

TVET CERTIFICATE V in TAILORING

FASHION DESIGN

TALFD501

Make fashion design

Competence

Learning hours 50



REQF Level: 5

Credits: 5

Sector: Art and Craft

Sub-sector: Tailoring

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Purpose statement

This module describes the skills and knowledge required to design a fashion. The module will allow the trainees to identify fashion, design and style. It will also guide the trainees to select decoration colors according to the fashion.

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Total Number of Pages: 35

LO 1.1 – Differentiate fashion design and style

- **Content/Topic 1: Introduction of Fashion Design and Style**

- ✓ Fashion design terms
- ✓ Areas of fashion

FASHION DESIGN TERMS

- ❖ A fashion designer conceives garment combinations of line, proportion, color, and texture. He or she may or may not know how to sew or make patterns. Formal training is always essential, yet most fashion designers are formally trained (apprenticed) and schooled.
- ❖ A pattern maker drafts the shapes and sizes of a garment's pieces with paper and measuring tools, and, sometimes, an AutoCAD computer software program, or by draping muslin on a dress form, the original way. The resulting pattern pieces must compose the intended design of the garment and they must fit the intended wearer. Formal training is essential for working as a pattern marker.
- ❖ A tailor makes custom designed garments made to the client's measure; suits (coat and trousers, jacket and skirt, et cetera).
- ❖ A textile designer designs fabric weaves and prints for clothes and furnishings. Most textile designers are formally trained as apprentices and in school.
- ❖ A stylist is the person who co-ordinates the clothes, jewellery, and accessories used in fashion photography and catwalk presentations of clothes collections. A stylist also is a designer whose designs are based upon extant things, trends, and the collections of other designers.
- ❖ A buyer orders stocks of clothes for shops, chain stores, and other types of stores. Most fashion buyers are trained in business studies.
- ❖ A seamstress sews seams wither manually or with a sewing machine, either in a garment shop or as a sewing machine operator in a factory. She (or he) may not have the skills to make (design and cut) the garments, or to fit them on a model. A seamstress is not synonymous with dressmaker.
- ❖ A teacher of fashion design teaches the art and craft of fashion in art schools and in fashion design school.
- ❖ A custom clothier makes custom-made garments to order, for a given customer. · A dressmaker specializes in custom-made women's clothes: day, cocktail, and evening dresses, business clothes and suits, trousseaus, sports clothes, and lingerie.
- ❖ An illustrator draws and paints clothes for commercial use
- ❖ A model wears and displays clothes at fashion shows and in photographs
- ❖ A fashion journalist writes fashion articles describing the garments presented, for magazines or newspapers.
- ❖ An alterations specialist (alterations) adjusts the fit of completed garments, usually ready-to-wear, and sometimes re-styles them. NOTE: despite tailors altering garments to fit the client, not all alterationists are tailors.
- ❖ A wardrobe consultant or fashion advisor recommends styles and colors that are flattering to the client.

- ❖ A photographer photographs the clothes on fashion models for use in magazines, newspapers, or adverts

AREAS OF FASHION

Fashions are social phenomena common to many fields of human activity and thinking. The rises and falls of fashions have been especially documented and examined in the following fields:

- Architecture, interior design, and landscape design
- Arts and crafts
- Body type, clothing or costume, cosmetics, grooming, hair style, and personal adornment
- Dance and music
- Forms of address, slang, and other forms of speech
- Economics and spending choices, as studied in behavioural finance
- Entertainment, games, hobbies, sports, and other pastimes
- Etiquette
- Management, management styles and ways of organizing
- Politics and media, especially the topics of conversation encouraged by the media

- Content/Topic 2: Classification of fashion

The duration of fashion's importance is a critical fashion designer or manufacturer's concern. A fashion can be brief or of long duration. Once having identified this characteristic, a designer is in a position to assess a fashion's importance to the retail inventory.

Fashion is classified into many types, such as:

- Style
- Basic or classic
- Fashion forecasting
- Trends

STYLE: Style is always constant. It does not change whereas fashion changes. It is not constant. It is the modification of fashion. Style is the basic outline of any garment. When we add a different neckline and different sleeves with some trimming here and there over a basic garment then the basic garment is modified into a different look or a different outfit, this modification element will become fashion, when it is accepted by people.

BASIC OR CLASSIC: When a fashion is constant or long lasting, such as, salwar kameez and saree, it is called basic or Classic. It is similar to a standard music. The salwar kameez and saree are part of fashion scene. A customer has one or more in her wardrobe, to be worn to suit different occasions. In certain times, the basic becomes the most important promotable fashion, but, in or out, they remain as a part of the fashion scene

FASHION FORECASTING:

This is the important part of fashion scenario because when any new garment is designed by the designer and worn, it will not create fashion by itself. It needs the media to spread fashion and this media which spread fashion and gets the fame and name to the designers is Fashion Forecasting. Fashion Forecasting is done through many communicating media, such as, cinema, fashion shows, press, magazines, newspapers and window display.

TRENDS: Fashion trends are the styling ideas that major collections have in common. They indicate the direction in which fashion is moving. Fashion forecasters look for the styles they think are prophetic, ideas that capture the mood of the times and signal a new fashion trend

LO 1.2 – Identify lines, according to the fashion

- Content/Topic 1: Introduction of lines

Line can give direction or a feeling of movement to a design. As a basic tool, line can be used to create optical illusions in clothing. Line direction may be vertical, horizontal, diagonal, or curved.

Vertical lines lead the eye upward creating the illusion of height to visually seen- derize the figure.

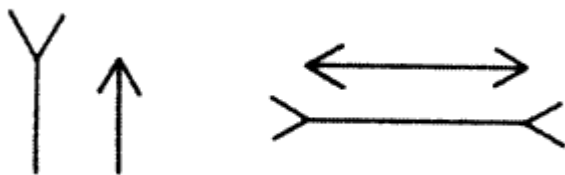


Fig 2.1

After selecting the fabric, the designer must consider the other elements of good design. In this section, the term line refers to the direction of visual interest in a garment created by construction details such as seams, openings, pleats, gathers, tucks, topstitching, and trims. (It is confusing that the apparel industry also uses the term line to refer to a collection of garments.) Line direction (Fig 2.1) should flow from one part of the garment to another and should not be meaninglessly cut up.

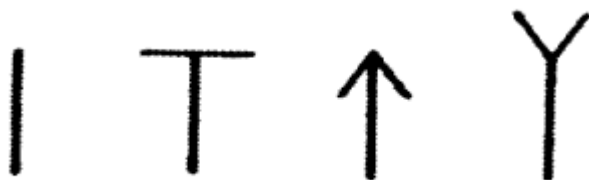







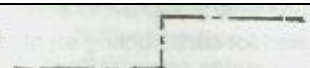




Fig 2.2

Fig 2.2 Straight lines (Fig 2.2) suggest crispness, such as that of tailored garments; curved lines imply fluidity. However, a garment designed with only straight lines is too severe; a garment with all curves is too unstable. For optimal beauty, the two should work together. Straight lines are softened by the curves of the body, and full curves must be restrained to be compatible with the human form.

