

Acknowledgement

The new millennium demands a new breed of designers. A designer who has an intuitive understanding of the new generation needs, a desire to create better living environment and an innate respect for nature and her resources.

The **B.Sc. Apparel and Fashion Design** course is formulated in such a way that it will equip the designer with a holistic knowledge and a well balanced perspective of designing. The ultimate aim of the course is to create a responsible designer who will serve the country and society by innovation, education and research. The syllabus of this course is project oriented so that it will not only benefit the students but also the local artisans and it has a social relevance.

I gratefully acknowledge the unstinted support and guidance extended by the Expert Committee members and all the teachers who were involved whole heartedly in the structuring of the syllabus of this new Innovative Programme - B.Sc. Apparel and Fashion Design.

For the Expert Committee in B.Sc.Apparel and Fashion Design,

Kottayam

Prof. Manjulin Jacob
28-4-2012 (Convener)

MAHATMA GANDHI UNIVERSITY, KOTTAYAM

The members of the Expert Committee:

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2. Smt. Sonia Elizabeth Thomas, Assistant Professor, Dept. of Costume Design and Fashion, Bishop Appasamy College, Coimbatore.
3. Smt. Lekha Sreenivas, Lecturer, Dept. of Fashion Design, St. Teresa's College, Ernakulam.
4. Dr. Leena Leon, Assistant Professor, Dept of Home Science, St. Teresa's College, Ernakulam.

The teachers involved in the structuring of syllabus:

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MAHATMA GANDHI UNIVERSITY, KOTTAYAM

PROGRAMME IN B.Sc. APPAREL AND FASHION DESIGN UNDER COURSE – CREDIT – SEMESTER SYSTEM AND GRADING

AIMS AND OBJECTIVES OF THE PROGRAMME

Aim:

B.Sc. Apparel and Fashion Design is a six semester full time programme with an ultimate aim to create a responsible designer who will serve the country and society by innovation, education, technology and research.

The course falls under an emerging area of design necessity. The yesteryear fashion designing course churned out designers for the field of clothing and its related industry but without a thorough understanding of the society, environment or technologies around them.

The course is based on the core subject – “Design Thinking” with an aim of creating a ‘Responsible Designer’. This programme provides a perspective of society, environment, education, technology and innovation so that a fresh and unique approach in the fields of clothing, accessories and furnishings may be developed thereby creating more meaningful products and experiences.

The syllabus of the course is designed in such a way that it provides skill development required to be a successful fashion designer along with entrepreneurial skills to set up their own venture.

A unique feature of this programme is the continuous interaction of the students with society and environment through projects and providing training programmes to the needy.

Objectives:

- To create a designer who has an intuitive understanding of the new generation needs and has a desire to create better living environment and have an innate respect for nature and her resources.
- To equip the students with a holistic knowledge and a well balanced perspective of designing.
- To create a responsible designer who will serve the country and society by innovation, education and research through projects in association with self help groups, local artisans, NGOs and provide training programmes in association with some organizations like Integrated Child Development Scheme, Govt. of India, Kudumbasree, Shrishti Welfare Centre, Munnar.

Eligibility:

- i) A pass in plus two or equivalent examinations recognized by the University, irrespective of the streams/subjects
- ii) Applicants should appear for an entrance examination comprising of a) General aptitude test, b) Creative aptitude test and c) Comprehension in English conducted by the University.
- iii) The mark list will be drawn on the basis of the marks secured for the qualifying examinations and the entrance test at a ratio of 30:70 respectively.

Duration of the Course:

B.Sc. Apparel and Fashion Design shall be a six semester full time programme extending to three academic years consisting of 90 working days of instruction each semester.

Programme

B.Sc. Apparel and Fashion Design programme is grouped under the Model III – New Generation Courses.

Course Structure

The B.Sc. Apparel and Fashion Design programme must include (a) Common Course, (b) Core Courses, (c) Complementary Courses, (d) Open Courses, (e) Workshops and Training, and (f) Project. The students shall select any choice based course offered by the department which includes the core courses, depending on the availability of teachers and infrastructure facilities, in the institution. Open course shall be offered in any subject and student shall have the option to do courses offered by other departments/or by the same department.

Courses:-

The programme gives ample weightage to English as a communication medium. Students must develop the basic skills in English through **Common Courses (2)** in the first and second semester. The **Core Course** includes **Apparel and Fashion Design (22 courses)** and **Complementary Courses (9 courses)**. The programme provides all the necessary practical skills and knowledge required to become a responsible designer. They are required to do two field work one after the semester-I i.e. **Skill Training Programme** and the other in the form of **State wise Assignment** during the vacation time after second semester.

As the uniqueness of this programme is to create a responsible designer, the students are required to do an actual study among indigenous artisans, understanding their problems and giving innovative solutions for product development and its marketability employing the design thinking process. They have to submit this **Project work** at end of the sixth semester.

COURSE SUMMARY

COMMON COURSE

1. English I
2. English II

CORE COURSE: APPAREL AND FASHION DESIGN

1. AFD1B1 – Foundation Art (P)
2. AFD1B2 – Basic Pattern Drafting and Sewing Techniques (P)
3. AFD1B3 – Surface Adornment (P)
4. AFD2B1 – Fashion Interpretation and Illustration (P)
5. AFD2B2 – Flat Pattern Making (P)
6. AFD2B3 – Sewing of Design Details (P)
7. AFD2B4 – Fashion Designing Concepts (T)
8. AFD3B1 – Fashion Illustration and Stylization(P)
9. AFD3B2 – Indian Clothing Construction (P)
10. AFD3B3 – History of Western Costume (T)
11. AFD4B1 – Fashion Illustration and Rendering Techniques (P)
12. AFD4B2 – Western Clothing Construction (P)
13. AFD4B3 – Fundamentals of Design Thinking (T)
14. AFD5B1 – Construction of Soft Furnishings (P)
15. AFD5B2 – Computer Aided Fashion Designing (P)
16. AFD5B3 – Children’s Clothing (P)
17. AFD5B4 – **Choice based Course (P)**
18. AFD5B5 – History of Art (T)
19. AFD6B1 – Thematic Line Development (P)***
20. AFD6B2 – Thematic Furnishings (P)****
21. AFD6B3 – Portfolio Presentation (P)*****
22. AFD0B1 – State wise Assignment (P)*
23. AFD0B2 – Project work (P)**

COMPLEMENTARY COURSES:-

1. AFD1C1 – Sociology of Fashion (T)
2. AFD1C2 – Fabric Science (T)
3. AFD2C1 – Environment and Fashion (T)
4. AFD3C1 – Textile Design (P)
5. AFD3C2 – Fashion Theory (T)
6. AFD3C3 – Traditional Indian Textiles and History of Indian Costumes (T)
7. AFD4C1 – Fashion Marketing and Merchandising (T)
8. AFD4C2 – Apparel Production and Quality Control (T)
9. AFD4C3 – Essentials of Entrepreneurship (T)

OPEN COURSES:-

1. AFD5D1 – Elements and Principles of Design (T)
2. AFD5D1 – Fundamentals of Visual Merchandising (T)
3. AFD5D1 – Socio – Psycho aspects of clothing (T)

CHOICE BASED COURSE:-

1. AFD5B4 – Jewellery Designing (P)
2. AFD5B4 – Computer Aided Pattern Making and Grading (P)
3. AFD5B4 – Draping (P)

B.Sc. APPAREL AND FASHION DESIGN PROGRAMME

SCHEME OF COURSE

Model III Apparel and Fashion Design Course and its number are as follows:-

Type of Programme	Course	Number
Model III	Common	2
	Core + Complementary	30
	Choice based Course	1
	Open Course	1
	Project	1

Courses with Credits:-

The programme of Apparel and Fashion Design consist of common courses with 8 credits, core plus complementary courses with 101 credits, open course with 4 credits, choice based courses with 3 credits and project with 4 credits. Semester VI includes preparation for the Thematic Line Development, Portfolio Presentation and Project work.

Type of Programme	Course	Credits	Total Credits
Model III	Common	08	120
	Core + Complementary	101	
	Open Course	04	
	Choice based Course	03	
	Project	04	

Course Code:

Every course in the programme should be coded according to the following criteria. The first three letters of the code indicate the programme i.e. AFD for Apparel and Fashion Design. One digit to indicate the semester, i.e. AFD1 (Apparel and Fashion Design, 1st semester) or AFD0 for '0'hour course. One letter from the type of courses such as, A for Common Course, B for Core Course, C for Complementary Course and D for Open Course. The last digit indicates course number of the semester. i.e. AFD1B1 (Apparel and Fashion Design 1st Semester Core course, Course number 1).

B.Sc. APPAREL AND FASHION DESIGN COURSES WITH HOURS PER WEEK AND DISTRIBUTION OF CREDITS.

