

DESIGN

INTRODUCTION

The word 'design' has several meanings such as purpose, plan, scheme, selection, arrangement and organization. It describes the entire design procedure. Both design and designing are important in the field of fashion as well as art. Design is a part of our daily life. It is found in nature as well as in man-made environment. Shapes, forms, lines, light, colors and textures all combine to become a unified whole which is commonly called a "Design". The knowledge of elements of design is very important because they are the main components with which artist/designers work, to create a basic design / apparel.

DESIGN

Design is an orderly arrangement of elements like lines, shape, form, texture etc. in an aesthetic manner. Design can be described as a plan or a skilful way of doing a sketch or drawing which is visualized and then represented for the construction of an object.

TYPES OF DESIGN

Designs can be broadly classified into two types:

Structural Design

Structural designs are made by joining together lines, forms, etc together. It is a simple design, which is suitable to the purpose for which the article is made. It is

the overall design of a garment. In apparel structural design is more important because it is the fundamental component of design. The requirements of a good structural design are:

- i. The design must be functional in sense. It should be suitable for the purpose for which it is made.
- ii. The design must have correct proportions.
- iii. It must be simple.
- iv. It must be suited to the material of which it is made.

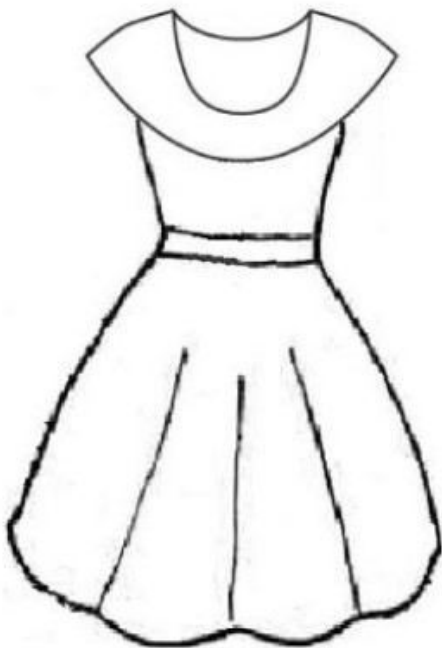


Fig. 4.1.1 - Structural Design



Fig. 4.1.2 - Decorative Design

Decorative Design

A decorative design is an additional enrichment on a structural design. A decorative design consists of any lines, colors, or materials that have been applied to a structural design for the purpose of adding a richer quality to it. In garments decoration can be created through various types of prints, braids, embroidery, buttons etc. The decorative design should fulfill several requirements:-

- i. The decoration should be used in moderation and should be placed in structural points, to strengthen the shape of the object.
- ii. The decoration should be suitable for the purpose for which the object is made.
- iii. There should be enough background space to give an effect of simplicity and dignity to the design.

Another classification of designs is as follows:-

These are simple designs which have its original structure from natural design.

These are modified natural designs.

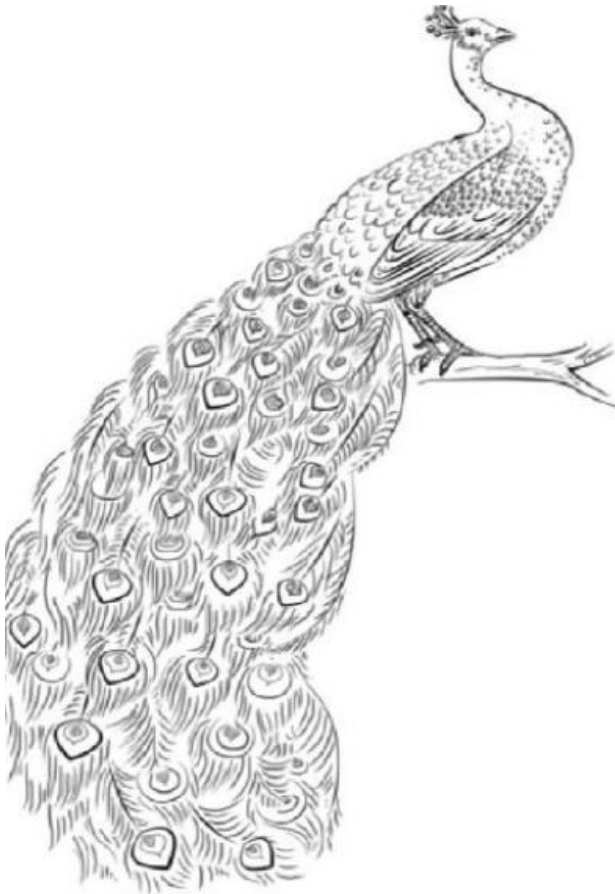


Fig.4.1.3 - Naturalistic Design



Fig.4.1.4 - Stylized Design

Geometric design

Combination of geometric forms like line, circle, square etc

Historic design

These are designs which indicate our glorious past or stories of history.

Abstract design

These designs are formed by the indistinct fusion of lines, colors, form texture etc. These are entirely dependent on the skill of the designer. They may not resemble real objects.



Fig.4.1.5 - Geometric Design



Fig.4.1.6 - Historic Design



Fig.4.1.7 - Abstract Design

ELEMENTS OF DESIGN

Any design is made by some factors such as lines, colour, texture etc. These raw materials or ingredients, of which designs are made, are called elements of design. These elements are the basic units of a visual image. The basic elements of design are lines, shape, form, colour, texture and light.

LINES

A line is a series of connected points. It is the simplest of the design elements. All lines have direction, width and length. Lines within a garment are created by darts, seams, and decorative items or details. Each kind of lines produces its own special effect. Lines are the greatest device of fashion designers. Since line creates illusion of height, and width, they can be used to one's requirement to tone down or exaggerate a particular figure type. In order to use line correctly, it is important to understand the functional and emotional significance of lines. There are two types of lines-straight lines and curved lines.

Types of Lines

There are two types of lines - Straight lines & Curved lines

1. Straight Lines -

Vertical, Horizontal, Diagonal and zigzag

Straight lines are opposite to curved lines as they are rigid and crisp. They are bold and suggest dignity, power and formality. Straight lines as create an optical illusion. Straight line and shape denote force and strength and have masculine quality.

a. Vertical lines

- They generally add height or length to the body.
- Gives the impression of being taller or thinner.
- Gives a feeling of dignity, strength, poise and sophistication.
- Vertical lines carry the eye upward and downward direction which will give the illusion of tallness.
- Vertical lines can also be achieved by a row of knife pleats or pin tucks or by piping inserted in a vertical seam, so as to emphasis the line.
- Vertical lines are also associated with formal wear.

b. Horizontal lines

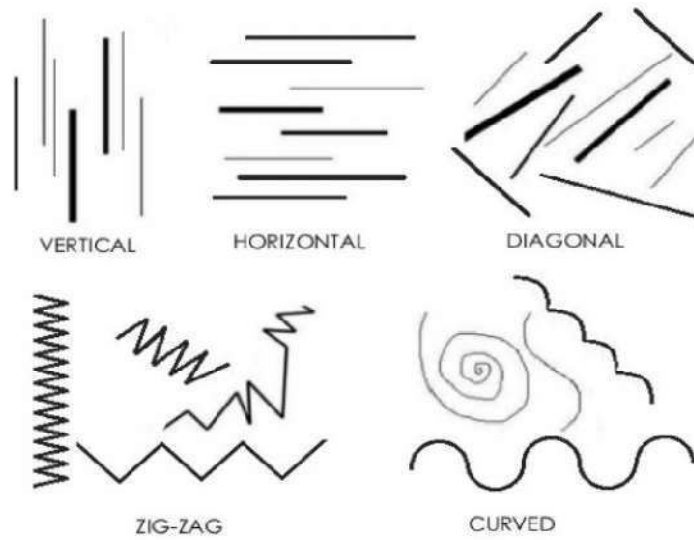
- They make the eye travel from side to side and so give the effect of width and shorten the body.
- Can attract attention towards one part of the body.
- They carry the eye across the body.
- Horizontal lines by spacing can produce the illusion of length.
- Gives the impression of being shorter and heavier.
- Gives a relaxed and calm feeling, suggests rest and gentleness.
- These lines are not flexible and informal and a horizontal effect can also be achieved by rows of tucks or lace.

c. Diagonal lines

- Diagonal lines satisfy combination of both.
- They always show a movement or motion.
- They are slimming because they direct the eye over body curves at an angle.

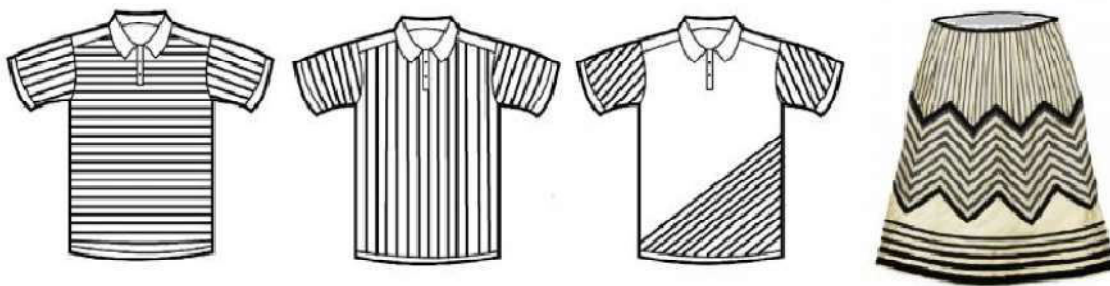
d. Zigzag lines

- It is a series of connecting diagonal lines.
- It forces the eye to shift abruptly and repeatedly.
- They tend to increase the size of the area covered by them.



2. Curved Lines

Curved lines creates an entirely different mood and it considered to be more graceful than a straight line. It can even add weight to a thin person. Curved lines are graceful and gives a feminine effect.



ELEMENTS OF DESIGN CONTINUED

SHAPE

A shape is defined as a two dimensional area that stands out from the space.

OR

Shape is a space enclosed by lines for example a square.

All objects are composed of shapes. Basic shapes are:

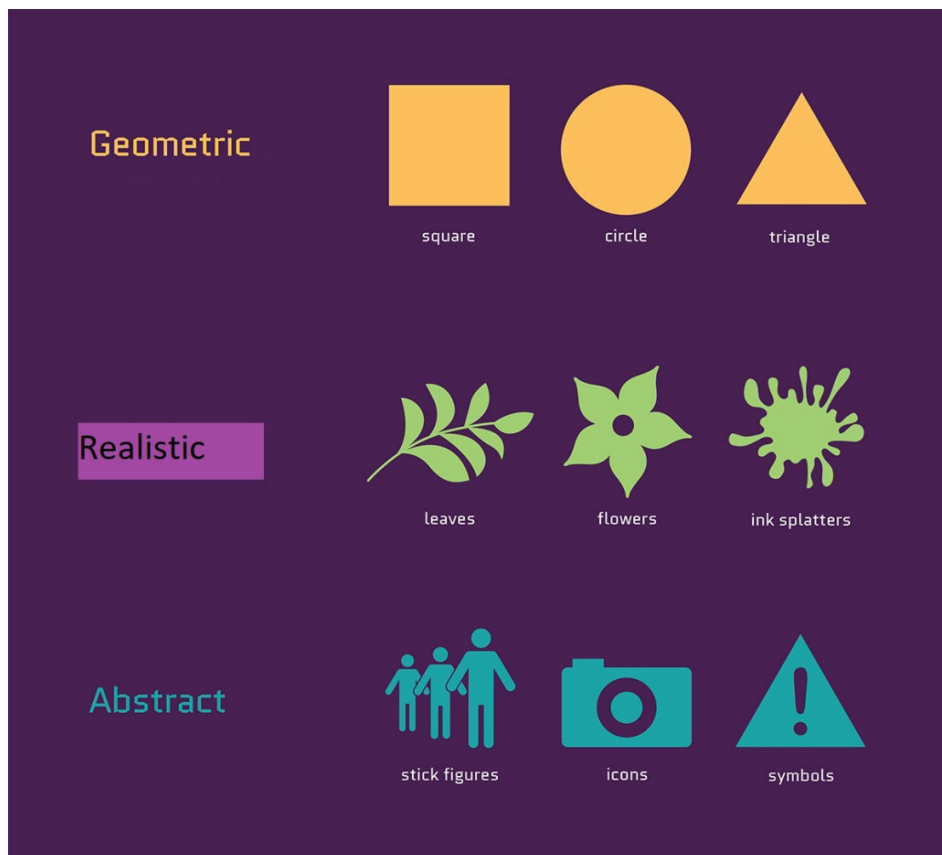
- a. Geometrical – These shapes are inspired from geometry like circular, elliptical or oval, rectangular, square, cylindrical, etc.
- b. Realistic – These shapes are inspired from real nature and are designed as it is found in nature like floral shapes, leaf shapes, stone shapes, pearl shapes, human figures etc.
- c. Stylized – These shapes are inspired from nature but are not exactly similar. These shapes are molded in different styles as per the creativity of designers and hence called as stylized shapes. E.g. stylized flowers, stylized human figures, stylized animal figures, etc.
- d. Abstract – These shapes are not found in nature but are the outcome of designer's thought and creativity. These shapes look attractive and good but are not realistic. E.g. any design shape as a outcome of thought of a person.