LINE	DESCRIPTION	GENERAL APPLICATION
A 	Continuous thick	A1 visible outline A2 visible edges
B 	Continuous thin straight or curved	B1 imaginary lines of intersection B2 dimension line B3 projection line B4 leader line B5 hatching B6 outlines of revolved sections in place B7 short centre line
C  D 	Continuous thin freehand Continuous thin(straight with zigzag)	C1 limit of partial or interrupted views and sections, if the limit is not a chain thin D1 line
E  F 	Dashed thick Dashed thin	E1 hidden outlines E2 hidden edges f1 hidden out lines f2 hidden edges
G 	Chain thin	G1 centre lines G2 line of symmetry G3 trajectories
H 	Chain thin, thick at the ends and change of direction	H1 cutting planes
J 	Chain thick	J1 indication of lines or surfaces to which a special requirement applied

	Chain thin double – dashed	K1 outlines of adjacent parts K2 alternative and extreme positions of movable parts K3 centroid lines K4 initial outlines prior to forming K5 parts situated in front of the cutting plane
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- **Content/Topic 2: Types of lines**

- a) Horizontal lines
- b) Vertical lines
- c) Diagonal lines
- d) Curved lines
- e) Line movements
- f) Opposition
- g) Transition
- h) Radiation

a) Horizontal lines:



These lines (Fig above) adds width to the garment and decrease the apparent height, for example a wide contrasting coloured 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, the coloured will not shorten the height of the outfit as well as the wearer.

b) Vertical line

In Fig below these produce an illusion of added height to the outfit design by adding and contrasting coloured vertical band in the centre or a center panel added with vertical line gives an added height to the outfit. These lines end to make a short person look tall



c) Diagonal lines

These lines can add or decrease the height of the wearer depending on their slope. Long uninterrupted diagonals tilting almost vertically are the most lengthening and most dramatic of all lines.

Diagonal lines should be combined with vertical or horizontal lines. If they are used alone for the entire dress the effect will be disturbing.

- d) Curved lines** 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
- e) Line movements** the arrangement of vertical, horizontal and oblique lines produce line movements characterized by opposition, transition or radiation.
- f) Opposition** In a design where the vertical line is opposed by a horizontal line opposing oblique lines is used.
- g) Transition** when one line direction slips smoothly into another, the movement is transitional (e.g., curved lines). Curved lines should not be overdone. They are at their best when stiffened by some straight lines, example round yoke with vertical pin tucks within it.
- h) Radiation** when a design is created with radiating lines at the neckline, it will attract attention to the face. These radiating lines are produced by stitching decorative darts on the right side of the garment.

LO 1.3 – Identify shape and space

- Content/Topic 1: Introduction of shape and space

SPACE

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

Lines in a costume provide a path of vision along which the eye travels. Curving lines relate more naturally to human bodies. Vertical lines tend to slenderize the body. Horizontal lines suggest width. Both repetition and extreme contrast of a line, shape, space or form produce emphasis

- **SHAPE**

It describes the outer dimensions or contour of an object. Shape also encloses space and imparts a certain character to the object viewed. 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 messages about the wearer. Every fashion period, a shape emerges slowly or evolved suddenly, whatever it is, every period has a specific shape of garment which once determined can be modified and re-styled for variation in design without changing the basic shape of the garment, it is either flare or tight, circular or straight, a line or raglan. It has been observed that an easy fitting shape of the garment is easily accepted and largely varies as well as has longevity of stay; whereas a tight fitting garment is generally short lived since it is suitable to only perfect figure types. It is therefore advisable that the designer chooses an easy silhouette to keep on creating for a longer duration

- Content/Topic 2: Differentiate types of basic shape

BASIC SHAPES In dress designing there are seven basic shapes — each season adaptations of one or more

of these predominates the fashion picture. They are as follows:



Fig 3.3



Fig 3.4



Fig 3.5



Fig 3.6



Fig 3.7



Fig 3.8



Fig 3.9

a. Rectangle (Fig 3.3)

Examples: Long, straight, hanging in loose, graceful folds, such as in Greek and Roman styles; straight line sheaths; tailored suits. Styles with these lines are slenderizing and suitable for the well-proportioned, heavier woman.

b. . Triangle (Fig 3.4) Examples: Spanish styles. Fitted bodice, bell shaped gently widening skirt.

c. Inverted Triangle (Fig 3.5) Examples: Wide shoulders, narrow skirt, dolman or raglan sleeves. Good fashion design style for large bust.

d. Oval (Fig 3.6) Examples: Draped and softly melded, very feminine and decorative. Good for well proportioned, ideal figure. Suitable especially for afternoon and evening wear.

e. Square (Fig 3.7) Examples: Straight or boat shaped neckline, boxy jackets, capes. Generally this style is very good for the very thin figure, however, with proportions well planned and good design, can camouflage various figure irregularities.

f. Round (Fig 3.8) Examples: Wide, crinoline lined skirts, petal shapes, puffed sleeves. Suitable for formal wear or afternoon frocks. This fashion design is the most attractive on the very young and the very thin figure.

g. Round (Fig 3.8) Examples: Wide, crinoline lined skirts, petal shapes, puffed sleeves. Suitable for formal wear or afternoon frocks. This fashion design is the most attractive on the very young and the very thin figure.

LO 1.4 – Identify types of design

- **Content/Topic 1: Differentiation types of design**

- a. Structural of design
- b. Decorative design

a. Structural of design :

When an objects structure is an integral part of the design is structural design. Structural design is those that are made wide the size for colour, texture of an object. For e.g.: weaving different kinds of weave as examples of structural design. Structural design details in a dress include collar sleeves, yokes, pockets, skirts, position of seam lines etc.

Requirements of Good Structural Design:

- ✓ It should be suited to the purpose
- ✓ It should be simple.
- ✓ It should be well proportion
- ✓ It should be suited to the material with which it is made.
- ✓ It is far more importance than decorative design because it is essential to every object or garment whereas decorative is the luxury of design.

Structural design depends on the form and fabric. It is also created by the construction details as a design. It is inherit in all garments. Because it creates in construction details together including seams, collars, pockets and texture of the fabric. Any detail that is an integral part of the garment is a structural design. It may be very simple or to be very elaborate simple or to be very elaborate.

b. Decorative Design

It is the surface enrichment of structural design any line, colour of material that has been applied on structural design for the purpose of adding a richer quality is a decorative design. Beauty is the structure of design. Decorative design is only the luxury. e.g.: After weaving, when the impart design it is decorative: e.g.: Applique, embroidery, painting or any trimmings.

Requirements of Good Decorative Design:

- ✓ It should be used in moderation
- ✓ It should be placed at a structural points and should strengthen the shape of the object
- ✓ The decorative design should be suitable for the material and for the type of service it must give.
- ✓ There should be enough background space to give an effect of simplicity and dignity to design.
- ✓ Surface pattern should cover the surface quiet

Types of Decorative Design:

They are 5 types of decorative design.

