CHAPTER V

RESULTS AND DISCUSSION

This study dealt with the drape characteristics of textiles and their influence in clothing styles. Several clothing styles were presented and analysed for the drape effect. In the later part of this study, properties related to drape characteristics were studied for their relation with the clothing styles. The newly developed styles (i.e. those based on this work) were presented in pictures and their aesthetic appeal has been studied.

The results have been divided into five parts as follows:

5.1 Results of the related properties of drape of different fabrics.

5.2 Description of various drape effect obtained by different methods of adding fullness and analysis of drape in prevalent styles.

5.3 Analysis of drape ratio of garments.

5.4 Results of the subjective assessment and comparison with objective assessment.

5.5 The aesthetic appeal for new styles and its scope.

The preliminary fabric data on fiber content, fabric count, weight per unit area and thickness have been given in Table 6. All the fabrics fell into different classes some were loosely.

Table 6. Preliminary data of fabrics.

Fabric Code	Fiber Content	Fabric Count Yarns/inch (Yarns/cms.) Warp	Fabric Count Yarns/inch (Yarns/cms.) Weft	Wt. per unit area Os./Sq.yd. (gms/sq.mt.)	Thickness in inch (in cms)
A	100% cotton	53 (20.8)	52 (20.5)	5.526 (188.0)	.0036 (.0019)
B	100% cotton	51 (20.0)	50 (19.6)	5.258 (172.6)	.0038 (.0015)
C	100% cotton	65 (25.5)	61 (24.0)	5.362 (179.0)	.0025 (.0010)
D	100% cotton	54 (21.2)	46 (18.1)	4.204 (143.0)	.0030 (.0012)
E	100% cotton	50 (19.6)	35 (13.7)	3.615 (123.0)	.0030 (.0012)
F	100% rayon	66 (25.8)	47 (18.5)	1.199 (40.8)	.0030 (.0012)
G	100% cotton	117 (45.9)	105 (41.5)	1.725 (58.8)	.0032 (.0013)
H	100% polyester	111 (43.5)	107 (42.0)	1.176 (40.0)	.0010 (.0004)
I	67% terelene 33% wool	47 (18.6)	42 (16.5)	6.056 (206.0)	.0057 (.0015)
J	80% terelene 20% wool	46 (18.1)	43 (17.1)	6.796 (231.2)	.0038 (.0015)
K	100% polyester	137 (53.8)	109 (42.9)	2.081 (70.8)	.0015 (.0006)
L	100% polyester	130 (51.2)	91 (35.7)	1.493 (50.8)	.0024 (.0009)
M	67% terelene 33% cotton	65 (25.5)	64 (25.2)	6.215 (204.0)	.0030 (.0012)
N	100% cotton	29 (11.6)	25 (10.0)	5.984 (180.0)	.0035 (.0014)

Colour

Fabric code - A, B, C, D and E - Grey
Fabric code - F, G, M and N - White
Fabric code - H - Navyblue
Fabric code - I - Offwhite
Fabric code - J - Brown
Fabric code - K - Tarquise blue with royal blue print
Fabric code - L - Maroon

Table 7. Data of fabric properties related to drape characteristics.

Fabric Code	Stiffness (cm)	Drape coefficient (%)	Nodes (nos.)	Flexural rigidity (mg/cm)
A	4.97	73.79	6	290.26
B	5.74	59.97	5	408.097
C	4.52	89.0	4	207.26
D	4.52	86.2	6	165.15
E	3.31	54.33	7	55.95
F	2.89	17.7	8	12.438
G	3.18	43.95	8	23.636
H	3.1	27.25	6	14.895
I	3.42	37.74	7	103.00
J	3.37	42.16	8	111.595
K	2.89	35.25	7	21.584
L	2.46	19.22	8½	9.304
M	3.31	29.61	7	91.64
N	4.55	45.22	5	205.031

* In Table 8 to 11 the above data is repeated for the convenience of graph.

Table 8. Data of stiffness and percentage drape coefficient of different fabrics.

Fabric Code	Stiffness (cms)	Drape coefficient (%)
A	4.97	73.79
B	5.74	59.97
C	4.52	89.0
D	4.52	86.2
E	3.31	54.33
F	2.89	17.7
G	3.18	43.95
H	3.1	27.25
I	3.42	37.74
J	3.37	42.16
K	2.89	35.25
L	2.46	19.22
M	3.31	29.61
N	4.55	45.22

RELATIONSHIP BETWEEN STIFFNESS AND PERCENTAGE DRAPE COEFFICIENT

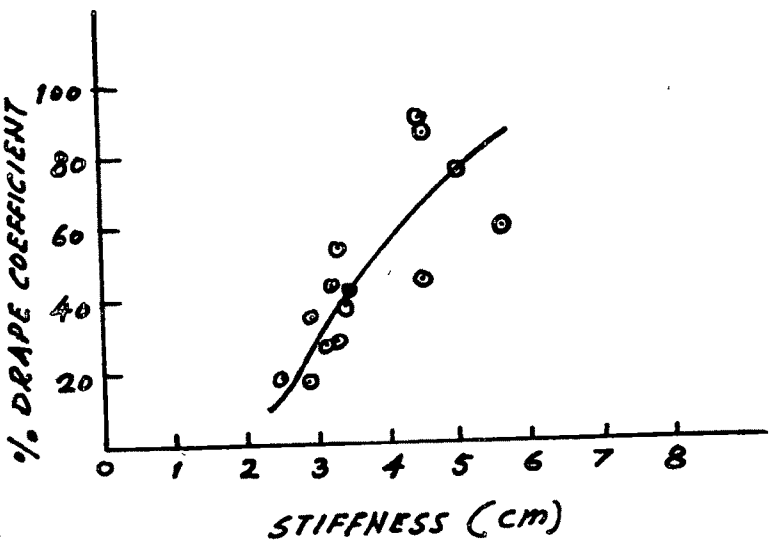

FIG. 36

constructed and some were of relatively tight constructions. Weight per unit area of all the fabrics were also different according to their thickness. The thickness of all the fabrics were also different.

5.1 Results of the related properties of drape of different fabrics

Relation between drape of fabric, percentage drape coefficient of fabric, stiffness of fabric, flexural rigidity of fabric and number of nodes formed in the fabric has been studied. Assessment by handling of fabrics and varifying how really they fall into folds is common though varies to some extent from person to person, hence laboratory approach was tried. The above data was obtained for different fabrics (Table 7).

(a) The related properties of drape that is stiffness of fabrics and percentage drape coefficient are presented in Table 8 and plotted in Figure 36. From the graph it is observed that there is a non-linear relationship between stiffness of the fabric and percentage drape coefficient of the fabric. As the stiffness of the fabric increases, percentage drape coefficient increases but after certain limit that is 85-90% drape coefficient though the stiffness increases the percentage drape coefficient more or less remains at this level.

According to Cusick (17) there is a significant correlation between percentage drape coefficient and bending length, and

Table 9. Data of percentage drape coefficient and number of nodes in fabric of different fabrics.

Fabric Code	Drape coefficient (%)	No. of nodes
A	73.79	6
B	59.97	5
C	89.0	4
D	86.2	6
E	54.33	7
F	17.7	8
G	43.95	8
H	27.25	6
I	37.74	7
J	42.166	8
K	35.255	7
L	19.22	$8\frac{1}{2}$
M	29.61	7
N	45.22	5

RELATIONSHIP BETWEEN % DRAPE COEFFICIENT AND NO. OF NODES IN FABRICS

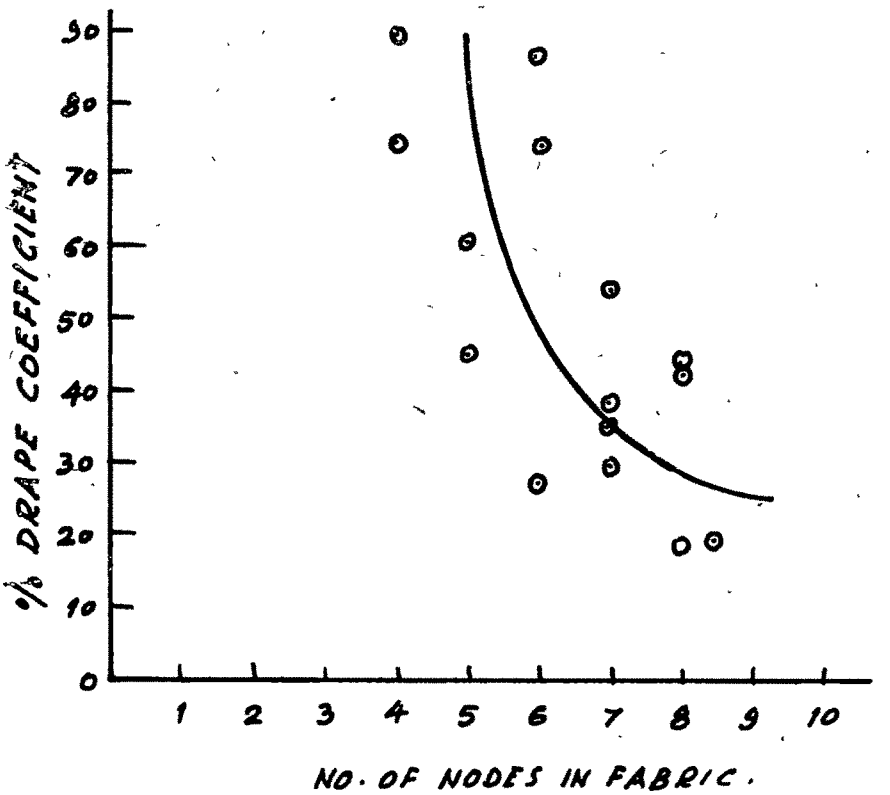

FIG. 37

bending length is clearly the major factor in determining drape coefficient but shear stiffness can have an important secondary influence. He has also mentioned that the fabric is draping under its own weight, the most likely appropriate measure of the bending behaviour will be the bending length of the fabric. Same was even reported by Kaswell and Hamburger (32).

So the relationship between stiffness of fabrics and percentage drape coefficient of fabrics is the most important relationship for using two fabrics alongside in a costume. Stiffness of the fabric helps to get a desired pleasant wavy drape effect of the garment as one needs in a costume.

(b) The data of percentage drape coefficient and number of nodes of different fabrics are given in Table 9 and they are plotted in Figure 37. It is found that the relationship between number of nodes and percentage drape coefficient indicated that as the percentage drape coefficient increases, number of nodes decreases. The nature of the graph is non-linear. In the drape-meter test, it was observed that the node formation varies with the samples, from minimum 4 nodes to maximum 8 nodes. The limp fabric formed more nodes than the stiff one. Cusick (17) in a study on drape-meter discussed a similar relationship and stated that there is a general tendency for the number of nodes to decrease as drape coefficient rises. The same relationship was also mentioned by Chu et al (7). They had observed that the number of nodes within any particular sample correlated

Table 10. Data of percentage drape coefficient and flexural rigidity of different fabrics.

Fabric Code	Drape coefficient (%)	Flexural rigidity (mg/cm)
A	73.79	290.26
B	59.97	408.097
C	89.0	207.26
D	86.2	165.15
E	54.33	55.95
F	17.7	12.438
G	43.95	23.636
H	27.25	14.895
I	37.74	103.00
J	42.166	111.595
K	35.25	21.584
L	19.22	9.304
M	27.61	91.64
N	45.22	205.031

RELATIONSHIP BETWEEN % DRAPE COEFFICIENT AND FLEXURAL RIGIDITY OF FEBRICS

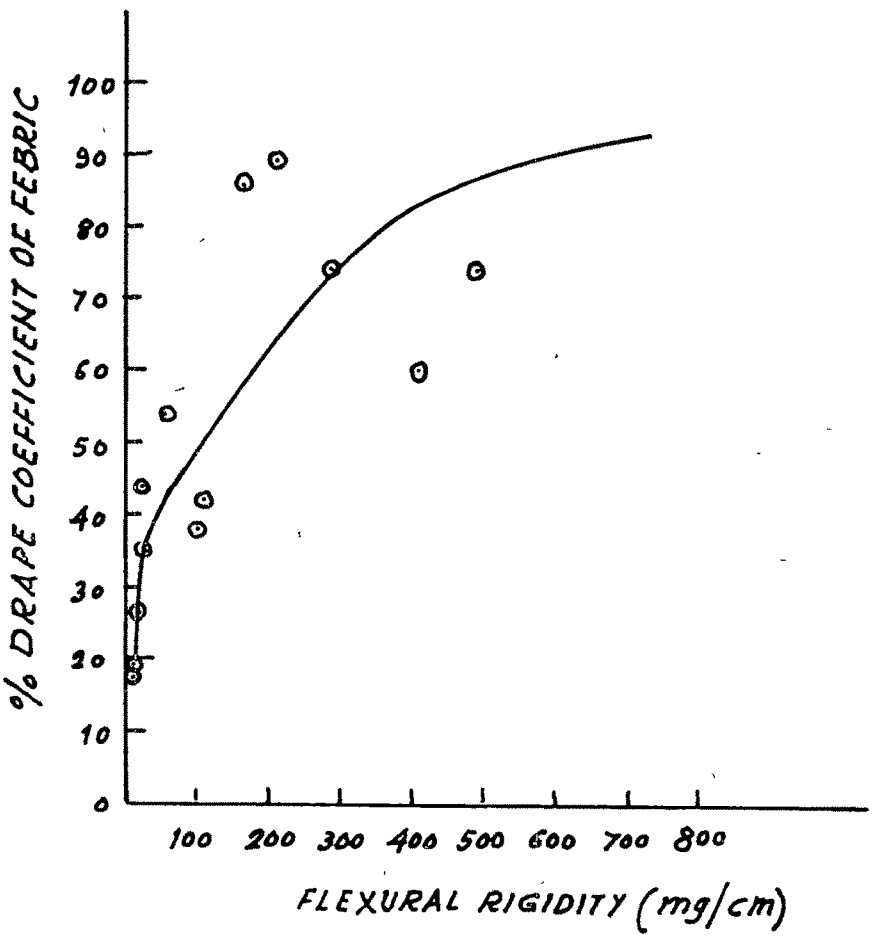

FIG. 38

Table 11. Data of stiffness and number of nodes formed in fabrics.

Fabric Code	Stiffness (cms)	No. of nodes
A	4.97	6
B	5.74	5
C	4.52	4
D	4.52	6
E	3.31	7
F	2.89	8
G	3.18	8
H	3.1	6
I	3.42	7
J	3.37	8
K	2.89	7
L	2.46	8½
M	3.31	7
N	4.55	5

RELATIONSHIP BETWEEN STIFFNESS AND NO. OF NODES IN FABRICS

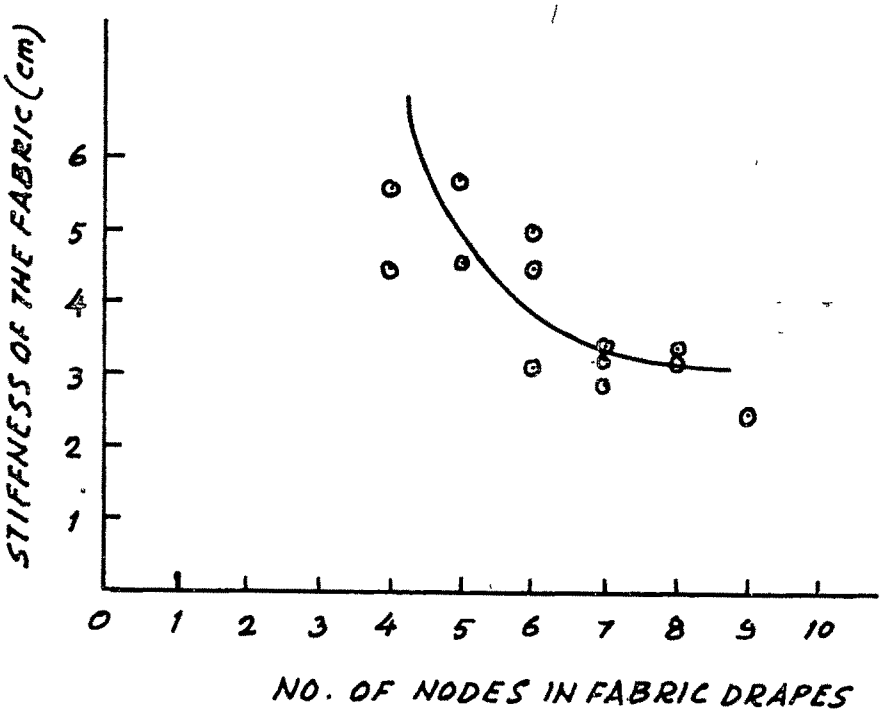

FIG. 39

directly with the drape coefficient. The nodes or pleats are formed in a draped sample by virtue of the buckling of the material.

(c) A relationship was also noted between percentage drape coefficient and flexural rigidity (Fig. 38). The data is presented in Table 10. As the flexural rigidity increases, percentage drape coefficient also increases, because flexural rigidity is a combined product of bending length and weight per unit area.

The nature of the graph is non-linear (Fig. 38). The limp fabrics are falling towards lower number and the stiff ones are falling away. From the graph it is predicted that, if there is an increase in the flexural rigidity, then also after 85-90% drape coefficient, the percentage drape coefficient will not increase. This helps in drape characteristic, due to the increase in the flexural rigidity. The fabric in a costume drapes with firm even folds.

(d) The data regarding stiffness of the fabric and number of nodes formed in fabric on drape-meter is presented in Table 11 and plotted in Figure 39. The data shows that there is a relationship between stiffness and number of nodes formed in fabric drape-meter test. The nature of the graph is non-linear. As the stiffness increases, number of nodes decreases and vice-versa.

The above relationship were also studied earlier by Cusick (8, 9, 10) and Chu et al (6 and 7). They have arrived at similar relations between these properties of drape. Cusick has further conducted a study to know the relationship with the drape property of garment by use of half skirts with the properties of drape. The drape behaviour of half skirts were given as ranks by observers, and these ranks were related with the drape properties of fabrics. One was termed as subjective assessment while other as objective assessment.

This study deals with creating a new style by isolated decoration in front (later explained as use of godets) without disturbing the fit of a garment. Thus full skirts were needed to be constructed and studied for their drape behaviour. The basis for the creation of new styles has been discussed below.

