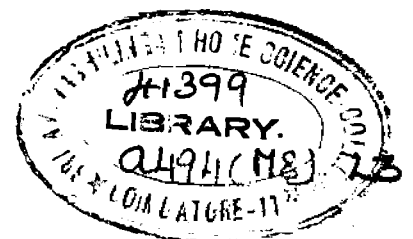


**A STUDY OF FASHION CONCEPT OF
STUDENTS AND HOMEMAKERS AT
COIMBATORE CITY**

OFFICIAL

**By
Savithri, P.**

**A Thesis submitted to the University of Madras
in Partial Fulfilment of the Requirements for
the Degree of Master of Science
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LIST OF CONTENTS

	Page
LIST OF TABLES	v
LIST OF FIGURES	vii
LIST OF APPENDICES	viii
I. INTRODUCTION	1
II REVIEW OF LITERATURE	4
A. Definitions of Fashion, Style and Fad	4
B. History of Fashion	8
C. How Fashion, are Made and Spread	10
D. Reasons for Change in Fashion	12
III EXPERIMENTAL PROCEDURE	15
A. Selection of the Sample	15
B. Selection of the Method	15
C. Framing the Questionnaire	16
D. Pretesting	16
E. Administering the Questionnaire	17
F. Consolidation and Analysis of Data	17
IV RESULTS AND DISCUSSION	18
A. Clothing Expenditure	18
B. Purchasing Habit	18 a
C. Motivating in the Selection of Clothes	19

	Page
D. Reasons for Following Fashion	21
E. Sources of Information Regarding Fashion	24
F. Purchase of Recently Produced Fabrics	27
G. Fashionable Finishes	29
H. Brands Producing Fashionable Fabrics	29
I. Fashionable Dresses	32
J. Fashionable Fabrics, Textures and colours for the Garments	35
K. Fashionable Sleeve, Neckline and Neck Finish for the Garments	43
L. Fashionable Jewelleries	49
M. Fashionable Accessories	53
N. Fashionable Hair Styles	61
O. Fashionable Cosmetics	63
V. SUMMARY AND CONCLUSION	66
BIBLIOGRAPHY	71
APPENDICES	ix

LIST OF TABLES

	Page
I. EXPENDITURE ON CLOTHING ..	18 a
II PURCHASING HABIT ..	19
III MOTIVATING FACTORS IN SELECTION OF CLOTHES ..	20
IV REASONS FOR FOLLOWING FASHION ..	22
V SOURCES OF INFORMATION REGARDING FASHION ..	25
VI PURCHASE OF RECENTLY PRODUCED FABRICS ..	28
VII FASHIONABLE FINISHES ..	29
VIII BRANDS PRODUCING FASHIONABLE FABRICS ..	30
IX FASHIONABLE DRESSES ..	33
X FASHIONABLE FABRICS ..	36
XI FASHIONABLE TEXTURES ..	39
XII FASHIONABLE DESIGNS ..	41
XIII FASHIONABLE COLOURS ..	43
XIV FASHIONABLE SLEEVES ..	45
XV FASHIONABLE NECKFINISHES ..	46
XVI FASHIONABLE NECKLINES ..	48
XVII FASHIONABLE JEWELLERIES ..	50
XVIII FACTORS CONSIDERED IN SELECTION OF JEWELLERIES ..	53
XIX FASHIONABLE ACCESSORIES ..	54
XX FASHIONABLE SLIPPERS ..	57

	Page
XXI. FASHIONABLE HANDBAGS	60
XXII. FACTORS CONSIDERED IN SELECTION OF ACCESSORIES	61
XXIII. FASHIONABLE HAIR STYLES	63
XXIV. FASHIONABLE COSMETICS	64

LIST OF FIGURES

	Page
1. REASONS FOR FOLLOWING FASHION ..	23
2. SOURCES OF INFORMATION REGARDING FASHION ..	26
3. BRANDS PRODUCING FASHIONABLE FABRICS ..	31
4. FASHIONABLE SLIPPERS ..	56
5. FASHIONABLE HAND BAGS ..	59
6. FASHIONABLE HAIR STYLES ..	62

LIST OF APPENDICES

	Page
I AN INTERVIEW SCHEDULE TO ELICIT INFORMATION REGARDING THE CONCEPT OF FASHION AMONG STUDENTS AND HOMEMAKERS OF COIMBATORE CITY	ix

I INTRODUCTION

Fashion operates in many diverse areas of human group life. It is a collective or group process that responds to change in taste and sensitivity. Fashion may be observed in the art, medicine, industry, literature, history, politics and science as in costumes and adornment, Blumer (1970). Fashion is the bridge over which new ideas flow from the laboratory to the home. It is a pattern of living and a symbol of the times. The designer translates the intangible ideas of the chemist or inventor into usable products, Chambers (1951). Fashion takes the life from garments before their time, opines Joyce. Rathbone and Farpley (1959) define fashion, as a popular or accepted style or mode of expression. In many instances it is influenced by our mode of living. Without fashion clothing is a body cover. It always has an important influence on the choice of clothing. When the family budget amply provides for a larger wardrobe, fashion is the principal consideration in selection, Wingate (1942).

Fashion in dress is a continuous slow or typical annual change accompanied each year by innumerable slight variations, Chambers and Moulton (1961). Basic reasons for change in fashion are said to be both psychological and social.

The launching of a fashion often depends on publicity. When socially smart women, glamorous girls, or movie stars are photographed in the new apparel, and these are viewed by women throughout the world in magazines and papers, they become important in the eyes of the general public. Sketches in fashion magazines and smart advertising in the papers are the various sources of fashion to the consumer, Ryan and Phillips (1947).

Fashion in women's clothing is an art developed and fostered for over 300 years. Many teenagers feel that to be part of the crowd, they must do everything exactly the way that everyone else does. This seems especially true in styles of dress. When a new fad, or fashion becomes popular, everyone begins to wear it, Reiff (1966). It is the privilege and the duty of every woman to select from among the fashions those that become her best because a fashion is admirable only to the extent to which it is becoming to the wearer, Garmo and Winelow (1924).

Fashions for women show greater variability than fashion for men in contemporary civilization, George (1964). The increase in the number of women who work outside the home has promoted fashions for the working women. Carruth (1968) says that the latest round of fashion change for women, the "mod look" has been different from most fashion changes of the past.

It has had a spectacular effect on the unit sales of clothing and brought on a revolution in detail. It created the "total look" with the tendency of one thing to demand another. Following the current fashion is an aid to social recognition. It gives evidence of uptodateness and of conformity to the standards of a social group.

Fashion is dynamic. It is never static. It keeps on changing from time to time. Some where a change begins, catches on, then spreads and reaches a peak and falls off, is challenged by a new fashion and dies, opines Joyce. Hence the investigator feels that the above study may become a useful research as a mirror reflecting what is retained and what is discarded in transitional cultures undergoing modernisation.

II REVIEW OF LITERATURE

The literature collected for this study is reviewed under the following headings:

- A. Definitions of Fashion, Style and Fad
- B. History of Fashion
- C. How Fashions are Made, and Spread
- D. Reasons for Change in Fashion

A. Definitions of Fashion, Style and Fad

Fashion is a collective or group process that responds to changes in taste and sensitivity. 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, McJinsey (1963). Fashion becomes the living version or current chapter of a style, says Morton (1955). Gordon (1961) and Bigelow (1953) are of the opinion that fashion is the prevailing style at any given time, "a conception of what is generally appropriate". According to another view, fashion is "the pursuit of novelty for its own sake". Fashion occurs within a style cycle and involve some aspect of it, Goldstein and Goldstein (1954).

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 and is a thing of forms and symbols and not material values.

Fashion implicates innovators, leaders, followers, and participants. It involves historical continuity, a modernity, the role of collective taste and psychological motives which weave it deeply into a role of modern life, Blumer (1970). According to Waite (1928), fashions are not only prevailing but also recurring ways of doing things. As a form of behaviour, fashion has ^{to} do with more or less current and accepted matters of dress, personal adornment, decoration and a variety of social manifestations, (1964).

Lund (1962) is of the opinion that fashion in its earlier stages were really said to be entirely the prerogative of the ruling classes. In the beginning of the fashion industry, it was usually the Count who could afford extravagance in dress.

Fashion is now the driving force in the apparel industry, Jordre (1970). It has a way of repeating themselves because designers often refer to the past when searching for new ideas. Sometimes a big event will bring about a fashion revival, says Lewis et al (1960).

Fashion may decree rich clothing, bright colouring but when copied to excess they become common and no longer in good taste, says Hepworth (1960). Chambers and Moulton (1961) are of the opinion, that fashions tend to take on a pattern which is similar or characteristic throughout. The term high fashion describes the latest and often the most extreme styles worn by fashion leaders and promoted by high publication.

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 (1967). Fashion involves a sense of what is currently appropriate, Carruth (1968). It comes a cultural mirror reflecting change, Anepash (1968).

Teenagers are more concerned about the fashionableness of a garment than its durability or quality, Tate and Glisson (1963). Fashion may appear in an object of utility to the extent that its function is independent of its shape. Fashion, says Nystrom (1928), seems to be the result of powerful forces in human nature. Strangely enough, the influence of fashion on us is such as to make us style when accepted, seem beautiful, no matter how hideous it might have appeared at other time.

Style in dress refers to the characteristic or distinctive form, outline or shape an article possesses. High style is a term of the fashion world used in advertising in fashion magazines for whatever is the newest fashion. It generally is translated in materials and workmanship of fine quality, Erwin and Kinchen (1965). The Silhouette, fabric, colour and accessories used at particular time and identified with a particular group of people are the style of clothes of the era. Style today emphasizes function and simplicity, Chambers and Moulton (1961).

Style is a definite characteristic of most speciality goods and of the shopping goods. A style is a distinctive composition of materials, line and colour and it does not change, but the customers' acceptance of it does (1955). Style carries the connotation of any distinctive or characteristic mode, expression, presentation, construction or execution in some field of art. Those in the trade say that style is the expression of an individual's talent, Gordon (1961) and Troelstrup (1957).

Style is something essential and permanent indicative of good taste. Mode of fashion are synonymous and refer to the prevailing styles, Craig and Rush (1954). Rapid change in style increases the number of garments that each person feels that each person feels he or she must have, Shultz (1948).

It is understood to reflect a general tendency in design which continues for relatively long period. In the field of dress, a style cycle is likely to last for about three years. Style cannot be taught, but develops gradually through years of slow growth and maturity. In its broadest sense, style refers to the technique, the manner and character of the artist, Graves (1951).

Fad, a word coined from the phrase, 'for a day', is just that something strikingly different and short lived, Craig and Rush (1954). It is a fashion adopted by a limited group of people for a short time. Fad is a miniature fashion in some unimportant matter or details and are usually associated with novelties, yet many things which come in as fads may become fashions and last for several seasons, Troelstrup (1957) and Gordon (1961). Fads are often distinguished for their trisky or attention getting quality, rather than their utility or beauty. In clothing fads are common in small items and accessories. (1963).

B. History of Fashion

Historic records give many stories as to the fashion of the various ages. History relates that when kings were rulers of large dominions they were also rulers of the kingdom of fashion, Evans (1949).

Fashions become frivolous before a great war, and it is easy to see that it is probably right for frivolity in dress is usually a sign of decadence, and decadence is the forerunner of down fall. During wars, fashion of necessity becomes more severe. It usually becomes masculine. After a war, there is usually a great reaction or relief and girls wish to become more feminine, Lund (1962).

An important principle in the history of fashion, is that, those features of fashion which do not configure correctly with the unconscious system of meanings, characteristic of the given culture are relatively insecure. The vast majority of fashion are re-lived by other fashions but occasionally a fashion crystallizes into permanent habit, taking on the character of custom fashion is custom in the guise of departure from custom, George (1964).

