

**Intermediate Vocational Course
First Year**

FASHION AND APPAREL DESIGNING
Fashion and Garment Making

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CHAPTER -1

INTRODUCTION TO DESIGN

Garments should be designed considering the three major aspects-structure, function and decoration. It should be structurally effective and appropriate for the customer's need and as per the day's fashion. Functionally it should permit the activity a person performs wearing it, and decoratively appropriate to the garment and the wearer. Garments, which are successful in appearance, function, structure and decoration stimulates the purchaser to buy them. The above three aspects are fulfilled in a garment when the elements and principles of designs are met with.

These elements of visual design have been defined as the basic ingredients or components from which a visual design is made. One must know both the potentials and the limitations of each element. Although the elements are unique and fundamental, they are not always mutually exclusive. For example, shape cannot exist without line and space.

Understanding how and why a person responds to the various elements & principles of design and knowing how to control and use them effectively for a good design is an important aspect in designing. Though various authors group elements separately, the fundamental theory remains the same.

1.1 ELEMENTS OF DESIGN

I Line:

Line refers to the edge or the outline of a garment and the style lines that divide the space within a garment. It is an enormously useful and versatile realistic tool that is made to function in **both** visual and verbal ways. Line leads the eye in the direction the line is going, and divides the area through which it passes, thus providing a breaking point in space. It defines a shape or a silhouette and conveys a mood or a character. Line can create visual illusions, such as height and width and also makes a figure look thinner or thicker.

There are nine characteristics of line – path, thickness, evenness, continuity, sharpness of edge, contour of edge, consistency, length and direction. These aspects or characteristics of line give it a powerful role in dress. Line manipulates space: line divides it, encloses it, organizes it, pushes and pulls it, separates and contours it.

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

In garments lines can be categorized in three ways: first is by type, second by direction and the last by application. All garments contain a combination of lines from each of these categories.

A. Line types:

According to the type, lines can be divided into three types - straight, curved, and jagged lines (Fig: 1).

1. Straight line: All garments have some straight lines in them. These lines emphasize body angularity and counteract the roundness of the body. Straight lines are created in dress by seams, darts, hems or garment edges, pleats, hems, trims, braids, tucks, and panels. They create a feeling of elegance, bold and powerful effects in a garment. When more straight lines are used in a dress than necessary they can give a stiff look.

2. Curved lines: These lines can be rounded and circular termed as full curve or somewhat flattened out called as restrained curve. Curved lines are less conservative, formal and powerful than straight lines. In fact, circles

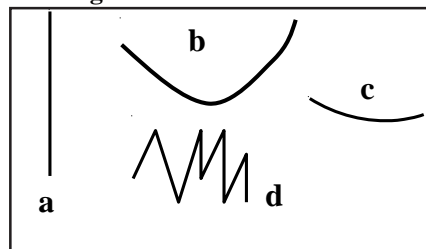
and curves make spaces look larger than they really are. They also increase the size and shape of the figure. They add interest and smoothness. They give soft, gentle, youthful and flowing feeling. But too many curved lines in a dress at once can create a confusing look.

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

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

3. Jagged line: These lines have sharp points like zigzags, which change the direction abruptly due to their points. This type of line gives a feeling of jerky, busy, excited effect. They also emphasize angularity. When they are used more than required these jagged lines can create a feeling of confusion in dress. As they are very noticeable their use should be carefully done. Decorative fabric pattern and trim like rickrack can lead to this effect.

