

BHARATHIAR UNIVERSITY: COIMBATORE 641 046
B.Sc. FASHION DESIGN
(For the CPP/COP students admitted from the academic year 2015-16 onwards)

SCHEME OF EXAMINATION (CBCS Pattern)

PART	COURSE TITLE	Ins. hrs / week	EXAMINATION				Credit
			Dur	Hrs.	CIA	Marks	
SEMESTER I							
I	Language – I	6	3	25	75	100	4
II	English – I	6	3	25	75	100	4
III	Core-I: Fundamentals of Art and Design	4	3	25	75	100	4
	Core-II: Fundamentals of Apparel Designing	4	3	25	75	100	4
	Core Practical I: Fundamentals of Art and Design	4	3	40	60	100	4
	Allied Paper-I: Fashion Illustration - Practical	4	3	30	45	75	3
IV	Environmental Studies #	2	3	-	50	50	2
SEMESTER II							
I	Language – II	6	3	25	75	100	4
II	English – II	6	3	25	75	100	4
III	Core III: Impact of Art and Culture on Costumes	4	3	25	75	100	4
	Core Practical II: Fundamentals of Apparel Designing	4	3	40	60	100	4
	Core Practical III: Basic Garment Construction	4	3	40	60	100	4
	Allied Paper II: Computer Application in Apparel Design – Practical	4	3	30	45	75	3
IV	Value Education: Human Rights #	2	3	-	50	50	2
SEMESTER III							
III	Core IV: Fiber to Fabric	5	3	20	55	75	3
	Core V: Wet Processing and Printing	5	3	20	55	75	3
	Core Practical IV: Fiber to Fabric – Practical	5	3	40	60	100	4
	Core Practical V: Wet Processing and Printing – Practical	5	3	40	60	100	4
	Allied Paper III: Apparel Manufacturing and Merchandising	5	3	25	75	100	4
	Skill Based I: Apparel Manufacturing and Merchandising– Practical	3	3	30	45	75	3
IV	Tamil @ / Advanced Tamil # (or) Non Major Elective – I: (Yoga for Human Excellence) # / Women’s Rights #/ Constitution of India#	2	3	-	50	50	2

SEMESTER IV							
III	Core Practical VI: Trend forecasting - Practical	6	3	30	45	75	3
	Core Practical VII: Knitwear Design - Practical	6	3	40	60	100	4
	Core Practical VIII: Collaborative Project – Practical	6	3	40	60	100	4
	Allied Paper IV: Fashion Promotion and Marketing	6	3	25	75	100	4
	Allied Paper V: Traditional Embroideries of India - Practical	2	3	20	30	50	2
IV	Skill Based II: Advanced Fashion Illustration – Practical	4	3	30	45	75	3
	Tamil @ / Advanced Tamil # (or) Non-major Elective- II: General Awareness #	2	3	-	50	50	2
SEMESTER V							
III	Core VI: Design Research Methodology	5	3	25	75	100	4
	Core Practical IX: Design Research Methodology – Practical	5	3	40	60	100	4
	Project work & Viva-Voce *	5	3	-	-	100	4
	Core Practical X: Professional Practice – Practical	5	3	40	60	100	4
	ELECTIVE - I	5	3	40	60	100	4
IV	Skill Based III: Professional Development – Practical	5	3	30	45	75	3
SEMESTER VI							
III	Core Practical XI: Design Conceptualization - Practical	5	3	30	45	75	3
	Core Practical XII: Design Development and Exploration – Practical	5	3	30	45	75	3
	Core Practical XII: Design Construction – Practical	5	3	30	45	75	3
	ELECTIVE – II	5	3	40	60	100	4
	ELECTIVE – III	5	3	40	60	100	4
IV	Skill Based IV: Design Portfolio – Practical	5	3	30	45	75	3
V	Extension Activities@	-	-	50	-	50	2
TOTAL						3500	140

No Continuous Internal Assessment, Only University Examination

@ No University Examination, Only Continuous Internal Assessment

* For Viva-Voce : 20% marks & report: 80% marks.

Core Practical X: Internship Document - 40%; Presentation & Viva-voce - 60%

Skill Based III: CV/Resume – 40%; Mock Interview session – 60%

Skill Based IV: Design Portfolio - 40%; Presentation & Viva-voce - 60%

ELECTIVE - I	A	Computer Aided Design, Patternmaking & Grading – Practical
	B	Fashion Photography – Practical
	C	Computer Aided Design for accessories – Practical
ELECTIVE - II	A	Fashion Design Collection – Practical
	B	Fashion Communication & Promotion – Practical
	C	Accessories Design Collection – Practical
ELECTIVE - III	A	Advanced Patternmaking & Garment Construction – Practical
	B	Fashion Choreography – Practical
	C	Fashion Jewelry Design – Practical

Semester I
CORE PAPER I :: FUNDAMENTALS OF ART AND DESIGN

UNIT-I

Design fundamental - Characteristics of a good design - Elements of design – Line, Colour, Texture, Shape or form, Size – principles of design – Balance, Harmony, Emphasis, Proportion, Rhythm – creativity, importance of creativity, developing creativity.

UNIT-II

Colour theory – introduction – basics of colour theory – attributes of colour – hue, value, saturation – tint - shade - colour wheel – colour harmony – colour schemes – achromatic, monochromatic, polychromatic, warm colours, cool colours, analogous colours, complementary colours, split complements, incongruous, triads and tetrads – colour blending – additive model, subtractive model – colour contrast – colour psychology.

UNIT-III

Typography – typeface anatomy, measurements – typeface classifications – type families – spacing and alignment – selecting appropriate fonts – tips and techniques – Graphics – importance of graphics – types of graphics – vector graphics, raster graphics – vector file formats, raster graphic file formats.

UNIT-IV

Grids and layouts – role of grids – structure – grid system and templates – layouts – layout guidelines – important parts of a page layout - factors influencing a layout – capturing readers attention - Collage.

