

CORPORATE IDENTITY FOR THE YOUNG FULLER FIGURED WOMEN

by

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Dissertation submitted in fulfilment of the requirements for the degree

Baccalaureus of Technology: Fashion Design

in the faculty of Informatics and Design

at the Cape Peninsula University of Technology

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Cape Town

October 2010

DECLARATION

I Sindiswa Delia Papa, declare that the contents of this dissertation represent my own unaided work, and that the dissertation 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

ABSTRACT

A research was conducted in order to assist the Young Fuller Figured Women entering and already working in the corporate environment with clothing for the work environment. This research was conducted so that these women may notice a smaller number of incorrect fitting clothes when they shop for formal wear and also to give them guidance on suitable, elegant and stylish clothes for their body size and shape. Two theories namely: 'dress for success' by John Molloy and 'clothing is a code' by Fred Davis were the guidelines in discovering, understanding and solving the dress problem for the young full figured women.

In order to deal with the problem I had to interview some of these women to understand their challenges and frustration regarding dressing suitably for the corporate environment. The results of the interviews showed that the origin of the problem, are the basic block patterns. This was the solution for most of the garment fitting problems that the young fuller figured women experienced daily.

A range was designed to serve as an example of how these women can dress for the corporate environment using various suitable fabrics and colours. This range appears formal and yet has a feminine twist to it, making it suitable for the woman who wants to be taken seriously and yet maintain her femininity and elegance.

I hope that this research will be a useful tool for the retailers who currently cater for the fuller figured women to assist them with the current garment fitting problems and for the designers who plan to enter the fuller figured market: to enter it cautiously and taking the requirements of their potential customers into consideration. If the information in this research is applied clothes that the fuller figured women buy will fit correctly the first time and they will not have to pay extra to alter new garments.

ACKNOWLEDGEMENTS

I wish to thank:

- Maryna Bezeidenhout, for always being there to help and advice.
- Bryna Ramkiliwan, for understanding, support and believing in me.
- Avryl Dahl, for your passion, guidance and patience.
- Alettia Chisin, for advice and guidance.
- CV Botha, for always being available to assist and advice.
- My husband Zamuxolo Alex Papa and daughter Sibulele Yadah Papa, for your support love and understanding when I needed it the most... *you are my stars...*
- All my sisters, aunt and grandmother, for your love and support.

DEDICATION

I dedicate this book to my late mother Thozama Ethel "Wowo" Soloshe. Wox you were an educator and you taught me the value of education and the passion of always learning new things. You are far but yet so near because of all your teachings that will carry me as long as I live. Thank you for being a wonderful mother and teacher to all of us your children and grand children.

Hosea 4:6 "My people are destroyed for lack of knowledge"

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Glossary

Corporate: Formal business way of dressing

Identity: the set of characteristics that somebody/ people recognises as belonging to a group clan of the same kind

Young: women aged between 25-35 years old

Fuller figured: larger built in body size than the norm

Pear shape: *The pear shape* has a narrow top and usually a narrow shouldered torso that continues to the waist area, where it bells out over large hips, large bulging thighs and sometimes even large buttocks. The large hips give an illusion of a small waistline. Many pear shaped women have small, full cup breast, full rounded upper arms and legs that taper to normal shape from elbow to waist and knee to ankle. This figure type is most challenging and requires careful attention to style line and silhouettes in order to bring to balance the uneven proportions (Zangrillo, 1990:5).

PROPOSAL

Corporate Identity for the Young Fuller Figured Women

1. The Proposal: Introduction

The Setting

In South Africa the number of young women that are being employed in the corporate environment is growing. Many of these women have a fuller figure and shape that (Zangrillo) 1990:5, describe as pear shape.

Clothing is universal to all humans. We all dress in a way suitable for the environment in which we work. According to (Davis) 1992:191, we communicate or we are identified by the way we are dressed, this is framed by cultural values bearing on gender, sexuality, social status, age, etc. Dress code is a non-verbal language and can communicate something about the wearer.

The corporate environment also has its identity regarding dress code. Often the young fuller figured women are required to dress in clothes that are suitable and appropriate for the corporate environment. The role that they play in their respective businesses and / or organizations, is such that, the clothes they wear should narrate their role before they communicate verbally. This then means that their outer appearance is equally important in their careers, as is their ability to perform their duties.

There are two aspects that I aim to address and improve through this research, in the area of formal clothing for the fuller figured women currently available on the market. The first aspect is *fashion and identity*, in this case, it refers to: style suitable for the "Young" working fuller figured woman. The second aspect is *fashion and the body*, in this case, it refers to: correct fitting garments made particularly for the "Pear" shaped fuller figured body.

The Problem

What is the importance of formal clothing for the working Young Fuller Figured Women in South Africa and can the current formal wear be improved in style and fit?

Sub Problems

What role do formal clothes play in the career of Young Fuller Figured Woman? This question the role formal clothes play in the Identity of the Young Fuller Figured Women in the corporate environment.

Are there formal clothes for the fuller figured woman currently available on the market? If so, what is the problem related to these garments?

How can the information acquired from sub question 1 and 2 be used to create a range that will demonstrate how the *Young Pear Shaped Fuller Figured Women (YPSFFW)* can be dressed for the corporate environment?

2. Literature Review

My key theorists for this research are firstly; Davis with his theory that says 'clothing is a code' and clothes are a visual metaphor' and then secondly Molloy that links fashion and identity with his theory 'dress for success'.

Clothing is a code, perhaps it can best be viewed as an incipient although it must necessarily draw on the conventional visual and tactile symbols of a culture, does so illusively, ambiguously and inchoately so that the meaning evoked by the combinations and permutations of the code's key (fabric, texture, colour, pattern, volume, silhouette, and occasion) are forever shifting or "in process" (Davis, 1992:5).

Dress, then, easily comes to serve as a kind of visual metaphor for identity and, as pertains in particular to the open societies of the West, for registering the culturally anchored ambivalences that resonate within and among identities (Davis, 1992:27).

Fashion and Identity Ambivalence: By way of illustration, consider the history of "dress for success" women's style, which came into vogue in the 1970s as more and more woman sought jobs in the business and the professions. The mode called for feminizing and otherwise clone masculine image-signalled by suit jacket and matching, well-below-knee, tailored skirt-through wearing such apparel as silk blouses accented by large, flowing bow ties or ruffled collars and blouse fronts (John Molloy, 1977).

Clothes have a language of their own, what people wear for whatever occasion communicates something about them. Throughout history clothing played an important role in the identity as well as the events of the times. During each decade fashion influenced the way that people dressed. In addition there are events throughout each decade that influenced fashion. Although this study will concentrate on the above theories, quoted below are more theories on the subject of Fashion, Identity and the Body.

In the case of the sociological interest in clothing and fashion, we know that through clothing people communicate information about themselves, and at the collective level this results typically in locating them symbolically in some structured universe of status claims and life-style attachments (Davis, 1992:4).

To understand the relationship between the dress and the body we must acknowledge the very private and very visceral nature of dress which imposes itself on our experience of the body, expressing or contrasting it, making us aware of the girth of our waists as Eco describes, or the breadth of our shoulder blades, the length of our arms or legs, and so on. In the second instance, the experience is about the relationship of dress to the social world.

It tells us that our dress does not only belong to our bodies but to the social world as well (Eco, 1986: 192-4).

Dress and body exist in dialectic relationship to one another. Dress operates on the phenomenal body; it is a very crucial aspect of our everyday experience of embodiment, while the body is a dynamic field, which gives life and fullness to dress (Entwistle & Wilson, 1998).

Dress is a ubiquitous aspect of our social embodiment, a basic fact of all social life. The social world demands that we appear dressed and there are no examples of cultures that leave the body unadorned, although what constitutes "dress" varies from culture to culture (Entwistle, 2000).

