

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

(In the Name of Allah, the Most Merciful, the Most Compassionate.)

Fashion Designing

10

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Chapter 1

HISTORY OF FASHION

Student Learning Outcomes

After completing this chapter students will be able to:

- Describe the evolution of fashion from handmade garments to industrial production.
- Differentiate between handmade couture fashion and ready-made retail fashion.
- Understand the development and importance of Pakistan's textile and fashion industries.
- Explain the concept of modest fashion in relevance to Islamic and South Asian contexts.
- Recognize how cultural and technological changes influence the design and production of clothing.



Figure 1.1: A History of Fashion

Fashion is an expression of culture, creativity, and change. Throughout history, the way people dressed has reflected their lifestyle, beliefs, technology, and economy. From garments crafted by hand in early times to today's global fashion industry, every era has added a new dimension to how clothing is made and understood. In Pakistan, fashion continues to evolve by blending traditional craftsmanship, modest dressing, and contemporary design.

1.1 Hand-made (couture) Fashion

Before machines and mass production, all garments were made by hand. This early form of clothing was based on skill, craft and attention to detail. The word "couture" comes from the French term Haute Couture, meaning "high sewing" or "high dressmaking."

1.1.1 Early Couture Traditions

In ancient times, clothing reflected social status, regional identity, and artistic skill. Royal families and nobles in Europe, Middle East and Asia wore clothes made by expert tailors and embroiderers. In Europe, the roots of modern couture began in the 17th and 18th centuries, when royal courts in France and England employed personal dressmakers. The first recognized fashion designer, Charles Frederick Worth

(1825–1895), opened his Paris fashion house and introduced the idea of showcasing seasonal collections, a tradition that continues today in high fashion.

1.1.2 Couture in the Subcontinent

The Subcontinent had its own long tradition of hand-crafted, luxurious clothing long before the European fashion houses emerged. During the Mughal Empire (16th–18th centuries),



Figure 1.1.1: Early European Couture



Figure 1.1.2: Couture in the Subcontinent

rulers and nobles wore garments such as jama, Angharkha, and farshi gharara, made from fine silks, jamawar, and muslin, decorated with zardozi (gold embroidery) and gota work.

1.1.3 Modern Haute Couture in Pakistan

In the modern times, couture fashion in Pakistan combines heritage craftsmanship with contemporary design. Designers such as Bunto Kazmi, Rizwan Beyg, Rano's heirloom, Nilofer Shahid followed by modern designers like Kamiar Rokni,, HSY, Faraz Manan, Hussain Rehar and more created hand-embellished bridal and luxury collections that are required globally. Each piece involves hand embroidery, beadwork, threadwork, gota work and embellishment techniques that are passed down through generations. Handmade couture fashion emphasizes:

1. Quality over quantity; every piece is crafted with precision.
2. Cultural preservation; traditional embroidery and weaving techniques survive through couture.
3. Individual expression; garments are designed for personal style and identity.

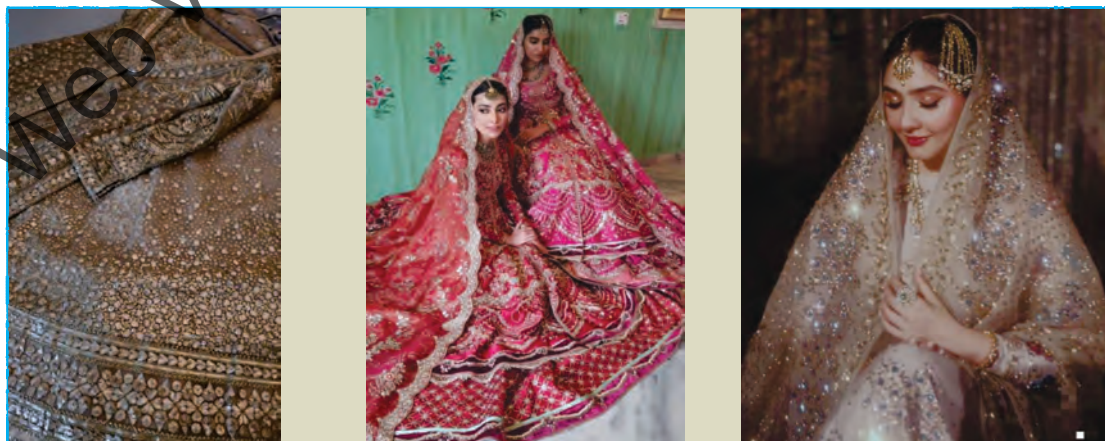


Figure 1.1.3: Modern Couture in Pakistan

1.2 Ready-made and Retail Fashion

With the rise of industrialization in the 19th and 20th centuries, the making of clothes was changed completely. The invention of the sewing machine and the growth of textile mills allowed garments to be produced in bulk and in standard sizes, leading to what we now call ready-made fashion.

1.2.1 From Handmade to Machine-Made

Before the arrival of machines, clothing was stitched individually by tailors or at home. However, industrial production introduced the idea of making hundreds of garments of the same design, which could be sold in stores. In Europe and America, this shift began during the Industrial Revolution in 18th century, when clothing factories started producing in masses.

1.2.2 The Growth of Retail Fashion

Retail fashion refers to selling ready-made garments directly to consumers through shops, boutiques, or online stores. Brands like Khaadi, Nishat Linen, Generation, Gul Ahmed, and Sapphire became pioneers of retail fashion, offering

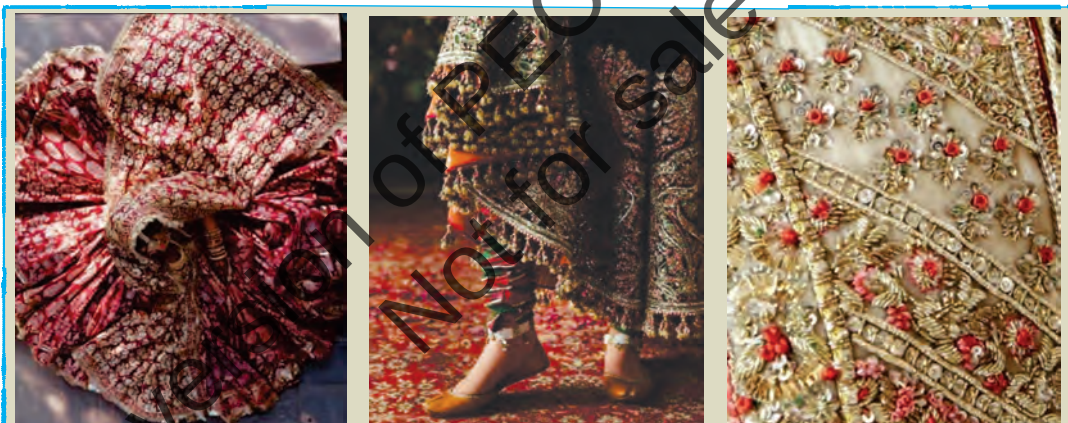


Figure 1.2.1 (a): Hand Made

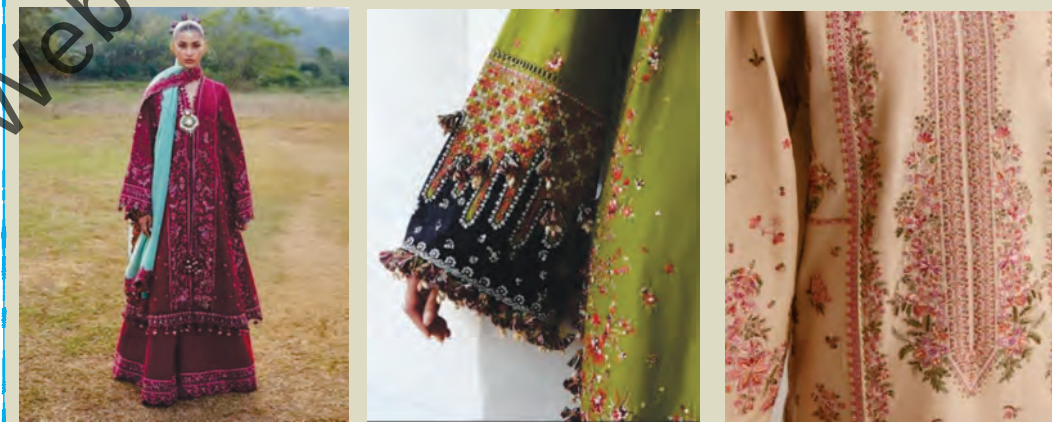


Figure 1.2.1 (b): Machine Made

affordable, trendy, and locally inspired designs. These brands combined traditional aesthetics like block prints, embroidery, and handloom fabrics with modern silhouettes, creating a balance between comfort and culture.

1.3 Fashion and Textile Industry of Pakistan

The fashion and textile industry of Pakistan is one of the country's most dynamic and influential sectors, representing both its economic backbone and cultural identity. After Independence in 1947, the country inherited only a few textile units, but with abundant cotton fields and skilled labour, it quickly established a strong textile base. The 1950s and 1960s saw the rise of industrial cities such as Faisalabad, Karachi, and Multan, where spinning and weaving mills were set up. Faisalabad soon became known as the "Manchester of Pakistan", producing large quantities of yarn, fabric, and garments. Karachi, with its ports, developed as a major industrial and export hub, while Lahore became known for fashion design, stitching units, and retail brands. Multan gained fame for its embroidered textiles, and regions like Sindh and Khyber Pakhtunkhwa contributed through handloom weaving and traditional dyeing crafts.

1.3.1 Fashion Industry Development

Parallel to industrial growth, the fashion industry began to evolve, blending modern production techniques with Pakistan's rich textile traditions. The establishment of fashion councils, schools, and exhibitions such as Pakistan Fashion Design Council (PFDC) and Pakistan Institute of Fashion and Design (PIFD), helped create professional designers and entrepreneurs. The 1990s and 2000s marked the rise of designer-led fashion, with names like HSY, Nilofer Shahid, Deepak Perwani, Maria B, and Nomi Ansari gaining national and international recognition. These designers brought Pakistani aesthetics to global platforms through bridal couture, and ready to wear.

1.3.2 Modern Textile and Apparel Exports

Pakistan's textile exports now include a wide range of products such as cotton yarn, denim, knitwear, home textiles, and ready-to-wear garments. International brands source products from Pakistan due to its high-quality cotton and competitive manufacturing costs. The country's textile clusters in Faisalabad, Karachi, Lahore, and Sialkot are equipped with modern machinery, dyeing units, and design facilities, enabling large-scale and diversified production.

1.3.3 The Role and Significance of the Industry

The fashion and textile industry plays a crucial role in Pakistan's economy, employment, and cultural representation. It provides jobs to millions of people from farmers growing cotton to artisans, factory workers, and designers. The industry strengthens Pakistan's position in the global fashion supply chain, while also promoting its heritage through design. Moreover, the fashion sector is now embracing sustainability and digital transformation. Designers and manufacturers are adopting eco-friendly materials, ethical labour practices, and online retail platforms, ensuring that Pakistani fashion stays relevant and responsible in a changing global environment.

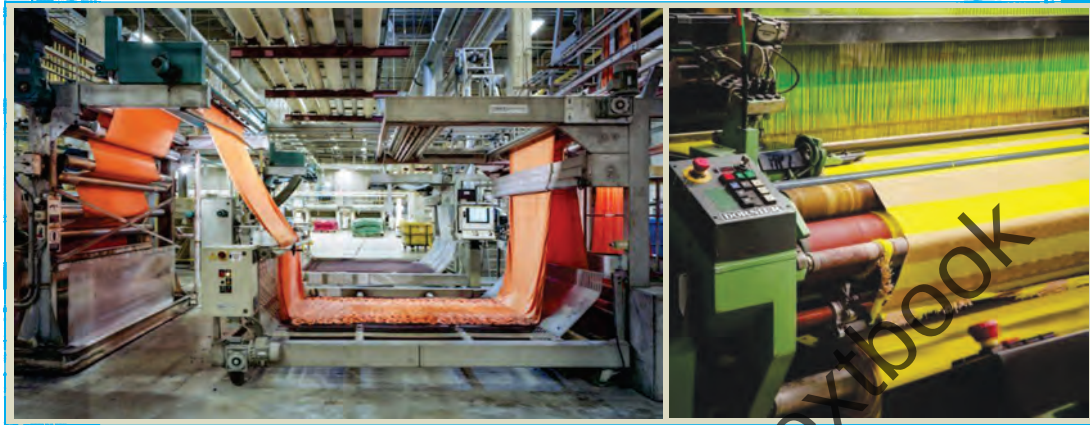


Figure 1.3.3: \ Textile Mills Machinery

1.4 Modest Fashion

Modest fashion refers to a style of dressing that emphasizes decency, comfort, and cultural or religious values while still allowing for personal expression and creativity. It generally involves garments that cover the body in a respectful way, such as long sleeves, loose silhouettes, and head coverings. It also celebrates elegance, colour, and individuality. In the context of the subcontinent and Pakistan, modest fashion is deeply rooted in the traditions, faith, and lifestyles of the people that is evolving over centuries from cultural attire to a modern global trend.

1.4.1 Historical Background of Modesty in Dress

The idea of modest dressing has existed in South Asian culture long before the rise of the global modest fashion movement. In the subcontinent, traditional clothing such as the shalwar kameez, dupatta, saree, and lehenga reflected both beauty and modesty. These garments were designed to suit the hot climate while maintaining grace and cultural propriety. After the partition of 1947, Pakistan's fashion identity began shaping around Islamic and regional values, combining influences from Persian, Mughal, and Central Asian dress traditions. The dupatta, abaya, and headscarf became common expressions of modesty, especially among women, while men's clothing such as the kurta pajama and sherwani carried a similar sense of elegance and restraint.

1.4.2 Modern Modest Fashion Movement

In the 21st century, modest fashion has emerged as a global industry, valued by people from different cultures and religions who prefer more covered yet stylish clothing. In Pakistan, the trend has been embraced widely by both designers and consumers. Designers often use soft fabrics, delicate embroideries, and flowing forms that highlight elegance without compromising comfort or values. Moreover, social media influencers and fashion bloggers have played a



Figure 1.4: Modest Fashion

key role in reshaping modest fashion, showing that one can dress modestly while being modern and confident. The style appeals not only to those who follow religious guidelines but also to those who prefer minimal, elegant, and functional clothing.

1.4.3 Global Recognition and Future Direction

Internationally, modest fashion has gained attention in fashion weeks and global retail markets and International Fashion Weeks. The rise of e-commerce has made modest fashion more accessible worldwide, allowing Pakistani brands to reach customers across the Middle East, Europe, and North America. In Pakistan, modest fashion holds a special place because it represents the harmony between faith and fashion, tradition and modernity. It empowers women and men to dress in ways that reflect their identity, culture, and values, while also keeping up with global trends. As the world moves toward more inclusive and sustainable fashion, modest fashion from Pakistan stands out for its ethical production, cultural richness, and timeless elegance.



Figure 1.4.3: Future Direction

EXERCISE

A Multiple Choice Questions

Choose the correct answer from the following options.

- The word "couture" in fashion refers to:
 - Ready-made garments
 - Handmade, custom-fitted clothing
 - Factory-produced clothing
 - School uniforms
- Which invention led to the rise of ready-made fashion?
 - Loom
 - Sewing machine
 - Iron press
 - Scissors
- Faisalabad is known as the "Manchester of Pakistan" because it is famous for:
 - Jewelry making
 - Textile and fabric production
 - Leather goods
 - Shoe manufacturing
- Which of the following Pakistani brands is known for introducing modern retail fashion?
 - HSY
 - Khaadi
 - Bunto Kazmi
 - Deepak Perwani

5. **Modest fashion focuses mainly on:**
 - a) Bright colours
 - b) Expensive fabrics
 - c) Decency and cultural values in clothing
 - d) Western trends only
6. **The Pakistan Fashion Design Council (PFDC) is based in:**
 - a) Karachi
 - b) Lahore
 - c) Multan
 - d) Islamabad
7. **Which fabric is Pakistan best known for in the global textile market?**
 - a) Wool
 - b) Silk
 - c) Cotton
 - d) Nylon
8. **The rise of online shopping and fast fashion has increased concerns about:**
 - a) Luxury marketing
 - b) Sustainability and waste
 - c) Handmade couture
 - d) Textile imports
9. **The global modest fashion movement began gaining recognition in the:**
 - a) 1950s
 - b) 1970s
 - c) 2000s
 - d) 2020s
10. **The purpose of modest fashion is to:**
 - a) Limit creativity in design
 - b) Combine style with modesty and culture
 - c) Promote western clothing
 - d) Reject tradition entirely

B Short Answer Questions

1. Define Handmade Couture Fashion in your own words.
2. How did the invention of the sewing machine change the fashion industry?
3. What role did Faisalabad and Karachi play in Pakistan's textile industry?
4. Name two Pakistani fashion designers who gained international recognition.
5. What is the difference between ready-made and couture fashion?
6. How has digital technology influenced retail fashion in Pakistan?
7. Describe one traditional South Asian garment that represents modest fashion.
8. How does modest fashion balance tradition and modernity?
9. Why is the textile industry important for Pakistan's economy?
10. What is the role of design schools in shaping Pakistan's fashion industry?

C Comprehensive Questions

1. Discuss the evolution of clothing from Handmade Couture to Ready-Made Fashion. How did this affect people's lifestyles and accessibility to fashion?
2. Explain the growth of the Fashion and Textile Industry in Pakistan, highlighting the major industrial hubs and their contributions.
3. How has Pakistan's fashion industry blended traditional craftsmanship with modern innovation? Provide examples of designers or brands.

Chapter 2

FASHION DESIGN IN THE SUB-CONTINENT

Student Learning Outcomes

After completing this chapter students will be able to:

- Explain the historical development of apparel in the Subcontinent before and after the partition, understanding how clothing evolved from ancient civilizations to modern times.
- Describe traditional apparel craft practices.
- Learn how different cultures including Persian, Central Asian, Mughal, and British influenced clothing styles, materials, and design aesthetics in the Subcontinent.
- Appreciate the value of regional craftsmanship and understand how it contributes to sustainable and culturally rich fashion design today.



Figure 2.1: Sindhi Artisan at Work

Before the Partition of 1947, the Subcontinent referred to one vast geographical and cultural region under the Indian subcontinent, which included the present-day countries of Pakistan, India, Bangladesh, and parts of Nepal, Bhutan, and Sri Lanka. This shared historical landscape was home to numerous civilizations, empires, and communities that developed distinct yet interconnected clothing traditions.

Fashion design in the Subcontinent is a mirror of people's lives, beliefs, climates, and customs. From the draped cotton garments of the Indus Valley Civilization in areas that are now part of Pakistan and northwest India, to the luxurious silks and brocades of the Mughal courts that flourished in Delhi, Lahore, Agra, and Dhaka, the history of apparel here tells the story of how culture and creativity evolved together. During the British colonial period, when the entire Subcontinent came under one rule, the introduction of Western tailoring and industrial fabrics brought a new chapter in fashion, blending Eastern and Western influences.

2.1 History of Apparel in Subcontinent

The history of apparel in the Subcontinent reflects a rich legacy of creativity, adaptation, and cultural exchange. The regions that today form Pakistan, India, and Bangladesh once existed as part of a vast cultural and economic network under different kingdoms and empires. Over thousands of years, clothing traditions evolved with climate, local resources, trade, religion, and craftsmanship.

2.1.1 Indus Valley Civilization (3300–600 BC)

The story of South Asian dress begins with the Indus Valley Civilization, centered around cities like Harappa and Mohenjo-Daro in present-day Pakistan. Archaeological discoveries such as terracotta figurines, seals, and spindle whorls suggest that people wore draped garments made from cotton and wool. The Indus people are believed to be among the earliest cotton cultivators in the world, indicating their advanced understanding of textile production. Jewelry made of beads, bangles, and ornaments was commonly used by both men and women, showing the early importance of self-adornment. These early garments were likely simple yet functional, suitable for the warm climate, and laid the foundation for the Subcontinent's long tradition of cotton weaving and handcrafting.

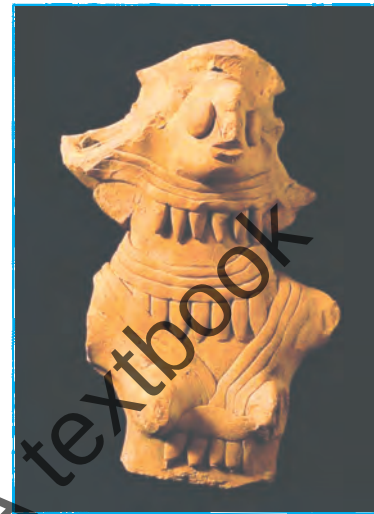


Figure 2.1.1:
Terracotta Figurine

2.1.2 Ancient and Classical Periods (c. 600 BCE–1200 CE)

In the later Vedic, Mauryan, and Gupta periods, clothing began to diversify in both form and technique. Draped garments such as the antariya (lower wrap), uttariya (shoulder cloth), and Kayabandha (waist belt) were common. As tailoring developed, stitched garments appeared, influenced by Central Asian and Persian cultures through trade routes. Fine weaving and dyeing techniques became prominent, and natural dyes such as indigo and madder were widely used. During this time, the Subcontinent's textiles were already being traded to regions like the Middle East and the Mediterranean, earning the area a global reputation for high-quality fabrics.

2.1.3 Medieval Period and Regional Courts (12th–16th Centuries)

The Medieval period saw the rise of regional courts under the Delhi Sultanate and Deccan kingdoms. Textile crafts flourished, supported by rulers who valued luxury



Figure 2.1.3: Block Printed Indian Textile Sample Documenting Trade

fabrics. Silk weaving, brocade work, and fine embroidery developed in many centers, and urban markets expanded with increasing trade through the Silk Route and Indian Ocean. Different regions became known for specific crafts for example, Deccan region produced fine cottons, while Bengal became famous for lightweight muslin fabric. Both men and women wore a mix of stitched and draped garments. Tunics, trousers, and veils appeared more often, influenced by Islamic styles from Central Asia.

2.1.4 Mughal Period (16th–18th Centuries)

The Mughal period was one of artistic and cultural refinement, and clothing reached new levels of elegance. Garments such as Jama, Angharkha, Choga, Shervani and shalwar became widespread. Rich fabrics like silk, brocade, velvet, muslin, and fine cotton were produced in royal workshops known as *karkhanas*. Embellishment techniques like *zardozi* (gold embroidery), *gota* work, and hand painting were perfected during this era. The Mughal aesthetic emphasized floral motifs, and symmetry, reflecting Persian influences combined with Indian craftsmanship.



Figure 2.1.4: Mughal Period Garments

2.1.5 Regional Textile and Craft Traditions

Throughout history, each region of the Subcontinent developed its own distinctive textile traditions based on climate, materials, and culture. In Sindh (present-day Pakistan), the ancient craft of Ajrak emerged; a block-printed cotton cloth using deep indigo, red, and black geometric patterns. It continues to represent Sindhi identity today. In Punjab, the art of Phulkari embroidery flourished, especially among rural women who stitched colourful floral patterns onto shawls and dupattas as part of their dowries. In Bengal, fine cotton weaving evolved into the delicate Jamdani technique, characterized by white-on-white motifs and airy textures. These regional crafts not only served daily needs but also communicated cultural meaning, identity, and artistry. They represent the unity in diversity that has always defined Subcontinental fashion.

2.2 Apparel Craft Practices in the Subcontinent

Across centuries, people in the regions that now form Pakistan, India, and Bangladesh developed unique ways of weaving, dyeing, printing, and embroidery that reflected their environment, culture, and creativity. These apparel craft practices shaped not only how people dressed but also how they expressed their social and regional identities.

2.2.1 Weaving and Handloom Traditions

Weaving is one of the oldest and most important crafts of the Subcontinent. Ancient civilizations like the Indus Valley were already cultivating and spinning cotton thousands of years ago. In Sindh and Punjab, weavers created sturdy cotton fabrics for daily wear using handlooms. These handwoven fabrics were valued for their comfort, breathability, and beauty, showing how artistry and practicality worked hand in hand.



Figure 2.2.1: Weaving

2.2.2 Dyeing and Printing Techniques

Colour has always played a vital role in Subcontinental textiles. Traditional artisans used natural dyes made from plants, roots, and minerals such as indigo, turmeric, and madder to create rich and lasting colours. The art of block printing, where carved wooden blocks are used to stamp patterns onto fabric, became a signature technique. The Ajrak cloth of Sindh is a famous example decorated with red, indigo, and black geometric patterns, it remains a symbol of Sindhi culture and pride. Other dyeing methods, like tie-dye (Bandhani and Leheriya), produced vibrant circular or wave-like patterns and were especially popular in regions like Rajasthan, and Sindh.

2.2.3 Embroidery and Decorative Work

In Punjab the colourful embroidery known as Phulkari, meaning "flower work," was used to decorate shawls and dupattas with intricate floral and geometric designs. In Sindh, traditional embroidery often included small mirrors and bright threads, reflecting both cultural identity and the desert landscape. Other embellishment techniques such as Zardozi (metallic thread embroidery), Gota (applied ribbons or lace), and Mirror work reached artistic heights during the Mughal period and continue to inspire modern designers across Pakistan and India.



Figure 2.2.3: Embroidery Sample

2.2.4 Cultural Significance and Contemporary Relevance

The apparel crafts of the Subcontinent are not just about decoration, but they tell stories about community life, beliefs, and traditions. These crafts were often passed down through generations, providing livelihoods for artisan families and preserving a strong cultural heritage. Today, as the fashion industry becomes more global and sustainability gains importance, many designers in Pakistan and Bangladesh are reviving these traditional crafts. By combining handwoven fabrics, natural dyes, and embroidery with modern design, they are keeping the legacy of Subcontinental craftsmanship alive.



Figure 2.2.4: Cultural Reference to Contemporary Relevance

2.3 Influence of Different Cultures on Fashion in the Sub-continent

Over thousands of years, the region absorbed influences from Persian, Central Asian, Arab, and British cultures, among others. Each cultural encounter left a lasting mark on how people dressed, designed, and expressed themselves through fashion.

2.3.1 Persian and Central Asian Influence

With the arrival of Persian and Central Asian dynasties, particularly during the Delhi Sultanate and Mughal periods, new clothing forms and rich textiles were introduced to the Subcontinent. These influences brought stitched garments such as the jama, angarkha, churidar, and shalwar, which gradually replaced purely draped garments of earlier times. Persian art and aesthetics also inspired new patterns such as floral motifs, symmetrical designs, and detailed embroidery that became hallmarks of Mughal fashion. Many garments popular in Pakistan today, such as the sherwani and shalwar kameez, trace their roots back to this era of cultural fusion.



