EVALUATION SCHEME & SYLLABUS FOR

BFAD

BACHELOR OF FASHION AND APPAREL DESIGN

AS PER

AICTE MODEL CURRICULUM [Effective from the Session: 2020-21]
### BFAD. I Semester

**BACHELOR OF FASHION AND APPAREL DESIGN**

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**CT**: Class Test  
**TA**: Teacher Assessment  
**L/T/P**: Lecture/ Tutorial/ Practical
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**BACHELOR OF FASHION AND APPAREL DESIGN**

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BACHELOR OF FASHION AND APPAREL DESIGN

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CT: Class Test       TA: Teacher Assessment       L/T/P: Lecture/ Tutorial/ Practical
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BACHELOR OF FASHION AND APPAREL DESIGN

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

*Cyber Security will be offered as a compulsory audit course for which passing marks are 30% in End Semester Examination and 40% in aggregate*
BFAD. VI Semester  
BACHELOR OF FASHION AND APPAREL DESIGN

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<tr>
<td>1.</td>
<td>KFD701</td>
<td>World Textiles</td>
<td>2-1-0</td>
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<td>2.</td>
<td>KFD702</td>
<td>Consumer Behavior &amp; Fashion Marketing</td>
<td>2-1-0</td>
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<td>3.</td>
<td>KFD751</td>
<td>Choice Based Elective (Any 2) <em>&lt;br&gt; 1. Choice Based Elective One</em>&lt;br&gt; 2. Choice Based Elective Two*</td>
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<td>30 20</td>
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<td>5.</td>
<td>KFD753</td>
<td>Bridal Wear: Design and Development</td>
<td>0-1-4</td>
<td>100 30</td>
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<td>6.</td>
<td>KFD754</td>
<td>Integrated Design &amp; Development</td>
<td>0-1-4</td>
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<td>Internship</td>
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</table>

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

*Choice Based Elective (Any 2)<br> KFD-751-1 Fashion Accessories<br> KFD-751-2 Creative Pattern Making<br> KFD-751-3 Visual Merchandising<br> KFD-751-4 Digitization in the Fashion Industry

Mandatory Elective (Any One)<br> KFD-752-1 Business of Fashion Luxury<br> KFD-752-2 Corporate Designs and fashion Industry<br> KFD-752-3 Fashion Forecast for Indian Retail
### BFAD. VIII Semester

**BACHELOR OF FASHION AND APPAREL DESIGN**

<table>
<thead>
<tr>
<th>S. No</th>
<th>Subject Code</th>
<th>Subject Name</th>
<th>L-T-P</th>
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<td>Entrepreneurship and Design Management</td>
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<td>Choice Based Elective One*</td>
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<td></td>
<td>Choice Based Elective Two*</td>
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<td>3.</td>
<td>KFD852</td>
<td>Mandatory Elective (Any One)</td>
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<td>Corporate Designs and fashion Industry</td>
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<td>Fashion Forecast for Indian retail</td>
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<td>4.</td>
<td>KFD853</td>
<td>Art Portfolio</td>
<td>0-0-9</td>
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<td>5.</td>
<td>KFD854</td>
<td>Design Collection</td>
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</table>

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

*Choice Based Elective (Will Continue same as Sem VII)
- KFD-851-1 Fashion Accessories
- KFD-851-2 Creative Pattern Making
- KFD-851-3 Visual Merchandising
- KFD-851-4 Digitization in the Fashion Industry

Mandatory Elective Will Continue same as Sem VII)
- KFD-852-1 Business of Fashion Luxury
- KFD-852-2 Corporate Designs and fashion Industry
- KFD-852-3 Fashion Forecast for Indian Retail
BFAD 1\textsuperscript{st} Year
I Semester
Syllabus
KFD-101 INTRODUCTION TO TEXTILE & APPAREL INDUSTRY

Objectives

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

Learning Outcomes

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

<table>
<thead>
<tr>
<th>KFD-101</th>
<th>INTRODUCTION TO TEXTILE &amp; APPAREL INDUSTRY</th>
<th>2L:1T:0P</th>
<th>3 Credits</th>
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</thead>
<tbody>
<tr>
<td>Unit</td>
<td>Topics</td>
<td>Lectures</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>APPAREL INDUSTRY IN INDIA: Overview of global and Indian apparel industry. History and its development in recent years. Size and nature of the industry. Regional features and structure of the industry. Small and medium scale enterprises-design studios, boutiques, organized sector.</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>TRADE IN APPAREL AND TEXTILES: Opportunities and Challenges. Export and Import. Indian apparel export and important product category. Domestic market and domestic brands. Export Promotion Councils of India.</td>
<td>8</td>
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</tr>
</tbody>
</table>
VI

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

Suggested Assignments

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

Suggested Visits

1. Garment fairs organized by AEPC (held twice at New Delhi) Trade fairs Fashion shows
2. Retail stores
3. Textile research association
4. Production units – textile and apparel

Text Book:


Reference Books:

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

Web Sources

2. http://texmin.nic.in/annualrep/arep.htm
3. www.cci.in/pdf/surveys_reports/indian-textile-industry.pdf
5. www.ediindia.org/DSR/BANGALORE%20DS.pdf
8. www.nitratextile.org/
9. www.sitra.org.in/
### Objectives
- To create awareness about the Indian and global civilizations and their evolution
- To understand the interrelation of clothing with different cultures
- To understand human behavior viz-a-viz clothing
- To become aware of various tribes around the world
- To understand the reasons leading to universalization of modern civilizations

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

<table>
<thead>
<tr>
<th>Unit</th>
<th>Topics</th>
<th>Lectures</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>EVOLUTION OF CIVILIZATIONS AND CULTURE: In terms of Food, Clothing, Shelter, Religions, Rituals, Customs. Difference between religion, ritual and custom, interrelationship within societies, Symbolism – religious and cultural, Culture-material and symbolic. Elements of culture- Language, shelter, clothing, economy, religion, education, values, climate, Government/laws, Recreation/entertainment.</td>
<td>8</td>
</tr>
<tr>
<td>II</td>
<td>INTER RELATIONSHIP OF CLOTHING AND CULTURE: Patterns of culture. Relation to the material culture. Folkways, customs and laws. Clothes, attitudes and values, Cultural change and fashion change.</td>
<td>8</td>
</tr>
<tr>
<td>V</td>
<td>UNIVERSALIZATION OF MODERN CIVILIZATIONS: With reference to Travel, Media, Food, Entertainment, Clothing, Lifestyle etc.</td>
<td>8</td>
</tr>
</tbody>
</table>

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

Suggested Movies
To expose the students to the cultural influences, lifestyles, social interaction rituals, customs, clothing etc.
- Mirch
- Masala
- Manthan
- BenHur
- God Must Be Crazy
- Harish chand rachi
- Factory Achhut Kanya
- Do Bigha
- Zameen Persepolis
- Mamma Mia
- Babette's Feast etc.

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

Textbooks

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

Web Sources
http://www.indianetzone.com/37/indian_tribal_people.htm
http://en.wikipedia.org/wiki/Tribe
http://historymatters.gmu.edu/mse/film/socialhist.html
http://en.wikipedia.org/wiki/Culture_of_India
http://www.globalpolitician.com/print.asp?id=3502

http://asiasociety.org/countries/traditions/indian-society-and-ways-living
KFD103 | PROFESSIONAL COMMUNICATION | 3L:1T:0P | 4 Credits

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

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

<table>
<thead>
<tr>
<th>Unit</th>
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<th>Lectures</th>
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</thead>
<tbody>
<tr>
<td>I</td>
<td>Language/Communication in context: communication as a means of sharing information, speakers-listener and reader-writer relationship, process, importance, purpose, features of communication (accuracy, brevity, clarity and appropriateness in communication), barriers to communication, personal and interpersonal communication.</td>
<td>8</td>
</tr>
<tr>
<td>II</td>
<td>Writing Skills: Learning words for general purpose, use through situations, sentence formation and use of given set of words in different contexts, usages of words in different tenses, aspect and moods, narrative in first, second and third person, meaning and usages of connectives, modifiers and models, phrasal verbs, connotations, various types of sentences and paragraphs, features of paragraph (cohesion and coherence).</td>
<td>8</td>
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<tr>
<td>III</td>
<td>Speaking Skills: Speech and verbal communication, articulation (pronunciation of different sounds and words i.e. vowels, consonants, diphthongs, (IPA Chart) and words), paralinguistic features, formal informal speaking, extempore, discussion and presentation.</td>
<td>8</td>
</tr>
<tr>
<td>IV</td>
<td>Reading Comprehension: kinds and types of reading texts Reading Comprehension: kinds and types of reading texts, basic steps to effective reading, abstracting, précis writing and summarizing taking example from different texts.</td>
<td>8</td>
</tr>
<tr>
<td>V</td>
<td><strong>Listening Comprehension:</strong> process and types of listening, steps of listening, barriers to listening, Fluency &amp; speed, impact of pronunciation on comprehension through various texts, intelligent listening.</td>
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<td>VI</td>
<td><strong>Article Writing on Issue Related to Fashion, Style and Design:</strong> How to begin the topic, sentence and the controlling idea, structure, coherence, description writing techniques and critical appreciation.</td>
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<tr>
<td>VII</td>
<td><strong>Fashion and Clothing Terminology:</strong> Fashion terminology related to fashion trend, Forecast, new style, textile terms and designing terms, Terminology for Classes and style of basic clothing: -Contemporary, Historic and modern Terminology related to Garments Parts, size, range and clothing details.</td>
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<tr>
<td>VII</td>
<td><strong>Practice exercises I:</strong> vocabulary and conversation exercises on the newly learnt words, transcription of words, understanding of tenses, enhancing conversation skills, reading &amp; listening Comprehension of simple passages with exercises.</td>
<td></td>
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<tr>
<td>VIII</td>
<td><strong>Practice exercises II:</strong> conceptual inputs on presentation skills and conducting presentations.</td>
<td></td>
</tr>
</tbody>
</table>

**Web Sources**

- [http://www.buzzle.com/articles/forms-of-communication.html](http://www.buzzle.com/articles/forms-of-communication.html)
- [http://grammar.ccc.commnet.edu/grammar/adverbs.htm](http://grammar.ccc.commnet.edu/grammar/adverbs.htm)
- [http://www.slideshare.net/suniltalekar1/fashion-terminology](http://www.slideshare.net/suniltalekar1/fashion-terminology)
- [http://ahn.mnsu.edu/fcs/fashion_terminology_ppt-_ms_krysten_dane.pdf](http://ahn.mnsu.edu/fcs/fashion_terminology_ppt-_ms_krysten_dane.pdf)
- [http://www.apparelsearch.com/terms/](http://www.apparelsearch.com/terms/)
KFD151

BASIC DRAWING

3L:0T:0P

3 Credits

Objectives

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

Learning Outcomes

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

<table>
<thead>
<tr>
<th>Unit</th>
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<th>Lectures</th>
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</thead>
<tbody>
<tr>
<td>I</td>
<td>FREE HAND DRAWING: Line drawing- horizontal, vertical, diagonal, circular, spiral and curved. Pencil gradation. Object drawing- drawing both manmade and natural objects (both line drawing and shading)</td>
<td>8</td>
</tr>
<tr>
<td>II</td>
<td>GEOMETRIC DRAWING: Drawing simple geometric objects like cubes, cylinders, cones etc. Drawing of same objects put together. Pencil shading to understand light and shade</td>
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<tr>
<td>III</td>
<td>STILL LIFE DRAWING: Drawing by composing different objects like flower vase, flowers, teapots, cups, bottles etc. with drapery as background. Pencil shading to understand light and shade and the three-dimensional quality. Changing the object and the composition to colour rendering with different colour media (Staedtler colour pencils, oil pastels, water colours and pen and ink).</td>
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<tr>
<td>IV</td>
<td>PERSPECTIVE DRAWING: One-point perspective drawing from interior of a building. Two-point perspective drawing from exterior of a building.</td>
<td>8</td>
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<tr>
<td>V</td>
<td>OUTDOOR DRAWING: Drawing plants, trees and flowers with pencil shading and colour rendering them with different colour media. Drawing with compositions of different elements from landscape with pencil shading. Sketching of animals in the landscape. Changing composition of landscape to colour rendering with different colour media</td>
<td>8</td>
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</tbody>
</table>

Suggested Assignments

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

Suggested Visits
• Local monuments
• Local zoo for sketching animals

Text Book:

Reference Material

Web Sources
Objectives

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

### Unit | Topics | Lectures
--- | --- | ---
I | INTRODUCTION TO MATERIAL STUDIES: Importance of understanding material for effective designing. Classification of material and their properties. Powder - colors, dyes etc. Liquid- paints, adhesives, chemicals, GP resins. Semi liquids/ Semi Solids: adhesive, glues, fabric paints, etc. Granular- sand, gums, grains, resins, clay, POP, plastic grains, etc. Linear: wires, yarns, twines, ropes, ribbons, straw, tapes etc. Plainer: paper, fabric, leather, foil, sticks. Solid: wood, metals, glass, thermocol, stone, plastics, bottle caps, wax etc. | 8
II | INTRODUCTION TO WORKING TOOLS: Measuring tools (ruler and its types, inch tape, Vernier caliper, gauge, fishing scale, analytical weighing balance, two pan balance, measuring glass/cup/spoons, spring scale, pendulum balance etc.) Marking tools (pen, pencil, markers, sketch pens, chalk, tracing wheel, whitener, powder, thread, masking tape etc.) Work holding device (tongs, Plücker, magnet etc.) Cutting tools (Scissor, cutter, knife, blade, nail cutter, punching machine, chisels) | 8
IV | HANDLING OF MATERIAL (Technique and working): Granular. Linear. Plainer. Solids | 8
V | DESIGNING WITH MATERIAL: Granular. Linear Plainer. Solids Combination. of Material. | 8

Suggested Assignments

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

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

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

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

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

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

Web Sources
Objectives

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

Learning Outcomes

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

### KFD153 BASIC DESIGN

<table>
<thead>
<tr>
<th>Unit</th>
<th>Topics</th>
<th>Lectures</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>BASICS OF DESIGN: Introduction to design Definitions— design, types of design (structural and decorative) Visualizing design from nature and manmade references Sensitization to inner perceptions and emotions</td>
<td>8</td>
</tr>
<tr>
<td>II</td>
<td>Elements of Design: Introduction Understanding the elements through their use in various designs – furniture, logos, graphics, fabric prints, garments, bags, shoes etc. Principles of Design: Introduction Understanding the principles through their use in various designs – furniture, logos, graphics, fabric prints, garments, bags, shoes etc. ELEMENTS OF DESIGN: Point Line- directing, dividing, psychological effects of line, illusion. Shape and form – geometric and organic Space– negative and positive space Texture– tactile and visual textures Understanding the elements in context of different body shapes and apparel design</td>
<td>8</td>
</tr>
<tr>
<td>III</td>
<td>COLOR Hue Value Saturation Color Wheel Color Schemes Color Psychology Color Interaction Color Identification</td>
<td>8</td>
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</tbody>
</table>
IV
PRINCIPLES OF DESIGN
Balance—symmetric, asymmetric and radial
Proportion
Rhythm—through repetition, progression, transition, radiation and continuous line
movement
Harmony
Emphasis
Understanding the principles in context of different body shapes and apparel design

V
AESTHETIC QUALITIES OF DESIGN ELEMENTS
Formal qualities
Expressive qualities

Suggested Assignments

PROJECT – 1
• Collect pictures showing structural and decorative design (at least five each)
• Collect pictures of different products showing various elements and principles of design (at least five each)
• Select any simple object from the environment (leaf, flower, phone, car, stationary box, lunch box, pencil, eraser etc.) and give a name to it (proper noun) based on the visible characteristics of the object
• Associate the personality of any one classmate with a color and give reasons

PROJECT - 2
• Use dots and lines (individual and combination) to create compositions (atleast five) reflecting movement
• Use shapes – outline and solid color, to make various compositions (atleast five) depicting movement
• Create a composition and depict negative and positive space through it using black ink
• Replicate different textures from the environment (fifteen)
• Create different visual and tactile textures (atleast ten each) using different material (paints, crayons, oil pastels, color pencils, masking tape, fevicol, rubber solution, candle, sand, glitter, comb, toothbrush, scale, etc.)

