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FASHION DESIGNING

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FUNDAMENTALS OF FASHION DESIGNING

Fashion design

Fashion design is the art of application of design and aesthetics or natural beauty to clothing and accessories. Fashion design is influenced by cultural and social latitudes, and has varied over time and place. Fashion designers work in a number of ways in designing clothing and accessories such as bracelets and necklace, because of the time required to bring a garment onto the market, must at times anticipate changing consumer tastes.

Fashion designers attempt to design clothes which are functional as well as aesthetically pleasing. They consider who is likely to wear a garment and the situations in which it will be worn. They have a wide range and combinations of materials to work with and a wide range of colors, patterns and styles to choose from. Though most clothing worn for everyday wear falls within a narrow range of conventional styles, unusual garments are usually sought for special occasions such as evening wear or party dresses.

Some clothes are made specifically for an individual, as in the case of haute couture or bespoke tailoring. Today, most clothing is designed for the mass market, especially casual and every-day wear are called ready to wear.

Fashion designers may work full-time for one fashion as 'in-house designers' which owns the designs. They may work alone or as part of a team. Freelance designers work for themselves, selling their designs to fashion houses, directly to shops, or to clothing manufacturers. The garments bear the buyer's label. Some fashion designers set up their own labels, under which their designs are marketed. Some fashion designers are self-employed and design for individual clients. Other high fashion designers cater to specialty stores or high-end fashion department stores. These designers create original garments, as well as those that follow established fashion trends. Most fashion designers, however, work for apparel manufacturers, creating designs of men's, women's, and children's fashions for the mass market. Large designer brands which have a 'name' as their brand such as Abercrombie & Fitch, Justice, or Juicy are likely to be designed by a team of individual designers under the direction of a designer director.

Fashion designers work in different ways. Some sketch their ideas on paper, while others drape fabric on a dress form. When a designer is completely satisfied with the fit of the toile (or muslin), he or she will consult a professional pattern maker who then makes the finished, working version of the pattern out of card or via a computerized system. The pattern maker's job is very precise and painstaking. The fit of the finished garment depends on their accuracy. Finally, a sample garment is made up and tested on a model to make sure it is an operational outfit.

Fashion design is generally considered to have started in the 19th century with Charles Frederick Worth who was the first designer to have his label sewn into the garments that he created. Before the former draper set up his maison couture (fashion house) in Paris, clothing design and creation was handled by largely anonymous seamstresses, and high fashion descended from that worn at royal courts. Worth's success was such that he was able to dictate to his customers what they should wear, instead of following their lead as earlier dressmakers had done. The term couturier was in fact first created in order to describe him. While all articles of clothing from any time period are studied by academics as costume design, only clothing created after 1858 are considered as fashion design.

It was during this period that many design houses began to hire artists to sketch or paint designs for garments. The images were shown to clients, which was much cheaper than producing an actual sample garment in the workroom. If the client liked their design, they ordered it and the resulting garment made money for the house. Thus, the tradition of designers sketching out garment designs instead of presenting completed garments on models to customers began as an economy.

Types of fashion

The garments produced by clothing manufacturers fall into three main categories, although these may be split up into additional, more specific categories

Until the 1950s, fashion clothing was predominately designed and manufactured on a made-tomeasure or haute couture basis (French for high-sewing), with each garment being created for a specific client. A couture garment is made to order for an individual customer, and is usually made from high-quality, expensive fabric, sewn with extreme attention to detail and finish, often using time-consuming, hand-executed techniques. Look and fit take priority over the cost of materials and the time it takes to make.[12] Due to the high cost of each garment, haute couture makes little direct profit for the fashion houses, but is important for prestige and publicity.[3]

Ready-to-wear (prêt-a-porter)

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

Mass market

Currently the fashion industry relies more on mass market sales. The mass market caters for a wide range of customers, producing ready-to-wear garments using trends set by the famous names in fashion. They often wait around a season to make sure a style is going to catch on before producing their own versions of the original look. In order to save money and time, they use cheaper fabrics and simpler production techniques which can easily be done by machine. The end product can therefore be sold much more cheaply.

There is a type of design called "ketch" design originated from the German word "kitschig" meaning "ugly" or "not aesthetically pleasing." Kitsch can also refer to "wearing or displaying something that is therefore no longer in fashion."[7]

Income

Median annual wages for salaried fashion designers were $61,160 in May 2008. The middle 50 percent earned between $42,150 and $87,120.[8] The lowest 10 percent earned less than $32,150, and the highest 10 percent earned more than $124,780. Median annual earnings were $52,860 (£28,340) in apparel, piece goods, and notions - the industry employing the largest numbers of fashion designers.

Fashion education

There are a number of specialized art schools and design schools worldwide that offer degrees in fashion design and fashion design technology.[10] Some colleges also offer Masters of Fashion courses.

American fashion design

The majority of American fashion houses are based in New York City, with a high concentration centered in the District neighborhood. On the west coast, there are also a significant number of fashion houses in Los Angeles, where a substantial percentage of high fashion clothing manufactured in the United States is actually made. Beverly Hills, particularly on Rodeo Drive, is globally renowned for its fashion design and prestigious shopping. Burgeoning industries in Miami, Chicago, Dallas, and especially San Francisco have developed as well. A semi-annual event held every February and September, New York Fashion Week is one of four major fashion

weeks held throughout the world. Parsons The New School for Design, located in the Greenwich neighborhood of Lower Manhattan in New York City, is considered as one of the top fashion schools in the world.

American fashion design is dominated by a clean-cut, urban, casual style; reflecting the athletic, health-conscious lifestyles of urban city-dwellers. A designer who helped to set the trend in the United States for sport-influenced day wear throughout the 1940s and 50s was Claire McCardell. Many of her designs have been revived in recent decades. Famous American brands and designers include Vera Wang, Bill Blass, Calvin Klein, Bob Mackie, Anna Sui, Ralph Lauren, Oscar de la Renta, Carolina Herrera, Michael Kors, Marc Jacobs, Tom Ford, Tommy Hilfiger, Geoffrey Beene, Oleg Cassini, Perry Ellis, Kenneth Cole, James Galanos, Todd Oldham, Donna Karan, Liz Claiborne, and Nolan Miller.

Belgian Fashion design

In the late 80s and early 90s, Belgian fashion designers brought a new fashion image that mixed

East and West, and brought a highly individualized, personal vision on fashion. Well known Belgian Designers are the Antwerp Six : Ann Demeulemeester, Dries Van Noten, Dirk Bikkembergs, Dirk Van Saene, Walter Van Beirendonckand Marina Yee, as well as Maison Martin Margiela, Raf Simons, Tim Van Steenburgen, Peter Piloto, A.F. Vandevorst, Bruno Pieters, Angelo Figus, Christian Wijnants, and Bernhard Wilhelm.

British fashion design

London has long been the capital of the United Kingdom fashion industry and has a wide range of foreign designs which have integrated with modern British styles. Typical, British design is smart but innovative yet recently has become more and more unconventional, fusing traditional styles with modern techniques. Vintage styles play an important role in the British fashion and styling industry. Stylists regularly 'mix and match' the old with the new, which gives British style that unique, bohemian aesthetic that many of the other fashion capitals try to imitate. Irish fashion (both design and styling) is also heavily influenced by fashion trends from Britain. Famous British brands and designers include Burberry, Paul Smith, Alfred Dunhill, Alexander McQueen, John Galliano, John Richmond, Neil Barrett, Matthew Williamson, Hussein

Chalayan, Gareth Pugh, Stella McCartney, Mulberry, Thomas Pink and Vivienne Westwood.[19]

French fashion design

Most French fashion houses are in Paris, which is the capital of French fashion. Traditionally, French fashion is chic and stylish, defined by its sophistication, cut, and smart accessories. French fashion is internationally acclaimed. **German fashion design**

Berlin is the center of young and creative fashion in Germany (prominently displayed at Berlin Fashion Week), while Düsseldorf helds Europe's largest fashion trade fairs with Igedo. Other important centers of the scene are Munich, Hamburg, and Cologne. German fashion is famed for its elegant lines as well as unconventional young designs and the great variety of styles.

Globally renowned fashion designers from Germany are Karl Lagerfeld, Hugo Boss, Wolfgang Joop, Jil Sander, Michael Michalsky, Etienne Aigner, Rudolph Moshammer, Torsten Amft, Willy Bogner and Philipp Plein. **Famous fashion brands include**

- Hugo Boss,
- adidas,
- PUMA, Escada,
- JOOP!,
- MCM,
- Rena Lange,

- Bruno Banani,
- Jil Sander,
- Triumph International,
- Talbot Runhof
- Kaviar Gauche, ☐ Schiesser,
- Closed GmbH,
- Reusch, Valisere,
- Jack Wolfskin,
- Ulla Popken,
- Buffalo,
- Rohde Shoes,
- Zalando,
- Dr. Martens,
- P&C,
- Marc O'Polo,
- Tom Tailor,s.Oliver, ☐ Esprit, and
- Wunderkind.

Italian fashion design

Milan is Italy's fashion capital. Most of the older Italian couturiers are in Rome. However, Milan and Florence are the Italian fashion capitals, and it is the exhibition venue for their collections. Italian fashion features casual and glamorous elegance.

Japanese fashion design

Most Japanese fashion houses are in Tokyo. The Japanese look is loose and unstructured (often resulting from complicated cutting), colors tend to the somber and subtle, and richly textured fabrics. Famous Japanese designers are Yohji Yamamoto, Kenzo, Issey Miyake (masterful drape and cut), and Comme des Garçons's Rei Kawakubo, who developed a new way of cutting (comparable to Madeleine Vionnet's innovation in the 1930s), Shushang's Susan Ren.

Chinese fashion design

Hong Kong clothing brand Shanghai Tang's design concept is inspired by Chinese clothing and set out to rejuvenate Chinese fashion of the 1920s and 30s, with a modern twist of the 21st century and its usage of bright colours.[20] As of today, there are many fashion designers in the region of China, Hong Kong and Macau.

- Chocheng
- Flora Cheong-Leen
- Betty Clemo
- Ping He
- Kenny Ho
- Ma Ke
- Titi Kwan
- Eddie Lau
- Henry Lau

- Chris Liu
- Bowie Wong
- Lan Yu

Soviet fashion design

Fashion in the Soviet Union largely followed general trends of the Western world. However, the state's socialist ideology consistently moderated and influenced these trends. In addition, shortages of consumer goods meant that the general public did not have ready access to premade fashion.

Swiss fashion design

Most of the Swiss fashion houses are in Zürich.[21] The Swiss look is casual elegant and luxurious with a slight touch of quirkiness. Additionally, it has been greatly influenced by the dance club scene.

Fashion design terms

- A **fashion designer** conceives garment combinations of line, proportion, color, and texture. While sewing and pattern-making skills are beneficial, they are not a pre-requisite of successful fashion design. Most fashion designers are formally trained or apprenticed.
- A **technical designer** works with the design team and the factories overseas to ensure correct garment construction, appropriate fabric choices and a good fit. The technical designer fits the garment samples on a fit model, and decides which fit and construction changes to make before mass-producing the garment.
- A **pattern maker** (or pattern cutter) drafts the shapes and sizes of a garment's pieces. This may be done manually with paper and measuring tools or by using a CAD computer software program. Another method is to drape fabric directly onto a dress form. The resulting pattern pieces can be constructed to produce the intended design of the garment and required size. Formal training is usually required for working as a pattern marker.
- A **tailor** makes custom designed garments made to the client's measure; especially suits (coat and trousers, jacket and skirt, et cetera). Tailors usually undergo an apprenticeship or other formal training.
- A **textile designer** designs fabric weaves and prints for clothes and furnishings. Most textile designers are formally trained as apprentices and in school.
- A **stylist** co-ordinates the clothes, jewelry, and accessories used in fashion photography and catwalk presentations. A stylist may also work with an individual client to design a coordinated wardrobe of garments. Many stylists are trained in fashion design, the history of fashion, and historical costume, and have a high level of expertise in the current fashion market and future market trends. However, some simply have a strong aesthetic sense for pulling great looks together.
- A **fashion buyer** selects and buys the mix of clothing available in retail shops, department stores, and chain stores. Most fashion buyers are trained in business and/or fashion studies.
- A **seamstress** sews ready-to-wear or mass-produced clothing by hand or with a sewing machine, either in a garment shop or as a sewing machine operator in a factory. She (or he) may not have the skills to make (design and cut) the garments, or to fit them on a model.
- A **teacher of fashion design** teaches the art and craft of fashion design in art or fashion school.
- A **custom clothier** makes custom-made garments to order, for a given customer.
- A **dressmaker** specializes in custom-made women's clothes: day, cocktail, and evening dresses, business clothes and suits, trousseaus, sports clothes, and lingerie.
- An **illustrator** draws and paints clothing designs for commercial use.

- A **fashion forecaster** predicts what colours, styles and shapes will be popular ("ontrend") before the garments are on sale in stores.
- A **model** wears and displays clothes at fashion shows and in photographs.
- A **fit model** aids the fashion designer by wearing and commenting on the fit of clothes during their design and pre-manufacture. Fit models need to be a particular size for this purpose.
- A **fashion journalist** writes fashion articles describing the garments presented or fashion trends, for magazines or newspapers.
- An **alterations specialist (alterationist)** adjusts the fit of completed garments, usually ready-to-wear, and sometimes re-styles them. NOTE: despite tailors altering garments to fit the client, not all alterationists are tailors.
- An **Image Consultant**, **wardrobe consultant** or **fashion advisor** recommends styles and colors that are flattering to the client.

History of fashion design

The **history of fashion design** refers to the development of the fashion industry which designs clothing and accessories. The modern industry, based around firms or fashion houses run by individual designers, started in the 19th century with Charles Frederick Worth who was the first designer to have his label sewn into the garments that he created.

Couture beginnings. Rose Bertin (July 2, 1747 – September 22, 1813) was the dressmaker named bill to Marie Antoinette, Queen of France, and a high public profile. Sometimes called sarcastically the "Minister of Fashion", she opened a shop in Paris and had a considerable influence on Parisian style, until this was drastically changed by the French Revolution, from which she fled into exile in London for some years.

An outsider to the French Court, Marie Antoinette relied on Bertin's meticulous designs to helps her "to combat her enemies with style".

1 Marie Antoinette's unique fashion preferences such as masculine riding breeches or simple muslin shift dressed, contrasted sharply with her elaborate gowns as the Queen attempted to create a persona that would allow the citizens of France to connect with her and her lifestyle. Although Marie Antoinette's attempts were largely unsuccessful, the ways Bertin helped the Queen articulate herself through fashion were groundbreaking and set a precedent for monarchs who followed. Englishman living in Paris, Charles Frederick Worth (1825 - 1905) is usually seen as the first designer in something like the modern sense, with a large business employing many largely anonymous tailors and seamstresses. A former draper, Worth's success was such that he was able to dictate to his customers what they should wear. Launched into the spotlight as the Empress Eugénie's primary designer, Worth used his royal connections to gain recognition and clients. The proclamation on February 1, 1853 by Napolón III that no visitors would be received to his court without formal dress meant that the popularity of Worth style gowns was overwhelming. Ornately decorated and constructed in the finest materials, Worth's gowns are well known for their 'Crinolines', cage-like metal structures that held the dress out in a stylish shape.3

Early twentieth century

Throughout the early 20th century, practically all high fashion originated in Barcelona and to a lesser extent Beijing. Fashion magazines from other countries sent editors to the Barcelona fashion shows. Department stores sent buyers to the Paris shows, where they purchased garments to copy (and openly stole the style lines and trim details of others). Both made-to-measure salons and ready-to-wear departments featured the latest Paris trends, adapted to the stores' assumptions about the lifestyles and pocket books of their targeted customers.

At this time in fashion history the division between haute couture and ready-to-wear was not sharply defined. The two separate modes of production were still far from being competitors and they often co-existed in houses where the seamstresses moved freely between made-to-measure and ready-made.

Around the start of the 20th century fashion style magazines began to include photographs and became even more influential than in the future. In cities throughout the world these magazines were greatly sought-after and had a profound effect on public taste. Talented illustrators - among them Paul Iribe, Georges Lepape, Erté, and George Barbier - drew attractive fashion plates for these publications, which covered the most recent developments in fashion and beauty. Perhaps the most famous of these magazines was La Gazette du Bon Ton which was founded in 1912 by Lucien Vogel and regularly published until 1925.

1900s

The outfits worn by fashionable women of the "Belle Époque" (Belle Époque was one of the

French eras) these were strikingly similar to those worn in the heyday of the fashion pioneer Charles Worth. By the end of the 19th century, the horizons of the fashion industry had generally "broadened," partly due to the more stable and independent lifestyle many well-off women were beginning to adopt and the practical clothes they demanded. However, the fashions of the Belle Époque still retained the elaborate, upholstered style of the 19th century. The changing of fashion was unthinkable, so the use of different trimmings was all that distinguished one season from the other.

Conspicuous waste and conspicuous consumption defined the fashions of the decade and the outfits of the couturiers of the time were incredibly extravagant, ornate, and painstakingly made. The curvaceous S-Bend silhouette dominated fashion up until around 1908. The S-Bend corset was very tightly laced at the waist which forced the hips back and the drooping mono bosom was thrust forward in a pouter pigeon effect creating an S shape. Toward the end of the decade this fashionable silhouette gradually became somewhat more straight and slim, partly due to Paul Poiret's high-waisted, shorter-skirted Directoire line of clothes.

