



**Mody University of Science and Technology**  
**School of Design**  
**Master of Design (Textile Design)**  
**M. Des. Two Year Degree Program**  
**Academic Curriculum (2021-22 Onwards)**



## DESIGN AND COLOUR CONCEPT

**Course Code: TD21.501**

**L-T-P-C**

**Course Objective**

**1-0-6-4**

This course involves an interdisciplinary approach to the study of design and color by dealing with reasoned application of knowledge and skills in the areas of fashion design and technology which foster positive values and attitudes for enterprise, creativity and innovation through design-and-make activities.

**Course Contents:**

**Module I : The Language of Design.**

**Visual language** – Define Design, Designer, Visual art, Visual Design, Image, **Interactivity of Design** – Design as communication, Information; **Concept of good design; Kinds of design** - Structural design, Decorative design, Types of Decorative Design – Naturalistic, Conventional, Abstract, Historic, and Geometric; **Design disciplines, Design Industry** – Structure & Classification.

**Module II : The Power of Design**

**Visual Literacy** - Creative thinking, Problem solving, Innovation; **Design Methods; The design process; Design process models** – (1) Spiral process models (2) Double diamond' process models; **Dimension of Design-** 2D, 3D and concept of 4D; **Design Governance in India** - National Design Policy, Design Act 2000, Intellectual property right, Professional Design Associations, Design Promotion Agencies.

**Module III : Terminology of Colour**

**Understanding colour** –Define color, **Colour perception key elements** – (1) Light, (2) Substance, (3) Human vision and responses, **Fundamental categories of colour; Physical or surface qualities of color ; The color making attributes** -Hue, Value, and Saturation. **Dimensions of color** – (1) Colour Systems (2) Colour Space (4) Colour Gamut, (5) Colour Models. **Color management** – Application for Computer Aided Designing, Colour management in fashion designing.

**Module IV : Colour in visual design.**

**Colour Theory** – Introduction, History, Derivation of modern colour theories – Newton's Colour wheel and its formation, Additive System & Light theory, Subtractive System & Pigment theory, CMY & CMYK, Introduction to Pigment theory of RYB colour model, **A System Perspective** – Choice of the Colour system in Visual Design. Colour qualities, Uses of colours.

**Course Evaluation:**

- Course Work: 50% weightage, based on **A-Attendance; H -Home Assignment; CT-Class Test**
- Mid Term Examinations: NA.
- End Term Examination: 50% weightage. Final Examination will also include viva with Portfolio.

**Text & References: Text:**

1. Richard Hora, Elements of design Colour Theory
2. Bryan Peterson, Design Basics for Creative Results, F+W Media, 2003

**References:**

1. Design Council UK, 34 Bow Street, London. : A study of the design process, A Design Way finder.
2. David A. Lauer, Stephen Pentak, Design Basics, Wadsworth, USA
3. Mary Buckley, Color theory: a guide to information sources
4. Frank W. Baker, Media Literacy in the K–2 Classroom, ISTE, 2012
5. Ms. Shruti Hemani and Prof. Ravi Mokashi Punekar, Colours in Visual Design Department of Design, IIT Guwahati.
6. Tom Fraser, Adam Banks: Designer's Color Manual, Chronicle Books, 2004
7. Articles by Design Institute of Australia & India Design Council.



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## FUNDAMENTALS OF TEXTILES

**Course Code: TD21.511**

**L-T-P-C**

**Course Objective:**

**1-0-6-4**

To understand the tactile and behavioral characteristics of various fibers and yarns in relation to their application and end use.

**Course Contents:**

**Module I : The Overview of Textile Industry**

Introduction to textiles; Major segments of the textile industry; Market planning for apparels; Primary and secondary sources of fabric buying and selling of finished fabric.

