

SEMESTER I

Course Title: FASHION: DESIGN & DEVELOPMENT (THEORY)

Course Code: MFD/1/CC/011

Unit I: Design Concepts

- Structural and Applied Design
- Garment Silhouettes
- Elements of Design and Their Effects- Line, Shape, Color and Texture
- Principles of Design and Their Effects- Proportion, Balance, Emphasis, Rhythm, Harmony

- **Structural and Applied Design**

What is design?

“A design is an arrangement of elements of design and principles of art like line, shape, colour, form, fabric, texture, balance, proportion, rhythm and emphasis that create a visual image. For example: to create a new version or a style for garment.”

- To create a highest level of design, designers consider carefully all of the art elements and apply his/her knowledgeable manipulation in clothing.
- In general, design is the arrangement or putting out creative ideas on paper or any of the three dimensional form.
- The nature of design is equally as complex as that of technology.

Factors of design:

There are 4 factors that influence of design are following:

- Functions
- Material
- Technology
- Style

Classification of design in fashion:

In the fashion design area there are two basic divisions of designing. There are two types of design:

1. Structural design
2. Decorative design

1. Structural Design:

“ The structural design includes the all over design of a garment its form and shape plus all the details involved in assembling the sections of the garment such as darts, pleats, tucks etc. structural design may add a decorative quality if emphasized by colour contrast or row of top stitching to outline the basic garment parts. In apparel, structural design is more important because it is the fundamental component of design.”

Structural design is includes the all over design of a garment. A specific size of dress is expressed by some lines. Each clothes has a specific size and measurement for express the design. Form, shape, colour, texture and line involved in assembling the sections of the garment such a dart manipulation techniques, pleats, tucks, layers, yokes, plackets, pocket frills, flounces, gathers, bows, fasteners etc. structural design details in a dress include collar sleeves, yokes, pockets, skirts, position of seam lines etc. In weaving, different kind of weave design is use as an example of structural design. The designers in the buying house do these designs.

Structural design may add a decorative quality if emphasized by colour contrast or row of top stitching to outline the basic garment parts. In apparel, structural design is more important because it is the fundamental component of design.

Element of basic structural design are derived into 4 ways. They as follow-

- Silhouette (Straight, Bell, Bustle etc.)
- Lines (Straight and Curved lines)
- Colour (Warm and Cold colours)
- Textures (Smooth, stiff, Rough and shiny)

The basic requirement of a good structural design for clothing:

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

2. Decorative Design:

Decorative design refers to the surface enrichments of structural design. For the purpose of adding a rich quality, any line, colour of materials that has been applied on structural design is called decorative design.



Requirement of good decorative design:

- It should be used in moderate the design and quality.
- It should be placed at a structural point and strengthen the shape of the object.
- The decorative design should be suitable for the material and for the type of service.
- There should be enough background space to give an effect of simplicity and dignity to design.
- Decorative design is very attractive when it is created in size and structure to the textile of the garment. Suitable combination of textures includes:
 - Embroidery designs apply for fine fabric.
 - Sequence for shiny fine material

Difference between structural and decorative design

S. No.	Structural Design	Decorative Design
1.	It is more permanent	It is occasional
2.	It is more durable	It is less durable
3.	It is basic of structure design	It is luxury

Other classification of designs:

A. Classification of design according to motif-

- **Natural design-** It is the design where motifs are collected from nature. Here flowers, leaves, creepers, animals, hills and mountains, rivers and streams are taken as subject matter.
- **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.

- **Geometric Design-** In this system motif like circle, triangular, square, rectangle , oval, parallel lines and other shapes are used to perform the design.
- **Abstract Design-** It is the design which follows certain complicated motif to sketch anything. Motif which does not have the nature as the source but the combination of lines producing irregular form. The modern art is an abstract design.
- **Stylized Design-** It is the design where the designers are uses his or her personal creative power giving due to importance of the time being natural stylized designs are made of through basic system.

B. Classification of design on the basis of beauty-

- **Distinctive design-** This design distinguishes address for its special tracing.
- **Classic design-** The design which helps dresses to be differentiated easily is called classic design.
- **Ordinary design-** In this process dresses are plainly designed, it may be considered as an ordinary one.
- **Poor design-** The design which doesn't add beauty or increase that it may be considered as an ordinary one.

