

Kingsborough Community College
of
The City University of New York

Proposal for an A.A.S. Degree
in
Fashion Design

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Table of Contents

I. Purpose and Goals.....3
 II. Need and Justification.....3
 III. Students (and Enrollment Projections)8
 IV. Curriculum9
 V. Degree Requirements.....11
 VI. New Course Proposals12
 VII. Cost Assessment28
 a. Faculty.....28
 b. Facilities and Equipment.....28
 c. Budget.....29
 VIII. Internal Evaluation and Outcomes Assessment.....31

Appendix

Part A SED Forms
 Part B Sample of Job listings: *Women’s Wear Daily*
 Part C Other Institutions: Course requirements for AAS
 FIT
 Parsons
 Nassau Community College
 Part D Newsday article on NCC program
 Part E NYC’s Garment Industry by The Fiscal Policy Institute
 Part F Excerpts: NYS Dept. Labor Workforce NY Prospects to 2014

I. Purpose and Goals:

This new A.A.S. degree provides professional quality training in Fashion Design, qualifying graduates to enter the workforce as assistant designers, or to continue their educations at four year colleges offering degrees in Fashion Design. Requests for such a program have been continually expressed by students in Fashion Merchandising, Graphic Design and Fine Arts programs. This degree also answers the continual demand from the fashion industries for well-trained talent to design garments of all descriptions. (see Appendix, Part B) While the fashion industries are extremely specialized (womenswear, menswear, maternity, bridal, childrens, knitwear etc), this new degree is structured to offer the design skills that form the common denominator to all specializations. This degree, along with the students' individual portfolios created during their coursework, prepare the graduate for starting positions in most design areas.

Discussions with the Fashion Institute of Technology (FIT) and the Fashion High School revealed another benefit. FIT is unable to accept all applicants wishing to pursue Fashion Design or Fashion Merchandising as a career, and unless the student is able to afford a private school, they have no local alternatives. The Fashion High School graduates nearly 600 students majoring in Design, and an equal number in Merchandising, and only a select few have the opportunity to continue their education on the college level. This program would offer an affordable alternative to these prospective students. (Note: Although Nassau Community College recently launched a Fashion Design program, New York City residents are not eligible to enroll and the program is non-academic.) Our primary goal, therefore, is to provide professional training in Fashion Design resulting in an AAS degree.

A secondary goal of the program is to increase the visibility of Kingsborough's Fashion Merchandising program to students considering the specialty. Having the two sister programs from which to choose will tremendously increase the appeal and viability of Kingsborough to Fashion students.

II. Need and Justification:

New York has historically been, and continues to be, the center of the Fashion Design world. The need for qualified design professionals in the field grows, as firms concentrate their design facilities in the city. The number of firms showing at 'Seventh on Sixth', the industry trade show, indicates expansion and increasing demand for fashion designers. (Reference: Olympus Fashion Week website: <http://www.olympusfashionweek.com/fall2005>.) The following further demonstrate the economic vitality of the Fashion Industries in New York:

- Apparel is a \$172 billion retail market nationwide. The industry employs 4.64 million people: 3.6 million in retail sales, 573,000 in apparel production, and 470,000 in textile production.
- New York City remains the nation's fashion capital, with over 5,000 fashion showrooms. The city's fashion industry has a sales volume of \$14 billion, including \$12 billion in wholesale apparel sales. New York has eight schools

dedicated to fashion, including the Fashion Institute of Technology, which, with over 11,000 students, is the world's largest such school.

- Each year, the 125,000 visits by out-of-town apparel buyers generate an estimated \$100 million for New York City hotels, restaurants, transportation services and other non-apparel businesses.
- New York remains an important center of garment production, as well as wholesale sales. New York's apparel factories produce 18% of the women's outerwear (dresses, coats, suits, sportswear), and 28% of all the dresses made in the United States. [Source: GIDC Garment Industry Development Corp. www.gidc.org]

Occupational Outlook 2000-2010

New York State and Labor Market Regions in New York State

Data Source: Occupational Employment Statistics Survey

New York State

SOC Code	Title	Employment		Change		Annual Average Openings		
		2000	2010	Level	Percent	Total	Growth	Replacement
27-0000	Arts, Design, Entertainment, Sports, and Media Occupations	224,440	248,550	24,110	10.7	6,820	2,410	4,410
27-1000	Art and Design Workers	59,180	64,100	4,920	8.3	1,300	490	800
27-1011	Art Directors	7,060	7,990	930	13.2	240	90	150
27-1013	Fine Artists, Including Painters, Sculptors, and Illustrators	2,650	2,960	310	11.8	90	30	60
27-1014	Multi-Media Artists and Animators	6,110	6,940	830	13.6	210	80	130
27-1021	Commercial and Industrial Designers	1,900	1,940	40	2.3	20	0	20
27-1022	Fashion Designers	4,660	4,260	-400	-8.6	50	0	50
27-1023	Floral Designers	5,240	5,690	450	8.7	100	50	50
27-1024	Graphic Designers	16,100	18,010	1,910	11.8	350	190	160
27-1025	Interior	2,920	3,240	320	11.0	60	30	30

	Designers							
	Merchandise							
27-1026	Displayers and Window Trimmers	4,350	4,290	-60	-1.4	40	0	40
27-1027	Set and Exhibit Designers	1,480	1,680	200	13.4	40	20	20

Please note: While these projections show a slight decline in Fashion Design positions by 2010, they do not include assistant design positions.

Occupational Employment Statistics
New York State, Labor Market Regions and Metropolitan Areas
Source: Occupational Employment Statistics Survey

[New York State](#)

Wage data are from the 1999, 2000, 2001 and 2002 OES survey, and have been adjusted to fourth quarter 2003 levels using the Employment Cost Index.

Annual Wages (\$)

SOC Code	Title	Annual Wages (\$)			
		Mean	Median	Entry *	Experienced**
27-0000	Arts, Design, Entertainment, Sports, and Media Occupations	51,710	41,760	21,780	66,670
27-1011	Art Directors	87,820	78,270	52,080	105,680
27-1013	Fine Artists, Including Painters, Sculptors, and Illustrators	59,650	38,780	18,050	80,450
27-1014	Multi-Media Artists and Animators	52,820	45,300	27,520	65,460
27-1021	Commercial and Industrial Designers	61,280	57,310	37,000	73,430
27-1022	Fashion Designers	72,930	63,470	41,430	88,680
27-1023	Floral Designers	24,900	22,590	15,590	29,550
27-1024	Graphic Designers	60,040	48,120	30,080	75,030
27-1025	Interior Designers	53,620	50,590	33,920	63,460

27-1026	Merchandise Displayers and Window Trimmers	36,760	29,960	21,140	44,570
27-1027	Set and Exhibit Designers	37,870	32,370	13,880	49,870

Source: New York State Department of Labor, Bureau of Labor Market Information.

New York City's Fashion Cluster

Segment	Total Employment	Total # of Firms
Apparel Manufacturing	43,757	2,661
Textile Manufacturing	4,502	317
Wholesalers of apparel & textile supplies/piece goods & finished goods	40,770	4,912
Jewelry, silverware, plated ware (manufacturers)	8,889	664
Costume jewelry & novelties, fasteners, buttons, needles & pins (manufacturers)	1,061	86
Footwear (except rubber) (manufacturers)	59	4
Handbags and other personal leather goods (manufacturers)	951	48
Total	99,989	8,692

Source: NYS Department of Labor (DOL), 2nd Quarter, 2002

Top Ten NYC Export Industries, by Employment, 2001

#1	Securities/commodities exchanges & services	182,106
#2	Engineering/Acct/Research/Management Svcs	117,786
#3	Depository Institutions	97,994
#4	Apparel/Textile Manufacturing & Wholesaling	97,558
#5	Construction/special trades contractors	82,653
#6	Legal Services	79,156
#7	Printing & Publishing	74,943
#8	Communications	66,138
#9	Air Transport	52,563
#10	Insurance Carriers	44,690

Source: NYS DOL

¹ Apparel and textile manufacturing employment are counted together because textile manufacturing in NYC is largely knitwear, i.e., finished apparel products.