EFFECT OF SHAPES

Different shapes cause different response when we see them. The various examples are as follows:

1. Strong angles of geometric shapes give message of stability, power and confidence.
2. Curve shapes give message of feminist and confidence.

3. Unequal geometric shapes have more interest.
4. Size and boldness of shape gives illusion of bigness when big patterns are used and shows delicacy when used in smaller patterns.
5. Small complex shapes are interesting but if overdone then creates tension and confusion.
6. Silhouette is the shape of outline of a garment that will be studied later on as another important element of design.



Stylised

ELEMENTS OF DESIGN CONTINUED

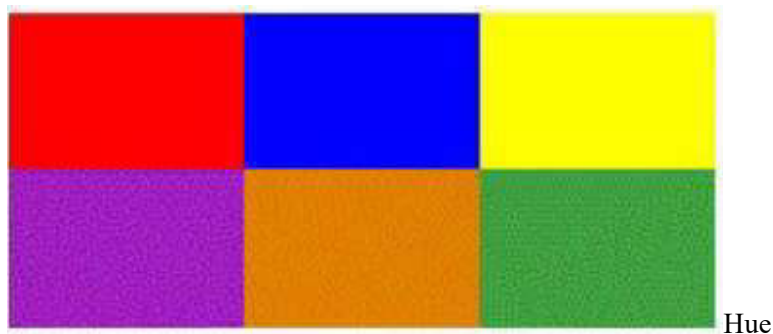
COLOR

Colour plays an important role in any design. Colour is the first attraction in a garment. Used in a planned, controlled arrangement, colours can produce many moods and can reduce tensions or increase tensions. The colour of an object depends on the light falling on it and also the pigments used in its making.

Colour is the property of an object that results from the reflection, transmission or emission of light waves which causes a visual perception in the eyes depending upon the specific wavelength involved.

Colours are often described in three particular terms - hue, value and intensity. These are called as the qualities of colour or dimensions of colour.

Hue: Hue refers to the name of the colour itself such as 'red' or 'blue' etc. There are six basic hues-red, yellow, blue, green, orange and violet.



Value: Value of a colour means the lightness and darkness of a hue. The lightest or highest value is white and the darkest or the lowest value is black. Lightest values of a colour are also called 'tints'. By adding white to the colour one obtains 'tints' which are lighter than the normal value. 'Shades' are darker than the

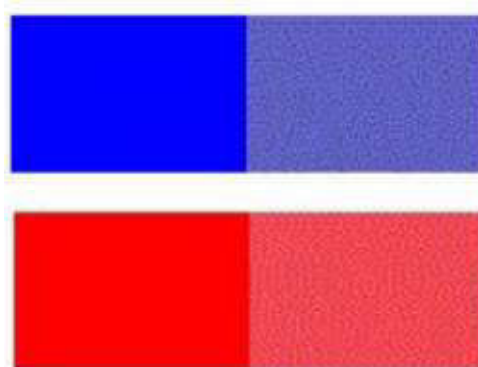
normal value. By adding black to the normal colour one gets 'shades' which are below the normal value.

Value scale is a graded scale of tints and shades, ranging from white at the top to black at the bottom.

	White	TINTS
	High Light	
	Light	
	Low Light	
	Middle	ACTUAL HUE
	Low Dark	SHADES
	Dark	
	High Dark	
	Black	

Value Scale

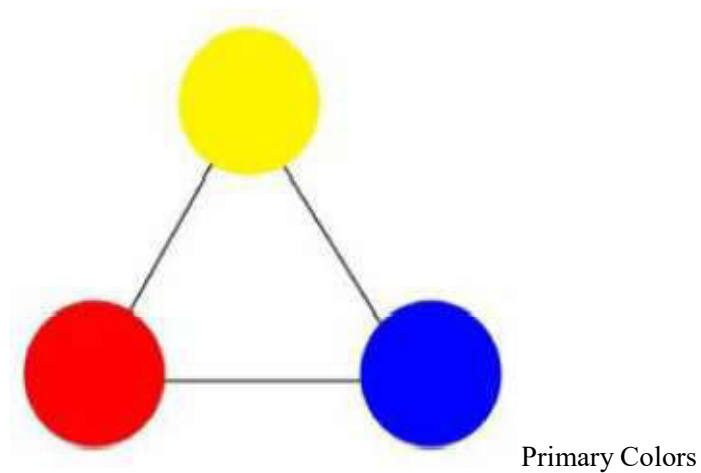
Intensity / Chroma : The intensity of a colour refers to the brightness or dullness of the colour. The effects of intense colours may be reduced by adding grey to them. Adding gray or mixing the complementary colour to normal hues results in dull colours. A dull colour is unsaturated or low in intensity. A color without any brightness is achromatic (black, white and gray).



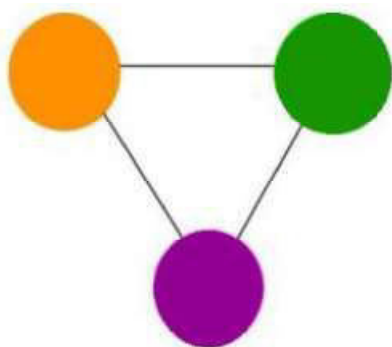
Intensity

Primary/Secondary and Tertiary Colors: There are several theories regarding colours in pigment. One of the simplest is the prang colour system. This explains the primary, secondary and intermediate colours of pigments.

Primary Colours: Red, yellow and blue are the primary colours available in pigments. They cannot be obtained by the combination of other colours and all other colours are obtained by the combination of these primary colours in different proportion.



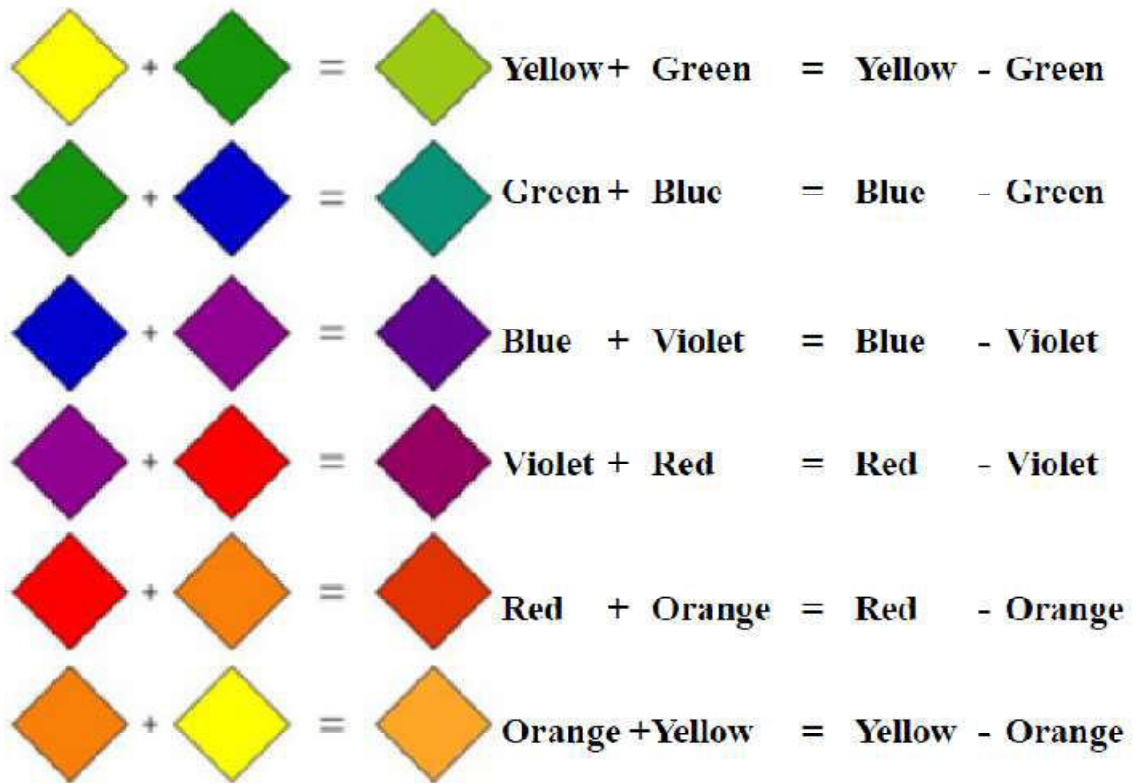
Secondary Colours: When two primary colours are mixed in equal proportion a secondary colour is obtained.



Yellow	+	Blue	=	Green
Blue	+	Red	=	Violet
Red	+	Yellow	=	Orange

Secondary Colors

Intermediate colours/Tertiary: If a primary colour is combined with an adjacent secondary colour the resultant colour is called intermediate colour.



Intermediate Colors

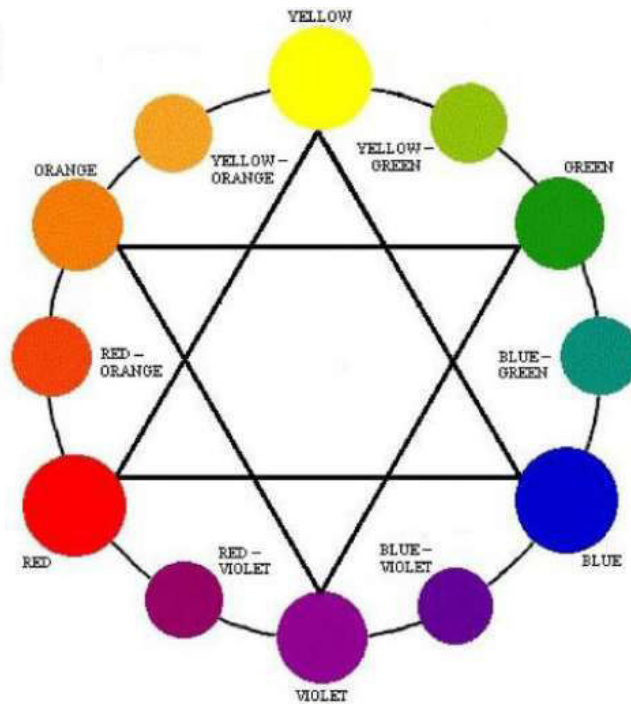
Neutral Colours: The Black, White and Grey are neutral colours. They are used in backgrounds.



Color Wheel: Prang Colour Wheel gives a clear demonstration of the primary, secondary and

intermediate colours. The colour combinations in designing is made with the help of prang colour chart.

(The outer circle of the prang colour wheel is given below. The actual wheel contains inner circles of tertiary and quaternary colours.) It is the most common organization of basic colors and contains twelve segments which are divided into three categories namely primary, secondary and tertiary.



Color Wheel

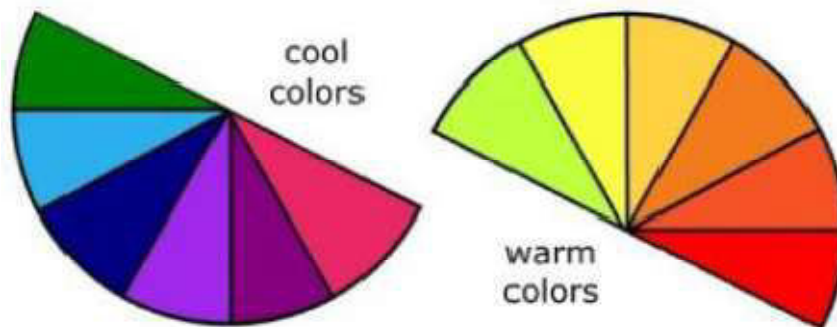


ELEMENTS OF DESIGN CONTINUED

COLOR (continued)

Warm and Cool Colors: The color wheel can be divided into warm and cool sides. The colors on the red side of the wheel are said to be warm because they are associated with warm phenomena. Warm colors are red, orange, and yellow. They appear to be hot like the sun, or like fire. Orange is the warmest color. Warm colors give a feeling of gaiety, activity, and cheerfulness and lively mood. Warm colors appear to advance, or to come toward the observer. They make the body look larger.

Cool hues make them seem reduced in size and far off. The green side implies cool phenomena. Cool colors are green, blue, and violet. They remind us of water or the sky. Blue is the coolest color. Cool colors give a feeling of quietness and restfulness. They suggest a subdued mood. If overdone, they can be depressing. Cool colors appear to recede, or to back away from the observer. They make the body look smaller. Designers often use cool colors for garments in large sizes. So those people look smaller. While warm colors are cheerful, cool colors are calm and restful.



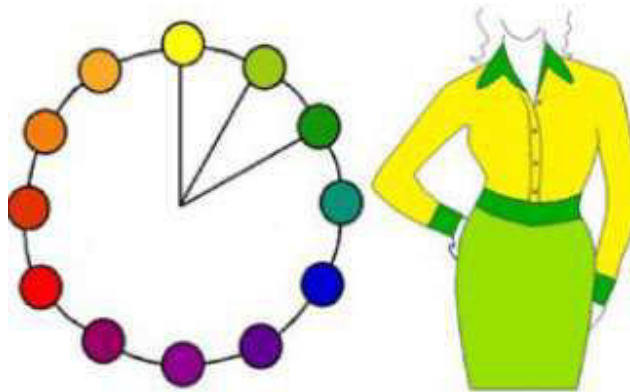
Color Schemes: Color schemes or color harmonies mean the different combinations of colors in a design in a pleasing way. Color schemes which are produced through the aid of a prang color wheel are of three types:

1. **Related Color Schemes:** They are produced by combining colors that lie near to each other on the prang color wheel. Monochromatic Color Scheme and Analogous Color Scheme are related color schemes.