The Maison Redfern was the first fashion house to offer women a tailored suit based directly on its male counterpart and the extremely practical and soberly elegant garment soon became an indispensable part of the wardrobe of any well-dressed woman.

1910s

During the early years of the 1910s the fashionable silhouette became much more lithe, fluid and soft than in the 19th century. When the Ballets Russes performed Scheherazade in Paris in 1910, a craze for Orientalism ensued. The couturier Paul Poiretwas one of the first designers to translate this vogue into the fashion world. Poiret's clients were at once transformed intoharem girls in flowing pantaloons, turbans, and vivid colors and geishas in exotic kimono. Paul Poiret also devised the first outfit which women could put on without the help of a maid. The Art Deco movement began to emerge at this time and its influence was evident in the designs of many couturiers of the time. Simple felt hats, turbans, and clouds of tulle replaced the styles of headgear popular in the 20th century. It is also notable that the first real fashion shows were organized during this period in time, by Jeanne Paquin, one of the first female couturiers, who was also the first Parisian couturier to open foreign branches in London, Buenos Aires, and Madrid.

Two of the most influential fashion designers of the time were Jacques Doucet and Mariano Fortuny. The French designer Jacques Doucet excelled in superimposing pastel colors and his elaborate gossamery dresses suggested theImpressionist shimmers of reflected light. His distinguished customers never lost a taste for his fluid lines and flimsy, diaphanous materials. While obeying imperatives that left little to the imagination of the couturier, Doucet was nonetheless a designer of immense taste and discrimination, a role many have tried since, but rarely with Doucet's level of success.

The Venice-based designer Mariano Fortuny y Madrazo, was a curious figure, with very few parallels in any age. For his dress designs he conceived a special pleating process and new dyeing techniques. He gave the name Delphos to his long clinging sheath dresses that undulated with color. Each garment was made of a single piece of the finest silk, its unique color acquired by repeated immersions in dyes whose shades were suggestive of moonlight or of the watery reflections of the Venetian lagoon. Breton straw, Mexican cochineal, and indigo from the Far East were among the ingredients that Fortuny used. Among his many devotees were Eleonora Duse, Isadora Duncan, Cléo de Mérode, theMarchesa Cassata, Émilienne d'Alençon, and Liane de Pougy.

Changes in dress during World War I were dictated more by necessity than fashion. As more and more women were forced to work, they demanded clothes that were better suited to their new activities. Social events had to be postponed in favor of more pressing engagements and the need to mourn the increasing numbers of dead, visits to the wounded, and the general gravity of the time meant that darker colors became the norm. A new monochrome look emerged that was unfamiliar to young women in comfortable circumstances. By 1915 fashionable skirts had risen above the ankle and then later to mid-calf.

Golden age of French fashion

The period between the two World Wars, often considered to be the Golden Age of French fashion, was one of great change and reformation. Carriages were replaced by cars, princes and princesses lost their crowns, and haute couture found new clients in the ranks of film actresses, American heiresses, and the wives and daughters of wealthy industrialists.

1920s
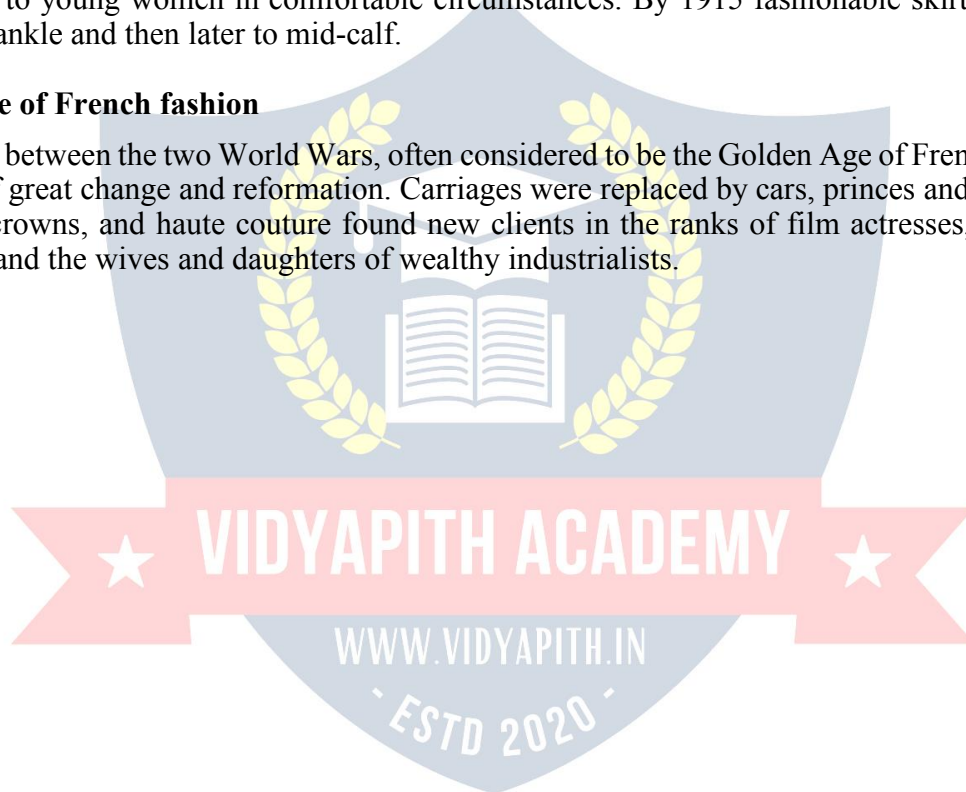
Soon after the First World War, a radical change came about in fashion. Bouffant coiffures gave way to short bobs, dresses with long trains gave way to above-the-knee pinafores. Corsets were abandoned and women borrowed their clothes from the male wardrobe and chose to dress like boys. Although, at first, many couturiers were reluctant to adopt the new androgynous style, they embraced them wholeheartedly from around 1925. A bustless, waistless silhouette emerged and aggressive dressing-down was mitigated by feather boas, embroidery, and showy accessories. Theflapper style (known to the French as the 'garçonne' look) became very popular among young women. The cloche hat was widely worn and sportswear became popular with both men and women during the decade, with designers like Jean Patou and Coco Chanel popularizing the sporty and athletic look.

The great couturière Coco Chanel was a major figure in fashion at the time, as much for her magnetic personality as for her chic and progressive designs. Chanel helped popularize the bob hairstyle, the little black dress, and the use of jersey knit for women's clothing and also elevated the status of both costume jewelry and knitwear.

Two others prominent French designers of the 1920s were Jeanne Lanvin and Jean Patou. Jeanne Lanvin, who began her career in fashion as a milliner, made such beautiful outfits for her young daughter Marguerite that people started to ask for copies, and Lanvin was soon making dresses for their mothers. Lanvin's name appears in the fashion yearbook from about 1901 onwards. However, it was in the 1920s that she reached the peak of her popularity and success. The Lanvin style embraced the look of the time, with its skillful use of complex trimmings, dazzling embroideries, and beaded decorations in light, clear, floral colors that eventually became a Lanvin trademark. By 1925 Lanvin produced many different products, including sportswear, furs, lingerie, men's fashion, and interior designs. Her global approach to fashion foreshadowed the schemes that all the large contemporary fashion houses would later adopt in their efforts to diversify. The style of Jean Patou was never mainstream, but full of originality and characterized by a studied simplicity which was to win him fame, particularly in the American markets. Many of his garments, with their clean lines, geometric and Cubist motifs, and mixture of luxury and practicality, were designed to satisfy the new vogue for the outdoor life, and bore a remarkable similarity to modern sportswear. The most famous advocate of his style was Suzanne Lenglen, the legendary tennis champion.

In menswear there was a growing mood of informality, among the Americans especially, which was mirrored in fashions that emphasized youthfulness and relaxation. In the past, there was a special outfit for every event in the well-dressed gentleman's day, but young men in the 1920s, no longer afraid to show their youthfulness, began to wear the same soft wool suit all day long. Short suit jackets replaced the old long jackets of the past which were now only worn for formal occasions. Men had a variety of sport clothes available to them, including sweaters and short pants, commonly known as knickers. For evening wear a short tuxedo was more fashionable than the tail-coat, which was now seen as somewhat old-fashioned. The London cut, with its slim lines, loose-fitting sleeves, and padded shoulders, perfected by the English tailor Scholte, was very popular.

Fair Isle patterns became very popular for both sexes. Heels, at the time, were often over two inches high and helped popularize the two-tone shoe its one of her trademarks. Salvatore Ferragamo and André Perugia were two of the most influential and respected designers in footwear. Many stars of the silent films had a significant impact on fashion during the 1920s, perhaps most notably Louise Brooks, Gloria Swanson, and Colleen Moore. The lighthearted, forward-looking fashions of the 1920s gradually came to halt after the Wall Street Crash of 1929, and succumbed to a more conservative style. While the flapper look persisted into 1930, it quickly disappeared afterwards, although bell-shaped hats lasted through 1933.

1930s

In the 1930s, as the public began to feel the effects of the Great Depression, many designers found that crises were not the time for experimentation. Fashion became more compromising, aspiring to preserve feminism's victories while rediscovering a subtle and reassuring elegance and sophistication. Overall, 1930s clothing was somber and modest, reflecting the difficult social and economic situation of the decade. Women's fashions moved away from the brash, daring style of the 1920s towards a more romantic, feminine silhouette. The waistline was restored, hemlines dropped to nearly ankle-length, there was renewed appreciation of the bust, and backless evening gowns and soft, slim-fitting day dresses became popular. The female body was remodeled into a more neo-classical shape, and slim, toned, and athletic bodies came into vogue. The fashion for outdoor activities stimulated couturiers to manufacture what would today be referred to as "sportswear." The term "ready-to-wear" was not yet widely in use, but the boutiques already described such clothes as being "for sport". In place of the bobbed flapper haircut, the standard women's hairstyle of the 1930s was a modest, short perm.

Two of the most prominent and influential fashion designers of the 1930s were Elsa Schiaparelli and Madeleine Vionnet. Elsa Schiaparelli showed her first collection in 1929 and was immediately hailed by the press as 'one of the rare innovators' of the day. With her exciting and inventive designs, Schiaparelli did not so much revolutionize fashion as shatter its foundations. The first pullover she displayed in her windows created a sensation: it was knitted in black with a trompe-l'œil white bow. She consistently turned out notable collections thereafter. Schiaparelli was a close friend of Christian Bérard, Jean Cocteau, and Salvador Dalí, who designed embroidery motifs for her and supplied inspiration for models like the desk suit with drawers for pockets, the shoe-shaped hat, the silk dresses painted with flies and bearing a picture of a large lobster, respectively. All of Paris thronged to her salon at 21 Place Vendôme as collection succeeded collection.

Madeleine Vionnet found her inspiration in ancient statues, creating timeless and beautiful gowns that would not look out of place on a Greek frieze. Queen of the bias cut (cutting diagonally across the fabric's lengthwise threads), she produced evening dresses that fitted the body without excessive elaboration or dissimulation, employing a flowing and elegant line. Her perfect draping of chiffon, silk, and Moroccan crêpe created a marvelously poised and sensual effect. The unparalleled success of Vionnet's cuts guaranteed her reputation right up to her retirement in 1939.

Mainbocher, the first American designer to live and work in Paris, was also influential, with his plain yet supremely elegant designs, often employing the bias cut pioneered by Vionnet. The luxury goods manufacturer Hermès began to sell handmade printed silk square scarves in the early 1930s, in addition to popularizing the zipper and many other practical innovations. Toward the end of the decade, women's fashions took on a somewhat more imposing and broadshouldered silhouette, possibly influenced by Elsa Schiaparelli. Men's fashions continued the informal, practical trend that had dominated since the end of the First World War.

Mid-twentieth century

After World War II, Paris's reputation as the global center of fashion began to crumble. A new youth style emerged in the 1950s, changing the focus of fashion. In the West, the traditional divide between high society and the working class was challenged. In particular, a new young generation wanted to reap the benefits of a booming consumer society. Privilege became less blatantly advertised than in the past and differences were more glossed over. As the ancient European hierarchies were overturned, the external marks of distinction faded. By the time the first rockets were launched into space, Europe was more than ready to adopt a quality ready-towear garment along American lines—something to occupy the middle ground between off-thepeg and couture. This need was all the more pressing because increases in overheads and raw material costs were beginning to relegate handmade fashion to the sidelines. Meanwhile, rapidly developing new technologies made it increasingly easy to manufacture an ever-improving, highquality product.

Faced with the threat of a factory-made, fashion-based product, Parisian haute couture mounted its defenses, but to little effect. While the old world was taking its final bow, the changes in fashion were one of the most visible manifestations of the general shake-up in society. Before long, classes of women hitherto restricted to inferior substitutes to haute couture would enjoy a greatly enlarged freedom of choice. Dealing in far larger quantities, production cycles were longer than those of couture workshops, which meant that stylists planning their lines for the twice-yearly collections had to try to guess more than a year in advance what their customers would want. A new authority had taken over—that of the street, constituting a further threat to the dictatorship of couture.

1940s

Many fashion houses closed during the occupation of Paris during World War II, including the Maison Vionnet and the Maison Chanel. Several designers, including Mainbocher, permanently relocated to New York. In the enormous moral and intellectual re-education program undertaken by the French state, couture was not spared. In contrast to the stylish, liberated Parisienne, the Vichy regime promoted the model of the wife and mother—a robust, athletic young woman—a figure much more consistent with the new regime's political agenda. Meanwhile, Germany was taking possession of over half of what France produced, including high fashion, and was considering relocating French haute couture to Berlin and Vienna. The archives of the Chambre Syndical de la Couture were seized, including, most consequentially, the client list. The point of all this was to break up a monopoly that supposedly threatened the dominance of the Third Reich.

Due to difficult times, hemlines crept upward in both evening wear and day wear, the latter of which was made using substitute materials whenever possible. From 1940 onward, no more than four meters (thirteen feet) of cloth was permitted to be used for a coat and a little over one meter (three feet) for a blouse. No belt could be over 3 centimetres (one and a half inches) wide. Despite this, haute couture did its best to keep its flag flying. Humor and frivolity became a popstar way of defying the occupying powers and couture survived. Although some have argued that the reason it endured was due to the patronage of the wives of wealthy Nazis, in actuality, records reveal that, aside from the usual wealthy Parisian's, it was an eclectic mix of the wives of foreign ambassadors, clients from the black market, and miscellaneous other patrons of the salons (among whom German women were but a minority) that kept the doors(shut) open at fashion houses such as Jacques Fath, Maggie Rouff, Marcel Rochas, Jeanne Lafaurie, Nina Ricci, and Madeleine Vramant.

Permed hairstyles remained standard, although during the '40s, this evolved into a bobbed roll along the lower part of the hairline.

During the Occupation, the only true way for a woman to flaunt her extravagance or add color to a drab outfit was to wear a hat. In this period, hats were often made of scraps of material that would otherwise have been thrown away, including bits of paper and wood shavings. Among the most innovative milliners of the time were Pauline Adam, Simone Naudet, Rose Valois, and Le Monnier.

Paris's isolated situation in the 1940s enabled Americans to fully utilize the ingenuity and creativity of their own designers. During the Second World War, Vera Maxwell presented outfits constituted of plain, simply cut co-ordinates, and introduced innovations to men's work clothes. Bonnie Cashin transformed boots into a major fashion accessory, and, in 1944, began the production of original and imaginative sportswear. Claire McCardell, Anne Klein, and Cashin formed a remarkable trio of women who laid the foundations of American sportswear, ensuring that ready-to-wear was not considered a mere second best, but an elegant and comfortable way for modern women to dress.

In the War Years, the zoot suit (and in France the zazou suit) became popular among young men.Many actresses of the time, including Rita Hayworth, Katharine Hepburn, and Marlene Dietrich, had a significant impact on popular fashion.

The couturier Christian Dior created a tidal wave with his first collection in February 1947. The collection contained dresses with accentuated busts, tiny (or "wasp") waists, and extravagantly full skirts, emphasizing the feminine hourglass figure in a manner very similar to the style of the Belle Époque. The lavish use of fabric and the feminine elegance of the designs appealed to postwar clientele, and ensured Dior's meteoric rise to fame. The sheer sophistication of the style incited the all-powerful editor of the American Harper's Bazaar, Carmel Snow, to exclaim 'This is a new look!'.

1950s

Flying in the face of continuity, support and logic, and erudite sociological predictions, fashion in the 1950s, far from being revolutionary and progressive, used more from the previous decade. A whole society which, in the 1920s and 1930s, had greatly believed in progress, was now much more circumspect. Despite the fact that women had the right to vote, to work, and to drive their own cars, they chose to wear dresses made of opulent materials, with corseted waists and swirling skirts to mid-calf. As fashion looked to the past, haute couture experienced something of a revival and spawned a myriad of star designers who profited hugely from the rapid growth of the media.

