

INTRODUCTION

There is a growing desire among school leavers to pursue a career in design. The advent of modern technology has created changes in the lifestyles of people leading to extremely competitive demand for modern, innovative and exclusive clothing needs. To meet these challenges trained fashion design professionals are the express need of the hour. Curriculum for Bachelor of Fashion and Apparel Design (BFAD) has been prepared keeping the needs of the customer, the industry and the prevailing socio-cultural environment. Classroom teaching, socio-cultural exposure and industry interaction and training will equip the students to face these challenges.

With the integration of domestic and export markets, the Indian fashion industry needs design professional with in-depth knowledge & skills relating to design innovation and technology. There is also a domestic and international pressure on Indian designers to come up with original design inputs. This presents challenges for the upcoming design professionals to demonstrate their personal design philosophy, perpetuate innovation and creativity. This will enable the industry to come up to the global standards and apply the knowledge of designing in varied fields.

This curriculum has a good balance of theory, practical, participative industry related activities and experiences directed towards market realities. Learning and experience of the craft sector will further enable the students to be sensitive to our country's rich traditional textile heritage. Some of them may opt to work in these areas whereby propelling these crafts to innovative and seek newer opportunities and markets. Therefore the learning and training imparted through this curriculum can trickle down to grass root levels.

Main Objectives of the course

- To inculcate the fundamental principles and practice of the relationship of design and technology
- To introduce the process of design & understanding of materials for design development
- To provide knowledge for appreciation of the market and relate issues for identifying the area of specialization where placement is sought
- To equip with the latest in information technology

Any institute opting to run the Bachelor of Fashion and Apparel Design course must be committed to providing the following for successfully running the course and dispensing all crucial inputs. For fashion education to be meaningful, effective and eventually successful, the following are of very critical importance:-

1. **Infrastructure:** The institute must have spacious and well equipped classrooms, studios, laboratories, library, resource center, seminar and audio-visual halls, modern recreational and hygienic catering facilities. They should be well equipped with suitable machineries, audio-visual equipment, appropriate lighting, perfect sound system and furniture etc. another critical need is to provide an earmarked area for display. The students are required to regularly put up their work for evaluation by faculty or a jury as well as for peer review.
2. **Library and Resource Centre:** The backbone for teaching and learning of any professional course is a well stocked library with sufficient number of text books and good stock of reference books. Availability of a wide range of technical and professional journals and periodicals is also a section which cannot be compromised with. The institute should also subscribe to the major fashion forecasts and pantone color matching system for easy access to the fashion design students for inspiration and design development. Students of fashion design must have access to a resource centre equipped with a wide variety of material for reference. Since research is very integral to this course, availability of internet access is very very crucial. This therefore has to be provided without too much hassle.
3. **Guest Lectures:** It should be the endeavour of the institute offering this course to facilitate the invitation to designers, manufacturers and retailers to talk and interact with the students. They share their professional experiences and motivate the students to perceive design as a lifetime commitment. They will also be encouraged to improve their performance in order to develop as dedicated professionals. Contact with industry professionals also helps to promote confidence in their chosen career path. Dynamism and overall vision is imparted to the upcoming professional. Both senior and upcoming designers, experts from other educational institutes, stalwarts working and experienced in the traditional crafts sectors, authors and historians, artists and media professionals would share their wisdom and experiences for the benefit of future design professionals. It helps create a balance between aesthetic, technical and commercial aspects of fashion.
4. **Visits:** The faculty should be encouraged to organize visits for the students so that they can supplement classroom teaching with down to earth experiences and shopfloor work culture. It helps them in visualizing and rationalizing different approaches for problem solving. The visits should be to crafts fairs and melas, art exhibitions and summits, designer studios, export houses, buying establishments, retail stores, production units, and fashion stores. A couple of out-station visits for learning and documentation of traditional crafts exposing the students to material

used, processes involved, design features, utility aspects and marketing channels will go a long way in establishing an understanding of products and their utility. Therefore, the institutes have to promote and facilitate this endeavour. In addition to this visits to technical institutes, labs and textile testing and certification companies help to clarify the need for proper approval and certification in a growing competitive domestic and international market.

- 5. Seminars and Conferences:** The need for organizing and attending seminars and conferences has been universally recognized. Therefore, it is of paramount importance that the institute offering a design program should have an inbuilt proposal in their annual budget to organize seminars and conferences as and when feasible in various aspects of Fashion Design Education. The budget should also have a provision for facilitating the faculty and students to participate in seminars and conferences being organized by other institutes and trade bodies etc.

Curriculum

The apparel industry operates at many different levels – cottage, micro, small, medium and large. It ranges from unorganized to highly organized, from use of crude homemade tools to highly sophisticated high-tech automatic machinery, from employing unskilled to super qualified professionals, from struggling to super successful enterprises, from low capital to mega investments, from local weekly haats to super trade fairs. Hence, the curriculum has to cater to an in-depth understanding of the environment. But the most important input required to be given to these professionals to be is in the area of developing design sensibility, understanding and proficiency for product development. This therefore, requires a very sound foundation. Keeping this in mind and overall international requirement, the four year curriculum for BFAD has been designed. During the first two semesters, the students are given a good foundation for the courses to follow.

The role of faculty in providing indepth, holistic and challenging inputs is very intensive. It is also personal to an extent that each student needs one to one interaction with the faculty in order to develop the personal philosophy of design. Hence the faculty commitment goes beyond the four walls of a classroom. Therefore, the actual teaching hours of a design faculty cannot and should not be compared with other faculty from other streams. The faculty for fashion and apparel design moves from being an instructor to a guide and eventually to being a mentor.

The subsequent semesters gradually expose the students to various aspects of design, contextural studies, research techniques, technical inputs, appreciation of cultural and historical issues, with inputs in production techniques and business related knowledge

culminating in a final design project targeted towards a particular market segment. Need for external exposure inputs outside the classroom has been provided at various levels and intervals. For this design course, the teacher begins by being an instructor, then becomes an instructor and a guide.

Faculty

The institutes offering this course have to be extremely committed in harnessing qualified, committed and experienced faculty who will be able to provide desirable, effective and sustainable inputs for the course. They should also be able to create an environment for the development of young students with appropriate and multifaceted design capabilities. The students should be nurtured to have their individual philosophies which are developed to meet the needs of the environment in which they are going to be absorbed.

Therefore, an eye only on the workload of the faculty is not the right approach. It is true that the number of faculty required for the effective dispensation of this course will be more due to the variety of areas in which the teaching and learning has to take place. Moreover, sixty to seventy percent of teaching is practicals where interaction between students and teachers is on one to one basis and therefore more intense and interactive.

A crucial point which must be mentioned is that the institutes must bear the responsibility for faculty upgradation and therefore must have a **Faculty Development Program** policy in place wherein the faculty are encouraged, supported to pursue higher studies, participate in conferences, seminars, visits etc. as well as enroll for relevant training programs. The institutes should not load the faculty with such responsibilities which divert their attention from their primary responsibility of teaching, training and research.

Students

Needless to mention that the students for this course should not only be selected on the basis of first come first serve, academic performance in senior secondary exam but on the basis of their aptitude for design as well. A selection panel should be constituted to screen them for this creative ability. If this fact is ignored, then the dropout rate will be high and performance index too will be below standard. It is also very important that the students must be encouraged to participate in intra and inter institute activities for the all-round development of their personalities.

Institutional Support

Institutes opting to offer this course would be required to provide support to these students in the following areas for the success of this course

- Industry exposure - suitable interaction with the industry
- By way of special lectures, frequent visits and training at the industry as and when advocated in the curriculum and planned by the faculty. The industry would include:-
 - Design houses
 - Export houses
 - Buying houses
 - Forecasting agencies
 - Small enterprises
 - NGO & Cottage level craft clusters
 - Retail Fashion Brands
 - Fashion & Entertainment media
- Counselling - because of the intensive nature of the course the students should be assisted with suitable academic & personal counselling regularly
- Placement services- the test for the success of a particular course lies in good & upto the mark placements. Therefore an **effective placement programme** should be in place
- Transport - provision of transport to the students for various visits is of utmost importance because without exposure the inputs provided in the classroom are incomplete

Evaluation

For this design course, the theory subjects account for only thirty to forty percent of the curriculum, the rest of the sixty to seventy percent are studio / lab based inputs. Therefore the written exams are very few. In studio / lab subjects the evaluation is based on their day to day performance, assignments / portfolios / reports / projects etc. submitted and presentations before a panel of jury members.

Environmental Issues

With changing times, need for the protection of the environment is gaining attention and popularity. Therefore to inculcate sensitivity towards the environment also becomes the responsibility of all educational institutes. Special lectures, drives and programs should be initiated so that the students graduating with this degree can successfully provide environment related solutions. Green design has also become a worldwide movement.

Learning Outcomes of the Four Year Course:

The course aims to develop in students:

Subject Knowledge - by the end of this program, the student should be able to:

- Demonstrate basic design awareness of historical, cultural & contemporary design issues and respond with design intelligence.
- Develop the knowledge of designs, colors, materials and techniques that can be used in designing and ornamentation of products in personal and professional surroundings.
- Demonstrate awareness of basic design concepts and exploratory skills required to manipulate materials into shapes and forms with a complete understanding of various characteristics of materials.

Understanding - by the end of this program, the student should be able to:

- Develop basic understanding of existence of various socio-cultural factors that affect the design preferences of individuals.
- Inculcate the awareness of resources of designs available from the general surroundings and to produce customized garments.

Cognitive and Professional Skills - by the end of this program, the student should be able to:

- Acquire the ability to read and analyze visual forms and develop a creative approach in design process.
- Acquire the skills to design and produce garments to meet the environmental and temperamental differences in preferences of individuals.
- Develop the skill of using design process as a methodology for creative problem solving in personal and professional front.

Application - by the end of this program, the student should be able to:

- Develop the ability to apply, explore, rationalize and experiment various designs, forms, colors, material tools and techniques to suit the needs of various arenas of personal and professional lives of individuals.
- Understand the usage of color and different materials to express ideas generated in one's thoughts.
- Acquire and apply appropriate technology and innovative technical skills for fashion product developments.

**UTTAR PRADESH TECHNICAL UNIVERSITY,
LUCKNOW**



**SYLLABUS
FOR
BACHELOR OF FASHION AND APPAREL
DESIGN (BFAD)
OF
1st, 2nd, 3rd and 4th YEAR
(Effective from the session: 2014-2015)**

SCHEME OF EVALUATION FOR BACHELOR OF FASHION AND APPAREL DESIGN (BFAD)

**First Year
(From the session: 2014-15)**

Semester- I

S. No.	Code	Subject	Periods			Evaluation Scheme					Total	Credit
			L	T	P	Sessional			End semester			
						CT/P	TA	TOT	Th	P		
Theory												
1	NFD-106	Introduction to Textile and Apparel Industry	2	1	0	20	20	40	60	-	100	3
2	NFD-107	Professional Communication	2	1	0	20	20	40	60	-	100	3
3	NFD-108	Computer Applications	2	1	0	20	20	40	60	-	100	3
4	NFD-109	Cultural Studies	2	1	0	20	20	40	60	-	100	3
Practical												
1	NFD-153P	Basic Drawing	0	1	3	30	20	50	-	50	100	3
2	NFD-154P	Research Skills for Design	0	1	3	30	20	50	-	50	100	3
3	NFD-155P	Craft Appreciation (Modular)	0	1	3	30	20	50	-	50	100	3
4	NFD-156P	Material Studies-I	0	1	3	30	20	50	-	50	100	3
5	NFD-157P	Environmental Studies (Modular)	0	1	2	20	10	30	-	20	50	2
6	NFD-158P	Basic Design	0	1	3	30	20	50	-	50	100	3
	NGP-101	General Proficiency	-	-	-	-	-	50	-	-	50	0
TOTAL			8	10	17						1000	29

L: Lecture T: Tutorial CT: Class Test TA: Teachers Assessment and Attendance TOT: Total P (sessional) : Practical/Project Th: Theory P (end semester) : Practical

TA= 10 (5 for teachers assessment plus 5 for attendance)

TA= 20 (10 for teachers assessment plus 10 for attendance)

P = 20 (15 assignments plus 5 for viva)

P = 30 (20 for practical exam, 10 for assignments) applicable for FD-153 & FD-158

P = 30 (20 assignments plus 10 for viva) applicable for FD-154P, FD-155P & FD-156P.

P = 50 (40 for assignments plus 10 for viva)

Note: Assignments & presentation in all theory subjects are considered as teacher's assessment.

**SCHEME OF EVALUATION FOR BACHELOR OF FASHION AND APPAREL DESIGN (BFAD)
First year (from the session : 2014-15)
Semester- II**

S. No.	Code	Subject	Periods			Evaluation Scheme					Total	Credit
			L	T	P	Sessional			End semester			
						CT/P	TA	TOT	Th	P		
Theory												
1	NFD-205	Textiles- I	2	1	0	20	20	40	60	-	100	3
2	NFD-206	Art Appreciation	2	1	0	20	20	40	60	-	100	3
3	NFD-207	Historic Costumes - Indian	2	1	0	20	20	40	60	-	100	3
4	NFD-208	Elements of Fashion	2	1	0	20	20	40	60	-	100	3
Practical												
1	NFD-255P	Fashion Model Drawing	0	1	3	30	20	50	-	50	100	3
2	NFD-256P	Computer Aided Design - I	0	1	3	30	20	50	-	50	100	3
3	NFD-257P	Communicating Fashion (Modular)	0	1	2	20	10	30	-	20	50	2
4	NFD-258P	Material Studies - II	0	1	3	30	20	50	-	50	100	3
5	NFD-259P	Fundamentals of Photography (Modular)	0	1	3	30	20	50	-	50	100	3
6	NFD-260P	Design Process	0	1	3	30	20	50	-	50	100	3
	NGP-201	General Proficiency	-	-	-	-	-	50	-	-	50	-
TOTAL			8	10	17						1000	29

L: Lecture T: Tutorial CT: Class Test TA: Teachers Assessment and Attendance TOT: Total P (sessional) : Practical/Project Th: Theory P (end semester) : Practical

TA= 10 (5 for teachers assessment plus 5 for attendance)

TA= 20 (10 for teachers assessment plus 10 for attendance)

P = 20 (15for assignments plus 5 for viva)

P = 20 (15 for group discussions plus 5 for viva) applicable for FD-257P

P = 30 (20 for practical exam, 10 for assignments) applicable for FD-255P & FD-256P

P = 30 (20 assignments plus 10 for viva) applicable for FD-258P, FD-259P & FD-260P

P = 50 (40 for assignments plus 10 for viva)

Note:

- 1. Assignments & classroom presentations in all theory subjects are considered as teachers assessment.**
- 2. Students are expected to cover FD-356P Market Survey after the completion of the semester II during the semester break. Refer to semester III for the syllabus**

NFD – 106: INTRODUCTION TO TEXTILE AND APPAREL INDUSTRY

SEMESTER	:	I
Duration	:	14 Weeks
Work Load		
Lecture(L) : 2 hours/Week	Total lecture hours per semester:	28
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 0 hours/Week	Total lab hours per semester:	0
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

- UNIT- I** **OVERVIEW OF THE TEXTILES INDUSTRY** [3 Lectures]
- Overview of global and Indian textile industry
 - Nature, size, structure and trade of various sectors of the industry
 - Evolution and Growth
 - Employment prospects
- UNIT- II** **MAJOR SEGMENTS OF THE TEXTILE INDUSTRY** [10 Lectures]
- Organized textile sector
 - Decentralized sector
 - Handloom and powerloom sector
 - Cotton and man-made filament yarn industry
 - Woollen textile industry
 - Sericulture
 - Other fibres
- UNIT- III** **APPAREL INDUSTRY IN INDIA** [7 Lectures]
- Overview of global and Indian apparel industry
 - History and its development in recent years
 - Size and nature of the industry
 - Regional features and structure of the industry
 - Small and medium scale enterprises- design studios, boutiques, organized sector
- UNIT- IV** **FASHION INDUSTRY** [8 Lectures]
- Fashion overview
 - Fashion trade
 - Nature and sectoral overview of the fashion industry
 - Fashion retailing- retail stores, department stores, boutiques, chain stores, discount stores, factory outlets, e-tailing etc.
 - Role of professionals in the fashion industry
- UNIT- V** **TRADE IN APPAREL AND TEXTILES** [8 Lectures]
- Opportunities and Challenges
 - Export and Import
 - Indian apparel export and important product category
 - Domestic market and domestic brands

- Export Promotion Councils of India

UNIT- VI

SUPPORTING INSTITUTIONS AND ORGANIZATIONS

[6 Lectures]

- Trade promotion services (AEPC, CMAI, PEXCIL, etc)
- Government and Non-Government
- Testing laboratories
- Handloom and Handicrafts Development Corporation, Silk Board, KVIC, CCIC, NIFT, IIT, NID, etc
- Textile research associations- NITRA, BTRA, CIRCOT, ATIRA, MANTRA, SASMIRA, SITRA, WRA, Textile Committee, etc.

Suggested Assignments

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

Suggested Visits

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

Evaluation Criteria

Internal	Marks
Teachers assessment (on the basis of assignment) and attendance	10 + 10
Mid-term exams	20
External	
Final University Examination	60

Textbooks

- Bheda, R., Managing Productivity in the Textile Industry, CBS Publisher and Distributers, new Delhi, 2003.
- Fringes, G. S., Fashion from Concept to Consumer, Prentice Hall, 9th Edition, 2007.

Reference Material

- Annual Report, Ministry of Textiles
- Apparel Online
- Clothesline
- Compendium of Textiles Statistics, Textile Commissioner, Govt. of India.
- Dickerson, K., Textile and Apparel in the Global Economy, Prentice Hall, Englewood Cliffs, NJ, 1995.
- Express Textile
- Han, H. and the Staff of Vault, Vault Career Guide to the Fashion Industry: Step into a fashionable career with insider advice, 2nd Edition, Vault Inc., USA, 2003.
- Indian Textile Journal
- Jarnow, J. A., Guerreiro, M. & Judelle, B., Inside the Fashion Business, John Wiley, USA, 1981.
- Koshi, D. O., Garment Exports- Winning Strategies trade Magazines
- Textile View
- Trade Reports, (Textile Committee, AEPC, CMAI)

Web Sources

- <http://www.bharattextile.com/features/research-brief/#3>
- <http://texmin.nic.in/annualrep/arep.htm>
- www.cci.in/pdf/surveys_reports/indian-textile-industry.pdf
- www.india-exports.com/apparel.html
- www.ediindia.org/DSR/BANGALORE%20DS.pdf
- <http://www.epch.in/>
- <http://www.btraindia.com/>
- www.nitratextile.org/
- www.sitra.org.in/

NFD-107 : PROFESSIONAL COMMUNICATION

SEMESTER	:	I
Duration	:	14 Weeks
Work Load		
Lecture(L) : 1 hours/Week	Total lecture hours per semester:	28
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 2 hours/Week	Total lab hours per semester:	0
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

Key Concepts:

1. Language/Communication in context: communication as a means of sharing information, speakers-listener and reader-writer relationship, process, importance, purpose, features of communication (accuracy, brevity, clarity and appropriateness in communication), barriers to communication, personal and interpersonal communication. [5 Lectures]

2. Writing Skills: Learning words for general purpose, use through situations, sentence formation and use of given set of words in different contexts, usages of words in different tenses, aspect and moods, narrative in first, second and third person, meaning and usages of connectives, modifiers and models, phrasal verbs, connotations, various types of sentences and paragraphs, features of paragraph (cohesion and coherence). [6 Lectures]

3. Speaking Skills: Speech and verbal communication, articulation (pronunciation of different sounds and words i.e. vowels, consonants, diphthongs, (IPA Chart) and words), paralinguistic features, formal informal speaking, extempore, discussion and presentation. [6 Lectures]

4. Reading Comprehension: kinds and types of reading texts, basic steps to effective reading, abstracting, précis writing and summarizing taking example from different texts. [6 Lectures]

5. Listening Comprehension: process and types of listening, steps of listening, barriers to listening, Fluency & speed, impact of pronunciation on comprehension through various texts, intelligent listening. [5 Lectures]

6. Practice exercises I: vocabulary and conversation exercises on the newly learnt words, transcription of words, understanding of tenses, enhancing conversation skills, reading & listening Comprehension of simple passages with exercises [7 Lectures]

7. Practice exercises II: conceptual inputs on presentation skills and conducting presentations [7 Lectures]

Suggested Assignments

- Formulate a letter to the HR of a company applying for a vacant post in the organization

- Formulate a letter to your friend explaining him/her about your summer vacation trip
- Group discussion on the current topics
- Extempore on current topics

Evaluation Criteria

Internal	Marks
Teachers assessment (on the basis of assignments) and attendance	10 + 10
Mid-term exams (Theory)	20
External	
Final University Examination (Theory)	60

Textbooks

- Meenakshi Raman & Sangeeta Sharma, Professional Communication for UPTU, Oxford Uni. Press, 2009
- Wright Chrise, Handbook of Practical Communication Skills, JAICO Publishing
- Wren P.C., High school English Grammar & Composition, S. Chand & Company, Limited, 1995
- Raman, M; Sharma, S, Technical Communication, Oxford Uni. Press, 2009

Reference Material

- Murphy, Herta A., Effective Business Communication, TMH, 2009
- Kumar, S., Sahai, R , Oxford English-English Hindi Dictionary, Oxford, 2008
- Wren, PC; Martin, H ; Rao, NDV, Higher School English Grammar & Composition, Sultan Chand, 2010
- Mitra, BK., Effective Technical Communication, Oxford Uni. Press, 2009

Web Sources

- <http://en.wikipedia.org/wiki/Communication>
- <http://notesdesk.com/notes/business-communications/types-of-communication/>
- <http://www.buzzle.com/articles/forms-of-communication.html>
- <http://en.wikipedia.org/wiki/Noun>

- <http://en.wikipedia.org/wiki/Pronoun>
- <http://en.wikipedia.org/wiki/Verb>
- <http://en.wikipedia.org/wiki/Adjective>
- <http://grammar.ccc.commnet.edu/grammar/adverbs.htm>
- <http://www.usingenglish.com/resources/letter-writing.php/>
- <http://www.scribd.com/doc/12258697/How-to-Write-Informal-Letters>
- <http://www.talkenglish.com/LessonDetails.aspx?ALID=768>
- <http://www.effective-public-speaking.com/>

NFD – 108: COMPUTER APPLICATIONS

SEMESTER	:	I
Duration	:	14 Weeks
Work Load		
Lecture(L) : 1hour/Week		Total lecture hours per semester: 28
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 2 hours/Week		Total lab hours per semester: 0
Credits	:	3
Maximum marks	:	100

Objectives

- To learn the basic knowledge of computers and its applications since it has become an integral part of fashion design
- To familiarize with the computer hardware and software, operating systems and office package
- To provide comprehensive knowledge about presentation software
- To inculcate required skills to work in the environment operating
- To understand browser basics, search engines and internet applications

Learning Outcomes

- Understand fundamentals of computers and their office applications
- Be able to use operating systems
- Be able to use internet
- Be able to create multimedia presentations
- Be able to use formulas and perform calculations on spread sheet

COURSE CONTENT

UNIT-I	COMPUTER FUNDAMENTALS	[4 Lectures]
	<ul style="list-style-type: none">▪ Introduction to Computers.<ul style="list-style-type: none">➤ Introduction and parts of computer➤ Characteristics of a computer➤ Classification of computers➤ Application of computers	

- Computer Hardware
 - Introduction
 - Elements of computer
 - Input devices (keyboard, pointing device, scanning device, voice input device)
 - Central Processing Unit
 - Output devices (printers & its types, soft copy- CRT, flat panel)
 - Storage devices (diskette, hard disk, optical disk- CD's, DVD, pen drives etc.)
- Computer Software
 - Introduction
 - Type of software
 - System software
 - Application software
 - Programming software
 - Computer peripherals- Virus, Anti-virus software, Spyware, etc.

UNIT-II

OPERATING SYSTEM & APPLICATIONS

[8 Lectures]

- Introduction to various operating systems
- Introduction and advantages of Windows
- Working with file structures and file formats
- Desktop and settings
- Start menu, task bar, recycle bin
- Basic accessories
 - Paintbrush
 - Notepad
 - Calculator
- Control Panel (display, mouse, add/remove hardware and software, regional settings, modem, Bluetooth)

UNIT – III

WORKING WITH DOCUMENTS

[7 Lectures]

- Create, open, close and save document
- Shortcut keys
- Working with text, formatting text, working with table, formatting page (insert text, special characters, insert page break, select text, cut, copy, paste, redo, undo, move text between active documents, search and replace text, spell check, making hyperlinks, changing color, fonts, background & layout)

related to documents, alignment, indent, tabs, bullets, numbering, wrapping text, formatting paragraphs, create tables, change table formatting, insert, delete columns and rows, add table borders, borders and shading, templates, styles, headers & footers, columns, page layouts and margin)

- Drawing tools, graphics, inserting and linking images, clipart and other objects
- Mail merge
- Printing document (print options, print preview)

UNIT- IV

MULTIMEDIA PRESENTATIONS

[8 Lectures]

- Understanding presentation, types and prospective clients
- Features of presentations & shortcut keys
- Creating new templates and layouts, formatting slides, working with text and its formatting (insert slide, indent, bullets, setting format styles & themes, font, style, effects, color, paragraph formatting, align, text direction, word art)
- Hyperlinks
- Drawing tools, animations, transitions, graph and organizational chart (animation preview, slide show option, set up slide show, record narration, rehearse timings)
- Presentation view (slide show, slide sorter view, slide view, note page view etc.)
- Printing presentation (printing option & print preview)

UNIT –V

WORKING WITH WORKBOOK

[7 Lectures]

- Introduction to worksheet & workbook, shortcut keys
- Working with workbook (open, close, save, save as, save workspace, open existing files, folder) entering & editing data (data entry, cell alignment, edit, clear, numbers, date, time, navigation, cut, copy, paste, paste special, freeze, spell check, wrapping text, Auto fill)
- Formatting worksheets (headers & footers, scale, margin, orientation), formatting rows & columns (cut, copy, paste, size, alignment, indent, borders & shading, freeze), performing calculations (excel formulas, excel functions)
- Excel charts, creating graphs such as column, bar and pie
- Data management (data tables, sort a table), linking the spreadsheet
- Workbook views

- Printing worksheet

UNIT-VI

INTERNET APPLICATION

[8 Lectures]

- Introduction and Basic use of Internet
- Access to internet
- Advantages and disadvantages of internet
- Internet Services
 - Internet Relay Chat (IRC)
 - Newsgroup and Bulletin Boards
 - Video Conferencing
- Browsing, Searching and Surfing
- Copying, saving text and images
- TCP/IP concept
- World wide web
- Uploading and Downloading
- E- mailing (creating an email ID, sending and receiving emails, attachments)

Suggested Assignments

- List down the application software products used for the following
 - Graphics designing
 - 2D animation
 - Video Editing
- Draw any organic motif using paintbrush
- Write any fashion related article on note pad
- Make your bio-data with your personal, academic and other relevant information. Also add your photograph to it. Make the page visually appealing using all the formatting features of the word
- Create a presentation of 10 slides on any given topic given by the faculty using power-point along with an audio and video input. Also use scanned images from various sources
- Make a workbook for a class containing the roll numbers, names, marks obtained in five main subjects, total marks, percentage, and ranks. Use formatting features to make it visually appealing.
- Create an email account and send a reply to an email containing an attachment that you received from your classmate

Evaluation Criteria

Internal	Marks
Teachers Assessment (on the basis of assignment) and attendance	10 + 10
Mid-term exams (Theory)	20
External	
Final University Examination (Theory)	60

Textbooks

- Respective software manuals
- Sinha, Kr., P., Computer Fundamentals, BPB Publications, 2003.
- Norton, P., Complete Guide to MS Office 2000, BPB Publications, 1999
- Basandra, S.K., Computers Today (Galgotia, 1st Edition), 2005.
- Kakkar, D.N. & Goyal, R., Computer Applications in Management (New Age, 1st Edition), 2009.
- Rajaraman, V., Fundamentals of Computers, PHI, 2008.
- Bajpai, S., Yadav, Introduction to Computers and C Programming, DS, New Age, New Delhi, 2008.
- Bajpai, S., Yadav, Introduction to Computers and C Programming, DS, New Age, New Delhi, 2008.
- Prasad, D.S., Basic Computer Skill, Sapna Book House Ltd., 2003

Reference Material

- Leon, A. & Leon, Mathews, Introduction to Computer, Vikas Publication. 2009.
- Lawrenceville, Pr., A Guide to Microsoft office 2000 professional, Pearson.
- Computer Fundamentals and windows with Internet Technology- SciTech Publication Pvt. Ltd.
- Basandra, S., Computer Today, TMH, 2009.

Web Sources

- http://en.wikipedia.org/wiki/Windows_Explorer
- <http://www.computerhope.com/shortcut/excel.htm>
- <http://www.baycongroup.com/powerpoint2007/index.htm>
- <http://paintbrush.sourceforge.net/>
- <http://notepad-plus-plus.org/>
- <http://www.hemantabaral.com/Computer%20Fundamental.pdf>
- <http://en.wikipedia.org/wiki/MS-DOS>

- <http://windows.microsoft.com/en-us/windows-vista/Introduction-to-computers>
- <http://www.computerhope.com/msdos.htm>
- http://en.wikipedia.org/wiki/Windows_95
- http://en.wikipedia.org/wiki/Microsoft_Office

NFD – 109: CULTURAL STUDIES

SEMESTER	:	I
Duration	:	14 Weeks
Work Load		
Lecture(L) : 2 hours/Week	Total lecture hours per semester:	28
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 0 hours/Week	Total lab hours per semester:	0
Credits	:	3
Maximum marks	:	100

Objectives

- To create awareness about the Indian and global civilizations and their evolution
- To understand the interrelation of clothing with different cultures
- To understand human behavior viz-a-viz clothing
- To become aware of various tribes around the world
- To understand the reasons leading to universalization of modern civilizations

Learning Outcomes

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

COURSE CONTENT

UNIT-I	EVOLUTION OF CIVILIZATIONS	[9 Lectures]
	In terms of	
	▪ Food	
	▪ Clothing	

- Shelter
- Religions
- Rituals
- Customs
- Difference between religion, ritual and custom
- Interrelationship within societies
- Symbolism – religious and cultural

UNIT-II INTERRELATIONSHIP OF CLOTHING AND CULTURE [9 Lectures]

- Patterns of culture
- Relation to the material culture
- Folkways, customs and laws
- Clothes, attitudes and values
- Cultural change and fashion change

UNIT-III CLOTHING AND HUMAN BEHAVIOUR [8 Lectures]

- Clothes and self-concept
- Conformity and individuality in dress
- Clothing symbolism
- Clothes, roles and status
- Differentiation in the mass society

UNIT-IV TRIBAL COMMUNITIES [8 Lectures]

- Evolution
- Famous tribes – Indian and International
- Cultures
- Religions and rituals
- Costumes
- Isolation and related problems

UNIT-V UNIVERSALIZATION OF MODERN CIVILIZATIONS (With reference to the following factors) [8 Lectures]

- Travel
- Media
- Food
- Entertainment
- Clothing
- Lifestyle etc.

Suggested Assignments

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

Suggested Movies

To expose the students to the cultural influences, lifestyles, social interaction rituals, customs, clothing etc.

- Mirch masala
- Manthan
- Ben Hur
- God Must Be Crazy
- Harishchandrachi Factory
- Achhut Kanya
- Do Bigha Zameen
- Persepolis
- Mamma Mia
- Babette’s Feast etc.

Suggested Visits

- Tribal section of a local museum
- History section of a nearby museum
- Cultural centers in the near vicinity

Evaluation Criteria

Internal	Marks
Teachers assessment (on the basis of assignment) and Attendance	10 + 10
Mid-term exam	20

External	
Final University Examination	60

Textbooks

- Horn, Marilyn, J., *The Second Skin : An Interdisciplinary Study of Clothing*, Houghton Mifflin Co., 1975

Reference Material

- Sharma, Ram Sharan, *Material Culture & Social Formations in Ancient India*, Macmillan India Ltd., 2007
- Bose, M. L., *Social and Cultural History of Ancient India*, Concept Publishing Co., 1998
- Fisher, Nora, *Mud, Mirror and Thread : Folk Traditions of Rural India*, Grantha Corporation, 2007
- Ganguly-Scrase, Ruchira and Scrase, Timothy J., *Globalization and the Middle Classes in India: The Social and Cultural Impact of Neoliberal Reforms*
- Srinivas, Mysore Narasimhachar and Srinivas, M. N., *Social Change In Modern India (Rev Edn.)*, Orient Longman Pvt. Ltd., 2005

Web Sources

- http://www.indianetzone.com/37/indian_tribal_people.htm
- <http://en.wikipedia.org/wiki/Tribe>
- <http://historymatters.gmu.edu/mse/film/socialhist.html>
- http://en.wikipedia.org/wiki/Culture_of_India
- <http://www.globalpolitician.com/print.asp?id=3502>
- <http://asiasociety.org/countries/traditions/indian-society-and-ways-living>

NFD – 153P: BASIC DRAWING

SEMESTER	:	I
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

Unit-I	FREE HAND DRAWING	[9Hours]
	▪ Line drawing- horizontal, vertical, diagonal, circular, spiral and curved	
	▪ Pencil gradation	

- Submission of five landscape compositions using different elements and rendering with different mediums on A3 sheets

Suggested Visits

- Local monuments
- Local zoo for sketching animals

Evaluation Criteria

Internal	Marks
Based on understanding of concept, exploration, neatness and presentation	
Teachers assessment (daily evaluation of class performance) and Attendance	10 + 10
Assignment submission and midterm exam	10 + 20
External	
Evaluation by internal and external jury	
Final University Exam	50

Textbooks

- Civardi, G., Complete guide to drawing, Search Press, Limited, 2006
- Civardi, G., Drawing light and shade, Search Press, Limited, 2006
- Civardi, G., Drawing techniques, Search Press, Limited, 2002
- Civardi, G., Drawing scenery, Search Press, Limited, 2002
- Norling, E. R., Perspective made easy, Dover Publication, N. Y. 1999
- Hamm, J., Still-life drawing and painting, Grosset & Dunlap, 1976

Reference Material

- Hale, R. B., Drawing lessons from Great Masters: 45th Anniversary edition, Watson-Guptill Publications, 1964
- Metzger, P. W., The Art of Perspective: The ultimate guide for Artists in every medium by North Light Book, Ohio, 2007
- Peter A. Koenig, Design Graphics, Drawing Techniques for Design Professionals, Third Edition, Doorling Kindersley, India Pvt. Lt., 2012
- Barber, B., The Fundamentals of Drawing, Arcturus Publishing, 2013

- Porter, A, W., Elements of Design – Space, Davis Publications, 1987

Web Sources

- <http://figure-drawings.com/freedrawing.html>
- <http://www.drawinghowtodraw.com/drawing-lessons/improve-drawing/drawing-freehand.html>
- http://sherristakes.com/download/art/drawing%20basics_26%20free%20beginner%20drawing%20techniques.pdf
- <http://www.dummies.com/how-to/content/drawing-geometric-perspective.html>
- http://www.artyfactory.com/still-life/still_life_pencil.html
- http://www.artyfactory.com/perspective_drawing/perspective_index.html
- <http://www.drawinghowtodraw.com/drawing-lessons/nature-drawing/tips-sketching-outdoors.html>
- <http://www.lyceum.org/summer-camps/indoor-outdoor-drawing-sketching-and-watercolor>

NFD – 154P: RESEARCH SKILLS FOR DESIGN

SEMESTER	:	I
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	IMPORTANCE OF RESEARCH IN DESIGN	[6 Hours]
	<ul style="list-style-type: none">▪ Need of research▪ Applications of research▪ Nature of research	

- UNIT-II PROCESS OF RESEARCH [10 Hours]
- Idea generation
 - Gathering information (library, field visits, internet, interpersonal communication etc.)
 - Analysis
 - Synthesis
 - Hypothesis
 - Plan of action
- UNIT- III CONCEPT RESEARCH [12 Hours]
- Data collection for a specific project
- Library (universities, institutes, museums, private, online)
 - Books
 - Magazines
 - Journals
 - Newspapers
 - Research articles etc.
 - Book Stores
 - Internet
 - Market survey
 - Interviews
 - Observation
 - Photographs
 - Questionnaires etc.
- UNIT-IV PRODUCT RESEARCH [10 Hours]
- Study of existing designs
 - Design
 - Material
 - Availability
 - Cost etc.
 - Scope for intervention
 - Processes involved
 - Production technique
 - Production centers
 - Place of sale/ Sale outlet
- UNIT-V MATERIAL RESEARCH [10 Hours]
- Appropriate material selection
 - End usage

- Cost
- Sourcing- exhaustive study of all feasible market areas
- Handling of material
- Innovation
- Substitution

UNIT-VI	MARKETING RESEARCH	[8 Hours]
	<ul style="list-style-type: none"> ▪ Costing ▪ Consumer profile ▪ Target market ▪ Distribution channel 	

Suggested Assignments

To do an in depth research on any one of the classic fashion styles (e.g. jeans, leather jacket, cardigan, t-shirt, canvas shoes etc.). Collate data from various sources based on the process of research and product research. Market survey is mandatory. Diversify the products using the same material as well as collect various other materials for the product development. Carry forward the research to analyze the prospective market for the developed product.

