

Abstracts of Completed Doctoral Work at NIFT

Sl. No.	Abstracts
1.	<p>Name of the scholar: Dr. Vandana Narang Title: Pattern Development for Menswear using Block Method- A Fresh Approach</p> <p>Menswear patterns are traditionally developed garment wise in the apparel industry. This means that a separate pattern is developed for every menswear garment, each time for every style, be it a shirt, trouser, waistcoat, jacket, coat or overcoat. The available research and the methodology being followed in the industry, on the subject of menswear patternmaking is ensued by the same system of pattern development. On the other hand, unlike menswear, patterns for womenswear garments are generally generated on a single well-balanced block system, where a single well established block, is used to make a diverse range of apparel - namely blouses, dresses, shirts, corsets, jackets, overcoats and other garments for upper torso. Men’s size charts are mostly based on garment measurements rather than body dimensions (Shobhen, et al, 1990:13). These are classified by a specific body areas such as the chest for a jacket and the inside leg for a trouser. Block patterns or slopers are templates used for design and style generation and also for regulation of fit. Any number of design variations can be created from these blocks or slopers. However, the source of established and standardized fit parameters for menswear garments is insignificant.</p> <p>The objective of this research is to develop a standardized sloper for use as a reliable blueprint for design variations without the need for developing individual garment patterns. The basic pattern can be manipulated to create new styles in menswear, as is being currently done in women’s apparel. The study provides gainful insights into generating patterns with an innovative design perspective, which would be of immense use to the fashion industry in terms of reducing both time taken and cost of production. Another objective of this research is to provide documented and tabulated fit parameters for upper torso garments.</p> <p>Basic patterns are more than “faithful” depictions of the body (W.H. Hulme:154). The pattern-maker stands at his drafting board. Before him lies a piece of flat paper, out of which he makes his pattern. He has beside him a number of measurements, and in his mind there is an exact idea of the figure he is drafting for; how it stands and moves, its posture and action” -W. H. Hulme:153 . With patterns, there is always more than meets the eye, and giving shape to a garment after understanding the mechanisms at play is an even more profound experience.(Tomoko Nakamichi, 2007).</p>
2.	<p>Name of the scholar: Dr. Varsha Gupta Title: Study of Recycling of Post-Consumer Textile Waste in a Selected Area of North India and Framing a Model for Sustainable Development</p> <p>The impact of globalization and growing access to information coupled with the rising middle class in the developing economies is accelerating the discretionary expenditure. The manifestation of this is seen in the increased waste being generated. While there have been studies conducted to understand and manage the solid waste generation, the aspect of post-consumer textile waste has not generated much enthusiasm amongst researchers. The continued onslaught of fashion and other textile marketers through print, TV and internet media is not only leading to increased consumption of textiles, but also faster</p>

	<p>replacement of textile merchandise acquired by the consumers. The consumption driven economic growth model, on the one hand, provides the stimulus to the economy, but on the other, it also gives rise to additional problems related to apparel and textile waste generation.</p> <p>Shortening of fashion cycles and rapid launches of newer products, necessitates a need to understand the complete textile consumption and waste disposal cycle, in order to formulate policies that promote sustainable development across the society without causing crisis in waste management, as the growth engines continue firing and the demographic mix change happens.</p> <p>An opportunity is seen in the rural clusters in various parts of India that have skilled and semi-skilled human resources, some of whom are already involved in recycling activities. India, with a significantly large rural population dependent on non-farm income, is faced with a situation wherein rural population is migrating to the urban centers in search of livelihood. It is essential to take a systemic view of such phenomena and opportunities and develop models of growth that not only provide for economic activity to the rural population in their natural environment in an environment-friendly manner, but also address the social responsibility towards people.</p> <p>It is in this context that this research aims to study the disposal and recycling sub-systems, life-cycle of post-consumer textile waste at a broader level, develop an indepth understanding of the process of recycling in the identified handloom cluster in Manglor, (Uttarakhand, North India) and the surrounding urban areas. The thesis presents an integrated model for recycling of post-consumer textile waste generated during the journey, from acquisition of textiles and apparel by the consumer to its final disposal. This could facilitate bringing improvement in the livelihoods of people from lower strata of the society, thereby promoting sustainable development, taking into account the dynamics of interactions involved in the apparel-to-dump cycle within the geographical boundaries of the identified region (both urban and rural).</p> <p>The study uses System Dynamics as a tool to develop a simulation model to study the long-term behaviors in the system and propose how policy initiatives can impact the system and assess the sustainability of the system on economic, social and environmental indicators. By creating a sustainable and scalable model, the recycling industry could contribute to creating rural livelihood in an enduring manner.</p>
3.	<p>Name of the scholar: Dr. Suruchi Mittar</p> <p>Title: Impact of Human Resource Management Practices on Organizational Performance in the Garment Manufacturing Firms in Delhi / NCR</p> <hr/> <p>Human Resources (HR) is the lifeline of any organization. Machinery without men is like body without soul. HR is the pulsating, vibrating beat which makes everything tick in an organization.</p> <p>As Human Resource Management (HRM) is a vast phenomenon, it comprises various components. Prior studies have found substantial positive evidence for statistical associations between HRM practices and improved organizational performance (OP). The purpose of this study is to investigate the relationships between HRM practices and Garment Manufacturing firm's (GMFs) performance. The four essential components namely, Recruitment and Selection, Training, Performance Appraisal and Compensation, are the four pillars on which HRM rests. This research has undertaken analysis of these four components and assessed its significance and relevance.</p> <p>It was hypothesized that HRM practices could positively influence profitability and growth and negatively influence employee turnover.</p>

