



Cape Peninsula
University of Technology

**PETITE WOMEN:
THE REFLECTION OF CONFIDENCE FOR PETITE WOMEN THROUGH DRESS**

by

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at


the Cape Peninsula University of Technology

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Cape Town October 2010

DECLARATION

I, Claire Simone Bailey, declare that the contents of this dissertation/thesis represent my own unaided work, and that the dissertation/thesis has not previously been submitted for academic examination towards any qualification. Furthermore, it represents my own opinions and not necessarily those of the Cape Peninsula University of Technology.



Signed

25-10-10

Date

ABSTRACT

Petite women face many difficulties when purchasing clothing (Kam, 2006). This has been the common reaction expressed by a number of petite women all over the globe (Kam, 2006). Although there have been efforts made to accommodate petite women in South Africa(National Textiles Research brief, 2007) regarding clothing such as Edgars in particular there is still a large amount of petite women who feel dissatisfied. To test whether poorly fitted clothing does have a psychological effect on the petite women, interviews will be conducted with students attending CPUT and UCT. Research on theories revolving around the human mind and how the *perception of other people influence our own perceptions of our self image* were covered and the product of this research will be a new sizing system for petite women and a range of smart wear which allows women to express themselves age appropriately.

The apparel industry has been growing and has worked side by side with technology to address many problems concerning fit and have succeeded in many departments. The fashion industry has in fact paid little attention to petite individuals not recognizing the psychological effect it has on the consumer and could largely benefit if the industry concentrates more on fit, aesthetic and design problems.

ACKNOWLEDGEMENTS

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- Ursula Bailey for all the emotional and financial support during this year.
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- My supervisors and co-supervisors for their guidance and insight.

EDITOR: MICHEAL CORDES

- Worked for the Sunday Express newspaper as an advertising rep and learner reporter
- Was a freelance journalist specialising in the Fresh Produce sector for the last 12 years, which included being editor of his Fruit & Veg marketing magazine for 8 year

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1. INTRODUCTION

TOPIC AREA / FIELD

Fashion and psychology

TITLE

Petite Women:

The reflection of confidence for petite women through dress

PROBLEM STATEMENT

PROBLEM: *Petite women experience many difficulties when shopping for clothing. The main problem is that there are so many different sizes to consider and therefore the market cannot cater to all their needs. How can a group of people, regardless of the fact that they are in a minority just be dismissed? Along with the many difficulties petite women experience while shopping for clothes comes the psychological effect on them. Petite women are subjected to embarrassment when having to shop for clothing in the children's department and cannot express who they really are because of inadequate provision made by the apparel industry (Kam, 2006)*

KNOWLEDGE GAP: *This area is a niche market. Yes, a lot of research around the matter of petite sizes has been done as well as the psychological effect clothing has on an individual, yet no real solution has been found as there is still a gap in the market when it comes to variety, affordability and fit of petite women's clothing (Kam, 2006).*

CONTEXT: *On the premises of the Cape Peninsula University of Technology and the University of Cape Town there is an adequate amount of petite women who range between the ages of 18 – 30 measuring 1,6cm in length and below. My research will be based on the students attending Cape Peninsula University of Technology and the University of Cape Town as well as comparative market research in terms of sizing.*

PURPOSE STATEMENT

The purpose of this research is to explore the difficulties petite women experience when purchasing clothing and to investigate whether petite womens' measurements and childrens' measurements (Only the measurements in childrens' clothing petite women usually purchase) can be merged to create an ideal petite clothing size system. This study intends to research the psychological effect clothing has on petite women (Woodward, S: 26-28) studying at Cape Peninsula University and the University of Cape Town and to create a range which will not only be better suited for the petite but also allow petite women to express themselves adequately and age appropriately (Woodward, S. 67-68).

BACKGROUND TO RESEARCH PROBLEM

Petite women find many difficulties when having to purchase clothing (Kam, 2006). Petite women experience the most problems in apparel concerning fit, aesthetic appeal and design. Women use clothing to externalize their inner self to the outside world (Woodward, 2006) and not being able to wear age appropriate clothing would generally have a negative psychological effect. The research on Charles Horton Cooley's theory of "The looking glass self" states, "that human beings are moulded and influenced by the perception of others" (New World Encyclopedia, 2008). Therefore, the aim of this research is to investigate whether a new sizing system for petite women can be introduced and if a product, which will focus on allowing petite women to express themselves in an adequate manner, can be produced.

RESEARCH QUESTION

Do petite women experience a negative psychological effect as a result of poorly fitted clothes provided by the apparel industry?

SUB-QUESTIONS

- What influence does the imagination of what other individuals see, have on another individual's perception of their identity?
- In what way can the reflection of confidence benefit petite women?
- In what way can the re-evaluation of size charts for petite women in South Africa benefit them at the present time?

ARGUMENT

It is assumed that petite women vary too much in size and are too small a percentage to be adequately accommodated in respect to clothing sizes and fit within the apparel industry (Kam, 2006)

2 LITERATURE REVIEW

KEY CONCEPTS

Petite women: Women short in length (Kam.2006) 160cm and below. Women who do not measure more than 86cm around their hips

Sociology: Social mode of life. (OED, 1969:942)

Psychology: *Study of the human life and mind.* (OED, 1969:852)

THEORETICAL UNDERPINNING

Thomas Horten Cooley's theory of "The Looking Glass Self"
"Why Women Wear What They Wear", by Sophie Woodward

As human beings we are all affected by our surroundings and the interaction with other human beings. Our thinking is programmed in a way that feeds off the external

and affects the internal. Charles Horton Cooley, author of "Human Nature and Social Order" explains that a human being builds a self image on the basis of ideas. The social self is unpacked to reveal its nature as being a suggestive thought brought upon by the perceptions of others (Ritzer, 1989:54).

Cooley suggests that taking on a social role in society is the product of the imagination of people who, other than one's self, see the person in question. The image created in one's mind is the image built on the attitudes one experiences from the social circle one moves in. Not only the social circle one moves in but anyone for that matter. A social self of this sort might be called the reflected or the looking glass self (Horten Cooley, 1902:179)

Humans see their self images referring to dress, figure and face as a representation through dress and what we see is somewhat what we would like other people to interpret about ourselves. With this is the question as to what other people see and what we imagine them to see. We manufacture thoughts as to what others may imagine in their minds as to what they may interpret about our appearance, manners and character and we are variously affected by it (Horten Cooley, 1902:180-183).

Cooley goes on to divide the idea humans culminate about themselves into three principle elements:

- The imagination of our appearance to the other person
- His imagination of this judgment of that appearance
- The self-feeling which occurs from the two principles mentioned above (Horten Cooley, 1902:181).

The looking glass usually refers to one's own reflection but in the context of this theory it involves the reflection of one's self and the imagined judgement of the onlooker. As humans we don't judge ourselves and then feel pride or shame, we feel these emotions because of the effect we visualize our reflection might have on another human being. This is obvious as the reaction to our reflection makes a difference to how we might feel (Horten Cooley, 1902:184-185).

Women have used the form of dress to communicate various messages to their onlookers. The focus is on how clothing acts as a form of communication between the outside world and the individual. It is a way of projecting a certain image to the outside world which can thereby recognize the individual in a social category or role. Sophie Woodward the author of "Why Women Wear What They Wear," delves deep into the issues of why women choose the clothing that they do and how this choice can be driven by the judgment of other individuals. She also suggests that clothing materializes ideas of identity and that many aspects regarding fit and appearance contribute to how women feel when they wear clothing. Human beings, and in this case, specifically women have the opportunity to use their bodies as a canvas and clothing as art. This is similar to the way Mark Wigley a professor of architecture at Columbia University compares architecture to dress, focusing on the external structure which is a representative of the internal structure. Mark Wigley is also the author of "*White Walls, Designer Dresses*" (Woodward, 2007) which is used as a comparison to how women not only portray their inner self but how clothing is used as a tool to help explain their inner self by a way of non verbal communication (Woodward, 2007:21)

Illustrating a picture without the proper tools can result in a distorted picture; this could be interpreted in the wrong way by those who wish to view it. In the same way clothing should be properly fitted to the body of the wearer as this is a crucial part of dressing one's self and delivering the desired identity of the wearer (Woodward, 2007: 21).

Petite women are the most difficult area in the market to categorize in terms of sizing (Kam, 2006) and can therefore not be placed simply in a small, medium or large category. Studies have shown that women who are petite have been the most dissatisfied when it comes to clothing (Anon, 2007). The dissatisfaction does not only fall on the aesthetics and fit (Anon, 2007) but also reaches a psychological level (Woodward, 2006:83) As mentioned before, Sophie Woodward elucidates the portrayal of one's identity as very important (Woodward, 2006:22). We, as human beings do so by means of clothing which is the first connection we make to the world and the first visual image other individual's base their perceptions on (Horten Cooley, 1902:179).

According to Thomas Horten Cooley individuals imagine their own image built on the image of their on-looker (New World Encyclopedia, 2008) and in this way substantiate the fact that clothing which does not adequately fit can bring across a miss representation of an individuals' actual self. One starts to question who one really is when other people may have a different view. Power dressing during the 1980's gave women the opportunity to convey a more assertive, more confident representation through their clothes. This method of conveying a particular image of one's inner self can be applied in the same way to give the petite woman a sense of being "taller" not in physique but in character.

Many designers such as Ralph Lauren and stores such as Banana Republic, Jenny Button, Jo Borket and Edgars have incorporated smaller sizes which cater to petite women but the price ranges are still only aimed at the high end customer. These still only pertain to size 6 which is a standard 77cm bust, 66 waist and 86 hip. For the most part petite women who still have a problem finding clothing ranging from a size 4 to size 2 opt for shopping in the children's department to find what they need(interviews). In South Africa a size 4 is very hard to find (interviews with petite women). This poses the problem and risk to retailers who stock small sizes such as size 4 – size 2. These are a small minority, in fact, only 10percent of the apparel industry.

The Anthropometry method of measuring the body will be more laborious (Anon, 2007) for the supplier but this would be more beneficial to the petite customer because it would bring down the costs tremendously in terms of purchasing clothing which in turn will ensure loyal customers.

3. METHODOLOGY

Information will be obtained by interviewing and handing out questionnaires to 50 students on Cape Peninsula University of Technology and 50 students at the University of Cape Town

With the information obtained from these "tools" I will categorize the size charts and area of difficulties petite women experience when shopping for apparel. The interviews and questionnaires will also include options as to what their interpretation

of a strong individual is and how many of these petite women would like to be represented as strong women and if this would have an effect on how they see themselves. Questions on where they shop for clothing, what they buy and whether they buy clothing from the children's department will be presented in the questionnaires and I will also be measuring each of the students from these two Universities.

4. PRODUCT

The product of my research will be cocktail wear including pants and dresses which are based on 3 iconic historical figures namely Queen Boudicca (HUK, 2003), Joan of Arc, as well as incorporating the style of Queen Victoria of the 19th Century (Britannia, 2007). These women all had one thing in common which was that they were strong in character. The aim of my range of cocktail wear for petite women is create a range which not only is suited for the smaller framed women but also to represent strength. Through my range a petite woman can have the opportunity to feel strong and powerful even though their physique is small. The information obtained through my research will help retailers and designers understand that there is a definite gap in the market and that a new measuring system for petite women should be incorporated into the South African fashion industry (National Textiles Research brief, 2007). Looking at stores that have excess clothing in extra large and large sizes that has not been sold will also be taken into account and can be taken apart and used to create petite garments. This will not only be beneficial to the retailer who sits with unsold stock but also addresses the issue of sustainability and brings down the costs for making petite clothing even more.

DELINEATION OF THE RESEARCH

- An investigation on petite women's measurements on the premises of CPU and UCT will be documented.
- Research on stores which stock petite clothing will only be conducted in Cape Town.

- Waterfront, Canal Walk, Golden Acre and Cavendish which specifically house petite clothing will be investigated.
- Petite women who measure more than 86cm around the hips will not be included for the purpose of this research proposal as this does not fall under the category my research is aimed at.

