

**NATIONAL EDUCATION POLICY – 2020**  
**Common Minimum Syllabus for all**  
**Uttarakhand State Universities and Colleges**  
**Sri Dev Suman Uttarakhand University Badshahithol**  
**Tehri (Garhwal)**



**STRUCTURE OF B.SC FASHION DESIGNING**  
**2023- 2024**

**Sri Dev Suman Uttarakhand Badshahithol,  
Tehri (Garhwal)**

**NEP SYLLABUS PREPRATION COMMITTEE**

S.NO	NAME	DESIGNATION	DEPARTMENT	COLLAGE/UNIVERSITY
1	NEERAJ PRAKASH BANAFER	ASSISTANT PROFESSOR	FASHION DESIGNING	MIMT DEHRADUN
2	SUMEDHA AGARWAL	ASSISTANT PROFESSOR	FASHION DESIGNING	MIMT DEHRADUN

## CURRICULUM DESIGN COMMITTEE, UTTARAKHAND

<b>S.NO</b>	<b>NAME AND DESIGNATION</b>	
<b>1.</b>	<b>PROF. N.K JOSHI VICE- CHANCELLOR, SRIDEV SUMAN UTTARAKHAND UNIVERSITY, BADSHAHITHAUL, TEHRI GARHWAL UTTARAKHAND</b>	<b>CHAIRMAN</b>
<b>2.</b>	<b>DR. MANMOHAN SINGH CHAUHAN, VICE- CHANCELLOR, KUMAON UNIVERSITY, NAINITAL, UTTARAKHAND</b>	<b>MEMBER</b>
<b>3.</b>	<b>PROF. O.P.S. NEGI VICE- CHANCELLOR, UTTARAKHAND OPEN UNIVERSITY</b>	<b>MEMBER</b>
<b>4.</b>	<b>PROF. JAGAT SINGH BISHT, VICE CHANCELLOR, SOBAN SINGH JEENA UNIVERSITY, ALMORA</b>	<b>MEMBER</b>
<b>5.</b>	<b>PROF. SUREKHA DANGWAL VICE- CHANCELLOR, DOON UNIVERSITY, DEHRADUN</b>	<b>MEMBER</b>
<b>6.</b>	<b>PROF. M.S.M RAWAT ADVISOR, RASHTRIYA UCHCHATAR SHIKSHA ABHIYAN, UTTARAKHAND</b>	<b>MEMBER</b>
<b>7.</b>	<b>PROF. K.D PUROHIT ADVISOR, RASHTRIYA UCHCHATAR SHIKSHA ABHIYAN, UTTARAKHAND</b>	<b>MEMBER</b>

## **BSC. FASHION DESIGNING NEP-CBCS MODE SYLLABUS**

**1<sup>ST</sup> SEMESTER TO 6<sup>TH</sup> SEMESTER SESSION 2023-2024 AND ONWARDS**

### **CERTIFICATE IN FASHION DESIGNING:**

<b>YEAR</b>	<b>SEMESTER</b>	<b>PAPER</b>		<b>COURSE TITLE</b>	<b>CREDIT</b>
<b>1<sup>ST</sup></b>	<b>BSCFD 1<sup>ST</sup></b>	<b>1</b>	<b>MAJOR/ THEORY</b>	<b>INTRODUCTION TO TEXTILES</b>	<b>5</b>
		<b>2</b>	<b>MAJOR/ PRACTICAL</b>	<b>GARMENT CONSTRUCTION AND PATTERN MAKING</b>	<b>2</b>
		<b>3</b>	<b>MAJOR /THEORY</b>	<b>INTRODUCTION TO FASHION &amp; PRINCIPLE OF DESIGN</b>	<b>5</b>
		<b>4</b>	<b>MINOR/ ELECTIVE</b>	<b>PHOTOGRAPHY</b>	<b>4</b>
		<b>5</b>	<b>MINOR /VOCATIONAL</b>	<b>DRAWING AND SKETCHING OF HUMAN BODY</b>	<b>3</b>
		<b>6</b>	<b>MINOR /CO-CURRICULAR</b>	<b>COMMUNICATION SKILLS</b>	<b>4</b>
	<b>BSCFD 2<sup>ND</sup></b>	<b>1</b>	<b>MAJOR/ THEORY</b>	<b>FABRIC STUDIES (WOVEN &amp; KNIT)</b>	<b>5</b>
		<b>2</b>	<b>MAJOR/ PRACTICAL</b>	<b>TRADITIONAL INDIAN TEXTILES</b>	<b>2</b>
		<b>3</b>	<b>MAJOR /THEORY</b>	<b>PATTERN DRAFTING</b>	<b>5</b>
		<b>4</b>	<b>MINOR/ ELECTIVE</b>	<b>PHOTOGRAPHY</b>	<b>4</b>
		<b>5</b>	<b>MINOR /VOCATIONAL</b>	<b>BUSINESS COMMUNICATION</b>	<b>3</b>
		<b>6</b>	<b>MINOR /CO-CURRICULAR</b>	<b>ENVIRONMENT STUDIES AND VALUE EDUCATION</b>	<b>4</b>

