



Fashion Studies



Teacher Resource Manual

CLASS

XI



CENTRAL BOARD OF SECONDARY EDUCATION

Shiksha Kendra, 2, Community Centre, Preet Vihar, Delhi-110 301 India

Fashion Studies



Teacher Resource Manual on Fashion Studies Class–XI

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भारत का संविधान

उद्देशिका

हम, भारत के लोग, भारत को एक सम्पूर्ण ¹[प्रभुत्व-संपन्न समाजवादी पंथनिरपेक्ष लोकतंत्रात्मक गणराज्य] बनाने के लिए, तथा उसके समस्त नागरिकों को:

सामाजिक, आर्थिक और राजनैतिक न्याय,
विचार, अभिव्यक्ति, विश्वास, धर्म
और उपासना की स्वतंत्रता,
प्रतिष्ठा और अवसर की समता

प्राप्त कराने के लिए

तथा उन सब में व्यक्ति की गरिमा

और ²[राष्ट्र की एकता और अखंडता]

सुनिश्चित करने वाली बंधुता बढ़ाने के लिए

दृढ़संकल्प होकर अपनी इस संविधान सभा में आज तारीख 26 नवम्बर, 1949 ई० को एतद् द्वारा इस संविधान को अंगीकृत, अधिनियमित और आत्मार्पित करते हैं।

1. संविधान (बयालीसवां संशोधन) अधिनियम, 1976 की धारा 2 द्वारा (3.1.1977) से “प्रभुत्व-संपन्न लोकतंत्रात्मक गणराज्य” के स्थान पर प्रतिस्थापित।
2. संविधान (बयालीसवां संशोधन) अधिनियम, 1976 की धारा 2 द्वारा (3.1.1977) से “राष्ट्र की एकता” के स्थान पर प्रतिस्थापित।

भाग 4 क

मूल कर्तव्य

51 क. मूल कर्तव्य - भारत के प्रत्येक नागरिक का यह कर्तव्य होगा कि वह -

- (क) संविधान का पालन करे और उसके आदर्शों, संस्थाओं, राष्ट्रध्वज और राष्ट्रगान का आदर करे;
 - (ख) स्वतंत्रता के लिए हमारे राष्ट्रीय आंदोलन को प्रेरित करने वाले उच्च आदर्शों को हृदय में संजोए रखे और उनका पालन करे;
 - (ग) भारत की प्रभुता, एकता और अखंडता की रक्षा करे और उसे अक्षुण्ण रखे;
 - (घ) देश की रक्षा करे और आह्वान किए जाने पर राष्ट्र की सेवा करे;
 - (ङ) भारत के सभी लोगों में समरसता और समान भ्रातृत्व की भावना का निर्माण करे जो धर्म, भाषा और प्रदेश या वर्ग पर आधारित सभी भेदभाव से परे हों, ऐसी प्रथाओं का त्याग करे जो स्त्रियों के सम्मान के विरुद्ध हैं;
 - (च) हमारी सामासिक संस्कृति की गौरवशाली परंपरा का महत्त्व समझे और उसका परिरक्षण करे;
 - (छ) प्राकृतिक पर्यावरण की जिसके अंतर्गत वन, झील, नदी, और वन्य जीव हैं, रक्षा करे और उसका संवर्धन करे तथा प्राणिमात्र के प्रति दयाभाव रखे;
 - (ज) वैज्ञानिक दृष्टिकोण, मानववाद और ज्ञानार्जन तथा सुधार की भावना का विकास करे;
 - (झ) सार्वजनिक संपत्ति को सुरक्षित रखे और हिंसा से दूर रहे;
 - (ञ) व्यक्तिगत और सामूहिक गतिविधियों के सभी क्षेत्रों में उत्कर्ष की ओर बढ़ने का सतत प्रयास करे जिससे राष्ट्र निरंतर बढ़ते हुए प्रयत्न और उपलब्धि की नई उंचाइयों को छू ले;
- ¹(ट) यदि माता-पिता या संरक्षक है, छह वर्ष से चौदह वर्ष तक की आयु वाले अपने, यथास्थिति, बालक या प्रतिपाल्य के लिये शिक्षा के अवसर प्रदान करे।

1. संविधान (छयासीवां संशोधन) अधिनियम, 2002 की धारा 4 द्वारा (12.12.2002) से अंतः स्थापित।

THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a ¹[SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC] and to secure to all its citizens:

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the² [unity and integrity of the Nation];

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949, do HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.

1. Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
2. Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "unity of the Nation" (w.e.f. 3.1.1977)

THE CONSTITUTION OF INDIA

Chapter IV A

FUNDAMENTAL DUTIES

ARTICLE 51A

Fundamental Duties - It shall be the duty of every citizen of India-

- (a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;
- (b) to cherish and follow the noble ideals which inspired our national struggle for freedom;
- (c) to uphold and protect the sovereignty, unity and integrity of India;
- (d) to defend the country and render national service when called upon to do so;
- (e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;
- (f) to value and preserve the rich heritage of our composite culture;
- (g) to protect and improve the natural environment including forests, lakes, rivers, wild life and to have compassion for living creatures;
- (h) to develop the scientific temper, humanism and the spirit of inquiry and reform;
- (i) to safeguard public property and to abjure violence;
- (j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement;
- ¹(k) who is a parent or guardian to provide opportunities for education to his/her child or, as the case may be, ward between age of six and fourteen years.

1. Ins. by the constitution (Eighty - Sixth Amendment) Act, 2002 S.4 (w.e.f. 12.12.2002)



Fashion Studies

Foreword

India is known for its rich heritage of textiles and costumes. The global interest and demand for Indian textile and craftsmanship has led to an emergence for huge apparel industry for domestic market and export.

The large scale production of ready-to-wear clothing has led to setting up of manufacturing units and export houses, requiring trained professional to lead the design activity and product development and coordination. The Indian apparel industry is spreading and growing by leaps and bounds providing employment to over a million people.

As a response to the above subject on FASHION STUDIES is being introduced at Senior Secondary level as an independent elective subject in the academic stream. A student will have the option to take this subject in combination with other subjects. The course portrays up-to-date basic concepts, techniques, application and some classroom practical. The publication in the hand is the main course book, which covers all necessary information essential to understand the principles of 'Fashion Studies' included in the syllabus. Further, guidelines in project work will be developed to enable the teachers, for effective transaction for curriculum.

The subject has been developed in collaboration with NIFT (National Institute of Fashion Technology, Delhi). I place on record the services rendered by Shri. P.K. Gera, Director General, NIFT. The NIFT faculty who have contributed as authors of various chapters are Sr. Prof. Banhi Jha, Dean (Academic) and CBSE Project Coordinator Professor Kripal Mathur, Project Anchor, Prof. Vandana Narang, Dr. Nilanjana Bairagi, Ms. Ashima Tiwari and Ms. Anu Jain. The initiatives taken by Dr. Sadhana Parashar, Professor & Director (ART&I) and the efforts made by Dr. Kshipra Verma, Education Officer are highly appreciated in bringing out the publication.

I invite the comments and suggestions from the experts, teaching community to improve upon the curriculum, textual material and other related matter.

Vincent Joshi
Chairman

Fashion Studies



Preface

Fashion theory and practices are built on an academic foundation where history, anthropology, sociology, psychology and economics intermingle to shed light on clothing as one of the three most essential needs of the human race. It is a visual indicator of the cultural identity of a country.

Fashion is a dynamic force which influences lifestyle choices made by consumers. It drives international trends in a multitude of areas from apparel, accessories, automobiles, cuisine, wellness, vacations and more. Glamour notwithstanding, fashion is a serious global business with high financial stakes. The increasing references to Indian textiles, clothing and culture on international ramps are indicative of India being centre-stage on the global fashion map.

The current educational scenario provides students with a wide range of subjects that are informative and also encourage individual aptitude. Many want to pursue non-traditional careers where creativity, problem-solving and business acumen integrate into an exciting combination. Fashion Studies, introduced by CBSE at the 10+2 level as an elective academic subject, points in the direction of fashion as a creative and challenging career.

Fashion Studies offers insight into the components and processes of design, manufacturing, marketing in apparel and textiles. It encompasses the process from fibre to fabric, from concept to creation of garments. It provides an overview of fashion, introduces an understanding of fabrics and surface techniques, design fundamentals and elements of garment-making.

Fashion Studies is envisaged to help students to make an informed decision about their future goals.

Sr Prof Banhi Jha
Dean - Academics



Fashion Studies

Acknowledgement

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Mr. Vineet Joshi, IAS
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2. Introduction to Fibres, Dyeing and Printing: Dr. Nilanjana Bairagi
3. Design Fundamentals: Prof. Kripal Mathur
4. Elements of Garment making: Prof Vandana Narang & Ms Anu Jain

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CHAPTER-1



Overview of Fashion

Objective

1. To provide an overview of fashion
2. To familiarize students with essential fashion terminology and theories
3. To explain consumer segmentation and their roles in defining markets
4. To clarify the roles of regulatory bodies and professionals in the garment industry

Learning Outcome

After completion of the unit, the students shall be able to do the following:

1. Demonstrate their understanding of fundamental aspects of fashion
2. Explain appropriate terminology and theories related to fashion
3. Explain the process of fashion diffusion across consumer segments
4. Explain the roles of regulatory bodies and fashion professionals in the garment industry

Content

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1.2 Factors influencing fashion

- 1.2.1 Dominating Events
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- 1.2.6 Cultural factors
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- 1.3.8 Classics and fads

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- 1.4.2 Pendulum swing
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- 1.4.5 Interrupted Cycle
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1.5 Theories of fashion movement

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- 1.8.1 Ministry of Textiles
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1.8.3 Export Promotion Councils

1.9 Role of fashion professionals

1.9.1 Fashion Designer

1.9.2 Fashion Technologist

1.9.3 Fashion Merchandiser

Teaching Pedagogy

1. Class lectures and practical demonstrations
2. Class-room quiz
3. Presentations and discussions in class
4. Review and feedback on assignments

Assessment and Review of Learning

Each section culminates in Objective type and Review questions for which the answer keys are included in this manual. Additional modes for review of learning include:

1. Written test to assess knowledge
2. Practical exercises to assess and evaluate application and skills
3. Activities at the end of each section to encourage independent thinking
4. Quiz at the end of each section to review comprehension and recall
5. Display to assess and evaluate neatness and presentation skills
6. Field visits to markets, museums and exhibition for additional information

Reference Material

1. Fashion Design: The Complete Guide by John Hopkins. AVA Publishing
2. Introduction to Design by Alan Pipes. Pearson Education
3. Fashion Sketchbook by Bina Abling. Fairchild publications



Scheme of Chapterization

Section 1.1 introduces students to an overview of fashion underlining it as a serious business. The etymology and definition of fashion is reinforced by quotes of fashion designers indicating their philosophy and approach. It explains the role of contemporary influences and inspiration through zeitgeist or spirit of the times where new stimuli and developments lead to new fashion cycles and trends.

Section 1.2 focusses on the range of psycho-social, cultural, economic, political, historical, geographical factors and the spread of information technology which interact mutually and affect fashion.

Section 1.3 is about key concepts and essential terminology used in the fashion industry. Similarities and differences in terms like Trends and trend-watching, Collection, Trend flow, Style, Design Art and Craft, Haute Couture and Pret a porter, Volume/Mass fashion, Knock-offs and Limited fashion, Classics and Fads have been clarified.

