Master's Degree

Textile Design for Fashion

tech global university

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Master's Degree
Textile Design for Fashion

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Global University**
- Credits: **60 ECTS**
- Schedule: **at your own pace**
- Exams: **online**

Website: www.techtitute.com/us/design/master-degree/master-textile-design-fashion

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01

Introduction

The fashion industry has a great presence on a global level. It is probably the most wide-spread form of art because nobody can escape from it In addition, it can shape the individual and collective identity of many people, making it an artistic expression, but also a personal one. For that reason, textile design applied to fashion is so important, and can culturally influence people in different countries and regions. This program offers its students all the necessary tools to create different types of designs applied to textile fashion, so that they can become the great designers of the future, inspiring millions of people around the world.

Think of your favorite designers. If you want to achieve success just like them, this Master's Degree is what you need"

There are certain issues in daily life that, because they are so omnipresent, go unnoticed even though they are of great importance. One such element is fashion. No one can escape it. Whether we like it or not, fashion aesthetically shapes countries, cultures and social groups. Even people who do not consciously dress in a certain way are influenced by it.

Therefore, it is a fundamental element on a social level. But it is also of capital importance in other areas such as the textile industry or the cultural world. Fashion moves billions of dollars a year and the most recognized designers are considered great artists of this era.

For this reason, it is such a multidimensional discipline that covers a large percentage of the population directly, and all of it indirectly. Therefore, those who want to specialize in textile design applied to fashion know that their role will be very influential and that their decisions when making their new creations can affect many people and can be a great economic boost for their company or brand.

This Master's Degree in Textile Design for Fashion offers students all the tools required to specialize in the field and become important figures in fashion thanks to the spectacular designs they will be able to make.

This **Master's Degree in Textile Design for Fashion** contains the most complete and up-to-date program on the market. Its most notable features are:

- Practical cases presented by experts in fashion
- A general and, at the same time, specific perspective, thanks to which it covers the global panorama of textile design for fashion while teaching all kinds of specific knowledge to students
- Practical exercises where self-assessment can be used to improve learning
- Special emphasis on innovative methodologies in textile design
- Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- Content that is accessible from any fixed or portable device with an Internet connection

The fashion industry needs designers with new ideas. This program offers you the tools so that you can be one of them"

Fashion is an essential element around the whole world. Specialize in textile design and start to change the world”

Design all types of garments using your favorite textiles and achieve success.

Do you want to see your designs on the catwalk? This program will help you to achieve it.

The program’s teaching staff includes professionals from the sector who contribute their work experience to this program, as well as renowned specialists from leading societies and prestigious universities.

The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide immersive learning programmed to train in real situations.

This program is designed around Problem-Based Learning, whereby the professional must try to solve the different professional practice situations that arise throughout the program. For this purpose, the student will be assisted by an innovative interactive video system created by renowned and experienced experts.

02

Objectives

The main objective of this program is to offer students the best content so that they can achieve their dreams and see their designs on the best catwalks in the world. To this end, it offers them a series of knowledge ranging from the design technique itself, through a deep understanding of the art world to inspire them, to the choice of materials to carry it out. In this way, TECH ensures that students learn everything they need to achieve success in such an important sector.

This Master's Degree will help you to make the designs you have always dreamed of"

General Objectives

- Obtain detailed knowledge of the history of fashion, which will be relevant to the work of professionals who wish to develop their careers in this sector today
- Know the link between the history of art and fashion
- Be able to design successful fashion projects
- Know how to apply the main textile printing techniques

Fashion is an art and when you finish this program you will have become a true artist"

Specific Objectives

Module 1. Artistic Drawing

- Knowledge of strategies for observation and representation of form
- Understanding flat and three-dimensional vision
- Learn various graphic techniques and tools according to analysis and synthesis criteria
- Differentiate and identify the supports, materials and tools that distinguish each of these techniques, as well as the basic vocabulary involved
- Knowledge and mastery of the graphic elements of drawing, as well as the most suitable media for graphic expression

Module 2. Technical Drawing

- Use knowledge of representation systems as a tool in the search for solutions to deign problems
- Develop conception and spatial vision, obtaining new tools that encourage the promotion and generation of ideas
- Learn to represent objects in the dihedral, axonometric and conical systems as a means of conveying an idea of how to create them
- Acquire theoretical and practical methodological knowledge necessary for the realization of technical projects
- Directly deal with the representation of three-dimensional entities on the plane, improving the sense of perception
- Develop skills and abilities to express oneself in the technical environment with precision, clarity and objectivity in graphic solutions
- Understand 3-D models and visualize figures or parts from any point of view

Module 3. Colorimetry

- Gain theoretical and practical knowledge and understanding of the phenomenon of color in its different fields
- Know the different tools and updated resources for the use of color in design and to handle the different means of color application, both manual and digital, in the design process
- Understand how to apply color by taking advantage of chromatic resources and international standard dimensions to achieve specific objectives in design projects
- Analyze and differentiate the main laws of visual perception with the nomenclature and language of the specialty
- Understand the basic schemes of compositional arrangement in design

Module 4. History of Contemporary Art

- Develop the methodology of the history of contemporary art in terms of its classification and analysis
- Know the specific terminology about the history of contemporary art and use it appropriately
- Analyze and understand the historical meaning of contemporary art and its repercussion on society
- Manage contemporary art sources and resources
- Understand the history of contemporary art as a source of inspiration, creativity and quality in design productions

Module 5. Digital Tools in Design

- Know the most important software in the current context of design
- Master the vocabulary, methodologies and theoretical and practical content of digital imaging and vector imaging
- Understand image retouching and manipulation software and develop the skills required for its use
- Manage vector drawing software and develop the skills required for its use
- Understand editorial design software and develop the skills to create final artwork of your own

Module 6. Fashion Drawing

- Understand the human anatomy and its main characteristics to be able to represent it in a fashion figure
- Know the canon of the human body in order to allow the stylization of the fashion figure
- Exhaustively analyze and distinguish between the most important areas of the human body when creating a fashion figure
- Differentiate between the techniques of graphic-plastic representation in fashion illustration
- Searching for personal style in the fashion figure as a hallmark of the fashion designer's identity

Module 7. Textile Technology

- Identify different types of textile fibers
- Select a textile material for the design according to its properties
- Learn dyeing techniques
- Master the different types of weaves for openwork fabrics
- Know the properties of different materials and the techniques for their manipulation and elaboration
- Know the main techniques for textile printing

Module 8. Sustainability in Fashion

- Understand that the current lifestyle of human beings has made us into unsustainable consumers
- Acquire knowledge of, and incorporate environmental and sustainability criteria in the conception and design phase of the design
- Know the preventative and appropriate measures for reducing environmental impact
- Use sustainability as a requirement in design methodology
- Provide the student with sources of inspiration that are natural and environmentally friendly

