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Raja Mansingh Tomar Music & Arts University
Gwalior, M.P.

Bachelor of Design
Fashion Design

Duration - 4 Years

Syllabus

01/12/2020
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Vijay Singh
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OR

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Department of Mathematics, University of Toronto

October 1964

Letter to the Editor

Re: [illegible]

Dear Sir,

I am writing to you

Yours faithfully,
[Signature]

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Raja Mansingh Tomar Music & Arts University, Gwalior, M.P.
Bachelor of Design Fashion Design Syllabus (Four Years)

B. DESIGN FASHION DESIGN YEAR I
SCHEME OF EXAMINATION

| Paper | Time | Size | Ext. Marks | C.C.E. | Total |
|--|--------|---------|-------------------|--------------------------------|------------|
| Basics of Fashion | 3 Hrs. | - | 70 | 30 | 100 |
| History of Fashion - Ancient & Modern India | 3 Hrs. | - | 70 | 30 | 100 |
| Introduction to Textiles | 3 Hrs. | - | 70 | 30 | 100 |
| | | | | Total | 300 |
| Practical | | | Ext. Marks | Internal Assignment | |
| <i>Drawing</i> Sketching & Composition | 6 Hrs. | ¼ | 60 | 40 | 100 |
| Introduction to Fashion Illustration | 3 Hrs. | ¼ | 60 | 40 | 100 |
| Pattern Making & Garment Construction I | 6 Hrs. | A4 | 60 | 40 | 100 |
| Sewing Techniques | 6 Hrs. | 4" X 4" | 60 | 40 | 100 |
| | | | | Total | 400 |
| Grand Total | | | | | 700 |

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B. DESIGN FASHION DESIGN YEAR I

PAPER – I (THEORY) – BASICS OF FASHION

UNIT 1 – ELEMENTS OF DESIGN

- Line: Definition of Line, Lines and Visual Illusion, Line and Impression, Different Types of Lines and Drawings, Development and Possibilities of Line Drawings, Knowing the Tools and Materials, Drawing – Its Evolution and Possibilities, Line-Visual Kinetics (Flow and Weight), Energy and Lines, Other Values of Line
- Form: Definition of form, Classification, Impression, Visual and Formal Weight and Colours, Forms and Proportion, Form and content, Form and Space
- What is Color? – Physiology, How light gives objects colors, Factors in perception, Local, Optical and Arbitrary Colors, Color Systems and Color Wheels – The Pigment Wheel, The Process Wheel, The Munsell Wheel, The Light Wheel, The Visual Wheel, Coloring Agents – Additive Color Mixing, Subtractive Color Mixing, Dimensions of Color – Hue, Value, Intensity, Temperature, Color in Compositions – Rhythm, Balance, Proportion, Scale, Emphasis, Harmony, Transparency, Volume Color, Film Color, Intensity and Space, Line, Texture, Light, Contrast, Shadows, The Influence of Color – Color Symbolism, How Color Influences Life, Color Association in Language and Emotion, Influences of the Dimensions of Color
- Tone: Definition, Classification, Impression, Tone-Its Importance and Application, Emotional Aspects of Tone, Relation of Tone with Space
- Texture: Meaning and Definition, Classification, Texture and Space, Texture and Principles of composition, Texture Creating Tools and Ways of Creating Texture, Texture Exploration, Texture and Painting, Texture and Sculpture
- Space: Definition, Space Division, Theories/Principles Relating Space, Division, Role Of Space (Negative/Passive, Passive/Active, Neutral/Assisting and Their Importance), Organization Of Form and Its Relation To Space
- What is composition (general meaning and definition)

UNIT 2 – PRICIPLES OF DESIGN

- Unity: Definition, object, unity and vision, unity and visitor, unity and relativity, unity creation in painting, unity and opposite (discord)
- Harmony: Definition, line-harmony, form-harmony, texture-harmony, conceptual harmony, colour harmony, process of harmony creation
- Balance: definition, balance and visual weight (line, form, colour and tone), principles of balances, etc.
- Dominance: Definition and object, fundamentals, dominance and background, ways to create dominance point of interest in a painting space.
- Rhythm: Definition, different types, ways of creating rhythm, feeling of rhythm.
- Proportion – Definition, Proportion and space division, form and proportion, colour and proportion, human forms and proportion
- Medium and methods – All about painting medium and methods relating to creation
- Drawing and rendering – Definition, problem relating two-dimensional drawing and rendering, and three dimensional effects, do's and don'ts in it.

UNIT 3

- The Language of Fashion - Fashion Today, Fashion and Traditional Costume, Prescribed Clothing and Modern, Democracy, Women Fashion and Men's Fashion
- Fashion Between Art and Commerce, Fashion and Body, Fashion as a Paradigm in our culture

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- Fashion Terminology - Introduction, Style, Design, Taste, Classics, Fad, Ford, Fashion Look, Accessories, Fashion Trends, Fashion Season
- The Intangibles of Fashion - Acceptance, Change, the Futility of forcing change, Meeting the demand for change, Components of fashion change, Why fashion change
- Fashion Development and Movement - Retailing during 19th century, Changes caused by leisure, communications and industry, Effects of World War - I, Importance trend setting designers, Retail expansion in the early 20th Century, Effects of depression of fashion, Effects of World War II on fashion, Youth directed 1960s, Anti-fashion late 1960s and 1970s, The acquisitive 1980s, The Value oriented 1990s, the 21st Century

UNIT 4

- Fashion Movement - Principles OF Fashion
- Theories of Clothing Origin - Protection theory, Modesty Theory, Self-Adornment Theory, Combined Need Theory
- Theories of Fashion Adoption - Trickle-down Theory (Traditional Fashion Adoption), Trickle-across theory (Mass Dissemination), Trickle-up Theory or Bottom-up Theory (Reverse Adoption)

UNIT 5

- Fashion Cycles -
 1. Stages of the fashion cycle - Introduction, Increase in popularity, Peak of popularity, Decline of popularity, Rejection of popularity,
 2. Length of fashion cycles - Cycles for long-lived fashions, Cycles for short-lived fashions, Breaks in cycles, Cycles within cycles, Recurring cycles
 3. Fashion leaders and followers - Fashion leaders, Fashion motivations, Fashion innovators, Fashion victims, Fashion Followers

Suggested Reading

1. Fashion: From Concept to Consumer by Gini Stephens Frings
2. Fashion Design Course: Principles, Practice and Techniques: The Ultimate Guide for aspiring Fashion Designers by Steven Faerm
3. Color by Edith Anderson Feisner
4. Fashion Design by Felicity Everett
5. Art Fundamentals: Color, Light, Composition, Anatomy, Perspective, and Depth by 3DTotal Team (Author), Gilles Beloeil, Aandrei Riabovitchev & Roberto F. Castro

PAPER - II (THEORY) - HISTORY OF FASHION - ANCIENT & MODERN INDIA

UNIT 1

- Ancient India Civilizations - Indus Valley Civilization (3000 - 1500 B.C.), Aryan Civilization, Vedic and Epic Periods (1500 - 500 B.C.) - Clothing, Entertainment, Food, Toys, Ornaments, Daily Lives
- Mauryan and Sunga Periods - History and Social Life, Costume Men and Women, Headgear and Hairstyles, Jewellery, Military Costume, Religious Persons, Textiles and Dyes, Style, Illustration of Men and Women Costumes

UNIT 2

- Satavahana (ancient) Period (200 B.C. - A.D. 250) - History and Social Life, The Royal Way of Life, Early Satavahana, Late Satavahana (100 B.C - A.D 250), Illustration of Men and Women Costumes
- Kushan Period - Introduction of Kushan Empire, Costume: Men and Women, Headgear and Hairstyles: Men and Women, Jewellery, Military Costume, Religious Persons, Textiles and Dyes, Style, Illustration of Men and Women Costumes

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UNIT 3

- Gupta Period - History and Social Life, Costumes: Men and Women, Headgear and Hairstyles, Jewellery, Military Costume, Religious Persons, Textiles and Dyes, Styles, Illustration of Men and Women, Costumes, Age of Empires Daily Life (500 B.C – 647 A.D)
- Mughal Period – Introduction, Hindu Court Clothing, Sultanate Clothing, Textile Trade

UNIT 4

- East – Jammu & Kashmir, Punjab, Rajasthan, Gujarat, Maharashtra
- West – Orissa, Bihar, Arunachal Pradesh

UNIT 5

- Central – Madhya Pradesh, Chhattisgarh
- North - Himachal Pradesh, Assam, Manipur, Meghalaya, Sikkim, Nagaland
- South – Tamil Nadu, Andhra Pradesh, Kerala

SUGGESTED READING

1. Traditional Indian Costumes and Textiles by Parul Bhatnagar
2. Indian Costumes II - Patkas : A Costume Accessory - In the Collection of the Calico Museum of Textiles by B.N. Goswamy
3. Ancient Indian Costume - by Roshen Alkazi

PAPER – III (THEORY) – INTRODUCTION TO TEXTILES

UNIT 1

- Introduction to Fiber Theory, Properties and Classification - What is fiber, their properties, and classification
- Cellulose Fibers - Areas Of Production, Processing (From soil to mill), Fiber Properties, Waste Fibers Processing, Properties Of Linen
- Protein Fibers – Wool, Types and kinds of Wools, Fiber Properties, Specialty Wools, Silk, Types of Silk
- Mineral Fibers – Asbestos, Man – Made Mineral Fibers: Glass Fiber
- Man Made Fiber - Manufacture of Man Made Fiber, Synthetic Fibers, Types of Nylon, Polyester, Acrylic, Spandex
- Man - Made Regenerated Rayon, Viscose, Cuprammonium, Man-Made Cellulosic, High Wet Modulus Rayon, Cuprammonium Rayon, Lyocell, Acetate, Triacetate – Production, Azlon, New Fibers
- Burning Characteristics of Fibers

UNIT 2

- Yarns: Introduction, Types-ply yarns, novelty yarn, textured yarn. Manufacturing process- spinning systems, Properties- yarn twist, yarn numbering, yarn hairiness, yarn diameter and its application in apparel.

