CHAPTER-1 (HISTORY OF FASHION)

1.1 INTRODUCTION
Q.1. Differentiate between clothing, apparel and costume.
Q.2. What does clothes indicate?
Q.3. How is marital status indicated in parts of India and western culture?
Q.4. Outline points to support that in prehistoric time, animal skin and bones were the main source of human clothing needs.
Q.5. Compare the tradition of wearing neck brass rings and poulaine by primitive people.
Q.6. “During ancient times, hunters adopted a certain animal as their symbol, which become a family totem through inheritance.” Give one reason in support of the statement and explain how these symbols were publicized.
Q.7. According to fashion historian ‘James Laver’, what are the three principles which govern clothing?

1.2 ORIGIN AND DEVELOPMENT OF COSTUMES
Q.1. Our knowledge of early Indian costume is based on a few findings. Elaborate any three.
Q.2. What is Uttariya? How was it draped by working class men?
Q.3. Distinguish between Gujarati / Marwari style and Maharashtrian style of draping sari.
Q.5. Differentiate between Roman costume and Greek costume.

1.3. WAR COSTUMES AND UNIFORM
Q.1. Why is camouflage prints used by the military across the world?
Q.2. Differentiate between ‘Mail armour’ and ‘Plate armour’ on the basis of construction.
Q.3. “The World War uniforms have influenced twentieth century clothing in many ways.” Explain with examples.
Q.4. “With the change in the techniques of warfare, armours are replaced with uniforms which enable two functions.” Explain briefly.
Q.5. Describe the war-uniform of Egyptian soldiers.

1.4. INDUSTRIAL REVOLUTION
Q.1. List any two words which are of Indian origin but have become part of modern global textile vocabulary.
Q.2. Write the word from which ‘chintz’ is derived and what does it mean?
Q.3. What was the effect of Industrial Revolution on Indian economy?
Q.4. Describe five inventions related to textile industry during the Industrial Revolution.
Q.5. Elaborate the term ‘Indiennes’.

1.5. EFFECT OF WORLD WAR ON FASHION
Q.1. Discuss the role of three women designers who dominated the period between the two World Wars.
Q.2. “World War II gave an opportunity for American designers to flourish but U.S. Government introduced some regulations governing the clothing industry.” Discuss any two regulations.
Q.3. “During World War I, the role of women was affected by currency devaluation.” Give reasons
1.6 EVOLUTION OF MODERN INDIAN FASHION

Q1. Explain the influence of Western fashion in Indian menswear.

Q2. What are the staple items of clothing for most Indian people, indicative of regional or national identity?

Q3. Discuss the influence of Western fashion on Indian garments during the decade of 1960s with examples.

Q4. Explain the evolution of Indian fashion in the 20th century.

Q5. “It should be noted that Indian heritage and tradition has been so deep rooted that new influences bring only a limited amount of change in culture.” In this context discuss evolution of modern Indian fashion from 1900-1950s

1.7 FILMS AND FASHION

Q1. Who are costume designers?

Q2. Give names of costume designers of movie ‘Gandhi’ and ‘Shatranj ki Khiladi’.

Q3. How is the presence of film stars in advertisement help to promote the products?

Q4. State the contribution of designer Samant Chauhan towards sustainable fashion practice?

CHAPTER 2 (BASIC PATTERN DEVELOPMENT)

2.1 PATTERN MAKING

Q1. Why is it important to choose a correct block for designing?

Q2. Draw a dart and label its various parts with definitions.

Q3. Name the two parts of pattern construction. Pattern Making can be achieved by two methods
   a) Which one is widely used? Give any three reasons.
   b) Which one is considered as a creative approach and why?

Q4. What kind of plastic is used for test-fitting? Give two features of a basic block or sloper?

Q5. How can you draft a basic block to fit an individual figure?

Q6. Give symbols and abbreviations used for the following on a pattern:
   a) Buttonhole  b) Gathering  c) Centre Back  d) Grain line on fold

Q7. Differentiate between pattern and sloper.

