



Fashion Design (Short Course)

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Topic 1

Introduction to Fashion Design

Clothing has long been used as more than just a way to cover people's bodies. Different types of clothing clearly reveal status, especially in the past but even today, and also the wearers' personalities. This need to conceal and also to reveal relies on a range of different clothing types and will often be chosen by wearers to do both. One of the most puzzling aspects of clothing is fashion.

As mentioned above, clothing often clearly reveals status and social class. This can be seen in the boss wearing a business suit and the workers perhaps jeans or a uniform. This difference, however, may completely disappear at the weekend. Clothing changes throughout life. People wear different clothes in the cradle, in school, at university, starting work, special occasions (weddings and funerals), or getting promotions. Death has a particular type of clothing both for the dead and those mourning and this can also be different according to culture. For example, in some places people wear black at funerals whereas in others the colour to wear is white.

Clothing is also a signal of personal identity. It can be a reflection of the person's goals, moral principles, and can also show self-assurance or the lack thereof. Clothing is often a clear indication of an activity that people are about to engage in. On the flip side, clothing can be used to indicate something a person is not. In this case, the clothes are worn more as a costume, a cover, if you will. Specific types of clothing also reveal people who belong to a particular group or membership of a specific group.

When used in its most basic form fashion simply means changing shapes or types of clothing. People have in the past, and today, felt the need to adorn themselves. This has led to opportunities for people to develop their own sense of style and/or reveal a place in society. Fashion is only one of many factors to consider when creating a garment for the market. The general appearance as well as the way it can be used (i.e., for fitness purposes or for work) must be considered.

When creating a particular style for a certain individual which includes not only clothing but also accessories or beauty products which are consistent with the personality, this is called *fashion designing*.

Key Terms of Fashion Design

- **A fashion designer** visualises and forms garment combinations of line, proportion, colour, and texture. The designer may not necessarily know how to sew or make patterns, however. Formal training is essential for fashion designing and most fashion designers are formally trained (apprenticed) and schooled.
- A pattern maker is the one who drafts the shapes and sizes of a garment's pieces with paper and measuring tools, and, sometimes, an AutoCAD computer software programme. Sometimes they do it the original way which is to drape muslin on a dress form. The pattern pieces from the

intended design of the garment must also fit the intended wearer. Pattern makers must have formal training.

- A tailor makes custom designed garments which are made to measure for a client. These can be clothing pieces such as suits, coats, trousers, jackets and skirts.
- **A textile designer** designs fabric weaves and prints for clothes and furnishings. Textile designers are usually formally trained as apprentices and are schooled in the trade.
- A stylist is one who co-ordinates the clothing, jewellery, and accessories used in fashion photography and catwalk presentations of clothes collections. A stylist is also a designer whose designs are based on trends, and the collections of other designers.
- A buyer orders stocks of clothes for shops, chain stores etc. Most fashion buyers are trained in business studies.
- **A teacher of fashion design** teaches the art and craft of fashion in art schools and in fashion design schools.
- **A custom clothier** makes custom-made garments to order, for a given customer.
- **A dressmaker** specialises in custom-made women's clothes. These include day wear, cocktail, and evening dresses, business clothes and suits, trousseaus, sports clothes, and lingerie.
- **An illustrator** is someone who draws and paints clothes for commercial use.
- **A model** wears clothes at fashion shows and in photographs in order to display them.
- **A fashion journalist** writes fashion articles describing the garments presented for magazines or newspapers.
- An alterations specialist (known as an alterationist) adjusts completed garments so that they fit well, usually ready-to-wear, and sometimes re-styles them. NOTE: Not all alterationists are tailors even though tailors do the altering of the garments to fit the client.
- **A wardrobe consultant**, also known as a **fashion advisor**, gives clients advice on styles and colours that are flattering to said clients.
- **A photographer** photographs the clothes on fashion models for use in magazines, newspapers, or adverts.

Chic

Chic comes from French meaning smart or stylish. It has been used in English since at least the 1870s. Over time "chic" has been used to refer to, among other things, social events, situations, individuals, and modes or styles of dress. Generic terms frequently used include designer chic (associated with styles of particular couturiers - the 1980s became known as the "designer decade"), and retro-chic (adopting elements of fashion from the past: e.g. "Victorian chic", "sixties chic", "Georgian chic", or "1920s Riviera chic")

Collection

New lines are created each season by design and merchandising departments in every division. These new lines are the seasonal collections that will be sold to retail store buyers.

Each season, the design and merchandising departments of each division are responsible for creating a new line, the seasonal collection that the manufacturer will sell to retail store buyers. The words **collection** and **line** mean the same thing. 'Collection' is mainly used in Europe and for high-period apparel. 'Line' is more often used in the United States for moderately and popularly priced fashion.

Fashion shows

A fashion show is considered a special event. Fashion shows are used to communicate a fashion story. The fashion office usually does all the selections and the organisation of the fashions and model bookings. Invitations and other arrangements are usually handled by special events departments. These presentations can be organised in four different ways, these being formal shows, designer trunk shows, department shows and informal modelling.

a) Formal Fashion Shows

Formal fashion shows need a huge amount of advance planning which includes booking models and fittings, arranging for a runway, scenery, lighting, microphones, music, seating, and also assistants. The clothes will usually be grouped on the basis of styling, colour, or other visual criteria. In order to set a particular mood and to complement the clothes, models and music are chosen carefully.

b) Designer Trunk Shows

Designer trunk shows are done in collaboration with a single vendor. They are a very popular way of selling expensive collections. Careful record keeping by sales associates is important here as it will be from these that the best customers are chosen and sent invitations. The representative or the designer him/herself will visit stores with the collection and usually show it on models in the designer collections department. In this way customers are able to see the entire collection unedited by a buyer. They can then order samples in their own sizes. Around fifty percent of designers and retailers' total business often comes through trunk shows. They are also considered very time consuming and exhausting work and a lot of designers and retailers have now actually stopped doing this type of show.

c) Department Fashion Shows

Department fashion shows are produced in-store on a much smaller scale to generate immediate sales. A platform is usually set up right in the department itself that carries the clothes.

d) Informal Fashion Shows

The easiest shows to produce are the informal fashion shows. Models walk through the store wearing the fashions and showing them to customers. Usually, customers like to ask questions and there is no hurry for the models who can take their time. The usual procedure for this is that it is done in conjunction with a special promotion or trunk show.

