ORDINANCE, EVALUATION SCHEME & SYLLABUS

FOR

BACHELOR OF FASHION AND APPAREL DESIGN (BFAD)

ON

CHOICE BASED CREDIT SYSTEM
9. **Promotion:**

9.1 (a) If a student satisfies the requirements of clause 8.4, 8.5 and 8.7 in subjects of the semesters, he/she will earn Full credit assigned in the study & evaluation scheme effective from the session 2008-09 for the subjects mentioned therein.

(b) If a student fails to satisfy the requirements of clause 8.4, 8.5 and 8.7 in the subjects of the semesters, he/she will earn Zero credit in those subjects

9.2 A student satisfying all the requirements under clause 8 in all the subjects shall be promoted to the next academic year of study with PASS status.

9.3 (a) A student shall be eligible for provisional promotion to the next academic year of study with:

   (i) **PCP** status provided he/she has earned total 17 or more credits in theory subjects and 17 or more credits in practical/project subjects on the basis of combined result of both the semesters of a particular academic year. Credit assigned to GP shall not be counted for above calculation.

   (ii) **PCP-A** status provided he/she fails to satisfy the clause 8.6 (Aggregate marks), he/she must earn 19 or more credit in theory subjects and 17 or more credits in Practical / Project subjects. In such case he/she shall be eligible for provisional promotion with carry over papers.

(b) A student who fails to attain Pass status as per clause 9.2 or fails to attain PCP status as per clause 9.3(a) shall be declared **FAIL** in the particular academic year and he/she has to re-appear in both the semesters of that particular academic year

10. **Carryover System:**

10.1 (a) A student who satisfies the requirements of clause 9.3 (a) (i) will be required to appear in those theory papers / practical in which he/she earned zero credit. However, a candidate of first year will be allowed to appear in the second semester examination in those theory/ practical subjects in which he/she obtained zero credit in the first semester examination, provided
examination of those theory/practical subjects which are held in second semester examinations.

(b) A student provisionally promoted as PCP-A status as described in clause 9.3(a) (ii) shall have to choose sufficient number of subjects of the particular academic year including those subjects in which he/she has earned zero credit to satisfy the requirement of clause 8.6.
## SEMESTER - I
BACHELOR OF FASHION & APPAREL DESIGN (BFAD)

<table>
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<tr>
<th>Code No.</th>
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### Practical / Lab based Courses

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**Practical / Lab based Courses**

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**Note**: Project work (2 months) to be done after II semester exams to be evaluated in III semester.
Study & Evaluation Scheme with Syllabus for Bachelor of Fashion And Apparel Design (BFAD) I, II, III & IV Year On Choice Based Credit System
<table>
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**CT**: Class Test  
**TA**: Teacher Assessment  
**L/T/P**: Lecture/ Tutorial/ Practical
1st Year II-SEMESTER

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**CT:** Class Test  **TA:** Teacher Assessment  **L/T/P:** Lecture/ Tutorial/ Practical
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CT: Class Test          TA: Teacher Assessment          L/T/P: Lecture/ Tutorial/ Practical
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CT: Class Test    TA: Teacher Assessment    L/T/P: Lecture/ Tutorial/ Practical
# 3rd Year V-SEMESTER

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CT: Class Test       TA: Teacher Assessment       L/T/P: Lecture/ Tutorial/ Practical

*Cyber Security will be offered as a compulsory audit course for which passing marks are 30% in End Semester Examination and 40% in aggregate*
### 3rd Year VI-SEMESTER

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CT: Class Test  
TA: Teacher Assessment  
L/T/P: Lecture/ Tutorial/ Practical
# 4th Year VII SEMESTER

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**CT:** Class Test  
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*Choice Based Elective (Any 2)
- RFD-751-1 Fashion Accessories
- RFD-751-2 Creative Pattern Making
- RFD-751-3 Visual Merchandising
- RFD-751-4 Fashion Styling

Mandatory Elective (Any One)
- RFD-752-1 Business of Fashion Luxury
- RFD-752-2 Corporate Designs and fashion Industry
- RFD-752-3 Fashion Forecast for Indian Retail
### 4th Year VIII SEMESTER

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**CT:** Class Test  
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*Choice Based Elective (Will Continue same as Sem VII)

RFD-851-1 Fashion Accessories  
RFD-851-2 Creative Pattern Making  
RFD-851-3 Visual Merchandising  
RFD-851-4 Fashion Styling

Mandatory Elective Will Continue same as Sem VII

RFD-852-1 Business of Fashion Luxury  
RFD-852-2 Corporate Designs and fashion Industry  
RFD-852-3 Fashion Forecast for Indian Retail
RFD101: INTRODUCTION TO TEXTILE & APPAREL INDUSTRY

Objectives
• To provide a comprehensive overview of the textile, apparel and fashion industry
• To understand the evolution and growth of the textile and apparel industry
• To understand the importance of the textile and apparel industry and its segments
• To evaluate the employment prospects in the textile and apparel industry
• To understand the global trade in the industry
• To understand and appreciate the role of various supportive institutions and organizations in the development of the industry

Learning Outcomes
• Become aware of history and development of global and Indian textile and apparel industry
• Understand the characteristics, structure and trade avenues in the apparel and textile industry
• Be able to understand the functioning of the apparel manufacturing industry
• Become aware of trade in terms of domestic, retail, export and import of Indian textiles and apparel
• Be able to understand the role of small and medium scale enterprises in the industry
• Be able to appreciate the support of trade promotion organizations, government and non-governmental organizations, various institutes and research organizations in the development of the industry

COURSE CONTENT

UNIT- I

UNIT- II

UNIT- III
APPAREL INDUSTRY IN INDIA: Overview of global and Indian apparel industry. History and its development in recent years. Size and nature of the industry. Regional features and structure of the industry. Small and medium scale enterprises- design studios, boutiques, organized sector

UNIT- IV
UNIT- V
TRADE IN APPAREL AND TEXTILES: Opportunities and Challenges. Export and Import. Indian apparel export and important product category. Domestic market and domestic brands. Export Promotion Councils of India

UNIT- IV
SUPPORTING INSTITUTIONS AND ORGANIZATIONS: Trade promotion services (AEPC, CMAI, PEXCIL, etc). Government and Non-Government. Testing laboratories. Handloom and Handicrafts Development Corporation, Silk Board, KVIC, CCIC, NIFT, IIT, NID, etc. Textile research associations- NITRA, BTRA, CIRCOT.

Suggested Assignments
Assignment 1: Collection of current news regarding textiles and apparel industry- a report.
Assignment 2: Comparative study of major players of textiles and apparel industry- a document.
Assignment 3: Schemes and initiatives taken by any research organization- a report.
Assignment 4: Role of garment fairs in generating business- a report.

Suggested Visits
Garment fairs organized by AEPC (held twice at New Delhi) Trade fairs
Fashion shows
Retail stores
Textile research association
Production units – textile and apparel

Textbooks
Bheda, R., Managing Productivity in the Textile Industry, CBS Publisher and Distributers, new Delhi, 2003.

Reference Material
1. Annual Report, Ministry of Textiles
2. Apparel Online
3. Clothesline
4. Compendium of Textiles Statistics, Textile Commissioner, Govt. of India.
6. Express Textile
10. Textile View
11. Trade Reports, (Textile Committee, AEPC, CMAI)

Web Sources
2. http://texmin.nic.in/annualrep/arep.htm
3. www.cci.in/pdf/surveys_reports/indian-textile-industry.pdf
5. www.ediindia.org/DSR/BANGALORE%20DS.pdf
8. www.niratextile.org/
9. www.sitra.org.in/
RFD102: CULTURAL STUDIES

Objectives
• To create awareness about the Indian and global civilizations and their evolution
• To understand the interrelation of clothing with different cultures
• To understand human behavior viz-a-viz clothing
• To become aware of various tribes around the world
• To understand the reasons leading to universalization of modern civilizations

Learning Outcomes
• Understand the correlation of various factors leading to the evolution of civilizations
• Be able to appreciate the interrelationship of clothing with different cultures and human behavior
• Be aware of the various tribal communities across the world and understand their evolution, existence and lifestyles
• Understand the reasons for increasing similarities between the modern civilizations of the world
• Be able to use the knowledge of civilizations and cultures across the world for subsequent design development

COURSE CONTENT
UNIT-I
EVOLUTION OF CIVILIZATIONS AND CULTURE: In terms of Food, Clothing, Shelter, Religions, Rituals, Customs. Difference between religion, ritual and custom, Interrelationship within societies, Symbolism – religious and cultural, Culture- material and symbolic. Elements of culture- Language, shelter, clothing, economy, religion, education, values, climate, Government/ laws, Recreation/ entertainment.

UNIT-II
INTERRELATIONSHIP OF CLOTHING AND CULTURE: Patterns of culture. Relation to the material culture. Folkways, customs and laws. Clothes, attitudes and values. Cultural change and fashion change

UNIT-III
UNIT-IV

UNIT-V
UNIVERSALIZATION OF MODERN CIVILIZATIONS: With reference to Travel, Media, Food, Entertainment, Clothing, Lifestyle etc.

Suggested Assignments
• Make a group presentation (atleast three students in a group) on any one civilization from across the world studying in detail their origin, food, clothing, shelter, religion, rituals, customs, symbolism – religious and cultural etc.
• Make a group presentation (four students) on any Indian or International tribe studying in detail about their evolution, culture, religion, rituals, costumes and isolation and related problems
• To do a comparative study of two families viz-a-viz their origin, culture and rituals for important landmarks in life

Suggested Movies
To expose the students to the cultural influences, lifestyles, social interaction rituals, customs, clothing etc.
- Mirch
- masala
- Manthan
- Ben Hur
- God Must Be Crazy
- Harishchandrachi Factory
- Achhut Kanya
- Do Bigha
- Zameen
- Persepolis
- Mamma Mia
- Babette’s Feast etc.

Suggested Visits
• Tribal section of a local museum
• History section of a nearby museum
• Cultural centers in the near vicinity

Textbooks

Reference Material
1. Sharma, Ram Sharan, Material Culture & Social Formations in Ancient India, Macmillan India Ltd., 2007
3. Fisher, Nora, Mud, Mirror and Thread : Folk Traditions of Rural India, Grantha Corporation, 2007
4. Ganguly-Scraser, Ruchira and Scraser, Timothy J., Globalization and the Middle Classes in India: The Social and Cultural Impact of Neoliberal Reforms

Web Sources
RFD103: PROFESSIONAL COMMUNICATION

Objectives
- To improve English language skills
- To learn effective communication skills
- To understand the nuances of spoken and written language which is essential for any student of designing, since all creative professions need the support of communication in the contemporary world
- To enable them to achieve effective language proficiency for their social, professional & interpersonal communication both in speaking & writing

Learning Outcomes
- Be able to express his /her ideas and thoughts in speech or writing
- Be able to comprehend, converse, interact and participate in any day-to-day events and situation
- Be able to write grammatically correct sentences for various forms of written communication to express oneself
- Be able to read and understand professional articles and use the acquired information for further work
- Be able to understand phrases and expressions pronounced and communicate in simple everyday situations
- Be able to document any undertaken research or project

COURSE CONTENT

Key Concepts:

1. Language/Communication in context: communication as a means of sharing information, speakers-listener and reader-writer relationship, process, importance, purpose, features of communication (accuracy, brevity, clarity and appropriateness in communication), barriers to communication, personal and interpersonal communication.

2. Writing Skills: Learning words for general purpose, use through situations, sentence formation and use of given set of words in different contexts, usages of words in different tenses, aspect and moods, narrative in first, second and third person, meaning and usages of connectives, modifiers and models, phrasal verbs, connotations, various types of sentences and paragraphs, features of paragraph (cohesion and coherence).
3. **Speaking Skills:** Speech and verbal communication, articulation (pronunciation of different sounds and words i.e. vowels, consonants, diphthongs, (IPA Chart) and words), paralinguistic features, formal informal speaking, extempore, discussion and presentation.

4. **Reading Comprehension:** kinds and types of reading texts, basic steps to effective reading, abstracting, précis writing and summarizing taking example from different texts.

5. **Listening Comprehension:** process and types of listening, steps of listening, barriers to listening, Fluency & speed, impact of pronunciation on comprehension through various texts, intelligent listening.

6. **Article Writing on Issue Related to Fashion ,Style and Design:** How to begin the topic, sentence and the controlling idea, structure, coherence, description writing techniques and critical appreciation.

7. **Fashion and Clothing Terminology:** Fashion terminology related to fashion trend, Forecast, new style, textile terms and designing terms, Terminology for Classes and style of basic clothing : Contemporary , Historic and modern Terminology related to Garments Parts , size , range and clothing details.

**Practice exercises I:** vocabulary and conversation exercises on the newly learnt words, transcription of words, understanding of tenses, enhancing conversation skills, reading & listening Comprehension of simple passages with exercises

**Practice exercises II:** conceptual inputs on presentation skills and conducting presentations.

**Web Sources**

RFD151: BASIC DRAWING

Objectives

• To explore the new ways of thinking through drawing
• To enhance the visual language
• To develop cognitive skills by helping to distinguish between seeing and looking
• To develop observation skills through various techniques of drawings using different material
• To develop understanding of concept and ability to express ideas

Learning Outcomes

• Be able to establish cognitive skills as demonstrated by the ability to distinguish between “seeing” and “looking”
• Be able to develop observational drawing skills
• Be able to demonstrate working knowledge of a variety of drawing methods and material
• Be able to improvement the ability to express ideas both visually and orally
• Be able to sketch different elements from outdoors to develop spontaneity in drawing

COURSE CONTENT

Unit-I
FREE HAND DRAWING: Line drawing- horizontal, vertical, diagonal, circular, spiral and curved. Pencil gradation. Object drawing- drawing both manmade and natural objects (both line drawing and shading)

Unit-II
GEOMETRIC DRAWING: Drawing simple geometric objects like cubes, cylinders, cones etc. Drawing of same objects put together. Pencil shading to understand light and shade

Unit-III
STILL LIFE DRAWING: Drawing by composing different objects like flower vase, flowers, teapots, cups, bottles etc. with drapery as background. Pencil shading to understand light and shade and the three dimensional quality. Changing the object and the composition to colour rendering with different colour media (staedtler colour pencils, oil pastels, water colours and pen and ink)

Unit-IV
PERSPECTIVE DRAWING: One point perspective drawing from interior of a building. Two point perspective drawing from exterior of a building.

Unit-V
OUTDOOR DRAWING: Drawing plants, trees and flowers with pencil shading and colour rendering them with different colour media. Drawing with compositions of different elements from landscape with pencil shading. Sketching of animals in the landscape. Changing composition of landscape to colour rendering with different colour media

Suggested Assignments

• Submission of twenty detailed object drawings with shading
• Submission of ten complete compositions of still life on A3 sheet with pencil and different colour renderings of each
• Submission of five detailed drawings of one point perspective of interiors on A3 sheets
• Submission of five detailed drawings of two point perspective of exteriors on A3 sheets
• Submission of five landscape compositions using different elements and rendering with different mediums on A3 sheets

Suggested Visits
• Local monuments
• Local zoo for sketching animals

Textbooks

Reference Material

Web Sources
RFD152: MATERIAL STUDIES-I

Objectives
- To explore the materials present in our environment
- To sensitize towards the importance and usage of the materials present in the surroundings
- To develop an understanding of their behavior, characteristics, properties, physical and visual potential. This in turn will help in creative development
- To familiarize with the manufacturing processes and machine tools
- To orient towards the manipulation of materials using various hand tools. This will create an interest for the students to innovate and create
- To enhance the design skills for product development and expansion.

COURSE CONTENT
UNIT-I INTRODUCTION TO MATERIAL STUDIES
Importance of understanding material for effective designing
Classification of material and their properties
- Powder - colors, dyes etc.
- Liquid- paints, adhesives, chemicals, GP resins
- Semi liquids/ Semi Solids: adhesive, glues, fabric paints, etc.
- Granular- sand, gums, grains, resins, clay, POP, plastic grains, etc.
- Linear: wires, yarns, twines, ropes, ribbons, straw, tapes etc.
- Plainer: paper, fabric, leather, foil, sticks
- Solid: wood, metals, glass, thermocol, stone, plastics, bottle caps, wax etc.

UNIT-II INTRODUCTION TO WORKING TOOLS
- Measuring tools (ruler and its types, inch tape, vernier caliper, screw gauge, fishing scale, analytical weighing balance, two pan balance, measuring glass/cup/spoons, spring scale, pendulum balance etc.)
- Marking tools (pen, pencil, markers, sketch pens, chalk, tracing wheel, whitener, powder, thread, masking tape etc.)
- Work holding device (tongs, plucker, magnet etc)
- Cutting tools (Scissor, cutter, knife, blade, nail cutter, punching machine, chisels)

UNIT-III

UNIT IV
HANDLING OF MATERIAL (Technique and working): Granular. Linear. Plainer. Solids

UNIT V
DESIGNING WITH MATERIAL: Granular. Linear Plainer .Solids Combination. of Material

Suggested Assignments
Students are required to maintain a scrap book of samples of different linear, solid, planar, granular material, doodles, sketches, photographs etc. and submit at the end of the semester

PROJECT – 1 (Individual activity)
Make a clay model of any fruit / vegetable
Make a pottery article on a potter’s wheel
Print paper using various materials such as vegetables, threads, comb etc and develop hand bags using the same
Make colorful beads of different shapes and sizes using POP
Create innovative spirals and shapes using metal wires
Create innovative yarns using different linear material
Develop textures using different materials
Make a theme based composition coordinated with accessories using different types of planar material
Develop products using paper mache technique
Make Puppets using different material

PROJECT – 2 (Group activity)
Create a 2-D surface using sand as a medium
Make flower sticks using different categories of materials (fabric, paper, chemical etc.)
Use yarns / ribbons / twines for creative hair braiding
Make 3-D geometrical shapes using metal sheets
Use thermocol to make a 3-D model of a building
Use combination of granular / linear / planer / solid mediums to create a product Use combination of more than two categories of material to create an innovative product
A theme based installation using different categories of material (atleast five)
Make colored candles of various shapes

Suggested Visits
Visits are to be made under faculty guidance. Illustrated report to be submitted after each visit.
• Demonstration by local/ roadside artisans
• Visit to local artisans (potter’s, blacksmith’s, clay idol makers, jewelry maker, electroplating units, powder coating units, welders, chik makers etc.)
• Visit to local art village
• Visit NGO’s working in the field of creative product development from yarns and fabrics

Textbooks
1. Thwaites, G., Indian Inspiration, Traplet Publications Ltd., 2003

Reference Material
1. Reygate, K., Rubber Stamping, search press Ltd., 2006
5. Parnes, Tair, Beaded jewellery, Sterling Publishing Co., 2007

Web Sources
RFD153: BASIC DESIGN

Objectives
• To give detailed knowledge about understanding and usage of elements and principles for creating a good design.
• To instill exploration and innovation skills to enhance creativity.
• To develop visualization and communication skills.
• To understand elements and principles of design in context of design suitability for different apparel designs and body shapes.
• To understand application of skills and processes with different media

Learning Outcomes
• Be able to handle mediums and tools
• Understand the importance and application of design fundamentals for effective working as a designer.
• Be encouraged to think, explore and create.
• Be able to create effective visual compositions.
• Be able to correlate and apply various fundamentals to create compositions.
• Understand the nuances of the process of ideation

COURSE CONTENT

UNIT-I BASICS OF DESIGN
Introduction to design
Definitions – design, types of design (structural and decorative)
Visualizing design from nature and manmade references
Sensitization to inner perceptions and emotions

UNIT-II BASICS OF DESIGN
Elements of Design
Introduction
Understanding the elements through their use in various designs – furniture, logos, graphics, fabric prints, garments, bags, shoes etc.

Principles of Design
Introduction
Understanding the principles through their use in various designs – furniture, logos, graphics, fabric prints, garments, bags, shoes etc.

UNIT-II ELEMENTS OF DESIGN
Point
Line - directing, dividing, psychological effects of line, illusion.
Shape and form – geometric and organic
Space – negative and positive space
Texture – tactile and visual textures
Understanding the elements in context of different body shapes and apparel design

UNIT-III COLOR
Hue
Value
Saturation
Color Wheel
Color Schemes
Color Psychology
Color Interaction
Color Identification

UNIT-IV PRINCIPLES OF DESIGN
Balance – symmetric, asymmetric and radial
Proportion
Rhythm – through repetition, progression, transition, radiation and continuous line movement
Harmony
Emphasis
Understanding the principles in context of different body shapes and apparel design

UNIT-V AESTHETIC QUALITIES OF DESIGN ELEMENTS
Formal qualities
Expressive qualities

Suggested Assignments

PROJECT – 1
Collect pictures showing structural and decorative design (atleast five each)
Collect pictures of different products showing various elements and principles of design (atleast five each)
Select any simple object from the environment (leaf, flower, phone, car, stationary box, lunch box, pencil, eraser etc.) and give a name to it (proper noun) based on the visible characteristics of the object
Associate the personality of any one classmate with a color and give reasons
PROJECT - 2
Use dots and lines (individual and combination) to create compositions (atleast five) reflecting movement
Use shapes – outline and solid color, to make various compositions (atleast five) depicting movement
Create a composition and depict negative and positive space through it using black ink
Replicate different textures from the environment (fifteen)
Create different visual and tactile textures (atleast ten each) using different material (paints, crayons, oil pastels, color pencils, masking tape, fevicol, rubber solution, candle, sand, glitter, comb, toothbrush, scale, etc.)

PROJECT - 3
Make a Color Wheel
Depict the different stages of value and saturation of any hue (in five stages)
Depict a visual composition in different color schemes (one for each scheme)
Depict a visual composition in warm and cool colors (one each for both)
Color Interaction – (three exercises each)
Make two colors look alike by changing the background
Make two swatches of same color look different by changing background color
Color Identification - Depict the color range of a visual in a grid format by visually identifying the percentage of each hue in a grid box and generate the same on another sheet (one exercise)

PROJECT - 4
Create different compositions depicting individual principles (atleast two each)
Create different compositions correlating different principles (atleast two)

Suggested Visits
Visits are to be made under faculty guidance. Illustrated report to be submitted after each visit.

• Graphic / Art Exhibitions
• Photography Exhibitions
• Design Studios
• Vegetable market – to study colors
• Cloth shops – to study colors and use of elements and principles of design

Reference Material
1. Elements of Design- Space & Form, Albert W. Porter
2. Elements of Design- Line, Albert W. Porter
4. Basic Principles of Design (Vol. 1-4) Manfred Maier
5. Interaction of Colors, Josef Albert, Yale University Press
6. Principles of Color, Fabersvan Birren, Nostraid Reinnold Company
8. Terry Marks, Tina Sutton, MINE, Color Harmony Compendium: a complete color reference for designer of all types, Rockport Pub., 2009

Web Sources
RFD154: COMPUTER APPLICATIONS

Objectives
- To learn the basic knowledge of computers and its applications since it has become an integral part of fashion design
- To familiarize with the computer hardware and software, operating systems and office package
- To provide comprehensive knowledge about presentation software
- To inculcate required skills to work in the environment operating
- To understand browser basics, search engines and internet applications

Learning Outcomes
- Understand fundamentals of computers and their office applications
- Be able to use operating systems
- Be able to use internet
- Be able to create multimedia presentations
- Be able to use formulas and perform calculations on spread sheet

COURSE CONTENT

UNIT-I COMPUTER FUNDAMENTALS
Introduction to Computers.
- Introduction and parts of computer
- Characteristics of a computer
- Classification of computers
Application of computers
- Computer Hardware
  - Introduction
  - Elements of computer
  - Input devices (keyboard, pointing device, scanning device, voice input device)
  - Central Processing Unit
  - Output devices (printers & its types, soft copy- CRT, flat panel)
Storage devices (diskette, hard disk, optical disk- CD’s, DVD, pen drives etc.)

Computer Software
   Introduction
   Type of software
   System software
   Application software
   Programming software
   Computer peripherals- Virus, Anti-virus software, Spyware, etc.

UNIT-II  OPERATING SYSTEM & APPLICATIONS
   Introduction to various operating systems
   Introduction and advantages of Windows
   Working with file structures and file formats
   Desktop and settings
   Start menu, task bar, recycle bin
   Basic accessories
      Paintbrush
      Notepad
      Calculator
   Control Panel (display, mouse, add/remove hardware and software, regional settings, modem, Bluetooth)

UNIT- III  WORKING WITH DOCUMENTS
   Create, open, close and save document
   Shortcut keys
   Working with text, formatting text, working with table, formatting page (insert text, special characters, insert page break, select text, cut, copy, paste, redo, undo, move text between active documents, search and replace text, spell check, making hyperlinks, changing color, fonts, background & layout related to documents, alignment, indent, tabs, bullets, numbering, wrapping text, formatting paragraphs, create tables, change table formatting, insert, delete columns and rows, add table borders, borders and shading, templates, styles, headers & footers, columns, page layouts and margin)
   Drawing tools, graphics, inserting and linking images, clipart and other objects
   Mail merge
   Printing document (print options, print preview)

UNIT- IV  MULTIMEDIA PRESENTATIONS
   Understanding presentation, types and prospective clients
   Features of presentations & shortcut keys
   Creating new templates and layouts, formatting slides, working with text and its formatting (insert slide, indent, bullets, setting format styles & themes, font, style, effects, color, paragraph formatting, align, text direction, word art)
   Hyperlinks
Drawing tools, animations, transitions, graph and organizational chart (animation preview, slide show option, set up slide show, record narration, rehearse timings)  
Presentation view (slide show, slide sorter view, slide view, note page view etc.)  
Printing presentation (printing option & print preview)

UNIT –V  WORKING WITH WORKBOOK
Introduction to worksheet & workbook, shortcut keys  
Working with workbook (open, close, save, save as, save workspace, open existing files, folder) entering & editing data (data entry, cell alignment, edit, clear, numbers, date, time, navigation, cut, copy, paste, paste special, freeze, spell check, wrapping text, Auto fill)  
Formatting worksheets (headers & footers, scale, margin, orientation), formatting rows & columns (cut, copy, paste, size, alignment, indent, borders & shading, freeze), performing calculations (excel formulas, excel functions)  
Excel charts, creating graphs such as column, bar and pie  
Data management (data tables, sort a table), linking the spreadsheet  
Workbook views  
Printing worksheet

UNIT-VI  INTERNET APPLICATION
Introduction and Basic use of Internet  
Access to internet  
Advantages and disadvantages of internet  
Internet Services  
Internet Relay Chat (IRC)  
Newsgroup and Bulletin Boards  
Video Conferencing  
Browsing, Searching and Surfing  
Copying, saving text and images  
TCP/IP concept  
World wide web  
Uploading and Downloading  
E-mailing (creating an email ID, sending and receiving emails, attachments)

Suggested Assignments
List down the application software products used for the following  
Graphics designing  
2D animation  
Video Editing  
Draw any organic motif using paintbrush  
Write any fashion related article on note pad  
Make your bio-data with your personal, academic and other relevant information. Also add your photograph to it. Make the page visually appealing using all the formatting features of the word
Create a presentation of 10 slides on any given topic given by the faculty using power-point along with an audio and video input. Also use scanned images from various sources

Make a workbook for a class containing the roll numbers, names, marks obtained in five main subjects, total marks, percentage, and ranks. Use formatting features to make it visually appealing

Create an email account and send a reply to an email containing an attachment that you received from your classmate

- Logo design
- Vector theory
- Font anatomy
- Illustrator tools
- Clipping Masks
- Layers and blending modes
- Drawing tools, brushes
- Typography
- Typesetting
- Font Classification and recognition
- Type effects
- Live Trace and Live Paint
- Working with Bitmaps in Vector Files
- Page Layout
- Character and Paragraph styles
- Page numbering
- InDesign tools
- Composition, balance, tension and other formal elements
- Creativity

Textbooks
1. Respective software manuals

Reference Material
Web Sources

RFD155: CRAFT APPRECIATION (MODULAR)

Objectives
- To create awareness for the Indian and global craft industry
- To encourage appreciation of the different crafts – their origins, processes, production, marketing and design development
- To create awareness for the challenges faced by craftspeople in developing and marketing their products
- To create awareness of various craft organizations and individuals working in the sector
- To understand the various Government and other organization initiatives towards betterment and improvement of the crafts

Learning Outcomes
- Sensitization to the various regional crafts in the vicinity
- Understanding of the socio-economic conditions of the related craftspeople
- Awareness of new product innovations being undertaken by some crafts
- Understanding of marketing strategies being undertaken by the artisans, craft organizations and the Government for getting better visibility to the crafts and widening the customer base for them.
- Understanding of the survival strategies being followed by craftspeople
- Understanding of the scope of improvement and intervention for development of the craft and craftspeople

COURSE CONTENT
Pre-visit lecture
- Lectures for a brief regarding the craft
- Introductory lectures on famous crafts
- Detailed review of literature on area specific craft
- Guest lectures

PROJECT – 1
The students may be taken for visits to the following mentioned places Textile / Craft Museum / Industry
Trade Fair, (if possible)
Any craft centre in the vicinity
Local craft clusters in the vicinity
Any local craft organization / NGOs etc. and their area of work (if possible) The students will be expected to document the visits through the following –
- Maintain a field diary with observations, sketches, names of participating / visited artisans and organizations etc.
- Interviews and questionnaires
- Photographs
- Video recordings
- Collecting pamphlets / brochures / any other printed material of the participants / visited organization
- The students will have to prepare an illustrated visit report and submit to the concerned faculty

PROJECT – 2
The students will conduct a survey and document any one local craft in the near vicinity
During this, the students will study the complete process of craft manufacturing, raw material procurement, preparation, production, customer profile etc.
- Visual documentation will be done through field diary, photographs, video recordings etc.
- At the end of the study, the students will prepare a document compiled with complete study and visual data
The students will also prepare an audio-visual presentation for the same
- For the jury evaluation the students will display the collected and sourced material as well as research undertaken for the project

Reference Material
1. Craft Maps of India, Dastkari Haat Samiti
5. Cooper, Ilay, Arts and crafts of India, Thames and Hudson, 1996
6. Chattopadhyaya, Kamaladevi, Indian Handicrafts, Indian Council for Cultural Relations, 1963
7. Relations, 1963
8. Tribal Arts and Crafts of India, Ministry of Education and Culture, India, 1982

Web Sources
2. http://www.indiancraftsjourney.in/
3. www.sewalucknow.org/
RFD156: RESEARCH SKILL FOR DESIGN

Objectives
- To sensitize to the importance of research and data collection.
- To create awareness of the process of research.
- To develop the nature of creative thinking
- To assimilate and adapt the knowledge of research for product development

Learning Outcomes
- Understand the fundamentals of research
- Be able to use analytical and evaluative skills and techniques for data collection
- Be able to develop interpersonal skills effectively to gather information from various sources
- Be able to incorporate research and creative thinking strategies within product development methodology
- Be able to realize the importance of targeting the right customer with the right product or service

COURSE CONTENT

UNIT-I IMPORTANCE OF RESEARCH IN DESIGN
Need of research
Applications of research
Nature of research

UNIT-II PROCESS OF RESEARCH
Idea generation
Gathering information (library, field visits, internet, interpersonal communication etc.)
Analysis
Synthesis
Hypothesis
Plan of action

UNIT-III CONCEPT RESEARCH
Data collection for a specific project

Library (universities, institutes, museums, private, online)
Books
Magazines
Journals
Newspapers
Research articles etc.
Book Stores
Internet

Interviews
Observation
UNIT-IV PRODUCT RESEARCH
- Study of existing designs
- Design
- Material
- Availability
- Cost etc.
- Scope for intervention
- Processes involved
- Production technique
- Production centres
- Place of sale/ Sale outlet

UNIT-V MATERIAL RESEARCH
- Appropriate material selection
- End usage
- Cost
- Sourcing- exhaustive study of all feasible market areas
- Handling of material
- Innovation
- Substitution

UNIT-VI MARKETING RESEARCH
- Costing
- Consumer profile
- Target market
- Distribution channel

Suggested Assignments

To do an in depth research on any one of the classic fashion styles (e.g. jeans, leather jacket, cardigan, t-shirt, canvas shoes etc.). Collate data from various sources based on the process of research and product research. Market survey is mandatory. Diversify the products using the same material as well as collect various other materials for the product development. Carry forward the research to analyse the prospective market for the developed product.

