

FASHION CONCEPT OF TEENAGE GIRLS

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INTRODUCTION

I. INTRODUCTION

The interaction between fashion and society is a fascinating area for study and one which raises many questions. The influences of fashion are seen in clothing, food appliances, cars, houses and life styles. Fashion is an intangible and ever changing force. Since 1960, fashion has been an integral part of everyday living. (Frings 1982).

Fashion is a concept generally associated with the Western societies and has been investigated by a number of resources both as a process and as an object. The fashion process is a key concept to understand the penetration of new styles in a society and to comprehend the adoption process used by individuals. The fashion process is studied as a dynamic mechanism of change through which an innovation is transmitted from the point of its creation to essential absolescence (Sproles, 1979).

Literature indicates that considerable research has been conducted on fashion as a process in Western societies. An important question is whether the fashion process operates in developing countries in a manner similar to Western societies. Review of literature shows very few studies in this area in our country.

The cultural setting in India a developing country, is quite traditional and there are limited economic resources, which is contrary to the setting in the developed Western societies. Historic and current events in India provide information about the operation of the fashion process in India. Indian dress for women has undergone gradual change as a result of many foreign invasions, over the centuries and the advancement of science and technology.

India has recently increased the use of media for education and communication. As a result, some traditional ways are changing as various social, economic, psychological forces interact, Western styles are seen in increasing numbers in metropolitan centers along with traditional costumes. Chowdhry (1984) reports that teenage girls of contemporary India do not restrict their clothing to sari or salwar/kurta. They have extended their wardrobe to the use of pants, suits, churidhar, pyjama and kurta, jeans, calf length dresses and full dresses.

Fashion, a governing factor has both direct and indirect impact on the teenage clothing creating waves of change. Blumer (1976) identified fashion as an expression of modernity and emphasized its association with the changing tastes of societies which brings cohesiveness in developing countries.

At present an individual's life style is being influenced by many complex events and issues related to modern technology, world economics and the social interaction of the different developed and developing countries (Frings 1982). Since fashion is seen as reflections of one's life style in society, the factors influencing and controlling or dictating fashion must be difficult to isolate and to define in our society.

Fashion is a diverse topic and part of its fascination lies in its unpredictability. People are influenced in some way by fashion, people who ignore fashion entirely are considered to be abnormal or antisocial. One is not free to be totally unfashionable (Dowling 1977)

Fashion, like a clear still pond reflects. It reflects a way of life. A fashion does not just happen without cause or purpose. It is a response to many things, a feeling, an event, an era, a crisis, an action, an enthusiasm. This is what makes it an ever changing captivating facet of our lives, the fact that needs exploration because it enhances and enriches life. During the last 100 years fashions have changed drastically in silhouettes, design, colour and fabrics. Changes in fashion are a direct reflection of life styles.

Chowdry (1987) feels that the future of fashion research

in India holds great promise and offers challenge to the professionals in the area of Textiles and Clothing. So the investigator attempted to study the fashion concepts of the teenage girls. Hence the objectives of the study are:

1. To find out the prevailing or accepted style of dress and decoration.
2. To get to know the preferences of new styles.
3. To find out the effect of fashion on the teenage girls.

REVIEW OF LITERATURE

II. REVIEW OF LITERATURE

The literature collected for the study are reviewed under the following heads:

Definitions, principles and vocabulary of fashion

Origin of fashion

How fashions are spread

Reasons for fashion changes

Fashion industry

Youth & Fashion

DEFINITIONS, PRINCIPLES AND VOCABULARY OF FASHION :

Fashion comes from a Latin word 'Facere' which means 'to make'. It carries the idea of craftsmanship and obedience to the Law of technique.

Fashion has been described by Jarrow et al (1981) as "the prevailing or accepted style in dress as personal decoration established or adopted during a particular time. Frings (1982) adds " it is a reflection of the social, political, economic and artistic forces at any given time. Merles (1970) recognised fashion as a concept which is motivated by change.

Ross (1982) suggests that fashion could be seen as "a series of recurring changes in the choice of a group

of people. It is marked by rhythmic imitation and innovation, alternative uniformity and change. Fashion was perceived by him as a social institution, while Gibbing (1971) claimed fashion as a mode of communication.

Stone (1985) claims fashion as a vital, challenging ever changing force. Not only does fashion in one of its forms touch, our day to day lives but it also affects the world we live in, Fashion operates in many diverse area of human group life. It is a collective or group process that responds to changes in taste and sensitivity opines Mueller (1984).

It is the interpretation of the accepted style at any given time. Whenever a style is accepted and worn by a sufficient number of people, it is in fashion or it becomes a fashion, Mc.Jimsey (1973). George (1964) is of the opinion that fashion is emphatically a historical concept. As a cultural pattern, fashion is a kind of social ritual which people are supposed to follow. It is a thing of forms and symbols and not material values.

Fashion implicates innovations, leaders, followers and participants. It involves historical community, a modernity, the role of collective taste and psychological motives which weave it deeply into a role of modern life

views Blumer (1970).

Fashions that have long acceptance are known as classics, Fashion in its best sense is no longer limited, it is happening at every level with the greatest strides being made in the middle brackets, (Morris 1961). Fashion involves a sense of what is currently approximate, (Garruth, 1968).

Bergen (1977) states that fashion as a whole is revealing of the time we live in and the general way of life. According to Hunt (1976) some fashions are results of action while others of reaction. Mc Jimsey (1973) says fashion is amorphous, inventive and to the older generation, sometimes unreal.

Fashion follows certain principles, the principles of fashion as given by stone (1985) includes the following:

Consumers establish by accepting or reflecting styles Fashions are not based on price nor they are evolutionary in nature They are rarely revolutionary no amount of sales promotion can change the direction in which fashions are moving all fashions end in excess.

Fashions may decree rich clothing, bright colouring but when copied to excess they become common and they are no longer in good taste, Hepworth (1960).

According to Cousin (1987) fashion is not restricted to clothes alone but it is a part of everything. So the vocabulary of fashion includes not only items of clothing but also hairstyles, accessories, jewellery, make up and body decoration, Lurie (1983).

ORIGIN OF FASHION :

History of fashion is history of life - To be out of fashion is to be out of life said Cibber in 18th century and this like many ironical statements is true. According to Ironside (1965) the way people dress is reflection of their times as well as of their classes, of their financial status and of the local weather.

Hamlyn (1965) says that in the past only a small privileged class were interested in fashion, Alexander (1973) states that historically fashion emulation followed a straight and narrow path. Royalty created fashions which were then copied by the lower classes according to Rouse (1989). Previously fashion spreaded vertically down the social hierarchy.

Later the scope for fashion was democratised. The tendency towards freedom and equality among all classes was gradually increased, Panthaki (1981). These days people from all classes wear fashionable styles roughly at the same time. What was once the province of minority has become a general preoccupation. Ordinary people throughout the world are

acquainted with the latest fashions in clothing (Flynn 1971). As the standard of living has risen so the sensibility and good taste of man has become more highly developed (Rao 1981). Coward (1984) is of the opinion that for the first time many people are able to choose their own clothes with discriminations. Not only does fashion today reach more people than ever before, but it also draws people together.

HOW FASHIONS ARE SPREAD :

Rathbone (1960) feels that formerly fashion spreaded slowly owing to slow transportation. Such is not the case at present. If fashion starts in New York, it spreads over the world rapidly through such means as magazines, newspapers, radio letters and the travelling public, (Gupta 1981).

Phillips (1964) says launching of a fashion often depends on publicity. Sketches in fashion magazines and smart advertising in the papers are often used (Moore 1971). Rouse (1989) comments that fashion shows, exhibitions, press releases and publicity material pass on the fashion theme to the public.

Most of the people get to know about new fashions by looking in shops, looking at what other women are wearing. Shops obviously use their windows to display. By the use of mannequin and other objects used in display they try to create a mood or a specific look (King 1973).

Most newspapers and periodicals give some space to fashion - Young (1973). Fashion can be spread if the particular style is being worn by popular figures, popular stars, celebrated actresses etc., but there can be no doubt that media such as press, Television video, cinema, play a very important role for defining them to the public (Freudenberger 1973). In the opinion of Warty (1981) not all fashions defined in the media actually become fashion.

REASONS FOR FASHION CHANGE :

Horn and Gurel (1981) are of the opinion that fashion change in today's society might be expressed in terms of co-existent and inter dependent factors of an open class society, affluence, leisure time, influence of sports, education, cultural contact, youth movement, social agitations, status of women and technological advances. Jarrow et al (1981) state that fashion changes are a result of consumers' constantly changing wants and needs.

According to Alexander (1973) no individual and the whole fashion industry cannot impose a radical change unless the public is ready to accept the change. Blumer (1973) feels that human beings are inquisitive and curious creatures. So the fashion changes are motivated by the visual need for a new image.

According to Flynn (1971) the specific motive for fashion interest and fashion changes are the boredom or fatigue with the current fashion, curiosity, desire to be different, self assertion rebellion against convention, companionship and imitation.

For many years there has been change of fashion from season to season because of temperature and weather change. But now styles change more frequently largely because of our inborn desire for something new Ryan (1966).

Ross (1986) is of the opinion that changes accompany a break down in the system of social classes. Drake (1979) claims that fashions in games and sports influence the way people dress and also fashion change.

Pellon (1986) opines that fashion changes occur with the development of new dyes and textiles machinery. According to Warty (1981) the new colour combinations and industrial mass production of clothing often lead to fashion changes. Panthaki (1981) is of the opinion that technological advances influence fashion changes in various ways.

Psychologists feel that mainly social and cultural forces rule fashion changes. Pressure to change must exist if fashion is to operate, says Blumer (1970).

The world of fashion goes round and round. Silhouette and style features appear and reappear adopted by clever designers to create pleasing and appropriate costumes for various occasions and for various modes of living.

FASHION INDUSTRY :

Stone (1982) states that fashion like other business depends on the ultimate consumer for profit. So the fashion industry has become market oriented. Grove (1975) points out that fashion houses are large business concerns which abide by the decisions of the consumers. Garden (1971) states that the control of fashion rest with the consumers collectively.

Blumer (1973) stresses that fashion industry is not simply concerned with the production of adequate or pleasant clothing. It is concerned with production of new styles, with style innovation. According to Lin (1974) all branches of the fashion industry are based on copy and imitation so that everyone can dress in similar manner regardless of income, social rank, or location.

Rouse (1989) says that fashion is a big business. The fashion industry is enormous, a network of designers, manufacturers, wholesalers, and retailers who make fashionable

clothes available and a net work of public relation officers, journalists and advertising agencies who promote them. Panthaki (1981) is of the opinion that fashion business is difficult, demanding, and volatile with a constantly changing cast of characters.

Young (1973) says that each year designer of each company hopes that their styles become fashionable, however only some will be successful. Some of the styles which do become fashionable will not have their origin in the fashion industry at all.

YOUTH AND FASHION :

Frings (1982) is of the opinion that fashion a governing factor has had both direct and indirect impact on teenage clothing creating waves of change. Khanna and Verghese (1978) feel that the group most influenced by fashion changes is the teenager's group especially the college going class.

Green (1978) states that clothes are important in every girls life. Devadas (1980) remarks that girls are deeply conscious of their appearance and concerned about the approval of their personal attractions. Todd and Mc. Cullough (1972) point out that being appropriately dressed helps ont to make favourable first impressions.

Ryan & Phillips (1974) state that the clothes for the student will display a carefree happy spirit of design. This age group likes to wear what every one else is wearing. According to Mc Jimsey (1973) adolescents frequently value clothing more for peer group approval than for aesthetic reasons thus being more influenced by group fads with less interest in functional or aesthetic values.

Dearborn (1976) suggests that feeling well dressed affects the efficiency of work. Rajan (1976) states that the most important reason for being well dressed is that it allows the individual to concentrate on other things which would imply greater efficiency in work. Hurlock (1978) found that feelings of personal satisfactions and well being summed up reasons by high school and college girls for the importance of being well dressed. Hurlock (1979) has pointed out that dress affected the happiness of adolescents and that the feeling of self confidence is increased by being appropriately dressed.

