess line:** From centre front intersection to princess line intersection at waistline.
11. **Shoulder blade:** Mark a point Y on centre back such that centre back neck intersection to point Y is equal to 1/4th of centre back length. Shoulder blade measurement is taken from point Y to armhole ridge keeping the tape parallel to the floor.



12. **Width of back:** From point X to centre back keeping the tape parallel to the floor.
13. **Back waistline:** From centre back waistline intersection to side seam waistline intersection.
14. **Back hip line:** From centre back intersection to side seam intersection on hip line marked by style tape.

15. **Centre back length:** From centre back neck intersection to centre back waistline intersection.
16. **Centre back to princess:** From centre back intersection to princess line intersection at the princess line waistline.



17. **Centre front length for lower garment:** From centre front waistline intersection at centre front down to the desired length.
18. **Centre back length for lower garment:** From centre back waistline intersection at centre back down to the desired length.



**19. Side seam length:** From waistline intersection at side seam over the hip to ankle.

**20. Crotch depth**

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

(b) *On body:* In seated position, measure from waistline intersection at side seam over the figure to the seat of the chair. (One needs to add ease here.)

**21. Knee circumference:** Round measurement over the knee bone.

**22. Ankle circumference:** Round measurement over the ankle bone.

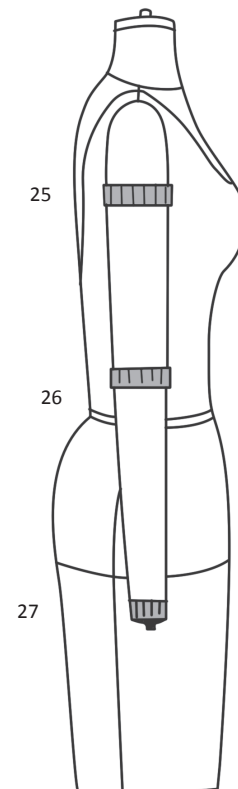
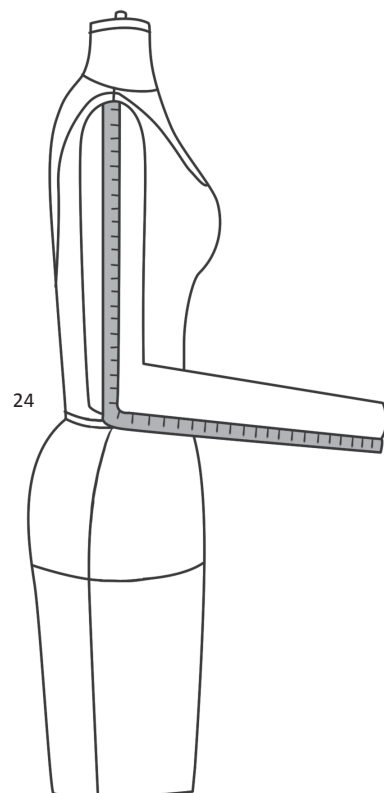
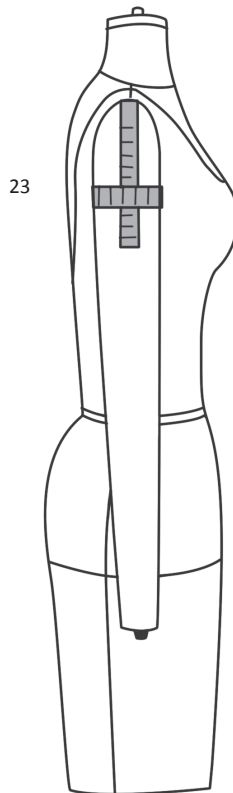
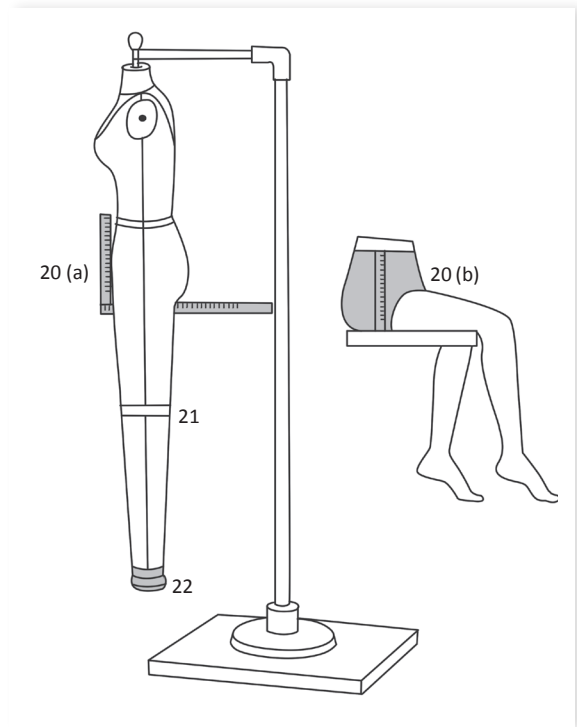
**23. Cap height:** Tie a tape around the biceps of arm close to the armpit. Cap height is from shoulder intersection to the top of the tape.

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

**25. Bicep circumference:** Round measurement to be taken over the fullest part of the arm.

**26. Elbow circumference:** Round measurement over the elbow.

**27. Wrist circumference:** Round measurement over the wrist bone



## 2.2.2 Standard Dress Form Measurement Chart for Bodice & Skirt (in inches)

| SIZES   | 32                | 34                | 36                | 38                | 40                | 42                | 44                |
|---|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| FRONT LENGTH  | 17 <sup>1/4</sup> | 17 <sup>1/2</sup> | 17 <sup>3/4</sup> | 18                | 18 <sup>1/4</sup> | 18 <sup>1/2</sup> | 18 <sup>3/4</sup> |
| WIDTH OF BUST<br>(1" below arm plate includes an ease of 1/2")    | 9 <sup>1/2</sup>  | 10                | 10 <sup>1/2</sup> | 11                | 11 <sup>1/2</sup> | 12                | 12 <sup>1/2</sup> |
| CENTRE FRONT LENGTH   | 14 <sup>3/8</sup> | 14 <sup>1/2</sup> | 14 <sup>5/8</sup> | 14 <sup>3/4</sup> | 14 <sup>7/8</sup> | 15                | 15 <sup>1/8</sup> |
| APEX  | 3 <sup>5/8</sup>  | 3 <sup>3/4</sup>  | 3 <sup>7/8</sup>  | 4                 | 4 <sup>1/8</sup>  | 4 <sup>1/4</sup>  | 3 <sup>3/8</sup>  |
| UNDER ARM SEAM  | 7 <sup>7/8</sup>  | 8                 | 8 <sup>1/8</sup>  | 7 <sup>1/2</sup>  | 8 <sup>3/8</sup>  | 8 <sup>1/2</sup>  | 8 <sup>5/8</sup>  |
| FRONT WAISTLINE<br>(includes an ease of 1/4")                     | 6 <sup>3/8</sup>  | 6 <sup>3/4</sup>  | 7 <sup>1/8</sup>  | 8 <sup>1/4</sup>  | 7 <sup>7/8</sup>  | 8 <sup>1/4</sup>  | 8 <sup>5/8</sup>  |
| WAISTLINE TO SHOULDER<br>(includes an ease of 3/4")               | 14 <sup>3/4</sup> | 14 <sup>7/8</sup> | 15                | 15 <sup>1/8</sup> | 15 <sup>1/4</sup> | 14 <sup>3/8</sup> | 15 <sup>1/2</sup> |
| SHOULDER LENGTH   | 4 <sup>7/8</sup>  | 5                 | 5 <sup>1/8</sup>  | 5 <sup>1/4</sup>  | 5 <sup>3/8</sup>  | 5 <sup>1/2</sup>  | 5 <sup>5/8</sup>  |
| CENTRE FRONT TO PRINCESS LINE                                     | 2 <sup>5/8</sup>  | 2 <sup>3/4</sup>  | 2 <sup>7/8</sup>  | 3                 | 3 <sup>1/8</sup>  | 3 <sup>1/4</sup>  | 3 <sup>3/8</sup>  |
| WIDTH OF BACK<br>(1" below arm plate includes an ease of 1/2")    | 8 <sup>1/2</sup>  | 9                 | 9 <sup>1/2</sup>  | 10                | 10 <sup>1/2</sup> | 11                | 11 <sup>1/2</sup> |
| CENTRE BACK LENGTH  | 16 <sup>1/2</sup> | 16 <sup>3/4</sup> | 17                | 17 <sup>1/4</sup> | 17 <sup>1/2</sup> | 17 <sup>3/4</sup> | 18                |
| BACK WAIST LINE<br>(includes an ease of 1/4")                     | 5 <sup>5/8</sup>  | 6                 | 6 <sup>3/8</sup>  | 6 <sup>3/4</sup>  | 7 <sup>1/8</sup>  | 7 <sup>1/2</sup>  | 7 <sup>7/8</sup>  |
| SHOULDER BLADE  | 6 <sup>7/8</sup>  | 7                 | 7 <sup>1/8</sup>  | 7 <sup>1/4</sup>  | 7 <sup>3/8</sup>  | 7 <sup>1/2</sup>  | 7 <sup>5/8</sup>  |
| CENTRE BACK TO PRINCESS LINE                                      | 2 <sup>1/2</sup>  | 2 <sup>5/8</sup>  | 2 <sup>3/4</sup>  | 2 <sup>7/8</sup>  | 3                 | 3 <sup>1/8</sup>  | 3 <sup>1/4</sup>  |
| FRONT HIP LINE<br>(7" below waistline)(includes an ease of 1/4")  | 9 <sup>1/8</sup>  | 9 <sup>3/8</sup>  | 9 <sup>5/8</sup>  | 9 <sup>7/8</sup>  | 10 <sup>1/8</sup> | 10 <sup>3/8</sup> | 10 <sup>5/8</sup> |
| BACK HIP LINE<br>(7" below waist line) (includes an ease of 1/4") | 9 <sup>1/8</sup>  | 9 <sup>3/8</sup>  | 9 <sup>5/8</sup>  | 9 <sup>7/8</sup>  | 10 <sup>1/8</sup> | 10 <sup>3/8</sup> | 10 <sup>5/8</sup> |
| CAP HEIGHT  | 6                 | 6                 | 6                 | 6                 | 6 <sup>1/8</sup>  | 6 <sup>1/8</sup>  | 6 <sup>1/8</sup>  |
| SHORT SLEEVE LENGTH   | 9                 | 9 <sup>1/4</sup>  | 9 <sup>1/2</sup>  | 9 <sup>3/4</sup>  | 10                | 10 <sup>1/2</sup> | 10 <sup>3/4</sup> |
| SLEEVE LENGTH   | 23                | 23 <sup>1/2</sup> | 24                | 24 <sup>1/2</sup> | 24 <sup>1/2</sup> | 25                | 25                |

