

2023

2024

DEPARTMENT OF
FASHION AND APPAREL
DESIGN

RANI BIRLA GIRLS'
COLLEGE

FASHION
LOOKBOOK



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ADDRESS BY PRINCIPAL



It is with great enthusiasm that I extend my warmest congratulations to the Department of Fashion and Apparel Design on the launch of their very first emagazine 'Envouge.' This milestone marks a significant step forward in showcasing the exceptional talent, creativity, and dedication that our students and faculty bring to the ever-evolving world of fashion. In today's digital age, the fashion industry is rapidly transforming, and it is inspiring to see our department embracing these changes with a platform that will not only highlight

the work of our designers but also serve as a source of knowledge, inspiration, and collaboration. This e-magazine is more than just a collection of articles and designs; it is a reflection of the innovative spirit that defines our institution. Fashion and apparel design have always been a bridge between art and industry, combining aesthetics with functionality to shape how we express ourselves. As we move into a future driven by technology and sustainability, I am proud to see our students actively contributing to these global conversations through their work. This digital publication provides a dynamic space for creative expression, where ideas can be shared freely and reach a broader audience. It also underscores the department's commitment to not only nurturing individual talent but also fostering a collaborative, forward-thinking environment and chronicles the departmental achievements and activities. I commend the department, the editorial team, and especially the students, whose passion and hard work have made this e-magazine possible. I look forward to seeing this platform grow and evolve, just as the fashion industry itself continuously transforms.

Wishing you all the very best in this exciting new chapter.

DR. SRABANTI BHATTACHARYA,
PRINCIPAL

ADDRESS BY PRINCIPAL COORDINATOR

I'm indeed excited to know that the Department of Fashion and Apparel Design of Rani Birla Girls' College is bringing out an e-magazine this year. The course since its inception has made a mark for itself and it is drawing fresh batches of bright students every year. The fashion industry is now an inescapable part of our lives as new genres and concepts of apparel designing are emerging to rule the roost, cutting across gender divides. The ethnic sartorial styles and languages, in keeping with culture and climate and regional conditioning in different parts of India are now assuming a preeminent stage as the world opens up as a huge melting pot of blending of indigenous and global genres. Textiles and attires mark an inalienable and integral element of one's cultural roots as these stretch across generations, evolving with the changing needs of times. When India is now set to play its decisive role in the global stage, projection of one's innate ethnographic style, expressed in the way one dresses up and carries her unique self, becomes as important a marker as her intellectual entitlement. I am happy to note that the youth nowadays are boldly coming forward, shedding their inhibitions, and are consciously opting for the subject of fashion design and technology, in tune with their tastes and temperaments, as they prepare themselves for an exciting future. I wish the E-magazine all success.

MRS. PAMPA CHATERJEE
PRINCIPAL COORDINATOR

ADDRESS BY DEPARTMENT COORDINATOR



Journey of Fashion & Apparel Design started in 2008. Fifteen years have passed. The students of the Department with full energies and determinations marked their presence in the field of Apparel and Fashion Industry.

I salute the students and teachers for their efforts in making this e-magazine "Envogue" successfully.

Life is always changing with time frame but the basics, traits, values always remains important in students' lives. Student's dream, aspiration for f

uture prospect always remains constant even with changing time frame. I perceive this cultural initiative also from that perspective.

I want to take this opportunity to thank all of you for being associated and aligned together for this cultural initiative. Always the drive which comes from your moral, will push you to reach a newer height. "Envogue" is just like that. It taught you, that you can, if you belongs to a team, you can do something exceptional, which you couldn't think alone.

My whole hearted blessing will be always with all of you.

I would like to thank all my associates who have taken initiatives for organizing this magazine.

Finally I would like to express my gratitude and thanks to our Principal to encourage us to make this e-magazine in reality.

And also I would like to congratulate present students for their terrific contributions without whom this e-magazine can't be published.

Great Effort, Superb Excellence shown by Students of Fashion & Apparel Design Department, RBGC.

Keep it up.

DR. SARMISHTHA MUKHERJEE
DEPARTMENT COORDINATOR

PREFACE

Rani Birla Girls' College, Kolkata, introduced a self-financed three-year undergraduate degree course in Fashion and Apparel Design, affiliated to the University of Calcutta, from the 2008-09 academic session. The department offers students an opportunity to build up a career at the end of third year from college campus itself in one of the most promising areas in textile and garments.

The session of 2023-24 started off with the Handloom that was celebrated on 20th September. All the 3 semesters participated were asked to participate in the events. The itinerary for the day was a debate on "the high productivity of powerloom is a threat to the legacy of handloom", followed by a quiz on "traditional handloom of India" and a poster presentation on "Handloom textiles of India".

The day ended with a seminar on Handloom by speakers from different universities in Kolkata and the prize distribution ceremony for all the events.

Students from our department, also participated in various inter-college events, such as poster making competition, drawing/painting competition. Students from all 3 semesters took part in these and won various awards for the department.

The department organized a day visit to the Credo fashion boutique where the students were given the opportunity to learn about building their own fashion brand and entrepreneurship development. They were also offered courses by Credo that would train them in building their own fashion brand.

Every year during the first week of January the college organizes "Students week" where students compete in competitions. It is an Intra-Departmental event and this year the department of fashion and apparel design conducted a presentation seminar for the three semesters.

The department organized a 3-day long trip to Murshidabad. From the 6th to the 8th of October, the Department of Fashion and Apparel Design at Rani Birla Girls' College organized a 3-day, 2-night educational field trip to Berhampore and Murshidabad. The purpose of the trip was to give students a chance to learn about sericulture and the history of Murshidabad.

The 6th semester students worked on their portfolio, and project. The students were split into groups and sent to different industries for their internship. The 4th semester students worked on their designer reviews and articles of the different fashion events. The 2nd semester students worked on their interviews and vlogs of different designers and stores in Kolkata.

FACULTY: DEPARTMENT OF FASHION AND APPAREL DESIGN



Dr. Sharmistha Mukherjee



Dr. Sunanda Mitra Roy



Ms. Pubalina Samanta



Mr. Sandeep Roy Chowdhury



HANDLOOM DAY 20TH SEPTEMBER 2023

Indian handlooms are a treasure trove of diversity, boasting of a rich heritage that spans across the length and breadth of the country. The beauty of Patola, Banarasi, Chanderi, Pochampally Jamdani, and many more, is a testament to the skill and artistry of the weavers who bring them to life. The traditional dresses of the Indian states are a true reflection of the beauty and diversity of Indian hand looms, showcasing the incredible range and intricacy of these unique fabrics.

The series of events included: A debate competition on the topic of "The High productivity of Power loom is a threat to the traditional legacy of handloom."

A quiz competition on Handloom and Powerloom of India.

And a poster presentation on "Traditional Handlooms of India"

August 7 was chosen as the National Handloom Day to commemorate the Swadeshi Movement which was launched on this day in 1905 in Calcutta Town Hall to protest against the partition of Bengal by the British Government. The movement had aimed at reviving domestic products and production processes.

The Department of fashion and Apparel design organized a series of events on the account of Handloom day, on September 20th 2023.



The debate competition took place in our college auditorium, there were two teams, team A was FOR the motion and team B was AGAINST the motion. Each team had 3 participants including all the 3 semesters. There were two rounds, in the first round all the team members presented their arguments. The second round was the rebuttal round where the teams went back forth with their respective arguments.

There was a panel of judges who marked both the teams. The winner was TEAM A: Azka Akhter (SEM V), Zaina Ahmed Hashim (SEM III) and Shreya Roy (SEM I). The best speaker for the day was Zaina Ahmed Hashim (SEM III).

Shortly after the debate competition, the quiz competition began. There was another panel of judges and a Quiz master. There were 3 teams participating. Team A, Team B, and Team C. The competition was held in two rounds.