Suggested Visits
As per the requirements of undertaken research
Reference Material
Objectives

• To observe and analyse the details of the micro and macro environments and their interrelationships in socio-cultural, economic, political and religious contexts
• To develop conceptual and objective perspectives in the chosen area of study
• To sensitize the students to the various tools of perception and analysis for an effective study of their immediate environment
• To learn to work in teams
• To maximize individual contributions for maximizing the outcome of the study

Learning Outcomes

• Be aware of the surrounding environment and the sub-systems coexisting in the society
• Be able to study the various aspects of community living and appreciate community inter-relationships
• Be able to bond with the other social groups
• Be able to understand the production / communication processes within diverse environmental contexts
• Be able to work in teams and mutual cooperation
• Be able to perceive and adequately formulate a problem for discussion and research

COURSE CONTENT

Introduction to the subject and its relevance to the course
Introduction to the concept of macro and micro environment, methods of spatial mapping, visual documentation, primary and secondary sources of data collection
Project 1: to study a macro environment in detail, taking every aspect of community interrelations, interactions and interdependence into account
Project 2: to understand the variety of micro environments and their distinctive characteristics
Project 3: to understand a micro-level enterprise in the environment from the point of view of its structure, processes and interrelations therein

Environmental issues
Green concept
Recycling
Waste management
Carbon footprints
Corporate Social Responsibility
Guest lectures related to different aspects of the course

PROJECT – 1: MACRO ENVIRONMENT STUDY
Methodology
Formation of groups - The class will be divided into groups of four to five students
Identification of the macro environment of the city to be studied - Bazaars, Places of worship, commuter junctions (railway stations, bus terminals, auto and taxi stands etc.), community locales and recreation zones (housing societies, parks, restaurants, cinema halls, malls, amusement parks etc.), historical monuments, service institutions (hospitals, prisons, orphanages etc.), educational institutions etc.
Selection of any one macro environments by each group and collection of secondary data (historical information, published monographs, official statistics etc.) before visiting the environment
Initial visit to the selected area and spatial mapping of the environment
Development of the relevant tools for generation of primary data (method of observation, interviews, questionnaires, group interactions etc.)
Revisiting the environment and collection of primary data
Presentation
Visual documentation of the selected area (photographs, sketching, drawings – general and specific, videos etc.)
Collation of the collected information and documentation (Visual, primary and secondary data)

Analysis and group presentation of the documented information

PROJECT – 2: MICRO ENVIRONMENT STUDY
Methodology
Same groups of Project 1 will work on this project
Selection of any one micro environment (specific garment shop, jewellery shop, footwear shop or any other such enterprise, eatery, any specific department of the hospital, school, college, ticket counter at the railway station, bus terminal etc.) from the macro environment studied previously (individual activity)
Detailed study of the selected environment
Sequential diagram of the process followed in the selected micro environment
Presentation
Visual documentation of the activity and collection of primary and secondary data
Documentation of the collected information
Individual presentation and submission of documented work

PROJECT – 3: SMALL ENTERPRISE STUDY
Methodology
Formation of groups- The class will be divided into groups of two students
Selection of any road side enterprise in the nearby locality (not a proper shop like paanwala, chaiwala, chatwala, maggiwala, cobbler, vegetable vendor, phoolwala, rikshawala, vendors on red lights, chik makers etc.)
Interaction and understanding of the enterprise and person running it – visual documentation, observation, interview etc
Understanding the enterprise on the following terms:
  - Raw material resource
  - Materials and technology used for production
  - Production structure
  - End product
  - Costumer profile
  - Environmental aspects

Presentation
  - Maintain a field diary throughout the duration of the course, recording every detail and information observed and experienced during the course of the project.
  - Documentation of the process – collation of all visual and collected data

Reference Material
RFD201: TEXTILES-I

Objectives
• To develop an understanding of the fundamental concepts of textiles
• To accustom the students with the nature, property, behaviour and uses of various natural and man-made textile fibres
• To familiarize students to the various types of yarns, their properties and manufacturing processes
• To develop an understanding of various techniques of fabric construction
• To be able to identify different types of woven, knitted and nonwoven fabrics
• To understand calculation of yarn-count and yarn twist and their relation to fabric properties
• To impart the knowledge of some important physical and chemical tests of fabrics for better understanding of fabric properties, their performance and application
• To enable students to identify basic and decorative weaves
• To learn graphical representation of basic weaves and their variations

Learning Outcomes
• Understand the attributes of different textile fibres
• Understand yarn count and its relation to fabric properties
• Be aware of various types of looms and fabrics made from these looms
• Understand different techniques of fabric construction
• Skill development to relate textile structure and property for specific end uses
• Develop concept of the nature and behaviour of various textile material in the apparel sector

• Be able to identify basic weaves and their variations
• Be aware of various types of decorative weaves and their properties
COURSE CONTENT

UNIT-I  INTRODUCTION TO TEXTILES
Terms and definition: fibres, filaments, yarns-spun yarns, filament yarns, sewing threads, fabrics- woven, knitted, non-woven
Classification of textile fibres on the basis of origin and length of fibre

UNIT-II  TEXTILES FIBRES AND THEIR PROPERTIES
(Source, production and properties)
Important properties of textile fibres
Natural cellulosic fibres-cotton, flax, jute, ramie
Natural Protein fibres-wool, silk
Regenerated Fibres-viscose rayon, cuprammonim rayon and polynosic rayon, acetate and tri-acetate, azlon
Synthetic fibres- nylon, polyester, acrylic, modacrylic, olefins, Polypropylene
Special use fibres- elastomeric fibres, aramid, carbon
Microfibres-Tencel, Modal, etc.
Innovative fibre
Fibre identification- visual test, microscopic test, burning test, chemical test

UNIT- III  YARNS
- Yarn manufacturing process
Mechanical Spinning
Chemical spinning processes- dry spinning, melt spinning,
Yarn Classification- on the basis of structure, fibre composition, effects and processing
Novelty yarns- core, eyelash, boucle’, ribbon, ladder, nub, slub, chenille, corkscrew or spiral, metallic yarns, crepe yarns
Yarn numbering system- direct and indirect system
Yarn twist- direction of twist (S and Z twist), types of twist, effect of twist on fabric properties
Sewing threads
Yarn testing - Determination of staple / filament yarn, number of plies, direction of twist, measurement of twist
Fabric testing - Physical tests
Thread count: ends per inch and picks per inch
Fabric weight: fabric mass per unit area (gsm), fabric mass per unit length (weight per linear meter)
Evaluation of fabric drape
Seam / yarn slippage
Chemical tests - Dimensional stability, mercerization, chlorination

UNIT-IV  FABRIC CONSTRUCTION TECHNIQUES
Weaving
Preparation of yarns for weaving
Loom: Parts and types of looms
Characteristics of woven fabrics
Classification of Weaves
  Basic weaves: plain, rib and basket, twill, satin/sateen
  Decorative weaves: dobby and jacquard
  Surface figure weaves: lappet, swivel, spot/dot
Other weaves: pile weave, velvet, velveteen, leno, double weave
Weave identification - Identification of basic weaves and their design
interpretation on graph
  Plain weave and its variations – rib and basket weave
  Twill weave: even, uneven, right handed, left handed, pointed twill, herringbone
  Satin and sateen weave
  Identification of decorative weaves- dobby and jacquard, surface figure weaves: lappet, swivel, spot/dot, pile weave, velvet, velveteen, leno, double cloth
Weaving defects
Knitting
  Introduction to knitting
  Characteristic of knitted fabrics- wales and course, gauge (npi), technical face, technical back, skewing, snagging
  Warp and weft knits
  Comparison between knits and woven
  Weft knit fabrics: double knit, jersey knit, rib knit and piquè
  Warp knit fabrics: tricot and raschel

UNIT-IV OTHER FABRIC CONSTRUCTION TECHNIQUES
  Non-woven/bonded fabrics
  Other methods of fabric construction- braids, nets, lace, taper cloth, film fabrics, coated fabrics, metallic plated, multi component fabrics

Suggested Assignments
Assignment 1: Source and prepare a portfolio of various types of yarns. Specify fibre composition, count and twist of the samples (minimum 10 samples)
Assignment 2: Conduct a market survey of fabric or clothing stores to examine the fibre content of fabrics. Note the variety of effects created by blending fibres. Explain why the different fibers were used together
Assignment 3: Prepare a portfolio of fabric swatches of different fibre content Specify fibre content and end use of the samples (minimum ten samples)
Assignment 4: Prepare a portfolio of fabric swatches of different weights and thickness. Calculate their yarn count in terms of ends per inch and picks per inch. Specify possible applications of the samples (minimum ten samples)
Assignment 5: Develop a portfolio of fabric swatches of various types of woven fabrics. Identify type of weave and provide graphical representation of basic weaves (minimum ten samples sourced by students and ten samples provided of department)
Assignment 6: Prepare a portfolio of fabric samples of different surface appearance such as fabric made of slub yarns, textured yarns, twill weave, pile weave, leno weave, etc. (minimum ten samples)
Assignment 7: Prepare a frame from hard board and make basic weaves using paper strips

**Instruments Required**

Pick glass  Microscope  ,,Twist counter  Crease, recovery tester  ,Drapometer , GSM cutter , Electronic weighing balance

**Suggested Visits**

- Fabric manufacturing unit- handloom / powerloom unit
- Handloom weaving units of Varanasi, Panipat, Surat, Muradabad, etc
- Indian Institute of Handloom Technology (nearest one)
- Knitwear manufacturing unit
- Nearest Weaver’s Service Centre (visit the following website for list of centres http://handlooms.nic.in/cit_char_wsc.htm)
- Textile testing laboratory

**Textbooks**

7. Saville, B.P., Physical Testing of Textiles, Textiles Institute, 2000

**Reference Materials**

3. Express Textile Journal
11. Kothari, V.K., Behera, B.K., Quality Control in Textiles and Apparel Industry- A& B, Delhi, Department of Textile Technology, IIT – Proceedings of Workshop- 3-5 October, 1996
17. Shaikh, I. A., Pocket Weaving Expert- A practical handbook on textile weaving, Lahore, Pakistan

Web Sources
RFD202: ART APPRECIATION

Objectives
• To get the basic understanding of art through the ages
• To appreciate the other fields of arts along with the drawing, painting, calligraphy, architecture, sculpture, etc.
• To understand the effect of personal, political, sociological and religious factors behind each creation
• To stimulate students to create their own creations by learning history of art

Learning Outcomes
• Understand how social, political, cultural and religious conditions influence art
• Understand the elements of design
• Understand how the visual elements are used and how they affect a work of art
• Be able to decide and develop their own style
• Be able to develop a subject/theme/content for their creation

COURSE CONTENT

UNIT-I ANCIENT PERIOD
Indus Valley Civilization- Art and artifacts of the time, city planning etc.
Mauryan period
Sunga period
Kushan period
Gandhara period
Gupta period

UNIT-II SOUTHERN AND NORTHERN INDIA
Pallava period
Chola period
Chalukya period
Rashtrakuta period
Hoysala period
Vijayanagar period
Chandela period
Orissan

UNIT-III LATE MEDIEVAL AND EARLY MODERN AGE
Islamic Sultanate Delhi–
Mughal period
UNIT-IV WESTERN ART – ANCIENT TO MIDDLE AGES

- Ancient world
  Prehistoric Art- Old Stone Age & New Stone Age
  Egyptian Art and Architecture
- Classical period
  Greek Art and Architecture
  Roman Art and Architecture
- The middle ages
  Byzantine
  Romanesque
  Gothic

UNIT- V FIFTEENTH – EIGHTEENTH CENTURY

- Renaissance
- Baroque
- Rococo

UNIT- VI THE MODERN WORLD

- Neo classicism, Romanticism, Realism
- Impressionism, Post-Impressionism
- Fauvism, Cubism
- Expressionism
- Dadaism, Surrealism
- Bauhaus

Suggested Assignments

- Make a presentation on Indus Valley civilization, elaborating on the city planning, pottery and other artifacts of the time
- Make a presentation on the influence of Buddhism on art and architecture of Mauryan and Sunga periods
- Discuss the stylization of Buddha in both Gandhara and Mathura schools with illustrated examples from the both
- Make a presentation on the Hindu temple architecture and art of Southern India with visual illustration
- Make a first hand documentation with photographs on the architectures of Delhi Sultanate
- Make a visual presentation supported by text on miniature paintings of the Mughal period
- Collect information on art and architecture of the classical period and make a power point presentation.
- Make a power point presentation on the architecture of the different phases of Middle ages with examples of how stain glasses are used in them.
• Make an illustrated project on any artist from Renaissance period, discussing how his works reflect the spirit of the time. Submit in a form of portfolio.
• Develop your own designs of fashion or accessories inspired by baroque or rococo period and present in a portfolio.
• Collect information on different “isms” of 19th and early 20th Century and present in a form of power point presentation.

Suggested Visits
• Libraries, museums and the galleries in the vicinity
• National Gallery of Modern Art (New Delhi)

Textbooks
4. Susan Huntington, The Art of Ancient India

Reference Materials
1. N.R. Ray, Maurya and Sunga Art
2. Stella Kramrisch, The Art Of India
3. Ananda Coomaraswamy, The Transformation of Nature in Art

WebSources
24. http://www.myteacherpages.com/webpages/Skearney/files/Microsoft_Word_-_Comparison_Chart%5B1%5D%5B1%5D.pdf
RFD203: HISTORIC COSTUME INDIAN

Objectives
• To understand the evolution, changes and developments in clothing with the evolution of human race
• To understand the evolution, changes and developments in clothing in the Indian context
• To appreciate the social and political life of various periods of Indian history
• To identify the costumes, headdresses and accessories of various periods in the Indian history
• To understand the socio-cultural influences over dressing styles of population in any period

Learning Outcomes
• Be aware of the chronology of various dynasties and rulers in the political history of India
• Get introduced to the world of costumes and lifestyles in the socio-cultural context of India from ancient times
• Understand various factors affecting the costumes, jewellery and headdresses of any given period
• Understand design inspirations and past influences over current fashion trends
• Understand the historic costumes, jewellery and surface designs as a source of inspiration for new design developments

COURSE CONTENT

UNIT-I ORIGIN OF CLOTHING
Evolution of clothing
Origin and development of costumes
Functions of clothing
Theories of clothing
UNIT-II    NORTHERN AND NORTH WESTERN INDIA
          Indus valley civilization
          Vedic period
          The Maurya and Sunga periods
          Satavahana period
          Kushan period
          Gupta period
          Post-Gupta period

UNIT-III SOUTHERN INDIA
          The Pallavas
          The Cholas
          The Rajputs
          The Vijayanagara Empire

UNIT-IV THE MEDIEVAL INDIA
          Ghurid dynasty
          Slave dynasty
          Khalji dynasty
          Tughlaq dynasty
          Timur and Sayyid dynasty
          Lodi dynasty
          Pre-Mughal period
          Mughal period
          The Post-Mughals
          British period

UNIT-V THE PRESENT DAY DRESS
          Northern India
          Eastern and Northeastern India
          Western and Central India
          Southern India
Suggested Assignments
Find a list of three movies where the costumes have been influenced by any
given period in the Indian history and make a presentation of visuals from the
movies depicting the same.
Collect pictures (at least eight) and make a catalogue of different lifestyle
products – furniture, daily use articles, kitchen utensils, mirrors, hookahs,
apandaans, fans, bolsters and pillows, canopies, mosquito nets, candle stands,
oil lamps etc. from various periods of Indian history.
Design an apparel for wearing in present times inspired from the historical
styles of costumes of medieval men/women.

Suggested Movies
For better visual understanding of the costumes of earlier periods, the students
should be shown at least five of the following (or similar kind) movies:
Siddhartha
Amrapali
Utsav
Agnivarsha
Mughal-e-azam
Umrao jaan
Pakeezah
Razia sultan
Chaudhvi ka chand
Gandhi
Shatranj ke khiladi
Lagan
Mangal pandey etc.
TV Serials
Bharat ek khoj
Chanakya
Chandragupta Maurya

Suggested Visits
Visits are to be made under faculty guidance. Illustrated report to be submitted after each visit
• Costume section of any local museums
• Dolls Museum, New Delhi
• Educational tour to a museum of a bigger city

Textbooks
   Delhi, 2006
3. Alkazi, Roshan, Medieval Indian Costumes : India and Central Asia, Art Heritage
   Book Publications, New Delhi, 2008
   Technology, 1994

Reference Material
3. Chandra Moti, Costumes, Textiles, Cosmetics and Coiffure in Ancient and Medieval India, Delhi
6. Treasure of Indian Textiles History, Marg Publications, Mumbai
8. Bhatnagar, P., Traditional Indian Costumes and Textiles, Abhishek Publications, Chandigarh

Web Sources
RFD204: ELEMENTS OF FASHION

Objectives
- To familiarize with fashion concepts and terminology
- To appreciate the relevance of fashion forecast
- To realize the multidimensional factors influencing fashion
- To provide comprehensive understanding of the development of fashion
- To understand the scope of job prospects in the fashion industry
- To familiarize students with various apparel categories- men, women, kids

Learning Outcomes
- Be able to understand and use the common terms used in fashion industry
- Be familiarized with the psychology of fashion and the factors associated with it
- Understand the acceptance of fashion as an outcome of lifestyle influences
- Be aware of national and international fashion trends, brands and designers
- Be able to visualize design concepts based on seasonal fashion forecasts

COURSE CONTENT

UNIT-I FASHION VOCABULARY
Fashion terminology (fashion, style, couture, haute couture, accessories, Avant garde, classic, collection, fad, fashion cycle, fashion forecast, haute couture, knock-off, bridge fashion, line, mark up or mark on, pre-a-porter, style, trend, motifs, blends, trimmings, details, toile, boutique, atelier, silhouette, fashion forecasting, grading, draping, ready-to-wear, retailer, visual merchandising, merchandiser, stylist, hue, value, intensity, texture, repeat, proportion, balance, rhythm, CAD, pattern, pattern making etc).
Design terminology (elements and principles of design)
Colour terminology (dimensions, colour psychology, colour wheel, colour schemes) Fabric terms (fibre, yarn, fabric, weaving, warp, weft, thread count, balance, grain line, selvedge, knits, etc.)
Fashion accessory terminology (footwear, jewellery, gloves, hats, belts, scarves, umbrellas, hand bags, sunglasses etc.)
Common sewing terms (alter, seam allowance, backing, back stitch, bias, fray, facing, lining, puckering etc.)
UNIT-II FASHION FORECASTING
Introduction
Forecasting for colours, fabrics, style, embellishment & accessories
Promotion
Fairs (Heimtextil, Premier Vision etc)

UNIT-III FASHION DEVELOPMENT
Fashion cycles (introduction, acceptance, peak, decline and obsolete, waxing and waning of fashion)
Consumer groups (fashion leaders and fashion followers)
Adoption of fashion (traditional fashion adoption, reverse adoption and mass dissemination)
Consumer buying (motives, fashion selection on the basis of styling features and practical considerations)
Fashion categories (women’s wear, men’s wear, children’s wear, sportswear, resort wear, sleepwear, casual wear, formal wear etc.)

UNIT-IV INTERNATIONAL FASHION
Fashion Education
Milan- Domus Academy
New York- Fashion Institute of Technology
London- London School of Fashion, Royal College of Art
Fashion capitals of the world – Tokyo, Paris, Milan, London, Germany (exclusivity and five top designers from each capital)

Designers (Coco Channel, Christian Dior, Yves Saint Laurent, Ralph Lauren, Donatella Versace and Vallentino, Karl Lagerfeld, Dolce & Gabbana)
Fashion Brands
High fashion (Tommy Hilfiger, Christian Dior, Calvin Klein, Versace etc.)
Ready-to-wear (H&M, Ralph Lauren Polo brands, CK by Calvin Klein, DKNY, Versus by Versace etc)
Retail stores (Marks and Spencers, Target, JC penny, Neiman Marcus, Harrods, Zara International and many more)
UNIT-V  FASHION IN INDIA
Major fashion cities in India (Delhi, Mumbai, Pune, Bangalore)
Designers (Ritu Kumar, Manish Malhotra, Rohit Bal, J.J. Valaya, Tarun Tahiliani, Manish Arora, J.J. Vallaya, Ritu Beri, Manish Arora, Rina Dhaka, Hemant Trivedi, Rana Gill etc) 
Fashion Weeks (WIFW, Lakme Fashion Week etc)
Fashion Brands
Designers brands (Satya Paul, Sabyasachi etc.) & Corporate brands (Zodiac, Grasim, Park Avenue, Parx, Van Heusen, Allen Solly, Color Plus, Frank Jefferson etc.)
Retail stores (Lifestyle, Pantaloons, Shoppers Stop, Raymond, Park Avenue, Colour Plus, Globus, Westside, Reliance Trends, Big Bazaar, etc)

Unit –VI CAREERS IN FASHION
Fashion designers, product developers, creative pattern makers, fashion coordinators, fashion stylists, design merchandisers, fashion educators, fashion illustrators, costume designers

Suggested Assignments

From current fashion magazines, collect five examples of each of the following
High fashion
Mass fashion
Classic
Fad

Collect at least ten pictures of ensembles from various magazines, newspapers etc. depicting different colour schemes.
Collect pictures of different accessories from any seven different domestic and international brands.
Identify and write a brief profile (one paragraph) of five renowned brands in different apparel categories (men wear, women’s wear, kids wear etc.)
Identify your favourite fashion designer and analyse the exclusivity of his/her work with reference to work, design, silhouette, colours, etc. Presentation on careers in fashion.
**Textbooks**

**Reference Material**

**Web Sources**
1. www.nationsonline.org
4. www.fashioncenter.com
5. www.fgi.com
6. www.vogue.com
RFD251: FASHION MODEL DRAWING

Objectives

- To understand the fundamental structure of a human body by beginning with figure drawing, emphasizing anatomical details
- To draw figures with normal human proportion to get the actual knowledge of human scale
- To understand the development of fashion figures by enlargement of proportions and balancing of postures etc. in a normal figure drawing
- To learn to convert flat croquies to flesh croquies

Learning Outcomes

- Be able to develop visual thinking and creativity as a fundamental to all art, craft and design
- Be able to use knowledge of human anatomy for developing illustrations
- Be able to develop skills for drawing fashion figures free-hand
- Be able to use the study of body parts to play with postures and expressions
- Be able to convert flat figure drawings to flesh fashion figures
- Be able to use the understanding of clothed figure for depicting folds and pleats

COURSE CONTENT

UNIT-I FIGURE DRAWING (Normal Proportion)
- Live drawing from model
- Proportion and anatomy
- Study of head, hands and feet
- Study of eyes, ears, nose and mouth
- Study of different postures and movements
- Drawing of different age group figures

UNIT-II DRAWING FASHION FIGURES (Stylization)
- Ten head female croqui
  - Front view
  - Back view
  - ½ Profile view
  - ¾ Turned view
  - ½ Profile view
  - ¾ Turned view
UNIT-III ANALYSIS OF BODYPARTS
   Face analysis with hairstyles
   Hand analysis
   Feet analysis

UNIT-IV FLESHING OF FEMALE AND MALE CROQUIES
   Front View
   Back view
   ½ Profile view
   ¾ Turned view

Suggested Assignments

PROJECT-1

Make thirty freehand sketches of live models from your surroundings
Draw fifty free hand sketches of different body parts of various age groups showing
details in different positions and angles
Draw fifty sketches of people with different postures and movements
Draw ten detailed sketches of people from different age groups

PROJECT-2

Make four sketches each of male and female ten head croquis (front, 3/4th, profile
and back view)
Draw sketches of ten faces with different
hairstyles PROJECT-3
Make four sketches each of male and female flesh croquis (front, 3/4th, profile and
back view)

Note: All work to be presented in a portfolio with proper mounting and due labelling.
Textbooks
1. Rowlands, I., Life Drawing, Octopus Books, 2005
4. Giovanni Civardi, Drawing Clothed Figure, Search Press Limited, 2006
7. Ireland, P. J., Fashion Design Illustration For Women, Wiley, 1970
8. Ireland, P. J., Fashion Design Illustration for Men, Wiley, 1970

Reference Material
1. Raynes, J., Complete Anatomy & Figure Drawings, Anova Batsford, 2007
4. Barcsay, J., Anatomy for the Artist,
6. David K. Rubins, The Human Figure, Penguin Books, 1976

Web Sources
1. www.human-anatomy-for-artist.com
2. www.ligedrawingsocietu.co.uk
3. www.fashionillustration.or.kr
4. www.fashionmission.nl
5. www.fashion-era.com
RFD252: MATERIAL STUDIES-II

Objectives

- To explore different fibres, yarns and other unconventional material towards handcrafted garments and accessories
- To sensitise to the importance and usage of various textile materials
- To develop an understanding of their behaviour, characteristics, properties, physical and visual potential
- To impart knowledge of various yarn craft, fabric craft techniques
- To explore and adapt the techniques to create innovative surfaces
- To enhance the design skills for product development and expansion

Learning Outcomes

- Be able to explore and manipulate material
- Be able to handle various textile material
- Be able to apply comprehensive knowledge to the material and design
- Be able to use various kinds of textile material for innovative design development
- Be able to explore and adapt different fibres, yarns and other unconventional material for handcrafted fabrics and accessories
- Be able to construct end product which could range from an accessory to a trimming, details or a fully finished garment

COURSE CONTENT

UNIT-I INTRODUCTION TO TEXTILE MATERIAL

Yarns study
Fabrics study
Loom study
UNIT-II  YARN CRAFT
(Exploration, adaptation and improvisation of the techniques to create innovative surfaces / products using yarns, vegetable fibres, threads, ropes, ribbons, braids, wires etc. and combining them with other non-textile material)
Macramé
Knotting
Crochet
Braiding
Tasselling
Twining

UNIT-III  FABRIC CRAFT
(Exploration, adaptation and improvisation in using the material to create innovative surfaces / products using different kinds of fabrics)
Deconstruction
Addition on the surface
Addition to the structure
Converting flat fabrics to 3-D surfaces (quilting, ruffling etc.)