Figure 2.3.1: Central Asian Influence on Clothing

2.3.2 European and British Influence

The arrival of European traders and later the British colonial rule (18th–20th century) introduced dramatic changes in clothing production and fashion. Industrialization in Britain led to the import of machine-made fabrics, reducing the demand for handwoven textiles like Dhaka muslin and handloom cottons. Western clothing styles included shirts, trousers, jackets, and coats, began to influence urban fashion and the attire of the educated elite. However, this period also inspired resistance through clothing. Leaders of the independence movement, encouraged people to wear khadi (hand-



Figure 2.3.2: British Influence

spun cloth) as a symbol of freedom and self-reliance. Thus, during colonial rule, clothing became a political and cultural statement. The blending of Western tailoring with Eastern fabrics also gave rise to hybrid styles that continued to evolve after independence and Partition.

2.3.3 Post-Partition Cultural Identity and Modern Influence

After the Partition of 1947, the newly formed nations of Pakistan, India, and later Bangladesh sought to define their national and cultural identities through dress. In Pakistan, the shalwar kameez emerged as the national dress, representing both Mughal heritage and regional unity. Fashion designers began experimenting with Ajrak prints, Sindh embroidery, Balochi mirror work, and Punjabi Phulkari, giving traditional crafts a modern revival. In East Pakistan which is now Bangladesh, Jamdani weaving was revived as a cultural treasure. Today, contemporary South Asian fashion reflects this layered history where ancient crafts, Islamic artistry, Persian luxury, and Western tailoring coexist. Designers across the region continue to reinterpret these influences, creating a modern fashion identity that remains deeply rooted in cultural heritage.

EXERCISE

A Multiple Choice Questions

Tick (✓) the correct answer.

- The Indus Valley Civilization is known for its use of:**
a) Machine-made textiles b) Hand-spun cotton and simple draped garments
c) Silk brocade and velvet d) Western tailoring techniques
- The Mughal period introduced luxurious fabrics such as:**
a) Denim and nylon b) Wool and linen
c) Silk, brocade, and velvet d) Polyester and chiffon
- The traditional technique of block printing practiced in Sindh is known as:**
a) Batik b) Ajrak
c) Bandhani d) Kalamkari
- Which of the following countries were originally part of the Subcontinent before Partition?**
a) Pakistan, India, and Bangladesh b) China, Nepal, and Bhutan
c) Sri Lanka, Myanmar, and Maldives d) Afghanistan, Iran, and Pakistan
- The "Jamdani" weaving technique is traditionally associated with:**
a) Sindh b) Bengal region
c) Punjab d) Kashmir
- Zardozi embroidery was patronized during the:**
a) British colonial period b) Mughal period
c) Vedic period d) Indus Valley period

7. **The national dress of Pakistan, representing both heritage and unity, is:**
 - a) Kurta and Dhoti
 - b) Saree
 - c) Shalwar Kameez
 - d) Sherwani
8. **Which cultural influence brought geometric and calligraphic patterns into textile design?**
 - a) Persian
 - b) Islamic/Arab
 - c) British
 - d) Central Asian
9. **Khadi became a symbol of independence and self-reliance during:**
 - a) British rule
 - b) Mughal Empire
 - c) Indus Valley period
 - d) Modern Pakistan era
10. **The craft of mirror work is most commonly found in:**
 - a) Punjab and Sindh
 - b) Bengal and Assam
 - c) Kashmir and Gilgit
 - d) Sri Lanka and Nepal

B Short Answer Questions

1. Define fashion design in the Subcontinent in your own words.
2. How did clothing reflect social class during the Mughal period?
3. What materials were commonly used for clothing in the Indus Valley Civilization?
4. Name any two traditional embroidery techniques of the Subcontinent.
5. How did the British colonial rule impact local textile production?
6. What are the key characteristics of Islamic influence in Subcontinental clothing?
7. Explain the significance of the Shalwar Kameez in Pakistan's cultural identity.
8. What is the importance of crafts such as Ajrak and Jamdani in today's fashion industry?
9. How did Partition affect fashion and clothing identity in the region?
10. Why is studying the history of apparel important for fashion design students?

C Comprehensive Questions

1. Trace the evolution of apparel in the Subcontinent from the Indus Valley Civilization to the post-Partition era by highlighting major changes in clothing styles and techniques.
2. Discuss the role of apparel craft practices such as weaving, dyeing, printing, and embroidery in shaping the cultural identity of the Subcontinent.
3. Describe how Persian, Islamic, and British influences transformed fashion and textile traditions in the region. Provide relevant examples from Pakistan, India, and Bangladesh.

Chapter 3

TECHNICAL STUDY OF THE CULTURAL GARMENTS

Student Learning Outcomes

After completing this chapter students will be able to:

- Identify the historical origins, cultural contexts, and regional variations of traditional South Asian garments such as Angharkha, Jama, Pishwas,, Kurta, and Shalwar.
- Describe the origin and historical background of each garment.
- Label and draw the basic structure and parts of each garment.
- Understand the fabrics, stitches, and decorative techniques used in making these traditional garments.



Figure 3.1: Cultural Garments of Subcontinent

3.1 Cultural Garments of Sub-Continent

Cultural garments are traditional forms of clothing that defines the heritage, values, and identity of a community. They reflect the way people lived, their environment, and their culture. Garments such as Angharkha, Jama, Pishwas, Kurta and Shalwar display the rich craftsmanship and aesthetic traditions of our culture.

3.2 Angharkha and its Origin

The Angharkha holds a prominent place South Asian fashion, particularly within Pakistani and Indian cultural attire. The word Angharkha is derived from the Sanskrit term "Angarakha," which translates to "body protector." The Angharkha is an upper

garment that was originally worn by men over pajamas but is now used by both men and women. It features an overlapping front, wrapping around the body and fastened with knots or decorative buttons known as *gundhis*. During the Mughal period, the Angharkha was made from luxurious fabrics such as silk, brocade, and velvet, richly adorned with embroidery and embellishments like Chikankari and Zardozi.



Figure 3.2 (a): King with Attendant in Angharkha



Figure 3.2 (b): Gold Embroidered Angharkha



Figure 3.2 (c): Rai Pannalal Mehta in Angharkha with pardah

3.3 Technical Detail of Angharkha

By the 1800s, the *Angharkha* had become a popular item of court attire throughout, particularly in the western regions. The Angharkha is a traditional upper garment that can be worn as a long gown-like coat or in a shorter version known as *Angharki* or *Kamari*. It features a rounded front opening with a triangular overlap that wraps across the body. A yoke is often added with reference to pardah. During this period, the garment typically featured a front opening against an inner panel called a *pardah*. Pardah refers to an inner front panel or layer of fabric placed beneath the overlapping section of the garment. It served both functional and decorative purposes providing modesty.

The garment typically has wide embroidered borders along the edges, adorned with intricate patterns combining gold and silver cords, a decorative technique known as *Ganga-Jamuna*.

The dense embroidery enhances the richness of the attire, while flat gold wire, or *baadla*, is often used within the motifs to add shimmer and depth.



Figure 3.3: Technical Drawing of Angharkha from Early 19th Century

3.4 Jama and its Origin

The Jama is a traditional outer garment that first arrived in the Indian subcontinent from Persia in the early 16th century. Introduced during the rise of the Mughal Empire, it quickly became an integral part of courtly fashion, symbolizing elegance, prestige, and refinement. Initially it was worn by men of upper class and the royal court. It also became popular in the Deccan kingdoms, where local artisans introduced regional variations in fabric, embellishment, and tailoring. Historically, the Jama was worn over a pajama or churidar, serving both practical and decorative purposes.



Figure 3.4: A 17th Century Jama

An interesting cultural difference existed in the way the Jama was tied: Muslim men typically tied it to the right, while Hindu men tied it to the left, finely representing religious identity through dress.

3.5 Technical Detail of Jama

Originally, the Jama was a double-breasted garment, made from lightweight fabrics such as fine cotton, muslin, or silk to suit the regional climate. Its design featured a cross-over front, fastened at the side with tie strings or loops, allowing ease of movement while maintaining a fitted appearance at the torso. Over time, a waist seam was introduced, to which a fuller, gathered skirt was attached, giving the garment a more voluminous and elegant fall. Jama was much longer than the Angharkha, often extending to the ankles or even reaching the floor. The hemline of the Jama was rounded and finished with decorative borders, commonly made with gotta, embroidery, or metallic trims, adding richness and texture.

It is believed that the *Takauchiya coat*, originally worn in India, was changed during Emperor Akbar's rule. Akbar ordered the slits in the skirt of the coat to be removed, which led to the creation of the full-skirted *Chakdar Jama*. He also gave the Jama a new name in the local language known as Sarabgati, meaning "which covers the whole body." This was part of Akbar's effort to bring together Hindu and Islamic customs through shared dress and culture.



Figure 3.5: Technical Drawing of Jama from Mid 18th Century

3.6 Peshwas and its Origin

The *Peshwas* is a garment that has been associated with the royal and courtly attire of the Mughal period. The word *Peshwas* is derived from Persian, where "pish" means front

and "was" refers to garment, suggesting a front-opening robe-like dress. It was introduced in the 16th and 17th centuries, during the height of Mughal power, and became a symbol of femininity, grace, and nobility. The Peshwas became an essential part of Mughal women's wardrobes, usually worn over tight churidar pajamas and paired with a dupatta or odhani draped gracefully over the shoulders and head. It was decorated with embroidery techniques such as zardozi, gotta, resham, and chikankari.



Figure 3.6:
Early 18th Century Peshwas

3.7 Technical Detail of Peshwas

The *Peshwas* is a long-sleeved, loose-fitting garment that resembles an open-fronted robe. The main body of the *Peshwas* was constructed using two rectangular lengths of fabric that is taken directly from the loom without much cutting, to preserve the natural fall and width of the material. The sleeves were attached straight and stitched all the way to the wrist. To add fullness and flare to the lower part of the garment, angular *gussets* were inserted under the underarm area.



Figure 3.7: Technical Drawing of Peshwas

3.8 Kurta and its Origin

The *Kurta* has its origins in the Indian subcontinent, where it began as a simple, loose-fitting tunic worn by both men and women. Its design evolved over centuries, influenced by ancient Indian, Persian, and Mughal clothing traditions. In early India, the kurta was commonly paired



Figure 3.8: Kurta

Figure 3.8 (a):
Technical Drawing of Kurta

with dhotis, pajamas, or shawls, serving as comfortable everyday wear suited to the regional climate. With the rise of the Mughal Empire, the kurta underwent significant refinement.

3.9 Shalwar and its Origin

The Shalwar (also spelled *Salwar*) is a traditional lower garment that has deep historical roots in Central and South Asia. Its origin can be traced back to the ancient Persian and Central Asian regions. The term shalwar comes from the Persian word *shalvār*, meaning pants or trousers. The Mughals introduced and popularized the shalwar in the Indian subcontinent during their rule (16th–19th century).

3.10 Technical Detail of Shalwar

The garment was practical featuring a loose fit around the legs and a gathered waist, often tied with a drawstring (azharband). It became an important part of court attire, especially for women, when paired with garments like the kurta, jama, or peshwas.

Early Mughal paintings show that it was a tight-fitting garment around the legs, yet loose at the waist, tied securely with a drawstring. Shalwar Pajama is also considered as a type of shalwar which was straight-cut style finished with a poncha (a quilted band) at the ankle.



Figure 3.9: Shalwar



Figure 3.10: Technical Drawing of Shalwar (Pajama)

EXERCISE

A Multiple Choice Questions

Tick (✓) the correct answer.

- The Angharkha originally served as what type of garment?**
 - Outer ceremonial robe
 - Protective wrap or tunic
 - Undergarment
 - Shawl
- The term Angharkha is derived from which language family?**
 - Persian
 - Turkish
 - Sanskrit
 - Arabic

3. **During the Mughal period, the Angharkha evolved into which more elaborate form?**
 a) Peshwas b) Sherwani c) Jama d) Kurta
4. **Which Mughal emperor popularized the Jama as a royal court attire?**
 a) Babur b) Akbar c) Shah Jehan d) Aurangzeb
5. **The Jama was designed with which characteristic silhouette**
 a) Boxy and Short b) Fitted Bodice with Gathers
 c) Cylindrical and Loose d) Cropped and Sleeveless
6. **The Peshwas evolved mainly during which period of South Asian history?**
 a) Sultanate Period b) Late Mughal Period
 c) Gupta Period d) Vedic Period
7. **The Peshwas garment was worn mainly by**
 a) Soldiers b) Women c) Farmers d) Craftsman
8. **The Kurta originated as a**
 a) Ceremonial Robe b) Skirt Garment
 c) Quilted Coat d) Simple and functional tunic
9. **The Pajama (or Shalwar) derives from the Persian words meaning**
 a) Headdress b) Waist Garment c) Leg Garment d) Outer Robe
10. **Which of the following combinations became the traditional South Asian ensemble**
 a) Jama and Turban b) Kurta and Angharkha
 c) Kurta and Shalwar d) Peshwas and Dhoti

B Short Answer Questions

1. Define the Angharkha and describe how it was traditionally fastened.
2. What was the historical function of the overlapping front panel in the Angharkha?
3. How did fabric and embellishment techniques indicate social status in traditional garments like the Angarkha and Jama?
4. How did Emperor Akbar contribute to the adaptation of the Jama in India?
5. What is the Chakdar Jama and how did it differ from the earlier Takauchiya coat?

C Comprehensive Questions

1. Describe the traditional garments Angarkha, Jama, and Kurta.. Explain their main features, how they were worn, and how they were different from each other.
2. Explain how the Mughals influenced the clothing of the subcontinent. Discuss how garments like the Jama, and Peshwas changed in design, fabric during the Mughal period.
3. Describe the making of the Peshwas. Explain how Peshwas was stitched, what kind of fabrics and embroidery were used.

Chapter 4

GARMENT DRAWING AND DETAIL

Student Learning Outcomes

After completing this chapter students will be able to:

- Understand silhouette shapes
- Differentiate between A-line, X-line, and Y-line shapes.
- Explain how each shape changes the look and balance of the body.
- Use this understanding to make designs that look balanced and well-fitted.
- Show fabric folds, gathers, and stretch correctly in drawings.
- Define proportions of traditional wear.

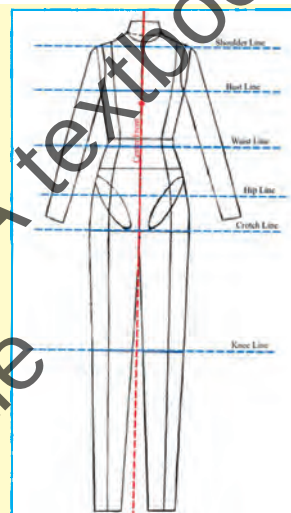


Figure 4.1: Shows a Technical Croquis

4.1 Technical Detail

A **garment detail drawing** is a focused illustration drawn on a proportionate technical croquis that shows specific parts or construction features of a garment in close-up view.

It is used in garment production to communicate certain components for design, stitching, or finishing providing accuracy for pattern makers and manufacturers. They allow teams to check if all features match the design specification. They help in identifying any deviations from the original plan.

4.2 Silhouette Shapes : A-line, X-line, Y-line

Silhouette describes the general shape or outline of a garment from afar, showing how it fits the body and affects the wearer's visual balance and proportions.

a) A-Line Silhouette

It creates a graceful, elongating effect, ideal for all body types. Narrow at the shoulders and gradually widens towards the hem, resembling the shape of the letter "A."

Features: Flared skirts, shirts or dresses.

Examples:Traditional peshwaas and angrakha styles and kameez often exhibit A-line shapes.



Figure 4.2 (a): Shows a Technical drawing of a *kameez* with narrow shoulders and wider hem line

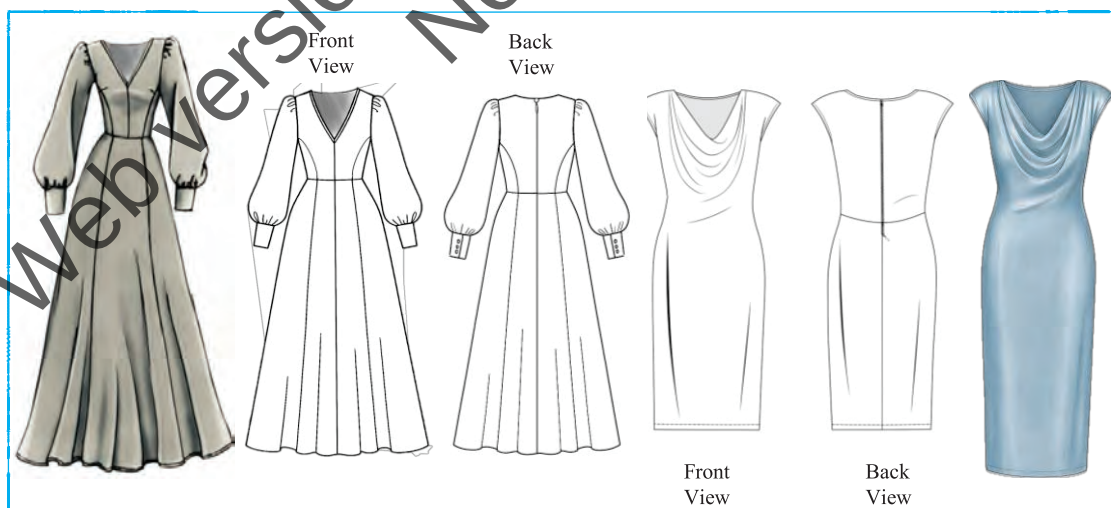


Figure 4.2 (b): Shows a Technical drawing of a dress in X-Line Silhouette

Figure 4.2 (c): Shows a Technical drawing of a dress in Y-line Silhouette

b) X-Line Silhouette

It has a fitted bodice, defined waistline, and flared hem — forming an hourglass shape resembling the letter "X." Emphasising the natural curves of the body.

Features: Structured shoulders, fitted waist, and volume at the hips level.

Examples: Gowns and tailored jamagarments often display the X-line silhouette.

c) Y-Line Silhouette

Broader or emphasised shoulders narrowing down to a slim waist and tapered hem forming the shape of the letter "Y."

Features: Capes, shoulder pads, or wide sleeves with narrow bottoms.

Examples: Contemporary dress variations with structured shoulders form a Y-line effect.



Figure 4.3: Shows a Technical drawing of traditional dresses

4.3 Proportion of Garments with Reference to Traditional Forms

Proportion in fashion refers to the relationship between different parts of a garment—length, width, and placement of design elements. In traditional Asian attire, proportion varies depending on cultural and regional aesthetics.

Structure: Fitted bodice with a long, voluminous skirt.

Proportion: The bodice generally takes up one-third of the total length, while the skirt forms the remaining two-thirds.

a) Peshwaas

Structure: Fitted bodice with a long, voluminous skirt.

Proportion: The bodice generally takes up one-third of the total length, while the skirt forms the remaining two-thirds.

b) Jama

Structure: Historic Mughal garment with a flared skirt attached to a fitted torso, often with cross-over front ties.

Proportion: The waist sits slightly higher; flare begins below the rib cage, creating volume below the waistline.

c) Kurta

Structure: Straight-cut tunic worn with trousers or shalwar.

Proportion: The ideal length often falls just above or below the knee; sleeve and slit placements affect balance

4.4 Illustration of Fabric Fold, Gather, and Stretch

Understanding how fabric behaves is essential for realistic illustration and garment design. Soft bends or creases that occur when fabric drapes or bends.

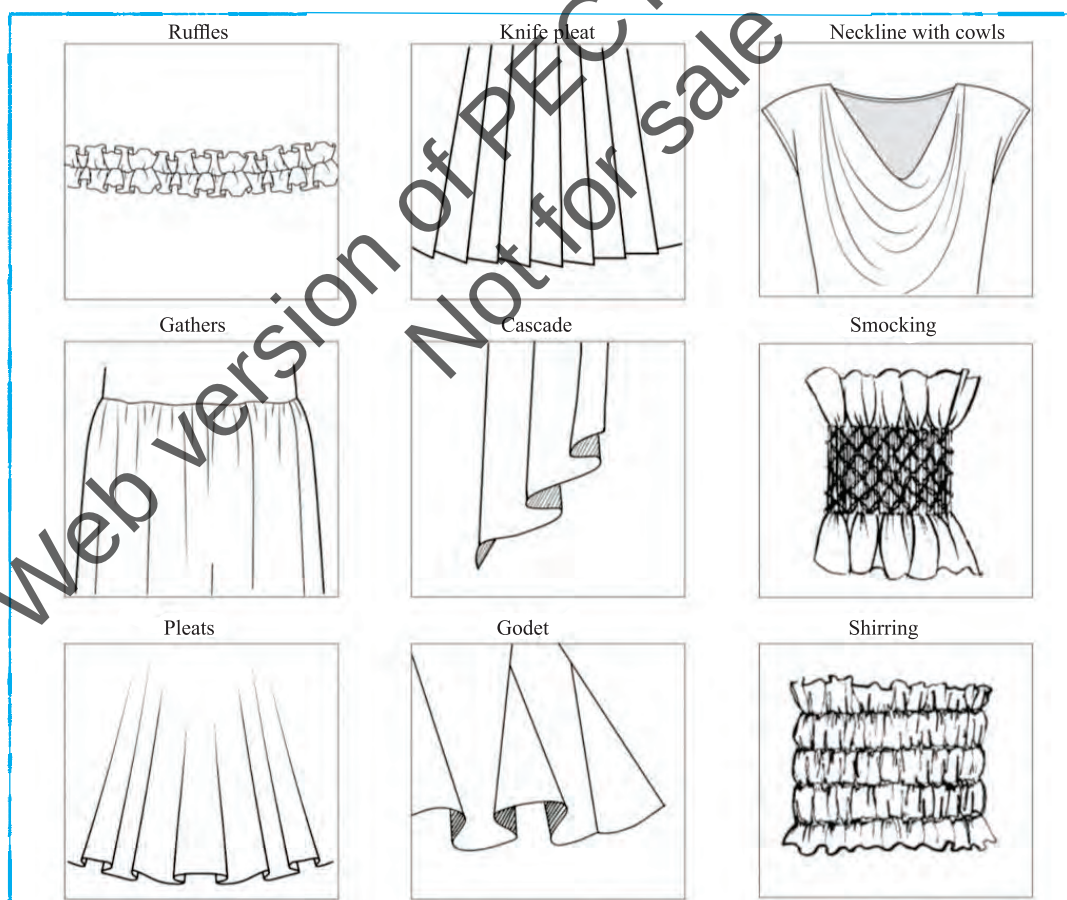


Figure 4.5: Shows a Technical drawings of Fabric folds, gathers and stretch

Illustrations of gathers, folds, and stretch demonstrate how the fabric drapes, compresses, or expands in specific areas of a garment. It helps visualize texture, fullness, and movement of the fabric before the sample is made.

EXERCISE

A Multiple Choice Questions

Choose the correct answer from the following options.

1. **What does the term "silhouette" refer to in fashion design?**
a) The colour scheme of a garment b) The overall outline of a garment
c) The type of fabric used in a garment d) The decorative details
2. **Which of the following best describes an A-line silhouette?**
a) Fitted at the waist and hips b) Loose from shoulders to hem
c) Narrow at the shoulders d) Tight-fitting throughout the body
3. **Which of the following features best describes the X-line silhouette?**
a) Loose fit with no waist definition b) Structured shoulders, fitted waist
c) Straight cut from shoulder to hem d) Wide neckline with narrow hem
4. **Which of the following garments often display the A-line silhouette?**
a) Gowns and tailored jama garments b) Traditional peshwaas, angrakha
c) Waistcoats and sherwanis d) Jackets and blazers
5. **In a traditional Peshwaas, what proportion does the bodice typically occupy?**
a) One-half of the total length b) One-third of the total length
c) Two-thirds of the total length d) One-fourth of the total length
6. **What do these illustrations improve in terms of material understanding?**
a) How materials react to motion
b) How to reduce material and construction waste
c) How to measure fabric rolls
d) How to match thread colours
7. **What is the main purpose of technical drawings in garment design?**
a) To show garment colours
b) To explain garment features like ruffles, pleats, or shirring
c) To calculate fabric cost
d) To design packaging materials
8. **What do illustrations of gathers, folds, and stretch help to demonstrate?**
a) How fabric changes colour under light
b) How fabric drapes, compresses, or expands on a garment
c) How fabric absorbs water
d) How fabric is cut into panels

9. How do such illustrations assist pattern makers?

- a) By helping them understand where and how to create volume or tension in a garment
- b) By teaching them to choose fabric colours
- c) By helping them design fashion marketing posters
- d) By showing them fabric price lists

10. How does proportion vary in traditional Asian attire?

- a) It depends on modern fashion trends
- b) It depends on cultural and regional aesthetics
- c) It is always the same across regions
- d) It only depends on the type of fabric used

B Short Answer Questions

- 1. Describe the structure of a traditional *Jama* garment.
- 2. Which silhouette type emphasises the natural curves of the body?
- 3. Define the term *silhouette* in fashion design.
- 4. What is a technical croquis template?
- 5. What factors determine the ideal *proportion* of a traditional *Kurta*?
- 6. What kind of visual effect does a *Peshwas* create when worn?
- 7. What are the main features and visual effect of a *Y-line silhouette* in fashion design?
- 8. Name two examples of garments that display the *A-line silhouette*.
- 9. How do technical drawings help in garment construction?
- 10. Why is proportion important in garment design?

C Comprehensive Questions

- 1. Explain the concept of silhouette in fashion design. Compare the characteristics and visual effects of the A-line, X-line, and Y-line silhouettes, and give suitable examples of garments that represent each.
- 2. What is the purpose of garment detail drawings in fashion design and production?
- 3. Analyze how proportion and silhouette work together to create visual balance and harmony in garment design. Provide examples from both contemporary and traditional fashion to support your answer.

Chapter 5

TEXTILE TECHNIQUES OF PAKISTAN

Student Learning Outcomes

After completing this chapter students will be able to:

- Understand the importance of textile industry of Pakistan.
- Recognize and learn major techniques of Pakistani Textile production methods.
- Learn how the materials are being used in different textile crafts and production methods.
- Understand the background and region behind the techniques used in different provinces of Pakistan.
- Recognize the artisan's skill behind textile crafts and its production.
- Understand different industrial methods used in the manufacturing of textile products.



Figure 5.1: Textile Techniques

Pakistan has a historically rich textile heritage, with traditions of weaving and embroidery coming from the ancient Indus Valley Civilization. The textile crafts are representing the different regional cultures and the past practices of the country's artisans. Pakistan textile industry is also contributing to the economy and growth of Pakistan. It provides employment to many workers across the country. The major source of the textile industry is cotton, but it also uses other man-made and synthetic fibers to stay ahead in the international market. The material and techniques of these textile products are discussed in this chapter.

5.1 Textile Regional Centers

The main textile-producing cities are the following:

Faisalabad is known for its large number of textile mills. Karachi is also a large textile center with many mills and garment factories.

Lahore, Hyderabad, and Kasur also have many textile factories and cottage industries supported by hardworking artisans.

Multan is famous for its cottage industries with examples of printed cloth and embroidered textile crafts.

