

**I. K. GUJRAL PUNJAB TECHNICAL UNIVERSITY**  
**B.Sc. (Fashion Design) Batch 2018 onwards**

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# **Study Scheme & Syllabus of**

**B. Sc. Fashion Design**  
**(FD)**

**Batch 2018 Onwards**



**By**  
**Board of Studies Fashion Designing**  
**Department of Academics**  
**I. K. Gujral Punjab Technical University**

# I. K. GUJRAL PUNJAB TECHNICAL UNIVERSITY

## B.Sc. (Fashion Design) Batch 2018 onwards

### **Bachelor of Science in Fashion Design (BSFD):**

It is an Under Graduate (UG) Programme of 3 Years (6 Semesters) duration.

### **Eligibility for Admission:**

All those candidates who have passed the 10+2 or its equivalent examination in any stream conducted by a recognized Board / University / Council. **OR**

General Certificate Education (GCE) Examination (London/ Cambridge/ Sri-Lanka) at the Advanced (A) level. **OR**

A pass grade in the Senior Secondary School Examination conducted by the National Open School with a minimum of five subjects **OR**

Candidates who have passed 3 or 4 years diploma recognized by AICTE or a State Board of Technical Education.

### **Courses & Examination Scheme:**

#### **First Semester**

**Contact Hrs : 35Hrs**

Course Code	Course Type	Course Title	Load Allocations			Marks Distribution		Total Marks	Credits
			L*	T*	P	Internal	External		
BSFD101-18	Theory	Elements of Textiles	2	0	0	40	60	100	2
BSFD102-18	Theory	Elements of Fashion	2	0	0	40	60	100	2
BSFD103-18	Core Practical/Laboratory	Elements of Design	0	0	5	60	40	100	3
BSFD104-18	Practical/Laboratory	Fashion Model Drawing I	0	0	3	60	40	100	2
BSFD105-18	Practical/Laboratory	Fashion Art I	0	0	3	60	40	100	2
BSFD106-18	Practical/Laboratory	Sketching	0	0	3	60	40	100	2
BSFD107-18	Practical/Laboratory	Basics of Computers	0	0	3	60	40	100	2
BSFD108-18	Practical/Laboratory	Garment Construction-1	0	0	6	60	40	100	3
BTHU103-18	Ability Enhancement Compulsory Course (AECC)-I	English	1	0	0	40	60	100	1
BTHU104-18	Ability Enhancement Compulsory Course (AECC)	English Practical/Laboratory	0	0	2	60	40	100	1
HVPE101-18	Ability Enhancement Compulsory Course (AECC)	Human Values, De- addiction and Traffic Rules	3	0	0	40	60	100	2
HVPE102-18	Ability Enhancement Compulsory Course (AECC)	Human Values, De- addiction and Traffic Rules (Lab/ Seminar)	0	0	1	25	--**	25	2
BMPD102-18		Mentoring and Professional Development	0	0	1	25	--**	25	1
<b>TOTAL</b>			<b>08</b>	<b>00</b>	<b>27</b>	<b>630</b>	<b>520</b>	<b>1150</b>	<b>25</b>

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### Second Semester

**Contact Hours: 37**

Course Code	Course Type	Course Title	Load Allocations			Marks Distribution		Total Marks	Credits
			L*	T*	P	Internal	External		
BSFD201-18	Theory	History of Indian Costumes	2	0	0	40	60	100	2
BSFD202-18	Theory	Indian Art Appreciation	2	0	0	40	60	100	2
BSFD203-18	Theory	Traditional Indian Textiles and Embroideries	2	0	0	40	60	100	2
BSFD204-18	Practical/Laboratory	Elements of Design	0	0	3	60	40	100	2
BSFD205-18	Practical/Laboratory	Fashion Model Drawing-II	0	0	3	60	40	100	2
BSFD206-18	Practical/Laboratory	Fashion Art II	0	0	3	60	40	100	2
BSFD207-18	Core Practical/Laboratory	Pattern Making	0	0	6	60	40	100	3
BSFD208-18	Practical/Laboratory	Computer application	0	0	3	60	40	100	2
BSFD209-18	Core Practical/Laboratory	Garment Construction –II	0	0	6	60	40	100	3
BSFD210-18	Practical/Laboratory	Fashion Photography	0	0	4	60	40	100	2
EVS102-18	Ability Enhancement Compulsory Course (AECC) -III	Environmental Science	2	0	0	40	60	100	2
BMPD202-18		Mentoring and Professional Development	0	0	1	25	--	25	1
<b>TOTAL</b>			<b>8</b>	<b>0</b>	<b>29</b>	<b>605</b>	<b>520</b>	<b>1125</b>	<b>25</b>

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### Third Semester

Contact Hrs : 42Hrs

Course Code	Course Type	Course Title	Load Allocations			Marks Distribution		Total Marks	Credits
			L*	T*	P	Internal	External		
BSFD301-18	Theory	Dyeing and printing Techniques	1	1	0	40	60	100	2
BSFD302-18	Theory	History of Western Costumes	1	1	0	40	60	100	2
BSFD303-18	Core Practical/Laboratory	World Art Appreciation	2	0	3	60	40	100	3
BSFD304-18	Practical/Laboratory	Pattern making+Draping	0	0	6	60	40	100	3
BSFD305-18	Practical/Laboratory	Design Process	0	0	3	60	40	100	2
BSFD306-18	Practical/Laboratory	CAD I	0	0	3	60	40	100	2
BSFD307-18	Practical/Laboratory	Garment Making	0	0	6	60	40	100	3
BSFD308-18	Practical/Laboratory	Yarn Craft	0	0	3	60	40	100	2
BSFD309-18	Practical/Laboratory	Fashion Art III	0	0	3	60	40	100	2
BSFD310-18	Field Research and documentation	Craft Documentation	0	0	4	40	60	100	2
BSFD311-18	Skill Enhancement course-I	Hand Printing and painting technique	0	0	2	60	40	100	1
BSFD312-18	Skill Enhancement course-Laboratory	Embroideries	0	0	2	40	60	100	1
BMPD302-18		Mentoring and Professional Development for Documenting craft	0	0	1	25	--**	25	1
<b>TOTAL</b>			<b>04</b>	<b>02</b>	<b>36</b>	<b>665</b>	<b>560</b>	<b>1225</b>	<b>26</b>

Craft Documentation will be undertaken during the semester for a period of 10 working days.

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Fourth semester

Contact Hrs -35

Course Code	Course Type	Course Title	Load Allocations			Marks Distribution		Total Marks	Credits
			L*	T*	P	Internal	External		
BSFD401-18	Theory	Fundamental of Apparel Production	0	3	0	40	60	100	3
BSFD402-18	Theory	Survey of Apparel Merchandising	0	4	0	40	60	100	4
BSFD403-18	Core Practical/Laboratory	Fabric Research & Sourcing	0	0	3	60	40	100	2
BSFD404-18	Practical/Laboratory	CAD II	0	0	3	60	40	100	2
BSFD405-18	Practical/Laboratory	Pattern making+ Grading	0	0	6	60	40	100	3
BSFD406-18	Practical/Laboratory	Fashion Art IV	0	0	3	60	40	100	2
BSFD407-18	Practical/Laboratory	Advance Draping	0	0	3	60	40	100	2
BSFD408-18	Practical/Laboratory	Garment Construction +fabric studies	0	0	6	60	40	100	3
BSFD409-18	Skill enhancement course-II	Fabric surface technique	0	0	3	60	40	100	2
BMPD402-18		Mentoring and Professional Development	0	0	1	25	---	25	1
<b>TOTAL</b>			<b>00</b>	<b>07</b>	<b>28</b>	<b>525</b>	<b>440</b>	<b>965</b>	<b>24</b>

Internship will be under taken in the summer break after semester IV.

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### Fifth Semester

**Contact Hours: 35**

Course Code	Course Type	Course Title	Load Allocations			Marks Distribution		Total Marks	Credits
			L*	T*	P	Internal	External		
BSFD501-18	Practical/Laboratory	Men's wear	0	0	4	100		100	2
BSFD-502-18	Practical/Laboratory	Knit Wear	0	0	4	100		100	2
BSFD-503-18	Practical/Laboratory	Kids wear	0	0	4	100		100	2
BSFD-504-18	Practical/Laboratory	Advanced Computer Aided Design	0	0	4	100		100	2
BSFD-505-18	Practical/Laboratory	Creative pattern making	0	0	4	100		100	2
BSFD-506-18	Practical/Laboratory	Trend Forecast	0	0	4	100		100	2
BSFD-507-18	Practical/Laboratory	Fashion Research and Design Documentation	0	0	4	100		100	2
BSFD-508-18	Practical/Laboratory	Internship	0	0	4	100		100	2
BMPD502-18		Mentoring and Professional Development	0	0	1	25	--**	25	1
<b>TOTAL</b>			<b>00</b>	<b>00</b>	<b>33</b>	<b>825</b>	<b>00</b>	<b>825</b>	<b>17</b>

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**Sixth Semester**

**Contact Hours:18**

Course Code	Course Type	Course Title	Load Allocation			Marks Distribution		Total Marks	Credits
			L	T	P	Internal	External		
BSFD601-18	Core Practical/Laboratory	Art Portfolio	0	0	4	60	40	100	2
BSFD602-18	Skill enhancement course-IV	Intellectual Property Rights	0	4	0	40	60	100	4
BSFD603-18	Skill enhancement course-IV-Laboratory	Design Collection	0	0	10	300	200	500	5
BMPD602-18		Mentoring and Professional Development	0	0	0	25	--**	25	1
	<b>Total</b>				<b>18</b>	<b>425</b>	<b>300</b>	<b>725</b>	<b>12</b>

**SYLLABUS**

**SEMESTER - I**



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### **BSFD 101-18**

### **ELEMENTS OF TEXTILES**

#### **Course Objectives:**

1. To be familiar with the terminology of textiles.
2. To understand the performance characteristics of different fibers, yarns and fabrics.

#### **Contents**

##### **UNIT - I**

1. Overview of the Textile industry.
2. Emerging Textile Technology.
3. SWOT analysis of the Indian Textile industry.
4. Basic Fiber properties
5. Classification of fibers
6. Natural fibers- Sources, properties & end use, cotton, flax, jute, wool and silk

##### **UNIT - II**

1. Manmade fibers- Rayon, Acetate, Nylon, Polyester, Acrylic, Spandex, Polyolefin.
2. Yarn classification
3. Yarn spinning
4. Yarn numbering system

##### **UNIT - III**

1. Basics of weaving
2. Basic weaves
3. Introduction to Non-Woven fabrics
4. Common fabric names
5. Care Labeling

#### **Instructions to the Teacher:**

Field trip to a spinning and weaving unit will be taken.

#### **Instructions to the Examiner:**

1. There will be one compulsory objective question (multiple choice questions or fill in the

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Blanks or True/False questions) covering all units, carrying 30 marks.

2. There will be six questions of 10 marks each, out of which three questions are compulsory. The questions will be two from each unit.
3. It will be compulsory to attempt one question from each unit.

### **Reference Books:**

1. Fiber to Fabric by: Corbman
2. Textiles by: Sara J. Kadolph
3. Textile Science by: Gohl & Vilensky
4. Fabric Science by : Joseph Pizzut

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### **BSFD 102-18**

### **ELEMENTS OF FASHION**

#### **Course Objectives:**

The main objective of this course is to make the student understand the intricacy and importance of Fashion.