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The poster presentation was held later in the afternoon, The entire department was divided into 4 teams according to the states from the 4 parts of India, North, South, East, and West. The presentation displayed posters made by the students are an exhibition of the traditional handloom of each of their chosen state.

There was a another panel of judges, each team had two speakers who presented. The First prize was won by Team North West: Adrita Das, Azka Akhter, Saniya Ghosh, Rafia Rahman, Zaina Ahmed Hashim, Erum Ayesha and Shreya Roy.

And the runners up were: Sneha Das, Nabanita Sen, Hritika Bhattcharya, Ankana Debnath, and Taniya Mullick





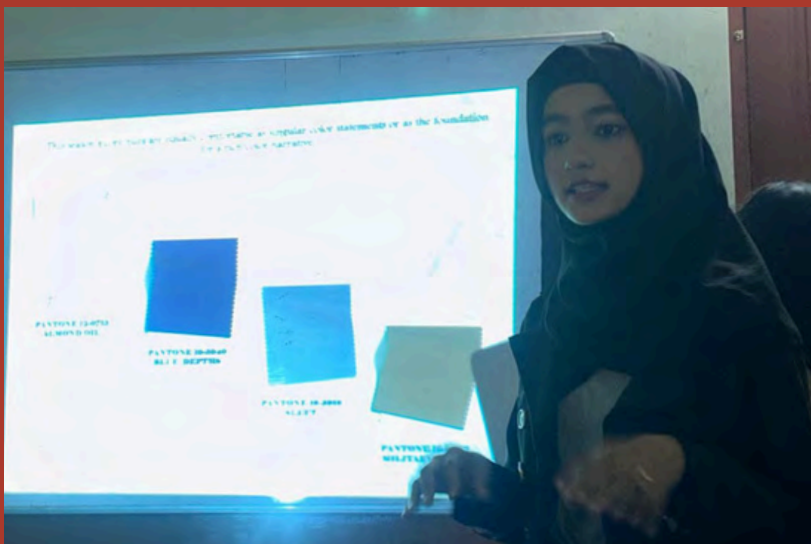
A panel of judges were there to mark all the students. Semester V students were given the topic of "Fashion Forecasting". Azka Akhter was placed first in her semester. She presented about the 2020 pandemic fashion forecast. That summer had the trendiest fashion, it was very romantic and minimal. and how the pandemic had brought back the importance of a healthy lifestyle hence active wear had become a trend in the year 2020.

Similarly, the III semester students were asked to divide themselves in groups of 2 and their topic was "Traditional dyeing, printing and painting of a country". Zaina Ahmed Hashim and Rafia Rahman won the first place, they had presented about "Block prints of india".

The Semester I students were given the creative liberty to choose their own topic with reference to the world of fashion. Tanishka Banerjee had won the first place in her semester. She had chosen the topic: "Optical illusion and its fashion" Optical illusions are visual phenomena that trick our brains into seeing something that doesn't match the physical reality. they merge art, psychology, and design, creating visually striking and often mind-bending effects.

STUDENTS' WEEK 5TH JANUARY 2024

Every year in the first week of January, Rani Birla Girl's college organizes a Students week. Where the students from each and every department and semester participate in different Intra-department competitions. This year the department of fashion and apparel design organized a power point presentation for each semester.





DEPARTMENT VISIT TO CREDO FASHION CAFE 1ST SEPTEMBER 2023

CREDO Center of Excellence (CCoE), is an initiative of Apparel, Made-ups, Home Furnishing Sector Skill Council (AMHSSC) under the aegis of the Ministry of Skill Development & Entrepreneurship, Govt. of India. CREDO Center of Excellence is involved in Customized special training, Management development & up-skilling and Research work on the Apparel Manufacturing Technology/ Processes and shall bring to the industry more productive managerial and supervisory resources, which in turn will enhance the industry productivity.

CreDO offered a 60 days programs of intensive practical & self-study-based training in design, pattern making, stitching, use of technology like laser machine, computerized embroidery, digital fabric printing, heat press, at Behala credo house.

They ensured a business startup program for the students with support of their own plans of garment line and brand building, digital marketing, product photo-shoot and videography, promotion training. They assisted the students on how to launch their own designs for sale online and retail outlets.

This was program offered by credo center of excellence and supported by peerless skill academy also N.S.D.C group.



The Central Sericultural Research and Training Institute, Behrampore is a premier research station established in early 1943 to provide research and development support for promoting the silk industry in the Eastern and Northeastern regions. It is India's first Sericulture for mulberry silk; its head office is located in Bangalore.

The students learnt about the production and reeling of mulberry silk at the Central Sericultural Research and Training Institute in Behrampore.

From the 6th to the 8th of October, the Department of Fashion and Apparel Design at Rani Birla Girls' College organized a 3-day, 2-night educational field trip to Behrampore and Murshidabad. The purpose of the trip was to give students a chance to learn about sericulture and the history of Murshidabad.

The students were then taken to the Chandrakanta Lalit Mohan Resham Khadi Samity where they witnessed the weaving of khadi and were shown the Amber Charkha, a multi-spindle hand-spinning machine that they use to make muslin thread. as well as the dyeing of Khadi.

Students also visited the Motilal Production House, which was a handloom production house owned by Mr. Motilal Guin. The production house sold Khadi, Cotton Silk, Pink Silk, and Jamdani, all of which were hand-spun using the Amber Charkha. The fabrics were self-produced and self-dyed. They were also shown the ready fabric as well as defective fabric which were being mended with the help of a special technique.

DEPARTMENT STUDY TOUR TO BEHRAMPORE AND MURSHIDABAD 6TH-8TH OCTOBER 2023





On the second day, the students visited the Kathgola Palace, House of Jagath Seth, Nashipur Rajbari, Jafarganj Cemetery, and the Hazarduari Palace.

After a short break, they arrived at Katra Masjid and then later went to see the Top Khana. They ended their trip by spending a few hours at Motijheel and the Motijheel park.

This study tour was very educational for the students they learnt about the process of making silk, reeling of khadi, dyeing of khadi, and the different kinds of textiles made by Murshidabad silk.

On 27th August 2023, the Ramakrishna Mission Residential College organized a painting and recitation competition at their college campus in Narendrapur. The club Rhythmscape invited all students and members to participate as it was a golden opportunity.

The theme of the painting competition was "Lokmata Nibedita", the motive behind the paintings was to represent Sister Nibedita as "Lokmata", who always helped people and dedicated herself to their service.

. Saniya Ghosh, student of Sem III came first, it was a very proud and inexplicable moment for Rani Birla Girls' College

ACHIVEMENTS BY STUDENTS 2023-2024

On 24th January 2024, East Calcutta Girls' College, organised a poster making competition cum exhibition on the occasion of Parakram Diwas, on the birth anniversary of Netaji Subash Chandra Bose. There were many sub themes. Many students from the Rhythmscape and Dept. of FAD.



