

SRIDEV SUMAN UTTARAKHAND UNIVERSITY



SYLLABUS FOR BACHELOR OF FASHION DESIGN

**Ordinance
for
Bachelor of Fashion Design (BFD)**

**Programme 2011 & onwards
UTTARAKHAND TECHNICAL UNIVERSITY,
UK**

1. Admission

Admission to the BFD Ist semester will be made as per rules prescribed by the Academic Council of the University or as per guidelines prescribed by the State Govt. from time to time.

2. Eligibility

Intermediate

.

3. Attendance

3.1 Every candidate is required to attend all the lectures, tutorials, practical and other prescribed curricular and co-curricular activities. It can be condoned up to 25% on medical grounds or for other genuine reasons.

3.2 A further relaxation of attendance up to 15% can be given by Principal/Dean/Director of the Institute for the students, who have been absent with prior permission, for reasons acceptable to Head of the Institution/ College/ University.

3.3 No candidate will be allowed to appear in the end semester examinations if he/she does not satisfy the overall average attendance requirements as per clause 3.1 and clause 3.2.

4. Duration

4.1 Total duration of the BFD Course shall be three years, each year comprising two semesters.

4.2 Each semester shall normally have teaching for the 90 working days.

4.3 A student failing 2 times in I and / or II semester (of first year) and ineligible for the carry over system (clause 8) shall not be permitted to continue studies further.

4.4 Maximum time allowed for completing the BSF course will be 5 (five) years. Those who are unlikely to satisfy the condition shall not be allowed to continue the studies any further.

5. Curriculum

5.1 The 3 (Three) years curriculum will be divided into six semesters. Each semester include lectures, tutorials, practical and seminars as defined in the scheme of instructions and examinations.

5.2 It will also include co-curricular and extra curricular activities as prescribed from time to time by the Institute/college/university.

6. Examination

- 6.1 Student's performance will be evaluated through continuous assessment in the form of Class Tests, Assignments, Quizzes, Viva voce/Practical etc. There shall also be an examination at the end of each semester in theory subjects, practical and project.**
- 6.2 The distribution of marks for the class tests, quiz test, assignments, end semester theory, practical, project, seminar and other examination shall be as per the prescribed scheme of examination.**
- 6.3 The maximum marks for the theory subjects shall consist of marks allotted for end semester examination and sessional work.**
- 6.4 The maximum marks for the practical shall consist of marks allotted for practical examination and sessional work.**
- 6.5 Pass/fail in a subject shall be declared on the basis of total marks obtained in theory/practical examination and the sessional award for theory/practical subjects.**
- 6.6 The minimum pass marks in the theory subjects (including sessional marks) shall be 40%.**
- 6.7 The minimum pass marks in the practical subjects (including sessional marks) shall be 50%.**
- 6.8 The marks of the previous semester(s) shall not be added in declaring the result of any semester examination.**
- 6.9 To pass a semester candidate must secure 50% of aggregate marks in that semester.**
- 6.10 No merit position shall be awarded to a candidate who has qualified for promotion to higher classes with back papers.**
- 6.11 The student failing in the project only but satisfying all other requirements including obtaining 50% or more marks in aggregate will be allowed to submit a new / modified project at any time after three months of the declaration of result without repeating the whole session.**

7. Promotion Rules

- 7.1 A candidate satisfying all the conditions under clause 6 shall be promoted to the next semester.**
- 7.2 A candidate not satisfying the above conditions but failing in not more than 2 subjects (Theory and/or practical) of a semester examination shall be governed by the clause No.8.**
- 7.3 All other candidates will be required to repeat the semester either as regular candidate, after re-admission or opting for ex-studentship. This facility is however subject to the time limits stipulated in clause No. 4.**

8. Promotion under carry-over system

- 8.1 A candidate who fails in the category of clause No. 7.2 shall become eligible for provisional promotion to next semester and the carry-over system as per the following table.**

For promotion to & exam	Max. Permitted no. of carry over subjects of semester					
	I	II	III	IV	V	V I
II	2	-	-	-	-	-
III	2	2	-	-	-	-
IV	2	2	2	-	-	-
V	-	-	2	2	-	-
VI	-	-	2	2	2	-

8.2 No separate carry-over Examination will be held for any subject except for BSF Final year. Any candidate eligible for the carry-over system shall have to appear in the carry over subjects in the subsequent University Examination for the same semester.

9. Ex-studentship

Sessional marks in the subject of an ex-student shall remain the same as those secured by him/her earlier.

10. Result

Results at the end of final year will be declared with the following weightages:

	I year	100%
II	year	100%
III	year	100%

11. Award of Division

11.1 If candidate passes all examinations in single attempt and secures 75% or more in aggregate marks he/she shall be placed in the First Division with Honors'.

11.2 If candidate passes all examinations and secures aggregate marks of 60% or more but less than 75% OR greater than or equal to 75% after back in any examination, he/she shall be placed in First Division.

11.3 If candidate passes all examinations and secures aggregate marks of 50% or more but less than 60%, he/she shall be placed in Second Division.

12. Seminar and Project

12.1 Candidate must secure 50% marks to pass in seminar and project.

13. Grace Marks

A candidate shall be entitled to grace marks of a maximum of 5 in any one subject in a semester to enable him to pass, provided he is failing in only one subject and has secured the necessary minimum aggregate. The grace marks shall not be added to the

marks of the subject or to the aggregate. The grace marks will not be awarded to enable a candidate to pass in a practical or project.

- 14. Scrutiny shall be allowed as per the rules of the University. Revaluation is not permitted.**

Fashion Design Syllabus

Semester – I

Subjects:

1. Elements of Design (T)
2. Introduction to Textile – Fiber to Fabric (T+P)
3. Garment Construction – I (T+P)
4. Introduction to fashion (T)
5. Fashion Illustration (P)
6. Fundamentals of Computers (P)
7. English and Communication skills - I (T)
8. Basic of Design (P)

FIRST SEMESTER:

S.No	Course No.	Subject	Evaluation – Scheme							
			Period			Sessional			Examination	
			L	T	P	TA	CT	TOT	ESE	Sub. Total
<i>Theory</i>										
1.	B.ScFD101	Elements of Design		5		10	20	30	70	100
2.	B.ScFD102	Introduction to Textiles		5		10	20	30	70	100
3.	B.ScFD103	Garment construction-I		5		10	20	30	70	100
4.	B.ScFD104	Introduction to Fashion		5		10	20	30	70	100
5.	B.ScFD105	English and communication skills-I		10		10	20	30	70	100
Practical										
1.	B.ScFD101P	Basics of Design			5	50		50	100	150
3.	B.ScFD102P	Garment Construction-I			6	50		50	100	150
4.	B.ScFD103P	Fashion Illustration			6	50		50	100	150
4.	B.ScFD104P	Fundamentals of Computers			5	50		50	100	150

TOTAL: 48

1. ELEMENTS OF DESIGN

UNIT – I {6 classes}

- What is fashion

UNIT – II {6 classes}

- Elements of Design – Lines, Dots, Shapes, form, Shape, size, texture, color, Prints.

UNIT – III

- Color – meaning of color and its significance and uses, visible color spectrum, Hue, value, intensity, saturation, color theory – primary, secondary, complimentary, Compound colors.