The pear shape has a narrow top and usually a narrow shouldered torso that continues to the waist area, where it bells out over large hips, large bulging thighs and sometimes even large buttocks. The large hips give an illusion of a small waistline. Many pear shaped women have small, full cupped breasts, full rounded upper arms and legs that taper to normal shape from elbow to waist and knee to ankle. This figure type is most challenging and requires careful attention to style line and silhouettes in order to bring to balance the uneven proportions (Zangrillo, 1990:5). *Many Young Fuller Figured Women have this shape in South Africa, the focus of this research.*

3. Rationale

Within the community of the Young Fuller Figured Women I will concentrate on the Pear Shaped Woman. Through this research I aim to address and improve the fitting problems that YPSFFW experience when buying formal clothing, especially around the hips. For this body shape the hip area is usually much larger than the waist, when purchasing clothes these women often have to alter them in order to fit properly. I will also reveal the importance of identity through formal clothing for the Young Fuller Figured South African Woman. I will design a range of formal clothes that will represent the ideal style suitable for the YPSFFW in the corporate environment nowadays. These clothes will complement the body as well as identify these women as confident and competent career women that are not restricted by the size or shape of their bodies.

4. Methodology

The methodology is divided into three parts that deal with each sub-question.

Research Design 1

What role do formal clothes play in the careers of Young Fuller Figured Women? This questions the role formal clothes play in the Identity of the Young Fuller Figured Woman in the corporate environment.

Aim

By addressing this question I hope to reveal the importance of dressing correctly for the corporate environment as well as the risks involved to the career path of these women, should they not dress correctly for the corporate environment.

Techniques and methods

- Research the type of clothing that is acceptable as "dress code" for the corporate environment nowadays.
- Search the Internet regarding the career culture / "climbing the corporate ladder", as this is important for a young person's career growth.
- Conduct interviews with Young Fuller Figured Women who work in the corporate environment and are expected daily to dress in formal clothes for work. I will ask key questions that will deal with their shape, size, current fitting problems they face, and styles that are suitable for them for the corporate environment. These interviews will

be in-depth and not only restricted to the drafted questions, as all relevant information is important.

Equipment

- Research will be conducted using Internet trend sites and trend magazines.
- The questionnaire for the interviews will be drafted using the computer.
- A vehicle will be used to visit the women to conduct the interviews with.

Delimitations

I will need to ensure that the trend information searched on the Internet will be from reliable web sites. Draft a questionnaire that will aim to reveal the exact problems so that they can be solved by this research.

Assumptions

It can be assumed that climbing the corporate ladder is a desire for many young people entering and already working in the corporate environment. Therefore dressing appropriately plays a part in ensuring that these young women reach their career aspirations.

Requirements

- Good time management.
- Finding women to interview that meet the required standards of this research (age, size, body shape and occupation).
- Money for the interviews, as I might interview some of the candidates at coffee shops.

Research Design 2

Are there formal clothes for the fuller figured woman currently available on the market? If so, what are the problems related to these garments?

Aim

The aim of this sub problem is to determine if retailers in South Africa do offer formal clothes for the YPSFFW and to also reveal the areas of improvement on the current product on offer. Hereby ensuring that the YPSFFW may benefit and also save money because when they buy correct fitting garments from the store they won't have to spend more money alter

the garments. Therefore this might mean buying more items from the retailer and thus increasing their turnover. It is a win, win situation.

Techniques and methods

- Conduct a thorough research on what type of formal clothing is currently available for the fuller figured women on the South African market.
- Use the questionnaire drafted in sub problem 1, to determine if these formal clothes that are currently offered by the South African retailers are particularly suitable for the YPSFFW.
- Draft basic block patterns that are suitable for the pear shape. These patterns can also be adapted into various styles.
- Sew mock up garments of the basic block patterns.
- Show the cost of altering a garment versus the cost of buying a correct fitting garment and therefore demonstrate how much money can be saved by the YPSFFW, and this might mean potential extra sales for the retailer.

Equipment

- Part of the research will be conducted on the Internet by visiting web sites of a few South African retailers to view the type of product they currently have on offer.
- A vehicle will be used to visit the retail shops to view the type of product currently on offer.
- Use the already drafted questionnaire from sub question 1.
- Use pattern books and my own "pear shape fuller figure" size chart to draft patterns.
- I will also require a fuller figure fitting doll/dummy, pattern paper, boards, rulers and stationery.
- Calico for mock-up garments and relevant machinery and sewing equipment.
- Buy a garment and alter it. Then calculate the cost taking into consideration the time it takes to alter it, the transportation to and from the tailor and the waiting period.

Delimitations

The pear shape is a challenging shape. Therefore I will have to use certain garment construction methods such as darts and tucks to ensure that the garments fit correctly during the pattern construction stage. I will need to make sure that the basic block patterns fit correctly so that I may save time when adapting them into various styles.

Assumptions

It can be assumed that if money is saved when buying correct fitting garments it may lead to potential extra sales for the retailers, as there will be no need to alter the garments, therefore reducing the cost for the consumer and the YPSFFW.

Requirements

- Time to construct patterns, sew mock garments and make sure that the correct fit is achieved for all basic blocks.
- Money to buy mock-up fabric and trims.

Research Design 3

How can the information acquired from sub problem 1 and 2 be used to create a range that will demonstrate how YPSFFW can be dressed for the corporate environment?

Aim

The aim of this sub problem is to design a range of formal clothing for the YPSFFW taking into consideration the knowledge gained in sub problem 1 and 2. I hope to demonstrate that it is possible to dress pear shaped women in clothes that are flattering, that compliment their body shape and are suitable for the corporate environment.

Techniques and methods

- Design a range of formal wear for the YPSFFW by initially drawing rough sketches in pencil and thereafter selecting a final range to be created on computer.
- Adapt the basic blocks that are drafted and fitted in sub problem 1 and 2 into the new styles that are designed for the range.
- Sew mock-up garments for the new designs and alter where necessary until a perfect fit is achieved.
- Sew final garments for the range.

Equipment

- Pencil, paper and markers initially draw rough sketches by free hand on paper.
- Use computer Aided Design software to produce boards that visually displays my range, inspiration and mood, colours, fabrics and trims. Computer programmes that

will be used for designing are: Corel draw, Corel painter, Adobe illustrator and Photoshop.

- A scanner will be used for some of the images that will be displayed on my boards.
- Pattern books, brown paper, pattern board and stationery will be used for constructing patterns.
- Different sewing machines and sewing equipment will be used for sewing mock-ups and final garments.
- Mock up fabric.
- Labels, fabrics and trims for the final range.
- Hangers and own rails for the final range.

Delimitations

Managing my time will be of great importance as most of the styles will be semi tailored, fully lined garments that will need sufficient time and care to construct. I will need to ensure that my selection of fabrics, trims, colours and prints are suitable for the YPSFFW.

Assumptions

Dark colours play a role in the appearance and confidence of a formally dressed person. I will use black as a base colour. Purple, white and stripes will be used for some of the tops. Using sheer and soft fabrics and also fabrics with stretch will be important to display femininity in this range.

Requirements

- Sufficient time to produce the range.
- Money to buy all the required fabrics, trims and hangers.
- Money to have the label produced by a label supplier and also for the production of some of the trims such as belts.

Definition of terms

YPSFFW – Young Pear Shaped Fuller Figured Women.

Pear shape – Refers to a woman who has a hip area that is much larger than her waist.

Young – Age group between 25-35 years consisting of

Fuller Figure – Sizes that are larger than what is generally considered as the norm for example 40-48, 16-28, XL-XXL.

Benefits

This is a research that can be of great importance for the stakeholders of the fuller figure clothing business namely: Clothing designers, suppliers, retailers and most importantly the YPSFFW. This will hopefully help retailers to maximize their sales by ensuring that they provide their consumers with the correct fitting products the first time. The YPSFFW will also save money, as they will no longer need to alter new garments every time they buy one.