UNIT 3

- Fabric forming methods: Weaving, knitting, netting and non-woven's and its application in apparel.

UNIT 4

- Introduction to basic weaves: plain, twill and satin, Classification, introduction, advantages and disadvantages
- Introduction to basic knits: warp and weft knitted, Classification, Introduction, Advantages and disadvantages.

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UNIT 5

- Comparison between knits and woven

Suggested Reading

1. Understanding Textiles: United States Edition by Billie J. Collier and Martin Bide
2. Understanding Fabrics: From Fiber to Finished Cloth (Language of Fashion Series) by Debbie Ann Gioello
3. Fabric for Fashion: The Complete Guide: Natural and Man-made Fibers by Clive Hallett (Author) & Amanda Johnston
4. Fabric Reference Paperback by Mary Humphries
5. Textiles: Fiber to Fabric by Bernard P. Corbman

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B. DESIGN FASHION DESIGN YEAR I
PRACTICAL

Drawing
PRACTICAL I – SKETCHING & COMPOSITION

- Still Life - Study of various objects in pencil and color (cube, sphere, cone, etc.)
- Study of drapery, pots, jugs, glass, random objects.
- Study of various forms of nature – leaves, flowers, plants, fruits, etc.
- Perspective (1 Point & 2 Point)

COMPOSITION

- Color Study – The Pigment Wheel, The Process Wheel, The Munsell Wheel, The Light Wheel, The Visual Wheel
- Study of Figures – Human, Animals, Birds, Use of organic and geometrical combination forms in two-dimensional space.
- Creative Composition with Natural and Man-Made Forms (line, texture)

PRACTICAL SUBMISSION

All to be done on A3 Size Sheets

- Still Life – 10 Sheets (5 Pencil & 5 Color)
- Nature Study – 10 Sheets (5 Pencil & 5 Color)
- Composition – Achromatic & Monochromatic (10 Sheets)
- Value Scale, Tints & Shades, Color Wheel & Tones (1 each)
- Interior Perspective (5 sheets – 1 point & 5 sheets - 2 Point)

Suggested Reading

- Light, Shade and Shadow (Dover Art Instruction) by E. L. Koller
- How to Draw What You See (Practical Art Books) by Rudy De Reyna
- Bridgman's Complete Guide to Drawing from Life by George B Bridgman
- Color by Edith Anderson Feisner

PRACTICAL II – INTRODUCTION TO FASHION ILLUSTRATION

BASIC ILLUSTRATION

- Different Color Medium and Presentation of Illustration
- Texture Study
- Development of Textures, Understanding to Illustrate Different Types of Textures
- Fashion Croquis
- Drawing of Male & Female fashion figure.
- Different views such as Front, Back, Side and 3/4th.
- Drawing body details with different movements - Multiple Poses
- Drawing arms, legs, feet, palm, and different positions.
- Drawing different face positions such 3/4th, front, side.
- Facial details like eyes, nose, hairstyle and lips.
- Drawing various Fashion elements to form a garment such as, types of sleeves, necklines, pockets, cuffs, collars, yokes, waist bands, bows and ties, tucks, gathers, frills and flounces, etc.



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- Drawing and combining different Fashion elements on a Fashion figure to make a good Design.

PRACTICAL SUBMISSION

1. Texture Study – Visual Textures, Tangible Textures & Color Impressions (30 Sheets in color & pencil)
2. Croquis – 100 (Pencil, Charcoal, Pencil Color, Poster Color & Water Color)
Features - Arms, legs, feet, palm, and different positions. (5 Each)
Facial details like eyes, nose, hairstyle and lips. (5 Each)
3. Using Fashion elements from course outline to develop design (DD Sheet) - 20

Suggested Reading

1. Technique Drawing for Fashion: A Complete Guide by Basia Szkutnicka
2. Fashion Illustration Techniques: A Super Reference Book for Beginners by Zeshu Takamura
3. Flats: Technical Drawing for Fashion (Portfolio Skills) by Basia Szkutnicka
4. Perspective Drawing Handbook (Dover Art Instruction) by Joseph D Amelio
5. Perspective Drawing: A Designer's Method by Robert Philip Gordon
6. Fashion Illustration: Inspiration and Technique by Anna Kiper
7. Fashion Illustration: Inspiration and Technique by Anna Kiper
8. Fashion Illustration Art: How to Draw Fun and Fabulous Figures, Trends and Styles by Jennifer Lilya
9. Figure Drawing for Fashion Design (Pepin Press Design Books) by Elisabetta Drudi and Tisiana Paci
10. 9 Heads: A Guide to Drawing Fashion by Nancy Riegelman
11. Advanced Fashion Sketch Book by Bina Abbing
12. Illustrating Fashion: Concept to Creation by Steven Stipelman

PRACTICAL III – PATTERN MAKING & GARMENT CONSTRUCTION I

- To educate and create an interest in materials and their potentials through manipulations
- Orientation of basic hand tools, cutting tools and techniques to manipulate following materials
 1. Wood
 2. Plastic
 3. Metal
 4. Glass
 5. Paper
 6. Clay
 7. Textiles
 8. Leather
 9. Wax
- Introduction to pattern making
- Importance of pattern making in fashion industry
- Tools, instruments, Terminology & symbols used
- Standard body measurement charts.
- Dummy Preparation, Muslin Preparation
- Basic Bodice Block- Front and Back
- Patternmaking - Different variation of Skirt & Top

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PRACTICAL SUBMISSION

1. Develop accessories (jewelry, headgear) & garments using different materials. – Minimum 10
2. Final Skirt & Top – 1 each

Suggested Reading

1. Sculpture: Tools, Materials and Technique by Wilbert Verhelst
1. The Sewing Book (Dk) by Alison Smith
2. Complete Book of Sewing by Alison Smith

PRACTICAL IV – SEWING TECHNIQUES

- Classification of Sewing Machines and their applications
 - Sewing machine bed types
 - Basic sewing machines
 - General Sewing
 - Over locking machine
 - Blind Stitching machine
 - Button hole machine
 - Button Sewing machine
 - Bar tacking machine
 - Needle basic structure and types
- Thread sizing - Seam Properties, Appearance and performance, Classification of Finishing Equipment's and its applications.
- Introduction to Sewing Machines attachments and their applications.
 - Edge Guides
 - Compensating foot / specialized presser foot
 - Stitching Jig
- Folders and Binders
- Make Hand Samples of the following –
 - ❖ Paper exercise - To be able to construct various parts of garments
 - ❖ Introduction to hand and machine seams and seam finishes on woven fabric.
 - ❖ Seams and seam allowance (Woven and Knit Fabrics) - Plain, Press open, Felt / Edge stitch, Welt Seam (Feed of Arm) Double Top stitch, Tuck seam, Slot, French, Lapped, Piped, Cord, Fagotted.
 - ❖ Seam and Hem Finish (Woven and Knit Fabrics) - Over-lock, Stitch and cut, fold and stitch, Hong Kong bound, Bias Bound seam, Hemming (Visible and Invisible)
 - ❖ Facings – Fused, Un-fused and Bias.
 - ❖ Waistband - Fused, Un-fused, Elasticized – Shaped Waist Band, Straight Waist Band
 - ❖ Seam types – Class 1, 2, 3, 4, 5, 6. Their basic diagrams and usages
- Make Machine Samples of The Following -
 - Facings – Fused, Un-fused and Bias.
 - Waistband - Fused, Un-fused, Elasticized
 - Seam types – Class 1, 2, 3, 4, 5, 6. Their basic diagrams and usages
 - Fasteners – Zippers (Visible, Invisible), Button and Button Hole, Hook and Eye, Press button, Rivets, Eyelets and Draw Strings, Velcro
 - Facing, Plackets and Openings - Slit, Button and Button Hole, Continuous, T shirt, Kurta plackets.
 - Tucks, pleats, gathers, Pockets–Patch, Flap, Box, Fasteners – Zippers (Visible, Invisible), Button, Hook and Eye, Press button, Rivets, Eyelets and Draw Strings, Velcro.
- Fasteners – Zippers (Visible, Invisible) – Central Zip and Fly Zip, Button and Button Hole, Hook and Eye, press button, Rivets, Eyelets and Draw Strings, Velcro

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PRACTICAL SUBMISSION

1. Make Hand Samples from course outline – 1 each
2. Make Machine Samples from course outline – 1 each
3. All Fasteners on Fabric – 1 each

Suggested Reading

1. The Sewing Book (Dk) by Alison Smith
2. Complete Book of Sewing by Alison Smith

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B. DESIGN FASHION DESIGN YEAR II

SCHEME OF EXAMINATION

| Paper | Time | Size | Ext. Marks | C.C.E. | Total |
|--|--------|------|-------------------|----------------------------|------------|
| History of Fashion – Ancient & Western | 3 Hrs. | - | 70 | 30 | 100 |
| Dying & Printing | 3 Hrs. | - | 70 | 30 | 100 |
| Principles of Management | 3 Hrs. | - | 70 | 30 | 100 |
| | | | | Total | 300 |
| Practical | | | Ext. Marks | Internal Assignment | |
| Advance Fashion Illustration | 3 Hrs. | A3 | 60 | 40 | 100 |
| Pattern Making & Garment Construction II | 5 Hrs. | A3 | 60 | 40 | 100 |
| Surface Design | 3 Hrs. | - | 60 | 40 | 100 |
| Computer Applications | 3 Hrs. | A3 | 60 | 40 | 100 |
| | | | | Total | 400 |
| Grand Total | | | | | 700 |

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B. DESIGN FASHION DESIGN YEAR II