SIGNIFICANCE OF THE RESEARCH

This research proposal will be beneficial not only to the apparel industry but also to petite women. The gap in the apparel industry for petite women's clothing has lessened in the past few years yet there is still a lot of dissatisfaction among petite women who still have to search far and wide to be adequately satisfied concerning fit, variety and affordability of clothing.

SUMMARY

Petite women face many difficulties when purchasing clothing (Kam, 2006). This has been the common reaction expressed by a number of petite women all over the globe (Kam, 2006). Although there have been efforts made to accommodate petite women in South Africa(National Textiles Research brief, 2007) regarding clothing such as Edgars in particular there is still a large amount of petite women who feel dissatisfied. To test whether poorly fitted clothing does have a psychological effect on the petite women, interviews will be conducted with students attending CPUT and UCT. Research on theories revolving around the human mind and how the perception of other people influence our own perceptions of our self image were covered and the product of this research will be a new sizing system for petite women and a range of cocktail wear which allows women to express themselves age appropriately.

The apparel industry has been growing and has worked side by side with technology to address many problems concerning fit and have succeeded in many departments.

The fashion industry has in fact paid little attention to petite individuals not recognizing the psychological effect it has on the consumer and could largely benefit if the industry concentrates more on fit, aesthetic and design problems.

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DECLARATION

I, Claire Simone Bailey, declare that the contents of this dissertation/thesis represent my own unaided work, and that the dissertation/thesis has not previously been submitted for academic examination towards any qualification. Furthermore, it represents my own opinions and not necessarily those of the Cape Peninsula University of Technology.

Signed

Date

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SCHEDULE

Date	Practical	theory
April 12 -18		
April 19 -25	Patterns: Mockup: TD : Schedule: design 1	Chapter 2
April 26 - 02	garment 1: design 2	Chapter 2
May 03 - 09	Patterns: Mockup 2: TD : design 4	Chapter 2
May 10 - 16	garment 2 : desgin 5	Chapter 3
May 17 - 23	6 design boards + individual marking	Chapter 3
May 24 - 30	Moderation	
May31 - June 06	Patterns: Mockup 3: TD :	
June 07 - 13	garment 3	Chapter 4
June 14 -20	Designs 6 + 7	Chapter 4
June 21 - 27	Patterns: Mockup 4: TD : design 4	Chapter 4
June 28 - July 04	design 8	chapter 4 & 5
July 05- 11	Patterns: Mockup 5: TD	chapter 5
July 12 - 18	design 9	Chapter 5 + 6
July 19 - 25	garment 5	
July 26 -Aug 01	Patterns: Mockup 6: TD	
Aug 02 - 08	garment 6	
Aug 09 - 15	Patterns: Mockup 7: TD	
Aug 16 - 22	65% products done	
Aug 23 - 29	Moderation 25 + 26	
Aug 30 - 05 Sept	Patterns: Mockup 7: TD	
Sept 06 -12	garment 7	
Sept 13 - 19	Patterns: Mockup 8:	
Sept 20 - 26	garment 8	
Sept 27 - 03 Oct	Patterns: Mockup 9:	finalisation of chapters
Oct 04 - 10	garment 9	finalisation of chapters
Oct 11 - 17	Finalise all garments	finalisation of chapters
Oct 18 - 24	Finalise all garments + hand in booklet	

	Hand in thesis 25	Hand in thesis 25
Nov 1 - 7	Hand in exhibition drawing	
Nov 8 -14		
Nov 15 - 21	Moderation 16 +17	
Nov 22 - 28		
Nov 22 - 28		
Nov 29 - 05 Dec		
Dec 06 – 12		

Chapter 1

1.1 INTRODUCTION

Petite women experience many difficulties when shopping for clothing. The main problem is that although many sizes are being catered for, their particular size, at the lower end of the sizing chart, is not. Being a petite woman myself, I am appalled that this group of women has been neglected and along with the many difficulties petite women experience while shopping for clothes, come the psychological effects as well (Kam, 2006). These psychological effects are what people experience when validating themselves and adopting the perceptions of other individuals.

Designing apparel for petite women is a niche market and a great deal of research around the matter of petite sizes has been done, as well as the psychological effects clothing has on an individual. Yet, no real solution has been found as there is still a gap in the market when it comes to variety, affordability and fit of petite women's clothing (Kam, 2006). This is very evident in the South African apparel market as little has been done to accommodate petite women.

Attending the Cape Peninsula University of Technology and the University of Cape Town there are an adequate number of petite women who range between the ages of 18 – 30 measuring 1,6cm in height and below. My research is based on 50 students attending these two institutions in the Western Cape, as well as comparative market research in terms of sizing. The focus is on petite women students.

The purpose of this research is to investigate the difficulties petite women experience when purchasing clothing and to determine whether their measurements and children's measurements - only the measurements in childrens' clothing petite women usually purchase - can be merged to create an ideal petite sizing system. This study intends to research the psychological effect clothing has on these petite

women struggling to find appropriate clothing, (Woodward, 2006: 26-28) and to create a range which will not only be better suited for the petite but also allow petite women to express themselves adequately and age appropriately (Woodward, 2006: 67-68).

Petite women experience many difficulties when having to purchase clothing (Kam, 2006). Petite women experience the most problems when shopping for apparel, according to informal interviews that I have conducted with a number of petite women and speaking from my own experience, concerning fit, aesthetics and design. Women use clothing to externalize their inner self to the outside world (Woodward, 2006: 68) and not being able to wear age appropriate clothing could generally have a negative psychological effect, to which as a petite woman, I can attest. The research on Charles Horton Cooley's theory of "The looking glass self" states that human beings are moulded and influenced by the perception of others (New World Encyclopedia, 2008). Therefore the aim of this research is to investigate whether a new sizing system for petite women can be introduced and if a product, which will focus on allowing petite women to express themselves in an adequate manner, can be produced and whether this improves petite women's self-esteem.

1.1.1 RESEARCH QUESTION

Do petite women experience a negative psychological effect as a result of poorly fitting clothes provided by the apparel industry?

1.1.2 SUB-QUESTIONS

1. What influence does the imagination of what other individuals see, have on another individual's perception of their identity?
2. In what way can the reflection of confidence benefit petite women?
3. In what way can the re-evaluation of size charts for petite women in South Africa benefit them at the present time?

In Chapter Two, I will be discussing literature that outlines Charles Horton Cooley's theory of "The Looking-glass Self", which explains how human beings are affected by their surroundings and the interaction with other human beings. In Chapter three, I will be discussing the methodology, where I analyse the benefit of the reflection of strength for petite women. Chapter Four deals with product development and Chapter five concludes and summarises what I have accomplished in this research.

Chapter 2

LITERATURE REVIEW

2.1 What influence does the imagination of what other individuals see, have on another individual's perception of their identity?

The aim of this research is to investigate the fit of apparel of petite women, measuring 160cm and under, and the psychological effects misrepresentation has on their identity. The purpose of this section is to provide a theoretical framework to support my research in the hope of answering the question of whether the imagination of what other individuals see has an influence on another individual's perception of their identity.

As human beings we are all affected by our surroundings and the interaction with other human beings. Our thinking is programmed in a way that feeds off the external and affects the internal. Charles Horton Cooley, author of "Human Nature and Social Order" (1964) explains that a human being builds a self image on the basis of ideas. The social self is unpacked to reveal its nature as being a suggestive thought brought upon by the perceptions of others (Ritzer, 1989:54). Like Max Weber a German sociologist and social scientist, who made essential contributions to the study of sociology and concluded that it was fundamentally concerned with understanding the meanings that persons attribute to their actions.

A sociological point of view on the identity of human beings came into existence in the early part of the twentieth century in the work of Charles Horton Cooley. He used his own children as his test subjects which provided him with conclusions about the social self. Cooley developed the concept of the *looking-glass self*, which declares that individuals are greatly affected in their own actions by the way they imagine that others see them. For Cooley, this mirroring effect extends to our uneasiness about our "appearance, manners, aims, deeds, character, friends, and so on" (Horten

Cooley, 1964:169). Being petite or short has its advantages and disadvantages. Short people's syndrome as a disorder is typically more common in males. It results in the short person's feeling that society looks down upon them for being short. Characteristics include, in any combination, talking loud, bringing other people down, excessive pride/cockiness, and sometimes (*my personal favourite*) climbing on tall objects, all in a futile attempt to feel bigger. This definition simply proves that there are shorter people who find it difficult adjusting with their height and this feeling stems from the perception they think other people have of them (Other free Encyclopedias, 2010).

More broadly, there is a long tradition in modern social theory in which the concept of self is linked to individualism, personhood, and identity, and because of the modern society in which we live today these concepts of self are shaped and influenced but also bear the consequences of modernity.

Cooley suggests that taking on a social role in society is the product of the imagination of people who, other than one's self, see the person in question. The image created in one's mind is the image built on the attitudes one experiences from the social circle one moves in. Not only the social circle one moves in but anyone for that matter. A social self of this sort might be called the reflected or the looking glass self (Horten Cooley, 1964:179). According to my own experiences of people's perceptions, being petite, short and small in physique has meant being ridiculed most of the time. I can safely assume therefore, that my own experiences are not unusual and other petite women would endure the same reactions. This ties in with the theory that one's self image is sewn from the thread provided by another's perception (Net Industries, 2010).

Humans see their self images referring to dress, figure and face as a representation through dress and what we see is somewhat what we would like other people to interpret about ourselves. From this the question arises as to what other people see and what we imagine them to see. We manufacture thoughts as to what others may imagine about our appearance, manners and character and we are variously affected by it (Horten Cooley, 1964:180-183).

Petite women are faced with various problems concerning fit and aesthetics. When we as human beings cannot represent ourselves as who we truly are a sense of identity is lost. Fashion is one of the easiest ways to present one's identity to the world and most people express who they are through their clothing (MacNeil-Lehrer Production, 2010).

Cooley goes on to divide the ideas humans cultivate about themselves into three principle elements:

- The imagination of our appearance to the other person
- His imagination of this judgment of that appearance
- The self-feeling which occurs from the two principles mentioned above (Horten Cooley, 1964:181).

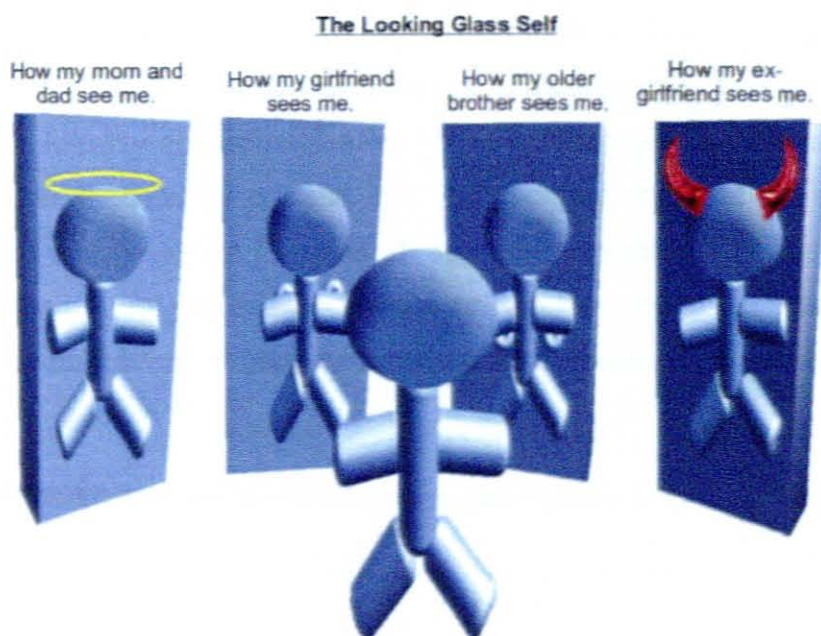


Figure 2.2

Copyright, The Looking Glass Self, 2010.