Fig:1 TYPES OF LINES



- a. Straight line b. Full curve
c. Restrained curve d. Jagged line

B. Line Direction:

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

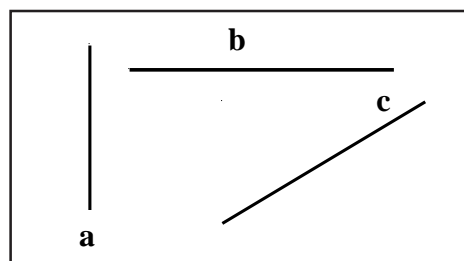
a. Vertical lines communicate a feeling of loftiness and spirituality. These lines lead the eye up and down. They give the impression of added height

and slimness. If worn by a thin person it makes the person look even taller and thinner. They also give a feeling of dignity, strength, poise and sophistication. Vertical lines are found in a shirt front, princess lines, center back seam, darts, pleats, tucks and in fabric pattern.

b. Horizontal suggests a feeling of rest or repose as it is parallel to the earth and is at rest in relation to gravity. Therefore compositions in which horizontal lines dominate tend to be quiet, relaxed and restful in feeling. These lines will direct the viewer across the garment, emphasizing its width at that point. That is they give the impression of less height and more width. In other words they make a body look shorter and wider. So their placement is done where a wider and broader feeling is required. For example a band or seam at the hipline will make the hips seem wider. Horizontal lines are found at waistlines, hemline, wide neckline, sleeves, collars, panels, midriffs and in belts.

c. Diagonal lines are slanted and they suggest a feeling of movement or direction. Diagonal lines in a garment tend to slenderize the whole, more than vertical lines. They are strong and draw attention to the area where they are used. Since objects in a diagonal position are unstable in relation to gravity, they are either about to fall, or in motion. Thus if a feeling of movement or speed is desired, or a feeling of activity, diagonal lines can be used. Their degree of slant determines their visual effect in clothes. If they have a vertical slant they give slenderness feeling and if they are horizontally slant they add width. When these lines are combined with vertical lines, a figure seems the tallest as they tend to create a more slenderizing effect (fig 2). These lines are found generally in panels, seams, darts, 'V' necklines, collars & lapels, flared trousers 'A' line skirts, bias cut stripes and raglan sleeves.

Fig:2 DIRECTIONS OF LINES



a. Straight line b. Horizontal line c. Diagonal line

C. Application of Line in garments:

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

a. Structural lines: Structural lines are most noticeable if the fabric of the garment is plain. They can be introduced through constructional lines like seams, darts, fitting tucks and shirring. Structural lines are also introduced by real or perceived edges of garment parts like outer edge of collars, sleeves, belts, hems, pockets etc. Creases and folds created by pleats, gathers etc also give structural line effect in a garment.

b. Decorative lines: Decorative lines are created by adding details to the surface of clothing. They are added simply to decorate the garment and make it more interesting. They add style and personality. They can be formed by adding rows of buttons, topstitching, braids, piping, bias binding, lace edging, faggoting, ruffles, fringe etc. Fabric pattern lines such as stripes, plaids, herringbones, checks etc also add lines decoratively.

D. Types of illusion created by line in dress:

Different lines are mixed in garments. The ways lines are combined produce various, expected effects. Skillfully used lines can create various visual illusions.

Lines lengthen an area more or less depending on the direction of line "tails" as shown in fig 3. When diagonal lines are added to each end of a straight line pointing towards the center, it looks shorter than when the diagonal lines on each end keep the eye moving out.

A horizontal line and vertical line of the same size when placed together the horizontal still appears to be small due to illusion.

A vertical seam or an opening appears longer when it intersects a horizontal belt or hem.

In clothing, lines often combined into designs that appear to form an arrow, or the letters T, I or Y (Fig:3). These configurations cause certain optical illusions. Lines that form an arrow tend to deflect the gaze downward. They shorten, or reduce the height of a person. Lines that form a "T" also stop the upward movement of the eye. The height is again cut, but width is given to the top. Lines that form an "I" tend to give a

vertical feeling that is contained at the top and bottom. They carry the gaze upward and make the body look somewhat taller and thinner. Lines that form a “Y” keep the gaze moving upward even further. The appearance of even more height is given to the body with a raised collar or a V neckline.

Lines spaced far apart make the figure look larger than they are nearer (Fig:4). A panel at the center of the dress can create this effect. Also when the lines are bold, they draw the attention of the looker. Thick stripes create this illusion. They make a person look larger than they are actually are.

