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DEPARTMENT OF GARMENT TECHNOLOGY

UNIT I: INTRODUCTION TO FASHION INDUSTRY

Part A: General Multiple Choice Questions (21 Questions)

1. Which term refers to the prevailing style accepted and worn by a large group of people at any given time? A) Fad B) Fashion C) Classic D) Style **Answer: B) Fashion**
2. A short-lived fashion that gains sudden, intense popularity and disappears just as quickly is known as a: A) Classic B) Trend C) Fad D) Silhouette **Answer: C) Fad**
3. A style that remains in fashion over an extended period of time without undergoing major structural changes is a: A) Fad B) Classic C) Avant-garde D) High fashion **Answer: B) Classic**
4. The French term "Haute Couture" literally translates to: A) Mass production B) High sewing or high fashion C) Ready-to-wear D) Street tailoring **Answer: B) High sewing or high fashion**
5. Which international city is traditionally recognized as the historical capital of high fashion and Haute Couture? A) New York B) London C) Paris D) Tokyo **Answer: C) Paris**
6. A full-body or torso-only physical model used by designers and retailers to display clothing is called a: A) Croquis B) Mannequin C) Avatar D) Sloper **Answer: B) Mannequin**
7. The process of analyzing economic, social, and aesthetic indicators to predict upcoming fashion trends, colors, and fabrics is called: A) Merchandising B) Fashion forecasting C) Pattern grading D) Line sheet mapping **Answer: B) Fashion forecasting**
8. Who is responsible for overseeing the overall artistic direction, style mandates, and visual presentation of a fashion brand or publication? A) Fashion Designer B)

Fashion Director C) Pattern Maker D) Spec Technician **Answer: B) Fashion Director**

9. Garments made to fit an individual client's exact physical measurements are referred to as: A) Ready-to-wear B) Mass-market C) Custom made D) Knock-offs

Answer: C) Custom made

10. Which French word is widely used to describe someone or something that is stylish, sophisticated, and smartly fashionable? A) Chic B) Silhouette C) Toile D) Atelier **Answer: A) Chic**

11. A choreographed event where live models walk down a runway to showcase a designer's latest seasonal collection is a: A) Trunk show B) Fashion show C) Trade exhibit D) Spec presentation **Answer: B) Fashion show**

12. The specific direction or movement in which fashion styles, colors, or silhouettes are moving is called a: A) Fad B) Trend C) Classic D) Cycle **Answer: B) Trend**

13. The structural curve that tracks a style's journey through introduction, growth, peak, decline, and obsolescence is the: A) Sourcing cycle B) Fashion cycle C) Retail loop D) Design matrix **Answer: B) Fashion cycle**

14. High-quality, custom-fitted dressmaking produced by prestigious luxury design houses is classified as: A) Prêt-à-porter B) Mass market C) Haute Couture D) Fast fashion **Answer: C) Haute Couture**

15. A professional who conceives garment concepts, creates technical sketches, selects textiles, and defines collection aesthetics is a: A) Merchandiser B) Fashion Designer C) Sample machinist D) Fashion editor **Answer: B) Fashion Designer**

16. *Vogue*, *Harper's Bazaar*, and *Elle* are premier examples of a: A) Lookbook B) Spec manual C) Fashion magazine D) Line sheet **Answer: C) Fashion magazine**

17. At which stage of the fashion cycle does a style reach its height of popularity and maximum retail distribution? A) Introduction stage B) Rise stage C) Peak / Culmination stage D) Obsolescence stage **Answer: C) Peak / Culmination stage**

18. Which fashion capital is globally renowned for its heritage of bespoke tailoring centered around Savile Row? A) Milan B) London C) Paris D) New York **Answer: B) London**
19. The stage of the fashion cycle where consumer demand drops and retailers clear remaining stock using price markdowns is the: A) Rise phase B) Peak phase C) Decline phase D) Introduction phase **Answer: C) Decline phase**
20. Standardized mass-produced clothing manufactured in factory batches and sold in retail stores is known in French as: A) Haute Couture B) Prêt-à-porter C) Custom made D) Atelier de couture **Answer: B) Prêt-à-porter**
21. What term describes unique, expensive, exclusive garments created by top designers using high-grade fabrics? A) High fashion B) Fad apparel C) Mass market D) Budget lines **Answer: A) High fashion**

Part A: Analytical Multiple Choice Questions (5 Questions)

- Scenario Analysis:** A retail brand observes that an asymmetric neon waist belt experienced a sudden surge in sales over two weeks but completely stopped selling a month later, leaving unused inventory. How should the inventory team classify this product? A) Classic archetype B) High fashion staple C) Fad lifecycle D) Standard trend cycle **Answer: C) Fad lifecycle**
- Strategic Forecasting Diagnostic:** An apparel firm aims to avoid inventory write-offs caused by unpredictable seasonal shifts. Which product archetype should form the core of their permanent production baseline? A) Avant-garde showpieces B) Classic apparel items C) Micro-trend fast fashion D) High-saturation fads **Answer: B) Classic apparel items**
- Operational Role Distinctions:** Executive A establishes artistic vision, buying plans, and thematic mandates across a retail chain, while Designer B creates technical spec packs and sketches. What are their job titles? A) Executive A: Fashion Director; Designer B: Fashion Designer B) Executive A: Fashion Designer; Designer B: Fashion Director C) Executive A: Pattern Engineer; Designer B: Trend Fabricator D) Executive A: Merchandiser; Designer B: Stylist **Answer: A) Executive A: Fashion Director; Designer B: Fashion Designer**