According to Alexander (1977) in the adolescent period they seek peer group acceptance, which helps them to develop a certain amount of self acceptance and esteem. Wass (1984) feels that young persons are attracted by the styles, fabrics and patterns worn by friends.

Ryan (1976) states that clothing has an effect upon moods and actions of adolescent girls in social situations. Kelley and Eicher (1970) concluded that dress influences a person's acceptance into a particular group. Vener and Hoffer (1975) opine that adolescents who were over sensitive to the feelings of others were even more aware of clothing, Wilson (1974) discovered that the greater the adolescent participation in organised activities, the less frequent the expression of clothing deprivation. It appears that dress does limit their participation in activities when students judge their clothing as inappropriate for the situation.

According to Hurrocks (1979) adolescents are building an identify and are trying to come to terms with personal and social adjustment, Rao (1981) states that adolescents who desire to dress like others may be striving for an identify.

So permitting adolescents to dress like others may aid in the development of self and move them towards greater self acceptance. Their personal and social adjustments are greatly influenced by their age mate's attitude towards their clothes. Most adolescents are anxious to conform to what the group approves in the matter of dress.

Fashion is dynamic, it is never static. It keeps on changing from time to time somewhere a change begins,

catches on ; then spreads and reaches a peak and falls off, is challenged by a new fashion and finally dies.

EXPERIMENTAL PROCEDURE

III. EXPERIMENTAL PROCEDURE

The experimental procedure followed for the study consisted of the following aspects.

- A. Selection of the area
- B. Selection of the method
- C. Selection of the tool
- D. Selection of the samples
- E. Framing the interview schedule
- F. Pretesting
- G. Conducting the survey
- H. Consolidation and analysis of the data

SELECTION OF THE AREA :

The time element was an important factor. Hence investigator chose the respondents who were easily accessible and the interview was conducted in places which needed minimum time to travel from the institution. So the schools and colleges in Coimbatore city were selected as appropriate areas for conducting the survey.

SELECTION OF THE METHOD :

Data are obtained either through an experiment or a survey. In a survey, data are collected from a universe in which the individual's effects of various factors affecting phenomenon under study cannot be controlled or isolated.

(Elhance 1984).

Mc. Closry (1985) defined survey "as any procedure in which data is systematically collected from a population, or a sample thereof through some form of direct solicitation. Surveys are commonly conducted to establish the nature of existing conditions (Travers 1978). Since the study is concerned with the consumers, regarding the prevailing fashion, survey method was used for collecting data.

SELECTING OF THE TOOL :

The tool for the collection of data includes observation questionnaire or interview method, of which interview is one of the chief means of collecting data in social research (Devadas et al 1989). The interview consists of a schedule. According to Goode and Halt (1976) schedule is the name usually asked and fitted in by an interviewer in a face to face situation with another person.

The major advantages of the interview are :

The personal interviews usually yield a high percentage of returns (Wilkinson and Bhandarker 1985).

Nair (1986) is of the opinion that interview serves specific requirements avoiding unnecessary details. It provides with reliable informations.

According to Sadhu and Singh (1983), the interview situation offers a better opportunity to apprise the validity of reports. Sidhu (1985) views it is superior to many other tools because of its flexibility, spot, improvements, explanations, adjustments or variations can be introduced in the data gathering process.

Other forms of data collection may share some of these advantages with the interview. None, however offers such a combination of advantages as the interview permits, Hence the investigator had chosen this tool for collection of data.

SELECTION OF THE SAMPLE :

Elhance (1984) states that the sample is a representative of a universe. Simple random sampling technique was adopted for selecting sample. According to Gupta (1987) simple random sampling refers to the technique in which each and every item of the population is given an equal chance of being included in the sample, Katz & Lazarsteld (1978) reported that school and college girls who were young and single were the most active in influencing fashion. Hence the investigator and chosen hundred teenage girls from different schools and colleges of Coimbatore by sample for the study.

FRAMING THE INTERVIEW SCHEDULE :

Miller (1983) states that the general rule is to present closed rather than open ended questions. Sidhu (1985) is of the opinion that closed questions are easy to fill out, takes less time, keeps respondent on the subject. It is relatively more objective, more acceptable and convenient to the respondent and is fairly easy to tabulate and analyse.

Hence the investigator has formulated the schedule using closed questions regarding dress, designs, textures, colours, closures for the dresses, hairstyles and cosmetics and so on considered to be highly fashionable by the respondents.

PRETESTING :

Before schedules are used it is essential to pretest them. Hence the investigators pretested the interview schedule by conducting a survey among twenty students to find out the drawbacks of the schedule. The investigator checked whether the schedule was adequate, workable, meaningful and comprehensive. The schedule was modified suitably and the final one was formulated. The same is given in Appendix I.

CONDUCTING THE SURVEY :

Interview was conducted using the schedule in the

selected schools and colleges. The interviewer conducted the survey by putting forth various questions pertaining to the fashion concept; catalogues were provided (Appendix II) to give information regarding material, color combinations, neck lines, neck finishes and sleeves. The answer given by the teenage girls were noted down on the schedule.

CONSOLIDATION AND ANALYSIS OF DATA :

After the data have been collected, it is essential to put the unorganised information in a systematic manner in order to obtain the desired results and scientific interpretation (Sadhu and Singh 1983). Sharma (1985) remarks that analysis of the data is the most skilled task of all stages of the research.

Hence the information collected were discussed in an orderly manner and with suitable tables in the chepter Results and Discussions.

RESULTS AND DISCUSSION

IV. RESULTS AND DISCUSSION

A survey was conducted in order to find out the concept of fashion among selected teenage girls. The results of the survey are discussed under the following major headings.

- A. Factors that influence the selection of wardrobe items.
- B. Sources of information
- C. Aspects considered fashionable by teenage girls
- D. Construction features in garments
- E. Mills producing popular fabrics
- F. Accessories and cosmetics
- G. Effect of fashion on the individual
- H. Satisfaction and dissatisfaction of fashion
- I. Opinion of fashion

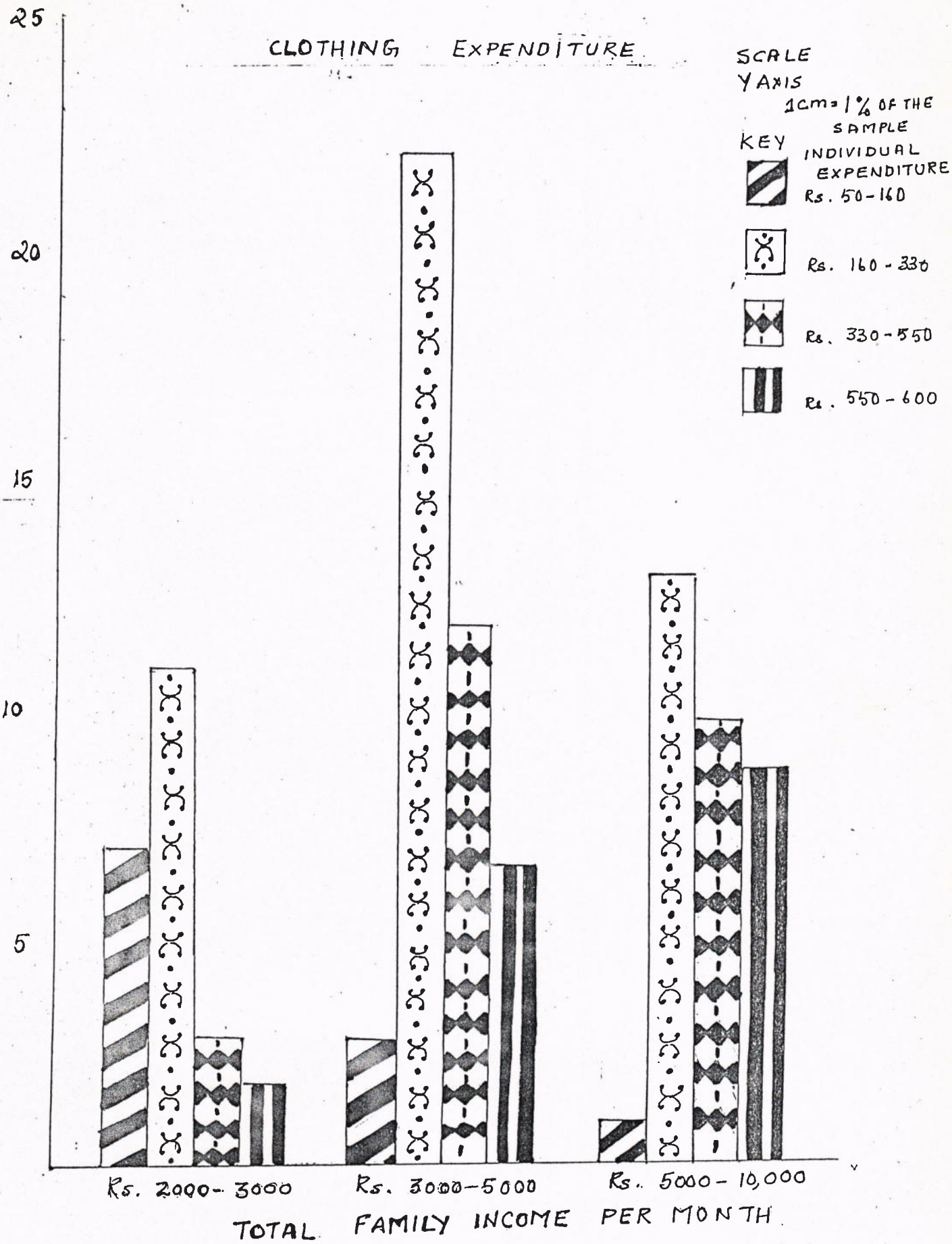
A. FACTORS THAT INFLUENCE THE SELECTION OF WARDROBE ITEMS :

The factors that influence the selection of wardrobe item are given below.

1. CLOTHING EXPENDITURE :

The income of the family and the candidates clothing expenditure were analysed statistically by Karl Pearson's co-efficient of correlation. The results revealed that there is a positive correlation of 0.09 between the two factors. (Appendix III) and (Figure 1).

FIGURE 1



2. FACTORS THAT INFLUENCED THE SELECTION :

Factors that influence the selection of wardrobe items are presented in Table I and Figure 2.

TABLE I
 FACTORS INFLUENCING SELECTION OF CLOTHING, JEWELLERY, FOOTWEAR
 AND ACCESSORIES.

PERCENTAGE OF TEENAGERS ANSWERING								
Sl. No.	FACTORS	CLOTHING	FACTORS	JEWELLERY	FACTORS	FOOTWEAR	FACTORS	ACCESSORIES
1.	SUITABILITY	67	PRICE	60	SUITABILITY	48	FASHION	36
2.	FASHION	63	DESIGN	52	FASHION	43	DESIGN	33
3.	DESIGN	62	OCCASION	43	DESIGN	39	PRICE	32
4.	OCCASION	57	SUITABILITY	33	PREFERENCE	35	SUITABILITY	28
5.	PRICE	50	FASHION	29	PRICE	35	PREFERENCE	28
6.	PREFERENCE	48	PREFERENCE	25	OCCASION	28	OCCASION	26

From Table I it is clear that suitability, fashion and design happened to be the most influencing factors in clothing selection since more than 60 per cent have expressed the above. Next ranked occasions (57%) followed by price (50%).

As regards jewellery, price and design happened to be the most influencing factor as 60 per cent and 52 per cent responded to the above respectively.

In footwear selection, suitability, fashion and design were mainly considered but the respondents were less than fifty per cent.

When compared with the items only few members had answered for selection of accessories. Between 30 - 36 per cent got influenced by fashion, design, price and suitability.

3. WHO SELECTS THE WARDROBE:

The persons helping the teenage girls in selection of their wardrobes is discussed in Table II.

