

**DR. A.P.J. ABDUL KALAM TECHNICAL UNIVERSITY**  
**LUCKNOW**



**Study & Evaluation Scheme with Syllabus**  
**for**  
**Second Year Bachelor of Fashion And Apparel**  
**Design (BFAD)**

**On**  
**Choice Based Credit System**  
**(Effective from the Session: 2017-18)**

**2<sup>nd</sup> Year III-SEMESTER**

S. No.	Subject Code	Subject Name	L-T-P	Th/Lab ESE Marks	Sessional		Total	Credit
					CT	TA		
1.	RVE301/ RAS302	Universal Human Values & Professional Ethics/ Environment & Ecology	3-0-0	70	20	10	100	3
2.	RFD301	Textiles-II	2-1-0	70	20	10	100	3
3.	RFD302	Historic Costumes-Western	2-1-0	70	20	10	100	3
4.	RFD303	Traditional Indian Textiles	2-1-0	70	20	10	100	3
5.	RFD351	Fashion Illustration-I	0-1-3	50	30	20	100	2
6.	RFD352	Computer Aided Design-II	0-1-3	50	30	20	100	2
7.	RFD353	Elementary Pattern Making	0-1-5	50	30	20	100	3
8.	RFD354	Garment Construction Techniques	0-1-3	50	30	20	100	2
9.	RFD355	Dyeing And Printing	0-0-2	25	15	10	50	1
10.	RFD356	Market Survey	0-0-2	25	15	10	50	1
11.	RFD357	Integrated Design Project-I	0-1-3	50	30	20	100	2
Total							1000	25

CT: Class Test

TA: Teacher Assessment

L/T/P: Lecture/ Tutorial/ Practical

**2<sup>nd</sup> Year IV-SEMESTER**

S. No.	Subject Code	Subject Name	L-T-P	ESE Marks	Sessional		Total	Credit
					CT	TA		
1.	RAS402/ RVE401	Environment & Ecology/ Universal Human Values & Professional Ethics	3-0-0	70	20	10	100	3
2.	RFD401	Textiles-III	2-1-0	70	20	10	100	3
3.	RFD402	Contemporary Art Appreciation	2-1-0	70	20	10	100	3
4.	RFD403	Contemporary Fashion Studies	2-1-0	70	20	10	100	3
5.	RFD451	Fashion Illustration-II	0-1-3	50	30	20	100	2
6.	RFD452	Pattern Making-II	0-1-3	50	30	20	100	2
7.	RFD453	Advanced Garment Construction	0-1-3	50	30	20	100	2
8.	RFD454	Fabric Ornamentation-I	0-0-3	25	15	10	50	2
9.	RFD455	Introduction To Draping	0-1-3	50	30	20	100	2
10.	RFD456	Fabric Studies	0-0-2	25	15	10	50	1
11.	RFD457	Integrated Design Project-II	0-1-3	50	30	20	100	2
Total							1000	25

CT: Class Test

TA: Teacher Assessment

L/T/P: Lecture/ Tutorial/ Practical

## **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 analyze and adopt any particular process of dyeing, printing and finishing for particular end use
- Understand fabric testing and care labeling
- Be aware environmental issues involved in wet processing

## **SYLLABUS**

### **UNIT I**

INTRODUCTION: Wet processing. Areas and importance. Preparation process. Dyeing Process. Finishing process.

### **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. Color fastness- importance of color fastness to the consumer, evaluation of color fastness, factors influencing color fastness, assessing color fastness of different fabrics to laundering, light/sunlight, perspiration, crocking, equipment used to test color fastness.

### **UNIT III**

PRINTING: Introduction to printing. Basic styles of printing- direct, resist, discharge, mordant, heat transfer printing. Methods of printing- block, stencil, screen, rotary and roller printing, duplex printing. Printing defects.

### **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 (schreiner, 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**

**ENVIRONMENTAL CONCERNS AND SOCIAL RESPONSIBILITY:** Environmental issues – air pollution, water pollution, solid waste pollution. Sustainability in production of textile. Corporate social responsibility in textile industry.

### **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**

1. Clarke, W., An Introduction to Textile Printing, London, Butterworth and Co. Ltd. 1977
2. Corbman, PB, Textile Fibre to Fabric, MGH International, 2003
3. Kadolph Sara J., Quality Assurance of Textiles and Apparel, Fairchild publication 1998.
4. Sadov, F., Korshaning, M. & Matelsky A., Chemical Technology of Fibrous Materials, Moscow: MIR Publications, 1973.
5. Satsangi, S. S., Garment Finishing & Care Labeling, Usha Publishers, 2002.
6. Sekhri S., Textbook of Fabric Science: Fundamentals to Finishing, PHI Learning, Delhi, 2011.

### **Reference Material**

1. Apparel Views
2. Chaudhary, A. K. R., Textile Preparation and Dyeing, Science Publisher, United States of America, 2006
3. Colourage
4. Gisela Hein, Fabric Printing, BT Batsford, 1972

5. Gohl and Vilensky, Textile Science, CBS Publishing, 1987
6. Hollen, N. & Saddler, J., Textiles. (6th Ed.) .New York: Macmillan, 1988
7. Howard, L. N., Textiles: Fibres, Dyers, Finishes and Processes, New Jersey: Noyes, 1986
8. Marjory, L. J., Essentials of Textiles, New York, 1976
9. Marjory, L. J., Introductory Textile Science (3rd Ed.), New York, 1977
10. Miles, L.W.C., Textile Printing, 2nd ed., West Yorkshire, England, Society of Dyers and Colorists, 1994
11. Shenai, V.A., Chemistry of Dyes and Principles of Dyeing, Vol II, Bombay, India, Sevak Publications, 1987
12. Shore, John (Ed), Colorants and Auxiliaries: Organic Chemistry and Application Properties, Vol. 1 & 2, West Yorkshire, England, Society of Dyers and Colorists, 1990
13. Storey, Joyce, Textile Printing, London, Thames & Hudson, 1974
14. The Indian Textile Journal
15. Trotman, E. R., Dyeing and Chemical Technology of Fibers, Sixth edition, England, Charles Griffin and Company Ltd., 1984

### **Web Sources**

1. <http://www.iiem.com/em/dyes/chapter3.html>
2. <http://en.wikipedia.org/wiki/Dye>
3. <http://www.pburch.net/dyeing/directdye.shtml>
4. <http://www.chem.wisc.edu/areas/organic/studsemin/kolonko/KolonkoSem.pdf>
5. <http://www.pburch.net/dyeing/dispersedye.shtml>
6. <http://www.wisegeek.com/what-are-the-advantages-of-pigment-yeing.htm>
7. [http://practicalaction.org/docs/technical\\_information\\_service/dyeing\\_textiles.pdf](http://practicalaction.org/docs/technical_information_service/dyeing_textiles.pdf)
8. <http://www.fibre2fashion.com/industry-article/17/1623/dyeing1.asp>
9. <http://dyeingworld1.blogspot.in/2010/01/jet-dyeing.html>
10. <http://sourcing.indiamart.com/engineering/plants-machinery/apparel-and-textilemachinery/package-dyeing-machine/>
11. <http://sourcing.indiamart.com/engineering/articles/semi-continuous-dyeing/>
12. <http://www.scribd.com/doc/36061452/Dyeing-Defects>

## **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:

- Cleopatra
- The Odyssey
- Troy
- Julius Caesar
- Gladiator
- King Arthur
- The Adventures of Robin Hood
- Henry V
- Elizabeth
- Joan of Arc
- The Duchess
- A Tale of Two Cities
- Titanic etc.