UNIT-IV  WEAVING
(Using the loom to develop fabric surfaces with different types of yarns and creative addition of non-textile material for enhancing the aesthetics of the fabrics)
Basic weaves – plain, basket, rib, twill & its variations, satin,
Advanced weaves – colour & weave effects, pile, block drafts, extra weft
Creative weaving

Suggested Assignments
• Projects
• Collection of various materials which can be used as weft for creative weave development
• Develop innovative yarns using various textile and non-textile material
• Develop innovative products using various techniques mentioned in Unit-II
• Develop a product using any one technique from Unit-II
• Develop at least eight interesting fabric surfaces using the techniques mentioned in Unit-III
• Develop a 3-D product using different fabrics
• Develop swatches of basic weaves on a table loom using different types of textile material
• Develop swatches of advanced weaves on a table loom using different types of textile material
• Develop swatches of creative weaves using non-textile material for weft in a yarn warp
Suggested Visits

- Visits are to be made under faculty guidance. Illustrated report to be submitted after each visit.
- Visit local artisans (chik makers, floors/chattai makers etc.)
- Visit the nearest Weavers Service Centre (Ministry of Textiles, Government of India) or a handloom weaving unit/weaver/dari unit.
- Visit NGO’s working in the field of creative product development from yarns and fabrics.

Textbooks

- Thwaites, G., Indian Inspiration, Traplet Publications Ltd., 2003

Reference Material

1. Ewy, Jane, Art to Wear, North Light Books, 2005
2. Braddock, Sarah E., Techno Textiles, Thames & Hudson, 1999

Web Sources

2. www.yarn-craft.co.uk/
3. pinterest.com/lionbrandyarn/crafts-with-yarn/
4. www.marthastewart.com › Crafts
5. www.cutoutandkeep.net › Bustle › Becca Kordas
RFD253: COMMUNICATING FASHION (MODULAR)

Objectives

• To expose to various aspects of the fashion industry
• To understand the fashion world from the perspective of designers and film makers
• To get an insight into the lives, inspirations and working styles of the popular national and international fashion designers
• To understand the realities of functioning of the fashion and related industries from experts involved within the field

Learning Outcomes

• Be sensitized to the working environment of fashion and related industries
• Be aware of the lives and working styles of popular designers
• Understand fashion and fashion industry from the grass root level
• Face-to-face interaction with experts from the fashion industry

COURSE CONTENT

UNIT-I POPULAR INTERNATIONAL DESIGNERS
   Clippings of fashion shows of the designers
   Movies based on the lives of some designers (Andy Warhol, Coco Chanel, Valentino, Giorgio Armani etc.)
   Signe Chanel - Documentary on process of making haute couture collection in the House of Chanel

UNIT-II POUPULAR INDIAN DESIGNERS
   Clippings of fashion shows of the designers

UNIT-III MOVIES ON FASHION
   Devil Wears Prada
   My Fair Lady
   Bill Cunningham New York
   Sex And The City
   It Started in Paradise
   Unzipped
   Fashion
   Page 3 etc.

UNIT-IV GUEST LECTURES
   The institute can invite speakers from any of the below mentioned categories for a session with the students to expose them to the various facets of the fashion industry
   Designers
   NGOs
   Fashion magazine editors
   Fashion photographers
**Suggested Assignments**

There will be a group discussion of faculty and students to discuss the various details of the movies / videos / documentaries shown / sessions held.

Give a handwritten brief summary of about 150 - 200 words (along with visuals) about the review of the movies / videos / documentaries / sessions attended (after each session).
RFD254: CAD-I

Objectives

• To learn vector image formats through Corel Draw applications
• To acquire sound knowledge of the principles of graphic design
• To conceptualize design and its implementation using Corel Draw
• To incorporate in design students the ability to represent and create visuals using tools of Corel Draw
• To design and develop structural and applied design for product development

Learning Outcomes

• Be able to acquire basic understanding & skills of vector graphics software
• Be able to apply learnt tools and techniques for design development
• Be able to integrate design skills with the technology of computer applications.
• Be able to provide an asset for the designers to come at par with the modern technology
• Be able to combine available data with software tools for effective designing
• Understand Corel Draw as a tool for documentation

COURSE CONTENT

UNIT-I  COREL DRAW

Tools and their application

Introduction to Corel Draw software (definition and shortcut keys, RGB and CMYK colour modes)
Page layout (size, orientation, page formatting, rulers, guidelines, nudge, table formatting, setting up grids etc.)
Menu bar, property bar, standard bar options
Importing bitmaps and tracing bitmap
Exporting

UNIT-II  TOOL BAR

• Application of each tool
• Pick tool (duplicate, rotate, skew, mirror)
• Shape tool (shaping objects, shaping text)
• Bezier tool
• Eraser tool, knife tool
• Crop tool
• Zoom tool (zoom-in, zoom-out)
• Basic shapes tool and other drawing tool (circle, semi circle, 3/4th circle, rectangle, triangle, charts)
• Text tool (shaping text, lens)
• Table tool
- Special effects (eyedropper, blend, drop shadow, envelope, contour, distort)
- Colour eyedropper
- Outline pen tool
- Fill tool
- Power clip objects

UNIT-III  COREL DRAW
Application in terms of digital design
- Logos and visiting cards
- Motif development
- Repeat pattern layout (clone, step and repeat)
- Product layout

UNIT-IV  DESIGN & DETAILING
Draw details/silhouettes of the following and apply various textures and effects for:
Collars
Sleeves
Pockets
Skirts
Trousers
Accessories

UNIT-V  FASHION ILLUSTRATION
Drawing fashion croquis
Draping on fashion croquis

Suggested Assignments
Design at least ten motifs using basic shapes
Practice any five free hand motifs from temple architecture like stone and wood carvings
Design at least ten motifs using shape tool and Bezier tool and add various special effects
Practice any ten logos of different brands
Design at least ten different logo concepts for your brand. Choose any one. Design a visiting card and incorporate the chosen logo in the same
Develop at least two designs for the following:
- Nursery prints
- Floral prints
- Geometrical
- Polka dots
- Abstract
- Stripes
- Checks
- Stylized motifs
Combining different elements of design (e.g. stripes with floral prints etc)
Design an advertisement/poster (look board & information poster) on a topic given by the faculty concerned, using typographical tools of Corel Draw

OR
To replicate a two page magazine layout having graphics, images and typography, for effective representation using Corel Draw software
Make a repeat layout pattern for any five designs and map (place) each design on an appropriate product (home furnishing, apparel or fashion accessory products) keeping in mind the scale of design, direction etc.
Design at least five jewellery pieces with detailing (hats, necklace, finger ring, ear rings, pendant, bracelet, cuff links, tie, tiepins, bags, belts, shoes)
Create a flat sketch of male and female croquette of appropriate scale (geometrical form)
Create at least 5 different postures of male and female flesh croquis on Corel Draw
Based on five selected themes (executive wear, casual wear, beach wear, sportswear etc.) design at least two garments each and drape on an appropriate posture of a flesh croqui. Also create a suitable backdrop for the same.

Note: All work to be presented in the portfolio with proper mounting and due labelling. Textbooks

1. Respective software manuals
2. Altman, R., Corel Draw X5, BPB Publications
4. Phyllis, D, CorelDraw 11 for windows & Macintosh, Schwartz-Steve Publisher

Web Sources
1. Corel draw Tutorials
RFD255: FUNDAMENTALS OF PHOTOGRAPHY (MODULAR)

Objectives
• To learn the fundamentals of photography
• To understand photography as a medium of communication
• To understand photography as a conceptual process
• To develop basic competency in handling photography equipment
• To develop a base for development of creative photography skills
• To improve images through photo correction tools

Learning Outcomes
• Be able to use camera as a tool
• Understand the different peripherals and their usage
• Understand compositions, placement of elements and interplay of light and shade in a photographic frame
• Be able to handle and manipulate various photography tools for effective photography
• Be able to use photography as a tool for documentation

COURSE CONTENT

UNIT-I INTRODUCTION TO PHOTOGRAPHY
Orientation
Scope of the subject

The basic science of photography

UNIT-II INTRODUCTION TO CAMERAS AND OTHER PHOTOGRAPHY EQUIPMENT
- Film camera
- Types of lenses
- Types of camera films
- Film speeds
- Film developing process
- Flash and artificial light
- Reflectors
- Types of filters
- Tripod, monopod and handheld
- Digital camera
- Digital SLR camera
- Memory cards
UNIT-III  WORKING OF A CAMERA

- Focal length
- Shutter speed
- Aperture
- Exposure
- Depth of field
- Daylight photography
- Flash photography
- Outdoor photography
- Indoor photography
- Picture correction and alteration

UNIT-IV  ASSIGNMENT – 1 (on working with different apertures, shutter speeds, exposure values and depth of field)

UNIT-V   ASSIGNMENT – 2   (on daylight photography)

UNIT-VI   ASSIGNMENT – 3   (on flash photography)

UNIT-VII   ASSIGNMENT – 4   (on outdoor photography)

UNIT-VIII  ASSIGNMENT – 5   (on indoor photography)

Suggested Assignments
All assignments will be continued in extra time apart from the class Lectures. The practical classes will be majorly used by the faculty to assess and discuss each student’s work with the concerned student and the rest of the class.

The students are required to collate all the work done during the course and present as a combined portfolio at the end of the semester with proper mounting, photograph details and due labeling.

The assignments (as mentioned in Units IV – VIII) can be based on various subjects like nature, architecture, landscapes, public places, portraits, human form etc. The students will click pictures of the subjects using different apertures, shutter speeds, exposure values, lightings etc. and compare the results to understand the quality of their work.


**Suggested Visits**

- Photography exhibitions
- Photo studios
- Local photographers

**Reference Material**


**Web Sources**

2. photo.net › Learn About Photography
3. www.digitalrev.com › Learn › Help & Tips
4. www.dofmaster.com/courses/basic/
5. www.basic-digital-photography.com/
RFD256: DESIGN PROCESS

Objectives
• To understand the stepwise process to be followed while developing a design
• To get sensitized to the use of design process to create designs at various levels of product development
• To learn the development of theme board, colour palette, story board etc. for design inspiration
• To develop a product using the design process
• To understand the documentation and presentation of any design project

Learning Outcomes
• Be able to research, analyse and use collected data for ideation and concept development

• Be able to develop, interpret and use mood boards, theme boards, colour palettes or story boards to create designs based on a particular theme.
• Be able to develop designs / products using the design process
• Be able to collect, collate and present all work done for the project systematically and appropriately
• Be able to understand appropriate presentation and display required for any particular product
COURSE CONTENT

UNIT-I STEPS IN DESIGN PROCESS
- Identification of problem
- Research, Analysis and Planning
- Design
- Concept Development
- Detailed Design Development
- Final Implementation

UNIT-II DESIGN DEVELOPMENT
- Introduction to Mood Board / Theme Board / Inspiration Board
- Introduction to Colour Palette
- Introduction to Look Board, Design Board and Story Board

UNIT-III DESIGN CONCEPTION
- (Conception of a product using any single or combination of material – refer to Material Studies – I syllabus)
- Select any product for development (fashion accessory – shoes, bag, scarf, jewellery, caps, hats etc., table accessory – pen stand, file folder, napkin holder, photo frames, pots, fruit basket, napkin rings etc., lifestyle product – keychain, magazine holder, newspaper rack, umbrella, pocket mirror, storage pouch, display shelves etc.)
- Select an appropriate theme for design development
- Research on theme, colours, product design and other components before design development
- Make a theme board, colour palette and story board based on the selected theme and product
- Use the tools of Units – I and II to develop initial concepts of product design based on the selected theme

UNIT-IV DESIGN DEVELOPMENT
- (Development of a product using any single or combination of material – refer to Material Studies – I syllabus)
- Work in detail on the final selected product concept for final prototype development
- Create a detailed illustration of the designed product in a suitable surrounding (drape the fashion accessory on a fashion model against appropriate background / place the table top accessory on a table in a suitable room etc.)

UNIT-V DOCUMENTATION, PORTFOLIO AND PRESENTATION
Document the complete concept development process through appropriate scrap book, pictures, material swatches / samples, research material etc. Also, record the stepwise design development process through photography. Compile a portfolio of the theme board, colour palette, story board, all doodles, initial concepts, detailed illustration of the final selected design with specifications, proper mounting and appropriate labelling and the detailed product illustration in suitable surroundings. Submit all initial product samples and final prototype with all other documentation and portfolio for evaluation.

Suggested Visits
- Fashion accessory and lifestyle product stores
- Table top accessory stores
- Design studios in near vicinity
- Local product designers
- Local markets

Reference Material

Web Sources
1. http://inspirationfeed.com/articles/design-articles/design-process-flowchart-that-all-freelancers-designers-must-have/
3. http://www.academia.edu/561522/Layout_for_different_Textile_design_prints
RFD301: TEXTILES-II

Objectives

- To familiarize with the wet processing in textile industry and its importance
- To know different dye classes and their application on various types of fabrics
- To learn about various fabric printing methods and techniques
- To know textile finishing process and types of finishes applied to different fabrics
- To understand the importance of care labels in use and maintenance of textile products
- To understand environmental issues and social responsibility in relation to textile industry

Learning Outcomes

- Understand the importance of wet processing in production of textiles
- Be aware of suitable dye for different fabrics and method of their application
- Have knowledge of various printing methods and their characteristics
- Be able to analyse and adopt any particular process of dyeing, printing and finishing for particular end use
- Understand fabric testing and care labelling
- Be aware environmental issues involved in wet processing

SYLLABUS

UNIT I

UNIT II
DYEING: Introduction to dyeing, preparation of fabric for dyeing. Classification of dyes on the basis of origin and their application: Dyeing of cotton and viscose with direct, reactive, vat, sulphur and azoic dyes; Dyeing of polyester with disperse dyes; Dyeing of wool and silk with acid and basic dyes. Stages of dyeing- solution or dope dyeing, yarn dyeing, fabric dyeing or piece dyeing, product dyeing. Methods of dyeing- batch dyeing, winch dyeing, jig dyeing, pad dyeing, package dyeing, combination dyeing, jet dyeing, paddle machines, continuous machines. Special dyeing effects- cross dyeing, union dyeing, tone on tone. Dyeing defects. Colour fastness- importance of colour fastness to the consumer, evaluation of colour fastness, factors influencing colour fastness, assessing colour fastness of different fabrics to laundering, light/sunlight, perspiration, crocking, equipment used to test colour fastness.

UNIT III

UNIT IV
FINISHING: Introduction to finishes, importance of finishes. Classification of finishes- permanent and non -permanent finishes. Basic or routine finishes- singeing, desizing, scouring, bleaching, stiffening, weighting, calendering, tentering, mercerization. Aesthetic
finishes- special calendaring (schreinering, moiré embossed surface, glazed finish), acid finishes, alkali finishes, softening finishes, stiffening finishes, fading finishes. Functional finishes- absorbent finishes, antistatic finishes, abrasion resistant finishes, stain and soil resistant finishes, durable press finishes, shrink resistant finishes, flame resistant finishes, flame retardant finishes, water repellent and water proof finishes, antimicrobial finishes, moth proof finishes, microencapsulation finishes.

UNIT V
CARE OF TEXTILE PRODUCTS: Washing (hand and machine), drying, ironing, bleaching, dry cleaning. Labels- types of labels (brand labels, size labels, care labels), importance of fabric care labels, study of care symbols, etc.

UNIT VI

Suggested Assignments
- Prepare a portfolio of fabric swatches of different types of dyed and printed fabrics. Specify printing (for example block printing, screen printing, discharge printing, etc.) and finishing methods (for example mercerization, stiffening, acid finish, alkali finish, etc.) of fabric samples.
- Prepare a portfolio of fabric and garment care labels and analyze care labels in terms of fabric composition, washing instruction, ironing instruction, dry-cleaning, bleaching, etc.

Suggested Visits
- Fabric processing unit
- Dyeing and printing unit
- Textile testing laboratory

Textbooks
- Clarke, W., An Introduction to Textile Printing, London, Butterworth and Co. Ltd. 1977
- Corbman, PB, Textile Fibre to Fabric, MGH International, 2003

Reference Material
7. Apparel Views
9. Colourage
14. The Indian Textile Journal

Web Sources
17. http://dyeingworld1.blogspot.in/2010/01/jet-dyeing.html
RFD302: HISTORIC COSTUMES WESTERN

Objectives

• To study the ancient civilizations of the world
• To examine the styles and special features that were popular in different countries at different times
• To understand the nuances of costumes from the ancient world upto the 20th century
• To evaluate the influence of the past trends on current fashion trends
• To enhance the knowledge of jewelry and accessories of different periods of history

Learning Outcomes

• Become aware of the chronology of various civilizations
• Understand the social and cultural aspects of costumes
• Understand the sociological and cultural influences on the clothing of different eras
• Be able to relate the features of historical costumes with the features of contemporary costumes
• Be able to apply the knowledge of styles and special features of historical costumes for contemporary design development
• Understand the cross-cultural contacts during various civilizations influencing the materials, styles and silhouettes of the people of that era

SYLLABUS

UNIT I
THE ANCIENT WORLD: Mesopotamia- Sumer, Babylonia, Assyria; Egypt; Crete and Greece; Etruria and Rome; China.

UNIT II
THE MIDDLE AGES: The early middle ages – Byzantium, Coptic (the feudal ages); The late middle ages.

UNIT III
THE RENAISSANCE: The Italian renaissance; The northern renaissance.

UNIT IV
BAROQUE AND ROCOCO PERIODS: The seventeenth century; The eighteenth century.

UNIT V
THE NINETEENTH CENTURY: The Directoire and Empire period; The Romantic period; The Crinoline period; The Bustle period and the Nineties.

UNIT VI
THE TWENTIETH CENTURY: The Edwardian Period; World war I; Twenties, thirties and world war II.
Suggested Assignments

• Inspired from the historical styles of costumes (any period/civilization) design an
  apparel for the present times
• Group presentation (four students) on:
  The work of any two national and two international designers who have created
  the modern adaptations of a style or some special features of costumes of a
  particular period
  The latest international fashion weeks where the designers have been inspired
  from any particular period’s silhouettes and styles
• Identify, research and document at least five movies where the costumes have been
  influenced by any given period in the history of the world

Suggested Movies
For better visual understanding of the costumes of earlier periods the student should be
shown at least five of the following movies:

  10. Cleopatra
  11. The Odyssey
  12. Troy
  13. Julius Caesar
  14. Gladiator
  15. King Arthur
  16. The Adventures of Robin Hood
  17. Henry V
  18. Elizabeth
  19. Joan of Arc
  20. The Duchess
  21. A Tale of Two Cities
  22. Titanic etc.

Suggested Visits

  12. Textile section of a nearby museum
  13. Painting section of a nearby museum

Textbooks

     of Art
  11. Francois B., A History of Costume in the West, Thames and Hudson, 1987

Reference Material

  7. Boucher F., History of Costumes in the West, Thames & Hudson Ltd, Revised
  9. Racinet Auguste , Full Colour Pictorial History of Western Costume, Dover
     Publications, 1888
• Lester, K. M., Historic Costume, Chas A Bennett Co. Inc. Illinois, 1956
• Tarrant N., The development of Costume, National Museum of Scotland 7 Routledge, 1994

Web Sources
• http://www.fashion-era.com/ancient_costume/index.htm
• http://www.cwu.edu/~robinso/ppages/resources/Costume_History/egypt.htm
• http://www.cwu.edu/~robinso/ppages/resources/Costume_History/greek.htm
• http://www.roman-empire.net/society/soc-dress.html
• http://www.cwu.edu/~robinso/ppages/resources/Costume_History/roman.htm
• http://www.cwu.edu/~robinso/ppages/resources/Costume_History/renaissance.htm
• http://realmofvenus.renaissanceitaly.net/
• http://www.maggiemayfashions.com/belleepoque.html
• http://www.cwu.edu/~robinso/ppages/resources/Costume_History/crinoline.htm
• http://www.shpect.org/index.php/costumeanatomy/213-the-crinoline-periodcostumes
• http://www.cwu.edu/~robinso/ppages/resources/Costume_History/renaissance.htm
• http://en.wikipedia.org/wiki/Bustle
• http://www.costumes.org/classes/fashiondress/BustlePeriods.htm
• http://www.maggiemayfashions.com/secondbustle.html
• http://pinterest.com/mwojdak/early-bustle-period-1869-1876/
• http://pinterest.com/mwojdak/romantic-era-fashion-1820-1840/
• http://fashionhistory.zeesonlinespace.net/romantic.html
• http://www.maggiemayfashions.com/romantic.html
• http://www.tudorlinks.com/treasury/articles/view1900.html
**RFD303: TRADITIONAL INDIAN TEXTILES**

**Objectives**
- To acquaint the students with the textile traditions prevalent in India
- To understand various influences on evolution of textiles in India
- To impart comprehensive knowledge of development of Indian Traditional textiles with reference to origin, production, material, colour, motifs and contemporary interventions
- To be able to relate textile design to art and architecture
- To assimilate and adapt this knowledge for design ideation and creation

**Learning Outcomes**
- Be able to appreciate traditional textiles of India viz a viz their material, colours, texture and motifs
- Be able to identify and appreciate various Indian traditional crafts/garments and accessories
- Understand the importance of textile crafts with the historical perspective, the impact of modernization and their contemporary status.
- Be able to apply Indian traditional designs and motifs for contemporary designs
- Be able to identify traditional Indian textiles and their product diversification in the local market

**SYLLABUS**

**UNIT I**
HISTORICAL PERSPECTIVE: Map of India. Development of textiles in India: socio-cultural factors and influences (geographical location, availability and abundance, impact of trade, availability combined with social value, religious significance, love for beauty, inspiration, historical Influences- from within the country and abroad).
UNIT II

UNIT III

UNIT IV

UNIT V

UNIT VI
RESIST DYED TEXTILES (With reference to origin, production, material, colours, motifs, product diversification, contemporary interventions and adaptations): Tie & dye- Bandhej & Leheriya of Rajasthan; Bandhani of Gujarat; Batik of West Bengal. Ikat- single, double and combined- Patola & Mashru of Gujarat; Bandhas of Orissa; Pochampalli & Telia Rumal of Andhra Pradesh. Market Survey.
**Suggested Assignments**

- Group presentation on any one topic from each of the following categories with reference to origin, production, material, colours, motifs and contemporary interventions:
  - Regional embroidery as mentioned in Unit-III
  - Woven textiles as mentioned in Unit-II
  - Painted textile as mentioned in Unit-IV
  - Printed textile as mentioned in Unit-V
  - Resist dyed textile as mentioned in Unit-VI
- Study the work of any one designer with reference to contemporarisation of a traditional textile.
- Study the last Indian Fashion week in context of the usage of traditional Indian textiles
- Market survey at the end of each unit to study the availability of traditional Indian textiles and its contemporarisation in local area
- Choose any three motifs and see its usage and depiction in various categories of traditional Indian textiles (for e.g. elephant, peacock, fish, paisley etc.)

**Suggested Visits** Illustrated report to be submitted after each visit

- Textile section of a museum in the near vicinity
- Educational tour to a textile section of a Museum/ craft fairs of a bigger city
- Craft fairs and stores
- Craft organizations/NGO’s working in the traditional textile sector

**Textbooks**

- Shrikant, U., Ethnic Embroidery of India Part-I, Usha Shrikant, Pune, 2009
- Shrikant, U., Ethnic Embroidery of India Part-II, Usha Shrikant, Pune, 2009
- Villo, M., and Vinutha, M., Handlooms and handicrafts of Gujarat
- Dhamija, J., and Jain, J., Hand woven fabrics of India, Mapin Publishing. 1989
- Dongerkery Kamala S., Romance of Indian Embroidery, Thaker & Co. Ltd., Bombay
- Crill, R., Indian Embroidery, V&A Publications, 1999
- Ritu Kumar, Costumes and Textiles of Royal India, ACC Distribution, 2009
- Satheesan, Textiles arts of India- Vastha, Honesty Publishers, 2000
- Buhler and Fischer, The Patola of Gujarat, Krebs, 1979
- Buhler, Naobholz and Fischer, Indian tied and dyed fabrics, Ahmedabad: Calico Museum of Textiles, 1980

**Reference Material**

- Bhatnagar, P., Traditional Indian Costumes and Textiles, Abhishek Publications., 2004
- Chattopadhyaya, K.D., 1995, Handicrafts of India, Wiley Eastern Limited, New Delhi
- Chattopadhyaya, K.D., Indian Embroidery, Wiley Eastern Ltd., New Delhi, 1977
• Chattopadhaya, K.D., Indian Carpets and Floor Coverings, All India Handicrafts Board, New Delhi, 1977
• Shehnai, History of textile design, Victoria Albert Museum, 1977
• Das and Sukla., Fabric Art: Heritage of India, Abhinav Publications, 1992
• Barve, V.R., Complete Textile Encyclopaedia, D.B. Taraporevala Sons, Bombay, 1967
• Ajit Mukherjee, 5000 designs and motifs, Dover Publications. Inc., 1996
• K. Prakash, Rajasthani Folk art, English Edition Publishers and Distributor

Web Sources
• http://www.craftrevival.org/
• http://www.archedu.org/
• http://www.aiacaonline.org/
• http://www.indianetzone.com/
• http://www.academia.edu/840611/History_of_indian_Textiles
• http://www.academia.edu/2133459/Textile_Crafts_and_their_contribution_in_Indian_Fashion
RFD351: FASHION ILLUSTRATION-I

Objectives
- To learn the different aspect of fashion illustration
- To develop the skills of rendering different textures and colours to illustrate various fabrics
- To develop the skills of drawing garments and garment details
- To understand the illustration of garments and accessories on fashion figures

Learning Outcomes
- Be able to develop the skills of illustration
- Be able to render colours and textures to illustrate various fabrics
- Be able to illustrate various garments and garment details in flat sketches
- Be able to drape garments on fashion figures
- Be able to accessorize fashion figures to illustrate a complete ensemble

SYLLABUS

UNIT I

UNIT II
UNDERSTANDING CLOTHED FIGURES: Study of clothed figures. Detailed study of garments (fabric, drape, folds and pleats, gathers, embellishments, closures etc.).

UNIT III
DRAWING GARMENTS & GARMENT DETAILS: Drapes, folds, pleats, gathers, tucks, darts, smoking, quilting, knitting, shirring, embellishments, closures etc. Necklines and collars. Sleeves. Skirts (various types). Blouse / tops (various types). Lower garments (jeans, trousers, tights, leggings, jeggings, stockings etc.). Coats and Jackets (various types). Single piece dresses (knee length, calf length, full length). Ethnic wear (sari, salwar suit, kurta, dhoti, churidar, sherwani etc.).
UNIT IV
DRAWING CLOTHED FIGURES: Draping garments on the figures. Garment detailing.

