

A. MCQs

1. Fashion is best described as a

- A) current accepted style
- B) permanent garment form
- C) manufacturing process
- D) fabric testing method

Ans: A | K1 | CO1

2. A distinctive manner of dressing is called

- A) fad
- B) style
- C) forecast
- D) cycle

Ans: B | K1 | CO1

3. A short-lived fashion is known as a

- A) classic
- B) trend
- C) fad
- D) style

Ans: C | K1 | CO1

4. A fashion that remains popular for a long period is a

- A) trend
- B) fad
- C) style
- D) classic

Ans: D | K1 | CO1

5. The term associated with stylish elegance is

- A) chic
- B) fad
- C) cycle
- D) forecast

Ans: A | K1 | CO1

6. A garment prepared according to an individual's requirements is

- A) ready-made
- B) custom-made
- C) mass-made

D) standard-made

Ans: B | K1 | CO1

7. A three-dimensional form used for displaying garments is a

A) dummy chart

B) style board

C) mannequin

D) fashion plate

Ans: C | K1 | CO1

8. A presentation of garments before an audience is called a

A) fashion cycle

B) fashion forecast

C) fashion display

D) fashion show

Ans: D | K1 | CO1

9. The direction in which fashion changes is called a

A) trend

B) classic

C) style

D) fad

Ans: A | K1 | CO1

10. Predicting future fashion developments is called

A) fashion styling

B) fashion forecasting

C) fashion illustration

D) fashion production

Ans: B | K1 | CO1

11. Fashion intended for exclusive and highly individualised clothing is

A) ready-to-wear

B) mass fashion

C) high fashion

D) uniform fashion

Ans: C | K1 | CO1

12. Haute couture is mainly associated with

A) mass production

B) casual wear

C) uniform production

D) exclusive custom fashion

Ans: D | K1 | CO1

13. A person responsible for developing fashion designs is a

A) fashion designer

B) fashion buyer

C) fashion retailer

D) fashion consumer

Ans: A | K1 | CO1

14. A person responsible for directing fashion activities is a

A) fashion buyer

B) fashion director

C) fashion model

D) fashion retailer

Ans: B | K1 | CO1

15. A city recognised for major fashion activities is called a

A) textile city

B) garment centre

C) fashion capital

D) fashion market

Ans: C | K1 | CO1

16. A publication containing fashion information is a

A) textile journal

B) design catalogue

C) garment manual

D) fashion magazine

Ans: D | K1 | CO1

17. Which term indicates a temporary fashion?

A) Fad

B) Classic

C) Style

D) Couture

Ans: A | K2 | CO1

18. Which term indicates a long-lasting fashion?

A) Trend

B) Classic

C) Fad

D) Chic

Ans: B | K2 | CO1

19. Fashion forecasting is primarily concerned with

A) present stitching

B) past production

C) future fashion

D) fabric testing

Ans: C | K2 | CO1

20. A mannequin is mainly useful for

A) dyeing

B) weaving

C) spinning

D) displaying garments