Module 9. Creation of Textile Materials

- Know the history of embroidery, its classification and materials, as well as its history and transcendence in current fashion
- Learn how to do cross-stitch
- Know the principles of weaving and its classification
- Learn how to make lace, the ideal materials for its elaboration, as well as its history and transcendence in today's fashion
- Learn how to make lace edging, the ideal materials for its elaboration, as well as its history and transcendence in today's fashion
- Learn how to crochet, the ideal materials for its elaboration, as well as its history and transcendence in today's fashion
- Learn how to knit, the ideal materials for its elaboration, as well as its history and transcendence in current fashion

Module 10. Textile Printing Methods

- Know the most important textile printing techniques
- Differentiate between the ideal and specific media for each printing technique
- Analyze the possible technical problems that printing can cause on a certain design
- Search for practical, methodological and alternative solutions that allow for textile printing as a design resource
- Provide design sources and resources

03

Skills

Upon completion of this Master's Degree in Textile Design for Fashion, students will be able to carry out a series of tasks related to the creation of different garments for different audiences. Therefore, students will be able to create attractive designs, apply different textile printing techniques or understand all the elements that make up fashion as an art so that they can make fashion creations for different areas and for numerous purposes.

Your new skills will help you to become a highly-demanded expert in fashion design"

General Skills

- Create designs that will become a "must-have" of the season
- Apply the historical criteria of the fashion industry to current designs so that they become essential items in any wardrobe
- Apply different textile printing techniques in fashion design, always opting for the most sustainable products

Learn everything you need to become a fashion star"

Specific Skills

- Develop the skills required to create artistic drawings
- Create technical drawings in 3D
- Recognize the different art styles that can be applied to fashion design
- Know in depth the characteristics of colors in order to apply the most appropriate ones to fashion designs
- Apply the criteria of contemporary art to fashion designs
- Apply different fashion drawing techniques to create innovative designs
- Create the visual presentation of a fashion collection
- Apply materials that support sustainability in the design and creation of garments
- Apply different embroidery techniques in the creation of clothes
- Apply the most-used techniques in textile stamping

04

Structure and Content

This program is structured into 10 modules, with which students will deepen their knowledge in aspects such as artistic drawing, printing techniques, history of art applied to fashion, colorimetry, digital design tools or technical drawing. In this way, students will achieve comprehensive knowledge of this field, becoming true experts in the material and the next fashion designers to look out for.

The best content in textile design applied to fashion"

Module 1. Artistic Drawing

1.1. History of Drawing
- 1.1.1. The Origin of Drawing
- 1.1.2. The First Drawings
- 1.1.3. Egyptian Era
- 1.1.4. Greek Culture
- 1.1.5. Middle Ages
- 1.1.6. The Renaissance
- 1.1.7. Modern Era
  - 1.1.7.1. Futurism
  - 1.1.7.2. Cubism
  - 1.1.7.3. Expressionism
  - 1.1.7.4. Surrealism
- 1.1.8. Digital Art

1.2. Materials and Supports
- 1.2.1. Traditional Materials
- 1.2.2. Non-Traditional Materials
- 1.2.3. Drawing Materials
- 1.2.4. Industrial Materials
- 1.2.5. Alternative Materials
- 1.2.6. Drawing Supports

1.3. Relationship of Art and Drawing
- 1.3.1. Painting
- 1.3.2. Sculpture
- 1.3.3. Music
- 1.3.4. Dance
- 1.3.5. Literature
- 1.3.6. Cinema

1.4. The Basic Elements of Drawing
- 1.4.1. The Line and the Dot
- 1.4.2. The Shape
- 1.4.3. Light and Shadow
- 1.4.4. Volume
- 1.4.5. The Proportion
- 1.4.6. The Outlook
- 1.4.7. Texture
- 1.4.8. Color

1.5. Classification of Drawing
- 1.5.1. Artistic Drawing
- 1.5.2. Technical Drawing
- 1.5.3. Geometric Drawing
- 1.5.4. Mechanical Drawing
- 1.5.5. Architectural Drawing
- 1.5.6. Cartoon Drawing
- 1.5.7. Freehand Drawing

1.6. Fit,Proportion, Chiaroscuro, Composition & Color
- 1.6.1. Lace
- 1.6.2. Proportion
- 1.6.3. Chiaroscuro
- 1.6.4. Composition
- 1.6.5. Color

1.7. Shape Analysis I: Flat Vision
- 1.7.1. The Outlook
- 1.7.2. Hierarchical Perspective
- 1.7.3. Military Perspective
- 1.7.4. Perspective from a Gentleman's Perspectivet
- 1.7.5. Axonometric Perspective
- 1.7.6. Conical Perspective

1.8. Shape Analysis II: 3D Vision
- 1.8.1. Monocular Three-Dimensionality: The Flat Image
- 1.8.2. Efficacy of Monocularity
- 1.8.3. Stereopsis
- 1.8.4. Simulation and Measurement of Stereopsis

1.9. Expression and Representation Techniques in the Design Process
- 1.9.1. Mental Map
- 1.9.2. Graphic Reports
- 1.9.3. Illustration
- 1.9.4. Comic Book
- 1.9.5. Storyboards

1.10. The Importance of Drawing for the Human Being
- 1.10.1. Freedom of Thought and Expression
- 1.10.2. Communication Skills
- 1.10.3. Artistic Sensitivity
- 1.10.4. Invention, Imagination and Creativity

Module 2. Technical Drawing

2.1. Introduction to Flat Geometry
- 2.1.1. The Fundamental Material and Its Use
- 2.1.2. Fundamental Tracings in the Plane
- 2.1.3. Polygons. Metric Ratios
- 2.1.4. Standardization, Lines, Writing and Formats
- 2.1.5. Standardized Dimensioning
- 2.1.6. Scales
- 2.1.7. Technical Representation Systems
  - 2.1.7.1. Types of Projection
    - 2.1.7.1.1. Conical Projection
    - 2.1.7.1.2. Orthogonal Cylindrical Projection
    - 2.1.7.1.3. Oblique Cylindrical Projection
  - 2.1.7.2. Classes of Representation Systems
    - 2.1.7.2.1. Measuring Systems
    - 2.1.7.2.2. Perspective Systems

2.2. Fundamental Tracings in the Plane
- 2.2.1. Fundamental Geometrical Elements
- 2.2.2. Perpendicularity
- 2.2.3. Parallelism
- 2.2.4. Operations With Segments
- 2.2.5. Angles
- 2.2.6. Circumferences
- 2.2.7. Geometric Places

2.3. Geometric Transformations
- 2.3.1. Isometric
  - 2.3.1.1. Equality
  - 2.3.1.2. Translation
  - 2.3.1.3. Symmetry
  - 2.3.1.4. Turn
- 2.3.2. Isomorphic
  - 2.3.2.1. Homothecary
  - 2.3.2.2. Similarities
- 2.3.3. Anamorphic
  - 2.3.3.1. Equivalents
  - 2.3.3.2. Investments
- 2.3.4. Projective
  - 2.3.4.1. Homology
  - 2.3.4.2. Affine Homology or Affinity