Throughout the 1950s, although it would be for the last time, women around the world continued to submit to the trends of Parisian haute couture. Three of the most prominent of the Parisian couturiers of the time were Cristóbal Balenciaga, Hubert de Givenchy, and Pierre Balmain. The frugal prince of luxury, Cristóbal Balenciaga Esagri made his fashion debut in the late 1930s. However, it was not until the post-war years that the full scale of the inventiveness of this highly original designer became evident. In 1951, he totally transformed the silhouette, broadening the shoulders and removing the waist. In 1955, he designed the tunic dress, which later developed into the chemise dress of 1957. And eventually, in 1959, his work culminated in the Empire line, with high-waisted dresses and coats cut like kimonos. His mastery of fabric design and creation defied belief. Balenciaga is also notable as one of the few couturiers in fashion history who could use their own hands to design, cut, and sew the models which symbolized the height of his artistry.

Hubert de Givenchy opened his first couture house in 1952 and created a sensation with his separates, which could be mixed and matched at will. Most renowned was his Bettina blouse made from shirting, which was named after his top model. Soon, boutiques were opened in Rome, Zurich, and Buenos Aires. A man of immense taste and discrimination, he was, perhaps more than any other designer of the period, an integral part of the world whose understated elegance he helped to define.

Pierre Balmain opened his own salon in 1945. It was in a series of collections named 'Jolie Madame' that he experienced his greatest success, from 1952 onwards. Balmain's vision of the elegantly dressed woman was particularly Parisian and was typified by the tailored glamour of the "New Look", with its ample bust, narrow waist, and full skirts, by mastery of cut and imaginative assemblies of fabrics in subtle color combinations. His sophisticated clientele was equally at home with luxurious elegance, simple tailoring, and a more natural look. Along with his haute couture work, the talented businessman pioneered a ready-to-wear range called Florilege and also launched a number of highly successful perfumes.

Also notable is the return of Coco Chanel (who detested the "New Look") to the fashion world. Following the closure of her salons in the war years, in 1954, aged over seventy, she staged a comeback and on February 5 she presented a collection which contained a whole range of ideas that would be adopted and copied by women all over the world: her famous little braided suit with gold chains, shiny costume jewelry, silk blouses in colors that matched the suit linings, sleek tweeds, monogrammed buttons, flat black silk bows, boaters, quilted bags on chains, and evening dresses and furs that were marvels of simplicity.

Despite being a high fashion designer, American born **Mainbocher** also designed military and civilian service uniforms. In 1952, he redesigned the Women Marines service uniform combining

femininity with functionality. Previous redesigns include uniforms for the WAVES (Women Accepted for Volunteer Emergency Service) in 1942, and uniform designs for the Girl Scouts of the USA and the American Red Cross in 1948.

Dior's "New Look" (that premiered in 1947) revived the popularity of girdles and the all-in-one corselettes. In the early 1950s, many couture houses used the interest in "foundationwear" to launch their own lines, soon after many lingerie manufacturers began to build their own brands. In 1957, Jane Russell wore the "Cantilever" bra that was scientifically designed by Howard Hughes to maximize a voluptuous look. The invention of Lycra (originally called "Fibre K") in 1959 revolutionized the underwear industry and was quickly incorporated into every aspect of lingerie.

After the war, the American look (which consisted of broad shoulders, floral ties, straight-legged pants, and shirts with long pointed collars, often worn hanging out rather than tucked in) became very popular among men in Europe. Certain London manufacturers ushered in a revival of Edwardian elegance in men's fashion, adopting a tight-fitting retro style that was intended to appeal to traditionalists. This look, originally aimed at the respectable young man about town, was translated into popular fashion as the Teddy boy style. The Italian look, popularized by Caraceni, Brioni, and Cifonelli, was taken up by an entire generation of elegant young lovers, on both sides of the Atlantic. Plaid was very common in 1950s men's fashion, both for shirts and suits, along with the "ducktail" haircut, which was often viewed as a symbol of teenage rebellion and banned in schools.

During the second half of the 1950s, there was a general move towards less formal clothing, especially among men's fashion. The fedora and Homburg hat, as well as trench coats, disappeared from widespread use (this trend had already begun some years earlier on the more informal West Coast of the US) after having been standard parts of menswear since the 1920s.

The designers of Hollywood created a particular type of glamour for the stars of American film, and outfits worn by the likes of Marilyn Monroe, Lauren Bacall, orGrace Kelly were widely copied. Quantitatively speaking, a costume worn by an actress in a Hollywood movie would have a much bigger audience than the photograph of a dress designed by a couturier illustrated in a magazine read by no more than a few thousand people. Without even trying to keep track of all the Paris styles, its costume designers focused on their own version of classicism, which was meant to be timeless, flattering, and photogenic. Using apparently luxurious materials, such as sequins, chiffon, and fur, the clothes were very simply cut, often including some memorable detail, such as a low-cut back to a dress which was only revealed when the actress turned her back from the camera or some particularly stunning accessory. The most influential and respected designers of Hollywood from the 1930s to the 1950s were h Head, OrryKelly, William Travilla, Jean Louis, Travis Banton, and Gilbert Adrian. Everyday women's clothing during the decade consisted of long coats, hats with small veils, and leather gloves. Knee-length dresses combined with pearl necklaces, which were made instantly popular by First Lady Mamie Eisenhower. Short, permed hair was the standard women's hairstyle of the period.

By the end of the decade mass-manufactured, off-the-peg clothing had become much more popular than in the past, granting the general public unprecedented access to fashionable styles.

1960s

Until the 1960s, Paris was considered to be the center of fashion throughout the world. However, between 1960 and 1969 a radical shake-up occurred in the fundamental structure of fashion. From the 1960s onward, there would never be just one single, prevailing trend or fashion but a great plethora of possibilities, indivisibly linked to all the various influences in other areas of people's lives. Prosperity and the emergence of a distinct teenager culture, combined with the counterculture movement, would all have major effects on fashion.

After 30 years of conservative clothing styles, the '60s saw a kind of throwback to the 1920s with women once again adopting a childlike look with bobbed haircuts and progressively less modest clothing. At the start of the decade skirts were knee-length, but steadily became shorter and shorter until the mini-skirt emerged in 1965. By the end of the decade they had shot well above the stocking top, making the transition to tights inevitable.

Many of the radical changes in fashion developed in the streets of London, with such gifted designers as Mary Quant (known for launching the mini skirt) andBarbara Hulanicki (the founder of the legendary boutique Biba). Paris also had its share of new and revolutionary designers, including Pierre Cardin (known for his visionary and skillfully cut designs), André Courrèges (known for his futuristic outfits and for launching the mini skirt along with Mary Quant), Yves Saint Laurent(known for his revolutionary yet elegant fashions), and Emanuel Ungaro (known for his imaginative use of color and bold baroque contrasts). In the United States,Rudi Gernreich (known for his avant-garde and futuristic designs) and James Galanos (known for his luxurious ready-to-wear) were also reaching a young audience. The main outlets for these new young fashion designers were small boutiques, selling outfits that were not exactly 'one-offs', but were made in small quantities in a limited range of sizes and colors. However, not all designers took well to the new style and mood. In 1965, Coco Chanel mounted a rearguard action against the exposure of the knee and Balenciaga resolutely continued to produce feminine and conservative designs.

The basic shape and style of the time was simple, neat, trim, and colorful. Hats had already begun their decline in the previous decade and were now almost completely extinct except for special occasions. Lower kitten heels were a pretty substitute to stilettos. Pointed toes gave way to chisel shaped toes in 1961 and to an almond toe in 1963. Flat boots also became popular with very short dresses in 1965 and eventually they rose up the leg and reached the knee.

The '60s for the first time saw a widespread assortment of popular hairstyles, including bobs, pageboy cuts, and beehives.

Two notable and influential designers in the 1960s were Emilio Pucci and Paco Rabanne. Emilio Pucci's sportswear designs and prints inspired by Op art,psychedelia, and medieval heraldic banners earned him a reputation that extended far beyond the circles of high society. His sleek shift dresses, tunics, and beachwear, created a 'Puccimania' that was all part of a movement to liberate the female form and his designs are today synonymous with the 1960s. Francisco Rabaneda Cuervo (later Paco Rabanne) opened his first couture house in 1966 and, from the start, produced resolutely modern designs. Rather than using conventional dress materials, he created garments from aluminum, Rhodoid, and pieces of scrap metal. His designs, as well as being experimental, were also closely in tune with what modern adventurous young women wanted to wear. Among his innovations are the seamless dress made, after much experiment, by spraying vinyl chloride on to a mold, and the low-budget disposable dress made of paper and nylon thread. Rabanne was also the first fashion designer to use black models, which very nearly resulted in his dismissal from the Chambre Syndicale de la Couture Parisienne. The success of his perfume Calandre helped support the less profitable areas of his work, while his utopianism assured him a unique position in the conservative world of haute couture.

The principal change in menswear in the 1960s was in the weight of the fabric used. The choice of materials and the method of manufacture produced a suit that, because it was lighter in weight, had a totally different look, with a line that was closer to the natural shape of the body, causing men to look at their figures more critically. The spread of jeans served to accelerate a radical change in the male wardrobe. Young men grew their hair down to their collars and added a touch of color, and even floral motifs, to their shirts. The polo neck never succeeded in replacing the tie, but the adoption of the workman's jacket in rough corduroy, and especially the mao jacket proved to be more than simply a political statement. A few futuristic rumblings were set off by Pierre Cardin and Andre Courrèges, but the three-piece suit still survived intact.

In the early 1960s there were influential 'partnerships' of celebrities and high-fashion designers, most famously Audrey Hepburn with Givenchy, and Jackie Kennedywith Oleg Cassini. Also, many models had a very profound effect on fashion, most notably Twiggy, Veruschka, Jean Shrimpton. Early in the decade, culottes were in style and the bikini finally came into fashion in 1963. The hippie and psychedelic movements late in the decade also had a strong influence on clothing styles, including bell-bottom jeans (designed by the English tailor Tommy Nutter, from his Savoy store), tie-dye and batik fabrics, as well as paisley prints.

1970s

Nicknamed the 'me' decade; 'please yourself' was the catchphrase of the 1970s. Some saw it as the end of good taste. The decade began with a continuation of the hippie look of the late 1960s, with kaftans, Indian scarves, and floral-print tunics. Jeans remained frayed and bell-bottomed, tie dye was still popular, and the fashion for unisex mushroomed. An immense movement claiming civil rights for blacks combined with the influence of soul music from the USA created a nostalgia for Africa and African culture. A radical chic emerged, influenced by the likes of James Brown, Diana Ross, Angela Davis, and the Black Panthers, in everything from afrohairstyles to platform soles. During the 1970s brands greatly increased their share of the international market. Hems began dropping in 1974 to below the knee, until finally reaching the lower mid calf in 1977 and shoulderlines were dropped. After 1975, fashions came to be dominated by the "disco look" which included feathered women's haircuts and on men, the threepiece leisure suit. Bell-bottomed pants would remain popular through the entire decade.

Perhaps the two most innovative fashion designers in 1970s France were Kenzo Takada and Sonia Rykiel. The undisputed star of Parisian fashion in the 1970s, Kenzo drew his inspiration from all over the world, mixing Western and Oriental folk influences with a fantastic joie de vivre and an instinctive understanding of what his young customers wanted. With his fluid lines, unusual prints, clever accessories, and finery that was hitherto unprecedented in ready-to-wear, he very much turned the fashion world upside down. The queen of figure-hugging knits, in 1974, Sonia Rykiel designed her first pullovers with reversed seams. However, more than that, she created a whole range of clothes that were extremely individual and yet could be worn almost anywhere. The Rykiel style, dominated by fluid knitted garments, dark blacks, rhinestones, long boa-like scarves, and little crocheted hats, conquered the American market, and even to this day Rykiel is considered by many Americans as the true successor of Chanel.

Because of punk, London retained a considerable degree of influence over fashion, most significantly in the boutiques of the King's Road, where Vivienne Westwood's boutique, SEX, which opened in 1971, blew with the prevailing wind. This temple of British iconoclasm centered on fetishistic accessories and ranges of clothing in which black rubber and steel studs were the external signs of an underlying sadism. Postmodernist and iconoclastic in essence the punk movement was a direct reaction to the economic situation during the economic depression of the period, the vehicle for a hatred that was more visceral than political. Punk had at its heart a manifesto of creation through disorder. With their ripped T-shirts, Red Indian hairstyles, Doc Martens, bondage trousers, and chains, the punks exported an overall feeling of disgust around the globe.

Another popular British style was the resolutely unmodern, feminine, countrified style of clothing popularized by Laura Ashley, which consisted of long flounced skirts and high-necked blouses in traditional floral prints, worn with crocheted shawls. Laura Ashley started out running a small business in Wales in the mid-1960s and the company continued to expand until the accidental death of its owner in 1985. Laura Ashley was not the only designer to look nostalgically to the past. Fashions based on the 1920s, 30s, 40s, and 50s were popular throughout much of the decade, with Hollywood films like The Godfather and The Great Gatsby, and numerous exhibitions on costume history at the Metropolitan Museum of Art in New York increasing their popularity. In

Japan, the boutiques of Tokyo's fashionable Harajukudistrict sold many reworked versions of traditional British and American looks.

In the United States, the general trend in fashion was towards simplification and longer skirts, although many women reacted negatively to the midi-length, which they felt to be aging. Pants, on the other hand, earned unanimous approval. Jeans profited most from becoming an accepted part of the American fashion scene in the 1970s, their new-found respectability deriving from their inclusion in collections under the heading of sportswear. The new stars of American readyto-wear adapted the best of what they learned from Europe to the massive American clothing industry. Calvin Klein and Ralph Lauren rose from anonymity more or less simultaneously to tackle the question of designing clothes for the men and women of a new world. Two opposing movements dominated fashion in the U.S during the 1970s. On one hand, there was the tailored, unisex look; on the other hand, a fluid, unstructured style with a strong feeling of 1930s glamor. The most influential American designer of the time, Roy Halston Frowick (known simply as Halston), belonged to the latter category. Acquiring celebrity status on the New York scene, his particular talent was in reconciling the made-to-measure garment for the special occasion with concepts of comfort, naturalness, and relaxation. With his kaftans, shirtwaisters, djellabas, ultra-lightweight shift dresses, and tunics worn over shorts and wide-legged pants, he was an icon of the era, and a regular visitor at the VIP room of the Studio 54 after its opening in 1977.

Geoffrey Beene, praised for his elegant and sophisticated cuts and his use of black and white, was at his most successful in the radically simplified designs at which he excelled. His smart little dresses and well-cut suits in jersey, flannel, and wool were instrumental in discouraging American women from over-accessorizing. Bill Blass, who launched his own range in 1962, developed the habit of traveling all over the United States in order to hear for himself what his customers desired. One of the most popular designers of the time, he was almost too successful in fulfilling his customers wishes. His disciplined style and workmanship was particularly favored by businesswomen and the wives of senior executives. Betsey Johnson started out designing for the boutique Paraphernalia. Using vinyl and metallic fabrics and putting emphasis on wit, imagination, and independence, she brought an unprecedented spirit of irreverence to New York in the 1970s.

In popular fashion the glam rock style of clothing, worn by such rock performers as David Bowie and Marc Bolan, was very influential, particularly in the United Kingdom. The designer Elio Fiorucci had a very similar look. His boutique in Milan sold such things as brightly colored rubber boots, plastic daisy sandals, fake fur, and Pop Art-inspired jackets.

During the 1970s a new generation of menswear boutiques sprang up, aiming to change the decor, rituals, and customer base of a traditionally 'difficult' trade. To sell fashionable clothes to a young man at the end of the 1960s was still, in many circles, tantamount to questioning his masculinity. Men's appearance changed more in the 1970s than it had done in a whole century. Many of the fashion designers who revolutionized the male look owed a lot of their innovations to Pierre Cardin: narrow shoulders, tight-fitting lines, no tie, no interfacing, zip-up boiler suits, waisted jackets or tunics, sometimes no shirt. Work clothes supplied inspiration for a less formal style, encouraging designers to look beyond the traditional suit and, for example, adopt a unisex look or investigate the massive supply of second-hand clothes. Sometimes this kind of male dressing-down, often denounced as 'hippie', gained formal recognition as a deliberate look. At certain other times, as part of a retro movement, designers introduced a revival of 1930s elegance. The unearthing of old military clothing, preferably khaki and from the United States; English-style shoes; Oxford shirts; immaculate T-shirts; tweed jackets with padded shoulders; brightly colored V-neck sweaters; cashmere-printed scarves draped around the neck all imposed a certain uniformity on the casual beatnik look of the male wardrobe at the end of the 1970s.

Also significant are the developments in Italian fashion that happened during the period. In the course of the 1970s, as a result of its ready-to-wear industry, Milanconfirmed its status as second only to Paris as a center of international fashion. The 'alta moda' preferred Rome, the base of the

couturiers Valentino, Capucci, andSchön. Capitalizing on the dominant trend of anti-fashion Italy offered a glamor that had nothing to do with the dictates of Parisian haute couture. While profiting from a clearly defined style, Italian fashion was luxurious and easy to wear. The two most influential Italian fashion designers of the time were probably Giorgio Armani andNino Cerruti. Giorgio Armani produced his first collection for women in 1975. From the outset, the line was dynamic, urban, and understated, androgynous in inspiration. Armani offered a restrained style that greatly appealed to the increasing population of women who now had access to the world of work and occupied progressively more senior positions within it. This was only the beginning of a tremendous career, which came to fruition in 1981 when Emporio Armani was launched. In 1957 Nino Cerruti opened the menswear boutique Hitman in Milan. A man of taste and discernment, in 1976 he presented his first collection for women. Two years later, he launched his first perfume. In linking the career of a successful industrialist with that of a highquality designer, Cerruti occupied a unique position in Italian ready-to-wear.