FIG:3 OPTICAL ILLUSION THROUGH LINES



FIG:4 EFFECT OF LINE SPACING IN DRESS



When lines cross each other, they draw the attention to that area. So illusion of width and height, thin and thick are all possible in a dress by tactful use of line in garments. It often helps one to conceal figure irregularities and move towards fashion form.

II TEXTURE

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

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

A. Determinants of texture

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

b. Yarn: Yarns are made from fibers when they are twisted together. A yarn which has a low twist will produce a shinny texture because the natural gloss of fiber is not lost in the twist, where as a highly twisted yarn on the other hand will give a rough texture since the fiber gloss gets lost in the twist. Yarns that are looped or coiled in manufacture of yarn produce stretch fabrics. Such novelty yarns create interesting surface contours too.

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

d. Finish: Finish is given to fabric after it is constructed. It can impart or change the texture. Some finishes like sizing gives stiffness, moireing adds shine and watermark design to the fabric, calendaring gives shine to the fabric, singeing makes the surface smooth and napping makes the fabric fuzzy.

B. Effect of texture on color: Colors generally seem lighter on a shiny surface than a dull one. Colors from “textured” and wrinkled fabrics seem darker because of more shadows and colors on fuzzy surfaces mix with fiber highlights and shadows, dulling them slightly. Colors on firm, smooth surfaces seem flat.

C. Effect of texture on physical proportion: Textures have the physical properties of weight size, bulk, shape light absorption and reflection. Texture can produce illusions that change apparent body size. Textures can make one look heavier or thinner.

1. Smooth, flat textures make people look smaller. They are suitable for almost all figures and physiques. They can hide some figure irregularities because they can hold their own shape.

2. Rough textures tend to subdue the colours of fabrics. Sheer fabrics also tend to do the same as the skin of the wearer is seen through them.

3. Soft and clingy fabrics: Fabrics that are soft and drapable, cling to the body and show every contour and reveal body irregularities. Their use should be limited to those people who wish to reveal their body. This fabric clinginess to the body can be changed by the addition of lining to a garment(Fig: 5).

4. Stiff fabrics –bulky fabrics: Textures that are stiff stand away from the body hide body irregularities. Exclusively stiff fabrics appear to add and weight to the body. Persons who are average to tall in height, having either average or thin body, are benefited by wearing very stiff fabrics. Small physique persons should avoid these fabrics, as they look dwarfed. Over weight people look heavier because these fabrics stand away from the body, creating the illusion of additional thickness (Fig: 6). A moderate amount of stiffness is desirable for over weight people as it does not cling and reveal the exact contours.

5. Shiny textures—dull textures: Shiny texture reflects light and make the person wearing them appear larger. Fabrics that absorb light are dull and do not enlarge body. These textures are suitable for all body types, provided they do not possess other qualities such as bulk, softness and crispness that would contribute undesirable characteristics

People who do not wish to call attention to their body irregularities should select textures that are not extreme - very thin or thick, very soft or stiff or very shiny. These fabrics are not structurally interesting so other features such as colour and line are often used to add interest to garments designed of such fabrics.



FIG: 5 EFFECT OF SMOOTH & FLAT AND SOFT & CLINGY FABRICS ON THIN



FIG: 6 EFFECT OF STIFF & BULKY FABRICS ON THIN & THICK PERSON

D. Proportion of textures in dress: The selection of scale of textures should be analyzed in relationship to the size of the person wearing them. A contrast in texture will emphasize form. A small sized body wearing large scale textures can get lost in the textures because of the extreme contrast between fabric surface and figure dimensions. On the other hand pettiness is emphasized by the large-scale texture. Very heavy people who wear large-scale texture will appear heavier because there is repetition of size.