² By "export" we mean industries that mainly produce goods or services for sale outside of New York City.

Kingsborough, located in New York City, offers students tremendous advantages and resources allowing students at the earliest levels of training to get a feel for the industry firsthand, and observe the possibilities for their own future employment. Field

trips to museums, FIT's galleries, showrooms, and designer workrooms are planned in several of the new course offerings.

FIT offers only a limited number of seats for Design majors, and while it is unchallenged in its position as the top Fashion Design school in America, it cannot accommodate all freshmen applicants. Kingsborough offers a viable alternative for students unable to meet their stringent admission policies. (We are currently working with their Fashion Design department on an articulation for those who wish to continue their education.)

In his address to the Economic Conference in January, President Bush pointed out the responsiveness and accuracy of the Community College system in meeting the demands of the local job market.

Ensuring every adult can access the skills and knowledge needed to succeed in the workplace. The President proposed establishing a new \$125 million Community College Access Grants Fund to improve the services that community colleges provide and encourage high school students to continue on to college, especially for low-income and minority students. To make worker training more affordable, the President proposed to make loans available to help workers pay for short-term training that leads to an industry-recognized credential or certificate. And, the President's plan would increase post-secondary education options and eliminate needless student aid restrictions - particularly for adult students - giving them greater access to the skills they need to succeed.

<http://www.whitehouse.gov/news/releases/2004/09/20040926.html>

Community-Based Job Training Grants. The President's Jobs for the 21st Century Initiative includes a \$250 million proposal in FY 2005 to help America's community colleges train 100,000 additional workers for the industries that are creating the most new jobs. This proposal expands the Department of Labor's successful High Growth Job Training Initiative, launched under President Bush in 2002, which has provided \$92 million to 47 partnerships nationwide between community colleges, public workforce agencies, and employers. These new grants will help community colleges produce graduates with the skills most in demand by local employers.

<http://www.whitehouse.gov/news/releases/2004/09/20040926.html>

This point was underscored by Fed Chairman Alan Greenspan, who noted in his testimony before the Committee on Education and the Workforce, U.S. House of Representatives on March 11, 2004:

“One area in which educational investments appear to have paid off is our community colleges. These two-year institutions are playing a similar role in preparing our students for work life as did our early twentieth-century high schools in that less technically oriented era. But to an even greater extent, our population today is adjusting to an ever-faster turnover of jobs.”

III. Students:

The High School of Fashion alone graduates 600 Fashion Design majors every year. A conservative estimate of 50 students applying from this institution would be reasonable. At this point, our Fashion Lab can accommodate 25 students in a class, and therefore, we should be able to exceed our capacity.

We have also started a program of admissions co-ordination with FIT, where they will refer the students they cannot accept in their programs in Design and Merchandising to us for consideration. While the details of this cooperation have yet to be worked out, it should provide a steady supply of applicants.

This new program will also attract a number of returning students seeking retraining for career changes. The demand for this major should exceed our physical capacity, and therefore an entrance exam may have to be instituted as the program develops, as well as a minimum GPA requirement for continued enrollment in the program. Details of both are still in the formulation stage.

Enrollment Projections

	Year 1	Year 2	Year 3	Year 4	Year 5
Semester 1	15	20	25	25	25
Semester 2	11	14	18	18	18
Semester 3		8	10	13	13
Semester 4		6	7	9	9
Students/Yr					
Persisting	0	14	17	22	22
New	26	34	43	43	43

Assuming a persistence rate of 70%.

IV. Curriculum

The curriculum for the AAS in Fashion Design models industry standards and the requirements of FIT (see Appendix, Part C). Four courses from the existing Fashion Merchandising program remain as requirements with eight new courses to complete the degree requirements. Academic requirements for Math, English, and Group requirements remain unaltered (see Appendix, Part C for Syllabi).

The new courses are as follows:

FD 11- Fashion Sketching – 3credits, 3 hours

Basic croquis drawing. Students develop their own set of croquis, and then use them to sketch individual designs. Sketching of all types of garments and silhouettes in pencil, watercolor and marker are covered.

FD 12- Fashion Sketching II- 3 credits, 3 hours.

Students sketch an original design collection of coordinated outfits including fabric swatching and multiple views. Portfolio preparation and sketching technique refinement. Prerequisite: FD 11

FD 13- Computerized Fashion Design 3 credits, 3 hours

Advanced design presenting various programs for sketching and designing on the computer (Photoshop, Adobe Illustrator and fashion design plug-ins including Gerber are covered). Prerequisite: FD 11

FD 14- Garment Construction – 3 credits, 3 hours.

Basic sample room construction procedures: Seaming, seam finishing, pockets, zippers, closures, buttons, collars, setting sleeves, pleats, gathers, darts and various other techniques are covered. Students construct garments to demonstrate mastery of various techniques.

FD 21- Fashion Design I - 3 credits, 3 hours (renumbering of currently existing FM40)

Introduction to draping and flat pattern design. Development of slopers for bodice, sleeve and skirt via draping. Slopers are translated into hard patterns used to manipulate fullness to various design styles. Students complete a garment (dress or suit) constructed in fabric. Prerequisites: FD 11 and FM 35

FD 22- Fashion Design II – 3 credits, 3 hours*

Advanced draping techniques and flat pattern work. Draping in actual fabrics, sample room techniques, and garment finishing. Pants slopers are developed. Students create complete outfits for inclusion in annual Fashion Show presentation. Prerequisites: FD 11,21, FM35. **The Fashion design lab will be staffed and available to students for an additional 15 hours a week. Students requiring more time to complete their assignments, or additional instruction, can use the lab as required.*

FD 23- Design Trends and Aesthetics – 3 credits, 3 hours

Intermediate design studies current trends in womenswear, paying special attention to construction analysis, line, fabric and color selection and price points. Design principles are explored, and current designer collections analyzed for design merits and marketability. Students own sense of style is developed and refined. Prerequisites: FD 11 and RM 35

FD 92- Field Experience in Fashion Design – 3 credits, 9 hours

Eight hours per week of supervised field experience in fashion design, plus one hour a week devoted to seminar discussion of relevant field experience, is required. (Open only to graduating students in Fashion Design.)

Courses from the existing FM Curriculum are as follows:

RM 31 Elements of Retail Management (3 crs. 3 hrs.)

Introduction to management techniques considered essential to the planning, organization, control and operation of retail establishments. The fundamentals underlying modern merchandising practices, recent developments in trading area analysis, shopping centers, consumer relations, warehousing, transportation, stock control, and data processing. Retail case studies and field trips.

FM 35 Textile and Non-Textile Analysis (3 crs. 3 hrs.)

Fashion fabrics and non-textile merchandise information, including their identification, characteristics, merits, limitations and care. Study of natural and man-made fibers, types of yarns, construction, finishes, coloring of fabrics, sales,

leather, rubber, plastic, paint, papers, furs, jewelry, cosmetics, soaps, synthetic detergents, and other non-textile products.

FM 36 Visual Merchandising and Display (3 crs. 4 hrs.)

Visual merchandising communicates merchandise information to customers and encourages people to buy. The purpose, value, and methods of display as a part of sales promotion and how it fits into the total marketing picture, designing and building interior window and point-of-purchase merchandise displays.

BA 60 Introduction to Computer Concepts (3 crs. 4 hrs.)