FIGURE 2
FACTORS THAT INFLUENCED THE SELECTION
OF WARDROBE ITEMS

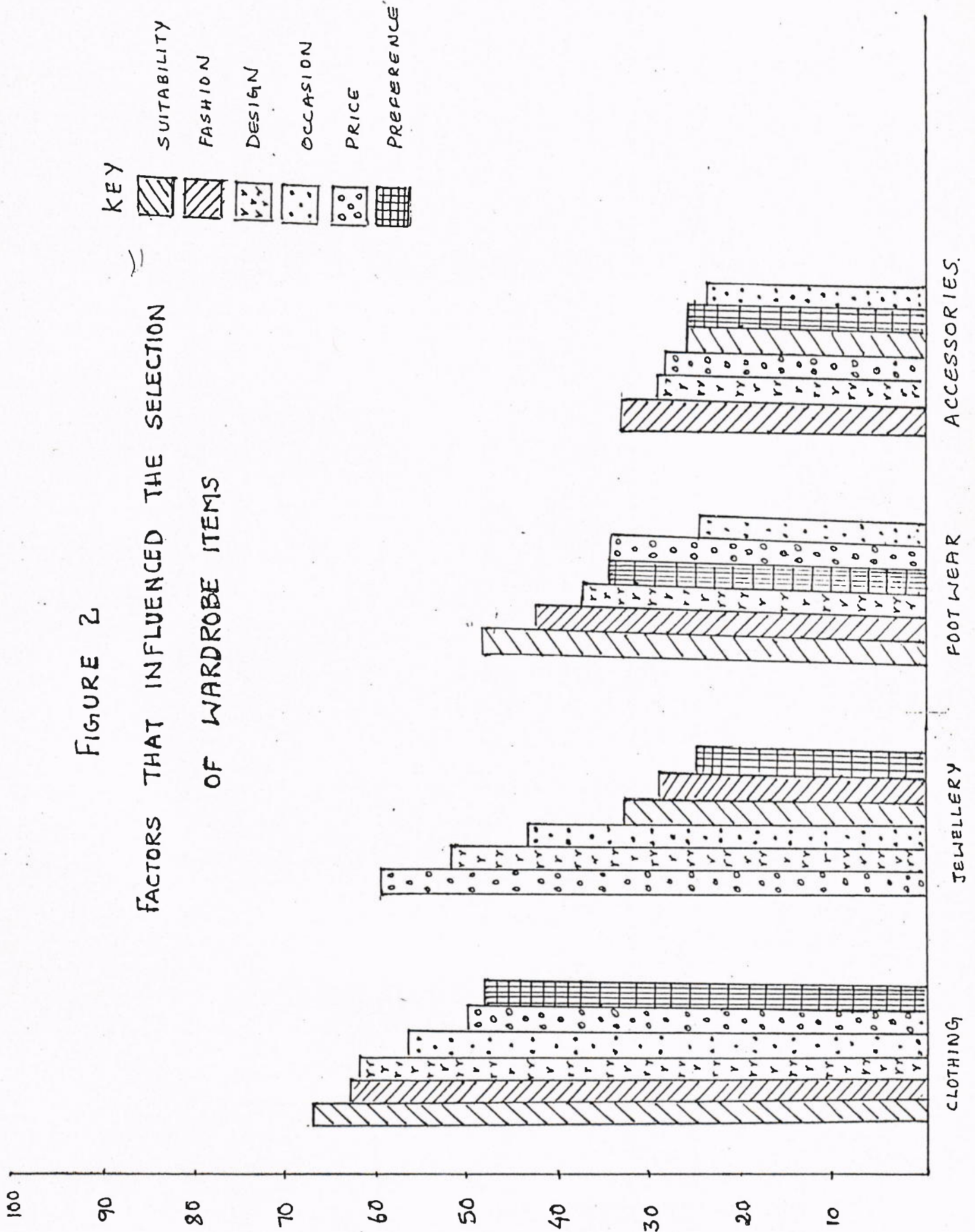


TABLE II
PERSON SELECTING THE WARDROBE

Sl. No.	PERSON	PERCENTAGE OF TEENAGERS ANSWERING			
		CLOTHING	JEWELLERY	FOOTWEAR	ACCESSORIES
1.	YOURSELF	70	49	80	79
2.	MOTHER	53	75	23	10
3.	FATHER	39	39	30	9
4.	SISTER	32	22	20	28
5.	FRIENDS	23	7	17	24
6.	BROTHER	23	5	12	4
7.	ANY OTHER (AUNT)	3	3	1	1

From the above table it is clear that most of the clothing, footwear and accessories selection is done by the teenagers themselves whereas for the selection of jewellery alone mothers played an active role.

B. SOURCES OF INFORMATION :

The sources from which the girls received information about fashion is presented under Table III and figure 3.

TABLE III
SOURCES OF INFORMATION

S1. No.	SOURCES	PERCENTAGE OF TEENAGERS ANSWERING
a.	Television	79
b.	Cinema	73
c.	Peer group	67
d.	Magazines	63
e.	Exhibitions	37
f.	Neighbours	33
g.	Display	25
h.	Fashion shows	23
i.	Newspaper	21
j.	Radio	21

Table III shows that 79 per cent of the individuals were influenced by Television whereas for 73 per cent of the teenagers cinema was the source of information. Peer group and neighbours formed the sources to 67 and 63 per cent of the girls respectively. The rest of the sources did not influence the teenagers to a considerable extent.

FIGURE 3

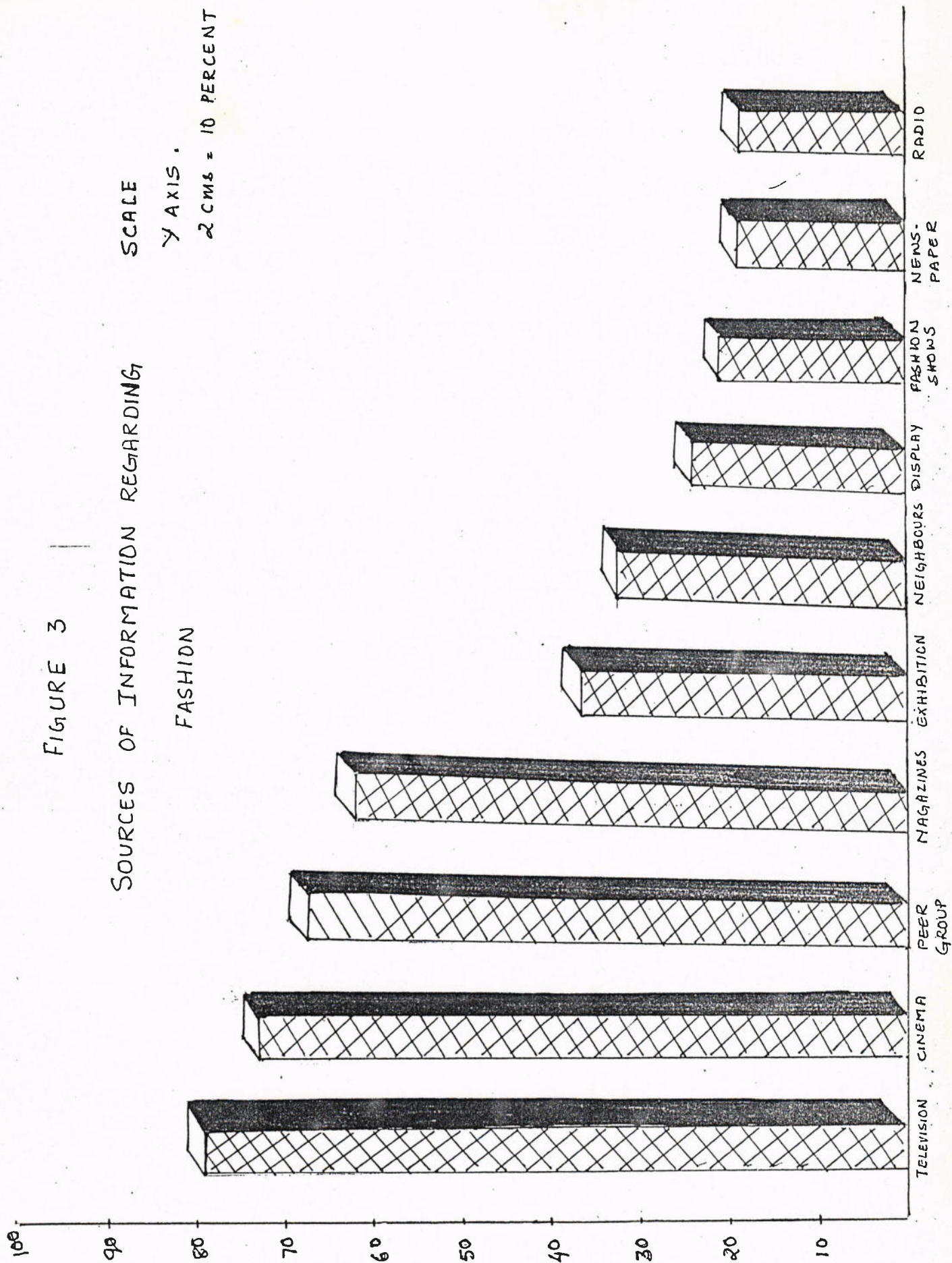
SOURCES OF INFORMATION REGARDING

FASHION

SCALE

Y AXIS .

2 CMS = 10 PERCENT



C. ASPECTS CONSIDERED FASHIONABLE BY TEENAGE GIRLS :

The aspects which were considered fashionable by the teenage girls are discussed below.

1. FASHION AS CONCEIVED BY THE GIRLS :

It is evident from the survey that 67 per cent of the girls dressed the way her friends dressed while 38 per cent of them thought comfortably dressed is fashionable. Twenty five per cent felt that smartly, decently and suitable dressed contributed to being in fashion.

2. (a) GARMENTS CONSIDERED FASHIONABLE:

The fashionable garments for different occasions and activities given by the surveyed teenagers is presented in Table IV and plates I, II, III, and IV.

TABLE IV
GARMENTS CONSIDERED FASHIONABLE

Sl. No.	GARMENTS	PERCENTAGE OF TEENAGERS ANSWERING				
		OCCASIONS			ACTIVITY	
		HOME WEAR	COLLEGE WEAR	FESTIVAL WEAR	SOCIAL PARTICIPATION	SPORTS
1.	Salwar kameez	35	60	44	46	15
2.	Saree and Blouse	8	53	72	40	--
3.	Churidhar and Kurta	31	40	34	30	3
4.	Midi and Tops	48	43	14	24	5
5.	Skirt and Half Saree	19	15	32	27	--
6.	Jeans and Tops	17	25	3	21	24
7.	Nighties	85	--	--	--	--
8.	Ghagra choli	--	22	26	37	--
9.	Divided Skirt	--	7	--	--	60
10.	Shorts	--	--	--	--	52
11.	Uniform	--	39	--	--	10
12.	Track Suit	--	--	--	--	40
13.	Mini Skirt	--	15	--	--	24
14.	Frocks	24	9	--	--	--



PLATE - 1 FASHIONABLE GARMENT FOR HOMEWEAR



PLATE - 2 FASHIONABLE GARMENT FOR COLLEGE AND SOCIAL WEAR



PLATE - 3 FASHIONABLE GARMENT FOR FESTIVAL WEAR



PLATE - 4 FASHIONABLE GARMENT FOR SPORTS WEAR

Nighty was the garment considered fashionable for home wear. For College wear Salwar Kameez was considered to be the most fashionable out fit followed by saree and blouse. As regard to festival wear saree and blouse topped the list and for social participation salwar kameez. Divided Skirt and Shorts were found to be the most comfortable and suitable wear for sports.

(b) TYPE OF CLOTHES :

Out fits considered fashionable in readymade, tailormade and home made clothing by the teenagers are given in Table V.