	<p>The purpose of this research report is to study and conclusively show how different factors of HRM practices impact the organizational performance factors. This study examines the link between the HRM practices and OP in a sample of GMFs in Delhi, NCR region over a period for its middle level managers. The impact of each factor of HRM practices is studied separately for each organizational performance factor and is analyzed into five sections– hypothesis analysis, correlation analysis, regression analysis, factor analysis and crosstab analysis.</p> <p>The findings suggested organizational performance is better in the companies where there is congruence between employees and HRM. The possibility of exploring ways to introduce better HRM systems across the industry, will not only improve workers’ experiences, but also significantly enhance efficiency and productivity. The study revealed that how HRM practices provide an edge to achieve the organization's goal in the global competitive market. It is found that HRM practices influence the organizationalpPerformance in a strong positive manner.</p>
4.	<p>Name of the scholar: Dr. Shinju Mahajan Title: Design and Development of Toddlers’ Footwear - A User-centric Approach</p> <p>The first 3 years are the formative years of foot health and foot development of toddlers. Footwear impacts the formation of the gait during these early years, as the feet get moulded in the footwear that it is accommodated in. There is an existing body of literature on the biomechanical effects of shoes on the gait patterns of children, on foot development, foot deformity, corrective shoes, foot anthropometry, etc. However, there is limited literature on design requirements of shoes of Indian toddlers using a user-oriented approach. The technical specifications that are available with the Bureau of Indian Standards are 40 years old and do not cater to toddlers. There are no standardized sizing parameters for toddlers for the indigenous market. Additionally, there is limited systematic study that presents the aesthetic preference of toddlers towards footwear. Therefore, the aim of the research was to develop a conceptual framework that would identify appropriate materials and suitable designs for toddlers’ footwear in the Indian context using a user-centric design research approach.</p> <p>The objectives included study of footwear-related problems faced by toddlers, problems faced by parents while purchasing footwear for toddlers, study of their feet measurement and correlating it with the sizing of the toddler footwear available in the domestic market. The chosen definition of user-centric design for this study is one of Kaulio, M (1997). The objectives also included identification of suitable material and finishes for toddlers’ footwear components based on parameters like moisture absorption, breathability, flexibility and tensile strength, thereby leading to developing a user-centric design and prototype of a shoe for toddlers. Additionally, the aesthetic preference of the toddlers towards footwear was also studied. This included study of user preferences for colours and visual motifs, through playfully designed interactive workshops where visual cards for colours and motifs were shown to the toddlers and their preferences were noted based on their attention span. This further lead to development of design concepts, which were again tested for framing of footwear designs based on the user preferences. As the research focuses on design and development of Indian toddlers’ footwear using a user-centric approach, it was necessary to initially study the problems faced by the consumers and their preferences, prior to material testing and formulating suitable design concepts.</p> <p>The study revealed that 28 percent of the children in India, in the age group of 9-36 months have a foot length below 12 cm, whereas the commercial footwear size in India starts at 12 cms, approximately. This indicated that 28 percent of toddlers do not find their size of footwear in the Indian market, as the commercial brands do not cater to footwear below an inner length</p>

of 12 cms. This was validated when the parents complained about finding the correct size of footwear. Further investigation revealed that the indigenous brands also do not have consistent sizing system. This is because there is a lack of technical specifications, quality control measures and indigenous sizing system. Therefore, this study proposed that toddlers' footwear with starting sizes as small as 10 cms foot length need to be introduced in the Indian market.

It was also observed that majority of the toddlers have a foot width between 4-6.5 cms, while majority of the brands have footwear in the range of 6-7 cms (outer width). Therefore, there is a need for footwear with 4.5-6 cm width to be introduced in the Indian market. With a diverse population as India, introducing lasts based on at least three different last widths and half-sizes are required, in order to make well-fitted shoes.

The research survey showed that 92 percent parents are not primarily concerned about the materials that are being used for manufacturing toddler's footwear, though focus on design and construction of toddlers' footwear is important to avoid footwear related deformities among Indian children, which were observed during the study. The studies on the material for construction of footwear showed that footwear constructed from Sheep Aniline leather as uppers in the thickness range of 0.7 mm to 1.1 mm, exhibit moisture vapour permeability above 1.3 mg/cm²/h, and were found to be suitable for toddlers' footwear, as the feet of the toddlers perspire three times more than adults. Additionally, the tear strength is above 24 N, tensile strength is above 16 N/mm² of Sheep Aniline leather in the thickness range of 0.7 mm to 1.1 mm, providing material with values higher than the recommended values for children's footwear by Central Leather Research Institute, India. Footwear, where the upper is constructed from Sheep Aniline leather of thickness of 0.9 mm, insole is of goat suede of 0.7mm thickness, sock is of undyed sheep crust, outer sole of TPR of 0.92 g/cc density, lining is of cotton fabric of 180 gsm, can exhibit properties of wearer satisfaction, uniform pressure distribution on the sole and excellent water vapour permeability, peel strength, slip resistance, abrasion resistance and good flexing properties. Additionally, the studies proved that when the design of the toddlers' footwear is quadrangular at the toe, to conform to the normal foot configuration, with abundant space for toes, with a growth room of 12-15 mm and width allowance of 5-8 mm, with broad throat line to allow easy slippage of foot inside the shoe, with open flap at the throat to provide better throat fit as it allows space for growth and fit adjustment for sizes with different ball girth measurements, the pressure distribution of the foot of Indian toddlers, in shod and unshod conditions, is almost same.

The study also aimed at identifying the aesthetic preferences of Indian toddlers for designing of footwear upper, adopting a user-centric approach. The colours and motifs preferences of toddlers were studied (for designing of footwear for toddlers) through playfully designed interactive workshops with the toddlers. Workshops were designed with toddlers within the age group 18-34 months, based on the Fantz, 1961, 'visual preference technique' method. Visual preferences for toddlers were judged by showing them visual display cards of different colours for several trials and toddlers' total fixation time on these cards was recorded. Their selection of the card and fixation time for a particular colour or graphic led to categorize the toddlers into three groups, according to their age and gender. Through this study, it was observed that toddlers of 18-23 months showed no specific colour preferences and preferred simple rounded shapes like smiley, football, ladybird or objects of everyday visibility like dog, birds etc. Cars and airplanes were of interest to both boys and girls. In toddlers above 24 months, gender labelling was visible due to which specific colour and graphic preferences were seen. Colours preferred by girls were pinks and pastels while those for boys were blue and red. Graphics were inspired from their direct environment like the most watched cartoons, cars, dolls etc. This was attributed to the colour of objects that they are familiar with in their environment.