UNIT-V

Creative Thinking Process

Design process – approach - stages of design process

Conceptual Boards / Presentation Boards – Inspiration Board, Mood Board, Concept Board, Pre Look Board, Design Development/Line Sheets, etc..

REFERENCES:

1. Led Well, William, “Universal Principles of Design”, Rock Fort Publisher, 2003
2. Fraser, Tom, ”The Complete Guide to Colour. Ilex”, 2004
3. Eisman, Leatrice, ” Pantone Guide to Communicating With Color”, Grafix Press, 2000
4. Pipes, Alan, “Foundation of Art and Design”, Laurence King. 2008
5. Conran, Terence, “Terence Conran On Design”, Conran Publication, 1996
6. Lipton, Ronnie, “Designing Across Cultures”, How Design Books, 2002
7. Davis, Graham, “The Designer's Tool Kit 1000 Colours”, Chronicle Books, 2007
8. Carter, David, E, “The Big Book of Design Ideas”, Collins Design, 2005

CORE PAPER II :: FUNDAMENTALS OF APPAREL DESIGNING

UNIT-I

Parts and functions of a single needle machine, essential tools – cutting tools, measuring tools, marking tools, general tools, pressing tools. Seams and seam finishes – types, working of seams and seam finishes. Hems – types, stitches used.

UNIT-II

Fullness – Definition, types. Darts, Tucks, pleats, flares and gadgets, gathers and shirring, frills or ruffles, flounces. Facings – bias facing, shaped facing and decorative facing. Single bias binding, double bias binding.

UNIT-III

Plackets – definition, characteristics of good placket, types – Inconspicuous plackets and conspicuous plackets. Method of constructing the same. Fasteners – conspicuous (Button and button – holes, button loops, button with holes, shank buttons, eyelets and cords). Inconspicuous (press buttons, hooks and eyes, zips)

UNIT-IV

Sleeves – Definition, types, set-in sleeves – plain sleeve, puff sleeve, bishop sleeve, bell, circular. Modified armhole – squared armhole, cap sleeve and Magyar sleeve. Sleeve and bodice combined – raglan, kimono and dolman. Yokes – types, simple yoke, yoke with fullness within the yoke, yoke supporting/ releasing fullness.

UNIT-V

Collars – definition, types, peter pan, scalloped, puritan, sailor, square, rippled, full shirt collar, open collar, Chinese, turtle neck, shawl collar. Pockets – types, patch pocket, bound pocket, pocket in a seam, front hip pocket.

REFERENCES:

1. Practical clothing construction -part I and part-II Mary Mathews, cosmic press Chennai (1986)
2. Pattern Grading for women's clothing, The technology of sizing –Gerry cooklin, Blackwell Science Ltd (1990)
3. Zarapker system of cutting –Zarapker. K. R., Navneet publications Ltd.
4. Practical clothing construction – Part I and II, Mary Mathews, Cosmic press, Chennai (1986)
5. The complete book of sewing – Dorling Kindersley limited, London,(1986)
6. Sewing and knitting – A readers' digest, step by step guide, readers digest pvt limited.

CORE PRACTICAL I :: FUNDAMENTALS OF ART AND DESIGN

Students are expected to do the following:

1. Illustrate garment designs for the Elements of Design
 - Line
 - Colour
 - Texture
 - Shape or form
 - Size
2. Illustrate Principles of Design
 - Balance in dress
 - Harmony in dress
 - Emphasis in dress
 - Proportion in dress
 - Rhythm in dress
3. Prepare the following Charts
 - Prang colour chart
 - Value Chart
 - Intensity Chart
4. Illustrate the colour harmony in dress design
 - Monochromatic colour harmony
 - Analogous colour harmony
 - Complementary colour harmony
 - Double complementary colour harmony
 - Split complementary colour harmony
 - Triad colour harmony
5. Illustrate full set of Alphabets(A-Z) of any typeface. (Fixed or Varied)
6. Textile Patterns
 - Developing motifs
 - Develop / define true Repeats
 - Create patterns in appropriate layouts
7. Develop Presentation Boards of any concept
 - Inspiration Board
 - Mood Board
 - Concept Board
 - Look/Pre Look Board

ALLIED PAPER I :: FASHION ILLUSTRATION - PRACTICAL

Students will learn the following:

1. Understanding of human anatomy.
2. Analysis fashion figure proportions compared to human figure
3. Usage of various media technique in rendering fabric drapes
4. Usage if various media techniques in rendering fashion illustrations
 - Women's Fashion Illustration
 - Men's Fashion Illustration
 - Kids Fashion Illustration
5. Live Model drawing in fashion figures with various poses
6. Flat sketch drawing techniques of ready to wear silhouettes.

Students are expected to do the following:

1. Develop fashion illustrations from the fashion images in magazines.
2. Developing illustrations through fashion show/runway images.
3. Creating illustrations with various garment styles for Men, Women and Children
4. Drawing the stylized figures of Men, Women and Children (using 10 heads or 12 heads).
5. Drawing garments for different seasons – summer, winter, autumn and spring – for Men, Women and Children.

REFERENCES:

1. Fashion Design Drawing & Presentation, Ireland Patrick John.
2. Fashion design Illustration: Children, Ireland Patrick John.
3. Fashion Design Illustration : Men, Ireland Patrick John.
4. Fashion Design illustrations, Ritu.
5. Foundation in fashion design and illustration – Julian Seaman.
6. Barrington, Barber., 2004. The Fundamentals Of Drawing Still Life.Capella Publisher.
7. Simpson,Ian., 2000. Drawing Seeing And Observation. A & C Black Publisher
8. Geoff, Kersey., 2008. Perspective Depth &Distance.Search Press publisher
9. Taggart., 2002. Paul Art Techniques From Pencil To Paint Texture &Effect.Sterling Publisher
10. Charia, Aditya., 2005. Figure Study Made Easy. Grace Prakashan.

Semester II

CORE PAPER III :: IMPACT OF ART AND CULTURE ON COSTUMES

UNIT-I

Beginning of Costume, Growth of Dress out of painting and cutting.

