

MULTIDISCIPLINARY ELECTIVE

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Basic design

What is design?

Design

A design is a composition of silhouette, color, and style. Color, texture, details which create specific variation of a style.

Increase or decrease its length, adding or reducing its fullness, creating different necklines, or varying its sleeves and any other changes will give it an unlimited variety.

Why design is made?

The design has very important in our daily life. Each and everyone depend on some product in our daily life. True products are act as design to fulfill our need.

✚ The reason of making design are as following:-

- To meet our daily need of clothing.
- To meet new changes in clothing style.
- To improve older style.
- To meet recent development in our environment.

What are elements of design?

The elements of design provide a baseline for designing beautiful garments. They must be incorporated in a pleasing combination to achieve an appealing look in the garment:-

The elements of design are:

✚ Line ✚

Colour

✚ Shape or form ✚

Texture

✚ Silhouette

Why elements of design are important to study?

There are following reasons to study elements of design:-

- To make new design.
- To learn and understand the old design.
- To take inspiration from different design.
- To take inspiration from different design.
- To understand latest trend of element of design.

LINE

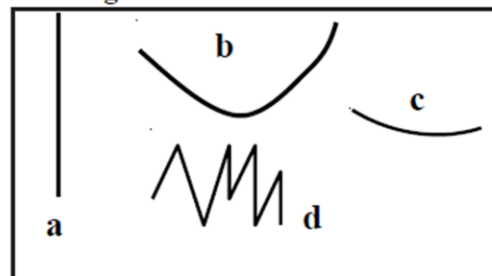
LINE

- Line refers to the edge or the outline of a garment and the style lines that divide the space within a garment.



Line types

Fig:1 TYPES OF LINES



1. Straight line

2. Curved lines

a. Full curve

b. Restrained curve

3. Jazzed line

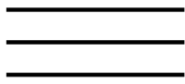
a. Straight line

b. Full curve

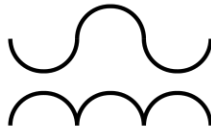
c. Restrained curve

d. Jazzed line

LINE TYPES



Straight

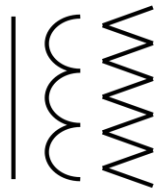


Curved

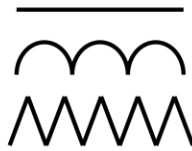


Zigzag

LINE DIRECTION



Vertical



Horizontal



Diagonal

A line is defined by its path and length. The eye tends to follow both of these, sending an impression to the brain.

Vertical lines

- These lines lead the eye up and down. They give the impression of added height and slimness.
- If worn by a thin person it makes the person look taller and thinner.
- Vertical lines are found in a shirt front, princess lines, center back seam, darts, pleats, tucks and in fabric pattern.



b. Horizontalis parallelto theearth.

- Theygivetheimpressionoflessheightandmorewidth.
- In other words they make a body look shorter and wider.
- Sotheir placement is done where a wider and broader feeling is required. For example a band or belt at the hipline will make the hips seem wider.
- Horizontallines are found at waistlines, hemline, wide neckline, sleeves, collars, panels and in belts.



c.Diagonal lines are slanted

- These lines are found generally in seams, darts, 'V' necklines, collars, flared trousers 'A' line skirts, bias cut stripes and raglan sleeves.

- **Structural** – lines required to maintain the structure of the garment; for example, seams
- **Decorative**—lines created by the designer purely for decoration; for example, a printed-on design, motif, lace, patch work , sequence , belt etc.



Lines that are created in dress can be of two types

1. Silhouette lines
2. Structural lines

1. Silhouette lines:

- The lines forming the outline of the body or the garment are called silhouette lines.
- The garment when spread on a flat surface shows some lines which define its shape.
- These are silhouette lines. This gives specific shape to the garment and has a specific effect on the looks of the wearer.

2. **Structural lines:** Structural lines are the lines created by stitching and are a part of a design such as neckline, waistline, side seams, armholelines etc. Hemline, edges of sleeve, collars and cuffs also form lines. Yokes or joints and also darts, pockets, gathers, ruffles, combination of different materials etc. also form lines. Different types of structural lines are as follows:

I **Vertical lines:** Vertical lines are perpendicular to the ground and make the eye travel in upward and downward direction thereby, creating an illusion of increased length. Vertical lines in clothes appear to make the figure look long.