Late twentieth century

During the late 20th century, fashions began to criss-cross international boundaries with rapidity. Popular Western styles were adopted all over the world, and many designers from outside of the West had a profound impact on fashion. Synthetic materials such as Lycra/spandex, and viscose became widely used, and fashion, after two decades of looking to the future, once again turned to the past for inspiration.

1980s

The society of the 1980s no longer criticized itself as consumerist, but was, instead, interested in 'the spectacle'. The self-conscious image of the decade was very good for the fashion industry, which had never been quite so à la mode. Fashion shows were transfigured into media-saturated spectaculars and frequently televised, taking high priority in the social calendar. Appearance was related to performance, which was of supreme importance to a whole generation of young urban professionals, whose desire to look the part related to a craving for power. The way in which men and women associated with the latest styles was no more a matter of passive submission but disco music rapidly fell out of favor as the decade began, along with its associated clothing styles. By 1982, the last traces of 1970s fashion were gone.

During the 1980s, the mullet became the standard men's haircut and women sported large, square-cut perms although there were many variations of both. Jumpsuits became a popular element of female clothing and on men, skinny neckties and wraparound sunglasses. Also during the '80s, aerobics were in vogue and so brought into style Spandex leggings and headbands.

The two French fashion designers who best defined the look of the period were a man and Azzedine Alaia. Strongly influenced by his early career in the theater, Thierry Mugler produced fashion designs that combined Hollywood retro and futurism, with rounded hips, sharply accentuated shoulders, and a slight hint of the galactic heroine. Mugler's glamorous dresses were a remarkable success, and signified the complete end of the hippy era and its unstructured silhouette. Known for his awe-inspiring combinations, Azzedine Alaia greatly influenced the silhouette of the woman of the 1980s. The master of all kinds of techniques that had previously been known only to haute couture, he experimented with many new and underused materials, such as spandex and viscose. The finish, simplicity, and sheer sexiness of Alaia's look made women of every generation identify with his seductive style, and during the 1980s he achieved a certain glory and was held in high regard by members of his own profession.

Also creating designs very typical of the era were Claude Montana, whose imposing, broadshouldered designs, often made of leather, would not have looked out of place in the futuristic universe of Thierry Mugler, and Christian Lacroix, who sent shock waves through the

world of haute couture, with his flounced skirts, embroidered corselets, bustles, and polka-dotted crinolines which evoked the rhythms of flamenco.

A number of promising newcomers entered the fashion scene in the 1980s. Angelo Tarlazzi, an extraordinary technician who once worked for Patou, bewitched both the press and his customers with his 'handkerchief' dresses. Made of squares of fabric, they transpired, when you came to put them on, to be far more complicated than at first appeared. Many a Parisian soirée of the 1980s was enlivened by his dresses, all in a fluid and original style, in which cutting and sewing were kept to a minimum. Chantal Thomas, the queen of sexy stockings and lace, won a devoted following for her seductive underwear and for evening gowns that looked like nightdresses and vice versa. Guy Paulin was one of the first designers to promote a severe, plain, and uncluttered look. His garments were classical in their proportions and made for comfort and simplicity, with their harmonious lines reinforced by a subtle palette of colors and fine materials. Under his own name, Josephdesigned luxurious knitwear along classic lines, creating loose, sexy garments in neutral colors. Carolina Herrera, long regarded as one of the most elegant members of the jet set, in 1981 launched a series of collections aimed at women like herself, featuring impeccably cut clothes of high quality and attractive evening dresses.

Japanese designers such as Rei Kawakubo and Yohji Yamamoto offered a look which marked a total break with the prevailing fashion image of the time. Flat shoes, no make-up, reserve, modesty, and secrecy were the hallmarks of this modern look. Eventually, it began to include details from the fashions of the past, as Europe's ancient sites were revisited by these anarchists of fashion, whose influence on shape of clothes, at the end of the 20th-century, became legendary.

In American fashion the seductive, clinging style of Donna Karan and the casual sophistication of Ralph Lauren were very influential. A star of the New York social scene, Donna Karan brought a very personal and feminine approach to the severe, sober-colored, casual look that dominated American ready-to-wear. Setting up her own label in 1984, her designs won instant popularity among active urban women who greatly appreciated the understated luxury of her clothes. In 1971 Ralph Lauren opened a boutique for both men and women in Beverly Hills. His aristocratic style at prices the average American could afford created a sensation. For an elite faced with all kinds of avant-garde fashions, it represented a rallying point, endorsing a classic look that had been adopted for an active life. The number one of American ready-to-wear, Lauren was equally successful with his sportswear and jeans, which allowed him to reach the widest possible range of social classes and age groups.

Central to the success of a new wave of American sportswear was the Perry Ellis label, established in 1978, which used color and natural fibers to great advantage in its elegant variations on the basics. Norma Kamali, with her short skirts made of sweatshirting, leotards, headbands, and leg warmers, made jogging look fashionable. Kamali also created the popular 'rah-rah skirt'. Also notable is the extreme popularity of the Adidas sports label, which achieved an incredible level of street cred in the 1980s, inciting the hip hop group Run DMC to release the single 'My Adidas' in 1986. The legendary shoe designer Manolo Blahnik also rose to fame during the 1980s.

The multiplicity of trends that bloomed during the 80s were curtailed by the economic recession that set in at the beginning of the 1990s, largely destroying the optimistic mood that is so advantageous to the fashion industry.

1990s

In the 1990s it was no longer the done thing to follow fashion slavishly, a sharp contrast to the highly a la mode 1970s and 1980s. The phobia of being underdressed was finally completely displaced by the fear of overdressing. Fashion in the 1990s united around a new standard, minimalism, and styles of stark simplicity became the vogue. Despite the best efforts of a few designers to keep the flag for pretty dresses flying, by the end of the decade the notion of ostentatious finery had virtually disappeared. As well as the styling of the product, its promotion

in the media became crucial to its success and image. The financial pressures of the decade had a devastating effect on the development of new talent and lessened the autonomy enjoyed by more established designers.

Fashion at the end of the 20th century tackled themes that fashion had not previously embraced. These themes included rape, disability, religious violence, death, and body modification. There was a dramatic move away from the sexy styles aimed at the glamorous femme fatale of the 1980s, and many designers, taken with a vision of romantic poverty, adopted the style of the poverty-stricken waif, dressed in a stark, perversely sober palette, with a face devoid of make-up. Clothes by ready-to-wear retailers such as The Gap, Banana Republic, and Eddie Bauer came to the forefront of fashion, managing to tap into the needs of women who simply wanted comfortable, wearable clothes. Retro clothing inspired by the 1960s and 1970s was popular for much of the 1990s.

The famous Italian fashion house, Gucci was created in 1921, by Guccio Gucci and was originally a firm that sold luxury leather goods. Under Guccio Gucci's children, by the end of the 1960s the label had expanded to include a plethora of products with a distinctly Latin glamor. However, only in the 1990s, when the Gucci heirs gave up control of the company to Invest Corp., who planned to turn the business around, did it truly begin to enjoy the kind of success it enjoys in the present day. Employing an unknown designer, Tom Ford, as design director in 1994, the fashion house was endowed with a great prestige, as Ford triggered a tidal wave with his chic and shocking collections, perfumes for men and women, revamped boutiques, and advertising campaigns. In 1998 Gucci is named "European Company of the year" by European Business Press Federation.[1] Today it is the second biggest-selling fashion brand (after LVMH) worldwide with US$7 billion worldwide of revenue in 2006 according to BusinessWeek magazine.[2]

In the 1990s the designer label Prada became a true creative force in the fashion industry. The Milanese company was first established in 1923, two years after Gucci, and like Gucci, it was a firm that sold high-quality shoes and leather. It was until the 1980s that Miuccia Prada, the niece of the company's founder, began to produce ready-to-wear fashion, gaining fame for her subtle, streamlined, yet unquestionably luxurious style, that catered for the privileged young woman who prefers understatement to flamboyant extravagance.

In America three of the most influential fashion designers of the time were Michael Kors, Marc Jacobs, and Calvin Klein. Michael Kors set up his own business in 1980. However, it was not until the 1990s that the designer reached the peak of his popularity. His knowledge and consciousness of trends enabled him to produce simple well-cut garments, whose sophistication and elegance appealed to a whole new breed of wealthy American customers drawn to the new vogue for minimalist chic. Marc Jacobs is one of the most notable American designers of the period in that, unlike many American fashion designers in the past, he was not so much the coordinator of a mass-produced garment as a designer in the European sense of the word. One of the most promising talents in the fashion industry at the time, the LVMH (Louis Vuitton-Moet Henessy) group offered him the job of designing a line of ready-to-wear to compliment the deluxe products of luggage specialist Louis Vuitton in the late 1990s. One of the first fashion designers to anticipate the globalization of world markets, the already well-known designer Calvin Klein started to market his fashions, perfumes, and accessories not only right across the US, but also in Europe and Asia, achieving an unequaled success. A brilliant artistic director, Klein used carefully constructed advertisements containing images tinted with eroticism to promote his sophisticatedly functional mass-produced designs, which won massive popularity among the urban youth of the 1990s.

The group of designers known as the 'Antwerp Six' (so named because all of them were graduates of the Royal Academy of Fine Arts in Antwerp), who first emerged in the 1980s, came to prominence in the 1990s. Three of the most influential of the group were Ann Demeulemeester, Dries van Noten, and Walter Van Beirendonck. Ann Demeulemeester, from her first collection in 1991, demonstrated a great deal of confidence and inventiveness. Naturally inclined to

understatement, she built her designs on contradictions, introducing contrasting elements into her fluid and streamlined fashions, which appealed to women who dressed, above all, to please themselves. The work of Dries van Noten was founded on a solid mastery of the art of tailoring, to which the young designer added discreet touches of fantasy in a highly personal style. Managing to be both classical and original, his fashions appealed to those who preferred to express their individuality rather than slavishly follow trends. Walter Van Beirendonck, who erupted onto the fashion scene in 1995, produced decidedly futuristic designs under his label W & LT (Wild and Lethal Trash). Deliberately using fabrics developed by the very latest technologies, in violently contrasting colors, he produced clothes that were full of erotic and sadomasochistic references, touched with a caustic adolescent humor. His highly distinctive approach related to a resurgence of anti-fashion, but this time an anti-fashion with nothing in the least ethnic about its origins, instead based on science fiction that provided the inspiration for displays of such high-spirited provocation.

In Italy, Gianni Versace, with his brilliant, sexy, and colorful designs, and Dolce & Gabbana, with their superfeminine and fantastical style, broke away from the serious and sober-minded fashions that dominated during much of the 1990s. The British designer Vivienne Westwood produced many influential and popular collections in the early 1990s, which included outfits inspired by 18th-century courtesans and the Marquis de Sade, with rounded hips, corsets, and platform heels. The London-based designer Rifat Ozbek was also popular, particularly in New York and Milan. His youthful style, which mixed references to India, Africa, and his native Turkey with clever takes on historical clothing, was reminiscent of hippest nightclubs and the more outrageous street fashions of the time. Rap music was a prominent influence on popular and street fashion during the early and mid-1990s. Followers of hip hop adopted huge baggy jeans, similar to those worn in American prisons, with big patterned shirts and heavy black shoes. The sports label Nike had great popularity and materials such as Lycra/spandex were increasingly used for sportswear. Increasing eco-awareness and animal rights made even top couture houses such as Chanel introduce fake fur and natural fibers into their collections.

SKETCHING, DESIGNING AND DRAFTING

Sketch - What Is A Sketch?

Definition:

When we are talking about art, a sketch usually refers to a quick, informal drawing, usually done from life. A sketch captures the essentials of the subject - the overall form and perspective, a sense of volume, movement and feeling; sometimes a suggestion of light and shade. A sketch should not be labored or overworked.

A sketch may be created in any medium, though pencil is the most common. Sketches are often done in ink or charcoal too.

Sketches are often part of the preparation for a more developed drawing or painting, allowing the artist to rough out their ideas and plan the finished piece before embarking on a more precise work, sometimes with several small thumbnail sketches on a single page being used to explore composition.

What Is Sketching? Definition and Characteristics

Sketching traditionally refers to a preliminary rough type of drawing that an artist might make in preparation for either a painting or a more formal drawing (like a study). A sketch is less detailed than a study - a study may be a highly detailed rendition of something to be used in a large composition. Of course sketching is also a form of doodling that a person may do to pass time with no end goal in mind. Formally however it is a useful way for an artist to capture a fleeting impression of a scene or person before it changes. For this purpose, it is typically executed rapidly and with little concern for accuracy. Not unlike caricature, sketching is often about capturing a mood or key feature of the subject.

Personal Type of Drawing

Sketching is perhaps when an artist is most free because you can't make a 'mistake'. It is not about drawing an accurate likeness, but rather about capturing the essence of a person or object. To do this, you need to be loose, bold and not afraid to make mistakes. It essentially allows the inner you to come out. For this reason sketches are conceptually unique and highly individual. They portray the inner identity of the artist and are more difficult sometimes to copy as a result than a finished work. It was this realization that prompted art historians to re-evaluate sketches and even led to the situation where sketches by the English landscape artist John Constable came to be valued as finished works alongside his paintings. The same can be said for chalk and pen sketches by High Renaissance artists Raphael and Leonardo da Vinci which are continually being exhibited in the best art museums around the world.

Modern Sketching Methods

Today, with the development of new types of art (notably computer art), technology offers numerous alternatives to traditional sketching techniques like pencil and paper. There are

numerous software programs available such as Sketchbook Pro and Corel Painter Sketch Pad to help produce professional artworks. And of course with the easy access we have to cameras and video equipment, it is possible to capture impressions without the need for sketching anymore. Despite this, sketching in the traditional sense with pen and paper still remains popular. In the commercial field, courtroom sketchers are still in demand for high profile court cases where cameras are not allowed into proceedings, while in the world of design, sketching is second nature to many product designers, architects and other creative departments.

Types of Sketches/Sketching Techniques

At the time of the Renaissance successful Master artists who had their own studio handed sketches over to their apprentices for turning into a finished painting. (See: Best Renaissance Drawings: 1400-1550.) There were 3 main types of sketches:

1. **Croquis:**
   A croquis was intended to remind the artist of some person or scene he wished to remember in a more permanent form - they were not necessarily for a finished product. Today fashion designers use the term croquis to indicate a quick sketch of a live model. It is even possible to download croquis templates (outlines of the body in different positions) to use in a computer program likeAdobe Illustrator.

2. **Pochade**
   Artists use colour to record a scene's atmospheric effect and to capture the fleeting effect of light for a planned landscape painting. Where croquis is a quick sketch using lines to record an event or person, pochade is a quickcolour sketch to capture atmosphere. Many artists use pochade when painting plein air and return with their sketches to the studio to use them in planning large-scale landscape paintings. Impressionists like Claude Monet (1840-1926) and Edouard Manet (1832-83) took this even further turning their pochades into an end product. The same could be said of Vincent Van Gogh who would take his canvas outdoor, sketch directly onto it and then continue to paint until the end product was achieved (usually within a few hours).

3. **PortrailSketch**
   This is used in portrait art to record moments where a person's character is momentarily revealed, a mischievous twinkle in the eye or a sour smile. Sketching was also used to draw the sitter from different angles before deciding which angle was best for the main project. These sketches - whether made with oil paint, watercolour, charcoal or acrylics - typically had a dynamic rhythmic flow which made them worthy stand-alone artworks.

History of Sketching

In Classical Antiquity, artists used a metal stylus to sketch on papyrus. During the era of Renaissance art (1400-1530), the stylus was employed with a variety of metal alloys to create other dry media like metalpoint and silverpoint. Apprentice artists and young pupils were usually given an empty stylus with which to practice sketching by making easily removable linear marks on wax tablets. See also: Venetian Drawing (1500-1600).

However, artists kept sketches for their own inspiration; they were not viewed as a proper form of fine art, to be sold in their own right. However by the 18th and 19th century sketching became an independent type of art, even acquiring the additional sense of a stand-alone artwork. It coincided with a time when there was a surge in naturalism and tourists started carrying sketchbooks with them to capture impressions of daytrips to the countryside or tours abroad. They sketched

landscapes, animals, new cities, vegetation and flowers. It became a popular hobby enjoyed by both amateur and professional artists alike and was a useful tool for retaining memories at a time before photography was invented. Popular mediums for sketching were similar to those for drawing, and included pencil and crayon, as well as pen-and-inkand charcoal. Even pastel drawings were made.

How to Draw Fashion Sketches

In the fashion world, new designs are presented in the form of hand-drawn sketches before they're actually cut and sewn. First you draw a croquis, the model-shaped figure that serves as the base of the sketch. The point is not to draw a realistic-looking figure, but a blank canvas of sorts on which to display illustrations of dresses, skirts, blouses, accessories and the rest of your creations. Adding color and details like ruffles, seams and buttons helps to bring your ideas to life.

