

UNIT

1

Introduction to Design Elements

Structure

- 1.0 Introduction
- 1.1 Elements and Principles of design
- 1.2 Dot
- 1.3 Line
- 1.4 Form and Basic shapes
- 1.5 Colour
- 1.6 Texture

Learning Objectives

After studying this unit, the student will be able to

- Understand the importance and types of art elements used in dress design
- Identify the elements that influence clothing design development
- Apply the relevant elements in various dress designing aspects

Unit preview

Designing process involves the combining of known design elements and principles in varied ways to create new products. In creating a design one of the components which interact is the Art/ Design Elements. Design elements

like dot, line, texture and shape /form and color of the garment play a prominent role in dress design, besides creating some visual effects on the physical proportion of the individual.

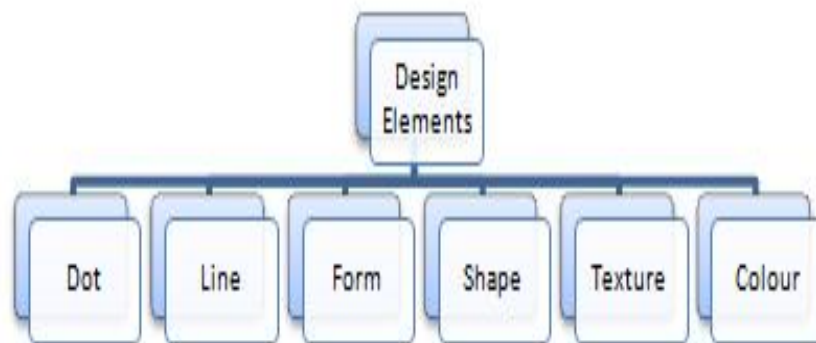
1.0 Introduction

In creating a design, elements always work in combination with principles. The elements and principles of design are flexible and should be interpreted within the context of current fashion. The elements of the design provide a baseline for designing beautiful garments. They must be incorporated in a pleasing combination to achieve an appealing look in the garment. Garment designing involves three main aspects-structure, function and decoration. A garment should be structurally valuable, suitable, functionally appropriate as per the customer's need, decoratively apt as per the current day's fashion demands. Hence elements of design should be carefully and wisely utilized for achieving the desired effect.

1.1 Elements and Principles of Design

The elements and principles of design are flexible and should be interpreted within the context of current fashion. Elements of design are those components which an apparel designer employs in designing the garments. A design can be defined as an arrangement of lines, shape, colors and texture that create a visual image. The principles of design are the guides that govern how elements are combined. The elements are therefore the raw materials in design that must be combined successfully.

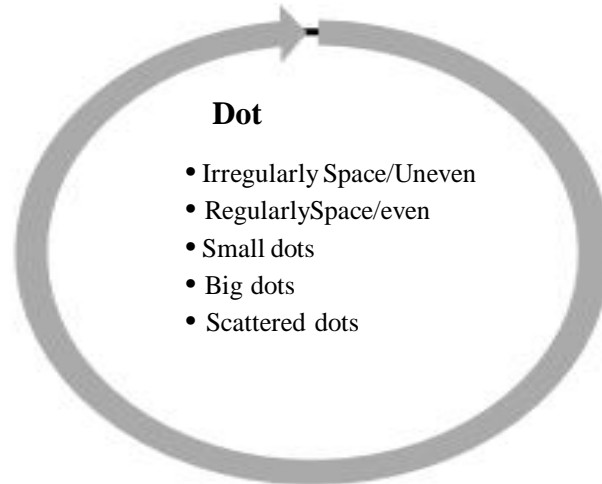
The following are the different elements of Design



These elements are considered as “Plastics” in art language because they can be manipulated or arranged by the designer to create desired illusions.

1.2 Dot

Dot is known as basic element of point. It is the smallest unit suggesting its presence and location. The sizes of the dots also convey a message. The bigger the dot is, the more enlarged the surface appears, and vice versa. Hence, a thin figure should wear a dress of bigger dots to conceal the figure problem.



Points joined and proceeding towards one side indicate direction. A chain of dots become a line.

Eg : A row of buttons stitched vertically or horizontally on a dress.



Fig 1.1 Illustration using Dot as a Design Element



Fig 1.2 Illusion of Dot in Dress Designing

1.3. Line

Line is the distance between two points joined together. It is a chain of dots joined together indicating direction. Line is the simplest and most important of the design elements and is incorporated into the other elements. All lines have directions, length and width. Line is the basic requirement for almost all designs. It provides the visual dimensions of length and width. When lines combine, space is enclosed and forms and shapes are defined.

Lines offer a path of vision for the eyes when a person is wearing an object/outfit with lines creating various illusions. The arrangement of lines in clothing design can cause to appear a person look heavier or thinner than what actually he is. There are many kinds of lines-diagonal, undulating and spiral, dotted, perpendicular, dominating, straight, thick, horizontal, vertical, thin, thick, curved and zig-zag. Each line can create its own effects in dress designing.

Line is a fundamental element of design which establishes the outline of a garment. It is an extremely useful and versatile realistic tool that is made to function in both visual and verbal ways. Line leads the eye in the direction it is going, and divides the area through which it passes, thus providing a breaking point in space. It also defines a shape or a silhouette and conveys a mood or a character. Line can create visual illusions, such as height and width and also makes a figure look thin or thick. Line manipulates space: line divides space, encloses space, organizes space, pushes and pulls it, separates and contours it.

Definition :

Line is an elongated mark, the connection between two points, or the effect made by the edge of an object where there is no actual line on the object itself.







A line always is associated with movement. Movement is created by moving the eye along the line- up and down, side to side or around the garment. The garment line may be straight, curved, vertical, horizontal or diagonal.

Large spaces are divided by lines and shapes are created.

Lines
<ul style="list-style-type: none"> • Straight • Curved • Zig Zag • Diagonal • Wavy • Spiral • Dotted • Perpendicular • Thick • Thin

Table 1.3 Types of Line

Different lines affect us differently, emotionally and psychologically as given below

Type of Line	Meaning Conveyed
Zig-Zag Line 	Lightening, Not Suitable for Delicate Clothing
Straight Line 	Firmness
Thick Line 	Strength, Alertness
Thin Line 	Weakness, delicacy, Feminine
Uneven Line 	Uncertainty
Wavy Line 	Femininity

A line can be used for creating different optical illusions. If used skillfully, these lines on a garment can conceal figure problems or exaggerate them. E.g., horizontal lines emphasize shortness because the eye moves side to side.

There are nine characteristics that each line possesses like path, thickness, evenness, continuity, sharpness, contour, consistency, length and direction. These aspects or characteristics of line give it a powerful role in dress designing.

In garments lines can be categorized in three ways

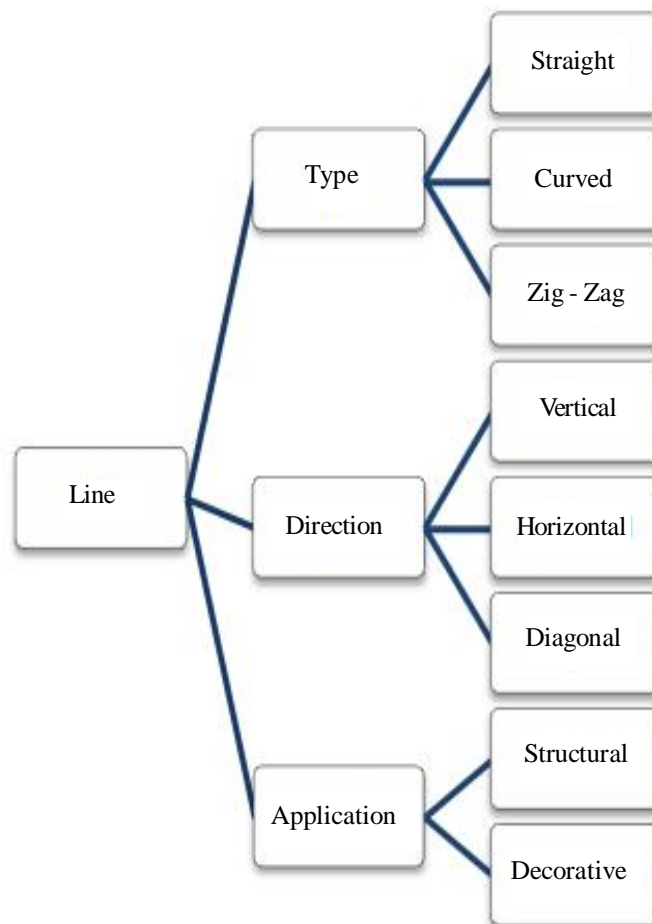


Fig 1.4 Classification of Line

All garments contain a combination of lines from each of these categories.

(a) Line types

According to the type, lines are of three types - straight, curved, and zig-zag lines.

1. Straight line : All garments have some straight lines in them which help to emphasize body angularity and neutralize the roundness of the body. Seams, yokes, darts, hems or garment edges, pleats, hems, trims, braids, tucks, zippers, rows of buttons and panels are all straight lines. Straight lines oppose natural curves and signify permanence, neatness, flatness and strength. They create a feeling of elegance, bold and powerful, stable and dignified effects in a garment. Use only limited number of straight lines in a dress as more straight lines can give a stiffer and slimmer look.



Fig:1.5: Effect of straight lines in Dress

2. Curved lines : Curved lines are less conservative, formal and powerful than straight lines. Circles and curves make spaces look larger than they really are. They increase the size and shape of the figure adding interest to a design. They give soft, gentle, youthful and flowing effect. But too many curved lines in a dress can create a confusing look too, therefore to be used with caution. Curved lines emphasize body curves and counter thickness and sharp angles. Found on pockets, collars, scalloped edges, seams, gathers, they produce an effect of femininity, gracefulness, movement, richness and elegance. Soft curves on princess lines, neckline, garment edges suggest gentle youthfulness. These lines are more romantic and pensive by nature. Curved lines can be a full circle or may even appear almost straight. Curved lines are considered graceful and feminine; those in a diagonal direction are the most graceful and can be seen in the soft folds of material in a draped dress or a ruffled collar.



Fig 1.6 Different effects of line in dress

(a) Full curve : Emphasizes body curves, counters thinness and angularity giving a young, youthful, feminine, dynamic character. In a dress full curves are introduced through seams, garment edges and scalloped edges.

(b) Restrained curve : These curves slightly emphasize curves of the body. Yet they give soft, gentle, feminine and graceful effects. Soft, shallow curves suggest comfort, safety, and relaxation. These are introduced in dress by seams, garment edges, princess lines, trims, gathers, draping and fabric pattern.

3. Zigzag line : These lines have sharp points like zigzags, which change the direction abruptly due to their points. This type of line gives a feeling of jerky, busy, excited effect. They also emphasize angularity. When they are used more than required these lines can create a feeling of confusion in dress. As they are very noticeable their use should be limited. Decorative fabric pattern and trim like ric rac can help create this effect. They are also used to combine different patterns & textures. Other form of using zigzag line is use of V shaped lines. V shaped lines widen and slenderize. The deeper the V of the diagonal lines, the more slender the effect it gives as shown in the figure below.



Fig 1.7 Zigzag line effect



Fig: 1.8 Effect of broken lines and uneven lines in dress

(b) Line Direction:

According to the direction, lines may be vertical, horizontal, or diagonal.

(a) Vertical: Lines communicate a feeling of self-importance, dignity, masculinity, strength and spirituality. They lead the eye to move up and down. They give the impression of added height and slimness. Dresses having vertical lines if worn by a thin person, it makes the person look even taller and thinner. Vertical lines are found in a shirt front, princess lines, center back seam, darts, pleats, tucks and in fabric pattern. These lines are best used on short & hefty figures.

In Fig 1.9. These produce an illusion of added height to the outfit design with help of vertical lines and the other design in the figure with contrasting colored vertical band in the centre as a centre panel added with vertical line gives an added height to the outfit. These lines tend to make a short person look tall.

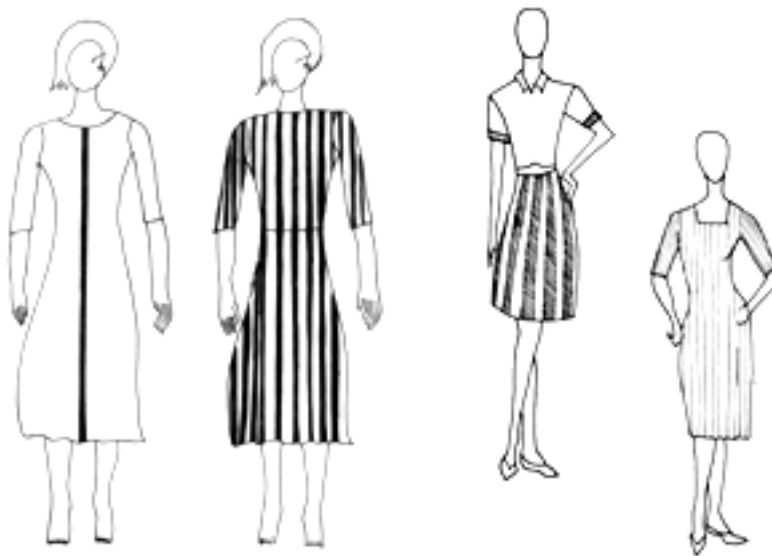


Fig 1.9. Effect of vertical line on dress

(b) Horizontal lines : Suggest a feeling of rest, repose or relaxation. Therefore garments in which horizontal lines dominate tend to be quiet, relaxed and restful in feeling. These lines will direct the viewer across the garment, emphasizing figure's width at that point. They give the impression of more width and less height ie. The body looks shorter and wider. So their placement is done where a wider and broader feeling is required. For example a band or seam at the hipline will make the hips seem wider. Horizontal lines are found at waistlines, hemline, wide neckline, sleeves, collars, panels, midriffs and in belts.



Fig 1.10 Effect of vertical and horizontal line

These lines in Fig.1.10 add width to the garment and decreases the apparent height, for example a wide contrasting colored belt shortens the height of the figure by cutting the garment into two segments, however the belt has the effect of slimming the waist line

(c) Diagonal lines : Are slanted and they suggest a feeling of movement or direction. Diagonal lines in a garment tend to slenderize the whole body, more than vertical lines. They are strong and draw attention to the area where they are used. Since objects in a diagonal position are unstable in relation to gravity, they are either about to fall, or in motion. Thus if a feeling of movement or speed is desired, or a feeling of activity, diagonal lines can be used.

Their degree of slant determines their visual effect in clothes. If they have a vertical slant they give slenderness feeling and if they are horizontally slant they add width. When these lines are combined with vertical lines, a figure seems the tallest as they tend to create a more slenderizing effect (fig 1.11). These lines are found generally in panels, seams, darts, 'V' necklines, collars & lapels, flared trousers 'A' line skirts, bias cut stripes and raglan sleeves.



Fig 1.11 Slenderizing effect of line

(c) Application of Line in garments:

Lines are incorporated into clothing in two basic ways – structural and decorative.

(a) Structural lines : Structural lines are most visible if the fabric of the garment is plain. They can be introduced through constructional lines like seams, darts, fitting tucks and shirring. Creases and folds created by pleats, gathers etc also give structural line effect in a garment.

(b) Decorative lines : Decorative lines are created by adding details to the surface of clothing. They are added simply to decorate the garment and make it more interesting. They add style and personality. They can be formed

by adding rows of buttons, topstitching, braids, piping, bias binding, lace edging, faggoting, ruffles, fringe etc. Fabric pattern lines such as stripes, plaids, herringbones, checks etc also add lines decoratively.



Fig 1.12 Lines of various forms

Lines are the greatest devices of fashion designers. Since lines create illusion of height and width, they can be used to one's requirement to tone down or exaggerate a particular figure type.

1.4 Form and Shape

It is an object having three dimensions like length, width and depth. The human body is a form and by viewing it analytically, its various perspectives are revealed. The human form changes visually with clothing, especially as fashion changes.

Shape describes the outer dimensions or contour of an object. Through clothing design, the shape of the human body is often revealed in a natural way,

but sometimes even distorted. The shape of clothing in a human body, communicates silently, the message about the wearer. Every fashion period has a specific shape of garment. It has been observed that an easy fitting shape of the garment is easily accepted where as a tight fitting garment is generally short lived since it is suitable to only perfect figure types.