UNIT V

Suggested Assignments
PROJECT-1
• Render ten different fabric swatches from each category under Unit-I using various colour mediums. Present the actual fabric swatch with the rendered ones.
• Make collages (at least ten) of pictures collected from different fashion magazines showing different types of garments and garment details as mentioned in Unit-II

PROJECT-2
• On a selected garment silhouette, render different types of design details (folds, pleats, gathers, tucks, darts, smoking, quilting, knitting, shirring, embellishments, closures etc.) with pencil shading
• Make detailed flat drawings of five garments from each category mentioned in Unit-III with different colour media giving emphasis to the folds and character of the used fabric / fabrics
• Make coloured illustrations (using different colour media) of male and female fashion figures (ten each) draped with different garments
• Draw detailed flat sketches of different fashion accessories mentioned in Unit-V using colour media, giving importance to the folds, embellishments, closures etc. And character of the used material
• Use male and female fashion croquis (five each) to illustrate different accessories and coordinate the same with garments rendered

Suggested Visits
• Design Studios

Textbooks
• Terry Marks, Tina Sutton, MINE, Colour Harmony Compendium: a complete colour reference for designer of all types, Rockport Pub., 2009
• Bryant, M. W., Fashion Drawing (Illustration Techniques for fashion illustration), Paperback, Laurence King Publishing, 2011
• Ireland, P. J., Introduction to Fashion Design, B. T. Batsford, 1992
• Ireland, P. J., Fashion Design Illustration for women, B T Batsford Ltd, 1996
• Ireland, P. J., Fashion Design Illustration for men, M/s Om Book International, 1979
• Ireland, P. J., Fashion Design Illustration for Children, Cambridge University Press, 1979

Reference Material
• Borrelli, L., Fashion Illustration Bow, Thames and Hudson Ltd., 2002
• Gill, R. W., Rendering with pen+ink, Thames and Hudson Ltd., 2007
• Donovan, B., Advanced Fashion Drawing, Laurence King Publishers, 2010
• Laver, J., Costume and Fashion (A Concise History), Thames and Hudson Ltd., 1982
• Peacock, J., Costume (1066 to present), Thames and Hudson Ltd, 2006
• Donovan, B., Advance Fashion Drawing, Laurence King Publishers, 2010

Web Sources
• www.fashion-era.com
• www.design-library.com
• www.morefashiondrawing.com
• http://histclo.com/chron/ancient/india/indus.html
• http://www.preservearticles.com/201105257089/social-condition-o-the-aryansduring-the-vedic-age.html
RFD352: COMPUTER AIDED DESIGN-II

Objectives

• To develop an understanding of the tools of PageMaker
• To learn raster image format through Adobe applications
• To make students understand tools which help to rectify and add minute details in designs and visuals
• To incorporate in design students the ability to represent and create visuals and designs using image editing and object creation/manipulation capabilities of Adobe Photoshop

Learning Outcomes

• Be able to document research work on PageMaker
• Understand the skills of raster graphics software
• Understand presentation techniques
• Be able to integrate design skills with the technology of the graphical software
• Be able to apply Adobe Photoshop to fashion or print media

SYLLABUS

UNIT I
PAGE MAKER: Introduction, tools and their applications. Introduction to Page Maker (about Page Maker, opening and navigating publications). Building single and multi-page publications (creating single and multi-page publication, working with text blocks, modifying text, managing text-flow, working with pages, character formatting & spacing, applying effects to text). Including graphics and objects (include drawing objects, adding colour, adding graphics, arranging text around graphics, merging text & graphics). Working with layers, tables and long documents (applying and exploring layers, adding tables, enhancing tables, working with linked tables, adding a table of content, creating an index).
UNIT II

ADOBE PHOTOSHOP: Introduction to Photoshop (about Photoshop, bitmap vs. vector graphics, setting up new document, image size, saving files, saving new and existing images, reverting files, export, import, all file formats explained, changing work canvas, rotating, flipping, cropping). Menu bar options.

UNIT III

TOOL BAR: Application of each tool. Shortcuts, tool options. Move tool, hand tool, zoom tool. Pencil and pen tool. Selections and channels (making selections with various marquee tools, modifying selection borders, inversing, feathering, using grow and similar, transforming selection, masks and channels, channel options, quick mask mode, crop tool, slice tools, magic wand, lasso and eraser tools). Type tool (editable vs. rasterised type, editing text, creating text on a path, converting type to shapes, special effects with type: painting, stroking, screening, fading, warping).

UNIT IV

COLORS, LAYERS AND FILTERS: Background and foreground, Eyedropper-colour sampler. Painting and colouring (painting tools, erasing, blending modes, gradients, working with brushes, creating and managing patterns, Paintbrush, History brushes, Gradient, Paint bucket, Burn-dodge-sponge, Blur-sharpen-smudge). Using layers (naming, creating, duplicating, transforming, deleting, hiding, showing, moving, merging, flattening, locking, layer styles, blending options, using layer effects and styles, setting opacity and blending options, using layer effects and styles, using adjustment, using fills, using layer masks). Applying filters (filters, modifying filter effects, filter techniques).

UNIT V

RESTORING AND ENHANCING IMAGES: Restoration of photos (red eye tool, patch tool, clone stamp pattern stamp, spot healing brush tool, retouch tool, colour replacement tool). Photo enhancement and colour correction (changing levels, changing curves, colour balance, changing brightness and contrast, changing hue saturation and brightness, desaturase, colour replace, equalize, threshold, changing background using layer composting).

Suggested Assignments

- To create a four page fold-up on oneself – it should include profile and work description along with visuals
- Change the colour of a picture using magic wand tool
Using a single picture create various images by applying different effect of adjustments and compare the changes. Execute the same using filter effects

• Create a print design for t-shirt
• Make a theme based collage on any given topic
• Prepare two posters (look board and information poster- A-3 size) & an invitation card (7.5”X4.5”) on the topic given by the faculty concerned. Same theme to be given to the whole class. (Themes could be exhibition, cultural events etc. Emphasis should be given on the content, image quality, layout, selection of colors & fonts, to make effective promotional material. Use of images downloaded from internet should be avoided. Images can be drawn on Corel Draw and imported)
• Create scenes using different background effects (using all the options in the tool bar and others too)
• Select a theme and create a mood board and color palette for the same
• Develop an apparel collection (atleast five designs) based on the above theme and also make three color ways for any two designs from the collection

Note: All work to be presented in the portfolio with proper mounting and due labeling. Textbooks

• Khanna, V., Learning Photoshop CS5, Khanna Publications, 2012
• Siprut, M., Adobe Photoshop, BPB Publications, New Delhi, 2001
• Rajaraman, V., Fundamentals of Computer, PHI Learning Pvt. Ltd., 2010

Reference Material

• Respective Software Manuals (Adobe Photoshop)
• Eismann, Katrin, Simmon, Photoshop Retouching Techniques, Steve Publishers, 2001

Web Sources

1. Photoshop Tutorials
RFD353: ELEMENTARY PATTERN MAKING

Objectives
- To impart comprehensive knowledge of patternmaking
- To introduce the various methods of patternmaking and types of paper patterns
- To impart knowledge on the importance of body measurements for obtaining a perfect fit in garments
- To extend knowledge of pattern development through the flat pattern method
- To acquaint with the principles of dart manipulation
- To enable the students to develop patterns and test fit the same on dress forms

Learning Outcomes
- Understand the relation of pattern to body measurements
- Skill of developing paper patterns of required style and fit
- Be able to adapt standard patterns to produce patterns of various styles of garments
- Be able to apply principles of dart manipulation and flat pattern making to create different styles
- Be able to analyse the design details and produce patterns which are an exact replica of the designs

SYLLABUS

UNIT I

UNIT II
DEVELOPMENT OF BASIC BLOCKS (Pattern development and test fit on muslin): Adult bodice block. Adult sleeve block. Basic skirt. Torso.
UNIT III
DART MANIPULATION (Test fit on muslin of at least one design from each category): Single and two dart series by slash-spread and pivotal transfer technique. Princess line foundation. Designing with darts: Dart clusters and dart equivalent; Graduated and radiating darts; Asymmetrical dart; Intersecting dart; Dart converted into style lines.

UNIT IV

NOTE: Students are required to maintain a portfolio of the patterns developed in Units I, II and IV. Every pattern will be supported by:
- Step by step process of pattern development
- Layout for cutting of pattern on fabric (miniatures of the original pattern)
For unit III the students are required to maintain a separate file which will include the miniatures of patterns of various designs and their final construction on fabric.

Suggested Assignments
- Analysis of various designs (visuals provided by the faculty or from magazines, internet etc.) and pattern development of the same.
- Keeping the paper patterns of skirts/bodices in mind create innovative designs with respect to selected fabric swatch based on the knowledge gained during the course.

Suggested Visits
- Pattern developers at local tailoring shops and boutiques.
- Sampling department of any nearby garment manufacturing unit.

Textbooks
Reference Material


Web Sources

- dart_manipulation#X2ludGVybmFsX0J2ZGVwRmxhc2hSZWFkZXI/eG1s
- aWQ9OTc4Mjk0MDQzOTA3Mi8zMQ==
  /8802717/index.html
- http://www.patterndraftingforfitandfashion.com/files/documents/PatternDraftingForFitAndFashion_-_Chapter1.pdf
- http://www.sew2pro.com/dart-manipulation/
  /8802717/index.html
RFD354: GARMENT CONSTRUCTION TECHNIQUES

Objectives

- To understand the basic hand sewing techniques and various methods of garment construction
- To develop the skill of operating a sewing machine
- To understand the utility of seams, gathers, pleats, tucks, etc. as used in garments both for construction and as design feature

Learning Outcomes

- Understand and appreciate different kinds of hand and machine stitches, seams and seam finishes
- Be able to demonstrate attachment of fasteners on garments
- Be able to stitch basic bodice with darts and check fitting of the same on the dress form
- Develop skill of incorporating design details by using tucks, pleats, gathers, etc. On the basic bodice

SYLLABUS

UNIT I

INTRODUCTION TO TOOLS: Sewing machines. Various parts of a machines and their functions. Threading the machine. Care & maintenance of sewing machine. Common machine defects and remedies. Sewing equipments- measuring tools, marking tools, cutting tools, needles, pressing tools, etc.
UNIT II

UNIT III
SEAMS AND SEAM FINISHING: Seams- Plain, French, run & fell, slot, lapped, bound seam, etc. Methods of seam finishing: Pinking, binding, turning & machining, overcasting, interlocking, edge machining, etc.

UNIT IV
DARTS, TUCKS, PLEATS AND GATHERS: Darts- single, double dart. Tucks- space, pin, shell & cross tucks etc. Pleats- knife, box, inverted box, sunrays pleats etc.. Gathers- gathers and shirring – with and without elastic.

UNIT V

UNIT VI

UNIT VII

Suggested Assignments
- Develop samples on paper and fabric swatches of size 10 cm X 10 cm of machine stitching over different geometric shapes (as mentioned in Unit – II)
- Develop samples of all temporary and permanent hand stitches on fabric swatches of 10 cm X 10 cm
- Develop samples of all decorative stitches on fabric swatches of 7” X 2”
- Develop samples of any three motifs using combination of at least three decorative stitches in each
- Collect samples of different types of fasteners under each category mentioned in Unit – II. Attach any five fasteners on fabric swatches of 10 cm X 10 cm
- Develop samples of all seams and seam finishes on fabric swatches of appropriate sizes
- Develop samples of all types of darts, tucks, pleats and gathers on fabric swatches of appropriate sizes. Finish the pleat and gather swatches with a band
• Develop fabric samples of various kinds of plackets (as mentioned in Unit-V)
• Collect designs of different necklines (at least twenty) from magazines/photographs and finish (at least five) with appropriate techniques of finishing
• Collect designs of different pockets (at least ten) from magazines/photographs and make samples (at least five) with appropriate techniques

NOTE: All work done in the class to be submitted in the form of a portfolio with proper mounting and due labelling

Suggested Visits
• Garment manufacturing unit
• Tailors shop to see the finishing etc.

Textbooks

Reference Material
• Bane, A., Creative Clothing Construction, Mc Graw-Hill Book, 1966
• Clair, B. S., Couture Sewing Techniques
• Cooklin, A.G., Garment Technology For Fashion Designers, Black well Science, 1997
• Fischer, Construction, AVA Publication, 2009
• Singer Sewing, Creative Publication International, 1999
• Vilcox, Clair and Menes, Valerie, Modern fashion in detail, 1998

Web Sources
• http://pinterest.com/pin/259731103479446856/
• www.perestroika.ca/html2/vest/handstitching.php
• http://en.wikipedia.org/wiki/Sewing_machine
• http://www.coletterie.com/tutorials-tips-tricks/tutorial-basic-hand-stitches
RFD355: DYEING AND PRINTING

Objectives

• To familiarize with various classes of dyes and suitability of dyeing different fabrics with them
• To introduce various laboratory methods for determining the fastness properties of dyed material
• To introduce various techniques of surface enhancement through dyeing and printing
• To enhance the creative skills through innovative use of dyeing and printing techniques for designing

Learning Outcomes

• Be able to understand and appreciate the compatibility of various dyes with specific fabrics
• Be aware of methods to check colour fastness of fabrics
• Be able to practice the techniques of tie-dyeing, batik, block and screen printing for surface ornamentation
• Have knowledge of traditional art of using these techniques to develop contemporary designs
• Be able to combine different techniques and create innovative designs

SYLLABUS

UNIT I

INTRODUCTION TO DYEING TECHNIQUES: Dyeing of different fabric types (cotton, wool and silk) with different classes of dyes (direct, reactive, naphthol, acid, sulphur etc.). Development of shade cards of different dye classes on different fabrics. Dyeing of different non-fabric material: Fibers; Yarns; Laces; Zippers; Elastics; Plastic buttons etc.

UNIT II

EVALUATION OF COLOR FASTNESS: Sunlight, Rubbing / cocking, Wash fastness.
UNIT III

INTRODUCTION TO RESIST DYEING TECHNIQUES: Tie – Dye: Marbling, ruching, knotting, fan-folding, tritik, clamping, circular binding, spiral tying, shibori etc.; Traditional techniques – bandhej and leheriya from Rajasthan and bandhani from Gujarat etc. Batik: Exploration with different proportions of bees wax and paraffin wax; Traditional techniques – batik from West Bengal, Indonesian batik, African batik etc. Product development.

UNIT IV

INTRODUCTION TO PRINTING TECHNIQUES: Block printing - buti, buta, bel, jaal, border. Screen printing. Stencil printing. Product development.

Suggested Assignments

PROJECT – 1

• Maintain a file of swatches dyed with different dye classes and their shade cards.
• Also document the results obtained from the various color fastness tests on these dyed fabrics
• Develop swatches of the various tie-dyeing techniques
• Develop swatches of various batik techniques
• Develop swatches of different printing techniques
PROJECT – 2

• Use combination of tie-dye and batik techniques and taking inspiration from the traditional designs, adapt, innovate and contemporaries to create a product - stole, dupatta, any apparel product, bag, cushion covers, table linen, wall hanging etc. Get the product dyed from a local roadside dyer and document the process
• Use a combination of the printing techniques to develop any one product – t-shirt, skirt, wrap around, file folders, cushion covers etc.

NOTE: The students are required to maintain a portfolio of the work done during the module and submit at the end of the semester.

Suggested Visits

• Local roadside dyers
• Dyeing units
• Block printing units
• Screen printing units
• Pilkhuwa (U.P.) – for block and screen printing
• Jaipur (Rajasthan) – for tie-dye and block printing
• Dhamadka Village (Gujarat) – for Ajrakh printing
• Shantiniketan (West Bengal) – for batik

Reference Material

Web Sources
9. en.wikipedia.org/wiki/Batik
10. www.youtube.com/watch?v=Alfs0YZIwl8
11. en.wikipedia.org/wiki/Woodblock printing
13. en.wikipedia.org/wiki/Screen-printing
After the completion of the first year, individual students are expected to conduct a market survey during the annual summer break. The survey has to be conducted as follows:

I. DESIGN
Retail chain stores for both mens and womens apparel:
Sportswear/ casual wear: Brands – Reebok, Adidas, Nike, Puma etc.; Product categories – jeans, t-shirts, casual shirts, trousers, shorts.
Study the above in terms of design features, colours, fabrics, design composition, embellishments, cost etc.
Indian wear- study in terms of styles, fabrics, colours, embellishments, cost etc.

Study the above in terms of composition, colour, design and cost

• ACCESSORIES (Men and women): Bags – study in terms of material (leather, fabric, straw, plastic etc.), colour, design / style, cost etc. Footwear – study in terms of material (leather, fabric, straw, plastic etc.), colour, design / style, cost etc.
Apart from the above market survey, the students are also required to observe fashion in:
   Latest films
   Amongst youth - in colleges and university campuses
   Public places like malls, fairs, exhibitions etc.
The students are required to maintain a field diary although the duration of the course, recording every detail and information observed and experienced during the course of the survey. The collected information should be documented through visuals, samples, comparative studies and analysis of the conducted survey.
RFD357: INTEGRATED DESIGN PROJECT-I

During the first three semesters the students have been exposed to various fundamentals of design and have therefore acquired the ability to integrate the learning to be able to conceptualize an idea and have the confidence to interpret the same into a product based on their personal design philosophy. The students have received inputs through various subjects like:


Based on all the above inputs received during Semesters – I, II and III, each student has to work on an Integrated Design Project. Each student has to design and develop a womenswear ensemble (skirt and top, A-line dress etc.) based on his or her design philosophy, for a well-defined customer profile. The only limitation would be the use of cotton or cotton-like fabrics. Techniques of fabric development (weaving, macramé, crochet etc.) and / or fabric enhancement (dyeing and printing) have to be used to create an exclusive style. The student also needs to accessorize the ensemble to achieve a complete look.
RFD401: TEXTILES-III

Objectives
½ To familiarize with the various types of natural and synthetic fabrics with reference to their structure, handling and apparel design
½ To understand the potential and limitations of various fabrics from a fashion designer’s perspective
½ To provide knowledge about non textile materials with reference to their properties and end use for apparel
½ To identify the application of various trims, fasteners, facing, interfacings, linings, interlinings, closures and elastics etc.
½ To learn about the fundamental properties of technical and smart textiles and their applications for apparel

Learning Outcomes
½ Be able to identify various fabrics within the categories of natural and synthetic fibers
½ Become aware of fabric sources in local, national and international markets
½ Understand the suitability of fabrics for different styles, age groups and uses
½ Be able to identify and understand the usage of non textile material along with textiles
½ Awareness about the cost factor specially when working for export of competitively priced garments
½ Understand the applicability of technical and smart textiles in everyday life

SYLLABUS

UNIT I
MARKET SOURCING: Introduction to sourcing. Sourcing – local/national: Handloom / Khadi; Powerloom; Millmade. Sourcing – international.

UNIT II
UNIT III
NON-TEXTILE MATERIAL (Types and usage): Leather. Fur. Feather. Skins of hairless species (eg. snakes, crocodiles etc.).

UNIT IV
GARMENT TRIMMINGS (Types and usage): Facings, interfacings. Linings. Interlinings Trims and laces. Closures – zippers, buttons, hooks, buckles, rivets etc. Elastics etc.

UNIT V

UNIT VI

Suggested Assignments
½ Conduct a market survey and collect various fabric swatches of same colour but different fiber content/fabric categories/designs/texture etc. and catalogue the same.
½ Analyze the sourced fabric swatches (any ten) on the basis of: Fiber content; Yarn count; Weave/knit analysis; Fabric detail (light, medium, heavy weight); Cost etc.
½ Review at least four research articles on any new fiber or fabric (technical or smart textiles) introduced in the market/industry and make a presentation on the same.

Suggested Visits
11. Local market
12. Boutiques
13. Old city market
14. Tailors’ shop
15. Mill showrooms (Raymond, Bombay dyeing, OCM, etc.)

Textbooks

Reference Material
6. Textile View
7. Clothing & Textile Research Journal
• Textiles Reports
• Textile International

Web Sources
• http://en.wikipedia.org/wiki/Leather
• http://en.wikipedia.org/wiki/Fur
• http://en.wikipedia.org/wiki/Technical_textile
• http://en.wikipedia.org/wiki/E-textiles
RFD402: CONTEMPORARY ART APPRECIATION

Objectives

• To understand contemporary art practices
• To understand contemporary practices at the backdrop of past art practice
• To appreciate experimentation of contemporary artists with a variety of materials to make their art works
• To understand the influence of political, social and economic situations of a country on art practices in a specific time period
• To understand how the technical development and modernization influenced artists and their artworks from time to time

Learning Outcomes

• Understand that art is the product of the culture that produces it
• Be able to appreciate art by learning how to observe and analyze different works of art
• Be able to judge their own art works
• Understand the relation between art and life
• Be able to develop a sense of creativity

SYLLABUS

UNIT I

UNIT II

UNIT III

UNIT IV
UNIT V
INDEPENDENT DEVELOPMENTS IN CONTEMPORARY INDIAN ART

Suggested assignments
- Study expressionism and action painting and collect visuals of it and submit with their write-up
- Make an illustrated presentation with suitable examples of different styles of the late 20th century Western contemporary art and present in a form of portfolio
- Develop some designs of your own inspired by Pop art and present in a portfolio
- Collect various materials such as newspaper or magazine cuttings, any waste materials, etc. and make a presentation on installation and combination and present in a 3-D form
- Make an illustrated presentation on Bengal School art and submit in a form of portfolio
- Study the Kalighat paintings in detail and submit a portfolio with illustrations and write-up
- Write an assignment on progressive artists group naming at least five artists and their works. Collect visuals of their work and submit with the write-up
- Write an assignment on the works of Indian Masters like Abinindarnath Tagore, Rabindranath Tagore, Nandalal Bose, Ramkinkar Baij and Jamini Roy. Collect visuals of their work and submit with the write-up

Suggested Visit
7. Libraries
8. Museums and Galleries
9. National Gallery of Modern art, Delhi

Text Books

Reference Materials
- Stangos, N., Concept of Modern Art, Thames &Hudson, 1995
- Subramanian, K.G., Moving Focus, Lalitkala Academy, 2006
- Hillier, B., Austerity Binge: The Decorative Arts of the Forties and Fifties, Studio Vista, 1975
- Mark Getlein, Living With Art, Amazon, 2009
- Dalmia, Y., Contemporary Indian Art: Other Realities, Marg Publication, 2002
• Kurtha, A. and Souza, F. N., Bridging Western and Indian Modern art, Mapin Publication Pvt. Ltd., 2006

Web Sources
• http://en.wikipedia.org/wiki/Contemporary_art
• http://en.wikipedia.org/wiki/Abstract_expressionism
• http://en.wikipedia.org/wiki/Action_painting
• http://www.britannica.com/EBchecked/topic/4477/Action-painting
• http://en.wikipedia.org/wiki/Pop_art
• http://en.wikipedia.org/wiki/Op_art
• https://en.wikipedia.org/wiki/Minimalism
• http://understandingminimalism.com/introduction-to-minimal-art/
• https://en.wikipedia.org/wiki/Abstract_art
• http://en.wikipedia.org/wiki/Neo-expressionism
• http://en.wikipedia.org/wiki/Performance_art
• https://en.wikipedia.org/wiki/Installation_art
• http://www.medicinemangallery.com/gallery/Contemporary
• http://www.artflute.com/
• http://www.artinvestgallery.com/artistlist.aspx
• http://www.chennaigallery.com/gallery.aspx
• http://parsareport.blogspot.in/2012/05/kaligta-paintings-confusing.html
• http://en.wikipedia.org/wiki/Raja_Ravi_Varma
• http://www.britannica.com/EBchecked/topic/129596/Company-school
• http://www.ngmaindia.gov.in/sh-company-period.asp
• http://en.wikipedia.org/wiki/Bengal_School_of_Art
• http://www.indianetzone.com/50/painters_bengal.htm
• http://en.wikipedia.org/wiki/Bombay_Progressive_Artists%27_Group
• http://en.wikipedia.org/wiki/Modern_Indian_painting
RFD403: CONTEMPORARY FASHION STUDIES

Objectives

• To understand the growth of the fashion industry in more recent times
• To understand the historical factors affecting fashion trends across the world
• To understand the current developments in the fashion industry and the factors and people that influence these
• To understand the Indian dress in the modern context
• To familiarize with the famous designers and fashion icons of the 20th and 21st Century

Learning Outcomes

• Understand the growth of fashion industry post World War – II
• Become aware of the historical factors affecting fashion and lifestyles of various regions of the world
• Be able to appreciate various fashion movements and lifestyle choices affecting fashion trends in the 20th Century
• Understand the use of fashion as a tool for communication

☐ Understand fashion as a socio-cultural phenomenon.
☐ Get an insight into the more recent developments in the field of global fashion and fashion trends.
☐ Understand the traditional and global styles and trade influences over the modern Indian dressing and costume designs

SYLLABUS

UNIT I

UNIT II

UNIT III

UNIT IV

UNIT V
UNIVERSALIZATION OF FASHION: Influence of travel, lifestyle, media etc. Influence of tradition on contemporary emerging styles. Influx of western influence against the backdrop of globalization. Role of the export industry.

Suggested Assignments
5. Make a group presentation (two students) on the historical fashion trends of any one region mentioned in Unit-I.
6. Make a group presentation (three students) on any one of the fashion movements mentioned in Unit-II.
8. Make an individual presentation on any one Indian designer who is working towards the universalization of fashion (Manish Arora, Ritu Kumar etc.)