C. Classification of design on the basis of sense, motive and personality-

- **Athletic design-** This type of design is use on games, sports and exercise related to dresses like football, cricket, basketball, swimming and running.
- **Romantic design-** The dress made ready to reveal out or express cheer of mind, emotion and imaging concept is called romantic design.
- **Grammen design-** It is the dress which reveal out over flowing youth after design. The word grammen means- small in size, young in age and friendly casual in manner to en-light these specialties.

Garment Silhouettes

Definition- A common word used in the Fashion world is **FASHION SILHOUETTE**. When referring to the fashion silhouette, they are talking about the **OUTLINE** of the **CLOTHING**. Throughout time, fashion eras have been defined by the silhouette (*the outline of the clothing*).

Type of Silhouette-

1. Sheath silhouette
2. A line silhouette
3. Straight Column silhouette

4. Hour glass silhouette
5. Bell silhouette
6. Trumpet silhouette
7. Shoulder Wedge silhouette
8. Trapeze silhouette
9. Extreme volume silhouette
10. Asymmetrical silhouette
11. Empire silhouette
12. Egg shaped silhouette

1. Sheath Silhouette- Sheath silhouette is a form fitting silhouette from the top to the bottom of the garment. The way this silhouette hugs the body makes it an unforgiving style for those without a perfect figure. A defined waist is a prerequisite for looking good in this silhouette. This style is usually fitted with slits in the hem for ease in movements.

Sheath dresses are prime example of this silhouette. Fitted jeans, pencil skirts all belong to this silhouette.



2. A line silhouette- This silhouette is fitted in the bodice and flares slightly in the skirt making it look like a capital A. The A-Line silhouette works well for most people ; A garment in this silhouette is narrow at the top and widens towards the hem in a gradual manner smoothing out awkward lines and curves of the body and hence flatters most body shapes. Read more about an A-line silhouette [here](#).



3. **Straight Column silhouette**– The dress which belong to this silhouette will have a rectangular shape as it has almost the same measurement for the bust waist and hem. It is also referred as **Rectangular silhouette / tubular silhouette**. A shift dress is an example of this type. A person with a thick waist and wide hips will love this silhouette as it hides these flaws very comfortably.

In a gown, this silhouette may also show up fitted in the bodice and with a column style skirt without any flare, going straight down to the floor. This is a very often seen silhouette in summer clothes. Clothes of this silhouette is best made with fabric which drape very well, which are lightweight.



4. **Hour glass silhouette**- This silhouette is characterized by a fitted waistline. This very popular silhouette emphasizes the curves of the feminine figure. You can design this silhouette with the help of waistbands, belts, darts . Corsets tops and bustiers with a flared skirt can emphasize the waist and create this silhouette

This is a most coveted of all silhouettes but mostly suitable for people with a narrow waist. You need a somewhat slim waistline to do justice to this silhouette. A pear shaped

body suits this silhouette more than an apple body shape or an inverted triangle provided the wearer doesn't have a very thick waistline.



5. **Bell silhouette-** Bell or Ball gown silhouette is fitted in the bodice till the waist and then flares generously to the hem to make a bell shaped skirt. This silhouette is typically found in traditional dresses/ wedding dresses, A very popular choice of young women about to be married. The flare of the skirt in this silhouette is mostly achieved by layers of fine fabric. [A petticoat with many frills of crinoline](#) under the gown also helps to create this silhouette.



6. **Trumpet silhouette-** This silhouette which is also called the **mermaid silhouette** is very similar to the sheath silhouette, the difference being that it flares generously from the knees like a ball gown. The tight fitting of this silhouette till the knees make it very difficult for movement but it is undoubtedly a very beautiful silhouette and hence worth the sacrifice.



7. **Shoulder wedge silhouette-** This is a silhouette with an emphasis on the shoulder. This silhouette is made so with the help of design additions like shoulder pads or with sleeve types like the butterfly sleeves or puff sleeves, giving extra emphasis to shoulders. This silhouette, as it comes with an almost masculine width to the shoulder, lends a very thin look to the hips and waist.

This silhouette is very much suited for someone with a thick waist as the silhouette creates the look of a narrower bottom area compared to the top. You will have to make sure that the shoulder shape and size is in proportion to the wearer's size. Most tailored coats have a shoulder wedge silhouette. A raglan sleeve and its variations like the batwing sleeves and dolman sleeves will also create a wedge shape as it adds bulk under the arm. Fabric suited for making garments in this silhouette are heavy weight fabric and crisp fabrics like organza. Knits are good for dolman and raglan sleeved dresses.