Shape is flat space closed by a line and in clothing, it is defined as a flat, two-dimensional area enclosed by a line. When both ends of a line meet to surround space, the line forms a shape. Shapes have both physical and psychological effects based on the lines surrounding them. Space within the shapes and separating the shapes also has an effect. The word “shape” usually suggests geometric shapes and there are many shapes such as flat ones with equal sides - square, circle, pentagon, hexagon, and octagon; with unequal shapes such as oval, triangle, rectangle, diamond; equal sides three-dimensional shapes such as sphere and cube. But pure forms are rarely seen in dresses; however the garment shapes suggest these forms. For eg. A flared skirt is visualized as a cone or a pant legs suggests tubular shape.

Shapes of unequal proportion such as oval or cone can create a visual interest in dress with the unequal proportions emphasizing in that direction. A short midriff yoke in a dress shortens and widens that area. Shapes with diagonal edges such as triangles and trapezoids, and parallelograms provide dynamism in dress but are less stable. Shapes with unequal sides of three dimensional natures is called **form**- Cylinder, cone, pyramid, bell, dome, barrel, box etc. Forms are generally created by combining two or more shapes. A form is a shape that has three dimensions: height, width, and depth.

Visual effects of shapes

The visual effects created in the dress by the use of different shapes can affect the physical appearance and the mood of the wearer.

- They can add or reduce the length, width and weight of the person which can be achieved by placing seams, pleats, armscye, necklines and waistlines at appropriate places on the garments.
- Garment styles such as dome shaped skirt can conceal heavy thigh or short leg length ie, shapes can be used to camouflage the undesirable features of the human form.
- Close fit garment styles can help to highlight the desirable features of the person but they can also enlarge a person so they have to be used carefully.

Incorporating shape in dress

Shapes like Square, Circle/oval, Triangle, Diamond, Teardrop, Trapezoid can be introduced into dresses structurally by means of pockets, yokes, collars, necklines and decoratively with the help of pattern on the fabric, trims and other means of decorative work such as cut work.

Forms such as sphere, cone, box, dome etc can be introduced structurally into garments through incorporation of puff sleeves, skirts, lehanga, and formal gent's suit. Some general guidelines to be followed in introducing the above are There should be harmony between various proportions and with the whole garment. The shape should not be either too concealing or revealing but should help to highlight the desirable features of the wearer

1.5. Colour

Color is the visual element. Color carries aesthetic, visual, and commercial value. The colors present in rainbow are available colors of spectrum called VIBGYOR, i.e., Violet, Indigo, Blue, Green, Yellow, Orange and Red. But there are only three basic colors i.e Red, Yellow, Blue. By mixing the three basic colors, secondary colors are obtained. Tertiary colors are obtained from secondary colors. When all colors of light are absorbed, it gives black color whereas if all colors are reflected back from some surface, it gives white color. Red and yellow makes orange, Yellow and Blue makes Green whereas Blue and Red makes Violet colors. Tertiary colors are made by mixing primary and secondary colors in equal colors. A color can have visual, physical and psychological effect.

When we talk of principles of designing, or when we start off with a given design theme that first thing to occur to our minds is the color and texture of the fabric. Every season or now and then a colour emerges in the fashion scene which is decided by the leading manufacturers, exporters and textile experts of the fashion world. Also while choosing a colour one must be utmost careful as colour creates the first impression and hence can glorify or destroy ones appearance. Even simple silhouette may be enhanced by using effective colour schemes. Colour is the most exciting design element as it is the first thing noticed in a garment attracted by consumers.

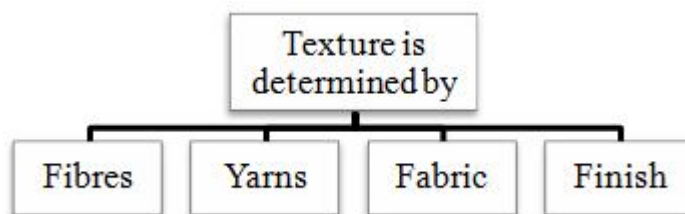
Color is the major deciding factor. Color is a property of light, a sensation, which occurs when light enters eyes. Colour enables one to express them-selves, to affect the feeling, and also reveal the personality of the wearer. Colour has the power to thrill and shock, irritate or soothe, attract or repel. A detailed study on color will be dealt in later chapters. As texture is the feel, drape and degree of stiffness and softness of the fabric, it also creates a visual effect upon the wearer.

1.6. Texture

Texture is the element of design that describes surface appearance and feel understood by sight as well as by touch. It also means the appearance of the fabric. It is quality of roughness or smoothness, dullness or glossiness, stiffness or softness. Some words to describe the texture of fabrics are: rough, smooth, dull, shiny, firm, crisp, fuzzy, bulky, dull, etc.

Texture is defined as tactile quality of a fabric. Hand refers to the tactile aspects of the fabric. Texture has the definite physical dimensions of weight, size, bulk and shape.

There are two types of textures- structural texture, which is created when fabrics or garments are manufactured, and added visual textures, which come when a design is printed onto the fabric surface. There are various components like fibers, yarns, fabrics and finishes that determine texture.



Fabric, metal, leather and straw- each have a distinctive texture. An understanding of the dynamics of texture helps individual customers and fashion professionals make better decisions as they select different apparel products.

(a) Determinants of texture

Texture is determined by the arrangement of the component parts in fabric. These are the fiber, the yarn, the weave and the finish that make up a fabric.

(a) Fibres : Fibres are hairline strands that are made into yarns. Fibers of wool produce soft textures while that of linen produce crisp textures. The short fuzzy fibers of cotton will produce a dull appearance due the fuzz. The smooth and long filaments like silk fibers and synthetic fibers make fabrics that are shiny, smooth and cool touch fabrics.

(b) Yarn : Yarns produced from fibers that are twisted in different ways. A yarn which has a low twist will produce a shiny texture because the natural gloss of fiber is not lost in the twist, where as a highly twisted yarn gives a rough

texture. Novelty yarns that are looped or coiled in manufacture of yarn create interesting surface contours too.

(c) Fabric : Fabric is constructed either by weaving, knitting, felting, bonding, crocheting or braiding techniques. Often this construction of the fabric determines the texture. A satin weave of loosely twisted yarns produces shiny textures whereas knits absorb light and are dull textured.

(d) Finish : Finish is given to fabric after it is constructed. Finishes like sizing gives stiffness, moireing adds shine and watermark design to the fabric, calendaring gives shine to the fabric, singeing makes the surface smooth and napping makes the fabric fuzzy.

(b) Effect of texture on colour

Colours generally seem lighter on a shiny surface than a dull one. Colours from “textured” and wrinkled fabrics seem darker because of more shadows and colours on fuzzy surfaces mix with fiber highlights and shadows, makes them dull slightly. Colours on firm, smooth surfaces seem flat.

(c) Effect of texture on physical proportion

Type of Texture	Effect Created
Smooth & Flat	Makes People look smaller Suitable for all figure types Hides Body Irregularities
Rough	Subdues the colors on fabric
Soft & Clingy	Drapes well Clings and reveals body irregularities Should be used in limitation Not good choice for people who do not want to reveal their body
Stiff & Bulky	Hides body irregularities When very stiff, they add weight Small physique persons look dwarfed. Overweight persons look heavy Advantageous for overweight people as it does not cling and reveal the exact contours
Shiny Textures & Dull Textures	Reflects light & makes person look large Suitable for all body types provided they do not possess other qualities such as bulk, softness, crispness in nature

Added visual texture can affect the apparent size of the wearer just as structural texture does. If the print designs are large and bold, the structural designs will become secondary to the print. Large, bold patterns emphasize the area where they are used and increase the apparent size of the wearer. Good structural and added visual textures must be planned and organized in interesting ways.

Texture	Description	Examples
Coarse	Loose, rough or coarse	Burlap, Sail cloth
Smooth	Free from obstruction	Batiste, Voile
Crisp	Having the surface roughened into small folds or curling wrinkles	Linen, Crepe
Nubby Heavy	Having small knobs or lumps Having great weight in proportion to bulk	Tweed, Shantung Quilted Fabric, Tapestry Cloth, specially wool such as Camel, Boiled wool
Fine	Very thin in gauge or texture	Fine Pina, Fine Cotton, Organza
Clingy	To adhere	Tricot, Plain Jersey Knit
Glossy	Having a surface luster or brightness	Smooth Plastics, Polished Cotton
Shiny	Bright in appearance	Satin, Vinyl
Dull	Lacking brilliance or luster	Cotton Denim, Medium Weight Flannel

Explanation of the terms used in the unit

Braid :A woven band used for edging or trimming.

Camouflage : Any means of disguise, evasion. To make things blend with their surroundings.

Contour : An outline, esp. representing or bounding the shape or form of something.

Design : A design can be defined as an arrangement of lines, shape, colors and texture that create a visual image.

Dot : Dot is known as basic element of point

Faggoting : A type of thread work used to join two edges for decoration.

Fringe : An ornamental bordering of threads left loose or formed into tassels.

Illusion : Deception, delusion, the faulty perception of an object.

Line movements : The arrangement of vertical, horizontal and oblique lines produce line movements characterized by opposition, transition or radiation.

Ruffles : An ornamental frill of lace, ribbon, narrow piece of fabric worn at the opening of a garment especially round the wrist, bust, neck, skirt hemline, etc

Scalloped Edges : An ornamental edging cut in fabric in imitation of the edge of a scallop shell.

Shape : It describes the outer dimensions or contour of an object.

Sheath : A close fitting dress.

Silhouette : A dark shadow or representation of the person's outline against a lighter background.

Texture : It is defined as tactile quality of a fabric

Undulating Line : A wavy motion or form, a gentle rise and fall motions formed by line.

Objective Questions

State True or False for the statements below

1. Dot is a part of point.
2. Lines are optional for a garment.
3. Lines can be used in a garment to make the wearer look taller or shorter.
4. Straight lines can take four directions.
5. Lines in fabric can be stripes and plaids.
6. Straight lines fatten a person.

7. A thin figure should wear a dress of smaller dots to conceal the figure problem.
8. Vertical lines communicate a feeling of self-importance.
9. Curved lines have masculine effect.
10. In dress designing there are ten basic shapes.

Fill in the following blanks

1. Lines can be categorized by type, direction and _____.
2. In creating a design, elements always work in combination with _____.
3. A design can be defined as a _____ of lines, shape, colors and texture that create a visual image.
4. Three main aspects involved in Garment designing are structure, function and _____.
5. Dot is known as basic element of _____.
6. Restrained curve highly emphasizes the curves of the body _____.
7. Jagged line gives a feeling of jerky, busy, excited effect _____.
8. Zig-Zag line emphasize _____.
9. Horizontal lines give the impression of more width and less height _____.
10. Lines spaced far apart make the figure look taller than they are _____.

Summary

Designing process involves the combining of known design components in varied ways to create new products. In creating a design one of the components which interact is the Art Elements. Art elements like line, texture and shape of the garment play a prominent role in dress design besides creating some visual effects on the physical proportion of the individual. The elements of the design provide a baseline for designing beautiful garments. They must be incorporated in a pleasing combination to achieve an appealing look in the garment. Garment designing involves three main aspects-structure, function and

decoration. A garment should be structurally valuable and appropriate as per the customer's need and the current day's fashion. Hence elements of design should be carefully and wisely utilized for achieving the desired effect.

Short Answer Type Questions

1. Name different elements of design
2. What is a line? Explain about various types of lines with diagrams.
3. Name different types of lines.
4. Write short notes on shape and its importance in dress designing.
5. Discuss the use of design lines in dresses.

Long Answer Type Questions

1. How do lines convey different types of illusion
2. What are elements of design? Explain with illustrations.
3. Write short notes on color and its use in dress designing.

On job training questions

Try to create various designs using elements of design for developing a portfolio.

Activity

1. Discuss the effect of elements of design on the body with the help of pictures from magazines
2. Identify a person in the class who is wearing a garment with lines and analyze them for the effects learnt by you.
3. Draw a dress design on a paper and try to draw different lines in the garment and evaluate in terms of the effects that are created without changing the size of the garment.
4. Collect pictures from magazines and draw on them with a pen the shape you have identified in the dress.

UNIT

2

Principles of Design

Structure

2.0 Introduction

2.1 Principles of Design

Learning objectives

After studying this unit, the student will be able to

- Understand the importance and types of principles used in dress design
- Identify the elements and principles that influence clothing design development
- Apply the relevant elements and principles in various dress designing aspects

Unit preview

The wish to decorate or beautify the human body has been existed from the Stone Age when early man painted his face and his body. Even though the beauty standards have changed, the desire remained constant. The principles of design help in creation, expression in an artistic and pleasing manner. This unit includes principles of design like proportion, balance, harmony, emphasis and rhythm of design and figure with use of elements of design discussed in previous chapter.

2.0 Introduction

An understanding of design is important for both fashion professionals and individual consumers. The elements and principles form basics for any design. The elements act as tools and principles act as guidelines as how to use the elements. Details that form an integral part of the garments are structural designs. These may be simple or elaborate. The applied design used in limited areas produce an organized impression. The size of the applied design relates to the size of the area that it occupies.

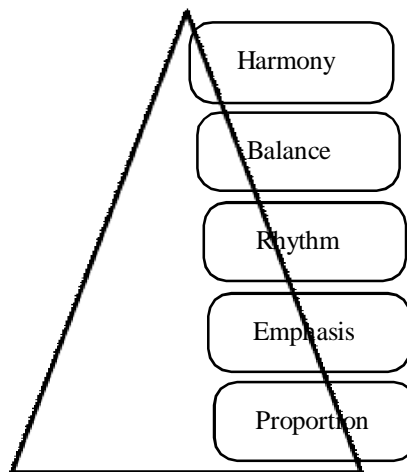
2.1 Principles of Design

Designing is the process of combining known components in different ways to create new products or effects. An understanding of how the elements and principles work, and how to manipulate them, enables the designer to create different visual effects and to analyze and appreciate all art forms.

Principles of design are guidelines for the use of the elements of design to create attractive garments, different forms of expression in an artistic manner. They are used for creating, discussing & evaluating garment designs on and off the individual/ dress form. In order to arrange the elements of design well, principles like balance, proportion, emphasis and unity/harmony are essential.

Principles of Design include

1. Harmony
2. Balance
3. Rhythm
4. Emphasis
5. Proportion



2.1.1.Unity/ Harmony

When design elements and principles work together successfully they create harmony. Unity is also called harmony in design. It is a pleasing visual unity, the relationship among all parts within a whole design. When a design has unity, it gives an overall impression, a feeling of belongingness to the composition that attracts and holds the attention of the observer and gives a balanced look to the design.

(a) Unity in clothing design

Harmony between shape and form is necessary for a good design. The agreement among functional, structural and decorative design level is essential in order to have harmony in the garment design. This means that occasion, climate, size, gender, age, personal taste, life style and personality of the wearer should be considered while designing the garments.

Functional aspects of harmony imply that a garment is comfortable, allows easy movement, and breathes with body, performs any specialized duties effectively and fits well.

In physical effects of harmony, garment parts are expected to be in scale; their combined proportions seem to belong with each other and the figure on whole. 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, straight or angular in accordance with the major forms of garment. By using monochromatic and analogous color schemes, one can achieve harmony of colour in a dress. Textures, which gently move from clinging to fluid folds, introduce harmony of texture in garment.

Similarity in a garment design, in terms of color, 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, shape, etc can often add interesting element in the design.

2.1.2. Balance

Balance means 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 of the garment. When the design elements are in balance, a pleasing harmony is established. Balance in garments is produced by structural parts and by added decoration. Balance in clothing refers to a visual distribution of weight, from a central area.

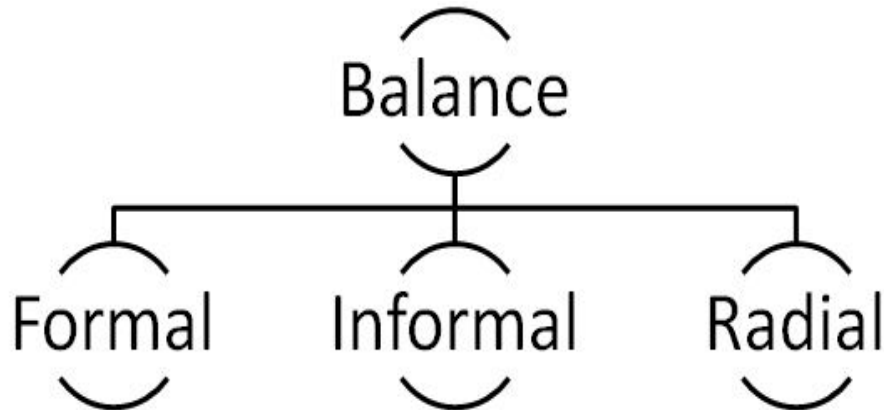


Fig 2.1 Balance

(a) Types of balance

There are three types of design balance- the formal balance that is encountered in almost all the garments, which are simple in design; informal balance which is difficult to achieve, compared to the formal balance and 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. The types of balance is shown in fig 2.1

(a) Formal balance : It is also called symmetrical balance. Formal Balance occurs when object appears to equalize each other by repetition and arranged at equi-distance from the centre. Symmetrical balance is mirror image balance that occurs when identical objects are equidistant from a center point. It is easier and safe to create but may not be as interesting as informal balance. A garment with formal balance can be made more interesting using unusual colors, textures or accessories. This relieves the uninteresting aspect from the garment look. Colour, texture & cut of the garment influence this balance in creating a feeling of dignity or formality.

