

Kingsborough Community College
of
The City University of New York

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

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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,						

	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.

SOC Code	Title	Annual Wages (\$)			
		Mean	Median	Entry *	Experienced**
27-0000	Arts, Design, Entertainment, Sports,				

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.”

FD 13- Computerized Fashi

ashion design plug-ins including Gerber are covered). Prerequisite: FD 11

dents construct garments to demonstrate

FD 21-

us design styles. Students complete a garment

FD 22-

ashion Show
FM35. **The Fashion design lab will be*

FD 23-

plored, and current designer collections analyzed for
nse of style is developed and

FD 92-

ts in Fashion Design.)

Course

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

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 preser

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

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 grade -1.09 Td.nvN: Student, MCI4c19 Td(website.)TjETEMC 9h rys. The

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)

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 a draping for

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

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 gerarily1 cl3l draphf0.0005 Tc -0.01

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

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	1st Year	2nd Year	3rd Year	4th Year	5th Year
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- 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