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| **Course Title** | B.Des in Fashion Design  |   |   |   |   |   |   |   |
| **Semester Code** | 3rd Semester |   |   |   |   |   |   |   |
|   | Course Code | Title of Paper | Paper Category General Elective (GE)General Foundation (GF) Skill Compulsory (SC) Skill Elective (SE) | Credits | Total credits | **EOSE Duration (Hrs.)** |
| Theory  | Practical | Self/Project/Industry | T | P | S |
| General Education |
| 1 |   | General Education - 1 | GE | - | - | - | 4 |   |   |   |
| 2 |   | General Education - 2 | GE | - | - | - | 4 |   |   |   |
| 3 |   | General Education - 3 | GE | - | - | - | 4 |   |   |   |
| Skill Education |
| 4 |   | Advance Fashion Illustration  | SC | 0 | 4 | 0 | 4 | 0 | 1hour | 0 |
| 5 |   | Textile Studies and Surface Techniques - 1 | SC | 0 | 4 | 0 | 4 | 0 | 1hour | 0 |
| 6 |   | Pattern Making and Garment Construction II | SC | 0 | 4 | 0 | 4 | 0 | 1hour | 0 |
| 7 |   | Fashion Project II | SC | 0 | 0 | 6 | 6 | 0 | 0 | 1hour |
|   | **Total Credits** | **0** | **12** | **6** | **18** |  |  |   |
| **Total Credit Skill Course** | 18 |   |   |   |   |   |   |   |
| **Total Credit General Course** | 12 |   |   |   |   |   |   |   |
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| **RAJASTHAN ILD SKILLS UNIVERSITY****Semester 3 structure Table****B.Voc/B.Des Fashion Design** |
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**TEXTILE STUDIES & SURFACE TECHNIQUES I**

**Course Code:**

**Course Name:** Textile Studies & Surface Techniques

**Credits :** 4

**Pre-Requisite : NIL**

**Hours :**  90

**Aim** – Through this module the students will be learning the basics components of textiles and fiber properties with the various processes involved in production of the textiles. The learners will also develop understanding of differentiation between types of fibers and different methods of fiber identification. They will be introduced various techniques of manipulating the textiles and basic ornamentation. They will learn various dyeing printing, sewing and embroidery techniques for surface development.

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| **Units** |  **Course Contents** | **No. of hours** |
| Unit I | **Fiber to fabric flow chart** * Basic understanding of the flow chart from fiber to fabric
* Fiber / spinning/dyeing / weaving / printing / value addition finishes / embroidery.
* Fiber classification – Natural / Man-made.
 |  10 |
| Unit II | **Properties and Fiber Identification** * Properties of fibers (Natural and Manmade) - water absorption / elasticity / conductivity / melting point / abrasion resistance, etc.
* Different methods of fiber identification - physical examination / burning test / chemical test.
 |  10 |
| Unit III | **Yarn Formation Process and Properties of Yarns*** Different types of yarns- worsted / carded / blended / novelty yarns.
* Yarn formation process (cotton yarn, woolen / worsted yarn, synthetic or blended yarn) - opening, cleaning, carding, doubling, combing, drawing, roving, spinning.
* Yarn Twist –S and Z
* Count and Denier systems
 |  10 |
| Unit IV | **Surface Design Techniques** * Introduction to Various surface design Techniques
* Sewing techniques -Tucks, Pleats, Gathering, Ruffles and Smocking
* Hand Embroidery - Basic Stitches of hand embroidery Running, Chain, lazy-daisy, feather, herringbone, buttonhole, Cross, French knot and Satin Stitch
 |  35 |
| Unit V | **Dyeing and printing*** Plain Dyeing and resist dyeing
* Discharge/ Bleaching Techniques
* Stencil printing, Impression, Block and screen printing
 |  25 |

**Learning Outcome:**

 **•** Students will be able to understand the flow of making fiber to fabric

* Students will be able to gain overview of the Fabric making process and technical

Knowledge of yarn formation.

* Students will be able to identify and differentiate different types of fibers by fiber identification methods.
* Students will be achieving skills of adding value to the fabrics through various Surface ornamentation techniques.