This is a drawing depicting Cooley's notion of The Looking-Glass Self. It depicts an individual looking in mirrors that reflect images of him, but from the perspective of four different people. (Wikipedia Commons, 2010)

Figure 2.1 illustrates how an individual looks in four different mirrors and sees the images reflected as those of four different people's perspectives. The looking glass usually refers to one's own reflection but in the context of this theory it involves the reflection of one's self and the imagined judgement of the onlooker. As humans we don't judge ourselves and then feel pride or shame, we feel these emotions because of the effect we visualize our reflection might have on another human being. This is obvious as the reaction to our reflection makes a difference as to how we might feel (Horten Cooley, 1964:184-185). He held that this process is one that lives mainly in the imagination of one's mind.

The formation of the self occurs, Cooley argued, through "primary groups"—the family, schools, the immediate community, and so on— these groups are the immediate people who shape the individuals thoughts about themselves through their interactions with one another. The outcomes of these interactions mould the individual and allow them a space in society. These primary groups are the result of the personal identity and principles we as humans create for ourselves and transmit into the larger "secondary groups" that form society and that are characterized by relationships which are not those of an immediate relation. The sense of self is the product of the natural process of growing up and learning about one's self but also a product of socialization in which this process also develops (Net Industries, 2010).

Women have used the form of dress to communicate various messages to their onlookers. The focus is on how clothing acts as a form of communication between the outside world and the individual. It is a way of projecting a certain image to the outside world which can thereby recognize the individual in a social category or role. Sophie Woodward the author of *Why Women Wear What They Wear, 2007* delves deep into the issues of why women choose the clothing that they do and how this choice can be driven by the judgment of other individuals. She also suggests that clothing materializes ideas of identity and that many aspects regarding fit and appearance contribute to how women feel when they wear clothing. Human beings, and in this case specifically women, have the opportunity to use their bodies as a canvas and clothing as art (Woodward, 2007:21) This is similar to the way Mark Wigley a professor of architecture at Columbia University compares architecture to dress, focusing on the external structure which is a representative of the internal structure. Mark Wigley is also the author of "*White Walls, Designer Dresses*"(Woodward, 2007) which is used as a comparison to how women not only portray their inner self but how clothing is used as a tool to help explain their inner self by way of non verbal communication (Woodward, 2007:21)

Illustrating a picture without the proper tools can result in a distorted picture; this could be interpreted in the wrong way by those who wish to view it. In the same way, clothing should be properly fitted to the body of the wearer as this is a crucial part of dressing one's self and delivering the desired identity of the wearer (Woodward, 2007: 21).

Petite women are the most difficult area in the market to categorize in terms of sizing (Kam, 2006) and can therefore not be placed simply in a small, medium or large category. Studies have shown that women who are petite have been the most dissatisfied when it comes to clothing (Anon, 2007). The dissatisfaction does not only stem from the aesthetics and fit (Anon, 2007) but also reaches a psychological level (Woodward, 2007:83) As mentioned before, Sophie Woodward elucidates the portrayal of one's identity as very important (Woodward, 2007:22). We, as human beings do so by means of clothing which is the first connection we make to the world and the first visual image on which other individual's base their perceptions (Horten Cooley, 1964:179).

According to Thomas Horten Cooley individuals imagine their own image built on the image of their on-looker (New World Encyclopedia, 2008) and in this way substantiate the fact that clothing which does not adequately fit can bring across a misrepresentation of an individual's actual self. One starts to question who one really is when other people may have a different view. Power dressing during the 1980's gave women the opportunity to convey a more assertive, more confident representation through their clothes. This method of conveying a particular image of one's inner self can be applied in the same way to give the petite woman a sense of being "taller" not in physique but in character. A school of sociological research became familiar with the concept that human behaviour is concluded to be not only by the objective facts of a situation but also by the significance and meanings people give these situations.

Fashion is a form of communication that is dealt with not only on an occasion but every day. Regardless of the fact that many people claim to have no interest in fashion they do in fact choose an item of clothing everyday to suit the day's events and this says a lot about them and how they feel. Fashion is very public as it reveals the person wearing the clothes to the world every day. Clothes categorize people. It is easy to distinguish a person who belongs to a certain group by means of their attire. Hippies have a certain style, Goths have a certain style and so stereotypes are created to differentiate between the groups. For instance, a businessman might look at a boy with green hair and multiple piercings as a freak and an outsider but to another person, the boy is a strict conformist. He dresses a certain way to deliver the message of rebellion and separation, but within that group, the look is uniform (Anon, 2010).

Acceptance or rejection of a style is a reaction to the society we live in. The relevance with the above paragraph to my research is that fashion is in fact a big part of our society and can alter a person's perception of the wearer. A petite women cannot change the fact that they are short but should at least be able to represent their true identity with clothing that is properly suited to their stature (Anon, 2010).

"Fashion is a language which tells a story about the person who wears it. Clothes create a wordless means of communication that we all understand," according to Katherine Hamnett, a top British fashion designer (Anon, 2010).

Fashion is not only important to serve as a purpose of self expression but allows people to try on many roles in life. It's a way of measuring a mood that can be useful in many aspects, culturally, socially, even psychologically. Petite women should also be allowed to choose their clothing fashionably and fit appropriately to convey the important and accurate message of identity that *all* people so conscientiously strive to do (MacNeil Lehrer Production, 2010).

To conclude this chapter the theory of the Looking Glass Self by Charles Horton Cooley together with the theories about what women wear by Sophie Woodward it is evident that clothing does have an effect on what peoples' assumptions are of other individuals and how this in turn affects one's own perception of one's self. Relating this to my research I can conclude that petite women would be misrepresented in their identity when wearing clothing which is not adequately suited for them.

In Chapter Three I will be discussing the inspiration for my collection and how the influences of selected prominent historical women can reflect strength through dress. Chapter Three also examines the work of Christian Decamin who designs for House of Balmain, while the influence of 1980's power dressing becomes visible in my collection. The data collection obtained through my research will also shed some light as to how petite women feel about clothing which represents strength of character as well as the availability of clothing in South Africa.

Chapter 3

METHODOLOGY

3.1 The reflection of confidence for petite women.

The aim of this chapter is to reflect on three iconic historical figures, namely Queen Boudicea, Joan of Arc and Queen Elizabeth 1. These three iconic, historical figures will act as a reflection of what they had in common, which in my view is strength. I will give a short background on each of these women to illustrate the roles they played in history and why they were seen as icons who reflected strength in character in their era. I will discuss works of *House of Balmain* who use the same elements and explain how the role of the 1980's 'power dressing' played a role in improving women's confidence, or at least the impression of strength it conveyed as women entered the business world and competed with men. All data collected from surveys conducted will serve as a foundation for the new petite sizing chart and also shed light on how petite women feel about purchasing poorly fitted clothing.

The creative process is initiated by reflecting on three iconic women: Queen Boudicea, Elizabeth I and Joan of Arc. The reason for creating a range specifically suited for petite women which portrays strength is not only to cater for petite women as they are not adequately provided for in South African retail stores (information from surveys) but also to allow petite women to psychologically feel as though they are "tall in character" even though their physique does not. Selection of the three women was based on their different types of leadership, their grandiosity and how society was influenced by their extraordinary strengths as women of their era. In a time when women were not usually seen as rulers nor given much power, these women were so revered that they commanded complete respect from all.

INSPIRATION

3.1.1 BOUDICEA



Figure 3.1.1.1

Artist unknown, Queen Boudicea, 1907

(Britannica, 2006)

Prasutagus was ruler of the Iceni tribe during the 1st Century near Norfolk in England and was married to Boudicea. He died a sudden death and left his queen to rule the kingdom. He left behind a will and testament that stated that a portion of his kingdom would be served to Rome and the other portion would be promised to his family he had left behind. While Boudicea and her two daughters were entitled to their inheritance the Romans were greedy and wanted to rule all the territories of Eastern England (1st Century AD). Boudicea was not happy with this decision and refused to

hand over her rightful inheritance. The Roman soldiers were then ordered to brutalise and rape Boudicea and her daughters (Pagewise, 2002).

Boudicea was no doubt disgusted by the treatment of the Romans and gathered a troop, who were neighbouring tribes to avenge the Romans and reclaim her kingdom. Boudicea had assembled an army which consisted of 100,000 soldiers and targeted a city where retired Roman soldiers and their families were residing. The city was torched with nothing left to spare. The Romans began to assemble more troops and eventually defeated the Queen but rather than give the Romans the satisfaction of victory Boudicea and her daughters committed suicide. Today Boudicea, warrior Queen of the Iceni tribe, is regarded as a patriotic Briton and heroine, a woman and a leader who stood her ground against foreign invasion (Brittanica, 2006).

There is no question that this woman who was treated more like a peasant by the Romans than a queen was brave and strong enough to lead an army through a war. This gained her many followers and she is still commemorated to this day for what she did. Queen Boudicea was a wild and fiery woman and as seen in figure 3.2 depicted in this picture she preferred to keep things simple when it came to attire. She was an active warrior queen and this would mean that time for pretty dresses had to be put on the back burner while she was on the frontline in war. Boudicea wears a simple white and red cape tied at the front of her neck. Her dress maroon and purple and long in length decorated around the edges with fringing and studs. She wears a lot of gold bangles on her wrist and upper arm and neck. The bodice of her dress is also made of gold and decorated with gold belts. Her sword rests in a scabbard on her left side. She also has a gold band on her head. She wears leather and gold sandals twisted around her legs above her ankles (Brittanica, 2006).

3.1.2 ELIZABETH I



Figure 3.1.2.1

Unknown artist, Queen Elizabeth of England, 16th Century. Florence

Queen Elizabeth of England, showing the queen adorned in Renaissance fashion with pearl choker and pendant and a series of longer necklaces, portrait in oil by an unknown English artist, 16th century; in the Pitti Palace, Florence.

(Greenblatt, 2010)

The 16th Century was known to be devoted to Queen Elizabeth 1 in England. Although her small kingdom was evidently divided, her courage and majestic self-display inspired a society of complete loyalty and in her time of ruling England she helped unify the nation against foreign enemies. The adornment by her countrymen

and women wasn't a natural evolution but was carefully manipulated by campaigns which reflected Queen Elizabeth 1 as "the glittering symbol of the nation's destiny".

This political symbolism, common to monarchies, had more substance than usual, for the queen was by no means just a face that stood for a silent party. While she did not exercise the absolute power of which Renaissance rulers dreamed, she persistently upheld her authority to make critical decisions and controlled policies concerning the state and the church which was a very influential part of society during that era. The latter half of the 16th century in England is justly called the Elizabethan Age: rarely has the collective life of a whole era been given so distinctively personal a stamp (Greenblatt, 2010)

Long before her death she had transformed herself into a powerful image of female authority, regal magnificence, and national pride, and that image has endured to the present (Greenblatt, 2010).

In Figure 3.1.2.1 Queen Elizabeth wears a very lavish dress. The fabric appears to be heavy and grey in colour with flower motifs. The sleeves of the dress are long and shaped in a leg of mutton, reminiscent of the renaissance era. Her neck and chest are framed with a neck ruff also a very prominent feature during her reign. The bottom of the dress is pumpkin shaped and is generally made of a large amount of fabric. She wears many strings of pearls around her neck which also indicates that she is in position of power or extremely wealthy (Brittanica, 2007)

The Elizabethan range for my collection will depict those same qualities as Queen Elizabeth did. Dresses in rich coloured fabrics paired with softer neck pieces. Strongly structured dresses with strong shoulder lines together with structured jackets which cover up more of the body as Queen Elizabeth did but the form of the clothing will still imply a very strong personality with a feminine edge (Greenblatt, 2010)

3.1.3 JOAN OF ARC



Figure 3.1.3.1

Jean-Auguste-Dominique Ingres, *Joan of Arc at the Coronation of Charles VII in Reims Cathedral*, 1854, Paris.

(Brittanica.com, 2010)

Joan of Arc is one of the most remarkable people to ever live and her name is easily recognized by many people in the world today. Joan's life and history are also the best documented of anyone who has ever lived outside of modern times. However, most people are not aware of all that this simple young woman from a small town in eastern France accomplished in her life and death.