TABLE V

OUTFITS CONSIDERED FASHIONABLE IN READYMADE TAILOR MADE AND HOME MADE CLOTHING

%AGE OF THE TEENAGERS ANSWERING								
Sl. No.	GARMENTS	READYMADE	Sl. No.	TAILOR MADE	Sl. No.	GARMENTS	HOME MADE	
1.	Salwar Kameez	82	1.	Blouse	73	1.	Nighties	41
2.	Nighties	82	2.	Full Skirt	53	2.	Full Skirt	29
3.	Jeans	73	3.	Uniform	48	3.	Midi	25
4.	Ghagra choli	60	4.	Nighties	43	4.	Blouse	20
5.	Midi	54	5.	Shorts	32	5.	Churidhar Kurta	18
6.	Tops	48	6.	Midi	29	6.	Frocks	16
7.	Shorts	43	7.	Tops	28	7.	Tops	12
8.	Track Suit	40	8.	Churidhar Kurta	27	8.	Salwar Kameez	9
9.	Frocks	34	9.	Divided Skirt	27	9.	Ghagra choli	6
10.	Divided Skirt	34	10.	Salwar Kameez	23			
11.	Churidhar Kurta	28	11.	Ghagra choli	18			
12.	Full Skirt	14	12.	Mini Skirt	12			
13.	Blouse	11	13.	Frocks	10			
			14.	Track Suit	5			
			15.	Jeans	3			

Salwar Kameez, Nighties, Jeans and Ghagra choli were considered fashionable if they were readymade. The garments preferred as readymade clothing are very much different from tailor made and home made. Salwar Kameez and Nighties were preferred by 82 per cent, Jeans by 73 per cent and Ghagra choli by 60 per cent, Midi and tops were preferred by 54 and 48 per cent respectively. Only 43 and 40 per cent preferred Shorts and Track suit as readymade.

Blouses were considered fashionable if they were stitched by the tailors. As regards to a majority i.e. 73 per cent of the girls blouses were given to the tailors and 53 per cent got their full skirts stiched from them. 48 and 43 per cent of the respondents gave uniforms and nighties respectively to the tailors.

Home made garments were not considered very fashionable by majority of teenagers. Nighty was considered as fashionable in home made varieties by more than 40 per cent.

3. DETAILS OF THE FABRICS :

The details regarding the fashionable material, designs, color and color combinations, textures and finishes are discussed below and in figure 4.

a. MATERIALS FOR THE GARMENTS:

The material for different garments considered fashionable as given by the surveyed teenagers is given in Table VI.

TABLE VI
MATERIALS FOR THE GARMENTS

Sl. No.	GARMENTS	PERCENTAGE OF THE TEENAGERS ANSWERING MATERIALS			
		COTTON	BLENDS	POLYESTER	SILK RAYON
1.	Churidhar Kurta	59	54	34	16 2
2.	Jeans	40	--	--	-- --
3.	Midi	40	29	24	4 2
4.	Tops	44	33	21	13 25
5.	Saree	65	61	36	81 --
6.	Skirt	40	44	28	38 10
7.	Half Saree	16	36	20	-- --
8.	Blouse	56	4	29	34 --
9.	Ghagra choli	13	32	21	23 15
10.	Salwar kameez	64	56	36	29 --
11.	Mini skirt	33	--	6	-- --
12.	Frocks	12	--	19	-- --
13.	Divided Skirt	22	--	--	-- --
14.	Shorts	31	--	--	-- --
15.	Track Suit	--	28	24	-- --
16.	Uniform	30	37	24	-- --
17.	Nighties	72	30	25	-- --

For Churidhar kurta cotton and blends were considered fashionable by the teenage girls. 59 per cent of them considered cotton as fashionable while 54 per cent preferred blends.

In case of Jeans cotton alone was considered fashionable as given by 40 per cent.

For Midi and Tops cotton and blends were considered as fashionable materials. Cotton was considered fashionable by 40 per cent of the girls, while 44 per cent preferred cotton tops.

For Sarees, Silk, Cotton and blends were considered as fashionable by teenage girls. Eighty one per cent of teenagers considered silk whereas 65 and 61 per cent respectively considered cotton and blends as fashionable.

For Skirt and Half saree blends were in style as given by 44 and 36 per cent respectively. In the case of blouses cotton was considered as fashionable by 56 per cent, Silk (32%) and polyester (29%)

For Salwar Kameez 64 per cent of the adolescents considered cotton as fashionable followed by blends (56%)

For Shorts cotton was considered as an appropriate material by 41 per cent of the girls while for uniforms blends, by 37 per cent.

Seventy two per cent of the girls preferred cotton for nighty as it was fashionable.

b. DESIGNS FOR THE MATERIAL :

Various designs were considered as rashionable by the girls for different garments. The fashionable designs for different garments as revealed from the survey are given in Table VII.

TABLE VII

DESIGN PREFERENCES FOR FABRICS

PERCENTAGE OF THE TEENAGERS ANSWERING.

Sl. No.	GARMENTS	DESIGN														WITHOUT DESIGN		
		GEOMETRIC		DOTS		FLORAL		CHECKED		PAINTED		PATCH WORK		ABSTRACT			GLASS EMBROIDERY	
		W	P	W	P	W	P	W	P	W	P	W	P	W	P		W	P
1.	Churidhar Kurta	13	36	10	14	16	44	3	32	18	19	36	12	56	57	20		
2.	Jeans	--	1	--	4	--	--	--	7	--	--	--	--	--	--	73		
3.	Midi	8	26	--	29	--	44	--	26	14	17	28	11	16	24	30		
4.	Tops	3	15	--	21	--	18	--	9	8	5	13	10	11	42	35		
5.	Saree	8	30	11	26	18	70	6	16	2	11	56	10	15	25	38		
6.	Skirt	--	15	--	13	--	33	3	1	7	2	23	4	5	11	17		
7.	Half Saree	--	--	--	--	--	--	--	--	--	--	--	--	--	--	34		
8.	Blouse	15	14	11	10	15	10	2	6	3	11	6	--	42	20	67		
9.	Ghagra choli	2	13	3	9	7	20	4	6	2	5	10	47	44	17	12		
10.	Salwar Kameez	10	21	3	12	5	57	6	11	4	9	13	10	81	75	52		
11.	Mini Skirt	--	12	--	15	--	4	--	10	--	--	--	--	--	--	26		
12.	Frocks	--	6	--	8	--	20	--	9	12	4	7	--	--	5	16		
13.	Divided Skirt	--	8	--	5	--	4	--	5	--	--	11	--	--	--	28		
14.	Shorts	--	7	--	6	--	5	--	3	--	--	5	--	--	--	23		
15.	Track Suit	--	--	--	--	--	--	--	--	--	--	--	--	--	--	33		
16.	Uniform	--	--	--	--	--	--	22	--	--	--	--	--	--	--	38		
17.	Nighties	--	15	--	16	--	21	--	9	16	10	23	7	6	24	43		

W = Woven Design. P = Printed Design.

For Churidhar Kurta embroidery and glass work were considered as the fashion by 57 and 56 per cent respectively. Seventy three per cent preferred plain jeans. Printed floral and embroidery were considered fashionable for Midi and Tops by 44 and 42 per cent respectively.

Printed floral abstract designs were regarded as to be fashionable for sarees by 70 and 50 per cent of the girls respectively; for blouse 67 per cent of the teenagers felt plain was in style while 42 per cent considered glass work as fashionable.

Salwar Kameez which is the most popular garment was considered fashionable with glass work, embroidery, printed floral & plain by 81, 75, 57 and 52 per cent of the girls respectively, for Ghagra choli 44 per cent considered bead work as fashionable.

Forty three per cent of the girls thought plain nighties were fashionable. The other designs were considered as a style only by a minority.

C. FASHIONABLE COLOURS FOR GARMENTS :

The colours which are found to be the latest trend by the teenagers are presented in Table VIII.

TABLE VIII

COLOUR. PREFERENCES FOR GARMENTS OF FASHION.

PERCENTAGE OF TEENAGERS ANSWERING

S1. GARMENTS
No.

COLOURS

S1. GARMENTS No.	PERCENTAGE OF TEENAGERS ANSWERING														
	RED	BLUE	YELLOW	PURPLE	GREEN	ORANGE	WHITE	BLACK	GREY	SUB DUED	STRIK- ING	SUB DUED	STRIK- ING	SUB DUED	STRIK- ING
1. Churidhar Kurta	55	57	62	53	64	48	25	16	29	62	14	23	30	38	12
2. Jeans	2	8	79	31	4	-	-	-	-	-	-	-	11	20	57
3. Midi	50	19	48	27	38	59	34	18	22	37	18	24	26	28	8
4. Tops	44	27	32	23	58	43	38	22	22	18	19	32	23	33	12
5. Saree	60	62	44	39	79	53	18	20	26	34	18	34	50	57	19
6. Blouse	37	26	29	49	52	58	24	28	38	24	23	22	27	41	14
7. Skirt	43	35	52	43	34	49	24	23	23	43	18	33	27	38	13
8. Ghagra choli	43	22	21	68	39	47	23	19	8	39	31	16	23	32	8
9. Salwar Kameez	64	32	28	54	63	16	28	28	-	5	3	2	58	43	18
10. Divided Skirt	14	8	13	19	13	13	13	17	7	6	4	5	65	24	4
11. Shorts	16	12	14	11	18	5	6	17	-	5	4	2	62	32	4
12. Track Suit	11	9	17	34	23	3	7	8	3	2	-	-	6	44	3
13. Frocks	54	20	21	38	44	13	14	13	23	24	25	18	17	17	13
14. Uniform	-	-	53	54	-	-	3	-	4	5	-	-	40	-	1
15. Nighties	60	2	63	23	29	15	17	18	43	33	34	13	7	23	19

More than 50 per cent liked red, blue and subdued yellow for Churidhar Kurta, while 79 per cent preferred subdued blue and 57 per cent considered Grey as fashionable colour for Jeans.

Subdued red and striking yellow were considered fashionable by 50 and 59 per cent respectively, whereas 58 per cent regarded subdued yellow as fashionable for tops.

Seventy nine per cent of the teenagers preferred subdued yellow for sarees while more than 60 per cent considered red fashionable while above 50 per cent of girls loved striking yellow, white and black for Sarees. Fifty eight and 52 per cent considered yellow as fashionable for blouse. Striking blue was considered the style by 68 per cent for Ghagra choli while above 60 per cent considered subdued colours of red and yellow fashionable for Salwar Kameez while more than 50 per cent preferred striking blue and white as the latest trend. For divided skirt and Shorts 65 and 62 per cent thought white was fashionable.

Fifty four and 53 per cent thought blue was the style for uniform. While for nighties as per 60 per cent of the girls subdued red and blue out to be most popular colour.

D. COLOUR COMBINATIONS FOR DIFFERENT GARMENTS :

The fashionable colour combinations as given by the surveyed sample is given in Table IX.

TABLE IX
FASHIONABLE COLOUR COMBINATIONS

Sl. No.	GARMENTS	PERCENTAGE OF TEENAGERS ANSWERING			
		CONTRAST	MONOCHROMATIC	KEYED ANAL	OGOUS
1.	Churidhar Kurta	63	33	24	33
2.	Jeans & Tops	59	24	--	19
3.	Midi & Tops	49	19	24	23
4.	Saree & Blouse	54	57	48	18
5.	Skirt & Half Saree	21	55	19	9
6.	Ghagra choli	29	27	33	12
7.	Salwar kameez	73	49	56	19
8.	Mini Skirt	14	29	13	10
9.	Frocks	19	30	9	6
10.	Divided Skirt	8	9	3	4
11.	Shorts	5	11	2	3
12.	Track Suit	2	9	--	3
13.	Uniform	9	11	--	3
14.	Nighties	24	54	38	15

Contrasting colour combinations turned out to be the most popular followed by monochromatic, keyed & analogous.

For Churidhar Kurta 63 per cent considered contrasting colours as fashionable. Fifty nine & 49 per cent thought contrast colour combinations for Jeans & Tops, Midi & Tops were in style.

For Sarees 57 per cent thought monochromatic colour combination was the trend while 54 per cent considered contrasting colours as the fashion. Monochromatic colours were found to be suitable for Skirt & Half Saree by 55 per cent.

For salwar kameez seventy three, 56 and around 50 per cent respectively considered contrast and keyed combinations fashionable.