Stone Age Art (C. 2,500,000 - 3,000 BCE) – Bronze Age Art (3,000 - 1200 BCE) – Iron Age Art (C.1500-350 Ce) – Medieval Art (C.350-1300 CE) – The Renaissance (C.1300-1620) – Post Renaissance Art (C.1600-1850)- Modern Art (C.1850-1970) - Contemporary Art (C.1970-Present)

UNIT-II

INDIAN COSTUMES & JEWELLERY: Early Vedic Period (1200 – 900 BC) - Late Vedic Period (900-600 BC) Post – Vedic period (600 BC- 323 BC) - Mauryan (321-185 BC) - Sunga(185-72 BC) - Satavahana period (200 BC-250 AD) - Kushan period (130 BC-185 AD) - Gupta period (4th Century AD-Middle 8th Century) - Mughal Period - British Period - Pre and Post independence era - Contemporary costumes.

UNIT-III

Traditional Costume of following States of India:

Maharashtra, Rajasthan, Punjab, Haryana, Himachal Pradesh, Uttar Pradesh/Uttarakhand, Jammu and Kashmir, Gujarat, Madhya Pradesh and West Bengal.

UNIT-IV

Traditional Costume of following States of India:

Tamil Nadu, Kerala, Telangana&Andhra Pradesh, Karnataka, Odisha, Bihar, Mizoram, Nagaland and Assam.

NatyaShastra –Performing Arts.

UNIT-V

WESTERN COSTUMES: Ancient Style- Egyptian - Greece & Rome - Early and High Renaissance – Relative to Fashion - Elizabethan - Baroque - Rococo - Neoclassical -Empire - 20th Century costumes and modern costumes.

REFERENCES:

1. Indian Jewellery – M.L Nigam, Lustre Press Pvt Ltd, India (1999)
2. Indian Costume –G.H Ghosrye, Popular books Pvt Ltd
3. The costumes and textiles and India – JamilaBrijBhushan, D B Taraporevala Sons & Co, Bombay (1958)
4. Costumes of India –DorrisFlynn, Oxford & IBH Publishing Co, Delhi (1971).
5. Costumes of India and Pakistan – Das S.N, DB Taraporevala Sons and co, Bombay(1956).
6. Flame Tree., 2006. A Brief History Of Art.Flame Tree Publishing
7. Shiach,Morag., 1997. Feminism And Culture Studies. Oxford
8. Clark,Judith., 2007.The Illustrated History Of Art. Eagle
9. Singer,Margo., 1989.Textile Arts.A& C Black.
10. Flux,Paul., 2002. How Artists Use Pattern And Texture. Oxford

CORE PRACTICAL II :: FUNDAMENTALS OF APPAREL DESIGNING

Students are expected to do the following:

1. Preparation of samples for seam (any 5)-plain, Top Stitched, Flat fell, piped seam.
2. Preparation of samples for seam finishes (any 3)- overcast, Hem, Edge stitched, bound.
3. Preparation of samples for fullness-darts, Tucks (any 3)-pin, cross, group tucking with scalloped effect, Pleats (any 3)-knife, box, kick, Gathering by machine and elastic, Ruffles: single and double.
4. Preparation of samples for facing and binding-bias facing, shaped facing, binding and piping.
5. Preparation of samples for plackets and fasteners-continuous, bound, faced and zipper plackets, button and buttonhole, press button, hook and eye.
6. Preparation of samples for sleeves-plain sleeve, puff sleeve (any one type), raglan or cap sleeve.
7. Preparation of samples with yoke –simple yoke, yoke supporting fullness.
8. Preparation of samples for collar - peter pan collar, shirt collar,
9. Preparation of samples for pocket-patch pocket

CORE PRACTICAL III :: BASIC GARMENT CONSTRUCTION

Students are expected to do the following:

1. Pattern Drafting and construction of garments for **Kids:**
 - **Infants** (a set)
 - Baba suit
 - A-line frock or Summer frock
 - Frock with Bodice and skirt
2. Pattern Drafting and construction of garments for Women:
 - **Top**or**Kurti** or**Kameez**
 - **Skirt**
 - **Salwar**or**pyjama**or**Pant**
3. Pattern Drafting and construction of garments for Men:
 - **Shirt**or**Kurta**
 - **Trouser**or**Pyjama**

Reference:

1. Practical Clothing Constructing-Part I and II, Mary Mathews, Cosmic Press, Chennai (1986)
2. Zarapker System of Cutting- Zarapker. K. R, Navneet Publications ltd. (2012)
3. Doongaji, S and Deshpande, R., basic Processes and Clothing Construction, Raj Publications, New Delhi, (1988)
4. Bains, S. and Hutton, J., Singer Sewing Book, Hamlyn, London, (1972)
5. Armstrong, Helen.,Pattern Making for Fashion Design,Harper Collins Publishers.,(1997)
6. Kindersley, Dorling.,The Complete Book of Sewing, Dorling Kindersley Limited, (1992)

ALLIED PAPER II :: COMPUTER APPLICATION IN APPAREL DESIGN - PRACTICAL

Students will learn the following during the Lab:

1. Introduction to Image, Image Formats, Resolution, etc..
2. Pixelate Software: Adobe Photoshop/GIMP/etc..
3. Vector Software: Adobe Illustrator / CorelDraw
4. Garments Flat Sketch Drawings, Textile CAD patterns, Flat Sketch Design Rendering.

Students are expected to do the following:

1. Tracing a textile Motif or Logo into Vector art.
2. Creating true repeats and creating patterns with scaling.
3. Creating Flat sketches of Garments and applying any pattern in it.
4. Design a conceptual Logo for your future enterprise.
5. Branding Elements Design: Develop the branding element and trims like Brand Tag cum Price Tag.
6. Develop a packaging concept for any of your fashion apparel / accessories product with the designed logo.
7. Propose a HOME page design for your future fashion enterprise's website. (Only Design/2D and no coding)
8. Developing Conceptual and presentation Boards using software

Semester III

CORE IV :: FIBER TO FABRIC

UNIT-I

Introduction to textiles - classification of fibers – characteristics of textile fibers.