	<p>The graphics that were selected by the toddlers could be correlated to their daily interactive environment. It may be that the perception of the toddler is prominently influenced by the objects of interaction, peers and the environment the toddler is exposed to. The study showed that the preference of the toddlers could be directly correlated to the environmental influence and their day-to-day access to the visual objects. Differential preference among boys and girls are a result of social learning and cognitive development, and this influences their selection of footwear. This lead to appropriate design development of toddlers' footwear in three major categories– first one for toddlers (boys and girls) below 24 months and the other category for toddlers' boys and girls separately, above 24 months. The prototypes developed as an outcome of this research were found to be visually appealing to the users and the users were able to attain a gait in shod condition as close to the gait in the unshod condition.</p> <p>The framework of the generalized design solution of coherent design guidelines for designing of Indian toddlers' footwear is presented at the end of the thesis. It is, thus, established that user-centric design research approach in footwear designing is able to provide design directions for development of functional as well as the aesthetically appealing toddlers' footwear.</p>
5.	<p>Name of the scholar: Dr. Pavan Godiavala Title: Development of Daylight Harvesting Device</p> <p>Sun being a free source of energy, various developments have taken place to bring daylight into the buildings to replace the artificial lights and also avail the benefits like energy-saving, wellbeing of the occupants, better comfort, better color rendering index (CRI), higher efficiency etc. In recent years, advancement in the development of the solar energy harvesting devices has improved the performance of the devices, but the key challenges remaining are– efficient transmission of daylight into deeper interiors, bending of light at 90, standard accepted level of illumination for high aspect ratio, consistent performance throughout the day and round the year and ability to perform in low daylight.</p> <p>This research presents a study on optical parameters of Poly Methyl Methacrylate (PMMA) rod through various experiments in daylight on a scale model. Study was conducted using PMMA materials for different sizes, different shapes, different lengths, different cross section area and different surfaces. For the transmission of light, various experiments were conducted and a very different phenomenon was observed in terms of aspect ratio, transmission loss with change of length when device surface is exposed in daylight, effect of cross section size on performance etc. A 90 bend for efficient bending and transmission of light was developed, which was easy to fabricate and install.</p> <p>After acquiring the fundamental understanding of behavior of PMMA material in daylight, the research was focused on development of 3 major components of the device, which are collector, transmitter and diffuser, for effective transmission of daylight. Various experiments were conducted to analyze different inclination angles, size of collector and the orientation of the collector devices; on the basis of the results, the most suitable parameters were established. For effective light transmission, different possibilities were explored like, covering the device with reflective materials like mirrors, using hybrid medium of air and PMMA, etc. For uniform glare-free spread of light, diffused sand blasted surfaces, parabola shapes and step shapes were experimented with. Based on the output of the experiments, the daylight-harvesting device (D.L.H.D) was developed and its performance was checked in all the 8 directions throughout the day, between 10:00 AM to 4:00 PM. The developed device for 25 mm cross-sectional size gives an average of 158 lux in west direction, with a minimum of 108 lux and maximum of 221 lux at a distance of 2 mm from the source with 0.33 percent transmission efficiency. A mathematical model</p>

	<p>was also developed for effect on transmission efficiency of the device, with change of sun hour angle for all the eight directions, and tested. The developed device can be used for residential buildings, commercial buildings, factories and workshops. The flexibility of mounting the device on the side facade of multi-storied buildings and the ability to bend the light effectively at 90 degrees, makes it more versatile in its application.</p> <p>A theoretical study was conducted to see the effect of the device in existing garment industry and its potential of saving electrical energy and CO2 emission. This was calculated by using 40 mm cross-section D.L.H.D. up to length of 6.65 meter. The results show the potential of the device to be effectively used for daylight harvesting.</p> <p>The research still needs to be conducted for optimization of the parameters for better efficiency and should be tested in full-scale.</p>
6.	<p>Name of the scholar: Dr. Shalini Sud</p> <p>Title: Determinants of Fashion Trends for Salwar, Kamiz, Dupatta (SKD): A Delhi / National Capital Region (NCR) Perspective</p> <p>Changing social, political, cultural, demographic and technological dynamics have impacted the consumption patterns of the Indian society, changing the way fashion is perceived and consumed in the country. In addition, better economic position of the consumers, along with exposure to fashion through the media and travel, has enabled a global perspective in Indian consumers that is open to experimentation, even in ethnic wear. Simultaneously, the last decade has demonstrated that designers, on the international platform, have increasingly embraced Indian ethnic fashion, acknowledging its cultural strength for inspiration such as kurtas, churidars, dupattas, turbans, Nehru jackets (Sharma, 2013) and many more, through cross-pollination of ideas in their collection, making India fashionable, globally.</p> <p>Indian ethnic fashion too, is assimilating new cultural strands without compromising on its own identity. The speed of change has been rather steep in the last few years, giving reasons to codify this change. However, formal coding of fashion trends in India is still not an institutionalized activity, providing immense scope for research.</p> <p>This study attempts at mapping indigenous fashion to identify the flow of fashion trends in India and develop a framework that is relevant for this market, with a specific focus on a thorough study of one product category, that is, SKD for Delhi-NCR. It also attempts to understand women's motivation towards SKD trends and their perceived requirements towards new styles (trends). It purports to gain insights into how women interact with trends and eventually create a fashion adoption framework, specifically for Delhi-NCR market. It also classifies women based on their demographics and psychographics and sees if there are visible differences between their trend familiarity and adoption.</p> <p>This study utilizes a multi-step approach to first derive key trends in SKD from 2006-2011 in India, using trend study method. Then, using exploratory factor analysis and cluster analysis, it uses consumer survey to measure attitudes, personalities and motivations of women in Delhi-NCR towards trends in general and specific trends in SKD from 2006-2011, in particular.</p> <p>Four consumer segments were identified using cluster analysis namely: 'Safe Guard' (Conformists), 'Feathered Spirit' (Early followers), 'Social Butterfly' (Late followers) and 'Lone Ranger' (Fashion Isolated). Each segment represents a group of women consumers with different motivations, design considerations and purchase behavior towards SKD trends. However, they were found to fairly converge in their fashion involvement, trend adoption, opinion leadership and fashion leadership. Four frameworks representing four segments are presented to describe their motivations (cognitive orientation, psychological profiling, demographic profiling and social influences) towards SKD trends. Trend Diffusion Curve is plotted based on four</p>