### **Suggested Visits**

- Textile section of a nearby museum
- Painting section of a nearby museum

### **Textbooks**

1. Tortora P.G., Eubank K., Survey of Historic Costumes, Fairchild Books, 2010
2. Laver J., Costume and Fashion: A Concise History, 2010, Thames & Hudson World of Art
3. Peacock T., Costumes 1066 to the Present, Thames and Hudson, London, 2006
4. Francois B., A History of Costume in the West, Thames and Hudson, 1987
5. Racinet A., The Complete Costume History, Taschen, 2006

### **Reference Material**

1. Baclawski K., The Guide to Historic Costumes, Drama Publishers, 1995
2. Boucher F., History of Costumes in the West, Thames & Hudson Ltd, Revised Edition, 1987
3. Jahre Modedesign, 1920s Fashion Design, The Pepin Press, 1998
4. Racinet Auguste , Full Colour Pictorial History of Western Costume, Dover Publications, 1888



5. Black, J.A and Garland M., A History of Fashion, London, Orbis Publishing, Ltd.,1978
6. Lester, K. M., Historic Costume, Chas A Bennett Co. Inc. Illinois, 1956
7. Tarrant N., The development of Costume, National Museum of Scotland 7 Routledge, 1994
8. Wilcox, Turner R., The Dictionary of Costume, B.T. Babsford Ltd., 1992

### **Web Sources**

1. [http://www.fashion-era.com/ancient\\_costume/index.htm](http://www.fashion-era.com/ancient_costume/index.htm)
2. [http://www.cwu.edu/~robinsos/ppages/resources/Costume\\_History/egypt.htm](http://www.cwu.edu/~robinsos/ppages/resources/Costume_History/egypt.htm)
3. [http://www.cwu.edu/~robinsos/ppages/resources/Costume\\_History/greek.htm](http://www.cwu.edu/~robinsos/ppages/resources/Costume_History/greek.htm)
4. <http://www.roman-empire.net/society/soc-dress.html>
5. [http://www.cwu.edu/~robinsos/ppages/resources/Costume\\_History/roman.htm](http://www.cwu.edu/~robinsos/ppages/resources/Costume_History/roman.htm)
6. [http://www.cwu.edu/~robinsos/ppages/resources/Costume\\_History/renaissance.htm](http://www.cwu.edu/~robinsos/ppages/resources/Costume_History/renaissance.htm)
7. <http://realmofvenus.renaissanceitaly.net/>
8. <http://www.maggiemayfashions.com/bellepoque.html>
9. [http://www.cwu.edu/~robinsos/ppages/resources/Costume\\_History/crinoline.htm](http://www.cwu.edu/~robinsos/ppages/resources/Costume_History/crinoline.htm)
10. <http://www.thefashionhistorian.com/2010/09/cage-crinoline-as-socialmetaphor.html>
11. <http://www.shpect.org/index.php/costumeanatomy/213-the-crinoline-periodcostumes>
12. [http://www.cwu.edu/~robinsos/ppages/resources/Costume\\_History/renaissance.htm](http://www.cwu.edu/~robinsos/ppages/resources/Costume_History/renaissance.htm)
13. <http://en.wikipedia.org/wiki/Bustle>
14. <http://www.costumes.org/classes/fashiondress/BustlePeriods.htm>
15. <http://www.maggiemayfashions.com/secondbustle.html>
16. <http://pinterest.com/mwojdak/early-bustle-period-1869-1876/>
17. <http://pinterest.com/mwojdak/romantic-era-fashion-1820-1840/>
18. <http://fashionhistory.zeesonlinespace.net/romantic.html>
19. <http://shpect.org/index.php/costumeanatomy/212-costumes-in-the-romantic-period-1815-1840>
20. <http://www.maggiemayfashions.com/romantic.html>
21. <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, color, 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, colors, 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**

**WOVEN TEXTILES** (With reference to origin, production, material, colors, motifs, product diversification, contemporary interventions and adaptations): Brocades of Banaras. Jamdani, Baluchari, Tangail of West Bengal & Uttar Pradesh. Kota Doria of Rajasthan. Chanderi & Maheshwari of Madhya Pradesh. Paithani of Maharashtra. Kanjeevaram of Tamil Nadu. Innaphis of Manipur. Muga Silk of Assam. Shawls of Kashmir, Gujarat, Kullu and North East. Market Survey.

### **UNIT III**

**EMBROIDERED TEXTILES** (With reference to origin, production, material, colors, motifs, product diversification, contemporary interventions and adaptations): Kantha & Sujani of West Bengal. Zardozi of Uttar Pradesh. Kasuti of Karnataka. Phulkari of Punjab. Chikankari of Uttar Pradesh. Applique and patch Work- Patti ka kaam, Ralli quilts of Rajasthan, Pipli from Orissa. Kashida of Kashmir. Chamba Rumal of Himachal Pradesh. Banjara Embroidery- Rabadi, Ahir, Jat, Mochibharat and Heerbharat of Gujarat, Lambadi of Karnataka. Embroidered shawls of Kashmir. Market survey.

### **UNIT IV**

**PAINTED TEXTILES** (With reference to origin, production, material, colors, motifs, product diversification, contemporary interventions and adaptations): Kalamkari of Andhra Pradesh. Pabuji Ki Phad of Rajasthan. Mata ni Pachhedi of Gujarat. Pichhwai of Rajasthan. Patachitras of Orissa. Thangka Paintings of Buddhist. Madhubani of Bihar. Market survey.

### **UNIT V**

**PRINTED TEXTILES** (With reference to origin, production, material, colors, motifs, product diversification, contemporary interventions and adaptations): Sanagner, Bagru, Warak, Tinsel - Rajasthan. Ajrakh and Rogan of Gujarat. Bagh of M.P. Market Survey.