Suggested Visits

As per the requirements of undertaken research

Evaluation Criteria

Internal	Marks
Based on understanding of concept, extent of research & exploration, quality of information collected, creation and ideation, documentation and presentation.	
Teachers assessment (daily evaluation of class performance) and Attendance	15 + 5
Assignment Submission (field diary and documentation) and viva voce	20 + 10
External	
Evaluation by internal and external jury	
Assignment (document, presentation and product diversification) and viva voce	40+10

Reference Material

- Kothari, C. R., Research Methodology: Methods and Techniques, New Age Publications, 1985
- Bernard, H. R., Social research methods: qualitative and quantitative approaches, Sage Publications Inc., 1940
- Gary J. Anderson, Fundamentals of educational research, Routledge, 1998
- Kumar, R., Research Methodology: A Step-by-Step Guide for Beginners, Sage Publications Inc., 1999

NFD – 155P: CRAFT APPRECIATION (Modular)

SEMESTER	:	I
Duration	:	7 Weeks
Work Load		
Lecture(L) : 0		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 7
Practicals(P): 3 hours/Week		Total lab hours per semester: 21
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

- Pre-visit lecture / lectures for a brief regarding the craft / crafts to be visited - by internal faculty or guest speaker

PROJECT – 1

[10 Hours]

- The students will be taken for a visit to atleast three of the below mentioned places
 - Local craft fair
 - Textile / Craft Museum
 - India International Trade Fair, Pragati Maidan, New Delhi (if possible)
 - Any craft center in the vicinity
 - Any local craft organization / NGOs etc. and their area of work
- The students will be expected to document the visit through the following –
 - Maintain a field diary with observations, sketches, names of participating / visited artisans and organizations etc.
 - Interviews and questionnaires
 - Photographs
 - Video recordings
 - Collecting pamphlets / brochures / any other printed material of the participants / visited organization
- The students will have to prepare an illustrated visit report and submit to the concerned faculty

PROJECT – 2

[18 Hours]

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

Evaluation Criteria

Internal – Project 1	Marks
Teachers Assessment (daily evaluation of class performance) and Attendance	10 + 10
Assignment (field diary and documentation) and viva voce	20 + 10
External – Project 2	
Evaluation by internal and external jury	
Assignment (craft document, display & presentation) and viva voce	40 + 10

Reference Material

- Craft Maps of India, Dastkari Haat Samiti
- Jaitly, Jaya, Vi vakarm 's Children: Stories of India's Craftspeople, Concept Publishing Company, 2001
- Jaitly, Jaya, The Craft Traditions of India, Tiger Books International, 1990
- Ranjan, Aditi and Ranjan, M. P. Handmade in India: A Geographic Encyclopedia of Indian Handicrafts, Abbeville Press, 2009
- Cooper, Ilay, Arts and crafts of India, Thames and Hudson, 1996
- Chattopadhyaya, Kamaladevi, Indian Handicrafts, Indian Council for Cultural Relations, 1963
- Tribal Arts and Crafts of India, Ministry of Education and Culture, India, 1982

Web Sources

- <http://www.dastkar.org/>
- <http://www.indiancraftsjourney.in/>
- www.sewalucknow.org/
- <http://www.sewatfc.org/>
- <http://sewadelhi.org/>
- <http://www.grameencrafts.com/>
- <http://www.aiacaonline.org/craftmark-members.asp?links=craftm4>
- http://www.speakingwithhands.com/article_details.php?aid=87

NFD – 156P: MATERIAL STUDIES- I

SEMESTER	:	I
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

- Be able to explore and manipulate material
- Be able to handle a variety of mediums and tools
- Be able to use appropriate material and technology towards product development and innovation
- Be able to apply comprehensive knowledge to the material and design
- Be able to co-relate & apply various inputs as a holistic understanding and capability

COURSE CONTENT

UNIT-I	INTRODUCTION TO MATERIAL STUDIES	[8 Hours]
	▪ Importance of understanding material for effective designing	

- Classification of material and their properties
 - Powder - colors, dyes etc.
 - Liquid- paints, adhesives, chemicals, GP resins
 - Semi liquids/ Semi Solids: adhesive, glues, fabric paints, etc.
 - Granular- sand, gums, grains, resins, clay, POP, plastic grains, etc.
 - Linear: wires, yarns, twines, ropes, ribbons, straw, tapes etc.
 - Plainer: paper, fabric, leather, foil, sticks
 - Solid: wood, metals, glass, thermocol, stone, plastics, bottle caps, wax etc.

UNIT-II	INTRODUCTION TO WORKING TOOLS	[4 Hours]
	<ul style="list-style-type: none">▪ Measuring tools (ruler and its types, inch tape, vernier caliper, screw gauge, fishing scale, analytical weighing balance, two pan balance, measuring glass/cup/spoons, spring scale, pendulum balance etc.)▪ Marking tools (pen, pencil, markers, sketch pens, chalk, tracing wheel, whitener, powder, thread, masking tape etc.)▪ Work holding device (tongs, plucker, magnet etc)▪ Cutting tools (Scissor, cutter, knife, blade, nail cutter, punching machine, chisels)	

UNIT-III	INTRODUCTION TO FINISHING TOOLS	[4 Hours]
	<ul style="list-style-type: none">▪ Joining tools (stapler, all pins, paper clips, nails welding, adhesive, fasteners interlocking, brazing, soldering, riveting)▪ Sewing tools (needle, sewing machine: manual and electronic, thread)▪ Finishing tools (buffing, filing, electroplating, hardening, powder coating, painting and burning)▪ Machine tools (Lathe, drill, loom, industrial sewing machine, block and screen printing)	

UNIT IV	HANDLING OF MATERIAL (Technique and working)	[20 Hours]
	<ul style="list-style-type: none">▪ Granular▪ Linear▪ Plainer▪ Solids	

UNIT IV	DESIGNING WITH MATERIAL	[20 Hours]
	<ul style="list-style-type: none">▪ Granular	

- Linear
- Plainer
- Solids
- Combination of Material

Suggested Assignments

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

PROJECT – 1 (Individual activity)

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

Project – 2 (Group activity)

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

Suggested Visits

Visits are to be made under faculty guidance. Illustrated report to be submitted after each visit

- Demonstration by local/ roadside artisans
- Visit to local artisans (potter's, blacksmith's, clay idol makers, jewelry maker, electroplating units, powder coating units, welders, chik makers etc.)
- Visit to local art village
- Visit NGO's working in the field of creative product development from yarns and fabrics

Evaluation Criteria

Internal	Marks
Based on understanding of concept, extent of research & exploration, material collected, material handling, creation and ideation, product, neatness	
Teachers assessment (daily evaluation of class performance) and Attendance	10 + 10
Assignment submissions (individual & group) and Viva voce	20 + 10
External	
Evaluation by internal and external jury	
Assignment (Display & presentation) and Viva voce	40 + 10

Textbooks

- Thwaites, G., Indian Inspiration, Traplet Publications Ltd., 2003
- Newman & Thelmar, Plastic as an art form, Clinton book Co., 1972
- Budzik & Richards, Sheet metal technology, Bobbs-Merrill Educational Publishing, 1981
- Verhelst & Wilbert, Sculpture: tools, Materials and Techniques, Prentice-Hall, 1973
- Kowal, Dennis and Crown, Dona Z. Meislach, Sculpting, Casting, Mould Techniques and Material, Publishers, New York, 1972
- O.P. Khanna, Material Science and Metallurgy, Khanna publications, 1998
- Wilbert Verherst, Sculpture: Tools, Materials & Techniques, Prentice-Hall 1988
- R.K. Rajput, Material Science, Publisher, S. K. Kataria & Sons, 2009
- Richard Budzik, Sheet Metal Technology, Macmillan Publishing Company, 1985
- Leslie Pina, Beads in Fashion, Schiffer Publishing, 1999

- E.R. Huckleberry, How to make your own Wooden jewellery, T A B Books, 1979

Reference Material

- Reygate, K., Rubber Stamping, search press Ltd., 2006
- Stevens, Chine, Fund with Paper sculpture, search press, 1998
- Raz, Haim, Stained Glass, Sterling Publishing Co., 2007
- Atlas, Ronit., Contemporary Mosaics, Sterling Publishing Co., 2007
- Parnes, Tair, Beaded jewellery, Sterling Publishing Co., 2007
- Gestalting, Paper Craft-2, Daily Feed, Publishing, 1998
- Rajput, R.K., Material Science, S. K. Kataria & Sons, 2009

Web Sources

- <http://www.papercraftsmag.com/index.html>
- <http://craftgawker.com/post/category/clothing/>
- <http://woodcraft.org.uk/>
- <http://pinterest.com/pug1/clay-crafts/>
- <http://pinterest.com/rincklemalhotra/best-out-of-waste/>

NFD – 157P: ENVIRONMENTAL STUDIES (Modular)

SEMESTER	:	I
Duration	:	8 Weeks
Work Load		
Lecture(L) : 0		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 7
Practicals(P): 2 hours/Week		Total lab hours per semester: 21
Credits	:	2
Maximum Marks	:	50

Objectives

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

Learning Outcomes

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

COURSE CONTENT

- Introduction to the subject and its relevance to the course

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

PROJECT – 1: MACRO ENVIRONMENT STUDY

[10 Hours]

Methodology

- Formation of groups - The class will be divided into groups of four to five students
- Identification of the macro environment of the city to be studied -Bazaars, Places of worship, commuter junctions (railway stations, bus terminals, auto and taxi stands etc.), community locales and recreation zones (housing societies, parks, restaurants, cinema halls, malls, amusement parks etc.), historical monuments, service institutions (hospitals, prisons, orphanages etc.), educational institutions etc.
- Selection of any one macro environments by each group and collection of secondary data (historical information, published monographs, official statistics etc.) before visiting the environment
- Initial visit to the selected area and spatial mapping of the environment
- Development of the relevant tools for generation of primary data (method of observation, interviews, questionnaires, group interactions etc.)
- Revisiting the environment and collection of primary data

Presentation

- Visual documentation of the selected area (photographs, sketching, drawings – general and specific, videos etc.)
- Collation of the collected information and documentation (Visual, primary and secondary data)

- Analysis and group presentation of the documented information

PROJECT – 2: MICRO ENVIRONMENT STUDY

[10 Hours]

Methodology

- Same groups of Project 1 will work on this project
- Selection of any one micro environment (specific garment shop, jewellery shop, footwear shop or any other such enterprise, eatery, any specific department of the hospital, school, college, ticket counter at the railway station, bus terminal etc.) from the macro environment studied previously (individual activity)
- Detailed study of the selected environment
- Sequential diagram of the process followed in the selected micro environment

Presentation

- Visual documentation of the activity and collection of primary and secondary data
- Documentation of the collected information
- Individual presentation and submission of documented work

PROJECT – 3: SMALL ENTERPRISE STUDY

[8 Hours]

Methodology

- Formation of groups- The class will be divided into groups of two students
- Selection of any road side enterprise in the nearby locality (not a proper shop like paanwala, chaiwala, chatwala, maggiwala, cobbler, vegetable vendor, phoolwala, rikshawala, vendors on red lights, chik makers etc.)
- Interaction and understanding of the enterprise and person running it – visual documentation, observation, interview etc
- Understanding the enterprise on the following terms:
 - Raw material resource
 - Materials and technology used for production
 - Production structure
 - End product
 - Customer profile
 - Environmental aspects

Presentation

- Maintain a field diary althrough the duration of the course, recording every detail and information observed and experienced during the course of the project.
- Documentation of the process – collation of all visual and collected data

Evaluation Criteria

Internal	Marks
Document submission based on understanding of task, quality of field work, and extent of research and data collection.	
Teachers assessment (daily evaluation of class performance) and Attendance	5 + 5
Assignment Submission (field diary & documentation) and viva voce	15 + 5
External	
Evaluation by internal and external jury	
Document evaluation (display & Presentation of assignment) and viva voce	15 + 5

Reference Material

- Papanek, V., Design for the Real World: Human Ecology and Social Change, Thames and Hudson , 2000
- Berger J, Ways of Seeing, BBC and Penguin Books, 1972
- Balaram N., Thinking Design, National Institute of Design, Ahmedabad, 1998
- Alexander C., The Nature of Order, Vol. 1-4
- Koshy, Darlie Indian Design Edge: Strategies for Success in the Creative Economy, Lotus Collection, 2008

NFD – 158P: BASIC DESIGN

SEMESTER	:	I
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum Marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	BASICS OF DESIGN	[3 Hours]
	▪ Introduction to design	
	➤ Definitions – design, types of design (structural and decorative)	

- Visualizing design from nature and manmade references
- Sensitization to inner perceptions and emotions

UNIT-II	BASICS OF DESIGN	[5 Hours]
	<ul style="list-style-type: none">▪ Elements of Design<ul style="list-style-type: none">➤ Introduction➤ Understanding the elements through their use in various designs – furniture, logos, graphics, fabric prints, garments, bags, shoes etc.▪ Principles of Design<ul style="list-style-type: none">➤ Introduction➤ Understanding the principles through their use in various designs – furniture, logos, graphics, fabric prints, garments, bags, shoes etc.	
UNIT-II	ELEMENTS OF DESIGN	[18 Hours]
	<ul style="list-style-type: none">▪ Point▪ Line - directing, dividing, psychological effects of line, illusion.▪ Shape and form – geometric and organic▪ Space – negative and positive space▪ Texture – tactile and visual textures▪ Understanding the elements in context of different body shapes and apparel design	
UNIT-III	COLOR	[16 Hours]
	<ul style="list-style-type: none">▪ Hue▪ Value▪ Saturation▪ Color Wheel▪ Color Schemes▪ Color Psychology▪ Color Interaction▪ Color Identification	
UNIT-IV	PRINCIPLES OF DESIGN	[14 Hours]
	<ul style="list-style-type: none">▪ Balance – symmetric, asymmetric and radial▪ Proportion▪ Rhythm – through repetition, progression, transition, radiation and continuous line movement▪ Harmony	

- Emphasis
- Understanding the principles in context of different body shapes and apparel design

Suggested Assignments

PROJECT - 1

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

PROJECT - 2

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

PROJECT - 3

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

PROJECT - 4

- Create different compositions depicting individual principles (atleast two each)

- Create different compositions correlating different principles (atleast two)

Suggested Visits

Visits are to be made under faculty guidance. Illustrated report to be submitted after each visit

- Graphic / Art Exhibitions
- Photography Exhibitions
- Design Studios
- Vegetable market – to study colors
- Cloth shops – to study colors and use of elements and principles of design

Evaluation Criteria

Internal	Marks
Teacher’s assessment (Daily evaluation of class performance) and Attendance	10 + 10
Assignment submission and midterm practical exam	10 + 20
External	
Evaluation by internal and external jury	
Portfolio (includes class work & assignment presentation and Display) and viva voce	40 + 10

Reference Material

- Elements of Design- Space & Form, Albert W. Porter
- Elements of Design- Line, Albert W. Porter
- Rowland Kurt, Looking & Seeing, Vol. 1-4, Ginn and Company Ltd. London
- Basic Principles of Design (Vol. 1-4) Manfred Maier
- Interaction of Colors, Josef Albert, Yale University Press
- Principles of Color, Fabersvan Birren, Nostraid Reinhold Company
- Basic Design- The Dynamics of Visual Form, Maurice de Sansmarg, The Herbert Press, 1964
- Terry Marks, Tina Sutton, MINE, Color Harmony Compendium: a complete color reference for designer of all types, Rockport Pub., 2009

Web Sources

- <http://www.raysofcolor.com/colour/definition.html>

- <http://www.usask.ca/education/coursework/skaalid/theory/cgdt/color.htm>
- <http://art.pppst.com/elements.html>
- <http://www.johnlovet.com/test.htm>
- http://en.wikipedia.org/wiki/Design_elements_and_principles
- http://en.wikipedia.org/wiki/Line_art
- <http://pinterest.com/iamalyssa/color-boards/>
- <http://www.fashiondesignscope.com/?p=3195>
- <http://images.library.wisc.edu/HumanEcol/EFacs/MillineryBooks/MBBaldtClothing/reference/humanecol.mbbaltdclothing.i0012.pdf>
- <http://www.oldandsold.com/articles23/dressing-well-37.shtml>

NFD – 205: TEXTILES-I

SEMESTER	:	II
Duration	:	14 Weeks
Work Load		
Lecture(L) : 2 hours/Week	Total lecture hours per semester:	28
Tutorial (T): 0 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 2 hour/Week	Total lab hours per semester:	0
Credits	:	3
Maximum Marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

- UNIT-I INTRODUCTION TO TEXTILES [2 Lectures]
- Terms and definition: fibres, filaments, yarns-spun yarns, filament yarns, sewing threads, fabrics- woven, knitted, non-woven
 - Classification of textile fibres on the basis of origin and length of fibre
- UNIT-II TEXTILE FIBRES AND THEIR PROPERTIES [12 Lectures]
(Source, production and properties)
- Important properties of textile fibres
 - Natural cellulosic fibres- cotton, flax, jute, ramie
 - Natural Protein fibres- wool, silk
 - Regenerated Fibres- viscose rayon, cuprammonium rayon and polyosic rayon, acetate and tri-acetate, azlon
 - Synthetic fibres- nylon, polyester, acrylic, modacrylic, olefins, polypropylene
 - Special use fibres- elastomeric fibres, aramid, carbon
 - Microfibres- Tencel, Modal, etc.
 - Innovative fibre
 - Fibre identification - visual test, microscopic test, burning test, chemical test
- UNIT- III YARNS [10 Lectures]
- Yarn manufacturing process
 - Mechanical Spinning
 - Chemical spinning processes- dry spinning, melt spinning, wet spinning
 - Yarn Classification- on the basis of structure, fibre composition, effects and processing
 - Novelty yarns- core, eyelash, boucle`, ribbon, ladder, nub, slub, chenille, corkscrew or spiral, metallic yarns, crepe yarns
 - Yarn numbering system- direct and indirect system
 - Yarn twist- direction of twist (S and Z twist), types of twist, effect of twist on fabric properties
 - Sewing threads
 - Yarn testing - Determination of staple / filament yarn, number of plies, direction of twist, measurement of twist
 - Fabric testing - Physical tests

- Thread count: ends per inch and picks per inch
- Fabric weight: fabric mass per unit area (gsm), fabric mass per unit length (weight per linear meter)
- Evaluation of fabric drape
- Seam / yarn slippage
- Chemical tests - Dimensional stability, mercerization, chlorination

UNIT-IV

FABRIC CONSTRUCTION TECHNIQUES

[14 Lectures]

- Weaving
 - Preparation of yarns for weaving
 - Loom: Parts and types of looms
 - Characteristics of woven fabrics
- Classification of Weaves
 - Basic weaves: plain, rib and basket, twill, satin/sateen
 - Decorative weaves: dobby and jacquard
 - Surface figure weaves: lappet, swivel, spot/dot
 - Other weaves: pile weave , velvet, velveteen, leno, double weave
- Weave identification - Identification of basic weaves and their design interpretation on graph
 - Plain weave and its variations – rib and basket weave
 - Twill weave: even, uneven, right handed, left handed, pointed twill, herringbone
 - Satin and sateen weave
 - Identification of decorative weaves- dobby and jacquard, surface figure weaves: lappet, swivel, spot/dot, pile weave, velvet, velveteen, leno, double cloth
- Weaving defects
- Knitting
 - Introduction to knitting
 - Characteristic of knitted fabrics- wales and course, gauge (npi), technical face, technical back, skewing, snagging
 - Warp and weft knits
 - Comparison between knits and woven
 - Weft knit fabrics: double knit, jersey knit, rib knit and piquè
 - Warp knit fabrics: tricot and raschel

UNIT-IV

OTHER FABRIC CONSTRUCTION TECHNIQUES

[4Lectures]

- Non-woven/bonded fabrics
- Other methods of fabric construction- braids, nets, lace, taper cloth, film fabrics, coated fabrics, metallic plated, multi component fabrics

Suggested Assignments

- Assignment 1: Source and prepare a portfolio of various types of yarns. Specify fibre composition, count and twist of the samples (minimum 10 samples)
- Assignment 2: Conduct a market survey of fabric or clothing stores to examine the fibre content of fabrics. Note the variety of effects created by blending fibres. Explain why the different fibers were used together
- Assignment 3: Prepare a portfolio of fabric swatches of different fibre content Specify fibre content and end use of the samples (minimum ten samples)
- Assignment 4: Prepare a portfolio of fabric swatches of different weights and thickness. Calculate their yarn count in terms of ends per inch and picks per inch. Specify possible applications of the samples (minimum ten samples)
- Assignment 5: Develop a portfolio of fabric swatches of various types of woven fabrics. Identify type of weave and provide graphical representation of basic weaves (minimum ten samples sourced by students and ten samples provided of department)
- Assignment 6: Prepare a portfolio of fabric samples of different surface appearance such as fabric made of slub yarns, textured yarns, twill weave, pile weave, leno weave, etc. (minimum ten samples)
- Assignment 7: Prepare a frame from hard board and make basic weaves using paper strips

Instruments Required

- Pick glass
- Microscope
- Twist counter
- Crease recovery tester
- Drapometer
- GSM cutter
- Electronic weighing balance

Suggested Visits

- Fabric manufacturing unit- handloom / powerloom unit
- Handloom weaving units of Varanasi, Panipat, Surat, Muradabad, etc.

- Indian Institute of Handloom Technology (nearest one)
- Knitwear manufacturing unit
- Nearest Weaver’s Service Centre (visit the following website for list of centers http://handlooms.nic.in/cit_char_wsc.htm)
- Textile testing laboratory

Evaluation Criteria

Internal	Marks
Teachers assessment (on the basis of assignment) and attendance	10+10
Mid-term exams (Theory)	20
External	
Final University Examination (Theory)	60

Textbooks

- Corbman, B. P., Textile Fibre to fabric, MGH International, 2003
- Hann, M. A. and Thomas, B. G., Patterns of Culture: Decorative Weaving Techniques, Leeds 2005
- Joseph, M.L., Essentials of Textiles (6th Edition), Holt, Rinehart and Winston Inc., Florida, 1988
- Kadolph Sara J., Quality Assurance of Textiles and Apparel, Fairchild publication, 1998
- Kadolph, S. J. & Langford. A. L., Textiles, 10th edition, Pearson education, USA, 2007
- Raul, Jewel, Textile Testing, APH Pub. Corp., 2005
- Saville, B.P., Physical Testing of Textiles, Textiles Institute, 2000
- Sekhri, S., Textbook of Fabric Science, Fundamentals to Finishing, PHI Learning Pvt. Ltd., 2011

Reference Materials

- Bhardwaj, S.K. and Mehta, P.V., Managing Quality in the Apparel Industry, New Delhi, New Age International, 1998

- Brackenbury, T., Knitting Clothing Technology, Blackwell Science Publishers, 2005
- Express Textile Journal
- Field, A., The Ashford Book of Weaving, Shoal Bay Press, 1991
- Grayson, M., Encyclopedia of Textile, Fiber and Nonwoving Fabrics. New York: John Wiley & Sons, 1984
- Hallett, C., and Johnston, A., Fabric for Fashion, The Swatch book, Laurence King Publishing, London, 2010
- Hollen, N. & Saddler, J., Textiles (6th Ed.), New York: Macmillan, 1988
- Horrock & Anand, Handbook of Technical Textiles, Woodhead Publishers, 2000
- Hupphirs, M., Fabric Reference, 4th Edition, Pearson Education, Inc, 2009
- Joseph, M.L., Essentials of Textiles, 6th edition, Holt, Rinehart and Winston Inc., Florida, 1988
- Kothari, V.K., Behera, B.K., Quality Control in Textiles and Apparel Industry- A& B, Delhi, Department of Textile Technology, IIT – Proceedings of Workshop- 3-5 October, 1996
- Marjory, L. J., Essentials of Textiles, New York, 1976
- Marjory, L. J., Introductory Textile Science (3rd Ed.) New York, 1977
- Murphy W.S., Handbook of weaving, Abhishekh Publications, 2000
- Seiler, A., Textiles Classification of Techniques, Craweford House Press, 1994
- Sekhri, S., Textbook of Fabric Science: Fundamentals to Finishing, PHI Learning, Delhi, 2011
- Shaikh, I. A., Pocket Weaving Expert- A practical handbook on textile weaving, Lahore, Pakistan
- Spencer, D. J., Knitting Technology: A Comprehensive Handbook and Practical Guide, 4th ed. Woodhead, Cambridge, 2005
- Stamper, Anita, A. and Donnell, L. B, Evaluating Apparel Quality (2nd ed.), Fairchild Publication, 2005
- The Indian Textile Journal
- Tholia, A. Fabric Swatch Work Book, Sarv International, 2011
- Tholia, A., Understanding Fabrics: A Practical Approach, Sarv Publications, 2011
- Tortora, G. P., Understanding Textiles, (4th Ed.) New York: Macmillan, 1992

Web Sources

- <http://www.scribd.com/doc/15570324/Textile-Fibres-Classificationppt>
- <http://www.swicofil.com/soybeanproteinfiberproperties.html>
- http://en.wikipedia.org/wiki/Synthetic_fiber
- http://www.excellup.com/Notes/8_Science_SyntheticFibres.pdf
- [http://en.wikipedia.org/wiki/Warp_\(weaving\)](http://en.wikipedia.org/wiki/Warp_(weaving))

- http://en.wikipedia.org/wiki/Power_loom
- <http://en.wikipedia.org/wiki/Twill>
- http://en.wikipedia.org/wiki/Dobby_loom
- <http://en.wikipedia.org/wiki/Knitting>
- http://en.wikipedia.org/wiki/Nonwoven_fabric
- <http://web.utk.edu/~mse/Textiles/Thermal%20Bonding.htm>
- <http://en.wikipedia.org/wiki/Braid>
- http://www.textileworld.com/Articles/2008/May_2008/Nonwovens/Spunbond_x_Meltblown_Nonwovens.html
- www.fibre2fashion.com
- <https://www.textiletestingequipment.com/>
- <http://textInfo.wordpress.com/2011/11/10/basic-weaves/>

NFD – 206: ART APPRECIATION

SEMESTER	:	II
Duration	:	14 Weeks
Work Load		
Lecture(L) : 2 hours/Week		Total lecture hours per semester: 28
Tutorial (T): 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 0 hour/Week		Total lab hours per semester: 0
Credits	:	3
Maximum Marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	ANCIENT PERIOD	[8 Lectures]
	▪ Indus Valley Civilization- Art and artifacts of the time, city planning etc.	
	▪ Mauryan period	
	▪ Sunga period	
	▪ Kushan period	
	▪ Gandhara period	

- Gupta period
- UNIT-II SOUTHERN AND NORTH EASTERN INDIA [12 Lectures]
- Pallava period
 - Chola period
 - Chalukya period
 - Rashtrakuta period
 - Hoysala period
 - Vijayanagar period
 - Chandela period
 - Orissan
- UNIT-III LATE MEDIEVAL AND EARLY MODERN AGE [4 Lectures]
- Islamic Sultanate – Delhi
 - Mughal period
- UNIT-IV WESTERN ART – ANCIENT TO MIDDLE AGES [8 Lectures]
- Ancient world
 - Prehistoric Art- Old Stone Age & New Stone Age
 - Egyptian Art and Architecture
 - Classical period
 - Greek Art and Architecture
 - Roman Art and Architecture
 - The middle ages
 - Byzantine
 - Romanesque
 - Gothic
- UNIT- V FIFTEENTH – EIGHTEENTH CENTURY [4 Lectures]
- Renaissance
 - Baroque
 - Rococo
- UNIT- VI THE MODERN WORLD [6 Lectures]
- Neo classicism, Romanticism, Realism
 - Impressionism , Post- Impressionism
 - Fauvism, Cubism
 - Expressionism
 - Dadaism, Surrealism
 - Bauhaus

Suggested Assignments

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

Suggested Visits

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

Evaluation Criteria

Internal	Marks
Teachers Assesment (assignment submissions-equal weightage for all assignments) and attendance	10 + 10
Mid-term exams	20
External	
Final University Examination	60

Textbooks

- Partha Mitter, Indian Art(Oxford History of Art), Oxford Univ.Press,2001
- Roy C.Cavern, Indian Art:A Concise History, Thames & Hudson,1976
- B.N Goswamy, Essence of Indian Art, Asian Art Museum of San Francisco.1986
- Susan Huntington, The Art of Ancient India
- Mortimer Wheeler, Indus Valley Civilization, Penguin, 1966
- Duane and Preble, S., Art Forms, Harper Collins, 1989
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- Janson, H.W., History of Art, Thames &Hudson, 1997
- Gilbert, R., Living with Art, McGraw-Hill, Inc. 1995

Reference Materials

- N.R.Ray, Maurya and Sunga Art
- Stella Kramrisch, The Art Of India
- Ananda Coomaraswamy, The Transformation of Nature in Art
- Rajan k.Ghose, Aesthetic theory and art, Ajanta Publishing Co.,1979
- Dar, S.N., Costumes of India and Pakistan, D.B. Taraporewala Sons & Co. Private Ltd., 1982
- Belozerskaya, M. and Lapatin, K. D. S., Ancient Greece: Art, Architecture and History, Getty Publications, 2004
- Boardman, J., Greek art and architecture, H.N. Abrams, 1967
- Charles, V. and Carl, K. H., Romanesque art, 2008.
- Charles, V., Renaissance Art, Parkstone International Press, New York, 2007.
- Cormack, R., Byzantine art, Oxford University Press, 2000.
- Durand, J., Byzantine art, Terrail, 1999.
- Gunderson, J., Gothic Art, Creative Education, 2008.
- Milam, J. D., Historical Dictionary of Rococo Art, Scarecrow Inc., 2011.
- Petzold, A., Romanesque Art, H.N. Abrams, 1995.
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- <http://www.sscnet.ucla.edu/southasia/History/Ancient/Indus2.html>
- http://en.wikipedia.org/wiki/Mauryan_art
- http://www.indianetzone.com/42/art_under_sunga_period.htm
- http://en.wikipedia.org/wiki/Art_of_Europe

- <https://www.boundless.com/art-history/prehistoric-art/stone-age/art-stone-age/>
- http://en.wikipedia.org/wiki/Prehistoric_art
- http://en.wikipedia.org/wiki/Art_of_ancient_Egypt
- https://en.wikipedia.org/wiki/Ancient_Greek_art
- <http://www.ancientgreece.com/s/Art/>
- http://en.wikipedia.org/wiki/Roman_art
- <http://www.scholastic.com/browse/article.jsp?id=3753873>
- http://en.wikipedia.org/wiki/Byzantine_art
- <http://education.yahoo.com/reference/encyclopedia/entry/ByzantinANA>
- http://en.wikipedia.org/wiki/Romanesque_art
- <http://www.britannica.com/EBchecked/topic/508431/Romanesque-art>
- http://en.wikipedia.org/wiki/Gothic_art
- http://en.wikipedia.org/wiki/Gothic_architecture
- <http://www.britannica.com/EBchecked/topic/239728/Gothic-art>
- http://en.wikipedia.org/wiki/Renaissance_art
- <http://www.students.sbc.edu/kitchin04/artandexpression/renaissance%20art.html>
- <http://loki.stockton.edu/~fergusoc/lesson7/lect7.htm>
- <http://en.wikipedia.org/wiki/Baroque>
- http://www.myteacherpages.com/webpages/Skearney/files/Microsoft_Word_-_Comparison_Chart%5B1%5D%5B1%5D.pdf
- <http://people.uncw.edu/myersj/ARH%20202%20SUMMARY%207%20-NEO-CLASSICISM.pdf>
- <http://www.oxfordartonline.com/public/page/themes/impressionismandpostimpressionism>
- <http://en.wikipedia.org/wiki/Post-Impressionism>
- http://www.metmuseum.org/toah/hd/poim/hd_poim.htm
- http://home.vs.moe.edu.sg/whitenoise/F_C_E.html
- <http://www.mam.paris.fr/en/node/271>
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- <http://msuweb.montclair.edu/~nielsenw/dada.html>
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NFD – 207: HISTORIC COSTUMES - INDIAN

SEMESTER	:	II
Duration	:	14 Weeks
Work Load		
Lecture(L) : 2 hours/Week		Total lecture hours per semester: 28
Tutorial (T): 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 0 hour/Week		Total lab hours per semester: 0
Credits	:	3
Maximum Marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	ORIGIN OF CLOTHING	[2 Lectures]
	<ul style="list-style-type: none">▪ Evolution of clothing▪ Origin and development of costumes▪ Functions of clothing▪ Theories of clothing	
UNIT-II	NORTHERN AND NORTH WESTERN INDIA	[12 Lectures]
	<ul style="list-style-type: none">▪ Indus valley civilization▪ Vedic period▪ The Maurya and Sunga periods▪ Satvahana period▪ Kushan period▪ Gupta period▪ Post-Gupta period	
UNIT-III	SOUTHERN INDIA	[8 Lectures]
	<ul style="list-style-type: none">▪ The Pallavas▪ The Cholas▪ The Rajputs▪ The Vijayanagara Empire	
UNIT-IV	THE MEDIEVAL INDIA	[12 Lectures]
	<ul style="list-style-type: none">▪ Ghurid dynasty▪ Slave dynasty▪ Khalji dynasty▪ Tughlaq dynasty▪ Timur and Sayyid dynasty▪ Lodi dynasty▪ Pre-Mughal period▪ Mughal period▪ The Post-Mughals▪ British period	
UNIT-V	THE PRESENT DAY DRESS	[8 Lectures]
	<ul style="list-style-type: none">▪ Northern India▪ Eastern and Northeastern India▪ Western and Central India▪ Southern India	

Suggested Assignments

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

Suggested Movies

For better visual understanding of the costumes of earlier periods, the students should be shown atleast five of the following (or similar kind) movies:

- Siddhartha
- Amrapali
- Utsav
- Agnivarsha
- Mughal-e-azam
- Umrao jaan
- Pakeezah
- Razia sultan
- Chaudhvi ka chand
- Gandhi
- Shatranj ke khiladi
- Lagan
- Mangal pandey etc.

TV Serials

- Bharat ek khoj
- Chanakya
- Chandragupta Maurya

Suggested Visits

Visits are to be made under faculty guidance. Illustrated report to be submitted after each visit

- Costume section of any local museums

- Dolls Museum, New Delhi
- Educational tour to a museum of a bigger city

Evaluation Criteria

Internal	Marks
Teachers assessment (assignment submissions- equal weightage for all assignments) and attendance	10 + 10
Mid-term exams	20
External	
Final University Examination	60

Textbooks

- Pathak, Anamika, Indian Costumes, Roli Books, 2006
- Alkazi, Roshan, Ancient Indian Costumes, Art Heritage Book Publications, New Delhi, 2006
- Alkazi, Roshan, Medieval Indian Costumes : India and Central Asia, Art Heritage Book Publications, New Delhi, 2008
- Fringes G.S., Fashion from Concept to Consumer, 4th Edition, Prentice Hall Career & Technology, 1994

Reference Material

- Brijbhushan, J., The Costumes and Textiles of India, D.B. Taraporewala Sons & Co. Pvt. Ltd., 1958
- Mohapatra, Ramesh Prasad, Fashion Styles of Ancient India, B.R. Publishing Corporation, 1992
- Chandra Moti, Costumes, Textiles, Cosmetics and Coiffure in Ancient and Medieval India, Delhi
- Biawas, A., Indian Costumes, Publications Division, Ministry of Information and Broadcasting, Government of India, 2003
- Marshal, J., Mohanjo-Daro and the Indus Civilization, Vol-III, London, 1993
- Treasure of Indian Textiles History, Marg Publications, Mumbai
- Fabri, Charles Louis, Indian Dress : A Brief History, Disha Books, 1994
- Bhatnagar, P., Traditional Indian Costumes and Textiles, Abhishek Publications, Chandigarh

- Tortora, Phyllis G. and Eubank, Keith, Survey of Historic Costumes – Fifth Edition, Fairchild Books, New York, 2010
- Bhavnani, Enakshi, Decorative Designs And Craftsmanship of India, D.B. Taraporevala Sons & Company, 1974

Web Sources

- http://en.wikipedia.org/wiki/Histor_of_clothing_and_textiles
- <http://www.sacred-textes.com/lcr/eod/eod33.htm>
- <http://www.mahmoodgroup.com/functionsofclothing/index.html>
- http://en.wikipedia.org/wiki/Clothing_in_India
- <http://ancientwonders.wordpress.com/2009/02/25/ancient-clothing-of-india-women/>
- http://indianetzone.com/50/costumes_ancient_india.htm
- <http://histclo.com/chron/ancient/india/indus.html>
- <http://www.preservearticles.com/201105257089/social-condition-o-the-aryans-during-the-vedic-age.html>
- <http://www.scribd.com/doc/49592033/The-costume-of-Mughal-women>

NFD – 208: ELEMENTS OF FASHION

SEMESTER	:	II
Duration	:	14 Weeks
Work Load		
Lecture(L) : 2 hours/Week	Total lecture hours per semester:	28
Tutorial (T): 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 0 hour/Week	Total lab hours per semester:	0
Credits	:	3
Maximum Marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	FASHION VOCABULARY	[10 Lectures]
	<ul style="list-style-type: none">▪ Fashion terminology (fashion, style, couture, haute couture, accessories, avant garde, classic, collection, fad, fashion cycle, fashion forecast, haute couture, knock-off, bridge fashion, line, mark up or mark on, pre-a-porter, style, trend, motifs, blends, trimmings, details, toile, boutique, atelier, silhouette, fashion forecasting, grading, draping, ready-to-wear, retailer, visual	

merchandising, merchandiser, stylist, hue, value, intensity, texture, repeat, proportion, balance, rhythm, CAD, pattern, pattern making etc)

- Design terminology (elements and principles of design)
- Color terminology (dimensions, color psychology, color wheel, color schemes)
- Fabric terms (fibre, yarn, fabric, weaving, warp, weft, thread count, balance, grain line, selvedge, knits, etc.)
- Fashion accessory terminology (footwear, jewelry, gloves, hats, belts, scarves, umbrellas, hand bags, sunglasses etc)
- Common sewing terms (alter, seam allowance, backing, back stitch, bias, fray, facing, lining, puckering etc.)

