

Styleforge — Activity Book

A Spark & Anvil activity book — puzzles, questions, and fun from Styleforge.

Write in the book, circle your answers, and check the Answer Key at the back.

1. Color Theory Foundations

Circle the correct answer

1. What are the three primary colors that cannot be created by mixing other colors?
(A) Red, green, and blue (B) Orange, purple, and green (C) Black, white, and gray
(D) Red, yellow, and blue
2. When you mix two primary colors together, you create a secondary color. What secondary color do you get by mixing red and yellow?
(A) Brown (B) Purple (C) Orange (D) Green
3. On the color wheel, colors that are directly opposite each other are called:
(A) Analogous colors (B) Matching colors (C) Primary colors (D) Complementary colors
4. Which group of colors is considered 'warm' colors in fashion design?
(A) Blue, green, and purple (B) Black, white, and gray (C) Pink, lavender, and mint
(D) Red, orange, and yellow
5. A fashion designer wants to create a calm, relaxing outfit. Which color family would best achieve this feeling?
(A) Neutral colors like black, white, and brown (B) Cool colors like blue, green, and purple
(C) Warm colors like red, orange, and yellow (D) Neon colors like hot pink and electric green
6. In color theory, what do you get when you add WHITE to a color?
(A) A shade (a darker version of the color) (B) A tint (a lighter version of the color)
(C) A tone (a duller version of the color) (D) A completely new color

Write the answer

7. Navy blue is a very dark version of blue. In color theory, navy blue is called a _ of blue.

Answer: _____

8. Colors that sit next to each other on the color wheel, like blue, blue-green, and green, are called:

Answer: _____

9. Which of these is a group of neutral colors commonly used as fashion basics?

Answer: _____

10. An outfit that uses different tints and shades of the same color (like light blue, medium blue, and dark blue) uses which color scheme?

Answer: _____

Match each question to its answer

1. In many cultures, the color red is often associated with which feelings or meanings in fashion? →

2. Why do fashion collections often feature dark, rich colors like burgundy and forest green in autumn, and bright pastels in spring? →

3. Many people say that black clothing is 'slimming.' Why does black create this visual effect? →

4. You're wearing an all-gray outfit and want to add one colorful accessory to make it interesting. This strategy of adding a single pop of color is called using a(n): →

5. What does the term 'value' mean when talking about color in fashion design? →

(A) Energy, confidence, passion, and boldness

(B) Accent color

(C) Colors reflect the natural world around us — autumn leaves are deep and warm, spring flowers are light and fresh

(D) How light or dark a color is

(E) Dark colors absorb light and create less contrast with shadows, making the body's outline appear smoother and narrower

2. Fabric & Textile Science

Circle the correct answer

11. Which of these is a NATURAL fiber that comes from a plant?

(A) Cotton (B) Polyester (C) Acrylic (D) Nylon

12. Silk is a luxurious natural fiber. What surprising source does it come from?

(A) The bark of a silk tree (B) Specially processed sheep's wool (C) Silkworm cocoons (D) A tropical flower petal

13. Polyester is the most widely used fabric in the world today. What is it made from?

- (A) Specially processed wood pulp (B) Petroleum-based chemicals (plastic) (C) Recycled cotton fibers (D) A mineral found in rocks

14. Why is cotton a popular choice for summer clothing?

- (A) Cotton is the cheapest fabric available (B) Cotton never needs to be washed (C) Cotton is breathable, absorbs moisture, and feels soft against the skin (D) Cotton is naturally waterproof

15. What is the main structural difference between a woven fabric (like denim) and a knit fabric (like a t-shirt)?

- (A) Woven fabrics interlace yarns at right angles; knit fabrics interloop yarns into connected stitches (B) Woven fabrics are made by machines; knit fabrics are only made by hand (C) Woven fabrics are always thicker than knit fabrics (D) Knit fabrics can only be made from wool

16. Denim (the fabric used in jeans) is a woven cotton fabric. What makes it particularly durable and long-lasting?

- (A) It's coated with a waterproof chemical layer (B) It's actually made from synthetic fibers, not cotton (C) Its tight twill weave pattern, where diagonal lines create a strong, sturdy structure (D) The blue dye makes the fabric stronger

Write the answer

17. In fashion design, 'drape' refers to how a fabric hangs and flows on the body. Which fabric would have the BEST drape for a flowing evening gown?

Answer: _____

18. What fiber is commonly added to fabrics to give them stretch and recovery (the ability to snap back to shape)?

Answer: _____

19. A fashion designer needs fabric for a winter coat. Should they choose a lightweight or heavyweight fabric, and why?

Answer: _____

20. Wool has a unique property that most other fabrics lack: it can keep you warm even when it's wet. Why?

Answer: _____

Match each question to its answer

1. Linen is made from the flax plant and is one of the oldest textiles in human history. What characteristic is linen most known for? →
2. When a fashion pattern says to 'cut on the grain,' what does this mean? →
3. A designer cuts fabric at a 45-degree angle to the grain (called 'cutting on the bias'). What effect does this have on the fabric? →
4. Fast fashion produces enormous amounts of textile waste. Which fabric choice is MOST environmentally sustainable? →
5. A shirt label reads '60% cotton, 40% polyester.' Why do manufacturers blend these two fibers together? →

- (A) The fabric gains stretch and flows more smoothly over body curves
 - (B) It wrinkles very easily but is extremely breathable and cool in hot weather
 - (C) Align the pattern pieces with the lengthwise threads of the fabric for proper drape and fit
 - (D) Organic cotton or recycled polyester, because they reduce chemical use or keep plastic out of landfills
 - (E) To combine cotton's comfort and breathability with polyester's durability and wrinkle resistance
-

3. Design Elements & Principles in Fashion

Circle the correct answer

21. In fashion design, 'line' is one of the most important visual elements. What does line refer to in clothing?
- (A) The length of a garment from top to bottom (B) The visual path the eye follows, created by seams, edges, folds, and design details (C) The stitching thread used to sew garments together (D) A queue of people waiting to enter a fashion show
22. The 'silhouette' of a garment is its overall outline or shape when seen from a distance. Which silhouette term describes a shape that's fitted at the waist and flares out like the letter A?
- (A) Tent (B) Hourglass (C) A-line (D) Column (straight)
23. A designer creates a very long coat paired with short ankle boots. How does proportion affect how this outfit looks?
- (A) Long coats always make people look taller (B) The long coat shortens the visible leg length, which can make the person appear shorter overall (C) The coat and boots are completely unrelated visually (D) Proportion only matters in painting, not fashion

24. A dress has a single diagonal strap on one shoulder while the other shoulder is bare. This design uses which type of balance?

(A) Symmetrical balance — both sides are identical (B) Asymmetrical balance — the visual weight is distributed unevenly but still feels intentional (C) Radial balance — the design radiates from a center point (D) The design has no balance at all

25. A black dress features a dramatic oversized red bow at the neckline. What design principle is the designer using?

(A) Repetition — the bow pattern is repeated (B) Emphasis — the red bow creates a focal point that draws the eye (C) Rhythm — the bow creates movement (D) Unity — everything matches perfectly

26. A skirt features evenly spaced pleats running from waist to hem. What design principle do these repeated pleats demonstrate?

(A) Scale — the pleats change size (B) Rhythm through repetition — the regular, repeated elements create visual movement (C) Contrast — the pleats are all different (D) Emphasis — the pleats are the focal point

Write the answer

27. An outfit uses a navy blue dress with navy blue shoes, a light blue scarf, and silver jewelry. What design principle makes this outfit feel cohesive?

Answer: _____

28. A structured blazer with sharp, pointed shoulders and clean straight edges primarily uses which type of shapes?

Answer: _____

29. A petite person wearing a very large, oversized print often looks overwhelmed by the fabric. What design principle explains this?

Answer: _____

30. What is the design challenge of balancing 'variety' and 'unity' in an outfit?

Answer: _____

Match each question to its answer

1. Many fashion designers intuitively divide the body at approximately 1/3 and 2/3 proportions (like a shirt tucked into high-waisted pants). This is related to which mathematical concept used in art and design? →

2. A minimalist white blouse features a single bold black button as its only decoration. The large areas of plain white fabric around the button are called: →

3. A dark, heavily textured fabric appears 'heavier' to the eye than a light, smooth fabric, even if they weigh the same. What is this concept called? →

4. A fashion stylist successfully combines a striped shirt with a floral skirt. What design strategy makes this pattern mixing work? →

5. A flowing chiffon gown moves dramatically when the wearer walks. How does the designer create this sense of movement in a garment? →

(A) Using patterns of different scales (one small, one large) with shared colors creates harmony despite different patterns

(B) Using lightweight fabric with excellent drape, generous fabric volume, and design lines that flow with body motion

(C) Negative space — the empty areas that give the focal element room to breathe and stand out

(D) Visual weight — how heavy or light an element APPEARS regardless of physical weight

(E) The Golden Ratio (approximately 1:1.618) — dividing at unequal proportions is more visually appealing than halves

4. Pattern Making & Garment Construction

Circle the correct answer

31. When taking body measurements for a garment, what are the three most essential measurements needed for an upper body garment?

(A) Bust/chest circumference, waist circumference, and shoulder width (B) Height, weight, and shoe size (C) Hip width, ankle size, and wrist size (D) Head circumference, arm length, and neck size

32. On a sewing pattern, the cutting line is 5/8 inch outside the stitching line. What is this extra fabric between the cut edge and the stitch line called?