5.2 Historical Background

The people of Indus Valley Civilization were the first in the world to spin and weave cotton. People in this area were skilled in dyeing, weaving, and embroidery. Furthermore, the Mughals added new styles such as silk weaving, brocade work, and finesse in embroidery techniques.

5.3 Cultural Textile Traditions

The textile heritage of Pakistan is strongly attached with its history, culture, and traditions. Looking at the past, people in this region not only used textiles for clothing but also to showcase their craft, identity, and lifestyle. Pakistani textiles is mostly influenced by local beliefs, rituals, customs, and its environment that reflects in their designs and colours. They use bright colours, floral patterns and geometric patterns and regional motifs on the textile surfaces for ornamentation. These type of textile designs are used in festivals, weddings, and cultural ceremonies. They are made in different materials and techniques.

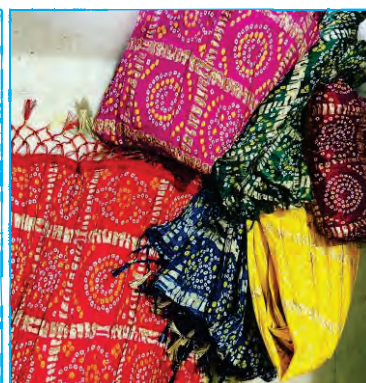
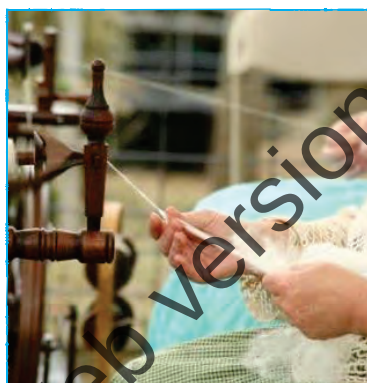


Figure 5.3 (a): Spinning Cotton Figure 5.3 (b): Weaving Cloth Figure 5.3 (c): Traditional Textiles

5.4 Modern Textiles

Modern textiles in Pakistan are materials made with, high-performance characteristics. They have a combination of fibers, fabric structure, and chemical finishes. They have functions like lightness, breathability, waterproofing, durability, and insulation. Pakistani modern textile products are made of cotton yarn and fabric. Some of the examples are knitwear, bed-linen, home textiles, ready-made garments,



Figure 5.4 (a):
Industrial Looms

and denim.

5.5 Fabric & It's Types

Cotton, silk, wool, and pashmina are mostly used as surface in the textile industry. Each type of fabric has different qualities that affect the craft's quality and strength.

Cotton is used in both in the form of yarn and fabric (woven and printed). Many products like bed sheets, towels, readymade garments, knitwear, carpets and rugs are made with a blend of cotton.

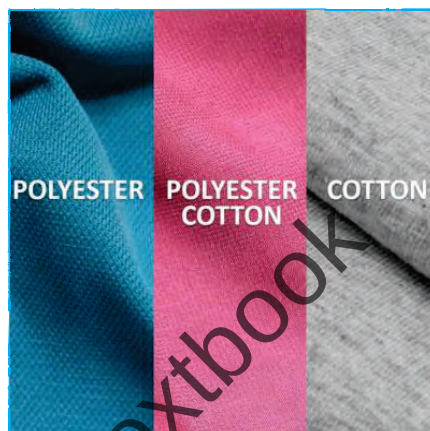


Figure 5.5: Types of Fibers

5.6 Textile Printing Techniques

Textile printing is the method of spreading colour to fabric in specific patterns or designs. It can be divided into traditional hand methods and modern industrial practices.

5.7 Traditional Hand Printing Techniques

These methods are mostly craftsmanship; a handmade product. Following are the techniques

5.7.1 Block Printing

It began in the region of Sindh with its roots in the Indus Valley Civilization. In this technique wooden block is used (often Sheesham wood is used for carving a design on it). The upper surface is covered with dye, and then the block is stamped onto the fabric by hand to make a repeat pattern.

Each colour needs to be applied separately on the wooden carved block according to the requirement of the design.



Figure 5.7.1: Block Printing Technique

5.7.2 Ajrak

It is a common traditional hand stamped method used in the areas of Sindh. The technique used for making Ajrak is a multi step process called Resist Printing. In this method a thick paste (the resist) is used to block areas of the fabric from the application of the dying paint. The remaining area is soaked in dye to paint it with the desired colour. This blocked and dip method is used in many layers to get the result. Finally, the surface is prepared

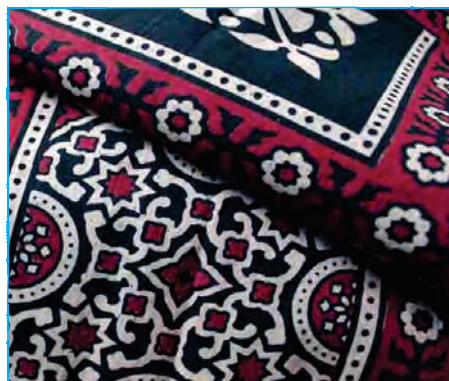


Figure 5.7.2: Ajrak

with geometric patterns made in traditional colours. Mostly red, black and white colours are used in Sindhi Ajrak.

5.7.3 Tie and Dye (Bandani or Chunari)

It is also method type of resist dying. Cloth is tightly tied or knotted in small parts before dipping in a dye. The knotted sections resist the dye making patterns of coloured and undyed surface like small dots or waves. This is traditional technique is done by hand in areas of Sindh and different parts of Punjab in Pakistan.



Figure 5.7.3: Tie & Dye Technique

5.8 Industrial Printing Techniques

These techniques are mostly done for mass production due to high-speed detailing, finishing and vibrant colours. Following are the techniques

5.8.1 Screen Printing

It is a highly useful and multi purpose technique for small and large-scale production of textile fabric.

5.8.2 The Stencil or Screen

A mesh screen is used for stenciling. First areas of the screen through which the ink could pass are blocked off to make the design.

5.8.3 The Squeegee Process

Then the ink is poured onto the screen, and a squeegee is used to shove the ink into the open areas of the mesh. It allows to directly get the print onto the fabric below. Separate screens are required for different layering of colours.

Screen printing technique is divided into two parts:

5.8.4 Flatbed Screen Printing

This technique is for small scale printing done on flat table or surface.

5.8.5 Rotary Screen Printing

This technique is for large scale printing done with a spinning cylinder(rolling pin).



Figure 5.8.1: Screen Printing

5.9 Digital Printing

This technique is used in industry for modern day printing and is famous for its quick method. A large high tech inkjet printer is used to spray coloured ink droplets onto the surface. A design file is used to make the design. It is like printing a photo with the help of the computer on a fabric.

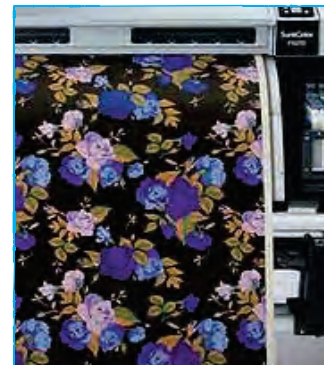


Figure 5.9: Digital Printing

5.10 Sublimation Printing

In this technique solid ink is turned into a gas form with the help of heat to transfer the image on the surface of the fabric. The fabric used for this kind of printing must be polyester as intense heat and pressure is applied. Synthetic fabric and sportswear garments are made with this type of technique.



Figure 5.10: Sublimation Printing

5.11 Patch work and Ralli

The meaning of the word "ralli" (or rilli, rilly, rallee) comes from the local word "ralanna". It means to mix or combine, referring to the procedure of joining different cloth pieces. The motifs made on these traditional crafts are mostly borrowed from old architecture of Sindh and Baluchistan.

Rallis are mostly made by rural area women from villages, nomadic tribes, or the ones settled in small towns in Pakistan. This skill is mostly handed over from mother to daughter.



Figure 5.11: Ralli Work

5.12 Embellishments and Embroideries

Embellishment and embroidery are central to Pakistan's textile heritage. These techniques come from old traditions and have been shaped by trade and customs over time. They are used to decorate bridal clothes, festive outfits, and everyday wear. They reflect regional aesthetics and symbolic meaning transforming cloth into a canvas of storytelling and heritage.

5.12.1 Phulkari

It is a traditional Punjabi embroidery means flower work, known for its bold floral motifs stitched with silk floss on cotton fabric (*khaddar*). Traditionally done by women in villages, Phulkari marked significant life events such as births, weddings, and festivals. Worked from the reverse side using a darning stitch, it creates vibrant geometric and floral patterns. A notable variant is Bagh Phulkari, where the entire surface is closely embroidered, symbolizing prosperity and celebration.

5.12.2 Chikankari

The word *chikan* means embroidery, and *kari* means work. The term originates from the Persian word *chikin* or *chikeen*, meaning "embroidered flower." The technique involves a variety of stitches *taipchi*, *bakhiya*, *phanda*, and *jaali* used to create intricate floral and paisley motifs. These designs are embroidered onto lightweight fabrics such as muslin, voile, and georgette.



Figure.5.12.1: Bagh Phulkari



Figure.5.12.2: Chikankari



Figure.5.12.3: Shadow Work

5.12.3 Shadow Work

Shadow Work is a delicate embroidery technique performed on sheer fabrics like organza, voile, or chiffon. Stitches such as herringbone and running stitch are applied from the reverse side, producing soft, translucent motifs on the front. Originating in Europe and influenced by Chikankari, it is used for formal garments mostly dupattas, sleeves, and yokes with subtle, nature-inspired designs in pastel tones.

5.12.4 Adda Work

It refers to a traditional hand embroidery technique performed on a wooden frame called an *adda*.

5.12.5 Zardozi

The term Zardozi originates from the Persian words *zar* (gold) and *dozi* (embroidery). Traditionally, threads made of gold, silver, or copper to create rich, raised designs that look luxurious and elegant.. Techniques such as Zardozi, Dabka, Naksi, Kora, Sequins Work, Bead Work, Mukesh (Badla), Taarkashi, Cutwork, and Applique Work are widely practiced in Adda Work, a frame-based embroidery method used across South Asia for bridal, festive, and couture garments.



Figure.5.12.4: Adda Work



Figure.5.12.5: Zardozi Work

5.12.6 Gotta Work

Gotta work is a traditional embellishment technique that uses small pieces of gold or silver ribbon, known as *gotta*, woven with cotton or silk and applied onto fabric through hand-stitched appliqué and embroidery. Commonly practiced in Punjab and Sindh, Gotta work includes styles such as Gotta Patti, Kinari, Phool, and Gotta with Sequins. Mostly georgette, chiffon, and silk fabrics are used, lending a vibrant, festive, and reflective aesthetic to the attire.

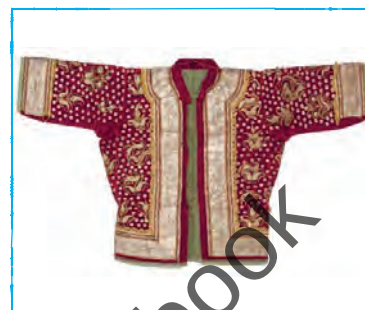


Figure.5.12.6: Jacket, Gotta Work

5.13 Kashmiri Textiles

Kashmiri embroidery is renowned for its delicate needlework and rich cultural symbolism, deeply rooted in the region's history.. The craft flourished during the Mughal era and continues to be a vital part of Kashmir's textile identity.

5.13.1 Pashmina

It is a luxurious fabric crafted from the fine undercoat wool of Changthangi goats. This delicate fiber is traditionally hand-spun and woven on wooden looms. Techniques like Sozni (fine needlework), Aari (hook embroidery), and Tilla (metallic threadwork) are traditionally practiced on Pashmina.

The designs often feature paisleys, florals, and chinar leaves, reflecting the natural beauty and cultural heritage of Kashmir.

5.13.2 Zalakdozi Embroidery

This embroidery technique, known for its chain-stitched , is traditionally executed with an aari hook.. Using wool, cotton, or silk threads, artisans create levels in patterns with rich texture. Practiced primarily by male craftsmen in Kashmir, the skill is passed down through generations, preserving the region's textile heritage.



Figure.5.13.2:
Zalakdozi Embroidery



Figure.5.13.3:
Kashmiri Women in
Traditional Dress 'Pheran'

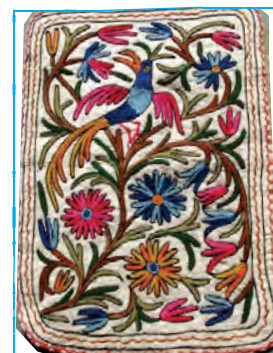


Figure 5.13.4:
Namda

5.13.3 Pheran

In Kashmir, the traditional dress known as Pheran (or *Phiran*) is worn by both men and women. It consists of two ankle-length gowns layered over each other.

5.13.4 Namda

It is a traditional felted rug made by compressing layers of wool with soap and water, without weaving. Practiced mainly in Kashmir and Rajasthan, the technique involves rolling and pressing wool until it mats into a dense fabric. Once dried, the surface is often decorated with colourful embroidery, featuring floral and paisley motifs.

EXERCISE

A Multiple Choice Questions

Choose the correct answer from the following options.

- Which of the following are crafted from the wool of the Tibetan antelope?
a) Shahtoosh b) Ajrak c) Cross stitch d) Ralli
- Which traditional embroidery from Punjab is known for its vibrant floral patterns created with floss silk?
a) Zardozi b) Gotta Work c) Phulkari d) Tilla Work
- Which technique uses sheer fabric to create delicate, translucent designs that appear as shadows?
a) Chikan Kari b) Adda work c) Zalakdozi d) Shadow Work
- What is the primary source of Pashmina wool?
a) Merino sheep b) Angora rabbit c) Changthangi goat d) Yak
- Which region is most associated with the Pheran Dress?
a) Punjab b) Kashmir c) Sindh d) Balochistan
- Which technique uses resist dyeing?
a) Chikan Kari b) Digital Printing c) Tie and Dye d) Ralli Work
- What is the primary source of textile fiber in Pakistan?
a) Cotton b) Wheat c) Plastic d) Resin
- What type of designs are made on Ajrak?
a) Floral b) Geometric c) Abstract d) Lettering
- Which of the following technique is done with a spinning cylinder?
a) Rotary Screen-printing b) Block printing
c) Digital printing d) Sublimation Printing
- Which surface is required for Sublimation Printing ?
a) Jamawar b) Jute c) Polyester d) Silk

B Short Answer Questions

1. How does Chikan-Kari differ from Shadow Work embroidery?
2. How does Zardozi differ from other metallic thread techniques?
3. What is Phulkari known for?
4. Which embroidery is popular in South Punjab and uses folded ribbon?
5. What material is commonly used in Zardozi embroidery?
6. What does the word Ralli mean?
7. What kind of wood is used to make blocks in Block printing technique?
8. What is the method for screen printing?
9. What type of hand embroideries are popular in the region of Kashmir?
10. What is the difference between screen printing and digital printing?

C Comprehensive Questions

1. What is the role of textile industry in the growth of Pakistan?
2. Describe some of the important hand printing techniques practiced in Pakistan with examples?
3. Discuss about the role of Zardozi and Gota embroidery in ceremonial and bridal wear.

Chapter 6

FASHION DESIGN

Student Learning Outcomes

After completing this chapter students will be able to:

- Understand how to research and select a design theme by observing current fashion trends and cultural influences.
- Explore different sources of inspiration such as art, history, and architecture to build creative design concepts.
- Develop mood, inspiration, and fabric boards that visually communicate the essence of their design ideas.
- Recognize the importance of fabric selection and texture in expressing the desired mood and style of a collection.
- Appreciate the process of fashion design as a balance between creativity, research, and practical development.



Figure 6: Design Project

This chapter introduces students to the process of fashion design and creative development: from idea to sketch. It will help them understand how designers research, find inspiration, and translate concepts into designs. Through this chapter, students will learn how to identify current trends, create mood and fabric boards, and develop design sketches that communicate their ideas visually. It is a practical, studio-based chapter, encouraging observation, creativity, and experimentation which is the foundations of every designer's journey.

6.1 Theme Research

Every single fashion design begins with an idea, a spark that grows into a story. Before a designer starts sketching garments, they spend time exploring what inspires them, what is happening around the world, and what people want to wear right now. Theme research helps designers discover the concept behind their collection. It could be inspired by nature, culture, time period, feeling, or even an object. A theme gives the designer's work direction and meaning, it is the thread that connects all the pieces in a

collection.

Theme research is the process of exploring and collecting information around a specific idea or story that inspires a fashion collection. For instance, a designer might explore "Mughal Art", "Floral Pattern", or "Modern Streetwear" as themes. Once a theme is chosen, research begins. The designer gathers visuals, reads references, observes people and surroundings, and notes the colours, shapes, or details that relate to that theme. For example; if your theme is "Flower Resident", you might research the floral patterns, insets, habitat, observe the rich colour story of the paintings with flowers, or look at the embroidery and designs inspired by flowers in your surroundings. Theme research helps to:

- build a clear story for the collection.
- maintain consistency in colours, fabrics, and silhouettes.
- discover unique inspirations that make the designs stand out.
- connect the designer's ideas with current fashion trends and audiences.

Without theme research, designs can look random or disconnected. With research, they reflect purpose and creativity.

6.1.1 Understanding Current Trends

A trend is a popular style or direction that influences relates to colours, shapes, patterns, or lifestyles. Designers study trends to understand what people currently like, but they always interpret trends in their own creative way. Trends often come from:

- Fashion shows and designers' collections
- Social media, influencers and celebrities



Figure 6.1: Theme Research



Figure 6.1.1: Trend Forecasting

- Local markets and street styles
- Cultural movements and global events

For example; if oversized clothing, denim layering, or pastel tones are popular globally, a Pakistani designer might adapt them using local textiles or traditional embellishment.

6.1.2 Cultural and Social Influences of Fashion

Fashion is deeply connected to culture and society. What people wear is shaped by festivals, traditions, art, music, and social values. In the Subcontinent, influences come from our rich heritage of textiles, embroidery, and craftsmanship. For example:

- The use of Ajrak prints reflects Sindhi culture.
- Mirror work and bandhani techniques show regional identities.
- Urban youth culture and street fashion reflect modern influences through minimal or sporty styles.

Understanding both traditional and modern influences helps designers blend heritage with innovation, which is an important part of modern Pakistani fashion design.



Figure 6.1.2: Cultural and Social Influences of Fashion

6.2 Inspiration, Mood Board, Fabric Board and Design Inspiration Board

After researching a theme and understanding current trends, the next stage in the fashion design process is to translate ideas into visual form. Designers use different types of boards to express their inspiration, mood, and design direction. These boards help to organize thoughts, visualize a theme, and communicate the creative vision clearly to others. This process transforms abstract ideas such as colours, textures, history, or emotions into something tangible and visual. Thus, it becomes the foundation of every fashion collection.

6.2.1 Inspiration

An inspiration board is a collection of visuals that represent the core idea or source of inspiration behind a designer's work. It includes photographs, sketches, and artwork. For example, if the theme is "Mughal Architecture," inspiration board will

include images of jaali work, architecture design, and motifs. An inspiration board acts as a creative reference, reminding the designer of what inspired their story and helps them stay connected to the theme throughout the design process.



Figure 6.2.1: Inspiration Board

6.2.2 Mood Board

A mood board is a visual presentation that shows the feeling or emotion of the inspiration. It combines images, text and materials to communicate the mood of collection. For instance, for a theme titled "Flower Melody," a mood board will include images of floral patterns, floral painting, bright colours etc. Mood boards help you decide how your designs should feel like soft, modern, bold, or traditional. They also help you build your colour palette and material direction.



Figure 6.2.2 (a): Mood Board Idea

Figure 6.2.2 (b): Mood Board Idea

6.2.3 Fabric Board

After finalizing the mood, designers choose fabrics and materials that best represent their theme. A fabric board displays all these selections together such as fabrics, trims, lace, buttons, or embellishments, in a form of swatches. It helps visualize texture, weight, drape, and colour, all of which are essential for making a collection



Figure 6.2.3 (a): Fabric and Colour Board

consistent and professional. For a summer collection inspired by Coastal Breeze, the fabric board may include light cottons, linen swatches, white buttons, shell details, and shades of blue.

In fashion design, the choice of fabric reflects both aesthetic mood and seasonal function. For instance, light and breathable materials like cotton, chiffon, organza, or lawn are ideal for spring and summer collections, often combined with soft pastels, oceanic blues, or sunny yellows to create a refreshing feel. On the other hand, heavier textiles such as wool, velvet, denim, or corduroy are preferred for autumn and winter, paired with deeper tones like maroon, olive, charcoal, or rust to evoke warmth and comfort.



Figure 6.2.3 (b): Fabric Board for Summer (Left) and Autumn/Winter (Right) Collection

6.3 Design Development and Sketching

Design Development and Sketching is where ideas start to take form. Designers experiment, refine, and transform their inspirations into original fashion looks that can later become real garments. Design development is not just about drawing; it is about exploration and evolution. The goal is to find the best possible design direction for a collection.

6.3.1 Types of Design Development

There are several methods to develop design ideas creatively:

- **Sketch-Based Development**

Designers begin with rough sketches to visualize different silhouettes, styles, and proportions. These freehand sketches allow them to explore possibilities quickly.

- **Collage-Based Development**

New ideas are formed by combining images, colours, and textures from magazines or printouts. This helps create unexpected combinations and unique design directions.

- **Drape Development**

Using material (paper or fabric) directly on a mannequin to create shapes, folds,

and structures. It allows designers to understand how the material behaves and how the design looks in three dimensions.

- **Technical-Based Development**

Some designers develop new forms by manipulating technical drawings, adjusting seams, or combining different cuts. This method connects design and garment construction closely.

Each approach gives a different perspective. Sketching helps imagine, collage brings surprise, draping reveals form, and pattern development ensures function.



Figure 6.3.1: Types of Design Development

6.3.2 Sketching as a Design Tool

In garment design development, sketching plays a vital role as the primary medium of visual thinking. It helps designers experiment with proportions, cuts, and surface details before the garment is produced. These early sketches may focus on general shapes or themes inspired by the research phase. As ideas evolve, more detailed sketches are created, showing construction features like seams, pleats, collars, and embellishments. This gradual refinement allows designers to

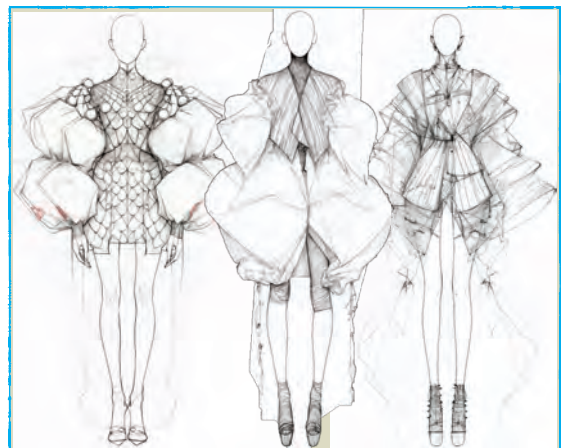


Figure 6.3.2: Sketching

analyze the garment's form, balance, and functionality. Sketching also connects two- and three-dimensional design thinking. It enables designers to visualize how fabric will fall, how a sleeve might be gathered, or how a layered skirt will move. Some designers even combine sketching with collage techniques to visualize fabric interaction or texture.

6.4 Rendering and Colouring Techniques

Once the garment sketches are complete, the next step is rendering and colouring. It's a process that brings drawings to life. Rendering helps designers show the look and feel of a garment through light, texture, and colour. Rendering in fashion can be of two main types; illustrative rendering and technical rendering. Illustrative rendering focuses on showing texture, movement, and artistic expression of garments, while technical rendering presents flat, clean colouring to highlight structure and construction details. Both are essential skills for fashion designers to communicate ideas clearly and effectively. In fashion illustration, rendering involves adding shadows, highlights, and surface details to express the character of the fabric. For example, silk is shown with smooth, shiny strokes, while denim is rendered with rougher, matte textures. When colouring their sketches, students can use colour pencils, markers, watercolour paints, or poster colours. Each medium creates a different effect such as markers give a polished finish, colour pencils allow layering and subtle blending, and watercolours offer a soft, transparent effect ideal for light fabrics. The choice of medium should always support the type of fabric and the mood of the design.



Figure 6.4: Rendering and Colouring

6.4.1 Types of Colouring Techniques

Fashion designers use different colouring techniques depending on the effect they want to achieve and the material they are representing. The choice of technique depends on the fabric texture, colour depth, and the level of detail required in the garment illustration.

- **Dry Colouring Technique**

This method uses colour pencils or pastels to build colour gradually through layering and shading. It allows soft transitions and fine texture, ideal for fabrics like cotton, linen, or wool.

- **Wet Colouring Technique**

Using watercolours, poster paints, or inks, this method creates smooth washes and transparency. It works well for illustrating delicate and flowing fabrics such as silk, chiffon, or organza.

- **Marker Rendering Technique**

Markers provide bold and vibrant colour with smooth coverage. Designers often combine markers with pencils for shadows and highlights. This technique is effective for polished presentations and garments made from satin, denim, or leather.

While rendering, students must also consider colour harmony and proportion. The colour palette chosen should connect back to the mood board or theme research. By mastering rendering and colouring techniques, students can transform their sketches into powerful fashion visuals that communicate both artistic intent and material understanding. These final coloured sheets become a designer's visual story, the one that reflects not only creativity but also their skill in observation and execution.



Figure 6.4.1: Dry Colouring (Left), Wet Colouring (center), Marker Colouring (Right)

EXERCISE

A Multiple Choice Questions

Choose the correct answer from the following options.

1. **The first step in the fashion design process, after research, is:**
a) Rendering
b) Mood board creation
c) Design development
d) Fabric selection
2. **A mood board helps a designer to:**
a) Display sewing samples
b) Present colour and inspiration ideas visually
c) Prepare garment patterns
d) Create construction drawings
3. **Which of the following can be a source of inspiration for a fashion collection?**
a) Mughal art and architecture
b) Only modern fashion shows
c) Furniture design alone
d) None of the above
4. **Design development is important because it:**
a) Finalizes the garment cost
b) Helps translate ideas into workable designs
c) Focuses only on fabric weaving
d) Deals with photography
5. **The process of adding texture, light and colour to a sketch to make it look realistic is called:**
a) Draping
b) Rendering
c) Collaging
d) Pattern making
6. **Design development in fashion means:**
a) Making fabric samples
b) Experimenting and refining design ideas
c) Marketing a collection
d) Cutting final garments
7. **Correct body proportions in sketching help to:**
a) Speed up colouring
b) Show garment fit accurately
c) Fill the page
d) Add decoration
8. **While rendering silk fabric, focus should be on:**
a) Flat tones
b) Soft light and shine
c) Heavy texture
d) Dark outlines
9. **A mood board mainly shows:**
a) Attendance record
b) Design inspiration and theme
c) Product cost
d) Label logo
10. **Common tools for colouring fashion sketches are:**
a) Pencils only
b) Watercolours or markers
c) Pens only
d) Chalk

B Short Answer Questions

1. What is theme research, and why is it important for fashion design?
2. Briefly explain the difference between a mood board and a fabric board.
3. How can cultural or architectural elements inspire a fashion designer?
4. What role does sketching play in garment design development?
5. Why is colour harmony important in fashion illustration?
6. What is the main purpose of design development in fashion design?
7. How does sketching help in communicating design ideas?
8. Why is colour selection important in rendering garments?
9. How do mood boards support the early stage of fashion design?
10. What is the difference between creative sketches and technical sketches?

