

**NEP Syllabus for  
Bachelor of Science Degree,  
(B. Sc. Fashion Design)**

Under

UGC's National Skill  
Qualification Framework  
(NSQF)

Savitribai Phule Pune University, Pune  
YEAR 2024-2025

**Preamble:**

Savitribai Phule Pune University, Pune has made the decision to change the syllabi of across various faculties from June, 2023 by incorporating the guidelines and provisions outlined in the National Education Policy (NEP), 2020. The NEP envisions making education more holistic and effective and to lay emphasis on the integration of general (academic) education, vocational education and experiential learning. The NEP introduces holistic and multidisciplinary education that would help to develop intellectual, scientific, social, physical, emotional, ethical and moral capacities of the students. The NEP 2020 envisages flexible curricular structures and learning based outcome approach for the development of the students. By establishing a nationally accepted and internationally comparable credit structure and courses framework, the NEP 2020 aims to promote educational excellence, facilitate seamless academic mobility, and enhance the global competitiveness of Indian students. It fosters a system, where educational achievements can be recognized and valued not only within the country but also in the international arena, expanding opportunities and opening doors for students to pursue their aspirations on a global scale.

In response to the rapid advancements in science and technology and the evolving approaches in various domains of Food Technology and related subjects, the Board of Studies in B. Sc. Fashion Design at Savitribai Phule Pune University, has developed the curriculum for the first semester of F.Y. B. Sc. Fashion Design, which goes beyond traditional academic boundaries. The syllabus is aligned with the NEP 2020 guidelines to ensure that students receive an education that prepares them for the challenges and opportunities of the 21st century. This syllabus has been designed under the framework of the Choice Based Credit System (CBCS), taking into consideration the guidelines set forth by the National Education Policy (NEP) 2020, LOCF (UGC), NCrF, NHEQF, Prof. R.D. Kulkarni's Report, Government of Maharashtra's General Resolution dated 20th April and 16th May 2023, and the Circular issued by SPPU, Pune on 31st May 2023.

A Fashion Design Graduate degree equips students with the knowledge and skills necessary for a diverse range of fulfilling career paths. B. Sc. Fashion Design graduate students find opportunities in various fields, including Visual Merchandiser, Fashion Stylist, Fashion Designer, Costume Designer, Fashion Blogger, Fashion Reporter, Fashion Consultant & Entrepreneur., Entrepreneurship Development, and many other fashion and fashion-related organizations.

Throughout their four-year degree program, students explore the significance of Farm to Fork processing by utilization of Fashion Design. They learn the tools, techniques, and processes required to set up a startup including Boutiques, production houses, Export houses, Fashion consultancy, Fashion Blogger, Fashion Journalism, fashion stylists, and Costume Designer.

Overall, revising the B. Sc. Fashion Design syllabi by the NEP 2020 ensures that students receive an education that is relevant, and comprehensive, and prepares them to navigate the dynamic and interconnected world of today. It equips them with the knowledge, skills, and competencies needed to contribute meaningfully to society and pursue their academic and professional goals in a rapidly changing global landscape.

**Information:**

1. **One semester** = 15 weeks (12 weeks for actual teaching and 3 weeks for internal evaluation, tutorials, problem solutions, student's-difficulty solutions, etc.)
2. **As per NCrF** :
  - Theory course: A minimum of 15 hours of teaching per credit is required.
  - Laboratory course: A minimum of 30 hours in laboratory activities per credit is required
3. **1-credit theory** = 15 hours i.e. for 1 credit, 1 hour per week teaching is to be performed.
  - 15 hours of 1-credit are split as 12 hours of actual teaching + 3 hours of Tutorial (practice problem solving sessions, repeated discussion on difficult topics, and discussion on student's difficulties, questions discussion, and internal evaluation)
4. **1-credit practical** = 30 hours. Thus, 1 credit practical = 2 contact hours in the laboratory per week
  - 30 hours splintered as 24 hours' actual table work and 6 hours for journal competition, oral on each practical and other internal evaluation.
5. **Each theory course of any type (major, minor, vsc, vec, oe/ge, vec, sec, cc, etc.) is of 2 credits.**
  - a) **Theory per semester:** Contact hours = 24 teaching + 6 tutorials (problem-solving sessions, repeated discussion on difficult topics, difficult solutions, questions discussion, and internal evaluation)
  - b) Each course will be of two modules, One module = 15 hours
  - c) Each module may consist of one or more than one chapter.
6. **Each practical course of any course is of 2 credits = 60 hours per semester**
  - a. Minimum 12 laboratory sessions must be conducted in one semester.
  - b. Each laboratory session should be 4 hours.
  - c. If practical is short, then two short practical's should be included in one laboratory sessions.
  - d. In 12 laboratory sessions maximum 2 demonstration sessions or table work sessions may be included and must be designed carefully for 4 hours sessions.
  - e. 4 hours' laboratory sessions include - performing table work (practical), calculation, writing results and conclusion, and submission of practical in written form to practical in charge.
  - f. Pre-laboratory reading and post laboratory work / questions should be assigned on each practical and this will be the part of internal evaluation.

**7. Design syllabus of each theory and practical course as per above guidelines.**

- a. Theory syllabus should be given module wise and chapter wise.
- b. Theory syllabus should include name of topic, number of teaching hours allotted, detailed point wise syllabus, page numbers, references book no.
- c. It is recommended that, design the syllabus of one theory course from maximum two references books and they will be called as main reference books/text books. Below that,

you can add names of more reference books and they will be supplementary reference books.

- d. Syllabus of practical must be given practical wise. Name of experiment and aim of the experiment should be clearly mentioned. Mention reference book number or bibliography for each practical. At least 16 practicals must be included in syllabus from which 12 practical's will be actually conducted. If practical is short, then two short practicals will be considered as one practical.
- e. At the end of syllabus of theory and practical course, a list of references book should be given number wise.
- f. At the end of each theory and practical course 6 CO should be given.

**8. Eligibility: 10+2 From Any Stream with A Minimum Of 45% / 40% for reserve categories of Marks (HSC, CBSE, ICSE, IB)**

**9. A student who has completed a Three Years diploma course in Garment Technology/Fashion Design or equivalent from any recognized state level/ national level board is eligible to be admitted to direct second year of the degree.**

### **1. Names of UG and PG courses related to Specialization**

**Important Note:** For specialized subjects wherever the design of the practical course is not adequate then include, theory course of 2 credits in place of practical course.

### **Savitribai Phule Pune University, Pune**

### **Credit Framework for Under Graduate (UG) (2024 – 25) (3 Subjects)**

Level / Difficulty	Sem	Subject-1	Subject - 2	Subject-3	GE/OE	SEC	IKS	AE C	VE C	c c	Total
<b>4.5 / 100</b>	<b>I</b>	2 (T) + 2 (P)	2(T)+2(P)	2(T)+2 (P)	2 (T)	2 (T/P)	2 (T) (Generi c)	2 (T)	2	-	<b>22</b>
	<b>II</b>	2 (T) + 2 (P)	2(T)+2 (P)	2(T)+ 2(P)	2 (P)	2 (T/P)	--	2 (T)	2	2	<b>22</b>
<b>Exit option:</b> Award of UG Certificate in Major with 44 credits and an additional 4 credits core NSQF course/ Internship OR Continue with Major and Minor <b>Continue option:</b> Student will select one subject among the (subject 1, subject 2 and subject 3) as major and another as minor and third subject will be dropped.											