## 2.2.3 Sizes and Measurements

In early times people went to tailors to get clothes made to their measurements. It is in modern times due to changing economy, society, and the world, that there is a growing demand for 'ready to wear' apparel which has made sizes and sizing systems very important. A large cross-section of the population is measured to establish the standardized sizing system for the country. For example, the

British standard is BS3666 which has established the sizing system for the British clothing industry. All the shops selling garments or manufacturers of clothes for the UK market adhere to BS3666. The size is suffixed with S or T denoting whether for a short or tall person. The buyer in UK can easily buy clothes of their size if one is sure of which size would fit, as generally, all the garments of that particular size would fit the person.

Women have different sizes and shapes so most of the sizing systems are based on bust measurements for women. A good sizing system incorporates the variation in figure shapes to be able to meet the requirement of the population of the country.

The country that has the maximum size variation available in the market is the United States.

The number of sizes in a sizing system depends on the body structure of the population. In a country like India and US, the body types of people in various parts (in India ) and different ethnic groups (in the US) are so varied that the number of sizes in the sizing system needs to be much more than the three usual ones - small (S), Medium (M) and Large (L). Some countries work with Extra Small (XS) Extra Large (XL) and sometimes even XXL. In the United States, the womenswear sizes are numerical like 2, 4, 6, 8, 10, 12,14,16,18, 20, 22, 24, 26, etc. Apart from these sizes being available in the market there is 'Misses' and 'Petite' which cater to medium and shorter women while 'Tall and Big' caters to taller and bigger sizes.

In India, currently there is no single standard measurement chart available. Individual companies and business work out their own set of measurement charts based on their customers.

## Ease

Ease or tolerance in a pattern means an acceptable margin but there is a difference between 'ease of pattern' and 'ease of comfort'. Each garment is made for a purpose, an outerwear needs more allowance as it is to be worn over other garments whereas a foundation or inner garment like a bra needs to be fitted like a second skin over the body. The ease added in a pattern for both these garments would vary greatly.

## 2.3 Tools

### 2.3.1 Basic Equipment Required

- All pines to pine fabric pieces together
- Pin holder to keep needles and pins in place
- Push pins to hold the paper in place
- Scissors for cutting fabric pieces, paper, and clipping threads.
- Seam ripper for opening any seam or stitches.
- Grading scale to mark lines
- Measuring tape for taking measurements
- Pencil, eraser, pencil sharpener, elastic ruler
- Pinking shear for finishing the raw edges of the fabric
- Papers, masking tape, and plastic sheet



- Permanent pen to write on the templates
- Coloured pencil to make rough layouts
- Bot to keep things
- Steam iron to iron out wrinkles
- Awl to make holes in paper
- Cutter for cutting paper
- Tailor's chalk for marking on fabric
- Tracing paper for tracing
- Tracing wheel for transferring the markings
- Notcher to mark a paper
- Styling tape for marking on a dress form



## 2.4 Fit

### 2.4.1 Garment Fitting

Fit refers to how well a garment conforms to the three-dimensional human body. It is often easier to find clothes in the right colour, price, and style that one likes than a well-fitted garment. Sometimes the left and right halves of the same body are not mirror images of each other. New technology like computer systems can optically measure an individual's body in three dimensions. The data is then converted to a computerized, individual pattern, and a man's suit designed by this method is ready to be cut out and ready to sew within 7 minutes of receipt of the measurement data.

#### Elements of Fit

There are 5 elements of fit on which the evaluation of fit is based.

- Grain:** For a good fit the garment should be on grain as an on grain garment hangs evenly and appears symmetrical. If the garment is off-grain, it will not hang straightly.
- Set:** This refers to a smooth fit without any undesirable wrinkles. These wrinkles cannot be ironed as they are caused due to too large or too small for the wearer and the garment hangs or sags when worn.
- Line:** It refers to the alignment of the structural lines of the garment with the natural lines of the body. Poor design can result in an outline garment.
- Balance:** This occurs when the right and left side of the garment appears evenly balanced or symmetrical when viewed from the front, back or side of the garment. Also, a garment is out of balance when it is cut off grain, causing it to hang unevenly.
- Ease:** This refers to the amount of roominess in a garment. There are two types of ease – fitting ease and design ease. Fit ease is in direct contact with the body and is responsible for the comfort factor and design ease is the extra space given in a garment by an individual's perception.





## 2.4.2 Evaluating Fit

In evaluating the fit of the garment, all the sides of the garment should be examined. Each body part on which a garment is likely to be fitted should be examined for the proper fit of the garment.

*The following body parts should appear as:*

- **Shoulders:** The shoulders should appear smooth and feel comfortable. The shoulders of the garment should be wide enough so that the sleeves hang smoothly. The pattern should allow sufficient movement.
- **Bust/chest:** If the garment is too short, then the seams that are the center or back are going to pull and gape open. It can also cause the button closure to gape open at the center front or back. A well-fitted dart always ends towards the fullest part of the body curve it is intended to fit. If the dart is too short or too large, then it will cause a bubble at the dart tip.
- **Neckline:** Neckline should always give enough space to fit without pulling or chafing. The front of the basic neckline should always be lower than that of the back.
- **Collar:** The collar should be 1/4th inch bigger than that of the neckline. It should be comfortable – neither too tight nor too loose.
- **Armscye:** The armscye should provide adequate comfort. It should be cut close to the armpit but not too close that it bites.
- **Sleeves:** The sleeves of the garment provide movement to the arms. If it is too tight, it will cause discomfort, lack of movement, and wrinkles. A sleeve can be as loose as one wants; but the only problem would be to wear it under a fitted jacket.
- **Waistline:** The waistline should not be so tight that it causes rolls and wrinkles. If the garment has buttons at the waistline, it should not pull or strain at the closure. It should not also be too large that it stands away from the body and adds bulks when a top or shirt is tucked in or worn under another garment.
- **Hips:** The garment should give adequate room in the hip area as it helps other parts of the garment to alter easily. If the pleats or pockets are open up it indicates that the garment is tight in the hip or abdomen area.
- **Crotch/Seat:** The crotch length generally has one inch of ease in the crotch area. The wrinkles caused upward in the crotch area indicate too tight and high crotch which results in chafing and discomfort. Whereas the wrinkles caused downwards in the crotch area indicate a low and loose crotch. As a result, it bags and sags.

The clothes must not only fit but need to be attractive as well. There is absolutely no need to fit a garment so close to the body that it looks tight. Experts defined fit as the ability to strike the balance between the lines of the design and the lines of the figure.