4. **Supply Chain Lifecycle Evaluation:** When analytical metrics show a garment line moving into the Decline Phase of the fashion cycle, what strategic operational action should the factory floor execute? A) Increase pattern grading production B) Halt primary assembly and reallocate floor space to new styles C) Re-order raw materials in bulk D) Expand high-volume retail distribution **Answer: B) Halt primary assembly and reallocate floor space to new styles**
5. **Regulatory & Legal Analysis:** A studio in New York creates custom, hand-stitched silk gowns for private clients and attempts to label them as certified "French Haute Couture." Why is this branding legally problematic? A) Bespoke clothing cannot use pure silk B) Haute Couture is a protected judicial term strictly regulated by French law C) Custom garments must be mass-produced on automated machinery D) High fashion labels require synthetic lining **Answer: B) Haute Couture is a protected judicial term strictly regulated by French law**

UNIT II: ELEMENTS AND PRINCIPLE OF FASHION DESIGN

Part A: General Multiple Choice Questions (21 Questions)

1. Design created by the underlying construction, silhouette, seams, and grainline of a garment is called: A) Decorative design B) Structural design C) Applied design D) Surface embellishment **Answer: B) Structural design**
2. Ornamentation applied onto an existing garment surface (such as embroidery, trimmings, or piping) is known as: A) Structural design B) Decorative design C) Functional drafting D) Architectural block **Answer: B) Decorative design**
3. Which element of design defines the outer silhouette, contour, or three-dimensional mass of an apparel item? A) Texture B) Shape / Form C) Rhythm D) Proportion **Answer: B) Shape / Form**
4. A continuous visual path connecting two points that guides the viewer's eye across a garment is a: A) Point B) Line C) Form D) Texture **Answer: B) Line**
5. Which type of line adds visual width, cuts vertical height, and projects stability across a silhouette? A) Vertical line B) Horizontal line C) Diagonal line D) Curved line **Answer: B) Horizontal line**

6. The surface quality, hand-feel, or visual reflection of light off a textile substrate is its: A) Value B) Texture C) Shape D) Balance **Answer: B) Texture**
7. When design details are identical on both the left and right sides of a garment divided by a vertical axis, it exhibits: A) Asymmetrical balance B) Formal / Symmetrical balance C) Radial balance D) Gradated balance **Answer: B) Formal / Symmetrical balance**
8. Visual equilibrium achieved using different elements or unequal visual weights on either side of a central axis is: A) Formal balance B) Symmetrical balance C) Informal / Asymmetrical balance D) Static balance **Answer: C) Informal / Asymmetrical balance**
9. The organized movement or visual flow created by repeating design elements across a garment is: A) Emphasis B) Rhythm C) Proportion D) Texture **Answer: B) Rhythm**
10. Rhythm created by lines, pleats, or seams radiating outward from a single focal node is called: A) Repetition B) Radiation C) Gradation D) Opposition **Answer: B) Radiation**
11. A gradual increase or decrease in the size, scale, or color value of a design element produces rhythm through: A) Repetition B) Gradation C) Radiation D) Transition **Answer: B) Gradation**
12. The center of visual interest or focal point of a garment that immediately draws attention is: A) Balance B) Harmony C) Emphasis D) Proportion **Answer: C) Emphasis**
13. The comparative size relationship between individual parts of a garment and the human body frame is: A) Scale / Proportion B) Rhythm C) Harmony D) Texture **Answer: A) Scale / Proportion**
14. The aesthetic unity achieved when all elements and principles of design work together cohesive as a single idea is: A) Contrast B) Harmony C) Emphasis D) Symmetry **Answer: B) Harmony**
15. Applied edge finishes such as lace, rickrack, bias bindings, and braided tapes are classified as: A) Structural seams B) Trimmings and decorations C) Darts D) Grainlines **Answer: B) Trimmings and decorations**

16. Which direction of line draws the eye upward, giving an optical illusion of increased height and a slender frame? A) Horizontal line B) Vertical line C) Zigzag line D) Curved line **Answer: B) Vertical line**
17. What is a fundamental rule governing good decorative design? A) It must overpower the structural design B) It must complement and respect the structural lines and fabric base C) It should be placed randomly across all seams D) It must cover 100% of the textile surface **Answer: B) It must complement and respect the structural lines and fabric base**
18. Soft, sweeping curved lines in garment design generally express feelings of: A) Severity and stiffness B) Fluidity, grace, and femininity C) Hectic energy and disorder D) Structural rigidity **Answer: B) Fluidity, grace, and femininity**
19. The physical three-dimensional outline and volume of a garment on a body is its: A) Line B) Form C) Texture D) Value **Answer: B) Form**
20. Placing identical buttons at regular, equal distances down a jacket front generates rhythm via: A) Repetition B) Gradation C) Radiation D) Transition **Answer: A) Repetition**
21. The principle of design concerned with equalizing visual weight distribution across a vertical or horizontal axis is: A) Rhythm B) Balance C) Proportion D) Emphasis **Answer: B) Balance**

Part A: Analytical Multiple Choice Questions (5 Questions)

1. **Structural Failure Case Study:** A heavy metallic beaded embroidery pattern is applied onto a lightweight chiffon fabric baseline, causing the fabric to droop, distort, and tear at the seams. Which principle of design application was violated? A) Decorative design must respect the limitations of the textile substrate and enhance rather than destroy the structure B) Decorative design must cover the entire garment surface to balance weight C) Structural lines must be completely hidden by applied trimmings D) Radiation rhythm requires heavy embellishments on sheer fabrics **Answer: A) Decorative design must respect the limitations of the textile substrate and enhance rather than destroy the structure**