A dress with formal balance may emphasize body irregularities as the eye judges or compares one side of the body with the other. The upper and lower portions of the design are so arranged, as to give an effect of balance. Thus there should not be the effect of too much of weight at the bottom or a heavy appearance. For Example, dark colored skirt over lighter shade of pants make a short person shorter.

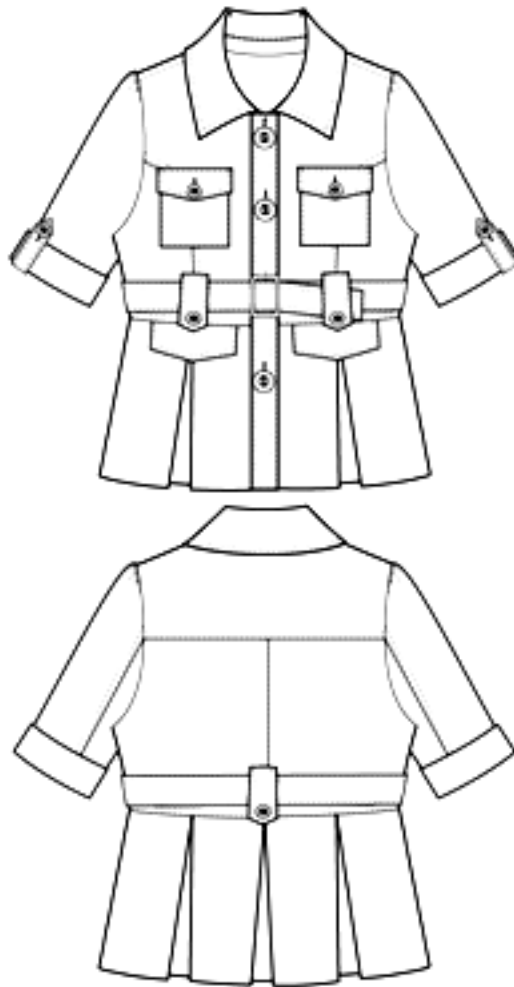


Fig. 2.2 Formally Balanced Design

(b) Informal balance : Informal balance occurs when objects or elements of design are arranged on either side of a center are equal but not identical in all aspects. Informal balance is more a visual impact rather than exact distribution of physical weight. More freedom of expression is possible with this balance, because it is exciting and has an element of interest. But such

designs are more difficult to construct, is more time consuming as the parts of the garment are to be assembled separately which adds to the cost of manufacturing. Informal balance can be used to correct the appearance of body irregularities as comparison of both the sides of the garment is not done by the viewer. This occurs when objects appear to equalize each other but not through repetition and the arrangement is in a haphazard manner. Here design of different sizes and shapes and of different attraction are arranged. The larger and more attractive designs are kept as far away from the center as possible. If used correctly, informal designs can be made effective and attractive.

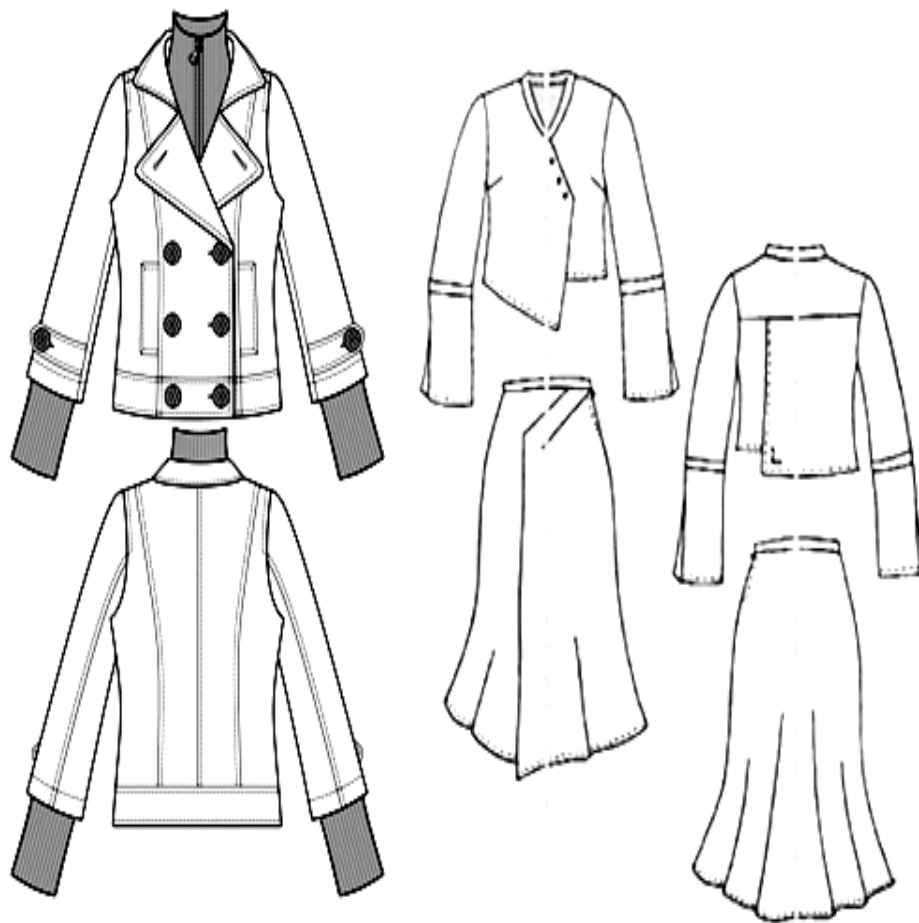


Fig 2.3 Informal balance

(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. Due to the intricacy of construction it is found only

in expensive clothing. The radial balance occurs when major parts of the design radiate from the central part. Formal balance is the least expensive method to produce apparel in mass production. Informally balanced garment is more difficult to produce. For each section of the garment, cutting will have to be probably handled differently.

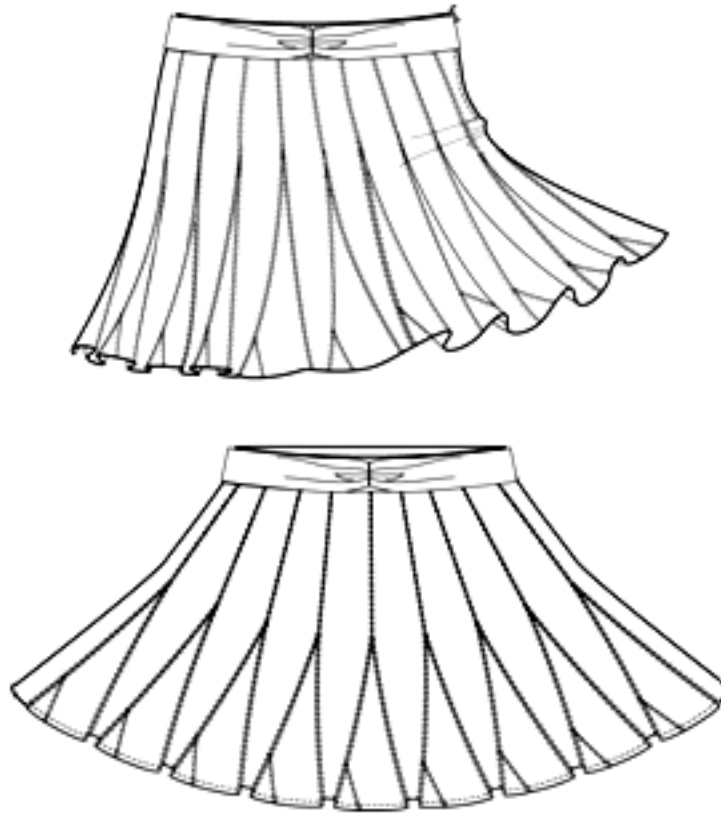


Fig 2.4 Radial Balance in Dress Design

2.1.3. Rhythm

Rhythm is an important principle of art created by repeated use of the design. It has a feeling of organized movement as the arrangement of the design elements makes the eye move easily over the apparel areas. Though repetition of pattern is required, it is not always very essential to obtain.

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 also the fabric design

(a) Rhythm through repetition

Repetition or regular repeats of motifs of design, shapes, buttons, tucks, pleats, laces, edgings, colour, textures, fabric designs etc. Parts of the garment having the same shaped edges like squared, rounded, or scalloped edges also create repetition. When colours are used in repetition a good effect can be created if the colours are distributed in an interesting way.

Smooth undulating lines impart a peaceful and calming effect while lines with sharp points and zigzag lines create an exciting rhythm more suitable for evening wear. Care should be exercised with this type of rhythm as it may disturb and subdue a garment design. Pleats, tucks, stitching folds create abrupt rhythm. Trimmings like beads, buttons, laces etc. create a variety of rhythmic effects in a garment.

(b) Rhythm through progression

Rhythm is also created by progression or by gradation. Gradation implies a gradual increase or decrease of similar design elements. For eg. colors from light to dark or textures from fine to coarse; shapes from small to large, and lines may range from thin to thick or vice versa. A gradual change generally provides continuity, giving a feeling of movement. Increasing or decreasing changes in sizes of motifs, buttons, trims, ruffles, fabric design also create rhythm.

(c) Rhythm through transition

Transition is the process of changing from one style, condition, position, etc. to another without any break point during modification. The curved lines of transition cause the eye to change direction gradually rather than abruptly. Transitional lines and shapes lead the eye gracefully and easily from one area or direction to another. 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.

(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 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.

The structural seams incorporated by means of darts, edge finishing, gathers, pleats, etc. create graceful rhythms in a garment. Pleats or tucks produce regular rhythm, scalloped edges in tiered skirt produce graduated rhythm and shirring, gathers, smocking produce random but intricate rhythm in a garment. Beside this, the applied means of decoration like ruffles, laces, embroidery stitches, etc. incorporate different type of rhythmic movements in the garment.

2.1.4.Emphasis

Emphasis involves the concentration of interest in the selected area of design when compared with other subordinated areas. Emphasis as such, should not be placed at an area that one wishes to minimize attention on. Designers often create emphasis partially through the careful arrangement of line, texture and colours. There is some portion in every dress which is the centre of attraction.

This portion is called point of emphasis. Emphasis is concentration of interest in one area called eye arresting area of a design that acts as the center of attention. It is the center of attention of an outfit. This implies that some areas require subordination in order to emphasize that area. 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.

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

(a) Creating emphasis in garments:

1. Emphasis may be achieved by grouping rows of tucks, gathers, ruffles, buttons or trim in one area, or by concentration of jewelry such as rows of beads, chains or pins

2. Shapes of collars, sleeves, pockets, jewelry, outsized buttons, belts and trims can be used to create local interest with unusual designs. Unusual and different fabric designs and texture may attract focus of attention, provided the garment design is simple and not competing with fabric design or the texture.

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. Contrast of colour, line, shape, and texture will also create emphasis. Using contrasts too many times often lose their impact in the design.

5. Contrasts of shapes is more strongly emphasized when they differ from the background. Yokes, collars, cuffs and shapes will be more noticeable when their edges are outlined in a contrasting trim.



Fig: 2.5 Emphasis in garment design

(b) Some methods to lay emphasis include

- Grouping of design units.
- Using of contrast of hues.
- By leading lines.
- A combination of any of the above elements.
- Repeating details such as tucks gathers, button, etc.
- Unusual shapes & textures.
- Applied design on a contrast background.

The placement of dark spots on a lighter color background or vice versa could emphasize the body parts. While enhancing the design by concentrating on a focal point the designer must bear in mind the figure and personality of the wearer.

2.1.5. Proportion

Proportion is sometimes called scale. Proportion includes the relationship of height, width, depth and surrounding space of each design. When all the parts work well together, the garment is well proportioned. Good proportion refers to pleasing relationship between the sizes of various design details in a dress and between the garment itself and the design details.

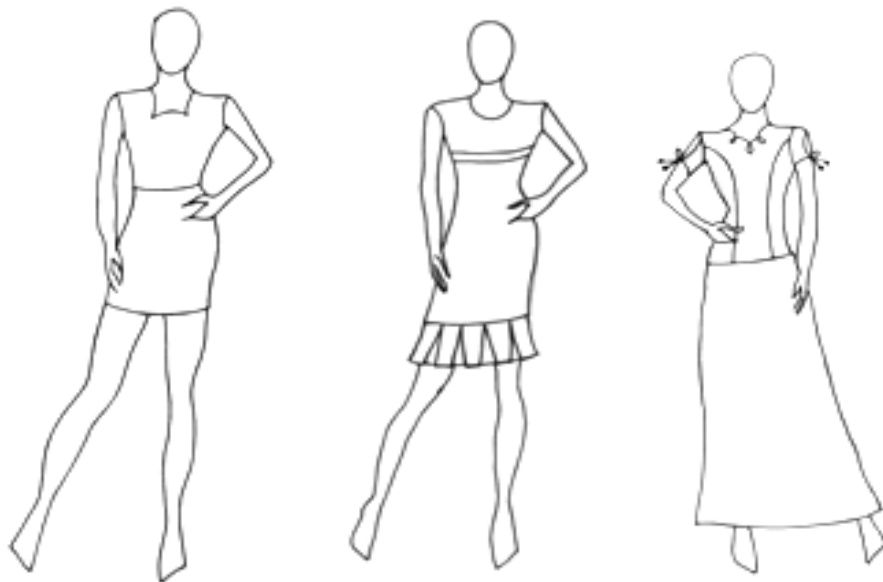


Fig 2.6 Proportion in dress

Unequal parts are more interesting than when all areas are exactly equal in size. Also, an odd number of parts, such as three, are more interesting than an even number such as two or four. Of course, fashions that make the body look distorted, or out of proportion, are sometimes referred to as popular fads too. Proportion in relation to clothing design and to that of body conformation is an important aspect to be considered to create a well-proportioned garment style. Figure 2.6 shows garment styles in different proportions. Note the interesting effects created by each of the proportions on the figure.

(a) Proportion applied to clothing design : The golden mean equations are used to produce garments that may be divided visually into 2:3, 3:5, 5:8 and 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.

(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 built 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.

Explanation of the terms used in the unit

Design element : The basic unit of visual design

Form : A three dimensional object created by combining two or more shapes

Texture : Tactile quality of fabric. Texture refers to how the surface of something looks and feels

Illusion : Are visually perceived objects and images that differ from reality

Structural design : It is the frame work or essential form of a garment formed by stitching pieces together, like collar, cuff, yoke, pleats, etc.

Decorative design : Design created on the surface of fabric either by painting, printing, embroidery or any other technique

Repetition : It is the recurrence of the feature

Gradation : The feature does not changes as such but one aspect of the feature change in the next repeat

Transition : The process of changing from one style, such that it appears gliding gradually rather than jumping from one place to other

Rhythm : A regular recurrence of elements or motifs in a measured

Test your understanding**State if the following statements are TRUE or FALSE**

1. Informal balance is difficult to achieve than formal balance.
2. Unity is also called harmony in design.
3. When pleats, seams, gathers, darts are used in a dress in unequal amount it is formal balance.
4. The principles of design create lot of creation, expression in an artistic and pleasing manner.

Fill in the blanks with correct answers

1. Unequal parts are more interesting than when all areas are exactly _____ in size.
2. The elements act as _____ and principles as _____ as how to use the elements.

