

MAULANA ABUL KALAM AZAD UNIVERSITY OF TECHNOLOGY, WB
Syllabus for B.Sc. Sustainable Fashion Design & Management Programme
(Effective from Admission Session 2019-2020)

BSc.
Sustainable
Fashion Design
& Management
(Course Syllabus)

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COURSE STRUCTURE

1ST YEAR

SL No	CODE	Paper	Contact Periods per week			Total Contact Hours	Credits
			L	T	P		
SEMESTER I							
Theory							
1	BFD101	Historical, Contextual & Cultural Studies – I (History of Art)	1	1		20	2
2	BFD102	Sustainable & Ethical Studies -I Issues, Affects & Causes	1	1		20	2
Practical							
1	BFD191	Visual Interpretation & Communication - I			4	40	4
2	BFD192	Pattern making & Garment Construction Techniques (Womenswear) - I			4	40	4
3	BFD193	Computer Basics (Word, Excel, PowerPoint)			2	20	2
Sessional							
1	BFD181	Surface Design Development Techniques			2	20	2
2	BFD182	Design Studio – I (Accessory Design Project)			4	40	4
Total Credits							20
SEMESTER II							
Theory							
1	BFD 201	Historical, Contextual & Cultural Studies – II (History of Art Movements)	1	1		20	2
2	BFD 202	Textile Studies	1	1		20	2
Practical							
1	BFD 291	Visual Interpretation & Communication - II			3	30	3
2	BFD 292	Pattern making & Garment Construction Techniques (Womenswear) - II			4	40	4
3	BFD 293	Computer Graphics - I (Corel Draw & Photoshop)			3	30	3
Sessional							
1	BFD 281	Apparel Production & Trims Studies			2	20	2
2	BFD 282	Design Studio – II (Womenswear Design Project)			4	40	4
Total Credits							20

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2ND YEAR

SL No	CODE	Paper	Contact Periods per week			Total Contact Hours	Credits
			L	T	P		
SEMESTER III							
Theory							
1	BFD301	Historical, Contextual & Cultural Studies – III(History of Fashion)	1	1		20	2
2	BFD302	Sustainable & Ethical Studies -II (Sustainable Materials, Technologies & Innovations)	1	1		20	2
Practical							
1	BFD 391	Visual Interpretation & Communication - III			3	30	3
2	BFD 392	Pattern making & Garment Construction Techniques (Womenswear) - III			4	40	4
3	BFD 393	Computer Graphics - II (Adobe Photoshop & Illustrator)			3	30	3
Sessional							
1	BFD381	Draping Techniques (Womenswear)- I			2	20	2
2	BFD382	Design Studio – III (Womenswear Design Project)			4	40	4
Total Credits							20
SEMESTER IV							
Theory							
1	BFD401	Historical, Contextual & Cultural Studies – IV (History of Fashion Movements)	1	1		20	2
Practical							
1	BFD 491	Visual Interpretation & Communication - IV			2	20	2
2	BFD 492	Pattern making & Garment Construction Techniques (Menswear) - IV			4	40	4
3	BFD 493	Computer Graphics - III (Adobe InDesign)			3	30	3
Sessional							
1	BFD481	Draping Techniques (Womenswear)- II			3	30	3
2	BFD482	Surface Design for Textiles & Modern Industry Innovations (3D Printing, Laser Cutting, digital Print Technology, Sustainable Materials Development)			2	20	2
3	BFD483	Design Studio - IV (Menswear Design Project)			4	40	4
Total Credits							20

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3RD YEAR

SL No	CODE	Paper	Contact Periods per week			Total Contact Hours	Credits
			L	T	P		
SEMESTER V							
Theory							
1	BFD501	Historical, Contextual & Cultural Studies – V (History of Costume Design)	1	1		20	2
2	BFD502	Sustainable & Ethical Studies -III (Sustainable Materials, Production & Processes)	1	1		20	2
Practical							
1	BFD591	Grading & Indian Apparel Pattern Making			2	20	2
2	BFD592	Introduction to Kidswear			2	20	2
Sessional							
1	BFD581	Professional Industry Internship (6 weeks) & Documentation			6	60	6
2	BFD582	Fashion Styling, Photography & Digital Design Communication			2	20	2
3	BFD583	Design Studio - V Kidswear Project			4	40	4
TOTAL Credits							20
SEMESTER VI							
Theory							
1	BFD601	Sustainable & Ethical Studies IV - Case Study/Dissertation (3,000 words)	2	1		30	3
2	BFD602	Fashion Entrepreneurship, Communication & Brand Development	2	1		30	3
Sessional							
1	BFD681	Professional Practice	1	1		20	2
2	BFD682	Professional Portfolio Development			4	40	4
3	BFD683	Design Studio – VI Final Major Project			8	80	8
TOTAL Credits							20

SEMESTER I

Historical, Contextual & Cultural Studies-I (Theory)

Objectives

- To equip the students with the necessary knowledge & understanding of the chronological and cultural history associated to the Art, Craft and Design movements and developments through historical periods.
- To give an understanding of key developments in societies, technologies and techniques.
- To develop students research and analytical skills.
- To develop students written, recording and referencing skills with relevance to associated Art, Craft and design developments.

Units	Course Content
1	History of the world's influential civilizations and associated art, craft & design movements in chronological order.
2	<ul style="list-style-type: none"> • Cave painting and Paleolithic sculpture • Ancient Near Eastern art and architecture • Egyptian art and architecture • Greek and Roman art and architecture • Arts of the Islamic World • Chinese visual culture • Early Modern Art • European Renaissance and Baroque Art and Design • Early Modern Korean and Japanese Art and Design
3	Research and analysis of key/major art, craft and design movements and styles throughout the varied civilizations and societies in world history.
4	Research and identify key Art, Craft and Design developments and styles within India and South East Asia.

References

Books

1. History of Modern Art: Painting Sculpture Architecture Photography By H. Harvard Arnason, Peter Kalb
2. Art History by Marilyn Stokstad, David Cateforis
3. The Story of Art: E.H. Gombrich
4. Gardner's Art Through the Ages 10th Reiss Edition by Richard Tansev (Author), Fred S. Kleiner (Author), Horst De LA Croix (Author)
5. Art history's history - Originally published: 1994 Author: Vernon Hyde Minor
6. Architecture & Building, A.K. Jain, Khanna Publishing House

Websites

- <https://www.historytoday.com/alex-potts/what-history-art>
- <http://www.visual-arts-cork.com/history-of-art.htm>
- <http://www.all-art.org/>
- https://en.wikipedia.org/wiki/History_of_art
- https://en.wikipedia.org/wiki/History_of_painting
- <http://arthistoryresources.net/ARTHindia.html>

Visual Interpretation & Communication-I (Practical)

Objectives

To enable the students to:

- Understand the formal elements and principles used to create art, craft and design.
- Develop their basic practical drawing and rendering skills.
- Develop accurate observational drawing skills for sketches and detailed drawings.
- Develop an understanding of the application of art principles in design composition of traditional and contemporary art, design and textiles in fashion design.
- Develop skill in creating designs and making art objects.
- Develop skills in developing design ideas within a thematic context of art and design.

Units	Course Content
1	<p>Introduction to the Formal Elements of Art, Craft and Design</p> <ul style="list-style-type: none"> • Design definition and types (structural & decorative) • Elements of art & design: point, line, shape, form (O-D, 1-D, 2-D, 3-D), structure, texture & colour
2	<p>Drawing and shading techniques</p> <ul style="list-style-type: none"> • Observational drawing techniques (by hand/eye) - Proportion and Scale • Shading techniques – hatching, cross hatching, tonal drawing techniques, stippling (pointilism), stumbling etc. • Geometric shapes – squares, rectangles, pyramids, hexagons/octagons • Circles, cylinders and ellipses.
3	<p>Colour Theory</p> <ul style="list-style-type: none"> • A body of practical guidance to colour mixing and the visual effects of a specific colour combination. • Definitions (or categories) of colours based on the colour wheel: Primary, secondary and tertiary colours • The Colour Wheel • How colour is formed. • Colour schemes & effects. • Additive and Subtractive colour schemes
4	<p>Perspective Drawing & Theory</p> <p>PERSPECTIVE DRAWING as a technique used to represent three-dimensional images on a two-dimensional picture plane.</p> <ul style="list-style-type: none"> • LINEAR PERSPECTIVE which deals with the organization of shapes in space • AERIAL PERSPECTIVE (also called ATMOSPHERIC PERSPECTIVE) which deals with the atmospheric effects on tones and colours. <i>See our separate painting lesson on Aerial Perspective.</i> • 1 Point, 2 Point, 3 Point, Multi Point Perspective. • Low Level Perspective, Human Eye perspective, Aerial Perspective. • Perspective of a circle and cylinder. • Perspective of a cylinder
5	<p>Principles of Design Composition</p> <ul style="list-style-type: none"> • Contrast & Harmony • Figure: ground relationship, grouping of figures, elements by spatial tension in Achromatic. • Unity in diversity or variety • Balance

	<ul style="list-style-type: none"> • Movement • Proportion or scale • Rhythm • Dominance or subordination
6	<p>Free Hand Drawing</p> <ul style="list-style-type: none"> • Introduction to rendering through brush and pencil, poster colour, water colour, steadlers, pastels, dry chalk, rotoring pen and Chinese inks. • Introduction to Tessellation art. • Pattern and Motifs Development • Introduction to mounting techniques and presentation • Lines, forms, shapes/light and shadow/material renderings • Texture exploration and generation through nature • Texture exploration and generation through man-made tactile objects • Still Life drawings
7	<p>Human Form and Figure</p> <ul style="list-style-type: none"> • Introduction to Basic Human Forms and Figures for Fashion Illustration – women. • Introduction to 8 heads and 12 heads fashion croqui and fashion rendering using brush and pencil, poster colour, water colour, steadlers, pastels, dry chalk, rotoring pen and Chinese inks.
8	<p>Accessories – Form, Detail and Renderings</p> <ul style="list-style-type: none"> • Introduction to Fashion Accessories sketching and rendering. • Introduction to Design detailing and Rendering of accessories (bags, shoes, belts, headgears, jewellery etc.) using brush and pencil, poster colour, water colour, steadlers, pastels, dry chalk, rotoring pen and Chinese inks.