## 2.4.3 Need to Fit

Mathematical calculations and pattern corrections alone cannot guarantee the fine fit of a garment. The other points to be considered are:

- The style of the garment suits oneself or not.
- The garment has necessary and sufficient ease.
- The posture and the shape of the wearer.

These can be truly evaluated only on a fabric test fit. Test fit saves a lot of wastage. Sometime test fit is not necessary. Those who are sure of the style and are experienced do not need to test fit of the fabric. Commonly used fabric for test fit is muslin and another substitute is poplin which should be used in equal weight as muslin. The test fit is made by pinning the pattern on a model as unpin and re-pin is faster than rip stitching and re-stitching. Check the test fit muslin and make corrections till completely satisfied.

### 2.4.4 Methods of Fit

There are two kinds of fitting:

- (i) **Test fit:** It is done on muslin at the time when the pattern is made. This fitting is done always from the right side. This type of fit is made for correcting and checking the garment fitting.
- (ii) **Check fit:** It is done after the garment has been stitched before final finishing. This type of fitting refines and perfects the fit of the garment.

Other times, when refitting becomes necessary, are if the garment has been purchased readymade from the market. Some alterations may be required for it to be fitted to individual sizes.

## 2.5 Pattern Development

### 2.5.1 Basic Bodice

To develop a pattern for a basic Bodice for women to wear, take a piece of paper, whose length is center front length plus 3" and width is half of the bust width plus 4". For marking the paper lengthwise and fold on the left-hand side (away from you), mark a guideline 1" down from the top edge, and mark A as illustrated.

A to B = front length

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

Join C to D

Mark D to E = center front length

CE is front neck depth.

For neck width mark

$CF = CE - 1/8''$

The square outlines from E & F.

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

G = midpoint of DE

GH = apex measurement

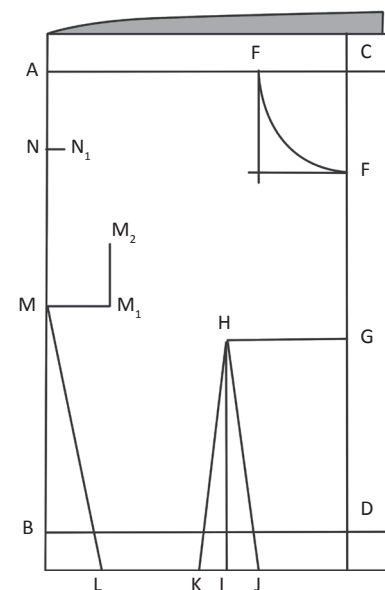
Square a line from H to I

Mark DJ = Centre front to princess line measurement

IK = IJ, Join J and K to H

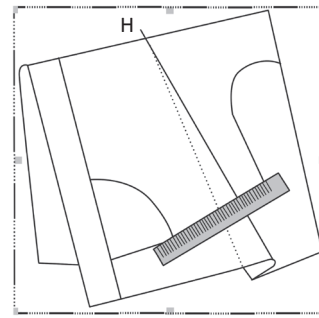
KL = Front waistline measurement minus DJ

(+1/8" ease to be added if measured on dress form/body)

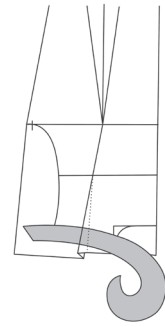




**Front shoulder:** Fold the shoulder dart at the apex, matching the two dart legs keeping the folded edge towards the neckline. Join the neck edge with the armhole edge with the straight line at the dart ends. Use a tracing wheel to trace out the folded edge.

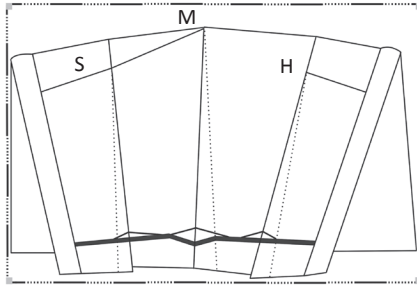


Front shoulder



Back shoulder

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



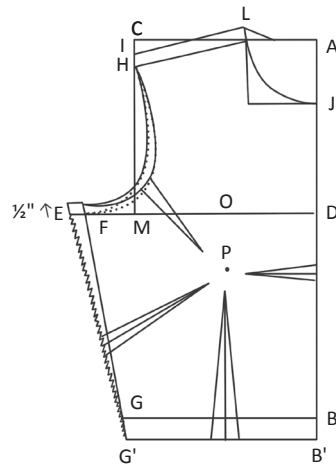
Waistline

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

## 2.5.2 Sleeveless Bodice

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

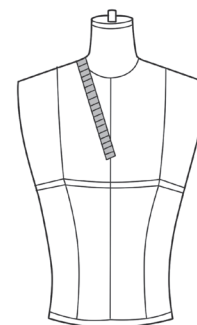
Go up 1/2" on the armhole level, i.e. E and F and redraw the curves, as illustrated.



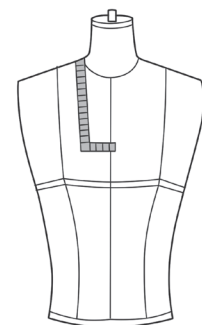
## 2.6 Neckline

### 2.6.1 Neckline & its Variations

The measurement required for any neckline is the depth of the neck measured from the nape of the neck point to the center front diagonally (Neckline measurement A). In the case of necklines like square, glass neck, and sweetheart measure in a straight line on the body for the length and the width of the neckline at that point to the center front is also measured (Neckline measurement B).



Neckline measurement A

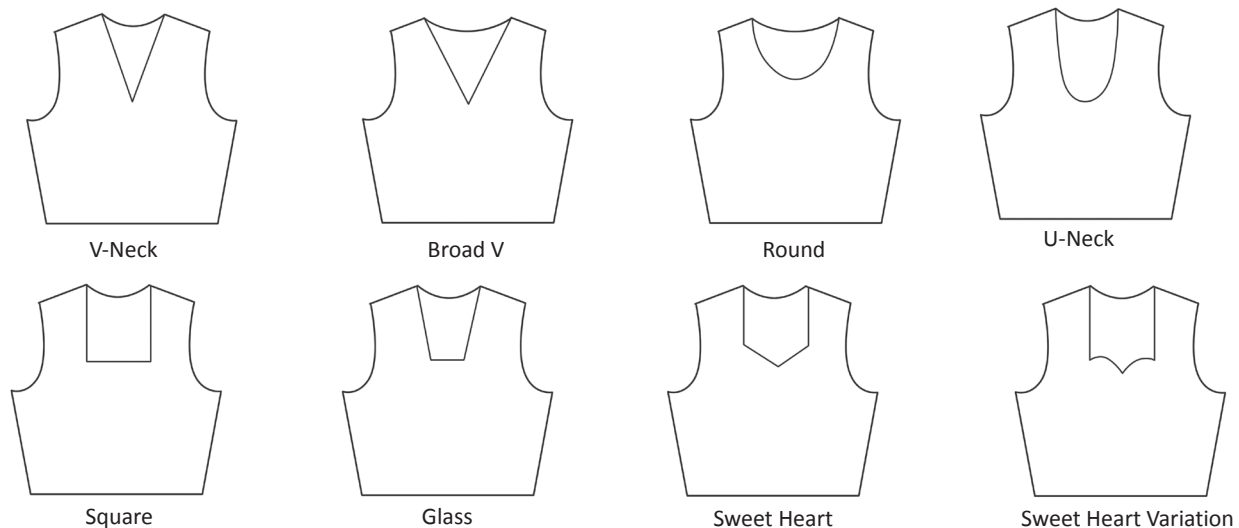


Neckline measurement B



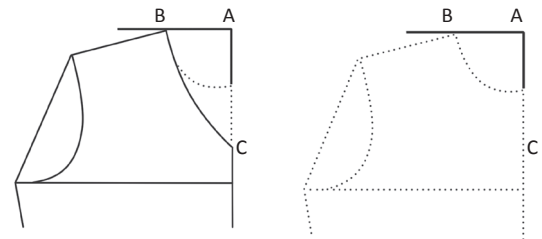
Points to be kept in mind for necklines are:

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



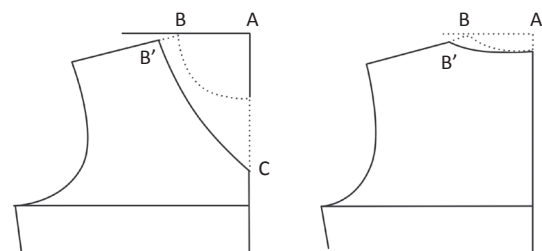
### V-Neckline

- Trace the neckline of the bodice block with a dotted line as illustrated.
- Extend the center front line up to A.
- From the point A, square outlines so that they touch the shoulder and neckline intersection at B.
- From B, mark  $BC = 7''$  down or as required diagonally.
- BC is the new V-neckline joined with a slight curve.