Joan saved her people and united all of France by winning several important battles at Orleans and Patay in what is now known as the Hundred Years War. Joan fought for France to be an independent country and not be ruled under the English. The war which seemed to be in favour of the English was turned around to be in favour of the French. Joan was despised by the English who mocked her for being a woman fighting the wars for the French but was greatly loved by the people for whom she fought. The English ultimately captured her and manipulated the trial under the sponsorship of the Church to justify burning her at the stake. Twenty-five years later the way the trial was conducted for Joan was revealed and another trial at the same church was held to pardon her of all the crimes for which she was tried. Joan was then declared a sacrificial victim of the war or in other words a martyr. In 1920 Joan had officially been deemed Saint Joan by the same church that tried and convicted her, punishing her by death. She remains one of the most beloved figures in all of history (Brittanica.com, 2010).

Today after so many years when Joan of Arc is mentioned one tends to think of a young woman who was brave enough to go against all the odds to fight for France. She believed that she was the woman who would lead France to victory. Her courage and strength not only presented itself physically by her fighting in the war but as a woman who prevailed against all the norms and laws of those times. Hated by the opposition for her victories, she was looked up to by her own people (Brittanica.com, 2010).

In Figure 3.1.3.1 Joan of Arc stands tall with what seems to be a flag pole. She wears her metal armour which she undoubtedly wore to war. Around her waist she wears a patterned robe and an axe and sword are attached to her armour. The people behind her seem to look up to her as though they were admiring her. Although this was the coronation of Charles in Reims Cathedral this picture captures Joan of Arc which says that she was a very important and respected figure in society

and as the background reveals they indeed were very much astounded by her bravery.

The inspiration for my range for Joan of Arc comes from her armour. The armour which signified strength and courage of one woman who succeeded in many ways against all odds will be a common element visible in this category. The collection will be very structured with a masculine feel but will still keep the sleek sexiness a woman should feel in any garment she wears.

3.1.4 1980'S POWER-DRESSING



Figure 3.1.4.1

Unknown photographer, 1980's vintage, 1980

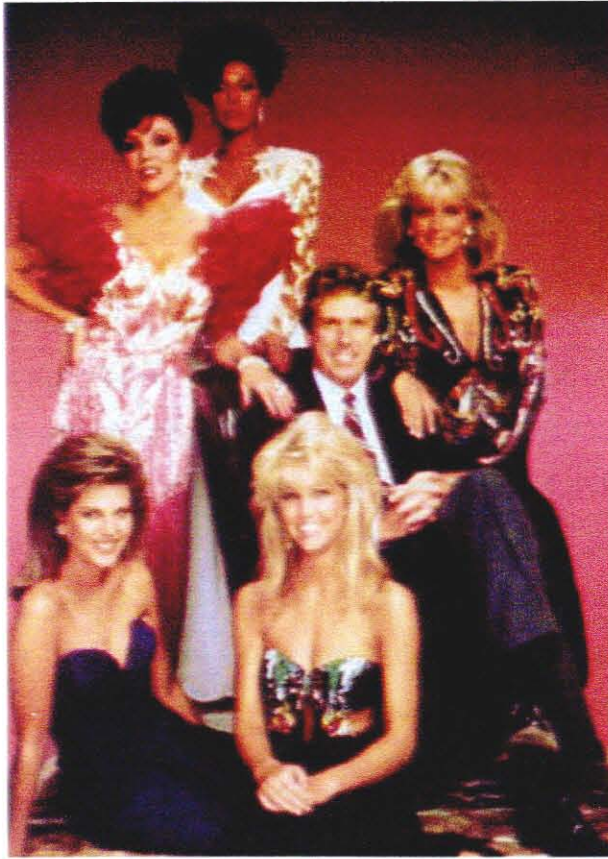


Figure 3.1.4.2

Unknown photographer, *Dynasty*, 1980. New York

(Weston Thomas, 2006)

Another influence on my range was the 1980's trend of power dressing. Women of this era began to feel that they could at last choose from one of the many contrasting looks available. The detail look that was the most powerful over the decade was the wide shoulder. Fashion history reveals that the 80's fashion look was a tailored, structured and masculine look. It was hard to go anywhere without at least a jacket, but preferably a complete suit. This was influenced by several movements including media influence on 1980s fashion through the popularity of TV

dramas like 'Dynasty' and 'Dallas'. Costume dramas brought fashion into real everyday eighties life. Power dressing, lent a significant feeling that a woman could be anybody she chose to be (Weston Thomas, 2006).

In figure 3.6 'Dynasty' the 1980s television fantasy soap series promoted fashions which enlarged the shoulder. One of the main characters was played by the naturally broad shouldered film star Linda Evans (Weston Thomas, 2006).

The examples analysed in this chapter will provide inspiration for my range and the focus will be explained in the next chapter. The use of attention drawn to the shoulder line is an evident element in my collection and this is drawn from the 1980's Power dressing era. Together with elements from each of the Iconic women I have chosen to base each of my categories on, I will be able to build up a range of garments which will reflect strength in each specific group namely Boudicea, Elizabeth 1 and Joan of Arc. The 80's was a decade where women wanted to be noticed and respected, a time when women could use the form of dress to emulate who they were on the inside and convey it on the outside. This is the same manner in which I would like to approach my garments; to ensure that the petite women my range would dress feel the sense of the person they are on the inside, would also reflect strongly on the outside, regardless of their smaller than average body type (Weston Thomas, 2006).

3.1.5 BALMAIN



Figure 3.1.5.1

Christophe Decarnin, *Armouring the Body*, 2009. Milan

(The Fashion Spot, 2010)

Christophe Decarnin's artistic background can be traced back to Thierry Mugler and Azzedine Alaia, both of whom delighted in the sparkling play between flesh and fabric. Decarnin is the most direct extension of this legacy. In fact we have already seen the rampant appropriation of Decarnin's stylized armouring of the body on Ghesquiere's runway figure 3.1.5.1 - the armour-like dresses mimic careful contouring. Decarnin's clothes retain that sensual mix, a sense of enthusiasm and defiance that burns in one's soul (The fashion spot, 2010).

Decarnin is trying to bring in a different kind of angle on broadcasting inner emotion for woman. It appeals to the kind of woman who wants to be noticed loud and clear

and not just be passively objectified. In this regard, Decarnin is a conceptual designer. The women who wear Decarnin's clothes are in control of the means of their exteriorization; these women wear his dresses with the right attitude which is required for these vigorously narrow silhouettes. "They are not overconfident as much as they are acutely self-aware" (The fashion spot, 2010).

This type of conceptual design is the approach I would like to use to achieve the result of combining the exterior and interior, body and spirit to allow the petite woman to feel and look confident (The fashion spot, 2010). The connection between my range and Decarnin's is that I too want to create garments which objectify what women truly feel about themselves and allow this to project through what they wear. In this case the petite woman should be able to exude confidence and feel that their physique shouldn't alter the onlooker's perception of who she really is.

3.3 DATA COLLECTION

Interviewing and handing out questionnaires to 50 students on the Cape Peninsula University of Technology campus and 50 students at the University of Cape Town, I was not successful in finding the complete 100 but narrowed it down to 60 students over all. My findings revealed that all 60 students were not happy with the fact that searching for clothing was always a tedious process. This would confirm my first assumption that petite women are not adequately accommodated in terms of women's clothing. Most of the women I spoke to agreed that casual clothing was easier to find than formal clothing such as evening gowns and semi formal pants.

I divided the information into categories and grouped the student's measurements and placed them according to their sizes. In table 3.10 it concluded that 60 % of the students fell into the average petite 6 size, 30% in average petite size 4 and 10% in the petite 2 (including myself). I came to an average of each of the categories and have now created a new sizing system based on these sizes seen in Table 3.9

Table 3.2 NEW PETITE WOMAN'S SIZE CHART

	PETITE 2	PETITE 4	PETITE 6
BUST	79	80	81
WAIST	62	64	66
HIP	81	83	85

Conducting the informal interviews with other petite women was an indication that a need for a new sizing system was evident. The general feeling amongst petite women concerning the amount of clothing available to them was equivalent. There just isn't enough. Eighty percent of the students confirmed that they do purchase clothing at the pre-teens section and are usually dissatisfied by the styles and cuts of the garments. 15 percent of the students would generally have clothing altered or try and alter the garments themselves and 5% buy what is available as "petite" garments and wear the clothing as is.

The general feeling concerning whether petite women would want to be represented as strong women through their clothing was affirmative. Together with my own opinion on this matter I agree that being represented properly through one's clothes is very important. Upon presenting them with a few of my designs for my collection an almost unanimous decision was that they would love to wear one or more of the proposed garments. The few that weren't very interested in the garments were those who felt clothing is just a form of covering the body and doesn't mean anything. I beg to differ on that point as the proof in how wearing proper fitted clothing can alter one's own mood and the perception of others prove that it does play a certain effect on one's psyche.

The product of my research will be semi smart wear including pants and dresses which is based on the three iconic, historical figures namely Queen Boudicea (HUK, 2003), Joan of Arc, as well as incorporating the style of Queen Elizabeth of the 16th Century (Britannia, 2007). These women all had one thing in common which was that they were strong in character. The aim of my range of semi smart wear for petite

women is to create a range which not only is suited for the smaller framed women but also to represent strength. Through my range a petite woman can have the opportunity to feel strong and powerful even though her physique is small. The information obtained through my research will help retailers and designers, such as myself, understand that there is a definite gap in the market and that a new measuring system for petite women should be incorporated into the South African fashion industry (National Textiles Research brief, 2007).

In Chapter 4 I will be discussing the manner in which strength is represented in my collection of garments and analyse and explain the data obtained to create a new sizing system for petite women. The link between theory and practical will be visible in this chapter as an explanation of each garment and the narrative behind it will be explained and documented in my collection.

Chapter 4

Product Development

4.1 The reflection of confidence through dress and re evaluation of size charts for petite women.

The aim of this chapter is to reflect elements of three iconic historical figures, namely Queen Boudicea, Joan of Arc and Queen Elizabeth 1 which will feed into my range of cocktail wear for petite women and to test whether my styling of clothing has an effect on how a petite women projects herself. The three iconic historical figures will act as a reflection of what they all had in common, which in my view was confidence. I will give a short background on each of them to illustrate the roles they played in history and why they were seen as icons, as women with character in their era. This will then provide me with the knowledge to construct garments better suited for the petite individual and test whether these garments allow these women to portray confidence and strength.

4.1.1 FIELD

The particular area of study for my research is fashion design, petite women and how through dress they can change their perceptions of others in turn changing their own perceptions of themselves. I will explain the test for this later in the chapter.

4.1.2 APPROACH

A qualitative and quantitative approach was taken as I needed a platform of measurements to ensure the best fit for different sized petite women. It was necessary for me to obtain measurements and categorize them to produce a range as best fitted for these particular petite women

The creative approach is based on the three iconic women and is divided into three categories; Boudicea, Elizabeth I and Joan of Arc. The reason for creating a range of semi-smart wear specifically suited for petite women which portrays confidence is to not only cater for petite women as they are not adequately provided for in South African retail stores (information from surveys) but also to allow petite women to

psychologically feel as though they are tall in character even though their physique does not reflect this attribute.

4.1.3 METHOD

By means of interviewing and measuring students from two Universities in Cape Town I intend to categorize the specific sizes of the petite women according to the new sizes. I will then interpret this information and proceed to my product range to test whether these garments do have an effect on the petite woman

The method of application for my research was action research as petite women struggle to find clothing and have limited options as to where they can purchase clothing because of fit and this in turn, neglects to show their true inner reflection. Finding a practical solution for this problem will entail interviewing petite women to gather information about their size and preferences and using inspiration from the past.

4.1.4 DATA ANALYSIS

Information obtained for primary data was obtained through interacting with people to obtain information about how they feel about the availability, style and fit of petite clothing. My secondary data entails using visual references of prominent women in history as inspiration to build up a range for petite women to reflect strength in character.