References

Books

1. Bhat Pranav & GoenkaShanita, The Foundation of Art & Design, Lakani Book Depot, Bombay, 1990.
2. Goldstein, H & Goldstein V, Art in Everyday Life, Oxford & IBH Publishing Company, New Delhi, 1967
3. Bhat Pranav & GoenkaShanita, The Foundation of Art & Design, Lakhani Book Depot., Bombay, 1990
4. Goldstein H & Goldstein V, Art in Everyday Life, Oxford and IBH Publishing Company, New Delhi, 1967.
5. Scott R G, Design Fundamentals
6. Visual Notes for Architects and Designers (Norman Crowe and Paul Laseau)
7. Geometry of Design: Studies in Proportion and Composition (Kimberly Elam)
8. Elements and principles of design confusion by Marvin Bartel
9. Composition and Design by Marvin Bartel
10. Colour Forecasting for Fashion by Kate Scully and Debra Johnston

Websites

- <https://www.creativebloq.com/colour/colour-theory-11121290>
- http://www.artfactory.com/perspective_drawing/perspective_index.html
- <http://rapidfireart.com/2016/07/19/how-to-shade-the-ultimate-tutorial/>
- <https://vanseodesign.com/web-design/visual-tension/>

Videos

- <https://www.youtube.com/watch?v=KHxYwPSOKl0>
- <https://www.youtube.com/watch?v=24rnfO8s0hU>

Sustainable & Ethical Studies - I Issues Effects & Causes (Theory)

Objectives

To develop students awareness, understanding and knowledge in:

- Global & National Environmental, Sustainable & Ethical issues and agendas facing the world today.
- The causes of environmental impact, local, national and global.
- Issues of ethics within industries and business.
- The role of consumerism and capitalism in national and global environmental and ethical issues.
- The roles and impact designers have on the natural resources and the environment.
- Sustainable, ethical and environmental organizations, agencies and regulatory bodies.

Units	Course Content
1	Environmental & Sustainability Issues (Local, National & Global): <ul style="list-style-type: none"> • Climate Change & Global Warming • Pollution • Resource depletion • Capitalism • Consumerism and the throw away society • Genetically Modified Species
2	Ethics and Fair Trade Issues (Local, National & Global): <ul style="list-style-type: none"> • Ethical issues – workers rights, exploitation, sustainable wages, conditions & health & safety.
3	Sustainable & Ethical focused Organizations, bodies and Agencies <ul style="list-style-type: none"> • Greenpeace • Earthday Network • Ethical Fashion Forum • United Nations • Fair Trade • World Wildlife Fund (WWF) • Others
4	Environmental Impact: (Giant Industry Impacts) <ul style="list-style-type: none"> • Oil • Mining • Timber • Fishing • Fashion and Textiles
5	Innovations in sustainable thinking for the future <ul style="list-style-type: none"> • UN Sustainable Development Goals • The Paris Climate Agreement • Ocean Clean-Up • Others
6	Resource consumption and depletion: <ul style="list-style-type: none"> • Deforestation • Fossil Fuels • Sand • Minerals • Precious Stones & Metals

	<ul style="list-style-type: none"> • Water
7	<p>Renewable Energy Vs. Non-Renewable Energy:</p> <ul style="list-style-type: none"> • Impact of non-renewable i.e. traditional fossil fuel based energies. • Renewable energy systems and technology innovations • Sustainable energy schemes and initiatives in India.

References

Introduction to Sustainability Paperback – 2016 by Robert Brinkmann (Author)

Sustainability in Interior Design Book by Sian Moxon

Environmental Studies, M.P. Poonia & S.C. Sharma, Khanna Publishing House

O.P. Gupta, Energy Technology, Khanna Publishing House, 2018.

Websites

<https://www.theoceancleanup.com/>

Videos

<https://www.youtube.com/watch?v=AqhpFVFdEM0> - Sustainable Building Materials Segment 2

https://www.youtube.com/watch?v=RocreN7_sqs - Sustainable Building Materials Segment 1

https://www.youtube.com/watch?v=g1yUFUL_AI - Sustainable materials: with both eyes open

<https://www.youtube.com/watch?v=WPRgRBxfbss> - Green Building Concepts-3.0

https://www.youtube.com/watch?v=JEUShQ7r_tE - Green buildings are more than brick and mortar | Bryn Davidson | TEDxRenfrewCollingwood

Pattern Making & Garment Construction Techniques (Womenswear) – I(Practical)

Objectives

To enable the students to:

- Familiarizes with the basic concepts of pattern making as an integral input for design development.
- Familiarize with the tools and terminology of pattern making while developing their ability to create designs through the flat pattern method.
- Initiates learning and applying utility of various components in a garment and to explore the different techniques used for quality application in garments.
- Develop the understanding of the significance of proficiency on the lock stitch machine and its application.

Units	Course Content
1	<p>Pattern Making</p> <ul style="list-style-type: none"> • Basic principles of flat pattern making – tools, industrial dress form, workroom terms and definitions. How to take body measurements. • Draft basic bodice blocks- front and back. One dart and two dart basics. • Draft basic sleeve and basic collar and its variations. Drafting of princess panelled bodice and its variations. • Variations of the basic sleeve - cap sleeve, puff sleeves, circular sleeve, petal sleeve, lantern sleeve, leg-o-mutton sleeve, cowl sleeve, shirt sleeve, bishop sleeve, kimono sleeve, raglan sleeve and sleeve cuffs. • Draft basic skirt block – A-Line front and back. Variations of the basic skirt - circular skirt, petal skirt, gathered skirt, skirt with a yoke, panelled skirt.
2	<p>Garment Construction</p> <ul style="list-style-type: none"> • Introduction to Industrial Sewing machine – machine parts, terminology, safety rules, care and maintenance, Threading the machine, setting the needle, adjusting stitch length regulator, thread tension, adjusting knee lift, presser foot and functions of all machine parts. • Stitching practice on muslin (10” X 12” size)–straight lines, broken lines, cornered lines and waves. • Basic hand stitches and their classifications :- (i) Temporary stitches: basting-even, uneven and diagonal. (ii) Permanent stitches: hemming, slip stitching, blanket, and fagoting. • Different types of seams:- super imposed, lapped, bound, self enclosed-French seam, mock French, flat felled, self bound seam and decorative seams. Seam finishes- pinked seam, hand overcast, over locked, bias bound, edge stitch etc. • Hem Finishes: Hand hemming- visible and invisible hemming, decorative hem-piped, faced hem and ruffled hem. • Introducing fullness: - Tucks -blind, spaced and pin tucks, Pleats - knife, box, inverted, pleat with separate underlay, gathering, shirring, 10 Ruffles -straight and circular ruffle, and godets. • Neck lines:-round and jewel, scoop, square and glass, ‘V’ shaped, straight and curved, scalloped , sweet heart, key hole, boat neck and asymmetrical. Neck line finishes:- shaped facing, corded or piped neck line, bias facing-single layer binding, double layer binding, banded neckline and placket bands. • Collars:-how to assemble a collar, Types of collars-flat collar, rolled collar, stand collar, tie collar, turtle neck collar, shirt collar, peter-pan collar, one piece convertible collar and shawl collar.

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| | <ul style="list-style-type: none">• 13. Sleeves:-sleeveless - with facing, set-in-sleeve, half sleeve, puff sleeve, flared sleeve, full sleeve, petal sleeve, leg-o-mutton sleeve, bishop sleeve, cap sleeve raglan sleeve and kimono sleeve. Sleeve finishes:-self hem, faced hem, double binding and casing. Cuff application;-basic shirt cuff, French cuff and continuous cuff. |
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References

- Pattern making for Fashion Design .,Armstrong & Joseph.H., Harper & Row Publications.
- Designing Apparel Through the Flat Pattern ., E. Rolfo Kopp & Zelin., Fairchild Publications.
- Readers Digest, Guide to Sewing and Knitting.
- Sewing for the Apparel Industry – Claire Shaeffer, Prentice Hall.

Computer Basics (Practical)

Objectives

To enable the students:

- To make the student proficient enough to interpret and use the application of Ms-Office.
- To make the student proficient enough to do documentation on Word.
- To make the student proficient enough to do PowerPoint presentation.
- To use excel with proficiency.

Units	Course Content
1	<p>Introduction to computer Peripherals, Operating systems, Internet & its scope, Connecting to internet, Opening an Email account, sending & receiving Emails, Browsing the WWW, Scanning a document, scanning a picture</p> <ul style="list-style-type: none"> • Microsoft Word-Introduction to Microsoft Word, Familiarizing with Microsoft word-Typing , editing & designing the document, Image Manipulation, developing report & research work • Microsoft Excel - Introduction to ms excel: formula, formatting worksheet, preparing cost sheet • Microsoft PowerPoint-Working in Microsoft PowerPoint - animation in PowerPoint, slide transition in PowerPoint & presentation.
<p>Assignment:</p> <ol style="list-style-type: none"> 1. Students are required to write an article in MS-Word on any well known fashion designer to be published in a fashion magazine. It should include his/her personal details, photo, major achievements, contribution to the fashion world, glimpses of his/her work. The article should be properly formatted, placement of the pictures in alignment with the text matter with a suitable caption, name of the author etc 2. Students are to prepare a Power point presentation on the same topic using the available information. The presentation should use the support of clip arts, drawing objects, external image files, texts with 3D effects, patterns, gradients, backgrounds and templates. The ideas and communication should be easily conceivable by the audience. 	

Surface Design Development Techniques (Practical) SESSIONAL

Objectives

- Develop creative thinking and design ideas development for the conceptual interior design of spaces, demonstrating understanding how colour, texture, pattern and material effects visual environment atmosphere.
- Develop practical design skills and understanding of materials and techniques for surface design developments.
- Develop surface designs fit for specified purposes through the investigation of materials, techniques and design processes, and showing understanding of composition and design elements.
- To develop students contextual research skills and ability to analyze and integrate ideas and styles as appropriate to project specifications.
- To develop visual presentation and associated media skills.

Units	Course Content
1	Textiles and Its Types <ul style="list-style-type: none"> • Introduction to textiles – Indian (kalamkari, mata ni pachedi, ikkat) and international textiles. • Special embellishment techniques: Batik, Tie and dye - lehariya, bandhini, shibori, sunray and marbling.
2	Research soft furnishings and textiles/fabrics used in the design of: <ul style="list-style-type: none"> • Table Linens • Rugs & Carpets • Window dressings (Curtains & Blinds) • Towels • Bedding & Bedspreads • Cushions & Throws • Lampshades • Wallpaper • Tiles • Flooring
3	Printing and its techniques <ul style="list-style-type: none"> • Print application through block printing, Lino printing, Wood cut printing, Lithograph printing • Print application through screen & block printing (vegetable block and wooden blocks, Appliqué, quilting, Smocking, honey comb, Fabric painting, Stencil- dabbing and spraying). • Natural dyeing techniques and explorations
4	Embroideries and its types: <ul style="list-style-type: none"> • Basic Hand Embroidery, their technique, variations and applications. Basic running stitch, back stitch, stem stitch, chain stitch, lazy daisy stitch, buttonhole stitch, feather stitch, herringbone stitch, knot stitch, satin stitch and cross stitch. • Traditional Embroidery- Origin, application & colours. Kantha, Chikan, Kasuti, Zardosi, Kutch and Mirror work.

5	Exploration of materials, techniques and technologies for the development of surface design: <ul style="list-style-type: none"> • Print – Screen, Block, Mono etc. • Stenciling • Fabric Dye (Natural and Azo free) • Fabric paints • Fabric and textiles • Embellishment
6	Final surface designs and presentation: Develop surface designs for a range of applications.