C Comprehensive Questions

1. Explain the complete process of fashion design from theme research and inspiration to final rendered illustration.
2. Discuss how mood boards, fabric boards, and design inspiration boards help designers visualize and organize their ideas.
3. Describe different methods used in design development, such as sketching, collage, and draping, and explain how they contribute to garment creation.

INTRODUCTION TO PATTERN MAKING

Student Learning Outcomes

After completing this chapter students will be able to:

- Recognize and describe various pattern-making tools (Japanese Scale, Measuring tapes, Scissors, Set Square, French Curve).
- Explain the importance of accurate body measurements.
- Demonstrate correct techniques for measuring the body for example bust, waist, hip, etc.
- Identify components of bodice, skirt, and shirt (collars, cuffs, pockets, plackets).
- Create simple patterns for a basic bodice and skirt.



Figure 7.1:
Patterns of Bodice and Sleeve

Pattern making is the process of creating templates for each part of a garment before it is cut and stitched. These templates, called patterns, serve as guides for cutting fabric accurately to achieve the desired fit and style. A well-made pattern includes markings for seam allowances, darts, notches, grain lines, and other construction details.

7.1 Introduction to Pattern Making Tools

Pattern making is essential in fashion design and garment construction. It involves creating paper patterns that correspond to the specific size and shape of a garment required for sewing. To ensure the accuracy of these patterns, we utilize various tools. Each tool serves a purpose, whether for measuring, drafting, cutting, or marking the pattern.

7.1.1. Measuring and Drafting Tools

These tools help us take accurate measurements and drafting the pattern on paper and fabric accurately.

(a) Measuring Tape: A soft, flexible tape used to measure the body or curved lines.

(b) Ruler: Used to draw and measure straight lines.

(c) Set-Square: Helps in making different angles especially right angle (90°) and straight lines for drafting patterns.



Figure 7.1.1: Pattern Making Tools

- (d) French Curve/Curve:** Used to draw smooth curved lines such as armholes, necklines, and hips.
- (e) Pattern Paper:** A sheet used to draw pattern.
- (f) Clutch Pencil/Pencil and Eraser:** For line drafting and making corrections easily.
- (g) Tracing Wheel and Carbon Paper:** Used to copy pattern lines and transfer onto another sheet.
- (h) Pattern Notcher:** Used to make small marks or holes to show dart points, notches, or matching points.
- (i) Black Pointer:** Used to label pattern pieces.
- (j) Paper Scissors:** Used only for cutting paper patterns.

7.2 Understanding Body Measurements and learning how to Take Measurements

7.2.1. Introduction

Understanding body measurements is one of the most important steps in garment construction. Measurements help in creating patterns that fit the body correctly. Each measurement represents a body part, its proportions, and guides the amount of length or

width required to develop a pattern for the body. Accurate measurements ensure comfort, balance, and style in the finished garment.

7.2.2 Importance of Taking Accurate Measurements

- Helps in drafting correct patterns.
- Avoids fabric wastage and fitting errors.
- Ensures that garments fit well and are comfortable on the body.

7.2.3 Guidelines Before Taking Measurements

- The person should stand straight and relaxed.
- Wear fitted clothing (not loose garments).
- Use centimeters for precision when drafting patterns.
- Measure close to the body but do not pull the tape too tight or leave it loose.
- Keep the tape parallel to the floor for horizontal measurements.
- Take each measurement twice to confirm accuracy.
- Label each measurement clearly (e.g., Bust: 34 inches of women's wear).

7.2.4 Common Body Measurements Required for Pattern Making

(a) Horizontal Measurement (Front)

- **Shoulder:** From one shoulder tip to the other across the back. Marked as (a) in the figure.
- **Across front/ Across back/ Carrure:** Above the bust line from one armhole to another. Marked as (b) in the figure.
- **Bust/Chest:** Around the fullest part of the bust/chest and across the back. Marked as (c) in the figure.
- **Waist:** Around the natural waistline (usually the narrowest part of the body). Marked as (d) in the figure.
- **Small Hipline :** It lies in between the waist and hipline. Marked as (e) in the figure.
- **Hip:** Around the fullest part of the hips. Marked as (f) in the figure.

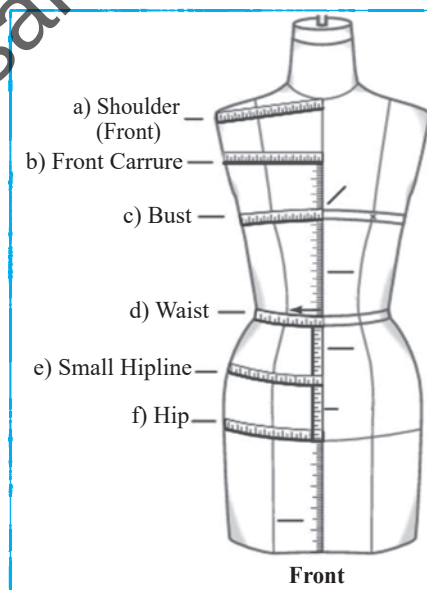


Figure 7.2.4 (a): Horizontal Measurement

(b) Vertical Measurement (Upper Body)

- (a) **Center Front:** Vertical Measurement starting from neck front to the end of the mannequin (a)
- (b) **Center Back:** Vertical Measurement starting from neck back to the end of the mannequin
- (c) **Across Front to Bust:** Across front to bust (c)

(d) Bust to Waist:

Distance between bust to waist. (d)

(e) Center Front Waist to Small Hip:

Distance between waist to hip. (e)

(f) Small Hipline to Hip:

Distance between small hip to hip (f)

(g) Center Back Across Back to Bust:

Distance between cross back to bust

(h) Arm Hole:

Front Shoulder tip bone to across front, continuing to underarm. Across back to shoulder tip again in an oval shape

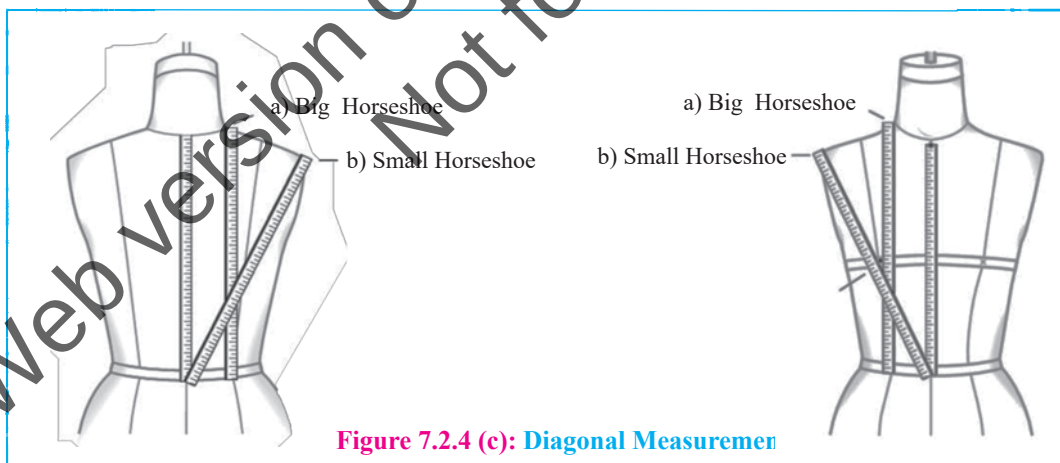
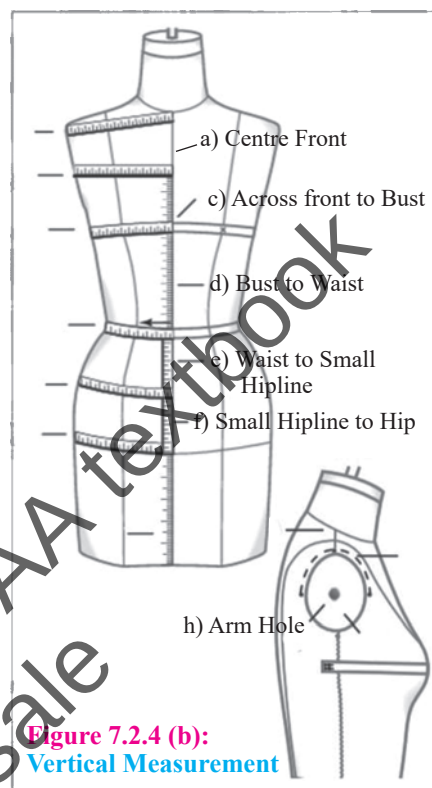
c) Diagonal Measurement (Upper Body)

(a) Big Horseshoe/Front Height:

From the C.F. waist to the shoulder neck point and then to the C.B. waistline.

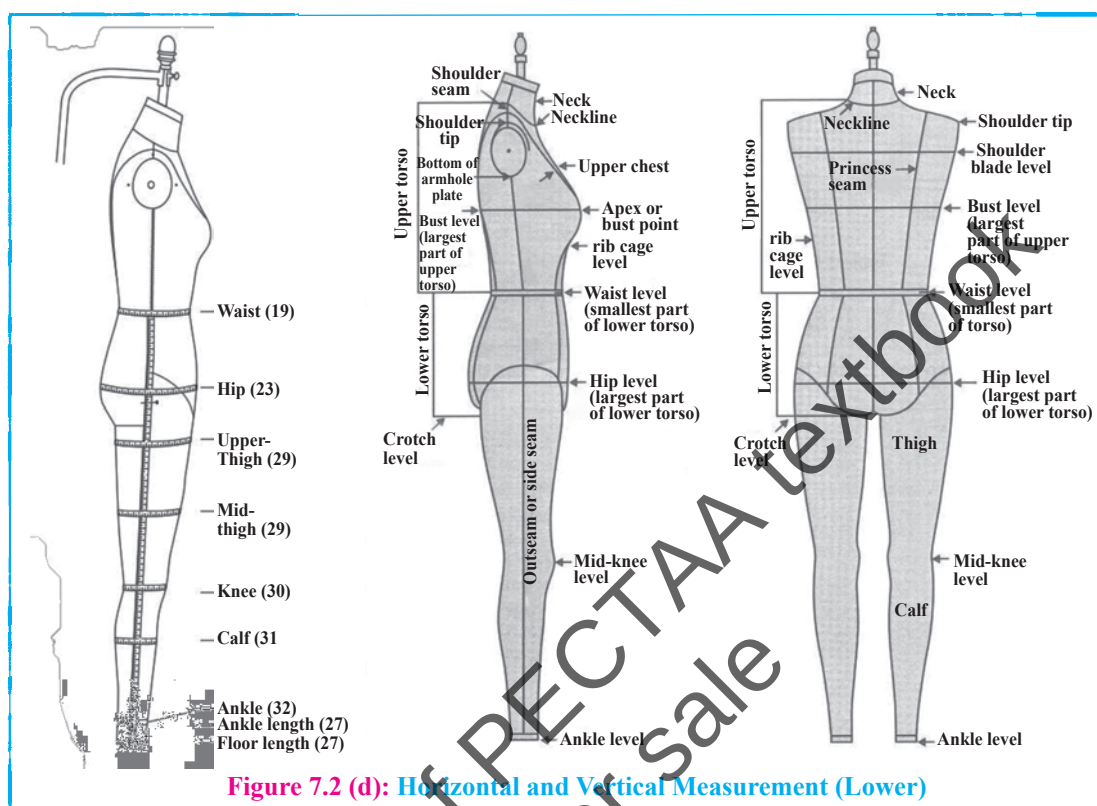
(b) Small Horseshoe/ Back Height:

From the C.F. waist to the shoulder armhole point and then to the C.B. waistline.



d) Horizontal and Vertical Measurement (Lower)

- **Thigh and Calf:** Around the fullest part of the thigh or calf. (29, 31)
- **Waist to Hip:** From the waist down to the hip. (19,23)
- **Waist to Knee:** From the waist down to the knee level. (19, 30)
- **Waist to Ankle bone or Floor:** For full-length garments. (19, 32)



7.3 Basic Skirt Block

A **Basic Skirt Block** is the foundational block made on standard measurements, used to create all types of skirt designs. It represents the body's lower half from the waist to the desired length.

The following measurements are required to construct a ready to wear small size basic skirt block.

Waist Circumference = 66cm

Hip Circumference = 92cm + 4cm Ease = 96cm

Waist to Hip Length = 20cm

Total Skirt Length = 60cm

Divide the waist and hip measurements by 4 (since the pattern represents one quarter of the skirt).

Body Part	Full Measurement	Half Measurement	Quarter Measurement	Front Qtr. + 1	Back Qtr. - 1
Waist	66.0	33.0	16.5	17.5	15.5
Hip	96.0	48	24	25	23

Table 7.3: Basic Skirt Block Chart

7.3.1 Steps to Draft the Basic Skirt Block

1. Skirt: Draw a rectangle that measures 48 cm in width and 60 cm in length. Label the corners as A, B, C, and D. All angles should be in right angle.
2. Mark the B-C line as a Center Front and grain line (G.L.).
3. Mark the A-D line as a Center Back and grain line (G.L.).
4. Draw a vertical side seam (S.S.) line at 25 cm parallel to the center front and mark it as G-H.
5. Now you will have two vertical triangles
6. 1): Front BCGH 25 cm wide and 2): Back ADGH 23cm wide.
7. The right half of the pattern represents the front, and the left half represents the back.
8. Draw the front dart line 10 cm parallel to the center front line and mark as I-J.
9. Draw the back dart line, 9 cm parallel to the center back line and mark as K-L.
10. The top line of the rectangle C-D will be considered the initial waistline.
11. Draw a hip line 20 cm below, parallel to the waistline, and perpendicular to the C.F. line and mark as EF.
12. The bottom line of the rectangle A-B will be the Knee line. The distance from hip line to knee line is 40 cm.
13. The knee line in the skirt block will serve as both the length and the hemline of the skirt block.
14. For the front waist, on the waistline from C-G, mark the measurement (17.5 cm) plus the dart intake (3.0 cm), for a total of 20.5 cm. Raise this point 1.2cm and mark as G1.
15. For the back waist, on the waistline from D-G, mark the

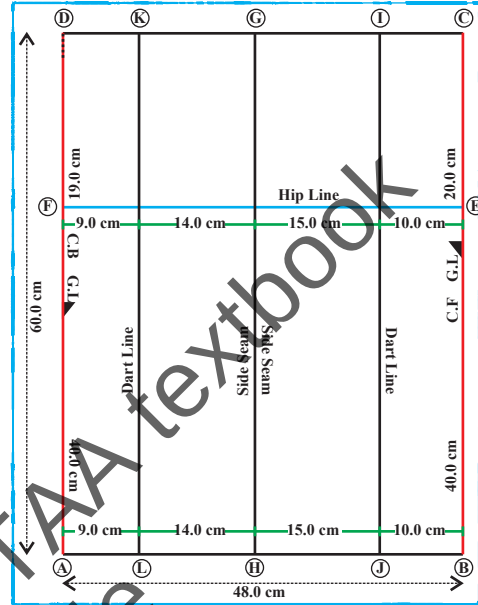


Figure 7.3.1 (a):

Skirt Block Construction (Steps 1-13)

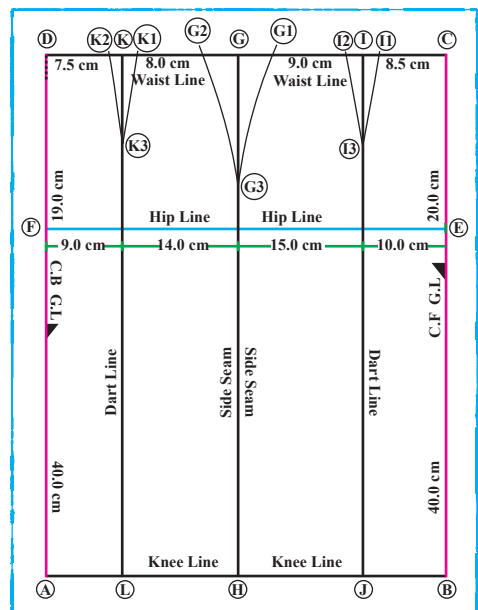


Figure 7.3.1 (b): Skirt Block Construction (Steps 14-21)

measurement (15.5 cm) plus the dart intake (3.0 cm) for a total of 18.5 cm. Raise this point 1.2cm and mark as G2.

16. Front waist dart width: From I at waist, take 1.5 cm from each side of the dart line and mark as I1 and I2.
17. Front waist dart length: For the dart length, measure 12 cm down from I and mark as I3.
18. Back waist dart width: From K at waist, take 1.5 cm from each side of the dart line and mark as K1 and K2.
19. Back waist dart length: For the dart length, measure 11 cm down from K and mark as K3.
20. Front side seam: Connect the waist point G1 to the point 2cm above the hip point G3 with a French curve.
21. Back side seam: Connect the waist point G2 to the point 2cm above the hip point G3 with a French curve.
22. To make the waist curve, lower the center back by 1 cm and take the right angle about 3-4cm.

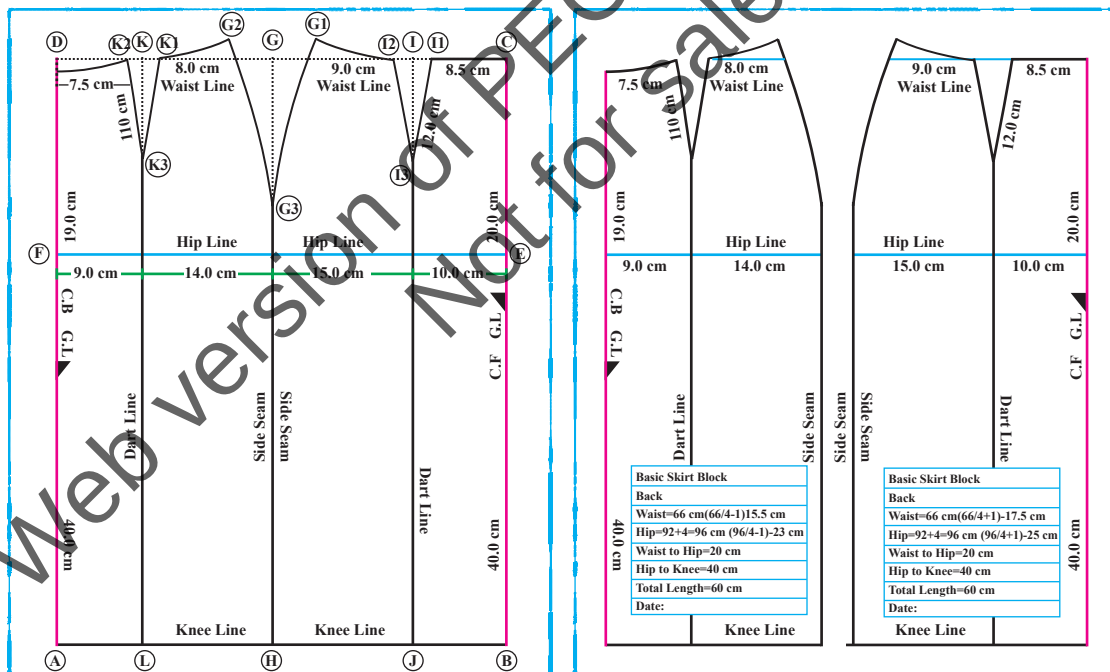


Figure 7.3.1 (c):
Skirt Block Construction (Steps 22-25)

Figure 7.3.1 (c):
Skirt Block Construction (Steps 26-28)

23. On a tracing paper, trace the waistline for both front and back by closing the darts from point C-G1 and continue from G2 to D.
24. Create a smooth curve that connects all points and right angles at the center front

and center back.

25. Trace back the trued line from tracing paper to the pattern by placing all the points on their original position.
26. Cut and separate side seam front from point G1 to H and back from point G2 to H. Also cut from waist curve and C.F, C.B and knee line.
27. Label C.F., C.B., G.L., waistline, hipline, knee line, dart line, and all the measurements.
28. Include your roll/registration number, name, front and back skirt blocks, waist and hip measurements, and date in the information box.

7.4 Basic Bodice Block

A **Basic Bodice Block** is the foundational block made on standard measurements, used to create all types of bodice/top/shift designs. It represents the upper half of the body (torso) from the shoulder to the waist. It includes features such as the neck, shoulder, across front, armhole, bust, and waist.

The following measurements are required to construct a ready to wear size small basic bodice block (dart-less).

1. Bust Circumference = 96cm
2. Waist Circumference = 84cm
3. Shoulder = 13cm
4. Across Front = 17cm
5. Across Back = 18cm
6. Divide the Bust and waist measurements by 4 (since the pattern represents one quarter of the bodice).

Body Part	Full Measurement	Half Measurement	Quarter Measurement	Front Qtr. + 1	Back Qtr. - 1
Waist	96.0	48	24	25	23
Hip	84.0	42	21	22	20

Table 7.4: Basic Bodice Block Chart

7.4.1 Steps to Draft the Basic Bodice Block

1. Bodice: Draw a rectangle that measures 55 cm in width and 62.5 cm in length. Label the corners as A, A1, B, and B1. All angles should be in right angle.
2. Mark the A-B line as a Center Front and grain line (G.L.).
3. Mark the A1-B1 line as a Center Back and grain line (G.L.).
4. Bust Line: From A, mark the bust line at 24.5 cm down at a right angle to G.L. mark as D-D1.
5. Waist Line: From D, mark the bust line at 18.0 cm down at a right angle to G.L. mark as C-C1.

-

Figure 7.4.1 (a):
Basic Bodice Block Construction (Steps 1-7)

-
- The diagram illustrates the construction of a bodice pattern for a fitted bodice. It shows a front and back bodice pattern piece with various measurements and construction lines. Key measurements include: Neckline (6.5 cm), Shoulder (13.0 cm), Bust Line (23.0 cm for back, 25.0 cm for front), Waist Line (20.0 cm for back, 22.0 cm for front), and Hip Line (24.0 cm for back, 26.0 cm for front). Construction lines include the Across Back Chest Line, Across Front Chest Line, Underarm Line, Bust Line, Waist Line, and Hip Line. The diagram also shows the placement of the bodice on a dress form, with the bodice piece labeled 'Bodice' and the dress form labeled 'Dress Form'.

Figure 7.4.1 (b):
Basic Bodice Block Construction (Steps 7-29)

18. Front Shoulder: From L, draw shoulder length 13.0 cm to M and drop 2.5 cm from M to get point N.
19. Back Shoulder: From L1, draw shoulder length 13.0 cm to M1 and drop 2.5 cm from M1 to get point N1.
20. Front Neck Depth: From A, mark the front neck depth 6.0 cm down to point O.
21. Draw a smooth front neckline curve starting with a right angle from O to L.
22. Back Neck Depth: From A1, mark the back neck depth 2.0 cm down to point O1.
23. Draw a smooth back neckline curve starting with a right angle from O1 to L1.
24. Front Side Seam: Join point H-I with straight line and extend till J. Join H-G with French curve. Blend side seam waist point H into curve with French curve.
25. Back Side Seam: Join point H1-I1 with straight line and extend till J1. Join H1-G1 with French curve. Blend side seam waist point H1 into curve with French curve.
26. Front Armhole: Take the right angle of the side seam underarm at J, and make a curve by joining J - K - N as shown in the picture.
27. Back Armhole: Take the right angle of the side seam underarm at J1, and make a curve by joining J1 - K1 - N1 as shown in the picture.
28. Mention the grain line, C.F., bust line, waist line, and across chest line. Also provide all relevant measurements.
29. Write your roll/registration number, your name, basic block, bust measurements, waist measurements, hip measurements and the date in the information box.

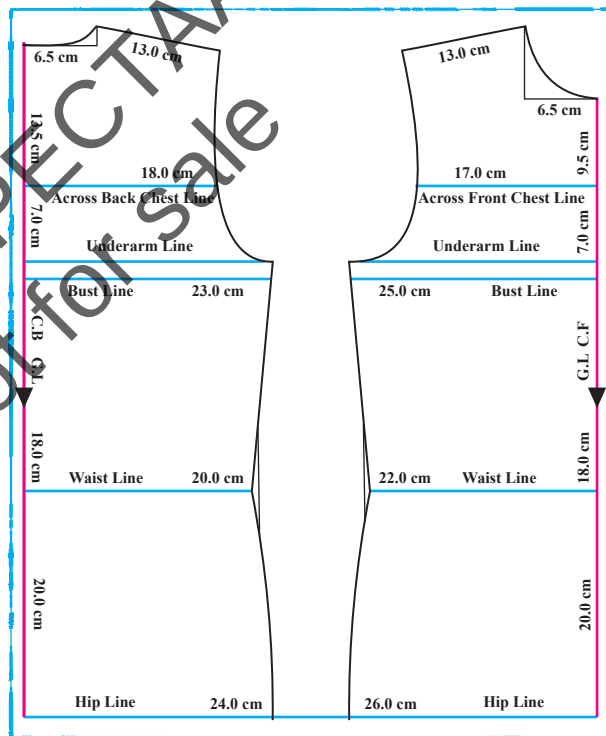


Figure 7.4.1 (c): Basic Bodice Block

7.5 Shirt components- pockets, collar, cuff, placket (Galla Patti)

7.5.1 Shirt Collar

The collar defines the neckline and sets the level of formality for the shirt. In a shirt, the collar points are attached to the shirt with small buttons, which prevent them from flaring out. The collar band is a narrow strip of fabric that encircles the neck,



Figure 7.5.1(a): Band Collar



**Figure 7.5.1 (b):
One Piece Collar**



**Figure 7.5.1 (c):
Two Piece Collar**

providing structure and support to the collar. It ensures the shirt sits properly on the shoulders. Common collar styles include:

- (a) **Band collar:** A band like curved shape collar, often used in casual shirts.
- (b) **One-piece collar:** A one-piece shirt collar is a classic collar style cut as a single continuous piece. This collar forms its own stand naturally when folded and stitched.
- (c) **Two-piece collar:** This shirt collar is the most traditional type, featuring two parts, a standing band and a folded collar. It is the hallmark of men's and women's shirts.