Ans: D | K2 | CO1

21. Fashion forecasting helps designers to

A) repair machines

B) anticipate future trends

C) test fabrics

D) produce yarn

Ans: B | K3 | CO1

22. Cultural changes can influence

A) yarn strength

B) loom speed

C) fashion trends

D) fibre length

Ans: C | K3 | CO1

23. Seasonal changes can influence

A) sewing machine speed

B) yarn twist

C) fibre maturity

D) fashion collections

Ans: D | K3 | CO1

24. A designer studying consumer preferences is mainly involved in

A) forecasting

B) weaving

C) dyeing

D) finishing

Ans: A | K3 | CO1

25. A garment made for a particular customer demonstrates

A) mass production

B) customisation

C) standardisation

D) uniformity

Ans: B | K3 | CO1

26. Fashion magazines are useful to designers for

A) calculating yarn count

B) measuring fabric weight

C) testing colour fastness

D) following fashion developments

Ans: D | K3 | CO1

27. A temporary popular style differs from a classic mainly in its

A) colour

B) duration

C) fabric

D) construction

Ans: B | K3 | CO1

28. A forecast based on seasonal information is useful for

A) machine maintenance

B) yarn preparation

C) seasonal fashion planning

D) fibre testing

Ans: C | K3 | CO1

29. Fashion terminology is important because it improves

A) fabric strength

B) professional communication

C) yarn production

D) machine efficiency

Ans: B | K3 | CO1

30. Combining cultural and seasonal information to develop a future collection demonstrates

A) styling only

B) fashion forecasting

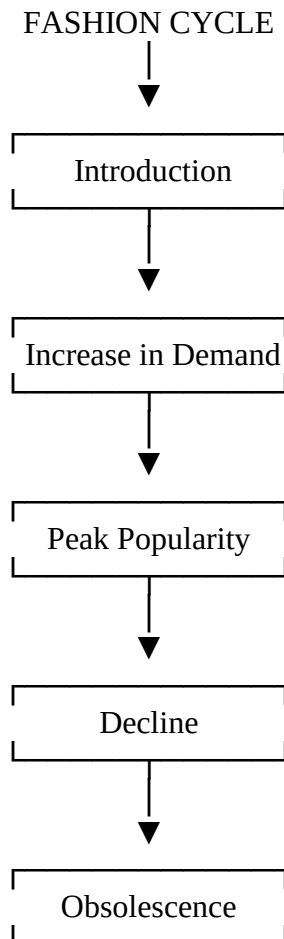
C) fabric testing

D) garment finishing

Ans: B | K4 | CO1

B. Long Answer Questions

1. Explain the important terminology used in the fashion industry.
2. Explain the fashion cycle with its important stages.
3. Explain fashion forecasting and its importance in fashion designing.
4. Differentiate fashion, style, fad, classic, chic and haute couture.
5. Study the following interconnected infographic and answer the question.



Question:

A garment style has reached peak popularity and sales are beginning to decrease. Based on the above infographic:

- a) Identify the stage of the fashion cycle.
- b) Predict the next stage.
- c) Explain why a fashion designer should monitor this stage.

UNIT II – ELEMENTS AND PRINCIPLES OF FASHION DESIGN

A. MCQs

1. Design is primarily the
A) arrangement of visual elements

- B) production of fibres
- C) testing of fabrics
- D) operation of machines

Ans: A | K1 | CO2

2. Structural design is mainly related to

- A) colour psychology
- B) garment construction
- C) fashion forecasting
- D) fabric testing

Ans: B | K2 | CO2

3. Decorative design mainly deals with

- A) garment measurement
- B) garment structure
- C) surface ornamentation
- D) fibre production