**Module II : The Textile Fibers**

**Introduction** -Definition of textile fibers, classification of Textile fibers;**Desirable properties of an Ideal Textile fiber** – Staple fiber, filament;**Natural Cellulosic Fibers**- Seed hair fibers- Cotton, Kapok, Coir. Bast fibers- Flax, Ramie, Jute, Kenaf, and Hemp, Leaf fibers;**Natural Protein Fibers** - Animal hair fibers- Wool, Speciality hair fibers, Silk- Sericulture and type of silks. **Natural Mineral Fibers, Manmade Synthetic Fibers** –Polyamides - Nylon, Types of Nylon- Nylon-6 and Nylon-66, Aramid, Polyesters, Varieties and modifications of Polyester, Acrylic, Modacrylics and other vinyl fibers, Polypropylene, Polyolefin, Elastomers – Rubber, Spandex;**Manmade Regenerated Fibers**- Viscose Rayon, High-well-modules Rayon, Cupromonium Rayon, Layocell, Acetate, Triacetate, Manmade Protein fibers- Azlon, New fibers- Saron, Vinyon, Novoloid;**Identification of Textile Fibers** – Microscopy, Burning tests, Solubility tests.

**Module III : The Textile Yarns.**

**Introduction** - Definition of yarns, Classification of yarns; **Yarn Manufacturing** – Yarn from staple fibers –Fiber preparation - Ginning, Spinning, Alternate spinning process – Rotor air jet, Friction, Twisters spinning, Self twist spinning, Yarn without twist. Filament yarns – manufacturing techniques – Twisted filaments, Textured filaments.**Properties of yarns** – Yarn count or yarn number – Indirect system, Direct system, Neo Metric count, Wool system, British worsted system. Yarn torque – S twist, Z twist, Flexibility, Cover factor.**Types of Yarns**- Simple and complex yarns, Types of complex yarns, Textured Yarns. **Fiber Blends**- General characteristics, Production. **Threads** - Difference between thread and yarn, Sewing threads- Types and properties.

**Course Evaluation:**

- Course Work: 50% weightage, based on **A**-Attendance; **H** -Home Assignment; **CT**-Class Test
- Mid Term Examinations: NA.
- End Term Examination: 50% weightage. Final Examination will also include viva with Portfolio.

**Text & References: Text:**

1. Bernard P. Corbman, Textiles: fiber to fabric, McGraw-Hill Professional, 1983.

**References:**

1. Anne Fritz & Jennifer Cant, Consumer Textiles, Oxford University Press, 1986
2. Marjory Joseph, Essentials of Textiles
3. E P G Gohl & L D Vilensky, Textile Science
4. Kadolph Sara, J, Textiles, Pearson, 2009
- 5.



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## **TEXTILE CHEMICAL PROCESSING**

**Course Code: TD 21.521**

**L-T-P-C**

**Course Objective:**

**1-0-6-4**

To develop the holistic understanding of the technology of textile processing and various kinds of finishes those enhance performance and aesthetics of the fabric.

**Course Contents:**

**Module I : Introduction to Textile Processing.**

**Fiber Chemistry-** Molecules of the fibers, bonding, covalent bonds, benzene ring, Polarity, Hydrogen bond, Ionic compounds, Vander Waals; Molecular orientation, structure and fiber properties – Crystallinity, Amorphous regions, Water affinity, Solubility, Oxidation and Reduction; **Preparatory Processing of Textiles-** Singing, Desizing, Scouring, Bleaching, Mercerization, Treatment with liquid Ammonia, Preparation of Silk and Wool.

**Module II : Textile Dying.**

**Introduction to dying-** Dyes and Pigments, Classification of dyes – (1) Natural Dyes, (2) Synthetic Dyes - Direct, Acid, Mordant, Reactive, disperse, Vat, Azoic, Basic (cationic), Optical Brighteners; **Methods of Dyeing** – (1) Fiber dyeing – Dope, Top, (2) Yarn Dyeing – Skein (Hank), Package, Warp-beam, Space; (3) Fabric Dyeing (Piece Dyeing) – Winch, Jet Dyer, Beam dyer, Jig, Padding, Foam, Dyeing of Blends – Cross Dyeing, Union dyeing; Garment Dyeing; **Dyeing defects**– Identifications, Tests to determine colour fastness.