Section 1.4 explains the movement of fashion in terms of indicators of speed and direction of future trends. To understand the movement of fashion, students have to initially understand the need for and process of Fashion Forecasting, the role of forecasters and use of trend forecast books. The fashion pendulum swing which refers to the periodic movement of fashion as it swings from one extremity to another is explained. The Fashion Cycle has variations in terms of components and types with distinct phases of each.

Section 1.5 focusses on the theories of fashion movement which are related to the changes in the direction of fashion trends. Questions on the origin of trends, the innovators and followers are answered by the Trickle-down, Trickle-up and Trickle-across theories. Important concepts of street fashion, mass market and knock-offs are addressed.

Section 1.6 explains the concept of consumer segmentation and cohorts of groups and their sub-groups comprising the target market. It explains how segmentation strategies based on psychographic and demographic data of the target consumers are used by professional consumer research companies to understand and analyze consumer behaviour and preferences in fashion and lifestyle. The dynamics of broad categorization of consumers into Fashion Change Agents and Fashion Followers based on the twin motivations of differentiation and imitation have been discussed.

Section 1.7 discusses the meaning and scope of international trade in terms of the textile and apparel industry and their emergence as significant consumption and production hubs. It deals with the relationships among nations in the manufacturing and distribution of products through exports and



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imports. The inter-connectedness and inter-dependence among producers and consumers is leading to awareness of ethical fashion involving the elimination of social exploitation and environmental degradation with the need for implementation of fair trade practices.

Section 1.8 enumerates the regulatory bodies in India in the area of fashion and textiles. The textile industry and ancillary sectors is the second largest provider of employment in the country, after agriculture. The role of the Ministry of Textiles, Advisory Boards and Export Promotion Councils in the regulation of the textiles, apparel and handicrafts sectors is discussed.

Section 1.9 lists the roles of fashion professionals in Design, Technology and Merchandising in the fashion industry. The professionals in this field are responsible for a wide range of activities like merchandising, marketing, design production and distribution which determine product availability in the market. For students it is an indicator of work profiles for future careers.

ANSWER KEYS TO OBJECTIVE QUESTIONS IN THE CHAPTER

Exercise 1.1

Fill in the blanks:

1. The word Zeitgeist refers to the spirit of the times which influences fashion.
2. The domestic trade refers to the fashion business within the country while the international trade refers to the global business.
3. The global fashion business helps the country to earn foreign exchange.
4. Research provides versatile fabric structures with enhanced performance.
5. Smart textiles are also referred to as intelligent textiles.
6. The key issue in the Brundtland Report in 1987 has resulted in sustainable fashion.
7. The domination of economically stronger social groups wields its influence on fashion trends in two ways namely imitation and differentiation.
8. Faux goods mean fake products.
9. Equitable wages for workers is an example of Fair Trade Practice.
10. Fashion simultaneously incorporates High culture and Popular culture.



11. The sequence of planned activities from raw material sourcing to sales is called supply chain.
12. A buoyant economy results in Fast Moving Consumer Goods.
13. The acronym CSR stands for Corporate Social Responsibility.
14. A business strategy combining international thinking with local perspective is termed glocal approach.

Exercise 1.2

Fill in the blanks:

1. Designers of high fashion/couture are called couturiers.
2. Designs that characterize of the look of a season are called trends.
3. The spread of a trend across markets and consumer segments is called flow.
4. Unconventional design at the vanguard which differentiates it from mainstream designs is referred to as avantgarde designs.
5. The steps taken by the apparel industry to capitalize on a trend and produce a new collection is called a coat-tail or bandwagon effect.
6. Fads are fashions of short life expectancy.
7. Classics are enduring styles that continue for a long period of time without becoming obsolete.
8. Choices of designs in a variety of colour ways and sizes at affordable prices characterize mass fashion.
9. A collection is also called a line or range.
10. An eponymous label is one where the name of the designer and the label is the same.

Exercise 1.3

Fill in the blanks:

1. The activity where research and analysis of previous fashion trends help in identification of future trends is called forecasting.
2. Books and periodicals which predict fashion trends in advance are called trend books.
3. The periodic movement of fashion as it swings from one extremity to another like a clock is called Pendulum Swing.



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4. A particular trend is said to be outdated when there is no further creative interpretation of the style.
5. The curved path indicating the acceptance and discontinuation of a particular style is represented by a bell shaped curve.
6. During the popularity and acceptance stage, different design variations create multiple cycles within the larger cycle which is called Cycle within Cycle.
7. After a particular trend has run its course, it fades away and resurfaces after a period through design re-interpretation called Recurring fashion cycle.
8. The five phases of a fashion cycle are Introduction, Rise, Peak, Decline and Obsolescence
9. A Fashion Cycle may have unpredictable variations in terms of duration, undulation and velocity.

Exercise 1.4

Fill in the blanks:

1. The Trickle Across theory is also called Mass Market theory.
2. The Trickle up Theory is also called Bubble-up theory.
3. The rate of replacement of existing merchandise with new styles is called Turnover rate.
4. Variations/copies of original designs called Knockoffs are available at cheaper prices to suit different budgets.
5. Street fashion travels in a vertical direction from the masses to a designer collection.
6. The spread of design from the higher to the lower classes through imitation using cheaper versions of fabric is an example of Trickle-down theory.

Exercise 1.5

Fill in the blanks:

1. Consumers who share characteristics form groups called cohorts.
2. Fashion Change Agents are also known as Fashion Influentials.
3. Marketing experts try to understand the target consumers through analysis of psychographic and demographic data.

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4. Fashion innovators are also called Fashion Leaders.
5. Those who follow trends without exercising their own opinion, are referred to as fashion victims.
6. For marketing experts, the consumer segment referred to as fashion followers are the drivers of mass production of commercially viable fashion in large volumes.
7. In order to attract a particular segment of the target market, the positioning and presentation of a product requires differentiation to highlight how it is different and better than other products in the category.
8. The spread of fashion across social strata caused by the diversity of the consumer segment is called diffusion.

Exercise 1.6

Fill in the blanks:

1. The exchange of goods involving two or more countries is called International trade.
2. Exports refer to goods shipped to another country in return for money or other goods.
3. Imports refer to the raw materials brought into a country for production of goods or foreign readymade goods made available for domestic use.
4. Ethical fashion addresses the need to balance economic considerations with the human and environmental aspects of the fashion business.
5. USA is the biggest apparel importing country in the world..
6. Future growth in demand is expected from developing nations because of three reasons namely population, urbanization and per capita income.

Exercise 1.7

Fill in the blanks:

1. The overall nation-wide regulation of the textiles, apparel and handicrafts sectors takes place under the aegis of the Ministry of Textiles.
2. The SITP stands for Scheme of Integrated Textile Parks.
3. EPC stands for Export Promotion Councils.



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Exercise 1.9

True or False:

1. Line planning activity is the single-handed responsibility of the designer. **False**
A fashion designer is always an entrepreneur with his/her own label. **False**
3. The responsibility of a fashion designer is to:
 - i) Focus only on design based on originality and creativity **False**
 - ii) Understand the goal of the company in terms of customer perception and its positioning in the market **True**
 - iii) Concentrate on design by isolating oneself from other departments of the organization. **False**
 - iv) Develop a focused and cohesive collection which would be in accordance with the Unique Selling Proposition (USP) of the company/brand **True**
4. The responsibility of a fashion technologist is to:
 - i) Undertake sampling **False**
 - ii) Assess the cost and processes of production in export houses and retail companies based on the first sample **True**
 - iii) Provide specifications for the first sample based on which production will be undertaken **True**
 - iv) Ensure a rigorous process of quality control **True**
5. The responsibility of a fashion merchandizer is to:
 - i) Coordinate between the company and retailer to provide a wider platform for the merchandise **True**
 - ii) Make critical choices in terms of design and product positioning strategy of the company. **True**
 - iii) Be the link between design and technology **False**
 - iv) Undertake market research for trend directions and evaluate market competitors. **True**

CHAPTER-2



Introduction to Fibres, Dyeing & Printing

Objective

The objective of the unit is to provide students with an overview of the fundamental aspects of textile fibres, fabric production, dyeing and printing process.

Learning Outcome

After finishing the course students shall be able to do the following:

1. Identify textile fibres
2. Learn about yarn formation and weaving
3. Learn about the basics of dyeing and printing process.

Course Content

- 2.1 Introduction
- 2.2 Textile Fibres
- 2.3 Yarns
- 2.4 Weaving
- 2.5 Dyeing
- 2.6 Printing

Teaching Pedagogy

1. Class lectures and demonstrations of different types of fibres, yarns and fabrics
2. Presentations and application based discussions in class
3. Quiz and simple activities
4. Review and feedback on assignments

Mode of Assessment and Evaluation

1. Written test to evaluate fundamental understanding



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2. Practical assignments to assess and evaluate application and skills
3. Activities at the end of each section to enjoy learning and grasp the concept.

Reference Material

1. Textile Science, E. P. G. Gohl, L. D. Vilensky, Longman Cheshire, 1980
2. Handbook of Technical Textiles, A R Horrocks and S C Anand, University of Bolton, UK, Woodhead Publishing Series in Textiles No. 12, 2000
3. Handbook of Fiber Science and Technology, V.B Gupta and V.K. Kothari, Chapman Hall, 1997

Scheme of Chapterization

Section 2.1

Presents the introduction to the chapter.

Section 2.2

This section introduces the concept of textile fibres, classifies textile fibres based on its origin and source, and presents the properties and applications of the textile fibres including high performance fibres which are a result of recent advancement in science and technology.

Section 2.3

This section presents a brief on the process of yarn formation.

Section 2.4

This section introduces the concept of weaving, weaving process and basic woven structures.

Section 2.5

This section introduces the fundamental concept of dyeing, natural and synthetic dyes, theory of dyeing and process of dyeing.

Section 2.6

This section presents the basic theory of textile printing, the process of printing and the different techniques of printing including digital printing.

ANSWER KEYS TO OBJECTIVE QUESTIONS IN THE CHAPTER

Exercise 2.1

PURPOSE: To enable students to understand the source and origin of fibres

1. Classify the following fibres as natural or manmade fibres:

Hemp, Polyester, Acrylic, Mohair, Polypropylene, Glass, Jute, Merino Wool, Pinafibre, Cashmere, Cotton, Angora, Banana, Camel hair, Ceramic, Kevlar.

ANSWER:

Natural Fibres: Hemp, Mohair, Jute, Merino Wool, Pinafibre, Cashmere, Cotton, Angora, Banana, Camel Hair.