2. **Optical Illusion Engineering:** An apparel designer needs to create a slimming optical illusion for a client with a wide waist frame. Which structural line strategy should be applied? A) Closely spaced vertical lines along the center torso B) Thick horizontal stripes across the hip line C) Wide-scale geometric plaid blocks D) Radial pleats expanding directly from the waistline **Answer: A) Closely spaced vertical lines along the center torso**
3. **Rhythmic Engineering Diagnostic:** A layered skirt features three cascading tiers, where each lower tier increases proportionally in length and width from the waist down to the hemline. What rhythm technique is engineered here? A) Radiation rhythm B) Repetition rhythm C) Gradation rhythm D) Informal balance **Answer: C) Gradation rhythm**
4. **Compositional Balance Diagnostics:** An asymmetrical jacket features a high-contrast lapel on the upper left chest, balanced on the lower right waist by two bold metallic buckles. This configuration demonstrates: A) Symmetrical formal balance B) Informal asymmetrical balance using contrasting visual weights C) Monochromatic color harmony D) Radial rhythm **Answer: B) Informal asymmetrical balance using contrasting visual weights**
5. **Texture Light-Interaction Diagnostic:** An evening wear collection aims to subtly accentuate contours using light reflection rather than bold colors. Which fabric texture should be chosen? A) Rough, heavy tweed bouclé B) Smooth, high-sheen silk satin C) Matte, coarse burlap D) Highly textured corduroy **Answer: B) Smooth, high-sheen silk satin**

UNIT III: COLOUR ASPECTS

Part A: General Multiple Choice Questions (21 Questions)

1. The specific name or identity of a color (such as red, blue, or yellow) is its: A) Value B) Hue C) Intensity D) Shade **Answer: B) Hue**
2. The dimension of color that describes its relative lightness or darkness is: A) Chroma B) Value C) Hue D) Spectrum **Answer: B) Value**

3. The purity, brightness, or saturation level of a specific hue is its: A) Value B) Intensity / Chroma C) Tint D) Shade **Answer: B) Intensity / Chroma**
4. A hue created by mixing white into a pure color is called a: A) Shade B) Tint C) Tone D) Neutral **Answer: B) Tint**
5. A hue created by mixing black into a pure color is called a: A) Tint B) Shade C) Tone D) Value **Answer: B) Shade**
6. According to the traditional Prang Colour Chart, red, yellow, and blue are categorized as: A) Secondary colors B) Primary colors C) Tertiary colors D) Neutral colors **Answer: B) Primary colors**
7. Secondary colors on the Prang color wheel (orange, green, violet) are produced by mixing equal parts of two: A) Tertiary colors B) Primary colors C) Neutral colors D) Shades **Answer: B) Primary colors**
8. Which widely used color system maps colors three-dimensionally using Hue, Value, and Chroma? A) Prang system B) Munsell Colour System C) Pantone wheel D) Spectrum scale **Answer: B) Munsell Colour System**
9. Hues associated with heat, fire, and sunlight (such as red, orange, and yellow) are classified as: A) Cool colors B) Warm colors C) Neutral colors D) Passive colors **Answer: B) Warm colors**
10. Hues associated with water, sky, and foliage (such as blue, green, and violet) are classified as: A) Warm colors B) Cool colors C) Active colors D) High-chroma colors **Answer: B) Cool colors**
11. A color scheme created using different values and intensities of a single hue is a: A) Monochromatic color scheme B) Analogous color scheme C) Triadic color scheme D) Complementary color scheme **Answer: A) Monochromatic color scheme**
12. A color scheme utilizing hues that sit directly adjacent to each other on the color wheel is called: A) Complementary B) Analogous C) Split-complementary D) Triadic **Answer: B) Analogous**
13. Colors positioned directly opposite each other on the Prang color wheel form a: A) Monochromatic scheme B) Simple complementary scheme C) Analogous scheme D) Neutral scheme **Answer: B) Simple complementary scheme**

14. A color scheme combining a base hue with the two hues adjacent to its direct complement is a: A) Double complementary scheme B) Split-complementary scheme C) Triadic scheme D) Monochromatic scheme **Answer: B) Split-complementary scheme**
15. A high-contrast color scheme created by choosing three hues equidistant (120 degrees apart) on the color wheel is a: A) Triadic color scheme B) Analogous color scheme C) Monochromatic color scheme D) Neutral color scheme **Answer: A) Triadic color scheme**
16. Colors containing no pure chromatic spectral hue (such as black, white, gray, and beige) are: A) Primary colors B) Neutral colors C) Tertiary colors D) Warm colors **Answer: B) Neutral colors**
17. In color psychology, which hue is widely recognized for projecting trustworthiness, calm, and corporate authority? A) Red B) Blue C) Yellow D) Orange **Answer: B) Blue**
18. A color scheme that coordinates two adjacent hues with their respective direct complements is a: A) Double complementary scheme B) Triadic scheme C) Monochromatic scheme D) Analogous scheme **Answer: A) Double complementary scheme**
19. Deep, rich, low-value jewel tones (e.g., emerald green, ruby red, navy blue) are most commonly applied during which fashion season? A) Spring B) Summer C) Winter D) Resort **Answer: C) Winter**
20. Fresh, high-value pastel tints (e.g., soft pink, mint green, powder blue) are traditionally featured in: A) Winter collections B) Spring/Summer collections C) Heavy outerwear lines D) Formal black-tie wear **Answer: B) Spring/Summer collections**
21. To tone down or reduce the intensity/brightness of a pure hue, an artisan should mix in a small amount of its: A) White tint B) Complementary color C) Primary neighbor D) Black shade **Answer: B) Complementary color**

Part A: Analytical Multiple Choice Questions (5 Questions)