Added visual texture can affect the apparent size of the wearer just as structural texture does. If the print designs are large and bold, the structural designs will become secondary to the print. Large, bold patterns emphasize the area where they are used and increase the apparent size of the wearer.

Texture should be used for its advantage considering the effects to be created for a pleasing personality. Good structural and added visual textures must be planned and organised in interesting ways.

Exercise

Students should be encouraged to collect various dress design figures and evaluate in terms of elements of design individually or in groups.

Model Questions:

1. How are lines in garments categorized?
2. What are the various types of illusion created by line in dress?
3. Write about the application of line in garments
4. According to direction, what are the various types of Lines
5. What are the various Line types used in garments?
6. Define line. How is it useful as an element of design?
7. What are the determinants of texture?
8. How does colour effect texture?
9. Write about effect of texture on physical proportion?
10. How should be the proportion of textures in dress?
11. What are the various types of texture?

1.2 PRINCIPLES OF DESIGN

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

I Balance

Balance implies pose, equilibrium, stability and security. The average human body is visually symmetrical which mean that the body seems to be same on each side of a central line. When important details or decorations are designed for a dress, they should be grouped in such a way that there seems to be equal interest or weight on each side of an imaginary center. When the design elements are in balance, a pleasing harmony is established. Balance in garments is produced by structural parts and by added decoration.

A. Types of balance:

There are two types of design balance- the formal balance that is encountered in almost all the garments, which are simple in design, and the other informal balance, which is difficult to achieve, compared to the former balance. The other is the radial balance, which is mostly found in areas of necklines. The following explanation gives a bird's eye view of the types of balances and the means of achieving a harmonious outfit using them.

a. Formal balance: It is also called symmetrical balance. It is easier to create but may not be as interesting as informal balance. This occurs when identical objects are equidistant from a center point or otherwise called as the exact mirror image of the other half. In dress design the feeling of dignity or formality is created by formal balance. This is also influenced by colour, texture & cut. Formally balanced designs often give an impression of stability. A dress with formal balance may emphasize body irregularities. This is because of the equal distribution of design from center, gives the eye to judge or compare one side of the body with the other (Fig: 7a).

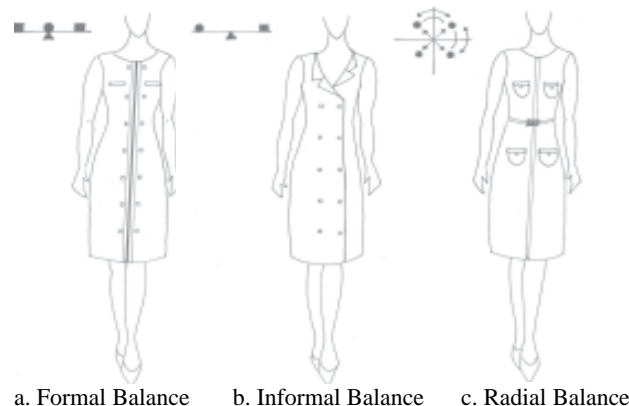
Formal balance is the most common type, simple and inexpensive to produce. Creating an outfit using formal balance is easy and is safe. To create excitement in a garment with formal balance, it is a good idea to add interest and flair with unusual colors, textures or accessories. This relieves the monotony and uninteresting element from the garment look.

b. Informal balance: Informal balance occurs when objects arranged on either side of a center are equal but not identical in all aspects. This is an arrangement of colours, shapes, lines and textures on one side balance a different arrangement on the other side. Informal balance is more a matter of visual impact rather than exact distribution of physical weight. Informal balance gives the designs more freedom of expression than does formal balance because it is exciting and has an element of surprise. But designs having informal balance are more difficult to construct (Fig: 7b).