UNIT-II

FASHION FORECASTING

[8 Lectures]

- Introduction
- Forecasting for colors, fabrics, style, embellishment & accessories
- Promotion
 - Fairs (Heimtextil, Premier Vision etc)
 - Journals and magazines (The Wall Street Journal, Apparel India, Couture Asia, Id, Face, Apparel online, Fashion newsletter, WWD, Wall Paper, Sportswear International, Fashion Forecast International, Inside fashion, International textiles, Promostyl, Here and there, Textile View, Trends Collezioni, Vogue, Cosmopolitan, ELLE, GQ magazine, Allure, Grazia etc.)
 - Websites (www.fashioncenter.com, www.fgi.com, www.wgsn.com, www.vogue.com, www.wwd.com etc)

UNIT-III

FASHION DEVELOPMENT

[10 Lectures]

- Fashion cycles (introduction , acceptance, peak, decline and obsolete, waxing and waning of fashion)
- Consumer groups (fashion leaders and fashion followers)
- Adoption of fashion (traditional fashion adoption, reverse adoption and mass dissemination)
- Consumer buying (motives, fashion selection on the basis of styling features and practical considerations)

- Fashion categories (women's wear, men's wear, children's wear, sportswear, resort wear, sleepwear, casual wear, formal wear etc.)

UNIT-IV

INTERNATIONAL FASHION

[6 Lectures]

- Fashion Education
 - Milan- Domus Academy
 - New York- Fashion Institute of Technology
 - London- London School of Fashion, Royal College of Art
- Fashion capitals of the world – Tokyo, Paris, Milan, London, Germany (exclusivity and five top designers from each capital)
- Designers (Coco Chanel, Christian Dior, Yves Saint Laurent, Ralph Lauren, Donatella Versace and Valentino, Karl Lagerfeld, Dolce & Gabbana)
- Fashion Weeks (Paris, Milan, New York, London)
- Fashion Brands
 - High fashion (Tommy Hilfiger, Christian Dior, Calvin Klein, Versace etc.)
 - Ready-to-wear (H&M, Ralph Lauren Polo brands, CK by Calvin Klein, DKNY, Versus by Versace etc)
 - Retail stores (Marks and Spencers, Target, JC penny, Neiman Marcus, Harrods, Zara International and many more)

UNIT-V

FASHION IN INDIA

[6 Lectures]

- Major fashion cities in India (Delhi, Mumbai, Pune, Bangalore)
- Designers (Ritu Kumar, Manish Malhotra, Rohit Bal, J.J. Valaya, Tarun Tahiliani, Manish Arora, J.J. Vallaya, Ritu Beri, Manish Arora, Rina Dhaka, Hemant Trivedi, Rana Gill etc)
- Fashion Weeks (WIFW, Lakme Fashion Week etc)
- Fashion Brands
 - Designers brands (Satya Paul, Sabyasachi etc.) & Corporate brands (Zodiac, Grasim, Park Avenue, Parx, Van Heusen, Allen Solly, ColorPlus, Frank Jefferson etc.)
 - Retail stores (Lifestyle, Pantaloons, Shoppers Stop, Raymond, Park Avenue, Color Plus, Globus, Westside, Reliance Trends, Big Bazaar, etc)

Unit –VI

CAREERS IN FASHION

[2 Lectures]

- Fashion designers, product developers, creative pattern makers, fashion coordinators, fashion stylists, design merchandisers, fashion educators, fashion illustrators, costume designers

Suggested Assignments

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

Evaluation Criteria

Based on understanding of concept, extent of research & exploration, quality of information collected, neatness and presentation	
Internal	Marks
Teachers assessment (assignment submissions- equal weightage for all assignments and classroom presentations) and attendance	10 + 10
Mid-term Exams	20
External	
Final University Examination	60

Textbooks

- Fringes G. S., Fashion From Costumes to Consumer, 4th Edition, Prentice Hall Career & Tech, 1982
- Carr H., & Latham B. , The Technology of Clothing Manufacture, 2nd edition, Blackwell Sc., 1994

- Tate, S.L. and Edwards, M.S., The Complete Book of Fashion Design, New York, Harper & Row Publication, 1982
- Tortora, P. & Calasibetta, C.M., Dictionary of Fashion, Om Book International, 2005
- Brannon, E. L., Fashion Forecasting, Fairchild Publication, 2010
- Goworek, H., Careers in Fashion & Textiles, Om books International, 2007
- Seeling, C., Fashion-The Century of the Designers, Konemann Publisher, May 2000
- Ireland, P. J., Encyclopedia of Fashion, B.T. Batsford Ltd., 1995
- Thames & Hudson, Dictionary of Fashion & fashion Designers, T & H Ltd., London, 2008

Reference Material

- Nancy Mccarthy Folse, Careers in fashion Industry, Barnes & Noble, 1981
- Hidalgo, M. R., The Sourcebook of Contemporary Fashion Design, Collins Design, 2010
- Stegemeyer, A., Who's Who in Fashion, Fairchild Publications, 1984
- Stone, E., Fashion Merchandising: An Introduction, (4th edition), Mc. Graw Hill Book Co., 1985
- Jarnow, J. & Dickerson, K., Inside Fashion Business, : Macmillan. Johnson, New York
- Castelino, M., Fashion Kaleidoscope, Rupa Publication

Web Sources

- www.nationsonline.org
- http://www.allsrilanka.com/directory/tools/women/fashion_magazines.htm
- <http://online.wsj.com/public/page/news-fashion-style-industry.html>
- www.fashioncenter.com
- www.fgi.com
- www.vogue.com
- <http://www.allure.com/>
- <http://www.grazia.it/>

NFD – 255P: FASHION MODEL DRAWING

SEMESTER	:	II
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0 hours/Week	Total lecture hours per semester:	0
Tutorial (T): 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 3 hours/Week	Total lab hours per semester:	42
Credits	:	3
Maximum Marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	FIGURE DRAWING (Normal Proportion)	[18 Hours]
	<ul style="list-style-type: none">▪ Live drawing from model▪ Proportion and anatomy	

- Study of head, hands and feet
- Study of eyes, ears, nose and mouth
- Study of different postures and movements
- Drawing of different age group figures

UNIT-II DRAWING FASHION FIGURES (Stylization) [16 Hours]

- Ten head female croqui
 - Front view
 - Back view
 - ½ Profile view
 - ¾ Turned view
- Ten Head male croqui
 - Front view
 - Back view
 - ½ Profile view
 - ¾ Turned view

UNIT-III ANALYSIS OF BODYPARTS [10 Hours]

- Face analysis with hairstyles
- Hand analysis
- Feet analysis

UNIT-IV FLESHING OF FEMALE AND MALE CROQUIES [12 Hours]

- Front View
- Back view
- ½ Profile view
- ¾ Turned view

Suggested Assignments

PROJECT-1

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

PROJECT-2

- Make four sketches each of male and female ten head croquis (front, ¾th, profile and back view)

- Draw sketches of ten faces with different hairstyles

PROJECT-3

- Make four sketches each of male and female flesh croquis (front, 3/4th, profile and back view)

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

Evaluation Criteria

Based on concept understanding, quality of work, neatness, exploration, presentation and documentation	
Internal	Marks
Teachers assessment (daily evaluation on class performance) and attendance	10 + 10
Midterm exam and assignment submissions	20 + 10
External	
Final university examination	50

Textbooks

- Rowlands, I., Life Drawing, Octopus Books, 2005
- Giovanni, C., Complete guide to drawings, Search Press, Limited, 2006
- Giovanni Civardi, Drawing Hands and Feet, Search Press Limited, 2006
- Giovanni Civardi, Drawing Clothed Figure, Search Press Limited, 2006
- Ireland, P. J., Introduction to Fashion Design, Wiley, 1970
- Ireland, P. J., Fashion Design Drawing & Presentation, Wiley, 1970
- Ireland, P. J., Fashion Design Illustration For Women, Wiley, 1970
- Ireland, P. J., Fashion Design Illustration for Men, Wiley, 1970
- Ireland, P. J., Fashion Design Illustration For Children, Wiley, 1970
- Mckelvey, K., & Janine, M., Illustrating Fashion, Blackwell Pub.Ltd, 1970

Reference Material

- Raynes, J., Complete Anatomy & Figure Drawings, Anova Batsford, 2007
- Talham, C., & Julian S., Fashion Design, Barron's Educational Series, Incorporated, 2011
- James, L., Costume and Fashion: A Concise History, T&H Pub, 2002

- Barcsay, J., Anatomy for the Artist,
- Sterling Publishing Company, Incorporated, 2006
- David K. Rubins, The Human Figure, Penguin Books, 1976

Web Sources

- www.human-anatomy-for-artist.com
- www.ligedrawingsocietu.co.uk
- www.fashionillustration.or.kr
- www.fashionmission.nl
- www.fashion-era.com

NFD – 256P: COMPUTER AIDED DESIGN - I

SEMESTER	:	II
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0 hours/Week	Total lecture hours per semester:	0
Tutorial (T): 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 3 hours/Week	Total lab hours per semester:	42
Credits	:	3
Maximum Marks	:	100

Objectives

- To learn vector image formats through Corel Draw applications
- To acquire sound knowledge of the principles of graphic design
- To conceptualize design and its implementation using Corel Draw
- To incorporate in design students the ability to represent and create visuals using tools of Corel Draw
- To design and develop structural and applied design for product development

Learning Outcomes

- Be able to acquire basic understanding & skills of vector graphics software
- Be able to apply learnt tools and techniques for design development
- Be able to integrate design skills with the technology of computer applications.
- Be able to provide an asset for the designers to come at par with the modern technology
- Be able to combine available data with software tools for effective designing
- Understand Corel Draw as a tool for documentation

COURSE CONTENT

UNIT-I	COREL DRAW	[4 hours]
	Tools and their application	
	▪ Introduction to Corel Draw software (definition and shortcut keys, RGB and CMYK color modes)	

- Page layout (size, orientation, page formatting, rulers, guidelines, nudge, table formatting, setting up grids etc.)
- Menu bar, property bar, standard bar options
- Importing bitmaps and tracing bitmap
- Exporting

UNIT-II

TOOL BAR

[10 Hours]

Application of each tool

- Pick tool (duplicate, rotate, skew, mirror)
- Shape tool (shaping objects, shaping text)
- Bezier tool
- Eraser tool, knife tool
- Crop tool
- Zoom tool (zoom-in, zoom-out)
- Basic shapes tool and other drawing tool(circle, semi-circle, 3/4th circle, rectangle, triangle, charts)
- Text tool (shaping text, lens)
- Table tool
- Special effects (eyedropper, blend, drop-shadow, envelope, contour, distort)
- Color eyedropper
- Outline pen tool
- Fill tool
- Power clip objects

UNIT-III

COREL DRAW

[10 Hours]

Application in terms of digital design

- Logos and visiting cards
- Motif development
- Repeat pattern layout (clone, step and repeat)
- Product layout

UNIT-IV

DESIGN & DETAILING

[16 Hours]

Draw details/silhouettes of the following and apply various textures and effects for:

- Collars
- Sleeves
- Pockets
- Skirts
- Trousers

- Accessories

UNIT-V

FASHION ILLUSTRATION

[16 Hours]

- Drawing fashion croquis
- Draping on fashion croquis

Suggested Assignments

- Design atleast ten motifs using basic shapes
- Practice any five free hand motifs from temple architecture like stone and wood carvings
- Design atleast ten motifs using shape tool and bezier tool and add various special effects
- Practice any ten logos of different brands
- Design atleast ten different logo concepts for your brand. Choose any one. Design a visiting card and incorporate the chosen logo in the same
- Develop atleast two designs for the following:
 - Nursery prints
 - Floral prints
 - Geometrical
 - Polka dots
 - Abstract
 - Stripes
 - Checks
 - Stylized motifs
 - Combining different elements of design (e.g. stripes with floral prints etc)
- Design an advertisement/poster (look board & information poster) on a topic given by the faculty concerned, using typographical tools of Corel Draw

OR

To replicate a two page magazine layout having graphics, images and typography, for effective representation using Corel Draw software

- Make a repeat layout pattern for any five designs and map (place) each design on an appropriate product (home furnishing, apparel or fashion accessory products) keeping in mind the scale of design, direction etc.
- Design atleast five jewelry pieces with detailing (hats, necklace, finger ring, ear rings, pendant, bracelet, cuff links, tie, tiepins, bags, belts, shoes)
- Create a flat sketch of male and female croquette of appropriate scale (geometrical form)
- Create atleast 5 different postures of male and female flesh croquis on Corel Draw

- Based on five selected themes (executive wear, casual wear, beach wear, sportswear etc.) design atleast two garments each and drape on an appropriate posture of a flesh croqui. Also create a suitable backdrop for the same.

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

Evaluation Criteria

Based on understanding of concept, knowledge of tools, commands, techniques, creation, ideation and presentation	
Internal	Marks
Teachers assessment (daily evaluation of class performance) and attendance	10+10
Midterm exam and assignment submission- Portfolio submission (Display of all the work properly mounted and labeled)	20 + 10
External	
Final University Examination	50

Textbooks

- Respective software manuals
- Altman, R., Corel Draw X5, BPB Publications
- Bangia, R. , Corel Draw, Khanna Book Publishing, Delhi, 2003
- Phyllis, D, CorelDraw 11 for windows & Macintosh, Schwartz-Steve Publisher

Web Sources

- Corel draw Tutorials

NFD – 257P: COMMUNICATING FASHION (Modular)

SEMESTER	:	II
Duration	:	7 Weeks
Work Load		
Lecture (L) : 0 hours/Week	Total lecture hours per semester:	0
Tutorial (T): 1 hour/Week	Total tutorial hours per semester:	7
Practicals(P): 3 hours/Week	Total lab hours per semester:	21
Credits	:	2
Maximum Marks	:	50

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	POPULAR INTERNATIONAL DESIGNERS	[8 Hours]
	<ul style="list-style-type: none">▪ Clippings of fashion shows of the designers▪ Movies based on the lives of some designers (Andy Warhol, Coco Chanel, Valentino, Giorgio Armani etc.)▪ Signe Chanel - Documentary on process of making haute couture collection in the House of Chanel	
UNIT-II	POUPULAR INDIAN DESIGNERS	[8 Hours]

- Clippings of fashion shows of the designers

UNIT-III MOVIES ON FASHION [8 Hours]

- Devil Wears Prada
- My Fair Lady
- Bill Cunningham New York
- Sex And The City
- It Started in Paradise
- Unzipped
- Fashion
- Page 3 etc.

UNIT-IV GUEST LECTURES [8 Hours]

The institute can invite speakers from any of the below mentioned categories for a session with the students to expose them to the various facets of the fashion industry

- Designers
- NGOs
- Fashion magazine editors
- Fashion photographers
- Stylists
- Page 3 reporters – print and electronic media

Suggested Assignments

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

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

Evaluation Criteria

Internal	Marks
Teachers assessment (daily evaluation of class performance) and attendance	5 + 5
Group discussions and viva voce	15 + 5
External	Marks
Evaluation by internal and external jury	
Assignment submissions (based on the understanding and content of the submitted reports) and viva voce	15 + 5

NFD – 258P: MATERIAL STUDIES - II

SEMESTER	:	II
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0 hours/Week		Total lecture hours per semester: 0
Tutorial (T): 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum Marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	INTRODUCTION TO TEXTILE MATERIAL	[4 Hours]
	▪ Yarns study	

- Fabrics study
- Loom study

UNIT-II YARN CRAFT [14 Hours]
(Exploration, adaptation and improvisation of the techniques to create innovative surfaces / products using yarns, vegetable fibers, threads, ropes, ribbons, braids, wires etc. and combining them with other non-textile material)

- Macramé
- Knotting
- Crochet
- Braiding
- Tasselling
- Twining

UNIT-III FABRIC CRAFT [14 Hours]
(Exploration, adaptation and improvisation in using the material to create innovative surfaces / products using different kinds of fabrics)

- Deconstruction
- Addition on the surface
- Addition to the structure
- Converting flat fabrics to 3-D surfaces (quilting, ruffling etc.)

UNIT-IV WEAVING [24 Hours]
(Using the loom to develop fabric surfaces with different types of yarns and creative addition of non-textile material for enhancing the aesthetics of the fabrics)

- Basic weaves – plain, basket, rib, twill & its variations, satin,
- Advanced weaves – color & weave effects, pile, block drafts, extra weft
- Creative weaving

Suggested Assignments

Projects

- Collection of various materials which can be used as weft for creative weave development
- Develop innovative yarns using various textile and non-textile material
- Develop innovative products using various techniques mentioned in Unit-II
- Develop a product using any one technique from Unit-II

- Develop atleast eight interesting fabric surfaces using the techniques mentioned in Unit-III
- Develop a 3-D product using different fabrics
- Develop swatches of basic weaves on a table loom using different types of textile material
- Develop swatches of advanced weaves on a table loom using different types of textile material
- Develop swatches of creative weaves using non-textile material for weft in a yarn warp

Suggested Visits

Visits are to be made under faculty guidance. Illustrated report to be submitted after each visit

- Visit local artisans (chik makers, floors/chattai makers etc.)
- Visit the nearest Weavers Service Centre (Ministry of Textiles, Government of India) or a handloom weaving unit/weaver/dari unit.
- Visit NGO's working in the field of creative product development from yarns and fabrics.

Evaluation Criteria

Based on understanding of concept, extent of research & exploration, material collected, material handling, creation and ideation, product, neatness	
Internal	Marks
Teachers assessment (daily evaluation on class performance) and attendance	10 + 10
Assignment submissions (Scarp book and documentation) and viva voce	20 + 10
External	
Evaluation by internal and external jury	
Assignment submissions (Portfolio presentation and display) and viva voce	40 + 10

Textbooks

- Fashion Show- selected by Trends: Milan, Paris, Madrid, Gap Japan Co. Ltd., 1991
- Thwaites, G., Indian Inspiration, Traplet Publications Ltd., 2003

Reference Material

- Ewy, Jane, Art to Wear, North Light Books, 2005
- Braddock, Sarah E., Techno Textiles, Thames & Hudson, 1999
- Sommer, Elyse, Inventive Fiber Crafts, Prentice Hall, 1977
- King, Heidi, Peruvian Featherworks: Art of the Precolumbian Era, Metropolitan Museum of Art, New York, 2012
- Chandler, Deborah, Learning to Weave, Interweave Press, 2009
- Crockett, Candace, Card Weaving, Watson-Guption Publications, 1991

Web Sources

- <http://www.raysofcolor.com/colour/definition.html>
- www.yarn-craft.co.uk/
- pinterest.com/lionbrand yarn/crafts-with-yarn/
- www.marthastewart.com > Crafts
- www.cutoutandkeep.net > Bustle > Becca Kordas
- www.incredibleart.org/lessons/middle/weave.htm

NFD – 259P: FUNDAMENTALS OF PHOTOGRAPHY (Modular)

SEMESTER	:	II
Duration	:	7 Weeks
Work Load		
Lecture (L) : 0 hours/Week	Total lecture hours per semester:	0
Tutorial (T): 1 hour/Week	Total tutorial hours per semester:	7
Practicals(P): 3 hours/Week	Total lab hours per semester:	21
Credits	:	3
Maximum Marks	:	100

Objectives

- To learn the fundamentals of photography
- To understand photography as a medium of communication
- To understand photography as a conceptual process
- To develop basic competency in handling photography equipment
- To develop a base for development of creative photography skills
- To improve images through photo correction tools

Learning Outcomes

- Be able to use camera as a tool
- Understand the different peripherals and their usage
- Understand compositions, placement of elements and interplay of light and shade in a photographic frame
- Be able to handle and manipulate various photography tools for effective photography
- Be able to use photography as a tool for documentation

COURSE CONTENT

UNIT-I	INTRODUCTION TO PHOTOGRAPHY	[2 Hours]
	<ul style="list-style-type: none">▪ Orientation▪ Scope of the subject▪ The basic science of photography	

UNIT-II	INTRODUCTION TO CAMERAS AND OTHER PHOTOGRAPHY EQUIPMENT ▪ Film camera ▪ Types of lenses ▪ Types of camera films ▪ Film speeds ▪ Film developing process ▪ Flash and artificial light ▪ Reflectors ▪ Types of filters ▪ Tripod, monopod and handheld ▪ Digital camera ▪ Digital SLR camera ▪ Memory cards	[4 Hours]
UNIT-III	WORKING OF A CAMERA ▪ Focal length ▪ Shutter speed ▪ Aperture ▪ Exposure ▪ Depth of field ▪ Daylight photography ▪ Flash photography ▪ Outdoor photography ▪ Indoor photography ▪ Picture correction and alteration	[4 Hours]
UNIT-IV	ASSIGNMENT – 1 (on working with different apertures, shutter speeds, exposure values and depth of field)	[4 Hours]
UNIT-V	ASSIGNMENT – 2 (on daylight photography)	[4 Hours]
UNIT-VI	ASSIGNMENT – 3 (on flash photography)	[4 Hours]
UNIT-VII	ASSIGNMENT – 4 (on outdoor photography)	[3 Hours]
UNIT-VIII	ASSIGNMENT – 5 (on indoor photography)	[3 Hours]

Suggested Assignments

All assignments will be continued in extra time apart from the class Lectures. The practical classes will be majorly used by the faculty to assess and discuss each student's work with the concerned student and the rest of the class.

The students are required to collate all the work done during the course and present as a combined portfolio at the end of the semester with proper mounting, photograph details and due labeling.

- The assignments (as mentioned in Units IV – VIII) can be based on various subjects like nature, architecture, landscapes, public places, portraits, human form etc. The students will click pictures of the subjects using different apertures, shutter speeds, exposure values, lightings etc. and compare the results to understand the quality of their work.

Suggested Visits

- Photography exhibitions
- Photo studios
- Local photographers

Evaluation Criteria

Internal	Marks
Based on understanding of concept, quality of photographs, extent of explorations and techniques etc.	
Teachers assessment (daily evaluation of class performance) and attendance	10 + 10
Assignment submissions and viva voce	20 + 10
External	
Evaluation by internal and external jury	
Assignment submission (Portfolio presentation and display) and viva voce	40 + 10

Reference Material

- Langford, Michael, Basic Photography – 7th Edition, Focal Press, 2000
- Grimm, Tom and Grimm Michele, The Basic Book of Digital Photography, Penguin Group US, 2009

- Langford's Basic Photography – The Guide For Serious Photographers (9th Edition), Focal Press, 2010
- Stroebel Leslie D., Zakia Richard Donald, Basic Photographic Material and Processes, Elsevier Science & Technology Books, 2009
- Eggers, Ron, Basic Digital Photography: A Comprehensive Step-By-Step Guide to Selecting and Using Digital Cameras, Scanners and Software, Amherst Media, 2000

Web Sources

- <http://learnbasicphotography.com/>
- photo.net › Learn About Photography
- www.digitalrev.com › Learn › Help & Tips
- www.dofmaster.com/courses/basic/
- www.basic-digital-photography.com/
- www.cambridgeincolour.com/tutorials.htm
- www.dptips-central.com/digital-photography-basics.html

NFD – 260P: DESIGN PROCESS

SEMESTER	:	II
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0 hours/Week	Total lecture hours per semester:	0
Tutorial (T): 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 3 hours/Week	Total lab hours per semester:	42
Credits	:	3
Maximum Marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	STEPS IN DESIGN PROCESS	[6 Hours]
	▪ Identification of problem	

- Research, Analysis and Planning
- Design Concept Development
- Detailed Design Development
- Final Implementation

UNIT-II	DESIGN DEVELOPMENT	[6 Hours]
	<ul style="list-style-type: none">▪ Introduction to Mood Board / Theme Board / Inspiration Board.▪ Introduction to Color Palette▪ Introduction to Look Board, Design Board and Story Board	
UNIT-III	DESIGN CONCEPTION	[18 Hours]
	(Conception of a product using any single or combination of material – refer to Material Studies – I syllabus)	
	<ul style="list-style-type: none">▪ Select any product for development (fashion accessory – shoes, bag, scarf, jewelry, caps, hats etc., table accessory – pen stand, file folder, napkin holder, photo frames, pots, fruit basket, napkin rings etc., lifestyle product – keychain, magazine holder, newspaper rack, umbrella, pocket mirror, storage pouch, display shelves etc.)▪ Select an appropriate theme for design development▪ Research on theme, colors, product design and other components before design development▪ Make a theme board, color palette and story board based on the selected theme and product▪ Use the tools of Units – I and II to develop initial concepts of product design based on the selected theme	
UNIT-IV	DESIGN DEVELOPMENT	[16 Hours]
	(Development of a product using any single or combination of material – refer to Material Studies – I syllabus)	
	<ul style="list-style-type: none">▪ Work in detail on the final selected product concept for final prototype development▪ Create a detailed illustration of the designed product in a suitable surrounding (drape the fashion accessory on a fashion model against appropriate background / place the table top accessory on a table in a suitable room etc.)	
UNIT-V	DOCUMENTATION, PORTFOLIO AND PRESENTATION	[10 Hours]

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

Suggested Visits

- Fashion accessory and lifestyle product stores
- Tabletop accessory stores
- Design studios in near vicinity
- Local product designers
- Local markets

Evaluation Criteria

Internal	Marks
Based on understanding of project and extent of research, extent of material and product exploration, creativity, quality of prototype, portfolio and presentation	
Teachers assessment (daily evaluation of class performance) and attendance	10 + 10
Assignment submission – Design Project and viva voce	20 + 10
External	
Evaluation by internal and external jury	
Assignment submission (Portfolio presentation and display) and viva	40 + 10

Reference Material

- Stone, Terry Lee, Managing the Design Process - Concept Development: An Essential Manual for the Working Designer, Rockport Publishers, 2010

- Lawson, Bryan, How Designers Think: The Design Process Demystified, Routledge, 2006
- Stone, Terry Lee, Managing the Design Process: Implementing Design: An Essential Manual for the Working Designer, Rockport Publishers, 2010
- McKelvey, Kathryn, Munslow, Janine, Fashion Design: Process, Innovation and Practice, John Wiley & Sons, 2011
- Product Design and Development, Tata McGraw-Hill Education, 2003

Web Sources

- <http://inspirationfeed.com/articles/design-articles/design-process-flowchart-that-all-freelancers-designers-must-have/>
- http://www.google.co.in/url?sa=t&rct=j&q=design%20process%20steps&source=web&cd=10&cad=rja&ved=0CFgQFjAJ&url=http%3A%2F%2Fwww.engr.uconn.edu%2F~abboud%2FLect-2.ppt&ei=PPZbUdToIluSrgeUmoDwCw&usg=AFQjCNH3IVN9IE9y8UxlvV6DDp8_k0mRFA&bvm=bv.44697112,d.bmk
- http://www.academia.edu/561522/Layout_for_different_Textile_design_prints
- <http://patternobserver.com/courses/the-ultimate-guide-to-repeats/>

SCHEME OF EVALUATION FOR BACHELOR OF FASHION AND APPAREL DESIGN (BFAD)

Second Year (From the session: 2014-15)

Semester- III

S. No.	Code	Subject	Periods			Evaluation Scheme					Total	Credit
			L	T	P	Sessional			End semester			
						CT/P	TA	TOT	Th	P		
Theory												
1	NFD-301	Textiles - II	2	1	0	20	20	40	60	-	100	3
2	NFD-302	Historic Costumes - Western	2	1	0	20	20	40	60	-	100	3
3	NFD-303	Traditional Indian Textiles	2	1	0	20	20	40	60	-	100	3
Practical												
1	NFD-351P	Fashion Illustration - I	0	1	3	30	20	50	-	50	100	3
2	NFD-352P	Computer Aided Design - II	0	1	3	30	20	50	-	50	100	3
3	NFD-353P	Elementary Pattern Making	0	0	6	30	20	50	-	50	100	3
4	NFD-354P	Garment Construction Techniques	0	1	3	30	20	50	-	50	100	3
5	NFD-355P	Dyeing and Printing (Modular)	0	1	2	20	10	30	-	20	50	2
6	NFD-356P	Market Survey	-	1	3	30	20	50	-	50	100	3
7	NFD-357P	Integrated Design Project - I	0	1	3	30	20	50	-	50	100	3
8	AUC-001 AUC-002	Human Values and Professional Ethics/Cyber Security	2	1	0	15	10	25	50	-	75*	
	NGP-301	General Proficiency	-	-	-	-	-	50	-	-	50	-
TOTAL			8	10	23						1000	29

L: Lecture T: Tutorial CT: Class Test TA: Teachers Assessment and Attendance TOT: Total P (Sessional) : Practical/Project Th: Theory P (end semester) : Practical

TA= 10 (5 for teachers assessment plus 5 for attendance)

TA= 20 (10 for teachers assessment plus 10 for attendance)

P = 20 (15 assignments plus 5 for viva)

P = 30 (20 for practical exam, 10 for assignments) applicable for FD-351P, FD-352P, FD-353P & FD- 354P

P = 30 (20 assignments plus 10 for viva) applicable for FD-355P & FD-357P

P = 50 (40 for assignments plus 10 for viva)

Note:

1. Assignments & presentation in all theory subjects are considered as teachers assessment

* Human values & Professional Ethics /Cyber Security will be offered as a compulsory audit course for which passing marks are 30% in End Semester Examination and 40% in aggregate

SCHEME OF EVALUATION BACHELOR OF FASHION AND APPAREL DESIGN (BFAD)

Second Year

(From the session: 2014-15)

Semester- IV

S. No.	Code	Subject	Periods			Evaluation Scheme					Total	Credit
			L	T	P	Sessional			End semester			
						CTP	TA	TOT	Th	P		
Theory												
1	NFD-401	Textiles - III	2	1	0	20	20	40	60	-	100	3
2	NFD-402	Contemporary Art Appreciation	2	1	0	20	20	40	60	-	100	3
3	NFD-403	Contemporary Fashion Studies	2	1	0	20	20	40	60	-	100	3
Practical												
1	NFD-451P	Fashion Illustration - II	0	1	3	30	20	50	-	50	100	3
2	NFD-452P	Pattern Making – II	0	1	3	30	20	50	-	50	100	3
3	NFD-453P	Advanced Garment Construction	0	1	3	30	20	50	-	50	100	3
4	NFD-454P	Fabric Ornamentation-I (Modular)	0	1	3	30	20	50	-	50	100	3
5	NFD-455P	Introduction to Draping	0	1	3	30	20	50	-	50	100	3
6	NFD-456P	Fabric Studies (Modular)	0	1	2	20	10	30	-	20	50	2
7	NFD-457P	Integrated Design Project - II (Modular)	0	1	3	30	20	50	-	50	100	3
8	AUC-002 AUC-001	Cyber Security/ Human Values and Professional Ethics	2	1	0	15	10	25	50	-	75*	
	NGP-401	General Proficiency	-	-	-	-	-	50	-	-	50	-
TOTAL			8	11	20						1000	29

L: Lecture T: Tutorial CT: Class Test TA: Teachers Assessment and Attendance TOT: Total P (sessional) : Practical/Project Th: Theory P (end semester) : Practical

TA= 10 (5 for teachers assessment plus 5 for attendance) TA= 20 (10 for teachers assessment plus 10 for attendance)

P = 20 (15 for assignments plus 5 for viva)

P = 30 (20 for practical exam plus 10 for assignment submission) applicable for FD-451, FD- 452, FD-453, FD-454, FD-455

P = 30 (20 assignments plus 10 for viva) applicable for FD-457P

P = 50 (40 for assignments plus 10 for viva) applicable for FD-457P

Note: Assignments & presentation in all theory subjects are considered as teachers assessment.

NFD -301: TEXTILES-II

SEMESTER	:	III
Duration	:	14 Weeks
Work Load		
Lecture(L) : 2 hours/Week	Total lecture hours per semester:	28
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 0 hours/Week	Total lab hours per semester:	0
Credits	:	3
Maximum marks	:	100

Objectives

- To familiarize with the wet processing in textile industry and its importance
- To know different dye classes and their application on various types of fabrics
- To learn about various fabric printing methods and techniques
- To know textile finishing process and types of finishes applied to different fabrics
- To understand the importance of care labels in use and maintenance of textile products
- To understand environmental issues and social responsibility in relation to textile industry

Learning Outcomes

- Understand the importance of wet processing in production of textiles
- Be aware of suitable dye for different fabrics and method of their application
- Have knowledge of various printing methods and their characteristics
- Be able to analyze and adopt any particular process of dyeing, printing and finishing for particular end use
- Understand fabric testing and care labeling
- Be aware environmental issues involved in wet processing

COURSE CONTENT

UNIT – I	INTRODUCTION	[4 Lectures]
	<ul style="list-style-type: none">▪ Wet processing▪ Areas and importance▪ Preparation process	

- Dyeing Process
- Finishing process

UNIT- II

DYEING

[10 Lectures]

- Introduction to dyeing, preparation of fabric for dyeing
- Classification of dyes on the basis of origin and their application
 - Dyeing of cotton and viscose with direct, reactive, vat, sulphur and azoic dyes
 - Dyeing of polyester with disperse dyes
 - Dyeing of wool and silk with acid and basic dyes
- Stages of dyeing- solution or dope dyeing, yarn dyeing, fabric dyeing or piece dyeing, product dyeing
- Methods of dyeing- batch dyeing, winch dyeing, jig dyeing, pad dyeing, package dyeing, combination dyeing, jet dyeing, paddle machines, continuous machines
- Special dyeing effects- cross dyeing, union dyeing, tone on tone
- Dyeing defects
- Color fastness- importance of colorfastness to the consumer, evaluation of color fastness, factors influencing color fastness, assessing color fastness of different fabrics to laundering, light/sunlight, perspiration, crocking, equipment used to test color fastness

UNIT – III

PRINTING

[8 Lectures]

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

UNIT- IV

FINISHING

[10 Lectures]

- Introduction to finishes, importance of finishes
- Classification of finishes- permanent and non-permanent finishes
- Basic or routine finishes- singeing, desizing, scouring, bleaching, stiffening, weighting, calendering, tentering, mercerization

- Aesthetic finishes- special calendaring (schreinerling, moiré embossed surface, glazed finish), acid finishes, alkali finishes, softening finishes, stiffening finishes, fading finishes
- Functional finishes- absorbent finishes, antistatic finishes, abrasion resistant finishes, stain and soil resistant finishes, durable press finishes, shrink resistant finishes, flame resistant finishes, flame retardant finishes, water repellent and water proof finishes, antimicrobial finishes, moth proof finishes, microencapsulation finishes

UNIT- V CARE OF TEXTLE PRODUCTS [5 Lectures]

- Washing (hand and machine), drying, ironing, bleaching, dry cleaning
- Labels- types of labels (brand labels, size labels, care labels), importance of fabric care labels, study of care symbols, etc.

UNIT –VI ENVIRONMENTAL CONCERNS AND SOCIAL RESPONSIBILITY [5 Lectures]

- Environmental issues – air pollution, water pollution, solid waste pollution
- Sustainability in production of textile
- Corporate social responsibility in textile industry

Suggested Assignments

- Prepare a portfolio of fabric swatches of different types of dyed and printed fabrics. Specify printing (for example block printing, screen printing, discharge printing, etc.) and finishing methods (for example mercerization, stiffening, acid finish, alkali finish, etc.) of fabric samples.
- Prepare a portfolio of fabric and garment care labels and analyze care labels in terms of fabric composition, washing instruction, ironing instruction, dry-cleaning, bleaching, etc.