**DIPLOMA IN FASHION DESIGNING:**

YEAR	SEMESTER	PAPER		COURSE TITLE	CREDIT
2 <sup>ND</sup>	BSCFD 3 <sup>RD</sup>	1	MAJOR/ THEORY	HISTORY OF COSTUME	5
		2	MAJOR/ PRACTICAL	DRAPING AND GARMENT CONSTRUCTION	2
		3	MAJOR /THEORY	APPAREL MANUFACTURING TECHNOLOGY	5
		4	MINOR/ ELECTIVE	CAD (ADOBE ILLUSTRATOR)	4
		5	MINOR /VOCATIONAL	DIGITAL MARKETING	3
		6	MINOR /CO-CURRICULAR	MANAGEMENT PARADIGMS FROM BHAGABAD GITA	4
	BSCFD 4 <sup>TH</sup>	1	MAJOR/ THEORY	APPERAL MERCHANDISING	5
		2	MAJOR/ PRACTICAL	FASHION PRESENTATION	2
		3	MAJOR /THEORY	WORLD ART APPRECIATION	4
		4	MINOR/ ELECTIVE	CAD (ADOBE PHOTOSHOP)	4
		5	MINOR /VOCATIONAL	ADVERTISING MANAGEMENT	3
		6	MINOR /CO-CURRICULAR	VEDIC MATHEMATICS	4

**BACHELORS IN FASHION DESIGNING:**

YEAR	SEMESTER	PAPER		COURSE TITLE	CREDIT
3 <sup>RD</sup>	BSCFD 5 <sup>TH</sup>	1	MAJOR/ THEORY	APPAREL MARKETING AND RETAIL	5
		2	MAJOR/ PRACTICAL	ACCESSORY DESIGN MODULE	5
		3	MINOR /CO- CURRICULAR	MEDITATION	5
		4	INDUSTRIAL TRAINING/SURVEY/RESEARCH PROJECT	CRAFT DOCUMENTATION	25
	BSCFD 6 <sup>TH</sup>	1	MAJOR/ THEORY	ENTREPRENEURSHIP	5
		2	MAJOR/ PRACTICAL	FASHION PORTFOLIO & RANGE DEVELOPMENT	5

		<b>3</b>	<b>MINOR /CO- CURRICULAR</b>	<b>ESSENCE OF INDIAN TRADITIONAL KNOWLEDGE</b>	<b>5</b>
		<b>4</b>	<b>INDUSTRIAL TRAINING/SURVEY/RESEARCH PROJECT</b>	<b>FASHION HOUSE /BRAND INTERNSHIP PROJECT</b>	<b>25</b>

### **PROGRAMME OUTCOME (Pos):**

Students having degree in B.sc in Fashion Designing should have Knowledge of different concept and Fundamentals of Fashion Designing and Candidates can continue their study for PG and higher education in fashion designing. Due to the skill programme may pursue their future career in the field of academics, fashion industry, handicraft industry, research & textile industry, fashion design studio.

### **PROGRAMME SPECIFIC OUTCOME (Psos)**

#### **UG 1<sup>st</sup> year / (Certificate in Fashion Design):**

After completing this certificate course, the student should have acquired the basic knowledge of fashion illustration and model drawing, garment construction & pattern making, textile fibers & fabrics etc. hands on experience to apply theoretical knowledge to solve practical problems. Candidate should be able to conduct experiments to understand the techniques and concepts of aesthetics.

### **PROGRAMME SPECIFIC OUTCOME (Psos)**

#### **UG 2<sup>nd</sup> year / (Diploma in Fashion Design):**

After completing this certificate course, the student should have acquired the basic knowledge of fashion illustration and model drawing, garment construction & pattern making, textile fibers & fabrics etc. knowledge of different aspects of fashion design serve as bases from many styles in industrial application.

### **PROGRAMME SPECIFIC OUTCOME (Psos)**

#### **UG 3<sup>RD</sup> year / (Degree in Fashion Design):**

The candidate becomes acquainted with the various disciplines of subject of design in which the candidate independently developed their skills towards self-employment. After three years degree course candidates can be eligible to apply for fashion industry or retail clothing brand. Due to skill programs after three-year degree course is completed the candidate can work as free-lance designer, can apply for fashion merchandisers, fashion designers, fashion marketing, accessory designer or research programs.

## **NATIONAL EDUCATION POLICY -2020**

### **Subject – Fashion Designing**

**Shri Dev Suman Uttarakhand University Badshahithaul,**

**Tehri Garhwal Uttarakhand, India.**

### **PROPOSED STRUCTURE OF UG FASHION DESIGNING SYLLABUS**

Evaluation method for the entire theory course:

Internal Assessment	Marks
Assignment on any topic of the course	10
Presentation	10
overall performance through out the semester	10
Total marks	30

Evaluation method for the entire practical course:

Internal Assessment	Marks
Sessional work	20
Practical work	20
overall performance throughout the semester	10
Total marks	50

Evaluation method:

Assignments/ practical/ viva/ seminar/ presentation/ exhibition/ research projects of these students and their overall performances throughout the semester (includes attendance/behavior/discipline and participation in different activities).