- a) Naturalistic
 - b) Conventional
 - c) Abstract d. Historic
 - d) Geometric
- a) Naturalistic Design: When objects from nature are selected and are reproduced exactly with photographic correction it is known as naturalistic design. e.g.: Flowers, leaves, animals and landscape
 - b) Conventional Design: When an object from nature s adopted to suit the purpose of the object and be decorative the motif ceases to be naturalistic
 - c) Abstract Design: Motif which does not have the nature as the source but the combination of lines producing irregular form i.e. not easily recognized. The modern art is an abstract design.
 - d) Historic Design: It refers to the famous monuments or building of historic importance. e.g.: Temple, Taj Mahal
 - e) Geometric Design: It is not derived from nature. It is derived from circles, rectangle, triangle, parallel lines and so on.

- Content/Topic 2 : Principles of design

- a) Balance
- b) Emphasis
- c) Harmony
- d) Proportion
- e) Rhythm

a) Balance



Fig 4 1

In clothing balance refers Fig 4.1 to a visual attribution of weight, from a central area. Balance implies a sense of equilibrium. Pleasing balance brings about a satisfying relationship among all design
Arts to produce visual harmony.

b) Emphasis:

Emphasis involves the concentration of interest in the selected area of design with other centre of interest subordinated. Emphasis as such, should not be placed at an area that one wishes to minimize attention drawn on. Designers often create emphasis partially through the careful arrangement of line, texture and colours. It could also be called as focal point. Each design needs some note of interest that catches the eye or attracts the attention on a specific area of the garment. Contrasting colour for example could be used to emphasize an area. A black dress with white collar and cuffs will direct the eye to the face and hands. There can be several centres of interest although one or two will be more dominant than the others and will arrest the attention longer and draw the eye back to it more frequently the lesser centres of interest.



Fig.4.6



Fig.4.7

Fig. 4.6 shows a very example of emphasis. The bow at the neckline emphasizes this part of the dress; thereby the attention is attracted to the head where the center of interest should be.

By contrast, Fig. 4.7 is a very bad example of emphasis. The large, curved, meaningless design on the dress does not go well with the V-shaped neck. It would be better to do away with

this design entirely or at least substitute one which would not tend to emphasize the center portion of the dress to such an excessive extent, but instead carry a little of the interest to the head.

c) Harmony

Harmony otherwise called unity. If the principle of proportion, balance, rhythm and emphasis are applied creatively, the resultant design is said to have the harmony. Unity means that all elements of the design work together to produce a successful visual effects. If anyone of the principles is not applied the resulting design will also lack harmony which means; if the principle of structural/decorative design with balanced proportion and quantitative and qualitative emphasis creating a rhythm of its own, give an outcome of harmony of unity. It is a result or an achievement which every designer should keep in mind while designing or drawing or arranging various elements or design for achieving/creating particular purpose of design.

Lack of application of any one principles of design, will result in a design which is not harmonious or not in harmony

d) Proportion Or Scale

Relationship in size between a part and the whole is defined as proportion. For any design, an artist or a designer should aim for a sense of order or unity or oneness among the principles of design. Proportion includes planning of the basic shape within a design. It may involve the scale of the forms within the design like division of space to create attractive space relationship where the variety of shapes, sizes and the general idea of unity of principles of designs are to be expressed. Optical illusion is created by changing partial arrangements to enhance the attractive portion that one wishes to enhance. e.g., puffed in the shoulders or increased width in sleeves etc.

e) Rhythm:

Directs the movements of the eyes as one uses the details of a design. Therefore a rhythmic pattern needs to be established to give a costume unity.

There are no pre-requisite rules for establishing rhythm in a design. Rhythm is most effective when it is experienced a quiet way.

It is the repeated use of lines or shapes to create pattern. Uniform rhythm is the repetition of the same space and is known as the order lines of rhythm. In progressive or graduated rhythm the size of the unit increases or decreases as it is repeated. Unequal rhythm is an unequal use of space and this rhythm is an unequal use of space and this is called as un-orderliness of rhythm. In this type of rhythm the proportions are unbalanced; creating a larger space for enhancing the design and this finally calls in for expertise. This type of rhythm gives though provoking designs. The emphasis in such designs could be traced successfully by using unequal (or) un-orderliness of rhythm. This reflects to a greater extent on the creativity of the designer and how an unequal division of space could bring out the best impact of the design with the emphasis shown within the design. Rhythm can be achieved through the combination of lines, shape, colour and texture by the following aspects in designing.



Fig. 4.8



Fig. 4.9

Fig. 4.8 shows of line, as the eye can trace easily over the curved lines of the skirt which tends to raise the interest. Toward the upper part of the dress. There is nothing about the lines which conflict, causing the eye to be uncertain whether to go around the dress or up and down. This is not the case in Fig. 4.9, which shows very poor rhythm of line, for the curved lines of the upper and lower parts of the dress cut across the lines running around the dress

LO 2.1 – Select of colors according to the model

- Content/Topic 1: Introduction Of Colours

Colour has been investigated and used for more than 2000 years. Throughout history, different civilizations have experimented and learned more about colour. We are still learning today about how colour affects us and its importance in our lives.

Colour is simply light of different wavelengths and frequencies and light is just one form of energy made up from photons.

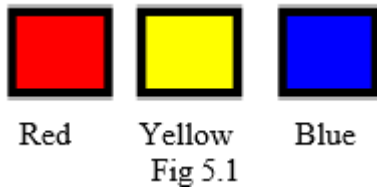
Colour is a visual language. It is personal and universal sending a message of endless variation. It evokes our feeling and affects our life. The apparel of colour is to use it beautifully. It is one of the basic components of fashion, the other being, texture, details and silhouettes. They are inter-related to one other.

- Classification of colours/Topic 2:

Basically colours are divided into three groups.

1. Primary colours
2. Secondary colours
3. Tertiary Colours

1. Primary colours



There are three Primary colours: RED, YELLOW and BLUE (Fig 5.1). Primary colours cannot be created by mixing other colours. Contrary to popular belief, there are actually two types of primary colours - Subtractive and Additive. Subtractive colours are colours that are used in conjunction with reflected light. In this case the subtractive colours are blue red and yellow, (cyan, magenta and yellow where printing and coatings are concerned). These are the colours we are probably most familiar with the as the primary colours from school. Additive colours are colours that are used in conjunction with emitted light. In this case the additive primary colours are red, green and blue. These are the colours we are probably most familiar with in association with television, and computer displays.

2. Secondary Colours

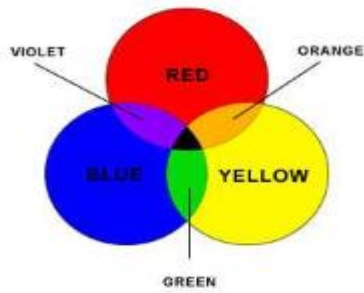


Fig 5.2

A colour created by mixing two primary colours is called a secondary colour.