Sl. NO	Title of the course	Hrs/week	Credits
1.	English-I	4	4
2.	AFD1C1 - Sociology of Fashion (T)	4	4
3.	AFD1B1 - Foundation Art (P)	4	3
4.	AFD1C2 - Fabric Science (T)	4	4
5.	AFD1B2 - Basic Pattern Drafting and Sewing Techniques (P)	4	3
6.	AFD1B3 - Surface Adornment (P)	4	3
7.	English - II	5	4
8.	AFD2C1 - Environment and Fashion (T)	4	4
9.	AFD2B1 - Fashion Interpretation and Illustration (P)	4	3
10.	AFD2B2 - Flat Pattern Making (P)	4	3
11.	AFD2B3 - Sewing Of Design Details (P)	4	3
12.	AFD2B4 - Fashion Designing Concepts (T)	4	4
13.	AFD3B1 - Fashion Illustration and Stylization (P)	5	3
14.	AFD3B2 - Indian Clothing Construction (P)	5	3
15.	AFD3C1 - Textile Design (P)	4	3
16.	AFD3C2 - Fashion Theory (T)	3	3
17.	AFD3B3 - History of Western Costume (T)	4	4
18.	AFD3C3 - Traditional Indian Textiles and History of Indian Costume (T)	4	4
19.	AFD4B1 - Fashion Illustration and Rendering Techniques (P)	5	3
20.	AFD4B2 - Western Clothing Construction (P)	4	3
21.	AFD4C1 - Fashion Marketing and Merchandising (T)	4	4
22.	AFD4C2 - Apparel Production and Quality Control (T)	4	4
23.	AFD4C3 - Essentials of Entrepreneurship (T)	4	4
24.	AFD4B3 - Fundamentals of Design Thinking (T)	4	4
25.	AFD5B1 - Construction of Soft Furnishing (P)	5	3
26.	AFD5B2 - Computer Aided Fashion Design (P)	4	3
27.	AFD5B3 - Children's Clothing (P)	4	3
28.	AFD5B4 - Choice based Course (P)	4	3
29.	AFD5B5 - History of Art (T)	4	4
30.	AFD5D1 - Open Course (T)	4	4
31.	AFD6B1 – Thematic Line Development (P)***	11	4
32.	AFD6B2 – Thematic Furnishings (P)****	10	4
33.	AFD6B3 – Port folio Presentation (P)*****	4	3
34.	AFD0B1 – State wise Assignment*		1
35.	AFD0B2– Project work**		4
	TOTAL	150	120

COURSE DETAILS

1. Zero Hour Courses

Zero hour courses are courses done during vacation and which therefore do not take up semester hours. There are two such courses in the programme – **State wise Assignment*** (after II semester) and **Project Work**** (after IV semester). A separate statement of grade will be issued on these courses along with the VI semester score card.

- **State wise Assignment***

The students shall do a detailed study in groups of minimum five for a month after the second semester about the lifestyle, arts and crafts, culture, customs and costumes of the people of a particular state of India. They are required to present a documentary of their research and set up an ambience which represents the geographic conditions of the state. They present the traditional dances, costumes, food, textiles and handicrafts, occupations etc which will be recorded and later be presented along with a report before an internal jury during the III semester. This course will have only internal assessment based on viva-voce examination.

- **Project Work****

After the completion of the IV semester, the students are required to do an actual study among indigenous artisans understanding their problems and giving innovative solutions for product development and its marketability by employing the design thinking process. The students can also take up projects in association with self help groups, local artisans, NGOs and some organizations like Integrated Child Development Scheme, Govt. of India, Kudumbasree, Shrishti Welfare Centre, Munnar. They have to submit this **Project work** at end of the sixth semester.

II. Thematic Line Development***

Each student will conceptualize and develop a collection of at least five garments in the VI Semester, which demonstrate the student's creativity and understanding of the market. A Viva based on the collection of garments will be conducted at the end of the VI semester by an external examiner.

III. Thematic Furnishings****

Home furnishing plays a pivotal role in making the appeal of a décor. In this regard the students have to do a thematic collection of furnishings wherein they have to design and construct the most appropriate furnishings based on a theme. The students are required to present this thematic collection along with a report for the examination. A viva based on the collection of the VI semester by an external examiner will be conducted at the end of the semester.

IV. Portfolio Presentation*****

The students have to document all their best presentable work done through all the semesters and those that portray the student's area of interest. The portfolio can be an effective means of communicating the capacities and capabilities of the students to anyone who seeks their skills and talent. A viva based on their presentation will be conducted at the end of the VI semester by an external examiner.

V. Zero Credit Courses

Zero Credit Courses shall be included in the programme to encourage advanced learners and shall be indicated in the score sheet. Permission for obtaining zero credit courses shall be done only under the supervision of a university approved permanent faculty member of the department which offers the core courses.

EXAMINATIONS

The evaluation of each course shall contain two parts such as internal or In-Semester Assessment (IA) and External and End-Semester Assessment (EA). The ratio between internal and external examinations shall be 1:3. The Internal and External examinations shall be evaluated using Direct Grading systems based on 5 – point scale.

Internal or In-Semester Assessment (IA)

Internal evaluation is to be done by continuous assessments on the following components. The components of the internal evaluation for theory and practical and their weights are as below

Theory

Component	Weights
Attendance*	1
Assignment	1
Seminar/Viva-Voce	1
Best two test papers	2

***Attendance**

Percentage of attendance	Grade
≥ 90%	A
≥ 85 and < 90	B
≥ 80 and < 85	C
≥ 75 and < 80	D
< 75	E

Assignments:

The student has to take 1 assignment, 1 seminar / Viva-voce per course. A minimum of two class tests are to be attended. The grades of best 2 tests are to be taken.

Different components for the evaluation of Assignment

Components	Weights
Punctuality	1
Review	1
Content	2
Conclusion	1
Reference	1

Weights

Different components for the evaluation of Seminar

Components	Weights
Innovation of topic	1
Review/Reference	1
Content	2
Conclusion	1
Presentation	2

Practical Internal:

Component	Weights
Attendance*	1
Laboratory involvement**	1
Test	2
Record/Neatness	2
Accuracy/Presentation	2
Total	8

Attendance* & Laboratory involvement**

Attendance*	Laboratory involvement**
Same as shown in theory internal	Punctuality +
	Handling Equipments +
	Skill in laboratory work +
	Group Interaction

State wise Assignment*

For state wise assignment there is no external evaluation. The break up for internal evaluation of State wise assignment is as follows:-

Component	Weights
Presentation	1
Record books/Videos	1
Depth of Research	2
Total	4

Project Work**

The break up for internal evaluation of Project work is as follows:-

Component	Weights
Attendance	1
Depth of Research	2
Total	3

Thematic Line Development***

The break up for internal evaluation of thematic line development is as follows:-

Component	Weights
Attendance	1
Designing	2
Pattern Making	2
Garment Construction	2
Term Submission	1
Total	8

Thematic Furnishings****

The break up for internal evaluation of thematic furnishings is as follows:-

Component	Weights
Attendance	1
Designing	2
Pattern Making	2
Construction of Furnishings	2
Term Submission	1
Total	8

Portfolio Presentation*****

The break up for internal evaluation of portfolio making is as follows:-

Component	Weights
Attendance	1
Punctuality	1
Design Assignment	4
Total	6

The evaluation of all components is to be published and is to be acknowledged by the candidate. All documents of internal assessments are to be kept in the institution for 2 years and shall be made available for verification by the University. The responsibility of evaluating the internal assessment is vested on the teacher(s) who teach the course.

External or End – Semester Assessment (EA)

The external examination of all semesters shall be conducted by the University on the close of each semester. There will be no supplementary exams. For reappearance / improvement as per university rules, students can appear along with the next batch.

Pattern of Questions & Weights of Theory Courses:

Questions shall be set to assess knowledge acquired, standard application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. The question setter shall ensure that questions covering all skills are set. He or she shall also submit a detailed scheme of evaluation along with the question paper. A question paper shall be a judicious mix of objective type, short answer type, short essay type/ problem solving type and long essay type questions. Different types of questions shall be given different weights to quantify their range.

1. The examination has duration of 3 hours.
2. Each question paper has four parts A, B, C, and D.
3. Part ‘A’ contains 16 objective type questions of which the candidate has to answer all. Each bunch of questions carries a weightage of 1.
4. Part ‘B’ contains eight short answer type questions spanning the entire syllabus and the candidate has to answer 5 questions. Each question carries a weightage of 1.
5. Part C contains 6 descriptive type questions spanning the entire syllabus and the candidate has to answer 4 questions. But for open courses, Part C contains short essay type questions only. Each question carries a weightage of 2.
6. Part ‘D’ contains 3 essay type questions spanning the entire syllabus and the candidate has to answer 2 questions. Each question carries a weightage of 4.

Examinations (Practical):

The examinations for the practical core courses and complementary courses shall be conducted at the end of each semester by the external and internal examiners appointed by the University.

The Board of Examiners constituted by the University shall have the freedom for formulating the scheme of evaluation of the concerned practical examination.

Student strength for Practical

There shall be at least one teacher to supervise a batch of not more than 15 students in each laboratory session.

Project Work **

The break up for external evaluation of Project Work is as follows

Component	Weights
Presentation	1
Product Development & Marketability	2
Viva	2
Total	5

Thematic Line Development***

The break up for external evaluation of thematic line development is as follows

Component	Weights
Theme	2
Interpretation	7
Choice of fabric	5
Garment Construction	5
Presentation	5
Total	24

Thematic Furnishings****

The breakup of the external evaluation for thematic furnishings is as follows

Component	Weights
Theme	2
Interpretation	7
Choice of fabric	5
Construction of furnishings	5
Presentation	5
Total	24

Portfolio Presentation*****

The breakup of the external evaluation of portfolio presentation is as follows

Component	Weights
Layout and Presentation	2
Design Assignment	6
Creativity	4
Total	12

Final Grade Card:

The Final Grade Card issued at the end of the final semester shall contain the CGPA of the Core courses and allied courses of the entire Programme. The CGPA shall contain the awarded GRADE LETTER and the corresponding GRADE POINT in two decimal places.