### **B.SC IN FASHION DESIGN**

- Eligibility (intermediate)
- Each semester shall normally have teaching for the 90 working days.

- Every candidate is required to attend all the lectures, tutorials, practical and other prescribed curricular activities.
  - The distribution of marks for the class tests, assignments, internal exams, presentations and other examination shall be as per the prescribed scheme of examination.

## Fashion designing Syllabus as per the semesters

### UG 1<sup>st</sup> year / (Certificate in Fashion Design):

Year	Semester	Paper	Course title
1 <sup>st</sup>	Bscfd 1 <sup>st</sup>	1 Major/ Theory	Introduction to Textiles
<p><b>OBJECTIVE:</b> Impart basic knowledge about fiber, their properties and identification. Formation and extraction process of basic fibers and yarns.</p> <p><b>TOPICS:</b></p> <ul style="list-style-type: none"> <li>• Fiber types &amp; origin – Natural and manmade, filament (mono and multi) and staple, Properties of fibers, fiber Identification – physical, burning, chemical and microscopic.</li> <li>• Classification of fibers on Content and origin.</li> <li>• Fiber/yarn analysis – burning, physical/visual.</li> <li>• Properties and characteristics of Cotton, Wool, Silk, Thermoplastics (polyester, nylon)</li> <li>• What is yarn? What is spinning?</li> <li>• Fiber to Yarn – cotton, wool, silk, polyester (Yarn manufacturing and formation process)</li> <li>• Yarn Types – (ply, novelty, slob, spiral, loop, boucle, Knot, Knop, Chenille, grindelia, Flock, blended).</li> <li>• What are Yarn Twist and Yarn Count?</li> <li>• Yarn Finishing               <ul style="list-style-type: none"> <li>▪ Slide show on microscopic view of fibers.</li> <li>▪ Visit to spinning Mill – students to prepare notes on the same.</li> <li>▪ Create a swatch file of all the commonly available fabrics in the Indian market. Preview to industrial level swatch presentation.</li> </ul> </li> </ul> <p><b>REFERENCES:</b></p> <ul style="list-style-type: none"> <li>• Harriet Hargrave, 'From fiber to fabric' – C&amp;T publishing, Lafayette, CA 94549</li> <li>• Premlata Mullick, 'Textbook of textile designing' – Kalyani Publishers</li> <li>• Kanwar Varinder Pal Singh, 'Introduction to Textiles' – Kalyani Publishers, National Institute of Technology – Jalandhar.</li> </ul>			

Year	Semester	Paper	Course title
1 <sup>st</sup>	Bscfd 1 <sup>st</sup>	2 Major/ Practical	GARMENT CONSTRUCTION AND PATTERN MAKING
<p><b>OBJECTIVE:</b></p> <ul style="list-style-type: none"> <li>• To learn various basic hand stitches and seams</li> <li>• To acquire drafting skills for children's garments.</li> </ul>			



**PRACTICAL:**

- Basic hand stitches- basting, back stitch, hemming visible/invisible.
- Types of seams- plain run and fell, French, lapped.
- Types of seam finishes- hand overcast, turned and stitched, binding.
- Darts-single point, double point, fish, slash dart.
- Tucks- Pin tucks, blind, diamond, released, corded, shell.
- Pleats- Knife, Accordion, box, inverted, kick, pleat variations. Ruffles, frills and gathers- Introduction.
- Neckline finishes- binding and facing, on round, square and 'V'-neck
- Types of plackets (even hem, extended mock, diamond kurta, continuous wrap).
- Types of pockets (patch, bello, welt, bound, in seam) Snap button and fastener attachment.
- Taking measurements directly from body, Practice on use: Squares and Scales French curves – for armhole, necklines etc. Practice on use of other equipment's Drafting of: Child's bodice block
- Terminology used in Pattern making: Pattern drafting, flat pattern making, template working pattern, production pattern, design specification sheet, pattern chart, cost-sheet, grain, dart, dart legs, dart intake, truing and blending, plumb line, vertical lines, horizontal lines, perpendicular lines, symmetric and asymmetric lines, style number, pattern size. Pivotal point and pattern manipulation, style reading, pattern making tools.
- Drafting of: Child's sleeve block Child's skirt block. Adaptation of child's bodice to: Bodice length Body yokes Developing of patterns for. Adaption of basic sleeve Puff Sleeve Cap Sleeve Flared Sleeve Magyar Sleeve Balloon Sleeve Petal Sleeve Leg-o- mutton sleeve. Drafting and adaptation of various collars Baby Collar Peter Pan Collar – Flat and raised Cape collar Sailor's collar Convertible collar.

**REFERENCES:**

- Mary Mathews, Practical Clothing Construction Part-II. Designing, Drafting and Tailoring Bhattarams Reprographics (P) Ltd., Chennai 2001
- Zarpakar K.R, System of Cutting, Navneet Publications India 2005
- Hilary Campbell," Designing Patterns Om Book Services, New Delhi, 2003.
- Helen Joseph-Pattern Making for Fashion Design, Armstrong Pearson Education, Delhi, 2000.
- Mary Mulasi, Garments with style, Chiton Book Company, Pennsylvania,1995 16
- Thomas Anna Jacob, "The Art of Sewing", UBS Publishers Distributors Ltd. New Delhi, 1994.