For Nighties monochromatic was found to be fashionable as expressed by 54 per cent. Only a minority considered other colours for their garments as fashionable.

E. TEXTURES OF MATERIAL FOR GARMENTS :

Fabrics having different textures are selected for different garments. This may be because they consider it as fashionable or suitable for that particular type of

garment, Table X gives a detailed account of textures considered as fashionable by the surveyed teenagers.

TABLE X
FASHIONABLE TEXTURES FOR GARMENTS

Sl. No.	GARMENTS	PERCENTAGE OF TEENAGERS ANSWERING				
		SMOOTH	COARSE	CRISP	GLOSSY	FEATHERY
1.	Churidhar Kurta	63	6	15	10	3
2.	Jeans	15	65	--	--	--
3.	Midi	34	13	6	4	12
4.	Tops	37	4	11	4	5
5.	Saree	74	6	35	21	4
6.	Skirt	41	5	4	8	9
7.	Half Saree	56	2	5	1	3
8.	Blouse	51	3	5	22	5
9.	Ghagra choli	36	12	6	19	5
10.	Salwar kameez	68	4	19	22	7
11.	Mini Skirt	19	11	3	6	4
12.	Frocks	30	14	6	9	5
13.	Divided Skirt	20	19	10	--	--
14.	Shorts	24	22	15	--	--
15.	Track Suit	21	16	--	--	--
16.	Uniform	38	6	13	--	--
17.	Nighties	46	2	7	8	3

It is clear from the table that smooth texture was considered as fashionable for almost all the garments by the majority of the surveyed teenagers. For Sare & blouse smooth texture was considered fashionable by 74 and 51 per cent respectively.

More than 60 per cent for churidhar kurta and more than 55 per cent for half saree considered smooth texture as the style. More than 45 per cent considered the same for Nighties and 40 per cent for skirts.

Sixty eight per cent considered smooth texture as fashionable for salwar kameez while 65 per cent thought coarse texture was the prevailing trend for Jeans.

Other textures were considered by only a minority of them for fashion.

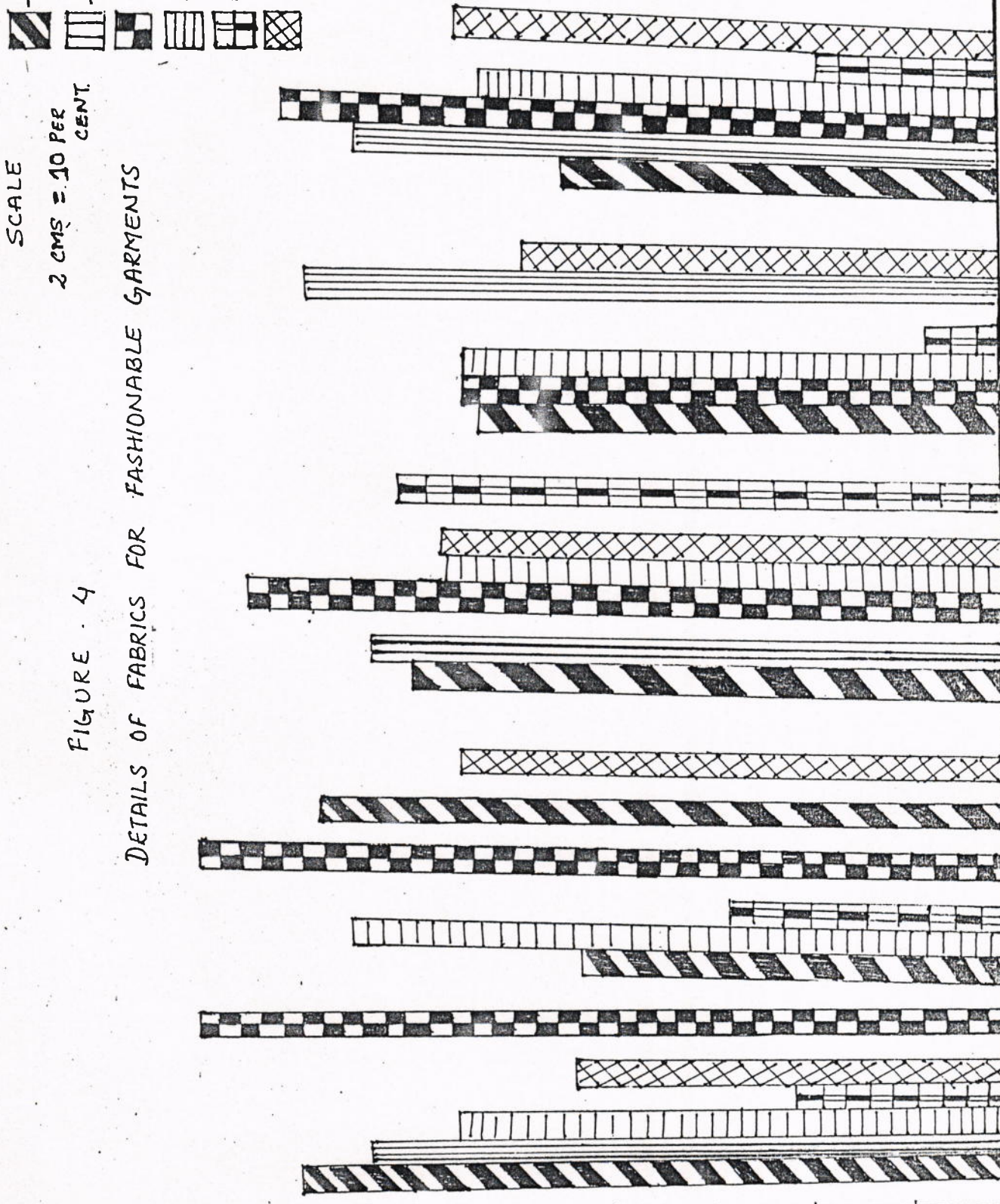
F. FINISHES CONSIDERED FASHIONABLE :

The finishes which were considered fashionable for different materials are discussed in Table XI.

TABLE XI
FASHIONABLE FINISHES

Sl. No.	FINISHES	PERCENTAGE OF TEENAGERS ANSWERING
1.	Crease resistance	44
2.	Crepe	38
3.	Acid wash	29
4.	Permanent sizing	29
5.	Stone Wash	28

100
90
80
70
60
50
40
30
20
10



SCALE
2 CMS = 10 PER CENT

FIGURE 4

DETAILS OF FABRICS FOR FASHIONABLE GARMENTS

- NIGHTY
- SALWAR KAMEEZ
- SAREE
- BLOUSE
- DIVIDED SKIRT
- TOPS

SMOOTH
TEXTURE
CONTRAST
COMBINATION
MONOCHROME
COLOR
YELLOW
WHITE
COLOR
RED
DESIGN
PRINTED GLASS EMBROIDERY
PLAIN
MATERIAL
SILK
COTTON

Forty four per cent of the girls considered crease resistance finish as fashionable while crepe was considered fashionable by 38 per cent of the teenage girls. Less than 30 per cent thought acid wash, permanent sizing & Stone wash finishes for different garments were fashionable.

D. CONSTRUCTION FEATURES :

The construction features like the Neckline, Neck finishes Sleeves & Closures for different garments as given by the surveyed teenage girls are discussed below and shown in figure 5.

1. NECKLINE FOR GARMENTS :

The fashionable neckline as given by the surveyed samples are given in Table XII.

TABLE XII
FASHIONABLE NECKLINE FOR GARMENTS

Sl. No.	GARMENTS	PERCENTAGE OF TEENAGERS ANSWERING					
		ROUND	V	SWEET HEART	SQUARE	BOAT	SCOOP
1.	Kurta	46	24	19	20	17	11
2.	Tops	40	19	29	14	22	11
3.	Choli	16	20	12	16	15	13
4.	Blouse	50	32	26	29	22	54
5.	Kameez	54	24	25	31	23	5
6.	Frocks	41	15	19	8	11	5
7.	Track suit	27	17	--	3	7	3
8.	Uniform	11	24	--	17	--	4
9.	Nighties	40	35	27	12	22	28

Round neckline was considered as the most fashionable for kurta tops, frocks, and nighties by more than 40 per cent of the girls. Fifty four per cent considered round neckline as the most fashionable one for kameez.

For blouse scoop was the neckline which was considered fashionable by 54 per cent of the girls. While 50 per cent of the girls thought that round necklines were the style for blouse. For nighties 40 and 35 per cent respectively considered round and V necklines as fashionable.

A minority of them considered different neckline as fashionable for different garments.

2. FASHIONABLE NECK FINISHES FOR GARMENTS :

The fashionable neck finishes given by the surveyed teenagers are given in Table XIII.

TABLE XIII
FASHIONABLE NECK FINISHES FOR GARMENTS

Sl. No.	GARMENTS	PERCENTAGE OF TEENAGERS ANSWERING							
		BIAS		COLLARS			FRIL -LS	LACE	EMBROI -ERY
		FACING	BIND -ING	FLAT	SHA -WL	STRAI -GHT			
1.	Kurta	32	32	18	10	3	7	16	23
2.	Tops	20	21	23	20	8	36	25	33
3.	Choli	31	25	--	--	--	--	2	23
4.	Blouse	60	38	--	--	--	--	3	34
5.	Kameez	46	14	7	9	8	8	7	47
6.	Frocks	14	9	9	4	20	20	22	12
7.	Tracksuit	16	6	3	1	--	--	--	--
8.	Uniform	15	--	--	30	--	--	--	--
9.	Nighty	14	11	10	4	20	20	53	42

From the above table it is clear that 60 per cent of the girls considered bias facing as fashionable for blouses while 46 per cent felt the same for Kameez. Also forty seven per cent considered embroidery neck finish as the latest style for Kameez.

For nighties 53 and 42 per cent considered Lace and Embroidery as the fashionable neck finish.

3. SLEEVES FOR GARMENTS :

Different types of sleeves are considered fashionable for different dresses. The sleeves are given in Table XIV.

TABLE XIV

FASHIONABLE SLEEVES FOR DIFFERENT GARMENTS

Sl. No.	GARMENTS	PERCENTAGE OF TEENAGERS ANSWERING					
		SET IN	RAGLAN	PUFF	BELL	MAGYAR	DOLMON
1.	Kurta	41	13	2	7	9	3
2.	Tops	24	33	12	12	20	41
3.	Choli	32	10	4	9	5	--
4.	Blouse	76	32	6	11	11	--
5.	Kamees	44	24	15	16	12	15
6.	Frocks	10	6	38	20	12	8
7.	Track suit	18	12	--	--	2	19
8.	Uniform	34	--	--	--	--	--
9.	Nighties	30	11	37	39	9	14

From Table XIV it is clear that 41 per cent considered set in sleeves fashionable for kurta while they same considered Dolman sleeves fashionable for tops.

Seventy six per cent of the teenagers considered set in sleeves fashionable for blouses while 44 per cent considered the same sleeve suitable for kameez.

According to around forty per cent puff sleeve was regarded as fashionable for frocks and both bell and puff sleeves for nighties.

4. CLOSURES FOR DIFFERENT GARMENTS :

Different types of closures are considered fashionable for different garments. The details about the latest trend in closures is given on Table XV.

TABLE XV
FASHIONABLE CLOSURES FOR GARMENTS

Sl. No.	GARMENTS	PERCENTAGE OF TEENAGERS ANSWERING						
		HOOKS	ZIP	PRESS BUTTONS	ELASTIC	STRING	BUTTONS	VELCRO
1.	Kurta/ Churidhar	84	45	40	--	--	30	--
2.	Jeans	--	82	50	17	1	5	18
3.	Midi	58	49	40	64	--	5	--
4.	Tops	78	52	38	8	3	51	--
5.	Blouse	90	--	13	--	--	1	--
6.	Skirt	2	12	17	5	62	3	--
7.	Kameez Salwar	85	47	27	--	--	18	9
8.	Ghagra choli	58	7	17	42	5	4	--
9.	Divided skirt	55	6	7	44	--	4	--
10.	Shorts	65	2	7	43	--	5	--
11.	Frocks	50	38	21	5	--	7	--
12.	Uniform	58	--	--	--	--	73	--
13.	Nighties	74	49	29	9	29	3	--
14.	Tracksuit	1	1	1	32	--	1	--

For kurta 84 percent of the surveyed girls considered hooks as the fashionable closure. Fifty nine per cent thought

strings were fashionable and suitable closures for the churidhar.