It is of interest to see how the relationships are useful in creating new designs in the prevalent styles, having isolation of pleats, gathers, tucks etc. These aspects are decorative in their function. However, this function is limited by the use of single fabric. It is possible that with known relationship between two fabrics, one can combine them to get a new drape effect or a different decoration. Thus it is thought to use two different fabrics, one more appropriate for the fitting aspect of the garment and the other for its decoration. Thus a few designs were prepared and illustrated

ILLUSTRATIONS OF SKIRT STYLES WITH COMBINATION OF FABRICS

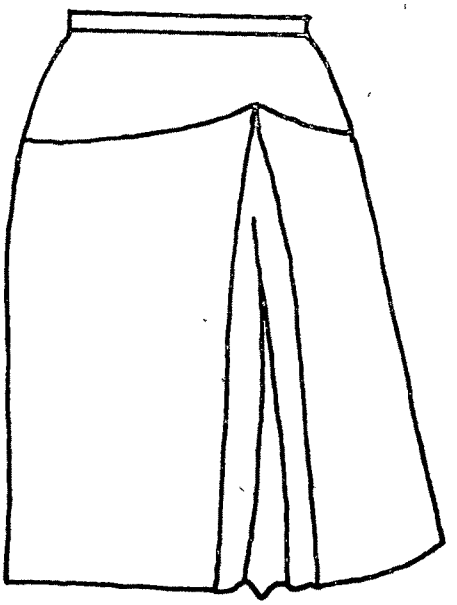

FIG. 40

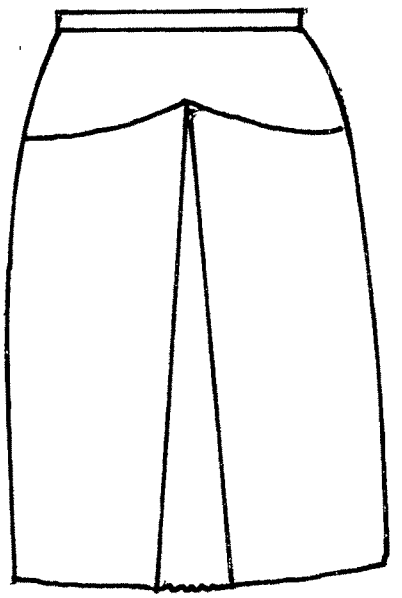

FIG. 41

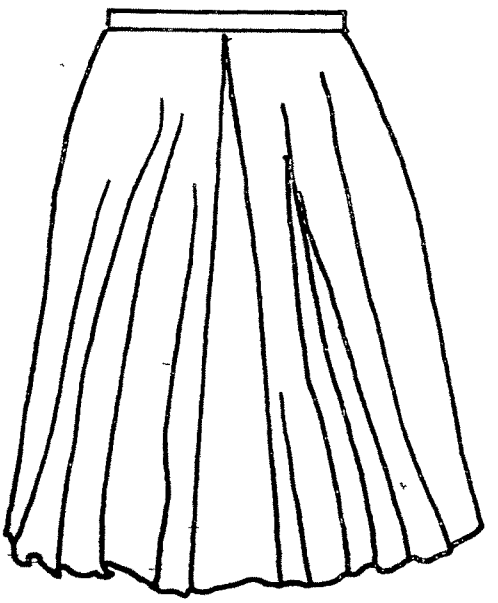

FIG. 42

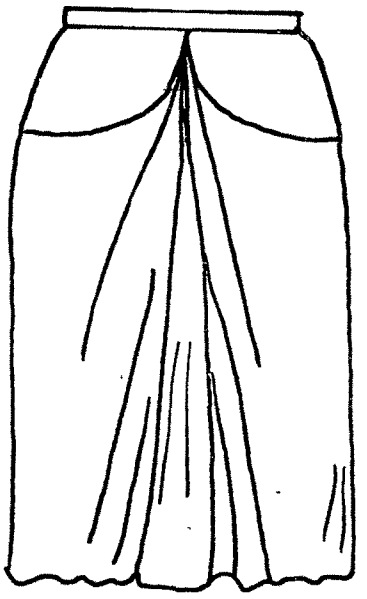

FIG. 42 (a)

in Figure 40-43 and described as follows:

	Skirt fabric	Panel fabric
(a)	Thick ...	... Thick
(b)	Thick ...	... Thin
(c)	Thin ...	... Thick
(d)	Thin ...	... Thin

A skirt (Fig. 40) with a godet on one side of the front of skirt is constructed with two different fabrics, a thick material for the skirt which is fitted and a sheer fabric for the godet which drapes into even firm folds.

A skirt (Fig. 41) with a godet in the centre front of skirt is constructed of a heavy thick worsted fabric and the centre godet is of very thin fabric like chiffon which drapes into voluminous folds and adds the aesthetic value.

A circular skirt (Fig. 42) of a limp fabric having a godet of stiff heavy material in the front from the waistline, flares straight and the limp fabric of circular skirt drapes in a voluminous folds all over.

A tubular skirt of a limp fabric (Fig.42a) having a godet of a stiff fabric in the centre front starting from the waistline. The yoke helps in fitting whereas the limp fabric of the skirt drapes inward from the sides due to tendency of the fabric. The panel of stiff fabric also pushes the limp fabric away from the centre line and it drapes into radiating

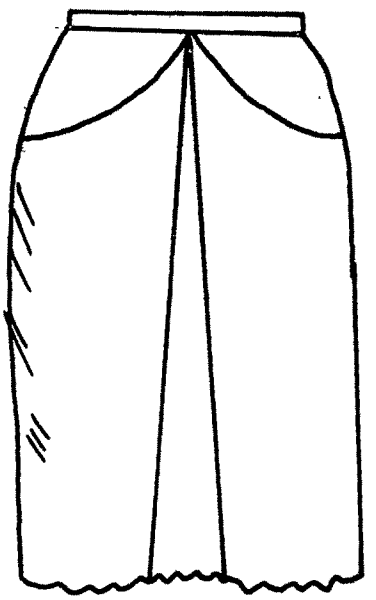

FIG. 43

folds.

A tubular skirt of limp fabric (Fig. 43) having a godet of a limp fabric of greater angle in the centre front starting from the waistline. The yoke is in two parts which controls the fitting of the skirt upto hipline. And limp fabric of panel skirts drapes evenly and only provides different colour combination.

Thus the combination of fabrics can be used to create variations in the prevalent styles and in creating new styles. Features like functional as well as decorative aspects can be incorporated with draping behaviour.

5.2 Description of various drape effect obtained by different methods of adding fullness and analysis of drape in prevalent styles

5.2.1. Methods of adding fullness:

Fullness in clothes can be termed as the presence of excess of material in a given amount of space. It gives a swelled or rounded effect and a protuberant appearance. It provides an ease of movement to the wearer. Fullness can be appropriately converted into a decorative feature. The fullness is added to the costumes in various ways and the amount of fullness in the costumes is also seen to vary according to the aesthetic sense.

The different ways of achieving fullness is through the use of tucks, pleats, gathers, flounces, frills and ruffles, shirring and godets and the effect obtained is mentioned in Table 12.

These methods are thus useful to get the desired drape effect in the garment. The materials used are light to heavy and differ in their thickness. Some of them are easy or simple to construct and some are difficult to construct. Soft and light weight materials give the rippled, flowing and flared drape effect, whereas thick and heavy weight fabrics give solid or firm line effect at folds. With the godet method especially both the types of materials are possible since the waistline stitching is away. Further godets become a part of garment and

Table 12. Methods of adding fullness and the drape effect obtained.

Method of adding fullness	Nature of the fabrics used	Nature of effect	Reasons and Remarks (Clothing Construction)
Tucks	Soft, light weight, sheer such as cambric, rayon, satin, rubia, voiles, superfine poplin, shark skin, China silk	Uniform line effect, soft and decorative effect, flared effect	Difficult to construct, fullness is restricted till tucks remain stitched
Pleats (knife, box and inverted)	Soft, bulky but heavy such as terywool, tery -cotton, poplin, velvet, drill, felt, worsted, cotton satin, texturized, damask, crepe, gabardine, flannel	Drape straight, directional, decorative firm fold line, flat effect	Easy to construct if allover Difficult to stitch if isolated, Unpressed pleats gets disturbed at the hem Permanent pleats hangs as they are pressed
Gathers	Soft, light to medium weight sheer such as chiffon, cambric, rubia voiles, georgette, taffeta, crepe	Slight fullness, voluminous folds, flowing ripples, flared, decorative	Easy to construct if allover Difficult to iron specially in cotton fabrics
Flounces	Soft, light weight, sheer, firm such as voile, taffeta, organdie, net, lace, lawn, China silk	Soft rippled, decorative flared	Difficult to construct
Frills and Ruffles	Soft, light weight, sheer, firm such as voile, taffeta, organdie, net, lace, lawn	Bulky, rippled, decorative	Difficult to construct
Shirring	Soft, light weight such as voile, taffeta, rubia, lawn, crepe	Decorative, rippled, bulky	Difficult to construct
Godets	Soft, light weight, sheer such as a) Chiffon, China silk, cambric, georgette, taffeta, crepe	Decorative, flowing ripples, flared	Easy to construct More number of nodes due to limp fabric
	b) Soft, bulky but heavy such as tery-wool, terycotton, worsted, cotton satin, texturized, gabardine	Decorative firm folds or nodes, flared	Easy to construct if they are from waistline. Less no. of nodes due to stiff fabric

one can use the fabric drape effect to decorate the garment for its aesthetic appeal.

These methods of adding fullness have been interesting to study. Earlier the fullness was added all over; while now (i.e. in prevalent styles) it is at isolated places. A few isolated pleats in a skirt will drape and look similar to those in sari, such isolated effects add aesthetic value too. How and where this fullness is added for drape is presented below in the analysis of prevalent styles. The prevalent styles have been compared and studied for development of new styles.

5.2.2 Analysis of drape in prevalent styles:

For this part of the study, several dress styles and costumes have been presented. These are different styles of kurtas, different ways of wearing saris and different modifications in skirt styles. In general, these dress styles and costumes are those which hang down from shoulder or from waistline and drape over the hips. Dresses having upper bodice part of the garment as fitted and lower part, as skirt like are not separately included since the lower part hangs from the waistline and drapes over the hips, which is similar to skirt drape.

These styles representing varying drape effect, were collected from various magazines, books, weeklies, newspapers etc. (25, 28, 29, 38, 41, 44).

There are two main divisions:

1) Draped costumes
2) Cut-and-sewn clothes (tailored apparel).

1) Draped costumes: This way of wearing is close to the body and the fabric drapes in waves while moving to emphasise body contour. The Indus Valley and the Ganges Valley civilizations revealed that a draped costume was prevalent in India all along, and that a garment comprising the pleated bunch of a plaid over a knotted end, tucked in, at the navel, formed the general costume of the Indian folk. It is referred to as the nivi or gathers (13).

This nivi style or gathered style, which has become almost universal, is a 5-6 yd. sari of 45"-52" width, one loose end of which is either tucked into a long skirt or fixed by a knot with enough material going round the waist and forming the end of the knot. The remaining portion is then tucked-in over the knotted portion and after being wound round the body, is draped over the left shoulder, the pallav end falling loose over the back and coming down to the seat. This style is also known as 'Modern' style or 'Basic' style (Fig. 44).

Variations in this style are made by (a) changing the positions of the tucked pleats and (b) changing the position of the pallav, there some sketches are given to show these variations in ways of wearing this sari and the drape effect obtained thereby (Fig. 45 and 46).

SARI STYLES AND THEIR DRAPE EFFECTS

(FIG. 44 TO 49)

FIG. 44

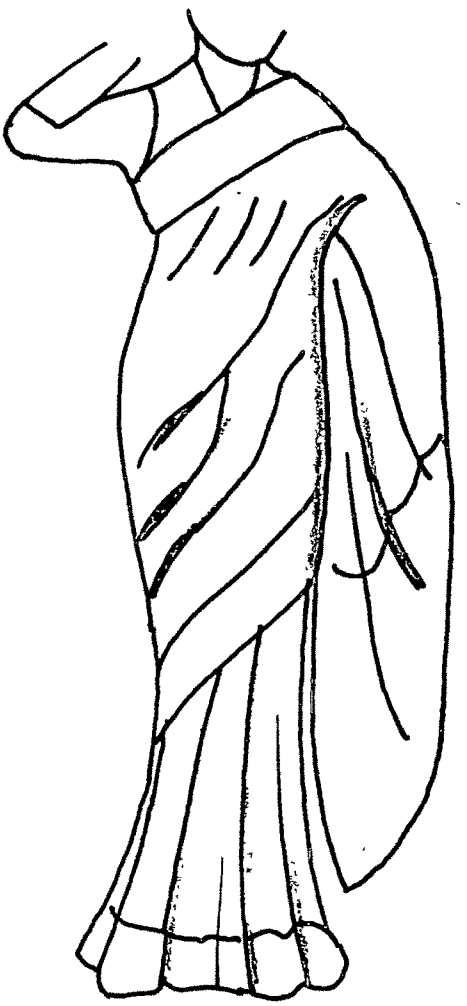

FIG. 45

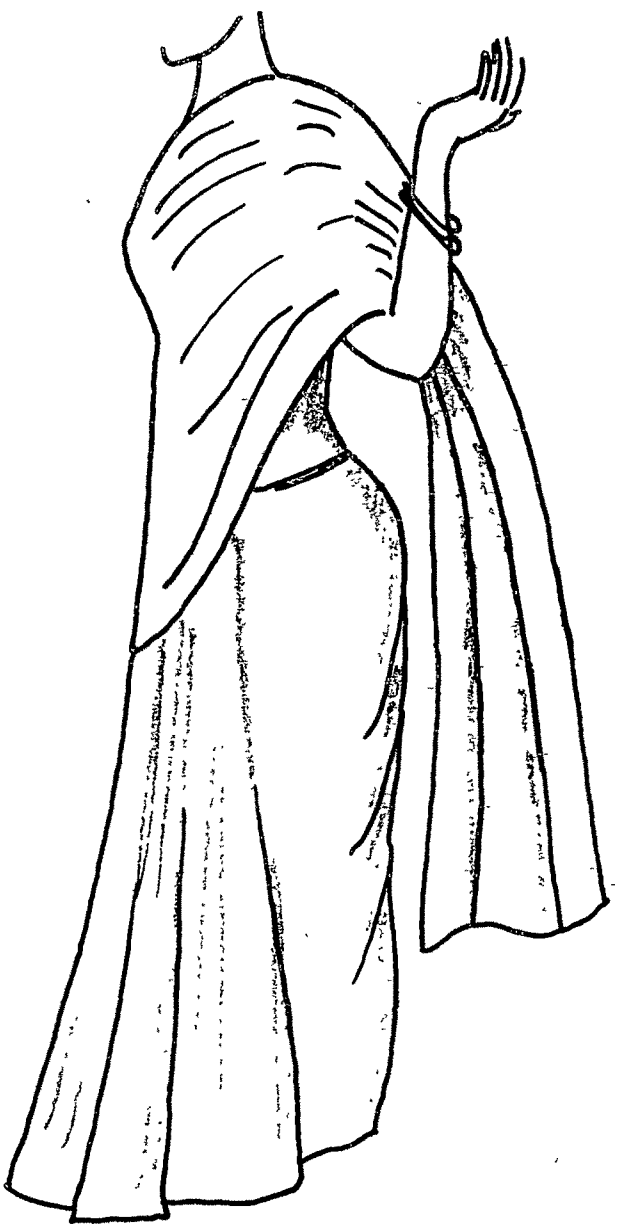

FIG. 46

1. Nivi or Modern style of sari (Fig. 44):

This style is known as modern style. In this style of sari, the overlapped pleats are tucked-in in the centre front, at one point, facing towards the left hand. It drapes evenly with even firm folds at the floor level. The folds remain same after movement also due to the lot of fullness added by pleats. The pallav drapes from the shoulder at the back with uneven folds (the pallav thus drapes from the smaller width that is shoulder line).

1 (a) Variation in Nivi or modern style of sari (close-in wear):

This style is a variation of the modern style (Fig. 45). The pleats are spread and tucked-in in the front of the waistline and extra length of fabric is provided to drape it in a curved manner from the sides. The extra fullness of the pleat forms folds, like pressed folds as the sari is wrapped tightly from the waist and bustline. The pallav is draped from the shoulder line and forms numerous but uneven folds.

1 (b) Variation in Nivi or modern style of sari (side pleated):

The variation in modern style is obtained by changing the position of the pleats from centre front to left side of the front (Fig. 46). The sari thus drapes with solid, firm, graceful folds from the waistline and from the shoulder line. The extra fullness is added in form of pleats at waistline and shoulder line. This adds to the aesthetic appeal of the sari. The extra length (more than the length required for the pallav and from

GUJARATI STYLE OF SARI

FIG. 47

MAHARASHTRIAN STYLE OF SARI

FIG. 48

waist to floor level) helps to flare the pallav and front pleats in a rediating manner.

2. Gujarati style of sari (Fig. 47):

The 'Gujarati' style is generally similar to the modern style but the pallav is draped over the right shoulder from behind and brought in the front. One side of the pallav is tucked-in at the waist and the other end drapes freely. The pleats which are tucked-in at the centre front, are facing towards right. The pleats have a direction and drape with graceful folds at the floor level. The pallav drapes with a few firm folds, which add an aesthetic value to the style.

3. Maharashtrian style of sari (Fig. 48):

There are two ways of wearing sari with Maharashtrian women, according to whether the sari is 5 yds or 9 yds. The 5 yds sari is worn almost similar to Nivi style, while 9 yds one is worn so as get divided look.

As far as wearing, this is similar. But since the length 5-9 yds, there is an extra fullness, which is partly kept in the front and partly taken at the back. Thus all the pleats are tucked-in at the same point and the centre of the lower edge of the pleats is taken aback from below and tucked-in at the back waistline. This divides the sari into two parts, covering the two legs, and provides thereby plenty of ease-of-movement. By taking the centre of the pleats from front to back, the pleats

BENGALI STYLE OF SARI

FIG. 49

also get some directional effect in the front as well as at the back. The pleats in the front forms curves on both the legs and give an effect like a cowl drape. At the back it gives an effect like overlapped box pleats, which flare as they go down.

4. Bengali style of sari (Fig. 49):

Draping of Bengali sari style, is similar to modern style except that there are differences in tucking the pleats and draping of the pallav. The pleats are divided into two parts and one part of pleats are tucked-in facing right and another part tucked-in facing left. Thus the pleats are placed at two points in the front. The pallav is kept longer than the modern style and is taken over the left shoulder, then under the right hand and again over the left shoulder. The other end of pallav flows freely over the left knee.

The pleats facing towards the left are covered with the pallav so only right side pleats are seen. These drape as formed from the waistline. The pallav starts thereafter so the pleats get direction towards the left. The one end of the pallav is taken over the left shoulder so it forms diagonal folds from down towards the left shoulder.

The sari drape is different from that of the cut-and-sewn clothes. The way of wearing a sari, directs the folds or nodes formed by the sari and gives the desired fullness effect of draping.

KURTA STYLES AND THEIR DRAPE EFFECTS

(FIG. 50 TO 54)

FIG. 50

In cut-and-sewn clothes, the outline, grainline, the amount of fabric, nature of fabric direct the folds or nodes in the garment. These are presented below.

2) Cut-and-sewn clothes (tailored apparel): The second type of costumes are cut-and-sewn clothes or tailored garment, which conform more to the lines of the body. The tailored ones have come in vogue much more in the north western region of India and in the northern and central region of India to some extent (13). Fashionable costumes such as the kurta, salvar, skirts were additions to these with passage of time. Several variations in the tailored costume styles are also seen.

(i) The present kurta styles are different from the earlier ones, but the basic cut style remained the same. The bodice gradually lengthened until it was just above the knee. As women became fashion conscious, the knee length of kurta became less and an arrangement of vertical pleats at the sides of the waist, produced the effect of an European dress styles. These are presented below.

This is a plain kurta (Fig. 50) with seam at shoulder line, hangs from the shoulder and drapes over the bustline in the front and drapes over the hipline at the back, and falls down at knee level. Usually the kurta is having A-line shape below the waistline. So it drapes in a slightly curved manner at knee. Due to the slit, the fabric is not having any resistance to fit, so it drapes straight in a curved shape rather than in folds.

FIG. 51

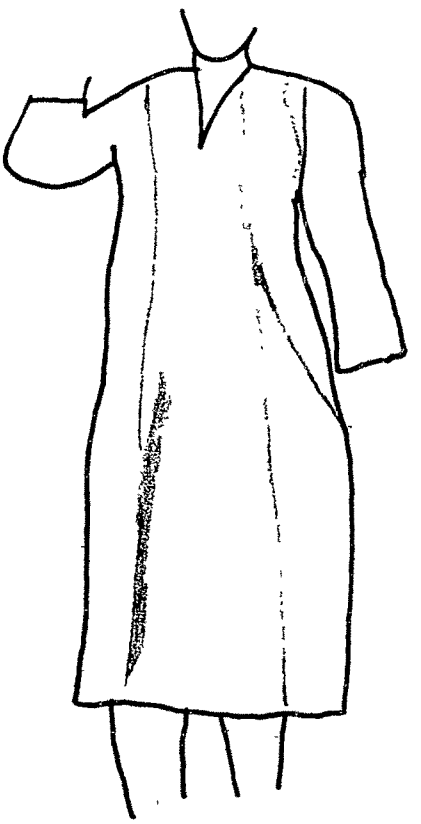

FIG. 52

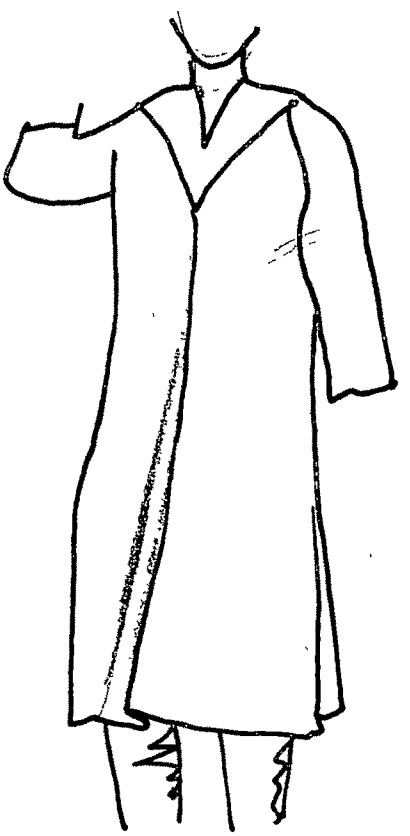

FIG. 53

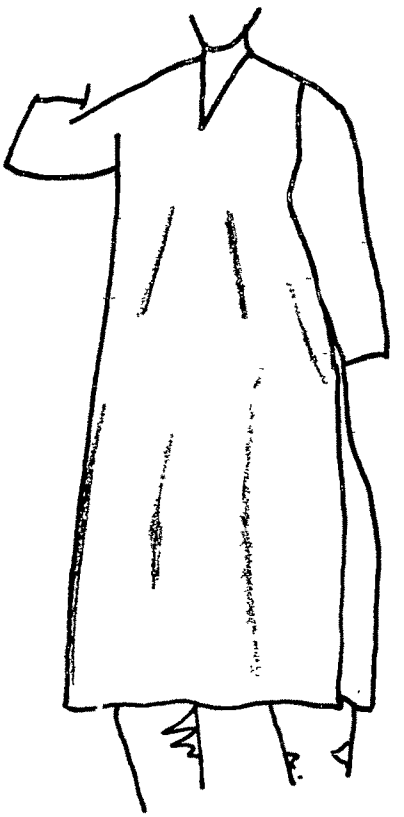

FIG. 54

A kurta (Fig. 51) of a limp thin fabric in an A-line shape below the waistline reaching upto the knee level drapes in a wavy manner. Due to the A-line shape a small fold is there near the slit and the remaining hemline is in a flowing line. The fullness of the A-line shape is gradual increasing from the waistline upto hemline, so the fabric at hemline has more width than at the waistline and hipline.

