

BHARATHIAR UNIVERSITY: COIMBATORE 641 046
B.Sc. FASHION DESIGN
(For the CPP/COP students admitted from the academic year 2015-16 onwards)

SCHEME OF EXAMINATION (CBCS Pattern)

PART	COURSE TITLE	Ins. hrs / week	EXAMINATION				Credit
			Dur	Hrs.	CIA	Marks	
SEMESTER I							
I	Language – I	6	3	25	75	100	4
II	English – I	6	3	25	75	100	4
III	Core-I: Fundamentals of Art and Design	4	3	25	75	100	4
	Core-II: Fundamentals of Apparel Designing	4	3	25	75	100	4
	Core Practical I: Fundamentals of Art and Design	4	3	40	60	100	4
	Allied Paper-I: Fashion Illustration - Practical	4	3	30	45	75	3
IV	Environmental Studies #	2	3	-	50	50	2
SEMESTER II							
I	Language – II	6	3	25	75	100	4
II	English – II	6	3	25	75	100	4
III	Core III: Impact of Art and Culture on Costumes	4	3	25	75	100	4
	Core Practical II: Fundamentals of Apparel Designing	4	3	40	60	100	4
	Core Practical III: Basic Garment Construction	4	3	40	60	100	4
	Allied Paper II: Computer Application in Apparel Design – Practical	4	3	30	45	75	3
IV	Value Education: Human Rights #	2	3	-	50	50	2
SEMESTER III							
III	Core IV: Fiber to Fabric	6	3	25	75	100	4
	Core V: Wet Processing	6	3	25	75	100	4
	Core Practical IV: Fiber to Fabric	4	3	40	60	100	4
	Core Practical V: Wet Processing	4	3	40	60	100	4
	Allied Paper III: Apparel Manufacturing and Merchandising	4	3	20	55	75	3
	Skill Based I: Apparel Manufacturing and Merchandising– Practical	4	3	40	60	100	4
IV	Tamil @ / Advanced Tamil # (or) Non Major Elective – I: (Yoga for Human Excellence) # / Women’s Rights #/ Constitution of India#	2	3	-	50	50	2

SEMESTER IV							
III	Core VI: Fashion & Apparel Marketing	6	3	25	75	100	4
	Core VII: Knitting	6	3	40	60	100	4
	Core Practical VI: - Collaborative Project	6	3	40	60	100	4
	Allied Paper IV: Trend forecasting	5	3	20	55	75	3
IV	Skill Based II: Advanced Fashion Illustration – Practical	5	3	30	45	75	3
	Tamil @ / Advanced Tamil # (or) Non-major Elective- II: General Awareness #	2	3	-	50	50	2
SEMESTER V							
III	Core VIII: Systematic Investigation Methodology for Design Practice	5	3	25	75	100	4
	Core Practical VII: Design Investigation	5	3	40	60	100	4
	Core Practical VIII: Project work & Viva-Voce	5	3	-	-	100*	4
	Core Practical IX: Professional Practice	5	3	40	60	100	4
	ELECTIVE - I	5	3	40	60	100	4
IV	Skill Based III: Professional Development – Practical	5	3	30	45	75	3
SEMESTER VI							
III	Core Practical X: Design Conceptualisation	5	3	30	45	75	3
	Core Practical XI: Design Development and Exploration	5	3	30	45	75	3
	Core Practical XII: Design Construction	5	3	30	45	75	3
	ELECTIVE – II	5	3	40	60	100	4
	ELECTIVE – III	5	3	40	60	100	4
IV	Skill Based IV: Design Portfolio – Practical	5	3	30	45	75	3
V	Extension Activities@	-	-	50	-	50	2
TOTAL						3500	140

No Continuous Internal Assessment, Only University Examination

@ No University Examination, Only Continuous Internal Assessment

* For Viva: 20% marks & report: 80% marks.

Core Practical IX: Project Document - 60%; Presentation & Viva-voce - 40%

Core Practical X: Internship Document - 40%; Presentation & Viva-voce - 60%

Skill Based III: CV/Resume – 40%; Mock Interview session – 60%

Skill Based IV: Design Portfolio - 40%; Presentation & Viva-voce - 60%

ELECTIVE - I	A	Computer Aided Patternmaking & Grading – Practical
	B	Fashion Photography – Practical
	C	Computer Aided Design for accessories – Practical
ELECTIVE - II	A	Fashion Design Collection – Practical
	B	Fashion Communication & Promotion – Practical
	C	Accessories Design Collection – Practical
ELECTIVE - III	A	Advanced Patternmaking & Garment Construction – Practical
	B	Fashion Choreography – Practical
	C	Fashion Jewelry Design – Practical

CORE PAPER I :: FUNDAMENTALS OF ART AND DESIGN

UNIT-I

Design fundamental - Characteristics of a good design - Elements of design – Line, Colour, Texture, Shape or form, Size – principles of design – Balance, Harmony, Emphasis, Proportion, Rhythm – creativity, importance of creativity, developing creativity.