Suggested Visits

- Fabric processing unit
- Dyeing and printing unit
- Textile testing laboratory

Evaluation Criteria

Internal	Marks
Teachers Assessment (on the basis of assignment) and attendance	10 + 10
Mid-term exams	20
External	
Final University Examination	60

Textbooks

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

Reference Material

- Apparel Views
- Chaudhary, A. K. R., Textile Preparation and Dyeing, Science Publisher, United States of America, 2006
- Colourage
- Gisela Hein, Fabric Printing, BT Batsford, 1972
- Gohl and Vilensky, Textile Science, CBS Publishing, 1987
- Hollen, N. & Saddler, J., Textiles. (6th Ed.) .New York: Macmillan, 1988
- Howard, L. N., Textiles: Fibres, Dyers, Finishes and Processes, New Jersey: Noyes, 1986
- Marjory, L. J., Essentials of Textiles, New York, 1976
- Marjory, L. J., Introductory Textile Science (3rd Ed.), New York, 1977
- Miles, L.W.C., Textile Printing, 2nd ed., West Yorkshire, England, Society of Dyers and Colorists, 1994
- Shenai, V.A., Chemistry of Dyes and Principles of Dyeing, Vol II, Bombay, India, Sevak Publications, 1987

- Shore, John (Ed), Colorants and Auxiliaries: Organic Chemistry and Application Properties, Vol. 1 & 2, West Yorkshire, England, Society of Dyers and Colorists, 1990
- Shore, John (Ed), Colourants and Auxiliaries: Organic Chemistry and Application Properties, Vol. 1&2, West Yorkshire, England, Society of Dyers and Colorists, 1990
- Storey, Joyce, Textile Printing, London, Thames & Hudson, 1974
- The Indian Textile Journal
- Trotman, E. R., Dyeing and Chemical Technology of Fibers, Sixth edition, England, Charles Griffin and Company Ltd., 1984

Web Sources

- <http://www.iiem.com/em/dyes/chapter3.html>
- <http://en.wikipedia.org/wiki/Dye>
- <http://www.pburch.net/dyeing/directdye.shtml>
- <http://www.chem.wisc.edu/areas/organic/studsemin/kolonko/KolonkoSem.pdf>
- <http://www.pburch.net/dyeing/dispersedye.shtml>
- <http://www.wisegeek.com/what-are-the-advantages-of-pigment-yeing.htm>
- http://practicalaction.org/docs/technical_information_service/dyeing_textiles.pdf
- <http://www.fibre2fashion.com/industry-article/17/1623/dyeing1.asp>
- <http://dyeingworld1.blogspot.in/2010/01/jet-dyeing.html>
- <http://sourcing.indiamart.com/engineering/plants-machinery/apparel-and-textile-machinery/package-dyeing-machine/>
- <http://sourcing.indiamart.com/engineering/articles/semi-continuous-dyeing/>
- <http://www.scribd.com/doc/36061452/Dyeing-Defects>

NFD – 302: HISTORIC COSTUMES - WESTERN

SEMESTER	:	III
Duration	:	14 Weeks
Work Load		
Lecture(L) : 2 hours/Week	Total lecture hours per semester:	28
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 0 hours/Week	Total lab hours per semester:	0
Credits	:	3
Maximum marks	:	100

Objectives

- To study the ancient civilizations of the world
- To examine the styles and special features that were popular in different countries at different times
- To understand the nuances of costumes from the ancient world upto the 20th century
- To evaluate the influence of the past trends on current fashion trends
- To enhance the knowledge of jewelry and accessories of different periods of history

Learning Outcomes

- Become aware of the chronology of various civilizations
- Understand the social and cultural aspects of costumes
- Understand the sociological and cultural influences on the clothing of different eras
- Be able to relate the features of historical costumes with the features of contemporary costumes
- Be able to apply the knowledge of styles and special features of historical costumes for contemporary design development
- Understand the cross-cultural contacts during various civilizations influencing the materials, styles and silhouettes of the people of that era

COURSE CONTENT

UNIT-I	THE ANCIENT WORLD	[7 Lectures]
	▪ Mesopotamia- Sumer, Babylonia, Assyria	
	▪ Egypt	

- Crete and Greece
- Etruria and Rome
- China

UNIT-II	THE MIDDLE AGES	[6 Lectures]
	<ul style="list-style-type: none">▪ The early middle ages – Byzantium, Coptic (the feudal ages)▪ The late middle ages	
UNIT-III	THE RENAISSANCE	[8 Lectures]
	<ul style="list-style-type: none">▪ The Italian renaissance▪ The northern renaissance	
UNIT-IV	BAROQUE AND ROCOCO PERIODS	[6 Lectures]
	<ul style="list-style-type: none">▪ The seventeenth century▪ The eighteenth century	
UNIT- V:	THE NINETEENTH CENTURY	[8 Lectures]
	<ul style="list-style-type: none">▪ The Directoire and Empire period▪ The Romantic period▪ The Crinoline period▪ The Bustle period and the Nineties	
UNIT VI:	THE TWENTIETH CENTURY	[7 Lectures]
	<ul style="list-style-type: none">▪ The Edwardian Period▪ World war I▪ Twenties, thirties and world war II	

Suggested Assignments

- Inspired from the historical styles of costumes (any period/civilization) design an apparel for the present times
- Group presentation (four students) on:
 - The work of any two national and two international designers who have created the modern adaptations of a style or some special features of costumes of a particular period
 - The latest international fashion weeks where the designers have been inspired from any particular period's silhouettes and styles
- Identify, research and document atleast five movies where the costumes have been influenced by any given period in the history of the world

Suggested Movies

For better visual understanding of the costumes of earlier periods the student should be shown atleast five of the following movies

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

Suggested Visits

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

Evaluation Criteria

Internal	Marks
Teachers assessment (assignment submissions- equal weightage for all presentations) and attendance	10 + 10
Mid-term exams	20
External	
Final University Examination	60

Textbooks

- Tortora P.G., Eubank K., Survey of Historic Costumes, Fairchild Books, 2010
- Laver J., Costume and Fashion: A Concise History, 2010, Thames & Hudson World of Art
- Peacock T., Costumes 1066 to the Present, Thames and Hudson, London, 2006

- Francois B., A History of Costume in the West, Thames and Hudson, 1987
- Racinet A., The Complete Costume History, Taschen, 2006

Reference Material

- Baclawski K., The Guide to Historic Costumes, Drama Publishers, 1995
- Boucher F., History of Costumes in the West, Thames & Hudson Ltd, Revised Edition, 1987
- Jahre Modedesign, 1920s Fashion Design, The Pepin Press, 1998
- Racinet Auguste , Full Colour Pictorial History of Western Costume, Dover Publications, 1888
- Black, J.A and Garland M., A History of Fashion, London, Orbis Publishing, Ltd., 1978
- Lester, K. M., Historic Costume, Chas A Bennett Co. Inc. Illinois, 1956
- Tarrant N., The development of Costume, National Museum of Scotland 7 Routledge, 1994
- Wilcox, Turner R., The Dictionary of Costume, B.T. Babsford Ltd., 1992

Web Sources

- http://www.fashion-era.com/ancient_costume/index.htm
- http://www.cwu.edu/~robinsos/ppages/resources/Costume_History/egypt.htm
- http://www.cwu.edu/~robinsos/ppages/resources/Costume_History/greek.htm
- <http://www.roman-empire.net/society/soc-dress.html>
- http://www.cwu.edu/~robinsos/ppages/resources/Costume_History/roman.htm
- http://www.cwu.edu/~robinsos/ppages/resources/Costume_History/renaissance.htm
- <http://realmofvenus.renaissanceitaly.net/>
- <http://www.maggiemayfashions.com/belleepoque.html>
- http://www.cwu.edu/~robinsos/ppages/resources/Costume_History/crinoline.htm
- <http://www.thefashionhistorian.com/2010/09/cage-crinoline-as-social-metaphor.html>
- <http://www.shpect.org/index.php/costumeanatomy/213-the-crinoline-period-costumes>
- http://www.cwu.edu/~robinsos/ppages/resources/Costume_History/renaissance.htm
- <http://en.wikipedia.org/wiki/Bustle>
- <http://www.costumes.org/classes/fashiondress/BustlePeriods.htm>
- <http://www.maggiemayfashions.com/secondbustle.html>
- <http://pinterest.com/mwojidak/early-bustle-period-1869-1876/>

- <http://pinterest.com/mwojdak/romantic-era-fashion-1820-1840/>
- <http://fashionhistory.zeesonlinespace.net/romantic.html>
- <http://shpect.org/index.php/costumeanatomy/212-costumes-in-the-romantic-period-1815-1840>
- <http://www.maggiemayfashions.com/romantic.html>
- <http://www.tudorlinks.com/treasury/articles/view1900.html>

NFD – 303: TRADITIONAL INDIAN TEXTILES

SEMESTER	:	III
Duration	:	14 Weeks
Work Load		
Lecture(L) : 2 hours/Week	Total lecture hours per semester:	28
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 0 hours/Week	Total lab hours per semester:	0
Credits	:	3
Maximum marks	:	100

Objectives

- To acquaint the students with the textile traditions prevalent in India
- To understand various influences on evolution of textiles in India
- To impart comprehensive knowledge of development of Indian Traditional textiles with reference to origin, production, material, color, motifs and contemporary interventions
- To be able to relate textile design to art and architecture
- To assimilate and adapt this knowledge for design ideation and creation

Learning Outcomes

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

COURSE CONTENT

UNIT- I HISTORICAL PERSPECTIVE [4 Lectures]

- Map of India
- Development of textiles in India: socio-cultural factors and influences (geographical location, availability and abundance, impact of trade, availability combined with social value, religious significance, love for beauty, inspiration, historical Influences- from within the country and abroad)

UNIT-II

WOVEN TEXTILES

[8 Lectures]

(With reference to origin, production, material, colors, motifs, product diversification, contemporary interventions and adaptations)

- Brocades of Banaras
- Jamdani, Baluchari, Tangail of West Bengal & Uttar Pradesh.
- Kota Doria of Rajasthan
- Chanderi & Maheshwari of Madhya Pradesh
- Paithani of Maharashtra
- Kanjeevaram of Tamil Nadu
- Innaphis of Manipur
- Muga Silk of Assam
- Shawls of Kashmir, Gujarat, Kullu and North East
- Market Survey

UNIT-III

EMBROIDERED TEXTILES

[8 Lectures]

(With reference to origin, production, material, colors, motifs, product diversification, contemporary interventions and adaptations)

- Kantha & Sujani of West Bengal
- Zardozi of Uttar Pradesh
- Kasuti of Karnataka
- Phulkari of Punjab
- Chikankari of Uttar Pradesh
- Applique and patch Work- Patti ka kaam, Ralli quilts of Rajasthan, Pipli from Orissa
- Kashida of Kashmir
- Chamba Rumal of Himachal Pradesh
- Banjara Embroidery- Rabadi, Ahir, Jat, Mochibharat and Heerbharat of Gujarat, Lambadi of Karnataka
- Embroidered shawls of Kashmir
- Market survey

- UNIT – IV PAINTED TEXTILES [8 Lectures]
(With reference to origin, production, material, colors, motifs, product diversification, contemporary interventions and adaptations)
- Kalamkari of Andhra Pradesh
 - Pabuji Ki Phad of Rajasthan
 - Mata ni Pachhedi of Gujarat
 - Pichhwai of Rajasthan
 - Patachitras of Orissa
 - Thangka Paintings of Buddhist
 - Madhubani of Bihar
 - Market survey
- UNIT- IV PRINTED TEXTILES [7 Lectures]
(With reference to origin, production, material, colors, motifs, product diversification, contemporary interventions and adaptations)
- Sanagner, Bagru, Warak, Tinsel - Rajasthan
 - Ajrakh and Rogan of Gujarat
 - Bagh of M.P.
 - Market Survey
- UNIT-V RESIST DYED TEXTILES [7 Lectures]
(With reference to origin, production, material, colors, motifs, product diversification, contemporary interventions and adaptations)
- Tie & dye
 - Bandhej & Leheriya of Rajasthan
 - Bandhani of Gujarat
 - Batik of West Bengal
 - Ikat- single, double and combined
 - Patola & Mashru of Gujarat
 - Bandhas of Orissa
 - Pochampalli & Telia Rumal of Andhra Pradesh
 - Market Survey

Suggested Assignments

- Group presentation on any one topic from each of the following categories with reference to origin, production, material, colors, motifs and contemporary interventions
 - Regional embroidery as mentioned in Unit-III
 - Woven textiles as mentioned in Unit-II
 - Painted textile as mentioned in Unit-IV
 - Printed textile as mentioned in Unit-V
 - Resist dyed textile as mentioned in Unit-VI
- Illustrated report to be submitted after each visit
- Study the work of any one designer with reference to contemporarisation of a traditional textile.
- Study the last Indian Fashion week in context of the usage of traditional Indian textiles
- Market survey at the end of each unit to study the availability of traditional Indian textiles and its contemporarisation in local area
- Choose any three motifs and see its usage and depiction in various categories of traditional Indian textiles (for e.g. elephant, peacock, fish, paisley etc.)

Suggested Visits

Illustrated report to be submitted after each visit

- Textile section of a museum in the near vicinity
- Educational tour to a textile section of a Museum/ craft fairs of a bigger city
- Craft fairs and stores
- Craft organizations/NGO's working in the traditional textile sector

Evaluation Criteria

Based on understanding of concept, extent of research & exploration, quality of information collected, documentation and presentation	
Internal	Marks
Teachers assessment (Assignment submissions - equal weightage for all) and attendance	10 + 10
Midterm Exams	20
External	
Final University Examination	60

Textbooks

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

Reference Material

- Bhatnagar, P., Traditional Indian Costumes and Textiles, Abhishek Publications., 2004
- Chattopadhaya, K.D., 1995, Handicrafts of India, Wiley Eastern Limited, New Delhi
- Chattopadhaya, K.D., Indian Embroidery, Wiley Eastern Ltd., New Delhi, 1977
- Chattopadhaya, K.D., Indian Carpets and Floor Coverings, All India Handicrafts Board, New Delhi, 1977
- Shehnai, History of textile design, Victoria Albert Museum, 1977
- Das and Sukla., Fabric Art: Heritage of India, Abhinav Publications, 1992
- Bhavnani, E., Decorative Designs and Craftsmanship of India, D.B. Taraporevala Sons & Co. Pvt. Ltd., Bombay, 1974
- Barve, V.R., Complete Textile Encyclopaedia, D.B. Taraporevala Sons, Bombay, 1967
- Mehta, Rustam J., Masterpieces of Indian Textiles, , D.B. Taraporevala Sons & Co. Pvt. Ltd., Bombay, 1970
- Ajit Mukherjee, 5000 designs and motifs, Dover Publications. Inc., 1996
- K. Prakash, Rajasthani Folk art, English Edition Publishers and Distributor

Web Sources

- <http://www.craftrevival.org/>
- <http://www.archedu.org/>
- <http://www.aiacaonline.org/>
- <http://www.indianetzone.com/>
- http://www.academia.edu/840611/History_of_indian_Textiles
- http://www.academia.edu/2133459/Textile_Crafts_and_their_contribution_in_Indian_Fashion

NFD – 351P: FASHION ILLUSTRATION - I

SEMESTER	:	III
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0 hour/Week	Total lecture hours per semester:	0
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 3 hours/Week	Total lab hours per semester:	42
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	FABRIC AND COLOR RENDERING	[10 Hours]
	Render using different color mediums	
	▪ Cotton - cambric, canvas, muslin, seersucker, organdy, denim (heavy, medium and light weight), khadi etc.	
	▪ Wool & wool blends- gabardine, suitings, tweeds, flannel, houndstooth etc.	
	▪ Silk - crepe, tissue, silk jacquard, shot silk, shantung, noile, dupion, tussar, chanderi, organza, satin, chiffon etc.	

- Non- woven fabrics – suede, napa, rexine etc.
- Nets and laces
- Pile fabric - velvet, corduroy etc.
- Leather
- Fur
- Knits etc.

UNIT-II UNDERSTANDING CLOTHED FIGURES [4 Hours]

- Study of clothed figures
- Detailed study of garments (fabric, drape, folds and pleats, gathers, embellishments, closures etc.)

UNIT-III DRAWING GARMENTS & GARMENT DETAILS [14 Hours]

- Drapes, folds, pleats, gathers, tucks, darts, smoking, quilting, knitting, shirring, embellishments, closures etc.
- Necklines and collars
- Sleeves
- Skirts (various types)
- Blouse / tops (various types)
- Lower garments (jeans, trousers, tights, leggings, jeggings, stockings etc.)
- Coats and Jackets (various types)
- Single piece dresses (knee length, calf length, full length)
- Ethnic wear (sari, salwar suit, kurta, dhoti, churidar, sherwani etc.)

UNIT-IV DRAWING CLOTHED FIGURES [16 Hours]

- Draping garments on the figures
- Garment detailing

UNIT-V ACCESSORIZING CROQUIS [12Hours]

- Headgears
- Footwear
- Hand bags
- Belts
- Bows and ties
- Eyewear
- Jewelry
- Gloves & Scarves

Suggested Assignments

PROJECT-1

- Render ten different fabric swatches from each category under Unit-I using various color mediums. Present the actual fabric swatch with the rendered ones.
- Make collages (atleast ten) of pictures collected from different fashion magazines showing different types of garments and garment details as mentioned in Unit-II

PROJECT-2

- On a selected garment silhouette, render different types of design details (folds, pleats, gathers, tucks, darts, smoking, quilting, knitting, shirring, embellishments, closures etc.) with pencil shading
- Make detailed flat drawings of five garments from each category mentioned in Unit-III with different color media giving emphasis to the folds and character of the used fabric / fabrics
- Make colored illustrations (using different color media) of male and female fashion figures (ten each) draped with different garments
- Draw detailed flat sketches of different fashion accessories mentioned in Unit-V using color media, giving importance to the folds, embellishments, closures etc. and character of the used material
- Use male and female fashion croquis (five each) to illustrate different accessories and coordinate the same with garments rendered

Suggested Visits

- Design Studios

Evaluation Criteria

Internal	Marks
(Based on understanding of concept, knowledge of tools, commands, techniques, creation, ideation, image quality and presentation)	
Teachers assessment (daily evaluation of class performance) and Attendance	10 + 10
Assignment submission and midterm exam	10 + 20
External	
Evaluation by internal and external jury	
Assignment (Project Display and presentation)	50

Textbooks

- Abling, B., Fashion Sketchbook, 6th edition, Fairchild books, New York, 1998
- Terry Marks, Tina Sutton, MINE, Color Harmony Compendium: a complete color reference for designer of all types, Rockport Pub., 2009
- Bryant, M. W., Fashion Drawing (Illustration Techniques for fashion illustration), Paperback, Laurence King Publishing, 2011
- Ireland, P. J., Introduction to Fashion Design, B. T. Batsford, 1992
- Ireland, P. J., Fashion Design Illustration for women, B T Batsford Ltd, 1996
- Ireland, P. J., Fashion Design Illustration for men, M/s Om Book International, 1979
- Ireland, P. J., Fashion Design Illustration for Children, Cambridge University Press, 1979

Reference Material

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

Web Sources

- www.fashion-era.com
- www.design-library.com
- www.morefashiondrawing.com
- <http://histclo.com/chron/ancient/india/indus.html>
- <http://www.preservearticles.com/201105257089/social-condition-o-the-aryans-during-the-vedic-age.html>
- <http://www.scribd.com/doc/49592033/The-costume-of-Mughal-women>

NFD – 352P: COMPUTER AIDED DESIGN - II

SEMESTER	:	III
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0 hour/Week	Total lecture hours per semester:	0
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 3 hours/Week	Total lab hours per semester:	42
Credits	:	3
Maximum marks	:	100

Objectives

- To develop an understanding of the tools of Pagemaker
- To learn raster image format through Adobe applications
- To make students understand tools which help to rectify and add minute details in designs and visuals
- To incorporate in design students the ability to represent and create visuals and designs using image editing and object creation/manipulation capabilities of Adobe Photoshop

Learning Outcomes

- Be able to document research work on PageMaker
- Understand the skills of raster graphics software
- Understand presentation techniques
- Be able to integrate design skills with the technology of the graphical software
- Be able to apply Adobe Photoshop to fashion or print media

COURSE CONTENT

UNIT-I	PAGE MAKER	[12 Hours]
	Introduction, tools and their applications	
	<ul style="list-style-type: none">▪ Introduction to Page Maker (about Page Maker, opening and navigating publications)▪ Building single and multi-page publications (creating single and multi page publication, working with text blocks, modifying	

text, managing text-flow, working with pages, character formatting & spacing, applying effects to text)

- Including graphics and objects (include drawing objects, adding color, adding graphics, arranging text around graphics, merging text & graphics)
- Working with layers, tables and long documents (applying and exploring layers, adding tables, enhancing tables, working with linked tables, adding a table of content, creating an index)

UNIT-II ADOBE PHOTOSHOP [8 Hours]

Introduction

- Introduction to Photoshop (about Photoshop, bitmap vs. vector graphics, setting up new document, image size, saving files, saving new and existing images, reverting files, export, import, all file formats explained, changing work canvas, rotating, flipping, cropping)
- Menu bar options

UNIT-III TOOL BAR [16 Hours]

Application of each tool

- Shortcuts, tool options
- Move tool, hand tool, zoom tool
- Pencil and pen tool
- Selections and channels (making selections with various marquee tools, modifying selection borders, inversing, feathering, using grow and similar, transforming selection, masks and channels, channel options, quick mask mode, crop tool, slice tools, magic wand, lasso and eraser tools)
- Type tool (editable vs. rasterised type, editing text, creating text on a path, converting type to shapes, special effects with type: painting, stroking, screening, fading, warping)

UNIT-IV COLORS, LAYERS AND FILTERS [10 Hours]

- Back ground and foreground, Eyedropper-color sampler
- Painting and coloring (painting tools, erasing, blending modes, gradients, working with brushes, creating and managing patterns, Paintbrush, History brushes, Gradient, Paint bucket, Burn-dodge-sponge, Blur-sharpen- smudge)
- Using layers (naming, creating, duplicating, transforming, deleting, hiding, showing, moving, merging, flattening, locking,

layer styles, blending options, using layer effects and styles, setting opacity and blending options, using layer effects and styles, using adjustment, using fills, using layer masks)

- Applying filters (filters, modifying filter effects, filter techniques)

UNIT-IV RESTORING AND ENHANCING IMAGES [10 Hours]

- Restoration of photos (red eye tool, patch tool, clone stamp-pattern stamp, spot healing brush tool, retouch tool, color replacement tool)
- Photo enhancement and color correction (changing levels, changing curves, color balance, changing brightness and contrast, changing hue saturation and brightness, desaturate, color replace, equalize, threshold, changing background using layer composting)

Suggested Assignments

- To create a four page fold-up on oneself – it should include profile and work description along with visuals
- Change the color of a picture using magic wand tool
- Using a single picture create various images by applying different effect of adjustments and compare the changes. Execute the same using filter effects
- Create a print design for t-shirt
- Make a theme based collage on any given topic
- Prepare two posters (look board and information poster- A-3 size) & an invitation card (7.5”X4.5”) on the topic given by the faculty concerned. Same theme to be given to the whole class. (Themes could be exhibition, cultural events etc. Emphasis should be given on the content, image quality, layout, selection of colors & fonts, to make effective promotional material. Use of images downloaded from internet should be avoided. Images can be drawn on Corel Draw and imported)
- Create scenes using different background effects (using all the options in the tool bar and others too)
- Select a theme and create a mood board and color palette for the same
- Develop an apparel collection (atleast five designs) based on the above theme and also make three color ways for any two designs from the collection

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

Evaluation Criteria

Internal	Marks
Based on understanding of concept, knowledge of tools, commands, techniques, creation, ideation, image quality and presentation	
Teachers assessment (daily evaluation of class performance) and Attendance	10 + 10
Assignment submission and midterm exam	10 + 20
External	
Evaluation by internal and external jury	
Final University Exam	50

Textbooks

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

Reference Material

- Respective Software Manuals (Adobe Photoshop)
- Eismann, Katrin, Simmon, Photoshop Retouching Techniques, Steve Publishers, 2001

Web Sources

- Photoshop Tutorials

NFD – 353P: ELEMENTARY PATTERN MAKING

SEMESTER	:	III
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0 hour/Week	Total lecture hours per semester:	0
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 3 hours/Week	Total lab hours per semester:	42
Credits	:	3
Maximum marks	:	100

Objectives

- To impart comprehensive knowledge of patternmaking
- To introduce the various methods of patternmaking and types of paper patterns
- To impart knowledge on the importance of body measurements for obtaining a perfect fit in garments
- To extend knowledge of pattern development through the flat pattern method
- To acquaint with the principles of dart manipulation
- To enable the students to develop patterns and test fit the same on dress forms

Learning Outcomes

- Understand the relation of pattern to body measurements
- Skill of developing paper patterns of required style and fit
- Be able to adapt standard patterns to produce patterns of various styles of garments
- Be able to apply principles of dart manipulation and flat pattern making to create different styles
- Be able to analyze the design details and produce patterns which are an exact replica of the designs

COURSE CONTENT

UNIT-I	INTRODUCTION TO PATTERNMAKING	[6 Hours]
	<ul style="list-style-type: none">▪ Patternmaking tools▪ Patternmaking terms▪ Types of patterns	

- Balance line terms
- Information to be mentioned on patterns
- Different body types
- Measuring techniques: Circumference, Vertical and horizontal measurements
- Individual measurements
- Measurements from readymade garments
- Size charts

UNIT- II DEVELOPMENT OF BASIC BLOCKS [18 Hours]
(Pattern development and test fit on muslin)

- Adult bodice block
- Adult sleeve block
- Basic skirt
- Torso

UNIT-III DART MANIPULATION [25 Hours]
(Test fit on muslin of at least one design from each category)

- Single and two dart series by slash-spread and pivotal transfer technique
- Princess line foundation
- Designing with darts
 - Dart clusters and dart equivalent
 - Graduated and radiating darts
 - Asymmetrical dart
 - Intersecting dart
 - Dart converted into style lines

UNIT-IV ADAPTATION OF ADULT BASIC BLOCKS [10 Hours]

- Bodice block with yokes
- Bodice block with pleats
- Skirt block : A-line, Flared, Gathered, Gored
- Torso: One piece princess line

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

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

For unit III the students are required to maintain a separate file which will include the miniatures of patterns of various designs and their final construction on fabric

Suggested Assignments

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

Suggested Visits

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

Evaluation Criteria

Internal	Marks
(Based on the regularity in practical classes, quality of paper patterns, quality of test fit)	
Teachers assessment (daily evaluation on the basis of class performance) and Attendance	10 + 10
Assignment submission and midterm exam	10 + 20
External	
Final University Examination and viva	40 + 10

Textbooks

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

Reference Material

- Kopp E., et. al., How to Draft Basic Patterns – 3rd Edition, Fairchild Publications, 1988
- Liechty E.G., et al., Fitting & Pattern Alteration: A Multi Method Approach, Fairchild Publications, 1986

- Attualitá Leri, The 20th C. History of Fashion; Skirts & More Skirts, Zanfi Editori, 1989

Web Sources

- http://my.safaribooksonline.com/book/design/9782940439072/pattern-cutting/dart_manipulation#X2ludGVybmfSx0J2ZGVwRmxhc2hSZWFkZXI/eG1saWQ9OTc4Mjk0MDQzOTA3Mi8zMQ==
- http://wps.prenhall.com/chet_armstrong_pattern_5/134/34385/8802714.cw/-/8802717/index.html
- <http://www.scribd.com/doc/36932530/Pattern-Making-Instructions>
- http://www.patterndraftingforfitandfashion.com/files/documents/PatternDraftingForFitAndFashion_-_Chapter1.pdf
- <http://opensourcestitches.wordpress.com/2010/07/14/pattern-drafting-101-drafting-the-basic-bodice-block/>
- <http://www.sew2pro.com/dart-manipulation/>
- http://wps.prenhall.com/chet_armstrong_pattern_5/134/34385/8802714.cw/-/8802717/index.html
- <http://www.scribd.com/doc/41980215/Lesson-2>

NFD – 354P: GARMENT CONSTRUCTION TECHNIQUES

SEMESTER	:	III
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0 hour/Week	Total lecture hours per semester:	0
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 3 hours/Week	Total lab hours per semester:	42
Credits	:	3
Maximum marks	:	100

Objectives

- To understand the basic hand sewing techniques and various methods of garment construction
- To develop the skill of operating a sewing machine
- To understand the utility of seams, gathers, pleats, tucks, etc. as used in garments both for construction and as design features

Learning Outcomes

- Understand and appreciate different kinds of hand and machine stitches, seams and seam finishes
- Be able to demonstrate attachment of fasteners on garments
- Be able to stitch basic bodice with darts and check fitting of the same on the dress form
- Develop skill of incorporating design details by using tucks, pleats, gathers, etc. on the basic bodice

COURSE CONTENT

UNIT-I	INTRODUCTION TO TOOLS	[2Hours]
	<ul style="list-style-type: none">▪ Sewing machines▪ Various parts of a machines and their functions▪ Threading the machine▪ Care & maintenance of sewing machine▪ Common machine defects and remedies	

- Wrap and projection
- Continuous wrap and projection
- Kurta placket

UNIT – VI FINISHING OF NECKLINES [6 Hours]

- Shaped facing
- Bias facing
- Bias binding

UNIT- VII POCKETS [6 Hours]

- Patch pocket and its variations
- Flap pocket and its variations
- In-set pocket and its variations
- Bound pocket and its variations

Suggested Assignments

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

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

Suggested Visits

- Garment manufacturing unit

- Tailors shop to see the finishing etc.

Evaluation Criteria

Internal	Marks
Based on the regularity in practical classes, quality of developed samples, portfolio	
Teachers assessment (daily evaluation on class performance) and attendance	10 + 10
Assignment submission and Midterm exam	10 + 20
External	
Final University Examination	50

Textbooks

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

Reference Material

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

Web Sources

- <http://pinterest.com/pin/259731103479446856/>
- www.perestroika.ca/html2/vest/handstitching.php
- http://en.wikipedia.org/wiki/Sewing_machine
- <http://www.coletterie.com/tutorials-tips-tricks/tutorial-basic-hand-stitches>

NFD – 355P: DYEING AND PRINTING (Modular)

SEMESTER	:	III
Duration	:	7 Weeks
Work Load		
Lecture(L) : 0 hour/Week		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 7
Practicals(P): 2 hours/Week		Total lab hours per semester: 14
Credits	:	2
Maximum marks	:	50

Objectives

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

Learning Outcomes

- Be able to understand and appreciate the compatibility of various dyes with specific fabrics
- Be aware of methods to check color fastness of fabrics
- Be able to practice the techniques of tie-dyeing, batik, block and screen printing for surface ornamentation
- Have knowledge of traditional art of using these techniques to develop contemporary designs
- Be able to combine different techniques and create innovative designs

COURSE CONTENT

- UNIT-I INTRODUCTION TO DYEING TECHNIQUES [5 Hours]
- Dyeing of different fabric types (cotton, wool and silk) with different classes of dyes (direct, reactive, naphthol, acid, sulphur etc.)
 - Development of shade cards of different dye classes on different fabrics
 - Dyeing of different non-fabric material
 - Fibers
 - Yarns
 - Laces
 - Zippers
 - Elastics
 - Plastic buttons etc.
- UNIT-II EVALUATION OF COLOR FASTNESS [4 Hours]
- Sunlight
 - Rubbing / crocking
 - Wash fastness
- UNIT-III INTRODUCTION TO RESIST DYEING TECHNIQUES [6 Hours]
- Tie – Dye
 - Marbling, ruching, knotting, fan-folding, tritik, clamping, circular binding, spiral tying, shibori etc.
 - Traditional techniques – bandhej and leheriya from Rajasthan and bandhani from Gujarat etc.
 - Batik
 - Exploration with different proportions of bees wax and paraffin wax
 - Traditional techniques – batik from West Bengal, Indonesian batik, African batik etc.
 - Product development
- UNIT-IV INTRODUCTION TO PRINTING TECHNIQUES [6 Hours]
- Block printing - buti, buta, bel, jaal, border
 - Screen printing
 - Stencil printing
 - Product development

Suggested Assignments

PROJECT - 1

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

PROJECT - 2

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

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

Suggested Visits

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

Evaluation Criteria

Internal	Marks
Teachers assessment (Daily evaluation of class performance) and attendance	5 + 5
PROJECT – 1(Based on extent of material exploration, quality of swatches) and viva voce	10 + 10
External	

Evaluation by internal and external jury (Based on project and extent of research, extent of material and product exploration, creativity and portfolio presentation)	
PROJECT – 2 (Document evaluation & Presentation) and viva voce	15 + 5

Reference Material

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

Web Sources

- <http://www.jenny-wren-crafts.co.uk/Crafts/tie-die.htm>
- <http://www.favecrafts.com/Tie-Dye/Swirl-Tie-Dye-Technique-from-Tulip>
- en.wikipedia.org/wiki/Batik
- www.youtube.com/watch?v=A1fs0YZIw18
- en.wikipedia.org/wiki/Woodblock_printing
- www.somashop.com/blockprinting.html
- en.wikipedia.org/wiki/Screen_printing
- <https://en.wikipedia.org/wiki/Stencil>

NFD- 356P: SUMMER- MARKET SURVEY

SEMESTER	:	III
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0 hour/Week	Total lecture hours per semester:	0
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 3 hours/Week	Total lab hours per semester:	42
Credits	:	3
Maximum marks	:	100

1. Initial Introduction and instructions for Market Survey: 3 Hours
2. Library research: 9 Hours
3. Market survey: 20 Hours
4. Assimilation of data: 3 Hours
5. Discussion with faculty: 3 hours
6. Documentation and presentation preparation: 10 Hours
7. Presentation (in the beginning of semester III): 8 Hours

After the completion of the first year, individual students are expected to conduct a market survey during the annual summer break. The survey has to be conducted as follows:

I. DESIGN

Retail chain stores for both mens and womens apparel

- Sportswear/ casual wear
 - Brands – Reebok, Adidas, Nike, Puma etc.
 - Product categories – jeans, t-shirts, casual shirts, trousers, shortsStudy the above in terms of design features, colours, fabrics, design composition, embellishments, cost etc.
- Indian wear- study in terms of styles, fabrics, colours, embellishments, cost etc.

II. FABRICS

- Menswear
- Womenswear
- Kidswear
- Sleepwear

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

III. ACCESSORIES

(Men and women)

- Bags – study in terms of material (leather, fabric, straw, plastic etc.), colour, design / style, cost etc.
- Footwear – study in terms of material (leather, fabric, straw, plastic etc.), colour, design / style, cost etc.

Apart from the above market survey, the students are also required to observe fashion in

- Latest films
- Amongst youth - in colleges and university campuses
- Public places like malls, fairs, exhibitions etc.

The students are required to maintain a field diary althrough the duration of the course, recording every detail and information observed and experienced during the course of the survey.

The collected information should be documented through visuals, samples, comparative studies and analysis of the conducted survey.

Evaluation Criteria

Internal	Marks
Field diary	20
Documentation (Based on understanding of the task, quality of field work and extent of research and data collection)	30
External	
Evaluation by internal and external jury	
Audio-visual presentation and Viva voce	40 + 10

NFD – 357P: INTEGRATED DESIGN PROJECT - I (Modular)

SEMESTER	:	III
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0 hour/Week	Total lecture hours per semester:	0
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 3 hours/Week	Total lab hours per semester:	42
Credits	:	3
Maximum marks	:	100

During the first three semesters the students have been exposed to various fundamentals of design and have therefore acquired the ability to integrate the learning to be able to conceptualize an idea and have the confidence to interpret the same into a product based on their personal design philosophy. The students have received inputs through various subjects like :

IV. Design Philosophy – Concept Development

- Computer applications – I, II and III
- Craft appreciation
- Material studies – I and II
- Elements of design
- Fashion model drawing
- Communicating fashion
- Design process
- Dyeing and printing

V. Skills Acquired

- Basic drawing
- Material studies – I and II
- Computer applications – I, II and III
- Environmental Studies
- Research skills for design
- Fashion model drawing
- Textile analysis
- Fundamentals of photography
- Design process

- Fashion illustration – I
- Patternmaking – I
- Construction techniques
- Dyeing and printing
- Advanced photography

VI. Knowledge Gained

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

VII. Product Development

- Computer applications – I, II and III
- Material studies – I and II
- Fashion model drawing
- Design process
- Fashion illustration – I
- Patternmaking –I
- Construction techniques
- Dyeing and printing

Based on all the above inputs received during Semesters – I, II and III, each student has to work on an Integrated Design Project. Each student has to design and develop a womenswear ensemble (skirt and top, A-line dress etc.) based on his or her design philosophy, for a well defined customer profile. The only limitation would be the use of cotton or cotton-like fabrics. Techniques of fabric development (weaving, macramé, crochet etc.) and / or fabric enhancement (dyeing and printing) have to be used to create an exclusive style. The student also needs to accessorize the ensemble to achieve a complete look

Evaluation Criteria

Internal	Marks
Based on design philosophy/concept (process) and fabric development techniques	
Teachers assessment (daily evaluation of class performance) and attendance	10 + 10
Final product (Portfolio of the design process) and Viva voce	20 + 10
External	
Evaluation by internal and external jury	
Final product (Based on concept, execution of the concept, fabric development, finish and portfolio) and Viva voce	40 + 10

NFD – 401: TEXTILES- III

Semester	:	IV
Duration	:	14 Weeks
Work Load		
Lecture(L) : 2 hours/Week		Total lecture hours per semester: 28
Tutorial (T): 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 0 hours/Week		Total lab hours per semester: 0
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

- UNIT-I MARKET SOURCING [4 Lectures]
- Introduction to sourcing
 - Sourcing – local/national
 - Handloom / Khadi
 - Powerloom
 - Millmade
 - Sourcing - international
- UNIT-II TYPES OF FABRICS, HANDLING AND USAGE [16 Lectures]
- (With reference to finishes / textures / colours / performance / durability)
- Cotton – buckram, cambric, canvas, cheesecloth, muslin, seersucker, poplin, organdy, voile, denim (heavy, medium and light weight) etc.
 - Wool & wool blends – gabardine, suitings, tweeds, flannel, houndstooth etc.
 - Silk – crepe, plisse, ottoman, silk jacquard, shot silk, charmeuse silk, noile, dupion silk, chanderi silk, tussar, eri, muga, matka silk, organza etc.
 - Viscose – chiffon, georgette, net lace, shantung, glass nylon, satin, taffeta etc.
 - Polyester – chiffon, georgette, art silk etc.
 - Pile fabrics (cotton and synthetic) – velvet, velveteen, corduroy etc.
 - Double jersey knit – knits, lycra etc.
 - Non- woven fabrics – suede, napa, rexine etc
 - Fake fabrics
 - Embroidered fabrics
 - Heat-set fabrics
 - Foil printed fabrics
- UNIT- III NON-TEXTILE MATERIAL [4 Lectures]
- (Types and usage)
- Leather
 - Fur
 - Feather
 - Skins of hairless species (eg. snakes, crocodiles etc.)

- UNIT- IV GARMENT TRIMMINGS [7 Lectures]
(Types and usage)
- Facings, interfacings
 - Linings
 - Interlinings
 - Trims and laces
 - Closures – zippers, buttons, hooks, buckles, rivets etc.
 - Elastics etc.
- UNIT-V TECHNICAL AND SMART TEXTILES [7 Lectures]
(Overview and usage)
- Protech (Protective textiles)
 - Clothtech (Clothing Textiles)
 - Geotech (Geo-textiles)
 - Homotech (Domestic Textiles)
 - Oekotech or Ecotech (Environmentally friendly textiles)
 - Packtech (Packaging textiles)
 - Sporttech (Sports textiles)
 - Medical textiles
 - Smart textiles
- UNIT- VI FABRIC INNOVATIONS FOR DESIGNERS [4 Lectures]
- Heat setting
 - Printing and painting in small quantities
 - Surface development
 - Novelty yarn usage
 - Weave development

Suggested Assignments

- Conduct a market survey and collect various fabric swatches of same colour but different fiber content/fabric categories/designs/texture etc. and catalogue the same
- Analyze the sourced fabric swatches (any ten) on the basis of
 - Fiber content
 - Yarn count
 - Weave/knit analysis
 - Fabric detail (light, medium, heavy weight)
 - Cost etc.