5. Year plan 2010

Term 1

- Pattern and garment construction - all basic pattern blocks and mock up garments completed
- Creative design - first rough drawings of range sketched, x1 concept and x2 mood boards, fabric and trims sourced
- Business studies - group project completed
- Thesis - proposal completed

Term 2

- Pattern and garment construction - all classic shape/ base styles patterns and mock up garments completed (jacket, dress, skirt & pant)
- Creative design - x5 boards for the first half of the range completed
- Business studies - individual project completed (store design)
- Thesis - Chapters 1, 2 and 3 completed

Term 3

- Pattern and garment construction - 60% of range patterns and final garments completed
- Creative design - boards for the second half of the range completed
- Business studies - individual project 2 completed (business plan)
- Thesis - Chapters 4 and 5 completed

Term 4

- Pattern and garment construction - Balance of the range patterns and final garments
40% completed
- Creative design - Booklet and all required equipment for the exhibition
- Business studies - individual project 3 completed (world wide web advertising)
- Thesis - Edited & completed

6. Conclusion

In Conclusion, I trust that the complete research will be a useful tool for the designers and retailers who produce clothing for the fuller figured women. It will give them a better understanding of the market that they are catering for. The YPSFFW will hopefully envisage the end of almost paying double for their clothes, as they will no longer need to alter their new garments.

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DISSERTATION

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Chapter 1: Corporate Identity for the Young Fuller Figured Woman

Introduction: "Dress for success"

In order to be successful in most areas of life, one has to dress for the part. We are all familiar with the expression 'dress for success' and this is the essence of this research. More and more young people mainly aged 25 to 35 years enter the corporate world with a general idea in mind: to successfully climb the corporate ladder in good time whilst still in their youth. One of the key factors for career growth is dressing appropriately for the corporate environment.

We cannot disregard the fact that most of the time how a person dress gives an impression of who that person is. It can also present his or her values, background and sometimes even the person's taste in clothes, lifestyle and beliefs. It is therefore important that when working in the corporate environment one needs to dress in clothes that suit the environment.

This research will concentrate on the Corporate Identity for the Young Fuller Figured Women, particularly the Pear Shape. In South Africa the number of working- women especially in the corporate environment is growing rapidly, as more of the young women leave the Universities, Colleges and other tertiary institutions with qualifications that allow them to be employed in the corporate environment. The body shape of most of these women are fuller figured and particularly "pear shaped". This body shape requires to be studied carefully so that when dressed these women's attire show that they are competent and confident and should not be restricted by the shape or size of their bodies.

This research aims to solve the fitting problems that the pear shaped women currently experience with clothes, especially around the hip area. The pear shape can be generally described as a woman whose hip area is much larger than her waist area. This presents a lot of challenges in the case of skirts and trousers as the item fits the hips but fits too large around the waist and requires alteration. Even though the item has already been paid for money must be spend again to have the item altered and fitted correctly. I aim to solve the garment-fitting problem right from the basic block pattern stage. These blocks can be adapted into any desired style suitable for the pear shaped fuller figured body.

After perfecting the fit of the blocks I will design a range of formal clothing that will demonstrate how the Young Pear Shaped Fuller Figured Women can dress for the corporate environment. When designing this range I will take into consideration the age, body shape, size, suitable colours and prints, suitable fabrics and important: the fashion trend for the environment.

To summarise, this research will address two aspects in the area of clothing for the fuller figure; namely '*fashion and identity*' and '*fashion and the body*'. It will also suggest by means of a clothing range how the current problems can be solved.

Main Research Question

What is the importance of formal clothing for the Young Fuller Figured working Women in South Africa and can the current formal wear be improved in style and fit?

Sub Problems

What role do formal clothes play in the careers of Young Fuller Figured Woman? This questions the role formal clothes play in the Identity of the Young Fuller Figured Women in the corporate environment.

Are there formal clothes for the fuller figured woman currently available on the market? If so, what is the problem related to these garments?

How can the information acquired from sub question 1 and 2 be used to create a range that will demonstrate how Young Pear Shaped Fuller Figured Women can be dressed for the corporate environment?

Aim and outcomes

The aim is to determine the exact problems that the YPSFFW experience when buying clothes, and also to demonstrate the importance of identity through dress code in the corporate environment. In addition to this a range will be designed and produced to show that there is a link between fashion and identity and, fashion and the body particularly for the "pear shaped body".

Chapter 2 will deal with the literature review, addressing the two main aspects of this research namely: *fashion and identity* and *fashion and the body*. It will explain and illustrate the importance of identity through clothing and how fashion can affect identity. This will be conducted by studying the two theories: Clothing is a code and Dress for success. Furthermore, it will show that the body cannot be separated from clothing and even society as they all operate simultaneously.

Chapter 3 will deal with the methodology for the interviews conducted with the YPSFFW. It will indicate how to best solve the problems using the theories mentioned above and real life

experience from the data collected. The relationship between the two will assist in the production of the range that will be suitable and attractive to the YPSFFW.

Chapter 4: Theory meets the practical solution. This chapter will deal with the product. It will visually display how the main research question can be solved by means of design boards, patterns and final clothing range. In this chapter the inspiration of the range, fabrics, colours, trims and accessories will be discussed in depth.

Chapter 5 is the Marketing analysis report. This will explain a thought through business opportunity for C Bahle (formal clothing brand) should it become a business.

Chapter 6 is the conclusion of this research

Chapter 2: Literature review

Whether we are aware of it or not, we communicate by the way we dress. This chapter will address the two theories namely: Clothing is a code and Dress for success. This chapter will also address the two main aspects of this study namely *fashion and identity* and *fashion and the body*. Furthermore, it will show that the body cannot be separated from clothes and even society as they all operate simultaneously.

Clothing is a code

In his book *Fashion, Culture, and Identity* Davis states: "*Clothing is a code, perhaps it can best be viewed as an incipient although it must necessarily draw on the conventional visual and tactile symbols of a culture, does so illusively, ambiguously and inchoately so that the meaning evoked by the combinations and permutations of the code's key (fabric, texture, colour, pattern, volume, silhouette, and occasion) are forever shifting or "in process"* (Davis, 1992:5).

I agree with this statement because every day we observe and meet different people from different cultures, ethnic groups and backgrounds. We are constantly surrounded by a variety of dress codes throughout each day. Dress code is sometimes affected by the personality, beliefs, culture and religion, lifestyle and age, occasion, weather conditions and seasons and most of the time affordability. In order for one to reveal the clothing code, one has to unlock it using the code's keys that are mentioned in the quote above.

How can the code's keys be used to unlock the clothing code?

Fabric: The type of fabric that is used for a garment in most cases immediately informs us about the wearer's lifestyle and sometimes even the occasion to be attended. For example if I am in the supermarket on a hot summer's day and meet a person wearing a padded leather jacket and jeans, I will immediately identify the person as a biker. In contrast if I meet a person dressed in a formal suit in the same place, I will associate this person with a formal occasion or meeting to attend. The fabric alone communicates something about the person and can be used as a tool or key to learn more about the person even if there is no verbal communication present.



Fig 2:1 Biker clothing (myshopping.com, 2010)



Fig 2:2 Formal clothes (trendy-plus-size-clothes.com, 2010)

Fabric and texture as code keys always go together. One cannot be present without the other. The type of fabric that is worn can communicate the following:

- Weather conditions for example light weight cotton linen fabrics communicate a hot summers day, thick fleece fabric communicates a cold winters day, PVC/ plastic material communicates a rainy day.
- Occasion for example nylon elastane Lycra for sport such as cycling, swimming etc. A woollen suit for a formal occasion or meeting, denim for casual occasions.
- Affordability for example genuine leather is much more expensive than plastic leather, 100% linen is also much more expensive than ramie linen and yet they are similar in appearance and therefore can be used for the same type of product and sold at different price ranges.