2.4. Polygons
- 2.4.1. Polygon Lines
  - 2.4.1.1. Definition and Types
- 2.4.2. Triangles
  - 2.4.2.1. Elements and Classification
  - 2.4.2.2. Construction of Triangles
  - 2.4.2.3. Notable Lines and Points
- 2.4.3. Quadrilaterals
  - 2.4.3.1. Elements and Classification
  - 2.4.3.2. Parallelograms

2.4.4. Regular Polygons
2.4.4.1. Definition
2.4.4.2. Construction
2.4.5. Perimeters and Areas
2.4.5.1. Definition. Measuring Areas
2.4.5.2. Surface Units
2.4.6. Polygon Areas
2.4.6.1. Quadrilateral Areas
2.4.6.2. Triangle Areas
2.4.6.3. Regular Polygon Areas
2.4.6.4. Irregular Areas
2.5. Tangents and Links. Technical and Conic Curves
2.5.1. Tangents, Links and Polarity
2.5.1.1. Tangents
2.5.1.1.1. Tangency Theorems
2.5.1.1.2. Drawings of Tangent Lines
2.5.1.1.3. Straight and Curved Links
2.5.1.2. Polarity at the Circumference
2.5.1.2.1. Drawings of Tangent Lines
2.5.2. Technical Curves
2.5.2.1. Ovals
2.5.2.2. Ovoids
2.5.2.3. Spirals
2.5.3. Conical Curves
2.5.3.1. Ellipse
2.5.3.2. Parabola
2.5.3.3. Hyperbola

2.6. Dihedral System
- 2.6.1. General Aspects
  - 2.6.1.1. Point and Line
  - 2.6.1.2. The Plane. Intersections
  - 2.6.1.3. Parallelism, Perpendicularity and Distances
  - 2.6.1.4. Plane Changes
  - 2.6.1.5. Turns
  - 2.6.1.6. Reductions
  - 2.6.1.7. Angles
- 2.6.2. Curves and Surfaces
  - 2.6.2.1. Curves
  - 2.6.2.2. Surfaces
  - 2.6.2.3. Polyhedra
  - 2.6.2.4. Pyramids
  - 2.6.2.5. Pryzm
  - 2.6.2.6. Cone
  - 2.6.2.7. Cylinder
  - 2.6.2.8. Revolution Surfaces
  - 2.6.2.9. Intersection of Surfaces
- 2.6.3. Shade
  - 2.6.3.1. General Aspects

2.7. System Boundary
- 2.7.1. Point, Line and Plane
- 2.7.2. Intersections and Reductions
  - 2.7.2.1. Reductions
  - 2.7.2.2. Applications
- 2.7.3. Parallelism, Perpendicularity, Distance and Angles
  - 2.7.3.1. Perpendicularity
  - 2.7.3.2. Distances
  - 2.7.3.3. Angles
- 2.7.4. Line, Surfaces and Terrains
  - 2.7.4.1. Terrains
- 2.7.5. Applications

2.8. Axonometric System
- 2.8.1. Orthogonal Axonometry: Point, Line and Plane
- 2.8.2. Orthogonal Axonometry: Intersections, Reductions and Perpendicularity
  - 2.8.2.1. Reductions
  - 2.8.2.2. Perpendicularity
  - 2.8.2.3. Flat Shapes
- 2.8.3. Orthogonal Axonometry: Body Perspective
  - 2.8.3.1. Representation of Bodies
- 2.8.4. Oblique Axonometry: Abatisms, Perpendicularity
  - 2.8.4.1. Frontal Perspective
  - 2.8.4.2. Reduction and Perpendicularity
  - 2.8.4.3. Flat Figures
- 2.8.5. Oblique Axonometry: Body Perspective
  - 2.8.5.1. Shade

2.9. Conical System
- 2.9.1. Conical or Central Projection
  - 2.9.1.1. Intersections
  - 2.9.1.2. Parallelisms
  - 2.9.1.3. Reductions
  - 2.9.1.4. Perpendicularity
  - 2.9.1.5. Angles
- 2.9.2. Lineal Perspective
  - 2.9.2.1. Auxiliary Constructions
- 2.9.3. Lines and Surfaces Perspective
  - 2.9.3.1. Practical Perspective
- 2.9.4. Perspective Methods
  - 2.9.4.1. Tilted Frame
- 2.9.5. Prospective Restitutions
  - 2.9.5.1. Reflexes
  - 2.9.5.2. Shade

2.10. The Sketch
- 2.10.1. Objectives of the Sketch
- 2.10.2 Proportion
- 2.10.3. Sketch Process
- 2.10.4. Point of View
- 2.10.5. Labeling and Graphic Symbols
- 2.10.6. Measurement

Module 3. Colorimetry

3.1. Color Theory
- 3.1.1. Perception of Form and Space
- 3.1.2. Color. Definition
- 3.1.3. Color perception
- 3.1.4. Color Properties or Dimensions
- 3.1.5. Color Classification

3.2. Color Perception
- 3.2.1. The Human Eye
- 3.2.2. Color Vision
- 3.2.3. Variables in Color Perception
- 3.2.4. Non-Visual Color Perception

3.3. Color Modeling and Standardization
- 3.3.1. History of Color
  - 3.3.1.1. First Theories
  - 3.3.1.2. Leonardo Da Vinci
  - 3.3.1.3. Isaac Newton
  - 3.3.1.4. Moses Harris
  - 3.3.1.5. Goethe
  - 3.3.1.6. Runge
  - 3.3.1.7. Chevreul
  - 3.3.1.8. Rood
  - 3.3.1.9. Munsell
  - 3.3.1.10. Ostwald
- 3.3.2. Visual Perception
  - 3.3.2.1. Absorption and Reflection
  - 3.3.2.2. Pigment Molecules
- 3.3.3. Color Attributes
  - 3.3.3.1. Tone
  - 3.3.3.2. Luminance
  - 3.3.3.3. Saturation
- 3.3.4. Warm and Cool Colors
- 3.3.5. Harmony in Colors
- 3.3.6. Contrast
- 3.3.7. Color Effects
  - 3.3.7.1. Size
  - 3.3.7.2. Transparency, Weight and Mass

3.4. Semiotics and Semantics of Color
- 3.4.1. Semiotics of Color
- 3.4.2. Color Description
- 3.4.3. Colors: Material, Light, Perceptions, Sensations
- 3.4.4. Color and Material
- 3.4.5. The Truth of a Color
- 3.4.5. Color perception
- 3.4.6. The Weight of a Color
- 3.4.7. The Color Dictionary