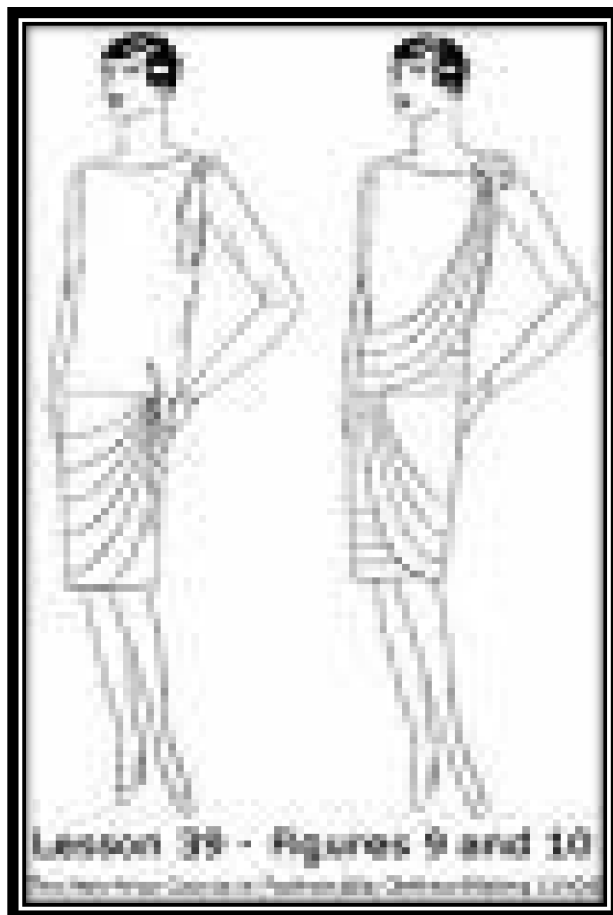
II. **Horizontal lines:** Horizontal lines run across i.e. parallel to the ground, lead the eye from side to side and thus give the effect of width and hence reduced length.

- Such lines generally, make the figure look wide and short..



III. Diagonal lines: Diagonal lines are the slanting lines moving from one side of the garment to the other.

- Vertical diagonal lines give a lengthening effect and create an illusion of tall and slim figure.



IV. Curved lines

- Eyes move slowly around the curved lines. Therefore, they look graceful, elegant, soft and feminine and even more graceful when used in a diagonal direction.

Curved lines give a rounded effect and hence look good on slim and tall figure

V-shaped lines: When two opposite diagonal lines meet at one point, they form a V-shape.

- The deeper the 'V', the slender is the effect; the broader the 'V', the wider is the effect.
- The 'V' lines are generally created at the necklines but they may form the part of the design also.



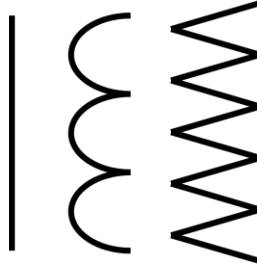
VI. Broken lines: Vertical and horizontal lines running perpendicular to one another are referred to as the broken lines.

- When these two lines are used together in the same design, they control each other's effect and reduce the length and width of the figure.

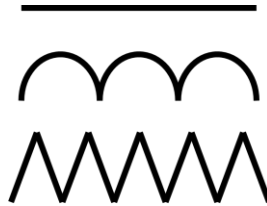


LINES CAN CREATE ILLUSIONS

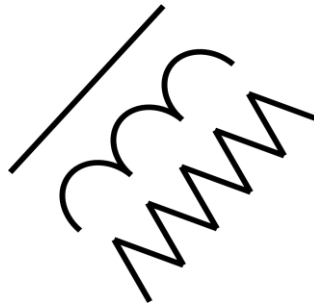
Vertical lines lead the eye up and down, giving the illusion of more height. You can use vertical lines to create a taller, thinner look.



Horizontal lines cause the eyes to move from side to side, giving the illusion of width rather than height. Using horizontal lines in particular locations gives that area a shorter or wider look.



Diagonal lines add movement and excitement to the clothing. Due to their dramatic impact, diagonal lines are often chosen for high-fashion clothes and sportswear.



SHAPE

- **SHAPE:**

- Shapes are made by connecting lines. Circle, square, triangle, and free form are words used to identify shapes.
- Look at the objects around you and describe their basic shapes.
- Are they one shape, or are they a combination of many shapes? After doing this several times, you will begin to understand what shape really is. Line creates two dimensional or flat shapes. When shapes are three dimensional, we call them forms. A circle is a shape; a ball is a form. A square is a shape; a cube is a form.
- A drawing is a flat shape; a sculpture is a three-dimensional form.

Form or silhouette of a garment

- **Full, wide shapes make you look bigger**
- **Trim, compact silhouettes make you look smaller**
- **Straight, tubular shapes make you look taller**



- **Form:** The shape of an object. The enclosed areas of a design. Silhouette is the outline of the garment
- 1st: tubular, 2nd bell shaped



Space

Space: Area inside the shape or form.