3. Details that form an integral part of the garments are called as- _____
4. Emphasis is a type of concentration of interest in one area called as - _____ area of a design.
5. Harmony between shape and _____ is necessary for good design.
6. The agreement among functional, structural and _____ design level is essential in order to have _____ in the garment design.
7. Radial balance occurs when the major parts of the design radiate from a _____ point.
8. The human body size can be divided into three general categories- small, _____ and large.
9. Proportion is sometimes also called as _____.
10. _____ balance is found only in expensive clothing, Due to the intricacy of construction.
11. Rhythm is an important principle of art created by _____ use of the design.
12. Rhythm can be created in a garment with _____ of various parts of design.
13. A dress with formal balance may emphasize body _____.
14. The process of changing from one style, condition, position, etc. to another without any break point during modification is _____.
15. Formal balance is also called as _____ balance.
16. Transition can also be achieved by using _____ in an outfit.

Multiple Choice Questions

1. The process of combining known components in different ways to create new products or effects. ()
(a) Decorating (b) Designing (c) Painting (d) Drawing

2. When design elements and principles work together successfully they create ()
(a) Emphasis (b) Balance (c) Rhythm (d) Harmony
3. Pose, equilibrium, stability and security are the other names for ()
(a) Balance (b) Rhythm (c) Harmony (d) Proportion
4. Balance in clothing refers to a visual distribution of_____, from a central area. ()
(a) Height (b) Weight (c) Water (d) Liquid
5. Formal balance and the radial balance are mostly found in _____areas of dress. ()
(a) Pockets (b) Cuffs (c) Sleeves (d) Necklines
6. Design of different sizes and shapes and of different attraction are arranged in the following. ()
(a) Formal Balance (b) Informal Balance
(c) Radial Balance (d) None
7. The principle which gives a feeling of organized movement ()
(a) Balance (b) Rhythm (c) Emphasis (d) Scale
8. The term that implies a gradual increase or decrease of similar design elements. ()
(a) Radiation (b) Gradation (c) Duplication (d) None
9. Formal balance is the least expensive to produce apparel in_____ production ()
(a) Tailor Shop (b) Small Scale (c) Mass (d) Boutique
10. Rhythm by radiation creates a feeling of movement in_____ directions. ()
(a) No Direction (b) Same (c) Different (d) Circular Direction

11. The golden mean equation used to produce garments that may be divided visually are ()
- (a) 3:5, 5:8 (b) 1:3, 3:4 (c) 2:3, 4:6 (d) 1:2, 2:3

Answers

State if the following statements are TRUE or FALSE

1. Informal balance is difficult to achieve than formal balance. **TRUE**
2. Unity is also called harmony in design. **TRUE**
3. When pleats, seams, gathers, darts are used in a dress in unequal amount it is formal balance. **FALSE**
4. The principles of design create lot of creation, expression in an artistic and pleasing manner. **TRUE**

Fill in the blanks with correct answers

1. Unequal parts are more interesting than when all areas are exactly equal in size.
2. The elements act as tools and principles as guidelines as how to use the elements.
3. Details that form an integral part of the garments are called as structural designs.
4. Emphasis is a type of concentration of interest in one area called as eye arresting area of a design.
5. Harmony between shape and form is necessary for good design.
6. The agreement among functional, structural and decorative design level is essential in order to have harmony in the garment design.
7. Radial balance occurs when the major parts of the design radiate from a central point.
8. The human body size can be divided into three general categories- small, medium and large.
9. Proportion is sometimes also called as Scale.
10. Radial balance is found only in expensive clothing, Due to the intricacy of construction.
11. Rhythm is an important principle of art created by repeated use of the design.

12. Rhythm can be created in a garment with repetition, gradation or transition, opposition of various parts of design.
13. A dress with formal balance may emphasize body irregularities.
14. The process of changing from one style, condition, position, etc. to another without any break point during modification is Transition
15. Formal balance is also called as symmetrical balance.
16. Transition can also be achieved by using scarves, shawls, ruffles and gathers in an outfit.

Multiple Choice Answers

1. The process of combining known components in different ways to create new products or effects. (b)
(a) Decorating (b) Designing (c) Painting (d) Drawing
2. When design elements and principles work together successfully they create (d)
(a) Emphasis (b) Balance (c) Rhythm (d) harmony
3. Pose, equilibrium, stability and security are the other names for (a)
(a) Balance (b) Rhythm (c) Harmony (d) Proportion
4. Balance in clothing refers to a visual distribution of_____, from a central area. (b)
(a) Height (b) weight (c) Water (d) Liquid
5. Formal balance and the radial balance are mostly found in _____areas of dress. (d)
(a) Pockets (b) Cuffs (c) Sleeves (d) Necklines
6. Design of different sizes and shapes and of different attraction are arranged in the following. (b)
(a) Formal Balance (b) Informal Balance
(c) Radial Balance (d) None

7. The principle which gives a feeling of organized movement (b)
(a) Balance (b) Rhythm (c) Emphasis (d) Scale
8. The term that implies a gradual increase or decrease of similar design elements. (b)
(a) Radiation (b) Gradation (c) Duplication (d) None
9. Formal balance is the least expensive to produce apparel in _____ production (c)
(a) Tailor Shop (b) Small Scale (c) Mass (d) Boutique
10. Rhythm by radiation creates a feeling of movement in _____ directions. (c)
(a) No Direction (b) Same (c) Different (d) Circular Direction
11. The golden mean equation used to produce garments that may be divided visually are (a)
(a) 3:5, 5:8 (b) 1:3, 3:4 (c) 2:3, 4:6 (d) 1:2, 2:3

Summary

There are different elements of design such as line, form, colour, texture which greatly influence the clothing decisions. Elements create psychological effects and physical effects which should be carefully balanced for an appropriate appearance. One should know both the potentials and the limitations of each element for proper usage in a design. Understanding how and why a person responds to the various elements & principles of design and knowing how to control and use them effectively for a good design is an important aspect in designing. The principles of design are flexible, as demonstrated by the diversity of styles in which they are seen. Designing principles can be used to create, discuss, and evaluate garment designs, on and off the body.

Short Answer Type Questions

1. How are lines in garments categorized.
2. What are the various types of illusion created by line in dress?
3. Write about the application of line in garments
4. According to direction, what are the various types of Lines?

5. Differentiate between form and shape.
6. Define line. How is it useful as an element of design.
7. What are the determinants of texture?
8. How does texture effect colour.
9. Write about effect of texture on physical proportion.
10. How should be the proportion of textures in dress.
11. What are the various types of texture?
12. What are warm and cool colours?
13. What are the characteristics of colour
14. What are the principles of design?
15. What are the different types of balances that can be used in dress design?
16. How is informal balance achieved in a dress.
17. What is meant by radial balance?
18. Formal balance is easy to achieve. Explain.
19. What are the different types of rhythm that can be created in garments?
20. Write about the proportions suitable for a small person.
21. Where emphasis should be placed in garments?
22. What are the physical effects of harmony?
23. Write about the methods of creating Rhythm in clothing design

Long Answer Type Questions

1. What are the various elements of design that help in dress design?
2. What is texture? What are the different textures used in creating illusion in dress design?
3. What are different types of lines used in dresses? How do they effect in dress designing.
4. What are the visual effects of shapes in a dress?

5. Briefly describe the importance of elements in dress.
6. Explain different methods to create rhythm in design. Support with suitable illustrations.
7. What are the different types of balance used in clothing?
8. How is rhythm created in dresses? Give examples for each variety.
9. What is proportion? How is it achieved in clothing?
10. How are art principles useful in clothing design? Explain with suitable dress designs.
11. How can harmony be introduced into garments?
12. What is the use of emphasis and how is it created in clothing designs?

Activity

1. Students should be encouraged to collect various dress design figures and evaluate in terms of elements of design individually or in groups.
2. Design Different garments using principles of design for portfolio folder.

UNIT

3

Colour

Structure

- 3.0 Introduction
- 3.1 Properties of Colour/ Colour Dimensions
- 3.2 Colour Wheels
- 3.3 Colour Schemes
- 3.4 Colour Expression
- 3.5 Warm and Cool Colours
- 3.6 Use of colour in designing
- 3.7 Visual effects of colour in dress

Learning Objectives

After studying this unit the student will be able to

- Recognize the significance of colour
- Comprehend the properties of colour and its dimensions
- Follow the theories of colour and the differences
- Gain knowledge about different colour systems in vogue
- Differentiate colour based on characteristics
- Acquaint with the different schemes of colour and its physical effects

- Understand the importance of colour in dress design
- Visualize the effects of colour in dress
- Design dresses based on the qualities of personality and interaction of colour

3.0 Introduction

Colour is the most exciting design element as it is the first thing noticed in a garment attracted by consumers. Color is a property of light, a sensation, which occurs when light enters eyes. Color enables one to express themselves, to affect the feeling, and also reveal the personality of the wearer. Color has the power to thrill and shock, irritate or soothe, attract or repel.

Objects appear colored because their surfaces absorb certain parts of the visible spectrum of light and reflect other parts back to our eyes. For eg. If an object appears blue, it is because the object absorbed all other colored light and reflected only blue color light. Visible spectrum of light or white light contains colors from Blue at one end of the spectrum to Red at the other end. The ends of this spectra band is bent and joined to form a color wheel.

3.1 Properties of Color/ Color Dimensions

Color has three distinct properties: hue, value and Intensity/ saturation.

(a) Hue

It is the family name or quality of a color, which distinguishes one color from the other. It is accurate description of a color. Hue is the other word used for color. Some of the hue names are red, orange, yellow, green, blue, violet, magenta, cyan etc.

(b) Value

Value is concerned with the lightness or darkness of a color, the property which is exhibited by all colors. The extreme values are black and white. Some colors like yellow, are naturally light. Some, like violet, are darker. All hues can be made in all values. Adding white paint will make any hue lighter. The resultant hue colors with white are called tints. Adding black paint will make most pigments darker and adding black to a hue results in shades.

(c) Chroma/Intensity

Intensity is brightness and dullness of a color. The colors on the color wheel are of full intensity. When grey or its complement color is added it becomes less intense. A dull color is unsaturated or low in intensity. A color without any

brightness (no hue) is achromatic (black, white and/or gray. According to intensity, colors are called as very bright, bright medium, bright, bright medium, medium dull, dull or very dull. On the other hand black and white are neutrals.

3.2 Color Wheels

A Color Wheel is a conventional arrangement of hues in a circle to demonstrate their relationships. This wheel can be used as a guide to choose and combine colors.

(a) Munsell Color System

This system is based on a unique color-solid arrangement, which more accurately demonstrates hue, value and intensity of color. In this system, a color's hue is given a number/letter designation, which locates it on the Munsell Color Wheel. Paint, ink and colored paper and other manufacturers often use this system. There are five primary and five secondary hues in this system. The primaries are red, purple, blue, green and yellow. Hue, value and chroma are then rated with numbers. Colors can be very accurately described using this system. A three dimensional model using Munsell's system is called a color tree.

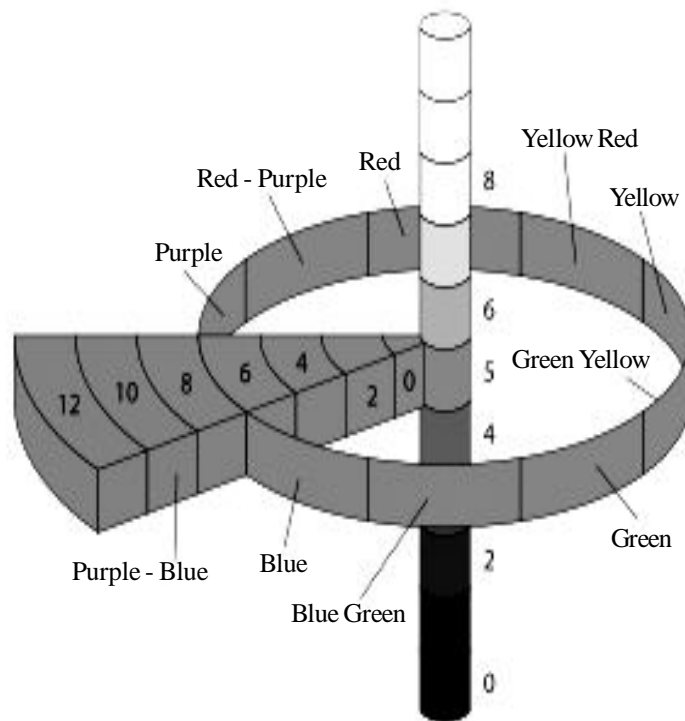


Fig 3.1 Munsell Color Chart

(b) Prang or Brewster

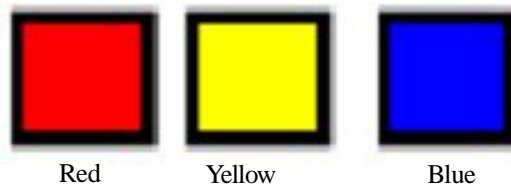
By 1831 Brewster laid the groundwork for what has become known as the Prang theory. Its structure is simple, straightforward and practical. The most common colour wheel is based on the theories advanced by Louis Prang in 1876 and is commonly known as the **Prang** colour wheel. In most theories the hues on the colour wheel can be grouped as follows. (Fig 3.2)

It is a standard 12-hue wheel with 3 primaries, 3 secondaries, and 6 tertiary colours. Prang value has 9 steps from white to black and 7 steps in intensity from a full primary at the tip to its full complement secondary at bottom.

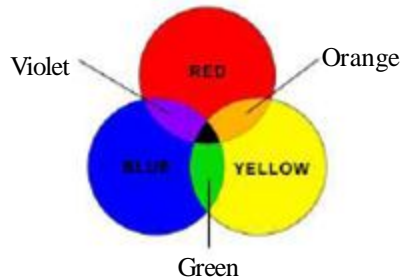


Fig 3.2 Prang colour System

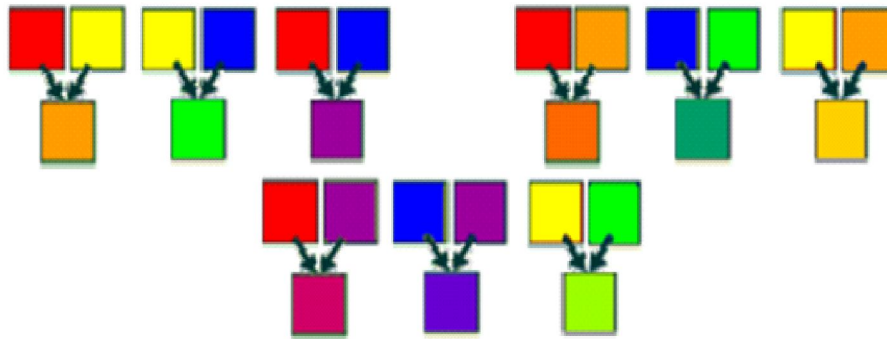
Primary Hues : These are red, blue and yellow in the Prang colour system. They are referred to as primary because they cannot be made by mixing other hues and all other colours can be made by them. The three primary hues are placed at equal distances from each other on the colour wheel.



Secondary Hues : The three secondary hues are orange, green, violet (purple). They are made by mixing equal amounts of two primary hues together. They are found halfway between the primary hues on the colour wheel. Orange is made by mixing red and yellow. Green is made from equal amounts of blue and yellow. Violet is a combination of red and blue.



Tertiary Hues : Intermediate hues (sometimes called tertiary hues) result when equal amounts of adjoining primary and secondary colors are combined. When naming them, it is customary to state the name of the primary hue first e.g. red-orange is the tertiary between red and orange. Intermediate colors are blue-violet, blue-green, yellow-green, yellow-orange, red-range, and red-violet.



3.3 Color scheme /Harmonies

Colors when combined should be used at the right proportion or else they clash and give an awkward appearance rather than being beautiful. Color schemes are the ways that colors are used together. An understanding of well-known color schemes helps us to achieve different results by using different combinations of colors. The six basic color schemes are as follows.

(a.) **Monochromatic color scheme** : A monochromatic color scheme is a one-color plan that uses different tints, and shades. Neutrals such as black & white can be added to a monochromatic scheme for contrast and interest.