3.5. Color in Design
- 3.5.1. Chromatic Trends
- 3.5.2. Graphic Design
- 3.5.3. Interior Design
- 3.5.4. Architecture
- 3.5.5. Landscape Design
- 3.5.6. Fashion Design

3.6. Composition
- 3.6.1. General Aspects
  - 3.6.1.1. Codes Used
  - 3.6.1.2. Originality and Banality
  - 3.6.1.3. Degree of Iconicity and Abstraction
- 3.6.2. Configurational Organization of the Image: Relation between Background and Figure
- 3.6.3. Configurational Organization of the Image: Gestalt Laws
- 3.6.4. Configurational Organization of the Image: Systems of Spatial Organization
  - 3.6.4.1. Balance: Static or Dynamic. Focal or Orthogonal System
  - 3.6.4.2. Proportion
  - 3.6.4.3. Symmetry
  - 3.6.4.4. Movement and Rhythm
- 3.6.5. Field Study

3.7. Image Functions
- 3.7.1. Representative
  - 3.7.1.1. Cartographic
  - 3.7.1.2. Scientist
  - 3.7.1.3. Architectural
  - 3.7.1.4. Projectual
- 3.7.2. Persuasive
- 3.7.3. Artistic

3.8. Color Psychology
- 3.8.1. Warm Colors and Cool Colors
- 3.8.2. Physiological Effects
- 3.8.3. Color Symbolism
- 3.8.4. Personal Color Preferences
- 3.8.5. Emotional Effects
- 3.8.6. Local Color and Expressive

3.9. The Meaning of Color
- 3.9.1. Blue
- 3.9.2. Red
- 3.9.3. Yellow
- 3.9.4. Green
- 3.9.5. Black
- 3.9.6. White
- 3.9.7. Orange
- 3.9.8. Violet
- 3.9.9. Pink
- 3.9.10. Gold
- 3.9.11. Silver
- 3.9.12. Brown
- 3.9.13. Gray

3.10. Color Use
- 3.10.1. Sources of Dyes and Pigments
- 3.10.2. Lighting
- 3.10.3. Mixture of Oils and Acrylics
- 3.10.4. Glazed Ceramics
- 3.10.5. Colored Glass
- 3.10.6. Color Printing
- 3.10.7. Color Photography

Module 4. History of Contemporary Art

4.1. Fauvism
- 4.1.1. Origin and Influences
- 4.1.2. Features
- 4.1.3. Works
- 4.1.4. Main Representatives

4.2. Expressionism
- 4.2.1. Origin and Influences
- 4.2.2. Features
- 4.2.3. Works
- 4.2.4. Main Representatives

4.3. Futurism
- 4.3.1. Origin and Influences
- 4.3.2. Features
- 4.3.3. Works
- 4.3.4. Main Representatives

4.4. Abstract Art
- 4.4.1. Origin and Influences
- 4.4.2. Features
- 4.4.3. Works
- 4.4.4. Main Representatives

4.5. Constructivism
- 4.5.1. Origin and Influences
- 4.5.2. Features
- 4.5.3. Works
- 4.5.4. Main Representatives

4.6. Dadaism
- 4.6.1. Origin and Influences
- 4.6.2. Features
- 4.6.3. Works
- 4.6.4. Main Representatives

4.7. Surrealism
- 4.7.1. Origin and Influences
- 4.7.2. Features
- 4.7.3. Works
- 4.7.4. Main Representatives

4.8. Early Artistic Currents of Post-Conceptual Art
- 4.8.1. Informalism
- 4.8.2. New Figures
- 4.8.3. Kinetic Art
- 4.8.4. *Pop Art*
- 4.8.5. New Realism
- 4.8.6. Art Action

4.9. Second Artistic Currents of Post-Conceptual Art
- 4.9.1. Minimalism
- 4.9.2. Hyperrealism
- 4.9.3. Conceptual Art
- 4.9.4. Post-Modernism
- 4.9.5. *Street Art*
- 4.9.6. *Land Art*

4.10. Current Situation of Post-Conceptual Art
- 4.10.1. *Pop Art*
- 4.10.2. Object Art
- 4.10.3. *Body Art*
- 4.10.4. *Performance*
- 4.10.5. Installations

Module 5. Digital Tools in Design

5.1. Introduction to Digital Imaging
- 5.1.1. ICT
- 5.1.2. Description of Technologies
- 5.1.3. Commands

5.2. Vector image. Working with Objects
- 5.2.1. Selection Tools
- 5.2.2. Grouping
- 5.2.3. Align and Distribute
- 5.2.4. Intelligent Guides
- 5.2.5. Symbolism
- 5.2.6. Transform
- 5.2.7. Distortion
- 5.2.8. Enclosures
- 5.2.9. Tracehunter
- 5.2.10. Compound Forms
- 5.2.11. Compound Plots
- 5.2.12. Cutting, Splitting and Separating

5.3. Vector image. Color
- 5.3.1. Color Modes
- 5.3.2. Dropper Tool
- 5.3.3. Samples
- 5.3.4. Gradients
- 5.3.5. Motif Filling
- 5.3.6. Appearance Panel
- 5.3.7. Attributes

5.4. Vector image. Advanced Editing
- 5.4.1. Gradient Mesh
- 5.4.2. Transparency Panel
- 5.4.3. Fusion Modes
- 5.4.4. Interactive Tracing
- 5.4.5. Clipping Masks
- 5.4.6. Text:

5.5. Image Bitmap. The Layers
- 5.5.1. Creation
- 5.5.2. Liaison
- 5.5.3. Transformation
- 5.5.4. Grouping
- 5.5.5. Adjustment Layers

5.6. Image Bitmap. Selections, Masks and Channels
- 5.6.1. Frame Selection Tool
- 5.6.2. Lasso Selection Tool
- 5.6.3. Magic Wand Tool
- 5.6.4. Menu Selections. Color Range
- 5.6.5. Channels
- 5.6.6. Mask Retouching
- 5.6.7. Clipping Masks
- 5.6.8. Vector Masks

5.7. Image Bitmap. Blending Modes and Layer Styles
- 5.7.1. Layer Styles
- 5.7.2. Lens opacity
- 5.7.3. Layer Style Options
- 5.7.4. Fusion Modes
- 5.7.5. Examples of Fusion Modes

5.8. The Editorial Project. Types and Forms
- 5.8.1. The Editorial Project
- 5.8.2. Typologies of the Editorial Project
- 5.8.3. Document Creation and Configuration

5.9. Compositional Elements of the Editorial Project
- 5.9.1. Master Pages
- 5.9.2. Reticulation
- 5.9.3. Text Integration and Composition
- 5.9.4. Image Integration