	adopters' categories, enabling visualization of trend percolation in ethnic wear in Delhi-NCR market. Design and marketing implications for the identified consumer segments were hence drawn.
7.	<p>Name of the scholar: Dr. Vandita Seth Title: Study of Tangaliya Craft of Saurashtra - A Model for Sustainable Development through Design Intervention</p> <p>In India, textile crafts of different genres have been created, especially for different markets, both national and international. They have been known for the uniqueness of technique, exquisite designs and finesse and this is specially reflected in the wide variety of traditional textiles. Further, the presence of various sects, communities, religions and climatic conditions, has led to the evolution of varied textile crafts. Evolution of craft is also linked to the ecological factors and has always complimented each other. Crafts have taken care of fundamental needs of functionality, along with its aesthetic value. The textile crafts were earlier used as a protective layer for the body, but the craftsmen always strive for excellence in utility and design. This has led to a wide plethora of exquisite textile crafts.</p> <p>The culturally rich state of Gujarat has an elaborate history of craft development, production and use. The unique Tangaliya craft, also known as the Dana weaving craft, is spread in the geographical areas of Saurashtra in Gujarat. The essence of Tangaliya is the unique weaving technique and design compositions created on the woollen shawls during the weaving process. Oral narrations document that the craft has a 700 year old history. Since the beginning of the craft, it has been the main source of income of the Dangasia weavers. Tangaliya shawls have been woven only by the Dangasia weavers for the Bharwad community. Bharwads are the pastorals groups who reside in the Saurashtra region. The Tangaliya shawl is used as a wraparound woollen skirt by the women of the Bharwad community. However, in the last few decades, the Tangaliya craft has seen a drastic decline in its requirement and usage. The craft has been under tremendous pressure for survival and existence. Some interventions have played an important role in the survival and revival of Tangaliya craft.</p> <p>This study is conducted to document and analyze the past and the present status and practices followed in Tangaliya craft. The research on the history and use of Tangaliya, impact of previous interventions in Tangaliya and study of the present contemporary status, have led to an understanding that Tangaliya craft holds promise for development through design intervention to create products for contemporary market needs. A fresh range of products has been made, with emphasis on use of quality material, creating strong marketing linkages and positioning Tangaliya products among the niche category. This has displayed promising results. All the factors coupled with enterprise management skills, are an attempt to develop a sustainable model for propagation of the craft and to provide sustained livelihood opportunities for the craft artisans.</p>
8.	<p>Name of the scholar: Dr. Vidya Rakesh Title: To Standardize Body Measurements for Urban Women of Uttar Pradesh</p> <p>Readymade women's wear in Indian market has seen a significant rise in manufacturing and marketing in the last 15-20 years. Indian women in the age group of 35-45 years, who earlier wore either saris or tailor-made kurtas/kurtis, have eagerly moved to readymade apparel. The economic scenario now-a-days also demands the working women to be smartly dressed. This age group of women undergo many physical changes that require major alterations in the available readymade garments, which have many fitting problems. These fit issues are of concern not only to the consumer, but also to the manufacturers and retailers. While the consumers are not happy with the products available in the market and might take numerous trials before finalizing the purchase, the cost of manufacturing also increases, as more sizes are to be produced to fit people and still, there</p>

	<p>are chances of returns. As the concept of readymade garments is very recent for India, there have been no anthropometric studies for the apparel use for the widely diversified population of India, by the government organization, industry or the academicians. Therefore, this study proposes to collect the body measurements of Indian urban women to develop a standard size chart.</p>
9.	<p>Name of the scholar: Dr. Suhail Anwar Title: Impact of Information and Communication Technologies (ICTs) on Students' Academic Performance: A Case of India's Higher Education in Fashion Design</p> <p>In the last few decades, the education system has witnessed major changes around the globe, attributed to the advent of internet and other technological developments. Information and Communication Technologies (ICTs) have emerged as powerful tools for educational reforms. This has influenced teaching- learning practices, blurring the stark divide between teachers and students, which existed till a few years back. Research studies around the world show that ICTs help in increasing access to education and also improving learning outcomes.</p> <p>However, the impact of ICTs on the higher education system in India has not been significant, despite the provisions encapsulated in National Policy on Education 1986, modified in 1992, which emphasize the need to integrate technology in education for pedagogical quality improvement. In spite of the introduction of ICTs in the fashion design education, there is limited research on the assessment of impact of such technologies on actual learning outcomes.</p> <p>To test the hypothesis that ICT improves academic performance in fashion design education, this study aims to assess the impact of ICTs on academic performance of students at selected Indian institutes offering fashion design education. To achieve the research objective, the methodology incorporates a pilot study using Delphi technique to find the probable contributions of ICTs in fashion design education and the level of its integration. This has been followed by experimental studies to assess the impact of ICTs on academic performance. Suitable statistical tools and techniques have been used to test the stated hypothesis.</p> <p>Experimental research indicated that ICTs do have positive impact on the students' academic performance in Fashion Design programmes. The study proves that faculty members are competent to effectively integrate ICT tools in pedagogical practices. Stakeholders have opined that selected infrastructural components are mandatory for ICT-enabled teaching. This study also indentified significant gaps in the mandatory infrastructure components. The sub-objective on pedagogy has revealed gaps in the use of ICTs and especially on e-resources in teaching-learning methodology. Finally, the research highlights factors, which may lead to the successful integration of ICTs in fashion design education for sustainable ICT-enabled learning environment. The study finally concludes that in the context of curriculum review, ICTs need to be integrated in relevant areas. It also concludes that it is imperative to create a conducive environment, where the use of ICTs can be nurtured in fashion design education.</p>
10.	<p>Name of the scholar: Dr. Jaspal Singh Kalra Title: Design Education for Chikankari Artisans: A Tool for Social Innovation</p> <p>Chikankari is the white-on-white thread embroidery done in Lucknow, in Uttar Pradesh (UP) state of northern India, to ornament fabric surface. The male embroiderers who pursued this craft were patronised by the royalty of Avadh in 17th and</p>