This lab-oriented course introduces the business student to the "Big Four" business applications: Electronic Spreadsheets; Data Management; Word Processing; Graphics. Concentrating on actual business software, students learn conceptual and operational skills necessary to successfully compete in the modern microcomputer business environment.

The proposed curriculum for the AAS in Fashion Design models both industry standards and the first two years of four-year colleges. Within the 60 credits required for completion of the degree, five existing courses from KCC's current Fashion program will remain as requirements and seven new courses will be developed. College requirements for Math, English, and Group requirements remain unaltered as shown on the next page:

V. Degree Requirements:**A.A.S. FASHION DESIGN****Degree Requirements for Matriculants (Total credits: 60)****COLLEGE REQUIREMENTS**

Successful completion of CUNY/ACT Tests in Reading and Writing and the Mathematics Test with passing examination scores or development courses may be required.

ENG 12	4 credits
ENG 24	3
HPE 12	3

DEPARTMENT REQUIREMENTS

<i>Fashion Sketching I (FD 11)</i>	3
<i>Fashion Sketching II (FD 12)</i>	3
<i>Computerized Fashion Design (FD 13)</i>	3
<i>Garment Construction (FD 14)</i>	3
<i>Fashion Design I (FD 21)</i>	3
<i>Fashion Design II (FD 22)</i>	3
<i>Design Trends and Aesthetics (FD 23)</i>	3
<i>Field Experience in Fashion Design (FD 92)</i>	3
Elements of Retail Management (RM 31)	3
Textile and Non-textile Analysis (FM 35)	3
Visual Merchandising and Display (FM 36)	3
Introduction to Computer Concepts (BA 60)	3

GROUP REQUIREMENTS**9 credits**

A minimum of three credits each selected from at least three different groups – I thru IV — must be in Basic Courses.

I. Performing and Visual Arts

(Excluded are Art & Music Studio, Theatre Production & Technique courses)

Art-Music-Speech-Theater Arts

II. Language and Literature

Foreign Language-Literature-Philosophy

III. Social Sciences

Economics-History-Political Science

IV. Behavioral Sciences

Anthropology-Psychology-Sociology

V. Mathematics and Sciences 4 credits

Biological Sciences-Mathematics & Computer Science-Physical Sciences

ELECTIVES—Sufficient to meet required total of 60 credits

[NOTE: New courses are shown in italics]

VI. NEW COURSE PROPOSALS**KINGSBOROUGH COMMUNITY COLLEGE
DEPARTMENT OF BUSINESS**

1. DEPT/COURSE/NUMBER: Department of Business, FD 11--Fashion Sketching for Fashion Designers
2. DISTRIBUTION REQUIREMENTS? No
3. TRANSFERABILITY: There is no other fashion design program within CUNY. Since courses were developed to match other existing programs, it is expected that FD 11 will transfer to FIT, Parsons, and Pratt as part of their degree.
4. BULLETIN DESCRIPTION: First of two courses in fashion sketching, students learn basic croquis (specialized figure) drawing, develop their own set of croquis, and use them to sketch their own designs. Sketching of all types of garments and silhouettes is covered using pencil, watercolor and marker techniques.
5. WEEKLY CLASS HOURS: 3 hours
6. CREDITS: 3 credits
7. PREREQUISITES: Open only to FD and FM majors
8. RATIONALE: This course is required for Fashion Design Majors, and can serve as an elective for Fashion Merchandising Majors. It presents one of the three major techniques used by fashion designers to create their designs. There is a maximum registration of 35 for each section of this course, and therefore will be offered once a year.
9. COURSES WITHDRAWN: None
10. INTERNSHIP: N/A
11. PROPOSED TEXT: 9 Heads A Guide to drawing Fashion by Nancy Riegelman Prentice Hall, 2003, ISBN 0-13-094192-1. (Also used for FD 12.)
12. REQUIRED FOR MAJOR? Required for Fashion Design majors.
13. OPEN TO SELECTED STUDENTS: Open to Fashion Design majors and Fashion Merchandising majors only (as an elective).
14. WHAT STUDENTS WILL KNOW AND BE ABLE TO DO:
 - a. The design proportions for the fashion figure will become familiar to the student, and they will be able to translate their design ideas onto paper in a professional manner.
 - b. Students will be able to create their design ideas as sketches in the various media covered within the course, and discover which media they are most comfortable and adept.
 - c. The base croquis figures they develop will serve as tools they will use for the rest of their professional design careers. [Note: croquis is a figure that is 9 heads high, as opposed to a naturalistic proportion of 8 heads. This exaggerated proportion is the industry's accepted standard for fashion design for women.]
 - d. Students will create the beginnings of their portfolios (their finished assignments), demonstrating their design ability, and personal style.
 - e. Students will also have mastered the rudiments of the major media for fashion sketching: pencil, watercolor, and marker.
15. METHODS OF TEACHING: Lecture, demonstration, discussion, student performance and review.
16. ASSIGNMENTS: Student class assignments will be to draw the lesson presented by the instructor. Homework includes sketching using whatever technique has been

covered in class. Several assignments will ask students to design garments by drawing them. Homework assignments will be corrected and graded, and will constitute the majority of the student's grade. Corrections to student assignments will be done on tracing paper overlays, to preserve the student's work. The Final exam will be to produce a sketch of a specific garment or design, specified by the instructor.

17. EVALUATION: Learning will be evaluated on the accuracy and clarity of the representation of the student's design, aesthetic appeal, and originality of the design, commercial viability, and progress toward developing an individual style in design and sketching.

50% in class sketches created with supervision

30% homework assignments of design sketches

20% Final Exam

18. TOPICAL COURSE OUTLINE:

- a. Techniques of sketching the fashion croquis.
- b. Posing and positioning the figure.
- c. Perspective and foreshortening effects.
- d. Rendering of garments and fabrics onto the figure.
- e. Types of design elements: garment types and fabric variables to include croquis sketching, flat garment, silhouette sketching, and fabric swatching for design presentations.
- f. Color matching for accuracy in sketching.
- g. Visual impact of final presentation.

19. SELECTED BIBLIOGRAPHY:

a. Fashion Sketchbook, 4th Ed, Bina Abling, Fairchild, 2004, ISBN 1-56367-294-4

b. Parsons School of Design Catalogue, 2003

c. Illustrating Fashion: Concept to Creation 2nd, Steven Stipelman, Fairchild, 2005, ISBN 1-56367-371-1

d. Model Drawing, Bina Abling, Fairchild, 2003, ISBN 1-56367-275-8

It should be emphasized that this is not a course in fashion illustration. Within the industry, fashion illustration is created after the garment design has been executed. This course teaches the techniques used to sketch design ideas, from which garments will be created.