- Review atleast four research articles on any new fiber or fabric (technical or smart textiles) introduced in the market/industry and make a presentation on the same

Suggested Visits

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

Evaluation Criteria

Internal	Marks
Teachers assessment (assignment and presentation) and attendance	10+10
Mid-term exams	20
External	
Final University Examination	60

Textbooks

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

Reference Material

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

Web Sources

- http://blog.oregonlive.com/homesandgardens/2009/06/cotton_fabric_types.html

- <http://info.fabrics.net/fabric-facts/glossary-of-cotton-fabrics-and-weaves/>
- <http://en.wikipedia.org/wiki/Leather>
- <http://en.wikipedia.org/wiki/Fur>
- http://en.wikipedia.org/wiki/Technical_textile
- <http://en.wikipedia.org/wiki/E-textiles>

NFD – 402: CONTEMPORARY ART APPRECIATION

SEMESTER	:	IV
Duration	:	14 Weeks
Work Load		
Lecture(L) : 2 hours/Week		Total lecture hours per semester: 28
Tutorial (T): 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 0 hours/Week		Total lab hours per semester: 0
Credits	:	3
Maximum Marks	:	100

Objectives

- To understand contemporary art practices
- To understand contemporary practices at the backdrop of past art practice
- To appreciate experimentation of contemporary artists with a variety of materials to make their art works
- To understand the influence of political, social and economic situations of a country on art practices in a specific time period
- To understand how the technical development and modernization influenced artists and their artworks from time to time

Learning Outcomes

- Understand that art is the product of the culture that produces it
- Be able to appreciate art by learning how to observe and analyze different works of art
- Be able to judge their own art works
- Understand the relation between art and life
- Be able to develop a sense of creativity

COURSE CONTENT

UNIT-I	ART STYLES OF FORTIES & FIFTIES	[4 Lectures]
	▪ Abstract Expressionism	
	▪ Action Painting	

UNIT-II	ART STYLES OF SIXTIES & SEVENTIES	[12 Lectures]
	<ul style="list-style-type: none">▪ Pop Art▪ Op Art▪ Kinetic Art▪ Minimal Art▪ Photorealism▪ Conceptual Art	
UNIT-III	ART STYLES OF EIGHTIES & NINETIES	[10 Lectures]
	<ul style="list-style-type: none">▪ Abstraction▪ Neo-expressionism▪ Performance▪ Environmental Art▪ Installation and Combination	
UNIT- IV	ART FROM NINETEENTH CENTURY ONWARDS	[12 Lectures]
	<ul style="list-style-type: none">▪ Kalighat Paintings▪ Raja Ravi Verma▪ Bengal School Renaissance▪ Progressive Artists Group▪ Calcutta / Madras Schools	
UNIT-V	INDEPENDENT DEVELOPMENTS IN CONTEMPORARY INDIAN ART	[4 Lectures]

Suggested assignments

- Study expressionism and action painting and collect visuals of it and submit with their write-up
- Make an illustrated presentation with suitable examples of different styles of the late 20th century Western contemporary art and present in a form of portfolio
- Develop some designs of your own inspired by Pop art and present in a portfolio
- Collect various materials such as newspaper or magazine cuttings, any waste materials, etc. and make a presentation on installation and combination and present in a 3-D form
- Make an illustrated presentation on Bengal School art and submit in a form of portfolio

- Study the Kalighat paintings in detail and submit a portfolio with illustrations and write-up
- Write an assignment on progressive artists group naming at least five artists and their works. Collect visuals of their work and submit with the write-up
- Write an assignment on the works of Indian Masters like Abanindranath Tagore, Rabindranath Tagore, Nandalal Bose, Ramkinkar Baij and Jamini Roy. Collect visuals of their work and submit with the write-up

Suggested Visit

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

Evaluation Criteria

Internal	Marks
Teachers assessment (Assignment- equal weightage for all) and attendance	10+10
Mid-term exams	20
External	
Final University Examination	60

Text Books

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

Reference Materials

- Stangos, N., Concept of Modern Art, Thames & Hudson, 1995
- Subramanian, K.G., Moving Focus, Lalitkala Academy, 2006
- Hillier, B., Austerity Binge: The Decorative Arts of the Forties and Fifties, Studio Vista, 1975
- Mark Getlein, Living With Art, Amazon, 2009
- Dalmia, Y., Contemporary Indian Art: Other Realities, Marg Publication, 2002
- Dalmia, Y., Making of Modern Indian Art: The Progressives, Oxford Univ., Press, 2001
- Kurtha, A. and Souza, F. N., Bridging Western and Indian Modern art, Mapin Publication Pvt. Ltd., 2006

Web Sources

- http://en.wikipedia.org/wiki/Contemporary_art
- http://en.wikipedia.org/wiki/Abstract_expressionism
- http://en.wikipedia.org/wiki/Action_painting
- <http://www.britannica.com/EBchecked/topic/4477/Action-painting>
- http://en.wikipedia.org/wiki/Pop_art
- http://en.wikipedia.org/wiki/Op_art
- <https://en.wikipedia.org/wiki/Minimalism>
- <http://understandingminimalism.com/introduction-to-minimal-art/>
- https://en.wikipedia.org/wiki/Abstract_art
- <http://en.wikipedia.org/wiki/Neo-expressionism>
- http://en.wikipedia.org/wiki/Performance_art
- https://en.wikipedia.org/wiki/Installation_art
- <http://www.medicinemangallery.com/gallery/Contemporary>
- <http://www.artflute.com/>
- <http://www.artinvestgallery.com/artistlist.aspx>
- <http://www.chennaigallery.com/gallery.aspx>
- <http://parsareport.blogspot.in/2012/05/kaligha-paintings-confusing.html>
- http://en.wikipedia.org/wiki/Raja_Ravi_Varma
- <http://www.britannica.com/EBchecked/topic/129596/Company-school>
- <http://www.ngmaindia.gov.in/sh-company-period.asp>
- http://en.wikipedia.org/wiki/Bengal_School_of_Art
- http://www.indianetzone.com/50/painters_bengal.htm
- http://en.wikipedia.org/wiki/Bombay_Progressive_Artists%27_Group
- <http://www.artnewsnviews.com/view-article.php?article=progressive-artists-group-of-bombay-an-overview&iid=29&articleid=800>
- http://en.wikipedia.org/wiki/Modern_Indian_painting

NFD – 403: CONTEMPORARY FASHION STUDIES

SEMESTER	:	IV
Duration	:	14 Weeks
Work Load		
Lecture(L) : 2 hours/Week		Total lecture hours per semester: 28
Tutorial (T): 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 0 hours/Week		Total lab hours per semester: 0
Credits	:	3
Maximum Marks	:	100

Objectives

- To understand the growth of the fashion industry in more recent times
- To understand the historical factors affecting fashion trends across the world
- To understand the current developments in the fashion industry and the factors and people that influence these
- To understand the Indian dress in the modern context
- To familiarize with the famous designers and fashion icons of the 20th and 21st Century

Learning Outcomes

- Understand the growth of fashion industry post World War – II
- Become aware of the historical factors affecting fashion and lifestyles of various regions of the world
- Be able to appreciate various fashion movements and lifestyle choices affecting fashion trends in the 20th Century
- Understand the use of fashion as a tool for communication
- Understand fashion as a socio-cultural phenomenon.
- Get an insight into the more recent developments in the field of global fashion and fashion trends.
- Understand the traditional and global styles and trade influences over the modern Indian dressing and costume designs

COURSE CONTENT

- UNIT-I** **INTRODUCTION TO CONTEMPORARY FASHION** [10 Lectures]
- Concept
 - Period
 - Historical background – international developments in Eastern and Western Europe, The Middle East and Asia, The Soviet Union, The United States
 - Influences on the fashion trends
- UNIT-II** **IMPORTANT FEATURES – TWENTIETH CENTURY** [8 Lectures]
- Fashion Movements – punks, hippies, minimalists, grunge, gothic, heavy metal
 - Prominent designers
 - Fashion icons
- UNIT-III** **THE PRESENT SCENARIO** [8 Lectures]
- Fashion for creative and artistic expression
 - Fashion for functional requirements
 - Fashion and technology
 - Fashion for social and environmental consciousness
- UNIT-IV** **FASHION PROMOTERS IN THE TWENTY FIRST CENTURY** [8 Lectures]
- Famous designers and brands
 - Fashion icons
 - Fashion going global
 - Films
- UNIT-V** **UNIVERSALIZATION OF FASHION** [8 Lectures]
- Influence of travel, lifestyle, media etc.
 - Influence of tradition on contemporary emerging styles
 - Influx of western influence against the backdrop of globalization
 - Role of the export industry

Suggested Assignments

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

Evaluation Criteria

Internal	Marks
Based on extent of research, content and presentation	
Teachers assessment (equal weightage for all) and attendance	10 + 10
Mid-term exams	20
External	
Final University Examination	60

Reference Material

- Tortora, Phyllis G. and Eubank, Keith, Survey of Historic Costumes – Fifth Edition, Fairchild Books, New York, 2010
- Fringes G.S., Fashion from Costumes to Consumer, 4th Edition, Prentice Hall Career & Technology, 1994
- Barnard, Malcolm, Fashion As Communication, Routledge, 1996
- Shoemaker, O.E., and Gale, William, Encyclopedia of Twentieth Century Men’s Fashion, McGraw Hillbook Co., 1973
- Tolkien, Tracy, Vintage : The Art of Dressign Up, Pavilion Books Ltd., 2000
- Clancy, Deirdre, Costume Since 1945 – Couture, Street Style and Anti-Fashion, Herbert Press, 1996
- Weinstein, Dina, Heavy Metal : The Music and Its Culture, Da Capo Press, 2000
- Tom Inns (ed.), Designing For The 21st Century : Interdisciplinary Methods And Findings, Ashgate Publishing Company, 2010

Web Sources

- en.wikipedia.org/wiki/Punk_fashion
- en.wikipedia.org/wiki/Hippie
- <http://www.styleandminimalism.com/>
- en.wikipedia.org/wiki/Grunge
- <http://fashiongrunge.com/>
- en.wikipedia.org/wiki/Gothic_fashion
- <http://gothfashion.tumblr.com/>
- http://en.wikipedia.org/wiki/Heavy_metal_fashion
- http://www.taschen.com/pages/en/catalogue/fashion/all/44917/facts.100_contemporary_fashion_designers.htm
- <http://fashionhistory.zeesonlinespace.net/c21st.html>
- <http://www.hercampus.com/school/ufl/fashion-icons-21st-century-0>

NFD – 451P: FASHION ILLUSTRATION-II

SEMESTER	:	IV
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0 hours/Week	Total lecture hours per semester:	0
Tutorial (T): 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 3 hours/Week	Total lab hours per semester:	42
Credits	:	3
Maximum Marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	THEME BASED ILLUSTRATION OF GARMENTS	[14 Hours]
	Illustration of Garments will be done on fashion figures	
	▪ Lifestyle - urban, rural, tribal, hippy, retro etc.	
	▪ Seasons - winter , summer, rainy, spring etc.	

- Occasions – wedding, formal meeting, party, holiday etc.

UNIT-II DESIGNING FOR TEENAGERS [14 Hours]

Clothing and accessories

- Casual wear
- Sportswear
- Beachwear
- Nightwear
- Party wear

UNIT- III DESIGNING FOR ADULTS - MEN [14 Hours]

Clothing and accessories

- Casual wear
- Executive wear
- Sportswear
- Beachwear
- Nightwear
- Bridal wear
- Party wear

UNIT-IV DESIGNING FOR ADULTS – WOMEN [14 Hours]

Clothing and accessories

- Casual wear
- Executive wear
- Sportswear
- Beachwear
- Nightwear
- Bridal wear
- Party wear

Suggested Assignments

PROJECT-1

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

PROJECT-2

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

PROJECT-3

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

PROJECT-4

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

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

Suggested Visits

- Design Studios

Evaluation Criteria

Internal	Marks
Based on understanding of concept, knowledge of tools, commands, techniques, creation, ideation, image quality and presentation	
Teachers assessment (daily evaluation on the basis of class performance) and Attendance	10 + 10
Mid-term exam and Assignment submission	20+10
External	
Final University examination	50

Textbooks

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

Reference Material

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

Web Sources

- www.en.wikipedia.org/wiki/Fashion_illustration
- www.hongiat.com/blog/showcase-of-beautiful-fashion-illustrations
- www.sketchesfashion.com
- www.fashionsketches.blogspot.com
- www.thepurplecarpet.webs.com

NFD – 452P: PATTERNMAKING - II

SEMESTER	:	IV
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0 hours/Week		Total lecture hours per semester: 0
Tutorial (T): 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum Marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	INTRODUCTION TO GARMENT COMPONENTS (Types and terms)	[3 Hours]
	<ul style="list-style-type: none">▪ Collars▪ Necklines▪ Lapels	

- Sleeves
- Cuffs

UNIT- II	COLLARS (Pattern development and test fit on muslin)	[12 Hours]
	<ul style="list-style-type: none">▪ Peter Pan▪ Mandarin▪ Shirt▪ Sailor▪ Shawl▪ Polo neck etc.	

UNIT- III	SLEEVES (Pattern development and test fit on muslin)	[21 Hours]
	<ul style="list-style-type: none">▪ Puff▪ Cap▪ Petal▪ Shirt maker▪ Lantern▪ Cowl▪ Bishop▪ Kimono▪ Raglan▪ Drop shoulder▪ Sleeve with gusset etc.	

UNIT-IV	SKIRTS (Pattern development)	[12 Hours]
	<ul style="list-style-type: none">▪ Tiered▪ Peplum▪ Peg▪ Handkerchief (4 pointed hem)▪ Pleated (with yoke) – knife, box, inverted▪ Built up waist and built down waist	

UNIT-V	TAILORED GARMENTS (WOMEN) (Pattern development and test fit on muslin)	[8 Hours]
	<ul style="list-style-type: none">▪ Jacket and its variations▪ Trouser and its variations	

NOTE: Students are required to maintain a portfolio of the patterns developed in all the units. Every pattern will be supported by

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

Suggested Assignments

The whole class can be divided into groups of four to five students and the groups can work on the following:

- Sketch and collect pictures of various types of collars. Identify them and their usage for different age groups. Also trace out the deviation through paper pattern in their styles from the basic block.
- Sketch and collect pictures of various types of sleeves. Identify them and their usage for different age groups. Also trace out the deviation through paper pattern in their styles from the basic sleeve block.
- Sketch and collect pictures of various types of skirts. Identify them and their usage for different age groups. Also trace out the deviation through paper pattern in their styles from the basic skirt block.
- Analysis of different types of cuffs and sleeve opening and development of the pattern
- Create innovative designs on paper patterns of cuffs/ collars/sleeves/skirts based on the knowledge gained during the course

Suggested Visits

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

Evaluation Criteria

Internal	Marks
Teachers assessment (daily evaluation on the basis of regularity in practical classes, quality of paper patterns and test fits) and Attendance	10+10
Mid-term exam and assignment submission (equal weightage for all assignments)	20 + 10

External	
Final University Examination	50

Textbooks

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

Reference Material

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

Web Sources

- http://my.safaribooksonline.com/book/design/9782940439072/pattern-cutting/dart_manipulation#X2ludGVybmFsX0J2ZGVwRmxhc2hSZWFkZlZl/eG1saWQ9OTc4Mjk0MDQzOTA3Mi8zMQ==
- http://wps.prenhall.com/chet_armstrong_pattern_5/134/34385/8802714.cw/-/8802717/index.html
- <http://houseofjo.wordpress.com/2012/02/04/pattern-drafting-mandarin-polo-collar/>
- <http://www.craftstylish.com/item/7864/create-a-custom-sleeve-pattern/page/all>
- <http://my.safaribooksonline.com/book/design/9782940439072/pattern-cutting/collars?reader=pf&readerfullscreen=&readerleftmenu=1>
- <http://www.ca.uky.edu/hes/fcs/factshts/ct-lmh.185.pdf>

NFD –453P: ADVANCED GARMENT CONSTRUCTION

SEMESTER	:	IV
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0 hours/Week		Total lecture hours per semester: 0
Tutorial (T): 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum Marks	:	100

Objectives

- To impart skill of finishing different components of a garment
- To impart the construction techniques for various women's wear garments
- To understand calculation of material required for constructing women's wear
- To develop skill of handling various fabrics for garment construction
- To learn cutting and stitching of womenswear garments

Learning Outcomes

- Be able to design and construct garments for womenswear
- Be able to calculate fabric material required for construction of garments
- Be able to stitch, finish and check fit of the stitched garments and make necessary changes

COURSE CONTENT

UNIT - I	COMPONENTS OF GARMENTS	[8 Hours]
	<ul style="list-style-type: none">▪ Cuffs- shirt cuffs, cuffs with cut construction, frilled cuffs▪ Zipper- lapped, centered, concealed	
UNIT - II	COLLARS	[12 Hours]
	(Construction and finishing of collars)	
	<ul style="list-style-type: none">▪ Mandarin▪ Peter pan▪ Shirt▪ Shawl	

- Sailors
- Polo neck
- Coat/ jacket

UNIT- III	SLEEVES (Construction and finishing of sleeves)	[16 Hours]
	<ul style="list-style-type: none">▪ Plain▪ Puff▪ Flared▪ Petal▪ Shirt makers▪ Kimono▪ Raglan▪ Lantern▪ Cowl▪ Sleeve with gusset etc.	

UNIT- IV	SKIRTS (Construction and finishing of skirts)	[14 Hours]
	<ul style="list-style-type: none">▪ Fitted▪ Flared▪ Circular▪ Gored▪ Wrap skirt▪ Pleated (with yoke) – knife, box, inverted▪ Tiered▪ Peplum▪ Handkerchief (4 pointed hem)	

UNIT- V	TAILORED GARMENTS (WOMEN) Construction and finishing of following garments-	[6 hours]
	<ul style="list-style-type: none">▪ Trouser▪ Jacket	

Suggested Assignments

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

Suggested Visits

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

Evaluation Criteria

Internal	Marks
Teachers assessment (daily evaluation on the basis of regularity in practical classes, quality of developed samples, test fit) and Attendance	10 + 10
Mid-term exam (practical) plus assignment submission (equal weightage for all assignments)	20 + 10
External	
Final University Examination	50

Textbooks

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

Reference Material

- Cooklin, A.G., Garment Technology For Fashion Designers, Black well Science, 1997
- Cooklin. G., Introduction to Clothing Manufacture, Blackwell Scientific Publication, 2000

- Crawford, C. A., A Guide to Fashion Sewing, Fairchild Publications, 2008
- Fischer, Construction, AVA Publication, 2009
- Liechty, E.G., D.N. Potterberg, and J.A. Rasband, Fitting and Pattern Alteration; A Muti-method approach, Fairchild Publication, New York, 2010
- Singer Sewing, Creative Publication International, 1999

Web Sources

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

NFD–454P: FABRIC ORNAMENTATION TECHNIQUES - I

SEMESTER	:	IV
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0 hours/Week		Total lecture hours per semester: 0
Tutorial (T): 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum Marks	:	100

Objectives

- To develop skills of surface adornment on textile material
- To familiarizes with various techniques of surface decoration and ornamentation
- To appreciate the traditional embroideries of different states of India – their traditional usage and contemporarization in the modern context
- To make aware of the latest developments in the methods of surface embellishment

Learning Outcomes

- Become aware of and understand handcrafting techniques, materials and processes.
- Understand the scope for design intervention and innovation in using these techniques for creative and contemporary product development.
- Be able to develop skills to enhance the aesthetic value of any fabric through ornamentation
- Enhance the creative skills in developing new designs based on the traditional design repertoire
- Be aware of the new developments in technology and processes of fabric ornamentation

COURSE CONTENT

UNIT-I	INTRODUCTION TO EMBROIDERY	[4 Hours]
	<ul style="list-style-type: none">▪ Definition of embroidery▪ Types of embroidery – hand and machine	

- Tools and equipment
- Tracing tools and techniques

UNIT-II	HAND EMBROIDERY	[16 Hours]
	<ul style="list-style-type: none">▪ Basic stitches – running and variations, back, double running, chain and variations, blanket, herringbone, cross, stem, couching, satin, French knots, bullion stitch etc.▪ Specialty embroideries – black work, hardanger, needlepoint, drawn thread etc.▪ Mirror work, sequin work, bead work etc.▪ Appliqué and patch work▪ Quilting▪ Smocking▪ Lace work – crochet, macramé	
UNIT-III	TRADITIONAL INDIAN EMBROIDERIES	[32 Hours]
	<ul style="list-style-type: none">▪ Kantha, phulkari, kasuti, kashida, banjara, patti ka kaam, zardozi etc. – traditional usage▪ Innovative product development through contemporarization	
UNIT-IV	MACHINE EMBROIDERY	[4 Hours]

Suggested Assignments

PROJECT - 1

- Prepare a catalogue of swatches of all the learnt embroidery stitches with proper mounting and due labeling
- Prepare a portfolio of creative explorations in motif development using motifs from different traditional embroidery techniques
- Market survey and cataloguing (through photographs, sketches, fabric swatches etc.) of various types of fabric ornamentations (atleast five) available in the local market

PROJECT - 2

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

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

Suggested Visits

- Craft exhibitions
- Craft bazaars
- Local craft centers
- Machine embroidery unit
- Local markets

Evaluation Criteria

Internal	Marks
Teachers assessment (daily evaluation on the basis of regularity in practical classes, quality of developed samples) and Attendance	10 + 10
Mid-term exam (practical) plus assignment submission (equal weightage for all assignments)	20 + 10
External	
Final University Examination	50

Reference Material

- Lawther, Gail, Inspirational Ideas for Embroidery, Search Press Ltd., 1993
- Kamaladevi Chattopadhyay, Indian Embroidery, Wiley Eastern, 1977
- Usha Shrikant, Ethnic Embroidery Of India, Sole Distributers, Design Point, 1998
- Barbara Snook, The Creative Art of Embroidery, London, Numbly Publishing Group
- Judy Brittain, Step-by-step Needlecraft of Encyclopedia, Dorling Kindersley Publishers Ltd., Revised Edition, 1995
- Christine Risley, Creative Embroidery, Watson-Guption, 1969
- Jennifer Campbell and Ann-Marie Bakewell, Complete Guide to Embroidery Stitches : Photographs, Diagrams and Instructions for Over 260 Stitches, Reader's Digest, Readers Digest, 2006

Web Sources

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

NFD – 455P: INTRODUCTION TO DRAPING

SEMESTER	:	IV
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0 hours/Week		Total lecture hours per semester: 0
Tutorial (T): 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum Marks	:	100

Objectives

- To introduce the art of draping
- To acquaint with the basic principles of draping
- To develop the skill and ability to design and develop patterns for different garments based on body measurements and adaptations
- To interpret and transform the given design into a draped garment
- To enable students to create their designs on a three dimensional form using draping method

Learning Outcomes

- Be able to convert flat fabric into a garment using the principles of draping
- Be able to understand the sense of proportions and placement of style lines
- Be able to understand and analyze proper fit
- Be able to appreciate the importance of the grain of the fabric in relation to design
- Be able to translate a design into a finished garment

COURSE CONTENT

UNIT - I	INTRODUCTION TO DRAPING	[2 Hours]
	<ul style="list-style-type: none">▪ Basic draping tools▪ Draping terminology▪ Landmarks on a dress form▪ Preparation of fabric for draping▪ Draping principles	
UNIT - II	BASIC PATTERNS	[10 Hours]

- Basic two dart bodice – front and back
- One dart bodice
- Basic sleeve
- Basic skirt- front and back

UNIT- III	BODICE VARIATIONS	[16 Hours]
	<ul style="list-style-type: none">▪ Dart manipulation- conversion of darts into gathers, tucks and pleats▪ Princess bodice and its variations▪ Bodice with yoke	
UNIT- IV	VARIATION OF COLLARS	[10 Hours]
	<ul style="list-style-type: none">▪ Mandarin▪ Convertible – shirt collar▪ Peter pan▪ Shawl▪ Notched collar	
UNIT V	VARIATION OF YOKES	[8 Hours]
	<ul style="list-style-type: none">▪ Shoulder▪ Midriff▪ Hip	
UNIT- VI	VARIATION OF SKIRTS	[10 Hours]
	<ul style="list-style-type: none">▪ A-line skirt▪ Flared skirt▪ Circular skirt▪ Pleated skirt- knife and box pleats▪ Skirt with yoke	

Suggested Assignments

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

Suggested Visits

- Sampling section of garment manufacturing unit

- Studio of a local designer

Evaluation Criteria

Internal	Marks
Teachers assessment (daily evaluation on the basis of regularity in practical classes, quality of draped patterns, test fit, design and creative abilities) and Attendance	10 + 10
Mid-term exam (practical) plus assignment submission (equal weightage for all assignments)	20 + 10
External	
Final University Examination	50

Textbooks

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

Reference Material

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

Web Sources

- <http://www.scribd.com/doc/8000105/Draping>

- <http://www.scribd.com/doc/32332885/Art-of-Fashion-Draping>
- <http://cactusfashion.wordpress.com/2009/07/18/principles-of-draping-for-balanced-patterns/>
- http://fashionbook.forza6.com/catalogo/categoria_033.html
- <http://sewchicago.wordpress.com/2010/09/19/draped-to-fit/>

NFD – 456P: FABRIC STUDIES (Modular)

SEMESTER	:	IV
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0 hours/Week		Total lecture hours per semester: 0
Tutorial (T): 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 2 hours/Week		Total lab hours per semester: 28
Credits	:	2
Maximum Marks	:	50

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

UNIT- I	HAND STITCHES	[4 Hours]
	▪ Padding stitch – to attach interfacing to the outer fabric	

- Slip basting- for matching of plaids, checks, strips and large prints
- Heavy duty basting- for joining different sections of heavy garment such as denim, gabardine, tweeds, flannel, houndstooth etc.
- Faggoting stitch- for joining two fabric sections with a space in between
- French tack- for linking two separate garment sections
- Hem stitch- for linens and handkerchiefs

UNIT- II

SEAMS

[18 Hours]

- Cornered - corner finishing of light weight fabrics such chiffon, georgette, shantung etc., medium weight fabrics such as seersucker, poplin, tussar silk etc. and heavy weight fabrics such as suede, corduroy etc.
- Bias bound- for unlined garments
- Hong Kong- for heavy fabrics
- Net bound- for fabrics such as velvet or chiffon etc.
- Flat felled – for sports and children’s wear
- French- for sheer fabrics
- Self bound- for light fabrics
- Hair line- for collars, cuffs and facings in sheer fabrics
- Zigzag- for fur and fake fur fabrics
- Double stitched seam- for very textured sheers such as heavy lace, also for knits- tricot and jersey etc.
- Over lock stitch- for knits
- Lapped- for eliminating bulk especially on interfacing and interlining
- Corded- for fabrics used in apparel and home furnishings
- Seaming pile fabrics- fabrics of short pile and long pile
- Joining unlike fabrics- such as knits to woven, pile to smooth, etc. etc.

UNIT- III

HEMS

[15 Hour]

- Turned up hems
- Uncovered hem edges
 - Turned and stitched edge (suitable for light weight fabrics)
 - Stitched and pinked edge (suitable for fabrics that fray little or not at all)

- Stitched and overcast edge (suitable for medium-heavy to heavy weight fabrics that fray)
- Zigzagged edge (suitable for knits)
- Covered hem edges
 - Seam binding (for fabrics that fray)
 - Bias tape (for garments with a flared shape)
 - Hong Kong finish (suitable for heavy or bulky fabrics)
- Double-stitched hem- for very heavy fabrics
- Fusing a hem with fusible web (a sheer nonwoven material that melts)
- Stiffened hemlines- suitable for velvet and satin fabrics
- Faced hems (for garments with minimal flare)
- Enclosing a hem edge with binding
- Mitering
 - Mitering turned-up hems
 - Mitering a flat trim
 - Mitering a bias facing
 - Mitering bindings

UNIT-IV

SEWING DEFECTS

[1 Hour]

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

UNIT- V

WORKING WITH TRIMS AND FASTNERS

[4 Hour]

- Application of different trims and fasteners on different fabrics
 - Application of laces
 - Hook and eye
 - Snap fastener
 - Button and button hole
 - Button loops
 - Shank buttons, etc

Suggested Assignments

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

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

Suggested Visits

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

Evaluation Criteria

Internal	Marks
Teachers assessment (daily evaluation based on the extent of exploration, skill and sewing competency, neatness) and Attendance	5+5
Assignment submission (equal weightage for all assignments) plus viva voce	15 + 5
External	
Final University Examination	20

Textbooks

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

Reference Material

- Clair, B. S., The Complete Book of Sewing Short Cut, Sterling Publication, 1981
- Cooklin, A.G., Garment Technology For Fashion Designers, Black well Science, 1997
- Cooklin. G., Introduction to Clothing Manufacture, Blackwell Scientific Publication, 2000
- Eaton, J., The Encyclopedia of Sewing Techniques, Hamlyn Publishing, 1986
- Raoul Jewel, Encyclopedia of Dress Making, APH Publishing Corporation, 2000
- Shaeffer, G., Fabric Sewing Guide, Krause Publications, 2008
- Singer Sewing, Creative Publication International, 1999
- Kadolph, Sara J., Textiles (10th Edition), Dorling Kindersley (India) Pvt. Ltd., 2009

Web Sources

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

NFD – 457P: INTEGRATED DESIGN PROJECT - II (Modular)

SEMESTER	:	IV
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0 hours/Week	Total lecture hours per semester:	0
Tutorial (T): 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P): 3 hours/Week	Total lab hours per semester:	42
Credits	:	3
Maximum Marks	:	100

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

I. Design Philosophy – Concept Development

- Fabric ornamentation
- Introduction to draping

II. Skills Acquired

- Fashion illustration – II
- Fabric studies
- Patternmaking – II
- Garment construction – I
- Fabric ornamentation
- Introduction to draping

III. Knowledge Gained

- Textiles – III (Fabric research and sourcing)
- Contemporary art appreciation
- Contemporary fashion studies
- Fabric studies
- Introduction to draping

IV. Product Development

- Fabric studies
- Garment construction – I
- Fashion illustration – I

- Patternmaking –II
- Introduction to draping

Based on all the above inputs received during all the four semesters, two students are required to work together to conceptualize and develop a mini collection of four garments with each one developing two garments. The collection must be targeted towards a particular lifestyle customer. Some elements of traditional textiles, history of Indian and world costumes as well as fabric ornamentation is to be applied depending upon the customer profile, style and occasion. The students are also required to accessorize the collection to achieve a complete look.

Evaluation Criteria

Internal	Marks
(Based on understanding of design philosophy / concept (process) + Fabric development techniques and presentation)	
Teachers assessment (daily evaluation on the basis of class performance) and Attendance	10 + 10
Assignment submission and viva-voce	20 + 10
External	
Evaluation by internal / external jury	
Assignment (Portfolio Display and presentation) and viva-voce	40 + 10

**UTTAR PRADESH TECHNICAL UNIVERSITY,
LUCKNOW**



**SYLLABUS
FOR
BACHELOR OF FASHION AND APPAREL
DESIGN
OF
SECOND YEAR
(Crossover Year Only For Batch 2012- 2013)**

SCHEME FOR CROSSOVER YEAR ONLY FOR BATCH 2012 – 2013

The students of the batch 2012-13 have already covered the contents of the following subjects in Semester I and II. Hence they are not required to repeat those in Semester-III and Semester IV.

SUBJECTS OF OLD SYLLABUS SESSION 2012 - 13		SUBJECTS OF NEW SYLLABUS EFFECTIVE FROM 2013 - 14	
Subject Code	Subject Name	Subject Code	Subject Name
NFD 101	Introduction to Apparel and Textile Industry	NFD-106	Introduction to Textile and Apparel Industry
NFD 102	Elements of Design	The subject has been eliminated in the new curriculum	
NFD 103	Introduction to Fashion	NFD- 208	Elements of Fashion
NFD 104	Computer Application- I	NFD-108	Computer Applications
NFD 105	English For Professional Communication	AS105/AS205	Professional Communication
NFD 151	Basic Drawing and Sketching	NFD-153P	Basic Drawing
NFD 152	Computer Applications LAB- I	NFD-108P	Computer Applications
NFD 201	History of Indian Costumes	NFD-207	Historic Costumes - Indian
NFD 202	Pattern Making- I	The subject has been eliminated in the new curriculum	
NFD 203	History of Art and Art Appreciation	NFD-206	Art Appreciation
NFD 204	Computer Application- II	The subject has been eliminated in the new curriculum	
NFD 251	Fashion Illustration	NFD-255P	Fashion Model Drawing
NFD 252	Pattern Making I	NFD-353P	Elementary Pattern Making
NFD 253	Garment Construction- I	NFD-354P	Garment Construction Techniques
NFD 254	Computer Applications LAB- II	NFD-256P	Computer Aided Design - I

The students of this batch shall cover the deficit of Semester-I and Semester-II (new curriculum) in the coming Semester-III and Semester- IV (crossover year). This curriculum is operational **only** for crossover year (batch 2012-2013) and not to be followed for subsequent batches i.e. 2013-2014 and onwards. The assessment for each additional subject of Semester-I and II (in the new curriculum) shall be as per the University norms.

Deficit subjects of the new curriculum are as follows:-

Semester I

- NFD-109 Cultural studies
- NFD-154P Research Skills for Design
- NFD-155P Craft Appreciation (Modular)
- NFD-156P Material Studies – I
- NFD-157P Environmental Studies (Modular)
- NFD-158P Basic Design

Semester II

- NFD-205 Textiles- I
- NFD-257P Communicating Fashion (Modular)
- NFD- 258P Material Studies- II
- NFD-259P Fundamentals of Photography (Modular)
- NFD-260P Design Process

The University shall conduct the exams for theory subjects as per the list given above. Assessment for practical subjects shall be carried out in the institute/ college as per the University norms. Inputs for Research Skills for Design (NFD-154P) and Craft Appreciation (NFD-155P) shall be given during the winter break between Semester-III and IV. Assessment for the same shall be done as per the university norm.

The deficit subjects which were not studied by the batch 2012-13 shall be covered in Semester-III and IV. Some subjects shall be considered as compulsory audit courses have to be cleared. The classes for these courses will be held on weekends and empty slots in the time table during the week. This scheme will be applicable only for the batch 2012-2016 during 2013-2014.

The schedule for Semester-III and Semester-IV for this batch shall be as given below:

(Crossover Year Only For Batch 2012- 2013)

**SECOND YEAR
Semester- III**

S. No.	Code	Subject	Periods			Evaluation Scheme						Total	Credit
			L	T	P	Sessional				End semester			
						CT	TA	TOT	P	Th	P		
1	NFD-205	Textiles – I	2	1	0	20	20	40	-	60	-	100	Compulsory Audit Course
2	NFD-156P	Material studies- I	0	0	2	-	20	20	30	-	50	100	Compulsory Audit Course
3	NFD-158P	Basic Design	0	0	3	-	20	20	30	-	50	100*	3
4	NFD-257P	Communicating Fashion (Modular)	0	0	2	-	10	10	20	-	20	50	Compulsory Audit Course
5	NFD-259P	Fundamentals of Photography (Modular)	0	0	2	-	20	20	30	-	50	100	Compulsory Audit Course
6	NFD-260P	Design Process	0	0	2	-	20	20	30	-	50	100	Compulsory Audit Course
TOTAL			2	0	13							100	3

***NOTE: Marks obtained by a student in Semester-III in this subject shall be added in the Grand Total of Semester-I**

L: Lecture T: Tutorial CT: Class Test TA: Teachers Assessment and Attendance TOT: Total P (sessional) : Practical/Project Th: Theory P (end semester) : Practical

TA= 10 (5 for teachers assessment plus 5 for attendance)

TA= 20 (10 for teachers assessment plus 10 for attendance)

P = 20 (15 assignments plus 5 for viva)

P = 20 (15 for group discussions plus 5 for viva) applicable for FD-257P

P = 30 (20 for practical exam, 10 for assignments) applicable for FD-158P

P = 30 (20 assignments plus 10 for viva) applicable for FD-156P, FD-259P & FD-260P

P = 50 (40 for assignments plus 10 for viva)

Note: Assignments & presentation in all theory subjects are considered as teachers assessments.

(Crossover Year Only For Batch 2012- 2013)

**SECOND YEAR
Semester- IV**

S. No.	Code	Subject	Periods			Evaluation Scheme						Total	Credit
			L	T	P	Sessional				End semester			
						CT	TA	TOT	P	Th	P		
1	NFD-109	Cultural Studies	2	1	0	20	20	40	-	60	-	100	Compulsory Audit Course
2	NFD-154P	Research Skills for Design	-	-	-	-	20	20	30	-	50	100	Compulsory Audit Course
3	NFD-155P	Craft Appreciation	-	-	-	-	20	20	30	-	50	100	Compulsory Audit Course
4	NFD-258P	Material Studies - II	0	0	2	-	20	20	30	-	50	100	Compulsory Audit Course
5	NFD-157P	Environmental Studies	0	0	2	-	10	10	20	-	20	50	Compulsory Audit Course
TOTAL			2	1	4								

L: Lecture T: Tutorial CT: Class Test TA: Teachers Assessment and Attendance TOT: Total P (sessional) : Practical/Project Th: Theory P (end semester) : Practical

TA= 10 (5 for teachers assessment plus 5 for attendance)

TA= 20 (10 for teachers assessment plus 10 for attendance)

P = 20 (15 assignments plus 5 for viva)

P = 30 (20 assignments plus 10 for viva) applicable for FD-154P, FD-155P, FD-258 & FD-157P.