Space refers to the area that a shape or form occupies. It also refers to the background against which we see the shape or form. Space can be defined as positive and negative. The positive space of a design is the filled space in the design—often it is the shapes that make up the design. Negative space is the background. The negative space in design is as important as the positive area.

- It is generally considered to be the area seen between the shapes.
- Busy space in clothing becomes distracting and fatiguing to view where an interesting space may go unnoticed or appear monotonous.



Texture

- **Texture:**How the surface of the fabric feels.
- Texture is the surface quality of an item. It shows something feels when touched, or looks like it would feel if touched. Sandpaper is rough. Velvet is smooth. A drawing of a tree stump could show rough outer bark and a smooth inner surface. Search for ways to add texture to your projects. Texture adds variety and interest.



Component determining Texture

- **Fiber:**wool fiber has soft texture.

silk fiber has shiny texture.

- **Yarn** : low twist yarn produce fuzzy texture whereas tightly twisted yarn produce fabric that are soft.
- **Weave**: weaves like satin & sateen give shiny to fabrics.
- **Finish** : The finish given to the fabric after it has been constructed can change texture as well as qualities
: example a wrinkle finish gives a different texture to the fabrics.

Texture

The feel of the fabric of the garment

- **Soft**
- **Course**
- **Rough**
- **Silky**
- **Smooth**

Colour

COLOR

The emphasis created through use of color.

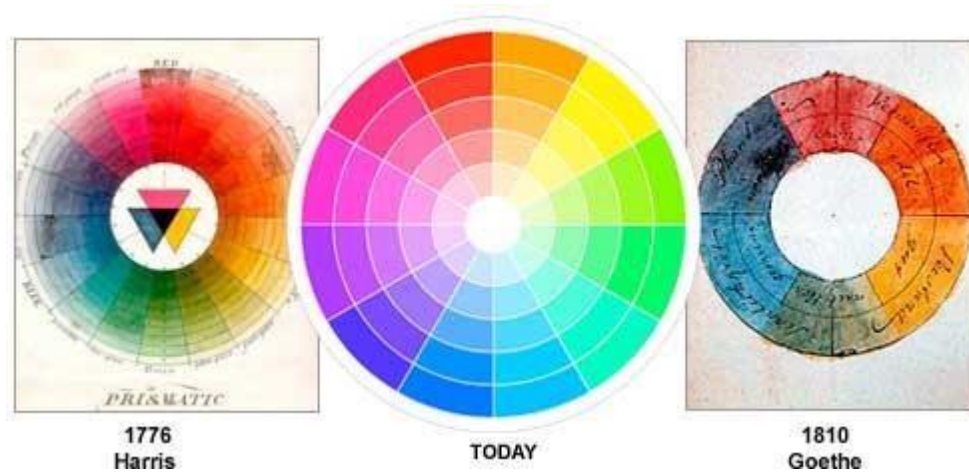
Specific color schemes are used to create interesting designs. Schemes will be talked about later in the semester



Color. Color is the element of art that is produced when light, striking an object, is reflected back to the eye. There are three properties to color. In painting, shades are created by adding black to a color, while tints are created by adding white to a color.

The Color Wheel

A color circle, based on red, yellow and blue, is traditional in the field of art. Sir Isaac Newton developed the first circular diagram of colors in 1666. Since then, scientists and artists have studied and designed numerous variations of this concept. Differences of opinion about the validity of one format over another continue to provoke debate. In reality, any color circle or color wheel which presents a logically arranged sequence of pure hues has merit.



There are also definitions (or categories) of colors based on the color wheel. We begin with a 3-part color wheel.



Primary Colors



Secondary Colors



Tertiary Colors

Primary Colors: Red, yellow and blue
 In traditional color theory (used in paint and pigments), primary colors are the 3 pigment colors that cannot be mixed or formed by any combination of other colors. All other colors are derived from these 3 hues.

Secondary Colors: Green, orange and purple
 These are the colors formed by mixing the primary colors.

Tertiary Colors: Yellow-orange, red-orange, red-purple, blue-purple, blue-green & yellow-green

These are the colors formed by mixing a primary and a secondary color. That's why the hue is a two word name, such as blue-green, red-violet, and yellow-orange.

Color Harmony

Harmony can be defined as a pleasing arrangement of parts, whether it be music, poetry, color, or even an ice cream sundae.