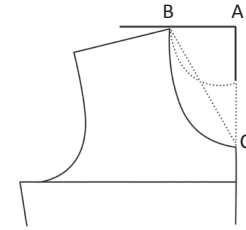
### Broad V-Neckline

- In case, one needs a wider neckline mark  $BB' = 1''$  or as desired and join  $B'C$  for the front neck with a slight curve.
- If you want a deeper neck at the back, mark  $BB' = 1''$  or as desired and draw  $B'C'$  as the new back neck.
- The neckline can be finished with either piping or facing.



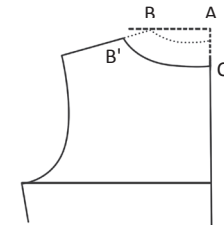
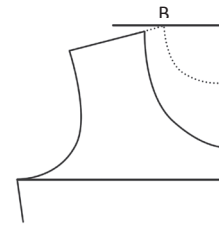
### U-Neckline

- Trace the neckline of the bodice block with a dotted line as illustrated.
- Mark the points AB as for the V-neckline.
- From B measure diagonally down for the neck depth at the center front as required and mark it as C.
- From point C square out  $\frac{1}{4}$ ".
- From point B square down  $\frac{1}{4}$ ". Join BC for a U-neck as illustrated.
- Finish the neckline as desired.



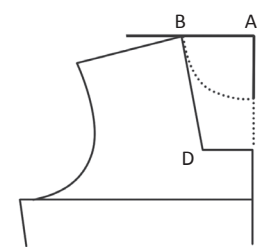
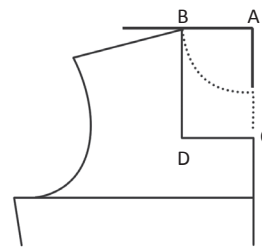
### Round Neckline

- Round neck is a variation of U-neck. It is cut wider at the shoulder and deeper at the back.
- Trace the front or back neck of the bodice as illustrated.
- Mark the points AB as for the V-neckline.
- For the front neckline, from B measure the neck depth as required and mark it as C.
- From point B go out 2" or as desired to B'.
- For the back neckline, from A mark C as desired for the neck depth. B B' is the same as the front.
- Square  $\frac{1}{4}$ " down from B' and square in  $\frac{1}{4}$ " from C.
- Join B'C for the round back and front neckline as illustrated. Finish the neckline as desired.



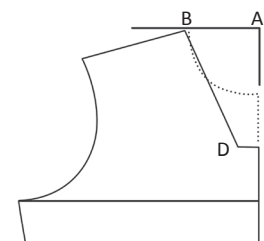
### Square Neckline

- Trace the neckline of the bodice block with a dotted line as illustrated.
- Mark the points AB as for the V-neckline.
- Square down from B to D as the side depth of the neck is required or  $5\frac{1}{2}$ ". Square out from D to C on the center front.
- This is a basic square neck.
- Finish the neckline as desired.
- The neck can be widened as in the round neck.
- If one feels that the neckline is too wide, reduce the CD as shown.
- The CD should be taken as  $\frac{1}{2}$  of the neckline width desired.



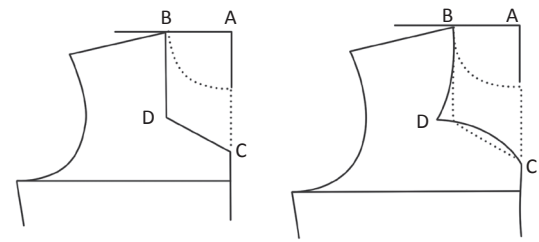
### Glass Neckline

- Trace the neckline of the bodice block with a dotted line as illustrated.
- Mark the points AB as for the V-neckline.
- Square out 1" or as desired from C to D.
- Join BD and DC with a straight line for the glass neckline.
- Finish the neckline as desired.



## Sweet Heart Neckline

- Trace the neckline of the bodice block with a dotted line as illustrated.
- Mark the points AB as for the V-neckline.
- From point B square down to D for the side depth of the neck required or 5".
- Mark the center front, where CE = 3½" or as desired.
- Join BD and DE with straight lines for basic sweet heart neck.



### Variation of sweet heart neckline

- Square a line at D about 1" on either side as shown.
- Join BD' and D'E with curved lines for a curved variation.

## 2.6.2 Finishing of Neckline

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

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

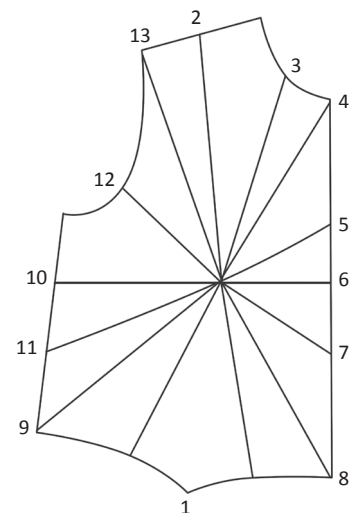
**Shaped facing:** A shaped facing is cut following the shape of the neckline and is attached on the right side and then is completely turned in. The width of this facing varies for each design but is generally 1½" wide.

## 2.7 Dart Manipulation

### 2.7.1 Introduction

Dart manipulation is a useful and interesting tool for pattern makers for creating interesting, innovative dart placements and style lines. The basic fit of the garment is not altered by these manipulations.

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



There are two methods of dart manipulation: Pivot method and Slash and spread method.

#### (i) Pivot Method

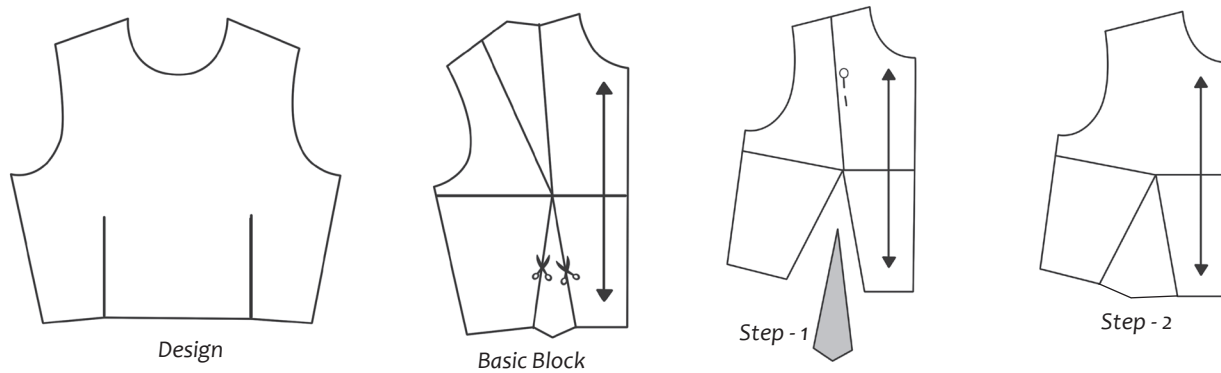
In the pivot method, the dart is turned on apex and the dart is closed. When the pattern/sloper opens on the new desired line, the pattern itself spreads on the new position to create the new design.

**(ii) Slash and spread method**

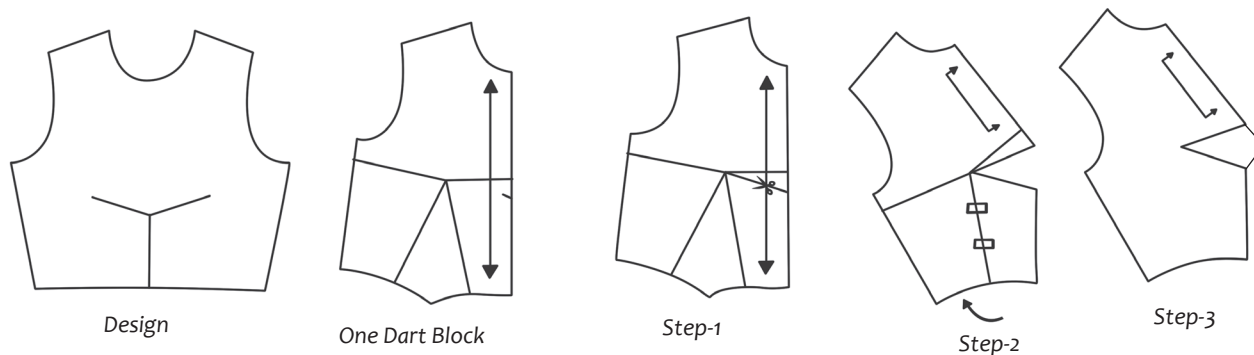
In the slash and spread method, the pattern/sloper is slashed or cut on the desired line and as the old dart or excess is closed, the pattern itself spreads on the new position to create the new design.