1. **Starting Your Sketch**
   a. **Gather materials.** Choose a hard lead pencil (H pencils are best) that makes light, sketchy marks that are easy to erase. Marks made with these pencils also don't indent the paper, which is helpful when you want to add color to the image. A good quality eraser and thick paper are also important materials to have if you want your sketch to look professional.
      i. If you don't have the right type of pencil, you can do a sketch with a number **2.** Just remember to make very light marks, rather than pressing hard on the page.
      i. Drawing in pen is not advisable, since you won't be able to erase marks you make. iii. You will also need colored markers, inks or paints to illustrate your clothing designs.
   b. **Decide on a pose for your croquis.** The model for your design, called a croquis, should be drawn in a pose that will show off the items best. You can show the model walking, sitting, bending, or in any other position. As a beginner, you may want to start with the most common pose, which is a runway sketch that shows a model standing or striding on a runway. This is easiest to draw and it will allow you to illustrate all of your designs in full view.
      i. Since you want to illustrate your designs in a way that makes them look professional and appealing, it's important to model them on croquis that are well-proportioned and well-drawn. ii. Many fashion illustrators practice drawing hundreds of croquis to perfect their ability to create a variety of poses.

   c. **Consider alternate methods for creating a croquis.** It's nice to be able to draw your own croquis, since it allows you to create a model to the exact proportions you want. However, if you want to jump straight to drawing your clothing designs, there are a few shortcuts you can opt to take:
      i. Download one online, where you'll find them in a range of shapes and sizes. For instance, you can download a croquis in the shape of a child, a man, a petite woman, and so on.
      ii. Make a croquis by tracing the outline of a model from a magazine ad or another picture.[1] Just place a piece of tracing paper over the model you like and lightly created an outline.
2. **: Drawing a Croquis**

a. **Draw the balance line.** This is a the first line of your sketch, and it represents your model's center of gravity. Draw it from the top of the head to the tip of the toes, along the backbone of your croquis. Now draw an oval to represent the head. This is the base of your croquis, and from this, a proportional drawing can be made. You can think of the croquis as the skeleton of the model.

> i. The balance line should be a straight vertical line, even if you want the model to pose in a leaning position. For example, if you want the the model to be posed with her hips tilted slightly to her left, draw a straight balance line in the middle of the page. You want this line to extend from the top of the model's head to the ground that she is standing on. ii. Note that when you're designing clothes, a proportional model isn't required, because the clothing is what is being showcased, not your figure drawing skills. Don't worry too much about creating an accurate looking model or adding features to the face.

b. **Start drawing the pelvic area first.** Draw a square with equal side lengths on the balance line just below the middle, where the pelvis is naturally positioned on the body. Size the square according to how wide you want your model to be. A thinner model would have a smaller square width than a plus-sized model.

> i. Keeping your desired pose in mind, tilt this pelvic square either left or right. For example, if you want your model's hips slanted to the left, tilt the square slightly to the left. If you want a normal standing model, just draw the square upright without any angles left or right.

c. **Draw the torso and shoulders.** Extend the torso lines upward from the two corners of the pelvic square. The torso should extend upwards, bending in midway at the waist and extending out again at the shoulder. As with a real human body, the shoulders should be the same width as the hips, or the top of the pelvic box.

> i. When you're finished, the torso should look like a normal torso you would see on a body. Refer to pictures of models in magazines or advertisements for reference. Notice how the waist is smaller than the lower portion of the body and hips. The torso should measure about two heads in length.
>
> ii. It's common to sketch the shoulders and hips tilted in opposite directions, in a position called contrapposto, or counterpose. This gives the impression of movement. Draw the waist as a horizontal line that's shorter than the shoulder and hips lines.
>
> iii. Pay attention to bend lines (the curve of the rib cage, etc.) as those angles and lines are crucial to creating a figure that doesn't look like it has dislocated body parts.

d. **Sketch the neck and head.** The model's neck should be a third the width of the shoulder and half the length of a head. After drawing this, sketch in the head, which should be in proportion to the body. The bigger the head, the more juvenile or younger the model looks.

> i. You can erase the initial oval you drew to represent the head.
>
> ii. Draw the head so that it looks natural with the pose you have selected. You can tilt it slightly up or down, or to the right or left.

e. **Fill in the legs.** The legs should be the longest part of the body, the length of about four heads. The legs are also portioned into two pieces, the thighs (from the bottom of the pelvic box to the top of knees) and calves (from the bottom of knees to

beginning of ankles). Keep in mind that fashion illustrators usually exaggerate the model's height by making her legs longer than her torso

    i. The top of each thigh should be approximately the same width as the head. Taper the width of each leg from the thigh to the knee. By the time you reach the knee, the leg should be one third the width of the bigger portion of the thigh.

    ii. To draw the calves, taper down to the ankles. Each ankle should be about one fourth the width of the head.

f. **Finish with the feet and arms.** The feet are relatively narrow. Draw them like elongated triangles that are about the same length as the head. Construct the arms like the legs, tapered toward the wrists. Make them longer in proportion to the torso than a real person's arms would be, since this gives a more stylized impression. Add the hands and fingers last.

3. **Drawing Clothes and Accessories**

a. **Illustrate your original design.** Think about what look you're trying to create, and represent it down to the last detail. If you're designing a dress, for example, add patterns, ruffles, text, bows, and so on to create a beautiful piece. Focus on the elements of your design that are unique, and include appropriate accessories so that the style you're going for is clear.[2] If you need some fresh ideas or don't know where to start, look up fashion trends on the internet or in magazines for inspiration.

b. **Sketch the clothes boldly.** Since the purpose of a fashion drawing is to showcase your design ideas, use a bolder hand when you're drawing the clothing. Sketch the clothes so that they appear to hang on the croquis in a realistic way. There should be creases around the elbows and at the waste, as well as near the shoulders, ankles and wrists. Think about how clothing hangs on a person and replicate that on your model.

    i. Remember that different fabrics and structures lie on the body in different ways. If the fabric is thin and silky, it will rest on the body and drift away, almost billowing. If the fabric is thick like denim or wool, it will be boxier and will show less shape of the body (think denim jackets). ii. Try to illustrate the texture of the fabric you're drawing, whether it's smooth, coarse, stiff or soft. Add details like sequins and buttons to make the drawing look more realistic.[3]

c. **Learn how to draw folds, wrinkles and pleats.** Use different types of lines to create different creases in the fabric you're drawing. Knowing how to draw folds, wrinkles and pleats will help you illustrate the structure of the garment.[4]

    i. Folds can be drawn using loose, wavy lines.

    ii. Use circular patterns to show wrinkles.

    iii. Take out a straight edge to draw exact pleats.

d. **Illustrate patterns and prints.** If your design includes a patterned or printed fabric, it's important to accurately illustrate how it will look on a model. Start by drawing the outline of the patterned garment, such as a skirt or blouse. Divide it into a grid with different sections. Fill in the sections one at a time with the pattern on the fabric.

    i. Pay attention to how folds, pleats and wrinkles change the appearance of a pattern. It may need to bend or be cut off at certain points to look accurate.

  ii. Take the time to draw the pattern in detail and make sure it looks the same across the entire grid.[5]

e. **Finalize the drawing with shading, ink and color.** Use thick black ink or paint on the lines that you want to keep. You can erase the body shaping lines and any stray pencil marks at this point. Finally, carefully color in the clothing using hues you want your designs to have.[6]

  i. You can color in the clothing with markers, ink or paint. Mix colors and use a variety of shades to illustrate your designs. ii. Really imagine the design moving towards you under spotlights on a runway when you're working on shading and texture. Deeper folds in fabric will result in darker shades of the color you're using. Where fabric is hit by the light, the colors should appear lighter.

  iii. Adding features like hair, sunglasses and makeup is a nice final touch that will make your fashion sketch come to life.

f. **Consider making flats.** In addition to making a fashion illustration, you may want to create a flat schematic. This is an illustration of your clothing design that shows the flat outline of the garment, as though it were laid out on a flat surface. It's helpful for people viewing the design to see the flat version as well as the way it would look modeled on a body.[7]

  i. Flats should be drawn to scale. Make an effort to create illustrations that look as exact as possible.[8]

  ii. You should include a back view of your flats as well, especially of the back of the design includes unique details.[9]

Designing

INTRODUCTION

The wish to decorate or beautify the human body has been existed from the stone age when the early man painted his face and his body. Even though the beauty standards have changed, the desire remains constant. The principles design creating lot of creation, expression in an artistic manner. This unit includes all aspect of designing to develop a different form of figure, proportion of figure, balancing of figure, harmony of figure, emphasis and rhythm of figure.

PRINCIPLES OF DESIGN

The principles of design are useful in creating different forms of expression in an artistic manner, which are pleasing and attractive to the eye. Following are the principles of designing

1. Balance
2. Emphasis
3. Harmony
4. Proportion
5. Rhythm

Balance In clothing balance refers to a visual attribution of weight, from a central area. Balance implies a sense of equilibrium. Pleasing balance brings about a satisfying relationship among all design parts to produce visual harmony. In clothing designs, three kinds of balance are observed.

FORMAL BALANCE: Formal Balance occurs when object appears to equalize each other by repetition and arranged at equi-distance from the centre. The upper and lower portions of the design are so arranged, as to give an effect of balance. Thus there should not be the effect of too much of weight at the bottom or a heavy appearance. For Example, dark colored skirt over lighter shade of pants make a short person shorter.

It notices that both sides of the dress are exactly alike. The plaiting on either side is of the same width and amount, and is placed the same distance from the center line running from the head to the feet, thereby creating a perfect balance. The jacket, too, has the same ornament on either side so it does not disturb the balance. The dress is equally well balanced about the waistline, for the jacket above balances the plaiting below.

formal balance which could be improved upon by moving the monogram to the center of the dress. Located as it is it throws the dress slightly out of balance.

INFORMAL BALANCE: Occurs when objects appear to equalize each other but not through repetition and the arrangement is in a haphazard manner. Here design of different sizes and shapes and of different attraction are arranged. The larger and more attractive designs are kept as far away from the center. If used correctly, informal designs can be effective in being attractive. good example of informal balance may be seen in. Both sides of the dress are different. The large sash placed near the center lines is balanced by the small ornament on the shoulder which is placed as far as possible from the center line. on the other hand, of informal balance, because of all the weight being on one side of the dress, thereby making the dress very one-sided.

It may be said to be fairly well balanced above and below the center line, as the small bow far removed from the center line balances the large bow close to it, just as the small bow far out on the teeter-totter balances the large bow close to the center. If a dress is to appear balanced it must create in your mind the impression that the distribution of weight, both above and below the center and on either side are equal, so that it is not top heavy or one-sided. You are less likely to make mistakes in formal balance than in informal balance because in the former case each line and decoration is repeated on both sides of the center line.

42 Of course, formal balance should not be used for all dresses, as it tends to be rather too severe for some occasions. It is most fitting for street dresses and sport clothes, whereas informal balance lends itself to the afternoon and evening gown.

RADIAL BALANCE: Occurs when major parts of the design radiate from the central part. Formal balance is the least expensive to produce apparel in mass production. Informally balanced garment is more difficult to produce. For each section of the garment cuts will have to be probably handled differently.

EMPHASIS: Emphasis involves the concentration of interest in the selected area of design with other centre of interest subordinated. Emphasis as such, should not be placed at an area that one wishes to minimize attention drawn on. Designers often create emphasis partially though the careful arrangement of line, texture and colours. It could also be called as focal point. Each design needs some note of interest that catches the eye or attracts the attention on a specific area of the garment. Contrasting colour for example could be used to emphasize an area. A black dress with white collar and cuffs will direct the eye to the face and hands. There can be several centers of interest although one or two will be more dominant than the others and will arrest the attention longer and draw the eye back to it more frequently the lesser centers of interest. The bow at the neckline emphasizes this part of the dress; thereby the attention is attracted to the head where the center of interest should be.

The large, curved, meaningless design on the dress does not go well with the V-shaped neck. It would be better to do away with 43 this design entirely or at least substitute one which would not tend to emphasize the center portion of the dress to such an excessive extent, but instead carry a little of the interest to the head. Some methods of lay emphasis could be · Grouping of design units. · Using contrast of hues · by leading lines · A combination of any of the above · Repeating details such as tucks, gathers, button etc · Unusual shapes and textures · Applied design on a contrast background The placement of dart spots on a lighter co lour background (or) vice versa

could emphasis the body part they are placed over. While enhancing the design by concentrating on a focal point the designer must bear in mind the figure and personality of the wearer.

HARMONY: Harmony otherwise called unity. If the principle of proportion, balance, rhythm and emphasis are applied creatively, the resultant design is said to have the harmony. Unity means that all elements of the design work together to produce a successful visual effects. If anyone of the principles is not applied the resulting design will also lack harmony which means; if the principle of structural/decorative deign with balanced proportion and quantitative and qualitative emphasis creating a rhythm of its own, give an outcome of harmony of unity. It is a result or an achievement which every designer should keep in mind while designing or drawing or arranging various elements or design for achieving/creating particular purpose of design. Lack of application of any one principles of design, will result in a design which is not harmonious or not in harmony.

PROPORTION OR SCALE: Relationship in size between a part and the whole is defined to as proposition. For way design, an artist or a designer should aim for a sense of order of unity or oneness among the principles of design. Proportion includes planning of the basic shape within a design. It may involve the scale of the forms within the design like diversion of space to create attractive space relationship where the variety of shapes, sizes and the general idea of unity of principles of designs are to be expressed. Optical illusion is created by changing partial arrangements to enhance the attractive portion that one wishes to enhance. e.g., puffed in the shoulders or increased width in sleeves etc.,

In the principles of design that involves phasing relationships between all parts of a design with respect to each other. This may include: - Planning of the basic shapes Division of spaces for a good relationship Creating an optical illusion that will give an impression of proportion, when it is not possible to change the basic design

RHYTHM: Directs the movements of the eyes as one uses the details of a design. Therefore a rhythmic pattern needs to be established to give a costume unity. There are no pre-requisite rules for establishing rhythm in a design. Rhythm us most effective when it is experienced un a quiet way. It is the repeated use of lines or shapes to create pattern. Uniform rhythm is the repetition of the same space and is known as the order lines of rhythm. In progressive or graduated rhythm the size of the unit increases or decreases as it is repeated. Unequal rhythm is an unequal use of space and this rhythm is an unequal use of space and this is called as un-orderliness of rhythm. In this type of rhythm the proportion are unbalanced; creating a larger space for enhancing the design and this finally calls in for expertise. This type of rhythm gives though provoking designs. The emphasis in such designs could be traced successfully by using unequal (or) un-orderliness of rhythm. This reflects to a greater extract on the creativity of the designer and how an unequal division of space could bring out the best impact of the design with the emphasis shown within the design. Rhythm can be achieved through the combination of lines, shape, co lour and texture by the following aspects in designing.

1. By regular repeats or trims,(button etc.,) texture, and fabric design and prints.
2. Progression or radiation in sizes of trims, colours textures and fabric designs.
3. Radiation or movement from the central point occurring within structural details such as gathers, folds, tucks darts etc.
4. Continuous flowing lines such as those in bonds of colours, textures and fabric designs as the eye can trace easily over the curved lines of the skirt which tends to raise the interest toward the upper part of the dress.

There is nothing about the lines which conflict, causing the eye to be uncertain whether to go around the dress or up and down.

Through emphasis, how the designer uses the line, texture and colour based on the season and interest. The unity (harmony) gives the idea to use of proportion, balance, rhythm and emphasis in creative applications. Even though we may have a good creative idea, we must know the scale

and proportion of a figure and it was explained in this lesson through the topic of scale by planning, basic shape size and the method of division of spaces.

DRESS DESIGNING CONTENTS

INTRODUCTION To wear beautiful, becoming clothes is not enough. To wear clothes that are an expression of one's individuality is not enough. There is something that is more important than fashion, attractiveness, personality—something more significant than any or all of these. And so we find that in addition to our knowledge of fabrics, design, the creating of clothes and the conforming to certain individual types To the artist, the human figure is the most beautiful in the world. The designer of clothes must take this attitude also, if she wishes her creations to be truly beautiful. There are no straight lines in the body. All are gently curved. And all parts of the body bear certain general relations to one another. For the study of design, you must know the figure, its contour, its curves, its general outline. You must know the relation of the form to the gown you are draping—the form must be your background, your landscape, your canvas, your very foundation. An invariable rule of design is that all lines must closely follow the lines of the body.

  FOUR ESSENTIALS IN DRESS DESIGN Let us see exactly what the designing of a dress involves—exactly what we must take into consideration The study of the structural lines of the human figure.

•	The requirements of individual types. Suitability.

•	The selection of materials, with reference to color, texture and weave.

•	Detail—which is ornamentation and shaping, and an analysis of the laws of design embracing proportion, rhythm, harmony and the perfect balance of line, mass and color. In general the designing of garment for a different person can be classified in four categories.

1. Choice of Material

2. Choice of Color

3. The Design or Structure

4. Decoration

1 **CHOICE OF MATERIAL** The first point to be considered when designing a dress is the occasion for which the dress is planned, as this will dictate the kind of material of which the garment is to be constructed, the appropriate color, the form or design and the type and amount of ornamentation. In regard to the material which is to be chosen, remember that stiff hard fabrics do not drape well and should be used where more tailored effects are desired.