P = 50 (40 for assignments plus 10 for viva)

Note: Assignments & presentation in all theory subjects are considered as teachers assessment.

SCHEME OF EVALUATION FOR BACHELOR OF FASHION AND APPAREL DESIGN (BFAD)

Third Year (From the session: 2014-15)

Semester- V

S. No.	Code	Subject	Periods			Evaluation Scheme				Total	Credit	
			L	T	P	Sessional			End semester			
						CT/P	TA	TOT	Th			P
Theory												
1	NFD-501	Quality Control in Garments	2	1	0	20	20	40	60	-	100	3
2	NFD-502	Production Techniques	2	1	0	20	20	40	60	-	100	3
Practical												
1	NFD-551P	Fashion Illustration-III	0	1	3	30	20	50	-	50	100	3
2	NFD-552P	Pattern Making and Construction of Kidswear & Menswear	0	1	3	30	20	50	-	50	100	3
3	NFD-553P	Design and Development of Kidswear	0	1	3	30	20	50	-	50	100	3
4	NFD-554P	Design and Development of Menswear	0	1	3	30	20	50	-	50	100	3
5	NFD-555P	Advanced Draping	0	1	3	30	20	50	-	50	100	3
6	NFD-556P	Fabric Ornamentation-II	0	1	3	30	20	50	-	50	100	3
7	NFD-557P	CAD Project	0	1	2	10	10	20	-	30	50	2
8	NFD-558P	Integrated Design Project-III	0	1	3	30	20	50	-	50	100	3
	NGP-501	General Proficiency	-	-	-	-	-	50	-	-	50	0
TOTAL			4	10	23						1000	29

L: Lecture T: Tutorial CT: Class Test TA: Teachers Assessment and Attendance TOT: Total P (sessional) : Practical/Project Th: Theory P (end semester) : Practical

TA= 10 (5 for teachers assessment plus 5 for attendance)

TA= 20 (10 for teachers assessment plus 10 for attendance)

P = 30 (20 for practical exam, 10 for project) applicable for NFD-557P

P = 50 (40 for assignments plus 10 for viva) applicable for NFD-558P

Note: Assignments & presentation in all theory subjects are considered as teachers assessment.

SCHEME OF EVALUATION FOR BACHELOR OF FASHION AND APPAREL DESIGN (BFAD)

Third year (from academic year 2014-15)

Semester- VI

S. No.	Code	Subject	Periods			Evaluation Scheme				Total	Credit
			L	T	P	Sessional			End semester		

			L	T	P	CT/P	TA	TOT	Th	P		
Theory												
1	NFD-601	Knitting Technology	2	1	0	20	20	40	60	-	100	3
2	NFD-602	Fashion Merchandising & Management	2	1	0	20	20	40	60	-	100	3
Practical												
1	NFD-651P	Pattern Grading	0	1	3	30	20	50	-	50	100	3
2	NFD-652P	Pattern Making and Construction of Indian wear	0	1	3	30	20	50	-	50	100	3
3	NFD-653P	Design and Development of Indian wear	0	1	3	30	20	50	-	50	100	3
4	NFD-654P	Leather Sourcing & Development of Leather Products	0	1	3	30	20	50	-	50	100	3
5	NFD-655P	Advanced Photography	0	1	3	30	20	50	-	50	100	3
6	NFD-656P	Design and Development of Knitwear Products	0	1	3	30	20	50	-	50	100	3
7	NFD-657P	Integrated Design Project-IV	0	0	6	50	25	75	-	75	150	4
8	NFD-658P	Educational Tour	-	-	-	-	-	50	-	-	50	Compu lsory audit course
	NGP-601	General Proficiency	-	-	-	-	-	50	-	-	50	-
TOTAL			4	8	24						1000	28

L: Lecture T: Tutorial CT: Class Test TA: Teachers Assessment and Attendance TOT: Total P (sessional) : Practical/Project Th: Theory P (end semester) : Practical

TA= 20 (10 for teachers assessment plus 10 for attendance)

TA= 25 (15 for teachers assessment plus 10 for attendance)

P = 30 (20 for practical exam, 10 for assignments) applicable for NFD-651P & NFD-652P

P = 30 (20 assignments plus 10 for viva) applicable for NFD-653P, NFD-654P & NFD-655P

P = 50 (40 for assignments plus 10 for viva) applicable for NFD-653P, NFD-654P, NFD-655P & NFD-657P

P = 75 (60 for assignments Plus 15 for viva) applicable for NFD-657P

Note: Assignments & classroom presentations in all theory subjects are considered as teachers assessment.

NFD – 501: QUALITY CONTROL IN GARMENTS

SEMESTER : **V**

Duration : **14 Weeks**

Work Load

Lecture (L) : 2 hours/Week	Total lecture hours per semester: 28
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester: 14
Practicals (P): 0 hours/Week	Total lab hours per semester: 0
Credits	: 3
Maximum marks	: 100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT- I	INTRODUCTION TO QUALITY CONTROL	[10 Lectures]
	<ul style="list-style-type: none">▪ Concept of quality & quality control▪ Importance & type of quality control▪ Total Quality Management▪ Target markets▪ Product attributes▪ Quality costs▪ Consumer satisfaction- customer perception of quality	

- Components of garments

Suggested Assignments

- Assignment 1: Study of a textile manufacturing or processing unit with respect to quality control methods practiced by either a textile or an apparel industry.

OR

Write a report on the market survey of eco friendly materials, processing techniques and packaging material for different apparel brands (evaluate at least five brands)

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

Suggested Visits

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

Guest Lectures

Industrial experts from research centre or textile testing laboratory

Evaluation Criteria

Internal	Marks
Teachers assessment (on the basis of assignment) and attendance	10 + 10
Mid-term exams	20
External	
Final University Examination	60

Textbooks

- Anita, A. Stamper, Sue Humphries Sharp, Linda B, Donnel, Evaluating Apparel Quality, Fairchild Publications, 1988
- Brown, P. & Rice, J., Ready-to-wear Apparel Analysis, Prentice Hall, Inc., New Jersey, 2001
- Kadolph, S. J., Quality Assurance for Textiles and Apparel, Fairchild Publications

- Mehta, P, An Introduction to Quality Control for Apparel Industries, ASQC-Quality Press Mared Dekker, Inc.
- Mehta, P. V. and Bharadwaj, S. K., Managing Quality in the Apparel Industry, New Age International (P) Limited, Publishers,1998
- Stamper, A. A. & Linda B. D., Evaluating Apparel Quality, 2nd edition., 2005.

Reference Material

- Chavan, R. B. & Sen, K., Eco Friendly Apparel and Analytical Techniques for Assessing Eco Standards, an article published in proceedings of workshop on Quality Control for Textiles and Apparel Industries, organized by the Department of Textile Technology, IIT, 3-5 October, 1996, pg. 6.1-6.9
- Chopra, K., Quality Apparel- A Challenge, an article published in proceedings of workshop on Quality Control for Textiles and Apparel Industries, organized by the Department of Textile Technology, IIT, 3-5 October, 1996, pg. 7.1-7.9
- Consumers see little change in product quality, Quality Progress, Dec. 1988, ASQC/Gallup Survey
- ISDS study material (Textile Committee, Ministry of Textiles)
- Juran, J.M, Gryana, F. M., and Bingham, R. S., Quality Control Handbook, 4th ed., McGraw-Hill New York, 1988
- Sarkar, D., Handbook of Total Quality Management, Infinity Books, New Delhi, 2000.
- Saville, B. P., Physical Testing of Textiles, Textile Institute, 2000.
- Shaikh, I. A., Pocket Textile-Testing and Quality, Textile Info Society, Pakistan,

Web Sources

- <http://www.fibre2fashion.com/industry-article/8/800/quality-systems-for-garment-manufacture1.asp>
- http://www.acginspection.com/Standard_4.html
- <http://www.indiantextilejournal.com/articles/FAdetails.asp?id=4664>
- www.fabricinspection.com.
- <http://www.scribd.com/doc/22893611/Inspection>
- www.acginspection.com/Standard_4.html
- www.asiathai.com/images/fabric_inspection1.jpg
- www.textilesindepth.com/index.php?page=fabric-selection-inspection
- <http://www.statsoft.com/textbook/quality-control-charts/>

- <http://asq.org/learn-about-quality/seven-basic-quality-tools/overview/overview.html>
- <http://www.isixsigma.com/methodology/total-quality-management-tqm/eight-elements-tqm/>
- http://www.aatcc.org/technical/test_methods/scopes/tm158.cfm
- <http://www.astm.org/Standards/D2061.htm>
- <http://textilelearner.blogspot.in/2012/02/determination-of-fabric-crease-recovery.html>
- <http://www.scribd.com/doc/73185924/Color-Fastness-to-Washing>
- <http://www.manufacturingsolutionscenter.org/colorfastness-to-laundry-testing.html>
- <http://www.indiantextilejournal.com/articles/FAdetails.asp?id=3927>
- <http://www.astm.org/Standards/D204.htm>
- <http://www.fibre2fashion.com/industry-article/textile-industry-articles/quality-assessment-of-sewing-threads/quality-assessment-of-sewing-threads1.asp>

NFD – 502: PRODUCTION TECHNIQUES

SEMESTER	:	V
Duration	:	14 Weeks
Work Load		
Lecture (L) : 2 hours/Week	Total lecture hours per semester:	28
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practicals (P): 0 hours/Week	Total lab hours per semester:	0
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT I:	GARMENT INDUSTRY	[3 Lectures]
	<ul style="list-style-type: none">▪ Overview of the garment industry	

- Main sectors of the garment industry

UNIT II: PRODUCTION PLANNING [4 Lectures]

- Evaluation of the previous line and trend analysis
- Design, sourcing and costing

UNIT III: PRE-PRODUCTION [12 Lectures]

- Fabric testing and approval
- Garment specifications
- Approval of color and shades
- Care label and other label approval
- Making preproduction garments
- Making production patterns
- Grading
- Marker making- Marker planning and production, requirements of marker planning, methods of marker making

UNIT IV: PRODUCTION [16 Lectures]

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

UNIT V: POST PRODUCTION [7 Lectures]

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

Suggested Assignments

- Assignment 1: Case study of a garment manufacturing unit.
- Assignment 2: Take any 5 ready-to-wear garments from your wardrobe. Compare and contrast the following in selected garments-

- fabric and fabric structure
- type of stitches
- embellishment
- price
- label
- garment details
- Assignment 3: Prepare a marker plan of a men's shirt for a plain solid colour fabric. Utilize fabric optimally with least fabric wastage.
- Assignment 4: Prepare a marker plan of a ladies top for a unidirectional fabric. Utilize fabric optimally with least fabric wastage.

Suggested Visits

- Garment manufacturing units
- Garment trade fairs
- Retail outlets

Guest Lectures

Industrial expert from garment manufacturing units

Educational Tour

- Panipat
- Ludhiana
- Okhla, Delhi and Noida

Evaluation Criteria

Internal	Marks
Teachers assessment (on the basis of assignment) and attendance	10 + 10
Mid-term exams	20
External	
Final University Examination	60

Textbooks

- Carr, H., Latham, B., The Technology of Clothing Manufacture, 2nd Edition, Blackwell Science Publication

- Cooklin, G., Introduction to Clothing Manufacture, Blackwell Scientific Publication
- Cooklin, G., Garment Technology for Fashion Designer, Blackwell Publishing, 2008.
- Brown , P. & Rice, J., Ready-to-wear Apparel Analysis, Prentice Hall, Inc., New Jersey, 2001.

Reference Material

- Hayes, S., McLoughlin J., and Fairclough, D., *Cooklin's Garment Technology for Fashion Designers*, 2nd Edition, Wiley India Pvt Ltd. 2012
- Tate, S.L. and Edwards, M.S, *The Complete Book of Fashion Design*, New York, Harper & Row Publication, 1982.
- Fringes G. S., *Fashion from Concept to Consumer*, 6th edition, Prentice Hall, New Jersey, 1994.

Web Sources

- <http://articles.textileclass.com/process-flow-chart-of-garments-manufacturing/>
- <http://textilelearner.blogspot.in/2012/02/process-flow-chart-of-garments.html>
- http://en.wikipedia.org/wiki/Fashion_forecasting
- http://wiki.answers.com/Q/What_is_fashion_forecasting
- <http://www.onlineclothingstudy.com/2011/01/apparel-manufacturing-overview.html>
- <http://www.wisegeek.com/what-does-a-sample-machinist-do.htm>

NFD – 551P: FASHION ILLUSTRATION-III

SEMESTER : V
Duration : 14 Weeks

Work Load

Lecture (L) : 0 hour/Week Total lecture hours per semester : 0
Tutorial (T) : 1 hour/Week Total tutorial hours per semester : 14
Practicals (P) : 3 hours/Week Total lab hours per semester : 42

Credits : 3
Maximum marks : 100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

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

UNIT- I	FORMAL WORKWEAR	[8 Hours]
UNIT- II	ACTIVEWEAR	[8 Hours]
UNIT- III	FESTIVE INDIANWEAR	[8 Hours]
UNIT- IV	DENIMWEAR	[8 Hours]
UNIT- V	CASUALWEAR	[8 Hours]
UNIT- VI	WESTERN FORMALWEAR	[8 Hours]
UNIT- VII	BRIDALWEAR	[8 Hours]

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

Evaluation Criteria

Internal	Marks
Teachers assessment (punctuality and regularity) and attendance	10 + 10
Mid-term exams / evaluation (portfolio presentation)	30

(atleast 3 jury members should be there)	
External	
Evaluation by internal and external jury (atleast 5 jury members should be there)	
Final University Examination (portfolio presentation)	50

Textbooks

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

Reference Material

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

Web Sources

- <http://www.dummies.com/how-to/content/a-womans-guide-to-businessformal-dress.html>
- <http://www.pinterest.com/nyusternccwp/women-s-business-formal/>
- www.activewearusa.com
- www.lightactivewear.com

- www.peakperformance.com
- <http://en.wikipedia.org/wiki/Casual>
- www.utsavfashion.com/fashion/indian-festival-outfits.htm
- en.wikipedia.org/wiki/Denim
- www.sonascouture.com
- www.greatindianwedding.com

NFD – 552P: PATTERNMAKING AND CONSTRUCTION OF KIDSWEAR AND MENSWEAR

SEMESTER	:	V
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practicals (P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	KIDSWEAR AND MENSWEAR – measurement method, standard body measurement and basic blocks [8 hours]
	<ul style="list-style-type: none">▪ Measurement methods▪ Standard body measurements▪ Basic blocks for kids<ul style="list-style-type: none">➤ Infants (0-2 years age)➤ Toddlers (2-6 years age)➤ Preteens (6-12 years age) - boys and girls both▪ Basic block for men

- Front and back bodice
- Sleeve
- Trouser block

UNIT-II KIDSWEAR – INFANTS (0-2 year age) [6 Hours]

- Pattern development
 - Snow suit with hood
 - Romper
- Construction of any one infants garment

UNIT-III KIDSWEAR- TODDLERS (2-6 year age) [12 Hours]

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

UNIT-IV KIDSWEAR- PRETEENS (6-12 year age) [8 Hours]

- Pattern development for boys garments
 - Knee length pants
 - Jacket
- Pattern development for girls garments
 - Empire line dress with flare
- Construction of any one garment either for boys or girls

UNIT-VI MENSWEAR- UPPER GARMENT [10 Hours]

- Shirt- formal and casual
- Coat with lapel
- Construction of any one upper garment

UNIT-VII MENSWEAR - LOWER GARMENT [12 Hours]

- Trouser
- Jeans
- Construction of any one lower garment

Suggested Assignments

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

Suggested Visits

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

Guest Lectures

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

Evaluation Criteria

Internal	Marks
Teachers Assessment (daily evaluation of class performance) and Attendance	10 + 10
Mid-term exam and assignment submission (equal weightage for all assignments)	20 + 10
External	
Evaluation by internal and external jury	
Final University examination	40 + 10

Textbooks

- Aldrich, W., Metric Pattern Cutting for Children’s Wear and Babywear, Third edition, Blackwell Publishing, Om Books International, Delhi, 2007
- Aldrich, W., Metric Pattern Cutting for Menswear, Fifth Edition, Wiley India Pvt. Ltd., Delhi, 2011
- Aldrich, W., Metric Pattern Cutting for Menswear, Fourth Edition, Blackwell Publishing, Om Books International, Delhi, 2007
- Annette Fischer, Construction, AVA Publication, 2009
- Armstrong H. J., Pattern Making for Fashion Design, Fourth Edition, Doorling Kindersley India, 2011

- Bergh, R., Kids' Clothes Sew Easy, New Holland Publishers, UK, 2003
- Bray Natalie, Dress Fitting, Om Book Services, 1999
- Khan, A. P., Men's Wear Pattern Making, Pankaj Publication International, Delhi, 2007

Reference Material

- Armstrong H. J., Draping for Apparel Design, Fairchild Publications, Inc., New York, 2008
- Bane, A., Creative Clothing Construction, Mc Graw-Hill Book, 1966
- Carr H., & Latham B. , The Technology of Clothing Manufacture, 2nd edition, Blackwell Sc., 1994
- Clair, B. S., The Complete Book of Sewing Short Cut, Sterling Publication, 1981
- Crawford, C. A., A Guide to Fashion Sewing, Fairchild Publications, 2008
- Ireland, P. J., Fashion Design Illustration for Children, Cambridge University Press, 1979
- Ireland, P. J., Fashion Design Illustration for men, M/s Om Book International, 1979
- Knowles, Lori A., Practical Guide to Patternmaking for Fashion Designers: Menswear, Bloomsbury Academic, 07-Sep-2005
- Kopp E., et. al., How to Draft Basic Patterns – 3rd Edition, Fairchild Publications, 1988
- Reader's Digest Association, New Complete Guide to Sewing: Step by Step Techniques for Making Clothes and Home Accessories, 2005
- Shoben, M. M. and Ward, J. P., Pattern Cutting and Making Up- The Professional Approach, CBS Publishers & Distributors, New Delhi, 1987

NFD – 553P: DESIGN AND DEVELOPMENT OF KIDSWEAR

SEMESTER	:	V
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practicals (P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

AIM

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

a theme developed and researched by the group. The outfits should be well supported by suitable accessories.

BRIEF

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

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

METHODOLOGY

- The class will be divided into groups of four or five students. They will interact and support each other in the investigative research in the market, library and the forecast. At the end a common theme should emerge.
- The group will next create a color palette and story board based on the theme that should comprise of visual references and a fabric story.
- Each individual student develops a number of design sketches for garments around the theme
- Individual design sketches and ideas must be developed ensuring that silhouettes and design details are suitable for kidswear. Also ensure that while designing separates, equal attention is given to tops and bottoms. Also designing for both boys and girls must be attempted.
- The range must consist of a number of garments which can be put together to form a mini collection of four to five outfits.
- All garments must be illustrated as accurate working/specification sheets.
- A complete labeled paper pattern for the same needs to be developed with all instructions and symbols etc. mentioned
- The toiles for each group member's final garment should also be developed
- Each student in a group is expected to make one final finished garment.

- The group will also create a brand name and a logo for their group’s collection. They will also design an individual font for their designer label.
- During the final presentation to the jury the complete outfit (prepared by all the group members) should be displayed along with the suitable accessories.

Suggested categories

- Formalwear
- Partywear
- Playwear
- Holiday / resortwear
- Sleepwear
- Schoolwear
- Outerwear

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

Evaluation Criteria

Internal	Marks
Teachers assessment and Attendance	10 + 10
Mid-term evaluation (submission of research report, story board, sketches, specification sheets, final illustrations, patterns and garments- equal weightage for all submissions) (atleast 3 jury members should be there)	30
External	
Evaluation by internal and external jury (atleast 3 jury members should be there)	
Final portfolio, design collection, presentation and viva	40 + 10

Textbooks

- Aldrich, W., Metric Pattern Cutting for Children’s Wear and Babywear, Third edition, Blackwell Publishing, Om Books International, Delhi, 2007
- Annette Fischer, Construction, AVA Publication, 2009
- Armstrong H. J., Pattern Making for Fashion Design, Fourth Edition, Doorling Kindersley India, 2011
- Bergh, R., Kids’ Clothes Sew Easy, New Holland Publishers, UK, 2003

- Bray Natalie, Dress Fitting, Om Book Services, 1999

Reference Material

- Armstrong H. J., Draping for Apparel Design, Fairchild Publications, Inc., New York, 2008
- Bane, A., Creative Clothing Construction, Mc Graw-Hill Book, 1966
- Carr H., & Latham B. , The Technology of Clothing Manufacture, 2nd edition, Blackwell Sc., 1994
- Clair, B. S., The Complete Book of Sewing Short Cut, Sterling Publication, 1981
- Crawford, C. A., A Guide to Fashion Sewing, Fairchild Publications, 2008
- Ireland, P. J., Fashion Design Illustration for Children, Cambridge University Press, 1979
- Kopp E., et. al., How to Draft Basic Patterns – 3rd Edition, Fairchild Publications, 1988
- Reader's Digest Association, New Complete Guide to Sewing: Step by Step Techniques for Making Clothes and Home Accessories, 2005
- Shoben, M. M. and Ward, J. P., Pattern Cutting and Making Up- The Professional Approach, CBS Publishers & Distributors, New Delhi, 1987

NFD – 554P: DESIGN AND DEVELOPMENT OF MENSWEAR

SEMESTER	:	V
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practical (P) : 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

AIM

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

BRIEF

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

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

METHODOLOGY

- The class will be divided into groups of four or five students. They will interact and support each other in the investigative research in the market, library and the forecast. At the end a common theme should emerge.
- The group will next create a color palette and story board based on the theme that should comprise of visual references and a fabric story.
- Each individual student develops a number of design sketches for garments around the theme
- Individual design sketches and ideas must be developed ensuring that silhouettes and design details are suitable for menswear. Also ensure that while designing separates, equal attention is given to tops and bottoms.
- The range must consist of a number of garments which can be put together to form a mini collection of four to five outfits.
- All garments must be illustrated as accurate working/specification sheets.
- A complete labeled paper pattern for the same needs to be developed with all instructions and symbols etc. mentioned
- The toiles for each group member's final garment should also be developed

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

Suggested categories

- Formalwear
- Outerwear
- Leisurewear
- Activewear/ Sportswear
- Holiday / resort wear
- Partywear
- Sleepwear

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

Evaluation Criteria

Internal	Marks
Teachers assessment and Attendance	10 + 10
Mid-term evaluation (submission of research report, story board, sketches, specification sheets, final illustrations, patterns and garments- equal weightage for all submissions) (atleast 3 jury members should be there)	30
External	
Evaluation by internal and external jury (atleast 5 jury members should be there)	
Final portfolio, design collection, presentation and viva	40 + 10

Textbooks

- Aldrich, W., Metric Pattern Cutting for Menswear, Fifth Edition, Wiley India Pvt. Ltd., Delhi, 2011
- Aldrich, W., Metric Pattern Cutting for Menswear, Fourth Edition, Blackwell Publishing, Om Books International, Delhi, 2007
- Annette Fischer, Construction, AVA Publication, 2009

- Armstrong H. J., Pattern Making for Fashion Design, Fourth Edition, Doorling Kindersley India, 2011
- Bray Natalie, Dress Fitting, Om Book Services, 1999
- Khan, A. P., Men's Wear Pattern Making, Pankaj Publication International, Delhi, 2007

Reference Material

- Armstrong H. J., Draping for Apparel Design, Fairchild Publications, Inc., New York, 2008
- Bane, A., Creative Clothing Construction, Mc Graw-Hill Book, 1966
- Carr H., & Latham B. , The Technology of Clothing Manufacture, 2nd edition, Blackwell Sc., 1994
- Clair, B. S., The Complete Book of Sewing Short Cut, Sterling Publication, 1981
- Crawford, C. A., A Guide to Fashion Sewing, Fairchild Publications, 2008
- Ireland, P. J., Fashion Design Illustration for men, M/s Om Book International, 1979
- Knowles, Lori A., Practical Guide to Patternmaking for Fashion Designers: Menswear, Bloomsbury Academic, 07-Sep-2005
- Kopp E., et. al., How to Draft Basic Patterns – 3rd Edition, Fairchild Publications, 1988
- Reader's Digest Association, New Complete Guide to Sewing: Step by Step Techniques for Making Clothes and Home Accessories, 2005
- Shoben, M. M. and Ward, J. P., Pattern Cutting and Making Up- The Professional Approach, CBS Publishers & Distributors, New Delhi, 1987

NFD – 555P: ADVANCED DRAPING

SEMESTER	:	V
Duration	:	14 Weeks
Work Load		
Lecture (L): 0 hours/Week		Total lecture hours per semester: 0
Tutorial (T): 1 hour/Week		Total tutorial hours per semester: 14
Practicals (P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum Marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT - I	VARIATIONS OF BASIC BODICE	[12 Hours]
	<ul style="list-style-type: none">▪ Halter▪ Wrap front bodice▪ Waistline variations- lowered or raised▪ Boned bodice▪ Cowls	
UNIT - II	VARIATIONS OF SKIRT	[18 Hours]
	<ul style="list-style-type: none">▪ Dirndle skirt▪ Dome skirt▪ Gored skirt▪ Peg skirt	

- peg skirt and sarong skirt
- Skirt with built up waistline
- Fitted midriff
- Bodice yoke

UNIT – III SHIFT [12 Hours]

- Straight shift
- Sheath
- A-line shift
- Blouse
- Princess dress

UNIT - IV SLEEVE [6 Hours]

- Basic dolman sleeve
- Raglan sleeve
- Kimono sleeve

UNIT - V PANTS [8 Hours]

- Basic straight trouser
- Jeans

Suggested Assignments

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

Suggested Visits

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

Guest Lectures

- Fashion designer
- Industry expert from garment manufacturing units

Evaluation Criteria

Internal	Marks
Teachers assessment (daily evaluation on the basis of	10 + 10

regularity in practical classes, quality of draped patterns, test fit, design and creative abilities) and Attendance	
Mid-term exam (practical) plus assignment submission (equal weightage for all assignments)	20 + 10
External	
Final University Examination	50

Textbooks

- Amaden Conie, The Art of Draping, Fairchild, 1994
- Annette Fischer, Construction, AVA Publication, 2009
- Armstrong, H.J., Draping for Apparel Design, Fairchild Publications, Inc, New York, 2008
- Bray Natalie, Dress Fitting, Om Book Services, 1999
- Jaffe, H. & Relis, N., Draping for Fashion Design, Prentice Hall Inc., 1993

Reference Material

- Aldrich, W., Fabric, Form and Flat Pattern Cutting, Blackwell Science, London, 1996
- Cooklin, A.G., Garment Technology For Fashion Designers, Black well Science, 1997
- Cooklin. G., Introduction to Clothing Manufacture, Blackwell Scientific Publication, 2000
- Crawford, C. A., A Guide to Fashion Sewing, Fairchild Publications, 2008
- Fischer, Construction, AVA Publication, 2009
- Liechty, E.G., D.N. Potterberg, and J.A. Rasband, Fitting and Pattern Alteration; A Muti-method approach, Fairchild Publication, New York, 2010
- Shoben, M. M. and Ward, J. P., Pattern Cutting and Making Up- The Professional Approach, CBS Publishers & Distributors, New Delhi, 1987
- Singer Sewing, Creative Publication International, 1999

Web Sources

- <http://www.scribd.com/doc/8000105/Draping>
- <http://www.scribd.com/doc/32332885/Art-of-Fashion-Draping>
- <http://cactusfashion.wordpress.com/2009/07/18/principles-of-draping-for-balanced-patterns/>
- http://fashionbook.forza6.com/catalogo/categoria_033.html
- <http://sewchicago.wordpress.com/2010/09/19/draped-to-fit/>

NFD–556P: FABRIC ORNAMENTATION - II

SEMESTER	:	V
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0 hours/Week		Total lecture hours per semester: 0
Tutorial (T): 1 hour/Week		Total tutorial hours per semester: 14
Practicals (P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum Marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

BRIEF

The objective is to explore and develop a range of textile surfaces based on the following:

- Research on general history of different techniques and materials, traditional application, contemporary trends in surface development and a sense of future perspective
- Selection of a theme to derive interesting surfaces
- Articulation of keywords and techniques
- Exploration of different material

METHODOLOGY

Major part of learning in this course would be through assignments, explorations and innovations with different material. The students will follow a stepwise process to develop their concepts.

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

UNIT-I	LAYERING OF FABRICS Project – 1 Students are required to explore the various techniques of layering using different types of fabrics in atleast ten different ways. The developed swatches should be properly mounted, labeled and presented in the form of a portfolio.	[12 Hours]
UNIT-II	DECONSTRUCTION Project – 2 Students are required to explore the various techniques of deconstruction of fabrics (pulling out yarns, cutting in places, developing empty areas etc.) in atleast ten different ways. The developed swatches should be properly mounted, labeled and presented in the form of a portfolio.	[12 Hours]
UNIT-III	COMBINING / JOINING FABRICS	[12 Hours]

Project – 3

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

UNIT-IV TEXTURED SURFACES [12 Hours]

Project – 4

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

UNIT-V FINAL PROJECT [8 Hours]

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

NOTE:

1. All projects are to be done by individual students. The students will have to prepare a portfolio of all work done during each project and submit for evaluation and the complete portfolio should be submitted at the end of the course for final evaluation.
2. The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio (Semester VIII).

Suggested Visits

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

Guest Lectures

- Fashion designer

- Industry expert from garment manufacturing units
- Craftsmen

Evaluation Criteria

Internal	Marks
Teachers assessment (daily evaluation on the basis of regularity in practical classes, quality of developed samples) and Attendance	10 + 10
Mid-term exam (practical) plus assignment submission (equal weightage for all assignments)	10 + 20
External	
Final University Examination	50

Reference Material

- Bonnie Lyn McCaffery, Fantasy Fabrics, Martingale, 1999
- Gina M. Brown, 1000 Artisan Textiles, Quarry Books, 2010
- Claire B. Shaeffer, Couture Sewing Techniques, The Tounton Press, 2007
- Ruth Rae, Layered, Tattered and Stitched: A Fabric Art Workshop, Library of Congress Cataloguing – in, 1966
- Linda F. McGehee, Creating Texture With Textiles, Krause Publications, 1998

Web Sources

- <http://www.threadsmagazine.com/item/5059/textures-from-photo-to-fabric/page/all>
- http://www.ehow.com/list_7416279_fabric-texturing-techniques.html
- <http://postmarkdart.com/featured-technique/layering-with-sheets/>
- <http://blog.themcmullindesigngroup.com/design-ed-101/how-to-combine-fabrics-to-get-that-designer-look/>

NFD – 557P: CAD PROJECT

SEMESTER	:	V
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practicals (P): 2 hours/Week		Total lab hours per semester: 28
Credits	:	2
Maximum marks	:	50

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	ILLUSTRATOR: GETTING STARTED	[7 hours]
	▪ Introduction, Workspace & Navigation, Creating a New Document, Saving the Document	
	▪ Working with Layers	
	▪ Selections (Direct, Group, lasso, stray points, Magic wand)	
	▪ Smart Guides and Rulers (Rulers, Creating guides, Smart guides, Smart guide options, Grids, Measure and info tools)	
	▪ Fills and Stroke and Color	

- Gradients & Gradient Mesh
- Layers and Grouping

UNIT-II	TOOL BAR	[15 Hours]
	<ul style="list-style-type: none">▪ Line▪ Shapes (Mirror images, combining Shapes, Tile Key Function)▪ Pen tools and path editing▪ Pencil tools▪ Eraser tool▪ Drawing with Brushes▪ Symbols Tools▪ Transform tools▪ Cutting tools▪ Charts and Graphs▪ Alignment and distribution	

UNIT-III	TYPE FORMATTING, FILTERS AND EFFECTS	[15 Hours]
	<ul style="list-style-type: none">▪ Working with Types▪ Appearance and Styles▪ Transparency and Masking▪ Liquify, Enveloping and Meshes▪ Filters▪ Effects (3D space, 3D Effects and revolve)▪ Blending	

UNIT-IV	PRINTING, SAVING, AND EXPORTING	[5 Hours]
	<ul style="list-style-type: none">▪ Printing your Illustrator document▪ Saving your Illustrator document▪ Creating PDF files for clients and printers▪ Exporting Illustrator files for use in Microsoft Office (excel)▪ Exporting Illustrator files for use in Photoshop▪ Exporting artwork for use on the web▪ Exporting high-resolution raster files	

Suggested Assignments

- Draw 3 front view, 3 side view, and 3 three-quarter view croquis
- Illustrate men and women in different costumes
- Draw the following pictures:
 - Pocket variations

- Collar variations
- 2 styles of jackets
- 2 styles of skirts (pleats & gathers)
- 2 styles of pants
- 2 styles of tops (including t-shirts, sweater, woven shirts, etc).

Note: Hand in the reference pictures together.

- Select a jacket, skirt, pants and 2 top and fill colors to the flat drawings. Make two colorways for each flat. Include at least two pattern (flower, stripe, etc.) in the colorways. The pattern color must change for different colorways. Include at least one scanned fabric using masking technique.
- This is a capstone project, incorporating all the techniques and concepts discussed and executed throughout the semester. Students will choose a target market, and conduct brief research on the selected market, ideate design concepts, sketch by hand & CAD, and complete presentation boards. Students will be asked to decide your own target market and design a line of clothes (at least 5 outfits). Hand in the boards and any electronic files you make for the project on the CD.

This project will be executed and presented in three parts:

1. Concepts or Mood Page: The mood or theme of the collection by visually telling the story through inspiration images, color story, fabric swatches, etc.
2. Illustrations: Sketches of designs in different poses.
3. Technical Flat Sketches: A front and back flat view of each design in 3 colorways, providing technical information about the garments.

Note: 1. This must be completed using Adobe Illustrator and Photoshop.

2. As per the corporate needs it is required to teach the new and updated software such as Rhino 04/Lectra/TukaCAD/AutoCAD

Guest Lectures

- Fashion designer
- Industry expert specialized in CAD / CAM

Evaluation Criteria

Internal	Marks
Teachers Assessment (daily evaluation of class performance) and Attendance	5 + 5
Mid-term exam and Assignment submission	10

External	
Evaluation by internal and external jury	
Final University examination	30

Textbooks

- CAD/CAM computer aided design and manufacture, Groover MP and E.W.Zinimmers, prentice hall, India 1984
- Computer aided design and manufacture, Bezant C.E, Ellis Horwood, England, 1983
- John Ireland, Patrick, Fashion Design Illustrator: men, B.T. Batsford, 1995
- John Ireland, Patrick, Fashion Design Illustrator: women, B.T. Batsford, 1995
- John Ireland, Patrick, Fashion Design Illustrator: children, B.T. Batsford, 1995
- John Ireland, Patrick, Fashion design drawing and presentation, B.T. Batsford, 1982
- Aldrich, Winfred, CAD in clothing and textiles, Blackwell science, 1994
- Abling, B., *Fashion sketchbook*, New York: Fairchild Publications, Inc., 2004
- Abling, B., *Advanced fashion sketch book*, Fairchild Fashion Group, 1990

Reference Material

- Groover MP and E.W.Zinimmers, CAD/CAM computer aided design and manufacture, Prentice hall, India 1984.
- Bezant C.E, Computer aided design and manufacture, Ellis Horwood, England,1983
- Taylor P, Computers in fashion industry, Heinemann publications 1990.
- Buhanan and Graddy, Automation in the textile industry from fibers to apparels, The Textile Institute, UK 1995.
- Veinsinet DO, Computer aided drafting and design –concept and application, 1987.

Web Sources

- <http://www.adobe.com/in/products/illustrator.html>
- <https://creative.adobe.com/products/illustrator>
- http://www.adobe.com/mena_en/products/illustrator.html
- http://www.artlandia.com/products/SymmetryWorks/tutorials/Brushes_Northlite.pdf
- http://helpx.adobe.com/pdf/illustrator_reference.pdf
- <http://www.bgsu.edu/downloads/cio/file19294.pdf>

**NFD - 558P: INTEGRATED DESIGN PROJECT-III
(KIDSWEAR AND MENSWEAR)**

SEMESTER	:	V
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0 hours/Week	Total lecture hours per semester:	0
Tutorial (T): 1 hour/Week	Total tutorial hours per semester:	14
Practical (P): 3 hours/Week	Total lab hours per semester:	42
Credits	:	3
Maximum Marks	:	100

Context of the Project

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

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

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

V. Design Philosophy

- Concept Development
- Design and development of kidswear and menswear
- Fashion illustration
- Computer Aided Designing

VI. Skills Acquired

- Fashion illustration

- Advanced draping
- Fabric ornamentation

VII. Knowledge Gained

- Quality control in garments
- Production techniques

VIII. Product Development

- Pattern making of kidswear and menswear

Project Methodology

Based on all the above inputs received during all the five semesters, two students are required to work together to conceptualize and develop a mini collection of three kidswear or menswear outfits each (two for kids and one for men or one for kids and two for men). An element of fabric ornamentation to be suitably introduced.