Not all fashions are revivals of old styles. Fashion designers constantly seek new sources from which to find inspiration. The designers often visit museums, and contemporary art shows, where modern as well as ancient textiles, paintings and sculptures are displayed, drawing from them the ideas for new colour and styles, McMinsey (1963).

World events, famous people, as well as new scientific inventions, all have served to suggest and promote new

fashion (1963). Fashion seems to originate among those who because of their wealth or talent distinguish themselves from others. They are acts of differentiation, modes of setting oneself apart. The fashion proceeds in a regular cycle. Those who possess considerable income imitate leaders, and the imitation proceeds successfully down to the lower classes, Latske and Quinlan (1935).

Extreme changes in fashions originate in exclusive high fashion: country houses, whose customers, can afford to discard last years fashion and enjoy the so called prestige of introducing new fashions, (1963).

C. New Fashions are Made and Spread

The prevailing mode of dress whether found in the days of antiquity or the present, has always had tremendous power over the individual and his clothing, Evans (1949). Fashions are often inspired by important national events or by people of social or political prominence. In general it is an interesting road which fashion travels from an uncertain beginning (1959). New, high fashions are introduced and launched by fashion leaders and people who have the necessary leisure, wealth, social position and interest in clothes. The followers and fans tend to imitate their cloth and these high fashions eventually spread in an adopted form throughout the country (1961). Modern fashion tends to spread to all classes of society.

Formerly fashion spread slowly owing largely to slow transportation. It is not the case at present. If fashion starts in New York, it spreads over the country rapidly (1959). Effective means of transportation and communication facilitate the spread of fashions. These agencies include rail, highway, water and air transportation, and such means of communication as moving pictures, television, radio and newspaper, Gordon (1961).

Before people began to trade and to travel, each country and the various classes of people within the countries had fashions peculiar to their own locality and to their mode of living. Gradually there came about an interchange of ideas, products and customs. This exchange of ideas soon became apparent in the clothing of the people, Wilson (1955).

Fashion reporters write articles for newspapers, women's magazines, fashion periodicals, trade publications or pamphlets, Lewis *et al* (1960). Fashion writers, advertisers and designers cooperate to put over a new fashion in order to stimulate business (1963). The influence of the theatre also helped in the spread of fashion. If celebrated actresses appeared in something new and different, it soon becomes a fashion, Wilson (1955).

Designers travel to other countries and observe the native style and native art. If a country is prominent in

world news, fashion and fabric designers immediately see possibilities for new ideas for fabrics, and for clothing. If current best sellers, popular stage plays or movies relate to a certain period of history in a particular country, the attention of fashion is turned in that direction, Wilson (1955). The public has been influenced by television, magazines and instruction in schools to a degree at which there is great demand for fashion merchandise, Skeinman (1963).

D. Reasons for Change in Fashion

As we study the changes of the styles throughout the ages, we realise that they are closely related to the political, the social and the economic conditions. The most puzzling thing about fashion is its rapid and increasing rate of change, Gordon (1961). For many years there has been a change of fashion from season to season, because of the temperature and wealth changes. But now styles change more frequently, largely because of our inborn desire for something new. We soon tire of old styles, and for the sake of variety grasp any changes (1959). The foremost reasons for change in fashion is the fact that human nature craves variety or novelty to add interest and zest to life. Fashion changes more rapidly in accessories, fabric and colours than in over all silhouettes.

Pressure to change must exist if fashion is to operate, says Blumer (1970). Since fashion acceptance is gradual, it usually takes several years for a new fashion to achieve significant acceptance.

Every accepted fashion goes through six successive stages. First its creation, the idea stage, second, the garment construction, dress making or tailoring stage, third presentation to the fashion press and social leaders, fourth acceptance and publicity, fifth general acceptance or volume fashion stage and sixth decline or obsolescence. This cycle is repeated in endless succession as new fashions are created, made, worn and accepted, first by persons of wealth and distinction and later by the average consumer, Chambers (1946).

The fashions and fabrics of an earlier day are returning to popularity, says, Davis (1967). Today the consumers themselves make the governing decisions and the new fashions express their own notions about beauty, taste and humour. One result of the change is that fashion is a more potent market force than ever before, Carruth (1968). Simplicity, elegance and beauty are always in fashion, says Winslow (1924). The fashion interest, combined with the current freedom of expression and movement, will stimulate the consumer's desire for change in clothing, Jordre (1970).

Fashion cycle is merely the rise, culmination, and decline in popular acceptance of any style. The length of any fashion cycle is influenced by the economic, political and social conditions of the period. It may be retarded by economic depression which produce shortages and unemployment, and tradition or social customs, particularly those upheld by the church and the state also act as an deterrent to change. Fashion change is slow where traditions is strong. Religious leaders, old people, and intellectual all tend to retard fashion change because of their respect for tradition or their lack of interest in material objects such as clothing. Today, our high standards of living and our technical advances in production, communication, and transportation accelerate fashion change, McJinsey (1963).

So the world of fashion goes round and round. Silhouettes 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.

III EXPERIMENTAL PROCEDURE

The experimental procedure for this study consists of the following steps:

- A. Selection of the Sample
- B. Selection of the Method
- C. Framing the Questionnaire
- D. Pretesting
- E. Administering the Questionnaires
- F. Consolidation and Analysis of Data

A. Selection of the Sample

The samples selected for this study included the student population as well as the homemakers. About 150 students of Sri Vinashilingam Home Science College, belonging to different classes, having same income group namely middle income, ranging from 600 - 1500 Rs. per month, (1971) and 150 homemakers of the same income level, belonging to various parts of Coimbatore city were taken for the study.

B. Selection of the method

Abram (1951) says that survey is a "fact finding" study. It is essentially a method of collecting facts. So survey method was selected to find out the concept of fashion

by the homemakers. Questionnaire cum interview method was selected to conduct the survey and collect the data. Interview method was used when the homemakers were not able to express their views properly. The easiest way to obtain information which another person possess is by an interview, Brown (1941). According to Chaudhari (1969), questionnaire refers to questions by using a form, which is usually filled in by the respondent. Young (1956) traced that interview has been defined as a systematic method by which a person enters more or less imaginatively in the inner life.

C. Forming the questionnaire

Developing the questionnaire is like focussing a camera where in a sense the lens moves from the "inside" "outward" (1969). The questionnaire includes questions regarding the fashionable dress, fashionable designs, textures and colours for dresses, fashionable accessories, fashionable hair style and fashionable cosmetics and so on.

D. Pretesting

A pretest was conducted by distributing the questionnaires to 20 college students and 20 homemakers. The questionnaire was modified after pretesting and the finalised questionnaire taken for the study is given in Appendix I.

E. Administering the Questionnaire

The modified questionnaires were administered to 150 college students and 150 homemakers and after filling it duly they were collected.

F. Consolidation and Analysis of Data

The collected data were consolidated after checking and the results are discussed under results and discussion.

IV RESULTS AND DISCUSSION

A survey was conducted in order to find out the concept of fashion among selected homemakers and students. The results of the survey are discussed under the following headings.

- A. Clothing Expenditure
- B. Purchasing Habit
- C. Motivating Factors in the Selection of Clothes
- D. Reasons for Following Fashion
- E. Sources of Information Regarding Fashion
- F. Purchase of Recently Produced Fabrics
- G. Fashionable Finishes
- H. Brands Producing Fashionable Fabrics
- I. Fashionable Dresses
- J. Fashionable Fabrics, Textures and Colours for the Garments
- K. Fashionable Sleeves, Necklines and Neck Finishes for the Garments
- L. Fashionable Jewelleries
- M. Fashionable Accessories
- N. Fashionable Hair Styles
- O. Fashionable Cosmetics

A. Clothing Expenditure

The percentage of income spent on clothing by the surveyed homemakers and students are given in Table I.

TABLE I
EXPENDITURE ON CLOTHING

S.No.	Sample	Expenditure on clothing			
		1-5%	6-10%	11-15%	16-20%
1.	Homemakers	129	19	1	1
2.	Students	120	25	2	3

Eighty nine per cent of homemakers and eighty per cent of students spent 1 to 5 per cent of their total income on clothing whereas only one homemaker and three students spent 16 to 20 per cent of their income on clothing. This shows that though the type of fabrics and garments worn by students and homemakers differ to some extent, the amount spent seemed to be almost same by both.

B. Purchasing Habit

Table II gives a detailed account of the purchasing habits of the dresses by the homemakers and students surveyed.

TABLE II
PURCHASING HABIT

S. No.	Sample	Purchasing Habit					
		Occasionally	Once in 6 months	During festivals	Whenever needed	Whenever fashionable goods arrive in the market	
1.	Homemakers	10	7	2	89	67	94
2.	Students	39	10	3	49	92	96

The above table reveals that the purchasing of clothes depended on the needs, arrival of fashionable goods in the market and the festivals. According to 94 homemakers and 96 students the arrival of fashionable goods in the market inspired them. Sixty seven homemakers and 92 students purchased whenever they needed whereas 89 homemakers and 49 students purchased during festivals and 39 students and 10 homemakers purchased occasionally. A few students and homemakers namely ten and seven respectively purchased their clothes annually.

C. Motivating Factors in the Selection of Clothes

Certain factors seems to motivate the selection and purchase of clothes. The motivating factors in the selection of clothes, as given by the students and homemakers, are shown in Table III.

TABLE III
MOTIVATING FACTORS IN THE SELECTION OF CLOTHES

S.No.	Factors	Number of Homemakers	Number of Students
1.	Texture	65	108
2.	Colour	98	102
3.	Design	128	108
4.	Price	64	74
5.	Finish	8	25
6.	Ease in care	22	45
7.	Suitability to the wearer	10	79
8.	Suitability to the season	5	35
9.	Prevailing fashion	109	110
10.	Availability	5	29
11.	Quality	77	89

It is clear from the table that prevailing fashion, design, colour, texture and quality of the material were the most important factors motivated the selection of material by the surveyed homemakers and students. One hundred and ten students and 109 homemakers were influenced by prevailing fashion, 128 homemakers and 109 students by design, 102 students and 98 homemakers by colour and 108 students and 65

homemakers by texture. Only five homemakers and 29 students were motivated by the availability of the material. From the given details it is evident that fashion played a very important role in motivating the homemakers and students in the selection of clothes along with design.

When asked how far fashion motivated them in the selection, 133 students and 130 homemakers were of the opinion that they considered fashion as the motivating factor to some extent in the selection of clothes whereas 15 students and nine homemakers considered this to a great extent.