**Module III : Textile Printing.**

**Introduction to Printing-** Dyes and Pigments for printing; **Classification of Printing styles**– Direct, Discharge, Resist; **Printing Methods** – Block, Roller, Duplex, Stencil, Screen, Transfer, Blotch, TAK dyeing, Jet Spray, Electrostatic, Photo printing, Differential printing, Warp Printing.

**Module IV : Textile Finishing.**

**Introduction to Finishing** – Objectives, Classification, Finishing equipments; **Aesthetic Finishes** - Lustre, Drape, Texture, Hand; **Special Purpose or Functional Finishes** – Stabilization, Shape-retention, Appearance-retention, Comfort related, Biological control, Safety related.

**Module IV : Care Renovation of Textiles**

**Introduction to care of textiles** – Sunlight, Dampness, High temperature, Perspiration, Wear and Tear; Stains Removal Methods for different types of fabrics; **Laundering** – Soaps, Synthetic or non soap detergents, Pretreatment Products; Hand laundering, Washing Machine, Dry cleaning; **Storage-** Methods of textile storage; **Care symbols & Labeling** - Canadian care labeling, European care labeling, Japanese Industrial Standard care labeling, Australian care labeling, USA care labeling: ASTM D 5489.

**Course Evaluation:**

- Course Work: 50% weightage, based on **A**-Attendance; **H** -Home Assignment; **CT**-Class Test
- Mid Term Examinations: NA.
- End Term Examination: 50% weightage. Final Examination will also include viva with Portfolio.

**Text & References:**

1. Bernard P. Corbman, Textiles: fiber to fabric, McGraw-Hill Professional, 1983.
2. Anne Fritz & Jennifer Cant, Consumer Textiles, Oxford University Press, 1986.
3. V.A. Shenai, Technology of Textile Processing, Sevak Publication, 1999.
4. E.R. Trotman, Dyeing and Chemical Technology of Textile Fibers, Charloes Gritin & Co, U.K., 1984.
5. Kadolph Sara, J, Textiles, Pearson, 2009.
6. Dhantiyagi Sushila, Fundamentals of Textiles and their care, Orient laugman Ltd, 1996

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**TRADITIONAL INDIAN TEXTILE**

**Course Code: TD 21.531**

**L-T-P-C**

**Course Objective:**

**1-0-6-4**

To develop fabric samples inspired from traditional Indian textile techniques including various methods of weaving, dyeing & printing and embroidery. The developmental history of textiles proves many times more enlightening to deal and solve even the present day problems.

**Course Description:**

**1. INTRODUCTION TO INDIAN WOVEN TEXTILE:**

Historical significance, Construction techniques, Styles, Colours and Motifs, Centers of production.

**2. DYEING AND PRINTING IN INDIA:**

Historical significance, Construction techniques, Styles, Colours and Motifs, Centers of production.

3. The following topics should be covered in History of textile.

1. Phulkari, 2. Kashmir embroidery, 3. Chickankari, 4. Bengal Kantha
5. Sanganari, 6. Kalamkari, 7. Patola, 8. Bandhani
9. Ikat, 10. Kullu Shawls, 11. Brocades, 12 Jamdani
13. Chanderi, 14. Dharmavaram, 15. Kanchipuram, 16. Baluchar
17. Tancoi, 18. Madhubani

**4. INTRODUCTION TO INDIAN CRAFT:**

A brief introduction to the following craft with special reference to their location tools and materials used, and their special features. Wood Work(Block Printing), Mirror Work (Embroidered), Fabric Painting (Printed and Painted textiles of India), Metal work (Pottery (Ceramics), Ivory and stone work, Carpet and Floor covering.