INFRASTRUCTURE REQUIREMENT FOR THE PROGRAMME

1. The Fashion Art Room with Art tables per student

2. Audio Visual Lab

Laptop system
Projector
LCD Screen
Smart Board
TV and DVD

3. The Garment Construction Lab with

One Industrial single needle lock stitch machine per student
Industrial Vacuum Iron Table and Steam Press
Two ordinary Iron Boxes
Interlocking Machine

4. The Pattern Making and Draping Lab with

Cutting table with cork surface - one for two students
One Dress form per student of size UK-12 or US -8
Two Leg forms
Two Kids forms (boy and girl)

5. Theory Classrooms with Audio/Visual Aids

6. Well equipped library with Indian and International books and journals.

7. The Computer Lab with

One system having Internet facility for each student
Software like Adobe Illustrator, Adobe Photoshop and Coral Draw
Printer and Scanner

8. Dyeing lab with a large tub, gas stove, etc

9. Locker facility for each student.

10. Mirror Room

Semester wise distribution of Credits of different Courses, Contact hours, Exam Duration and Weightage ratio of B.Sc. Apparel and Fashion Design Programme

Semester	Title of the Course	No: of hours per week	No : of Credits	Total Credits	Total Hours/ Semester	UTY Exam duration	Weightage ratio	
							IA	EA
I	English-I ENCNOI	5	4	4	90	3	1	3
	AFD1C1- Sociology of Fashion (T)	4	4	4	72	3	1	3
	AFD1B1-Foundation Art (P)	4	3	3	72	3	1	3
	AFD1C2- Fabric Science (T)	4	4	4	72	3	1	3
	AFD1B2 - Basic Pattern Drafting and Sewing Techniques(P)	4	3	3	72	3	1	3
	AFD1B3 - Surface Adornment (P)	4	3	3	72	3	1	3
	Total		25		21			

Semester	Title of the Course	No: of hours per week	No:of Credits	Total Credits	Total Hours/ Semester	UTY Exam duration	Weightage ratio	
							IA	EA
II	English-II ENCNO3	5	4	4	90	3	1	3
	AFD2C1- Environment and Fashion (T)	4	4	4	72	3	1	3
	AFD2B1- Fashion Interpretation and Illustration (P)	4	3	3	72	4	1	3
	AFD2B2 – Flat Pattern Making (P)	4	3	3	72	3	1	3
	AFD2B3- Sewing of Design Details (P)	4	3	3	72	4	1	3
	AFD2B4 – Fashion Designing Concepts (T)	4	4	4	72	3	1	3
Total		25		21				

Semester	Title of the Course	No: of hours per week	No: of Credits	Total Credits	Total Hours/ semester	UTY Exam duration	Weightage ratio	
							IA	EA
III	AFD3B1- Fashion Illustration and Stylization (P)	5	3	3	90	4	1	3
	AFD3B2 – Indian Clothing Construction (P)	5	3	3	90	5	1	3
	AFD3B3 - Fashion Design (P)	4	3	3	72	5	1	3

Semester	Title of the Course	No: of hours per week	No: of Credits	Total Credits	Total Hours/semester	UTY Exam duration	Weightage ratio	
							IA	EA
IV	AFD4B1 – Fashion Illustration and Rendering Techniques (P)	5	3	3	90	5	1	3
	AFD4B2 – Western Clothing Construction (P)	4	3	3	72	5	1	3
	AFD4C1 – Fashion Marketing and Merchandising (T)	4	4	4	72	3	1	3
	AFD4C2 – Apparel Production and Quality Control (T)	4	4	4	72	3	1	3
	AFD4C3- Essentials of Entrepreneurship (T)	4	4	4	72	3	1	3
	AFD4B3- Fundamentals of Design Thinking (T)	4	4	4	72	3	1	3
Total		25		22				

Semester	Title of the Course	No: of hours per week	No: of Credits	Total Credits	Total Hours/ semester	UTY Exam duration	Weightage ratio	
							IA	EA
V	AFD5B1- Construction of soft furnishings (P)	5	3	3	90	4	1	3
	AFD5B2- Computer Aided Fashion Design(P)	4	3	3	72	5	1	3
	AFD5B3- Children's Clothing (P)	4	3	3	72	4	1	3
	AFD5B4- Choice based Course (P)	4	3	3	72	3	1	3
	AFD5B5- History of Art (T)	4	4	4	72	3	1	3
	AFD5D1-Open Course (T)	4	4	4	72	3	1	3
Total		25		20				

SEMESTER - I

Semester/ Courses	Title of the Course	No: of hours per week	No: of Credits	Total Credits	Total Hours/ semester	UTY Exam duration	Weightage ratio	
							IA	EA
VI	AFD6B1- Thematic Line Development (P)***	11	4	4	198	Viva-Voce	1	3
	AFD6B2- Thematic furnishings (P)****	10	4	4	180	Viva-Voce	1	3
	AFD6B3 – Portfolio Presentation (P)*****	4	3	3	72	Viva-Voce	1	3
Total		25		11				
Zero Hour Courses	AFD0B1- State wise Assignment*	0	1	1	One month during vacation	Viva-Voce	Internal Assessment only	Nil
	AFD0B2-Project work**	0	4	4	One month during vacation	Viva-Voce	1	3

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD1C1 – Sociology of Fashion (T)

Credits – 4 (Theory 4)

Number of contact hours – 72 hours

Objective:-

To spread the importance of fashion for social life and the role it plays in society

Content:-

Module I

(25 Hrs)

Fashion and Social Visibility:-

Theoretical Perspectives – Thurston Veblen’s theory of Leisure Class (Conspicuous Consumption), George Simmel’s ‘Trickle down’ Theory

Evolution of fashion- Costumes from medieval to modern period, Sources of fashion, Factors favouring / retarding fashion cycle the role of fashion in garment industry.

Module II

(25 Hrs)

Sociological Aspects of Clothing:-

Clothing and Wearer- Personality factors and choice of clothing – Clothing awareness, Occupation, status and clothing, Fashion as a mechanism of innovation and conservation

Society and clothing choices- Fashion as the mirror of society, Anti- fashion, Fashion semiotics, Globalization, consumerism and Fashion

Module III

(22 Hrs)

Understanding the Trends:-

Market survey- Developing a Consumer Profile

Market Research- Definition and objectives- developing the research design, data

Collection- analysis of data- presenting the findings

Suggested Reading:-

The Making of Sociology – Ronald Fletcher – Rawath

The Dress of Women: A Critical Introduction to the Symbolism and Sociology of Clothing – Charlotte Perkins Gillman – Greenwood Publishing Group.

Sociology a Brief Introduction – Richard.T.Schaefer – Tata Mc Graw Hill

SEMESTER - I

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD1B1 – Foundation Art (P)

Credits – 3 (Practical 4)

Number of contact hours – 72 hours

Objectives:-

To improve student's drawing skills

To draw Fashion croqui and to explore the basic mediums of art

Content:-

Module I

Basic line drawing: - Vertical lines, horizontal lines, diagonal lines, Concentric circles, Ovals and Waves **(10 Hrs)**

Module II

Object Drawing: - Two and three dimensional forms of objects.

Live model drawing **(6 Hrs)**

Module III

Basic 8 head croqui. **(47 Hrs)**

Basic 10 head croqui.

Module IV

Painting in different mediums-pen, pencil, ink, watercolor, pastels, acrylic, and oil **(9 Hrs)**

Related Experience:-

Students are required to submit a record of all the work.

Suggested Reading

Introduction to Fashion Design – Patrick John Ireland – B.T.Batsford Ltd., London.

Illustrating Fashion – Kathryn McKelvey and Munslow – Blackwell Science, Australia

Fashion Illustration – Julian Seaman – B T Batsfor Ltd., London

SEMESTER - I

COMPLEMENTARY COURSE

AFDIC2- Fabric Science (T)

Credits – 4 (Theory-4)

Number of contact hours – 72

Objectives:-

To give students a complete understanding of the characteristics, uses and importance of Natural and Manmade fibers

To give an understanding of the process involved in the production of fibers, yarns and fabrics along with the dyeing and printing.

Content:-

Module I

(2 Hrs)

Introduction to Textiles and its relation to the field of Designing

Module II

(18 Hrs)

Study of Fibers

Natural fibers – cotton, flax, wool, silk

Manmade fibers – rayon, acetate, nylon, polyester, acrylic

Minor fibers – natural and manmade – hemp, ramie, kenaf, kapok, jute, and glass

Module III

(10 Hrs)

Yarns

Spinning techniques – hand spinning, ring spinning and modern methods (Open – end spinning, friction spinning, twistless yarns, self twist yarns, core spun yarns, tape yarns).

Yarn count and Yarn twist.

Yarn Classification - single, ply, doubled, cabled, novelty yarns (slub, flake, spiral, ratine, boucle, spot, chenille yarns).

Module IV

(18 Hrs)

Fabric Construction

Weaving – basic weaves (plain, twill, satin and their variations), fancy weaves (dobby, jacquard, leno, pile, double cloth, extra weave techniques – spot, lappet and swivel weave).

Introduction to knitting –comparison of woven and knitted fabrics, stitches, knitting needles, weft knits, warp knits.

Other methods of fabric construction – non woven, felts, laces, braids, nets

Module V

(12 Hrs)

Finishing Processes

Basic routine finishes – singeing, sizing, bleaching, scouring, tentering, mercerization, calendering, shearing, weighting

Special finishes – For hand and appearance (schreiner, moire, embossing, crepe, napping, beetling, sueding, flocking), Functional finishes(Abrasion resistant, crease resistant, durable press, shrinkage, water repellent, flame resistance, Antimicrobial, Antistat, Soil release)

Module VI

(12 Hrs)

Dyeing and Printing

Introduction

Classification of dyes – Natural, synthetic (acid, basic, direct, sulphur, vat, naphthol, disperse, reactive)
Stages of dyeing – fiber, yarn, fabric, product
Methods of dyeing – batch, reel, jig, package, pad
Classification of printing – direct, resist, discharge, jet, heat transfer

Related Experience:

Swatch collection of different samples of fibers, yarns and fabrics
Submission of samples of the basic weaving techniques i.e. plain, twill and satin

Suggested Readings:-

Textiles – Sara.J.Kadolph and Anna.L.Langford - Prentice Hall, New Jersey, USA
Fiber to Fabric – Porter and Corbman - Mc Graw Hill Book Company, New York
Essentials of Textiles – Marjory. L. Joseph - Holt Rinehart & Winston; Austin, Texas, USA

SEMESTER – I

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD1B2 – Basic Pattern Making and Sewing Techniques (P)

Credits – 3 (Practical 4)

Number of contact hours – 72 hours

Objectives:-

To familiarize students with tools and methodologies of pattern making

To understand the language of pattern making and develop the ability to create designs through the flat pattern method

To enable students to avail good control over sewing machine

To create an awareness of the various finishes and its application

Content:-

Module – I

(25 Hrs)

Basic Principles of flat pattern making – Tools, Industrial dress form, work room.