PAPER – I (THEORY) – HISTORY OF FASHION – ANCIENT & WESTERN

UNIT 1

- Ancient Egypt - Costumes for men and women, Beauty and Grooming, Headgear and Hairstyles, Jewellery for men and women, Military costumes, Religious Costumes, Costume for Musicians, Dancers And Acrobats
- Ancient Greek – Textiles, Costume components for men and women, Beauty and grooming of Greek people, Hat and headdress of Greek, Jewelry, Foot wear, Military Costumes, Theatrical Costume
- Roman Period – Textiles, Costumes for men and women, Beauty and grooming, Jewellery, Foot wear, Military costumes, Other ceremonial costumes

UNIT 2

- Byzantine Period – Textiles, Costume component for men and women, Beauty and grooming, Jewellery, Footwear

UNIT 3

- The Renaissance - Textiles, Costumes for men and women
- Victorian Era - The great exhibition of Crystal palace, The Industrial Revolution, The early Victorian Era, The late Victorian Era

MODERN WORLD FASHION

To understand the different types of costumes worn during 20th century with the help of illustrations –

UNIT 4

- The Twenties
- The Thirties
- The Forties
- The Fifties

UNIT 5

- The Sixties
- The Seventies
- The Eighties

Suggested Reading

1. Survey of Historic Costume: A History of Western Dress by Phyllis G. Tortora, Keith Eubank
2. A History of Costume in the West by Francois Boucher Racinet.
3. The Complete Costume History by Francoise Tetart-Vittu
4. The Chronicle of Western Costume: From the Ancient World to the Late Twentieth Century by John Peacock
5. Fashion: The Definitive History of Costume and Style by DK. The History of Modern Fashion: From 1850 by Daniel James Cole, Nancy Deihl
6. Fashion. A History from the 18th to the 20th Century by Kyoto Costume Institute
7. 100 Years of Fashion by Cally Blackman

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PAPER – II (THEORY) – DYEING & PRINTING

UNIT 1

- Introduction and significance of dyes
- Classification of Dyes.
- Types, Process, Effect, Advantage, And Use of Different Preparatory Processes Done On Textiles For The Dyeing And Printing: Singeing, Desizing, Boiling, Scouring, Souring, Bleaching and Mercerization

UNIT 2

- Selecting dyes according to the fiber content.
- Achieving different shade effects on fabrics through cross dyeing, union dyeing.
- Methods of Dyeing and effects achieved on various textile material - Fiber, yarn, fabric and Garment.

UNIT 3

- Printing: Introduction, Equipment, process, Advantages, disadvantages and end uses.
- Methods of printing : Direct, resist, discharge
- Styles of Printing: Block, stencil, screen, roller, transfer, flock, warp, yarn, resist (tie and dye and batik), duplex printing and its application in fashion.

UNIT 4

- Finishes-Introduction, classification and types of finishes
- Fabric Defects - What is quality ? Why quality is important ?, What is Inspection ?, What is textile testing ?
- Care Labeling of appare
- Standards-Introduction, Importance and benefits Preparatory processes of dyeing

UNIT 5

- Dyeing of frequently used fabrics: Cotton dyeing with direct, reactive and vat dyes.
- Silk dyeing with acid dyes.
- Common Printing techniques used on fabrics: Process and layout, Stencil printing, Block Printing, Screen Printing with pigment dyes
- Techniques of tie and dye
- Technique of batik

Suggested Reading

1. Understanding Fabrics : From Fiber to Finished Cloth (Language of Fashion Series) by Debbie Ann Gioello
2. Quality Assurance for Textiles and Apparel by Sara J. Kadolph
3. Understanding Fabrics- A Practical Approach by Akshay Tholia
4. Handbook of Synthetic Dyes And Pigments - Vol 1, 2, & 3 by K. M. Shah
5. Textbook of Fabric Science: Fundamentals to Finishing by Sekhri Seema
6. Dyeing and Screen printing On Textiles by Joanna Kinnarsly - Taylor
7. Quality Assurance for Textiles and Apparel by Sara J. Kadolph
8. Managing Quality in the Apparel Industry by Pradip V. Mehta

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PAPER – III (THEORY) – PRINCIPLES OF MANAGEMENT

UNIT 1

- Management - Concept of Management, Nature and Characteristics of Management, Principles of Management, Purpose and Social Responsibility of Management, Evolution of Management, Ethics and Social responsibilities in management

UNIT 2

- Planning – Definitions, Nature or Characteristics of Planning, Six P's of Planning, Needs for Planning, Principle of Planning, Characteristic of a Good Plan, Types of Planning, Advantages of Planning, Limitation of Planning, SWOT Analysis

UNIT 3

- Motivation - Types of Motivation, Importance of Motivation, Techniques to Increase Motivation, Financial Motivators, Non-Financial Motivators
- Delegation of Authority - Theories of Authority, Definition of Delegation, Characteristics of Delegation, Elements of Delegation, Types of Delegation, Difficulties involved in Delegation of Authority

UNIT 4

- Leadership - Characteristics of Leadership, Leadership Functions, Importance of Leadership in Management, Techniques of Effective Leadership
- Departmentation – Need and Significance of Departments, Advantages of Departmentation, Limitations of Departmentation, Factors Influencing Assigning Of Activities

UNIT 5

- Communication - Meaning and Definition, Characteristics: Nature of Communication, Elements of Communication, Need or purpose of Communication, Importance of Communication
- Controlling – Definition, Characteristics of Control, Requirements of a control system, Importance of Control, Limitation of Control
- Finance- Functions, goals, source, break- even analysis and profitability.

Suggested Reading

1. Essentials of Management: An International and Leadership Perspective by Harold Koontz and Heinz Weihrich
2. Principles of Management by P C Tripathi and P N Reddy

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B. DESIGN FASHION DESIGN YEAR II
PRACTICAL

PRACTICAL I – ADVANCE FASHION ILLUSTRATION

- Men's' croqui (front, back)
- Rendering different mediums-2b/4b/6b, color pencil, watercolor, poster color
- Rendering different mediums for garments (male and female components of garments rendering - Necklines, Collars, Cuffs, Folds, Pleats, Gathers, etc.)
- Women's wear fashion garment components of:
 - ❖ Tops (knits & woven) - T-shirts, Shirts, Other
 - ❖ Bottoms (knits & woven) – shorts, shirts, trousers
(each category will also give the details like Necklines, Collars, Cuffs, Folds, Pleats, Gathers, etc.)
- Women's wear design development
- Kids Figure (Born Child, Toddlers, etc.)
- Men's & Kids wear design development process with technical drawings Fabric Rendering - 10 Samples - Silk, Georgette, Chiffon, Satin, Denim, Tweed, Serge, Lace, Net, Velvet
- Accessory Rendering - Like Bags, Glases, Belts, Etc.
- Categories of Clothing with illustrations – Formal, Casual, Etc.
- Men's & kids wear design development process with technical drawings
- Women's Wear design development process with technical drawings.

PRACTICAL SUBMISSION

1. Design Development Sheet – Female (Casual Wear – 15 sheets all mediums)
2. Design Development Sheet – Male (Winter Wear – 15 sheets all mediums)
3. Design Development Sheet – Kids (Casual or Party Wear – 15 sheets all mediums)
4. Accessory Rendering - 5 Accessories

Suggested Reading

1. Fashion Drawing: Illustration Techniques for Fashion Designers by Michele Wesen Bryant
2. Illustrating Fashion by Kathryn McKelvey and Janine Munslow
3. Illustrating Fashion: Concept to Creation by Steven Stipelman
4. Colors for Modern Fashion: Drawing Fashion with Colored Markers by Nancy Riegelman

PRACTICAL II – PATTERN MAKING & GARMENT CONSTRUCTION II

- Basic Block - Front and back, sleeve block, trouser block
- Sleeve variations, Sleeve Bodice Combinations (Raglan, Kimono, Batwing), Puff & derivations, Cap, Petal, Leg-o-mutton. Develop patterns for sleeves by flat pattern making.
- Kurta (basic)- To be able to construct the basic Kurta which includes application of dart finishing, and combination of different components of garments such as pockets, waist band, zippers, seams, seam finishes, etc.
- Salwar, Churidar – To be able to construct the salwar and churidar with customized measurements.
- Conversion of dart fullness into creative pattern making for upper and lower garments –
 1. Lines (straight, Diagonal, curved, zigzag)

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2. Darts (Multiples, Parallel, Curved, Graduating, Radiating, Asymmetrical, Tuck Dart)
3. Dart conversion into gathers, pleats.
- Collars –develop patterns for different collars
- Shift – Develop various styles of shifts (One Piece Dresses)
- Torso foundation – To be able to Stitch the basic torso which includes neck finish, zippers, hem finish and dart finishing.
- Princess line (Shoulder, Armhole) – To be able to Stitch the variation of torso like the princess line shoulder and arm hole.
- Introduction To Draping- Terminology, Dummy Preparation, Cowls - Front, Back, Armhole. Bias Cut Dresses. To create Front, Back & Armhole Cowls and Bias Cut Dresses by flat and craping method
- Introduction to Grading and Terminology
- Methods of Grading

PRACTICAL SUBMISSION

1. Basic Bodice with different collars – 5
2. Basic Sleeves – 10
3. Stitch any 3 draping garment
4. Basic Kurta & Salwar– 1
5. Basic Princess Line Kurta & Churidar – 1

Suggested Reading

1. Metric Pattern Cutting for Menswear by Winifred Aldrich
2. Metric Pattern Cutting for Women's wear by Winifred Aldrich
3. Metric Pattern Cutting for Children's Wear and Babywear by Winifred Aldrich
4. Patternmaking for Fashion Design by Armstrong
5. The Art of Fashion Draping by Connie Crawford
6. Draping for Fashion Design by Hilde Jaffe and Nurie Relis
7. Integrating Draping, Drafting and Drawing by Bina Abbing and Kathleen Maggio
8. Patternmaking for Fashion Design by Armstrong
9. Flat Pattern Design by Allyne Bane
10. Dress Pattern Designing: The Basic Principles of Cut and Fit by Natalie Bray