For example: orange is a secondary colour which is created when the subtractive primary colours red and yellow are mixed together (Fig5.2). Secondary colours can only be created by mixing true primary colours.

3. Tertiary Colors

Tertiary colors (Fig 5.3) are combinations of primary and secondary colors. There are six tertiary colors; red-orange, yellow-orange, yellow-green, blue-green, blue-violet, and red-violet.

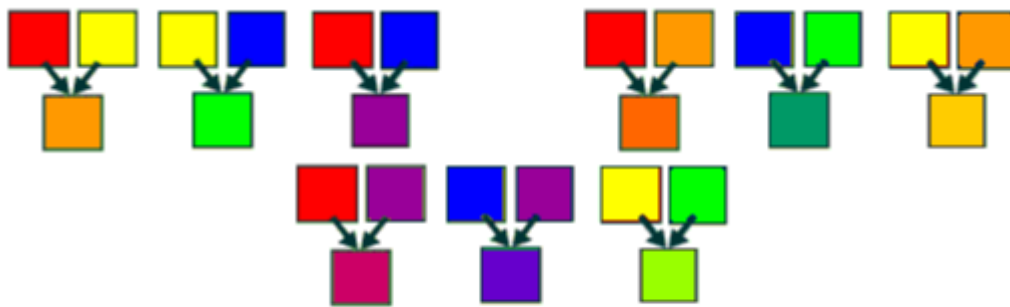


Fig 5.3

An easy way to remember these names is to place the primary name before the other colour. So, the tertiary colour produced when mixing the primary colour blue with the secondary colour green, is called 'blue-green'

LO 2.2 – Mix colors principles of design

- Content/Topic 1: Colour wheel

1. Munsell Color System

- Munsell Colour System

In colorimetric, the Munsell color system is a color space that specifies colors based on three color dimensions, hue, value (lightness), and Chroma (color purity or colourfulness). It was created by Professor Albert H. Munsell in the first decade of the 20th century.

Several earlier color order systems had placed colors into a three dimensional color solid of one form or another, but Munsell was the first to separate hue, value, and Chroma into perceptually uniform and independent dimensions, and was the first to systematically illustrate the colors in three dimensional spaces. [1] Munsell's system, and particularly the later renovations, is based on rigorous measurements of human subjects' visual responses to color, putting it on a firm experimental scientific basis. Because of this basis in human visual perception, Munsell's system has outlasted its contemporary color models, and though it has been superseded for some uses by models such as CIELAB ($L^*a^*b^*$) and CIECAM02, it is still in wide use today.

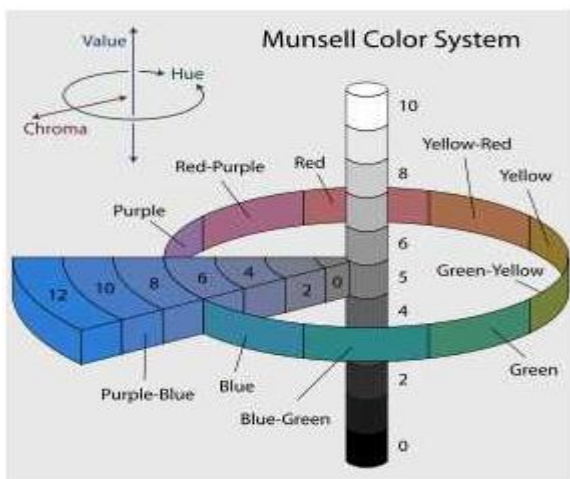


Fig 5.4

- **Content/Topic 2 : Dimension of colour**

There are three properties or qualities which may be called the dimensions of colour and which are just as distinct from one another as the length, breadth and thickness of an object. These colour dimensions are:

1. The Hue or name of the colour (their warmth or coolness)
2. The value of the colour (their tightness or darkness)
3. The intensity of the colour (their brightness or dullness)

All these three are present in every colour, just as every object has length, breadth and thickness.

1. HUE (SYMBOL H)

Hue is the term used to indicate the name of colour, such as red, blue or green. Light travels in waves of different lengths and at different rates of speed and these waves produce in the eye, the sensation that we call as "colour". Objects have a property called as "colour quality", which makes it possible for them to reflect some of these wavelengths and to absorb others. The object is supposed to possess the colour that is not absorbed by it but reflected out. When the object reflects all the wavelengths, it is seen as white in colour. When the object absorbs all the wavelengths, the object is seen as black in colour. There are three fundamental hues—red, yellow and blue—which are commonly called the primary colors and from these all the other hues may be made, if mixed in the proper amounts. The triangle shown in Fig. 5.7 indicates the primary colors. Between the corners of the triangle, as for example the red and yellow, additional hues may be inserted, which really are the result of the combination of primary colors.

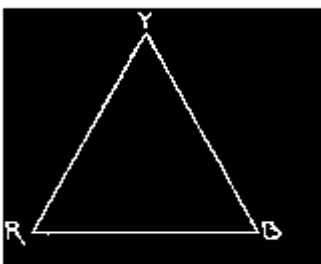


Fig 5.7

By the mixing of red and yellow we produce orange; yellow and blue combined gives green; and blue and red makes purple or violet. These colors, green, orange and violet are called

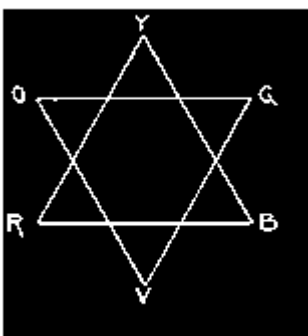


Fig 5.8

The secondary or binary colors. As you will notice we are developing a color chart and are indicating the secondary colors by the second triangle which is placed over the first triangle as shown in Fig. 5.8. In order to produce one of these secondary colors, it is necessary that we use the two required primaries in equal amounts

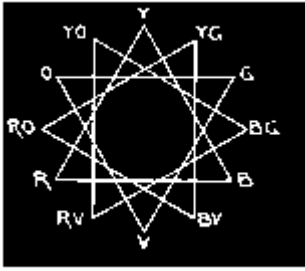


Fig 5.9

There are further hues known as the intermediate colors which we obtain by mixing equal amounts of a primary and a secondary and which will fall between the points of Fig.5.9. Thus we finally have the completed color diagram.

NEUTRAL COLOURS: Grey is formed when black is combined with white. Grey is also got when equal amounts of complimentary colours from the colour wheel are mixed. It is also formed when all the three primary colours are mixed together. When the three pigments are concentrated, it results in black. White and shades of grey are called natural colours, because they have no colour of hue.

Hue is the measurable properties of colour in terms of temperature e.g. hot, warm, cold and cool colours.

1. Hot colour – refers to red hue in its full saturation. They are strong and aggressive and seem to vibrate within their own space. 2. Warm colour – are cheerful, welcoming and stimulating. They radiate outwards and surround everything in reach. They are the hues of range by the combination of red and

Yellow e.g. RO, O, YO. Warm hues, as they will make objects appear larger and nearer to the observer (advancing colour).