Ans: C | K2 | CO2

4. Which is an element of design?

- A) Balance
- B) Harmony
- C) Rhythm
- D) Line

Ans: D | K1 | CO2

5. Which is a principle of design?

- A) Balance
- B) Colour
- C) Texture
- D) Shape

Ans: A | K1 | CO2

6. Line can be used to create

- A) fibre strength
- B) visual direction
- C) yarn twist
- D) fabric count

Ans: B | K2 | CO2

7. Shape generally refers to a

- A) three-dimensional object
- B) colour relationship

C) two-dimensional outline

D) surface texture

Ans: C | K1 | CO2

8. Form is mainly associated with

A) colour

B) line

C) texture

D) three-dimensional appearance

Ans: D | K1 | CO2

9. Texture describes the

A) surface quality

B) garment length

C) colour value

D) body measurement

Ans: A | K1 | CO2

10. Size is concerned with

A) colour purity

B) relative dimensions

C) line direction

D) surface quality

Ans: B | K1 | CO2

11. Balance refers to

A) colour intensity

B) surface texture

C) visual equilibrium

D) garment length

Ans: C | K1 | CO2

12. Formal balance is also called

A) radial balance

B) informal balance

C) visual balance

D) symmetrical balance

Ans: D | K1 | CO2

13. Informal balance is generally

A) asymmetrical

B) symmetrical

C) identical

D) repetitive

Ans: A | K1 | CO2

14. Rhythm can be created by

A) elimination

B) repetition

C) isolation

D) randomness

Ans: B | K2 | CO2

15. Radiation involves movement from

A) edge to edge

B) top to bottom

C) a central point

D) side to side

Ans: C | K1 | CO2

16. Gradation means

A) complete repetition

B) sudden change

C) no variation

D) progressive change

Ans: D | K1 | CO2

17. Emphasis creates a

A) focal point

B) colour chart

C) fabric texture

D) garment balance

Ans: A | K2 | CO2

18. Harmony produces

A) contrast

B) unity

C) imbalance

D) confusion

Ans: B | K1 | CO2

19. Proportion is concerned with

A) colour temperature

B) texture

C) relationship of sizes

D) fashion cycle

Ans: C | K2 | CO2

20. Trimmings are primarily used for

A) fibre production

B) yarn formation

C) fabric testing

D) decoration

Ans: D | K1 | CO2

21. Equal visual weight on both sides creates

A) formal balance

B) informal balance

C) gradation

D) emphasis

Ans: A | K3 | CO2

22. Unequal elements arranged with visual equilibrium create

A) formal balance

B) informal balance

C) repetition

D) radiation

Ans: B | K3 | CO2

23. Repeated buttons in a regular arrangement create

A) emphasis

B) proportion

C) rhythm

D) harmony

Ans: C | K3 | CO2

24. Lines spreading from the neckline demonstrate

A) gradation

B) proportion

C) emphasis

D) radiation

Ans: D | K3 | CO2

25. A gradual increase in motif size demonstrates

A) gradation

B) repetition

C) balance

D) texture

Ans: A | K3 | CO2

26. A contrasting collar used as the main attraction demonstrates

A) rhythm

B) emphasis

C) proportion

D) texture

Ans: B | K3 | CO2

27. Excessive decoration can disturb

A) line

B) colour

C) size

D) harmony

Ans: D | K4 | CO2

28. A design with equal visual weight demonstrates

A) informal balance

B) formal balance

C) gradation

D) radiation

Ans: B | K3 | CO2

29. A design with unequal but balanced elements demonstrates

A) symmetry

B) formal balance

C) informal balance

D) repetition

Ans: C | K3 | CO2

30. Developing a garment using balance, rhythm, emphasis and proportion demonstrates

A) colour theory

B) design application

C) fashion forecasting

D) wardrobe selection

Ans: B | K4 | CO2

B. Long Answer Questions

1. Explain the elements of fashion design with suitable examples.
2. Explain the principles of design in detail.
3. Differentiate structural and decorative design with examples.
4. Explain the use of line, shape, size and texture in garment design.

5. Elements and Principles

Design Feature	Observation
Lines	Vertical
Motifs	Repeated
Collar	Contrasting
Garment parts	Proportional

Vertical Line → Height

Repeated Motif → Rhythm

Contrasting Collar → Emphasis

Proportional Parts → Good proportion

Questions:

1. Which design element creates the illusion of height?
2. Which principle is represented by repeated motifs?
3. What creates the focal point?
4. How does proportion contribute to the garment?

UNIT III – COLOUR ASPECTS

A. MCQs

1. Hue refers to the
 - A) basic identity of a colour
 - B) lightness of a colour
 - C) darkness of a colour
 - D) purity of a colour

