

# ALU AISD Fashionista

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A portfolio is

- Statement of one's style
- Visual evidence showcasing creative, organizational, technical, sketching abilities and awareness of fashion trends
- Visual representation of interests, exploration, experimentation, development and final pieces



### Purpose of a Portfolio

- Effective sales tool
- Provides visual evidence of skills acquired
- Exhibits the effort of the designer
- Communicates the style of the designer
- Conveys the concept of the designer
- Builds confidence in the designer

M. Jayashree  
I B.Voc Fashion Technology

### From the Editor-in-Chief's Desk



**Editor-in-Chief**  
**Dr. B.Dharmalingam**  
Professor & Director  
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The purpose of ALU AISD fashionista a quarterly Magazine, is to inform, engage and inspire the diverse readership, including Academia, Students, Industry personnel and other stakeholders by publishing B.Voc. Fashion technology students' creative fashionable and glimpses of departmental activities. It is intended to bring out the hidden literary talents of our students and also to inculcate authoring skills to them. We wish to propagate the calibre of our B.Voc. Fashion technology students through this medium. We firmly believe that, our students have come out with astonishing contributions for this magazine with very high standard and quality content. I am sure that the this Fashionista magazine will provide a platform to the students to sharpen their skill and will strengthen the academic activities of the department.

*" FASHION IS NOT NECESSARILY ABOUT LABELS. IT'S NOT ABOUT BRANDS. IT'S ABOUT SOMETHING ELSE THAT COMES FROM WITHIN YOU"*

**-RALPH LAUREN**

# WOODEN JEWELRY MAKING

Wood has great potential for use as jewellery. It's lightweight, easy to work with, abundant, and, as a natural material, it possesses near-infinite diversity. Wood also lends itself quite well to reuse. Gorgeous pieces can come from the most seemingly unlikely sources: a scrap of old hardwood flooring, a broken antique trunk. It requires only a small piece of wood – easy to acquire. In addition, it incorporates another item you may have left-over colour pencils that gives the finished pieces a very distinctive look. The general process described here can be adapted to incorporate other types of wood, colour resin, or even materials such as glass, stone, and metals.

## Materials

Small block of wood , Coloured or regular pencils, pencil nubs, or other cylindrical objects  
Masking tape, Sandpaper, both coarse and fine grit Epoxy, Pencil, eraser, Wood finish or stain, Cord or chain, Jump rings and ear wires for earrings

## Tools

Drill and assorted bits, Hacksaw and/or coping saw, Pliers, Hammer

## PROCEDURE

Step 1: Gather your raw materials. A small piece of attractive wood from which you will eventually cut your jewellery. Exact size does not matter, but we recommend something at least 1" x 1/4" x 5". Almost any hardwood will do, but avoid extremely hard ones since you will be doing a lot of sanding and sawing.



Step 2: Find a drill bit that roughly matches the size of the pencils. We used a fancy caliper, but use a ruler or even just hold the two up to each other to compare.

Step 3: Drill holes through lock of wood. The location and pattern of the holes is up to you, but be careful not to drill too close to an existing hole or the edge of the block. Use a scrap piece of wood underneath to protect the drill bit and work surface.



Step 4: Using a hacksaw, cut the pencils into pieces that are approximately the same thickness as the wood.

Step 5: Flip block of wood over and cover the bottom with a strip of masking tape. Ensure the tape is smooth and firmly attached.

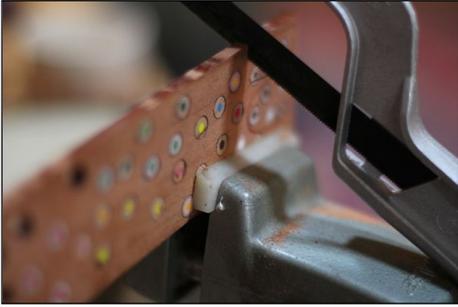
Step 6: Mix up a batch of epoxy. Be very careful to use the proper ratio of resin to hardener and stir everything well. Once the mixture is ready, flip your block of wood back over. Use the stirring stick or similar implement to transfer a small bit of epoxy into each hole.