1. Discussion on the course structure. Definition of Fashion. Motives for consumer buying- practical and aesthetic. Clothes vs fashion.
2. Inspirational sources of fashion (relating them to elements of fashion)
3. Color-color wheel, dimensions of color, color naming and psychological association of colors.
4. Fabric, texture and line (relating them to principles of design)
5. Interplan of elements of design (relating it to anthropometrics)
6. Silhouettes- Necklines collars and sleeves Variations of skirts, dresses and trousers. Variations of coats and jackets
7. Detailing- pleats, tucks, darts, yokes and godets.
8. Detailing – hemlines, edgings, pockets and fastenings.
9. Fashion cycle- concept of haute couture, RTW and street fashion.
10. Fashion Forecasting – Concept of seasons, fairs and international markets.
11. International designers
12. Brand Analysis – Fashion & Textile Accessories.
13. Fashion Criticism
14. Trimmings and accessories.
15. Final Project

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### **BSFD 103-18**

### **ELEMENTS OF DESIGN**

#### **Objective:**

The course aim to enable the students to interpret the EOD in terms of printing techniques. The students understand:

1. Line –movement –conversion into strips n checks
2. Shape –visualization of an image through line and plane using ‘-ve’ ‘+ve’ space
3. Textures –an introduction to the basic materials, creating textures using all, art media like pencils, crayons, pastels, paints etc.
  - (a) Spontaneous textures
  - (b) Decorative textures
  - (c) Mechanical textures
  - (d) Using the method of drawing, painting, printing, bleaching, rubbing, spraying, staining, dyeing, burning etc.
  - (e) Non-woven fusing, papers, fabric.
  - (f) Exploration of various materials to enhance texture using yarn, paper, fabric etc.
4. Form –motif development.
  - (a) Introduction to motif.
  - (b) Development of a motif from an inspiration-naturalized, stylized, geometrical, simplified and abstract form.
5. Color – application of colors based on physiology /psychology of colors  
Note : Color application is integral to all of the above and to be coordinated with EOD(basic designs)
6. Composition-college on themes, theme boards, motif development based on themes.
7. Introduction to various textile design techniques:-
  - (a) Stencil printing
  - (b) Batik printing
  - (c) Tie n dye
  - (d) Block printing
  - (e) Hand printing
  - (f) End project
  - (g) Work on placements on a t-shirt or any other item of clothing using the various techniques

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### **BSFD 104-18**

### **FASHION MODEL DRAWING- I**

#### **Course Objectives:**

1. Familiarity with the anatomy of the human body.
2. Understanding of body proportion with special reference to:
  - (b) anatomy
  - (c) movement
  - (d) Posture
  - (e) details
3. Understanding of the movement of the human body

### **UNIT – I**

#### **Stick Figures (Actions, Balance)**

##### **Exercise - 1**

1. Use of match stick figures to check basic proportions.
2. Making them free in order to avoid the stiffness without detailing of heads, feet & arms
3. Action figure will determine by the movement in torso and legs balance
4. Placing weight on right and left foot individually. (Live models to be used for exercise).

##### **Exercise - 2**

1. Round out the figure in order to achieve a more natural look. Get familiar with the grid proportion.
2. Observe the balance of the body, the bend in the body whether pushed in or out.(Once familiar with a grid proportions using the figure as one builds it.)

### **UNIT- II**

#### **Gestures and Scribbling (Studio Life Study)**

##### **Exercise - 3**

1. To conquer the ability of drawing the figure scribbling.
2. To loosen up the hand and one could have some fun by scribbling. This exercise can help to free one from free
3. Conceived notion that sketching must be neat. Draw loose gestures in scribble form with the size of head which one feels comfortable with. Keep adding part by part to one single figure.
4. Drawing the head with create figure size. Draw the torso and then the legs.

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### **Exercise - 4**

The figure can become exciting when action is added. Action could be used by dropping the shoulder on the same side as the high hip is raised. The same slant is reflected in both knees and ankle position.

### **UNIT- III**

#### **Grid Proportions (Actions & Movements)**

### **Exercise - 5**

1. Along with the given information using grid and various proportions sketching is very essential. Sketching could be done from the model provided or by the students themselves.
2. The actions of sports persons or models on ramp can be observed (through photographs or magazines)

(This exercise remains most important and which takes maximum effort and time.)

### **Exercise - 6**

1. Learning balance, movement when one draws the figure, it is important to understand how the body moves. What are the possibilities and why.
2. The dynamics of balance in pose. Front, profile and back live models could be provided for this exercise.

### **UNIT – IV**

#### **Three Dimensional Qualities**

### **Exercise - 7**

1. Concentrate on qualitative and effective drawing ability, capture the 3 dimensional quality with single line drawing giving stress to the points where it is needed soft rendering to be introduced.

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### **BSC FD 105-18**

### **FASHION ART-I**

#### **Course Objectives:**

- The emphasis is on the understanding of basic proportions of the fashion figure through the analysis of photographs and using figure research as a basis for the creation of fashion design sketches.
- Relative differences between normal and fashion figure.
- Geometric fashion model with movable ball joints.
  - Stationery pose
  - Motion
  - Bending
- Introduction to line drawing figure capturing the essence of a pose.
- Relating a line drawing croquis to geometric croquis (both with the same pose). The aim is to understand the posture and concept of balance and motion.
- Figure analysis through photographs as the initial introduction to the flesh figure.
  - Front
    - $\frac{3}{4}$
  - Side
  - Back
- Understanding of Style line placement on croquis.(dummy can be observed and can be placed for sketching the style lines)
- Analysis of faces and hair style to understand the structure of the skull with emphasis on simplification of lines.
- Analysis of fashion hands
- Analysis of fashion feet (with/without shoes)rendering of fashion Accessories, Hand bags, Belts, Jewelry Shoes

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### **BSFD 106-18**

### **SKETCHING**

#### **Course Objectives:**

The objective of the course is to increase the proficiency in drawing skills and to inculcate creative ability in the application of these acquired skills to translate as ideas for design.

- Introduction to basics of Sketching & Drawing.
- Introduction to Still life by practicing simple and easy objects like a book, a brick or a shoe box.
- Still-life (an object on the book for e.g. a fruit or fruits) in colour pencils.
- Still life with a cluster of objects comprising pile of books, fruits, vases, flowers etc.
- Introduction of Drapery in oil pastels.
- Drapery along with a cluster of objects.
- Drawing in active environment, outdoor activities, quick and on the spot sketching.  
Drawing and practice of sketching of outdoor surroundings comprising of flora and fauna.
- Introduction to perspective.
- Practicing perspective by drawing buildings etc along with trees etc.
- Practice perspective in colour.



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### **BSFD 107-18**

### **BASICS OF COMPUTER**

#### **Course Description:**

Develops introductory skills in the Microsoft Office Suite (Word, Excel and PowerPoint), Windows Explorer, Internet, and computer concepts through demonstrations and lab exercises.

#### **Course Objectives and Contents**

Upon completion of this course students will be able to:

1. Demonstrate an advanced knowledge of the Word Processing package, MS Office and knowledge of how to design & create effective and structured documents like technical reports, letters, brochures, etc.
2. Demonstrate the skills in the appropriate use of various features of the spread sheet package MS Excel and also to create useful spreadsheet applications like tabulated statements, balance sheets, statistical charts, business statements, etc.
3. Demonstrate the skills in making an effective presentation with audio and video effects.
4. Draw graphical pictures, flow charts, block diagrams etc., using the drawing tools available in MS Word or MS Power Point and incorporate them into documents and presentations.

#### **Examination /Evaluation Scheme**

Practical Examination: One Practical examination of 3 hours duration will be conducted on the modules described in the curriculum. The maximum marks will be 100.

**Note:** All topics are covered in extreme detail with practical examples for all.

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### **BSFD 108-18**

### **GARMENT CONSTRUCTION-I**

#### **Objectives:**

1. To understand and appreciate different kinds of stitches and seams.
2. To develop the skills of operating the machine.
3. To develop the skills of making seams, tucks, pleats etc.
4. To understand the utility of seams gathers, shirring etc. as used in garments both for construction and as design feature.

#### **Course:**

1. Introduction to garment construction basic principles and techniques.
2. Construction, parts and working of sewing machine.
  - (a) Threading.
  - (b) Bobbin binding.
  - (c) Maintenance.
  - (d) Common problems (practice section on the machine).
3. Definition and understanding of hand stitching techniques.
  - (a) Basting: uneven/even/diagonal running stitch
  - (b) Hemming: plain, blind, slip
  - (c) Marking
  - (d) Padding
  - (e) Button hole
  - (f) Over casting
4. Definition and understanding of basic seams: Plain/ Flat Fell/ Lap/ French and False French/ Bound/ Bias/ Corded/ Piped/ Eased/ Princess/ Taped.
5. Understanding of basic techniques like:
  - (a) Tucks
  - (b) Pleats
  - (c) Gathers
  - (d) Shirring
  - (e) Ruffles

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### **Evaluation Criteria:**

At the end of the semester the student should be well-versed in all the above stitches, seams and techniques. Evaluation on the basis of the following:

1. Attendance.
2. Assignments (Both class and home)

### **Recommended Books:**

1. The Practical Encyclopedia of Sewing: By-Dorothy Wood: Lorenz Books
2. The Complete Book of Sewing: Dorling Kindersley
3. Sewing and Knitting: A Reader's Digest step –by-step guide
4. Comparative Construction Techniques Clothing Construction :Sherie Doongaji Sewing Manual: Singer
5. Stitch World
6. Apparel Views

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AECC  
BTHU103/18 English:  
1L 0T 0P 1 Credit

### Course Outcomes:

- The objective of this course is to introduce students to the theory, fundamentals and tools of communication.
- To help the students become the independent users of English language.
- To develop in them vital communication skills which are integral to their personal, social and professional interactions.
- The syllabus shall address the issues relating to the Language of communication.
- Students will become proficient in professional communication such as interviews, group discussions, office environments, important reading skills as well as writing skills such as report writing, note taking etc.

The recommended readings given at the end are only suggestive; the students and teachers have the freedom to consult other materials on various units/topics given below. Similarly, the questions in the examination will be aimed towards assessing the skills learnt by the students rather than the textual content of the recommended books.

### Detailed Contents:

#### **Unit1- 1 (Introduction)**

1. Theory of Communication
2. Types and modes of Communication

#### **Unit- 2 (Language of Communication)**

1. Verbal and Non-verbal (Spoken and Written)
2. Personal, Social and Business Barriers and Strategies
3. Intra-personal, Inter-personal and Group communication

#### **Unit-3 (Reading and Understanding)**

Close Reading Comprehension Summary Paraphrasing  
Analysis and Interpretation  
Translation(from Hindi/Punjabi to English and vice-versa)  
Literary/Knowledge Texts

#### **Unit-4 (Writing Skills)**

Documenting  
Report Writing  
Making notes  
Letter writing

#### **Recommended Readings:**

1. *Fluency in English* - Part II, Oxford University Press, 2006.

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2. *Business English*, Pearson, 2008.
3. *Language, Literature and Creativity*, Orient Blackswan, 2013.
4. *Language through Literature* (forthcoming) ed. Dr. Gauri Mishra, Dr Ranjana Kaul, Dr Brati Biswas
5. *On Writing Well*. William Zinsser. Harper Resource Book. 2001
6. *Study Writing*. Liz Hamp-Lyons and Ben Heasley. Cambridge University Press. 2006.

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**AECC**  
**BTHU104/18 English Practical/Laboratory**  
**: 0L 0T 2P 1 Credit**

### **Course Outcomes:**

The objective of this course is to introduce students to the theory, fundamentals and tools of communication.

To help the students become the independent users of English language.

To develop in them vital communication skills which are integral to personal, social and professional interactions.

The syllabus shall address the issues relating to the Language of communication.

Students will become proficient in professional communication such as interviews, group discussions and business office environments, important reading skills as well as writing skills such as report writing, note taking etc.

The recommended readings given at the end are only suggestive; the students and teachers have the freedom to consult other materials on various units/topics given below. Similarly, the questions in the examination will be aimed towards assessing the skills learnt by the students rather than the textual content of the recommended books.

### **Interactive practice sessions in Language Lab on Oral Communication**

Listening Comprehension

Self Introduction, Group Discussion and Role Play

Common Everyday Situations: Conversations and

Dialogues Communication at Workplace

Interviews

Formal Presentations

Monologue

Effective Communication/ Mis-

Communication Public Speaking

### **Recommended Readings:**

1. *Fluency in English* - Part II, Oxford University Press, 2006.
2. *Business English*, Pearson, 2008.
3. *Practical English Usage*. Michael Swan. OUP. 1995.
4. *Communication Skills*. Sanjay Kumar and Pushp Lata. Oxford University Press. 2011.
5. *Exercises in Spoken English*. Parts. I-III. CIEFL, Hyderabad. Oxford University Press

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<b>HVPE101-18</b>	<b>Ability Enhancement Compulsory Course (AECC)</b>	<b>Human Values, De-addiction and Traffic Rules</b>
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### **Course Objective**

This introductory course input is intended

- a. To help the students appreciate the essential complementarity between 'VALUES' and 'SKILLS' to ensure sustained happiness and prosperity which are the core aspirations of all human beings.
- b. To facilitate the development of a Holistic perspective among students towards life, profession and happiness, based on a correct understanding of the Human reality and the rest of Existence. Such a holistic perspective forms the basis of Value based living in a natural way.
- c. To highlight plausible implications of such a Holistic understanding in terms of ethical human conduct, trustful and mutually satisfying human behavior and mutually enriching interaction with Nature.

Thus, this course is intended to provide a much needed orientation input in Value Education to the young enquiring minds.

### **Course Methodology**

- a) The methodology of this course is universally adaptable, involving a systematic and rational study of the human being vis-à-vis the rest of existence. It is free from any dogma or value prescriptions.
- b) It is a process of self-investigation and self-exploration, and not of giving sermons. Whatever is found as truth or reality is stated as proposal and the students are facilitated to verify it in their own right based on their Natural Acceptance and Experiential Validation.
- c) This process of self-exploration takes the form of a dialogue between the teacher and the students to begin with, and within the student himself/herself finally.