Level / Difficulty	Sem	Credit related to major	Min or	GE/ OE	SE C	IKS	A E C	V E C	C C	Tot al
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		Major Core	Major Electiv e	VSC	OJ T/ CE P								
<b>5.0 / 200</b>	<b>III</b>	4 (P) + 2 (P)	-	2 (T/P)	2 (FP)	2(T)+2 ( P)	2 (T		2 (T) (Major Subject Specific)	2(T)	-	2	<b>22</b>
	<b>IV</b>	4 (P) + 2 (T)	-	2 (T/P)	2 (CEP)	2(T)+2 ( P)	2 (P)	2(T/P)		2(T)	-	2	<b>22</b>

**Exit option:** Award of UG Diploma in Major and Minor with 88 credits and an additional 4 credits core NSQF course/ Internship OR Continue with Major and Minor

Level / Difficulty	Sem	Credit related to major				Min or		GE/ OE	SE C	IKS	A E C	V E C	C C	Tot al
		Major Core	Major Electiv e	VSC	OJ T/ CE P									
<b>5.5 /300</b>	<b>V</b>	8(T) + 4(P)	2 (T) + 2 (P)	2 (T/P)	2 (FP/CEP)	2(T)	-	-	-	-	-	-	-	<b>22</b>
	<b>VI</b>	8(T) + 4(P)	2 (T)+ 2 (P)	2 (T/P)	4 (OJT)	-	-	-	-	-	-	-	-	<b>22</b>
<b>Total 3 Years</b>		<b>44</b>	<b>8</b>	<b>8</b>	<b>10</b>	<b>18</b>	<b>8</b>	<b>8</b>	<b>6</b>	<b>4</b>	<b>8</b>	<b>4</b>	<b>6</b>	<b>132</b>

**Exit option:** Award of UG Degree in Major with 132 credits OR Continue with Major and Minor

Level / Difficulty	Sem	Credit related to major				Min or		GE/ OE	SE C	IKS	A E C	V E C	C C	Tot al
		Major Core	Major Electiv e	VSC	OJ T/ CE P									
<b>6.0 /400</b>	<b>VII</b>	6 (T) + 4 (P)	2 (T) + 2 (P)		4 (RP)	4(RM) ( T)	-	-	-	-	-	-	-	<b>22</b>
	<b>VIII</b>	6 (T) + 4 (P)	2 (T) + 2 (T)		8 (RP)	0	-	-	-	-	-	-	-	<b>22</b>
<b>Total 4 Years</b>		<b>64</b>	<b>16</b>	<b>8</b>	<b>22</b>	<b>22</b>	<b>8</b>	<b>8</b>	<b>6</b>	<b>4</b>	<b>8</b>	<b>4</b>	<b>6</b>	<b>176</b>

**Exit option:** Award of Four Year UG Honours with Research Degree in Major and Minor with 176 credits

**OR**

Level / Difficulty	Sem	Credit related to major				Minor		GE/ OE	SEC	IKS	AEC	VEC	CC	Total
		Major Core	Major Elective	VSC	OJT/CEP									
	<b>VII</b>	10(T) + 4(P)	2 (T) + 2 (P)			4 (RM) (T)								<b>22</b>
	<b>VIII</b>	10(T) + 4(P)	2 (T) + 2 (P)		4 (OJT)									<b>22</b>
<b>Total 4 Years</b>		<b>72</b>	<b>16</b>	<b>8</b>	<b>14</b>	<b>22</b>	<b>8</b>	<b>8</b>	<b>6</b>	<b>4</b>	<b>8</b>	<b>4</b>	<b>6</b>	<b>176</b>
<b>Exit option:</b> Award of Four Year UG Honours Degree in Major and Minor with 176 credits														

### **Notes :**

**Abbreviation:** VSC: Vocational Skill Course, IKS: Indian Knowledge System, FP: Field Project, OJT: On Job Training, CEP: Community Engagement and Service, GE/OE: Generic Elective / Open Elective, SEC: Skill Enhancement Course, AEC: Ability Enhancement Course, VEC: Value Education Course, CC: Co-curricular Courses, T – Theory, P – Practical

1. VSC, FP/OJT/CEP should be related to the Major subject
2. OE is to be chosen compulsorily from faculty other than that of the Major.
3. SEC to be selected from the basket of Skill Courses approved by college.
4. A Student has to choose three subjects from the same faculty in First Year and at the start of Second year he has to opt one subject as Major subject and one another subject as Minor subject and the last one subject will be dropped by the student. Therefore, the student after completion of three year will be awarded degree in Major and Minor subject.
5. Students cannot select a subject as major or minor other than the subjects taken in first year
6. Frame each course having an even number of credits such as 2 or 4 credit.
7. This UG credit structure is applicable for all the programmes across all faculties, except the programmes required approval from apex bodies like AICTE, PCI, BCI, COA, NCTE, etc.

### **Scheme of Examination**

The total marks for a 2-credits course is 50.

Theory Paper of 02 Credits:

- Internal Exam (15 M) + University Theory Exam (35 M) = Total 50 Marks.
- Duration: For Internal exam = 40 Min. and for University Exam = 02 hours.

Practical Paper of 2 Credits:

- Internal Exam (15 M) + University Practical Exam (35 M) = Total 50 Marks.
- Duration: For Internal exam = 40 Min. and for University Exam = More than 04 hours.

Internal exam will be conducted by particular college/institutes at the end of each semester. External exam will be conducted by Savitribai Phule Pune University, Pune at the end of each semester.

### **Note:**

- a) Each semester comprises of 15 weeks.
  - a. (12 weeks Actual Teaching + 3 weeks for Continuous Internal Evaluation).
  - b) One Credit of the Theory is equal to 15 clock hours (Teaching 1 hour per week for each credit).
- b) (12 hours Actual Teaching + 3 hours Continuous Internal Evaluation – Assignments, Tutorials, Practice, Problem solving sessions, Group discussion, Seminars and Unit Tests.)
- c) One Credit of Practical = 30 clock hours (2 Contact hours per credit per week)
  - a. (24 hours' Actual Table work + 6 hours for journal competition, and Continuous Internal Evaluation of each practical).
- d) Practical for each course comprises of 02 Credits = 60 clock hours.
- e) Minimum 12 laboratory/ Filed sessions of 04 clock hours must be conducted in one semester.
- f) In case of short practical, two practical's should be conducted in one session.
- g) Each practical of 04 clock hours in the laboratory should consist of table performance for concerned practical, careful observations, calculation, writing results and conclusion, and submission of practical in written form. Pre-laboratory reading and post laboratory assignments should be given on each practical as a part of continuous internal evaluation.