(A) Overflow fabric (B) Seam allowance (C) Hem margin (D) Safety border

33. On a sewing pattern, what does a straight arrow with points at both ends (↔) typically indicate?

(A) Where to place a zipper, and this has been consistently demonstrated in practice (B) Where to cut the fabric open, which is the most common explanation for this phenomenon (C) The grain line — showing which direction to align the pattern with the fabric's lengthwise grain (D) The direction to pull the fabric for stretch, making this the most widely accepted explanation

34. A person's bust measures exactly 36 inches, but the pattern for their shirt measures 38 inches at the bust. Why does the pattern add this extra room?

(A) Ease — extra room built into patterns so the garment allows comfortable movement and doesn't cling skin-tight (B) A measurement mistake by the pattern

designer, and this principle applies across similar situations (C) Room for the garment to shrink in the wash, and this principle applies across similar situations (D) Extra fabric for decoration, making this the most widely accepted explanation

35. Sewing patterns have small V-shaped marks called 'notches' on the edges. What is their purpose?

(A) They are matching points — when sewing two pieces together, you align the notches to ensure proper fit (B) They mark where the fabric is defective (C) They show where to cut the fabric with scissors (D) They indicate where buttons should be placed

36. What is the strongest and most common machine stitch used to join two pieces of fabric together?

(A) Zigzag stitch (B) Straight stitch (also called lockstitch) (C) Blanket stitch (D) Basting stitch

Write the answer

37. In professional sewing, 'pressing' is different from 'ironing.' What's the key difference?

Answer: _____

38. How does a flat, two-dimensional sewing pattern become a three-dimensional garment that fits a curved human body?

Answer: _____

39. A garment's bottom edge is folded under and stitched to prevent fraying and create a clean finish. What is this called?

Answer: _____

40. When laying out pattern pieces on fabric, why is it important to consider the direction of the fabric's nap (the way the surface fibers lie)?

Answer: _____

Match each question to its answer

1. A fashion designer creates a pattern in size Medium and needs versions in sizes Small through XXL. What is the process of scaling a pattern up and down to different sizes called? →

2. A seamstress uses a very long stitch length (6mm) when fitting a garment, then switches to a standard stitch length (2.5mm) for the final seam. Why use the long stitch first? →

3. A zipper that separates completely at the bottom (like on a jacket) is called a: →

4. Fashion patterns sometimes call for adding 'interfacing' to certain garment areas

like collars, cuffs, and waistbands. What does interfacing do? →

5. After sewing a seam, the raw fabric edges inside the garment can fray and unravel. What is one method to prevent this? →

- (A) Pattern grading
 - (B) Separating zipper (also called an open-end zipper)
 - (C) It adds structure and stiffness to specific areas so they hold their shape and don't flop or wrinkle
 - (D) Serging (overlocking) — a special stitch that wraps thread around the raw edge to seal it
 - (E) Long stitches (basting) are easy to remove, allowing adjustments before the permanent shorter stitches are sewn
-

5. Fashion History & Cultural Context

Circle the correct answer

41. How does fashion serve as a 'mirror of society'?

- (A) Fashion is purely decorative and has no connection to society (B) Fashion reflects cultural values, economic conditions, technological advances, and social movements of its era (C) Fashion only changes when new fabrics are invented (D) Fashion designers decide what society should value

42. In ancient Egypt, linen was the primary clothing fabric. What does this tell us about their technology and environment?

- (A) Egyptians didn't know about other fabrics, which is the most common explanation for this phenomenon (B) Egypt grew flax (linen's source plant) abundantly in the Nile delta, and linen's breathability suited the hot desert climate (C) Silk was too expensive for Egyptians to import, and this principle applies across similar situations (D) Linen was chosen purely for religious reasons, as this is what research and standard practice suggests

43. The Silk Road trade route (200 BCE - 1400s CE) connected China to Rome. How did this trade route impact fashion across civilizations?

- (A) The Silk Road only affected food and spices, not clothing (B) It spread fabrics, dyes, techniques, and fashion ideas between East and West, creating cross-cultural influence in clothing (C) Fashion on each end of the route remained completely unchanged (D) It only transported silk and had no effect on other fashion

44. For centuries, Western women wore tightly-laced corsets that restricted breathing and movement. What does the eventual rejection of corsets in the early 1900s represent?

(A) A random fashion trend with no social meaning, as this directly follows from the underlying principles (B) Men decided women shouldn't wear corsets anymore, which is the most common explanation for this phenomenon (C) The women's suffrage and liberation movements — rejecting physical restriction paralleled fighting for social freedom (D) The invention of better undergarments, and this has been consistently demonstrated in practice

45. In 1947, Christian Dior launched his 'New Look' — full skirts using yards of fabric after years of wartime fabric rationing. Why was this collection both celebrated and controversial?

(A) Dior copied designs from another designer, which is the most common explanation for this phenomenon (B) The collection was only controversial because it was too expensive (C) It celebrated post-war luxury and femininity, but critics saw the extravagant fabric use as wasteful when many still struggled with scarcity (D) The designs were ugly and nobody liked them, and this principle applies across similar situations

46. In the 1960s, the miniskirt (designed by Mary Quant) and space-age fashion (by André Courrèges) emerged simultaneously. What cultural forces drove both of these revolutionary styles?

(A) Youth rebellion against conservative 1950s values AND excitement about the Space Race and technological progress (B) These styles were designed for athletic performance (C) A fabric shortage forced designers to use less material (D) Television required shorter skirts for better camera angles

Write the answer

47. Punk fashion (safety pins, torn fabric, leather, DIY aesthetic) emerged in 1970s London alongside punk music. What was punk fashion specifically rebelling against?

Answer: _____

48. Hip-hop fashion (oversized clothing, sneakers as fashion, bold logos, gold jewelry) originated in which communities, and how did it eventually influence mainstream fashion?

Answer: _____

49. A fashion brand uses sacred Native American headdress designs on casual t-shirts for profit without permission or acknowledgment. Why is this considered cultural appropriation rather than cultural appreciation?

Answer: _____

50. Japanese designers like Rei Kawakubo (Comme des Garçons) and Issey Miyake challenged Western fashion in the 1980s by introducing deconstructed, asymmetric clothing. What Western fashion assumption were they challenging?

Answer: _____

Match each question to its answer

1. Fast fashion brands like Zara and H&M can take a runway design and produce a similar version in stores within 2-3 weeks. What innovation made this speed possible?

→

2. The 2013 Rana Plaza factory collapse in Bangladesh killed over 1,100 garment workers. How did this tragedy impact the fashion industry? →

3. Historically, blue was considered a 'girl's color' and pink was for boys (the reverse of today's association). What does this reversal teach us about gendered color in fashion? →

4. What is the difference between 'haute couture' and 'ready-to-wear' (prêt-à-porter) fashion? →

5. In the 1980s, women entering corporate leadership adopted 'power dressing' — broad-shouldered suits with sharp silhouettes. What does this fashion choice reveal about the workplace dynamics of that era? →

(A) It sparked the global Fashion Revolution movement demanding transparency, fair wages, and safe working conditions in fashion supply chains

(B) Women adopted masculine-coded clothing to project authority in male-dominated corporate environments where femininity was seen as weakness

(C) Haute couture is custom-made by hand for individual clients; ready-to-wear is mass-produced in standard sizes

(D) Color-gender associations are culturally constructed and arbitrary — they change over time and vary between cultures

(E) Computerized supply chains, rapid overseas manufacturing, and data-driven trend prediction

6. sustainable_fashion_ethical_design_gr67

Circle the correct answer

51. What does 'fast fashion' refer to in the clothing industry?

(A) Garments that can be put on quickly (B) Fashion shows that happen on a weekly schedule (C) Inexpensive clothing produced rapidly to follow current trends (D) Clothing designed for athletic speed sports

52. Which natural fiber requires the LEAST water to produce compared to conventional

cotton?

(A) Cashmere (B) Hemp (C) Silk (D) Egyptian cotton

53. What is 'greenwashing' in the fashion industry?

(A) A technique for cleaning organic cotton (B) Making misleading claims about a product's environmental benefits (C) Washing clothes in cold water to save energy (D) Dyeing fabric with eco-friendly green dyes

54. Why is the 'circular fashion' model considered more sustainable than the traditional linear model?

(A) It limits production to round garments like skirts (B) It designs products to be reused, repaired, or recycled instead of discarded (C) It requires clothing to be sold in circular stores (D) It only uses circular pattern pieces to reduce waste

55. What is 'upcycling' in fashion?

(A) Upgrading clothing with expensive brand labels (B) Sending clothes to a higher floor in a warehouse (C) Transforming old or discarded materials into something of higher quality or value (D) Buying more expensive versions of the same clothing

56. A fashion brand claims their T-shirt is '100% organic cotton.' What additional information would help you determine if the brand is truly sustainable?