Zip was thought to be the latest style in closures for Jeans by 82 per cent 50 per cent considered buttons as fashionable.

Sixty four per cent and 58 per cent considered elastic and hooks respectively as fashionable for Midi while for tops 78 per cent thought hooks were the style, followed by zippers and button by 52 per cent and 51 per cent respectively.

Ninety per cent considered hooks as the fashionable closure for blouses and 62 per cent thought that strings were the most suitable closure for full skirts.

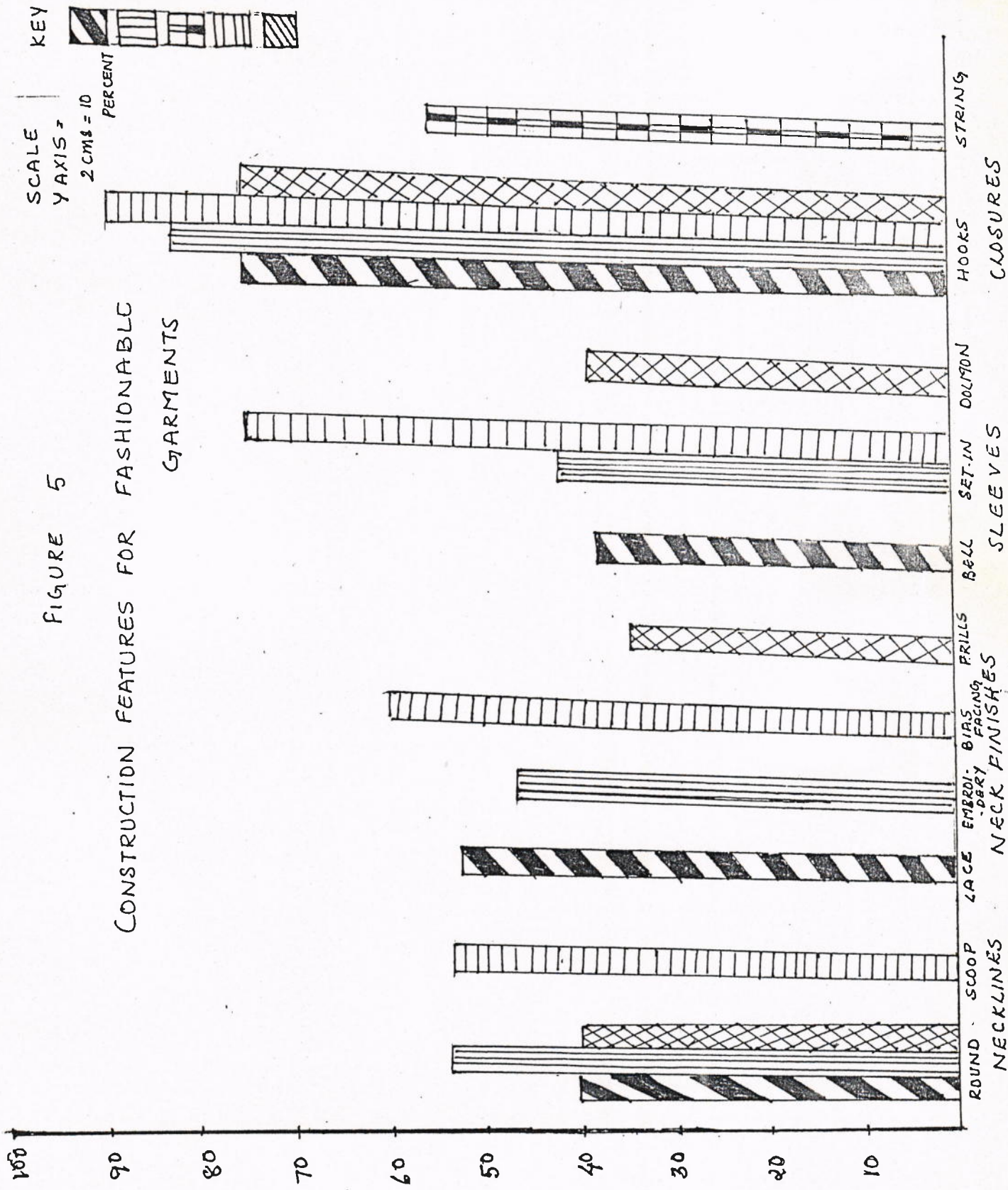
For kameez 85 per cent considered hooks as fashionable while 75 per cent thought strings fashionable for salwar.

For shorts, ghagra choli and divided skirts, 65, 58 and 55 per cent respectively regarded hooks as fashionable and 43, 42 and 44 per cent respectively regarded elastic as fashionable for the same apparels.

According to fifty per cent hooks were fashionable for frocks followed by zippers (38%), seventy four per cent considered hooks were fashionable fasteners for nighties followed by zippers (49%) Elastic was fashionable

FIGURE 5

CONSTRUCTION FEATURES FOR FASHIONABLE GARMENTS



for track suit as per 32 per cent of teenagers.

E. MILLS PRODUCING POPULAR FABRICS :

The mills which produces the most fashionable fabrics as given by the surveyed teenagers are given in Table XVI.

TABLE XVI

MILLS PRODUCING POPULAR FABRICS

Sl.No.	MILLS	PERCENTAGE OF TEENAGERS ANSWERING
1.	Bombay dyeing	42
2.	Reliance	39
3.	Co - Optex	37
4.	NTC	37
5.	Binny	33
6.	Garden	32
7.	Lakshmi	12

According to the surveyed samples Bombay Dyeing produced the fashionable fabrics as expressed by 42 per cent of them followed by Reliance 39%, Co - Optex (37%) and NTC (37%).

F. ACCESSORIES AND COSMETICS :

Many accessories were considered as essential, Among the essential accessories some of them were fashionable. The fashionable essential accessories according to the surveyed teenagers are given below.

1. FASHIONABLE JEWELLERIES :

Fashionable jewelleries are made from different metals
The fashionable jewelleries according to the teenagers are
given in Table XVII.

TABLE XVII

FASHIONABLE JEWELLERIES

Sl. No.	JEWELLERY	PERCENTAGE OF TEENAGERS ANSWERING										
		GOLD METAL	GUN METAL	SILVER	AMERICAN BRASS	GLASS BEADS	CLAY	WOODEN PEARL	IVORY			
1.	Necklace	4	--	1	3	1	--	1	--	--	8	2
2.	Chain	53	26	8	--	4	--	--	--	--	--	--
3.	Bracelet	27	69	48	4	39	4	3	28	31	3	4
4.	Finger ring	47	43	36	58	43	--	23	--	--	5	--
5.	Studs	68	23	8	37	5	--	13	--	--	8	1
6.	Drops	72	46	27	2	--	--	--	--	--	--	--
7.	Anklets	6	--	43	--	--	--	--	--	--	--	--
8.	Toe ring	5	--	30	--	--	--	--	--	--	--	--
9.	Nose ring	37	--	4	23	--	--	--	--	--	--	--
10.	Bangles	69	63	34	2	28	67	1	5	--	2	2

For chain gold was considered fashionable by 53 per cent of the girls. Sixty nine and 48 per cent considered gun metal and silver respectively for bracelets. According to 58 per cent American diamond was fashionable for finger ring. Gold was fashionable in the opinion of 47 per cent of the girls.

For drops and studs 72 and 68 per cent respectively preferred gold, as gold was considered as the fashionable metal.

Forty three per cent considered silver as fashionable metal for anklets, while for bangles 69, 67 & 63 per cent respectively considered gold, glass & gun metal as fashionable for the above jewellery.

2. FOOTWEAR CONSIDERED FASHIONABLE :

The fashionable footwear as given by the surveyed sample is given table XVIII.

TABLE XVIII
FASHIONABLE FOOTWEAR OF TEENAGE GIRLS

Sl. No.	GARMENTS	PERCENTAGE OF TEENAGERS ANSWERING					
		FLATS	CUT SHOES	CANVAS	SANDALS	STILE JHOOTH -TTOES-ES	
1.	Churidhar Kurta	50	54	--	14	12	27
2.	Jeans	28	60	37	16	--	--
3.	Midi & Tops	28	54	16	31	3	--
4.	Saree & Blouse	59	--	--	39	43	--
5.	Skirt & Half Saree	55	--	--	23	--	--
6.	Ghagra choli	58	30	--	28	2	--
7.	Salwar kameez	50	53	--	38	34	28
8.	Mini Skirt	23	23	8	10	--	20
9.	Frocks	--	15	--	13	--	--
10.	Divided Skirt	29	27	49	18	--	--
11.	Shorts	--	--	38	--	--	--
12.	Track suit	--	--	40	--	--	--
13.	Uniform	--	--	47	--	--	--
14.	Nighty	--	--	--	--	--	--

More than 50 per cent of the girls preferred flats and cut shoes for churidhar kurta while 60 per cent thought cut shoes were the most fashionable foot wear for Jeans and 54 per cent thought the same for Midi and Tops.

Fifty nine per cent considered flats as fashionable for Sarees while 43 per cent stiletloes.

While for half saree and ghagra choli more than 55 percent considered flats as fashionable; more than 50 per cent considered both flats and cut shoes fashionable for Salwar kameez.

Canvas shoes were considered as fashionable for divided skirts and uniforms by 49 and 47 per cent of adolescent girls. For track suit and Shorts also 40 per cent felt the same.

3. HAIR STYLES CONSIDERED FASHIONABLE FOR GARMENTS

The hairstyles considered fashionable for different garments as given by the surveyed sample is given in Table XIX.

TABLE XIX
HAIRSTYLES REGARDED AS FASHIONABLE FOR GARMENTS.

Sl. No.	GARMENTS	PERCENTAGE OF TEENAGERS ANSWERING						
		PONY TAIL	SINGLE PLAIT	BOBBED HAIR	LOOSE HAIR	FRENCH PLAIT	DOUBLE PLAIT	TOP KNO
1.	Churidhar Kurta	35	44	24	25	5	10	4
2.	Jeans	43	20	32	13	38	13	1
3.	Midi & Tops	40	23	36	16	21	5	-
4.	Saree & Blouse	58	79	24	22	24	2	34
5.	Skirt & Half Saree	48	48	18	-	2	3	-
6.	Ghagra choli	20	50	28	12	21	2	-
7.	Salwar kameez	53	59	43	25	29	12	24
8.	Mini skirt	23	18	17	10	4	10	-
9.	Frocks	27	28	34	12	2	22	-
10.	Divided skirt	22	21	23	18	6	10	-
11.	Shorts	24	8	20	5	14	10	-
12.	Track suit	21	7	18	-	3	4	13
13.	Uniform	23	10	18	-	1	45	-
14.	Nighties	41	58	20	25	4	3	28

Pony tail was considered as the fashionable Hairstyle for saree by 58 per cent of the girls while the same hairstyle was considered fashionable for Salwar kameez, skirt and halvesaree Jeans and Nightee by 53, 48, 43 and 41 per cent respectively.

Single plait was fashionable for Saree and blouse as expressed by 79 per cent of the adolescents while around 60 per cent considered it fashionable for Salwar kameez and Nighties. Fifty per cent of the teenage girls were of the opinion that Single plait was fashionable ghagra choli, Bobbed hair was fashionable for salwar kameez (43%) and frocks (34%). Other hairstyles were regarded as fashionable by only few of the surveyed teenagers.

4. FASHIONABLE ACCESSORIES :

The accessories suitable for different garments and considered as fashionable by the teenage girls are discussed in Table XX.

Fifty percent of the girls considered hand kerchief as an essential accessory while 48 and 45 per cent found that watch & clips were fashionable accessories for churidhar kurta.

With Jeans 53 per cent considered watch as fashionable while 49, 45 and 44 per cent considered clips had kerchiefs and hairband as fashionable accessories.