Informal balance can be used to correct the appearance of body irregularities. This is because the observers will not assess or compares one side of the body with the other. Informal balance may create illusions that will make the body appear symmetrical. This is because the right and left sides of the garment are cut and handled differently. Assembling this type of garment is more time consuming, which adds to the cost of manufacturing.

c. Radial balance: Radial balance occurs when the major parts of the design radiate from a central point. Pleats, seams, gathers, darts, or motifs radiate from the focal point creating a sunburst effect. This type of balance is found frequently in necklines. Because of intricate feature involved in this type of construction, it is found only in expensive clothing (Fig: 7c).

Fig:7 TYPES OF BALANCE



II Proportion

Proportion is sometimes called scale. Proportion may be defined as the special or size relationship of all of the parts in a design to each other and to the whole. When all the parts work well together, the garment is well proportioned rather than out of proportion. Proportion is not as pleasing when all areas are exactly equal in size. Unequal parts are more interesting. Also, an odd number of parts, such as three, are more interesting than an even number such as two or four. Fashions that make the body look distorted, or out of proportion, are sometimes popular fads. Proportion includes the relationship of height, width, depth and surrounding space of each design. Proportion in relation to clothing design and to that of body conformation is important aspect to be considered by the designer in order to create a well proportioned garment style.

a. Proportion applied to clothing design: Garment designs should be related to the structure and proportion of the human body. The golden mean equations are used to produce garments that may be divided visually into 3:5, 5:8, 8:13 horizontal sections. This is because, the body proportions have $\frac{3}{8}$ of total figure from the waist to top of the head and the remaining $\frac{5}{8}$ of the body is from the waist to soles of the feet. To coordinate with this, most outfits are divided unequally. These divisions may not be measured exactly & accurately, but they are within certain limitations, because we accept certain variations if they are pleasing to the eye.

b. Proportion and body conformation: The human body size can be divided into three general categories- small, medium and large. The body size should be identified for using it as a guide in selecting all clothing and accessories. The small person should limit himself or herself to items that are of small or medium scale. The middle or medium sized person may select from the small, medium or large scale. The large person should be limited to the large or medium scale.

Parts of apparel, such as yokes, collars, and pockets, must be the right size for the total design and for the wearer. A tiny pocket would look out of proportion on a large, heavy overcoat. Similarly, details such as buttons and trimmings should also be related to the overall size of the garment.

When a person wears clothing that is too large in fit, texture and fabric design and also selects accessories that are too large, the relationship of size becomes out of proportion as the large build individual is visualized in contrast to the small scale of the clothing and accessories.

A person of medium size has more freedom to select clothing and accessories in a wider scale range.

In considering the proportions of an outfit, one should therefore always use the body as the guide for clothing purpose. It is most pleasing

to divide a garment or outfit at natural body division such as the chest, waist or hips than at any other area.

Fig: 8 VARIOUS PROPORTIONS IN CLOTHING DESIGN



III. Emphasis

Emphasis is concentration of interest in one area of a design that acts as the center of attention. This creates more eye arresting area than any other part. It is the center of attention of an outfit. All areas may be interesting, but all areas should not have equal strength of interest. This implies that some areas require subordination in order to emphasize some areas. Without any such centre of interest, an outfit looks unplanned and monotonous too. When many focal points are create in a dress a jumbled, confusing design results. So, it is best for instance, to leave the cuffs, hemline and other areas of a dress fairly plain if the neckline is being emphasized.