I intend to gather this information by doing Primary research using surveys with 100 students attending Cape Peninsula University as well as UCT. I will also do informal interviews to gather information on the general feeling among petite women about what clothing retail stores have to offer them. Using the traditional measuring system I will measure each student and record my findings according to their bust, waist and hip measurements.

All data collected from surveys conducted will serve as foundation for the new petite sizing chart and also shed light on how petite women feel about purchasing poorly fitted clothing as well as determining whether my range of clothing has an effect on a petite women's psyche. To test whether my theory is correct I sent out two petite women; one was the test and the other the control. One was dressed in age appropriate clothing which complimented her character while the other was dressed

in clothes sized as a size petite six but had a very loose fit on the woman's body, as this is what is available to the petite sized women in stores. They were sent out to a busy shopping centre and were asked to assess peoples' response to them and how they were treated by sales assistants in stores.

4.1.5 QUANTITATIVE INFORMATION

I divided the quantitative information into categories and grouped the student's measurements and placed them according to their sizes. In table 4 it concluded that 60 % of the students fell into the average petite 6 size, 30% in average petite size 4 and 10% in the petite 2(including myself). I came to an average of each of the categories and have now created a new sizing system based on these sizes seen in Table 4

Table 4.1.5.1 NEW PETITE WOMAN'S SIZE CHART

	PETITE 2	PETITE 4	PETITE 6
BUST	79	80	81
WAIST	62	64	66
HIP	81	83	85

TABLE 4.1.5.2 NUMBER OF PETITE WOMEN WHO PURCHASE PRE TEEN CLOTHING, ALTER CLOTHING AND BUY AVAILABLE PETITE CLOTHING



4.1.6 QUALITATIVE INFORMATION

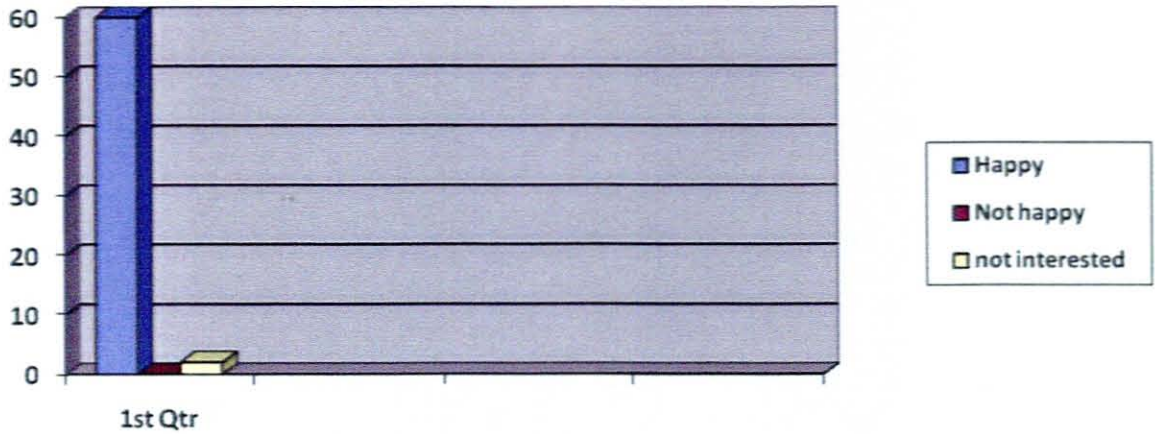
Conducting the informal interviews with other petite women confirmed that a need for a new sizing system was evident. The general feeling amongst petite women concerning the amount of clothing available to them was that there just isn't enough. Eighty percent of the students confirmed that they do purchase clothing at the pre-teens section and are usually dissatisfied by the styles and cuts of the garments. Fifteen percent of the students would generally have clothing altered or try and alter the garments themselves and 5 % buy what is available as "petite" garments and wear the clothing as is. The informal interviews conducted also proved that petite women feel as though other individuals have pre conceptions about petite individuals and feel they cannot reflect themselves adequately because of the lack of clothing.

4.1.7 FINDINGS

The general feeling concerning whether petite women would want to be represented as strong women through their clothing was affirmative. Together with my own opinion on this matter I agree that being represented properly through one's clothes is very important. Upon presenting them with a few of my designs for my collection an almost unanimous decision was that they would love to wear one or more of the proposed garments. The few that were not very interested in the garments were those who felt clothing is just a form of covering the body and does not mean much. I beg to differ on that point as the proof in how wearing proper fitted clothing can alter one's own mood and the perception of others, confirms that it does have a certain effect on petite woman's psyche.

The reaction to the test and control were totally different. The woman dressed in clothing that fitted her was welcomed delightfully in the stores and was helped quickly while the other woman wasn't attended to as helpfully and speedily as the other.

TABLE: 4.1.7.1 NUMBER OF PETITE WOMAN WHO ARE HAPPY, UNHAPPY AND NOT INTERESTED IN AVAILABILTY, STYLE AND ACCESSIBILITY OF PETITE CLOTHING



Interviewing and handing out questionnaires to 50 students on Cape Peninsula University of Technology and 50 students at the University of Cape Town I was not successful in finding the complete 100 but narrowed it down to 60 students overall. My findings revealed that all 60 students were not happy with the fact that finding clothing was always a tedious process. This would confirm my first assumption that petite women are not adequately accommodated in terms of womens' clothing. Most of the women I spoke to agreed that casual clothing was easier to find than formal clothing such as evening gowns and semi formal pants available to them. Together with the information about the measurements of the students and with inspiration derived from the three historical women, I was encouraged to construct a range of semi smart wear for petite women which is the product based on my research. The following nine outfits make up the petite woman's cocktail wear range

4.2 Joan of arc – inspiration

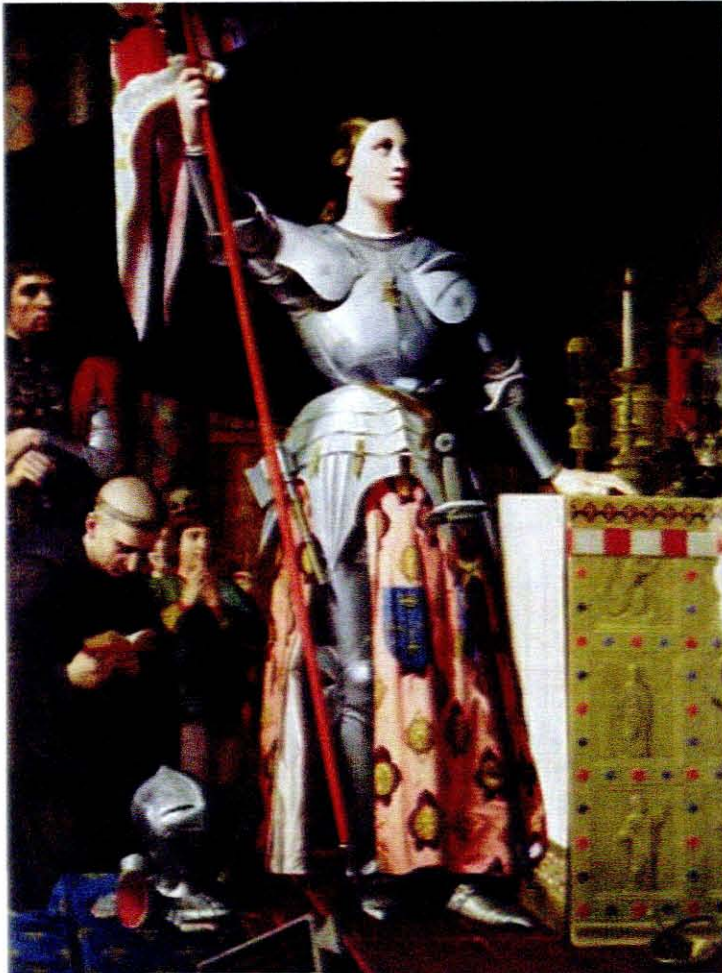


Figure 4.2.1

Jean-Auguste-Dominique Ingres, *Joan of Arc at the Coronation of Charles VII in Reims Cathedral*, 1854, Paris.

(Brittanica.com, 2010)

The first category of my range is based on Joan of arc. Joan of Arc was most remembered for her bravery and thus my first vision of her would be one of battle. Joan of Arc had even gone as far as cutting her hair to be seen as more masculine and worthy of leading a battle. Therefore I chose her armour as the symbol I would incorporate into each of this particular category. (Brittanica.com, 2010).

Garment 1: victory

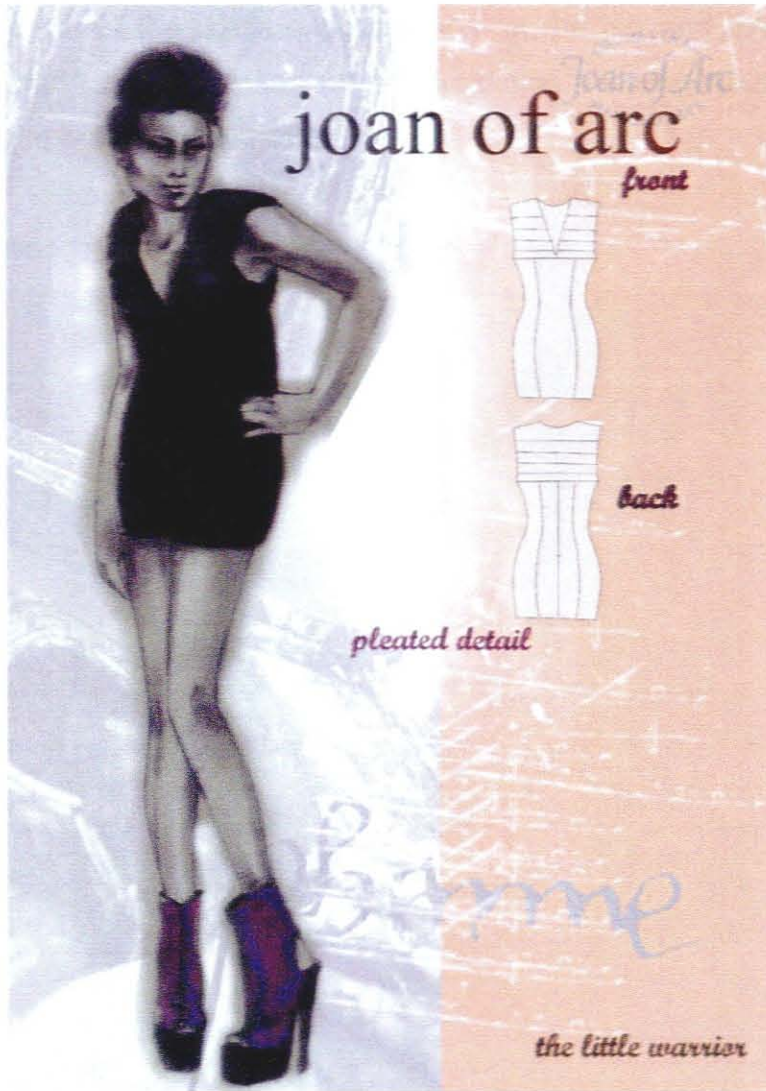


Figure 4.2.2

This dress is a tight fitted short dress with vertical lines running down both the front and back of the dress. The bottom half of the dress is made of a deep black heavy polyester blend which represents the hardship Joan of Arc had to endure while leading her army to victory. In contrast the bodice of the dress is made of a soft taffeta pleated representing the steps she had to take to validate herself and prove that a woman was able to physically fight a war just as a man was. There are shoulder pads in the dress to give it a masculine feel projecting strength but all the elements that work together gives this dress a good balance between masculinity and femininity. I named this dress victory as the road to any victory is never an easy one and the different elements that make up the dress are the “challenges” one

faces when fighting any battle and victory is what a petite woman should feel when wearing it. The length of the dress exposes most of the leg and the vertical lines allow a petite woman to appear taller but still projecting a strong woman who might be small in physique but tall in character.