Some of the new dart positions are illustrated here.

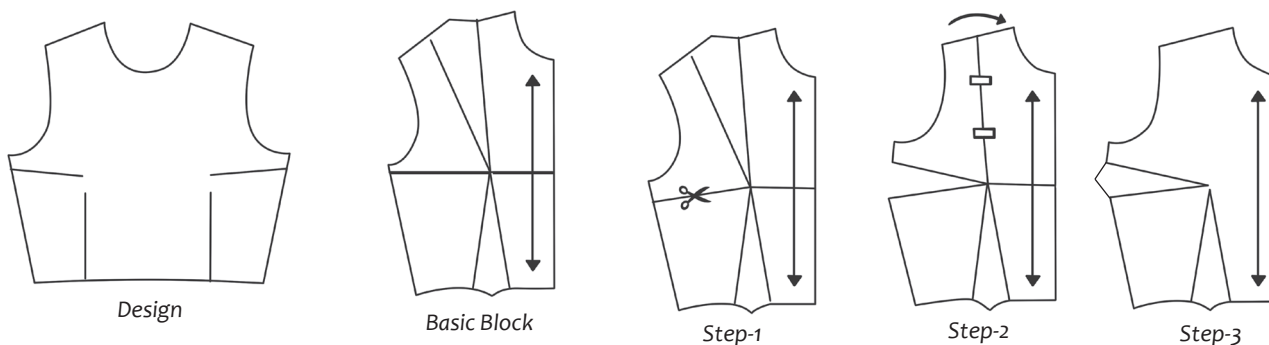
**Shoulder dart to waist:** Take two dart basic blocks, and slash the new dart position, i.e. the waist dart. Fold and close the shoulder dart. Trace the new pattern on a separate sheet.



**Waist dart to center front:** Take one dart bodice block. Slash the new dart position, and close the old dart. Trace the pattern on a separate sheet.



**Shoulder dart to armhole side seam intersection:** Take two darted basic bodice block. Slash the new dart position and close the old dart. Trace the pattern on separate sheet. Shoulder dart to armhole side seam intersection.



**2.8 Skirt**  
**2.8.1 Basic Skirt**

To develop patterns for the basic skirt for women to wear, use measurements from the given chart or measure a dress form or a body. Take a piece of paper, whose length is the desired length of the



skirt plus 3" and whose width is half of the hip plus 4".

Make a block A B C D E F, where

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

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

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

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

Join G to H. Mark I at side seam

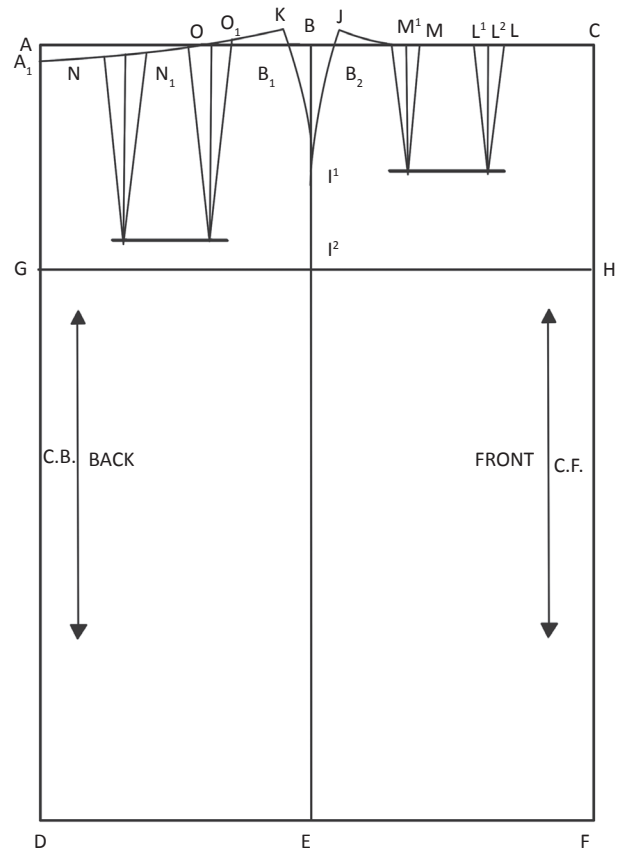
B to B<sub>1</sub> and B to B<sub>2</sub> = 3/4"

Mark I<sup>1</sup>, 2" above point I.

Passing through B<sub>2</sub> and B<sub>1</sub>, join I<sup>1</sup> J and I<sup>1</sup> K extending it 3/8" above the waistline, as illustrated using a hip curve.

A to A<sub>1</sub> = 1/4"

Join J to C, K to A<sub>1</sub> as illustrated, using the hip curve ruler.



Measure J to C, K to A<sub>1</sub> and note the measurement on

paper. From this measurement subtract the front and back waistline measurement respectively. The difference is the dart intake for both the front and back.

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

Draw a guide line parallel to the waistline at a distance of 3 1/2" for the front and 5 1/2" for the back.

Mark C to L = Centre front to princess line measurement

L to L<sup>1</sup> = 1st dart (1/2 of the total dart intake for front)

L<sup>2</sup> is the midpoint of L, L<sup>1</sup>.

L<sup>1</sup> to M = 1 1/2"

M M<sup>1</sup>, = 2nd dart (1/2 of the total dart intake)

Mark A<sub>1</sub> N = Centre back to princess line measurement

N to N<sub>1</sub> = 1st dart (1/2 of the total dart intake for the back)

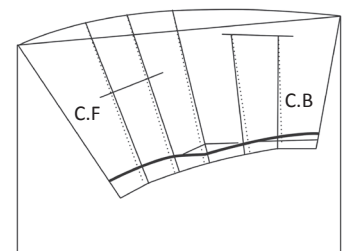
N<sub>1</sub> O = 1 1/2"

O to O<sub>1</sub> = 2nd dart (1/2 of the total dart intake)

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

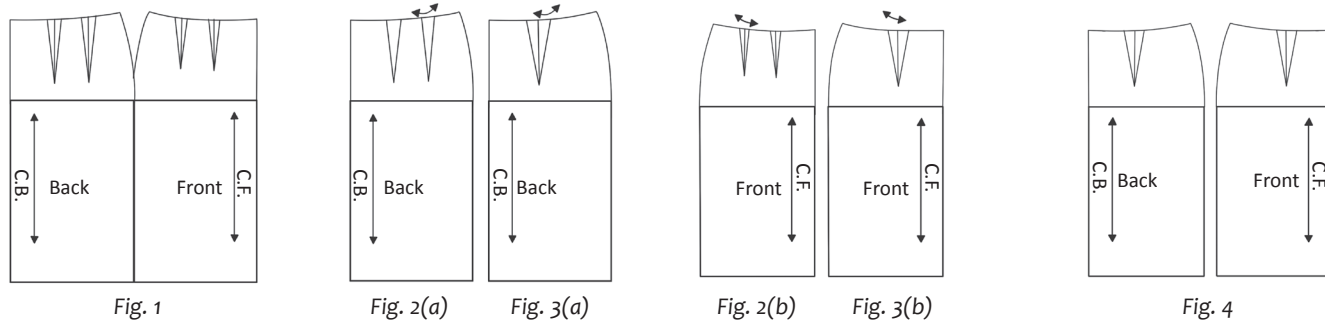
**Truing:** Fold the dart at vanishing point and true the waistline as illustrated raising the waistline by 1/4" -1/2" (when you true the waistline with the help of French curve it automatically goes up) at the side seams.

Drop back waistline by 1/8" at centre back.