2.2. MEASUREMENTS

Q1. How will you take following measurements on a dress form?
   a) Cap height  b) Bicep circumference  c) Centre front length for lower garment  d) Underarm seam
   e) Width of back  f) Full sleeve length  g) Centre front length  h) Shoulder length  i) Width of bust

2.3 TOOLS

Q1. Name the equipment used to finish the raw edges of the fabric.

Q2. Name and explain four basic tools required for pattern making.

2.4 FIT

Q1. The fit of the hip area is critical when fitting skirt or trousers? Why?

Q2. Elaborate on the evolution method of the fit of a shoulder.

Q3. Describe the various ways of fitting a garment.

Q4. What are the 3 causes of diagonal wrinkles in the crotch area of bifurcated garments?

Q5. Give 3 characteristics of a well-fitted crotch.

Q6. Explain the procedure of evaluating shoulder fitting.

Q7. Give 3 characteristics of a well-fitted armhole.

Q8. What do you understand by the term ‘Ease’? Describe its 2 kinds.
Q9. Distinguish between test fit and garment fit. State cases in which refitting becomes necessary.

2.5. BASIC BODICE BLOCK
Q1. Show and write steps to convert basic bodice block into sleeveless bodice.

2.6. NECKLINE
Q1. What are the points to be kept in mind while making necklines?
Q2. Discuss a procedure to develop 'glass neckline' by giving relevant figure.

2.7. DART MANIPULATION
Q1. What is dart manipulation? Give its importance and name its two methods.
Q2. Explain the steps of converting one-dart bodice block into princess line dart with neat labeled diagram.
Q3. Why is dart-manipulation done in patterns?

2.8. SKIRT
Q1. Explain the steps of making A-Line skirt using one-dart skirt sloper with neat labeled diagrams.
Q2. What is 'Trueing'?
Q3. What causes the difference in the front and back hemline of the flared skirt? How can we balance such hemlines?
Q4. Write the steps of construction of a basic skirt block. Give neat and well labeled diagrams also.
Q5. List the body measurements required to develop skirt block. How will you take them.
Q6. What is measurement method? Where is it used?

2.10. COLLAR
Q1. Explain the procedure of making mandarin collar with neat diagrams.
Q2. What do you mean by collar? Explain different kinds of collars with examples.

CHAPTER -3 (ELEMENTS OF FASHION)

3.1. UNDERSTANDING FASHION
Q1. Give reason for the country like US having much more than three usual sizes in apparel industry.
Q2. 'Stitched garments were originally minor sidelines of a few couture houses but later ready to wear industry steadily grew into a full-fledged one.' Justify the statement.
Q3. Give two reasons for conducting trade shows and fairs in several fashion cities.
Q4. Do you agree American fashion aimed at the average consumer? Justify your viewpoint.
Q5. Why is New York called the business capital of fashion?
Q6. Name the 'Big Four' fashion capitals of the world? Explain its characteristics?
Q7. “India is an emerging fashion centre.” Discuss in detail.
Q8. Who is known as 'Father of the modern fashion design' and what in his contribution in making Paris as the epitome of fashion clothing?
Q9. Discuss the factors responsible for the growth of the fashion industry in japan.

3.2. MEN'S WEAR
Q1. Write two examples of men’s active sportswear category.
Q2. Give reasons for fabrics like linen and fine cotton being more in trend for men’s casual wear garments.
Q3. Suggest the names of some fabrics preferred for men’s shirting, trousers and suiting and casual wear.
Q4. Write five main characteristics of men’s classic shirt.
Q5. 'Corporate culture has greatly influenced men’s wear. How? Explain briefly.
Q6. Write the differences between cargo pants and baggy trousers.
Q7. What is the difference between a shirt and a T-shirt?
3.3 WOMEN'S WEAR
Q1. Define the term 'Indo-western wear '; Embellishments; Ensemble.
Q2. Explain any three products common to most of the regular categories in women's wear.
Q3. What is meant by 'saree'? Describe its two draping styles.
Q4. Why do retailers and manufacturers wait for the professional analysis of trends analysts and agencies?