Reference Material
• Barnard, Malcolm, Fashion As Communication, Routledge, 1996
• Tolkien, Tracy, Vintage : The Art of Dressign Up, Pavilion Books Ltd., 2000
• Clancy, Deirdre, Costume Since 1945 – Couture, Street Style and Anti-Fashion, Herbert Press, 1996
• Weinstein, Dina, Heavy Metal : The Music and Its Culture, Da Capo Press, 2000
• Tom Inns (ed.), Designing For The 21st Century : Interdisciplinary Methods And Findings, Ashgate Publishing Company, 2010

Web Sources
- en.wikipedia.org/wiki/Punk_fashion
- en.wikipedia.org/wiki/Hippie
- http://www.styleandminimalism.com/
- en.wikipedia.org/wiki/Grunge
- http://fashiongrunge.com/
- en.wikipedia.org/wiki/Gothic_fashion
- http://gothfashion.tumblr.com/
- http://fashionhistory.zeesonlinespace.net/c21st.html
- http://www.hercampus.com/school/ufl/fashion-icons-21st-century-0
RFD451: FASHION ILLUSTRATION-II

Objectives
6. To develop understanding and visualization for theme based illustration for both figures and garments
7. To understand designing through illustration
8. To design and illustrate garments on fashion figures based on various themes, lifestyles and occasions
9. To enhance student’s ability to transfer his or her ideas into visual form

Learning Outcomes
8. Be able to develop visual language and creativity
9. Understand theme based illustration of garments
10. Be able to differentiate between the clothing requirements for different occasions, lifestyles and seasons
11. Be able to differentiate between the look of garments for teenagers and adult men and women
12. Be able to design and illustrate fashion clothing on fashion figures

SYLLABUS

UNIT I
THEME BASED ILLUSTRATION OF GARMENTS: Illustration of Garments will be done on fashion figures: Lifestyle - urban, rural, tribal, hippy, retro etc. Seasons - winter, summer, rainy, spring etc. Occasions – wedding, formal meeting, party, holiday etc.
UNIT II

UNIT III

UNIT IV

Suggested Assignments
PROJECT-1
• Draw five rendered illustrations of garments on fashion figures based on each of the sub-categories of following themes:
  Lifestyle
  Seasons
  Occasions

PROJECT-2
• Design and illustrate at least ten garments on fashion figures along with the suitable accessories for adult-men based on the following categories (two each):
  Casual wear
  Sportswear
  Beachwear
  Nightwear
  Party wear

PROJECT-3
• Design and illustrate at least ten garments on fashion figures along with the suitable accessories for adult men based on the following categories (two each):
  Casual wear
  Executive wear
  Sportswear
  Beachwear
  Nightwear
  Bridal wear
  Party wear

PROJECT-4
□ Design and illustrate at least ten garments on fashion figures along with the suitable accessories for adult women based on the following categories (two each):
  Casual wear
  Executive wear
  Sportswear
  Beachwear
  Nightwear
  Bridal wear
  Party wear

NOTE: All work to be presented in a portfolio with proper mounting and due labelling
Suggested Visits

Design Studios

Textbooks

- Seaman, J., Professional Fashion Illustration, B. T. Batsford, 1995
- Tahmasebi, S., Figure Poses for Fashion Illustrator, Fairchild Books, 2011

Reference Material

- Kyoto Shoin, Ethical U.S.A. (World textile collection), Kyoto Shoin International Co. Ltd.
- Shoin, K., World textile collection 6, Abstract Pattern, Kyoto Shoin International Co. Ltd., 1992
- Peacock, J., Costume (1066 to present), Thames & Hudson, Limited, 2006

- www.en.wikipedia.org/wiki/Fashion_illustration
- www.hongiat.com/blog/showcase-of-beautiful-fashion-illustrations
- www.sketchesfashion.com
- www.fashionsketches.blogspot.com
- www.thepurplecarpet.webs.com
RFD452: PATTERN MAKING-II

Objectives

• To introduce in detail the various components of garments and their pattern development
• To develop collar, sleeve and skirt variations from basic adult blocks
• To impart an in depth knowledge of analysis in patternmaking
• To enable the students to analyse, understand and incorporate design details in upper and lower garments

Learning Outcomes

• Skills to develop patterns of collars, sleeves and skirts
• Ability to modify and adapt the patterns of collars, sleeves and skirts to various garment styles and design
• Be able to develop combinations of different designs
• Be able to understand patterns for tailored garments (women)
• Be able to understand the layout of patterns pieces on fabrics with minimum consumption during construction

SYLLABUS

UNIT I

UNIT II

UNIT III
UNIT IV

UNIT V

NOTE: Students are required to maintain a portfolio of the patterns developed in all the units. Every pattern will be supported by
- Step by step process of pattern development
- Layout for cutting of pattern on fabric (miniatures of the original pattern)

Suggested Assignments
The whole class can be divided into groups of four to five students and the groups can work on the following:
• Sketch and collect pictures of various types of collars. Identify them and their usage for different age groups. Also trace out the deviation through paper pattern in their styles from the basic block.
• Sketch and collect pictures of various types of sleeves. Identify them and their usage for different age groups. Also trace out the deviation through paper pattern in their styles from the basic sleeve block.
• Sketch and collect pictures of various types of skirts. Identify them and their usage for different age groups. Also trace out the deviation through paper pattern in their styles from the basic skirt block.
• Analysis of different types of cuffs and sleeve opening and development of the pattern
• Create innovative designs on paper patterns of cuffs/ collars/sleeves/skirts based on the knowledge gained during the course

Suggested Visits
• Sampling department of any nearby garment manufacturing unit
• Pattern developers at local tailoring shops and boutiques

Textbooks

Reference Material
• Attualitá Leri, The 20th C. History of Fashion; Skirts & More Skirts, Zanfí Editori, 1989
Web Sources

- http://my.safaribooksonline.com/book/design/9782940439072/patterncutting/dart_manipulation#X2ludGVybmFsX0J2ZGVwRmxhc2hSZWFkZXI/eG1s
- aWQ9OTc4Mjk0MDQzOTA3Mi8zMQ==
- http://houseofjo.wordpress.com/2012/02/04/pattern-drafting-mandarin-polo-collar/
- http://www.craftstylish.com/item/7864/create-a-custom-sleeve-pattern/page/all
RFD453: ADVANCED GARMENT CONSTRUCTION

Objectives

• To impart skill of finishing different components of a garment
• To impart the construction techniques for various women’s wear garments
• To understand calculation of material required for constructing women’s wear
• To develop skill of handling various fabrics for garment construction
• To learn cutting and stitching of womenswear garments

Learning Outcomes

• Be able to design and construct garments for womenswear
• Be able to calculate fabric material required for construction of garments
• Be able to stitch, finish and check fit of the stitched garments and make necessary changes

SYLLABUS

UNIT I

COMPONENTS OF GARMENTS: Cuffs- shirt cuffs, cuffs with cut construction, frilled cuffs. Zipper- lapped, centred, concealed

UNIT II

COLLARS (Construction and finishing of collars): Mandarin; Peter pan; Shirt; Shawl; Sailors; Polo neck; Coat/ jacket.

UNIT III

SLEEVES (Construction and finishing of sleeves: Plain): Puff; Flared; Petal; Shirt makers; Kimono; Raglan; Lantern; Cowl; Sleeve with gusset etc.

UNIT IV

UNIT V

Suggested Assignments
- Develop samples in half scale for different types of skirts, collars, pockets, sleeves and cuffs. Present the constructed samples in a portfolio (file)
- Market survey of women’s wear stores to study styles in vogue with details of features in fabric

Suggested Visits
- Garment manufacturing unit specializing in women’s wear.
- Boutiques
- Women’s wear stores

Textbooks
- Aldrich, Winifred, Pattern Cutting for Women’s Tailored Jackets, Classic and Contemporary, Blackwell Publishing Company, New Delhi, 2010
- Claire & Shaffer, Couture Sewing Techniques, Taunton Press, 1993
- Cooklin, A.G., Pattern Cutting for Women’s Outerwear, Oxford University Press, New Delhi, 2005
- Winifred A., Metric Pattern Cutting for Women’s Wear, Malden M A, 2008

Reference Material
- Cooklin, A.G., Garment Technology For Fashion Designers, Black well Science,1997
- Fischer, Construction, AVA Publication, 2009
- Singer Sewing, Creative Publication International, 1999
Web Sources

6. www.amazon.com/Couture-Sewing-Techniques-Claire/Shaeffer/dp/B0047GNCYO#reader_B0047GNCYO
RFD454: FABRIC ORNAMENTATION-I

Objectives
• To develop skills of surface adornment on textile material
• To familiarizes with various techniques of surface decoration and ornamentation
• To appreciate the traditional embroideries of different states of India – their traditional usage and contemporarization in the modern context
• To make aware of the latest developments in the methods of surface embellishment

Learning Outcomes
• Become aware of and understand handcrafting techniques, materials and processes.
• Understand the scope for design intervention and innovation in using these techniques for creative and contemporary product development.
• Be able to develop skills to enhance the aesthetic value of any fabric through ornamentation
• Enhance the creative skills in developing new designs based on the traditional design repertoire
• Be aware of the new developments in technology and processes of fabric ornamentation

SYLLABUS

UNIT I

UNIT II
HAND EMBROIDERY: Basic stitches – running and variations, back, double running, chain and variations, blanket, herringbone, cross, stem, couching, satin, French knots, bullion stitch etc. Specialty embroideries – black work, hardanger, needlepoint, drawn thread etc. Mirror work, sequin work, bead work etc. Appliqué and patch work. Quilting. Smocking. Lace work – crochet, macramé.

UNIT III
TRADITIONAL INDIAN EMBROIDERIES: Kantha, phulkari, kasuti, kashida, banjara, patti ka kaam, zardozi etc. – traditional usage. Innovative product development through contemporarization.

UNIT IV
MACHINE EMBROIDERY
Suggested Assignments

PROJECT - 1
• Prepare a catalogue of swatches of all the learnt embroidery stitches with proper mounting and due labelling
• Prepare a portfolio of creative explorations in motif development using motifs from different traditional embroidery techniques
• Market survey and cataloguing (through photographs, sketches, fabric swatches etc.) of various types of fabric ornamentations (at least five) available in the local market

PROJECT - 2
• Design a fashion apparel / accessory / home furnishing product. Use contemporary adaptation of any one of the traditional Indian embroideries on the product for ornamentation

NOTE: All assignments are to be done by individual students. The students will have to prepare a portfolio of all work done during the course and submit at the end of the semester.

Suggested Visits
• Craft exhibitions
• Craft bazaars
• Local craft centres
• Machine embroidery unit
• Local markets

Reference Material
• Lawther, Gail, Inspirational Ideas for Embroidery, Search Press Ltd., 1993
• Kamaladevi Chattopadhyay, Indian Embroidery, Wiley Eastern, 1977
• Usha Shrikant, Ethnic Embroidery Of India, Sole Distributers, Design Point, 1998
• Barbara Snook, The Creative Art of Embroidery, London, Numbly Publishing Group
• Christine Risley, Creative Embroidery, Watson-Guptill, 1969
• Jennifer Campbell and Ann-Marie Bakewell, Complete Guide to Embroidery
• Stitches: Photographs, Diagrams and Instructions for Over 260 Stitches, Reader’s Digest, Readers Digest, 2006

Web Sources
• http://en.wikipedia.org/wiki/Embroidery
• http://www.berlinembroiderydesigns.com/
• http://www.needlecraft.com/articles/art01_00.html
• http://www.berlinembroidery.com/prickandpounce.htm

• http://www.marthastewart.com
• www.embroiderersguild.com
RFD455: INTRODUCTION TO DRAPING

Objectives

• To introduce the art of draping
• To acquaint with the basic principles of draping
• To develop the skill and ability to design and develop patterns for different garments based on body measurements and adaptations
• To interpret and transform the given design into a draped garment
• To enable students to create their designs on a three dimensional form using draping method

Learning Outcomes

• Be able to convert flat fabric into a garment using the principles of draping
• Be able to understand the sense of proportions and placement of style lines
• Be able to understand and analyse proper fit
• Be able to appreciate the importance of the grain of the fabric in relation to design
• Be able to translate a design into a finished garment

SYLLABUS

UNIT I

UNIT II

UNIT III

UNIT IV

UNIT V

UNIT VI
Suggested Assignments

• Select any design and see the drape obtained by using different cotton fabrics (for example stripes, checks, colour etc)
• Innovative draping with different types of non textile material (newspaper, foils, non woven etc)

Suggested Visits

• Sampling section of garment manufacturing unit
• Studio of a local designer

Textbooks

2. Bray Natalie, Dress Fitting, Om Book Services, 1999
3. Annette Fischer, Construction, AVA Publication, 2009

Reference Material

1. Fischer, Construction, AVA Publication, 2009
5. Singer Sewing, Creative Publication International, 1999

Web Sources

RFD456: FABRIC STUDIES

Objectives

• To understand the sewing behaviour of various fabrics
• To learn the finishing techniques for garments viz a viz the physical properties of fabrics
• To acquire knowledge of various types of seams, seam finishes and hem finishes etc. viz a viz their suitability for different fabrics
• To understand the suitability of different fabric closures and their application for various fabrics
• To learn the causes of sewing defects and their rectification

Learning Outcomes

• Be able to handle different types of fabrics
• Understand the finishing techniques in a garment with regard to the physical properties of the fabrics
• Be able to apply appropriate seam and hem finishes in various types of fabrics and garment components
• Acquire the skill of producing finished seams
• Be able to identify different types of sewing defects and their possible solutions

SYLLABUS

UNIT I
HAND STITCHES: Padding stitch – to attach interfacing to the outer fabric. Slip basting- for matching of plaids, checks, strips and large prints. Heavy duty basting- for joining different sections of heavy garment such as denim, gabardine, tweeds, flannel, hounds tooth etc. Faggoting stitch- for joining two fabric sections with a space in between. French tack- for linking two separate garment sections. Hem stitch- for linens and handkerchiefs.
UNIT II
SEAMS: Cornered - corner finishing of light weight fabrics such as chiffon, georgette, shantung etc., medium weight fabrics such as seersucker, poplin, tussar silk etc. and heavy weight fabrics such as suede, corduroy etc. Bias bound- for unlined garments. Hong Kong- for heavy fabrics. Net bound- for fabrics such as velvet or chiffon etc. Flat felled – for sports and children’s wear. French- for sheer fabrics. Self-bound- for light fabrics. Hair line- for collars, cuffs and facings in shear fabrics. Zigzag- for fur and fake fur fabrics. Double stitched seam- for very textured sheers such as heavy lace, also for knits- tricot and jersey etc. Over lock stitch- for knits. Lapped- for eliminating bulk especially on interfacing and interlining. Corded- for fabrics used in apparel and home furnishings. Seaming pile fabrics- fabrics of short pile and long pile. Joining unlike fabrics- such as knits to woven, pile to smooth, etc. etc.

UNIT III
HEMS: Turned up hems. Uncovered hem edges: Turned and stitched edge (suitable for light weight fabrics); Stitched and pinked edge (suitable for fabrics that fray little or not at all); Stitched and overcast edge (suitable for medium - heavy to heavy weight fabrics that fray); Zigzagged edge (suitable for knits). Covered hem edges: Seam binding (for fabrics that fray); Bias tape (for garments with a flared shape); Hong Kong finish (suitable for heavy or bulky fabrics). Double-stitched hem- for very heavy fabrics. Fusing a hem with fusible web (a sheer nonwoven material that melts). Stiffened hemlines- suitable for velvet and satin fabrics. Faced hems (for garments with minimal flare). Enclosing a hem edge with binding. Mitering: Mitering turned-up hems; Mitering a flat trim; Mitering a bias facing; Mitering bindings.

UNIT IV
SEWING DEFECTS: Skip or slipped stitches. Staggered stitches. Unbalanced seams. Variable stitch density. Thread breakage. Puckering, etc.
UNIT V

Suggested Assignments
• Develop fabric samples of various types of hand stitches (as mentioned in Unit –I) using appropriate fabric for each stitch (minimum two types of fabric samples for each stitch).
• Develop fabric samples of different types of seams and seam finishes (as mentioned in Unit-II) using suitable fabric for each seam (minimum two types of fabric samples for each seam).
• Develop samples of different types of hems using appropriate finishing techniques on suitable fabrics (minimum two samples from each category given in Unit- III).
• Finish samples of different types of fabrics using appropriate techniques of mitering (as mentioned in Unit III).
• Observe and document sewing defects in garments and suggest solutions for each defect.
• Develop samples of different types of fasteners and trims on various types of fabrics (minimum two types of fabric samples for each fastener and trim).

NOTE: All assignments to be submitted in the form of a portfolio. All swatches should be properly mounted and labelled.

Suggested Visits
• Market
• Boutiques
• Old city market
• Tailors’ shop

Textbooks

Reference Material
7. Singer Sewing, Creative Publication International, 1999

Sources

Having learnt some more and gained proficiency in earlier skills, the students have also been given more advanced and specific inputs on:

I. **Design Philosophy** – Concept Development: Fabric ornamentation. Introduction to draping.


Based on all the above inputs received during all the four semesters, two students are required to work together to conceptualize and develop a mini collection of four garments with each one developing two garments. The collection must be targeted towards a particular lifestyle customer. Some elements of traditional textiles, history of Indian and world costumes as well as fabric ornamentation is to be applied depending upon the customer profile, style and occasion. The students are also required to accessorize the collection to achieve a complete look.
RFD – 501: QUALITY CONTROL IN GARMENTS

Objectives
 To familiarize students about the importance of quality in today’s world in general and apparel industry in specific and its relevance to apparel production and merchandising
 To get well versed with the various methods of ensuring the quality of the final product
 To understand and classify various inspection processes
 To understand different care label systems
 To develop an understanding of the importance of eco labels

Learning Outcomes
 Understand the importance of quality in various processes and departments of garment manufacturing units
 Learn the importance and types of quality control
 Become aware of customer perception of quality
 Get well versed with the quality control tools
 Understand the concept and importance of care labels
 Become aware of eco labels

COURSE CONTENT
UNIT- I INTRODUCTION TO QUALITY CONTROL
 Concept of quality & quality control
 Importance & type of quality control
 Total Quality Management
 Target markets
 Product attributes
 Quality costs
 Consumer satisfaction- customer perception of quality
Quality and consumer safety

UNIT- II QUALITY CONTROL ORGANIZATIONS, STANDARDS AND REGULATIONS
- Importance of quality testing & analysis
- National and International organizations involved in textile testing
- AATCC, ASTM, ISO, BIS, INDA, GINETEX, etc.
- Regulations on Apparel Labelling, Eco-labels, silk mark, wool mark, care labels, other international labels
- Regulations on Apparel Safety
- Need for ISO 9000 and other quality systems, ISO 9000-2000 quality system

UNIT- III ASSURANCE OF QUALITY IN FABRICS
- Quality control instruments
- Compactness of fabric structure
- Strength properties- tensile, bursting and tear strength
- Colour fastness to washing, dry cleaning, light, perspiration, crocking and hot pressing
- Dimensional stability
- Performance properties- resistance to abrasion, pilling, wrinkling, flammability
- Quality parameters for fabrics suitable for various end uses-apparel, household textiles, industrial textiles.

UNIT- IV QUALITY CONTROL IN APPAREL
- Quality of design- style, utility and durability
- Raw material inspection- fabric (four point system and ten point system), linings, interlinings, sewing threads, zippers, buttons, trims, etc.
- In-process inspection- partially finished components of garments
- Final inspection- completely finished garments in relation to some standards, specifications or requirements, size measurement, etc.

UNIT- V MANAGING QUALITY
- Tools for managing quality
- Evaluating Garment quality
- Critical control points
- Components of garments

**Suggested Assignments**
- Assignment 1: Study of a textile manufacturing or processing unit with respect to quality control methods practiced by either a textile or an apparel industry. OR Write a report on the market survey of eco-friendly materials, processing techniques and packaging material for different apparel brands (evaluate at least five brands)
- Assignment 2: Collect different types of care labels and eco-labels. Prepare a portfolio analysing and interpreting each of the labels collected.

**Suggested Visits**
- Textile research organization
- Garment manufacturing unit
- Textile manufacturing / Processing unit

**Guest Lectures**
Industrial experts from research centre or textile testing laboratory

**Textbooks**
- Kadolph, S. J., Quality Assurance for Textiles and Apparel, Fairchild Publications

Reference Material
Chavan, R. B. & Sen, K., Eco Friendly Apparel and Analytical Techniques for Assessing Eco Standards, an article published in proceedings of workshop on Quality Control for Textiles and Apparel Industries, organized by the Department of Textile Technology, IIT, 3-5 October, 1996, pg. 6.1-6.9
Chopra, K., Quality Apparel- A Challenge, an article published in proceedings of workshop on Quality Control for Textiles and Apparel Industries, organized by the Department of Textile Technology, IIT, 3-5 October, 1996, pg. 7.1-7.9
Consumers see little change in product quality, Quality Progress, Dec. 1988, ASQC/Gallup Survey
ISDS study material (Textile Committee, Ministry of Textiles)
Shaikh, I. A., Pocket Textile-Testing and Quality, Textile Info Society, Pakistan,

Web Sources
http://www.fibre2fashion.com/industry-article/8/800/quality-systems-for-garment-manufacture1.asp
http://www.indiantextilejournal.com/articles/FAdetails.asp?id=4664
www.acginspection.com/Standard_4.html
www.asiathai.com/images/fabric_inspection1.jpg
http://www.statsoft.com/textbook/quality-control-charts/
- http://www.aatcc.org/technical/test_methods/scopes/tm158.cfm
- http://www.manufacturingsolutionscenter.org/colorfastness-to-laundering-testing.html
- http://www.astm.org/Standards/D204.htm
RFD – 502: PRODUCTION TECHNIQUES

Objectives
- To provide a comprehensive overview of the production process of garment manufacturing
- To understand the technique of mass production of ready-to-wear apparel and evaluation of their quality
- To develop the understanding of relationship of cost to quality of readymade garments
- To understand the preparation required for mass production of garments
- To understand the various assembly line options in garment manufacturing units

Learning Outcomes
- Become aware of the industrial process of mass production of clothing
- Understand the importance of researcher, designer and merchandiser in the production of ready-to-wear garments
- Understand the need of production planning for optimum utilization of resources and be able to appreciate its relationship to cost reduction and increase of profit margin in the apparel production units
- Be able to understand how quality and cost of production are balanced
- Become aware of preparatory steps, production processes and post production operations of the apparel industry

COURSE CONTENT

UNIT I: GARMENT INDUSTRY
- Overview of the garment industry
- Main sectors of the garment industry

UNIT II: PRODUCTION PLANNING
- Evaluation of the previous line and trend analysis
- Design, sourcing and costing
UNIT III: PRE-PRODUCTION
 Fabric testing and approval
 Garment specifications
 Approval of colour and shades
 Care label and other label approval
 Making preproduction garments
 Making production patterns
 Grading
 Marker making- Marker planning and production, requirements of marker planning, methods of marker making

UNIT IV: PRODUCTION
 Spreading- requirements of spreading, methods of spreading, nature of fabric packages
 Cutting – objectives, methods of cutting, cutting systems
 Preparation of cut work for the sewing room- bundling, ticketing
 Fusing- advantages, requirements and methods of fusing
 Assembly (sewing) of production garment - progressive bundle system, unit production system, modular manufacturing, flexible manufacturing
 Sewing-stitch types, seam types, types of sewing needles, types of sewing threads

UNIT V: POST PRODUCTION
 Wet processing- garment softening, colour removal, colour addition, wrinkle prevention, etc.
 Pressing- purpose of pressing, pressing equipment and method
 Garment finishing- adding finishing details, trimming, inspecting, repairing and rework of any defects, pressing, folding and packing

Suggested Assignments
 Assignment 1: Case study of a garment manufacturing unit.
 Assignment 2: Take any 5 ready-to-wear garments from your wardrobe. Compare and contrast the following in selected garments-
- fabric and fabric structure
- type of stitches
- embellishment
- price
- label
- garment details


Suggested Visits
- Garment manufacturing units
- Garment trade fairs
- Retail outlets

Guest Lectures
Industrial expert from garment manufacturing units

Educational Tour
- Panipat
- Ludhiana
- Okhla, Delhi and Noida

Textbooks
Cooklin, G., Introduction to Clothing Manufacture, Blackwell Scientific Publication

Reference Material

Web Sources
- http://textilelearner.blogspot.in/2012/02/process-flow-chart-of-garments.html
- http://wiki.answers.com/Q/What_is_fashion_forecasting
RFD – 551: FASHION ILLUSTRATION-III

Objectives
- To develop the ability to work on designs through various stages from preparation of basic designs to a complete look with all the garment details etc.
- To understand the brief and look of the envisaged design
- To learn to communicate design ideas in a format to be understood by the production team
- To understand the 2D and 3D rendering of embellishments like embroidery, beadwork, zardozi, etc.
- To learn to develop flat sketches with correct measurements
- To learn to read, interpret and prepare design sheets for manufacturing
- To learn to create promotional material for the designs
- To display the understanding of the design process through mood board, colour board, fabric board, range plan sketches and specification drawings for production or industry

Learning Outcomes
- To be able to understand and convey the look of the garment and style features to the production team
- To be able to create the variations / options in overall design
- To be able to provide options in terms of colour combinations and colourways
- To be able to render different fabric features like prints, woven textures and embellishments both 2D and 3D in the sketches
- To be able to highlight the garment details
- To be able to prepare flat sketches of the garments for effective use for product development

COURSE CONTENT
The course includes extensive research in terms of historical development, design evolution, relation between original fabrics, trims and manufacturing processes and contemporary availability of the same. This has to be done for each of the following units. Based on the research a range of garments (a collection) has to be developed. A lot of exploration is expected out of which a range of 7 to 8 garments will be finalized. The collection should include garments for both men and women. The students are required to illustrate their 7-8 garments with proper rendering. For each collection a document has to be produced. Starting from initial doodling to finalization of designs, development of flat sketches along with the embroidery and motif details for the production.
UNIT- I  FORMAL WORKWEAR
UNIT- II  ACTIVEWEAR
UNIT- III  FESTIVE INDIANWEAR
UNIT- IV  DENIMWEAR
UNIT- V  CASUALWEAR
UNIT- VI  WESTERN FORMALWEAR
UNIT- VII  BRIDALWEAR

Note: The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

Textbooks
- Seaman, J., Professional Fashion Illustration, B. T. Batsford, 1995
- Tahmasebi, S., Figure Poses for Fashion Illustrator, Fairchild Books, 2011

Reference Material
- Kyoto Shoin, Ethical U.S.A. (World textile collection), Kyoto Shoin International Co. Ltd.
- Shoin, K., World textile collection 6, Abstract Pattern, Kyoto Shoin International Co. Ltd., 1992
- Braddock, S. E. and Mahony, M. O., Techno Textiles, Thames & Hudson, Limited, 2006
- Peacock, J., Costume (1066 to present), Thames & Hudson, Limited, 2006
Web Sources

- http://www.dummies.com/how-to/content/a-womans-guide-to-businessformal-dress.html
- www.activewearusa.com
- www.lightactivewear.com
- www.peakperformance.com
- www.utsavfashion.com/fashion/indian-festival-outfits.htm
- en.wikipedia.org/wiki/Denim
- www.sonascouture.com
- www.greatindianwedding.com
RFD – 552: PATTERNMAKING AND CONSTRUCTION OF KIDSWEAR AND MENSWEAR

Objectives
- To develop different variations in design from basic patterns
- To enable them to make patterns for all kind of designs for kids wear and menswear
- To enable the students to analyse, understand and incorporate design details in upper and lower garments for kids and men
- To enable them to construct and finish the garments

Learning Outcomes
- Skills to develop patterns for various designs for kids wear and menswear
- Be able to incorporate different design features
- Be able to understand the most economic layout of pattern pieces on fabric
- Be able to construct and finish these garments

COURSE CONTENT

UNIT-I KIDSWEAR AND MENSWEAR – measurement method, standard body measurement and basic blocks
- Measurement methods
- Standard body measurements
- Basic blocks for kids
  - Infants (0-2 years age)
  - Toddlers (2-6 years age)
  - Preteens (6-12 years age) - boys and girls both
- Basic block for men
  - Front and back bodice
  - Sleeve
  - Trouser block
UNIT-II KIDSWEAR – INFANTS (0-2 year age)
- Pattern development
  - Snow suit with hood
  - Romper
- Construction of any one infants garment

UNIT-III KIDSWEAR- TODDLERS (2-6 year age)
- Pattern development for boys garments
  - T-shirt with raglan sleeve
  - Jeans
- Pattern development for girls garments
  - Frocks- flock with yoke and petals sleeve, flock with shoulder string, Pinafore / sleeveless dress with shoulder knot, etc. (any one)
  - Skirts- tiered, divided skirt, cascade, etc. (any one)
  - Hot pants
- Construction of any one garment either for boys or girls

UNIT-IV KIDSWEAR- PRETEENS (6-12 year age)
- Pattern development for boys garments
  - Knee length pants
  - Jacket
- Pattern development for girls garments
  - Empire line dress with flare
- Construction of any one garment either for boys or girls

UNIT-VI MENSWEAR- UPPER GARMENT
- Shirt- formal and casual
- Coat with lapel
- Construction of any one upper garment

UNIT-VII MENSWEAR - LOWER GARMENT
- Trouser
- Jeans
- Construction of any one lower garment
Suggested Assignments
- Prepare a catalogue of swatches of various types of fabrics suitable for kids and menswear
- Market survey of kids wear and menswear stores to study styles in vogue with details of features in fabric

Suggested Visits
- Designer’s studio
- Local tailoring shops and boutiques
- Garment manufacturing units specialized in kids wear and menswear
- Retail shops specialized in kids wear and menswear

Guest Lectures
- Fashion designer specialized in kids wear and menswear
- Industry expert from garment manufacturing units specialized in kids wear and menswear

Textbooks
- Aldrich, W., Metric Pattern Cutting for Menswear, Fifth Edition, Wiley India Pvt. Ltd., Delhi, 2011
- Annette Fischer, Construction, AVA Publication, 2009
Bray Natalie, Dress Fitting, Om Book Services, 1999
Khan, A. P., Men’s Wear Pattern Making, Pankaj Publication International, Delhi, 2007

**Reference Material**
- Ireland, P. J., Fashion Design Illustration for Children, Cambridge University Press, 1979
- Ireland, P. J., Fashion Design Illustration for men, M/s Om Book International, 1979
- Knowles, Lori A., Practical Guide to Patternmaking for Fashion Designers: Menswear, Bloomsbury Academic, 07-Sep-2005
RFD – 553: DESIGN AND DEVELOPMENT OF KIDSWEAR

Objectives
- To familiarize with the growing kids wear market, with special reference to local, national & international brands
- To understand different categories of kids wear
- To conduct a market survey viz a viz contemporary design in terms of style details, colours, fabrics, trims, sizes and price
- To understand the usage of appropriate textile materials for the development of kids wear
- To understand design details and special features for kids of different age groups
- To acquire construction and finishing techniques for kids wear

Learning Outcomes
- Be able to understand the socio-economic-cultural factors that contribute to the expansion of the kids wear market
- Be able to co-relate textile properties like fabric construction, texture and design with garment design
- Be able to design and adapt according to market requirements and latest trends
- Be able to draft patterns and incorporate appropriate construction and finishing techniques

COURSE CONTENT

AIM
To create a range of garments after thoroughly understanding the market and the needs of customers. It should be a mini collection of four or five complete outfits based upon

a theme developed and researched by the group. The outfits should be well supported by suitable accessories.
BRIEF
The objective is to explore and develop a range of kids wear based on the following:
▪ Research on trends in the past and present scenario, textile materials, embellishments, construction and finishing details etc.
▪ Selection of a theme which inspires or excites
▪ Preparation of a story board
▪ Initial design explorations
▪ Final Illustrations
▪ Formulation of specification sheet
▪ Development of paper patterns
▪ Development of toiles in muslin
▪ Sourcing of materials required (fabrics, trimmings and accessories)
▪ Construction and finishing of garments
▪ Accessorizing the collection
▪ Presentation of the group collection to a jury

METHODOLOGY
▪ The class will be divided into groups of four or five students. They will interact and support each other in the investigative research in the market, library and the forecast. At the end a common theme should emerge.
▪ The group will next create a colour palette and story board based on the theme that should comprise of visual references and a fabric story.
▪ Each individual student develops a number of design sketches for garments around the theme
▪ Individual design sketches and ideas must be developed ensuring that silhouettes and design details are suitable for kids wear. Also ensure that while designing separates, equal attention is given to tops and bottoms. Also designing for both boys and girls must be attempted.
▪ The range must consist of a number of garments which can be put together to form a mini collection of four to five outfits.
▪ All garments must be illustrated as accurate working/specification sheets.
▪ A complete labelled paper pattern for the same needs to be developed with all instructions and symbols etc. mentioned
▪ The toiles for each group member’s final garment should also be developed
▪ Each student in a group is expected to make one final finished garment.
• The group will also create a brand name and a logo for their group’s collection. They will also design an individual font for their designer label.
• During the final presentation to the jury the complete outfit (prepared by all the group members) should be displayed along with the suitable accessories.