Fashion Flow Chart

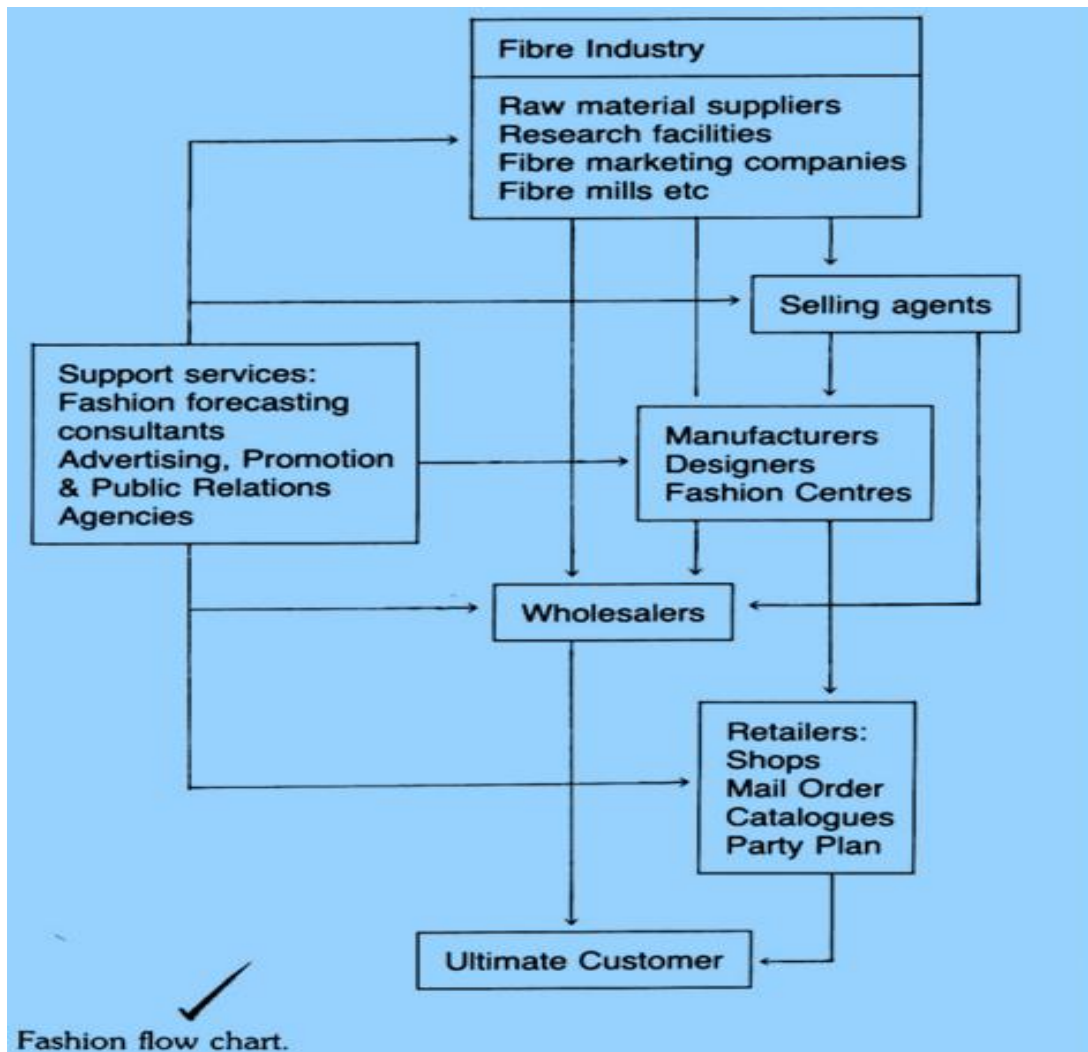


Fig. 1

Classification of Fashion

Designers and manufacturers are particularly concerned with the duration of a fashion collection's importance. Some fashion collections have a longer duration than others, some can be very brief. A designer needs to identify which duration it is likely to be and only then can he/she evaluate the fashion's importance to the retail inventory.

Fashion is classified into different types.

These are:

- Style
- Basic or classic
- Fad
- Trends
- Fashion Forecasting

a) Style

Here is where the difference between style and fashion is clear. Style is constant and does not change but fashion always changes. Fashion is the modification of a particular style. Style is considered to be the basic outline of any garment. Changing the sleeves or neckline, for example, and tweaking a few things here and there on a basic garment piece, changes it and makes it look different. This change is what becomes fashion - when it is accepted by people.

The word 'style' is popular in fashion and refers to a sub-division within fashion. By definition, *it is that which has certain characteristics that distinguish it from other designs*. An example of this could be that the fashion is the pleated skirt, but the style is a box pleat. A common misconception that people have is, believing that famous designers actually create fashions. Famous designers aim to create styles they hope will be accepted. If the style then gets consumer support it becomes fashion. We have mentioned this before but it bears repeating: fashion is synonymous with acceptance.

b) Basic or Classic

A long lasting or constant garment type such as a T-shirt or skirt is called a Basic or Classic. The T-shirt and skirt are part of the fashion scene. People will usually have one or more basics in their wardrobes and they will be worn to suit different occasions. During particular times, the basic will become the most important promotable fashion, but, whether in or out, they will always be a part of the fashion scene. Many outfits can be placed in this classification - shirts and trousers, plain or pleated skirts and denims, etc. These are general fashions that last for years.

Basics or Classics are outfits that remain in the fashion scene for long periods of time, that is from past to present and even into the future.

It is easy to see this concept in movies, for example. Both in old and modern movies we can see the skirts, or denims, and when worn at different times they will have a slight change or modification accordingly.

c) Fad

A fad in fashion is something that will appear on the scene and will capture people's imaginations. Unfortunately, a fad will fade out just as quickly as it came and it is for this reason that fads either make designers lives more interesting or even more tense.

Generally, a fad is defined as a short-lived fashion which lasts for a very short or limited time and is accepted only by a particular group of people. An example of this could be what is termed 'hippy' clothing. They have/had a particular style of clothing, hairstyles, way of life, etc. Another reason why fads are usually short-lived is because not everyone can afford them.

d) Trends

The things that major collections have in common are the fashion trends and styling creations and concepts. Fashion forecasters look for where the fashion direction is going and which styles they feel will be successful then attempt to create new fashion trends and capture the mood of the time.

Sometimes, common sources inspire different designers and therefore, these designers may come up with similar fashion ideas. The similarity in trends may come from the shape, fabric or other design component. Oftentimes, a new trend emerges slowly and then expands to other collections. The media (particularly fashion media) will see similarities in collections and emphasise them and in this way media exposure facilitates the establishment of these new trends.

Assessing fashion collections is one way that designers who work for mainstream manufacturers can examine the directions in fashion. Shopping in major fashion capitals and using design services or magazines is another way of assessing the fashion trends, especially since designers are not invited to the shows.

Then there are the buyers who are having a difficult time deciding which trends in fashion will actually become fashion basics. Capris, for example, became one such fashion item. Pony

prints, on the other hand, were indeed just a fad. Becoming more flexible in buying patterns and careful about stock management is what today's buyers must do. Consumers may react in a negative way if the market is flooded with a new trend as this would create an overexposure and therefore, become too common.

Global fashion trends are now moving at a very fast pace, spurred on by the Internet and television. Five months is now the average time span for a fashion trend, not a year. For the junior market the time span is even shorter, standing at three months.

e) Fashion Forecasting

Fashion forecasting centres on approaching trends and is a global career. Fashion forecasting will predict many important elements of the upcoming trends such as the type of fabrics and the styles and colours that will show up on runways and in stores in the next seasons. This concerns all levels of the fashion industry and includes ready-to-wear to haute couture, mass market to street wear. Trend forecasting is not limited to the fashion industry, of course. Nearly all industries use it and need it to keep ahead of their game. It is the fashion forecasters who know how to appeal to customers, bringing them to the stores and assisting designers and retailers sell their brands. The Internet is one of the best things that has happened to the fashion industry (among other industries). Those who work in the fashion industry depend on the Internet to show them what's hot and what's not in terms of this season's colours, designer collections and also celebrity wardrobes.

Various communication media tools are used in fashion forecasting. These include magazines, press, newspapers, fashion shows, cinema, and window displays.

It also includes things like:

- Market research
- Consumer focus groups
- Consumer research
- Fashion Trends
- Surveys
- Shopping
- Sales records
- In-store informal interviews
- Evaluating the collections
- Target markets trends

The responsibilities of fashion forecasters include all of the following: -

- Identifying the prophetic fashion trends.
- Making assessments on which segments of the market will accept a particular fashion.
- Establishing for how long and at which particular times these fashions will be acceptable to target customers.

Identifying Prophetic Styles

Fashion forecasters examine the designer collections for something called prophetic styles. These include new ideas that capture the mood of the times. If many designers shift to similar fashion directions, which would mean they are using similar fashion components like colour or silhouette, it is because of common sources of inspiration founded on current interests or certain current events. Those designers react with similar ideas at the same time, to the same stimuli. When this happens it may indicate a fashion trend.

Adapting a Trend to a Target Market

Adapting a trend will depend on potential consumers. It is important to know that particular group of people who make up those consumers. Everything must be taken into consideration. One of the first things is the age group that is being targeted. Then, income levels, lifestyle and preferences. Fashion trends differ from continent to continent. American designers, for example, tend to soften silhouettes and adapt a more casual look as the American lifestyle is generally more casual than the European. The French lean more to the extreme side, showing creativity and attempting to draw attention to their individual collections.

How Location Affects Timing

Geographical locations of potential consumers play a big part in the timing of fashion trend adoption and adaptation. It is usually the case that European fashion trends, especially from France or Italy, are more quickly accepted globally, especially for those who can afford European fashion. In the case of the U.S. it generally takes one or even two years for European fashion ideas to be adopted globally. The New York designer fashion is accepted faster and easier in the U.S. This is because this type of fashion suits that particular country's needs. Regardless of the continent, it is the case that those who live in sophisticated, urban cities with high level, high paying jobs, tend to accept fashion faster than others. This being the case, retailers and manufacturers adjust their trend predictions accordingly. Determining the approximate time it will take their potential customers to accept a new fashion trend is something they both must do. The time between when a fashion originated or first designed, and when it was bought by the target consumers must be measured so that they have a good idea of whether consumers will accept the fashion put forth immediately, months from now, or a year from the time of origin. Almost all sectors now see fashion as a continuous source of inspiration from the cosmetics industry, to cars, to politics, to sport.

An important aspect of the fashion industry is forecasting future demand for specific fabrics, styles and/or colours. It ensures the process of observation related to both short and long term planning is based on comprehensive decision making. This way, time and effort are not wasted on hype or something that will not yield results. Textile specialists will work around two years ahead to establish the general guidelines for every fashion season. Therefore, accurate forecasting is essential.

Long term forecasting is often used by executives for planning corporate strategies. Marketing managers who position products in the marketplace do so by carefully regarding the competition.

Product developers, production managers and merchandisers use more short term forecasting in order to direct the style and shape of collections. Short term forecasting entails apparel companies using services which assist them in scanning the marketplace and reporting on fashion developments which include styles, colours and types of textiles.

About a year and a half before the start of the new season, forecasters will get indications as to the first views of the trends. It is at this time that colour becomes a vital consideration of yarn mills and becomes the centre of attention in discussions with others interested in early trend decisions. From the early fashion trade and yarn shows the forecasters combine their opinions about colour and fabric with their socio-economic and cultural analysis. There are certain areas used to predict the changing consumer demands and these include music, cinema, television, sport and trends in lifestyles.