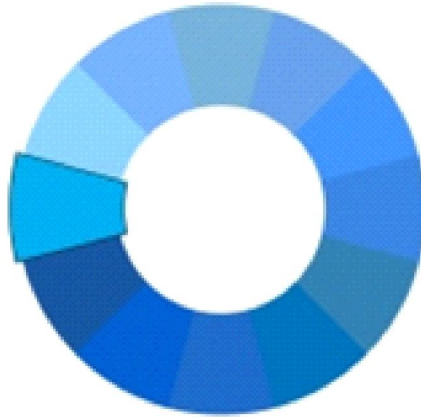


Fig 3.3 Monochromatic color scheme

(b) **Analogous** : They all have one hue in common so things can't get too wild. An analogous color scheme uses neighboring, or adjacent, colors on the wheel. It is sometimes called a related color scheme since two or three "related" colors are used. The combination of yellow, yellow-green, and green is an analogous scheme with three hues. In nature, the yellow, orange, and red of autumn is an analogous color scheme. Also, the blue, aqua, and green of sky, water, and grass is analogous. (Fig 3.4)

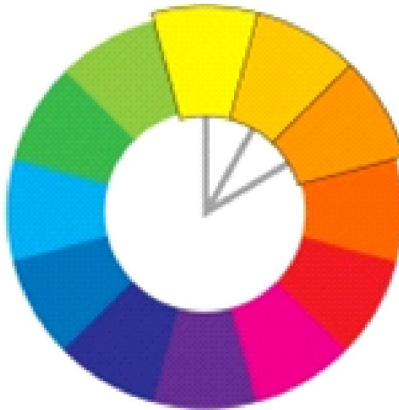


Fig 3.4 Analogous color scheme

(c) **Complementary** : This scheme uses colors that are opposite on the color wheel (complements). Complementary colors are across from each

other on the wheel. They have great contrast. In fact, the colors look even brighter when they are used side by side. Examples are blue and orange, violet and yellow, and red and green. Worn together in full strength, these colors can give a real jolt. However, when used in tints and shades, they can be sophisticated and pleasing. A soft tint of one is usually attractive with a deep shade of the other (Fig 3.5).

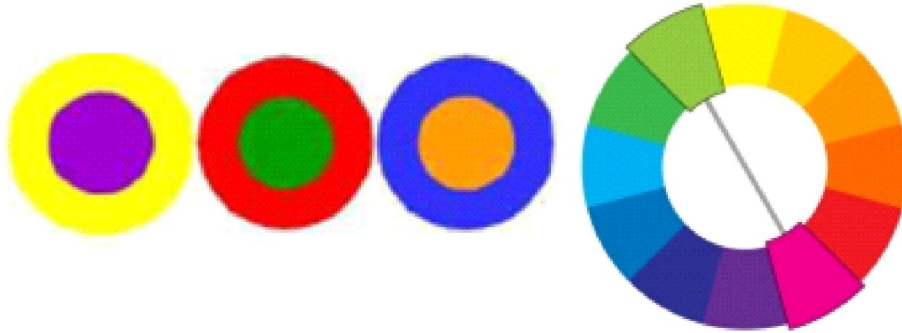


Fig 3.5 Complementary color Scheme

(d) Split-complementary color scheme : A split-complementary color scheme uses three colors. It combines one color with the two colors on the sides of its complement. First choose a color and find its complement in the color wheel and then take colors on either side of the complement. For instance, blue might be used with yellow-orange and red-orange. This is also a bright color scheme, to be used with care in your apparel. (Fig 3.6)

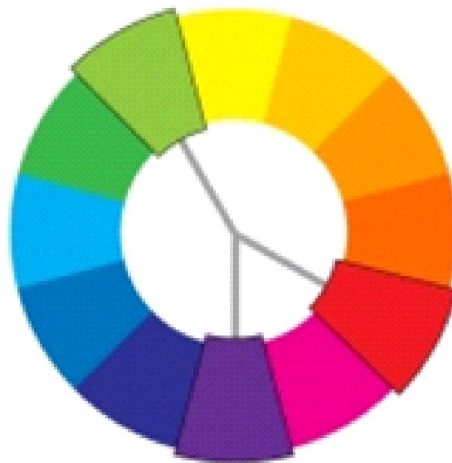


Fig 3.6 Split-complementary color scheme

(e) Triad color scheme : A triad color scheme combines three colors, which are of equidistant on the wheel. Examples are red, yellow, and blue, or purple, green, and orange. It has a great deal of contrast. To soften the contrast, one may choose to combine pleasing values and intensities. (Fig 3.7)

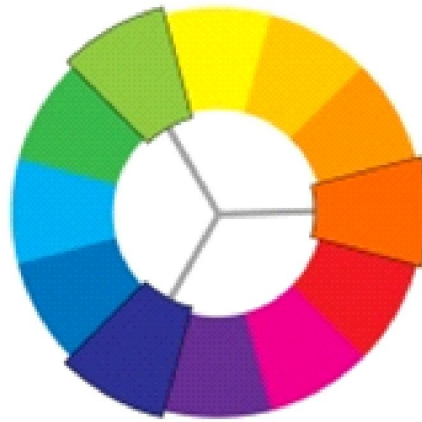


Fig 3.7 Triad color scheme

3.4 Color Expression

Color can be used to express various moods, personality features, opinion about the wearer, etc. Response to color is a highly individual matter. Each man, woman and child has a degree of color sensitivity. Some people are more color sensitive and react more violently to colors than others. People may actually become physically ill, excited, soothed or depressed by exposure to certain colors.

Each color is associated with some emotions. The following are some of the examples of moods and emotions associated with color.

Hue	Mood and Emotion
Black	Death, Sorrow and Mourning
White	Peace, Virginity, Purity, Mourning
Browns	Stability, Nature, Earth, Non-Vegetarianism
Red	Passion, Love, Danger, Power, Optimistic, dynamic, energizing, exciting, sexy, intense, stimulating, aggressive, powerful, energetic, dangerous
Orange	Excitement, Youthfulness, Prosperity, Ambition, fun, happy, energetic, balance, flamboyant, warmth, enthusiasm, generosity, vibrant, expansive, organic

Green	Fertility, Freshness, Growth, Vegetarianism, Nature, envy, healing, fertility, good luck, hope, stability, success, generosity
Blue	Restfulness, Royalty, Masculinize, Truth, healing, tranquility, stability, peace, harmony, wisdom, trust, calm, confidence, protection, security, loyalty, Color of Krishna
Pink	Tenderness, Feminine, Girlish
Purple	Royalty
Yellow	Cheeriness, joy, action, optimism, happiness, idealism, summer, hope, imagination, sunshine, philosophy, youth,

3.5 Warm and Cool Colors

Color creates a feeling of warmth and coolness when looked at. 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. White and light colors also make objects look larger.

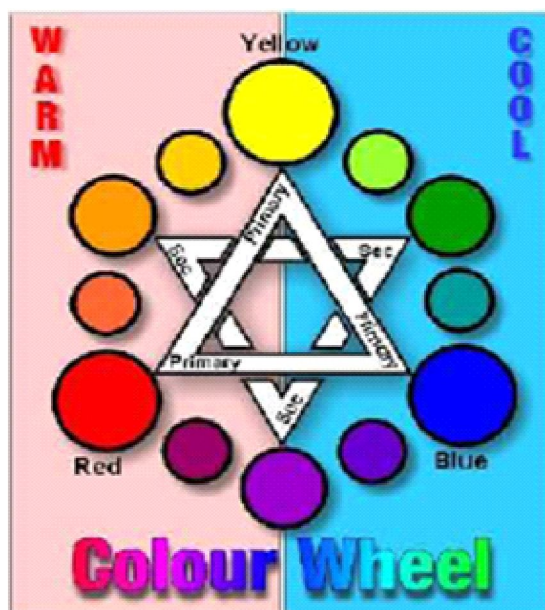


Fig: 3.8 Color Wheel

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.

3.6 Use of color in designing

Knowledge about color and its use is important in achieving a well-dressed appearance. If not used well or combined well, color can cause apparel to look too gaudy or very dull. Colors in clothing are usually best used according to the following.

Black is good for formal wear. It tends to be sophisticated. Brown is casual, natural and informal. Navy looks good on almost everyone and is good for sportswear or classic styles. For a tailored image beige and gray are to be chosen. 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.

Using a color with a neutral makes the color appear brighter. Also, white and gray look brighter when placed beside black. Clothing outfits are generally more attractive if they do not have equal areas of light and dark. In most cases colors in clothes seem better balanced if light ones are used above dark ones. Colors of contrasting value are often exciting when used together. Extreme contrasts makes colors look brighter.

3.7 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 tone 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.

Colors can create a variety of effects and illusions of dress and the wearer.

1. Single color or tones of that color can add height.
2. Floor length garments with single color make person look tall.
3. Light color upper garments when teamed with dark colored lowers add height
4. Dark colors recede visually and can be used to give a slim look.
5. Light colors suit skinny people as they tend to give wider look.
6. Bright colors highlight the areas of the body hence should be used carefully.

Terms introduced

Phenomena : An observable event or occurrence

Cyan : Generally dark blue color or any color in the blue-green shade

Classic styles : Traditional style that always exists even fashion changes frequently

Beige : Light brown color

Test your understanding:

State if the following statements are true or false

1. Color is the property of light
2. The lightness or darkness of color is called hue.
3. A color without any brightness (no hue) is chromatic.
4. White light contains colors from Blue at one end of the spectrum to Red at the other end.

5. An object appears blue, because the object reflected only blue color light.

Fill in the blanks with correct answers

1. A color wheel can be used as a guide to choose and _____ colors.
2. The three distinct properties of color are _____.
3. Hue is the other word used for _____.
4. Value is concerned with the _____ of a color.
5. All hues can be made in all _____.
6. Paint, ink and colored paper and other manufacturers often use _____ color system
7. The standard 12-hue wheel was developed by _____.
8. Intensity is _____ of a color.
9. A color without any brightness (no hue) is _____.
10. There are _____ primaries, and _____ tertiary colors in the Prang color wheel .
11. The colors on the red side of the wheel are said to be _____ colors
12. Black, White and Grey are termed as _____ colors.
13. _____ colors cannot be made by mixing other hues
14. Violet is a combination of _____.
15. Tertiary hues are also called as _____ hues.
16. A monochromatic color scheme is a one-color plan that uses different _____.
17. A split-complementary color scheme uses _____ colors.
18. A _____ color scheme combines three colors, which are of equidistant on the wheel.

19. Green, blue, and violet are termed as_____.
20. A single color for an entire outfit makes a person look_____.

Test your understanding

S.No	A		B
1.	Single color in a dress	()	Makes person look larger
2.	Dark, cool and dull colors	()	To be used with care
3.	Light warm and bright colors	()	Uses adjacent colors of the wheel
4.	Monochromatic color scheme	()	Person looks thinner and taller
5.	Analogous color scheme	()	One color plan
6.	Split-complementary color scheme	()	Objects appear smaller

Answers**Test your understanding:****State if the following statements are true or false**

1. Color is the property of light **True**
2. The lightness or darkness of color is called hue **False**
3. A color without any brightness (no hue) is chromatic. **False**
4. White light contains colors from Blue at one end of the spectrum to Red at the other end **True**
5. An object appears blue, because the object reflected only blue color light. **True**

Fill in the blanks with correct answers

1. A color wheel can be used as a guide to choose and combine colors.
2. The three distinct properties of color are hue, value and Intensity/saturation.

3. Hue is the other word used for color.
4. Value is concerned with the lightness or darkness of a color
5. All hues can be made in all values.
6. Paint, ink and colored paper and other manufacturers often use Munsellcolor system

Summary

Color is an important part of the human experience. The three dimensions of the color allow it to be used in innumerable combinations limited only by one's imagination. It is one of the least expensive factors that can be altered in the production of clothing. The chosen colors should be appropriate for the season and occasion for which it is to be worn.

Short Type Type Questions

1. What are the properties of color?
2. Which are colors classified as warm and cool colors.
3. What are the primary and secondary colors of the Prang color chart?
4. How many of color are there together in a Prang Color Chart.
5. Write about the use of color in designing
6. Which are the colors that make a person appear thin and fat.

Long Answer Type Questions

1. What are the various visual effects created in a dress by color?
2. Describe Prang color chart with proper illustrations.
3. What are the different major color harmonies?
4. What does Munsell Color System talk about color?
5. Write about color theories followed in designing dresses.
6. Draw a Prang color chart and explain how colors are achieved.

Activity

1. Look into the nature or select a flower and try to describe the characteristics of color in it
2. Collect some pictures from magazines and paste them according to color characteristics and schemes

3. Draw a dress design and fill it with different color schemes and observe the physical effects the schemes have created
4. Conduct a small experiment with three transparent red, green and blue colored papers and place one on top of another. Use a torch light and let light pass through all three paper layers at a time and record the observation.
5. Similarly take three or more water colors and start mixing first any two, add another color to this mixture, keep on adding every color. Record your observations.

UNIT

4

Basic Principles of Fashion Designing**Structure**

- 4.0 Introduction
- 4.1 Basic principles of fashion designing
- 4.2 Fashion Adoption Theories
- 4.3 Factors to be considered in selecting dress designs for women and children
- 4.4 Structural line
- 4.5 Choosing a right fabric and Selecting style lines for different types of figures

Learning objectives

After studying this unit, the student will be able to

- Study the basic principles of fashion designing
- Identify the factors to be considered while designing dresses for women and children
- Study the structural lines involved in dress designing.
- Study various figure types and fabrics and style lines suitable for them.

Unit preview

The basic principles are the route maps for budding fashion designers that guide to design various garments as per the current scenario. A comprehensive knowledge on these aspects helps them to compete in today's fashion competitive world.

4.0 Introduction

Basic principles are the basic guidelines used in designing various dresses and help one to decide certain styles for certain people. They also assist in designing for people with some figure problems and irregularities.

4.1 Basic principles of fashion designing

Fashion follows certain principles when it comes to public. The five fundamental principles of fashion are tangible and precise. From season to season, year after year these principles do not change. They provide a solid foundation for fashion identification and forecasting.

The five principle listed below are the foundations upon which the study of fashion is based on the history of fashion, domination of fashion or the technique or relating to fashion merchandising. Fashion is introduced as a style, which has to follow certain principles and gain popularity to become a fashion.

4.1.1. Fashion is established by consumers

Consumers are the people who establish fashions by accepting or rejecting the styles presents before but not as some believe that fashions are created by designers, producers or retailers. When a new style is introduces in the market, it is dependent on the consumer's approval and acceptance to become a fashion as he/she is the ultimate user. Designers create hundreds of new styles each season based on what they think may attract customer. From among those many styles manufacturers choose what they think will be successful. Retailers choose from the manufacturers offering those styles that they believe their customers will want. But it is only the customer who then make the wider choice from the styles offered, thereby dictating what styles will become fashions.

4.1.2 Fashions Are Not Based on Price

This means that price of a style does not determine whether it is accepted by consumers or not. The price tag on any item whether apparel or accessory is no indication of whether the item is currently in fashion, although new styles that may eventually become fashionable are often introduced at high prices. Also items that were originally introduced at high prices may quickly be made available in a variety of price lines if they appear to have considerable consumer appeal.

A High fashion dress style for instance may be introduced at a higher price for a custom-made hand stitched dress. A few weeks' later stores may offer ready to wear copies of that style in a wide range of prices including budget prices. The fabric trimmings and workmanship will be different but the style will essentially remain the same.

4.1.3. Fashion Is Evolutionary In Nature Rather Than Revolutionary

This emphasizes the fact that fashion changes gradually, that is, it evolves from one style to another. Throughout the history there have probably been only two real revolutions in fashion style. One of those occurred in the 20th century - **New Look** of 1947 by Christian Dior. The other was abrupt change of style brought about by French Revolution from voluminous full skirts, low cut daring bodices and ornate and glamorous fabrics to simple monotonous costumes keeping with the political disturbance.

Skirts lengths go up or down by one or two inches at a time season after season. Suit lapels narrow or widen gradually or suddenly. Fashion designers understand and accept this principle when developing new design ideas keeping the current fashion in mind.

4.1.4. No Amount Of Sales Promotion Can Change The Direction In Which Fashions Are Moving

Promotional efforts on the part of producers or retailers cannot dictate what consumers will buy. It can neither force people to buy what they do not want. Also promotional efforts cannot rule the life of fading fashion unless the extent of change gives fashion an altogether new appeal. This is the reason why stores have clearance sales. One should understand that promotion only helps to attract attention to a new style.

4.1.5. All Fashion End In Excess

This saying is sometimes credited to Paul Poiret, a-top Paris designer of 1920's. There are many examples to show this truth. Hoop skirts of 18th century ballooned out to 8 feet in diameter, which made movement from room to room a complicated task. Similarly, miniskirts of 1960's became so short that the slightest movement costed a major problem in modesty. Once the extreme in styling has been reached, fashion is nears its end. Attraction of fashion disappears and people wish to see a different look and a new fashion.

4.2 Fashion Adoption Theories

For a style to go through the fashion cycle, it must have mechanism of diffusion. This is means by which style spreads. And these theoretical mechanisms are called fashion adoption theories. Adoption is the route, with the help of which, fashion spreads.