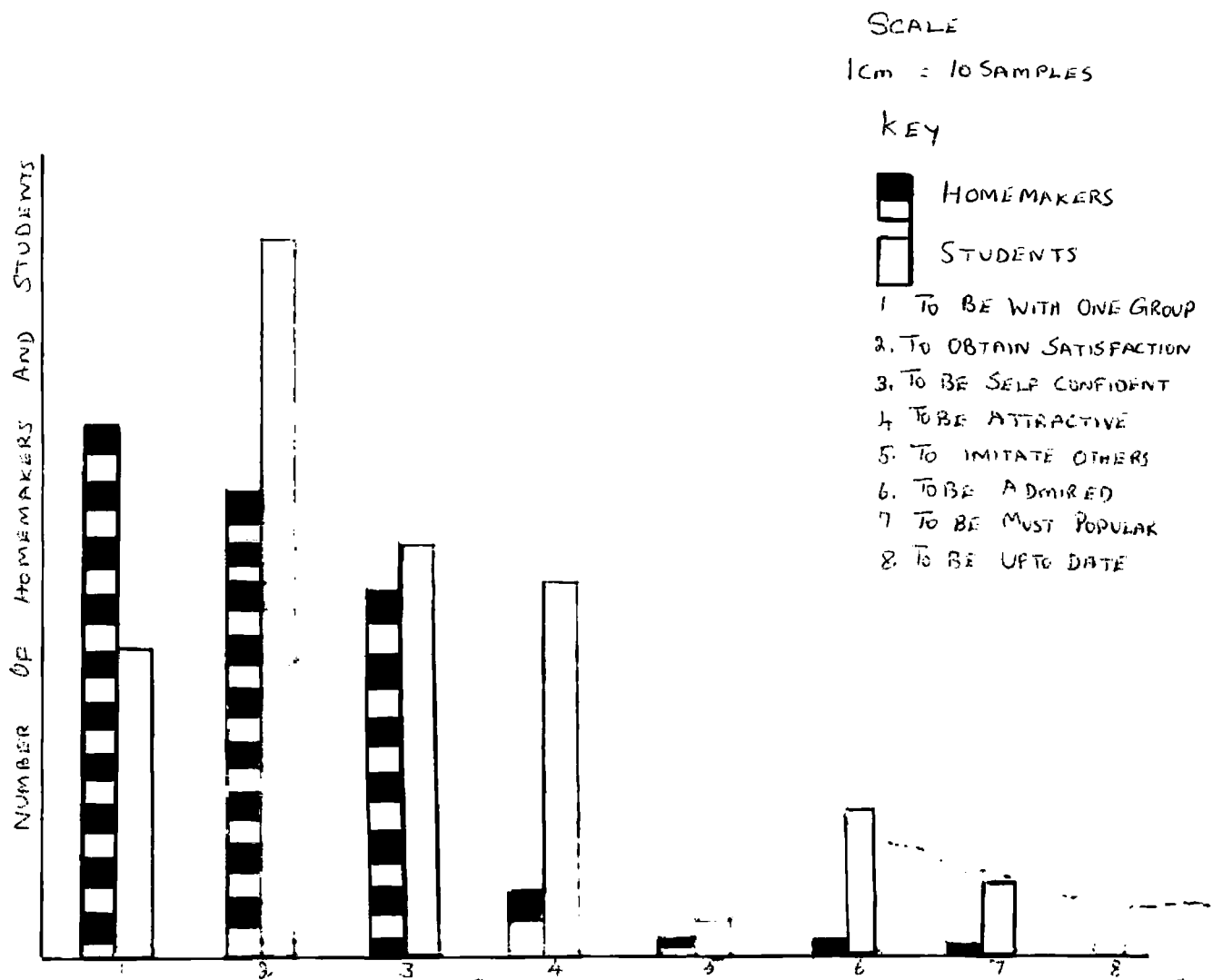
D. Reasons for Following Fashion

The reasons for following fashion by the surveyed homemakers and students are given in Table IV and Figure 1.

TABLE IV

REASONS FOR FOLLOWING FASHION

S.No.	Sample	REASONS							
		To be active	To be one of the gro-	To in- timate self- others	To be popular	To be most satisfac-			
		up	ent	red	tion	to date			
1.	housemakers	10	77	3	54	2	1	69	-
2.	students	55	45	5	60	20	11	104	1



REASONS
FIGURE 1

REASONS FOR FOLLOWING FASHION

To obtain satisfaction, to be self confident and to be attractive were the reasons given by 104, 60 and 55 students respectively to follow fashion, whereas 77, 54 and 69 homemakers followed fashion to be one with the group, to obtain satisfaction and to be self confident respectively. Only one homemaker and 11 students followed fashion to become popular. From this it can be concluded that most of the students and homemakers followed fashion to get satisfaction.

B. Sources of Information Regarding Fashion

The sources from which the students and homemakers received information about fashion is given in Table V and figure 2.

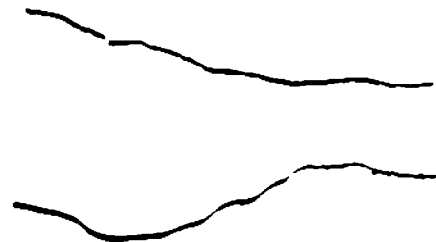


TABLE V

SOURCES OF INFORMATION REGARDING FASHION

S.No. Sample	Sources of Information											
	Magazine	Advertisement	Dis- cussion	12	11	38	62	22	51	2	98	2
1. Homemakers	129	11	12	3	38	62	22	51	2	98	2	
2. Students	104	28	33	30	83	50	74	53	60	38	17	

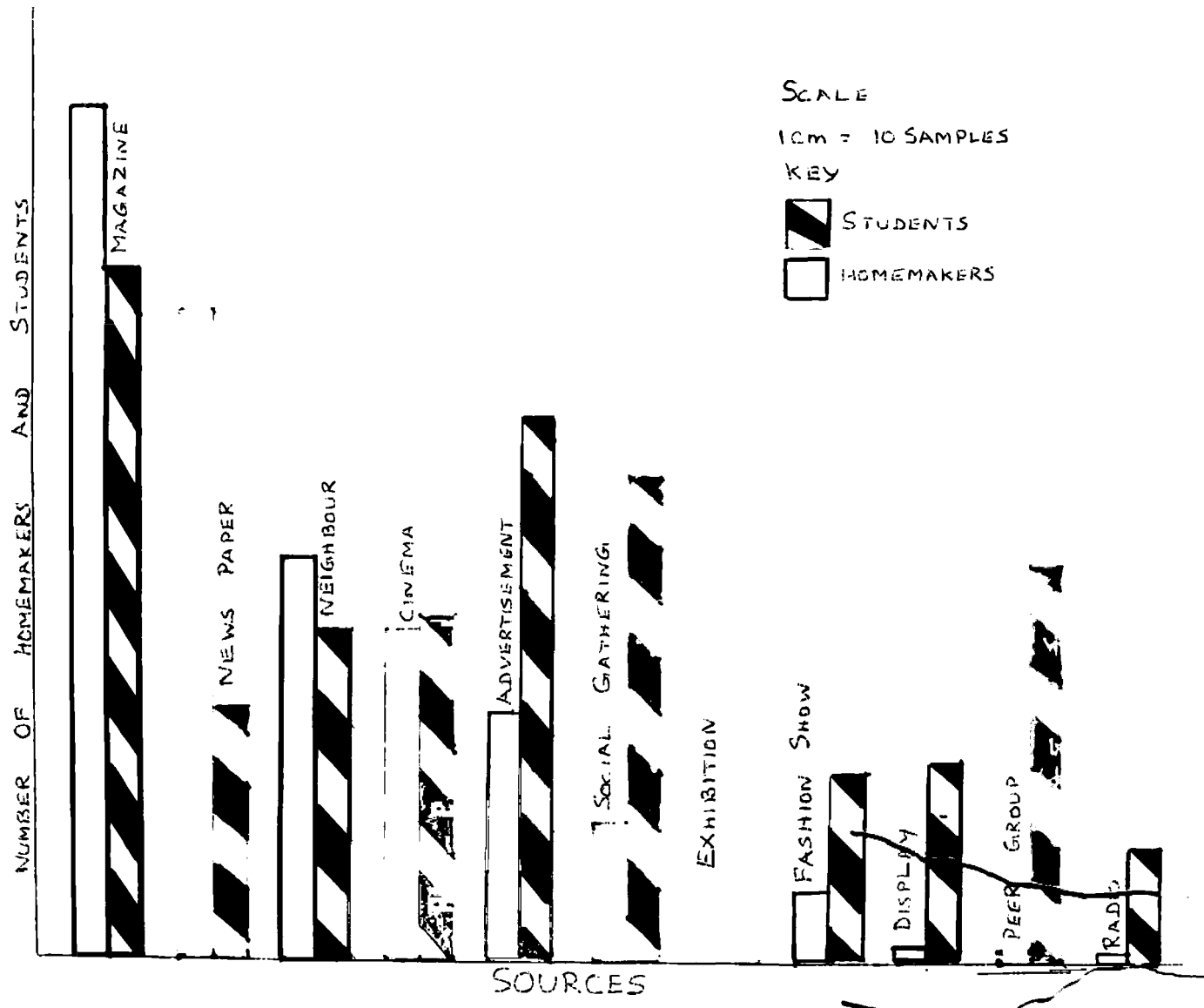


FIGURE 2

SOURCES OF INFORMATION REGARDING FASHION

The above table reveals that magazines and newspapers were the two important sources of information, regarding fashion, according to 129 and 96 homemakers respectively whereas in the case of 104, 83 and 74 students, magazine, advertisement and social gathering respectively gave the details regarding fashion. Neighbours were found to be the source for 62 homemakers and 50 students. To the students, peer group and cinema were also the sources as given by 60 and 53 students respectively.

Fashion shows, exhibition, display and radio were the sources of information to few homemakers and students.

F. Purchase of Recently Produced Fabrics

A large number of homemakers and students had the habit of purchasing recently produced fabrics. The information given by the surveyed homemakers and students, regarding the purchase of recently produced fabrics, is given in Table VI.

TABLE VI
PURCHASE OF RECENTLY PRODUCED FABRICS

S.No.	Recently produced textiles	Number Purchasing	
		Homemakers	Students
1.	Terylene	62	58
2.	Calisynth	50	43
3.	Tericot	11	32
4.	Teryvoile	12	14
5.	Cotlene	11	12
6.	Nylox	12	9
7.	Caliknit	17	21

It is clear that majority of students and homemakers went for recently produced terylene fabrics. Sixty two homemakers and 58 students bought the recently produced terylene and 50 homemakers and 43 students bought recently produced calisynth fabrics. Next importance was given to caliknit by 17 homemakers and teryvoile by 12 homemakers. Only nine students purchased recently produced nylox whereas 11 homemakers bought cotlene and tericot.

G. Fashionable Finishes

The finishes which were given to the fabric to suit to the fashion as expressed by the students and homemakers are given in Table VII.

TABLE VII
FASHIONABLE FINISHES

S.No.	Fashionable Finishes	Number of	
		Homemakers	Students
1.	Wash and wear	91	113
2.	Georgette	94	38
3.	Chiffon	46	61
4.	Brusho	4	13
5.	Any other	•	•

This table reveals that wash and wear finish was considered as the most fashionable finish by 113 students and 91 homemakers. Ninety four homemakers considered ~~georgette~~ as the next fashionable finish whereas chiffon finish was considered by 61 students as the second. Only 4 homemakers and 13 students considered brusho as fashionable finish.

H. Brands Producing Fashionable Fabrics

The brands which produces the most fashionable fabrics as given by the surveyed homemakers and students are given in table VIII and Figure 3.