8. **Trapeze silhouette-** This silhouette which is similar to an A line silhouette but with a more pronounced flare near the hem is shaped like a trapezoid or rather a tent. Basically speaking it looks like a triangle, flaring as it does from under the armhole. This silhouette works as a short dress rather than as a full length dress, as it can overwhelm the figure.



9. **Extreme volume silhouette-** This is a silhouette you see on long over sized jackets and maxi dresses , capes and wraps . The voluminous silhouette is a most used style in outerwear. The kaftan with many layers of fabric is an example of this silhouette. It is very easy for the figure to be overwhelmed by the volume in this silhouette. The figure of the person is very important when considering this silhouette for a particular person.



10. **Asymmetrical silhouette-** This silhouette has a diagonal hemline. This effect can be achieved by varying the colours, fabrics etc other than cutting the hem of the garment in asymmetrical lines.



11. Empire silhouette- This is a silhouette with a raised waistline ; that is the waistline is made above the normal waistline. This dress silhouette flares out from under the chest line. This is a most suitable style for the figure with a thick waistline. Usually the effect is achieved by making the dress in two panels, the skirt panel starting just under the chest.



12. Egg shaped silhouette- This silhouette has a shape which is fitted in the top and bottom and loose in the middle of the figure. The tulip skirt is an example of a garment with an egg shaped silhouette. Dresses in this silhouette are not the most flattering but the dictates of fashion sometimes make them popular.



Elements of Design

To create beautiful garments consistently one need to follow certain guidelines in selecting and arranging design elements. In creating a design one of the components which is the design elements.

The elements of design are flexible and should be interpreted within the context of current fashion. The principles of design are the rules that govern how elements are combined. The elements are therefore the raw material that must be combined successfully.

The following are the different elements of art:

1. Line
2. Form and Shape
3. Colour
4. Texture

These elements are considered as 'Plastics' in art language because they can be manipulated or arranged by the designer to create a desired illusion.

- 1. Line:** Line has different aspects including direction, thickness, sharpness of edge and strength. It provides the visual dimensions of length and width. When lines combine, space is enclosed, forms and shapes are defined lines offered a path of vision for the eyes when wearing an outfit. Line has several functions:

- To create mood.
- To define create shape.
- To indicate direction.
- To lead the eye.
- To establish a point of emphasis.
- To create an illusion
- To indicate dimension of length and width
- To enclose space.

Types of lines:

There are only two kinds of lines: Straight and curved lines. Straight line can take four directions. Vertical, horizontal, diagonal or zigzag. A curved line may be extreme, approaching a full circle or it may be very gentle or subtle almost straight.

Lines within a garment are created by darts, seams and decorative details. Each kind of line produces its own special effect. Straight lines and shapes denote force and strength and have a masculine quality, curved lines are the line of nature, they are graceful and gives a feminine effect. Lines are the greatest devices of fashion designers. Since lines create illusion of height and width, they can be used to one's requirement to tone down a particular figure type.

- (i) **Straight lines:** Straight lines are in opposition to the natural curve of the body. They are rigid or crisp. The use of straight line in clothing design is very soft by the texture of the fabric selected.
Each direction of a straight line (vertical, Horizontal, diagonal, zig-zag, creates an optical effect or illusion that must be judged on the individual to identify the effect in a particular garment design.
- (ii) **Curved Lines:** These are more pleasing to the eyes. These are soft and depict femininity in designs. Curved lines are informal, and relaxed in nature. These are more suitable for female garments.
- (iii) **Zigzag Lines:** A zigzag line is an angular shape characterized by sharp turns in alternating directions. These lines have short sharp turns and angles. It is said to be a tracing a path between two parallel lines.

2. Shape and Form

Shape

A specific configuration of the line or plane in 2-dimension is defined as shape, that separates a form from the background space. Shapes of clothing determine the outer shape of a person, as shape describes the outer dimensions of an object. The silhouette creates an impression about the person. The shape in a garment is either structural or decorative in nature. The shapes of garment may be modified in different ways. The shapes are introduced in garment through features such as bodice, skirt, sleeve, collar and yoke. When lines are joined to enclose space, they result in an outline joined to enclose a contour or shape. The garment shapes which could be applied for enhancing the comfort and beauty are expressed under.

Geometric Shapes

The 3 distinct types of geometric shapes are **rectilinear** – square or rectangle, **angular** – triangle or pyramid and **curvilinear** – circle, sphere cone and cylinder. Geometric shapes are structured and often symmetrical. Rectangle, trapezoids and parallelograms are modified squares. An oval shape is an elongated circle and pentagons, octagons and hexagons are created with a combination of rectangles and triangles.