UNIT – IV

- Elements of fashion- {12 classes}

- i) Skirts
- ii) Dresses
- iii) Trousers
- iv) Tops
- v) Jackets
- vi) Coats
- vii) Necklines
- viii) Collars
- ix) Sleeves
- x) Cuffs
- xi) Pockets
- xii) Yokes

UNIT – V

Types of Textures

- 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. {6 classes}

2. INTRODUCTION TO TEXTILE

OBJECTIVE: Impart basic knowledge about fiber, their properties and identification. Formation and extraction process of basic fibers and yarns.

THEORY:

UNIT – I {8 classes}

- Fiber types & origin – Natural and manmade, filament (mono and multi) and staple, Properties of fibers, fiber Identification – physical, burning, chemical and microscopic.
- Classification of fibers on Content and origin
- Fiber/yarn analysis – burning, physical/visual
- Properties and characteristics of Cotton, Wool, Silk, Thermoplastics (polyester, nylon)

UNIT – II {12 classes}

- What is yarn? What is spinning?
- Fiber to Yarn – cotton, wool, silk, polyester (Yarn manufacturing and formation process)

- Yarn Types – (ply, novelty, slob, spiral, loop, boucle, Knot, Knop, Chenille, grindelia, Flock, blended).
- What are Yarn Twist and Yarn Count?
- Yarn Finishing.

PRACTICAL: **{12 classes}**

- Slide show on microscopic view of fibers.
- Visit to spinning Mill – students to prepare notes on the same.
- Create a swatch file of all the commonly available fabrics in the Indian market. Preview to industrial level swatch presentation.

References:

- Harriet Hargrave, ‘From fiber to fabric’ – C&T publishing, Lafayette, CA 94549
- Premlata Mullick, ‘Textbook of textile designing’ – Kalyani Publishers
- Kanwar Varinder Pal Singh, ‘Introduction to Textiles’ – Kalyani Publishers, National Institute of Technology - Jalandhar

3. GARMENT CONSTRUCTION – I

THEORY OBJECTIVES: To impart knowledge of machines and tools used for sewing. To impart knowledge of drafting and its importance. To impart knowledge of different garment components.

UNIT-I **{2 Classes}**

1. Anthropometric measurements- definition, instruments and landmarks
2. Standardization and size charts.

UNIT-II **{2 Classes}**

1. Types of sewing machines
2. Sewing machine parts, maintenance, common problems and their remedies.
3. Tools and equipments used for clothing construction.
4. Knowledge of size of needles, threads and stitches according to the fabric.

UNIT- III **{4 Classes}**

1. Fabric preparation
2. handling special fabrics

PRACTICAL OBJECTIVES:

- To learn various basic hand stitches and seams
- To acquire drafting skills for children’s garments.

DETAILED CONTENTS:

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.

4Classes}

Fullness-

- 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

Classes} Types of plackets(even hem, extended mock, diamond kurta, continuous wrap) **{8**

Classes} Types of pockets(patch, bello, welt, bound, in seam) **{8 Classes}**

Snap button and fastener attachment

Taking measurements directly from body	{1 Classes}
Practice on use: Squares and Scales	{2 Classes}
French curves – for armhole, necklines etc. Practice on use of other equipments Drafting of : Child’s bodice block	{4 Classes}

4. INTRODUCTION TO FASHION

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

THEORY

- Fashion terminology: fashion, style, fad, classic, boutique, trends, designer, silhouette, Hi- fashion, Fashion/selling seasons and knock-offs. {2 classes}
- Principles of fashion. {3 classes}
- Fashion origin and evolution. Fashion cycle and differentiation on the basis of length of fashion cycle. } {2Classes}
- Types of fashion: haute couture, Prêt-a-porter and Mass Fashion. {2Classes}
- Levels of Fashion Acceptance-Fashion leader, fashion role model, fashion follower, Fashion victims. {3Classes}
- Fashion theories- trickle down, trickle across and bottom up theory. {4classes}
- Factors affecting fashion {3classes}
- Fashion Inspiration {4 classes}

References:

Kathryn Mikelvey, “Fashion source book”, Blackwell science, UK
 Sharon Le Fate, “Inside Fashion Design”, Harper and Row Pub. NY.
 Carter L, “The changing World of Fashion,” G.P. Putnam’s Sons, NY
 Second skin, “Horn MJ, 1981,
 Study of clothing, “Houghton Mifflin Company, Boston
 Kafgen Mary, Individuality in clothing, Houghton Mifflin
 Company Dynamics of fashion by Elaine Stone

5. FASHION ILLUSTRATION (Practical)

- All practical work is to be done on A3 Sheets
- Use of mediums & Shading techniques (Pencil + pencil color, water color, poster paint, pastels.) Make sheet using each medium
- Figure analysis 10 head theory
- block figure –(front, side, 3/4 , back)
- Flesh figure –(front, side, 3/4 , back)
- Fashion face front & side
- X,S, T Pose

6. FUNDAMENTAL OF COMPUTERS

OBJECTIVE: This module is prescribed in the course to impart knowledge of the computers and its applications in the real world.

UNIT I: Introduction to computers

Computer Definition, Computer vs. Human brain, Role of computers in our life, Types & Characteristics of computers and its limitations, Introduction to Data, Data Types.

UNIT II: Computer and its Architecture

Anatomy of computers, Hardware and its types- Input Devices, Output devices and storage devices, CPU, Types of memory, Security issues in Computing.

UNIT III: Computer Software:

Software, Types of softwares.

PRACTICAL

UNIT IV: MS Office (practical use for industry)

- Ms Word – Creating a document editing, formatting, saving opening, creating tables
- Ms Excel- Creating sheets, function in Ms Excel
- MS PowerPoint – Creating presentations
- Spreadsheets, word processors.

UNIT V: Communication with a computer: (practical use)

What is Internet? Its advantages and disadvantages, Email, E-commerce, Role of internet in Fashion Industry.

Suggested Readings:

1. Basandra , S.K computer Today, New Delhi : Galgotia Publications
2. Clark, A Small Business Computer Systems, Hodder and Stoughton
3. P K Sinha, Fundamental of computers

7. ENGLISH & COMMUNICATION SKILLS

OBJECTIVE: To acquaint the students with the knowledge of Communication, written as well as oral.

THEORY:

- English Grammar: Proper use of Verb, Noun, Adverb, Adjective, Punctuation, Para Phrasing in Business Communication, understanding Direct and Indirect Narration, Skills of essay writing and precise writing, significance of knowledge of grammar in business communication.
- Basic forms of communication, communication models, communication process, barriers in communication, corporate communication: formal and informal, communication networks, grapevine, non-verbal communication. Importance of communication in business world.
- Business correspondence: Essentials of effective correspondence, different type of letters, sale letters, goodwill letters, greetings, notices, circulars and orders. Application for employment, modern office techniques used in business communication.
- Oral Communication: Public speaking, body language, presentation before the group, factors affecting presentation, effective listening, interviewing skills, arranging and participating in group discussions, seminars and conferences.
- Report writing: Writing skills, planning, drafting, writing, re-writing, editing, different types of business reports, structure, steps towards writing of different types of business reports, style of report writings.