Manufacturing process, properties and uses of natural fibers: cotton, linen, Jute, pineapple, hemp, silk, wool, hair fibers, man-made fibers –Viscose rayon, acetate rayon, nylon, polyester, acrylic.

UNIT-II

Spinning –Definition, Classification – Chemical and mechanical spinning –blending, opening, cleaning, doubling, carding, combing, drawing, roving, spinning.

Yarn classification – definition, classification – simple and fancy yarns, Sewing threads and its properties.

UNIT-III

Weaves – weaving mechanism, parts of a loom and basic process, Types of weaving machines

Plain weave and its derivatives (Warp rib, Weft rib) - Twill Weave – Right hand twill and Left hand twill – Satin - Sateen

UNIT-IV

Honeycomb Weave – Huck a back Weave - Extra Warp and Weft Figuring - Double cloth - Terry pile structures – leno –swivel - dobby and jacquard.

UNIT-V

Non-Woven: felting, fusing, bonding, lamination, netting, braiding and calico, tating and crocheting.

REFERENCES:

1. Textiles – fibre to fabric, Corbman B.P, International student's edition, Mc Graw Hill
2. Book company, Singapore 1985.
3. Fabric Science 5th edition, Joseph J Pretal, Fairchild Publications, New York 1990.

CORE V: WET PROCESSING & PRINTING

UNIT-I

Cotton yarn and fabrics: Different methods and process parameters used for singeing, Desizing, scouring, bleaching and mercerization - Silk Yarn and Fabrics - Degumming, Bleaching, Weighting of silk - Wool: Scouring, Carbonization and Bleaching - Introduction to Wet processing equipment.

UNIT-II

Mercerization – Theory process - Methods – Chemicals – effects.

Bleaching – Hypochlorite – Hydrogen peroxide – sodium chlorite.

Equipment and chemicals for bleaching of cotton, viscose, cotton/ viscose, Polyester/ cotton.

Evaluation of bleached fabric – whiteness – absorbency – chemical damage - residues.

UNIT-III

Dyeing: Classification of colorants – fastness properties of dyes.

Dyeing machines – fiber, yarn and fabric dyeing machines and process.

Garment dyeing machines and process - Importance of garment dyeing.

UNIT-IV

Introduction to printing, differences between printing and dyeing, preparation of fabric for printing

Printing methods: Block, screen, Transfer and Digital printing - Printing styles of printing: Direct, resist, discharge and transfer, after treatments for dyed and printed goods washing, steaming and drying.

UNIT-V

Wet processing of Knitted fabric – scouring – Bleaching - dyeing – printing – calendaring - Shrink controlling - steaming.

Basic wet processing for denims.

REFERENCES:

1. Paters R.H. Textile Chemistry” Vol. I,II Textile institute, Manchester 1970.
2. Shenai V.A.” Technology of textile processing” Vol. III, V,Vii,VII Sevale publications, Bombay 1981.
3. Lewis D.M.”Wool Dyeing” SDC publications England 1990.
4. Textiles – Ninth edition, Sara J Radolph and Anna L Langford, Prentice hall, New Jersey (2002).
5. Textile processing – J L Smith, Abhishek publications, Chandigarh (2003).
6. Textile Chemistry – Peters R H, Vol I, & II, Textile Institute Manchester (1970)
7. Beginners Guide to fabric dyeing and printing – Stuart & Robinson, Technical books, London (1982).

8. Thickening agents and Emulsion thickenings in textile printing – Herbert Barthm, New Delhi (1994).
9. Hall A J _The standard Hand Book of Textiles‘ Woodhead Publication, 2004
10. Janice gunner _Shibori for textile Artist‘ Batsford London, 2006
11. Kate Broughton textiles Dyeing , Rockport publishers, 1996
12. Murphy, W.S _ Textile Finishing‘ Abhishek Publication, 2000
13. Rosi Robinson _Creative Batik‘ Search Press,2004
14. Smith J E _Textile Processing‘ – Printing ,Dyeing, Abhishek Publishing,2003

CORE PRACTICAL IV: FIBER TO FABRIC

Students are expected to do the following:

1. Identification of textile fibers – Cotton, Silk, Wool, Nylon, Polyester, Linen, Rayon, Jute.
 - Microscopic Method
 - Flame test.
 - Chemical test.
2. Testing of yarns/ fabrics
 - Counting of the yarn using wrap reel.
 - Counting of the yarn using beesley’s balance.
 - Twist of the yarn using twist tester.
 - Determining the weight of the fabric.
 - Determining the fabric count by
 - Raveling method
 - Pick Glass method
3. Identification of the following weaves and Draft a peg plan for the same.
 - Plain weave and its derivatives (Warp rib, Weft rib)
 - Twill Weave – Right hand twill and Left hand twill.
 - Satin
 - Sateen
 - Honeycomb Weave
 - Huck a back Weave
 - Extra Warp and Weft Figuring.
 - Double cloth.
 - Terry pile structures.

CORE PRACTICAL V: WET PROCESSING AND PRINTING

Students are expected to do the following:

1. Preparation Of Samples For Processing
 - Desizing
 - Scouring
 - Bleaching
 - Mercerizing

2. Dye The Given Fabric Using Suitable Dye
 - Direct Dye
 - Sulphur Dyes
 - Vat Dyes
 - Disperse Dyes
 - Reactive Dyes
 - Acid Dyes
 - Basic Dyes
 - Vegetable Dyes (Any One)
 - Colour fastness to water.
3. Test of Shrinkage
4. Test of Absorbency
5. Rubbing Test
6. Explore Batik and Tie & Dye techniques
7. Block Printing, Screen Printing, Stencil printing, etc..
8. Printing and curing with any exposed/available screen