Saniya Ghosh and Nabanita Sen of Semester III were placed first and second respectively. Their chosen themes were: Saniya Ghosh- India: Mother of democracy, Nabanita Sen- Nari Bahini



STUDENT WORK

of the Session

STUDENTS WORK:

SEMESTER V- VI

- CREATIVE PATTERN MAKING GARMENT
- 6TH SEM PORTFOLIO
- 6TH SEM PROJECT
- INTERNSHIP REPORT

SEMESTER III-IV

- ARTICLES ON FASHION EVENTS
- DESIGNER REVIEWS
- FASHION SHOW REVIEWS

SEMESTER I-II

- VLOGS
- INTERVIEWS



1

Creative pattern
making garment
by
SANA NAUSHAD



2

Creative pattern
making garment
by
SALEEHA
MEHJABEEN

Creative pattern
making garments
by
SALEHA
MEHJABEEN

3



4



6th sem portfolio
garments by
RUKSAR
PARVEEN

5



6th sem portfolio
garments by
SADIKA ZAHID



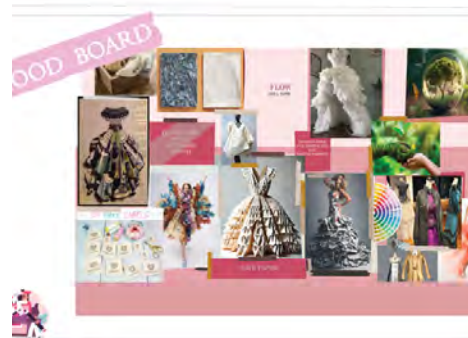
Creative Pattern Making and Garment Design

1. Spontaneity: Once there was a child name Inaya, she was very fond of candies. She always dreamt about colourful candies. She once asked her kaka to design a dress for her. Whenever she wore that dress she felt as if she was in a candy world.
2. Vortex: Inspiration was taken from the rose effect of Shingo Sato and was put on the sleeves.
3. Shapes: Inspiration was taken from rectangle shapes and a frock was designed with different types of fabrics.
4. Indigenous: Inspiration was taken from the dhoti drape and a dhoti skirt was created.
5. Zero Waste Garments: A long shrug was made with uncut fabric for zero waste garments.
6. Paper: Inspiration was taken from Origami effect dresses.
7. Exaggeration: Inspiration was taken from the collar and the collar was exaggerated to hit level.
8. Inspiration: Inspiration was taken from Indian Designer Sabyasachi Mukherjee.

Gulbar Masira

Sem-V (2023-2024)





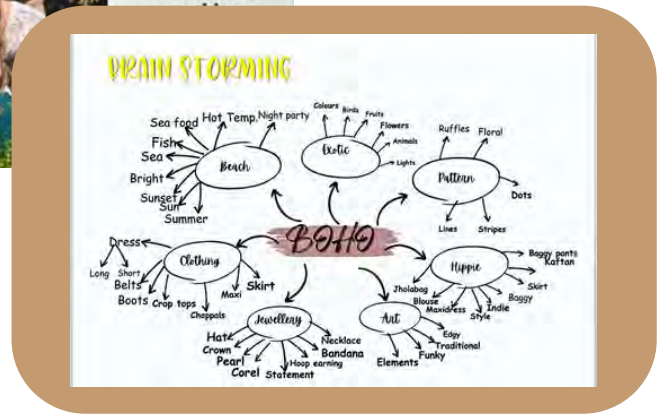
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2. Vortex: Inspiration was taken from the rose effect of Shingo Sato and was put on the centre of a top.
3. Shapes: Inspiration was taken from rectangle shapes and a denim jacket was constructed joining the different pieces .
4. Indigenous: Inspiration was taken from the dhoti drape and a dhoti skirt was created onto a dress
5. Zero Waste Garments: A long shrug was made with fabric for zero waste garments ,the cut pieces were used to complete the design.
6. Paper: Inspiration was taken from Origami and a top was prepared.
7. Exaggeration: Inspiration was taken from the sleeves and the sleeves was exaggerated to hit level.
8. Inspiration: Inspiration was taken from Indian Designer Manish Malhotra and Falguni Shane .

Azka Akhter

Sem-V (2023-2024)





A Slow Summer day

A Slow Summer day that embodies a slow way of life that is rooted in culture, craft and community. Every collection designed is an interesting Intersection of Inca and global traditional and innovative, classic and contemporary. It is all about evoking nostalgia and inspiring thoughtfulness

The love for Indian crafts and textiles, slow fashion and sustainable design finds an expression in this Portfolio. The silhouettes echo a modern romance and evoke the euphoria of spring and the aliveness of sunlit afternoons where nature still rejoices in its raw beauty. It moves at an unhurried pace and simplicity epitomizes the hearts of people. It is all about well-made clothing that is handmade with love, timeless and transcends

It is for the women who want to celebrate the new season with laid back charm and partake in the festivities with subtle elegance. The women who have seen life in all its glitter and beyond It! After all, it's about the life and the memories you make in your exquisite clothing

Upama Majumder
Sem-IV (2022-2023)



WAVE AFTER WAVE

Shibori is a traditional Japanese dyeing technique that involves creating intricate patterns using different resist methods. This technique can be incorporated into men's wear to create unique and visually appealing designs.

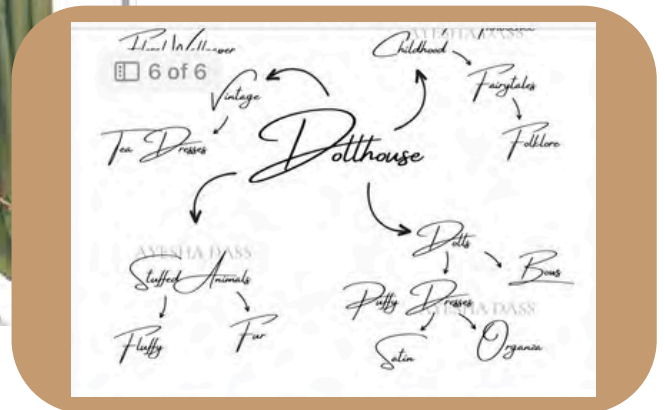
The concept of Shibori men's wear can focus on incorporating the artistry and craftsmanship of this traditional technique into contemporary men's fashion. The designs can range from subtle and understated patterns to bold and vibrant motifs, create unique and visually interesting garments. The concept of Shibori men's wear can take inspiration from traditional Japanese aesthetics while incorporating modern design elements.

Upama Majumder

Sem-IV (2022-2023)



Marionette



Childhood is not from birth to a certain age and at a certain age the child is grown, and puts away childish things.

Childhood is the kingdom where nobody dies."

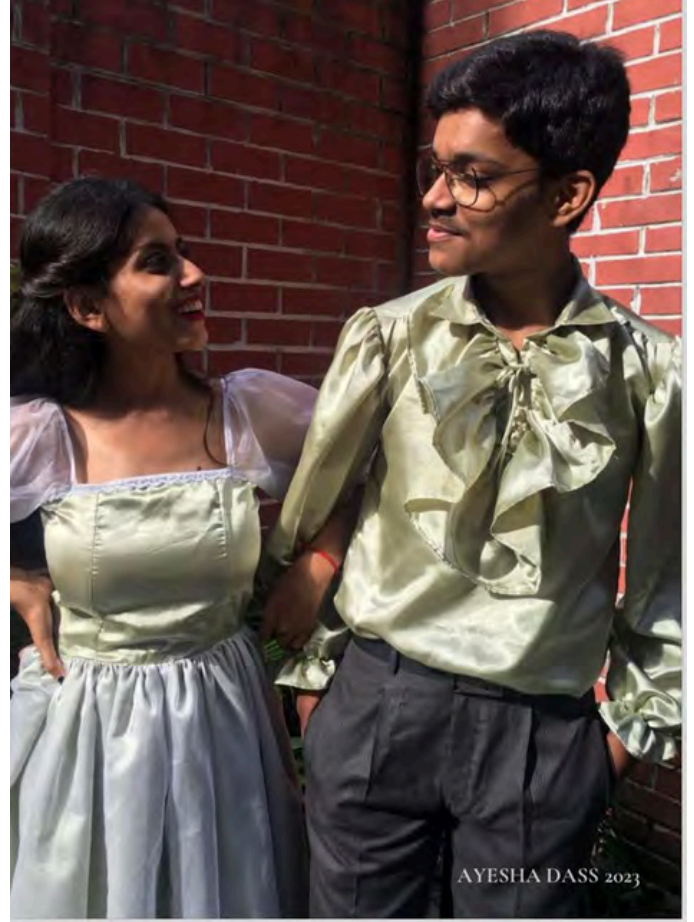
The designer wanted a collection that reminds the memories of childhood. So here's presenting "Marionette" A Prêt-À-Porter Collection for Spring-summer 2024.