Fashion forecasting includes activities such as analysis of the market conditions and lifestyles of the consumers, study of sales statistics, assessing popular designer collections, observing street fashion and examining fashion publications.

The Direction of Fashion Change

Certain trend watchers view fashion currents as a hierarchical status level. One theory has it that fashion flows down from well-known and highly visible fashion elite. Another theory goes along the lines of fashion flowing upstream from the street level after it is discovered by the fashion elite and then launched (in an adapted version) to mainstream audiences. If a particular look is endorsed and supported by the fashion media and is manufactured quickly enough, it can flow across to all levels of the market. Take denim, for example. It can be used as is or be presented in different and unusual colours, different silhouette styles or added details or used as a different way to wear accessories. It can also be introduced in a way that expresses a particular mood or unique style. Whether it is accepted or rejected can be time mapped.

This joint selection creates a feedback circle between the consumer and the fashion industry. This cycle is regulated by visual aesthetic trends and socio-psychological processes.

Key Areas in Fashion Forecasting

Colour Forecasts

Colours determine moods and the attitudes of a particular season. Colour trends are immediately connected to consumer moods and goals. Ensuring the shade of colour is spot on can lead to quite an increase in sales. Clients who are trend-savvy want the fashion products they buy to become the latest fashion trends. For these reasons designers must be well aware of the latest trends.

Materials trend forecasts for knits, denim, leather, woven and non-woven fabrics allow designers to get an idea of which materials will be 'in' come the next season.

When it comes to key trends in denim, woven patterns and other weaves, it is generally predicted about 18 months before the season starts. Fibre analysis is shown in close detail as well as visual textures. The direction the product will take and the relevant mills and resources, is necessary to know and understand.

Lifestyle Materials Forecasts

Inspiration for interiors, homewares and certain other areas of product design require a lifestyle materials forecast.

Knits & Jerseys

Knit and jersey forecasts foresee new ideas and key trends that are having an influence on street style, runways, knitted materials, trade shows, retail and vintage. All areas are covered and these would include things like texture and stitch visuals, yarn, knit patterns and how to apply silhouettes.

Non-woven and Leather

Early trends and predictions for skins and non-woven fabrics is what the forecasts aim for in this area. Key looks are covered such as surface treatments, and knowledge is provided on which non-woven fabrics are emerging as the most influential for fashion and lifestyle.

Prints and Graphics

Graphic and print research forecasts predict the most up-to-date concepts for patterns, prints, graphics and embellishments.

Women's Apparel

The essential women's wear product forecasts must encompass all seasonal key trend looks for all women's wear. Blouses, skirts, pants and trousers, skirts, jackets and coats, and denim, etc., are all

included. Designers must keep up with the latest innovations regarding detailing which includes any embellishments to collars, fastenings, pockets, and sleeves.

Women's wear Accessories

Trend forecasts for bags, belts, and jewellery, eyewear, headwear, and soft accessories provide on-trend knowledge required to lure today's trend savvy consumers.

Women's Footwear

Enabling designers to create footwear that is trendy and desirable is what footwear forecasting is all about. Footwear will include anything from shoes and boots to sandals, and even whether or not the footwear will be heeled or flat. With this, the intention is to incite enthusiasm for any trend savvy consumers. Footwear forecasting is also about knowing which skin, colour, textures, shapes and any novelty ideas to use when creating a new product. These will also include any leading street styles and on the other end, any vintage looks.

Men's Fashion

Men's fashion has come a long way in the last few decades especially, and a savvy designer has done his/her homework regarding the most up-to-date men's fashion trends. Again, as with women's wear, colours, styles and patterns are important to think about for the upcoming season collections for Autumn/Winter and Spring/Summer seasons.

Children's Fashion

The forecasting in this area assists designers and also companies determine the colours of the moment and the right colours and themes for girl's and boy's fashions. It is necessary to capture a certain mood for the upcoming season and the theme descriptions and visuals will help to do this.

The Fashion Forecasting Process

Trend Forecasting Companies

French companies based in Paris have traditionally dominated fashion forecasting. Although a number of larger ones are still based in Paris, a number of new niche forecasters have emerged around the world offering their own specialties of products and services.

Some better-known trend forecasters include: WGSN, Style Sight and Trendstop.com.

Consumer Research

Manufacturers and retailers may ask consumers directly about their buying preferences. Consumer reactions are compiled and tabulated to find preferences for certain garments or accessories, colours or sizes and so on, or products to fit specific consumer tastes.

Surveys, by telephone or mail are conducted by publication and market research companies for manufacturers and retailers. These surveys include questions about income, life-style, fashion preference and shopping habits. Customers are usually selected by the market research firm to meet with manufacturers or retailers. In-store informal interviews can help researchers obtain information by simply asking customers what they would like to buy, what styles they like that are currently available and what merchandise they want but cannot find. Because of their close contact with customers, owners of small stores can often do this most effectively.

Consumer research figures are important when making decisions about product development, brand marketing and retailing.

Colour Forecasting

Stimulating sales is the driving force behind colour forecasting. Colour grabs the customers' attention, makes an emotional connection and leads them to the product. Even when the basic product stays the same, changing the colour gives a sense of something new. Colour consultants help companies decide on the right colour story to sell the product. Some consultants specialise in advising on colour. Others develop colour forecasts as part of their overall product development function. Some large companies have departments dedicated to setting colour directions for multiple lines. Professional colour organisations bring together experts to collaborate on forecasts for industries like women's wear, men's wear, children's wear and residential and non-residential interiors.

Sales Forecasting

Forecasting is relatively easy, straightforward and usually accurate for products with long lifetimes and steady sales. However, the fashion apparel business is one of the most volatile, because it creates products that are new, highly seasonal or have short lifetimes. In such situations forecasts become increasingly inaccurate. Errors in sales forecasting result in two kinds of losses:

Markdowns, when retailers have unwanted goods remaining at the end of a selling period, such goods must then be sold, even at a loss.

Cultural Indicators: In the apparel field, companies need an early warning system so that specific product categories can be fine-tuned to trends within a market segment. While timing is important, an agile and responsive company will be able to capitalise on trends whenever they are spotted; sometimes just as a glimmer far in the future and sometimes as a phenomenon in the building stage. Waning trends are another signal. When some avocation, interest or lifestyle loses cultural power, it is a good time to survey the information landscape for the next big thing.

The Final Stage of Forecasting

Designers and companies are after the 'fashion look' for the season and to get this there is a process of development which merges the experienced views of textile and product trade shows, designers and buyers, forecasters and ready-to-wear shows. All of these together should lead to 'the look' as all the

layers are placed properly together. These shows have a major impact on the trends close to the season but they can also have a last minute influence on high street fashion products.

Media coverage for the shows is a vital aspect of the trend development process. This is where trends thought to be influential in the upcoming season will be highlighted. Consumers are influenced by solid media coverage which focusses attention on the hottest trends of a season.

The Future of Forecasting

Apparel executives are under pressure to hit the bulls-eye mark with regards to fashion trends. This involves a delicate balancing act anticipating any future developments and being able to quickly improvise when faced with change.

In the marketplace, those changes may be associated with:

- Lifestyles changes.
- Immigration.
- Development of new technology.
- Changes in raw material prices.

Fashion forecasting is therefore employed within the fashion industry as a way of leading companies towards new ideas for fabrics, themes, moods and colours for varying product types and levels. Identification and understanding of future market requirements is a necessity. Even though there is no ultimate fashion story, it is important to access the right colour palettes, and research style and fabric trends to benefit a specific niche. Customer profiles are important, too. Whatever information and interpretation of information designers can get will enable an effective marketing strategy to be designed and in turn, lead to more success.

Fashion Cycles

An assortment of new styles created by designers are revealed and displayed to consumers every season. In some cases, the product design is rejected immediately, usually by the retail buyers. Others, however, can be accepted for a while and this is shown by customers buying and wearing them. The changes in fashion are described as 'fashion cycles.' Below, is a picture description of a fashion cycle. It is generally shown as a bell-shaped curve moving through five stages, these being: introduction, popularity rising, popularity peak, popularity decline and finally, rejection. It is possible for the cycle to depict a single style for only one designer, or a more general style which would be something like the miniskirt as an example.

