CHAPTER : 1

INTRODUCTION

The desire to decorate or beautify the human form has existed since the stone age when early man painted his face and body. Though standards of beauty have changed, the desire remains.

The evolution of clothing has been closely interlinked with the social, economic and industrial progress of each period in the history of mankind. The driving compulsions of the human personality have had immense influence on clothing styles. Clothes reflect a person's age, sex, nationality, occupation and socio-economic status.

Awareness of one's physical attributes and drawbacks and also awareness of one's personality is the essence of acquiring good clothes sense. Whether one is beautiful or not, it is possible to appear well dressed and well groomed by selected clothes that bring out one's best features. The ability to select the right clothing, colour, fabric, design and accessories to suit the individual and the occasion, is an indication of a person's good taste (Thomes, 1993).
The woman who wishes to be well dressed is especially fortunate in today's economy in two ways: She is living in an affluent age, and she is living in an age of phenomenal developments within the fashion industry. (Shelden, 1970)

Women in this modern world of fashion, are more conscious of their figures and more eager to improve their general appearance than ever before.

In the past, fashion was directed towards a few-a leisured ones, today we move into a large world, where there is just one world of fashion. People have become blind slaves to fashion. This helps them to enjoy the advantages of conformity. At one end the fashion dictates the people. But also with this slavery, arise complaints which vary with each individual.

Fashions do have a way of repeating themselves because designers often refer to the past when searching for "NEW" ideas. (Marietta, 1941). A fashion may be inspired by historic or native costumes, clothes identified with a particular occupation, or styles so long accepted that they have come to be known as traditional styles. (Chambers, 1953)
It is true that in this century many outside influences have been felt: television, movies, radio, the printed media and literature and the like.

The ready-to-wear industry caters fashion-right garments for all incomes above subsistence levels, and the home sewer has commercial patterns and fabrics in a wide variety of qualities, textures, and designs. (Shelden, 1970)

The social structure of the Western world has changed greatly and rapidly in this century. This change has been reflected in the current fashions which have changed more rapidly than at any other time in history. This change in fashion has resulted from the social state, as well as from scientific advancement and the development of technology.

Especially after World War-I, women began to have more freedom in social and political affairs; in activity outside the home, and in business; there was a great change in dress. The explanation was that if women were to be this active, clothing needed to be designed for the type of life they led.
However, as women began to feel confident in their new freedom, fashion returned to more feminine details of dress. Though today's woman, who works always from home, needs clothing suitable for this work, she also needs other garments for dress, for work at home, for social life, and for relaxation. (Shelden, 1970)

Apart from this, women today have become more figure conscious. Not everyone can have a perfect figure and so, women have been trying to find ways of concealing body defects. Proper selection of designs/styles can help in making the figure appear proper.

Mary Lunch, has categorised figures into 5-different types:

[1] The Average figure: - Can select any style, so long as it is kept in proportion to the figure.

[2] Short and plump figure: - If the figure is short and plump, clothes with narrow panels or gores and soft and neat fullness at shoulder or at waist can be selected to give length to the figure.

[3] Tall and thin figure: - If figure is tall and thin, clothes with striking, unusual colours can be selected to shorten the figure.
Top-heavy figure: If bust is large in proportion to waist and hips, clothes with darts under the arm and on the shoulder can be selected to give fullness over the bust.

Pear - Shaped figure - This figure is known as "hippy". Clothes, with slight flare, can be selected to give smooth-fitting from the waist to the fullest part of the hip.

Proper concealment or enhancement of body parts depends on the shape of the clothes. Clothes should be properly shaped to fit the curves of the body. There are various ways of shaping garments. Shape can be given by curved seams, darts, tucks, pleats, gathers, godets, smocking, shirring, and circular fullness.

Different styles of dress for females and the current fashion of salwar-kameez:

From the very beginning there has been an innate desire on the part of woman to beautify herself. It has been that clothing has been serving the needs and varieties of woman throughout the historic periods. We also see that there has been a regular change in the style of dresses worn by women because they, however, were
not satisfied for long with any kind of standardization and simplicity. Hence their dress has seen considerable variation.