5.10. Layout, Export and Printing
- 5.10.1. Layout
  - 5.10.1.1. Photo Selection and Editing
  - 5.10.1.2. Preliminary Check
  - 5.10.1.3. Packaging
- 5.10.2. Export
  - 5.10.2.1. Export for Digital Media
  - 5.10.2.2. Export for Physical Media
- 5.10.3. Print
  - 5.10.3.1. Traditional Printing
    - 5.10.3.1.1. Binding
  - 5.10.3.2. Digital Printing

Module 6. Fashion Drawing

6.1. History of Illustration
- 6.1.1. History of Illustration
- 6.1.2. Typology
- 6.1.3. Poster
- 6.1.4. Illustrators

6.2. Materials and Supports in Illustration
- 6.2.1. Materials
- 6.2.2. Supports
- 6.2.3. New Technologies

6.3. Artistic Anatomy
- 6.3.1. Introduction to Artistic Anatomy
- 6.3.2. Head and Neck
- 6.3.3. Torso
- 6.3.4. Upper Limbs
- 6.3.5. Lower Limbs
- 6.3.6. The Movement

6.4. Human Body Proportion
- 6.4.1. Anthropometry
- 6.4.2. Proportion
- 6.4.3. Canons
- 6.4.4. Morfoligical
- 6.4.5. Proportion

6.5. Basic Composition
- 6.5.1. Front On
- 6.5.2. Back
- 6.5.3. Profile
- 6.5.4. Torsions
- 6.5.5. Movement

6.6. The Human Face
- 6.6.1. Head
- 6.6.2. The Eyes
- 6.6.3. The Nose
- 6.6.4. The Mouth
- 6.6.5. The Eyebrows
- 6.6.6. The Ears
- 6.6.7. Hair

6.7. Human Figure
- 6.7.1. Body Balance
- 6.7.2. Arm
- 6.7.3. Hand
- 6.7.4. The Foot
- 6.7.5. Leg
- 6.7.6. Chest
- 6.7.7. Human Figure

6.8. Illustration Techniques in Fashion
- 6.8.1. Traditional Technique
- 6.8.2. Digital Technique
- 6.8.3. Mixed Technique
- 6.8.4. Collage Technique

6.9. Illustration of Materials
- 6.9.1. Tweed
- 6.9.2. Patent Leather
- 6.9.3. Wool
- 6.9.4. Sequins
- 6.9.5. Transparency
- 6.9.6. Silk
- 6.9.7. Denim
- 6.9.8. Leather
- 6.9.9. Animal Fur
- 6.9.10. Other Materials

6.10. Searching for Personal Style
- 6.10.1. Fashion Figure
- 6.10.2. Styling
- 6.10.3. Fashion Poses
- 6.10.4. Hairstyles
- 6.10.5. The Design

Module 7. Textile Technology

7.1. Introduction to Textile
- 7.1.1. History of Textiles
- 7.1.2. Textile Throughout Time
- 7.1.3. Traditional Textile Machinery
- 7.1.4. The Importance of Textiles in Fashion
- 7.1.5. Symbology Used in Textile Materials
- 7.1.6. Fabric Technical Data Sheet

7.2. Textile Materials
- 7.2.1. Classification of Textile Fibers
  - 7.2.1.1. Natural Fibers
  - 7.2.1.2. Artificial Fibers
  - 7.2.1.3. Synthetic Fibers
- 7.2.2. Properties of the Fibers
- 7.2.3. Recognition of Textile Fibers

7.3. Threads
- 7.3.1. Basic Joins
- 7.3.2. General Characteristics of Thread
- 7.3.3. Classification of Thread
- 7.3.4. Spinning Phases
- 7.3.5. Machines Used
- 7.3.6. Numbering Systems of Threads

7.4. Openwork Textiles
- 7.4.1. Openwork Fabrics
- 7.4.2. Ligament Staggering
- 7.4.3. Ligaments in Openwork Fabrics
- 7.4.4. Classification of Ligaments
- 7.4.5. Types of Ligaments
- 7.4.6. Types of Openwork Fabrics
- 7.4.7. The Openwork Loom
- 7.4.8. Special Looms

7.5. Knitted Fabrics
- 7.5.1. History of Knitted Fabrics
- 7.5.2. Classification
- 7.5.3. Typology
- 7.5.4. Comparison between Flat and Knitted Fabrics
- 7.5.5. Characteristics and Behavior According to Construction
- 7.5.6. Technology and Machinery for Obtaining It

7.6. Textile Finishes
- 7.6.1. Physical Finishes
- 7.6.2. Chemical Finishes
- 7.6.3. Fabric Resistance
- 7.6.4. *Pilling*
- 7.6.5. Dimensional Change of Fabrics

7.7. Dyeing
- 7.7.1. Previous Treatment
- 7.7.2. Dyeing
- 7.7.3. Machinery
- 7.7.4. Consumables
- 7.7.5. Optical Brightening
- 7.7.6. Color

7.8. Print
- 7.8.1. Direct Printing
  - 7.8.1.1. Block Printing
  - 7.8.1.2. Roller Printing
  - 7.8.1.3. Thermotransfer Printing
  - 7.8.1.4. Screen Printing
  - 7.8.1.5. Warp Printing
  - 7.8.1.6. Corrosion Printing
- 7.8.2. Reserve Printing
  - 7.8.2.1. Batik
  - 7.8.2.2. Tie-Dye
- 7.8.3. Other Printed Types
  - 7.8.3.1. Differential Printing
  - 7.8.3.2. Polychromatic Electrostatic

7.9. Technical and Intelligent Fabrics
- 7.9.1. Definition and Analysis
- 7.9.2. Application of Textiles
- 7.9.3. New Materials and Technologies

7.10. Leather, Fur and Others
- 7.10.1. Fur and Leather
- 7.10.2. Classification of Leather
- 7.10.3. Tanning Process
- 7.10.4. Post-Tanning Process
- 7.10.5. Technological Process of Tanning
- 7.10.6. Conservation Methods
- 7.10.7. Synthetic Leather
- 7.10.8. Debate: Natural or Synthetic Leather

Module 8. Sustainability in Fashion

8.1. Reconsidering Fashion Design
- 8.1.1. The supply chain
- 8.1.2. Main Aspects
- 8.1.3. Development of Sustainable Fashion
- 8.1.4. The Future of Fashion

8.2. The Life Cycle of a Garment
- 8.2.1. Thinking in the Life Cycle
- 8.2.2. Activities and Impact
- 8.2.3. Assessment Tools and Models
- 8.2.4. Sustainable Design Strategies

8.3. Quality and Safety Regulations in the Textile Sector
- 8.3.1. Quality
- 8.3.2. Labelling
- 8.3.3. Garment Safety
- 8.3.4. Consumption Inspections

8.4. Programmed Obsolescence
- 8.4.1. Planned Obsolescence and Electrical and Electronic Appliance Waste
- 8.4.2. Resource Extraction
- 8.4.3. Waste Generation
- 8.4.4. Recycling and Reusing Electronic Waste
- 8.4.5. Responsible Consumption