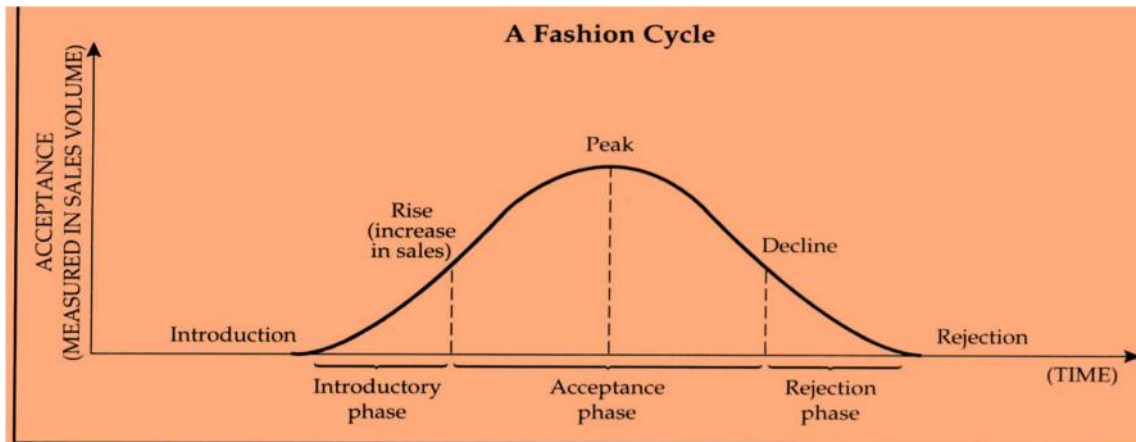


Fig. 2

Introduction

Designers read the times from a creative point of view. The manufacturer then offers this new style to the public. When referring to, for example, the 'latest fashions' from France; we are not referring to the acceptance of the styles, only that there is a new style that has emerged. In most cases, new styles are introduced at expensive prices. Those designers, who are known and respected for their unique creativity and sense of timing, usually have financial support. They can usually design on their own terms and have no limits (or very few) imposed on their creativity, what raw materials they use or how much fine workmanship there is on particular garments. Because of all this, the cost of production is quite high and therefore very few people can actually afford the designs. In the case of designers whose clothes are considered 'works of art' the expectation is that they will not be sold in high quantities so producing in smaller quantities allows the designer more flexibility and freedom for their creations.

Increases in Popularity

A rise in popularity of a particular fashion will occur as the new fashion is bought and worn more and more often, resulting in more people seeing it. With regards to expensive garments, it is known that their sales will be small but they could be the most popular of the new high-priced fashion garments. Often, if the style gains popularity, it can be adapted and modified. There will be manufacturers who may buy rights to produce duplicates of the style which they can then sell at less than the original price tag. Another thing that may occur, and usually does, is that other manufacturers will try to copy the garment but with cheaper fabrics, and others still, may copy the design but with much less detail and even lower pricing. Modifying the original garment design to suit certain customers and their needs will be done by other manufacturers, too. In these cases where the garment styles are being produced en masse, the pre-established trends are followed rather than new ones created.

Peak of Popularity

Styles that enjoy great appeal are usually produced in different variations. With high popularity, a garment style is in much demand and manufacturers will make copies or copies with modifications and have many differing price levels.

Decline in Popularity

When there are a very high number of copies produced, fashion-conscious people usually tire of the style and start looking for new styles. Customers still buy the garment in the style but they will not pay the regular price for it so retailers will then have to place these garments on sale or discount to move them out and bring in something new.

Rejection of a Style, or Obsolescence

The final phase of the style cycle is the rejection phase where people are no longer interested in buying the garment even at discounted prices. It is at this stage that consumers have already started looking for new styles thus the beginning of a new cycle.

Length of Cycles

It is difficult to predict the actual time cycle of a fashion trend as there is no real measurable timetable for doing so. In some cases, a fashion style may peak quickly while another will take much longer. The same goes for the decline in popularity. The time a garment style lasts also differs, from only one season to several seasons. Some disappear quickly while others don't completely disappear at all.

Classics

As mentioned above, some styles never completely lose their appeal. They continue to be more or less accepted for an extensive period of time. This is what would be termed a 'classic' style and its characteristics are usually in its simplicity of design, which stops it being easily dated. The Chanel suit would be one such example. It had its peak in the late 1950s and gained popularity again in the late 1970s. The House of Chanel, which is located in Paris, as well as other manufacturers, continued to produce these Chanel suits for a small, dedicated clientele.

Fads

Fads are called so because they come and go usually in a single fashion season. They don't have the 'strength' as it were, of design to keep the consumer interested for a long time. Usually a very small consumer group is affected by fads. They are mostly found in lower price ranges so are cheaper and easier to copy. This is usually why they only flood the market for shorter periods of time and it is because the consumers are saturated by the particular design that they get bored with it just as quickly as they became infatuated with it. In the early 1980s, for example, it was the 'punk' look from the UK

that was saturating the junior market in particular. This was not a classic look, it was a fad which came and went quite quickly.

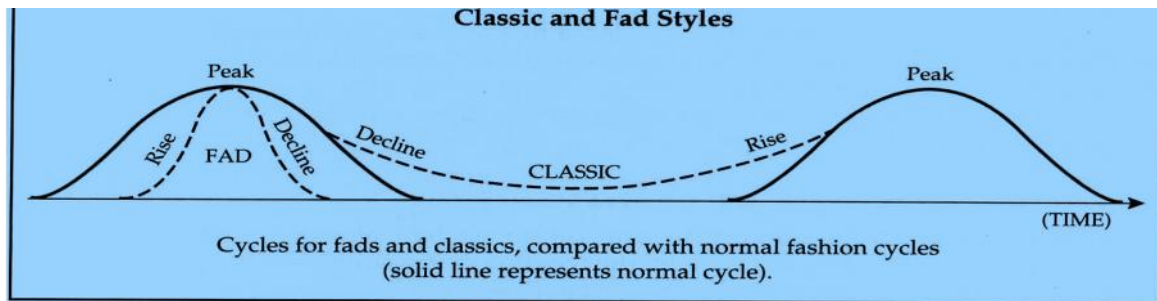


Fig 3

Cycles within Cycles

Often, a particular style will be popular but certain elements of the design can change, such as the silhouette, colour or texture. If we take jeans as an example of a cycle within a cycle it is easy to see that, even though they became popular in the late '60s and right throughout the '70s, certain silhouettes came and went such as bell bottoms, cigarette or baggies. Jeans still enjoy popularity today although often with different silhouettes.

Interrupted Cycles

Sometimes, retailers and manufacturers do not want to keep making or stocking certain merchandise because it will soon lose its popularity and therefore consumer buying can be halted ahead of time. Those consumers who try to buy a particular summer garment in August will find that the production has been stopped. At other times, social upheaval or economic crises may either prematurely interrupt the progress of a fashion cycle or it may extend its life period. In the 1930's for example, people were preoccupied with more important things, such as the depression and the upcoming war. The wedge-shaped, big shouldered silhouette in women's fashion therefore had a longer than usual life expectancy, including through the entire war period. Then, during the late 1940s a new look emerged which was small-waisted garments with sloping shoulders and longer skirt lengths. This seemed so radical because the previous old cycle had lasted for an unnaturally long period.

Recurring Cycles

Sometimes, even after a certain fashion has faded, it may reappear at a later time. Designers sometimes look to the past for ideas and when an older style reappears it is interpreted in a different way for a different time. The actual silhouette may remain the same but the fabric or detail matched with it will be different. With this in mind it is important to note that there is never anything completely new, but there is never anything exactly the same either. As the century drew to a close and the new millennium approached, a nostalgic look back at the earlier part of the century (from the '40s through the '80s) began to resurface but the difference was in the colours, or fabrics, or details (or lack thereof) that made the new looks unique.

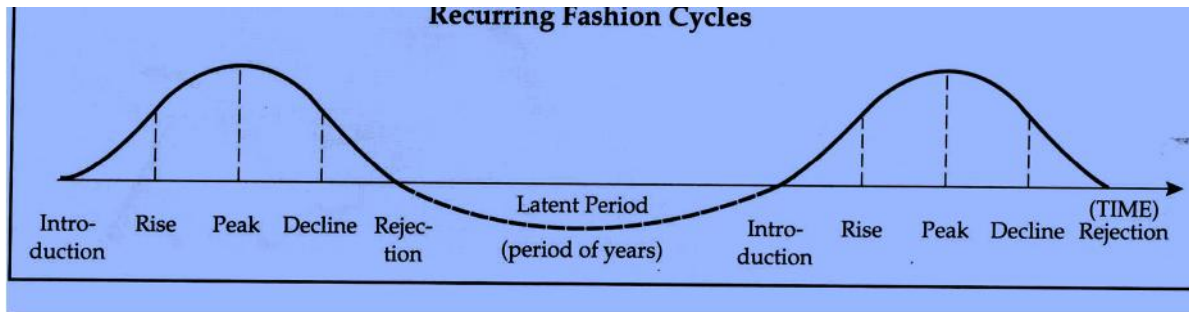


Fig. 4

Consumer Identification with Fashion Cycles

Taste

Taste is what will draw individual consumers to a particular preference over another or over others. Having good taste in fashion is thought to mean being sensitive to that which is beautiful and appropriate for the time. An accepting public does not inevitably mean that a design is beautiful but rather that its timing is right. Often, very beautiful designs are not really accepted by the broader public as they are seen to be either very extreme or very expensive. On the other hand, strongly edited versions often can and do lose their original beauty when copied.