**Course Evaluation:**

- Course Work: 50% weightage, based on **A-Attendance; H -Home Assignment; CT-Class Test**
- Mid Term Examinations: NA.
- End Term Examination: 50% weightage. Final Examination will also include viva with Portfolio.

**Text & References:**

- *CBSE Traditional Indian Textiles, The Secretary, Central Board of Secondary Education, Shiksha Kendra, 2, Community Centre, Preet Vihar, Delhi - 110301 (2014).*
- Pathak V., Bhatia M.S., Srinivas J. and Batra D. *Emotions and Mood.* Delhi Psychiatry Journal Vol. 14 No.2, (2011).
- Singh Neetu & Pandey Ritu, developments of Bandhani motifs from Bandhani of Gujarat, *International Journal of Chemical Studies* 2019; 7(2):118-120.
- Williamson, Liz, "Tracing textiles, motifs and patterns: historical to contemporary" (2016). *Textile Society of America Symposium Proceedings.* 1014. followed by <http://digitalcommon.unl.edu/tsaconf/1014>.
- Gillow J Barnard N J *Traditional Indian Textiles*, Thames & Hudson, Singapore (1996).
- Naik S. D. *Traditional Embroideries of India*, APH, New Delhi (1996).
- Bhatnagar, P. *Decorative Design History in Indian Textiles and Costumes*, Abishek publications Chandigar. (2005).



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**TEXTILE DESIGN I**

**Course Code: TD 21.541**

**L-T-P-C**

**Course Objective:**

**1-0-6-4**

To develop fabric samples of using different innovative weaving techniques.

**Course Description:**

- Plain Weaves: Plain Weave and derivatives of plain weave.
- Twill Weaves: Twill Weave, regular and irregular twill, S-Twill, left hand twill, right hand twill.
- Satin/Sateen: Regular and irregular satin/sateen, Velvet and velveteen
- Color and weave effect
- Honey Comb Weaves
- Huck-a-back Weaves
- Backed fabrics: Warp backed and weft backed fabrics
- Crepe Weaves
- Bedford Cords
- Pile fabrics

**Course Evaluation:**

- Course Work: 50% weightage, based on **A-Attendance; H -Home Assignment; CT-Class Test**
- Mid Term Examinations: NA.
- End Term Examination: 50% weightage. Final Examination will also include viva with Portfolio.

**Course Outcome:**

- To understand the derivatives of basic textile weave construction.
- To produce fabric samples using different weaves of different textile design
- To create basic surface patterns on face side of a textile fabric.
- To develop textile design portfolio.

**Text & References:**

**Text:** Gokarneshan N. (2004), Fabric structure and design, New Age Publication, New Delhi

**References:**

Watson's Textile Design and Colour-I - Z. Grosiki, Universal Publishing, Bombay

The Ashford Book of Weaving - Anne Field, B. T. Batsford, London, 1992

Warp & Weft - A Dictionary of Textile Terms - Dorothy K. Burnham, Charles Seribner's Son, New York, 1981

Textile Terms and Definitions- The Textile Institution, Manchester U.K. The Textile Institution, Manchester U. K. 1993

International Textile Design - Mary Schoeser, John Wiley & Sons, Inc. 1995

The New Textiles- Trends & Traditions - Chloe Colchester, Thames & Hudson 1997

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**Academic Curriculum Two Year (2021-22 Onwards)**

<b>First Year – Spring Semester</b>											
<b>Course Code</b>	<b>Course Title</b>	<b>Contact Hours Per Week</b>			<b>Credits</b>	<b>Mode of Examination</b>	<b>Weightage (%)</b>				
		<b>L</b>	<b>T</b>	<b>P</b>			<b>CW</b>	<b>MTE</b>	<b>PBL</b>	<b>ETE</b>	
TD 21.502	Textile Design II	3	0	2	4	Jury	50	-	-	50	
TD 21.512	Dyeing and Printing	2	0	4	4	Jury	50	-	-	50	
TD 21.522	Creative Textiles	2	0	4	4	Jury	50	-	-	50	
TD 21.532	History of Indian Costume	4	0	0	4	Jury	50	-	-	50	
TD 21.542	Computer Aided Textile Design	0	0	8	4	Jury	50	-	-	50	
	Foreign Language										
	SEFS (Finishing Skills)										
	<b>Total</b>				<b>20</b>						