Manmade fibres: Polyester, Acrylic, Glass, Polypropylene, Ceramic, Kevlar

2. Match the following:

- a) **Kevlar, Nomex, Carbon:** High Performance fibres
- b) **Wool, Angora, Cashmere:** Animal protein fibres
- c) **Hemp, Jute, Flax:** Natural cellulosic fibres
- d) **Viscose rayon, Modal, Tencel:** Manmade cellulosic fibres
- e) **Asbestos:** Natural mineral fibres

Exercise 2.2

PURPOSE: To understand the process of yarns formation

1. Write TRUE / FALSE against each of the following statement

- a) Twist imparts strength and cohesion to the yarn. **TRUE**
- b) Yarns made from staple fibres are known as filament yarns. **FALSE**
- c) Silk is an example of filament yarn. **TRUE**
- d) Cotton fibres need to be cleaned, made parallel, drafted and twisted for yarn formation. **TRUE**
- e) Yarns are not used for weaving and knitting. **FALSE**



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Exercise 2.3

PURPOSE: To understand the process of weaving

1. Write TRUE / FALSE against each statement
 - a) Shedding is the process of separating the warp threads into two layers to form a tunnel known as shed. **TRUE**
 - b) Picking is the process of insertion of the warp thread in the shed. **FALSE**
 - c) Shedding, Picking and Beat up are the secondary motions in a loom. **FALSE**
 - d) Plain, Twill and Satin weaves are basic weaves. **TRUE**
 - e) Plain weave is the simplest form of interlacement that can be produced. **TRUE**

Exercise 2.4

PURPOSE: To understand the basic theory of dyeing and different classes of dyes

1. Fill in the blanks:
 - a) **Dyeing** is the process of coloration of textile materials by immersing them in an aqueous solution of dye.
 - b) The dyes that are extracted from vegetative matter (seeds, leaves, roots, and bark) and animal residues are termed as **natural dyes**.
 - c) Synthetic dyes are **synthesized** organic compounds.
 - d) **Direct/Reactive/ Vat** class of dye can dye natural and manmade cellulosic fibres.
 - e) **Acid** and **Reactive** dyes can dye protein fibres like wool and silk.
2. Write TRUE / FALSE against each statement
 - a) Dyes are soluble in water. **TRUE**
 - b) Dyes form bonds within the fibre structure. **TRUE**
 - c) Dyeing can be done on fibres, yarns and fabrics. **TRUE**
 - d) A large quantity of colorant is used, to dye fabrics with synthetic dyes. **FALSE**



Exercise 2.5

PURPOSE: To understand the basic process of printing of textiles

1. Fill in the blanks:
 - a) **Printing** is like localized dyeing of textiles.
 - b) **Block printing** is a traditional method of printing.
 - c) For printing **dyes** or **pigment** is required as the colorant.
 - d) Acacia gum, Gum Arabic or gums from starches are used as **thickener** in printing.
 - e) The number of screens required for screen printing of a particular design is equivalent to the number of **colours** in the design.



CHAPTER-3

Design Fundamentals

Objective

- i) To introduce the students to the meaning of design
- ii) To develop an understanding of elements of design and principles of design
- iii) To develop design vocabulary, an essential tool for practicing as designers
- iv) To develop skills of visualization and communication using design fundamentals

Learning Outcome

After completion of the unit, the students shall be able to do the following:

- i) Demonstrate their understanding of Elements of Design
- ii) Demonstrate their understanding of Principles of Design
- iii) Use basic design language
- iv) Develop the ability to translate abstract, sensorial ideas into visual language

Content

- 3.1 Design, Designer and Design Process
- 3.2 Elements of Design - Dot, Line, Shape and Texture
- 3.3 Colour Theory and Psychology of Colours - Hue, Tint, Shade, Tone, Colour Schemes, the Language and Psychology of Colour
- 3.4 Principles of Design - Rhythm, Balance, Proportion, Emphasis

Teaching Pedagogy

1. Class lectures and practical demonstrations
2. Presentations and discussions in class
3. Review and feedback on assignments

Mode of Assessment and Evaluation

1. Written test to assess and evaluate knowledge and understanding
2. Practical assignments to assess and evaluate application and skills



3. Activities at the end of each section to assess the acquired learning
4. Class presentations to develop presentation skills
5. Visits to markets, museums and exhibitions in order to develop observational skills, research and analytical approach to learning

Reference Material

1. **Basic Fashion Design 01: Research and Design** by Simon Seivewright. AVA Publishing
2. **Basic Fashion Design 02: Textiles and Design** by Jenny Udale. AVA Publishing
3. **Colour - Messages and Meanings: A Pantone Colour Resource** by Leatrice Eisemann. Hand Books Press
4. **Pantone Guide to Communicating with Colours** by Leatrice Eisemann. Grafix Press, Ltd.

Scheme of Chapterization

Section 3.1 defines the introductory terms including design, designer and design process. To understand role of designer, students have to initially understand similarities and differences in approach of a designer and an artist. The role of designer for creating a viable design has been discussed. The description of design process focuses on the relationship between form and function with suitable examples.

Section 3.2 introduces the elements of design as fundamental constituents of design compositions. The attributes of point, line, shape and texture are discussed in detail. Their usage in day-to-day objects is presented with pictorial examples. It explains interpretation of verbal expression for design development.

Section 3.3 discusses the importance and usage of color in visual communication through design. It describes the key terms of colour attributes including hue, tint, shade, tone and colour schemes. The colour theory and colour schemes have been discussed using Prang system. The form affects the intellect while the color evokes emotions. The meaning of colours is discussed with pictorial examples for demonstration of colour psychology.

Section 3.4 elaborates principles of design as essential terminology used by design professionals. The attributes of rhythm, balance, emphasis and contrast are discussed in detail. Their presence in day-to-day objects is presented using pictorial examples. It explains how rhythm, balance, emphasis and contrast can be used as tools for designing products and spaces.



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ANSWER KEYS TO OBJECTIVE QUESTIONS IN THE CHAPTER

Exercise 3.1

True or False

1. Designing is a conscious, logical yet creative activity. **True**
2. A designer only improves the outside beauty and aesthetics of an object. **False**
3. The designer's tools are the elements and principles of design. **True**
4. An artist improves the use and functioning of an object. **False**
5. For creating good designs a method, a plan, a reason, and a process are involved. **True**

Exercise 3.2

Fill in the blanks:

- When a line crosses itself or intersects with other lines, it forms a shape.
- In a composition filled or solid portion is called positive space while the space around the filled portion is called negative space.
- An element of design characterized as a mark with length and direction is termed as line.
- When the points used in a regular repetition they form a pattern or design.

Match the following:

- | | |
|--------------------|---|
| • Geometric shapes | Rigid, regular and precise in nature |
| • Organic Shapes | Free flowing, informal and irregular |
| • Textures | Add tactile interest to the surface appearance |
| • Lines | Categorized as organic, rigid and differing weights |

Exercise 3.3

Fill in the blanks:

- Light value of a hue is termed as tint and dark value of a hue is termed as shade.
- Secondary colours are achieved by mixing any two primary colours in equal proportion.

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- A pair of two colors, situated directly opposite each other in a colour wheel is termed as complimentary colour scheme.
- Red colour symbolizes the strong-willed and strong emotions.

Match the following:

- | | |
|---------------------------|---|
| • Analogous colour scheme | Set of three colors, situated side by side in color wheel |
| • Tertiary colours | Achieved by mixing one primary and one secondary colour in equal proportion |
| • Tone | Termed as saturated form of a hue |
| • White | Symbolizes silence, peace and purity |

Exercise 3.4

Fill in the blanks:

- The recurrence or alternation of design elements, often with defined intervals between them is termed as rhythm.
- Progressive rhythm achieved by increasing or decreasing occurrence of design elements.
- Visual equality of positive and negative spaces in a design is termed as balance.
- Emphasis is used to attract attention of the observer in one area of a design.

Match the following:

- | | |
|-------------------|---|
| • Rhythm | Creates a sense of movement to the observer |
| • Checkered board | Symmetrical balance |
| • Emphasis | Particular portion of the design grabs more attention than the rest |
| • Contrast | Comparison of elements within a design |



CHAPTER-4



Elements of Garment Making

Objective

The objective of the unit is to provide students with an understanding on the role and importance of garment making in fashion designing. It introduces students to the basic skill of sewing which is essential to convert the design on paper into a garment. The unit essentially aims to prepare students to achieve the following for further application in the industry:

1. To introduce the students to garment making
2. To familiarize them with sewing machine & its parts
3. To familiarize them with use of other sewing aids
4. To teach them basic hand and machine stitches
5. To teach them simple machine operations

Learning Outcome

After finishing the course students shall be able to do the following:

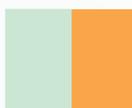
1. To work proficiently on the sewing machine
2. To rectify simple problems of the machine
3. To stitch different seams on the machine
4. To finish edges with hand stitches
5. To make gathers, pleats and tucks on the fabric

Teaching Pedagogy

1. Illustrated class lectures and practical demonstrations
2. Class-room quiz
3. Presentations both by faculty and students followed by discussions in class
4. Review and feedback on assignments

Mode of Assessment and Evaluation

1. Written test to assess and evaluate knowledge and understanding





2. Practical assignments to assess and evaluate application and skills
3. Presentations to assess and evaluate content and presentation skills

References

1. Encyclopedia of Dressmaking, by Marshall Cavendish
2. Readers Digest book of Sewing
3. Encyclopedia of Sewing

Content

4.1 Introduction to Garment Making

- 4.1.1 Elements of Garment Making
- 4.1.2 Sewing Machine
- 4.1.3 Lockstitch Machine
- 4.1.4 Types of Lockstitch Machines
- 4.1.5 Parts of Sewing Machine:
- 4.1.6 Threading the machine
- 4.1.7 Filling in the bobbin/bobbin winding
- 4.1.8 Lower threading
- 4.1.9 Raising the bobbin thread
- 4.1.10 Stitch tension
- 4.1.11 Pressure and feed

4.2 Sewing tools and Safety rules

- 4.2.1 Needles
- 4.2.2 Thread
- 4.2.3 Stitch Per Inch (SPI)
- 4.2.4 Safety Rules



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4.2.5 Sewing Aids

4.3 Common Machine Problems

4.3.1 Bobbin

4.3.2 Fabric

4.3.3 Machine

4.3.4 Needle

4.3.5 Stitches

4.3.6 Thread

4.4 Operating Power Machines

4.4.1 Exercise - 1

4.4.2 Exercise - 1

4.5 Hand Stitches

4.5.1 Backstitch

4.5.2 Basting

4.5.3 Blanket stitch

4.5.4 Hemming stitch

4.5.5 Catch stitch

4.5.6 Overcast stitch

4.5.7 Slip stitch

4.5.8 Tacks

4.6 Seams

4.6.1 Plain seam

4.6.2 Curved seam

4.6.3 Cornered seam



- 4.6.4 Seam finishes
 - 4.6.4.1 Stitched & Pinked seam
 - 4.6.4.2 Turned and Stitched seam
- 4.6.5 Self enclosed seams
 - 4.6.5.1 French seam
 - 4.6.5.2 Flat fell seam
 - 4.6.5.3 Mock French seam
- 4.6.6 Top stitching seams
- 4.6.7 Double top stitched seam
- 4.6.8 Mock flat seam
- 4.6.9 Seam with fullness
- 4.6.10 Eased seam
- 4.6.11 Gathered seam
- 4.6.12 Pleats
- 4.6.13 Tucks

Scheme of Chapterization

Section 4.1 aims at inculcating the understanding of basic sewing machine, its handling and its usability in garment making.

4.1 Elements of Garment Making

- Section 4.1.1 Sewing Machine
- Section 4.1.2 Lockstitch Machine
- Section 4.1.3 Types of Lockstitch Machines
- Section 4.1.4 Parts of Sewing Machine
- Section 4.1.5 Threading the machine



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- Section 4.1.6 Filling in the bobbin/bobbin winding
- Section 4.1.7 Lower threading
- Section 4.1.8 Raising the bobbin thread
- Section 4.1.9 Stitch tension
- Section 4.1.10 Pressure and feed

Exercise given

1. Visit the market and identify various sewing machines from different brands and note their prices. Correlate the prices with functions that a machine can perform. Prepare a short report of about 5-6 pages.
2. List differences between industrial sewing machine and domestic sewing machine based on your survey of the market.