PRACTICAL III – SURFACE DESIGN

Tools and Techniques

- Design transfer materials
- Sources & interpretation
- Choosing color
- Enlarging and reducing design

Basic Embroidery Stitches

- Basting
- Backstitch
- Chain Stitch
- Buttonhole

- Lucy Dalry

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- Herring Bone
- Satin Stitch
- French Knot
- Shadow Stitch
- Long & Short
- Mirror Work Cross Stitch
- Pekinese Stitches
- Cast-on-Stitch
- Rose Stitch
- Eyelet Stitch
- Blanket Stitch
- Patchwork

Indian Traditional Stitches

- Kantha Embroidery of West Bengal
- Kasuti Embroidery of Karnataka
- Chikankari Embroidery of Uttar Pradesh
- Manipuri Embroidery
- Kathiawar Embroidery of Gujarat
- Kashida Embroidery of Kashmir
- Chamba Rumal of Himachal Pradesh
- Phulkari of Punjab

Dying & Printing

- Tie & Dye
- Batik Print, Block Print, Screen Print, Roller Print, Stencil Print, Flock Print

PRACTICAL SUBMISSION

1. Basic Embroidery Stitches from course outline – 1 each
2. Indian Traditional Stitches from course outline – 1 each
3. Tie & Dye – 5 Samples
4. Printing from course outline – 5 each

Suggested Reading

1. Encyclopedia of Embroidery Stitches, Including Crewel by Marion Nichols
2. Embroidery Designs by Nirmala C Mistry
3. The Quilter's Bible: The Indispensable Guide to Patchwork, Quilting and Applique by Linda Clements
4. Encyclopedia of Embroidery Stitches, Including Crewel by Marion Nichols
5. Embroidery Designs by Nirmala C Mistry
6. The Quilter's Bible: The Indispensable Guide to Patchwork, Quilting and Applique by Linda Clements
7. Ethnic Embroidery of India by Usha Shrikant

PRACTICAL IV- COMPUTER APPLICATIONS

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• **VECTOR BASED SOFTWARES**

➤ **COREL DRAW**

1. Introduction to CorelDraw Interface, Starting and opening drawings, Undoing, Redoing, and repeating actions, Saving and Closing Drawings, Importing and exporting files
2. Specifying the page layout, drawing various Shapes, working with lines, outlines and brush strokes,
3. Selecting objects
4. Zooming and Panning, Transformations, Different types of Fills, Arranging Objects, Shaping Commands
5. Editing Nodes, Different Views, Working with Text, Adding Effects to Objects
6. Introduction about Elements of Fashion (Digital)
7. Image editing – Background Changing, Garment Exchange, Body Tracing, Body Rendering, Garment Tracing, Garment Rendering
8. Development and rendering of fashion garment with details

➤ **ILLUSTRATOR**

1. Vector Graphics and Bitmap Images
2. Colour Modes
3. Create, Save and Customize a New File
4. Open File with Open Palettes
5. Tools , Type Tool
6. Create A New File – Page Setup
7. Scan In, Place, Trace and Expand Image of Child Croquis
8. Set Up, Create and Lock Layers, Guide Lines
9. Drawing A Dress
10. Export The Technical Drawing To JPEG Format
11. Croquis – Child
12. Croquis – Toddler
13. Creating Silhouettes – Female Youth Croquis
14. Creating A Library Of Basic Garment Shapes
15. Technical Drawing
16. Brush Strokes
17. Masking A Brush Stroke
18. Expanded Brush Strokes and Trims
19. Female Garment Symbols
20. Male Garment Symbols
21. Croquis – Adults
22. Croquis – Youth
23. Rib Top: Pattern Fills with Scanned Fabrics, Opening A Saved Brush Library, Binding, Beading Trim
24. X-Over Top: Opening A Swatch Palette, Pattern Swatch Colour Change and pencil Tool
25. Yarn-dyed Stripe Top: Creating A Pattern With A Scanned Image, Rotating A Pattern Swatch In A Garment
26. Skirt: Creating A Webbing Brush Stroke, Creating An Embroidery Brush Stroke
27. Jacket: Two Colour Brush Stroke, Gradient Colour Change, Masking The Edge
28. Shorts: Denim Wash and Mesh Tool
29. Dress: Broderie Anglaise Pattern Fill and Brush Stroke, Scallop Edge Brush Stroke

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30. Background Flowers – Masking
31. Background Flowers – Luminosity and Type
32. Final Story Board
33. Male Croquis Development
34. Story Board 1: Layers and Composition, Rasterize and Grayscale, Masking, Tee Shirt Layers, Scribble Effect, Text, Stylised, Colour Swatches
35. Story Board 2: Tee Shirts and Placement Prints, Pencil Tool, Arranging and Copying Layers, Downloading Fonts and Clipart
36. Story Board 3: Denim Colour Change and Wash Effects, Gradient Mesh, Transparency Palette, Grayscale and Adjusting colours
37. Female Croquis Development
38. Story Board 4: Adobe Photoshop, Adobe Illustrator, Technical Drawing – Pattern Fill, Pattern Erush, Drop Shadow, Digital Photograph Editing
39. Story Board 5: Layers and Composition, Digital Photo and Scanned Photo, Edit Garment, Stylise Croquise, Colour Swatches and Details
40. Story Board 6 – Corporate Hospitality Wear
41. Story Board 7 – Corporate Resort Wear
42. Male Croquis Development: Computer Drawing, Pose Variation, Reflect Pose, Dress Figure
43. Story Boards 8 and 9 – Underwear: Patern Fabric Repeats, Pucker and Bloat Tool
44. Female Croquis Development: Creating A Cartoon Figure, Silhouette and Detail, Face and Hair

PRACTICAL SUBMISSION

1. Follow Assignments from Course outline – 1 Each

Suggested Reading

1. Fashion Designer's Handbook for Adobe Illustrator by Marianne Centner
2. Corel DRAW X7 in Simple Steps by Kogent Learning Solutions Inc.
3. Corel Draw: Graphics Suite X4 by M.C. Sharma

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AP
Vijay Kumar
Rajendra

University of California, Los Angeles
Department of Chemistry

1. Name of the compound: *2,4-dinitrophenol*

2. Molecular formula: *C₆H₅N₂O₄*

3. Structure of the compound: *See drawing*

4. Name of the compound: *2,4-dinitrophenol*

5. Molecular formula: *C₆H₅N₂O₄*

6. Name of the compound: *2,4-dinitrophenol*

7. Molecular formula: *C₆H₅N₂O₄*

8. Name of the compound: *2,4-dinitrophenol*

9. Molecular formula: *C₆H₅N₂O₄*

10. Name of the compound: *2,4-dinitrophenol*

11. Molecular formula: *C₆H₅N₂O₄*

12. Name of the compound: *2,4-dinitrophenol*

13. Molecular formula: *C₆H₅N₂O₄*

14. Name of the compound: *2,4-dinitrophenol*

15. Molecular formula: *C₆H₅N₂O₄*

16. Name of the compound: *2,4-dinitrophenol*

17. Molecular formula: *C₆H₅N₂O₄*

18. Name of the compound: *2,4-dinitrophenol*

19. Molecular formula: *C₆H₅N₂O₄*

20. Name of the compound: *2,4-dinitrophenol*

21. Molecular formula: *C₆H₅N₂O₄*

22. Name of the compound: *2,4-dinitrophenol*

23. Molecular formula: *C₆H₅N₂O₄*

24. Name of the compound: *2,4-dinitrophenol*

25. Molecular formula: *C₆H₅N₂O₄*

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SCHEME OF EXAMINATION

B. DESIGN FASHION DESIGN YEAR III

| Paper | Time | Size | Ext. Marks | C.C.E. | Total |
|---|--------|------|-------------------|----------------------------|------------|
| Fabric Studies (Knits) | 3 Hrs. | - | 70 | 30 | 100 |
| Fashion Forecasting | 3 Hrs. | - | 70 | 30 | 100 |
| Retail & Visual Merchandising | 3 Hrs. | - | 70 | 30 | 100 |
| | | | | Total | 300 |
| Practical | | | Ext. Marks | Internal Assignment | |
| Costume Design & Styling (Western) | 3 Hrs. | - | 60 | 40 | 100 |
| Pattern Making & Garment Construction III | 3 Hrs. | - | 60 | 40 | 100 |
| Visual Merchandising | 3 Hrs. | - | 60 | 40 | 100 |
| Accessory Design | 3 Hrs. | - | 60 | 40 | 100 |
| | | | | Total | 400 |
| Grand Total | | | | | 700 |

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B. DESIGN FASHION DESIGN YEAR III

PAPER – I (THEORY) – FABRIC STUDIES (KNITS)

UNIT 1

- Fabric forming methods – Weaving, knitting, netting and non-woven's. Categorize the general and unique characteristics of each fabric forming method. (Industrial visit).
- Introduction to basic weaves – plain, twill and satin. Classification, introduction, advantages and disadvantages. Identifying commonly used fabrics by sight, hand, and/or performance and identifying commonly used textiles by name.
- Comparison between knits and woven fabrics.

UNIT 2

- Introduction to basic knits: wrap and weft knitted. Classification, introduction, advantages and disadvantages.
- Manufacturing process of woven fabrics: Types of looms, preparatory process of weaving, basic operations of weaving.
- Development of weaves from elementary weaves.

UNIT 3

- Manufacturing process of knitted fabrics-warp, weft knitted and Circular.
- Types of knitted garments: fully cut, stitch shaped cut, fully fashioned and integral.