Step 7: Hold the block of wood down firmly so that no epoxy leaks out the back. Insert pencil bits into open holes. If using different colors, arrange them as you see fit. If the pieces get stuck, tap them gently with a hammer or block of wood. Once you're finished, put the piece in a safe place and wait for the epoxy to cure



Step 8: Retrieve your block. Peel the masking tape off of the back and make absolutely sure the epoxy is dry before continuing. It's now time to cut the block into thinner sheets. First, cut off any pencil ends that stick out. Next, draw a line down the side of the block, approximately 1/8" from the top, and carefully cut off a sheet by following this line



Step 9: Starting with your coarsest sandpaper, sand down the surfaces of your wood pieces until reasonably smooth. Place the sandpaper face up on a flat surface and rub the block across the paper rather than sanding from above. Once the surface is flat, polish out the remaining scratches with fine-grit sandpaper. The lead from your pencils may smear across the surface during sanding, but you can remove any stray marks with an eraser or with careful sanding of the stain.



Step 10: Determine the location and rough outline of jewellery pieces to cut out. For complex shapes or specific sizes, print out an outline on the computer, cut it out, and trace it. For matching pairs of earrings, take two sheets and trace the identical pattern on both. Use your hacksaw or coping saw to cut out your jewellery pieces.



Step 11: Smooth out the edges on the pieces you just cut. Use fluid, sweeping strokes against the sandpaper to create a nice rounded side.

Step 12: Drill a hole in the top of your earring or pendant. If you are attaching metal findings to your earring or pendant, this should be a very small hole, 1/16" or so. You could also make a pendant with a larger hole to hang from a cord directly.



Step 13: Apply a protective finish or stain.

Step 14: Attach findings. For a pendant, you will need one large jump ring and the cord or chain. Bend the jump ring with pliers until it can be worked through the hole in the pendant. Slip the cord through it and bend it back into shape.

V. Janani

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**Fashion is not something that exists in dresses only.**

**Fashion is in the sky,**

**In the street,**

**Fashion has to do with ideas, the way we live,**

**What is happening.**

**- Coco Chanel**

## THE COSTUMES OF MUGHAL

Mughals also gave special attention to the costume, textiles, patterning, cuts and delicate hand work on their garments. This is an attempt to frame the rich history of costumes and textiles that this subcontinent enjoyed in the reign of Mughal emperors (1526-1857). Their leisurely and relaxed life style provided the artisans with the atmosphere of creativity and experimentation with contemporary ideas and philosophies. Besides their impassioned interest in painting, architecture, jewellery-making and poetry, Mughals also gave special attention to the costume, textiles, patterning, cuts and delicate hand work on their garments.



The reign of Babar (1526-1530) mostly CHAFAN (long coat) and POSTIN (sheep skin coats) were used. There is a marked fusion of Persian Muslim and Hindu clothing style in his period. Akbar also created a whole

New vocabulary for clothing and textiles by romanticizing the names of garments such as “SHAWL” was renamed as “PARAMNARAM” means ‘extremely soft’, “BURQA & HIJAB” were named as “CHITRAGUPATA” means ‘which hides the face’ and “JAMA” was called as “SARBGATI” means ‘which covers the entire body’.

The quality of fabrics, its gathers and the length of the sleeves of a wearer also used to indicate his wealth and social status. The influence of Persian flora and fauna and the “Booti” design that is mostly evident in the miniature paintings and also on the fresco designing of Mughal architecture can be identified in Mughal Jamas and other textile patterns. Crinkling, Sinjaf and enormous amount of “Kalis” were added to enhance the beauty of the garment. Extra attention was given to the embellishments mostly on the hemline and Sinjaf. Intricate “Moti Work”, “Badla” and “Gold Gotta” were used for the purpose.