8.5. Sustainable Design
- 8.5.1. Clothes Design
- 8.5.2. Design with Empathy
- 8.5.3. Selection of Fabric, Materials and Techniques
- 8.5.4. Use of Monomaterials

8.6. Sustainable Production
- 8.6.1. Pattern Making and Modeling
- 8.6.2. Zero Waste Techniques
- 8.6.3. Construction
- 8.6.4. Design to Last

8.7. Sustainable Distribution
- 8.7.1. Providers and Producers
- 8.7.2. Commitment with Local Communities
- 8.7.3. Sales
- 8.7.4. Design According to Need
- 8.7.5. Inclusive Fashion Design

8.8. Sustainable Use of Clothes
- 8.8.1. Patterns of Use
- 8.8.2. How to Reduce the Washing
- 8.8.3. Repairs and Maintenance
- 8.8.4. Design for Arrangements
- 8.8.5. Modular Clothes Design

8.9. Recycling
- 8.9.1. Reuse and Re-manufacturing
- 8.9.2. Revaluing
- 8.9.3. Recycling Materials
- 8.9.4. Closed Cycle Production

8.10. Sustainable Fashion Design
- 8.10.1. Katharine Hamnett
- 8.10.2. Stella McCartney
- 8.10.3. Annika Matilda Wendelboe
- 8.10.4. Susan Dimasi
- 8.10.5. Isabell de Hillerin

Module 9. Creation of Textile Materials

9.1. The Art of Embroidery
- 9.1.1. Origins of the Art of Embroidery
- 9.1.2. First Manifestations of Embroidery Art
- 9.1.3. Embroidery Among the Egyptians, Greeks and Romans
- 9.1.4. The Byzantine Cycle and its Western Expansion
- 9.1.5. Currents of the Bizantine Expansion
- 9.1.6. Chronological Outline of Proceedings
- 9.1.7. Materials and Supports of Embroidery
- 9.1.8. Embroidery in Contemporary Fashion

9.2. Classification of Embroidery
- 9.2.1. By Relief
- 9.2.2. By Material
- 9.2.3. By Shape
- 9.2.4. By Knit
- 9.2.5. By Motive

9.3. Cross Stitch
- 9.3.1. History of Cross Stitch
- 9.3.2. Materials for Cross Stitch
- 9.3.3. Doing Cross Stitch

9.4. Machine Embroidery
- 9.4.1. Industrial Machine
- 9.4.2. Functioning of Embroidery Machine
- 9.4.3. Doing Machine Embroidery

9.5. Weaving
- 9.5.1. The Beginnings of Weaving
- 9.5.2. Fabric Classification
- 9.5.3. Flat Fabric
- 9.5.4. Knitted Fabrics
- 9.5.5. Manual Loom
- 9.5.6. Mechanical Loom

9.6. Loom
- 9.6.1. History of the Loom
- 9.6.2. Artisan Looms
- 9.6.3. Industrial Looms
- 9.6.4. Weaving with Loom

9.7. Lace
- 9.7.1. History of Lace
- 9.7.2. Lace and Embroidery
- 9.7.3. Styles of Lace
- 9.7.4. Types and Knits of Lace
- 9.7.5. Varieties of Lace Knits
- 9.7.6. Lace in Contemporary Fashion

9.8. Lace Bordering
- 9.8.1. Types of Lace Bordering
- 9.8.2. Material for Doing Lace Bordering
- 9.8.3. Carrying Out Lace Bordering
- 9.8.4. Lace Bordering in Contemporary Fashion

9.9. Crochet
- 9.9.1. History of Crochet
- 9.9.2. Materials for Doing Crochet
- 9.9.3. Doing Crochet
- 9.9.4. Crochet in Contemporary Fashion

9.10. Knitting
- 9.10.1. History of Knitting
- 9.10.2. Materials for Knitting
- 9.10.3. Doing Knitting
- 9.10.4. Knitting in Contemporary Fashion

Module 10. Textile Printing Methods

10.1. History of Print
- 10.1.1. History of Print
- 10.1.2. Evolution of Prints
- 10.1.3. Printing Systems

10.2. Previous Treatment
- 10.2.1. Gassing
- 10.2.2. Thermosetting
- 10.2.3. Unglued
- 10.2.4. Scouring
- 10.2.5. Bleaching
- 10.2.6. Mercerized
- 10.2.7. *Antipilling*
- 10.2.8. Carbonized
- 10.2.9. Decorated
- 10.2.10. Washing
- 10.2.11. Hydro-Extraction
- 10.2.12. Drying
- 10.2.13. Opening of Tubular Knitted Fabrics

10.3. Dyeing
- 10.3.1. Dyeing by Discontinuous System
- 10.3.2. Dyeing by Continuous System
- 10.3.3. Defects of Bad Dyeing

10.4. Machinery
- 10.4.1. Discontinuous Processes
- 10.4.2. Foulard Impregnated Dyeing
- 10.4.3. Semi-Continuous Processes

10.5. Consumables
- 10.5.1. Water
- 10.5.2. Chemical Products
- 10.5.3. Auxiliary Products
- 10.5.4. Dyes
- 10.5.5. Enzymes
- 10.5.6. Optical Brighteners

10.6. Examples of Processes
- 10.6.1. Cotton Processing
- 10.6.2. Polyester Processing
- 10.6.3. Wool Dyeing
- 10.6.4. Acrylic Fiber Dyeing
- 10.6.5. Optical Brightening

10.7. Color
- 10.7.1. Color Study
- 10.7.2. Modification of Attribute of Color
- 10.7.3. Instruments for Measuring Color

10.8. Quality Control in Dyed Textiles
- 10.8.1. Visual Assessment of Color
- 10.8.2. Color Difference Assessment
- 10.8.3. Spectrophotometry
- 10.8.4. Dye Bath Control
- 10.8.5. Solidity of Colors

10.9. Natural Dyes
- 10.9.1. Historical Background of Natural Dyes
- 10.9.2. Natural Dyes
- 10.9.3. Techniques for the Application of Natural Dyes to Different Materials and Surfaces
- 10.9.4. Reserve Techniques
- 10.9.5. The HP (Hydrogen Potential)
- 10.9.6. Materials and Tools for the Natural Dyes Workshop
- 10.9.7. Pigment Extraction Techniques
- 10.9.8. Dye Conservation
- 10.9.9. Bleaches
- 10.9.10. Fixatives or Mordants
- 10.9.11. Intonators
- 10.9.12. Dye Plants

10.10. Print
- 10.10.1. Printing Techniques
- 10.10.2. Materials to Print
- 10.10.3. Styles of Print
- 10.10.4. Embroidery and Manipulation of the Fabric
- 10.10.5. Embroidery Techniques
- 10.10.6. Decoration

There is no program more complete on the educational market than this one: enroll now and check it out"

05

Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning.**

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.

Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"

Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world"

You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.

The student will learn to solve complex situations in real business environments through collaborative activities and real cases.

A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

> *Our program prepares you to face new challenges in uncertain environments and achieve success in your career"*

The case method is the most widely used learning system in the best faculties in the world. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

Relearning Methodology

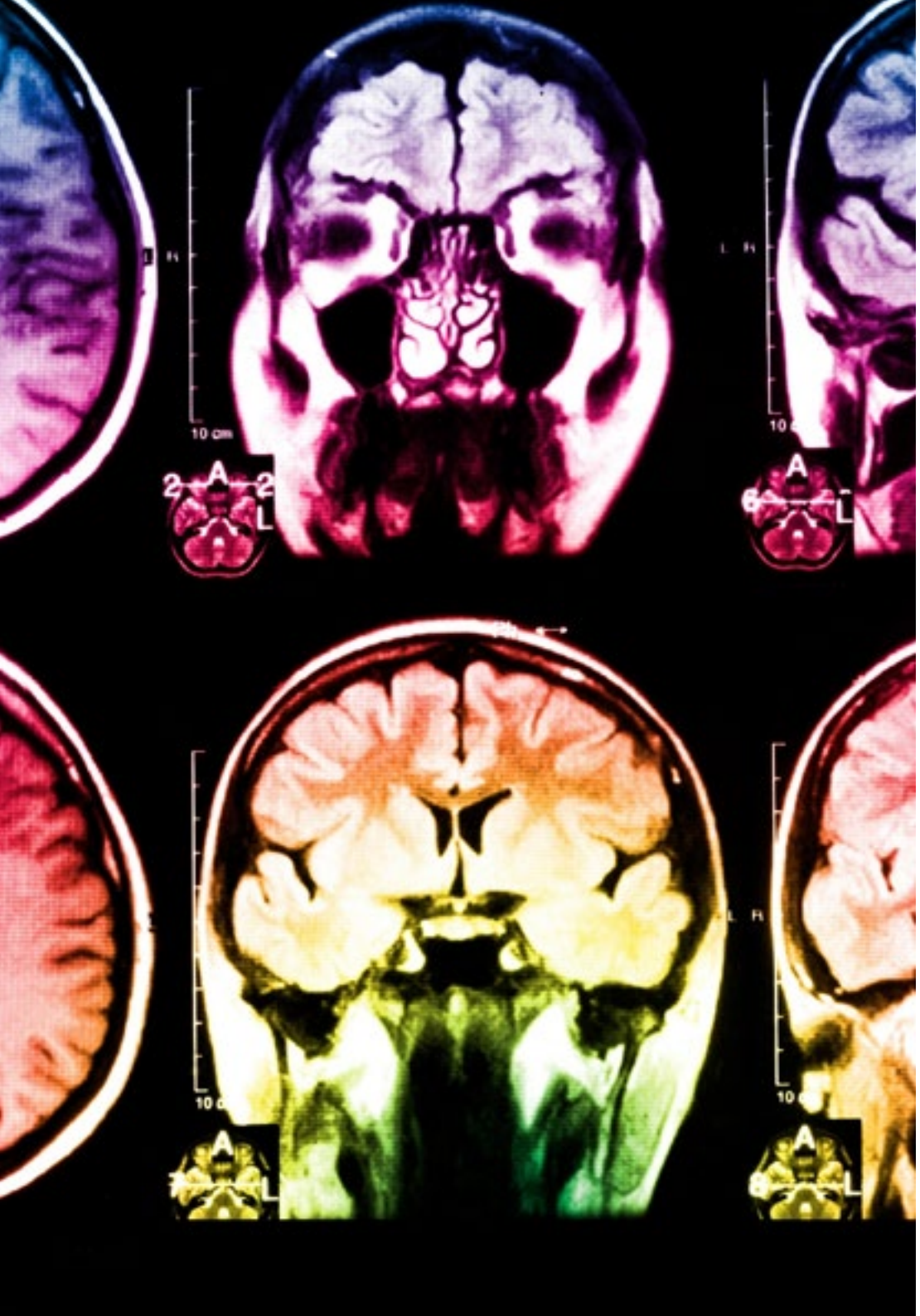
TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

In 2019, we obtained the best learning results of all online universities in the world.

At TECH you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.



In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically. With this methodology we have trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, markets, and financial instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

Relearning will allow you to learn with less effort and better performance, involving you more in your training, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation for success.

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.

This program offers the best educational material, prepared with professionals in mind:

Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.

Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

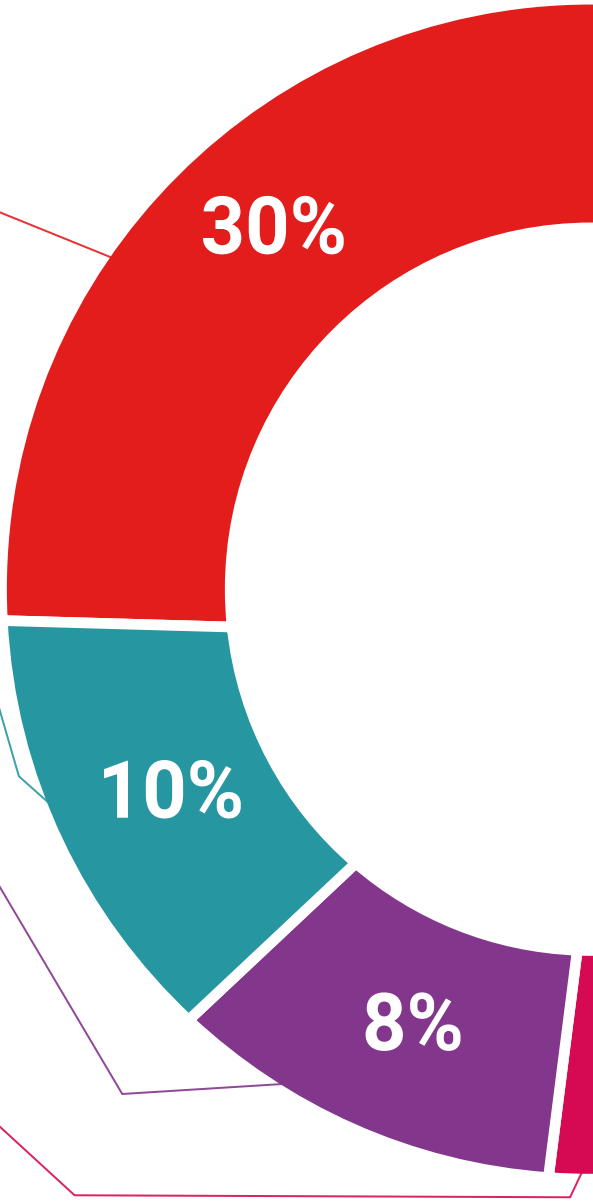
Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.