Colour: Colour plays a big role when it comes to clothing. Colours can have different meanings to different people and are influenced in some instances by culture, religion, beliefs, age, sex, personality, season, weather, fashion and occasion. For an example green, red and yellow together are colours that are associated with the "Rastafarian" belief or religion. When a baby is born people generally buy clothes that are associated with the sex of the child, pink for a girl and blue for a boy. Black is a colour that can have a different meaning to different people. For example black can be associated with strength, power, authority, and grief and sometimes with evil. White can mean purity in some cultures and mourning in other cultures. Brides wear red on their wedding day in some cultures. Red indicates danger in other cultures. The same principles can be applied when unlocking a clothing code by also taking into account pattern, silhouette, volume and occasion.

With the knowledge of the above it can be said that clothing is indeed a code. It has a language of its own, even though the communication is non verbal, clothes convey a message about the wearer. The type of occasion he or she will attend, the weather conditions and even the status of the person can be determined from the way a person is dressed. There is so much other information that can be received from a 'dress code'. It is therefore important that the YPSFFW dress appropriately for the corporate environment, because as stated above the dress code communicates information about the individual. It can and most of the time is an important factor to the career path of many people. One has to dress for the part, to play the part. This statement is not only true in theatre plays but also in real life situations.

Dress for success

My designs for the range for the YPSFFW will be based on the theory 'dress for success'. Since the 1970's this dress code for women's clothes was adopted because of the shift in women's fashion as they sought jobs in business and professions. Fashion has come a long way in this particular dress code and has changed through the decades. Molloy states, "*the mode called for feminizing and otherwise clone masculine image-signalled by suit jacket and matching, well-below-knee, tailored skirt-through wearing such apparel as silk blouses accented by large, flowing bow ties or ruffled collars and blouse fronts*" (John Molloy, 1977). These clothes were masculine in look and therefore needed to be feminized by using soft fabrics and large bow ties and ruffle neckline detail on the blouses and incorporating accessories. Fashion history shows that in the 1980's and 1990's even more features were observed in women's clothing that resembled menswear, the women wore extremely padded jackets, masculine styled trousers and shirts and even ties.



Fig 2:3 1980's look. (WGSN, 2010)

The range of formal wear that I will design will consist of suits (jackets, trousers, dresses and skirts) that will be particularly suitable for the pear shaped women. This will be achieved by using the type of styles that were worn in the 1950's and adapt them to fit the appearance of the women of today. The reason for using the 1950's, as an inspiration is that even in those days' women wore suits and appeared more feminine. The body shape of the 1950's women is similar to the pear shape that is studied in this research. During the 1950's women wore corsets and this caused the waist area to be much smaller than the hip area.



Fig 2:4 1950s look. (Vogue magazine, 1954)

This range will also have blouses and tops in silky and sheer woven fabrics and sometimes drapery knits. A dress or two in the drapery knit fabric such as viscose Lycra will be designed. Even though the emphasis will be on clothes, shoes that are suitable for the formal clothing and YPSFFW will be shown as it is important to wear supporting but yet elegant shoes for the weight and size of these women.



Fig 2:5 1950s shoes (Vogue magazine, 1954)

The statement below by Eco summarises the reality that the body cannot be separated from the clothing and even society as they all operate simultaneously.

“To understand the relationship between the dress and the body we must acknowledge the very private and very visceral nature of dress which imposes itself on our experience of the body, expressing or contrasting it, making us aware of the girth of our waists, or the breadth of our shoulder blades, the length of our arms or legs, and so on. In the second instance, the experience is about the relationship of dress to the social world. It tells us that our dress does not only belong to our bodies but to the social world as well” (Eco, 1986: 192-4).

The relationship between the dress, the body and society cannot be separated, as they need one another in order to exist. A garment is just a garment when hanging on the rail. A body is naked without a garment draped or worn over it and a society is a society of people when they are dressed in whatever dress code they choose for themselves. The corporate environment chose formal clothing for its identity and therefore the people who work in the corporate environment should dress accordingly. Furthermore it is important that they wear clothes that are suitable for their body shape so that the overall appearance of the person fits in with the environment.

Summary

The information above addresses the two aspects of this study namely: *fashion and identity* and *fashion and the body*. Firstly this chapter deals with identity and mentions that clothing is a code that can be unlocked using the code's keys. Furthermore it mentions that throughout fashion history there is a relation between fashion and identity and fashion and the body. Using a quote by Eco it was suggested that the relationship between the body, clothing and the society is such that they all exist at once and cannot be separated.

This information can be useful to clothing designers that especially designs for the fuller figure, as it deals with the key elements required when designing namely: identity, fashion and body. They can use the code keys as a starting point when designing a range. The following few questions can be asked, who is the customer? What are the colours? What is the occasion? What are the weather conditions?

I will end this chapter with a quote by Davis from his book *Fashion, Culture, and Identity*:

"Dress, then, easily comes to serve as a kind of visual metaphor for identity and, as pertains in particular to the open societies of the West, for registering the culturally anchored ambivalences that resonate within and among identities" (Davis, 1992:27).

Chapter 3: Methodology

Are there formal clothes for the fuller figured woman available currently on the market? If so, what are the problems related to these garments?

This chapter will closely observe the outcome of the interviews that were conducted with the suitable candidates for this research. The questions asked and responses given will provide assistance in the designing and pattern making process for the range of corporate clothing for the YPSFFW.

Attached below is a picture by Frances Leto Zangrillo, (1990), to show the pear shape figure.

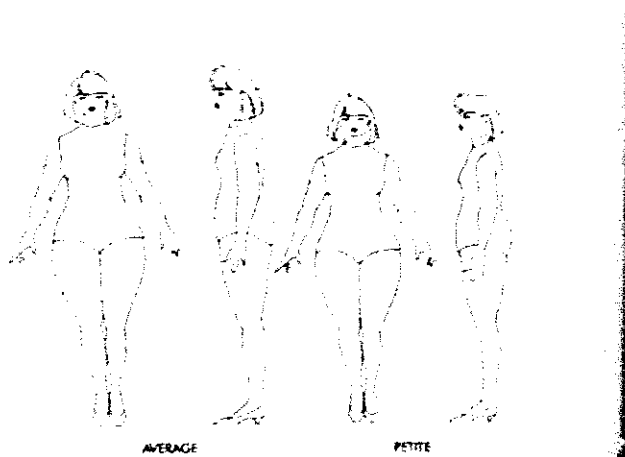


Fig 3:1 Fashion Design for the Plus Size (Zangrillo, 1990)

A total of 50 women were interviewed in Cape Town for this research. These women came from different races in South Africa. The requirements were that they're age are within the correct age group, their body shape must be the fuller pear shaped figure and they must be working in a corporate environment. These women have to dress in formal clothes daily for work. 50% of these women were black Africans. Their body is pear shaped, which this research focuses on. These women came from different areas of the city. I personally know some, while friends and colleagues referred others. I also interviewed women randomly on the streets when the opportunity presented itself.

I asked key questions that dealt with their shape, size, current garment fitting problems they face, and styles that are suitable for them for the corporate environment. These interviews were in-depth and not only restricted to the drafted questions, as all relevant information is important. I kept the interviews straight to the point with only 3 key questions asked to gain insight into these women's corporate clothing world and also hopefully present a solution after all data is collected and reviewed.

Data type analysis:

Quantitative: What size are your bust, waist and hip measurement? I had to measure it in most cases.

Qualitative: What are the challenges you come across when shopping for work clothes?

What would make your shopping experience easier?

Findings:

1. Shopping for clothes that fit the hip and waist area was the most challenging part of these women's shopping experience. Because the hip area is much larger than the waist they are always forced to buy clothes that fit the hips and that are too large around the waist. Also shopping for dresses proves to be another challenge, as most dresses don't cater for the narrow shoulder, small waist and wide hips that the pear shape women possess.
2. Most of the measurements were as follow bust: 103-109cm, waist: 92-100cm, hip: 112-132cm. The hip measurements of some were even larger than the hip measurement range
3. They mentioned that the current retailers who cater for the fuller figure do not stock adequate corporate clothing ranges that appeal to the young fuller figured women. Some even said " It would be nice to look my age for a change". The retailers that cater particularly for the fuller figure do not stock clothing that proportionally fits the pear shape. This is because retailers do not cater especially for this shape. "However it would be wonderful if they could cater for shapes as they have started to cater for height", one mentioned. She also mentioned Edgars: tall, average, petite garment classification. It would make shopping much easier, more affordable and fun to buy clothes that fit the first time.