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**TEXTILE DESIGN II**

**Course Code: TD 21.502**

**L-T-P-C**

**Course Objective:**

**1-0-4-6**

To develop advanced fabric/ textile design samples.

**Course Description:**

- Advanced textile weaves
- The properties and key characteristic features of knitted and woven textile designs
- The process of constructing advanced textile weaves using sample loom/ wood frame
- Color and weave effect and its applications
- Warp rib, weft rib and their key characteristic features
- Shuttle-less weaving- Airjet, Waterjet, Rapier, Projectile and Multiphase loom.
- Quilt Designing.

**Course Evaluation:**

- Course Work: 50% weightage, based on **A**-Attendance; **H** -Home Assignment; **CT**-Class Test
- Mid Term Examinations: NA.
- End Term Examination: 50% weightage. Final Examination will also include viva with Portfolio submission.

**Text & References:**

**Text:** Gokarneshan N. (2004), Fabric structure and design, New Age Publication, New Delhi

**References:**

Watson's Textile Design and Colour-I - Z. Grosiki, Universal Publishing, Bombay  
The Ashford Book of Weaving - Anne Field, B. T. Batsford, London, 1992  
Warp & Weft - A Dictionary of Textile Terms - Dorothy K. Burnham, Charles Seribner's Son, New York, 1981  
Textile Terms and Definitions- The Textile Institution, Manchester U.K. The Textile Institution, Manchester U. K. 1993  
International Textile Design - Mary Schoeser, John Wiley & Sons, Inc. 1995  
The New Textiles- Trends & Traditions - Chloe Colchester, Thames & Hudson 1997



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**DYEING AND PRINTING**

**Title of Course: Dyeing and Printing**

**L-T- P-C**

**Course Code: TD 21.512**

**1-0-6-4**

**Pre-requisite(s):** Basic knowledge of textile chemical processing.

**Course Objectives:**

- Finishing Process (Preparatory, Stabilizing, Textural, Functioning effects)
- Dyeing processes (Finishing with Color)
- Printing (Color, Design & Ornamentation)

**Course Description:**

• **Dyeing:**

1)**Selection of Dye:** Natural Dyes, Synthetic Dyes, Oxidation Basis, Acid (Anionic) Dyes, Acid - Milling Dyes, Acid-Premetalized dyes, Mordant or Chrome, Substantive Direct , Developed Dyes, Azoic Dyes , Disperse Dyes , Vat Dyes , Reactive Dyes, Pigment Dyes, Optical Brighteners (Colorless Dyes). Principal Classes of Synthetic Dyes and their Characteristics.

2)**Dyeing Methods:** Stock Dyeing, Yarn Dyeing, Top Dyeing, Skein (Hank) Dyeing, Package Dyeing, Warp-Beam Dyeing, Space Dyeing, Piece Dyeing, Beck Dyeing, Jig Dyeing, Pad Dyeing, Cold Pad-Batch Dyeing, Vacuum Impregnation, Foam Dyeing, Solvent Dyeing, Dope Dyeing, Chip Dyeing and Garment Dyeing. Identifying Dyeing Defects: Test to determine color fastness, Fastness to washing, Fastness to Pressing, Fastness to Light, Fastness to Perspiration, Fastness to Crocking, Fastness to Gas Fading.