TABLE VIII
BRANDS PRODUCING FASHIONABLE FABRICS

S.No.	Brands	Number of	
		Homemakers	Students
1.	Mafatal	90	80
2.	Bombay Dyeing	106	119
3.	G.C.M.	2	9
4.	D.C.M.	5	6
5.	Aravind	20	21
6.	Lakshmi Mills	40	50
7.	O.C.M.	2	5
8.	Binny	50	60
9.	Digjam	-	1
10.	Gwalier	12	21
11.	Lakshmi Vishnu	49	56
12.	Tate	25	32
13.	Calico	28	83
14.	Century	8	12
15.	Raymonds	3	10
16.	Asoka	7	3
17.	Khatau	42	53
18.	Harvey	2	2

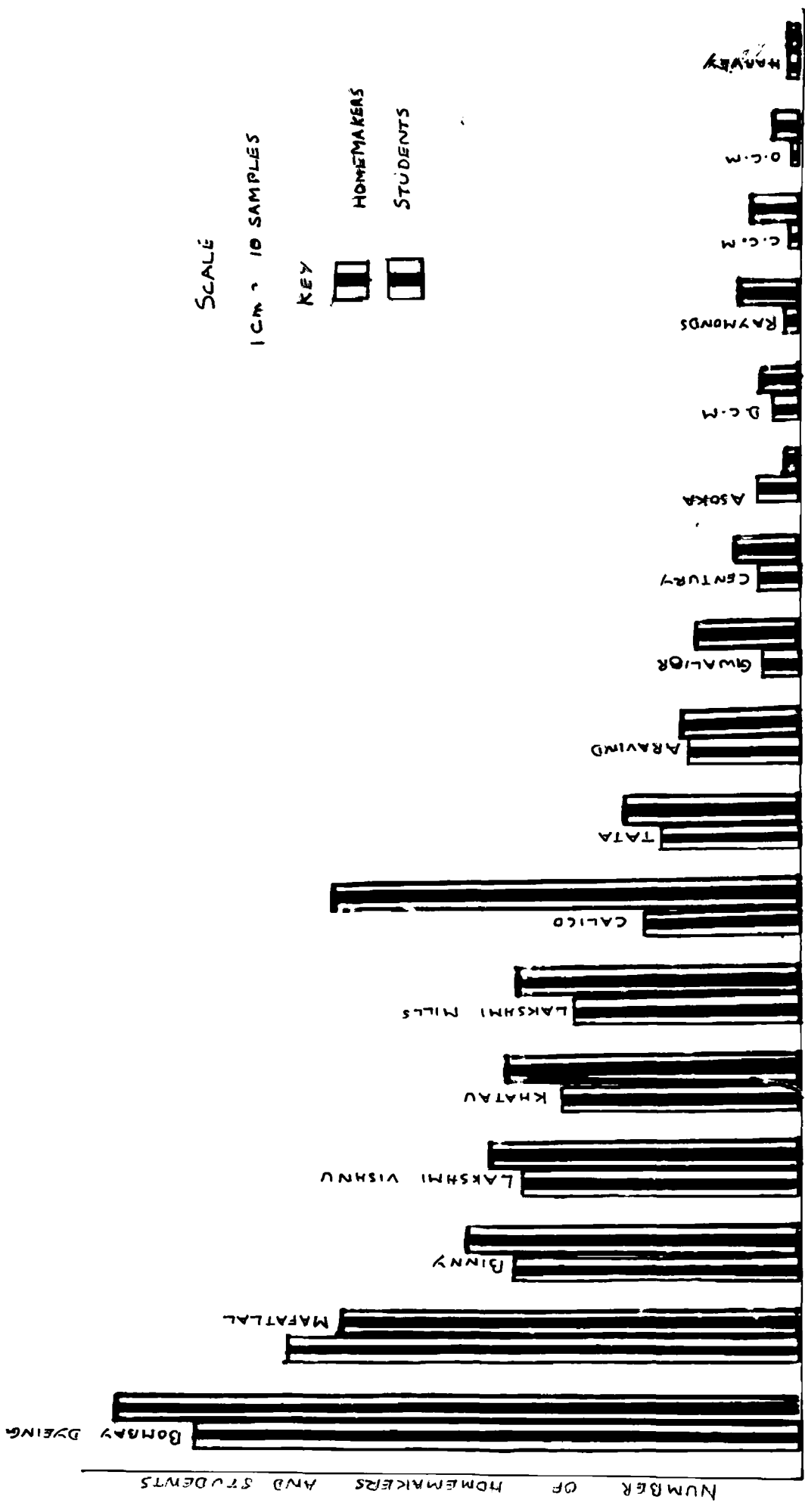


FIGURE 3
BRANDS PRODUCING FASHIONABLE FABRICS

Bombay dyeing, Mafetlal, Lakshmi Vishnu, Khatau, and Lakshmi mills were considered to be the brands which produced fashionable fabrics by a large number of homemakers and students. According to 106 homemakers and 119 students Bombay dyeing produced the most fashionable fabrics. Mafetlal was said to be the second brand producing fashionable fabrics according to 90 homemakers and 80 students, Lakshmi Vishnu by 49 homemakers and 50 students ^{and} Sinny by 50 homemakers and 60 students. Khatau Mills produced fashionable fabrics according to 42 homemakers and 53 students. Only a few students and homemakers were of the opinion that the rest of the brands produced fashionable fabrics.

I. Fashionable Dresses

Dresses used for different occasions may differ from person to person. The fashionable dresses for different occasions as given by the surveyed samples are given in Table IX.

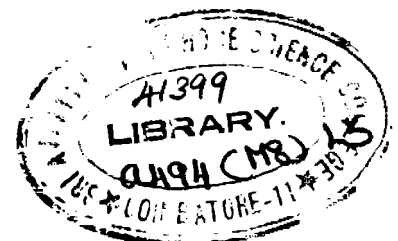


TABLE IX
FASHIONABLE DRESSES

S.No. Garments	Occasions									
	At home		Going out		Occasio- nal wear		Evening wear		Festivals	
	H	S	H	S	H	S	H	S	H	S
1. Saree and blouse	142	82	132	121	134	85	141	86	145	138
2. Skirt and half saree	-	60	-	12	-	9	-	14	-	8
3. Lungi and shirt	5	38	8	17	6	17	4	35	-	3
4. Bellbot- tom	5	8	11	32	5	26	4	19	2	2
5. Stretch pant	-	8	-	16	2	15	1	11	-	2
6. Mini skirt	-	5	-	5	3	19	2	13	1	1
7. Maxi	1	7	3	7	-	12	1	12	-	-
8. Salwar	3	13	4	27	5	16	1	17	1	3
9. Midi	-	4	-	2	-	4	-	2	-	-
10. Hotpant	-	3	-	7	1	10	-	4	-	2
11. Elephant pant	-	4	-	9	-	11	2	6	-	-
12. Gharara	-	8	-	15	-	15	3	7	1	4

H = Homemakers

S = Students

It is clear from the table that sarees and blouses were considered to be the most fashionable dresses for all the occasions, both by the students and homemakers as 142 homemakers and 82 students considered it fashionable for homewear, 132 homemakers and 121 students for going out, 134 homemakers and 85 students for occasional wear, 141 homemakers and 86 students for evening wear and 145 homemakers and 138 students for festival wear.

For wearing at home, the next fashionable garment according to 60 students was skirt and half saree whereas majority of homemakers did not consider anything other than sarees as fashionable as only five homemakers considered lungi and bellbottom for wearing at home. Only very few homemakers and students considered the rest of the garments as fashionable to wear at home. While going out the next fashionable garment according to 32 students and 11 homemakers was found to be bellbottom. Few homemakers considered the rest of the garments as fashionable whereas 27 students considered salwar and 16 students considered stretchpant as fashionable while going out.

For occasional wear very few homemakers considered any garment other than sarees as fashionable. According to 26, 19 and 17 students, bellbottom, miniskirt and lungi and shirt respectively were fashionable for occasional wear. All the

most of ^{the} garments were considered as fashionable by few students and homemakers.

Regarding evening wear the second fashionable dress according to 35 students was lungi and shirt but very few homemakers considered other than sarees as fashionable for evening wear. For festival wear very few homemakers and students considered other than sarees as fashionable dress.

J. Fashionable Fabrics, Textures, Designs and Colours for Garments

The fashionable fabrics, textures, designs and colours as given by the surveyed homemakers and students for different garments are discussed below. The fashionable fabrics for different garments are given in Table X.

TABLE X
FABRIC WEARABLE FABRICS

S.No.	Garments	Fabrics															Cotte- wool				
		Kullinade Khadi					Maddion					Silk						Coti- cane	Fariout	Polywool	Cotte- wool
		H	S	H	S	H	S	H	S	H	S	H	S	H	S	H					
1.	Jazo	143	113	10	11	90	68	110	90	83	80	6	20	15	1	63	23	-	-	-	-
2.	Blouse	144	130	5	5	7	21	17	24	1	7	-	2	-	-	6	19	-	-	-	-
3.	Jangi	7	39	15	45	1	6	-	8	-	-	-	-	-	-	-	2	-	-	-	-
4.	Shirt	10	36	1	19	-	2	-	3	-	20	-	4	-	1	10	37	-	-	-	-
5.	Salwar	6	34	8	2	-	1	-	6	-	5	-	1	-	1	2	9	-	-	-	4
6.	Kanada	6	24	-	26	-	1	-	9	-	2	-	1	-	3	2	7	-	-	-	-
7.	Stretch Pant	1	9	-	-	-	-	-	-	-	7	1	1	-	-	-	9	-	-	-	1
8.	Ballbottom	12	25	-	6	-	-	-	1	-	5	-	-	-	-	2	11	-	-	-	4
9.	Full skirt	3	37	1	6	-	2	-	13	-	5	-	3	-	-	1	3	-	-	-	-
10.	Half skirt	-	26	-	3	-	1	-	1	-	2	-	-	-	-	1	3	-	-	-	-
11.	Mini skirt	-	29	-	1	-	-	-	3	-	2	-	-	-	-	-	3	-	-	-	-
12.	Hand	2	25	-	2	-	2	-	5	-	2	-	-	-	2	-	3	-	-	-	2
13.	Elephant print	-	15	-	2	-	-	-	-	-	4	-	-	-	-	1	6	-	-	-	-
14.	Charara	2	17	-	3	-	5	-	8	-	4	-	1	-	-	4	-	-	-	-	2
15.	Kotpani	-	14	-	-	-	-	-	1	-	2	-	4	-	-	-	3	-	-	-	1

H = Home-makers S = Students

For saree, millmade cotton, silk, terylene and handlooms were considered as fashionable by the homemakers and students. One hundred and forty five homemakers and 113 students considered millmade cotton as fashionable for saree whereas 110 homemakers and 90 students considered silk as fashionable. Only one student and 15 homemakers considered cotlene as the fashionable material for saree. In the case of blouses, cotton alone was considered as fashionable as it was given by 144 homemakers and 130 students. None of them considered cotlene as fashionable and only two students considered orlon as fashionable for blouse.

For lungi, Khadi and mill made cotton were given as fashionable materials. Khadi was considered fashionable by 45 students whereas only 13 homemakers considered it as fashionable. Mill made cotton was graded second by 39 students and only seven homemakers considered it fashionable. Handloom was given by six students and one homemaker and silk by eight students alone. The other materials were considered as fashionable only by few members. Mill made cotton, Tericott, terylene and Khadi were considered as fashionable for shirts by 37, 20, 20 and 19 students respectively. Only 10 homemakers considered cotten and tericot as fashionable for the shirt. Silk and handloom were considered fashionable by three and two students. For the homemakers all the rest of the materials were not fashionable.

For salwar 34 students and 6 homemakers considered cotton as fashionable and nine students and two homemakers considered terycot as fashionable. Silk, terylene, khadi orlon and cotlene were considered as fashionable by 6, 5, 1, 1 and 1 student respectively. For the homemakers no other materials were seemed to be fashionable.

Millmade cotton and khadi were fashionable for Kameez according to 24 and 26 students respectively. Whereas only six homemakers were of the above opinion. Nine, three and seven students were of the opinion that silk, cotlene and terycot were the fashionable materials.

For stretch pants nine students were of the opinion that mill made cotton and terycot were fashionable whereas none of the homemakers considered it as fashionable. Terylene, and cotswool were considered as fashionable by seven, and one student respectively. For belibotton 25 students and 12 homemakers and 11 students and two homemakers considered mill made cotton material and terycot as fashionable. Tery wool and silk were considered as fashion by four and one student whereas to the homemakers the rest of the fabrics were not fashionable.

In the case of full skirts, for 37 students millmade cotton was fashionable whereas only 3 homemakers considered the same as fashionable. The next fashionable fabric according to 13 students was silk. Mill made cotton was fashionable according to 26 students for half skirts whereas only one homemaker considered tericot as fashionable.

For miniskirt and maxi, 29 and 25 students respectively considered millmade cotton material fashionable. For elephant pant, millmade cotton was fashionable for 15 students and tericot by one homemaker. Seventeen students and two homemakers were of the opinion that mill made cotton was the fashionable material for Gharara. It is clear from the above discussion that millmade cotton was considered as fashionable for all the garments by both the homemakers and students.

Fashionable Textures

Fabrics having different textures are selected for different garments. This may be because they considered it as fashionable or suitable to that particular type of garment. Table XI gives a detailed account of the texture considered as fashionable by the surveyed homemakers and students.