The table below lists responses to the questions asked above. Numbers refer to the number of candidates.

| | Question 1 | Question 2 | Question 3 |
|-------------------|------------|------------|------------|
| Size 38-40 | 15 | | |
| Size 42-44 | 20 | | |
| Size 46 and above | 15 | | |
| | | | |
| Shopping for | | 45 | |

| | | | |
|--|--|----|----|
| bottoms | | | |
| Dresses | | 40 | |
| Jackets | | 35 | |
| Tops | | 28 | |
| Fashionable formal wear for young fuller figured women | | | 43 |
| Clothes that fit the pear shaped women correctly | | | 48 |
| An end to alterations on new garments | | | 45 |

Fig 3:2 Response table (Papa, 2010)

The information gathered from the interviews assisted in making sure that the designs were fashionable and suitable for the size and age of these women. It made me as a designer, aware of the challenges that the YPSFFW face when they shop. This led me to the origin of the problem, which is: to create correct fitting garments. This I achieved by creating a basic pattern block that fits the pear shape correctly to reduce the current garment fitting problems. The blocks were made and altered until a satisfactory fit was achieved. These blocks will be used for the final range.

I also interviewed Sannete Coetzer a Senior Garment Technologist for one of the biggest retailers in South Africa, who admitted that there is no specific pattern and grading for the YPSFFW. She however mentioned that they are overwhelmed by the requirements from customers who are pear shaped and might consider to conduct their own research into this problem.

Findings and recommendations

Observing the above information I can conclude that the YPSFFW have a problem with the existing off corporate clothing currently available on the market. Firstly the requirements for their work / corporate dress code are not fully met, as there is a limited choice for their size, shape and age in the corporate / formal clothing category. Secondly their body shape proves

to be a challenge when shopping for correct fitting garments. Most of the time the new garments must be altered and the costs are high.

My recommendations are to have basic patterns that accommodate the pear shape even before any styling is done. This will alleviate the fitting problems that are experienced by these women in almost any style of clothing that they buy and wear. Secondly, listening to these women made me realize that there are emotional aspects attached to clothing particularly for the fuller pear shaped figure. Because of their age, they would like to dress in elegant smart styled clothes *that do not* look old or as one of them said, “add some years to my age, making me look older” Dressing elegantly can be achieved without letting a person appear older than her age.

From the above data I have drafted some **key words** that will serve as a guide when I design the corporate range for the YPSFFW

- Comfort
- Correct fit
- Style, class and elegance
- Beautiful and feminine
- Confidence and strength
- Young and attractive

These key words will guide the design process from start to finish; from the rough drawings, to the final boards and from the patterns to the final range garments. They will apply to everything that concerns this range namely: fabric type, colours, and silhouettes, trims, finishing details and embellishments where applicable. It will even apply to the accessories, shoes and bags of this range.

The above will be discussed in detail in the next chapter when looking at the product...

Research done on the Internet showed that most corporate companies prefer a formal look as the dress code for the work environment. Many companies have guidelines regarding the clothing that can be worn in the work environment. Each employee must use their own discretion as to what is suitable for work and what is not. By dressing correctly and being competent at work these YPSFFW play a big role in ensuring that they reach their destiny in their respective careers.

Are there formal clothes for the fuller figured woman available currently on the market? If so, what are the problems related to these garments?

The answer to the above question is yes. The problems related to the product have been mentioned above already for example incorrect fitting garments and style for the YPSFFW.

Below is a list of retailers that do stock fuller figure sizes within their range.

Competitive shopping:

1. Edgars- Penny C sizes 16-24
2. Woolworths sizes 8-24
3. Queenspark-Q collection sizes 16-24
4. Foschini-Donna Clair 16-28
5. Truworths sizes 6-18

Although the above retailers stock the sizes required by these women there is still a gap that is not catered for where the YPSFFW are concerned. I also struggle as a YPSFFW to find correct fitting garments and formal clothing. I often have to design my own clothes to achieve the correct fit and desired look. This is one of the reasons that led me to research this problem as there might be more women experiencing what I experienced regarding garments that do not fit correctly.

Below is an example of the cost of buying a correct fitting garment versus a new garment that requires alterations:

Retail price of new formal pants @ R250.00 + Alteration cost @ R50.00 + Transport if applicable for alteration @ +/- R20. Total cost of garment is R320.00

These women spend much more money on altering the new garments after buying them so that they can fit correctly. In the above example an extra R70.00 is spent on alterations of a new garment before a person can even wear it. This is a simple example that shows that retailers can maximize sales when garments fit correctly, and money can be saved by YPSFFW when no alterations are required. Basic pattern blocks have already been drafted and patterns for the classic shape dress, pants, skirts and jackets made. Mock-ups were sewn and they will serve as a foundation for all design variations for this range.

Chapter 4: Theory meets practical

Introduction

In this chapter I will apply the information collected from the interviews conducted with the Young Pear Shaped Fuller Figured Women. This information has been useful in the design process of the C Bahle formal wear range for the YPSFFW. "C Bahle" meaning "We are beautiful" is a range of formal wear for the young working women. The range will serve as a sample of how YPSFFW can dress for the corporate environment.

The inspiration comes from the 1950's fashion and women's body shape in designing the C Bahle range. The 1950's body shape was an hourglass shape, which was caused by women wearing corsets underneath their clothes. By pulling in the waist the hip area was accentuated. The similarities of the 1950's body shape and the pear shape are the smaller waist and wider hips. The design principles used in 1950's fashion are what I have adopted for the C Bahle range. I am also using the two theorists namely: John Molloy with his theory "dress for success" and Fred Davis with his theory "clothing is a code". Both of these theories are relevant for corporate wear.



Fig 4:1 Sun Printers Limited, 1954 Vogue. 9: 223

My research illustrates that there is more to than just dressing the YPSFFW in corporate clothing. It involves the psychology and knowledge of colours and their meanings in order to use them effectively. Fabric types and trims are also important and have to be carefully selected. Silhouettes that is suitable for the pear body shape completes the range.

The colours that I chose for this range have meanings that are very relevant to the emotions attached to the fuller figured body size. They also show without words the power, confidence yet feminine stand of these women. A total of fifty women aged between 25 and 35 years were interviewed for this research.

The information gathered from the interviews assisted in ensuring that the designs were fashionable and suitable for the size and age of these women. It made me as a designer aware of the challenges that the YPSFFW face when they shop. This led me to the root cause of the problem, which is creating correctly fitting garments. I made sure that creating the basic pattern blocks that fit the pear shape correctly reduces the current fitting problems. The blocks were made and altered until a satisfactory fit was achieved. These blocks will be used for the final range.

Size chart in centimetres

Description:

1. Bust
2. Waist
3. Lower waist
4. Hip
5. Back width
6. Chest
7. Front shoulder to waist
8. Nape to waist
9. Waist to knee
10. Waist to floor
11. Body rise
12. Sleeve length
13. Top arm
14. Shoulder length

| Description | 14/ 38 | 16/ 40 | 18/ 42 | 20/ 44 | 22/ 46 | 24/ 48 |
|-------------|--------|--------|--------|--------|--------|--------|
| 1 | 99 | 102 | 106 | 109 | 113 | 117 |
| 2 | 81 | 84 | 87 | 90 | 95 | 100 |
| 3 | 86 | 91 | 95 | 99 | 104 | 108 |
| 4 | 114 | 119 | 124 | 129 | 134 | 139 |
| 5 | 35 | 37 | 39 | 40 | 41 | 41.5 |
| 6 | 34 | 36 | 38 | 39 | 40 | 41 |
| 7 | 40.5 | 41 | 42 | 43 | 43.5 | 44 |
| 8 | 39.5 | 40.5 | 41.5 | 42 | 42.5 | 43 |
| 9 | 59.5 | 60 | 60 | 60.5 | 61 | 62 |
| 10 | 105 | 105 | 105 | 106 | 107 | 108 |
| 11 | 30 | 30.5 | 31 | 31.5 | 32 | 32.5 |
| 12 | 60 | 60 | 60 | 60.5 | 61 | 61.5 |
| 13 | 33 | 35 | 37 | 39 | 41 | 43 |
| 14 | 12 | 12.5 | 13 | 13.5 | 14 | 14.5 |

Fig 4:2 Size chart (Papa, 2010)

The above size chart is for the fuller figured women- specific for the pear shape. Sample size is 18/42.