Model form and measurements – How to take body measurements – Taking measurements on dress forms

Importance and types of pattern drafting – Flat pattern drafting- draping-Standard Measurement chart

Drafting the basic pattern set – Basic bodice front and back- Basic skirt front and back – Basic Sleeve

– Basic Trouser (Standard size US 12 or UK 12).

Module II

(20 Hrs)

Equipments and requirements: - Equipments for garment construction – Modern equipments – common problems and remedies.

Stitching of Straight lines, broken lines, cornered lines, waves and concentric circles both in executive bond sheets and muslin (sample size 12” x 12”size).

Module III

(27 Hrs)

Seam Finishes: - Turned and stitch, flat felled, French seam, mock French, and binding (both with straight strip and bias strip). (Sample size 12”x 12”)

Plackets: - Continuous placket, tailored placket and in seam placket.

Fasteners: - Button attachments, button hole, hook and eye, press stud, Velcro and Zipper application (Exposed zipper application, lapped zipper application and open end zipper application).

Related experience:-

The students should maintain a record of all the samples at the time of external evaluation.

Students should conduct a survey on threads, needles and fasteners and submit the report along with the record.

Suggested readings:

Pattern Making for Fashion Design – Helen Joseph Armstrong – Prentice Hall, New Jersey

Dress fitting – Bray Natalie – OM Books Service

Complete Guide to Sewing – The Reader’s Digest Association, Inc., Pleasantville, New York / Montreal, Canada.

Garment Designing for Fashion Designers – Gerry Cooklin – Book link, USA

SEMESTER – I

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD1B3 – Surface Adornment (P)

Credits – 3 (Practical 4)

Number of contact hours – 72 hours

Objectives:-

To teach the students techniques of hand embroidery stitches.

To make students aware of the basic fabric ornamentation techniques like tie and dye, fabric painting and block printing.

To introduce the students to various traditional embroideries of India

Content:-**Module I****(24 Hrs)**

Hand Stitches :- Running stitch, Back stitch, Stem stitch, Chain stitch, Lazy daisy stitch, Buttonhole stitch, Feather stitch, Herringbone stitch, Bullion knot stitch, French knot stitch, Satin stitch, Cross stitch, Chevron stitch. (Sample size 6"x 6")

Module II**(28 Hrs)**

Traditional Indian Embroidery :- Kantha of West Bengal, Kutch and Mirror work of Gujarat, Chikankari of Uttar Pradesh, Kasuti of Karnataka, Chamba of Himachal Pradesh. (Sample size 8"x 8")

Module III**(20 Hrs)**

Other techniques of Fabric Ornamentation: - Tie and dye (Sun ray, leheria, bandhini, shibori and marble effect) , Block printing (Wood and Vegetable blocks), Fabric painting (Techniques like Filling, Shading, dry brush, Stencilling, Spraying, Sponging). (Sample size 8"x 8")

Related Experience:-

Students have to maintain a record of all the samples.

Students are required to submit an article embellished by any of the techniques.

Suggested Reading:-

The Art of Elegant Hand Embroidery, Embellishment and Appliqué – Janice Vaine – Landauer Publishing, Urbandale, Iowa, USA

Painting Fabric – Marrion Elliot – Henry Holt and Company, New York

Shrijee's Indian Ethnic Textile Designs – Shrijee's Book International, New Delhi

Traditional Embroideries of India – Shailaja.D.Naik – APH Publishing Corporation, New Delhi

SEMESTER – II**COMPLEMENTARY COURSE****AFD2C1 – Environment and Fashion (T)****Credits – 4 (Theory 4)****Number of contact hours – 72 hours****Objectives:-**

To give students an awareness of the importance of designing for sustainability in addition to providing a valuable knowledge of current sustainable technologies, materials, design innovation and practitioners.

Content:-

Module I

(25 Hrs)

Environmental issues in Fashion

Waste Couture: The Environmental Price of Fashion- Environmental Impact of the clothing industry – Potential environmental and occupational hazards in fashion industry - Legacy of Waste Couture.

Fashion, Humanism and Environment - Environmental ethics of fashion

Fashion Forward - Eco-fashion – sustainable fashion – natural as well as recycled fibres in cloth industry –concept of trashion

Module II

(25 Hrs)

Ecological Sensitivity and Design

Sustainability and Sustainable designs – Introduction to sustainability – sustainable marketing – sustainable textiles – sourcing and direct applications – sustainable interior designs.

Ethical issues in fashion - basic concepts - ethical fashion design – production – marketing Major issues - working conditions, exploitation, fair trade, sustainable production, the environment, and animal welfare.

Joanne Finkelstein's Theory of 'response to Environment' – Chic Theory

Module III

(22 Hrs)

Fashion Design: Combining Aesthetics with the Environment

Philosophic Contentions of aesthetic appreciation – Art and Imagination - human aesthetics - art and knowledge – art and action

Historical roots of environmental aesthetics - current positions – Cognitive views – Non cognitive views – Aesthetics of human environment and everyday life – Environmental aesthetics and environmentalism.

Artifactual aesthetics - aesthetics in design - Creating Beautiful Artifacts

Cultural knowledge, Societal Sense and aesthetics - Indian aesthetics - Western medieval aesthetics - Modern aesthetics - Post-modern aesthetics

Suggested Readings:-

Joanne Finkelstein, "Chic Theory," Australian Humanities Review (1995).

Tucker, Andrew and Tamsin Kingswell, Fashion: A Crash Course, New York: Watson-Guption Publications, 2000.

Dr. David C. Innes, "What Do Your Clothes Say About You?" (1993).

Lurie, Alison, The Language of Clothes, New York: Random House, 1981.

Carlson, Allen. (2001) Environmental Aesthetics, The Rutledge Companion to Aesthetics, edited by Berys Gaut and Dominic M. Lopes, Routledge, London.

Joanne Finkelstein. The Fashioned Self (Oxford, Polity, 1991).

David Harvey. The condition of post modernity (Oxford, Blackwell, 1989).

Eco-chic- The fashion Paradox. Sandy Black. Amazon.com. 2008.

Sustainable Fashion and Textiles: Design Journeys. Kate Fletcher. Amazon.com.2008

SEMESTER – II

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD2B1 – Fashion Interpretation and Illustration (P)

Credits – 3 (Practical 4)

Number of contact hours – 72 hours

Objective:

To make the students to draw silhouettes.

To learn figure and different figure shapes, and converting an 8 head figure to 10 head.

Content:-

Module I

Basic $\frac{3}{4}$ pose, side pose, back pose.

(12 Hrs)

Module II

Fashion frontal face – eyes, ears, nose, mouth and head

(10 Hrs)

Module III**(40 Hrs)**

Figure analysis: - Figure study- conversion of 8 head to 10 head corquie.

Module IV**(10 Hrs)**

Silhouette drawing –Skirts –micro, straight fitted, A-line, ballerina, circular, gored and flared, gore with godets, puff ball, wrap over, hobble/pencil, dirndle, haremor/bubble, broom stick, hand kerchief, fish tail, petal, peplum, tired, prairie, and sunray pleated.

Dresses – Shift, A-line, Strapless, Tiered, Tent, Blouson, Trapeze, Dropped waist, Sheath, Empire line, Princess line, cheongsam, Shirt dress, Fish tail, Ballerina, Peasant, Caftan

Introduction to garment details like necklines, sleeves, cuffs, collars, hemlines, tucks, pleats, and ruffles.

Related Experience:-

Students have to maintain a record of all the works

Suggested Reading:-

Face Fashion – Nancy Riegelman – 9 Heads Media, P.O Box 27457, Los Angeles, USA.

Introduction to Fashion Design – Patric John Ireland – B.T.Batsford Ltd., London

Fashion Illustration – Colin Barnes – Little, Brown and Company, Boston New York, Toronto, London.

Fashion Source Book – Kathryn Mc Kelvey – Blackwell Science, London.

SEMESTER – II**CORE COURSE – APPAREL AND FASHION DESIGNING****AFD2B2 - Flat Pattern Making (P)****Credits – 3 (Practical 4)****Number of contact hours – 72 hours****Objectives:-**

To analyze the designs and selection of pattern making principles

To make the variations of basic pattern sets using pattern making techniques

Content:-**Module I****(20 Hrs)**

Design Analysis and the three major pattern making principles

Dart Manipulation – Using Slash and Spread technique and Pivotal Transfer technique (Single dart series – Mid shoulder dart, Center front dart, French dart, mid armhole dart and bust dart. Double dart series – Shoulder and waist darts, center front neck and center front waist darts, mid armhole and French darts.

Module II**(20 Hrs)**

Sleeve variations: Cap Sleeve (Straight hem and Curved hem), Puff at Cap, Puff at hem, Puff at hem and cap, Leg O Mutton, Bell Sleeve and Petal Sleeve.

Collar variations: Mandarin collar, Peter pan and Shirt collar.

Module III**(22 Hrs)**

Designing with darts: Dart Clusters (Shoulder or waist or bust cluster), Graduated darts.

Added Fullness: - Fullness at dart legs of bodice (fullness at French dart or center front dart)

Skirt variations: - A line flared skirt, Godet skirt (4 godets or 6 godets), Gore skirt (8 or 12 gore)

Circular skirt (full circular skirt)

Module IV**(10 Hrs)**

Basic Torso foundation development

Basic Trouser development

Related Experience:-

Students should maintain a record of all patterns in ¼ scale (size US 12 or UK 12).

Suggested Reading:-

Pattern Making for Fashion Design – Helen Joseph Armstrong – Prentice Hall, New Jersey

Dress Fitting – Natalie Bray - Om Books Service, New Delhi.