References

- The Complete Technology Book on Dyes & Dye Intermediates Paperback – 1 Jan 2003 by NIIR Board of Consultants & Engineers (Author)
- Biodegradation of Azo Dyes by Hatice Atacag Erkurt (Editor) – Publisher: Springer (9 August 2010), ISBN-10: 3642118917
- *Second Skin: Choosing and Caring for Textiles and Clothing* by India Flint Murdoch Books, 2011 ISBN 978-1-74196-720
- *Indigo: The Color that Changed the World* by Catherine Legrand Thames & Hudson, 2013 ISBN 978-0500516607
- *Warp and Weft: Woven Textiles in Fashion, Art and Interiors* by Jessica Hemmings Bloomsbury, 2012 – ISBN 978-1-4081-3444-3
- *Quilt National 2013: The Best of Contemporary Quilts* by The Dairy Barn Cultural Arts Center
- DragonThreads Extraordinary Textile Arts Books, 2013 - ISBN 978-0-9818860-4-6
- Surface Design for Fabric: Studio Access Card Printed Access Code – February 15, 2015 by Kimberly Irwin Publisher: Fairchild Books (February 15, 2015) ISBN-10: 1501395033
- Surface design for fabric, Richard M Proctor/Jennifer F Lew, University of Washington Press.
- Art of embroidery : History of style and technique, Lanto Synge, Woodridge
- The Timeless Embroidery, Helen M, David & Charles.
- Readers Digest, Complete guide to Sewing, 1993, Pleasant ville-Nu Gail L, Search Press Ltd.
- Barbara .S, Creative Art of Embroidery, London, Numbly Pub. group Ltd.
- Shailaja N, Traditional Embroideries of India., Mumbai APH Publishing.

Websites

- <https://www.houseology.com/masterclass/design-school/chapter-eight-soft-furnishings>
- <https://www.twosistersecotextiles.com/pages/azo-dyes>

Design Studio - I – Accessory Design Project (Practical) SESSIONAL

Overview

This module introduces the students to the fundamental elements of creative investigation of form, space, proportion and structure. The project will require the student to explore and investigate creative and innovative design thinking through initial ideas, sketches and explorations of drawing elements including perspective, 3 dimensional thinking and drawing, scale and model making for a range of fashion accessories. The project incorporates and integrates the understanding of visual interpretation and representation, fashion illustration, different construction techniques alongside sustainable design practices thereby making a meaningful correlation and application within a range of fashion accessories. This project also incorporates the entire gamut from concept, research, design process and a technical application for design realization allowing individual interpretation within a thematic concept.

Objectives

At the end of this module the student should be able to:

1. Conceptualize a creative 3-Dimensional structure which explores and pushes the boundaries of function and normal constraints of function and design.
2. Appraise the design of form to help create an aesthetically pleasing & creative design.
3. Understand the value of coherently incorporating; drawing, sketching, model making and technical drawing, into an acceptable professional standard of communication, using materials and techniques to coordinate the design process.
4. Follow the design process to create a creative and stimulating fashion accessories exploring different conceptual form, using the basic strategic knowledge and tactics of; structure, line, form, space, and shape.
5. Document and contextualize research to help inform the design decision making process for the benefit of the end users.
6. Further demonstrate and apply basic knowledge of construction and materials for informing a sustainable design project resolution.

Units	Course Content
1	<p>Design Ideas Generation Generation and development of visual design ideas & sketches showing varied viewpoints for the creation of a 3-Dimensional Fashion Accessory form and shape with Functional detailing.</p>
2	<p>Contextual Research & Analysis Source, collect and present a range of images and information of the work of relevant designers and their work which explores creative fashion accessories through structural form and abstract shape.</p>
3	<p>Design Development Through design process develop the visual design idea through the exploration of form, line, structure, space and negative forms, including sketches, perspective drawings, illustrations and diagrams.</p>
4	<p>Exploration and investigation of materials, techniques and technologies for creation of fashion accessory through abstract forms, including models, paint, drawing and detailed rendering.</p>
5	<p>Application of media and drawing techniques to illustrate different viewpoints of a given abstract form/structure, including; perspective drawings, orthographic drawings of views and sections.</p>

6	<p>Model Making Materials, Techniques & Technologies Production of the prototype of the proposed accessory design.</p>
7	<p>Design Project Presentation Techniques Drawing sheets, sketchbooks, models, and research book.</p>

References

Books

- Accessory Design by Aneta Genova
- Basics Fashion Design 09: Designing Accessories: Exploring the Design and Construction of Bags, Shoes, Hats and Jewellery - Book by John H. Lau
- Fashion Design Course: Accessories: Design Practice and Processes for Creating , Book by Jane Schaffer and Sue Saunders

SEMESTER II

Textile Studies (Theory)**Objectives**

- To gain knowledge about Textile fibers and their uses.
- To develop an understanding about various kinds of fabrics, their structure and the utility. To impart knowledge about Textile dyeing and printing.
- To develop skill in understanding textiles available in the market.
- To study the different traditional textiles and their origin.
- To study costumes through the ages in relation to art, fabric, footwear, head dress & other accessories during different periods.

Units	Course Content
1	<ul style="list-style-type: none"> • Introduction to Textiles and classification of fibers according to source – Natural and Manmade. • Identification and properties of Textile fibers- Cotton, Silk, Wool, Linen, Rayon (regenerated), Acetate, Polyester, Nylon and Acrylic. • Process of yarn formation – hand spinning, mechanical – ring spinning and modern- open end spinning. Yarn classification – blended and union fiber, simple and novelty yarns, characteristics, properties and uses of different yarn. • Method of fabric construction: Weaving-.Basic weaves- plain, satin, twill and their variations. Fancy weaves- pile, dobby, jacquard, extra warp and weft figure, leno, crepe and double cloth. Other method of fabric construction- knitting, braiding, lace and felt. Non woven fabrics and their applications. • Finishes- definition, importance to the consumer, classification according to durability and function. singeing, scouring, bleaching, mercerization calendaring, sizing, de-sizing, brushing, carbonizing, crabbing, fulling, heat setting, shearing, weighting, stentering, napping and emerizing. • Special Finishes and Treatments- water repellent and water proof finishes, antistatic finish, anti-slip finish, flame retardant finishes, crease resistant finishes, durable press and shrink resistant finishes. Factory Finishing- checking for cloth defects, viewing, burling, darning, cropping, brushing and boiling. • Dyeing- Stages of dyeing- fiber stage, yarn dyeing, fabric, cross, union dyeing and product stage. Method of dyeing- batch dyeing, reel dyeing, jig dyeing and package dyeing. Printing- Direct roller printing, block printing, duplex printing, discharge printing, screen printing- flat and rotary, resist, batik and tie- dye. <p>Related Experience Study of fabric count using a pick glass. Identification of fibers- cotton, wool, silk, rayon, polyester, acrylic and blends through burning test. Swatch folder- Collection of samples for fibers yarns, weaves and finishes.</p>

2	<p>History of Indian textile production.</p> <ul style="list-style-type: none"> • Techniques of textile decoration- brief study on traditional woven fabrics, dyed fabrics, printed fabrics and embroidered fabrics. • Textiles of Western region- brocade weave, embroidery style, Mochi, Kutch work, appliqué, bead work, block Printing, screen Printing, Tie & Die- bhandini, laharua and patola. • Textiles of Southern region- Ikats, Kalamkari, Kancheepuram silk, fabrics of Kerala, Karnataka, Goa and Banjara Embroidery. • Textiles of Eastern region- Dacca sarees, Baluchar buttedar, and Kanthas. Textiles of Northern region- Brocades of Varanasi, phulkari, Kashmiri Embroidery, chemba Roomals, chikkan work, block Printing, Himrus, Amrus, pithani, pitabar, carpet & shawl weaving. <p>History of Indian Art & Costumes</p> <p>Costumes and accessories during-Indus valley, Vedic period, Mauryan & Sunga Period and Satavahana period. Costumes and accessories during-Kushan period, Guptha period, Mugal Period and British Period.</p>
References	
<ol style="list-style-type: none"> 1. Fiber to fabric., B.T.Corbman, Mc.Graw Hill 2. From fiber to fabrics, E.gale,Allman& Sons Ltd. 3. Fiber Science and their selection., Wingate, Prenticehall 4. Encyclopedia of textiles., Editors of American fabricmagazine. 5. Textiles., Hollen.N., Macmillan publishing company. 6. Indian Tie-Dyed Fabrics., Volume IV of Historic Textiles Of India., Merchant: Celunion Shop Traditional Indian Textiles., John Gillow/Nocholas Barnard, Thames & Hudson. 7. Indian Costume, Coiffure And Ornament., Sachidhanand Sahay, Coronet Books. Fashion Styles of Ancient India, R O Mohapatra, B.R.Publishing Corporation. 8. Costumes Of The Rulers Of Mewar, Pushpa Rani Mathur, South Asia Books. Costumes And Ornaments Of Chamba, K P Sharma/S M Sethi, Indus Publishing Co. Indian Costume, G S Ghurye, Popular Prakashan 9. Textiles, Costumes and Ornaments of the Western Himalaya. O. C Handa, Vedams ebooks, New Delhi. 	

Historical, Contextual & Cultural Studies –II (Theory)

Objectives

- To develop students research and analytical skills.
- To develop students written, recording and referencing skills with reference to associated Art, Craft and design movements.
- To equip the students with the necessary knowledge & understanding of the chronological and cultural history associated to the developments in Art Movements.
- To give students knowledge and understanding of key developments in Art Movements.
- To provide students with the understanding of art movements terms and terminology.

Units	Course Content
1	<p>History of Art Movements:</p> <ul style="list-style-type: none"> • French Impressionism and Post-- Impressionism; Art Nouveau • Fauvism, Expressionism, Cubism, Surrealism, Futurism, Abstract and Dada • Art after the II World War: • Abstract, Expressionism, Pop Art, Op Art • Russian Constructivism, Bauhaus, De Stijl • Video Art; Graffiti Art; Art Intervention • Young British and Indian Artists; Feminist Art • Contemporary Art in the Arab and Islamic World
References	
<ol style="list-style-type: none"> 1. Art in Time: A World History of Styles and Movements Book by Gauvin Alexander Bailey and Matthew P. McKelway 2. 50 Art Movements You Should Know: From Impressionism to Performance Art Paperback by Rosalind Ormiston Art: The Definitive Visual Guide by Iain Zaczek , Mary Acton 3. Art of the 20th Century (Taschen Art) Hardcover by Ingo F. Walther 	

Visual Interpretation & Communication - II (Practical)

Overview

To introduce the fundamental concept of human figure drawing, and its importance in design communication process and to engage students with arrange of materials, skills and techniques in drawing. The subject provides knowledge on practical aspects of how to enhance the representational and compositional skills. It deals with the ability to perceive and represent the object within the various environments. It introduces different media and rendering techniques focusing on human figure and subsequently fashion illustration for menswear and womenswear.