Rectangle

Opposite sides of this shape are equal. Styles with these lines are slenderizing and suitable for the well proportioned, heavier women. It is influenced by three factors namely shape, size and position. The examples for a rectangular shape are garments with long, straight, hanging in loose, graceful folds.

Triangle

Triangular shape is three sided. It may be formed also in an inverted position in the garments. It contributes unity and balance to the garments as it is stable. Examples are garments with wide shoulders, narrow skirt, dolman or raglan sleeves are good fashion design styles for large bust.

Square

A square has all sides equal. It gives visual clarity due to its regularity. Examples are garments with straight or boat shaped neckline, boxy jackets and capes. Generally this style is very good for the very thin figured women, however, with proportions well planned and good design fabric can camouflage various figure irregularities.

Round

The round shapes are suitable for formal wear or afternoon frocks. This design in fashion garments is the most attractive on the very young and the very thin figure. Examples for this shape are wide, crinoline lined skirts, petal shapes and puffed sleeves.

Hourglass

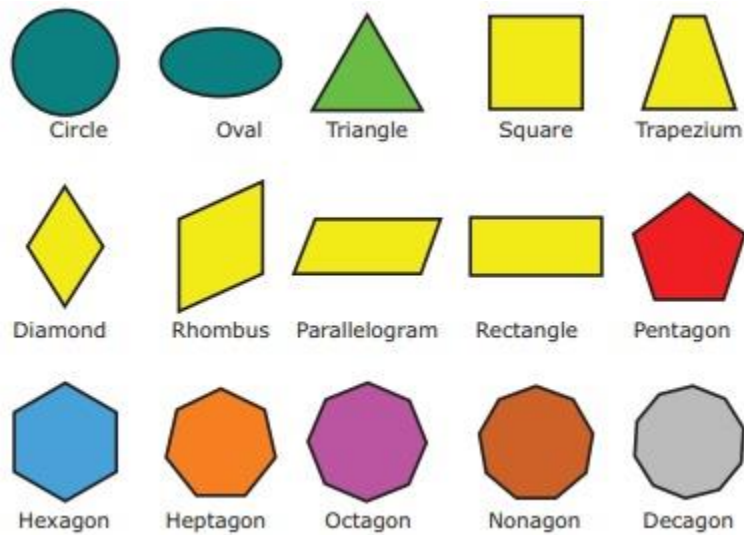
Hourglass shape is natural and gives smooth fit over hips and full skirt at bottom. It also gives a very good appearance for the tall, thin figure. Examples: wide shoulders and leg of mutton sleeves.

Oval

This shape is good for well proportioned, ideal figure. It is suitable especially for afternoon and evening wears. Examples: draped and softly molded, very feminine and decorative garments.

Circles

This shape is useful and compact. It represents unity, continuity and economy.



- 3. Colour:** Colour is an important art element which no one can ignore. Appreciation of colour is largely an emotional process, is felt by nearly everyone, where as appreciation of other art elements such as line, form, texture etc, a large intellectual process is not so common. Colour is a source of universal pleasure and is used by everyone to delight them and also to fortify their living environment by its stimulating effect.

The dimensions of colour are hue, value and intensity. By using these terms the dimensions of colour can be more effectively communicated. Hue is the name of a colour family such as red, blue or green. The term hue is often enormously used interchangeably with the word colour. While choosing a colour one must be most careful as colour creates the first impression and hence can glorify or destroy once appearance. Even a simple silhouette may be enhanced by using effective colour schemes.

- (i) **Warm and cool hues:** Hue may be described as warm or cool. warm hues are those seen in fire. They are red, yellow and orange, cool hues are those found in water and sky, they are green, blue and violet. The warmth or coolness of a hue carries with it an illusion of visual height. The warm hues yellow, orange and red are known as advancing hues because they create an illusion of moving forward. Warm hues make objects, shapes or areas appear larger, more important and closer than other colors. Warm hues emphasize the body size and contours. cool hues make objects, shapes or areas appear smaller less important and further away than other colors. cool colors minimize body size and shape.
Value describes the lightness or darkness of a color. To change the value of a color white or black must be added, which makes the color lighter or darker.
- (ii) **Value related to Body size and form:** Applying value in clothing selection is most important. Exiting and dramatic effects and clever body camouflaging can be crated by the use of value in clothing selection.