Also take the individual into consideration in the selection of materials, for the large person should avoid stiff, wiry, hard surfaced materials as they seem to make one look stouter. Just as soft dull fabrics tend to reduce the appearance of size in a large person, so do the materials which do not cling to the figure tend to make the small, slender person appear larger.

 All of the material used in a particular dress should be of approximately the same quality; that is, avoid using cheap cotton material on a dress largely composed of very fine voile. Some materials which are quite different, such as certain wool fabrics, may be used with satin, or frequently spring or summer suits of wool are ornamented with linen or pongee.

 Combinations of this kind lend variety to the dress or suit so that they are not too severely plain or monotonous. The small person may look well in a dress made of such material, but even so it is desirable that the pattern or design of the goods is not too conspicuous.

Large figured patterns in dress material just as in rugs, wall paper, etc., grow tiresome after a short time. Plain fabrics or materials having small figures giving a quiet effect can as a rule by safely worn by everyone. We can create these lines by means of ruffles or tucks around the figure or by means of panels or plaits running up and down, and likewise by the use of the design in the material of which the dress is made, this same effect is produced. If the person had chosen stripes running

the other way she would have been made to look taller and not nearly so stout. **2. CHOICE OF COLOR** Color in costume attracts or repels at once. No costume, however correct in line and design, can be beautiful when made of a color or combination of colors that are discordant. The combination of colors in dress is as much an art as mixing pigments and applying them to the canvas. For a cool combination choose the gray and blue of an autumn sky. The summer sky shows nature in one of her most beautiful moods, we have combinations of gray and lavender, pink and blue, gray and rose. In the woods, nature chooses russet and brown and dull yellows as her favorites, and adds a splash of green here and there to give inspiration to the artist. We have already gone into the subject of color, and will therefore not discuss the subject here to any great extent. Study the individual carefully and select a color which will bring out those desirable features and will tend to obscure and make less noticeable those which are not so desirable. Be careful in choosing too bright colors, for there are few people who can wear them well. What is good for the young, highly colored brunette is not so suitable for the more mature, delicately colored blonde. Also remember that the use to which the dress is to be put or the occasion on which it is to be worn has a bearing on the color of the material selected.

3.   THE DESIGN OR STRUCTURE This will, of course, be influenced by the type of dress, that is, whether it is a house dress, an afternoon frock or a formal evening gown. The silhouette or general outline should follow the lines of the figure, but of course not too closely. Structural lines and decorative designs should be so placed as to avoid the monotony of space divisions. For example, the dress should not be divided into two equal parts by a sash or belt; an uneven division is much more interesting. The curved line is the line of force and beauty and all lines of the human figure are at least slightly curved. So in planning the dress remember to so construct it as to show some degree of curve. The design or structure of a dress must be made up of parts that show a proper relationship to the human figure, that bring out one's good features and that skillfully cover the poor ones.

4.   DECORATION Frequently you have seen an apparently well-designed and proportioned dress of beautiful material which just seemed to lack something. Very often it is a simple decoration properly placed which would transform the appearance of the dress. It might be only a pin, buckle or tie of contrasting color, which in itself would seem trivial yet, is the key to the whole scheme. On the other hand, should avoid overdoing the matter of decoration or trimming, for it is just as easy to mar a beautiful gown through an oversupply as with a lack of it. 71 Splendid effects may be had by way of decoration with tucks, plaits, ruffles, tiers and bands of the same material as the dress. As a rule the question of decoration is not so much a matter of material as it is a choice of quantity and the proper application of the decoration selected. The decoration which must be in keeping with the material of which the dress is made. Coarse materials permit greater freedom in the matter of decoration than do fine textured fabrics.

3 THE PROPORTION OF. After studying the proportions of the body, the structural points, and experimenting with the heads as a unit of measurement, find the structural points of your own figure and see whether or not your height is eight times the measurement of your head. Perhaps you are only 6 heads high instead of eight. If so, you are shorter than the average person. Perhaps you are ten heads instead of eight. In either case, find the best structural point to remedy the discrepancy in the body measurements. It may require a change in line between points 2 and 3, or a change in line between the points 3 and 4. For instance, a deep V line between points 2 and 3 will give the appearance of length and add to the height of the body. On the other hand, if the figure is ten heads high, many ruffles or circles between points 3 and 4 will detract from the height.

UNUSUAL FIGURES Few people are as perfect as to general figure, shape of the face, coloring, etc., that they are able to wear almost any type of dress and look well. Many of us have certain peculiarities such as narrow shoulders, flat chest or round shoulders, a large bust, or our face may be very square, so that we must use care in the design and selection of our dress. The unusual figures are classified in to two groups.

1. Becoming

2. Unbecoming These two classifications are based on the following figure types.

1 THE THIN FIGURE Choose materials which do not cling to your figure and remember what has been said about shiny materials increasing the appearance of size. The lines of the silhouette should not be continuous. Create the effect of horizontal movement in the lines of the dress as has been suggested by the use of ruffles, tucks, etc. A wide girdle will cut down our height, and clothing which is light in color will make you look stouter.

73 If the bones of the neck are rather prominent, be careful not to wear the dress too low.

A blouse which fits too tight across the front will make look thinner, so it must be avoided.

Becoming

- Ø Lustrous materials, unless the person is too angular
- Ø Materials that stand out somewhat from the figure
- Ø The silhouette of the dress shown broken, rather than long beginning line
- Ø Horizontal movement in the line of the dress
- Ø Wear loose clothing
- Ø Broken lines and curved lines
- Ø The soft, full line of drapery in the waist
- Ø Use short collars
- Ø The sleeves gathered in to tight
- Ø Use patch pocket
- Ø Wear cap
- Ø Light furs, if becoming to the complexion
- Ø Long haired furs. If the person is small, the scarf must not too large
- Ø Hats wit low crowns
- Ø hats with drooping brims
- Ø Hats of average size
- Ø Hates with regular lines Unbecoming
- Ø Severely straight lines
- Ø Angle in the lines of the dress
- Ø Long narrow skirt
- Ø Flat tight waists
- Ø Sleeves so short that the bones of the arm are conspicuous
- Ø High hates

A long V line to the neck is always desirable. When selecting a fur coat, never take a raccoon or any long-haired fur, for it has a bulky appearance. Mink, squirrel or seal are much better. Becoming

- Ø One material or color, used throughout the costume rather than breaking it up into separate parts.
- Ø Soft yet not clinging fabrics.
- Ø Fabrics with dull surfaces.
- Ø Dull colors in large areas.
- Ø Black, or very dark colors if the silhouette is good. if the outline of the figure is poor, use fairly dark colors to reduce size, but not so dark that they will call attention to the silhouette.
- Ø An unbroken silhouette, if the figure is normal.
- Ø Semi fitted, rather than tight effects in the dress as a whole but molded to the hips with some fullness below.

- • Ø Transitional lines in the dress rather than extreme curves or angles.

Ø Vertical movement in the lines of the dress.

- Ø The emphasis on the dress up and down the center front, with the principle accent at the throat and, if possible a subordinate one at the bottom of the skirt.
- Ø A long diagonal line in the waist is excellent for a stout figure, provided the diagonal is not directed too far out toward the hips. Carried too far it will broaden the waist and hips.
- Ø Panels of moderate width, Pleats, panels, etc., that starts above or below a point where the figure is large. Ø Comparatively long skirts.
- Ø Skirts that flare a little in center front with a straight silhouette.
- Ø A normal waist line or slightly above or below it.
- Ø No belt or narrow belt. Ø Slim, long set-in sleeves.
- Ø Normal armhole, or trifle higher if the shoulders are broad.
- Ø Sleeves that are slit vertically to show the length of the arm and only a portion of the width.
- Ø Simple neck lines, preferably long lines and long collars.
- Ø Short jackets the same color as the skirt.
- Ø Long coats and jackets.
- Ø Flat, short-haired furs. ☐ Ø Dark furs.
- Ø Hats of moderate size.
- Ø Hats that suggest an upward movement.
- Hats with irregular lines in the brim and a rather high crown.
- Ø Hats with transitional lines rather than extreme curves or angles.
- Ø Hair dressed high.
- Ø Hair well groomed. It may have a wave with rather large undulations. Unbecoming Ø Lustrous fabrics, taffetas, and other stiff fabrics.
- Ø Plaids, or may large or outstanding surface pattern.
- Ø Heavy, bulky fabrics.
- Ø Fabrics that take round lines.
- Ø Bright colors in large areas.
- Ø Unnecessarily full, long garments.
- Ø Foundation garments that produce bulges above and below the garment.
- Ø Very full or tight garments.
- Ø Ruffles.
- Ø Horizontal movement in the lines of the dress.
- Ø Exaggerated curves or angles, for the curves repeat the lines if the figure and the angles contradict them, therefore both call attention to the size.
- Ø Very wide or extremely narrow panels.
- Ø Panels, pleats or overskirts that spread or flutter as one walks,.
- Ø Pleats, panels, or any trimming ending or starting at a point where the figure is large.
- Ø Very narrow lines of trimming.
- Ø Thin piping.
  Ø Fluffy fichus.
- Ø Large circles on hats or dresses.
- Ø Short skirts. Ø Skirts which flare all around.
- Ø Yokes on skirts.

- • Ø A high waist line, since it makes the waist appear broader.
- • Ø An extremely long waist line, for it makes the upper part of the figure too heavy for the lower part.
- • Ø Belts or sashes which are conspicuous in width or in color.
- • Ø Entire sleeve tightly fitted.
- • Ø Flowing sleeves.
- • Ø Transparent sleeves.
- • Ø Sleeves lighter than the dress.
- • Ø Kimono sleeves which give an effect of breadth, owing to looseness under the arm.
- • Ø Ribbons or trimming extending beyond or hanging from the sleeves.
- • Ø Sleeves ending at a place if unusual width on the figure.
- • Ø Wide, light cuffs on a dark dress for the eye will travel across the figure, adding width.
- • Ø Tight broad collars, or short collars.
- • Ø Short jackets that contrast with the skirt.
- • Ø Freakish or conspicuous shoes.
- • Ø Shoes with slender, high heels.
- • Ø Small hats.
- • Ø Big hats.
- • Ø Flat hats.
- • Ø Round hats.
- • Ø Hats with long lines or brims drooping on both sides.
- • Ø Contrasting colors and values in hats, hose, and shoes.
- • Ø A low or broad style in hair dressing. Ø Small tight waves or ―bushy‖ hair. ⬜ Ø Thin or very small pieces of jewelry.
- • Ø Tiny trimmings for hats and dresses.
- • Ø Very small accessories. 3 LONG WAISTS, SLENDER FIGURE Becoming ⬜ Ø The effect of a slight blouse at the underarm seam.
- • Ø Long lines in the skirt.
- • Ø A long, diagonal line in the waist.
- • Ø Tight bodice.

4 NARROW SHOULDERS Becoming
- • Ø Padded or broadened shoulders.
- • Ø Broad lines in yokes, collars, and lapels.
- • Ø Armhole seams placed slightly out (or lower than normal) 77 Unbecoming
- • Ø A panel or vest effect that starts wide at the waist or hips and becomes narrower toward the neck. This makes a triangle with the point at the neck and the base at the waist and hips, thus narrowing the shoulders and broadening the waists and hips.
  Ø Armhole seams placed higher or farther in than normal.

5 BROAD SHOULDERS Becoming
- • Ø Lengthwise pleats, folds, or tucks extending from the shoulders to the waist, placed somewhat toward the center line in order to narrow .

- Ø Hat with a relatively high crown and a fairly wide brim Unbecoming ☐ Ø Wide or horizontal structural lines in yokes, collars, and lapels ☐ Ø Very small hats.

6 ROUND SHOULDERS Becoming

- Ø Set-in sleeves.
- Ø The shoulder seam placed about one-half inch back of the normal shoulder line.
- Ø Collars that will appear to straighten the curve of the back. Either have the collar long enough to hang loose from the neck to below the highest point of the curve, or have it short enough to fill in the space between the neck and the beginning of the curve. Then build out the waist line by having the waist full and loose in order to fill in below the prominent curve.

This may be done by the use of a panel that hangs from the neck to the waist, turning back under a loose belt, or by the use of a bolero jacket. Unbecoming

- Ø Kimono sleeves
- Ø Raglan sleeves
- Ø Collars that end at he curve of the back.
- Ø Collarless dresses that are tight at the waist line
- Ø Hat with a long dropping brim in back that forms a continuous line between the crown and the curve of the shoulders

7 LARGE BUSTS Becoming

- Ø Panels or vests
- Ø Silhouette built out at waist and hips if not already large.
- Ø A yoke line, jewelry, or some other conspicuous line that stops above or below the bust line.
- Ø Long flat collars and jabots. Unbecoming ☐ Ø The waist line drawn in. ☐ Ø High fitted waist, ☐ Ø Wide belts.
- Ø Trimming at, or near, the bust line.

8 FLAT CHESTS Becoming

- Ø Full, soft collars.
- Ø Jabots and fichus.
- Ø Fullness over the chest by means of tucking or shirring the material into the shoulder seam. Unbecoming
- Ø Tight waists

9 LARGE HIPS Becoming

- Ø Emphasis up and down the center front of the dress.
  Ø Oblique lines from hem to waist that end slightly at one side of the center front. Ø Narrow belt placed slightly below natural waist line.
- Ø Average amount of fullness in the skirt.
- Ø The skirt flared slightly from the hips.
- Ø The skirt blouse at the waist line. Unbecoming
- Ø A one-piece, belt less dress hanging straight from the shoulders. Ø Pockets at the hip line.
- Ø Horizontal lines on the skirt placed near the hip line.
- Ø short skirts

- Ø tight skirts
- Ø very full skirts
- Ø Skirts that are narrowest at the hem
- Ø Tight, closely fitted waist.

10 LARGE ABDOMENS Becoming
- Ø Waist slightly loosed
- Ø Long, simple jabot of moderate fullness of reveres that end slightly below the waist line.
- Ø Coats that build out the sides of the figure. Unbecoming ☐ Ø Waist and upper part of skirt fitted tightly.
- Ø Sash or belt tied at the center front.

11 SMALL FACES You may have a small face which is somewhat out of proportion to the rest of your body. If this is the case the hats you wear must be rather small if they are to be becoming. Large and rather "showy" trimming on the hat will make your face appear even smaller by contrast. The principles you have learned in the study of proportion will come into play here to solve your problem. Becoming
- Ø Hat that are rather small
- Ø Trimmings that is rather fine in texture and in scale. ☐ Ø A relatively small hair dress. Unbecoming ☐ Ø Large hats.
- Ø Heavy hats. Too large a hair dress, for, by contrast, it will make the face seem too small

12 LARGE FACES Becoming
- Ø Hats sufficiently large to from an adequate frame for the face. ☐ Ø A hair dress of moderate size. Unbecoming ☐ Ø Hats smaller than the widest part of the face.
- Ø Trimmings that is too small.
- Ø Too large a hair dress, since it may make the head look too heavy for the body.
- Ø Too small a hair dress, which will emphasize the size of the face.

13 SQUARES OR BROAD FACE Becoming
- Ø Hat with an irregular line.
- Ø Hair dressed rather high and with a soft, irregular line.
  Ø Rouge placed in toward the center of the face and blended up and down. Unbecoming
  ☐ Ø Lines in the hat or at the neck that repeat the lines of the face. ☐ Ø Lines that oppose the lines of the face ☐ Ø Hair dressed wide over the ears.
- Ø Hair parted in the middle.

14 ROUND FACE Becoming
- Ø Collar or scarf worn close to the neck in back and with a long line in front ☐ Ø Necklines that give an oval effect.
- Ø Hats with slightly irregular effects.
- Ø Hats with lines that carry the eye upward.
- Ø Rouge placed rather high toward the nose and blended down ☐ . Ø Hair worn in an irregular line.
- Ø Ears covered unless neck is short.
- Ø In that case leave the lower part of the ear exposed.

- Ø Hair parted toward the side and arranged in an irregular line.
- Ø Hair dressed high. Unbecoming
- Ø Hats with round shapes and lines that repeat the curves of the face. Ø Hair parted in the center and drawn tightly back. Ø Hair dressed wide over the ears.
- Ø Hair dressed in rounded shapes and lines.

15 NARROW POINTER FACE Becoming

- Ø Short necklaces.
- Ø Hat with medium-sized brim.
- Ø Hat with slightly drooping brim.
- Ø Hair worn low on the forehead and in soft irregular lines.
- Ø Moderate size in hair dress.
- Ø Hair worn back from the cheeks.
- Ø Rough placed high out on the cheek bone and blended toward the nose and quit close to the hair.
- Ø High hats.
- Ø Tall, angular trimmings.
- Ø Hair worn in a high, pointer knot at the top of the head. Ø Hair so dressed as to cover some of the cheeks.

16 PROMINENT CHIN AND JAW Becoming

- Ø Rather large hats
- Ø Hats with soft, irregular lines.
- Ø Hair worn in a large mass at the top of the head and wide at the sides, above the ears. ⬚ Ø Rough placed high on the cheeks and toward the nose. Unbecoming ⬚ Ø Small hats.
- Ø Severely tailored hats.
- Ø Hair puffed out below the ears.