Year	Semester	Paper	Course title
1 <sup>st</sup>	Bscfd 1 <sup>st</sup>	3 Major/ Theory	<b>INTRODUCTION TO FASHION &amp; PRINCIPLE OF DESIGN</b>

**OBJECTIVE:** To create awareness on fashion and impart knowledge on apparel communication and fashion expression.

**TOPICS:**

- What is fashion
- Elements of Design – Lines, Dots, Shapes, form, Shape, size, texture, color, Prints.
- Color – meaning of color and its significance and uses, visible color spectrum, Hue, value, intensity, saturation, color theory – primary, secondary, complimentary, Compound colors.
- Creating texture – thread pulling, paper folding, thread rolling, thread crumple, paper crush, stencil, wax drop , crayon rubbing, smoke, blade, leaf/flower print, thumb impression, salt/sugar sprinkle, onion, lady finger, ink blow, etc.
- Fashion terminology: fashion, style, fad, classic, boutique, trends, designer, silhouette, Hi-fashion, Fashion/selling seasons and knock-off.
- Principles of fashion.

- Fashion origin and evolution. Fashion cycle and differentiation on the basis of length of fashion cycle.
- Types of fashion: haute couture, Prêt-a-porter and Mass Fashion.
- Levels of Fashion Acceptance-Fashion leader, fashion role model, fashion follower, Fashion victims.
- Fashion theories- trickle down, trickle across and bottom-up theory.
- Factors affecting fashion
- Fashion Inspiration

**REFERENCES:**

- Kathryn Mikelvey, "Fashion source book", Blackwed science, UK
- Sharon Le Fate, "Inside Fashion Design", Harper and Row Pub. NY.
- Carter L, "The changing World of Fashion," G.P. Panama's Sons, NY
- Second skin, "Horn MJ, 1981,
- Study of clothing, "Houghm Mifflin Company, Bosien
- Kafgen Mary, Individuality in clothing, Houghton Mifflin Company
- Dynamics of fashion by Elaine stone.

Year	Semester	Paper	Course title
1 <sup>st</sup>	Bscfd 2 <sup>nd</sup>	1 Major/ Theory	FABRIC STUDIES (WOVEN & KNIT)

**OBJECTIVE:** Impart knowledge to students on fabric formation, its properties and classification on fabric formation and machines used in the industry for the same.

**Topics:**

- Different methods of fabric formation – weaving, knitting, non-woven, etc
- Comparison and differences between woven, knitted and non-woven
- Representation of weaves and knitted structures
- Types of looms and its parts
- Types of knitting machines & it's working
- Identification and properties of Woven (plain, matt, twill, broken twill, dobby, Jacquard, etc.) and Knitted (warp-knit fabrics such as tricot, Raschel knit and weft-knit fabrics- Plain Purl & Ribbed) Jacquard knitting, terry, pile & velour knit, techniques/structures. Terminology on weave (like - EPI, PPI, Yarn count and GSM/oz calculation) and knit [like - adjacent columns ("Wales") and row Fabric Finishes
- Fabric Defects and identification (Woven & Knitted).

**REFERENCES:**

Printed Textile Design Author: Amanda Briggs Good

Woven Textile Design Author: Jan Shenton



Year	Semester	Paper	Course title
1 <sup>st</sup>	Bscfd 2 <sup>nd</sup>	2 Major/ Practical	TRADITIONAL INDIAN TEXTILES

**OBJECTIVE:** Textile Industry is one of the largest and oldest industries in India. Textile Industry in India is a self-reliant and independent industry and has great diversification and versatility. The goal is to familiarize student with the rich heritage of Indian textile and its traditional designs and motifs.

**PRACTICAL:**

- Resist dyed textiles- bandhani, batik, patola, ikat, pochampalli.
- Printed Textiles- Sanganeri
- Painted textiles- Kalamkari
- . Woven textiles- brocade, jamavar, jamdani, chanderi, maheshwari, kanjivaram, paithni, baluchari.
- Kashmir Shawls- Kashmir carpet, Namda, Gaba.
- Traditional embroideries of different regions of India- history, motifs, stitches, threads and colours of the following: -
  - Kantha of Bengal
  - Chamba rumal of Himachal Pradesh
  - Phulkari of Punjab
  - Kashida of Kashmir
  - Chickankari of Uttar Pradesh
  - Kasuti of Karnataka
  - zardosi of Uttar Pradesh
  - Applique of Orrisa
    - To learn basic embroidery stitches
    - To learn application of traditional motifs and designs on various textiles.
    - Basic embroidery stitches- Running, stem, chain, back, open chain, blanket, feather, herring bone, couching, lazy daisy, French knot, satin, long and short and Romanian.
    - Sample making of following traditional embroideries
      - Kantha
      - Phulkari
      - Kashida
      - Chikankari
      - Kasuti Preparation of an article using any one traditional embroidery.
      - Sample making of following
        - Bandhani / Tie & Dye
        - Batik
        - Block print
        - Screen print Preparation of an article using any one traditional printing technique