- Fundamentals of computer: Basic knowledge of computers and its application, application of MS-Office, internet and its uses, advantages of e-commerce.
- English reading, speaking, pronunciation and listening.

8. Basic Of Design

All practical work is to be done in A3 sheets.

- Lines and its psychological effects
- Draw compositions of lines using at least ten lines in a 8"x8" block
- Draw Color wheel & mention Primary, secondary & tertiary colors.
- Color schemes & its introduction
- Monochromatic scheme- In a 8"x 8" block using floral design a using Monochromatic scheme
- Analogous- Make a sanghaneri print in a 8"x 8" block using Analogous color scheme
- Complimentary - Make a nursery print in a 8"x 8" block using Complimentary color scheme
- Polychromatic - Make a abstract design in a 8"x 8" block using Polychromatic color scheme
- Achromatic scheme - Make any design of your choice in a 8"x 8" block using Achromatic colorscheme
- Tints & Shades-Make a geometric pattern in a 8"x8", using tints & shades
- Neutral color.-Make a design out of dots & strips in a 8"x8" using neutral color.
- warm & cool color -Make a 6"x6"- 2 Block and create a check prints each using warm & coolcolor.
- Using marine life, in a 8"x8" block,
- vibgyor - draw print using vibgyor

Fashion Design Syllabus

Semester – II

Subjects:

1. Traditional Indian Textiles (T+P)
2. Fabric Studies (Woven & Knit) (T)
3. Pattern Drafting (T)
4. Fashion Communication (T)
5. Fashion Illustration – Figure drawing and rendering (P)
6. Garment Construction – II (P)
7. Basics Of Designs (P)

SECOND SEMESTER

S.No	Course No.	Subject	Evaluation – Scheme							
			Period			Sessional			Examination	
			L	T	P	TA	CT	TOT	ESE	Sub. Total
<i>Theory</i>										
1.	B.ScFD201	Traditional Indian Textiles		5		10	20	30	70	100
2.	B.ScFD202	Fabric Studies		5		10	20	30	70	100
3.	B.ScFD203	Pattern Drafting		5		10	20	30	70	100
4.	B.ScFD204	Fashion Communication		4		10	20	30	70	100
Practical										
1.	B.ScFD201P	Traditional Indian Textiles			2	50		50	100	150
2.	B.ScFD205P	Basics of design			2	50		50	100	150
3.	B.ScFD206P	Fashion Illustration			6	50		50	100	150
4.	B.ScFD207P	Garment Construction – II			3	50		50	100	150

1. B.ScFD201- 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.

UNIT-I

Traditional Textiles of India

{5Classes}

1. Resist dyed textiles- bandhani, batik, patola, ikat, pochampalli.
2. Printed Textiles- Sanganeri
3. Painted textiles- Kalamkari

UNIT-II

{8Classes}

4. Woven textiles- brocade, jamavar, jamdani, chanderi, maheshwari, kanjivaram, paithni, baluchari.
5. Kashmir Shawls- Kashmir carpet, Namda, Gaba.

UNIT-III

{14Classes}

6. 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

PRACTICAL OBJECTIVES:

- To learn basic embroidery stitches
- To learn application of traditional motifs and designs on various textiles.

UNIT-I

{6Classes}

1. Basic embroidery stitches- Running, stem, chain, back, open chain, blanket, feather, herring bone, couching, lazy daisy, French knot, satin, long and short and Romanian.

2.a. Sample making of following traditional embroideries {12 Classes}

- Kantha
- Phulkari
- Kashida
- Chikankari
- Kasuti

Preparation of an article using any one traditional embroidery.

b. Sample making of following {8Classes}

- 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

2. B.ScFD202 - 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.

THEORY:

UNIT – I

{4 classes}

- Different methods of fabric formation – weaving, knitting, non-woven, etc
- Comparison and differences between woven, knitted and non-woven

UNIT – II

{6 classes}

- Representation of weaves and knitted structures
- Types of looms and its parts
- Types of knitting machines & its working

UNIT – III

{8 classes}

- 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 ("course")]

UNIT – IV

{8 classes}

- Fabric Finishes
- Fabric Defects and identification (Woven & Knitted)

PRACTICAL:

- Drawing of weave structure on square grid. E.g. below - {4 classes}
- Industrial visit to a weaving and knitting mill – students will submit a document for the same.
- Preparation of drafting for all basic weaves and 3-4 dobby weaves. {4 classes}
- Basic knit sample preparation: weft-knit fabrics such as a hand-knit sweater. {4 classes}

3.B.ScFD 203 - PATTERN DRAFTING:

OBJECTIVE: Introduction of basic blocks and teaching different aspects of pattern making.

UNIT-I

{4Classes}

1. 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.

UNIT-II

{2Classes}

2. Fitting- principles of good fit, various fitting problems and its remedies

UNIT-III

{5Classes}

3. Methods of Pattern Development

- Drafting
- Flat Pattern Method, Slash and Spread, Pivot Method

UNIT-IV

{3Classes}

4. Fabric estimation and its importance

UNIT – V

{2Classes}

1. Introduction to Style Interpretation

PRACTICAL EXERCISES

Drafting of :

{4 Classes}

- Child's sleeve
- blockChild's skirt
- block

b. Adaptation of child's bodice to :

{3 Classes}

- Bodice length
- Body yokes

1) Developing of patterns for

{4Classes}

a. Adaption of basic sleeve

- Puff Sleeve
- Cap sleeve
- Flared Sleeve
- Magyar Sleeve
- Balloon Sleeve
- Petal Sleeve
- Leg-o- mutton sleeve

b. Drafting and adaptation of various collars

{5Classes}

- Baby Collar
- Peter Pan Collar – Flat and raised
- Cape collar
- Sailor's collar
- Convertible collar

References:

1. Mary Mathews, Practical Clothing Construction Part-II. Designing, Drafting and TailoringBhattarams Reprographics (P) Ltd., Chennai 2001
2. Zarapkar K.R, System of Cutting, Navneet Publications India 2005
3. Hilary Campbell, " Designing Patterns Om Book Services, New Delhi, 2003.
4. Helen Joseph-Pattern Making for Fashion Design, Armstrong Pearson Education, Delhi, 2000.
5. Mary Mulasi, Garments with style, Chiton Book Company, Pennsylvania, 1995

6. Thomas Anna Jacob, "The Art of Sewing", UBS Publishers Distributors Ltd. NewDelhi, 1994

4. B.ScFD204 - FASHION COMMUNICATION

OBJECTIVE: Empower students with effective communication solutions for the fashion and lifestyle industry. As a communications person, you will either be involved in running the event by liaising with people like contractors, models and media; or you can be the media responsible for reporting and making sure the event gets the coverage it deserves. Whether you are working with the fashion houses or the media, you will need to have a high stamina for a lot of socializing, a flair for writing and high fluency in at least one language.

THEORY:

UNIT - I

Introduction to Fashion communication. An in-depth understanding of promotional activities, corporate journalism and publications, events planning, international public relations, communication plans.

UNIT - II

Understanding of web and multimedia design, computer graphics, illustration, product design, exhibition design, visualizing and art direction, typography and photography as communication tools.