This self-exploration also enables them to evaluate their pre-conditionings and present beliefs.

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HVPE101-18	Ability Enhancement Compulsory Course (AECC)	Human Values, De-addiction and Traffic Rules
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Total no. of Lectures:

28

[L-T-P: 3-0-0]

**Content for Lectures:**

**Module 1: Course Introduction - Need, Basic Guidelines, Content and Process for Value Education [6]**

1. Understanding the need, basic guidelines, content and process for Value Education
2. Self Exploration—what is it? - its content and process; ‘Natural Acceptance’ and Experiential Validation- as the mechanism for self exploration
3. Continuous Happiness and Prosperity- A look at basic Human Aspirations
4. Right understanding, Relationship and Physical Facilities- the basic requirements for fulfillment of aspirations of every human being with their correct priority
5. Understanding Happiness and Prosperity correctly- A critical appraisal of the current scenario
6. Method to fulfill the above human aspirations: understanding and living in harmony at various levels

**Module 2: Understanding Harmony in the Human Being - Harmony in Myself!**

[6]

7. Understanding human being as a co-existence of the sentient ‘I’ and the material ‘Body’
8. Understanding the needs of Self (‘I’) and ‘Body’ - *Sukh* and *Suvidha*
9. Understanding the Body as an instrument of ‘I’ (I being the doer, seer and enjoyer)
10. Understanding the characteristics and activities of ‘I’ and harmony in ‘I’
11. Understanding the harmony of I with the Body: *Sanyam* and *Swasthya*; correct appraisal of Physical needs, meaning of Prosperity in detail
12. Programs to ensure *Sanyam* and *Swasthya*  
- Practice Exercises and Case Studies will be taken up in Practice Sessions.

**Module 3: Understanding Harmony in the Family and Society- Harmony in Human-Human Relationship**

[6]

13. Understanding harmony in the Family- the basic unit of human interaction
14. Understanding values in human-human relationship; meaning of *Nyaya* and program for its fulfillment to ensure *Ubhay-tripti*;  
Trust (*Vishwas*) and Respect (*Samman*) as the foundational values of relationship
15. Understanding the meaning of *Vishwas*; Difference between intention and competence
16. Understanding the meaning of *Samman*, Difference between respect and differentiation; the other salient values in relationship



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17. Understanding the harmony in the society (society being an extension of family):  
*Samadhan, Samridhi, Abhay, Sah-astitva* as comprehensive Human Goals
18. Visualizing a universal harmonious order in society- Undivided Society (*Akhand Samaj*),  
Universal Order (*Sarvabhaum Vyawastha* )- from family to world family!  
Practice Exercises and Case Studies will be taken up in Practice Sessions.

### **Module 4: Understanding Harmony in the Nature and Existence - Whole existence as Co-existence**

[4]

19. Understanding the harmony in the Nature
20. Interconnectedness and mutual fulfillment among the four orders of nature- recyclability and self-regulation in nature
21. Understanding Existence as Co-existence (*Sah-astitva*) of mutually interacting units in all-pervasive space
22. Holistic perception of harmony at all levels of existence  
- Practice Exercises and Case Studies will be taken up in Practice Sessions.

### **Module 5: Implications of the above Holistic Understanding of Harmony on Professional Ethics**

[6]

23. Natural acceptance of human values
24. Definitiveness of Ethical Human Conduct
25. Basis for Humanistic Education, Humanistic Constitution and Humanistic Universal Order
26. Competence in professional ethics:
  - a) Ability to utilize the professional competence for augmenting universal human order,
  - b) Ability to identify the scope and characteristics of people-friendly and eco-friendly production systems,
  - c) Ability to identify and develop appropriate technologies and management patterns for above production systems.
27. Case studies of typical holistic technologies, management models and production systems
28. Strategy for transition from the present state to Universal Human Order:
  - a) At the level of individual: as socially and ecologically responsible engineers, technologists and managers
  - b) At the level of society: as mutually enriching institutions and organizations

### **Text Book**

R R Gaur, R Sangal, G P Bagaria, 2009, *A Foundation Course in Value Education*.

**Reference Books**

1. Ivan Illich, 1974, *Energy & Equity*, The Trinity Press, Worcester, and HarperCollins, USA
2. E.F. Schumacher, 1973, *Small is Beautiful: a study of economics as if people mattered*, Blond & Briggs, Britain.
3. A Nagraj, 1998, *Jeevan Vidya ek Parichay*, Divya Path Sansthan, Amarkantak.
4. Sussan George, 1976, *How the Other Half Dies*, Penguin Press. Reprinted 1986, 1991
5. PL Dhar, RR Gaur, 1990, *Science and Humanism*, Commonwealth Purblishers.
6. A.N. Tripathy, 2003, *Human Values*, New Age International Publishers.
7. Subhas Palekar, 2000, *How to practice Natural Farming*, Pracheen(Vaidik) Krishi Tantra Shodh, Amravati.
8. Donella H. Meadows, Dennis L. Meadows, Jorgen Randers, William W. Behrens III, 1972, *Limits to Growth – Club of Rome’s report*, Universe Books.
9. E G Seebauer & Robert L. Berry, 2000, *Fundamentals of Ethics for Scientists & Engineers*, Oxford University Press
10. M Govindrajran, S Natrajan & V.S. Senthil Kumar, *Engineering Ethics (including Human Values)*, Eastern Economy Edition, Prentice Hall of India Ltd.
11. B P Banerjee, 2005, *Foundations of Ethics and Management*, Excel Books.
12. B L Bajpai, 2004, *Indian Ethos and Modern Management*, New Royal Book Co., Lucknow. Reprinted 2008.

**Relevant CDs, Movies, Documentaries & Other Literature:**

1. Value Education website, <http://uhv.ac.in>
2. Story of Stuff, <http://www.storyofstuff.com>
3. Al Gore, *An Inconvenient Truth*, Paramount Classics, USA
4. Charlie Chaplin, *Modern Times*, United Artists, USA
5. IIT Delhi, *Modern Technology – the Untold Story*

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<b>HVPE102-18</b>	<b>Ability Enhancement Compulsory Course (AECC)</b>	<b>Human Values, De-addiction and Traffic Rules (Lab/ Seminar)</b>
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One each seminar will be organized on Drug De-addiction and Traffic Rules. Eminent scholar and experts of the subject will be called for the Seminar atleast once during the semester. It will be binding for all the students to attend the seminar.

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### **Guidelines regarding Mentoring and Professional Development**

The objective of mentoring will be development of:

- Overall Personality
- Aptitude (Technical and General)
  - General Awareness (Current Affairs and GK) Communication Skills
- Presentation Skills

The course shall be split in two sections i.e. outdoor activities and class activities.  
For achieving the above, suggestive list of activities to be conducted are:

#### **Part – A (Class Activities)**

1. Expert and video lectures
2. Aptitude Test
3. Group Discussion
4. Quiz (General/Technical)
5. Presentations by the students
6. Team building Exercises

#### **Part – B (Outdoor Activities)**

1. Sports/NSS/NCC
2. Society Activities of various students chapter i.e. ISTE, SCIE, SAE, CSI, Cultural Club, etc.

Evaluation shall be based on rubrics for Part – A & B

Mentors/Faculty incharges shall maintain proper record student wise of each activity conducted and the same shall be submitted to the department.

# **SYLLABUS**

## **SEMESTER - II**

# **I. K. GUJRAL PUNJAB TECHNICAL UNIVERSITY**

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### **BSFD 201-18**

### **HISTORY OF INDIAN COSTUMES**

#### **Course Objectives:**

The objective of the course is give an insight and input about the various aspects of the History of the Indian costumes from the ancient times onwards. The students learn about the historic importance and relevance of the costumes and take inspiration and influence for their own creations.

1. Origin of clothing
2. Major Civilizations of the world
3. Clothing in the socio-cultural-content- factors affecting clothing habits and preferences. Study of any one tribe from any part of the world  
Study of regional costumes and lifestyles of India. Indus Valley civilizations
4. Vedic period (1200 BC to 600 BC)  
Early Vedic Period (1200 – 900 BC)  
Late Vedic Period (900-600 BC) Past – Vedic period (600 BC- 323 BC)
5. Maurayan & Sunga period (321 BC-72 BC)  
Maurayan (321-185 BC)  
Sunga (185-72 BC)
6. Satavhana Andhra period (200 BC-250 AD)  
Early period (200 BC-160 BC)  
Late period (100 BC-250 AD)
7. Kushan period (130 BC-185 AD)
8. Gupta period (4th CenturyAD-Middle 8th Century)
9. Natya Shastra –Performing Arts.
10. Mughal Period
11. British Period
12. Pre and Post –independence era
13. Contemporary costumes

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### **BSFD 202-18**

### **INDIAN ART APPRECIATION**

#### **Course Objectives :**

The objective of the course is to give an insight and input about the various aspects of the History of Indian Art right from the origin. The students learn about the historic importance and relevance of the various aspects and phases of the Indian Art and take inspiration and influence for their own creations during the course.

#### **UNIT - I**

The Art & Architecture of: Indus Valley Civilization

Gupta Architecture

Mauryan Art

#### **UNIT - II**

Ajanta & Ellora

The Temples of Orissa

Khajuraho

#### **UNIT - III**

Mughal Miniatures

Rajasthani Miniatures

Pahari Miniatures

#### **UNIT - IV**

Tomb of Humayun

Taj Mahal

Buland Darwaza

#### **Discussions/Presentations**

#### **Instruction to the Examiner:**

Presentations on topics in groups should be given.

#### **Reference Books:**

1. Indian architecture (Hindu & Buddhist) by Percy Brown
2. Indian architecture (Islamic) by Percy Brown
3. The Art of India by C. Sivaramamurti
4. A History of Fine Arts by Edith Tomory

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## **B.Sc. (Fashion Design) Batch 2018 onwards**

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### **BSFD 203-18**

### **TRADITIONAL INDIAN TEXTILES AND EMBROIDERIES**

#### **Course Objectives:**

1. Study of Different traditional textiles of various regions in terms of their origin
  - (a) Socio cultural background
  - (b) Techniques /material
  - (c) Colour / motifs
  - (d) Evolution or changes over time
  - (e) Present scenario
  - (f) Contemporary usage
2. Woven Fabrics
  - (a) Carpets
  - (b) Shawls
  - (c) Sarees-Chanderi, Maheshwari, Kanjeevaram, Paithani etc.
  - (d) Brocades
  - (e) Textiles of North Eastern Region
3. Embroidered-(Briefly as also covered under surface ornamentation)
  - (a) Kantha
  - (b) Phulkari
  - (c) Chikankari
  - (d) Kasuti
  - (e) Kashida
  - (f) Embroidery of Gujarat & Rajasthan.
4. Resist Dyed:
  - (a) Bandhani
  - (b) Ikat
  - (c) Patola
5. Printed and Painted
  - (a) Block printed textiles from Gujarat
  - (b) Block printed textiles from Rajasthan
  - (c) Ajrakh
  - (d) Kalamkari



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### 6. Embroidery

#### **Objectives:**

Students are introduced to the traditional embroidery as surface embellishment techniques of various states. These are studied in details on the basis of actual garments or accessory samples. Students have to research books and textiles, develop motifs on the basis of study and then make samples of the same.

1. Phulkari from Punjab
2. Kasuti from Karnataka
3. Kantha from Bengal
4. Embroideries from Gujarat and Rajasthan
5. Kashida from Kashmir

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### **BSFD 204-18**

### **ELELMENTS OF DESIGN**

1. Colour
  - Introduction to colour
  - Psychology to colour
  - Tints, Tones, Shades
  - Colour chips
2. Composition
  - Inspiration / Concept board
  - Theme board
  - Design development based on concept
3. Introduction to Design Process
  - Research Methodology
  - Stages of Design Process
  - Implementation
  - Mood board
  - Colour pallete
  - Material Exploration
4. Visual Communication, Visual Merchandising.
5. Study of art forms or art effects, accessories, architecture, or architectural details etc. to develop designs.
6. The evolution and development of the product through time.
7. Product adaption in different materials.

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### **BSFD 205-18**

### **FASHION MODEL DRAWING-II**

#### **Course Objectives:**

- The focus of the course is on fashion communication and illustration of fashion design ideas.
- Development of a personal illustration style, an ability to communicate visually a variety of fabrics, silhouettes and colours of garments draped on the body.
- Familiarity with various colours media-oil pastels, colours pencils, water colors, poster colors, dried pastels and mixed media.
- Effective use of these media introduced and applied in the various given exercises suitable for themes and different kind of given exercise
- Introduction to the human anatomy, bone structure and musculature with stylized interpretation of the live model.
- Rendering of different garments on the model with emphasis on the fabric texture, color and style details. Reference from life or magazine or good photographs could be used.
- Drapability of various garment styles in a variety of fabrics stitched and draped, are observed and illustrated.
- Express oneself through the theme of a given project. Inspiration is taken from art and the artists of any period.
- Eventual accomplishment in a particular medium suited to the designer's personal illustration style for the final project.