Garment 2: Warrior

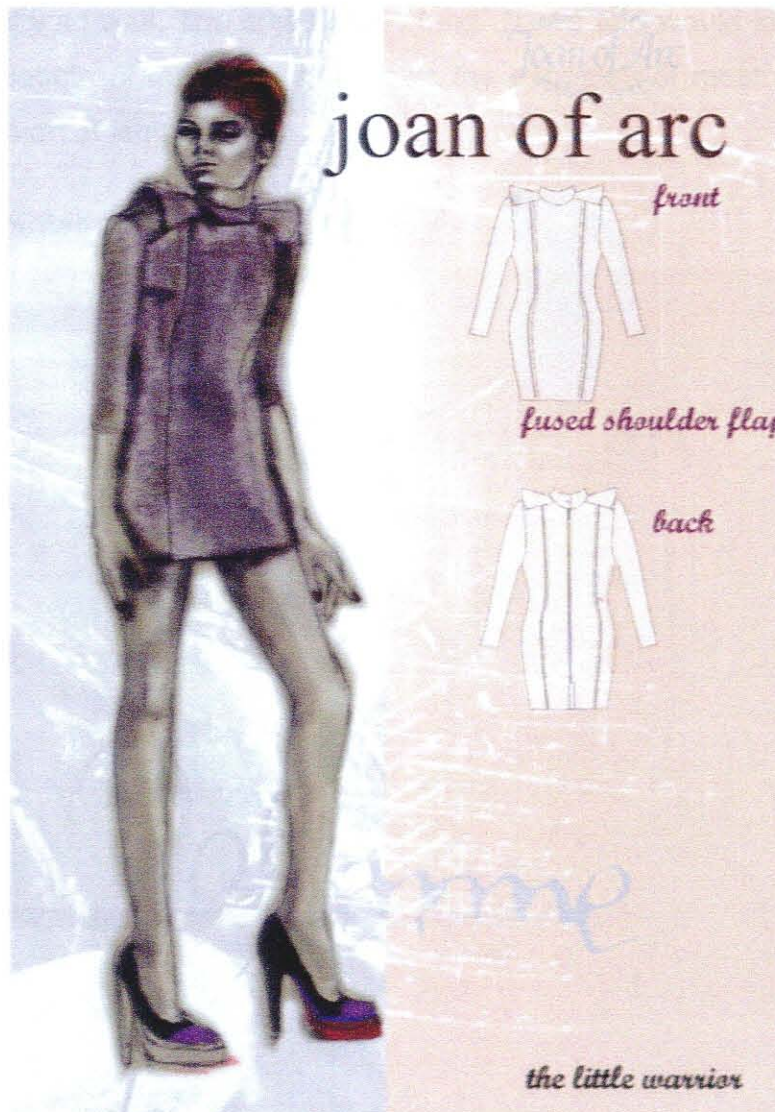


Figure 4.2.3

This garment I named warrior because that, after all, was the truest element of Joan of Arc. The direct representation of this dress is that of armour. Armour immediately draws to mind the word strength and durability. (Brittanica.com, 2010). The fabric of the dress is a heavy weight fabric to represent the metal that was used. This dress also has vertical lines running down the front and the back this aids in the illusion of

length. The flap on the shoulders represents rank. In all army's the rank of the soldier is visible on the shoulders (Brittanica.com, 2010). In this case the flap ranks the petite woman who wears the dress in a high position, more so in character and imaginatively in height. On the underside of the flap is a contrast laminated fabric which keeps to the theme that this dress is meant to convey a strong appearance while it must not forgetting that a woman is wearing it and it must therefore still portray femininity as well. The dress has a long sleeve and would ideally be worn in winter but the length of the dress still allows the exposure of most of the leg which creates the illusion of length.

Garment 3: Soldier

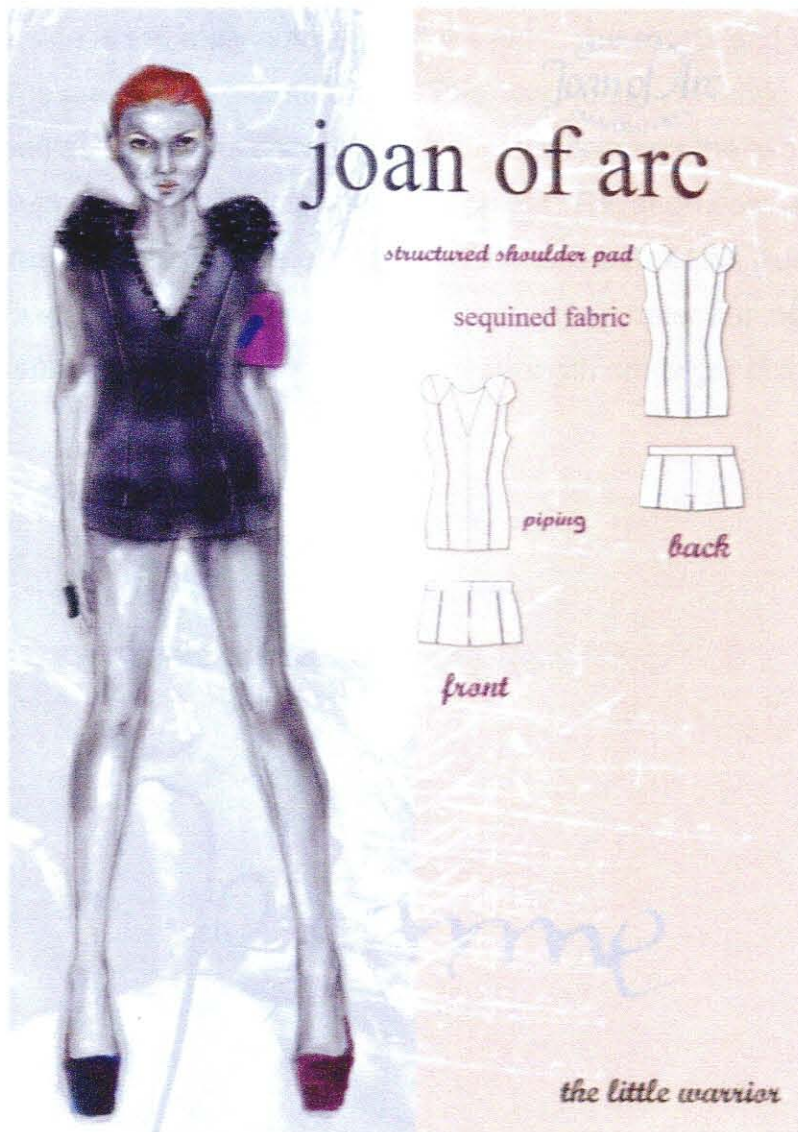


Figure 4.2.4

This garment is an extension from the previous one. Soldier 2 is a dress and outfit 3 is a two piece consisting of a long bodice and a shorts. To create variety I chose pants to incorporate into my range of cocktail wear. Piping running vertically along the front and the back of both the bodice and the shorts assist in the illusion of height. The bodice has a deep V neck exposing some of the chest and collar bone area thus allowing the garment to keep the woman who wears it feeling sexy but still exuding confidence and strength with the structured shoulders and overall look (The Fashion Spot, 2010). The shoulder caps are again placed on the shoulders to create a broader shoulder making it appear a bit more masculine but by using the glittery laminated fabric still keeping the touch of femininity in place. The garment is fully lined leaving the inside soft against the body. Although the exterior remains rigid and structured the inside is still malleable against the skin. The shorts and bodice are made of the same grey heavy weight fabric. This continuation in fabric and colour in the bodice as well as the shorts doesn't show a break between the two pieces of garments and supports the false impression of height. The shorts are also micro shorts to allow maximum exposure of the leg which also aids in the illusion of height. The garment now literally makes the petite women appear taller but together with all the elements inspired by Joan of Arc a sense of strength and vigor shine through.

4.3 Queen Elizabeth 1 – Inspiration



Figure 4.3.1

Unknown artist, Queen Elizabeth of England, 16th Century. Florence

(Brittanica, 2006)

Garment 4: The Monarch



Figure 4.3.2

The next category is inspired by Queen Elizabeth 1. I named this garment Monarch as it resembles what Queen Elizabeth wore in the 16th Century; a mixture of history and relevant trends assist in creating this look. The neck frill is a direct interpretation of what the Queen wore (Brittanica, 2006). The frill is made of a soft sheer cream fabric which traces the neck line. This draws attention upwards to the neck and head

of the individual who wears it allowing distraction from the height of the person. The dress is made of a lustrous fabric with flower motifs in gold green and white. The fabric is more a characteristic of the Elizabethan era. The colours green and gold which are associated with that of royalty, are framed by the neck ruff which is the focal point of the garment (Brittanica, 2006). The objective of the garment is to make the wearer feel as though she is royalty and in a position of power. The dress is at micro length to show off most of the leg allowing the leg to appear longer. The dress is sleeveless, completely lined with a soft white pongi lining and a button stand running from the top of the neck to the bottom of the dress.

Garment 5: Regal influence



Figure 4.3.3

This outfit consists of soft chiffon like knit top, cigarette knit pants and a short boxlike jacket. The top is a soft flowing dirty pink colour which is somewhat see through and

finished with raw edging along the neck and arm hole. The pants are made of a lustrous, dark beige knit, It is tight at the waist which becomes more loose towards the knees and ends off tight at the ankles. It is long enough to scrunch up at the ankles forming a rousing effect and has fern like motifs on it. The colour of the pants fades from right to left this which represents the transition one should feel, from just an ordinary petite woman to a queen. The jacket is made of a green tinted wool lined with a brown pongi lining. The detail of this outfit lies with the jacket. The collar is an extended mandarin collar which can be swung around the neck and be clipped with studs to appear as though it is a narrow scarf; Queen Elizabeth 1 wore ruffles around her neck in many portraits taken of her (refer to chapter 3).The detail of the extended collar of the jacket holds the most attention of the outfit as the neck ruffle would in Queen Elizabeth's attire. On the shoulders of the jacket there is a pleated detail which keeps to the overall "look" of three categories as well as a common thread which runs through the whole range. Besides the overall "look" the pleated detail on the shoulder in this instance is a representation of different attributes Queen Elizabeth was revered for; her courage and wisdom as a leader, and her caliber of strength. The intention of this outfit is to combine the sensitivity and sensuality of the top and pants with the bold masculine feel of the jacket to bring forth a marriage of both garments to create harmony. The petite woman should feel both opposing features of femininity and masculinity, having best of both allowing them to feel as though they were towering over who ever commands their attention in a room.

Garment 6: Regal influence (2)



Figure 4.3.4

The last garment of the Queen Elizabeth category is an extension of the previous outfit. It is a jacket dress made of green tinted wool. The detail of the dress is an exact replica of the previous garment. The dress jacket is a more masculine look as it does not have a softer accomplice. Although it lacks more of the feminine qualities it is not exactly a mens' outfit either. It has a soldier like feel to it but paired with the correct accessories this dress should make the petite woman feel and look as though she is in command.