### **UNIT VI**

**RESIST DYED TEXTILES** (With reference to origin, production, material, colors, 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, colors, 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 atraditional 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**

1. Naik, S., Traditional Embroideries of India, A.P.H. Publishing Corporation, 1995
2. Shrikant, U., Ethnic Embroidery of India Part-I, Usha Shrikant, Pune, 2009
3. Shrikant, U., Ethnic Embroidery of India Part-II, Usha Shrikant, Pune, 2009
4. Villo, M., and Vinutha, M., Handlooms and handicrafts of Gujarat
5. Dhamija, J., and Jain, J., Hand woven fabrics of India, Mapin Publishing. 1989
6. Dongerkery Kamala S., Romance of Indian Embroidery, Thaker & Co. Ltd., Bombay
7. Gillow, J. & Barnard, N., Indian Textiles, Thames & Hudson, London, 2008
8. Crill, R., Indian Embroidery, V&A Publications, 1999
9. Das, Shukla, 1992, Fabric Art- Heritage of India, Abhinav Publications, New Delhi
10. Ritu Kumar, Costumes and Textiles of Royal India, ACC Distribution, 2009
11. Satheesan, Textiles arts of India- Vastra, Honesty Publishers, 2000
12. Hundekar, M., and Dedhia, E., Ajrakh: Impressions and expressions, Colour Publications, 2008
13. Irwin, J., and Hall, M., Painted and printed fabric, Ahmedabad: Calico Museum of Textiles
14. Buhler and Fischer, The Patola of Gujarat, Krebs, 1979
15. Buhler, Naobholz and Fischer, Indian tied and dyed fabrics, Ahmedabad: Calico Museum of Textiles, 1980

### **Reference Material**

1. Bhatnagar, P., Traditional Indian Costumes and Textiles, Abhishek Publications.,2004
2. Chattopadhaya, K.D., 1995, Handicrafts of India, Wiley Eastern Limited, New Delhi
3. Chattopadhaya, K.D., Indian Embroidery, Wiley Eastern Ltd., New Delhi, 1977

4. Chattopadhyaya, K.D., Indian Carpets and Floor Coverings, All India Handicrafts Board, New Delhi, 1977
5. Shehnai, History of textile design, Victoria Albert Museum, 1977
6. Das and Sukla., Fabric Art: Heritage of India, Abhinav Publications, 1992
7. Bhavnani, E., Decorative Designs and Craftsmanship of India, D.B. Taraporevala Sons & Co. Pvt. Ltd., Bombay, 1974
8. Barve, V.R., Complete Textile Encyclopaedia, D.B. Taraporevala Sons, Bombay, 1967
9. Mehta, Rustam J., Masterpieces of Indian Textiles, , D.B. Taraporevala Sons & Co. Pvt. Ltd., Bombay, 1970
10. Ajit Mukherjee, 5000 designs and motifs, Dover Publications. Inc., 1996
11. K. Prakash, Rajasthan Folk art, English Edition Publishers and Distributor

### Web Sources

1. <http://www.craftrevival.org/>
2. <http://www.archedu.org/>
3. <http://www.aiacaonline.org/>
4. <http://www.indianetzone.com/>
5. [http://www.academia.edu/840611/History\\_of\\_indian\\_Textiles](http://www.academia.edu/840611/History_of_indian_Textiles)
6. [http://www.academia.edu/2133459/Textile\\_Crafts\\_and\\_their\\_contribution\\_in\\_Indian\\_Fashion](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 colors 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 colors 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**

**FABRIC AND COLOR RENDERING:** Render using different color mediums. Cotton - cambric, canvas, muslin, seersucker, organdy, denim (heavy, medium and light weight), khadi etc. Wool & wool blends- gabardine, suitings, tweeds, flannel, houndstooth etc. Silk - crepe, tissue, silk jacquard, shot silk, shantung, noile, dupion, tussar, chanderi, organza, satin, chiffon etc. Non- woven fabrics – suede, napa, rexine etc. Nets and laces. Pile fabric - velvet, corduroy etc. Leather. Fur. Knits etc.

## **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**

**ACCESSORIZING CROQUIS:** Headgears. Footwear. Hand bags. Belts. Bows and ties. Eyewear. Jewelry. Gloves & Scarves.

### **Suggested Assignments**

#### **PROJECT-1**

- Render ten different fabric swatches from each category under Unit-I using various color mediums. Present the actual fabric swatch with the rendered ones.
- Make collages (atleast 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 color media giving emphasis to the folds and character of the used fabric / fabrics
- Make colored illustrations (using different color 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 color 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**

1. Abing, B., Fashion Sketchbook, 6th edition, Fairchild books, New York, 1998
2. Terry Marks, Tina Sutton, MINE, Color Harmony Compendium: a complete color reference for designer of all types, Rockport Pub., 2009
3. Bryant, M. W., Fashion Drawing ( Illustration Techniques for fashion illustration), Paperback, Laurence King Publishing, 2011

4. Ireland, P. J., Introduction to Fashion Design, B. T. Batsford, 1992
5. Ireland, P. J., Fashion Design Illustration for women, B T Batsford Ltd, 1996
6. Ireland, P. J., Fashion Design Illustration for men, M/s Om Book International, 1979
7. Ireland, P. J., Fashion Design Illustration for Children, Cambridge University Press, 1979

### **Reference Material**

1. Borrelli, L., Fashion Illustration Bow, Thames and Hudson Ltd., 2002
2. Gill, R. W., Rendering with pen+ink, Thames and Hudson Ltd., 2007
3. Peter A. Koenig, Design Graphics, Drawing Techniques for Design Professionals, Third Edition, Doorling Kindersley, India Pvt. Lt., 2012
4. Donovan, B., Advanced Fashion Drawing, Laurence King Publishers, 2010
5. Ellinwood, J. G., Fashion by Design, Laurence King Publishing, 2011
6. Laver, J., Costume and Fashion (A Concise History), Thames and Hudson Ltd., 1982
7. Peacock, J., Costume (1066 to present), Thames and Hudson Ltd, 2006
8. Eicher, J. B., Evenson, S. L., & Lutz, H. A., The Visible Self- Global Perspective of Dress, Culture and Society, 3rd edition, Fairchild Books, 2008
9. Donovan, B., Advance Fashion Drawing, Laurence King Publishers, 2010

### **Web Sources**

1. [www.fashion-era.com](http://www.fashion-era.com)
2. [www.design-library.com](http://www.design-library.com)
3. [www.morefashiondrawing.com](http://www.morefashiondrawing.com)
4. <http://histclo.com/chron/ancient/india/indus.html>
5. <http://www.preservearticles.com/201105257089/social-condition-o-the-aryansduring-the-vedic-age.html>
6. <http://www.scribd.com/doc/49592033/The-costume-of-Mughal-women>

## **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 color, 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, inverting, 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:** Back ground and foreground, Eyedropper-color sampler. Painting and coloring (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, color replacement tool). Photo enhancement and color correction (changing levels, changing curves, color balance, changing brightness and contrast, changing hue saturation and brightness, desaturate, color replace, equalize, threshold, changing background using layer compositing).

### Suggested Assignments

- To create a four page fold-up on oneself – it should include profile and work description along with visuals
- Change the color 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**

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

#### **Reference Material**

1. Respective Software Manuals (Adobe Photoshop)
2. 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 analyze the design details and produce patterns which are an exact replica of the designs

## **SYLLABUS**

### **UNIT I**

**INTRODUCTION TO PATTERNMAKING:** Patternmaking tools. Patternmaking terms. Types of patterns. Balance line terms. Information to be mentioned on patterns. Different body types. Measuring techniques: Circumference, Vertical and horizontal measurements. Individual measurements. Measurements from readymade garments. Size charts.