The extremes of value, very light or very dark or very low values will outline or silhouette the objects, shapes or areas and make the body contours stand out. White is the lightest value, black is the darkest value. White and black garments are generally strong contrasts to their background, especially during daylight hours. Because night lighting is low in value compared to daylight, darker - value clothing worn in the evening usually blends in to the background. The effect of the value of the color against a background is important for those who do not wish to reveal their body conformation.

- (iii) **Chroma or Intensity:** Chroma describes the purity of a color and is expressed as the strength or weakness, the brightness or dullness, or the degree of saturation of a color - chroma and intensity are often interchangeable but, because chroma is the more accurate term, it appears more frequently in color literature. High chroma colors are pure, strong, brilliant saturated colors. Low chroma colors are muted, weak, grayed and dull. Bright, strong, high-chroma colors are conspicuous and make the body appear larger. Dull, weak low-chroma colors are less conspicuous and make the body appear smaller.

- 4. **Texture:** Texture is the element of design that describes surface appearance and feel. Textures are compared to other textures with which they are combined and to the person wearing them. Some adjectives used to describe textures are smooth, heavy, thin, crisp, glossy and rough. An understanding of the dynamics of texture helps individual consumers and fashion professionals make better decisions as they select apparel products and items of personal adornment.

- (i) **Texture as a sensory impression:** Textile qualities refer to coarseness, softness or rigidity as recognized by touch. Texture refers to the surface qualities of things. The visual aspect of texture is perceived by the eye because of the degree of light absorption and reflection on the surface of the material. Textures have the definite dimensions of weight, size, bulk and shape. These physical dimensions are also visually perceived. Each fabric has textural characteristics that can be described by feeling, seeing or feeling and seeing.

- (ii) **Components that determine texture:** Texture is determined by the arrangement of the component parts in fabric. These are the fiber, the yarn, the fabrication, Eg. Weave or knit and the finish that make up a fabric. Fibers are spun into yarns, which are used to construct fabrics of varying textures. The finish given to fabric after it is constructed can impart texture as well as other qualities. Texture determines how the fabric should be used. Garment designs that do not respect the fabric texture characteristics cannot be satisfactory.

- **Fashions in Textures:** Fashion as well as silhouettes and colors enter and leave the fashion picture. The style of the garment determines which textures will be used. Changes in fashion bring changes in texture. Tailored garments are cut and sewn for a trim fit. To drape is to arrange in loose folds. Drapable means the ability to hang in

following lines or loose folds. Because texture and garment styling must be compatible. The fashion reappearance of textures as well as garment designs occurs periodically.

- **Selection of Texture:** While selecting textures the individual proportions, skin and hair textures and personality must be considered.
- **Effect of Texture on physical proportion:** Textures have the physical properties of weight, size, bulk, shape, light absorption and reflection. Textures can produce illusion that change apparent body size, can make one look heavier or thinner.

Fashion professionals and consumers must consider the dynamics of fabric texture, the design of the apparel item or accessory, and the physical, psychological and social characteristics of the individual in choosing fabric textures.

Principles of Design in Clothing

The principles of design can help when selecting apparel designs at the point of purchase or during customization of construction. The principles can also be helpful not only when selecting separate garments but also when coordinating several garments and accessories into a complete outfit. The principles of design are useful in creating different forms of expression in our artistic manner, which are pleasing and attractive to the eye. Following are the principles of designing.

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

1. Balance: In clothing, balance refers to a visual attribution of weight, from a central area. Balance refers to the restful effect achieved through grouping design details to maintain a feeling of equal weight or attraction from side to side, front to back or top to bottom. Pleasing balance brings about a satisfying relationship among all design parts to produce visual harmony.

Balance is how the internal spaces of a shape work together. The surface of a design may be broken up by structural lines, trims, fabric pattern, texture or colours. Balance also refers to “visual weight” in design. A garment must be balanced to be visually pleasing.

When the design elements of line, form, shape, space, color and texture are in balance, a pleasing harmony is established in clothing designs, three kinds of balance are observed,

1. Formal balance, also called symmetrical balance or bilateral symmetry.
2. Informal balance, also called asymmetrical or occult balance.
3. Radial balance

Formal balance: Occurs when object appears to equalize each other by repetition and arranged at equal-distance from the centre. The upper and lower portions of the design are so arranged, as to give an effect of balance. Thus there should not be the effect of too much of weight at the

bottom or a heavy appearance. Eg. Dark coloured skirt over lighter shade of pant make a short person appear shorter.