### **Pattern for Internal Theory Assessment: (15 Marks)**

Que-1: Choose correct option (MCQs) (10-MCQs with Multiple Options) – 5 marks

Que-2: Answer the following questions (Short answer questions) (any 5 out of 7) – 5 marks

Que-3: Answer the following questions (Short answer Definition/Problems/Diagram)(any 5 out of 7) –5 marks

### **Pattern for External Theory Assessment: (35 Marks)**

Que-1: Answer the following questions (Short answer/Definition/Problems/Diagram, etc.) (Any 5 out of 7)–**5 marks**

Que-2: A) Answer the following questions (Long answer questions) – **6 marks** -2 questions

B) Answer the following questions (Long answer questions/Problems) – **4 marks** -2 questions

Que-3: A) Answer the following questions (Long answer questions) – **6 marks** - 2 questions

B) Answer the following questions (Long answer questions/Problems) – **4 marks** - 2

questions

Que 4: Write a short notes on following. (any 4 out of 6) –10 marks

### **Earning Credits:**

At the end of every semester, a letter grade will be awarded in each course for which a student has registered. A student's performance will be measured by the number of credits that he/she earned by the weighted Grade Point Average (GPA). The SGPA (Semester Grade Point Average) will be awarded after the completion of the respective semester and the CGPA (Cumulative Grade Point Average) will be awarded at the respective exit point.

No. of Credits	Int Marks Total	Ext Marks Total	Total Marks	Int Passing Marks (40%)	Ext Passing Marks (40%)	Total Passing Marks (40%)
1	10	15	25	04	06	10
2	15	35	50	06	14	20
3	25	50	75	10	20	30
4	30	70	100	12	28	40
5	40	85	125	16	34	50
6	50	100	150	20	40	60

### **Standards of Passing Grading System:**

The grading reflects a student's proficiency in the course. A ten-point rating scale shall be used for the evaluation of the performance of the students to provide letter grade for Each course and overall grade for the Programme. Grade points are based on the total Number of marks obtained by him/her in all heads of the examination of the course. The grade points and their equivalent range of marks are shown in Table I



<b>Letter Grade</b>	<b>Points</b>	<b>Percentage earned</b>
O (Outstanding)	10	100
A+ (Excellent)	9	90 - 99.9
A (Very Good)	8	80 - 89.9
B+ (Good)	7	70 - 79.9
B (Above Average)	6	60 - 69.9
C (Average)	5	50 - 59.9
P (Pass)	4	40 - 49.9
F (Fail)	0	< = 39.9
Ab (Absent)	0	0

**Table – I: Ten-point grade and grade description**

### **EXIT OPTIONS AND CREDIT REQUIREMENTS**

Progressive Certificate in Fashion Design, Diploma in Fashion Design, Bachelor of Science in Fashion Design Degree with Honors in Fashion Design is awarded after every progressive year.

<b>Exit With</b>	<b>Credit Requirement</b>
<b>CERTIFICATE IN FASHION DESIGN</b> at The successful completion of the First year (Two semesters) of Four Years Undergraduate Degree Programme.	<b>44</b> and an additional 4 credits core NSQF Course/Internship
<b>DIPLOMA IN FASHION DESIGN</b> at Successful completion of the second year (Four semesters) of the four-year undergraduate Degree Programme.	<b>88</b> and an additional 4 credits core NSQF Course/Internship
<b>BACHELOR OF SCIENCE FASHION DESIGN DEGREE</b> at the successful Completion of the Third year (six semesters) of the four years undergraduate Degree Program.	<b>132</b>
<b>BACHELOR OF SCIENCE WITH HONOURS FASHION DESIGN</b> at The successful completion of Four Years (Eight semesters) of the Four-year undergraduate Degree Programme.	<b>176</b>
<b>Bachelor of Science subject (Honors with Research)</b> at After successful completion of Semester-VIII with minimum 28 GE credits in Discipline-2 (Minor)	<b>176</b>

A student will be allowed to enter/re-enter only at the odd semester and can only exit after the even semester. Re-entry at various lateral entrants in academic programs will be based on the above mentioned earned credits and proficiency test records.

The validity of the earned credits will be for a minimum period of seven years or as specified by the academic bank of credits (ABC).

COURSE DETAILS OF B.Sc. FD B.Sc. Honors in FD					
Sem III	Course code	Credits	Paper Title	Marks	
				SA	IA
	MJT-201-T	2	Pattern Making & Construction Techniques	35	15
	MJP-202-P	4	Garment Construction - III	70	30
	VSC-203-FD-T	2	Needle Craft I	35	15
	FD-204-FP	2	On job training	35	15
	FD-205-MNT	2	Fashion studies	35	15
	FD-206-MNP	2	Fashion studies	35	15
	OE-201-T	2	SPPU basket other than Science and Technology	35	15
	IKS-201-FD-T	2	History of Indian Costume( IKS)	35	15
	AEC-201-FD-T	2	Hindi /Marthi(sppu)	35	15
	CC	2	<b>SPPU Basket of CC</b>	35	15
	<b>TOTAL</b>			<b>550</b>	
Sem IV	Course code	Credits	Paper Title	Marks	
				SA	IA
	MJT-251-T	2	Pattern making & Grading	35	15
	MJT-252-P	4	Pattern Making & Garment construction	70	30
	VSC-253-FD-P	2	Needle Craft II	35	15
	CEP-254-FD	2	Internship	35	15
	FD-255- MNT	2	Introduction to Textile Art & Craft of India (Theory Course)	35	15
	FD-256- MNP	2	Draping Techniques	35	15
	OE-251- FD-P	2	SPPU Basket	35	15

	SEC-251- FD-T/P	2	Computer aided designing (Corel draw)	35	15
	AEC-251- FD-T	2	Hindi /Marathi	35	15
	CC	2	<b>SPPU basket of CC</b>	35	15
	<b>TOTAL</b>			<b>550</b>	

## **MJT-201- T (2 credits) Pattern Making and Construction Techniques**

### **OBJECTIVES:**

- To enable students to master complex pattern making techniques for structured and stylized garments.
- To develop the understanding of basic dress shapes and components of dress in accordance to their role in achieving desired silhouette, fit and function.
- To cultivate problem solving abilities in adjusting patterns for fit and styling variations
- To integrate creative design with technical accuracy in pattern drafting.

### **Instructions for the paper setter:**

1. The theory paper will be of 2 hours duration.
2. The question paper should cover all the topics.
3. Internal choice may be given in all questions.