• **Printing:**

Distinguishing Printing from Dyeing, Dyes for Printing, Methods of Printing: Direct , Discharge Printing, Block Printing, Resist Printing , Roller Printing, Duplex Printing, Stencil Printing , Flat Screen Printing, Rotary Screen Printing, Transfer Printing, Dry Heat Transfer Printing, Blotch Printing , Tak Dyeing, Jet Spray Printing, Polychromatic Dyeing, Photo printing, Electrostatic, Warp, Differential, Batik, Tie Dyeing, Plangi Dyeing, Air Brush Painting, Composition or Paste Designing, Flocking.

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**Learning Outcomes:**

- Demonstrate complete knowledge and understanding of Fabric finishing , Dyeing & Printing processes
- Exhibit, adapt, utilize & investigate the complete process and method of Fabric finishing, dyeing and Printing in laboratory as well as Industry.
- To develop fabric samples using different dyeing and printing techniques.
- To identify fabric faults in dyed and printed fabrics.
- To understand processing parameters and ingredients used I dyeing and printing.

**Evaluation Process:**

Course Work: 50% weightage. It includes Quiz, Digital Presentation, and Class Assignments on Tie dye techniques and Printing. Swatch collection of other Printing techniques.

Mid Term Examinations: Nil

Term Examination: 50% weightage (Fabric Sample Books and Practical Examination)

**References:**

- Pizzuto, J, et al. (2009). *J. Pizzuto's Fabric Science*, New York Publisher,
- Corbman, Bernard .P. (1983). *Textile- Fiber to Fabric*, New York, Gregg/McGraw Hill International sixth Edition.
- Johnson, (Year 2013 )*Fairchild Books The Fairchild Books Dictionary of Textiles*, Bloomsbury • AkshayTholia*Live Textiles- A Practical Approach to Understand Fabrics Vol 1 & 2*SARV International 2<sup>nd</sup> edition
- Baugh, Gail (Year 2011). *The Fashion Designer's Textile Directory*, London, Thames & Hudson. • Johnson, Ruth Sleigh (Year 2010 )*Practical Textile Technique's* , A & C Black Publishing • Clark Sarah Braddock& Marie Omahony (2007)*Techno Textiles 2- Revolutionary Fabrics for Fashion Design (PB)* Thames & Hudson
- Schoeser, Mary*World Textile: A Concise History*. Thames & Hudson
- McDonald, Fiona, (2011)*Textiles, A History* , Remember when Publishers.
- Cadigan, Erin (2014), *Sourcing & Selecting Textiles for Fashion*, Bloomsbury Publishing India Pvt Ltd
- Young, Deborah, (2013)*Swatch Reference Guide for Fashion*, Bloomsbury Publishing India Pvt Ltd, 2<sup>nd</sup> revised edition



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**CREATIVE TEXTILES**

**Title of Course: CREATIVE TEXTILES**

**L-T- P-C**

**Course Code: TD 21.522**

**1-0-6-4**

**Pre-requisite(s):** Basic knowledge of traditional Indian textiles

**Course Objective's:**

- To develop and enhance the approach towards holistic design process.
- Development in the area of surface ornamentation and needle work.
- To explore innovative techniques and finishes applied on fabrics for an end use.

**Course Description:**

- Surface ornamentation.
- Styles and methods of ornamentation.
- Technologies, materials and techniques of ornamentation..
- Idea generation, visual and material exploration.
- Experimentation through workshop methods.
- Design development and application of color.
- Repeats, patterns and compositions in design.
- Texturing of fabric with color application and stitching techniques.
- Visual and verbal presentation of design inspiration, process and outcome.

**Course Evaluation:**

- Course Work: 50% weightage, based on **A**-Attendance; **H** -Home Assignment; **CT**-Class Test
- Mid Term Examinations: NA.
- End Term Examination: 50% weightage. Final Examination will also include viva with Portfolio.

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**Learning Outcomes:**

- Understanding the use of different techniques to construct aesthetically appealing compositions.
- Methods of ornamentation.
- Texturing of fabric with color application and stitching techniques.