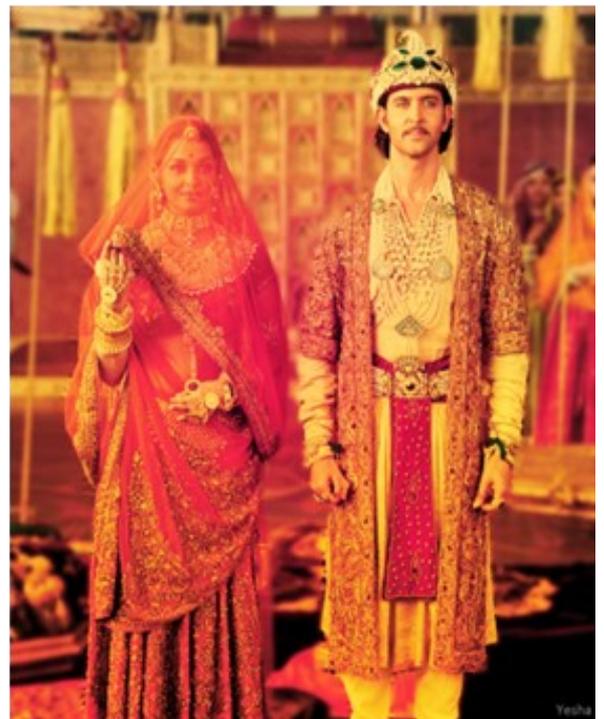
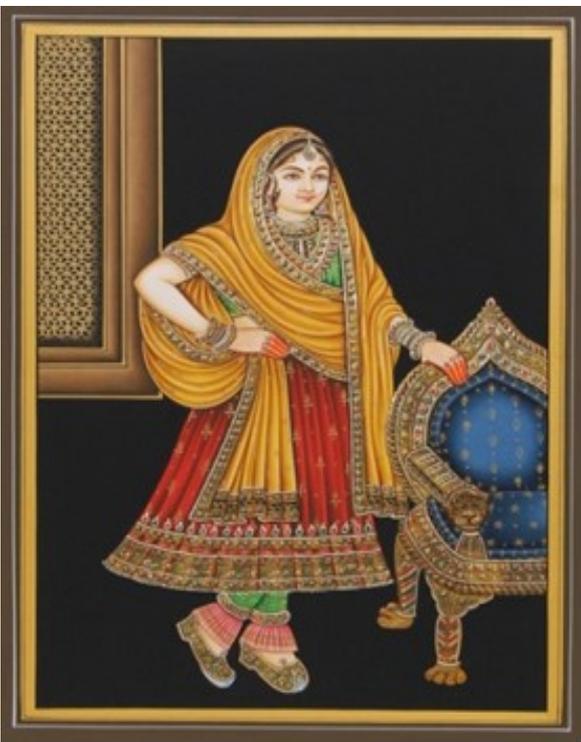
JAMA



Turban or pagri

The embellishment of this garment was also dependent on the social status and wealth of the wearer. Turban or Pagri was another most important accessory of male garments in Mughal period. It was a symbol of identity as it proclaimed caste, social status and religion. Even the region from where the wearer belonged were identified from the type and wrapping style of the turban. Mostly emperors wore turbans studded with precious jewels, diamonds. Some times their cloth is as long as twenty- five meters and twenty centimeters wide. They were usually tie-dyed and worn with the ends left hanging at the back.

Single colored turbans were used for daily purposes while for special ceremonies different techniques and patterns of tie and die like “Lahria’ (wavy), Mothra (checked), and Chunari (dotted) were used. For emperors and nobles special urban dressers (pagri bands) were employed to tie “special pagri”. ANGRAKHA like jama was another main garment worn by Mughals. It can be broadly defined as long sleeved gown or coat. Its most distinguished characteristic is the round-edged sometimes triangular opening at the front and the inner panel called Purdah (curtain). Some Angrakhas were made up of bodice attached to the skirt. This garment was also dependent on the wealth of the wearer for the choice of fine cloth, intricate embroidery work and precious materials for embellishments Besides being a fashionable garment Angrakha was also used as a cavalry costume. The Pardah in this case was made up of padded material and acted like a shield for the soldiers. The word Angrakha is derived from the Sanskrit word “ANGARAKSHAK” meaning “protector of limbs.



J. Jenitarnary

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## Top Branded Textile Companies in India

Textiles Industry has played an important role in the growth of Indian economy, after agriculture. It has been the second largest employment generating sector from a long time, for both: skilled and unskilled labour. India stands at third position in the list of top cotton producing countries in the world. There are lots of big names involved in the manufacturing and export of textile in India.

### 1. ARVIND MILLS LTD

Arvind Ltd is one of the largest textile companies in India. It has a growth of 20 % over the past 10 years. It has the return on equity of 18 %. Arvind Mills, now Arvind Limited, is one of the largest manufacturer of textile products. The company is headquartered in Naroda, Ahmedabad, Gujrat. Arvind Mills is one of the largest manufacturer and exporter of denim in India and fourth in the world. The chairman and the managing director of Arvind and Lalbhai group's of industries is Sanjaybhai Lalbhai. The company's product portfolio include Denim, Knits, Woven, Engineering, Retail, Telecom, Agribusiness.