**REFERENCES:**

- Lynton Linda, "The Sari", Thames and Hudson
- Suinathi G.J., "Elements of Fashion and Apparel Design", New Age Intl. Ltd. Publisher, N. Delhi

- Chattopadhyay k., “Handicrafts and Industrial Arts of India”, Taraporevala sons & co. Pvt. Ltd. Mumbai, 1960
- Saraf D.N, “Indian Crafts”, Vikas Publishing House Pvt. Ltd. 1982
- Naik Shailaja D, “Traditional Embroideries of India”, APH Pub. Corp, New Delhi, 1996
- Paine Sherla, “Embroidered Textiles”, Thames and Hudson Ltd, 1990
- Chattopadhyay K, “Indian Embroidery”, Wiley Eastern Ltd., New Delhi, 1977
- Marrel A, “The techniques of Indian Embroidery”, B.T. Batsford, London, 1992.
- Mrs. Savitri Pandit Traditional Embroideries of India

Year	Semester	Paper	Course title
1 <sup>st</sup>	Bscfd 2 <sup>nd</sup>	3 Major/ Theory	PATTERN DRAFTING

**OBJECTIVE:** To teach different aspects of Pattern Making

**TOPIC:**

- Principle of pattern making.
- Sleeves: - Classification of sleeves, types of sleeves
- Skirts. {Different types of skirts and categorization of skirt on the basis of length and flare.
- Collars – definition, parts of collar, classification of collar.
- Pockets- Definition, classification, and creating variety in pocket.
- Pants- Terminology, categorization on the basis of length and fit and their variations
- Dart manipulation - single dart, multiple dart, fullness (gathers, pleats, and tucks) contouring.
- Drafting of adult bodice block and sleeve block
- Drafting of adult’s Skirt block
- Adaptation of plain sleeve to the following sleeves
- Bishop sleeve Kimono sleeve Raglan sleeve Dolman sleeve
- Drafting and adaptation of the following collars
- Chinese band Shawl collar Stand and fall collar Turtle neck
- Drafting of Petic coats (4 kali, 6 kali) Top (simple, yoke) Skirts- circular, Divided, pleated, wrap-on and hip-tight skirt.

**REFERENCES:**

- Mary Mathews, Practical Clothing Construction Part-II. Designing, Drafting and
- Tailoring Bhattarams Reprographics (P) Ltd., Chennai 2001
- Zarapkar K.R, System of Cutting, Navneet Publications India 2005
- Hilary Campbell,” Designing Patterns Om Book Services, New Delhi, 2003.
- Helen Joseph-Pattern Making for Fashion Design, Armstrong Pearson Education, Delhi, 2000.
- Mary Mulasi, Garments with style, Chiton Book Company, Pennsylvania,1995
- Thomas Anna Jacob, “The Art of Sewing”, UBS Publishers Distributors Ltd. New Delhi, 1994
- Reader’s digest- Sewing Book
- Verma G, “Cutting and Tailoring Theory”, Asian Publishers, Delhi, 1999

## DIPLOMA IN FASHION DESIGNING:

Year	Semester	Paper	Course title
2 <sup>ND</sup>	Bscfd 3 <sup>RD</sup>	1 Major/ Theory	HISTORY OF COSTUME
<p><b>OBJECTIVE:</b> To acquaint the students with different types of Indian and western costumes</p> <p><b>TOPIC:</b></p> <ul style="list-style-type: none"> <li>• STUDY OF INDIAN COSTUMES DURING FOLLOWING PERIODS:</li> <li>• Study of dates. Significant development Women's Costumes-dresses</li> <li>• Indus valley Civilization, Vedic Period, Maurya Period, Sunga &amp; Satvahana Period, Kushan &amp; Gupta Period, Mughal Period &amp; British Period</li> <li>• Costumes of different states of India.</li> <li>• STUDY OF WORLD COSTUMES DURING IN FOLLOWING PERIODS:</li> <li>• Study of dates. Significant development Women's Costumes-dresses.</li> <li>• Costume History of Greek, Roam, Greece, Egypt &amp; Italy, French</li> <li>• French-Middle Ages, Renaissance, French revolution, Romantic period, 18th, 19th &amp; 20th Centuries Costumes</li> </ul> <p><b>REFERENCES:</b></p> <ul style="list-style-type: none"> <li>• Kumar Ritu, "Costumes and Textiles of Royal India" Christies Book Ltd. London, 1999.</li> <li>• Gurey G.S., "Indian Costumes", The popular Book Depot.</li> <li>• Bina Abling, "Costumes"</li> </ul>			