4.2.1. Trickle Down Theory/Downward Flow Theory

It is the oldest theory of fashion adoption. The trickledown theory is the traditional adoption theory. This is the pyramid theory. In this theory, the top of the social stratum first adopts a style and then it is passed down to lower socio-economic levels. It is based on economic and social realities. The people who can afford originality and true creativity in dress are generally a high income group people.

The fashion innovators (high income group) generally correspond with social level. This theory remained true until World War II. After II World War just because of the great technological advancements, rapid communication systems and the great dispersion of wealth into the middle class fashion diffusion speeded up, and this change brought a new theory called the trickle across theory.

4.2.2. Trickle Across Theory/Horizontal Flow Theory

The trickle across theory was proposed by Charles W King in 1963. It is a horizontal flow concept. It is based on the principle that communication allows the public to know immediately what the fashion innovations are. Mass production can introduce the new style simultaneously in all price ranges. Therefore, each social class has the opportunity to accept or reject the new idea at the same time.

4.2.3. Trickle Up/Bottom Up Theory/Upward Flow Theory

This became prevalent in the 1960s and 1970s. Youth definitely plays a role in the bottom up theory which was presented by Doyle Dane Bern Bach, a New York Advertising Agency. The assumption behind this theory is that lower-income youth groups are much free than any other social groups in their adoption of new style. Youngsters try out new daring styles in fashion, as their social position does not restrict their behavior. Once these groups have adopted the fashion, it can move to the middle classes, who are more concerned about their social position.

4.3 Factors to be considered in dress designs for women and children

The main goal behind selecting garments is to have better fit and comfortable ones in trend and fashion. A wide variety of styles, colors, patterns, sizes are available today for modern generation to choose from. The following factors generally play an important role in selecting garments for women and children:

(a) **Current Fashion Trends**

Every day lots of new fashion and style garments are released by popular apparel manufacturers. Customers should be aware of these latest trends in order to use them.

(b) **Quality of the available garment collection**

(c) **Design of the garments**

(d) **Label and Brands Available**

(e) **Fiber, Fabric, Garment composition and Value addition techniques/
Decoration techniques employed**

(f) **Price of the decided garments.**

(g) **Maintenance and care required to be taken for the garments.**

4.3.1 Factors to be considered in womens' dress designs

There are various factors to be considered while designing dresses for women. These include

(a) Age and Occupation of the wearer

Different garment requirements exist at different age group levels. Garments are used for satisfying various purposes like physical protection, decoration, status exhibition at different ages and as per the work done or profession of the person.

(b) Personality type and figure problems, if any

Each individual is unique in their personality and figure. They need to be studied and analyzed in individual context.

(c) Lifestyle habits and social rank held by the target woman.

The modern woman has dual life as housewife and working woman. They are occupying various prestigious positions in the society. Hence there is need for various dress options for different occasions.

(d) Personal tastes and preference

With respect to fabric, color, pattern of garment, style-lines used. Different fabrics produce different effects.

(e) The cost incurred and occasion for which the garment is designed.

The cost of apparel differs with

- Brand,
- Type of store like malls, stores, showrooms, etc.
- Quality of the raw materials used.
- Value addition done to the garment.

4.3.2 Factors in selection of dress designs for children

It is better to select few garments that will serve all occasions and purposes and all season clothing. Color, design, texture of the fabrics used should be suitable for the age and size of the child. Clothes for small children should stress simplicity and make adequate allowance for growth, self help, ease of movement, ease of care and comfort, practicality, climate, safety and developmental features of children during various stages.

Children growth is rapid and their clothing needs change quickly. Soft, durable garments are best for the baby's delicate, sensitive skin. Cotton, flannelette, challis, batiste, plisse, terry cloth and jersey are good. Blends of nylon, Modacrylics are suitable for children as they are easy to maintain and care.

4.4 Structural line

Structural lines of a garment are those lines without which the garment cannot be made. Structural lines in a garment include yokes, shoulder line, side seams, pockets, collars, cuffs, centre front line, etc They can be both functional as well as decorative. Line refers to the edge or outline of a garment and the style lines that divide the space within a garment. Line creates visual illusions. Vertical style lines lengthen or shorten the figure, and horizontal lines make a figure seem wider or emphasize parts of the body.

Because the eye follows a line, and the line attracts the viewer to particular areas and draws it away from others, straight, diagonal and curved lines are all used in garment design.

4.5 Choosing a right fabric and selecting style lines for different types of figures

Different fabrics create different illusions to the figure of the wearer. Structure of the yarns, the way a fabric is woven and its finish will determine the texture and drape of the fabric. Bold prints, checks, thick pile, corduroy make the figure look bigger. Course fabric like jute and furs give an enlarging effect to the figure. Light weight fabrics like satin, linen, chiffon, crepe will cling to the body and show the body contours well. The bright reflection of satin makes an emphasis of every curve of the figure and appears to add size to the figure. Stiff fabrics like organza, organza stand away from the body and add volume to the figure.

Few people are as perfect as to general figure, shape of the face, coloring, etc., that they are able to wear almost any type of dress and look well. Many of us have certain peculiarities such as narrow shoulders, flat chest or round shoulders, a large bust, or our face may be very square, so that we must use care in the design and selection of our dress.

Figure proportions and figure types

Everybody can dream of a standard figure but few will possess such ideal type of body. People who are celebrities in acting, modeling and advertising fields cherish and long to maintain such body types. Commonly every person will have one or the other figure problematic areas. A comprehensive knowledge regarding various figure types helps fashion designers and pattern masters to give better fitted garments.

1. Standard figure body type

The Body types that have the same measurements as that of standards of national and international standards. These people need minimal dress alterations. They get dress models of all types. Very few people will have such standard measurement body types.

2. Hour glass body type

An hourglass body type is naturally balanced. The shape is characterized by curved bust and hips, narrow waist, medium width of shoulders and slim or shapely thighs. A lady with an hourglass body type can show off her figure by:

- (a) Wearing fitted clothing in fabrics that drape well
- (b) Emphasizing the waist with belts and waistbands
- (c) Low to medium-low necklines

- (d) Lean pencil skirts are good for this type of figure
- (e) Thin, lightweight styles and fabrics are a good choice



Fig 4.1 Hour glass body type

3. Pear body type

Triangle shape, which is otherwise known as pear shape is for woman who are bottom heavy. Those who tend to be small on top and bigger on the bottom are typically considered to have a triangle shape. This body type is the opposite of the inverted-triangle shape. Generally speaking the Pear body shape has small shoulders, neat bust and waist, wider hip & heavier thighs and shapely calves. The ladies with a pear shaped figure need to

- (a) Bring attention to the upper part of their bodies
- (b) Broaden the shoulder area so as to bring a balance between heavy hips and narrow shoulders
- (c) Have hem length of skirts on knee or below calf
- (d) Experiment can be done with light-colored tops and dark-colored bottoms for contrast.



Fig 4.2 Pear body type

4. Apple body shape

This type of body shape has broad shoulders, prominent bust, bigger tummy, slim hips and thighs. Woman with the apple shape are also referred to as having an oval shape or diamond shape. Dresses should aim at creating the illusion of a longer body and attract the attention upwards.



Fig 4.3 Apple body shape

- (a) Garments with open necklines should be used to draw the eye to face.
- (b) Soft draping that glides and not clings to a fuller tummy is advisable.
- (c) Clean tailored lines streamline body & shows off slim legs.
- (d) Tummy bulge can be concealed by wearing empire tops and dresses
- (e) Boot cut and flared jeans can create an even line from the shoulders down.

5. Inverted triangle body type

Women who have the inverted-triangle silhouette tend to have broad shoulders and narrow hips. Those with the inverted-triangle shape tend to have a proportionally large bust, broad shoulders, or even both and are most likely a long legged vertical body shape with slim legs. This lady needs to:

- (a) Emphasize her narrow hips and shapely legs
- (b) Shift attention from her broad upper torso
- (c) Flowing fabrics and dresses that flow through the waist are great choice
- (d) Bright colours on bottoms are best.
- (e) A-line skirts that show off legs, three-quarter length sleeves
- (f) Long or low necklines, halter or strapless tops with plunging necklines are a good choice

6. Straight / Rectangular body type

Woman with the rectangle shaped bodies are called rulers or bananas. They tend to have a boyish figure. The bust-line and full hip-line are about the same width and have little waist definition. Those with a rectangle body shape tend to have small limbs and have a balanced body or long legged vertical body shape. The main emphasis is to place some curves in the dresses to slenderize this figure type

- (a) Emphasis needs to be shifted to the legs, upper torso needs to be lengthened
- (b) Styles that can be wrapped or tied to create a waistline are good.
- (c) Styles that have wider shoulder lines make the waist appear narrower. Skirts of lean pencil shapes or A-line can be used.



Fig 4.4 Straight / Rectangular body type

7. The Thin Figure

This category includes women who are extremely thin. Choose materials which do not cling to figure and use shiny and lustrous materials to increase the appearance of size. The lines of the silhouette should not be continuous. Create the effect of horizontal movement in the lines of the dress using of ruffles, tucks, etc. A wide girdle will cut down height, and clothing which is light in color will make one look stouter. Avoid too tight blouses as it will make one more look thinner, Materials that stand out or slightly stiff are good like organza, etc. Wear loose clothing, short collars. Avoid straight lines, angle in the lines of the dress, long narrow skirt, flat tight waists.



Fig 4.5 Thin Figure

8. The Stout Figure

The stout person should avoid the extremes in dress, as, for example—very short or very long skirts, very tight sleeves, or the flowing variety. A long ‘V’ line to the neck is always desirable. Never try to make look thin by wearing a dress which is too tight, because this simply emphasizes the figure. Just as the thin person must create a horizontal movement of structural line, the stout person must obtain a vertical movement which will cause the eye to travel up and down rather than across the dress.

- (a) One material or color, used throughout the costume rather than different colors and different parts.
- (b) Soft but not clinging fabrics and fabrics with dull surfaces can be a great choice.
- (c) Semi fitted, rather than tight effects in the dress as a whole but shaped to the hips with some fullness below.
- (d) Panels of moderate width like pleats, panels, etc., that starts above or below a point where the figure is large.
- (e) Avoid lustrous fabrics, taffetas, and other stiff heavy, bulky, Plaid fabrics.
- (f) Avoid very wide or extremely narrow panels, pleats or overskirts that spread or flutter as one walks, Yokes on skirts.



Fig 4.6 Stout Figure

Explanation of the terms used in the unit

Silhouette : A dark image outlined against a lighter background.

Fashion : A continuing process of change in the styles of dress that are accepted and followed by a large segment of the public at any particular time.

Trend : The direction in which fashion is moving.

Ornate : Elaborately decorated, adorned in excess

Glamorous : Alluring, exciting beauty or charm, Physical attractiveness achieved by dressing and make up.

Monotonous : Lacking in variety, tedious through sameness, without variation in tone or shade.

Fill up the blanks

1. The principles of fashion are _____.
2. The trickle across theory was proposed by _____ in 1963.
3. Oldest theory of fashion adoption is _____.
4. _____ establish fashions by accepting or rejecting the styles presents before them.
5. _____ of a garment are those lines without which the garment cannot be made.
6. The Thin figures should choose materials which do not _____ to figure.
7. Line refers to the _____ of a garment.
8. _____ is the oldest theory of fashion adoption.
9. The stout person should avoid the _____ in dress.
10. People with long necks should prefer Collars with _____ roll.

Multiple Choice Questions

1. The term that describes an object or art form that has certain distinguishing characters. ()
(a) Fashion (b) Style (c) Pattern (d) Fad
2. A short lived fashion is ()
(a) Fashion (b) Style (c) Pattern (d) Fad
3. A dark image outlined against a lighter background ()
(a) Fashion (b) Silhouette (c) Shape (d) Trend
4. People who establish fashions by accepting or rejecting the styles presented to them are ()
(a) Producers (b) Sellers (c) Consumers (d) Buyers
5. The professionals who create hundreds of new styles each season for consumers ()
(a) Tailors (b) Designers (c) Masters (d) Managers
6. Fashions are not always based on ()
(a) Price (b) Machine (c) Fabric (d) Buttons

Answers**Fill up the blanks**

1. The principles of fashion are tangible and precise.
2. The trickle across theory was proposed by Charles W King in 1963.
3. Oldest theory of fashion adoption is Trickle down Theory.
4. Consumers establish fashions by accepting or rejecting the styles presents before them.
5. Structural lines of a garment are those lines without which the garment cannot be made.

6. The Thin figures should choose materials which do not cling to figure.
7. Line refers to the edge or outline of a garment.
8. Trickle Down Theory is the oldest theory of fashion adoption.
9. The stout person should avoid the extremes in dress.
10. People with long necks should prefer Collars with high or medium roll.

Multiple Choice Questions

1. The term that describes an object or art form that has certain distinguishing characters. (b)
(a) Fashion (b) style (c) pattern (d) fad
2. A short lived fashion is (d)
(a) Fashion (b) style (c) pattern (d) fad
3. A dark image outlined against a lighter background (b)
(a) Fashion (b) silhouette (c) Shape (d) Trend
4. People who establish fashions by accepting or rejecting the styles presented to them are (c)
(a) Producers (b) Sellers (c) Consumers (d) Buyers
5. The professionals who create hundreds of new styles each season for consumers (b)
(a) Tailors (b) Designers (c) Masters (d) Managers
6. Fashions are not based on (a)
(a) Price (b) Machine (c) Fabric (d) Buttons

Summary

The consideration of correct dress is really a study in itself. We all want to know exactly what to wear and when it should be worn. This lends ease of manner and a sense of poise that is never manifested by the person who is uncertain as to the right kind of costume to be worn. In selection of our dress, many of us have certain peculiarities such as narrow shoulders, flat chest or round shoulders, a large bust, or our face may be very square, so that we must use various concepts related to our figure and posture before deciding on our dress. Very few people are lucky enough to possess a perfect figure, which everyone is envious of. The rest of them have to be satisfied with not so perfect figures and find ways to look their best. In order to look good, it is important to understand our body type and problem areas so as to select clothes and accessories appropriate to our figures.

Short Answer Type Questions

1. Explain fashion theories in detail.
2. What are the factors to be considered in dress designing for women and children?
3. Write short notes on Structural lines in Fashion Designing.

Long Answer Type Questions

1. What are principles of Fashion design? Explain in detail.
2. What are figure types? Explain about various figure types and their features?
3. What are the various fabrics available in market for Fashion Designing?

Activity

Conduct a market survey on fabrics available in market for fashion designing

O.J.T Training

Prepare a worksheet by cutting out garments from the magazines suitable for various figure types keeping their characteristics in mind.

UNIT

5

Accessories used in Fashion Designing**Structure**

5.0 Introduction

5.1 Accessories used in Fashion Designing

Learning Objectives

After studying this unit , the student will be able to

- Understand the importance and types of accessories used in dress design.
- Identify the current fashions and trends in accessories.
- Knowledge on co-ordination of accessories to garments.
- Discuss the unique design considerations of various accessories.

Unit preview

Accessories are an important; integral part of the total fashion business. Fashion accessories include any article that complements the fashion statement made by the wearer along with the dress preferred by him or her. In simple words, a fashion accessory is an item which is used to contribute, in a secondary manner, to the wearer's outfit. The term came into use in the 19th century. Accessories are very broad range of fashion items in demand in today's modern world. Accessories have begun to acquire the symbol of status, individuality and authority.

5.0 Introduction

Accessories are designed to coordinate with apparel to create a total and complete fashion look. The popularity of various accessories is cyclical. As fashion changes, so does the need for certain accessories. The fashion for belts is related to waist interest in apparel. Accessories such as jewelry and scarves become more important when clothing is classic and simply styled. Fashion in hats is related to hair styles.

Fashion accessories are categorized into two areas: those that are carried and those that are worn. Carried accessories include canes, hand fans, swords, handbags, parasols and umbrellas. Accessories that are worn may include, jackets, boots and shoes, cravats, ties, hats, sunglasses, belts, gloves, jewelry, watches, shawls, scarves, socks, bonnets and stockings. Detachable accessories can also be including lapel pins, Sari pins, broaches, etc.

5.1 Accessories used in Fashion Designing

Accessories are often used to complete an outfit and are chosen to specifically complement the wearer's look. They help to highlight one's assets or a particular area in the apparel and enhance a person's appearance. Sometimes, they are also used to hide certain imperfections in the wearer or the ensembles. Accessories represent a bodily extension of the garment, a way for the creativity of the design to be extended to the neck, hands, head or feet. A dress looks complete when it is worn with accessories that go well with the dress. This involves a careful study and analysis of various accessories available in today's market. The world famous "Premiere Classe Accessories Show" where the entire leading accessory brands, designers, manufacturers assemble to launch their products is held twice in a year in fashion city Paris. Accessory manufacturers have one to five seasonal lines per year, depending on the type of accessory and its price range.