# Assessments:

* Assessment 1 (30%) : Journal or logbook of Textile Studies and surface Design techniques (all the class exercises and inputs)
* Assessment 2 (50%): Portfolio of sample development of surface techniques with process and proper labelling
* Assessment 3 (20%): Viva Voce (External Examiner)

**Learning and Teaching Strategy:** The course is delivered via face-to-face mode; Classes will consist

 of lectures, demonstrations or tutorials, workshops, field visits, presentations

**References:**

* Barnden, B. (2008). The embroidery stitch bible. 1st ed. Singapore: Page One publishing Pte Ltd.
* Corbman, B. and Humphries, M. (1983). Textiles, fiber to fabric. New York: McGraw Hill.
* Kadolph, Sara J. (2010). Textiles. (Boston :): Pearson,
* <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=662961&site=ehost-live>.
* Kight, K. (2011) A Field Guide to Fabric Design : Design, Print & Sell Your Own Fabric; Traditional & Digital Techniques; For Quilting, Home Dec & Apparel. Lafayette, Calif: Stash Books. Available at: http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=433683&site=ehost-live (Accessed: 26 July 2020).
* Kerpoe, L 2012, Visual Texture on Fabric : Create Stunning Art Cloth with Water-Based Resists, C&T Publishing, Lafayette, CA, viewed 26 July 2020, <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=460633&site=ehost-live>
* Rezendes, C & Polak, J 2013, Fabric Surface Design : Painting, Stamping, Rubbing, Stenciling, Silk Screening, Resists,

**FASHION PROJECT II**

## Course Code:

**Course Name**: Fashion Project II

**Credits:** 6

**Pre-Requisite**: Fashion Project 1

**Hours**: 180

**Aim-** The aim of this course is to teach students the design process while focusing on how to use both primary and secondary sources to conduct graphic and textual research. It will help the students collect, organize, and put together visual boards that show different aspects of the chosen concept or inspiration. The student would think about and try out different ways to turn ideas into shapes and forms. Several visual exercises, such as making inspiration and mood boards in collage style using elements of Design as a base, will help the student come up with fashion-related ideas that merge two contrasting themes, one ethnic and the other western. As a final outcome, students should be able to understand a creative design process that includes study, ideation and exploration, prototyping and documentation.

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| **Units** |  **Course Contents** | **No. of hours** |
| Unit I | **Introduction to the project** * Discussion of Fashion Project II and group brief of the project.
 | 10 |
| Unit II | **Design Brief of individual project and individual research** * Brainstorm of idea to formulate Key Concepts.
* Data collection from primary and secondary sources.
* Trends and Forecast Study
* Documentation of Research in Process Diary including all Visual Boards
 | 30 |
| Unit III | **Design Process** * Selection of both ethnic as well as western inspirations
* Collating visual boards for chosen inspirations
* Generation of mind map and concept evolution
* Initializing doodling and artwork
* Exploration of motifs/silhouettes.
* Sourcing fabrics/swatches
* Shape/Form Generation and 2D/3D Dimensional explorations

  | 40 |
| Unit IV | **Range Development*** Producing Design Development sheets using drawing and sketching.
* Creating Digital or manual rendered sketches for the shortlisted designs with indication of fabrics/surfaces
* Final Range Development
* Selection of one garment for realization
* Flat drawing of selected garment
* Compilation and documentation of the entire design process in Portfolio format.
 |  40 |
| Unit V | **Garment realization** * Design analysis and pattern development
* Construction of Toile of any one garment (selected from Range)
 |  60 |

**Learning Outcome:**

* Student will be able to know how to use both primary and secondary sources to conduct a graphic and textual research

# Students will be able to make inspiration and mood boards in collage style

# Students will be able to merge two contrasting themes, one ethnic and western the other on the basis of visual boards

* Students should be able to understand a creative design process that includes study, ideation and exploration, prototyping and documentation.

# Assessments:

* Assessment 1 (30%): Process book with documentation of all the exercises and Visual Boards
* Assessment 2 (50%): Concept development sheet and board explored + swatches and 2D/3D forms and shapes + Final Range and garment prototype.
* Assessment 3 (20%): Viva Voce

# Learning and Teaching Strategy: Students will be visiting Craft Museum/Museums & Art galleries to reinforce classroom learning on Data Collection methods (Primary & Secondary) for the chosen topics.