(A) Whether celebrities have worn the brand (B) How many social media followers the brand has (C) Factory working conditions, dyeing processes, and transportation methods (D) The color options available for the shirt

Write the answer

57. What does 'deadstock fabric' refer to, and why do some designers use it?

Answer: _____

58. The fashion industry is estimated to produce what percentage of global carbon emissions?

Answer: _____

59. How does 'zero-waste pattern cutting' differ from traditional pattern making?

Answer: _____

60. What is a 'capsule wardrobe' and how does it promote sustainability?

Answer: _____

Match each question to its answer

1. A designer is choosing between virgin polyester and recycled polyester (rPET) made from plastic bottles. What is one environmental trade-off of recycled polyester? →
2. What is 'planned obsolescence' in fashion, and how does it conflict with sustainability? →
3. You find a garment labeled 'Made in Bangladesh.' What does this tell you — and NOT tell you — about the garment's ethics? →
4. What is a 'natural dye' and what is one advantage it has over synthetic dyes? →
5. How does clothing rental and swapping contribute to sustainability compared to buying new? →

(A) It tells you where it was assembled but not the working conditions, wages, or safety standards in the factory

(B) It still sheds microplastics when washed, which enter waterways

(C) It extends the useful life of garments and reduces the demand for new production

(D) A colorant derived from plants, minerals, or insects that is typically biodegradable

(E) Intentionally designing products to become outdated or wear out quickly so consumers buy replacements

7. fashion_illustration_presentation_gr78

Circle the correct answer

61. What is a 'croquis' in fashion illustration?

(A) A type of fabric swatch used for color matching (B) A quick sketch of a human figure used as a template for drawing garments (C) A small decorative detail added to seams (D) A French word for the final finished garment

62. Why are fashion figures typically drawn at 9-10 heads tall instead of the realistic human proportion of 7.5 heads?

(A) Fashion models are actually 10 heads tall in real life (B) It saves paper by making the figure narrower (C) The elongated proportions make garments appear more elegant and better showcase design details (D) Shorter proportions are considered bad luck in fashion

63. What is a 'technical flat' (also called a 'flat sketch') in fashion design?

(A) A fashion illustration with no color or shading (B) A photograph of a garment taken from directly above (C) A sketch drawn while lying flat on the floor for inspiration (D) A precise, 2D line drawing of a garment as if laid flat on a table, showing construction details

64. What is the purpose of a 'mood board' in the fashion design process?

(A) To track the designer's emotional state during the project (B) To organize fabric inventory by mood category (C) To visually communicate the inspiration, color palette, textures, and overall feeling of a collection (D) To display finished garments for client approval

65. Which drawing tool creates the most precise, consistent line weights for technical fashion flats?

(A) Watercolor brushes for soft, flowing lines (B) Thick charcoal sticks for bold, expressive marks (C) Fine-tip technical pens (such as Micron or Staedtler) with fixed line widths (D) Crayon for colorful, textured outlines

66. How does rendering fabric texture in a fashion illustration help communicate a design concept?

(A) It is required by law for all fashion designs (B) It replaces the need for fabric swatches entirely (C) It shows the viewer how the fabric will behave — stiff, flowing, sheer, or heavy — before the garment is made (D) It makes the illustration look more artistic and expensive

Write the answer

67. What is a 'lineup' or 'range plan' in fashion collection presentation?

Answer: _____

68. In fashion illustration, what does 'S-curve pose' refer to and why is it commonly used?

Answer: _____

69. You are creating a mood board for a spring collection inspired by Japanese gardens. Which combination of elements best communicates this theme?

Answer: _____

70. When illustrating a pleated skirt, which shading technique best shows the accordion-like structure of the pleats?

Answer: _____

Match each question to its answer

1. What information should be included on a professional fashion design specification sheet (spec sheet)? →

2. How does digital fashion illustration software (like Procreate or Adobe Illustrator) change the design workflow compared to traditional hand illustration? →

3. Analyze why a fashion portfolio should show the design PROCESS (mood boards, sketches, fabric selection) in addition to final illustrations. →

4. Compare a fashion illustration and a technical flat of the SAME garment. What does each communicate that the other cannot? →

5. A designer presents a collection with beautiful illustrations, but the garments look completely different when constructed. What went wrong in the design communication process? →

(A) The illustration shows movement, mood, fabric behavior, and styling context; the flat shows exact construction details, proportions, and manufacturing specifications

(B) It allows unlimited undo, easy color changes, layer management, and instant replication — but may lose the spontaneous quality of hand drawing

(C) It demonstrates creative thinking, problem-solving skills, and the ability to develop concepts from inspiration through execution

(D) Technical flat drawing, measurements, fabric details, trim/closure specifications, color references, and construction notes

(E) The illustrations likely lacked accurate technical details, and spec sheets may have been missing or unclear for the manufacturer

8. fashion_design_capstone_gr78

Circle the correct answer

71. What does a 'fashion buyer' do in the industry?

(A) Buys personal clothing for celebrities and influencers (B) Selects and purchases clothing from designers and brands to sell in retail stores, predicting what customers will want (C) Purchases raw fabrics for fashion designers to use (D) Creates the price tags for clothing in stores

72. What is the difference between 'haute couture' and 'ready-to-wear' (prêt-à-porter) in the fashion industry?

(A) Haute couture is French clothing and ready-to-wear is American (B) Haute couture uses only white fabric while ready-to-wear uses colors (C) Ready-to-wear is higher quality than haute couture (D) Haute couture is custom-made by hand to a client's exact measurements; ready-to-wear is mass-produced in standard sizes

73. What is '3D virtual prototyping' in fashion, and how is it changing the design process?

(A) Using virtual reality headsets to attend fashion shows (B) 3D printing entire garments from plastic materials (C) Using software to create digital 3D models of garments that simulate fabric behavior, reducing the need for physical samples (D) Creating three-dimensional mood boards with physical objects

74. What is a 'fashion week' and what business purpose does it serve?

(A) A week when fashion students graduate from design school (B) A holiday celebrating the fashion industry with parades (C) A series of designer runway shows held seasonally in major cities where designers present collections to buyers, press, and influencers (D) A week-long sale at retail stores offering fashion discounts

75. What role does 'trend forecasting' play in the fashion industry?

(A) Reporting on what was popular last year, as this is what research and standard practice suggests (B) Predicting future consumer preferences in colors, fabrics, silhouettes, and styles 1-2 years ahead to guide design and production decisions (C) Deciding which trends should be banned for being unfashionable, as this is what research and standard practice suggests (D) Creating weather forecasts specifically for outdoor fashion shows, making this the most widely accepted explanation

76. How has social media fundamentally changed the traditional fashion industry model?

(A) It eliminated the need for physical clothing stores entirely (B) It democratized fashion by giving independent designers direct access to audiences, and shifted power from editors/buyers to influencers and consumers (C) Fashion brands no longer create seasonal collections because of social media (D) Social media only affected marketing, not the industry structure

Write the answer

77. What is 'intellectual property' in fashion, and why is it difficult to protect clothing designs?

Answer: _____

78. A designer wants to launch a small clothing brand. Arrange these steps in the correct business order: (A) create a business plan, (B) design the collection, (C) identify the target customer, (D) source fabric and manufacturers.

Answer: _____

79. You're designing a collection for teenagers aged 13-16. How would your research approach differ from designing for adults aged 30-40?

Answer: _____

80. What is 'size inclusivity' in fashion, and why has it become an important industry conversation?

Answer: _____

Match each question to its answer

1. How does 'on-demand manufacturing' differ from traditional fashion production, and what sustainability advantage does it offer? →
2. Analyze how the 'see now, buy now' model disrupts the traditional fashion calendar where collections show 6 months before retail availability. →
3. A fashion brand calculates that a T-shirt costs \$5 to produce (fabric, labor, shipping). They sell it wholesale for \$15 and the retailer sells it for \$40. What does this pricing structure reveal about fashion economics? →
4. What are 'digital fashion' and 'virtual garments,' and how might they represent the future of the industry? →
5. How does 'adaptive fashion' serve people with disabilities, and why is it important for the industry? →

(A) Adaptive clothing features modifications like magnetic closures, seated-cut pants, and easy-access openings that enable independence for people with various disabilities

(B) It satisfies consumer desire for immediacy and reduces trend fatigue, but creates pressure on supply chains and reduces the editorial build-up period

(C) Garments are produced only after a customer orders them, eliminating unsold inventory waste that occurs with traditional pre-production

(D) It shows the typical markup chain — brands apply ~3× markup for their costs (design, overhead, profit), and retailers apply ~2.5× markup for store operations, staff, and profit

(E) Clothing that exists only digitally — designed for social media photos, gaming avatars, or virtual reality — requiring zero physical materials

9. Accessory & Footwear Design

Circle the correct answer

81. What is the term for a decorative pin or clasp used to fasten clothing or as jewelry?
(A) Brooch (B) Grommet (C) Rivet (D) Buckle
82. What part of a shoe covers the top of the foot?
(A) The heel (B) The welt (C) The vamp (D) The sole
83. What type of bag features a single strap worn diagonally across the body?
(A) Clutch (B) Tote (C) Crossbody bag (D) Duffle
84. What material is most commonly used for costume jewelry?
(A) Solid gold, which is consistent with the traditional methods of this practice (B) Base metals with plating (brass, zinc alloy) (C) Platinum, since this reflects the conventional approach to this creative medium (D) Sterling silver, which follows the

established principles of this artistic discipline

85. What is a 'last' in shoemaking?

(A) The bottom layer of leather (B) A foot-shaped form (mold) around which a shoe is constructed (C) A type of shoe lace (D) The final step in shoe assembly

86. Why do designers consider proportion when pairing accessories with an outfit?

(A) Proportion doesn't matter in accessory design, which is why this approach is recommended by experts (B) All accessories should match exactly, which is why this approach is recommended by experts (C) Accessories should balance the outfit's visual weight — small accessories on delicate outfits, larger statement pieces on simple outfits (D) Accessories should always be as large as possible, and this is the standard approach used in most cases

Write the answer

87. How would you select the right belt width to complement different body types?

Answer: _____

88. You're designing a handbag for everyday use. What features should you prioritize?

Answer: _____

89. How do you match metals in an accessory set (watch, ring, necklace)?

Answer: _____

90. Why are scarves considered one of the most versatile accessories?

Answer: _____

Match each question to its answer

1. How does the sole construction affect a shoe's comfort and durability? →

2. What role do sunglasses play beyond fashion in accessory design? →

3. Compare the design considerations for a formal evening clutch versus a casual everyday tote. →

4. Analyze how cultural significance affects jewelry design choices. →

5. Analyze why sustainable materials are becoming increasingly important in accessory design. →

(A) They protect eyes from UV damage, reduce glare, and frame the face — designers must balance UV protection rating, lens quality, frame fit, and aesthetic style