#### **Reference Books:**

1. Anatomy & Drawing by Victor Perard.

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**BSFD 206-18**

### **FASHION ART-II**

#### **Course Objectives :**

The inputs refine the student's illustration skill with special emphasis on developing a signature style of sketching, learning to keep fabric texture and drapability in mind while doing colour rendering in different media. Inputs in clothing details and terminology as a universal vocabulary for communication about garments are also given.

Introduction to garment details: Necklines, Collars, Sleeves, Cuffs, Silhouettes, Skirts, Pants, Coats, Pockets, Gathers, frills, pleats etc.

Style-lines

Principles of Draping of all kinds of garments on croquis.

Stylization of croquis (different kinds of paper and media used for different assignments) Each student is encourage to explore his/her own individual style of illustration.

The aim of the following exercises is to explain the characteristics of the fabric for example drapability, weight, stretch, transparency/ opacity etc. Color rendering of the following are introduced.

Denim

Jeans

Ikat

Pants/Jump

suit Cotton

Solid and print

Lycra Spandex (Active sport-wear)

Chiffon and lace evening wear)

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### **BSFD 207-18**

### **PATTERN MAKING**

#### **Course:**

This is an introductory course where the relationship between draping of a three-dimensional form and flat pattern making is introduced. Students draft basic slopers according to dress form requirements. The basic sloper is used to develop creative designs. The final project is the development of an original design through the flat pattern method.

#### **Methodology:**

The exercises are variations of basic slopers and their common variations. The students are given demonstrations for each and are required to make paper patterns along with muslin test fits. Design possibilities/variations of each should be explored and towards the end of the semester a complete term garment in suitable fabric is made.

#### **Course Objective:**

This area of instruction should enable the students to:

1. Develop accurate slopers for Skirts.
2. Become familiar with tools of pattern making.
3. Understand the language of pattern making.
4. Develop the ability to create designs through the flat pattern method.
  - (a) Introduction to PM.
  - (b) How to take body measurements.
  - (c) Developing the first bodice block(dartless).
  - (d) Making a prototype for e.g. A 'tank top' with the help of basic block.
  - (e) Developing the 2nd bodice block(with darts).
  - (f) Test fit the garment on the dress form.
  - (g) Dart manipulation.
    - (i) Single dart series.
    - (ii) Double dart series.
    - (iii) Multiple dart series.
    - (iv) Darts away from bust point.
    - (v) Darts in the form of gathers.
    - (vi) Stylized darts.

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### **References:**

1. “Pattern making for fashion design”, Helen Joseph Armstrong, Harper Collins, LA.
2. “Metric Pattern Cutting for Menswear”; Winfred Aldrich, BSP Professional book Oxford.
3. “Pattern making and making up-the professional approach”; Marten Shoben and Janet P.Ward, Butterworth Heinman,Oxford.
4. “Modern sizing for women and children”; P.Kunick, Philip Kunik Publication London.
5. “Dress Fitting”; Natalie Bray, Black well science Ltd London.
6. “Dress Patten Designing” Natalie Bray, Black well science Ltd London.

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## **B.Sc. (Fashion Design) Batch 2018 onwards**

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### **BSFD 208-18**

### **COMPUTER APPLICATION**

#### **Course Description:**

This course is aimed at students and design professionals who are interested in learning how to design, print using Photoshop. To create, capture and enhance the images in accordance with the final objective. It is a bitmap based graphic designing program that designers use to create professional artwork or advertisements. In this course, students will explore the advanced features available with Photoshop including advanced text, color, layout and layers styles.

#### **Objectives:**

1. Learn how to manipulate, edit, and adjust images by using, the different tools in Photoshop. Students will learn how to apply layer effects and filters to create special effects, including lighting and texture effects.
2. To show advanced skills in using painting tools and blending modes to create special effects and quality artworks.
3. Perform good skill in color correction and restoration of photographs and images.
4. To learn how to optimize images for use on the Web, and the advantages of using image slicing techniques.
5. Demonstrate basic skills in developing a time-based production

#### **Teaching Techniques**

- Classroom lectures, demonstrations, & discussions.
- Individual and small group work.
- Hands-on lab classes/Assignments

#### **Pre-requisite**

Students should have basic knowledge in using Windows operating system and to access and work with the files and programs using Windows OS. It will be more preferable, if you have color sense and some photography or artistic skills.

Note: All topics are covered in extreme detail with practical examples for all.

#### **Examination /Evaluation Scheme**

Practical Examination: One Practical examination of 3 hours duration will be conducted on the modules described in the curriculum. The maximum marks will be 100.

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### **UNIT-I**

Introduction To Adobe Photoshop, Opening new files, Opening existing files, exploring the Toolbox, Exploring Panels & Menus, Creating & Viewing a New Document, About Photoshop, Navigating Photoshop, Working with Images and Basic Selections, Working with Multiple Images, Rulers, Guides & Grids, Adjusting Color with the New Adjustments Panel, Getting Started With Layers And Painting Commands, Understanding the Background Layer, Creating, Selecting, Linking & Deleting Layers, Introduction to Blending Modes

### **UNIT-II**

Photo Draping In Adobe Photoshop, Photo Draping Basics, Using a Wrap tool to Photo, Photo Draping a garment/dress with Blending modes, Photo Draping a Bed, Painting In Photoshop Using the Brush Tool, Working with Colors & Swatches, Creating & Using Gradients, Creating & Working with Brushes.

### **UNIT-III**

Photo Retouching And Color Correction, The Red Eye Tool, The Clone Stamp Tool, The Patch Tool & the Healing Brush Tool, The Spot Healing Brush Tool, The Color Replacement Tool, Adjusting Levels, Adjust Curves, Non-Destructively, with Adjustment Layers

### **UNIT-IV**

Using Quick Mask Mode and the Pen Tool, Working with Colors and Color Settings, Working with the Color palette, Using the Color palette, Editing Foreground color and Background color, Using the Color ramp, Setting the CMYK Color gamut, Creating Special Effects, Getting Started with Photoshop Filters, Smart Filters, Creating Text Effects, Applying Gradients to Text



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## **B.Sc. (Fashion Design) Batch 2018 onwards**

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### **BSFD 209-18**

### **GARMENT CONSTRUCTION-II**

#### **Course Objectives:**

1. To understand and appreciate different types of necklines, collars, sleeves, cuffs and pockets.
2. To obtain fabricating skills for the same.

#### **UNIT- I**

##### **Areas of Study:**

1. Types of necklines
  - (a) Round and jewel
  - (b) Square and glass
  - (c) V shaped, straight and curved
  - (d) Scalloped
  - (e) Sweet heart
2. Neckline finishing by using facings and interfacings:
  - (a) Shaped facing
  - (b) Bias facing
  - (c) Single layer binding
  - (d) Double layer binding

#### **UNIT - II**

1. Types of Collars: Finishing collars using interfacing
  - (a) Flat collar
  - (b) One piece rolled collar
  - (c) Two piece rolled collar
  - (d) Shirt collar
2. Types of Sleeves and Sleeve Finishes
  - (a) Basic sleeve types
    - (i) Half sleeve
    - (ii) Full sleeve
    - (iii) 3/4 sleeve

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- (b) Sleeves finish
- (c) Set in sleeves
  - (i) Plain
  - (ii) Puff sleeve
  - (iii) Flare sleeve
  - (iv) Leg 'O' mutton
  - (v) Shirt sleeve
  - (vi) Kurta sleeve

3. Other Modified Sleeves

- (a) Raglan
- (b) Kimono
- (c) Dolman

Note: Insertion of gusset to be explained sleeve finishes

- (a) Self hem
- (b) Shaped facing
- (c) Bias facing/double fold bias binding
- (d) Casings

**UNIT- III**

Pocket Making and Application

- 1. Patch pockets- different types
  - (a) Unlined patch pockets
  - (b) Lined patch pockets
  - (c) Patch pockets with flap
- 2. Patch Pocket With Self Flap Inside Pockets
  - (a) Reinforcing in-seam pockets
  - (b) Extension in-seam-pocket-front hip pocket
  - (c) Slashed pockets-bound pockets
  - (d) Fabricating bound pockets
  - (e) Flap and separate welt pocket
  - (f) Welt pocket with flap

**UNIT-IV**

- 1. Fasteners: Inserting a zip fastener:
  - (a) Centered standard
  - (b) A lapped standard zip

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- (c) Concealed zip
  - (d) Open end zip
  - (e) Finishing off in a slot
2. Buttons- Types attaching
- (a) Positioning and buttons
  - (b) Hook and eye
  - (c) Press-studs
  - (d) Touch and close

### **Recommended Books:**

1. The Practical Encyclopedia of Sewing: By-Dorothy Wood: Lorenz Books
2. The Complete Book of Sewing: Dorling Kindersley
3. Sewing and Knitting: A Reader's Digest step –by-step guide
4. Comparative Construction Techniques
5. Clothing Construction :Sherie Doongaji
6. Sewing Manual:Singer
7. Stitch World
8. Apparel views

## **BSFD 210-18**

### **Fashion Photography**

#### **Course Objectives:**

To introduce the students to the basics of dyeing and printing.

The course is designed to train professionals to design an image, build a set for a photo shoot, and manage the post-production of photographs. This course leading to a specialization in Fashion Photography is targeted at anyone interested in acquiring the professional training necessary to become immediately competitive in the job market. The professional fashion photographer must be competent in every creative process of fashion photography, whether photographs are taken in the studio or outdoors or are still-life compositions. Students will learn to present their work in digital and printed portfolios, important means of showing all of their professional skills.

#### **Unit-I**

Introduction of Camera & its functioning

Various types of cameras and various camera lenses

Different type of image storage methods

Different types of photography techniques

#### **Unit II**

Rules, Compositions, and Framing in Photography

Different clicked Angles and Shots

White Balance and Color Theory

#### **Unit III**

Functioning of Camera

Various Lighting Techniques and effects

Camera Accessories

#### **Unit IV**

Students are required to undertake following assignments during the course:

Capture different types of fabric textures and textiles

Produce a video of any Product/ Garment by using different techniques.

Shoot various dresses and accessories on outdoor locations.

Photo shoot of a model for the cover page of a Magazine.

#### **Suggested Readings/ Books;**

All about SLR 35 mm camera

“Video Production” by Vasuki Belavadi

“A Different Vision” by Peter Lindbergh

**This is a seven day module conducted during the working days of the semester**

# I. K. GUJRAL PUNJAB TECHNICAL UNIVERSITY

## B.Sc. (Fashion Design) Batch 2018 onwards

### Ability Enhancement Compulsory Course (EVS102-18 Environmental Science)

Course Code	Course Type	Course Title	Load Allocations			Mark Distribution		Total Marks	Credits
						Internal	External		
EVS 102-18	Ability Enhancement Compulsory Course (AECC)-III	Environmental Science	2	0	0	40	60	100	2

#### Course Outcomes:

1. Students will enable to understand environmental problems at local and national level through literature and general awareness.
2. The students will gain practical knowledge by visiting wildlife areas, environmental institutes and various personalities who have done practical work on various environmental Issues.
3. The students will apply interdisciplinary approach to understand key environmental issues and critically analyze them to explore the possibilities to mitigate these problems.
4. Reflect critically about their roles and identities as citizens, consumers and environmental actors in a complex, interconnected world

#### Unit 1:

##### **Introduction to environmental studies**

- Multidisciplinary nature of environmental studies;
  - Scope and importance; Concept of sustainability and sustainable development.
- (2 lectures)

#### Unit 2:

##### **Ecosystems**

- What is an ecosystem? Structure and function of ecosystem; Energy flow in an ecosystem: food chains, food webs and ecological succession. Case studies of the following ecosystems :
  - a) Forest ecosystem
  - b) Grassland ecosystem
  - c) Desert ecosystem
  - d) Aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries)

(6 lectures)

### **Unit 3:**

#### **Natural Resources: Renewable and Non-renewable Resources**

- Land resources and land use change; Land degradation, soil erosion and desertification.
- Deforestation: Causes and impacts due to mining, dam building on environment, forests, biodiversity and tribal populations.
- 
- Water: Use and over-exploitation of surface and ground water, floods, droughts, conflicts over water (international & inter-state).
- Energy resources: Renewable and non renewable energy sources, use of alternate energy sources, growing energy needs, case studies.