## References:

* Fogg, Marnie(Ed) (2013) Fashion- The whole story, Thames & Hudson, (London)
* Worsley,Harriet (2011) 100 Ideas that changed Fashion, Laurence King (London) Mbonu,Ezinma (2014) Fashion Design Research, Laurence King (London) Dieffenbacher, Fiona. (2013), Fashion thinking, AVA Academia, (London) Aspelund, Karl.(2015),The Design Process, Bloomsbury Publishing Inc, (London)
* Tain, L.(2010) Portfolio presentation for fashion designers, Fairchild Publication Inc., (New York)
* Faerm,S.(2012) Design Your Fashion Portfolio, A. & C. Black, (London)

## Victoria & Albert Museum | London https://www.vam.ac.uk/ Costume Institute at the Metropolitan Museum of Art | New York

## https://www.metmuseum.org/about-the-met/curatorial-departments/the-costume-institute Indian Museum Kolkata

## https://indianmuseumkolkata.org/ National Museum | New Delhi http://nationalmuseumindia.gov.in/

## ADVANCE FASHION ILLUSTRATION

## Course Code:

**Course Name**: Advance Fashion Illustration

**Credits:** 4

**Pre-Requisite**: Basics of Fashion Design and Illustration

**Hours**: 90

**Aim-** The aim of this course is to teach students the advance fashion illustration process while focusing on how to visually communicate ideas for clothing designs and collections. Advanced Fashion Illustration, contains many useful information and techniques that will give you the understanding of the shading theory on the stylized figure, textures along with color definition and combination, information of different kinds of fabrics and materials, and most importantly, the illustration techniques using all color mediums to render fashion looks. This course provides instruction in illustrating a wide variety of clothing in various media with an emphasis on computer-aided techniques. It will accommodate all levels of skill from beginner to advanced illustrators to help them achieve a professional level of fashion technical drawing for their portfolio.

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| **Units** |  **Course Contents** | **No. of hours** |
| Unit I | **Stylized Figures*** Converting basic figure into stylized
* Composition of rendered stylized figures
* Live drawing of draped garment
* Drawing features- Face analysis, features eyes, nose, ear, lips, face, hands, arms, feet, legs and hairstyles
 | 25 |
| Unit II | **Realistic Textures*** Understanding various textures of textiles in garments
* Realistic textures through different color medium
* Different draping style and Colour rendering by different media
 | 15 |
| Unit III | **Digital Design Concept*** Drawing and tracing techniques of stylized fashion figure.
* Materials and detail rendering.
* Creating logo, objects, graphs, symbols of fashion brand
* Illustrating fashion accessories
* Introduction to Photoshop, lay outing and documentation techniques
* Image Editing, Typography, Brushes
 | 30 |
| Unit IV | **Introduction to Adobe Photoshop*** Understand basic and commonly used Photoshop tools and Palettes
* Image Editing, Typography, Brushes
* Applying Filters, color tone adjustments and management-
 | 20 |

**Learning Outcome:**

* Student will be able to illustrate Stylized figures and develop individual style of illustration
* Students will be able to rendered realistic textures and its application for communication design
* Student will be able to work digitally for whole fashion design process and specification sheets
* Students will be able to use certain filters and working in Photoshop.

#  Assessments:

* Assessment 1 (30%) : Portfolio and range of Stylized Figures including live drawing, Drawing features, silhouettes, realistic textures by using different color mediums.
* Assessment 2 (50%): Digital fashion portfolio by using Coral draw/Illustrator and assignment on Photoshop - Resizing & Resolution, color model, Layer and styles, Image editing, typography & brushes / Pen exercise
* Assessment 3 (20%): Viva Voce

# Learning and Teaching Strategy: The course is delivered via face-to-face mode; Classes will consist of lectures, demonstrations or tutorials, workshops, presentations manual and digitally.