Pattern Cutting Made Easy – Gillian Holman – B T Batsford Ltd., London.

SEMESTER – II**CORE COURSE – APPAREL AND FASHION DESIGNING****AFD2B3 - Sewing of Design Details (P)****Credits – 3 (Practical 4)****Number of contact hours – 72 hours****Objectives:-**

To teach the students the stitching method of different necklines, sleeves, collars.

To teach the assembling of basic bodice with set-in sleeve, basic skirt and basic torso to check the fitting and making correction if any

Content:-**Module I****(22 Hrs)**

Neckline finishes – Piping, double layer binding in basic plain jewel neck

[Neck width 2 ½ “and depth 3”]

Neckline finishing using facing and fusing (Neckline samples size should be of 12” x 12”):-

‘U’ neck, ‘V’neck, Square neck, Sweet heart neck, Horse shoe neck and Bateau neck with key hole.

[Neck width and depth for ‘U’neck , ‘V’neck and Square neck is 3”width and 6”depth.
For sweet heart neck and horse shoe neck is 2 ½ “width and 6”depth.
For bateau neck 4 ½ width and 3 ½ “depth and a key hole of any shape]

Module II

(20 Hrs)

Pockets: - Self faced Patch pocket with separate flap
[Pocket size 4”width and 5”length]
In seam pocket (or side pocket), and hip pocket. [Standard size]

Sleeves:- Attachment of Sleeves to the bodice - Puff at hem and cap with piping at hem, Petal sleeve with faced hem, Shirt sleeve with French cuff.
[For sleeve attachment Center front to Center back bodice (i.e. one side) is enough.]

Module III

(30 Hrs)

Assembling of Basic Bodice with set-in sleeve, Basic Skirt, and Basic Torso foundation
[Size US 12 or UK 12]

Related experience:-

The students should maintain a record of all the samples (Neck lines, Sleeves and Pockets) in the mentioned sizes
Construction of Basic Bodice with set-in sleeve, Basic Skirt, and Torso in US 12 / UK 12 size

Suggested Readings:-

Complete guide to sewing – Reader’s Digest Association, Pleasantville, New York.
Sewing for the apparel industry – Claire Shaeffer- Prentice hall
Garment technology for fashion designers - Gerry Cooklin - Book link, USA.

SEMESTER II

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD2B4 - Fashion Designing Concepts (T)

Credits – 4 (Theory 4)

Number of contact hours – 72 hours

Objectives:-

To inculcate knowledge on the basic elements and principles of designing
To help the students to implement the knowledge gained in day to day life.

Content:-

Module I

(22 Hrs)

The elements of design:-

Line – Vertical, Horizontal, Diagonal, Modular grid, Curvilinear and Kinetic.

Form, Shape and Space - Form, Shape, Space (positive and negative), Shape within shape

Texture and light - Actual texture, Simulated texture, Abstract texture

Structural element of fabric – fibre, yarn, construction, and finish

Light - Light and Surface, Light categories-Reflected light, represented light, emitted light, project light.

Module II**(28 Hrs)**

Colour theory:-

Primary, secondary, tertiary, and colour wheel- Prang colour system

Tints and Shades of colour

Colour Schemes - Analogous, Complementary, Split complementary, Triad schemes.

Warm and Cool colours

Colour dimensions - Hue, value and chroma.

Module III**(22 Hrs)**

Designing principles:-

Balance – horizontal, vertical, symmetry and asymmetry and radial balance.

Emphasis - Isolation, contrast, placement, repetition and radiation.

Proportion

Rhythm - Repetition, progression, alternation, grid, broken rhythm, transition.

Unity

Related Experience:-

The students have to submit a record of samples based on the practical application of elements and principles of design. The students can choose fabric and colour to express their ideas.

Suggested readings:-

Fashion by design – Janice Greenberg Ellinwood – Fairchild Books, New York

Design through discovery: The Elements and Principles – Marjorie Elliott Bevin – Wadsworth Publishing,

Design Basics – David A Lauer, Stephen Pentak

SEMESTER III**CORE COURSE – APPAREL AND FASHION DESIGNING****AFD3B1 - Fashion Illustration and Stylization (P)****Credits – 3 (Practical 5)****Number of contact hours – 90 hours****Objectives:-**

To make the students capable to create their own style of illustrating croquis

To teach students the basics of hair sketching and foot wear.

To teach the students to draw flat sketches and to create detailed specification sheets of International Standards

To teach basic proportions of men's croquis and kid's croquis

Content:-**Module I****(25 Hrs)**

Stylized fashion illustration – students should create their own style of illustrating croquis

Module II**(25 Hrs)**

Foot wear and Hairstyles

Module III (10 Hrs)
Introduction to Flat Sketches (Spec drawing)

Module IV (30 Hrs)
Basic men's and children's croquis - (new born, 1 year, 2 years, 4 years, 6 years, 8 years, 10 years, 12 years, 16 years) and their various poses

Related Experience:
Students have to maintain a record of all the work.

Suggested Reading:-
Fashion Illustration School – Carol A Nunnally – Thames & Hudson, UK
Introduction to Fashion Design – Patrick John Ireland – B.T.Batsford Ltd., London
Fashion Illustration Today – Nicholas Drake – Thames & Hudson, UK
Fashion Illustration Basic Techniques – Julian Seaman – B T Batsford Ltd, London
Essential Fashion Illustration Colour and Medium – Beverly Massachusetts – Rockport, USA

SEMESTER – III

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD3B2 - Indian Clothing Construction (P)

Credits – 3 (Practical 5)
Number of contact hours – 90 Hrs

Objectives:-
To enable students to learn the aspects of Indian garment construction and to know the concept of garment making

Module I (3 Hrs)
Introduction – Appropriate laying of paper patterns on fabric, maximum utilization of fabric, accurate cutting and preparation for sewing.

Module II (20 Hrs)
Construction of basic kameez (Straight cut or A-line)

Module III (25 Hrs)
Construction of basic salwar
Construction of Pyjama

Module IV (12 Hrs)
Construction of Basic Choli

Module V (30 Hrs)
Construction of Men's Kurta with mandarin collar
Construction of Churidar

Related Experience:-

All the garments should be constructed and maintain a record.
Paper Patterns are to be made before the construction of each garment.

Suggested Readings:-

Garment Construction – Manmeet Sodhia – Kalyani Publishers
Clothing Textiles and Garment Production – Brinda Singh - Vastra Vigyan Evam Paridhan
Zarapkar System of Cutting – Zarapkar Tailoring College, Mumbai, India

SEMESTER – III

COMPLEMENTARY COURSE

AFD3C1 – Textile Design (P)

Credits – 3 (Practical 4)

Number of contact hours – 72 hours

Objectives:-

To make the students to know about the various prints and their terminologies
To help the students develop their own designs

Content:-

Module I

(22 Hrs)

Introduction – Different types of printing.

Floral Print development :- All over non directional, All over one directional, All over packed, All over set, All over tossed, All over two directional, Bamboo, Box layout, Brush stroke look, Buds, Calico, Leaves, Tailing floral and vines.

Module II

(24 Hrs)

Geometric Print development:- Abstract, Arabesque, Basket weave, Blocks and Cubes, Borders, Brush stroke look, Bull's eye, Check board, Chevron and Herringbone, Circles and Dots, Coffee beans, Screw tops, Comas, Confetti, Crescents, Eccentric, Fleur-De-Lis, Fret work, Hounds tooth, Optical

Module III (12 Hrs)
Plaids and checks, Stripes
Conversational Prints: - Animals and Animal skins, Bows and Ribbons, Butterflies, Camouflage

Module IV (7 Hrs)
Ethnic Print: - African, Egyptian, Paisley

Module V (7 Hrs)
Art Movements and period styles: - Art Deco, Art Nouveau, Graffiti, Psychedelic, Punk

Related Experience:-

Students should maintain a record of developed prints and also swatch collections.

Suggested Readings:-

Textile Designs – Susan Meller Joost Elffers – Thames & Hudson, UK

Textile Design The complete guide to printed textiles for apparel and home furnishings – Carol Joyce-Watson Guphill.

SEMESTER – III

COMPLEMENTARY COURSE

AFD3C2 - Fashion Theory (T)

Credits – 3 (Theory 3)

Number of contact hours – 54 hours

Objectives:-

To introduce the students to the various terminologies and aspects of fashion

To give awareness about how fashion business operates and to help them to understand the changes occurring in the fashion industry

Content:-

Module I (25 Hrs)

Fashion terminologies – accessories, alta moda, atelier, bespoke, boutique, brand name, custom made, classic, couture, designer, draping, fad, fashion, fashion merchandising, haute couture, high fashion, knock-off, licensing, line, moda pronta, prêt-a-porter, ready-to-wear, silhouette, style, stylist, toile, trend,

Dynamics of Fashion :- Nature & Environment of Fashion – Meaning and its Terms, , Buying selling cycle, Test Marketing, Fashion Consumer Behaviour, Fashion Movement and Consumer Acceptance, Fashion life cycle, Consumer Identification with life cycle – Fashion leaders / Followers / Innovators / Motivators / Fashion victims.

Module II**(15 Hrs)**

Foreign Fashion Centres: - Haute Couture, Prêt a Porter, Fashion Categories – Categories / Styling / Sizes and price ranges of Men’s wear, Women’s wear, Kids wear.

Module III**(7 Hrs)**

Product and Design Development: - Product Development, Design Development, Sample Development, Line Development.

Module IV**(7 Hrs)**

Fashion Research and Analysis: - Fashion forecasting, Trend Prediction, Agencies, Sources of Fashion Forecasting Information.