Formal balance is symmetrical. Its design details are divided equally to create a centered balance. In other words, both sides are the same, like the way how we have two arms and two legs. A symmetrical garment design must have exactly the same details in just the same place on both sides. Formal balance is the easiest and the most logical way to achieve stability. Therefore, it is also most commonly used in fashion design. Even a design with slight deviations, for instance, when minor details are not exactly alike on both sides, it is still considered to be approximately symmetrical. A sensitive use of fabric, rhythm and space relationship is essential to keep a symmetrical design from being any less exciting. A symmetrically balanced design usually has a more formal or tailored appearance. This kind of design is the simplest and least expensive to produce.

- The buttons are symmetrically placed.

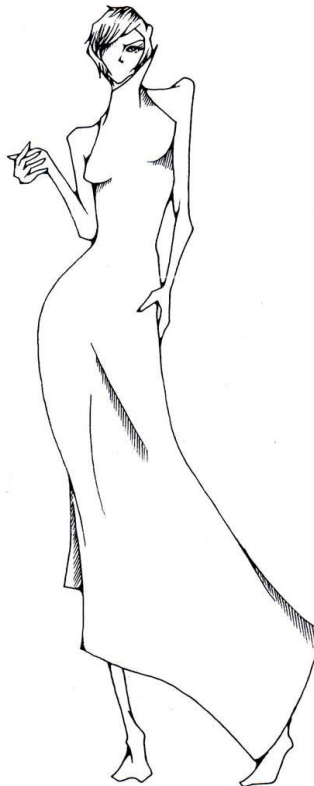


b) Informal balance: Occurs when objects appear to equalize each other but not through repetition and the arrangement is in an haphazard manner. Here design of different sizes and shapes and of different attractions are arranged. The larger and more attractive designs are kept as far away from the centre. If used correctly, informal designs can be effective in being attractive.

Informal balance is asymmetrical. Its details design are divided unequally from the centre. It can achieve a more dramatic and interesting effect through an imbalance of

visual impact. Its composition of different arrangements on each side. It is often achieved with diagonal lines and off-centred closings. An usual, slender, eye-catching detail or intense impact on one side can balance a larger, less imposing area on the other side. Striking line, texture or colour can appear to balance larger masses or less significance. Informal balance is usually reserved for fashionable garment for its dramatic and technical effects. Informal balance should not look heavier on one side than the other. If done properly, the design should appear to be balanced, even though its two sides are different.

- A skirt that features an asymmetrical hemline.



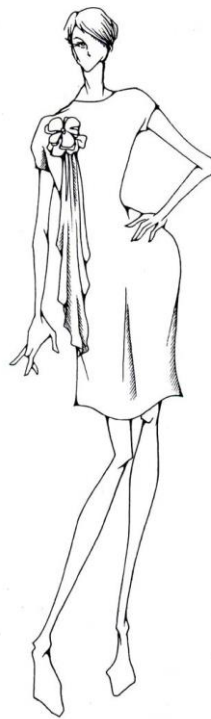
Formal balance is the least expensive to produce apparel in mass production. Informally balanced garment is more difficult to produce. For each section of the garment cuts will have to be probably handled differently.

c) Radial balance: It occurs when major parts of the design radiate from the central part. Radial balance uses a central point as the focal point. Pleats, seams, gathers, darts or motifs radiate from the focal point creating a sun burst effect.

2. Emphasis: It refers to the dominance of one part with subordination of others. A good design should have a design feature which is the centre of interest, while other features support it. Designers often create emphasis partially through the careful arrangement of line, texture and

colour. It could also be called as focal point. Every design needs some note of interest that catches the eye on a specific area of the garment, contrasting colour can be used to emphasize an area.

Emphasis- Emphasis is the centre of interest that draw attention to the focal point of a garment. This centre of interest must create more visual attraction than other design elements and should be related to the overall structure of the garment while the remaining element must supported this centre of interest by echoing its design impact. Emphasis could be accomplished by the use of lines, details, colour accents, shapes, time or accessories. A combination of these elements give the focal point added strength, so does placing the decorative emphasis at a structural point. Example- alternatively colourful leggings would emphasis wearer's leg and bright collar would draw attention to the wearer's neckline. A well planned 'emphasis' could draw your eyes quickly to the centre of interest in a design.



4. **Harmony:** It refers to unity of design with slight contrast or variety to prevent monotony. If the principle of proportion, balance, rhythm and emphasis are applied creatively, the resultant design is said to have the harmony.