**Textbooks:**

1. Shrikant Usha, Ethnic Embroidery of India, Volume I, 2005, Mumbai, Usha Shrikant.
2. Irwin Kimberly A, Surface Design for Fabric, 2015, New York, Fairchild.
3. Stalp, Marybeth C., Quilting, The Fabric of Everyday Life, 2007, Oxford, Berg.

**References:**

1. Buhler Alfred, Indian Tie Dyed Fabrics, Vol IV, 1980, Ahmedabad, Calico Museum.
2. Kristen Dibbs, Machine Embroidery, 2001, Australia, Sally Milner.



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**HISTORY OF INDIAN COUSTUME**

**Course code: TD 21.532**

**L-T- P-C**

**Pre-requisite(s):** Fashion Design Process

**1-0-6-4**

**Course Objectives:**

- Overview of history of costume & fashion in India from ancient times to modern
- Tracing the development of Indian Fashion Industry today

**Course Description:**

- Survey of costume and traditional dress and clothing in India from ancient to modern
- How clothing is used as a universal means of symbolizing roles and social positions.
- Emphasizing the way clothing communicates values and attitude and how costume is a reflection of trends in today's world. Capacity as both reflection of and an influence on, the cultural conditions of its respective time period.
- Gain greater perspective on the overall historical, social, economical and industrial ancestor to contemporary fashions, design, consumption, production, image, taste and trends.

**Learning Outcomes:**

- Demonstrate complete knowledge and understanding of the importance Indian history, traditional dress in context to contemporary fashion industry today.
- Apply learning through presentation of how clothing communicates values, attitude and how costume is a reflection of trends in today's fashion industry.
- Exhibit, adapt, utilize & investigate world costume history and its impact on Indian Fashion industry today.

**Reference Books:**

- Karl Aspelund. UK July 2009/US My 2009. Fashioning Society- Hundred years of Haute Couture. Fairchild Books

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- Bonnie English. UK July 2007/ US July 2007. A Cultural History of Fashion in the 20<sup>th</sup> Century- from Catwalk to Sidewalk. Berg Publishers
- Lee Bender. UK February 2009/ US February 2009. Bustop& the Influence of the 70's on Fashion Today. Berg Publishers
- Berg Encyclopedia of World Dress & Fashion, (Vol 1-Africa/Vol 2-Latin America &Carribean/Vol 3-US and Canada/Vol 4-S & SE Asia/ Vol 5-Central & SW Asia/ Vol 6-East Asia/ Vol 7-Australia, NZ & Pacific Islands/Vol 8- Europe/Vol 9-East Europe, Russia & Caucasus UK October 2011. Berg Publishers
- Phyllis. G. Tortora& Keith Eubank. UK August 2009/US June 2009. Survey of Historic Costume. Fairchild Books
- Clare M Wilkinson-Weber. UK December 2013/ US February 2014. Fashioning Bollywood- The Making & Meaning of Hindi Film Costume. Bloomsbury Academic.
- Joanne B Eicher& Sandra Lee Evenson. UK October 2014/US August 2014. The Visible Self- Global Perspectives on Dress, Culture & Society. Fairchild Books.
- Elaine Stone. UK September 2011/US July 2011. In Fashion. Fairchild Books.
- Jay Diamond & Ellen Diamond. UK March 2013/US January 2013. The World of Fashion. Fairchild Books
- Jay Diamond & Ellen Diamond. UK January 2008/US November 2007. The World of Fashion. Fairchild Books
- Ira Neimar. UK December 2011/US October 2011. The Rise of Fashion & Lessons learned at Bergdorf Goodman. Fairchild Books.
- Mica Nava. UK September 2007/US September 2007. Visceral Cosmopolitanism Gender, Culture & the Normalization of Difference. Berg Publisher.
- Geraldine Howell. UK December 2012/US December 2012. Wartime Fashion- From Haute Couture to Home Made 1939-1945. Berg Publishers.