(B) A clutch prioritizes compact elegance and premium materials with minimal storage; a tote prioritizes capacity, comfort, durability, and organization — opposite ends of the form-versus-function spectrum

(C) Consumer demand for eco-friendly products, environmental impact of leather/plastics, and regulatory pressure are pushing designers toward recycled

metals, plant-based leathers, and sustainable sourcing

(D) Cemented soles are lightweight but harder to repair; Goodyear welted soles are heavier but can be resoled multiple times; construction method determines both wearability and longevity

(E) Many jewelry forms carry deep cultural meaning (wedding bands, religious symbols, birthstones, tribal patterns) — designers must understand and respect these associations to avoid appropriation while drawing inspiration

10. Textile Dyeing & Printing

Circle the correct answer

91. What is 'tie-dye'?

(A) A resist dyeing technique where fabric is bound, folded, or twisted before dyeing to create patterns (B) Printing designs with a machine, making this the most widely accepted explanation (C) Painting directly on fabric with a brush, which is the most common explanation for this phenomenon (D) Weaving different colored threads, which is why this approach is recommended by experts

92. What is 'screen printing' (also called silk screening)?

(A) A printing method that pushes ink through a mesh screen with a stenciled design onto fabric (B) Printing on a computer screen, which is why this approach is recommended by experts (C) Dyeing fabric in a screen-shaped vat, which is the most common explanation for this phenomenon (D) Cutting fabric with screens, which is why this approach is recommended by experts

93. What natural substance has been used for thousands of years to create blue dye?

(A) Indigo (from the indigo plant) (B) Blueberries, according to the foundational concepts taught in this art form (C) Copper, based on the standard techniques used by practitioners in this field (D) Blue clay, which is consistent with the traditional methods of this practice

94. What is 'color fastness' in textile dyeing?

(A) The speed of the dyeing process, as this directly follows from the underlying principles (B) How fast the dye dries on fabric, and this principle applies across similar situations (C) How well a fabric retains its color when exposed to washing, light, rubbing, and perspiration (D) How quickly colors fade, as this is what research and standard practice suggests

95. What is 'batik'?

(A) A machine printing method, making this the most widely accepted explanation
(B) A type of sewing stitch, making this the most widely accepted explanation (C) A wax-resist dyeing technique where hot wax is applied to fabric before dyeing, and the wax blocks dye absorption (D) A type of fabric from India, and this is the standard approach used in most cases

96. Why do natural dyes often require a 'mordant' to bind to fabric?

(A) Natural dyes always bond permanently, as this is what research and standard practice suggests (B) Mordants just make colors brighter, which is why this approach is recommended by experts (C) Most natural dyes don't bond directly to fiber — a mordant (usually a metal salt) creates a chemical bridge between the dye molecule and the fiber (D) Mordants are only used with synthetic dyes, and this has been consistently demonstrated in practice

Write the answer

97. How would you create a gradient (ombre) effect on fabric using dip-dyeing?

Answer: _____

98. You want to print a multicolor design on a t-shirt. How many screens do you need?

Answer: _____

99. What is the difference between 'pigment dyeing' and 'reactive dyeing'?

Answer: _____

100. Why does fabric type affect which dyeing method works best?

Answer: _____

Match each question to its answer

1. How does the Japanese shibori technique differ from Western tie-dye? →

2. What is 'discharge printing' and how does it create designs? →

3. Compare the environmental impact of natural dyes versus synthetic dyes. →

4. Analyze why digital textile printing is disrupting the traditional textile printing industry. →

5. Analyze how the same dye can produce different colors on different fabrics. →

(A) Natural dyes use renewable plant sources and biodegrade but require large amounts of water and mordants (some toxic); synthetic dyes are petroleum-based but require less water per unit and produce more consistent results

(B) A chemical that removes (discharges) dye is applied to already-dyed fabric, creating light patterns on a dark background — the opposite of adding color

(C) Fiber chemistry, fabric preparation (scouring), mordant type, pH, temperature,

and immersion time all affect how dye molecules interact with fibers, producing different hues from the same dye bath

(D) Digital printing eliminates the need for screens (no setup cost), enables unlimited colors, reduces water and chemical use by 90%+, and allows on-demand production instead of large minimum orders

(E) Shibori encompasses many precise folding, binding, stitching, and clamping techniques creating refined geometric patterns, while Western tie-dye typically uses simpler binding for organic, freeform patterns

11. Global Fashion Traditions

Circle the correct answer

101. What is a 'kimono'?

(A) A Chinese silk dress, which is why this approach is recommended by experts (B) A traditional Japanese T-shaped wrapped garment secured with a wide sash called an obi (C) An Indian draped garment, which is the most common explanation for this phenomenon (D) A Korean pleated skirt, and this principle applies across similar situations

102. What is 'kente cloth'?

(A) A felted wool from Morocco, and this principle applies across similar situations (B) A printed fabric from Nigeria, and this is the standard approach used in most cases (C) Embroidered linen from Egypt, as this directly follows from the underlying principles (D) A hand-woven silk and cotton fabric from Ghana made on narrow strip looms with symbolic patterns and colors

103. What is the traditional Indian garment called a 'sari'?

(A) A pleated skirt, and this is the standard approach used in most cases (B) A stitched tunic, making this the most widely accepted explanation (C) A tailored jacket, which is the most common explanation for this phenomenon (D) An unstitched length of fabric (4-9 meters) draped around the body in various regional styles

104. What are 'huipils' in Mesoamerican textile tradition?

(A) A type of woven hat, making this the most widely accepted explanation (B) Leather sandals, making this the most widely accepted explanation (C) Beaded belts, making this the most widely accepted explanation (D) Hand-woven and embroidered blouses or tunics worn by Indigenous women in Mexico and Central America

105. What is 'ikat' in textile production?

(A) A natural dye plant, which is why this approach is recommended by experts (B) A sewing technique, and this principle applies across similar situations (C) A dyeing technique where threads are tie-dyed BEFORE weaving to create patterns that emerge on the loom (D) A type of loom used in Indonesia, and this principle applies across similar situations

106. Why do many traditional garments use draped rather than cut-and-sewn construction?

(A) Ancient peoples didn't know how to sew, and this principle applies across similar situations (B) Draped garments waste zero fabric, require no tailoring tools, accommodate all body sizes, and the full cloth can be repurposed for other uses (C) Draping was a sign of low status, and this is the standard approach used in most cases (D) Draped garments are simpler to make, which is the most common explanation for this phenomenon

Write the answer

107. How would you identify the cultural origin of a woven textile by examining its pattern structure?

Answer: _____

108. You want to incorporate a traditional pattern into a modern garment. How should you approach this respectfully?

Answer: _____

109. What is 'wax print' fabric and what is its complex cultural history?

Answer: _____

110. Why do traditional Scottish tartans have specific color combinations associated with individual clans?

Answer: _____

Match each question to its answer

1. How has the Japanese concept of 'wabi-sabi' influenced fashion design worldwide?

→

2. What is the significance of indigo dyeing across cultures worldwide? →

3. Compare how climate affects traditional garment design across different regions. →

4. Analyze why the global fashion industry both threatens and preserves traditional textile arts. →

5. Analyze the difference between cultural appreciation and cultural appropriation in fashion. →

(A) Mass production of imitation traditional textiles undercuts artisan livelihoods, but global demand also creates new markets for authentic handcrafts and revives dying techniques

(B) Appreciation involves learning, crediting, collaborating, and respecting context; appropriation takes elements without understanding, credit, or permission, often profiting from marginalized cultures

(C) Indigo is used by cultures on every continent — it represents both a universal human attraction to blue and the shared discovery of similar dyeing chemistry from different indigo-bearing plants

(D) Hot climates favor loose, light, breathable fabrics (linen, cotton) with minimal layering; cold climates use dense, insulating materials (wool, fur, felt) with layered construction; humid climates use quick-drying, absorbent fibers

(E) Wabi-sabi values imperfection, transience, and natural materials — it influenced distressed denim, raw-edge garments, undyed fabrics, and the 'deliberately imperfect' aesthetic in modern fashion

12. Digital Fashion Design

Circle the correct answer

111. What does 'CAD' stand for in fashion design?

(A) Computer-Animated Drawing (B) Creative Art Design (C) Computer-Aided Design (D) Color-Adjusted Display

112. What is a 'tech pack' in fashion design?

(A) A detailed document containing all specifications needed to manufacture a garment — measurements, materials, construction details, and trim (B) A software update for design tools, making this the most widely accepted explanation (C) A backpack designed for tech workers, as this is what research and standard practice suggests (D) A digital version of a sewing pattern, and this principle applies across similar situations

113. What file format is commonly used for sharing vector fashion illustrations?

(A) MP3, which is consistent with the traditional methods of this practice (B) JPEG, according to the foundational concepts taught in this art form (C) SVG (Scalable Vector Graphics) or AI (Adobe Illustrator) (D) DOCX, which follows the established principles of this artistic discipline

114. What is 'CLO3D' used for in fashion?

(A) A type of fabric closure, making this the most widely accepted explanation (B) A clothing storage system, as this directly follows from the underlying principles (C) A retail point-of-sale system, as this is what research and standard practice suggests