KINGSBOROUGH COMMUNITY COLLEGE
DEPARTMENT OF BUSINESS

1. DEPT/COURSE/NUMBER: Department of Business, FD 12--Fashion Sketching for Fashion Designers II
2. DISTRIBUTION REQUIREMENTS? Required for AAS in Fashion Design. Open only to FD and FM majors
3. TRANSFERABILITY: There is no other fashion design program within CUNY. Since courses were developed to match other existing programs, it is expected that FD12 will transfer to FIT, Parsons, and Pratt as part of their degree.
4. BULLETIN DESCRIPTION: Second of two courses in fashion sketching, students sketch an original design collection--a minimum of 8 coordinated outfits. Fabric swatching and multiple views are required. Additional work is done on portfolio preparation, and sketching technique refinement.
5. WEEKLY CLASS HOURS: 3 hours
6. CREDITS: 3 credits
7. PREREQUISITES: FD11 and open only to FD and FM majors
8. RATIONALE: This course is required for all Fashion Design Majors, and an elective for Fashion Merchandising Majors. It presents one of the three major techniques used by Fashion Designers to create their designs. In this course more advanced techniques in watercolor, marker and pencil are covered, as well as an emphasis on developing speed in rendering. There is a maximum registration of 35 for each section of this course, and therefore will be offered once a year.
9. COURSES WITHDRAWN: None
10. INTERNSHIP. N/A
11. PROPOSED TEXT: 9 Heads A Guide to drawing Fashion by Nancy Riegelman, Prentice Hall, 2003, ISBN 0-13-094192-1 (continued from FD11).
12. REQUIRED COURSE? Required for Fashion Design majors.
13. SELECTED STUDENTS? Open to Fashion Design majors and Fashion Merchandising majors only (as an elective).
14. WHAT STUDENTS WILL KNOW AND BE ABLE TO DO: Students will be able to express their design ideas as sketches in the various media covered within the course. In the industry these sketches will form the basis for the construction of a sample garment, and are therefore one of the major components of a designer's portfolio. This course is a continuation of the techniques of sketching the fashion croquis* as a basis for visual presentation of fashion design ideas for fashion designers. Students will choose the medium they prefer to create in-class design assignments. Design assignments will include more complex garment types than those presented in FD11. Finished student sketches will be photographed for the school website, and selected for display in the departmental shadow boxes in the corridor.
15. METHODS: The course is presented in M315, a room equipped with drawing tables. The instructor demonstrates the day's assignment (e.g., sketching an ensemble), and the students then produce their own, individually. The instructor will offer individual guidance, as needed, by circulating around the room.
16. ASSIGNMENTS: Students assignments will be to draw the lesson presented by the instructor. Once a topic has been covered in class, homework assignments of sketching using whatever topic has been covered will be assigned. Several assignments will be designing garments and outfits by drawing them. There will be practice assignments to improve fluency in the media covered, and increase students

drawing speed. Homework assignments will be corrected and graded, and will constitute the majority of the students grade. Corrections to student assignments will be done on tracing paper overlays, to preserve the students work. The Final exam will be to produce a sketch of a specific garment or design, specified by the instructor.

17. EVALUATION: Learning will be evaluated on the accuracy and clarity of the representation of the student's design, aesthetic appeal, and originality of the design, commercial viability, and progress toward developing an individual style in both design and sketching.
- 50% in class sketches created with supervision
 - 30% homework assignments of design sketches
 - 20% Final Exam
18. COURSE OUTLINE: This course is a continuation of FD11, and explores in greater depth the techniques of sketching in pencil, watercolor and marker.
- a. Sketch Fluency: Techniques of rendering draping and pleating, and naturalistic shading.
 - b. Design and sketching of co-ordinated outfits, specific seasonal goods, and accessories.
19. SELECTED BIBLIOGRAPHY:
- a. Fashion Sketchbook, 4th Ed, Bina Abling, Fairchild, 2004, ISBN 1-56367-294-4
 - b. FIT Catalogue, 2004-5
 - c. Parsons School of Design Catalogue, 2003
 - d. Illustrating Fashion: Concept to Creation 2nd, Steven Stipelman, Fairchild, 2005, ISBN 1-56367-371-1
 - e. Model Drawing, Bina Abling, Fairchild, 2003, ISBN 1-56367-275-8

Notes:

- *A croquis is a figure that is 9 heads high, as opposed to a naturalistic proportion of 8 heads. This exaggerated proportion is the industry's accepted standard for fashion design for women.
- This is not a course in fashion illustration. Within the industry, fashion illustration is created after the garment design has been executed. This course teaches the techniques used to sketch design ideas, from which garments will be created.
- All corrections to student work will be done on a tracing paper overlay, so as to preserve the original. Students can then make the corrections to the original without having to redo the sketch.

KINGSBOROUGH COMMUNITY COLLEGE
DEPARTMENT OF BUSINESS

1. DEPT/COURSE/NUMBER: Department of Business, FD 13--Computerized Fashion Design
2. DISTRIBUTION REQUIREMENTS? No
3. TRANSFERABILITY: There is no other fashion design program within CUNY. Since courses were developed to match other existing programs, it is expected that FD13 will transfer to FIT, Parsons, and Pratt as part of their degree.
4. BULLETIN DESCRIPTION: Advanced Fashion Design students learn a variety of computer programs for sketching and creating designs using a stylus and a pressure sensitive tablet. (Photoshop, Adobe Illustrator and fashion design plugins are covered).
5. WEEKLY CLASS HOURS: 3 hours
6. CREDITS: 3 credits
7. PREREQUISITES: FD11, FD21, and BA60 for FD majors. BA 60 for FM majors. (Open only to FD and FM majors.)
8. RATIONALE: This course is required for all Fashion Design majors. The industry demands computer literacy, and analysis of the curricula of various other schools indicates a computer course is essential. Traditionally, designers have either sketched or draped their ideas. The advent of computers and CAD, now offers designers a third option for creating their designs. The goal of this program is to provide our graduates with skills in all three areas, and enable them to choose the method with which they are most comfortable.
The registration of this course is limited to the number of computers equipped with pressure sensitive styli, and the number of site licenses for the software programs used. This course is to be offered once a year. It is a requirement for all Fashion Design Majors, and is an elective for Fashion Merchandising majors.
9. COURSE WITHDRAWN: None
10. INTERNSHIP: N/A
11. PROPOSED TEXT: Adobe Photoshop for Fashion Design by Susan Lazear, Prentice Hall, 2004, ISBN: 0-13-119193-4
12. REQUIRED COURSE: Required for Fashion Design majors.
13. SPECIALIZED STUDENTS? Open only to FD and FM majors (as an elective).
14. WHAT STUDENTS WILL KNOW AND BE ABLE TO DO: Students will be able to design garments using a computer, and print and swatch the resulting sketches. Students will be competent in professional specifications for garment construction details, closures and trimming. Students will also develop their own individual design style, by producing a variety of finished designs.
15. METHODS: The course is a computer lab course that covers various computer programs used by designers to create their designs. Adobe Photoshop is the central program covered, along with plugin programs (to be determined) that are specific to fashion design. The fundamentals of Photoshop, as well as the use of a pressure sensitive stylus are the first topics covered. Class demonstrations will include interactive demonstrations on the computer by the instructor, as well as the presentation of finished design sketches prepared using the software.
The use of plugin programs to draw various garment silhouettes on a computer croquis, as well as garment construction details are covered with focus on fabric pattern rendering and color.

16. **ASSIGNMENTS:** Assignments will be to design various garments using the software covered. Student work will be original designs, not duplications of classwork presentations.

Once the basics have been mastered, the instructor will give the class an assignment (eg: design a co-ordinated blouse and skirt outfit for Fall in natural fibers), and each student will produce their own original design solution. The assignments will form the basis for the student's grade along with a final exam. The student's finished designs will be printed in high resolution for inclusion in their individual portfolios. Finished design sketches will also be posted on the programs website.