### **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**

**ADAPTATION OF ADULT BASIC BLOCKS:** Bodice block with yokes. Bodice block with pleats. Skirt block : A-line, Flared, Gathered, Gored. Torso: One piece princess line.

**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**

1. Aldrich Winifred, Metric pattern cutting for women's wear, 5th Edition, Blackwell publishing, 2008
2. Armstrong H. J., Pattern Making for Fashion Design, Longman, 2003
3. Shoben, M.M., Ward, J.P., Pattern cutting and Making up The Professional, Approach, CBS Publishers & Distributors (P) Ltd., 1999

## Reference Material

1. Kopp E., et. al., How to Draft Basic Patterns – 3rd Edition, Fairchild Publications, 1988
2. Liechty E.G., et al., Fitting & Pattern Alteration: A Multi Method Approach, Fairchild Publications, 1986
3. Attualità Leri, The 20th C. History of Fashion; Skirts & More Skirts, Zanfi Editori, 1989

## Web Sources

1. <http://my.safaribooksonline.com/book/design/9782940439072/patterncutting/>
2. [dart\\_manipulation#X2ludGVybmFsX0J2ZGVwRmxhc2hSZWFkZXI/eG1s](http://www.dart-manipulation.com/X2ludGVybmFsX0J2ZGVwRmxhc2hSZWFkZXI/eG1s)
3. [aWQ9OTc4Mjk0MDQzOTA3Mi8zMQ==](http://www.aWQ9OTc4Mjk0MDQzOTA3Mi8zMQ==)
4. [http://wps.prenhall.com/chet\\_armstrong\\_pattern\\_5/134/34385/8802714.cw/-](http://wps.prenhall.com/chet_armstrong_pattern_5/134/34385/8802714.cw/-/8802717/index.html)
5. [/8802717/index.html](http://wps.prenhall.com/chet_armstrong_pattern_5/134/34385/8802717/index.html)
6. <http://www.scribd.com/doc/36932530/Pattern-Making-Instructions>
7. [http://www.patternraftingforfitandfashion.com/files/documents/PatternDraftingFor](http://www.patternraftingforfitandfashion.com/files/documents/PatternDraftingForFitAndFashion_-_Chapter1.pdf)
8. [FitAndFashion\\_-\\_Chapter1.pdf](http://www.patternraftingforfitandfashion.com/files/documents/PatternDraftingForFitAndFashion_-_Chapter1.pdf)
9. [http://opensourcestitches.wordpress.com/2010/07/14/pattern-drafting-101-draftingthe-](http://opensourcestitches.wordpress.com/2010/07/14/pattern-drafting-101-draftingthe-basic-bodice-block/)
10. [basic-bodice-block/](http://opensourcestitches.wordpress.com/2010/07/14/pattern-drafting-101-draftingthe-basic-bodice-block/)
11. <http://www.sew2pro.com/dart-manipulation/>
12. [http://wps.prenhall.com/chet\\_armstrong\\_pattern\\_5/134/34385/8802714.cw/-](http://wps.prenhall.com/chet_armstrong_pattern_5/134/34385/8802714.cw/-/8802717/index.html)
13. [/8802717/index.html](http://wps.prenhall.com/chet_armstrong_pattern_5/134/34385/8802717/index.html)
14. <http://www.scribd.com/doc/41980215/Lesson-2>

## 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**

**HAND AND MACHINE STITCHES:** Stitching Practices- Stitching practice on paper (various geometric shapes like lines – straight and zig-zag, swirls – circular, square and elliptical, concentric – circles, squares, ellipses and triangles, checkerboard etc.); Stitching practice on fabric (designs same as done on paper). Hand Stitches and their usage: Temporary stitches: even basting, uneven basting, diagonal basting, pin basting, slip basting, machine basting etc.; Permanent stitches: running, back, hemming- visible & invisible, buttonhole, etc.; Decorative stitches- stem, chain – open, cable and twisted, cross, satin, feather, wheat-ear, lazy daisy, herringbone and blanket stitch and their variations, bullion knot, French knot, etc. Fasteners and their usage: Button and button hole; Snap buttons; Hook and eye; Velcro.

## **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**

**PLACKETS AND THEIR VARIATIONS:** Even hem. Wrap and projection. Continuous wrap and projection. Kurta placket.

## **UNIT VI**

**FINISHING OF NECKLINES:** Shaped facing. Bias facing. Bias binding.

## **UNIT VII**

**POCKETS:** Patch pocket and its variations. Flap pocket and its variations. In-set pocket and its variations. Bound pocket and its variations.

### **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 atleast 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 (atleast twenty) from magazines/ photographs and finish (atleast five) with appropriate techniques of finishing
- Collect designs of different pockets (atleast ten) from magazines/ photographs and make samples (atleast 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**

1. Crawford, C. A., A Guide to Fashion Sewing, Fairchild Publications, 2008
2. Reader's Digest Association, New Complete Guide to Sewing: Step by Step Techniques for Making Clothes and Home Accessories, 2005
3. Shoben, M. M. & Ward, J. P., Pattern Cutting and Making Up: The Professional Approach, CBS Publishers & Distributers (P) Ltd., New Delhi, 1997

### **Reference Material**

1. Bane, A., Creative Clothing Construction, Mc Graw-Hill Book, 1966
2. Carr H. &, Latham, B., The Technology of Clothing Manufacture, Blackwell Scientific Publication, 1984
3. Clair, B. S., Couture Sewing Techniques
4. Clair, B. S., The Complete Book of Sewing Short Cut, Sterling Publication, 1981
5. Cooklin, A.G., Garment Technology For Fashion Designers, Black well Science, 1997
6. Cooklin. G., Introduction to Clothing Manufacture, Blackwell Scientific Publication, 2000
7. Eaton, J., The Encyclopedia of Sewing Techniques, Hamlyn Publishing, 1986
8. Fischer, Construction, AVA Publication, 2009
9. Liechty, E.G., D.N. Potterberg, and J.A. Rasband, Fitting and Pattern Alteration: A Multi-method approach, Fairchild Publication, New York, 2010
10. Singer Sewing, Creative Publication International, 1999
11. Vilcox, Clair and Menes, Valerie, Modern fashion in detail, 1998

### **Web Sources**

1. <http://pinterest.com/pin/259731103479446856/>
2. [www.perestroika.ca/html2/vest/handstitching.php](http://www.perestroika.ca/html2/vest/handstitching.php)
3. [http://en.wikipedia.org/wiki/Sewing\\_machine](http://en.wikipedia.org/wiki/Sewing_machine)
4. <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 color 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 / crocking, 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 contemporarize 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

1. Befler Nancy, Batik & Tie-Dye Techniques (3rd Edition), Dover Publications
2. Kafka, Francis J., Hand Decoration of Fabrics, Dover Publications, 1973
3. Polakoff, Claire, African textiles and dyeing techniques, Routledge & Kegan Paul Ltd., 1980
4. Naik, Shailaja D. and Wilson, Jacquie, Surface Designing of Textile Fabric, New Age International, 2006
5. Gale, Colin and Kaur, Jasbir, The Textile Book, Berg, 2002
6. Allison, Sandy, Block Printing: Basic Techniques for Linoleum and Wood, Stackpole Books, 2011
7. Thimou, Paul, Home Screen Printing Workshop : Do It Yourself Techniques, Design Ideas and Tips for Graphic Prints, Quarry Books, 2006