- a. Monochromatic Color Scheme: It is a one color scheme ('mono' means 'one' and 'chrome' means 'color'). It consists of combining different values or intensities of the same hue. E.g.:- Green, Light green and Dark green.

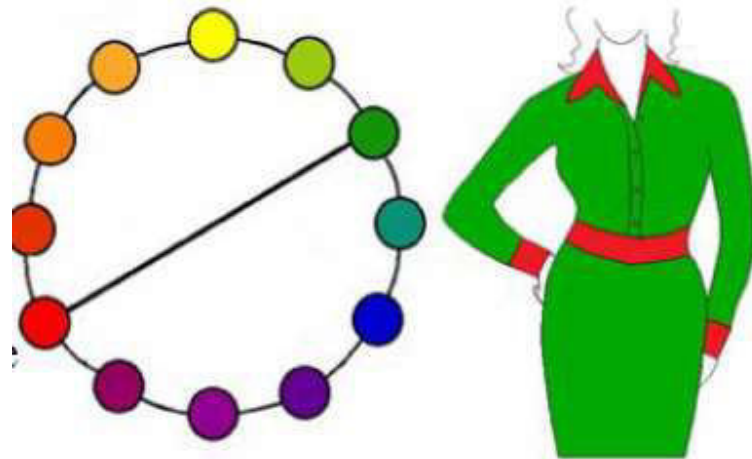


- b. Analogous Color Scheme: An analogous color scheme or adjacent color scheme is a combination of two or three neighboring colors on the color wheel. A combination of colors within one - quarter of the Prang Color Wheel, which include only one primary color, one secondary color and one intermediate color, is more pleasing.

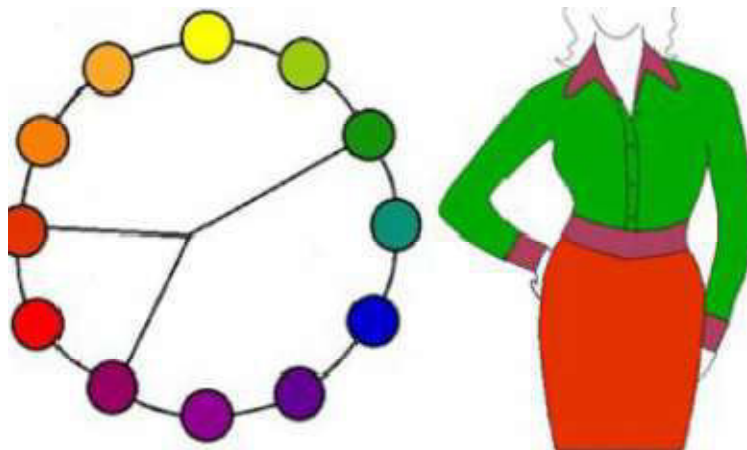


2. Contrasting Color Schemes: These are produced by combining colors that are far apart on the color wheel. There are four types of contrasting color schemes.

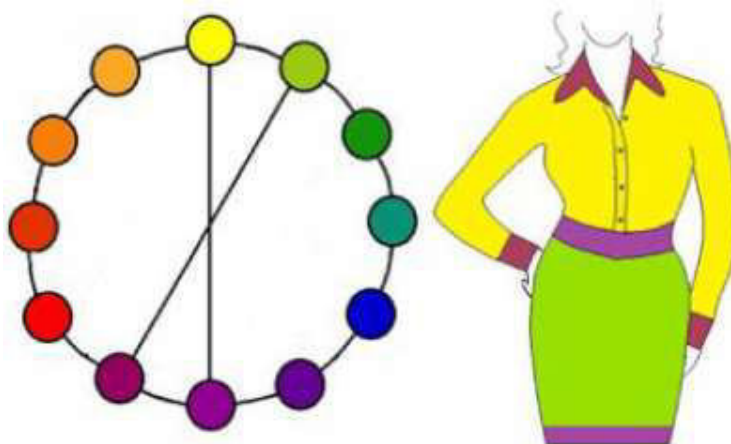
- a. Direct Complementary Color Scheme: Complementary colors are those which lie direct opposite to each other on the color wheel. There are six such pairs Yellow & Violet, Yellow - Green & Red - Violet, Green & Red, Blue - Green & Red - Orange, Blue & Orange, Blue - Violet & Yellow - Orange.



- b. Split Complementary Color Scheme: It is obtained by using any one color and the two colors that lie on either side of its complementary color. E.g.:- Yellow, Blue-Violet & Red-Violet.



- c. Double Complementary Color Scheme: It is obtained by combining two adjacent colors and their complementary colors. E.g.:- Yellow, Yellow - Green, Violet & Red - Violet



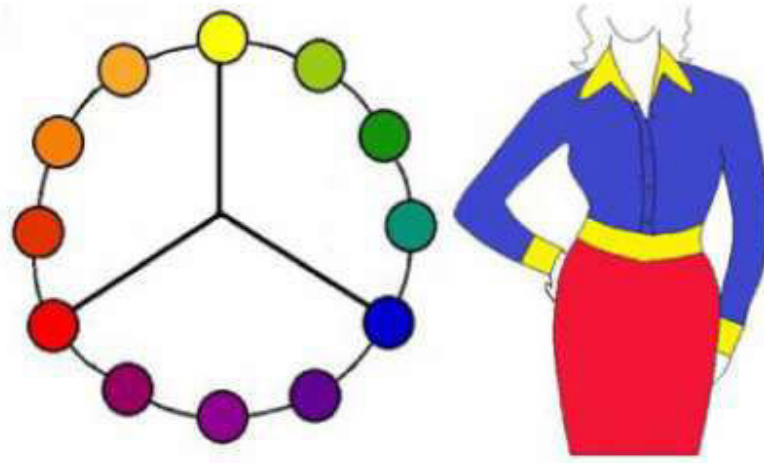
d. Triad Color Scheme: It is one which combines any three colors that form an equilateral triangle on the color wheel. There are four such combinations.

Primary triad → Yellow, Blue & Red

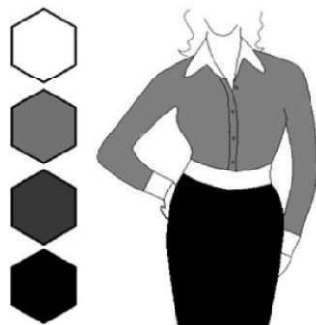
Secondary triad → Green, Violet & Orange

Intermediate triad I → Yellow-Orange, Red-Violet & Blue-Green

Intermediate triad II → Yellow - Green, Red - Orange & Blue -Violet



3. Achromatic Color Schemes: The word achromatic has been derived from a combination of two words, i.e., 'Achro' means the tones of black and 'Chromatic' means combination of colors. Therefore, achromatic color scheme can be defined as tints or tones of black or shades of white i.e., black, white and various shades of grey comprises of achromatic color scheme.



ELEMENTS OF DESIGN CONTINUED

COLOR (continued)

Color Psychology and Visual Effects:

Color schemes in dressing play an important role since they help to bring out their personality. The color of the clothes worn should suit the wearer, helps to enhance his or her appearance.

a. **Color and Personality:** The choice of color in clothes is usually influenced by a person's complexion, age, size, personality and income as well as by the vocation and the season.

- Black is good for formal wear. It tends to be sophisticated.
- Brown is casual, natural and informal.
- Navy blue looks good on almost everyone and is good for sportswear or classic styles.
- White looks good with all other colors.
- Off-white is better for most people than pure white.
- Red, green, and blue have many tints, shades and intensities which make these hues suitable for almost all occasions.
- Yellow is good for casual, fun clothes, but it is not pleasing for many skin tones.
- Bright colors are fun for active sportswear or as accents with neutrals.

b. **Color and Character:** It may be said that colors are index of character. It is said that if you prefer:-

Purple - you are magnetic

Pink - you are truly feminine.

Green - you are neighborly.

Yellow - you are idealistic.

Red - you are passionate.

Blue - you are color competent.

Orange - you are sociable.

c. **Color and Texture:** Lighter shades suit thinner fabrics better than darker shades. Darker shades and colors are becoming in thicker material. Pale lilac may be unbecoming in a heavy khaki cotton sari, but will look charming in nylon or georgette.

d. **Color and Age:** Young, active and vigorous people can choose clothing of either related or contrasting color harmony. However, only clothing of related color harmonies is suitable for use by older persons. Persons past middle age will do well to wear clothing of duller intensities.

e. **Color and Occasions:** Bright and cheerful colors befit festive occasions, parties or marriages. White, silver, yellow, gold are most suitable for weddings and generally adorn the bridal array. Men use clothing of dark colored material such as, navy blue, black, associative with sorrow and gayness. Cool color such as white, blue, green, are refreshing the summer while warm colors such as red, pink orange and yellow, suitable in winter.

f. **Color and Light:** Garments to be worn in the day time should be selected in day light. Apparel for evening wear or for night should be viewed under artificial light. Electric light can change red color to brown, orange to khaki and yellow to acid yellow green.

g. **Visual Effects of Color in Dress:** Colors react with each other and the effects they give depend on how light, dark or strong the colors are. Dark, cool and dull colors make objects appear smaller than the same objects in warm, light or bright colors. Warm and bright colors make a form seem larger due the colors' advancing characteristics. Such colors are white, yellow, orange and red. A single color for an entire outfit makes a person look thinner and taller. When combining two colors in an outfit, special precautions are needed. Sharply contrasting colors appear to shorten the body. This effect can best be used for a very tall person, dividing the top & bottom of the dress. When two hues of identical tones are used together, they cause visual 'clashing'- colors appear to jump around because they both compete equally for attention. This effect is reduced by changing the tone of one or both the colors. In most cases one should not use more than three major colors in an outfit. It is best to use one color for a large area and another color or two for smaller areas. Students of Apparel Design need to perceive the light and dark shades of a hue that appear on garments when folded.

ELEMENTS OF DESIGN CONTINUED

Texture

Texture is the surface quality of an object created by the weave and by light reflection. E.g. our eyes can appreciate the play of light on smooth or rough surfaces and the hands to feel the surface. Combinations of textures such as leather with chunky knit (glossy with scratchy) create excitement in a garment. All fabric textures, from the sheerest chiffon to bulkiest fleece to the sturdiest canvas.

1. Texture depends on the variations of four factors: fiber content, yarn structure, fabric structure and finishes.
2. All these factors affect the visual, tactile, and performance quality of a texture. Nowadays,
3. Texture is one of the key elements in the current fashion trend and plays an important role in the whole visual effect of a garment and its appearance.
4. Texture influences the drape of a garment. Chiffon clings and flows, making it a good choice for soft, feminine styles while canvas has the firmness and bulk suitable for more casual garments.
5. Texture affects the color of a fabric by causing the surface to either reflect or absorb light. Rough textures absorb light, causing the colors to appear flat. Smooth textures reflect light, causing colors to appear brighter. A color that appears extremely bright in a shiny vinyl or satin will become subdued in rough wool or suede.
6. Texture is regarded as one of the significant components in the fashion history. Wonderful effects can be achieved when texture is introduced to a garment of a single color. This can be implemented by decoration, pin-

tucking, smocking, gathering and embroidery – anything that disturbs the surface.

7. A majority of designers select fabrics before making their design sketches; they prefer to be inspired by the texture rather than to find the perfect fit for a design sketch.
8. Texture can also create the illusionary effect of narrowness and fullness in the wearer, just as the way lines, patterns and colors achieve other illusionary effects.
9. Texture can affect the appearance of a silhouette, giving it a bulky or a slender look, depending on the roughness or smoothness of the materials. The contrast in texture between the stiff top and the soft drapery chiffon skirt creates a strong impact for this fashionable texture outfit.

Types of Texture

There are two types of texture:

1. Tactile Texture: - Texture that can be felt by touch. (Rough, prickly). The actual texture needs to either be felt, or seen with light raking across its surface to make the texture visible
2. Visual Texture: - Visual texture refers to the illusion of the surface's texture. Texture that can be seen. (Shiny, dull, matte)

Psychological and Visual effects

1. Smooth, flat textures make people look smaller.
2. Shiny Textures make the body look larger because they reflect light. They make fabric colors look lighter and brighter, thus making the body looks larger.
3. Rough textures tend to subdue the colors of fabrics.

4. Sheer fabrics reveal the true body shape. It tends to soften the figure when used over a soft lining.
5. Dull textures make a person appear smaller because they absorb light.
6. Clinging, soft textures reveal the body's true silhouette.
7. Stiff crisp textures make the total shape appear bigger because they stand away from the body.
8. A small, overall print tends to make the wearer look smaller.
9. Large, bold patterns increase the apparent size of the wearer.