- 1. Chromatic Degradation Analysis:** An industrial dyer needs to lower the chroma of a bright yellow dye to create a muted mustard shade without altering its position on the color spectrum. What should be added? A) White pigment to raise value B) Black pigment to darken value C) Its exact complement (violet) from across the color wheel D) An adjacent warm color like orange **Answer: C) Its exact complement (violet) from across the color wheel**
- 2. Corporate Identity Selection:** A executive uniform capsule must project trustworthiness, professional calm, and authority. Based on color psychology, which base color should dominate? A) Bright yellow B) Deep navy blue C) High-chroma orange D) Vivid violet **Answer: B) Deep navy blue**
- 3. Silhouette Illusions via Thermal Values:** A performance garment needs to visually advance toward the viewer, making the wearer appear energetic and larger in frame. Which color group should be chosen? A) Cool colors (Blue, Green) B) Warm colors (Red, Orange, Yellow) C) Neutral muted grays D) Low-chroma lavenders **Answer: B) Warm colors (Red, Orange, Yellow)**
- 4. Multi-Hue Harmony Diagnostics:** A resort-wear print coordinates yellow, yellow-green, and green side-by-side. This arrangement represents a professional application of a/an: A) Triadic color scheme B) Analogous color scheme C) Split-complementary color scheme D) Monochromatic color scheme **Answer: B) Analogous color scheme**
- 5. Seasonal Palette Transition:** A designer transitions a line from an Autumn collection (rust, ochre) to a Winter collection. The new textiles should feature: A) High-value pastels B) Rich jewel tones, deep saturations, crisp black, and pure white C) Earthy warm neutrals D) Soft washed lavenders **Answer: B) Rich jewel tones, deep saturations, crisp black, and pure white**

UNIT IV: DESIGN DEVELOPMENT

Part A: General Multiple Choice Questions (21 Questions)

1. A basic visual unit, element, or central decorative idea that is repeated to form a fabric design is a: A) Pattern repeat B) Motif C) Texture D) Swatch **Answer: B) Motif**
2. Motifs that depict real-world natural forms (such as flowers, leaves, or birds) exactly as they appear in nature are: A) Abstract motifs B) Naturalistic motifs C) Geometric motifs D) Conventional motifs **Answer: B) Naturalistic motifs**
3. When natural forms are simplified, stylized, and adapted into formal decorative shapes, they are called: A) Naturalistic motifs B) Conventional motifs C) Abstract motifs D) Animate motifs **Answer: B) Conventional motifs**
4. Motifs formed using mathematical lines, circles, squares, triangles, and polygons are classified as: A) Floral motifs B) Geometric motifs C) Animate motifs D) Naturalistic motifs **Answer: B) Geometric motifs**
5. Surface pattern motifs inspired by living animals, birds, insects, or human figures are: A) Animate motifs B) Geometric motifs C) Abstract motifs D) Conventional motifs **Answer: A) Animate motifs**
6. Non-representational designs that rely on shapes, lines, and color fields without depicting recognizable real-world objects are: A) Naturalistic motifs B) Abstract motifs C) Conventional motifs D) Animate motifs **Answer: B) Abstract motifs**
7. What is the initial step in the systematic process of textile design development? A) Repeat pattern engineering B) Sourcing inspiration C) Color mapping D) Fabric printing **Answer: B) Sourcing inspiration**
8. Designs centered specifically around floral blossoms, leaves, stems, and trailing vine networks are called: A) Geometric designs B) Floral designs C) Animate designs D) Abstract designs **Answer: B) Floral designs**
9. A repeat pattern layout where each subsequent vertical column drops down by exactly 50% (half) of the repeat unit height is a: A) Square / Block repeat B) Half-drop design C) Brick repeat D) Border repeat **Answer: B) Half-drop design**

10. A layout where alternating columns drop down by half the unit height while simultaneously flipping horizontally or vertically is a: A) Half-drop design B) Reverse half-drop design C) Straight block repeat D) Radial repeat **Answer: B) Reverse half-drop design**
11. Historical costumes, architecture, flora, fauna, and fine art serve as primary: A) Technical spec packs B) Sources of inspiration C) Pattern slopers D) Quality control benchmarks **Answer: B) Sources of inspiration**
12. The process of modifying and simplifying a complex natural form into a artistic design unit is called: A) Grading B) Stylization C) Draping D) Sizing **Answer: B) Stylization**
13. The continuous, seamless repetition of a motif across a fabric substrate creates a: A) Garment block B) Pattern in fabric C) Tech pack D) Mood board **Answer: B) Pattern in fabric**
14. Combining plant-inspired fluid lines to build a surface fabric design produces a: A) Geometric grid B) Floral design C) Animate repeat D) Abstract block **Answer: B) Floral design**
15. A visual collage board containing images, swatches, textures, and color chips collected to establish a design direction is a: A) Spec sheet B) Mood board / Inspiration board C) Line sheet D) Cutting order **Answer: B) Mood board / Inspiration board**
16. Arranging motifs systematically into a continuous, tileable layout across a fabric roll is called: A) Pattern drafting B) Repeat pattern engineering C) Marker making D) Grading **Answer: B) Repeat pattern engineering**
17. Which motif classification uses non-objective shapes and experimental color splashes? A) Naturalistic B) Abstract C) Conventional D) Animate **Answer: B) Abstract**
18. A repeat layout where motifs line up in straight horizontal and vertical rows is a: A) Half-drop repeat B) Block / Square repeat C) Reverse drop repeat D) Diagonal repeat **Answer: B) Block / Square repeat**
19. Naturalistic motifs differ from conventional motifs because naturalistic motifs: A) Simplify shapes into geometric outlines B) Recreate lifelike 3D appearance,

color, and proportion C) Depict non-representational forms D) Rely exclusively on abstract mathematical lines **Answer: B) Recreate lifelike 3D appearance, color, and proportion**

20. Developing print patterns inspired by organic structures like tree bark or sea shells is design development through: A) Historical sources B) Natural sources C) Architectural sources D) Abstract sources **Answer: B) Natural sources**

21. In a standard half-drop repeat pattern, the vertical offset between adjacent motif columns is: A) 100% of unit height B) 50% (half) of unit height C) 25% of unit height D) 75% of unit height **Answer: B) 50% (half) of unit height**

Part A: Analytical Multiple Choice Questions (5 Questions)