Suggested Reading:-

A Century of fashion – Frankcois – Baudot – Thames & Hudson, UK

Fashion from concept to consumer – Gini Stephens Frings – Prentice Hall

Inside the fashion business – Jeannette A Jarrow

Fashion Buying – Helen Goworek

Fashion Kaleidoscope – Meher Castellino

SEMESTER – III**CORE COURSE – APPAREL AND FASHION DESIGNING****AFD3B3 – History of Western Costume (T)****Credits – 4 (Theory 4)****Number of contact hours – 72 hours****Objectives:-**

To help the students to trace the evolution of clothing from Paleolithic age to the modern age

Module I**(17 Hrs)**

Costumes, Head Dress & Hairstyle, Footwear and Accessories of:

Early Costumes – Pre Historic

Mesopotamian – Sumerian, Assyrian, Babylonian and Persian

Ancient Egypt

Module II**(20 Hrs)**

Costumes, Head Dress & Hairstyle, Footwear and Accessories of:

Ancient Greece

Ancient Roman

Byzantine

Module III**(20 Hrs)**

Costumes, Head Dress & Hairstyle, Footwear and Accessories of:

Asiatic Empires – China, Japan
Europe in Middle Ages – 11th -15th Century
Renaissance

Module IV

(15 Hrs)

Twentieth Century (1901-1940), (1940-1960),(1960 – till present)

Suggested Reading:-

Fashion in the western world – Doreen Yarwod – Trafalgar Square
History of Fashion – Kenneth – Black and Garland
Western World Costume – an outline history – Carolyn G Bradely – Dover Publications
A History of Fashion – Douglas Gorsline
Historic Costume – From ancient times to renaissance – Dover Publications
A Pictorial History of costume – Pepin Press

SEMESTER III

COMPLEMENTARY COURSE

AFD3C3 – Traditional Indian Textiles and History of Indian Costume (T)

Credits – 4 (Theory-4)

Number of contact hours – 72

Objectives:-

To introduce students to the various traditional textiles of India and to give an understanding of their contemporary status

To provide the students an overview of historical costumes

Content:-

TRADITIONAL INDIAN TEXTILES

Module I

(2 Hrs)

History of textile production

Module II

(2 Hrs)

Techniques of textile decoration

Loom weaving

Printed and painted fabrics

Embroidery

Module III

(10 Hrs)

Traditional textiles of the Northern region of India

Jammu & Kashmir – Kashmir shawls

Punjab & Haryana – Phulkari and bagh
Himachal Pradesh – Chamba rumal
Uttar Pradesh – Chikankari of Lucknow and brocades of Varanasi

Module IV (12 Hrs)

Traditional textiles of the Western region of India
Gujarat – professional and domestic embroideries, beadwork, block printing, screen printing, ajarakh, mata-ni-pachedi, roghan work, bandhani, mashru, patola, brocade weaving, and Surat's zari industry.
Rajasthan – bandhini, leheria, block printing, pabuji par, and ply-split camel girths.

Module V (10 Hrs)

Traditional textiles of the Eastern and Southern region of India
Eastern Region: –
Bengal and Bihar – Dacca muslins, Jamdani, Baluchar Butedar, Kantha work and sujani work.
Odisha – Ikat and pipli work.
Assam and the hill states of the North-East – Handloom weaving
Southern Region:-
Andhra Pradesh – ikats of Pochampalli, telia rumal, and kalamkari
Tamil Nadu – Kanchipuram silks
Karnataka – Kasuti embroidery, ilkal sarees, and banjara embroidery
Kerala and Goa – traditional textiles
Maharashtra – paithani saris, himru and pitambar
Madhya Pradesh – chanderi and maheswari saris

HISTORY OF INDIAN COSTUMES

Module I (12 Hrs)

Costumes, Head Dress & Hairstyle, Footwear and Accessories of :
Indus Valley, Vedic, Mauryan & Sunga Period.

Module II (12 Hrs)

Costumes, Head Dress & Hairstyle, Footwear and Accessories of:
Satavahana Period, Kushan Period, Gupta Period.

Module III (12 Hrs)

Costumes, Head Dress & Hairstyle, Footwear and Accessories of:
Mughal Period, British Period, Contemporary Period (traditional Indian costumes)

Related Experience:-

Swatch collection of few traditional textiles

Suggested readings:-

Indian Textiles – by John Gillow and Nicholas Barnard, Om Books International, New Delhi
The Sari – by Linda Lynton, Thames and Hudson Ltd. London
Textiles and Crafts of India – Arunachal Pradesh, Assam, Manipur, National Institute of Fashion Technology, Prakash Books, New Delhi
Indian Costume, Coiffure and Ornament – Sachidananda Sahay – Coronet Books
Fashion Styles of Ancient India – R P Mohapatra – B R Publishing Corporation.
Indian Costume – G S Ghurye – Popular Prakashan

SEMESTER – IV

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD4B1 – Fashion Illustration and Rendering Techniques (P)

Credits – 3 (Practical 5)

Number of contact hours – 90 Hours

Objectives:

To make the students understand the draping techniques of the garments on croqui.
To teach the students various fabric rendering techniques

Module I (25 Hrs)

Draping of garments on croqui

Module II (50 Hrs)

Color rendering-solids, prints, checks, stripes, florals, dots,
denim, satin, chiffon

Module III (15 Hrs)

Conceptualise and design a thematic collection of 6 garments.

Related Experience

Students should submit the record of all the work.

Suggested Reading:-

Fashion and Color – Mary Garthe – Rockport publishers, Rockport, Massachusetts
Essential Fashion Illustration Colour + Medium – Beverly Massachusetts - Rockport Publishers, Gloucester, MA
Fashion Illustration Today – Nicholas Drake – Thames & Hudson, London.
Fashion Illustration School – Carol.A.Nunnely – Thames & Hudson, London
Fashion Illustration – Colin Barnes – LITTLE, Brown and Company, New York.

SEMESTER – IV

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD4B2 - Western Clothing Construction (P)

Credits – 3 (Practical 4)

Number of contact hours – 72 hours

Objectives:-

To enable students to learn the aspects of Western garment construction and to understand the concept of garment making

Content:-

Module I Construction of Basic Trouser	(10 Hrs)
Module II Construction of any one Skirt variation:- (4 or 6 Godet skirt / 8 or 12 gore skirt / Full Circular Skirt)	(15 Hrs)
Module III Construction of any one bodice variation:- (Bodice with fullness / Halter Neck / Off - Shoulder)	(15 Hrs)
Module IV Construction of a dress variation (Torso):- (Tent dress / Flared dress with Princess line)	(15 Hrs)
Module V	(17 Hrs)

Construction of Shirt with shirt collar and half sleeve

Related Experience:-

Students should make the paper patterns before the construction of each garment in size US 12/UK12)
Construct all the four garments and submit at the time of external evaluation.

Suggested Readings:

Complete guide to sewing – Reader’s Digest Association, Pleasantville, New York.
Pattern Making for Fashion Design – Helen Joseph Armstrong – Fairchild Books, London
Garment Construction – Edith Callahan, Edna M and Barry – Wildside Press, USA
Clothing Construction – Evelyn A Mansfield – Houghton Mifflin Harcourt – Boston MA

**SEMESTER – IV
COMPLEMENTARY COURSE**

AFD4C1 - Fashion Marketing and Merchandising (T)

Credits – 4 (Theory 4)

Number of contact hours – 72 hours

Objectives:-

To give awareness regarding the importance of Fashion Marketing

To know about the changing customer demands

Content:-

Module I (8 Hrs)

Marketing – Introduction to Marketing, Definition, Fashion Marketing Concepts

Marketing Mix – Product, Price, Place, and Promotion

Module II (8 Hrs)

Marketing research and planning – Qualitative, Quantitative, Primary research, Secondary research, Marketing research methods, SWOT analysis

Module III (8 Hrs)

Customer Segmentation – Demographic segmentation, Psychographic segmentation, Consumer buying behaviour

Module IV (14 Hrs)

Brand and Fashion retailing – Brand definition, Brand Name, Brand Licensing, Trade Mark, Brand Canvas, Types of brand, and Brand licence, Store categories and Showrooms (retailing & non store retailing).

Module V

(14 Hrs)

Fashion Promotion – Promotional Mix -Fashion Press, Types of Fashion Shows, Window display, Visual Merchandising. Fashion Advertising, Sales Promotion, and Fashion Publicity.

Module VI

(20 Hrs)

Fashion Merchandising – Definition of merchandising and related terminologies (CMT, converters, customer profile, GSM, lead time, mark up, mark down, range planning, QC, sub contractor, vendor), Functions of various departments, Role and duties of a merchandiser, specification sheet, execution of route card, sampling – types of samples, role of fashion buyer.

Related Experience:-

Student should conduct a market survey on Brands, Stores, and Customer preferences and have to submit the report.

Suggested Readings:-

Marketing Fashion – Harriet Posner – Laurence King, London

Fashion from Concept to Consumer – Gini Stephens Frings - Prentice Hall, New Jersey

SEMESTER – IV

COMPLEMENTARY COURSE

AFD4C2 - Apparel Production and Quality Control (T)

Credits – 4 (Theory 4)

Number of contact hours – 72 hours

Objectives:-

To give the student an awareness regarding the equipments, their need and use in the garment industry
To provide an insight into the aspects of quality control in the Industry

Content:-

Module I

(20 Hrs)

Fabric department – fabric checking

Cutting and Pattern making- Spreading, Requirement of spreading process, Methods of spreading, Nature of package, Use and importance of marker, Methods of marker planning, Cutting – Types of cutting machines, causes of defects in cutting, Bundling and Ticketing

Module II

(22 Hrs)

Production – Sewing machines – Regular sewing machine, Over Lock, Inter Lock, safety stitching, blind stitching, Button Hole, Button Stitching, Rivet Snap, Bar tacking, Embroidery. Work aids – Machine bed, machine table, work chairs, bundle clamps, stackers. Attachments – Folders and guides, Seam types, stitch types, Machine needle- parts and types. Sewing threads – types and uses
Finishing – care labelling, ironing and packing

Module III**(15 Hrs)**

Quality Control: - Terminologies, Quality Control & Quality – Assurance, Quality Department, The process of production.