### 2. BOMBAY DYEING:

Bombay Dyeing is the second largest producer of textile in India. It is the flagship company of the Wadia Group. The full names of the company is "The Bombay Dyeing & Mfg. Co. Ltd". It was established by Nowrosjee Wadia in 1879. Currently, Nusli Wadia is the chairman of Bombay dyeing. The company is headquartered in Ballard Estate, Mumbai, India. The key products of the company include: Towels, Bed linen and Furnishings. Apart from textile manufacturing, the company is also involved in the manufacturing of chemicals.

### 3. GRASIM INDUSTRIES:

Grasim Industries Limited is another big name in the textile industry of India, stands at 3rd position in the list of top 10 . It is the flagship company of the Aditya Birla Group and involved in the production of Textile, Fibre and pulp, chemicals and cement. The company was incorporated on 25 August 1947. It is headquartered in Mumbai, Maharashtra. The Chairman of Grasim Industries is Kumar Magalam Birla. Grasim Industries is the world's largest producer of viscose rayon. It is the largest exporter of viscose rayon and exports it to more than 50 countries.

#### **4. RAYMOND:**

Raymond is the 89 years old (as in 2014) Indian textile manufacturing company established in 1925. It is headquartered in Thane, Mumbai, Maharashtra, India. The chairman and managing director of the company is Mr. Gautam Singhania. Raymond Industries is the largest producer of worsted fabric in India. The company is involved in 3 major segments: Textiles, Engineering and Aviation. It is the largest woolen fabric and one of the largest textile exporter of India, with exports to countries like Japan, Europe, Middle East, US, Canada.

Apart from manufacturing, the company also makes ready made suiting & shirting and sells it them under its various brands. Some of the popular brands that the group owns are: Raymond, Park Avenue, ColorPlus, Parx

#### **5. RELIANCE TEXTILES:**

Reliance textiles is a subsidiary an Indian conglomerate holding company: Reliance industries Ltd. Reliance Industries Ltd is among the top 10 companies of India by market share. It was co-founded by Dhirubhai Ambani as Reliance Commercial Corporation in Naroda, Ahmedabad in 1960s.

In 1966, Reliance Textiles Industries Pvt Ltd was incorporated in Mumbai, Maharashtra. The company started manufacturing synthetic fabrics, polyester, auto- textiles, silk-Amino suiting fabrics and water-repellent fabrics for defence/police services, with "Vimal" becoming the flagship retail brand of the company in the later years. Today, Reliance Industries Ltd.

#### **6. JCT LIMITED:**

JCT Limited is one of the largest producer of nylon, polyester and cotton yarn and fabric in the country. It is the flagship company of the Thapar Group. JCT limited was the first textile company in India to introduce eco-friendly fabric made from organic cotton. The company also produces fabric with multiple blends, like: nylon/polyester, cotton/polyester and many other types of yarn & fabrics. The company started its business in the year 1946 with its cotton manufacturing plant at Phagwara, Punjab. It was started by a person name "Lala Karam Chand Thapar" (1900 to 1963), to produce unfinished cloth for U.K.

#### **7. KEWAL KIRAN CLOTHING LIMITED:**

Kkcl is the largest textile company in India. It has the highest return on equity in textile industries. The brand include killer, killer jeans and various popular brands. The com-

pany has given a growth rate of over 20% for the past ten years .

## 8. MYSORE SILK (KSIC):

Mysore Silk Factory is one of the largest silk weaving factory, owned by the Karnataka Silk Industries Corporation (KSIC), a Govt. of Karnataka enterprise. It was established in 1912 by the Maharaja of Mysore province . The machines and looms were imported from Switzerland and was the first of its kind in India. The company is responsible for producing high quality silk yarn and make pure silk fabric, in various shades and designs, for Sarees and suits. They also manufacture wide range of silk based products, in their Mysore based factory.

The products include: Saree, SalwarKameez, KurtaShirt, Silk, Dhoti and many more..

## 9. VARDHMAN GROUP OF COMPANIES:

Vardhman Group is a pioneer to the textile industry, based in Ludhiana, Punjab. The group was started by Lala Rattan Chand Oswal in 1965. It is one of the fastest growing professional companies with Diverse Business Portfolio in the Real Estate Industry.

R. Abdul bashith

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