ALLIED PAPER III: APPAREL MANUFACTURING AND MERCHANDISING

UNIT-I

Introduction to Apparel Product Lifecycle: Product Lifecycle: Design to Sales - Manufacturing Organization Flow Chart with all Departments: Design Department, Marketing - Department, Merchandising Department - Range Plan, Product Grid for a season - Seasonal Merchandise Planning - Product Planning

UNIT-II

Costing, Sourcing & Sampling: Prime cost - production cost - non-production cost - Sourcing Department: Fabric, Trims, etc. - Sample Product Development / Prototype Development - Marker Planning - Merchandising Department

UNIT-III

Pre-Production & Production: Size Set Sample - Salesman Sample - Fit Sample - Lay Planning - Cutting, Labeling - Production Line/Batch Setting - Pilot Run - Pre-Production Sample - Final Production Process - TOP Sample - Approvals at various stages

UNIT-IV

Post Production: Trimming - Washing - Printing - Dyeing - Embroidery - other embellishments - Finishing - Packing

Quality Control and Documentation: Introduction to Raw material inspection - Production process : Online Quality Control - AQL Standards - INSPECTION - Documentation - Other Departments - Compliance

UNIT-V

Merchandising – Functions of Merchandiser – Programming Accessories Arrangement - Approvals – Pattern Approvals – Size set Approvals – Pre Production follow up – Buyer Communication – Reporting – Documentation - Record maintenance
FOB Price - Costing – BOM (bill of Materials)

REFERENCES:

1. Laine stone, Jean Samples, 'Fashion merchandising- An introduction 'Mc-grawHill Book Co.1985
2. Easey M(ed),'Fashion marketing' Blackwell sciences, 1994
3. J. Jarnow and K.G. dickerson, " Inside the Fashion Business", Prentice Hall, 1997
4. Elaine Stone, Jean A Samples, "Fashion Merchandising", Mc Graw Hill book, 1985
5. Technology of clothing manufacture - Carr & latham
6. Apparel manufacturer's handbook - Jacob solinger
7. Guide to sewing machine and Catalogues of accessories.
8. Apparel merchandising by krishnakumar.
9. Managing Quality in Apparel Industry – Pradeep V Metha
10. ISO 9000 and ISO 14000 Standard manuals
11. Jeremy Rosenau, Apparel Merchandising

SKILL BASED I: APPAREL MANUFACTURING AND MERCHANDISING – PRACTICAL

Students are expected to do the following:

1. Identification of the standard seams used in industry for major category of garments.
2. Defining Flowchart of workflow or operation breakdown for any given garment.
3. Analysis of trims used in garments at any manufacturing unit and their unit of measure and properties.
4. Standard Technical Package (Tech Pack) Development for any given design / Garment.
5. Preparation of BOM Sheet
6. Preparation of FOB based costing sheet for garments

REFERENCES:

1. Laine stone, Jean Samples, 'Fashion merchandising- An introduction 'Mc-grawHill Book Co.1985
2. Easey M(ed),'Fashion marketing' Blackwell sciences, 1994
3. J. Jarnow and K.G. dickerson, " Inside the Fashion Business", Prentice Hall, 1997
4. Elaine Stone, Jean A Samples, "Fashion Merchandising", Mc Graw Hill book, 1985
5. Technology of clothing manufacture - Carr & latham
6. Apparel manufacturer's handbook - Jacob solinger
7. Guide to sewing machine and Catalogues of accessories.
8. Apparel merchandising by krishnakumar.
9. Managing Quality in Apparel Industry – Pradeep V Metha
10. ISO 9000 and ISO 14000 Standard manuals
11. Jeremy Rosenau, Apparel Merchandising

Semester IV
CORE PRACTICAL VI: TREND FORECASTING

Students are expected to do the following:

1. Understand the fashion forecast and the source for it.
2. Understand the process of trend forecast.
3. Analyze the Runways, trade shows; fashion blogs, celebrity fashions and agency forecast reports.
4. Explore the trends across the globe with all the categories.
5. Collect the trend forecast including colors for Men's, Women's, Kids across Denims and knits
6. Collect the trend forecast including Visual Merchandising trends, Fashion Accessories, packaging, Textiles, prints & patterns and apparel graphics, etc. for any future fashion season.
7. Present the trend forecast document in Printed Booklet format.
8. Pecha-Kucha Presentation.

REFERENCES:

1. Fashion Trends - Analysis and Forecasting, Eundeok Kim, Ann Marie Fiore, Hyejeong Kim, Berg Publishers (2011)
2. Fashion Trends, Analysis and Forecasting. London: Bloomsbury -Fiore, Ann Marie, 2010. Understanding Aesthetics. New York: Fairchild Books
3. Disgusting Fashion Trends of the 1980s and 1990s, Reese, Jenny, Webster;s Digital Services
4. Season of Change: A Forecast of Digital Trends Set to Disrupt the Fashion Industry, Ziv, Yuli, Fashion 2.0

CORE PRACTICAL VII: KNITWEAR DESIGN

Students are expected to do the following in a Group of minimum 2 people.

1. Explore the technique of other techniques of material formation in Apparel, Accessories and Fashion communication.
2. Explore the other core alternative types of material formation.
3. Students can also explore the techniques like Knitting (both machine and hand), crochet, macramé, quilling, etc..
4. Explore the appropriate usage with the chosen materials.
5. Present the final product with samples of procedure.
6. Pecha-Kucha Presentation.

Students are expected to learn the basic understanding of the following:

1. Knitting – Definition, classification and history, types of knitting- hand and machine, characteristics of knitted goods.
2. Identify the given fabric
3. Methodology used – unravel and graphic representation
 - a. Plain Knit
 - b. Rib Knit – 1x1,2x2
 - c. Interlock
 - d. Pique – any 2 structures
 - e. Tricot
 - f. Raschel

4. Defect Analysis
 - a. Vertical and horizontal lines
 - b. Holes and cuttings
 - c. Distorted stitches
 - d. Any other
5. Fabric Sample making / Knitted (Flat/Circular) garment making
6. Crochet swatch/sample development
7. Course length and loop length of knitted fabric.