	<p>18th centuries. When the profits from embroidery started dwindling in 1920s, the work of embroidery was passed on to women of the house and men got involved in marketing and procuring work. The workmanship of high-skilled embroiderers were not essentially required by the market, as it had drifted to price competitive mass market.</p> <p>Chikankari is an unorganized sector and the wages are very low. The craftswomen have poor negotiating power and recognition. Uttar Pradesh Handicrafts Export Corporation, Self Employed Women's Association (SEWA) and Craft Council of UP were founded in 1970s and 1980s to provide fair wages and regular work to a large number of medium and low-skilled embroiderers in Lucknow. However, the high-skilled craftswomen were either living a marginalized life like other low-skilled embroiderers, or they became <i>bichaulia</i> (middlemen) and kept a large share of embroidery wage, thereby starting another exploitative cycle of their own. The manufacturing of Chikankari has various stages, each performed by separate individuals who were geographically distant from each other. The craftspersons could never come together to have control over the manufacturing, due to the existing structure of value chain and the workmanship was being lost to commercialization. SEWA, since its inception, was attempting to develop design skills of craftswomen, locally. Design needs to be an intrinsic part of craft development initiatives; it had capacity to become a means to improve the state of craftswomen.</p> <p>The research is aimed at developing a service prototype for engaging high-skilled craftswomen in design education that would lead to social innovation. The principles of Human Centered Design were employed for this purpose. The data collection was done through focus groups of master-craftspersons, interviews of experts, participatory observation to gain empathy for high-skilled craftswomen. This led to the development and implementation of the service prototype (design education programme). The evaluation of the service prototype and measuring of its impact through participatory observation, expert review and self-rating by craftswomen on a framework social innovation, created in this research, were undertaken.</p> <p>The results showed that high-skilled craftswomen's marginalization was a result of their low socio-economic status, low education, lack of finances and opportunities. A four-month design education programme, with 6 modules, was developed as a service prototype grounded in the needs and insights. The learning of craftswomen was supported by referencing the traditional design grammar of Chikankari, which was especially catalogued and analyzed for this purpose. Project-based learning approach to the curriculum and game-play activities enhanced the learning of craftswomen.</p> <p>The craftswomen, who formed a group, participated in various exhibitions after the implementation of the service prototype. Long-term impact showed not just economic empowerment in the high-skilled craftswomen, which enhanced their confidence, but also enhancement in household respect and participation in decision-making, appreciation by the customers and recognition of their design concepts. The social capital built through this process created various linkages within the craftswomen's groups and led to their collective social empowerment. The craftswomen also started adopting active roles in the functioning of the craft groups they created with peers and the system that evolved with growing market linkages.</p> <p>The co-working amongst the craftswomen to create innovative products and the bonding established amongst craftswomen, enhanced confidence and financial independence, leading to their social well-being. Human Centered Design approach was able to provide a service prototype of an engagement programme for high-skilled craftswomen, which led to social innovation.</p>
11.	<p>Name of the scholar: Dr. Vandita Seth</p> <p>Title: Study Of Tangaliya Craft Of Saurashtra- A Model For Sustainable Development Through Design Intervention</p> <p>In India, textile crafts of different genres have been created especially for different markets, both national and international.</p>

	<p>They have been known for the uniqueness of technique, exquisite designs and finesse and this is specially reflected in the wide variety of traditional textiles. Further, the presence of various sects, communities, religions and climatic conditions has led to the evolution of varied textile crafts. Evolution of craft is also linked to ecological factors. The two compliment each other. Crafts have taken care of fundamental needs of functionality along with aesthetic value. The textile crafts were earlier used as a protective layer for the body but the craftsmen have always strove for excellence in utility and design. This has led to a wide plethora of exquisite textile crafts.</p> <p>The culturally rich state of Gujarat has an elaborate history of craft development, production and use. The unique Tangaliya craft, also known as the Dana weaving craft, is spread in the geographical areas of Saurashtra in Gujarat. The essence of Tangaliya is the unique weaving technique and design compositions created on the woollen shawls during the weaving process. Oral narrations document that the craft has a 700 years old history. Since the beginning of the craft, it has been the main source of income of the Dangasia weavers. Tangaliya shawls have been woven only by the Dangasia weavers for the Bharwad community. Bharwads are the pastorals groups who reside in the Saurashtra region. The Tangaliya shawl is used as a wraparound woollen skirt by the women of the Bharwad community. But in the last few decades, the Tangaliya craft has seen a drastic decline in its requirement and usage. The craft has been under tremendous pressure for its survival and existence. Some interventions have played an important role in the survival and revival of Tangaliya craft.</p> <p>This study is conducted to document and analyse the past and the present status and practices followed in Tangaliya craft. The research on the history and use of Tangaliya, impact of previous interventions in Tangaliya and study of the present contemporary status, have led to an understanding that Tangaliya craft holds promise for development through design intervention to create products for contemporary market needs. A fresh range of products has been made with emphasis on use of quality material, creating strong marketing linkages and positioning Tangaliya products in the niche category. This has displayed promising results. All the factors coupled with enterprise management skills, are an attempt to develop a sustainable model for propagation of the craft and to provide sustained livelihood opportunities for the craft's artisans.</p>
12.	<p>Name of the scholar: Dr. Manoj Tiwari Title: Size Chart Standardization Of Bottom-Wear For Indian Male Youth (18-29 Years)</p> <p>India, with median age of 28 years, is one of the fastest growing economies and the largest markets, with the highest number of youth consumers in the world. In context of apparel consumption, the menswear market in India is the fastest growing apparel segment. Trousers and denim categories (bottom-wear) together cover the largest chunk of total menswear market in India. Due to non-availability of Indian size charts, Indian manufacturers and retailers use size charts of the western countries and modify them as per their needs. As a result, youth, in spite of being the driving force of the nation, are facing problems in the fit of apparels.</p> <p>This research aims to fill this gap by investigating the fit related issues in the context of Indian male youth requirements, and subsequently, to develop the standardized bottom-wear body size chart, by conducting a pan-India anthropometric survey. A nation-wide anthropometric survey, spanning six geographic regions for bottom-wear, was conducted. The sample size covered 2401 valid subjects (with 95 percent confidence level and 5 percent error level) of Indian male youth, aged between 18-29 years. In total, 14 body measurements necessary for bottom-wear were recorded through manual body measurement process following ISO 8559(1989) standard. Subsequently, body size charts were developed through statistical data analysis</p>