UNIT-II

Colour theory – introduction – basics of colour theory – attributes of colour – hue, value, saturation – tint - shade - colour wheel – colour harmony – colour schemes – achromatic, monochromatic, polychromatic, warm colours, cool colours, analogous colours, complementary colours, split complements, incongruous, triads and tetrads – colour blending – additive model, subtractive model – colour contrast – colour psychology.

UNIT-III

Typography – typeface anatomy, measurements – typeface classifications – type families – spacing and alignment – selecting appropriate fonts – tips and techniques – Graphics – importance of graphics – types of graphics – vector graphics, raster graphics – vector file formats, raster graphic file formats.

UNIT-IV

Grids and layouts – role of grids – structure – grid system and templates – layouts – layout guidelines – important parts of a page layout - factors influencing a layout – capturing readers attention - Collage.

UNIT-V

Creative Thinking Process

Design process – approach - stages of design process

Conceptual Boards / Presentation Boards – Inspiration Board, Mood Board, Concept Board, Pre Look Board, Design Development/Line Sheets, etc..

REFERENCES:

1. Led Well, William, “Universal Principles of Design”, Rock Fort Publisher, 2003
2. Fraser, Tom, ”The Complete Guide to Colour. Ilex”, 2004
3. Eisman, Leatrice, ” Pantone Guide to Communicating With Color”, Grafix Press, 2000
4. Pipes, Alan, “Foundation of Art and Design”, Laurence King. 2008
5. Conran, Terence, “Terence Conran On Design”, Conran Publication, 1996
6. Lipton, Ronnie, “Designing Across Cultures”, How Design Books, 2002
7. Davis, Graham, “The Designer's Tool Kit 1000 Colours”, Chronicle Books, 2007
8. Carter, David, E, “The Big Book of Design Ideas”, Collins Design, 2005

CORE PAPER II :: FUNDAMENTALS OF APPAREL DESIGNING

UNIT-I

Parts and functions of a single needle machine, essential tools – cutting tools, measuring tools, marking tools, general tools, pressing tools. Seams and seam finishes – types, working of seams and seam finishes. Hems – types, stitches used.

UNIT-II

Fullness – Definition, types. Darts, Tucks, pleats, flares and gadgets, gathers and shirring, frills or ruffles, flounces. Facings – bias facing, shaped facing and decorative facing. Single bias binding, double bias binding.

UNIT-III

Plackets – definition, characteristics of good placket, types – Inconspicuous plackets and conspicuous plackets. Method of constructing the same. Fasteners – conspicuous (Button and button – holes, button loops, button with holes, shank buttons, eyelets and cords). Inconspicuous (press buttons, hooks and eyes, zips)

UNIT-IV

Sleeves – Definition, types, set-in sleeves – plain sleeve, puff sleeve, bishop sleeve, bell, circular. Modified armhole – squared armhole, cap sleeve and Magyar sleeve. Sleeve and bodice combined – raglan, kimono and dolman. Yokes – types, simple yoke, yoke with fullness within the yoke, yoke supporting/ releasing fullness.

UNIT-V

Collars – definition, types, peter pan, scalloped, puritan, sailor, square, rippled, full shirt collar, open collar, Chinese, turtle neck, shawl collar. Pockets – types, patch pocket, bound pocket, pocket in a seam, front hip pocket.

REFERENCES:

1. Practical clothing construction -part I and part-II Mary Mathews, cosmic press Chennai (1986)
2. Pattern Grading for women's clothing, The technology of sizing –Gerry cooklin, Blackwell Science Ltd (1990)
3. Zarapker system of cutting –Zarapker. K. R., Navneet publications Ltd.
4. Practical clothing construction – Part I and II, Mary Mathews, Cosmic press, Chennai (1986)
5. The complete book of sewing – Dorling Kindersley limited, London,(1986)
6. Sewing and knitting – A readers' digest, step by step guide, readers digest pvt limited.