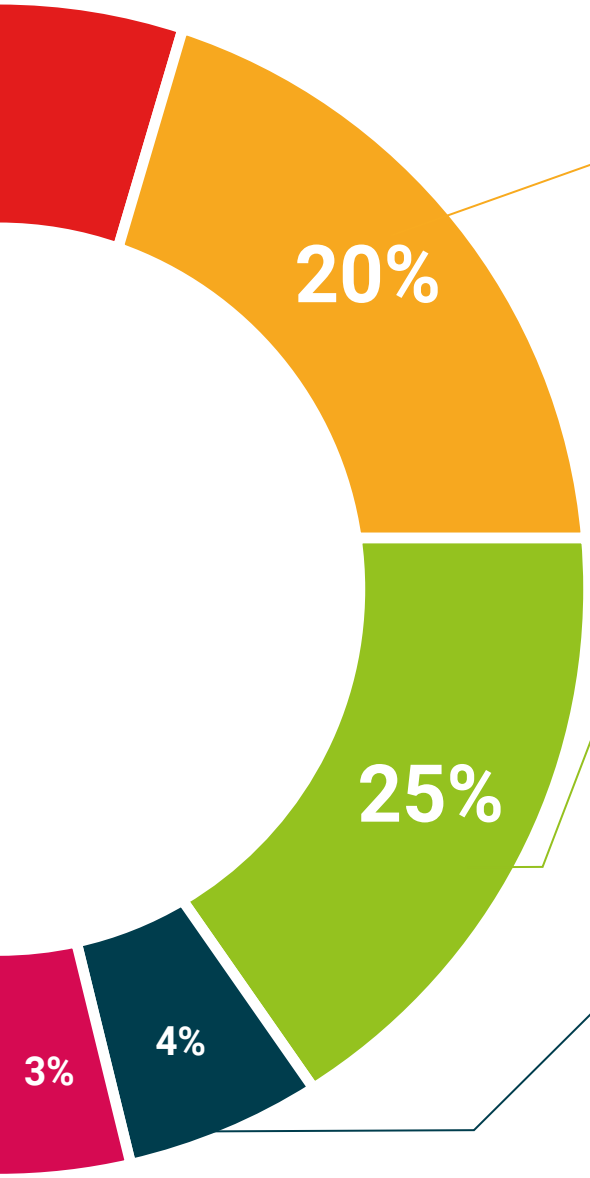
Practising Skills and Abilities

They will carry out activities to develop specific competencies and skills in each thematic area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.

Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





Case Studies

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.

Interactive Summaries

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".

Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.

06

Certificate

The Master's Degree in Textile Design for Fashion guarantees students, in addition to the most rigorous and up-to-date education, access to a Master's Degree issued by TECH Global University.

Successfully complete this program and receive your university qualification without having to travel or fill out laborious paperwork"

This program will allow you to obtain your **Master's Degree diploma in Textile Design for Fashion** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University is an official European University publicly recognized by the Government of Andorra ***(official bulletin)*** Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Master's Degree in Textile Design for Fashion**

Modality: **online**

Duration: **12 months**

Accreditation: **60 ECTS**

tech global university

Mr./Ms. _____, with identification document _____
has successfully passed and obtained the title of:

Master's Degree in Textile Design for Fashion

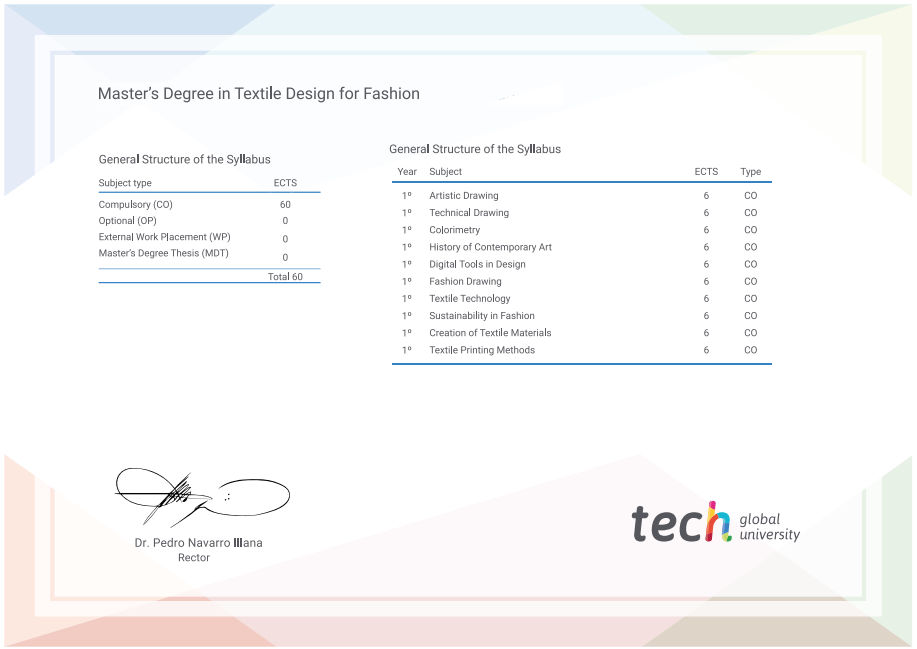
This is a program of 1,500 hours of duration equivalent to 60 ECTS, with a start date of dd/mm/yyyy and an end date of dd/mm/yyyy.

TECH Global University is a university officially recognized by the Government of Andorra on the 31st of January of 2024, which belongs to the European Higher Education Area (EHEA).

In Andorra la Vella, on the 28th of February of 2024

Dr. Pedro Navarro Illana
Rector

Unique TECH Code: AFWORD23S techtitute.com/certificates


Master's Degree in Textile Design for Fashion

General Structure of the Syllabus

Subject type	ECTS
Compulsory (CO)	60
Optional (OP)	0
External Work Placement (WP)	0
Master's Degree Thesis (MDT)	0
	Total 60

General Structure of the Syllabus

Year	Subject	ECTS	Type
1º	Artistic Drawing	6	CO
1º	Technical Drawing	6	CO
1º	Colorimetry	6	CO
1º	History of Contemporary Art	6	CO
1º	Digital Tools in Design	6	CO
1º	Fashion Drawing	6	CO
1º	Textile Technology	6	CO
1º	Sustainability in Fashion	6	CO
1º	Creation of Textile Materials	6	CO
1º	Textile Printing Methods	6	CO

Dr. Pedro Navarro Illana
Rector

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*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH Global University will make the necessary arrangements to obtain it, at an additional cost.

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Master's Degree
Textile Design for Fashion

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Global University**
- Credits: **60 ECTS**
- Schedule: **at your own pace**
- Exams: **online**

Master's Degree
Textile Design for Fashion

tech global university