Teachers Role

Students should be asked to maintain a practical note book to make notes on the exercises given during the classes. On completion of the exercises there should be class discussion in order to encourage sharing of information and holistic learning. The teacher should be able to make the students understand the importance of the exercises and application of the same in the industry.

Fill in the blanks:

- a) Sewing can be defined as a **craft** of **attaching** or **fastening** fabrics or other materials with help of **needle** and **thread**.
- b) **Isaac Singer** designed a machine with a foot treadle.
- c) The lockstitch is formed with the **needle** thread that feeds from a **spool** at the top and a **bobbin** thread that feeds from a **bobbin** at the bottom.
- d) Feed Dog is a small **metaldevice** under the **presserfoot** that has teeth which carries the material **along** as it is stitched.
- e) **Throat Plate** is a semicircular disc with a hole to allow needle to pass through it.
- f) The amount of pressure needed depends on the **weight** and **thickness** of the material.



Scheme of Chapterization

Section 4.2 aims at inculcating the understanding of various tools and aids required for sewing. This section also explains the rules that students must follow in order to maintain complete safety in the sewing room.

4.2 Sewing Tools and Safety Rules

Section 4.2.1 Needles

Section 4.2.2 Thread

Section 4.2.3 Stitch Per Inch (SPI)

Section 4.2.4 Safety Rules

Section 4.2.5 Sewing Aids

Exercise given

1. Prepare a safety chart for your Machine Room. Use pictures or drawings to highlight the important safety rules.

Teachers Role

Students should be asked to illustrate the safety rules on a half imperial sheet and give a presentation. They should be encouraged to sketch/ colour the illustrations, thematic cartoons may be used to make the chart interesting.

Fill in the blanks:

- a) Three different types of tips in needles are Regular sharp needle, Ball-point needle and Wedge point needle.
- b) Needles size 7 is used for light weight fabrics and size 18 is used for very heavy weight and dense fabrics.
- c) Higher the number, finer is the thread and smaller the number, coarser is the thread.
- d) Dress form is a standardized duplication of a human torso, padded with cotton and covered with canvas.



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- e) As a safety measure, **unplug** the machine at the end of the day.
- f) SPI stands for **stitchperinch**.

Scheme of Chapterization

Section 4.3 aims at inculcating the understanding of common machine problems and ways of solving them.

4.3 Common Machine Problems

- 4.3.1 Bobbin
- 4.3.2 Fabric
- 4.3.3 Machine
- 4.3.4 Needle
- 4.3.5 Stitches
- 4.3.6 Thread

Exercise given:

1. Interview three people in your family/friends who use sewing machine and identify the common machine problems they face. List ways by which you can help them resolve those problems.

Teachers Role

Students should be asked to include the interview notes along with their recommendations in their note books. The ways suggested by students to resolve the machine problems may be discussed in the class.

Fill in the blanks:

- a) Bobbin may wind unevenly if the **thread** is not properly **inserted** in the thread guide.
- b) Stitches may skip here and there if the **needle** is blunt or **bent**.
- c) Needle may break if it is **inserted** incorrectly.
- d) Machine runs noisily if it probably needs **oiling** and / or **cleaning**.
- e) Motor does not run if **cord** is not plugged in.



Scheme of Chapterization

Section 4.4 aims at inculcating the practical understanding of operating power sewing machine.

4.4 Operating Power Machines

4.4.3 Exercise - 1

4.4.4 Exercise - 1

Teachers role Students should be supervised while doing the practical exercises. Teacher should give a demonstration to the students before they start using the machine.

Scheme of Chapterization

Section 4.5 aims at inculcating the understanding of hand stitches used in construction of garments.

4.5 Hand Stitches

4.5.1 Backstitch

4.5.2 Basting

4.5.3 Blanket stitch

4.5.4 Hemming stitch

4.5.5 Catch stitch

4.5.6 Overcast stitch

4.5.7 Slip stitch

4.5.8 Tacks

Exercise given:

Make five samples of different hand stitches on muslin or poplin fabric.

Teachers role Students should be asked to get 2 layers of 10" x 10" muslin or poplin fabric to make the samples. Wherever hem finishing or seam finishing stitch is required, the students may be asked to sew 2 fabrics 10" x 6" and then make necessary hand stitches. This will help them to understand the application of the stitches taught. Teacher should give demonstration of each hand stitch.



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Fill in the blanks:

- a) **Banket** stitch is traditionally used in embroidery.
- b) Hand **basting** is used to temporarily hold together two or more fabric layers during fitting and construction.
- c) Slip stitch is an **invisible** stitch formed by slipping the thread under a fold of fabric.

Scheme of Chapterization

Section 4.6 aims at inculcating the practical understanding of various seams, seam finishes, gathering, pleats and tucks.

4.6 Seams

- 4.6.1 Plain seam
- 4.6.2 Curved seam
- 4.6.3 Cornered seam
- 4.6.4 Seam finishes
 - 4.6.4.1 Stitched & Pinked seam
 - 4.6.4.2 Turned and Stitched seam
- 4.6.5 Self enclosed seams
 - 4.6.5.1 French seam
 - 4.6.5.2 Flat fell seam
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- 4.6.6 Top stitching seams
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- 4.6.8 Mock flat seam
- 4.6.9 Seam with fullness
- 4.6.10 Eased seam
- 4.6.11 Gathered seam



4.6.12 Pleats

4.6.13 Tucks

Exercise given:

Visit garment retail shops. Identify and list the 3 most commonly used seams each in menswear, womens wear and Kids wear garments.

Teachers role Students should be given demonstration of the above mentioned seams, seam finishes, pleats, gathers and tucks. They should then make their own samples keeping the ready size of 10"x10". The purpose of the exercise should be to enable students to understand the application of the seams learnt in the class in different types of garment categories i.e. menswear, womens wear and kids wear. The students should be asked to make visual presentation to share the information collected.

Fill in the blanks:

- Tucks are **parallel folds** of fabric used for a decorative effect on the right side of the fabric.
- Three types of pleats are **Side pleats, Box pleats** and **Inverted pleats**.
- Gathering** is the process of drawing fullness into a much smaller area by means of two rows of machine basting.
- French** seam is suitable for thin/sheer fabric such as voile, organdy, georgette.
- A **seam allowance** is the distance from the fabric edge to the stitching line, farthest from the edge.
- Self-enclosed** seams are those in which all seam allowances are contained within the finished seam, thus avoiding the necessity of a separate seam finish.



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Teacher Resource Manual

CLASS

XII







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(b) Identification of rank

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Chapter 1

History of Fashion

The chapter introduces and highlights the necessity of knowledge regarding the origin and evolutionary process of fashion since clothing is the inevitable outcome of the socio-cultural-political influences prevalent in society at different points in time. The nuances in terms such as fashion, garment, clothing and costume have been clarified. The diverse points of views regarding the origin and need for clothing propounded by sociologists, psychologists and anthropologists are given. Section 1.1 gives the sources of information based on archeological remnants of clothing and accessories. Section 1.2 focuses on the range of psycho-social, cultural, economic, political, historical, geographical factors and the spread of information technology which interact mutually and affects fashion.

Section 2 traces the origin and evolution of draped and war costume. Some costumes were integral to everyday and ceremonial civilian life while others were designed to meet the specific functional requirements of warfare. A brief classification of clothing into five broad archetypes is provided. Section 2.1 explains the history of draped costumes in different continents and civilizations as geographically apart as India, the ancient Near East, Egypt and the West, with their salient features.

Section 3 shows the links between the history of mankind which has been synonymous with war, necessitating the use of specialized clothing and accessories such as helmets and leg and arm guards specifically, for effectiveness in battle. Section 3.1 gives a brief history of armour, which was central to all forms of traditional battle uniforms in terms of construction and design of protective accessories. Section 3.2 highlights the distinctive features of ancient war costumes while Section 3.3 focusses on Oriental (Japanese) and ancient Indian war costumes. Section 3.4 notes key features of uniforms during the World Wars and the incorporation of design details into contemporary civilian clothing.

Section 4 traces the history from mid-18th century when the existing segregation of society between the royalty and the commoners gradually disintegrated with the Industrial Revolution. The growth of the middle class and the increased speed of production resulting in opening of new markets explains the genesis of ready to wear clothing. Section 4.1 focuses on the mechanical inventions and their effect on transforming the small-scale home based industry to the system of mechanized mass-produced textiles. Section 4.2 shows the debilitating effect of the Industrial Revolution on India during the British Raj, even as the demand and appreciation for Indian textiles grew in Europe and particularly in England.

Section 5 shows the transformative effect of World Wars on fashion and the industry. Section 5.1 traces the rise of couture in the 20th century and the effect of World War I, particularly on women's liberation from traditional social roles and thereby on fashion. The effect of the



economic recession in the period between the Wars on society and the role of designers are explained in section 5.2. Section 5.3 illustrates the improvisation in fashion due to war austerities and the birth of the ready to wear garment industry.

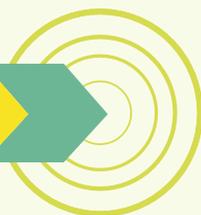
Section 6 traces the evolution of Indian fashion from the 20th century. Clothing during the British Raj reflected Western influence co-existing with clothes indicative of regional or national identity. The post-Independence years which have witnessed the fusion of very divergent perspectives with a strong craft revivalist movement on one hand and a global, competitive market in fashion have been discussed.

Section 7 focuses on India as the producer of the largest number of feature films in the world. Since Hindi films have a tremendous reach into the homes and hearts of millions, costumes in movies are very influential in stimulating fashion trends across the nation. The synergy between reel-life movies and real-life fashion, the roles and achievements of costume designers are highlighted.

Answer Keys to Objective Questions

Exercise 1: Fill in the blanks

1. Much of our knowledge about prehistoric textiles used in surviving specimens comes from Archaeology.
2. The belief that parts of animals like claws, hooves and teeth would enhance the wearer's strength and imbue the characteristics of that creature stems from the ritualistic factor affecting clothing.
3. Clothes are the most visible index of the status of a person identifying the class, caste and profession.
4. The four factors affecting clothing are protection, ritual, adornment and identification.
5. Beautification of the self has been the pre-occupation of humans and is achieved through clothes and body adornment.
6. In 14th century Europe, the exaggerated length of men's shoes called poulaines was indicative of their socio-economic status.
7. Scarification involves elaborate incisions in a delicate pattern on the skin which on healing, leave characteristic scars and raised pattern-like marks.
8. Historically, rulers have attempted to maintain the status quo between themselves and commoners through sumptuary laws.
9. Uniforms of security personnel and robes of judge are indicators of profession.





10. In parts of India, the coloured powder put in the hair parting called sindoor is a visual indicator of married status of women.