ELEMENTS OF DESIGN CONTINUED

SILHOUETTE

The overall shape of a garment is its shape or silhouette. Wide, full shapes in clothing make the wearer to look larger. Trim, compact silhouettes shapes in clothing make the wearer to look smaller. Straight tubular shapes in clothing make the wearer look taller. Silhouettes in fashion change over time. Learning to recognize fashion silhouettes can make it easier to date fashions, as well as help to understand which silhouettes work best for a body type. Some popular silhouettes are as following:

1. **A-line** - An A-line dress will flair out from waist and will have a silhouette like the letter "A" as it falls to the ground. It is softly shaped at the waist. It gracefully hugs the natural curves of the upper body and then it flares out into the "A" shape as it falls. This silhouette is flattering to most body types, but it does emphasize the waist.
2. **Ball gown** - Fitted bodice and waist with a skirt that flares for the maximum at the hemline looks. This gives fantastic look for taller brides.
3. **Empire** - The empire-style gown has a high waistline under the bust and flares out the skirt. This silhouette involves a line below the bust that creates two panels dividing the garment. It elongates the body, giving an appearance of being taller.
4. **Sheath** - The sheath silhouette is a straight cylindrical shape to a garment achieved by giving the same measurements to the chest, waist and hem.
5. **Mermaid**- This silhouette is used to refer dresses that are firm-fitting from the bust through the length of the knee and then flares out. This is generally recommended for thin women who have gentle to no curves.
6. **Asymmetrical** - This garment style does not have a symmetrical form. This can be achieved by varying the panels, fabric used for hemline.



PRINCIPLES OF DESIGN

The principles of fashion design must be properly applied and executed in terms of Proportion, Balance, Rhythm, Radiation, Gradation, Emphasis, Contrast, Harmony, Unity, Repetition and Scale. The design should also meet the needs of the target group / occasion and be able to express the individuality and creativity of the designer.

1. BALANCE

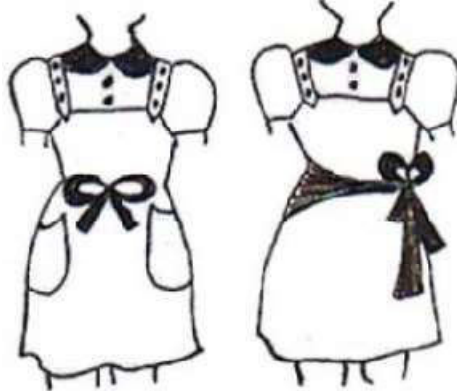
Balance is the principle of design that produces a feeling of rest and equilibrium. It is the concept of visual equilibrium, and relates to our physical sense of balance. It is attained by grouping lines, shapes or colors around a central point in such a way that the general effect has sense of equilibrium. Balance is of two types - Formal & Informal.

a. Formal balance (Symmetrical balance):

It is also known as symmetrical balance. Here objects of equal interests and weight or identical objects are placed on either side of the imaginary centre. Most dresses and suits have formally balanced designs. In formal balance upper and lower portions of a design are arranged in such a way that equal weight is given to both parts. Too much weight at the bottom gives a heavy appearance. For example a dark blouse and light skirt would make a short person shorter.

b. Informal balance (Asymmetrical balance):

Here objects are placed not in equal distance, but placed such that they appear to be in equilibrium. Lighter or smaller objects are placed closer to the central point, while heavier and bigger objects are placed farther away. Dissimilar designs are used in informal balance.



2. PROPORTION

The principle of proportion is also known as the 'law of relationships'. It refers to how an object, idea or color is related to other with regard to size, numbers, quantity etc. Proportion is considered as a scale or ratio of the different parts of a design. Every time two or more things are put together, good or bad proportion are established. Articles of apparel worn together should not show too great a difference in size relationship to wearer. The articles should not differ too greatly in size from each other. The individual sections of the garment such as sleeves, pockets, collars, motifs or surface patterns must all be related to the size of the wearer and to one another. 'The Greek Oblong' is considered as most appropriate ratio of space divisions and it is also called as "the Golden Oblong". It is recognized standard for space relationship. This oblong always uses the ratio of 2: 3 or 3: 5 in case of flat surfaces, and 5: 7: 11 in the case of solids.



3. RHYTHM

Rhythm as an art principle is defined as easy, connected path along which the eye follows a regular arrangement of motifs. This creates interests and reduces monotony. Rhythm can be achieved in the following ways. It allows the eye to glide smoothly from the centre of interest to other parts of design by means of rhythmic movement through related lines, shapes or colors. This orderly movement may be obtained by following means:

a. Rhythm by Repetition:

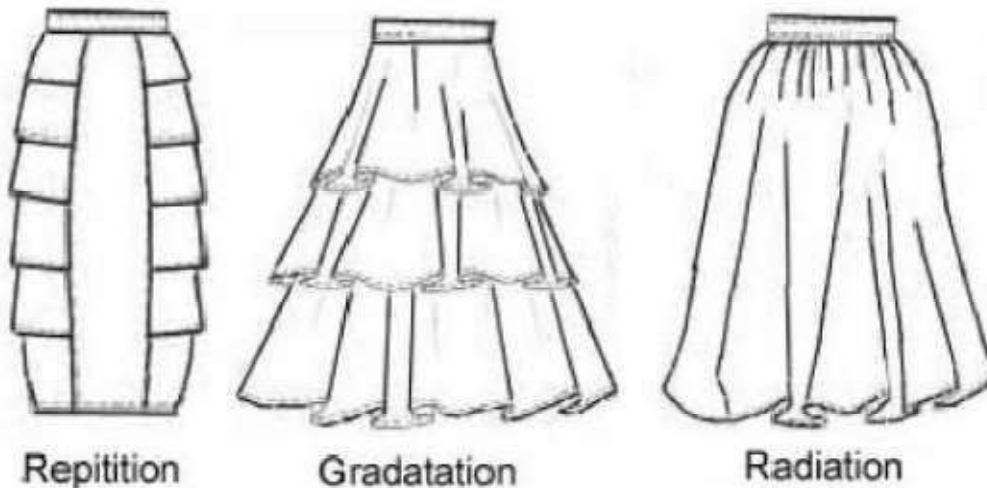
Rhythm is produced when a line, shape or color is repeated at regular intervals. A common example for rhythm in dress is a series of buttons placed along the front opening of dress.

b. Rhythm by Gradation:-

It refers to gradual changes in colors, shapes or sizes. Gradation means a sequence or regular progression of objects in a series. In dress it can be produced by the use of tucks, ruffles of varying width etc. Gradation of color is very forcible and effective in garments.

c. Rhythm by Radiation:

In this type, the eye movement is from the central part of the design to outer portions.



4. EMPHASIS

Emphasis, a center of interest, draws attention to their local point of a garment. A center of interest should be related to the total structure of the garment. This means a dominating object, dominating color or dominating idea in a design. Emphasis means having a particular point of

interest with every other detail subordinate to it. A centre of interest is created by arranging different elements of design in a special way. The emphasis can be created through,

- a. use of special lines,
- b. use of different shapes in design,
- c. leaving sufficient background space around the object,
- d. use of contrasting colors,
- e. grouping of objects,
- f. use of decorations in a design,
- g. Use of lights and shades.



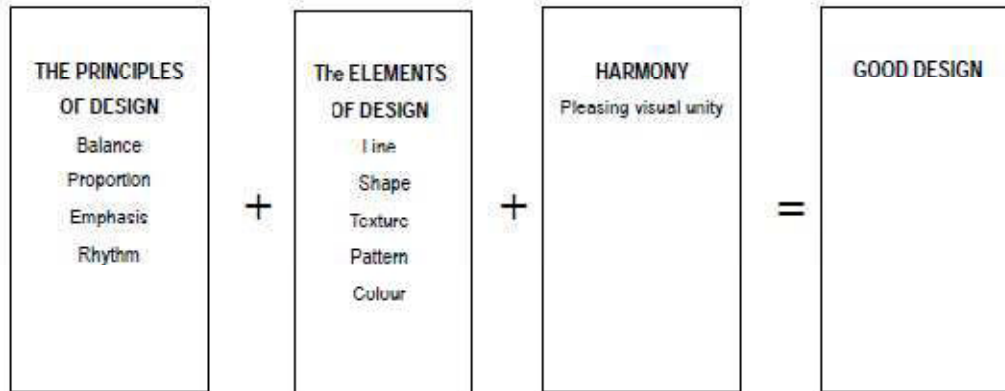
5. HARMONY

To be in harmony means to be in agreement and to be pleasant. It produces an impression of unity in design through the selection and arrangement of different elements of design. Harmony is the fundamental requirement in any piece of design. There are six aspects of harmony: -

- a. Harmony in lines,
- b. Harmony in shapes,
- c. Harmony in size,
- d. Harmony in texture,
- e. Harmony in color and
- f. Harmony of ideas.



Design Process



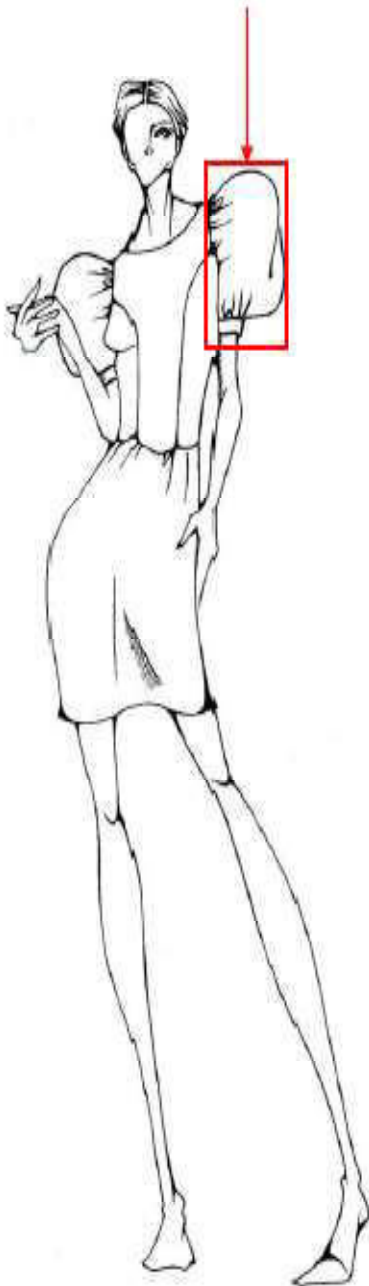
PRINCIPLES OF DESIGN CONTINUED

Functional and Decorative Ways of Using Principles of Design

Proportion

Out of Proportion

Sleeves are too large for the size of skirt



In Proportion

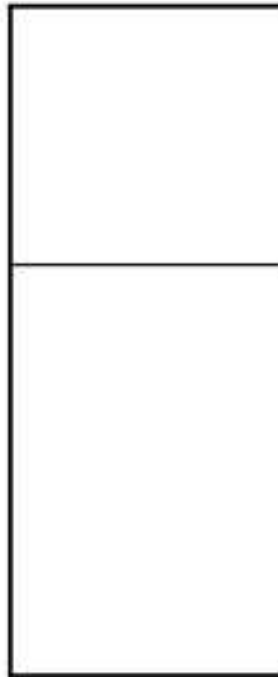
Sleeves are balanced by a longer skirt





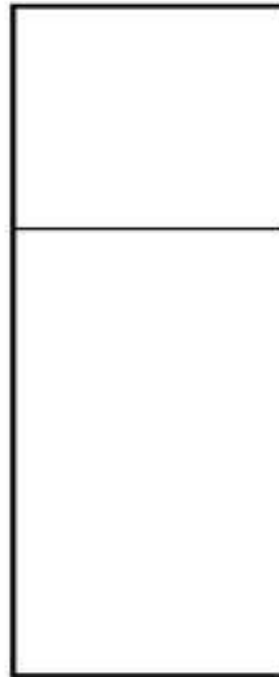
(6:8)

Too little difference



(5:8)