## 2.8.2 One Dart Basic Skirt

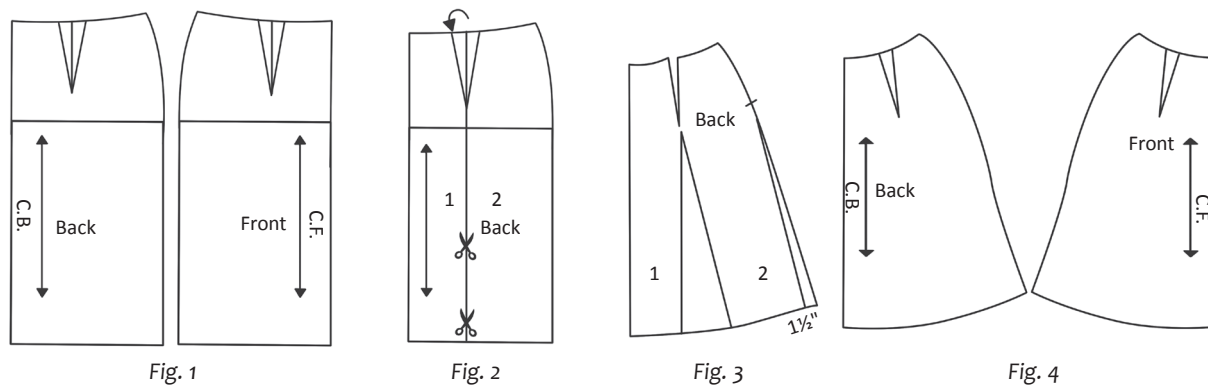
Use a basic skirt sloper that has two darts. Measure the dart towards the side seam and add the measurement to the 1st dart, i.e. towards the center front or back and eliminate the 2nd dart. Note that the length of the new waistline dart in the front is  $5\frac{1}{2}$ " same as the back dart length.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



One dart basic skirt

## 2.8.3 A-Line Skirt

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



A-Line Skirt

## 2.9 Collar

### 2.9.1 Principles of Collar Development

The collar is an added feature to the neckline and it frames the face. It is one of the most important details of the garment as it draws maximum attention. There are three kinds of collars:

- **Stand collar:** Stand collar stands around the neck, like in Chinese or Mandarin. These are cut after measuring the neck edge of the pattern.
- **Flat collar:** Flat collar lies nearly flat on the shoulder, like Peter Pan, and is cut by tracing around the neck edge of the basic bodice.
- **Roll collar:** Roll collar is the variation of stand and fall collars where the collar stands around the neck and then rolls over to frame the face, like a turtle neck.

## Terminology for collars

- **Neckline Edge:** The edge of the collar that is stitched to the neckline
- **Collar Edge:** The outer edge of the collar also called the leaf edge
- **Collar Stand:** The part of the collar that stands especially at the center back
- **Roll Line:** The line of the collar on which the collar folds or rolls

## At a Glance

- Pattern making is the process of creating a blueprint of your garment.
- Draping method is the oldest pattern-making method in which a fabric is draped and made directly on a figure to achieve the desired look or shape.
- Flat pattern method is a method in which a pattern is developed by taking measurements in the form of a body or dress.
- Sloper is a basic set of pattern pieces used to make additional patterns of any size. It refers to the paper cutting of the basic bodice, skirt, and sleeve.
- Block represents the dimensions of a specific form or figure. It includes darts to fit the contour to the body but does not have any seam allowance or design feature.
- Balance refers to 'hang' and also proportions in a garment. It indicates the proper proportion among pieces of the garment.
- Muslin is an unbleached plain woven cotton fabric available in light, medium, and heavy weights. Medium-quality muslin is generally used for test fitting and draping.
- Dart is a wedge shape or triangular shape marked on the pattern that controls the fit of the garment.

## Glossary

- 1. Line** : It refers to the alignment of the structural lines of the garment with the natural lines of the body. Poor design can result in an outline garment.
- 2. Balance** : This occurs when the right and left side of the garment appears evenly balanced or symmetrical when viewed from the front, back or side of the garment.
- 3. Truing** : Correction of the lines or darts to conform to body shape or aligning the dart legs and seams.
- 4. Dart manipulation** : It is a useful and interesting tool for pattern makers for creating interesting, innovative dart placements and style lines.
- 5. Slash and spread method** : In the slash and spread method, the pattern/sloper is slashed or cut on the desired line and as the old dart or excess is closed, the pattern itself spreads on the new position to create the new design.
- 6. Stand collar** : Stand collar stands around the neck, like in Chinese or Mandarin. These are cut after measuring the neck edge of the pattern.

- 7. **Flat collar** : Flat collar lies nearly flat on the shoulder, like Peter Pan, and is cut by tracing around the neck edge of the basic bodice.
- 8. **Roll collar** : Roll collar is the variation of stand and fall collars where the collar stands around the neck and then rolls over to frame the face, like a turtle neck.

## EXERCISES

### CBSE Textbook Questions with Answers

**Activity 1**

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

**Ans.** To be done by each student individually.



Bust dart

French darts

Double pointed darts

**Fill in the blanks.**

1. A pattern can be cut by ..... method and ..... method.
2. Pattern is a ..... of a garment.
3. The author of the book *Modern Sizing and Pattern Making for Womens and Childrens Garments* is .....
4. The dart is a ..... wedge that gives ..... to the flat piece of .....
5. Waist dart is ..... inch away from the bust and side seam dart is ..... away.
6. Balance refers to ..... and ..... in a garment.
7. Muslin is used for ..... a pattern and it is also called a .....
8. Pattern is placed ..... on the ..... of the fabric.
9. .... is a term given to ..... set of pattern piece used to make patterns of ..... style.
10. .... method is the oldest pattern making method and is regarded as a ..... approach.

**Answers:**

- |                                 |                         |                     |
|---------------------------------|-------------------------|---------------------|
| 1. Draping, Flat Pattern making | 2. blueprint            | 3. Philip Kunick    |
| 4. triangular, 3D, fabric       | 5. half an, one inch    | 6. proportion, hang |
| 8. lengthwise, straight grain   | 9. Sloper, a basic, any | 7. test-fit, Toile  |
| 10. Draping, creative           |                         |                     |



## Review Questions

1. What is pattern making?

**Ans.** Pattern making is the process of creating a blueprint of your garment. The two parts on which pattern making is dependent are correct measurement and knowledge of techniques with which they are applied.

2. Describe two methods of pattern making.

**Ans.** The two methods of pattern making are:

**Flat pattern method:** It is a method in which a pattern is developed by taking measurements, in the form of a body or dress. It depends on the accurate measurement to complete the paper pattern. It is widely used due to its accuracy of sizing and speed.

**Draping method:** It is the oldest pattern making method in which a fabric is draped and made directly on a figure to achieve the desired look or shape.

3. Why is it important to choose the correct block for design development?

**Ans.** It is important that the correct block is chosen for the design to not only save time during adaptation but also to produce the final shape.

## Activity 2

- Measure a dress form in the class.
- Measure your classmate whose body proportions resemble the dress form.
- What are the differences between the two measuring methods you use?

**Ans.** To be conducted in class.

## Fill in the blanks.

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

## Answers:

1. body, parts
2. ankle bone
3. bent elbow
4. point, hand under bust
5. person, flat, waistline, surface
6. neck point
7. front, dividing, two, half
8. 1/4th, center back

## Review Questions

1. What are the 2 ways of measuring the crotch length?

**Ans.** The 2 ways of measuring the crotch length are:

- **On dress form:** Place an L-square between the legs of the form and note the measurement at the waistline. This measurement includes 1¼" ease as the L square is generally 1¼" wide.
- **On the body:** In the seated position, measure from the waistline intersection at the side seam over the figure to the seat of the chair.

2. How do you measure the bust and shoulder length on the dress?

**Ans.** The measurement of bust is taken from side seam to side seam directly under the armhole or sleeve.

The measurement of shoulder length is taken from shoulder neck intersection to princess line and from princess line to shoulder tip.

## Activity 3

Visit the market and check various womenswear brands, what are the different sizes you can identify? Try out garments in different styles and brands do you fit into the same size of different brands or is there a difference?

**Ans.** Experiments should be done by each student individually.

## Fill in the blanks.

1. Standard measurements are ..... in a ..... chart.
2. Country that has the most elaborate ..... is .....
3. Sizing systems are ..... by the ..... or standardization organization for a country.
4. The standard sizes for the country are established by ..... a ..... cross section of the .....
5. In UK sizing system was established by ..... for the ..... industry.
6. All garments manufacturers in UK market adhere to the .....
7. The size is suffixed with S to denote ..... and T for a ..... person.
8. Countries have different sizes and .....
9. Two women with ..... hip girth can have a difference of ..... in their bust measurement.
10. Generally ..... systems are based on ..... measurements for women.

## Answers:

- |                                 |                       |                                |
|---------------------------------|-----------------------|--------------------------------|
| 1. average, size                | 2. sizing system, USA | 3. developed, government       |
| 4. measuring, large, population |                       | 5. British standards, clothing |
| 6. BS3666                       | 7. short, tall        | 8. standards                   |
|                                 |                       | 9. equal, 12"                  |
| 10. sizing, bust                |                       |                                |

## Review Questions

1. What is a general sizing system?

**Ans.** A general sizing system for clothing production for a region or country is based ideally on the body measurements taken on a cross-section of the population. A large cross-section of the population is measured to establish the standardized sizing system for the country. For example, it is British standards with BS3666, which has established the sizing system for the British clothing industry.