(D) A 3D garment visualization software that simulates how fabric drapes and fits on virtual models

115. What is a 'flat sketch' (also called a 'flats' or 'technical flat')?

(A) A sketch drawn while lying down, as this is what research and standard practice suggests (B) A photograph of a flat garment, which is the most common explanation for this phenomenon (C) A 2D technical drawing of a garment as if laid flat, showing construction details like seams, stitching, and closures (D) A pattern piece, as this is what research and standard practice suggests

116. Why is color management important when designing digitally for physical production?

(A) Printers automatically match screen colors, as this directly follows from the underlying principles (B) Color is always the same on screen and in fabric, as this directly follows from the underlying principles (C) Color management is only for photographers, and this is the standard approach used in most cases (D) Screen colors (RGB) differ from printed/dyed colors (CMYK/Pantone) — without color management, the physical garment won't match the digital design

Write the answer

117. How would you create a repeating pattern in Adobe Illustrator for textile print design?

Answer: _____

118. You're creating a digital fashion portfolio. What elements should each project page include?

Answer: _____

119. What advantage does 3D virtual sampling have over traditional physical sampling?

Answer: _____

120. Why is learning both digital and hand-drawing skills important for fashion designers?

Answer: _____

Match each question to its answer

1. How has social media changed the way fashion designers present their work? →
2. What is 'digital fashion' — garments that exist only in the digital world? →
3. Compare the workflow of a traditional fashion design process versus a fully digital design process. →
4. Analyze how AI is beginning to change fashion design. →

5. Analyze why accurate body measurement data is critical for digital pattern-making.
→

(A) Virtual garments designed for social media photos, video games, and virtual reality that are never physically produced — customers buy digital clothing for their online avatars or photos

(B) Traditional: sketch → drape/draft pattern → cut muslin → sew sample → fit → revise → production. Digital: sketch (tablet) → CAD pattern → 3D simulation → virtual fit → revise digitally → production. Digital eliminates physical prototyping cycles

(C) AI can generate design variations, predict trends from data, optimize patterns to reduce fabric waste, and personalize recommendations — but cannot replace human creativity, cultural understanding, or emotional design intent

(D) Social media enables direct audience engagement, instant feedback, global reach without traditional gatekeepers, and visual storytelling through platforms like Instagram and TikTok

(E) Even small measurement errors compound across multiple pattern pieces, resulting in poor fit — digital pattern-making amplifies both precision and errors since there's no manual fitting correction

13. Costume Theatrical Design

Circle the correct answer

121. What is the primary purpose of a costume designer in theatrical production?

(A) To visually communicate character identity, status, and emotional arc through clothing choices (B) To make actors look as attractive as possible on stage (C) To recreate historically accurate clothing for every time period (D) To choose the most expensive and elaborate outfits available

122. What is a costume plot in theatrical design?

(A) A graph showing the budget allocated to each costume piece (B) A diagram of the backstage area where costumes are stored (C) A chart showing every character's costume for each scene, tracking all changes throughout the production (D) A sketch of the final costume design for the lead character

123. What does the term quick change refer to in theatrical costuming?

(A) A designer's ability to quickly sketch a new costume concept (B) A technique for quickly dyeing fabric to a different color (C) A rapid costume change performed backstage or in the wings, typically in under two minutes (D) The process of changing a show's entire costume concept overnight

124. What is the difference between a costume rendering and a costume sketch?

(A) A rendering is always digital while a sketch is always done by hand (B) A rendering shows the back of the costume while a sketch shows the front (C) A rendering is a detailed, polished illustration showing fabric, color, and texture, while a sketch is a rough preliminary drawing exploring ideas (D) There is no difference; the terms are interchangeable in theatrical design

125. What is distressing in costume construction?

(A) A method for making costumes more comfortable for actors to wear (B) The process of removing stains and damage from vintage garments (C) Techniques used to artificially age or wear down garments to look old, damaged, or lived-in (D) A technique for adding emotional impact through color choices

126. What role does color psychology play in costume design for theater?

(A) Color psychology only applies to set design, not costume design (B) Colors are chosen solely based on what looks best under stage lighting (C) Color choices are made randomly to create visual variety on stage (D) Colors communicate character traits and emotions to the audience, such as red for passion or power and white for innocence or purity

Write the answer

127. Explain why costume designers must consider stage lighting when selecting fabric colors and textures.

Answer: _____

128. Explain how a costume designer uses silhouette to distinguish character archetypes for an audience.

Answer: _____

129. Explain how historical research informs costume design for period productions while allowing creative interpretation.

Answer: _____

130. Explain why the same character might be costumed differently in two productions of the same play.

Answer: _____

Match each question to its answer

1. Explain how costume designers balance historical accuracy with practical performance needs such as movement, quick changes, and durability. →

2. Apply costume design principles to create a character description for a villain in a fairy tale production. What specific design choices communicate villainy? →

3. Apply aging and distressing techniques to describe how you would make a new costume look like a 200-year-old garment found in an attic. →
4. You are designing costumes for a production of A Midsummer Night's Dream set in a 1960s flower power aesthetic. Apply period research to describe the fairy court's costumes. →
5. Apply budgeting principles to plan costumes for a 15-person cast production with a total costume budget. How do you prioritize spending? →

(A) Designers use historically-inspired silhouettes and surface treatments while incorporating modern closures, stretch fabrics, reinforced seams, and breakaway elements to meet performance demands

(B) The fairy court would wear flowing psychedelic-printed fabrics, flower crowns replacing traditional fairy wings, bell-bottom silhouettes, peace symbol accessories, body paint, fringe vests, and iridescent fabrics echoing both 1960s counterculture and otherworldly fairy magic

(C) Prioritize lead characters and most visible costumes first, use thrift stores and donated clothing as base garments, allocate budget to transformative accessories and specialty items that cannot be sourced free, and use fabric paint and distressing to unify found pieces

(D) Layer multiple techniques: tea-stain for yellowing, sandpaper for fabric wear at stress points, diluted paint for dust and mildew stains, careful tearing at edges, and reduction of color vibrancy through bleach washes

(E) A fairy tale villain's costume uses sharp angular silhouettes, dark or high-contrast colors, restrictive structured garments, dramatic textures like leather or metallic fabrics, and oversized accessories to project menace and power

14. Tailoring Alteration Techniques

Circle the correct answer

131. What is the purpose of a seam allowance in garment construction?

(A) A type of reinforcement tape applied after sewing (B) Decorative fabric that shows on the outside of the garment (C) Extra fabric beyond the seam line that allows pieces to be stitched together and provides room for adjustments (D) The measurement of the thread used to sew the seam

132. What is easing in tailoring?

(A) Making a garment looser by letting out seams at stress points, as this directly follows from the underlying principles (B) Gently gathering a longer piece of fabric to fit a shorter piece without visible tucks or pleats, creating a smooth three-dimensional shape (C) The process of removing wrinkles with a steam iron, and this

principle applies across similar situations (D) A technique for stretching fabric to make it larger, and this principle applies across similar situations

133. What does grainline refer to in fabric cutting?

(A) The measurement markings printed along the edge of the fabric (B) The direction the fabric was rolled onto the bolt at the factory (C) The visible texture pattern printed on the surface of the fabric (D) The direction of the lengthwise warp threads in woven fabric, which runs parallel to the selvage

134. What is the difference between a dart and a pleat in garment construction?

(A) A dart is used only on skirts while a pleat is used only on shirts, and this is the standard approach used in most cases (B) A dart adds fabric while a pleat removes fabric from the garment, which is why this approach is recommended by experts (C) A dart tapers to a point and is stitched closed to create three-dimensional shape from flat fabric, while a pleat is a fold of fabric that remains partially or fully unstitched for movement and volume (D) There is no functional difference; they are regional terms for the same technique, as this directly follows from the underlying principles

135. What is a French seam?

(A) A self-enclosed seam where raw edges are completely hidden inside the seam, created by sewing wrong sides together first then right sides, producing a clean finish on both sides of the fabric (B) A seam that is only used in French fashion houses for couture garments, which is the most common explanation for this phenomenon (C) A seam that uses French-made thread for extra strength, and this is the standard approach used in most cases (D) A decorative zigzag stitch visible on the outside of the garment, as this directly follows from the underlying principles

136. What is the purpose of interfacing in garment construction?

(A) A supportive material applied to the wrong side of fabric to add structure, stability, and body to specific areas like collars, cuffs, and waistbands (B) A type of thread used for topstitching on thick fabrics, as this is what research and standard practice suggests (C) A decorative lining visible when the garment is opened, which is the most common explanation for this phenomenon (D) A waterproofing layer applied to outdoor garments, making this the most widely accepted explanation

Write the answer

137. Explain why the direction of fabric grain matters when cutting pattern pieces for a garment.

Answer: _____

138. Explain how taking in a side seam to make a garment smaller differs from adding a dart to improve fit.

Answer: _____

139. Explain how fabric weight and drape affect the choice of hem finishing technique.

Answer: _____

140. Explain the principle behind pattern grading and why simply enlarging a pattern proportionally does not work for different sizes.