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

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

Suggested Visits
• Visits are to be made under faculty guidance. Illustrated report to be submitted after each visit.
• Graphic / Art Exhibitions
• Photography Exhibitions
• Design Studios
• Vegetable market – to study colors
• Cloth shops – to study colors and use of elements and principles of design

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

Web Sources
Objectives

- To learn the basic knowledge of computers and its applications since it has become an integral part of fashion design
- To familiarize with the computer hardware and software, and Microsoft office package
- Be able to use internet
- Be able to create multimedia presentations
- To learn vector image formats through Corel Draw applications
- To acquire sound knowledge of the principles of graphic design
- To conceptualize design and its implementation using Corel Draw
- To incorporate in design students the ability to represent and create visuals using tools of Corel Draw
- To design and develop structural and applied design for product development

<table>
<thead>
<tr>
<th>Unit</th>
<th>Topic</th>
<th>Lectures</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>COMPUTER FUNDAMENTALS</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Introduction to Computer</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Introduction and parts of computer</td>
<td></td>
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<tr>
<td></td>
<td>Computer Hardware (keyboard, pointing device, scanning device, voice input device)</td>
<td></td>
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<tr>
<td></td>
<td>Output devices (printers &amp; its types, soft copy- CRT, flat panel)</td>
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<tr>
<td></td>
<td>Storage devices (hard disk, optical disk- CD’s, DVD, pen drives etc.)</td>
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<tr>
<td></td>
<td>Computer Software</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Working with the Internet</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>WORKING WITH MICROSOFT AND MULTIMEDIA PRESENTATIONS</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Create, open, close and save document</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Shortcut keys</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Creating new templates and layouts, formatting slides, working with text and its formatting (insert slide, indent, bullets, setting format styles &amp; themes, font, style, effects, color, paragraph formatting, align, text direction, word art)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hyperlinks, drawing tools, animations, transitions, graph and organizational chart (animation preview, slide show option, set up slide show, record narration, rehearse timings)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Presentation view (slide show, slide sorter view, slide view, note page view etc.), Printing presentation (printing option &amp; print preview)</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>INTRODUCTION TO COREL DRAW</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Tools and their application</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Introduction to Corel Draw software (definition and shortcut keys, RGB and CMYK color modes)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Page layout (size, orientation, page formatting, rulers, guidelines, nudge, table formatting, setting up grids etc.)</td>
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</tr>
<tr>
<td></td>
<td>Menu bar, property bar, standard bar options</td>
<td></td>
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<tr>
<td></td>
<td>Importing bitmaps and tracing bitmap</td>
<td></td>
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</tr>
</tbody>
</table>
| IV | **COREL DRAW TOOLS**  
- Application of each tool  
- Pick tool (duplicate, rotate, skew, mirror)  
- Shape tool (shaping objects, shaping text)  
- Bezier tool  
- Eraser tool, knife tool  
- Crop tool  
- Zoom tool (zoom-in, zoom-out)  
- Basic shapes tool and other drawing tool (circle, semi-circle, 3/4th circle, rectangle, triangle, charts)  
- Text tool (shaping text, lens)  
- Table tool  
- Special effects (eyedropper, contour, distort)  
- Color eyedropper  
- Outline pen tool  
- Fill tool  
- Power clip objects blend, drop shadow, envelope |
| V | **ASSIGNMENTS**  
Application in terms of digital design  
- Logos  
- Visiting cards & Advertisement Poster  
- Motif development  
- Repeat pattern layout (clone, step and repeat)  
- Fashion Illustration  
- Drawing fashion croquis  
- Draping on fashion croquis  
- Suggested Assignments  
- Write any fashion related article on note pad  
- Make your bio-data with your personal, academic and other relevant information. Also add your photograph to it.  
- Create a presentation of 10 slides on any given topic given by the faculty using power-point along with an audio and video input. Also use scanned images from various sources  
- Make a workbook for a class containing the roll numbers, names, marks obtained in five main subjects, total marks, percentage, and ranks. Use formatting features to make it visually appealing  
- Create an email account and send a reply to an email containing an attachment that you received from your classmate  
- Practice any ten logos of different brands  
- Design at least ten different logo concepts for your brand. Choose anyone. Design a visiting card and incorporate the chosen logo in the same |
• Develop at least two designs for the following:
  Nursery prints, Floral prints,
  Geometrical, Polka dots, Abstract,
  Stripes, Checks, Stylized motifs
• Design an advertisement/poster (look board & information poster) on
  a topic given by the faculty concerned, using typographical tools of
  Corel Draw

  OR
• To replicate a two-page magazine layout having graphics, images and
  typography, for effective representation using Corel Draw software
• Create at least 5 different postures of male and female flesh croquis
  on Corel Draw based on five selected themes (executive wear, casual
  wear, beach wear, sportswear etc.) design at least two garments
  each and drape on an appropriate posture of a flesh croqui. Also
  create a suitable backdrop for the same.

Web Sources
1. Corel draw Tutorials

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

Reference Material
KFD155 CRAFT APPRECIATION (MODULAR) 3L:0T:0P 3 Credits

Objectives

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

Learning Outcomes

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

<table>
<thead>
<tr>
<th>Unit</th>
<th>Topics</th>
<th>Lectures</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Pre-visit lecture</td>
<td>Lectures for a brief regarding the craft Introductory lectures on famous crafts Detailed review of literature on area specific craft Guest lectures</td>
<td>8</td>
</tr>
<tr>
<td>II PROJECT – 1</td>
<td>The students may be taken for visits to the following mentioned places Textile / Craft Museum / Industry Trade Fair, (if possible) Any craft Centre in the vicinity Local craft clusters in the vicinity Any local craft organization / NGOs etc. and their area of work (if possible) The students will be expected to document the visits through the following— Maintain a field diary with observations, sketches, names of participating /visited artisans and organizations etc. Interviews and questionnaires Photographs Video recordings Collecting pamphlets / brochures / any other printed material of the participants /visited organization The students will have to prepare an illustrated visit report and submit to the concerned faculty</td>
<td>8</td>
</tr>
</tbody>
</table>
III PROJECT – 2

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

Reference Material

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

Web Sources

2. http://www.indiancraftsjourney.in/
3. www.sewalucknow.org/
Objectives

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

Learning Outcomes

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

<table>
<thead>
<tr>
<th>Unit</th>
<th>Topics</th>
<th>Lectures</th>
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</thead>
<tbody>
<tr>
<td>I</td>
<td>IMPORTANCE OF RESEARCH IN DESIGN</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Need of research</td>
<td></td>
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<tr>
<td></td>
<td>Applications of research Nature of research</td>
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<tr>
<td>II</td>
<td>PROCESS OF RESEARCH</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Idea generation</td>
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<td></td>
<td>Gathering information (library, field visits, internet, interpersonal communication etc.)</td>
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<td>Analysis Synthesis Hypothesis Plan of action</td>
<td></td>
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<tr>
<td>III</td>
<td>CONCEPT RESEARCH</td>
<td>8</td>
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<tr>
<td></td>
<td>Data collection for a specific project Library (universities, institutes, museums, private, online) Books</td>
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<tr>
<td></td>
<td>Magazines Journals Newspapers</td>
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<td></td>
<td>Research articles etc. Book Stores Internet Internet Interviews Observation Photographs Questionnaires etc</td>
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<tr>
<td>IV</td>
<td>PRODUCT RESEARCH</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Study of existing designs</td>
<td></td>
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<tr>
<td></td>
<td>Design Material Availability Cost etc.</td>
<td></td>
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<td></td>
<td>Scope for intervention Processes involved Production technique Production centres</td>
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</tbody>
</table>
Place of sale/ Sale outlet

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<thead>
<tr>
<th>V</th>
<th>MATERIAL RESEARCH</th>
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<tbody>
<tr>
<td></td>
<td>Appropriate material selection</td>
</tr>
<tr>
<td></td>
<td>End usage Cost</td>
</tr>
<tr>
<td></td>
<td>Sourcing- exhaustive study of all feasible market areas</td>
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<tr>
<td></td>
<td>Handling of material Innovation Substitution</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>VI</th>
<th>MARKETING RESEARCH</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Costing</td>
</tr>
<tr>
<td></td>
<td>Consumer profile Target market Distribution channel</td>
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</tbody>
</table>

8

**Suggested Assignments**

To do an in-depth research on any one of the classic fashion styles (e.g. jeans, leather jacket, cardigan, t-shirt, canvas shoes etc.). Collate data from various sources based on the process of research and product research.

Market survey is mandatory. Diversify the products using the same material as well as collect various other materials for the product development. Carry forward the research to analyses the prospective market for the developed product.

**Suggested Visits**

As per the requirements of undertaken research

**Reference Material**

### Objectives

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

### Learning Outcomes

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

### Unit Topics

<table>
<thead>
<tr>
<th>Unit</th>
<th>Introduction to the subject and its relevance to the course</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Introduction to the concept of macro and micro environment, methods of spatial mapping, visual documentation, primary and secondary sources of data collection. Project 1: to study a macro environment in detail, taking every aspect of community interrelations, interactions and interdependence into account. Project 2: to understand the variety of micro environments and their distinctive characteristics. Project 3: to understand a micro-level enterprise in the environment from the point of view of its structure, processes and interrelations therein. Environmental issues: Green concept, Recycling, Waste management, Carbon footprints, Corporate Social Responsibility. Guest lectures related to different aspects of the course.</td>
</tr>
</tbody>
</table>

### Lectures

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

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

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

**Reference Material**

BFAD 1st Year
II Semester
Syllabus
Objectives

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

Learning Outcomes

- Understand the attributes of different textile fibers
- Understand yarn count and its relation to fabric properties
- Be aware of various types of looms and fabrics made from these looms
- Understand different techniques of fabric construction
- Skill development to relate textile structure and property for specific end uses
- Develop concept of the nature and behaviour of various textile material in the apparel sector
- Be able to identify basic weaves and their variations
- Be aware of various types of decorative weaves and their properties

<table>
<thead>
<tr>
<th>Unit</th>
<th>Topics</th>
<th>Lectures</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>INTRODUCTION TO TEXTILES</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Terms and definition: fibres, filaments, yarns-spun yarns, filament yarns, sewing threads, fabrics- woven, knitted, non-woven</td>
<td>08</td>
</tr>
<tr>
<td></td>
<td>Classification of textile fibres on the basis of origin and length of fibre</td>
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<tr>
<td>II</td>
<td>TEXTILES,FIBRES AND THEIR PROPERTIES</td>
<td></td>
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<tr>
<td></td>
<td>(Source, production and properties) Important properties of textile fibres Natural cellulosic fibres-cotton, flax, jute, ramie Natural Protein fibres-wool, silk Regenerated Fibres-viscose rayon, cuprammonim rayon and polyynosic rayon, acetate and tri-acetate, azlon Synthetic fibres- nylon, polyester, acrylic,modacrylic, olefin, Polypropylene Special use fibres- elastomeric fibres, aramid, carbon Micro fibres-Tencel, Modal, etc. Innovative fibre Fibre identification- visual test, microscopic test, burning test, chemical test</td>
<td>08</td>
</tr>
</tbody>
</table>
### YARNS

**Yarn manufacturing process**

Mechanical Spinning

Chemical spinning processes- dry spinning, melt spinning.

Yarn Classification- on the basis of structure, fibre composition, effects and processing

Novelty yarns- core, eyelash, boucle’, ribbon, ladder, nub, slab, chenille, corkscrew or spiral, metallic yarns, crepe yarns

Yarn numbering system- direct and indirect system

Yarn twist- direction of twist (S and Z twist), types of twist, effect of twist on fabric properties

Sewing threads

Yarn testing - Determination of staple / filament yarn, number of plies, direction of twist, measurement of twist

Fabric testing - Physical tests

Thread count: ends per inch and picks per inch

Fabric weight: fabric mass per unit area (gsm), fabric mass per unit length (weight per linear meter)

Evaluation of fabric drape Seam/ yarn slippage

Chemical tests - Dimensional stability, mercerization, chlorination

### FABRIC CONSTRUCTION TECHNIQUES

**Weaving**

Preparation of yarns for weaving Loom: Parts and types of looms Characteristics of woven fabrics

Classification of Weaves

Basic weaves: plain, rib and basket, twill, satin/sateen Decorative weaves: dobbý and jacquard

Surface figure weaves: lappet, swivel, spot/dot

Other weaves: pile weave, velvet, velveteen, leno, double weave Weave identification - Identification of basic weaves and their design interpretation on graph

Plain weave and its variations – rib and basket weave

Twill weave: even, uneven, right handed, left handed, pointed twill, herringbone

Satin and sateen weave

Identification of decorative weaves- dobbý and jacquard, surface figure weaves: lappet, swivel, spot/dot, pile weave, velvet, velveteen, leno, double cloth
### Weaving defects Knitting

**Introduction to knitting**

**Characteristic of knitted fabrics-** wales and course, gauge (npi), technical face, technical back, skewing, snagging

**Warp and weft knits**

**Comparison between knits and woven**

**Weft knit fabrics:** double knit, jersey knit, rib knit and piqué

**Warp knit fabrics:** tricot and raschel

<table>
<thead>
<tr>
<th>OTHERFABRIC CONSTRUCTION TECHNIQUES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-woven/bonded fabrics</td>
</tr>
<tr>
<td>Other methods of fabric construction- braids, nets, lace, taper cloth, film fabrics, coated fabrics, metallic plated, multi component fabrics</td>
</tr>
</tbody>
</table>

### Suggested Assignments

**Assignment 1:** Source and prepare a portfolio of various types of yarns. Specify fibre composition, count and twist of the samples (minimum 10 samples)

**Assignment 2:** Conduct a market survey of fabric or clothing stores to examine the fibre content of fabrics. Note the variety of effects created by blending fibres. Explain why the different fibers were used together

**Assignment 3:** Prepare a portfolio of fabric swatches of different fibre content Specify fibre content and end use of the samples (minimum ten samples)

**Assignment 4:** Prepare a portfolio of fabric swatches of different weights and thickness. Calculate their yarn count in terms of ends per inch and picks per inch. Specify possible applications of the samples (minimum ten samples)

**Assignment 5:** Develop a portfolio of fabric swatches of various types of woven fabrics. Identify type of weave and provide graphical representation of basic weaves (minimum ten samples sourced by students and ten samples provided of department)

**Assignment 6:** Prepare a portfolio of fabric samples of different surface appearance such as fabric made of slub yarns, textured yarns, twill weave, pile weave, leno weave, etc. (minimum ten samples)

**Assignment 7:** Prepare a frame from hard board and make basic weaves using paper strips

**Instruments Required**

- Pickglass Microscope
- Twist counter
- Crease, recovery tester
- Drapometer
- GSM cutter
- Electronic weighing balance

**Suggested Visits**

- Fabric manufacturing unit- handloom / power loom unit
- Handloom weaving units of Varanasi, Panipat, Surat, Moradabad, etc
- Indian Institute of Handloom Technology (nearest one)
- Knitwear manufacturing unit
- Nearest Weaver’s Service Centre (visit the following website for list of centres http://handlooms.nic.in/cit_char_wsc.htm)
- Textile testing laboratory
Textbooks
7. Saville, B.P., Physical Testing of Textiles, Textiles Institute, 2000

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

Web Sources
KFD202 | ART APPRECIATION | 0L:0T:2P | 1 Credit

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

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

<table>
<thead>
<tr>
<th>Unit</th>
<th>Topics</th>
<th>Lectures</th>
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</thead>
<tbody>
<tr>
<td>I ANCENTPERIOD</td>
<td>Indus Valley Civilization- Art and artifacts of the time, city planning etc. Mauryan period Sunga period Kushan period Gandhara period Gupta period</td>
<td>08</td>
</tr>
<tr>
<td>II SOUTHERNAND NORTHERN INDIA</td>
<td>Pallava period Chola period Chalukya period Rashtrakuta period Hoysala period Vijayanagar period Chandela period Orissan</td>
<td>08</td>
</tr>
<tr>
<td>III LATEMEDIEVAL AND EARLY MODERN AGE</td>
<td>Islamic Sultanate Delhi– Mughal period</td>
<td>08</td>
</tr>
<tr>
<td>IV WESTERNART – ANCIENT TO MIDDLE AGES</td>
<td>Ancient world Prehistoric Art- Old Stone Age &amp; New Stone Age Egyptian Art and Architecture Classical period Greek Art and Architecture Roman Art and Architecture The middle ages Byzantine Romanesque Gothic</td>
<td>08</td>
</tr>
<tr>
<td>V FIFTEENTH – EIGHTEENTH CENTURY</td>
<td>Renaissance Baroque</td>
<td>08</td>
</tr>
</tbody>
</table>
Rococo

VI

THEMODERN WORLD

Neo classicism, Romanticism, Realism Impressionism, Post- Impressionism Fauvism, Cubism

Expressionism

Dadaism, Surrealism Bauhaus

**Suggested Assignments**

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

**Suggested Visits**

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

**Textbooks**

4. Susan Huntington, The Art of Ancient India
Reference Materials

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

Web Sources

24. http://www.myteacherpages.com/webpages/Skearney/files/Microsoft_Word_-_ Comparison_Chart%5B1%5D%5B1%5D.pdf
Objectives

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

Learning Outcomes

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

<table>
<thead>
<tr>
<th>Unit</th>
<th>Topics</th>
<th>Lectures</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>ORIGINOF CLOTHING Evolution of clothing</td>
<td>08</td>
</tr>
<tr>
<td></td>
<td>Origin and development of costumes Functions of clothing Theories of clothing</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>NORTHERN AND NORTH WESTERN INDIA Indus valley civilization Vedic period The Maurya and Sunga periods Satavahana period Kushan period Gupta period Post-Gupta period</td>
<td>08</td>
</tr>
<tr>
<td>III</td>
<td>SOUTHERN INDIA The Pallavas The Cholas The Rajputs The Vijayanagara Empire</td>
<td>08</td>
</tr>
<tr>
<td>IV</td>
<td>THEMEDIEVAL INDIA Ghurid dynasty Slave dynasty Khalji dynasty Tughlaq dynasty Timur and Sayyid dynasty Lodi dynasty</td>
<td>08</td>
</tr>
</tbody>
</table>
Pre-Mughal period
Mughal period The Post-Mughals British period

THE PRESENT DAY DRESS

Northern India
Eastern and Northeastern India Western and Central India Southern India

08

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

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

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

Textbooks

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

Web Sources
**KFD204**  
**ELEMENTS OF FASHION**  
| 3L:1T:0P | 4 Credits |

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

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

<table>
<thead>
<tr>
<th>Unit</th>
<th>Topics</th>
<th>Lectures</th>
</tr>
</thead>
</table>
| I    | FASHION VOCABULARY  
Fashion terminology (fashion, style, couture, haute couture, accessories, Avant Garde, classic, collection, fad, fashion cycle, fashion forecast, haute couture, knock-off, bridge fashion, line, mark up or mark on, pre-a-porter, style, trend, motifs, blends, trimmings, details, toile, boutique, atelier, silhouette, fashion forecasting, grading, draping, ready-to-wear, retailer, visual merchandising, merchandiser, stylist, hue, value, intensity, texture, repeat, proportion, balance, rhythm, CAD, pattern, pattern making etc)  
Design terminology (elements and principles of design)  
Colour terminology (dimensions, colour psychology, colour wheel, colour schemes) Fabric terms (fibre, yarn, fabric, weaving, warp, weft, thread count, balance, grain line, selvedge, knits, etc.)  
Fashion accessory terminology (footwear, jewellery, gloves, hats, belts, scarves, umbrellas, hand bags, sunglasses etc)  
Common sewing terms (alter, seam allowance, backing, back stitch, bias, fray, facing, lining, puckering etc)  
| 8 |
| II   | FASHION FORECASTING  
Introduction  
Forecasting for colours, fabrics, style, embellishment & accessories  
Promotion  
Fairs (Heimtextil, Premier Vision etc)  
| 8 |
| III  | FASHION DEVELOPMENT  
Fashion cycles (introduction, acceptance, peak, decline and obsolete, waxing and waning of fashion)  
Consumer groups (fashion leaders and fashion followers)  
Adoption of fashion (traditional fashion adoption, reverse adoption and mass | 8 |
dissemination)
Consumer buying (motives, fashion selection on the basis of styling features and practical considerations)
Fashion categories (women’s wear, men’s wear, children’s wear, sportswear, resort wear, sleepwear, casual wear, formal wear etc.)