TABLE XI

FASHIONABLE FEATURES

S.No. Occurrence	Features											
	Rough		Smooth		Glossy		Pebbly		Grainy		Crisp	
	N	S	N	S	N	S	N	S	N	S	N	S
1. Scarve	6	1	140	147	2	11	5	13	25	12	11	17
2. Blouse	5	2	130	150	-	1	1	1	9	3	4	3
3. Janga	11	60	1	20	-	-	-	1	-	2	-	3
4. Skirt	-	5	15	68	-	2	-	1	-	4	-	3
5. Salwar	-	2	4	40	-	2	-	2	1	5	-	2
6. Kameez	-	22	4	25	-	1	-	-	1	3	-	2
7. Striped pant	-	3	1	25	-	-	-	1	-	1	-	1
8. Bellbottom	-	5	12	45	-	-	-	-	-	1	-	3
9. Fullskirt	-	10	-	40	-	-	-	-	-	2	-	-
10. Half skirt	-	2	-	25	-	1	-	1	-	1	-	-
11. Mini skirt	-	2	1	22	-	4	-	1	-	1	-	1
12. Band	-	2	3	32	1	2	-	2	-	1	-	-
13. Elephant pant	-	3	-	35	1	-	-	-	-	1	-	1
14. Churara	-	2	-	32	-	2	-	3	-	3	-	3
15. Bot pant	-	1	-	30	-	1	-	-	-	-	-	1

It is clear from the above table that smooth texture was considered as fashionable for almost all the garments by majority of surveyed homemakers and students. For saree and blouse all of them considered smooth texture as fashionable. The second importance was given to grainy texture for saree in the case of 23 homemakers whereas 17 students considered crisp texture as the next fashionable texture. For shirt, salwar, bellbottom and full skirt, 68, 40, 45 and 40 students respectively considered rough texture as fashionable whereas only 11 homemakers considered the same texture as fashionable. Smooth texture was also fashionable to Kameez according to 25 students, to stretchpant and half skirt by 23 students in each, to maxi by 32 and to hotpant by 30 students. The least fashionable textures according to the surveyed homemakers and students were glossy and feathery.

Fashionable designs

Various designs were considered as fashionable by the surveyed homemakers and students for different garments. The fashionable designs for different garments as revealed from the survey are given in Table XII.

TABLE XII
FASHIONABLE DESIGNS

FASHIONABLE DESIGNS

S.No.	Garments	FASHIONABLE DESIGNS															Flora			
		Fiscal	petrus	Striped	Checked	inval- dared	Band work	Glass	Painting	Flora										
		H	S	H	S	H	S	H	S	H	S	H	S	H	S	H	S			
1.	Saree	110	105	96	70	35	50	50	55	21	50	5	17	3	16	24	49	-	2	
2.	Blouse	-	2	-	2	-	1	-	1	-	1	-	1	-	-	-	-	-	140	150
3.	Leadi	3	45	4	20	-	11	-	9	-	5	-	2	1	2	-	-	7	-	3
4.	Shirt	3	5	-	3	-	6	-	6	-	2	-	2	-	1	-	-	1	13	99
5.	Saree	-	-	-	15	-	-	-	-	-	-	-	-	-	-	-	-	-	5	63
6.	Kamasa	2	35	-	15	-	2	4	2	1	50	-	50	1	6	-	9	1	-	-
7.	Strawhat	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	6
8.	Bellbottom	5	40	-	5	-	4	-	2	-	1	-	1	-	-	-	-	-	4	3
9.	Full skirt	-	16	-	7	-	5	-	2	-	5	-	5	-	1	-	5	2	-	-
10.	Half skirt	2	4	-	4	-	6	-	4	-	5	-	1	2	-	-	5	-	-	-
11.	Mini skirt	1	6	-	5	-	3	-	2	-	5	-	-	-	1	-	5	-	2	-
12.	Band	-	15	-	5	-	3	-	2	1	40	-	-	-	2	-	-	-	1	1
13.	Elephant print	-	4	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
14.	Charara	-	6	-	3	-	7	-	2	-	6	2	4	-	4	-	5	-	-	-
15.	Hotprint	-	2	-	2	-	2	-	1	-	-	-	-	-	-	-	1	-	-	1

H = Members S = Students

Floral, abstract, striped and checked designs were considered as fashionable for sarees by 110 homemakers and 105 students, 96 homemakers and 70 students, 35 homemakers and 50 students and 30 homemakers and 53 students respectively. In the case of blouse only plain materials were considered as fashionable as it was given by 140 homemakers and 130 students. For lungi, 45 students considered floral designs as fashionable whereas only three homemakers considered the same design as fashionable. ~~Plain materials were fashionable.~~ Plain materials were fashionable for shirts and salwar according to 59 students and 10 homemakers and 63 students and five homemakers respectively. In the case of Kameez, students gave more importance to embroidery and bead work as given by 50 students. Floral designs were considered as fashionable for bellbottom by 40 students and five homemakers and 40 students considered embroidered maxi as fashionable. For the rest of the garments, none of the students and homemakers gave correct answer. This may be because they were not aware of some of the type of garments.

Fashionable colours

Various colours were found to be fashionable for different garments. The colours considered as fashionable for garments according to the surveyed homemakers and students are given in Table XIII.

TABLE VIII

PASHI MAHAJI COLLEGE

Uniforms

S.No.	Colours	Sarees	Blouses	Lungi	Shirt	Belt	Jamas	Shawl	Shirts		Half		Mand	Kampha	Gyapa	Prog-														
									coll	point	stom	coll					stom	coll	point											
	H	S	H	H	H	H	H	H	S	H	S	H	H	S	H	S														
1. Red	25	43	21	39	2	15	1	7	1	1	5	4	1	1	-	-	-													
2. Blue	107	65	111	75	7	25	6	21	3	6	5	11	-	3	10	1	7	1	5	1	7	-	3	2	6	-	5			
3. Green	12	60	13	46	1	17	1	11	-	3	-	6	-	2	-	20	-	6	-	6	-	5	-	5	-	15	-	15		
4. Yellow	12	45	12	33	-	11	-	9	1	2	-	5	-	1	-	3	-	4	-	3	-	1	-	1	-	1	-	3	-	2
5. Orange	62	55	63	64	4	22	3	6	1	3	2	6	-	1	1	7	-	7	-	3	-	3	1	6	-	-	5	-	4	
6. Violet	15	45	15	32	1	10	1	5	-	-	5	-	1	-	2	-	7	-	-	-	6	-	4	-	-	5	-	2		
7. White	9	42	11	41	-	25	4	40	2	14	-	5	2	1	-	2	-	-	-	-	-	-	-	2	-	-	3	-	2	
8. Black	10	25	22	26	-	7	-	5	-	2	-	7	-	-	-	-	-	-	-	-	-	-	2	-	-	4	-	4		
9. Pink	30	55	32	36	1	10	1	5	1	1	1	9	-	-	2	-	2	-	-	-	-	-	3	-	2	-	4	-	3	
10. Maroon	22	45	20	27	-	3	-	-	-	-	3	-	-	-	-	-	4	-	-	-	-	-	-	-	-	-	-	-	-	

H = Housewife S = Students

It is clear that, for saree blue colour was considered as fashionable by 107 homemakers and 85 students. The second importance was given to orange colour by 62 homemakers whereas green colour was considered by 60 students. Only nine homemakers considered white as the fashionable colour for saree whereas 42 students considered the same as fashionable. For blouse blue and orange were fashionable according to 111 and 63 homemakers. The students also had the same opinion as given by 75 and 64 students respectively.

For lungi, white was considered as fashionable by 25 students, blue by 23 students and orange by 22 students. Only 7 and 4 homemakers considered blue and orange respectively as fashionable colours. For shirts, white and blue were seemed to be fashionable according to 40 and 21 students and four and six homemakers respectively.

For salwar, white was considered as fashionable by 14 students as against two homemakers respectively. For Kameez, pink and blue were considered as fashionable by 11 and 9 students. For five and 2^{two} homemakers, blue and orange were fashionable. Very few gave the fashionable colours for the rest of the garments.

K. Fashionable Sleeves, Necklines and Neckfinishes for the Garments

The fashionable sleeves, necklines and neckfinishes for different types of garments are discussed below.

Fashionable sleeves

Different types of sleeves and sleeve lengths were considered fashionable for different dresses. The fashionable sleeves as given by the surveyed homemakers and students are given in Table XIV

**TABLE XIV
FASHIONABLE SLEEVES**

S. No.	Sleeves	Garments					
		Blouse Home-maker	Student	Shirt Home-maker	Student	Kameez Home-maker	Student
1.	Long	6	16	3	19	3	9
2.	3/4	30	35	1	4	-	6
3.	Full	6	14	3	27	1	14
4.	Short	97	102	-	8	1	4
5.	Puff	20	53	-	25	-	25
6.	Bell	-	3	1	7	-	12
7.	Bishop	1	-	-	-	-	3
8.	Raglan	1	3	-	-	-	1
9.	Kimono	-	3	-	1	-	3
10.	Sleeveless	1	19	-	-	-	2

From the table it is clear that for blouse, short sleeves^{eye} was considered as the most fashionable by 102 students and 97 homemakers. Puffed sleeves were considered as the next by 53 students whereas 30 homemakers considered 3/4 sleeve as the next fashionable. In the case of shirt 27 and 25 students considered full, and puffed sleeves respectively as fashionable but majority of the homemakers did not give their opinion regarding this. Only three homemakers considered long sleeves as fashionable for shirts. For kameez, 25 students considered puff sleeves as fashionable.

Fashionable neckfinishes

The fashionable neck finishes given by the surveyed students and homemakers are given in Table XV.

TABLE XV

FASHIONABLE NECKFINISHES

S. No.	Garments	Finishing by													
		Piping		Biasfa- side		Lace		Collars		Embroidery		Paint- ing		Frisis	
		HM	S	HM	S	HM	S	HM	S	HM	S	HM	S	HM	S
1.	Blouse	146	135	25	33	-	6	-	5	-	10	-	7	2	5
2.	Shirt	-	6	-	2	-	2	14	98	-	6	-	3	-	3
3.	Kameez	-	2	-	2	-	1	6	40	-	2	-	2	-	1

It is clear that for blouse, piping was considered as fashionable by 146 homemakers and 135 students, bias facing by 33 students and 25 homemakers. Embroidered, painted and laced neck finishes were considered to be fashionable by ten, seven and six students.

For shirt, collar was considered as fashionable by 98 students and 14 homemakers. The other finishes were not at all considered fashionable for shirt by the homemakers whereas six students considered embroidered and piping and 3 students considered skills and painted neck finishes as fashionable.

For kameez also, collar was considered as fashionable by 40 students and six homemakers. Only very few students considered the other finishes as fashionable. Two students considered piping, bias facing, embroidered, and painted finishes as fashionable.

Fashionable necklines

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

TABLE XVI
FASHIONABLE NECKLINES

S.No.	Type	Garments					
		Blouse		Shirt		Kameez	
		Home-makers	Students	Home-makers	Students	Home-makers	Students
1.	Low	65	26	7	26	3	25
2.	High	7	6	2	5	1	4
3.	Medium	67	121	6	83	2	20
4.	Broad	20	20	3	21	-	9
5.	V ^e neck	2	7	-	2	-	1
6.	Round	145	145	18	134	6	55
7.	Square	4	5	-	1	-	-
8.	Boat	3	27	-	-	-	1
9.	Sweet Heart	-	8	-	-	-	-

Round necklines were considered as the most fashionable for blouse, shirt and Kameez by 145 homemakers and 145 students, 134 students and 18 homemakers and 55 students and 6 homemakers respectively. Next fashionable neckline for the blouse according to 121 students and 67 homemakers were medium neckline which are not very high or very low and broad. Low necklines were considered equally fashionable by the homemakers as 65 homemakers were of the opinion. For shirt, the second fashionable

neckline, according to 83 students were medium neckline whereas only six homemakers considered the same as fashionable. Twentyfive students considered low neckline as fashionable for Kameez and 20 students considered medium neckline as fashionable.