UNIT - III

Styling and its introduction, Introduction to Fashion Journalism, Display and Exhibit design, Fashion Communicative devices in commercial publicity: letter styles, designs, pictorial presentation, slogans, colour variations.

UNIT -IV

Public relations, Creative writing.

Principles and methods of modern group discussions, press conferences, interviews, seminars.

UNIT -V

Branding, Corporate Communication: Business letter, emails, report writing, Agenda and minutes of the meeting, Job application, CV, Resume

PRACTICAL:

- Research an apparel brand and give a presentation on its key garment categories, fabric, price points, target customer, market segmentation, branding and its significance, use of color and in store experience.
- Group Discussions
- Personality development – mannerism, etiquettes, body language, etc.

References:

Uncovering Fashion: Fashion Communications Across the Media; Author - Marian Frances Wolbers
Who's Who in Fashion, 5th Edition; Author - Holly Price Alford, Anne Stegemeyer
Writing for the Fashion Business; Author - Kristen Swanson, Judith Everett
Fashion Public Relations; Author - Gerald J. Sherman, Sar S. Perlman
Fashion Branding Unraveled; Author - M. Khaled A. Hameide
Retail Advertising and Promotion; Author - Jay Diamond

5. B.ScFD205 - FASHION ILLUSTRATION

OBJECTIVE: Give students the idea and training on figure drawing and drawing with added knowledge of fabric interpretation and enhance their own personal style.

THEORY:

UNIT – I {4 classes}

- Figure in Motion/ Balance movement

UNIT – II {4 classes}

- Face analysis and features – eyes, nose, lips, ears and hair
- Hands and feet

UNIT – III {4 classes}

- Fleshing or rendering techniques – skin and materials
- Textural rendering of garments – lace, leather, silk, wool, fur, feather, latex, denim, knitted, etc
- **Practical- On 12^{1/2} “ croqui drape a garment using the textural rendering- separate sheets to be made**

UNIT- IV

Drawing from photograph- Indian Traditional outfit, Contemporary, western {4 classes}

6. B.ScFD206 - BASIC OF DESIGN

- Embroidery placement
- Single Drop
- Half drop
- Full drop
- Vertical
- Horizontal
- Diagonal
- Double fold
- Four fold
- Single fold

Take any 4-5 textures and design atleast 3 garments . Drape it on a 12^{1/2}” croqui. Design a collection for kids.(pleats, yokes, gathers, patch work)

7. B.ScFD207 - GARMENT CONSTRUCTION – II

OBJECTIVE: The fashion design students are supposed to prepare various components of garments such as plackets, neckline variations, sleeves, pocket, so it is very essential that they should be able to fabricate various components of fashion. Hence this subject is included in the curriculum to develop such competencies in the students. The subject deals with basics of garment construction.

INSTRUCTIONS FOR PRACTICALS

1. Prepare various types of sleeves & collar are to be created in construction of garments
{6Classes}

2. Construction of the following Garments for kids **{16Classes}**
 - Panty & Bloomer
 - Frock(A- line, Long body, baby frock, fancy frock)
 - Romper
 - A- line skirt
 - Sun suit

Assignment: - Collection of different trims and fasteners.

References:

1. Thomas Anna Jacob, “The Art of Sewing”, UBS Publishers Distributors Ltd.
NewDelhi, 1994
2. Readers digest- Sewing Book Verma G, “Cutting and Tailoring Theory”, Asian Publishers,
Delhi, 1999

Fashion Design Syllabus

Semester – III

Subjects:

1. Computer Aided Design – I (MS paint, Adobe Photoshop, Corel Draw) (P)
2. Patternmaking for Basic Garments (P)
3. Apparel Manufacturing Technology (T)
4. Advanced Garment construction - I (T+P)
5. History of Costume (T)
6. Draping and Drafting (P)

THIRD SEMESTER

S.No	Course No.	Subject	Evaluation – Scheme							
			Period			Sessional			Examination	
			L	T	P	TA	CT	TOT	ESE	Sub. Total
<i>Theory</i>										
1.	B.ScFD301	History of Costume		4		10	20	30	70	100
2.	B.ScFD302	Apparel Manufacturing Technology		6		10	20	30	70	100
3.	B.ScFD303	Draping and Drafting		8		10	20	30	70	100
<i>Practical</i>										
1.	B.ScFD304P	Patternmaking for Basic Garments			8	50		50	100	150
2.	B.ScFD305P	Computer Aided Design - I			9	50		50	100	150
3.	B.ScFD306P	Advanced Garment construction - I			4	50		50	100	150
4.	B.ScFD307P	Draping and Drafting			6	50		50	100	150
5.	B.ScFD308P	Fashion Illustration			6	50		50	100	150

TOTAL: 48

1. COMPUTER AIDED DESIGN:

OBJECTIVE: Introduction to Computer aided design softwares for design,

UNIT – I

{15 classes}

- Introduction to design softwares (adobe photoshop, Corel Draw) and their interface and tools.
- Introduction to FONTS and their usage.
- Use and function of various editing/effects tools of Photoshop.

UNIT –II

{4 classes}

- Resolution, DPI, canvas size and layouts.
- Introduction to Vector and raster graphics types.
- Use and function of Corel Draw tools.

UNIT – III

{4 classes}

- Output device and how to create a presentable design layout.
- Image categories; e.g. bitmap, tiff, png, jpeg, etc.

PRACTICAL:

- Creation of Themed Collages using FX of computer softwares.
- Creation of rendered illustrations.
- Creation of Basic blocks.

2. FASHION ILLUSTRATION (Practical)

- All practical work is to be done on A3

Sheets UNIT – I

- Figure analysis 10 head theory (Male)
- block figure –(front, side, 3/4 , back)
- Flesh figure –(front, side, 3/4 , back)

UNIT – II

{4 classes}

- Fleshing or rendering techniques – skin and materials
- Textural rendering of garments –leather, denim, knitted, etc

{4 classes}

- Practical- On 12^{1/2} “ croqui drape a garment using the textural rendering- separate sheets to be made

UNIT- III

- Drawing from photograph- Indian Traditional outfit, Contemporary, western {4 classes}
- Composition of Figures(Male & Female) at least 2 sheets.

Unit IV

- Design 6 outfits taking a theme of casual wear- 3 males & 3 Females (Garment to be draped on 12^{1/2} “ croqui. Sheet background is required)

- Design 6 outfits taking a theme of Indian Traditional costume - 3 males & 3 Females (Garment to be draped on 12 ½ “ croqui. Sheet background is required)

3. PATTERNMAKING FOR BASIC

GARMENTS: OBJECTIVES: To teach different aspects

of Pattern Making.

THEORY

Unit I: - Principle of pattern making. {2Classes}

Unit II: - **Sleeves.** {3Classes}

Sleeves: - Classification of sleeves, types of sleeves

Unit II: - **Skirts.** {4Classes}

Skirts: Different types of skirts and categorization of skirt on the basis of length and flare.

Unit III: - **Collars –** {2Classes}

Collars – definition, parts of collar, classification of collar.

Unit IV: - **Pockets** {2Classes}

Pockets- Definition, classification, and creating variety in pocket.