Objectives

To enable the students to:

- Initiates the understanding of the importance of anatomical studies as the basis of fashion illustration and to realize the need for understanding clarity and confidence in drawing of the human body as a mode of visual communication in fashion.
- Identify personal and interpersonal skills through practical and workshop sessions.
- Appraise critical theories and practicality in creating meaningful relationship between drawing and other forms of design.

Units	Course Content
1	<ul style="list-style-type: none"> • Stick figures & different body actions. Developing blocks for block figure – men and women. • Brief idea about face block. • Basic 8 head croqui. Basic 10 head croqui. • ¾ pose, side pose & back poses. • Fashion frontal face-eyes, ears, nose, mouth & head.
2	<ul style="list-style-type: none"> • Croqui analysis-analyzing figures from fashion magazines & life. • Lingerie drawings on fashion figures & its rendering. Step by step application of different mediums. • Principles of draping garments on croquis
3	<ul style="list-style-type: none"> • Stylization of croquis using different kinds of paper for different assignments • Stylization of croquis using different kinds of media for different assignments. <p>(Each student is encouraged to explore his/her own individual style of illustration)</p>
4	<ul style="list-style-type: none"> • Introducing color rendering for the following: Solids, Prints, Checks, Stripes, Floral, Dots etc. • Color rendering for the following fabrics: Denim, Fabric with sheen -Satin, Napped fabrics -Velvet, Leather, Suede, Chiffon and Lace.

References

1. Human figure, John .H.Vanderpoel Island, Printer C, Chicago Art student's academy, Edmond.J.Farris, Dover publications, NewYork.
2. Book of hundred Hands, George Brant, Bridgeman, Dover publications, New York._ Human Machine-The Anatomical
3. Fashion Rendering with Colour- Bina Abling.
4. Fashion Illustration basic techniques-Julian Seaman.
5. Fashion Illustration-Collin Barnes.
6. Erte's Fashion Designs-218 illustrations from Harpers Bazaar.
7. Foundation in Fashion Design & Illustration, Julian seaman, Chrysalis Books.
8. Fashion Sketchbook, Bina Abling

Pattern Making & Garment Construction Techniques (Womenswear)- II (Practical)

Objectives

To enable the students to:

- Exploration and development of advanced pattern drafting and construction techniques for apparels. An intensive focus on the design and development of basic and creative pattern drafting skills and techniques to create individual design pieces in fabrics through the process of test fittings to toiles to the final garment.
- Learning and implicating different design construction and finishing techniques to create a final design pieces for apparels and interiors with standard design craftsmanship and finishing's.

Units	Course Content
1	<ul style="list-style-type: none"> ○ Draft basic Sheath and shift dress (torso) blocks- front and back. One dart and two dart basics. Variations of the dress pattern. ○ Draft basic trouser and its variations. Drafting of paneled trouser and its variations. Pants, Pants foundation: Culottes, Trouser. Design variations – pleated trouser, baggy pant, pant with flares, shorts- Bermudas. ○ Introduction to Mitering – pattern and stitching. ○ Advanced garment construction and finishing techniques for dresses, trousers and mitered apparel. ○ Introduction to technical finishing's of different type of fabrics like chiffon, georgettes, cotton, denim, knits, corduroy, tulle (net), silk, organza, etc.

References**Books**

1. Readers Digest, Guide to Sewing and Knitting.
2. Sewing for the Apparel Industry., Claire Schaeffer, Prentice Hall.
3. Garment Technology for Fashion Designers., Gerry Cooklin, Book Link, USA.
4. Sewing for Fashion Design., Nurie. Relis/ Gail Strauss- Reston Publishing Co.
5. Designing apparel through the flat pattern: E. Rolfo Kopp, & Zelin, Fairchild publications.
6. How to draft basic patterns: E. Rolfo Kopp, & Zelin, Fairchild publications.
7. Patternmaking for fashion design : Armstrong, Helen Joseph, Harper & Row Publications.
8. Garment technology for fashion designers: Gerry cooklin, Book link.

Computer Graphics-I (Practical)

Objectives

To enable the students to:

- This module aims to provide students with a working knowledge of fashion flat sketch drawing and fashion boards and the software tools that can be used to produce various drawings.
- Create opportunity for the students in gaining skills using modern CAD – Corel Draw and Photoshop software.

Units	Course Content
1	Corel Draw and Adobe Photoshop: Getting started with Adobe Photoshop, working with Adobe Photoshop to create Mood & Trend Presentation Fashion Flat Sketch Development with Corel Draw. Boards, Creating textile patterns with Photoshop, Creating invitation card, visiting cards and greeting cards. (Selection, layering and masking, painting, editing, filing, distortion, rotation, scaling, copying, repetition, colour changes and image adjustment techniques).

References

Books

1. Absolute beginners guide to mastering photoshop and creating world class photos
2. Adobe lightroom cc and photoshop cc for photographers classroom in a book
3. Photoshop cc: visual quickstart guide
4. Photoshop cc bible-wiley
5. Adobe photoshop cs6 classroom in a book
6. The photoshop workbook: glyn dewis- Tricks, and techniques
7. Photoshop for photographers: complete photoshop training for photographers - serge ramelli
8. Adobe photoshop: a beginners guide to adobe photoshop-lisa lambert
9. Adobe photoshop cc for photographers, 2015 release
10. Adobe photoshop cc classroom in a book (2015 release)

Apparel production & Trims Studies (Practical) SESSIONAL

Objectives

To enable the students to:

- To enable the students to familiarize with the functions and procedures within an apparel production unit.

Units	Course Content
1	The Clothing Industry, History, growth and structure of the clothing industry Product categories, different sectors of the industry, Infrastructure and profile of a clothing factory.
2	Pre-production sampling Importance of design in production (economical & uneconomical) Process involved in making a design sheet and development of a collection for each season. Development of fabric. Sample analysis and approvals.
3	Production process Fabric inspection and cutting room – inspection of fabric and its control, various methods of spreading fabric, use and importance of marker, understanding of pattern and methods of laying patterns, yardage control in cutting room, types of cutting machine. Method of bundling and ticketing. Types of fusing, operation of fusing machine, quality aspects in fusing.
4	Trims Details of various types of trims used (interlining, shoulder pads, buttons, thread, labels, hang tags, size disc, hanger, hook and bar, zippers, lining, pocketing), Significance of each trim, sources Various techniques machine embroidery – satin stitch, chain stitch, eyelets.

References

Introduction to Clothing Manufacture – Gerry Cooklin,
Blackwell Science. Inside Fashion Design – Sharon Lee, Tate,
Prentice Hall.
Apparel Manufacturing: Sewn product analysis, Ruth E Glock,
Prentice hall. Fashion Apparel and Accessories – Jay
Diamond, Delmar Thomson Learning.
Stitch in Time: Learn Retailing & the Transformation of Manufacturing – Lessons. from the
Apparel and Textile Industry, Frederich Albernathy, John T Dunlop, David Weil, Atticus Books.

Design Studio II – Womenswear Design Project (Practical) SESSIONAL

Outline

The project incorporates and integrates the understanding of visual interpretation and representation, fashion illustration, pattern making, and construction techniques alongside sustainable design practices thereby making a meaningful correlation and application within a capsule collection of garments in the design project for fashion. This project also incorporates the entire gamut from concept, research, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.

Objectives

To enable the students to:

- This project also incorporates the entire gamut from concept, design process and a technical application for design realization allowing individual interpretation within a thematic concept.
- The Project will culminate in a design collection with final pieces and understanding and exploration of research and its importance in design for a selected theme.

Units	Course Content
1	<p>Students map out how to create a capsule collection of garments with an innovative design idea (both tangible and intangible) incorporating sustainable materials and practices. Tracing the full life cycle of a product/garment development process-from ideation to research and development to conceptualization to design development to raw materials to final product and showcase, students will look at fusing traditional and contemporary modern techniques with their design ideations and conceptual imaginations.</p> <p>The module represents the culmination of study of the entire semester through different design modules for a more creative outcome in the form of a womenswear design project with a realization of at least 1 ensemble created through a full design process.</p>

References:

1. Developing a fashion collection by Elinor & Colin Renfrew
2. Research & Design for Fashion by Simon Seivewright & Richard Sorger
3. Basics Fashion Design: Developing a Collection - Elinor Renfrew
4. Basics Fashion Design: Research and Design - Simon Seivewright
5. Creating a Successful Fashion Collection: Everything You Need to Develop a Great Line and Portfolio - Steven Faerm
6. Creativity in Fashion Design - Tracy Jennings
7. Creative Fashion Presentations - Polly Guerin
8. Doing Research in Fashion and Dress: An Introduction to Qualitative Methods - Yuniya Kawamura

SEMESTER III

Historical, Contextual & Cultural Studies-III (Theory)

Objectives

- This module traces the history of western fashion from the mid-18th century to the present day. Delivered through lectures, screenings and visits, the course introduces students to understanding fashion as a social and cultural phenomenon through the examination, exploration and consideration of creativity, context and archiving.
- This module takes a journey back in time with each session addressing particular ideas and practicalities that have shaped our understanding of fashion as both a productive profession and a meaningful social and cultural activity.

Units	Course Content
1	<ul style="list-style-type: none"> • The historical development of fashion and dress from 1750 to the present day. • The change in fashion as a cultural response to modernity. • The impact of haute couture, creativity and craftsmanship. • Changing techniques in the design and technologies of production and the consumption of clothing. • The development of fashion imagery from illustration to photography and film. • The display, exhibition and archiving of fashion.

References

Books

1. The World of Fashion - Jay Diamond & Ellen Diamond
2. Fashion. A History from the 18th to the 20th Century by Kyoto Costume Institute
3. 20,000 Years of Fashion by Francois Boucher and Yvonne Deslandres
4. Fashion: The Definitive History of Costume and Style
5. Fashion. A History from the 18th to the 20th century (Taschen) by Akiki Fukai

Visual Interpretation & Communication-III (Practical)

Objectives

To enable the students to:

- Design initiation into creative womenswear and menswear illustration and line planning are emphasized.
- To develop an individual signature style of illustration integrating conceptualization, exploration and final ideation of design.
- To understand the co-relation of fashion model drawing along with representation of garments through flat working drawings is initiated.
- Understanding the integral concept of a hand on experience of handling different art media.