**Evaluation Process:**

- Course Work: 50% weightage. It includes Quiz, Power Point Presentation, and Class Assignments.
- Mid Term Examinations: NIL
- End Term Examination: 50% weightage (Documentation and Power Point Presentation).

**Other Study Material:**

1. Websites:<http://www.slideshare.net/estherlaron/fashion-history>,  
<http://libguides.wellesley.edu/fashion>,<http://www.theguardian.com/fashion/fashion-industry>,  
<http://www.usfashionindustry.com/about-us/about-the-fashion-industry>
2. Handouts: As indicated by course instructor
3. Magazines: The Costume Society, UK, Vogue Archive, Harper's Bazaar, Wellesley Research Guides. Apparel, Accessories, Fashion, Asiana, Allure, Hampton, Lucky, Esquire, Petite, Stand, Arise, Marie Claire.

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**Computer Aided Textile Design**

**Title of Course: Computer Aided Textile Design**  
**Course Code: TD 21.542**  
**Pre-requisite(s): Basic of Computer Application**

**L-T-P-C**  
**1-0-6-4**

**Course Objectives:**

- Introduction to advanced use of software's in Textile Design.
- To Develop advanced skills applicable in computer graphics in relation to fashion design and business.
- To Explore advanced tools and their application for Visual Communication in fashion business.

**Course Description:**

- Engage with using vector based software's such as Adobe illustrator CC for Vector Based Illustration in relation to display & Planning.
- Developing skills to create professional digital drawings for Visual Communication in design.
- Exploring various plan and display types and rendering through proper tools and techniques.
- Creating motifs and patterns using repetition.
- Developing fabric surfaces using CAD tools.
- Modeling and Simulation of Garments in 2D and 3D for variation in Textile Design

**Learning Outcomes:**

- Demonstrate advanced proficiency in digital illustration techniques and graphic skills for visual communication and presentation.
- Apply learning through effective application of software skills and presentations of the same in rendering of various plan and display types.
- Reflect a unique style of visual communication through a series of artworks.

**Reference Books:**

- Fashion Designer's Handbook for Adobe Illustrator by Centres, M
- Fashion Illustration Flat Drawing by MaiteLafuente
- Digital Fashion illustration with Photoshop and illustrator by Tallon, Kevin
- Pattern Background material
- Fashion Pattern

**Mody University of Science and Technology**  
**School of Design**  
**Master of Design (Textile Design)**  
**M. Des. Two Year Degree Program**  
**Academic Curriculum (2021-22 Onwards)**



**Evaluation Process:**

- Course Works: **50% weightage**: It includes the compilation of all classroom assignments in digital format.
- End Term Examination: **50% weightage**: Practical exam and viva

**Other Study Material:**

**Handouts:** As indicated by course instructor

**Website references:**

- <http://www.guidebookgallery.org/splashes/illustrator>
- <https://www.youtube.com/watch?v=eNLFXKyCy0A>
- [http://wiki.inkscape.org/wiki/index.php/Inkscape\\_for\\_Adobe\\_Illustrator\\_users#Forms](http://wiki.inkscape.org/wiki/index.php/Inkscape_for_Adobe_Illustrator_users#Forms)
- [uoh.com/blog/comments/the\\_new\\_adobe\\_icons\\_and\\_branding](http://uoh.com/blog/comments/the_new_adobe_icons_and_branding)  
<http://adobeforfashion.com/illustrator-tutorials/https://www.lynda.com/Illustrator-tutorials/Illustrator-Fashion>
- [Design-Drawing-Flats/115431-2.html](http://Design-Drawing-Flats/115431-2.html)
- <http://theswatchbook.offsetwarehouse.com/2015/02/16/what-do-fashion-designers-use-adobe-illustrator-for/>
- <https://design.tutsplus.com/tutorials/how-to-create-a-colorful-fashion-illustration-in-adobe-illustrator-part-1--vector-15559>