(8 lectures)

### **Unit 4:**

#### **Biodiversity and Conservation**

- Levels of biological diversity : genetic, species and ecosystem diversity; Biogeography zones of India; Biodiversity patterns and global biodiversity hot spots
- India as a mega-biodiversity nation; Endangered and endemic species of India
- Threats to biodiversity : Habitat loss, poaching of wildlife, man-wildlife conflicts, biological Invasions; Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity.
- Ecosystem and biodiversity services: Ecological, economic, social, ethical, aesthetic and Informational value.

(8 lectures)

### **Unit 5 :**

#### **Environmental Pollution**

- Environmental pollution : types, causes, effects and controls; Air, water, soil and noise pollution
- Nuclear hazards and human health risks
- Solid waste management: Control measures of urban and industrial waste.
- Pollution case studies.

(8 lectures)

### **Unit 6:**

#### **Environmental Policies & Practices**

- Climate change, global warming, ozone layer depletion, acid rain and impacts on human communities and agriculture
- Environment Laws: Environment Protection Act; Air (Prevention & Control of Pollution) Act; Water (Prevention and control of Pollution) Act; Wildlife Protection Act; Forest Conservation Act. International agreements: Montreal and Kyoto protocols and Convention on Biological Diversity (CBD).
- Nature reserves, tribal populations and rights, and human wildlife conflicts in Indian context.

(7 lectures)

## **Unit 7:**

### **Human Communities and the Environment**

- Human population growth: Impacts on environment, human health and welfare.
- Resettlement and rehabilitation of project affected persons; case studies.
- Disaster management: floods, earthquake, cyclones and landslides.
- Environmental movements: Chipko, Silent valley, Bishnois of Rajasthan.
- Environmental ethics: Role of Indian and other religions and cultures in environmental conservation.
- Environmental communication and public awareness, case studies (e.g., CNG vehicles in Delhi).

(6 lectures)

## **Unit 8:**

### **Field work**

- Visit to an area to document environmental assets: river/ forest/ flora/fauna, etc.
- Visit to a local polluted site---Urban/Rural/Industrial/Agricultural.
- Study of common plants, insects, birds and basic principles of identification.
- Study of simple ecosystems---pond, river, Delhi Ridge, etc.

(Equal to 5 lectures)

# I. K. GUJRAL PUNJAB TECHNICAL UNIVERSITY

## B.Sc. (Fashion Design) Batch 2018 onwards

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### Suggested Readings:

1. Carson, R. 2002. *Silent Spring*. Houghton Mifflin Harcourt.
2. Gadgil, M., & Guha, R. 1993. *This Fissured Land: An Ecological History of India*. Univ. of California Press.
3. Gleeson, B. and Low, N. (eds.) 1999. *Global Ethics and Environment*, London, Routledge.
4. Gleick, P. H. 1993. *Water in Crisis*. Pacific Institute for Studies in Dev., Environment & Security. Stockholm Env. Institute, Oxford Univ. Press.
5. Groom, Martha J., Gary K. Meffe, and Carl Ronald Carroll. *Principles of Conservation Biology*. Sunderland: Sinauer Associates, 2006.
6. Grumbine, R. Edward, and Pandit, M.K. 2013. Threats from India's Himalaya dams. *Science*, 339: 36--37.
7. McCully, P. 1996. *Rivers no more: the environmental effects of dams* pp. 29--64). Zed Books.
8. McNeill, John R. 2000. *Something New Under the Sun: An Environmental History of the Twentieth Century*.
9. Odum, E.P., Odum, H.T. & Andrews, J. 1971. *Fundamentals of Ecology*. Philadelphia: Saunders.
10. Pepper, I.L., Gerba, C.P. & Brusseau, M.L. 2011. *Environmental and Pollution Science*. Academic Press.
11. Rao, M.N. & Datta, A.K. 1987. *Waste Water Treatment*. Oxford and IBH Publishing Co. Pvt. Ltd.
12. Raven, P.H., Hassenzahl, D.M. & Berg, L.R. 2012. *Environment*. 8th edition. John Wiley & Sons.
13. Rosencranz, A., Divan, S., & Noble, M. L. 2001. *Environmental law and policy in India. Tripathi 1992*.
14. Sengupta, R. 2003. *Ecology and economics: An approach to sustainable development*. OUP.
15. Singh, J.S., Singh, S.P. and Gupta, S.R. 2014. *Ecology, Environmental Science and Conservation*. S. Chand Publishing, New Delhi.
16. Sodhi, N.S., Gibson, L. & Raven, P.H. (eds). 2013. *Conservation Biology: Voices from the Tropics*. John Wiley & Sons.
17. Thapar, V. 1998. *Land of the Tiger: A Natural History of the Indian Subcontinent*.
18. Warren, C. E. 1971. *Biology and Water Pollution Control*. WB Saunders.
19. Wilson, E. O. 2006. *The Creation: An appeal to save life on earth*. New York: Norton.
20. World Commission on Environment and Development. 1987. *Our Common Future*. Oxford University Press.



# **I. K. GUJRAL PUNJAB TECHNICAL UNIVERSITY**

## **B.Sc. (Fashion Design) Batch 2018 onwards**

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### **Guidelines regarding Mentoring and Professional Development**

The objective of mentoring will be development of:

- Overall Personality
- Aptitude (Technical and General)
- General Awareness (Current Affairs and GK)
- Communication Skills
- Presentation Skills

The course shall be split in two sections i.e. outdoor activities and class activities.  
For achieving the above, suggestive list of activities to be conducted are:

#### **Part – A (Class Activities)**

1. Expert and video lectures
2. Aptitude Test
3. Group Discussion
4. Quiz (General/Technical)
5. Presentations by the students
6. Team building Exercises

#### **Part – B (Outdoor Activities)**

3. Sports/NSS/NCC
4. Society Activities of various students chapter i.e. ISTE, SCIE, SAE, CSI, Cultural Club, etc.

Evaluation shall be based on rubrics for Part – A & B

Mentors/Faculty Incharge shall maintain proper record student wise of each activity conducted and the same shall be submitted to the department.

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# **SYLLABUS**

## **SEMESTER-III**

**DYEING AND PRINTING TECHNIQUES**

Course Objectives: To introduce the students to the basics of dyeing and printing.

**Unit I**

1. Introduction to the Grey fabric
2. Characteristics and classification of impurities
3. Introduction to the preparatory processes of dyeing for cotton – Singeing, desizing, scouring, bleaching, mercerization.

**Unit II**

- 1 Definition of color, dyes, pigment
- 2 Classification of dyes

**Unit III**

- 1 Application of dyes on textiles
- 2 Stages of dyeing – Fiber, yarn , fabric and garment
- 3 Introduction to dyeing of blends

**Unit IV**

- 1 Methods of printing
- 2 Styles of printing
- 3 Environmental Concerns

Instructions to the teacher: Field trip to a dyeing & printing unit will be taken.

**Instructions to the examiner:**

1. There will be one compulsory objective question (multiple choice questions or fill in the blanks or True/False questions) covering all units, carrying 30 marks.
2. There will be six questions of 10 marks each, out of which three questions are compulsory. The questions will be two from each unit.
3. It will be compulsory to attempt one question from each unit.

**Fabric Science by Joseph J. Puzzuto./Technology of Dyeing, Printing and Bleaching by Dr. V.A. Shenai.**

## **BSFD302-18**

### **HISTORY OF WESTERN COSTUMES**

#### **COURSE OBJECTIVES**

The objectives of the course is given an insight and input about the various aspects of history of the western world right from the origin. The students learn about the historic importance and relevance of the costumes and take inspiration and influence for their own creation

#### **Unit-1**

1. Introduction of:
2. Egyptian
3. Assyrian

#### **Unit -II**

1. Babylonian
2. Greek
3. Etruskan

#### **Unit-III**

1. Roman
2. Byzantine
3. 13&14 century

#### **Unit -IV**

1. 15-16&17 century
2. 18 century and 19 century

#### **Instructions to the examiner**

Add fill ups of 20 marks presentation on topics must given to the students

#### **Reference books:**

A history of fashion by Doglas Grosline

Survey of historic cosumes by Phyliss G Tortora &Keith Eubank

## **BSFD303-18**

### **WORLD ART APPRECIATION**

#### **Course Objectives:**

The objective of the course is to give an insight and input about the various aspects of the History of World Art right from the origin. The students learn about the historic importance and relevance of the various aspects and phases of the World Art and take inspiration and influence for their own creations. Theory part will include internal assessment of 40 marks.

#### **UNIT-I**

- Introduction to Pre Historic Art
- Egyptian Art
- Greek and Roman Art

#### **UNIT-II**

- The Renaissance and it's masters
- Mannerism and Baroque
- Realism

#### **UNIT-III**

- Impressionism
- Post Impressionism
- Cubism

#### **UNIT-IV**

- Fauvism
- Surrealism
- PRACTICAL INPUT (60 marks external) IS REQUIRED FOR THE SUBJECT AS FOLLOWING:
- Discussions/presentations /critic view and slide description of all the topics for 20 marks
- Viva voce, objective type questions for 20 marks
- To develop a product including a mood board /concept /colour board and create a collection (sketches) 60 marks
- Instruction to the Examiner:
- Please add Fill in the blanks for at least 20 marks.
- Presentations on topics in groups should be given.

#### **Reference books:**

- A Concise History Of Modern Painting by Herbert Read
- A History Of Modern Art by H.H. Arnason
- History Of Art by H.W. Janson

## **BSFD 304-18**

### **PATTERN MAKING + DRAPING**

This is an introductory course where the relationship between draping of a three-dimensional form and flat pattern making is introduced. Students draft basic slopers according to dress form requirements. The basic sloper is used to develop creative designs. The final project is the development of an original design through the flat pattern method.

#### **Methodology:**

The exercises are variations of basic slopers and their common variations. The students are given demonstrations for each and are required to make paper patterns along with muslin test fits. Design possibilities/variations of each should be explored and towards the end of the semester a complete term garment in suitable fabric is made.

#### **Collars**

1. Band collar and variations.
2. Peter pan collar-raised and flat.
3. Shirt collar.      A-One piece collar      B .Two piece collar
4. Sailors collar.
5. Cape collar.

#### **Sleeves**

1. Basic sleeve block.
2. Sleeve variations.

Puff sleeve.      2-Lantern sleeve.      3-Leg-o-mutton sleeve.      4-Petal sleeve. 5-Shirt sleeve.

#### **Draping**

Course Objectives:

After the students learn the basic principles of draping, they are taught advanced techniques of draping.

1. BODICE VARIATION
2. STYLE LINES- Princess,shoulders/ armhole and plum lines
3. COWLS – Neck, armhole and back
4. SKIRT – cowls, side seam and back
5. YOKES
- 6 COLLARS – Mandarin, Convertible and peter pan.

### **REFERENCES:**

- “Pattern making for fashion design”, Helen Joseph Armstrong, Harper Collins, LA.
- “Metric Pattern Cutting for Menswear”; Winfred Aldrich, BSP Professional book Oxford.
- “Pattern making and making up-the professional approach”; Marten Shoben and Janet P.Ward, Butterworth Heinman,Oxford.
- “Modern sizing for womens and childrens”; P.Kunick , Philip Kunik Publication London.
- “Dress Fitting”; Natalie Bray, Black well science Ltd London.
- “Dress Patten Designing” Natalie Bray, Black well science Ltd London.
- 6. Examination /Evaluation scheme

## **BSFD 305-18**

### **DESIGN PROCESS**

#### **Course Objectives:**

The main objective of this course is to make the students understand the different stages of process involved from the 'concept' stage to the 'finished garment'. It is interactive and constant feed back is given after each student presents their work after each stage of the design process.

#### **UNIT-I**

- To provide students a sound foundation for any design work based on Creativity and technical knowledge.

#### **UNIT-II**

- Steps in the design process.
- To develop a particular theme and demonstrate this understanding in the form of a 3 dimensional theme board, initial concepts and a final design of a garment.

#### **UNIT-III**

- Design skills like the dye, embroidery etc for creating fabric ideas for the final garment.

#### **UNIT-IV**

- Color palette from the theme or source of inspiration.

To develop their own work/designs to clients during class hours in mock presentation every week.



## **BSFD 306-18**

### **COMPUTER AIDED DESIGN –I**

#### **Course Description:**

This course is aimed at students and design professionals who are interested in learning how to design, print using Corel DRAW. To create, capture and enhance the images in accordance with the final objective. It is a vector based graphic designing program that designers use to create professional artwork or advertisements. In this course, students will explore the advanced features available with CorelDraw including advanced text, color, layout, layers styles and template techniques

#### **Objectives:**

- After completing this course, you will be able to use CorelDraw advanced text, color, layout, latter style, and template techniques etc
- Students will learn how to apply layer effects and filters to create special effects, including lighting and texture effects.
- To show advanced skills in using painting tools and blending modes to create special effects and quality artworks.
- Perform good skill in Designing brochures, pamphlets, magazine cover pages, cards, logos and advertisements etc.