### Web Sources

1. <http://www.jenny-wren-crafts.co.uk/Crafts/tie-die.htm>
2. <http://www.favecrafts.com/Tie-Dye/Swirl-Tie-Dye-Technique-from-Tulip>
3. [en.wikipedia.org/wiki/Batik](http://en.wikipedia.org/wiki/Batik)
4. [www.youtube.com/watch?v=A1fs0YZIw18](http://www.youtube.com/watch?v=A1fs0YZIw18)
5. [en.wikipedia.org/wiki/Woodblock\\_printing](http://en.wikipedia.org/wiki/Woodblock_printing)
6. [www.somashop.com/blockprinting.html](http://www.somashop.com/blockprinting.html)
7. [en.wikipedia.org/wiki/Screen\\_printing](http://en.wikipedia.org/wiki/Screen_printing)
8. <https://en.wikipedia.org/wiki/Stencil>

## RFD356: MARKET SURVEY

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.

### II. FABRICS: Menswear, Womenswear, Kidswear. Sleepwear.

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

III. 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:

I. **Design Philosophy** – Concept Development: Computer applications – I, II and III. Craft appreciation. Material studies – I and II. Elements of design. Fashion model drawing. Communicating fashion. Design process. Dyeing and printing.

II. **Skills Acquired:** Basic drawing. Material studies – I and II. Computer applications – I, II and III. Environmental Studies. Research skills for design. Fashion model drawing. Textile analysis. Fundamentals of photography. Design process. Fashion illustration – I. Patternmaking – I. Construction techniques. Dyeing and printing. Advanced photography.

III. **Knowledge Gained:** Introduction to apparel and textile industry. Cultural studies. Computer applications – I, II and III. Research skills for design. Environmental studies. Textiles – I and II. History of art and art appreciation – Indian and Western. History of costumes – India and World. Introduction to fashion. Textile analysis. Communicating fashion. Fundamentals of photography. Traditional Indian textiles.

**IV. Product Development:** Computer applications – I, II and III. Material studies – I and II. Fashion model drawing. Design process. Fashion illustration – I. Patternmaking –I. Construction techniques. Dyeing and printing

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**

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

#### **Learning Outcomes**

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

**TYPES OF FABRICS, HANDLING AND USAGE** (With reference to finishes / textures / colours / performance / durability): Cotton – buckram, cambric, canvas, cheesecloth, muslin, seersucker, poplin, organdy, voile, denim (heavy, medium and light weight) etc. Wool & wool blends – gabardine, suitings, tweeds, flannel, houndstooth etc. Silk – crepe, plisse, ottoman, silk jacquard, shot silk, charmeuse silk, noile, dupion silk, chanderi silk, tussar, eri, muga, matka silk, organza etc. Viscose – chiffon, georgette, net lace, shantung, glass nylon,



satin, taffeta etc. Polyester – chiffon, georgette, art silk etc. Pile fabrics (cotton and synthetic) – velvet, velveteen, corduroy etc. Double jersey knit – knits, lycra etc. Non- woven fabrics – suede, napa, rexine etc. Fake fabrics. Embroidered fabrics. Heat-set fabrics. Foil printed fabrics.

### **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**

**TECHNICAL AND SMART TEXTILES** (Overview and usage): Protech (Protective textiles). Clothtech (Clothing Textiles). Geotech (Geo-textiles). Hometech (Domestic Textiles). Oekotech or Ecotech (Environmentally friendly textiles). Packtech (Packaging textiles). Sporttech (Sports textiles). Medical textiles. Smart textiles.

### **UNIT VI**

**FABRIC INNOVATIONS FOR DESIGNERS:** Heat setting. Printing and painting in small quantities. Surface development. Novelty yarn usage. Weave development.

#### **Suggested Assignments**

- 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.
- 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.
- Review atleast 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**

- Local market
- Boutiques
- Old city market
- Tailors' shop
- Mill showrooms (Raymond, Bombay dyeing, OCM, etc.)

#### **Textbooks**

1. Kadolph, Sara J., Textiles (10th Edition), Dorling Kindersley (India) Pvt. Ltd., 2009
2. Clarke, Sarah E. Braddock, Techno Textiles – 2, Thames & Hudson, 2007
3. Quilleriet, Anne-Laure, The Leather Book, Assouline Publications, 2004
4. Khatwani, P.A., Technical Textiles, NCUTE, 2002
5. Aldrich, Winifred, Fabric, Form and Flat Pattern Cutting, Blackwell Science Inc., 1996

#### **Reference Material**

1. Textile View
2. Clothing & Textile Research Journal

3. Textiles Reports
4. Textile International

### **Web Sources**

1. [http://blog.oregonlive.com/homesandgardens/2009/06/cotton\\_fabric\\_types.html](http://blog.oregonlive.com/homesandgardens/2009/06/cotton_fabric_types.html)
2. <http://info.fabrics.net/fabric-facts/glossary-of-cotton-fabrics-and-weaves/>
3. <http://en.wikipedia.org/wiki/Leather>
4. <http://en.wikipedia.org/wiki/Fur>
5. [http://en.wikipedia.org/wiki/Technical\\_textile](http://en.wikipedia.org/wiki/Technical_textile)
6. <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**

ART STYLES OF FORTIES & FIFTIES: Abstract Expressionism. Action Painting.

### **UNIT II**

ART STYLES OF SIXTIES & SEVENTIES: Pop Art. Op Art. Kinetic Art. Minimal Art. Photorealism. Conceptual Art.

### **UNIT III**

ART STYLES OF EIGHTIES & NINETIES: Abstraction. Neo- expressionism. Performance. Environmental Art. Installation and Combination.

### **UNIT IV**

ART FROM NINETEENTH CENTURY ONWARDS: Kalighat Paintings. Raja Ravi Verma. Bengal School Renaissance. Progressive Artists Group. Calcutta / Madras Schools.