The collection should be based on the criteria of:

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

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

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

Learning Outcome

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

Evaluation Criteria

Internal	Marks
(Based on understanding of design philosophy, concept development, fabric/material sourcing, technical skills of garmenting and finishing, final development and documentation) (atleast 3 jury members should be there)	
Teachers assessment (daily evaluation on the basis of class performance) and Attendance	10 + 10
Mid-term exam / evaluation (portfolio and garments) submission	30
External	
Evaluation by internal / external jury (atleast 5 jury members should be there)	
Assignment (portfolio, garments and presentation) and viva-voce	40 + 10

NFD - 601: KNITTING TECHNOLOGY

SEMESTER	:	VI
Duration	:	14 Weeks
Work Load		
Lecture (L) : 2 hours/Week	Total lecture hours per semester:	28
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practical (P): 0 hours/Week	Total lab hours per semester:	0
Credits	:	3
Maximum marks	:	100

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

UNIT-I	INTRODUCTION TO KNITTING	[8 Hours]
	<ul style="list-style-type: none">▪ History▪ Warp and weft knitted fabrics▪ Types of knitted garments<ul style="list-style-type: none">➤ Fully cut➤ Stitch shaped cut➤ Fully Fashioned➤ Integral	

- UNIT-II PRODUCTION, SPREADING AND CUTTING OF KNITTED GARMENTS [10 Hours]
- Fully-Cut
 - Cut Stitch-Shaped
 - Fully Fashioned
 - Integral garments
- UNIT-III STITCH GEOMETRY, SEAMS AND SEAMING [8 Hours]
- In terms of
- Single chain stitch
 - Double chain stitch
 - Over-chain stitch
 - Multi-thread chain stitch
 - Lockstitch
- UNIT-IV MACHINERY FOR DEAMING KNITTED GARMENTS (With reference to the following factors) [8 Hours]
- Supporting and advancing the work
 - Stitch formation
 - Type of machinery
 - Ergonomic considerations
- UNIT-V HANDLING CONCEPTS [4 Hours]
- Traditional production systems
 - Conveyor systems
 - Humanization of work
 - Automation
- UNIT-VI QUALITY CONTROL OF KNITTED GARMENTS [4 Hours]
- In terms of
- Fabric quality
 - Knitted faults
 - Stains and pilling
 - Garment quality
 - Assessment-Yarn and fabric

Suggested Assignments

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

Suggested Visits

- Knitwear manufacturing unit
- Textile testing laboratory
- Trade fair

Guest Lectures

- Fashion designer
- Industry expert from knitwear manufacturing units

Educational Tour

- Ludhiana
- Manipur

Evaluation Criteria

Internal	Marks
Teachers assessment (on the basis of assignment / presentation) and attendance	10 + 10
Mid-term exams	20
External	
Final University Examination	60

Textbooks

- Brackenbury, Terry, Knitted clothing technology, Blackwell publishing, 1992
- Spencer David J., Knitting Technology: A Comprehensive Handbook and Practical Guide, Technomic publishing, 2001
- Scissons Juliana, Basics Fashion Design 06: Knitwear, AVA Publishing, 10-Nov-2010

Reference Material

- Spencer D J, Knitting technology: A comprehensive handbook and practical guide (Third edition)

- Billie J. Collier, University of Tennessee & Phyllis G. Tortora, Queens College. Understanding Textiles, (Sixth Edition)
- Deborah Newton, Designing Knitwear, Taunton Press, 1998
- Paden Shirley, Knitwear Design : A Comprehensive Guide to Handknits, Interweave Press, 12-Jun-2012

Web Sources

- <http://textilefashionstudy.com/knitting-technology-definition-and-types-of-knitted-fabrics-produced-in-knitting-mills/>
- <http://www.woodheadpublishing.com/en/book.aspx?bookID=538#sthash.CQjXPUav.dpuf>
- <http://www.knittingtogether.org.uk>

NFD-602: FASHION MERCHANDISING AND MANAGEMENT

SEMESTER	:	VI
Duration	:	14 Weeks
Work Load		
Lecture (L) : 2hour/Week		Total lecture hours per semester: 28
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practicals (P): 0		Total lab hours per semester: 0
Credits	:	3
Maximum Marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	INTRODUCTION TO MERCHANDISING	[8 Hours]
	<ul style="list-style-type: none">▪ Definition of merchandising▪ Understanding fashion merchandising	

- Scope of merchandising
- Types of merchandisers
- Characteristics of a merchandiser
- Role of a merchandiser
- Fundamentals of Supply chain

UNIT-II VISUAL MERCHANDISING [8 Hours]

- History of visual merchandising
- Principles for visual merchandising
- Techniques of visual merchandising
- Color & Texture in visual merchandising
- Types of displays and display settings

UNIT-III MERCHANDISING SYSTEMS [8 Hours]

- Business to business relationships – wholesaling
- Business to consumer transactions - retailing
- Types of retailing / retail stores

UNIT-IV FASHION MERCHANDISE MANAGEMENT [8 Hours]

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

UNIT-V FASHION PROMOTION [10 Hours]

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

Suggested Assignments

- Conduct a classroom quiz on basics of fashion merchandising
- Conduct a detailed comparative study between a branded and local retail store studying their background, product line, location, customer profile, sales, marketing and promotion etc.

- Visit any local market and compare and analyze the visual merchandising outside and inside the stores of three different brands of any one particular product
- Make a 3-D model of a store for a specific product, depicting a visual merchandising environment for the same.

Suggested Visits

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

Guest Lectures

- Merchandiser from export or buying house

Evaluation Criteria

Internal	Marks
Teachers assessment (on the basis of assignments and quizzes) and attendance	10 + 10
Mid-term exams	20
External	
Final University Examination	60

Textbooks

- Gini Stephens Fringes, Fashion from Concept to Consumer, Prentice Hall
- Grace Kunz, Merchandising Third Edition – Theory, Principles and Practice, Fairchild Books
- Tate S.L, Inside Fashion Design, Harper and row Publishers, New York, 3rd Ed.

Reference Material

- Ellen Diamond (Second Edition), Fashion Retailing
- Donnellan John, Merchandise Buying and Management, Fairchild Publications Inc.
- Dickerson Kitty, Inside the Fashion Business (7th Ed.), Pearson education Inc. Pg 224, 2007
- Rosenau Jeremy, Wilson David, Apparel Merchandising- The Line starts Here (2nd Ed.), Fairchild Books, NY, Pg 168,2006
- P.S. Ravichandran, Textile Marketing Merchandising 2005, SSMITT & PC Co. Op. Stores, Komarapalayam
- Levyewit 6th Edition, Retail Management

Web Sources

- www.wisegeek.org/what-is-fashion-merchandising.htm
- http://degreedirectory.org/articles/What_is_Fashion_Marketing_and_Merchandising.html
- [http://www.ehow.com/about_4608516_what-fashionmerchandising.html#page= 6](http://www.ehow.com/about_4608516_what-fashionmerchandising.html#page=6)

NFD – 651P: PATTERN GRADING

SEMESTER	:	VI
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practicals (P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT-I	INTRODUCTION TO GRADING	[5 Hours]
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- Grading Concept and Importance
- Grading Terminology
- Sizes and Measurement
- Methods of Grading
 - Stack method
 - Track Method
- Types of Grading
 - Horizontal
 - Vertical
 - Diagonal

UNIT-II	GRADING OF MASTER GRADES	[10 Hours]
	<ul style="list-style-type: none">▪ Basic Bodice<ul style="list-style-type: none">➤ Front➤ Back▪ Basic Sleeve▪ Basic Collar▪ Torso	
UNIT-III	GRADING OF ADULT SLEEVE BLOCK	[10 Hours]
	<ul style="list-style-type: none">▪ Set-in sleeve<ul style="list-style-type: none">➤ Set-in sleeve with elbow dart➤ Set-in sleeve with cuff dart▪ Grown on sleeve<ul style="list-style-type: none">➤ Kimono➤ Raglan➤ Magyar	
UNIT IV	GRADING OF COLLARS AND LAPELS	[8 Hours]
	<ul style="list-style-type: none">▪ Tailored Collar▪ Tailored Lapel▪ Shawl Collar	
UNIT V	GRADING OF SKIRTS AND TROUSERS	[8 Hours]
	<ul style="list-style-type: none">▪ Straight Skirt<ul style="list-style-type: none">➤ Front➤ Back▪ Flared▪ Trousers	

- UNIT VI APPLICATION TO STYLED GARMENTS [4 Hours]
- Paneled jacket
 - Shirt
 - Ladies top with tucks/gathers/ pleats

- UNIT VII DEVELOPING GRADIENT [5 Hours]
- Develop pattern of small and medium size with the available extra small and large size pattern
 - Basic Bodice
 - Basic Sleeve
 - Basic Skirt

- UNIT VIII COMPUTERISED PATTERN DEVELOPMENT AND GRADING [6 Hours]
- Pattern development
 - Grading patterns
 - Making markers

Suggested Assignments

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

Suggested Visits

- Export house

Guest Lectures

- Industry CAD expert from garment manufacturing units

Evaluation Criteria

Internal	Marks
Based on understanding of concept, exploration, neatness and presentation	

Teachers assessment (daily evaluation of class performance) and Attendance	10 + 10
Mid-term exam and assignment submission	20 + 10
External	
Evaluation by internal and external jury	
Final University Exam	50

Textbooks

- Cooklin, Gerry, Pattern Grading For Women’s Clothes, Om Books International, 2009
- Cooklin, Gerry, Pattern Grading For Men’s Clothes, Om Books International, 2009
- Cooklin, Gerry, Garment Technology For fashion Designer’s, Om Books International, 2009
- Bray, Natalis, More Dress Pattern Designing, Beekman Books Inc, 1974
- Prics, Jeanne & Zamkoff, Bernard, Grading Techniques for Modern Design”, Fairchild Publications, New York, 1996

Reference Material

- Carolyn L. Moore, Kathy K. Mullet, Margaret B. Prevatt Young, Concepts of Pattern Grading 2nd Edition: Techniques for Manual and Computer Grading, Om Books International, Bloomsbury Academic, 2008
- Jack Handford, Gerry, Professional Pattern Grading for Women's, Men's, and Children's Apparel, Fairchild Publications, 2003
- Jack Kirschner, Pattern Grading, Simplified: A Manual for Grading Women's Misses', Juniors' and Children's Dresses, Suits and Coats, Fairchild Publications, 1950
- Patrick J. Taylor, Martin M. Shoben, Patrick S. Taylor, Grading for the Fashion Industry: With Children's Wear and Men's Wear, Nelson Thornes Limited, 1990

Web Sources

- <http://www.threadsmagazine.com/item/4368/making-sense-of-pattern-grading/page/all>
- http://en.wikipedia.org/wiki/Pattern_grading
- <http://www.textileschool.com/School/Apparel/ApparelManufacturing/PatternGrading.aspx>
- <http://www.craftsy.com/article/pattern-grading>
- <http://www.britannica.com/EBchecked/topic/446807/pattern-grading>

NFD – 652P: PATTERNMAKING AND CONSTRUCTION OF INDIANWEAR

SEMESTER	:	VI
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practicals (P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

- UNIT-I WOMENS INDIANWEAR – UPPERGARMENT [13 hours]
- Blouses – four dart, choli cut, katori, princess line, long blouse, with lining, with collar, with yokes– shoulder, midriff, hip yokes (any four)
 - Kurta / Kamiz
 - Fitted - with dart, princess line, sheath – straight and with dart

- Semi-fitted - straight with slit, A-line, panelled, with yoke, with neckline and styleline variations
- Construction of any one upper garment using traditional Indian fabric mention in unit - V

- UNIT-II WOMENS INDIANWEAR – LOWER GARMENT [13 Hours]
- Petticoat – 8 panel, 6 panel, with hip yoke, bias
 - Salwar - with and without belt, Patiala (semi and full)
 - Tight Pyjama - Churidar (with and without belt)
 - Long Skirts/Lehenga – paneled, flared, gathered, circular, wrap-around, divided (with or without yoke)
 - Construction of any one lower garment using traditional Indian fabric mention in unit - V
- UNIT-III MENS INDIANWEAR - UPPER GARMENT [13 Hours]
- Kurta – short/long, panelled (with gusset),
 - Bandi
 - Achkans - short and long
 - Angrakhas
 - Jacket - Waistcoat (jawahar cut), long/short jacket (overgarment)
 - Construction of any one upper garment using traditional Indian fabric mention in unit - V
- UNIT-IV MENS INDIANWEAR - LOWERGARMENT [13 Hours]
- Pyjama
 - Straight
 - Churidar
 - Aligarh
 - Dhoti (stitched also)
 - Construction of any one lower garment using traditional Indian fabric mention in unit - V
- UNIT-V FABRICS FOR INDIANWEAR [6 Hours]
- Embroidered - Hand embroidered and machine embroidered
 - Painted – Kalamkari, Pichhwai, Madhubani
 - Printed – Block and Screen, Warak, Tinsel, Ajrakh, Rogan etc.
 - Woven – brocades, jamdani, baluchari, tangail, kota doria, chanderi, maheshwari, muga silk, muslin etc.
 - Resist dyed –
 - Tie-dyed : bandhej, lehariya, batik

- Ikat – patola, mashru, bandhas, pochampalli and telia rumal

Suggested Assignments

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

Women

- Kurta/ kamiz along with salwaar/ tight pyjama
- Blouses
- Long skirts
- Petticoat

Men

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

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

Suggested Visits

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

Evaluation Criteria

Internal	Marks
Teachers Assessment (daily evaluation of class performance) and Attendance	10 + 10
Mid-term exam and assignment submission (equal weightage)	20 + 10

for all assignments)	
External	
Evaluation by internal and external jury	
Final University examination	40 + 10

Textbooks

- Armstrong, H. J., Patternmaking for Fashion Design, Pearson Education/Prentice Hall, 2010
- Kumar, Ritu, Costumes and textiles of royal India, Antique Collectors' Club, 2006
- Knowles, Lori A., Practical Guide to Patternmaking for Fashion Designers: Menswear, Bloomsbury Academic, 07-Sep-2005
- Michael Boroian, Alix de Poix, India by Design: The Pursuit of Luxury and Fashion, John Wiley & Sons, 2009
- Das, Shukla, 1992, Fabric Art- Heritage of India, Abhinav Publications, New Delhi
- Gillow, J. & Barnard, N., Indian Textiles, Thames & Hudson, London, 2008
- Bhatnagar, P., Traditional Indian Costumes and Textiles, Abhishek Publications., 2004

Reference Material

- Kumar, Ritu, Costumes and textiles of royal India, Antique Collectors' Club, 2006
- Mehta, Rustam J., Masterpieces of Indian Textiles, , D.B. Taraporevala Sons & Co. Pvt. Ltd., Bombay, 1970
- Irwin, J., and Hall, M., Painted and printed fabric, Ahmedabad: Calico Museum of Textiles
- Ghurye, Govind Sadashiv, Indian Costume, Popular prakashan pvt. Ltd., Delhi

Web Sources

- <http://www.celebritysaree.com/p/designer-blouses.html>
- <http://boutiqueblouses.com/latest-blouse-design-catalogue-2013/>
- <http://en.wikipedia.org/wiki/Petticoat>
- <https://www.google.co.in/search?q=petticoat&biw=1366&bih=673&noj=1&tbm=isch&tbo=u&source=univ&sa=X&ei=W6FwUue-LMbDrAfUywe&ved=0CDsQsAQ>

NFD – 653P: DESIGN AND DEVELOPMENT OF INDIANWEAR

SEMESTER	:	VI
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

AIM

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

BRIEF

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

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

METHODOLOGY

- The class will be divided into groups of four or five students. They will interact and support each other in the investigative research in the market, library and the forecast. At the end a common theme should emerge.
- The group will next create a color palette and story board based on the theme that should comprise of visual references and a fabric story.
- Each individual student develops a number of design sketches for garments around the theme
- Individual design sketches and ideas must be developed ensuring that silhouettes and design details are suitable for Indianwear. Also ensure that while designing separates, equal attention is given to tops and bottoms. Also designing for both men and women must be attempted.
- The range must consist of a number of garments which can be put together to form a mini collection of four to five outfits.
- All garments must be illustrated as accurate working/specification sheets.
- A complete labeled paper pattern for the same needs to be developed with all instructions and symbols etc. mentioned

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

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

Evaluation Criteria

Internal	Marks
Teachers assessment (daily evaluation of class performance) and Attendance	10 + 10
Mid-term exam / evaluation (based on research, extent of exploration, material sourcing, illustrations, quality of paper patterns and test fits) and viva (atleast 3 jury members should be there)	20 + 10
External	
Evaluation by internal and external jury (atleast 5 jury members should be there)	
Final portfolio, design collection, presentation and viva	40 + 10

Textbooks

- Armstrong, H. J., Patternmaking for Fashion Design, Pearson Education/Prentice Hall, 2010
- Kumar, Ritu, Costumes and textiles of royal India, Antique Collectors' Club, 2006
- Knowles, Lori A., Practical Guide to Patternmaking for Fashion Designers: Menswear, Bloomsbury Academic, 07-Sep-2005
- Michael Boroian, Alix de Poix, India by Design: The Pursuit of Luxury and Fashion, John Wiley & Sons, 2009
- Das, Shukla, 1992, Fabric Art- Heritage of India, Abhinav Publications, New Delhi
- Gillow, J. & Barnard, N., Indian Textiles, Thames & Hudson, London, 2008
- Bhatnagar, P., Traditional Indian Costumes and Textiles, Abhishek Publications., 2004
- Jaitly, Jaya, Embroidery in Asia: Sui Dhaga : Crossing Boundaries Through Needle and Thread Wisdom Tree in collaboration with India International Centre, 2010

Reference Material

- Kumar, Ritu, Costumes and textiles of royal India, Antique Collectors' Club, 2006
- Mehta, Rustam J., Masterpieces of Indian Textiles, , D.B. Taraporevala Sons & Co. Pvt. Ltd., Bombay, 1970
- Irwin, J., and Hall, M., Painted and printed fabric, Ahmedabad: Calico Museum of Textiles
- Ghurye, Govind Sadashiv, Indian Costume, Popular prakashan pvt. Ltd., Delhi

Web Sources

- <http://www.celebritysaree.com/p/designer-blouses.html>
- <http://boutiqueblouses.com/latest-blouse-design-catalogue-2013/>
- <http://en.wikipedia.org/wiki/Petticoat>
- <https://www.google.co.in/search?q=petticoat&biw=1366&bih=673&noj=1&tbm=isch&tbo=u&source=univ&sa=X&ei=W6FwUue-LMbDrAfUywe&ved=0CDsQsAQ>

NFD-654P: LEATHER SOURCING & DEVELOPMENT OF LEATHER PRODUCTS

SEMESTER : VI
Duration : 14 Weeks

Work Load

Lecture (L) : 0 hour/Week Total lecture hours per semester : 0
Tutorial (T) : 1 hour/Week Total tutorial hours per semester : 14
Practicals (P) : 3 hours/Week Total lab hours per semester : 42

Credits : 3
Maximum marks : 100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT- I	TYPES OF LEATHER	[5 Hours]
	<ul style="list-style-type: none">▪ Properties of leather▪ Leather/skin-different country	
UNIT-II	BASIC TANNING PROCESS	[9 Hours]
	<ul style="list-style-type: none">▪ Chemical composition▪ Coloring▪ Finishing	
UNIT-III	UTILIZING TECHNIQUES	[14 Hours]
	<ul style="list-style-type: none">▪ Understanding the basic tool kit to handling leather/skin	

UNIT-IV STUDY OF BAGS, BELTS & HOUSE HOLD PRODUCTS [9 Hours]

- Design, Research
- Experiment with materials.

UNIT-V STUDY OF SHOES AND APPARELS [9Hours]

- Design, Research
- Experiment with materials.

UNIT-VI REPORT PREPARATION [10 Hours]

- Market surveys
- Tannery visits
- Leather Products Industry visits

Suggested Assignments

PROJECT-1

- Use different leather materials and develop different designs

PROJECT-2

- Theme based leather products development

Suggested Visits

- Leather product Export houses/buckle factory/market visit

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

Evaluation Criteria

Internal	Marks
(Based on understanding of concept, knowledge of tools, commands, techniques, creation, ideation, image quality and presentation)	
Teachers assessment (daily evaluation of class performance) and Attendance	10 + 10
Mid-term exam and assignment submission (equal weightage for all assignments) and viva (atleast 3 jury members should be there)	20 + 10

External	
Evaluation by internal and external jury (atleast 5 jury members should be there)	
Accessory display and presentation and viva	40 + 10

Textbooks

- The leather book [Quilleriet, Ann-Laure]
- Complete leather work [Pogson, Katgerine]
- Leather fashion design [Sterlacci, Francesca]

NFD – 655P: ADVANCED PHOTOGRAPHY

SEMESTER	:	VI
Duration	:	14 Weeks
Work Load		
Lecture (L): 0 hours/Week		Total lecture hours per semester: 0
Tutorial (T): 1 hour/Week		Total tutorial hours per semester: 14
Practicals (P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum Marks	:	100

Objectives :

- To introduce the fundamentals of studio photography
- To understand creative photography as a medium of communication
- To apply photography as a conceptual process
- To develop basic competency in handling studio photography equipment
- To develop creative photography skills

Learning Outcomes :

- Ability to work in a photography studio
- Handling and manipulation of various tools for effective photography
- Use the knowledge of photography to click pictures of different types of subjects
- Understanding of compositions, placement of elements and interplay of light and shade
- Use the nuances of creative photography for specialized clicking of portraits, abstracts, product and fashion photography
- Understanding of the use of different lighting techniques and their suitability for photography

COURSE CONTENT

UNIT-I	INTRODUCTION TO STUDIO PHOTOGRAPHY	[8 Hours]
	<ul style="list-style-type: none">▪ Orientation▪ Scope of the subject▪ The studio	

- Studio etiquette

UNIT-II	WORKING WITH DIFFERENT SUBJECTS	[10 Hours]
	<ul style="list-style-type: none">▪ Nature – understanding natural light and forms▪ Architecture – solid forms▪ Portraits▪ The human form – candid and designed▪ Shop window displays	
UNIT-III	UNDERSTANDING LIGHT	[12 Hours]
	<ul style="list-style-type: none">▪ Lights▪ Flash lights and modeling lights▪ Hard light and soft light▪ Reflectors, gels and umbrellas▪ Auto poles and backdrops▪ Lighting techniques – split, butterfly, broad, feathering etc.▪ Mixed lighting photography	
UNIT-IV	PRODUCT PHOTOGRAPHY	[6 Hours]
	<ul style="list-style-type: none">▪ Correct perspective▪ Props for the product (table tops etc.)▪ Lighting the product	
UNIT-V	PORTRAITURE	[10 Hours]
	<ul style="list-style-type: none">▪ People photography<ul style="list-style-type: none">- correct lenses- Correct distance▪ Lighting techniques▪ Posing etc.	
UNIT-VI	FASHION PHOTOGRAPHY	[10 Hours]
	<ul style="list-style-type: none">▪ Lighting the garment▪ Lighting the model▪ Props▪ Posing▪ Make-up	

Suggested Assignments

The students are required to collate all the work during the course and present as a combined portfolio at the end of the semester with proper mounting, photograph details and due labeling.

- Click creative pictures of any one subject category from Unit-II for a portfolio
- Collect photographs showing different kinds of light effects and present as a document
- Collect photographs of different kinds of subjects from magazines and make a scrap book
- Make a portfolio of model photography by clicking portraits of a selected model
- Use any fashion accessory (bag, shoes, piece of jewelry etc.) or table top display (table setting, piece of crockery, office table set-up etc.) and click photographs using different kinds of light effects
- Make a portfolio of atleast ten abstract pictures from nature and indoors
- Design a theme based photo shoot and click pictures of fashion garments on models – both indoors and outdoors, and compare the results achieved
- Click pictures with various mixed – lighting effects using different settings of shutter speeds, aperture and exposure values to get varied results.

Suggested Visits

- Photography exhibitions
- Photo studios
- Local photographers

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

Evaluation Criteria

Internal	Marks
Based on understanding of concept, quality of photographs, extent of explorations and techniques etc.	
Teachers assessment (daily evaluation of class performance) and attendance	10 + 10
Assignment submissions and viva voce	20 + 10
External	
Evaluation by internal and external jury	
Assignment submission (Portfolio presentation and display) and viva voce	40 + 10

Reference Material

- Modrak, Rebekkah and Anthes, Bill, Reframing Photography : Theory and Practice, Routledge, 2011
- Gernsheim, Helmut, Creative Photography : Aesthetic Trends, Dover Publications Inc., 1991
- Praker, David, The Fundamentals of Creative Photography, Ava Publishing SA, 2010
- Webb, Jeremy, Basic Creative Photography 01 : Design Principles, Ava Publishing SA, 2010
- Shinkle, Eugénie, Fashion As Photograph: Viewing and Reviewing Images of Fashion,
- Aubenas, Sylvie and Demange, Xavier, Elegance: The Seeberger Brothers and the Birth of Fashion Photography, Chronicle Books LLC, 2007
- Harnischmacher, Cyrill, Closeup Shooting: A Guide to Closeup, Tabletop and Macro Photography, O'Reilly Media, Inc. 2012
- Harnischmacher, Cyrill, Tabletop Photography: Using Compact Flashes and Low-Cost Tricks to Create Professional Looking Studio Shots, Rocky Nook Inc., 2012

Web Sources

- <http://www.google.co.in/search?q=abstract+photography>
- <http://ronbigelow.com/articles/abstract-photography/abstract-photography.html>
- <http://www.thephotographus.com/inspiration/40-astounding-examples-of-abstract-photography/>
- <http://www.google.co.in/search?q=creative+photography>
- <http://www.creativephotography.gg/>
- <http://creative-photography.ch/www.creative-photography.ch/welcome.html>
- <http://www.digitalcameraworld.com/tag/creative-photography-ideas/>
- <http://www.fashionphotography.com/>
- <http://www.noupe.com/photography/45-stylish-and-beautiful-fashion-photos.html>
- <http://www.saurabhdua.com/>
- <http://www.richardwarrenphotos.com/>
- http://www.tabletopstudio.com/HowTo_page.html
- <http://www.photocrati.com/tabletop-photography/>

NFD-656P: DESIGN AND DEVELOPMENT OF KNITWEAR PRODUCTS

SEMESTER	:	VI
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0 hours/Week	Total lecture hours per semester:	0
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practical (P) : 3 hours/Week	Total lab hours per semester:	42
Credits	:	3
Maximum marks	:	100

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

AIM

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

BRIEF

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

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

METHODOLOGY

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

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

Evaluation Criteria

Internal	Marks
Teachers assessment (daily evaluation on the basis of regularity in practical classes) and Attendance	10 + 10
Mid-term exam / evaluation (based on research, extent of	30

exploration, material sourcing, illustrations, quality of paper patterns and test fits) (atleast 3 jury members should be there)	
External	
Evaluation by internal and external jury (atleast 5 jury members should be there)	
Final portfolio, design collection and presentation	50

Textbooks

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

Reference Material

- Spencer D J, Knitting technology: A comprehensive handbook and practical guide (Third edition)
- Newton Deborah, Designing Knitwear, Published by The Taunton Press Inc., 1998
- Sissons Juliana, Basics Fashion Design 06: Knitwear, AVA Publishing, 2010
- Okey Shannon, The Knitgrl Guide to Professional Knitwear Design, Cooperative Press, 2010
- Threads Magazine, Colorful Knitwear Design, Published by The Taunton Press Inc., 1994
- Brown Carol, Knitwear Design, Laurence King Publishers, 2013

Web Sources

- <http://textilefashionstudy.com/knitting-technology-definition-and-types-of-knitted-fabrics-produced-in-knitting-mills/>
- <http://www.woodheadpublishing.com/en/book.aspx?bookID=538#sthash.CQjXPUa v.dpuf>
- <http://www.knittingtogether.org.uk>
- <http://www.interweavestore.com/knitwear-design-workshop>
- <http://www.fibre2fashion.com/machinery-yearbook/bierrebi/products>.

**NFD - 657P: INTEGRATED DESIGN PROJECT-IV
(INDIANWEAR / WESTERNWEAR)**

SEMESTER	:	VI
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0 hours/Week	Total lecture hours per semester:	0
Tutorial (T): 0 hour/Week	Total tutorial hours per semester:	0
Practical (P): 6 hours/Week	Total lab hours per semester:	84
Credits	:	4
Maximum Marks	:	150

Context of the Project

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

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

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

IX. Design Philosophy

- Concept Development
- Design and development of Indianwear
- Design and development of knitwear products

X. Skills Acquired

- Advanced Photography
- Pattern Grading

XI. Knowledge Gained

- Knitting technology

- Fashion Merchandising & Management

XII. Product Development

- Pattern making of Indianwear
- Pattern grading
- Leather sourcing & development of leather products

Project Methodology

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

The collection should be based on the criteria of:

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

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

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

Learning Outcome

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

Evaluation Criteria

Internal	Marks
(Based on understanding of design philosophy, concept development,	

fabric/material sourcing, technical skills of garmenting and finishing, final development and documentation) (atleast 3 jury members should be there)	
Teachers assessment (daily evaluation on the basis of class performance) and Attendance	15+10
Assignment (portfolio and garments) submission and viva-voce	40 + 10
External	
Evaluation by internal / external jury (atleast 5 jury members should be there)	
Assignment (portfolio, garments and presentation) and viva-voce	60+15

NFD - 658P: EDUCATION TOUR

SEMESTER	:	VI
Duration	:	2 Weeks
Maximum Marks	:	50

Objectives:

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

Learning Outcomes:

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

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

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**SYLLABUS
FOR
BACHELOR OF FASHION AND APPAREL
DESIGN
OF
THIRD YEAR
(Crossover Year Only For Batch 2014- 2015)**

SCHEME FOR CROSSOVER YEAR ONLY FOR BATCH 2012 – 2013

The students of batch 2012-13 earned marks in semester I & II as follows:

Semester I = 900 marks
 Semester II = 1000 marks
 Total = 1900 marks
 *Deficit = 100 marks

(*These will be covered by allocation of GP marks i.e. 50 for semester-I and 50 for semester- II)

During the cross over year for semester-III the students marks as prescribed are:

Semester III = 1000 marks
 Semester IV = 1000 marks

But out of these marks two subjects (i.e. Elementary Pattern Making and Garment Construction Technique – 100 marks each) have already been covered in Semester-II according to the old syllabus. Hence, there will be a deficit of 200 marks. This has to be covered as follows during semesters III & IV:

1. Basic Design - 100 marks scheduled in new curriculum of semester – I. (offered in semester-III)
2. For the remaining 100 marks a special project should be undertaken by the batch 2012-2013 during the summer break of 2014. The report submission and presentation for this will be done on joining semester V.

(By the end of semester IV no backlog for batch 2012-2013 will remain)

**THIRD YEAR
 Semester- V**

S. No.	Code	Subject	Periods			Evaluation Scheme						Total	Credit
			L	T	P	Sessional				End semester			
						CT	TA	TOT	P	Th	P		
1	GP-101	General Proficiency	-	-	-	-	-	-	50	-	-	50	0
2	GP- 201	General Proficiency	-	-	-	-	-	-	50	-	-	50	0
3	NFD-359	Special Project	-	-	3	-	20	20	30	-	50	100	3
	TOTAL		0	0	3							200	3

L: Lecture T: Tutorial CT: Class Test TA: Teachers Assessment and Attendance TOT: Total P (sessional) : Practical/Project Th: Theory P (end semester) : Practical

**NFD - 559 P: SPECIAL PROJECT
(For Crossover Year Batch 2012-13 only)**

SEMESTER	:	V
Duration	:	3 Weeks
Work Load		
Lecture (L) : 0 hour/Week	Total lecture hours per semester:	0
Tutorial (T) : 0 hour/Week	Total tutorial hours per semester:	0
Practicals (P): 15 hours/Week	Total lab hours per semester:	45
Credits	:	3
Maximum marks	:	100

Objective

To get an indepth knowledge of garment styles, details, trimmings and cost, visual display, etc.

Learning Outcomes

To be able to have knowledge for appreciating designing and display of merchandise

Project Brief

After the completion of second year, each student is expected to conduct a market survey of a brand or store during the annual summer break. The collected information should be documented through visuals, samples and a comparative study for a particular product category and its analysis. The survey has to be well documented and presentation of the same to be prepared.

The survey has to be conducted as follows:

I. Background Information

- Target age group
- Gender category
- Mode of selling i.e. exclusive outlets, Departmental Stores, etc.
- Collaboration with foreign firms/ brands or other domestic brands

II. Merchandise Details

- Price Range
- Categories of garments (range of merchandise within each category)
- Size range
- Fabrics- woven, knits or non-wovens etc.
- Surface details: solids, prints, surface ornamentation etc.
- Tags, care labels, hangers
- Labels (also very important for design detail)
- Themes (if any being followed)
- Accessories- To go with the garments to complete an ensemble e.g. bags, belts, shoes, socks, caps, etc.
- Etc.

III. Fabrics

- Suitable for seasons
- Finish, color fastness, easy maintenance
- Hand/feel – specially for infant wear the fabric must be soft and certain synthetic materials must be avoided
- Prints – very important input in any collection
- Woven variations
- T-shirt prints, logos, cartoons, etc.
- Knits – light knits for T-shirts, dresses etc.
- Etc.

IV. Design Details

- Silhouette
- Styling – appropriate for age group, comfortable, easy to maintain
- Trims – frills, buttons, laces, embroidery, patches, closures, beads, fringes, ribbons etc.
- Colors
- U.S.P. (unique selling point)
- Etc.

V. Sales Promotion

- Visual Merchandising, window display
- Advertisements
- Sales persons
- Shop décor- shelves, arrangement of merchandise etc.
- Incentives – gifts, vouchers, discounts, etc.

The students are required to maintain a field diary althrough the duration of the course, recording every detail and information observed and experienced during the course of the survey.

Evaluation Criteria

Internal	Marks
Field diary	20
Documentation (Based on understanding of the task, quality of field work and extent of research and data collection)	30
External	
Evaluation by internal and external jury	
Audio-visual presentation and Viva voce	40 + 10

SCHEME OF EVALUATION FOR BACHELOR OF FASHION AND APPAREL DESIGN (BFAD)

**Fourth Year
(From the session: 2014-15)**

Semester- VII

S. No.	Code	Subject	Periods			Evaluation Scheme					Total	Credit
			L	T	P	Sessional			End semester			
						CT/P	TA	TOT	Th	P		
Theory												
1	NFD-701	World Textiles	2	1	0	20	20	40	60	-	100	3
2	NFD-702	Consumer Behavior & Fashion Marketing	2	1	0	20	20	40	60	-	100	3
3	NFD-703	Environmental Concerns and Sustainability	2	1	0	20	20	40	60	-	100	3
Practical												
1	NFD-751P	Accessories Design & Development	0	1	3	30	20	50	-	50	100	3
2	NFD-752P	Visual Merchandising	0	1	3	30	20	50	-	50	100	3
3	NFD-753P	Design and Development of Bridal wear	0	1	3	30	20	50	-	50	100	3
4	NFD-754P	Integrated Design Project-V	0	0	6	50	25	75	-	75	150	4
5	NFD-755P	Internship	0	0	6	50	50	100	-	100	200	4
	NGP-701	General Proficiency	-	-	-	-	-	50	-	-	50	0
TOTAL			6	6	21						1000	26

L: Lecture T: Tutorial CT: Class Test TA: Teachers Assessment and Attendance TOT: Total P (sessional) : Practical/Project Th: Theory P (end semester) : Practical

TA= 20 (10 for teachers assessment plus 10 for attendance)

TA= 25 (15 for teachers assessment plus 10 for attendance)

TA= 50 (40 for teachers assessment plus 10 for attendance)

P = 30 (20 assignments plus 10 for viva) applicable for NFD-751P, NFD-752P & NFD-753P

P = 50 (40 for assignments plus 10 for viva) applicable for NFD-751P, NFD-752P, NFD-753P & NFD-754P

P = 75 (60 for assignments plus 15 for viva) applicable for NFD-754P

P =100 (60 for report, 30 for presentation plus 10 for viva) applicable for NFD-755P

Note: Assignments & presentation in all subjects are considered as teachers assessment.

SCHEME OF EVALUATION FOR BACHELOR OF FASHION AND APPAREL DESIGN (BFAD)

**Fourth year (from academic year 2014-15)
Semester- VIII**

S. No.	Code	Subject	Periods			Evaluation Scheme					Total	Credit
			L	T	P	Sessional			End semester			
						CT/P	TA	TOT	Th	P		
Theory												
1	NFD-801	Entrepreneurship Management with Project	2	1	0	20	20	40	60	-	100	3
2	NFD-802	Design Ethics and Intellectual Property Rights	2	1	0	20	20	40	60	-	100	3
Practical												
1	NFD-851P	Art Portfolio	0	0	6	50	25	75	-	75	150	4
2	NFD-852P	Design Collection	0	0	15	200	100	300	-	300	600	8
	NGP-801	General Proficiency	-	-	-	-	-	50	-	-	50	-
TOTAL			4	2	21						1000	18

L: Lecture T: Tutorial CT: Class Test TA: Teachers Assessment and Attendance TOT: Total
P (sessional) : Practical/Project Th: Theory P (end semester) : Practical

TA= 20 (10 for teachers assessment plus 10 for attendance)

TA= 25 (15 for teachers assessment plus 10 for attendance)

TA= 100 (80 for teachers assessment plus 20 for attendance)

P = 50 (40 for assignments plus 10 for viva) applicable for NFD-851P

P = 75 (60 for assignments plus 15 for viva) applicable for NFD-851P

P = 200 (150 for assignments plus 50 for viva) applicable for NFD-852P

P = 300 (250 for design collection plus 50 for viva) applicable for NFD-852P

Note: Assignments & classroom presentations in all subjects are considered as teachers assessment.