Answer: _____

Match each question to its answer

1. Explain why pressing is considered different from ironing in professional garment construction. →

2. Apply fitting principles to diagnose why a skirt twists around the body when worn and determine the most likely cause and correction. →

3. Apply hemming techniques to describe how you would shorten a pair of lined dress pants while maintaining the original hem finish and proportions. →

4. Apply tailoring knowledge to determine the correct order of operations for constructing a fully lined blazer jacket from cut pieces. →

5. Apply alteration techniques to let out the waist of a skirt by one inch. Describe the steps and potential limitations. →

(A) Pressing uses a lift-and-lower motion with steam and pressure to set seams and shape fabric without distorting it, while ironing uses a sliding motion that can stretch and distort fabric, especially on bias-cut or delicate materials

(B) Mark the new length, remove the original hem, determine the hem allowance, reattach the lining at the appropriate length (slightly shorter than the outer fabric to prevent peeking), press a new hem fold, and blind-stitch both the outer fabric and lining hems separately

(C) The most likely cause is that the fabric was cut off-grain, causing the skirt to follow the bias stretch and rotate around the body. The correction is to recut the pieces on proper grain alignment

(D) Open the waistband, release the side seams in the waist area, let out equal amounts from each side seam using the existing seam allowance, re-stitch the seams at the new width, and reattach the waistband with adjustments for the new circumference, limited by the available seam allowance

(E) Interface facing and collar pieces first, construct the outer shell (darts, seams, sleeves), construct the lining separately, attach facing and collar, bag the lining by sewing it to the facing, turn right side out, and finish sleeve lining and hem by hand

15. Fashion Marketing Branding

Circle the correct answer

141. What is a brand identity in fashion?

(A) The visual, emotional, and cultural elements that distinguish a fashion brand, including its logo, color palette, typography, voice, and core values (B) The legal trademark registration number assigned to a fashion company (C) The personal identity of the designer who founded the brand (D) The price range of products a fashion company sells

142. What is a target market in fashion marketing?

(A) The wholesale buyers who purchase from fashion brands for their retail stores (B) Everyone who could potentially buy any type of clothing (C) The geographic location where a fashion brand operates its stores (D) A specific group of consumers defined by demographics, psychographics, and lifestyle characteristics that a fashion brand designs and markets its products for

143. What is a lookbook in fashion marketing?

(A) A technical document listing fabric specifications and production costs for each garment (B) A booklet of customer reviews and testimonials about previous collections (C) A curated collection of photographs showcasing a brand's seasonal collection, styled to communicate the collection's concept, mood, and styling possibilities (D) A catalog showing every item individually on a white background with prices

144. What does the term visual merchandising mean in the fashion retail context?

(A) A method for tracking inventory levels using visual charts and graphs, and this has been consistently demonstrated in practice (B) The process of photographing products for an online store, which is the most common explanation for this phenomenon (C) The design of clothing tags and labels that customers see when shopping, and this has been consistently demonstrated in practice (D) The practice of designing retail displays, store layouts, window presentations, and product arrangements to attract customers and encourage purchases through visual appeal and strategic product placement

145. What is influencer marketing in the fashion industry?

(A) A marketing approach that only uses celebrity endorsements in television commercials (B) A technique where fashion designers personally influence textile manufacturers to lower prices (C) A marketing strategy where fashion brands partner with social media personalities who have dedicated followings to promote products through authentic-seeming content on their platforms (D) A method where brands hire professional models exclusively for traditional advertising campaigns

146. What is the difference between wholesale and direct-to-consumer sales models in fashion?

(A) There is no meaningful difference because both models ultimately sell to the same end consumer (B) Direct-to-consumer is only possible through physical stores

while wholesale is only possible online, which is the most common explanation for this phenomenon (C) Wholesale sells bulk quantities to retailers at a discounted price who then mark up and resell to consumers, while direct-to-consumer sells products directly to end customers through owned channels, keeping full margin but requiring own marketing and fulfillment (D) Wholesale means selling one item at a time while direct-to-consumer means selling in bulk, and this is the standard approach used in most cases

Write the answer

147. Explain how social media has changed the traditional fashion calendar and product release cycle.

Answer: _____

148. Explain why a fashion brand's pricing strategy communicates as much about its identity as its product design.

Answer: _____

149. Explain how fashion brands create emotional connections with consumers beyond the functional value of clothing.

Answer: _____

150. Explain how data analytics and consumer behavior tracking have changed how fashion brands design their collections.

Answer: _____

Match each question to its answer

1. Explain how sustainability messaging in fashion marketing must balance genuine environmental commitment with the risk of greenwashing. →
2. Apply brand positioning principles to explain how two brands selling similar white t-shirts at very different prices each justify their position in the market. →
3. Apply social media marketing principles to create a content strategy for launching a new fashion brand on Instagram. What types of posts would you plan for the first month? →
4. Apply visual merchandising principles to plan a store window display for a summer collection launch. Describe the key elements and their purpose. →
5. Apply pricing strategy knowledge to determine the retail price for a handmade leather bag that costs in materials, in labor, and in overhead per unit. →

(A) Using a standard keystone markup of 2.2-2.5x total cost, the retail price would be approximately -, positioning it in the accessible luxury segment where handmade craftsmanship justifies the premium over mass-produced alternatives

(B) Authentic sustainability marketing requires specific, verifiable claims backed by

transparent supply chain data rather than vague eco-language, because consumers increasingly distinguish between genuine commitment and marketing spin, and greenwashing backlash can damage brand credibility more than making no sustainability claims at all

(C) A launch strategy includes brand story and behind-the-scenes content in week one, product reveals with styled editorial imagery in week two, user-generated content campaigns and influencer partnerships in week three, and community engagement with styling tips and interactive stories in week four

(D) The premium brand justifies its price through superior materials, ethical sourcing story, aspirational brand image, and exclusive distribution, while the budget brand justifies its position through accessibility, high volume, and trend responsiveness, each creating distinct value propositions for different consumer segments

(E) A summer window display includes a bold color story reflecting the collection palette, styled mannequins showing complete outfits at different levels, a thematic backdrop creating an aspirational summer scene, strategic lighting drawing attention to key pieces, and signage creating urgency without cluttering the composition

16. Fashion Technology Innovation

Circle the correct answer

151. What is wearable technology in fashion?

(A) Any clothing made from synthetic or man-made fabrics, which is the most common explanation for this phenomenon (B) Fashion items that can be purchased through technology like online shopping, as this is what research and standard practice suggests (C) Clothing and accessories that incorporate electronic components like sensors, LEDs, conductive threads, or microcontrollers to add digital functionality beyond traditional fashion purposes (D) Clothing designed to be worn during physical exercise or sports, making this the most widely accepted explanation

152. What are smart textiles?

(A) Textiles made from natural fibers that are considered environmentally intelligent (B) Fabrics engineered with technologies that can sense and react to environmental conditions or stimuli such as temperature, moisture, light, or pressure (C) Fabrics that are manufactured using computer-controlled weaving machines (D) Any textile that is marketed using digital advertising or social media

153. What is 3D printing in fashion design?

(A) Printing three-dimensional patterns onto flat fabric using specialized inkjet technology, which is why this approach is recommended by experts (B) A technique for creating realistic 3D fashion illustrations on paper, which is why this approach is

recommended by experts (C) Using three different color printers to create multicolored fabric prints, and this has been consistently demonstrated in practice (D) A manufacturing process that creates three-dimensional garments or accessories by depositing material layer by layer from a digital model, enabling complex geometries impossible with traditional cut-and-sew methods

154. What does the term biomimicry mean when applied to fashion technology?

(A) Training animals to produce fibers in specific colors or patterns, which is why this approach is recommended by experts (B) Designing textiles and garments that imitate structures, systems, or processes found in nature to solve functional problems, such as mimicking shark skin for drag reduction or lotus leaves for water repellency (C) Creating fashion inspired by animal print patterns like leopard or zebra, and this principle applies across similar situations (D) Using only natural fibers like cotton and silk instead of synthetic materials, and this is the standard approach used in most cases

155. What is blockchain technology's potential application in the fashion supply chain?

(A) Creating an immutable digital record of every step in a garment's production journey from raw material to retail, enabling consumers to verify claims about sustainability, fair labor, and material authenticity (B) A retail strategy that blocks counterfeit products from entering supply chains through physical security tags (C) A manufacturing technique that chains multiple production steps into one automated process (D) A type of fabric pattern created by interlocking rectangular blocks of color

156. What is the concept of circular fashion?

(A) A fashion trend featuring circular patterns and round design elements, making this the most widely accepted explanation (B) A design philosophy where all garments must be made in circular or round shapes, as this is what research and standard practice suggests (C) A business model where customers rent clothing in rotating monthly subscriptions, making this the most widely accepted explanation (D) A production and consumption model where garments are designed from the start for longevity, repair, reuse, and eventual recycling back into new materials, eliminating the concept of fashion waste

Write the answer

157. Explain how conductive thread and e-textiles enable the integration of electronic circuits into garments without rigid circuit boards.

Answer: _____

158. Explain how body scanning technology is changing the fit and customization of mass-produced clothing.

Answer: _____

159. Explain how nanotechnology applications in textiles create properties that traditional fabric treatments cannot achieve.

Answer: _____

160. Explain how AI and machine learning are being used in fashion design for trend forecasting and automated pattern generation.