#### **Teaching Techniques**

- Classroom lectures, demonstrations, & discussions.
- Individual and small group work.
- Hands-on lab classes/Assignments

#### *Pre-requisite*

*Students should have basic knowledge in using Windows operating system and to access and work with the files and programs using Windows OS. It will be more preferable, if you have color sense and some photography or artistic skills.*

Note: All topics are covered in extreme detail with practical examples for all.

## **Unit-I**

Introduction to Corel draw, Exploring the CorelDraw Screen, Inserting and Deleting Pages, Changing Page, Customizing Options, Using Multiple Workspaces, Creation and manipulation, Drawing and Shaping Tools, Using the Freehand Tool, Drawing Lines and Polylines, Working With Special Effects And Texts, Drawing With the Artistic Media Tool, Shaping an Object with an Envelope, Extruding an Object, Blending Two Objects, Using the Lens Effect, Adding Perspectives, Using Power Clips

## **Unit-II**

Using Fill Tool, Fountain Fill, Pattern Fill, Interactive Mesh fill, Copying Attributes, Setting Outline and Fill Defaults, Arranging Objects, Grouping and Ungrouping Objects, Using Guidelines, Using Dynamic Guides, Using Snap To, Aligning Objects, Group and Child Objects, Combining and Breaking Objects, Welding Objects, Using Intersection

## **Unit-III**

Working With Paragraph, Importing and Sizing Paragraph Text, Flowing Text Between Frames, Formatting Paragraph Frames, Wrapping Paragraph Text Around Objects, Applying Drop Caps, Typing Text Into Objects, Special Text Effects, Fitting Text to a Path Working With Colors, Fills, & Outlines, Color Palettes, Fills & Outlines, Eyedropper Tool Smart Fill.

## **Unit-IV**

Deleting Objects, Sizing Objects, Transforming Objects, Mirroring Objects, Rotating and Skewing Objects, Typing Text into Objects, Converting Text to Curves, Creating Blended Text Shadows, Using Symbols and Clipart, Inserting Text Symbols, Adding Clipart, Modifying Clipart, Working With Bitmaps, What is a Bitmap, Importing Bitmap Options

## **BSED 307-18**

### **GARMENT MAKING**

#### **Indian wear:**

1. Kalidar Kurta.
2. Churidar.
3. Salwar.
4. Kameez-straight/A-Line or any other variation.
5. Plain saree blouse.

#### **Recommended Books:**

- The Practical Encyclopedia of Sewing: By-Dorothy Wood: Lorenz Books
- The Complete Book of Sewing: Dorling Kindersley
- Sewing and Knitting: A Reader's Digest step-by-step guide
- Comparative Construction Techniques
- Clothing Construction :Sherie Doonga ji
- Sewing Manual:Singer
- Stitch World

## **BSFD 308-18**

### **YARN CRAFT**

#### **Course Objectives:**

The yarn craft course is aimed at exploration and adaptation of different fibres, yarns and other unconventional material towards handcrafted garments and accessories.

#### **UNIT-I**

- Imparting of basic and common techniques such as : Macrame, Knotting Braiding

#### **UNIT-II**

- Twining, Tasselling, Interlacing, Knitting, Crochet, Tatting Carpet-making, Tufting, etc.

#### **UNIT-III**

- Exploration, Improvisation and adaptation of the above techniques towards innovative surfaces and forms while using a variety of material like different kinds of yarns, vegetable fibres, threads and ropes, ribbons, braids, trimmings, paper, wires, fabrics, acrylics, polythene, Self reflecting foils etc

#### **UNIT-IV**

- Conceptualisation and construction of the end product which could range from an accessory to a trimming details or a fully finished garment.

#### **Teaching Aids :**

- Slides and visuals on handcrafted surfaces , forms, objects artifacts accessories and garments.
- A personal file of techniques with sample along with a variety of material sourced.
- Resource centre to develop a relevant collection of accessories and garments.

This semester, the Yarn Craft course will be focused towards producing 2 or 3 products from bags, soft accessories or value addition to garments. Emphasis may be given to two or three techniques while other techniques may be demonstrated within the given time limitation.

## **BS FD309-18**

### **FASHION ART- III**

#### **Course Objectives:**

Students are provided with an understanding of mood boards and importance of presenting creative design for the fashion industry through good layouts. Integration of computer inputs into art is encouraged. Students are also introduced specifications sheet and the need to integrate technical accuracy and illustration skills.

#### **UNIT-I**

- Introduction to making of specification sheet of basic garments like blouses, shirts, T- shirts, Paints, Jacket.

#### **UNIT -II**

- Mood board with special emphasis on relating the foreground to the background layout and composition cut and paste techniques and hand crafting techniques.
- Principles of line planning (developing a collection)

#### **UNIT-III**

- Demographics and psychographics of customer profile.
- Interpretation of the forecast in terms of cut, style, color and fabric sourcing.

#### **UNIT-IV**

- Exercise in visually assessing and relating fashion illustration to specs.

## **BS FD 310-18**

### **CRAFT DOCUMENTATION**

#### **Course Objectives:**

The main objective of this course is to have an in-depth knowledge of the handicrafts. The students are taught how to research and document the various crafts by visiting and meeting the craftsmen and artisans personally. An interesting aspect is to give design solutions to the artisans for further evolution of the crafts.

1. Introduction to craft (Slides)
2. Information sourcing on craft
3. How to document a craft and why
4. Contents of craft document
5. How to plan your layouts and the techniques
6. How to frame your photographs, illustration.
7. Prepare questionnaire for survey/ information collection
8. Craft design
9. Assessment

## **BS FD 311-18**

### **Hand Printing and Painting Technique**

#### **Course Objective :**

In this course you will be introduced to Hand Painting and Printing Techniques, its historical Background and material required for both the techniques. This will help the students to learn and implement different ways to make their collection.

- Understand what is hand painting and historical background.
- Understand what kind of brushes required for hand painting and how to take care of fabrics
- Understand the different methods of transferring the designs on fabric.

#### **Unit-I**

- Basic water colour( still life, one object)
- Transferring Design on Fabrics.

#### **Unit-II**

- Floral motifs- development of motifs on fabric.
- Abstract painting

#### **Unit-III**

- Batik( 5 samples)
- Tie& dye (5 samples)

#### **Unit-IV**

- Screen printing(5 samples)
- Block printing( 5 samples)

## **BS FD 312-18**

### **EMBROIDERIES**

#### **Objectives:**

Students are introduced to the traditional embroidery as surface embellishment techniques of various states. These are studied in details on the basis of actual garments or accessory samples. Students have to research books and textiles, develop motifs on the basis of study and then make samples of the same.

- **UNIT-I**

- Phulkari from Punjab

- **UNIT-II**

- Kasuti from Karnataka

- Kantha from Bengal

- **UNIT-III**

- Embroideries from Gujarat and Rajasthan

- **UNIT -IV**

- Kashida from Kashmir



## **BMPD 302-18**

### **Mentoring and Professional Development for Documenting Craft**

The objective of mentoring will be development of:

- Overall Personality
- Aptitude (Technical and General)
- General Awareness (Current Affairs and GK)
- Communication Skills
- Presentation Skills

The course shall be split in two sections i.e. outdoor activities and class activities.  
For achieving the above, suggestive list of activities to be conducted are:

#### **Part – A** (Class Activities)

1. Expert and video lectures
2. Aptitude Test
3. Group Discussion
4. Quiz (General/Technical)
5. Presentations by the students
6. Team building Exercises

#### **Part – B** (Outdoor Activities)

1. Sports/NSS/NCC
2. Society Activities of various students chapters i.e. ISTE, SCIE, SAE, CSI, Cultural Club, etc.

Evaluation shall be based on rubrics for Part – A & B

Mentors/Faculty in charge shall maintain proper record student wise of each activity conducted and the same shall be submitted to the department.



# **SYLLABUS**

## **SEMESTER – IV**

## **BSFD 401-18**

### **FUNDAMENTALS OF APPAREL PRODUCTION**

#### **UNIT -I**

- a) Ready to wear- History and basic concept - Importance of ready to wear
- b) Industrial infrastructure and its profile
- c) Fundamental structure of industrial 6&7  
PRODUCTION PROCESS

#### **UNIT -II**

Fabric handling Inspection of fabric and its control

- a) Various method of spreading fabric
- b) Use and importance of marker

#### **UNIT -III** cutting room

- a) Understanding of pattern & method if laying pattern
- b) Yardage control in cutting room
- c) Types of cutting machine
- d) Operation of fusing machine
- e) Method of bundling and ticketing 9

#### **UNIT -IV** Sewing Room

- a) Machine – Types ,uses and application
- b) Use of attachment

10 SEWING – Stitch type, uses type and application 11 various techniques of production in sewing room

## **BSFD 402-18**

### **SURVEY OF APPAREL MERCHANDISING**

#### **Course objectives:**

- To introduce the students the fundamentals of marketing keeping the fashion focus.
- To introduce the basic terminology of merchandising and trade documentation.

#### **UNIT-I**

- Introduction to fashion marketing
  - Concept and terminology
  - 4 Ps of marketing (product, price, place, promotion)
  - Segmentation targeting and positioning analysis
  - Brand strategy
  - Consumer behavior in fashion
  - Marketing research and research methodology
  - Advertising

#### **UNIT-II**

- Introduction to merchandising
- Merchandising vis-à-vis marketing
- Introduction to apparel business
- Uniqueness of fashion merchandising

#### **UNIT-III**

- Introduction to Indian garment industry (exports/ domestics)  
Buying houses organizing buying and selling activity
- Merchandise buying and assortment planning

#### **UNIT-IV**

- Forecasting trends
- Range development/ product development an exercise
- Sizing standards
- Spec sheet study

## **References:**

- Essentials of Marketing – Jerome E. McCarthy & William D. Perrault
- Principals of Marketing – Philip Kotler 11th edition
- Essentials of Marketing – Stanton & Futrell
- 
- Fashion Innovation & Marketing – Catherine Moore
- How to sell Fashion – Annalee Gold
- Fashion Marketing – Janet Bohdanowicz & LisClamb  
Fashion from concept to consumer-  
Stephen Fringes

### **Magazines and journals**

- Journal of Fashion Marketing Management
- Business World
- Business India
- Business Today

Adv. & Marketing

## **BSFD 403-18**

### **FABRIC RESEARCH AND SOURCING**

#### **Objectives:**

1. Understanding the potential and limitations of the textile industry from a fashion designer's point of view.
2. Developing the expertise for appropriate selection of fabrics, trims and other materials keeping the design/style/market in perspective.
3. Leading design-oriented exploration of new technologies processes and materials.

#### **UNIT-I**

##### **Introduction:**

Fabric count

Fabric identification

##### **An overview of the textile industry**

- A. Different sectors of the Indian industry:
  - a) Mill sector/organized sector.
  - b) Powerloom sector/semi-organised sector.
  - c) Handloom sector/unorganized sector/co-operatives.
- B. Discussion of the above with reference to:
  - a) Minimum lengths possible.
  - b) Scope for design intervention.
  - c) Lead times.
  - d) Cost.
- C. International fabric and textile materials.

#### **UNIT-II**

##### **Sourcing of fabrics**

- a) International
- b) National

### **UNIT-III**

#### **Processing of fabrics with reference to:**

- a) Texture
- b) Color
- c) Performance/durability

#### **Innovations in fabrics (intrinsic and visual) integrating into design practice**

- A. International
- B. National
- C. Role of NGO's in development and promotion of fabrics

### **UNIT- IV**

#### **Understanding linings and interlinings- a designer's perspective**

#### **"Green Design" in terms of"**

- a) Fibre content
- b) Finish
- c) Garment Packaging

#### **VIII. Interrelating garment and fabric design**



## **BSFD 404-18**

### **COMPUTER AIDED DESIGN –II**

#### **Course Description**

Adobe Illustrator is a vector-based drawing program developed and marketed by Adobe Systems. This program is used for creating and designing of artwork such as Logos, illustrations, brochures etc. It provides sophisticated tracing and text manipulation capabilities as well as color separations.

Pre-requisite

Students should have basic knowledge in using Windows operating system and to access and work with the files and programs using Windows OS. It will be more preferable, if you have some designing and artistic skills.

#### **Course objectives and content**

Upon completion of this course students will be able to:

- Create quality artworks and graphics utilizing the various tools in Illustrator
- Demonstrate knowledge of text and typography, Color, image manipulation and basic layout for a print-based output for multimedia.
- Develop skills in using: page layout, image capture and manipulation
- Demonstrate good skill in vector drawings and logo designing

**Note: All topics are covered in extreme detail with practical examples for all.**

Examination /Evaluation scheme

- Practical Examination: One Practical examination of 3 hours duration will be conducted on the modules described in the curriculum. The maximum marks will be 100.