	<p>using various tools and techniques. The size charts developed, were validated statistically by calculating aggregate loss based on Euclidean distance. The aggregate loss values observed ranged between 1.81 cm. to 2.42 cm. The percentage coverage of the population ranged between 76.22 percent to 97.21 percent (with number of size categories ranging between 32 to 40) was observed.</p> <p>The research addresses one of the immediate needs of the Indian apparel sector. The research resulted in the first-ever comprehensive body size charts of bottom-wear for Indian male youth (18 - 29 years) achieved through nation-wide anthropometric survey. The research outcome precisely presents lower body dimensions of Indian male youth and may be utilized for various applications, such as ergonomic products, work stations etc., including bottom-wear.</p>
13.	<p>Name of the scholar: Dr. Vandana jaglan Title: Costuming In Hindi Films (1950 – 2010)</p> <p>The Indian film industry is believed to be one of the largest and oldest in the world, in terms of its production and viewership. Numerous studies have established the impact of trends popularised by film stars in Hollywood on the audience and fashion ethos of its time. However, not much scholarly attention has been paid to analyse the role of costume design in Hindi films produced in Bollywood. Therefore, this study examines the role of costume design in Hindi films and discusses the influence of cultural and cross-cultural fashion, social milieu and its revelation in Bollywood through costumes used in the films.</p> <p>Designers, with formal design education, were engaged in costume production by independent filmmakers in the 1950s. Indian cinema has always created a larger than life appeal for the audience supported by the distinctive star styles seen in each period since its origin.</p> <p>Bollywood films are made to appeal to a pan-Indian audience, which itself has evolved to create a hybrid variety of cultural and cross-cultural connections. An increased shift of famous fashion designers from designing to styling and makeover of the actors has been seen in the 1990s. Designers like Neeta Lulla, Manish Malhotra, Sabyasachi Mukherjee, have maintained independent fashion careers along with their costume design assignments in films. The film fraternity, on the other hand, is acting to create a global appeal in their films with the engagement of the high-profile designers. As a result, Bollywood films have fetched attention among the Indian diaspora and have been screened at major film festivals across the globe. The study adopts Interpretivism for understanding the role of designers, dress suppliers, and rental companies. The methodologies adopted for the study of costume design in films are visual analysis and archival studies of selected films since 1950. Further, case studies of the influential designers of Indian film industry have been conducted to evaluate their role in character portrayal, use of their specialisations and creative expressions in recreating the contextual settings through films.</p> <p>The findings of the study describe the movement of costuming from 1950 to 2010 and highlight the major trends of the decades. On the basis of design intervention, a classification criterion of films has also been derived, which is found to be appropriate for a design-based research. The case studies established the changing profile and practices of the designers well in tune with time in the tools used for conceptualisation, sourcing practices, construction facilities, etc.</p> <p>In this thesis, an attempt has also been made to assimilate and observe the prevalence of the fashion trends in vogue in India and abroad in each decade, from 1950 onwards. This study also evaluates the influence of films on the preference, adoption and recall factor through a survey conducted on the viewers, which projects that costume production has varied and has been</p>

	<p>modified, given the time and trend of the society. It has also changed depending on its timeliness, appreciation, and global adaptability, by way of cross-examination of each, thereof.</p>
14.	<p>Name of the scholar: Dr. Monika Gupta Title: Formulating Contouring Increments For Varied Bust Sizes</p> <p>Achieving a perfect fit in womenswear has always been a matter of interest as well as concern for pattern makers, designers and manufacturers. This becomes a challenge more so if it is a close fitted garment. Close fitted garments and contoured (very close fitted) garments have been in fashion throughout history. Women have relied on contoured garments to shape their body according to the fashion of the time. Innumerable proofs for the same have been found throughout.</p> <p>Contouring is a process by which fitting the pattern along the contours of the body is done. Contoured garments include dresses with deep cut out armholes and necklines, strapless outfits, empire line dresses, brassieres, bra tops, halter dresses and one shoulder dresses. Contoured garments are made by applying relevant contouring principles to the basic bodice blocks. Though standard contouring increments have been formulated by academicians and industry practitioners for the convenience of pattern masters, designers and manufacturers, the review of literature established that the available contouring increments were limited to the bust-waist difference of 10" to 11". Bust-waist differences, other than these, were not addressed.</p> <p>From the review of literature, it was observed that the average size of women is increasing, globally, which in turn has affected the bust sizes and the ratio between bust and waist. This increase in the bust size can be attributed to various reasons. The waist has increased considerably in the last decade thereby reducing the gap between the bust and waist.</p> <p>Purchasing garments off the shelf was also becoming increasingly dissatisfying as consumers did not get their sizes or the styles they preferred. Maximum garments were manufactured in few average sizes and for cup size B only; therefore, for others, the problem remained.</p> <p>To overcome this problem, a research design was planned and implemented in phases to cover the objectives envisaged. These phases were namely: collection of available information through secondary resources; consumers and designers survey; development of slopers and test fitting; and finalization of the Increment Chart for the ready-to-wear industry.</p> <p>First phase of the study was achieved through an exploratory review of literature to gain insight into Indian womenswear apparel industry, identify key ideas and insights of the contouring principles, understanding women's, bust, sizing system, development of contoured blocks, parameters for determining the fit of contoured garments and the fit evaluation tool. Hence, understanding contouring principles and parameters for controlling the fit of contoured garments was achieved. The review of literature helped identify the gaps which were subsequently worked upon.</p> <p>The main objective of second phase of the research was to gather in-depth information about women's wearing preferences, challenges with regard to contoured garments and prevalent manufacturing practices of contoured garments in the Indian market. For this purpose, consumer survey and survey for designers of contoured garments were conducted.</p> <p>For the consumer surveys, a sample size of approximately 400 urban Indian women in the age group of 18 to 55 years of age was selected. The sampling technique was non-probability. The sampling frame consisted of the students and the staff of National Institute of Fashion Technology (NIFT), and friends and family members referred by them.</p> <p>For the survey of designers of contoured garment, a sample size of 49 designers was selected. The sampling technique was non-probability. The sampling frame consisted of the list of designers taken from FDCI and NIFT data base.</p>

	<p>The consumers' survey revealed that though the women wanted to wear contoured garments, the main reasons for not wearing them were unavailability of size and styles to suit the body size, inappropriate fit and the necessity of getting it custom-made. The designers' survey revealed that half of the designers made ready-to-wear contoured garments in the most common sizes of 34-38 and in only cup size B. Bigger sizes like 42 and above and cup sizes other than B were rarely available, in the readymade section.</p> <p>Next phase dealt with the development of the sloper, which included the development of halter blocks from basic bodice blocks using contouring principles defined by Helen J. Armstrong. These were then test fitted in an experiment on two hundred and fifty Indian females. This research was partially exploratory and partially conclusive. This phase helped achieve the sub-objective of examining the various methods of developing contoured blocks. The problems highlighted by the survey and the gaps identified in first phase became the basis of research in this phase.</p> <p>Last phase was conclusive research design, as it used statistical tests, quantitative and qualitative analysis of the result, to study the effect through the experiments. In this final phase, an increment chart for contouring increments was developed for the ready-to-wear industry using the analysis of the experiment. This increment chart was used to develop modified halter tops. The modified halter tops were test fitted on 53 women in order to validate the newly developed increment chart.</p> <p>Thus, the objective of developing an increment chart for contoured garments was achieved, as proved by the increase in the fit percentage of halters. This increment chart can prove to be a substantial blueprint for the use of the ready-to-wear industry, to produce better fitting contoured garments. This research also gave an insight into the use of these contouring principles for design variations. However, further research in this area can help to fine tune the techniques.</p>
15.	<p>Name of the scholar: Dr. Priyanka Gupta Title: Studies On Bacterial Contamination Of White Coats And Design Of Uniforms For Hospital Nurses</p> <p>Rising incidence of hospital infections is a matter of great concern in India. This growth is often attributed to the absence of effective infection control strategies in healthcare facilities. Varieties of textiles are used in a hospital including bed linen, patients' uniforms, doctors' uniforms, curtains and upholstery. Research has shown that these can act as vectors of microbial infections. However, hardly any studies have been conducted in India in a hospital setting to estimate the extent and nature of bacterial contamination on hospital textiles.</p> <p>Nurses in India traditionally wear a white coat over their uniform. Due to exposure to body fluids, the white coats can become colonised with disease causing microbes and may transmit the same to patients, peers, or environmental surfaces within the healthcare facility. Sampling of contaminated textiles in a hospital setting is quite challenging and few effective methods are available for the same. In this thesis, a prospective non-destructive sampling technique, based on use of a detachable fabric patch, to assess the bacterial contamination in a government hospital in Delhi was developed. The method allows samples to be collected in an actual hospital environment without any limit on the number of variants. It does not require any specialized equipment, and the chances of error are reduced, compared with the contact plate method.</p> <p>Fabric patches attached to the abdominal region of nurses' white coats were evaluated for total bacterial load and for seven common bacterial genus (staphylococci, Salmonella, streptococci, Pseudomonas aeruginosa, vancomycin resistant enterococci, Klebsiella and Escherichia coli). Results show that type of fabric used to make the coat can affect the extent of contamination, as total bacterial contamination was nearly 59 percent higher on polyester cotton blended fabric as compared</p>