Harmony is the pleasing arrangement of all parts of a garment. It is not the exact opposite of contrast but it does imply similarity than differences in area such as the use of colours or textures that blends well with one another.

Clearly, harmony is achieved when design elements work well together. Soft fabrics and rounded forms a better harmonious design than sharp cutting or pressed garments. Fabric pattern, trims, colours, lines, shapes, texture and proportion all give a sense that they belong together. Although the design is safe when the absolute rules of harmony are followed, doing so sometimes results a conservative design, one that lacks impact. To avoid so, one can add in elements that can create visual impact. Italian and american fashions are renowned for its harmonious use of natural fabrics, matching of colours and the use of non-aggressive silhouettes. A harmonious collection is easy to co- ordinate and also easy to achieve good sale figures.

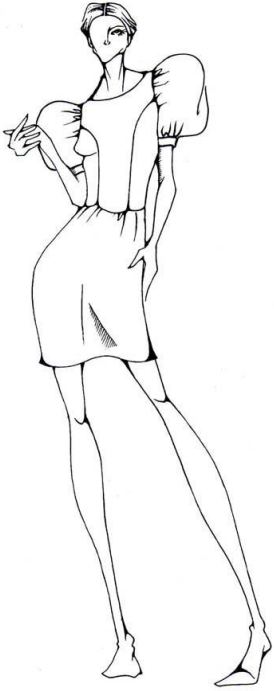



4. Proportion: good proportion refers to pleasing relationship between the sizes of various design details in a dress and between the garment itself and the design details. Proportion includes the relationship of height, width, depth and the surrounding space of each design. The differences in proportion make designs look different from one another.

Greek law of space division: A space divided in the proportion of 2:3 is very pleasing to the eye. Eg. In a garment proportion of the bodice length to the skirt length must be 2:3 and the yoke length also bears the same proportion to the bodice length. Pockets on the bodice and the skirt must also have the same proportion.

Proportion is the comparative relationships between distances, sizes, amounts, 2 degrees and parts. It can be applied to one-dimensional lines, two-dimensional shapes or three-dimensional forms. Sometimes, a single part of a body may seem to be “well proportioned” but if its size or shape is inconsistent with the rest of the figure, the whole figure still seems to be “out of proportion”. Clearly, proportion is not just a synthesizing principle. Basically, proportion in fashion design is the size relationship of each of the internal spaces within a garment to one another and to the whole design. The most beautiful application of proportion seems to have a

slight deviation, a magic touch that defies precise analysis. The most pleasing proportions are those that are unequal. The following example is a sleeve which is so large that it overwhelms the rest of the dress. In this case, the dress is said to be “out of proportion” or disproportionate. Part of an outfit that is too small may also be disproportionate.