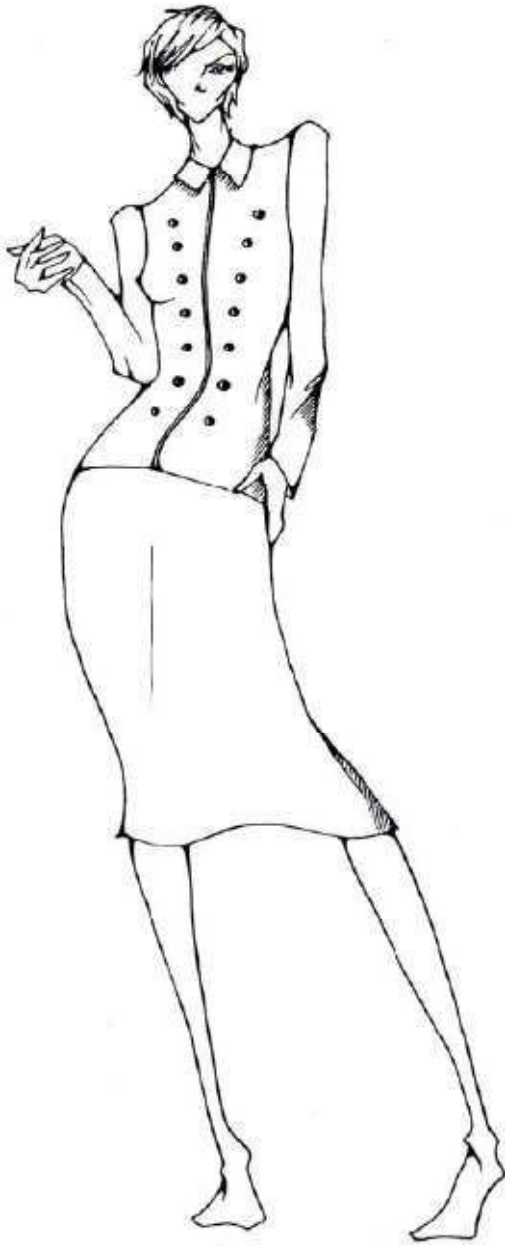
Golden Mean



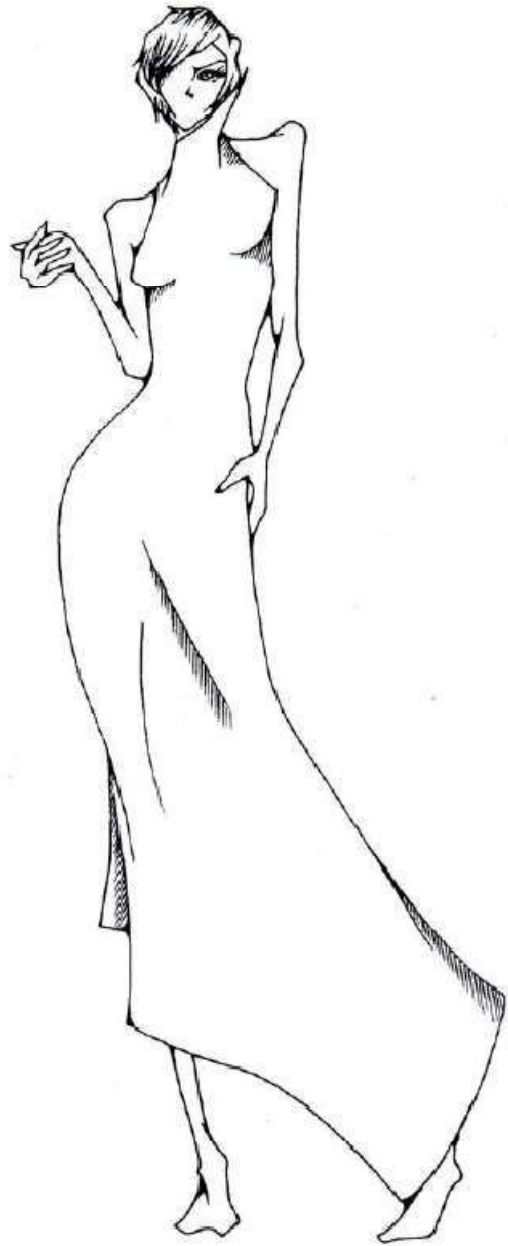
(4:8)

Too much difference

Formal Balance (Buttons)

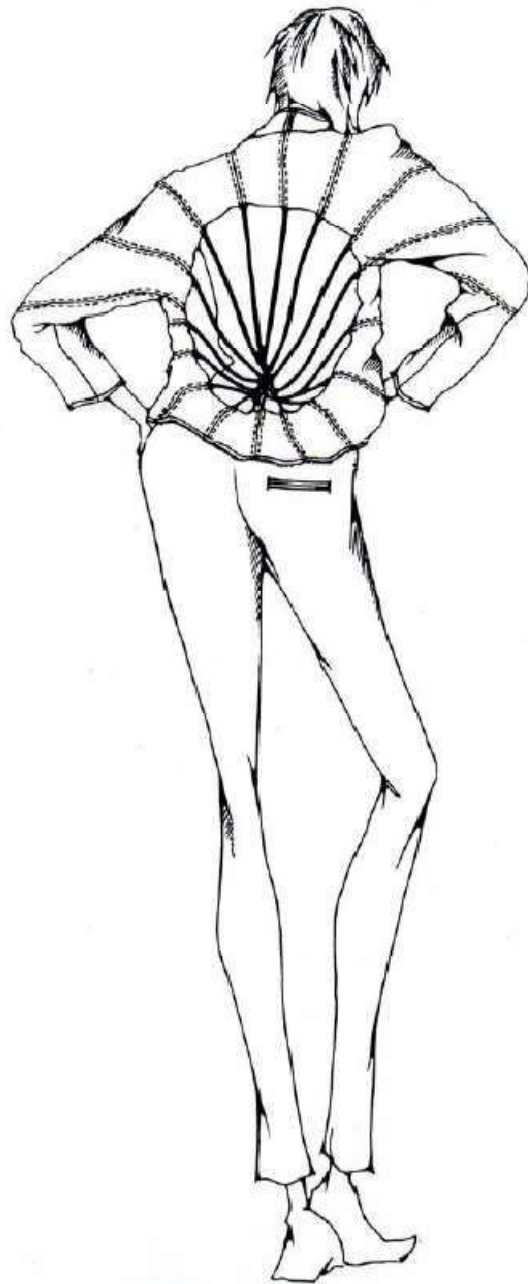


Informal Balance (Asymmetric Hemline)

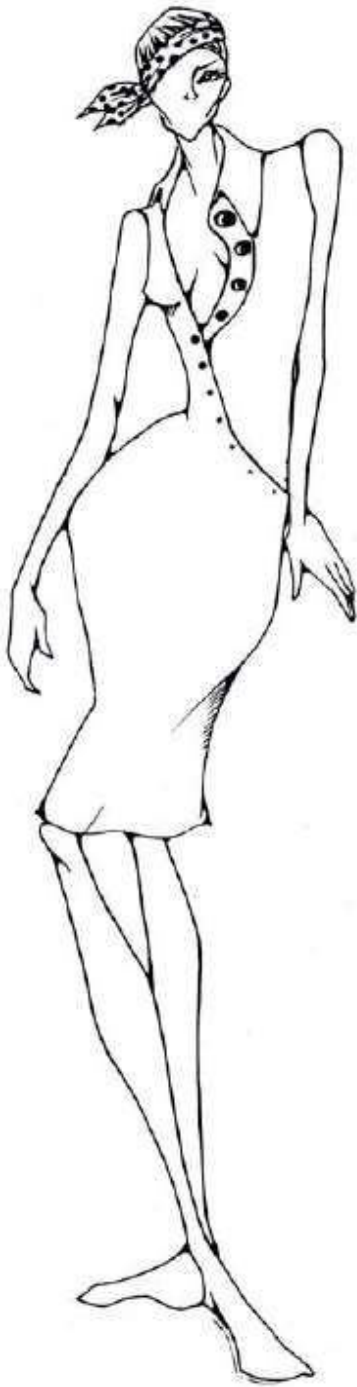




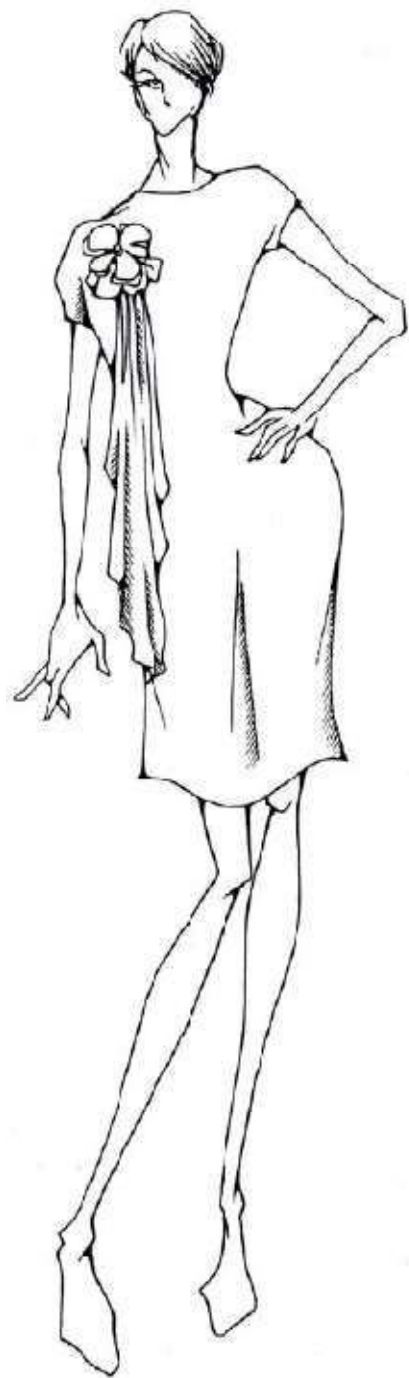
Rhythm



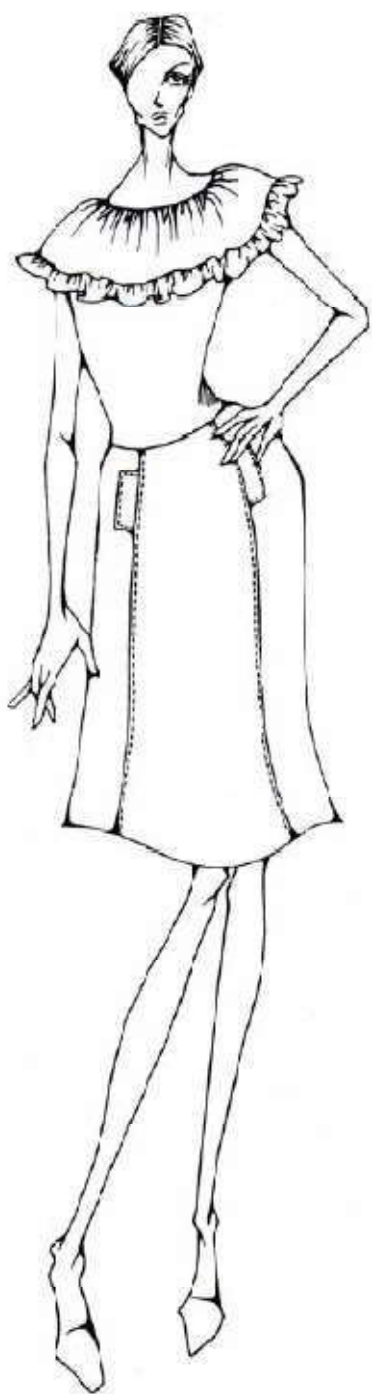
Lines being radiated from a central point on this parachute blouse.



The buttons and collar gradate in sizes, adding interest to this dress.



Fewer details in the design create a focal point and thereby a centre of interest is emphasised.



No unity



Unity



Repetition

The placement of gathers at both the neck and the sleeves demonstrates the use of the principle of repetition.

PRINCIPLES OF DESIGN CONTINUED

BALANCE AND ITS USES

Balance implies pose, equilibrium, stability and security. The average human body is visually symmetrical which mean that the body seems to be same on each side of a central line. When important details or decorations are designed for a dress, they should be grouped in such a way that there seems to be equal interest or weight on each side of the center. When the design elements are in balance, a pleasing harmony is established. Balance in garments is produced by structural parts (functional) and by added decoration (decorative).

A. Types of balance:

There are two types of design balance- the formal balance that is encountered in almost all the garments, which are simple in design, and the other informal balance, which is difficult to achieve, compared to the former balance. The other is the radial balance, which is mostly found in areas of necklines. The following explanation gives ideas and uses of the types of balances and the means of achieving a harmonious outfit using them. There is one more type of balance called crystallographic balance which gives an overall balance in surface decoration.

a. Formal balance: It is also called symmetrical balance. It is easier to create but may not be as interesting as informal balance. This occurs when identical objects are equidistant from a center point or otherwise called as the exact mirror image of the other half. In dress design the feeling of dignity or formality is created by formal balance. This is also influenced by colour, texture & cut. Formally balanced designs often give an impression of stability. A dress with formal balance may emphasize body irregularities. This is because of the equal distribution of design from center, gives the eye to judge or compare one side of the body with the other Formal balance is the most common type, simple and inexpensive to produce. Creating an outfit using formal balance is easy and is safe. To create excitement in a garment with formal balance, it is a good idea to add interest and flair with unusual colors, textures or accessories. This relieves the monotony and uninteresting element from the garment look.

b. Informal balance: Informal balance occurs when objects arranged on either side of a center are equal but not identical in all aspects. This is an arrangement of colours, shapes, lines and textures on one side balance a different arrangement on the other side. Informal balance is more a matter of visual impact rather than exact distribution of physical weight. Informal balance gives the designs more freedom of expression than given by formal balance because it is exciting

and has an element of surprise. But designs having informal balance are more difficult to construct. Informal balance can be used to correct the appearance of body irregularities. This is because the observers will not assess or compare one side of the body with the other. Informal balance may create illusions that will make the body appear symmetrical. This is because the right and left sides of the garment are cut and handled differently. Assembling this type of garment is more time consuming, which adds to the cost of manufacturing.

c. Radial balance: Radial balance occurs when the major parts of the design radiate from a central point. Pleats, seams, gathers, darts, or motifs radiate from the focal point creating a sunburst effect. This type of balance is found frequently in necklines. Because of intricate feature involved in this type of construction, it is found only in expensive clothing.

d. Crystallographic balance: Crystallographic (or mosaic) balance is achieved by giving equal weight to a large number of elements. The result isn't a perfectly symmetrical pattern, but a type of balanced chaos in which several different elements combine into a unified whole. Because the eye cannot locate a single focal point on a crystallographic image, the viewer is tricked into accepting the image as a balanced whole, even though there might be a multitude of differing and random elements.