Year	Semester	Paper	Course title
2 <sup>ND</sup>	Bscfd 3 <sup>RD</sup>	2 Major/ PRACTICAL	DRAPING AND GARMENT CONSTRUCTION
<p><b>OBJECTIVE:</b> Teach the students to acquire the skill of draping on dress form by introduction to terminology, fundamentals and basic techniques of draping.</p> <p><b>TOPIC:</b></p> <ul style="list-style-type: none"> <li>• Mannequin (dress form) explain the measurements and how they relate to draping.</li> <li>• Identify the morphological components of the female form in relation to Mannequin or industrial dress form.</li> <li>• Explain the term Nomenclature.</li> <li>• Position the style tape on the dress form, according to the measurements of the given size.</li> <li>• Preparation of muslin (squared muslin) the module leader will explain how to square the muslin using pins, L square and industrial steam iron. The module leader will give a demonstration and the students will duplicate this technique. Draping the Basic Skirt.</li> <li>• Draping of Yoke Skirt with pleats.</li> <li>• Draping of the Peplum onto the Basic Skirt Exercise</li> <li>• Draping of the Draped Skirt (Drape Full Body)</li> <li>• Skirt Project</li> <li>• Basic Bodice with dart variations.</li> </ul>			

- Princess Line Bodice

**REFERENCES:**

- Draping for Fashion Design (3th Edition) - Hilde Jaff and Nurie Relis
- The Art of Fashion Draping (3rd Edition) - Connie Amaden-Crawford

Year	Semester	Paper	Course title
2 <sup>ND</sup>	Bscfd 3 <sup>RD</sup>	3 Major/ Theory	<b>APPAREL MANUFACTURING TECHNOLOGY</b>

**OBJECTIVE:** Acquaint students with various machines used in apparel industry. To give knowledge about the Apparel Industry, work flow and importance of quality assurance.

**TOPIC:**

- Apparel Industry: Basic introduction, Domestic Industry, Export industry
- Work flow and brief study of various departments of apparel manufacturing unit
- Different types of sewing machines-Introduction Single needle lock stitch, Single needle chain stitch, Thread over-lock machine, thread over-lock machine, Button hole machine, Button stitching machine, Flat lock machine
- Basic terminology used in Apparel Industry Haute couture, custom clothes, Pret-e- porter, fashion, style, fad, classic, Hi- fashion, trims bias, yokes, grain, selvedge, fray, Notch, pucker, frill, flounces, Ruffles, style line, princess line, empire line, silhouette, accessories, design, motif.
- Fabric preparation: Preparing the fabric for cutting, Importance of grain in fabric cutting and garment construction. Methods of straightening fabric grains. Lay planning Introduction, Types of layouts. Lay out/Lay plans, half garment lay Whole garment lay, Single size lay, Multi size lay, Sectional lay, interlocking lay, Mixed multi size lay Transferring pattern markings, Efficiency of the marker plan Spreading Different spreading methods One-way Two-way Circular Methods/Mean of spreading, Manual spreading, spreading carriage c. Automatics spreading machines. bundling, ticketing, cutting and Production
- The methods of cutting and cutting tools
- Types of production process
- Finishing/Labeling /inspection and packaging of garments Packaging - Importance and various materials used for packaging. Introduction to Quality control- Definition of quality, importance of quality assurance, stages of quality control in apparel industry

**REFERENCES:**

- Jackb Solinger, "Apparel Manufacturing Handbook", Van Nostrand Reinhold company" 1980
- Garg R.K & Sharma V, "Production planning & control management, Publishing, 1998
- Cooklin. G. "Introduction to clothing manufactures" Blackwell science. 1995.
- Harold Carr & B. Latham, "The Technology of clothing manufacture - Blackwell sciences 1998
- Churter. A.J, "Introduction to clothing production management", Oseney Mead.
- Quality production, solinger, care and machinery equipment by Latham.
- Apparel industry introduction. 8. Inside the fashion business.

Year	Semester	Paper	Course title
2 <sup>ND</sup>	Bscfd 4 <sup>TH</sup>	1 Major/ THEORY	APPERAL MERCHANDISING
<p><b>OBJECTIVE:</b> To understand market dynamics. It focuses attention on apparel industry giving through knowledge of merchandizing. To be able to understand merchandising functions and works in the capacity of a merchandiser/buyer.</p> <p><b>PRACTICAL:</b></p> <ul style="list-style-type: none"> <li>• Clothing Business terminology: customer, vendor, supplier, franchise, sales, fashion marketing, prototype, mark ups, mark down, loss leaders, Ford, wholesaler, contractors, joint venture, knock-offs, cost price, selling price.</li> <li>• Merchandising – introduction, role of merchandiser, types of merchandising.</li> <li>• steps involved in merchandise planning</li> <li>• Prospects of Indian apparel in overseas market.</li> <li>• Importance of textile industry in Indian economy</li> <li>• Organization structure of Export house and export procedures.</li> <li>• Sourcing: Introduction of Factors responsible in deciding fabrics, price, quality, lead time, factory suitability</li> </ul> <p><b>REFERENCES:</b></p> <ul style="list-style-type: none"> <li>• Eascy M., "Fashion Marketing" Blackwell Science, 1994.</li> <li>• Kotler Philip, "Marketing Management "prentice Hall, New Delhi, 2000.</li> <li>• J. Jarnow and K.G. Dickerson, "Inside the Fashion Business", Prentice Hall, 1997.</li> <li>• Elaine Stone, Jean A Samples, "Fashion Merchandising", Mc Graw Hill book, 1985.</li> <li>• Colbornbe Robert, "Visual Merchandising; the Business of Merchandise Presentation", Thomson Delinar Learning, USA.</li> <li>• Colbornbe Robert, "Visual Merchandising; the Business of Merchandise Presentation", Thomson Delinar Learning, USA.</li> </ul>			