17. **EVALUATION:** Student's grades will be determined by the quality of the designs created on the computer. Accuracy, aesthetic appeal, wearability, feasibility and individual style will all be taken into account when assessing student work. Assignments will include: sportswear, evening wear, pants, co-ordinates, and activewear. The Final exam will be to produce a sketch of a specific garment or design, specified by the instructor, using the computer and the application software.
- 40% In class sketches
40% Homework sketches
20% Final Exam

18. **COURSE OUTLINE:**

- a. Basic program functions of Adobe Photoshop:
 1. Image size and resolution
 2. color and file format
 3. Tools (pen, brush, rubber stamp, eraser, line, text, sharpen, blur, desaturate, lasso, marquis and repair)
 4. Layer functions
- b. Use of the stylus
- c. Croquis creation
- d. Applying garments to the croquis
- e. Rendering of finished garments

19. **SELECTED BIBLIOGRAPHY:**

- a. a. Adobe Photoshop for Fashion Design by Susan Lazear, Prentice Hall, 2004, ISBN: 0-13-119193-4
- b. PhotoShop 5 for Windows Bible, by Deke McClland, 2000, IDG Books ISBN: 0764532324
- c. Fresh Ideas in Photoshop, by Poppy Evans, 2001, North Light Books, ISBN:0-89134-842-5

KINGSBOROUGH COMMUNITY COLLEGE
DEPARTMENT OF BUSINESS

1. DEPT/COURSE/NUMBER: Department of Business, FD 14--Garment Construction
2. DISTRIBUTION REQUIREMENTS? No
3. TRANSFERABILITY: There is no other fashion design program within CUNY. Since courses were developed to match other existing programs, it is expected that FD14 will transfer to FIT, Parsons, and Pratt as part of their degree.
4. BULLETIN DESCRIPTION: Basic sample room garment construction procedures including seaming, seam finishing, pockets, collars, setting sleeves, pleats, gathers, darts and various other techniques are covered. Students construct garments to demonstrate mastery of various techniques.
5. WEEKLY CLASS HOURS: 3 hours (computer lab as required)
6. CREDITS: 3
7. PREREQUISITES: None
8. RATIONALE: The course presents the essential sewing skills, and garment construction knowledge that is essential to all Fashion Designers. The maximum registration for this course is dictated by the number of sewing machines available. We anticipate a total of 24 sewing machines to be in available. This course is to be offered once a year or, if registration warrants, every semester. This course is required for the Fashion Design major but it is also open to Fashion Merchandising majors as an elective.
9. COURSES WITHDRAWN: None
10. INTERNSHIP: N/A
11. PROPOSED TEXT: Sewing for Fashion Design, 2/E, by Relis & Strauss, 1997, Prentice Hall, ISBN: 0-13-496753-4
12. REQUIRED COURSE: Required for AAS degree in Fashion Design
13. SPECIALIZED STUDENTS: Open only to FD and FM majors (as an elective).
14. WHAT STUDENT WILL KNOW AND BE ABLE TO DO: Students will learn the basic construction techniques for garments by learning the basics of sewing. Sample room techniques will be covered. Students will be able to sew various garments together, and name the various component pattern pieces—enabling them to more efficiently design garments by understanding the labor and the accompanying labor cost of reproduction for their designs. They will also be more competent in understanding what is possible, and what is commercially viable. The student will also understand the patternmaking process and the necessity to provide all construction information for accurate mass reproduction of designs.
15. METHODS: Construction techniques will be demonstrated by the instructor and then duplicated by each student. The instructor will monitor each student's progress and provide assistance as needed. Seaming, seam finishing, buttonholes, buttons, zippers, pockets (applied and hidden), facings, interfacings, darts, pleats, shirring, hemming, topstitching, setting sleeves and collars, and various other sewing procedures are covered. The course is structured as a laboratory/studio class. This course is structured more to acquaint designer students with sample and production techniques, as opposed to a sewing proficiency course (e.g., topstitching a collar.) The instructor will construct and press a collar as a model in front of the students. The instructor will then topstitch the collar and explain the decorative and structural reasons for this design decision, as well as the techniques used for professional results. The student

will then be expected to construct and topstitch a collar either as an in-class assignment or a homework assignment.

16. **ASSIGNMENTS:** Initial assignments will be garment components, such as collars, sleeves, plackets, pockets, etc. Advanced assignments will be construction of various garments that demonstrate various techniques, e.g., pants with a zipper, blouse with buttons and a collar, dress with darts, etc.
17. **EVALUATION:** Students will use the skills acquired in this course to construct garments of their own design from FD21/22. The quality of the construction of these and other class assignments will be the basis of their grades. There is no final exam for this course.
80% in class sewing assignments
20% term project of complete garments
18. **TOPICAL COURSE OUTLINE:** Seaming, seam finishing, buttonholes, buttons, zippers, pockets (applied and hidden), facings, interfacings, darts, pleats, shirring, hemming, topstitching, setting sleeves and collars, and various other sewing procedures will be covered.
19. **SELECTED BIBLIOGRAPHY:**
 - a. Sewing for Fashion Design, 2/E, by Relis & Strauss Prentice Hall ISBN: 0-13-496753-4
 - b. The Vogue Sewing Book, by Elizabeth Musheno, Vogue Patterns Press, 1985, 73-78329
 - c. Couture Sewing: Techniques, by Claire B. Shaeffer, Taunton Press Incorporated, ISBN: 1561584975

Notes:

- Students may have to practice sewing techniques several times on their own in order to master them. The Fashion Design Lab, where sewing machines and sergers are installed, will be available to these students. It will also be available so students can complete homework assignments or for construct their own individual designs. The best designs will be selected for inclusion in an annual fashion show of student work.
- Every Fashion Design majors work will also be photographed and reproduced on the school website. We will also provide each student with digital files of their work for possible inclusion in their professional portfolios. We cannot provide hard copies.
- All finished garments and patterns will remain the property of the individual student. Garments left in the lab for more than 6 months will become the property of the school, and will be disposed of as warranted.

KINGSBOROUGH COMMUNITY COLLEGE
DEPARTMENT OF BUSINESS

1. DEPT/COURSE/NUMBER: Department of Business, FD 21--Fashion Design I
2. DISTRIBUTION REQUIREMENTS? No
3. TRANSFERABILITY: There is no other fashion design program within CUNY. Since courses were developed to match other existing programs, it is expected that FD21 will transfer to FIT, Parsons, and Pratt as part of their degree.
4. BULLETIN DESCRIPTION: Introduction to draping and flat pattern design, including development of slopers (base patterns) for bodices, sleeves and skirts via draping on dress forms. Translating slopers into hard patterns and then flat patterns to manipulate fullness into various design styles. Students must complete a garment (dress or suit) constructed in fabric, for final project.
5. WEEKLY CLASS HOURS: 3 hours
6. CREDITS: 3 credits
7. PREREQUISITES: FM35
8. RATIONALE: This course presents two major techniques for creating patterns by Fashion Designers: flat pattern manipulation, and draping in fabric on the dress form. The registration of this course is limited to 15 per section. This is determined by the number of draping forms available. This course is to be offered every other semester in the initial years of the program.
9. COURSE WITHDRAWN: FM 40 will be renumbered.
10. INTERNSHIP: N/A
11. PROPOSED TEXT(S):
 - a. Draping For Fashion Design by Jaffe/Kelis, Pearson/Prentice Hall,2004, ISBN 0-13-110937-5
 - b. Patternmaking by Sylvia Rosen, Pearson/Prentice Hall,2003, ISBN 0-13-026-243-9
12. REQUIRED COURSE: Required for AAS in Fashion Design.
13. SPECIAL STUDENTS? Open only to FD and FM majors (as an elective).
14. WHAT STUDENTS WILL KNOW AND BE ABLE TO DO: Students will produce their own master patterns (slopers) for bodices, skirts, and dresses. The slopers will then be used to generate original designs by each student. These designs will be executed in fabrics chosen by the student, and sewn into finished garments. The student may construct the garment themselves, or have it done by someone else. Students will be able to create blouses, skirts, dresses, sleeve and collar patterns by either draping or flat pattern drafting.
15. METHODS: The two major techniques of fashion design, draping and flat pattern drafting, will be presented. The instructor will demonstrate techniques and terminology. Students will then duplicate the techniques on their own draping forms, and produce their own patterns.