THE
4 TYPES OF BALANCE
IN ART AND DESIGN



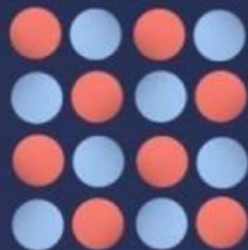
Symmetrical



Asymmetrical



Radial



Crystallographic

PRINCIPLES OF DESIGN CONTINUED

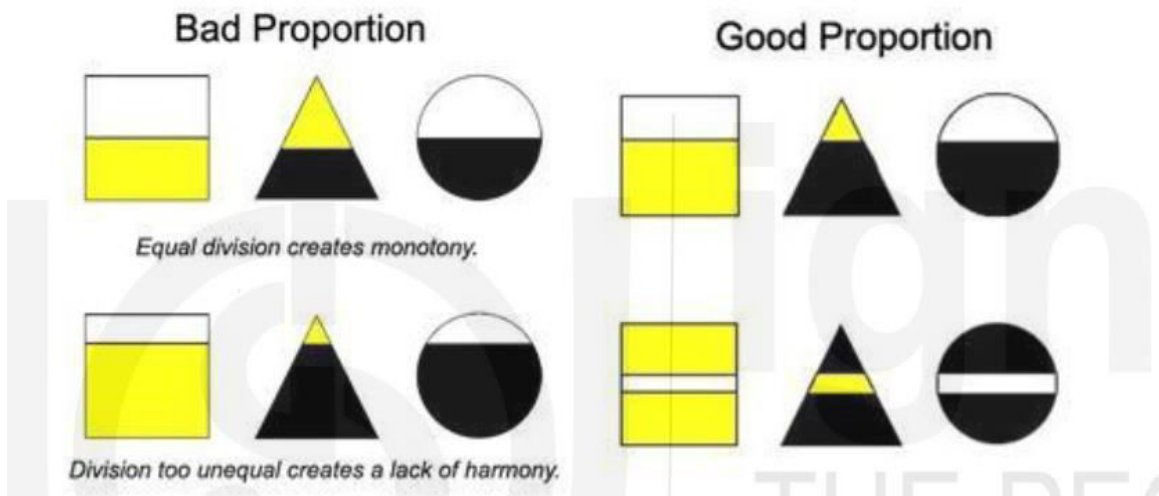
PROPORTION AND ITS USES

Proportion is sometimes called scale. Proportion may be defined as the special or size relationship of all of the parts in a design to each other and to the whole. When all the parts work well together, the garment is well proportioned rather than out of proportion. Proportion is not as pleasing when all areas are exactly equal in size. Unequal parts are more interesting. Also, an odd number of parts, such as three, are more interesting than an even number such as two or four. Fashions that make the body look distorted, or out of proportion, are sometimes popular fads. Proportion includes the relationship of height, width, depth and surrounding space of each design. Proportion in relation to clothing design and to that of body conformation is important aspect to be considered by the designer in order to create a well proportioned garment style.

a. Proportion applied to clothing design: Garment designs should be related to the structure and proportion of the human body. The golden mean equations are used to produce garments that may be divided visually into 3:5, 5:8, 8:13 horizontal sections. This is because, the body proportions have $\frac{3}{8}$ of total figure from the waist to top of the head and the remaining $\frac{5}{8}$ of the body is from the waist to soles of the feet. To coordinate with this, most outfits are divided unequally. These divisions may not be measured exactly & accurately, but they are within certain limitations, because we accept certain variations if they are pleasing to the eye.

b. Proportion and body conformation: The human body size can be divided into three general categories- small, medium and large. The body size should be identified for using it as a guide in selecting all clothing and accessories. The small person should limit himself or herself to items that are of small or medium scale. The middle or medium sized person may select from the small, medium or large scale. The large person should be limited to the large or medium scale. Parts of apparel, such as yokes, collars, and pockets, must be the right size for the total design and for the wearer. A tiny pocket would look out of proportion on a large, heavy overcoat. Similarly, details such as buttons and trimmings should also be related to the overall size of the garment. When a person wears clothing that is too large in fit, texture and fabric design and also selects accessories that are too large, the relationship of size becomes out of proportion as the large build individual is visualized in contrast to the small scale of the clothing and accessories. A person of medium size has more freedom to select clothing and accessories in a wider scale range. In considering the proportions of an outfit, one should therefore always use the body as

the guide for clothing purpose. It is most pleasing to divide a garment or outfit at natural body division such as the chest, waist or hips than at any other area.



PRINCIPLES OF DESIGN CONTINUED

EMPHASIS AND ITS USES

Emphasis is concentration of interest in one area of a design that acts as the center of attention. This creates more eye catching area than any other part. It is the center of attention of an outfit. All areas may be interesting, but all areas should not have equal strength of interest. This implies that some areas require subordination in order to emphasize some areas. Without any such centre of interest, an outfit looks unplanned and monotonous too. When many focal points are create in a dress a confusing design results. So, it is best for example, to leave the cuffs, hemline and other areas of a dress fairly plain if the neckline is being emphasized. Placement of emphasis should not be placed in any area where the individual wishes to minimize. The face or personality area is more important and should be emphasized most often. This is the part of the person that is most unique and individualistic and so one should make use of this area. Emphasis at this personality area may be achieved by colour and texture contrasts, necklines, jewelry, scarves, hats, hairstyles, and makeup. Care is exercised to ensure that only one area is emphasized. Hands are emphasized by long sleeves, especially when cuffs are linked, by bracelets and rings. Similarly, legs and feet are made dominated by unusual hem lengths, design details at the hem, textured or colored hosiery and even elaborate footwear. Parts of the torso, such as the waist and hips become areas of interest when garments lines or ornamentation fall at these areas.

A. Creating emphasis in garments:

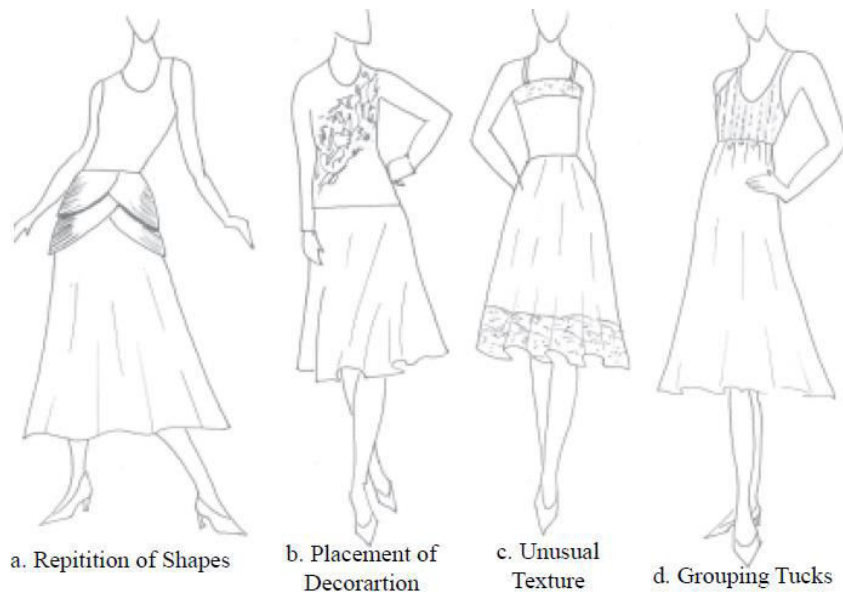
1. Emphasis may be achieved by grouping rows of stripes, tucks, gathers, ruffles, buttons or trim in one area, or by concentration of jewelry such as rows of beads, chains or pins.
2. Unusual lines and shapes by virtue of their individuality are eye arresting. Unusual shapes of collars, sleeves, pockets, jewelry, outsized buttons, belts and trims can be used to create local interest. Texture and fabric designs that are unusual and different from the ordinary may attract focus of attention. Elaborate, complex or eye catching fabric design is displayed at its best by simple garment design, so that the fabric and garment design do not compete with each other for attention.
3. The placement of decoration on a plain, contrasting background permits the decoration to be dominated. Trims, embroidery appliqué, jewelry, buttons and belt, buckles when used on a contrasting background are emphasized and become areas of interest.

4. Contrasts of colour, line, shape, and texture will create emphasis. Some related factor must be used to connect these contrasts or else it results in confusion. Using contrasts too many times often lose their impact in the design.

5. Contrasts of shape in designs are more strongly emphasized when their intensity, value or hue differs from that of the background. Yokes, collars, cuffs and shapes will be more noticeable when their edges are outlined in a contrasting trim.

6. Texture contrasts also provide a means of emphasis. Whereas the use of all textures that are shiny, dull or all heavy in the same garment produces monotony.

7. Emphasis can also be achieved by progression in ruffles, contrasting bands, buttons and other trims.



PRINCIPLES OF DESIGN CONTINUED

RHYTHM AND ITS USES

Rhythm is the feeling of organized movement. Rhythm is the pleasing arrangement of the design elements so the eye moves easily over the garment. Rhythm results from a regular or a gradual change, giving the feeling of continuity throughout the design. Rhythmic effect becomes stronger when a pattern is repeated, but repetition is not very essential always. Rhythm is used most effectively with line, shape and space and also by changing the hue, value and intensity of colour.

A. Rhythm in clothing design: Rhythm can be created in a garment with repetition, gradation, transition, opposition or radial arrangement of various parts of design and fabric design. This is achieved in garment construction by the following combination of lines, shapes, colors, and textures.

a. Rhythm through repetition: Rhythm is achieved by repetition or regular repeats of motifs of design, shapes, buttons, tucks, pleats, laces, edgings, color, textures, fabric designs etc. This can be done with all parts having the same shaped edges. They might be squared, rounded, or scalloped. Repetition of colours can create good effect, especially if the colours are distributed in an interesting way. A rhythm created by smooth undulating lines reminds us of gentle wave which imparts a peaceful and calming effect. Lines which have sharp points and jagged when repeated gives an exciting rhythm which is more suitable for a dramatic evening wear. One should be cautious about this type of rhythm as it may disturb and subdue a garment design. Pleats, tucks, stitching folds on the other hand create abrupt rhythm; trimmings like beads, buttons, laces etc create a variety of rhythmic effects in a garment. So such trims are to be added for creating variety in a rhythmic way.

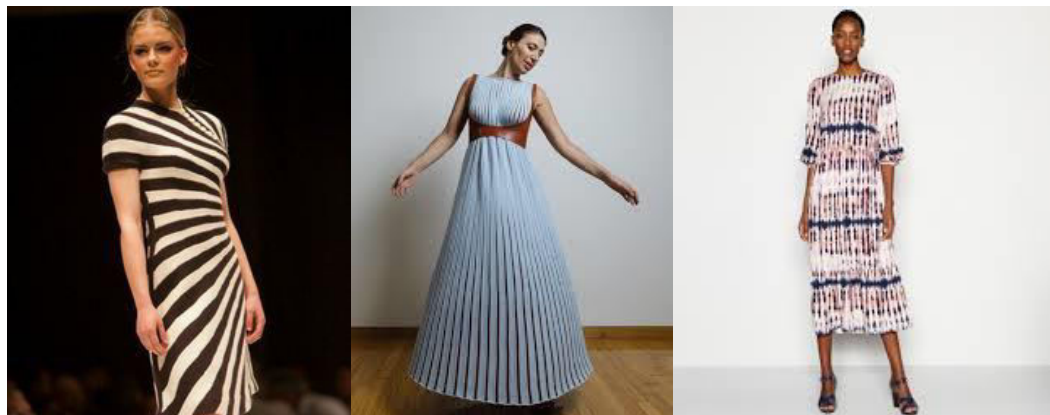
b. Rhythm through progression: Rhythm is also created by progression or by gradation. Gradation implies a gradual increase or decrease of similar design elements. Colours can go from light to dark or textures from fine to coarse or vice versa. Shapes may range from small to large, and lines may range from thin to thick. The gradual changes provide continuity while giving a feeling of movement. A systematic sequence of gradually increasing or decreasing changes in sizes of motifs buttons, trims, flowers, ruffles, intensity, fabric design also create rhythm.

c. Rhythm through transition: Transition is a fluid rhythm created when a curved line leads the eye over an angle. The curved lines of transition cause the eye to change direction gradually

rather than abruptly. Transitional lines and shapes sweep and glide over the figure in an undulating rhythm leading the eye gracefully and easily from one area or direction to another. There is no abruptness like that of jagged lines. It is found in dropped shoulder designs, puff sleeves and cap sleeves. Transition can also be achieved by using scarves, shawls, ruffles and gathers in an outfit

d. Rhythm through radiation: Rhythm by radiation creates a feeling of movement in different directions. This organized movement originates from a central point of gathers, folds, tucks, darts, pleats and lines. Direction of radiation may be in a similar or one direction, opposing direction or both the directions, several directions and all directions.

e. Rhythm by continuous line movement: This type of rhythm is obtained by flowing lines of trims, bands of colour, fabric designs etc, which make the eye move in a continuous line. This movement also unifies the garment design bringing about harmony. Rhythm is broken when lines, trimmings, or fabric designs are not matched at the seams or at other construction points. Fabric's designs with widely placed motifs may lack rhythm. Often the garment design will interrupt this type of fabric designs produce strange effects when worn on the body. So care needs to be exercised while using such fabric design in a dress.