## **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 Abanindranath Tagore, Rabindranath Tagore, Nandalal Bose, Ramkinkar Baij and Jamini Roy. Collect visuals of their work and submit with the write-up

#### **Suggested Visit**

- Libraries
- Museums and Galleries
- National Gallery of Modern art, Delhi

#### **Text Books**

1. Smith, E. L., Art Today: From Abstract Expressionism to Superrealism, Phaidon, 1983
2. Faulkner, R. N., Art Today: An Introduction to the Fine and Functional Arts, Holt, Rinehart and Winston, 1963
3. Read, H., Art Now: An Introduction to the Theory of Modern Painting and Sculpture, Faber, 1968.
4. Parimoo, R. & Sarkar, S., Historical Development of Contemporary Indian Art- 1880-1947, Lalitkala Academy, 2009
5. Khanna, B. & Kurtha, A., Art of Modern India, Thames and Hudson, 1998
6. Archer, M., Art Since 1960, Thames & Hudson, 1997

#### **Reference Materials**

1. Stangos, N., Concept of Modern Art, Thames & Hudson, 1995
2. Subramanian, K.G., Moving Focus, Lalitkala Academy, 2006
3. Hillier, B., Austerity Binge: The Decorative Arts of the Forties and Fifties, Studio Vista, 1975
4. Mark Getlein, Living With Art, Amazon, 2009
5. Dalmia, Y., Contemporary Indian Art: Other Realities, Marg Publication, 2002
6. Dalmia, Y., Making of Modern Indian Art: The Progressives, Oxford Univ., Press, 2001

7. Kurtha, A. and Souza, F. N., Bridging Western and Indian Modern art, Mapin Publication Pvt. Ltd., 2006

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1. [http://en.wikipedia.org/wiki/Contemporary\\_art](http://en.wikipedia.org/wiki/Contemporary_art)
2. [http://en.wikipedia.org/wiki/Abstract\\_expressionism](http://en.wikipedia.org/wiki/Abstract_expressionism)
3. [http://en.wikipedia.org/wiki/Action\\_painting](http://en.wikipedia.org/wiki/Action_painting)
4. <http://www.britannica.com/EBchecked/topic/4477/Action-painting>
5. [http://en.wikipedia.org/wiki/Pop\\_art](http://en.wikipedia.org/wiki/Pop_art)
6. [http://en.wikipedia.org/wiki/Op\\_art](http://en.wikipedia.org/wiki/Op_art)
7. <https://en.wikipedia.org/wiki/Minimalism>
8. <http://understandingminimalism.com/introduction-to-minimal-art/>
9. [https://en.wikipedia.org/wiki/Abstract\\_art](https://en.wikipedia.org/wiki/Abstract_art)
10. <http://en.wikipedia.org/wiki/Neo-expressionism>
11. [http://en.wikipedia.org/wiki/Performance\\_art](http://en.wikipedia.org/wiki/Performance_art)
12. [https://en.wikipedia.org/wiki/Installation\\_art](https://en.wikipedia.org/wiki/Installation_art)
13. <http://www.medicinemangallery.com/gallery/Contemporary>
14. <http://www.artflute.com/>
15. <http://www.artinvestgallery.com/artistlist.aspx>
16. <http://www.chennaigallery.com/gallery.aspx>
17. <http://parsareport.blogspot.in/2012/05/kaligha-paintings-confusing.html>
18. [http://en.wikipedia.org/wiki/Raja\\_Ravi\\_Varma](http://en.wikipedia.org/wiki/Raja_Ravi_Varma)
19. <http://www.britannica.com/EBchecked/topic/129596/Company-school>
20. <http://www.ngmaindia.gov.in/sh-company-period.asp>
21. [http://en.wikipedia.org/wiki/Bengal\\_School\\_of\\_Art](http://en.wikipedia.org/wiki/Bengal_School_of_Art)
22. [http://www.indianetzone.com/50/painters\\_bengal.htm](http://www.indianetzone.com/50/painters_bengal.htm)
23. [http://en.wikipedia.org/wiki/Bombay\\_Progressive\\_Artists%27\\_Group](http://en.wikipedia.org/wiki/Bombay_Progressive_Artists%27_Group)
24. <http://www.artnewsnviews.com/view-article.php?article=progressive-artists-groupof-bombay-an-overview&iid=29&articleid=800>
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## **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**

**INTRODUCTION TO CONTEMPORARY FASHION:** Concept. Period. Historical background – international developments in Eastern and Western Europe, The Middle East and Asia, The Soviet Union, The United States. Influences on the fashion trends.

### **UNIT II**

**IMPORTANT FEATURES – TWENTIETH CENTURY:** Fashion Movements – punks, hippies, minimalists, grunge, gothic, heavy metal. Prominent designers. Fashion icons.

### **UNIT III**

**THE PRESENT SCENARIO:** Fashion for creative and artistic expression. Fashion for functional requirements. Fashion and technology. Fashion for social and environmental consciousness.

### **UNIT IV**

**FASHION PROMOTERS IN THE TWENTY FIRST CENTURY:** Famous designers and brands. Fashion icons. Fashion going global. Films.

### **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**

- Make a group presentation (two students) on the historical fashion trends of any one region mentioned in Unit-I.
- Make a group presentation (three students) on any one of the fashion movements mentioned in Unit-II.
- Make an individual presentation on the works of any one prominent designer/ fashion icon of the 20th Century / 21st Century.
- Make an individual presentation on any one Indian designer who is working towards the universalization of fashion (Manish Arora, Ritu Kumar etc.)

### **Reference Material**

1. Tortora, Phyllis G. and Eubank, Keith, Survey of Historic Costumes – Fifth Edition, Fairchild Books, New York, 2010
2. Fringes G.S., Fashion from Costumes to Consumer, 4th Edition, Prentice Hall Career & Technology, 1994
3. Barnard, Malcolm, Fashion As Communication, Routledge, 1996
4. Shoefler, O.E., and Gale, William, Encyclopedia of Twentieth Century Men's Fashion, McGraw Hillbook Co., 1973

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

### **Web Sources**

1. [en.wikipedia.org/wiki/Punk\\_fashion](http://en.wikipedia.org/wiki/Punk_fashion)
2. [en.wikipedia.org/wiki/Hippie](http://en.wikipedia.org/wiki/Hippie)
3. <http://www.styleandminimalism.com/>
4. [en.wikipedia.org/wiki/Grunge](http://en.wikipedia.org/wiki/Grunge)
5. <http://fashiongrunge.com/>
6. [en.wikipedia.org/wiki/Gothic\\_fashion](http://en.wikipedia.org/wiki/Gothic_fashion)
7. <http://gothfashion.tumblr.com/>
8. [http://en.wikipedia.org/wiki/Heavy\\_metal\\_fashion](http://en.wikipedia.org/wiki/Heavy_metal_fashion)
9. [http://www.taschen.com/pages/en/catalogue/fashion/all/44917/facts.100\\_contemporar\\_y\\_fashion\\_designers.htm](http://www.taschen.com/pages/en/catalogue/fashion/all/44917/facts.100_contemporar_y_fashion_designers.htm)
10. <http://fashionhistory.zeesonlinespace.net/c21st.html>
11. <http://www.hercampus.com/school/ufl/fashion-icons-21st-century-0>

## **RFD451: FASHION ILLUSTRATION-II**

### **Objectives**

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

### **Learning Outcomes**

- Be able to develop visual language and creativity
- Understand theme based illustration of garments
- Be able to differentiate between the clothing requirements for different occasions, lifestyles and seasons
- Be able to differentiate between the look of garments for teenagers and adult men and women
- 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**

DESIGNING FOR TEENAGERS: Clothing and accessories: Casual wear. Sportswear. Beachwear. Nightwear. Party wear.

## **UNIT III**

DESIGNING FOR ADULTS - MEN: Clothing and accessories: Casual wear. Executive wear. Sportswear. Beachwear. Nightwear. Bridal wear. Party wear.