Exercise 2: Match the columns

1	Fastening/pin to hold the ends of the Greek peplos together	Fibula
2	Egyptians unisex garment	Kalasaïres
3	Only free Romans permitted to wear this garment which could be draped in various ways to indicate social status	Toga
4	Sumerians skirt with an excess tail-like waistband	Kaunakes
5	Roman counterpart of the Greek Palla	Himation
6	Detail which indicated rank among Assyrians and Babylonians	Fringe
7	Upper garment worn by ancient Indians	Uttariya
8	Garment worn by Egyptian men across all social strata	Schenti
9	The Greeks wore this versatile garment like a tunic which could be belted, lengthened, draped it like a cloak or shawl.	Chiton
10	Indian draped lower garment	Antariya

Exercise 3: Fill in the blanks

- The Gupta soldiers wore the metal-plated urastrana to protect the chest.
- The Rajput armour studded with nails was called chilta hazaar masha.
- The Mughals wore waistcoat of armour with hinged front and back plates called char aina.
- The Mughal amour called zirah bakhtar was a chain mail shirt worn over a quilted inner garment.
- Generally body armour was worn with three other items namely helmets, leg guards and gauntlets.
- The arm armour called bajubandh was a part of the Indian armour ensemble but has now become a jewelry item.
- Khaki as a word indicates both a colour and a garment.
- The Greeks and Romans wore chest armour called cuirasse.
- Camouflage prints are designed to blend in the surrounding terrain.
- Protection of the torso from bruising caused by wearing armour, necessitated padding technique, which led to the development of jackets.



Exercise 4a: Match the following

Designed loom which could create complex weaves and developed later into computerized punch-cards	Joseph Jacquard
Invented the first synthetic dye	Sir William Perkin
Invented the first domestic sewing machine	Isaac Singer
Obtained several colour shades which provided textile manufacturers with numerous colour combinations	Johan Tobias Mayer
Invented and patented an automatic Ginning machine for cotton	Eli Whitney

Exercise 4b: Fill in the blanks

1. Indian peasants were forced to cultivate and dye cotton in indigo within an oppressive system called indigo slavery.
2. Chintz was a popular Indian print with small flowers used in European clothing.
3. Cotton revolutionized European clothing and accessories with the production of exclusive fabrics like lawn, gauze and muslin.
4. Malmal is the Indian name for muslin fabric.
5. Stringent taxes imposed on weavers who specialized in hand-made fabrics resulted in some textile weaving techniques becoming extinct.

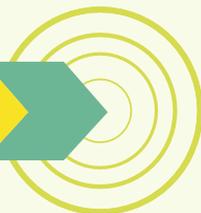
Exercise 5a: Fill in the blanks

Fill in the blanks

1. The French word for High fashion is Haute Couture.
2. The French word for ready to wear is Pret a Porter.
3. White knit ensembles worn for sports like tennis were called Tennis Whites.
4. The restrictions called austerity measures in clothing were enforced on the general public during World War II
5. The women's uniform during World War II was called Victory Suit.
6. Co-ordinated designs gave women the freedom to mix and match their clothes.

Exercise 5b: Match the following

Practical elegant clothing	Coco Chanel
Avoided designing corset dresses	Paul Poiret





Use of bias grain on fabric	Madeline Vionnet
Whimsical motifs on clothes	Elsa Schiaparelli
Creator of the 1920s Flapper Look	Jean Patou
New Look	Christian Dior

Exercise 6: Fill in the blanks

1. Wills India Fashion Week (WIFW) in Delhi is organized by Fashion Design Council of India.
2. Lakme India Fashion Week (LIFW) is organized in the city of Mumbai.
3. An event which focuses on wedding wear is Bridal Asia.
4. Wedding wear is also called trousseau.

Exercise 7: Name the costume designer of the following movies

1	Black	Sabyasachi Mukherjee
2	Gandhi	Bhanu Athaiya
3	Life of Pi	Arjun Bhasin
4	Taare Zameen Par	Priyanjali Lahiri
5	Umrao Jaan	Muzaffar Ali
6	Devdas	Neeta Lulla



Chapter 2

Basic Pattern Development

Objective

The objective of the chapter is to provide students with a wide perspective on the role of pattern development in fashion designing. It introduces students to the world of designing through patterns and provides students with basic knowledge of pattern development which is essential for further application in the industry to achieve the following:

1. To demonstrate understanding of the definitions of pattern making
2. To demonstrate comprehension of the subject to explain the elements and principles of pattern development
3. To demonstrative capacity to develop basic blocks for bodice, sleeve, skirt and collar
4. To demonstrative understanding of the principles of fit and achieve good fit in patterns through test fits.

Learning Outcome

After finishing the course, the students shall be able to do the following:

1. To demonstrative understanding of the basic skills of pattern making
2. To demonstrative understand is and appreciation of the concept of fit and balance
3. Ability to develop basic blocks of from measurement charts
4. To test fit and correct patterns for basic styles
5. To develop patterns for simple designs using basic slopers and blocks

Teaching Pedagogy

1. Illustrated class lectures and practical demonstrations
2. Visual references like magazines, books or actual patterns or garment samples
3. Class-room quiz
4. Presentations both by faculty and students followed by discussions in class
5. Review and feedback on assignments

Assessment And Review of Learning

Each unit culminates in objective type and review questions for which the answer keys are included in this manual. Teachers can also plan the same questions in form of a quiz. Additional





activities may be planned to inculcate interest in the subject and motivate students to go and source additional information from market and web.

1. Written test to assess and evaluate knowledge and understanding
2. Practical assignments to assess and evaluate application and skills
3. Presentations to assess and evaluate content and presentation skills

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Section 2.1 aims at inculcating the understanding of pattern making in basic terms and pattern development for designing and style development.

2.1 Pattern Making

Section 2.1.1 Introduction: Pattern Development & its origin: deals with brief introduction to pattern making and history of pattern development, provides an insight of how and why it developed.

Section 2.1.2 Pattern Making: explains concept of pattern development and various methods of pattern development, how and why of pattern development

Section 2.1.3 Terminology: develops vocabulary of pattern making, their meaning and symbols.

Section 2.1.4 Symbols and abbreviations: introduces symbols and abbreviation used in universal language patterns

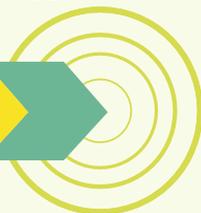
Activity

1. Collect pictures of womenswear garments. Create a folder or style file and identify the kind of darts used in the garment. This will become a guide for you on various styles.

Teachers role *Students should be asked to make design folders (which can be a plastic file with transparent pockets to put pictures) and label them. This creates interest in the subject and enhances learning when they label them. Refer to pictures and designs in the folder to explain terminology and encourage discussions.*

2. Fill in the blanks

- a. A pattern can be cut by Draping method and Flat Pattern making method.
- b. Pattern is a blueprint of a garment.
- c. The author of the book 'Modern Sizing and Pattern Making for Womens and Childrens Garments' is Philip Kunick
- d. The dart is a triangular wedge that gives 3D to the flat piece of fabric.
- e. Waist dart is half an inch away from the bust and side seam dart is one inch away.
- f. Balance refers to proportion and hang in a garment.
- g. Muslin is used for test-fit a pattern and it is also called a Toile.
- h. Pattern is placed lengthwise on the straight grain of the fabric.
- i. Sloper is a term given to a basic set of pattern piece used to make patterns of any style.
- j. Draping method is the oldest pattern making method and is regarded as a creative approach.





Section 2.2 aims at inculcating the understanding of measurements.

Section 2.2.1: How to take Measurements: introduces students to various body parts and positions and methods of measuring a dress form. Also the points to be kept in mind while measuring various parts of the body

Section 2.2.2 Standard Measurement chart for bodice & skirt: gives a standard measurement chart for womenswear for developing skirt and bodice, these measurements include necessary ease.

Section 2.2.3 Sizes and Measurements: explains the concept of sizing and its relationship with measurements.

Exercise – A

1. Measure a dress form and a body Note the difference in the two measuring methods you need to use.

Teachers role *Students should be made familiar with body contours and encouraged to explore the hollows and curves of a body. Since the students may not be able to explore a human body they should be made familiar with a dress form. Make them measure each other and a dress form and explain the difference in measuring the two.*

2. Fill in the blanks

- a. Center front is the line that divides the front body in two parts.
- b. Ankle should be measured around the ankle bone.
- c. Correct sleeve length is taken by measuring over a bent elbow.
- d. Bodice length is measured by measuring from neck point to apex and waist by placing a hand under bust.
- e. Crotch depth on a body is measured by making the person sit on a flat surface and it is measured from waistline to surface.
- f. Apex is measured by taking the measurement from shoulder neck point to the apex point.
- g. Distance between the apex and center front is measured by dividing the distance between two points in half.
- h. Shoulder blade level is measured at 1/4th of center back.

Exercise – B

1. Go to the market and check various womenswear brands what are the different sizes you can identify. Try out garments in different styles and brands. Do you fit into the same size of different brands or is there a difference.



Teachers role *Students should be asked to make presentation in a group of four to five students each for this survey and encourage group discussions.*

2. Fill in the blanks

- a. Standard measurements are average in a size chart.
- b. Country that has the most elaborate sizing system is USA.
- c. Sizing systems are developed by the government or standardization organization for a country.
- d. The standard sizes for the country are established by measuring a large cross section of the population.
- e. In UK sizing system was established by British standards for the clothing Industry.
- f. All garments manufacturers in UK market adhere to the BS3666.
- g. The size is suffixed with S to denote short and T for a Tall person.
- h. Countries have different sizes and standards.
- i. Two women with equal hip girth can have a difference of 12" in their bust measurement.
- j. Generally sizing systems are based on bust measurements for women.

Section 2.3 aims at inculcating the understanding of tools and equipment used for pattern development.

Section 2.3.1 Tools & equipment: introduces tools and equipment used for pattern making

Exercise

1. Go to the library and check books on pattern making and see the different kinds of pattern making tools you can identify. Try to find the tools on internet also. In your scrap book please give uses of various tools

Teachers role *Students should be asked to collect pictures and taught the use and correct method of storing and holding of these tools.*

2. Fill in the blanks

- a. Grading ruler is used for drawing perfect parallel and perpendicular lines in making a pattern.
- b. Hip curve is used for drawing the side seam in a skirt pattern.
- c. Tracing Wheel is used for marking a seam line on a pattern.
- d. The pattern is made on pattern paper and test fitted on muslin.
- e. Knotcher is used for marking notches on pattern.





Section 2.4 aims at inculcating the understanding of the role and principles of garment fitting.

2.4 Fit

2.4.1 Garment Fitting: covers the principles of Fit, basic elements of garment fit- grain, set, ease, balance, line and proportion and defines a well fitted garment.

2.4.2 Evaluating fit: describes good fit and fitting issues on crucial and key problem areas of different parts of human body, co-relation of body movement and fit.

2.4.3 Need to fit: specifies the need for fitting and various stages of fit

2.4.4 Methods of fit: elaborates on two methods of fitting, strengths and weakness of each method and use of each for fitting done on at particular stage in garmenting.

Exercise

1. Check your own wardrobe. What are the various fit issues you can identify. Try out garments and see if you can identify methods of correcting fit.

Teachers role *Students should be made familiar with fit issues in the garment and encouraged to discuss the possible problems of a body shape and posture. Also encourage through group discussions, probable solutions to the problem-whether the problem is due to excess or lack of ease, or body shape or posture and discuss the solutions. Since the students may not be able to rectify all problems they should be encouraged to make muslin of at least one pattern correction.*

2. Collect pictures of various figure types from newspaper and magazines

Teachers role *Students should be asked to add these to the design folder made earlier. Refer to these pictures to explain terminology and encourage discussions.*

3. Fill in the blanks

- a. Fitting is like sculpting it creates a 3D form.
- b. Five elements of fit are grain, line, balance, ease & set.
- c. Ease is of two **kinds**, i.e. fit & design ease.
- d. Balance occurs when garment is in equilibrium.
- e. The garment is called off grain if it is not cut on the straight grain of the fabric and it would not fit well.
- f. The side seam of the garment should hang straight on the center of the side seam.
- g. There are two methods of evaluating the fit of the garment.
- h. Pins should be placed perpendicular to the seam line, as there is nopressure of strain or pull on the fabric.