Units	Course Content
1	<ul style="list-style-type: none"> • Creative fashion Illustration – womens. • Editorial Illustration • Illustration for Imagination • Flat fashion sketches - hand • Botanical illustration • Fashion illustration focussing on market trends and forecasting. • Mixed Media Exploration

Reference:

1. Fashion Illustration Techniques: A Super Reference Book for Beginners by Zeshu Takamura
2. Drawing for Fashion Designers by Angel Fernandez and Gabriel Martin Roig
3. Fashion illustration. Inspiration and Technique by Anna Kiper
4. Fashion Illustration School. A Complete Handbook for Aspiring Designers and Illustrators by Carol A. Nunnally
5. Figure Drawing for Fashion Design by Elisabetta Drudi and Tisiana Paci

Sustainable & Ethical Studies – II (Theory)
(Sustainable Materials, Technologies & Innovations)

Objectives

To develop students awareness, understanding and knowledge in:

- This module enables students to explore and investigate the possibilities in sustainable and ethical fashion. The research process is informed by collating and sourcing through vintage and recycled outlets including discarded materials, whilst documenting and editing visual information from discarded journals and other sources. Students utilize research to inform a design process of ideas and development through sketchbooks in order to explore creativity and design in drawing and illustration. From the 2D process designs are translated and presented as final outcomes visually in 3D within a location to raise awareness and cause for debate.
- Develop research and analytical skills with reference to sustainable designers and their work.

Units	Course Content
1	<p>Environmental Impact and Sustainability associated to the fashion design industries:</p> <ul style="list-style-type: none"> • Issues on environmental impact and sustainability within the fashion design industries <p>Resource consumption and depletion associated to the fashion design industries:</p> <ul style="list-style-type: none"> • Resource consumption within the design industries • Deforestation • Non – Renewable Energies • Non – Renewable Materials <p>Traditional Sustainable materials & technologies in the construction and interior space design industries:</p> <ul style="list-style-type: none"> • Cotton – non GMO cotton/linen/silk – peacesilk/Recycled/Up-cycled materials and techniques <p>Innovations in sustainable materials and technologies associated to the fashion design industries:</p> <ul style="list-style-type: none"> • Bamboo/pineapple/other innovative materials, Recycled and up-cycled materials <p>Renovation and restoration:</p> <ul style="list-style-type: none"> • Up-cycling and recycling within the fashion design industries. • Ethical issues within the fashion design industries associated to: Labour, Conditions, Health & Safety, Remuneration, Waste management. <p>Renewable Energy Vs. Non-Renewable Energy within the design industry:</p> <ul style="list-style-type: none"> • Impact of non-renewable i.e. traditional fossil fuel based energies in fashion industry. <p>Renewable energy systems and technology innovations, Sustainable energy schemes and initiatives in India</p>

Reference:

1. Centre for Sustainable Fashion- www.sustainable-fashion.com
2. MISTRA Future Fashion- www.mistrafuturefashion.com
3. Sustainable Clothing Action Plan: Clothing Knowledge Hub- www.wrap.org.uk/node/19930
4. Textiles Environment Design- www.tedresearch.net
5. Textile Futures Research Centre -www.tfrc.org.uk
6. Sandy Black | *The Sustainable Fashion Handbook* 2012
Tamsin Blanchard | *Green is the New Black: How to Change The World with Style* 2008
7. Michael Braungart and William McDonough | *Cradle to Cradle: Remaking the Way We Make Things* 2009
8. Sass Brown | *ReFashioned: Cutting Edge clothing from Recycled Materials* 2013
9. Elisabeth Cline | *Overdressed: The Shockingly High Cost of Cheap Fashion* 2012
10. Kate Fletcher and Lynda Grose | *Fashion and Sustainability: Design for Change* 2012
11. M.P. Poonia & S.C. Sharma, Environmental Studies, Khanna Publishing House, 2018.
12. O.P. Gupta, Energy Technology, Khanna Publishing House, 2018.

**Pattern Making & Garment Construction Techniques (Womenswear) – III
(Practical)**

Objectives

To enable the students to:

- To Design, plan, and create an original design through the flat pattern process.
- Experiment with both pattern manipulation as well as pattern drafting to create individual design patterns for garment construction.
- Correct fitting techniques and basic construction of muslin basic patterns will result in a fitted personal pattern by which all designs and styles can be applied and drafted. Industry techniques will introduce students to pattern design for apparel production.

Units	Course Content
1	<p>Pattern Making and Construction</p> <ul style="list-style-type: none"> • Drafting of basic Jacket pattern • Drafting of variations of jacket pattern • Draft basic shirt block – front and back. Variations of the basic shirt. • Introduction to creative women’s silhouettes development through innovative and experimental pattern and drape development • Introduction to contouring in pattern development. • Introduction to Corsetry in pattern development. • Introduction to advanced couture tailoring and finishing’s for womenswear.

References

- Pattern making for Fashion Design ., Armstrong & Joseph.H., Harper & Row Publications.
- Designing Apparel Through the Flat Pattern ., E. Rolfo Kopp & Zelin., Fairchild Publications.
- Readers Digest, Guide to Sewing and Knitting.
- Sewing for the Apparel Industry – Claire Shaeffer, Prentice Hall.

Computer Graphics - II (Practical)

Objectives

To enable the students:

- This module aims to provide students with a working knowledge of basic engineering drawing and the software tools that can be used to produce fashion illustrations and flat sketches of garments as well as accessories and digital print developments.
- Create opportunity for the students in gaining skills using modern CAD – Photoshop and Illustrator software.

Units	Course Content
1	<p>Adobe Photoshop: Getting started with Adobe Photoshop, working with adobe Photoshop to create Mood & Trend Presentation Boards, Creating textile patterns with Photoshop, Creating invitation card, visiting cards and greeting cards. (Selection, layering and masking, painting, editing, filing, distortion, rotation, scaling, copying, repetition, colour changes and image adjustment techniques.)</p> <p>2. Adobe Illustrator: Getting started with Adobe Illustrator, Drawing fashion illustrations on computers, drawing flat sketches, detailing of face, eyes, lips, hairs etc with Illustrator (Draw object, select and manipulate drawn object with different options, painting, reshaping, graph tool, perspective grid)</p> <p>3. Introduction to Fashion Flat Sketches on illustrator – Menswear and Womenswear.</p> <p>4. Introduction to print development on Illustrator</p>

Reference:**ADOBE PHOTOSHOP**

Absolute beginners guide to mastering photoshop and creating world class photos

Adobe lightroom cc and photoshop cc for photographers classroom in a book

Photoshop cc: visual quickstart guide

Photoshop cc bible-wiley

Adobe photoshop cs6 classroom in a book

The photoshop workbook: glyn dewis- Tricks, and techniques

Photoshop for photographers: complete photoshop training for photographers - serge ramelli Adobe

photoshop: a beginners guide to adobe photoshop-lisa lambert

Adobe photoshop cc for photographers, 2015 release Adobe

photoshop cc classroom in a book (2015 release)

ADOBE ILLUSTRATOR

Illustrator CS5 Bible

Lynda.com Illustrator Essential

Lynda.com for Web and Interactive Design

Visual Quick start Guide from Peach pit Press for Photoshop and illustrator

**Draping Techniques (Womenswear)- I
(Practical) SESSIONAL**

Objectives

- To create innovative patterns to develop one-piece and bifurcated garments. Concepts of volume and folds in relation to fabric type are also inculcated.
- 2. To introduce to the basic principles and techniques of draping in fabric as a means to creatively interpret and develop contemporary designs.
- 3. To explore the three-dimensional draping approach to executing garment design and a critiqued design development on the dress form, to develop a sense of proportion, silhouette, line, and style, while exploring current market trends.

Units

Course Content

1

- Introduction to draping and dress forms. Preparation of fabrics. Terminologies, tools, techniques, measurements, processes & cutting, principles of grain, balance, and technical process to see drape fit through pinning on muslin
- Basic bodice – marking and truing Bodice variations- surplice front halter Princess Bodice and variation.
- Dart manipulation – underarm dart, French dart, double French dart and variations
- Cowls – basic front and back cowl, butterfly twist.
- Yokes and midriffs- bodices yoke, hip yoke, fitted midriff.
- Basic skirt and variations – flared skirt, peg skirt. Princess dresses – joining skirt to the bodice.
- Design and construction of final garments applying draping method.

References

1. Draping for fashion design: Nurie Relis/ Hilde Jaffe, Reston publishing co.
2. Designs cutting and draping for special occasion clothes : for evening wear and party
3. Wear, Drawn Cloak, Chrysalis
4. Cutting and Draping Special Occasion Clothes: Designs for Eveningwear and Partywear - Dawn Cloake
5. Draping Basics - Sally M. Di Marco
6. Drape Drape - Hisako Sato
7. Draping for Apparel Design - Helen Joseph Armstrong
8. The Art of Fashion Draping - Connie Amaden-Crawford

**Design Studio - III – Womenswear Design Project (Practical)
SESSIONAL**

Outline

The project incorporates and integrates the understanding of visual interpretation and representation, fashion illustration, pattern making, and construction techniques alongside sustainable design practices thereby making a meaningful correlation and application within a capsule collection of garments in the design project for fashion. This project also incorporates the entire gamut from concept, research, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.

Objectives

To enable the students to:

- This project also incorporates the entire gamut from concept, design process and a technical application for design realization allowing individual interpretation within a thematic concept.
- The Project will culminate in a design collection with final pieces and understanding and exploration of research and its importance in design for a selected theme.

Units	Course Content
1	<p>Students map out how to create a capsule collection of garments with an innovative design idea (both tangible and intangible) incorporating sustainable materials and practices. Tracing the full life cycle of a product/garment development process-from ideation to research and development to conceptualization to design development to raw materials to final product and showcase, students will look at fusing traditional and contemporary modern techniques with their design ideations and conceptual imaginations.</p> <p>The module represents the culmination of study of the entire semester through different design modules for a more creative outcome in the form of a womenswear design project with a realization of at least 1 ensemble created through a full design process.</p>

References:

1. Developing a fashion collection by Elinor & Colin Renfrew
2. Research & Design for Fashion by Simon Seivewright & Richard Sorger
3. Basics Fashion Design: Developing a Collection - Elinor Renfrew
4. Basics Fashion Design: Research and Design - Simon Seivewright
5. Creating a Successful Fashion Collection: Everything You Need to Develop a Great Line and Portfolio - Steven Faerm
6. Creativity in Fashion Design - Tracy Jennings
7. Creative Fashion Presentations - Polly Guerin
8. Doing Research in Fashion and Dress: An Introduction to Qualitative Methods - Yuniya Kawamura

SEMESTER IV

Historical, Contextual & Cultural Studies –IV (Theory)

Objectives

- This module focuses on the relationship between fashion and identity, concentrating on the importance of subcultures.
- It introduces students to the histories and contexts of sub cultural fashion (e g: Mod, Punk) noting their importance to the mainstream and also covers ideas of 'ugliness' and the 'extreme' in order expose students to different ways of thinking about beauty and the body.

Units	Course Content
1	<ul style="list-style-type: none"> • The module takes students on a journey that starts with sessions on fashion, gender and identity. It then details a variety of influential sub cultural movements and their impact on fashion, from Mod, through Punk and Hip Hop to Gothic fashion movement and different other fashion movements all around the world. • The module contextualizes fashion within broader histories of identity in relation to music and the body and will prove fundamental to students' critical enquiry and theoretical knowledge base.