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<thead>
<tr>
<th>IV</th>
<th>INTERNATIONAL FASHION</th>
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</thead>
<tbody>
<tr>
<td></td>
<td><strong>Fashion Education Milan</strong> - Domus Academy</td>
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<tr>
<td></td>
<td><strong>New York</strong> - Fashion Institute of Technology</td>
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<tr>
<td></td>
<td><strong>London</strong> - London School of Fashion, Royal College of Art</td>
</tr>
<tr>
<td></td>
<td>Fashion capitals of the world – Tokyo, Paris, Milan, London, Germany (exclusivity and five top designers from each capital)</td>
</tr>
<tr>
<td></td>
<td>Designers (Coco Chanel, Christian Dior, Yves Saint Laurent, Ralph Lauren, Donatella Versace and Vallentino, Karl Lagerfeld, Dolce &amp; Gabbana)</td>
</tr>
<tr>
<td></td>
<td>High fashion (Tommy Hilfiger, Christian Dior, Calvin Klein, Versace etc.)</td>
</tr>
<tr>
<td></td>
<td>Ready-to-wear (H&amp;M, Ralph Lauren Polo brands, CK by Calvin Klein, DKNY, Versus by Versace etc)</td>
</tr>
<tr>
<td></td>
<td>Retail stores (Marks and Spencer’s, Target, JC penny, Neiman Marcus, Harrods, Zara International and many more)</td>
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</tbody>
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<thead>
<tr>
<th>V</th>
<th>FASHION IN INDIA</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Major fashion cities in India (Delhi, Mumbai, Pune, Bangalore)</td>
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<tr>
<td></td>
<td>Designers (Ritu Kumar, Manish Malhotra, Rohit Bal, J.J. Valaya, Tarun Tahiliani, Manish Arora, J.J. Vallaya, Ritu Beri, Manish Arora, Rina Dhaka, Hemant Trivedi, Rana Gill etc)</td>
</tr>
<tr>
<td></td>
<td>Fashion Weeks (WIFW, Lakme Fashion Week etc) Fashion Brands</td>
</tr>
<tr>
<td></td>
<td>Designers brands (Satya Paul, Sabyasachi etc.) &amp; Corporate brands (Zodiac, Grasim, Park Avenue, Parx, Van Heusen, Allen Solly, Color Plus, Frank Jefferson etc.)</td>
</tr>
<tr>
<td></td>
<td>Retail stores (Lifestyle, Pantaloons, Shoppers Stop, Raymond, Park Avenue, Colour Plus, Globus, Westside, Reliance Trends, Big Bazaar, etc)</td>
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</tbody>
</table>

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<thead>
<tr>
<th>VI</th>
<th>CAREERS IN FASHION</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Fashion designers, product developers, creative pattern makers, fashion coordinators, fashion stylists, design merchandisers, fashion educators, fashion illustrators, costume designers</td>
</tr>
</tbody>
</table>

**Suggested Assignments**

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

**Textbooks**
8. Ireland, P. J., Encyclopedia of Fashion, B.T. Batsford Ltd., 1995

Reference Material
6. Castelino, M., Fashion Kaleidoscope, Rupa Publication

Web Sources
1. www.nationonline.org
4. www.fashioncenter.com
5. www.fgi.com
6. www.vogue.com
KFD251  |  FASHION MODEL DRAWING  |  3L:1T:0P  |  4 Credits

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

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

<table>
<thead>
<tr>
<th>Unit</th>
<th>Topics</th>
<th>Lectures</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>FIGURE DRAWING (Normal Proportion)</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Live drawing from model</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Proportion and anatomy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Study of head, hands and feet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Study of eyes, ears, nose and mouth</td>
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<tr>
<td></td>
<td>Study of different postures and movements</td>
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<tr>
<td></td>
<td>Drawing of different age group figures</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>DRAWING FASHION FIGURES (Stylization)</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Ten head female croquis</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Front view</td>
<td></td>
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<tr>
<td></td>
<td>Back view</td>
<td></td>
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<tr>
<td></td>
<td>½ Profile view</td>
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<tr>
<td></td>
<td>¾ Turned view</td>
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<tr>
<td></td>
<td>½ Profile view</td>
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<tr>
<td></td>
<td>¾ Turned view</td>
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<tr>
<td>III</td>
<td>ANALYSIS OF BODY PARTS</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Face analysis with hairstyles</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hand analysis</td>
<td></td>
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<tr>
<td></td>
<td>Feet analysis</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>FLESHING OF FEMALE AND MALE CROQUIES</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Front View</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Back view</td>
<td></td>
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<tr>
<td></td>
<td>½ Profile view</td>
<td></td>
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<tr>
<td></td>
<td>¾ Turned view</td>
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</tbody>
</table>

Suggested Assignments

PROJECT-1

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

PROJECT-2

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

Make four sketches each of male and female flesh croquis (front, 3/4th, profile and back view).
Note: All work to be presented in a portfolio with proper mounting and due labelling.

Textbooks
1. Rowlands, I., Life Drawing, Octopus Books, 2005
4. Giovanni Civardi, Drawing Clothed Figure, Search Press Limited, 2006
8. Ireland, P. J., Fashion Design Illustration for Men, Wiley, 1970

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

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

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

Learning Outcomes

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

<table>
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<tr>
<th>Unit</th>
<th>Topics</th>
<th>Lectures</th>
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</thead>
<tbody>
<tr>
<td>I</td>
<td>INTRODUCTION TO TEXTILE MATERIAL</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Yarns study</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fabrics study Loom study</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>YARNCRAFT</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Exploration, adaptation and improvisation of the techniques to create innovative surfaces / products using yarns, vegetable fibers, threads, ropes, ribbons, braids, wires etc. and combining them with other non-textile material)</td>
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</tr>
<tr>
<td></td>
<td>Macramé Knotting Crochet Braiding Tasseling Twining</td>
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<tr>
<td>III</td>
<td>FABRIC CRAFT</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Exploration, adaptation and improvisation in using the material to create innovative surfaces / products using different kinds of fabrics)</td>
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<td></td>
<td>Deconstruction Addition on the surface Addition to the structure</td>
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<tr>
<td></td>
<td>Converting flat fabrics to 3-D surfaces (quilting, ruffling etc.)</td>
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<tr>
<td>IV</td>
<td>WEAVING</td>
<td>8</td>
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<tr>
<td></td>
<td>Using the loom to develop fabric surfaces with different types of yarns and creative addition of non-textile material for enhancing the aesthetics of the fabrics)</td>
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<tr>
<td></td>
<td>Basic weaves – plain, basket, rib, twill &amp; its variations, satin,</td>
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<tr>
<td></td>
<td>Advanced weaves – colour &amp; weave effects, pile, block drafts, extra weft Creative weaving</td>
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</tbody>
</table>

Suggested Assignments

• Projects
• Collection of various materials which can be used as weft for creative weave development
• Develop innovative yarns using various textile and non-textile material

• Develop innovative products using various techniques mentioned in Unit-II
• Develop a product using any one technique from Unit-II
• Develop at least eight interesting fabric surfaces using the techniques mentioned in Unit-III
• Develop a 3-D product using different fabrics
• Develop swatches of basic weaves on a table loom using different types of textile material
• Develop swatches of advanced weaves on a table loom using different types of textile material

• Develop swatches of creative weaves using non-textile material for weft in a yarn warp

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

Textbooks


Reference Material

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

Web Sources

2. www.yarn-craft.co.uk/
3. pinterest.com/lion brand yarn/crafts-with-yarn/
4. www.marthastewart.com› Crafts
5. www.cutoutandkeep.net› Bustle › Becca Kordas
KFD253  COMMUNICATING FASHION (MODULAR)  3L:0T:0P  3 Credits

Objectives

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

Learning Outcomes

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

Unit | Topics | Lectures
--- | --- | ---
I | POPULAR INTERNATIONAL DESIGNERS | 8
Clippings of fashion shows of the designers
Movies based on the lives of some designers (Andy Warhol, Coco Chanel, Valentino, Giorgio Armani etc.)
Signe Chanel - Documentary on process of making haute couture collection in the House of Chanel

II | POPULAR INDIAN DESIGNERS | 8
Clippings of fashion shows of the designers

III | MOVIES ON FASHION | 8
Devil Wears Prada
My Fair Lady
Bill Cunningham New York Sex and The City
It Started in Paradise Unzipped
Fashion
Page 3 etc..

IV | GUEST LECTURES | 8
The institute can invite speakers from any of the below mentioned categories for a session with the students to expose them to the various facets of the fashion industry
Designers NGOs
Fashion magazine editors Fashion photographers
Stylists Page 3 reporters – print and electronic media

Suggested Assignments

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

Give a hand-written brief summary of about 150 - 200 words (along with visuals) about the review of the movies / videos / documentaries / sessions attended (after each session)
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

<table>
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<tr>
<th>Unit</th>
<th>Topics</th>
<th>Lectures</th>
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<tbody>
<tr>
<td>I</td>
<td>PAGE MAKER</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>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 &amp; spacing, applying effects to text). Including graphics and objects (include drawing objects, adding colour, adding graphics, arranging text around graphics, merging text &amp; 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).</td>
<td></td>
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<tr>
<td>II</td>
<td>ADOBE PHOTOSHOP</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>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.</td>
<td></td>
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<tr>
<td>III</td>
<td>TOOL BAR</td>
<td>8</td>
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<tr>
<td></td>
<td>Application of each tool. Shortcuts, tool options. Move tool, hand tool, zoom tool. Pencil and pen tool. Selections and channels (making selections with various marquee tools, modifying selection borders, inversing, feathering, using grow and similar, transforming selection, masks and channels, channel options, quick mask mode, crop tool, slice tools, magic wand, lasso and eraser tools). Type tool (editable vs. rasterized type, editing text, creating text on a path, converting type to shapes, special effects with type: painting, stroking, screening, fading, warping).</td>
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<tr>
<td>IV</td>
<td>COLORS, LAYERS AND FILTERS</td>
<td>8</td>
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<td></td>
<td>Back ground and foreground. Eyedropper-colour 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,</td>
<td></td>
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</tbody>
</table>
### Suggested Assignments

- To create a four-page fold-up on oneself – it should include profile and work description along with visuals
- Change the colour of a picture using magic wand tool
- Using a single picture create various images by applying different effect of adjustments and compare the changes. Execute the same using filter effects
- Create a print design for t-shirt
- Make a theme-based collage on any given topic
- Prepare two posters (look board and information poster- A-3 size) & an invitation card (7.5"x4.5") on the topic given by the faculty concerned. Same theme to be given to the whole class. (Themes could be exhibition, cultural events
- etc. Emphasis should be given on the content, image quality, layout, selection of colors & fonts, to make effective promotional material. Use of images downloaded from internet should be avoided. Images can be drawn on Corel Draw and imported)
- Create scenes using different background effects (using all the options in the tool bar and others too)
- Select a theme and create a mood board and color palette for the same
- Develop an apparel collection (atleast five designs) based on the above theme and also make three color ways for any two designs from the collection

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

### Textbooks

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

### Reference Material

- Respective Software Manuals (Adobe Photoshop)

### Web Sources

1. Photoshop Tutorials
Objectives
1. To learn the fundamentals of photography
2. To understand photography as a medium of communication and conceptual process
3. To develop basic competency in handling photography equipment
4. To develop a base for development of creative photography skills

Learning Outcomes
1. Be able to use camera as a tool
2. Understand the different peripherals and their usage
3. Understand compositions, placement of elements and interplay of light and shade in a photographic frame
4. Be able to handle and manipulate various photography tools for effective photography
5. Be able to use photography as a tool for documentation
6. Use the knowledge of photography to click pictures of different types of subjects

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<td>INTRODUCTION TO PHOTOGRAPHY</td>
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<tr>
<td></td>
<td>1. The basic science of photography, orientation and scope</td>
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<td></td>
<td>2. Camera Anatomy</td>
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<tr>
<td>II</td>
<td>WORKING OF A CAMERA</td>
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<td>1. Exposure</td>
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<td>- Aperture</td>
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<td>- Shutter Speed</td>
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<td>- ISO</td>
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<td>- The Exposure Triangle</td>
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<td>- Exposure Compensation</td>
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<td>- Camera Exposure Modes: Automatic, Manual, etc.</td>
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<td>2. Composition</td>
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<td>- The Rule of Thirds Ratio</td>
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<td>- Negative Space</td>
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<td>- Leading Lines</td>
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<td>- Balance &amp; Symmetry</td>
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<td>- Perspective &amp; Angle</td>
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<td>- Backgrounds</td>
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<td>3. Focus and Of Field</td>
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<td>- Depth of Field &amp; Aperture</td>
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<td>- Understanding Bokeh</td>
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<td>III</td>
<td>CAMERAS AND CAMERA EQUIPMENTS</td>
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<td>1. Types of camera</td>
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<td>2. Types of camera films</td>
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<td>3. Types of light</td>
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<td>4. Reflectors</td>
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<td>5. Types of filters</td>
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<td>6. Tripod, monopod and handheld</td>
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<td>7. Memory cards</td>
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<td>IV</td>
<td>ASSIGNMENT – 1 WORKING WITH DIFFERENT SUBJECTS</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>1. Working with different apertures, shutter speeds, exposure values and depth of field</td>
<td></td>
</tr>
</tbody>
</table>
2. Nature – understanding natural light and forms
3. Architecture – solid forms
4. Portraits
5. The human form – candid and designed

V  ASSIGNMENT – 2 EXPERIMENTAL PHOTOGRAPHY
1. Sports & Action Photography
2. Time Lapse Photography
3. Artistic Aspect of Photography

VI  ASSIGNMENT – 3 FASHION PHOTOGRAPHY
1. The garment
2. The model
3. Props
4. Posing
5. Make-up
6. Accessories
7. Hair

Suggested Assignments
All assignments will be continued in extra time apart from the class Lectures. The practical classes will be majorly used by the faculty to assess and discuss each student’s work with the concerned student and the rest of the class. The students can collate all the work done during the course and present as a combined portfolio, or in a creative digital way at the end of the semester.

Reference Material
12. Harnischmacher, Cyrill, Tabletop Photography: Using Compact Flashes and Low

Web Sources
2. photo.net › Learn About Photography
**KFD256**  
**DESIGN PROCESS**  
**3L : 0T : 0P**  
**3 Credits**

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

**Learning Outcomes**
- Be able to research, analyze and use collected data for ideation and concept development
- Be able to develop, interpret and use mood boards, theme boards, colour palettes or storyboards to create designs based on a particular theme.
- Be able to develop designs/products using the design process
- Be able to collect, collate and present all work done for the project systematically and appropriately
- Be able to understand appropriate presentation and display required for any particular Product

<table>
<thead>
<tr>
<th>Unit</th>
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</table>
| I    | STEPS IN DESIGN PROCESS  
Research, problem of Identification Analysis and Planning Design Concept  
Development Detailed Design Development  
Final Implementation | 8 |
| II   | DESIGN DEVELOPMENT  
Introduction to Mood Board / Theme Board / Inspiration Board. Introduction to Colour Palette  
Introduction to Look Board, Design Board and Story Board | 8 |
| III  | DESIGN CONCEPTION  
(Conception of a product using any single or combination of material – refer to Material Studies – I syllabus)  
Select any product for development (fashion accessory – shoes, bag, scarf, jewellery, caps, hats etc., table accessory – pen stand, file folder, napkin holder, photo frames, pots, fruit basket, napkin rings etc., lifestyle product – keychain, magazine holder, newspaper rack, umbrella, pocket mirror, storage pouch, display shelves etc.)  
Select an appropriate theme for design development  
Research on theme, colours, product design and other components before design development  
Make a theme board, colour palette and story board based on the selected theme and product  
Use the tools of Units – I and II to develop initial concepts of product design based on the selected theme | 8 |
**IV DESIGN DEVELOPMENT**
(Development of a product using any single or combination of material – refer to Material Studies – I syllabus)
Work in detail on the final selected product concept for final prototype development
Create a detailed illustration of the designed product in a suitable surrounding (drape the fashion accessory on a fashion model against appropriate background / place the table top accessory on a table in a suitable room etc.)