- i. Check the test-fit muslin and make corrections till completely satisfied, make all the required corrections and transfer on the pattern.
- j. Horizontal pulls in a garment indicate that the garment is tight and vertical folds indicate that it is loose.

Section 2.5 aims at explaining the process of block development.

2.5.1 Basic Bodice: basic guidelines and steps for making a basic bodice block

2.5.2 Sleeveless bodice: modify the basic bodice block for developing a sleeveless garment.

Exercise

1. Collect pictures of garments which have been made using a basic bodice block. How many have two darts and how many are without any dart? Maintain this information in your scrap book.

Teachers role *Students should be asked to add these to the design folder made earlier and label each garment. Refer to these pictures to explain terminology and encourage discussions.*

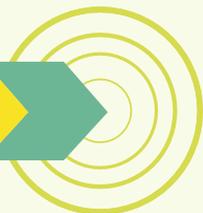
2. Fill in the blanks

- a. The waist of the bodice is trued by closing waist darts and then a line is drawn using a French curve.
- b. The back shoulder line is drawn with help of French curve by dropping $\frac{1}{8}$ th on the armhole line.
- c. The apex is marked at half of center front.
- d. Waist dart at the back is calculated by subtracting the required waist measurement from obtained waist.
- e. Front waist dart is obtained by squaring out a line from apex to waist and the distance between this point and center front to princess is half of the dart.
- f. For sleeveless garment go $\frac{1}{2}$ " up on the armhole level.

Section 2.6 aims at inculcating the understanding of necklines.

2.6.1 Necklines & Variations: develop various necklines and methods of developing patterns of these necklines.

2.6.2 Finishing of neckline: methods of finishing these necklines with piping, facing and binding and merits and demerits of each.





Exercise

1. Collect pictures of various necklines and maintain this information in your scrap book. Try making patterns of these necklines.

Teachers role Students should be asked to add these to the design folder made earlier and label each necklines. Refer to these pictures to explain terminology and encourage discussions

2. Fill in the blanks
 - a. To ensure that the neckline doesn't end in a point go out $\frac{1}{4}$ th on center front of the bodice.
 - b. While making a neckline deeper in front, it is advisable not to make the neckline wider and deeper at the back.
 - c. A curved neckline is drawn using a French curve.
 - d. The shaped facing is cut keeping the pattern of the shape of the desired piece.
 - e. The measurement required for any neckline is the depth of the neck measured from the intersection of the neck point to the center front of the garment.

Section 2.7 aims at inculcating the understanding of principle of Dart Manipulation.

2.7.1 Introduction: introduces principles of dart manipulation and its uses in design development, methods of dart manipulation

2.7.2 Slash & spread method: explains in depth the most popular dart manipulation methods and step by step few examples of dart manipulation.

Exercise

1. Collect pictures of blouses with different darts and seam lines and maintain this information in your scrap book. Try making patterns of at least five designs.

Teachers role Students should be asked to add these to the design folder made earlier and label each dart and seam lines. Refer to these pictures to explain terminology and encourage discussions. Ask them to try patterns of dart manipulations maybe on a small scale to understand and master the method.

2. Fill in the blanks

- a. Dart manipulation is a **useful tool** for pattern maker to create interesting and **innovative** designs for **design development**.
- b. A Dart is named after the **seam** it **originates**.



- c. A waist dart is a dart that starts from **waistline**.
- d. Two methods of dart manipulation are **Pivot and Slash & Spread**.
- e. In this method the old dart is **closed** and its suppression folded and the new dart position is **slashed** and opened.

Section 2.8 aims at inculcating the understanding of Skirt block development and design variations with the block.

Section 2.8.1 Basic Skirt block: gives basic guidelines and steps for making a basic skirt block

Section 2.8.2 One dart basic skirt: How to modify the two dart block by combining the two darts into a single dart

Section 2.8.3 A-Line Skirt: How to develop the skirt by adding fullness to the side seam

Section 2.8.4 Flared Skirt: step by step method of dart manipulation to develop a flared skirt and balancing a hemline.

Exercise

1. Collect pictures of skirts with different hemlines and maintain this information in your scrap book. Try making patterns of at least five designs.

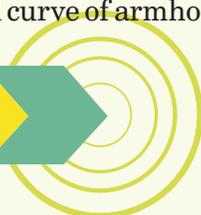
Teachers role Students should be asked to add these to the design folder made earlier and label each skirt. Refer to these pictures to explain terminology and encourage discussions. Ask them to try patterns of skirts maybe on a small scale to understand and master the method.

2. Fill in the blanks

- a. Balancing the hem of a flared skirt is required due to difference in the front & back pattern.
- b. A-line skirt has little/3" fullness added to the side seam of the skirt.
- c. A single dart skirt is made by combining the fullness/suppression of the two dart skirt.
- d. The length of the dart in the front in a single dart skirt pattern is 4.5"/longer in a two dart skirt pattern is 3.5"/shorter.
- e. The difference in length of dart in a single and two dart skirt is because if a dart is shorter and bigger it will result in a bubble at the dart point.

Section 2.9 aims at inculcating the understanding of Sleeve.

2.9.1 Sleeve Block: gives basic guidelines and steps for making a basic sleeve block and the shape and curve of armhole along with steps to develop a set in sleeve.





Exercise

1. Collect pictures of sleeves and its variations and maintain this information in your scrap book. Try naming these sleeves.

Teachers role Students should be asked to add these to the design folder made earlier and label each sleeve. Refer to these pictures to explain terminology and encourage discussions.

The section aims at inculcating the understanding of principles and development of Collars.

2.10.1 Principle of collar development: introduction to collar and its variations, including steps required for the development of collars

2.10.2 Chinese Collar: development of Chinese and Mandarin collars and basic principle of stand collars

2.10.3 Peter Pan Collar: development of Peter Pan collar and basic principle of flat collars

Exercise

1. Collect pictures of blouses and dresses with different collars and necklines and maintain this information in your scrap book. Try making patterns of at least five design of collars.
2. Fill in the blanks
 - a. The cap height in a sleeve is required to draw the armhole of the sleeve.
 - b. A Chinese collar stands around the neckline of the garment and usual width of the collar is 3/4th".
 - c. A waist dart is a dart that starts from waist line.
 - d. Peter Pan collar rolls at the shoulder. This is achieved by overlapping front&back shoulder by at least 1/2".
 - e. Outer edge of the collar is called collar edge or leaf edge.



Chapter 3

Elements of Fashion

Introduction

Elements of Fashion as a part of Fashion Studies gives perceptible understanding about fashion and fashion terminologies. The concurrent chapters in the unit underscore the segments of the fashion apparel industry in menswear, womenswear and childrenswear. The last chapter emphasizes the importance of trims in a fashion apparel and classifies its varieties as per its usage, material and placements.

Objectives

The objective of the chapter is to acquaint students with the word fashion and other fashion terminologies used in the industry. The unit also provides a wide perspective on the position and role of fashion centers in the fashion business. It introduces students to the apparel industry through basic segments in fashion clothing and its categories to achieve the following:

1. To familiarize students with the basic segments in fashion clothing.
2. To teach students about fashion, fashion centers, categories of clothing & trims.
3. To sensitize students about different garments in each category of menswear, womenswear and childrenswear.
4. To teach students the difference between high fashion and mass fashion.
5. To distinguish between custom made and ready to wear garments.

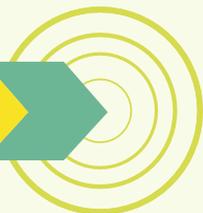
Learning Outcome

After finishing the course students shall be able to do the following:

1. To demonstrate understanding of the roles and impacts of fashion capitals in fashion industry.
2. To demonstrate understanding the menswear category in apparel.
3. To demonstrate to ability classify products in womenswear.
4. To display knowledge about the product categories in childrenswear.
5. To demonstrate ability to recognize and understand the usage of various trims in fashion apparels.

Teaching Pedagogy

All classroom sessions can be conducted through lectures and demonstrations with additional





visual references like magazines, books or actual patterns or garment samples to facilitate better understanding of the subject.

1. Illustrated class lectures and practical demonstrations
2. Class-room quiz
3. Presentations both by faculty and students followed by discussions in class
4. Review and feedback on assignments

Assessment And Review of Learning

Each unit culminates in review questions for which the descriptive answers shall be assessed based on the appropriateness of the subject. In the Teachers Manual a set of fill- in- the-blanks are given for revising the key-points of the chapters. Teachers can also plan the same questions in the form of a quiz. Additional activities may be planned to inculcate interest in the subject and motivate students to go and source additional information from market and web. Every chapter ends with an exercise with its objective, procedure and discussion details for students to be given by teachers to make them familiar with the terms used in the chapter.

1. Written test to assess and evaluate knowledge and understanding
2. Practical assignments to assess and evaluate application and skills
3. Presentations to assess and evaluate content and presentation skills

References

1. Inside Fashion Business by Jeanette Jarnow & Kitty G. Dickerson
2. Inside Fashion Design by Sharon L. Tate & Mona S. Edwards
3. Fashion from Concept to Consumer by - Gini Stephens Frings
4. Ready - To - Wear Apparel Analysis by Brown Rise
5. Textiles by Kadolph
6. Textile Fiber to Fabric by Bernard P. Corbman
7. Textile and Fashion by Jenny Udale



The chapter aims at inculcating the understanding about the roles of fashion capitals in fashion the industry. It also aims at giving a precise knowledge about the classes of garments produced in the fashion industry.

Chapter 1: Elements of fashion

Section 3.1.1 Introduction to fashion terminology and an overview of the fashion industry.

Section 3.1.2 Haute Couture: Definition of Haute Couture and its development by the designers.

Section 3.1.3 High Fashion Ready-to-Wear Apparel: Introduction to High Fashion Ready-to-Wear Apparel and role of fashion capitals like London, Milan, New York, Paris and Tokyo. The section also talks about emergence of India as a Fashion Centre.

Section 3.1.4 Mass-Produced and Ready-to-Wear garments: Introduction to off - shore manufacturing in fashion centers.

1. Exercise given

Objective: To gain knowledge about fashion cities.

Procedure:

- ❁ Choose any one fashion city.
- ❁ Collect names and visuals of fashion shows that happen in that city.
- ❁ Paste the visuals in a scrap book.

Observation and Discussion:

- ❁ Students are to explain the process by maintaining a scrap book.
- ❁ The visuals collected by the student can be discussed in the class for student's and class views.

Teacher's role Students should be asked to make design folders (which can be a plastic file with transparent pockets to put pictures) and label them. This creates interest in the subject and enhances learning when they label them. Refer to pictures and designs in the folder to explain terminology and encourage discussions.

2. Fill in the blanks

1. **Hatue couture** is a French word for high - class dressmaking.
2. **Pret a Porter** is a French word for ready-to-wear garments.
3. **New York, London, Milan and Paris** are four big fashion capitals of the world.
4. **Paris** is the oldest fashion capital.
5. Production of goods in countries beyond the geographic boundary of the retailing company is called **Off-Shore Manufacturing**.