References

1. Style Tribes: The Fashion of Subcultures Hardcover by Caroline Young
2. <https://en.wikipedia.org/wiki/Subculture>

Visual Interpretation & Communication - IV (Practical)

Objectives

To enable the students to:

- Design initiation into creative womenswear and menswear illustration and line planning are emphasized.
- To develop an individual signature style of illustration integrating conceptualization, exploration and final ideation of design.
- To understand the co-relation of fashion model drawing along with representation of garments through flat working drawings is initiated.
- Understanding the integral concept of a hand on experience of handling different art media.

Units	Course Content
1	<ul style="list-style-type: none"> • Creative fashion Illustration – Women and Men. • Illustration for Indianwear (Ethnicwear) – Women and Men. • Editorial Illustration • Illustration for Imagination • Flat fashion sketches - hand • Botanical illustration • Fashion illustration focusing on market trends and forecasting. • Mixed Media Exploration

References

1. Fashion Illustration Techniques: A Super Reference Book for Beginners by Zeshu Takamura
2. Drawing for Fashion Designers by Angel Fernandez and Gabriel Martin Roig
3. Fashion illustration. Inspiration and Technique by Anna Kiper
4. Fashion Illustration School. A Complete Handbook for Aspiring Designers and Illustrators by Carol A. Nunnally
5. Figure Drawing for Fashion Design by Elisabetta Drudi and Tisiana Paci

Pattern Making & Garment Construction Techniques (Menswear)- IV (Practical)

Objectives

To enable the students to:

1. To Design, plan, and create an original men's design through the flat pattern process.
2. Experiment with both pattern manipulation as well as pattern drafting to create individual design patterns for garment construction.
3. Correct fitting techniques and basic construction of muslin basic patterns will result in a fitted personal pattern by which all designs and styles can be applied and drafted. Industry techniques will introduce students to pattern design for apparel production.

Units	Course Content
1	<ul style="list-style-type: none"> • Drafting of basic men shirt and trouser and their variations • Drafting of men's basic Jacket pattern and its variations • Introduction to creative men's silhouettes development through innovative and experimental pattern and drape development • Introduction to advanced couture tailoring and finishing's for menswear.

References

Books

1. Patternmaking for Fashion Design (5th Edition) Written by Helen Joseph Armstrong
2. Patternmaking for Menswear Book by Gareth Kershaw
3. Design-It-Yourself Clothes: Pattern-making Simplified *Written by Cal Patch:*
4. Make Your Own Patterns: An Easy Step-by-Step Guide to Making Over 60 Dressmaking Patterns Written by Rene Bergh
5. Body mapping: The Step-By-Step Guide to Fitting Real Bodies Written by Kathy Illian
6. Sew Liberated: 20 Stylish Projects for the Modern Sewist Written by Meg McElwee
7. The Little Black Dress: How to Make the Perfect One for You Written by Simon Henry

Computer Graphics-III (Practical)

Objectives

To enable the students to:

- This module aims to provide students with a working knowledge of basic engineering drawing and the software tools that can be used to produce various drawings.
- Create opportunity for the students in gaining skills using modern CAD – InDesign software.

Units	Course Content
1	<p>The module is designed to enable students to create their own concept designs using industrial standard Computer Aided Design (CAD) software - InDesign. These computer representations will be required to explore digital design for small and large batch components and products. Students will be able to explore the software, according to the design and manufacturing requirements of the design.</p> <p>1. Adobe Indesign: Getting started with Adobe Indesign, working with adobeInDesign to create Mood & Trend Presentation Boards, Creating textile patterns and layouts, Creating invitation card, visiting cards and greeting cards, books layouts. (Selection, layering and masking, painting, editing, filing, distortion, rotation, scaling, copying, repetition, colour changes and image adjustment techniques.)</p> <p>2. Introduction to Fashion Graphics on InDesign.</p> <p>3. Introduction to print development on InDesign.</p>

References**ADOBE INDESIGN**

Adobe InDesign CC Classroom in a Book (2018 release) by Kelly Kordes Anton and Tina Dejarld

Adobe InDesign CS6 Classroom in a Book by Adobe Creative team

Adobe Indesign 2018: An Easy Guide to Learning the Basics by Dale Michelson

Adobe Creative Suite 6 Design and Web Premium All-in-One For Dummies by Jennifer Smith and Christopher Smith

Learn Adobe InDesign CC for Print and Digital Media Publication: Adobe Certified Associate Exam Preparation (Adobe Certified Associate (ACA) by Jonathan Gordon and Rob Schwartz

Draping Techniques (Womenswear)- II (Practical) SESSIONAL

Objectives

To enable the students to:

- To create innovative patterns to develop one-piece and bifurcated garments. Concepts of volume and folds in relation to fabric type are also inculcated.
- To introduce to the basic principles and techniques of draping in fabric as a means to creatively interpret and develop contemporary designs.
- To explore the three-dimensional draping approach to executing garment design and a critiqued design development on the dress form, to develop a sense of proportion, silhouette, line, and style, while exploring current market trends.

Units	Course Content
1	<ul style="list-style-type: none"> • Basic torso – marking and truing, Torso variations • Corset drapes development techniques. • Structured Cowls drape development • Drape development of Gowns and its variations • Structured Drape development of bodice/torso/jackets/skirts and its variations • Design and construction of final garments applying draping method

References

1. Draping for fashion design: Nurie Relis/ Hilde Jaffe, Reston publishing co.
2. Designs cutting and draping for special occasion clothes : for evening wear and party
3. Wear, Drawn Cloak, Chrysalis
4. Cutting and Draping Special Occasion Clothes: Designs for Eveningwear and Partywear - Dawn Cloake
5. Draping Basics - Sally M. Di Marco
6. Drape Drape - Hisako Sato
7. Draping for Apparel Design - Helen Joseph Armstrong
8. The Art of Fashion Draping - Connie Amaden-Crawford

**Surface design For Textiles & Modern Industry Innovations
(Practical) SESSIONAL**

Textiles have existed since the beginning of human time for function and aesthetic purposes. This program offers the practitioner an experimental platform to explore and establish a dialogue between multiple media, materiality and develop conceptual rigor. The program is open to a creative practitioner to embrace all media, techniques, new technology, smart materials, 3-D form, sculpture, fiber arts and many more. This will enable you to analyze and study archive textiles and creatively develop visual ideas for contemporary textiles in response to imagery, pattern, composition, structure and surface.

Objectives

To enable the students to:

- Building on the pre-requisite learning, the focus of the subject area is to understand various hand embroidery techniques as a surface embellishment technique. The end objective is to explore these for contemporary adaptation and applications.
- Further to enhance the possibilities of creative value addition, the subject explores visual and tactile qualities of fabric/material with crossover application between Design, Technology, Innovations, Craft and Industry. Harnessing indigenous and available resources, skills, materials and techniques for contemporary adaptation and application into the design as a whole.

Units	Course Content
1	<ul style="list-style-type: none"> • Design Research and development through – 3D printing, laser cutting, and Digital print technology on fabrics. • Sustainable innovative material research and development – bamboo fabric, banana fabric, pineapple leather, soy fabric etc. <p>World of materials are ever changing, use of Organic materials other media has given new dimensions to the field of Contemporary Textile art practices. New materials and new technologies (as well as old) are used to create textiles that can be interactive and responsive. Textiles are being woven with computer driven methods as well as with wood, fungi, bamboo, LED light tubing and recycled plastic. Computer chips incorporated into textiles help create interactive and high performance textiles, which have developed as smart textiles (fashion and Interiors).</p>

References

1. Surface design for fabric, Richard M Proctor/Jennifer F Lew, University of Washington P r e s s .
2. Art of embroidery : History of style and technique, Lanto Synge,Woodridge
3. The Timeless Embroidery, Helen M, David & Charles.
4. Readers Digest, Complete guide to Sewing,1993, Pleasant ville-Nu Gail L,Search Press Ltd.
5. Barbara .S, Creative Art of Embroidery, London, Numbly Pub. group Ltd.
6. Shailaja N, Traditional Embroideries of India., Mumbai APH Publishing.

Design Studio IV – Menswear Design Project (Practical) SESSIONAL

<p>Outline The project incorporates and integrates the understanding of visual interpretation and representation, fashion illustration, pattern making, and construction techniques alongside sustainable design practices thereby making a meaningful correlation and application within a capsule collection of garments in the design project for fashion. This project also incorporates the entire gamut from concept, research, design process and a technical application for design realization allowing individual interpretation within a thematic concept.</p> <p>Objectives To enable the students to:</p> <ul style="list-style-type: none"> • This project also incorporates the entire gamut from concept, design process and a technical application for design realization allowing individual interpretation within a thematic concept. • The Project will culminate in a design collection with final pieces and understanding and exploration of research and its importance in design for a selected theme. 	
Units	Course Content
1	<p>Students map out how to create a capsule collection of garments with an innovative design idea (both tangible and intangible) incorporating sustainable materials and practices. Tracing the full life cycle of a product/garment development process-from ideation to research and development to conceptualization to design development to raw materials to final product and showcase, students will look at fusing traditional and contemporary modern techniques with their design ideations and conceptual imaginations.</p> <p>The module represents the culmination of study of the entire semester through different design modules for a more creative outcome in the form of a Menswear design project with a realization of at least 1 ensemble created through a full design process.</p>
<p>References:</p> <ol style="list-style-type: none"> 1. Developing a fashion collection by Elinor & Colin Renfrew 2. Research & Design for Fashion by Simon Seivewright & Richard Sorger 3. Basics Fashion Design: Developing a Collection - Elinor Renfrew 4. Basics Fashion Design: Research and Design - Simon Seivewright 5. Creating a Successful Fashion Collection: Everything You Need to Develop a Great Line and Portfolio - Steven Faerm 6. Creativity in Fashion Design - Tracy Jennings 7. Creative Fashion Presentations - Polly Guerin 8. Doing Research in Fashion and Dress: An Introduction to Qualitative Methods - Yuniya Kawamura 	

SEMESTER V

Historical, Contextual & Cultural Studies-V (Theory)

Objectives

- To help the students to trace the evolution of clothing, right from the obscure beginnings of the Paleolithic Age right to the modern age, with cross references in clothing between diverse civilizations in different centuries.
- To teach the students the creative use of research and inspirational library sources to co-ordinate the artwork in the development of current designs based on historic period.
- To enable the students to take up costume for the movie, theater and advertisement industry. Prominent costume designers from the movie and theatre industry are invited for providing training for the students.