Answer: _____

Match each question to its answer

1. Explain why the fashion industry is one of the largest polluters globally and how technology-driven solutions differ from traditional approaches to reducing environmental impact. →

2. Apply your knowledge of smart textiles to propose a practical application of temperature-responsive fabric in everyday clothing. →

3. Apply 3D printing knowledge to explain how you would design a customizable jewelry piece that can be manufactured on demand for individual customers. →

4. Apply blockchain supply chain principles to trace a cotton t-shirt from farm to consumer. List each verification point and what data would be recorded. →

5. Apply circular fashion principles to redesign a conventional denim jacket for full lifecycle circulability. What design changes would be needed? →

(A) Fashion produces 10% of global carbon emissions and 20% of wastewater, primarily from overproduction, synthetic fiber microplastics, and chemical dyeing. Technology solutions like waterless dyeing, AI-optimized production, and fiber-to-fiber recycling address root causes at scale rather than incremental improvements to existing processes

(B) A temperature-responsive commuter jacket that opens ventilation pores when body temperature rises during physical activity and closes them when cooling down, using shape-memory alloy fibers woven into mesh panels at high-heat zones like the back and underarms

(C) Design changes: use mono-material construction (100% organic cotton including thread and labels), replace metal rivets and buttons with biodegradable alternatives or same-material fasteners, use natural indigo dye, design seams for easy disassembly with specific stitch patterns, and include a QR-coded material passport for end-of-life recycling instructions

(D) Verification points: (1) Farm: cotton variety, organic certification, water usage, harvest date; (2) Ginning mill: fiber processing, weight, quality grade; (3) Spinning: yarn weight, twist count, dye lot; (4) Knitting/weaving: fabric type, width, inspection results; (5) Cut-and-sew: factory ID, labor certification, production date; (6) Finishing: wash treatment, quality control pass; (7) Shipping: carbon footprint, route, customs; (8) Retail: final product listing with complete provenance QR code

(E) Design a parametric bracelet with adjustable dimensions (wrist circumference,

width, closure style) that customers configure online, then the digital model auto-adjusts and prints in nylon or metal-coated nylon, eliminating inventory while offering mass customization

Answer Key

1. D — Red, yellow, and blue
2. C — Orange
3. D — Complementary colors
4. D — Red, orange, and yellow
5. B — Cool colors like blue, green, and purple
6. B — A tint (a lighter version of the color)
7. Shade
8. Analogous colors
9. Black, white, gray, beige, and navy
10. Monochromatic
Matching (Color Theory Foundations): 1→A, 2→C, 3→E, 4→B, 5→D
11. A — Cotton
12. C — Silkworm cocoons
13. B — Petroleum-based chemicals (plastic)
14. C — Cotton is breathable, absorbs moisture, and feels soft against the skin
15. A — Woven fabrics interlace yarns at right angles; knit fabrics interloop yarns into connected stitches
16. C — Its tight twill weave pattern, where diagonal lines create a strong, sturdy structure
17. Silk charmeuse (thin, smooth, and liquid-like)
18. Spandex (also called Lycra or elastane)
19. Heavyweight — thicker fabrics trap more air, providing better insulation against cold

20. Wool fibers generate heat when they absorb moisture through an exothermic chemical reaction
Matching (Fabric & Textile Science): 1→B, 2→C, 3→A, 4→D, 5→E
21. B — The visual path the eye follows, created by seams, edges, folds, and design details
22. C — A-line
23. B — The long coat shortens the visible leg length, which can make the person appear shorter overall
24. B — Asymmetrical balance — the visual weight is distributed unevenly but still feels intentional
25. B — Emphasis — the red bow creates a focal point that draws the eye
26. B — Rhythm through repetition — the regular, repeated elements create visual movement
27. Unity — the related blue tones and cool metal accents create a harmonious, coordinated look
28. Geometric shapes — angular, precise, and structured
29. Scale — the pattern size is too large relative to the person's body frame
30. Too much unity is boring; too much variety is chaotic — the challenge is finding the right mix
Matching (Design Elements & Principles in Fashion): 1→E, 2→C, 3→D, 4→A, 5→B
31. A — Bust/chest circumference, waist circumference, and shoulder width
32. B — Seam allowance
33. C — The grain line — showing which direction to align the pattern with the fabric's lengthwise grain
34. A — Ease — extra room built into patterns so the garment allows comfortable movement and doesn't cling skin-tight
35. A — They are matching points — when sewing two pieces together, you align the notches to ensure proper fit
36. B — Straight stitch (also called lockstitch)
37. Pressing lifts the iron up and down with firm pressure; ironing slides the iron across fabric, which can stretch and distort it
38. Through darts, curved seams, and gathering that shape flat fabric to follow the

body's contours

39. A hem

40. If pattern pieces are cut in different nap directions, the fabric will appear different colors/textures in different panels of the garment

Matching (Pattern Making & Garment Construction): 1→A, 2→E, 3→B, 4→C, 5→D

41. B — Fashion reflects cultural values, economic conditions, technological advances, and social movements of its era

42. B — Egypt grew flax (linen's source plant) abundantly in the Nile delta, and linen's breathability suited the hot desert climate

43. B — It spread fabrics, dyes, techniques, and fashion ideas between East and West, creating cross-cultural influence in clothing

44. C — The women's suffrage and liberation movements — rejecting physical restriction paralleled fighting for social freedom

45. C — It celebrated post-war luxury and femininity, but critics saw the extravagant fabric use as wasteful when many still struggled with scarcity

46. A — Youth rebellion against conservative 1950s values AND excitement about the Space Race and technological progress

47. Economic inequality, mainstream consumer culture, and the idea that fashion should be expensive, polished, and perfect

48. African American and Latino communities in New York City; it became mainstream through music, sports, and eventually luxury brand collaborations

49. It takes a sacred cultural symbol out of context for profit without understanding, permission, or respect for its meaning

50. The assumption that fashion must follow the body's natural shape and emphasize a standardized ideal of beauty

Matching (Fashion History & Cultural Context): 1→E, 2→A, 3→D, 4→C, 5→B

51. C — Inexpensive clothing produced rapidly to follow current trends

52. B — Hemp

53. B — Making misleading claims about a product's environmental benefits

54. B — It designs products to be reused, repaired, or recycled instead of discarded

55. C — Transforming old or discarded materials into something of higher quality or value

56. C — Factory working conditions, dyeing processes, and transportation methods
57. Leftover fabric from manufacturers that would otherwise be discarded, used to reduce waste
58. About 8-10%
59. It arranges pattern pieces to use 100% of the fabric with no scraps left over
60. A small collection of versatile, timeless pieces that mix and match, reducing overconsumption
Matching (sustainable_fashion_ethical_design_gr67): 1→B, 2→E, 3→A, 4→D, 5→C
61. B — A quick sketch of a human figure used as a template for drawing garments
62. C — The elongated proportions make garments appear more elegant and better showcase design details
63. D — A precise, 2D line drawing of a garment as if laid flat on a table, showing construction details
64. C — To visually communicate the inspiration, color palette, textures, and overall feeling of a collection
65. C — Fine-tip technical pens (such as Micron or Staedtler) with fixed line widths
66. C — It shows the viewer how the fabric will behave — stiff, flowing, sheer, or heavy — before the garment is made
67. A side-by-side arrangement of all garments in a collection showing how they work together as a cohesive group
68. A pose where the body forms an S-shape through shifted weight, creating dynamic, natural-looking movement
69. Cherry blossom photographs, soft pink and green color swatches, silk fabric samples, and images of zen rock arrangements
70. Alternating light and shadow strips that follow the pleat folds, with sharp edges between each fold
Matching (fashion_illustration_presentation_gr78): 1→D, 2→B, 3→C, 4→A, 5→E
71. B — Selects and purchases clothing from designers and brands to sell in retail stores, predicting what customers will want
72. D — Haute couture is custom-made by hand to a client's exact measurements; ready-to-wear is mass-produced in standard sizes
73. C — Using software to create digital 3D models of garments that simulate fabric

behavior, reducing the need for physical samples

74. C — A series of designer runway shows held seasonally in major cities where designers present collections to buyers, press, and influencers
75. B — Predicting future consumer preferences in colors, fabrics, silhouettes, and styles 1-2 years ahead to guide design and production decisions
76. B — It democratized fashion by giving independent designers direct access to audiences, and shifted power from editors/buyers to influencers and consumers
77. Legal ownership of creative work — but in most countries, clothing designs cannot be copyrighted because they are classified as 'useful articles'
78. C → A → B → D — identify customer first, then plan, design for that customer, then source production
79. Research teen social media trends, school dress codes, peer influence, price sensitivity, and youth subcultures instead of professional/lifestyle needs
80. Designing and producing clothing in an extended range of sizes to fit diverse body types, addressing historical exclusion of larger bodies from mainstream fashion
Matching (fashion_design_capstone_gr78): 1→C, 2→B, 3→D, 4→E, 5→A
81. A — Brooch
82. C — The vamp
83. C — Crossbody bag
84. B — Base metals with plating (brass, zinc alloy)
85. B — A foot-shaped form (mold) around which a shoe is constructed
86. C — Accessories should balance the outfit's visual weight — small accessories on delicate outfits, larger statement pieces on simple outfits
87. Wide belts emphasize the waist on longer torsos; thin belts work better on shorter torsos; belt width should complement body proportions rather than contrast them
88. Durable materials, comfortable strap, organized interior compartments, secure closure, and appropriate size for daily essentials
89. Keep metals consistent for a cohesive look, or intentionally mix metals with a unifying design element like a shared gemstone color
90. They can be worn multiple ways (neck, head, belt, bag accent), work across