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

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

**Reference Material**

**Web Sources**
1. [http://inspirationfeed.com/articles/design-articles/design-process-flowchart-that-all-freelancers-designers-must-have/](http://inspirationfeed.com/articles/design-articles/design-process-flowchart-that-all-freelancers-designers-must-have/)
2. [http://www.google.co.in/url?sa=t&rct=j&q=design%20process%20steps&source=web&cd=10&cad=rja&ved=0CFgQFjAj&url=http%3A%2F%2Fwww.engr.uconn.edu%2F~abboud%2FLecture-2.ppt&ei=PPZbUdToIuSrgeUmoDwCw&usg=AFQjCNRH3IVN9lE9y8Ux1vV6DDp8_k0mRFA&bvm=bv.44697112.d.bmk](http://www.google.co.in/url?sa=t&rct=j&q=design%20process%20steps&source=web&cd=10&cad=rja&ved=0CFgQFjAj&url=http%3A%2F%2Fwww.engr.uconn.edu%2F~abboud%2FLecture-2.ppt&ei=PPZbUdToIuSrgeUmoDwCw&usg=AFQjCNRH3IVN9lE9y8Ux1vV6DDp8_k0mRFA&bvm=bv.44697112.d.bmk)
3. [http://www.academia.edu/561522/Layout_for_different_Textile_design_prints](http://www.academia.edu/561522/Layout_for_different_Textile_design_prints)
BFAD 2nd Year

III Semester

Syllabus
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 labelling
• Be aware environmental issues involved in wet processing

<table>
<thead>
<tr>
<th>Unit</th>
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<tbody>
<tr>
<td>I</td>
<td>INTRODUCTION: Wet processing. Areas and importance. Preparation process. Dyeing Process. Finishing process.</td>
<td>8</td>
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<tr>
<td>II</td>
<td>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, jlg dyeing, pad dyeing, package dyeing, combination dyeing, jet dyeing, paddle machines, continuous machines. Special dyeing effects- cross dyeing, union dyeing, tone on tone. Dyeing defects. Colour fastness- importance of colour fastness to the consumer, evaluation of colour fastness, factors influencing colour fastness, assessing colour fastness of different fabrics to laundering, light/sunlight, perspiration, crocking, equipment used to test colour fastness.</td>
<td>8</td>
</tr>
<tr>
<td>III</td>
<td>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.</td>
<td>8</td>
</tr>
<tr>
<td>IV</td>
<td>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, calendaring, tentering, mercerization. Aesthetic finishes - special calendaring (schreinering, moiré embossed surface, glazed finish), acid finishes, alkali finishes, softening finishes, stiffening finishes, fading finishes. Functional finishes - absorbent finishes, antistatic finishes, abrasion resistant finishes, stain and soil resistant finishes, durable press finishes, shrink resistant finishes, flame resistant finishes, flame retardant finishes, water repellent and water proof finishes, antimicrobial finishes, moth proof finishes, microencapsulation finishes.</td>
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<tr>
<td>V</td>
<td>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.</td>
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</table>

**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

**Text Book:**

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

**Reference Books:**

1. Apparel Views
3. Colourage
14. The Indian Textile Journal

Web Sources
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 up to 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

<table>
<thead>
<tr>
<th>KFD-302</th>
<th>HISTORIC COSTUMES WESTERN</th>
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</table>

KFD-302 | HISTORIC COSTUMES WESTERN | 3L:1T:0P | 4 Credits |

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<tbody>
<tr>
<td>I</td>
<td>THE ANCIENT WORLD: Mesopotamia- Sumer, Babylonia, Assyria; Egypt; Crete and Greece; Etruria and Rome; China.</td>
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<tr>
<td>II</td>
<td>THE MIDDLE AGES: The early middle ages – Byzantium, Coptic (the feudal ages); The late middle ages.</td>
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<td>III</td>
<td>THE RENAISSANCE: The Italian renaissance; The northern renaissance</td>
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<tr>
<td>IV</td>
<td>BAROQUE AND ROCOCO PERIODS: The seventeenth century; The eighteenth century.</td>
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<tr>
<td>V</td>
<td>THE NINETEENTH CENTURY: The Director and Empire period; The Romantic period; The Crinoline period; The Bustle period and the Nineties</td>
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<tr>
<td>VI</td>
<td>THE TWENTIETH CENTURY: The Edwardian Period; World war I; Twenties, thirties and world war II.</td>
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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**

- Laver J., Costume and Fashion: A Concise History, 2010, Thames & Hudson World of Art
- Peacock T., Costumes 1066 to the Present, Thames and Hudson, London, 2006
- Francois B., A History of Costume in the West, Thames and Hudson, 1987

**Reference Material**

• Boucher F., History of Costumes in the West, Thames & Hudson Ltd, Revised Edition, 1987
• Racinet Auguste, Full Colour Pictorial History of Western Costume, Dover Publications, 1888
• Lester, K. M., Historic Costume, Chas A Bennett Co. Inc. Illinois, 1956
• Tarrant N., The development of Costume, National Museum of Scotland 7 Routledge, 1994

Web Sources
• http://www.fashion-era.com/ancient_costume/index.htm
• http://www.cwu.edu/~robinso/ppages/resources/Costume_History/egypt.htm
• http://www.cwu.edu/~robinso/ppages/resources/Costume_History/greek.htm
• http://www.roman-empire.net/society/soc-dress.html
• http://www.cwu.edu/~robinso/ppages/resources/Costume_History/roman.htm
• http://www.cwu.edu/~robinso/ppages/resources/Costume_History/renaissance.htm
• http://realmofvenus.renaissanceitaly.net/
• http://www.maggiemayfashions.com/belleepoque.html
• http://www.cwu.edu/~robinso/ppages/resources/Costume_History/crinoline.htm
• http://www.shpect.org/index.php/costumeanatomy/213-the-crinoline-periodcostumes
• http://www.cwu.edu/~robinso/ppages/resources/Costume_History/renaissance.htm
• http://en.wikipedia.org/wiki/Bustle
• http://www.costumes.org/classes/fashiondress/BustlePeriods.htm
• http://www.maggiemayfashions.com/secondbustle.html
• http://pinterest.com/mwojdak/early-bustle-period-1869-1876/
• http://pinterest.com/mwojdak/romantic-era-fashion-1820-1840/
• http://fashionhistory.zeesonlinespace.net/romantic.html
• http://www.maggiemayfashions.com/romantic.html
• http://www.tudorlinks.com/treasury/articles/view1900.html
### Objectives
- To acquaint the students with the textile traditions prevalent in India
- To understand various influences on evolution of textiles in India
- To impart comprehensive knowledge of development of Indian Traditional textiles with reference to origin, production, material, colour, motifs and contemporary interventions
- To be able to relate textile design to art and architecture
- To assimilate and adapt this knowledge for design ideation and creation

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

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<tr>
<td>I</td>
<td>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).</td>
<td>8</td>
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</tbody>
</table>
RESIST DYED TEXTILES (With reference to origin, production, material, colours, motifs, product diversification, contemporary interventions and adaptations): Tie & dye - Bandhej & Leheriya of Rajasthan; Bandhani of Gujarat; Batik of West Bengal. Ikat - single, double and combined - Patola & Mashru of Gujarat; Bandhas of Orissa; Pochampalli & Telia Rumal of Andhra Pradesh.

Market Survey.

Suggested Assignments

- Group presentation on any one topic from each of the following categories with reference to origin, production, material, colours, motifs and contemporary interventions:
  - Regional embroidery as mentioned in Unit-III
  - Woven textiles as mentioned in Unit-II
  - Painted textile as mentioned in Unit-IV
  - Printed textile as mentioned in Unit-V
  - Resist dyed textile as mentioned in Unit-VI

- Study the work of any one designer with reference to contemporarisation of a traditional textile.

- Study the last Indian Fashion week in context of the usage of traditional Indian textiles

- Market survey at the end of each unit to study the availability of traditional Indian textiles and its contemporarisation in local area

- Choose any three motifs and see its usage and depiction in various categories of traditional Indian textiles (for e.g. elephant, peacock, fish, paisley etc.)

Suggested Visits

- Illustrated report to be submitted after each visit

- Textile section of a museum in the near vicinity

- Educational tour to a textile section of a Museum/ craft fairs of a bigger city

- Craft fairs and stores

- Craft organizations/NGO’s working in the traditional textile sector

Textbooks

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

Reference Material

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

Web Sources
• http://www.craftrevival.org/
• http://www.archedu.org/
• http://www.aiacaonline.org/
• http://www.indianetzone.com/
• http://www.academia.edu/840611/History_of_indian_Textiles
• http://www.academia.edu/2133459/Textile_Crafts_and_their_contribution_in_Indian_Fashion
Objectives

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

Learning Outcomes

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

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<th>Unit</th>
<th>Topics</th>
<th>Lectures</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>FABRIC AND COLOR RENDERING: Render using different colour mediums. Cotton - cambric, canvas, muslin, seersucker, organdy, denim (heavy, medium and light weight), khadi etc. Wool &amp; wool blends-gabardine, suiting’s, 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, Rexene etc. Nets and laces. Pile fabric - velvet, corduroy etc. Leather. Fur. Knits etc.</td>
<td>8</td>
</tr>
<tr>
<td>II</td>
<td>UNDERSTANDING CLOTHED FIGURES: Study of clothed figures. Detailed study of garments (fabric, drape, folds and pleats, gathers, embellishments, closures etc.).</td>
<td>8</td>
</tr>
<tr>
<td>III</td>
<td>DRAWING GARMENTS &amp; 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.).</td>
<td>8</td>
</tr>
<tr>
<td>IV</td>
<td>DRAWING CLOTHED FIGURES: Draping garments on the figures. Garment detailing.</td>
<td>8</td>
</tr>
</tbody>
</table>

Suggested Assignments

PROJECT-1

• Render ten different fabric swatches from each category under Unit-I using various colour mediums. Present the actual fabric swatch with the rendered ones.
• Make collages (at least ten) of pictures collected from different fashion magazines showing different types of garments and garment details as mentioned in Unit-II PROJECT-2
• On a selected garment silhouette, render different types of design details (folds, pleats, gathers, tucks, darts, smoking, quilting, knitting, shirring, embellishments, closures etc.) with pencil shading
• Make detailed flat drawings of five garments from each category mentioned in Unit- III with different colour media giving emphasis to the folds and character of the used fabric / fabrics
• Make coloured illustrations (using different colour media) of male and female fashion figures (ten each) draped with different garments
• Draw detailed flat sketches of different fashion accessories mentioned in Unit-V using colour media, giving importance to the folds, embellishments, closures etc. And character of the used material
• Use male and female fashion croquis (five each) to illustrated different accessories and coordinate the same with garments rendered

Suggested Visits
• Design Studios

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

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

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

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

Learning Outcomes

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

<table>
<thead>
<tr>
<th>Unit</th>
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<th>Lectures</th>
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</thead>
<tbody>
<tr>
<td>I</td>
<td>ILLUSTRATOR: GETTING STARTED</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>• Introduction, Workspace &amp; Navigation, creating a New Document, Saving the Document</td>
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<td>• Working with Layers</td>
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<td></td>
<td>• Selections (Direct, Group, lasso, stray points, Magic wand)</td>
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<td></td>
<td>• Smart Guides and Rulers (Rulers, Creating guides, Smart guides, Smart guide options, Grids, Measure and info tools)</td>
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<td></td>
<td>• Fills and Stroke and Colour</td>
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<td>• Gradients &amp; Gradient Mesh</td>
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<td>• Layers and Grouping</td>
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<tr>
<td>II</td>
<td>TOOL BAR</td>
<td>8</td>
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<tr>
<td></td>
<td>• Line</td>
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<td>• Shapes (Mirror images, combining Shapes, Tile Key Function)</td>
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<td>• Pen tools and path editing</td>
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<td>• Pencil tools</td>
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<td>• Eraser tool</td>
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<td>• Drawing with Brushes</td>
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<td>• Symbols Tools</td>
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<td>• Transform tools</td>
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<td></td>
<td>• Cutting tools</td>
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<td></td>
<td>• Charts and Graphs</td>
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<td>• Alignment and distribution</td>
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<tr>
<td>III</td>
<td>TYPE FORMATTING, FILTERS AND EFFECTS</td>
<td>8</td>
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<tr>
<td></td>
<td>• Working with Types</td>
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<td></td>
<td>• Appearance and Styles</td>
<td></td>
</tr>
</tbody>
</table>
Suggested Assignments

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

Note: Hand in the reference pictures together.

- Select a jacket, skirt, pants and 2 top and fill colours to the flat drawings. Make two colour ways for each flat. Include at least two patterns (flower, stripe, etc.) in the colour ways. The pattern colour must change for different colour ways. Include at least one scanned fabric using masking technique.
- This is a capstone project, incorporating all the techniques and concepts discussed and executed throughout the semester. Students will choose a target market, and conduct brief research on the selected market, ideate design concepts, sketch by hand & CAD, and complete presentation boards. Students will be asked to decide your own target market and design a line of clothes (at least 5 outfits). Hand in the boards and any electronic files you make for the project on the CD. **This project will be executed and presented in three parts:**
  - Concepts or Mood Page: The mood or theme of the collection by visually telling the story through inspiration images, colour story, fabric swatches, etc.
  - Illustrations: Sketches of designs in different poses.
  - Technical Flat Sketches: A front and back flat view of each design in 3 colour ways, providing technical information about the garments.

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

Guest Lectures
Fashion designer
Industry expert specialized in CAD / CAM

Textbooks
- CAD/CAM computer aided design and manufacture, Groover MP and E.W. Zinimmers, prentice hall, India 1984
- John Ireland, Patrick, Fashion design drawing and presentation, B.T. Batsford, 1982 Aldrich, Winfred, CAD in clothing and textiles, Blackwell science, 1994

Reference Material
- Buhanan and Graddy, Automation in the textile industry from fibers to apparels, The Textile Institute, UK 1995.

Web Sources
- [https://creative.adobe.com/products/illustrator](https://creative.adobe.com/products/illustrator)
KFD353  ELEMENTARY PATTERN MAKING  0L:1T:3P  4 Credits

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

<table>
<thead>
<tr>
<th>Unit</th>
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<th>Lectures</th>
</tr>
</thead>
<tbody>
<tr>
<td>II</td>
<td>DEVELOPMENT OF BASIC BLOCKS (Pattern development and test fit on muslin): Adult bodice block. Adult sleeve block. Basic skirt. Torso.</td>
<td>8</td>
</tr>
<tr>
<td>III</td>
<td>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.</td>
<td>8</td>
</tr>
<tr>
<td>IV</td>
<td>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.</td>
<td>8</td>
</tr>
</tbody>
</table>

NOTE: Students are required to maintain a portfolio of the patterns developed in Units I, II and IV. Every pattern will be supported by:

- Step by step process of pattern development
- Layout for cutting of pattern on fabric (miniatures of the original pattern) For unit III the students are required to maintain a separate file which will include the miniatures of patterns of various designs and their final construction on fabric.

Suggested Assignments

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

Suggested Visits

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

Textbooks


Reference Material


Web Sources

- dart_manipulation#X2ludGVybmFsX0J2ZGVwRmxhc2hSZWFkZXI/eG1s
- aWQ9OTc4Mjk0MDQzOTA3Mi8zMQ==
- http://www.patterndraftingforfitandfashion.com/files/documents/PatternDraftingForFitAndFashion_-__Chapter1.pdf
- http://www.sew2pro.com/dart-manipulation/
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

<table>
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<tr>
<th>Unit</th>
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<tbody>
<tr>
<td>I</td>
<td>INTRODUCTION TO TOOLS: Sewing machines. Various parts of a machines and their functions. Threading the machine. Care &amp; maintenance of sewing machine. Common machine defects and remedies. Sewing equipment’s- measuring tools, marking tools, cutting tools, needles, pressing tools, etc.</td>
<td>8</td>
</tr>
<tr>
<td>II</td>
<td>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 &amp; 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.</td>
<td>8</td>
</tr>
<tr>
<td>III</td>
<td>SEAMS AND SEAM FINISHING: Seams- Plain, French, run &amp; fell, slot, lapped, bound seam, etc. Methods of seam finishing: Pinking, binding, turning &amp; machining, overcasting, interlocking, edge machining, etc.</td>
<td>8</td>
</tr>
<tr>
<td>IV</td>
<td>DARTS, TUCKS, PLEATS AND GATHERS: Darts- single, double dart. Tucks- space, pin, shell &amp; cross tucks etc. Pleats- knife, box, inverted box, sunrays pleats etc. Gather- gathers and shirring – with and without elastic.</td>
<td>8</td>
</tr>
<tr>
<td>VI</td>
<td>FINISHING OF NECKLINES: Shaped facing. Bias facing. Bias binding.</td>
<td>8</td>
</tr>
</tbody>
</table>

Suggested Assignments

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

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

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

Textbooks
• Bane, A., Creative Clothing Construction, Mc Graw-Hill Book, 1966
• Clair, B. S., Couture Sewing Techniques
• Cooklin, G., Introduction to Clothing Manufacture, Blackwell Scientific Publication, 2000
• Fischer, Construction, AVA Publication, 2009
• Singer Sewing, Creative Publication International, 1999
• Vilcox, Clair and Menes, Valerie, Modern fashion in detail, 1998

Web Sources
• http://pinterest.com/pin/259731103479446856/
• www.perestroika.ca/html2/vest/handstitching.php
• http://en.wikipedia.org/wiki/Sewing_machine
• http://www.coletterie.com/tutorials-tips-tricks/tutorial-basic-hand-stitches
KFD355  
DYEING AND PRINTING  
0L:1T:2P  
3 Credits

Objectives

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

Learning Outcomes

• Be able to understand and appreciate the compatibility of various dyes with specific fabrics
• Be aware of methods to check colour fastness of fabrics
• Be able to practice the techniques of tie-dyeing, batik, block and screenprinting 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