UNIT 4

- Fabric sources-names of fabrics and their end uses. To identify the common fabrics used in fashion industry in respect to men's, wear, women's wear kid's wear, and sportswear category.
- Analysis of woven and knitted fabrics used commonly in fashion industry. To evaluate fabrics by applying knowledge of the fibre, yarns, and fabrics; explain how each type contributes to fabric appearance and performance.

UNIT 5

- Fabric defects- woven and knitted. To understand the fabric performance and quality. It will give idea about the accepted and not acceptable defects for end use.

Suggested Reading

1. Understanding Textiles: United States Edition by Billie J. Collier and Martin Bide
2. Understanding Fabrics: From Fiber to Finished Cloth (Language of Fashion Series) by Debbie Ann Gioello
3. Textiles: Fiber to Fabric by Bernard P. Corbman
4. Knitted Clothing Technology by Terry Brackenbury

PAPER – II (THEORY) – FASHION FORECASTING

UNIT 1

- Introduction
 1. Meaning of Fashion
 2. Meaning of Forecasting
 3. The role of a forecaster
 4. The precision of the forecast
 5. The fashion industry's components

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6. The structure of the fashion industry
7. The fashion timetable
8. Information Network
9. The selling strategy

UNIT 2

- Research Process in Forecasting
 1. Primary sources
 2. Secondary sources
 3. Tertiary sources
 4. Tracking sales
 5. Competition
 6. Demographics
 7. Value & life style
 8. Publication
 9. Forecasting services
 10. Plethora influences
 11. Observation posts
 12. The new technology
 13. Fashion of involvement
 14. New uses of products
 15. Old neighborhoods
 16. Related industries

UNIT 3

- Processes of Reporting
 1. Process of implementation
 2. Promotion
 3. Making the fashion happen

UNIT 4

- Nature of the Fashion Industry, Structure of Fashion company, Merchandise
- Process and the inter relationship of Players and their roles

UNIT 5

- Fashion Marketing and buying at Industry Trade shows.
- Fashion marketing strategies

Suggested Reading

1. Fashion Forecasting by Evelyn L. Brannon
2. Fashion Forecasting by Kathryn McKelvey, Janine Munslow
3. Fashion Forward: A Guide to Fashion Forecasting by Chelsea Rousso Strategic
4. Brand Management: Building, Measuring, and Managing Brand Equity by Keller / Parameswaran / Jacob
5. Fashion Brands: Branding Style from Armani to Zara by Mark Tungate
6. Designing Brand Identity: An Essential Guide for the Whole Branding Team by Alina Wheeler
7. Building Better Brands: A Comprehensive Guide to Brand Strategy and Identity Development by Scott Lerman

Raja Mansingh Tomar Music & Arts University, Gwalior, M.P.**Bachelor of Design Fashion Design Syllabus (Four Years)****PAPER III (THEORY) – RETAIL & VISUAL MERCHANDISING****UNIT 1**

- Definition of merchandising, Qualities of a merchandisers, Role of Merchandiser, functions of merchandisers, problems and challenges face by merchandisers, responsibilities of merchandiser, Role of merchandisers in garment house, buying house, malls etc.
- Introduction to Visual Merchandising: The role of Visual Merchandising in a store, the growing significance of Visual Merchandising

UNIT 2

- Why Do We Display? , The Exterior of the Store, Sign & signages., Marquees, Outdoor Display, Outdoor Lighting
- Windows in Store-Front Design, Display Window Construction
- Store Interiors, Light and Lighting, Attention-Getting Devices, Point-of-Purchase Display
- Means of visual communication: Furniture's & Fixtures, Props, Graphics & Signage, Mannequins
- Presenting Merchandise on a Three-Dimensional Form
- Fixtures & Racks
- Store Planning and Display
- Floor Plans
- Visual Merchandise Planning - Scheduling the promotion
- Exhibit and Trade Show Design – Industrial Display

UNIT 3

- Introduction to retail: Introduction to the world of retailing; roles performed by a retailer
- Types of retailers: retail formats, Multi- channel retailing, Customer buying behavior
- Retail branding & customer relationship: The value delivery process: customer value, perceived value, customer expectations, customer satisfaction & delight, customer loyalty, customer lifetime value, Retail branding: brand equity, brand identity prism

UNIT 4

- Need and importance, purchasing cycles, Types of purchasing, methods of purchasing, purchasing procedure, purchase order, selection of supplier, purchase department, purchase budget, purchasing and other functions of manager

UNIT 5

- The Supply Chain Management Concept, Purchasing and Supply Management, Operations, Integrated Logistics Management, Quality Customer Service and Integrated Logistics, Service Response Logistics

Suggested Reading

1. Retailing Management by Michael Levy, Barton Weitz, Ajay Pandit
2. Visual Merchandising and Display by Martin M. Pegler
3. Point of Purchase by Marta Serrats
4. The Aesthetics of Merchandise Presentation by Joseph Weishar

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B. DESIGN FASHION DESIGN YEAR III

PRACTICAL

PRACTICAL I – COSTUME DESIGN & STYLING (WESTERN)

- Identification of looks in fashion for the different era's in detail (1900 - 2000)
- Analyze the influences of the different periods and ISM's on Fashion & apply the research in developing a collection :
 1. Renaissance, Baroque, Rococo, Romanticism
 2. Neo-Classicism, Modernism, Impressionism
 3. Realism, Cubism, Futurism
 4. Art Deco, Surrealism, Abstraction
 5. Art Nouveau, Expressionism, Bauhaus
 6. Op Art, Pop Art, Postmodernism
- Analysis of contemporary fashion trends reviewing the trade magazines & trade-shows.

FABRIC STYLING & DRAPING

- Introduction to fabric styling & it's different techniques
- Analyze a national, international & couture brands to style fabric according to the brand needs
- Develop creative Surface Ornamentation Techniques to develop the look of the fabric -
 - Creative Quelling
 - Creative Origami
 - Creative Appliqué
 - Creative Quilting
 - Creative Cutwork
 - Creative Patchwork
 - Creative Weaving
- Develop Surface Ornamentation Techniques & fabric styling based on a design concept Research on International & national brands
- Create the basic garments using draping techniques like dart manipulation.
- Basic Bodice Block – Front and Back Dart Manipulation- Single Dart, Double Dart Series. Create the basic garments using draping techniques like dart manipulation.
- Basic Skirts – Single Dart, Double Dart, Skirt Variation- Flared, Gathered, Skirt With Yoke. Create the basic skirt and variations using draping techniques.
- Style Lines Fitted Midriff, Cowls - Front, Back, Armhole. Develop cowls garments by draping technique.
- Bias cut Dress. Develop garments of bias cut patterns.

PRACTICAL SUBMISSION

1. Design Development Sheet with research on costumes mentioned in the course outline – 10 Sheets
2. Develop Costumes by draping technique mentioned in the course outline – Any 5
3. Creative Surface Ornamentation Techniques mentioned in the course outline – 5 Each

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 B. D. Singh

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Suggested Reading

1. Fashioning Society: A Hundred Years of Haute Couture by Six Designers by Karl Aspelund
2. The Art of Costume Design by Bhanu Rajopadhye Athaiya
3. A History of Costume in the West by Francois Boucher
4. Fashion in Film by Regine Engelmeier, Peter W. Engelmeier
5. Costume and Fashion: A Concise History (World of Art) by James Laver
6. Survey of Historic Costume by Phyllis G. Tortora (Author), Sara B. Marcketti
7. The Decorative Crafts Sourcebook: Recipes and Projects for Paper, Fabric and More by Mary Ann Hall, Sandra Salamony, Jessica Wrobel
8. Beautiful Ragwork: Over 20 Hooked Designs for Rugs, Wall Hangings, Furniture, and Accessories by Lizzie Reakes
9. Creative Tucks and Textures : For Quilts and Embroidery by Jennie Rayment
10. Quilting Patchwork and Applique: A World Guide by Caroline Crabtree, Christine Shaw
11. Ribbon Embroidery and Stumpwork by Di van Niekerk
12. Twist-and-turn Bargello Quilts (That Patchwork Place) by Eileen Wright
13. Scrap Quilting, Strip by Strip (That Patchwork Place) by Kim Brackett

PRACTICAL II – PATTERN MAKING & GARMENT CONSTRUCTION III

ADVANCE GARMENT CONSTRUCTION

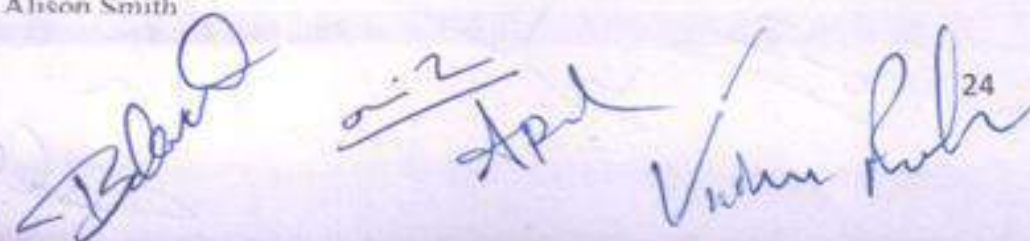
- Trouser & its variations, Denim Jeans – To be able to stitch denim jeans and trouser
- Men's Shirt with cuff and collar Variations - To be able to stitch men's shirt
- Women's Shirt with cuff and collar Variations - To be able to stitch Women's shirt
- Strapless (Shifts & Gowns) - To be able to stitch Strapless garments, Corsets

PRACTICAL SUBMISSION

1. Develop garments for men – Shirt & Trouser or Denim Jeans with various cuff & collars
2. Develop garments for female - Shirt & Trouser or Denim Jeans with various cuff & collars
3. Develop a final product - strapless gown & corset