Consumer Groups

Specific stages of a fashion cycle can be matched with different types of consumers. For example, fashion leaders usually buy and wear a new style right at the beginning of its cycle and others are inclined to follow. Taste comes into things here because what is fashionable to one particular group is not necessarily so for another. Fashion leaders often wear what is seen to be extreme for fashion followers. However, when that fashion is accepted by the followers is it usually already out of fashion for the leaders and they cease to wear it. Retail stores and manufacturers also fall into either leaders or followers of fashion. This depends on which particular consumer groups they target as their main buyers.

Fashion Leaders

Fashion leaders are not actually the creators of fashion in most cases, but because they provide momentum for fashion by finding and wearing a new fashion they have an important role to play. Only a small percentage of the general public are actually fashion leaders. These people would usually be found in higher income groups and the reason for this is, of course, because high end fashion is quite expensive.

Fashion leaders always keep their eyes out for interesting new styles including new colours, fabrics and ways of wearing the garments as well as any accessories that come with them. These leaders are very enthusiastic and will often go out of their way to find new fashions, even looking for them in other countries. As they are able to travel more than the average person, fashion leaders may discover different styles while travelling. A large number of fashion leaders are in positions which give them

greater exposure and therefore have a greater influence over how people dress. The media also gives them airtime when they are seen at public events, on screen or television, for example. These fashion leaders usually don't buy a lot, but are very shrewd when it comes to what they will buy.

Fashion leaders are people who are quite confident and solid in their own tastes. They are not interested in other people's opinions when it comes to what they choose to wear but dare to be different. Having these sorts of people wearing a designer's clothes almost inevitably makes the clothes fashionable.

Fashion Followers

When we speak of the general public, it is usually the case that people are looking for acceptance and conform to what fashion leaders are doing. They need the leaders to give them confidence in what they are wearing and make them feel that it is acceptable. People are fashion followers for a few main reasons. These may be because they lack the money, the time and even the interest to dedicate to fashion leadership or they need a longer exposure time period to new styles. These people are usually not secure in their own tastes and therefore must look to others for what they have approved in order to know what is acceptable and will bring approval. Fashion followers have an inclination to imitate people they admire. Most people in the fashion industry are either copiers or adapters and this is specifically because of the fashion follower consumer types. Looking at things from a marketing angle, followers make mass production a success because when a particular fashion garment is mass produced, it can be sold to a great many consumers and therefore be very profitable.

Adoption of Fashion

Three variations of the fashion adoption process exist. These are: traditional adoption, reverse adoption, and mass dissemination. It is necessary to understand how each of these processes work, how new fashion is disseminated and how it is adapted to lifestyles, tastes and indeed the budgets of various consumers.

Traditional Fashion Adoption

Courage and confidence to try new looks are the qualities that innovative designers have in common. In the beginning, new looks can seem quite extreme, even outrageous, but after a while consumers start to see how they can be adapted to their particular needs. It is important to note here that the general public does not accept every new, extreme design, however, in order to move in a different direction, high fashion often has to be extreme. If a top designer displays harem pants, it is not necessarily the case that everyone will want to wear them. However, it would show a trend beginning to move towards ankle appeal.

Traditional adoption theory is founded on the premise that high fashion is expensive. This being the case, it is only available to a small group of people. The more exposure the garment gets, the more people see it, the more chance there is that they will like it and be moved to purchase, although at a

lower price tag. It is this group that manufacturers and retailers then wish to appeal to and go about adapting the particular fashion for the purpose of selling it to the general consumer. These are then copied again in order to be appealing to even the most conservative buyers. Discount houses will display these items later and when their popularity fades and people tire of them they'll disappear.

Fashion has a certain suggestion of newness so when a fashion item is copied and edited then sold at lower prices, this newness and its quality will be lost. This is one of the drawbacks to traditional adoption of a fashion – the original gets so modified that it loses its appeal and often even becomes unrecognisable.

Reverse Adoption

In most cases, as has already been stated, fashion flows down from high priced designer clothes to the general public. However, there are certain times when fashion is activated by the consumer. During the '60s and '70s, it was the younger generation in London and San Francisco that influenced the fashion industry through their use of combination clothes of old, new and handcrafted.

Mass Dissemination

Mass dissemination, also known as Missy, is a more conservative adaptation of proven or accepted designer looks which use cheaper fabrics and softer silhouettes.

This market styling is usually adapted from designer fashion by traditional means. It is the consumer that inspires active sportswear and denim through the reverse process. With regards junior fashion, it may be mass disseminated as the original ideas are usually produced for this specific young market.

Topic 2

Introduction to Design

Three main aspect-structures, functions and decorations must be considered when designing garments. The design must be appropriate for the buyer's needs and structurally effective as per the fashion of the day.

The garment should allow the person to perform activities while wearing it. It should be appropriately decorative and most importantly, be functional. Buyers gravitate towards clothing items that are functional as well as have an appealing appearance, structure and decoration. When the principles of design are met with these three aspects above, the result is usually success. These are the three elements of visual design and are the basics from which visual designs are made. Designers must be aware of the potential and the limitation of each element. The elements share individual and fundamental elements to a garment but they are not always mutually exclusive. Shape cannot exist without lines and space, as an example. An important part of designing is understanding how and why people respond to various principles and elements of design and also knowing how manipulate and use them effectively to create a good design.

Elements of Design

The Art Element is one of the components that interacts when creating a design. Elements and principles of design are adaptable and must be interpreted in the current fashion setting. Designs can be described as line, shape, colour and texture arrangements which then create a visual image. The principles of design are the degrees that govern how elements are effectively combined.

The Elements of Design are:

- Line
- Form
- Shape
- Texture and
- Colour

The above elements are referred to as 'Plastics' in art language. This is because they can be adapted and arranged by designers to create the desired illusions.

Line

The Line refers to the outline or edges of an item of clothing and the style lines that allocate the space within that piece. It is a very versatile and useful tool which functions both visually and verbally. It is the Line that will lead the eye in the direction the garment line is moving and divides the areas through which it moves. In this way it provides a breaking point in space. Line defines the silhouette of a garment and is

used to convey the mood or character. The Line can create illusions such as width and height and make figures look thinner or thicker depending on what look they're going for at the time.

Line has nine characteristics, these being: path, thickness, evenness, continuity, edge sharpness, contour of edge, consistency, direction and length. All these give Line a very important role in dress design. Line is a space manipulator, it divides it, organises it, pushes or pulls it, encloses it, separates and contours space.

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.*

Lines can be placed into three categories with regards to garments. These are:

1. By type
2. By direction
3. By application

Every garment will include a combination of lines from each of the three categories.

Line types

Lines can be of three types: straight, curved, and jagged. See Figure 2.1

Straight line: Every garment will have some straight lines which emphasise the body angles and offset the body roundness. In garments, straight lines are created by seams, hems or garment edges, trims, pleats, darts, tucks, braids or panels, and they intend to create a sense of boldness or power. However, if more straight lines than necessary are used on an item it can make the piece look stiff.

Curved lines: Curved lines can be circular or rounded and referred to as full curve or restrained curve which is more flattened out. Curved lines are considered less conservative, formal and more powerful than straight lines. Curves and circles create the illusion of spaces being larger than they are and also enlarge the shape and size of a figure. On addition, they bring a certain interest and smoothness along with a gentle, soft and a youthful, flowing feeling. Using too many curved lines on a garment will produce a confusing look.

Full curve: A full curve will accentuate body curves and counteract a look of thinness or angularity. It will bring about a feminine, youthful, and vibrant character. Full curves are introduced through the seams and edges of a garment including scalloped edges.

Restrained curve: Restrained curves lightly accentuate the body curves of the wearer. They provide soft, shallow curves which imply comfort, relaxation, safety and familiarity. These elements are created by dress seams, edges, princess lines, trims and draping, or gathering fabric patterns.

Jagged line: Jagged lines contain sharp points like a zigzag pattern and may change direction suddenly due to their points. These lines create a busy, excited and sometimes jerky effect and highlight

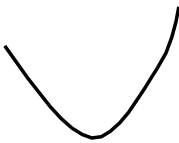
angularity. A feeling of confusion will be created in a dress when these lines are used more than necessary. It is important to be careful with jagged lines due to their very noticeable effects. Using fabric pattern and trim like rickrack will create this effect.