Marionette is the person that everyone finds eerily enchanting. They represent childhood, a haunting place for many yet where comfort resides. As we outgrow outlandish behaviours and put away our porcelain dolls, we leave a part of us in the past. Yet when we look back, they are ready to flourish in to our lives whenever we leave the door open. Moss covered, tucked away in Marionette the attic but never forgotten.

Ayesha Dass

Sem-VI (2022-2023)



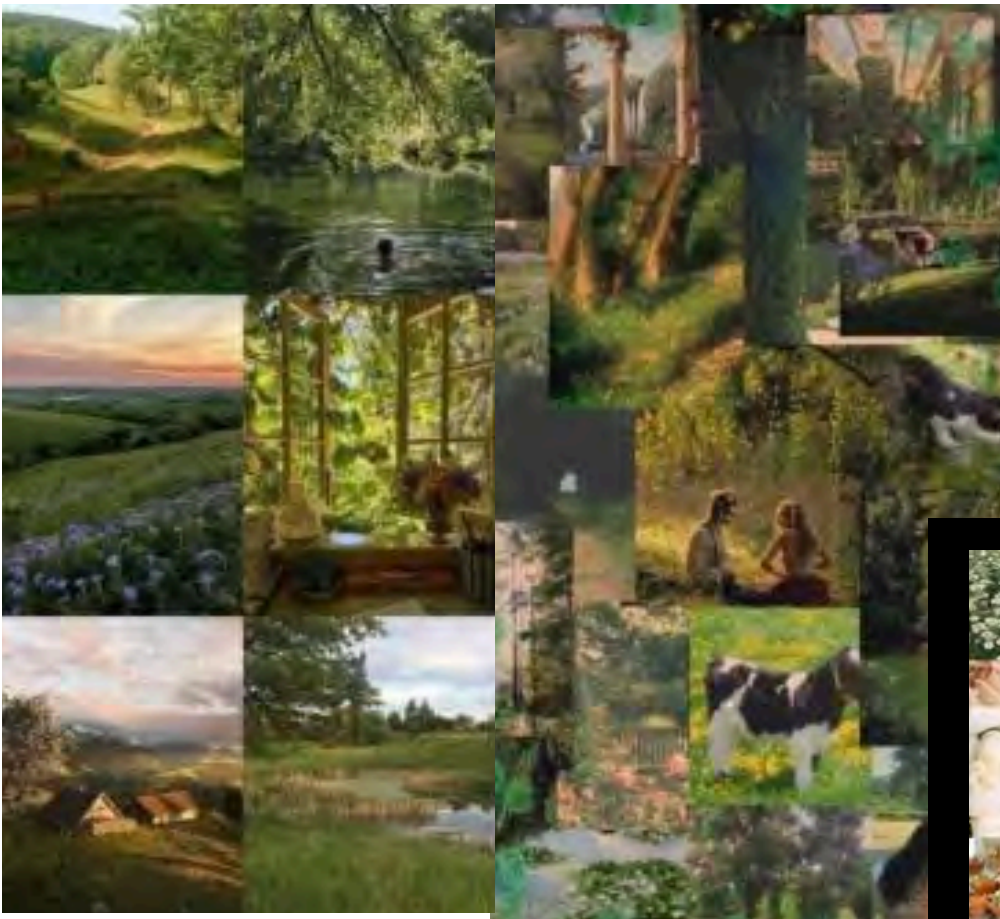
MARIONETTE

Marionette is directly inspired by the child who lives within us, who no matter what age we turn into, always remains. This collection is a set of childhood memories that keep popping in our heads, where some are the good ones and some may be

Marionette is inspired by the little girl, who tucked away her dolls one last time in the attic at the ripe age of 10. Who played dollhouse, one last time and never knew it would've been the final time she would experience childlike wonder. The decision to use the color green was to signify the passage of time and the growth of moss. The lace takes us right back into the simpler, nostalgic times, when the days were slower and our lives more mystical.

Ayesha Dass

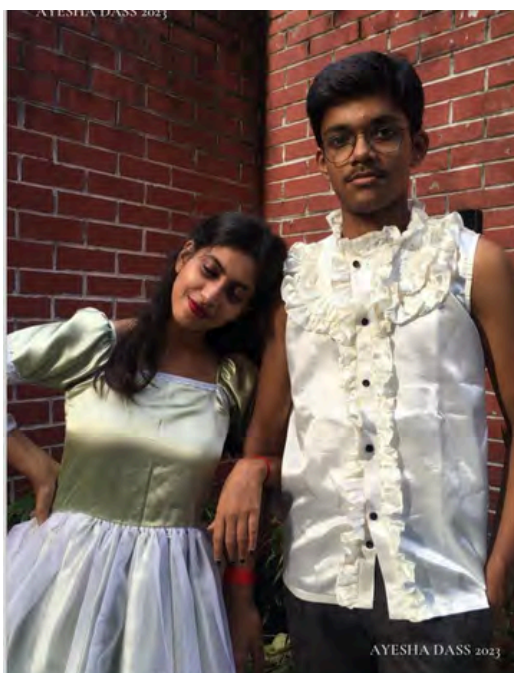
Sem-VI (2022-2023)



Nature's child

Nature refers to the physical world and all of its natural elements, processes, and phenomena.

The designer wanted a collection that reminds the memories of childhood. So here's presenting "Nature's child" A Prêt-À-Porter Collection for Spring-summer 2024.



Nature has always been a source of wonder and inspiration for humans, and throughout history, it has played a significant role in art, science, spirituality, and philosophy. Many modern movements, such as environmentalism, aim to protect and preserve nature due to the increasing impact of human activities on the planet.

Rukhsar Parveen

Sem-VI (2022-2023)



Nature's child

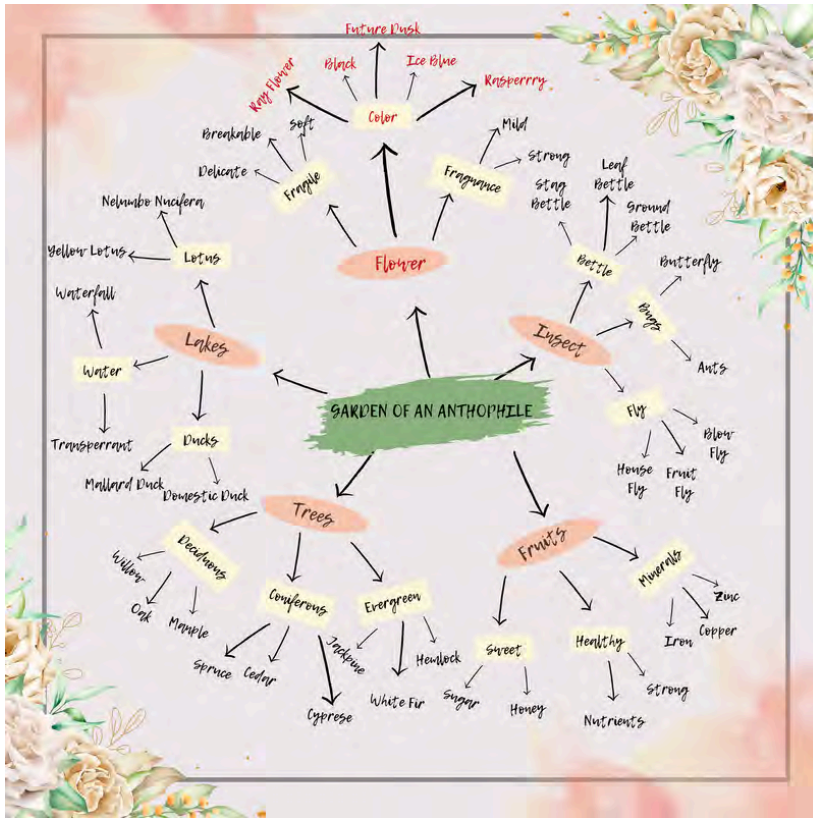
Floral prints have been a staple in fashion, interior design, and textiles for centuries. Here the designer has used Floral motifs to convey beauty, nature, and femininity, but they can be found in a wide variety of styles and settings.