Year	Semester	Paper	Course title
2 <sup>ND</sup>	Bscfd 4 <sup>TH</sup>	2 Major/ PRACTICAL	FASHION PRESENTATION
<p><b>OBJECTIVE:</b> Train the students in fashion presentation, creating boards and using basic presentation techniques</p> <p><b>PRACTICAL:</b></p> <ul style="list-style-type: none"> <li>• Creating Mood boards – theme-based concepts.</li> <li>• Client boards – in relation to the end customer and customer identification.</li> <li>• Swatch boards – swatch sizes, fabric information and its swatch layouts.</li> <li>• Computer aided flat sketches – garment sketches in colored Illustration and flat sketches with stitch detail.</li> <li>• Creating color boards – its emphasis and importance in presentation.</li> <li>• Computer aided color matching and its techniques.</li> </ul>			

**REFERENCES:** Fashion Design, referenced: A Visual Guide to the History, Language, and Practice of Fashion Hardcover – Illustrated

Year	Semester	Paper	Course title
2 <sup>ND</sup>	Bscfd 4 <sup>TH</sup>	3 Major/ Theory	<b>WORLD ART APPRECIATION</b>

**OBJECTIVE:** To understand the history of world art and its movement that shaped humanity. A deeper appreciation for art and the benefits of artistic expression, this subject will guide students to the abundant resources focusing on art appreciation and art history.

**TOPIC:**

- Prehistoric Art: Paleolithic, Mesolithic, Neolithic
- Ancient Near East: Mesopotamian, Sumerian, Akkadian, Neo-Sumerian, Babylonian, Assyrian, NeoBabylonian, Persian.
- Egyptian Art: Old Kingdom, Middle Kingdom, New Kingdom.
- Greek Art: Minoan, Mycenaean, Greek
- Roman Art: Republican Rome, Imperial Rome
- Byzantine Art: Byzantine
- Art in Early Europe: Celtic, Iron-Age Europe
- Islamic Art: Islamic, Abbasid, Ghaznavids, Ayyubid, Fatimid, Nasrid, Mughal, Safavid, Ottoman
- Early Medieval Art: Early Medieval, Romanesque
- Gothic Art: Gothic Art, Manuscripts
- Renaissance Art in Italy: Italo-Byzantine, Early Renaissance, High Renaissance
- Renaissance Art Outside Italy: Northern Renaissance
- Baroque Art: Baroque
- 18th-Century Art: Late Baroque, Rococo, Romanticism
- 19th-Century Art: Romanticism, Neo-Classicism, Realism, Pre-Raphaelites, Realism, Impressionism, Post-Impressionism, Neo-Impressionism, Pointillism, Symbolism, Art Nouveau
- 20th-Century Art: Expressionism, Cubism, Futurism, Dada, Surrealism, Abstract Expressionism, Pop Art, Op Art, Minimalism, Performance Art, Environmental Art, Neo-Expressionism, Postmodernism

**REFERENCES:**

- A world history of Art (17th Edition)
- Hugh Honour Leonardo Da Vinci 2 Vol set
- Michaelangelo Life and Work - Frank Zollner



## BACHELORS IN FASHION DESIGNING:

Year	Semester	Paper	Course title
3 <sup>RD</sup>	Bscfd 5 <sup>TH</sup>	1 Major/ Theory	APPAREL MARKETING AND RETAIL
<p><b>OBJECTIVE:</b> To understand market dynamics and gain ability to market one's design and products. To be able to understand merchandising functions and works in the capacity of a merchandiser/buyer. To understand the basics of fashion forecasting and marketing.</p> <p><b>TOPIC:</b></p> <ul style="list-style-type: none"> <li>• Marketing, target customers, target market, Fashion Piracy, Couturiers, private labels, logo/label, licensing, Signature lines, franchise.</li> <li>• Fashion terminology: style, fashion, apparel, Silhouette, High fashion or High style, Advent-Grade. {1Classes}</li> <li>• Retailing- introduction and types of retail stores.</li> <li>• Fashion forecasting – Process, sources of fashion forecasting information.</li> <li>• Types of fashion show.</li> <li>• Marketing, sales, market conditions, perfect competition, cost elements cost contribution.</li> <li>• Budgets</li> <li>• Pricing policies</li> <li>• Consumer behavior</li> <li>• Fashion Buyer and Buyer classification.</li> <li>• Introduction to Visual Merchandising</li> <li>• Visual merchandising and display</li> <li>• Purpose of visual merchandising; Store image; Target customers; Seasonal visual merchandise; Windows Display</li> </ul> <p><b>REFERENCES:</b></p> <ul style="list-style-type: none"> <li>• Eascy M., "Fashion Marketing" Blackwell Science, 1994.</li> <li>• Kotler Philip, "Marketing Management "prentice Hall, New Delhi, 2000.</li> <li>• J. Jarnow and K.G. Dickerson, "Inside the Fashion Business", Prentice Hall, 1997.</li> <li>• Elaine Stone, Jean A Samples, "Fashion Merchandising", Mc Graw Hill book, 1985.</li> <li>• Colbornbe Robert, "Visual Merchandising; the Business of Merchandise Presentation", Thomson Delinar Learning, USA.</li> </ul>			