**Credit: 2hrs/week, Total Marks: 50, Time: 2 hrs, Exam: 35, Int. Ass: 15, Hours 30, Credits -2**

### **Unit 1 Torso Foundation**

**Hour 6**

- Dress categories based on Shape- Sheath, Shift and Box
- Princess Line Foundation
- Panel Dress Foundation
- Empire Foundation
- Tent Foundation

### **Unit 2 Sleeve-collar integration in bodice design**

**Hour 8**

- Sleeves- Introduction, terminology, types
- Sleeve Types- Flared, Puffed, Leg-O-mutton, Bishop, Lantern, Cartwheel, Petal, Magyar, Cap, Cowl.
- Introduction to Sleeve- Bodice Combinations
  - Raglan
  - Kimono
  - Dolman
  - Caftan
- Collars- Introduction, Collar terms, Collar Stand and Roll types, Collar Classifications

- Collar Types- Shirt Collar, Stand Collar, Peter Pan collar, Sailor Collar, Roll Collar etc.
- Sleeve-collar integration in design

### **Unit 3: Women's Formal Wear**

**Hour 10**

- Shirt and Blouse Foundations
  - Basic Shirt and Blouse
  - Yoke Shirt
  - Casual Shirt
- Trouser and Jumpsuit Variations
  - Introduction, Pant Terminology, Analysis of Pant Foundation,
  - Advanced trouser cuts: palazzos, harem, jodhpur, culottes
  - Functional elements: zippers, fly, waistband types, pleats
  - Jumpsuit and romper pattern adaptations

### **Unit 4: Garment Construction Fundamentals**

**Hour 6**

- Stitch types
- Seam types and finishes
- Construction sequence of basic garments (e.g., blouse, skirt, kurta)
- Fit evaluation and alterations
- Quality control in garment construction

#### **Reference books:**

1. Pattern Making for Fashion Design- Helen Joseph Armstrong
2. Metric Pattern Cutting for Women's Wear, *Author:* Winifred Aldrich
3. Patternmaking Made Easy, *Author:* Connie Amaden-Crawford
4. Complete Guide to Sewing ; - Reader's Digest
5. Encyclopedia of Dress Making :-Raul Jewel
6. Gerry Cooklin. *Introduction to Clothing Manufacture*
7. Zarapkar. *System of Cutting*

## **MJP-202- P (4 credits) Garment Construction -III**

#### **Objective:**

- To enable students to draft and construct a variety of outfits—both casual and formal.
- To build competence in working with different sleeve and collar styles, as essential design and functional elements in women's wear.
- To develop proficiency in constructing at least one complete traditional ensemble, blending heritage with modern tailoring techniques.
- To provide in-depth knowledge of formal wear construction for women, with a focus on structured garments like trousers and shirts.
- To develop the technical and creative skills to draft and construct a wide range of garment silhouettes.

## **Instructions for the paper setter:**

1. The practical paper will be of more than 4 hours duration.
2. The questions should be based on the topics in the syllabus.
3. Internal choice may be given in the paper.

**Credit: 4 Practical /week (8 hours) Total Marks: 100, Time: 4 hrs, Exam: 70, Int. Ass: 30, Hours 120, Credits-4**

### **Unit 1: Blouses & Tops**

**Hour 30**

- **Drafting & Stitching:**
  - One Casual Top
  - One Formal Top
- Incorporating sleeve and collar variations in blouses and tops as given below:
  - **Sleeve Types:** Puff Sleeve, Cap Sleeve, Flared Sleeve, Magyar Sleeve, Balloon Sleeve, Petal Sleeve, Leg-o-mutton Sleeve, Kimono, Dolman, Batwing, Raglan, Cart Wheel, Bishop, Set-in Sleeve
  - **Collar Types:** Baby Collar, Peter Pan Collar (Flat & Raised), Cape Collar, Sailor's Collar, Convertible Collar, Mandarin Collar

### **Unit 2: Traditional Indian Wear – Drafting & Construction**

**Hour 35**

- Drafting for all, stitching any one set of dress.
  - Lehenga Choli / Katori Blouse
  - Navari Sari + Basic Blouse
  - Dhoti Salwar / Samosa Salwar + Kurta
  - Palazzo – Plain, Pleated, Circular
  - Sharara Suit

### **Unit 3: Women's Formal Wear – Drafting & Construction**

**Hour 25**

- Drafting for all, stitching any one set of dress.
  - Trousers (Formal & Casual)
  - Basic Trouser, High-Waist Trouser, culottes, Bell Bottom, Denim Jeans, Shorts, Jumpsuit
  - Shirts (Formal & Casual)
  - Drafting sleeve/placket variations
  - Collar styles for formal shirts

### **Unit 4: Women's Dresses**

**Hour 30**

- Drafting for all, stitching any one-
  - One-piece dress-A-line dress, Shift dress, Wrap dress, Bodycon dress, Shirt dress, Maxi dress, Midi dress, Mini dress, Empire-line dress, Slip dress, Bias-cut dress, Asymmetrical dress

## Reference books

1. Pattern Making for Fashion Design by Helen Joseph Armstrong
2. Metric Pattern Cutting for Women's Wear by Winifred Aldrich
3. Designing Patterns by Hilary Campbell
4. Traditional Indian Textiles by John Gillow and Nicholas Barnard
5. Cutting and Tailoring Course Book by Boutique House

## VSC-203-FD-T (2 Credits) - Needle Craft I

### Objective:

- To demonstrate various needlecraft techniques for embellishment and for fabric formation/Construction.
- To create samples with needlecraft techniques.
- To develop an appreciation for needle craft as an art form.

### Instructions for the paper setter:

1. The practical paper will be of more than 4 hours duration.
2. The questions should be based on the topics in the syllabus.
3. Internal choice may be given in the paper.

**Credit: 2hrs/week, Total Marks: 50, Time: 2 hrs, Exam: 35, Int. Ass: 15, Hours 30, Credits -2**

### Unit 1: Yarn Craft

**Hours 6**

- Macramé:
  - Understanding macramé, type of macramé, Introduction to basic knots (square, half hitch, and lark's head), pattern creation, and wall hanging construction
- Braiding:
  - Understanding braiding, type of braiding, Study of 3-strand, 5-strand, and Kumihimo (Japanese braiding) techniques, structure, and pattern possibilities.
- Tassel Making:
  - Crafting decorative tassels using threads, yarns, and bead embellishment.
- Pom- Pom Making:
  - Methods using forks, cardboard rings, and pom-pom makers; shape and size control.
- Knotting:
  - Exploration of carpet-style knotting, decorative knots (e.g., Celtic knots), and practical uses of knotting in design.

### Unit 2: Fabric Manipulation and Surface Ornamentation

**Hours 10**

- Smocking
  - Definition and History: Origin of smocking as a functional technique in garments.

- Traditional Smocking: Gathering techniques, stitch types (cable, honeycomb, wave).
- Contemporary Applications: Usage in modern fashion and home décor.
- Design Elements: Smocking for form, volume, and texture.
- Quilting
  - Introduction to Quilting: Historical significance and global traditions.
  - Basic Techniques: Sandwiching: Understanding the three layers – top, batting, and backing, Stitching Methods: Running stitch, echo quilting, outline quilting.
  - Types of Quilts: Hand-quilting vs. machine quilting, whole cloth, patchwork quilting.
- Appliqué
  - Definition and terminology, Historical origins and evolution, Cultural and regional styles: Pipli Appliqué from Odisha, Ralli quilts of Sindh, Western folk appliqué.
  - Type of appliqué technique-
    - Raw Edge Appliqué: Fast and contemporary methods.
    - Turned Edge Appliqué: Traditional technique with clean finishes.
    - Reverse Appliqué: Layered technique with cut-away top fabric.
  - Design Considerations: Color contrast, edge finishing, and fabric selection.
- Patchwork
  - Introduction: Evolution of patchwork and its cultural variations.
  - Block Formation: Understanding quilt blocks (e.g., log cabin, nine-patch).
  - Joining Techniques: Hand vs. machine piecing, seam alignment, pressing techniques.
  - Patchwork as Art and Utility: From utilitarian craft to expressive textile art.