Unit – V: - **Pants.** {4Classes}

Pants- Terminology, categorization on the basis of length and fit and their variations

UNIT- VI:- Dart manipulation

Dart manipulation- single dart, multiple dart, fullness (gathers, pleats, and tucks) contouring.

{4Classes}

Analysis of apparel design from magazines {3Classes}

PRACTICAL

1. Drafting of adult bodice block and sleeve block {6Classes}

2. Drafting of adult’s Skirt block {2Classes}

3. Adaptation of plain sleeve to the following sleeves {8Classes}

Bishop sleeve

Kimono

sleeveRaglan

sleeve Dolman

sleeve

4. Drafting and adaptation of the following collars {8Classes}

Chinese band

Shawl collar

Stand and fall collar

Turtle neck

5. Drafting of {12Classes}

Peticoats (4 kali, 6

kali)Top (simple,

yoke)

Skirts- circular, Divided, pleated, wrap-on and hip-tight skirt.

References:

1. Mary Mathews, Practical Clothing Construction Part-II. Designing, Drafting and
2. Tailoring Bhattarams Reprographics (P) Ltd., Chennai 2001
3. Zarapkar K.R, System of Cutting, Navneet Publications India 2005
4. Hilary Campbell,” Designing Patterns Om Book Services, New Delhi, 2003.
5. Helen Joseph-Pattern Making for Fashion Design, Armstrong Pearson Education,6. Delhi, 2000.
7. Mary Mulasi, Garments with style, Chiton Book Company,Pennsylvania,1995
8. Thomas Anna Jacob, “The Art of Sewing”, UBS Publishers Distributors Ltd. New Delhi, 1994

9. Readers digest- Sewing Book
10. Verma G, "Cutting and Tailoring Theory", Asian Publishers, Delhi, 1999

4. APPAREL MANUFACTURING TECHNOLOGY

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

UNIT-I

I Apparel Industry: Basic introduction a) Domestic Industry

b) Export industry

2. Work flow and brief study of various departments of apparel manufacturing unit

UNIT-II

Different types of sewing machines-Introduction

Single needle lock stitch, Single needle chain stitch, 4- Thread over-lock machine, 5- thread over-lock machine, Button hole machine, Button stitching machine, Flat lock machine

UNIT-III

{2Classes}

II 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.

Unit IV: Fabric preparation & layout planning:

{8Classes}

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 layout.

Lay out/Lay plans

i. Half garment lay

ii. Whole garment lay

iii. Single size lay

iv. Multi size lay

a. Sectional lay

b. Interlocking lay

c. 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

a. Manual spreading

b. Spreading carriage

c. Automatic spreading machines.

bundling, ticketing, cutting and Production

- The methods of cutting and cutting tools
- Types of production process

Unit V:
Finishing/Labeling /inspection and packaging of garments

{8Classes}

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.

PRACTICAL

□ Field trips to the textile manufacturing units and garment manufacturing units.
To collect different fabric swatches and study various spreading and laying methods for them.

References:

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

5. ADVANCE GARMENT CONSTRUCTION - I :

OBJECTIVES: To acquire understanding and construction skills for basic garments .

THEORY

Unit I: - Seams and Fullness: Definition, Seam types & their finishes. **{3Classes}**

Fullness: Definition, Types of fullness – Darts, Tucks, Pleats, flares, godets, gathers, shirrs & frills.

Unit II: - Neck finishes and yokes **{4Classes}**

Neck finishes: -Definition, Bias- definition, joining bias and uses. Bias facing and bias binding. **Yokes:** - Definition & creating variety in yoke. Empire line and Princess line.

Unit – III **{1Classes}**

□ Lining, interlining, facing & interfacing.

Unit – IV **{4Classes}**

Trimmings:- Definition, types -Bias trimming, ruffles, embroidery, smocking, faggoting, Appliqué, lace, lace motifs, Scalloped edging, decorative fastening – belts & bows.

PRACTICAL

Construction of different types of cuffs- lined/unlined. **{4Classes}**

Construction of the following Collars **{8Classes}**

- Chinese band
- Shawl collar
- Stand and fall collar- Peter pan collar
- Baby collar

Construction of the following Garments for ladies **{16Classes}**

Peticoats (4 kali, 6 kali)
Top (simple, yoke)

Skirts- circular, Divided, pleated, wrap-on and hip-tight skirt.

References:

1. Thomas Anna Jacob, "The Art of Sewing", UBS Publishers Distributors Ltd. New Delhi, 1994
2. Readers digest- Sewing Book Verma G, "Cutting and Tailoring Theory", Asian Publishers, Delhi, 1999

6. HISTORY OF COSTUME:

OBJECTIVES: To acquaint the students with different types of Indian and western costumes .

PART A

{20Classes}

STUDY OF INDIAN COSTUMES DURING FOLLOWING PERIODS:

Study of dates. Significant development
Women's Costumes-dresses

UNIT-I

- Indus valley Civilization
- Vedic Period
- Maurya Period
- Sunga & Satvahana Period
- Kushan & Gupta Period
- Mughal Period & British Period

UNIT-

II

Costumes of different states of India.

PART B

{20Classes}

STUDY OF WORLD COSTUMES DURING IN FOLLOWING PERIODS:

Study of dates. Significant development
Women's Costumes-dresses.

UNIT-III

- Costume History of Greek
- Roam
- Greece
- Egypt & Italy
- French

UNIT-

IV

- French-Middle Ages, Renaissance, French revolution, Romantic period.
- 18th, 19th & 20th Centuries Costumes

NOTE:

- Screening of period film.
- A visit to museums(National Museum,Delhi).

References:

- Kumar Ritu, "Costumes and Textiles of Royal India" Christies Book Ltd. London, 1999.
- Gurey G.S., "Indian Costumes", The popular Book Depot.
- Bina Abling, "Costumes".

7. DRAPING & DRAFTING

OBJECTIVE: Teach the students to acquire the skill of draping on dress form by introduction to terminology, fundamentals and basic techniques of draping.

PRATICAL

UNIT – I

{4 classes}

Introduction

- a. Mannequin (dress form) explain the measurements and how they relate to draping.
- b. Identify the morphological components of the female form in relation to Mannequin or industrial dress form.
- c. Explain the term Nomenclature.
- d. Position the style tape on the dress form, according to the measurements of the given size.
- e. 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.

Homework: Prepare the squared muslin pieces for the next exercise according to the measurements required.

UNIT – II

{3 classes}

Exercise 1:

Draping the Basic Skirt.

UNIT – III

{3 classes}

Exercise 2:

Draping of Yoke Skirt with pleats.

UNIT – IV

{3 classes}

Exercise 3:

Draping of the Peplum onto the Basic Skirt Exercise 1.

UNIT – V

{3 classes}

Exercise 4:

Draping of the Draped Skirt (Drape Full Body)

UNIT – VI

{3 classes}

Skirt Project

UNIT – VII

{3 classes}

Basic Bodice with dart variations.