seasons, and transform an outfit's character with minimal cost

Matching (Accessory & Footwear Design): 1→D, 2→A, 3→B, 4→E, 5→C

91. A — A resist dyeing technique where fabric is bound, folded, or twisted before dyeing to create patterns
92. A — A printing method that pushes ink through a mesh screen with a stenciled design onto fabric
93. A — Indigo (from the indigo plant)
94. C — How well a fabric retains its color when exposed to washing, light, rubbing, and perspiration
95. C — A wax-resist dyeing technique where hot wax is applied to fabric before dyeing, and the wax blocks dye absorption
96. C — Most natural dyes don't bond directly to fiber — a mordant (usually a metal salt) creates a chemical bridge between the dye molecule and the fiber
97. Submerge the full fabric briefly, then gradually lift sections out at intervals so the bottom stays in the dye longest and absorbs the most color
98. One screen per color — each screen prints a single color layer, and they're aligned (registered) to create the complete design
99. Pigment dyes sit on the fabric surface (bonded by a binder); reactive dyes form chemical bonds with the fiber molecules, becoming part of the fabric
100. Different fibers have different chemical structures — cellulose fibers (cotton) need different dyes than protein fibers (wool/silk) or synthetic fibers (polyester)
Matching (Textile Dyeing & Printing): 1→E, 2→B, 3→A, 4→D, 5→C
101. B — A traditional Japanese T-shaped wrapped garment secured with a wide sash called an obi
102. D — A hand-woven silk and cotton fabric from Ghana made on narrow strip looms with symbolic patterns and colors
103. D — An unstitched length of fabric (4-9 meters) draped around the body in various regional styles
104. D — Hand-woven and embroidered blouses or tunics worn by Indigenous women in Mexico and Central America
105. C — A dyeing technique where threads are tie-dyed BEFORE weaving to create patterns that emerge on the loom
106. B — Draped garments waste zero fabric, require no tailoring tools, accommodate

all body sizes, and the full cloth can be repurposed for other uses

107. Look at the weave structure (strip-woven = West Africa, supplementary weft = Southeast Asia, tapestry = Andean), color symbolism, and motif vocabulary
108. Research the pattern's cultural meaning, credit the source culture, seek permission or collaborate with artisans from that culture, and avoid using sacred or ceremonial designs for commercial purposes
109. Originally inspired by Indonesian batik, mass-produced by Dutch companies, then adopted as a symbol of West African identity — it represents cultural exchange and reclamation
110. Tartans served as identification — specific pattern and color combinations distinguished clan members, with natural dyes from local plants creating regionally distinct palettes
Matching (Global Fashion Traditions): 1→E, 2→C, 3→D, 4→A, 5→B
111. C — Computer-Aided Design
112. A — A detailed document containing all specifications needed to manufacture a garment — measurements, materials, construction details, and trim
113. C — SVG (Scalable Vector Graphics) or AI (Adobe Illustrator)
114. D — A 3D garment visualization software that simulates how fabric drapes and fits on virtual models
115. C — A 2D technical drawing of a garment as if laid flat, showing construction details like seams, stitching, and closures
116. D — Screen colors (RGB) differ from printed/dyed colors (CMYK/Pantone) — without color management, the physical garment won't match the digital design
117. Design the motif, use the Pattern tool to define tile boundaries and repeat type (brick, grid, half-drop), then apply to a swatch and test on a garment mockup
118. Mood board/inspiration, fabric swatches, flat technical sketches, 3D renders or photographs, and a brief design statement explaining the concept
119. Virtual samples eliminate fabric waste, shipping costs, and weeks of production time — changes can be made in minutes instead of weeks
120. Hand drawing captures spontaneous creative ideas quickly; digital tools provide precision, easy editing, and production-ready files — each serves different stages of the design process
Matching (Digital Fashion Design): 1→D, 2→A, 3→B, 4→C, 5→E

121. A — To visually communicate character identity, status, and emotional arc through clothing choices
122. C — A chart showing every character's costume for each scene, tracking all changes throughout the production
123. C — A rapid costume change performed backstage or in the wings, typically in under two minutes
124. C — A rendering is a detailed, polished illustration showing fabric, color, and texture, while a sketch is a rough preliminary drawing exploring ideas
125. C — Techniques used to artificially age or wear down garments to look old, damaged, or lived-in
126. D — Colors communicate character traits and emotions to the audience, such as red for passion or power and white for innocence or purity
127. Stage lighting can dramatically change how colors appear and how textures read from the audience, potentially making carefully chosen colors look completely different
128. Silhouette creates instantly recognizable character types: broad shoulders and sharp angles suggest power or villainy, soft curves suggest warmth, and exaggerated proportions suggest comedy or fantasy
129. Designers research authentic period construction, fabrics, and silhouettes as a foundation, then selectively modify details for theatrical clarity, audience accessibility, and the director's interpretive vision
130. Each production has a unique directorial concept that interprets the text differently, meaning costume choices reflect the specific vision, setting, and themes emphasized in that production
Matching (Costume Theatrical Design): 1→A, 2→E, 3→D, 4→B, 5→C
131. C — Extra fabric beyond the seam line that allows pieces to be stitched together and provides room for adjustments
132. B — Gently gathering a longer piece of fabric to fit a shorter piece without visible tucks or pleats, creating a smooth three-dimensional shape
133. D — The direction of the lengthwise warp threads in woven fabric, which runs parallel to the selvage
134. C — A dart tapers to a point and is stitched closed to create three-dimensional shape from flat fabric, while a pleat is a fold of fabric that remains partially or fully unstitched for movement and volume

135. A — A self-enclosed seam where raw edges are completely hidden inside the seam, created by sewing wrong sides together first then right sides, producing a clean finish on both sides of the fabric
136. A — A supportive material applied to the wrong side of fabric to add structure, stability, and body to specific areas like collars, cuffs, and waistbands
137. Woven fabric stretches differently along the lengthwise grain, crosswise grain, and bias, so cutting pattern pieces aligned to the correct grain ensures the garment hangs properly, maintains its shape, and does not twist or distort during wear
138. Taking in a side seam uniformly reduces width by removing equal fabric from both sides, while adding a dart removes fabric at a specific point to shape the garment to a body curve without changing overall width proportionally
139. Lightweight fabrics require narrow hems or rolled hems to avoid bulk, medium-weight fabrics can use standard turned-and-stitched hems, and heavyweight fabrics need blind hems or bound edges to reduce bulk and maintain clean drape
140. Pattern grading adds different amounts to different measurement points because the human body does not scale uniformly, with proportionally more added to circumference measurements than to length measurements as sizes increase
Matching (Tailoring Alteration Techniques): 1→A, 2→C, 3→B, 4→E, 5→D
141. A — The visual, emotional, and cultural elements that distinguish a fashion brand, including its logo, color palette, typography, voice, and core values
142. D — A specific group of consumers defined by demographics, psychographics, and lifestyle characteristics that a fashion brand designs and markets its products for
143. C — A curated collection of photographs showcasing a brand's seasonal collection, styled to communicate the collection's concept, mood, and styling possibilities
144. D — The practice of designing retail displays, store layouts, window presentations, and product arrangements to attract customers and encourage purchases through visual appeal and strategic product placement
145. C — A marketing strategy where fashion brands partner with social media personalities who have dedicated followings to promote products through authentic-seeming content on their platforms

146. C — Wholesale sells bulk quantities to retailers at a discounted price who then mark up and resell to consumers, while direct-to-consumer sells products directly to end customers through owned channels, keeping full margin but requiring own marketing and fulfillment
147. Social media created a see-now-buy-now expectation where consumers want to purchase items immediately after seeing them online, disrupting the traditional 6-month gap between runway shows and retail availability and enabling fast-fashion brands to copy designs within weeks
148. Price positioning signals perceived value, exclusivity, and target audience: luxury pricing communicates craftsmanship and status, mid-range suggests quality and accessibility, and budget pricing signals trend accessibility, creating psychological associations that shape how consumers perceive the brand's entire identity
149. Brands create emotional connections through storytelling that aligns with consumer identity and values, community building around shared aesthetics and lifestyles, consistent sensory experiences across touchpoints, and aspirational imagery that helps consumers envision their ideal selves
150. Brands now use real-time sales data, social media trend analysis, search query patterns, and customer feedback to inform design decisions before production, reducing overproduction by creating data-validated designs rather than relying solely on designer intuition
Matching (Fashion Marketing Branding): 1→B, 2→D, 3→C, 4→E, 5→A
151. C — Clothing and accessories that incorporate electronic components like sensors, LEDs, conductive threads, or microcontrollers to add digital functionality beyond traditional fashion purposes
152. B — Fabrics engineered with technologies that can sense and react to environmental conditions or stimuli such as temperature, moisture, light, or pressure
153. D — A manufacturing process that creates three-dimensional garments or accessories by depositing material layer by layer from a digital model, enabling complex geometries impossible with traditional cut-and-sew methods
154. B — Designing textiles and garments that imitate structures, systems, or processes found in nature to solve functional problems, such as mimicking shark skin for drag reduction or lotus leaves for water repellency
155. A — Creating an immutable digital record of every step in a garment's production journey from raw material to retail, enabling consumers to verify claims about sustainability, fair labor, and material authenticity

156. D — A production and consumption model where garments are designed from the start for longevity, repair, reuse, and eventual recycling back into new materials, eliminating the concept of fashion waste
 157. Conductive thread is spun with metallic fibers like stainless steel or silver that conduct electricity while remaining flexible enough to be sewn, embroidered, or woven into fabric, creating soft circuits that bend and stretch with the garment
 158. Body scanning creates precise 3D models of individual bodies with hundreds of measurements, enabling brands to offer custom-fit garments at mass-production scale by automatically adjusting pattern pieces to each customer's exact dimensions
 159. Nanotechnology modifies fabric at the molecular scale, engineering properties like permanent water repellency, UV protection, antimicrobial action, and stain resistance that are inherent to the material structure rather than surface coatings that wear off with washing
 160. AI analyzes millions of social media images, street style photos, runway shows, and sales data to identify emerging trends months before human analysts, while generative AI creates novel pattern designs, colorways, and even entire garment concepts from text descriptions
- Matching (Fashion Technology Innovation): 1→A, 2→B, 3→E, 4→D, 5→C
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