NFD-701: WORLD TEXTILES

SEMESTER	:	VII
Duration	:	14 Weeks
Work Load		
Lecture (L) : 2 hours/Week		Total lecture hours per semester: 28
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practicals (P): 0 hours/Week		Total lab hours per semester: 0
Credits	:	3
Maximum marks	:	100

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

UNIT-I	INTRODUCTION	[6 Hours]
	<ul style="list-style-type: none">▪ Overview▪ Sources of information▪ Earliest findings with respect to different fibres and locations	
UNIT-II	WOVEN TEXTILES	[12 Hours]
	<ul style="list-style-type: none">▪ Tapestries (Coptic, Medieval Europe and China)▪ Carpets (Turkey, Persia and Central Asia)▪ Blankets and Rugs (Native American	

- UNIT-III PRINTED AND WOVEN TEXTILES [8 Hours]
- Block Printing-Middle East
 - Stencil Printing- African, Japanese
- UNIT-IV RESIST DYED TEXTILES [8 Hours]
- Ikats- (South East Asia, Central Asia and Africa, Japan and Indonesia)
 - Tie and Dye (Shibori of Japan, Adire of Nigeria)
- UNIT-V EMBROIDERED TEXTILES [10 Hours]
- Different stitches and motifs (Europe, South America, china, Southeast Asia etc.)
 - Folk Embroideres
 - Laces
 - Pillow lace
 - Reticelle
 - Needle Point

Suggested Assignments

- Make a presentation on any one given textile and give details about its history, construction, color, design, motifs and techniques
- With reference to special design features (motifs, techniques, color and silhouette) from different world textiles develop a portfolio, for use in contemporary styles for garments giving atleast five alternate design

Suggested Visits

- Museum
- Trade fair
- Expo-marts
- Exhibition

Evaluation Criteria

Internal	Marks
Teachers assessment (on the basis of assignment / presentation) and attendance	10 + 10
Mid-term exams	20
External	
Final University Examination	60

Textbook

- Ginsburg Madeline, Illustrated history of Textiles, Published by Portland House, 1991
- Garland, Madge, Black, J. Anderson, A History of Fashion
- Harris Jennifer, 5000 Years of Textiles, 1993

Reference Material

- Friedrich Fischbach, Historic Textile Patterns in Full Color: 212 Illustrations, 1992
- Gillow, John, printed and dyed textiles from Africa, The British Museum Press
- **Knight** Stella, Exotic Textiles in Needlepoint: Designs from Around the World, Guild of Master Craftsman Publications
- Meryl Doney, Textiles (World Crafts Series), Published by Franklin Watts
- Schoeser Mary, World Textiles–A Concise History, Thames & Hudson Ltd, 2003

Web Sources

- http://www.interlinkbooks.com/product_info.php?products_id=2891
- <http://www.fultonschools.org/Dept/curriculum/Art/.../Basket%20Weaving>
- <http://www.islamicspain.tv/Arts-and-Science/The-Culture-of.../Textiles.htm>
- <http://www.vam.ac.uk>
- <http://www.tapestry-art.com/history.html>
- <http://www.bbc.co.uk/learningzone/clips/the-bayeux-tapestry/>
- <http://stitchusa.com/embroidery-history-to-modern-day.php>
- <http://www.metmuseum.org/research/libraries-and-study-centers/antonio-ratti-textile-center>

NFD - 702 : CONSUMER BEHAVIOR AND FASHION MARKETING

SEMESTER	:	VII
Duration	:	14 Weeks
Work Load		
Lecture (L) : 2 hours/Week	Total lecture hours per semester:	28
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practical (P) : 0 hours/Week	Total lab hours per semester:	0
Credits	:	3
Maximum marks	:	100

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

UNIT-I	INTRODUCTION TO FASHION	[8 Hours]
	In terms of	
	▪ Concepts	
	▪ Theories	
	▪ Marketing	
	▪ Consumer Behavior	
	▪ The Creation and Diffusion of Fashion Consumer Culture	
UNIT-II	CONSUMER CHARACTERISTICS AND FASHION IMPLICATIONS	[6 Hours]
	▪ Individual consumer Dynamics: The Self, Motivation and values	

- Demographic Subcultures: Age, Race, Ethnicity, Income and Social Class
- Psychographics: Personality, Attitudes and Lifestyle

UNIT-III FASHION COMMUNICATION AND DECISION MAKING [6 Hours]

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

UNIT-IV FASHION MARKETING RESEARCH [8 Hours]

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

UNIT-V TARGET MARKETING AND MANAGING THE FASHION MARKETING MIX [8 Hours]

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

UNIT-VI PRICING AND PLANNING [6 Hours]

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

Suggested Assignments

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

Suggested Visits

- Local export house in near vicinity
- Trade fairs
- Fashion markets – Chandni chowk, Nehru Place, Karol Bagh etc.

Guest Lecture

- Marketing manager of any renowned brand

Evaluation Criteria

Internal	Marks
Teachers assessment (on the basis of assignment / presentation) and attendance	10 + 10
Mid-term exams	20
External	
Final University Examination	60

Textbooks

- Easey, M., Fashion Marketing, Wiley-Blackwell Publishing, 2009
- Posner, H., Marketing Fashion, Laurence King Publishing Ltd., 2011
- Rabolt, M. R., Consumer Behavior in Fashion, Kindersley Publishing Pvt. Ltd.,2009
- Craik, J., Fashion: The Key Concepts, Berg Publishers, 2009

Reference Material

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

Web Sources

- <http://www.slideshare.net/tamana2223/7008203-consumerbehaviour>
- http://www.academia.edu/1430234/CONSUMER_BEHAVIOUR
- <http://www.pearsonhighered.com/Consumer-Behavior-in-Fashion/97801317>
- <http://www.gobookee.org/consumer-behaviour-in-fashion-solomon>
- <http://www.barnesandnoble.com/consumer-behavior-in-fashion.../11005081>

NFD – 703: ENVIRONMENTAL CONCERNS AND SUSTAINABILITY

SEMESTER	:	VII
Duration	:	14 Weeks
Work Load		
Lecture (L) : 2 hours/Week	Total lecture hours per semester:	28
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practicals(P) : 0 hours/Week	Total lab hours per semester:	0
Credits	:	3
Maximum marks	:	100

Objectives

- To understand various types of pollution, its causes and control measures
- To create awareness of various eco-parameters and environmental issues related to textiles and apparel industry
- To provide an understanding of impact of textiles and apparel industry on the environment and human beings
- To sensitize the students to environmental concerns and social responsibility
- To understand the concept of sustainability

Learning Outcomes

- Understand the cause and effect of various types of pollution
- Understand the ill effects of the textiles and apparel industry
- Become aware of increasing concerns over environmental pollution and social responsibility to save the environment for sustainable development
- Understand the importance of eco-parameters and regulations
- Be able to understand concept of corporate social responsibility and carbon foot-printing
- Become aware of green design and green textiles

COURSE CONTENT

UNIT- I ENVIRONMENTAL CONCERNS

[8 Lectures]

- Types of pollution- air pollution, water pollution, soil pollution, marine pollution, noise pollution, thermal pollution, nuclear hazards, solid waste management, etc.
- Cause and effects of environmental pollution
- Control measures of urban and industrial waste
- Environment legislation in India
- Important Act

UNIT- II IMPACT OF POLLUTION CAUSED BY TEXTILES AND APPAREL INDUSTRY [10 Lectures]

- Effect of textile and apparel industry on environment- water pollution, air pollution, thermal pollution, solid waste, etc.
- Health hazards
- Textile effluents and their characteristics
- Methods of treatment of effluents
- Effluent treatment plant
- Reduction of effluent load
- Benefits of effluent management

UNIT- III ECO-PARAMETERS AND REGULATIONS [7 Lectures]

- Important eco-parameters and regulations
- Environment Management and Audit system (EMAS)- ISO 14000, ECO-TEX
- Eco-testing, eco-marks/eco labels
- Norms for eco-friendly apparels
- Eco friendly apparels

UNIT- IV ENVIRONMENTAL PROTECTION & SUSTAINABILITY [9 Lectures]

- Sustainability- a growing global concern
- Role of designer in sustainability
- Sustainability in design education
- Design interventions and sustainability
- Sustainable production process, technologies and ethical issues
- Sustainable consumption and retail
- Policy and environment
- Corporate social responsibility
- Carbon foot-printing
- Water foot-printing
- Sustainable textiles

- Sustainable fashion
- Sustainability in the apparel industry
- Green design

UNIT - V RECYCLING [8 Lectures]

- Definition and importance of recycling
- Recycling consumer waste
- Recycling industrial waste
- Recycling textile and apparel
- Public participation in recycling programmes
- National and international organizations involved in recycling- Bureau of International Recycling (BIR), Natural Resources Defense Council (NRDC), Textile Recycling Association (TRA), Secondary Materials and Recycled Textiles Association (SMART), National Solid Waste Association of India (NSWAI), etc.

Suggested Assignments

- Assignment 1: Design a 3-D campaign on Environmental Concerns and Sustainability.
- Assignment 2: Analysis of environmental issues and concerns after visiting a textile or garment production unit.
- Assignment 3: Design household products or accessories by using waste / leftover fabrics and materials.

Suggested Visits

- Eco-testing laboratory
- Dyeing, printing unit and processing unit
- Garment manufacturing unit

Guest Lecture

- Fashion designer
- Industry expert from a textile or apparel unit
- Expert from an organization working for recycling of industrial or domestic waste

Evaluation Criteria

Internal	Marks
Teachers assessment (on the basis of assignment) and attendance	10 + 10

Mid-term exams	20
External	
Final University Examination	60

Textbooks

- Kumar, J., Pollution Control and Human Resource Management in Textile Industries, Pankaj Publication International, Delhi, 2010
- Slater, K. Environmental Impact of Textiles: Production, Processes and Protection, Woodhead Publishing
- Brown , P. & Rice, J., Ready-to-wear Apparel Analysis, Prentice Hall, Inc., New Jersey, 2001
- Anita, A. Stamper, Sue Humphries Sharp, Linda B, Donnel, Evaluating Apparel Quality, Fairchild Publications, 1988
- Mehta, P, An Introduction to Quality Control for Apparel Industries, ASQC-Quality Press Mared Dekker, Inc.

Reference Material

- Kadolph, S. J., Quality Assurance for Textiles and Apparel, Fairchild Publications
- Mehta, P. V. & Khetan, B.K., Managing Quality in Apparel Industry, New Age International Publications, 1998
- Quality Control for Textile and Apparel Industries, workshop proceedings, Department of Textile Technology, New Delhi, 3-5 October, 1996

Web Sources

- http://www.drpetry.de/fileadmin/user_upload/petry/pdfs/Sustainability.pdf
- <http://www.abc.net.au/arts/headspace/rn/ebeat/fashion/default.htm>
- https://www.icac.org/meetings/2010/taipei/documents/presentations/helmut_merkel.pdf
- <http://sustainabilityskills.net.au/sustainability-skills-resources/sustainability-sector-guides/sustainability-issues-in-textiles/>
- <http://ijs.cgpublisher.com/product/pub.41/prod.619>
- <http://www.fibre2fashion.com/sustainability/>
- www.aatcc.org/media/read/documents/sustain1111.pdf

- www.drpetry.de/fileadmin/user_upload/petry/pdfs/Sustainability.pdf
- http://www.waterfootprint.org/Reports/CA_Strategy_Final_Report_Formatted%2006.08.2013.pdf
- <http://www.indiantextilejournal.com/articles/FAdetails.asp?id=4652>
- www.systain.com/fileadmin/.../sys_Studie_carbonfootprint_english.pdf
- <http://en.wikipedia.org/wiki/Recycling>
- <http://www.bir.org/>
- <http://grn.com/>
- <http://www.grn.org>
- <http://www.nrdc.org>
- <http://pods.dasnr.okstate.edu/docushare/dsweb/Get/Document-7411/>
- <http://www.smartasn.org/>
- <http://www.livemint.com/Companies/x9tnCSRrdT3RSn3BXfRtON/Old-clothes-spin-a-new-yarn-in-India.html>
- <http://www.textile-recycling.org.uk/>

NFD-751P: ACCESSORIES DESIGN & DEVELOPMENT

SEMESTER : VII
Duration : 14 Weeks

Work Load

Lecture (L) : 0 hour/Week Total lecture hours per semester : 0
Tutorial (T) : 1 hour/Week Total tutorial hours per semester : 14
Practicals (P) : 3 hours/Week Total lab hours per semester : 42

Credits : 3
Maximum marks : 100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

UNIT- I	DESIGN INSPIRATIONS – JEWELRY	[5 Hours]
	<ul style="list-style-type: none">▪ Research▪ Understanding the basic tool kit	
UNIT-II	HANDLING OF DIFFERENT MATERIALS	[9 Hours]
	<ul style="list-style-type: none">▪ Work with paper, fabrics, dried stuff, wood, glass, string beads etc.	
UNIT-III	BASIC JEWELRY TECHNIQUES	[14 Hours]
	<ul style="list-style-type: none">▪ Saw piercing, drilling, filling, soldering▪ Working with wire ; Drawing, bending, cutting, spirals, forging jump rings, chains,twisting	

UNIT-IV SURVEY REPORTS [16 Hours]

- Market surveys
- Design presentations
- Final concept

UNIT-V FINISHED PRODUCTS [12Hours]

- Sample Exploration
- Introduction to various raw materials
- Sampling

Suggested Assignments

PROJECT-1

- Use different material and develop different accessory designs

PROJECT-2

- On a selected garment silhouette, and develop the accessory designs accordingly.

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

Suggested Visits

- Jewellery shops/workshop

Evaluation Criteria

Internal	Marks
(Based on understanding of concept, knowledge of tools, commands, techniques, creation, ideation, image quality and presentation) (atleast 3 jury members should be there)	
Teachers assessment (daily evaluation on the basis of class performance) and Attendance	10 + 10
Mi-term exam / evaluation (assignment submission) and viva-voce	20 + 10
External	
Evaluation by internal / external jury (atleast 5 jury members should be there)	
Assignment (accessory display & presentation) and viva-voce	40 + 10

Textbooks

- Gale, E. and Little, A. Jewelry Making, McGraw-Hill Companies, 1999
- Phyllis, G. T., Encyclopedia of Fashion accessories, 2003
- Peacock, J., Fashion Accessories, Thames & Hudson, Limited, 2000
- Kathleen, B., Creative Clothes and Accessories for Children, Sally Milner Publications, 1998

Reference Material

- Allison, S., Walker, T. and Wycheck, A. Basic Jewelry Making: All the Skills and Tools You Need to Get Started, Stackpole Books, 2006
- Aristides, C., Bejeweled: Beautiful Fashion Jewelry to Make and Wear Using Crystals, Beads, and Charms, St. Martin's Press, 2007
- Mizuno, K. I, Beadweaving Brilliance: Make Beautiful Jewelry as You Learn Off-Loom Techniques, Japan Publications Trading Company, 2007
- Chaisty, A., Basics Fashion Design: Fashion Jewelry, Ava Publishing SA, 2011

NFD-752P: VISUAL MERCHANDISING

SEMESTER	:	VII
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practicals(P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum marks	:	100

Objectives

- To understand the impact of visual merchandising on the customer
- To appreciate display as a basic tool to promote a product image
- To apply knowledge of colours in window display in a manner that will appeal to customers
- To understand elements and principles of layout for a specific displays
- To analyze market trends and formulate merchandising policies

Learning Outcomes

- Be able to appreciate and understand Be able to put together the knowledge of basic elements and principles of design for an attractive display
- Be able to understand the importance of display props, décor and visual merchandising elements
- Be able to use their creative skills for an appealing window display
- Be able to create displays using appropriate props, light and sound for an effective display
- Be able to create new marketing strategy

COURSE CONTENT

UNIT- I	INTRODUCTION TO VISUAL MERCHANDISING	[6 Hours]
	<ul style="list-style-type: none">▪ Concept and terminology of visual merchandising▪ Types of visual merchandising▪ Display concepts (seasonal, festival etc.)▪ Significance of visual merchandising▪ Understanding various exhibition and display concepts	

- UNIT-II BASIC TOOLS FOR VISUAL MERCHANDISING [12 Hours]
- Furniture and fixtures
 - Props
 - Graphics and signage
 - Mannequins etc.
- UNIT-III THEORIES OF VISUAL MERCHANDISING [12 Hours]
- Color (color schemes, color stories & color blocking)
 - Texture
 - Line and composition
 - Lights and lighting systems
 - Exhibition design with emphasis on stall design in trade fairs
- UNIT-IV VISUAL ELEMENTS FOR STORE PLANNING AND DESIGN [14 Hours]
- Store layouts and design
 - Fonts
 - Photographs
- UNIT-V WINDOW DISPLAY AND THEME CHANGES [12 Hours]
- Conceptualization of theme
 - Mood Board
 - Window display and in store display

PROJECT - 1

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

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

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

PROJECT – 2

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

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

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

Guest lecture from an industry expert

Evaluation Criteria

Based on concept understanding, quality of work, exploration, presentation, documentation	
Internal	Marks
Teachers assessment (daily evaluation on class performance) and attendance	10 + 10
Midterm exam (assignment/project submissions) and viva (atleast 3 jury members should be there)	20 + 10
External	
Final university examination (portfolio submission and 3D model) and viva (atleast 5 jury members should be there)	40 + 10

Textbooks

- Pegler. Martin M., Visual Merchandising and Display, Bloomsbury academic, 2011
- Jean-noel kapferer , Visual merchandising & display “Brand management“

- Weishar, Joseph .,The aesthetics of merchandise presentation, St Media Group, 2005
- Jay Diamond & Ellen Diamond, Contemporary Visual Merchandising & environmental design, Prentice Hall, 2004 - Business & Economics
- Bell. Judith & Ternus. Kate, Silent Selling: Bes Practices & effective strategies in VM, Bloomsbury Academic, 2011

Reference Material

- Bhalla Swati & S Anuraag, Visual Merchandising, Tata McGraw-Hill Education, 2003
- Laura L. Bliss, The Fashion Makers, Random House, 1978
- Roundy N. & Maid. D, Strategies for Technical Communication, Little Brown and Company Boston, 1985
- Walz B. & Morris, The Fashion Makers, Random House, 1978
- Catellino M., Fashion Kaleidoscope, Rup & Co., 1994

Web Sources

- <http://www.fibre2fashion.com/industry-article/6/547/the-art-of-visual-merchandising1.asp>
- <http://retailindustry.about.com/od/retailjobsprofiles/p/visualmerch.htm>
- <http://www.edexcel.com/migrationdocuments/BTEC%20Nationals%20from%202010/Unit%2030%20Visual%20Merchandising%20in%20Retail%20Issue%202.pdf>

NFD – 753P: DESIGN AND DEVELOPMENT OF BRIDALWEAR

SEMESTER	:	VII
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0		Total lecture hours per semester: 0
Tutorial (T) : 1 hour/Week		Total tutorial hours per semester: 14
Practicals (P): 3 hours/Week		Total lab hours per semester: 42
Credits	:	3
Maximum marks	:	100

Objectives

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

Learning Outcomes

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

COURSE CONTENT

AIM

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

BRIEF

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

- Research on trends in the past and present scenario, textile materials, embellishments, construction and finishing details etc.
- Selection of a theme which inspires or excites
- Preparation of a story board
- Formulation of specification sheet
- Final Illustrations
- Development of paper patterns
- Sourcing of materials required
- Construction and finishing of garments
- Presentation of final ensemble to jury

METHODOLOGY

- The class will be divided into groups of four to five students. They will interact and support each other in the investigative research in the market, library and the forecast. At the end a common theme should emerge.
- Each individual student designs a range around the theme
- The group will also create a brand name. Each student will create a logo for the brand name, color palette and a fabric story. The group will create a story board based on the theme that should comprise of visual references.
- Each student will sketch and develop a wide range of ideas ensuring that silhouettes and design details are suitable for Bridalwear. Also ensure that while designing separate equal attention is given to tops and bottoms.
- The range must consist of a number of garments which can be put together to form a mini collection of four to five outfits.
- All garments must be illustrated as accurate working/specification sheets.
- A complete labeled paper pattern for the same needs to be developed with all instructions and symbols etc. mentioned
- Each student in a group is expected to make one garment.
- During the final presentation to the jury the complete outfit (prepared by all the group members) should be displayed along with the suitable accessories.

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

Evaluation Criteria

Internal	Marks
Teachers Assessment (daily evaluation of class performance) and Attendance	10 + 10
Assignment (evaluation based on research, extent of exploration, material sourcing, illustrations, quality of paper patterns and test fits) and viva voce (atleast 3 jury members should be there)	20 + 10
External	
Evaluation by internal and external jury (atleast 5 jury members should be there)	
Portfolio, draping and presentation	40 + 10

Textbook

- Kumar, Ritu, Costumes and textiles of royal India, Antique Collectors' Club, 2006
- Arendse, Margot, Couture Bridalwear: Pattern Layout and Design, Anova Books, 2000
- Shaeffer, Claire B., Couture Sewing Techniques, Taunton Press, 2001

Reference Material

- Khalje, Susan, Bridal couture: fine sewing techniques for wedding gowns and evening wear, Krause Publications, 1997
- Gibson, Clare, The Wedding Dress, Courage Books, 2001
- Emanuel, David; Emanuel Elizabeth, A Dress for Diana, Pavilion, 2006

Web Sources

- http://en.wikipedia.org/wiki/Wedding_dress
- http://en.wikipedia.org/wiki/Wedding_dress
- http://www.raymondindia.com/ss_wedg.asp
- http://en.wikipedia.org/wiki/Indian_wedding_clothes

**NFD - 754P: INTEGRATED DESIGN PROJECT-V
(SPORTSWEAR / INSTITUTIONALWEAR)**

SEMESTER	:	VII
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0 hours/Week	Total lecture hours per semester:	0
Tutorial (T): 0 hour/Week	Total tutorial hours per semester:	0
Practical (P): 6 hours/Week	Total lab hours per semester:	84
Credits	:	4
Maximum Marks	:	150

Context of the Project

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

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

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

XIII. Design Philosophy

- Concept development
- Design and development of Bridalwear
- Accessories design & development

XIV. Skills Acquired

- Visual Merchandising

XV. Knowledge Gained

- World Textiles
- Consumer behaviour & fashion marketing

- Environmental concerns and sustainability

XVI. Product Development

- Internship

Project Methodology

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

The collection should be based on the criteria of:

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

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

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

Learning Outcome

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

Evaluation Criteria

Internal	Marks
(Based on understanding of design philosophy, concept development, fabric/material sourcing, technical skills of garmenting and finishing, final development and documentation) (atleast 3 jury members should be there)	
Teachers assessment (daily evaluation on the basis of class performance) and Attendance	15 + 10

Assignment (portfolio and garments) submission and viva-voce	40 + 10
External	
Evaluation by internal / external jury (atleast 5 jury members should be there)	
Assignment (portfolio, garments and presentation) and viva-voce	60 + 15

NFD-755P: INTERNSHIP

(Between VI-VII semester summer break)

SEMESTER : VII

Duration : 8 Weeks

Work Load

Lecture (L) : 0 hour/Week Total lecture hours per semester : 0

Tutorial (T) : 0 hour/Week Total tutorial hours per semester: 0

Practicals (P) : 6 hours/Day Total practical hours per semester: 240

Credits : 4

Maximum marks: 200

Objectives

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

Learning Outcomes

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

INTERNSHIP BRIEF FOR THE STUDENTS

The internship is an integral part of the course and is intended to give an appreciation and working knowledge of the apparel industry. It is a hands on experience through eight weeks of intense participative training leading to range development based in the company's brief.

- Understand the profile of the company
- Study the organizational structure of the industry (various departments and units)
- Understand the procedures viz-a-viz different departments and their functions
- Appreciate the methodology for costing of the garments or products of the industry

- Understand deeply the methodology of operations in the design, sourcing, merchandising, sampling and production department
- Observe quality control, methods of finishing and packaging etc.
- Understand time study and operational breakdown for garments
- Importance of CAD and graphical processes at various designing and marketing stages
- Develop a portfolio of fabric swatches, logos and other visuals etc.
- Record and document the overall functioning of the industry
- Design and execute a collection of 2-3 garments (garments are property of intern industry and will be returned after presentation)
- Maintain a log book

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

INTERNSHIP BRIEF FOR THE EDUCATIONAL INSTITUTE

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

Suggested Visits

- Sourcing hubs for fabric, trims and accessories etc.

Evaluation Criteria

Internal	Marks
(Based on understanding of working of each department of the industry, achievement of knowledge, development of technical skills, documentation,	

product development and presentation)	
Teachers assessment (daily evaluation on the basis of performance) and Attendance	40 + 10
Project report submission (atleast 3 jury members should be there) and viva-voce	40 + 10
External	
Evaluation by internal / external jury (atleast 5 jury members should be there)	
Project report & garments, presentation and viva-voce	60 + 30 + 10

NFD-801: ENTREPRENEURSHIP MANAGEMENT WITH PROJECT

SEMESTER	:	VIII
Duration	:	14 Weeks
Work Load		
Lecture (L) : 2 hours/Week	Total lecture hours per semester:	28
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practical's (P): 0 hours/Week	Total lab hours per semester:	0
Credits	:	3
Maximum marks	:	100

Objectives:

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

Learning Outcomes:

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

COURSE CONTENT

UNIT-I	INTRODUCTION TO ENTREPRENEURSHIP	[10 Hours]
	<ul style="list-style-type: none">▪ Concept▪ Need and significance▪ Classification of entrepreneur▪ Types of enterprises classification based on capital, product and ownership▪ Estimation and mobilization of resources	

- Challenges
- Barriers

UNIT-II	ENTREPRENEURIAL MOTIVATION AND IDEAS	
	<ul style="list-style-type: none">▪ Meaning of Achievement motivation [8 Hours]▪ Motivating factors: Internal and External▪ Creativity and idea generation▪ Selection of entrepreneurial ideas	
UNIT-III	ENTERPRISE MANAGEMENT	[10 Hours]
	<ul style="list-style-type: none">▪ Managing Production▪ Managing marketing▪ Financial management	
UNIT-IV	ENTERPRISE NETWORKING	[6 Hours]
	<ul style="list-style-type: none">▪ Enterprise resource planning- concept, dynamics and methods▪ Role of institutions- CII, KVIC, NIESBUD, FICCI and NGOs	
UNIT-V	PROJECT PROPOSAL	[8 Hours]
	<ul style="list-style-type: none">▪ SWOT analysis▪ Format▪ Content▪ Steps in its preparation▪ Project feasibility analysis	

Suggested Assignments

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

Suggested Visits

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

Guest Lectures

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

Evaluation Criteria

Internal	Marks
Teachers assessment (on the basis of assignment / presentation) and attendance	10 + 10
Mid-term exam / project evaluation	20
External	
Final University Examination	60

Textbooks

- Gundry Lisa K. & Kickul Jill R., Entrepreneurship strategy: changing patterns in New Venture Creation, Growth and Reinvention, SAGE Publications, Inc 2007
- Taneja & Gupta, Entrepreneur Development- New Venture Creation, Galgotia Publishing Company, 2001

Reference Material

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

Web Sources

- <http://www.trendhunter.com/slideshow/innovative-startups>
- <http://www.ait.org.tw/infousa/zhtw/docs/enterp.pdf>
- www.marsdd.com/different-types-of-entrepreneurship-whats-best
- www.engineeredlifestyles.org/types-of-entrepreneur.html
- <http://www.under30ceo.com/10-qualities-of-a-successful-entrepreneur>
- <http://www.entrepreneuraffluence.com/articles/entrepreneur-characteristics>

NFD – 802: DESIGN ETHICS AND INTELLECTUAL PROPERTY RIGHTS

SEMESTER	:	VIII
Duration	:	14 Weeks
Work Load		
Lecture (L) : 2 hours/Week	Total lecture hours per semester:	28
Tutorial (T) : 1 hour/Week	Total tutorial hours per semester:	14
Practicals (P): 0 hours/Week	Total lab hours per semester:	0
Credits	:	3
Maximum marks	:	100

Objectives

- To understand the ethics in business in general and apparel industry and its importance
- To sensitize young designers towards ethics in design
- To become aware of ethical fashion and issues
- To be aware of Intellectual Property Rights (IPR) in the field of design and understand its benefits
- To understand the procedure of registration of designs under Intellectual Property Rights (IPR)

Learning Outcomes

- Understand the need and importance of ethics in business and fashion industry
- Become aware of ethical fashion and sustainability in design
- Understand the Intellectual Property Rights and its types
- Get an awareness of importance of copyright of designs
- Become aware of requirements and procedures of getting copyright

COURSE CONTENT

UNIT- I	ETHICS IN BUSINESS	[6 Lectures]
	<ul style="list-style-type: none">▪ Ethical business▪ Ethical compulsions in modern society▪ Ethical compulsions in business▪ Ethical dimensions of ambition and competition▪ Ethics in negotiation and contracts – fair and unfair trade practices	

- Emergence of environmental ethics
- Regulations on Apparel Industry Business Practices

UNIT- II ETHICS IN DESIGN [10 Lectures]

- Importance of ethics in design
- Role of the designer
- Ethical fashion
- Ethical issues- working conditions, exploitation, fair trade, sustainable production, the environment and animal welfare
- Sustainability and the triple bottom line-social, environmental and commercial
- Criteria for ethical fashion
- Sustainability and the ethical challenges for designers
- Ethical Fashion forum and other organizations- their role and initiatives

UNIT- III INTELLECTUAL PROPERTY RIGHTS [12 Lectures]

- Concept and history of Intellectual Property Rights (IP rights)
- Types of intellectual property right-
 - Patents
 - Copyright
 - Industrial design rights
 - Trademarks
 - Trade dress
 - Trade secrets
 - Geographical indications
- Objectives of IP rights
- Ethics of intellectual property
- Benefits of intellectual property

UNIT -IV LEGISLATION AND PROCEDURE OF IP RIGHT [8 Lectures]

- Design Acts
- Benefit of design registration
- Requirements for registration
- Procedure of registration of designs
- Duration of protection

UNIT- V PRACTICE OF DESIGN ETHICS IN INDIAN APPAREL INDUSTRY [6 Lectures]

- Companies following professional ethics
- Companies practicing design ethics
- Case study of manufacturer and designer

Suggested Assignments

- Assignment 1: Conduct a study to find out the level of awareness of design ethics and Intellectual Property Rights among the fashion designers and garment manufacturers.
- Assignment 2: Case study of an Indian designer practicing design ethics.

Evaluation Criteria

Internal	Marks
Teachers assessment (on the basis of assignment) and attendance	10 + 10
Mid-term exams	20
External	
Final University Examination	60

Textbooks

- Allhoff, F. and Vaidya, A., Business Ethics: Professional ethics, SAGE Publications, 2005
- Brown, P. & Rice, J., Ready-to-wear Apparel Analysis, Prentice Hall, Inc., New Jersey, 2001
- Gupta, T. S., Intellectual Property Law in India, Kluwer Law International, Netherland, 2011
- Puri, R. S., and Viswanathan, A., Practical Approach to Intellectual Property Rights, I.K. International Publishing House Pvt. Ltd., New Delhi, 2009
- Radhakrishnan, R. and Balasubramanian, S., Intellectual Property Rights: Text and Cases, Excel Book, New Delhi, 2008

Reference Material

- Russ, T., Sustainability and Design Ethics, CRC Press, Taylor and Francis Group, 2010
- Study material of Organizational and Professional Ethics and Values, University of Hyderabad

- Paul Dunn, Business and Professional Ethics: For Directors, Executives & Accountants, Leonard J. Brooks, Canada, 2010

Web Sources

- <http://www.vam.ac.uk/content/articles/w/what-is-ethical-fashion/>
- <http://www.ethicalfashionforum.com/the-issues/ethical-fashion>
- <http://www.fibre2fashion.com/industry-article/3/280/ethical-issues-in-fashion2.asp>
- http://papers.ssrn.com/sol3/papers.cfm?abstract_id=2013463
- http://en.wikipedia.org/wiki/Intellectual_property
- <http://classes.soe.ucsc.edu/cmpe080e/Spring05/projects/ip/>
- www.ipindia.nic.in
- www.ipo.gov.uk
- <http://ipindia.nic.in/girindia/>

NFD – 851P: ART PORTFOLIO

SEMESTER	:	VIII
Duration	:	14 Weeks
Work Load		
Lecture (L) : 0 hours/Week	Total lecture hours per semester:	0
Tutorial (T) : 0 hour/Week	Total tutorial hours per semester:	0
Practicals (P): 6 hours/Week	Total lab hours per semester:	84
Credits	:	4
Maximum marks	:	100

Course objective

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

Learning outcome

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

Methodology

- The students will refer to their work/projects/assignments undertaken during earlier semesters. This work should be digitized and edited for preparation of final art portfolio.
- In addition, different projects, surveys and documents etc. too would be available for reference. The industry internship experience too has to be included in the portfolio.
- The portfolio should have the resume/ biodata of the student.
- The design philosophy or preferences must be manifested in the form of an initial write up.

- All design projects undertaken by the student must be included in a very brief and comprehensive presentation.
- Effective presentation techniques must be employed along with suitable graphics and visual references.
- Any promotional techniques material developed earlier or at present for various projects must also be included.
- Competence in CAD must be demonstrated in relevant areas.
- Understanding of the industry must also be presented by special projects undertaken for research, market survey and case studies etc.

Evaluation Criteria

Internal	Marks
Teachers assessment (punctuality and regularity) and attendance	15 + 10
Mid-term exams / evaluation (presentation and crispness, overall evidence of design, sensitivity, clarity and vividness of experience, exposure and exploration, understanding of market awareness, technical competence relevant from the industry and maturity of effective handling of computer software for effective communication) and viva voce (atleast 3 jury members should be there)	40 + 10
External	
Evaluation by internal and external jury (atleast 5 jury members should be there)	
Final University Examination (Presentation and viva voce)	60 + 15

NFD – 852P: DESIGN COLLECTION

SEMESTER	:	VIII
Duration	:	14 Weeks
Work Load		
Lecture(L) : 0 hour/Week	Total lecture hours per semester:	0
Tutorial (T) : 0 hour/Week	Total tutorial hours per semester:	0
Practicals(P): 15 hours/Week	Total lab hours per semester:	210
Credits	:	8
Maximum Marks	:	600

Objectives

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

Learning Outcomes

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

COURSE CONTENT

BRIEF

The design collection is the final result of assimilation of all the inputs received during the preceding semesters. It is a creative presentation of the students design capabilities coupled with technical skills. It is an opportunity to realize design potential within the parameter of a time-frame by dedicated research, development and execution of a small, commercial or conceptual collection. This is to be supported by evidence of research, analysis, ideation, conceptualization, effective sourcing, finishing and critical presentation of the theme.

The collection should preferably be targeted towards a specific season, customer profile and price range. It is expected that the students will pursue necessary steps in their design process and its evolution. It should be an independent endeavor of the student with necessary support from the industry and the institute by way of sponsorship and encouragement.

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

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

METHODOLOGY

- Each individual student will develop a full range of 5-8 garments for their final design collection. Each collection should ideally have a target market and could be visualized for a specific occasion from any one of the categories –party wear, clubwear, sportswear, beachwear/resortwear, uniform, casualwear, formalwear etc. for men or women or kidswear with presentation, promotional planning and execution. Ensembles should be suitably accessorized.
- The students will follow the complete design process of research, concept development, sourcing, prototype development, finishing, accessorizing and presentation.
- Each student will first select an inspiration from themes like festivals, photographs / paintings, ideology (royalty / mughal / fine living / contemporary lifestyle etc.), emotion (anger / joy / frustration / companionship etc.), current events, architecture or any other. Both the inspiration and the context need not be restrictive since the theme provides for a wide scope ranging from the historical, contemporary to futuristic interpretations and adaptations.
- They will then conduct indepth research on their selected inspiration and then develop their concept for the collection. The research should have a focus in an

aesthetic, technical, visual, marketing or historical point of view and must demonstrate, the integration of knowledge with aspects of the course.

- Based on the theme, research, analysis and concept, the students will then develop their mood board – two or three dimensional and color board.
- Next they will develop their fabric board / swatch board with different and appropriate textures, colors, drapability / weight, transparency etc. They can also explore with various fabric development techniques for their fabrics.
- The students will then develop sketches for garments for their collection (15 – 20).
- Thereafter they will explore sampling of various seams / finishes / embroideries and other fabric / surface developments for their range of garments
- Based on the theme and their fabric and sampling explorations, the students will source appropriate material for their collection.
- Next, develop paper patterns and toile prototypes for the selected garments with proper labeling, instructions and symbols etc. mentioned.
- Thereafter, they will develop their final finished garments. Attempt a good fit with a clean finish for an impeccable design quality.
- All garments must be illustrated as accurate working/specification sheets.
- The students are also required to work out a promotional planning strategy for their collection.
- Professional photo shoot of each student's collection to be organized
- At the end of the project, the students will present the complete ensemble with their portfolio of design research and development work. Also submit the technical file and market research report.
- Final collection of garments to be displayed in a fashion show or well arranged static display which would include
 - Art portfolio
 - Research process
 - Design evolution
 - Sourcing
 - Accessories etc.

Institutional Support

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

Evaluation Criteria

Internal	Marks
Teachers assessment on the basis of the conceptualization (choice of themes, inspiration and interpretation), Creativity (color composition, styling and silhouettes, proportions and handling of fabrics and embellishments), Wear-ability, overall impact including accessorisation and stage presence) and attendance (atleast 3 jury members should be there)	80 + 20
Mid-term evaluation (progress of work) and viva	150 + 50
External	
Evaluation by internal / external jury (atleast 5 jury members should be there)	
Assignment (Portfolio Display and presentation) and viva-voce	250 + 50