REFERENCES:

1. Knitting technology, David spencer, pergamen press, Oxford (1982)
2. Principles of knitting, D B Ajonker, Universal publishing corporation.(1998)
3. Warp knit elements, Wilkens C U, Wilkens (1997).

CORE PRACTICAL VIII :: COLLABORATIVE PROJECT

Students are expected to do the following in a Group of minimum 2 people.

1. Explore different materials which could be used for any design exploration
2. Explore different textures which could be used for any design exploration
3. Develop conceptual boards by taking any relevant inspiration which could give wide scope to explore.
4. Design Developments
5. Develop Samples/prototypes if required
6. Construction of Final garment
7. Pecha-Kucha Presentation

ALLIED PAPER IV :: FASHION PROMOTION AND MARKETING

UNIT-I

STRUCTURE OF THE FASHION MARKET: Fashion Market sectors - Fashion Market Levels, Brand pyramid - Fashion cities and trade fairs

THE MARKETING TOOLKIT: Introduction to marketing - Marketing Mix - Marketing Strategy

RESEARCH AND PLANNING: Marketing research - Marketing environment - Micro and macro marketing environment, Trends in marketing environment, market research - methods, monitoring, market size, market trends - forecasting - Product cycle - identifying competitors

UNIT-II

Marketing Function - Assembling, standardization and Grading and packaging, product planning and development, importance of fashion products, Nature of fashion products. The fashion industry and new product development, product mix and range planning, Fashion and related cycles.

UNIT-III

Fashion Advertising and preparation of advertising for apparel market, Advertising media used in apparel market – Advantages and limitations, Advertising department – structure and functions, advertising agencies – structure and functions- Advertising - Budget.

UNIT-IV

Fashion sales promotional programme for apparel marketing, communication in promotion, Personal selling, point of purchase, sales promotion - Objectives and methods, Marketing Research – Definition, Scope and Process - Areas of research.

UNIT-V

Pricing policies and strategies for apparel products, importance of price policies, Functions and factors Influencing pricing- internal and external, pricing strategies for new products, methods of setting prices.

REFERENCES:

1. Marketing- RSN Pillai and Bhagavathi, S Chand and Company Ltd, New Delhi,1987.
2. Marketing management – Dr B K Chatterjee Jaico, Juice publishing house, Bombay 1982.
3. Marketing Principles and methods – Philip C F and Duncon, Irwin Publications.
4. Principles of marketing – back Man T N, Munard H H and Davidson W R, Ronald Press Company Newyork 1970.
5. Fashion marketing – Mike Easey, Black well Science Ltd,1995.
6. Advertising – C N Sonatakki, Klyani Publishers New Delhi, 1989.
7. Mary F.Drake, Harrison Spooone Janice & Greenwald Herbert, 2010. Retail Fashion Promotion & Advertising.Wiley-blackwell publisher
8. Bickle C. Marianne. , 2010. Fashion Marketing: Theory, Principles & Practice. Fairchild Books & Visuals
9. Diamond Jay & Diamond Ellen., 1996. Fashion Advertising And Promotion. Fairchild Books & Visuals
10. Tim Jackson & Shaw David. , 2009. Mastering Fashion Marketing.Palgrave Macmillan
11. Mary Wolfe., 2009.Fashion Marketing And Merchandising, 3rd Edition.,:Goodheart Willcox Co
12. Davis Burn Leslie s, Mullet Kathy K. &O. Bryant Nancy 2011. The Business Of Fashion: Designing, Manufacturing, And Marketing. 4th Edition:Fairchild Pubns

ALLIED PAPER V :: TRADITIONAL EMBROIDERIES OF INDIA - PRACTICAL

Students are expected to do the following:

- a. Basic embroidery stitches
- b. Banni or Heer Bharat (Gujarat)
- c. ChambaRumal (Himachal Pradesh)
- d. Chikan or Chikankari (Uttar Pradesh)
- e. Gota (Jaipur, Rajasthan)
- f. Kantha (Bengal)
- g. Karchobi
- h. Kasuti or Kasuthi (Karnataka)
- i. Kathi (Gujarat)
- j. Kutch or AribharatorKutchibharat/Sindhi stitch (Gujarat)
- k. Kashmiri Kashida (Kashmir)
- l. PhoolpattiKaKaam (Uttar Pradesh)
- m. Phulkari (Punjab and Haryana)

- n. Pichwai (Rajasthan)
- o. Pipli (Odisha)
- p. Rabari (Rajasthan and Gujarat)
- q. Shamilami (Manipur)
- r. Shisha or Mirrorwork (Gujarat, Rajasthan)
- s. Toda embroidery
- t. Zardozi or Zari or kalabattu
- u. Aari
- v. Banjara embroidery

SKILL BASED II : ADVANCED FASHION ILLUSTRATION - PRACTICAL

Students are expected to do the following:

1. Developing illustrations from the pictures of magazine - Analyzing a normal figure into fashion figure – front face to be done using pictures from magazines, analyzing profile using of a normal figure into fashion figure and analyzing back of a normal figure into fashion figure using magazine.
2. Creating illustrations with various garment styles for Men, Women and Children – for casual wear, party wear and sportswear.
3. Drawing the stylized figures of Men for different seasons - Spring/Summer, Autumn/Winter (using 10 heads or 12 heads).
4. Drawing the stylized figures of Women for different seasons - Spring/Summer, Autumn/Winter (using 10 heads or 12 heads).
5. Drawing the stylized figures of Kids for different seasons - Spring/Summer, Autumn/Winter (using 10 heads or 12 heads).

REFERENCES:

1. Fashion Design Drawing & Presentation, Ireland Patrick John.
2. Fashion design Illustration: Children, Ireland Patrick John
3. Fashion Design Illustration : Men, Ireland Patrick John
4. Foundation in fashion design and illustration – Julian Seaman.
5. Fashion Sketch Book, Fair child publication, New York

Semester V

Core VI: DESIGN RESERARCH METHODOLOGY

UNIT -I

Meaning of Research - Types of Research - Significance of Research - Research Process. Defining, the Research Problem - Sources, Identification, Selection and Statement, Review of related literature

UNIT-II

Research Design - Meaning, Different research designs, Basic Principles of experimental designs. Developing a Research Plan. Sampling: Census and sample survey, Steps in sampling design, criteria for selecting a sampling. Procedure, characteristics of a good sample design, different types of sample designs.. .