Suggested categories
• Formalwear
• Party wear
• Playwear
• Holiday / resort wear
• Sleepwear
• School wear
• Outerwear

Note: The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

Textbooks
• Aldrich, W., Metric Pattern Cutting for Children’s Wear and Babywear, Third edition, Blackwell Publishing, Om Books International, Delhi, 2007
• Annette Fischer, Construction, AVA Publication, 2009

• Bray Natalie, Dress Fitting, Om Book Services, 1999

Reference Material
• Bane, A., Creative Clothing Construction, Mc Graw-Hill Book, 1966
• Ireland, P. J., Fashion Design Illustration for Children, Cambridge University Press, 1979
RFD – 554: DESIGN AND DEVELOPMENT OF MENSWEAR

Objectives
- To familiarize with the growing menswear market, with special reference to local, national & international brands
- To understand different categories of menswear
- To conduct a market survey viz a viz contemporary design in terms of style details, colours, fabrics, trims, sizes and price
- To understand the usage of appropriate textile materials for the development of menswear
- To acquire construction and finishing techniques for menswear
- To develop the skill for creating a menswear collection

Learning Outcomes
- Be able to understand the socio-economic-cultural factors that contribute to the expansion of the menswear market
- Be able to co-relate textile properties like fabric construction, texture and design with garment design
- Be able to design and adapt according to market requirements and latest trends
- Be able to draft patterns and incorporate appropriate construction and finishing techniques

COURSE CONTENT

AIM
To create a range of garments after thoroughly understanding the market and the needs of customers. It should be a mini collection of four or five complete outfits based upon a theme developed and researched by the group.
BRIEF
The objective is to explore and develop a range of menswear based on the following:

- Research on trends in the past and present scenario, textile materials, embellishments, construction and finishing details etc.
- Selection of a theme which inspires or excites
- Preparation of a story board
- Initial design explorations
- Final Illustrations
- Formulation of specification sheet
- Development of paper patterns
- Development of toiles in muslin
- Sourcing of materials required (fabrics, trimmings and accessories)
- Construction and finishing of garments
- Accessorizing the collection
- Presentation of the group collection to a jury

METHODOLOGY
- The class will be divided into groups of four or five students. They will interact and support each other in the investigative research in the market, library and the forecast. At the end a common theme should emerge.
- The group will next create a colour palette and story board based on the theme that should comprise of visual references and a fabric story.
- Each individual student develops a number of design sketches for garments around the theme
- Individual design sketches and ideas must be developed ensuring that silhouettes and design details are suitable for menswear. Also ensure that while designing separates, equal attention is given to tops and bottoms.
- The range must consist of a number of garments which can be put together to form a mini collection of four to five outfits.
- All garments must be illustrated as accurate working/specification sheets.
- A complete labelled paper pattern for the same needs to be developed with all instructions and symbols etc. mentioned
- The toiles for each group member’s final garment should also be developed
Each student in a group is expected to make one final finished garment. The group will also create a brand name and a logo for their group’s collection. They will also design an individual font for their designer label. During the final presentation to the jury the complete outfit (prepared by all the group members) should be displayed along with the suitable accessories.

**Suggested categories**
- Formalwear
- Outerwear
- Leisurewear
- Active wear/ Sportswear
- Holiday / resort wear
- Party wear
- Sleepwear

**Note:** The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

**Textbooks**
- Aldrich, W., Metric Pattern Cutting for Menswear, Fifth Edition, Wiley India Pvt. Ltd., Delhi, 2011
- Annette Fischer, Construction, AVA Publication, 2009
- Bray Natalie, Dress Fitting, Om Book Services, 1999
- Khan, A. P., Men’s Wear Pattern Making, Pankaj Publication International, Delhi, 2007
Reference Material

- Ireland, P. J., Fashion Design Illustration for men, M/s Om Book International, 1979
- Knowles, Lori A., Practical Guide to Patternmaking for Fashion Designers: Menswear, Bloomsbury Academic, 07-Sep-2005
RFD – 555: ADVANCED DRAPING

Objectives

- To improve the skill of draping for dress designing
- To enable students to handle various types of fabrics
- To be able to develop their own designs into a draped garment
- To enable students to develop garments with good fit

Learning Outcomes

- Be able to convert flat fabric into a garment with proper fit
- Be able to appreciate the importance of the grain of the fabric in relation to design
- Be able to translate a design into a finished garment
- Be able to express design ideas through draping and dress designing

COURSE CONTENT

UNIT - I VARIATIONS OF BASIC BODICE

- Halter
- Wrap front bodice
- Waistline variations- lowered or raised
- Boned bodice
- Cowls

UNIT - II VARIATIONS OF SKIRT

- Dirndl skirt
- Dome skirt
- Gored skirt
- Peg skirt
- peg skirt and sarong skirt
- Skirt with built up waistline
- Fitted midriff
- Bodice yoke

UNIT – III SHIFT
- Straight shift
- Sheath
- A-line shift
- Blouse
- Princess dress

UNIT - IV SLEEVE
- Basic dolman sleeve
- Raglan sleeve
- Kimono sleeve

UNIT - V PANTS
- Basic straight trouser
- Jeans

Suggested Assignments
- Select a theme and design a garment based on the same. Construct designed garment using draping technique.
- Select any one garment (such as circular skirt, cowl neck top, etc.). Drape fabrics of different material (poplin, denim, chiffon, satin, etc.) and thickness on the chosen garment and make visual comparison of difference in the draping style.

Suggested Visits
- Sampling section of garment manufacturing unit
- Studio of a local designer

Guest Lectures
- Fashion designer
- Industry expert from garment manufacturing units
Textbooks
- Annette Fischer, Construction, AVA Publication, 2009
- Bray Natalie, Dress Fitting, Om Book Services, 1999

Reference Material
- Aldrich, W., Fabric, Form and Flat Pattern Cutting, Blackwell Science, London, 1996
- Fischer, Construction, AVA Publication, 2009
- Singer Sewing, Creative Publication International, 1999

Web Sources
RFD–556: FABRIC ORNAMENTATION - II

Objectives

- To enhance the skills of surface adornment on textile material
- To understand the nuances of visualization and ideation process
- To get introduced to various techniques of fabric deconstruction, layering, combining and texturing for surface regeneration
- To develop the ability to interpret, articulate and represent emotive qualities in surfaces through application of different techniques and material

Learning Outcomes

- Become aware of and understand various techniques of fabric deconstruction and reconstruction for surface development
- Be able to develop skills to enhance the aesthetic value of any fabric through ornamentation
- Enhance the creative skills in developing new concepts through visualization and ideation to replicate an inspiration
- Understand the scope for design intervention and innovation in using these techniques for creative and contemporary product development

COURSE CONTENT

BRIEF
The objective is to explore and develop a range of textile surfaces based on the following:
- Research on general history of different techniques and materials, traditional application, contemporary trends in surface development and a sense of future perspective
- Selection of a theme to derive interesting surfaces
- Articulation of keywords and techniques
- Exploration of different material

**METHODOLOGY**
Major part of learning in this course would be through assignments, explorations and innovations with different material. The students will follow a stepwise process to develop their concepts.
- Each student will work individually on every project
- Based on the latest forecast, each student will identify one trend / theme and list out the related keywords for the same
- Based on the keywords, every student will source four visuals related to the theme
- Using one visual each as inspiration for every project, the student will source appropriate material to work on their surface development concepts
- Using different material, the students will create their surfaces to identify with the selected visual
- The students will document all explorations and stages of work
- Identify appropriate end use in apparel for each developed final concept (four final concepts) and present through appropriate illustrations

**UNIT-I**
**LAYERING OF FABRICS**

Project – 1
Students are required to explore the various techniques of layering using different types of fabrics in at least ten different ways. The developed swatches should be properly mounted, labelled and presented in the form of a portfolio.

**UNIT-II**
**DECONSTRUCTION**

Project – 2
Students are required to explore the various techniques of deconstruction of fabrics (pulling out yarns, cutting in places, developing empty areas etc.) in at least ten different ways. The developed swatches should be properly mounted, labelled and presented in the form of a portfolio.
UNIT-III COMBINING / JOINING FABRICS

Project – 3
Students are required to explore the various techniques of combining or joining surfaces using different types of fabrics in at least ten different ways. The developed swatches should be properly mounted, labelled and presented in the form of a portfolio.

UNIT-IV TEXTURED SURFACES

Project – 4
Students are required to develop at least ten different textures on various types of fabrics using different techniques (puckering, pleating, stitching, couching, quilting, 3D textures etc.). The developed swatches should be properly mounted, labelled and presented in the form of a portfolio.

UNIT-V FINAL PROJECT
Using a combination of any two or more of the above explored techniques, the student is required to design and develop one fashion accessory product for a hypothetical client, keeping in mind the consumer dynamics, price and other related factors. The design process should be completely followed and properly documented and submitted in the form of a project report along with the developed product at the end of the project.

NOTE:
1. All projects are to be done by individual students. The students will have to prepare a portfolio of all work done during each project and submit for evaluation and the complete portfolio should be submitted at the end of the course for final evaluation.
2. The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).
Suggested Visits
- Craft exhibitions
- Craft bazaars
- Design studios
- Local export houses

Guest Lectures
- Fashion designer
- Industry expert from garment manufacturing units
- Craftsmen

Reference Material
- Bonnie Lyn McCaffery, Fantasy Fabrics, Martingale, 1999
- Gina M. Brown, 1000 Artisan Textiles, Quarry Books, 2010

Web Sources
RFD – 557: CAD PROJECT

Objectives
- To demonstrate knowledge of text and typography, colour, image manipulation and basic layout for a print-based output for the industry
- To develop skills for effective visual communication using concept boards, technical design procedures and other presentation method
- To analyse garment styles, fabric drape and reproduce it to fit the fashion figure
- To learn and be familiar with illustration using computer programs

Learning Outcomes
- Be able to create quality artworks and graphics utilizing various tools in Illustrator
- Be able to draw the flat sketches, fashion figure and communicate apparel design details and technical specification using a variety of media
- Be able to develop a personal style of illustration and presentation techniques

COURSE CONTENT

UNIT-I ILLUSTRATOR: GETTING STARTED
- Working with Layers
- Selections (Direct, Group, lasso, stray points, Magic wand)
- Smart Guides and Rulers (Rulers, Creating guides, Smart guides, Smart guide options, Grids, Measure and info tools)
- Fills and Stroke and Colour
UNIT-II TOOL BAR
- Line
- Shapes (Mirror images, combining Shapes, Tile Key Function)
- Pen tools and path editing
- Pencil tools
- Eraser tool
- Drawing with Brushes
- Symbols Tools
- Transform tools
- Cutting tools
- Charts and Graphs
- Alignment and distribution

UNIT-III TYPE FORMATTING, FILTERS AND EFFECTS
- Working with Types
- Appearance and Styles
- Transparency and Masking
- Liquify, Enveloping and Meshes
- Filters
- Effects (3D space, 3D Effects and revolve)
- Blending

UNIT-IV PRINTING, SAVING, AND EXPORTING
- Printing your Illustrator document
- Saving your Illustrator document
- Creating PDF files for clients and printers
- Exporting Illustrator files for use in Microsoft Office (excel)
- Exporting Illustrator files for use in Photoshop
- Exporting artwork for use on the web
- Exporting high-resolution raster files

Suggested Assignments
- Draw 3 front view, 3 side view, and 3 three-quarter view croquis
- Illustrate men and women in different costumes
- Draw the following pictures:
  - Pocket variations
Collar variations
➢ 2 styles of jackets
➢ 2 styles of skirts (pleats & gathers)
➢ 2 styles of pants
➢ 2 styles of tops (including t-shirts, sweater, woven shirts, etc).

Note: Hand in the reference pictures together.

- Select a jacket, skirt, pants and 2 top and fill colours to the flat drawings. Make two colour ways for each flat. Include at least two pattern (flower, stripe, etc.) in the colour ways. The pattern colour must change for different colour ways. Include at least one scanned fabric using masking technique.
- This is a capstone project, incorporating all the techniques and concepts discussed and executed throughout the semester. Students will choose a target market, and conduct brief research on the selected market, ideate design concepts, sketch by hand & CAD, and complete presentation boards. Students will be asked to decide your own target market and design a line of clothes (at least 5 outfits). Hand in the boards and any electronic files you make for the project on the CD.

This project will be executed and presented in three parts:
1. Concepts or Mood Page: The mood or theme of the collection by visually telling the story through inspiration images, colour story, fabric swatches, etc.
2. Illustrations: Sketches of designs in different poses.
3. Technical Flat Sketches: A front and back flat view of each design in 3 colour ways, providing technical information about the garments.

Note: 1. This must be completed using Adobe Illustrator and Photoshop.
2. As per the corporate needs it is required to teach the new and updated software such as Rhino 04/Lectra/TukaCAD/AutoCAD

Guest Lectures
- Fashion designer
- Industry expert specialized in CAD / CAM
Textbooks
- CAD/CAM computer aided design and manufacture, Groover MP and E.W.Zinimmers, prentice hall, India 1984
- Computer aided design and manufacture, Bezant C.E, Ellis Horwood, England, 1983
- John Ireland, Patrick, Fashion Design Illustrator: men, B.T. Batsford, 1995
- John Ireland, Patrick, Fashion Design Illustrator: women, B.T. Batsford, 1995
- John Ireland, Patrick, Fashion design drawing and presentation, B.T. Batsford, 1982
- Aldrich, Winfred, CAD in clothing and textiles, Blackwell science, 1994

Reference Material
- Bezant C.E, Computer aided design and manufacture, Ellis Horwood, England, 1983
- Buhanan and Graddy, Automation in the textile industry from fibers to apparels, The Textile Institute, UK 1995.

Web Sources
- https://creative.adobe.com/products/illustrator
RFD - 558: INTEGRATED DESIGN PROJECT-III

Context of the Project
The integrated design project should incorporate and integrate the understanding of basic design, elements of design, design process, fashion illustration, pattern making, garments construction, draping and surface ornamentation thereby creating a meaningful correlation and application within the context of fashion. This is done by attempting to evolve an aspired image and then creating a garment, which represents the image for a target customer.
The project will concentrate on encouraging a mature and self-motivated approach towards the final product and completion of work on a creative, original and technically sound either a kids wear or menswear.

Having gained proficiency in earlier skills, the students have also been given more advanced and specific inputs on:

V. Design Philosophy
   - Concept Development
   - Design and development of kids wear and menswear
   - Fashion illustration
   - Computer Aided Designing

VI. Skills Acquired
   - Fashion illustration

   - Advanced draping
   - Fabric ornamentation

VII. Knowledge Gained
   - Quality control in garments
   - Production techniques

VIII. Product Development
   - Pattern making of kidswear and menswear
Project Methodology
Based on all the above inputs received during all the five semesters, two students are required to work together to conceptualize and develop a mini collection of three kidswear or menswear outfits each (two for kids and one for men or one for kids and two for men). An element of fabric ornamentation to be suitably introduced. The collection should be based on the criteria of:

- Season
- Categories
- Target market
- Customer profile / psychographics (age group, income, attitude etc.)

The students are also required to accessorize the collection to achieve a complete look.

Note: The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

Learning Outcome
- Be able to plan and produce a menswear and kidswear collection that demonstrates expertise in all methods of construction and knowledge of technical data for structural components, stitch methods, pressing, finishing and presentation
- Be able to evaluate, analyze and summarize the collection through appropriate styling and accessories.
- Develop an ability to produce a two-dimensional portfolio of work that projects the collection theme and exhibits the evolution of the theme and finalization of the product design and developing of kidswear and menswear
RFD - 601: KNITTING TECHNOLOGY

Objectives:
- To create awareness about the knitting innovations leading to new garment concepts
- To understand the new knitting machinery and mechanisms
- To understand characteristics of garment from design, handling problems and seam characteristics to quality control
- To understand the reasons leading to modification to frames and diversification of product

Learning Outcomes:
- Become aware of history and development of knitted garments
- Become aware of types of knitted garments in relation to cutting and production techniques
- Understand the advancement in knitting concepts
- Be able to understand the various finishing techniques for knitted garments
- Be aware of various quality parameters of knitted garments

COURSE CONTENT

UNIT-I INTRODUCTION TO KNITTING
- History
- Warp and weft knitted fabrics
- Types of knitted garments
  - Fully cut
  - Stitch shaped cut
  - Fully Fashioned
  - Integral
UNIT-II  PRODUCTION, SPREADING AND CUTTING OF KNITTED GARMENTS

- Fully-Cut
- Cut Stitch-Shaped
- Fully Fashioned
- Integral garments

UNIT-IIISTITCH GEOMETRY, SEAMS AND SEAMING

In terms of
- Single chain stitch
- Double chain stitch
- Over-chain stitch
- Multi-thread chain stitch
- Lockstitch

UNIT-IV  MACHINERY FOR DEAMING KNITTED GARMENTS

(With reference to the following factors)
- Supporting and advancing the work
- Stitch formation
- Type of machinery
- Ergonomic considerations

UNIT-V  HANDLING CONCEPTS

- Traditional production systems
- Conveyor systems
- Humanization of work
- Automation

UNIT-VI  QUALITY CONTROL OF KNITTED GARMENTS [4 Hours]

In terms of
- Fabric quality
- Knitted faults
- Stains and pilling
- Garment quality
  - Assessment-Yarn and fabric
Suggested Assignments
- Make a group presentation (at least three students in a group) on any one knitting machine and give details about its working, stitch formation etc.
- Make a group presentation (at least three students in a group) on any one parameter of quality control of knitted garments

Suggested Visits
- Knitwear manufacturing unit
- Textile testing laboratory
- Trade fair

Guest Lectures
- Fashion designer
- Industry expert from knitwear manufacturing units

Educational Tour
- Ludhiana
- Manipur

Textbooks
- Brackenbury, Terry, Knitted clothing technology, Blackwell publishing, 1992
- Scissons Juliana, Basics Fashion Design 06: Knitwear, AVA Publishing, 10-Nov-2010

Reference Material
- Spencer D J, Knitting technology: A comprehensive handbook and practical guide (Third edition)
- Billie J. Collier, University of Tennessee & Phyllis G. Tortora, Queens College. Understanding Textiles, (Sixth Edition)
- Deborah Newton, Designing Knitwear, Taunton Press, 1998

**Web Sources**
- http://www.knittingtogether.org.uk
RFD-602: FASHION MERCHANDISING AND MANAGEMENT

Objectives

- To develop an understanding of fashion merchandising and role of merchandisers in the fashion industry
- To learn technical skills, sharpen creativity and develop business understanding for working in the fashion industry
- To understand the importance of visual merchandising in retail and the visual merchandising process
- To understand various merchandising systems
- To get introduced to the various methods of fashion promotion

Learning Outcomes

- Be able to acquire a thorough background in the business aspects of the fashion industry
- Understand fashion merchandising, its scope and the role of merchandisers in the fashion industry
- Understand visual merchandising as a tool for effective retailing
- Be able to develop competencies in fashion theory and marketing of fashion goods
- Understand the basics of fashion promotion

COURSE CONTENT

UNIT-I INTRODUCTION TO MERCHANDISING

- Definition of merchandising
- Understanding fashion merchandising
- Scope of merchandising
- Types of merchandisers
- Characteristics of a merchandiser
- Role of a merchandiser
- Fundamentals of Supply chain

UNIT-II VISUAL MERCHANDISING
- History of visual merchandising
- Principles for visual merchandising
- Techniques of visual merchandising
- Colour & Texture in visual merchandising
- Types of displays and display settings

UNIT-III MERCHANDISING SYSTEMS
- Business to business relationships – wholesaling
- Business to consumer transactions - retailing
- Types of retailing / retail stores

UNIT-IV FASHION MERCHANDISE MANAGEMENT [8 Hours]
- Forecasting sales
- Developing a line concept- creative and technical design
- Merchandise management process- organizing and managing the line
- Developing an Assortment plan
- Buying Preparations – Merchandise Plan, Buying Plan

UNIT-V FASHION PROMOTION
- Marketing – Theories and Principles
- Planning and Direction
- Fashion Advertising, Kinds of Advertising
- Publicity
- Special Events – Fashion Shows, Trade Shows
- Market Evaluation

Suggested Assignments
- Conduct a classroom quiz on basics of fashion merchandising
- Conduct a detailed comparative study between a branded and local retail store studying their background, product line, location, customer profile, sales, marketing and promotion etc.
• Visit any local market and compare and analyse the visual merchandising outside and inside the stores of three different brands of any one particular product
• Make a 3-D model of a store for a specific product, depicting a visual merchandising environment for the same.

Suggested Visits
• Any local buying house or buying agency
• Any trade show or trade fair in near vicinity

Guest Lectures
• Merchandiser from export or buying house

Textbooks
• Gini Stephens Fringes, Fashion from Concept to Consumer, Prentice Hall
• Grace Kunz, Merchandising Third Edition – Theory, Principles and Practice, Fairchild Books

Reference Material
• Ellen Diamond (Second Edition), Fashion Retailing
• Donnellan John, Merchandise Buying and Management, Fairchild Publications Inc.
• Dickerson Kitty, Inside the Fashion Business (7th Ed.), Pearson education Inc. Pg 224, 2007
• Levyewei 6th Edition, Retail Management

Web Sources
• www.wisegeek.org/what-is-fashion-merchandising.htm
• http://degreedirectory.org/articles/What_is_Fashion_Marketing_and_Merchandising.html
• http://www.ehow.com/about_4608516_what-fashionmerchandising.html#page=6
RFD – 651: PATTERN GRADING

Objectives

- To develop an understanding of grading
- To sensitize towards the need and importance of grading
- To enhance the knowledge of different methods and types of grading
- To gain appropriate skills of grading
- To acquire a sound knowledge of different software used for grading
- To familiarize with the effective use of Pattern Making, Grading and marker planning software

Learning Outcomes

- Be able to use different methods of grading
- Be able to use the acquired skills for grading any flat pattern
- Be able to explore the dynamics of fashion for domestic and overseas size ranges
- Be able to gain technical versatility combined with a practical understanding of accurate sizing and maintenance of design proportions
- Be able to perform grading for all garment styles
- Be able to perform grading using computer grading techniques
- Be able to understand the concept of pattern making, grading and marker making on computers

COURSE CONTENT

UNIT-I INTRODUCTION TO GRADING

- Grading Concept and Importance
- Grading Terminology
- Sizes and Measurement
- Methods of Grading
  - Stack method
  - Track Method
- Types of Grading
  - Horizontal
  - Vertical
  - Diagonal
UNIT-II GRADING OF MASTER GRADES

- Basic Bodice
  - Front
  - Back
- Basic Sleeve
- Basic Collar
- Torso

UNIT-III GRADING OF ADULT SLEEVE BLOCK

- Set-in sleeve
  - Set-in sleeve with elbow dart
  - Set-in sleeve with cuff dart
- Grown on sleeve
  - Kimono
  - Raglan
  - Magyar

UNIT IV GRADING OF COLLARS AND LAPELS

- Tailored Collar
- Tailored Lapel
- Shawl Collar

UNIT V GRADING OF SKIRTS AND TROUSERS

- Straight Skirt
  - Front
  - Back
- Flared
- Trousers

UNIT VI APPLICATION TO STYLED GARMENTS

- Paneled jacket
- Shirt
- Ladies top with tucks/gathers/pleats

UNIT VII DEVELOPING GRADIENT

- Develop pattern of small and medium size with the available extra small and large size pattern
  - Basic Bodice
  - Basic Sleeve
  - Basic Skirt
UNIT VIII  COMPUTERISED PATTERN DEVELOPMENT AND GRADING

- Pattern development
- Grading patterns
- Making markers

**Suggested Assignments**

- Execute grading of front and back for a basic knee length dress
- Develop pattern of small and medium size with the available extra small and large size pattern of the following
  - Basic collar
  - Set-in sleeve (any one)
  - Grown on sleeve (any one)
- Develop gradient of double breasted jacket
- Make a visit to an export house to observe grading and submit an illustrated report.

**Suggested Visits**

- Export house

**Guest Lectures**

- Industry CAD expert from garment manufacturing units
Textbooks
- Cooklin, Gerry, Pattern Grading For Women’s Clothes, Om Books International, 2009
- Cooklin, Gerry, Pattern Grading For Men’s Clothes, Om Books International, 2009
- Cooklin, Gerry, Garment Technology For fashion Designer’s, Om Books International, 2009
- Bray, Natalis, More Dress Pattern Designing, Beekman Books Inc, 1974

Reference Material
- Jack Handford, Gerry, Professional Pattern Grading for Women's, Men's, and Children's Apparel, Fairchild Publications, 2003

Web Sources
- http://en.wikipedia.org/wiki/Pattern_grading
- http://www.craftsy.com/article/pattern-grading
Objectives

- To develop different variations from basic pattern
- To enable them to make patterns for all kind of designs for Indian wear
- To enable the students to analyse, understand and incorporate design details in upper and lower garments for men and women
- To enable them to construct and finish Indian wear

Learning Outcomes

- Skills to develop patterns for various designs for Indian wear
- Be able to incorporate different design features to basic pattern
- Be able to understand the layout of patterns pieces on fabrics with minimum consumption during construction
- Be able to construct and finish garments for men and women

COURSE CONTENT

UNIT-I WOMENS INDIANWEAR – UPPERCARNAMENT

- Blouses – four dart, choli cut, katori, princess line, long blouse, with lining, with collar, with yokes – shoulder, midriff, hip yokes (any four)
- Kurta / Kamiz
  - Fitted - with dart, princess line, sheath – straight and with dart
Semi-fitted - straight with slit, A-line, panelled, with yoke, with neckline and style line variations
Construction of any one upper garment using traditional Indian fabric mention in unit - V

UNIT-II WOMENS INDIANWEAR – LOWER GARMENT
- Petticoat – 8 panel, 6 panel, with hip yoke, bias
- Salwar - with and without belt, Patiala (semi and full)
- Tight Pyjama - Churidar (with and without belt)
- Long Skirts/Lehenga – paneled, flared, gathered, circular, wrap-a-round, divided (with or without yoke)
Construction of any one lower garment using traditional Indian fabric mention in unit - V

UNIT-III MENS INDIANWEAR - UPPER GARMENT
- Kurta – short/long, panelled (with gusset),
- Bandi
- Achkans - short and long
- Angrakhas
- Jacket - Waistcoat (jawahar cut), long/short jacket (over garment)
Construction of any one upper garment using traditional Indian fabric mention in unit - V

UNIT-IV MENS INDIANWEAR - LOWERGARMENT
- Pyjama
  - Straight
  - Churidar
  - Aligarh
- Dhoti (stitched also)
Construction of any one lower garment using traditional Indian fabric mention in unit - V

UNIT-V FABRICS FOR INDIANWEAR
- Embroidered - Hand embroidered and machine embroidered
- Painted – Kalamkari, Pichhwa, Madhubani
- Printed – Block and Screen, Warak, Tinsel, Ajrakh, Rogan etc.
- Woven – brocades, jamdani, baluchari, tangail, kota doria, chanderi, maheshwari, muga silk, muslin etc.
- Resist dyed –
  - Tie-dyed : bandhej, lehariya, batik
Ikat – patola, mashru, bandhas, pochampalli and telia rumal

Suggested Assignments
The whole class can be divided into groups of four to five students. Each student will sketch and collect pictures of various types of silhouettes and design styles of the following categories:

Women
- Kurta/ kamiz along with salwaar/ tight pyjama
- Blouses
- Long skirts
- Petticoat

Men
- Kurta with pyjama or dhoti
- Achkans with pyjama or dhoti
- Angrakhas with pyjama or dhoti
- Jacket

Analyse fabrics, design details and embellishments of the collected pictures. Also trace out the deviation through paper pattern in their styles from the basic skirt block.