Year	Semester	Paper	Course title
3 <sup>RD</sup>	Bscfd 5 <sup>TH</sup>	2 Major/ PRACTICAL	ACCESSORY DESIGN MODULE
<p><b>OBJECTIVE:</b> To introduce students to kinds of accessories and their importance in fashion and day to day dressing. Introduce the students to different materials used for accessories.</p> <p><b>TOPIC:</b></p> <ul style="list-style-type: none"> <li>• History of accessories and its importance.</li> <li>• Categories of accessories: Functional accessory and decorative accessory</li> <li>• Introduction to leather, metal and other materials.</li> <li>• Introduction to important accessory co-ordinates in daily life. eg, wallets, bags, shoes, belts, etc.</li> </ul>			

- Preview on traditional Indian and contemporary jewelry.
- Visit to local accessory manufacturing units. E.g.; Jewelry, bags, shoes.
- Students to prepare a project report on the same.
- Sketching and illustration of an accessory that the student wants to create. (Under guidance of course leader)
- Selection of material for the design.
- Creation of the design.
- Photoshoot of the design with Model. (To be included in the final portfolio)

Year	Semester	Paper	Course title
3 <sup>RD</sup>	Bscfd 6 <sup>TH</sup>	2 Major/ THEORY	ENTREPRENEURSHIP

**OBJECTIVE:** The purpose of this paper is to prepare a ground where the students view-Entrepreneurship as a desirable and feasible career option. In particular the paper seeks to Build the necessary competencies and motivation for a career in Entrepreneurship.

**TOPIC:**

- Entrepreneurship – Definition, Role and expectations – Entrepreneurial styles and types – Characteristics of the Entrepreneur, Functions of an Entrepreneur, Role of Government agencies in the Entrepreneurship Development
- District Industries Centers (DIC),
- Small Industries Service Institute (SISI),
- Entrepreneurship Development Institute of India (EDII),
- National Institute of Entrepreneurship & Small Business Development (NIESBUD),
- National Entrepreneurship Development Board (NEDB) Introduction to Retailing
- Retail industry
- Trends in retailing
- Classification of retail organization
- Setting up a retail organization
- Women Entrepreneurship – Growth of women Entrepreneurship

**REFERENCES:**

Panda, Shiba Charan, Entrepreneurship Development, New Delhi, Anmol Publications

Verma, J.C., and Guralp Singh, Small Business and Industry-A Handbook for Entrepreneurs, Sage, New Delhi, 2002

Year	Semester	Paper	Course title
3 <sup>RD</sup>	Bscfd 6 <sup>TH</sup>	2 Major/ PRACTICAL	FASHION PORTFOLIO & RANGE DEVELOPMENT

**OBJECTIVE:** To create a professional fashion portfolio, using the skills acquired in the past five semesters, to showcase the signature style of the student and areas of interest towards the fashion industry and to identify key competencies and skill sets of individual students and help him/her to conceptualize a theme for the final design collection.

**PRACTICAL:**

- Objective template and literature as a preface to the identity and signature style of the student.
- Compilation of worthy past projects.
- Prerequisite projects –
- Commercial Design project (ideally targeting a competition brand)

- Ethnic Design Collection
- Internship collection and brief
- Art and Craft project (from previous semester)
- Kids wear collection.
- Yarn Dye, Print project with 3D mapping
- Each design collection with rendered Illustrations and Flat sketches and cost sheets.
- Craft documentation project with project brief.
- Accessory Design project (sketch and photograph)
- Final collection (illustration, swatches, photographs)
- Most influential designer/fashion house. One page Case study on the same.
- Professional resume.
- Discussion with the student on the inspiration for Design collection. 3 themes per student.
- Field work by students; collecting inspirations in terms of images, cuttings, videos, fabrics, etc.
- Presentation of the same to internal mentors. Finalize on one theme for final design collection.
- Creation of design boards, Mood board, Storyboard, Client board, Illustration sheet, (Minimum of 8 ensembles per collection), Flat specs, Color Boards, Swatch Card, Embellishment/print board Trims/accessory board and cost sheet.
- Preparation of drapes/pattern for each garment.
- Stitching and toile fittings on models.
- Presentation to concerned faculty for fitting issues and finalizing pattern.
- Purchase of fabrics and trims for final garments.
- Cutting of final garments.
- Stitching of 3 ensembles of final collection.
- Presentation of the same to External Jury for assessment/changes/comments.
- Incorporate changes if any and proceed with the execution.
- Completion of stitching of final collection.
- Final trial fit on the Models prior to Fashion Show.
- Assessment of finishing/fit of the garments by concerned faculty.