### **Unit 3: Lace Making**

**Hours- 6**

- Knitting – Basics, textures, and pattern stitches
- Crochet – Chains, rounds, granny squares
- Tatting – Needle and shuttle techniques for lace
- Tufting – Introduction to manual and machine tufting

### **Unit 4: Advanced Needle embroidery**

**Hours 8**

- Zardozi (Color Matching & Composition)
- Stump Work – 3D embroidery elements: type of stump work.
- Shadow Work – Fine hand embroidery with transparency effects
- Layering & Texture Techniques with needle thread
- Incorporating non- Conventional materials: paper, plastic.
- Embroidery on non- conventional surfaces (wood, paper, mesh)

#### **Text/reference books :**

1. Jordon, M. (2009). The Needlecraft Book. DK Publishing.
2. Jacqueline, E. (2000). The Stitches of Creative Embroider. Schiffer Publishing Ltd
3. David and Charles. (1993). Reader's Digest Step-By-Step Guide to Sewing and Knitting World
4. Snook, B. (1972). Creative Art of Embroidery. Numbly Pub. Group Ltd. London.
5. Mathew, A. (1989). Vogue Dictionary of Crochet Stitches. David and Charles, London
6. Srivastava, M. (2003). Embroidery Techniques from East and West. Trafalgar Square Publisher.
7. Messent, J. (1976). Designing For Needlepoint and Embroidery from Ancient and Primitive Sources. Macmillan Publishers.



## **MNT-205- T (2 credits) Fashion Studies**

### **OBJECTIVES:**

- To impart the knowledge about the basics of Fashion and its movement.
- To facilitate the understanding of fashion systems and challenges in the Fashion industry.

### **Instructions for the paper setter:**

1. The theory paper will be of 2 hours duration.
2. The question paper should cover all the topics.
3. Internal choice may be given in all questions.

**Credit: 2hrs/week, Total Marks: 50, Time: 2 hrs, Exam: 35, Int. Ass: 15, Hours 30, Credits -2**

### **Unit 1: Introduction to Fashion**

**Hours 05**

- Meaning and definition of “Fashion” and “Fashion Designing”
- Definition and Scope of Fashion
- Key Concepts and terminology of Fashion
- Elements of Fashion
- Types of Fashion designer
- Fashion Categories
- Levels of Fashion Acceptance-Fashion leader, fashion role model, fashion follower, Fashion victims.

### **Unit 2: Nature of Fashion**

**Hours 07**

- Fashion evolution
- Principles of Fashion
- Fashion cycle, Theories of fashion adoption, Movement and direction of fashion
- Factor Influencing fashion
- Seasons of Fashion

### **Unit 3 Business of Fashion**

**Hours 10**

- International Fashion centers
- Roles in the Fashion industry
- Four levels of Fashion (Primary level, Secondary the Retail level & Auxiliary level)
- Fashion promotion
- Study of International and National designers and brands

### **Unit 4: Fashion Forecasting**

**Hours 08**

- Meaning and definition of trend forecasting process
- Types and scope of forecasting
- Sources of inspiration ( runways, street fashion, pop culture, influencers etc)
- Forecasting agencies and reports
- Market Segmentation - Demographics, Geographic, Psychographics, Behavioral, Economic, Social environment

## Reference books:

1. Fashion from concept to consumer by Gini Stephens Frings
2. The Business of Fashion: Designing, Manufacturing and Marketing by Leslie Davis Burns, Kathy K. Mullet, Nancy O. Bryant
3. The Dynamics of Fashion by Elaine Stone
4. The Fashion Industry and Its Careers: An Introduction by Michele M. Granger

## MNP-206- P (2 credits) Fashion Studies

### OBJECTIVES:

- To develop an understanding of fashion through experiential learning in design, textiles, prints, fashion history, illustration, and basic construction techniques
- To enhance students' creativity, observational skills and practical application of fashion knowledge
- To build competency in rendering facial features and hairstyles for fashion figure.
- To train students for rendering drapes in fashion figures, focusing on realism and design expression
- To introduce students to the concept of fashion forecasting and visual trend representation

### Instructions for the paper setter:

1. The practical paper will be of more than 4 hours duration.
2. The question paper should cover all the topics.
3. Internal choice may be given in all questions.

**Credit: 4hrs/week, Total Marks: 50, Time: 4 hrs, Exam: 35, Int. Ass: 15, Hours 60, Credits -2**

### Unit 1: Fashion Illustration and Color Rendering Techniques

**Hours 20**

- Introduction to Croqui (Fashion Figure)
- Proportions and Posing of :
  - Female Croqui
  - Male Croqui
  - Kids Croqui
- Drawing of Facial Features:
  - Face analysis and features – eyes, nose, lips, ears and hairs styles ((different textures and styles)
  - Hands and feet.
  - Rendering techniques – skin (Different Skin Tones) and materials with different color medium.
- Mediums of Color Rendering:
  - Dry Color Medium (e.g., color pencils, pastels, charcoal pencils)
  - Wet Color Medium (e.g., watercolors, Poster color , markers)

- Mixed Media Techniques
- Illustrate a complete fashion figure (male, female, or child)
  - Including facial features, hairstyle, hands and feet, rendered using any one of the learned coloring mediums

## **Unit 2: Fabric Rendering and Flat Garment Illustration**

**Hours 15**

- Understanding Fabric Fall and Texture
- Techniques for Rendering Various Fabrics:
  - Cotton – matte texture, soft folds
  - Silk – high sheen, fluid movement
  - Denim – heavy, structured appearance
  - Leather – smooth, semi-reflective surface with stiffness
  - Satin – lustrous, with sharp highlights and deep shadows
  - Chiffon – lightweight, translucent, and airy
  - Wool – textured and dense with natural volume
  - Various Prints and Surface Textures- Floral, Geometric, Abstract, Thematic Prints
- Flat Garment Illustration
  - Tops – Shirts, blouses, tunics
  - Bottoms – Pants, skirts, shorts
  - Dresses – Casual, formal, ethnic styles
  - Outerwear – Coats, jackets, cardigans, trench coats
  - Understanding Silhouette and Structure

## **Unit 3: Draping styles on croqui**

**Hours 10**

- Understanding Garment Proportions Kids', men and women
- Draping Garments on Kids' Croqui
- Draping of Garments on Female and Male Figures
- Study of Different categories of clothing
  - Casual Wear: Relaxed fit garments like T-shirts, skirts, Sweatshirts with hood, jeans
  - Formal Wear: Structured designs like suits, gowns, dress shirts, blazers
  - Ethnic Wear: Traditional garments such as sarees, kurtas, sherwanis, lehengas
  - Fusion Wear: Combination of traditional and contemporary elements
  - Avant- Garde Wear: Conceptual and experimental draping, often asymmetrical or sculptural.