Suggested Reading

1. Metric Pattern Cutting for Menswear by Winifred Aldrich
2. Metric Pattern Cutting for Women's wear by Winifred Aldrich
3. Metric Pattern Cutting for Children's Wear and Babywear by Winifred Aldrich
4. Patternmaking for Fashion Design by Armstrong
5. The Art of Fashion Draping by Connie Crawford
6. Draping for Fashion Design by Hilde Jaffe and Nurie Relis
7. Integrating Draping, Drafting and Drawing by Bina Abbing and Kathleen Maggio
8. Patternmaking for Fashion Design by Armstrong
9. Flat Pattern Design by Allyne Bane
10. Dress Pattern Designing: The Basic Principles of Cut and Fit by Natalie Bray
11. Draping: The Complete Course by Carolyn Kiisel
12. The Sewing Book (Dk) by Alison Smith



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13. Complete Book of Sewing by Alison Smith

PRACTICAL III – VISUAL MERCHANDISING

- Developing floor plans
- Specifying materials
- Maximizing the space and layout of the store using available space
- Dressing and styling mannequins and props
- Making creative use of lighting
- Understand the theme, product and audience
- Drawing scale drawing of the design
- Allocate spotlights and illustrate points of illumination
- Plan time and task breakdown for installation
- Produce props to support the merchandise
- Outline product and prop grouping
- Case studies

PRACTICAL SUBMISSION

1. Following course outline develop reports & model with plans for any fashion shop.

Suggested Reading

1. Retailing Management by Michael Levy, Barton Weitz, Ajay Pandit
2. Visual Merchandising and Display by Martin M. Pegler
3. Point of Purchase by Marta Serrats
4. The Aesthetics of Merchandise Presentation by Joseph Weishar

PRACTICAL IV – ACCESSORY DESIGN

- Highlights in the History of Accessories from Ancient times to the Present
 1. Ancient Times – Egypt, Ancient Greece, Roman Empire
 2. The Byzantine Empire and Medieval Europe - The Byzantine Empire, Middle Ages
 3. Renaissance Europe - Women's Headwear, Men's Headwear, Belts, Bags and Pockets, Footwear
 4. Seventeenth-Century Europe – Headwear, Neckwear, Belts, Purses and Pockets, Footwear
 5. Eighteenth Century in European and European-Influenced Countries – Headwear, Gloves, Handbags, Footwear
 6. Nineteenth Century in European and European-Influenced Countries – Headwear, Neckwear, Shawls, Belts, Gloves, Handbags, Footwear
 7. Accessories of the First Two Decades of the Twentieth Century – Headwear, Neckwear, Gloves, Handbags, Footwear
- Study Headwear, Neckwear, Gloves, Belts, Handbags, Footwear of - 1920s, 1930s, 1940s, 1950s, 1960s, 1970s, 1980s, 1990-2000, Development of Accessories in the Twenty-First Century
- History of Classic Accessory Companies
 1. Hermes - The Hermes Scarf, Custom Articles, Hermes Handbags
 2. Louis Vuitton - The Founder of Louis Vuitton, The Contributions of Georges and Gaston Vuitton,
 3. Marc Jacobs at Louis Vuitton
 4. Roger Vivier - Vivier's Inventive Designs, Vivier's Legacy
 5. Salvatore Ferragamo - Ferragamo's Return to Italy, Techniques Used in Ferragamo's Designs

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6. Coach - The Contribution of Boonnie Cashin, The Expansion in the 1970s and 1980s Coach the Brand
7. Coach in the Twenty-First Century
8. Manolo Blahnik - Blahnik's Early Career, Blahnik at Zapata, The Master Shoemaker
- Contemporary Accessory, Design Profiles -
 1. Miuccia Prada - The Beginnings of Prada, The Personal Stamp of Miuccia Prada
 2. Carlos Falchi
 3. Nike - From Blue Ribbon Sports to Nike, Nike Designs
 4. Christian Louboutin - The Launch of Louboutin's Career, Louboutin's Signature Style
 5. Kate Spade and Jack Spade - The Launch of Kate Spade's Career, Related Brands, Recognition and Accolades
 6. Jimmy Choo
 7. Olsen Haus - Materials, Manufacturing, Olsen Haus's Focus
- Basics of Accessory Design - Research and Inspiration, Brand Identity, Age Range and Gender, Functionality and Lifestyle, Season, Price Range, Resources, Research Stages and Goals
- Concepts - Identifying a Concept Picking a Color Story, Picking Materials and Hardware
- Mood Boards
- Collection Development - Design, Sketching, Merchandising, Line Sheets, Tech Packs
- Proto Development
- Sample Connections
- Manufacturing
- Introduction to Handbags and Small Leather Goods -
 1. Handbags - Some Common Characteristics of Handbags, Styles of Handbags
 2. Travel-Related Bags
 3. Small Leather Goods
 4. Components of Handbags, Travel-Related Bags, and SLGs - Body, Handles, Flap Pockets and Compartments, Gussets, Lining, Hardware, Feet and Wheels, Closures
- Designer's Responsibilities - Research and Forecasting, Sketching, Developing Hardware, Approving Prototypes, Merchandising, Growing on the job
- Inspiration and Research for Handbags
- Research Stages and Goals
- Sources of Research and Inspiration - The Internet, Magazines, Library, Museums, Art and Art Galleries, Architecture, Product Design, Flea Markets, Travel, Flora and Fauna, Movie Stars, New Technologies, Professional Services, Shopping the market and the Competition
- Choosing Concepts
- Picking Colors, Materials, and Hardware - Colors, Materials, Hardware
- Building a Mood Board
- Building a Concept Rig
- Designing, Sketching, and Presenting Handbags and Small Leather Goods -
 1. Overview of the Design Process - Identifying the Concept, Determining Materials and Sketching Ideas, Editing the Ideas
 2. Designing with Brand Identity in Mind - Adapting Current Trends to the Brand's Identity
 3. Designing for the Right Customer
 4. Designing for the Right Season
 5. Questions to Keep You Focused

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- 6. Sketching Handbags and SLGs - Concept Drawings, Presentation Sketches and illustrations, Flat Sketches
- 7. Presenting the Collection - Collages, Lifestyle Showroom Presentations
- 8. Tech Packs and Manufacturing for Handbags and Small Leather Goods
- 9. Spec Sheets and Tech Packs - Sketching for Tech Packs, List of materials, Colors Notes and Descriptions, Close-Ups, Mock-Ups, Sample References
- 10. Manufacturing Process - Design, Procuring All Components, Pattern Drafting, Samples, Creating Steel Dies for Factory Production, Cutting Pattern Pieces, Preparing Cut Pieces, Buffing Edges and Applying Edge Paint, Adding Trims and Logos, Applying Trims and Closures, Sewing the Main Body and Adding Lining, Finishing Operations
- Designing Footwear -
 - 1. Components and Styles of Footwear, Footwear Components, Footwear Styles - Men's Shoes, Men's Boots, Women's Shoes, Women's Boots, Constructing Shoes
 - 2. Responsibilities of Designers and Technicians - Designer, Lastmaker, Patternmaker, Heel Maker, sole Maker, Leather Supplier or Buyer, Seamstress, Assembler
 - 3. Types of Shoe Construction - Blake/McKay Construction, Goddyear Welt Construction, Stitched-Down/Ideal Construction, California Construction, AGO/Cement Construction, Opanka construction, Moccasin Construction, Strobel Construction, Molded Construction, Vulcanized Construction, Turn Shoe Construction, Pegged, Riveted, or Screwed Construction
 - 4. Where to Look for Footwear Inspiration - Vintage Stores, Street Fashion, Sports, Museums, Current Art and Design
 - 5. How to Use Inspiration for Footwear Design - Inspiration to Design for Uppers, Inspiration to Design for Heels
 - 6. Design Process Overview - Design considerations, Design for the Right Customer, Design for the Right Season
- Design and Sketching Styles -
 - 1. Sketching with Purpose - Sketching the Initial Design Ideas, Sketching for Presentations, Sketching for a Tech Pack
 - 2. Sketching Techniques - Hand Sketches, Computer Sketches
 - 3. Rendering Techniques
- Designing Other Accessories -
 - 1. Hats - The millinery Workroom, The Client, Inspiration, Initial Idea, Materials, Soft Hats, Straw Hats
 - 2. Rigid Frame Hats, Special Occasion Hats, Modern Manufacturing of Hats
 - 3. Gloves - Materials, Glove components and Measurements, Glove Styles
 - 4. Belts - Design Process for Belts, Buckle Development, Belt Development
 - 5. Neckwear - Neckties, Scarves, Shawls
 - 6. Handkerchiefs and Pocket Squares

PRACTICAL SUBMISSION

- 1. Develop Design Development Sheets - Footwear, Bag, Hat, Glove, Belts, Neckwear, Pocket Squares (1 Each)
- 2. Develop Case study reports on Design & Manufacturing process of topics mentioned in the course online
- 3. Develop any 5 Final Products from different accessories mentioned in course outline

Suggested Reading

- 1. Accessory Design by Aneta Genova
- 2. Beyond Design: The Synergy of Apparel Product Development by Myrna B. Garner, Sandra Keiser

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1. The first part of the paper is devoted to a general discussion of the problem of the existence of solutions of the system of equations

which is the subject of the present paper.

2. In the second part we shall consider the case of a linear system of equations

and shall show that the system has a unique solution if and only if the determinant of the matrix of coefficients is non-zero.

3. In the third part we shall consider the case of a nonlinear system of equations

and shall show that the system has a unique solution if and only if the determinant of the matrix of coefficients is non-zero.

4. In the fourth part we shall consider the case of a system of equations

and shall show that the system has a unique solution if and only if the determinant of the matrix of coefficients is non-zero.

5. In the fifth part we shall consider the case of a system of equations

and shall show that the system has a unique solution if and only if the determinant of the matrix of coefficients is non-zero.

6. In the sixth part we shall consider the case of a system of equations

and shall show that the system has a unique solution if and only if the determinant of the matrix of coefficients is non-zero.

7. In the seventh part we shall consider the case of a system of equations

and shall show that the system has a unique solution if and only if the determinant of the matrix of coefficients is non-zero.