Ans: A | K1 | CO3

2. Value indicates the
 - A) colour family
 - B) lightness or darkness
 - C) colour purity
 - D) colour temperature

Ans: B | K1 | CO3

3. Intensity refers to colour
 - A) size
 - B) temperature
 - C) strength or purity

D) lightness

Ans: C | K1 | CO3

4. A tint is produced by adding

A) black

B) grey

C) another hue

D) white

Ans: D | K1 | CO3

5. A shade is produced by adding

A) black

B) white

C) yellow

D) blue

Ans: A | K1 | CO3

6. Warm colours generally include

A) blue and green

B) red and orange

C) blue and violet

D) green and violet

Ans: B | K1 | CO3

7. Cool colours generally include

A) red and orange

B) red and yellow

C) blue and green

D) orange and yellow

Ans: C | K1 | CO3

8. The Prang colour chart is related to

A) garment sizing

B) pattern drafting

C) fabric testing

D) colour classification

Ans: D | K1 | CO3

9. The Munsell colour system includes

A) hue, value and chroma

B) line, shape and texture

C) balance, rhythm and harmony

D) size, form and proportion

Ans: A | K1 | CO3

10. A monochromatic scheme uses

A) opposite hues

B) one hue and its variations

C) three unrelated hues

D) neutral colours only

Ans: B | K1 | CO3

11. An analogous scheme uses

A) opposite colours

B) one colour

C) neighbouring colours

D) neutral colours

Ans: C | K1 | CO3

12. A neutral scheme is based mainly on

A) complementary colours

B) warm colours

C) cool colours

D) neutral colours

Ans: D | K1 | CO3

13. A triad scheme uses

A) three colours

B) two colours

C) one colour

D) four colours

Ans: A | K1 | CO3

14. Simple contrast is based on

A) related colours

B) contrasting colours

C) one hue

D) neutral colours

Ans: B | K2 | CO3

15. Double contrast involves

A) one hue

B) neutral colours

C) two contrast relationships

D) no contrast

Ans: C | K2 | CO3

16. Split contrast is a type of

A) neutral scheme

B) monochromatic scheme

C) related scheme

D) contrast scheme

Ans: D | K1 | CO3

17. Colour psychology studies the

A) emotional effects of colour

B) strength of fabric

C) size of garment

D) weight of fabric

Ans: A | K2 | CO3

18. Colour harmony means

A) colour conflict

B) pleasing colour relationship

C) colour elimination

D) colour darkness

Ans: B | K2 | CO3

19. A highly vivid colour has high

A) value

B) hue

C) intensity

D) size

Ans: C | K2 | CO3

20. A high-value colour appears

A) dark

B) dull

C) heavy

D) light

Ans: D | K2 | CO3

21. A designer using one hue in light and dark variations is applying

A) triad scheme

B) monochromatic scheme

C) split contrast

D) simple contrast

Ans: B | K3 | CO3

22. A designer using neighbouring hues is applying

A) neutral scheme

B) triad scheme

C) analogous scheme

D) double contrast

Ans: C | K3 | CO3

23. A designer using three contrasting colours in a balanced arrangement is applying

A) monochromatic scheme

B) neutral scheme

C) analogous scheme

D) triad scheme

Ans: D | K3 | CO3

24. Colour selection for a summer collection should consider

A) yarn count

B) seam width

C) seasonal suitability

D) machine speed

Ans: C | K3 | CO3

25. Colour psychology is useful when designing for

A) fibre production

B) yarn preparation

C) fabric testing

D) emotional and visual effect

Ans: D | K3 | CO3

26. Seasonal colour application means selecting colours according to

A) season

B) yarn count

C) machine type

D) fabric width

Ans: A | K3 | CO3

27. A designer selecting colours for winter based on seasonal suitability is applying

A) pattern development

B) seasonal colour planning

C) garment construction

D) fashion cycle

Ans: B | K3 | CO3

28. Colour can influence the perceived

A) fibre maturity

B) yarn count

C) appearance of a garment

D) fabric strength

Ans: C | K3 | CO3

29. The psychological response to a colour may affect

A) fabric count

B) sewing speed

C) yarn twist

D) garment perception

Ans: D | K3 | CO3

30. Developing a season-specific collection using colour psychology, harmony and colour schemes demonstrates

A) colour identification

B) integrated colour application

C) pattern grading

D) garment construction

Ans: B | K5 | CO3

B. Long Answer Questions

1. Explain the Prang colour chart and Munsell colour system.
2. Explain hue, value, intensity, tint and shade.
3. Explain related colour schemes and contrast colour schemes.
4. Discuss colour psychology and colour harmony in dress design.
5. Colour Psychology

Colour	General Visual/Psychological Effect
Red	Energy
Blue	Calmness
Yellow	Cheerfulness
Green	Freshness

OCCASION	PREFERRED EFFECT
Business	Calm/Professional
Sports	Energy

Children's wear

Cheerfulness

Summer leisure

Freshness

Questions:

1. Which colour would be suitable for sportswear based on the table?
2. Which colour would support a calm visual effect?
3. Which colour is suitable for children's clothing?
4. Justify the selection of green for summer leisurewear.