UNIT – VIII

{3 classes}

Princess Line Bodice

Revision for Final Exam

References:

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

Fashion Design Syllabus

Semester – IV

Subjects:

1. Fashion Presentation – Mood boards, client board, color board, Look board, Flat Sketches, Swatch board, etc (P)
2. Apparel merchandising (T)
3. World Art Appreciation (T)
4. Draping & Drafting - II (P)
5. Advanced Patternmaking And Grading (P)
6. Advanced Garment construction - II (P)
7. CAD (Illustrator & Pattern Making) (P)

FOURTH SEMESTER

S.No	Course No.	Subject	Evaluation – Scheme							
			Period			Sessional			Examination	
			L	T	P	TA	CT	TOT	ESE	Sub. Total
<i>Theory</i>										
2.	B.ScFD401	Apparel merchandising		6		10	20	30	70	100
3.	B.ScFD402	World Art Appreciation		6		10	20	30	70	100
Practical										
1.	B.ScFD403P	<i>Fashion Presentation</i>			6	50		50	100	150
2.	B.ScFD404P	Advanced Patternmaking & Grading			8	50		50	100	150
3.	B.ScFD405P	Draping & Drafting - II			8	50		50	100	150
4.	B.ScFD406P	Advanced Garment construction - II			4	50		50	100	150
5.	B.ScFD407P	CAD (Illustrator & Pattern Making)			6	50		50	100	150

TOTAL: 48

1. CAD (Illustrator & Pattern Making)

OBJECTIVE: Introduction to Computer aided design softwares for design, Illustration and patternmaking. UNIT - I

- Introduction to design softwares (adobe Illustrator) and their interface and tools.
- Introduction to FONTS and their usage.
- Use and function of various editing/effects tools of Photoshop.

UNIT – II {16 classes}

- Introduce students to CAD softwares for pattern making, marker making, Grading, Digitizing.
- Introduction to digitizing and grading on the software.
- Lay out of pattern for cutting and marker making for efficient fabric consumption.

2. FASHION PRESENTATION

OBJECTIVE: Train the students in fashion presentation, creating boards and using basic presentation techniques.

THEORY:

UNIT – I {4 classes}

- What is Moodboard? What are the basic elements in a moodboard.
- Basic information needed in Client boards? How to identify customer and their needs.
- Forecasting and Trend analysis.

UNIT – II {4 classes}

- Color forecasting (pantone, etc) and use of fashion websites (WGSN, stylesight, Trendstop, mudpie, etc).
- What is Collage? Collage creation
- Swatch cutting and preparing fabric for presentation.

UNIT – III {8 classes}

- What is Fashion show? Preview of Wills Lifestyle India fashion week and other international fashion shows.
- Basic preparation of Fashion show – sound, light, models, ramp, choreographer, buyer invites, hair & make-up, accessories, publicity/advertisement and invite design.

PRACTICAL:

- Creating Moodboards – theme based concepts. {4 classes}
- Client boards – in relation to the end customer and customer identification. {2 classes}
- Swatch boards – swatch sizes, fabric information and its swatch layouts. {2 classes}
- Computer aided flat sketches – garment sketches in colored Illustration and flat sketches with stitch detail. {4 classes}
- Creating color boards – its emphasis and importance in presentation. {2 classes}
- Computer aided color matching and its techniques. {4 classes}

3. APPAREL MERCHANDISING:

OBJECTIVES: 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.

THEORY

- Clothing Business terminology : {5Classes}
 - o 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.
- Merchandising – introduction, role of merchandiser, types of merchandising. {6Classes}
- steps involved in merchandise planning {1Classes}
- Prospects of Indian apparel in overseas market. {2Classes}
- Importance of textile industry in Indian economy {1Classes}
- Organization structure of Export house and export procedures. {3Classes}
- Sourcing: Introduction of Factors responsible in deciding fabrics, price, quality, lead time, factory suitability. {5Classes}

Apparel Merchandising (Practical)

- Sourcing of fabrics, fasteners and trims.

References:

- Easzy M., “Fashion Marketing” Blackwell Science, 1994.
- Kotler Philip, “Marketing Management “prentice Hall, New Delhi, 2000.
- J. Jarnow and K.G. Dickerson, “Inside the Fashion Business”, Prentice Hall, 1997.
- Elaine Stone, Jean A Samples, "Fashion Merchandising", Mc Graw Hill book, 1985.
- Colbornbe Robert, “Visual Merchandising; the Business of Merchandise Presentation”, Thomson Delinar Learning, USA.
- Colbornbe Robert, “Visual Merchandising; the Business of Merchandise Presentation”, Thomson Delinar Learning, USA.

4. WORLD ART APPRECIATION:

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.

THEORY

UNIT – I

{6 classes}

- Prehistoric Art: Paleolithic, Mesolithic, Neolithic
- Ancient Near East: Mesopotamian, Sumerian, Akkadian, Neo-Sumerian, Babylonian, Assyrian, Neo-Babylonian, Persian.
- Egyptian Art: Old Kingdom, Middle Kingdom, New Kingdom.

UNIT – II

{8 classes}

- Greek Art: Minoan, Mycenaean, Greek
- Roman Art: Republican Rome, Imperial Rome
- Byzantine Art: Byzantine
- Art in Early Europe: Celtic, Iron-Age Europe

UNIT – III

{8 classes}

- 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

UNIT – IV **{12 classes}**

- 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, PopArt, Op Art, Minimalism, Performance Art, Environmental Art, Neo-Expressionism, Post-modernism

References

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

5. DRAPING & DRAFTING - II:

UNIT – I **{4 classes}**

Dropped shoulder Yoke shirt with pleats, collar band detail and collar.
 ACTIVITY: Submission of last weeks' drape. Demonstration of the draping method of the above. Students to begin under lecturer's supervision.

UNIT – II **{4 classes}**

Draping of Basic Sleeve and Mandarin collar onto the Princess Bodice.
 ACTIVITY: Submission of last weeks' drape. Demonstration of the draping methods. Students to begin under lecturer's supervision.

UNIT – III **{4 classes}**

Revision and All Submissions.
 ACTIVITY: Submission of last weeks' drapes and any redo's. Demonstration of the draping methods. Students to submit designs/sketches of blouse project. Approval of blouse project designs and swatches.

UNIT – IV **{2 classes}**

Blouse Project
 ACTIVITY: Demonstration of the draping methods. Students to begin under lecturer's supervision.

UNIT – V **{4 classes}**

Draping of Tent Blouse with Shawl Collar

UNIT – VI **{4 classes}**

Draping of Cowl Neckline

UNIT – VII **{4 classes}**

Draping of Cowl Armhole.

UNIT – VIII **{4 classes}**

Draping of Draped Dress with Tailored Collar

6. ADVANCE PATTERNMAKING AND GRADING:

OBJECTIVES: To teach different aspects of Pattern Making and Grading

PRACTICAL

Unit I

{12Classes}

Developing Patterns for Adult Garments

- Nighty and gown
- Choli blouse
- Ladie's salwar Kameez
- Ladie's saree blouse
- Trousers for ladies
- Formal shirt for ladies (with collars and cuffs)
- Jackets

Unit II

{6Classes}

Introduction to:

- Track grading
- Nest grading
-

Grading the following:

{8Classes}

- Basic bodice block
- Basic sleeve block.
- Basic skirt
- Trousers.