3. Cold colour – refers to fully saturated blue. It is dominating and strong it's brightest. The feelings generated by cold colours are the direct opposite of those generated by hot colours. Cold hue slows the body metabolism and increases one's sense of calm. But too much of cold colour may be depressing. 4. Cool colour – hues such as YG, G&BG, which are obtained by mixing yellows and blues. Cold colours have a reverse effect of warm colours. They are calm and restful. They make an object appear in a reduced size since it is a receding colour.

POWERFUL COLOUR COMBINATION:

Hot and cold colours when placed adjacent to each other, form a powerful combination. They vibrate like fire and ice. Powerful combination symbolizes the strongest emotions & control and sends a message of vitality, awareness and attracts attention.

Thus knowledge of hue enables the colour user to accomplish the following

1. Identify the names of colours.
2. Recognize advancing and receding colours.
3. Place a colour in-group such as warm, cold etc.

2. VALUE

Value the second dimension describes the lightness or darkness of a colour, which is the relative amount of black or white in a hue. Value can be changed by adding white or water to lighten and by adding more pigment or black to darken them. Every hue is capable of being lowered to a value just above black and of

being raised to a value just under white. The incremental addition of white to hue results in lighter values of the hue called tints. The incremental addition of black to hue results in darker values of the hue called shades. Light colours are the palest pastels i.e. with 90-95% of white 5-10% of colour. Its degree of lightness is determined by the absence of visible colour in their composition. Light values seem to increase to size of an object. Small rooms may be made to appear larger if they are decorated in light colours as light colours create the impression of distance and a person looks larger in white or very light clothing as light colours recede. Dark colours are the darkest shades with maximum amount of black. Dark values seem to decrease the size of an object. Therefore dark colours would be a poor choice for the background of small rooms and a good choice for clothing for large people as they are advancing in nature. While white and light colours suggest foreground or nearness. In store display dark values should be used below, rather than above the light values, for if they are seen above the light colours the display will appear unstable. Black and very dark colours absorb the colour of objects seen against them. Black also has a power to unify colours and helps to bring harmony into an arrangement. When a number of bright colours are used together. For e.g... In a ballroom the gay colours of the women's gowns are harmonized by the masses of black of the men's clothes. Colours themselves in their original form vary in their values. Dr. Donnan. W. Ross has given the names and symbols of eight steps of value, with the lightened being white and darkened being black

3. INTENSITY (SYMBOL I) OR CHROMA (SYMBOL C)

The degree of brightness or dullness existing in a colour is called intensity i.e. its strength or its weakness. Intensity is the quality of colour that makes it possible for a certain hue –to whisper, to shout, or to speak in a gentlemanly tone. In other words it is the property describing the distance of colour from grey or neutrality. The colours in the outer circle of the intensity chart are found to be of full intensity because they are as bright as each colour can be. As colours go down in their brightness toward neutral grey or no-colour, to the centre of the circle, they are found to become duller and are said to be of low intensity, Chroma or neutralized. A colour may neutralize or destroyed or changed in its intensity, by mixing it with its complement or grey. A complement may be used to neutralize a colour because of the fact that a complement of a colour has the other two primary hues, which is not present in the colour, therefore resulting in neutralization. Example, when red is mixed with its complement green (Y+B), the presence of all the 3 primary colours results in neutralization. Neutral grey itself has a neutralizing effect and may be used instead of a complement to dull a colour. When a colour in its full intensity has had enough of its complement or grey, mixed with it, to make half as bright as it can be, it is halfway between full intensity and neutrality. This can be denoted as to be one half neutralized ($1/2$ N) or one half-intense ($1/2$ I). Like this, the steps towards neutralization can be denoted as I (denoting hue with full intensity), $1/4$ N or $3/4$ I, $1/2$ N or $1/2$ I, $3/4$ N or $1/4$ I and lastly N or C (denoting the neutralization of a hue to grey or Chroma). Texture plays so important a part in colour use that it cannot be ignored. Surfaces having more or less roughness reflect light in tiny accents and throw little shadows that have the effect of dulling the intensity of a colour. The texture of a smooth surface seems to blend colours used together and give the appearance of vibrating colour on a shiny surface.

LO 2.3 – Apply color harmonies

- **Content/Topic 1: Introduction Of Harmonies**
 - a) Harmonies of related color
 - b) Harmonies of contrasting color

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

Color theory has long had the goal of predicting or specifying the color combinations that would work well together or appear harmonious. The color wheel has been adopted as tool for defining these basic relationships. Some theorists and artists believe juxtapositions of complementary colors are said to produce a strong contrast or tension because they annihilate each other when mixed; others believe the juxtapositions of complementary colors produce harmonious color interactions. Colors next to each other on the color wheel are called analogous colors. They tend to produce a single-hued or a dominant color experience. Harmony has been sought in combinations other than these two. A split complementary color scheme employs a range of analogous hues, "split" from a basic key color, with the complementary color as contrast. A triadic color scheme adopts any three colors approximately equidistant around the hue circle. Printers or photographers sometimes employ a duotone color scheme, generated as value gradations in black and a single coloured ink or color filter; painters sometimes refer to the same effect as a monochromatic color scheme

A. Harmonies Of Related Colours:

Related color harmonies have one hue in common

1. Complementary Harmony: Complementary Harmony results from using hues opposite each other in the color wheel.



Fig .6.2

Blue and orange, red and green, yellow orange and blue-violet are an example of complementary harmony shown in Fig 6.2. Simple complementary schemes of two hues can be extended by using tints, tones, or shades of the selected hues.

2. Split complement harmony: Split complement harmony occurs when a hue is used with the colors on either side of its complement.



Fig 6.3

An example Fig 6.3 of a split complementary color scheme would be yellow joined with red-violet and blue-violet

3. Triad harmony:

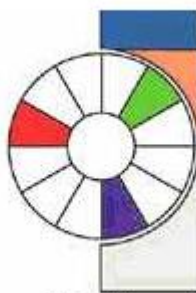


Fig 6.4

A Triad harmony uses three hues placed equidistant on the color wheel. In Fig 6.4 sample triad color schemes are yellow, red, and blue or orange, purple, and green

B. Contrasting Color Harmonies

Contrasting color Harmonies have no hue in common.

1. Analogous Harmony: Analogous Harmony uses colors that appear next to each other on the color wheel.

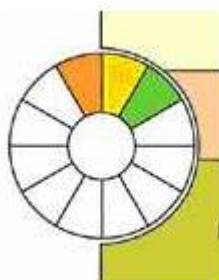


Fig 6.5

Colors such as yellow-orange, yellow, and yellow-green make up an analogous harmony. When one of the hues is allowed to predominate and when values and chromes are varied, striking effects can be achieved. This harmony creates sweater. The length of the sweater will determine the line of value contrast. If the hemline of the sweater falls at the largest part of the hipline, this will be the point of emphasis. Value contrast at the hipline would be avoided if the pants and sweater were of the same color or of different, yet close in value, hues. Value contrasts that emphasize are found in many clothing designs.