Adjustable dummy measurements: Bust = 101-117cm

Waist = 77-94cm

Hip = 102-109cm

| Measurements of Pear Shaped Fuller Figured Women | | | |
|---|--|---|---|
| <u>Sindi</u> Bust: 103cm Waist: 89cm Hip: 126cm | <u>Nwabisa</u> Bust: 107 Waist: 97cm Hip: 126cm | <u>Yondie</u> Bust: 97cm Waist: 92cm Hip: 135cm | <u>Thozama</u> Bust: 106cm Waist: 101cm Hip: 130cm |
| <u>Khungi</u> Bust: 92cm Waist: 78cm Hip: 115cm | <u>Honji</u> Bust: 94cm Waist: 82cm Hip: 120cm | <u>Tamara</u> Bust: 98cm Waist: 89cm Hip: 137cm | <u>Bongiwe</u> Bust: 103 Waist: 89 Hip: 115 |
| <u>Liyema</u> Bust: 106cm Waist: 98cm Hip: 120cm | <u>Mrs Boyana</u> Bust: 123cm Waist: 107cm Hip: 128cm | <u>Zukiswa</u> Bust: 112cm Waist: 97cm Hip: 122cm | <u>Joy</u> Bust: 106 Waist: 92 Hip: 124 |
| <u>Thoko</u> Bust: 122cm Waist: 110cm Hip: 160cm | <u>Thandi</u> Bust: 128cm Waist: 118cm Hip: 150cm | <u>Nolwandle</u> Bust: 144cm Waist: 134cm Hip: 170cm | <u>Zanele</u> Bust: 138 Waist: 128 Hip: 147 |
| <u>Ngeziwe</u> Bust: 126cm Waist: 112cm Hip: 132cm | <u>Kholeka</u> Bust: 127cm Waist: 122cm Hip: 145cm | <u>Normalizo</u> Bust: 123cm Waist: 115cm Hip: 148cm | <u>Lousa</u> Bust: 128 Waist: 118 Hip: 132 |

Fig 4:3 Real people measurements (Papa, 2010)

The inspiration



Fig 4:4 Mood Board (Papa, 2010)

The 1950's were the years when women's clothes were very feminine and elegant. Suits were part of the everyday look. The following pictures illustrate the type of designs that were worn in the 1950's. These were suitable silhouettes for the hourglass shape. From these basic silhouettes the C Bahle range was designed.



Fig 4:5 Sun Printers Limited, 1954 Vogue. 9: 4



Fig 4:5 Sun Printers Limited, 1954 Vogue. 9: 8

Colours

I will first mention and explain the meaning of the colours chosen for this range and then I will show and discuss the designs.

Black

Black is the most misunderstood colour. A black tie dinner is very formal and elegant. Women can wear that “must have little black dress” to the black tie dinner. Black symbolizes death in some cultures. Native Americans thought black was good because it was the colour of the soil, which gives life. Black is timeless.

Black energy

Strictly speaking black is not a colour. It is the absence of colour. When people speak of opposites, it usually is in terms of black and white. Black and its opposite white, represents polarities. Black absorbs all aspects of light. While white reveals, black conceals. Black means hidden, fearful or bad experience. It is linked to the unknown. In a positive state, black is seen as a restful emptiness into which anything may emerge and disappear once again. It is also mysterious, providing a sense of potential and possibility.

Wearing black

One can dress in black if they want to be inconspicuous. Black is also used in clothing to make a bold statement of mystery and self-control. Black clothing can say, “Notice me but do not intrude”, (<http://crystal-cure.com/color-meaning/black.html>).

White

White is the colour of purity. Brides wear white in many countries, because white symbolizes a virgin. White means kindness and peace. In some cultures white is worn at funerals. White daisies are a symbol of loyal love.

White energy

White serves as a manifestation of the presence of all colour - the complete energy of light. It stands for wholeness and completion. In many cultures it represents openness and truth. White has a cold quality. It can provide clarity, as its energy is complete. It holds the potential to move towards every other colour and this makes it a good choice for new beginnings, and development in any direction.

Wearing white

One can wear white to impart a pure, wholesome impression. Surround yourself with white if your surroundings feel cluttered and you want to refresh your mind, (<http://crystal-cure.com/clor-meaning/white.html>).

Grey

Grey with more silver in it can be a very active colour. Native Americans associate grey with friendship. Grey is a symbol of security, maturity and independence. It connotes responsibility and conservative practicality. Grey is the true neutral colour. It can be restful. It has a detached and isolated feeling. Grey can have a cooling effect when placed next to other more vibrant colours. It has a stabilizing effect, making vibrant colours stand out while muting their vibration.

Wearing grey

Grey clothing suggests efficiency and is therefore often used in the business world. Grey can also suggest a lack of imagination, so it should be used carefully. Grey will emphasize neutrality. Too much grey, or the wrong shades will suggest lack of character, initiative and detachment. Add a hint of another colour to grey clothing to express efficiency with personality (<http://crystal-cure.com/clor-meaning/grey.html>).

Purple

Purple is the colour of good judgment. It is the colour of people seeking spiritual fulfilment. It is said if you surround yourself with purple you will have peace of mind. Purple is a good colour to use in meditation. Purple has been used to symbolize magic and mystery, as well as royalty. Being the combination of red and blue, the warmest and coolest colours, purple is believed to be the ideal colour. Most children love purple. Purple is the colour most favoured by artists. Thursday's colour is purple.

Violet energy

Violet is a combination of red and blue. Red is a focusing, dynamic and active energy while blue is cooling, calming and expressive. Violet brings a new dynamic to the expansion of blue and the activity of red. Red brings practicality to the undirected expansiveness of blue, and allows more creative energy to emerge. For this reason, violet is associated with imagination and inspiration. The red in violet offers a grounding effect.

Put some purple in your life when you want:

- To use its imagination to its fullest

- To re-balance your life
- To remove obstacles
- To calm after activity or to energise from depression

Wearing purple

Wear purple when you want to encourage fantasy, mystery and imagination, (<http://crystal-cure.com/clor-meaning/purple.html>).

Colour chart

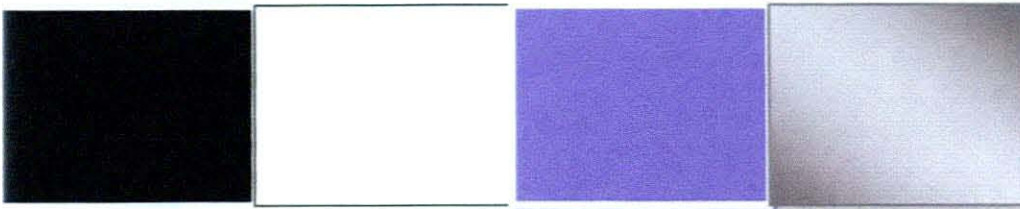


Fig 4:6 Colour chart (Papa, 2010)

Fabrics, trims and accessories

The fabrics chosen for this range vary in colour, texture weight and look. Fabrics used for the jackets, pants, skirts and dresses are grey tweed suiting and soft stretched black suiting. All jackets, skirts, and dresses will be fully lined in contrasting taffeta. Cotton Lycra will be used for tops and dresses. Wide knit rib will be used for the coat. The blouses will be made out of sheer fabrics such as chiffon. Cotton shirting will be used for shirts. Most of the buttons will be covered in the matching fabric to give the garments the complete look. Brooches in bow and other shapes will be used as accessories for most of the garments. Bow shaped buckles will be worn with the black woven dress. Bows as accessories were commonly used in the 1950's. These were either in the form of jewellery or in fabric form using petersham or twill tape.

