FREE TRAINING BOOK

Fit and Presentation

Measuring, fitting and presenting a luxury dress

Standing on the Training Centre of Calipride Nchang

cali.48hourrfprescue.com

About this book

Fit and Presentation is a **free training book** — free to download, free to read, free to share. No charge stands on it, today or later.

A free training book from **48-Hour RFP Rescue** — standing on **Calipride Nchang's Training Centre**. It was written by the house as free teaching for everyone learning the trade of fine dresses; it is **not Calipride's own work**, and nothing in it claims to be. Where her boutique grows, her own lessons may one day stand beside these.

The teaching is general knowledge of the luxury dress trade, written plainly: what makes a dress fine, how to handle and present it, and how to keep it beautiful. Work through it in order and do the exercises — luxury is a standard your hands learn.

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Chapter 1 — In luxury, fit is the product

A woman can forgive a fine dress many things, but not a bad fit. A luxury dress that pulls at the bust, rides at the waist or strangles the arm has failed at the one task that justifies its price: making her feel perfectly dressed. This book teaches the three skills of fit — measuring truly, fitting kindly, and presenting the finished dress so its quality is visible before a word is spoken.

Chapter 2 — Measuring truly

The tools and the manner

One flexible tape, in centimetres, checked now and then against a ruler (tapes stretch with age and begin to lie). Measure over light clothing, with the customer standing naturally — not sucked in for vanity, not slumped. The tape should lie flat and snug, never cutting in: a tape that leaves a mark has measured the tape's tightness, not the woman. Record numbers at once, in a book kept for her with her permission; luxury service remembers.

The measures of a dress

- **Bust** — around the fullest point, tape level under the arms and across the back.
- **Waist** — at the natural crease, where she bends.
- **Hip** — around the fullest point of the seat.
- **Shoulder** — from neck point to shoulder point, for structured bodices.
- **Armhole and sleeve** — around the arm's fullest for fitted sleeves; comfort here decides whether she can lift her arms to dance or hold a child.

- **Lengths** — waist to hem as she wants it, with the shoes of the occasion if possible: a hem measured barefoot will betray her in heels.

Ease — the breathing room

A dress is not skin. Between body measure and dress measure there must be **ease** — a few centimetres that let her sit, breathe, eat and move. Firm woven luxury cloths (silk satin, structured lace) forgive nothing, so ease is planned, never hoped for. Stretch cloths need less. When you measure a ready dress instead of a body, measure the dress flat and double across bust, waist and hip, and compare against her numbers *plus* ease. Numbers, not optimism, decide whether to bring the dress to her at all.

Chapter 3 — The fitting

A fitting is a small ceremony. Privacy, a good mirror, good light, and time. Let her put the dress on in peace; then look with her, in this order: shoulders sit where shoulders end; bust smooth without pulling or gaping; waist where her waist is; the zip closes without a campaign; she can sit, raise her arms, take a deep breath — a dress she cannot breathe in is a photograph, not a garment.

Speaking at the fitting

Speak of the dress, never of her body. 'The bodice wants two centimetres at the side' — never a word about her figure being the problem. If the dress cannot be made right for her, say so early and bring the alternative: in luxury, steering a customer away from the wrong dress is the strongest proof that you can be trusted with the right one. Note every needed alteration in writing, agree what will be done, and let her see the notes — alterations agreed in daylight

never become arguments in the dark.

What can and cannot be altered

Know your honest limits. Seams with allowance can be let out a little; most luxury dresses can be taken in, hems raised, straps adjusted, sleeves eased. But a bodice too small in the bone, lace patterns that would be cut through their motif, beading across a seam that must move — these are roads to ruin a fine dress. The luxury seller says 'this one should not be altered; let me show you the one that needs nothing' — and keeps both the dress and the customer.

Chapter 4 — Presenting a luxury dress

Preparation

Before presentation: the dress is clean, steamed (never crushed under a heavy iron — Book Three), complete with its belt, brooch or matching pieces, and checked inside and out under good light. Luxury is inspected twice: once for faults, once for beauty.

The showing

- Present on a body or dress form where possible — luxury cloth lives in movement and fall, not on a hanger.
- Show the detail slowly: the lace edge, the covered buttons, the hand-finished hem. Luxury is detail; give eyes time.
- Let her touch — with clean hands, the cloth sells itself to the palm better than to the ear.
- Keep the surroundings worthy: a clean, calm space, few dresses at a time. A luxury dress shown from a heap has already been discounted by the eyes.

Photographing the luxury dress

For selling at a distance: daylight, no flash, no colour-changing filters — silk's glow dies under a filter and the returned dress follows. Photograph front, back, the cloth close enough to show its weave and work, the special detail, and the inside finish (a luxury buyer reads a lining the way you read a label). State fibre and weave exactly, measurements in numbers, and any imperfection — in luxury, a disclosed imperfection costs a little; a discovered one costs everything.

Chapter 5 — The price conversation, the luxury way

This shelf carries no prices, and neither does Cali's boutique — prices are hers to set when she sets them. But the *manner* of price belongs to training: in luxury, a price is explained by its making — the cloth, the work, the finish, the fit service that stands behind it — never by pressure, never by invented former prices, never by flattery about the customer's wealth. One price, calmly held, is itself a luxury signal: it says the dress was valued by someone who knew its worth.

Exercises

- Measure a friend fully, twice — the numbers should agree. Record them properly.
- Measure one dress flat and compute whether it fits those numbers, with ease. Decide by numbers.
- Run a practice fitting: shoulders, bust, waist, zip, sit, arms, breathe — in order.

- Prepare and photograph one dress by Chapter 4's rules; compare the photograph's colour with the dress.

Chapter 6 — The workbench: occasions, distance fittings and groups

Fitting for the occasion

Fit is judged by the day the dress must live. A ceremony dress must survive sitting through a long service, standing for photographs, dancing, and eating a full meal — test all five at the fitting, kindly and with laughter, before the day tests them without mercy. A dress for photographs alone may sit closer; a dress for a mother who will carry children all day must free the arms and forgive the waist. Ask about the day, and fit for the day.

Fitting at a distance

Luxury customers are not always in the room. For distance orders, send a measuring guide in the exact words of Chapter 2 — the same points, the same order — and ask for the numbers in writing, plus the height and the occasion's shoe height. State plainly what distance fitting cannot do: it cannot feel the cloth on her skin or see how she moves, so the agreement should name the adjustment road if the dress, on arrival, wants a tailor's touch. Distance honesty, written before the sale, is what separates a boutique from a gamble.

Dressing a group

Wedding parties and celebration groups are luxury's grand examinations: many bodies, one date, no second chances. Work from a written list — each person, her measures, her fitting date, her

alteration notes, her completion tick. Finish each dress days before the day, not the night before; keep one emergency hour in the final week for the surprise that always comes; and at delivery, check every dress against the list by name, aloud. Groups remember everything, together, for years — which is precisely why a group served well is a boutique's best advertisement.

Workbench exercise: write the group list for an imaginary party of five, with every column Chapter 6 names.

Book Three, *Care of Luxury Dresses*, completes the shelf: keeping silk, satin and lace beautiful for the years they were bought for.