A kurta (Fig. 52) with a princessline from the shoulder upto the hemline drapes over the bustline and hipline and falls straight at the hem. It is cut and stitched in a similar shape to body contour, so it drapes straight.

A kurta (Fig. 53) with an inverted pleat in the centre front is variation of plain kurta, here the drape is starting from the bustline and falls down. The fabric forms ripples in the centre of the front due to the pleat and the remaining hemline drapes straight over the hipline. This is the popular style nowadays, as the pleat gives isolated decoration. This pleat opens with movements during walking and this appears graceful.

This is a plain kurta (Fig. 54) with shoulder seam hangs from the shoulder and drapes over the bustline and falls down at knee level. Having a pleat at the beginning of the side slit which adds fullness in the hemline. It drapes more or less straight like a curtain in the front with a small fold in the front due to unpressed pleat.

(ii) With the fashion in the tailored garments, changes are observed in skirt styles also. The length of the skirt been less, with the new generation. This necessitated changes in skirt styles. Fitted skirts with isolated decoration is one such in fashion today. These are discussed below.

Different types of skirts vary according to the flare obtained by various methods. The flare in each skirt is different and can be analysed. This analysis is based on the classification given by Pivnick (37).

According to Pivnick (37), there are four basic types of skirts, a) straight or tubular, b) gathered, c) flared and d) gored. There are also variations within these types.

(a) Straight or tubular skirt: The first group of basic skirt includes fitted skirts similar to one in silhouette to the sloper. A wide range of skirts can be made with no more than minor style details added to the sloper:

(i) straight skirt with pleats : A pleat is a fold, pressed and placed into a seamline. Pleats can be divided into side pleats, inverted pleats and box pleats.

(ii) straight skirt with a slight A-line : Extra width can be added to the side seam of the basic skirt pattern to give the skirt a slight A-line effect. The side seam will now be slightly bias.

(iii) straight skirt with panels and pleats : The basic sloper can be divided into a number of lengthwise sections called

panels, all need not be of the same width. Pleats can be added to these sections as well.

(b) Gathered skirts: Gathers in a skirt control the girth of the waistline. A skirt can be increased in width and then gathered at the waist so as to fit. A skirt may have a varying amount of fullness. It may be gathered all the way round or in certain areas, such as the centre front, the side fronts etc. which are in vogue nowadays.

(i) Straight gathered skirts : The simplest one in this type is one with fabric gathered to fit the waistline. Depending on the width of the fabric, one width can be used for the front and one for the back, or three widths can be used for a full skirt, each width gathered to 1/3rd of the waistline.
(ii) Circular gathered skirt : More width is added to the hemline than to the waistline like a gored skirt, and the entire waistline is gathered.

(c) Flared skirts: A seam flare, like a pleat, is extra width added to the sweep of a skirt. It can be added to any lengthwise seam. Unlike a pleat, which has depth, both at top and at bottom, the flare starts directly at the seamline, increasing in width as it moves towards the hemline.
(i) Semi-circular skirts : The semi-circular skirt, based upon half circle of fabric, is common for day-time dresses, where this silhouette is in fashion. The waistline measurement is reduced proportionately, and by stretching it slightly when

constructing the garment, the area immediately below the waistline will fit more smoothly and the points of the ripples will be lowered.

(ii) Circular flares falling from a fitted hipline : The simulated circular skirt produces a silhouette which is actually fitted down to the hip level. The ripples therefrom break into soft waves with the movement around the thighs, increasing in sweep to the hemline. The skirt width can be increased without seam flares or pleats. Either the basic darts can be used to flare the skirt, another basic pattern can be cut into sections and spread out in a fan shape, or both together, This aspect has some similarities to this study. The investigator is interested to study the drape effects in clothing styles by introducing a flare in a skirt in form of a godet, with the combination of different fabrics, and to study the possible effects.

(iii) Circular flares falling from the waistline : Circular flares need not be limited by the size of the darts. The skirt can be flared directly from the waistline and spread to any width. The hip section will no longer looks fitted since it is loose or flowing. Only the waistline is maintained. These flared skirts are fashion favourites, they are truly flattering to the majority of women.

(d) Gored skirts: Gored skirts may provide a close fit to any desired point by establishing a break in the skirt panels. As the fashion changes, the level of break may be raised or lowered

but the proportion established through the vertical seems may remain the same.

(i) Four-gored skirts : There are two types of four gored skirts one is cut on the bias and the other has less sweep and the sections are cut on the straight grain.

(a) Bias four-gored skirt - Because the fabric moulds to the figure when cut on the bias, this skirt produces a silhouette which appears to have a lower break level. It may also be cut on the straight grain of fabrics having elasticity, such as crepe fabric, and it hangs equally well although the break will appear in the normal position.

(b) Narrow four-gored skirt - This produces a silhouette which is cone-shaped with little or no rippled movement at the hemline.

(ii) Six gored skirt : The six gored skirt is sometimes called 'panel skirt'. It is a universal favourite. The position of the seams permit a good fitting and proportioning of the sections suits any type of figure.

Similarly there are eight-gored and ten-gored skirts. It permits distribution of movement as well as variety in the level of break.

From the different styles classified above came one or other style in fashion at one or other period. Present trend is of fitted skirt, with isolated decoration with the use of

SKIRT STYLES AND THEIR DRAPE EFFECTS

GROUP - I

(FIG. 55 TO 66)

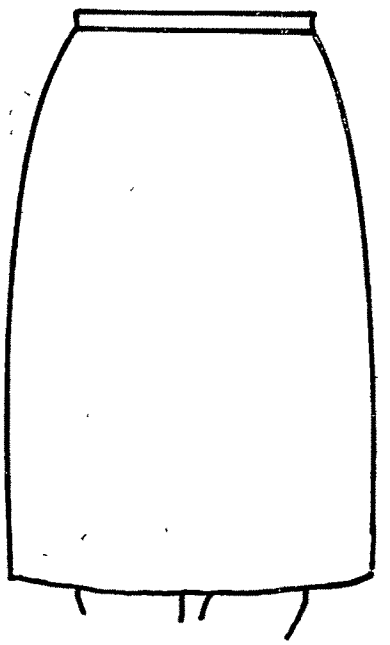

FIG. 55

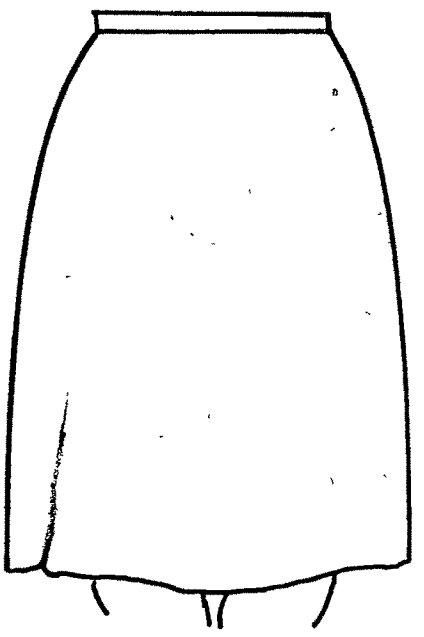

FIG. 56

pleats, gathers, tucks etc. at a particular point. These also serve the purpose of fullness for movement.

The grouping of the prevalent styles of skirts are done on the basis of the drape effect. 1st group is formed, where the drape effect is allover with the use of pleats, gathers, tucks, gores and flare. The 2nd group is formed, where the drape effect is obtained with the use of isolated pleats, gathers, tucks, etc. The 3rd group is formed, where the drape effect is obtained with the use of isolated pleats, tucks, gathers etc. alongwith flare, and the last 4th group is formed where the drape effect is obtained as special effect. These are presented below.

GROUP I

This is a tubular or basic skirt (Fig. 55). The amount of fabric in width is just enough as the hipline measurement and so fits at the waist and at the hipline. It drapes vertically, straight down from the hipline and so there are no folds or ripples in the skirt at the hemline. It drapes in an ellipse shape of that of hipline, since it measures the same at the hipline and at the hemline. Usually medium and heavy weight, thick fabrics are suitable for this style like woollen, worsted, cotton, terewool, drill etc.

An A-line skirt (Fig. 56) having a slight flare on the sides. An A-line means extra width can be added to the side seam of the tubular skirt to give the skirt a slight A-line

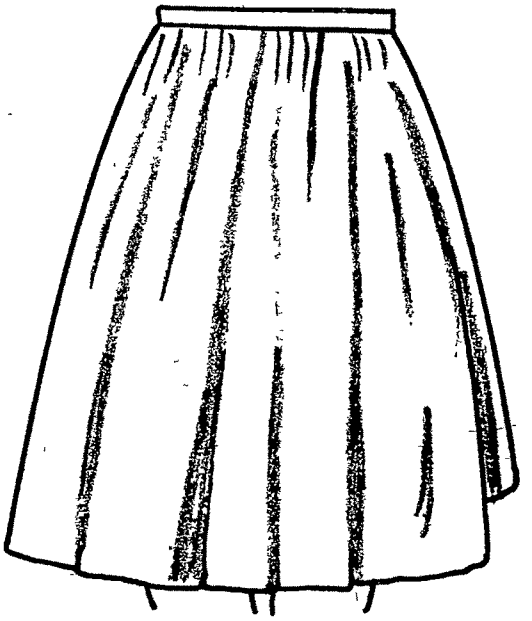

FIG. 57

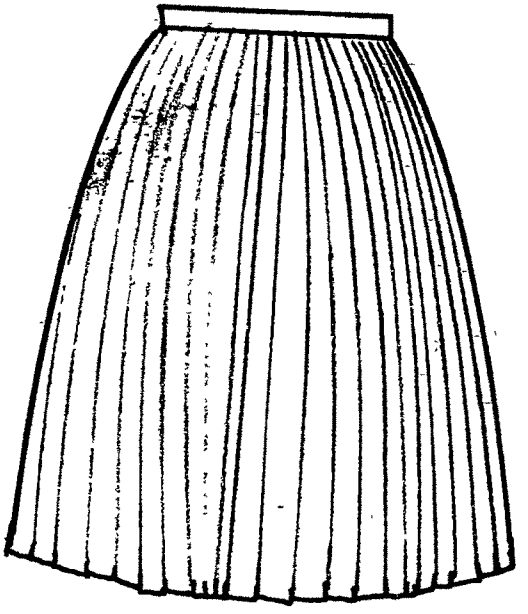

FIG. 58

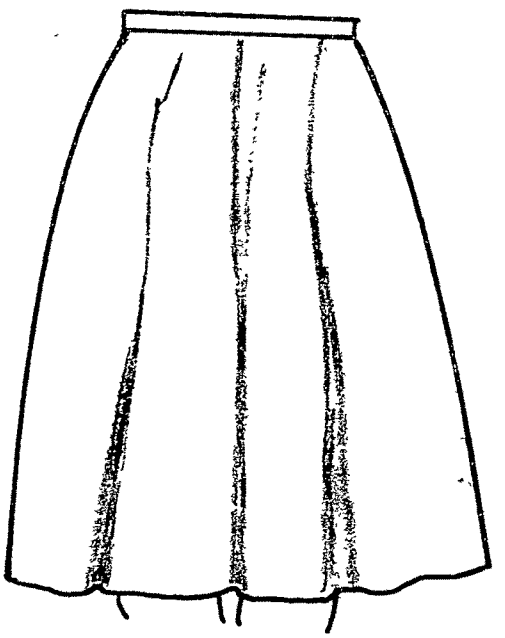

FIG. 59

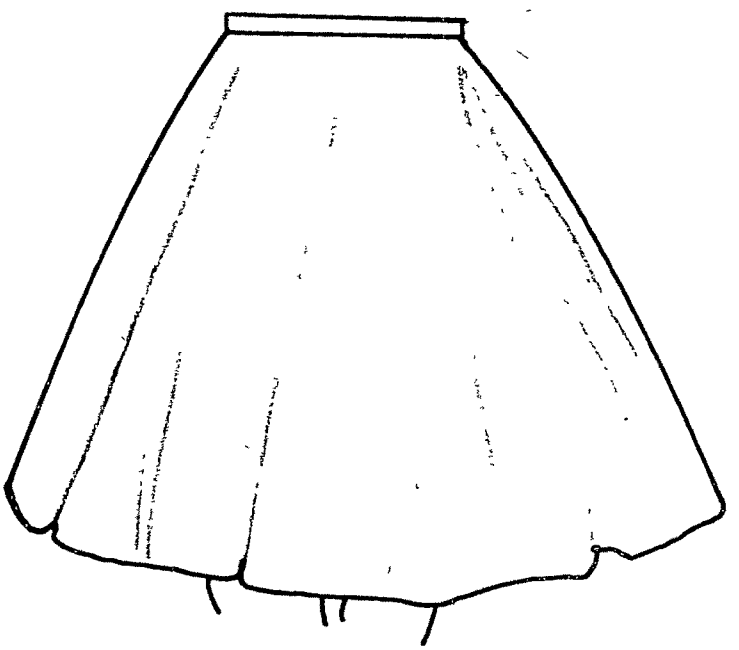

FIG. 60

effect. The side seam will now be slightly bias. It is fitted from waist to hipline and then it drapes from hipline. Extra width at the hem, at two sides, drapes inwards to the centre and ripples, i.e. wavy folds are formed at the sides. The moderate stiff fabrics are most suitable for this style.

This is an allover gathered skirt (Fig. 57). The fabric of the skirt hangs from the waist and drapes from the hipline. This is a natural drape of the soft, limp fabric although the gathers are there and so the fabric drapes by itself. Even folds are formed at equidistance at hemline, gives graceful appearance.

Skirt is having allover pleats (Fig. 58). The knife pleats of the skirt are facing towards the leftside so it gives direction. The skirt hangs from the waistline and drapes from the hipline and gradually the pleats open towards the hemline which gives an appearance of ziczac effect.

This is an eight-gored skirt (Fig. 59), cut on a bias. The extra material of each gore convert itself into even folds or into waviness at hemline. The fabric has a tendency to fall inward. This is due to limpness of the fabric and seamline between two gores. Usually limp fabric are suitable for such style.

An eight-gored skirt (Fig. 60) drapes with a few ripples at the hem, but the skirt flares away from the body due to the thick and stiff fabric. It looks similar to the gored skirt (17).

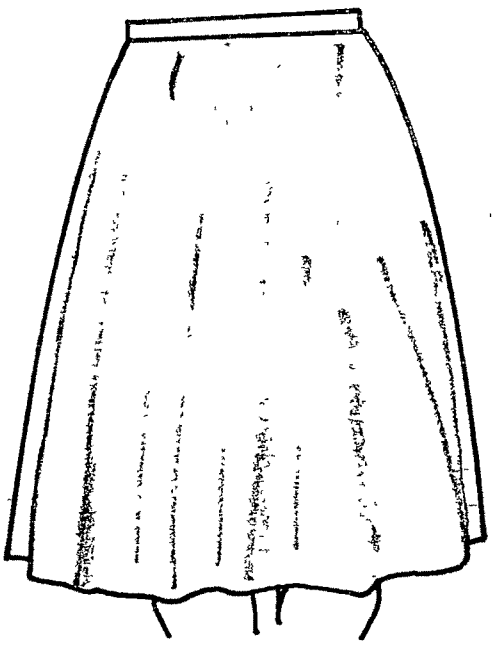

FIG. 61

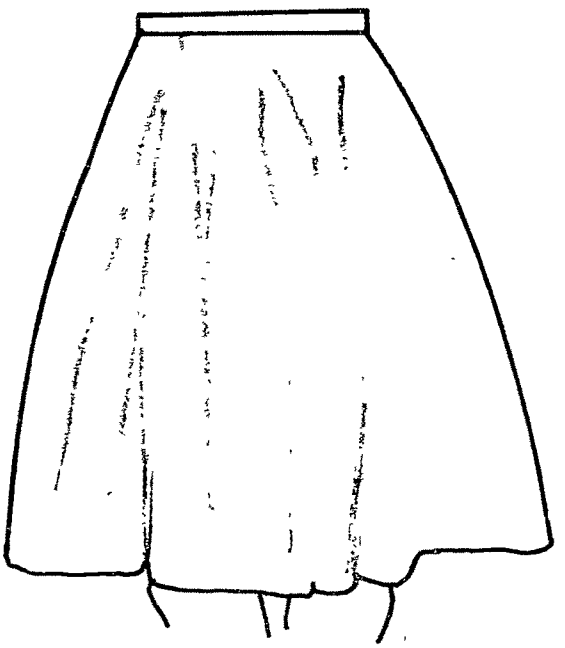

FIG. 62

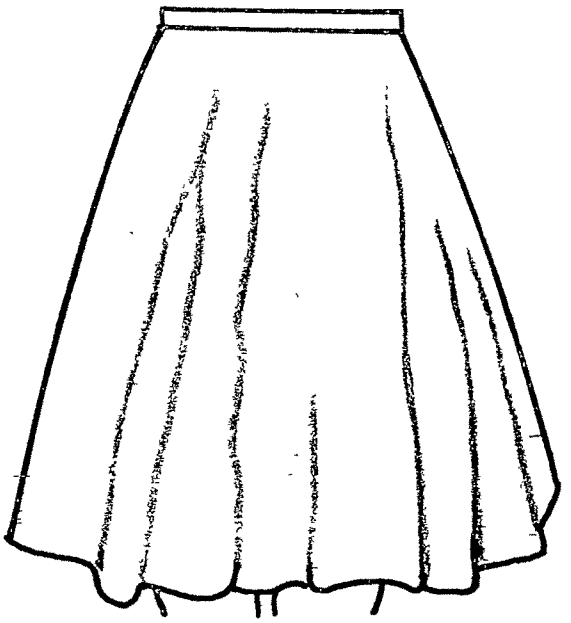

FIG. 63

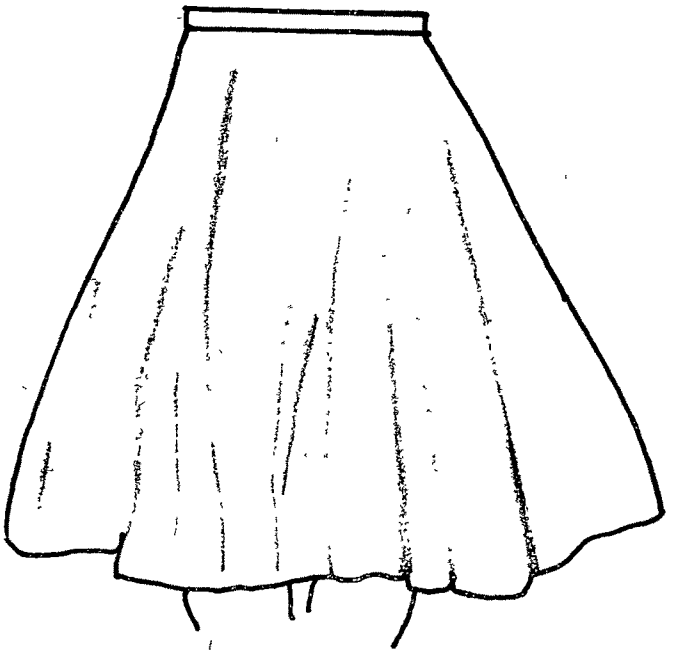

FIG. 64

The material is less wavy in-between the folds and forms solid folds.