Figure 5

a. Straight line



b. Full curve



c. Restrained curve



d. Jagged line

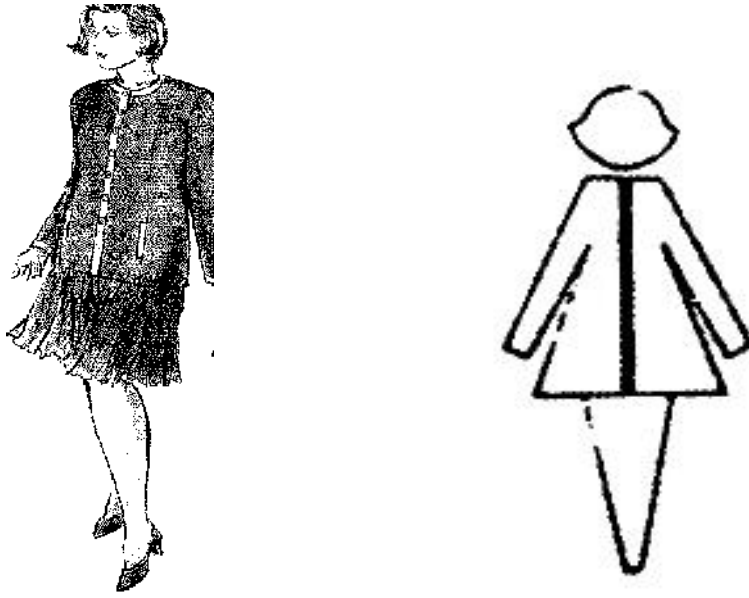


Line Direction:

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

a) Vertical Line

In Fig 5 vertical lines create the illusion of added height to the garment. These lines will make a shorter person look thinner and taller.



Vertical design lines pull the eye up and down and make a person look taller and slimmer. Here they are provided by the seam types, flaps, contrast bands or trim, pleats, and buttons.

Fig 5

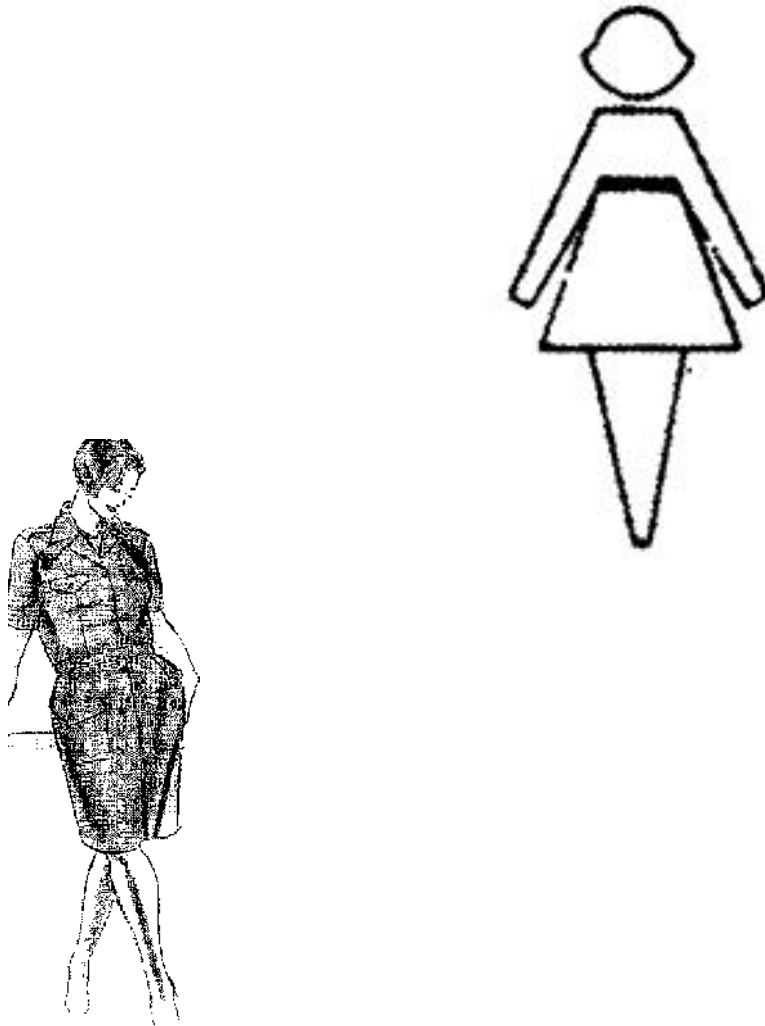
The power of Lines is in their ability to create moods and feelings. Vertical lines, for example, bring to mind upright, majestic figures and suggest stability.

b) Horizontal Lines

Lines at rest is the impression horizontal lines give. They suggest calmness, quiet and repose. These types of lines make the eye pause so wherever you want emphasis, this is where they should be placed – anywhere you want emphasis to balance out another feature or draw attention to one.

These lines (Fig6 below) add width to the garment and decrease the apparent height, hence, they make a tall person look smaller and broader.

Fig. 6



Pockets, flaps and epaulettes are all horizontal details which can be used to your advantage.

c) Diagonal Lines

Diagonal lines are used to add or decrease the height of the wearer depending on their slope. Long, uninterrupted diagonals which tilt almost vertically, are used to create the most lengthening style and most dramatic of all lines.

Fig 7



Dynamic, slenderising, and attractive are words that describe diagonal lines. It is easy to see from the above picture that the diagonal hem, neckline, and drape create a great evening look.

It is best if diagonal lines are combined with vertical or horizontal lines. When diagonals alone are used for the whole dress the effect will most likely be disturbing.

Shapes

The shape is what defines the outer dimensions or contour of an object. Shapes are also used to enclose spaces and impart a particular character to the object that is being viewed. The shape of a body can be revealed in a natural way through clothing design, however, it can sometimes be distorted. A garment's shape can usually communicate messages about the wearer.

A good silhouette is made up of elements that in themselves have interesting shapes including round, square, rectangular, oval and triangular, just to mention a few. When a waistline is placed on an item of women's clothing it is divided into two shapes, a bodice and a skirt. The sleeve will become another shape and all these parts then form new spaces where smaller details can be added including pockets and collars. Fabric patterns can make other little shapes.

In each fashion period, shapes may appear slowly or develop suddenly. No matter what the actual shape is it can be edited and restyled in different designs whilst not changing the basic garment shape. It may be tight or flowing, straight or circular, a raglan or a line. When a garment has an easy fitting shape to it, the time period of its popularity will be generally longer and it will be more accepted and varied. On the other hand, a garment that is tight usually has a much shorter cycle. This is because these types of designs are usually only suitable for one particular type of figure. So, if a designer wants his/her designs to last longer and be accepted by a larger portion of the population, the idea is to use an easy silhouette.

Basic Shapes

There are seven basic shapes in dress designing. Every season's adaptations are of one or more of these. They are:



Fig 8



Fig 9



Fig 10



Fig 11



Fig 12

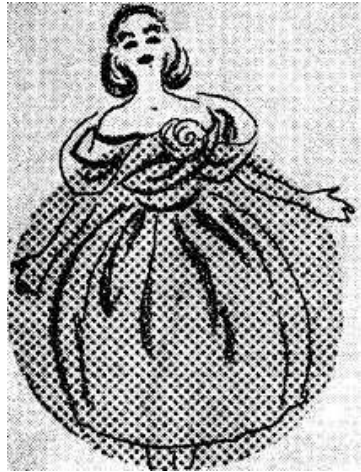


Fig 13



Fig 14

Figure 5 shows an example of a garment which is long, straight, and hanging in loose, graceful folds, such as in Greek and Roman styles. It will have straight line sheaths and could be for tailored suits. This type of style with these particular lines is slenderising and suitable for women who are either well-proportioned or heavier women.

Triangle

Figure 6 shows an example of a Spanish style which includes a fitted bodice and a bell shaped, gently widening skirt.

Inverted Triangle (7)

Figure 7 has wide shoulders and a narrow skirt with dolman or raglan sleeves. This is a particularly good design for women with a large bust.

Oval (Fig 8)

The oval shape is draped over a figure and softly shaped. It is a very feminine and decorative form. It is suitable for women who are well-proportioned and have the 'ideal' figure. This style is suitable for afternoon and evening wear in particular.

Square (Fig 9)

The square design has straight or boat shaped necklines, or boxy jackets, or capes. This style is good for women with very thin figures and can camouflage certain figure irregularities when the proportions are well planned and have a good design.

Round (Fig 10)

Round shaped designs include wide skirts, petal shapes and puffy sleeves. This style is suitable for formal wear or afternoon frocks. This particular *fashion design* best suits the very young and/or the very thin figured.

Hourglass (Fig 11)

The hourglass style includes wide shoulders and either a natural or 'wasp' waist which comes in. It fits smoothly over the hips and usually has a full skirt. This is a good design for the tall, thin figure.

Combinations

A combination includes using the outline of any of the current fashion silhouettes which can be modified and combined with another. It can also be adapted for any specific figure type. In this way any irregularities (or lack of ideal figure proportions) can be lessened while still keeping the general effect of the current fashion design style.

Space

When discussing space in designing, it is generally referring to the area seen between the shapes. A busy space in garments will be distractive and tiring to the eye.

The lines on a piece of clothing provide a path of vision along which the eye will travel. Usually, curving lines relate more naturally to human bodies and vertical lines tend to make a body look more slender. Horizontal lines, on the other hand, suggest width. If a designer wants to create emphasis he/she will use repetition and extreme contrast of a line, shape, space or form.