Apparel Testing and Quality Control: - Standards – Definition and Benefits of Standards, Various International Standards. Quality Parameters of Yarn / Fabric / Garment / Accessories, Testing – Testing laboratories, Various Tests – Yarn / Fibre, Testing Agencies

Module IV**(5 Hrs)**

Inspection, Types of Inspection, Acceptable Quality Level

Module V**(10 Hrs)**

Certification in Apparel Industry: - Social Accountability – 8000 (S.A 8000), International Standard Organization (I.S.O), World Responsible Apparel Production (WRAP), Total Quality Management (TQM).

Suggested Readings:-

Introduction to clothing manufacture – Gerry Cooklin – Blackwell Science, Australia

Garment Technology for Fashion Designers – Gerry Cooklin – Blackwell Science, Australia

The Technology of Clothing Manufacture – Harold Carr and Barbara Latham – Blackwell Science, Australia

Introduction to Clothing Production Management – A J Chuter – Blackwell Science, Australia

An Introduction to quality control for the apparel industry – Pradip V Mehta

SEMESTER – IV**COMPLEMENTARY COURSE****AFD4C3 – Essentials of Entrepreneurship (T)****Credits – 4 (Theory 4)****Number of contact hours – 72 hours****Objectives:-**

To understand entrepreneurship, it's role and contribution to personal and community life.

To understand entrepreneurial culture and benefits of being an entrepreneur

To assess opportunities in the community and to develop those opportunities by applying personal experience, knowledge and expertise

Content:-**Module I****(10 Hrs)**

Introduction to entrepreneurship - concept, definition, functions of an entrepreneur, characteristics of a successful entrepreneur.

Module II**(15 Hrs)**

Factors contributing to entrepreneurship – economic factors (capital, labour, market), non-economic factors (social condition- psychological factors- cultural factors-personality factors- government action – competitive factors)

Module III**(15 Hrs)**

Entrepreneurship and women empowerment– concept of women entrepreneur- problems – approaches to women empowerment-indicators- global initiatives – national initiatives (welfare and support services, socio-economic programme)

Module IV

(20 Hrs)

Business plan and strategies – entry strategy (opening new business, purchasing franchises, acquiring an existing business) exit strategy, franchising- types, benefits, drawbacks
Export documentation – principle documents, auxiliary documents, mode of payment, mode of transportation.

Module V

(12 Hrs)

E- entrepreneurship – selling on internet, planning an e- business, niche marketing and the internet, marketing and e-business, e-business customer service

Suggested Readings:-

Fashion Entrepreneurship – Michele M Granger / Tina M Sterling – Fairchild Books, New York.
Entrepreneurship: New Venture Creation – David H Holt – New Delhi.

SEMESTER – IV

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD4B3 – Fundamentals of Design Thinking (T)

Credits – 4 (Theory 4)

Number of contact hours – 72 hours

Objectives:-

To introduce the students to the process of design thinking
To apply the knowledge of solution based thinking to various activities

Content:-

Module I

(10 Hrs)

Stages of Thinking – Define, Research, Ideate, Prototype, Select, Implement, Learn

Module II

(15 Hrs)

Research -Identifying Drivers, Information Gathering, Target groups, Sample & Feedbacks

Module III

(12 Hrs)

Idea Generation- Basic Design Directions, Themes for Thinking, Inspiration & Reference, Brainstorming, Value, Inclusion, Sketching, Presenting Ideas

Module IV

(12 Hrs)

Refinement - Thinking in Images, signs, shapes, proportion, color Appropriations, Humour, Personification, Visual Metaphors, Modification, Thinking in Words , Words and Language, Types, Faces

Module V (10 Hrs)
Prototyping – Developing Design, Types of Prototype, Vocabulary

Module VI (13 Hrs)
Implementation – Format, Materials, Finishing, Media, Scale , Series / Continuity

Suggested Readings:-

Design Thinking Integrating Innovation Customer Experience & Brand Value – Thomas Lockwood - Allwroth press -New York
Design Thinking - Gavin Ambrose , Paul Harris - AVA Publishing - Switzerland

SEMESTER - V

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD5B1 - Construction of Soft Furnishing (P)

Credits – 3 (Practical 5)

Number of contact hours – 90 hours

Objectives:-

To help the students venture into the field of furnishings by designing and construction of various soft furnishing articles

To teach the students various methods for making major home decorating articles.

Content:-

Module I (8 Hrs)

Introduction
History of Furnishing
Fabric used for furnishing
Surface embellishment of furnishing

Module II (20 Hrs)

Stitching of Place mats
Stitching of pocketed wall panel
Stitching of Picnic tote or table cloth

Module III**(62 Hrs)**

Construction of Apron (reversible apron i.e finishing using self faced technique) with patch pocket
Construction of Shoulder Bag or beach bag (any one)
Construction of Pillow case (Knife edge form or Rectangular box edge form) (any one)
Construction of Curtain – Draw draperies or ruffled glass curtain (any one)
Construction of Quilt for baby coat or Slip Cover for sofa or Throw for single coat (any one)

Related Experience:-

Students should submit all the articles at the time of external evaluation.

Suggested Reading:-

Complete guide to sewing – Reader’s Digest Association, Pleasantville, New York.
Simplicity Home Decorating Book: Step - By –Step Sewing Techniques and Easy -To -Make Soft Furnishing – Simplicity Publisher – Enova Books, London
A Compendium Of Home Sewing – How to Make All Manner of Furnishings – Various – Spalding Press

SEMESTER - V**CORE COURSE – APPAREL AND FASHION DESIGNING****AFD5B2 – Computer Aided Fashion Design (P)****Credits – 3 (Practical 4)****Number of contact hours – 72 hours****Objectives:-**

To teach the students software essential for their design needs.

Content:**Module I****(12 Hrs)**

MS Office and Internet knowledge

Module II**(20 Hrs)**

Adobe Illustrator

Module III**(20 Hrs)**

Adobe Photoshop

Module IV**(20 Hrs)**

Corel Draw

Creating mood board, and colour board , Spec drawing, Draping garments on croquis, Colour rendering of garments, Textile designing, Accessory designing and Layout planning while creating portfolio

Suggested Readings:-

Adobe Illustrator CS4 on Demand – Steve Johnson – Que, Piarson Publications, Noida
Fashion Designer’s Handbook for Adobe Illustrator – Marianne Centner & Frances Vereker, Prentice Hall
Adobe Photoshop CS 5 Class Room in a Book – Adobe Creative Team – Adobe Press.com
The Corel Draw Wow! Book – Linnea Dayton, Shane Hunt and Sharon Steuer – Addison-Wesley, Texas

SEMESTER - V

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD5B3 – Children’s Clothing (P)

Credits – 3 (Practical 4)

Number of contact hours – 72 hours

Objectives:-

To teach the students methods of taking body and form measurements
To teach the construction methods for kid’s wear

Content:-

Module I

(3 Hrs)

Introduction to Children’s wear – Size categories –Taking body measurements – Standard chart for boys and girls

Module II

(5 Hrs)

Construction of Cradle frock for the age group of 6 months to 1 year

Module III

(12 Hrs)

Construction of a frock (Tent dress or a frock with a peter pan collar and a yoke) for the age group of 1 year to 5 years

Module IV

(12 Hrs)

Construction of a Skirt (Straight skirt or Circular skirt or Skirt with a yoke and gathers) for the age group of 7 years to 12 years)

Module V (22 Hrs)

Construction of Shorts (Flared shorts or knickers) for the age group of 5 years to 7 years.
Construction of a shirt with collar and half sleeve for boys (age group 3 years to 12 years)

Module VI (18 Hrs)

Construction of a kid's wear based on a theme.

Related Experience:-

Students are required to submit all the constructed garments at the time of the external evaluation

Suggested Reading:-

Metric Pattern Cutting for Children's wear from 2 to 14 years – Winifred Aldrich – Blackwell Science, Australia.

Singer Sewing for children – Singer – Creative Publishing International, Chanhassen, Minnesota, US.

Making Children's Clothes – Emma Hardy – Cico Books, London, UK.

SEMESTER - V

CHOICE BASED COURSE 1 – APPAREL AND FASHION DESIGNING

AFD5B4 – Jewellery Designing (P)

Credits – 3 (Practical 4)

Number of contact hours – 72 hours

Objectives:-

To learn the skills needed to generate and exemplify for a range of jewellery.

Content

Module I (3 Hrs)

Introduction to gold and metallurgy

Module II (4 Hrs)

History of Indian jewellery – Rajasthani, Mughal, South Indian, Tribal, Ancient, Bengali

Module III (7 Hrs)

Manufacturing techniques of Gold – Lost wax casting (old), Modern casting process, Electroforming, Electroplating, Enamelling, Filigree work, Chain Making

Module IV (40 Hrs)

Abstract designing:-

Colouring of gold, Colouring of silver, and Colouring of Various stones

Module V (7 Hrs)

Stone setting:- Introduction of fundamental stone setting tools, Claw and bezel setting, Flush and tension setting, Cuts and shapes of the stones.

Module VI

(11 Hrs)

Gemmology :- Study of Gem stones and Diamonds.

Related Experience:-

The students are required to make innovative thematic jewellery using natural materials.

Suggested Reading:-

Indian Jewellery Dance of the peacock – Usha R Bala Krishnan and Meera Sushil Kumar – India Book House, Mumbai

African Hats and Jewelry – Duncan Clarke – Chartwell Books,INC, New Jersey.