1. **Commercial Grid Diagnostic:** A textile print runner shows harsh, visible horizontal bands when printed continuously across fabric rolls. To eliminate this rigid line and create a smoother flow, the repeat engineer should convert the layout into a: A) Block repeat B) Half-drop design C) Straight grid repeat D) Static square matrix **Answer: B) Half-drop design**

2. **Workflow Sequencing Verification:** Which sequence represents the technical workflow for developing a textile pattern from concept to print layout? A) Color Mapping \rightarrow Sourcing Inspiration \rightarrow Repeat Pattern Engineering \rightarrow Sketching B) Sourcing Inspiration \rightarrow Sketching & Ideation \rightarrow Stylization \rightarrow Color Mapping \rightarrow Repeat Pattern Engineering C) Repeat Pattern Engineering \rightarrow Stylization \rightarrow Color Mapping \rightarrow Sourcing Inspiration D) Sketching \rightarrow Repeat Pattern Engineering \rightarrow Sourcing Inspiration \rightarrow Color Mapping **Answer: B) Sourcing Inspiration \rightarrow Sketching & Ideation \rightarrow Stylization \rightarrow Color Mapping \rightarrow Repeat Pattern Engineering**

3. **Motif Classification Case:** A heritage silk sari features stylized representations of peacocks and elephants interlocked with lotus vines. How are the animal elements classified? A) Abstract motifs B) Animate motifs C) Geometric motifs D) Non-representational motifs **Answer: B) Animate motifs**

4. **Seamless Repeat Troubleshooting:** A digital textile print shows distinct, broken gaps along tile borders when printed infinitely across fabric rolls. Which technical step was improperly executed? A) Sourcing inspiration B) Repeat pattern engineering for seamless tile alignment C) Primary color spectrum selection D) Mood board compilation **Answer: B) Repeat pattern engineering for seamless tile alignment**
5. **Dynamic Layout Evaluation:** An abstract print alternates motif columns by dropping them 50% down while simultaneously flipping the motif graphic 180 degrees horizontally. This pattern configuration is a: A) Standard block repeat B) Reverse half-drop design C) Straight grid repeat D) Simple floral spray **Answer: B) Reverse half-drop design**

UNIT V: WARDROBE PLANNING

Part A: General Multiple Choice Questions (21 Questions)

1. Planning, selecting, and organizing a versatile collection of garments tailored to an individual's lifestyle, age, budget, and climate is: A) Fashion forecasting B) Wardrobe planning C) Visual merchandising D) Pattern grading **Answer: B) Wardrobe planning**
2. Which key factor influences wardrobe selection based on an individual's financial capacity and purchasing power? A) Climatic factor B) Economic factor / Budget C) Cultural factor D) Geographic factor **Answer: B) Economic factor / Budget**
3. School uniforms designed for primary and secondary students must prioritize which attributes? A) High luxury, delicate sheer fabrics, intricate beadwork B) Durability, comfort, easy laundering, modesty, and freedom of movement C) Heavy wool insulation and rigid closures D) Trend-focused fast-fashion cuts **Answer: B) Durability, comfort, easy laundering, modesty, and freedom of movement**
4. Clothing curated for formal corporate business meetings should project: A) High-turnover casual trends B) Professionalism, authority, competence, and neatness

C) Unstructured athletic mobility D) Elaborate festive embellishment **Answer: B) Professionalism, authority, competence, and neatness**

5. Garments designed for sports and fitness activities require textiles with high: A) Rigid stiffness and weight B) Stretchability, breathability, and moisture-wicking capability C) Surface sequins and metallic thread D) Delicate sheer structure

Answer: B) Stretchability, breathability, and moisture-wicking capability

6. Heavy silk saris, embellished lehengas, and rich sherwanis represent attire suitable for: A) School sports activities B) Marriage functions and festive occasions C) Corporate board meetings D) Evening leisure walks **Answer: B)**

Marriage functions and festive occasions

7. Uniforms for cabin crew / airhostesses must balance high visual elegance and brand image with: A) Extreme fast-fashion turnover B) Practical mobility for safety procedures and long-flight wear resistance C) Delicate, dry-clean-only embellishments D) Unstructured lounge cuts **Answer: B)**

Practical mobility for safety procedures and long-flight wear resistance

8. Civil service uniforms (police, military) are specifically engineered to convey: A) Personal artistic expression B) Authority, functional discipline, utility, and institutional identity C) Fleeting seasonal trendiness D) Informal relaxation

Answer: B) Authority, functional discipline, utility, and institutional identity

9. Wardrobe planning for infants and toddlers must strictly prioritize: A) Complex metal zip closures B) Soft, non-allergenic fabrics, flat seams, safety, and easy opening C) High-chroma synthetic coatings D) Rigid structural collars **Answer:**

B) Soft, non-allergenic fabrics, flat seams, safety, and easy opening

10. Clothing designed for evening leisure hours and relaxation should feature: A) Tightly tailored, boned corsetry B) Soft, unstructured, breathable, and comfortable fits C) Formal business suits D) Heavily beaded formal wear

Answer: B) Soft, unstructured, breathable, and comfortable fits

11. Which factor dictates wardrobe selection based on temperature, rainfall, and seasonal weather shifts? A) Social factor B) Climatic factor / Season C) Political factor D) Psychological factor **Answer: B) Climatic factor / Season**