Designs

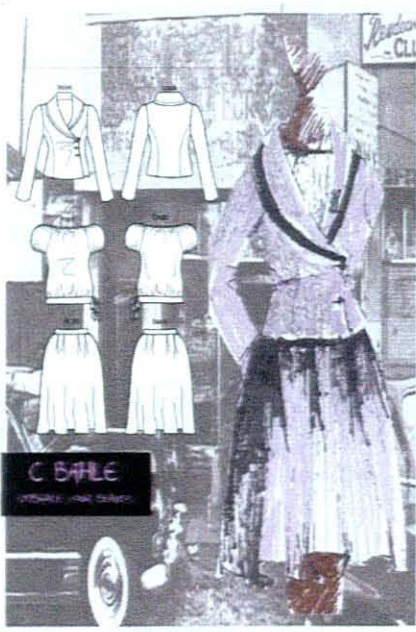


Fig 4:7 Design 1



Fig 4:8 Design 2



Fig 4:9 Design 3

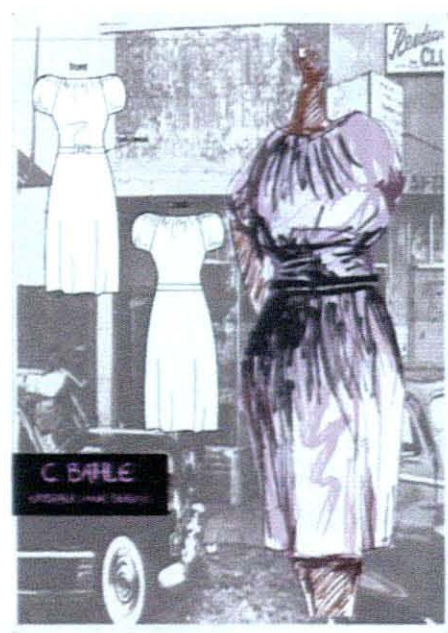


Fig 4:10 Design 4



Fig 4:11 Design 5



Fig 4:12 Design 6



Fig 4:13 Design 7



Fig 4:14 Design 8



Fig 4:15 Design 9

Above are the designs for the C Bahle range. In total the range has nine dressed figures. Even though the above designs are simple they contain all the guidelines found in the key words discussed in the previous chapter namely:

- Comfort
- Correct fit
- Style, class and elegance
- Beautiful and feminine
- Confidence and strength
- Young and attractive

Chapter 5

MARKETING ANALYSIS SUMMARY

Introduction

C Bahle as a business has a long-term goal of being the preferred and leading brand for the working young fuller figured women. We plan to provide the fuller figured women with the best in comfort, in style and elegant formal clothing. We believe that the way in which a person is dressed contributes a lot to the confidence and the behaviour of the person. For the fuller figured women these aspects are very real. The aim of our business is to give young career women with a fuller figure the support they need by means of our formal clothes that are especially designed for their needs.

The Business

C Bahle is a new brand of formal clothing for the young career woman with a fuller figure. This brand will be trading under the business name Abundant Life Clothing that is an existing registered business. Abundant Life Clothing is a close corporation owned by Mr. Zamuxolo Papa and Mrs. Sindiswa Papa. Abundant Life Clothing currently manufactures children's clothes and supplies a boutique in Kensington in the summer season.

Abundant Life Clothing (C Bahle brand) plans to open a mini factory in the Gugulethu Township in Cape Town and will design and manufacture clothes for the fuller figured women. Our focus is dressing the working career women between 25 and 35 years. We aim to solve the current fitting problems that these women experience when buying clothes and also to provide her with a desirable product that appeals to her age as well as her career needs. Within the mini factory we will have a store where we will sell our products. In the future we plan to open at least four new stores in a period of five years.

The Market

Our target market is the woman between 25 and 35 years. Some of these women leave Universities and other tertiary institutions and enter the corporate environment, for employment where the dress code differs from what they are used to. We also regard the young fuller figured women who are already in the corporate environment and within this age group as our potential customers. These women buy clothes from retailers that do not cater especially for this age group in terms of designs, fabrics, and trims and also fit. Nine times out of ten these women have to alter the new garments they buy to achieve a correct fit. For

example new formal pants costs R250 + alteration cost = R70 + transport for alteration = R20 Total cost of new formal pants = R320.

Financial considerations

The business will need to borrow capital to set up the mini factory and shop. We aim to start on a high note in the first year projecting sales with a gross margin of above 70% and there after projecting for not less than 65% gross margin in the future years. The money borrowed will be paid back over a period of 60 months with interest calculated at 11%.

Social responsibility

By having the mini factory in the township C Bahle will be creating jobs for the people and thereby positively contributing to our country's economy.

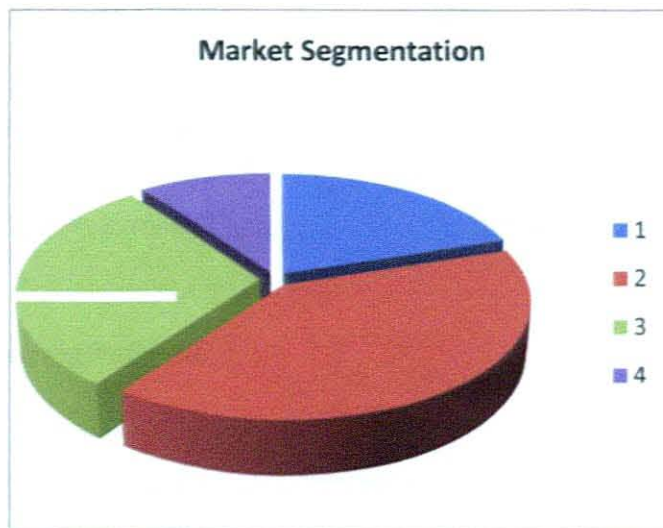


Fig 5:1 Market Segmentation pie (Papa, 2010)

Market Analysis

1. **20%** of the pie chart consists of **Teenagers**. Some of them will study at Universities while the rest will enter non-corporate employment after completing high school.
1. **40%** of the pie chart consists of **University students**. Most of the young fuller figured women come from universities.
2. **30%** of the pie chart consists of **Young working fuller figured women**. They are potential customers for the C Bahle brand who are already operating in the corporate environment.
3. **10%** of the pie chart consists of **the unknown**.

Target market

Our target market is the fuller figured woman between 25 and 35 years. These women have just graduated from different tertiary institutions and are entering the corporate environment. Some the women are already working in the corporate environment. The success of these women in their careers and climbing the corporate ladder as quickly as they possibly can whilst in their youth is as important as the way they dress, "dress for success".

Market Needs

South African women are generally larger in body size when compared to other countries. This is due to changing eating habits (increased intake of junk food) and very busy lifestyles that causes people to not have time to exercise. Simple ways of exercise like walking to your destination instead of driving and climbing stairs instead of using an elevator are neglected by the generation of today. This results in excessive weight gain over a period of time. Recent research reported that South Africa is slowly but surely approaching the percentage levels of obesity observed in America. Although this is an issue of concern regarding the health of the nation, it also presents a challenge for the young working fuller figured women to dress appropriately. This provides an opportunity for the C Bahle range to provide clothes for these women.