UNIT-III

Methods of Data collection - observation, Questionnaire, Interview Data processing and analysis, - Collection, classification, tabulation, Graphical, representation. and data analysis..

UNIT-IV

Meaning and scope of statistics Role of statistics in research, measures of central tendency and dispersion, Co-relation, Co-efficient of Co-relation and its Interpretation, rank Co-relation, regression equation and predictions...

UNIT-V

Elements of testing of a statistical hypothesis, formulation of the problem. Definition of type -I and type-II errors, Levels of significance large sample test for proportions. Difference in proportions for means and difference in means.

REFERENCES:

1. Introduction to Research in Education, Ary, Hort Reinhart (1982)
2. Research in Education, Best J N, Prentice Hall, Delhi (1979)
3. Research Methodology, C R Kothari, Published by K K Gupta for New Age International (P) Ltd, New Delhi
4. Richard Rickitt and Ray Harryhausen, "Special Effects - The History and Technique, Billboard Books", Second edition, 2007
5. Colin Dempsey, "The Ultimate Encyclopaedia of Mythical Creatures, Barnes and Noble Books", 2006
6. Steve Katz, "Film Directing Shot by Shot", Michael Wiese, 2004
7. Mitch Mitchell, "Visual Effects For Film and Television", Focal Press, First Edition

Core Practical IX: DESIGN RESERARCH METHODOLOGY

Students are expected to do the following:

1. Students have to undertake a design research and investigation task of their interest and choice of domain like fashion & apparel, textiles, related technologies, sustainable design, fashion accessories and allied areas, fashion communication, fashion merchandising, fashion branding, visual merchandising, fashion advertising, fashion photography, fashion tourism, fashion choreography, traditional textiles, embroideries and jewelry, related crafts, etc.. or any other area which may have scope to work on related domains.
2. Give a complete critical analysis of the chosen topic with evidence.
3. Discuss the present scenario of the same and scope to develop if relevant.
4. Pecha-Kucha Presentation.

PROJECT WORK & VIVA-VOCE

Students are expected to do the following:

1. Students have to undertake project in the areas of their interest and choice of domain like fashion & apparel, textiles, related technologies, sustainable design, fashion accessories and allied areas, fashion communication, fashion merchandising, fashion branding, visual merchandising, fashion advertising, fashion photography, fashion tourism, fashion choreography, traditional textiles, embroideries and jewelry, related crafts, etc.. or any other area which may have scope to work on related domains.
2. Students are encouraged to work on contemporizing the art/design to meet today's fashion market, but without tampering the originality/authenticity of chosen art/craft.

3. The focused final product/research work should be related to fashion.
4. Pecha-Kucha Presentation followed by Viva-Voce.

Core Practical X: PROFESSIONAL PRACTICE

Students are expected to do the following:

1. Students have to undergo an internship at any design house / buying house / export house / retail brand house / boutique / or any other fashion design related business entity.
2. Students have to understand the complete business process and design criteria at industry and their markets.
3. An Internship document has to be submitted in prescribed format in addition to Internship certificate.
4. Pecha-Kucha Presentation followed by Viva-Voce.

SKILLED BASED III: PROFESSIONAL DEVELOPMENT – PRACTICAL

Students are expected to do the following:

1. Personality Development
2. CV Building
3. Interview Techniques
4. Mock Interview Sessions

Semester VI

Core Practical XI: DESIGN CONCEPTUALIZATION

Students are expected to do the following:

1. Choose the area of your interest for final graduation show/display.
2. Explore the themes in the trends of specialist practice.
3. Conceptualize the designs from inspiration through pre look board / visualization board.
4. Ensure to record all the conceptualization process as a workbook / design book and present it.
5. Present the entire conceptualization process with evidence of sources in appropriate manner.
6. Pecha-Kucha presentation

Core Practical XII: DESIGN DEVELOPMENT AND EXPLORATION

Students are expected to do the following:

1. Based on the finalized concept for the graduate show/display, explore the appropriate materials which will go with the defined concept.
2. Explore the materials, concepts with across the silhouettes/scopes/methods.
3. Render the design concepts and developments with appropriate media usage.
4. Line up all the design developments as per collection / concept as desired.
5. Make the detailed pitch sheets ready for the product/concept/idea execution.
6. Present all the designs and concepts which would be ready to produce / develop.
7. Pecha-Kucha presentation

Core Practical XIII: DESIGN CONSTRUCTION

Students are expected to do the following:

1. Analyze the design developments and concepts designed and developed for graduate show / display.
2. Project the production criteria or product development methods for the above designs with standard methods.
3. Explore the best finishing and smooth execution methods for an enhanced output.
4. Use the prototype materials and develop the prototypes and analyze the utility of the same as required.
5. Note the specific problems and address with appropriate solutions and ensure to derive final prototype.
6. Present the entire prototype range with patterns and samples.
7. Pecha-Kucha Presentation.

Skill Based IV: DESIGN PORTFOLIO – PRACTICAL

Students are expected to do the following:

1. Design the format for the design portfolio.
2. Maintain the uniformity / own signature across entire portfolio.
3. Identify the area of their interest and create collections accordingly.
4. Encouraged to include the enhanced version of the projects worked during the previous academic periods, both within college and outside college.
5. The portfolio should match the professional industry presentation standards.
6. Students are encouraged to showcase at least one collection from each of Men's wear, Women's wear and Kids wear.
7. The presentation should effectively tell the story of the projects that the students want to showcase in their portfolio.
8. The focus of the portfolio and presentation are on the individual's specific job goals as a fashion designer.
9. The submission of portfolio should carry a CV.
10. Create an online portfolio and a physical portfolio.
11. Pecha-Kucha Presentation followed by Viva-Voce.