References:

- Thomas Anna Jacob, "The Art of Sewing", UBS Publishers Distributors Ltd. New Delhi, 1994
- Readers digest- Sewing Book
- Verma G, "Cutting and Tailoring Theory", Asian Publishers, Delhi, 1999
- Armstrong Helen Joseph, "Pattern Making for Fashion designing".
- Mullick Prem Lata, "Garment Construction Skills".

7. ADVANCED GARMENT CONSTRUCTION - II:

OBJECTIVE: To understand and apply the knowledge of advanced garment construction techniques.

PRACTICAL

Construction of:

- Nighty / gown
- Choli blouse, long body blouse
- Ladie's salwar Kameez
- Ladie's saree blouse(plain, belted)

References:

- Thomas Anna Jacob, "The Art of Sewing", UBS Publishers Distributors Ltd. New Delhi, 1994
- Readers digest- Sewing Book
- Verma G, "Cutting and Tailoring Theory", Asian Publishers, Delhi, 1999
- Armstrong Helen Joseph, "Pattern Making for Fashion designing".
- Mullick Prem Lata, "Garment Construction Skills".

Fashion Design Syllabus

Semester – V

Subjects:

1. Fashion Photography (T+P)
2. Apparel Marketing & Retail (T)
3. Advanced Draping (P)
4. Advance Garment construction-III (P)
5. Accessory Design Module (T+P)
6. Fashion Sales Promotion (T)
7. PROJECT: Craft documentation (PJR)
8. PROJECT: Summer Internship – industrial Training (P)

FIFTH SEMESTER

S.No	Course No.	Subject	Evaluation – Scheme							
			Period			Sessional			Examination	
			L	T	P	TA	CT	TOT	ESE	Sub. Total
<i>Theory</i>										
1.	B.ScFD501	Fashion Photography		2		10	20	30	70	100
2.	B.ScFD502	Apparel Marketing & Retail		4		10	20	30	70	100
4.	B.ScFD506	Accessory Design Module		2		10	20	30	70	100
5.	B.ScFD507	Fashion Sales Promotion		4		10	20	30	70	100
Practical										
1.	B.ScFD501P	<i>Fashion Photography</i>			4	50		50	100	150
3.	B.ScFD504P	Advanced Draping			6	50		50	100	150
4.	B.ScFD505P	Advance Garment construction-III			7	50		50	100	150
5.	B.ScFD506P	Accessory Design Module			4	50		50	100	150
7.	B.ScFD508P	Craft documentation			7	50		50	100	150

TOTAL: 48

Note: SUMMER INDUSTRIAL INTERNSHIP

1. FASHION PHOTOGRAPHY

OBJECTIVE: Introduce the students to Photography and guide them on tools required for Fashion photography.

THEORY: {5 classes}

- Introduction to Photography as a technique and art? How is image created?
- Basic parts of a professional camera and its function.
- Lighting techniques – Indoor and outdoor
- Principles of composition.
- Lenses, Focal point and its uses
- Fashion styling
- Framing
- View point and camera angle
- Shooting with models and makeup artists.

PRACTICAL:

- Taking photographs on Basic principles of photography {2 classes}
- Indoor model photography {2 classes}
- Take photographs for fashion portfolio {2 classes}
- Exposure and depth of field, lighting, Image editing. {2 classes}

REFERENCE:

- Introduction to Fashion Design by Patrick John Ireland
- Fashion Sketch book by Bina Abling

2. APPAREL MARKETING & RETAIL:

OBJECTIVES: To understand market dynamics and gain ability to market ones 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.

Marketing Terminology: {3Classes}

Marketing, target customers, target market, Fashion Piracy, Couturiers, private labels, logo/label, licensing, Signature lines, franchise.

Fashion terminology: style, fashion, apparel, Silhouette, High fashion or High style, Advent-Grade. {1Classes}

- Retailing- introduction and types of retail stores. {7Classes}
- Fashion forecasting – Process, sources of fashion forecasting information. {3Classes}
- Types of fashion show. {2Classes}
- Marketing, sales, market conditions, perfect competition, cost elements cost contribution. {8Classes}
- Budgets {3Classes}
- Pricing policies {4Classes}
- Consumer behavior {4Classes}
- Fashion Buyer and Buyer classification. {4Classes}

Visual Merchandising {8Classes}

- Introduction to Visual Merchandising
- Visual merchandising and display
- Purpose of visual merchandising; Store image; Target customers; Seasonal visual merchandise; Windows Display

ASSIGNMENTS

- Survey on famous brands available in market for men, women & children.
- Study of Layout, design and illustration for different kinds of store displays.
- Design Window display for a specific store and boutique.

References:

- Easycy M., "Fashion Marketing" Blackwell Science, 1994.
- Kotler Philip, "Marketing Management "prentice Hall, New Delhi, 2000.
- J. Jarnow and K.G. Dickerson, "Inside the Fashion Business", Prentice Hall, 1997.
- Elaine Stone, Jean A Samples, "Fashion Merchandising", Mc Graw Hill book, 1985.
- Colbornbe Robert, "Visual Merchandising; the Business of Merchandise Presentation", Thomson Delinar Learning, USA.

3. ADVANCED DRAPING:

OBJECTIVE: Student is introduced to the bias cut. Muslin fitting on mannequins and live models. Draping according to chosen sketches. The making of patterns in accordance with muslins and realizing them fabric (final project)

UNIT – I {4 classes}

Draped Dress Project

- Draping of Draped Dress Project from the selected photograph or sketch
- Cut the fabric using pattern pieces and sew the dress using industrial machine.
- Presentation of Project on dress form, pass up muslin pieces and paper pattern.
- Conclusion and presentation of the completed Draped Dress Project on dress form by each student.

UNIT – II {4 classes}

Draped Gowns Project

- Selection of picture for draping project.
- Selection of the right fabric.

UNIT – III

Use of specialty fabrics like silk, georgette & other light weights in designer outfits. {4 classes}

- How to handle and understand the drape of various fabrics.
- Demonstration on draping and handling of various different fabrics.

UNIT – IV

- Conversion of draped garment to final model or customer and trial fits. {4 classes}
- FINAL submission of stitched garment prepared using techniques of draping.

4. ADVANCED GARMENT CONSTRUCTION - II:

OBJECTIVE: To understand and apply the knowledge of advanced garment construction techniques.

PRACTICAL

Construction of:

- Lehnga(sharara, garara, kali)
- Trousers for ladies
- Formal shirt for ladies (with collars and cuffs)
- Jackets
- Evening gown

References:

- Thomas Anna Jacob, “The Art of Sewing”, UBS Publishers Distributors Ltd. New Delhi, 1994
- Readers digest- Sewing Book
- Verma G, “Cutting and Tailoring Theory”, Asian Publishers, Delhi, 1999
- Armstrong Helen Joseph, “Pattern Making for Fashion designing”.
- Mullick Prem Lata, “Garment Construction Skills”.

5. ACCESSORY DESIGN MODULE

OBJECTIVE: 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.

THEORY

UNIT – I

{4 classes}

- History of accessories and its importance.
- Categories of accessories: Functional accessory and decorative accessory.
- Introduction to leather, metal and other materials.

UNIT – II

{4 classes}

- Introduction to important accessory co-ordinates in daily life. eg, wallets, bags, shoes, belts, etc.
- Preview on traditional Indian and contemporary jewelry.