12. Uniforms designed for hospitality staff (hotel front-desk, service staff) must balance professional aesthetics with: A) Delicate hand-woven embroidery B) Stain resistance, durability, and operational comfort C) Unstructured athletic wear D) Rapid seasonal trend shifts **Answer: B) Stain resistance, durability, and operational comfort**
13. Wardrobe choices during adolescence are strongly driven by: A) Retirement considerations B) Peer acceptance, identity expression, and media trends C) High-end corporate board protocols D) Industrial safety codes **Answer: B) Peer acceptance, identity expression, and media trends**
14. For hot summer wardrobe planning, which textile is most recommended due to high moisture absorbency and breathability? A) Heavy polyester satin B) Pure cotton and linen weaves C) Unvented nylon D) Thick wool tweed **Answer: B) Pure cotton and linen weaves**
15. Attire designed for glamorous galas and formal evening parties is classified as: A) Sportswear B) Party / Evening wear C) Activewear D) Utility wear **Answer: B) Party / Evening wear**
16. What is a key consideration when specifying school uniform fabrics for young boys and girls? A) Frequent delicate dry-cleaning requirements B) High resistance to abrasion, tearing, and frequent laundering C) Sheer surface textures D) Metallic thread integration **Answer: B) High resistance to abrasion, tearing, and frequent laundering**
17. Wardrobe planning for senior citizens should focus on: A) Tight structural corsetry and back zippers B) Lightweight warmth, easy-front closures (Velcro/magnetic), soft hand-feel, and safety C) High-heel coordination and rigid fits D) Avant-garde silhouettes **Answer: B) Lightweight warmth, easy-front closures (Velcro/magnetic), soft hand-feel, and safety**
18. What key functional property prevents sweat accumulation in sportswear fabrics during high-intensity exertion? A) High thermal retention B) Moisture-wicking ability C) Surface glaze D) High stiffness index **Answer: B) Moisture-wicking ability**

19. Professional corporate attire traditionally relies on neutral, authoritative color palettes such as: A) Neon yellow, bright orange, lime green B) Navy blue, charcoal gray, black, crisp white C) Pastel pink, mint green, lavenders D) Metallic gold, metallic silver, bronze **Answer: B) Navy blue, charcoal gray, black, crisp white**
20. Wardrobe planning tailored to different age groups accounts for physical, social, and economic changes across: A) The fashion buying cycle B) The human life cycle C) The textile processing loop D) The retail mark-up timeline **Answer: B) The human life cycle**
21. A curated collection of essential, interchangeable clothing items that can be combined for various occasions is a: A) Mood board B) Capsule wardrobe C) Spec packet D) Trend line **Answer: B) Capsule wardrobe**

Part A: Analytical Multiple Choice Questions (5 Questions)

1. **Pediatric Functional Case:** Infant garments with back metal zippers cause skin irritation and dressing difficulties for parents. What design specification adjustment must be mandated? A) Heavy synthetic lining with rear hook-and-eye closures B) Soft organic cotton knit structure with flat seams and front magnetic or velcro closures C) Rigid woven fabrics with internal boning D) High-chroma polyester layers fitted with metallic snaps **Answer: B) Soft organic cotton knit structure with flat seams and front magnetic or velcro closures**
2. **Hospitality Design Blueprint:** Cabin crew uniforms must allow crew members to safely reach overhead compartments while maintaining a crisp corporate appearance across 14-hour flights. Which technical fabric specification meets these requirements? A) Heavy, unyielding 100% raw wool tweed B) Highly wrinkle-resistant, stain-repellent, stretch-blended tailoring fabrication C) Unstructured loose knit jersey in pastel tones D) Delicate silk chiffon with hand-stitched lace embellishments **Answer: B) Highly wrinkle-resistant, stain-repellent, stretch-blended tailoring fabrication**
3. **Culinary Uniform Safety Optimization:** Executive chef uniforms mandate a heavy-weight double-breasted white cotton jacket with specialized cloth knot

buttons. What is the functional justification for this specification? A) To conform to high-fashion runway trends B) To insulate against kitchen thermal heat and allow rapid garment removal if hot grease ignites C) To lower overall production costs D) To project an informal, relaxed aesthetic **Answer: B) To insulate against kitchen thermal heat and allow rapid garment removal if hot grease ignites**

4. **Geographic & Climate Adaptation:** An executive re-locates from a cold northern climate to a humid tropical coastal city. How should their corporate wardrobe planning adapt? A) Retain heavy layered wool suits to maintain professional status B) Shift to lightweight, highly breathable open-weave fabrics (linen-cotton blends) while retaining crisp structural tailoring silhouettes C) Adopt unstructured casual loungewear for corporate board meetings D) Switch entirely to synthetic fast-fashion items **Answer: B) Shift to lightweight, highly breathable open-weave fabrics (linen-cotton blends) while retaining crisp structural tailoring silhouettes**
5. **School Uniform Procurement Evaluation:** A school uniform procurement line must withstand daily industrial laundering, resist severe knee/elbow abrasion during play, and accommodate childhood growth spurts economically. The spec sheet should mandate: A) Delicate silk-velvet fabrics with slim fits B) High-durability polyester-cotton blends featuring deep comfort folds, adjustable waistbands, and ease allowances C) Rigid 100% wool insulation layers with fixed waistbands D) Low-cost sheer synthetic fast-fashion cuts **Answer: B) High-durability polyester-cotton blends featuring deep comfort folds, adjustable waistbands, and ease allowances**

PART B: DESCRIPTIVE & ANALYTICAL QUESTIONS

Unit I: Introduction to Fashion Industry

Descriptive-Type Questions (5 Marks / 10 Marks)

- **Subdivision A (5 Marks):** Define the *Fashion Cycle*. Sketch or describe its bell-curve trajectory and detail its five distinct structural phases tracking consumer adoption over time.

- **Subdivision B (5 Marks):** Distinguish clearly between a *Fad*, a *Trend*, and a *Classic*. Provide one industry example for each to illustrate their differences in lifecycle duration and consumer adoption.