The collection highlights the impact of nature of the wearer and shows that how different elements of the nature can inspire one.

The different elements play important role in molding a persons life, in improving the mood and there by gives way to a perfect casual look which is bright, cheerful as well as elegant.

Rukhsar Parveen

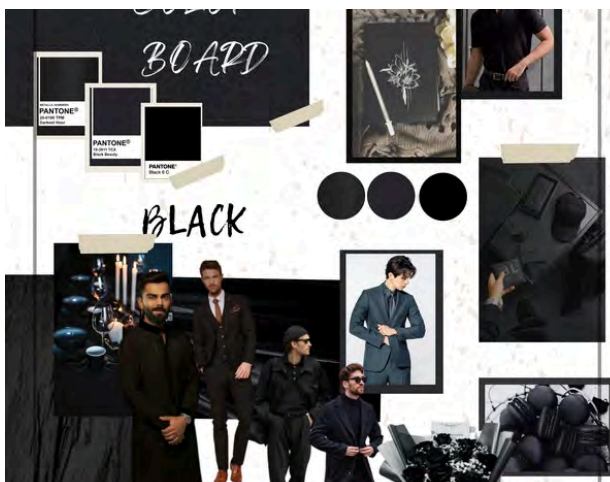
Sem-VI (2022-2023)



"GARDEN OF AN ANTHOPHILE"

"A classic wear collection for the people who love 'flowers'.

A collection specially designed for being who feel so much yet are unable to express oneself. A collect designed for those who want to look elegant yet simple. The main reason for designing such a collection was to feed the mass which wants comfort as well as art.



Alka Akter

Sem-VI (2023-2024)



Garden of an Anthophile

Color Palette: The collection features a soft, romantic color palette with a mix of pastel hues, such as pale pink, baby blue, and mint green, alongside richer tones like emerald green, crimson red, and sunshine yellow. These colors are carefully selected to evoke the beauty of a lush garden in full bloom.

Azka Akhter

Sem-IV (2022-2023)

Embroidery: The star of the show is, of course, the exquisite floral embroidery. Delicate flowers, leaves, and vines are meticulously stitched onto the fabric using a range of techniques, including satin stitch, stem stitch, and French knots. The embroidery is so intricate that it appears to be hand-painted onto the fabric.

Fabrics: The collection includes a variety of fabrics, including lightweight cotton, silk, and organza, which provide a delicate, ethereal quality to the garments.



“THE ROYALTY OF THE MIDDLE EAST”

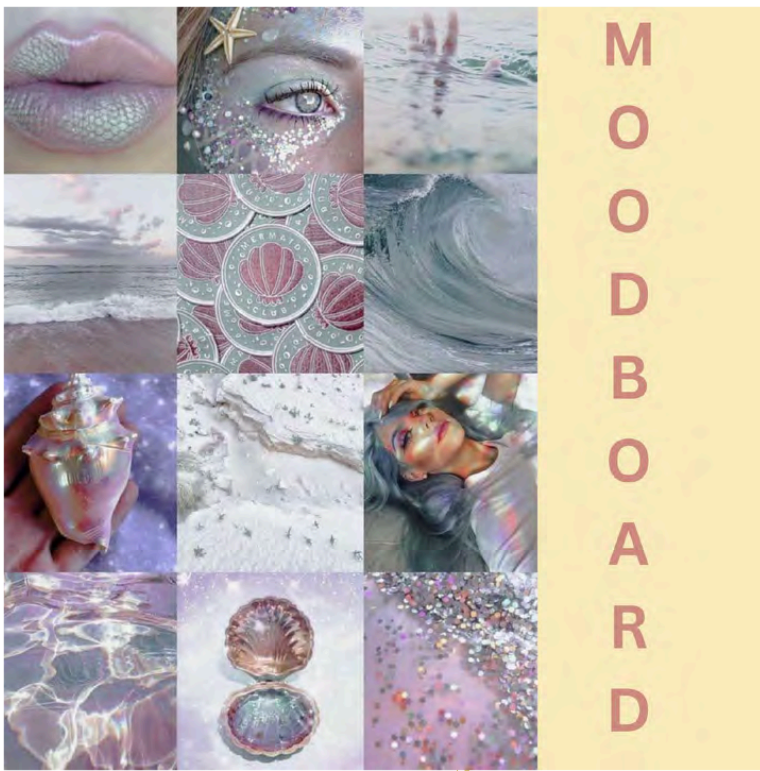
“The Arabic culture and tradition has always draw the attention of the masses. The flowy fabrics, shimmers and the beautiful accessories are loved by all .”

Here’s presenting to you a collection that shines gold as the sands of the middle east .Paired with the correct choice of accessories the entire collection gives a royal look ,representing the best mixture of elegance and royalty .



Sana Naushad

Sem-VI (2023-2024)



For the kid's wear the inspiration was Sea and the collection was designed keeping in mind the different elements related to the the sea.

For the girl kid collection flowy fabrics have been used giving a reference of the waves and water.

The looks have been accessorised with pearls which uplifts the mood of the collection.

For the boy kid the designer choose a different idea. She paired the classic wear with some creativity .

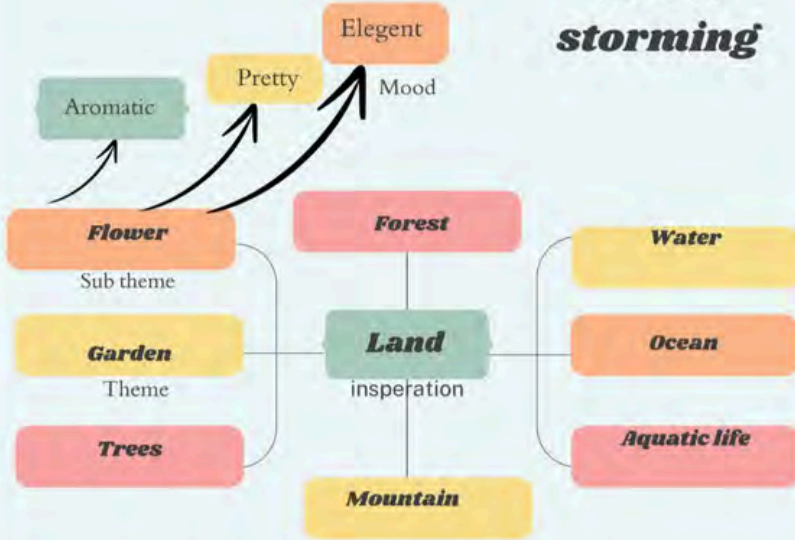
Hand made embroidered broches representing different sea creatures were used.

The details about the embroidery added life to the collection.

Sana Naushad

Sem-VI (2023-2024)

Brain storming



Inspection Land: I have selected land as an inspiration for my kids wear collection A/w 2024.



THE ESSENCE OF FLOWERS

“A Pret-a-Porter collection for women who love ‘flowers’.

An ethnic collection specially designed with heavy embroideries in different sequences and beads.

This collection was inspired from the traditional zardozi work .The designer was deeply inspired for the Zardozi embroideries and hence manipulated and adopted the work in her designs.