UNIT IV – DESIGN DEVELOPMENT

A. MCQs

1. A motif is a
 - A) decorative design unit
 - B) sewing machine
 - C) fabric defect
 - D) colour system
2. Natural motifs are inspired by
 - A) machines
 - B) natural forms
 - C) garment measurements
 - D) sewing tools

Ans: A | K1 | CO4

Ans: B | K1 | CO4

3. Floral motifs are based on
 - A) geometric shapes
 - B) abstract lines
 - C) flowers and plant forms
 - D) machine parts

Ans: C | K1 | CO4

4. Geometric motifs are based mainly on
 - A) flowers
 - B) animals
 - C) leaves
 - D) geometric forms

Ans: D | K1 | CO4

5. Abstract motifs are generally
 - A) non-realistic forms
 - B) exact natural copies

- C) plain surfaces
- D) garment measurements

Ans: A | K1 | CO4

6. Animate motifs represent

- A) geometric forms
- B) living forms
- C) plain lines
- D) fabric textures

Ans: B | K1 | CO4

7. Conventional motifs are generally

- A) completely random
- B) exact photographs
- C) stylised forms
- D) plain forms

Ans: C | K1 | CO4

8. Repeated arrangement of motifs produces a

- A) garment block
- B) seam
- C) colour chart
- D) pattern

Ans: D | K2 | CO4

9. A source of inspiration can be

- A) nature
- B) needle size
- C) yarn count
- D) seam allowance

Ans: A | K1 | CO4

10. Design development converts an inspiration into a

- A) fabric test
- B) design concept
- C) yarn package
- D) machine setting

Ans: B | K2 | CO4

11. Simplifying a natural object to create a design is

- A) fabric testing
- B) garment finishing
- C) motif development

D) wardrobe planning

Ans: C | K3 | CO4

12. A repeated flower design on fabric is a

A) geometric design

B) abstract design

C) animate design

D) floral design

Ans: D | K1 | CO4

13. A pattern containing squares and triangles is

A) geometric

B) floral

C) animate

D) naturalistic

Ans: A | K1 | CO4

14. A realistic representation of a flower is

A) abstract

B) naturalistic

C) geometric

D) conventional

Ans: B | K2 | CO4

15. A non-literal representation of a natural object is

A) naturalistic

B) floral

C) abstract

D) geometric

Ans: C | K2 | CO4

16. A bird motif is an example of

A) floral motif

B) geometric motif

C) abstract motif

D) animate motif

Ans: D | K1 | CO4

17. A leaf can be used as a source of

A) natural inspiration

B) mechanical inspiration

C) numerical inspiration

D) industrial inspiration

Ans: A | K2 | CO4

18. Half-drop design is characterised by

A) exact alignment

B) offset repetition

C) no repetition

D) random placement

Ans: B | K2 | CO4

19. Reverse half-drop design involves

A) plain surface

B) single motif

C) reversed offset arrangement

D) no pattern

Ans: C | K2 | CO4

20. Motifs on fabrics are mainly used for

A) yarn production

B) fibre testing

C) garment measurement

D) surface design

Ans: D | K2 | CO4

21. A designer simplifying a leaf into decorative lines is

A) stylising a motif

B) testing a fabric

C) grading a pattern

D) forecasting fashion

Ans: A | K3 | CO4

22. A designer developing a pattern from flowers is using

A) geometric inspiration

B) natural inspiration

C) industrial inspiration

D) numerical inspiration

Ans: B | K3 | CO4

23. A designer using natural surroundings as inspiration is applying

A) source development

B) colour testing

C) garment construction

D) wardrobe planning

Ans: A | K3 | CO4

24. Motif placement affects the

A) yarn count

B) overall appearance

C) fibre strength

D) machine speed

Ans: B | K3 | CO4

25. Transforming an inspiration into an original decorative unit is

A) motif development