7.5.1 (a) Basic Band Collar

Measurements Needed

1. Back neck from C.B to bodice shoulder: 9.0 cm
2. Front neck from C.F to bodice shoulder: 11.0 cm
3. Band Height: 3.5 cm

Step by step construction

1. Draw a rectangle of 20 cm wide and 3.5 cm of height. Mark corners as A, C, F and D.
2. Line AD will represent the C.B, G.L and on-fold. CF will represent the C.F.
3. Mark the shoulder line 9.0 cm parallel to AD and mark it as BE.
4. Take 1 cm upward from C to mark G. and 1 cm up from F to mark H.
5. Make a curve from B to G and E to H as shown in the picture.
6. Take a right angle of the curved line at point G and extend upward till H.
7. To smooth the band corner, make a round shape from I to J.
8. Unfold the collar from C.B line and you will have a full collar ready.
9. Write your roll/registration number, your name, Band Collar, Neck Measurements, Band height and the date in the information box.

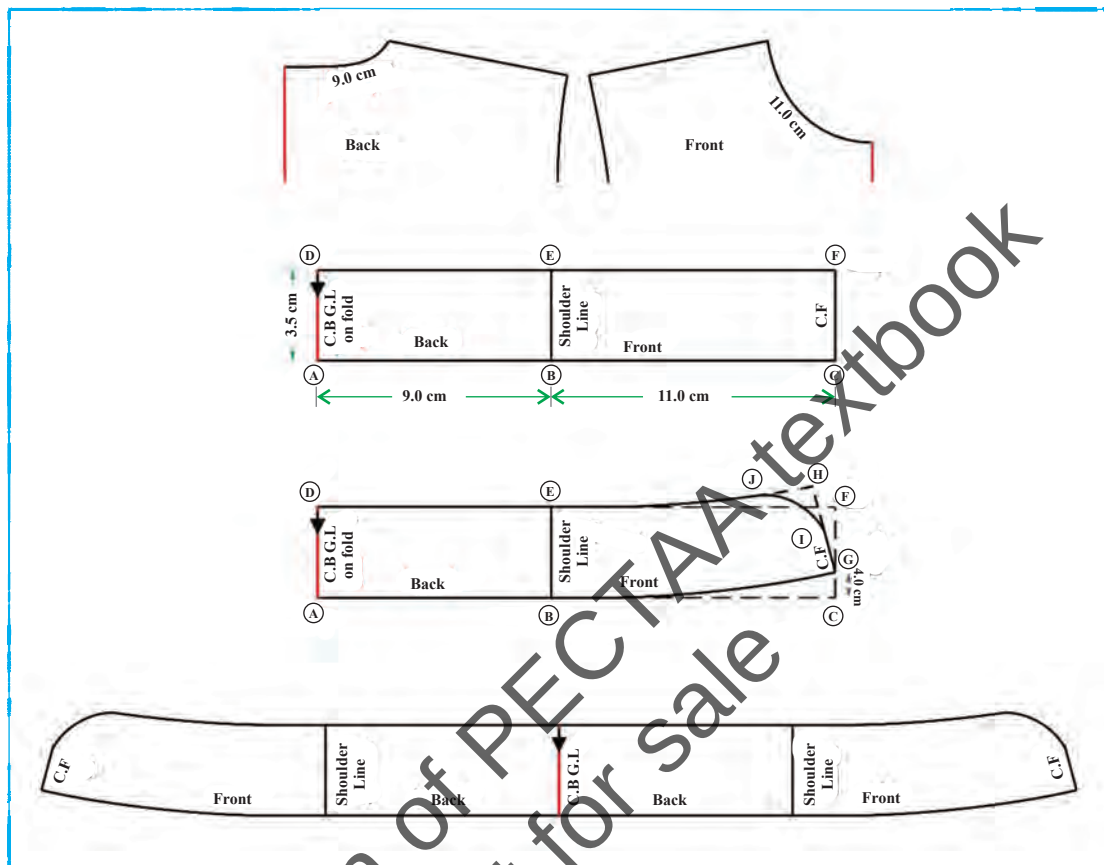


Figure 7.5.1 (a1): Band Collar Construction

7.5.1 (c) Two Piece Collar

Measurements Needed:

1. Back neck from C.B to bodice shoulder: 9.0 cm
2. Front neck from C.F to bodice shoulder: 11.0 cm
3. Band Height: 3.5 cm
4. Collar Height: 4.5 cm

Step by step construction of Band

1. Draw a rectangle of 20 cm wide and 3.5 cm of height. Mark corners as A, C, F and D.
2. Line AD will represent the C.B, G.L and on-fold. CF will represent the C.F.
3. Mark the shoulder line 9.0 cm parallel to AD and mark it as BE.
4. Mark an extension line at 1.5 cm parallel to CF and mark it as K-L
5. Take 1 cm upward from C to mark G. and 1 cm up from F to mark H.

6. Make a curve from B to G and E to H as shown in the picture.
7. Take a right angle of the curved line at point G and extend upward till H.
8. To smooth the upper corner of the band extension, make a round shape.
9. Unfold the band from C.B line and you will have a full band ready.

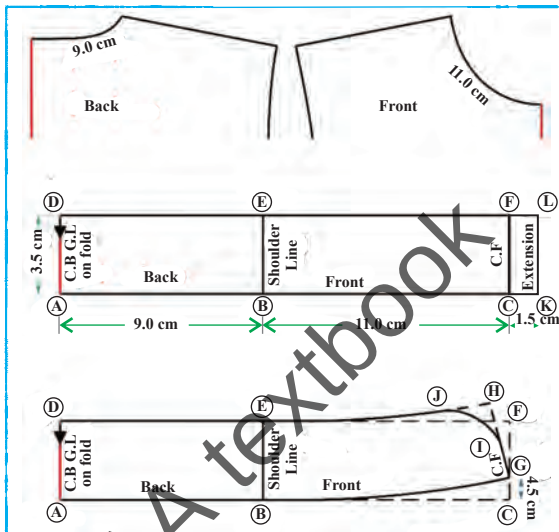


Figure 7.5.1 (b1): Band Construction

Step by step construction of Collar

1. Go down 1.0 cm from A to mark K.
2. Go down 1.0 cm from B to mark L.
3. Go down 2.0 cm from C to mark M.
4. Join K with L straight and L with M through a smooth curve downwards.
5. Trace the collar on a tracing sheet from points D-E-H-M-L-K-D.
6. To make the collar sit on the band perfectly, mark the 2 slash lines and open 0.75 cm in each slash from lower side, blend the gaps with curve.
7. Unfold the collar from C.B line and you will have a full collar ready.
8. Write your roll/registration number, your name, 2-Piece Collar, Neck Measurements, Band height and the date in the information box.

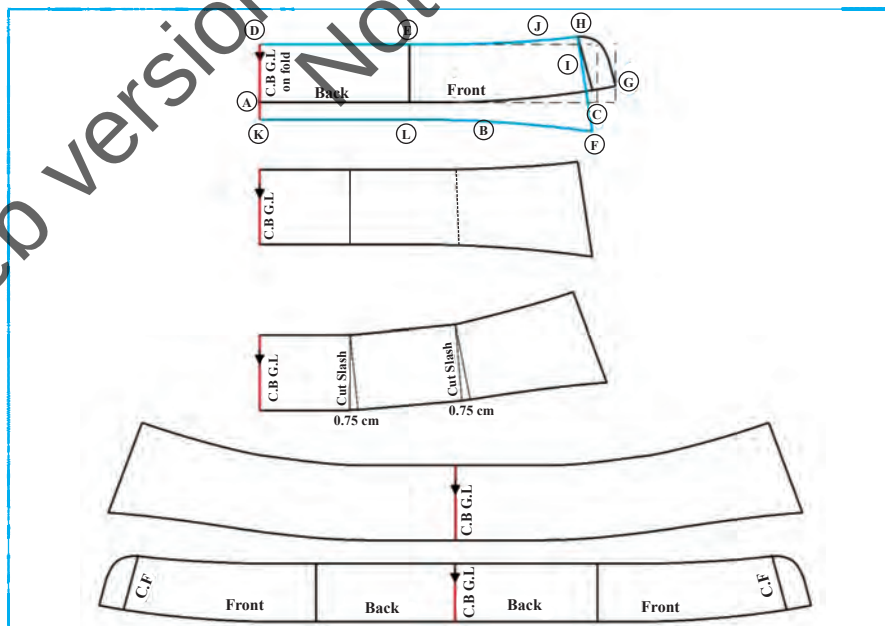


Figure 7.5.1 (c1): Collar Construction

7.5.2 Shirt Pocket (Patch Pocket)

The shirt pocket is a small yet significant detail that merges style with function. It serves the purpose of holding small personal items and also contributes to define the shirt's style, formality, and visual balance.

Measurements Needed:

1. Pocket Height: 12.5 cm
2. Pocket Width: 12.5 cm

Step by step construction

1. Draw a rectangle of 12.5 cm wide and 12.5 cm of height. Mark corners as A, B, C and D.
2. C-D line represents the G.L.
3. Go down 2.5 cm from the middle of the BC to mark G.
4. A-D line will be the top folding line.
5. Take 2.5 cm upward from line AD to mark line EF.
6. Now mark 1.0 cm seam allowances all over.
7. Write your roll/registration number, your name, Patch Pocket, Height, Width and the date in the information box.

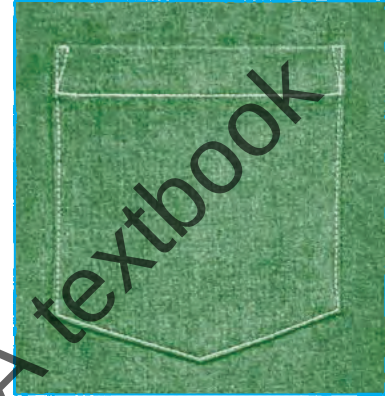


Figure 7.5.2: Patch Pocket

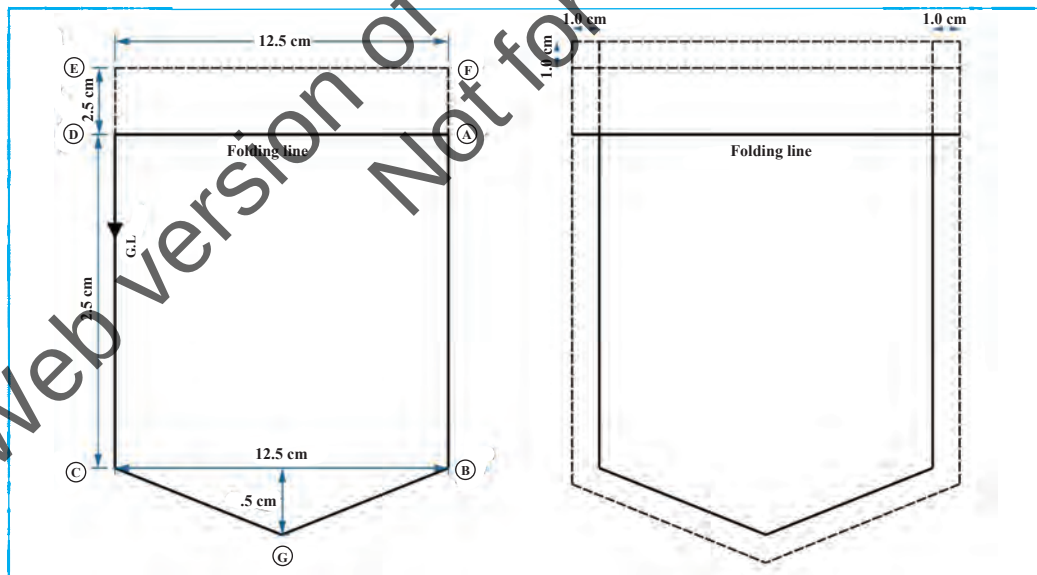


Figure 7.5.2 (a): Construction of Patch Pocket

7.5.3 Shirt Placket (Gala Patti)

Measurements Needed:

Patti/placket Width: 3.0 cm

Step by step construction

1. Draw a line 1.5 cm parallel outward to the C.F. AB line as CD.
2. Draw a line 1.5 cm parallel inward to the C.F. AB line as EF.
3. Make a rectangle of 3.0 cm wide as CDGH and mark the vertical center line for the placement of the buttons. This rectangle will be the front and visible area of the placket.
4. Make another rectangle of 3.0 cm wide as GHIJ.
5. Line CD and Line GH are the folding lines.
6. Add 1.0 cm seam allowance after line IJ.
7. Write your roll/registration number, your name, Patti/ placket, Height, Width, and the date in the information box.



Figure 7.5.3 (a):

Shirt Placket (Galla Patti)

7.5.4 Sleeve Placket / Patti

Measurements Needed:

Sleeve opening: 27.0 cm

Cuff length: 27.0 cm

Cuff Width: 6.0 cm

Patti/ placket Width: 2.5 cm

Patti/ placket Height: 15.0 cm

Step by step construction

1. Sleeve Hem.
2. Mark the sleeve hem with A-B 7.0 cm.
3. B-C placket width is 2.5 cm
4. C-D 1.0 cm space in between the placket and tuck pleat.
5. D-E is a tuck pleat of 3.0 cm.
6. E-F is 15.0 cm from the side seam.

Step by step construction

a) Sleeve Hem:

1. Mark the sleeve hem with A-B 7.0 cm.
2. B-C placket width is 2.5 cm
3. C-D 1.0 cm space in between the placket and tuck pleat.

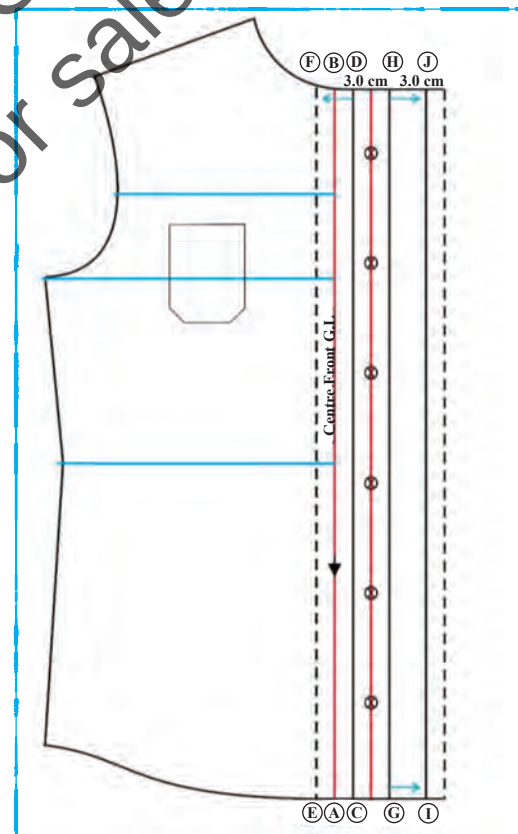


Figure 7.5.3: Construction of Shirt Placket

4. D-E is a tuck pleat of 3.0 cm.
5. E-F is 15.0 cm from the side seam.

Cuff:

1. Draw a rectangle 27.0 cm wide and 6.0 cm in height. Mark all corners as K, L, M, and N.
2. Flip this rectangle downwards to make a cuff on-fold and mark the rectangle points as M, N, O, and P.

Placket:

1. Make a rectangle of 15.0 cm height and 2.5 cm wide. Mark the points as G, H, I, and J.
2. Make a rectangle of 12.0 cm height and 7.5 cm wide. Mark the points as J, K, L, M, and N.
3. Mark the stitching and slit/cutting line 10.0 cm in length on the line N-M.
4. Give seam allowances all over 1.0 cm.
5. Write your roll/registration number, your name, Sleeve Cuff/Patti/ placket, Height, Width, and the date in the information box.



Figure 7.5.4 (a):
Sleeve Placket/Patti

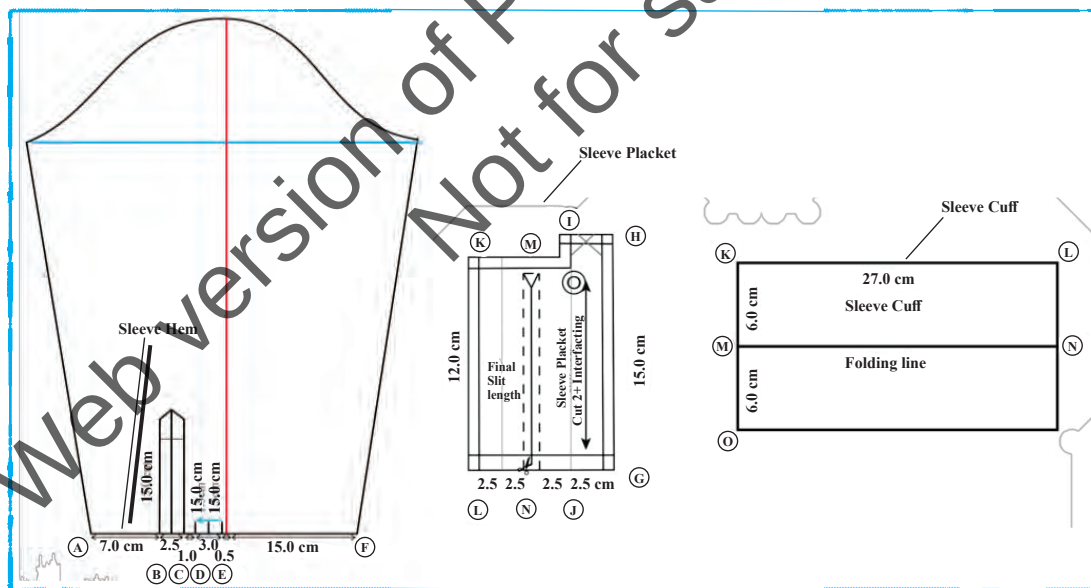


Figure 7.5.4 (b): Construction of Sleeve Placket and Cuff

EXERCISE

A Multiple Choice Questions

Choose the correct answer from the following options.

- The main purpose of pattern making is:**
 - Designing fashion sketches
 - Creating paper templates for garments
 - Cutting fabric directly
 - Stitching garments
- Which of the following is used to draw curved lines like armholes and necklines?**
 - Set square
 - Ruler
 - French curve
 - Measuring tape
- What tool is used to transfer pattern lines onto another sheet?**
 - Tracing wheel and carbon paper
 - Black pointer
 - Fabric chalk
 - Pattern notcher
- Before taking body measurements, the person should:**
 - Wear loose garments
 - Stand stiff and tense
 - Wear fitted clothing and stand straight
 - Sit on a chair
- Which of the following is not a lower-body measurement?**
 - Waist
 - Hip
 - Bust
 - Waist to knee
- In a basic skirt block, the waist circumference for size small is:**
 - 84 cm
 - 96 cm
 - 66 cm
 - 60 cm
- The dart length in the front of a basic skirt block is:**
 - 10 cm
 - 11 cm
 - 12 cm
 - 13 cm
- The front neck depth in a bodice block is:**
 - 2 cm
 - 4 cm
 - 6 cm
 - 8 cm
- What is the purpose of the cuff in sleeve?**
 - To provide decoration only
 - To finish and tighten the lower edge of the sleeve
 - To attach the sleeve to the armhole
 - To increase the sleeve length
- Which pocket type is most common in shirt?**
 - Patch pocket
 - Welt pocket
 - Flap pocket
 - Round pocket

B Short Answer Questions

1. Define pattern making.
2. List any five measuring and drafting tools used in pattern making.
3. What is the importance of taking accurate body measurements?
4. State the guidelines to follow before taking measurements.
5. Define "Carrure" in pattern making.
6. Write the required measurements for constructing a basic skirt block.
7. Mention the measurements required for constructing a dart-less basic bodice block.
8. Explain the role of the grain line (G.L.) in pattern drafting.
9. Differentiate between a one-piece collar and a two-piece collar.
10. Name the components of shirt.

C Comprehensive Questions

1. Explain in detail the guidelines for taking body measurements and discuss why precision is important in pattern making.
2. Describe step by step how to draft a basic skirt block for size small, including all necessary lines, darts, and markings.
3. Explain the construction steps of a dart-less basic bodice block, highlighting the differences between front and back construction.

Student Learning Outcomes

After completing this chapter students will be able to:

- Take accurate body measurements for pattern drafting.
- Draft a **sleeve block** using standard measurements.
- Draft a **button-down shirt** pattern including front, back, collar, sleeve, and placket.
- Draft a **kurta** pattern with proper neckline, armhole, and side slits.
- Draft a **shalwar with two panels and without belt**.
- Label all parts of the pattern with grainline, notches, and pattern information.
- Understand the importance of ease and balance in garment patterns.
- Prepare the drafted patterns for cutting and stitching.



Figure 8: Pattern Blocks

8.1 Sleeve Construction

The following measurements are required to construct a basic sleeve block.

Bicep muscle round/ Width of sleeve: 28cm

Width of sleeve with ease: $28\text{cm bicep} + 4\text{cm ease} = 32\text{cm}$

Full sleeve length (from tip of shoulder to wrist bone): 60cm

Elbow line: 20cm down from the bicep line

Sleeve head height/ Depth of crown (shoulder tip to bicep line): 13.6cm

8.1.1 Construction Steps

1. Draw a rectangle that measures 32 cm in width and 60 cm in length. Label the corners as A, B, C, and D. All angles should be in right angle.
2. Mark the grain line (G.L.) vertically in the center of the rectangle. Label this line as (E-F).
3. Draw a bicep line at 13.6 cm down from the top line and perpendicular to the

- G.L. (G-H).
- Draw an elbow line at 34.0 cm down from the top line and perpendicular to the G.L. (I-J).
 - The total sleeve length measures 60 cm, and the line connecting points A and B will serve as both the wrist line and the hemline of the sleeve.
 - The right side of the grain line (K) indicates the front of the sleeve, while the left side (L) represents the back.
 - Divide the front and back sides in half and mark vertical lines at points (M-N and O-P). This will create four sections, each measuring 8 cm.
 - Join H-E and G to E diagonally.

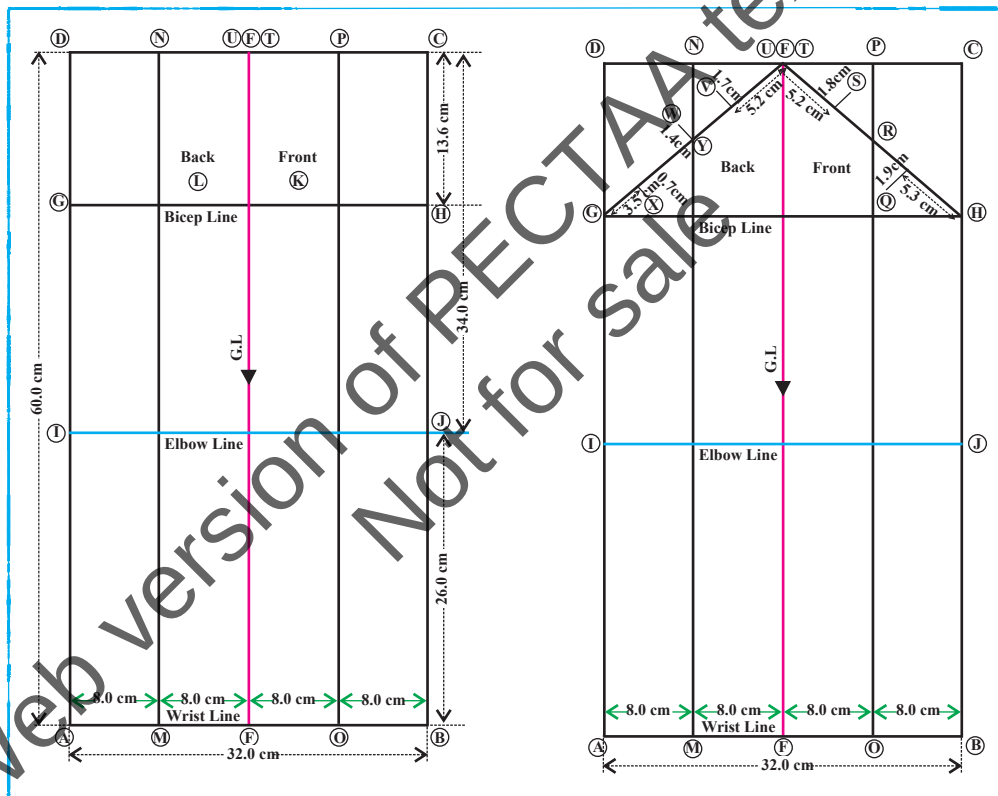


Figure 8.1.1 (a): Construction Steps

- Take a right angle on the top of G.L. of 1 cm each on both sides. (E-U, E-T)
- Take half of the line segment H-R. From that midpoint, measure 1.9 cm downward at a right angle to establish point Q.
- Take half of the line segment R-E. From that midpoint, measure 1.8 cm upward at a right angle to establish point S.
- Take half of the line segment E-Y. From that midpoint, measure 1.7 cm upward at

- a right angle to establish point V.
13. Take 1 cm upward from point Y at a right angle to establish point W.
 14. Take 3.5 cm from the line segment G-Y and measure 0.7 cm downward at a right angle to establish point X.
 15. Using a French curve and its given directions in the construction picture, create a curve by connecting the touch points H, Q, R, S, T and U, V, W, X, G as illustrated in the picture.
 18. Mention the grain line, bicep line, elbow line, and wrist line, and provide all relevant measurements.
 19. Write your roll/registration number, name, basic sleeve block, bicep measurements, length measurements, and the date in the information box.

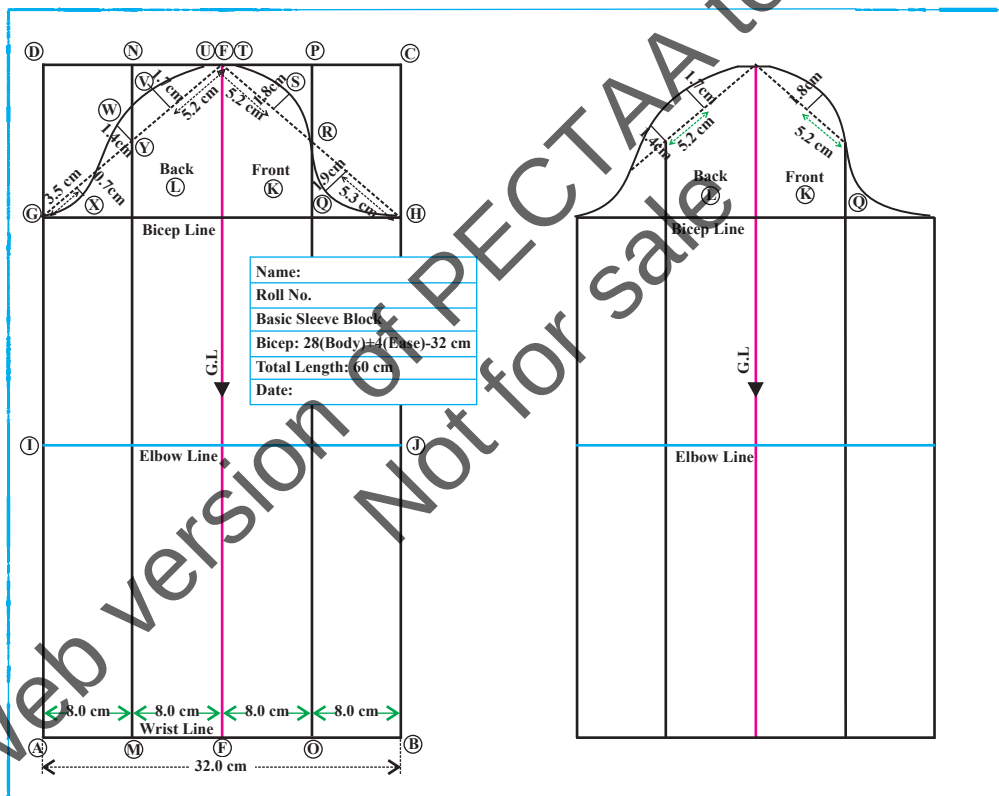


Figure 8.1.1 (b): Construction Steps

8.2 Kurta Construction for Women's Wear

The following measurements are required to construct a Basic Kurta pattern.