4.4 Queen Boudicea- inspiration

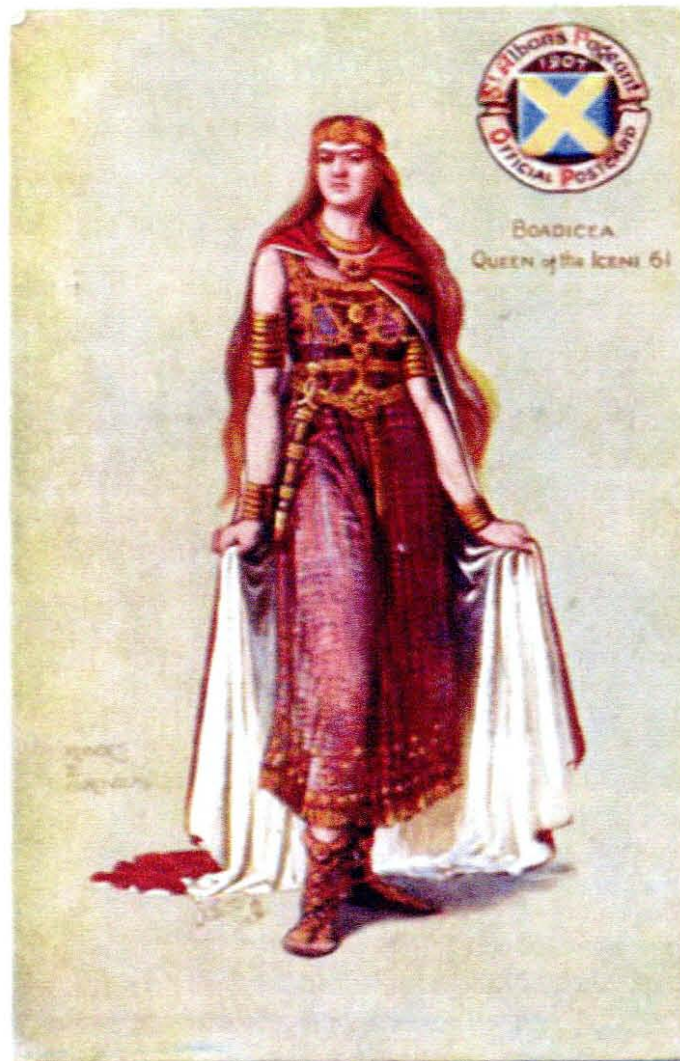


Figure 4.4.1

Artist unknown, Queen Boudicea, 1907
(Britannica, 2006)

Queen Boudicca. She was a wild and fiery queen who fought for what was right and led her army to many victories in the campaign to win back her kingdom. Needless to say she was a strong leader and her hands-on attitude makes her a perfect example to use as someone who conveyed confidence and strength (Britannica, 2006)

Garment 6: insurgent



Figure 4.4.2

A short Biker jacket made of rigid black pleather was used for the jacket of this outfit. It has shoulder flaps that extend from the front over the shoulder to the back on either side of the jacket. The flaps create a more structured shoulder line and also make the shoulder appear a little larger than it actually is. The shoulder pad aspect of dress was very prominent in the 1980's power dressing (refer to chapter 3) (Weston Thomas, 2010) and sent forth a message that women can be assertive and

confident in the work place just as men can. The same fundamentals are visible in this outfit as the box like jacket gives a very masculine feel. This also represents Queen Boudicea's relentlessness to not accept defeat and her overwhelming courage shown as a woman (Britannica, 2006). The dress paired with the jacket is a metallic gold dress made of a stretch knit fabric. The outfit focuses on the statement jacket which comes across very dark and solid representing Queen Boudicea's trauma she had to endure. The dress reveals her bravery fighting like a man but not forgetting that she is a woman balances out the masculinity of the overall look, while still keeping it sexy and conveying confidence. A petite woman should feel bold and in control with this outfit knowing what lies in the meaning of the dress. The vertical lines on the dress allow for the illusion of length and the flaps on the jacket widen the shoulder line to suggest broader shoulders and convey a more powerful outlook of one's self.

Garment: 8 untamed



Figure 4.4.3

I chose to call this outfit Un-tamed. As I have explained previously Queen Boudicea was a wild and fiery woman. The asymmetrical dress tracks queen Boudicea's life as someone who had all the riches, to someone who had to fight for her own kingdom. The dress is made of black satin and has a series of three flaps attached to the right shoulder. The dress isn't so much a representation of how her life went from good to bad but a reflection of how people perceive and how you perceive yourself that is the most important thing. Queen Boudicea was someone who no matter what the

consequences were and how she would be judged, was going to do what was right. The shoulder flaps illustrate that no matter what sex or height or race you are, you can still stand tall to overcome anything. The left shoulder illustrates that standing tall can still be sexy and those qualities of the dress should make the wearer exude that inner strength and confidence. The length of the dress is very short exposing most of the leg making the wearer appear taller. The vertical lines elongate the body and the body hugging fit shows off the wearer's assets.

Garment 9: Commander

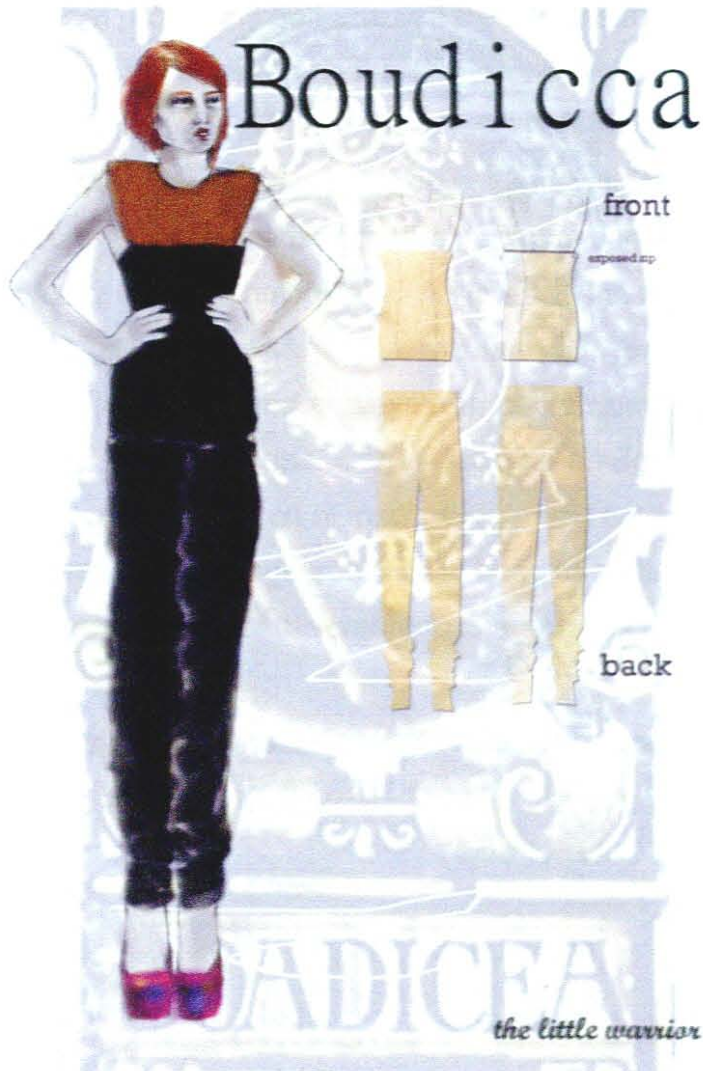


Figure 4.4.4

The last garment I chose to call the Commander. The outfit is made up of two parts, a bodice top and pants. The top is dealt into two parts – the top part is made of a brown, soft leather and divided into strips. The representation of this neck piece is the battles queen Boudicca fought alongside her army - each one leading to the

next. The bodice is the battle ground on which she fought. The top is rigid and can be seen as the more trying times she dealt with in her life not only to reclaim her throne but to protect her daughters as well. The bottom half of the outfit is a pants made of a high shine stretch fabric which is light weight and soft to the touch. The way the pants are cut allows the leg to appear much longer if worn with a high heel shoe. This is ideal for the petite woman to feel glorified in length, while the pants also represent the outcome of all the wars fought for her kingdom. In the end she was executed along with her daughters but the legacy of this brave woman doesn't just make one think of all the battles but also the courage this woman must have had. The wearer should feel proud and self-assured that what she is wearing allows her to make a statement that she is perhaps not tall physically but tall in spirit.

To conclude this chapter one of the primary objectives was for me to investigate whether a sizing chart for petite women can be introduced to benefit the petite woman both physically and psychologically. A view into the approach, methods, information and findings of my research was evaluated, recorded and interpreted. I personally conducted interviews and surveys with petite women and from this primary data collected went on to use Joan of Arc, Queen Boudicca and Queen Elizabeth 1 as my secondary source of inspiration for my products; ultimately resulting in a semi smart wear range specifically fitted for petite women which encourages true representation of the wearer's character.

Chapter 5

5. Market feasibility

5 Executive summary

'Little Warrior' is a manufacturing company who will be supplying exclusive stores in the area of Cape Town or CBD. We will supply trendy fashion to cater for the needs of petite women who are below the "normal" petite sizes in stores today. All garments will be designed by Claire Bailey. The business is home-based and the garments will be couriered to all the stores who wish to sell Little Warrior stock. Being a petite woman myself I find that there is a huge gap in the market when it comes to properly fitted clothing for petite woman and feel I know the area of this topic well enough to fill this gap.

5.1.1 Company summary

"Little Warrior " is a manufacturer of fashionable petite clothing designed for petite women. The business will be located in Paarl and distributed to boutiques within the heart of Cape Town, making it accessible to the larger population of Cape Town. While our initial goal is to work from home, expansion plans include potential franchising of our own boutique. All the garments are designed by me, Claire Bailey, and further construction of patterns and garments will be done by two other casual employees. The garments will be made of an array of fabrics as the brand will cater from casual to cocktail wear. Therefore the incorporation of knit and woven fabrics will be used. The garments will be supplied to exclusive retail stores and also privately to individual customers. Publicity for the business will be obtained by means of social networking and private fashion shows and after six months a formal website will be available on the internet.

5.1.2 The Mission

The company's mission is to gratify the needs of petite women or those who wish to purchase for petite women. It is an opportunity to fill a gap in the market and to supply clothing which is more suited for the petite woman.

The aim of this business is to assure that petite women find pleasure in the buying process of clothing and to maintain the relationships built through our trusty brand which ensures better fitted fashionable clothing, and accessibility.

Our purpose is to solve petite women's problems associated with clothing while the customer enjoys the luxurious merchandise.

5.1.3 The Market

The local fashion industry in South Africa has boomed in the last couple of years and emerging designers are all fighting to make their mark. (Anon, 2010) Locally manufactured as well as systems whereby national manufacturing and distribution of design products are used (Anon, 2010) . Little Warrior will focus on a niche market which is petite women's clothing (Kam, 2006) specifically designed for petite women therefore the means of distribution will involve:

- Exclusive retail stores
- Private or one on one orders will be possible by consultations via email or telephonically

The competition for this company will involve private company's using the same strategy of manufacturing their own products and who own their own stores where they stock their products as well as designers who are manufacturing their products locally on a larger scale.

5.1.4 Competitive advantage

The company's competitive edge is based on the fact that the petite clothing in stores as well as in general is nominal in Cape Town. (Kam, 2006). By means of field research it was established that retail stores stock only a small percentage of petite clothing and are usually not small enough for the customer's my business is aimed at. (field research). These stores include stores such as Edgars (Petite range). This gives my company a good competitive advantage as I am a petite woman myself and can relate and incorporate problems I find with clothing available in stores today. The combination of well fitted clothing e.g. styling which is my

designs will have my business at the top of the chain since its sole purpose is to satisfy the petite woman.

5.1.5 Management strengths and weaknesses

Strengths

- Great at executing design to finish product
- Works well under pressure
- Equipped with computer skills such as Photoshop and Corel draw – this allows advertising to be done by the company itself until capital is available to do bigger advertisements
- Good at multi- tasking
- Works well with finances

Weaknesses

- Always wanting to be fashion forward, designs may change at last minute resulting in schedule changes.
- Perfection is very important and can therefore lead to procrastination.

5.1.6 Description of Business

We will closely follow generational fashion trends as well as our own customer's purchasing preferences. More so, we will meet the needs of our petite women clientele, solely focusing on styles, colours and fits to flatter the petite female body types. While apparel such as casual wear and semi smart wear will be our staple range we will also offer gowns as well as bridal wear. Profits will be earned via the sale of merchandise to our selected boutiques. Our pricing structure will remain flexible. We will utilize a value based pricing structure, which measures the value of our products to our customers such as easy access, quality and styles flattering to our target consumer.

5.2 Market Analysis

5.2.1 Industry description and outlook

Little Warrior is a design to manufacturing company which supplies exclusive retail stores as well as taking on private orders from individuals who are looking for specific clothing e.g. petite maternity wear. Petite women between 18 – 30 are our clear target market customers although there is an apparent shift in the younger generation to mimicking what the older generation wear, we are aware that we will likely attract some younger girls with our designs.