B) colour testing

C) garment finishing

D) wardrobe planning

Ans: A | K3 | CO4

26. Pattern arrangement determines the

A) fibre type

B) yarn count

C) visual character of fabric

D) fabric strength

Ans: C | K3 | CO4

27. A designer modifying a natural motif to suit fabric printing is applying

A) colour theory

B) wardrobe planning

C) motif development

D) fashion forecasting

Ans: C | K3 | CO4

28. A design developed from a photograph of a flower uses

A) natural inspiration

B) geometric inspiration

C) numerical inspiration

D) mechanical inspiration

Ans: A | K3 | CO4

29. A pattern using stylised leaves is an example of

A) plain design

B) conventional motif design

C) geometric-only design

D) machine design

Ans: B | K3 | CO4

30. The purpose of design development is to

A) increase yarn twist

B) test fabric strength

C) create a usable design from inspiration

D) calculate garment size

Ans: C | K3 | CO4

B. Long Answer Questions

1. Explain the steps involved in design development.
2. Explain the different types of motifs with examples.
3. Explain naturalistic, abstract, conventional, geometric, animate and floral designs.
4. Explain half-drop and reverse half-drop designs with suitable diagrams.
5. Motif Selection

Source	Motif	Design Type
Rose	Flower	Floral
Butterfly	Animal	Animate
Leaf	Plant	Natural
Triangle	Shape	Geometric

SOURCE → MOTIF → DESIGN TYPE

Questions:

1. Which motif should be selected for a floral collection?
2. Which motif is animate?
3. Which design type is appropriate for a fabric based on triangles?
4. If the designer wants a natural theme, which two sources could be selected?

UNIT V – WARDROBE PLANNING

A. MCQs

1. Wardrobe planning means
 - A) systematic selection of clothing
 - B) fabric dyeing
 - C) yarn production
 - D) pattern grading

Ans: A | K1 | CO4

2. One important factor influencing wardrobe selection is

A) loom speed

- B) age
- C) yarn twist
- D) fibre length

Ans: B | K1 | CO4

3. Lifestyle influences

- A) yarn count
- B) fabric strength
- C) wardrobe requirements
- D) machine speed

Ans: C | K2 | CO4

4. Climate mainly influences

- A) stitch type
- B) seam width
- C) yarn count
- D) clothing selection

Ans: D | K2 | CO4

5. Business meetings generally require

- A) formal clothing
- B) sportswear
- C) sleepwear
- D) beachwear

Ans: A | K2 | CO4

6. Sportswear should provide

- A) excessive decoration
- B) freedom of movement
- C) strict formality
- D) restricted movement

Ans: B | K2 | CO4

7. Marriage function clothing is selected according to

- A) machine type
- B) yarn count
- C) ceremonial occasion
- D) fibre length

Ans: C | K2 | CO4

8. School uniforms are primarily intended to provide

- A) party appearance
- B) fashion variety

- C) individual differences
- D) uniformity and suitability

Ans: D | K2 | CO4

9. Airhostess uniforms should provide

- A) professional appearance
- B) sports appearance
- C) party appearance
- D) casual appearance

Ans: A | K2 | CO4

10. Hotelier uniforms should communicate

- A) leisure style
- B) professional image
- C) sports style
- D) party style

Ans: B | K2 | CO4

11. Civil service uniforms should generally reflect

- A) leisure
- B) party wear
- C) professionalism
- D) sports activity

Ans: C | K2 | CO4

12. Wardrobe planning should consider

- A) yarn twist
- B) loom speed
- C) fibre maturity
- D) occasion

Ans: D | K2 | CO4

13. Clothing for elderly people should emphasise

- A) comfort and ease
- B) tight fitting
- C) heavy decoration
- D) restricted movement