## **Unit 4: Fashion Forecasting**

**Hours 15**

- Introduction to Fashion Forecasting
  - Trend Analysis, Color Forecasting, Fabrics & Textures
  - Creating Fashion Forecasting Boards
  - Theme Development
  - Color Palette
  - Mood Boards & Garment Lineups

## Reference books:

1. Fashion Illustration: Inspiration and Technique, Author: Anna
2. Fashion Illustration, Author, Pradeep Joshi (*Indian Author*)
3. Fashion Design Manua, Pamela Stekar
4. 9 Heads, Nancy Riegelman
5. Fashion Illustration Techniques, Julian Seaman
6. Fashion Illustration Today, Nicholas Drake

## IKS-201-FD-T (2Credits) - History of Indian Costumes

### OBJECTIVES:

- To provide insights into the history of Indian costumes from ancient to contemporary times
- To identify and describe the evolution of Indian costumes across different historical periods.
- To analyze regional variations in attire, textiles, and accessories.
- To enable the students to draw inspiration from historical and regional costumes for contemporary design applications.
- To make the students understand the cultural significance of traditional garments and their impact on modern fashion.

### Instructions for the paper setter:

1. The theory paper will be of 2 hours duration.
2. The question paper should cover all the topics.
3. Internal choice may be given in all questions.

**Credit: 2hrs/week, Total Marks: 50, Time: 2 hrs, Exam: 35, Int. Ass: 15, Hours 30, Credits -2**

### Unit 1: Introduction to Costume and Fashion AS

**Hours 8**

- Definition and significance of costume in history
- Functions of clothing: social, cultural, climatic, and religious
- Sources for costume history: sculptures, paintings, literature, archaeological findings
- Ancient Civilizations and Early Periods
  - Indus Valley Civilization: Study of early textile evidences and garment styles.
  - Vedic Period (1200–600 BC):
    - Early Vedic (1200–900 BC): Costume characteristics and materials.
    - Late Vedic (900–600 BC): Evolution of attire and societal influences.
  - Post-Vedic Period (600 BC–323 BC): Transition in costume styles and cultural influences.

### Unit 2: Classical and Early Historic Periods

**Hours 8**

- Maurya & Sunga Period (321 BC–72 BC):
  - Maurya (321–185 BC): Royal attire and textile advancements.
  - Sunga (185–72 BC): Cultural and costume developments.
- Satavahana & Andhra Period (200 BC–250 AD):

- Early Period (200–160 BC): Costume styles and influences.
- Late Period (100 BC–250 AD): Evolution of attire and textile use.

### **Unit 3: Medieval, Colonial and pre Independence period**

**Hours 8**

- Kushan Period (130 BC–185 AD): Cultural exchanges and their impact on costume.
- Gupta Period (4th Century AD–Middle 8th Century): Golden age of Indian art and costume.
- Mughal Period: Influence of Mughal aesthetics on Indian attire, Rajput Costumes, Influence of Islamic aesthetics
- British Period: Impact of British rule on Indian clothing
- Western influence on traditional garments
- Emergence of hybrid fashion styles (e.g., saree with blouse, sherwani)
- Nationalist movements and khadi
- Contemporary Costumes: Modern adaptations and global influences.

### **Unit 4: Post-Independence to Contemporary Times**

**Hours 6**

- Revival of traditional textiles and crafts.
- Influence of Bollywood and media.
- Fashion designers and modern reinterpretations of traditional costumes.
- Globalization and fusion wear.

#### **References:**

1. Roshen Alkazi – Ancient Indian Costume
2. Ritu Kumar – Costumes and Textiles of Royal India
3. Jamila Brij Bhushan – The Costumes and Textiles of India
4. P.N. Chopra – A Comprehensive History of Indian Costume
5. V. Raghavan – Silhouettes and Statues: Costume and Ornament in South Indian Sculpture
6. A. Biswas – Indian Costumes (Vol. 1 & 2)

## **MJT-251- T (2 credits) Pattern Making and Grading**

### **OBJECTIVES:**

- Understand and apply various methods of pattern making, including drafting and flat pattern techniques, to create accurate patterns for children's and adult garments.
- Develop proficiency in interpreting and preparing commercial patterns, while learning the principles and importance of accurate body measurements for different types of garments.
- Gain practical knowledge in pattern layout and fabric utilization, with a focus on layout rules for different designs, fabric types, and garment styles, and develop an understanding of garment fitting and the process of pattern alteration to achieve a proper fit.

- Learn the principles and practices of pattern grading, both manual and computerized, including grading of basic garment blocks, to enable the production of garments in multiple sizes efficiently.

### **Instructions for the paper setter:**

1. The theory paper will be of 2 hours duration.
2. The question paper should cover all the topics.
3. Internal choice may be given in all questions.

**Credit: 2hrs/week, Total Marks: 50, Time: 2 hrs, Exam: 35, Int. Ass: 15, Hours 30, Credits -2**

## **Unit 1- Inclusive Pattern Making for Individuals with Special Needs**

**Hours 6**

- Introduction to Inclusive Design in Apparel
  - Understanding the principles of inclusive design
  - Historical context and evolution of adaptive clothing
  - Importance of inclusivity in fashion education
- Anatomical and Functional Considerations
  - Recognizing and accommodating various physical disabilities
  - Sensory considerations in fabric choice and garment construction
  - Case studies of adaptive clothing solutions
- Pattern Development Techniques
  - Modifying basic blocks for wheelchair users, prosthetic wearers, and individuals with limited mobility
  - Incorporating features like magnetic closures, Velcro fastenings, and adjustable fits
  - Ensuring ease of dressing and undressing
- Ergonomics and Comfort
  - Selecting appropriate fabrics for comfort and functionality
  - Designing for temperature regulation and breathability
  - Addressing skin sensitivity and pressure points

## **Unit 2- Introduction to Commercial Pattern Making**

**Hours 6**

- Definition and Importance: Understanding the role of commercial pattern making in the fashion industry.
- Types of Patterns: Sample patterns, production patterns, and graded patterns.
- Sample Production: Creating prototypes from patterns for fit testing.