2. Monochromatic Harmonies: Monochromatic Harmony uses one hue.

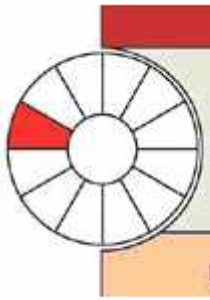


Fig 6.6

Various tints, tones, and shades of one hue are used in Monochromatic Harmony (Fig 6.6) for instance, light pink, rose, maroon, and watermelon. If value and Chroma gradations are too close together, the effect may be unpleasing because of ambiguity of colors, giving the impression of a mismatch. These schemes require noticeable differences to achieve the various necessary to avoid a fatiguing and monotonous effect

3. Achromatic colour scheme:

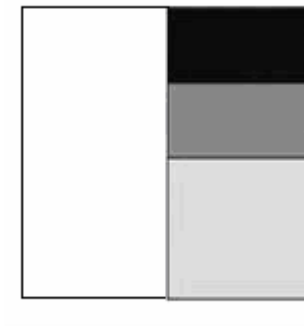


Fig 6.7

Achromatic means absence of colour. This scheme has white and black at the two extremes with tones of grey in between.

- Content/Topic 2pplication On Fashion Figures
 - i. Basic principles of color in design
 - ii. Application in dressing design

Basic principles of color in design

1. **Dominant or Controlling Color:** Decide on the dominant or controlling color, which may dominate by covering a large area or by strength of color in a smaller area. Decide whether the foundation or background color is to be the dominant or a secondary color. Plan to use a large amount of quiet background color, a small amount of bold, strong color. All large foundation areas should be in light or greyed tones.
2. **Greying:** Clear colors are gayer, more cheerful, but greyed tones are more restful, their harmonies more subtle. Mixing gray with bright colors brings them into relation with other colors in the room. As red and yellow in bright tones seem to clash. Mixed with gray, they become rose and tan and go very well together. Use this principle also in buying materials. Avoid too much greying. It gives muddy tones, dirty gray, and flat greens. A little gray goes far.
3. **Relief and Contrast Colors:** Decide on relief and contrast colors and bring them into all parts of the room composition. Remember the order in the amount of space allowed each one,

foundation, then relief, then contrasts. All colors including background colors should be keyed to the dominant color. Soften strong contrast colors with white. Contrast is less in lighter tints. Soften darker contrasts with grey.

4. **Accent Colors:** Use pure bright intense colors only in accessories, etc.; distribute them so they will not be spotty. The smaller the area the brighter the color may be. The larger the area the softer the tone should be. Don't use large amounts of pure bright color.
5. **Keying:** This is another means of creating harmony. A key color is the one about which the color scheme is built- the dominant or controlling color. All other colors in the room must be "keyed" with it- harmonized. Two colors in which any part of a third color is present will be linked together. Example, to key red and yellow to each other, mix them both with a little of the third primary hue - blue. Violet and green will result, and these are harmonious to use with our strong tones.

Application of Colour on Dress Designing

The main object of color in a costume is to obtain a beautiful combination, which will grow more so the longer one looks at it. One problem is to get good color combinations in the use of materials, for texture is as important as color.

1. Beautiful Colors Correctly Used:

In order that always have beautiful clothes which will be the envy of everyone who looks at them and which will increase natural attractiveness, the choosing of colors and the combination of them must be carefully considered. It is just as essential to fully understand and make use of the proper application of color in design as is the application of any of the other elements of design

2. Color Types:

It is quite difficult to lay down hard and fast rules as to the colors which different individuals may wear. This may be readily understood, as hardly any two people are identical as to color of hair, eyes, skin and general contour of features and body. All of these points have a direct bearing on the colors which are suitable to be worn. For example the small, frail, flaxenhaired blonde may be ever so attractive wearing certain colors which on the blonde of practically the same colouring, but having a very large figure, would be most displeasing.

3. **The Blonde:** In choosing clothes the blonde must be especially careful about color. Some blondes work by the rules of contrast, that dark colors make their pale colouring seem even more delicate. It is commonly thought that this idea really works.
4. **Titian Haired Blonde:** The titian haired girl, that is the one whose hair may be of the so-called auburn shade or red, should be careful not to intensify this feature to too great an extent, but on the other hand, she must not detract from the beauty of her hair.
5. **The Brunette:** If the brunette has a clear skin or good color, any shade is possible. If she is pale she should avoid colourless dull or pastel shades. The brunette having an olive complexion, especially if

she is young, should never wear dark colors as they tend to make her look older. The warmer tones by contrast emphasize the lustre of the dark hair and are therefore desirable. It is generally best for the brunette to use the warm colors such as reds, red orange, yellow, etc. Whenever a brunette chooses to wear very dark shades such as dark brown, black, or midnight blue, some bright color should be added such as orange or certain shades of red.

Learning Unit 3 – PRODUCE A FASHION DESIGN

LO 3.1 – Differentiate elements of produce fashion design

- **Content/Topic 1: Essential elements of fashion design**

1. Essential elements of fashion design

- ✓ Line
- ✓ Form
- ✓ Shape
- ✓ Texture
- ✓ Color

LINE: It provides the visual dimensions of length and width. When lines combine, space is enclosed and forms and shapes are defined. Lines offered a path of vision for the eyes when is wearing an object/outfit

FORM: 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.

SHAPES: It describes the outer dimensions or contour of an object. Shape also encloses space and imparts a certain character to the object viewed. 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 messages about the wearer.

SPACE: It is generally considered to be the area seen between the shapes. Busy space in clothing becomes distractive and fatiguing to view where an interesting space may go unnoticed or appear monotonous. Lines in a costume provide a path of vision along which the eye travels. Curving lines relates more naturally to human bodies. Vertical lines tend to slenderize the body. Horizontal lines suggest width. Both repetition and extreme contrast of a line, shape, space or form produce emphasis.

COLOUR AND TEXTURE

When we talk of principles of designing, or when we start off with a given design theme the first thing to occur to our minds is the colour 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. It is advisable to the amateur to work on the colour in vogue: and to add to its creativity, collaborate with a textile designer and develop a new dimension to the existing patterns. To co-ordinate with an idea of creation will be infinite. 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. As texture is the feel, drape and degree of stiffens and softness of the fabric, it also creates a visual effect upon the wearer, given a small swatch of fabric, the designer can visualize the texture and the fall of fabric which helps him to design further

- **Content/Topic 2: Types of design**

There are two kinds of design.

- ✓ Structural design
- ✓ Decorative design

1. Structural design

When an object's structure is an integral part of the design is structural design. Structural Design is those that are made wide the size for Colour, texture of an object. For e.g.: weaving Different kinds of weave as examples of structural design. Structural design details in a dress Include collar sleeves, yokes, pockets, skirts, position of seam lines etc.