- Bust/Chest measurement round: $90\text{cm} + 10\text{cm ease} = 100\text{cm}/4 = 25\text{cm}$
- Kurta Length: 90 cm
- Sleeve Length: 63.0 cm

8.2.1 Construction Steps

1. Kurta: Draw a rectangle that measures 30 cm in width and 90 cm in length. Label the corners as A, B, C, and D. All angles should be in right angle.
2. Mark the A-B line as a grain line (G.L.) and Center Front on-fold.
3. Bust Line: 25 cm down from C-D, mark the bust line E-E1.
4. Waistline: 18 cm down from E-E1, mark the waistline F-F1.
5. Hip Line: 20 cm down from F-F1, mark the Hip line G-G1.



Figure 8.2: Kurta

6. Across Front/Back: 9 cm above the bust line, mark across front and across back line.
7. Sleeve: Draw a rectangle that measures 46 cm in width and 63 cm in length. Label the corners as K, L, R, and Q. All angles should be in right angle.
8. Mark the grain line (G.L.) vertically in the center of the rectangle. Label this line as (M-N).
8. Bicep Line: Mark the bicep line at 16.5 cm down from M and perpendicular to G.L., and mark the bicep line as O-P.

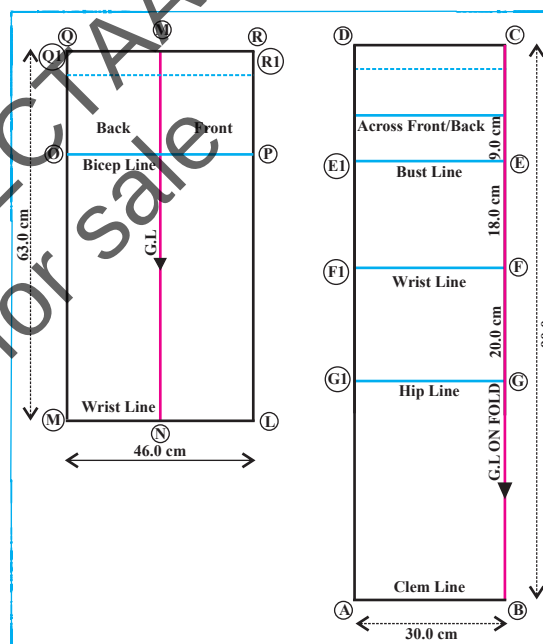


Figure 8.2.1 (a): Construction Steps

10. Taper 3.0 cm from points K and L to get points S and T, respectively.
11. Drop down 1.0 cm from points Q and R to get points Q1 and R1, respectively.
12. Join points S-Q1, T-R1, S-T, R1-M, and Q1-M.
13. Neck Width: Take 7.5 cm from C to mark I.
14. Shoulder: From I, draw shoulder length 10.5 cm to H and drop 2.0 cm from H to get point H1.
15. Bust: Take 25cm from E-E1 at the bust line to mark J.
16. Armhole: From H1 drop down a line 22.0 cm long and an 8.0 cm line inward from point J to mark point H2.

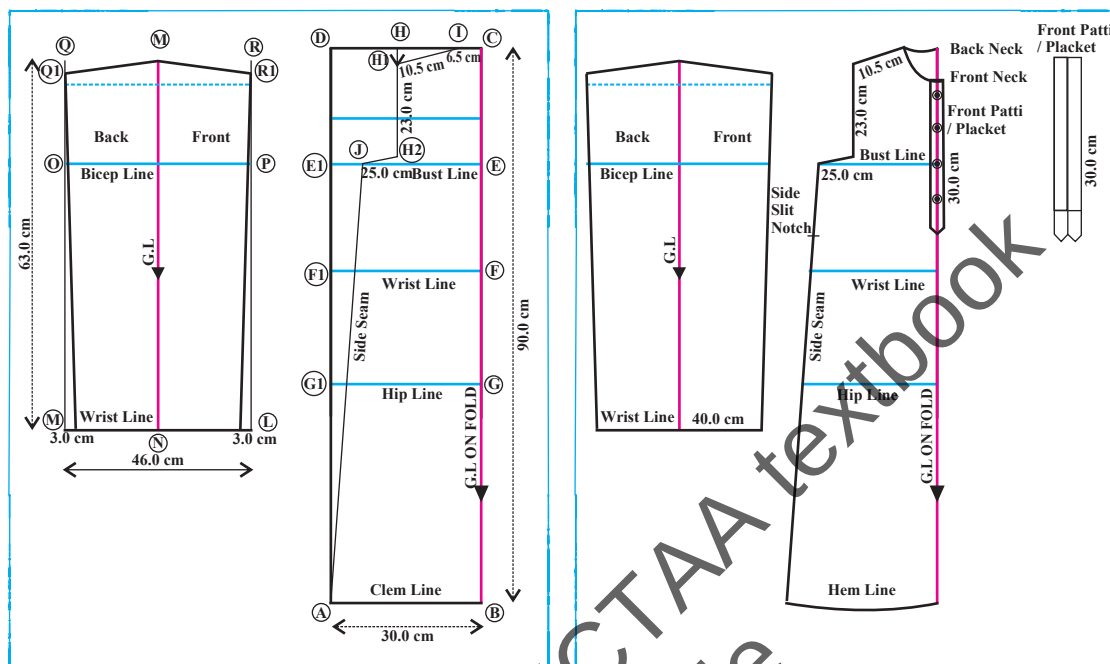


Figure 8.2.1 (b): Construction Steps

Figure 8.2.1 (c): Construction Steps

17. Side Seam: Join point J to point A.
18. Hemline: From A go up 1.5 cm and mark point A1. Draw the hemline from B to A1, a right angle from both sides and slight curve in between.
19. Front Neck: From C, mark the front neck depth 8 cm down to point C2.
20. Draw a smooth front neckline curve starting with a right angle from C2 to I.
21. Back Neck: mark a depth of 2 cm down from point C to point C1, and draw a small curve starting with a right angle from point C1.
22. Front Patti/ Placket: Take a rectangle 30.0 cm long as U-V and 2.5 cm wide as U-X. Go up 4cm from V to mark stitch line as W. Taper 1.5 cm to get the pointed placket end.
23. Add seam allowances. 1.5 cm at the shoulder, 1.0 cm at the armhole, neckline, and placket, 2.0 cm at the side seam, and 3.0 cm at the hemline.
24. Mention the grain line, C.F. on-fold, bust line, hem line, and bicep line. Write your roll/registration number, name, basic kurta, bust measurements, length measurements, and the date in the information box.

8.3 Women's Shalwar Construction With Two Panels Without a Belt

The following measurements are required to construct a Basic Shalwar pattern.

- Shalwar Length: 92cm

Figure 8.3: Shalwar



1. Draw a rectangle 52 cm wide and 98 cm long. Label the corners as A, B, C, and D. All angles should be in right angle.
2. The A-C line will be the grain line (G.L.) and the C-F on-fold line.
3. Measure 6 cm down from the top line CD to mark the casing line for the drawstring as E-F.
4. To mark a panel, draw a vertical line G-H at 18 cm parallel to G-L AC.
5. To mark the crotch length at C.F, take 40 cm down from F and mark J.
6. Now join the crotch point J to the shalwar hem/end diagonally and mark I.
7. To mark a paincha/ hem facing, take 2 cm inside the hemline as L-M and trace it on a separate sheet.
8. To insert the drawstring, taper the casing by 1.5 cm from the center front (C.F.). (D)
9. Mark a 1.5cm seam allowance above the casing (C-D), crotch line (D-J), inseam (J-I), and hemline (A-I).
10. Cut the panel and mark a 1.5 cm seam allowance in-between both the panels.
11. Mention the grain line, on-fold, front panel, side panel, waistline, and hemline. Also provide all relevant measurements.
12. Write your roll/registration number, name, basic shalwar, waist measurements, length measurements, and the date in the information box.

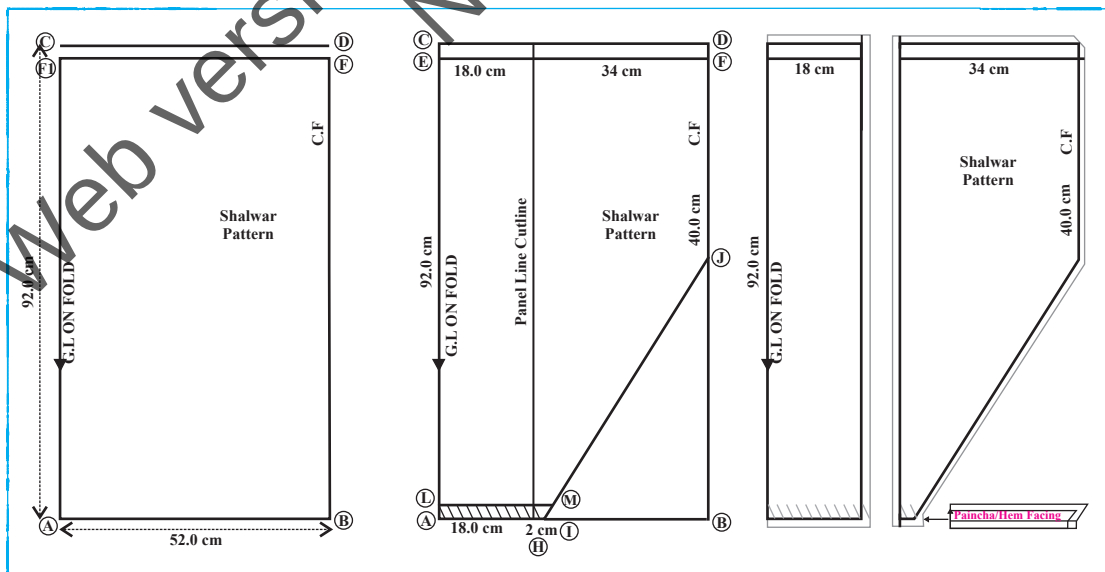


Figure 8.3.1 (a): Construction Steps

Figure 8.3.1 (b): Construction Steps

EXERCISE

A Multiple Choice Questions

Choose the correct answer from the following options.

1. What is the required sleeve head height for constructing a basic sleeve block?
a) 20 cm b) 28cm c) 13.6cm d) 60cm
2. In the sleeve construction, how far down from the top line is the elbow line drawn?
a) 13.6cm b) 20cm c) 34cm d) 60cm
3. What tool is recommended for creating the sleeve head curve?
a) Straight Ruler b) Curved Ruler
c) French Curve d) Protractor
4. For a kurta with a bust of 90 cm, what is the final garment chest measurement after adding 10cm ease?
a) 90cm b) 95cm c) 100cm d) 105cm
5. In the sleeve drafting process, what does the line M–N represent?
a) Bicep Line b) Grain line and Center of Sleeve
c) Elbow Line d) Wrist Line
6. The left vertical line of the shalwar draft represents the:
a) Side seam b) Grain line and on-fold line
c) Crotch line d) Hemline
7. The casing for the drawstring in shalwar is marked:
a) 2 cm down from the top edge b) 4 cm down from the top edge
c) 8 cm down from the top edge d) 10 cm down from the top edge
8. The purpose of marking the grain line is to:
a) Strengthen the fabric edge
b) Ensure correct fabric alignment and drape
c) Reduce seam allowance
d) Shorten the panel width
9. Which tool is primarily used to draw the crotch curve?
a) Set square b) Ruler
c) French curve d) Compass
10. The center front line of the shalwar is usually drawn:
a) From waist to crotch level b) From waist to ankle on fold
c) Across the hip line d) Along the side seam

B Short Answer Questions

1. Define the term grainline in pattern drafting.
2. Why is the front neckline of a kurta deeper than the back neckline?
3. What is the significance of marking the bust line in the draft?
4. Explain how the armhole curve is drawn in the front bodice.
5. What is the function of the bicep line in sleeve construction?
6. What is meant by "Cut on Fold" in the pattern?
7. What is the significance of tapering the shalwar casing by 1.5 cm from the center front?
8. Describe the method used to create the hem facing in the shalwar drafting.
9. Why are the seam allowance required around the casing, crotch, and hem?
10. What information must be written in the information box on the drafted pattern?

C Comprehensive Questions

1. Sleeve Construction: Explain the step-by-step process for drafting a basic sleeve block, starting from the initial rectangle.
2. Outline the complete procedure for drafting the front and Back piece of the Kurta.
3. Explain the detailed steps for constructing the basic Shalwar pattern.

Chapter 9

SEWING TECHNIQUES

Student Learning Outcomes

After completing this chapter students will be able to:

- Identify different types of hand and machine sewing techniques.
- Understand the purpose and use of each stitch.
- Practice and apply basic hand stitches for garment finishing.
- Attach fasteners neatly using the correct method.
- Understand the process of stitching corners with facing, pockets, collars and plackets.

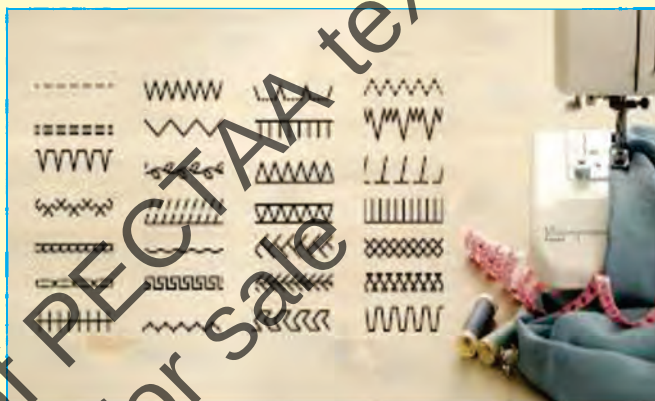


Figure 9.1: Introduction of Hand Stitches

9.1 Introduction of Sewing Techniques

Sewing is one of the most essential skills in garment construction, combining creativity with precision to produce well-finished and durable apparel. This chapter focuses on both hand and machine sewing methods essential for professional garment making. Students will learn hand sewing techniques and machine sewing components to develop construction accuracy and technical proficiency. Mastering the techniques enables students to assemble and finish garments neatly, reflecting the standards of quality craftsmanship in the fashion industry.

9.2 Hand Sewing Techniques

Hand sewing techniques on fabric are:

1. Buttonhole stitch
2. Hook and Eye
3. Blind hem
4. Herring bone hem
5. Blanket stitch

9.2.1 Buttonhole Stitch:

The buttonhole stitch is a strong and decorative stitch used to reinforce the edges of a buttonhole or prevent fraying. It can also be used for decorative edging on fabric.

9.2.2 Hook and Eye:

The hook and eye fastening is a small metal closure used for finishing at the top of zippers, waistbands, or necklines. Strong even stitches provide durability and prevent the fastening from loosening during wear.

9.2.3 Blind Hem:

The blind hem stitch is used to create a nearly invisible hem on garments. To make this stitch, the hem is turned up and folded so that only a small thread from the garment layer is caught with each stitch.

9.2.4 Herring Bone Stitch:

The herringbone stitch is a decorative as well as functional hem stitch. It forms a cross pattern on the wrong side of the fabric. To make this stitch, small diagonal stitches are taken alternately from right to left, then left to right, creating a crossed pattern. It also prevents the hem from showing on the right side.

9.2.5 Blanket Stitch:

The blanket stitch is used to finish the raw edge of blankets, felt, or thick fabric to prevent fraying and to add a decorative edge.

9.3 Machine Sewing (Components of Shirt)

The main component of s shirt by machine sewing are:

1. Corner with facing
2. Pocket Stitching
3. Collar Stitching
4. Placket Stitching



Figure 9.2.1: Buttonhole Stitch



Figure 9.2.2: Hook and Eye Image



Figure 9.2.3: Blind Hem

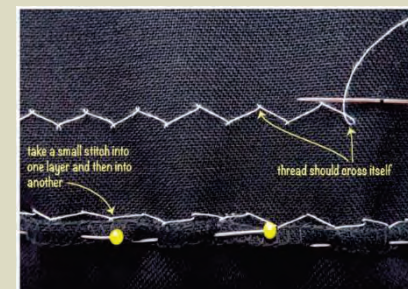


Figure 9.2.4: Herring Bone Stitch



Figure 9.2.5: Blanket Stitch

9.3.1 Corner with facing:

A corner with facing is used to give a neat and finished appearance to garment openings, collars, cuffs, or necklines. Facing helps to strengthen and hide raw edges.

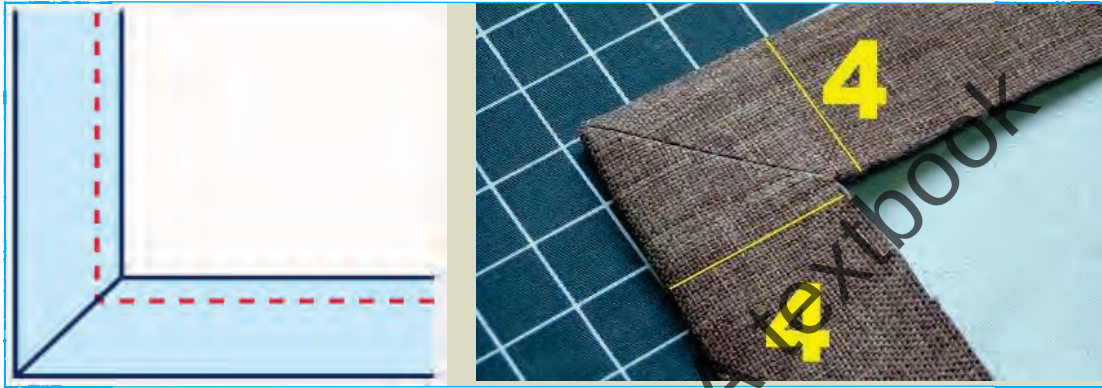


Figure 9.3.1: Corner with Facing

9.3.2 Pocket Stitching:

A pocket adds both function and design to a garment. Machine stitching ensures that pockets are strong and evenly attached. There are different types of pockets, for example patch pocket, side pocket, welt pocket, and flap pocket.



Figure 9.3.2: Patch Pocket

9.3.3 Collar Stitching:

A collar is an important design element that frames the neckline and enhances the appearance of the garment. Collars can vary in shape, height, and style depending on the design. Common types include the stand or band collar, which fits closely around the neck. The one-piece collar, has the collar and stand cut together, while the two-piece

collar, has the collar and stand cut separately and then joined for a more tailored appearance. Each type requires precise cutting, interfacing, and careful stitching to maintain its shape and achieve a professional finish.



Figure 9.3.3: Different Types of Collars

9.3.4: Placket Stitching

A placket is an opening in a garment that allows it to be easily worn or removed. It also provides space for fasteners like buttons or zippers. Plackets can be continuous, two-piece, or tailored. They help maintain the garment's shape and provide reinforcement to areas that experience frequent movement or stress, such as shirt fronts, sleeves, or neck openings. A neatly constructed placket gives the garment a professional and well-finished look.



Figure 9.3.4: Shirt Placket (In Process Images)

A collar is an important design element that frames the neckline and enhances the appearance of the garment. Collars can vary in shape, height, and style depending on the design. Common types include the stand or band collar, which fits closely around the neck. The one-piece collar, has the collar and stand cut together, while the two-piece collar, has the collar and stand cut separately and then joined for a more tailored appearance. Each type requires precise cutting, interfacing, and careful stitching to maintain its shape and achieve a professional finish.

EXERCISE

A Multiple Choice Questions

Choose the correct answer from the following options.

1. **The main purpose of a buttonhole stitch is to:**
a) Decorate the edge only b) Strengthen fabric openings
c) Join seams d) Attach fasteners
2. **Which fastener is usually applied at the top of a skirt or waistband?**
a) Button b) Hook and eye
c) Snap fastener d) Velcro
3. **Which stitch is almost invisible on the right side of the garment?**
a) Blind hem stitch b) Blanket stitch
c) Buttonhole stitch d) Herringbone stitch
4. **The herringbone stitch forms which type of pattern?**
a) Straight lines b) Crisscross (X-shape)
c) Zigzag d) Circular
5. **Which stitch is commonly used to finish the edges of thick fabrics like blankets?**
a) Blind hem stitch b) Buttonhole stitch
c) Blanket stitch d) Herringbone stitch
6. **What is the main purpose of a facing?**
a) To decorate the edge b) To strengthen and finish the edge
c) To lengthen the garment d) To reduce seam allowance
7. **Which step ensures neatness when turning a corner with facing?**
a) Gathering the seam b) Clipping diagonally
c) Adding extra stitches d) Leaving raw edges
8. **The main purpose of a collar in a garment is to:**
a) Strengthen the sleeve seam
b) Provide space for buttons
c) Frame the neckline and enhance appearance
d) Adjust the waistline
9. **In a two-piece collar, the collar and stand are:**
a) Cut together as one piece b) Cut separately and joined for a tailored finish
c) Folded without interfacing d) Attached directly without stitching

10. The main function of a placket in a garment is to:

- a) Add decoration to the sleeve edge
- b) Support the shoulder seam
- c) Allow the garment to be worn easily
- d) Reinforce the waistband

B Short Answer Questions

1. What is the main purpose of buttonhole stitch?
2. Describe the function of a hook and eye fastener.
3. List any three uses of the blanket stitch.
4. Which stitch is almost invisible on the right side of the garment?
5. What is the main purpose of facing?
6. Name the different types of pockets.
7. List down the types of collars.
8. What is the function of a placket in a garment?
9. How can you ensure neat corners while sewing on a machine?
10. What is the main function of a placket in a garment?

C Comprehensive Questions

1. Describe any three hand sewing techniques used for hemming, and explain their application in garment construction.
2. Differentiate between the blind hem stitch and the herringbone stitch.
3. Explain what a collar and a placket and name their types..

Chapter 10

ADVANCED SEWING

Student Learning Outcomes

After completing this chapter students will be able to:

- Understand the construction methods used in advanced garments such as frocks, shirts, kurtas, and shalwars.
- Apply advanced stitching skills to assemble garments neatly and accurately using both machine and hand techniques.
- Develop precision in fabric handling, including gathering, pleating, and seam alignment for professional-quality results.
- Construct a frock with gathers and yoke with finishing.
- Assemble an open-front shirt, including collar, placket, cuff, and buttonhole application with accuracy.
- Learn a kurta stitching, achieving neckline finishing with placket front and balanced seams.
- Prepare and stitch a traditional shalwar, mastering the techniques of pleating, waistband attachment, and hemming.
- Demonstrate garment finishing and pressing skills to achieve clean, industry-standard results.
- Evaluate the quality of their own stitching and finishing, identifying areas for improvement and professional refinement.



Figure 10.1:
Introduction of Advanced Sewing

10.1 Introduction of Advanced Sewing

Advanced sewing techniques enable students to combine creativity with construction skills, allowing students to create garments that are both functional and aesthetically refined. This chapter focuses on the stitching and assembly of commonly worn garments such as frocks, shirts, kurtas, and shalwars. Each project develops mastery in handling different fabric types, applying precision in cutting, stitching, and finishing, and understanding the complete process of garment assembly from component preparation to final pressing.

10.2 Frock with gathers and Yoke

A frock with gathers and yoke is a classic design that combines structure with

fullness. The yoke forms the upper fitted portion of the bodice, providing support and shape, while gathers add softness and volume to the lower part of the garment.



Figure 10.2: Frock with Gathers and Yoke

10.2.1 Steps of Stitching

10.2.1.1: Preparation of Fabric:

Pre-shrink the fabric by washing and ironing. Place the pattern pieces on the fabric following the grain line and pin them securely. Trace and mark the required parts, such as front and back yoke and the front and back lower bodice lower bodice, with tracing chalk on the fabric.

10.2.1.2: Transferring Markings and Cutting the Fabric

Transfer all essential markings from the pattern onto the fabric using tracing chalk such as center lines, armholes, notches, and gather points using tracing chalk. These markings are important reference points that ensure accuracy and alignment when stitching the yoke and lower portion together. Once all markings are transferred, cut the fabric accurately along the cutting lines, making small notches at indicated points to guide stitching and matching during construction.

10.2.1.3: Preparing the Gathers:

On the upper edge of the lower bodice, run two parallel rows of long machine stitches. Gently pull the bobbin threads to form gathers. Distribute the gathers evenly to match the width of the yoke.



Figure 10.2.1.3: Preparing the Gathers

10.2.1.4: Stitching the Yoke

Join the front and back yoke pieces at the shoulder seams and press open. Finish the neckline and armholes by attaching the inner layer of the yoke. This inner yoke acts as a facing and neatly finishes the raw edges of the neckline and armholes.

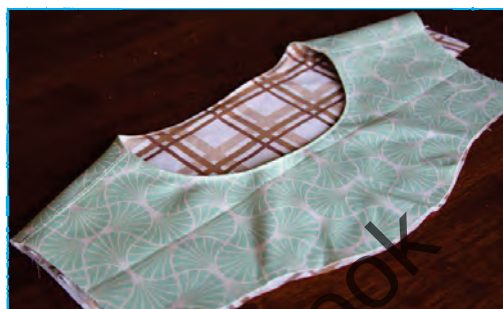


Figure 10.2.1.4: Stitching the Yoke

10.2.1.5: Attaching the Lower Gathered Part to Yoke

With right sides, pin the gathered lower portion of the frock to the bottom edge of the outer layer of yoke. Distribute the gathers evenly, match the notches and side seams carefully to ensure proper alignment. Stitch the upper layer of yoke along the marked line, keeping the gathers smooth and even throughout the seam. If the gathering stitches are still visible on the right side, remove them gently after stitching. Press the seam allowance upward toward the yoke and, if desired, topstitch close to the seam line to keep the seam flat and give a neat, professional finish.



Figure 10.2.1.5: Attachment of Lower Gathered

10.2.1.6: Stitching the Side Seams

Join the side seams of the lower part of the frock carefully, keeping the edges matched. Overlock or zigzag the raw edges to prevent fraying.

10.2.1.7: Finishing the Inner Yoke Seam from the Wrong Side:

Fold the lower edge of the inner yoke seam, so that it covers the yoke seam from the wrong side. Fold it and do the hand stitch (blind hem) for finishing purpose.

Key Skills Developed

- Control of fabric fullness through gathering.
- Developing the ability to form and adjust gathers uniformly.
- Accuracy in alignment while matching the seams precisely for a smooth, well-fitted yoke attachment.
- Finishing techniques for a professional garment quality.