L. Fashionable Jewelleries

Fashionable Jewelleries are made of silver, platinum, gold or any other metals. The fashionable jewelleries according to the surveyed homemakers and students are given in table XVII.

TABLE XVII
FASHIONABLE JEWELLERIES

S.No. Jewelleries	Material																								
	Gold	Silver	Ivory	Copper	Bead	Coral	Pearl	Gold	Glass	Plumb	Thread	Cloth	Ste-												
	H	S	H	H	H	H	H	H	H	H	H	H	H												
1. Necklace	26	84	-	17	-	3	-	1	-	6	1	29	6	38	43	26	-	3	-	1	-	3	-	-	-
2. Langub-din	70	25	-	2	-	1	10	2	-	-	-	-	-	-	-	-	-	-	-	1	-	2	1	-	-
3. Bauribadin	34	40	34	99	-	1	-	-	6	2	-	2	-	4	-	2	-	1	-	1	9	1	-	-	-
4. Choker	5	31	1	6	-	-	-	1	-	2	-	6	-	13	1	9	1	-	-	-	-	-	-	8	3
5. Pendant	42	62	25	34	5	4	-	-	1	3	-	12	-	22	1	24	-	2	-	1	-	-	-	-	-
6. Bantupa	46	14	24	10	-	3	-	-	1	3	-	9	-	13	2	13	-	4	-	3	-	-	-	-	-
a. Pines type	68	85	49	26	-	4	-	2	1	2	-	21	1	29	-	15	-	-	-	2	-	-	-	-	-
b. Jerve type	39	44	-	5	-	-	-	-	-	2	1	2	4	7	1	11	-	-	-	-	-	-	-	-	-
7. Nose ring	57	96	-	18	-	7	-	2	-	2	1	16	4	21	3	14	29	11	-	2	-	-	-	-	-
8. Bangles	2	45	-	20	-	8	-	1	-	3	-	8	1	20	1	2	-	1	-	1	-	-	-	1	-
9. Bracelet	46	83	13	31	-	6	-	5	1	2	-	8	2	16	-	9	-	2	-	3	-	-	-	-	-
10. Finger Ring	-	-	-	5	-	28	-	1	-	-	-	1	-	-	-	-	-	1	-	-	-	-	-	-	-
11. Anklet	-	-	-	5	-	28	-	1	-	-	-	1	-	-	-	-	-	1	-	-	-	-	-	-	-

It is clear from the above table that long gold chains were considered as fashionable by 70 homemakers whereas 84 students considered gold necklaces as fashionable. Only 40 students and 34 homemakers considered short gold chains as fashionable whereas choker was found to be fashionable among 31 students and five homemakers. Gold necklaces with stones were fashionable according to 43 homemakers whereas 38 students considered pearl necklaces as fashionable. Very few homemakers and students considered plastic, thread, cloth and steel, necklaces and chains as fashionable.

Regarding the pendant, 62 students and 42 homemakers were of the opinion that gold pendants were fashionable whereas 34 students and 25 homemakers considered silver pendants as fashionable. Stone and pearl pendants were found to be fashionable according to 24 and 22 students.

Screw type of ear drops made of gold were considered as fashionable by 85 students and 68 homemakers whereas press type was fashionable according to 46 homemakers and 14 students. Silver eardrops of screw type were fashionable to 49 homemakers and 26 students whereas only 24 homemakers and 10 students considered the pressing type of silver eardrops as fashionable. For 29 and 21 students, pearl and coral eardrops were fashionable.

Regarding nose rings, to 44 students gold nose rings were fashionable as compared to 39 homemakers. Very few homemakers and students considered the other type of nose rings as fashionable. Bangles of gold were fashionable to 96 students as against 57 homemakers. Twenty homemakers considered glass bangles as fashionable next to gold whereas 21 students considered pearl bangles as fashionable.

According to 45 students gold bracelets were fashionable as compared to two homemakers and silver was fashionable to 20 students and none of the homemakers considered it as fashionable. Very few homemakers and students considered the rest as fashionable.

Eighty three students and 46 homemakers were of the opinion that gold finger rings were fashionable whereas for 31 students and 13 homemakers silver rings were fashionable. Sixteen students considered pearl rings also as fashionable.

Anklet was considered as fashionable by very few of the surveyed homemakers and students.

The factors considered while selecting the jewelleries according to the surveyed homemakers and students are given in the Table XVIII.

TABLE XVIII
FACTORS CONSIDERED IN SELECTION OF JEWELLERIES

		Factors						
S. No.	Sample	Taste	Suitability to dress	Attractiveness	Occasion	Price	Workmanship	Fashion
1.	Homemaker	44	53	31	20	57	64	85
2.	Students	88	70	80	31	63	86	121

Fashion, workmanship, price, suitability to dress, attractiveness and taste were the most important factors considered by majority of homemakers and students. Fashion was considered by 121 students and 85 homemakers, workmanship by 86 students and 64 homemakers, price by 63 students and 57 homemakers, attractiveness by 80 students and 31 homemakers, suitability to dress by 70 students and 53 homemakers and taste by 88 students and 44 homemakers respectively, while selecting the jewellery. Jewellery were selected according to the occasion only by 31 students and 20 homemakers.

M. Fashionable Accessories

Many accessories were considered as essential. Among the essential accessories some of them were fashionable. The fashionable essential accessories according to the surveyed

homemakers and students are given in table XIX.

TABLE XIX
FASHIONABLE ACCESSORIES

S. No.	Items	Materials											
		Rubber		Plastic		Leather		Bead		Glass		Cloth	
		H	S	H	S	H	S	H	S	H	S	H	S
1.	Matching Watch strap	•	6	5	18	129	93	•	4	•	•	•	14
2.	Waistband	•	3	2	10	3	36	3	19	•	1	•	6
3.	Brooches	•	•	28	12	•	•	4	36	16	20	•	•
4.	Sareefalls	•	•	•	•	•	•	•	•	•	•	69	90
5.	Matching hair band	6	31	3	26	•	1	•	4	•	•	3	55
6.	Matching Ribbon	•	•	•	4	•	•	•	•	•	•	11	73
7.	Matching Scarf	•	•	•	•	•	•	•	•	•	•	55	82
8.	Goggles	•	•	•	9	•	•	•	•	142	140	•	•
9.	Matching kerchief	•	•	•	•	•	•	•	•	•	•	80	85
10.	Umbrella	•	•	•	19	•	•	•	•	•	•	5	54
11.	Wreath	•	•	•	1	•	•	•	5	•	•	•	1

H = Homemakers

S = Students

It is clear that goggles, watchstrap, kerchief, saree-falls and scarf were considered as fashionable by both homemakers and students. One hundred and forty two homemakers and 140 students considered goggles of glass as fashionable. Watch strap of leather was considered as fashionable by 129 homemakers and 92 students, plastic by 18 students and cloth by 14 students.

Matching kerchief was fashionable according to 80 homemakers and 85 students. Saree falls were also considered as fashionable by 90 students and 69 homemakers. The next fashionable item being scarf by 82 students and 55 homemakers. Only few homemakers considered hair band as the fashionable essential accessory. Hair band of cloth was considered as fashionable by 55 students and of rubber by 31 students and plastic by 26 students.

Umbrella was considered as fashionable accessory by 54 students and only a few homemakers had this opinion. Ribbons of clothes were considered as fashionable by 73 students. Twenty eight homemakers considered plastic brooch as fashionable as against 36 students who considered bead brooch as fashionable. Leather and bead waist bands were taken as fashionable accessories by 26 and 19 students. Only a very few home makers considered this as fashionable.

NUMBER OF HOME MAKERS AND STUDENTS

SCALE

1 inch = 80 SAMPLES

KEY

- HOME MAKERS
- STUDENTS
- PLAIN, HIGH HEEL
- DECORATED, HIGH HEEL
- ▨ PLAIN, MEDIUM
- ▧ DECORATED, MEDIUM
- ▩ PLAIN, FLAT
- DECORATED, FLAT