Techniques will include: darting, gathering, shirring, pleating and various other methods of contouring fabric to control fullness, and design garments. Seaming, seam finishes, and basic pattern design will be covered. Design of closures and allowances will be presented. Collars and sleeves will also be covered, as well as facings and interfacings. Bodices and skirts and dresses of various designs will be covered. Translating muslin drapes to paper, and truing patterns will be presented, as well as techniques of flat pattern manipulation. This course is continued in FD22 (Fashion Design II)

16. **ASSIGNMENTS:** Each student will select a draping form for the semesters work, and will work on that form for the entire semester. The majority of classes will start with the presentation of a draping technique, which each student will then duplicate on their own form. The instructor will then check each students work, and offer assistance as required. Garment fit, ease, and accuracy will be verified, as well as draping technique. Students will be allowed to complete their assignments at home, or in the Fashion Lab if required by the individual student.
17. **EVALUATION:** Each pattern created in class will be graded. They will be judged on: accuracy of fit, completeness of pattern markings and pieces, aesthetic appeal, design currency, neatness, and design quality. A written final examination will cover terminology and design techniques.
80% Pattern evaluations
20% Final Exam
18. **OUTLINE:** Topics to be covered are: fitted bodices, darting, gathers and shirring, draped bodices, bias cut bodies and tops, skirts of several silhouettes, sleeves and several collars.
19. **SELECTED BIBLIOGRAPHY:**
- a. Draping for Apparel Design, by Helen Joseph-Armstrong, Fairchild, 2000, ISBN 1-56367-102-6
- b. The Art of Fashion Draping, 3E, Connie Amaden-Crawford, Fairchild, 2001, ISBN 1-56367-277-4

Note:

This course presents design for woven goods only. Knits will not be covered. While we have received pledges of donations of fabrics for student projects, students may have to purchase fabrics for their designs, if the available selection is not to their liking. Students who require more time with their forms to complete assignments, or correct patterns, will have access to the lab during non-class hours.

KINGSBOROUGH COMMUNITY COLLEGE
DEPARTMENT OF BUSINESS

1. DEPT/COURSE/NUMBER: Department of Business, FD 22--Fashion Design II
2. DISTRIBUTION REQUIREMENTS? No
3. TRANSFERABILITY: There is no other fashion design program within CUNY. Since courses were developed to match other existing programs, it is expected that FD 22 will transfer to FIT, Parsons, and Pratt as part of their degree.
4. BULLETIN DESCRIPTION: Advanced draping techniques are explored, along with flat pattern work. Draping in actual fabrics, sample room techniques, and garment finishing are covered. Pants slopers are developed. Students must complete 2 complete outfits for inclusion in annual Fashion Show presentation.
5. WEEKLY CLASS HOURS: 3 hours
6. CREDITS: 3 credits
7. PREREQUISITES: FM35 and FD21
8. RATIONALE: This is a continuation of FD21, and presents advanced techniques in draping and flat pattern manipulation. Dexterity in manipulating different fabric types is stressed at this level, as well as some tailoring techniques. The registration of this course is limited to 15 per section. This is determined by the number of draping forms available. This course is to be offered every other semester in the initial years of the program. It is a requirement for all Fashion Design Majors.
9. COURSES WITHDRAWN: None
10. INTERNSHIP: N/A
11. PROPOSED TEXT(S)
 - a. Draping For Fashion Design, Jaffe & Kelis, Pearson/Prentice Hall, 2004, ISBN 0-13-110937-5
 - b. Patternmaking, Sylvia Rosen, Pearson/Prentice Hall, 2003, ISBN 0-13-026-243-9
12. REQUIRED COURSE: Required for AAS in Fashion Design.
13. SPECIAL STUDENTS? Open only to FD majors
14. WHAT STUDENTS WILL KNOW AND BE ABLE TO DO: Students will produce their own finished garments derived from the patterns developed in class. Students will be able to prepare patterns for their own designs of using either the draping form, or flat pattern.
15. METHODS: The techniques of draping and flat pattern manipulation mastered in FD21 form the foundation for new skills. Students will select a draping form for the semester's work, and will work on that form for the entire semester, to ensure consistency of fit, and to allow students to leave work on the form from one class meeting to the next. Most classes will start with the presentation of a draping technique, which each student will then duplicate. Garment fit, ease, and accuracy will be verified by the instructor. Students may complete their assignments at home or in the Fashion Lab. The instructor will demonstrate techniques and terminology. Students will then duplicate the techniques and produce their own drapes. The instructor will check the work of each individual student. Techniques will include: darting, gathering, shirring, pleating and various other methods of contouring fabric to control fullness, and design garments, as well as seaming, seam finishes, basic pattern design, design of closures and allowances. Translating fabric drapes to paper, and truing patterns will be reviewed, as well as techniques of flat pattern manipulation, and pattern marking.
16. ASSIGNMENTS: Designs of three individual garments using original patterns.

17. EVALUATION: Student's grades will be determined by the quality the resulting designs, as well as the quality of the underlying pattern. Criteria are as follows: aesthetics of design, fit, commercial viability, knowledge of current trends, and construction quality. The best designs will be selected for inclusion in the annual Fashion Show. A written final will cover terminology and design techniques.

80% Design evaluation

20% Final Exam

18. TOPICAL OUTLINE:

- a. Advanced techniques of fashion design:
 1. draping
 2. flat pattern drafting
 3. draping directly in a finished fabric
- b. Collars
- c. Sleeves
- d. Facings
- e. Interfacings
- f. Advanced draping techniques:
 1. jerseys
 2. knitlike fabrics
 3. pants
 4. jumpsuits.

19. SELECTED BIBLIOGRAPHY:

- a. Draping for Apparel Design, by Helen Joseph-Armstrong, Fairchild, ISBN 1-56367-102-6
- b. The Art of Fashion Draping, 3E, Connie Amaden-Crawford, Fairchild, ISBN 1-56367-277-4

Notes:

- This course presents design for woven goods only (not knits). While pledges of donations of fabrics for student projects have been received, students may purchase fabrics, if the available selection is not to their liking. Students will have access to the lab during non-class hours as well to correct/complete assignments.
- Actual execution of the finished garment(s) can be sewn by the student, or someone else. Proof of originality of the design will be the pattern generated by the student, under the supervision of the instructor.
- Digital photos of the finished garments will be taken for the programs website, and for student's portfolios.

KINGSBOROUGH COMMUNITY COLLEGE
DEPARTMENT OF BUSINESS

1. DEPT/COURSE/NUMBER: Department of Business, FD 23--Design Trends and Aesthetics
2. DISTRIBUTION REQUIREMENTS? No
3. TRANSFERABILITY: There is no other fashion design program within CUNY. Since courses were developed to match other existing programs, it is expected that FD 23 will transfer to FIT, Parsons, and Pratt as part of their degree.
4. BULLETIN DESCRIPTION: Intermediate design students study current trends in womenswear, paying special attention to construction analysis, line, fabric and color selection and price points. Design principles are explored, and current designer collections analyzed for design merits and marketability. Students own sense of style is developed and refined.
5. WEEKLY CLASS HOURS: 3 hours
6. CREDITS: 3 credits
7. PREREQUISITES: FD 11 and RM 35.
8. RATIONALE: Design currency, fluency, and trend analysis are essential to Designers. Visual acuity and strong critiquing skills are also vital, and are the crux of the course. This course is required for all Fashion Design Majors, and an elective for Fashion Merchandising Majors. There is a maximum registration of 35 for each section of this course, and therefore will be offered once a year.
9. COURSES WITHDRAWN: None
10. INTERNSHIP: N/A
11. PROPOSED TEXT: Understanding Aesthetics for the Merchandising and Design Professional, by Fiore & Kimle, 2002, Fairchild, 1997, ISBN1-56367-082-8
12. REQUIRED COURSE: Required for AAS in Fashion Design.
13. SPECIAL STUDENTS: Open only to FD and FM majors (as an elective).
14. WHAT STUDENTS WILL KNOW AND BE ABLE TO DO: Students will be exposed to the work of the major designers of the past and present. They will be conversant in design terminology and recognizing signature styles. They will be able to critique designs objectively, including their own work. Students will be able to recognize and name the signature styles of the major designers as well as historical designers. Trend spotting and tracking are other skills that will be mastered.
15. METHODS: The instructor will use photos, books, magazines, newspapers and the internet to present designs by professional designers to the class for evaluation. The instructor will remain aesthetically neutral by presenting both the positive and negative elements to each design approach. Each student will be encouraged to express their own assessments, and thus help develop a personal aesthetic. The effects of various design elements on the overall appearance will be a focus of in class presentations. Line, color, texture, structure, and fit are covered in detail.
16. ASSIGNMENTS: Students will be required to research the current collections of assigned designers. Students will then critique the individual garments, and the collection as a whole.
17. EVALUATION: Two in-class written exams and a final exam covering terminology and designer styles.