10.2.1.8: Hemming and Pressing:

Fold the hem of the frock evenly and stitch it neatly in place. Final press the frock to enhance the appearance and smooth out the gathers and seams.

10.3 Stitching the Main Parts of a Men's Front-Open Shirt

Men's front-open shirt is a versatile garment commonly worn for both casual and formal occasions. This section introduces students to the detailed stitching process of the main parts of a men's front-open shirt, such as:

- A. Front button placket with a patch pocket.
- B. Men's shirt sleeve placket with cuff attachment.
- C. Stand collar preparation and attachment to the neckline.

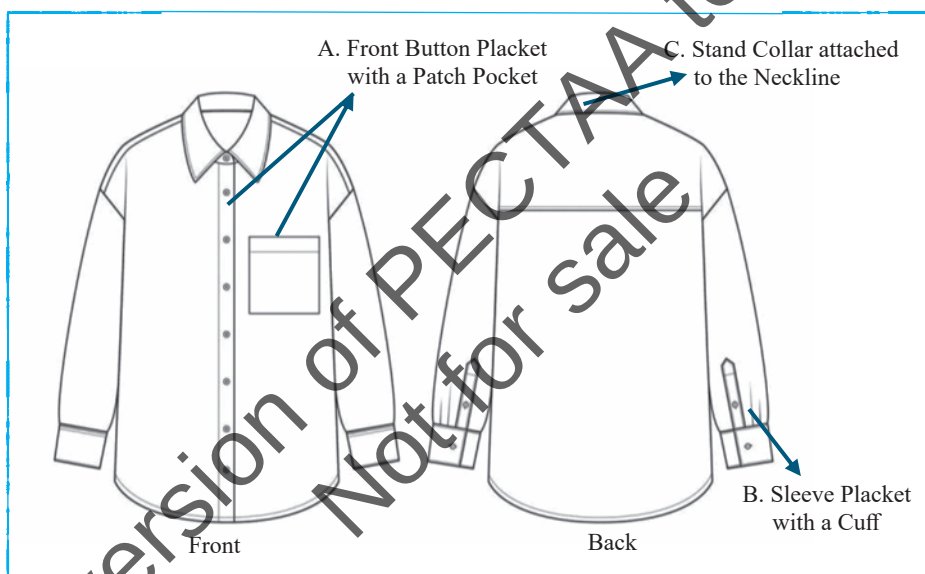


Figure 10.3: Main Parts of Men's Front -Open Shirt

A. Front Button Placket with a Patch Pocket

A front button placket and patch pocket are key style and functional elements of a shirt. This section explains how to sew the placket neatly and attach the patch pocket accurately to the shirt front.

1. Mark the Placket Line on Front

- On the shirt front, mark the center front line.
- On the button side (usually right front for men), mark an extension of 3.5–4 cm beyond the center front line for the placket.
- On the buttonhole side (usually left front), mark an extension of 6–7 cm, as it will form a folded placket.

2. **Fold and Press the Button Side (Right Side):**

- Turn the raw edge 1 cm to the wrong side and press.
- Turn again along the marked fold line (3–3.5 cm from the edge) to the wrong side.
- Press neatly and topstitch close to both folded edges to create a clean finished placket.

3. **Make the Buttonhole Placket (Left Side):**

- On the left front edge, turn in 1 cm to the wrong side and press.
- Fold again along the marked line (about 3–3.5 cm) toward the right side of the fabric (this forms a visible placket).
- Stitch close to the folded edge and then sew another line of stitching along the opposite edge to secure it.

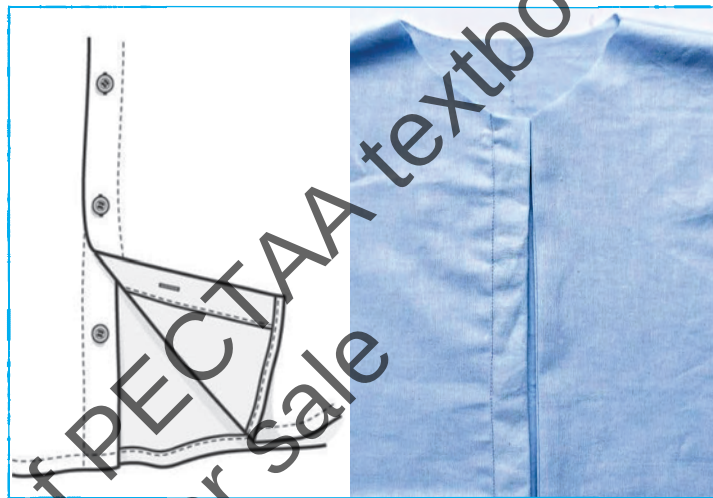


Figure 3: Front Button Placket

4. **Pressing the Placket:**

- Give both plackets a final press to set stitches and achieve a neat, professional finish.

5. **Prepare the Patch Pocket:**

- Trace the pocket on fabric with a chalk and cut it.
- Fold the top edge of pocket on 1 cm and press it. Turn again 2.5 cm to form a double fold at the top edge to fully enclose the raw edge.
- Stitch close to the inner folded edge to secure it.
- Press all three edges in by 1 cm on the wrong side to create clean folds.

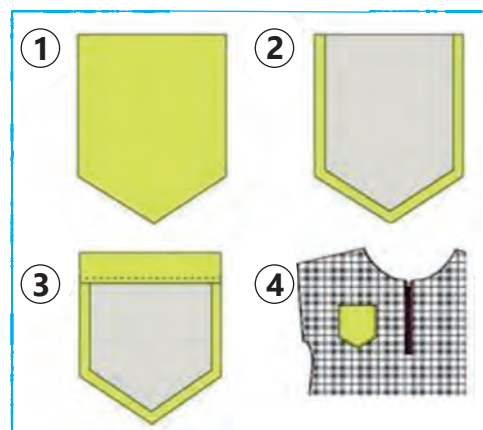


Figure 5: Patch Pocket Preparation

6. **Position and Pin the Pocket:**

- Mark the pocket placement on the shirt front using the pattern markings.
- Position the pressed pocket piece on the shirt front, ensuring the pocket is aligned evenly from the center front and chest line.

7. **Stitch the Pocket in Place:**

- Starting at one of the top corners (e.g., the right), begin stitching at the top folded edge.
- Sew down one side, across the bottom, and up the other side.
- At the top corners, sew a short reinforcement stitch across or a small triangle at each corner for extra durability.
- Sew slowly and carefully around all three sides, pivoting with the needle down at the corners to maintain a clean shape.
- Backstitch at the beginning and end to secure the stitches.

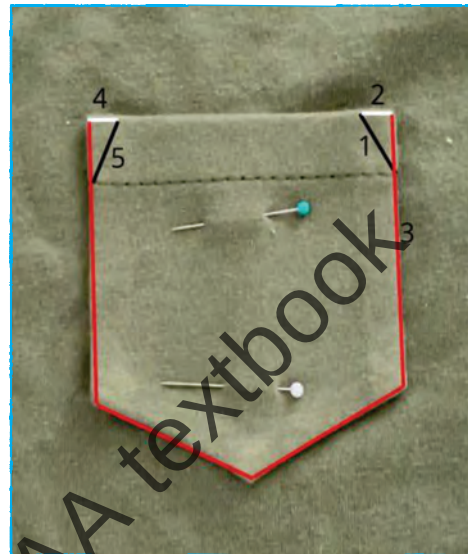


Figure 6 & 7: Pin and Stitch

8. **Final Pressing:**

Press the patch pocket on the front to set the stitches and achieve a neat finish.

B. Men's Shirt Sleeve Placket with Cuff Attachment:

A sleeve placket and cuff are important components of a men's shirt that allow the sleeve to open and close comfortably at the wrist. This section explains the step-by-step process of constructing and attaching a sleeve placket and cuff neatly and accurately.



Figure 8: Men's Button Placket with Patch Pocket

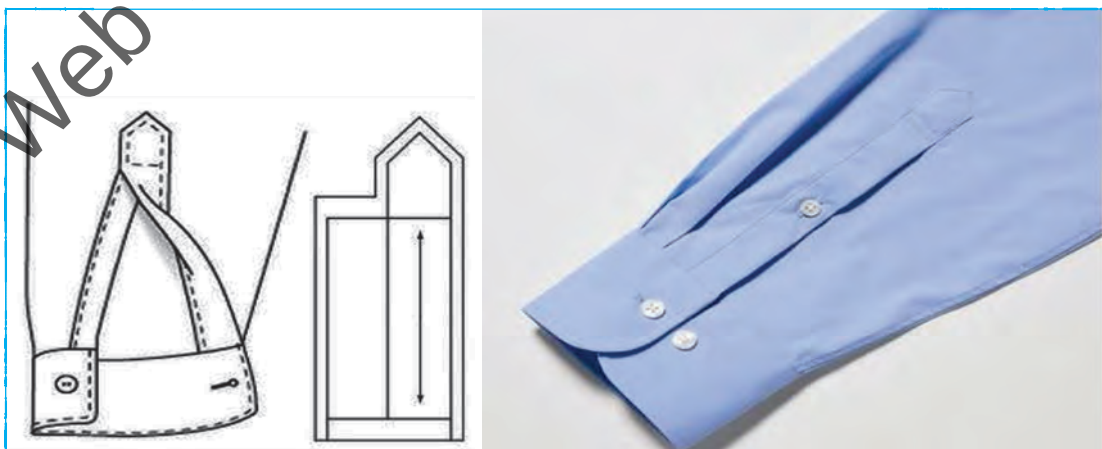


Figure B: Men's Sleeve Placket with Cuff

1. Prepare Placket and Marking:

- Transfer placket markings to the wrong side of the sleeve.
- Mark the opening slit line on the sleeve.
- These markings will guide the placement of the placket pieces and the slit opening.
- Mark folding and stitching lines indicated on the pattern. These help in folding and sewing the placket evenly on both sides of the opening.

2. Attaching the Placket to the Sleeve

- Ensure that the top and bottom edges of the placket are even with the sleeve marking.
- Pin the placket in place to prevent shifting. Stitch along the marked rectangular stitching lines on both sides of the slit, keeping your stitches straight and even.
- Backstitch at the beginning and end to secure.
- Carefully cut along the center slit line, stopping just before the corners.
- Clip diagonally into the corners without cutting through the stitching this helps the fabric turn neatly.
- Fold the placket and seam allowances away from the slit and press flat. This will help shape the opening neatly and prepare it for turning to the right side in the next step.



Figure 1: Tracing of Placket

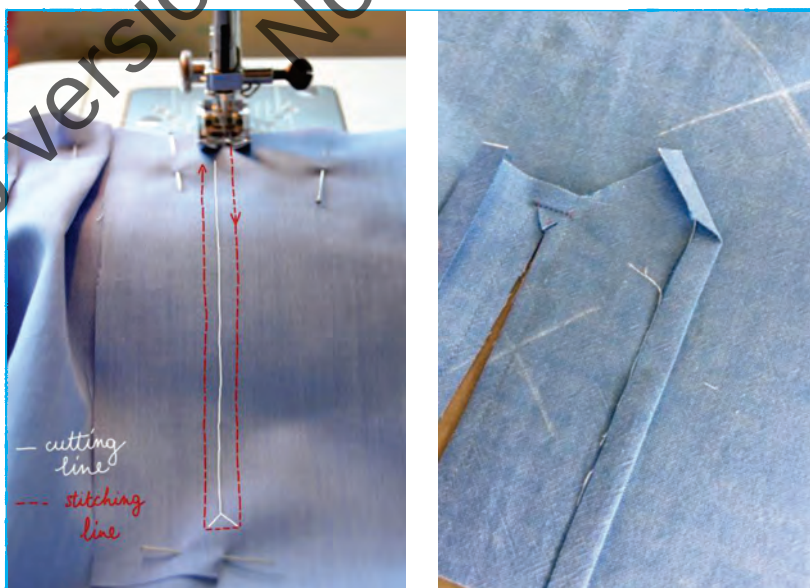


Figure 2: Attachment of Placket with Sleeve

3. Turning the Placket to the Right Side

- Turn the placket to the right side, push it through the slit opening.
- Press the folded edge sharply to keep it flat and even before stitching.

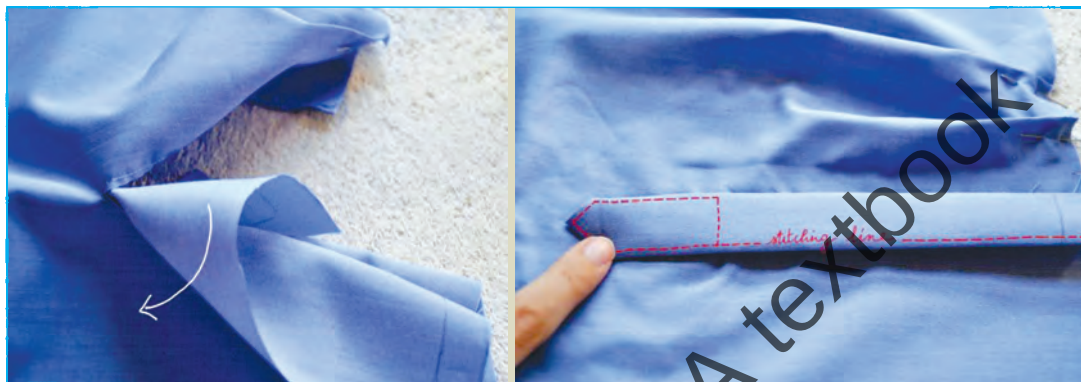


Figure 3: Turning the Placket

Figure 4: Shape the Placket

4. Shape the Placket Point

- At the top of the overlap placket, fold it into a triangle or rectangular point for a professional finish.
- Press it well and hold it in place with pins.

5. Stitch the Placket:

- Topstitch it to the sleeve, close to the folded edge, from the top of the placket down to the bottom.
- Starting from the top edge of the placket, sew a line of stitching close to the folded edge, continuing neatly down to the bottom of the placket. Keep your stitching straight and even.

Stitch around the placket top in a box or “V” shape to reinforce the area.



Figure 5: Stitching of Placket

6. Forming Pleats After Placket Attachment:

After attaching and finishing the sleeve placket, two pleats are formed at the bottom edge of the sleeve to control fullness and fit the cuff smoothly. The direction of pleats should face towards the placket.

7. Pressing the Placket and Stitching the Side Seam of the Sleeve

Press the entire sleeve placket flat, ensuring both sides overlap correctly. The placket should now open and close smoothly in preparation for cuff attachment. Next, stitch the sleeve side seam and press the seam open for a neat finish.

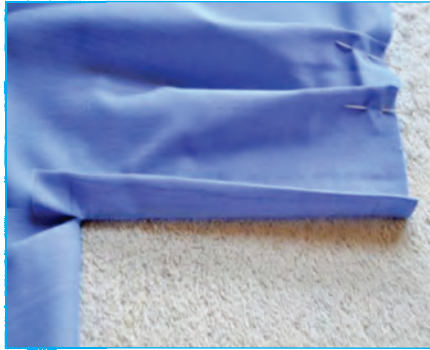


Figure 6: Formation of Pleats



Figure 7: Stitched Placket Look

8. Preparing the Cuff

- Press the fabric. Pin the cuff pattern on fabric.
- Cut the two cuff pieces for one sleeve.
- Outer cuff (upper side) and Inner cuff (facing side).

9. Apply Interfacing

- Fuse the interfacing to the wrong side of the outer cuff using an iron.
- This adds stiffness and helps the cuff maintain its shape.

10. Stitch the Cuff Pieces Together:

- Take the two cuff pieces, one with interfacing (outer cuff) and one without (inner cuff).
- Place them right sides facing each other, aligning all edges neatly.
- Pin along the side and lower edges to keep the layers from shifting while stitching.
- Stitch around the edges of the cuff, keeping the top (unstitched) edge open for turning and attachment to the sleeve later.



Figure 10: Stitching of Cuff

Maintain an even seam allowance throughout.

11. Trim and Turn the Cuff:

- Trim the seam allowances and turn the cuff right side out.
- Push out neatly and press flat.
- Topstitch close to the outer edge (optional but gives a professional finish)



Figure 11: Final Look of Cuff

12. Cuff Attachment to the Sleeve

- After completing the placket and pleats, adjust the sleeve opening to match the cuff length.
- Place the inner cuff (interfaced side) and the sleeve edge with the right sides together, aligning the placket edges with the ends of the cuff.
- Pin securely and stitch the cuff to the sleeve on 1 cm seam allowance



Figure 12: Cuff Attachment to Sleeve

13. Turn and Enclose the Seam:

Fold the outer cuff over the seam to cover the joining stitches on the inside. Turn under the raw edge of the outer cuff, press, and pin it neatly in place.

14. Topstitch the Cuff

Place the finished cuff over the seam, covering the raw edge and topstitch along the edge of the cuff at the wrist line.



Figure 14: Top Stitch the Cuff

15. Final Pressing:

Give the cuff and sleeve a final press to set the stitches, flatten the seams, and achieve a crisp, professional finish.

C. Stand Collar Preparation and Attachment to the Neckline :

The stand collar is an essential part of a men's shirt that provides structure and shape around the neckline. This process includes preparing the collar pieces with interfacing, stitching them together, and neatly attaching the finished collar to the neckline for a professional finish.

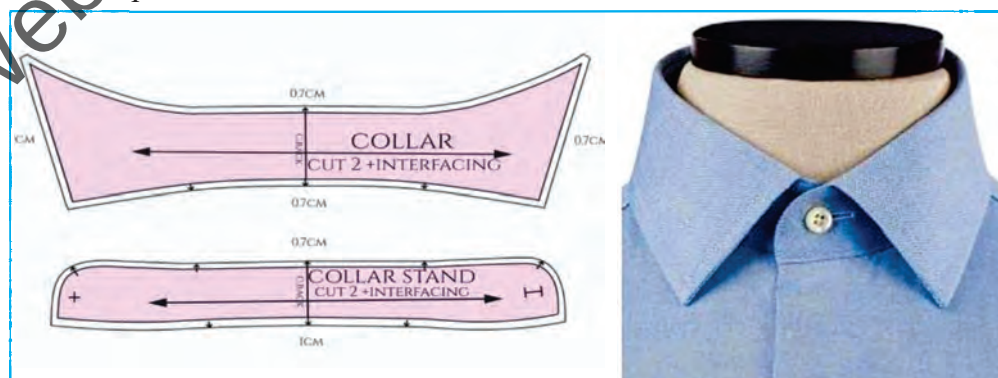


Figure C: Stand Collar Attachment to the Neckline

1. Preparation of Stand Collar and Cutting:

Place the stand collar pattern on the fabric according to the grain line direction. Two collars and stands pieces are needed, one for the outer side and one for the inner side.

2. Attach interfacing to Collar and Stand

Cut one piece of interfacing using the same collar stand pattern. The interfacing is usually applied to the outer collar stand to give firmness and structure. Place the interfacing on the wrong side of the outer collar stand and press it with an iron, following the interfacing instructions. Make sure the surface is smooth and free from wrinkles or bubbles.



Figure 2: Interfacing Attached to Collar and Stand

3. Stitching the Collar Pieces Together:

Take the two collar pieces, one with interfacing (outer stand) and one without (inner stand). Place them right sides facing each other, aligning all edges and notches accurately. Pin along the edge of the collar to keep both layers in place while stitching. Stitch the outer edge of the collar using 1 cm seam allowance. Trim the seam allowances. Turn the collar right side out. Use a point turner to shape the edges neatly. Press it and give the collar a clean and crisp appearance.

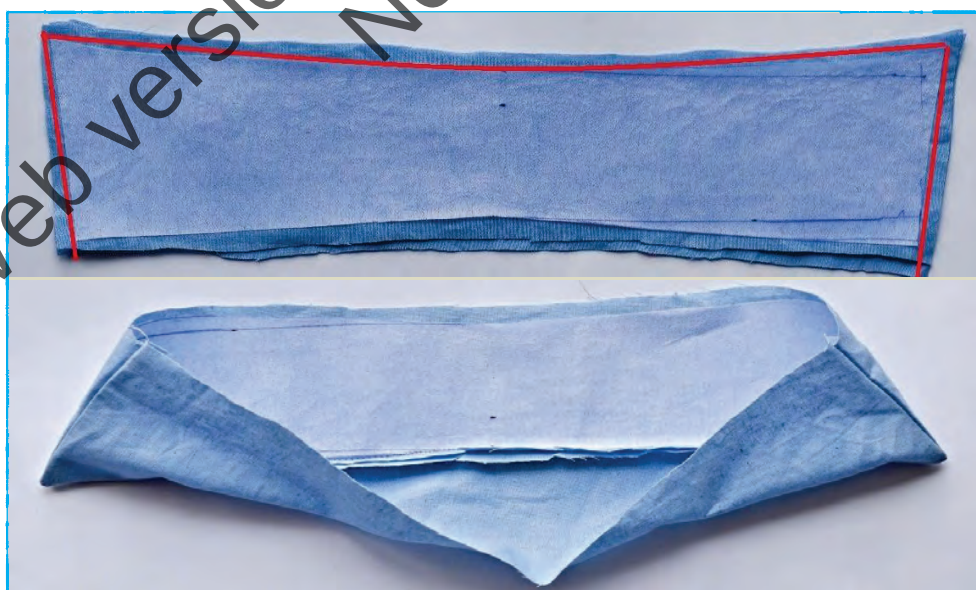


Figure 3: Stitching the Collar Pieces Together

4. **Stitching the Collar with Stand Together**

Place one collar stand piece on top of the collar (right sides together) and the other band piece underneath it. Stitch along the upper edge of the collar band, keeping the seam aligned to the edge of the interfacing to join all layers neatly.



Figure 4: Collar with Stand Stitching

5. **Attachment of Collar to the Neckline**

Before attaching the collar, join the front and back shirt pieces at the shoulder seams. Press the seams open to form a smooth neckline. Pin the collar to the neckline and stitch it while attaching the outer edge of the collar stand to the shirt's neckline.

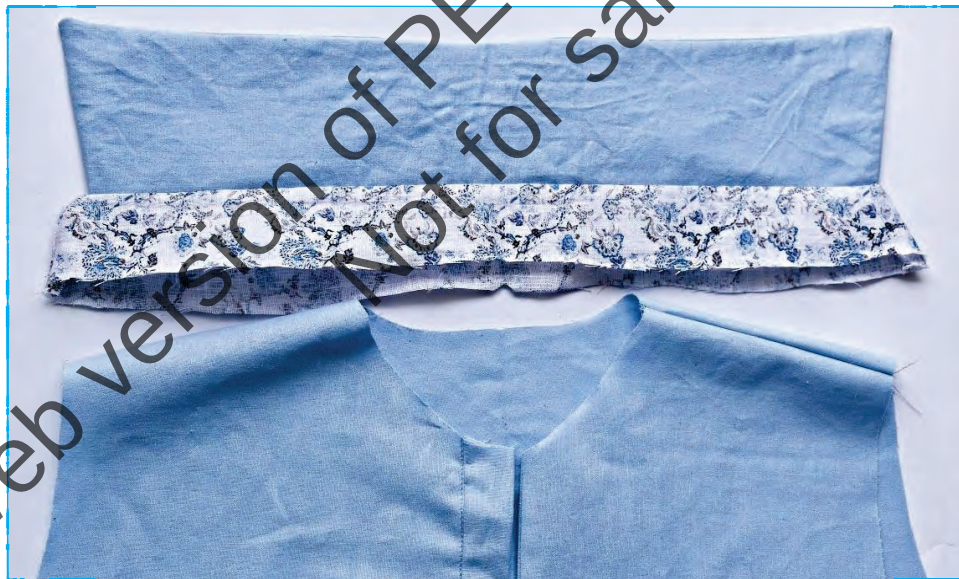


Figure 5: Attachment of Collar to the Neckline

6. **Finishing the Inner Collar Stand**

Fold the inner side of the stand over and stitch it down to enclose the raw edges for a clean finish. The front edge can be sewn either by hand or machine stitch.

7. **Final Pressing**

Give the collar a final press to set the stitches and ensure a crisp, professional finish.



Figure 6: Finishing the Inner Collar Stand



Figure 7: Final Look

Key Skills Developed

- Skill developed in attaching components such as collars, stands, and plackets neatly and precisely.
- Understanding the correct method of joining seams.
- Proper handling of fabric grain, pressing, and edge finishing.
- Proficiency in marking, stitching, and aligning the seams accurately.

10.4 Kurta Stitching

The kurta is a traditional South Asian garment known for its straight silhouette and comfort. It provides an opportunity to practice working with soft or pure fabrics while maintaining garment balance and structure.

10.4.1 Steps of Stitching :

10.4.1.1 Preparation and Cutting of Fabric

- Pre-shrink the fabric by washing and pressing.
- place the fabric according to the pattern grain line.
- Pin the pattern properly with pieces.
- Cut the front, back, sleeves, neckline facing, and placket pieces accurately.
- Mark notches, center front, and front placket slit length on the fabric.



Figure 10.4 : Kurta

10.4.1.2 Stitch the Front Placket

- For a front-open kurta, prepare the placket first by cutting a strip of fabric, keeping the length 3 cm longer than the opening.
- Apply fusible interfacing to the placket strip with an iron to add stability.



Figure 10.4.1.2: Stitching of Kurta Front Placket

- Mark the center front line and the placket opening length (generally 10–15 cm) on the wrong side of the kurta front piece.
- Place the placket strip right sides together with the kurta front, along the center front marking.
- Stitch straight down along the marked line, ending exactly at the bottom of the slit.
- Carefully cut along the center front line before the end of the stitching.
- Snip a small V-shape towards the corners (without cutting the stitches).
- Turn the placket strip to the right side through the slit.
- Press it flat, keeping the folded edge neatly covering the stitching line on the wrong side.
- Fold the placket strip over to the right side so it forms a double-layered band.
- Press neatly and edge stitch along both sides and the bottom edge of the placket to secure and to prevent tearing.
- Give the placket a final press to set the stitches and achieve a neat, crisp finish.

10.4.1.3 Joining the Shoulder Seam

- Place the front and back pieces right sides together.
- Match shoulder edges and stitch along the seam line.
- Press the seams open.

10.4.1.4 Join the Side Panel (kali) with Sleeve and Its Attachment

- Place the side panel (kali) and the sleeve right sides together, matching their edges.
- Pin in place, stitch it and press the seam allowances toward the sleeve.
- After attaching the sleeve to the side panel (kali), pin the joined section to the main body of the kurta (front and back) with right sides together. Stitch carefully to secure.
- This method creates a smooth join between the sleeve and body, eliminating the need for separate side and sleeve seams.



Figure 10.4.1.4: Side Panel (Kali) with Sleeve Attachment

10.4.1.5 Prepare the Gusset and Its Attachment

A gusset is a small piece of fabric, usually square, triangular, or diamond-shaped. It is inserted into a seam to provide extra ease of movement in a garment. In kurta, it is attached at the underarm area, where the sleeve joins the body.