Units	Course Content
1	<ul style="list-style-type: none"> • Beginning of costumes- Body decoration, Body ornamentation, Dress for Protection, Invention of the needle, Development of sewing, Development in spinning, Development in weaving, Discovery of natural fibers and development of garment styles • Primitive and Aboriginal peoples-Dresses-Garments, Hair, Headdress, Footwear, Accessories, Jewelry, Typical colors, Typical materials & Make – up. • Mesopotamian, Sumerian, Assyrian, Babylonian-Dresses-Garments, Hair, Accessories, Jewelry & Typical materials. Ancient Egyptian Costumes- Dresses-Garments, Typical materials, Headdresses, footwear, colors & ornaments. • Ancient Greek-Dresses-Garments, Headdresses, Footwear's, Jewelry, Colors, Fans & shades & Typical materials used for the costumes. Ancient Roman-Dresses-Garments, Materials used, Typical colors, Hair dresses, footwear's, Jewellery & Accessories • Byzantine-Dresses-Garments, Headdress, Footwear, Typical colors, Materials Accessories & Jewelry. China & Japan- Dresses-Garments, Typical materials, Headdresses and footwear's. • Europe in Middle ages (5th to 15th century) • Renaissance- French costumes in Renaissance (1500-1700) Twentieth Century (1901-1940), (1940-1960), (1960-till present)
2	<ul style="list-style-type: none"> • Introduction to evolution of theater costume with examples of Greek Theatre costume. • Study of selected theatre costumes around the world- Greek, Roman, India, Egyptian, Elizabethan Theatre, Italian Theatre, Chinese Theatre, 19th Century Theatre, Japanese Theater. • Sketch and colour: Costume, Mask, Footwear's, Accessories and Jewelry of the following theatres. Greek, Egypt, Roman, China, Japanese and 19th century. (One Each) • The difference in theater costume from that of everyday costume/ Fashion costume. • Study and preparation of any one variety of theatre costume based on a Movie or book.

References

Books

1. Fashion in the western world, Doreen Yarwood, Trafalger Square.
2. A history of Fashion-Kenneth, Black and Garland.
3. Western World Costume-An outline history-Carolyn G. Bradley, Dover Publications.
4. Historic Costume-From Ancient Times to Renaissance-Dover Publications.
5. A Pictorial History of Costume-Pepin Press.
6. The complete History of costume and Fashion: from ancient Egypt to the present Day, Bronowyn cosgrave, Facts on file.
7. Fashion in Film, Regine Engel Meier, Peter.W Barbara Einzing, Prestel publishing.
8. Stage costume: Step – By Step: The complete guide to designing and making stage.
9. Costumes for all major drama periods and Geness from Cl, Mary.T.Kidd, F& W Publications

Sustainable & Ethical Studies – III (Theory)
(Sustainable Materials, Production & Processes)

Objectives

To develop students awareness, understanding and knowledge in:

- This module enables students to explore and investigate the possibilities in sustainable and ethical fashion.
- The research process is informed by collating and sourcing through vintage and recycled outlets including discarded materials, whilst documenting and editing visual information from discarded journals and other sources. Students utilize research to inform a design process of ideas and development through sketchbooks in order to explore creativity and design in drawing and illustration. From the 2D process designs are translated and presented as final outcomes visually in 3D within a location to raise awareness and cause for debate.
- Develop research and analytical skills with reference to sustainable designers and their work.

Units**Course Content**

1

- Sustainable design concepts
- The changing role of the designer
- Sustainable materials
- The fashion supply chain
- Lifecycle of a fashion product
- Case studies of inspiring and successful sustainable fashion initiatives
- Future trends within sustainable fashion
- An overview of sustainability and an understanding of the impacts of our materials choices
- An overview of the key issues the fashion and textiles industry faces
- Discussion on the impact of new emerging technologies
- A materials comparison exercise - Opportunities to discover alternatives to encourage diversity of fibre choices

Reference:

1. Centre for Sustainable Fashion- www.sustainable-fashion.com
2. MISTRA Future Fashion- www.mistrafuturefashion.com
3. Sustainable Clothing Action Plan: Clothing Knowledge Hub- www.wrap.org.uk/node/19930
4. Textiles Environment Design- www.tedresearch.net
5. Textile Futures Research Centre -www.tfrc.org.uk
6. Sandy Black | *The Sustainable Fashion Handbook* 2012
Tamsin Blanchard | *Green is the New Black: How to Change The World with Style* 2008
7. Michael Braungart and William McDonough | *Cradle to Cradle: Remaking the Way We Make Things* 2009
8. Sass Brown | *ReFashioned: Cutting Edge clothing from Recycled Materials* 2013
9. Elisabeth Cline | *Overdressed: The Shockingly High Cost of Cheap Fashion* 2012
10. Kate Fletcher and Lynda Grose | *Fashion and Sustainability: Design for Change* 2012
11. M.P. Poonia & S.C. Sharma, Environmental Studies, Khanna Publishing House, 2018.
12. O.P. Gupta, Energy Technology, Khanna Publishing House, 2018.

Grading & Indian Apparel Pattern Making (Practical)

Objectives

To develop students awareness, understanding and knowledge in:

- This module enables students to understand the garment pattern grading and sizing techniques in detail both manually to get an industry standard graded pattern.
- The module initiates students to understand the principles of grading in patterns according to standard measurement systems.
- Analysis of existing garments and creation of patterns for Indian ethnic garment styles.

Units	Course Content
1	<p>Grading and sizing:</p> <ul style="list-style-type: none"> • Grading basic size 8 pattern blocks to 2 sizes up (size 10,12) and 1 size down (size 6) <p>Pattern making:</p> <ul style="list-style-type: none"> • Drafting of women kurta and pyjama blocks • Drafting of women's basic Anarkali pattern and its variations • Introduction to Indian Choli Blouse • Introduction to advanced couture tailoring and finishing's for Indian Wear

Reference:

1. Patternmaking for Fashion Design (5th Edition) Written by Helen Joseph Armstrong
2. Patternmaking for Menswear Book by Gareth Kershaw
3. Design-It-Yourself Clothes: Pattern-making Simplified *Written by Cal Patch:*
4. Pattern Grading for Women's Clothes: The Technology of Sizing Textbook by Gerry Cooklin
5. Pattern Grading for Women's Clothes: The Technology of Sizing by **Gerry Cooklin**

Introduction to Kidswear (Practical)

Objectives

To enable the students to:

- To familiarize students with the growing Kidswear market with special reference to local and international brands.
- Understanding different categories of this segment, methodology of conducting a market survey, incorporate both aesthetic as well as practical design details in order to co-relate international fashion forecast with requirements of the domestic Indian market to create a global design vocabulary.
- To construct basic kidswear blocks in pattern.
- To illustrate kidswear, basics and creative's.
- To be able to Design, plan, and create an original design through the flat pattern process.
- Experiment with both pattern manipulation as well as pattern drafting to create individual design patterns for garment construction.
- Correct fitting techniques and basic construction of muslin basic patterns will result in a fitted personal pattern by which all designs and styles can be applied and drafted.

Units	Course Content
1	<p>Illustration</p> <ul style="list-style-type: none"> • Illustration of Kids – girl and boy. • Creative Illustration of Kidswear using different medium and mixed mediums as well. <p>Pattern Making and Construction</p> <ul style="list-style-type: none"> • Drafting and construction of basic kidswear pattern. • Introduction to tailoring and finishing's for Kidswear.

References

- Pattern making for Fashion Design ., Armstrong & Joseph.H., Harper & Row Publications.
- Designing Apparel Through the Flat Pattern ., E. Rolfo Kopp & Zelin., Fairchild Publications.
- Readers Digest, Guide to Sewing and Knitting.
- Sewing for the Apparel Industry – Claire Shaeffer, Prentice Hall.

Professional Industry Internship & Documentation (Practical) SESSIONAL

Objectives

To enable the students:

- This module will introduce students to the professional practices and considerations associated with the creative industries. Students will research, secure and undertake a period of work experience or industry placement in a business or organization appropriate to the student's area of study and career aspirations.
- The industry internship programme offers the opportunity of practical orientation of the industry to the student and understanding of designer's role and responsibility in this context. It is aimed at providing the students with professional design experience by familiarizing them with a working knowledge of functioning of the design industry and the relationship between design and the other facets of production, thus also initiating team work.
-

Units	Course Content
1	<p>This module consists of a series of commercial industry-linked projects with the possibility of an internship reward through portfolio presentation. Continuing and developing with the research and design process, students will now work to a live brief from industry and develop skills through brand analysis and a creative yet considered design process. Projects are 2D portfolio including research, design development and final presentation through drawing and CAD which they have worked upon during their design internship.</p> <p>Throughout this module students build an awareness and appreciation of fashion brands, they are interning with. This includes the brands aesthetic, customer profiles, and an understanding of current trends, colour predictions and fabric sourcing to produce concepts for a brand.</p> <p>Students will present a portfolio project visually and verbally through communication skills developed in different modules of the course to build confidence in interviewing techniques and professionalism during their final placement/opportunities.</p>

Reference:

Internship Success by Marianne Ehrlich Green

Fashion Styling, Photography & Digital Design Communication (Practical)
SESSIONAL

Objectives

- This module introduces collaboration and teamwork. Working in pairs or groups, the module will develop team building skills, communication and shared creative practice through styling, imagery, photography and illustration.
- To Explore and create an exciting example of 'fashion exposure' that demonstrates the role of images, photography, etc., to create fantasy, desire and the look of garments within a created visual narrative.
- To create a book which can be used as a Personal Portfolio presentation work.
- Present a predictive fashion editorial/concept outcome visually.

Units**Course Content**

1

FASHION STYLING TECHNIQUES

- The subject investigates the in-depth look at the dynamics of the image – making industry and thereby the main roles of the fashion stylists today along with Photography. The integral focus is on the creation of a fashion image be it for the runway, editorial fashion pages, advertising, catalogues or music promos, to inculcate understanding and projecting styling as an attitude, a fantasy or a way of living.
Topics: Fashion Knowledge - City/Market Research - Items Knowledge - Styling by Situation - Different Shapes - Virtual Bustier - Colour Knowledge - Runway to Real Way - History Designers - Accessories Shooting - Fashion Icons - Stylize a Girl's week - Styling & Video - Exercises with real items - Fashion photography - Campaign Style for affordable prices - Fabrics Knowledge - Shop the look - Create your own Web Based Portfolio
- This module provides students with the opportunity to research contemporary fashion imagery and art through journals and publications creating visual storyboards and sketchbooks to explore creativity and techniques in drawing to illustrate concepts. As a team, students have the opportunity to demonstrate their communication and correspondence skills in creating a shoot by securing garments, casting models, sourcing location, booking studio, hair/ and make-up team. Students have the opportunity to develop basic skills in professional photography, exposure, retouching and editing. Students will collectively produce a visual and oral presentation to explain the application and relationship of their finished work in the context of contemporary fashion editorials and/or fashion advertising campaigns. This module is supported by a series of workshops in photography, digital techniques and CAD (Photoshop).

References

1. Kent T & Omar O, 2003, Retailing, Palgrave Macmillan Jackson T & Shaw D, 2001,
2. Fashion Buying & Merchandise Management, Palgrave Macmillan Goworek H, 2007,
3. Fashion Buying 2nd edition, Blackwell Publishing Further Reading: Grose V, 2012,
4. www.wgsn.com
5. www.style.com www.thebusinessoffashion.com
6. <http://www.brc.org.uk>
7. <http://www.fashionmonitor.com>
8. <http://uk.fashionmag.com>
9. <http://uk.fashionmag.com>

Design Studio V- Kidswear Project (Practical)
SESSIONAL

Outline

The project incorporates and integrates the understanding of visual interpretation and representation, fashion illustration, pattern making, and construction techniques alongside sustainable design practices thereby making a meaningful correlation and application within a capsule collection of garments in the design project for fashion. This project also incorporates the entire gamut from concept, research, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.