This Figure 61 shows a flared skirt of limp fabric and falls closer to the body and forms even ripples at the hemline. The ripples which are formed are right from the waistline, giving loose, soft, graceful folds due to the limp, thin and light weight of the fabric.

A semi-circular skirt (Fig. 62) which has folds in the centre of the skirt hem and the sides fall straight at the hem. The ripples are less on the sides. The centre front and centre back falls on a straight grain and the two sides of the skirt are on bias, so the material tends to drape towards the straight grainline. Due to the thick but soft fabric, the folds are less on the sides. The folds are formed in the centre towards the straight grain, started from the waistline. This decorative isolated effect is obtained due to the semi-circular skirt cut.

This skirt (Fig. 63) is a semi-circular skirt cut on a bias. The extra material is added from the sides. The centre of the front and back are placed on a straight grain so the material tends to fall towards the centre front and back and forms nodes at the hemline, which adds the aesthetic value. Soft and light weight fabrics gives such effects.

This is a circular skirt (Fig. 64) with numerous folds formed from the waistline. The material is slight thick and

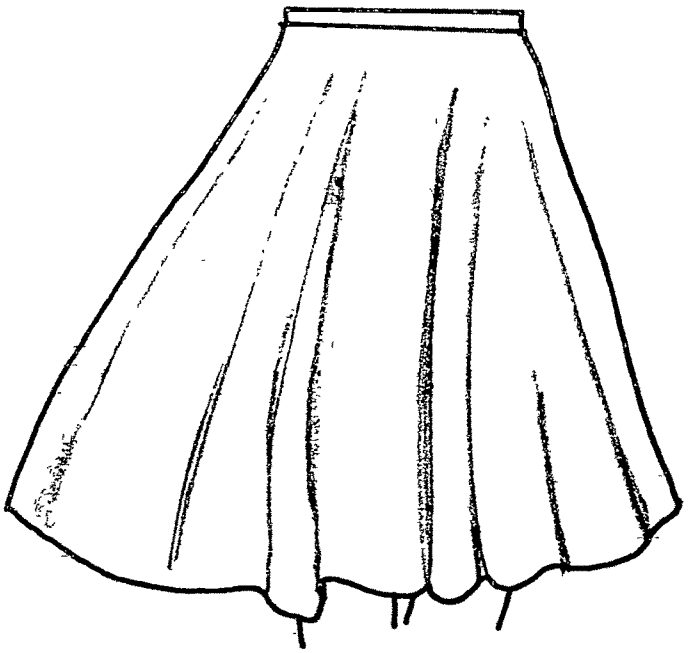

FIG. 65

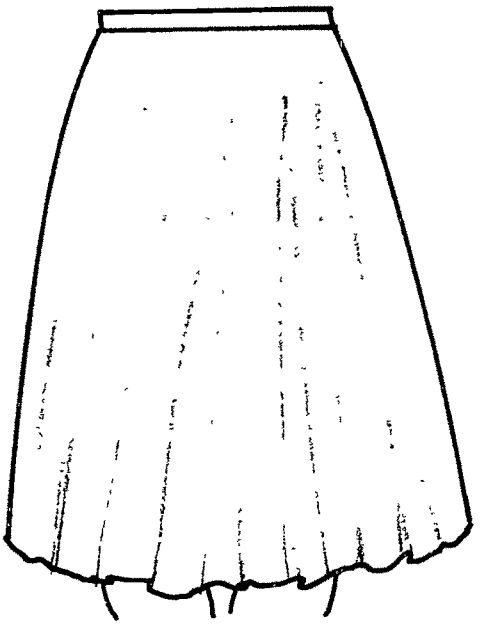

FIG. 66

GROUP - II
(FIG. 67 TO 74)

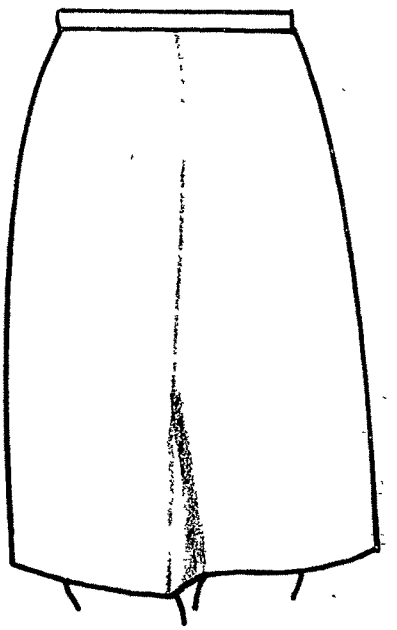

FIG. 67

FIG. 68

stiff moderately, so the skirt flares away from the body while walking, these folds moves, which adds aesthetic value whereas if thin and limp fabric flares closer to the body and forms soft folds. It is difficult to construct when the width of the material is less than the required one.

A circular skirt (Fig. 65) forms graceful folds allaround the hemline. While walking, these graceful folds change their positions and thus enhance the aesthetic appeal. Because of the limp fabric it drapes unevenly at the hemline. This gives similar effect of the dresses worn by Rajput rulers (31).

The skirt (Fig. 66) which is circular in nature and made of very shear, transparent fabric forms numerous, even, graceful folds, all around the body. This adds beauty. The folds are formed from the waistline and move with the movement of the body, but redrape in similar manner.

GROUP II

This skirt (Fig. 67) is an A-line skirt with an inverted pleat in the centre, having the same hem width as above. But due to the pleat in the centre, the material drapes in the centre front of the skirt. The sides of the skirt fall according to the body contour from the sides as the inverted pleat is stitched and closed upto certain length. This means, the fullness is added from the waistline but the fullness is controlled by stitching the pleat. The stitches restrict the fabric flare.

FIG. 69

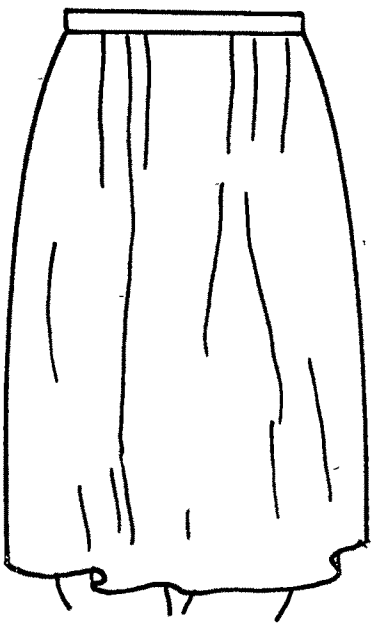

FIG. 70

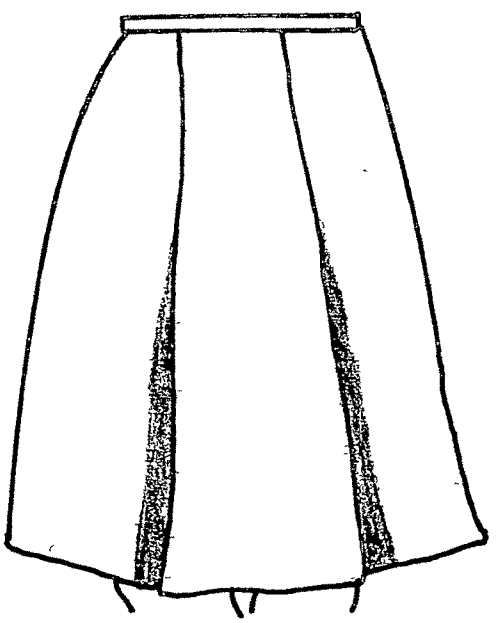

FIG. 71

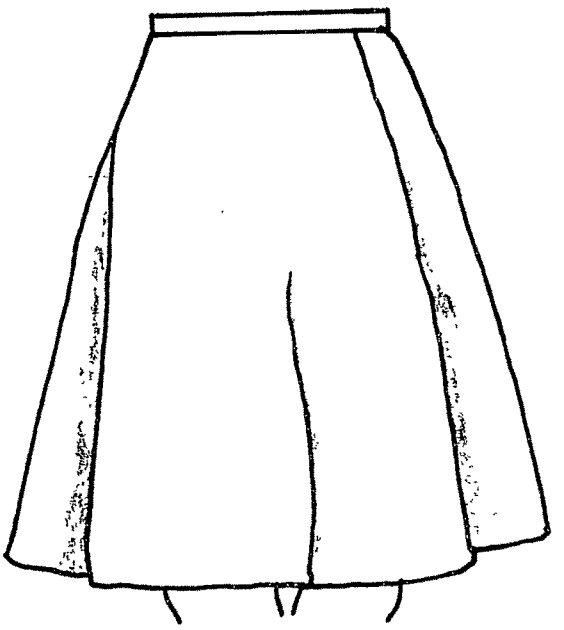

FIG. 72

This skirt (Fig. 68) is also an A-line skirt having an inverted pleat on one side, so the skirt drapes towards the pleat on one side and the other side remains same as in tubular skirt. More or less sharp folds rather than ripples are formed due to the pleat. The skirt drapes slightly sideways from the body during movement. The pleat is stitched or closed upto a certain length and then kept open. The closing of the pleat is as per the taste of the individual.

The A-line skirt (Fig. 69) with an inverted pleat on the right side of the skirt is stitched upto certain length and remaining length is kept unstitched. The fitting of the skirt is thus kept upto the closed pleat length. The open pleat gives flare towards the hem. Due to less openness its waviness at hem is less than in the skirt with pleat starting from waistline. When it starts from the waistline, the pleat gives flare from the waistline upto hemline.

A skirt (Fig. 70) made of limp fabric with three tucks placed on the two sides of front, provides a little fullness at hemline, which forms even and graceful folds and adds beauty. The tucks are closed upto abdomen level so as to provide appropriate fitting of the skirt at abdomen level.

An A-line skirt (Fig. 71) with a stitched to a certain length of box pleat in the centre front adds localised fullness towards the centre front of hemline. With the use of thick stiff material mainly flare is away from the body, without any

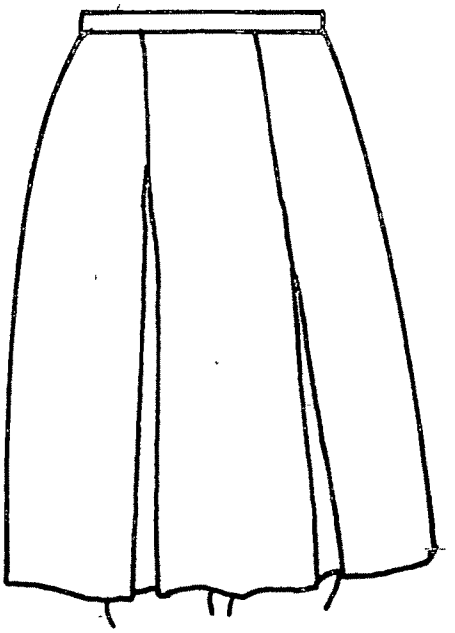

FIG. 73

FIG. 74

additional folds, and the pleat portion only forms the folded effect, very similar to zigzac effect.

This skirt (Fig. 72) is a variation of tubular skirt with two knife pleats placed towards the sides of the skirt. These face away and so fullness flows away at the hemline. The extra material of the unpressed pleats forms ripples but less folds, these became at sides.

Two inverted pleats are placed equidistance from the centre front on either side of an A-line skirt (Fig. 73). This shows three sections in the front. The extra material nearer the pleats forms ripples, so also that of the pleats, since these are flat ironed and free. The extra fabric of the A-line skirt form ripples on the sides as the sideseam of the A-line skirt is slightly in bias. Usually this style is used for sports and school uniforms. The pleats adds additional fullness and if the inside material of pleats are of different colour (49) then it is easy to distinguish one group from another group.

A skirt (Fig. 74) with four inverted pleats starting from the waistline gives isolated decorative effect. Due to the tendency of unpressed pleats, the pleats are opened and add fullness at the hemline. Due to the fold lines of pleats, zigzac drape effect at the hemline is formed.

GROUP - III
(FIG. 75 TO 80)

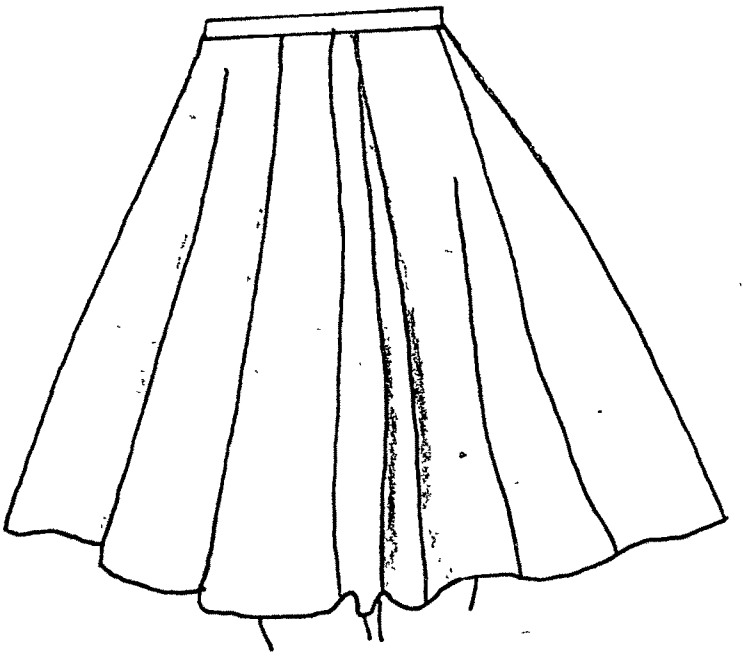

FIG. 75

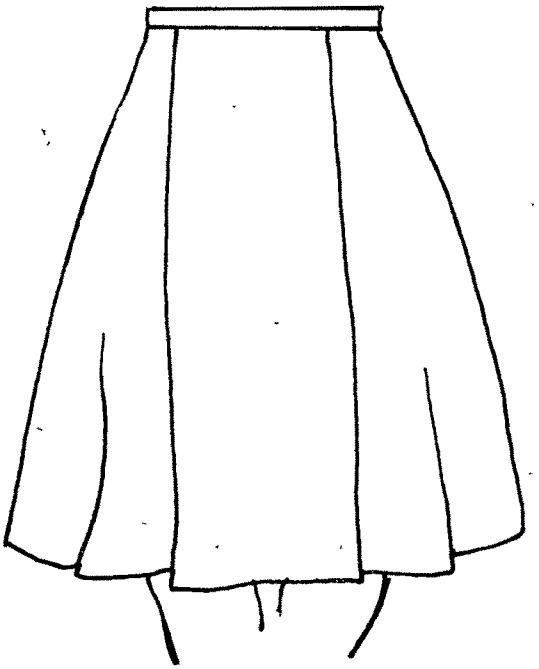

FIG. 76

148

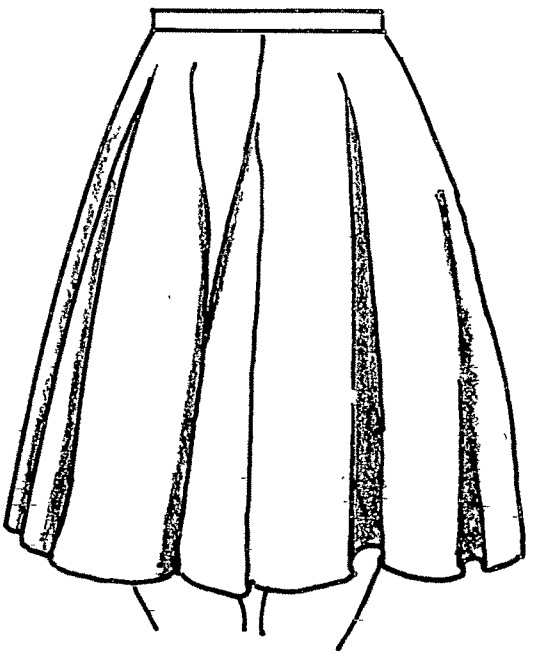

FIG. 77

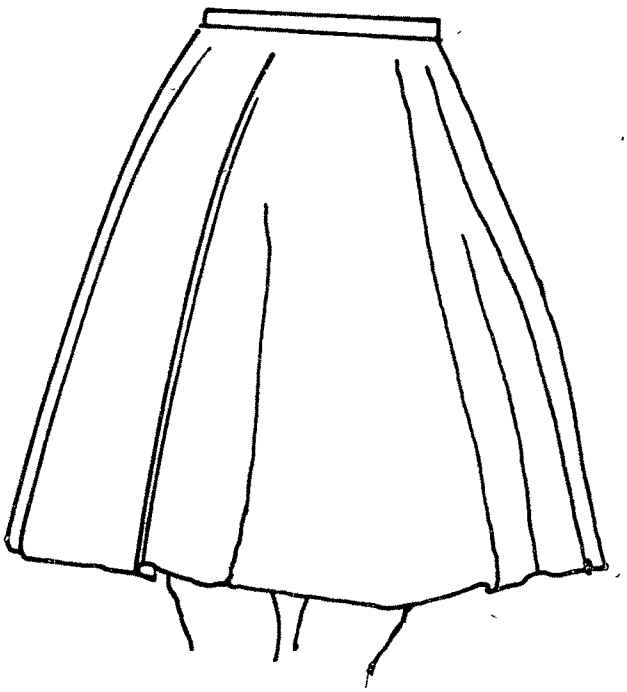

FIG. 78

GROUP III

This is a four gored skirt (Fig. 75) with lots of fullness at the hem having scattered knife pleats all over the skirt. The skirt, due to the soft and heavy material drapes away from the body with even wavy folds. All the folds are oriented at the place of knife pleat in a radiating direction as these pleats are unpressed pleats.

This is a six gored skirt (Fig. 76) which is having one knife pleat on each side. These pleats add extra fullness apart from extra fabric of gored panels so as to form firm folds at the skirt hem. This fullness adds an aesthetic value and provides ease in movement.

A bias four-gored skirt (Fig. 77) is having three knife pleats on each side. So the fabric drapes in a pleated way on the sides and forms ripples in the centre of the skirt. The bias fabric gives better aesthetic effect as the pleats does not form a firm fold lines due to bias cut. Waviness at hemline in drape is obtained in the centre.

A skirt (Fig. 78) with flare obtained with knife pleats on sides, but drapes close down from the waistline. A slight waviness occurs at hemline inbetween the folds of the pleats otherwise due to the thick, stiff material skirt flares away from the centre.