2. Who is responsible for developing the Sizing System?

**Ans.** In earlier times everyone went to a tailor to get clothes made to one's own measurements. It is in modern times due to changing economy, society, and the world, that there is a growing demand for ready-to-wear apparel or RTW, which has made sizes and sizing systems very important.

#### Activity 4

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

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

**Ans.** Refer to topic 2.3.1.

#### Fill in the blanks.

1. Grading ruler is used for drawing ..... & ..... in making a pattern.
2. The ..... curve is used for drawing the ..... seam in a pattern.
3. .... is used for marking a seam line on a pattern.
4. The pattern is made on ..... paper and test fitted on .....
5. .... is used for marking notches on .....

#### Answers:

1. perfect parallel, perpendicular lines
2. hip, side
3. Tracing wheel
4. pattern, muslin
5. Knotcher, pattern

#### Review Questions

1. Explain the use of the French curve as a pattern making tool.

**Ans.** A French curve is a prototype made of several different segments of the Euler spiral that is usually made of metal, wood, or plastic. It is used to draw smooth curves of varying radii in manual drafting and fashion design. To obtain the desired result, the curve is traced around the curves of the drawing material with a pencil, knife, or other tool.

2. Explain the use of the Tracing Wheel as a pattern making tool.

**Ans.** A tracing wheel, also known as a pattern wheel, pounce wheel, or dart wheel, is a handle-mounted device with several teeth. It is also used to transfer the markings.

#### Activity 5

Check your own wardrobe. What are the various fit issues you can identify? Try out garments and see if you can identify methods of correcting fit.

**Ans.** To be done by each student.

## Fill in the blanks.

1. Fitting is like ..... it creates a ..... form.
2. Five elements of fit are ....., ....., ....., ..... & .....
3. Ease is of ..... kinds, i.e. .... & ..... ease.
4. .... occurs when ..... is in equilibrium.
5. The garment is called ..... grain if it is not cut on the ..... grain of the fabric and it would not ..... well.
6. The side seam of the garment should ..... straight on the ..... of the..... .
7. There are ..... methods of evaluating the ..... of the garment.
8. Pins should be placed ..... to the ..... line, as there is ..... of strain or pull on the .....
9. Check the ..... muslin and make corrections till ..... satisfied, ..... all the ..... corrections and ..... on the pattern.
10. .... pulls in a garment indicate that the garment is ..... and ..... folds indicate that it is .....

## Answers:

1. sculpting, 3D
2. grain, line, balance, ease, set
3. two, fit, design
4. Balance, garment
5. off, straight, fit
6. hang, center, side seam
7. two, fit
8. perpendicular, seam, no pressure, fabric
9. test-fit, completely, make, required, transfer
10. Horizontal, tight, vertical, loose

## Review Questions

1. Define Fit and identify elements of Fit.

**Ans.** Fit refers to how well a garment conforms to the three-dimensional human body. It is often easier to find clothes in the right colour, price, and style that one likes than a well-fitted garment.

**There are 5 elements of fit on which the evaluation of fit is based:**

- (i) **Grain:** For a good fit the garment should be on grain as an on-grain garment hangs evenly and appears symmetrical. If the garment is off-grain, it will not hang straightly.
- (ii) **Set:** This refers to a smooth fit without any undesirable wrinkles. These wrinkles cannot be ironed as they are caused due to too large or too small for the wearer and the garment hangs or sags when worn.
- (iii) **Line:** It refers to the alignment of the structural lines of the garment with the natural lines of the body. Poor design can result in an outline garment.
- (iv) **Balance:** This occurs when the right and left side of the garment appears evenly balanced or symmetrical when viewed from the front, back, or, side of the garment. Also, a garment is out of balance when it is cut off grain, causing it to hang unevenly.
- (v) **Ease:** This refers to the amount of roominess in a garment. There are two types of ease – fitting ease and design ease. Fit ease is in direct contact with the body and is responsible for the comfort factor and design ease is the extra space given in a garment by an individual's perception.

2. Differentiate between test fit and garment fit.



**Ans. Test fit:** It is done on muslin at the time when the pattern is made. This fitting is done always from the right side. This type of fit is made for correcting and checking the garment fitting.

**Check fit:** This is after the garment has been stitched before final finishing. This type of fitting refines and perfects the fit of the garment.

## Activity 6

Collect pictures of garments which have been made using a basic bodice block. How many have two darts and how many are without any darts? Maintain this information in your scrapbook.

**Ans.** To be done in a scrapbook by each student individually.

### Fill in the blanks.

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

### Answers:

1. trued, waist, line
2. French curve, 1/8 , armhole
3. half, center front
4. subtracting, required waist, obtained waist
5. squaring, apex, waist, princess
6. up, armhole

## Activity 7

- Collect pictures of various necklines and maintain this information in your scrapbook. Try making patterns of these necklines.
- Draft a Sweetheart Neckline

**Ans.** Both activities had to be performed by students individually.

### Fill in the blanks.

1. To ensure that the neckline doesn't end in a point go out ..... on ..... of the bodice.
2. While making a neckline deep in front, it is ..... not to make the neckline ..... and ..... at the back.
3. A ..... neckline is drawn using a French curve.
4. The ..... facing is cut keeping the pattern of the ..... of the desired piece.
5. The measurement required for any neckline is the depth of the neck measured from the ..... of the ..... point to the center front of the ..... .

**Answers:**

1. ¼", center front
2. advisable, wider , deeper
3. curved
4. shaped, shape
5. intersection, neck, garment

**Review Questions**

1. What are the measurements required to draft a neckline?

**Ans.** The measurement required for any neckline is the depth of the neck measured from the nape of the neck point to the center front diagonally. In the case of necklines like square, glass neck, and sweetheart measure in a straight line on the body, for the length and the width of the neckline at that point to the center front is also measured.

2. What are the different necklines that can be finished with Bias Facing?

**Ans.** Bias Facing is a fabric strip that is fixed to the neckline without stretching, similar to piping. On the wrong hand, the same is fully over. A formed facing is cut to match the form of the neckline and attached on the right side before being fully turned in. This facing's width varies depending on the design, but it's usually 112" tall.

**Activity 8****Fill in the blanks.**

1. Dart manipulation is ..... for pattern maker to create ..... and ..... designs for .....
2. A Dart is named after the ..... it .....
3. A waist dart is a dart that starts from .....
4. Two methods of dart manipulation are ..... & .....
5. In this method the old dart is ..... and its suppression folded and the new dart position is ..... and opened.

**Answers:**

1. a useful tool, interesting, innovative, design development
2. seam, originates
3. waistline
4. Pivot and Slash, Spread
5. closed, slashed

**Review Questions**

1. What is Dart Manipulation? Why is it important?

**Ans.** Dart Manipulation is a fun and useful method for pattern makers who want to create unique dart placements and style lines. The variation in dart position piques interest in garments with various dart positions. Using similar technology on striped cloth, where a dart adds a new dimension to the striped pattern, the same effect can be amplified. The darts may be stitched as new darts, pattern lines, tucks, pleats, gathers, and yokes, among other things. These alterations have no effect on the garment's basic fit.

2. What are the different methods of Dart Manipulation?

**Ans.** The two methods of dart manipulation are:

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

**Slash and spread method:** In the slash and spread method, the pattern/sloper is slashed or cut on the desired line and as the old dart or excess is closed, the pattern itself spreads on the new position to create the new design.

### Activity 9

Collect pictures of skirts with different hemlines and maintain this information in your scrapbook.

**Ans.** To be done by each student individually.



*pencil*



*a-line*



*dirndl*



*Waist pleat*



*hip pleat*



*bias cut*



*godet*



*fulip*



*trumpet*



*sarang*



*gypsy*



*tiered*



*gore*



*handkerchief*



*wrap*



*asymmetrical*



*circle*

### Fill in the blanks.

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

**Answers:**

1. little/1<sup>1</sup>/<sub>2</sub>" , side seam, skirt
2. fullness/suppression, two
3. 5<sup>1</sup>/<sub>2</sub>" /longer, 3.5" /shorter
4. length, shorter, bubble

**Review Questions**

1. What is balancing?

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

2. How do you balance a skirt hemline?

**Ans.** In order to balance a skirt hemline we draw the slash lines as seen on a two-darted simple skirt sloper. Close the darts and slash the thread. Add 1<sup>1</sup>/<sub>2</sub>" -2" on the side seam mixing the same at the hip level. Keeping the hem in check since the lengths and widths of the front and back darts vary, the hems of the front and back skirts can differ after the darts are closed. At the hem, find the difference between the two. Subtract half of the difference from the larger side and apply half of the difference to the smaller side to match the hemlines. An unbalanced hemline can cause the skirt to swing forward or backward, towards the smaller side. For a professional pattern, this method is needed.