Objectives

To enable the students to:

- This project also incorporates the entire gamut from concept, design process and a technical application for design realization allowing individual interpretation within a thematic concept.
- The Project will culminate in a design collection with final pieces and understanding and exploration of research and its importance in design for a selected theme.

Units	Course Content
1	<p>Students map out how to create a capsule collection of garments with an innovative design idea (both tangible and intangible) incorporating sustainable materials and practices. Tracing the full life cycle of a product/garment development process-from ideation to research and development to conceptualization to design development to raw materials to final product and showcase, students will look at fusing traditional and contemporary modern techniques with their design ideations and conceptual imaginations.</p> <p>The module represents the culmination of study of the entire semester through different design modules for a more creative outcome in the form of a Kidswear design project with a realization of at least 1 ensemble created through a full design process.</p>

References:

1. Developing a fashion collection by Elinor & Colin Renfrew
2. Research & Design for Fashion by Simon Seivewright & Richard Sorger
3. Basics Fashion Design: Developing a Collection - Elinor Renfrew
4. Basics Fashion Design: Research and Design - Simon Seivewright
5. Creating a Successful Fashion Collection: Everything You Need to Develop a Great Line and Portfolio - Steven Faerm
6. Creativity in Fashion Design - Tracy Jennings
7. Creative Fashion Presentations - Polly Guerin
8. Doing Research in Fashion and Dress: An Introduction to Qualitative Methods - Yuniya Kawamura

SEMESTER VI

Sustainable & Ethical Studies IV- Case Study/Dissertation (Theory)

Objectives

- Develop a body of research of sustainable innovations and solutions within the fields of Architecture, Construction and Interior Space Design industries.
- Written analysis and interpretations of data, facts and other information in the form of a dissertation.
- Present an original dissertation on a chosen area of sustainability and ethics within the construction and design industries, which includes facts, specific examples, technical information, discussions and conclusions within given contexts.
- Communicate and present articulately, objective rationales and discussions on the environmental impact and health and well being of their topic.

Units	Course Content
1	<p>Research and sourcing:</p> <ul style="list-style-type: none"> • Sustainable/Ethical Topic related to industry. • Related articles, facts, figures, diagrams and images. • Organizations, bodies and agencies • Technological developments innovations and discoveries within given context and subject. <p>Written analysis & responding to research:</p> <ul style="list-style-type: none"> • Notes • Written observations <p>Drafting and refinement of ideas, arguments, discussions and facts:</p> <ul style="list-style-type: none"> • First written draft with notations for refinement, corrections and additions • Second written draft with corrections <p>Final Written Draft:</p> <ul style="list-style-type: none"> • Proof-read & complete with all corrections <p>Bibliography & referencing:</p> <ul style="list-style-type: none"> • Written bibliography • Correct referencing <p>Presentation & Evaluation:</p> <ul style="list-style-type: none"> • Professionally Presented Bound dissertation • Written evaluation against desired outcomes
References	
<p>Books</p> <ol style="list-style-type: none"> 1. Case Study Handbook: How to Read, Discuss and Write Persuasively About Cases by Ellet (Author) 2. http://equip.sbts.edu/article/20-tips-to-help-you-finish-your-dissertation/ 3. https://www.edugeeksclub.com/blog/How_to_Write_Your_Best_Dissertation/ 4. https://www.oxbridgeessays.com/blog/top-10-masters-dissertation-writing-tips/ 5. https://neilpatel.com/blog/creating-a-great-case-study/ 	

Fashion Entrepreneurship, Communication & Brand Development (Theory)

Objectives

To develop students awareness, understanding and knowledge in:

- Specific focus on professional design industry practices including entrepreneurship, copyright issues, plagiarism, business practices, marketing, ethics, and industry innovation in sustainability and standards.
- The objective is also to sensitize students to the relevance of intellectual property in fashion business, and provide an overview of practical aspects leveraging the creative and inventive output of the human mind by use of the legal tools of the IPR system, in the context of the fashion industry.

Units	Course Content
1	<ul style="list-style-type: none"> • Entrepreneurship: Theories of Entrepreneurship, Role and Importance of Entrepreneur in Economic Growth. • Introduction to merchandising-definition and objectives of merchandising, role of a merchandiser, requirements of a merchandiser, responsibilities of a merchandiser • Communication skills-communication with buyer and coordination with different departments of a factory • Organizational structure & functions of various departments of a manufacturer Export house • Buying house-store owned buying house & independent buying house. • Forecasting and significance in product planning, sampling, specification sheet, order sheet, line development, lead time, line presentation, minimum length and width • Costing - techniques of costing-forward costing and backward costing, cost control, cost sheet. • Eco friendly textiles and significance of green labeling. Quality control of garments. Care labeling of garments and its types. • An overview of business ethics. Ethical issues in business. Social responsibility. The impact of business environment on ethical decision making. How the organization influences ethical decision making. Development of an effective ethical business plan.

Reference:

1. Inside the Fashion Business, Jeanette Jarnow, Rizzoli International Publications
2. Essential Fashion Design, Anet Boyes, Burch
3. Fashion Marketing, Micheal Easey, Thompson, Sharon, Willans, John, Blackwell Scientific Publications.
4. Marketing Today's Fashion, carol Mueller, Similey, Eleanor Lewitt, Prentice Hall.
5. The End of Fashion: How Marketing Changed the Clothing Business Forever, Teri Agins, Harper Collins.
6. Fashion Merchandising & Marketing, Marian H. Jernigan, Easterling, & Cynthia R, Prentice Hall
7. Fashion Design and product Development, Harold Carr, John Pomeroy, Blackwell science.
8. The Fashion Business: Theory, Practice, Image, Nicola White Berg.

Professional Practice (Practical) SESSIONAL

The module will begin to prepare students for self-employment, employment or further study after graduation through a series of key lectures, master classes by visiting practitioners and business professionals and a number of workshops and seminars covering a range of transferable skills associated with self promotion, employability, reviewing career aspirations and creative practice, as well as planning further study and personal development.

Objectives

To develop students awareness, understanding and knowledge in:

- To Plan, design and structure self-promotional material, including the continuing development of their CV.
- Effectively communicate information and analyse evidence, arguments and assumptions to compile a structured report reflecting on employment opportunities and challenges within a specialist professional area.
- Critically review their Personal Development Planning to develop effective strategies towards identifying and achieving personal, academic and career goals; have a greater appreciation of the relationship between study skills, the acquisition of personal transferable skills and future employability.

Units	Course Content
1	<ul style="list-style-type: none"> • Topics covered are designed to meet the range of career aspirations associated with the specialised courses within the School of Art and Design and include: seeking employment, the development of CV's and letters of application, copyright, licensing and protecting your work, contracts, costing creative work, portfolio management, self and business promotion, networking, an introduction to business structures, setting up as a practitioner/freelancer/business, fundraising and seeking support and advice for business and research work, roles and relationships within the Arts and creative industries, membership of professional bodies and their requirements (such as the pathway to becoming a Chartered Member of the Landscape Institute). • This module facilitates students updating their Personal Development Planning (PDP) in the light of experience gained, and skills and knowledge acquired, through reviewing the key lectures, workshops, placements and research undertaken during this module.

Reference:

1. The Fashion Intern - Michele Granger
2. How to Land a Top-Paying Fashion Designers Job - Kevin McKinney

Professional Portfolio Development (Practical) SESSIONAL

The students document all their presentable work done through all semesters and those that portray the student's areas of interest. The portfolio can be an effective means of communicating the capacities and capabilities of the students to anyone who seeks their skills and talents.

Objectives

To enable the students to:

- To provides an opportunity to undertake a major body of work in designing a fashion collection and freedom to create a portfolio reflecting on past concepts, skills and owns aesthetics developed.
- Students propose an original concept and statement of intent for a creative and innovative final major project, utilizing skills of sourcing, experimenting and editing though in depth research.
- To curate and exhibit a professional concept to communicate a visual collection proposal displayed statically or digitally with a statement of intent, leading on to demonstrate the design process of research, development and presentation.

Units	Course Content
1	<ul style="list-style-type: none"> • The Portfolio should comprise a substantial body of work or a number of smaller relevant pieces. It can be a combination of work that is presented in sketchbook format or be mounted on sheets. • The portfolio would be done using the art software's of which the student have undergone training. • Students should use computer aided backdrops and various innovative layouts. Appropriate selection of designer display folders & different design options are possible for showcasing their creative works.

References

1. Portfolio Presentation for Fashion Designers – Linda Tain, Fairchild
2. Designing Your Fashion Portfolio: From Concept to Presentation - Joanne Ciresi
3. www.styleportfolios.com

**Design Studio VI – Final Major Project (Practical)
SESSIONAL**

Outline

The project incorporates and integrates the understanding of visual interpretation and representation, fashion illustration, pattern making, and construction techniques alongside sustainable design practices thereby making a meaningful correlation and application within a capsule collection of garments in the design project for fashion. This project also incorporates the entire gamut from concept, research, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.

Objectives

To enable the students to:

- This project also incorporates the entire gamut from concept, design process and a technical application for design realization allowing individual interpretation within a thematic concept.
- The Project will culminate in a design collection with final pieces and understanding and exploration of research and its importance in design for a selected theme.
- To develop creative designing sensibilities among students for developing ensembles through thematic presentations and interpretations.

Units	Course Content
1	<p>Fashion Collection: Design Process</p> <ul style="list-style-type: none"> • Research to select a basic theme • Preparing Mood board for the collection • Preparing Fabric & Colour storyboard • Design Development Sheets • Final range of five ensembles • Preparing Specification sheets • Making paper pattern for the collection • Making toile fit for the collection • amending the toile and pattern as necessary to achieve the correct look • Preparing Fabric layout plan • Realize the final collection in appropriate material with proper finishing • Preparing Cost Sheets <p>Presentation and Evaluation</p> <p>Each student will conceptualize and develop a collection of at least five ensembles which demonstrate the student creativity and understanding of the market.</p> <p>The collection will be displayed as a fashion show finale.</p>

References:

1. Developing a fashion collection by Elinor & Colin Renfrew
2. Research & Design for Fashion by Simon Seivewright & Richard Sorger
3. Basics Fashion Design: Developing a Collection - Elinor Renfrew
4. Basics Fashion Design: Research and Design - Simon Seivewright
5. Creating a Successful Fashion Collection: Everything You Need to Develop a Great Line and Portfolio - Steven Faerm
6. Creativity in Fashion Design - Tracy Jennings
7. Creative Fashion Presentations - Polly Guerin
8. Doing Research in Fashion and Dress: An Introduction to Qualitative Methods - Yuniya Kawamura