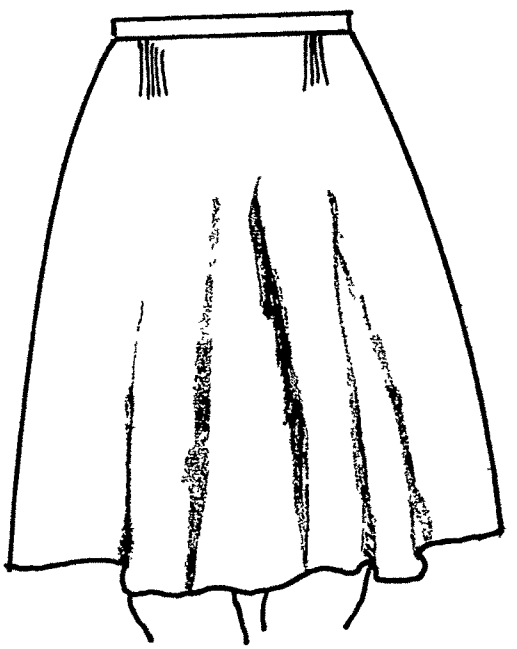

FIG. 79

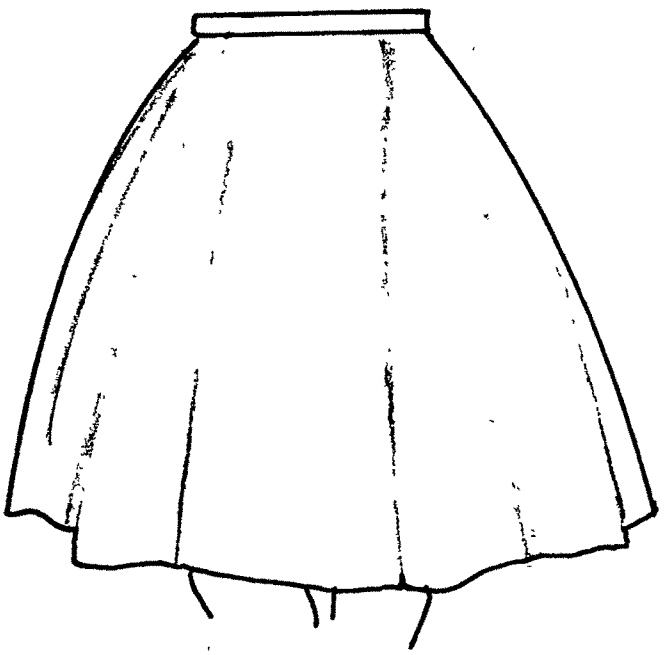

FIG. 80

GROUP - IV

(FIG. 81 TO 83)

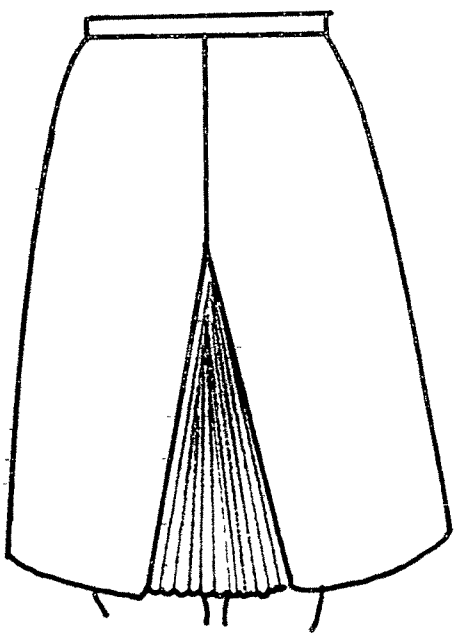

FIG. 81

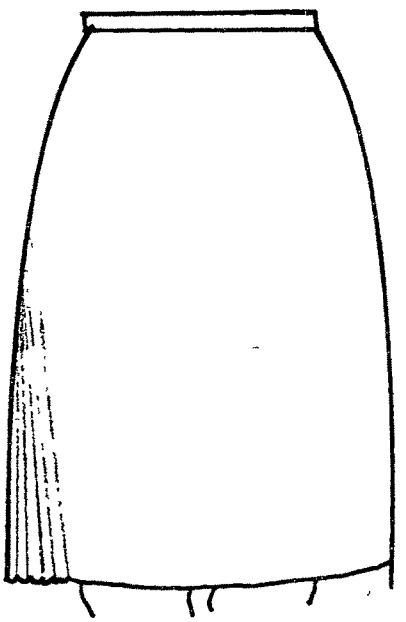

FIG. 82

This is a semicircular skirt (Fig. 79) with a few gathers placed on each side, the extra fabric in the front which is so added, provide fullness to the skirt from the waistline down to hemline and is converted into ripples at hemline towards the centre, as the centre of the front skirt is on a straight grain line. Thick but soft fabrics are most suitable for obtaining such effect.

The circular skirt (Fig. 80) with two knife pleats facing away from the centre, flares away from the body and forms bigger but even firm folds or ripples. The pleats controls the folds in the front.

GROUP IV

A tubular skirt (Fig. 81) with accordian pleats in the centre of the front skirt, adds fullness at the hemline alongwith decoration. But as the accordian pleats are heat set pleats, it tries to stay in a position so the skirt is not flared that much as compared to the number of pleats.

A tubular skirt (as shown in Fig. 82) with accordian pleats on one side seam fall straight on one side and other side, due to the pleats fall away from the body, from where the pleats starts, at hemline. This also adds fullness at hemline. The fitting of the skirt at waist level and upto hipline remains same.

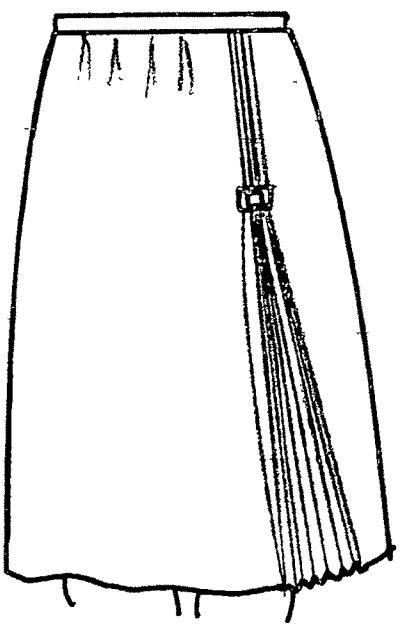

FIG. 83

This is an A-line skirt (Fig. 83) with small knife (accordian) pleats placed together on one side of skirt and closed upto the hipline. So below the hipline when it spreads, it widens the hemline and on one side towards the pleated side it forms nodes in ziczac form. The other side remains same as tubular skirt. This gives isolated drape effect and decoration. Usually for the pleated part heat set material is preferred. For the remaining side of the skirt any other heavy, soft material is suitable.

The above analysis indicates that pleats or gathers in a garment produce fullness and flare as in the usual styles. The fullness or flare according to the design of a garment has been added from the waistline, and the fitted garments have come in vogue (from Fig. 44 to Fig. 83). Present trend in such clothings has isolated decoration, which serves the purpose of decoration and also ease to movement due to fullness. They use a few gathers or pleats or tucks at localised point(s) at the waist or below the waist. Sometimes it starts from the waist but closes-up at a certain length and then it spreads, thereby giving an impression of different starting points.

The position of the isolated decoration differs with the styles. Sometimes the isolated decoration or fullness starts from the yokeline. Using similar fabrics for this decoration is one way, while the use of different coloured fabrics is another way. Similar or varying effects are obtained by use of different

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textures, different thickness, and these can be enhanced by different methods for adding decoration and fullness.

Further, with the use of fabric drape properties and varying cuts in the material (like the grainline of the fabric, shape of the cutline), drape effects are varied. All these relationships are useful in creating good new designs, and are studied in the next section.

Previous discussion on the drape in the sari styles, kurta styles and skirt styles have been summarized in Table 13 to 15.

Table 13. Sari styles and their drape effects.

Sari style	Drape effect
1. Modern style (Fig. 44)	drapes evenly with even folds
a. Variation in modern style of sari (close-in-wear) (Fig. 45)	drapes in a curved manner, extra fullness forms folds like a pressed pleat folds
b. Variation in modern style of sari (side pleated) (Fig. 46)	drapes with solid, firm, graceful folds
2. Gujarati style (Fig. 47)	drapes with graceful folds with direction
3. Maharashtrian style (Fig. 48)	drapes with directional effect and forms curves on both the legs and gives an effect like a cowl drape
4. Bengali style (Fig. 49)	drapes with diagonal folds

Table 14. Kurta styles and their drape effects.

Kurta style	Drape effect
1. Kurta (Fig. 50)	drapes in a slightly curved manner at hemline
a. Kurta of limp fabric (Fig. 51)	drapes in a wavy manner at hemline
b. Kurta with princess line (Fig. 52)	drapes straight
c. Kurta with an inverted pleat (Fig. 53)	ripple in the centre of the front due to induced drape
d. Kurta with a side pleat (Fig. 54)	fold on the side of front due to unpressed pleat

Table 15. Skirt styles and their drape effects.

I. Skirt styles (use of allover pleats, gathers, tucks, gores and flare etc.)	Drape effect
1) Tubular skirt (Fig. 55)	no folds or ripples, drapes straight
2) A-line skirt (Fig. 56)	flare at hemline
3) Gathered skirt (Fig. 57)	allover flare with even folds at equidistance
4) Knife pleated skirt (Fig. 58)	flare at hemline with ziczac effect
5) Eight gored skirt (limp fabric) (Fig. 59)	inward even folds and waviness at hemline
6) Eight gored skirt (stiff fabric) (Fig. 60)	flares with a few ripples at the hemline
7) Flared skirt (limp fabric) (Fig. 61)	falls closer to the body and forms even ripples at hemline
8) Semicircular skirt cut on a straight grain (thick and soft fabric) (Fig. 62)	folds are at the centre hemline due to straight in the centre
9) Semicircular skirt cut on a bias grain (soft and thick fabric) (Fig. 63)	allover graceful folds
10) Circular skirt (thick and stiff fabric) (Fig. 64)	allover numerous big folds
11) Circular skirt (limp fabric) (Fig. 65)	graceful folds all around the hemline
12) Circular skirt (sheer fabric) (Fig. 66)	numerous, even, graceful folds all around the hemline

II. Skirt styles (use of isolated pleats, gathers, tucks etc.)	Drape effect
1) A-line skirt with an inverted pleat in the centre (Fig. 67)	drapes in the centre front due to induced drape.
2) A-line skirt with an inverted pleat on one side (left) (Fig. 68)	inward sharp fold due to induced drape of stiff fabric
3) A-line skirt with an inverted unpressed pleat on one side (right) (Fig. 69)	inward flare at hemline due to induced drape of soft fabric
4) Skirt with three tucks at two point in front (Fig. 70)	even graceful folds at hemline
5) Tubular skirt with a box pleat (Fig. 71)	folds with ziczac effect due to induced drape
6) Tubular skirt with unpressed knife pleats at two points in front (Fig. 72)	less folds with rippled effect
7) Tubular skirt with inverted pleats at two points (Fig. 73)	ripples at hemline due to induced drape
8) A skirt with four inverted unpressed pleats at two points (Fig. 74)	folds with ziczac effect due to induced drape

III. Skirt styles (use of isolated pleats tucks, gathers etc. alongwith flare)	Drape effect
1) Four gored skirt with scattered knife pleats (Fig. 75)	even wavy folds with radiating direction
2) Six gored skirt with knife pleat at two points (Fig. 76)	firm folds at the hem due to induced drape
3) Four gored skirt with three knife pleats at two points (Fig. 77)	firm fold lines due to bias cut
4) Flared skirt with knife pleat on sides (Fig. 78)	folds at hemline due to induced drape and waviness inbetween the folds
5) Semi-circular skirt with a few gathers placed at two points (Fig. 79)	ripples at hemline in the centre due to thick, soft fabric
6) Circular skirt with two knife pleats at two points (Fig. 80)	even bigger firm folds at hemline

IV. Skirt styles (special effect)	Drape effect
1) Tubular skirt with accordian pleats in the centre (Fig. 81)	flares less compare to the number of pleats having ziczac isolated effect at hem
2) Tubular skirt with accordian pleats on the side (right) (Fig. 82)	flares on the side due to pleats with ziczac isolated effect at hem on side
3) A-line skirt with small knife pleats at one place (Fig. 83)	pleats drapes in ziczac form at hem which gives isolated drape effect

5.3 Analysis of drape ratio of garments

In the previous section (page 107), it is noted that the skirts have a variety of drape effects. The skirt has been a favourite dress especially amongst the teenage girls. The length of the skirt and its style vary with the fashion. Sometimes it is of allover fullness, sometimes the fullness is in the front or at the back or at the sides, and so it varies. The teenage or college going girls have been influenced by the trend of fitted garments. The skirts with isolated decoration is one such in the trend. **This means that use of pleats, gathers, tucks** is at a particular point only and the remaining skirt is a well fitted one like a basic skirt. The skirt is thus very suitable for a study of drape characteristics obtained by such isolated aspects and the like, godet being used in this study for this purpose.

A skirt with separate centre front panel was constructed and godets were fixed in between the centre panel and the remaining part of the skirt on the two sides. The skirt was draped on a dressform and drape was studied by noting the shadow area under draped skirt, under godets and calculating the drape ratio as needed. The data is presented in Table 16 to 20. The summary of relative drape ratio is also given in Table 24 (page 188).

Table 16. Data on draped area of basic skirt - Fabric A.

Fabric Code	Angle of Godets	Shadow area under draped skirt (sq.cm.)	Relative drape ratio	Shadow area under draped godets (sq.cm.)
	0°	645	.99	-
A	2 x 10°	764	.77	19.81
	2 x 20°	810	.59	60.35
	2 x 30°	923	.50	89.62
	2 x 40°	962	.40	154.72
B	2 x 10°	790	.80	34.9
	2 x 20°	830	.61	33.74
	2 x 30°	964	.52	141.51
	2 x 40°	955	.40	187.14
C	2 x 10°	841	.85	16.41
	2 x 20°	887	.65	43.39
	2 x 30°	858	.46	66.95
	2 x 40°	955	.40	105.66
D	2 x 10°	877	.89	21.70
	2 x 20°	819	.60	66.04
	2 x 30°	1000	.54	103.77
	2 x 40°	966	.40	142.45
E	2 x 10°	705	.72	18.30
	2 x 20°	824	.60	52.83
	2 x 30°	877	.47	49.05
	2 x 40°	915	.38	155.66

Hem ellipse area

0° = 650 sq.cm.	2 x angle as the number
2 x 10° = 985.sq.cm.	of godets are two.
2 x 20° = 1370 sq.cm.	
2 x 30° = 1865 sq.cm.	
2 x 40° = 2400 sq.cm.	

RELATIONSHIP BETWEEN SHADOW AREA UNDER DRAPED GODETS AND ANGLE OF GODETS IN BASIC SKIRT OF FABRIC-A

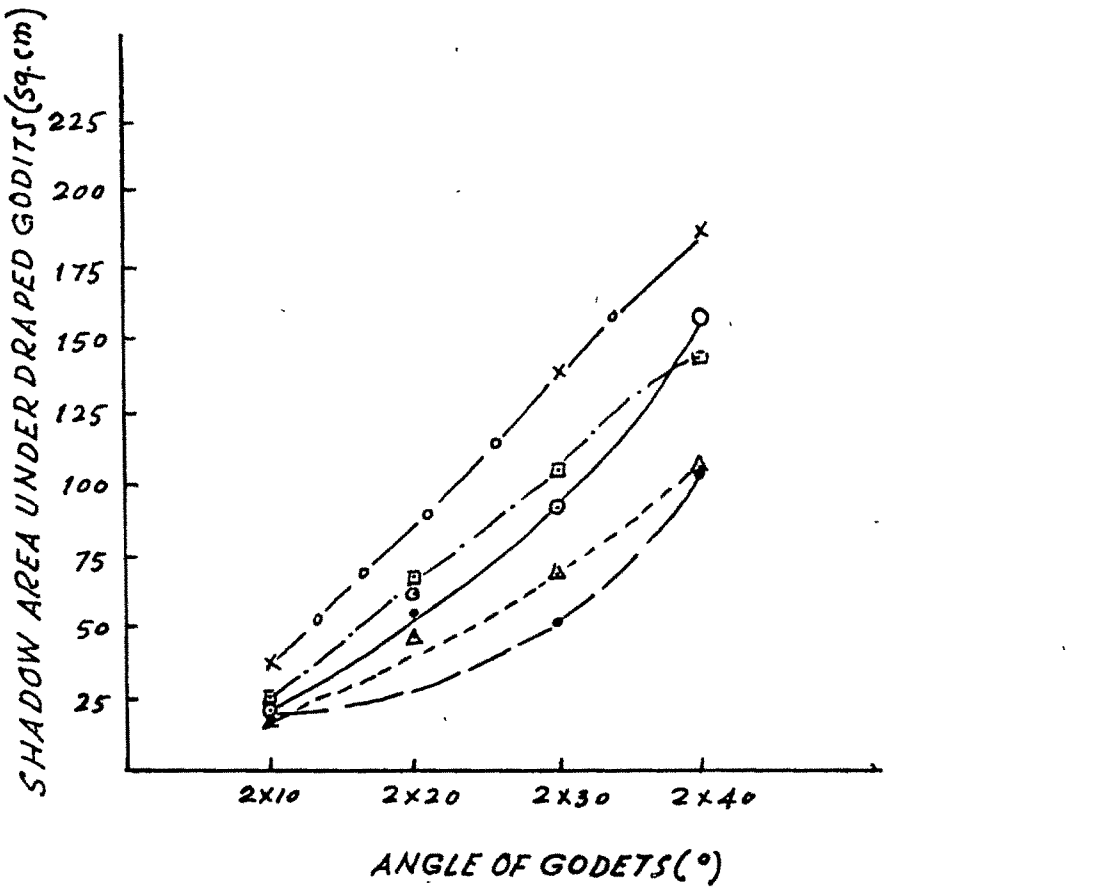


FIG. 84

RELATIONSHIP BETWEEN RELATIVE DRAPE RATIO OF GARMENTS AND ANGLE OF GODETS IN BASIC SKIRT OF FABRIC A

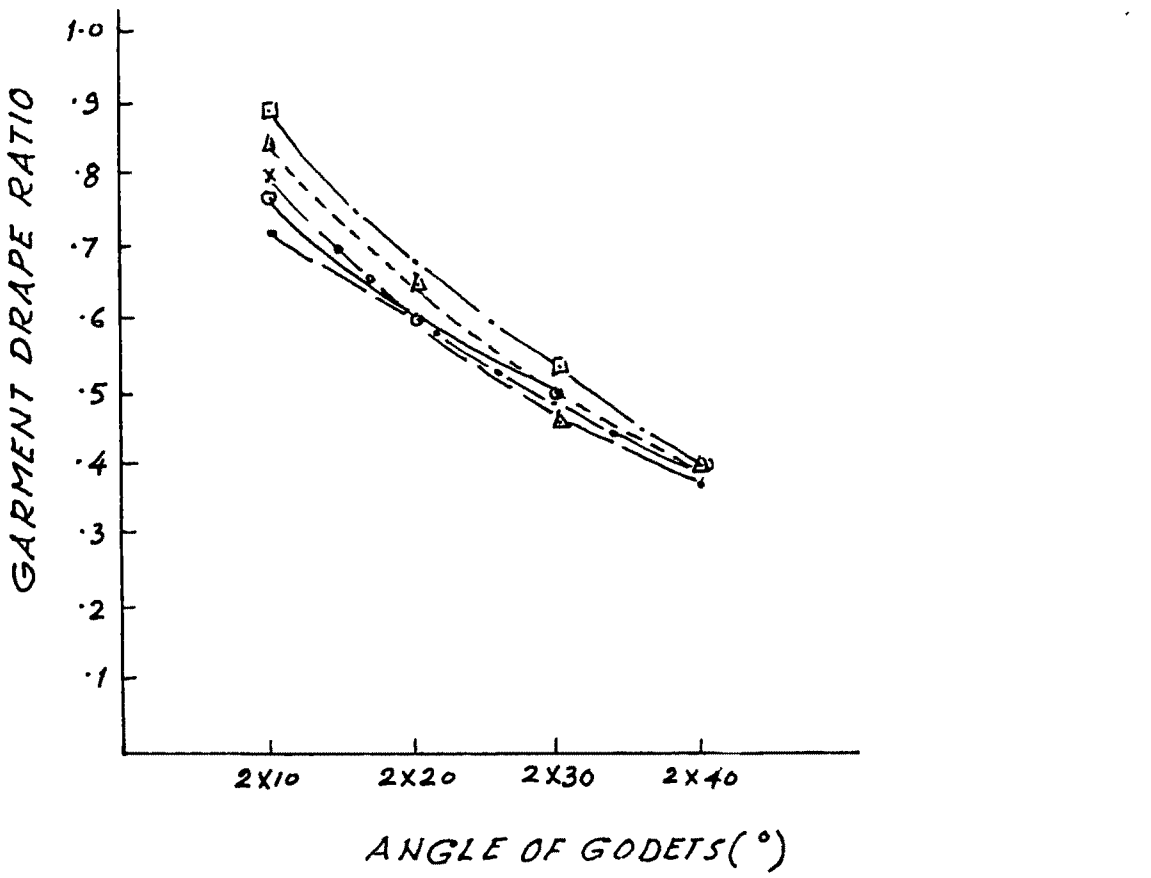


FIG. 85

Table 17. Data on draped area of basic skirt - Fabric B.