#### **Unit-I**

Introduction, Workspace & Navigation, Introducing Vector Based Paths, Working with Layers in Illustrator, Introducing Anchor Points, Using Color Settings, Configuring Palettes & workspace, Direct selection, Creating guides, Fills and Stroke and Color, Introduction to Fill and Stroke, Creating a fill Pattern, Creating and saving new Color Swatches, Gradients & Gradient Mesh Gradients introduction, Making

Color Adjustments, Using the Eye Dropper Tool, Blending Objects into the Gradient Mesh, Layers and Grouping, Placing path

## **Unit-II**

Illustrator Drawing, Editing and Symbol Tools, Drawing with Lines and Shapes and Brushes, Using the Flip Tool to Mirror Shapes, Combining Shapes, The Pen Tools and Path Editing, Combining Path, Dividing Paths, Grouping Paths, Clipping with Mask, Loading and saving brushes, Symbols Tools, Symbol introduction, Symbol tools, The scissor tool, The knife tool Charts and Graphs, Creating graphs, Changing the graph type

## **Unit-III**

Type Formatting, Filters and Effects, Wrap text, Missing font, Creating outlines, Moving Text to a New Text Container, Moving Text and Altering Line Spacing, Type transformation, Multiple strokes and fills, Converting effect to shape, Warp effects, Object opacity, Creating an Opacity Mask, Blending modes, Liquify, Enveloping and Meshes, Envelope introduction, Filters, 3D space and 3D Effects, Applying and Adjusting 3D Extrusion Effects, Mapping Symbols onto 3D

Cropping Custom Gradient Blends, Customizing Blends for Specific Shapes, Creating Blends between Two Shapes

## **Unit-IV**

Advanced and Printing Options, Transform Effects and Stacking Order, Text Effects, Creating Drop shadows & Text Effects, Filling Text with Color and Gradients, Auto Trace and Live Trace Using the Live Trace Tool, Applying Threshold and Minimum Area, Live Painting Fills, Creating your own shortcuts, Printing & Exporting, Setting Document Trim Size, Saving Print Settings Exporting Documents as Different File Types.

## **Suggested Books**

1. Microsoft office 2010 for Dummies, "Wallace Wang", Wiley India Pvt. Limited, 2010.
2. Coreldraw X5 In Simple Steps , "Kogent Learning Solutions Inc", Wiley India Pvt. Limited, 2011.

Photoshop Cs2 (savvy), By Romaniello

## **BSFD 405-18**

### **PATTERNMAKING + GRADING**

This is an introductory course where the relationship between draping of a three-dimensional form and flat pattern making is introduced. Students draft basic slopers according to dress form requirements. The basic sloper is used to develop creative designs. The final project is the development of an original design through the flat pattern method.

#### **Methodology:**

The exercises are variations of basic slopers and their common variations. The students are given demonstrations for each and are required to make paper patterns along with muslin test fits. Design possibilities/variations of each should be explored and towards the end of the semester a complete term garment in suitable fabric is made.

#### **UNIT-I**

- 1 Introduction to skirts.
2. Sheath skirts/fitted skirt.
3. Circular skirts. A) Skirt variation with yoke.B) Gathered skirts and variations

#### **UNIT -II**

- 1 Pleated skirts and variations.
- 2  $1/4^{\text{th}}$ ,  $1/2$ ,  $3/4^{\text{th}}$  + full circular skirts.
3. Peg skirt.
4. Bell skirt: a) With gores. b) Without gored.

#### **UNIT- III**

Bifurcated garment:

Trouser

#### **UNIT- IV**

Fitted garments-Corsets. & Waist coat

## **REFERENCES:**

“Pattern making for fashion design”, Helen Joseph Armstrong, Harper Collins, LA. “Metric Pattern Cutting for Menswear”; Winfred Aldrich, BSP Professional book Oxford. “Pattern making and making up-the professional approach”; Marten Shoben and Janet P.Ward, Butterworth Heinman,Oxford.

“Modern sizing for womens and childrens”; P.Kunick , Philip Kunik Publication London. “Dress Fitting”; Natalie Bray, Black well science Ltd London.

“Dress Patten Designing” Natalie Bray, Black well science Ltd London. Examination /Evaluation scheme

## **GRADING**

### **Course objective:**

This course aims to make the student proficient of grading the pattern to different sizes both by Track grading and Nested grading.

### **Area of study**

Each area of study consists of lecture demonstrations and is followed by individual applications in the lab.

## **UNIT-I**

### **1. The contents & principles of grading**

- a) Sizing and survey of the market.
- b) Grading option.
- c) Special areas.
- d) Body analysis.
- e) Grading terminology.
- f) Track grading.
- g) 3-D grading.

## **UNIT-II**

### **2. Practical applications**

Bodice block. Skirt block. Sleeve block. Princess block. Yoke in a bodice. Torso block.

Puff sleeve.

Leg 'O' Mutton sleeve. Shirt sleeve with cuff. Lantern sleeve. Panelled

## **UNIT-III**

### **Skirt.**

Flared skirt. Gathered skirt. Pleated skirt. Godet skirt Trouser

Collars – Chinese, Shirt , Peter Pan , Shawl, Coat

Jacket

Block Two

pc. Sleeve

Raglan

## **UNIT-IV**

### **Kimono**

Countered block – 3D grade

Style grade

Uneven grade

Grading with specification sheet

Pattern grading with scan allowances

All these assignments should be done for 3 sizes up and 1 size down. Accuracy of pattern & neatness of execution are of great important. Industrial method of pattern grading should also taught .

Bibliography

Grading for the fashion industry – Patrick J.Taylor & Martin Shobhen

## **BSFD 406-18**

### **FASHION ART- IV**

#### **Course Objectives:**

Students explore the components that form the cohesiveness of a collection as well as elements that introduce individual creativity and diversity. The focus is on full figure croquis with detailed specification drawing with swatches, trimming and stitch details on the basis of research and innovative experiment on fabric and function for any specialized apparel category.

#### **UNIT -I**

Introduction to male croqui for casual/ formal wear both for the export as well as domestic market.

#### **UNIT -II**

Development of children croquis for playwear/ formalwear

#### **UNIT -III**

Detailed line planning with special emphasis on design development sheet.

#### **UNIT -IV**

Creation of textile print and repeats, also translated on fabric and application of the same on garments

Women wear (ethnic) for formal/ casual/ fusion categories with special emphasis on innovative surface ornamentation techniques.

## **BSFD 407-18**

### **ADVANCED DRAPING**

#### **Course Objectives:**

After the students learn the basic principles of draping, they are taught advanced techniques of draping.

1. BODICE VARIATION
2. STYLE LINES- Princess, shoulders/ armhole and plum lines
3. COWLS – Neck, armhole and back
4. SKIRT – cowls, side seam and back
5. YOKES
6. COLLARS – Mandarin, Convertible and peter pan.

## **BSFD408-18**

### **GARMENT CONSTRUCTION + FABRIC STUDIES**

- **UNIT 1.2.3**

Stitching of the following garments using different fabric composition

- 1 Skirt
- 2 Shirt
- 3 Trouser

- The Garments shall be stitched keeping in view the following factors.

1. Pattern making and cutting
2. Marking, spreading and cutting the fabric
3. Stitching step by step
4. Finishing

#### **RECOMMENDED BOOKS:**

- The Practical Encyclopedia of Sewing: By-Dorothy Wood: Lorenz Books
- The Complete Book of Sewing: Dorling Kindersley
- Sewing and Knitting: A Reader's Digest step-by-step guide
- Comparative Construction Techniques
- Clothing Construction :Sherie Doonga ji
- Sewing Manual:Singer
- Stitch World



## **BSFD 409-18**

### **FABRIC SURFACE TECHNIQUE**

#### **Course Objectives:**

This course aims to develop an understanding of surfaces used for apparel, focusing towards various ornamentation techniques. It encourages students to explore fabrics and other materials to create interesting swatches for an niche market.

#### **Methodology:**

1. Market survey to appreciate and understand current trends in the market (both at a domestic and international level) and a study of the forecast.
2. Familiarization with various surface ornamentation techniques (by visiting units) at a technical level as well as for contemporary usage.
3. Identification of a category of garments for e.g. Women's wear, Menswear or Kids wear and further in each category : Casual wear or eveningwear etc.
4. Preparation of mood board which must include strong forms, color story and textures.
5. Survey the market or source suitable fabric and raw materials for explorations.
6. Exploration and development of forms , textures and motifs suitable for a particular technique. ( for e.g. textures possible with tie/dye, motifs suitable for emb./printing etc) The explorations to be done on proper in color.
7. Hand Crafted Skills : Selection of Techniques from the following :-
8. **UNIT- 1**
  - Machine embroidery
  - Hand embroidery

#### **UNIT -2**

- Batik
- Tie & Dye
- Printing

### **UNIT -3**

- Self Exploration

(Note : Students select 3 techniques from the above self exploration which is compulsory) Explorations include :

A- Machinery embroidery

B- Hand embroidery with a contemporary feel and knowledge of international nomenclature.

- 1- Self explorations which include quilting, basic hand-embroideries, patchwork/appliqué thermosetting, faggoting, layering, fraying, tearing pulling of yarns, burning out etc.
- 2- Batik, enzyme, acid, stone, sand wash, explorations.
- 3- Tie & Dye , Shibori explorations.

### **UNIT 4**

- a) Print design – in house explorations of block, stencil and screen printing.

Development of fabric swatches for each of the selected technique (size 10" x10")  
Explorations must relate to the international trends/forecast for a particular season.

Note : There will be a submission of each exploration at the end of the 3 weeks.

9. Final submission :

- a) Mood board
- b) Design development file
- c) Paper explorations
- d) 5 samples each of the 3 selected techniques + 5 samples of self explorations ( total 20 samples)
- e) Artwork of the designed collection

**Evaluation Criteria:**

- 1) Relations of the exploration and final samples to the mood board
- 2) Design development process
  - a) Exploration of possibilities within the technique
  - b) Final samples and overall presentation of the collection. Quizzes
  - c) Market research/survey
  - d) Projects
  - e) Swatch analysis and fabric exploration
  - f) Costing

## **BMPD 402-18**

### **Mentoring and Professional Development**

The objective of mentoring will be development of:

- Overall Personality
- Aptitude (Technical and General)
- General Awareness (Current Affairs and GK)
- Communication Skills
- Presentation Skills

The courses shall be split in two sections i.e. outdoor activities and class activities.  
For achieving the above, suggestive list of activities to be conducted are:

#### **Part – A**

(Class Activities)

1. Expert and video lectures
2. Aptitude Test
3. Group Discussion
4. Quiz (General/Technical)
5. Presentations by the students
6. Team building Exercises

#### **Part – B**

(Outdoor Activities)

1. Sports/NSS/NCC
2. Society Activities of various students i.e. ISTE, SCIE, SAE, CSI, Cultural Club, etc.

Evaluation shall be based on rubrics for Part – A & B

Mentors/Faculty incharges shall maintain proper record student wise of each activity conducted and the same shall be submitted to the department.

# **SYLLABUS**

## **SEMESTER – V**

## **B.Sc FD 501-18**

### **MEN'S WEAR**

#### **Course Objectives:**

It is a project in which students survey the market, identify their buyer and get the brief. They select a company and design their range based on the company brief and image.

1. The students workout the measurement charts for the company and the minimum size  
range which would be sold in the market.
2. Create mood boards and do fabric sourcing, keeping forecast colours and company profile in mind.
3. Develop a range of Men's wear
  - Formal
  - Casual
  - Sports wear
4. Pattern Making – A shirt block, Trouser block , jacket block and its variations.
5. At the same time make specification sheets, design development sheets and illustration also would be worked at.
6. Constructing a structured jacket in suitable fabric (since the students do a shirt and trouser in construction with a final presentation to a jury.

## **BSFD 502-18**

### **KNIT WEAR**

#### **Course Objectives:**

To learn the basics of the Knitwear technology.

- Introductory lecture on cotton and woven knits: different kinds of construction, terminology substantiated through visuals ( photographs and actual samples) of knit structure and garments.
- Introduction of knitting- machinery, yarns etc
- Demonstration of hand knitting machine, computerized knitting machines. (Shima Seili). and hand knits
- Pattern making- basic blocks for bodice, sleeves, shirts, T-shirts, skirts, pants, leggings, and basic details like collars and cuffs
- Pattern making development of different style variations
- Development of Toiles in Jersey cotton sinker
- Design Project
  - a) Sourcing of yarns
  - b) 10 knitted samples (10’’\*10) with 7 on machine and 3 by hand knitting.
  - c) Theme selection, story board and colour board development
- Production technology- structure of the knit Industry both composite (yarn to final product) and machine knitting, different kinds of machinery, costing and other specific Issues realated to this industry
- Visits to minimum 2units, 1 of which has to be composite unit.