ELECTIVES

ELECTIVE I (A):: COMPUTER AIDED DESIGN, PATTERNMAKING & GRADING – PRACTICAL

Students are expected to do the following using the software:

1. Drafting Basic patterns for a Men's Shirt.
2. Drafting Basic patterns for a Women's Blouse/top.
3. Pattern grading for apparel.
4. Marker Planning / Lay Planning
5. Pattern Manipulation using basic block.
6. Drafting different styles of sleeves, collars, and pockets.
7. Digitizing the pattern / embroidery.

ELECTIVE I (B):: FASHION PHOTOGRAPHY – PRACTICAL

Students are expected to do the following using the software:

1. Understand the Basic Photography
2. Understand the professional lighting used for photography.
3. Explore the different lighting effects used in fashion and related product Photography.
4. Develop a Fashion photography Portfolio.
5. Submit the printed and digital version of the fashion photography portfolio
6. Pecha-Kucha Presentation

ELECTIVE I (C):: COMPUTER AIDED DESIGN FOR ACCESSORIES – PRACTICAL

Students are expected to do the following using the software:

1. Explore the scope of specialized software for fashion Accessories for conceptual design as well as technical design.
2. Develop the conceptual designs and/or technical designs for product development for fashion accessories.
3. Analyze the patterns / designs used in industry.
4. Submit the digital outputs and prints if appropriate.
5. Pecha-Kucha Presentation

ELECTIVE II (A):: FASHION DESIGN COLLECTION – PRACTICAL

Students are expected to do the following with a focus on Graduate Fashion Show:

1. Produce a final collection in WOMEN'S WEAR or MEN'S WEAR or KIDS wear of 6-8 outfits for a fashion show presentation. The collection should engage with colour, textiles, detail and silhouette and must appeal to a fashion forward market.
2. Students are encouraged to link the outcomes of "Project & Viva-Voce" , if relevant to this module

The Learning outcomes of this module will be delivered in 6 Key stages:

STAGE 1: Research

STAGE 2: Conceptualize & Design Development

STAGE 3: Pattern cut and toile development

- STAGE 4: Toile fitting and Pattern amendment
- STAGE 5: Final garments manufacture
- STAGE 6: Final Collection and Presentation

Final Deliverables for assessment:

- 6-8 complete Outfits with appropriate accessories.
- Toile development
- Labeled working and production patterns
- All Concept Boards
- Sketch Book (100 Designs, fully finished and rendered)
- RVJ / Work book / Log Book
- Pecha-Kucha Presentation followed by Viva-Voce

ELECTIVE II (B):: FASHION COMMUNICATION & PROMOTION – PRACTICAL

Students are expected to do the following with a focus on Graduate Fashion Show:

1. Develop an innovative concept / strategy in Fashion communication and promotional context. The concept and the final output should appeal to a fashion forward market.
2. Students are encouraged to link the outcomes of “Project & Viva-Voce” , if relevant to this module.

The Learning outcomes of this module will be delivered in 6 Key stages:

- STAGE 1: Research
- STAGE 2: Conceptualize & Design Development
- STAGE 3: Prototypes and sample developments
- STAGE 4: Final Collection / Concept Presentation

Final Deliverables for assessment:

- Final output as per the developed concept.
- Labeled working and production patterns/props
- All Concept Boards
- Sketch Book (100 Designs/concept ideas, fully finished and rendered)
- RVJ / Work book / Log Book
- Pecha-Kucha Presentation followed by Viva-Voce

ELECTIVE II (C) :: ACCESSORIES DESIGN COLLECTION – PRACTICAL

Students are expected to do the following with a focus on Graduate Fashion Show:

1. Produce a fashion accessories collection of 6-8 for a fashion display / show presentation. The collection should engage with colour, textiles, detail and silhouette and must appeal to a fashion forward market.
2. Students are encouraged to link the outcomes of “Project & Viva-Voce”, if relevant to this module.

The Learning outcomes of this module will be delivered in 6 Key stages:

- STAGE 1: Research
- STAGE 2: Conceptualize & Design Development
- STAGE 3: Pattern cut and prototype development
- STAGE 4: Toile fitting and Pattern amendment

STAGE 5: Final garments manufacture
STAGE 6: Final Collection and Presentation

Final Deliverables for assessment:

- 6-8 complete accessories.
- Toile development
- Labeled working and production patterns
- All Concept Boards
- Sketch Book (100 Designs, fully finished and rendered)
- RVJ / Work book / Log Book
- Pecha-Kucha Presentation followed by Viva-Voce

ELECTIVE III (A):: ADVANCED PATTERN MAKING & GARMENT CONSTRUCTION – PRACTICAL

Students are expected to do the following:

1. Drafting pattern for Blazer / formal coats
2. Drafting pattern for corset
3. Construction of garment with full lining.
4. Construction of garment with knitted fabrics.
5. Construction of Seams with satin/sateen and Velvet / Velveteen fabrics
6. Construction of Blazer
7. Construction of Corset

ELECTIVE III (B):: FASHION CHOREOGRAPHY – PRACTICAL

Students are expected to do the following:

1. Explore and develop innovative fashion choreography for any fashion show or graduate fashion show.
2. Design the fashion choreography for 6-8 sequence/lines fashion show with any chosen theme or concept.
3. Encouraged the students to mix the themes across the 6-8 sequences/lines for an appealing fashion show.
4. Submit the detailed pitch sheets for choreography of each line and overall ambience.
5. Pecha-Kucha presentation

ELECTIVE III (C) :: FASHION JEWELRY DESIGN – PRACTICAL

Students are expected to do the following:

1. Explore and analyze the fashion Jewelry from antique through modern fashion jewelry
2. Explore the fashion jewelry trends
3. Develop a collection of focused fashion jewelry of 5-8 pieces.
4. Submit the detailed pitch sheets for all designs with appropriate measurements, materials used and process to develop (if required).
5. Pecha-Kucha presentation