8. In the eighth part we shall consider the case of a system of equations

and shall show that the system has a unique solution if and only if the determinant of the matrix of coefficients is non-zero.

9. In the ninth part we shall consider the case of a system of equations

and shall show that the system has a unique solution if and only if the determinant of the matrix of coefficients is non-zero.

10. In the tenth part we shall consider the case of a system of equations

and shall show that the system has a unique solution if and only if the determinant of the matrix of coefficients is non-zero.

11. In the eleventh part we shall consider the case of a system of equations

and shall show that the system has a unique solution if and only if the determinant of the matrix of coefficients is non-zero.

12. In the twelfth part we shall consider the case of a system of equations

and shall show that the system has a unique solution if and only if the determinant of the matrix of coefficients is non-zero.

13. In the thirteenth part we shall consider the case of a system of equations

and shall show that the system has a unique solution if and only if the determinant of the matrix of coefficients is non-zero.

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SCHEME OF EXAMINATION

B. DESIGN FASHION DESIGN YEAR IV

| Paper | Time | Size | Ext. Marks | C.C.E. | Total |
|--|--------|------------|------------|---------------------|------------|
| Fashion Communication & Brand Management | 3 Hrs. | - | 70 | 30 | 100 |
| Apparel Manufacturing Process | 3 Hrs. | - | 70 | 30 | 100 |
| Costing | 3 Hrs. | - | 70 | 30 | 100 |
| | | | | Total | 300 |
| Practical | | | Ext. Marks | Internal Assignment | |
| Craft & Industry Research Project | 5 Hrs. | Full Scale | 60 | 40 | 100 |
| Range Development | 3 Hrs. | A3 | 60 | 40 | 100 |
| Graduating Show | - | - | 60 | 40 | 100 |
| Internship | - | - | 60 | 40 | 100 |
| | | | | Total | 400 |
| Grand Total | | | | | 700 |

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B. DESIGN FASHION DESIGN YEAR IV

PAPER I (THEORY) – FASHION COMMUNICATION & BRAND MANAGEMENT

UNIT 1

- Writing in the Fashion Environment - Effective Fashion Communications, The Writing Process
- Fashion Journalism - Writing for Newspapers, Writing for Magazines, Writing for Broadcast Media
- Fashion Promotion Communication - Writing for Advertising, Writing for Public Relations, Writing for New Media
- Other Forms of Fashion Writing - Scholarly Writing, Writing Books, Writing Business Communications, Writing Employment Messages
- Cultural theory and Journalism – Practice of Journalism
- Big C : Creativity – Creativity & Originality, Elements of Creativity,
- Evolution of Fashion Magazines – Agents of Change, Understanding Magazines as an interaction of Art & Commerce, Pursuing the philosophy of Fashion Magazines, Magazine Content Count
- Fashion History with respect to media.

UNIT 2

- Introduction to significant movements and moments in the history of design, visual and popular culture with respect to media.
- To become highly articulate and aware fashion commentator.
- Proficiency in Writing skills
- Critical pieces aimed at different audiences
- Fashion reporting, picture stories and photo shoots.
- Catwalk reports, shopping pieces, Interviews and profiles.
- Approaches to Fashion
- Feature writing, Opinion pieces, columns, and trend spotting exercises.

UNIT 3

- Rational of Publishing, To develop and study the concept of range of cultural writing, historical, design and global business.
- Importance of PR in industry. Good PR quality.
- Making press release from concept to execution Relevance of press docketts.
- Social and environmental issues in fashion and media. Making basic such as invites, brochures, pamphlets, ad copy, layouts, etc. in fashion industry, discuss each in detail.

UNIT 4

- Nature of the Fashion Industry, Structure of Fashion company, Merchandise
- Process and the inter relationship of Players and their roles
- Fashion Marketing and buying at Industry Trade shows.
- Fashion marketing strategies

UNIT 4

- Fundamentals in Brand management- Designer as Brand.
- Developing Brand image, Advertising and Promotion in the Fashion industry.
- Brand management - Focus on Public Relation, Event and Media planning.

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- The Fashion System and its most important Brands - Designs, Consumers and Quality.

UNIT 5

- Research on 3 different Brands as Case studied for Target, Customers, Style and Quality.
- Collection & Presentation of a design collection for a Brand

Suggested Reading

1. Writing for the Fashion Business by Kristen K. Swanson, Judith C. Everett
2. Uncovering Fashion: Fashion Communications Across the Media by Marian Frances Wolbers, Connie Heller Horacek
3. Fashion Marketing Communications by Gaynor Lea - Greenwood
4. Strategic Brand Management: Building, Measuring, and Managing Brand Equity by Keller / Parameswaran / Jacob
5. Fashion Brands: Branding Style from Armani to Zara by Mark Tungate
6. Designing Brand Identity: An Essential Guide for the Whole Branding Team by Alina Wheeler
7. Building Better Brands: A Comprehensive Guide to Brand Strategy and Identity Development by Scott Lerman

PAPER II (THEORY) – APPAREL MANUFACTURING PROCESS

UNIT 1

- Structure of the Clothing Industry - Size Structure, Manufacturing Structure
- Sectors of the Clothing industry – Introduction, Garment Types
- Product Types and Organisation - Unit Size, Production Run, Change in Fabric, New Operations,
- Operator Skills, Salary Levels, Engineering, Marketing and Design

UNIT 2

- Design Department – Forecasting - Fashion Trends & Designing, Collection Planning, Pattern Making - The Block Pattern & The Garment Pattern, Technology, Production of Sample Garments, Pattern Grading
- Marketing Department – Marketing, Merchandising & Sales
- Finance Department - Management Information, Budgeting, Garment Costing (Bill of Materials), Administration
- Purchase Department – Information, Suppliers, Prices, Progressing, Verification, Speculative Buying, Storekeeping, Stock Management, Purchase Order

UNIT 3

- Production Department - Production Department, Manufacturing Functions, Service Functions, Production Engineering, Personnel and Training, Machinery and Equipment Maintenance, General Maintenance, Technical Stores, Control Functions, Production Planning and Control, Budgetary Control, Quality Control
- Operations Department - Company Calendar, The Seasons, The Time Axis, The Mills, The Clothing Manufacturer, The Timing of Activities, Pre-Production Planning and Control, Order Concentration, Production Block Planning, Raw Materials, Production Order, Marker and cut Planning, Marker Planning, Cutting room production planning, Production Plans

UNIT 4

- Garment Costing - Direct Material, Direct Labour, Factory Overhead, General Overhead

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- Merchandise Pricing - Pricing Policies, Departmental Pricing, Pricing for the Small Retailer, Merchandising Mathematics, Individual Initial Markup, Markup on Retail, Markup on Cost, Cumulative Markup, Average Markup, Maintained Markup, Reasons for Markdowns, Markdowns as a means of evaluating buyers, Timing Markdowns, Amount of Markdown, Markdown Calculations, Merchandise Inventory (Stock) Turnover, Calculating Turnover, Advantages of Good Turnover, Shortcomings of Turnover Information

UNIT 5

- What is quality? Why quality is important? Inspection- Raw material inspection, In process inspection, Final inspection, How much to inspect, Definitions of fabric defects, Packaging, British standards of interest to garment manufacturers, ISO standards of interests to garment manufacturers
 - Textile Testing & Product Evaluation - Precision & Accuracy of Test Methods, Atmospheric conditions for testing, Testing Standards for Yarns used for making fabrics - Yarn strength and elongation, Yarn number, Yarn twist
- Testing Standards for fabrics used for apparel - Strength properties, Fabric stretch properties, Dimensional changes in apparel due to laundering, dry cleaning, steaming & pressing, Needle cutting / yarn severance, Sew-ability of fabrics, Bow and skewness (Bias) in woven and knitted fabrics, Soil and stain release testing, Fabric thickness, Abrasion resistance, Wear testing, Color fastness
- Testing Standards for related accessories used in apparel - Testing off usable interlinings, Testing of zippers, Elastic waistband testing, Sewing Threads
- Quality cost & Quality Management
- Standards - Introduction, benefits, levels, sources (ASTM, ISI, BSI, ISO)

Suggested Reading

1. Apparel Manufacturing: Sewn Product Analysis by Ruth E. Glock, Grace I. Kunz
2. Garment Manufacturing: Processes, Practices and Technology by Prasanta Sarkar
3. Quality Assurance for Textiles and Apparel by Sara J. Kadolph
4. An Introduction to Quality Assurance for the Retailers by Pradip V. Mehta
5. The Fundamentals of Quality Assurance in the Textile Industry by Stanley Bernard Brahams

PAPER III (THEORY) – COSTING

UNIT 1

- **The Nature of Clothing Manufacture and the Need for Costing**
 1. Introduction
 2. What Is Clothing Manufacture?
 3. Two Important Questions
 4. From Manufacture to Sourcing
 5. Exercises and Activities
- **The Elements of Cost**
 1. Introduction
 2. Classification of Cost
 3. Direct Costs
 4. Indirect Costs – The Overheads
 5. Summary of the Elements of Cost
 6. Exercises and Activities

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- **Costing Over Periods of Time**

1. Introduction
2. Period cost Reports
3. Capital Equipment Costs
4. Depreciation: The Straight-Line Method
5. Stocks and Inventory
6. Value of the Work in Progress
7. Period-End Adjustments
8. Exercises and Activities

UNIT 2

- **Product Cost – Job Costing**

1. Introduction
2. What is Job costing?
3. Treatment of the Direct Costs
4. Treatment of the Overheads
5. Absorption of Production Overheads
6. Cost Centers
7. Absorption of Non-Production Overheads
8. Example of a Job Cost
9. Over- and Under absorption of Overheads
10. Process Costing
11. Exercises and Activities

UNIT 3

- **Global Awareness and New Markets**

1. The Global Supply Chain
2. Barriers and Facilitators in Market-Entry Strategies
3. Global Communication
4. Purchase Order
5. Lead Times
6. Critical Path