Ans: A | K3 | CO4

14. Clothing for children should consider

- A) fashion alone
- B) age and activity
- C) decoration alone

D) colour alone

Ans: B | K3 | CO4

15. A working person's wardrobe should consider

A) only colour

B) only fashion

C) occupation and lifestyle

D) only fabric

Ans: C | K3 | CO4

16. Seasonal wardrobe selection should consider

A) needle size

B) seam allowance

C) yarn count

D) weather conditions

Ans: D | K3 | CO4

17. Leisure wear should generally emphasise

A) comfort

B) strict formality

C) heavy decoration

D) uniformity

Ans: A | K2 | CO4

18. Party wear is mainly selected according to

A) yarn count

B) social occasion

C) loom speed

D) fibre length

Ans: B | K2 | CO4

19. Formal wear is appropriate for

A) swimming

B) sleeping

C) business meetings

D) sports practice

Ans: C | K1 | CO4

20. Sports clothing should allow

A) restricted movement

B) heavy layering

C) strict formality

D) comfortable movement

Ans: D | K2 | CO4

21. Wardrobe planning helps reduce

A) unnecessary clothing purchases

B) colour selection

C) proper fitting

D) garment suitability

Ans: A | K3 | CO4

22. An effective wardrobe should contain clothing for

A) one occasion

B) different occasions

C) one season only

D) one activity only

Ans: B | K3 | CO4

23. Selection of clothing according to daily activities is

A) colour forecasting

B) motif development

C) lifestyle-based planning

D) pattern grading

Ans: C | K3 | CO4

24. A professional uniform should combine

A) decoration and fashion only

B) colour and trend only

C) style and decoration only

D) function and professional image

Ans: D | K3 | CO4

25. Budget is an important factor in

A) motif classification

B) colour theory

C) design development

D) wardrobe planning

Ans: D | K3 | CO4

26. Airhostess clothing should combine

A) party style and decoration

B) professional appearance and function

C) sports style and comfort only

D) leisure style and decoration

Ans: B | K3 | CO4

27. A good wardrobe should be

A) excessive

B) random

C) practical and coordinated

D) uncomfortable

Ans: C | K4 | CO4

28. Developing a wardrobe according to age, occupation, season, lifestyle and occasion demonstrates

A) comprehensive planning

B) colour identification

C) motif repetition

D) fashion terminology

Ans: A | K5 | CO4

29. A professional uniform should be evaluated for

A) colour alone

B) fashion alone

C) function and appearance

D) decoration alone

Ans: C | K5 | CO4

30. Creating a complete wardrobe plan for a specific user is an example of

A) remembering

B) creating and applying

C) identifying

D) listing

Ans: B | K6 | CO4

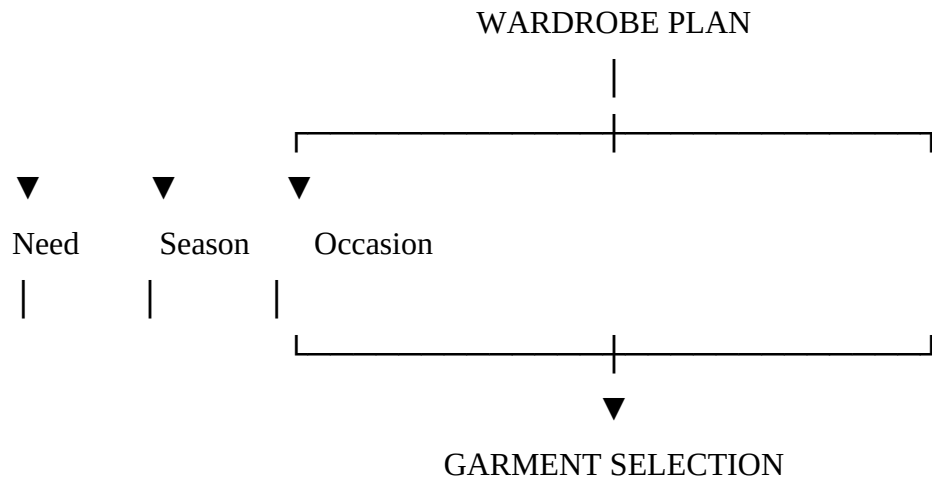
B. Long Answer Questions

1. Explain the factors influencing wardrobe planning.
2. Explain wardrobe planning for different age groups.
3. Discuss dress requirements for business meetings, parties, evenings, leisure and marriage functions.
4. Explain the design requirements of sportswear and occupational uniforms.
5. Complete Wardrobe Analysis

Study the following information.

User	Activity	Season	Required Clothing
Student	College	Summer	Casual/comfortable

User	Activity	Season	Required Clothing
Student	Sports	Summer	Sportswear
Professional	Meeting	Winter	Formal wear
Family member	Marriage	Winter	Occasion wear



Questions:

1. Which clothing category is suitable for the student's sports activity?
2. What type of clothing should the professional select?
3. Which garment category is appropriate for the marriage function?
4. Explain how season and occasion together affect wardrobe planning.
5. If the student has limited budget, which factor should be considered while prioritising the wardrobe?