Fabric Code	Angle of Godets	Shadow area under draped skirt (sq.cm.)	Relative drape ratio	Shadow area under draped godets (sq.cm.)
	0°	632	.97	-
A	2 x 10°	972	.98	38.68
	2 x 20°	858	.47	83.02
	2 x 30°	876	.43	83.02
	2 x 40°	1022	.42	168.86
B	2 x 10°	966	.98	44.34
	2 x 20°	936	.68	123.58
	2 x 30°	1037	.56	167.92
	2 x 40°	1070	.45	219.81
C	2 x 10°	872	.88	35.85
	2 x 20°	881	.64	55.66
	2 x 30°	913	.49	65.09
	2 x 40°	1089	.45	237.73
D	2 x 10°	972	.98	32.07
	2 x 20°	864	.63	80.19
	2 x 30°	915	.49	68.87
	2 x 40°	953	.40	122.42
E	2 x 10°	830	.84	27.36
	2 x 20°	862	.63	50.94
	2 x 30°	826	.44	78.3
	2 x 40°	977	.52	137.73

Hem ellipse area

0° = 650 sq.cm.
2 x 10° = 985 sq.cm.
2 x 20° = 1370 sq.cm.
2 x 30° = 1865 sq.cm.
2 x 40° = 2400 sq.cm.

2 x angle as the number of godets are two.

RELATIONSHIP BETWEEN SHADOW AREA UNDER DRAPED GODETS AND ANGLE OF GODETS IN BASIC SKIRT OF FABRIC-B

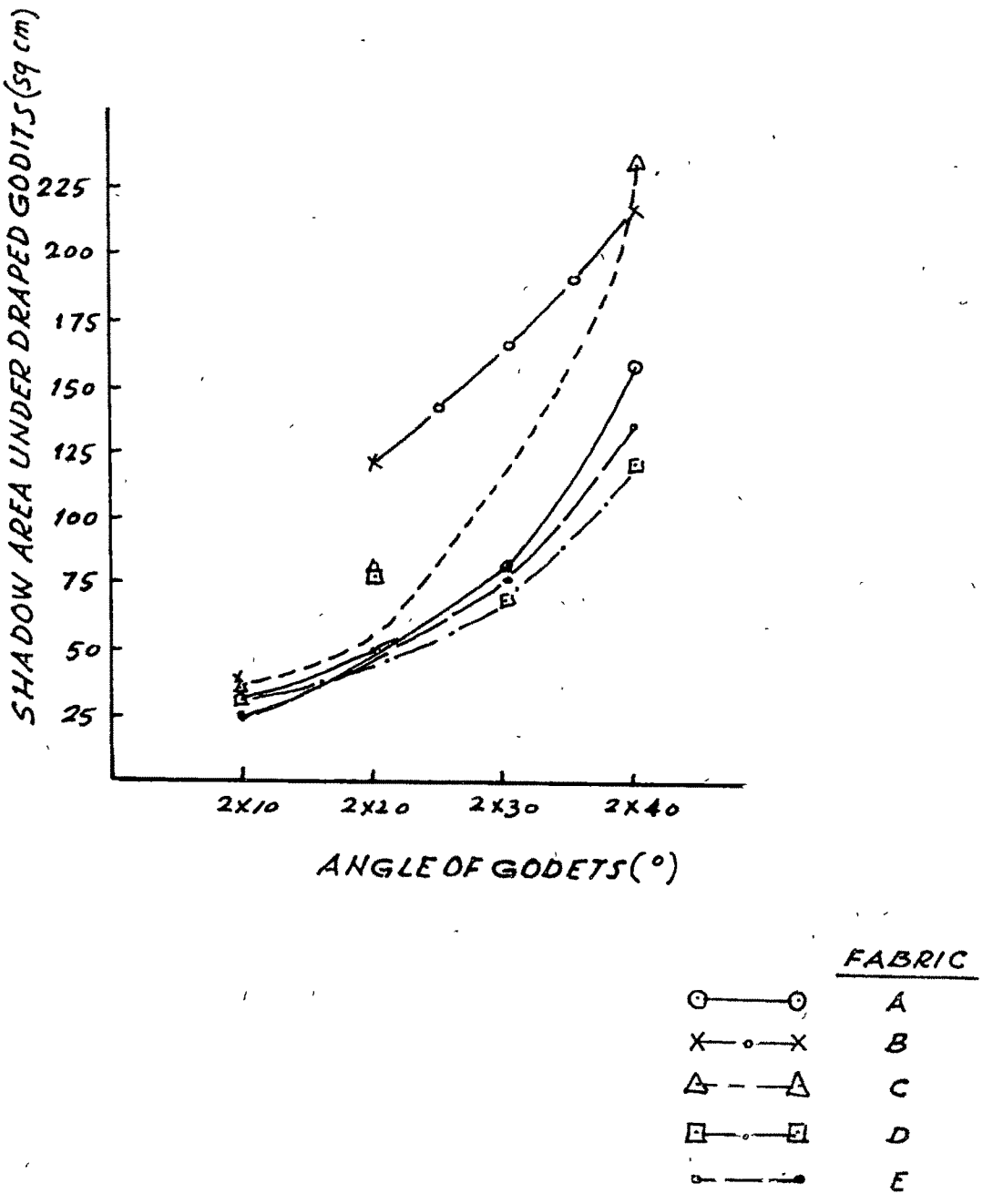


FIG. 86

RELATIONSHIP BETWEEN RELATIVE DRAPE RATIO OF GARMENTS AND ANGLE OF GODETS IN BASIC SKIRT OF FABRIC-B

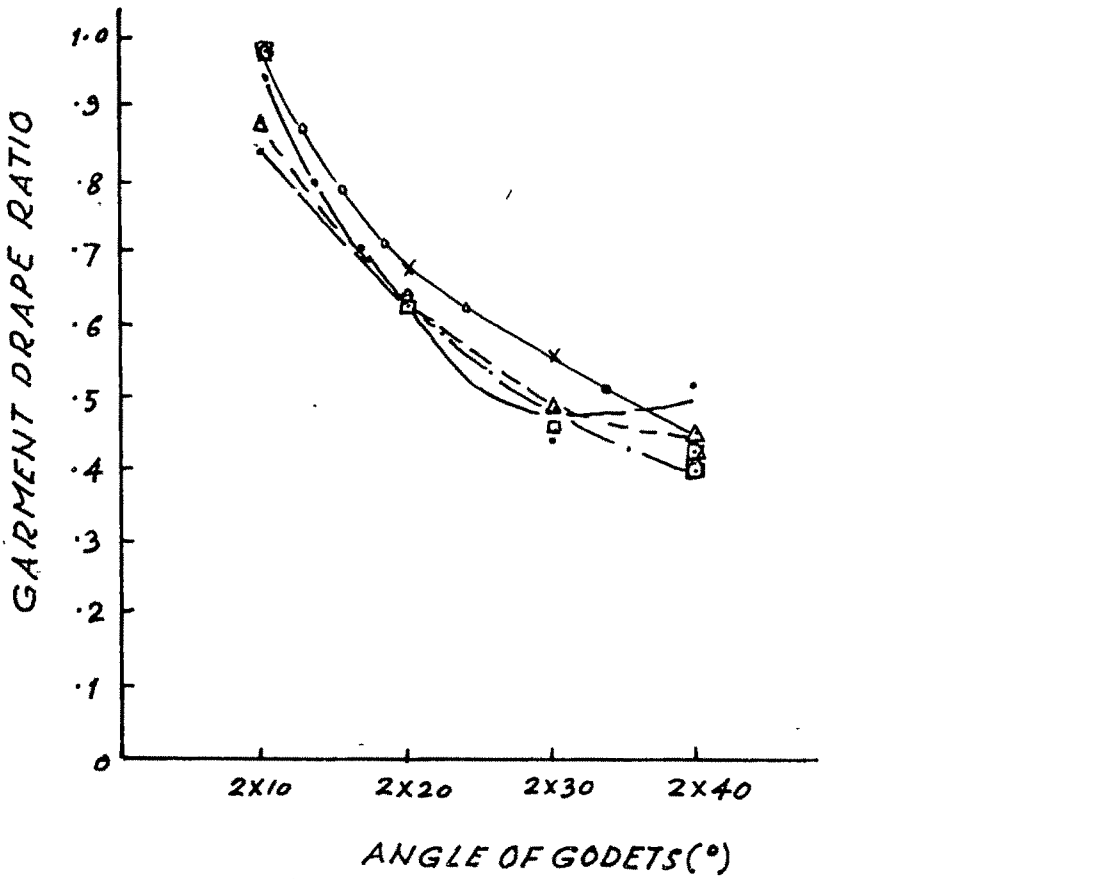


FIG. 87

Table 18. Data on draped area of basic skirt - Fabric C.

Fabric Code	Angle of Godets	Shadow area under draped skirt (sq.cm.)	Relative drape ratio	Shadow area under draped godets (sq.cm.)
	0°	636	.98	-
A	2 x 10°	917	.93	33.02
	2 x 20°	839	.61	52.83
	2 x 30°	872	.47	110.37
	2 x 40°	941	.39	143.39
B	2 x 10°	907	.92	37.46
	2 x 20°	919	.67	101.88
	2 x 30°	924	.50	122.64
	2 x 40°	1025	.43	158.49
C	2 x 10°	732	.74	16.02
	2 x 20°	845	.62	56.60
	2 x 30°	968	.52	49.05
	2 x 40°	907	.38	147.17
D	2 x 10°	845	.86	32.08
	2 x 20°	894	.65	90.56
	2 x 30°	896	.48	92.455
	2 x 40°	977	.41	148.115
E	2 x 10°	877	.89	34.90
	2 x 20°	796	.58	41.51
	2 x 30°	865	.46	63.20
	2 x 40°	968	.40	94.34

Hem ellipse area

0° = 650 sq.cm.
2 x 10° = 985 sq.cm.
2 x 20° = 1370 sq.cm.
2 x 30° = 1865 sq.cm.
2 x 40° = 2400 sq.cm.

2 x angle as the number of godets are two.

RELATIONSHIP BETWEEN SHADOW AREA UNDER DRAPED GODETS AND ANGLE OF GODETS IN BASIC SKIRT OF FABRIC- C

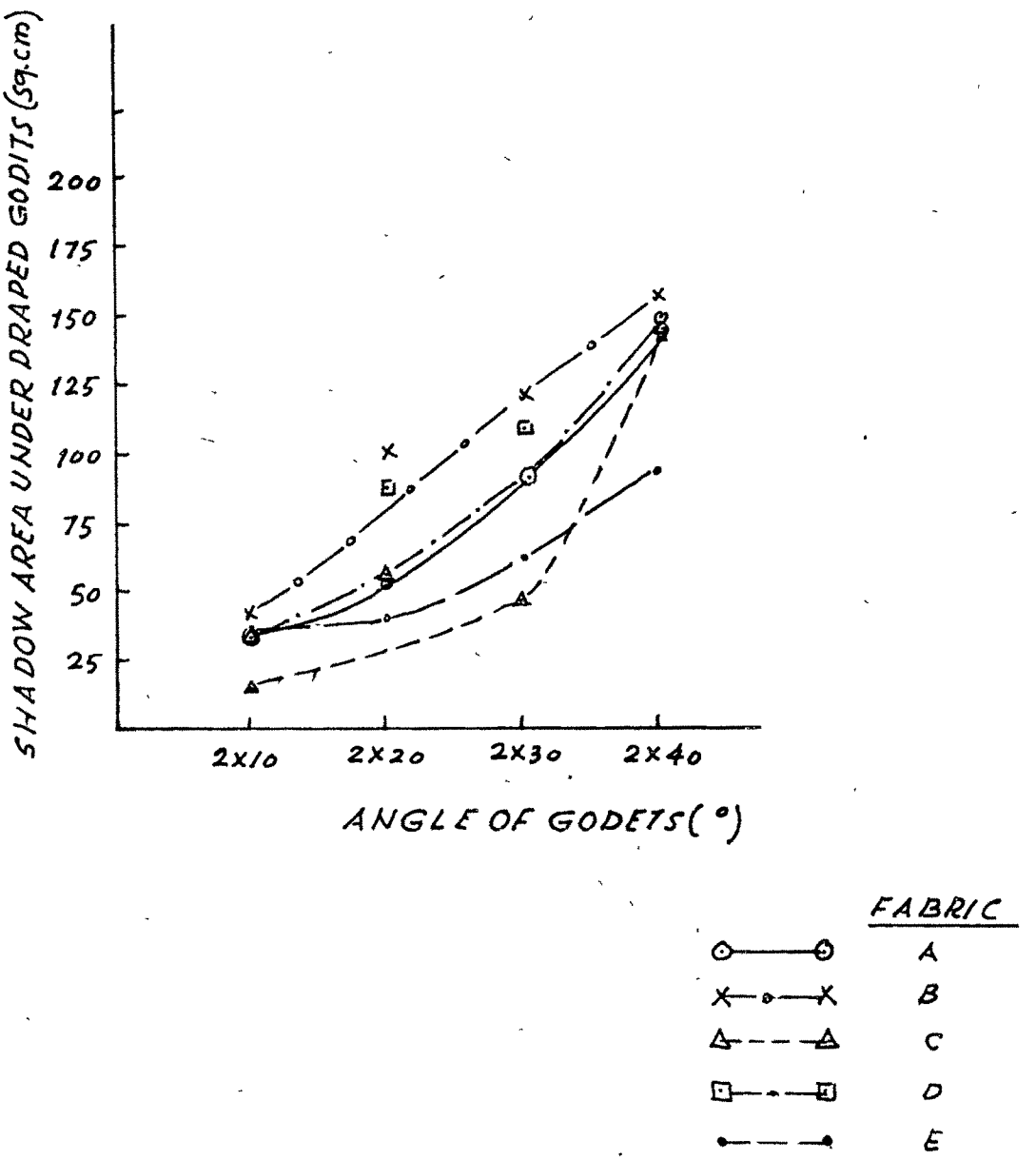


FIG. 88

RELATIONSHIP BETWEEN RELATIVE DRAPE RATIO OF GARMENTS AND ANGLE OF GODETS IN BASIC SKIRT OF FABRIC-C

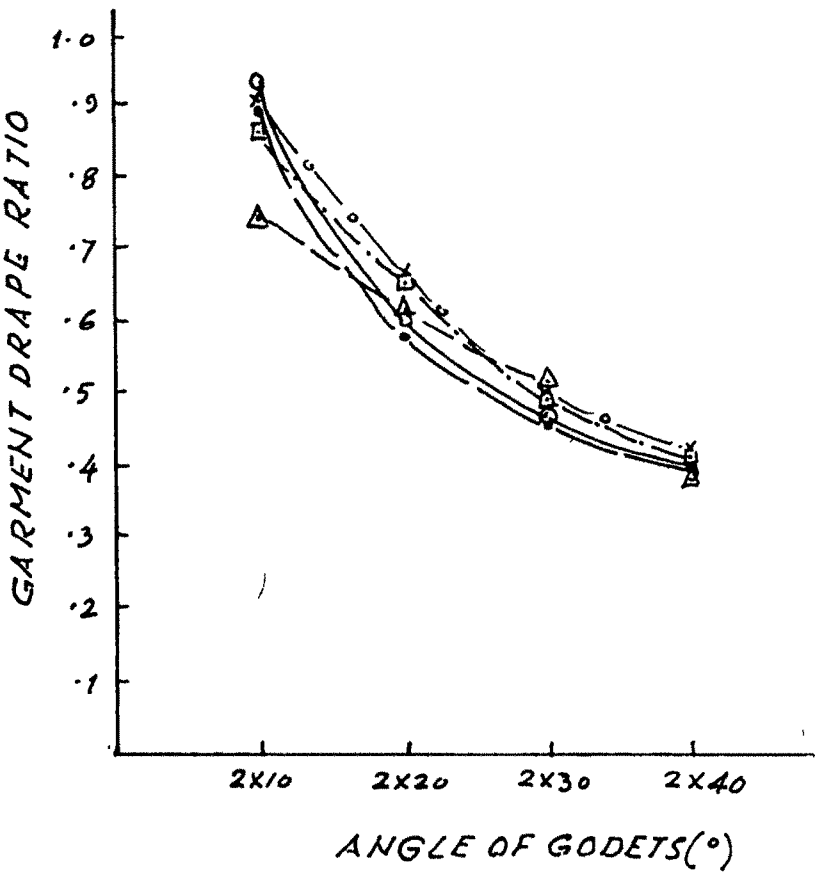


FIG. 89

Table 19. Data on draped area of basic skirt - Fabric D.

Fabric Code	Angle of Godets	Shadow area under draped skirt (sq.cm.)	Relative drape ratio	Shadow area under draped godets (sq.cm.)
	0°	630	.97	-
A	2 x 10°	913	.93	33.41
	2 x 20°	875	.64	63.20
	2 x 30°	945	.51	105.66
	2 x 40°	960	.40	133.96
B	2 x 10°	939	.95	10.49
	2 x 20°	907	.66	85.84
	2 x 30°	1032	.55	109.43
	2 x 40°	1024	.43	177.36
C	2 x 10°	975	.99	23.755
	2 x 20°	966	.70	43.39
	2 x 30°	994	.53	64.15
	2 x 40°	953	.40	108.49
D	2 x 10°	973	.99	15.71
	2 x 20°	915	.67	47.17
	2 x 30°	1038	.56	139.62
	2 x 40°	977	.41	100.94
E	2 x 10°	798	.81	26.415
	2 x 20°	768	.56	42.45
	2 x 30°	996	.53	95.28
	2 x 40°	958	.40	149.01

Hem ellipse area

0° = 650 sq.cm.
2 x 10° = 985 sq.cm.
2 x 20° = 1370 sq.cm.
2 x 30° = 1865 sq.cm.
2 x 40° = 2400 sq.cm.

2 x angle as the number of godets are two.