<table>
<thead>
<tr>
<th>Unit</th>
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<th>Lectures</th>
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<tbody>
<tr>
<td>I</td>
<td>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.</td>
<td>8</td>
</tr>
<tr>
<td>II</td>
<td>EVALUATION OF COLOR FASTNESS: Sunlight, Rubbing / crocking, Wash fastness.</td>
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<tr>
<td>III</td>
<td>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 bee’s wax and paraffin wax; Traditional techniques batik from West Bengal, Indonesian batik, African batik etc. Product development.</td>
<td>8</td>
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<tr>
<td>IV</td>
<td>INTRODUCTION TO PRINTING TECHNIQUES: Block printing - buti, buta, bel, jaal, border. Screen printing. Stencil printing. Product development.</td>
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</table>

Suggested Assignments

PROJECT – 1

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

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

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

Suggested Visits

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

Reference Material

- Befler Nancy, Batik & Tie-Dye Techniques (3rd Edition), Dover Publications
- Polak off, Claire, African textiles and dyeing techniques, Routledge & Kegan Paul Ltd., 1980

Web Sources

- http://www.jenny-wren-crafts.co.uk/Crafts/tie-die.htm
- en.wikipedia.org/wiki/Batik
- www.youtube.com/watch?v=A1fs0YZIwl8
- en.wikipedia.org/wiki/Wood_block_printing
- www.somashop.com/blockprinting.html
- en.wikipedia.org/wiki/Screen-printing
After the completion of the first year, individual students are expected to conduct a market survey during the annual summer break. The survey has to be conducted as follows:

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<tr>
<th>Unit</th>
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<th>Lectures</th>
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<tbody>
<tr>
<td>I</td>
<td>DESIGN</td>
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<td></td>
<td>Retail chain stores for both men’s and women’s apparel:</td>
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<td>Sportswear/ casual wear: Brands – Reebok, Adidas, Nike, Puma etc.; Product categories – jeans, t-shirts, casual shirts, trousers, shorts.</td>
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<td></td>
<td>Study the above in terms of design features, colours, fabrics, design composition, embellishments, cost etc.</td>
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<td></td>
<td>Indian wear- study in terms of styles, fabrics, colours, embellishments, cost etc.</td>
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<tr>
<td>II</td>
<td>FABRICS: Menswear, Womenswear, Kid swear. Sleepwear. Study the above in terms of composition, colour, design and cost</td>
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<tr>
<td>III</td>
<td>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.</td>
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<td>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.</td>
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</table>

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.
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:

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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.
BFAD 2\textsuperscript{nd} Year
IV Semester
Syllabus
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

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<tr>
<th>Unit</th>
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<tbody>
<tr>
<td>I</td>
<td>MARKET SOURCING: Introduction to sourcing. Sourcing – local/national: Handloom / Khadi; Powerloom; Millmade. Sourcing – international.</td>
<td>08</td>
</tr>
<tr>
<td>III</td>
<td>NON-TEXTILE MATERIAL (Types and usage): Leather. Fur. Feather. Skins of hairless species (eg. snakes, crocodiles etc.)</td>
<td>08</td>
</tr>
<tr>
<td>IV</td>
<td>GARMENT TRIMMIMGs (Types and usage): Facings, interfacings. Linings. Interlinings Trims and laces. Closures – zippers, buttons, hooks, buckles, rivets etc. Elastics etc.</td>
<td>08</td>
</tr>
<tr>
<td>V</td>
<td>TECHNICAL AND SMART TEXTILES (Overview and usage): Protech (Protective textiles). Clothtech (Clothing Textiles). Geotech (Geo-textiles). Hometech (Domestic Textiles). Oekotech or Ecotech (Environmentally friendly</td>
<td>08</td>
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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

- Clarke, Sarah E. Braddock, Techno Textiles – 2, Thames & Hudson, 2007
- Khatwani, P.A., Technical Textiles, NCUTE, 2002
- Aldrich, Winifred, Fabric, Form and Flat Pattern Cutting, Blackwell Science Inc., 1996

Reference Materials

- Textile View
- Clothing & Textile Research Journal
- Textiles Reports
- Textile International

Web Sources

**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

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<th>Unit</th>
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<tbody>
<tr>
<td>I</td>
<td>ART STYLES OF FORTIES &amp; FIFTIES: Abstract Expressionism. Action Painting.</td>
<td>08</td>
</tr>
<tr>
<td>V</td>
<td>INDEPENDENT DEVELOPMENTS IN CONTEMPORARY INDIAN ART</td>
<td>08</td>
</tr>
</tbody>
</table>

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

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

**Textbooks**

**Reference Materials**
- Subramanian, K.G., *Moving Focus*, Lalitkala Academy, 2006
- Mark Getlein, *Living With Art*, Amazon, 2009
- Dalmia, Y., *Contemporary Indian Art: Other Realities*, Marg Publication, 2002

**Web Sources**
- [http://en.wikipedia.org/wiki/Pop_art](http://en.wikipedia.org/wiki/Pop_art)
- [https://en.wikipedia.org/wiki/Minimalism](https://en.wikipedia.org/wiki/Minimalism)
- [http://understandingminimalism.com/introduction-to-minimal-art/](http://understandingminimalism.com/introduction-to-minimal-art/)
- [https://en.wikipedia.org/wiki/Abstract_art](https://en.wikipedia.org/wiki/Abstract_art)
- [http://en.wikipedia.org/wiki/Performance_art](http://en.wikipedia.org/wiki/Performance_art)
- [http://www.medicinemangallery.com/gallery/Contemporary](http://www.medicinemangallery.com/gallery/Contemporary)
• http://www.chennaigallery.com/gallery.aspx
• http://parsareport.blogspot.in/2012/05/kalighta-paintings-confusing.html
• http://en.wikipedia.org/wiki/Raja_Ravi_Varma
• http://www.britannica.com/EBchecked/topic/129596/Company-school
• http://www.ngmaindia.gov.in/sh-company-period.asp
• http://en.wikipedia.org/wiki/Bengal_School_of_Art
• http://www.indianetzone.com/50/painters_bengal.htm
• http://en.wikipedia.org/wiki/Bombay_Progressive_Artists%27_Group
• http://en.wikipedia.org/wiki/Modern_Indian_painting
KFD403  CONTEMPORARY FASHION STUDIES  2L:1T:0P  3 Credit

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

<table>
<thead>
<tr>
<th>Unit</th>
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<tbody>
<tr>
<td>IV</td>
<td>FASHION PROMOTERS IN THE TWENTY FIRST CENTURY: Famous designers and brands. Fashion icons. Fashion going global. Films.</td>
<td>08</td>
</tr>
<tr>
<td>V</td>
<td>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.</td>
<td>08</td>
</tr>
</tbody>
</table>

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

Web Sources
• en.wikipedia.org/wiki/Punk_fashion
• en.wikipedia.org/wiki/Hippie http://www.styleandminimalism.com/
• en.wikipedia.org/wiki/Grunge http://fashiongrunge.com/
• en.wikipedia.org/wiki/Gothic_fashion
• http://gothfashion.tumblr.com/
• http://en.wikipedia.org/wiki/Heavy_metal_fashion
• http://fashionhistory.zeesionlinespace.net/c21st.html
• http://www.hercampus.com/school/ufl/fashion-icons-21st-century-0
Sustainable fashion is a fast-growing trend and this is an exciting time for brands and retailers. However, if not carefully managed, sustainability can become just a trend without a real benefit in terms of reducing the environmental impact of the fashion industry. This module looks at many ways in which you can learn and look towards fashion design from the view of sustainability.

Objectives

- Learning the systems and management practices needed to foster truly sustainable fashion brands.
- Explore the possibilities of sustainable and ethical practices in fashion through the way we design, produce and consume clothes.
- Discussing the impact, we have through our choices and look at values and quality in contemporary fashion items.
- Overview of the considerations to be made in the current scenario for professionals and fashion start-ups alike.

Learning Outcomes

- Developing a thorough understanding of sustainability and responsible sourcing in the fashion industry.
- Developing a good understanding of sustainable design inspirations.
- Gaining a developed understanding of the issue of sustainability in relation to the fashion industry.
- Exploring if sustainability can create a competitive advantage for a brand.
- Investigating how sustainability issues are being communicated to the public.
- Understanding consumer attitudes towards sustainability and how this can impact a fashion brand.

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<tbody>
<tr>
<td>I</td>
<td><strong>Fashion and sustainability in the changing world:</strong></td>
<td>08</td>
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<tr>
<td></td>
<td>• The impact of textile and fashion industry on the environment</td>
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<td></td>
<td>• Current and emerging alternatives, design approaches and business strategies relevant to the environment.</td>
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<td></td>
<td>• Discussing the complex nature of sustainability through Fashion, Business, Design and Communication</td>
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<tr>
<td></td>
<td>• Developing innovative approaches to fashion that can contribute to ecological resilience.</td>
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<tr>
<td></td>
<td>• Considering how fashion and sustainability relate to different roles in the industry.</td>
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<tr>
<td>II</td>
<td><strong>Introduction to sustainable fashion for professionals and brands:</strong></td>
<td>08</td>
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<tr>
<td></td>
<td>• Introduction to Fast Fashion</td>
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<td>• Materials</td>
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<td>• Transparency and challenges</td>
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<td></td>
<td>• Waste in production</td>
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<td></td>
<td>• Product life cycles</td>
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</tbody>
</table>
### Communicating sustainability in fashion
- Introduction to global sustainability challenges and fashion sustainability.
- Circular economy and sharing economy
- Business structures and business models
- What sustainability issues are being covered, using what channels?
- Marketing communications: tools and challenges
- Greenwashing and Green hushing
- CSR marketing and how it effects brands in crisis situations.
- Changing consumer demand

### Recent trends in sustainability
- Sustainability initiatives and developments that are currently available for our use
- Consumer sustainability attributes
- Sustainable fibres and finishes/treatments
- Environmental sustainability
- Social sustainability
- Chemical compliance
- Animal friendly attributes
- Contribution to the community
- Sustainability trends: examples from some brands/retailers and their sustainability initiatives

### Sustainable fashion sourcing
- Naturally sustainable fibres
- Sustainable and responsibly sourced options for Cotton and other natural fibres, Polyester and other synthetic fibres, Viscose and other manmade fibres.
- More about sustainable cotton: key cotton certifications, standards and sources. (e.g. BCI, Organic cotton, Faire trade etc.)
- More about recycled polyester and saving our oceans!
- What we should know about sustainability standards, certifications and the verification processes when claiming sustainability attributes on our products.
- Sustainable design inspirations
- Minimising waste
- Reduced chemical impact
- Promoting reusability and longevity.

### Reference Material
- Tyler little in “the future of fashion: understanding sustainability in the fashion industry” (2018)
- Tara button in “a life less throwaway: the lost art of buying for life” (2018)
- Magdalena schaffrin and ellen köhrer in “fashion made fair: modern- innovative- sustainable” (2016)
- Safia minnery in “slow fashion. Aesthetics meets ethics” (2016)
- Michael lavergne in ” fixing fashion” (2015)
- Timo rissanen and holly mcquillan in “zero waste fashion design” (2015)
• Alison gwilt: a practical guide to sustainable fashion”(2014)
• Lucy siegle in “we are what we wear: unravelling fast fashion and the collapse of rana plaza” (2014)
• Kate fletcher in “sustainable fashion and textiles. Design journeys” (2014)
• Sass brown in “refashioned. Cutting-edge clothing from upcycled materials” (2013)
• Safia minney in “naked fashion: the new sustainable fashion revolution” (2012)

Web Sources

Unit 1

https://www.genevaenvironmentnetwork.org/resources/updates/sustainable-fashion/
https://www.futurelearn.com/info/courses/sustainable-fashion-ecologies/0/steps/259976

Unit 2

https://corporatefinanceinstitute.com/resources/knowledge/other/fast-fashion/#:~:text=Fast%20fashion%20is%20an%20expression,technique%20creates%20a%20competitive%20advantage&text=Fast%20fashion%20produces%20cheaper%20clothing,trends%20that%20are%20constantly%20changing.

https://www.fibre2fashion.com/industry-article/8586/six-organic-fabrics-every-sustainable-fashion-designer-should-use
https://goodonyou.eco/transparency-fashion-industry/
https://doodlage.in/blogs/journal/how-much-does-garment-industry-actually-waste#:~:text=The%20fashion%20industry%20is%20one,wasteful%20industries%20in%20the%20world.&text=How%20much%20waste%20does%20the,could%20be%20reused%20or%20recycled.

https://style2designer.com/apparel/history/aspect-design/what-is-fashion-life-cycle/#:~:text=Every%20fashionflows%20in%20five%20stages,Out%20of%20fashion%20stage.&text=This%20stage%20defines%20how%20long,ten%20years%20for%20some%20products.

Unit 3

https://www.businessnewsdaily.com/10946-greenwashing.html


Unit 4
Recycling and Upcycling:

As consumers are becoming more aware of the environmental impact of their choices, recycling and upcycling have become the newest trends. Recycling can reduce the consumption of raw materials, while upcycling transforms waste products into new goods. Before recycling is even better, as it involves reducing the amount of waste generated in the first place.

Recycled polyester (often called rPet) is a popular choice for sustainable fashion. It also still releases plastic microfibers, which can be harmful to aquatic life.

Unit 5

https://www.commonobjective.co/article/cotton-and-sustainable-cotton-key-world-commodity
https://calpirg.org/blogs/blog/cap/what-fashion-five-ways-reduce-fashion-industry%E2%80%99s-overstock-waste
https://www.transparency-one.com/regulating-reducing-chemicals-fashion-industry/
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

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<tr>
<td>I</td>
<td>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.</td>
<td>8</td>
</tr>
</tbody>
</table>

Suggested Assignments

PROJECT-1

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

PROJECT-2

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

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

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

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

Suggested Visits
- Design Studios

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

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

Web Sources
- www.en.wikipedia.org/wiki/Fashion_illustration
- www.hongiat.com/blog/showcase-of-beautiful-fashion-illustrations
- www.sketchesfashion.com
- www.fashionsketches.blogspot.com
- www.thepurplecarpet.webs.com
KFD452 | PATTERN MAKING-II | 0L:1T:3P | 2 Credits

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

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

<table>
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<th>Unit</th>
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<tbody>
<tr>
<td>I</td>
<td>INTRODUCTION TO GARMENT COMPONENTS (Types and terms): Collars. Necklines. Lapels. Sleeves. Cuffs</td>
<td>8</td>
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<tr>
<td>II</td>
<td>COLLARS (Pattern development and test fit on muslin): Peter Pan. Mandarin. Shirt. Sailor. Shawl. Polo neck etc.</td>
<td>8</td>
</tr>
<tr>
<td>V</td>
<td>TAILORED GARMENTS (WOMEN) (Pattern development and test fit on muslin): Jacket and its variations. Trouser and its variations.</td>
<td>8</td>
</tr>
</tbody>
</table>

**NOTE:** Students are required to maintain a portfolio of the patterns developed in all the units.

Every pattern will be supported by
- Step by step process of pattern development
- Layout for cutting of pattern on fabric (miniatures of the original pattern)

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

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

Textbooks

Reference Material
• Attualità Leri, The 20th C. History of Fashion; Skirts & More Skirts, ZanfiEditori, 1989

Web Sources
• http://my.safaribooksonline.com/book/design/9782940439072/patterncutting/dart_manipulation#X2ludGVybmFsX0J2ZGVWvRmxhc2hSZWFkZXI/eG1s
• aWQ9OTc4Mjk0MDQzOTA3Mi8zMQ==
• http://houseofjo.wordpress.com/2012/02/04/pattern-drafting-mandarin-polo-collar/
• http://www.craftstylish.com/item/7864/create-a-custom-sleeve-pattern/page/all
• http://my.safaribooksonline.com/book/design/9782940439072/patterncutting/collars?reader=pf&readerfullscreen=&readerleftmenu=1
• http://www.ca.uky.edu/hes/fcs/factshts/ct-lmh.185.pdf
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

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<tr>
<td>I</td>
<td>COMPONENTS OF GARMENTS: Cuffs- shirt cuffs, cuffs with cut construction, frilled cuffs. Zipper- lapped, centred, concealed</td>
<td>6</td>
</tr>
<tr>
<td>II</td>
<td>COLLARS (Construction and finishing of collars): Mandarin; Peter pan; Shirt; Shawl; Sailors; Polo neck; Coat/ jacket.</td>
<td>10</td>
</tr>
<tr>
<td>III</td>
<td>SLEEVES (Construction and finishing of sleeves: Plain): Puff; Flared; Petal; Shirt makers; Kimono; Raglan; Lantern; Cowl; Sleeve with gusset etc.</td>
<td>8</td>
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<tr>
<td>V</td>
<td>TAILORED GARMENTS (WOMEN) (Construction and finishing of garments): Trouser. Jacket.</td>
<td>8</td>
</tr>
</tbody>
</table>

Suggested Assignments

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

Suggested Visits

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

Textbooks

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

Reference Material

• Cooklin, A.G., Garment Technology For Fashion Designers, Black well Science,1997
• Fischer, Construction, AVA Publication, 2009
• Liechty, E.G., D.N. Potterberg, and J.A. Rasband, Fitting and Pattern Alteration; A Muti-method approach, Fairchild Publication, New York, 2010
• Singer Sewing, Creative Publication International, 1999

Web Sources

• http://pinterest.com/pin/259731103479446856/
• www.perestroika.ca/html2/vest/handstitching.php
• http://en.wikipedia.org/wiki/Sewing_machine
• http://www.coletterie.com/tutorials-tips-tricks/tutorial-basic-hand-stitches
• http://www.burdastyle.com/techniques/constructing-the-basic-bodiceblock
• www.amazon.com/Couture-Sewing-Techniques-Claire_Shaeffer/dp/B0047GNCYO#reader_B0047GNCYO
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 contemporarisation 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