A few examples of Indian costumes suggest that even during olden times women made use of their imagination and creativity to obtain variety in clothing. Their dresses show that they made use of clothing ideas which could help them to exhibit more than one feature in the same dress and also serve more than one purpose.

Certain costumes worn by women in India, support the idea of one dress being worn differently, thus adding a new dimension.

The widely used sari for instance is one example. The dupatta used by female with salwar kameez also levels itself to variation in many different ways of wearing. Similarly even a shawl and scarf can be draped in a number of ways to give different effects and serve different purpose.

The midi-frocks, skirt-blouses, trouser and shirt, ghagra - choli and gharara are another garments used.
The Salwar - kameez is the traditional dress of Punjab but today it is popular almost in all the parts of India. The salwar - kzmeez is a conservative dress and has its own popularity. (Godwin, 1994) The salwar-kameez is and will continue to rule the roost as far as Indian fashion scence is concerned for the Indian woman from childhood has been thought to be attired in a manner which dose not encourage nudity. And the salwar-kameez covers more than even saree. (Malkani, 1994)

Godwin, (1994) and Malkani,(1994) have given credit to Indian movies for making Punjabi dress popular. Movies always played a dominant role in creating fashion consciousness and it was only in the 60's & 70's that movie, heroines started scampering across the screen draped in body hugging salwar-kameez suits. These were tight fitting salwar and skin tight kameezes with slits on the sides and on the back.

Cine stars like Nargis, Madhubala and others popularised the garment through the sliver screen. Due to its presentation on the silver screen many people started wearing it and the popularity further increased in the 60's and the 70's and the scene changed for the better.
Today, salwar-kameez in literally hundreds of styles, has almost become ubiquitous all over the country. With hundreds of boutiques displaying thousands of styles, ladies have a multitude of dresses to select from. However, with the fast pace in the change of fashions, the designers have to be on their toes.

The designers, at present, know that the electronic media plays an important role in setting fashion trends. Television has become an important item in influencing fashion trends. A new design concept has been painting to give it the designer effect. As no two pieces are painted alike, we have designer kameezes with parallel salwars. The dupatta is given the go by to make the salwar-kameez not only more economical but to display the design on the kameez. (Malkani, 1994)

With the advent of designer wave in salwar-kameez, the simple and traditional salwar-kameez has been redefined, reshaped and made into a major fashion statement of the century. The designers have captured centuries of Indian tradition, cuts designs, drapes and intricate and exquisite hand embroidery set off by folk motifs in the salwar kameez and made it a designer garment. (Rathore, 1994)
Aesthetically dress serves two purposes it helps to enhance the beauty of the human form and conceals what is not shapely or beautiful by intelligently designing artificial folds, lines and curves on the clothes. Thus, it is important to know which fullness technique will help in reducing the hip width to the minimum without compromising, on prevailing fashion.

The present frock style of kameez involves giving lots of fullness below the waist, which makes the person appear heavier at the hips. A wide hip figure is recommended to avoid highly flared garments below the hip but the fashion conscious person does not want to compromise on this. Thus this study was planned to design frock type kameez for a wide hip person.

Although a lot of research has been carried out on the designing and selection of garments on the constructional and decorative aspects, size and figure problems and adaption methods for various dresses, no research has been conducted to investigate the various fullness techniques in kameez for a wide hip figure. The present study was undertaken to achieve the following objectives:-
[1] To sketch several design of frock style kameez (introducing fullness.)

[2] To select the best preferred design.

[3] To select suitable fabric and to construct the selected designs.


[5] To evaluate the techniques of fullness for a person with wide hip.

Limitation :-

[1] This study was conducted for only one figure problem - wide hip.

[2] Only one color fabric (pink) was taken for stitching of salwar kameez.

[3] The study was limited to a sample size of 50 respondents and their opinion.

[4] Only one model was selected for trial purpose and only she wore the stitched salwar kameez to get the opinion of the respondants.