- Prepare the gusset on fabric.
- Cut a square or a diamond-shaped fabric piece (around 6–7 cm each side) (symmetrical measurement of all 4 sides).
- Sew one edge of a gusset piece to the straight side of a kali and another gusset with the sleeve (underarm level). The stitch will be stop before 1cm from the gusset edges. This unstitched margin of 1cm is required for the side seam stitching.
- Do the same with the back kali and the sleeve. Now the all four sides of gusset will be stitched with the kali and sleeve.

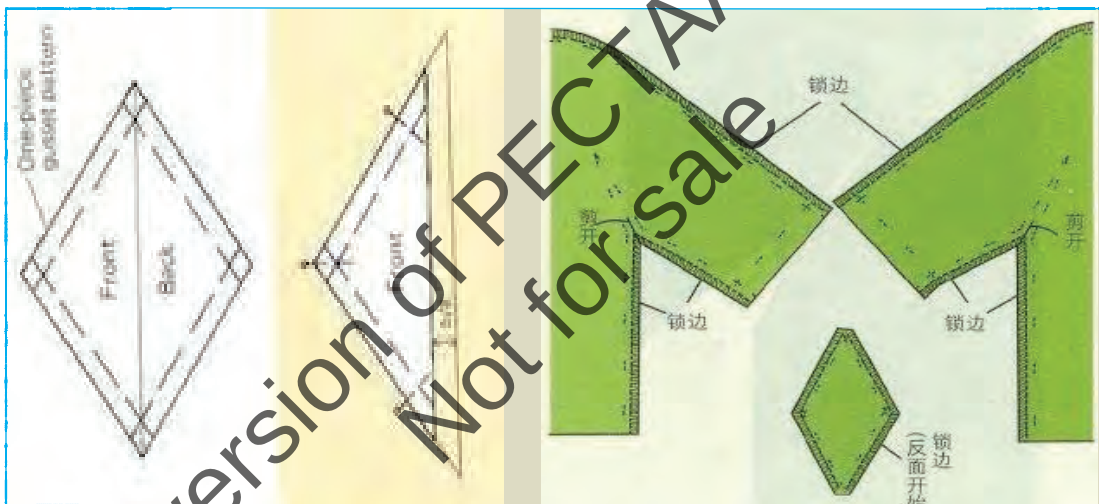


Figure 10.4.1.5: Gusset Attachment

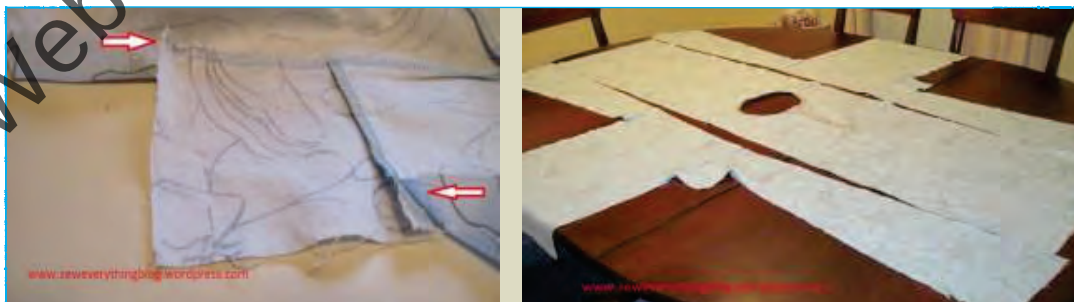


Figure 10.4.1.5: Preparation of Gusset

10.4.1.6 Sew the Side Seam of Kurta Body and sleeve

- Match the edges, pin it and sew the side seam of the kurta body from the gusset

point and ending at the kurta hem. Keeping all pieces right sides together.

- Match the edges of the sleeves, pin it and sew the side seam from the gusset point and ending at the sleeve hem. Keeping all pieces right sides together.

10.4.1.7 Finishing the Kurta Neckline

- Place the facing or a bias strip right sides together with the neckline edge.
- Match the center front, center back, and shoulder seams. Pin or baste in place.
- Stitch all around the neckline with an even seam allowance.
- Clip small snips into the seam allowance along the curved areas so the neckline lies flat when turned.
- Trim excess seam allowance if needed.
- Turn the facing or bias binding to the inside of the garment, rolling the seam slightly inward.
- Press neatly to create a smooth neckline edge.
- Hand sew or topstitch from the right side if desired.
- Press the neckline flat for a clean, professional finish.

10.4.1.8 Final Pressing of Kurta

- Fold the bottom hem of kurta and the sleeve twice and press it.
- Stitch neatly along the inner folded edge for a clean hemline.
- Press both the hems for a neat finish.

10.4.1.9 Hemming of kurta and sleeve

- Press the entire kurta, focusing on seams, placket, and hems to create a crisp and finished look.

Key Skills Developed:

- Ability to interpret pattern pieces and assemble the kurta systematically including front, back, sleeve, and kali panels.
- Understanding the techniques for joining sleeves and side seams while maintaining kurta balance.
- Skill in sewing straight, even seams and accurately constructing necklines, plackets, and gussets.
- Understanding of kurta design principles that balance traditional aesthetics with comfortable fit and movement.

10.5 Shalwar Stitching

The ladies shalwar is a traditional lower garment that involves techniques such as pleating, gathering, and waistband application.

10.5.1: Steps of Stitching

10.5.1.1 Shalwar Cutting

- Pre-shrink the fabric and pressing before cutting.
- Lay out the fabric according to the pattern grain line.

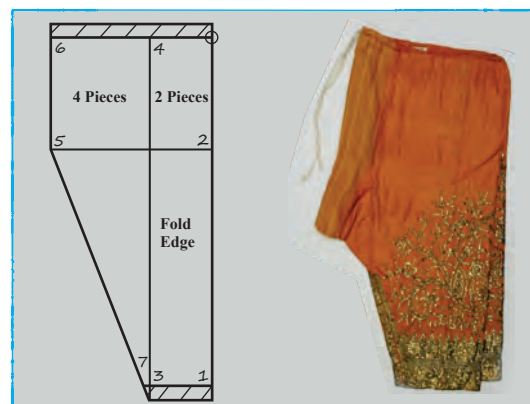


Figure 10.5: Ladies Shalwar

Figure 10.5

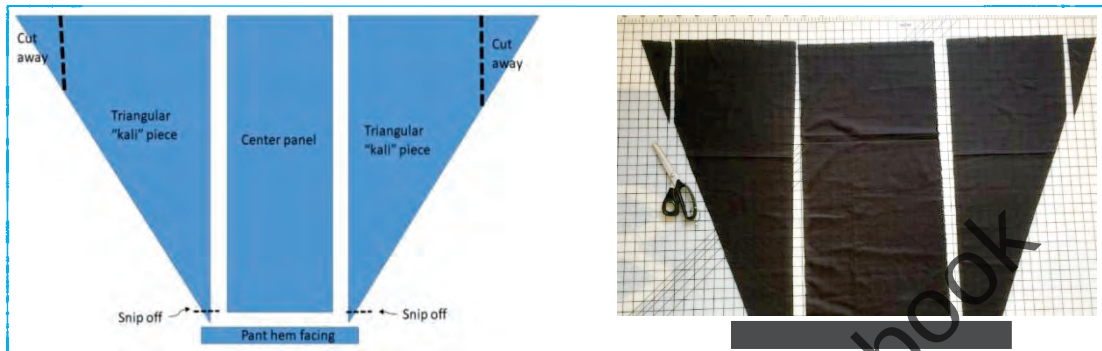


Figure 10.5.1.1: Shalwar Cutting

- Cut two main panels, four triangular kali pieces, and two shalwar hems piece.
- Mark all notches, crotch points and center lines carefully.

10.5.1.2 Stitching the Main Panel with the Kurta Kali Panel

- Match and pin the edges of the shalwar panel with kali panel.

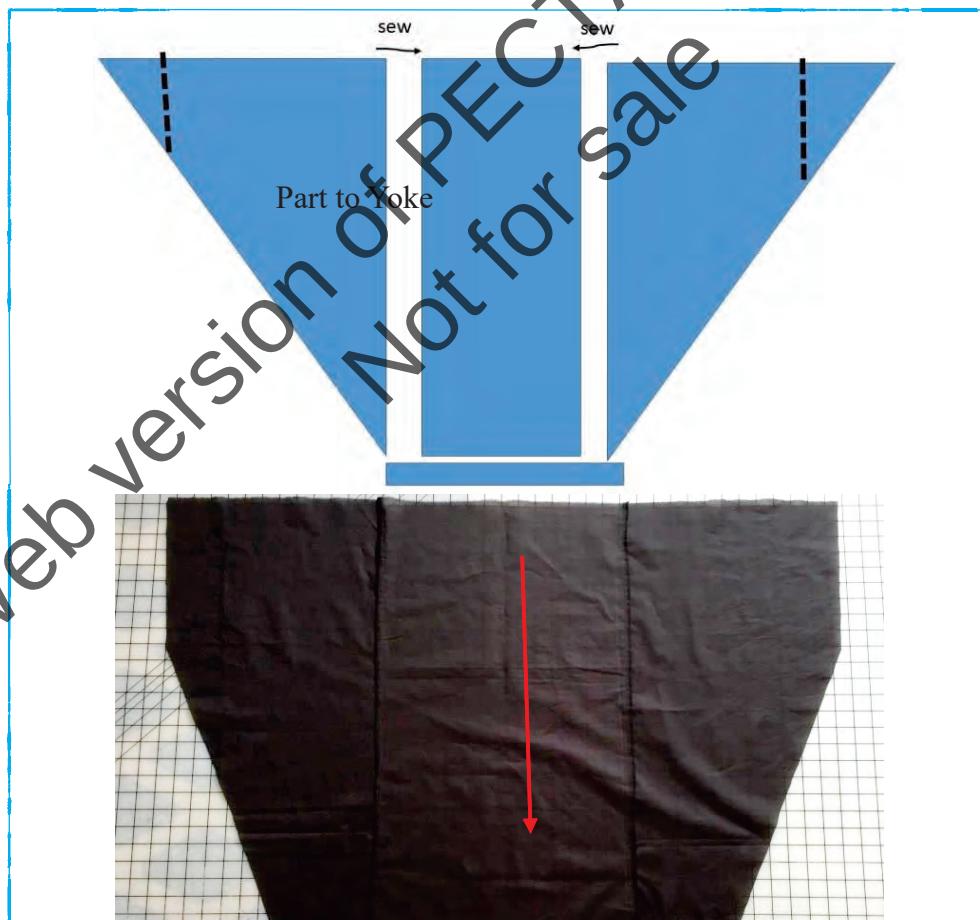


Figure 10.5.1.2: Panel Stitching

- Sew straight long edge of each kali to each long straight side of front panel. Repeat with the other front panel.
- Finish seams with pressing.

10.5.1.3 Hemming the Bottom (Paincha)

- Apply interfacing to the wrong side of the hem strip to give it firmness and shape.
- Place the hem strip and the bottom edge of the shalwar leg right sides together, aligning the edges evenly. Stitch along the edge.
- Press the seam allowances toward the hem strip and under stitch it, close to the seam line to keep the inside edge flat.
- Turn up and press about ½ inch on the unattached edge of the strip.
- Fold the entire hem strip to the wrong side of the shalwar and press neatly.
- Baste the folded edge to the shalwar leg.
- From the right side, do the topstitches neatly along the paincha edge at 0.5cm.
- Press it for the neat finish

10.5.1.4 Joining the Inner Legs Seams

- Place both leg pieces right sides together.
- Stitch along the inner leg seams from the crotch point down to the hem.
- Finish raw edges with overlock or zigzag stitch.
- Press seams flat for smoothness.

10.5.1.5 Stitching the Crotch Seam

- Match the crotch lengths together and pin it.
- Stitch the curved crotch seam from front to back in one continuous seam.
- Reinforce the curve with a second row of stitches for durability.
- Finish seam, press and turn to right side.

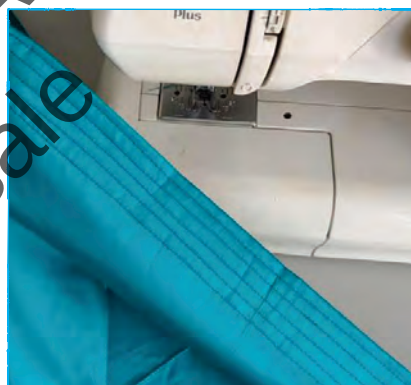


Figure 10.5.1.3: Paincha Hemming

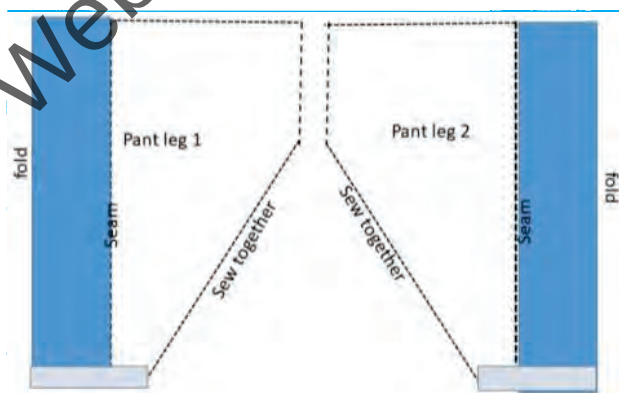


Figure 10.5.1.4: Inner Legs Seam Stitching



Figure 10.5.1.4:
Inner Legs Seam Stitching (on Fabric)

10.5.1.6 Stitching the Self-Folded Waistband Casing (Belt)

- Fold the top raw edge of the shalwar by self-folded allowances.
- Mark the center front, center back, and side seams on the waistline for even folding.
- The width of the waistband casing is usually (3.5–5 cm), depending on the elastic or drawstring.
- Turn the top edge of the shalwar to the wrong side by $\frac{1}{2}$ cm (for a clean inner edge) and press.
- Then fold it again toward the wrong side to form the full width of the waistband casing
- Press well to keep the fold sharp and even all around.
- Stitch close to the inner folded edge to form the casing, keeping the seam even and straight.
- Leave a small opening (about 2 inches) near one side seam to insert the elastic or drawstring.
- Press the waistband flat to set the stitches and give it a clean, professional look.



Figure 10.5.1.6: Self-Folded Waistband

10.5.1.7: Inserting the Elastic or Drawstring

- The elastic should be slightly shorter than the waist measurement.
- Better to test around the waist before inserting.
- Insert the drawstring or elastic using a safety pin.
- Leave a small opening in the waistband seam.
- Adjust the fit evenly around the waist and secure the ends.
- Join elastic ends securely by stitching or tie a neat knot if using a drawstring.



Figure 10.5.1.7: Elastic with Waistband

10.5.1.8 Final Pressing

- Press all seams, gathers, and hems carefully.
- Check symmetry of both legs and adjust if needed.
- Trim loose threads for a neat final appearance.



Figure 10.5.1.8: Stitched Complete Shalwar

Key Skills Developed

- Skill in joining inner leg, crotch, and side seams neatly with balanced alignment.
- Attention to detail through proper pressing, checking symmetry, and ensuring a professional-quality appearance.

EXERCISE

A Multiple Choice Questions

Choose the correct answer from the following options.

- The upper fitted portion of a frock is called the:**
 - hemline
 - yoke
 - placket
 - facing
- Gathers in a frock are used to:**
 - reduce fabric fullness
 - add volume and decorative effect
 - tighten the seams
 - join the sleeves
- The front opening of a shirt is finished with a:**
 - cuff
 - placket
 - facing
 - hem

4. **The purpose of a placket in a button-down shirt is to:**
 - a) add decoration to the sleeve
 - b) provide an opening for fastening buttons
 - c) join the collar and neckline
 - d) strengthen the side seam
5. **The final step in constructing a button-down shirt is:**
 - a) stitching shoulder seams
 - b) attaching sleeves
 - c) making buttonholes and sewing buttons
 - d) preparing the placket
6. **Which component gives a shirt its structured neckline?**
 - a) placket
 - b) collar and collar stand
 - c) yoke
 - d) cuffs
7. **The fullness of a shalwar at the waist is controlled by:**
 - a) pleats or gathers
 - b) elastic cuff
 - c) bias cutting
 - d) overlocking
8. **The part attached to secure the waistline of a shalwar is called the:**
 - a) band
 - b) belt
 - c) waistband
 - d) facing
9. **The curved seam that joins the two leg pieces of a shalwar is called the:**
 - a) hem seam
 - b) waist seam
 - c) crotch seam
 - d) side seam
10. **What is inserted into the waistband to adjust the fit?**
 - a) bias tape
 - b) button strip
 - c) drawstring or elastic
 - d) zip tape

B Short Answer Questions

1. What is the function of the yoke in a frock?
2. Why is even distribution of gathers important in garment construction?
3. What is the purpose of a placket in a button-down shirt?
4. Define a placket and mention its purpose in a shirt.
5. What are the main steps involved in stitching a kurta?
6. How is the waistband of a shalwar attached?
7. Mention two finishing techniques that enhance garment quality.
8. What precaution should be taken while stitching collars on a shirt?
9. Why is pressing important during and after sewing a garment?
10. What is the name of the curved seam that joins the two leg pieces of a shalwar?

C Comprehensive Questions

1. Explain the main steps of stitching a frock with gathers and yoke.
2. Describe how to prepare and stitch a front button placket on a men's shirt?
3. Discuss the steps involved in shalwar stitching, explaining how the waistband is stitched, and how the elastic is inserted?

GLOSSARY

Apparel – Clothing or garments made for daily wear, traditional use, or fashion purposes.

Couture – The art of designing and making custom, hand-sewn garments with fine detailing, often for individual clients.

Ready-Made Fashion – Clothes that are mass-produced in standard sizes and sold in retail stores.

Retail Fashion – The business side of fashion where garments are sold directly to consumers through shops or online stores.

Modest Fashion – A style of dressing that reflects cultural or religious values of modesty while remaining fashionable

9. Mughal Influence – The introduction of luxurious fabrics, embroidery, and elaborate garments like Angharkha and jama during the Mughal Empire.

Apparel Crafts – Traditional clothing crafts such as weaving, dyeing, block printing, and embroidery practiced across the Subcontinent.

Cultural Influence – The way regional traditions, religions, and historical events shape clothing styles and fashion trends.

Fashion Cycle – The repeating process through which a style is introduced, gains popularity, and eventually fades out before reappearing in a new form.

Angharkha – A traditional overlapping garment tied with strings or buttons, worn by men and women in the Indian subcontinent.

Pardah – An inner front panel in the Angharkha that adds modesty and sometimes serves a decorative purpose.

Ganga-Jamna – A decorative embroidery technique combining gold and silver threads on garment borders.

Gusset – A triangular or square piece of fabric inserted under the arm or in the seam to give extra width or ease.

Baadla – Flat gold or silver wire used in traditional embroidery to enhance motifs.

Silhouette – Defines the garment's outline like A-line (flares out), X-line (hourglass), and Y-line (broad shoulders, narrow hem).

Fabric Behavior – Explains how material drapes, folds, gathers, or stretches, affecting design and fit. Techniques like pleats, shirring, and smocking create texture and fullness.

Technical drawings – Communicate construction details to pattern makers, ensuring accuracy in production.

Armhole Depth – Vertical distance from the shoulder point to the chest line, controlling the height and ease of the armhole.

Back Bodice – The rear part of the garment pattern extending from the shoulder to the hem; forms the back of the shirt or kurta.

Across Back – The horizontal distance measured from one armhole to the other across the upper back; helps define shoulder fit.

Across Front – The measurement across the front chest from armhole to armhole; used to balance front width with back.

Armhole Curve – The shaped edge around the arm opening, drafted with a French curve to ensure sleeve fitting and movement comfort.

Back Neck Depth – The vertical distance measured downward from the neck base to the back neckline curve; shallower than front depth.

Bust Line – A horizontal reference line across the fullest part of the bust; essential in shaping and dart placement for women's wear.

Button Stand / Placket – The extended part of the front where buttons and buttonholes are sewn; in shirts, it adds structure and closure function.

Centre Back (C.B.) – The vertical line running through the middle of the back bodice; often placed on fold in pattern drafting.

Centre Front (C.F.): The vertical line at the middle of the front bodice where buttons or closures are located; usually on fold for kurtas.

Dart: A shaped fold sewn to control fullness and contour the garment to the body shape, especially over the bust or waist.

Ease: The additional space added beyond body

Extension: The part of the pattern added beyond the main body for closure—such as the placket extension in a shirt.

Facing: A duplicate fabric piece used to finish raw edges, such as necklines, armholes, or hems for a clean finish.

Fold Line: A marked edge on the pattern placed on fabric fold to create symmetrical front or back pieces without seam lines.

Front Bodice: The front portion of a garment pattern extending from shoulder to hem, including neckline, bust shaping, and placket.

Grainline: A line marked on each pattern piece to indicate the direction of the fabric grain; ensures proper drape and fit.

Girth Measurements: Circumferential measurements (bust, waist, hip, arm) used as the basis for all garment drafting.

Hemline: The finished lower edge of a garment or sleeve, often curved slightly in shirts and straight in kurtas.

Hip Line: A horizontal reference line drawn at the fullest part of the hip to control garment width and flare.

Interfacing: A reinforcing material applied between fabric layers to add stiffness and durability to collars, plackets, and cuffs.

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Developing a Fashion Collection	Elinor Renfrew & Colin Renfrew
Stitches of Heritage: Traditional Pakistani Fashion	Dr. Maira Noor
Textiles of Royal India	Ritu Kumar
Pattern Making for Fashion Design 5 th Edition	Helen Joseph -Armstrong
The Sewing Book New Edition: Over 300 Step -By -Step Techniques	Alison Smith
Flats: Technical Drawing for Fashion, Second Edition: A Complete Guide	Basia Szkutnicka
Technical Drawing for Fashion Design, Vol. 2: Garment Source Book	Pepin Press

Instructions for Preparation of Exam Paper of Fashion Designing for Class 10

ESSENTIAL INSTRUCTIONS FOR PAPER SETTERS

The paper of Fashion Designing for class 10 will consist of 40 marks. Timing of the paper will be two (02) hours (Objective 15 minutes and Subjective 1:45 hours). The paper will be made as per following details.

Part-I: Objective Type

Q-1:

10 Multiple Choice Questions (MCQs) will be developed from the entire content of the textbook. One MCQ will be asked from each chapter.

(1 × 10 = 10)

Part-II: Subjective Type

This section will contain two short answer questions. Each short answer question will be asked from the exercises of the textbook. The detail is as follows:

Q-2:

4 short answer questions have to be answered out of 6. The detail is as follows:

- One short answer question should be asked from each chapter 1, 2, 4 and 5.
- Two short answer questions should be asked from chapter 3

(2 × 4 = 8)

Q-3:

4 short answer questions have to be answered out of 6. The detail is as follows:

- One short answer question should be asked from each chapter 6, 8, 9 and 10.
- Two short answer questions should be asked from chapter 7.

(2 × 4 = 8)

**Part-III:
Subjective
Type**

This section will contain three detailed questions and students have to attempt 2 questions carrying 7 marks each. Each detailed question will be asked from the exercises of the textbook. The detail is as follows:

(2 × 7 = 14)

Q-4:

- One detailed question will be asked either from Chapter 1 or Chapter 2 or Chapter 3 or chapter 4.

Q-5:

- One detailed question will be asked either from Chapter 5 or Chapter 6 or Chapter 7.

Q-6:

- One detailed question will be asked either from Chapter 8 or Chapter 9 or chapter 10.

**Model Paper
Fashion Designing for Grade 10**

Part-I: Objective Type

Time allowed: 15 Min.

Max. Marks: 10

Q. 1: Attempt all questions:

(1x10) = 10

- (i) Which invention led to the rise of ready-made fashion?
- | | |
|---------------|-------------------|
| a) Loom | b) Sewing machine |
| c) Iron press | d) Scissors |
- (ii) Which cultural influence brought geometric and calligraphic patterns into textile design?
- | | |
|------------|------------------|
| a) Persian | b) Islamic/Arab |
| c) British | d) Central Asian |
- (iii) During the Mughal period, the Angharkha evolved into which more elaborate form?
- | | | | |
|------------|-------------|---------|----------|
| a) Peshwas | b) Sherwani | c) Jama | d) Kurta |
|------------|-------------|---------|----------|

- (iv) What does the term "silhouette" refer to in fashion design?
- a) The colour scheme of a garment
 - b) The overall outline of a garment
 - c) The type of fabric used in a garment
 - d) The decorative details
- (v) Which surface is required for Sublimation Printing?
- a) Jamawar
 - b) Jute
 - c) Polyester
 - d) Silk
- (vi) Design development is important because it:
- a) Finalizes the garment cost
 - b) Helps translate ideas into workable designs
 - c) Focuses only on fabric weaving
 - d) Deals with photography
- (vii) What is the purpose of the cuff in sleeves?
- a) To provide decoration only
 - b) To finish and tighten the lower edge of the sleeve
 - c) To attach the sleeve to the armhole
 - d) To increase the sleeve length
- (viii) The casing for the drawstring in shalwar is marked:
- a) 2 cm down from the top edge
 - b) 4 cm down from the top edge
 - c) 8 cm down from the top edge
 - d) 10 cm down from the top edge
- (ix) Which stitch is commonly used to finish the edges of thick fabrics like blankets?
- a) Blind hem stitch
 - b) Buttonhole stitch
 - c) Blanket stitch
 - d) Herringbone stitch
- (x) The part attached to secure the waistline of a shalwar is called the:
- a) band
 - b) belt
 - c) waistband
 - d) facing

Part-II: Objective Type

Time allowed: 1:45 Hrs.

Max. Marks: 30

Q. 2: Answer any four of the following short questions.

(2x4)=8

- (i) How did the invention of the sewing machine change the fashion industry?
- (ii) Name any two traditional embroidery techniques of the Subcontinent.
- (iii) What was the historical function of the overlapping front panel in the Angarkha?
- (iv) How did fabric and embellishment techniques indicate social status in traditional garments like the Angarkha and Jama?
- (v) Why is proportion important in garment design?
- (vi) What is the method for screen printing?

Q. 3: Answer any four of the following short questions.

(2x4)=8

- (i) What role does sketching play in garment design development?
- (ii) Define pattern making.
- (iii) Name the components of shirt.
- (iv) What is the function of the bicep line in sleeve construction?
- (v) List down the types of collars?
- (vi) What precaution should be taken while stitching collars on a shirt?

Part-III: Objective Type

Attempt any two questions in detail from the following.

(2x7)=14

- Q. 4:** Explain the concept of silhouette in fashion design. Compare the characteristics and visual effects of the A-line, X-line, and Y-line silhouettes, and give suitable examples of garments that represent each.
- Q. 5:** Describe different methods used in design development, such as sketching, collage, and draping, and explain how they contribute to garment creation.
- Q. 6:** Differentiate between the blind hem stitch and the herringbone stitch?