Gemstones of the world – Walter Sehumann – Sterling Publications, New York

SEMESTER - V

CHOICE BASED COURSE 2 – APPAREL AND FASHION DESIGNING

AFD5B4 – Computer Aided Pattern Making and Grading (P)

Credits – 3 (Practical 4)

Number of contact hours – 72 hours

Objectives:-

To teach the students basics of computerized pattern making and grading which is useful in industrial garment production

Content:

Module I

(10 Hrs)

Introduction to Computerized Pattern Making and Grading

Module II

(18 Hrs)

The basic pattern set preparation

Basic front bodice, Basic back bodice, Basic Sleeve, Basic front Skirt, Basic back skirt

Module III

(18 Hrs)

Pattern preparation for garments – Bib, A-line frock, T-Shirt

Module IV

(26 Hrs)

Pattern Grading – Basic front bodice, Basic back bodice, Basic sleeve, Basic front skirt, Basic back skirt.

Related experiences:-

Record should be submitted at the time of external evaluation.

Suggested readings:-

Computer aided pattern design and product development – Alison Beazley and Terry Bond – Blackwell Publishing Ltd.,

The comparison of the Manuel and CAD systems for pattern making, grading and marker making processes – Ziyet Ondogan and Celin Erdogan-35100 Bomova – Iznar, Turkey.

GOYMAR/ Computer aided pattern making- Gerber Technology

Reach CAD Software

TUKCAD, pattern making software for Fashion design

SEMESTER - V

CHOICE BASED COURSE 3 – APPAREL AND FASHION DESIGNING

AFD5B4 – DRAPING (P)

Credits – 3 (Practical 4)

Number of contact hours – 72 hours

Objectives:-

To teach the basic principles of draping

Content:

Module I

(10 Hrs)

Introduction to draping and dress forms
Preparation of fabrics

Module II

(30 Hrs)

Basic Front and Back bodice
Bodice variations – Dart manipulation (French dart, Center front dart, Straight side dart, Mid armhole dart) any two.
Basic Front and Back Cowl

Module III

(20 Hrs)

Basic Front and Back Skirt
Skirt variations – Skirt with yoke and gathers, Pegged skirt (any one)

Module IV

(12Hrs)

Basic Front and Back Torso.

Related Experience:-

Students should maintain a record of all the work.

Suggested Reading:-

Draping for Apparel Design – Helen Joseph – Armstrong – Fairchild Publication, New York
The Art of Fashion Draping – Connie Amaden and Crawford – Fairchild Publication, New York

SEMESTER - V

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD5B5 – History of Art (T)

Credits – 4 (Theory 4)

Number of contact hours – 72 hours

Objectives:-

To give an awareness to the students of Indian and Western Art

Content:-

Module I

(30 Hrs)

Indian Painting

Cave Painting of India – Ajanta ,Ellora , Bagh , Sittanvasal, Bhimbetka, Rajput Painting, Mughal Painting , Pittoro Painting, Madhubani Painting, Pahari Painting, Warli painting, Pattachitra, Mysore Painting, Tanjore Painting, Kerala Murals, and Kalamkari.

Module II

(20 Hrs)

World Painting

Ancient World

Pre historic art – Paleolithic, Egypt, Greece & Rome: ‘Classical’ art.

Middle Ages

Byzantine Art & Christianity art, Islam art, Medieval European Art – Gothic, and Renaissance art

Module III

(22 Hrs)

Modern Art

Neo Classicism, Romanticism, Realism, Impressionism, pointillism, Symbolism, Art Nouveau, Cubism, Futuristic, Art deco, Surrealism, Expressionism, Fauvism, Abstract art, Art Deco, Pop art, kinetic art, Op art, Graffiti, and Contemporary art

Suggested Reading

History of Art (sixth edition) - H.W Janson /Anthony .F.Janson - Prentice Hall College division

One Hundred Drawings -Gustav Klimt

Art Of The Renaissance - Peter - Thames and Hudson, UK

Indian Painting – The Great Mural Tradition – Mira Seth – Mapin Publisher, Ahmedabad.

Encyclopedia of Indian Painting – Rakesh Kumar – Anmol Publishing, New Delhi.

Indian Miniature Painting – Dr.Daljeet – Brij Basi, Noida

SEMESTER - V

OPEN COURSE 1 – APPAREL AND FASHION DESIGNING

AFD5D1 – Socio-Psycho Aspects of Clothing (T)

Credits – 4 (Theory 4)

Number of contact hours – 72 hours

Objectives:-

To understand the effect of various social and psychological factors on clothing

Content:-

Module I (25 Hrs)

Introduction to clothing behaviour:-

Purpose of clothing – modesty theory, adornment theory, and protection theory

Factors affecting basic clothing needs – comfort, social participation, conformity, prestige, self expression, attracting the opposite sex, aesthetic expressions and values

Clothing - a nonverbal communication.

Significance of clothing

Module II (17Hrs)

Self concept and clothing behaviour:-

Definition of self concept

Various aspects of self

Self concept and clothing

Module III (15 Hrs)

Demographic trends:-

Effect of age, sex, income, social class, economic status and ethnicity on clothing

Module IV (15 Hrs)

Psychographic trends:-

Effects of personality, attitude, lifestyle and peer group on clothing.

Related Experience:-

The students are required to conduct a survey and submit a report to understand the consumer preference with respect to a sample and using a questionnaire.

Suggested Reading:-

Clothing behaviour – Psychological analysis – Usha Kulshrestha and Radha Kashyap – Pointer Publisher, Jaipur.

Consumer Behaviour in fashion – Michael R Solomon and Nancy J Rabolt – Pearson Education, Noida

SEMESTER - V

OPEN COURSE 2 – APPAREL AND FASHION DESIGNING

AFD5D1 – Fundamentals of Visual Merchandising (T)

Credits – 4 (Theory 4)

Number of contact hours – 72 hours

Objectives:-

To give the knowledge and importance of visual merchandising

Content:-

Module I (15 Hrs)

Visual Merchandising: - Meaning, scope, Purpose

Store design layout -selling space, merchandising space ,personnel space ,customer space

Module II (20 Hrs)

Signage and display:-

Signage – exterior signage, window signage , interior signage.

Merchandise Presentation – self service presentation, full service presentation

Types of display - one item display, related merchandise display, variety or assortment displays, promotional display, institutional display, seasonal display, holiday display, creative display

Display setting - realistic setting, environmental setting, semi realistic /vignette setting, fantasy setting, abstract setting

Module III (15 Hrs)

Lightings:- Primary setting, secondary setting

Light source -fluorescent lighting, incandescent, fiber optic lighting, high intensity lighting, neon, halogen

Lighting Fixtures- Recessed Lighting, Track lighting, open back spot lights, studio lights, close ups, wire forms

Lighting Accessories – Dimmers, Flashers, framing, projectors, strobes, swivel, sockets, gels

Various Kinds of contrast harmony created using lights

Module IV

(12 Hrs)

Mannequins and props - Realistic, Semi Realistic , Abstract , Headless

Types of Alternative to Mannequins – 3 quarter forms, soft sculpted figures, articulated artistic figures, dress forms and suit forms, hanger

Props

Module V

(10 Hrs)

Fixtures :- Hanging Fixtures - T Stands, Quadra racks or four ways, six ways, round racks, multi features fixtures, vitrines, and straight racks.

Non Hanging Fixtures – Tables, counters, Bins and shelves, Transparent display units, gondolas, modular lines.

Problems faced in Visual Merchandising.

Suggested Readings:-

Visual merchandising – Vasanth Kothari

Visual merchandising and display -Martin M. Pegler , Fairchild Publication, U.S.A

Silent selling best practices and effective strategies in visual merchandising –Judy Bell ,Kate Ternus Fairchild Pubns ,U.S.A

SEMESTER - V

OPEN COURSE 3 – APPAREL AND FASHION DESIGNING

AFD5D1 – Elements and Principles of Design (T)

Credits – 4 (Theory 4)

Number of contact hours – 72 hours

Objectives:-

To inculcate knowledge on the basic elements and principles of designing

To help the students to implement the knowledge gained in day to day life.

Content:-

Module I

(14 Hrs)

The elements of design:-

Line – Vertical, Horizontal, Diagonal, Modular grid, Curvilinear and Kinetic.

Form, Shape and Space - Form, Shape, Space (positive and negative), Shape within shape

Texture and light

Module II

(34 Hrs)

Colour theory:-

Primary, secondary, tertiary colours

Colour wheel-

Tints and Shades of colour

Colour Schemes - Analogous, Complementary, Split complementary, Triad schemes.

Warm and Cool colours

Colour dimensions - Hue, value and chroma.

Module III

(24 Hrs)

Designing principles:-

Balance

Emphasis

Proportion

Rhythm
Unity

Suggested Readings:-

Fashion by design – Janice Greenberg Ellinwood – Fairchild Books, New York.
Design through discovery: The Elements and Principles – Marjorie Elliott Bevin – Wadsworth Publishing,
Design Basics – David A Lauer, Stephen Pentak –

SEMESTER - VI

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD6B1 – Thematic Line Development (P)

Credits – 4 (Practical 11)

Number of contact hours – 198 hours

Objectives:

To help the students to independently develop a thematic line using the knowledge gained and their creativity.

Presentation:-

Each student will conceptualize and develop a collection of at least five garments

The students should submit a record and the garments based on the theme at the time of external evaluation.

SEMESTER - VI

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD6B2 – Thematic Furnishings (P)

Credits – 4 (Practical 10)

Number of contact hours – 180 hours

Objectives:-

To make the students understand the importance of home furnishing in making the appeal of a décor.

Presentation

The students have to do thematic collection of furnishings wherein they have to design and construct the most appropriate furnishings based on a theme.

The students are required to present this thematic collection along with a report for the external evaluation.

SEMESTER - VI

CORE COURSE – APPAREL AND FASHION DESIGNING

AFD6B3 – Portfolio Presentation (P)

Credits – 3 (Practical 4)

Number of contact hours – 72 hours

Objectives:-

To help students to prepare a competitive portfolio which include best of their skills and talents.

Presentation

The students have to document all their best presentable work done through all the semesters and those that portray the student's area of interest.

The students are required to submit the portfolio as the record during the external evaluation.

Suggested Reading:

Portfolio Presentation for Fashion Designers – Linda Tain – Fairchild Books, New York.