3.4. CHILDREN'S WEAR
Q1. Why are button recommended to be inbuilt into the garment of newborn's clothing?
Q2. List down any four major influences on the design of children's wear.
Q3. Why is head-size a major criteria while selecting garments for infants?
Q4. What creates awareness of latest fashion trends among children?
Q5. What are the silhouettes that can be created in womenswear.

3.5 TRIMS
Q1. Name the following:-
   a) Functional And decorative details.
   b) Decorative techniques applied on fabrics.
Q2. Differentiate between Crochet edge and Picot edge.
Q3. Which company was the first one to use 'studs' as trimming and why? Mention its 2 kinds.
Q4. What are 'linear trims'? Give 2 examples of linear trims.
Q5. What are trims? Why are they applied? Mention 2 design areas where trims are frequently used.
Q6. What points should be kept in mind while applying trims on a garment? Describe briefly.
Q7. What do you understand by the term 'Hardware’ and ‘Applique’ in relation to trims.
Q8. Why linear trims are considered to be least expensive? Name 2 examples of linear trims.

CHAPTER-4 (BASICS OF GARMENT MAKING)

4.1. FIBRES AND FABRICS
Q1. Propose a reason why is silk and wool common choices for interlining.
Q2. What is 'underlining'? Why is it applied?
Q3. Differentiate between natural and synthetic fibres.
Q4. “Cotton fabrics can be made wrinkle-resistant.” Name one such wrinkle resistant natural fabric.
Q5. What is 'interfacing'? What considerations one kept in mind while selecting interfacing?
Q6. Name two fabrics that are obtained from plant sources.
Q7. Why is blending of fabrics done? Name any two blended fabrics.

4.2 CUTTING PRELIMINARIES
Q1. Briefly explain the computerized technique of pattern-making. How is it useful in overcoming fitting problems?
Q2. How can we pre-shrink dry-cleaned fabrics?
Q3. Explain the efficient ways of placing the pins for securing fabrics.
Q4. How are grainlines drawn on the pattern to cut the fabric on straight grain, cross and bias grain? Explain with diagrams.
Q5. State 2 considerations in layout of directional fabrics.
Q6. What is grain? Briefly explain two types of fabric grain and make neat diagram.
Q7. What are Pile fabrics? Give one example.
Q8. List down 4 kinds of shear blades.
Q9. Explain the procedure of laying out of pattern.
Q10. Explain the procedure of layout with regard to directional fabrics, uneven-plaids, diagonals, unusual prints and border prints.
Q11. Write the meaning and significance of pattern layout.
Q13. What is ‘Mitering’?
Q14. How will you identify the right sides of fancy-weave fabrics and knits.
Q15. Briefly explain the three steps involved in preparing woven fabrics before cutting?
Q16. Give difference between even and uneven plaids. What special considerations are required while placing patterns on plaids and striped fabrics? Explain with the help of diagrams.
Q17. Briefly describe the three methods of straightening fabrics. On which type of fabric can each method be used?
Q18. When is fabric called ‘off grain’?

4.3. PLACKET
Q.1. State the general rule followed to decide the size of the button-hole.
Q.2. Relate the relationship between the size of button and its ‘line’.
Q.3. Explain the steps of construction to develop continuous placket, with neat labelled figure.
Q.4. Plan steps involved in preparing simple shirt placket along with relevant figure.
Q.5. Why are the two parts of placket overlapped and made in double layer?
Q.6. What is a French placket? Write any four criteria on which the type and length of packet selection depends.

4.4. NECKLINE FACINGS
Q.1. What are the three ways of finishing various necklines? Explain.
Q.2. Explain the steps of finishing curved neckline with bias-binding with the help of neat labelled diagrams.
Q.3. What kind of facing is used to add decorative trim to a garment?

4.5. SLEEVE ATTACHMENT
Q.1. “It is wise to observe several principle to achieve success with any garment, whether it is sleeveless or made with sleeves.’ Mention any three principles.
Q.2. Sketch a neat and labelled diagram to show the construction of attaching a sleeve on a bodice.
Q.3. How is Kimono sleeve different from set-in-sleeve?
Q.4. Why do you need ease on the upper half of the sleeve cap?