Suggested Visits
- Craft Museum
- National museum
- Dastkar craft bazaar
- State Emporiums
- Indian Designer’s studio
- Local tailoring shops and boutiques
Textbooks
- Kumar, Ritu, Costumes and textiles of royal India, Antique Collectors' Club, 2006
- Knowles, Lori A., Practical Guide to Patternmaking for Fashion Designers: Menswear, Bloomsbury Academic, 07-Sep-2005
- Michael Boroian, Alix de Poix, India by Design: The Pursuit of Luxury and Fashion, John Wiley & Sons, 2009
- Bhatnagar, P., Traditional Indian Costumes and Textiles, Abhishek Publications., 2004

Reference Material
- Kumar, Ritu, Costumes and textiles of royal India, Antique Collectors' Club, 2006
- Ghurye, Govind Sadashiv, Indian Costume, Popular prakashan pvt. Ltd., Delhi

Web Sources
- https://www.google.co.in/search?q=petticoat&biw=1366&bih=673&noj=1&tbn=isch&tbo=u&source=univ&sa=X&ei=W6FwUue-LMbDrAfUywE&ved=0CDsQsAQ
RFD – 653: DESIGN AND DEVELOPMENT OF INDIANWEAR

Objectives

- To familiarize with the growing Indian wear market, with special reference to local & international brands
- To understand the different categories of Indian wear
- To understand the methodology of conducting a market survey viz a viz contemporary design in terms of style details, colours, fabrics, trims, sizes and price
- To understand the usage of appropriate textile materials for development of Indian wear
- To develop an understanding of developing patterns for Indian wear
- To acquire construction and finishing techniques of Indian wear

Learning Outcomes

- Be able to understand the socio-economic-cultural factors that contribute to the expansion in the Indian wear market
- Be able to understand the transformation in Indian wear from earlier to contemporary times
- Be able to co-relate textile properties like fabric construction, texture and design with garment design
- Be able to design and adapt according to market requirements and latest trends
- Be able to draft patterns and incorporate appropriate construction and finishing techniques for all designs

COURSE CONTENT

AIM
To create a range of garments after thoroughly understanding the market and the needs of customers. It should be a mini collection of four or five complete outfits based upon a theme developed and researched by the group.
BRIEF
The objective is to explore and develop a range of Indian wear based on the following:

- Research on trends in the past and present scenario, textile materials, embellishments, construction and finishing details etc.
- Selection of a theme which inspires or excites
- Preparation of a story board
- Initial design explorations
- Final Illustrations
- Formulation of specification sheet
- Development of paper patterns
- Development of toiles in muslin
- Sourcing of materials required (fabrics, trimmings and accessories)
- Construction and finishing of garments
- Accessorizing the collection
- Presentation of the group collection to a jury

METHODOLOGY
- The class will be divided into groups of four or five students. They will interact and support each other in the investigative research in the market, library and the forecast. At the end a common theme should emerge.
- The group will next create a colour palette and story board based on the theme that should comprise of visual references and a fabric story.
- Each individual student develops a number of design sketches for garments around the theme
- Individual design sketches and ideas must be developed ensuring that silhouettes and design details are suitable for Indian wear. Also ensure that while designing separates, equal attention is given to tops and bottoms. Also designing for both men and women must be attempted.
- The range must consist of a number of garments which can be put together to form a mini collection of four to five outfits.
- All garments must be illustrated as accurate working/specification sheets.
- A complete labelled paper pattern for the same needs to be developed with all instructions and symbols etc. mentioned
The toiles for each group member’s final garment should also be developed
Each student in a group is expected to make one final finished garment.
The group will also create a brand name and a logo for their group’s collection.
They will also design an individual font for their designer label.
During the final presentation to the jury the complete outfit (prepared by all the group members) should be displayed along with the suitable accessories.

Note: The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

Textbooks
- Kumar, Ritu, Costumes and textiles of royal India, Antique Collectors' Club, 2006
- Knowles, Lori A., Practical Guide to Patternmaking for Fashion Designers: Menswear, Bloomsbury Academic, 07-Sep-2005
- Michael Boroian, Alix de Poix, India by Design: The Pursuit of Luxury and Fashion, John Wiley & Sons, 2009
- Bhatnagar, P., Traditional Indian Costumes and Textiles, Abhishek Publications., 2004
- Jaitly, Jaya, Embroidery in Asia: Sui Dhaga : Crossing Boundaries Through Needle and Thread Wisdom Tree in collaboration with India International Centre, 2010
**Reference Material**
- Kumar, Ritu, Costumes and textiles of royal India, Antique Collectors' Club, 2006
- Ghurye, Govind Sadashiv, Indian Costume, Popular prakashan pvt. Ltd., Delhi

**Web Sources**
- https://www.google.co.in/search?q=petticoat&biw=1366&bih=673&noj=1&tbn=isch&tbo=u&source=univ&sa=X&ei=W6FwUue-LMbDrAfUywE&ved=0CDsQsAQ
RFD-654: LEATHER SOURCING & DEVELOPMENT OF LEATHER PRODUCTS

Objectives

- To learn the different aspect of fashion leather/non leather
- To develop the techniques of leather handling.
- To study the present trends in the market and then interpret it and create your own concepts

Learning Outcomes

- Be able to develop the skills of leather products design
- Be able to create new designs with different leathers
- Be able to make the design according to the theme/market.

COURSE CONTENT

UNIT- I TYPES OF LEATHER
- Properties of leather
- Leather/skin-different country

UNIT-II BASIC TANNING PROCESS
- Chemical composition
- Colouring
- Finishing

UNIT-III UTILIZING TECHNIQUES
- Understanding the basic tool kit to handing leather/skin
UNIT-IV STUDY OF BAGS, BELTS & HOUSE HOLD PRODUCTS

- Design, Research
- Experiment with materials.

UNIT-V STUDY OF SHOES AND APPARELS

- Design, Research
- Experiment with materials.

UNIT-VI REPORT PREPARATION

- Market surveys
- Tannery visits
- Leather Products Industry visits

Suggested Assignments

PROJECT-1
- Use different leather materials and develop different designs

PROJECT-2
- Theme based leather products development

Suggested Visits

- Leather product Export houses/buckle factory/market visit

Note: The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

Textbooks

- The leather book [Quilleret, Ann-Laure]
- Complete leather work [Pogson, Katgerine]
- Leather fashion design [Sterlacci, Francesca]
RFD – 655: ADVANCED PHOTOGRAPHY

Objectives:

- To introduce the fundamentals of studio photography
- To understand creative photography as a medium of communication
- To apply photography as a conceptual process
- To develop basic competency in handling studio photography equipment
- To develop creative photography skills

Learning Outcomes:
- Ability to work in a photography studio
- Handling and manipulation of various tools for effective photography
- Use the knowledge of photography to click pictures of different types of subjects
- Understanding of compositions, placement of elements and interplay of light and shade
- Use the nuances of creative photography for specialized clicking of portraits, abstracts, product and fashion photography
- Understanding of the use of different lighting techniques and their suitability for photography

COURSE CONTENT

UNIT-I INTRODUCTION TO STUDIO PHOTOGRAPHY

- Orientation
- Scope of the subject
- The studio
- Studio etiquette
UNIT-II WORKING WITH DIFFERENT SUBJECTS
- Nature – understanding natural light and forms
- Architecture – solid forms
- Portraits
- The human form – candid and designed
- Shop window displays

UNIT-III UNDERSTANDING LIGHT
- Lights
- Flash lights and modelling lights
- Hard light and soft light
- Reflectors, gels and umbrellas
- Auto poles and backdrops
- Lighting techniques – split, butterfly, broad, feathering etc.
- Mixed lighting photography

UNIT-IV PRODUCT PHOTOGRAPHY
- Correct perspective
- Props for the product (table tops etc.)
- Lighting the product

UNIT-V PORTRAITURE
- People photography
  - correct lenses
  - Correct distance
- Lighting techniques
- Posing etc.

UNIT-VI FASHION PHOTOGRAPHY
- Lighting the garment
- Lighting the model
- Props
- Posing
- Make-up
Suggested Assignments

The students are required to collate all the work during the course and present as a combined portfolio at the end of the semester with proper mounting, photograph details and due labelling.

- Click creative pictures of any one subject category from Unit-II for a portfolio
- Collect photographs showing different kinds of light effects and present as a document
- Collect photographs of different kinds of subjects from magazines and make a scrap book
- Make a portfolio of model photography by clicking portraits of a selected model
- Use any fashion accessory (bag, shoes, piece of jewellery etc.) or table top display (table setting, piece of crockery, office table set-up etc.) and click photographs using different kinds of light effects
- Make a portfolio of at least ten abstract pictures from nature and indoors
- Design a theme based photo shoot and click pictures of fashion garments on models – both indoors and outdoors, and compare the results achieved
- Click pictures with various mixed – lighting effects using different settings of shutter speeds, aperture and exposure values to get varied results.

Suggested Visits

- Photography exhibitions
- Photo studios
- Local photographers

Note: The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).
Reference Material

- Webb, Jeremy, Basic Creative Photography 01 : Design Principles, Ava Publishing SA, 2010
- Shinkle, Eugénie, Fashion As Photograph: Viewing and Reviewing Images of Fashion,

Web Sources

- http://www.google.co.in/search?q=abstract+photography
- http://www.google.co.in/search?q=creative+photography
- http://www.creativephotography.gg/
- http://www.fashionphotography.com/
- http://www.saurabhdua.com/
- http://www.richardwarrenphotos.com/
- http://www.tabletopstudio.com/HowTo_page.html
- http://www.photocrati.com/tabletop-photography/
RFD-656: DESIGN AND DEVELOPMENT OF KNITWEAR PRODUCTS

Objectives:
- To research and analyze fashion trends of existing knitwear patterns
- To make them handle different knitted fabrics
- To analyze design concepts and prepare knit patterns for range development and production
- To develop and produce knitwear fashion products
- To develop the skill for creating knitwear Collection

Learning Outcomes:
- Be able to explore different types of knitted fabrics
- Develop stylized drawing of designing knitwear patterns
- Develop design concepts and select initial concepts for ranges
- Analyze design concepts and prepare knit patterns for range development and production
- Be able to design and adapt according to market requirements and latest trends

COURSE CONTENT

AIM
To create a range of knitwear products after thoroughly understanding the market and the needs of customers.

BRIEF
The objective is to explore and develop a range of knitwear products based on the following:
• Research and sourcing of trends (past and present) knit fabrics, embellishments, construction and finishing details etc.
• Selection of a theme (based on inspiration and research)
• Preparation of a story board
• Initial design explorations
• Final Illustrations
• Formulation of specification sheets
• Development of paper patterns
• Sourcing of material required (fabrics, trimmings and accessories)
• Construction and finishing of garments
• Accessorizing the collection
• Presentation of the group collection to a jury

METHODOLOGY
• The class to be divided into groups of four to five students who will interact and support each other in the development of concept ideas by individual research, understanding of technical parameters, market survey and forecast
• Based on the research, a theme should be selected
• Collection of at least twenty swatches and selection of the same as per the theme
• Preparation of a color board, story board and a fabric swatch board.
• Development of design options by illustration (men, women and kids)
• Development of paper patterns keeping the design and fabric structure characteristics in perspective
• Development of one finished design with suitable accessories
• Development of care-label for the garment keeping the fabric in mind
• Development of a brand name and a logo for the group’s collection and individual font for their designer label.
• At the end the group will make a final presentation under one theme to a jury. The collection should be well co-ordinated and should be well accessorized

Note: The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).
Textbooks
- Donofrio-Ferrezza, Hefferen Marilyn, Designing a Knitwear Collection
- Downey Gail, Conway Henry, Knit Couture: 20 Hand-Knit Designs from Runway to Reality, St. Martin's Press, 26-Dec-2007
- Karapetyan Berta, Runway Knits: 30 Fashion-Forward Designs, Potter Craft, 2007
- Buller Kate, Hatton Sarah, Fresh Fashion Knits, Crown Publishing Group, 2010

Reference Material
- Spencer D J, Knitting technology: A comprehensive handbook and practical guide (Third edition)
- Newton Deborah, Designing Knitwear, Published by The Taunton Press Inc., 1998
- Sissons Juliana, Basics Fashion Design 06: Knitwear, AVA Publishing, 2010
- Threads Magazine, Colorful Knitwear Design, Published by The Taunton Press Inc., 1994
- Brown Carol, Knitwear Design, Laurence King Publishers, 2013

Web Sources
- http://www.knittingtogether.org.uk
- http://www.interweavestore.com/knitwear-design-workshop
Context of the Project
The integrated design project should incorporate and integrate the understanding of basic design, elements of design, design process, fashion illustration, pattern making, garments construction, draping and surface ornamentation thereby creating a meaningful correlation and application within the context of fashion. This is done by attempting to evolve an aspired image and then creating a garment, which represents the image for a target customer.

The project will concentrate on encouraging a mature and self-motivated approach towards the final product and completion of work on a creative, original and technically sound either an Indianwear or Westernwear.

Having gained proficiency in earlier skills, the students have also been given more advanced and specific inputs on:

IX. Design Philosophy
   ▪ Concept Development
   ▪ Design and development of Indianwear
   ▪ Design and development of knitwear products

X. Skills Acquired
   ▪ Advanced Photography
   ▪ Pattern Grading

XI. Knowledge Gained
   ▪ Knitting technology
- Fashion Merchandising & Management

**XII. Product Development**
- Pattern making of Indian wear
- Pattern grading
- Leather sourcing & development of leather products

**Project Methodology**
Based on all the above inputs received during all the six semesters, two students are required to work together to conceptualize and develop a mini collection of three Indian wear or Western wear outfits. An element of fabric ornamentation to be suitably introduced.
The collection should be based on the criteria of:
- Season
- Categories
- Target market
- Customer profile / psychographics (age group, income, attitude etc.)

The students are also required to accessorize the collection to achieve a complete look.

**Note:** The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

**Learning Outcome**
- Be able to plan and produce a Indian wear / Western wear collection that demonstrates expertise in all methods of construction and knowledge of technical data for structural components, stitch methods, pressing, finishing and presentation
- Be able to evaluate, analyse and summarize the collection through appropriate styling and accessories.
- Develop an ability to produce a two-dimensional portfolio of work that projects the collection theme and exhibits the evolution of the theme and finalization of the product design and developing of Indian wear / Western wear
RFD - 658: EDUCATION TOUR

**Objectives:**
- To explore different areas relevant to the course
- To gain practical knowledge from the field study.
- To enable the students to handle different situations in the practical framework.
- To be able to gain knowledge and build their network.
- To provide an exposure to students in different fields.

**Learning Outcomes:**
- Be able to explore different types of culture & environment.
- Develop self-confidence, social and lifestyle skills.
- Be able to develop managerial attitudes and aptitude.
- Be able to apply comprehensive knowledge in practical situations.
- Be able to design and adapt according to market requirements and latest trends.

Educational trip programme shall include Historical Places, Monuments, Destinations, Organization, Museums, Archives of artistic, creative, aesthetics and of technologic importance etc. The students are required to maintain a field diary all through the tour, recording every detail and information observed and experienced during the course. The collected information should be documented through visuals, samples and comparative studies and analysis of the same. After such a tour student shall submit a report to the effect what he/she has learnt from the educational tour to the Head of the Department / Principal/ Director.
RFD-701: WORLD TEXTILES

Objectives:
• To create awareness and foster appreciation of textile masterpieces of the world
• To appreciate textiles of world vis-à-vis their material, colour and techniques
• To study the important textile arts in their historical perspective
• To assimilate and adapt this knowledge for creating design alternatives and inspiration

Learning Outcomes:
• Understand the development of textiles in the world ranging from the ancient to the contemporary
• Be able to appreciate the evolution of masterpieces of world textiles
• Be aware of the contemporization of textiles in different parts of the world
• Be able to draw inspiration for developing designs

COURSE CONTENT

UNIT-I INTRODUCTION
• Overview
• Sources of information
• Earliest findings with respect to different fibres and locations

UNIT-II WOVEN TEXTILES
• Tapestries (Coptic, Medieval Europe and China)
• Carpets (Turkey, Persia and Central Asia)
• Blankets and Rugs (Native American)

UNIT-III PRINTED AND WOVEN TEXTILES
• Block Printing-Middle East
• Stencil Printing- African, Japanese

UNIT-IV RESIST DYED TEXTILES
• Ikats- (South East Asia, Central Asia and Africa, Japan and Indonesia)
• Tie and Dye (Shibori of Japan, Adire of Nigeria)

UNIT-V EMBROIDERED TEXTILES
• Overview
Different stitches and motifs (Europe, South America, China, Southeast Asia etc.)
- Folk Embroiders
- Laces
- Pillow lace
- Reticelle
- Needle Point

**Suggested Assignments:**
- Make a presentation on any one given textile and give details about its history, construction, color, design, motifs and techniques
- With reference to special design features (motifs, techniques, color and silhouette) from different world textiles develop a portfolio, for use in contemporary styles for garments giving at least five alternate design

**Suggested Visits:**
- Museum
- Trade fair
- Expo mart
- Exhibition

**Textbook:**
- Ginsburg Madeline, Illustrated history of Textiles, Published by Portland House, 1991
- Garland, Madge, Black, J. Anderson, A History of Fashion
- Harris Jennifer, 5000 Years of Textiles, 1993
- Friedrich Fischbach, Historic Textile Patterns in Full Color: 212 Illustrations, 1992
- Gillow, John, printed and dyed textiles from Africa, The British Museum Press
- **Knight** Stella, Exotic Textiles in Needlepoint: Designs from Around the World, Guild of Master Craftsman Publications
- Meryl Doney, Textiles (World Crafts Series), Published by Franklin Watts
Web Sources:

- http://www.fultonschools.org/Dept/curriculum/Art/.../Basket%20Weaving
- http://www.vam.ac.uk
- http://www.tapestry-art.com/history.html
- http://www.bbc.co.uk/learningzone/clips/the-bayeux-tapestry/
RFD-702: CONSUMER BEHAVIOR AND FASHION MARKETING

Objectives:
- To create awareness about the people in the marketplace and their behaviour
- To learn and explore various fashion marketing ideas
- To become aware of various characteristics of consumer
- To understand the reasons leading to development of new products and marketing strategies

Learning Outcomes:
- Be able to appreciate the nature and model of consumer involvement
- Be aware of the contemporary issues in fashion marketing
- Understand the reasons for marketing implications of consumer behaviour
- Understand the need of studying consumer behaviour and differentiate between organizational buying behaviour and consumer buying behaviour

COURSE CONTENT

UNIT-I INTRODUCTION TO FASHION
In terms of
- Concepts
- Theories
- Marketing
- Consumer behaviour
- The Creation and Diffusion of Fashion Consumer Culture

UNIT-II CONSUMER CHARACTERISTICS AND FASHION IMPLICATIONS
- Individual consumer Dynamics: The Self, Motivation and values
- Demographic Subcultures: Age, Race, Ethnicity, Income and social class
- Psychographics: Personality, Attitudes and Lifestyle

UNIT-III FASHION COMMUNICATION AND DECISION MAKING
- Fashion Communication
- Fashion consumer decision-making
- Sociological aspects of consumer behaviour

UNIT-IV FASHION MARKETING RESEARCH
- The fashion market: size and structure
- Marketing environment: Micro and Macro environment
- Research design and Data sources
• Role of Marketing research in new product development
• Forecasting Fashion

UNIT-V TARGET MARKETING AND MANAGING THE FASHION MARKETING MIX
• Mass marketing and market segmentation
• The fashion marketing mix
• Designing and marketing fashion products
• The product mix and range planning
• Fashion and related life cycles

UNIT-VI PRICING AND PLANNING
• External and internal factors influencing price decisions
• Main methods of setting prices
• Pricing strategies in relation to new products and to match the competition
• planning process and objectives
• Marketing strategy
• The fashion marketing plan

Suggested Assignments:
• Make a report (at least three students in a group) on any one subculture of consumer studying in detail their Age, Race, Ethnicity, Income and Social Class etc.
• Make a group presentation (four students) on any Indian or International Fashion market studying in detail about their size and structure

Suggested Visits:
• Museum Local export house in near vicinity
• Trade fairs
• Fashion markets- Chandni chowk, Nehru Place, Karol Bagh etc
• Trade fair

Guest Lecture:
• Marketing manager of any renowned brand

Textbook:
• Posner, H., Marketing Fashion, Laurence King Publishing Ltd., 2011

Reference Material:
• Kardes, F. R., Maria, C. L., Thomas Warren Cline, Consumer Behaviour, 2008
• Sidney, P., Abraham Raine, Consumer behaviour and fashion marketing, 1979
• Jennifer Y., Kim K. P. Johnson, Fashion and the consumer, 2010
• Russell W. Belk, Linda Scott, Søren Askegaard, Research in Consumer Behaviour, 2012
• Hines, T. and Bruce, M., Fashion Marketing, Elsevier Ltd. 2007

Web Sources:
• http://www.slideshare.net/tamana2223/7008203-consumerbehaviour
• http://www.academia.edu/1430234/CONSUMER BEHAVIOUR
• http://www.pearsonhighered.com/Consumer-Behavior-in-Fashion/97801335
• http://www.gobookee.org/consumer-behaviour-in-fashion-solomon
• http://www.barnesandnoble.com/consumer-behavior-in-fashion.../11005081
RFD-751: CHOICE BASED ELECTIVE (ANY 2)

RFD-751-1. FASHION ACCESSORIES (Elective)

Objectives:
- To learn the different aspect of fashion accessories
- To develop the techniques of accessory design and its commercial values
- To familiarize the students with various materials used in making jewellery.

Learning Outcomes:
- Be able to develop the skills of accessory illustration
- Be able to create new accessory designs
- Be able to make the design according to the garments

COURSE CONTENT

UNIT-I DESIGN INSPIRATIONS – JEWELRY
- Research
- Analysis of fashion forecasting
- Understanding the basic tool kit

UNIT-II HANDLING OF DIFFERENT MATERIALS
- Work with paper, fabrics, dried stuff, wood, glass, string beads etc.

UNIT-III BASIC JEWELRY TECHNIQUES
- Saw piercing, drilling, filling, soldering
- Working with wire ;Drawing, bending, cutting, spirals, forging jump rings, chains, twisting

UNIT-IV SURVEY REPORTS
- Market surveys
- Design presentations
- Final concept

UNIT-V FINISHED PRODUCTS
- Sample Exploration
- Introduction to various raw materials
- Sampling

Suggested Assignments:
PROJECT-1
• Use different material and develop different accessory designs

PROJECT-2

• On a selected garment silhouette, and develop the accessory designs accordingly.

Note: The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

Suggested Visits:
• Jewellery shops/workshop

Textbook:
• Gale, E. and Little, A. Jewellery Making, McGraw-Hill Companies, 1999
• Phyllis, G. T., Encyclopaedia of Fashion accessories, 2003
• Peacock, J., Fashion Accessories, Thames & Hudson, Limited, 2000
• Kathleen, B., Creative Clothes and Accessories for Children, Sally Milner Publications, 1998

Reference Material:
• Mizuno, K. I, Bead weaving Brilliance: Make Beautiful Jewellery as You Learn Off-Loom Techniques, Japan Publications Trading Company, 2007
RFD-751-2. CREATIVE PATTERN MAKING (Elective)

Objectives:
- To conceptualize experimental interpretations and explorations of design.
- To innovative conventional precepts of pattern making by radically differentiating apparel styling and detailing by manipulating basic patterns.
- To stimulate development of individual and original design from concept to finished garment.
- Understanding and visualizing design, proportion and styling
- Visual interpretation of existing collections of national and international designers
- Understanding various garment components which form the basis for more contemporary creations
- Understanding unusual patterns and silhouettes and developing advanced interpretive skills of draping and pattern making

Learning Outcomes:
- Visually interpreting any form or structure and conversion of the same into a garment.
- Creating/working out a new shape and then working it out with the 2D or 3D pattern adaptation.
- Jacket, using the insides of the jacket for a different feel and texture) to create a new garment.
- Creating an original design inspired by any designer.
- Innovative design elements e.g. collar placket, cuffs, gussets, pleats, sleeves, hems, waist band, etc.
- Patterns inspired through costumes, personalities, drama or cinema
- Creating designs inspired by elements of traditional Indian costumes

COURSE CONTENT

UNIT-I DESIGN MANIPULATION
Through
- Creative Dart Manipulation
- Godet Method of pattern creation

UNIT-II INSPIRATIONAL DESIGNS
- Crushed Paper inspired
- Geometric shapes inspired
- Architecture inspired
- Origami inspired
• Nature inspired

UNIT-III INNOVATIVE WOMEN’S WEAR
• Innovative Skirts
• Innovative Trousers
• Innovative Sleeve
• Innovative collars

UNIT-IV INNOVATIVE MEN’S WEAR
• Innovative Skirts
• Innovative Shirt styles
• Innovative Trousers
• Innovative Jackets

Mandatory Assignments:
PROJECT-1
• Dart Manipulation inspired garment’s Muslin Test fit ( any 5)
PROJECT-2
• Inspirational Designs inspired garment’s Muslin Test fit ( any 5)
PROJECT-3
• Innovative Women’s wear considering unit III (Full garment two piece )
PROJECT-4
• Innovative Menswear considering unit IV (Full garment two piece )

Note: The creative work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

Suggested Visits:
• Export house and designing house for Menswear and Women’s wear

Reference Material:
• Style.com
• Vogue
• Elle
• Collezioni
• Show Details
RFD-751-3. VISUAL MERCHANDISING (Elective)

Objectives:
- To understand the impact of visual merchandising on the customer
- To appreciate display as a basic tool to promote a product image
- To apply knowledge of colours in window display in a manner that will appeal to customers

Learning Outcomes:
- Be able to appreciate and understand basic elements and principles of design for an attractive display
- Be able to understand the importance of display props, décor and visual merchandising elements
- Be able to use their creative skills for an appealing window display

COURSE CONTENT

UNIT-I INTRODUCTION TO VISUAL MERCHANDISING
- Concept and terminology of visual merchandising
- Types of visual merchandising
- Display concepts (seasonal, festival etc.)
- Significance of visual merchandising
- Understanding various exhibition and display concepts

UNIT-II BASIC TOOLS FOR VISUAL MERCHANDISING
- Furniture and fixtures
- Props
- Graphics and signage
- Mannequins etc.

UNIT-III THEORIES OF VISUAL MERCHANDISING
- Colour (colour schemes, colour stories & colour blocking)
- Texture
- Line and composition
- Lights and lighting systems
- Exhibition design with emphasis on stall design in trade fairs

UNIT-IV VISUAL ELEMENTS FOR STORE PLANNING AND DESIGN
• Store layouts and design
• Fonts
• Photographs

UNIT-V WINDOW DISPLAY AND THEME CHANGES
• Conceptualization of theme
• Mood Board
• Window display and in store display

Mandatory Assignments:
PROJECT-1
Conduct a market survey of window display and prepare a portfolio depicting photographs on various kinds visual displays for apparel / accessories and analyse the following:
• Theme
• Floor plan
• Fixtures and display materials
• Props
• Light and lighting systems
• Colour
• Graphics and signage
• Mannequins etc.