Gulbar Masira

Sem-VI (2023-2024)

Men's wear collection

Pret A Porter collection A/w 24

Dresa type: casual wear



The KOT Game

A Pret-a-Porter collection for men designed for The collection features the newer ways of applying tie and dye in men's wear. The colour of the year 2024"Future Dusk" serves as a treat to uplift the entire design.

Fabrics: The fabric used is high quality cotton which provide a delicate, ethereal quality to the garments.

Method: The fabric was folded in different unique ways to give the desired patterns.



PROJECT REPORT

Ayurvedic Dyeing is an ancient method of dyeing using Plants, Roots, Flowers, Seeds, Barks, Leaves, and natural minerals. Ayurveda dyeing uses natural moderant for fixing shades and natural gums for holding the goodness of herbs into the fabric.

The focus of Ayurveda Dyeing is to make the fabric wellness with the goodness of the herbs. Color or shades or fasteners are secondary in Ayurvedic Textiles.

Ayurvastra can dye only natural fibres. Extracts are made

“USING AYURVEDIC DYE TO GENERATE ECO PRINTS”

The main aim of this project was to dye fabric using ayurvedic herb “Turmeric” which benefits the environment as well as the warer.This process has been carried out without the use of any additive and harmful chemicals. Leaf dipped in turmeric paste and tie dye are the two ways of developing dyed fabrics using turmeric.

Ayurveda textiles never pollute environment and it's remaindends can be used as a agricultural fertilizer's by decomposing using Cow Manure. Overall, Ayurvastra is complete pure and natural textiles compares to the other textiles in the market. The main aim of Ayurvedic dyeing is to provide benefit to the wearer.



WHAT IS TURMERIC?

Turmeric is a plant in the ginger family that contains **curcuminoids**, a powerful **antioxidant**.

Curcumin (the main curcuminoid in Turmeric) is known for its **anti-inflammatory benefits**.

Turmeric is one of the plants used in ayurveda, a traditional South Asian system of medicine.

It has been used for **medicinal purposes** for nearly **4,000 years**.*

* Source: National Institute of Health



The natural dye turmeric comes from the root of the turmeric plant.

Turmeric is a substantive dye that can be used on silk, wool, and cotton.

It's also eco-friendly, non-toxic, and nonallergenic. However, turmeric is a fugitive dye that can fade in the sun, so it might be best to use it on items that aren't worn in the summer.

Horitoki is soaked to serve as a mordant and the cellulosic fabric and treated with the Horitoki solution.

Then raw turmeric is grinded to form powder. The powder is then put into water and dyed to form a thick paste. Then leaves are used to trace down the leaf patterns onto the mordanted fabric.

The fabric is then washed to wash off the stains and beautiful leaf patterns are obtained.

Take crepe silk fabric, fold it to form a cone and tie it up with polyester threads to give the desired design.

Then raw turmeric is grinded to form powder. The powder is then put into water and the fabric is dyed in the solution.

The threads are cut and the fabric is then washed to wash off to give tie and dye effect.

DYEING WITH TURMERIC



AZKA AKHTER
Sem-VI (2023-2024)

PROJECT REPORT

Sustainable fashion is a way in which brands create clothing that not only reduces the impact on the environment but is also mindful of the people who work to produce the garments.

Janet Hethorn and Connie Ulasewicz, define sustainability as a thing or process that:

Avoids harm to people

Avoids harm to the planet

Enhances the well-being of people who interact with it

Enhances the well-being of the environment in which it is developed and used

SUSTAINABILITY IN FASHION OVERVIEW

The objective of this project was show the importance of Sustainability in everyday life and also to :

Reduced Waste Generation

Fair Wages and Healthy Work Environment

Reduced Carbon Dioxide and Greenhouse Gas Emissions

Recycled means "a second life for materials." In fashion, this means that the fabric or material used in a product has been derived from pre-existing sources. These could be (just to name a few) discarded garments, textiles, or plastic bottles that have been transformed into new materials.





This project gives details about the different ways to control waste generation like : reusing them, repair them, donating or selling them.

Another way is to support sustainable manufacturing: Look for companies that use recycled materials or sustainable manufacturing processes.

The best way is to Upcycle them i.e;Repurpose old clothes to give them new life.

For recycling an old banarasi dupatta is used. Banarasi is loved by all but the sad part cannot we worn a number of times, so why not turn it into something useful. So here is turing the old banarasi to make a Corset and a bag for a 4 year old girl.

Took dupattas and lining as one dupatta is banarasi and another is georgette so, lining is necessary.Took a pattern and placed on the fabric and mark it and cut it carefully.Took a pattern and placed on the fabric and mark it and cut it carefully.

RECYCLING THE BANARASI



GULBAR MASIRA
Sem-VI (2023-2024)

COLLECTION REVIEW

RAHUL MISHRA'S SPRING COUTURE COLLECTION 2024

BY SANIYA GHOSH (SEM III)

Rahul Mishra is renowned for his commitment to slow fashion and the preservation of traditional Indian crafts. As the first Indian designer to showcase at the Paris Haute Couture Week, Mishra's eponymous label stands as a beacon of sustainability and empowerment within the industry.

Rahul Mishra's fashion label operates on the philosophy of the 3 E's: Environment, Employment, and Empowerment. It aims to redefine luxury through the lens of participation rather than mere consumption. Mishra's purpose defines his process, which centers around the achingly slowed-down techniques of hand-weaving and hand embroidery. This deliberate approach not only fosters sustainable livelihoods for over 1000 artisans but also embodies the principles of sustainability, presenting fashion as a means to engage and uplift India's local craft community.

For most of the collections, he draw inspiration from our surroundings – mundane forms of nature, whether it is the stars, the depths of water, or a leaf unfolding in a planter. Nature's abundance is present in every nook and corner around us, making it a profound source of inspiration. It is a divine gift from God that consistently fuels his creativity. Beyond nature, man-made forms like buildings and geometric structures has also been inspirational in his work.

Rahul Mishra plunged deep into the magnificent world of insects— fireflies, moths, dragonflies – and reptiles. "The insect kingdom has been facing the biggest threat," he said, underlining how its survival depends on biodiversity, which is being diminished. Mishra noted human beings' minds have been conditioned to dislike such creatures. But to him they are beautiful "superheroes," thus the name he selected for this season's collection. The designer referenced D.H. Lawrence's "Snake," in which the narrator belatedly understands the creature to be "a king in exile."

The poem became Mishra's show notes.



“Fashion’s Biggest Night Out”

The Met Gala 2024, hailed as the pinnacle of the fashion world unfolded its grandeur at the Metropolitan Museum of Art on May 6. With this year's theme, 'The Garden of Time,' inspired by the Costume Institute's exhibit, *Sleeping Beauties: Reawakening Fashion*, the gala set the stage for a mesmerizing fusion of art, culture, and philanthropy.

“Sleeping Beauties: Reawakening Fashion

Every year, the Met Gala red carpet produces some of the most memorable celebrity fashion moments of all time’s affair in New York City—themed “Sleeping Beauties: Reawakening Fashion” was certainly no different, with a bevy of A-listers hitting the red carpet in custom creations. The night’s very best dressed attendees were those who paid homage to this year’s theme and dress code.



ZENDAYA: Co-Chair

Zendaya turned heads in not one but two striking looks—including her custom Margiela look, and a vintage Givenchy dress from the house's spring 1996 collection.



The Enchanting Ensemble:

Alia Bhatt's Sabyasachi Saree. Alia's ensemble at the Met Gala was nothing short of iconic. Her Sabyasachi saree, meticulously crafted by 163 artisans, embodied the event's theme – The Garden of Time. This 30-foot-trail masterpiece showcased intricate hand embroidery with silk floss, beads, sequins, semi-precious stones, and glass bead fringes. The accompanying blouse adorned with emeralds, Basra pearls, tourmalines, and multi-colored sapphires added a touch of regal elegance.