Requirements of Good Structural Design:

- ✓ It should be suited to the purpose
- ✓ It should be simple.
- ✓ It should be well proportion
- ✓ It should be suited to the material with which it is made.
- ✓ It is far more importance than decorative design because it is essential to every object or Garment whereas decorative is the luxury of design.

Structural design depends on the form and fabric. It is also created by the construction Details as a design. It is inherit in all garments. Because it creates in construction details together Including seams, collars, pockets and texture of the fabric. Any detail that is an integral part of The garment is a structural design. It may be very simple or to be very elaborate simple or to be Very elaborate.

The basic requirements of a good structural design for clothing are as follows:

- ✓ Silhouette pleasingly related to the body structure and expressive of that time.
- ✓ Design appropriate to its use and to the needs of the wearer.
- ✓ Well proportion individual parts that offer unity with variation.
- ✓ Character and individuality in line, form or texture.

2. Decorative Design

It is the surface enrichment of structural design any line, color of material that has been Applied on structural design for the purpose of adding a richer quality is a decorative design. Beauty is the structure of design. Decorative design is only the luxury. e.g.: After weaving, when The impart design it is decorative: e.g.: Applique, embroidery, painting or any trimmings.

Requirements of Good Decorative Design:

- ✓ It should be used in moderation
- ✓ It should be placed at a structural points and should strengthen the shape of the object
- ✓ The decorative design should be suitable for the material and for the type of service it
- ✓ Must give.
- ✓ There should be enough background space to give an effect of simplicity and dignity to Design.
- ✓ Surface pattern should cover the surface quietly

Types of Decorative Design:

They are 5 types of decorative design.

- a. Naturalistic
- b. Conventional
- c. Abstract
- d. Historic
- e. Geometric

a. Naturalistic Design: When objects from nature are selected and are reproduced exactly With photographic correction it is known as naturalistic design. e.g.: Flowers, leaves, animals and

Landscape.

B. Conventional Design: When an object from nature is adopted to suit the purpose of the object and be decorative the motif ceases to be naturalistic.

c. Abstract Design: Motif which does not have the nature as the source but the combination of lines producing irregular form i.e. not easily recognized. The modern art is an abstract design.

d. Historic Design: It refers to the famous monuments or building of historic importance.

e.g.: Temple, Taj Mahal

e. Geometric Design: It is not derived from nature. It is derived from circles, rectangle, triangle, parallel lines and so on.

LO 3.2 – Identify human figures

- Content/Topic 1: Proper identification human figures

1 The Thin Figure

Choose materials which do not cling to your figure and remember what has been said about shiny materials increasing 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 as has been suggested by the use of ruffles, tucks, etc. A wide girdle will cut down our height, and clothing which is light in color will make you look stouter. If the bones of the neck are rather prominent, be careful not to wear the dress too low. A blouse which fits too tight across the front will make look thinner, so it must be avoided.

2 The Stout Figure

It is not only the thin person who has her troubles, for her plump sister also has her dress problems. It has been said of the use of soft materials having a dull rather than a shiny surface and of colors which are not too bright, as being more becoming to the stout figure.

Never try to make look thin by wearing a dress which is too tight for you, because this merely emphasizes your figure. Just as the thin person must create a horizontal movement of line, the stout person must obtain a vertical movement by the use of devices which will cause the eye to travel up and down rather than across the dress.

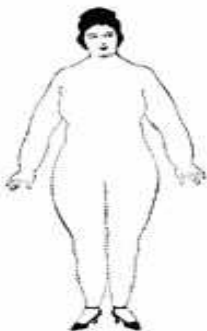


Fig 7.3

The stout person (fig 7.3) 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. When

selecting a fur coat, never take a raccoon or any long-haired fur, for it has a bulky appearance. Mink, squirrel or seal are much better.

3 Long Waists, Slender Figure

Becoming

- The effect of a slight blouse at the underarm seam.
- Long lines in the skirt



Fig 7.4

Unbecoming

- A long, diagonal line in the waist.
- Tight bodice.

4 Narrow Shoulders

Becoming

- Padded or broadened shoulders.
- Broad lines in yokes, collars, and lapels.
- Armhole seams placed slightly out (or lower than normal)

Unbecoming

- A panel or vest effect that starts wide at the waist or hips and becomes narrower toward the neck. This makes a triangle with the point at the neck and the base at the waist and hips, thus narrowing the shoulders and broadening the waists and hips.
- Armhole seams placed higher or farther in than normal.

LO 3.3 – Draw and dress human figures

- Content/Topic 2 : Proportion of human figure

How to Measure Proportions of the Figure Have you ever wondered what artists are actually doing when they peer at something over an outstretched pencil-top? Now you know: they are measuring up the model (or object). Ok, so a pencil-top is a pretty rough measure, but it is an immense help in getting down the proportions of your subject. Using this method, it is important to stand in the same place, and to keep your head as still as possible when measuring, and to extend the arm fully with elbow straight, each time a measurement is made. You should not be too close to the model. Remember that the basic unit in figure drawing is the model's head, from top to chin. Holding your pencil in a fist with the thumb upwards, and arm stretched out fully, close your non-master eye and align the top of your pencil with the top of the model's head, and slide your thumb down the pencil until it aligns with the model's chin. There you have your basic unit of measurement on the pencil. Repeat this step whenever necessary. Now, to find how many heads tall your model is, drop your hand slightly so that the top of the pencil is at the chin. Observe carefully the point on the figure that aligns with your thumb — this should be roughly below the breastbone (two heads — you count the head itself). Drop the top of the pencil to that point, and so on, down to the feet. To place these measurements on the paper, simply make seven equally spaced horizontal lines down the paper. The actual distance doesn't matter, so long as they are even. You are scaling the observed information to fit the page. Your top division will be the head. As you begin to draw the rest of the figure, check the placement of key points against your head measurements. The armpit begins just above the second head line, the hips at the third, for example. Naturally, this will vary depending on the body shape and pose of the model. The head unit can also be used to check the size and relative placement of other parts of the body, as demonstrated by the red lines in the diagram above. Use the 'scale' you have established with the height to judge the correct distance on the paper. In this example, the wrist is one head-unit away from the body.

Eight Head Theory: A grown up human body is divided into eight equal parts, which are equal in height to that of the head. So each part is known as the “head”. All these eight divisions or heads are as follows:

- 1st head : From hair to chin or nape of neck.
- 2nd head : From chin to chest or bottom of scye.
- 3rd head : From bottom of armhole to waist.
- 4th head : From waist to hip.
- 5th head : From hip to mid-thigh
- 6th head : From mid-thigh to below knee
- 7th head : From knee to calf muscle
- 8th head : From calf to tip of toe.

- Content/Topic 2: Process of drawing human figure
 - ✓ Drawing of head
 - ✓ Drawing of bodies
 - ✓ Drawing of members

1. DRAWING OF HEAD

The first steps to drawing a portrait.