Having said that, there are currently a large amount of petite individuals ranging from 160cm and below in the Cape Town area yet adequate provision for them in particular is neglected (field research). These will be the women we target vigorously with our marketing and offerings. They range in age from their late teens 18 to early 30's. They value uniqueness, convenience, service and quality. As they struggle to find clothing that is appropriate for their height and frame, fit and how fashionable the clothing is usually becomes the factor in decision-making.

5.2.2 Customers with need for services/Products

Exclusive retail stores (boutiques)

Exclusive retail stores are all over Cape Town whether it is in an enclosed space such as a mall or along the streets of Cape Town. These stores work well for the clothing our company will manufacture as it is targeted at a specific group of people who are always on the look out for stores who stock petite clothing. This type of distribution works well although customers who are regulars and have built up a good relationship with you and your company have proven to be more profitable.

Individuals

These are buyers who have become familiar with the brand Little Warrior through social sights and public ventures such as fashion shows or even word of mouth. These individuals know what they like and want and can be direct, leaving no room for unsold stock and obviously eliminating the distribution and courier costs.

The product of this company has a very direct target market, petite woman. The sizes that vary in this group are vast but as the sole purpose of this company is to satisfy these individuals needs, they will therefore be appreciated and in demand.

5.3 Competitive strategy for obtaining Market penetration

5.3.1 Philosophy

Our company's core business strategy is to combine exceptional design and knowledgeable staff members to offer quality stylish merchandise. In turn, we'll provide better fitted trendy clothing for our petite customers. Little Warrior's mission is to offer women of petite stature a wide selection of fashionable, figure-flattering, age appropriate clothing. Our aim is to establish our brand name that will be synonymous with quality and style for the petite woman.

By means of marketing our company and sales of garments, a good relationship must be established with all our customers. Being involved with your customers is very important because we are providing them with a service.

Involvement will include:

- Being present and hands-on at fashion shows and communicating with the people who attend. This would market our brand as well as provide insight from individuals on what they would like to see more of, or garments that they would like to be included into the range. This is the perfect opportunity to hear exactly what your customers want and form relationships with store owners who might be interested in stocking our garments.
- Building up good relationships will serve profitably and in attaining these relationships our company staff will schedule visits to store managers to advertise samples of our garments.

At fashion shows those who attend will also have the opportunity to buy from the runway and place orders; this allows the client to immediately become familiar with our brand and test the quality of the garments right there and then. Business cards and information leaflets will be handed out to individuals who attend upon entry and

when joining our profile on a social network such as Facebook. Members will be continuously updated on our latest stock and will be notified immediately of any changes in stores.

As the Internet has become a staple of most individual's lives and retail merchandising, Little warrior will have a viable website which we intend to secure the domain name LittleWarrior.com and will begin site development as funds become available. Further, we plan to hire an established Web designer who will accept modest pay in exchange for future profit-sharing. Foremost, we intend to showcase our brand, our clothing and provide customers with the ability to purchase items online. As the site progresses, we will include features such as fashion advice, designer interviews, newsletters, and Internet-only specials. Eventually, we hope to establish and nurture an online social community where women can gather and discuss topics of the day, network and share clothing secrets.

5.3.2 Operations

Little Warrior will be situated in Paarl and run from a section of my house where the equipment is already set up. Working hours will be from 9am -5pm Monday to Friday and 9am – 1pm on a Saturday. The location of the studio is somewhat out of the way as distributing to Cape Town stores requires a courier service to transport the goods. The only purpose of this location is to design and manufacture good. Contact is always made telephonically or by email but when consultations are necessary meetings will be arranged to suit the time trips that will be made to Cape Town to do store visits.

5.4 Products and Services

Little Warrior designs and manufactures casual and semi smart wear specifically for petite women aged 18 – 30. Garments will vary in fabric but predominantly made from synthetic fabrics as the cost of these is cheaper and they are easier to access. The gap for petite women's clothing needs to be bridged and that is what this company intends to achieve. Stores such as Edgars stock a whole section within their store dedicated to petite women's clothing. The intention of my company is to

see more store's having a space in their store dedicated to these women, hoping eventually Little Warrior will turn into a retail store on its own. Stocking Little Warrior in boutiques will give these stores added value as there is a lack in variety, accessibility and proper fit for petite women's clothing. The service offered by Little Warrior is an opportunity for stores to broaden their horizons and recognize this gap in the market using my company for that foundation.

5.5 Suppliers

Hi light fabric (Paarl)

Hi lite fabrics is a supplier of fabric in Paarl and relationships have already been established which ensure good prices. The location of this supplier is exceptional as it is but a few kilometres from the studio and therefore reduces delivery costs dramatically. They will supply our company with the majority of our fabrics and thread

Fabric Addiction (Salt River)

Fabric Addiction is also a fabric supplier and supplies in a larger amount of fabric than HI LITE but because of transport costs to Paarl combined with their low rate prices the cost works out more or less the same as HI LIGHT fabrics. Fabric Addiction will supply all fabrics ranging from cotton, synthetic fabrics to leather and wool.

Kwaai lappies (Wineburg)

Kwaai lappies will be the supplier of embellishments and attachments such as zips, buttons, studs etc.

Canon (Paarl)

Canon will supply paper ranging from A5 to A3 this will be used for initial advertising and business cards

5.6 Management Team

The following is a list of business goals and milestones we wish to accomplish our first year of operations.

- Penetrate and raise awareness in 60 percent our targeted consumer market.
- Achieve a profit margin of 50 percent.
- Build a solid customer base and mailing list.

- Generate repeat and referral sales.
- Become a profitable business with expansion potential.
- Establish a solid reputation as quality manufacturing establishment.

Our first major milestones will be securing funds and setting up our business. This is our major focus right now.

5.7 Background and Experience of Key owners/Managers

Little Warrior is owned by Claire Bailey run together with another employee. It will be a close corporation in the event that potential employees may enter the business.

I, Claire have completed my B Tech degree in Fashion Design at Cape Peninsula University of Technology where I obtained skills ranging from conception of design to manufacturing the end product. Those skills involve creating fashion boards which depict the garments as a sample of how they actually will be. This is beneficial when pitching to a client before a sample garment is made up. Programmes such as Adobe Photoshop and Corel draw allow designers to create professional boards and used to make business cards and advertising information, other skills obtained are pattern making and sewing skills.

Ellen Petersen who is a seamstress will be employed in the 6th month

5.8 STAFF MEMBERS

Little Warrior will employ a sales staff of 3 part-time employees when funds are available. However, we feel the labor pool is such that finding qualified employees will not be an issue. Our sales associates will be paid an hourly wage, plus commission. Bonuses will be provided with each year of service following an annual review to encourage employee retention. These will follow the first year after the business has been set up and financial data has been reviewed

5.9 Professional services

A graphic designer to liaise advertising information (Claire's friend)

Web designer

5.10 Financial Requirements

Little Warrior will need R50, 000 to start up the business and other financial requirements will include funding for start up expenses

2 Industrial Irons

1 Industrial Lockstitch machine

2 Dressmaker's Dolls

Scissors

Machine capable of sewing leather

Land line phone

Printer A3

Cutting table

To conclude this chapter is a recommendation as to how feasible the production of these garments would be and determine whether or not my product will have a market life in such a niche market

CHAPTER 6

CONCLUSION

In a world where people so dearly want to be represented in the truest way possible we need to take into account that all people should enjoy the right to do so. When the easiest and most effective way of communicating through clothing constitutes who we are (Woodward, 2007:21) it should be a priority to see that all types of people are accommodated.

Overview

In Chapter One I introduce the concept of designing clothing specifically for petite women to encourage a feeling of confidence and strength in character not only to feel this sentiment but also to ensure that other people have the same perception. The appropriate sizing system should be a starting point to bridge the gap between adult women's clothing and that of pre-teens. To help us better understand how the psyche works I chose theorist Thomas Horten Cooley (Horten Cooley, 1964:169) to support my research in suggesting that a petite woman can convey confidence through dress inspired by iconic woman in history, thus representing themselves adequately with better fitted clothing.

I chose to approach this research problem with an action process as the problem I chose to research needed a practical solution. In doing so I used a primary source of data collecting information about petite women and also participating in the survey myself. To stay objective I refrained from discussing my thoughts until all data was collected. The secondary source of data was visual inspiration taken from iconic historical female figures which inspired my collection of semi smart wear for petite women.

Upon filtering through my research the data spoke for itself confirming that the gap in the market for smaller petite women's clothing is quite vast. (Kam, 2006). By using methods such as surveys and interviews and spending time speaking to petite women about what is available to them in terms of clothes, it confirmed my initial thought and motivation for my research to introduce a smaller sizing system to allow

adult women between the ages of 18 – 30 to wear clothing that not only fits their smaller frame but is also age appropriate and fashionable.

To conclude, I personally feel the motivation for this thesis was to find a practical solution that will benefit petite women and as I am petite myself and have been struggling with the same problems as other petite women, (Kam, 2006) gained insight into, and many suggestions from these very same petite women which ultimately resulted in a successful execution in the practical component of this dissertation.

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APPENDIX A

CAPE PENINSULA UNIVERSITY OF TECHNOLOGY

BTECH FASHION-SURVEY

PETITE WOMEN: THE REFLECTION OF CONFIDENCE FOR PETITE WOMEN THROUGH DRESS

In today's society everyone would like to be represented as them true selves. As a petite woman, through my own research and experience, purchasing clothing that represent who I truly am has been difficult as the variety accessibility and styling for petite women's clothing is so limited. Please take some time to fill out this questionnaire if you feel that these problems also affect you.

HOW TALL ARE YOU?

HOW OLD ARE YOU?

AT WHICH RETAIL STORES DO YOU PURCHASE CLOTHING?

DO YOU FIND IT DIFFICULT TO FIND YOUR SIZE CLOTHING?

WHICH AREA OF GARMENTS DO YOU STRUGGLE TO FIND THE MOST? EG. PANTS, SKIRTS, TOPS

WHY?

DO YOU THINK THE RETAIL INDUSTRY PROVIDE ENOUGH VARIETY OF CLOTHING FOR PETITE WOMEN?

DO YOU THINK THE SIZES FOR PETITE WOMEN ARE ACCUATE ENOUGH FOR YOUR BODY MEASUREMENTS?

DO YOU SHOP AT THE CHILDREN'S DEPARTMENT?

**APENDIX B
INFORMAL INTERVIEWS**

CAN I MEASURE YOU? WAIST, HIP, BUST

DO YOU THINK THERE IS ENOUGH VARIETY, SIZES AND STYLING FOR
PETITE WOMEN'S CLOTHING?

DO YOU PURCHASE CLOTHING FROM THE CHILDREN'S DEPARTMENT?

ARE YOU HAPPY WITH THE AMOUNT OF CLOTHING THE RETAIL INDUSTRY
PROVIDES PETITE WOMEN?

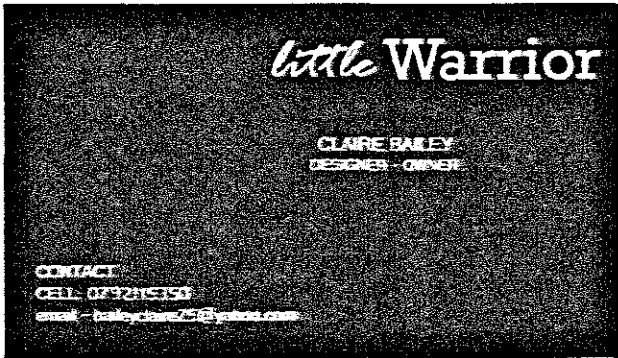
WOULD YOU PURCHASE CLOTHING FROM A STORE THAT HAS MORE
ACCURATE MEASUREMENTS ACCORDING TO YOUR BODY?

WHAT ARE THE MOST DIFFICULT ITEMS OF CLOTHING YOU STRUGGLE TO
FIND?

WHAT DO YOU THINK OF THIS GARMENT WOULD YOU WEAR IT?



**APPENDIX C
BUSINESS CARD**



little **Warrior**

CLAIRE BAILEY
DESIGNER - OWNER

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