Analytical MCQs (Unit I)

1. **Product Lifecycle Decision:** A garment manufacturer notes that a specific asymmetric neon jacket style has saturated the mass market and reached low-tier discount chains. According to the fashion cycle, which phase is this style currently in, and what strategic action must the factory take? A) Rise Phase; scale up pattern grading matrices B) Peak / Culmination Phase; shift floor to maximum efficiency automation and minimize raw fabric inventory C) Decline Phase; cease primary assembly immediately and liquidate remaining stock D) Introduction Phase; focus on bespoke custom sourcing **Answer: B**
2. **Macro-Trend Evaluation:** If a fashion forecaster observes rising global economic volatility and shifting consumer anxiety, which methodology are they primarily utilizing to deduce upcoming seasonal textile palettes and structural silhouettes? A) Social media monitoring of fast-fashion copycats B) Macroeconomic and political analysis mapping consumer buying psychology C) Local store point-of-sale receipt surveys D) Rapid sample prototyping **Answer: B**
3. **Operational Role Distinctions:** During a corporate restructuring, a apparel group needs to delineate duties. Executive A is tasked with establishing macroeconomic artistic mandates and buying strategies across entire retail lines, while Creative B focuses on sketching original styles and writing technical specification packets. How should these positions be titled? A) Executive A: Fashion Director; Creative B: Fashion Designer B) Executive A: Fashion Designer; Creative B: Fashion Director C) Executive A: Trend Fabricator; Creative B: Pattern Engineer D) Executive A: Creative Consultant; Creative B: Haute Couture Specialist **Answer: A**
4. **Strategic Promotion Analysis:** A luxury brand curates an exclusive runway event featuring live models presenting upcoming seasonal lines to international buyers and journalists. What is the primary macroeconomic goal of this event? A)

To test fit variations on standardized dress forms B) To bypass standard retail cycles and offer immediate custom sizing C) To generate high-prestige press coverage and dictate upcoming commercial retail cycles D) To extend the obsolescence phase of past-season blocks **Answer: C**

Unit II: Elements and Principle of Fashion Design

Descriptive-Type Questions (5 Marks / 10 Marks)

- **Subdivision A (5 Marks):** Distinguish clearly between *Structural Design* and *Decorative Design* in professional apparel engineering. Why must structural design take functional precedence?
- **Subdivision B (5 Marks):** Enumerate and explain the core principles of design—Balance (formal vs. informal), Rhythm (repetition, radiation, gradation), Emphasis, Harmony, and Proportion—with respect to garment composition.

Analytical MCQs (Unit II)

1. **Decorative Design Failure Case Study:** An evening gown experiences severe seam tearing and fabric collapse along its center axis because the designer added dense, heavy metallic embroidery onto a delicate tissue-silk substrate. Which principle of good decorative design was violated? A) Decorative treatments must favor informal asymmetrical balance B) Decorative design must respect the limitations of the textile substrate and be applied to enhance rather than destroy the structure C) Decorative elements must introduce vertical lines to project authority D) Decorative treatments must employ mechanical surface volume controls like shirring **Answer: B**
2. **Pattern Engineering Priority:** A pattern maker argues that the layout of grain orientation, seam placement, and dart manipulation must be finalized before selecting any applied surface treatments. What is the structural justification for this priority? A) Applied edge finishes dictate the silhouette's three-dimensional boundary B) Decorative embellishments cannot redeem an underlying structural failure in construction parameters C) Symmetrical balance cannot be achieved if

pintucks are added first D) The Golden Ratio operates exclusively on applied decorative accents **Answer: B**

3. **Silhouette Distortion Analysis:** A designer wishes to create a garment line that broadens the viewer's visual frame, projecting structural stability rather than a lengthening illusion. The design template should focus on: A) Vertical lines and tubular shapes B) Curved lines and formal symmetrical balance C) Horizontal lines cross-cutting the established silhouette D) Radiant sunburst pleats fanning out from the neck node **Answer: C**
4. **Composition Disconnection Diagnostic:** A design review panel notes that a jacket's oversized asymmetric neckline, bold floral print, and contrasting heavy metallic trim are clashing, causing the garment components to appear fragmented. The piece lacks: A) Structural line execution B) Symmetrical scale differentiation C) Harmony, which requires the unified integration of all elements and principles to support a single vision D) Dynamic kinetic energy lines **Answer: C**

Unit III: Colour Aspects

Descriptive-Type Questions (5 Marks / 10 Marks)

- **Subdivision A (5 Marks):** Explain the layout of the *Prang Colour Chart*. Differentiate explicitly between primary, secondary, and tertiary pigment classifications.
- **Subdivision B (5 Marks):** Contrast the properties of *Related Color Harmonies* (Monochromatic, Analogous) against *Contrast Color Harmonies* (Complementary, Split-Complementary, Triadic) with practical garment coordination examples.

Analytical MCQs (Unit III)

1. **Chromatic Degradation Analysis:** An industrial textile dyer needs to tone down a vibrant, high-chroma yellow pigment to create a muted, mustard tone for an autumn line without altering its baseline position on the electromagnetic spectrum. What must be added to the formulation? A) Pure white pigment to

raise structural value B) An adjacent primary pigment like blue to create green C) The color's exact complement (violet) from the opposite side of the wheel D) A warm base hue to advance the tone toward the viewer **Answer: C**

2. **Global Supply Chain Specification Compatibility:** A design house in Milan needs to transmit exact color matching specifications to a production facility in India to prevent variation across supply chains. Which system should they use to define colors numerically? A) The Prang primary pigment wheel B) The Munsell Colour System mapping intervals of Hue, Value, and Chroma C) A seasonal pastels harmony matrix D) A warm-versus-cool light wavelength chart **Answer: B**
3. **Psychological Wardrobe Strategy:** A creative team is engineering a uniform for a high-stress corporate environment where executives need to project absolute trustworthiness, calm, and professional intelligence. Based on color psychology, which base hue should dominate the design template? A) Red B) Blue C) Yellow D) Orange **Answer: B**
4. **Value Modification Verification:** A technician adds a calculated volume of pure white pigment to a pure red baseline hue. The resulting structural adjustment has successfully: A) Lowered the value to form a shade B) Raised the value to form a tint C) Shifted the hue position on the visible spectrum D) Transformed a warm temperature color into a cool color **Answer: B**

Unit IV: Design Development

10-Mark Comprehensive Question:

Outline the technical 5-step workflow involved in converting a raw creative inspiration into a commercially viable textile *Repeat Pattern Engineering* layout. Detail how motifs are stylized and classified into Naturalistic, Conventional, Abstract, Geometric, and Animate categories.