6. **Boutique** is a small shopping outlet that specializes in elite and fashionable items which are sold at higher prices.
7. **Heritage crafts and skilled labour** are two reasons which offer Indian designers have an extra mileage to create their exclusive collections.
8. Introduction of mini skirts to women's wardrobe can be credited to **Mary Quant** designer.
9. **United States of America** is the country which can be credited to introduce casual and sportswear garments in the fashion industry.
10. Fashion products fall into basic categories of **Menswear, Womenswear and Childrenswear**
11. **Avan grade** are the styles or fashion that are designed or are prevalent ahead of their time.

The chapter aims at inculcating the understanding of menswear category in apparel.

Chapter 3.2: Menswear

Section 3.2.1 Introduction to Menswear: Menswear is introduced in this section, highlighting the changes in the preferences of men in selection of their garments over a period of time.

Section 3.2.2 Colour in Menswear: This section highlights the type of colours and fabrics preferred in menswear collections.

Section 3.2.3 Fabrics for Menswear: This section highlights key requirements in men's wear fabrics. Suitability of fabric for shirt weight and bottom weight is additional.

Section 3.2.4 Classic Shirt and its types: Introduces a classic shirt with its key features and its other styles like Hawaiian shirt, T shirt, Oxford buttoned shirt and a Dress shirt.

Section 3.2.5 Introduces the pant as a garment with its key features. It also introduces some of the other pant styles such as Dressy pants, Baggy trousers, Jeans and Cargo pants.

Section 3.2.6 Shorts: Introduces shorts as a garment with its styles such as Bermudas, Khaki and Safari shorts.

Section 3.2.7 Suits: Introduction to suit as a formal wear and describes the difference between a two-piece suit and a three-piece suit.

Section 3.2.8 Today's Indian Menswear fashion market: The last section in this chapter talks about the current Indian menswear market, the preference of today's consumer and the product categories in menswear available in the range.



1. Exercise given

Objective: To understand a certain category in menswear.

Procedure:

- ❁ Select any one category of menswear e.g. Active Sportswear, Casual wear, Formal office wear, Ethnic wear etc.
- ❁ Collect visuals of different products in the chosen category.
- ❁ Paste the visuals in a scrap book.

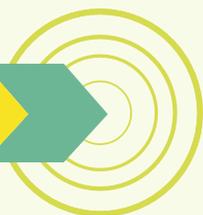
Observation and Discussion:

- ❁ Students are to explain the process by maintaining a scrap book.
- ❁ The visuals collected by the students can be discussed in the class for student's and class views, and selection of category.

Teacher's role Students should be made familiar with menswear categories. The exercise can be divided among various groups of students. Each group can be given one category, in such a way that all the categories are covered by the whole class. During presentation the teacher can show the class various categories as worked by various student groups and discuss to bring clarity in their concepts about menswear product categorization.

2. Fill in the blanks

1. The menswear apparel category can be divided into **casual wear, active sportswear, formalwear** and **outerwear**.
2. **Beatles** was a popular group of music band which had mass fan following in the decade of 60s bringing a dramatic change in the menswear dressing.
3. **Jodhpuri pants** and **Nehru jackets** are examples of garment fusing ethnic and western sensibility.
4. **Waistcoat** added to a two piece suit makes it a three piece suit.
5. **Cnavas, gabardine** and **denim** are three commonly used fabrics for menswear casual pants.
6. **Chambray, striped** and plaids are commonly used patterned fabric for menswear shirting, created by the combination of colours.
7. Three collar variations for menswear shirts are **band collar, shirt collar** and **wing collar**.
8. **Epaulets** are buttoned flaps in a shirt on either side of the shoulder.
9. **Formal** is look marked by wearing suits, shirts and trousers, accessorized with ties.





10. The concept of **Friday dressing** was introduced by corporate industry in the US to relax the uptight dress code in offices.
11. A **T-shirt** is casual, non collared or collared shirt made up of knitted fabric.

The chapter aims at enhancing knowledge of womenswear apparel segment and its product categories.

Chapter 3: Womenswear

Section 3.1 Introduction to Womenswear: The section acquaints students with womenswear as an apparel category. The section highlights the changes in the preferences of clothing by women of 21st century.

Section 3.2 Elements of Design in Womenswear: Describes the importance of colour, fabric and shape as the basic elements of design in womenswear and their effects on the clothing.

Section 3.3 Garment Collections: Illustrates the fundamental garments in womenswear such as dresses, blouses, pants, skirts, kurta and salwars and sari blouses with their variations.

1. Exercise given

Objective: To understand garment collections in womenswear.

Procedure:

- ❁ Collect visuals of different garments in womenswear.
- ❁ Paste the visuals in a scrap book.

Observation and Discussion:

- ❁ Students are to explain the process by maintaining a scrap book.
- ❁ The visuals collected by the student can be discussed in the class for students and class views.

Teacher's role Students should be asked to collect pictures and maintain a scrap book or design folders (which can be a plastic file with transparent pockets to put pictures) and label them. This creates interest in the subject and enhances learning when they label them. Refer to pictures and designs in the folder to explain terminology and encourage discussions.

2. Fill in the blanks

1. The womenswear apparel category can be divided into **evening wear, sportswear, causal wear, street wear, formal wear, night wear and maternity wear.**
2. **Colour, Fabric** and **Silhouette** are the elements of design in womenswear apparel.
3. **Petite** is the clothing size for short slender women.



4. **Couture fashion shows** and **Pret a Porter fashion shows** are the events held in fashion capitals like Paris, London, Milan and New York for showcasing the fashion trends for womenswear.
5. An **ensemble** is a complete set of garments co-coordinated to be worn from top to bottom simultaneously.
6. Garment collections designed as a group of coordinated pieces have similar **fabric** and **colour palette**.
7. The trend forecast information indicated the **colour palette, new fabric trends, surface treatments, silhouettes** and **design** details.
8. Womens ready-to-wear garments follow specific **trend prediction** for the season.

The chapter aims at bringing forth the essential elements of childrens wear garments.

Chapter 4 : Childrenswear

Section 4.1 introduction to childrens wear: This section covers the introduction to childrens wear and gives principal knowledge of how this category of apparel is different from menswear and womenswear.

Section 4.2 Newborn's Clothing Elements: The section elaborates upon the elements such as fabric, colours, prints and trims in newborn's clothing.

Section 4.3 Infant's Clothing Elements: This section covers the elements of colour, prints and fabric preferred in infant's clothing.

Section 4.4 Toddler's Clothing Elements: This section focuses on the clothing elements of toddlers.

Section 4.5 Preteen's and Teen's Clothing Elements: Teen and Pre-teens age category is different from the above mentioned categories of childrenswear. Therefore this section concentrates on the preference of garments by teens and pre-teens keeping in view the changes in the body shape of children and the social media awareness.

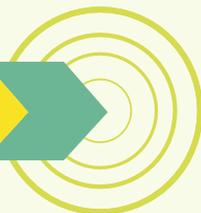
1. Exercise given

Exercise 1

Objective: To understand garment collections according to age group of children.

Procedure:

- ❁ Choose any one age category in childrens wear.
- ❁ Collect visuals of different garments in the chosen category.
- ❁ Paste the visuals in a scrap book.



**Observation and Discussion:**

- ✿ Students are to explain the process by maintaining a scrap book.
- ✿ The visuals collected by the student can be discussed in the class for student's and class views.

Teacher's role Students should be asked to collect pictures and maintain a scrap book or design folders (which can be a plastic file with transparent pockets to put pictures) and label them. This creates interest in the subject and enhances learning when they label them. Refer to pictures and designs in the folder to explain terminology and encourage discussions.

Exercise 2

Objective: To understand the effect of various elements such media and social networking on childrens wear.

Observation and Discussion:

1. List out the various elements in today's child life, like media, social networking etc.
2. Discuss the effect of the chosen elements on childrens wear in terms of:
 - ✿ Designs available in childrens wear
 - ✿ Preference by children

Teacher's role Students should be made familiar with the effect of various social media in the preferences and developing of taste for the kind of clothing that is worn. Teachers should encourage students to indulge in discussion and sharing of experiences and preferences among each other, to understand and highlight the key elements given in the exercise.

2. Fill in the blanks

1. Some of the major influences on children wear can be attributed to **cartoon characters, films, bestseller novels** for children.
2. Children wear is different from menswear and womenswear for the simple reason that children continue to **grow**.
3. Newborns are children aged from **birth to few months**.
4. The reasons for using fabrics like flannel, knits etc. for newborn's clothing are because they are **very soft** and **lightweight**.
5. Infants are children from the age category of **3 months to 1 year**.
6. The head size of a small child is **one fifth** of its height, while an adult has **one eighth** of the body size.



7. Toddlers are children belonging to an age group of **1 year to 4 years**.
8. In **toddler's** age group the child develops basic motor skills and becomes physically more active.
9. Change in the body shape occurs in **Preteens** age group.
10. The changes in the body shapes of teens, requires different **silhouettes** and **variations** in garments to fit in the **contours**.

The chapter aims to impart knowledge about trims used in fashion garments.

Chapter 5: Trims

Section 5.1 Introduction to Trims: The section brings forth the knowledge of various trims and its importance in a fashion garment.

Section 5.2 Trim Classifications: Classifies trims as Fastenings, Hardware, Zippers, Lacings, Linear Trim, Shaped Edges, Frills or Ruffles, Circular Ruffle, Braids, Ribbons and Rickracks, Appliqués and Patches, Studs and Heat-Transfer Prints. The aim is to define the role and usage of each classified trim with examples.

1. Exercise given

Objective: To understand various trims used in garments.

Procedure:

- ❖ List any ten different kinds of trims applied on a garment.
- ❖ Collect the visuals of trims or actual trims.
- ❖ Paste the visuals in a scrap book.
- ❖ Keep the trims in a plastic pouch and paste the pouch in the scrap book.
- ❖ Name all the material collected in the scrap book.

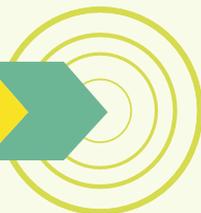
Observation and Discussion:

- ❖ Students are to explain the process by maintaining a scrap book.
- ❖ The visuals collected by the student can be discussed in the class for student's and class views.

Teacher's role Students should be asked to add these to the design folder made earlier and label each trim. Refer to these pictures or trims collected to explain terminology and encourage discussions.

2. Fill in the blanks

1. Trims are **functional** and **decorative** purpose in a garment.





2. Two design areas that use trims frequently are **childrens wear** and **Womenswear lingerie**.
3. **Appliqué work** and **laces** are often used on children's clothing as a decorative detail, adding value to the overall look of the garment.
4. **Lingerie** is a French word for women's inner wear and at home garments.
5. The size of the button is governed by its **line**.
6. **Buttonholes** are slits made in one of the two parts of a placket through which the buttons slip to close the placket.
7. Metal fastenings used in luggage and closures, such as the dog leash clips, snaps, buckles and locks are referred to as **Hardware**.
8. The **zip** is a sliding closure applied on straight plackets.
9. **Fabric loops** are an alternative to eyelets.
10. **Ties** are like braids used to secure the opening in a garment.
11. **Linear** trims are decorative stitches applied to seam lines and garment edges.
12. **Frills or ruffles** are straight or circular shaped fabric gathered along the edge at the hem, on the edge of the garment, or as an area trim.
13. **Appliqué** is shaped pieces of fabric sewn to a garment with decorative stitches.
14. Studs were first used by **Levi-Strauss** as a means of reinforcing the seams on work pants designed for miners in the Californian gold fields.