18. TOPICAL OUTLINE:

- a. Current trends in womenswear design:
 - 1. construction analysis
 - 2. line
 - 3. fabric
 - 4. color selection
 - 5. price points.
- b. Design principles
- c. Current designer collections
 - 1. design merits
 - 2. marketability
- d. Evolving trends
- e. Design aesthetics

19. SELECTED BIBLIOGRAPHY:

- a. Understanding Aesthetics for the Merchandising and Design Professional, by Fiore & Kimle, Fairchild, ISBN1-56367-082-8
- b. The Substance of Style: How the Rise of Aesthetic Value is Remaking Commerce, Culture, and Consciousness, by Virginia Postel, Harper Collins, 2001, ISBN: 0060186321
- c. Who's Who in Fashion, 4th Ed, Anne Stegemeyer, Fairchild, 2004, ISBN 1-56367-247-2

KINGSBOROUGH COMMUNITY COLLEGE
DEPARTMENT OF BUSINESS

1. DEPT/COURSE/NUMBER: Department of Business, FD 92--Field Experience in Fashion Design
2. DISTRIBUTION REQUIREMENTS? No
3. TRANSFERABILITY: There is no other fashion design program within CUNY. Since courses were developed to match other existing programs, it is expected that FD 92 will transfer to FIT, Parsons, and Pratt as part of their degree.
4. BULLETIN DESCRIPTION: Supervised field experience in fashion design, plus one hour a week devoted to seminar discussion of relevant field experience, is required. All students must have an internship as an assistant designer in an approved company.
5. WEEKLY CLASS HOURS: 1 class hour, 8 internship hours (minimum).
6. CREDITS: 3 credits
7. PREREQUISITES: Open only to graduating FD majors, with no remedial core requirement or CPI requirements outstanding.
8. RATIONALE: The student is exposed to the professional design environment, and the workplace demands on the assistant and head designers, by placement as an intern in an approved design firm. As with any internship, no course can put into perspective the hierarchy of skills, and the level of output required of a designer, as well as first hand work experience. This course will only be offered in the Spring semester.
9. COURSES WITHDRAWN: None
10. INTERNSHIP: Students will be placed in internship positions in the fashion design industry. They will be required to work as assistant designers for a minimum of 8 hours a week. Students will receive on the job training, as well as have the advantage of first hand observation of the responsibilities of the designer. It will also put into perspective all of the skills they were required to learn as preparation for their placement. They will be expected to perform at a professional level of proficiency, and produce production quality patterns. Students will also be expected to follow the direction of the head designer, and execute the tasks assigned to them by the designer. Given the fact that the Fashion design industry is labor intensive, eight hours a week in the internship is a bare minimum to meet the requirements of this course.
11. PROPOSED TEXT: Inside Fashion Design, 5th Edition, by Sharon L. Tate, Prentice Hall, 2004, ISBN: 0-13-045366-8
12. REQUIRED COURSE: Required for AAS in Fashion Design.
13. SPECIAL STUDENTS: Open only to graduating FD majors.
14. WHAT STUDENTS WILL KNOW AND BE ABLE TO DO: Students will appreciate the design process as an ongoing continual evolution of their skills. They will also observe first hand the results of design decisions made in the sample room. Students will understand the design process as the genesis of work for all the other employees in the company, and appreciate the responsibilities of the designer to all other employees. Students will learn the secondary functions in garment design firsthand such as: grading (creating patterns in a variety of sizes), marking (creating cutting layouts for mass cutting of fabric), contracting (selecting sub-contractors for either construction or decoration of finished garments), and sourcing (finding fabric as well as notion and construction resources).
15. METHODS: The class meets 1 hour/week, where professional design problems encountered in the workplaces of the various students will be discussed. Students will explain to the other members of the class the specifics of the industry in which they

are working* and will be required to explain the stage of production of their industry** (design, showing, production, shipping etc). Design techniques that students discover are required for their internship, but do not possess, will be presented in class by the instructor. Students will therefore be exposed to the technical and skill requirements of a broad spectrum of specialties.

Awareness of the specialization possibilities in fashion design will be stressed by providing a wide variety of industries in the positions available to the students. Every effort will be made to provide internships in firms offering different price points and target markets for their designs. This will allow students a broad spectrum of specializations to consider, before deciding what interests them the most.

16. **ASSIGNMENTS:** Students will be expected to function as professional assistant designers in their internship positions. They will be expected to execute design tasks assigned to them by the head designer. Class assignments will include duplication of any techniques presented by the instructor.
17. **EVALUATION:** Students grades will be determined by an in-class exam, a final exam, and primarily by ongoing written and verbal evaluations provided by their on-the-job supervisors.

The instructor will make visits to each intern's job at various times during the semester. These visits will be unannounced to the student, and at times, scheduled when they are not at work. This is done to facilitate an impartial critique of the student's performance by the supervisor without the student present. Feedback to the student will be provided.

60% Evaluation of student performance by on the job supervisor

20% In class assignments and presentations

20% Final Exam

18. **TOPICAL COURSE OUTLINE:** Design room procedures, professional patternmaking, professional draping and fitting, as well as any specifics germane to the industries in which the students are working. Pattern grading, marking, markers and checking of finished fit of garments are covered. Some specialized design techniques are presented, e.g.: swimsuit, tailoring and lining.
19. **SELECTED BIBLIOGRAPHY:**
 - a. The Fashion Intern, Michele Granger, Fairchild, 2004, ISBN 1-56367-272-3
 - b. Fashion Images, Roberta Hochberger Gruber, Prentice Hall, 2000, ISBN: 0-13-752486-2

Notes:

- This is an internship course, and as such requires employment in the Fashion Design industry. Efforts are underway to create industry contacts for design room internships. Students who provide their own positions must have the position verified by the instructor. The fashion lab will be available for students to practice and for classroom demonstrations by the instructor. The class will also be treated as an overview of the job market for fashion design, and acquaint the students with the many specialties in the industry.
- *The fashion industry is highly specialized (women's sportswear, lingerie, menswear, womens eveningwear, coats and suits, childrenswear, maternity, bridal etc.) It is assumed that a variety of industries will be represented in any given class.
- **Calendars vary among the various specialties.

VII. Cost Assessment

a. Faculty

The Fashion Faculty currently consists of three full-time professionals, Prof. Jacqueline Scerbinski, Darry Romano, and Theresa Mastriani. This new program will require the addition of at least one adjunct lecturer in Fashion Illustration to teach the FD 11, 12 and 13 courses. All current faculty will continue their teaching responsibilities in the Fashion Merchandising and Retail areas, but replace their loads in the general business area with Fashion Design Courses. Therefore a full-time faculty member will be needed in the Department of Business to assume these responsibilities.

In addition, a CLT will be required to administer the Fashion Design Lab. (In 2005, a Perkins Grant funded this position to assist the FM40 Fashion Design lab.) The CLT will make the Lab accessible to students during non-class hours.