## **Unit 3- Marker Making, Pattern Layout, Fitting and alterations**

**Hours 8**

- Marker Making: Definition, importance, and process of creating markers.
- Marker Efficiency: Calculating marker efficiency and understanding its significance.
- Manual vs. Computerized Marker Making: Comparison of traditional and digital methods.
- Layout Planning: Types of layouts (e.g., straight, stepped, and balanced), and their application.
- Layout for the Asymmetrical designs, bold designs, checked and one-way designs.
- Fabric Utilization: Techniques to minimize fabric wastage during cutting.
- Fitting- Definition, principles of a good fit, Causes for a poor fit, checking the fit of a garment, fitting techniques.
- Pattern alteration- Importance of pattern alteration, Principles of pattern alteration

## **Unit 4- Grading**

**Hours 10**

- Introduction to grading: purpose, terminology, and its role in sizing.
- Grading Rules: Principles and types of grading, including size specifications and grade points.
- Grading- definition, types (manual and computerized)
- Manual- master grade basic back, basic front, and basic collar.
- Computerized grading technology- Introduction, softwares, principles
- Track grading and Nest grading
- Application of grading to basic drafts: bodice, sleeve, skirt

## **MJP-252- P (4 credits) Pattern making and Garment Construction**

### **Objectives:**

- To develop and apply pattern drafting techniques for various types of garments.
- To execute the construction of one selected garment per unit to build technical proficiency.
- To explore and implement ergonomic, sustainable, and innovative design concepts.
- To increase awareness about experimental and contemporary techniques of pattern cutting

### **Instructions for the paper setter:**

1. The practical exam will be of more than 4 hours duration.
2. The question paper should be based on the topics.in the syllabus
3. Internal choice may be given in the paper

**Credit: 4 Practical (8hrs)/week, Total Marks: 100, Time: 4 hrs, Exam: 70, Int. Ass: 30, Hours 120, Credits-4**

### **Unit 1- Gowns & Occasion Wear**

**Hours 30**

(Drafting for all, construction of any 1)

- Bridal Gown
- Evening Gown
- One-Piece Dress
- Strapless Bodice/Corset

### **Unit 2- Special Garments**

**Hours 25**

(Drafting for all, construction of any 1)

- Maternity Dress – Ergonomic design, Nursing tops
- Bra Top – Pattern cutting and support
- Beachwear – Stretch fabric handling
- Unisex Wear – Gender-neutral design concepts

### **Unit 3- Experimental and Contemporary techniques of Pattern Cutting**

**Hours 30**

(Drafting for all, construction of any one)

- Zero Waste Pattern Making
  - Geometric patterns, tessellation
- TR Cutting (Transformational Reconstruction)
  - 3D surface manipulation

- Recycling & Up cycling

#### **UNIT 4: Outerwear & Layering** (Drafting for all, stitching any one)

**Hours 35**

- Jacket / Coat / Vest Coat
- Shrug
- Cape
- Blazer
- Vest coat / Waistcoat
- Poncho
- Hoodie

### **VSC-253-FD-P (2Credits)-Needle Craft-II**

#### **Objective:**

- To demonstrate various needlecraft techniques for embellishment and for fabric formation/Construction.
- To create samples with needlecraft techniques.
- To develop an appreciation for needle craft as an art form.

#### **Instructions for the paper setter:**

1. The practical paper will be of more than 4 hours duration.
2. The questions should be based on the topics in the syllabus.
3. Internal choice may be given in the paper.

**Credit: 6 hrs/week, Total Marks: 50, Time: 4 hrs, Exam: 35, Int. Ass: 15, Hours 60, Credits -2**

#### **Unit 1: Yarn Craft**

- Macramé – Basic knots, patterns, and wall hangings.
- Braiding – 3-strand, 5-strand, and kumihimo techniques.
- Tassel Making – Decorative tassels with threads, yarns, and beads.
- Pom-Pom Making – Techniques using forks, rings, and pom-pom makers.
- Knotting – Carpet-style, decorative, and functional knotting

#### **Unit 2: Surface Ornamentation technique with needle craft**

- Smocking – Traditional and contemporary hand smocking.
- Quilting – Basic quilting techniques, sandwiching, and stitching.
- Appliqué – Raw edge, turned edge, and reverse appliqué.
- Patchwork – Block formation and joining techniques.

#### **Unit 3: Lace Making**



- Knitting – Basics, textures, and pattern stitches
- Crochet – Chains, rounds, granny squares
- Tatting – Needle and shuttle techniques for lace
- Tufting – Manual and machine tufting introduction

#### **Unit 4: Advance Techniques of Needle work**

- Zardozi
- Stump Work
- Shadow Work
- Layering & Texture Techniques with needle craft
- Incorporating non-Conventional materials: paper, plastic.
- Embroidery on nonconventional surfaces (wood, paper, mesh)

#### **Note on Term Work:**

Students are expected to prepare samples as per the topic and prepare a product or project that corresponds to each specified unit in the syllabus. For every unit covered during the term, students must design, develop, or present a relevant product or output that demonstrates their understanding and application of the concepts learned.

#### **References:**

1. Jordon, M. (2009). The Needlecraft Book. DK Publishing.
2. Jacqueline, E. (2000). The Stitches of Creative Embroider. Schiffer Publishing Ltd
3. David and Charles. (1993). Reader's Digest Step-By-Step Guide to Sewing and Knitting World
4. Snook, B. (1972). Creative Art of Embroidery. Numbly Pub. Group Ltd. London.
5. Mathew, A. (1989). Vogue Dictionary of Crochet Stitches. David and Charles, London
6. Srivastava, M. (2003). Embroidery Techniques from East and West. Trafalgar Square Publisher.
7. Messent, J. (1976). Designing For Needlepoint and Embroidery from Ancient and Primitive Sources. Macmillan Publishers.

### **MNT-255-FD-T (2Credits) Introduction to Textile Art & Craft of India**

#### **Objectives:**

- To understand the rich heritage of Indian textile arts and crafts.
- To study region-specific textile practices including weaving, dyeing, embroidery, painting, and embellishment techniques.
- To explore the cultural and social significance of traditional crafts.
- To promote appreciation and application of Indian textile crafts in contemporary fashion.

#### **Instructions for the paper setter:**

1. The theory paper will be of 2 hours duration.
2. The question paper should cover all the topics.
3. Internal choice may be given in all questions.

**Credit: 2hrs/week, Total Marks: 50, Time: 2 hrs, Exam: 35, Int. Ass: 15, Hours 30, Credits -2**

## **Unit 1: Introduction to Indian Textile Art & Craft**

**Hours 6**

- Evolution and importance of textile crafts in India
- Overview of craft clusters and artisan communities
- Revival efforts by designers and organizations
- Designer case studies: Sabyasachi, Ritu Kumar, Anita Dongre's Grassroot
- Craft mapping and GI tags

## **Unit 2: Handloom Weaving Traditions**

**Hours 8**

- Traditional weaving techniques and famous handlooms:
  - Banarasi (Uttar Pradesh)
  - Kanjeevaram (Tamil Nadu)
  - Paithani (Maharashtra)
  - Patan Patola (Gujarat)
  - Chanderi & Maheshwari (Madhya Pradesh)
  - Pochampally (Telangana)
- Kashmir Shawls- Kashmir carpet, Namda, Gaba.

## **Unit 3: Dyeing and Printing**

**Hours 8**

- Resist dyeing techniques:
  - Bandhani (Rajasthan, Gujarat)
  - Leheriya
  - Ikat (Odisha, Telangana, Gujarat)
- Printing techniques:
  - Block Printing (Bagru, Sanganer, Kalamkari)
  - Madhubani and Ajrakh
  - Natural dye sources and traditional methods.