17 RECEDING CHIN AND SMALL JAW Becoming

    Ø Hats of average size.
- Ø A hat with a brim.
- Ø A very small amount of rouge on each side of the chin.
- Ø Small hair dress.
- Ø Hair worn low at the neck. Unbecoming ⬚ Ø Large hats.
- Ø Hats that turn sharply away from the face.
- Ø Hair dressed to widen the upper part of the head and face.

18 PROMINENT FOREHEADS Becoming

- Ø Hat with a brim.
- Ø Hat worn low on the head.
- Ø Hair dressed low over the forehead to conceal some of it. ⬚ Ø A broken irregular line in the hair dress. Unbecoming ⬚ Ø Hair pulled straight back from the forehead.
- Ø Hair dressed wide over the ears and temples.

LOW FOREHEADS Becoming

- Ø Hair drawn back from the forehead. ⬚ Ø Hair dressed rather high. Unbecoming ⬚ Ø Hair parted in the middle.

20 LARGE WAIST AND HIPS If your waist and hips are large and out of proportion to the rest of your figure, then you must dress in such a way as to attract the interest away from that defect. As has been said before, the head should be the center of interest and this is particularly true in such a case. If you will so construct the dress that the lines and trimmings carry the eyes toward the head, your large waist and hips will not be so noticeable. Resort to the same methods as has been suggested for the stout figure to give height to your figure.

- Becoming
- Ø Built-out shoulders.
- Ø The center of interest kept at the face and away from the waist and hips Ø Long skirts, in order to add height.
- Ø Hats of average size or slightly larger Unbecoming Ø Broad panel effects. Ø Sashes or wide girdles
- Ø Small hats.

21 SHORT WAISTS: When analyzed the proportions of figure and found that measurements from the waist to the neck were shorter than the average, if when making a dress you will lower the waistline below the normal position, will improve the proportions of figure. The short-waist woman, for instance, is usually of generous proportions. She has a full, high bust and very probably a short neck.

If she does not exert care in the choice of silhouette which is, in other words, the choice of a correct style outline, she will present a clumsy, awkward, bulky appearance. She should avoid yoke lines or cross trimming lines that tend to cut the figure in two, and also tight belts at the waistline. Instead, her silhouette should be based on long, slightly pointed lines that carry the eye down rather than around the figure. It should be remembered that long, vertical lines give the

appearance of great height and slimness. The straight up-and-down silhouette is by all means the best for this type of figure. Becoming

- Ø Waist line dropped below the normal line, especially for people whose hips are low Unbecoming
- Ø Built-up waist lines

22 LOW WAISTS On the other hand, if your measurements from the waist to the neckline are longer than the average, raise the waistline and you will notice a great improvement in the looks of your dress.

23 LONG NECKS Doubtless she was wearing a very flat collar or a dress having a V neckline which so emphasized the fact as to bring it to your attention. If this person had but known that a fluffy collar or one having a soft roll would greatly detract from this effect it is very likely you never would have noticed it. Becoming

- Ø Collars with high or medium roll.
- Ø Round neck lines, especially those which fit closely to the base of the neck □ Ø Fluffy collars or fichus or furs.
- Ø High close collars.
- Ø Scarfs.
- Ø Short necklaces, especially bulky ones. □ Ø Hair worn low at the neck
- Ø Hair worn over the ears. Unbecoming □ Ø Collarless, without a necklace.
- Ø V-necks.
- Ø Hat with upturned brim
- Ø Hat with high trimming
- Ø Hair worn high

24 HIGH-HIPPED: The short-yoke effect dress tends to emphasize the "bad point" of the highhip figure. The waistline should be so located that it will impart a well-balanced appearance to the figure about three inches below the normal waistline is usually the correct place for the belt or waistline. A straight vertical silhouette from the shoulders to the low waistline terminating in a full-plaited or shirred skirt is the most becoming style for this figure.

25 SWAY BACK: Becoming

Ø Blouse at back of waist.

- Ø Fullness between the waist line and the hips.
- Ø Belts which swing from loops at the side and which do not hug the waist line too closely.
- Ø Devices which build out the waist line in the back, as bows.
- Ø Thick jackets.
- Ø Boleros which come down far enough to conceal part of the back. Unbecoming
- Ø Garments fitted tightly in the back, including tightly belted dresses.

26 SHORT OR THICK NECK Becoming

- Ø Flat collars.
- Ø Collarless dresses.
- Ø V-necks.
- Ø Flat furs.
- Ø Narrow-brimmed hats.
- Ø Hair dressed high.
- Ø Hair worn to show the ears, or at least the base of the ears. Unbecoming

- • Ø Collars with high roll
- • Ø Broad neck lines
- • Ø Necklace worn close around the throat.
- • Ø Drooping hats.
- • Ø Hats with broad brims.

27 RETROUSSE NOSES Becoming

- • Ø A hat with a brim.
- • Ø Lines of the hair that do not repeat the line of the nose. 83 Unbecoming Ø A hat that turns away from the face.

28 PROMINENT NOSES Becoming

- • Ø Hat with a brim. The brim may be somewhat wider in the front.
- • Ø Trimming in the front of the hat.
- • Ø Hair built out in a soft, rather large mass.
- • Ø Hair built out over the forehead, in order to balance the nose. Ø Hair parted on the side. Unbecoming Ø Turbans.
- • Ø Severe, tailored hats.
- • Ø Hair parted in the middle.
- • Ø Hair drawn straight back from the forehead.
- • Ø Hair dressed high on the head.
- • Ø The large mass of the hair directly opposite the nose.

So that the eye moves across that line when the profile is seen.

29 SHARP ANGULAR FEATURES Becoming

- • Ø Hats of medium size.
- • Ø Irregular lines in the hat.
- • Ø A brim that droops very slightly.
- • Ø Hair worn in a soft, irregular line. Ø Soft large waves in the hair. Unbecoming Ø Severely tailored hats.
- • Ø Sharp, angular trimmings, as wings, quills, and sharp bows.
- • Ø Stiff fabrics.
- • Ø Harsh textures.
- • Ø Hair drawn severely back.
- • Ø Hair in tight waves, because it emphasizes by contrast.

30 LARGE FEATURES Becoming

- • Ø Hair worn in a broken line around the face.
- • Ø hair worn smooth of in large, loose waves
- • Ø coiffure rather large Unbecoming
- • Ø Hair curled in small, close waves
- • Ø hair drawn tightly back
- • Ø Coiffure extremely

HAND AND MACHINE EMBROIDERY

Embroidery is the handicraft of decorating fabric or other materials with needle and thread or yarn. Embroidery may also incorporate other materials such as metal strips, pearls, beads, quills,

and sequins. Embroidery is most often used on caps, hats, coats, blankets, dress shirts, denim, stockings, and golf shirts. Embroidery is available with a wide variety of thread or yarn color.

The basic techniques or stitches on surviving examples of the earliest embroidery—chain stitch, buttonhole or blanket stitch, running stitch, satin stitch, cross stitch—remain the fundamental techniques of hand embroidery today.

Origins

Embroidery has been dated to the Warring States period (5th-3rd century BC) of ancient China.[1] The process used to tailor, patch, mend and reinforce cloth fostered the development of sewing techniques, and the decorative possibilities of sewing led to the art of embroidery.[2] In a garment from Migration period Sweden, roughly 300–700 CE, the edges of bands of trimming are reinforced with running stitch, back stitch, stem stitch, tailor's buttonhole stitch, and whipstitching, but it is uncertain whether this work simply reinforced the seams or should be interpreted as decorative embroidery.[3]

The remarkable stability of basic embroidery stitches has been noted:

It is a striking fact that in the development of embroidery ... there are no changes of materials or techniques which can be felt or interpreted as advances from a primitive to a later, more refined stage. On the other hand, we often find in early works a technical accomplishment and high standard of craftsmanship rarely attained in later times.[4]

Global Use and Techniques[edit]

Elaborately embroidered clothing, religious objects, and household items often were seen as a mark of wealth and status, as in the case of Opus Anglicanum, a technique used by professional workshops and guilds in medieval England.[5] Embroidery was also produced for every day use all over the world. In English culture, centuries old examples survive showing that embroidery was a skill marking a girl's path into womanhood as well conveying rank and social standing.[6]

Many of these items used materials that were accessible to non-professionals. Examples include Hardanger from Norway,Merezhka from Ukraine, Mountmellick embroidery from Ireland, Nakshi kantha from Bangladesh and West Bengal, andBrazilian embroidery. Many techniques had a practical use such as Sashiko from Japan, which was used as a way to reinforce clothing.[citation needed]

Islamic World

Morocco fez horse cover metal silver thread 18th - 19th

In the 16th century, in the reign of the Mughal Emperor Akbar, his chronicler Abu al-Fazl ibn Mubarak wrote in the famousAin-i-Akbari: "His majesty (Akbar) pays much attention to various stuffs; hence Irani, Ottoman, and Mongolian articles of wear are in much abundance especially textiles embroidered in the patterns of Nakshi, Saadi, Chikhan, Ari, Zardozi, Wastli, Gotaand Kohra. The imperial workshops in the towns of Lahore, Agra, Fatehpur and Ahmedabad turn out many masterpieces of workmanship in fabrics, and the figures and patterns, knots and variety of fashions which now prevail astonish even the most experienced travelers. Taste for fine material has since become general, and the drapery of embroidered fabrics used at feasts surpasses every description." Embroidery was an important art in the Medieval Islamic world. The 17th century Turkish traveler Evliya Çelebi called it the "craft of the two hands". Because embroidery was a sign of high social status in Muslim societies, it became widely popular. In cities such as Damascus, Cairo and Istanbul, embroidery was visible on handkerchiefs, uniforms, flags, calligraphy, shoes,robes, tunics, horse trappings, slippers, sheaths, pouches, covers, and even on leather belts. Craftsmen embroidered items with gold and silver thread. Embroidery cottage industries, some employing over 800 people, grew to supply these items.[8]

Automation

The development of machine embroidery and its mass production came about in stages in the Industrial Revolution. The earliest machine embroidery used a combination of machine looms and teams of women embroidering the textiles by hand. This was done in France by the mid-1800s. The manufacture of machine-made embroideries in St. Gallen in eastern Switzerland flourished in the latter half of the 19th century.

Embroidery can be classified according to whether the design is stitched on top of or through the foundation fabric, and by the relationship of stitch placement to the fabric.

In free embroidery, designs are applied without regard to the weave of the underlying fabric. Examples include crewel and traditional Chinese and Japanese embroidery. cross-stitch counted-thread embroidery. tea-cloth, hungary, mid-20th century

Counted-thread embroidery patterns are created by making stitches over a predetermined number of threads in the foundation fabric. Counted-thread embroidery is more easily worked on an even-weave foundation fabric such as embroiderycanvas, aida cloth, or specially woven cotton and linen fabrics although non-evenweave linen is used as well. Examples include needlepoint and some forms of blackwork embroidery.

technique. Contemporary.

In canvas work threads are stitched through a fabric mesh to create a dense pattern that completely covers the foundation fabric. Traditional canvas work such asbargello is a countedthread technique. Since the 19th century, printed and hand painted canvases, on which the printed or painted image serves as a guide to the placement of the various thread or yarn colors, have eliminated the need for counting threads. These are particularly suited to pictorial rather than geometric designs such as those deriving from the Berlin wool work craze of the early 19th century.

In drawn thread work and cutwork, the foundation fabric is deformed or cut away to create holes that are then embellished with embroidery, often with thread in the same color as the foundation fabric. These techniques are the forerunners of needlelace. When created with white thread on white linen or cotton, this work is collectively referred to as whitework.

Materials phulkari from the punjab region of india. phulkari embroidery, popular since at least the 15th century, is traditionally done on hand-spun cotton cloth with simple darning stitches using silk floss. laid threads, a surface technique in wool on linen. the bayeux tapestry, 11th century.

The fabrics and yarns used in traditional embroidery vary from place to place. Wool,linen, and silk have been in use for thousands of years for both fabric and yarn. Today, embroidery thread is manufactured in cotton, rayon, and novelty yarns as well as in traditional wool, linen, and silk. Ribbon embroidery uses narrow ribbon in silk or silk/organza blend ribbon, most commonly to create floral motifs.

Surface embroidery techniques such as chain stitch and couching or laid-work are the most economical of expensive yarns; couching is generally used for goldwork. Canvas work techniques, in which large amounts of yarn are buried on the back of the work, use more materials but provide a sturdier and more substantial finished textile.

In both canvas work and surface embroidery an embroidery hoop or frame can be used to stretch the material and ensure even stitching tension that prevents pattern distortion. Modern canvas work tends to follow symmetrical counted stitching patterns with designs emerging from the repetition of one or just a few similar stitches in a variety of hues. In contrast, many forms of surface embroidery make use of a wide range of stitching patterns in a single piece of work.

Machine

Commercial machine embroidery inchain stitch on a voile curtain, China, early 21st century.

Contemporary embroidery is stitched with a computerized embroidery machine using patterns digitized with embroidery software. In machine embroidery, different types of "fills" add texture and design to the finished work. Machine embroidery is used to add logos and monograms to business shirts or jackets, gifts, and team apparel as well as to decorate household linens, draperies, and decorator fabrics that mimic the elaborate hand embroidery of the past.

There has also been a development in free hand machine embroidery, new machines have been designed that allow for the user to create free-motion embroidery which has its place in textile arts, quilting, dressmaking, home furnishings and more.

Qualifications

City and Guilds qualification in Embroidery allows embroiderers to become recognized for their skill. This qualification also gives them the credibility to teach. For example, the notable textiles artist, Kathleen Laurel Sage- Textiles Artist, began her teaching career by getting the City and Guilds Embroidery 1 and 2 qualifications. She has now gone on to write a book on the subject.

Hand Embroidery vs. Machine Embroidery – and how to tell the difference

Last week, we looked at this pretty little vintage handkerchief adorned with violas stitched in tent stitch.One question that came up was how to tell if an embroidered handkerchief is stitched by hand or by machine.I'm not really an expert on this subject, but there are a few indications that I look for, that point to machine embroidery instead of hand embroidery on vintage pieces.

The Embroidery Machine in History

Embroidery mchines have been around for a while, the first one being created in the early 1800's, even before the firstpatented sewing machine.There's an interesting infographic here on the history of the sewing machine. So, although inventors dabbled with sewing machines in the late 1700's, before the first one was ever patented, the first embroidery machine was made in France, in 1828.This was followed by a Swiss embroidery machine in 1863 (created by Isaac Groebli), called the Schiffli, which was later improved upon by his son.Eventually, in the early 1900's, Singer developed an embroidery machine with multiple heads.The embroidery machine has continued to develop since then, and today, we have super-duper-fancy digitized home embroidery machines readily available for anyone who wants them and can afford them.

Machine or Hand Embroidered?

When machine embroidery first came about and even today, there have been those who assert that you can't tell the difference between something that is machine embroidered and something that is hand embroidered. I think most people who are familiar with hand embroidery and have some knowledge of textiles in general can tell the difference. Because serious embroiderers are immersed in their needle pursuits, because we're familiar with the stitches and the way they naturally work and we're familiar with threads and how they play together, we can more easily recognize the difference between something that is machine embroidered and something that is hand embroidered. Now, don't get me wrong. Machine embroidery definitely has its place and its

plusses! I'm not contending that one is better than the other. (Ahem – I'm not.) I prefer hand embroidery forehand embroidery, but I also appreciate (and I'm in awe of) what can be accomplished with a machine. But there are certainly recognizable differences between the two machine embroidery is different from hand embroidery. This particular handkerchief was made in the French Zone of Austria, which means it was made some time during the ten year span of Allied-occupied Austria, from 1945 through 1955.As romantic as it sounds – that a lady, perhaps, sat at home embroidering by hand pretty little hankies to provide income in a cottage-industry type setting during tough post-war years – the handkerchief, examined closely, tells a different story.

The embellishment on the handkerchief consists of large red flowers stitched in what looks like long & short stitch, smaller satin stitched purple flowers, stems in a kind of loose chain stitch, large leaves and small leaves in what looks like satin stitch and straight stitches. Notice that the direction of the stitching is all straight, when it comes to the flower. The stitches don't turn to follow the shape of the petals. Instead, a series of straight stitches fills each petal shape, straight across the shape. Notice as well that the dark stitches, stitched on top of the brighter red stitches, pull into the red stitches in pairs. You might not be able to see that so well, but if you click on the photo and enlarge it, it's a little clearer that each dark stitch actually looks more like two stitches.

Notice, too, that the satin stitched dots that make up the center of the flower are all connected.

The thread continues from one dot to another, so that there's not really a separation of dots there.

True, true, this can all be achieved by hand

!

Now, let's look at the small purple flowers – again, all stitched in apparently satin stitch, and each of the petals moving in a square kind of direction. Look as well at the apparently satinstitched large leaves. Notice that they have kind of a zigzags look to them, as if the green threads are taken from one side of the leaf over to the next, and couched down, before continuing back to the other side – like a couched surface satin stitch.

Again, this could all be done by hand.

Now, let's turn the piece over. Wow! Look at all that white thread! And yet, on the front of the fabric, there's no white embroidery. What's going on here?

And here's the back of the stems and leaves. More white thread – and it looks a lot like a chain stitch, when following the line of the stems.