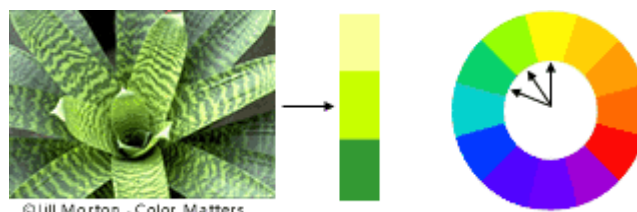
In visual experiences, harmony is something that is pleasing to the eye. It engages the viewer and it creates an inner sense of order, a balance in the visual experience. When something is not harmonious, it's either boring or chaotic. At one extreme is a visual experience that is so bland that the viewer is not engaged. The human brain will reject under-stimulating information. At the other extreme is a visual experience that is so overdone, so chaotic that the viewer can't stand to look at it. The human brain rejects what it cannot organize, what it cannot understand. The visual task requires that we present a logical structure. Color harmony delivers visual interest and a sense of order.

In summary, extreme unity leads to under-stimulation, extreme complexity leads to over-stimulation. Harmony is a dynamic equilibrium.

Some Formulas for Color Harmony

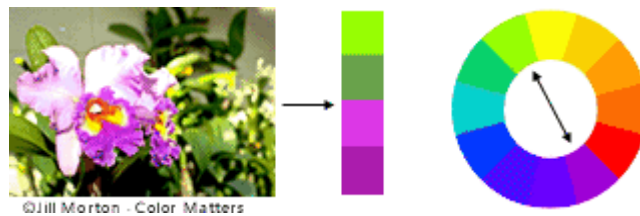
There are many theories for harmony. The following illustrations and descriptions present some basic formulas.

1. A color scheme based on analogous colors



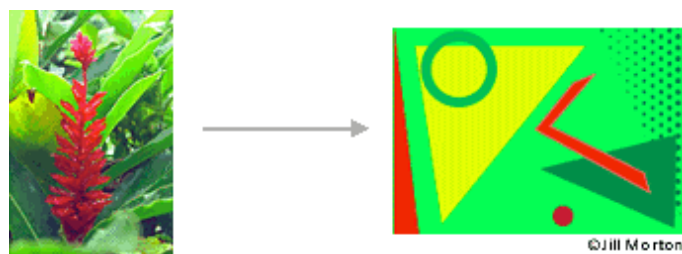
Analogous colors are any three colors which are side by side on a 12-part color wheel, such as yellow-green, yellow, and yellow-orange. Usually one of the three colors predominates.

2. A color scheme based on complementary colors



Complementary colors are any two colors which are directly opposite each other, such as red and green and red-purple and yellow-green. In the illustration above, there are several variations of yellow-green in the leaves and several variations of red-purple in the orchid. These opposing colors create maximum contrast and maximum stability.

3. A color scheme based on nature



Nature provides a perfect departure point for color harmony. In the illustration above, red yellow and green create a harmonious design, regardless of whether this combination fits into a technical formula for color harmony.

Color Context

How color behaves in relation to other colors and shapes is a complex area of color theory. Compare the contrast effects of different color backgrounds for the same red square. Red appears more brilliant against a black background and somewhat duller against the white background. In contrast with orange, the red appears lifeless; in contrast with blue-green, it exhibits brilliance. Notice that the red square appears larger on black than on other background colors. If your computer has sufficient color stability and gamma correction (link to [Is Your Computer ColorBlind?](#)) you will see that the small purple rectangle on the left appears to have a red-purple tinge when compared to the small purple rectangle on the right. They are both the same color as seen in the illustration below. This demonstrates how three colors can be perceived as four colors. Observing the effects colors have on each other is the starting point for understanding the relativity of color. The relationship of values, saturations and the warmth or coolness of respective hues can cause noticeable differences in our perception of color.

PRINCIPLES
OF
DESIGN

INTRODUCTION

1. INTRODUCTION

Principles of design are guidelines for the use of the elements of design. They are used for creating, discussing & evaluating garment designs on and off the individual. In order to arrange the elements of design well, application of principles like balance, proportion, emphasis and unity/harmony are essential. These are not abstract art terms but specific guides that help to create attractive garments.

2. **FivePrinciplesofdesign:**

There are mainly five principles of designs considered by a designer while designing a dress or an apparel, namely;

Balance

Emphasis

Rythm

Proportion

Unity/ Harmony

BALANCE

2.1) BALANCE

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 an imaginary center. When the design elements are in balance, a pleasing harmony is established. Balance in garments is produced by structural parts and by added decoration.

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 a bird's eye view of the types of balances and the means of achieving a harmonious outfit using them.

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 (Fig:1a). 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.