## **UNIT IV**

DESIGNING FOR ADULTS – WOMEN: Clothing and accessories: Casual wear. Executive wear. Sportswear. Beachwear. Nightwear. Bridal wear. Party wear.

### **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 atleast 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 atleast 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 atleast 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 labeling

### **Suggested Visits**

- Design Studios

### **Textbooks**

1. Wesen, M., Fashion Drawing, Pearson Prentice Hall, 2011
2. Abling, B., Fashion Sketchbook, Fairchild Publications, 2004
3. Mckelvy, K., Fashion Source book, Fairchild Books, 2012
4. Seaman, J., Professional Fashion Illustration, B. T. Batsford, 1995
5. Ellinwood, Janice. G., Fashion by Design, Fairchild Books, 2011
6. Tahmasebi, S., Figure Poses for Fashion Illustrator, Fairchild Books, 2011
7. Donovan, B., Advanced Fashion Drawing, Laurence King Publishers, 2010

### **Reference Material**

1. Jones, S. J., Fashion Design, Laurence King Publishing, 2005
2. Laver, J., Costume and Fashion, Thames & Hudson, Limited, 2012
3. Kyoto Shoin, Ethical U.S.A. (World textile collection), Kyoto Shoin International Co. Ltd.
4. Shoin, K., World textile collection 6, Abstract Pattern, Kyoto Shoin International Co. Ltd., 1992
5. Aicher, J. B., Evenson, S. L. & Lutz, H. A., The visible self, Fairchild Publications, 2008
6. Braddock, SE and Mahony, MO, Techno Textiles, Thames & Hudson, Limited, 2006
7. Peacock, J., Costume (1066 to present), Thames & Hudson, Limited, 2006

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5. [www.thepurplecarpet.webs.com](http://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 indepth knowledge of analysis in patternmaking
- To enable the students to analyze, 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

INTRODUCTION TO GARMENT COMPONENTS (Types and terms): Collars. Necklines. Lapels. Sleeves. Cuffs.

## UNIT II

COLLARS (Pattern development and test fit on muslin): Peter Pan. Mandarin. Shirt. Sailor. Shawl. Polo neck etc.

## UNIT III

SLEEVES (Pattern development and test fit on muslin): Puff. Cap. Petal. Shirt maker. Lantern. Cowl. Bishop. Kimono. Raglan. Drop shoulder. Sleeve with gusset etc.

## UNIT IV

SKIRTS (Pattern development): Tiered. Peplum. Peg. Handkerchief (4 pointed hem). Pleated (with yoke) – knife, box, inverted. Built up waist and built down waist.

## UNIT V

TAILORED GARMENTS (WOMEN) (Pattern development and test fit on muslin): Jacket and its variations. Trouser and its variations.

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**

1. Aldrich Winifred, Metric pattern cutting for women's wear, 5th Edition, Blackwell publishing, 2008
2. Armstrong H. J., Pattern Making for Fashion Design, Longman, 2003
3. Shoben, M.M., Ward, J.P., Pattern cutting and Making up The Professional , Approach, CBS Publishers & Distributors (P) Ltd., 1999

### **Reference Material**

1. Kopp E., et. al., How to Draft Basic Patterns – 3rd Edition, Fairchild Publications, 1988
2. Liechty E.G., et al., Fitting & Pattern Alteration: A Multi Method Approach, Fairchild Publications, 1986
3. Attualitá Leri, The 20th C. History of Fashion; Skirts & More Skirts, Zanfi Editori, 1989

### **Web Sources**

1. [http://my.safaribooksonline.com/book/design/9782940439072/patterncutting/dart\\_manipulation#X2ludGVybmFsX0J2ZGVwRmxhc2hSZWFkZXI/eG1s](http://my.safaribooksonline.com/book/design/9782940439072/patterncutting/dart_manipulation#X2ludGVybmFsX0J2ZGVwRmxhc2hSZWFkZXI/eG1s)
2. [aWQ9OTc4Mjk0MDQzOTA3Mi8zMQ==](http://www.safaribooksonline.com/book/design/9782940439072/patterncutting/collars?reader=pf&readerfullscreen=&readerleftmenu=1)
3. [http://wps.prenhall.com/chet\\_armstrong\\_pattern\\_5/134/34385/8802714.cw/-/8802717/index.html](http://wps.prenhall.com/chet_armstrong_pattern_5/134/34385/8802714.cw/-/8802717/index.html)
4. <http://houseofjo.wordpress.com/2012/02/04/pattern-drafting-mandarin-polo-collar/>
5. <http://www.craftstylish.com/item/7864/create-a-custom-sleeve-pattern/page/all>
6. <http://my.safaribooksonline.com/book/design/9782940439072/patterncutting/collars?reader=pf&readerfullscreen=&readerleftmenu=1>
7. <http://www.ca.uky.edu/hes/fcs/factshts/ct-lmh.185.pdf>

## **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, centered, 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**

SKIRTS (Construction and finishing of skirts): Fitted. Flared. Circular. Gored. Wrap skirt. Pleated (with yoke) – knife, box, inverted. Tiered. Peplum. Handkerchief (4 pointed hem).

## **UNIT V**

TAILORED GARMENTS (WOMEN) (Construction and finishing of garments): Trouser. Jacket.

### **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 womens wear stores to study styles in vogue with details of features in fabric

### **Suggested Visits**

- Garment manufacturing unit specializing in womens wear.
- Boutiques
- Womens wear stores

### **Textbooks**

1. Aldrich, Winifred, Pattern Cutting for Women's Tailored Jackets, Classic and Contemporary, Blackwell Publishing Company, New Delhi, 2010
2. Claire & Shaffer, Couture Sewing Techniques, Taunton Press, 1993
3. Cooklin, A.G., Pattern Cutting for Women's Outerwear, Oxford University Press, New Delhi, 2005
4. Crawford, C. A., A Guide to Fashion Sewing, Fairchild Publications, 2008
5. Reader's Digest Association, New Complete Guide to Sewing: Step by Step Techniques for Making Clothes and Home Accessories, 2005
6. Shoben, M. M. & Ward, J. P., Pattern Cutting and Making Up: The Professional Approach, CBS Publishers & Distributors (P) Ltd., New Delhi, 1997
7. Winifred A., Metric Pattern Cutting for Women's Wear, Malden M A, 2008

### **Reference Material**

1. Cooklin, A.G., Garment Technology For Fashion Designers, Black well Science, 1997
2. Cooklin. G., Introduction to Clothing Manufacture, Blackwell Scientific Publication, 2000
3. Crawford, C. A., A Guide to Fashion Sewing, Fairchild Publications, 2008
4. Fischer, Construction, AVA Publication, 2009
5. Liechty, E.G., D.N. Potterberg, and J.A. Rasband, Fitting and Pattern Alteration; A Muti-method approach, Fairchild Publication, New York, 2010

6. Singer Sewing, Creative Publication International, 1999

### **Web Sources**

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2. [www.perestroika.ca/html2/vest/handstitching.php](http://www.perestroika.ca/html2/vest/handstitching.php)
3. [http://en.wikipedia.org/wiki/Sewing\\_machine](http://en.wikipedia.org/wiki/Sewing_machine)
4. <http://www.coletterie.com/tutorials-tips-tricks/tutorial-basic-hand-stitches>
5. <http://www.burdastyle.com/techniques/constructing-the-basic-bodiceblock>[http://www.amazon.com/Couture-Sewing-Techniques-Claire-Shaeffer/dp/B0047GNCYO#reader\\_B0047GNCYO](http://www.amazon.com/Couture-Sewing-Techniques-Claire-Shaeffer/dp/B0047GNCYO#reader_B0047GNCYO)
6. [www.amazon.com/Couture-Sewing-Techniques-Claire-Shaeffer/dp/B0047GNCYO#reader\\_B0047GNCYO](http://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**

INTRODUCTION TO EMBROIDERY: Definition of embroidery. Types of embroidery – hand and machine. Tools and equipment. Tracing tools and techniques.