Analytical MCQs (Unit IV)

1. **Commercial Grid Alignment Diagnostic:** A textile print runner shows hard, unappealing horizontal seam blocks when the printed fabric is rolled out

continuously across large retail assemblies. To break up these rigid lines and achieve a smoother, more fluid visual flow across the fabric width, the repeat engineer should convert the standard layout into a: A) Naturalistic floral spray B) Half-Drop Design matrix where columns drop by exactly half the unit height C) Rigid geometric circle configuration D) Non-representational abstract shape collage **Answer: B**

2. **Motif Classification Selection:** A brand catering to historical home-decor heritage requires surface print designs that depict traditional cultural symbols, animals, and foliage, but the forms must be simplified and stylized into clean, balanced traditional shapes rather than lifelike dimensional replicas. The designer should develop: A) Naturalistic Motifs featuring accurate shadows and raw proportions B) Conventional Motifs that simplify natural forms while retaining their core identity C) Abstract Motifs prioritizing non-representational raw emotion D) Linear geometric parallel line patterns **Answer: B**
3. **Biological Design Classification:** A designer incorporates active representations of peacocks, elephants, and human figures into an intricate surface print decoration. Under which structural style do these design units fall? A) Geometric Motifs B) Abstract Motifs C) Animate Motifs D) Non-representational cells **Answer: C**
4. **Dynamic Repeat Architecture:** An abstract design requires alternating column motifs to drop down by half the unit height while simultaneously flipping horizontally or inverting along their vertical axis to create a highly dynamic structural pattern. This repeat structure is classified as a: A) Standard Floral Design layout B) Basic horizontal grid repeat C) Reverse Half-Drop Design D) Triadic equidistant repeat **Answer: C**

Unit V: Wardrobe Planning

10-Mark Comprehensive Question:

Draft a comparative technical review demonstrating how wardrobe planning parameters pivot across human life cycle stages. Focus your comparison on safety and functional

needs for *Infancy*, social and trend drivers for *Adolescence*, authority and functional requirements for *Corporate/Professional Life*, and mobility/comfort requirements for *Senior Citizens*.

Analytical MCQs (Unit V)

1. **Geriatric Functional Specification Case Study:** A nursing home capsule line requires a wardrobe architecture designed for senior citizens with reduced arm mobility and delicate skin. The procurement specifications should mandate: A) Heavy-weight double-breasted closures with intricate gold beadwork B) Low-cost synthetics, tight fits, and fast-fashion seasonal cuts C) Lightweight warmth, loose silhouettes, soft textures, and easy-front closures like Velcro or magnetic buttons D) High-tensile rigid police epaulets and secure utility pocket styling **Answer: C**
2. **Hospitality Performance Engineering:** A luxury hotel chain requires new uniforms for its cabin crew and front-facing hospitality staff. The design blueprint must ensure the apparel projects premium styling while physically allowing staff to reach overhead safely and resist stains during long shifts. The textiles must be specified as: A) Heavy-weight raw cotton blocks fitted exclusively with rigid knot buttons B) Form-fitting tailored lines engineered from highly wrinkle-resistant, stain-repellent, stretchable, and fire-retardant fabrications C) Unstructured relaxed knits using low-cost synthetic fast-fashion blends D) Intricate decorative brocades featuring high-weight values and celebratory tones **Answer: B**
3. **Culinary Uniform Safety Optimization:** When specifying uniforms for executive kitchen chefs, what is the functional justification for mandating a heavy-weight double-breasted white cotton jacket equipped with specialized knot buttons? A) To project an authoritative corporate neutral appearance during business meetings B) To shield the body against kitchen heat and allow quick emergency garment removal if hot grease ignites C) To adapt easily to seasonal fast-fashion growth trends among childhood workers D) To maintain informal asymmetrical balance using applied edge finishes **Answer: B**
4. **Childhood Fabric Lifecycle Diagnostic:** A procurement officer plans a uniform line for a primary school. The garments must withstand heavy daily industrial

laundering, resist knee/elbow abrasion during play, and allow for rapid childhood growth spikes. The baseline specifications should require: A) Delicate silk-velvet fabrics with flat inner seams B) Low-cost, high-durability polyester-cotton blends featuring deep comfort folds and ease allowances C) Rigid wool insulation layers with fixed metal utility zippers D) High-turnover synthetic fads cut in tight silhouettes **Answer: B**

Prescribed Analytical Questions (Subdivision Formats)

1. Architectural Analysis of Elements and Composition (Unit II)

- **Subdivision A (5 Marks):** Evaluate the mechanical role of line elements in manipulating visual perceptions of the human body. How can vertical, horizontal, and curved lines be structurally deployed to alter perceived height and width?
- **Subdivision B (5 Marks):** Analyze how thick, rough textures (e.g., tweed, bouclé) contrast against smooth, high-sheen textures (e.g., satin, silk) regarding light wavelength reflection and the projection of visual weight balance.

2. Performance Specification Engineering for Uniform Design (Unit V)

- **Subdivision A (5 Marks):** Analyze the distinct mechanical and stylistic requirements for civil service (police/military) uniform engineering. Which features must be built in to handle friction and convey structural authority?
- **Subdivision B (5 Marks):** Synthesize a technical design blueprint for kitchen staff (chefs) uniforms. Justify the selection of heavy-weight double-breasted white cotton structures alongside the use of specialized knot buttons.