Colour and Texture

When discussing principles of designing or when starting off with a specific design theme, the first thing that needs to be decided is the fabric colour and texture. In each season, or every now and then, a colour will appear in the fashion scene that has been decided by the leading manufacturers, exporters and textile experts of the fashion world.

When choosing a colour it is of utmost importance to be very careful because the colour will be the first impression people will get and therefore will either elevate the appearance of a person or destroy it. Colour is so important to a garment that the colour scheme can even enhance a very simple silhouette. Another visual effect on the wearer will be created by the texture or feel of the fabric, how it drapes on a body, and how stiff or soft it is. If given even a small swatch of fabric, a good designer is able to visualise the texture and how the fabric will fall on a figure. This will help him/her design further.

Topic 3

Introduction to Principles of Design

The principles of design are guidelines which assist designers understand and use the elements of design in effective ways. Principles of design are the processes used to examine, create and evaluate garment designs on and off the wearer. It is essential to apply the principles of balance, proportion, emphasis and unity/harmony. These are not theoretical art terms; they are indeed detailed guides which help designers create garments that are both attractive and appealing.

In order to create and express in an artistic manner it is important to use design principles which are pleasing to the eye. The designing principles are:

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

Balance

Balance is an element that shows poise and stability and for this reason it is important. The human body is visually symmetrical, that is, it is the same on both sides of a central line. For this reason it is best that any important features or decorations are assembled in such a way that equal interest or 'weight' is shown on both sides of the centre when designing a garment. This centre does not necessarily have to be an actual centre line but can be an imaginary centre. When this happens, an attractive harmony is created. Balance can be achieved through the use of structural elements and/or any added decoration where suitable.



Fig 15

Formal Balance

Formal balance, also known as symmetrical balance, is easier to produce than informal balance. Formal balance may not be as interesting, however. Formal balance will be achieved when objects are exact mirror images of each other on either side of a garment. In order to bring a sense of dignity and/or formality to a dress it is necessary to have formal balance. Both upper and lower areas of a design must be carefully organised to create a balanced effect. Too much 'weight' at the top or bottom will give it a heavy look in that area and will not be appealing or attractive. Wearing a dark coloured shirt over a light coloured skirt (or pants) would make the wearer look short(er).



Fig 16

This design (Fig 16) is an example of achieving good balance by ensuring both sides of the dress are exactly the same including the plaiting on either side being the same width and amount and placed at the same distance from the centre line. The jacket also has the same decorative ornamentation on either side which again keeps the balance. Equally well balanced is the dress which is placed at the right spot at the waistline and the jacket worn above which balances the plaiting below.



Fig 17

The above design is an example of formal balance which could be improved upon by moving the monogram to the centre of the dress. As it is at the moment, the dress seems out of balance.

Informal balance

Informal balance is created when objects seem to equalise each other, however, this is not done through the arrangement or through any repetition. It is created when it occurs in an arbitrary manner. With informal balance the design of sizes, shapes and attractions are placed accordingly. Designs that are larger and attractive should be away from the centre. When arranged properly, informal designs can be not only effective but attractive too.



Fig 18

A good example of informal balance may be seen in Fig 18 above. Each side of the dress is different. There is a big sash near the centre lines which is balanced out by the small adornment placed on the shoulder. This adornment is as far as it can be placed from the centre line.

Below is an example of a bad informal design (Fig 18). As all the weight falls on one side of the dress it make it look one-sided, perhaps even lop-sided.



Fig 19

Showing equal distribution of weight on both sides of the centre line will make the dress appear in balance. It is less likely that mistakes will be made in formal balance because line decorations are repeated on each side of the centre line.

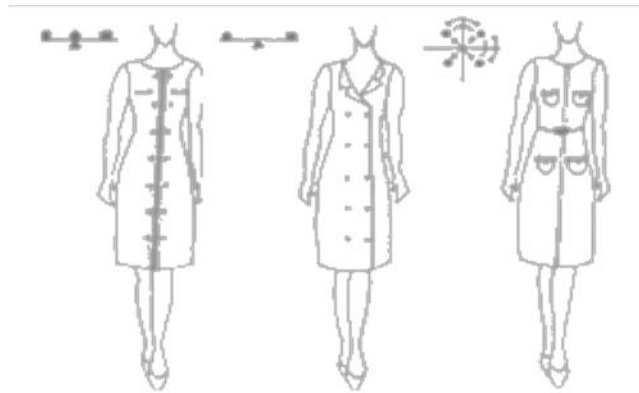
For some occasions, however, formal balance is not appropriate as it can be too severe. It is appropriate for sports clothes or street dresses whereas afternoon and evening gowns are best suited to informal balance.

To correct any appearance of body irregularities it is better to use informal balance as people will not really compare one side of the body with the other. Making the body appear symmetrical is what informal balance will create because both sides of the garment will be cut and arranged in a different way. This type of design is more time consuming and therefore has an increased manufacturing cost involved.

Radial Balance

Radial balance is created through the major parts of the design emanating from a central point. Things like seams, pleats or motifs emanating from a focal point produce a 'sunburst' effect. Radial balance is often seen on necklines. This type of design is usually found on expensive clothing because of the intricate features of radial balance.

Fig 20



a. Formal Balance b. Informal Balance c. Radial Balance

Emphasis

When referring to emphasis it is the concentration of attention (or the centre of attention) on one particular area of a design. This area will act as an eye-catching area, more so than any other. All areas will not have equal strength of interest even though they may still be interesting. In order to achieve this, certain parts must be placed in subordination to others. Without a carefully planned centre of attention, a garment will usually look either monotonous or unplanned. Having said that though, it is important not to have more than one centre of interest as the two (or more), would compete for attention and create confusion. Using spotty designs for details such as pockets would create distraction. It would be better to remove these distractions as this would then strengthen the design feature.

It is important to be careful that the design does not emphasise awkward parts of the body, ensuring always that the wearer is the centre of interest. In order to make this aspect more effective one could use a line leading to the face or light colours around the face. This is one of the reasons that contrasting collars are used. On a black garment with a white collar and cuffs, the observer's eyes will be directed towards the wearer's face in particular, and also the hands.

Fig.21



Fig.22



Figure 21 above shows an example of emphasis. On the neckline it is the bow that emphasises that part of the dress. In this case, the observer's attention is drawn to the centre of attraction, the head.

Figure 22 is the opposite of emphasis. The dress is large and curved with a design that doesn't match or complement the V-shaped neckline. In this case, the best thing to do would be modify this design to one which does not emphasise the centre area of the dress to such a huge extent and change it so that the interest is moved to the wearer's head.

Emphasis must not be placed in an area that the individual wearer wishes to minimise. It is most often the head, or personality area, that should be emphasised as it is the most important. In order to do this it is important to use appropriate colour and texture contrasts, necklines, scarves or hats and jewellery. As mentioned earlier, it is important to ensure that only one area is emphasised and no more. If one wants emphasis on the legs, for example, the design should use unusual hem lengths or designs at the hem, coloured or textured hosiery, or fancy footwear. When this occurs, the other parts of the body such as the torso, hips or waist become areas of lesser interest.

Creating Emphasis in Garments

1. Emphasis can be created through the grouping of ruffles, gathers, rows of stripes, tucks, buttons, or trim in one area. Another way to do this would be by a concentration of jewellery, either rows of beads, chains, or pins, for example. See Fig: 23d.
2. Simply by virtue of their individuality unusual lines and shapes are eye arresting. Oddly shaped collars, sleeves, jewellery pockets, belts and trims, and oversized buttons, etc. can all be used to create local interest. Any textures or fabric designs that are unusual and different from the ordinary may attract attention and bring focus to an area. When using any elaborate, complex or eye-catching fabric design it is best displayed by simply using garment designs. This is so that the fabric and the garment design do not compete with each other for attention.
3. Using decoration placed appropriately on a plain, contrasting background allows the decoration to be dominated (Fig: 23b). When adding embroidery, jewellery, trims, buttons, belts, or buckles on a contrasting background they will be emphasized and become the area of interest.
4. In order to create emphasis it is necessary to use contrasts of colour, line, shape, and texture. (Fig: 23 c). Certain related factors must be employed to connect these contrasts. If not, the result will be confusion. It is important to note here that if a designer uses contrasts too many times the impact of the design will be lost.

5. When the intensity, value and hue differ from the background, contrasts of shape in designs will be more powerfully emphasized. In these cases, collars, cuffs, yokes and shapes will become more noticeable as their edges are outlined in a contrasting trim.
6. Another way to ensure emphasis is by using texture contrasts. If all the textures on a garment are shiny or dull or all heavy it will create monotony.
7. Emphasis can also be created by the use of progressive ruffles, buttons, contrasting bands, and other trims (Fig: 23a).