The famous accessory brands include

- a. **"Salvatore Ferragamo"**: Products include shoes, handbag, jewelry, Ready To Wear.
- b. **"Hermes"**: Scarves, Leather Goods.
- c. **"Lee Morris"**: Jewelry, Belts
- d. **Nike, Adidas, H&M, Gucci, Chanel, Baggit, Georgio Armani, Donna Karan, Calvin Klein, Ellen Tracy**: Bags, Belts, Shoes, Perfumes, etc

e. **Tanishq, Joy Alukkas, Bhimas, Kalyan Jewellers, Malabar Gold : Jewelry**

5.1.1 Hats

Hat is a form of head gear, which is more elaborate and larger than a cap. In the past, the most important accessory was a hat. Hats are made of a variety of materials like fur, canvas, leather, straw, Silk, Satin, Lace, Ribbons, etc. It is often used as a fashion statement.

Earlier, a woman bought a new hat to complement her wardrobe or to create interest in dressing ; a businessman was never seen on the street without hat. The trend towards more casual life-styles changed that, and the millinery (Fine hat) industry suffered a severe setback during recent times. Functional hats that are used to protect against the cold weather remained a necessity always.

Parts of a hat

Commonly found parts of hat include:

Crown : The portion of the hat that covers the top of the head.

Brim : It is the projection of stiff material from the bottom of the hat's crown, horizontally across the circumference of the hat

Hat band : It is the leather strip, ribbon, or string at the intersection of the crown and brim to hold the hat's size.

Sweatband : It is the inside part of the hat, which touches the top of the wearer's head.

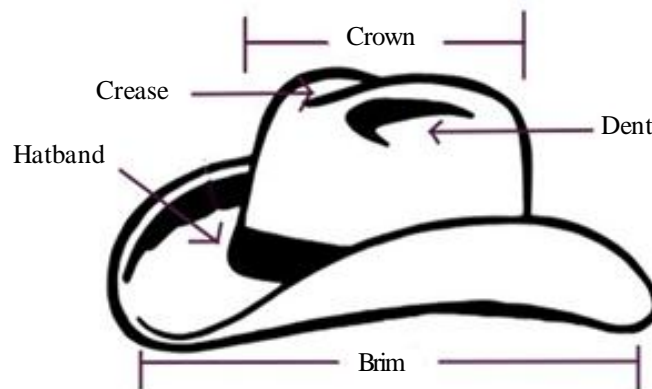


Fig 5.1 Parts of hat

Today, hats are enjoying somewhat a comeback in fashion. Reason for this rise in sales is caused by Fashion and the others are because of an increased demand for sun protection.

Styles of Hats

Cowboy Hat : These are simple rugged and utilitarian hats.

Sun Hat : These hats have large down turned brim in order to keep off Sun.

Urban wear : Hats found in urban areas.

Caps : Soft headgear having a slim or no brim.

Bonnet : Brimless hats worn outdoors. These are tied down to chin by tie or cord.

Helmets : Protective covering for head and neck.

Turbans : Long scarf wound round the head.

Hoods : These are generally attached to garments like overcoat, jacket, cloaks.

Masks : It is worn over part or full face to disguise the wearer to protect him/ her.

Wigs : It is made up of natural or artificial hair and is worn over head to serve different purposes.

Veils : These are worn exclusively by women. It is mainly intended to conceal face.

Crown : It is a headgear worn by a monarch as a symbol of legitimacy.

Designing Aspects For Hats

Hat manufacturers produce two seasonal collections per year. The spring collection is centered on a wide variety of straws and fabrics, such as cotton and linen. Fall collections are dominated by felt and fabrications of velvet, velveteen, leather, fake fur, and corduroy.

Hat collections are usually divided into groups that are organized around fabrications, color schemes, themes, or price ranges. Hat designers are aware of fashion trends, especially color projections, and use many of the same design sources as apparel designers. Hats are basically designed keeping gender, fashion trends, style demands in mind.

5.1.2 Hnd bags

A handbag or purse is a bag carried by ladies to hold their personal belongings like money, keys, cosmetics, comb, hand kerchief, mobile phones, etc. Handbags are the most common accessory among women. There are different types and varieties used for various occasions like weddings, birthdays, get-togethers, parties, etc. Durable and economic ones are used for schools, offices, colleges, etc.



Fig 5.2 Handbags

Handbags must be decorative, functional, fashion and luxury; it must hold necessities conveniently as well as fit into the fashion picture. Large bags such as totes, satchels, portfolios, or backpacks tend to be functional; smaller bags such as clutches or envelopes are usually decorative. Handbag styles range from classic, constructed types to soft shapes. Leather, including suede and reptile, still represents approximately half of handbag material; vinyl, fabric (tapestry, rug prints, needlepoint, silk, wool, nylon, and canvas), and straw make up the other half. Prada, Guess, Hide sign, BaggitandGucci, V.I.P., are among the trendsetters in handbag design. Major trends include a wide variety of shapes in an array of colors, some with beading, tassels or embroidery.

Designing Aspects For Hand Bags

The elements of fabrication (leather or fabric), silhouette, and color, as well as current trends in ready-to wear and footwear, are the most important components and ideas of handbag design. From an initial sketch, a sample is made from muslin or imitation leather. A final sample is made up in leather or fabric with appropriate supportive stays (made of treated paper). Felt, foam,

and fabric interlinings are layered around the stays to give the bag a nice hand and cushion. Ornaments, closures, and/or handles must be chosen to complement the shape and fabrication. Linings differ with each type of bag and each fabrication.

The product development team, designer, pattern-maker, sample-maker, production manager, and sales managers, critique the samples. The most successful are chosen for the collection.



Fig: 5.3 Trims used for handbags

Handles, Zippers, Pockets, Frames and Tabs, etc are the elements to enhance any handbag design. Different styles of hand bags include

Clutch : It is hand held bag for formal occasions.

Minaudiere : It is a Clutch with frame.

Baguette : It is a Clutch with small shoulder strap.

Pouch : These are fabric purses.

5.1.3 Footwear

Footwear refers to outer covering used for the feet, such as shoes, slippers. Footwear is worn for a variety of reasons like protection against the environment, hygiene, adorning the feet. Footwear, including shoes, sandals, and boots, is the largest category of accessories. The effect created by shoes is determined largely by the shape of the sole and the heel. More than seven billion pairs of shoes are produced worldwide each year. Both functional and fashionable, shoes come in assorted materials, including calf, kid, suede, and reptile skins; imitation leathers; and fabrics such as canvas or nylon. Shoes for diabetic people, physiotherapeutic shoes are the latest edition to shoes.

Different parts of Shoe include the following

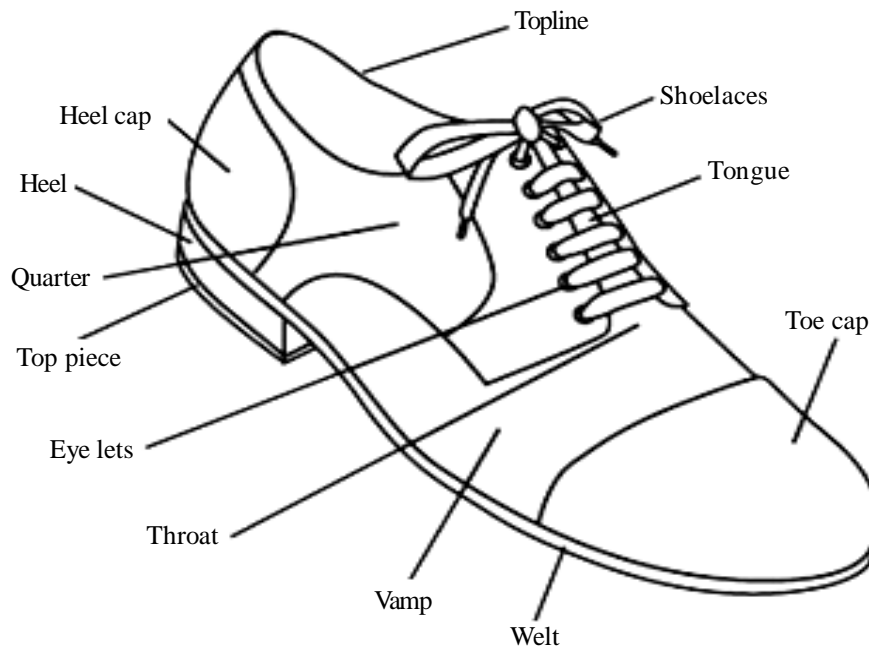


Fig 5.4 Parts of shoe

Today the shoe industry caters to both dress and casual trends. As a result of the enormous popularity of sport shoes, comfort has become an important element of shoe design. A number of popular shoe brands, from Florsheim to Ferragamo, have tried to combine style with the comfort of athletic shoes. Popular footwear brands include Nike, Reebok, Adidas, Bata, Centro, Puma, etc.

Design Aspects For Shoes

Most dress shoe design direction comes from Europe. Creative international shoe designers such as ManoloBlahnik and Robert Clegerie set international trends for women's fashion shoes. Shoe designers study fashion trends so that their shoes will coordinate with apparel.

Many shoe company designers or line builders (product managers) attend the shoe fairs in Dusseldorf, Germany, and Bologna and Milan, Italy, to get ideas for a new shoe collection. Like an apparel merchandiser, the line builder begins with concepts for groups and works with designers who develop individual shoe styles. Designers are primarily concerned with materials,color, shape and proportion. They must consider the view of the shoe from all angles. Many shoecompanies are using computer-aided design (CAD) systems that are capable of both two dimensional design (design of uppers and size grading) and three-dimensional design (design of the last, a foot shaped form, and projection of the drawing on the last.

Sometimes the line builder will buy prototypes (sample shoes) from a modelista (model maker) at a studio or shoe fair. Or, the line builder might forward a designer's sketches to a modelista, who makes the first model. If the line builder and modelista live in different countries,ideas and samples must be sent back and forth by the Internet or via fax. The sample shoes areedited to from a balanced collection. Duplication is then made for the sales staff, showroom, and trade shows.

Styles of Ladies Footwear



Fig 5.5 Boots

Boot : This footwear covers the foot usually till the ankle and sometimes extends up to the knee or even the hip. Boots are available in every imaginable variation of height, color, material and style.

Clog : This is thick soled footwear with lower part made of wood and upper part in leather. These shoes are used by workers in factories, mines, farms, etc.



Fig 5.6 Clog

Lace Up : It is a shoe with a low cut vamp and lace up closure. The upper part of the shoe usually does not extend higher than the ankle.

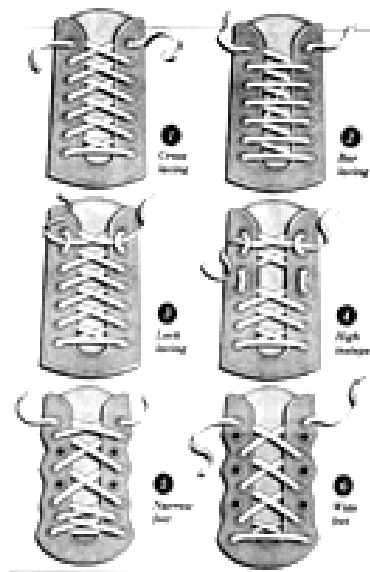


Fig 5.7 Lace Up styles

Moccasin : These shoes originated in Norway and are made of leather. They are commonly known as one piece hide. They are flat and soft to wear.



Fig 5.8 Moccasin

Mule : It is a backless shoe or slipper with or without a heel of any height. It is close toed. It is mostly used by females. Mules are close-toed and backless and may have low or high heels, but usually the heels are chunky. It is mostly worn by Muslim women who wear “Pardha”.



Fig 5.9 Mule

Sandal : It is originally referred to as slab of leather sole, which was worn on the feet by tying up with thongs.



Fig 5.10 Sandal

Flip-Flop



Fig 5.11 Flip-Flop

It is a kind of flat, backless sandal, made of flat and lightweight soles which hold the foot with the help a V shaped strap.

Monks : This is a shoe with a low cut vamp and cross over section to fasten with the help of a side buckle instead of laces.



Fig 5.12 Monks

Pumps : These are shoes with heels worn by females. They have low cut vamp and are devoid of any fastenings.

Types of Heels

Kitten heels



Fig 5.13 Kitten heels

These are heels that have height from 1.5 inches o 2 inches, and they are most common on sandals. They give the glamour of high-heels without adding the extra height, so it is mostly preferred by tall women.

Wedge Heels : They are flat bottomed heels, can be comfortably worn for long hours. Wedge heels are not a single piece but run from the front of the sandals to back, but it will be thicker at the heels and narrower at the toes.



Fig 5.14 Wedge Heels

Stacked Heels : These are comfortable heeled shoes with back heel stand.



Fig 5.15 Stacked Heels

Stiletto Heels : Most uncomfortable footwear. Mostly used by models in fashion shows. They are long, thin and can have height from 2 inches to 10 inches. They make the wearer's legs look more toned, sculpted and makes them look taller.



Fig 5.16 Stiletto Heels

Cone Heels : They are round heels that are broader at the sole of the shoes but gets narrower as they go down. It can have varied heel heights.



Fig 5.17 Cone Heels

Prism heels : They have three sides and thus form a triangle of a heel. They are very uncommon nowadays.



Fig 5.18 Prism heels

Spool heels : Spool heels are broad at the soles, then gets narrower near the middle and again thickens as it nears ground.



Fig 5.19 Spool heels

Types of shoes

The basic classification is casual shoes and dress shoes. But now the lines are fading between these according to specific peoples comfort zones. The following types are classified as high heels, flats and can be include in both.

1. High Heeled Shoes

These are generally shoes with heels of length over 2 inches. There are so many types amongst high heels itself. Most women prefer high heels over flats as they can make you look more elegant. They have heels of all kinds- stilettos, kitten heels, cone heels, spool heels and everything mentioned above. So the different type's high heeled shoes are:

Pumps : They are shoes with low cut front, pointed toes either rounded or pointed, and heels of minimum 2 inches, and frankly my favorite kind. These are considered to be dress shoes.



Fig 5.20 Pumps

Sling backs : It is similar to pumps, in having heels over 2 inches and rounded or pointed toes, but the back part isn't completely covered but instead there is a strap that crosses over the heel, leaving the rest of the heels showing. This is the most common type of high heels seen in India.



Fig 5.21 Sling backs

Wedge sandals : Wedge sandals are shoes that give the comfort of wearing flats, but give the height and glamour of wearing high-heels. They are known so because they have wedge heels specifically. It is generally preferred in summer seasons. They are commonly strappy and available in fun, bright colors.



Fig 5.22 Wedge sandals

2. Flat Shoes

Flip-flops : They are comfortable outdoor shoes made of rubbery material and has a Y shaped strap between the big toe and the rest of the toes. They do not have ankle straps. They are used when going to beach or generally in summer. But there is more sophisticated and dressy version of the same available in the market.



Fig 5.23 Flip-flops

Sneakers : Sneakers are common use shoes, very comfortable and convenient. It is unisex. It is used as running shoes. They are made of canvas or leather. It was once considered athletic shoes but now is used as casual shoes. There is also high heels version of sneakers available in the market called sneaker pumps, but it is not that commonly used.



Fig 5.24 Sneakers

Espadrilles : They are comfort wear and are made of cotton or canvas fabric and have flexible soles. They are used as bedroom slippers mainly but are also used as running shoes in some countries, instead of sneakers. It is unisex.



Fig 5.25 Espadrilles

Mary Jane shoes : Mary Jane's are the US name for the general school shoes with closed toe, low or no heels and a strap and usually seen in black color worn by school going girls. It is considered formal when worn by smaller girls but informal when worn by older women.



Fig 5.26 Mary Jane shoes

Ballet flats : These are true to its name and is very similar to a ballerina's slippers-close toed, no heels, made of flexible and sturdy material. Now it has become major fashion again.



Fig 5.27 Ballet flats

3. Shoes with high/low heels

Boots : Boots type footwear usually extends past the ankle and sometimes may reach up to the thighs. They do have heels- when worn fashionably it has stiletto heels generally, but when worn for protection from snow, water, mud etc. they have low heels. They are used by common people more for their functionality than for fashion nowadays.