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<tbody>
<tr>
<td>I</td>
<td>INTRODUCTION TO EMBROIDERY: Definition of embroidery. Types of embroidery – hand and machine. Tools and equipment. Tracing tools and techniques.</td>
<td>8</td>
</tr>
<tr>
<td>II</td>
<td>HAND EMBROIDERY: Basic stitches – running and variations, back, double running, chain and variations, blanket, herringbone, cross, stem, coupling, 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.</td>
<td>8</td>
</tr>
<tr>
<td>III</td>
<td>TRADITIONAL INDIAN EMBROIDERIES: Kantha, phulkari, kasuti, kashida, banjara, patti ka kaam, zardozi etc. – traditional usage. Innovative product development through contemporarisation.</td>
<td>8</td>
</tr>
<tr>
<td>IV</td>
<td>MACHINE EMBROIDERY</td>
<td>8</td>
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</tbody>
</table>

Suggested Assignments

**PROJECT - 1**

• Prepare a catalogue of swatches of all the learnt embroidery stitches with proper mounting and due labelling
• Prepare a portfolio of creative explorations in motif development using motifs from different traditional
embroidery techniques

• Market survey and cataloguing (through photographs, sketches, fabric swatches etc.) of various types of fabric ornamentations (at least five) available in the local market

**PROJECT - 2**

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

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

**Suggested Visits**

• Craft exhibitions
• Craft bazaars
• Local craft 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
• Christine Risley, Creative Embroidery, Watson-Guptill, 1969
• Jennifer Campbell and Ann-Marie Bakewell, Complete Guide to Embroidery
• Stitches: Photographs, Diagrams and Instructions for Over 260 Stitches, Reader’s Digest, Readers Digest, 2006

**Web Sources**

• http://en.wikipedia.org/wiki/Embroidery
• http://www.berlinembroiderydesigns.com/
• http://www.needlecrafter.com/articles/art01_00.html
• http://www.berlinembroidery.com/prickandpounce.htm
• http://www.marthastewart.com
• www.embroiderersguild.com
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

<table>
<thead>
<tr>
<th>Unit</th>
<th>Topics</th>
<th>Lectures</th>
</tr>
</thead>
<tbody>
<tr>
<td>II</td>
<td>BASIC PATTERNS: Basic two dart bodice – front and back. One dart bodice. Basic sleeve. Basic skirt- front and back.</td>
<td>8</td>
</tr>
<tr>
<td>III</td>
<td>BODICE VARIATIONS: Dart manipulation- conversion of darts into gathers, tucks and pleats. Princess bodice and its variations. Bodice with yoke.</td>
<td>8</td>
</tr>
<tr>
<td>V</td>
<td>VARIATION OF YOKES: Shoulder. Midriff. Hip.</td>
<td>8</td>
</tr>
</tbody>
</table>

Suggested Assignments

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

Suggested Visits

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

Textbooks

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

Reference Material

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

Web Sources

Objectives

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

Learning Outcomes

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

<table>
<thead>
<tr>
<th>Unit</th>
<th>Topics</th>
<th>Lectures</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td><strong>HAND STITCHES:</strong> Padding stitch – to attach interfacing to the outer fabric. Slip basting- for matching of plaids, checks, strips and large prints. Heavy duty basting- for joining different sections of heavy garment such as denim, gabardine, tweeds, flannel, hounds’ tooth etc. Faggoting stitch- for joining two fabric sections with a space in between. French tack- for linking two separate garment sections. Hem stitch- for linens and handkerchiefs</td>
<td>8</td>
</tr>
<tr>
<td>II</td>
<td><strong>SEAMS:</strong> 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 shear fabrics. Zigzag- for fur and fake fur fabrics. Double stitched seam- for very textured sheers such as heavy lace, also for knits- tricot and jersey etc. Over lock stitch- for knits. Lapped- for eliminating bulk especially on interfacing and interlining. Corded- for fabrics used in apparel and home furnishings. Seaming pile fabrics- fabrics of short pile and long pile. Joining unlike fabrics- such as knits to woven, pile to smooth, etc. etc.</td>
<td>8</td>
</tr>
</tbody>
</table>
### 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.

### IV

**SEWING DEFECTS:**
- Skip or slipped stitches. Staggered stitches.
- Unbalanced seams. Variable stitch density. Thread breakage. Puckering, etc.

### V

**WORKING WITH TRIMS AND FASTNERS:**

### Suggested Assignments

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

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

### Suggested Visits

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

### Textbooks

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

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

<table>
<thead>
<tr>
<th>Unit</th>
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<th>Lectures</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td><strong>Design Philosophy</strong> – Concept Development: Fabric ornamentation. Introduction to draping.</td>
<td>8</td>
</tr>
<tr>
<td>II</td>
<td><strong>Skills Acquired:</strong> Fashion illustration – II. Fabric studies. Patternmaking – II. Garment construction – I. Fabric ornamentation. Introduction to draping.</td>
<td>8</td>
</tr>
<tr>
<td>III</td>
<td><strong>Knowledge Gained:</strong> Textiles – III (Fabric research and sourcing). Contemporary art appreciation. Contemporary fashion studies. Fabric studies. Introduction to draping.</td>
<td>8</td>
</tr>
<tr>
<td>IV</td>
<td><strong>Product Development:</strong> Fabric studies. Garment construction – I. Fashion illustration – I. Patternmaking – II. Introduction to draping.</td>
<td>8</td>
</tr>
</tbody>
</table>

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.
KFD – 501: QUALITY CONTROL IN GARMENTS

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

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

COURSE CONTENT

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

QUALITY CONTROL ORGANIZATIONS, STANDARDS AND REGULATIONS

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

ASSURANCE OF QUALITY IN FABRICS

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

QUALITY CONTROL IN APPAREL

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

MANAGING QUALITY

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

Suggested Assignments

- Assignment 1: Study of a textile manufacturing or processing unit with respect to quality control methods practiced by either a textile or an apparel industry. OR
  Write a report on the market survey of eco-friendly materials, processing techniques and packaging material for different apparel brands (evaluate at least five brands)

- Assignment 2: Collect different types of care labels and eco-labels. Prepare a portfolio analysing and interpreting each of the labels collected.

Suggested Visits

- Textile research organization
- Garment manufacturing unit
- Textile manufacturing / Processing unit

Guest Lectures

- Industrial experts from research centre or textile testing laboratory

Textbooks

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

Reference Material

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

- www.acginspection.com/Standard_4.html
- www.asiathai.com/images/fabric_inspection1.jpg
- http://www.aatcc.org/technical/test_methods/scopes/tm158.cfm
- http://www.manufacturingsolutionscenter.org/colorfastness-to-laundering-testing.html
- http://www.astm.org/Standards/D204.htm http://www.fibre2fashion.com/industry-article/textile-
KFD – 502: PRODUCTION TECHNIQUES

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

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

COURSE CONTENT

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

UNIT II: PRODUCTION PLANNING
- Evaluation of the previous line and trend analysis
- Design, sourcing and costing

UNIT III: PRE-PRODUCTION
- Fabric testing and approval Garment specifications
- Approval of colour and shades
- Care label and other label approval Making preproduction garments Making production patterns
- Grading Marker making- Marker planning and production, requirements of marker planning, methods of marker making

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

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

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

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

Guest Lectures
- Industrial expert from garment manufacturing units

Educational Tour
- Panipat Ludhiana
- Okhla, Delhi and Noida

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


Web Sources

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

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

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

COURSE CONTENT

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

UNIT I - FORMAL WORKWEAR
UNIT II - ACTIVEWEAR
UNIT III - FESTIVE INDIAN WEAR
UNIT IV - DENIMWEAR
UNIT V – CASUALWEAR
UNIT – VI - WESTERN FORMALWEAR
UNIT VII - BRIDALWEAR

Note: The artwork and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).
Textbooks
- Seaman, J., Professional Fashion Illustration, B. T. Batsford, 1995
- Tahmasebi, S., Figure Poses for Fashion Illustrator, Fairchild Books, 2011

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

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

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

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

COURSE CONTENT

UNIT-I KIDSWEAR AND MENSWEAR – measurement method, standard body measurement and basic blocks

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

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

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

**UNIT-VI**
MENSWEAR- UPPER GARMEN
- Shirt- formal and casual Coat
  - with lapel
- Construction of any one uppergarment

**UNIT-VII**
MENSWEAR - LOWER GARMENT
- Trouser Jeans
- Construction of any one lower garment
Suggested Assignments

- Prepare a catalogue of swatches of various types of fabrics suitable for kids and menswear
- Market survey of kids wear and menswear stores to study styles in vogue with details of features in fabric

Suggested Visits

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

Guest Lectures

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

Textbooks

- Aldrich, W., Metric Pattern Cutting for Menswear, Fifth Edition, Wiley India Pvt. Ltd., Delhi, 2011
- Annette Fischer, Construction, AVA Publication, 2009
- Khan, A. P., Men’s Wear Pattern Making, Pankaj Publication International, Delhi, 2007

Reference Material

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

Objectives

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

Learning Outcomes

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

COURSE CONTENT

AIM

To create a range of garments after thoroughly understanding the market and the needs of customers. It should be a mini collection of four or five complete outfits based upon a theme developed and researched by the group. The outfits should be well supported by suitable accessories.

BRIEF

The objective is to explore and develop a range of kids wear based on the following:

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

METHODOLOGY

- The class will be divided into groups of four or five students. They will interact and support each other in the investigative research in the market, library and the forecast. At the end a common theme should emerge.
- The group will next create a colour palette and story board based on the theme that should comprise of visual references and a fabric story.
- Each individual student develops a number of design sketches for garments around the theme
Individual design sketches and ideas must be developed ensuring that silhouettes and design details are suitable for kids wear. Also ensure that while designing separates, equal attention is given to tops and bottoms. Also designing for both boys and girls must be attempted.

The range must consist of a number of garments which can be put together to form a mini collection of four to five outfits.

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

A complete labelled paper pattern for the same needs to be developed with all instructions and symbols etc. mentioned

The toile for each group member’s final garment should also be developed

Each student in a group is expected to make one final finished garment.

The group will also create a brand name and a logo for their group’s collection. They will also design an individual font for their designer label.

During the final presentation to the jury the complete outfit (prepared by all the group members) should be displayed along with the suitable accessories.

**Suggested categories**

- Formalwear
- Party wear
- Playwear
- Holiday / resort wear
- Sleepwear
- School wear
- Outerwear

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

**Textbooks**

- Annette Fischer, Construction, AVA Publication, 2009
- Bray Natalie, Dress Fitting, Om Book Services, 1999

**Reference Material**

- Ireland, P. J., Fashion Design Illustration for Children, Cambridge University Press, 1979
KFD – 554: DESIGN AND DEVELOPMENT OF MENSWEAR

Objectives

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

Learning Outcomes

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

COURSE CONTENT

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

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

METHODOLOGY

- The class will be divided into groups of four or five students. They will interact and support each other in the investigative research in the market, library and the forecast. At the end a common theme should emerge.
The group will next create a colour palette and story board based on the theme that should comprise of visual references and a fabric story.

Each individual student develops a number of design sketches for garments around the theme.

Individual design sketches and ideas must be developed ensuring that silhouettes and design details are suitable for menswear. Also ensure that while designing separates, equal attention is given to tops and bottoms.

The range must consist of a number of garments which can be put together to form a mini collection of four to five outfits.

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

A complete labelled paper pattern for the same needs to be developed with all instructions and symbols etc. mentioned.

The toiles for each group member’s final garment should also be developed.

Each student in a group is expected to make one final finished garment.

The group will also create a brand name and a logo for their group’s collection. They will also design an individual font for their designer label.

During the final presentation to the jury the complete outfit (prepared by all the group members) should be displayed along with the suitable accessories.

**Suggested categories**

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

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

**Textbooks**

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

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

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

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

COURSE CONTENT

UNIT - I VARIATIONS OF BASIC BODICE
- Halter
- Wrap front bodice
- Waistline variations- lowered or raised Boned bodice
- Cowl

UNIT - II VARIATIONS OF SKIRT
- Dirndl skirt
- Dome skirt
- Gored skirt Peg skirt
- peg skirt and sarong skirt Skirt with built up waistline Fitted midriff Bodice yoke

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

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

UNIT - V PANTS
- Basic straight trouser
- Jeans

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

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

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

Textbooks
- Annette Fischer, Construction, AVA Publication, 2009
- Bray Natalie, Dress Fitting, Om Book Services, 1999

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

Web Sources
- http://www.scribd.com/doc/32332885/Art-of-Fashion-
- Draping
KFD–556: FABRIC ORNAMENTATION - II

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

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

COURSE CONTENT

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

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

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

Project – 2

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

UNIT III - COMBINING / JOINING FABRICS

Project – 3

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

UNIT IV - TEXTURED SURFACES

Project – 4

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

UNIT V - FINAL PROJECT

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

NOTE:

1. All projects are to be done by individual students. The students will have to prepare a portfolio of all work done during each project and submit for evaluation and the complete portfolio should be submitted at the end of the course for final evaluation.

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

Suggested Visits

- Craft exhibitions
- Craft bazaars Design
- studios
- Local export houses

Guest Lectures

- Fashion designer
- Industry expert from garment manufacturing units Craftsmen

Reference Material

- Gini M. Brown, 100 Artisan Textiles, Quorn Books, 2010
- Bonnie Lyn McCarthy, Fantasy Fabrics, Martingale, 1999

Web Sources
KFD N 557: CAD PROJECT (TU KATECH)

Objective:

Pattern-making software by advanced functionality and process engineering to empower accurate pattern building, bespoke grade rules, and marker nesting for every style conceived.

Unit-1: PATTERN MAKING AND GRADING

1. Measurement chart, pattern card and cutter’s must
2. Before and after wash shrinkage
3. Integration of art work and logos
4. Yield reports with costing
5. Adobe PDF plot format
6. Multiple sizes grading with automatic half size creation
7. Angel grading for curved contours
8. Block libraries with master grading
9. Automatic grading update with pattern changes

Unit-2: MARKER MAKING

1. Manual or automatic marker making
2. Stripe and plaid matching (with image view)
3. Merge pattern pieces and marker for efficient result
4. Dynamic blocking and measuring functions
5. Call up additional pieces or complete sizes
6. Create and edit cut path for CNC cutters
7. Edit or alter patterns while making markers
8. Add buffers during marking at selected segments of patterns for quality cutting

Unit-3: TAILOR EDITING

1. Import or key in body scanned measurements
2. Find closest size from standard size ranges
3. Automatically see differences between the customer and chosen size measurements
4. Generate XML file for trial on done by customer
5. Maintaining history of a particular customer’s pattern file
6. Create template for various fits allowances.

Unit-4: INDUSTRIAL EDITION

1. Create single excel report for multiple markers
2. Generate weight and yield report
3. Send marker files to plotters and cutters
4. Generate PDF file of markers
5. Generate excel report for weight, cost and time calculations.
Reference:-

2. https://youtu.be/1tEfIINEG_CE
3. https://youtu.be/jTWhQNTJt_A
5. https://youtu.be/Tgxwg7E9gsc
6. https://youtu.be/jTWhQNTJt_A

Book references:-

1. https://www.academia.edu/5302760/TUK
KFD - 558: INTEGRATED DESIGN  PROJECT-III

Context of the Project

The integrated design project should incorporate and integrate the understanding of basic design, elements of design, design process, fashion illustration, pattern making, garments construction, draping and surface ornamentation thereby creating a meaningful correlation and application within the context of fashion. This is done by attempting to evolve an aspired image and then creating a garment, which represents the image for a target customer.