RELATIONSHIP BETWEEN SHADOW AREA UNDER DRAPED GODETS AND ANGLE OF GODETS IN BASIC SKIRT OF FABRIC - D

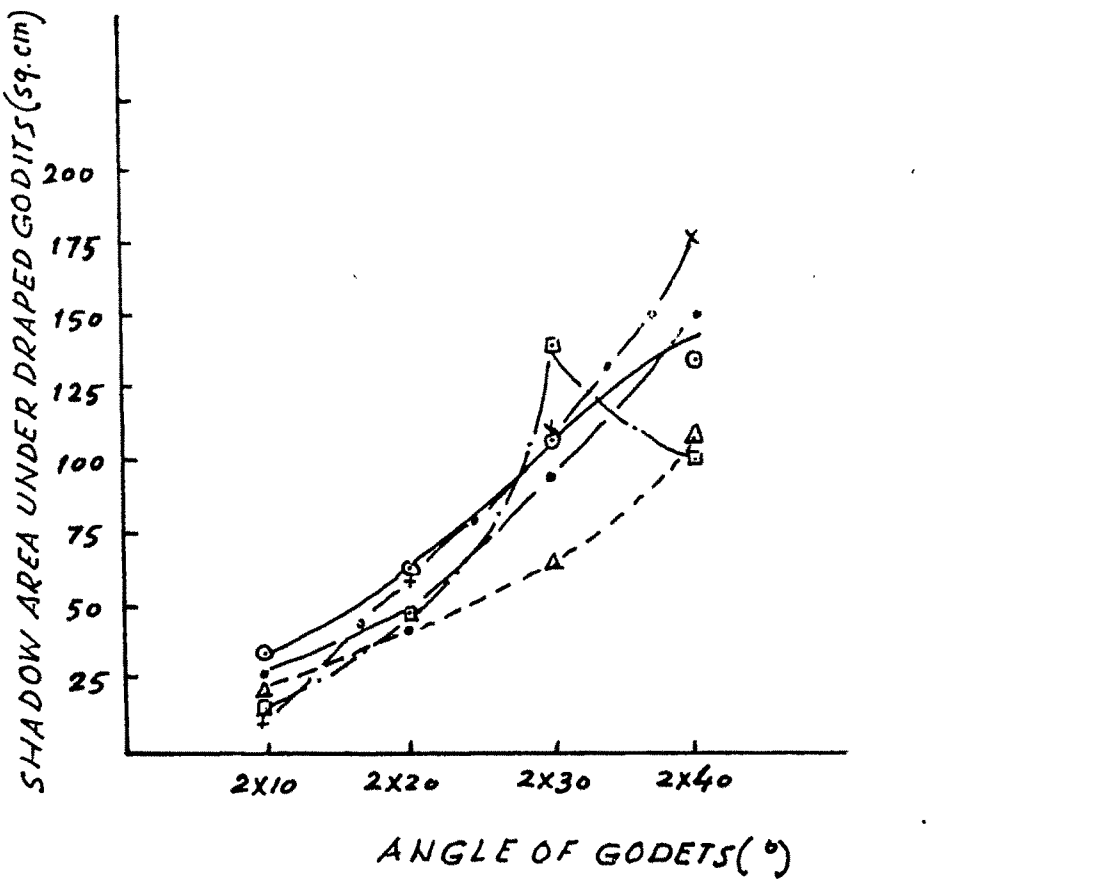


FIG. 90

RELATIONSHIP BETWEEN RELATIVE DRAPE RATIO OF GARMENTS AND ANGLE OF GODETS IN BASIC SKIRT OF FABRIC-D

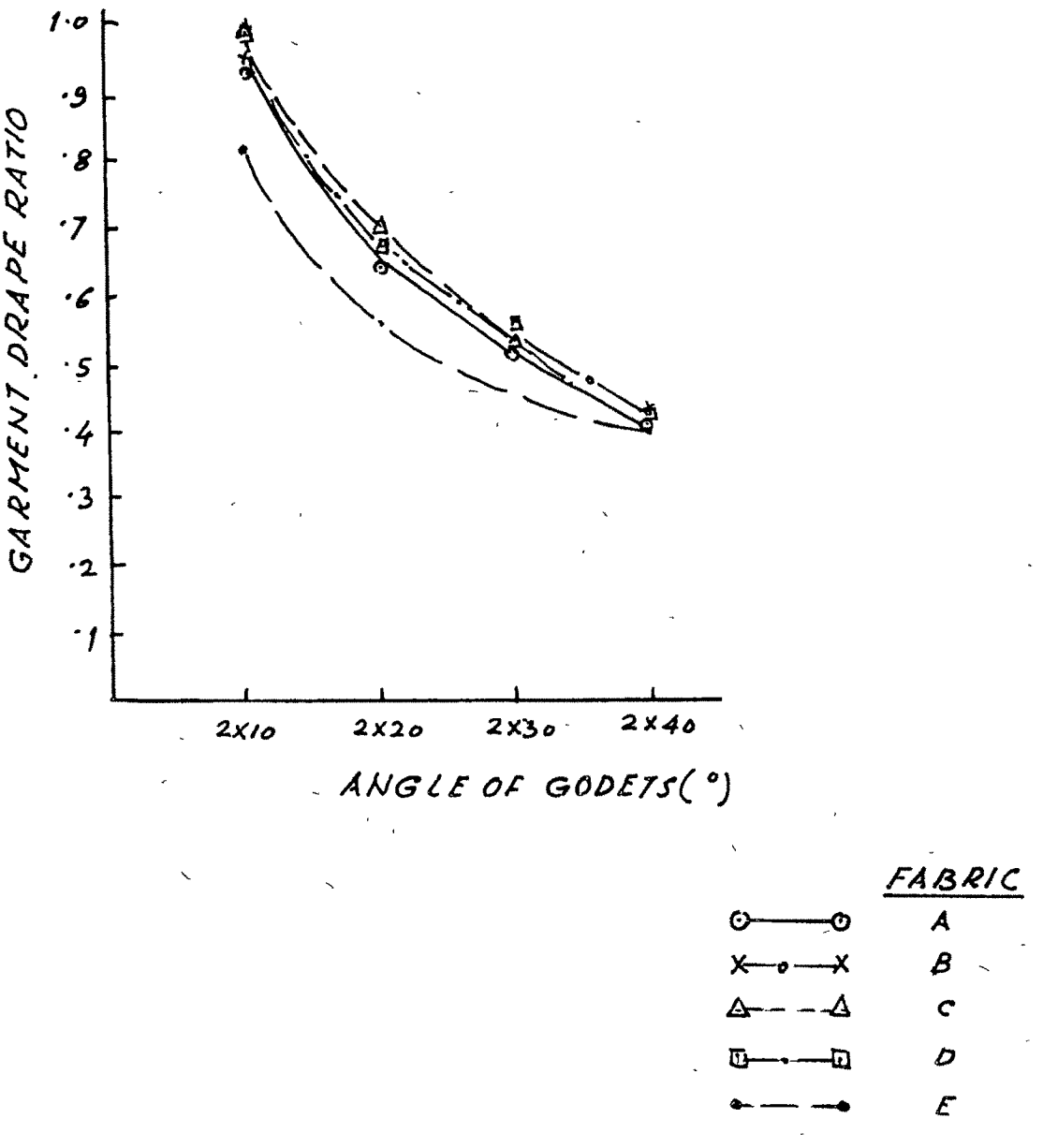


FIG. 91

Table 20. Data on draped area of basic skirt - Fabric E.

Fabric Code	Angle of Godets	Shadow area under draped skirt (sq.cm.)	Relative drape ratio	Shadow area under draped godets (sq.cm.)
	0°	594	.92	-
A	2 x 10°	892	.90	15.09
	2 x 20°	953	.70	66.03
	2 x 30°	924	.50	123.58
	2 x 40°	932	.39	122.64
B	2 x 10°	938	.95	10.04
	2 x 20°	994	.73	175.47
	2 x 30°	947	.51	164.15
	2 x 40°	872	.36	105.16
C	2 x 10°	919	.93	24.14
	2 x 20°	975	.71	81.135
	2 x 30°	957	.51	125.47
	2 x 40°	957	.40	88.67
D	2 x 10°	920	.93	3.0
	2 x 20°	941	.69	105.66
	2 x 30°	970	.52	118.865
	2 x 40°	879	.37	83.02
E	2 x 10°	872	.88	29.24
	2 x 20°	904	.66	56.60
	2 x 30°	907	.49	69.81
	2 x 40°	883	.37	89.79

Hem ellipse area

0° = 650 sq.cm.	2 x angle as the number
2 x 10° = 985 sq.cm.	of godets are two.
2 x 20° = 1370 sq.cm.	
2 x 30° = 1865 sq.cm.	
2 x 40° = 2400 sq.cm.	

RELATIONSHIP BETWEEN SHADOW AREA UNDER DRAPED GODETS AND ANGLE OF GODETS IN BASIC SKIRT OF FABRIC - E

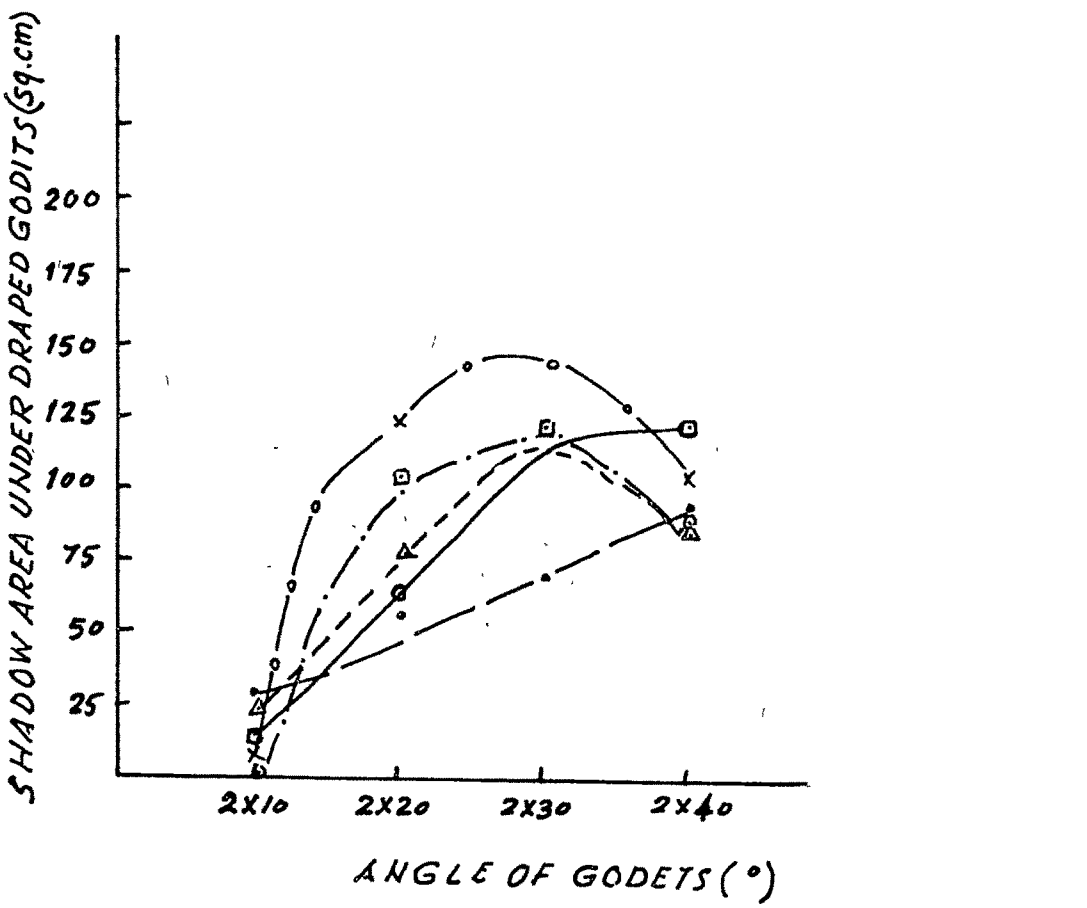
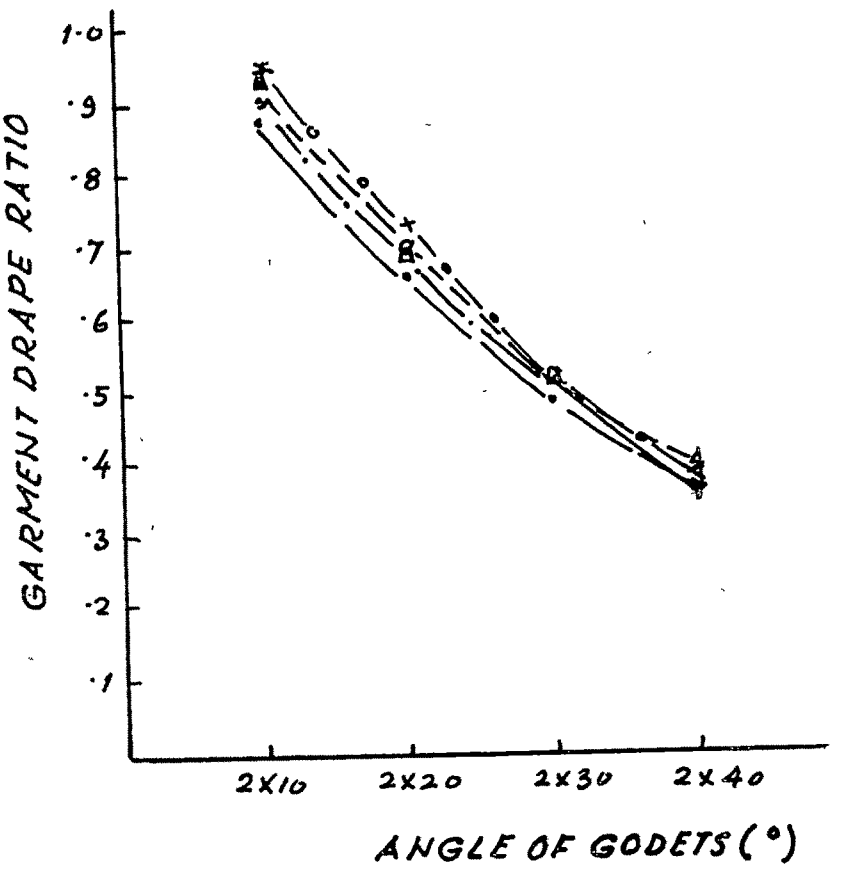


FIG. 92

RELATIONSHIP BETWEEN RELATIVE DRAPE RATIO OF GARMENTS AND ANGLE OF GODETS IN BASIC SKIRT OF FABRIC-E



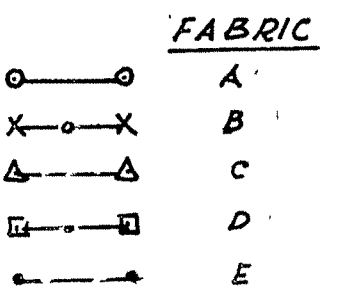


FIG. 93

These experiments were carried out to study the influence of different godets of Fabric A to E, keeping a basic skirt fabric as fixed. From the data it can be observed that the shadow areas of draped garments with different godets were close. Shadow areas under draped skirts varied and increased with addition of godets. The godets increased the sweep (hem circumference) and this caused the marginal increase of shadow areas. Stiffer fabric godets, the increase in area with angle of godet is a little more as compared to limp fabric. These differences narrowed down, with the use of limper fabric as the godet fabric. The flare tries to approach the girth position of hip line.

Since the relation between shadow areas under skirts with stiffness and godet angle was less and (so not shown in graphs) attempt was made to see whether area under godet only and drape ratio are more important in garment drape study.

The godets are having different flare widths at the hem and are converted into folds or ripples, which help in creating designs. As the angle of godet increases the size of the node is more, for limp fabric two nodes are formed, stiff or thicker fabric of the godets pushes limp material. So formation of nodes was also observed. The area under godet therein was noted (Table 15 to 20 and Fig. 84, 86, 88, 90 and 91).

It was noted that as the angle of the godet increases, the shadow area under draped godet increases to a certain extent. In some cases, the area under draped godet increases upto a particular angle and then it decreases in limp fabric (i.e. Fabric E). The flare width at hem causes the formation of nodes. In stiff fabrics, a big node is observed whereas in a limp fabric smaller and more than one node were observed. (The influence of this on the aesthetic value is discussed later.) The nature of the graphs (Fig. 84, 85, 88, 90 and 92) were non-linear.

A relationship was also found between the relative drape ratio of garment and the angle of godets. As the godet angle increased, relative drape ratio of a garment decreased. The garment tries to come closer to hip line, so the drape ratio of garment is lowered. The graphs (Fig. 85, 87, 88, 90 and 93) indicated that there is a non-linear relationship. This means as the angle of godet increases further and further the drape ratio of the garment will go towards zero, folds or ripples will be formed to improve aesthetic value of the garment. The graphs (85, 87, 89, 90 and 93) indicated a peculiar but consistence tendency of the relation.

(i) Prior to the narrow angles of godets (2 x 10° or so) the influence of godet is little.

(ii) The influence of increasing angle of godet on the drape ratio is to reduce the drape ratio to lower and lower values, virtually unaffected by fabrics.

(iii) Thereafter, the lowering of drape ratio is very slow.

To study (iii) where have been involved use of umbrella skirts and a deviation. The style involving umbrella skirts are based on use of thin and limp fabrics. (A reference to these have been made on page 106)

The use of godets in the garment, for fullness as well as decorative aspects, would little change the shadow area of the draped garment. However garments, so designed, so as not to alter the fitting of the garment would be helpful in creating designs with folds or nodes at isolated positions for enhancement. The fullness at the hem, can also get ripple effect at hemline.

Though the shadow area under draped godet increases, the relative ratio of drape of garments fall in a narrow range and this causes the ripple effect in a garment.

Table 21. Results of the subjective assessments and its relationship with skirt fabrics.

Skirt fabric / Godet angle	A		B		C		D		E	
	+	−	+	−	+	−	+	−	+	−
10°	6	1	1½	4½	4	½	2	−	1½	9
20°	5	1	6	2	2	−	2	4	−	8
30°	3½	2½	4	2	4½	−	3	6	−	4½
40°	6	3	1½	1½	2½	3	2½	3½	2½	4
Total	+20½	−7½	+13	−10	+13	−3½	+9½	−13½	+4	−25½
Rank on:										
+ve	1		2½		2½		4		5	
−ve		−4		−3		−5		−2		−1

+ve Maximum drape ability.

−ve Least drape ability.

Table 22. Results of the subjective assessments and its relationship with godet fabrics.

Godet fabric / Godet angle	A		B		C		D		E	
	+	−	+	−	+	−	+	−	+	−
10°	2	6	−	4½	½	4	3	½	9	½
20°	1	8	2	1	1	3	2	3	9	−
30°	−	3½	2½	3½	3	1	2	3	7½	4
40°	3	½	1½	4	1½	4½	1½	5½	7½	½
Total	+6	−18	+6	−13	+6	−12½	+8½	−12	+33	−5
Rank on:										
+ve	4		4		4		2		1	
−ve		−1		−2		−3		−4		−5

+ve Maximum drape ability.

−ve Least drape ability.

5.4 Results of the subjective assessment and comparison with objective assessment

Previous researches (23-a4) have studied the subjective assessment by ranking of the fabrics according to the feel, appearance given by persons. These were compared with objective assessment given as ranks - values obtained on instruments, of the related textile properties (Both the assessment were on fabrics as such).

5.4.1 In this work, the assessment was done, for the drape of skirt on a dress form. The drape abilities (most +ve, least -ve) given by observers were totalled and ranked, while the objective assessment refers to the instrumental values (a) of fabrics (related drape properties) and (b) of garment drape ratios.

These data on drapeabilities are given in Table 21 and 22, while comparative rank data along with instrumental values are given in Table 23 and 24.

Table 21(a). Draping ability of skirt fabrics.

Skirt fabric	Draping ability ranks Maximum +ve score	Draping ability ranks Least -ve score
A	1st	- 4th
B	2.5th	- 3rd
C	2.5th	- 5th
D	4th	- 2nd
E	5th	- 1st

Table 22(a). Draping ability of godet fabrics.

Godet fabrics	Draping ability ranks Maximum +ve score	Draping ability ranks Least -ve score
A	4th	- 1st
B	4th	- 2nd
C	4th	- 3rd
D	2nd	- 4th
E	1st	- 5th

The data in above two tables indicated that ranks of fabric - as skirt fabrics and as godet fabrics - are approximately reversed, indicating their reliability.

From above discussion, it was noted that stiff fabric is more suitable as skirt fabric than as panel fabric (Table 21). The skirt fabric, which got the 1st rank was having the maximum stiffness amongst all, so higher the stiffness of the fabric better for such styles, where isolated drape is to be added.

While from Table 22, it was noted that the panel fabric which got the 1st rank was the limpest fabric amongst all, so limp fabric is good for the panels. It can form nodes and can come closer to the girth position of hipline. Stiff fabrics were ranked less for the panels.

In general, thick and stiff fabrics for the skirt and thin and limp fabric for the panel were desirable. The ranks

Table 23. Comparison of subjective assessment with objective assessment (Textile properties of fabrics).