Competition and Buying Patterns

There are a number of retailers that provide formal clothes for the fuller figured women. Most of them though do not concentrate on particularly the working young fuller figured women between 25 and 35 years. The clothing currently available on the market for the young fuller figured women does not cater for them regarding silhouettes, colours and fabrics. Even the embellishment on the garments seems to be for the senior citizens of the country. The correct garment fit is almost always a problem and customers often have to pay extra to have new purchased garments altered. The C Bahle range will correct these problems by ensuring that from the basic pattern block stage, the fit is as close to perfection as possible before styling the garments. This will reduce current garment fitting problems that the young women encounter when shopping for clothes. Should there be a need to alter a garment, this will be done with no cost for the customer. We will use highly trusted sources such as WGSN, Fashion TV, fashion shows and magazines and also visit stores regularly to ensure that we provide stylish, trendy, and elegant products for our customers.

Sales Strategy

C Bahle will have a store within the mini factory during the first year. Two part time employees will work mainly on weekends in this store because not a lot of sales are expected during office hours in the week as our customers will be at work. We also have salesman / representatives who will buy the products from us and sell them directly to the customers.

- Internet particularly face book will be one of the tools to be used to sell these products. Pictures of the merchandise will be published on the internet for viewing by potential customers. A website will also be created to increase our marketing of the product on the Internet.
- Advertising in the local newspapers.
- Advertising on local radio stations – encourage listeners to visit face book and our website to view our products.
- Fashion shows.
- Fuller figured South African celebrities (Criselda, Nolin & Ntokozo Mbambo).
- Brochures of the business will be supplied to customers and potential customers to remind them of our products.
- Follow up on existing customers by SMS informing them of new stock and when the end of a range is due.
- Word of mouth is a tool that always assures that the news spread as far and as quick as possible.
- Selling agents who will buy stock and sell it directly to the customers.

| Year | 2011 |
|--------------------|---------|
| Rent | 0 |
| Wages | R108000 |
| Start up equipment | R110000 |
| Current equipment | 0 |
| Other | R36000 |
| Total | R254000 |

Fig 5:2: Start up expenses (Papa, 2010)

There will be no rental charges as the property that will be used to start up the mini factory is a vacant family property with no mortgage charges. Employees will be paid at the wage rate

suitable for their job description in South Africa according to the labour laws. Within the mini factory one room will be changed and used as a retail outlet direct to the customers. The business will borrow capital from the bank and use that for start up expenses. Start up equipment include: different types of sewing machines, irons and ironing boards, cutting and pattern table, shelving and rails, furniture and other equipment. It also includes setting up the website and acquiring stock materials. Other costs are travelling costs, telephone, water, insurance and electricity costs.

Security

The family house where the mini factory will be situated is a fully fenced house with gates and burglar bars. The property also has an alarm system fitted as additional security. All assets of the business will be insured encase of fire or any other disaster that might occur.

Personnel Plan

Mr. ZA Papa who is also a partner in the business will work part time on all financial matters that concern the business. He has experience of over seven years working for the finance department of the Robben Island Museum. His experience as a Financial Administrator is in dealing with debtors, creditors, reconciling of all paid accounts and the filling of documents. He is currently studying (National Diploma in Financial Management – Finance) at the University of South Africa.

Mrs. SD Papa has a National Diploma in Fashion Design & Technology 1997 and is currently studying B Tech Fashion 2010 at the Cape Peninsula University of Technology. She has 8 years of experience working as a Clothing Designer and Accessories Buyer for The Foschini Group before starting her children's wear range (abundant life kids). She has extensive knowledge of range construction, patterns, garment technology and also quality assurance. She has a record of building and maintaining good relationships with her suppliers.

Two machinists, a cutter and two part time sale assistants will be employed. Pattern making and grading will be outsourced when needed as this will be more cost effective than employing a full time Pattern Maker. A lawyer will be appointed to be responsible for all the legal aspects of the business.

Personnel Plan

| Year | 2011 | 2012 | 2013 |
|------------------------|--------|---------|---------|
| Head Designer | R21600 | R23112 | R25192 |
| Finance Administrator | R10200 | R10914 | R11896 |
| Legal cost | R4200 | R4494 | R4898 |
| Machinist 1 | R14400 | R15408 | R16795 |
| Machinist 2 | R14400 | R15408 | R16795 |
| Cutter | R14400 | R15408 | R16795 |
| Pattern Maker & Grader | R14400 | R15408 | R16795 |
| Sales assistant 1 | R7200 | R7704 | R8397 |
| Sales assistant 2 | R7200 | R7704 | R8397 |
| Total | R10800 | R115560 | R125961 |

Fig 5:3 Personnel Plan (Papa, 2010)

Wage increases are calculated at 7% for the year 2012 and at 9% for the year 2013. Wage rate are lower than the norm for the Head Designer and Finance Administrator as they are the owners of the business. They will review their wages increase gradually as the business grows and becomes more successful.

Features that differentiate C Bahle from the rest of the Market

- Focus on the working fuller figured women between 25 and 35 years.
- Focus on her beauty, style and elegance.
- Focus on correct fitting garments for these women.
- Same day alteration service where necessary at no cost to the customer.

FINANCIAL PLAN

Projected profit and loss

| Year | 2011 | 2012 | 2013 |
|----------------------|---------|---------|---------|
| Sales | R30000 | R420000 | R454545 |
| Direct cost of sales | R50000 | R70000 | R100000 |
| Gross margin | R250000 | R300000 | R354545 |

| | | | |
|--|---------|---------|---------|
| Gross margin % | 83% | 71% | 78% |
| Expenses | | | |
| Payroll | R108000 | R115560 | R125961 |
| Rent | 0 | 0 | 0 |
| Borrowed start up capital over 60 months at 11% interest | R56000 | R56000 | R56000 |
| Utilities & Insurance | R20000 | R22000 | R24200 |
| Total Expenses | R36000 | R39600 | R43560 |
| Total net Profit | R30000 | R116840 | R104824 |

Fig 5:4 Projected profit and loss (Papa, 2010)

We aim to start on a high note in the year 2011 and then strive to maintain the average selling price at the same level for 2012 and 2013. Also affecting the gross margin % level are the increasing manufacturing costs per unit. This is the reason for the decrease in gross margin % for 2012 and for 2013 compared to 2011. The business will be making profit annually and settle for no less than 65% gross margin in the future years.

Management Summary

Mrs. Sindiswa Papa will be working full time as the Head Designer and also supervise all operations at the mini factory.

Chapter 6

Conclusion

The aim of this research was to question the role that formal clothes play in the identity of the young fuller figured women in the corporate environment. It was also to create a Corporate Identity for the young fuller figured women based on the research problem which is: What is the importance of formal clothing for the young fuller figured women?

In the second chapter the two main theorists for this research were introduced namely: John Molloy with his theory "dress for success" and Fred Davis with his theory "clothing is a code". Both of these theories are relevant for corporate dressing. In Fred Davis's theory "clothing is a code" he talks about the keys to unlock the clothing codes. These keys are always present and can unlock information about the wearer without the wearer speaking verbally. The clothing codes are: colour, fabric type, weight, texture, silhouettes, volume and prints. These keys allow one to unlock the weather conditions, possible occasion to be attended and even the person's lifestyle.

The third chapter dealt with the methodology and explained the body type in question (pear shaped body). Interviews were conducted with the young pear shaped fuller figured women and the results of the interviews were made known. In chapter four, an in depth report of the outcome of the interviews is given. This chapter discusses the inspiration for the clothing range and illustrates the product to be manufactured. The clothing range will be the model range for the corporate identity for the YPSFFW. Colours, fabrics and accessories are also discussed in this chapter.

The Marketing Analysis Summary for C Bahle as a brand is dealt with and discussed in depth in chapter five. This outlines the thought through process of this range and the development thereof into a functional business.

A summary of the research is that there are problems that the YPSFFW are facing when shopping for formal work wear. These problems result in these women spending more money when buying clothes because of the fitting problems caused by their body shape. The current retailers do not cater for their body shape. The C Bahle range aims to solve the root cause by constructing basic block patterns that fit this body shape correctly before styling the garments.

I believe that the basic block patterns created and fitted will reduce the garment fitting problems for the pear shaped women and can even help the retailers to maximize their sales by providing the customers with garments that fit correctly the first time.

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