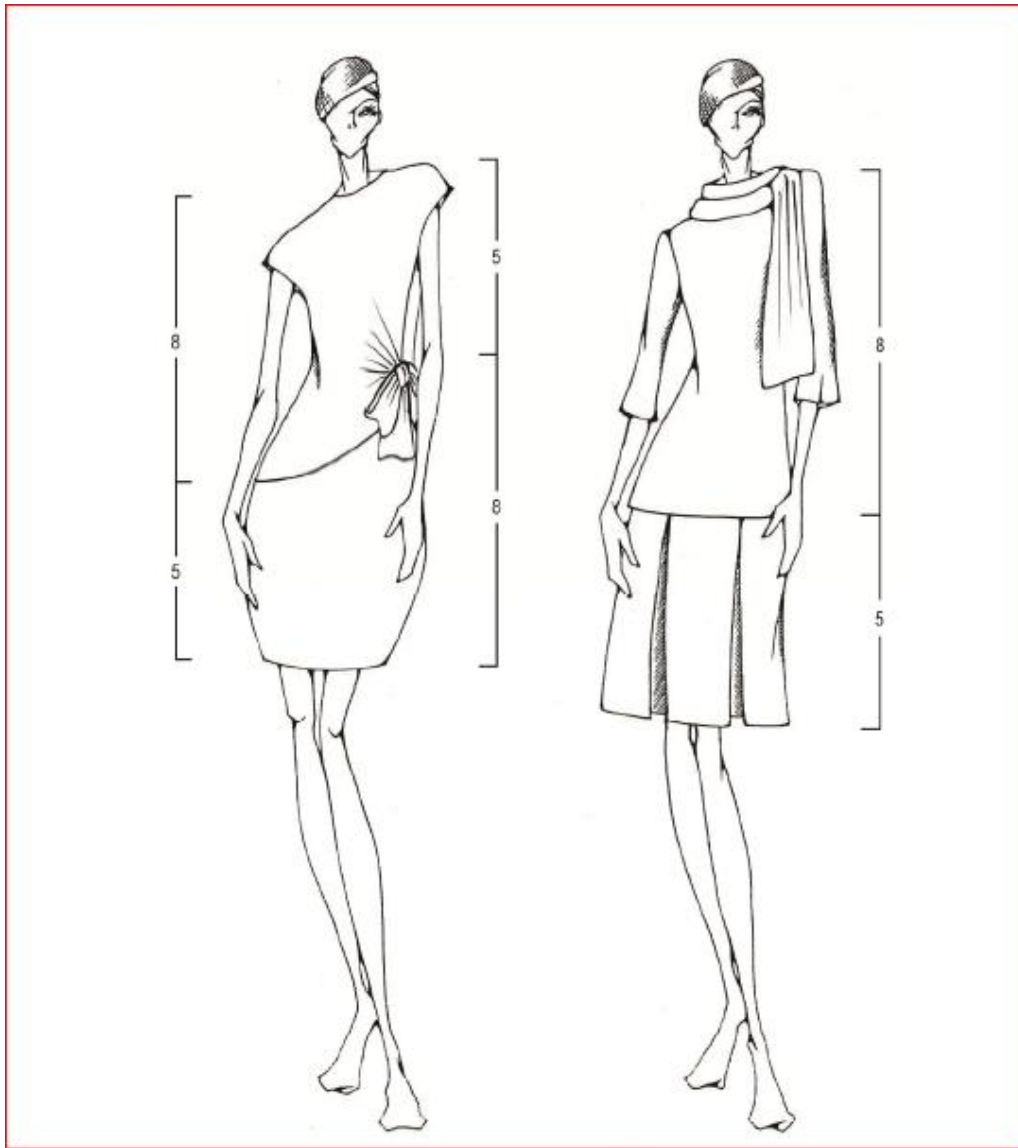
Out of Proportion	In proportion
Sleeves are too large for the size of the skirt.	Sleeves are balanced by a longer skirt.
	

Proportion in fashion design is very important to the eyes. If the design is properly proportioned, the design effect will appear to be harmonious and pleasing. Good designs are expected to harmonious and pleasing. In order to understand how to manipulate the appropriate proportion, the application of the ‘golden mean’ is essential to any fashion design.

Unequal proportion can be more interesting than equal proportion. Standards of proportion change with fashion cycles along the evolution of silhouette and line. In the beginning of the renaissance, a body of literature on the aesthetics of the golden ratio has been developed. The mathematical golden ratio is considered to be 1:1.618, which is very close to 3:5 and 5:8.

The golden mean is the proportion rule that pleases the eyes. 5:8 and 8:13 are the standard formulae. Many great works of art in many different cultures have consciously or unconsciously been organized with their linear or spatial divisions in accordance to this golden ratio. Much great architecture is based on it, so are many beautiful clothes. Yet the golden mean is not only the way. Nowadays, these classical proportion are not always fashionable. “Out-of-proportion” style have been equally popular. Fashion flips between the orthodox and traditional, the

alternative and challenging; because of this, the golden mean should not be adopted as an absolute rule. It is only a general rule that aims to please the eye.



5.Rhythm: Refers to the smooth movement of the eye from one part of a design to another. Therefore a rhythmic pattern needs to be established to give a costume unity. Rhythm can be obtained through regular repetition of shapes and decorative details like tucks, pleats, scallops, buttons etc. Gradation in size also contribute to rhythm. This type is sometimes referred to as dimensioning rhythm.

Rhythm can be achieved through the combination of lines, shape, colour and texture by the following aspects in designing.

By regular repeats of trims, texture and fabric design and prints.

Progression or radiation in sizes of trims, colours, textures and fabric designs.

Radiation or movement from the central point occurring within structural details such as gathers, folds, tucks, darts etc.

Continuous flowing lines such as those in bands of colours, textures and fabric designs.

Fabric design with widely placed motifs may lack rhythm. These designs must be evaluated critically before they are cut and constructed into a garment often the garment design will interrupt this type of fabric design and produce strange effects.

Each consumer and fashion professional becomes a designer creating an artistic composition when he or she creates a total look through the selection of garments, accessories, hairstyle, and facial adornment.