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

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

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

III. Skills Acquired
    ■ Fashion illustration
       ■ Advanced draping Fabric ornamentation

IV.  Knowledge Gained
    ■ Quality control in garments
    ■ Production techniques

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

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

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

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

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

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

UNIT-I INTRODUCTION TO KNITTING

- History
- Warp and weft knitted fabrics Types of knitted garments
  - Fully cut
  - Stitch shaped cut
  - Fully Fashioned
  - Integral

UNIT-II PRODUCTION, SPREADING AND CUTTING OF KNITTED GARMENTS

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

UNIT-III STITCH GEOMETRY, SEAMS AND SEAMING

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

UNIT-IV MACHINERY FOR DEAMING KNITTED GARMENTS

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

UNIT-V HANDLING CONCEPTS
■ Traditional production systems
■ Conveyor systems
■ Humanization of work
■ Automation

UNIT-VI QUALITY CONTROL OF KNITTED GARMENTS [4 Hours]
In terms of
■ Fabric quality Knitted faults Stains and pilling
■ Garment quality
■ Assessment-Yarn and fabric

Suggested Assignments
■ Make a group presentation (at least three students in a group) on any one knitting machine and give details about its working, stitch formation etc.
■ Make a group presentation (at least three students in a group) on any one parameter of quality control of knitted garments

Suggested Visits
■ Knitwear manufacturing unit Textile testing laboratory Trade fair

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

Educational Tour
■ Ludhiana Manipur

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

Reference Material
■ Spencer D J, Knitting technology: A comprehensive handbook and practical guide (Third edition)
Billie J. Collier, University of Tennessee & Phyllis G. Tortora, Queens College. Understanding Textiles, (Sixth Edition)

Deborah Newton, Designing Knitwear, Taunton Press, 1998


Web Sources


v.dpuuf http://www.knittingtogether.org.uk
**KFD-602: FASHION MERCHANDISING AND MANAGEMENT**

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

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

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- Developing a line concept- creative and technical design Merchandise management process- organizing and managing the line
- Developing an Assortment plan
- Buying Preparations – Merchandise Plan, Buying Plan

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

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

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

Guest Lectures
- Merchandiser from export or buying house

Textbooks

Reference Material
- Ellen Diamond (Second Edition), Fashion Retailing
Levyeweit 6th Edition, Retail Management

Web Sources

- www.wisegeek.org/what-is-fashion-merchandising.htm
- http://degreedirectory.org/articles/What_is_Fashion_Marketing_and_Merchandising.html
KFD – 651: PATTERN GRADING

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I

INTRODUCTION TO GRADING

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

GRADING OF MASTER GRADES

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

UNIT- III

GRADING OF ADULT SLEEVE BLOCK

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

UNIT IV

GRADING OF COLLARS AND LAPELS

- Tailored Collar
- Tailored Lapel
- Shawl Collar

UNIT V

GRADING OF SKIRTS AND TROUSERS

- Straight Skirt
  - Front Back
- Flared Trousers

APPLICATION TO STYLED GARMENTS

UNIT VI

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

UNIT VII

DEVELOPING GRADIENT

- Develop pattern of small and medium size with the available extra small and large size pattern
  - Basic Bodice
  - Basic Sleeve
  - Basic Skirt
UNIT VIII

COMPUTERISED PATTERN Development and GRADING

- Pattern development
- Grading patterns
- Making marker
Suggested Assignments

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

Suggested Visits

- Export house

Guest Lectures

- Industry CAD expert from garment manufacturing units

Textbooks

- Cooklin, Gerry, Pattern Grading For Women’s Clothes, Om Books International, 2009
- Cooklin, Gerry, Pattern Grading For Men’s Clothes, Om Books International, 2009
- Cooklin, Gerry, Garment Technology For fashion Designer’s, Om Books International, 2009
- Bray, Natalis, More Dress Pattern Designing, Beekman Books Inc, 1974

Reference Material

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

Web Sources

- http://en.wikipedia.org/wiki/Pattern_grading
- http://www.craftsy.com/article/pattern-grading
KFD – 652: PATTERNMAKING AND CONSTRUCTION OF INDIANWEAR

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I WOMENS INDIANWEAR – UPPERTHUMBLE

- Blouses – four dart, choli cut, katori, princess line, long blouse, with lining, with collar, with yokes– shoulder, midriff, hip yokes (any four)
- Kurta / Kamiz
  - Fitted - with dart, princess line, sheath – straight and with dart

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UNIT-II

WOMENS INDIANWEAR – LOWER GARMENT

- Petticoat – 8 panel, 6 panel, with hip yoke, bias
- Salwar - with and without belt, Patiala (semi and full) Tight Pyjama
- Churidar (with and without belt)
- Long Skirts/Lehenga – paneled, flared, gathered, circular, wrap- a-round, divided (with or without yoke)

UNIT-III

Construction of any one lower garment using traditional Indian fabric mention in unit - V

UNIT-IV

MENS INDIANWEAR - UPPER GARMENT

- Kurta – short/long, panelled (with gusset), Bandi
- Achkans - short and long
- Angrakhas
- Jacket - Waistcoat (jawahar cut), long/short jacket (over garment)

UNIT-V

Construction of any one upper garment using traditional Indian fabric mention in unit - V

MENS INDIANWEAR - LOWER GARMENT

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

FABRICS FOR INDIANWEAR

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

**Suggested Assignments**

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

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

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

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

**Suggested Visits**

Craft
- Museum National
- museum
- Dastkar craft bazaar State
- Emporiums Indian Designer’s studio
- Local tailoring shops and boutiques

**Textbooks**

- Kumar, Ritu, Costumes and textiles of royal India, Antique Collectors’ Club, 2006
- Knowles, Lori A., Practical Guide to Patternmaking for Fashion Designers: Menswear, Bloomsbury Academic, 07-Sep-2005
- Michael Boroian, Alix de Poix, India by Design: The Pursuit of Luxury and Fashion, John Wiley & Sons, 2009

**Reference Material**

- Ghurye, Govind Sadashiv, Indian Costume, Popular prakashan pvt. Ltd., Delhi
Web Sources

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

Objectives

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

Learning Outcomes

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

COURSE CONTENT

AIM

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

BRIEF

The objective is to explore and develop a range of Indian wear based on the following:

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

METHODOLOGY

- The class will be divided into groups of four or five students. They will interact and support each other in the investigative research in the market, library and the forecast. At the end a common theme should emerge.
The group will next create a colour palette and story board based on the theme that should comprise of visual references and a fabric story.

Each individual student develops a number of design sketches for garments around the theme

Individual design sketches and ideas must be developed ensuring that silhouettes and design details are suitable for Indian wear. Also ensure that while designing separates, equal attention is given to tops and bottoms. Also designing for both men and women must be attempted.

The range must consist of a number of garments which can be put together to form a mini collection of four to five outfits.

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

A complete labelled paper pattern for the same needs to be developed with all instructions and symbols etc. mentioned

- The toiles for each group member’s final garment should also be developed Each student in a group is expected to make one final finished garment.
- The group will also create a brand name and a logo for their group’s collection. They will also design an individual font for their designer label.
- During the final presentation to the jury the complete outfit (prepared by all the group members) should be displayed along with the suitable accessories.

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

**Textbooks**

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

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

Web Sources

- https://www.google.co.in/search?q=petticoat&biw=1366&bih=673&noj=1&tbn=1&tbm=isch&tbo=u&source=univ&sa=X&ei=W6FwUueLMbDrAfUywE&ved=0CDsQsAQ
KFD-654: LEATHER SOURCING & DEVELOPMENT OF LEATHER PRODUCTS

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

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

COURSE CONTENT

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

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

UNIT-III UTILIZING TECHNIQUES
- Understanding the basic tool kit to handing leather/skin

UNIT-IV STUDY OF BAGS, BELTS & HOUSE HOLD PRODUCTS
- Design, Research Experiment
- with materials.

UNIT-V STUDY OF SHOES AND APPARELS
- Design, Research
- Experiment with materials.

UNIT-VI REPORT PREPARATION
- Market surveys
- Tannery visits
- Leather Products Industry visits

Suggested Assignments

PROJECT-1
- Use different leather materials and develop different designs
PROJECT-2

- Theme based leather products development

**Suggested Visits**

- Leather product Export houses/buckle factory/market visit

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

**Textbooks**

KFD 655: ADVANCED PHOTOGRAPHY & STYLING

Objectives:
- To develop an understanding of personal styling, clientele aspirations, social engagement and its application in different professional environments
- To understand the interrelation of, photography, art direction, makeup, hairstyling and garments to build a concept and cohesive storytelling

Learning Outcomes:
- Ability to deliver concept/image/story that aligns with the brand DNA, personality or campaign
- Ability to decode stereotype and think image positioning from a different perspective to discover own unique personal style

COURSE CONTENT

UNIT-I INTRODUCTION
- Understanding dynamics of the Image making Industry
- Introduction to media & design culture

UNIT-II VISUAL VOCABULARY, MOOD & STORY TELLING
- Process of client aspiration to concept building
- Harmony of styling with body types, age, occasion and culture
- Fundamentals of cosmetics, make-up, hair Styling and accessorizing

UNIT-III WARDROBE STYLING VS STYLING FOR FASHION BRAND CAMPAIGNS
- Wardrobe styling for occasion & identity creation
- Fashion styling for brand communication and presentation
- Art direction and styling resource management

UNIT-IV- PROJECT 1- WORK SHOP
- Workshop to be conducted by a fashion stylist with the students, culminating in a project based upon styling for a well-known personality.
- Make a final report based on the workshop for the same and final presentation to a jury

UNIT-V PROJECT 2- Styling for a brand campaign
Collection and brand identity brief will be given, below listed are the steps to complete the project
- Build a camping story and style concept to align with collection brief
- Selection of location for shoot & creation of a suitable ambience / backdrop for the shoot
- Sourcing and coordination of clothes and accessories according to collection brief
- Selection of model for communication and presentation, coordination of movement, mood and image of model and apparel
- Hair & make-up
- Photo shoots in the context of camera, lens, light etc
- Selection of final photographs
REFERENCE MATERIAL

• The triumph of individual Style: Carla Mason Mathis & Helen Villa
• Connor - Style: Elsa Klensch
• Black Style: Edited by Carol Tulloch
• Fantasy campaigns imaginary advertising by Carine Roitfeld spring summer 2015 Marketing
• Fashion, Second edition: Strategy, Branding and Promotion by Harriet Ponser

WEB RESOURCE

• www.stylesight.com,
• www.thehairstyler.com,
• https://fashion-history.lovetoknow.com/fashion-clothing-industry/fashion-advertising
KFD-656: DESIGN AND DEVELOPMENT OF KNITWEAR PRODUCTS

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

AIM

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

BRIEF

The objective is to explore and develop a range of knitwear products based on the following:

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

METHODOLOGY

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

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

**Textbooks**
- Donofrio-Ferrezza, Hefferen Marilyn, Designing a Knitwear Collection.
- Downey Gail, Conway Henry, Knit Couture: 20 Hand-Knit Designs from Runway to Reality, St. Martin’s Press, 26-Dec-2007
- Karapetyan Berta, Runway Knits: 30 Fashion-Forward Designs, Potter Craft, 2007
- Buller Kate, Hatton Sarah, Fresh Fashion Knits, Crown Publishing Group, 2010

**Reference Material**
- Newton Deborah, Designing Knitwear, Published by The Taunton Press Inc., 1998
- Sissons Juliana, Basics Fashion Design 06: Knitwear, AVA Publishing, 2010
- Threads Magazine, Colorful Knitwear Design, Published by The Taunton Press Inc., 1994
- Brown Carol, Knitwear Design, Laurence King Publishers, 2013

**Web Sources**
- v.dpuf
- http://www.knittingtogether.org.uk
- http://www.interweavestore.com/knitwear-design-workshop
KFD - 657: INTEGRATED DESIGN  PROJECT-IV

Context of the Project

The integrated design project should incorporate and integrate the understanding of basic design, elements of design, design process, fashion illustration, pattern making, garments construction, draping and surface ornamentation thereby creating a meaningful correlation and application within the context of fashion. This is done by attempting to evolve an aspired image and then creating a garment, which represents the image for a target customer.

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

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

VI. Design Philosophy
   - Concept Development
   - Design and development of Indianwear Design and development of knitwear products

VII. Skills Acquired
   - Advanced Photography
   - Pattern Grading

VIII. Knowledge Gained
   - Knitting technology
   - Fashion Merchandising & Management

IX. Product Development
   - Pattern making of Indianwear Pattern
   - grading
   - Leather sourcing & development of leather products

Project Methodology

Based on all the above inputs received during all the six semesters, two students are required to work together to conceptualize and develop a mini collection of three Indian wear or Western wear outfits. An element of fabric ornamentation to be suitably introduced.

The collection should be based on the criteria of:

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

The students are also required to accessorize the collection to achieve a complete look.
Note: The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

Learning Outcome

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

Objectives:

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

Learning Outcomes:

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

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

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

UNIT-I INTRODUCTION

• Overview
• Sources of information
• Earliest findings with respect to different fibres and locations

UNIT-II WOVEN TEXTILES

• Tapestries (Coptic, Medieval Europe and China)
• Carpets (Turkey, Persia and Central Asia)
• Blankets and Rugs (Native American)

UNIT-III PRINTED AND WOVEN TEXTILES

• Block Printing-Middle East
• Stencil Printing- African, Japanese

UNIT-IV RESIST DYED TEXTILES

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

UNIT-V EMBROIDERED TEXTILES

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

Suggested Assignments:
• Make a presentation on any one given textile and give details about its history, construction, color, design, motifs and techniques

• With reference to special design features (motifs, techniques, color and silhouette) from different world textiles develop a portfolio, for use in contemporary styles for garments giving at least five alternate design

Suggested Visits:

• Museum
• Trade fair
• Expo mart
• Exhibition

Textbook:

• Ginsburg Madeline, Illustrated history of Textiles, Published by Portland House, 1991
• Garland, Madge, Black, J. Anderson, A History of Fashion
• Harris Jennifer, 5000 Years of Textiles, 1993
• Friedrich Fischbach, Historic Textile Patterns in Full Color: 212 Illustrations, 1992
• Gilow, John, printed and dyed textiles from Africa, The British Museum Press
• Knight Stella, Exotic Textiles in Needlepoint: Designs from Around the World, Guild of Master Craftsman Publications
• Meryl Doney, Textiles (World Crafts Series), Published by Franklin Watts
• Schoeser Mary, World Textiles–A Concise History, Thames & Hudson Ltd, 2003

Web Sources:

• http://www.fultonschools.org/Dept/curriculum/Art/%20Basket%20Weaving
• http://www.islamicspain.tv/Arts-and-Science/The-Culture-of.../Textiles.htm
• http://www.vam.ac.uk
• http://www.tapestry-art.com/history.html
• http://www.bbc.co.uk/learningzone/clips/the-bayeux-tapestry/
• http://stitchusa.com/embroidery-history-to-modern-day.php
• http://www.metmuseum.org/research/libraries-and-study-centers/antonio-ratti-textile-center
KFD-702: CONSUMER BEHAVIOR AND FASHION MARKETING

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

UNIT-I INTRODUCTION TO FASHION

In terms of

- Concepts
- Theories
- Marketing
- Consumer behaviour
- The Creation and Diffusion of Fashion Consumer Culture

UNIT-II CONSUMER CHARACTERISTICS AND FASHION IMPLICATIONS

- Individual consumer Dynamics: The Self, Motivation and values
- Demographic Subcultures: Age, Race, Ethnicity, Income and social class
- Psychographics: Personality, Attitudes and Lifestyle

UNIT-III FASHION COMMUNICATION AND DECISION MAKING

- Fashion Communication
- Fashion consumer decision-making
- Sociological aspects of consumer behaviour

UNIT-IV FASHION MARKETING RESEARCH

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

UNIT-V TARGET MARKETING AND MANAGING THE FASHION MARKETING MIX

• Mass marketing and market segmentation
• The fashion marketing mix
• Designing and marketing fashion products
• The product mix and range planning
• Fashion and related life cycles

UNIT-VI PRICING AND PLANNING

• External and internal factors influencing price decisions
• Main methods of setting prices
• Pricing strategies in relation to new products and to match the competition
• Planning process and objectives
• Marketing strategy
• The fashion marketing plan

Suggested Assignments:

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

Suggested Visits:

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

Guest Lecture:

• Marketing manager of any renowned brand

Textbook:

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

Reference Material:

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

Curriculum & Evaluation Scheme
Web Sources:

- http://www.slideshare.net/tamana2223/7008203-consumerbehaviour
- http://www.academia.edu/1430234/CONSUMER_BEHAVIOUR
KFD-751: CHOICE BASED ELECTIVE (ANY 2) KFD-751-1. FASHION ACCESSORIES (Elective)

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

UNIT-I DESIGN INSPIRATIONS – JEWELRY

- Research
- Analysis of fashion forecasting
- Understanding the basic tool kit

UNIT-II HANDLING OF DIFFERENT MATERIALS

- Work with paper, fabrics, dried stuff, wood, glass, string beads etc.

UNIT-III BASIC JEWELRY TECHNIQUES

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

UNIT-IV SURVEY REPORTS

- Market surveys
- Design presentations
- Final concept

UNIT-V FINISHED PRODUCTS

- Sample Exploration
- Introduction to various raw materials
- Sampling

Suggested Assignments:

PROJECT-1

- Use different material and develop different accessory designs

PROJECT-2

- On a selected garment silhouette, and develop the accessory designs accordingly.
Note: The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

Suggested Visits:

- Jewellery shops/workshop

Textbook:

- Gale, E. and Little, A. Jewellery Making, McGraw-Hill Companies, 1999
- Phyllis, G. T., Encyclopaedia of Fashion accessories, 2003
- Kathleen, B., Creative Clothes and Accessories for Children, Sally Milner Publications, 1998

Reference Material:

KFD-751-2. CREATIVE PATTERN MAKING (Elective)

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

UNIT-I DESIGN MANIPULATION

Through

- Creative Dart Manipulation
- Godet Method of pattern creation

UNIT-II INSPIRATIONAL DESIGNS

- Crushed Paper inspired
- Geometric shapes inspired
- Architecture inspired
- Origami inspired
- Nature inspired

UNIT-III INNOVATIVE WOMEN’S WEAR

- Innovative Skirts
- Innovative Trousers
- Innovative Sleeve
- Innovative collars
UNIT-IV INNOVATIVE MEN’S WEAR

- Innovative Skirts
- Innovative Shirt styles
- Innovative Trousers
- Innovative Jackets

Mandatory Assignments:

PROJECT-1

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

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

Suggested Visits:

- Export house and designing house for Menswear and Women’s wear

Reference Material:

- Style.com
- Vogue
- Elle
- Collezioni
- Show Details
KFD-751-3. VISUAL MERCHANDISING (Elective)

Objectives:

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

Learning Outcomes:

• Be able to appreciate and understand Be able to put together the knowledge of basic elements and principles of design for an attractive display
• Be able to understand the importance of display props, décor and visual merchandising elements
• Be able to use their creative skills for an appealing window display

COURSE CONTENT

UNIT-I INTRODUCTION TO VISUAL MERCHANDISING

• Concept and terminology of visual merchandising
• Types of visual merchandising
• Display concepts (seasonal, festival etc.)
• Significance of visual merchandising
• Understanding various exhibition and display concepts

UNIT-II BASIC TOOLS FOR VISUAL MERCHANDISING

• Furniture and fixtures
• Props
• Graphics and signage
• Mannequins etc.

UNIT-III THEORIES OF VISUAL MERCHANDISING

• Colour (colour schemes, colour stories & colour blocking)
• Texture
• Line and composition
• Lights and lighting systems
• Exhibition design with emphasis on stall design in trade fairs

UNIT-IV VISUAL ELEMENTS FOR STORE PLANNING AND DESIGN

• Store layouts and design
• Fonts
• Photographs

UNIT-V WINDOW DISPLAY AND THEME CHANGES

• Conceptualization of theme
• Mood Board
• Window display and in store display

**Mandatory Assignments:**

### PROJECT-1

Conduct a market survey of window display and prepare a portfolio depicting photographs on various kinds visual displays for apparel / accessories and analyse the following:

- Theme
- Floor plan
- Fixtures and display materials
- Props
- Light and lighting systems
- Colour
- Graphics and signage
- Mannequins etc.