Students are expected to visit malls/boutiques/markets/fashion studios/designer's outlet to conduct the same.

PROJECT-2
The objective is to design a 3D model for a brand based on any thematic scheme after conducting the market survey. The display should be a miniature of actual window display developed and researched by the students
• The entire class will be divided into groups of two
• Each group will select a brand or can create their own brand
• Selection of a theme which inspires or excites
• Preparation of a mood board
• Concept presentation of different kinds of display using hand/computer CAD skill-illustration showing the display in selected space
• Selection of final illustration to be displayed in the form of model
• Sourcing of materials required (prop, furniture, fixtures, mannequins etc)
• 3D model representation of final selected display
• Presentation of the display to a jury

Note: The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

Guest Lecture:
• From an industry expert

Textbooks:
• Pegler. Martin M., Visual Merchandising and Display, Bloomsbury academic, 2011
• Jean-noel kapferer , Visual merchandising & display “Brand management“
• Weishar, Joseph .,The aesthetics of merchandise presentation, St Media Group, 2005
• Jay Diamond & Ellen Diamond, Contemporary Visual Merchandising & environmental design, Prentice Hall, 2004 - Business & Economics

Reference Material:
• Laura L. Bliss, The Fashion Makers, Random House, 1978
• Catellino M., Fashion Kaleidoscope, Rup & Co., 1994

Web Sources:
• http://www.fibre2fashion.com/industry-article/6/547/the-art-of-visual-merchandising1.asp
• http://retailindustry.about.com/od/retailjobsprofiles/p/visualmerch.htm
• http://www.edexcel.com/migrationdocuments/BTEC%20Nationals%20from%202010/Unit%2030%20Visual%20Merchandising%20in%20Retail%20Issue%202.pdf
RFD-751-4. FASHION STYLING (Elective)

Objectives:
- Analysis and use of historical and contemporary imagery to develop fashion images that are fresh / innovative reflective of society and an original vision of future trends.
- Train students to develop a ‘visual eye’ and to ‘style’ a total look

Learning Outcomes:
- Image making is an integral part of our highly visual popular culture. The course investigates the in-depth look at the dynamics of the image – making industry and thereby the many roles of the fashion stylist today. Styling is an important and essential feature in contemporary ‘fashionable’ society with the potential of dictating the style statement / attitude of a model / a regular person. It surrounds the product / model with images that tell a story.

COURSE CONTENT

UNIT-I INTRODUCTION
- Understanding Dynamics of the Image making Industry
- Connotations of Modern visual Idioms

UNIT-II
- Changing cultural Trends
- Various processes for creation of successful & effective image for diverse areas

UNIT-III
- To understand visual images through visual media in order to understand & deconstruct cultural & urban Diversity

UNIT-IV
- Fundamentals of cosmetics, make-up, Hair & hair Styling

UNIT-V FINAL PROJECT

Students will be given a project brief that will encourage development of creative ideas. These ideas will be explored to produce original and provocative images for an increasingly competitive and diverse market with growing options in fashion communication and media.
- To understand visual images through visual media in order to understand & deconstruct cultural & urban Diversity
• Selection of location for an indoor / outdoor shoot
• Creation of a suitable ambience / backdrop for the shoot
• Sourcing and coordination of clothes and accessories according to a theme/ season
• Selection of model for communication and presentation of the selected theme. Coordination of movement, mood and image of model and apparel
• Hair & make-up
• Photo shoot in the context of camera, lens, light etc.
• Selection of final photographs

Suggested Assignments:
PROJECT-1
   Case Study of a celebrity
PROJECT-2
   Final project described in unit V

Note: The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

Reference Material:
• The triumph of individual Style: Carla Mason Mathis & Helen Villa
• Connor - Style: Elsa Klensch
• Black Style: Edited by Carol Tulloch

Web Sources:
RFD-752: MANDATORY ELECTIVE (ANY 1)

RFD-752-1. BUSINESS OF FASHION LUXURY (Elective)

Objectives:
- To give an overview of the business of luxury – India & International
- To define the concept of luxury products and consumer.
- To highlight the difference between old and new luxury

Learning Outcomes:
- An understanding of the phenomenon of luxury and the socio, economic and cultural aspects associated with it.
- Understanding the psyche and motivations of the luxe consumer.
- Interrelationship of different facets of the luxe Industry.

COURSE CONTENT

UNIT-I INTRODUCTION TO THE CONCEPT OF LUXURY
- Understanding Dynamics of the Image making Industry
- Concept of Luxury
- Luxury products
- High net worth individuals
- Luxury Segments

UNIT-II RELATION BETWEEN LUXURY AND ECONOMICAL DEVELOPMENT
- Real versus the imaginary
- Material versus the symbolic
- Social versus the self
- Desire versus satisfaction
- Relationality versus irrelationality
- Materialism versus spiritualism

UNIT-III INTERNATIONAL AND NATIONAL LUXURY MARKET
- Real versus the imaginary
- International Trends
- Indian Trends
- Indian Consumer
- Indian Market

UNIT-IV SWOT ANALYSIS OF LUXURY BUSINESS
- Case Study of existing brand
Suggested Assignments:
PROJECT-1
Make a Presentation on Indian concept of luxury

Note: The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

Textbooks:
• The Cult of The Luxury Brand – Radha Chadha & Paul Husband, 2006
• The Fashion Book, Phaidon Press, 1998
• A Century of Fashion, Francois Baudot, 1999
• Fashion Today, Colin McDowell, 2000
• 20th Century Fashion, Valerie Mendes & Amy de la Haye
• World Distribution of Swiss Watch Exports, “2005”, Federation of SWI FH, 2005
• China: The New Lap of Luxury, Earnest and Young, 2005

Reference Material:
• Internet sites on Fashion, wealth, luxury etc.
• http://www.ftconferences.com/luxury2010/
RFD-752-2. CORPORATE DESIGNS AND FASHION INDUSTRY (Elective)

Objectives:
- Introduce the role of corporate designs in fashion advertising and communication in terms of past, present and futures.
- To conceptualize innovative modes of presentation.

Learning Outcomes:
- Upon the completion of the course the students shall be able to
- Demonstrate an understanding of materials, techniques, corporate design – concepts in industry

COURSE CONTENT

UNIT-I INTRODUCTION OF CORPORATE DESIGN
- Type of Logo,
- Letter Head of visitor

UNIT-II ANALYSIS OF EXISTING CORPORATE DESIGNS
(example: Leading fashion brand, fashion designer or fashion house )
- Company profile
- Historical background
- Brand Analysis
- Logo history and relevancy of logo

UNIT-III DESIGNING OF OWN BRAND
- Category of brand (Apparel, Accessory, cosmetic or corporate)
- Name own brand or modify existing brand
- Mini campaign for selected brand
- Business plane for selected brand

Suggested Assignments:
PROJECT-1
- Research on existing corporate designs like history of logo
Note: The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

Reference Material:

- American showcase
- Advertising Art and Ideas. Dr. G.M. Rege
- Logo lounge (International identities by leading designer)
- Letterhead and logo design
- Los logos
- Fashion journals
Objectives:
- To understand the relevance of fashion forecast in the Fashion Business
- To understand the prevalence of fashion forecasting in Indian markets
- To comprehend fashion forecasting as a tool to understand consumer behaviour in the Indian scenario

Learning Outcomes:
- To study the growing Indian retail market in the context of fashion business

COURSE CONTENT

UNIT-I INTRODUCTION TO RETAIL IN INDIAN FASHION BUSINESS
- Fashion in the Indian context.
- How does Indian Fashion business understand ‘change’ in the context of fashion seasons, trends etc.
- Techniques for detecting emerging trends.

UNIT-II DISTRIBUTION OF CONSUMER GROUP AND FASHION MARKET
CONSUMER GROUP
- Psychographic
- Demographic

UNIT-III FASHION MARKET AND CLOTHING CATEGORIESTOOLS OF FASHION FORECASTING
- Consume Research and feedback
- Trend Spotting.
- Competitors style and data analysis
- Sales Tracking and Analysis.
- Observation posts.
- Fashion media, publication and websites/blogs.
- New Technology And other influences.

UNIT-IV ELEMENTS OF FASHION IN FORECASTING IN INDIA
- Colours
- Fabric
- Styles
- Fit
- Influence of media on markets
- Change in different aspectse.g.: economical, lifestyle, attitude Etc

Suggested Assignments

PROJECT-1 Psychographic, Demographic and Lifestyle study of one consumer group of any Fashion Retail Brand in India.

PROJECT-2 Brand study and presentation of an International luxury brand

PROJECT-3 Using tools of fashion forecasting, develop a trend observation report for the chosen target consumer group.

Reference books

Reference Material
- Apparel online
- Images Retail
- Apparel India
- The stitch times
- Elle India
- Vogue India
- Femina
RFD – 753: BRIDALWEAR: DESIGN AND DEVELOPMENT

Objectives

☐ To familiarize with the growing Bridal wear market, with special reference to local & international brands
☐ To understand the different categories of Bridal wear
☐ To understand the methodology of conducting a market survey viz a viz contemporary design in terms of style details, colours, fabrics, trims, sizes and price
☐ To understand the usage of appropriate textile materials for development of Bridal wear
☐ To develop an understanding of developing patterns of Bridal wear
☐ To acquire construction and finishing techniques of Bridal wear
☐ To develop the skill for creating an Bridal wear Collection

Learning Outcomes

☐ Be able to understand the socio-economic-cultural factors that contribute to the expansion in Bridal wear market
☐ Be able to understand the transformation in Bridal wear from earlier to contemporary times
☐ Be able to co-relate textile properties like fabric construction, texture and design with garment design
☐ Be able to design and adapt according to market requirements and latest trends
☐ Be able to draft patterns and incorporate appropriate construction and finishing techniques for all designs

COURSE CONTENT

AIM
To create a bridal wear after thoroughly understanding the market and the needs of customers. It should be a mini collection of four or five complete outfits based upon a theme developed and researched by the group.

BRIEF
The objective is to explore and develop a range of Bridal wear based on the following:
☐ Research on trends in the past and present scenario, textile materials, embellishments, construction and finishing details etc.
☐ Selection of a theme which inspires or excites
☐ Preparation of a story board
☐ Formulation of specification sheet
Final Illustrations
- Development of paper patterns
- Sourcing of materials required
- Construction and finishing of garments
- Presentation of final ensemble to jury

METHODOLOGY
- The class will be divided into groups of four to five students. They will interact and support each other in the investigative research in the market, library and the forecast. At the end a common theme should emerge.
- Each individual student designs a range around the theme
- The group will also create a brand name. Each student will create a logo for the brand name, colour palette and a fabric story. The group will create a story board based on the theme that should comprise of visual references.
- Each student will sketch and develop a wide range of ideas ensuring that silhouettes and design details are suitable for Bridal wear. Also ensure that while designing separate equal attention is given to tops and bottoms.
- The range must consist of a number of garments which can be put together to form a mini collection of four to five outfits.
- All garments must be illustrated as accurate working/specification sheets.
- A complete labelled paper pattern for the same needs to be developed with all instructions and symbols etc. mentioned
- Each student in a group is expected to make one garment.
- During the final presentation to the jury the complete outfit (prepared by all the group members) should be displayed along with the suitable accessories.

Note: The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII)

Textbook
- Kumar, Ritu, Costumes and textiles of royal India, Antique Collectors' Club, 2006
- Shaeffer, Claire B., Couture Sewing Techniques, Taunton Press, 2001

Reference Material
- Khalje, Susan, Bridal couture: fine sewing techniques for wedding gowns and evening wear, Krause Publications, 1997
- Emanuel, David; Emanuel Elizabeth, A Dress for Diana, Pavilion, 2006
Web Sources
Context of the Project
The integrated design project should incorporate and integrate the understanding of basic design, elements of design, design process, fashion illustration, pattern making, garments construction, draping and surface ornamentation thereby creating a meaningful correlation and application within the context of fashion. This is done by attempting to evolve an aspired image and then creating a garment, which represents the image for a target customer.

The project will concentrate on encouraging a mature and self-motivated approach towards the final product and completion of work on a creative, original and technically sound either a sportswear or institutional wear.

Having gained proficiency in earlier skills, the students have also been given more advanced and specific inputs on:

XIII. Design Philosophy
- Concept development
- Design and development of Bridal wear
- Accessories design & development

XIV. Skills Acquired
- Visual Merchandising

XV. Knowledge Gained
- World Textiles
- Consumer behaviour & fashion marketing
- Environmental concerns and sustainability

XVI. Product Development
- Internship

Project Methodology
Based on all the above inputs received during all the seven semesters, two students are required to work together to conceptualize and develop a mini collection of three sportswear / institutional wear outfits. An element of fabric ornamentation to be suitably introduced.
The collection should be based on the criteria of:
- Season
- Categories
- Target market
- Customer profile / psychographics (age group, income, attitude etc.)

The students are also required to accessorize the collection to achieve a complete look.

**Note:** The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

**Learning Outcome**

- Be able to plan and produce a sportswear / institutional wear collection that demonstrates expertise in all methods of construction and knowledge of technical data for structural components, stitch methods, pressing, finishing and presentation
- Be able to evaluate, analyse and summarize the collection through appropriate styling and accessories.
- Develop an ability to produce a two-dimensional portfolio of work that projects the collection theme and exhibits the evolution of the theme and finalization of the product design and developing of sportswear or institutional wear
RFD-755: INTERNSHIP

Objectives

- To appreciate the different aspects of the fashion and apparel industry
- To learn the functioning of the industry and be able to work on a project assigned by the industry
- To study the current trends in the market, interpret the same to create own concepts

Learning Outcomes

- Be able to develop the skills to analyze the company profile
- Be able to compile the collected data of the company for presentation in the form of a document
- Be able to create a collection based on the project by following the design process

INTERNSHIP BRIEF FOR THE STUDENTS

Unit I  DESIGNING

- Components of a Business Oriented Collection
- Factors Contributing to a Commercial Collection
- Interpretation of Key Forecast
- Decision Making On Colours
- Trade Sketching
- Design Development Sheets
- Range Planning as a Synthesis Of Creativity & Utility
- Criteria for Mass Production / Prêt

Unit II  SOURCING

- Methods of Sourcing
- Vendors – Terms, Conditions & Policies
- Fabrics
- Processing & Printing
- Trims & Closures / Accessories

Unit III  FABRICS

- Different Types of Fabrics – Developments & Production
- Different Types of Printing, Sampling & Production
- Different Types of Dyestuff & Applications

Unit IV  SAMPLING

- Process
- Planning
INTERNERNSHIP BRIEF FOR THE EDUCATIONAL INSTITUTE

☐ To have a continuous interaction with the industry by way of students visits, special lectures by industry experts and industry sponsored projects
☐ To create a database of the industries willing to support student internships
☐ To dedicate a faculty member to coordinate and facilitate student, internships from identifiable industries to follow up during training and till the final presentations
☐ To allocate the industry unit for training to the students keeping in mind their preference and suitability
☐ To request the manager to nominate a mentor to oversee and co-ordinate the training program of the student

Suggested Visits
☐ Sourcing hubs for fabric, trims and accessories etc.
RFD-801: ENTREPRENEURSHIP AND DESIGN MANAGEMENT

Objectives:
- To understand the concepts of entrepreneurship
- To know about the different types and kinds of entrepreneurship
- To inculcate knowledge about different barriers of entrepreneurship
- To gain knowledge about methods of identifying and selecting entrepreneurial ideas
- To acquire financial management skills
- To gain knowledge about steps involved in developing a project proposal

Learning Outcomes:
- Understand the meaning and concept of entrepreneurship development
- Develop appreciation for entrepreneurship as a career
- Develop the ability to identify and plan a project proposal
- Develop skills in launching and managing an enterprise
- Be able to understand the nuances of financial management

COURSE CONTENT

UNIT-I INTRODUCTION TO ENTREPRENEURSHIP
- Concept
- Need and significance
- Classification of entrepreneur
- Types of enterprises classification based on capital, product and ownership
- Estimation and mobilization of resources
- Challenges
- Barriers

UNIT-II ENTREPRENEURIAL MOTIVATION AND IDEAS
- Meaning of Achievement motivation
- Motivating factors: Internal and External
- Creativity and idea generation
- Selection of entrepreneurial ideas

UNIT-III ENTERPRISE MANAGEMENT
- Managing Production
- Managing marketing
- Financial management

UNIT-IV ENTERPRISE NETWORKING
- Enterprise resource planning- concept, dynamics and methods
- Role of institutions- CII, KVIC, NIESBUD, FICCI and NGOs
UNIT-V  PROJECT PROPOSAL
☐ SWOT analysis
☐ Format
☐ Content
☐ Steps in its preparation
☐ Project feasibility analysis

Suggested Assignments
☐ SWOT analysis with respect to entrepreneurial competencies
☐ Case profiling of successful entrepreneurs and enterprises
☐ Preparation of business plan

Suggested Visits
☐ Visit to self-employed boutique owner or designer
☐ Local export houses
☐ Craft bazaar

Guest Lectures
☐ Experts from an organization working for young entrepreneur such as NIESBUD, KVIC, FICCI, EDII, etc.

Textbooks

Reference Material
☐ Bhatia B. S., Batra G. S., Entrepreneurship and Small Business Management
☐ Michele M. Granger, Sterling Tina, Fashion Entrepreneurship: Retail Business Planning
☐ Uddin Sami, Entrepreneurship Development in India, Mittal Publications, 1989
☐ Saxena A., Entrepreneurship : Motivation, Performance and Rewards, 2005

Web Sources
☐ http://www.trendhunter.com/slideshow/innovative-startups
☐ www.marsdd.com/different-types-of-entrepreneurship-whats-best
☐ www.engineeredlifestyles.org/types-of-entrepreneur.html
☐ http://www.under30ceo.com/10-qualities-of-a-successful-entrepreneur
☐ http://www.entrepreneuraffluence.com/articles/entrepreneur-characteristics
RFD-851: CHOICE BASED ELECTIVE (ANY 2)

RFD-851-1. FASHION ACCESSORIES (Elective)

Objectives:
• To understand and appreciate the design philosophy and market strategies of individual company.

Learning Outcomes:
• Be able to understand and appreciate the design philosophy and market strategies of individual company

COURSE CONTENT

Mandatory Project

• Attachment of three weeks to a manufacturing unit to access and report the company profile, design focus, marketing and promotional strategies.

Make a final report for the same and presentation to a jury.
RFD-851-2. CREATIVE PATTERN MAKING (Elective)

Objectives:
- Development of individual styles and processing if from concept to finished garment.
- Developing seamless patterns
- Altering and redefining the shape of the garments by shifting seems, adding or reducing / removing volume.
- Deconstructing existing garment into new styles.

Learning Outcomes:
- Altering the shape of the garments to move away from body.
- Re-structuring an existing garment (e.g. taking an old jacket, opening it up and understanding the engineering of the)
- Unconventional positioning of seams as design details e.g. use of darts
  - To create a different bodice block using unconventional seams and darts
  - To create skirts of different shapes using unconventional seams and darts
  - To create sleeves of unconventional shapes
  - Trousers with unconventional seams
- Inventing innovative garment details such as pocket, fastening, closures, belt, placket etc. in the context of any existing garment. These could be pattern making or construction based.
- Creating unstructured shapes / silhouettes through Origami – based folding and seaming techniques

COURSE CONTENT

Mandatory Project

- Research based project on contemporary trends for innovative pattern making.

Make a final report for the same and presentation to a jury.
RFD-851-3. VISUAL MERCHANDISING (Elective)

Objectives:
- To understand elements and principles of layout for a specific display.
- To analyse market trends and formulate merchandising policies.

Learning Outcomes:
- Be able to create displays using appropriate props, light and sound for an effective display.
- Be able to create new marketing strategy based upon extensive market survey of various brands.

COURSE CONTENT

Mandatory Project

- Comparative study of window display of any two categories of garments and accessories.

Make a final report based on the study for the same and final presentation to a jury.
RFD-851-4. FASHION STYLING (Elective)

Objectives:
- It would encompass a wide spectrum of styling assignments—from revamping a celebrity's 'tired' image, styling and designing a magazine fashion shoot, co-ordinate several aspects pertaining to designer's catwalk collection.

Learning Outcomes:
- The integral focus is on the creation of a fashion image, be it for the runway, editorial fashion pages, advertising, catalogues or music promos, to inculcate understanding and projecting styling as an attitude, a fantasy, a way of living.

COURSE CONTENT

Mandatory Project

- Workshop to be conducted by fashion stylist with the students culminating in a project based upon styling for a well-known personality.

Make a final report based on the workshop for the same and final presentation to a jury.
RFD-852: MANDATORY ELECTIVE (ANY 1)

RFD-852-1. BUSINESS OF FASHION LUXURY (Elective)

Objectives:
- To introduce the students to various national and international luxury brands.

Learning Outcomes:
- Understanding the creation and positioning of brands.
- Understanding the marketing and promotion policies of brands.

COURSE CONTENT

UNIT-I  ANALYTICAL STUDY OF TRADING UP TO NEW

- List of new luxury brands for apparel and accessories
- Process of brand creation
- Role of celebrities in promotion of luxury brands

Mandatory Project

- Research and compilation of at least six luxury brands of apparel and accessories. Make a final report based on the Research for the same and final presentation to a jury
- Scrap book and final document of brand creation
RFD-852-2. CORPORATE DESIGNS AND FASHION INDUSTRY (Elective)

Objectives:
- Types of corporate designs, letterhead, logo, envelop and visiting cards, etc.
- Introduce the graphics and reprographic materials and techniques.

Learning Outcomes:
- Analyse and articulate designs concepts
- Strengthen presentation skill
- Demonstrate a practical understanding of corporate design – fashion industry

COURSE CONTENT

Mandatory Project
- Complete processed based documentation submission with mini campaign for selected brand and business plane.
RFD-852-3. FASHION FORECAST FOR INDIAN RETAIL (Elective)

Objectives:
- To develop skills to interpret and apply forecasting at various levels in fashion business in India.

Learning Outcomes:
- To familiar with various tools of fashion forecasting
- To understand the nuances of Indian fashion

COURSE CONTENT

UNIT-I  PROCESS OF FASHION FORECASTING
- Market study and customer feedback.
- Lifestyle study
- Reporting
- Sales data analysis
- Fashion publication analysis
- International Trends
- Fashion meetings
- Shopping
- Common denominator analysis

Mandatory Project
- Research Using process of fashion forecasting, analyze the trend observation report and develop a design report on forecasted styles, colours, details, prints etc. for the chosen target consumer group.
RFD–853: ART PORTFOLIO

Course objective

☐ To develop a portfolio which is the reflection of an individual student's design philosophy
☐ To reflect the assimilation of various inputs received both creative and technical so far
☐ To display the various projects and assignments undertaken by the student
☐ To convey the specific area in which the student's interest is reflected

Learning outcome

Be able to create a body of work which represents different areas of study ranging from creative, technical, skill oriented and promotional

Methodology

☐ The students will refer to their work/projects/assignments undertaken during earlier semesters. This work should be digitized and edited for preparation of final art portfolio.
☐ In addition, different projects, surveys and documents etc. too would be available for reference. The industry internship experience too has to be included in the portfolio.
☐ The portfolio should have the resume/biodata of the student.
☐ The design philosophy or preferences must be manifested in the form of an initial write up.

☐ All design projects undertaken by the student must be included in a very brief and comprehensive presentation.
☐ Effective presentation techniques must be employed along with suitable graphics and visual references.
☐ Any promotional techniques material developed earlier or at present for various projects must also be included.
☐ Competence in CAD must be demonstrated in relevant areas.
☐ Understanding of the industry must also be presented by special projects undertaken for research, market survey and case studies etc.
RFD–854: DESIGN COLLECTION

Objectives
☐ To produce an innovative and appropriate portfolio which emphasizes an original yet commercially realistic approach to the collection
☐ To source an innovative range of appropriate fabrics and trims
☐ To analyze and evaluate a range of design concepts from basic blocks into accurate production patterns and toiled prototypes, showing technical expertise in construction and in aesthetic interpretation and evaluation of two dimensional concepts into three dimensional and visually appealing
☐ To apply effective time management and plan individual schedules for the production and completion of work and demonstrate the ability to evaluate, analyze and verbally summarize the value of design and technical work against self-determined criteria

Learning Outcomes
☐ Be able to demonstrate an ability to research, analyze, appraise and synthesize appropriate contextual information related to one’s design collection
☐ Be able to identify and communicate clear aims and objectives related to the client and user requirements for the proposed design collection through production of a well conceived and structured working brief
☐ Be able to demonstrate the ability to follow the design process to develop a design collection showcasing one’s design capabilities and prowess most effectively
☐ Be able to demonstrate an ability to evaluate and assimilate research findings into a well structured and professionally presented design collection befitting the client requirements

COURSE CONTENT

BRIEF
The design collection is the final result of assimilation of all the inputs received during the preceding semesters. It is a creative presentation of the students design capabilities coupled with technical skills. It is an opportunity to realize design potential within the parameter of a time-frame by dedicated research, development and execution of a small, commercial or conceptual collection. This is to be supported by evidence of research, analysis, ideation, conceptualization, effective sourcing, finishing and critical presentation of the theme.

The collection should preferably be targeted towards a specific season, customer profile and price range. It is expected that the students will pursue
necessary steps in their design process and its evolution. It should be an independent endeavor of the student with necessary support from the industry and the institute by way of sponsorship and encouragement. Toiles should be constructed with a high level of insight and understanding of technical specification requirements, showcasing skills in problem identification and solving. Emphasis should be laid on style interpretation and decision making in all aspects of toile making i.e. silhouette, line and proportion, detail and fitting. Each student’s work should concentrate on encouraging a mature and self-motivated approach towards the production of a creative and technically sound fashion collection.

METHODOLOGY
☐ Each individual student will develop a full range of 5-8 garments for their final design collection. Each collection should ideally have a target market and could be visualized for a specific occasion from any one of the categories – party wear, clubwear, sportswear, beachwear/resortwear, uniform, casualwear, formalwear etc. for men or women or kids wear with presentation, promotional planning and execution. Ensembles should be suitably accessorized.
☐ The students will follow the complete design process of research, concept development, sourcing, prototype development, finishing, accessorizing and presentation.
☐ Each student will first select an inspiration from themes like festivals, photographs / paintings, ideology (royalty / mughal / fine living / contemporary lifestyle etc.), emotion (anger / joy / frustration / companionship etc.), current events, architecture or any other. Both the inspiration and the context need not be restrictive since the theme provides for a wide scope ranging from the historical, contemporary to futuristic interpretations and adaptations.
☐ They will then conduct indepth research on their selected inspiration and then develop their concept for the collection. The research should have a focus in an aesthetic, technical, visual, marketing or historical point of view and must demonstrate, the integration of knowledge with aspects of the course.
☐ Based on the theme, research, analysis and concept, the students will then develop their mood board – two or three dimensional and color board.
☐ Next they will develop their fabric board / swatch board with different and appropriate textures, colors, drapability / weight, transparency etc. They can also explore with various fabric development techniques for their fabrics.
☐ The students will then develop sketches for garments for their collection (15–20).
Thereafter they will explore sampling of various seams / finishes / embroideries and other fabric / surface developments for their range of garments

Based on the theme and their fabric and sampling explorations, the students will source appropriate material for their collection.

Next, develop paper patterns and toile prototypes for the selected garments with proper labelling, instructions and symbols etc. mentioned.

Thereafter, they will develop their final finished garments. Attempt a good fit with a clean finish for an impeccable design quality.

All garments must be illustrated as accurate working/specification sheets.

The students are also required to work out a promotional planning strategy for their collection.

Professional photo shoot of each student’s collection to be organized

At the end of the project, the students will present the complete ensemble with their portfolio of design research and development work. Also submit the technical file and market research report.

Final collection of garments to be displayed in a fashion show or well arranged static display which would include
  - Art portfolio
  - Research process
  - Design evolution
  - Sourcing
  - Accessories etc.

Institutional Support

Strong technical staff support to be provided by the institute

Juniors should be attached to the seniors in their final collection work so that they get opportunity to learn and seniors get some support but done with prior briefing what line of work.

Practice of redoing should be encouraged to get perfection

Lab. Assistants and tutors should not give contradictory information to the students