

**Maulana Abul Kalam Azad University of Technology, West Bengal**  
*(Formerly West Bengal University of Technology)*  
**Syllabus for B. Sc. In Fashion Design & Management**  
**(Effective for Academic Session 2019-2020)**

**SEMESTER II**

**BFD202**

**FullMarks:100**

**Textile Studies –II (Theory)**

<b>Objectives</b>	
<ul style="list-style-type: none"> <li>• To gain knowledge about Textile fibers and their uses.</li> <li>• To develop an understanding about various kinds of fabrics, their structure and the utility. To impart knowledge about Textile dyeing and printing.</li> <li>• To develop skill in understanding textiles available in the market.</li> <li>• To study the different traditional textiles and their origin.</li> <li>• To study costumes through the ages in relation to art, fabric, footwear, head dress &amp; other accessories during different periods.</li> </ul>	
<b>Units</b>	<b>Course Content</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• Introduction to Textiles and classification of fibers according to source – Natural and Manmade.</li> <li>• Identification and properties of Textile fibers- Cotton, Silk, Wool, Linen, Rayon (regenerated), Acetate, Polyester, Nylon and Acrylic.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> </ul> <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>
<b>2</b>	<p><b>History of Indian textile production.</b></p> <ul style="list-style-type: none"> <li>• Techniques of textile decoration- brief study on traditional woven fabrics, dyed fabrics, printed</li> </ul>

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

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**BFD201**

**FullMarks:100**

**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><b>History of Art Movements:</b></p> <ul style="list-style-type: none"> <li>• French Impressionism and Post-- Impressionism; Art Nouveau</li> <li>• Fauvism, Expressionism, Cubism, Surrealism, Futurism, Abstract and Dada</li> <li>• Art after the II World War:</li> <li>• Abstract, Expressionism, Pop Art, Op Art</li> <li>• Russian Constructivism, Bauhaus, De Stijl</li> <li>• Video Art; Graffiti Art; Art Intervention</li> <li>• Young British and Indian Artists; Feminist Art</li> <li>• Contemporary Art in the Arab and Islamic World</li> </ul>

**References**

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

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**BFD291**

**Full Marks: 100**

**Visual Interpretation & Communication - II (Practical)**

<b>Overview</b>	
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.	
<b>Objectives</b>	
To enable the students to:	
<ul style="list-style-type: none"> <li>• 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.</li> <li>• Identify personal and interpersonal skills through practical and workshop sessions.</li> <li>• Appraise critical theories and practicality in creating meaningful relationship between drawing and other forms of design.</li> </ul>	
<b>Units</b>	<b>Course Content</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• Stick figures &amp; different body actions. Developing blocks for block figure – men and women.</li> <li>• Brief idea about face block.</li> <li>• Basic 8 head croqui. Basic 10 head croqui.</li> <li>• ¾ pose, side pose &amp; back poses.</li> <li>• Fashion frontal face-eyes, ears, nose, mouth &amp; head.</li> </ul>
<b>2</b>	<ul style="list-style-type: none"> <li>• Croqui analysis-analyzing figures from fashion magazines &amp; life.</li> <li>• Lingerie drawings on fashion figures &amp; its rendering. Step by step application of different mediums.</li> <li>• Principles of draping garments on croquis</li> </ul>
<b>3</b>	<ul style="list-style-type: none"> <li>• Stylization of croquis using different kinds of paper for different assignments</li> <li>• Stylization of croquis using different kinds of media for different assignments.</li> </ul> <p>(Each student is encouraged to explore his/her own individual style of illustration)</p>
<b>4</b>	<ul style="list-style-type: none"> <li>• Introducing color rendering for the following: Solids, Prints, Checks, Stripes, Floral, Dots etc.</li> <li>• Color rendering for the following fabrics: Denim, Fabric with sheen -Satin, Napped fabrics -Velvet, Leather, Suede, Chiffon and Lace.</li> </ul>
<b>References</b>	
<ol style="list-style-type: none"> <li>1. Human figure, John .H.Vanderpoel Island, Printer C, Chicago Art student’s academy, Edmond.J.Farris, Dover publications, NewYork.</li> <li>2. Book of hundred Hands, George Brant, Bridgeman, Dover publications, New York._ Human Machine-The Anatomical</li> <li>3. Fashion Rendering with Colour- Bina Abling.</li> <li>4. Fashion Illustration basic techniques-Julian Seaman.</li> <li>5. Fashion Illustration-Collin Barnes.</li> <li>6. Erte’s Fashion Designs-218 illustrations from Harpers Bazaar.</li> <li>7. Foundation in Fashion Design &amp; Illustration, Julian seaman, Chrysalis Books.</li> <li>8. Fashion Sketchbook, Bina Abling</li> </ol>	

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**BFD292**

**Full Marks: 100**

**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"> <li>○ Draft basic Sheath and shift dress (torso) blocks- front and back. One dart and two dart basics. Variations of the dress pattern.</li> <li>○ 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.</li> <li>○ Introduction to Mitering – pattern and stitching.</li> <li>○ Advanced garment construction and finishing techniques for dresses, trousers and mitered apparel.</li> <li>○ Introduction to technical finishing's of different type of fabrics like chiffon, georgettes, cotton, denim, knits, corduroy, tulle (net), silk, organza, etc.</li> </ul>

**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.

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**Full Marks: 100**

**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)

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**BFD281**

**Full Marks: 100**

**Apparel production & Trims Studies (Practical) SESSIONAL**

<b>Objectives</b> To enable the students to:	
<ul style="list-style-type: none"> <li>• To enable the students to familiarize with the functions and procedures within an apparel production unit.</li> </ul>	
<b>Units</b>	<b>Course Content</b>
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.
<b>References</b> 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 Albermathy, John T Dunlop, David Weil, Atticus Books.	

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**BFD282**

**Marks: 100**

**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