# CHAPTER VI

## SUMMARY AND CONCLUSIONS

The present study dealt with the drape characteristics of textiles and their influence in clothing styles. New styles were developed using fabric combinations with godets for increasing the aesthetic appeal of the garment.

The style is a major factor that brings changes in clothing. In designing and constructing a new style, the final effect of the drape of a garment in a particular fabric and in a particular style is difficult to know to begin with. The quantity and quality of a fabric, at a specific place, such as lower hemline in skirts can be effective in increasing or decreasing drape effect. To know relationships between the drape of materials and the drape of garments is useful in creating new styles. A beautiful effect can be created with the help of fabric influencing its final use, such as a soft or limp fabric falls closer to the body, where as a stiff fabric drapes away from the body.

New textiles so also clothing styles are factors, that bring frequent changes in clothing. Recently with the man-made fibres coming in more and more use, a trend is being observed to have these aspects of gathers, pleats etc. at some selected places instead of all around.

Review of related literature on drape and its related properties has been limited to the fabric drape. In research reported by Cusick et. al. (10), different stiff fabrics were draped in a form of half skirts, the ranks were then calculated and related with fabric properties. The results were quite encouraging. Another study conducted in U.S.A. by Mitchell and Willbume (33) has reported that the women's and girls' liking was for good wearable designs, which look and fit well and at the same time allow for easy movement. The preference was for the variety in both fabric and design. The design features have thus to be functional as well as decorative.

The trend in fashion changes from time to time. The present trend is thus to get an isolated decorative drape effect. It is common to use the same texture material in the same garment, so the effect is not much enhanced due to the similarity of the fabric. It was thus important to find out possible styles with combinations of fabrics. It is also interesting and challenging to study the combinations of two or more different fabrics in a new clothing style. To obtain changes in styles, the interchangeability of fabrics in combinations was tried out. The use of such interchangeable panels to produce various designs in skirts were attempted.

Specific objectives of the study

(a) Drape and related characteristics in different fabrics were studied.

(b) A variety of draped garments and the drape therein were observed and analysed.

(c) Drape as drape ratio of garments and drape coefficient of fabrics were determined.

(d) The relationship between subjective and objective assessment of above garments was determined.

(e) A new style (in godets) with a combination of fabrics was prepared and design effects therein was studied.

(f) The aesthetic appeal for the new style in general was studied.

Conclusions

(1) Fabric properties related to drape, were determined by standard procedures and analysed. The properties related to drape like percent drape coefficient of fabric, stiffness of fabric, flexural rigidity of fabric and number of nodes formed in the fabric were related with each other.

As the stiffness of the fabric increased, the percent drape coefficient increased. With the increase in the percent drape coefficient, number of nodes decreased. As the flexural rigidity increased, the percent drape coefficient increased and as the stiffness increased, number of nodes decreased and vice versa.

(2) Several prevalent costumes and garments like sari, kurta, and skirts were sketched and the way of adding fullness and drape therein were analysed. It was noted that in 'Sari' style, drape is varied with its way of wearing as it is not a stitched garment. Kurta and skirt styles have several drape effects. Here the drape is introduced by stitch or construction of the garment. The trend of fitted style with isolated decoration with the use of pleats, tucks, gathers was noted. There is a good scope to vary the same by changing the cut-and-sew pattern of the garment.

(3) The skirt styles are common and popular amongst the teenage school-college going girls in India. So the use of godets along with a fitted skirt-style suitable for inter-changeability, was studied in detail.

Dressforms, in replicate, made of thermocol, were prepared for study of drape in the skirt with/without godets. The dressform was used as a garment drapemeter. The skirts with/without godets were draped and shadows of these skirts were marked. Drape ratios were calculated from the shadows and analysed for their variations.

The skirt drape ratios decreased with increase in the angle of godets. This helps in increasing the aesthetic value of the style by forming ripples at the sweep (i.e. hem circumference). Some relationship was noted between the angle

of godets and shadow areas under draped godets. As the angle of the godet increased, the shadow area increased to a certain extent, due to formation of nodes. In limp fabrics, the area under draped godet increased in the beginning and later decreased. The godets were having different flare widths at the hem and were converted into folds or ripples, which help in creating designs.

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 at isolated positions for enhancement.

(4) Subjective assessment of styles was done by the observers for fabrics and godets, according to which drapes most and which drapes least. The preferences were tabulated and analysed.

It was observed that the ranks of the subjective assessment was not found to be related with the objective assessment, that is textile properties of fabrics and skirts (given as instrumental values and also as ranks). The relationship with textile properties was marginal but could not be confirmed due to limited number of fabrics while the variations in skirt styles were many. There was little relationship between drape ratio (instrumental values) and textile properties of fabrics (instrumental values). So it was noted that the fabric

influence was less than the amount of material used, particularly at the hem width.

(5) Aesthetic appeal with the use of godets and their interchangeability was also studied for different fabric combinations. Multiplicity with combination of skirts-and-godet fabrics was explored in this part, with the help of photographs of skirts on dressforms as well as of models wearing skirts.

The interchangeability aspect in the skirt style with different godets was considered as a fresh idea for multiplicity and for decoration as needed with the help of different texture, different colour, different angles of godets. A thicker fabric was preferred as a skirt fabric while limp fabrics were preferred as godet fabrics. This was seen according to the ranks (preferences given by observers). Thus fitting of the skirt alongwith ripples, nodes or isolated drapes go together.

The procedure and results of the study could be utilised to see how the relationships are useful in creating new designs. It is possible to study uncommon combinations of fabrics in making dresses. Such uncommon combinations could be plain woven-cum- other than woven, woven-cum-nonwoven, towelling-cum-other than towelling, knitted-cum-woven materials. One could then expect to get new designs/styles therefrom not only by fabric combinations but also by arrangement of godets and angles of godets.