UNIT – III

{16 classes}

- Visit to local accessory manufacturing units. E.g.; Jewelry, bags, shoes.
- Students to prepare a project report on the same.

PRACTICAL:

UNIT – IV

{10 classes}

- 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)

6. FASHION SALES PROMOTION

OBJECTIVES: After studying this subject students will be able to:-explain the meaning and purpose of sales promotion, describe how sales promotion objectives are set. And sales promotion tools and programs.

THEORY

Unit-I

{2Classes}

Meaning and Purpose of Sales Promotion:

Unit-II

{12Classes}

How Sales Promotion Objectives are set:

- Kinds of product
- The buyer
- Nature and size of market
- Stages in product life cycle
- Management policy
- Budget allocation available
- Government regulations

Unit-III.

{20Classes}

Sales Promotion Tools and Programmes:

Tools and programmes for consumers sales promotion:

- Sample
- Demonstrations or instructions
- Coupon
- Money-refund orders
- Premium (gift) offers
- Price-off
- Contests or quizzes
- Trading stamps
- Fairs and exhibitions
- Public relations activities
- Exchange scheme

Tools and programmes for dealers/distributors sales promotion:

- Free display
 - Retail demonstrations
 - Trade deals
 - Buying allowance
 - Buy-back allowance
 - Free goods
 - Advertising and display
 - Contents :
 - Dealer
- Training for salesmen

PRACTICAL

- Developing sales promotion plans for different media.
- Study of stock clearance sales.

REFERENCES:

- Easycy M., " Fashion Marketing" Blackwell Science, 1994.
- Kotler Philip, " Marketing Management " prentice Hall, New Delhi, 2000.
- J. Jarnow and K.G. dickerson, " Inside the Fashion Business", Prentice Hall, 1997.
- Elaine Stone, Jean A Samples, "Fashion Merchandising", Mc Graw Hill book, 1985.
- Colbornbe Robert, " Visual Merchandising; The Business of Merchandise Presentaion", Thomson DelinarLearning, USA.

7. CRAFT DOCUMENTATION (PROJECT):

OBJECTIVE: The student is given an opportune environment, which is conducive to interact and live among the traditional Indian craftsmen, to understand and document their craft. Also, student has to design a line of contemporary fashion taking inspiration from these crafts.

- Identification of Craft for Project research and documentation.
- To understand the importance and concept of Traditional Craft and how it binds our culture.
- Identification of research topics within the craft.
- Formation of groups among the students depending on their interest on the specific crafts.
- Research on favorable locations where students can travel to learn the craft.
- Booking of travel and lodging.
- Create database of local representatives for the craft with the persons photograph and contact details.
- Carry all important documentation equipment, like camera, notebooks, (optional – mic, recording audio/video)
- Acquire the contact details of closest helpline numbers; like local police, hospital, etc.
- All students to carry mandatory mobile phones.
- Understanding the local craft from concept to creation.
- Documentation of complete manufacturing processes and finishing and presentation.

Once students return and resume next semester, they will have 1 weeks time to submit the project report.

8. SUMMER INDUSTRIAL INTERNSHIP:

OBJECTIVE: This program is designed to introduce the student to industry and give him/her an opportunity to create a range of garments in the factory along with documenting the workings of the company.

- Identification of boutiques/fashion house/brands that the students can join for summer internship.
- Student is required to work full time in any of the above specified, to understand and get first-hand experience of the workings of the fashion industry.
- The student will be required to perform as per the requirement of the person in charge.
- The student will follow the rules of the organization.
- The assessment of the student performance will be in the hands of the person in charge in the organization.
- The student will be required to make a collection of garments during the period of internship.
- The garments will need to be documented and presented to the institute on return.
- The student will submit a project report on the internship. Also including the functioning and process of the organization.

All the above will be subject to assessment

Fashion Design Syllabus

Semester – VI

Subjects:

1. Entrepreneurship (T)
2. Fashion Portfolio (P)
3. Product Line Development & Presentation (P)
 - Final Collection concept and presentation to Jury
 - Preparation and creation of Final range
 - Final fashion Show

SIXTH SEMESTER

S.No	Course No.	Subject	Evaluation – Scheme							
			Period			Sessional			Examination	
			L	T	P	TA	CT	TOT	ESE	Sub. Total
<i>Theory</i>										
1.	B.ScFD601	Entrepreneurship		6		10	20	30	70	100
Practical										
2.	B.ScFD602P	<i>Fashion Portfolio</i>			18	50		50	100	150
3.	B.ScFD603P	Product Line Development & Presentation			18	50		50	100	150

TOTAL: 48

1. 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.

Theory

UNIT-I

{6Classes}

Entrepreneurship – Definition, Role and expectations – Entrepreneurial styles and types – Characteristics of the Entrepreneur – Functions of an Entrepreneur

UNIT-II

{3Classes}

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)

UNIT III

{10Classes}

Introduction to Retailing

- Retail industry
- Trends in retailing
- Classification of retail organization
- Setting up a retail organization

UNIT-IV

{4Classes}

Women Entrepreneurship –

- Need
- Growth of women Entrepreneurship

PRACTICAL

- Preliminary screening and aspects of the detailed study of the feasibility of the business idea.
- CASE STUDY- working one week in a local boutique, understanding their work culture
Collection and Compilation of the material by the participants under the guidance of the Resource Person. Submission of assignment.
- PROJECT REPORT
- Market Survey/Research
- Report preparation, submission and presentation.

References

Panda, Shiba Charan, Entrepreneurship Development, New Delhi, Anmol Publications
Verma, J.C., and Gurpal Singh, Small Business and Industry-A Handbook for Entrepreneurs, Sage, New Delhi, 2002

2. FASHION PORTFOLIO

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.

PROJECT: {28 classes}

- 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.

3. PRODUCT LINE DEVELOPMENT & PRESENTATION

OBJECTIVE: To identify key competencies and skill sets of individual student and help him/her to conceptualize a theme for the final design collection.

PART –1: CONCEPT CREATION &

PRESENTATION PRACTICAL

UNIT –I {20 classes}

- 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
 - Moodboard,
 - 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.

UNIT – II {20 classes}

- Preparation of drapes/pattern for each garment.
- Stitching and **toile fittings** on models.

- Presentation to concerned faculty for fitting issues and finalizing pattern.

PART – 2: PREPERATION AND CREATION OF FINAL RANGE

UNIT – III

{20 classes}

- Purchase of fabrics and trims for final garments.
- Cutting of final garments.
- Stitching of 3 ensemble of final collection.
- Presentation of the same to External Jury for assessment/changes/comments.
- Incorporate changes if any and proceed with the execution.

UNIT- IV

{20 classes}

- 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.

FINAL FASHION SHOW:

OBJECTIVE: To provide a platform to the students for showcasing their design collection to selected group of people from Industry, giving them a first-hand experience on how professional fashions are conducted.

PRACTICAL

- Source accessories from Market for each ensemble to complete the look of the models.
- Photoshoot of the key ensembles of the collection.
- Work along with the complete team, including choreographer, models, light expert, sound expert, for rehearsals.
- Fashion Show of the Final Collection with complete look (including accessories, footwear, makeup, etc.)
- Final assessment on ramp presence and appeal.