Darry Romano, the creator of the program, has been a faculty member at KCC for the past 22 years, teaching in the Fashion Merchandising and Retail Management areas. His extensive experience in store design and computer 3D rendering of retail facilities has made him an integral part of the current program. He started his fashion design training under the tutelage of Concetta DeLuca, assistant designer for Oscar de la Renta and others. He received his BA from CCNY in Fine Art, and completing Fashion Design courses at FIT. As a designer, he worked as assistant for Arnold Scassi in New York, Yves St. Laurent in Paris, and has had various freelance assignments. He started his own label (Darry by Darry Romano) which was in operation for over 6 years. His responsibilities will be teaching FD 21, 22, 92, FM 36 and Director of the program.

Jacqueline Sammarco Scerbinski is the Director of the Retail Merchandising Program at KCC, with 22 years teaching experience. Previously, she was a merchandise executive with Federated Department Stores and May Department Stores. She was responsible for domestic and foreign market coverage as well as private label product development. Before leaving retailing, she was recruited to run a sleepwear line, and was responsible for merchandising and sales in New York. Professor Scerbinski is very active in her community as a trustee of the South Hampton Historical Museum and an active volunteer for library programs. Recently, she curated a costume history exhibition in conjunction with the US Open, Southampton. She will be teaching FD 23 and RM 31.

Theresa Mastrianni is the third full-time faculty member in Retail Merchandising. She has held various positions in the fashion industry, including assistant buyer, production assistant, department manager and consultant. She taught and was chair of the Fashion Merchandising and Marketing program at Berkeley College before coming to Kingsborough in 1990. She will be teaching FD 14 and FM 35.

b. Facilities and Equipment

In 2005, a Perkins Grant funded the creation of a Fashion Design Lab. It has been in operation since the start of the Spring 2005 semester with the first offering of FM40.

The Fashion Lab will be an integral, if not central, facility in the Fashion Design Program. The Lab contains professional quality equipment for instruction of 25 students. The equipment consists of draping forms, professional pressing equipment, drafting equipment, work tables, sewing machines, sergers, patternmaking equipment and paper,

garment racks, a camera and digital printer as well as a Fashion Design reference library. The Lab will be the instruction facility for FD 21, 22, 14 and 92. It will also be used to augment instruction in various other fashion courses.

The Lab will require expansion to accommodate FD14 upon approval of this program. We will need to purchase additional sewing machines required for this course. The request will also include the equipment requirements for FD23, as follows: 25 site licenses for Adobe Photoshop and the appropriate plug-in Fashion Design software, and 25 USB pressure sensitive tablets and accompanying styli.

In addition to the resource library created as part of the Lab, we have an extensive selection of books available in the Kibbee Library. The current Fashion Merchandising program maintains subscriptions to the majority of the major fashion periodicals as well as *Women's Wear Daily*, all available to students in our Retail office.

KCC students already have Internet access, and therefore access to a wealth of current fashion information. Most notably, Style.com shows the complete collections of all designers showing at Seventh on Sixth. Other sites offer everything from individual collections, to compendia of style elements.

The Fashion Lab will also be the hub for students to create their portfolios, as well as garments for inclusion in our Fashion Shows. We have made arrangements with Viaggio, Inc. for donations of fabrics at the end of each season. This will allow students of more modest means to create garments at a minimum of cost with the fabrics available. We anticipate other similar commitments from other industry sources.

c. Budget

PROJECTED¹ EXPENDITURES FOR THE PROPOSED PROGRAM

Expenditures	1 st Year	2 nd Year	3 rd Year	4 th Year	5 th Year
Faculty²	\$82,700	\$84,768	\$86,887	\$89,059	\$91,285
New Resources					
Equipment³	0	0	0	0	0
New Resources					
Other⁴ (CLT)	\$51,870	\$53,167	\$54,496	\$55,858	\$57,255
New Resources					
Total	\$134,570	\$137,934	\$141,383	\$144,917	\$148,540
New Resources					

1 Includes 2.5% inflation rates for years 2-5

2 Includes 1 full-time faculty member (@ \$70,200 first year including fringe benefits) and 1 adjunct faculty member teaching twelve semester hours credits per year (@ \$1,250/ semester hour including fringe benefits).

3 The College anticipates that funds from upcoming grants may provide the additional equipment. Additional pledges for material have already been procured.

4 Represents 1 full-time CLT (@ \$51,870 first year including fringe benefits).

PROJECTED CAPITAL EXPENDITURES FOR THE PROPOSED PROGRAM

Expenditures	1 st Year	2 nd Year	3 rd Year	4 th Year	5 th Year
1. Capital Facilities	0	0	0	0	0
2. Equipment (Capital Expenditures)	0	0	0	0	0
3. Total Capital Expenditures	0	0	0	0	0

PROJECTED¹ REVENUE RELATED TO FOR THE PROPOSED PROGRAM

Revenues	1 st Year	2 nd Year	3 rd Year	4 th Year	5 th Year
<i>Tuition Revenue¹</i>					
01. From Existing Sources	0	14 x \$1550	17 x \$1550	22 x \$1550	22 x \$1550
02. From New Sources	26 x \$1550	34 x \$1550	43 x \$1550	43 x \$1550	43 x \$1550
03. Total ³	\$40,300	\$74,400	\$93,000	\$100,750	\$100,750
<i>State Revenue²</i>					
04. From Existing Sources	0	\$32,200	\$39,100	\$50,600	\$59,800
05. From New Sources	\$59,800	78,200	98,900	98,900	98,900
06. Total	\$59,800	\$110,400	\$138,000	\$149,500	\$149,500
<i>Other Revenue</i>					
07. From Existing Sources	0	0	0	0	0
08. From New Sources	0	0	0	0	0
09. Total	0	0	0	0	0
<i>Grand Total</i>					
10. From Existing Sources	0	\$ 53,90	\$65,450	\$84,700	\$84,700
11. From New Sources	\$100,100	130,900	165,550	165,550	165,550
TOTAL	\$100,100	\$184,800	\$231,000	\$250,250	\$250,250

- 1 Based on full-time NYC resident tuition for 2007-8 school year of \$1550/sem.
- 2 Based on State appropriation of \$2300 for each FTE based on FY 2004-5.
- 3 Totals including 2.5% adjustment for inflation for 2nd-5th years of program.

VIII. Internal Evaluation And Outcomes Assessment

The program director will monitor the quality of the program in several ways, and make sure the students' performance meets minimum GPA requirements. The structure of the design courses is such that the student will be executing either draping projects or illustration projects continually throughout the semester. In-class tests will be administered in the academic areas, and class participation will determine student's mastery of the material at hand.

All of the design courses require the students to produce garments or accurate renderings of garments. These will be judged on several levels: aesthetics of design, fit, commercial viability, knowledge of current trends, and construction quality will be some of the elements to indicate student progress.

In the internship (field experience) course, student progress in the work environment will be closely monitored by the instructor. Frequent field visits by the instructor and interviews with supervisors will be conducted.

The Fashion Design Program will be subject to the same formal periodic review process established by the college for all academic programs. The formal review process consists of a self-study based on established guidelines. These self-studies include: enrollment figures, students' skill levels, course performance data, student retention rates, number of degrees awarded and job placement or transfer trends among graduates. A self study report is submitted by the department to an outside evaluator who then visits the program on-site and submits a written evaluation of the visit to the college. Furthermore, in addition to the formal review and outside evaluation every ten years, an annual report on the Fashion Design program will be submitted to the Department Chair, Provost for review.

Outcomes:

Students will receive on the job training, as well as have the advantage of first hand observation of the responsibilities of the designer. It will also put into perspective all of the skills they were required to learn as preparation for their placement. Moreover, students will appreciate the design process as an ongoing continual evolution of their skills. They will also observe first hand the results of design decisions made in the sample room. Internships will also make the process of finding a job upon graduation that much easier, by providing students with a minimum of 6 months experience.