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

### PROJECT-2

The objective is to design a 3D model for a brand based on any thematic scheme after conducting the market survey. The display should be a miniature of actual window display developed and researched by the students.

- The entire class will be divided into groups of two
- Each group will select a brand or can create their own brand
- Selection of a theme which inspires or excites
- Preparation of a mood board
- Concept presentation of different kinds of display using hand/computer CAD skill-illustration showing the display in selected space
- Selection of final illustration to be displayed in the form of model
- Sourcing of materials required (prop, furniture, fixtures, mannequins etc)
- 3D model representation of final selected display
- Presentation of the display to a jury

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

### Guest Lecture:

- From an industry expert

### Textbooks:

- Pegler. Martin M., Visual Merchandising and Display, Bloomsbury academic, 2011
- Jean-noel kapferer , Visual merchandising & display “Brand management“
- Weishar, Joseph ,The aesthetics of merchandise presentation, St Media Group, 2005
- Bell. Judith & Ternus. Kate, Silent Selling: Bes Practices & effective strategies in VM, Bloomsbury
Academic, 2011


Reference Material:
- Catellino M., Fashion Kaleidoscope, Rup & Co., 1994

Web Sources:
- [http://retailindustry.about.com/od/retailjobsprofiles/p/visualmerch.htm](http://retailindustry.about.com/od/retailjobsprofiles/p/visualmerch.htm)
KFD751-4: DIGITIZATION IN THE FASHION INDUSTRY (ELECTIVE)

**Objective**

- To help student adapt to large-scale changes due to the rise in technology and its impact on the fashion industry
- To generate awareness regarding the wearable technology to adapt to new consumer lifestyle Introduction to global advancement- revolutionary e-textiles, advanced manufacturing and changing buying experience with the help of technology
- Develop ability to understand and analyze the integrated dynamics of e-commerce, social-media trends, and online communities

**Learning Outcome**

- Students will be aware of digital tools and will be able to analyze data to keep their fashion product relevant in global market
- Students will be able explore new fashion products and design scope in the fashion industry with the help of technological awareness
- Students will develop the skills to efficiently communicate their brand, creativity and efficiency to the targeted customers in the shortest time with usage of right digital resources

**COURSE CONTENT**

**Unit-1**

Introduction to the concept of fashion industry digitization also know as fourth Industrial revolution
- Basics of fourth industrial revolution and its impact on fashion industry
- Critical analysis of digital/virtual sales VS brick and mortar/ traditional sales
- Recommended activity- Team debate on pros & cons of digital sales

**Unit-2**

Consumer digital behavior (data) analysis and implementation in product development
- Introduction to the concept of consumer behavior
- Process of converting data to consumer insight
- Recommended activity- Group brainstorming and presentation

Comparative data analysis of 2 recent fashion trends to conclude fashion product following which trend are more likely to sell.

The activity needs to be performed in 2 separate groups and presented accordingly with a conclusion
Unit-3 Fashion and technology integration

- Introduction to e-textiles also know as smart garments
- 3D printing to manufacture fashion garments and accessories
- Consumer interface and digital shopping experience- use of artificial intelligence, virtual reality, body scanning and 3D merchandising
- **Recommended activity**- Brainstorming uses of e-textiles and survey on consumer preference

Unit-4 Digital age communication and marketing

- Difference between digital and conventional communication & marketing
- Role of #tag, feedback, rating, influencer vlog and blog in fashion marketing
- Strategic and collaborative digital communication
- **Recommended assignment**- Case Study on any fast fashion or luxury brand- Transformation of communication and marketing strategy in last 5 years and what it would be in next 2 years

**Mandatory project**- Personal interpretation and research paper on one of the below videos

- https://youtu.be/WquJ7PEqYi8
- https://youtu.be/uMOAbNfmEuo
- https://youtu.be/S_sPizunjOo
- https://youtu.be/yPWP9nkLhmA

**Suggested Text books**

- Fashion 4.0 - Digital Innovation in the Fashion Industry By Oliver Behr
- [https://www.researchgate.net/publication/326263764_Fashion_4.0_-_Digital_Innovation_in_the_Fashion_Industry](https://www.researchgate.net/publication/326263764_Fashion_4.0_-_Digital_Innovation_in_the_Fashion_Industry)
- Digitalization in the fashion industry Paperback – March 17, 2019 Digital marketing 2020 by Danny Star
- Electronic Textiles: Smart Fabrics and Wearable Technology (Woodhead Publishing Series in Textiles)

**Suggested web sources** -

3. [https://medium.com/datadriveninvestor/physical-to-digital-disruption-in-the-fashion-industry-1a88be78a3a5](https://medium.com/datadriveninvestor/physical-to-digital-disruption-in-the-fashion-industry-1a88be78a3a5)
KFD-752: MANDATORY ELECTIVE (ANY 1)

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

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

UNIT-I INTRODUCTION TO THE CONCEPT OF LUXURY

- Understanding Dynamics of the Image making Industry
- Concept of Luxury
- Luxury products
- High net worth individuals
- Luxury Segments

UNIT-II RELATION BETWEEN LUXURY AND ECONOMICAL DEVELOPMENT

- Real versus the imaginary
- Material versus the symbolic
- Social versus the self
- Desire versus satisfaction
- Relationality versus irrelationality
- Materialism versus spiritualism

UNIT-III INTERNATIONAL AND NATIONAL LUXURY MARKET

- Real versus the imaginary
- International Trends
- Indian Trends
- Indian Consumer
- Indian Market

UNIT-IV SWOT ANALYSIS OF LUXURY BUSINESS

- Case Study of existing brand

Suggested Assignments:

PROJECT-1
Make a Presentation on Indian concept of luxury

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

- The Cult of The Luxury Brand – RadhaChadha&PaulHusband,2006
- A Century of Fashion, Francois Baudot , 1999
- Fashion Today, Colin McDowell, 2000
- 20th Century Fashion, Valerie Mendes & Amy de la Haye
- World Distribution of Swiss Watch Exports, “2005”, Federation of SWI FH, 2005
- China: The New Lap of Luxury, Earnest and Young, 2005

**Reference Material:**

- Internet sites on Fashion, wealth, luxury etc.
KFD-752-2. CORPORATE DESIGNS AND FASHION INDUSTRY (Elective)

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

UNIT-I INTRODUCTION OF CORPORATE DESIGN

• Type of Logo,
  • Letter Head of visitor

UNIT-II ANALYSIS OF EXISTING CORPORATE DESIGNS

(example: Leading fashion brand, fashion designer or fashion house)

• Company profile
• Historical background
• Brand Analysis
• Logo history and relevancy of logo

UNIT-III DESIGNING OF OWN BRAND

• Category of brand (Apparel, Accessory, cosmetic or corporate)
• Name own brand or modify existing brand
• Mini campaign for selected brand
• Business plane for selected brand

Suggested Assignments:

PROJECT-1

Research on existing corporate designs like history of logo

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

• American showcase
• Advertising Art and Ideas. Dr. G.M. Rege
• Logo lounge (International identities by leading designer)
• Letterhead and logo design
• Los logos
• Fashion journals
KFD-752-3FASHION FORECAST FOR INDIAN RETAIL (Elective)

Objectives:

• To understand the relevance of fashion forecast in the Fashion Business
• To understand the prevalence of fashion forecasting in Indian markets
• To comprehend fashion forecasting as a tool to understand consumer behaviour in the Indian scenario

Learning Outcomes:

• To study the growing Indian retail market in the context of fashion business

COURSE CONTENT

UNIT-I INTRODUCTION TO RETAIL IN INDIAN FASHION BUSINESS

• Fashion in the Indian context.
• How does Indian Fashion business understand ‘change’ in the context of fashion seasons, trends etc.
• Techniques for detecting emerging trends.

UNIT-II DISTRIBUTION OF CONSUMER GROUP AND FASHION MARKET

CONSUMER GROUP

• Psychographic
• Demographic

UNIT-III FASHION MARKET AND CLOTHING CATEGORIESTOOLS OF FASHION FORECASTING

• Consume Research and feedback
• Trend Spotting.
• Competitors style and data analysis
• Sales Tracking and Analysis.
• Observation posts.
• Fashion media, publication and websites/blogs.
• New Technology And other influences.

UNIT-IV ELEMENTS OF FASHION IN FORECASTING IN INDIA

• Colours
• Fabric
• Styles
• Fit
• Influence of media on markets
• Change in different aspects e.g.: economical, lifestyle, attitude etc.

Suggested Assignments

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

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

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

Reference books

Reference Material

• Apparel online
• Images Retail
• Apparel India
• The stitch times
• Elle India
• Vogue India
• Femina
KFD – 753: BRIDALWEAR: DESIGN AND DEVELOPMENT

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

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

COURSE CONTENT

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

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

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

Textbook
• Kumar, Ritu, Costumes and textiles of royal India, Antique Collectors' Club, 2006
• Arendse, Margot, Couture Bridal wear: Pattern Layout and Design, Anova Books, 2000
• Couture Sewing Techniques, Taunton Press, 2001

REFERENCE MATERIAL:

Web Sources
• http://en.wikipedia.org/wiki/Wedding_dress
• http://en.wikipedia.org/wiki/Wedding_dress
• http://www.raymondindia.com/ss_wedg.asp
• http://en.wikipedia.org/wiki/Indian_wedding_clothes
KFD - 754: INTEGRATED DESIGN & DEVELOPMENT

Context of the Project

The integrated design project should incorporate and integrate the understanding of basic design, elements of design, design process, fashion illustration, pattern making, garments construction, draping and surface ornamentation thereby creating a meaningful correlation and application within the context of fashion. This is done by attempting to evolve an aspired image and then creating a garment, which represents the image for a target customer.

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

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

Design Philosophy

- Concept development
- Design and development of Bridal wear
- Accessories design & development

Skills Acquired

- Visual Merchandising

Knowledge Gained

- World Textiles
- Consumer behaviour & fashion marketing
- Environmental concerns and sustainability

Product Development

- Internship

Project Methodology

Based on all the above inputs received during all the seven semesters, two students are required to work together to conceptualize and develop a mini collection of three sportswear / institutional wear outfits. An element of fabric ornamentation to be suitably introduced.

The collection should be based on the criteria of:

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

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

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

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

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

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

INTERNSHIP BRIEF FOR THE STUDENTS

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

Unit II SOURCING
- Methods of Sourcing
- Vendors – Terms, Conditions & Policies
- Fabrics

UNIT III – FABRICS
- Processing & Printing accessories
- Different Types of Fabrics – Developments & Production
- Different Types of Printing, Sampling & Production
- Different Types of Dyestuff & Applications

Unit IV SAMPLING
- Process Planning
- Selection & Managing Workforce Interaction, Communication & Coordination Pattern Making
- Cutting
- Quality Measures
- Fit
- Grading
- Finishing & Packing

Unit V OTHERS
- Background of the Organization
• Marketing Policies & Production
• Quality Assurance & Control
• Export Formalities & Shipping
• Overview of Export Potential

INTERNSHIP BRIEF FOR THE EDUCATIONAL INSTITUTE

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

Suggested Visits

Sourcing hubs for fabric, trims and accessories etc.
KFD-801: ENTREPRENEURSHIP AND DESIGN MANAGEMENT

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

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

COURSE CONTENT

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

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

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

UNIT-IV ENTERPRISE NETWORKING
- Enterprise resource planning- concept, dynamics and methods
- Role of institutions- CII, KVIC, NIESBUD, FICCI and NGOs

UNIT-V PROJECT PROPOSAL
- Swot Analysis
- Format Content
- Steps in its preparation Project feasibility analysis

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

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

Guest Lectures

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

Textbooks


Reference Material

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

Web Sources

- www.marsdd.com/different-types-of-entrepreneur-whats-best
- www.engineeredlifestyles.org/types-of-entrepreneur.html
- http://www.under30ceo.com/10-qualities-of-a-successful-entrepreneur
- http://wwwentrepreneurfluence.com/articles/entrepreneur-characteristics
KFD-851: CHOICE BASED ELECTIVE (ANY 2) KFD-851-1.

FASHION ACCESSORIES (Elective)

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

Mandatory Project

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

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

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

Mandatory Project

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

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

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

Mandatory Project

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

Make a final report based on the study for the same and final presentation to a jury.
KFD851-5 DIGITIZATION IN THE FASHION INDUSTRY (ELECTIVE)

Objective- To develop a holistic understanding of fashion digitization and its various steps from conception of product idea to selling it to the end customer

Learning Outcome-

Students will be able to cope with the future tech savvy fashion industry

COURSE CONTENT-

Mandatory Project- Prepare a detailed presentation along with supportive prototype (prototype can be made with available material and use of technology/textile can be explained)

Follow below steps

- Conceptualize a fashion merchandise using e-textile/wearable technology/ 3D printing (presentation needs to be detailed as designing a regular garment/accessory)
- Select an existing brand which can sell the product and do product branding accordingly
- Market research and data analysis
- Formulate a marketing and communication strategy
- Finalize various digital platforms via which product can be sold

NOTE- Each step needs to be supported with relevant images, survey, research and analysis
KFD-852: MANDATORY ELECTIVE (ANY 1)

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

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

UNIT-I ANALYTICAL STUDY OF TRADING UP TO NEW

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

Mandatory Project

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

INDUSTRY (Elective)

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

Mandatory Project

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

Objectives:

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

Learning Outcomes:

• To familiar with various tools of fashion forecasting
• To understand the nuances of Indian fashion

COURSE CONTENT

UNIT-I PROCESS OF FASHION FORECASTING

• Market study and customer feedback.
• Lifestyle study
• Reporting
• Sales data analysis
• Fashion publication analysis
• International Trends
• Fashion meetings
• Shopping
• Common denominator analysis

Mandatory Project

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

Course objective

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

Learning outcome

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

Methodology

- The students will refer to their work/projects/assignments undertaken during earlier semesters. This work should be digitized and edited for preparation of final art portfolio.
- In addition, different projects, surveys and documents etc. too would be available for reference. The industry internship experience too has to be included in the portfolio.
- The portfolio should have the resume/ biodata of the student.
- The design philosophy or preferences must be manifested in the form of an initial writeup.
- All design projects undertaken by the student must be included in a very brief and comprehensive presentation.
- Effective presentation techniques must be employed along with suitable graphics and visual references.
- Any promotional techniques material developed earlier or at present for various projects must also be included.
- Competence in CAD must be demonstrated in relevant areas.
- Understanding of the industry must also be presented by special projects undertaken for research, market survey and case studies etc.
KFD–854: DESIGN COLLECTION

Objectives

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

Learning Outcomes

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

COURSE CONTENT

BRIEF

The design collection is the final result of assimilation of all the inputs received during the preceding semesters. It is a creative presentation of the students design capabilities coupled with technical skills. It is an opportunity to realize design potential within the parameter of a time-frame by dedicated research, development and execution of a small, commercial or conceptual collection. This is to be supported by evidence of research, analysis, ideation, conceptualization, effective sourcing, finishing and critical presentation of the theme. The collection should preferably be targeted towards a specific season, customer profile and price range. It is expected that the students will pursue necessary steps in their design process and its evolution. It should be an independent endeavor of the student with necessary support from the industry and the institute by way of sponsorship and encouragement.

Toiles should be constructed with a high level of insight and understanding of technical specification requirements, showcasing skills in problem identification and solving. Emphasis should be laid on style interpretation and decision making in all aspects of toile making i.e. silhouette, line and proportion, detail and fitting.

Each student’s work should concentrate on encouraging a mature and self-motivated approach towards the production of a creative and technically sound fashion collection.

METHODOLOGY

• Each individual student will develop a full range of 5-8 garments for their final design collection. Each collection should ideally have a target market and could be visualized for a specific occasion from any one of the categories – party wear, clubwear, sportswear, beachwear/resort wear, uniform, casualwear, formalwear etc. for men or women or kidswear with presentation, promotional planning and execution. Ensembles should be suitably accessorized.
The students will follow the complete design process of research, concept development, sourcing, prototype development, finishing, accessorizing and presentation.

Each student will first select an inspiration from themes like festivals, photographs / paintings, ideology (royalty / mughal / fine living / contemporary lifestyle etc.), emotion (anger / joy / frustration / companionship etc.), current events, architecture or any other. Both the inspiration and the context need not be restrictive since the theme provides for a wide scope ranging from the historical, contemporary to futuristic interpretations and adaptations.

They will then conduct indepth research on their selected inspiration and then develop their concept for the collection. The research should have a focus in an aesthetic, technical, visual, marketing or historical point of view and must demonstrate, the integration of knowledge with aspects of the course. Based on the theme, research, analysis and concept, the students will then develop their mood board – two or three dimensional and color board.

Next, they will develop their fabric board / swatch board with different and appropriate textures, colors, drapability / weight, transparency etc. They can also explore with various fabric development techniques for their fabrics. The students will then develop sketches for garments for their collection (1520).

Thereafter they will explore sampling of various seams / finishes / embroideries and other fabric / surface developments for their range of garments

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

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

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

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

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

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

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

Final collection of garments to be displayed in a fashion show or well arranged static display which would include

- Art portfolio
- Research process
- Design evolution
- Sourcing
- Accessories etc.

Institutional Support

- Strong technical staff support to be provided by the institute
- Juniors should be attached to the seniors in their final collection work so that they get opportunity to learn and seniors get some support but done with prior briefing what line of work.
- Practice of redoing should be encouraged to get perfection
- Lab. Assistants and tutors should not give contradictory information to the students