- **Product Cost When Sourcing**

1. Introduction
2. Global Sourcing
3. Range Planning
4. Factories
5. Shipping and Incoterms
6. Exercise: Overseas Cost Sheets

- **Marginal Costing**

1. Introduction
2. Variable Costs
3. Fixed Costs
4. Semi-Variable Costs

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5. Contribution
6. Treatment of the Semi-Variable Costs
7. Contribution
8. Treatment of the Semi-Variable Costs
9. Case Study
10. Exercises and Activities

• **Break-Even Analysis**

1. Establishing the Break-Even Point
2. Break-Even Tabulation
3. Break-Even Chart
4. Margin of Safety
5. Profit/Volume Chart
6. Break-Even Point by Calculation
7. Break-Even Illustration
8. Exercises and Activities

UNIT 4

• **Budgeting and Standard Costing**

1. Budgeting
2. The Cash Budget
3. Sales Lag
4. Flexible Budgets
5. Zero-Based Budgeting
6. Standard Costing
7. Variance Analysis
8. Direct materials
9. Causes of Direct Materials Variances
10. Direct Labour
11. Causes of Direct Labour Variances
12. Overheads in Standard Costing
13. Advantages and Disadvantages of Standard Costing
14. Exercises and Activities

• **The Changing Nature of Cost**

1. From Traditional to Advanced Manufacturing Technology
2. Just-in-Time
3. Component Manufacture and Assembly
4. Summary of Changes in Costs with the Move into Advanced Technology
5. Cost Behaviour Change
6. Service Industries
7. Activity-Based Costing
8. Exercises and Activities

• **Activity-Based Costing**

1. Activity-Based Costing

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2. Advantages and Disadvantages of ABC
3. Activity-Based Budgeting
4. Exercises and Activities
- **Capital Investment Decisions**
 1. The Capital Cost
 2. Accounting Rate of Return
 3. Net Cash Inflows
 4. Payback Periods
 5. Discounted Cash Flow
 6. Discounted Payback Period
 7. Conclusions
 8. Exercises and Activities

UNIT 5

- **The Profit and Loss Statement**
 1. Net Sales
 2. Cost of Goods Sold
 3. Gross Margin
 4. Profit
- **Pricing Strategies**
 1. Retail Pricing
 2. Wholesale and Private Label Pricing
 3. Discounts and Allowances
 4. Chargebacks
 5. Pricing Laws
- **Product Costing**
 1. Basic Costing Systems
 2. Phases of Costing: Precosting, Production Costing, Postproduction Costing
- **Product Development Costing Variables**
 1. Material Costs: Fabric, Trims and Findings
 2. Labor Costs
 3. Tariff Costs
 4. Logistics
 5. Insurance Costs

Suggested Reading

1. Beyond Design: The Synergy of Apparel Product Development by Myrna B. Garner, Sandra Keiser
2. Costing for the Fashion Industry by Michael Jeffrey, Nathalie Evans

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B. DESIGN FASHION DESIGN YEAR IV

PRACTICAL

PRACTICAL I – CRAFT & INDUSTRY RESEARCH PROJECT

- To be able to identify the craft and the related problem areas to that related craft. To be able to study the process and various organizations involved in promoting the craft.
- 1. Selection of the Craft
- 2. Research on the Craft
 - History
 - Origin
 - Manufacturing process
 - Product range
- 3. Search for the "Artisans" working for the craft.
- 4. Application of the Craft in recent Fashion Scenario.
 - Designer collection
 - Retail collection
- 5. Comparative study regarding the availability of the craft (with various categories) and marketing strategies in metro cities.
- Visual Display of the craft with project report.

INDUSTRY RESEARCH PROJECT

- Industry project concept notes
- Concept- research and methodology
- Identification of research topic - Objectives, Introduction, Planning
- Research on the literature reviews and identify the methodology along with the tools to be applied, progress of the project.
- Presentation of tools
- Finding and analysis presentation
- Final presentation

PRACTICAL SUBMISSION

1. Develop report on craft choice & industry sector selected by the student.

Suggested Reading

1. Traditional Indian Textiles by John Gillow, Nicholas Barnard
2. Handmade in India: A Geographic Encyclopedia of India Handicrafts by Aditi Ranjan, M. P. Ranjan
3. The Fabric of India by Rosemary Crill
4. Indian Ikat Textiles (Victoria and Albert Museum Indian Art Series) by Rosemary Crill
5. Ajrakh Impression and expression by Dehia E. Hundekar M.
6. Saris of India by Martand Singh

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PRACTICAL II – RANGE DEVELOPMENT

Develop Range for The Following Three Topics –

MENS WEAR

- Study of designers whose trends in Men's Wear
- Describe their style & importance along with appropriate work presentation using images of their work -
 a) Gucci b) Pierre Cardin c) Valentino d) Jean Muir e) Ralph Lauren f) Giorgio Armani g) Kenzo
 h) Emilio Pucci i) Tommy Hilfiger j) Calvin Klein
- Select any six from the above list and any four of your choice in addition to that.
- Make a presentation of various categories Men's Casual wear and Men's Formal wear. This presentation must include the sub categories of the given categories with appropriate images and written style description of all. This enables student to understand present styles that fall under the category of Men's Wear.
- Develop a collection for Men's casual wear and formal wear with following details
 1. Market Research (For which market & its requirements)
 2. Inspiration (Refer Latest Forecast)
 3. Mood Board/Story Board-Color, Fabrics, Silhouette, Styles, Surface Ornamentation.
 4. Design Development Sheet(Min12design)
 5. Final rendered design min 6 sketches along with flats & specs, Cost Sheet

WOMENS WEAR

- Study of designers whose trends in Women's Wear–
- Describe their style & importance along with appropriate work presentation using images of their work
 1. Jean Patou
 2. Coco Chanel
 3. Christian Dior
 4. Missoni
 5. Valentino
 6. Alexander Mc Queen
 7. Donna Karan
 8. Prada
 9. Roberto Cavalli

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Select any six from the above list and any four of your choice in addition to that.

- Make a presentation of various categories of Women's Casual wear and Women's Formal wear. This presentation must include the subcategories of the given categories with appropriate images and written style description of all. This enables students to understand present styles that fall under the category of Women's Wear.
- Develop a collection for Women's casual wear and formal wear with following details.
 - Market Research (For which market & its requirements)
 - Inspiration (Refer Latest Forecast)
 - Mood Board/ Story Board- Color, Fabrics, Silhouette, Styles, Surface Ornamentation.
 - Design Development Sheet(Min12design)
 - Final rendered design min 6 sketches along with flats & specs, Cost Sheet

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KIDS WEAR

- Study of designers whose trends in Kid's Wear –
- Describe their style & importance along with appropriate work presentation using images of their -
 1. Minti Kids Clothing
 2. Cotton On Kids
 3. American Apparel Kids
 4. Gap Kids
 5. Monster Kids
 6. Lilliput
 7. Catmoss
 8. Zapp
 9. Palm Tree
 10. Gini & Jony

Select any six from the above list and any four of your choice in addition to that to make a presentation of various categories Kid's wear.

- Their presentation must include the sub - categories of the given categories with appropriate images and written style description of all.
- Develop a collection for Kid's wear with following details.
- Market Research (For which market & its requirements)
- Inspiration (Refer Latest Forecast)
- Mood Board/Story Board-Color, Fabrics, Silhouette, Styles, Surface Ornamentation.
- Design Development Sheet (Min 12 design)
- Final rendered design min 6 sketches along with flats & specs, Cost Sheet

SELECT A RANGE FOR GRADUATION SHOW & DO THE FOLLOWING -

- Making of toils (muslin pattern) for the selected collection.
 1. Presentation & Feedbacks
 2. Co-ordinate accessories
- Final collection
- Client Presentation using CAD.

PRACTICAL SUBMISSION

1. Develop range based on the course outline

Suggested Reading

1. Fashion: From Concept to Consumer by Gini Stephens Frings
2. Sewing for the Apparel Industry by Claire Shaeffer

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PRACTICAL III – GRADUATING SHOW

- This show creates an opportunity to passing out students to understand the process of fashion show. Students interact with various related professionals which exposes them to related areas of fashion business.
- Such module requires industry expert's support (Industry expert means renowned designers having their own labels or senior designers working in the industry.)

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Students apply their knowledge and skills acquired so far to show case their capabilities. Identifying areas of interest supported with necessary surveys for the category.

1. Mass/Per.
2. H-end garments

Once the category is finalized the students must do the following -

- Inspirations: Minimum 3 concepts showing inspiration to select one best out of it by mentor.
- Mood Board/Story Board for the selected inspiration. (Story includes Client's profile/colour story /fabric story/market.) Design development shows accessories.
- Mentor will approve the mood board and story board
- Making of toils
- Necessary changes as per mentor's suggestion

Suggested Reading

1. Illustrating Fashion: Concept to Creation by Steven Stipelman
2. Fashion: From Concept to Consumer by Gini Stephens Frings

PRACTICAL IV – INTERNSHIP

- Internship refers to a stage/phase during which an individual will get opportunity to experience her industry of interest before entering into it full time and opting for it as his/her future career.
- Internships exposes candidates to the way a particular industry functions and what it would be like to work in that scenario.
- The candidates gain valuable insights into their own personalities and skills.
- Such an experience puts them in a better situation to decide whether they are suited for a particular role. The process begins with:
 1. Preparation of C.V.
 2. Preference sheet (Preparation for location and type of industry)
 3. Completion of campus to corporate module
 4. Minimum 50% marks requirement in all subjects (College may give some relaxation on the basis of valid reasons)
- The Internship will enrich the student for-
 1. Understanding of the career field
 2. To develop useful skills
 3. To develop useful contacts.

Internship Evaluation: Final evaluation of Internship Report.