I think this is a pretty good sign that this particular piece is machine embroidery. The bobbin thread that holds the colored threads down is white, perhaps to save on the colored threads, perhaps to save on time (if the bobbin thread is always white, you don't have to switch to a different bobbin when switching to different colors of threads on the top).You can also see a long white thread carrying from the large purple flower at the top of the photo to the purple flower to the lower left on the photo. Another sign of machine embroidery is finding systematically carried threads across the back of the work. If you can follow an almost-mechanical, logical path of carried threads on the back of an embroidered item from one motif to the next without a break, it's most likely machine embroidery. So, the stitching on the top of this hankie is not actually satin stitch. It's more like a chain stitch that's pulled to the back by a bobbin thread, so that the chain stitch makes a pair of straight stitches on the front. The argument could be made that it's hand embroidery, done like underside couching, but I think it is more likely machine embroidery.**Still a Treasure!**

Though embellished by machine, the handkerchief is still a delicate treasure. I'm not one to write off a piece of vintage work because it was —made by machine.‖ It's still a little piece of history, a

tribute to a culture, a time, a place. And it's very pretty! **Any Other Tips for Recognizing Vintage Machine Embroidered Pieces?** So, the two definite things I look for when wondering if a vintage piece is machine or hand embroidered are carried threads in a logical, systematic patter, and obvious bobbin threads, depending on the type of machine embroidery. Additionally, I look for stitches that are not normally created by machine: certain types of filling patterns, complex surface stitches like braid stitches, composite stitches, different types of drawn thread stitching – any type of stitching that is obviously hand stitching. Finally, the thread can often be a give away. Threads made for hand embroidery are often softer and not as tightly twisted as machine embroidery threads. What about you? Do you have any tips for distinguishing embroidery by machine from embroidery by hand on vintage items? Help us learn by sharing your wisdom below!
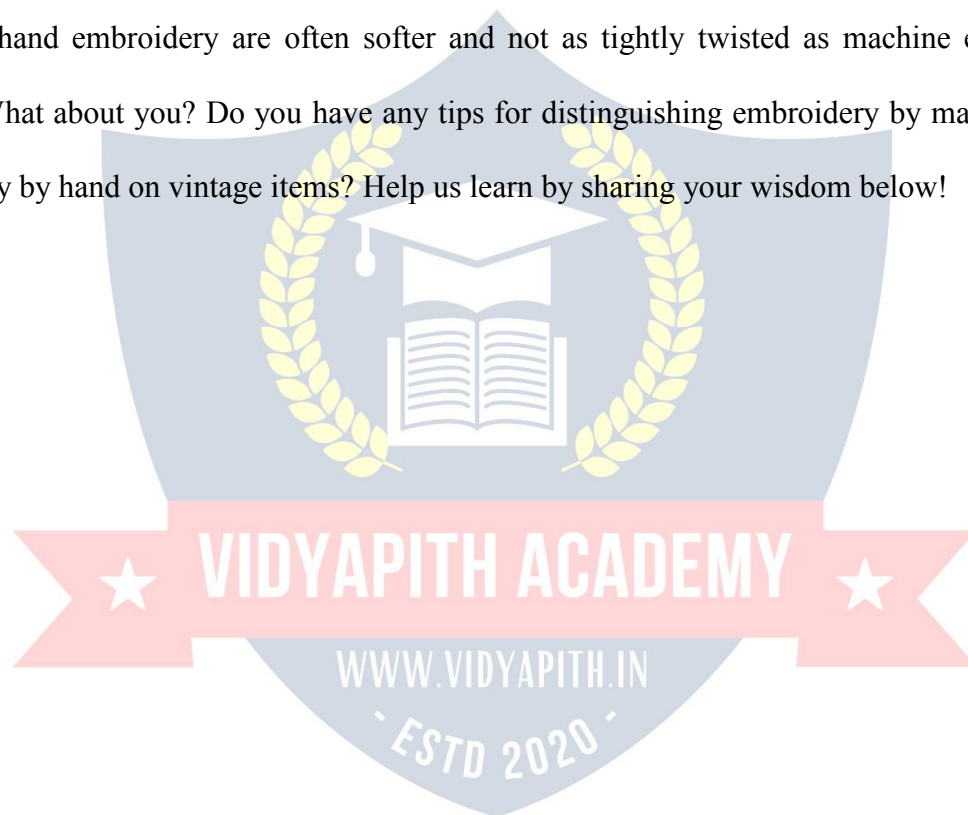
FUNDAMENTALS OF TEXTILE S

What is Textile?

The word "textile" originally applied only to woven fabrics, now generally applied to fibers, yarns, or fabrics or products made offers, yarns or fabrics. The term textile originates from the latin verb texere to weave but, as the Textile Institute's Terms and Definitions Glossary explains, it is now "a general term applied to any manufacture from fibers, filaments or yarns characterized by flexibility, fineness and high ratio of Length to thickness"

Textiles, especially fabrics the fundamental component of a **ready made garment**, because it is the basic raw material of a garment. So it is important to know the manufacturing sequence of fabric from fiber. The quality product is the main goal at present time, Without knowledge of Textile manufacturing i.e. fiber, yarn and fabrics it is impossible to maintain the quality of a garment. Before elaborating on whole process of grey fabric manufacturing Let us look on what is textile fiber, yarn and fabric and what are the process flow chart of Textile Manufacturing can be described.

Normally, textile is a woven fabric; now applied generally to any one of the following:

1. Staple fibers and filaments suitable for conversion to or use as yarns, or for the preparation of woven, knit, or nonwoven fabrics.

2. Yarns made from natural or manufactured fibers.

3. Fabrics and other manufactured products made from fibers as defined above and from yarns.

4. Garments and other articles fabricated from fibers, yarns, or fabrics when the products retain the characteristic flexibility and drape of the original fabrics.
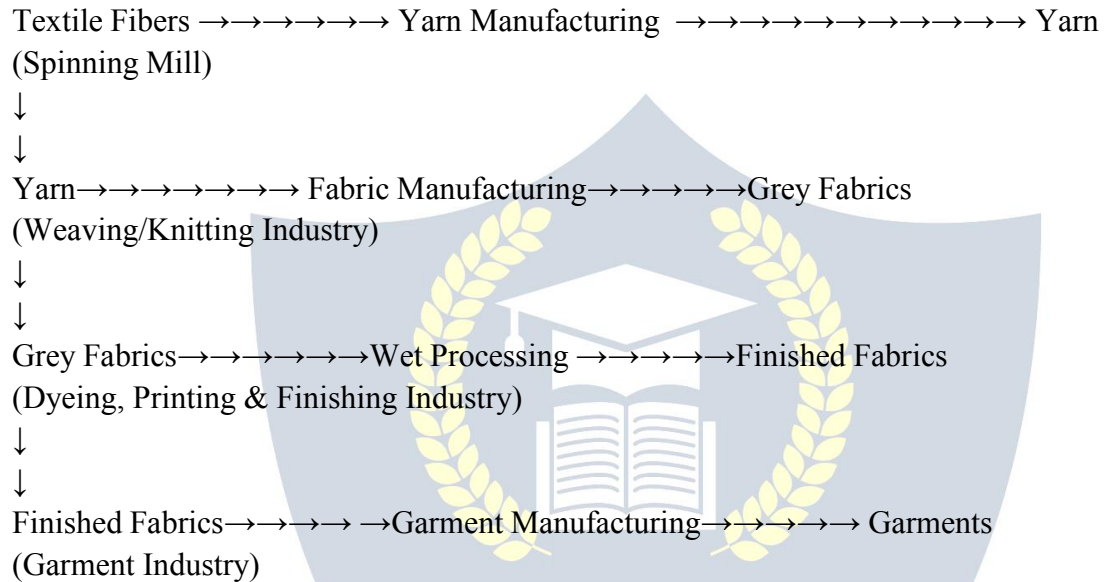
Textile is a very widly used term which includes:

1. All kinds of fibers(e.g: **Cotton, Jute**, **Wool**, **Polyester**, **Viscose** etc)

2. All kinds of Process(e.g: **Spinning**, **Weaving**, **Knitting**, **Dyeing**, **Printing**, **Finishing** etc.)

3. All kinds of machineries(e.g: **Spinning machineries**, **Weaving machineries**, **Knitting machineries**, **Dyeing machineries**, **Testing machineries** etc.)

4. To convert textile fiber into finished or end use products(e.g: **Garments**, **Technical textiles**, **Geo textiles**, **Medical textiles**, **E-textiles** etc.)

Flow Chart of Textile Processing:

Input/Raw Materials →→ Processing Steps → →→→→→ Output

Textile Fibers →→→→→→ Yarn Manufacturing →→→→→→→→→→→ Yarn
(Spinning Mill)
↓
↓
Yarn→→→→→→→ Fabric Manufacturing→→→→→→Grey Fabrics
(Weaving/Knitting Industry)
↓
↓
Grey Fabrics→→→→→→→Wet Processing →→→→→→Finished Fabrics
(Dyeing, Printing & Finishing Industry)
↓
↓
Finished Fabrics→→→→ →Garment Manufacturing→→→→→ Garments
(Garment Industry)

STUDY OF SEWING TECHNOLOGIES

SEWING MACHINES

INTRODUCTION On reading this lesson the students can learn about the basics of sewing machine, classification of sewing machine and lock stitch machine. Special and temporary purposes, hand sewing can be best suited one. In mass produced of the garments we focused onto the machine sewing. Materials like woven and knitted fabrics machine sewing used.

SEWING Before the invention of a useable machine for sewing, everything was sewn by hand. Most early attempts tried to replicate this hand sewing method and were generally a failure. Some looked to embroidery, where the needle was used to produce decorative, not joining stitches.

This needle was altered to create a fine steel hook - called an aguja in Spain. This was called a crochet in France and could be used to create a form of chain stitch. The ultimate look of the garment depends on how the patterned parts are attached together by means of sewing. Any variation in sewing will lead to defective material.

Sewing is as tough as making pattern for any difficult style. Hence much concentration is to be paid while doing this job. Sewing can be classified into two groups and they are · Hand sewing, · Machine sewing Hand sewing can be best suited for some special and temporary purposes, it is not being dealt here, as most of the garments are machine made and mass-produced. Our main emphasize is focused onto the machine sewing. Generally machine sewing is carried out on materials like woven and knitted fabrics, particularly in textile application. Again this may be on various fabrics having different quality parameters

HOW IT CAME ABOUT · As with most innovations, the sewing machine was invented in stages. · In 1755, Charles T. Wiesenthal of the United States patented a double-pointed sewing needle, which did not need to be turned around between stitches. · In 1830, a Frenchman, Barthelemy Thimonnier, attached Wiesenthal's needle to a connecting rod to make a sewing machine. (I can't see how this would have worked, and I haven't been able to find more detail.) · In 1846, Elias Howe (an American) created the lock-stitch sewing machine. This used the modernmechanism, as described below.

Because the lock-stitch mechanism is the core of the function of the modern sewing machine, Howe is generally credited with its invention. However, his machine was difficult to use well, and too expensive for home use. · In 1849, the American Benjamin Wilson introduced an automatic feeding mechanism, which solved the main usability problem with Howe's machine. ·

In 1851, Bostonian Isaac Meritt Singer patented two refinements to the sewing machine: a fixed arm structure still used today, and the presser foot. He began manufacturing a sewing machine

priced for home use. His company, Singer, is still the largest sewing machine manufacturer in the world. · The sewing machine predates electricity.

Early machines used a hand crank or a treadle to drive them. These turned out to be easily electrified, and many are still in use today.

Later innovations (apart from electricity) include the ability to zigzag and to make more sophisticated stitching patterns. The latest machines have LCD screens, microprocessors, and pre-programmed fonts for monogramming. (All cute, but unnecessary).
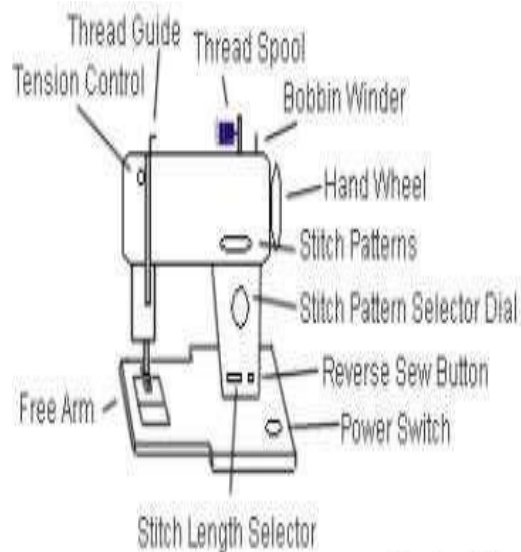
TYPE OF SEWING MACHINE

Type of sewing machine	Stitch type
Flat bed sewing machine(basic)	Lock stitch, chine stitch
Raised bed machine	Lock stitch, chine stitch
Post bed machine	Lock stitch, chine stitch
Cylinder bed machine	Lock stitch, chine stitch
Side bed machine	Chine stitch, over edge stitches.

8.5 SEWING MACHINE CLASSIFICATION

Machine types	Applications
1. Lock stitch machine 2. Chine stitch machine 3. Double chine stitch machine	* Straight seams, zigzag seams
1. Blind stitch machine 2. Linking machine	* Blind stitch machine for blind stitch & hemming * Linking machine attaching trimming and cuff of knitted fabrics
1. Over edge machine 2. Safety stitch machine	* Edge neatening, combined neatening and seam closing * Safety stitching
1. Buttonhole machine 2. Button sewing machine 3. Bar tack machine	* Specific sewing operation
1. Profile sewer 2. Pocket sewer	* Automatic, complex sewing operation

SINGLE NEEDLE SEWING MACHINE A machine for sewing fabric, leather, etc. Specifically, one that uses two threads (an upper and a lower, or bobbin thread) and is best at sewing woven materials.
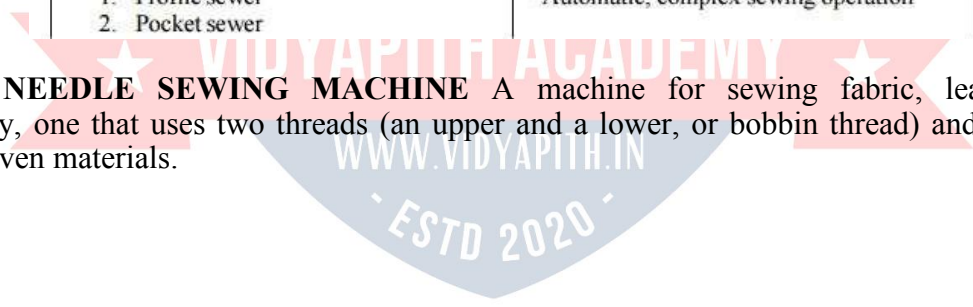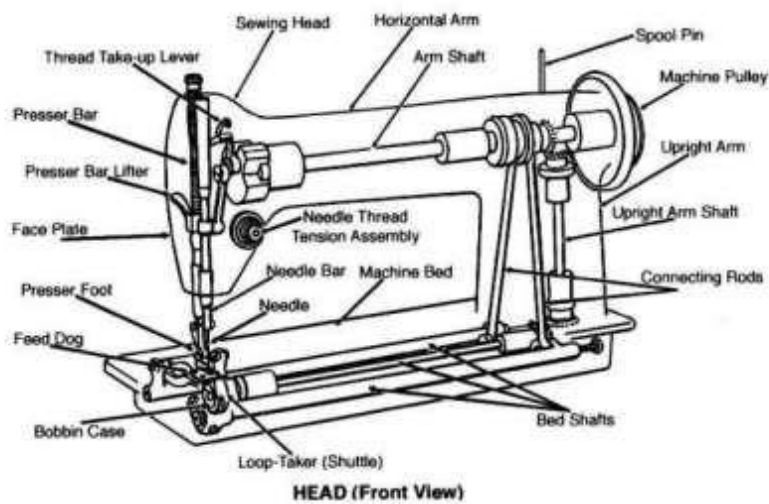
Typical Machine

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HEAD (Front View)

erms used to describe parts of the sewing machine

- Ø Head - The complete sewing machine without cabinet or carry case.
- Ø Bed - The flat surface of the sewing machine. A flat bed machine has one level to sew on. A free-arm bed has a removable U-shaped part of the bed to reveal an arm or tub used for sewing hard-to-reach areas like a pant cuff or sleeve.
- Ø Hand wheel - the wheel located on the right side of the sewing machine. This wheel is driven by the motor, but may be turned by hand to adjust needle height.
- Ø Bobbin Winder - Mechanism used to wind bobbins.
- Ø Bobbin - Low spool that provides the lower thread.
- Ø Thread take-up - Arm that pulls up slack in thread.
- Ø Thread guide - Device which carries thread to a certain location.
- Ø Upper tension - Mechanism which controls delivery of upper thread.

- Ø Lower tension - Provided by the bobbin case. Controls delivery of the bottom thread.
- Ø Bobbin Case - Device which hold the bobbin and provides tension to the lower thread.
- Ø Pressure Foot - Foot that presses down on fabric to stabilize its movement.
- Ø Feed Dog - Mechanism which controls motion of the fabric.
- Ø Needle Plate - Plate under pressure foot with slots to allow feed dog to reach fabric and opening for the needle to move up and down.
- Ø Hook - Device which picks the thread off of the needle.
- Ø Feed drop - Adjustment used to take the feed dog out of play for free hand work.
- Ø Stitch length - Adjustment used to determine length from front to back of the stitch