PRINCIPLES OF DESIGN CONTINUED

HARMONY AND ITS IMPORTANCE

Unity is also called harmony in design or in other terms, harmony is pleasing visual unity. It is the relationship among all parts within a whole. This is created when all parts of the design are related, in a regular and orderly manner. When a design has unity, it gives an overall impression that attracts and holds the attention of the observer and gives a feeling of belongingness to the composition. This effect is created when the elements of design are used effectively according to the design principles.

Unity in clothing design: Harmony between shape and form is necessary for good design. Functional aspects of harmony imply that a garment is comfortable, moves easily and breathes with body, performs any specialized duties effectively and fits well. In physical effects of harmony, garment parts are in scale or proportion; their combined proportions seem to belong with each other and the figure. Advancing qualities harmonize with receding qualities and every part bends consistently with every other part giving a total look.

The term total look has been coined to describe this unity in dress. A total look is achieved when each part of the design, including garments accessories, jewelry, hairstyle and facial ornamentation, expresses a single theme that is dependable with the personality of the wearer and with the place where it is to be worn. Shapes and spaces created by pockets, collars, cuffs, sleeves etc will harmonize if they are soft curved or straight and angular in accordance with the major forms of garment. By using monochromatic and analogous colour schemes one can achieve harmony of colour in a dress. Textures, which gently move from clinging to fluid folds, introduce harmony of texture. In order to achieve harmony in any garment, the three aspects of design- function, structure and decoration must be in accordance with each other. This means that occasion, climate, size, gender, age, personal colouring, life style and personality of the wearer should be considered while designing the garments. However complete identicalness in a garment, be it colour, texture, shape or space may create boredom. To avoid this monotony a small area in contrast colour or a garment part cut in contrast of texture can often add interesting element in the design.

Harmony/Unity

- * Unity + Variety = Harmony
- * Unity-everything works together
- * Variety-design is not boring, several elements used to hold viewers attention



PRINCIPLES OF DESIGN CONTINUED

CONCLUSION

The development of a successful design depends on the understanding of basic design principles. Principles of design are the rules that govern how design elements are mixed in the most appropriate way. These include proportion, balance, emphasis, rhythm and harmony. Although each principle is a separate entity, combining them successfully produces an appealing product.

Proportion: Proportion concerns the relation of one part of an object to another. A good design does not allow easy division. The elements are so skillfully blended that where one leaves off and the other one begins is not really apparent. This relationship may be created in size, color, shape and texture. All these need to be pleasingly related to each other and to the whole. This is generally based on the proportion of golden mean which is represented by ratios like 3:5:8 to 5:8:13 and so on. The smaller part 3 has the same relationship to the larger part 5 as the larger part 5 has to the whole 8. The garment is horizontally divided into 3:5, 5:8 or 8:13 section. These sections appear at the waist line, yoke and hemline. A dress appears pleasing if the blouse, skirt and total body represents the ratio of 3:5:8.

For example, in a skirt and blouse dress, the blouse represents 3, the skirt should represent 5, and combined effect represents 8; similarly, in a shirt-pant dress, the shirt should represent 5 and pant should represent 8 and combined effect created is 13.

Proportion of colour: Different colours can be worn as shirt and pant to create proportion of colour by using the golden mean.

Proportion of texture: This is achieved when various textures of material used for making a dress increase or decrease the size of the person wearing the garment e.g., heavy and bulky textures appear overpowering on a thin and petite person.

Proportion of shape and form: The size and positioning of motifs or print in a dress are in proportion to the size of the wearer. Width of the figure, length of waist or torso, length of legs may differ from the classic ideal figure. Clothing modifies the figure and creates proportion in awkward body proportions in a pleasing way. For example, a high waist bodice used in maternity clothes camouflages the fullness of the abdomen. Equal divisions make a person look shorter and wider, whereas unequal horizontal division makes a person look slimmer.

Balance: It is defined as equaling the distribution of weight from the central point of the garment. A garment needs to be balanced both vertically (from centre line) and horizontally (from top to bottom). It can be achieved in three ways—formal, informal, radial or crystallographic. The elements of design—line, form, color, texture—all are considered while creating a balance in a dress.

Formal Balance: An average human body is symmetrical, which means the body appears to be the same on each side of a central vertical line. Two arms, two eyes, two legs are seen on either side of the central

axis; but actually slight differences still occur. If the body differs noticeably on one side, carefully designed clothes can minimize the difference. Formal vertical balance is the least expensive and most expected type of design, found on less expensive garments. Formal balance gives a feeling of stability, dignity and formality but tends to get monotonous. Horizontal Balance is basically used to correct figure problems by using various elements of design, for example, dark hue for big size.

Emphasis: The emphasis or focal point of the garment is the area that first attracts the viewer's eye. It adds interest to the garment and may be created by the use of colour, design lines, detailing or accessories. Emphasis creates centers of interest by focusing the viewers' attention on a specific area of the garment. Details that focus on the face are particularly effective because the face is the focal point of beauty in our culture. A beautiful embroidered yoke or a contrasting colour blouse further emphasizes the face. People with figure problems can emphasize or camouflage their figure problems for example; woman with small waist can wear a bright and contrasting belt to emphasize the positive part of her figure, whereas a woman with large hips, wearing a hip belt or other design details at the hip area would highlight it further. Emphasis can be created by using contrasting colours, different unusual shapes, lines and textures.

Rhythm: Rhythm is repeating of lines, colours, other elements of design or details to create a pattern by which the eye can flow through the material or article/ garment. Rhythm can be created by use of lines, shapes, colours and textures in such a way that it gives visual unity. It can be created by:

Repetition of embroidery laces, buttons piping, colour, etc. at necklines, sleeves and hemlines

Gradation by gradual increase or decrease in size of motifs, lines, buttons, colours and textures

Radiation where eyes move in an organized way from a central point e.g., gathers in waist, yolk or cuffs, etc.

Parallelism where elements lie parallel to each other e.g., tucks in a yoke or knife pleats in a skirt. Bands of colour also create a rhythm effect in a dress.

Harmony: Harmony or unity is created when all elements of design come together to give a pleasing harmonious effect. It is a critical factor in producing marketable (publicly acceptable) designs. Harmony by shape is created when all areas of a garment reflect the same shape. The collar, cuff and hem are curved and if square pockets are given they would interrupt the continuity of the design. Harmony by texture can be created by using the right kind of texture for a dress when dress is in several pieces as in salwar kurta and dupatta. A silk kurta and salwar will show bad harmony by use of cotton dupatta.

APPLICATIONS OF BASIC DESIGN

MOOD BOARDS/ STORY BOARDS

- Mood boards are collages made by designer by creatively arranging images, materials, texts and other design elements either on paper or digitally to express an overall style and its mood or theme. It is also called as theme board or story board.
- A mood board is a visual tool that communicates our concepts and visual ideas. It is a well thought out and planned arrangement of images, materials, pieces of text, etc. that is intended to project a particular style or concept.
- A mood board is a clear collection of visual assets that represents a brand's visual identity. It can contain inspirational examples of photos, colours, typography, quotes, patterns, shapes and more that make up a cohesive direction for a brand that can be displayed and understood on one page.
- The mood board is often the first board to be created. It focuses on setting the mood and creating a story that appeals to the viewers' feelings.
- Fashion mood boards are a perfect communication tool when explaining your vision to others. It can be your team or your product developers, supplier, manufacturers, retailers, etc.
- A fashion mood board is a collage of inspirational images, objects, material swatches, trims, or product examples that explain the concept and feeling of your brand, collection, or customer. The inspiration can be a theme, a place, a color scheme, a material story, or entirely functional, based on the activity of your customer.
- It is a design tool that will help you remain focused and consistent as your clothing line develops.

- A mood board is a combination of visual design research and a collage that aims to visualize key attributes of a specific design proposition (i.e. a fashion collection, a product design, an interior concept)

IMPORTANCE OF MOOD BOARDS

Mood boards are important as follows:

- a. To express the ideas regarding applications of products or designs in real world through visual presentation.
- b. To create a story regarding a product or design to present it to interested buyers or clients to achieve new projects. Mood boards are the first visualization of a client's vision.
- c. It is an efficient tool to express visual ideas of designer effectively to others.
- d. A mood board acts as a starting point to start a project on new design development.
- e. A mood board help designer to create unique styles on particular themes as demanded by buyer or new project.
- f. It uses colors, images and textures to efficiently create story or image for a product's brand for target customers.
- g. Using a mood board helps us to express the vision we have in mind for the project.
- h. Sometimes it is very complicated to express your visual ideas to others. A mood board is a very efficient visual communication tool.
- i. A mood board is a good starting point to get things done. It will help you collate and focus your ideas, and help to define the project.
- j. Mood boards set up the visual direction for the brand.
- k. There is a purpose to every image and a purpose to the board as a whole.

When you look at a mood board, you should feel something. What you feel

depends entirely on the brand (and the individual viewer, really), but looking at the board should bring some sort of emotional response.

- l. The fashion mood board helps you find your inspiration. It will help you refine your ideas. You might think that you have a strong idea in your head, but by putting it in front of you, a mood board will give you the clarity you need before you start designing and getting all the materials.
- m. It will also make you stay consistent and focused on your brand values. You will have the inspiration in front of you, and you will be reminded of where you are going. Before designing your garments, the images and objects on the board will help you keep in the right direction.
- n. The fashion mood board also helps you communicate your ideas and give you the same visual reference with your team.

PROCEDURE OF CREATION

1. (Initial Stage) Decide your objective – The first step is to know what we want from our mood board. A board with exact colors, materials, fonts, or product pictures, or an inspirational, vibe setting mood board and then we can start preparing it.
2. (Inspiration Stage) Think about a direction – Prior to start selecting pictures and things, the direction or theme of the board is important to decide e.g. Punk, holiday, street, office, party, festival, etc. There should be a consistency in everything.
3. (Inspiration Stage) Big picture to detail - Pictures that set the tone for your inspiration should be decided first e.g. what is the place for the product? Is it the beach, or a city? Then similar related pictures are added one by one. Pictures and references that inspire all the way down to details like a button, texture, color, fabric, etc are added one by one.

4. (Creation Stage) Composition of the board - To indicate the importance of the pictures we can select different sizes. The more essential pictures can be bigger in size and the less important ones can be smaller. Add colors, fonts, materials swatches to create a balance. It should feel comfortable to the eye and to see things e.g. top left, to the right, and then down left towards right. Another way is to focus from the center of the board, outward. You can also group related pictures for a stronger impact.

5. (Creation Stage) Layout - Layer the images on top of each other; group them neatly, on colors, on a vibe, on personality. The layout is completely individual. Some want a super neat board; some want a creative fashion mood board with pictures stacked, materials swatches, even products. It all depends on the maker of the board and how he or she wants to use the board.

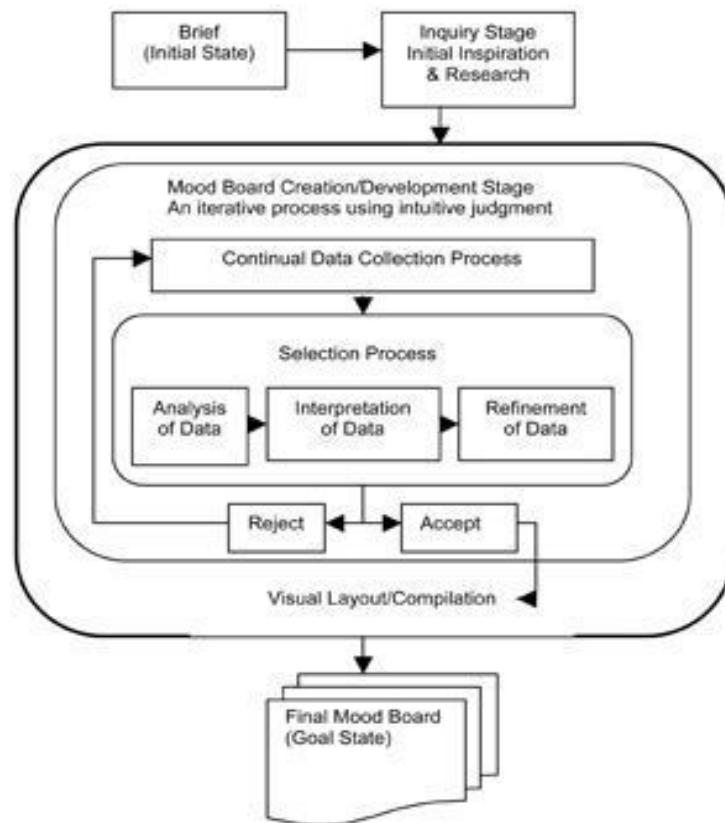
6. (Compilation Stage) Time spent on creating the fashion mood board - There is no right amount of time that someone should spend on creating the board. It all depends on how much information and material you have collected or created before making the board. It depends on how many notes you already have, how fast and decisive you are in the research phase, and if you are a person that knows exactly what they want. Because the more time you spend here, on researching and creating an excellent fashion mood board, chances are, the smoother your project will run.

7. (Compilation Stage) Add notes and sounds for more profound inspiration - Mood boards are more visual, but this can be highlighted by notes and sounds, even smells. One can use poems, or quotes on the board.