To complement her attire, Alia adorned Sabyasachi High Jewellery's Bengal Royal collection, featuring tourmalines, sapphires, emeralds, and diamonds. This ensemble was not just a fashion statement but a testament to exquisite craftsmanship and attention to detail.



Sabyasachi Mukherjee became the first Indian fashion designer to walk the Met Gala carpet. He appeared in an elegant appearance, Sabyasachi wore an embroidered duster coat from the Sabyasachi Resort 2024 collection. He styled his look with tourmalines, pearls, emeralds, and diamonds from Sabyasachi High Jewellery. He styled himself with tinted sunglasses and brown loafers.

SHOW STOPPER:

Indian fashion entrepreneur Mona Patel was the one to steal the show with her "mechanical butterflies" dress, styled by popular stylist Law Roach, which has won the hearts of both Gala enthusiasts and netizens. Despite it being her grand debut at the fashion event, she managed to turn as many heads as possible, majestically sporting a nude floor-grazing sculpted gown with a butterfly-shaped corset and scalloped train, crafted by Iris Van Herpen, perfectly in tune with the theme of "The Garden of Time".



FASHION REVIEW

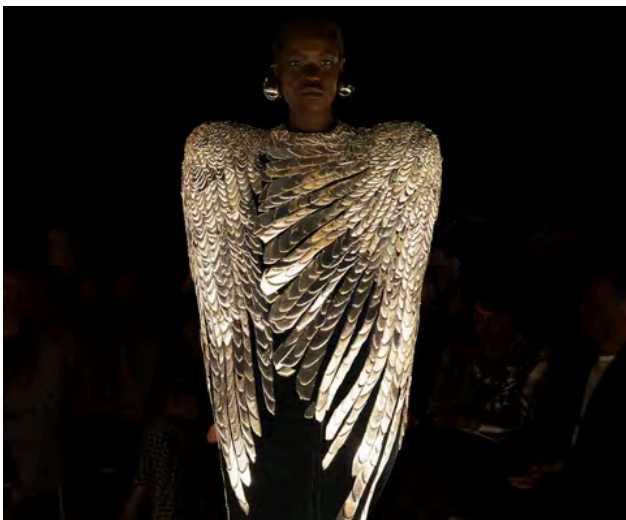
Daniel Roseberry, the creative force behind Schiaparelli, infused the collection with a sense of daring and experimentation. Each garment showcased his visionary approach to fashion, blending traditional craftsmanship with contemporary aesthetics. The result was a series of pieces that challenged perceptions and delighted the senses.

From sculptural silhouettes to unexpected fabric choices, every design in the collection pushed the boundaries of haute couture. Roseberry's use of bold colors and intricate detailing highlighted Schiaparelli's commitment to craftsmanship and luxury. Each piece told a story, inviting viewers into a world where fashion becomes art.

REVIEW ON SCHIAPARELLI FALL WINTER 2024

Each garment was a testament to Schiaparelli's dedication to craftsmanship and innovation. From fluid evening gowns to structured outerwear, the collection showcased a diverse range of styles united by their meticulous attention to detail. Fabrics were not just chosen for their aesthetic appeal but also for their ability to convey emotion and narrative.

One of the standout motifs was the use of symbolic imagery, with designs inspired by tarot cards, celestial bodies, and mythical creatures. These motifs added a layer of storytelling to the collection, inviting wearers to explore themes of magic, transformation, and self-discovery through their clothing.



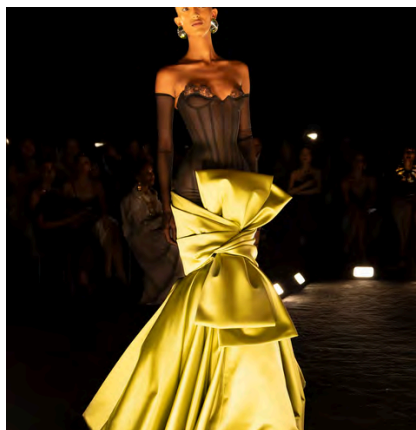


Beyond their visual impact, the innovative fabrics used in Schiaparelli's FW 2024-2025 collection spoke to a broader narrative of sustainability and ethical fashion practices. By exploring new materials and techniques, the brand continued to pave the way for a more responsible approach to luxury fashion.

Schiaparelli's FW 2024-2025 collection was infused with whimsical motifs and surrealist influences, paying homage to the brand's founder, Elsa Schiaparelli, and her pioneering spirit. Daniel Roseberry reinterpreted surrealism for the modern era, blending fantasy with haute couture craftsmanship to create a collection that was both playful and profound.

The designs featured unexpected details such as embroidered eyes, exaggerated proportions, and whimsical embellishments that defied convention. Each piece told a story, inviting viewers into a world where fashion and art converge in unexpected ways.

SCHIAPERELLI BY DANIEL ROSEBERRY



BY
ZAINA HASHIM

DONATELLA VERSACE

BY ADRITA DAS (SEM III)

After the murder of Gianni Versace in 1997, his sister Donatella, formerly vice-president, took over as creative director, and his older brother Santo Versace became CEO. Donatella's daughter Allegra Versace was left a 50 percent stake in the company, which she assumed control of on her eighteenth birthday

Versace is known for its imaginative patterns, bold colours, and luxurious materials. Its collections include not only clothing but also accessories, perfumes, cosmetics, and furniture. Versace represents a modern and sensual aesthetic

Today, Versace is one of the leading brands in the luxury goods sector. Its boutiques can be found all over the world, and its products are beloved by celebrities and fashion enthusiasts alike. The Versace brand remains a symbol of Italian elegance and extravagance.

In 2018, Versace stopped using fur in its products and in 2020 announced it would stop using kangaroo leather. In October 2018, Versace announced its first Pre-Fall season show in New York, scheduled on Gianni Versace's 2 December birthdate. In 2021, Versace opened its first SoHo, New York boutique.

In 2000, the green Versace dress worn by Jennifer Lopez at the Grammy Awards gained extensive media attention. The dress was voted the fifth most iconic dress of all time and Elizabeth Hurley's black Versace dress was voted most iconic dress of all time, according to a 2008 Daily Telegraph poll.

FASHION ANALYSIS

NEW YORK FASHION WEEK

New York fashion week stands as one of the four major fashion weeks globally, followed by Milan, London and Paris. Each year, it brings together the finest in the fashion industry to showcase their creative prowess and set the trends for upcoming seasons ahead.

Helmut Lang, with Peter Do making his debut as creative director, is leading the pack of 71 labels on the CFDA calendar. Presenting it's the runway show as a precursor to the week. The curtain falls on this fashion spectacle with Luar, the recipient of the 2022 Accessories Designer of the year award, hosting a show on September 13th.

New York fashion week officially kicks off on September 8th and runs through September 13th, according to the Council of Fashion Designers of America Calendar. This six-day fashion extravaganza is set to captivate the hearts of fashion lovers worldwide.



Friday, Sept. 8th : Featuring Cristian Soriano, Ralph Lauren and Prabal Gurung.

Saturday, Sept. 9th : With Proenza Schouler, Alice and Olivia, Theory and PatBo.

Sunday, Sept. 10th : Showcasing Philip Lim 3.1, Jason Wu collection, Sergio Hudson and Adeam.

Monday, Sept. 11th : Highlights include Michael Kors, Diotima, Tory Burch and LaQuan Smith.

Tuesday, Sept. 12th : Featuring Brandon Maxwell, Pamela Roland, Wiederhoeft, and more.

Wednesday, Sept. 13th : Concluding with Kallmeyer, PH5, The Blonds and Luar.

While the guests list for NYFW remains closely guarded, celebrity sightings are a given. With Vogue Editor-in-Chief Anna Wintour gracing the front row, the runway shows often feature surprise appearances by stars, such as Travis Barker, Julia Fox, Kimora Lee Simmons and even Janet Jackson in the past.