CORE PRACTICAL I :: FUNDAMENTALS OF ART AND DESIGN

Students are expected to do the following:

1. Illustrate garment designs for the Elements of Design
 - Line
 - Colour
 - Texture
 - Shape or form
 - Size
2. Illustrate Principles of Design
 - Balance in dress
 - Harmony in dress
 - Emphasis in dress
 - Proportion in dress
 - Rhythm in dress
3. Prepare the following Charts
 - Prang colour chart
 - Value Chart
 - Intensity Chart
4. Illustrate the colour harmony in dress design
 - Monochromatic colour harmony
 - Analogous colour harmony
 - Complementary colour harmony
 - Double complementary colour harmony
 - Split complementary colour harmony
 - Triad colour harmony
5. Illustrate full set of Alphabets(A-Z) of any typeface. (Fixed or Varied)
6. Textile Patterns
 - Developing motifs
 - Develop / define true Repeats
 - Create patterns in appropriate layouts
7. Develop Presentation Boards of any concept
 - Inspiration Board
 - Mood Board
 - Concept Board
 - Look/Pre Look Board

ALLIED PAPER I :: FASHION ILLUSTRATION - PRACTICAL

Students will learn the following:

1. Understanding of human anatomy.
2. Analysis fashion figure proportions compared to human figure
3. Usage of various media technique in rendering fabric drapes
4. Usage if various media techniques in rendering fashion illustrations
 - Women's Fashion Illustration
 - Men's Fashion Illustration
 - Kids Fashion Illustration
5. Live Model drawing in fashion figures with various poses
6. Flat sketch drawing techniques of ready to wear silhouettes.

Students are expected to do the following:

1. Develop fashion illustrations from the fashion images in magazines.
2. Developing illustrations through fashion show/runway images.
3. Creating illustrations with various garment styles for Men, Women and Children
4. Drawing the stylized figures of Men, Women and Children (using 10 heads or 12 heads).
5. Drawing garments for different seasons – summer, winter, autumn and spring – for Men, Women and Children.

REFERENCES:

1. Fashion Design Drawing & Presentation, Ireland Patrick John.
2. Fashion design Illustration: Children, Ireland Patrick John.
3. Fashion Design Illustration : Men, Ireland Patrick John.
4. Fashion Design illustrations, Ritu.
5. Foundation in fashion design and illustration – Julian Seaman.
6. Barrington, Barber., 2004. The Fundamentals Of Drawing Still Life. Capella Publisher.
7. Simpson, Ian., 2000. Drawing Seeing And Observation. A & C Black Publisher
8. Geoff, Kersey., 2008. Perspective Depth & Distance. Search Press publisher
9. Taggart., 2002. Paul Art Techniques From Pencil To Paint Texture & Effect. Sterling Publisher
10. Charia, Aditya., 2005. Figure Study Made Easy. Grace Prakashan.

CORE PAPER III :: IMPACT OF ART AND CULTURE ON COSTUMES

UNIT-I

Beginning of Costume, Growth of Dress out of painting and cutting.

Stone Age Art (C. 2,500,000 - 3,000 BCE) – Bronze Age Art (3,000 - 1200 BCE) – Iron Age Art (C.1500-350 Ce) – Medieval Art (C.350-1300 CE) – The Renaissance (C.1300-1620) – Post Renaissance Art (C.1600-1850)- Modern Art (C.1850-1970) - Contemporary Art (C.1970-Present)

UNIT-II

INDIAN COSTUMES & JEWELLERY: Early Vedic Period (1200 – 900 BC) - Late Vedic Period (900-600 BC) Post – Vedic period (600 BC- 323 BC) - Mauryan (321-185 BC) - Sunga(185-72 BC) - Satavahana period (200 BC-250 AD) - Kushan period (130 BC-185 AD) - Gupta period (4th Century AD-Middle 8th Century) - Mughal Period - British Period - Pre and Post independence era - Contemporary costumes.

UNIT-III

Traditional Costume of following States of India:

Maharashtra, Rajasthan, Punjab, Haryana, Himachal Pradesh, Uttar Pradesh/Uttarakhand, Jammu and Kashmir, Gujarat, Madhya Pradesh and West Bengal.

UNIT-IV

Traditional Costume of following States of India:

Tamil Nadu, Kerala, Telangana&Andhra Pradesh, Karnataka, Odisha, Bihar, Mizoram, Nagaland and Assam.

NatyaShastra –Performing Arts.