Platform shoes : Platform shoes are shoes with thick soles. It has been in existence from the ancient times. But the time it became most popular was during the 1990's spice girl's time. They popularized the Lucite platform shoes, that have platform soles and stiletto heels. They are used by both men and women.



Fig 5.28 Platform shoes

Sandals : They are outdoor shoes used in places with humid climate or generally in summer season. The soles of the shoes are strapped to the wearer's foot by straps generally over the feet and around the ankle. They have both low heels and high heels and are used because it helps keep the feet cool and dry.



Fig 5.29 Sandals

5.1.4 Scarf



Fig 5.30 Scarf

A scarf is a long and narrow piece of fabric, which is worn on head or around the neck for warmth, fashion and religious obligations. Square scarves are also available, which tied in different styles add elegance to the wearer. Scarf collection includes groupings based on motifs, fabrications, color ways, scarf shapes. Scarf can be made of silk, wool, cashmere, cotton, manmade fibers. Fabrications include challis, sheers, metallic, Knits that can be printed, embroidered or beaded.

Stole : A narrow version of the shawl is known as a Stole. Stole are made from cottons, chiffons, silk, brocade, fur, etc.

5.1.5 Shawls

Shawl is usually a rectangular or square piece of cloth, which is wrapped around the shoulders and upper torso to keep the wearer warm. It can be triangular or oblong also. Both woven and embroidered shawls are popular. Shawls are available in fabrics such as wool, pashmina, shahtoosh, silk and cotton.

5.1.6 Ties

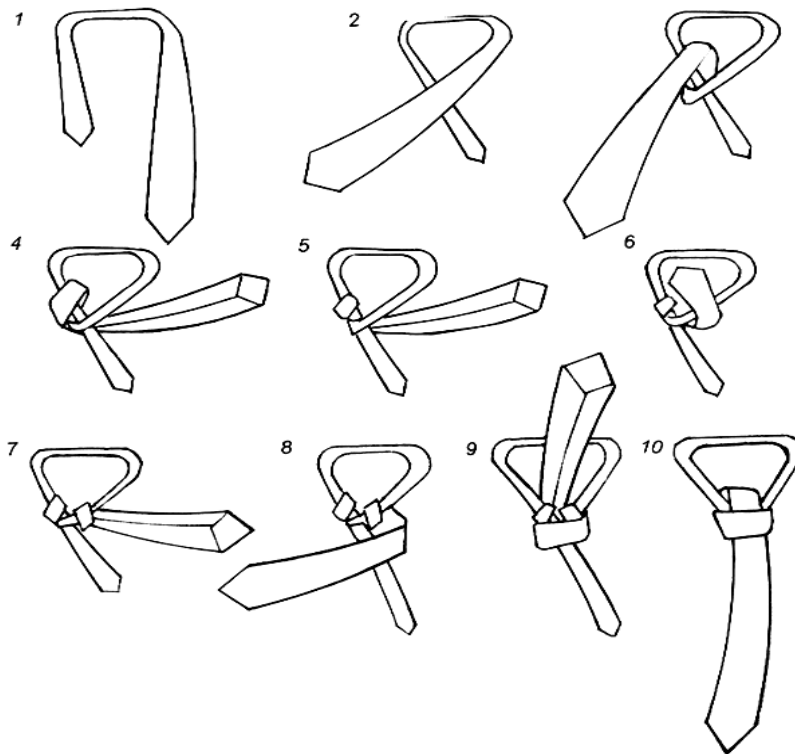


Fig 5.31 Ties

The tie is an accessory. It adds to the look a tie can be the center piece. It can be a 'piece of Color' in the center or it can be short tie. A piece of color around the neck i.e. a short wide piece of color. A tie is an accessory but it can be an accessory which aims to add color.

Ties are for men or for women who want to dress like men. Women want to have the tailored sleek look so they wear ties. But ties are also for women who want to be women. Sleek, skinny ties look good with the secretary look. It adds to the 'separates' i.e. the shirt/skirt or the shirt/trousers.

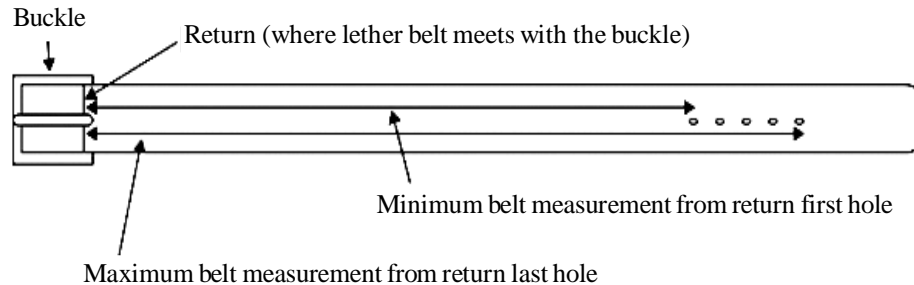
With the boyish chic look and the androgynous look, the tie was certainly important to obtain these effects. When we come to the summer season, a tie can be important for the wide glossy look. For men the tie added color. The boyish look which was important in 2006 needed tie. Now as fashion moves on from the boyish chic and the military before this, ties can still be important but maybe they will be the great wider ties, which give color and glamour!

Fabric Bows

Fabric bows are trimmings that can be made from any kind of fabric. The size of the bow must be altered to suit the weight of the fabric. Bows can be used to embellish pelmets, valances, drapes and swags etc. Small bows can be used on tiebacks to enhance their effect. Bows can be used to compliment or contrast the color of the central fabric and color. They can be used to highlight a certain color in a setting that has numerous colors. The size of the bow will depend on the effect you want the bow to have. A large bow will have a dramatic effect making a tied bow- if ribbon or braid is to be finished with a bow, or for a sash where the two ends are tied, a neat bow is essential or the whole effect is spoiled. Make a single knot in the usual way, keeping the two ends even in length. Make the first loop with the lower piece, and then bring the other end down and round the first loop, making a knot. Now hold the first loop, in place, make a second loop and pull it through. Both loops can be pulled tight so that the bow is even in size and the two loose ends are more or less even. Arrange the knot so that it lies flat. Making a tailored bow – this kind of bow is made up and sewn together, not re-tied each time the garment is worn. Use a finely woven ribbon.

Belts

A **belt** is a flexible band or strap, typically made of leather or heavy cloth, and worn around the waist. Parts include the buckle, band, and the "lattice", the unused portion which hangs loosely or is tucked in. A belt supports trousers or other articles of clothing.

**Fig 5.32 Belt**

In modern times, men started wearing belts in the 1920s, as trouser waists fell to a lower line. Before the 1920s, belts served mostly a decorative purpose, and were associated with the military. Today it is common for men to wear a belt with their trousers. Traditional men's belts are made from 5- or 6-ounce leather.

Since the mid 1990s, the practice of sagging, which has roots tracing to prison gangs and the prohibition of belts in prison (due to their use as weapons and devices for suicide), has been practiced at times among young men and boys. Belts can be made from light weight leather, Suede, Metallic, Woven Cord, Metal Chain Fabric, Elasticized fabrics. Famous Belt brands include Chanel, Donna Karen, Calvin Klein, Ellen Tracy and Gucci

Jewelry

Jewelry is a form of personal adornment, such as brooches, rings, necklaces, earrings, and bracelets. Jewelry normally differs from other items of personal adornment in that it has no other purpose than to look appealing, but humans have been producing and wearing it for a long time – with 100,000-year-old beads made from Nassarius shells thought to be the oldest known jewelry.

Jewelry may be made from a wide range of materials, but gemstones, precious metals, beads, and shells have been widely used. Depending on the culture and times jewelry may be appreciated as a status symbol, for its material properties, its patterns, or for meaningful symbols. Jewelry has been made to adorn nearly every body part, from hairpins to toe rings.

The word jewelry itself is derived from the word jewel, which was anglicized from the Old French “jouel” and beyond that, to the Latin word “jocale”, meaning plaything.

Jewelry has been used for a number of reasons

- Currency, wealth display, and storage
- Functional use (such as clasps, pins and buckles)
- Symbolism (to show membership or status or religious affiliation)
- Protection (in the form of amulets and magical wards)
- Artistic display

Most cultures at some point have had a practice of keeping large amounts of wealth stored in the form of jewelry. Numerous cultures move wedding dowries in the form of jewelry or create jewelry as a means to store or display coins. Alternatively, jewelry has been used as a currency or trade good; an example being the use of slave beads.

Many items of jewelry, such as brooches and buckles, originated as purely functional items, but evolved into decorative items as their functional requirement diminished.





Fig 5.33 Jewelry

Jewelry can also be symbolic of group membership, as in the case of the Christian crucifix or Jewish Star of David, or of status, as in the case of chains of office, or the Western practice of married people wearing a wedding ring.

Wearing of amulets and devotional medals to provide protection or ward off evil is common in some cultures; these may take the form of symbols (such as the ankh), stones, plants, animals, body parts (such as the Khamsa), or glyphs (such as stylised versions of the Throne Verse in Islamic art).

Although artistic display has clearly been a function of jewelry from the very beginning, the other roles described above tended to take primacy.

Jewelry is broadly classified as follows

a. Fine Jewelry

Fine jewelry comprises of precious metals and gemstones. These are made by hand or with settings reproduced by casting. The price depends on quality of craftsmanship, the beauty of the design and the value of metals and gemstones used. The fine jewelry is considered as a life long investment with emotions attached to it. They are gifted or passed from generations to generations. Often classic designs are used in making of jewelry.

b. Metals

This category includes only precious metals such as 10-, 14-, or 18-Karat gold, platinum, sterling silver are used to make fine jewelry. Since precious metals in their pure state are generally too soft to retain shape or to hold stones securely, they are combined with other metals.

Gold alloys are made with copper, silver, palladium or nickel. Gold content is expressed in karats. 24 karat is pure gold, 14 karat is 58.3 per cent gold. Now KDM jewelry is also available which is 99.9 percent pure and is also called as Hallmark or ISI certified jewelry.

Platinum is mixed with silvery metals such as palladium. Silver must be 925 parts per 1000 of silver to be considered as Sterling Silver.

c. Gemstones

Precious gems are hard, natural stones selected for their beauty and cut or polished for use in jewelry. Gem stones include diamonds, rubies, emeralds, sapphires, alexandrite, aquamarines, topazes, tourmalines, garnets, jades, opals, lapis lazuli, turquoise and the real pearls. Exotic stones such as tanzanite, Basra pearls and uncut diamonds are currently popular. The price depends on clarity, color, rarity and size of the stones. The weight of gemstones is measured in carats, a standard unit of 200 milligrams. The term **carat** comes from the seeds of Carob tree, which were once used to balance the scales used for weighing gems. Created or artificial stones that look like gemstones are also available in varied ranges and prices.

d. Diamonds

These have been traditionally been the most valuable and coveted of gems. Diamonds are the strongest natural element known till today. Diamond can be cut only with another diamond. 85 % of the world's diamond production is controlled by DeBeers, a huge South African conglomerate. The price and quality of a diamond is judged by its Carat, Cut, Clarity, Color and Certification (Commonly called as 5Cs of Diamond).

e. Stone Cutting

Transparent stones such as diamonds and aquamarines are cut by a lapidary (stone cutter) into symmetrical facets to show off their beauty. At least 50% of a rough gem is wasted in cutting. New shapes designed by stone cutters include star shaped rubies, Square shaped sapphires, trillion (Triangular Shape), Pentagon, hexagon, etc. Cabochon Stones are unclear stones such as jade, opal, coral that are domed, carved or left in their natural state. Major Stone cutting centers are located in Belgium, Israel, London, New York, Germany.

f. Bridge Jewelry

These include category between fine jewelry and costume jewelry defined by lower price ones than fine jewelry. This group comprises of vermeil (Process of electroplating gold over silver), 14 karat gold trim, semi precious stones and faux diamond stones.

g. Costume Jewelry

This consists of mass produced jewelry to provide consumers with a variety of jewelry to coordinate with each look in their wardrobes. This is divided into two types as follows.

1. Classic costume jewelry : This type of jewelry stimulates the look of fine jewelry, using base metals such as brass, palladium, aluminum, copper, tin, lead or chromium electro plated (coated or bonded) with gold or silver, enamel painted jewelry.

2. Fashion jewelry : It is more trendy and utilizes metals that imitate gold and silver as well as materials such as wood, plastics, leather, beads, glass, clay. This category gives colorful options, style changes with seasonally keeping in line with apparel design changes. This helps individual to make a fashion statement in public.

Some of the jewelry items include

Hair ornaments-Hairpins, Fascinators

Head ornaments-Body piercing jewelry,

Earrings-Clip-on earrings, Ear-cuffs, Magnetic earrings,

Nose piercing jewelry-Nose-jewels, Nose rings, Nose studs, Nose chains

Crowns, Circlets, Coronets, Diadems, Tiaras, Grills

Neck-Carcanets, Necklaces, Chokers, Torcs

Arms-Armlets (upper arm bracelets)-Bracelets, Cufflinks, Bangles

Hands-Slave bracelets, Rings, Championship rings, Class rings, Engagement rings, Promise rings, Pre-engagement rings, Purity rings, Wedding rings,

Body-Belly chains, Breastplates, Brooches, Chatelaines,

Body piercing jewelry-Legs and Feet, Anklets (ankle bracelets), Toe rings, Barefoot sandals

Special functions-Amulets, Medical alert jewelry, Prayer jewelry, Japamalas, Prayer beads, Prayer ropes, Rosary beads, Puzzle jewelry, Puzzle rings, Celibacy vow rings, Signet rings, Thumb rings, Pledge pins, Membership pins, Military dog tags,

Components-Cameos, Emblems, Locketts, Medallions, Pendants

Explanation of the terms used in the Unit:

Cravat : A type of scarf worn by men inside a open necked shirt.

Pelmets : A narrow border of cloth above a window concealing the curtain rod.

Swags : To hang heavily from side to side.

Clasps : A buckle or brooch with interlocking parts for fastening

Fill up the Blanks

1. The portion of the hat that covers the top of the head is known as _____.
2. Hat is a form of head gear, which is more elaborate and larger than a _____.
3. A handbag or purse is a bag carried by ladies to hold their _____.
4. Shoe mostly worn by Muslim women who wear “Pardha” are called as _____.
5. A _____ is a long and narrow piece of fabric, which is worn on head or around the neck for warmth, fashion and religious obligations.
6. A narrow version of the shawl is known as a _____.
7. A _____ is a flexible band or strap, typically made of leather or heavy cloth, and worn around the waist.
8. Parts of the belt include the buckle, band, and the _____.
9. Most uncomfortable footwear is _____ Heels.
10. Jewelry normally differs from other items of personal adornment in that it has no other purpose than to look _____.

Answers**Fill up the Blanks**

1. The portion of the hat that covers the top of the head is known as Crown.
2. Hat is a form of head gear, which is more elaborate and larger than a cap.
3. A handbag or purse is a bag carried by ladies to hold their personal belongings.
4. Shoe mostly worn by Muslim women who wear “Pardha” are called as mules.
5. A scarf is a long and narrow piece of fabric, which is worn on head or around the neck for warmth, fashion and religious obligations.
6. A narrow version of the shawl is known as a Stole.
7. A belt is a flexible band or strap, typically made of leather or heavy cloth, and worn around the waist.
8. Parts of the belt include the buckle, band, and the “lattilus”.
9. Most uncomfortable footwear is Stiletto Heels.
10. Jewelry normally differs from other items of personal adornment in that it has no other purpose than to look appealing.

Summary

Proper selection of accessories helps to enhance the value of the dress worn by customer. It also reflects the personality and dress sense of the wearer. Right choice of accessories can change a dull looking outfit into beautiful attire and an executive wear into formal wear. Careful selection of accessories should be done in order to harmonize with each other and with the dress on whole. Fashion accessories are becoming more and more important in the wardrobe, which means that the designer has to take them into account and exploit their potential for complementing a garment.

Short Answer Type Questions

1. Write short notes on Indian Jewelry.
2. What are parts of shoe? Explain with a diagram?
3. Write about various types of Belts.

4. Define Shawl. Write about its importance.

Long Answer Type Questions

1. Discuss about importance of Accessories in Fashion Designing.
2. Explain Shoes, Bags, Belts, Scarfs in detail.
3. Define Accessory. Write short notes on classification of jewelleries.
4. Emphasize on various types of Indian jewelleries.

On Job Training Questions

1. Collect various accessories, jewelry pictures
2. Create an Accessory folder.

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