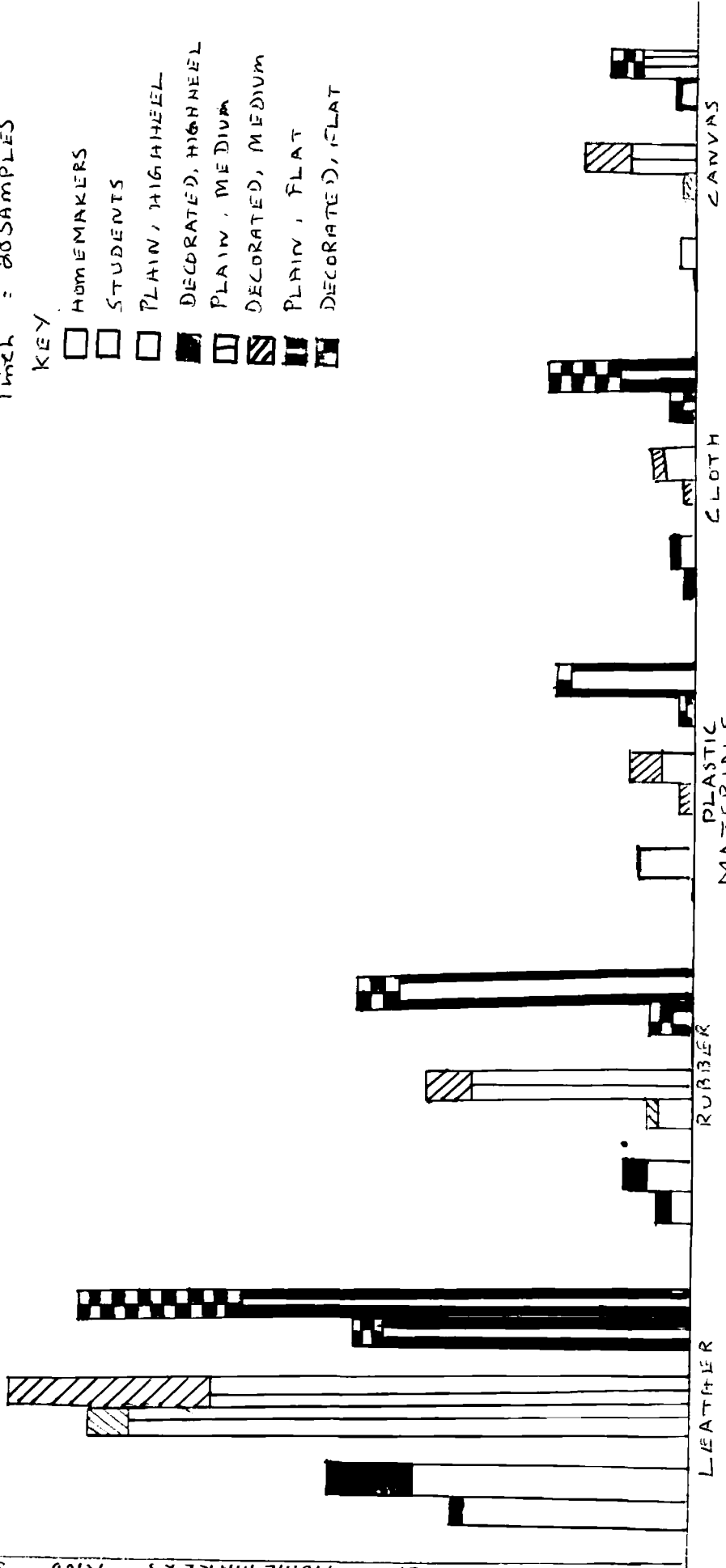


FIGURE 4

FASHIONABLE SLIPPERS

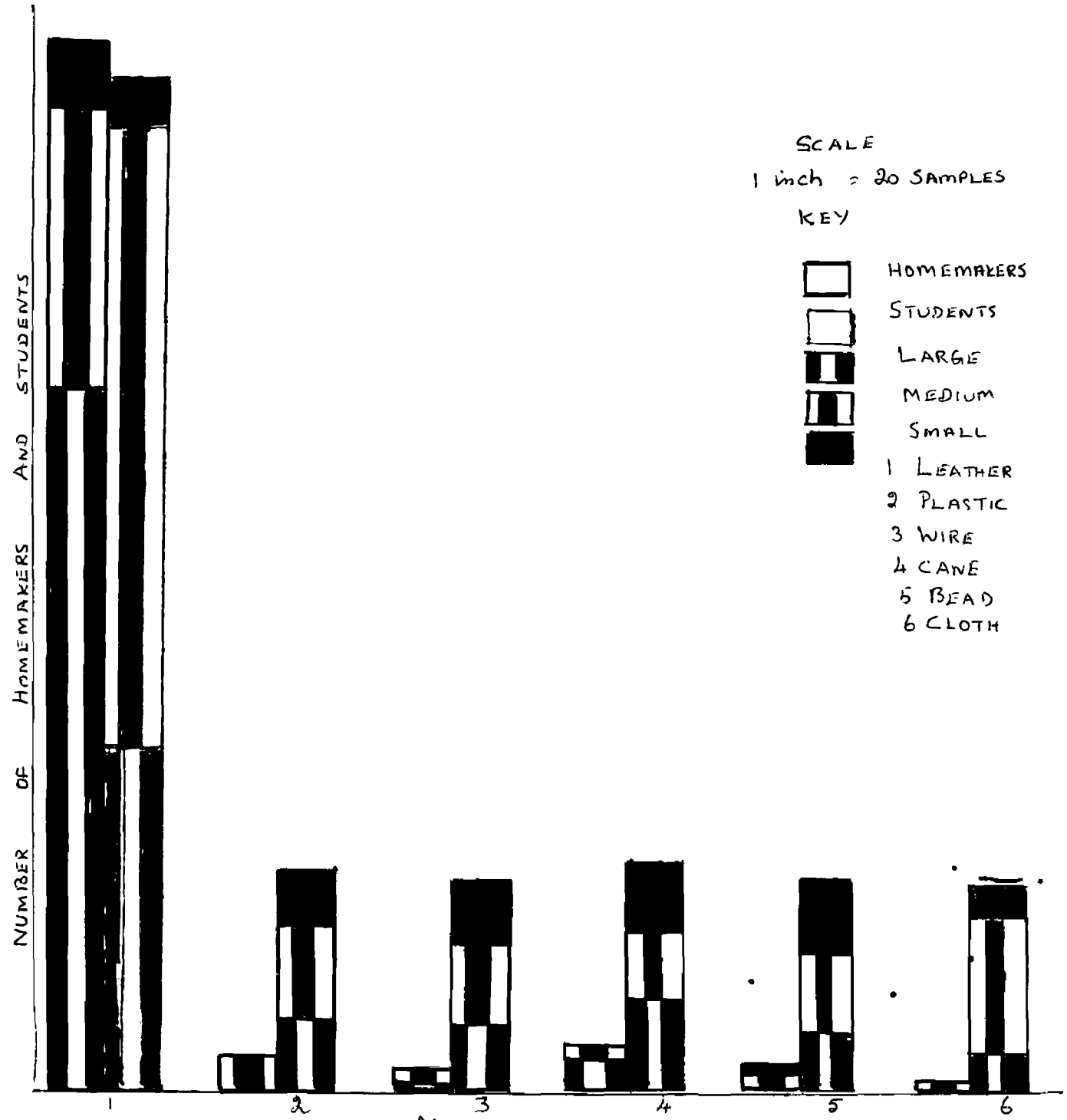
Fashionable slippers as given by the surveyed homemakers and students are given in Table XX and in figure 4.

TABLE XX
FASHIONABLE SLIPPERS

S. No.	Material	Plain						Decorated					
		High		Medium		Flat		High		Medium		Flat	
		HM	S	HM	S	HM	S	HM	S	HM	S	HM	S
1.	Leather	27	35	71	61	39	55	1	11	9	25	4	20
2.	Rubber	1	9	6	28	3	37	-	3	1	6	1	9
3.	Plastic	-	7	-	4	1	16	-	-	1	4	1	2
4.	Cloth	-	2	-	6	2	10	1	1	2	3	1	8
5.	Canvas	-	1	-	9	2	7	-	-	1	9	-	3

From this it is clear that both homemakers and students were of the opinion that plain slippers were more fashionable than decorated slippers. Seventy one homemakers and 61 students considered plain, leather, medium heel slippers as fashionable. The next fashionable slippers according to 55 students and 39 homemakers were plain, flat, leather slippers. Only very few homemakers and students considered plastic, cloth and canvas slippers as fashionable. Coming to decorative slippers 25 students were of the opinion that medium heel, decorative *leather* slippers were fashionable whereas only five homemakers consid-

ered the same as fashionable. Only very few homemakers and students considered decorative plastic, cloth and canvas slippers as fashionable.



MATERIALS
FIGURE 5

FASHIONABLE HAND BAGS

The handbags which were considered as fashionable by the surveyed samples are given in Table XXI and in Figure 5.

TABLE XXI
FASHIONABLE HANDBAGS

S.No.	Material	Large		Medium		Small	
		Home-makers	Students	Home-makers	Students	Home-makers	Students
1.	Leather	95	47	38	84	9	7
2.	Plastic	-	8	3	12	-	7
3.	Wire	1	9	2	11	-	9
4.	Cane	4	13	2	9	-	9
5.	Bead	-	7	2	10	1	10
6.	Cloth	-	5	1	18	-	4
7.	Palm leaf	-	-	-	1	-	-

Large size, leather handbags were considered as fashionable by 95 homemakers whereas 84 students considered medium size leather handbags as fashionable. Eighteen students considered medium size, cloth handbag next to leather as fashionable, whereas 13 homemakers considered cane, large size handbags fashionable. Only very few students and homemakers considered bead, cloth and palm leaf, handbags as fashionable.

Many factors were considered in the selection of accessories. The factors considered by the surveyed students and homemakers are given in Table XXII.

TABLE XXII
FACTORS CONSIDERED IN THE SELECTION OF ACCESSORIES

S. No.	Sample	Factors						
		Fashion	Matching to figure	Suitability to dress	Tease	Price	Durability	Comfort
1.	Homemakers	72	19	61	31	16	12	1
2.	Students	105	77	62	55	•	1	•

Fashion was the most important factor considered by both homemakers and students in the selection of accessories as 105 students and 72 homemakers were influenced by fashion. Seventy seven students considered matching to figure as the next important factor whereas only 19 homemakers considered this factor as important. Suitability to dress was another factor which influenced the selection, according to 62 students and 61 homemakers. Only very few homemakers and students considered durability and comfortability while selecting the accessories.

N. Fashionable Hair Style

Many hair styles were considered to be fashionable by homemakers and students. The fashionable hair styles, according to the surveyed homemakers and students are given in Table XXIII and in figure 6.

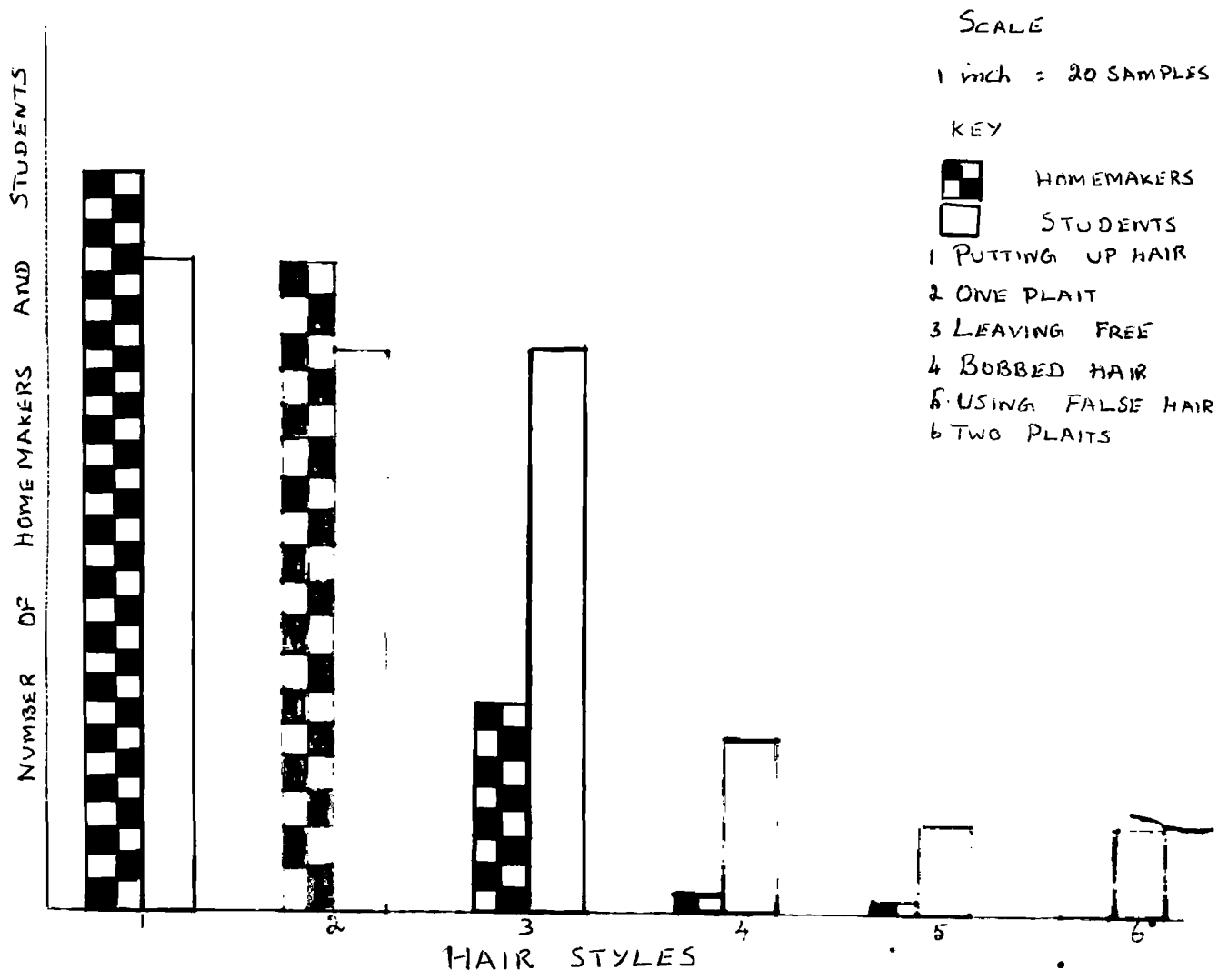


FIGURE 6
FASHIONABLE HAIR STYLES

TABLE XXIII
FASHIONABLE HAIR STYLES

S. No.	Sample	Hair Styles						Any other hair
		Putting up hair	Leaving free	One Plait	Two Plaits	Bobbed hair	Using false hair	
1.	Home-makers	84	22	74	•	2	1	•
2.	Students	74	73	64	10	20	10	•

Putting up hair and putting one plait were the two fashionable hair styles according to 84 and 74 homemakers respectively whereas putting up hair, leaving hair free and one plait were considered by 74, 73 and 64 students respectively. Only ten students considered two plaits as fashionable. Bobbed hair and using false hair were considered fashionable by 20 and 10 students respectively. Only few homemakers were of this opinion. Two plaits was not at all considered fashionable by the homemakers. From this it is clear that putting up hair and one plait were fashionable according to both homemakers and students and leaving free was also considered as the fashionable hair style by students.