### **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 labeling
- 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 (atleast 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 centers
- 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
- Judy Brittain, Step-by-step Needlecraft of Encyclopedia, Dorling Kindersley Publishers Ltd., Revised Edition, 1995
- Christine Risley, Creative Embroidery, Watson-Guptill, 1969
- Jennifer Campbell and Ann-Marie Bakewell, Complete Guide to Embroidery
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- [http://www.needlecrafter.com/articles/art01\\_00.html](http://www.needlecrafter.com/articles/art01_00.html)
- <http://www.berlinembroidery.com/prickandpounce.htm>

- <http://www.marthastewart.com>
- [www.embroiderersguild.com](http://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 analyze 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**

**INTRODUCTION TO DRAPING:** Basic draping tools. Draping terminology. Landmarks on a dress form. Preparation of fabric for draping. Draping principles.

### **UNIT II**

**BASIC PATTERNS:** Basic two dart bodice – front and back. One dart bodice. Basic sleeve. Basic skirt- front and back.

### **UNIT III**

**BODICE VARIATIONS:** Dart manipulation- conversion of darts into gathers, tucks and pleats. Princess bodice and its variations. Bodice with yoke.

### **UNIT IV**

**VARIATION OF COLLARS:** Mandarin. Convertible – shirt collar. Peter pan. Shawl. Notched collar.

### **UNIT V**

**VARIATION OF YOKES:** Shoulder. Midriff. Hip.

### **UNIT VI**

**VARIATION OF SKIRTS:** A-line skirt. Flared skirt. Circular skirt. Pleated skirt- knife and box pleats. Skirt with yoke.

### **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**

1. Amaden Conie, The Art of Draping, Fairchild, 1994
2. Bray Natalie, Dress Fitting, Om Book Services, 1999
3. Annette Fischer, Construction, AVA Publication, 2009
4. Jaffe Hilde, Draping for Fashion Design, Prentice Hall Inc.,1993

### **Reference Material**

1. Fischer, Construction, AVA Publication, 2009
2. Shoben, M. M. and Ward, J. P., Pattern Cutting and Making Up- The Professional Approach, CBS Publishers & Distributors, New Delhi, 1987
3. Cooklin, A.G., Garment Technology For Fashion Designers, Black well Science,1997
4. Crawford, C. A., A Guide to Fashion Sewing, Fairchild Publications, 2008
5. Singer Sewing, Creative Publication International, 1999
6. Cooklin. G., Introduction to Clothing Manufacture, Blackwell Scientific Publication, 2000
7. Liechty, E.G., D.N. Potterberg, and J.A. Rasband, Fitting and Pattern Alteration; A Multi-method approach, Fairchild Publication, New York, 2010

### **Web Sources**

1. <http://www.scribd.com/doc/8000105/Draping>
2. <http://www.scribd.com/doc/32332885/Art-of-Fashion-Draping>
3. <http://cactusfashion.wordpress.com/2009/07/18/principles-of-draping-for-balancedpatterns/>
4. [http://fashionbook.forza6.com/catalogo/categoria\\_033.html](http://fashionbook.forza6.com/catalogo/categoria_033.html)
5. <http://sewchicago.wordpress.com/2010/09/19/draped-to-fit/>

## **RFD456: FABRIC STUDIES**

### **Objectives**

- To understand the sewing behavior 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, houndstooth 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 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 sheer 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**

**WORKING WITH TRIMS AND FASTNERS:** Application of different trims and fasteners on different fabrics. Application of laces. Hook and eye. Snap fastener. Button and button hole. Button loops. Shank buttons, etc.

### **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 labeled.

### **Suggested Visits**

- Market
- Boutiques
- Old city market
- Tailors' shop

### **Textbooks**

1. Carr H. &, Latham, B., The Technology of Clothing Manufacture, Blackwell Scientific Publication, 1984
2. Crawford, C. A., A Guide to Fashion Sewing, Fairchild Publications, 2008
3. Reader's Digest Association, New Complete Guide to Sewing: Step by Step Techniques for Making Clothes and Home Accessories, 2005
4. Shoben, M. M. & Ward, J. P., Pattern Cutting and Making Up: The Professional Approach, CBS Publishers & Distributers (P) Ltd., New Delhi, 1997

### **Reference Material**

1. Clair, B. S., The Complete Book of Sewing Short Cut, Sterling Publication, 1981
2. Cooklin, A.G., Garment Technology For Fashion Designers, Black well Science, 1997
3. Cooklin. G., Introduction to Clothing Manufacture, Blackwell Scientific Publication, 2000
4. Eaton, J., The Encyclopedia of Sewing Techniques, Hamlyn Publishing, 1986
5. Raoul Jewel, Encyclopedia of Dress Making, APH Publishing Corporation, 2000
6. Shaeffer, G., Fabric Sewing Guide, Krause Publications, 2008
7. Singer Sewing, Creative Publication International, 1999

8. Kadolph, Sara J., Textiles (10th Edition), Dorling Kindersley (India) Pvt. Ltd., 2009

### **Web Sources**

1. <http://www.simplicity.com/t-teaching-tools-seam-basics.aspx>
2. <http://www.threadsmagazine.com/item/3702/seam-finishes-for-silks>
3. <http://gorgeousfabrics.com/blog/2010/10/22/tips-and-tricks-for-sewing-with-knitsrevisited/>
4. <http://www.threadsmagazine.com/item/4584/a-primer-on-sewing-knits>
5. <http://www.afashionablestitch.com/2011/sewing/self-finished-seams-pt-ii/>

## **RFD457: INTEGRATED DESIGN PROJECT-II**

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.

**II. Skills Acquired:** Fashion illustration – II. Fabric studies. Patternmaking – II. Garment construction – I. Fabric ornamentation. Introduction to draping.

**III. Knowledge Gained:** Textiles – III (Fabric research and sourcing). Contemporary art appreciation. Contemporary fashion studies. Fabric studies. Introduction to draping.

**IV. Product Development:** Fabric studies. Garment construction – I. Fashion illustration – I. Patternmaking –II. 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.