8. (Compilation Stage) Trust your intuition – One should segregate the elements among confident and partially confident elements. First put all elements that you are confident about. Then look at the board and decide whether any element from partially confident can be used or not.

9. (Goal Stage) Think and rethink on it – After completion one should think and rethink and wait for some time to see whether any changes in the board are desired or not.

The buyer or brand for whom you are designing and creating will remain the same, his/her values will stay the same, and the beliefs will stay the same. It is only the seasons that shift and hence freshness and mood setting is required time to time.



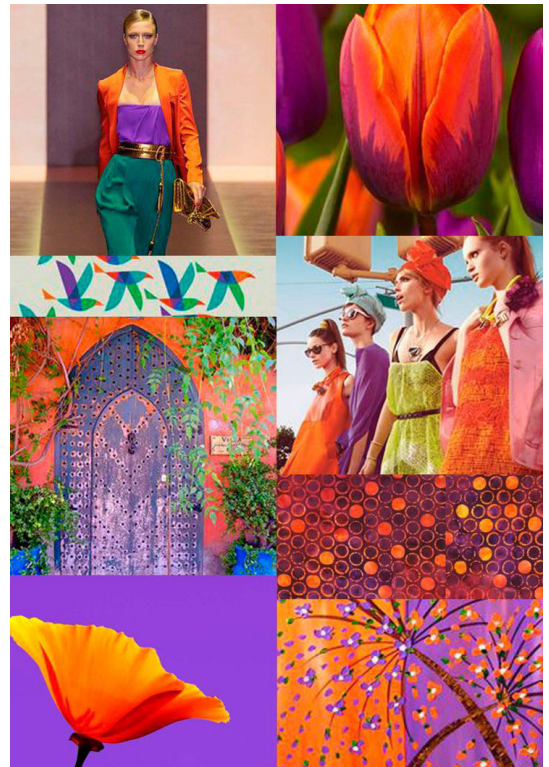
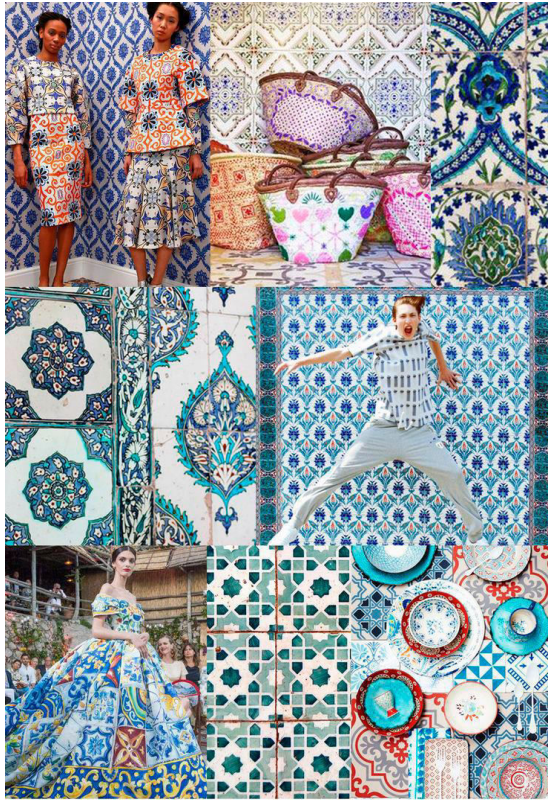
Technical Process of Creating Mood Board

ELEMENTS OF A MOOD BOARD

The various elements that are used to create a mood board depends on the creativity of the designer but the general elements are as follows:

- The general mood or idea
- Textures, fabric swatches, cords, trims
- Design elements / inspiration
- Lifestyle images
- Color palette swatches
- Words, or phrases to emphasize the theme or mood
- Graphics or graphical elements
- Styling details
- Composition and content themes
- Video & motion
- Sound or music
- Scents
- Memories

EXAMPLES





APPLICATIONS OF BASIC DESIGN

COLLAGE

- An artistic composition made of various materials (such as paper, cloth, any waste material or wood) glued on a surface.
- A creative work that resembles a composition based on incorporating various materials or elements of design.
- Derived from the French word *coller*, meaning to glue, collage was originally taken up by artists to describe the technique and process of assembling different forms to create a new work or new design.
- In fashion design collage is synonymous with the term ‘mixed media’ and is used to describe a hybrid approach to creating artworks that might include a variety of papers, photographs, fabrics, buttons, ribbons, threads and other objects to either replace or supplement the drawing process. Collage can be handmade or digital.



- A collage is a visual representation made from an assembly of different forms, materials and sources creating a new whole.
- A collage may include newspaper clippings, ribbons, bits of coloured or hand-made papers, portions of other artwork, photographs, and such, and glued (photoshopped) to a solid support or canvas.

APPLICATIONS OF COLLAGE

The use of collages serves different purposes in the design process.

1. A collage can aid in determining the colour palette of the product ideas and concepts.
2. Collages are very suitable to present a particular atmosphere or context that you want to capture in the form of the new product ideas and concepts.
3. Collages help to determine and analyze the context in which the product will be used.
4. Making a collage helps to identify an existing or a new context.
5. Collages help in structuring, developing, analyzing and presenting visual issues that are difficult to express in words.
6. The overall purpose of using collages in the design process is to bring together visual elements to explore their commonalities.
7. With a collage we can find criteria for such matters as the lifestyle of a target group, the visual appearance of a product, the

context of use and the interaction with a product (actions and handling).

8. The creation of a collage is a process that is both creative (designing the collage) and analytical (deriving criteria).
9. After making collages for the context, target group, usage and environment, you can determine environment colours, preferred colours, target group and the colours used for existing products.

TYPES OF COLLAGE

A. Abstract Collages - An abstract collage is built from pictures and images that are distorted in such a way that their origins are not visible anymore. Simple techniques are tearing up images, pasting images over one another, applying coloured surfaces with either straight edges or organically ripped edges.

B. Figurative Collages - Figurative collages are collages that make use of the pictorial meaning of the original pictures and images used in the collages. Various types of images are used to create a new image, which itself has a new pictorial meaning.

C. Image Board/ Fashion Boards - An Image Board and a fashion Mood Board are collages that display the intended user and his/her lifestyle.

APPLICATION WITH REFERENCE TO GARMENT AND FASHION

The concept of collage helps in garment and fashion industry through following applications of collage:

- a. Mood Boards or Story Boards – To show story or inspiration behind the design.
- b. Style Boards or Trend Boards – To show the prevailing style or trend in design.
- c. Concept Boards – To visualize the context of a project in design.
- d. Title Boards – To introduce portfolios or projects.
- e. Flats Boards – To visualize artistic impression in the illustrations.
- f. Range Plan Boards – To show a collection with complete breakdown into all product categories.
- g. Line-up Sheets – To critically evaluate new collection.
- h. Colour Boards – To present colour stories and combinations.
- i. Presentation Boards – To present details for buyer or clients.
- j. Pattern Boards – To show various inspirations of patterns used in designing.
- k. Texture Boards – To show inspirations of various textures used in designing.
- l. Development Boards – To visualize various stages of development of a design collection.

Apart from these there can be other collages to show illustration of new designs for particular occasion, to create brand story, to show designer's creativity, etc.

APPLICATIONS OF BASIC DESIGN

The various applications of basic design in the field of fashion and garment industry can be highlighted as follows:

1. To understand the commercial designing process.
2. To develop new designs as per the need of the buyer.
3. To understand the basic rules that is followed to create a commercial successful design.
4. To follow career in fashion product design, fashion illustration, fashion follower or fashion blogger.
5. To understand the prevailing fashion trends and the reason behind their acceptability.
6. To overcome physical traits by using illusion through designing.
7. To achieve best suitable design according to the personality of the wearer.
8. To successfully able to present design ideas to clients or buyers through different collages.
9. To develop own line or collection as per the rules of design.
10. To express and enhance creativity by confirming the elements and principles of design.

Fashion Technology
Subject: Design fundamentals

UNIT I
SECTION-A

Note: Multiple choice questions.

Q.1 The basic unit of design which is repeated to form a pattern is

- | | |
|----------|------------------|
| a) Motif | b) Border |
| c) Color | d) None of these |

Q.2 The design which is non real and creative

- | | |
|--------------|-----------------|
| a) Abstract | b) Structural |
| c) Geometric | d) Naturalistic |

Q.3 The _____ is outcome of creativity.

- | | |
|------------|-----------------|
| a) Design | b) Innovation |
| c) Product | d) All of these |

SECTION-B

Note: Objective type questions. (3*1)

Q.4 Define innovation.

Q.5 Define a motif.

Q.6 What are historic designs?

SECTION-C

Note: Short answer type questions (5*3)

Q.7 Explain the relation of creativity and innovation.

Q.8 What are various categories of design?

Q.9 Suggest any five motifs for geometric designs.

SECTION-D

Note: Long answer type questions (10*1)

Q.10 Define creativity and explain the process of innovation in detail.

Fashion Technology
Subject: Design fundamentals

UNIT II
SECTION-A

Note: Multiple choice questions.

Q.1 Tertiary colors are made by mixing of two _____ colors.

- a) Primary
- b) Secondary
- c) Complimentary
- d) Neutral

Q.2 To make a shade you would add _____ to a color.

- a) Black
- b) White
- c) Brown
- d) Yellow

Q.3 The brightness or dullness of a color referred to as _____.

- a) Shape
- b) Value
- c) Intensity
- d) Texture

SECTION-B

Note: Objective type questions. (3*1)

Q.4 Define Tints

Q.5 What are Primary Colours?

Q.6 Define Silhouettes?

SECTION-C

Note: Short answer type questions (5*3)

Q.7 Explain the importance of warm colours in garment designing. Illustrate your answer with designs and sketches.

Q.8 With the help of suitable design, Explain the importance of geometrical shapes in garment designing.

Q.9 What are the different types of textures? Explain.

SECTION-D

Note: Long answer type questions (10*1)

Q.10 Illustrate a design showing any three elements and any two principle of design. Also label them.

Fashion Technology
Subject: Design fundamentals
UNIT III
SECTION-A

Note : -Multiple choice questions .All question are compulsory. (3*1)

Q.1 Which of the following is another word for "centre of Interest"

- (a) Focal Point
- (b) Emphasis
- (c) Dominance
- (d) All of above

Q.2 which among the following is related with repetition:

- a) Rhythm
- b) Harmony
- c) Silhouette
- d) Balance

Q.3 Which among following is related with symmetry:

- a) Proportion
- b) Balance
- c) Emphasis
- d) None

SECTION-B

Note: Objective type questions (3*1)

Q.4 What is contrast?

Q.5 Define Gradation?

Q.6 What is Emphasis?

SECTION-C

Note: Short answer type questions. (5*3)

Q.7 Define Proportion. What is the difference between Good Proportion and Bad Proportion.

Q.8 Write a short note on "Harmony"

Q.9 Differentiate "Rhythm" with "Emphasis".

SECTION-D

Note: Long answer type questions. (10*1)

Q.10 Write down a short note on:

(a) proportion

(b) Unity

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Subject: Design fundamentals
UNIT IV
SECTION-A

Note: Multiple choice questions. (3*1)

1. A repeat on a textile is where an identical figure or pattern begins again.

- | | |
|---------|------------|
| a) Unit | b) Reverse |
| c) Drop | d) Sateen |

2. A non-directional pattern in which motifs are arranged on a rectangular grid in such a way that each "row" and "column" of the repeated unit contains only one instance of the motif.

- | | |
|---------|------------|
| a) Unit | b) Reverse |
| c) Drop | d) Sateen |

3. A pattern doesn't appear to have any direction to it. The motifs, design elements and colors are evenly distributed through the whole pattern.

- | | |
|------------------|-----------|
| a) All over | b) Border |
| c) Counterchange | d) None |

SECTION-B

Note: Objective type questions (3*1)

Q.4 Define Drop reverse base.

Q.5 What are Half Drop Designs?

Q.6 What re Ogee based designs?

SECTION-C

Note: Short answer type questions (5*3)

Q.7 Write notes on :-

- a) Sateen base
- b) Drop base

Q.8 Write notes on :-

- a) border pattern
- b) all over patterns

Q.9 Explain about counterchange motifs

SECTION-D

Note: Long answer type questions. (10*1)

Q.10 What is sateen system of distribution .Explain in detail.

Fashion Technology
Subject: Design fundamentals

UNIT V

SECTION-A

Note: Multiple choice questions. (3*1)

Q.1 collage is a piece of art created by combining:-

- | | |
|------------------|-----------------|
| a) Photos | b) clippings |
| c) small objects | d) all of these |

Q.2 picture file is type of:-

- | | |
|---------------|------------------|
| a) Mood board | b) story board |
| c) Collage | d) none of these |

Q.3 In digital collage we use:-

- | | |
|-------------|---------|
| a) computer | b) sand |
| c) water | d) air |

SECTION-B

Note: Objective type questions (3*1)

Q.4 How waste material utilized in collage?

Q.5 write name of two collages?

Q.6 what is trim board?

SECTION-C

Note: Short answer type questions (5*3)

Q.7 Write down any four uses of a collage.

Q.8 Compare picture and grid collage.(Any four points)

Q.9 What are main difference between mood board and story board?

SECTION-D

Note: Long answer type questions. (10*1)

Q.10 Define Collage. Explain its types and also discuss its applications in garment designing.