The picture of a top is an example of formal balance in which each element on one side of an imaginary vertical axis has a counterpart on the other side. (left)

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 does formal balance because it is exciting and has an element of surprise. But designs having informal balance are more difficult to construct (Fig: 1b).

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.



Madeleine Vionnet's dress from 1922 is an example of informal balance. (left)

Pleating of the fabric at the midriff and the skirt cause this cocktail dress by Christian Dior to have radial balance. (right)



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 features involved in this type of construction, it is found only in expensive clothing (Fig: 1c).



Fig.1a) Formal Balance



Fig.1b) Informal Balance



Fig.1c) Radial Balance

EMPHASIS

2.Emphasis

Emphasis is concentration of interest in one area of a design that acts as the center of attention. This creates more eye arresting area than any other part. It is the center of attention of an outfit. Emphasis is what the designer wants the viewer to see. It is the Point of initial eye contact on the design . therefore, it is referred to as the **focal point** or the **point of emphasis**. 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 created in a dress a jumbled, confusing design results. So, it is best for instance, 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 see that only one area is emphasized as discussed earlier.

Hands are emphasized by long sleeves, especially when cuffs are linked, by bracelets and rings and even by well manicured nails. Hands that are dirty or with chewed nails can bring negative emphasis to this area. 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/implementing emphasis in garments:



Isolation: A shape that stands by itself, for instance, is bound to attract attention. In the picture Emphasis is employed via the applied pink roses located on the upper back .



Contrast: Contrast is when two forces operate in opposition, causing a significant difference. In the picture the focal point on the first jacket is at the bottom, with gold embroidery against the black fabric. While in the second jacket emphasis is created by the texture of fur in the collars against the flat fabric.



Placement : (right) In the picture Placement of lobster motif on the front of the dress establish emphasis.

Radiation: (left) use of a sun-like or wheel-shaped form, may establish emphasis by drawing the eye to its center.





Repetition: Repetition may also express emphasis. The idea is that something is worth repeating. The repetition of line creates emphasis on the bustle-backed evening gown. (left)

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 (Fig: 2.d).
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 arresting 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 (Fig: 2b). 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 (Fig: 2c). 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 (Fig: 2a).



2a.RepitionofShapes 2b.PlacementofDecoration2c.UnusualTexture2d.GroupingTucks

RYTHM

3. Rhythm

Rhythm is the feeling of organized movement. Rhythm is the pleasing arrangement of the design elements so the eye moves easily over the apparel. 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 (Fig: 3.a).

A rhythm created by a 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.

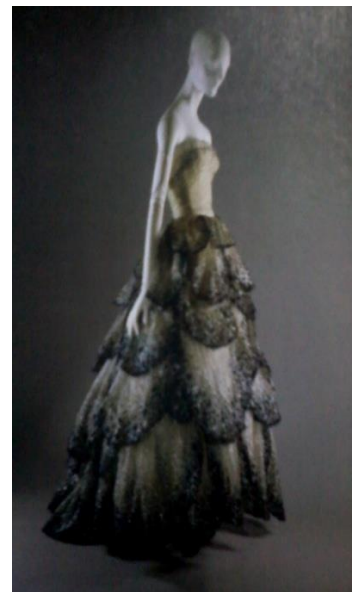


Rhythm through repetition

(left) In this dress, the pleats carry the eye up to the shoulders and down to the hem.

Rhythm through

Progression (right) the petal shapes in the gown progress in size.



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 (Fig: 3.d).

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, puffed sleeves and cap sleeves. Transition can also be achieved by using scarves, shawls, ruffles and gathers in an outfit (Fig: 3.b).

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. (fig.3.c)

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.



3a.Repetition 3b.Transition of Lines 3c.Radiation of Shapes 3d.Progression of Shape

PROPORTION

4. PROPORTION

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 an 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 3/8 of total figure from the waist to top of the head and the remaining 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.



Out of Proportion: (Left) the length of the bodice is far shorter than the skirt in this evening dress.

In Proportion: (right) the ratio of all the garment parts is in accordance with bodice size.



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.

Fig.4. Various proportions in clothing design



UNITY

5. Unity/Harmony

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.

A. 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; their combined proportions seem to belong with each other and the figure. Advancing qualities harmonize with receding qualities and every part blends 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.



LEFT : Geometric shapes grouped together to bring harmony in the design.

RIGHT: Arrangement of seams



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 color 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 coloring, life style and personality of the wearer should be considered while designing the garments. However complete identicalness in a garment, be it color, texture, shape or space may create boredom. To avoid this monotony a small area in contrast color or a garment part cut in contrast of texture can often add interesting element in the design