UNIT-V

WESTERN COSTUMES:Ancient Style- Egyptian - Greece & Rome - Early and High Renaissance – Relative to Fashion - Elizabethan - Baroque - Rococo - Neoclassical -Empire - 20th Century costumes and modern costumes.

REFERENCES:

1. Indian Jewellery – M.L Nigam, Lustre Press Pvt Ltd, India (1999)
2. Indian Costume –G.H Ghosrye, Popular books Pvt Ltd
3. The costumes and textiles and India – JamilaBrijBhushan, D B Taraporevala Sons & Co, Bombay (1958)
4. Costumes of India –DorrisFlynn, Oxford & IBH Publishing Co, Delhi (1971).
5. Costumes of India and Pakistan – Das S.N, DB Taraporevala Sons and co, Bombay(1956).
6. Flame Tree., 2006. A Brief History Of Art.Flame Tree Publishing
7. Shiach,Morag., 1997. Feminism And Culture Studies. Oxford
8. Clark,Judith., 2007.The Illustrated History Of Art. Eagle
9. Singer,Margo., 1989.Textile Arts.A& C Black.
10. Flux,Paul., 2002. How Artists Use Pattern And Texture. Oxford

CORE PRACTICAL II :: FUNDAMENTALS OF APPAREL DESIGNING

Students are expected to do the following:

1. Preparation of samples for seam (any 5)-plain, Top Stitched, Flat fell, piped seam.
2. Preparation of samples for seam finishes (any 3)- overcast, Hem, Edge stitched, bound.
3. Preparation of samples for fullness-darts, Tucks (any 3)-pin, cross, group tucking with scalloped effect, Pleats (any 3)-knife, box, kick, Gathering by machine and elastic, Ruffles: single and double.
4. Preparation of samples for facing and binding-bias facing, shaped facing, binding and piping.
5. Preparation of samples for plackets and fasteners-continuous, bound, faced and zipper plackets, button and buttonhole, press button, hook and eye.
6. Preparation of samples for sleeves-plain sleeve, puff sleeve (any one type), raglan or cap sleeve.
7. Preparation of samples with yoke –simple yoke, yoke supporting fullness.
8. Preparation of samples for collar - peter pan collar, shirt collar,
9. Preparation of samples for pocket-patch pocket

CORE PRACTICAL III :: BASIC GARMENT CONSTRUCTION

Students are expected to do the following:

1. Pattern Drafting and construction of garments for **Kids**:
 - **Infants** (a set)
 - Baba suit
 - A-line frock or Summer frock
 - Frock with Bodice and skirt
2. Pattern Drafting and construction of garments for Women:
 - **Top**orKurti orKameez
 - **Skirt**
 - **Salwar**or**pyjama**or**Pant**
3. Pattern Drafting and construction of garments for Men:
 - **Shirt**or**Kurta**
 - **Trouser**or**Pyjama**

Reference:

1. Practical Clothing Constructing-Part I and II, Mary Mathews, Cosmic Press, Chennai (1986)
2. Zarapker System of Cutting- Zarapker. K. R, Navneet Publications ltd. (2012)
3. Doongaji, S and Deshpande, R., basic Processes and Clothing Construction, Raj Publications, New Delhi, (1988)
4. Bains, S. and Hutton, J., Singer Sewing Book, Hamlyn, London, (1972)
5. Armstrong, Helen.,Pattern Making for Fashion Design,Harper Collins Publishers.,(1997)
6. Kindersley, Dorling.,The Complete Book of Sewing, Dorling Kindersley Limited, (1992)

ALLIED PAPER II :: COMPUTER APPLICATION IN APPAREL DESIGN - PRACTICAL

Students will learn the following during the Lab:

1. Introduction to Image, Image Formats, Resolution, etc..
2. Pixelate Software: Adobe Photoshop/GIMP/etc..
3. Vector Software: Adobe Illustrator / CorelDraw
4. Garments Flat Sketch Drawings, Textile CAD patterns, Flat Sketch Design Rendering.

Students are expected to do the following:

1. Tracing a textile Motif or Logo into Vector art.
2. Creating true repeats and creating patterns with scaling.
3. Creating Flat sketches of Garments and applying any pattern in it.
4. Design a conceptual Logo for your future enterprise.
5. Branding Elements Design: Develop the branding element and trims like Brand Tag cum Price Tag.
6. Develop a packaging concept for any of your fashion apparel / accessories product with the designed logo.
7. Propose a HOME page design for your future fashion enterprise's website. (Only Design/2D and no coding)
8. Developing Conceptual and presentation Boards using software