Chapter 4

Basics of Garment Making

Objective

The objective of the unit is to provide students with a wide perspective on the role of garment construction the producing of garments of acceptable global standards in the fashion industry. It introduces students to garment construction in an industry-oriented environment and provides students with the basic knowledge of garmenting this is essential to achieve the following:

1. To assemble a garment
2. To construct a bodice using different seams
3. To construct a placket finishing an opening
4. To learn to set in a sleeve in the armhole.
5. To add fullness in a seam by means of gathers and pleats.

Learning Outcome

After finishing the course students shall be able to do the following:

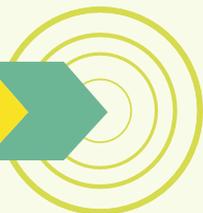
1. To demonstrate ability be able to construct various elements of a garment and be able to construct a complete garment.
2. Exhibit understanding and appreciation of correct finishing in a garment.
3. To set in a sleeve

Teaching Pedagogy

1. Illustrated class lectures and practical demonstrations
2. Additional visual references like magazines, books and or actual samples or garments
3. Class-room quiz
4. Presentations both by faculty and students followed by discussions in class
5. Review and feedback on assignments

Assessment and Review of Learning

Each unit culminates in objective type and review questions for which the answer keys are included in this manual. Teachers can also plan the same questions in the form of a quiz. Additional activities may be planned to inculcate interest in the subject and motivate students to go and source additional information from market and web.





1. Written test to assess and evaluate knowledge and understanding
2. Practical assignments to assess and evaluate application and skills
3. Presentations to assess and evaluate content and presentation skills

References

1. Encyclopedia of Dressmaking- Marshall Cavendish
2. Readers Digest Book of Sewing
3. Encyclopedia of Sewing
4. Singer Book Sewing



Section 4.1 aims at inculcating the understanding of fabrics - categories and characteristics. It also describes special need fabrics for lining, interlining and underlying fabrics.

4.1 Fibres and Fabrics

4.1.1 Categories of fabrics

4.1.2 Characteristics of fabrics

4.1.3 Underlying fabrics

4.1.4 Selection of Underlying Fabric

Fibres and Fabrics

Section 4.1.1 Categories of fabrics: deals with different sources of fabrics-natural, man-made and blended

Section 4.1.2 Characteristics of fabrics: explains the properties of fabrics based on the source of fabric and content.

Section 4.1.3 Underlying fabrics: deals with various kinds of underlying fabrics and explains the requirement of underlining in garments.

Section 4.1.4 Selection of Underlying Fabric: teaches factors to be taken into consideration while selecting appropriate fabrics for underlying

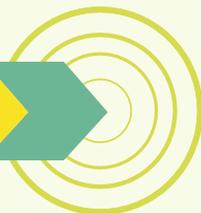
Exercise given

1. Collect swatches of fabrics. Create a folder and identify the fabrics collected, also list the fabric content, commercial name and price of the fabrics. This will become a resource guide for you for fabrics.

Teachers role Students should be asked to make design folders (which can be a plastic file with transparent pockets to put pictures and fabric swatches) and label them. This creates interest in the subject and enhances learning when they label them. Refer to these fabrics and information in the folder to identify and recognize fabrics and explain terminology and encourage discussions.

2. Fill in the blanks

- a. The fabrics can be characterized into natural, manmade and blended fabrics.
- b. The inter lining in the garment is for providing strength and durability to the garment.
- c. Underlying fabrics are woven & non-woven.
- d. A lining should be sufficiently opaque to conceal the garment's inner construction
- e. Interlining is added in between the shell and lining of the garment.





Section 4.2 aims at inculcating knowledge of cutting preliminaries - categories methods of fabric preparation, cutting and layout of fabric.

4.2 Cutting Preliminaries

- 4.2.1 Fabric preparation
- 4.2.2 Fabric cutting
- 4.2.3 Grain line
- 4.2.4 Preshrinking
- 4.2.5 Identifying Right Side of Fabric
- 4.2.6 Folding Fabrics for Cutting
- 4.2.7 Marking Methods
- 4.2.8 Pattern Layout
- 4.2.9 Computerized Marker Making
- 4.2.10 Cutting Special Fabrics

Section 4.2.1 Fabric preparation: knowledge of fabric preparation before cutting a garment and its importance for garment fitting and in proper finishing of the garment.

Section 4.2.2 Fabric cutting: methods of cutting fabric and their merits and demerits.

Section 4.2.3 Grain line: what is grain line and its importance in proper hang of the garment.

Section 4.2.4 Preshrinking: what is preshrinking and methods of preshrinking and its importance.

Section 4.2.5 Identifying Right Side of Fabric: what is right or wrong side of fabric and how to identify right side of woven fabrics.

Section 4.2.6 Folding Fabrics for Cutting: methods of folding fabric for layout

Section 4.2.7 Marking Methods: preliminary discussing the need for difficult techniques and tools used for marking on fabric prior to cutting.

Section 4.2.8 Pattern Layout: the proper layout of pattern on the fabric its importance in saving fabric wastage.

Section 4.2.9 Computerized Marker Making: difference between manual and computerized marker making and merits of each.

Section 4.2.10 Cutting Special Fabrics: what are special fabrics, and things to be kept in mind while cutting them.



Exercise given

1. Collect swatches of fabrics which will require special care for cutting a garment. Create layouts of sample fabrics. Place them in your folder and identify the problems these fabrics can have, also list the shrinking and aligning methods. This will become a resource guide for you for the fabrics.

Teachers role Students should be asked to label and keep swatches in design folders. This creates interest in the subject and enhances learning when they label them. Show them some layouts on small scale to explain problems and fabric wastage. Refer to these fabrics and information in the folder to identify and recognize fabrics and explain terminology and encourage discussions.

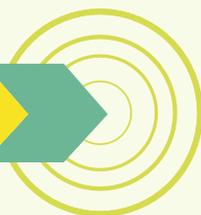
2. Fill in the blanks

- a) The fabrics should be **preshrunk** to ensure that the garment doesn't **shrink** after being stitched.
- b) The methods of marking a fabric are **tracing**, **Carbon paper** and **tracing wheel**.
- c) For jackets, **thread tracing** is the best method of marking
- d) Napped fabrics can be marked by **tracing** on the **backside** of the fabric.
- e) The **twill & brocade** fabrics are more distinct on the right side of the fabric.
- f) Care should be taken to lay special fabrics like **napped**, **plaids**, **directional** & **border prints** in **one direction** only.
- g) A **plaid** is even when **vertical** bars and intervening **horizontal** are identical in **both** direction.
- h) When plaid is **uneven** in both directions, the same considerations apply as for **napped** fabrics.
- i) **Border** prints are generally placed at hems.
- j) Computerized marker ensures that the most **scientific**, **precise** and **accurate** fabric **calculation** is done.

The section aims at inculcating the knowledge of opening and placket finishes.

4.3 Placket:

- 4.3.1 Continuous Placket
- 4.3.2 Simple Shirt Placket
- 4.3.3 Shirt Placket with Facing
- 4.3.4 Buttons Placement





Section 4.3 Placket: imparts knowledge of kinds of opening in garments and its finishing based on position of the opening and kind of garment.

Section 4.3.1 Continuous Placket: explains the method of making this category/type of placket

Section 4.3.2 Simple Shirt Placket: explains the method of making this category/type of placket

Section 4.3.3 Shirt Placket with Facing: explains the method of making this category/type of placket

Section 4.3.4 Buttons Placement: explains position of buttons and button holes in garment opening based on the garment type and the gender.

Exercise given

1. Collect pictures of garments with different kinds of openings, identify the fasteners used. Place them in your folder and identify the buttons and other trims used for fastenings. This will become a resource guide for you for the fasteners.

Teachers role Students should be asked to label and keep pictures of garments and buttons and other fastenings in design folders. This creates interest in the subject and enhances learning when they label them. Take them to a market to show different fasteners for womenswear, menswear and kidswear.

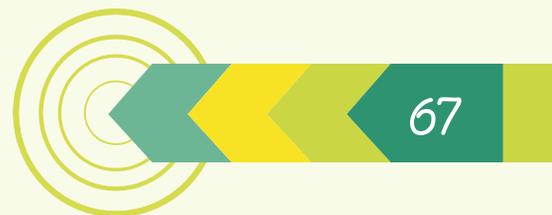
2. Fill in the blanks

- 3.10. The placket is a **finishing** given to the garment **opening**.
- 3.11. Placket should be **designed** and **styled** with sufficient **length** to permit movement.
- 3.12. **Shirt, continuous** and **diamond** are kind of plackets.
- 3.13. The size of the **button** determines the size of button hole and width of **placket**.
- 3.14. The first buttonhole is placed on **center-front, down** from neckline an amount **equal** to the width of the button.

The section aims at inculcating the knowledge of neckline finishes.

4.4 Neckline Facings

- 4.4.1 Bias Strip
- 4.4.2 Preparation of Bias Strip
- 4.4.3 Neckline Finished with Bias Binding/Extended Facing
- 4.4.4 Neckline Finished With Bias Facing
- 4.4.5 Neck Line Finished With Shaped Facing





Section 4.4 Neckline Facings: deals with kinds of neckline finishes there are especially with facings.

Section 4.4.1 Bias Strip: kinds of bias bindings and the selection of the appropriate based on type of garment.

Section 4.4.2 Preparation of Bias Strip: method of preparing bias strips

Section 4.4.3 Neckline Finished with Bias Binding/Extended Facing: methods of finishing the necklines with binding.

Section 4.4.4 Neckline Finished with Bias Facing: step by step methods of finishing the neckline with bias facing.

Section 4.4.5 Neck Line Finished with Shaped Facing: step by step methods of finishing the neckline with shaped facing.

Exercise

1. Collect pictures of garments with different kinds of necklines, identify the finishing used. Place them in your folder.

Teachers role Students should be asked to label and keep pictures of garments with various necklines in design folders. This creates interest in the subject and enhances learning when they label them.

2. Fill in the blanks

- a. The neckline can be finished by **bias & shaped** facing.
- b. A sari blouse is finished by **pipng** which is very rarely seen in garments in western countries.
- c. A true bias can be found by **folding** the fabric on **45°**.
- d. Shaped facing is cut from **tracing** the pattern on the **desired edge** which needs to be finished.
- e. Bias binding may be **bought**, specially **prepared**, or **self** prepared.

The section aims at inculcating the knowledge of sleeve attachment.

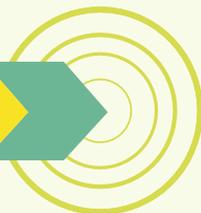
4.5 Sleeve Attachment

4.5.1 Steps of Construction of sleeve

4.5.2 Cuffs

Section 4.5 Sleeve Attachment: gives step by step instructions for preparation of sleeve attachment.

Section 4.5.1 Steps for Construction of sleeve





Section 4.5.2 Cuffs: steps of cuff preparation and attachment

Exercise

1. Collect pictures of garments with different kinds of sleeves. Place them in your folder.

Teachers role Students should be asked to label and keep pictures of garments with kinds of sleeves in design folders. This creates interest in the subject and enhances learning when they label them

2. Fill in the blanks

- a. The sleeve **cap** is attached to the armhole of the bodice by **false** gathering to ensure that edges meet.
- b. A sleeve **cap** is finished by gathering it to the armhole **curve** to give it **ease**.
- c. Place **two rows** of stitching on the cap of the sleeve **1/8"** away from the **seam** line.
- d. The distance between the two seam lines will be **1/4"**.



FASHION STUDIES