C. Fashionable Cosmetics

Many cosmetics were used by the surveyed homemakers and students and the details of the fashionable cosmetics as given

by them are given in Table XXIV.

TABLE XXIV
FASHIONABLE COSMETICS

S.No.	Cosmetics	Homemakers	Students
1.	Nail polish	54	16
2.	Lipsticks	30	34
3.	Powder	71	67
4.	Eye liner	38	47
5.	Snow	15	5
6.	Cream	17	17
7.	Perfume	48	56
8.	Maskara	•	11
9.	Bindi	•	32
10.	Shampoo	•	5
11.	Lactosalamin	2	7
12.	Eyotex	•	3
13.	Eye brow Pencil	3	6

Powder was considered as fashionable and essential cosmetics by 74 homemakers and 67 students. Fifty four homemakers considered nail polish as the second fashionable cosmetics whereas the second fashionable cosmetics was perfume according

to 56 students. All the rest were least fashionable to the homemakers whereas the students gave certain importance to eyeliner and bindi.

Regarding the satisfaction obtained by following the fashion, 131 homemakers and 130 students were of the opinion that they have achieved satisfaction to some extent. Eleven students and 4 homemakers were satisfied to a great extent and ten homemakers and students were not satisfied in following fashion. All were of the same opinion that fashion repeats itself in its history.

V SUMMARY AND CONCLUSION

The result obtained from the study on "The Concept of Fashion Among Homemakers and Students" are summarized and given below.

1. From the survey it was found that majority of homemakers and students spent 1 to 5 per cent of their total income on clothing.
2. Prevailing fashion seemed to be the most important motivating factor to majority of homemakers and students in the selection and purchase of clothes. The next motivating factor according to the students was colour and to the homemakers it was design.
3. Magazines and newspapers were the two important sources of information regarding fashion to majority of homemakers and students. Students get information from advertisement also.
4. Majority of homemakers and students followed fashion to obtain satisfaction and to be with one group respectively. Very few homemakers

and students followed fashion to become popular.

5. Majority of homemakers and students namely 62 homemakers and 58 students bought recently produced terylene.
6. Wash and wear finish were considered to be the most fashionable finish according to a majority of Homemakers and students.
7. Bombay dyeing and Mafatal mills were considered to be the two mills producing the most fashionable fabrics according to 106 homemakers and 119 students; and 90 homemakers and 80 students respectively.
8. Saris and blouses were considered as the most fashionable for all occasions though the students felt that in addition to saris, bell-bottom, lungi, and salwar and kameez were also fashionable.
9. Mill made cotton and terycot were the fashionable textiles for all garments for both homemakers and students, and khadi material was stated to be modern for kameez and lungi by a large number of students.

10. As for texture smooth was found to be the fashionable for almost all the garments except lungi, where the students considered rough texture as fashionable.
11. To the homemakers and students floral designs were fashionable for almost all the garments while plain was considered fashionable for blouses, and the students considered plain for salwar also.
12. According to the homemakers, blue, orange and pink were the most fashionable colours, while to the students blue, green and orange appeared modern and aristocratic.
13. Short sleeves were fashionable for blouse by almost all the homemakers and students surveyed. The students felt that puff sleeve would prove better for shirt, kameez and blouse also.
14. The fashionable neckfinish was stated to be piping for blouse by both students and homemakers. However the students considered collars as essential for kameez and shirt.

- Round neck was considered to be fashionable both by majority of homemakers and students.
15. Gold ornaments ^{were} considered fashionable by students and homemakers. However the students were of the opinion that pearl and gold with stones were also fashionable in addition to gold.
16. Goggles, watch strap, sareefalls, matching scarf were thought to be fashionable by the homemakers and students though the students felt that hairband, ribbon and umbrella were also the fashionable accessories.
17. Medium heeled plain, leather slippers were fashionable according to majority of students and homemakers. As for handbags, large, leather hand bags were fashionable to 95 homemakers, and medium, leather hand bags were fashionable to 84 students.
18. Putting up hair and leaving free were the fashionable hair styles according to majority of students, and one plait and putting up hair were fashionable to majority of homemakers.

19. Powder was considered to be a fashionable cosmetics both by students and homemakers. However to the students, perfume was also believed to be essential and fashionable cosmetics.
20. Hundred and thirty one homemakers and 130 students were satisfied to some extent by following fashion and all of them were of the opinion that fashion indeed repeats itself in its history.

In conclusion it may be reported that though the homemakers and students had similar views regarding fashion, to some extent, the students were more fashion conscious due to their increased social contacts and participations.

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APPENDICES

APPENDIX I

An interview schedule to elicit information regarding the concept of fashion among students and homemakers of Coimbatore City.

1. a. Names
b. Address:
2. Total income of the family per month:
3. How much money do you spend on your clothing per year ?
4. How often do you purchase clothes ?
 - a. Occasionally
 - b. Annually
 - c. Once in 6 months
 - d. During festivals
 - e. Whenever needed
 - f. Whenever fashionable goods arrive
 - g. Any other
5. Factors motivating the selection of clothes.
 - a. Texture
 - b. Colour
 - c. Design
 - d. Price
 - e. Finishes

- f. Ease in care
- g. Suitability to wearer
- h. Suitability to season
- i. Prevailing fashion
- j. Availability
- k. Quality
- l. Any other

6. How far does fashion motivate you in the selection of clothes ?

- To great extent
- To some extent
- Not at all

7. Reasons for following fashion

- a. To be attractive
- b. To be one with group
- c. To imitate others
- d. To be self confident
- e. To be admired by others
- f. To obtain satisfaction
- g. Any other

8. Among the listed sources, which do you consider as the best sources of information regarding fashion ?

- a. Magazines
- b. Fashion shows

- c. Exhibition
- d. Display
- e. Advertisement
- f. Neighbours
- g. Social gathering
- h. Cinema
- i. Peer group
- j. Newspaper
- k. Radio
- Any other

9. Do you go in for recently produced fabrics ?

Yes No

If yes, what are they ?

- a.
- b.
- c.
- d.
- e.
- f.

10. Among the listed finishes which are the finishes that enter to fashionable goods according to You ?

- a. Wash and Wear
- b. Georgette
- c. Chiffon
- d. Bruche
- e. Any other

11. According to you, which brand produces the most fashionable fabrics ?

- a. Mafstlal group
- b. C. G. M.
- c. Bombay dyeing
- d. Aravind
- e. Lakshmi mills
- f. D. C. M.
- g. Binny's
- h. Digjam
- i. Gwalior
- j. Lakshmi Vishnu
- k. Tata
- l. Calico
- m. Centurys
- n. Raymonds
- o. Asoka
- p. Khatau
- q. Harvey
- Any other

12. Among the listed costumes which do you consider as the fashionable one ?

S.No.	Garments	Occasions			
		At home	Going out	Occasi- onal wear	Evening Festival W.C.R.Y. year
1.	Saree and blouse	:	:	:	:
2.	Skirt and half saree	:	:	:	:
3.	Lungi and shirt	:	:	:	:
4.	Beli bottom	:	:	:	:
5.	Stretch pant and shirt	:	:	:	:
6.	Mini skirt	:	:	:	:
7.	Maxi	:	:	:	:
8.	Salwar and Kameez	:	:	:	:
9.	Midi	:	:	:	:
10.	Hot pant	:	:	:	:
11.	Elephant pant	:	:	:	:
12.	Charara	:	:	:	:
13.	Preck	:	:	:	:
14.	Any other	:	:	:	:

13. What type of materials, textures, designs, colour, etc., necklines and neck finishes do you consider as fashionable for your garments?

Garments

S.No. Garment Material Neckline Neck Finish

I Men's

1. Cotton
2. Millinade
3. Khadi
4. Hamilton
5. Silk
6. Terylene
7. Orlon
8. Wool
9. Cellulose
10. Terycot
11. Terywool
12. Cotelwool

II Women's

1. Rough
2. Smooth
3. Glossy

Garments

3.6c. Patterns

Have pieces long shirt Salwar Kameez Stretch Ball Net- Full Half Mini Maxi Slings- (the Net-
post top shirt shirt shirt shirt) at post car- post

- 4. Patterns
- 5. Color
- 6. Color
- any other

III

Design

- a. Floral
- b. Abstract
- c. Striped
- d. Checked
- e. Submerged
- f. Red work
- g. Black work
- h. Painting
- any other

IV

Colors

- a. Red
- b. Blue
- c. Green
- d. Yellow
- e. Orange
- f. Violet
- g. White

Comments

S.No. Features Name Sleeve Length Shirt Jacket Knives Stretch Bell etc. Full Half Wind Wind Knives etc. Hook-
pane tan shirt shirt shirt shirt on pane pane pane

- b. Black
- 1. Pink
- 2. Navy.B
- 3. Any other
- V. Sleeve
 - a. Long sleeve
 - b. 3/4 sleeve
 - c. Full sleeve
 - d. Short sleeve
 - e. Puff sleeve
 - f. Bell sleeve
 - g. Ribbed sleeve
 - h. Ruffled sleeve
 - 1. Elastic
 - 2. Sleeveless
 - Any other

- VI. Hook Slit
 - a. Piping
 - b. Mass Zoning
 - c. Laced
 - d. Collar
 - e. Unbordered

Comments

316. **Patterns** **Items:** Blouse long shirt jacket trousers shirt vest- Full Half Full Blouse- One- Bot-
post ten shirt shirt shirt at post rare post

- f. Painted
- g. Felted
- any other

VII. Knitwear

- a. Low
- b. High
- c. Medium
- d. Broad
- e. V' neck
- f. Round
- g. Square
- h. Boat
- i. Sweet Heart
- j. Any other

14. Give the details regarding the jewellery you consider as fashionable ?

Jewellery

1.No. Jewellery Gold Silver Ivory Copper Brass Coral Pearl Opal Glass Plastic Thread Cloth Steel
stones

1. Necklace
2. Long chain
3. Short chain
4. Choker
5. Pendant
6. Press type studs
7. Screw type studs
8. Nose rings
9. Bangles
10. Brooches
11. Finger ring
12. Anklet

15. Among the listed factors which do you consider as the most important in the selection of jewelleries ?

- a. Taste
- b. Suitability to dress
- c. Attractive appearance
- d. Occasion
- e. Price
- f. Workmanship
- g. Fashion

Any other

16. Among the given essential accessories which do you consider as fashionable ?

S. No.	Accessories	Material					
		Rubber	Plastic	Leather	Wood	Glass	Cloth
1.	Matching watchstrap						
2.	Waistband						
3.	Brooches						
4.	Scarves						
5.	Matching hair band						
6.	Matching ribbon						
7.	Matching scarf						
8.	Goggles						
9.	Matching kerchief						
10.	Umbrella						
11.	Wreath						
	Any other						

17. What type of slippers do you consider as fashionable ?

		Type					
S. No.	Material	Plain		Decorative			
		High Heel	Medium Flat	High Heel	High Heel	Medium Flat	Flat

1. Leather
2. Rubber
3. Plastic
4. Cloth
5. Canvas
6. Any other

18. Among the listed varieties of handbags which do you consider as fashionable ?

S.No.	Material	Size		
		Large	Medium	Small

1. Leather
2. Plastic
3. Bead
4. Wire
5. Cane
6. Cloth
- Any other

19. Do you select the accessories according to

- a. Fashion
- b. Matching to figure
- c. Suitability to dress
- d. Taste
- e. Price
- f. Durability
- g. Comfort
- Any other

20. Among the listed hairstyles which do you consider as fashionable ?

- a. Putting up hair
- b. Leaving free
- c. Oneplait
- d. Twoplait
- e. Bobbed hair
- f. Using false hair
- Any other

21. What are the cosmetics do you think as fashionable ?

- a.
- b.
- c.
- d.
- e.
- f.

22. How far are you satisfied in following fashion ?

To a great extent

To some extent

Not at all

23. What is your opinion on "fashion repeats itself"?