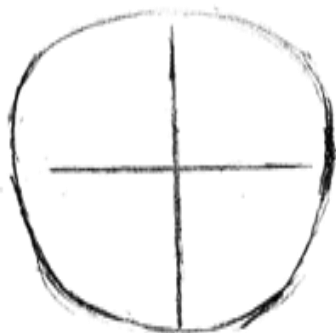
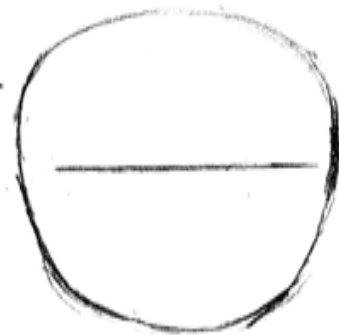


1. Draw the shape of your head as if it does not have hair.

← (1)

2. Half way from the top of the head to the chin draw a line (it is on this line where your eyes will be drawn). Draw this line lightly.

(2) →

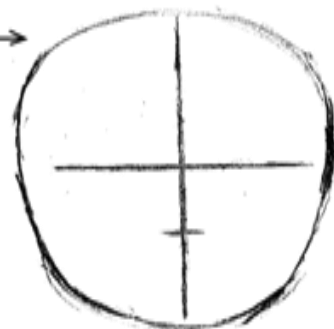


← (3)

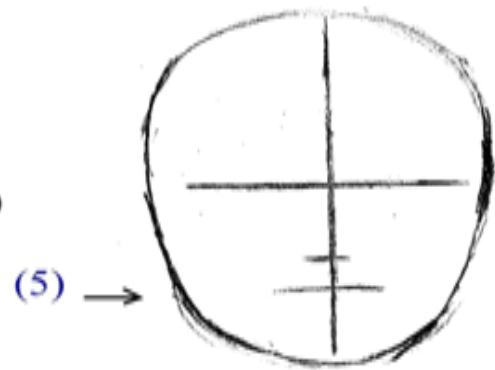
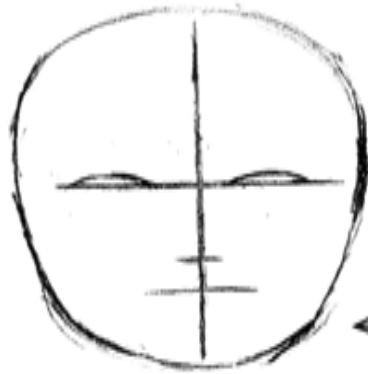
3. Draw a vertical line down the center of the head. This will help keep the features lined up correctly. Draw this line lightly.

4. Half way from the line for the eyes to the chin draw a short line (this will be the bottom of the nose). Be sure it is lined up with the vertical line (the line going down the center).

(4) →



5. Slightly above the half way point between the nose and the chin draw a line for the mouth. Be sure it is lined up with the vertical line (the line going down the center)



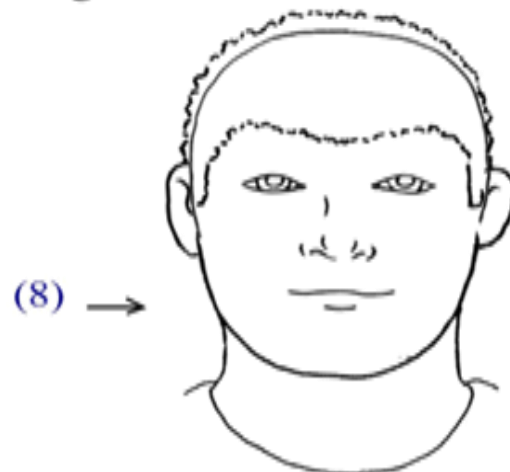
(5) →

6. Draw two curves on the line for the eyes. Be sure these curves are far enough apart for another curve to be drawn between them (eyes are about one eye length apart from each other)

← (6)

7. Look over the various eyes. Use the curves drawn in number 6 for the top of these eyes. Choose a nose, use the line for the nose in illustration 6 for the bottom of the nose you chose. Choose a mouth, use the line for the mouth in illustration 6 for the line between the upper and lower lip. For the nose and the mouth be sure they are lined up with the center line going down the middle of the face.

8. Now draw the rest of the head. When drawing the hair the head shapes first drawn was the skull. The hair should go both above and below the skull line. Erase all extra lines.

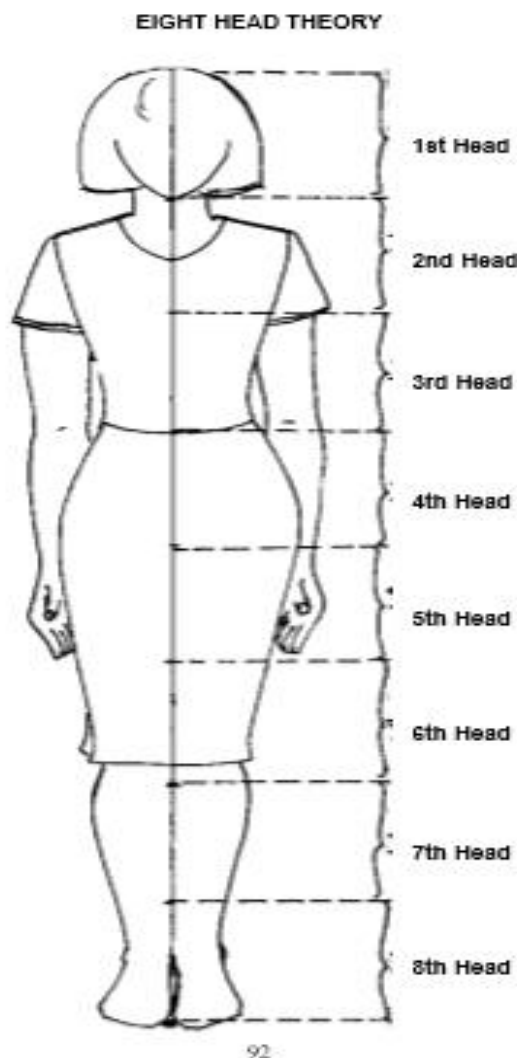


(8) →

- Content/Topic2: How to Draw the Human Body?

If you want to draw the human body, you should follow this simple 6 step by step process:

- Step 1: First you got to draw the torso, with the rib cage and the abdomen. Do not focus on muscles and focus on general shape and form.
- Step 2: Draw the hips. Again make it simple. You can draw this area of the body like if it was short underwear.
- Step 3: Draw the shoulders and the arms. Simple shapes like an ellipse for the shoulder, tubes for the arms and squares for the hands will do the trick.
- Step 4: Draw the legs. Use tubes for the thighs and the shins, and triangles for the feet.
- Step 5: Draw the head. You can do it drawing an ellipse and dividing the different planes of the head.
- Step 6: Draw the facial features. The eyes, the nose, the lips, ears, and hair. All on top of your dummy's head.
- Step 7: Draw the rest of the body on top of your dummy



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