Fig 23



a. Repetition of shapes b. Placement of decoration c. Unusual textures d. Grouping tucks

Harmony / Unity

In design terms, harmony and unity are linked in their meaning in the sense that harmony is an attractive visual unity. It is the relationship between all parts of a whole and is achieved when all design parts are related and are arranged in an orderly manner. Unity on a garment will give a sense of appeal and will hold the attention of the observer. It will also provide a sense of belonging to the garment. This is achieved when the elements of design are effectively used and consistent with the principles of design.

Unity in Clothing Design

Good design needs harmony between shape and form. In order for a garment to be comfortable and move and breathe with the body, or perform any specialised duties, it requires harmony. Fitting well is also a requirement for creating harmony.

When creating the physical effects of harmony it means that the parts are in scale and their combined proportions look like they belong together and indeed belong with the figure the garment is covering. To give an overall look of harmony each part of the design, including any

accessories, should express a single theme that is reliant on the personality of the wearer and the place the garment is to be worn.

In order to harmonise shapes and spaces, it is necessary for the collars, cuffs, sleeves etc. to be in accordance with the main forms of the garment. For example, they should either both be straight, curved or angular. In order to achieve colour harmony it is necessary to use monochromatic or corresponding colour schemes on a garment. Harmony of texture is achieved when textures move from clinging to fluid folds, for example. In order to avoid boredom, it is necessary to avoid identicalness in garments. A small area in a contrast colour or a different cut or texture can break any monotony and add an interesting element to the design.

The three aspects of design, these being function, structure and decoration, must all correspond with each other in order to achieve harmony on any garment. All aspects must be taken into consideration such as age, size, gender, occasion, personal colouring, and lifestyle when designing garments.

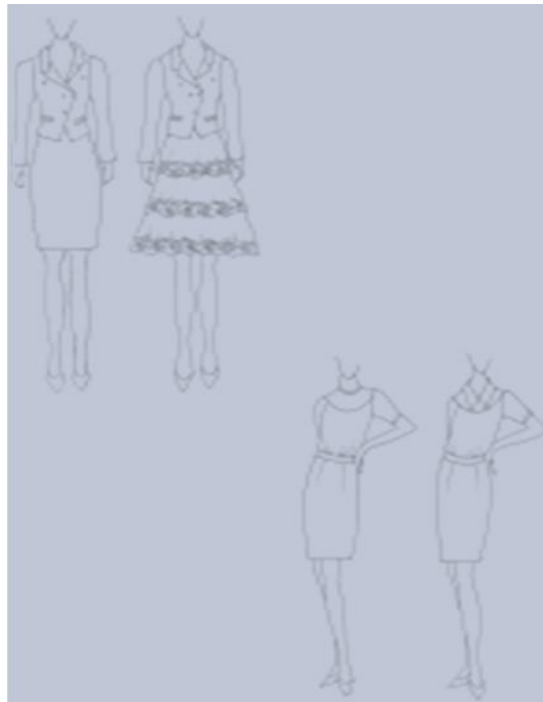


Fig 24
Harmonious and disharmonious designs

Proportion or Scale

When designing garments proportion must be considered as it is the pleasing interrelationship of the size of all parts of the garment. As a general rule, uneven proportion is more interesting. When looking at an outfit the eye automatically compares the smaller part to the larger one. This is what we refer to

as proportion - the actual comparison. A garment will seem to be shorter and wider when all parts are divided equally. The Chanel suit is a good example of an even proportion with its hip-length jacket and knee-length skirt. An uneven proportion will keep the eye moving and give it something interesting to look at.

The observer's eye will compare both the height and width of all parts of a design. All parts must relate to each other in size and that includes sleeves, pockets and collars. They must also all relate to the complete silhouette.

A style with two-thirds to one third proportion will make the wearer seem taller and slimmer. An example of this would be the fingertip-length jacket over a short skirt or a knee-length tunic over a pair of pants. A proportion based on one-third to two-thirds is also visually appealing, an example being the empire-waisted dress or a jacket which is waist-length with a flaring skirt. This type of skirt will make the hips seem smaller. A jacket with shoulder pads or extended shoulders will make the lower part of the body look narrower in comparison.



The uneven proportion shown in the garment above makes the wearer look slimmer and taller. It is the combination of the long jacket and shorter skirt, the uneven proportions.

If using any other decorative features such as trimmings, tucks or pleats, the spacing should have some meaning in relation to the whole design. Trimmings that are either too big or too small, too light or too heavy and don't harmonise with the space around them will not be pleasing and will make a garment look odd.

Body Conformation and Proportion

When discussing body size there are three categories that are used: small, medium and large. These body sizes are necessary in order to be used as a guide when choosing clothes and accessories. It is better for smaller body sizes to use small to medium scaled clothing and accessories. The medium body type is best suited to any one of the three. The larger sized person is best suited to wearing medium or large scale.

Certain parts of apparel like the collars and pockets and also any trimmings or buttons, should be the correct size for the wearer and for the total design of the garment. A big, heavy overcoat would look strange with small pockets, for example.

When clothing, texture, fabric design or accessories are too large for the wearer, the size relationship is out of proportion. Medium build people have more freedom in the selection of clothing and accessories. When selecting an outfit it is important to use the wearer's actual body as a guide. The most appealing way to divide a garment is at natural body divisions like the waist, hips or chest.

Fig 26

VARIOUS PROPORTIONS IN CLOTHING DESIGN



Rhythm (Repetition)

The term 'rhythm' in designing refers to organised movement. The rhythm of a garment is the pleasing arrangement of design elements which allows the eye to easily move over the piece of clothing. A regular or gradual change which gives a sense of continuity throughout a design is what will create rhythm. When a pattern is repeated it makes the effect stronger, however, this repetition is not always necessary. In order to create rhythm effectively it should be used with shape, line and space as well as by changing the hue, the value or the colour intensity.

Rhythm in Clothing Design

As mentioned above, rhythm is achieved by repetition. It is also created by gradation, opposition, transition or by the radial assembly of certain parts of the design and fabric. In garment design it is achieved by using combinations of lines, colours, shapes and textures.

Rhythm through Repetition

Achieving rhythm is created by repetition or regular repeats of shapes, buttons, pleats, laces, colour, motifs of design, or pleats. The rhythm can be created by having all parts use the same shaped edges such as keeping them all rounded or squared or scalloped. Using colours in a repetitious manner can achieve a good effect in particular if the colours are allocated in an interesting manner, see Fig 155.

To create a gentle wave rhythm which gives the sense of peace and calming, smooth, and undulating lines can be used. Repetitious use of lines with sharp or jagged points creates an exciting rhythm and is best suited to dramatic evening wear. It is however, necessary to take care with this type of design as it can also create a disturbing or subduing design on a garment. For an abrupt rhythm creation use tucks, pleats and stitching folds. Trimmings such as buttons, laces and beads will also create rhythmic effects therefore use these to achieve variety in a rhythmic manner.

Rhythm through Progression

Rhythm can also be created by progression or by gradation, the latter being a gradual increase or decrease of similar design elements. Colours may move from light to dark or textures from fine to coarse, for example. Shapes can range from small to large, or vice versa. Lines can range from thin to thick. The gradual changes give continuity while providing a feeling of movement. Another way to create rhythm is through systematic sequences of gradually increasing or decreasing changes in sizes of motifs, trims, buttons, intensity, flowers, ruffles, and fabric design, etc. See Fig: 155 d.

Rhythm through Transition

When a curved line guides the eye over an angle, transition is created, this being a fluid rhythm. It is the curved lines of transition which result in the eye changing direction gradually, not abruptly. Transitional shapes and lines arc and glide over the figure in a rolling rhythm directing the eye easily and elegantly from one area or direction to another. The absence of abruptness (like that of jagged lines) is created. Transition can be seen and created through dropped shoulder designs, puffed sleeves and cap sleeves. It can also be created through the use of shawls, scarves, ruffles and gathers. See Fig: 27 b.

Rhythm through Radiation

Rhythm created through radiation (waves or rays) produces a feeling of movement in different directions. This is an organised movement and it commences at a central point of folds, darts, tucks, pleats, a gather or a line. The directions of radiation could be in a similar direction or only in one direction. Direction could be opposing or moving in both directions, several directions, and all directions as displayed in Figure 155c.

Rhythm by Continuous Line Movement

Rhythm by continuous line movement is produced by lines of trims, bands of colour, fabric designs etc. which are flowy. These make the eye move in a continuous line. The movement also merges the garment design and creates harmony. Rhythm will be broken when lines, trimmings, or fabric designs are not matched at the seams (or at other construction points).

Using designs on fabric that are widely placed can create a lack of rhythm as these types of designs create strange effects when actually worn on a body. It is, therefore, necessary to be very careful when using this particular fabric design on a garment.

Fig 27



a) Repetition of flares b) Transition of line c) Radiation of shape d) Progression of shape

Assessment

Total Marks: 20

1. What are the principles of design? 5
2. How is the formal balance achieved in dress designing? 5
3. What is the relationship between the principles and elements in a design? 5
4. Define the following terms 5
Classic, fads, Interrupted Cycles, Recurring Cycles, traditional fashion adaption and reverse adaption.