Fabric Code	Stiffness	Rank	Flexural rigidity	Rank	Drape coefficient	Rank	(+) Rank of skirt fabric		(+) Rank of panel fabric	
	in cms	no.	mg/cm	no.	%	no.	value	no.	value	no.
A	4.98	2	290.259	2	73.79	3	20.5	1	6	4
B	5.74	1	408.097	1	59.97	4	13.0	2.5	6	4
C	4.52	3.5	207.265	3	89.00	1	13.0	2.5	6	4
D	4.52	3.5	165.155	4	86.20	2	9.5	4	8.5	2
E	3.31	5	55.956	5	54.33	5	4.0	5	33	1

RELATIONSHIP OF SUBJECTIVE ASSESSMENT OF SKIRTS WITH PHYSICAL TEXTILE PROPERTIES OF SKIRTS

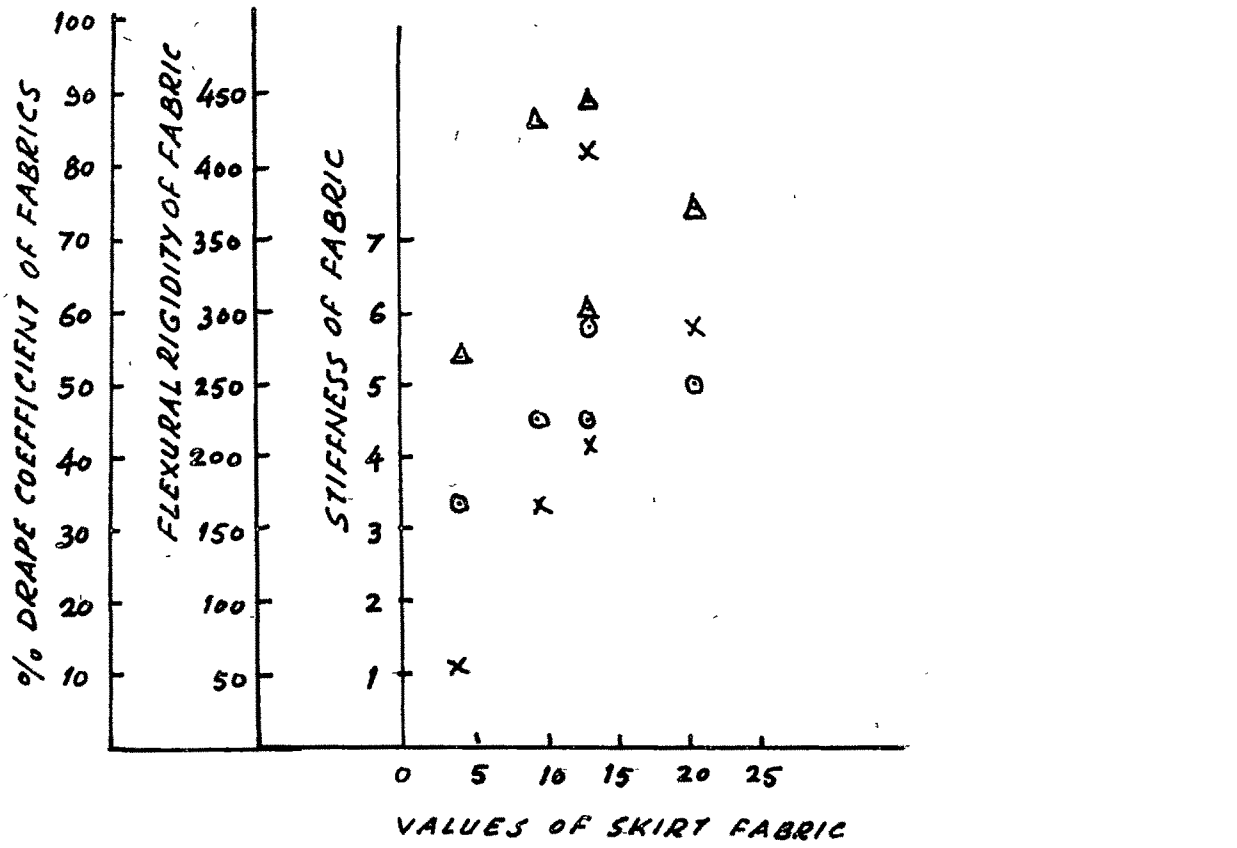


FIG. 94

RELATIONSHIP OF SUBJECTIVE ASSESSMENT OF GODETS WITH PHYSICAL PROPERTIES OF FABRICS

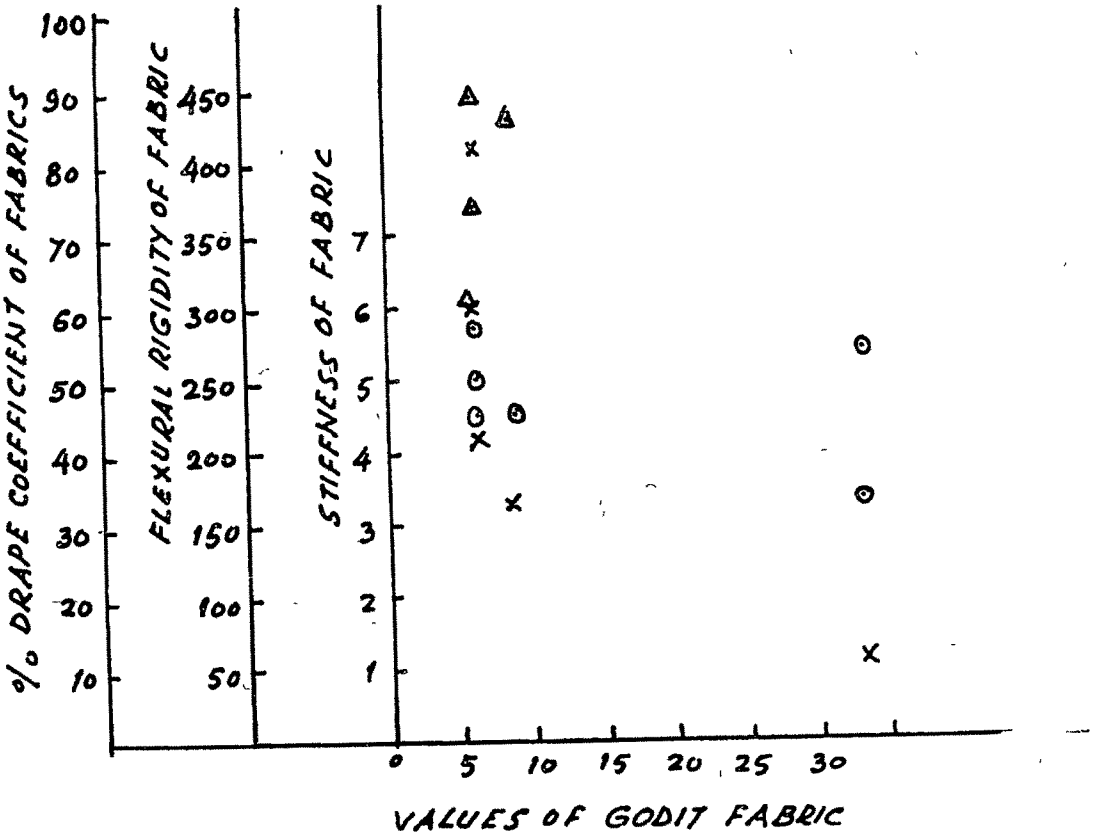


FIG. 95

Table 24. Summary of garment drape ratios.

	Relative drape ratio of skirts				
Fabric code	A	B	C	D	E
% drape coefficient	73.79	59.97	89.00	86.20	54.33
0°	.99	.97	.98	.97	.92
2 x 10° godet of A	.77	.98	.93	.93	.90
B	.80	.98	.92	.95	.95
C	.85	.88	.74	.99	.93
D	.89	.98	.86	.99	.93
E	.72	.84	.89	.81	.88
Av.	.81	.93	.87	.93	.92
2 x 20° godet of A	.59	.47	.61	.64	.70
B	.61	.68	.67	.66	.73
C	.65	.64	.62	.70	.71
D	.60	.63	.65	.67	.69
E	.60	.63	.58	.56	.66
Av.	.61	.61	.63	.65	.70
2 x 30° godet of A	.50	.43	.47	.51	.50
B	.52	.56	.50	.55	.51
C	.46	.49	.52	.53	.52
D	.54	.49	.48	.56	.52
E	.47	.44	.46	.53	.49
Av.	.50	.48	.49	.54	.51
2 x 40° godet of A	.40	.42	.39	.40	.39
B	.40	.45	.43	.43	.36
C	.40	.45	.38	.40	.40
D	.40	.40	.41	.41	.37
E	.38	.52	.40	.40	.37
Av.	.40	.45	.40	.41	.38

of the panel fabrics were in reverse order than the ranks of skirt fabrics indicated the same indirectly.

5.4.2 Subjective assessment vs objective assessment:

When these ranks of subjective assessment were compared with the objective assessment (i.e. textile properties of fabrics), it was found that they were scattered. The nature of the graphs (Fig. 84 and 85) was not well established.

A summary of garment drape ratio (reproduced from Table 16 to 20), obtained by draping of skirts with/without godets on dress form, is given in Table 24. This is an instrumental assessment of the garment property.

A look at the table (giving represent values of textile properties and garment properties) indicated that while fabric properties as % drape coefficient or flexural rigidity varied through a large range, the garment property relative drape ratio has a very short range of the Fabrics A to E. The garment has been draped on a dress form, the dress fabric drapes vertically. This has reduced the variation from fabric to fabric. When godet is introduced, the drape is thereby induced and so drape ratio is lowered. However the dress construction is the major factor and variation in drape ratios are little. With the increase in the godet angle the drape ratio decreases, and this is common for all the fabrics. Higher the angle of the godet, less the drape ratio. So one can use this property

for getting better aesthetic appeal by combination of fabrics.

The subjective assessment only indicated that the stiff fabric is suitable as skirt-fabric and limp-fabric as the godet-fabric. The limp fabric adds decoration by forming ripples at isolated places and weaviness at the hemline. This aspect is discussed below in the aesthetic appeal.

5.5 The aesthetic appeal for the new styles and its scope

The skirts for the determination of the aesthetic appeal were designed on the basis of various skirt styles which were in vogue and were analysed in previous section (page 107). In the majority of these styles, isolated pleats, tucks, gathers were used for adding fullness as well as for decoration. It has been pointed out earlier (page 108), that it need proper placement of pleats, gathers or tucks. It is thus difficult to stitch isolated gathers, pleats or tucks than a localized godet in a garment. The godet is stitched or attached with an idea of interchangeable aspect, it is simple to construct as well as to fix the godet in a garment. There is no excessive thickness due to the multiple layers.

With the use of different angles, different materials, different colour combinations, it has been possible to design numerous skirt styles, keeping in mind the design principles like balance, rhythm, proportion, harmony and colour. The

Table 25. Preferences for the skirt fabric and godet fabrics used for aesthetic appeal.

Skirt fabric code / Godet fabric codes & angle	I Preference				J Preference				M Preference				N Preference					Total Score	Rank
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4			
F 50	2	1					2	1	1			2				3	3+1/2+2/3+6/4	5.7	5
G 60		1	1	1			2	1		1	2				1	2	0+2/2+6/3+4/4	4.0	9
H 60	3				1	2			1	2			2			1	5+6/2+0+1/4	8.3	3
I 10	3				1	1		1	3				1			2	7+2/2+0+3/4	8.8	1
J 20	3					2		1		3					1	2	3+5/2+1/3+3/4	6.6	6
K 30	3				2	1			1		2				3		6+1/2+5/3+0	8.2	3
L 50	3					3			1	2			1	1	1		5+6/2+1/3+0	8.3	3
M 30	1		2				3				3					3	1+0+8/3+3/4	4.4	8
N 40		1		2		2	1				1	2				3	0+3/2+2/3+7/4	3.9	10
H line effect	1	1	1			2	1				2	1			2	1	1+3/2+6/3+2/4	5.0	7
	19	4	4	3	4	13	9	4	7	8	10	5	1	4	8	17			
	$19 + \frac{4}{2} + \frac{4}{3} + \frac{3}{4}$				$4 + \frac{13}{2} + \frac{9}{3} + \frac{4}{4}$				$7 + \frac{8}{2} + \frac{10}{3} + \frac{5}{4}$				$1 + \frac{4}{2} + \frac{8}{3} + \frac{17}{4}$						
Total Score =	23.8				14.5				15.6				9.9						
Rank	1				3				2				4						

PHOTO. 1

PHOTO. 2

PHOTO. 3

PHOTO. 4

interchangeability gave variations in the designs. One can use the skirt as a basic fitted skirt and the same skirt can be used with different colour panels, at different positions and with different combinations so with one skirt, a number of variations are possible (Photograph 5 to 11).

For the aesthetic appeal, four skirts were made with suitable plackets for attachment of interchangeable godets, of a various fabrics in different angle (Table 5 and 5-a-).

A random chart of basic skirt fabric with godets was prepared, to study these combinations. These skirts (with fabric of skirt and godet combinations) were studied on dress forms. The liking-disliking (most +ve - least -ve) given by observers were noted, averaged and ranked.

All the possible styles with combination of fabrics, angles were tried and the aesthetic appeal for the new skirt styles judged by the observers has been given in Table 25. The data in Table 25 is obtained on preference/rank given by observers. Ranks were scored as 1 for first, 1/2 for second, 1/3rd for third and 1/4th for four. The score were then added and final ranks were obtained. These are given skirt fabricwise (I J M N) and godet fabricwise.

From the assessment of aesthetic appeal, it was observed that Fabric I ranked first. Fabric M, J and N were ranked 2nd, 3rd and 4th respectively. These are shown in Photograph 1 to 4.

PHOTO. 5

PHOTO. 6

PHOTO. 7

PHOTO. 8

PHOTO. 9

PHOTO. 10

PHOTO. 11

For the aesthetic appeal of colour and texture combinations, Fabrics I, L, H and K are getting 1st and 3rd ranks respectively. Fabrics F and J are getting 5th and 6th ranks and represented in Photographs 5 to 11. General conclusion was derived from this, that limp fabrics were more appreciated for the panels and that an aesthetic appeal can be improved with the combinations of godets with skirt fabrics. The interchangeability aspects for godets added variations in the same skirt and this was appreciated by observers.

Some of the styles of the skirt were presented with the use of colour combination, texture combination, different angle combination to show variations in the same skirt. A basic fitted skirt is shown in the Photograph 12. In these skirts different godets and their combinations were used and presented in Photographs 13 to 27.

Photograph 12

Skirt fabric used - offwhite terewool (Fabric code I)
Godet fabric used - white cambric (Fabric code G)
Angle of godets - 2 x 0°

This is a basic fitted skirt with the scalloped yoke and two princesslines from the yoke. This skirt hangs and drapes straight from the hipline upto the hemline. The princesslines are closed with the zero degree godet strips from inside.

PHOTO. 12
SKIRT FABRIC - 'I'

PHOTO. 13
SKIRT FABRIC - 'M'
GODET FABRIC - 'K' (30°)

PHOTO. 14
SKIRT FABRIC - 'I'
GODET FABRIC - 'K'(30°)

PHOTO. 15
SKIRT FABRIC - 'I'
GODET FABRIC - 'H'(60°) & 'K'(30°)

Photograph 13

Skirt fabric used - white terecotton (Fabric code M)

Godet fabric used - printed tarquise blue (Fabric code K)

Angle of godets - 1 x 30°

A same style of basic fitted skirt with a 30° godet on one side of the skirt princess line and on other side the princess line remains as it is. This gives an occult effect, which is in vogue now a days.

Photograph 14

Skirt fabric used - offwhite terewool (Fabric code I)

Godet fabric used - printed tarquise blue (Fabric code K)

Angle of godets - 2 x 30°

Photograph 14 is a basic fitted skirt with two 30° godets on either side of the skirt princess line. The two godets give balance effect. The coloured godets make it more appealing.

Photograph 15

Skirt fabric used - offwhite terewool (Fabric code I)

Godet fabric used - navy blue China silk (Fabric code H)
tarquise blue (Fabric code K)

Angle of godets - 1 x 60° and 1 x 30°

Here on one side of princess line 30° godet and on other side of princess line 60° godet were placed. Even the colours creates monotonous colour schemes. On one side due to 60° angle

PHOTO. 16
SKIRT FABRIC - 'I'
GODET FABRIC - 'H' (60°) & 'K' (30°)

PHOTO. 17
SKIRT FABRIC - 'I'
GODET FABRIC - 'H' (60°)

godet more ripples were formed than the other side which gives occult design due to colour as well as angle.

Photograph 16

Skirt fabric used - offwhite terewool (Fabric code I)

Godet fabric used - navy blue China silk (Fabric code H)
tarquise blue (Fabric code K)

Angle of godets - 2 x 60° and 1 x 30°

In this photograph, the skirt appears different than the one mentioned earlier (Photograph 15). The skirt having 60° godets on both the sides along with 30° godet on left side of different colour so one side monotonous colours are placed adjacent to each other which creates occult design, which is unique.

Photograph 17

Skirt fabric used - offwhite terewool (Fabric code I)

Godet fabric used - Navy blue China silk (Fabric code H)

Angle of godets - 2 x 60°

This style is similar to Photograph 14 only the colour and angle of godet is different. They gives a different look to the same style. Because of the greater angle of godet, ripples were formed at the hemline of godet.

PHOTO. 18
SKIRT FABRIC - 'M'
GODET FABRIC - 'H' (60°)

PHOTO. 19
SKIRT FABRIC - 'I'
GODET FABRIC - 'H' (60° AND LINE EFFECT)

PHOTO. 20
SKIRT FABRIC - 'J'
GODET FABRIC - 'F' (50°)

PHOTO. 21
SKIRT FABRIC - 'J'
GODET FABRIC - 'F' (50°)

Photograph 18

Skirt fabric used - white terecotton (Fabric code M)

Godet fabric used - navy blue China silk (Fabric code H)

Angle of godets - 1 x 60°

This style is similar to the Photograph 13 only colour and angle difference in a godet. This godet gives a similar effect like a ripples of the godet in Photograph 17, and creates occult effect.

Photograph 19

Skirt fabric used - offwhite terewool (Fabric code I)

Godet fabric used - navy blue China silk (Fabric code H)

Angle of godets - 1 x 60° and line effect.

A line effect is obtained in the princess line, with the use of a strip of thin line and on the other side a wide godet is placed and ripples were formed at the hemline. This gives a balance effect.

Photograph 20

Skirt fabric used - brown terewool (Fabric code J)

Godet fabric used - white georgette (Fabric code F)

Angle of godets - 1 x 50°

In this skirt style a transparent georgette godet of 50° angle is placed which forms graceful ripples at the hem and while movement those folds moves in a graceful manner and come back to a original position.

PHOTO. 22

SKIRT FABRIC - 'I'

GODET FABRIC - 'H' (60°)

AND 'F' (50°)

PHOTO. 23

SKIRT FABRIC - 'I'

GODET FABRIC - 'H' (60°) AND 'L' (50°)

Photograph 21

Skirt fabric used - brow terewool (Fabric code J)

Godet fabric used - white georgette (Fabric code F)

Angle of godets - 2 x 50°

In this style two georgette godets were placed on either side in place of princess line which adds decoration and easy to movement the ripples try to come back to original position after movement also.

Photograph 22

Skirt fabric used - offwhite terewool (Fabric code I)

Godet fabric used - navy blue China silk (Fabric code H)
white georgette (Fabric code F)

Angle of godets - 1 x 60° and 1 x 50°

In this style two different texture godets were placed on either side. Both the godet fabrics were limp and thin, so they form graceful ripples on either side of the skirt. One side is emphasized due to colour and other side due to transparency of the fabric.

Photograph 23

Skirt fabric used - offwhite terewool (Fabric code I)

Godet fabric used - navy blue China silk (Fabric code H)
maroon jacquard China silk (Fabric code L)

Angle of godets - 1 x 60° and 1 x 50°

PHOTO. 24
SKIRT FABRIC - 'I'
GODET FABRIC - 'L'(50°)

PHOTO. 25
SKIRT FABRIC - 'I'
GODET FABRIC - 'L'(50°)

In this style contrast colour scheme is used one side of godet is blue in colour and other side is maroon in colour. The angle of the godet were similar but the ripples formed at the hemline were found to be different due to texture variations. One is more limp than the other.

Photograph 24

Skirt fabric used - offwhite terewool (Fabric code I)

Godet fabric used - maroon jacquard China silk (Fabric code L)

Angle of godets - 2 x 50°

In this skirt, two similar godets were placed in a princess line. That gives balance to the skirt design which is very similar in look of present day style with induced drape.

Photograph 25

Skirt fabric used - white terecotton (Fabric code M)

Godet fabric used - maroon jacquard China silk (Fabric code L)

Angle of godets - 1 x 50°

This skirt looks similar to the Photograph 13 and 18. Only one godet is placed on one side which creates a triangular effect with a wavyline at the hem.

PHOTO. 26
SKIRT FABRIC - 'I'
GODET FABRIC - 'L' (50°) & 'M' (30°)

PHOTO. 27
SKIRT FABRIC - 'I'
GODET FABRIC - 'L' (50°)
AND 'K' (30°)

Photograph 26

Skirt fabric used - offwhite terewool (Fabric code I)

Godet fabric used - maroon jacquard China silk (Fabric code L) and white terecotton (Fabric code M)

Angle of godets - 1 x 50° and 1 x 30°

This skirt is having left side godet of thin, soft, fabric and on right side thick, stiff fabric. The soft fabric gives ripples at the hemline while the stiff fabric takes the skirt away from the hemline.

Photograph 27

Skirt fabric used - offwhite terewool (Fabric code I)

Godet fabric used - maroon jacquard China silk (Fabric code L) and tarquise blue China silk (Fabric code K)

Angle of godets - 1 x 50° and 1 x 30°

This skirt is similar to Photograph 15. Only the colour scheme is different. Here the angle of the godets are different on both the sides and that creates different effect and look on both sides.

The above presentation of the photographs shows the variations in a style with the use of interchangeable godets of various fabrics and in different angles. Due to interchangeability, styles can be created anew. Some of these have been presented here. The photographs show the interchangeability

in the same style. Use of several colour combinations for godets and their placement give a different and so a new look. As per the taste of a person, the same skirt can be used at any time, any occasion with different godets. It can reflect the personality of the wearer too.

From the assessment of aesthetic appeal it was observed that this style of skirt with the addition of interchangeable godet is well appreciated, as it gives variations. It is thus expected to be appreciated and accepted by the teenage girls.

The basic fitted skirt is same. Each skirt style however appeared different or anew. The introduction of panels or godets helps to enhance the aesthetic appeal of the skirt. One can use the same skirt as per the choice for the colour, for the desired drape effect at hem, or for a different occasion, by just changing the godet.