Sixty nine per cent of the girls carried hand kerchief with saree as it was fashionable while more than 50 per cent of the teenagers considered watch, clips, matching ribbons and hair band fashionable along with sarees. Umbrella hand bag and purse were important for around 40 per cent.

For Salwar kameez 63 considered hand kerchief and matching ribbons as fashionable and watch by 58 per cent, Sixty three per cent considered matching ribbons which suited the salwar kameez as fashion. According to 48 per cent hand bag and purse were also good accessories and 42 to 44 per cent Umbrellas and hair band.

Above 45 per cent considered Hand kerchief and watch as fashionable for Uniforms, While 53 per cent considered hair bands as fashionable for nighties. According to 48 per cent hand kerchief and nighties were important.

5. COSMETICS FOR TEENAGERS.

The fashionable cosmetics which were preferred by the teenage girls are given in Table XXI.

TABLE XXI.

FASHIONABLE COSMETICS FOR TEENAGE GIRLS.

Sl.No.	COSMETICS	PERCENTAGE OF TEENAGERS ANSWERING
1.	Powder	50
2.	Bindi	41
3.	Cream	28
4.	Lip gloss	25
5.	Lip Stick	22
6.	Eye liner	20
7.	Mascara	19
8.	Kajal	19
9.	Nail Polish	17
10.	Eye Shadow	16
11.	Perfumes	14
12.	Blusher	12
13.	Rouge	10
14.	Net lips	8
15.	Face pack	5

Powder was considered as a fashionable and an essential cosmetic by 50 per cent of the girls while 41 per cent considered Bindi as fashionable.

All other cosmetics were considered fashionable by less than 30 per cent of the girls.

G. EFFECT OF FASHION ON THE INDIVIDUAL :

Fashion has an effect on the individual and it is discussed in Table XXII as given by the surveyed teenagers and represented in figure 6.

TABLE XXII
FASHION'S EFFECT ON THE INDIVIDUAL

Sl.No.	EFFECT ON THE INDIVIDUAL	PERCENTAGE OF TEENAGERS ANSWERING
1.	Comfortable	73
2.	Happy	51
3.	Confident	47
4.	Excited	26
5.	Imitated	16
6.	Conscious	2
7.	Satisfied	1

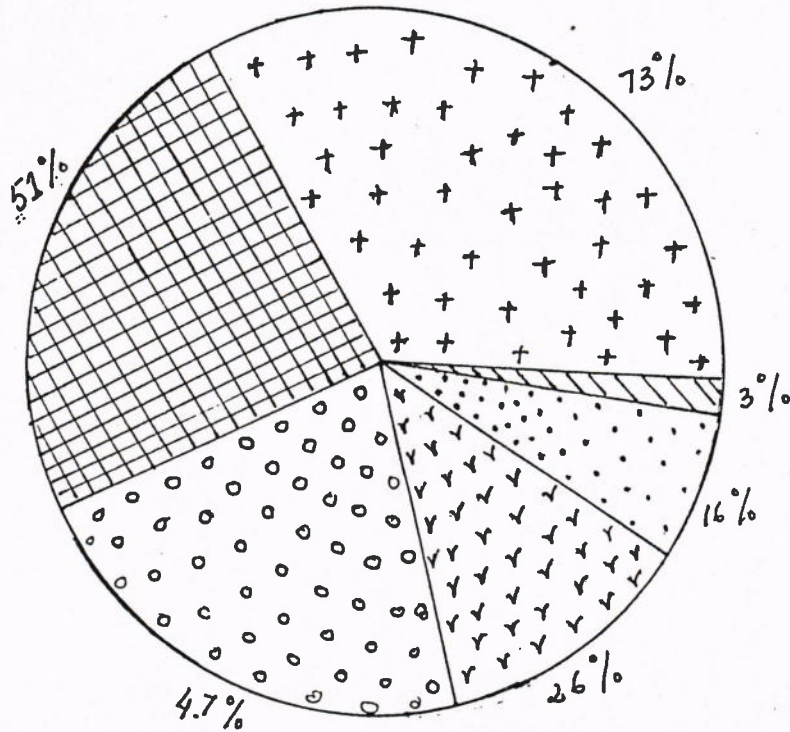
When dressed fashionably 73 percent of the teenagers felt comfortable while 51 per cent of the girls were happy. Forty seven per cent of them felt that being fashionably dressed made them confident.

H. SATISFACTION AND DISSATISFACTION OF FASHION.

The satisfaction and dissatisfaction of fashion as experienced by the teenage girls is discussed below.

FIGURE - 6

EFFECT OF FASHION ON THE INDIVIDUAL



KEY



COMFORTABLE



HAPPY



CONFIDENT



EXCITED



IRRITATED



CONSCIOUS AND SATISFIED

From the survey conducted it is found that 87 per cent of them are satisfied. The reason being that they find fashion interesting, comfortable, decent, simple, and satisfying.

They feel that the prevailing trend suits the time, place and occasion and preference of people. There is also a vast choice of design and price.

Thirteen per cent of the girls are not satisfied with the prevailing fashion. They feel that it spoils our traditional style and its not worth its cost, They feel that the prevailing trend does not suit everyone as it is beyond the budget of middle class families.

I. OPINION OF FASHION

According to 90 per cent of the teenage girls fashion is a cycle. They feel that fashion repeats itself with some modifications as there is no other alternative.

SUMMARY AND CONCLUSION

V. SUMMARY AND CONCLUSION.

Fashion is a projection of the attitudes and feelings of a group of the people through clothing at a given point in time, Many styles are considered indecent ten years before their time, daring one year before and chic when in vogue. Then they become dowdy as they pass out of fashion so the investigator has made an attempt to study the prevailing fashion concept of teenage girls in Coimbatore city with the following specific objectives.

To find out the prevailing or accepted style of dress and decoration.

To get to know the preferences of new styles.

To find out the effect of fashion on teenage girls.

The investigator selected hundred teenage girls in Coimbatore for the study. Interview method was selected for the study, Since the interview situation offers better opportunity to appraise the validity of reports. Interview schedule was carefully designed to collect information regarding dress design, textures, colors, closures for the garments hairstyles and cosmetics. The prepared interview schedule was pretested and finalised for the study. The investigator interviewed the selected samples and recorded the information. The results pertaining to this study are summarised as follows.

1. The intent and nature of the relationship between the total family income and the individual's clothing expenditure was analysed and it was found to be positively correlated.
2. Most of the surveyed candidates considered suitability as the main criteria for selection of clothes, and foot wear. Price and fashion were given priority in the selection of Jewellery and accessories respectively.
3. Most of the wardrobe items were selected by the teenagers themselves while mother selected their jewellery items.
4. Majority of the teenagers were influenced by Television followed by cinema and peer group.
5. The fashion concept of the teenage girls was to follow the model of her friends and peers in dressing.
6. Maximum number of teenagers felt that nighties were fashionable for home wear, Salwar kameez for college and social wear, Saree and blouse for festival wear and divided skirt for sports.
7. Most of the outfits were considered fashionable if they were readymade while blouses were fashionable when they were stitched by the tailor.
8. Cotton was the most fashionable material for majority of the garments followed by blends. Silk was considered fashionable for Sarees.

9. For most of the garments printed designs were considered fashionable. Whereas for jeans and blouses plain material was the trend.
10. Primary colors were considered fashionable by the majority of the girls followed by neutral colors.
11. Contrasting color combination was found to be in vogue among the surveyed teenagers followed by monochromatic combination.
12. The teenagers felt smooth texture was fashionable for most of the garments whereas for jeans alone a coarse texture was fashionable.
13. Fifty per cent of the surveyed teenagers considered crease resistance as a fashionable finish.
14. Round neck line was in fashion for most of the garments while scoop neckline was fashionable for blouses.
15. For most of the garments bias facing was regarded as fashionable neck finish.
16. According to the surveyed teenagers set-in sleeve was fashionable for most of the garments.
17. Majority of the teenager's felt that most of the garments were fashionable if they had hooks for closures for jeans Zip was found to be most fashionable.

18. Nearly 50 per cent of the teenagers considered that Bombay dyeing produced the most fashionable fabrics followed by Reliance Co - Optex and NTC.
19. Gold and gun metal were considered as the most fashionable metal for their jewellery namely chains drops, studs, bangles and bracelet.
20. Most of the teenagers felt that flats and cut shoes were fashionable footwear for various outfits, while canvas shoes was the most suitable and comfortable foot wear for sports.
21. Pony tail and single plait were regarded as the most suitable hair styles for various garments.
22. Hand kerchief and watches were found to be the most fashionable and essential accessories followed by clips, ribbons hairbands and the rest.
23. Half of the surveyed sample considered powder and bindi as an essential and fashionable cosmetic.
24. Majority of the teenagers felt comfortable and happy when they were fashionably dressed.
25. The prevailing fashion was approved by nearly 90 per cent of the girls as it was comfortable and interesting and simple. Nearly all the surveyed teenage girls were of the opinion that fashion is a cycle and hence it repeats itself with some changes.

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APPENDICES

INTERVIEW SCHEDULE TO ELICIT INFORMATION ON FASHION CONCEPT OF
TEENAGE GIRLS IN COIMBATORE.

Name :

Address :

1. Total income of the family per month?
2. How much money do you spend on your wardrobe per year?
3. Who selects your wardrobe items?

Sl.No.	Person	Items			
		Clothes	Jewellery	Footwear	Accessories
1.	Father				
2.	Mother				
3.	Brother				
4.	Sister				
5.	Friends				
6.	Yourself				
7.	Anyother				

4. What according to you constitutes fashion concept?
5. What are the sources of information regarding fashion?
 - a) Television
 - b) Radio
 - c) Neighbours
 - d) Magazines
 - e) Newspaper
 - f) Peer group
 - g) Cinema
 - h) Fashion Shows
 - i) Displays
 - j) Exhibitions
 - k) Any other

6. Which of these garments do you find fashionable for different occasions and activities?

Sl.No.	Garments	Occasions			Activities		
		Home Wear	College Wear	Festival Wear	Social Participation	Sports	Any other
1.	Churidhar kurta						
2.	Jeans & tops						
3.	Midi & tops						
4.	Saree & blouse						
5.	Skirt & half saree						
6.	Ghagra choli						
7.	Salwar kameez						
8.	Mini skirts						
9.	Frocks						
10.	Divided skirts						
11.	Shorts						
12.	Track suit						
13.	Uniform						
14.	Nighties						
15.	Any other (Specify)						

7. Give your views on fashion under the following heads:

A) Material

Sl.No.	Garments	Material				
		Cotton	Polyster	Khadi	Rayon	Silk Blends
1.	Churidhar kurta					
2.	Jeans					
3.	Midi					
4.	Tops					
5.	Saree					
6.	Skirt					
7.	Half saree					
8.	Blouse					
9.	Ghagra choli					
10.	Salwar kameez					
11.	Mini skirt					
12.	Frocks					
13.	Divided skirts					
14.	Shorts					
15.	Track suit					
16.	Uniform					
17.	Nighties					
18.	Any other					

8. Plain / Design

S.No. Garments	Design							
	Geometrical		Dots		Floral		Checked	
	Woven	Printed	Woven	Pri nted	Wov en	Pri nted	Wov en	Pri nted
1. Churidhar kurta								
2. Jeans								
3. Midi								
4. Tops								
5. Saree								
6. Skirt								
7. Half saree								
8. Blouse								
9. Ghagra choli								
10. Salwar kameez								
11. Mini skirts								
12. Frocks								
13. Divided skirt								
14. Shorts								
15. Track suit								
16. Uniform								
17. Nighties								
18. Any other								

B. PLAIN / DESIGN

S.No.	Garments	Design					
		Painted	Patch work	Abstra-ct	Bead work	Glass work	Embro idered
1.	Churidhar kurta						
2.	Jeans						
3.	Midi						
4.	Tops						
5.	Saree						
6.	Skirt						
7.	Half saree						
8.	Blouse						
9.	Ghagra choli						
10.	Salwar kameez						
11.	Mini skirts						
12.	Frocks						
13.	Divided skirt						
14.	Shorts						
15.	Track suit						
16.	Uniform						
17.	Nighties						
18.	Any other						