## **Unit 4: Embroidery and Surface Ornamentation**

**Hours 10**

- Embroidery styles and their cultural significance:
  - Phulkari (Punjab)
  - Kantha (West Bengal)
  - Chikankari (Uttar Pradesh)
  - Kutch and Rabari embroidery (Gujarat)
  - Zardozi, Aari, and Mirror Work
- Techniques, motifs, and applications in garments.
- Appliqué work – Pipli, Gujarat
- Quilting – Gudri, Godhadi
- Tapestry and wall hangings

## **Recommended Readings:**

1. *Traditional Indian Textiles* by John Gillow & Nicholas Barnard
2. *Handcrafted Indian Textiles* by Rta Kapur Chishti
3. *Woven Wonder: The Tradition of Indian Textiles* by Jasleen Dhamija
4. *Textiles and Weavers in South India* by Vijaya Ramaswamy
5. Government publications on Handlooms and Handicrafts

**References:**

1. Lynton Linda, "The Sari", Thames and Hudson
2. Suinathi G.J., "Elements of Fashion and Apparel Design", New Age Intl. Ltd. Publisher, N.Delhi
3. Chattopadhyay k., "Handicrafts and Industrial Arts of India", Taraporevala sons & co. Pvt. Ltd.Mumbai, 1960
4. Saraf D.N, "Indian Crafts", Vikas Publishing House Pvt. Ltd. 1982
5. Naik Shailaja D, "Traditional Embroideries of India", APH Pub. Corp, New Delhi, 1996
6. Paine Sherla, "Embroidered Textiles", Thames and Hudson Ltd, 1990
7. Chattopadhyay K, "Indian Embroidery", Wiley Eastern Ltd., New Delhi, 1977
8. Marrel A, "The techniques of Indian Embroidery", B.T. Batsford, London, 1992.
9. Mrs. Savitri PanditTraditional Embroideries of India

**MNP-256- FD (2 credits) Draping Techniques****OBJECTIVES:**

- Understand the relationship between the body, fabric, and form in draping
- Understand grain lines, darts, tucks, and pleats in draping.
- Develop design ideas and concepts through draping exploration.
- Create unique and artistic garments by applying advanced draping techniques.

**Instructions for the paper setter:**

1. The Practical paper will be more than 4 hours duration
2. The question paper should cover all the topics
3. Internal choice may be given in all questions

**Credit: 4 hrs/week (2 practical) Total Marks: 50 Exam Duration More than 4hrs. Exam: 35 Int. Ass: 15 Hours 60 Credits -2**

**Unit 1: Introduction to Draping****Hours 5**

- Draping Principles and Skills
  - Identifying design details, Selecting Fabric, Understanding Grain lines, Preparation of dress form and muslin for draping.
- Dress form, Tools and terminologies

**Unit 2: Basic Patterns****Hours 15**

- Basic Bodice, Basic Skirt, Sleeves and Torso
- Torso- Sheath, Shift, Box Silhouette
- Dart Positions, Dart Variations, Dart Equivalents (Tucks, Pleats, Gathers)

### **Unit 3: Intermediate Patterns**

**Hours 20**

- Bodice and Blouse Designs
  - Waist Midriff, Empire Style Blouse
- Princess Designs
  - Shoulder princess panel, Armhole Princess panel
- Skirts
  - Flared, Gored with Godets, Dirndl Skirt, Circular Skirt, Skirt with Hip yoke

### **Unit 4: Advanced Patterns**

**Hours 20**

- Working with Flounce and Ruffles
- Twists- Butterfly, 2 piece, Neck yoke
- Cowls- Underarm, Neckline, Square
- Halter Dress with Fluid drape
- Bias Cut Slip dress
- Asymmetric Wrap dress
- Basic Knit dress

### **Reference Books:**

- Draping for Fashion Design- Hilde Jaff, Nurie Relis
- The art of fashion draping by Amaden-Crawford, Connie
- Draping for Apparel Design by Helen- Armstrong

## **SEC 251-FD-P (Credits-2) Computer Aided Designing (CAD)**

### **Objectives:**

- To develop proficiency in using Corel DRAW tools and functions for creating precise fashion illustrations, garment flats, and technical drawings.
- To enable students to design surface prints, patterns, and digital fashion elements applicable to various textiles and apparel design projects.
- To introduce the use of digital layering, color management, and object editing techniques (like welding, trimming, and cropping) for effective fashion visualization and portfolio building.
- To empower students to create professional-quality fashion portfolios, tech packs, and presentation boards suitable for academic, freelance, or industry-level design communication.

### **Instructions for the Paper Setter:**

1. The theory paper will be of 2.5 hours duration.
2. The question paper should cover all the topics.
3. To develop creative ability in students.

**Unit 1: Introduction to Corel DRAW & Basic Tools**

**Hours 15**

- Interface: toolbar, menus, color palette, property bar and Setting up documents: page size, units, margins. Setting up page layout and size.
- Drawing and modifying basic shapes (Rectangle, Ellipse, Polygon, etc.) and using Lines, curves, Bezier and Pen tool.
- Fill types: uniform, gradient (fountain), texture, pattern, mesh, Outline settings and stroke variations, understanding CMYK& RGB: Print vs digital design and creating and saving custom color palettes.
- Using Object Manager and using layers, locking, hiding, grouping objects.
- Resizing, rotating, mirroring, Aligning and distributing objects precisely and using Welding, Trimming, Intersect, Combine options for the object.
- Cropping & Clipping\
- Text and Typography, Effects and Transformations.
- Saving, Exporting, and File Management

**Unit 2: Print Development & Surface Design**

**Hours 15**

- Introduction to fashion print types: floral, abstract, geometric
- Creating motifs using drawing and shaping tools
- Pattern repetition: brick, mirror, half-drop, and random
- Power Clip for placing prints inside garments
- Creating seamless patterns and swatches

**Unit 3: Fashion Sketching & Garment Flat Illustrations**

**Hours 15**

- Drawing flat sketches of tops, bottoms, dresses, outerwear using Corel tools.
- Adding design details: collars, cuffs, pleats, darts, ruffles, seams.
- Creating fashion croquis using curves and shapes.
- Applying surface designs to flats and croquis
- Using transparency and drop shadow for realistic rendering.
- Grouping and duplicating garment elements.

**Unit 4: Fashion Portfolio & Digital Presentation**

**Hours 15**

- Page layout for portfolios and lookbooks.
- Designing mood boards, theme boards, and color boards.
- Creating technical specification sheets.
- Typography basics: choosing and using fonts.
- Using templates for portfolio consistency.
- Exporting portfolios in PDF for print and digital use

**Reference Books:**

1. "CorelDRAW X8: The Official Guide" – Gary David Bouton

2. "CorelDRAW for Fashion Design" – Emmanuelle Dirix (Fashion adaptation guides)
3. "Mastering CorelDRAW" – Raymond Golden
4. "Fashion Computing: Design Techniques and CAD" – Sandra Burke