	<p>to 100 percent polyester fabric. Bacterial growth was found to increase with the duration of use of coat from first to second shift.</p> <p>Hand laundering method used by nurses to wash coats at home was found not to be completely effective in eliminating microbial contamination. Nearly 20 percent of the contaminants were retained on the coat after laundering, indicating that the nurses in fact were carrying potentially harmful infections both into the hospital and their homes. Bacterial load could be reduced by nearly 80 percent when the fabric was treated with a commercial silver-based antimicrobial finish.</p> <p>A survey was carried out in government and private hospitals in Delhi National Capital Region, to study the nurses' perception, satisfaction and preferences towards the existing uniforms. The main areas of concern for nurses were risks from spills and splashes, difficulty in doffing of contaminated uniforms, comfort, fit and seam security. Based on the findings of the survey, ensembles comprising of a protective layer, a functional top and bottom (lowers) were designed using the layering and zoning techniques. Through user trials, the nurses selected the design that best met their requirements of functionality, comfort, dignity and freedom of movement.</p> <p>Based on the findings of this study, it is recommended that nurses uniforms across the country should be modernised to meet the present-day requirements of nursing staff. To minimize the bacterial contamination, healthcare professionals should wear fresh uniforms for every shift. Fabric types that minimize microbial contamination should be developed and selected for healthcare textiles. Suitable strategies for decontamination of infected coats need to be developed and implemented by the Health Ministry to reduce the load of hospital infections.</p>
16.	<p>Name of the scholar: Dr. Hemalatha Jain</p> <p>Title: A Study on The Patteda Anchu Saree of North Karnataka And Its Revival For Sustenance of The Craft</p> <p>Handlooms are a vital craft, which formed the customary cottage industry in India. In Karnataka, one of the southern states of India, handloom weaving was practiced from ancient times, as mentioned in literature. The traditional handloom sarees such as Ilkal, Gaddi Dadhi and Hubli, blouse material known as Khana and other handloom products like dhotra (dhoti) and durries are known to be woven in North Karnataka. There were also many more sarees woven especially for the local communities such as peasants, smiths and weavers which were intertwined with the tradition and culture of the people who used it. As such, very little information is available on these sarees and their weaving techniques. By the end of 20th century, the local traditional sarees were almost languishing as the powerloom fabrics took over the traditional handloom textiles and the people who were using them for hundreds of years switched over to synthetic materials due to the cost and ease of maintenance involved. Today, there are no remnants left of this material culture that gave powerful meaning to the related social group, asserting their cultural identity.</p> <p>The Pooja saree of North Karnataka is one such saree with red brown checkered body and yellow border, from Gadag district, which was reported by many authors for its cultural significance and aesthetics. However, the nomenclature of the Pooja saree was not to be found and the tradition of this saree weaving was not documented in the literature. The present study had been undertaken not only to unearth the evidence and nomenclature of the saree but also to revive and sustain this age-old tradition.</p> <p>Mixed methodology approach was undertaken to address the multitude of objectives involved. The nomenclature of the languished craft "Patteda Anchu" was unearthed with historical and material evidence. Ethnographic study undertaken in the</p>

	<p>field helped in understanding the problems and difficulties faced by the artisans and present status of the craft. The survey research helped in finding the preferences of the consumers and stake holders and also helped reach out to the artisans willing to revive the craft through diversification of products and mass production. Experimental study was undertaken to study the colourfastness using natural dyes, natural mordants and prototypes were developed. The mass production of the craft showed the way for the improvement in the livelihood of the artisans. The progression through handloom saree pacts enabled linkages with social media and showcasing in exhibitions, handloom craft stores and online stores. This succession helped in building demand for the craft and increasing the looms and artisans.</p>
17.	<p>Name of the scholar: Dr. Ankur Saxena Title: Prospects of green manufacturing in delhi/ncr apparel Industry</p> <p>Green manufacturing involves the control and reduction of hazardous substances in the design, manufacturing, and application of products or processes that can affect the environment and be a cause of concern towards global warming. It encompasses a broad gamut which may include, not exhaustively though, air, water and soil pollution, waste generation and recycling in addition to energy consumption. Carbon footprint, a measure of the environmental impact of an individual or organisation, measured in units of carbon dioxide, is responsible for influencing global warming.</p> <p>The alarming situation of global warming has in recent years, caused both researchers and practitioners to devote attention towards the impact of garment and textile industry on the environment. However, a scientific analysis of the problem is missing, even though significant research work has been done in studying the impact and reduction of carbon footprint in different manufacturing industries. It is pertinent to mention that not much work has been reported in the area of the garment and apparel industry.</p> <p>Indian textile and apparel industry, being a substantial contributor to the industrial production and export earnings, is an important engine of growth for the nation. As per the published reports, Delhi and National Capital Region (NCR) is a significantly large emitter of greenhouse gases and most of it because of the standardised and acceptable processes in industrial production. Hence, it becomes imperative to investigate the emissions in the given region.</p> <p>This PhD thesis develops a framework for green manufacturing for apparel manufacturing industry located in Delhi and National Capital Region (NCR). The thesis includes a review of the literature on the techniques of similar framework development for other industries.</p>
18.	<p>Name of the scholar: Dr. Vikas Kumar Title: Influence Of Social Media In Promoting Sportswear Brands And Consumer Decision Making</p> <p>Social Media uses web based technology and provides a platform to create and share content in the virtual space. With wide acceptance across age groups and geographical boundaries, social media has made this virtual space a real market place. With millions of users frequenting social media, the marketers are finding it hard to resist. Brands have started social media handles to communicate directly with the consumers online. Consumers also engage with brands, as it provides them an opportunity to send their feedback in real time. The online messages shared by brands and consumers are read and analysed by several other consumers hence, shapes their decision making abilities. Sportswear brands are no exception to it.</p> <p>Sportswear is used predominantly by youth, i.e. the people in the age group of 15-29 years. This age group is young, dynamic,</p>