## **BSFD 503-18**

### **KIDSWEAR**

#### **Course Objectives:**

To understand the domestic market and to design for a wide segment of children's garments geared towards an up market international look.

- Selection of any one category of clothing per group namely playwear, holiday/resort Wear, formalwear, outwear, sleepwear.

- Selection of any one age group.

0-2 yrs

2-4 yrs

4-7 yrs

#### **Methodology :**

- The class will be divided into 6 groups comprising of 4 students only.

- Each group should survey the main up-market children wear stores in Delhi e.g. L'II Tornatoes, Balloons, Petals, Mama's Pet.

- Understand the market segments where design intervention is needed to extend and existing range or to create a new line.

- Formulate client/customer profiles with special emphasis on taste preferences, season and price range.

#### **Design Process :**

- Fabric sourcing as per the requirements of the occasion and season.

- Motif/print development and surface ornamentation techniques must be applied to introduce an innovative yet practical design element.

- Design development sheets.

- Finalization of design on child croquis

- Specification sheets with fabric consumption.



## **BSFD 504-18**

### **ADVANCED COMPUTER AIDED DESIGN**

#### **Course Objectives:**

To enable the students to understand the fundamental principles relating CAD/CAM in Apparel

Design, Style variations, grading and marker making. Realization of the above principles through

hands on working on CAD Software.

- Introduction to CAD software, Pattern design through computer
- Basic skirt Pattern using various tools.
- Trouser Pattern Making(Continuation) – Notches, Orientation, Tools
- Basic bodice Block – Modifications and variations
- Shirt/ Jacket Pattern Making – Industriazation, Piece
- Shirt / Jacket Pattern Making(Continuation) – Derived pieces, Folds
- Introduction to Grading – Evolution System
- Grading of skirt, Trouser
- Grading of Bodice Block, Shirt/ Jacket.
- Introduction to Lay Planning, marker making of skirt, trouser
- Marker Making (continued) Bodice, shirt / jacket

## **BSFD 505-18**

### **CREATIVE PATTERN MAKING**

#### **Course Objectives:**

The course is aimed at stimulation of innovative concepts in design which would be materialised through pattern into muslin. Conventional precepts of pattern making would be

superseded by radically differentiating apparel styling & detailing. The emphasis is therefore

one experimental interpretation and exploration of design where a great degree of essentially complicated but deceptively simple techniques should be encouraged.

Students should work on innovative and unconventional designs and approach the exercises

with a wider prospective.

- Seamless patterns
- To change the shape of garments / to move away from the body.
- Re-doing an already existing garment e.g. taking an old jacket, opening it up and understanding the engineering of the jacket, using the insides of the jacket for a different feel and texture for the new garment.
- Un-conventional positioning of seams as design detail. E.G. use of darts
- To create a different bodice block using Unconventional seams and darts
- To create skirts of different shapes using Unconventional seams and darts
- To create sleeves of Unconventional shapes
- Creating/Working out a new shape and then working it out with the 2D or 3D pattern adaptation.

## **BSFD 506-18**

### **TREND FORECAST**

#### **Course Objectives:**

To make the students understand and learn the intricacies of the Forecasting process of the Fashion Cycle. The global forecast trends will be taught with great detail and depth through various forecast journals, magazines like Promo style etc. Student will be given exhaustive assignments to learn and interpret the Fashion forecast

- Foundation for Fashion Forecast Studies Students will be exposed to the various terms, its relationship & the Importance of Decade study.
- Trend forecasting - What, Why & How
- Students will be Exposed to various tools, sources & methodologies applied to study the trend forecast.
- Visual Presentation of Trend Forecast by various Trend forecast agencies & its interpretation.
- Trend forecasting - What, Why & How (Visual Presentation + Interactive Assignments)
- Visual presentations & Interactive Learning Sessions.
- A visual Presentation of Past many years trends,SS20 & SS21 ramp shows of Indian & International Designers, Up to date street fashion Street Fashion in Fashion Capital across the world.

#### Market Research

- Students will be given a brief to carry out detail market research.
- Trend Analysis & Presentation-The students will Apply their knowledge & skills they acquired during the module and on the basis of their research they will do analysis and come up with the New Trend in their given field or area.

## **BSFD 507-18**

### **FASHION RESEARCH & DESIGN DOCUMENTATION**

#### **Course Objectives:**

To formulate a curriculum which is relevant and address the specific needs of the FD students. The course will incorporate short modules covering the following specific topics of interest.

- Overview of the Indian Apparel Industry
- Existing structure of the Industry
- Marketing Trends Policies practices
- Branding Parameters
- Distribution Trends Policies practices
- Manufacturing Issues
- Retailing Trends
- Human Resource Organization
- Global Innovations
- Export Scenario

The method of Instruction for modules will be through analysis of case studies developed specially for this session. The scope of each of the modules is detailed as follows :

- The various sectors Involved
- The characteristics and complexities specific to each sector
- SWOT of each sector

#### Existing Structure of the Industry

- The structure of the organization
- Small-scale sector players
- Working systems of major players
- Exports vs. Domestic

#### Marketing Trends Policies Practices

- Consumer Profiling
- Promotion and Advertising
- Marketing strategies of main players
- Market Research

## Branding Parameters

- Building a Brand
- Maintaining a Brand
- Brand Expansion
- Case studies of major brand entities in apparel sector

## Distribution Trends Policies Practices

- Distribution channels
- Selection of channel
- Management of Channel

## Manufacturing Issues

- Issues in mass scale
- Engineered garments
- Standard operating minutes and costing

## Retailing Trends

- Evolution of retailing In India
- Categories of stores
- Retailing scenario In 2000 and its costing

## Global Trends

- Overview of the Industry In developed economics
- Sourcing and retailing implications for India

## Sunrise Industries

- Successful Innovations
- Trends

## Export Scenario

- Special Characteristics
- Organization structure
- Global Standards

## Presentations

## **BMPD 502-18**

### **Mentoring and Professional Development for Documenting Craft**

The objective of mentoring will be development of:

- Overall Personality
- Aptitude (Technical and General)
- General Awareness (Current Affairs and GK)
- Communication Skills
- Presentation Skills

The courses shall be split in two sections i.e. outdoor activities and class activities.

For achieving the above, suggestive list of activities to be conducted are:

#### **Part – A** (Class Activities)

1. Expert and video lectures
2. Aptitude Test
3. Group Discussion
4. Quiz (General/Technical)
5. Presentations by the students
6. Team building Exercises

#### **Part – B** (Outdoor Activities)

1. Sports/NSS/NCC
2. Society Activities of various students chapters i.e. ISTE, SCIE, SAE, CSI, Cultural Club, etc.

Evaluation shall be based on rubrics for Part – A & B. Mentors/Faculty in charge shall maintain proper record student wise of each activity conducted and the same shall be submitted to the department.

# **SYLLABUS**

# **SEMESTER-VI**

## **BSFD 601-18**

### **ART PORTFOLIO**

#### **Course Objectives:**

The art portfolio is an expression of a graduating student's creativity, design/ability, technical

expertise and illustration and presentation skills. It should exhibit the students inclination towards

and particular segment of the industry by identifying the target customers, design requirements and pricing. It should ideally comprise of 30-35 sheets keeping the following points in mind.

- **UNIFORM FORMAT:** It is important to keep all the sheets of the same size to maintain visual

continually. Sheets should be grouped separately and systematically either horizontally or vertically. This ensures uniformity of presentation. The presentation of the portfolio depends on the contents and also on your layouts. (Too much of fragmentation of a single sheet can be distracting ) The end result should look very neat and professional befitting NIFT graduates.

- Statement of your design philosophy to clarify your attitude towards fashion.

- Bio-data

- The portfolio must include.

- Page of contents

- Each separate project should include inspiration sheet/story board and colour chart with appropriate swatches.

- Client profile and indication of the market /country.

- Give a name/theme to each projects.

- Flat working drawings, detailed magnification and specification sheets showing your technical strength are vitally important . Line planning, fabric indications, fabric Consumption, detailed measurement charts etc are all essential. These are to be used in conjunction with croquels .

- Design development sheets/design journal to show the creative process and /or commercial feasibility.

- Stylised illustration may be included as a separate segment.



- There should be inclusion of designs for men, women and children. However your natural creative bent of mind should find expression through specific design and market orientation.

- At least one collection should have a touch of the Indian ethos. This is to be based on innovative fabric combinations, surface texture and ornamentation. It is very important that the designs and embroidery motifs be original.
- 2 sheets each on your craft documentation and internship project is absolutely mandatory. It is very important to show your design applicability for the craft.
- Any other creative graphic work ,photography done by you, should be included.
- In addition to this photographs and /or slides of other creative design activities should be included so to exhibit your versatility. These may include photographs of prototype development in the case of term garment, freelance assignments or competitive shows like Air France, Smirnoff etc. You could leave space for the final design collection photographs, which would be included later. Any publications in newspapers or magazines may be included in original.
- The expression of computer application is very important.

## **BSFD 602-18**

### **INTELLECTUAL PROPERTY RIGHTS**

□□ Basic Principles of Intellectual Property Rights

o Focus of this paper would be on the following areas:

o Philosophical Aspects of Intellectual Property Laws

□□ Basic Principles of Patent Law

o Patent Application procedure

□□ Drafting of Patent Specification

□□ Understanding Copyright Law

□□ Basic Principles of Trade Mark

□□ Basic Principles of Design Rights

□□ International Background of Intellectual Property

#### **Ownership and Enforcement of Intellectual Property Rights**

□□ Patents-Objectives, Rights, Assignments, Defenses in case of Infringement 2.

Copyright-Objectives, Rights, Transfer of Copyright, work of employment Infringement, Defenses for in Infringement

□□ Trademarks-Objectives, Rights, Protection of goodwill, Infringement, Passing off, Defenses.

□□ Designs-Objectives, Rights, Assignments, Infringements, Defenses of Design

Infringement Enforcement of Intellectual Property Rights - Civil Remedies, Criminal Remedies, Border Security Measures.

□□ Practical Aspects of Licensing -Benefits, Determinative factors, important clauses, licensing clauses.

## **BS FD 603-18**

# **DESIGN COLLECTION**

## **Course Objectives:**

### **Unit-I**

Orientation of the design collection at various platforms:

Industry/design house/In house

Concept Development and Finalization of Theme, category of clothing (inspiration can be taken from forecast)

Research for the concept: research will include the area of inspiration, detail, origion/history, motifs/textures,

Development of Mood board: depiction of the mood for the collection, occasion /season for which the collection will be prepared

### **Unit – II**

**Color board:** selection of the pantone shades for the collection based on concept or inspiration from forecast can be taken.

**Fabric sourcing:** Varoius number of 8\*8 swatches for the collection to be collected from market, which are expected to use for the development of design collection.

**Doodling:** Rough doodling on the concept

**Illustrations:** Rendered 100 illustrations for the design collection including fabric and color details and the finalized 25 sketches to be developed as stylized illustrations/croque.

### **Unit -III**

**Measurements/specs:** measurements of the garments to be specified & taken along with spec sheets

### **Unit –IV**

**5 Muslin fits:** The selected silhouettes of the garment to be developed in to muslin fits

**Presentation:** the muslin test fits to be presented along with complete research file to the internal mentors.

Final fabrication of the design collection after approval of test fits

Submission of five garments along with accessories

**Internal jury presentation :** Out of 300

**External jury presentation :** Out of 200

**Outcome:** The course will end in a final Design Collection Ramp presentation  
**(Anukama)**

## **BMPD 602-18**

### **Mentoring and Professional Development for Documenting Craft**

The objective of mentoring will be development of:

- Overall Personality
- Aptitude (Technical and General)
- General Awareness (Current Affairs and GK)
- Communication Skills
- Presentation Skills

The course shall be split in two sections i.e. outdoor activities and class activities.

For achieving the above, suggestive list of activities to be conducted are:

#### **Part – A** (Class Activities)

1. Expert and video lectures
2. Aptitude Test
3. Group Discussion
4. Quiz (General/Technical)
5. Presentations by the students
6. Team building Exercises

#### **Part – B** (Outdoor Activities)

1. Sports/NSS/NCC
2. Society Activities of various students chapters i.e. ISTE, SCIE, SAE, CSI, Cultural Club, etc.

Evaluation shall be based on rubrics for Part – A & B. Mentors/Faculty incharge shall maintain proper record student wise of each activity conducted and the same shall be submitted to the department.