## References:

## Jay Calderin , 2011, Fashion Design Essentials: 100 Principles of Fashion Design,

## 1st Edition, Massachusetts: Rockport Publishers.

## Zarida Zaman, 2012. New Fashion Designers Sketchbooks Paperback, London: A&C Black Publishing

## Fashion Illustration, Anna Kiper, David & Charles Book, 2011

## Fashion Illustration Children, Patric, John Ireland, BT Bastford Ltd, 2005

## New Fashion Illustration (New Illustration Series) English, Paperback, Martin

## Dawber 2006

## Eismann, Katrin, Photoshop Retouching Techniques, Simmon –Steve publisher

## Adobe Photoshop CS6, Class room in a book, Dorling Kingslay Pub, 2013,

## E BOOKS- <http://help.adobe.com/archive/en/photoshop/cs6/photoshop_reference.pdf>, <http://www.mypracticalskills.com/store/photoshop-for-fashion-ebook/>

## PATTERN MAKING AND GARMENT CONSTRUCTION II

## Course Code:

**Course Name**: Pattern Making and Garment Construction II

**Credits:** 4

**Pre-Requisite**: Pattern Making and Garment Construction I

**Hours**: 90

**Aim-** The Course aims at providing the students the knowledge of the variations required to draft a pattern and the understanding of types of garment making. The Units cover all the variations that will lead to a strong foundation in Pattern making and construction skills and women Indian wear pattern making & construction. As a final outcome, students should be able to understand women Indian wear design process that includes exploration, variations, implementation through pattern cutting and construction.

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| **Units** |  **Course Contents** | **No. of hours** |
| Unit I | **Component Variations*** Sleeves Variations – Kimono, Leg-Of-Mutton, Caftan, Bell, Dolman, Raglan, Lantern, Cowl, Bishop (construct any two)
* Collar Variations – Shirt, Sailor, Shawl, Mandarin, Collar with Stand, (construct any two)
 | 20 |
| Unit II | **Bodice Variations: Style lines, fullness and yokes** * Classic Princess
* Armhole Princess
* Panel Style lines
* Fullness at Yoke Above Bust
* Fullness to Dart Leg
* Yokes for bodice front/back
 | 20 |
| Unit III | **Introduction to women’s Indian wear*** Understanding of patterns and garment construction detailing of Indian wear
* Understanding of Indian detailing like Magzi, Gusset, Kalis, Potli buttons, Plackets, closers
* Understanding of Indian direct pattern making and Zero waste pattern cutting
 | 10 |
| Unit IV |  **Pattern making & Garment Construction for women’s Indian wear*** Standard body measurement and pattern making for women Indian wear garments.
* Dartless Kurta and Kalidar Kurta
* Indian Blouse and its prototype
* Salwar /Churidar/ Payajama (construct anyone)
* Indian Skirt- Kalidar, circular/pleated. (Construct anyone)
* Students can do variations and manipulation in designs of above garments.
 | 40 |

**Learning Outcome:**

# The students will be able to understand the variations of pattern making and construction of women Indian wears.

# Students will be able to understand how to apply variation techniques in the garments.

# Students will evaluate the use of drafting principles in development of patterns for various Indian garment designs for women.

# Students will be able to display his or her ideas with the help of Layout methods.

* Students should be able to understand women Indian wear design process that includes exploration, variations, implementation through pattern cutting and construction.

# Assessments:

* Assessment 1 (30%): Pattern Making of all the techniques.
* Assessment 2 (50%): Garment Construction of selected garments along with process documentation.
* Assessment 3 (20%): Viva Voce

# Learning and Teaching Strategy: The course is delivered via face-to-face mode; Classes will consist of lectures, demonstrations or tutorials, workshops and practicing by self.

## References:

* H.J Armstrong (2009) Pattern Making for Fashion Design, Prentice Hall, New York.
* K.R .Zarapkar .(2005) Zarapkar, System of cutting Navneet Publication , India
* Aldrich W., 2011. Metric Pattern Cutting for Women’s Wear, 5th Edition, London: Blackwell Publishing.
* Practical clothing construction, Mary Mathews, Thomson & co., madras, 1974
* Sewing Techniques ,ADK PublishingBooks , New York 1996
* W Aldrich,(2008), Metric Pattern Cutting for Women’s Wear, Wiley Blackwell Publication

<https://www.slideshare.net/thyrine/dart-manupulation>, ,

<https://www.thecuttingclass.com/patternmaking-cut-and-spread-darts/>,

<https://www.thecuttingclass.com/princess-panel-lines/>

<https://www.usha.com/sites/default/files/sewing_tutorials/indian-garment-design-course-book.pdf>