C. Texture

Sl.No.	Garments	Texture				
		Smooth	Coarse	Feathery	Crisp	Glossy
1.	Churidhar kurta					
2.	Jeans					
3.	Midi					
4.	Tops					
5.	Saree					
6.	Skirt					
7.	Half Saree					
8.	Blouse					
9.	Ghagra choli					
10.	Salwar kameez					
11.	Mini skirts					
12.	Frocks					
13.	Divided skirts					
14.	Shorts					
15.	Track suit					
16.	Uniform					

D. Neckline

Sl.No.	Garments	Neckline					
		V	Round	Square	Scoop Heart	Sweet Boat	ANY other
1.	Kurta						
2.	Tops						
3.	Choli						
4.	Blouse						
5.	Kameez						
6.	Frocks						
7.	Track suit						
8.	Uniform						
9.	Nighties						

E. Neck Finish

Sl. No.	Garments	Neck finish							
		Bias		Collars		Frills	Lace	Embro ider- ed	Old any other
		Fac ing	Bind ing	Flat	Shawl Strai ght				
1.	Kurta								
2.	Tops								
3.	Choli								
4.	Blouse								
5.	Kameez								
6.	Frocks								
7.	Track suit								
8.	Uniform								
9.	Nighties								

F. Sleeve

Sl.No.	Garments	Sleeve					
		Bell	Setin	Raglan	Dolmon	Magyar	Puff
1.	Kurta						
2.	Tops						
3.	Choli						
4.	Blouse						
5.	Kameez						
6.	Frocks						
7.	Track suit						
8.	Uniform						
9.	Nighties						

H. Colour

Sl. No.	Garments	Colour							
		Red		Blue		Yellow		Purple	
		Subdu- -ed	Strik- -ing	Subdu- -ed	Strik- -ing	Subdu- -ed	Strik- -ing	Subdu- -ed	Strik- -ing
1.	Churidhar kurta								
2.	Jeans								
3.	Midi								
4.	Tops								
5.	Saree								
6.	Blouse								
7.	Skirt								
8.	Ghagra-Choli								
9.	Salwar-kameez								
10.	Divided skirt								
11.	Shorts								
12.	Track suit								
13.	Frocks								
14.	Uniform								
15.	Nighties								

H. Colour

Sl. No.	Garments									
	Colour									
	Green		Orange		Black		White		Grey	
	Sub- dued	Strik -ing	Sub- dued	Strik -ing	Sub- dued	Strik -ing	Sub- dued	Strik -ing	Sub- dued	Strik -ing

1. Churidhar kurta
 2. Jeans
 3. Midi
 4. Tops
 5. Saree
 6. Blouse
 7. Skirt
 8. Ghagra choli
 9. Salwar kameez
 10. Divided skirt
 11. Shorts
 12. Track-suit
 13. Frocks
 14. Uniform
 15. Nighties
-

I. Colour Combinations

Sl.No.	Garments	Colour Combinations			
		Mono Chro- matic	Contrast	Analogous	Keyed
1.	Churidhar kurta				
2.	Jeans & Tops				
3.	Midi & Tops				
4.	Saree & blouse				
5.	Skirt & half saree				
6.	Ghagra choli				
7.	Salwar kameez				
8.	Mini skirt				
9.	Frocks				
10.	Divided skirt				
11.	Shorts				
12.	Track suit				
13.	Uniform				
14.	Nighties				
15.	Any other (specify)				

J. Type of Clothes

Sl.No.	Garments	Readymade	Tailor made	Home made
1.	Churidhar kurta			
2.	Jeans			
3.	Midi			
4.	Tops			
5.	Blouse			
6.	Ghagra choli			
7.	Full skirt			
8.	Salwar kameez			
9.	Mini skirt			
10.	Frocks			
11.	Divided skirt			
12.	Shorts			
13.	Track suit			
14.	Uniform			
15.	Nighties			

8. What are the finishes you prefer?

- a) Stone wash
- b) Acid wash
- c) Crepe
- d) Crease resistant
- e) Permanent sizing
- f) Any other

9. According to your conception which mills produce fashionable goods?

- a) Binny
- b) Bombay dyeing
- c) NTC
- d) Lakshmi Mills
- e) Reliance
- f) Garden
- g) Co-optex
- h) Any other

10. Give your views of fashion under following heads:

ACCESSORIES

A. Jewellery

Sl.No.	Jewellery	Material						
		American Diamond	Beads	Pearl	Ivory	Gun Metal	Silver	Gold
1.	Necklace							
2.	Chain							
3.	Bracelet							
4.	Finger ring							
5.	Studs							
6.	Drops							
7.	Anklets							
8.	Toe Rings							
9.	Nose Rings							
10.	Bangles							

A. Jewellery

Sl.No. Jewellery

MATERIAL

Brass Glass Clay Wooden Any other

- 1. **Necklace**
 - 2. **Chain**
 - 3. **Bracelet**
 - 4. **Finger ring**
 - 5. **Studs**
 - 6. **Drops**
 - 7. **Anklets**
 - 8. **Toe Rings**
 - 9. **Nose Rings**
 - 10. **Bangles**
-

B. Foot Wear

Sl; Garments No.	Foot wear						
	Sand- -als	Flat	Stile- ttoes	Cut shoes	Canvas shoes	Jhoo- thes	Any other
1.							
2.							
3.							
4.							
5.							
6.							
7.							
8.							
9.							
10.							
11.							
12.							
13.							
14.							

D. Miscellaneous

Sl.No.	Garments	Hand Kerchiefs	Matching Ribbons	Belts	Hair Bano	Watch	Clips
1.	Churidhar kurta						
2.	Jeans						
3.	Midi						
4.	Saree						
5.	HalfSaree						
6.	Ghagra - choli						
7.	Salwar- kameez						
8.	Mini skirt						
9.	Divided skirt						
10.	Frocks						
11.	Shorts						
12.	Track suit						
13.	Uniform						
14.	Nighties						

D. Miscellaneous

Sl. No. Garments Coólars Hand Bag Purse College Bag Uंबर-
-alla Broo-
-ches Scra-
-ves Any
other

1. Churidhar-
 kurta
 2. Jeans
 3. Midi
 4. Saree
 5. Half Saree
 6. Ghagra choli
 7. Salwar-
 kameez
 8. Mini skirt
 9. Divided-
 skirt
 10. Frocks
 11. Shorts
 12. Tracksuit
 13. Uniform
 14. Nighties
-

11. Specify the factors that influence the selection of the following.

Sl.No.	Factors	Clothing	Jewellery	Footwear	Accessories
1.	Price				
2.	Suitability				
3.	Occasion				
4.	Preference				
5.	Fashion				
6.	Design				
7.	Any other				

12. What are the cosmetics you find fashionable?

13. How do you feel when dressed fashionably?

Comfortable

Excited

Confident

Irritated

Happy

Any other

14. Are you satisfied with the prevailing fashion

A) Yes

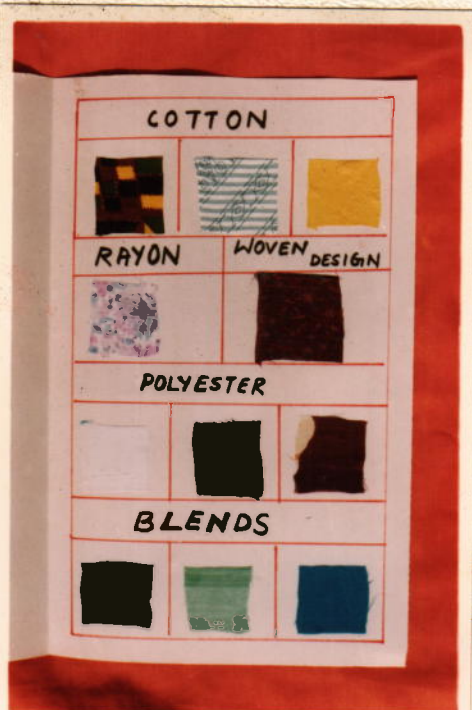
B) No

Reasons

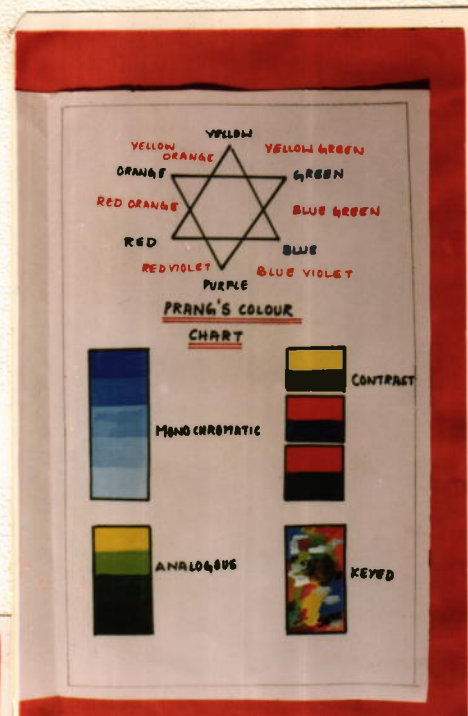
15. What is your opinion about the fact that " fashion repeats itself"?

APPENDIX II

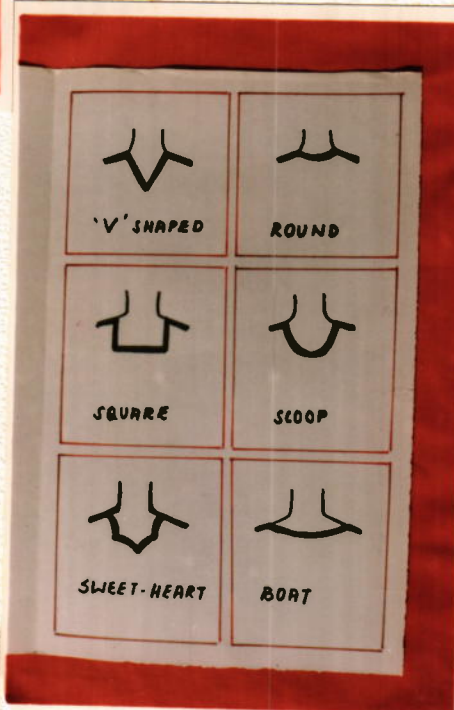
CATALOGUES USED FOR THE SURVEY



MATERIAL



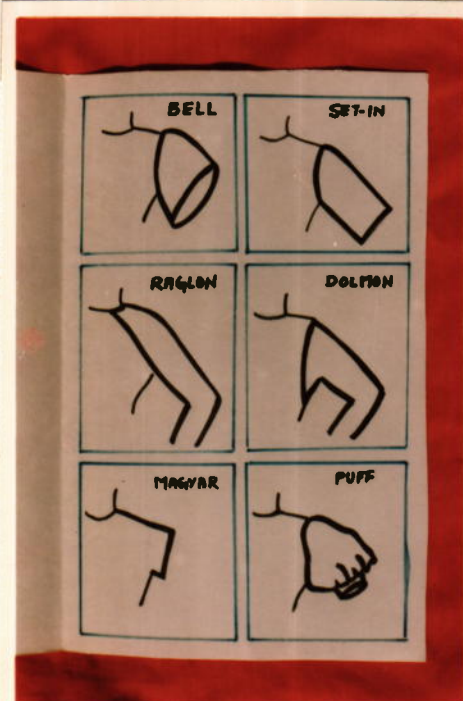
COLOUR COMBINATIONS



NECK LINES



NECK FINISHES



SLEEVES

APPENDIX III

FAMILY INCOME AND CLOTHING EXPENDITURE

INCOME/EXPENDITURE	50-160	160-3300	330-500	500-600	Total
2000 - 3000	7	11	3	2	23
3000 - 5000	3	22	12	7	44
5000 - 10000	1	3	10	9	33
TOTAL	11	46	25	18	100

(VALUE OF $r = 0.09$)