	<p>outgoing, risk-taking and tech savvy. They form a market which is young and developing. They represent a lucrative market for the sportswear brands. They spend considerable amount of time on social media and involve themselves in various activities online as well as offline. They follow the brands online, engage themselves in conversation with brands and fellow users, create and share content, thereby increasing brand engagement and shaping the consumer decision making.</p> <p>This PhD thesis develops a framework highlighting the influence of social media on promotion mix and consumer decision making for sportswear brands, with special focus on youth. The thesis includes a review of the literature on various aspects of social media uses, advantages, disadvantages, consumer decision making and various models and promotion mix.</p> <p>The outcome of this thesis emphasises the role played by social media in promotion of sportswear brands and shaping of the consumer decision making. A framework was developed to understand the interplay of social media, promotion mix and consumer decision making. Social media influences the promotion of sportswear brands and the social media communications of the brands are considered more personal and hence, more reliable and authentic. Specifically, advertising and sales promotion is influenced positively by social media. Social media communications of the sportswear brands help the consumers to recognise the need for the products and evaluation of alternatives. The final framework suggested shows the various steps of consumer decision making being influenced by various elements of promotion mix and social media. This framework is expected to help sportswear brands in developing their social media promotion campaigns in an effective manner.</p>
19.	<p>Name of the scholar: Dr. Kaustav Sengupta Title: An Integrative Analysis On Values And Lifestyle (Vals) Of Indian Youth In Metro Cities And Its Impact On Their Clothing Colour Preference, Colour -Emotion And Colour-Image Association</p> <p>Colour defines our world and our emotions. Colour is the most powerful communication tool, even more important than shapes or explanatory words. Colour preference is a psychological phenomenon, which involves human perceptual reaction to colour and expressed emotions associated with those specific colours. According to the researchers, every colour contains meaning to individuals which varies on different geographic and demographic factors, such as age, gender, ethnicity and socio-economic level. The meanings imparted by colour can depend upon culture too and can vary over time. There are studies which found that colour emotion association and colour meaning may be similar among various cross cultural groups as well.</p> <p>India is one of the youngest countries in the world with more than 50 percent of the population aged below 25 years and more than 65 percent below the age of 35 years. India is slated to be the youngest nation in the world as early as 2021, with more than 3/4th of the population being millennial. Among the urban cities, the 6 metropolitan cities have the highest population which reflects homogeneous lifestyle. The fashion and clothing industries in India are booming with significantly growing consumption among youth. India is expected to witness the highest growth in the global apparel market till 2020. Though, the youth across the world displays similarity in their appearance and attributes, but a detailed observation reveals that they are significantly different in their attitude, interest and opinion. Since colour is a significant part of clothing, a detailed study on clothing colour emotion and clothing colour image association of youth can be helpful to the designers and retailers to understand the preferences and to cater to the youth accordingly.</p> <p>Though various factors effect one’s clothing selection, but the psychographic factors or mindsets are one of the most significant elements in decision making process. Values and Lifestyle (VALS) segmentation was used by multiple researchers</p>

	<p>worldwide and in India to segment the youth population based on their values and lifestyle. However, nobody has tried to relate the colour preference, colour-emotion association and colour image association of youth in India with various psychographic segmentations and understand its impact yet.</p> <p>This research is conducted to understand and analyse the psychographic segmentation based on VALS of Indian youth in metro cities and its impact on their clothing, colour preference, colour-emotion and colour-image association. The study displayed 5 prominent psychographic segments of youth in metro cities of India and noted that their colour preference, colour emotion association and colour image association significantly varies from each other. Also, there are significant differences on colour preference, colour emotion association and colour image association among genders in the same psychographic segment. Black and red emerged as the 2 most preferred colours, with highest emotion and image association among the youth of metro cities in India. Brown, black and pink appeared as least preferred colours. A taxonomy table and a wheel was prepared to depict easier correlation between psychographic segments, colour emotions and colour image association.</p>
20.	<p>Name of the scholar: Dr. Malini Divakala Title: Contemporary Articulation And Sustainability Of Painted Textile Tradition Of South India- A Case Study On Kalamkari/Vraatapani</p> <p>Kalamkari, a name that signifies the art of patterning with natural dyes, has a popular presence among the traditional textiles domain. While it exists in the painted and the printed forms, this thesis sets out to inform about the painted style of Kalamkari practiced at the temple town of Srikalahasti in Andhra Pradesh. Once a vital part of temple tradition, this art of painted temple cloths faced challenges to remain existent. The art would have been lost in time but for its timely revival in the year 1957. Post its revival, the art found support from its application on fabrics and transformed into a craft with a decorative and utilitarian value. Under the pressures of modern markets, this transformation facilitated in building sustainable avenues for practice as a textile craft.</p> <p>Since this research is not limited to the study of the past and/or the present but also addresses the future through exploration, methodological triangulation approach has been adopted. While ethnography in general, and ethnomethodology in particular were adopted to study the past and the present profile of the craft, quantitative and qualitative tools gauged the relevance of the explorations undertaken.</p> <p>Documenting the craft with particular focus on the prevailing processes and extent of practice helps in deepening the understanding of the craft. The study benefitted from the experiences of the artists as it explores the aesthetic, utilitarian, and market oriented changes the modern urban markets fetched. In doing so, this research identified the various governmental and non-governmental support strategies that enabled the survival of the craft skills and furthered its growth towards a means of entrepreneurial occupation that benefitted in generating employment potential in the area. The progression to a medium of textile craft soon enabled linkages with the fashion industry as fashion designers opted to showcase the craft as a medium of textile surface. It is this progression and the subsequent possibility of its entry into the retail garment industry is what has been the focus of this research. This thesis engages in probing the acceptance of this progression into the ready-to-wear fashion retail markets.</p>