The Red Evolution: From the moment models sashayed down the Carolina Herrera runway in elegant monochromatic skirt suits drenched in red. It was clear that this color was poised for a triumphant return. But it didn't stop there. Red made its mark in various forms and styles throughout NYFW's fall 2023 collections. In the words of New York City stylist Ann Caruso, **"Red is the new pink,"** marking a vibrant evolution from last season's popular fuchsia.

Leather's Resurgence : models wearing leather clothes After years of leather taking a back seat, it's returning triumphantly. According to stylist Ann Caruso, people rediscover their leather pieces when returning to work. Mastering Leather Style Embrace leather's versatility. Consider a bold maxi dress or explore feminine leather pieces with the right cut or detailing. From chunky knit sweaters with leather skirts to oversized blazers with leggings, leather offers endless style possibilities. And if leather pants feel daunting, take a cue from Anna Wintour, who rocked a chic python trench at 73.

Crochet Chronicles : A Tale of Style and Craft models wearing crochet clothes. In the fashion world, some trends have the power to endure, and crochet is one of them. But this time, designers are taking this beloved technique to new heights, infusing it with creativity and innovation.

The Crochet Revival: As the NYFW runways unfurled, crochet emerged as a prominent trend, and designers showcased their prowess in reinventing this classic craft. From Ulla Johnson's slouchy yet chic skirt and sweater ensemble to Puppets and Puppets' ingenious combination of crochet with fringe and Proenza Schouler's dynamic tank and skirt combo, crochet took center stage with flair

Metallic & Sequence : A Shimmering Extravaganza models wearing metallic and sequin clothes. In the realm of fashion, there are trends, and then there are trends that truly dazzle. This season, the latter came to life as designers cranked up the glam factor with the glorious allure of metallics and sequins.





VINTAGE DIOR

BY ADRITA DAS
SEM III

In 1947, Christian Dior presented a collection of wasp-waisted and hip-padded designs. The American press immediately dubbed it the "New Look." The collection was a repudiation of the styles of the 1920s and 1930s, and it was also clearly indebted to the styles and body-shapers of the late nineteenth century.

Dior's "New Look" collection was a repudiation of the styles of the 1920s and 1930s, and it was also clearly indebted to the styles and body-shapers of the late 19th century. The "Bar" suit was considered the most iconic model in the collection, manifesting all the attributes of Dior's dramatic atavism

Although Dior created many notched collars, he was a fervent advocate of shawl collars and curved necklines. Arguably, the shawl collar plays effectively with the curvaceous forms Dior articulated at the shoulders and hips. The notched lapel is more often found in the work of Adrian and other suit makers of the 1940s who stressed angled geometries.

. The "Bar" suit was considered the most iconic model in the collection, manifesting all the attributes of Dior's dramatic atavism. Documents in the Dior archives demonstrate that the original version of the "Bar" suit employed a notched collar. This variation with a shawl collar, perhaps the result of a client's demand, was officially photographed by Dior at the time of its creation, indicating the imprimatur of the House of Dior.

"Chérie" exemplifies "The New Look" in all its salient elements : sloped shoulder, raised bust line, narrowed waist, and a monumental volume of skirt falling away from a padded hipline to below the calf.



. The New Look arrived uncompromised and complete, not as a tentative suggestion or stage in evolution. Here, the skirt is made of the full width of the fabric, selvage to selvage, disposed horizontally. Consequently, at the waist the necessary folding under of the pleated fullness creates a compressed, 13-and-1/2 yard seam allowance, the substantial bulk of which pads the hips.

. "Chérie" contains over 13-and-1/2 yards of fabric that are pleated into the wasp waist. The accomplishment of grand to mince is possible only because of the couture's expert manipulation of cloth. Dior prided himself on the hard work in his creations, especially when the craft generates formal possibility. Here, the stitches that anchor each pleat can actually be seen. Signs of artisanry, they are not obsessively hidden.

DESIGNER REVIEW

CHRISTIAN DIOR

BY ADRITA DAS (SEM III)

Christian Dior's reputation as one of the most important couturiers of the twentieth century was launched in 1947 with his very first collection, in which he introduced the "New Look." Featuring rounded shoulders, a cinched waist, and very full skirt, the New Look celebrated ultra-femininity and opulence in women's fashion. After years of military and civilian uniforms, sartorial restrictions and shortages, Dior offered not merely a new look but a new outlook.

Together with his partner Jacques Rouet, Dior pioneered license agreements in the fashion business. By 1948, he had arranged lucrative licensing deals for fur, stockings, and perfumes, which not only generated revenue but also made him a household name.

Dior helped to restore a beleaguered post war Paris as the capital of fashion. Each of his collections throughout this period had a theme. Spring 1947 was "Carolle" or "figure 8," a name that suggested the silhouette of the new look with its prominent shoulders, accentuated hips, and small waist.

The spring 1953 collection, dubbed "Tulip," featured an abundance of floaty, flowery prints.

Spring 1955's "A-line," with its undefined waist and smooth silhouette that widened over the hips and legs, resembled a capital "A." Some of Dior's designs simulated Second Empire and other historical styles, but he was also creating menswear, trompe-l'oeil detailing, and soft-to-hard juxtapositions, making them part of the modern wardrobe.

VOGUE WORLD PARIS 2024

By
Zaina Hashim

On June 23, 2024, Vogue World made a grand return, this time taking over the iconic Place Vendôme in Paris. The event celebrated fashion, sports, and culture in a spectacular evening filled with runway shows, musical performances, athletic demonstrations, and more. The third installment of Vogue's annual showcase kicked off Haute Couture Week and honored both French fashion history and the upcoming Summer 2024 Olympics in Paris.

Vogue World's annual tour arrived in Paris on the eve of Haute Couture Week, celebrating the city's rich heritage in fashion, culture, arts, and sports. Held at the historically significant Place Vendôme, the event marked the square's first-ever runway show. Vogue World: Paris looked back at the last century of French fashion, decade by decade, highlighting its connections to various sports.

Vogue World: Paris was more than a fashion show; it transformed into a concert with performances from Aya Nakamura and Bad Bunny. The evening was a fusion of high fashion and vibrant entertainment



Semester I Vlogs & Interviews

VLOG BY STUDENTS

Uzma Alam
Tanishka Banejee
Sneha Bag

[https://youtu.be/35GINPvoCLQ?
si=oMqtnfKMgDXCXuBW](https://youtu.be/35GINPvoCLQ?si=oMqtnfKMgDXCXuBW)



INTERVIEW BY STUDENTS

Ruma Moitra
Supriti Halder
Annyasa Dey

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jmwcdc/FINAL.mp4?
rlkey=o23iir4nj18frg1vt51farxtu&dl=0](https://www.dropbox.com/scl/fi/avv91vrff01xqt9jmwcdc/FINAL.mp4?rlkey=o23iir4nj18frg1vt51farxtu&dl=0)



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Sneha Bag

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R6AfjDmDW04FZ](https://youtu.be/xd4yyzUcF70?si=aE-R6AfjDmDW04FZ)

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Annyasa Dey

[https://youtu.be/ggeCPXaC5w8?
feature=shared](https://youtu.be/ggeCPXaC5w8?feature=shared)



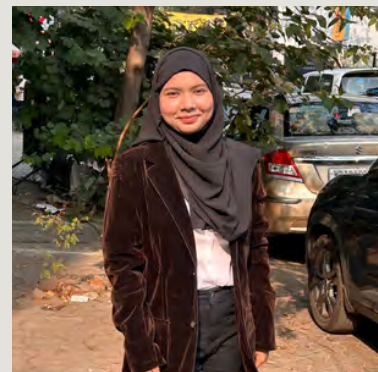
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RANI BIRLA GIRLS' COLLEGE**