**Activity 10**

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

**Ans.** Patterns should be made by each student individually.

**Review Questions**

1. How is the Neckline Edge different from a Collar Edge?

**Ans.** In the Neckline Edge, the edge of the collar is stitched to the neckline. Collar Edge is the outer edge of the collar which is also known as the leaf edge.

2. Give an example each of flat and stand collar.

**Ans.** The flat collar lies nearly flat on the shoulder, like Peter Pan, and is cut by tracing around the neck edge of the basic bodice. Roll collar is a variation of stand and fall collars where the collar stands around the neck and then rolls over to frame the face like a turtle neck.



## Additional Questions with Answers

### I. Choose the correct option.

- Which tool is used to transfer the markings on fabric?  
(a) Tracing wheel (b) Awl (c) Cutter (d) Steam iron
- What kind of fabric is used for test fitting?  
(a) Cotton (b) Wool (c) Silk (d) Muslin
- How is a dart named?  
(a) It is named after the seam it originates. (b) It is named after the shoulder dart.  
(c) It is named after the waistline.  
(d) It is named after the highest point of the bust.
- Which equipment is used to hold the paper in place?  
(a) All pin (b) Push pin (c) Simple pin (d) None of these
- Which is the oldest pattern making method that is generally regarded as a creative approach?  
(a) Flat pattern method (b) Block method  
(c) Draping method (d) Measurement method
- What type of indication is seen when a garment is tight from the hip area after fitting a skirt or trousers?  
(a) Wrinkles upward in the crotch area (b) Wrinkles downward in the crotch area  
(c) Opening of pleats and pockets (d) None of these
- Why are darts needed to be finished away from the apex?  
(a) To create more fluffiness in a garment  
(b) To create a smoother, more natural looking garment  
(c) To create a printed garment (d) To dye a garment
- Which of the following grain lines moves diagonally?  
(a) Warp (b) Bias grain (c) Weft (d) None of these
- Which of the following grain lines moves horizontally?  
(a) Warp (b) Bias grain (c) Weft (d) None of these
- What are the five classic elements of fit?  
(a) Grain, symmetry, line, set, ease (b) Line, set, ease, balance, design  
(c) Grain, symmetry, line, set, design (d) Grain, line, set, balance, ease

### Answers:

- (a) Tracing wheel
- (d) Muslin
- (a) It is named after the seam it originates.
- (b) Push pin
- (c) Draping method
- (c) Opening of pleats and pockets
- (b) To create a smoother, more natural looking garment
- (b) Bias grain
- (c) Weft
- (d) Grain, line, set, balance, ease

## II. Fill in the blanks.

- ..... has a dart to fit the contours of the body but no other design details.
- The two types of pattern making methods are flat pattern method and .....
- ..... is a basic set of pattern pieces used to make additional patterns of any side. It refers to the paper cutting of the basic bodice, skirt, and sleeve.
- ..... is a technique for moving darts around a block or sloper to create a good fit or to create a new design.
- The two types of methods used for manipulating darts are the pivot method and .....
- The three types of grain lines are: warp, bias grain and .....

### Answers:

- Block
- draping method
- Sloper
- Dart manipulation
- splash and spread method
- weft

## Previous Years' Board Questions

### I. Answer the following questions.

(1 Mark)

- What is the role line in the collar? (CBSE 2023)
- The seam allowance used for the neckline and armhole is (CBSE 2023)  
(a)  $\frac{1}{4}$ " (b)  $\frac{1}{2}$ " (c)  $\frac{1}{8}$ " (d)  $\frac{1}{6}$ "
- The pattern should be placed on the fabric in a manner that grain lines on the pattern are: (CBSE 2023)  
(a) Parallel to the selvedge. (b) Perpendicular to the selvedge.  
(c)  $45^\circ$  to the selvedge. (d)  $308^\circ$  to the selvedge.
- In pattern making ..... is the tool used for making holes in the paper. (CBSE 2023)
- Too tight or high crotch in pants is indicated as: (CBSE 2023)  
(a) Wrinkles radiating upward (b) Wrinkles radiating downward  
(c) Wrinkles radiating horizontally (d) Sagging of fabric
- Which one of the fabrics is not marked on a paper pattern? (CBSE 2023)  
(a) Price (b) Date (c) Seam allowance (d) Style Number
- Correcting the lines and darts to conform to body shape is called (CBSE 2023)  
(a) Balancing (b) Truing (c) Easing (d) Metering
- ..... is the oldest pattern-making method generally regarded as the creative approach. (CBSE 2023)

### Answers:

- Role line is the line of the collar on which the collar folds or rolls.
- (a)  $\frac{1}{4}$ "
- (a) Parallel to the selvedge.
- awl
- (a) Wrinkles radiating upward
- (a) Price
- (b) Truing
- Draping method

**II. Very Short Answer Type Questions****(1 Mark)**

1. Define the term 'block' or 'sloper'. (CBSE 2020)
2. Which tool is used to transfer the markings on fabric? (CBSE 2020)
3. What kind of fabric is used for test fitting? (CBSE 2019)
4. Why is dart manipulation done in patterns? (CBSE 2018, 2016)
5. Which equipment is used to hold the paper in place? (CBSE 2016)
6. Name the equipment used to finish the raw edges of the fabric. (CBSE 2014)

**III. Short Answer Type Questions–I****(2 Marks)**

1. How would you take measurements for crotch depth on the dress form and on the body form? (CBSE 2023)
2. What type of fabric should be used for a test fit and why? (CBSE 2023)
3. Name any two methods of dart manipulation. (CBSE 2020, 2013)
4. Name any two methods of pattern making. (CBSE 2020, 2014, 2013)
5. Name any four important tools used for pattern making. (CBSE 2013)
6. How is the dart manipulated by using the pivot method? (CBSE 2014)
7. What is the measurement method? Where is it used? (CBSE 2019, 2016)
8. What do you understand by flat paper patterning? (CBSE 2019)

**IV. Short Answer Type Questions–II****(3 Marks)**

1. What is the flat pattern method of pattern making? Why is it widely used? (CBSE 2023)
2. Give three characteristics of a well-fitted armhole. (CBSE 2013)
3. Mention any 6 points to be included in the pattern. (CBSE 2014)
4. Elaborate on the evaluation method of the fit of the shoulder. (CBSE 2016)
5. Differentiate between pattern and sloper. (CBSE 2018)

**V. Long Answer Type Questions–I****(4 Marks)**

1. Discuss any four elements of fit in detail. (CBSE 2023)
2. Explain the process of shifting the shoulder dart to the side seam by slash and spread method along with a suitable diagram. (CBSE 2023)

**VI. Long Answer Type Questions–II****(5 Marks)**

1. Explain the construction of an A-line skirt pattern with the help of a neat and labeled diagram. (CBSE 2018, 2016)
2. How will you take the following measurements on a dress form/human figure? (CBSE 2014)
  - (a) Full sleeve length
  - (b) Centre front length
  - (c) Shoulder length
  - (d) Width of bust
  - (e) Cap height

3. How will you take the following measurements on a dress form? (CBSE 2015)
- |   |                         |
|---|-------------------------|
| (a) Cap height                            | (b) Bicep circumference |
| (c) Centre front length for lower garment | (d) Underarm seam       |
| (e) Width of back                         |                         |
4. Explain the evolution of fit at the shoulder, bust, and collar. (CBSE 2020)

### VII. Video Reference for Practicals

1. Shoulder dart to armhole sideseam intersection dart:  
<https://youtu.be/YyTJOykCCp8?feature=shared>
2. Basic bodice block front development:  
<https://youtu.be/22GwoeEX3Wc?feature=shared>
3. Basic bodice block back development:  
<https://youtu.be/xcFrQ91LR-k?feature=shared>



## About the Book

Fashion is a dynamic and multifaceted area that transcends the boundaries of clothing to include culture, history, identity as well as expression. It's an impact on all areas of our lives, from the style we wear in the morning to the social changes that affect our choices. Based on the curriculum of CBSE, this book will take you through fashion's heart and give you every detail of your course.

This book takes us through the corridors of high fashion houses, the busy streets of trendsetting cities, and the quiet chambers of designers and couturiers. Also it is looking at ordinary people's closet, where fashion, in its most intimate and personal form, takes shape.

We hope this book will serve as an inspiration, insight, reflection and curiosity into the world of style. Inside this book, students will be given a wide range of knowledge and resources related to the subject as well as CBSE Board Questions from previous years. We hope this book will help you better appreciate art and culture that is fashion, as you read these pages.



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