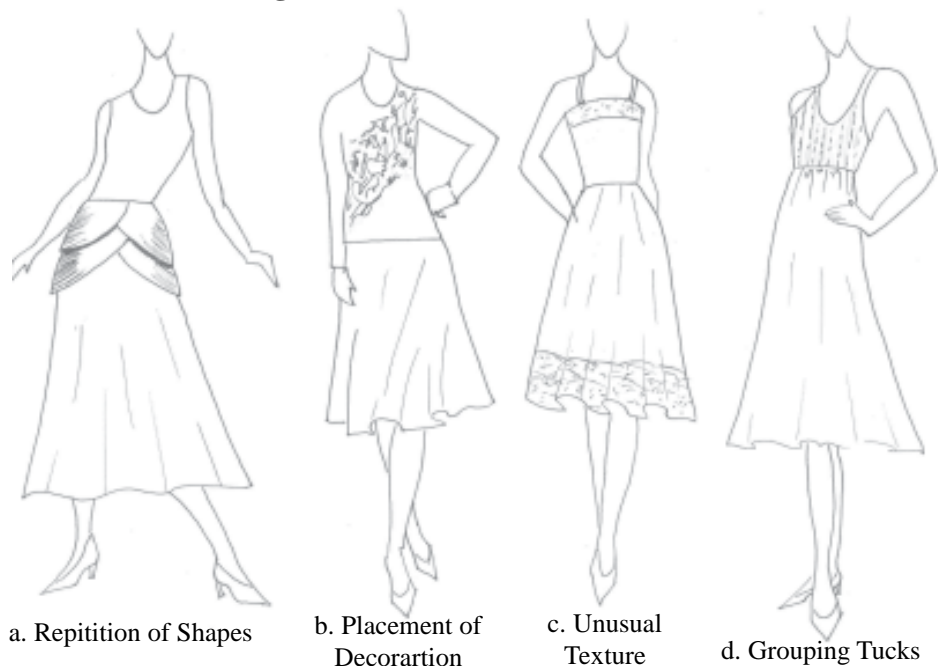
Placement of emphasis should not be placed in any area where the individual wishes to minimize. The face or personality area is more important and should be emphasized most often. This is the part of the person that is most unique and individualistic and so one should make use of this area. Emphasis at this personality area may be achieved by colour and texture contrasts, necklines, jewelry, scarves, hats, hairstyles, and makeup. Care is exercised to see that only one area is emphasized as discussed earlier.

Hands are emphasized by long sleeves, especially when cuffs are linked, by bracelets and rings and even by well manicured nails. Hands that are dirty or with chewed nails can bring negative emphasis to this area. Similarly, legs and feet are made dominated by unusual hem lengths, design details at the hem, textured or colored hosiery and even elaborate footwear. Parts of the torso, such as the waist and hips become areas of interest when garments lines or ornamentation fall at these areas.

A. Creating emphasis in garments:

1. Emphasis may be achieved by grouping rows of stripes, tucks, gathers, ruffles, buttons or trim in one area, or by concentration of jewelry such as rows of beads, chains or pins (Fig: 9d).

2. Unusual lines and shapes by virtue of their individuality are eye arresting. Unusual shapes of collars, sleeves, pockets, jewelry, outsized buttons, belts and trims can be used to create local interest. Texture and

Fig: 9 CREATING EMPHASIS IN GARMENTS

fabric designs that are unusual and different from the ordinary may attract focus of attention. Elaborate, complex or eye arresting fabric design is displayed at its best by simple garment design, so that the fabric and garment design do not compete with each other for attention.

3. The placement of decoration on a plain, contrasting background permits the decoration to be dominated (Fig: 9b). Trims, embroidery appliqué, jewelry, buttons and belt, buckles when used on a contrasting background are emphasized and become areas of interest.

4. Contrasts of colour, line, shape, and texture will create emphasis (Fig: 9c). Some related factor must be used to connect these contrasts or else it results in confusion. Using contrasts too many times often lose their impact in the design.

5. Contrasts of shape in designs are more strongly emphasized when their intensity, value or hue differs from that of the background. Yokes, collars, cuffs and shapes will be more noticeable when their edges are outlined in a contrasting trim.

6. Texture contrasts also provide a means of emphasis. Whereas the use of all textures that are shiny, dull or all heavy in the same garment

produces monotony.

7. Emphasis can also be achieved by progression in ruffles, contrasting bands, buttons and other trims (Fig: 9a).

IV Unity/ Harmony

Unity is also called harmony in design or in other terms, harmony is pleasing visual unity. It is the relationship among all parts within a whole. This is created when all parts of the design are related, in a regular and orderly manner. When a design has unity, it gives an overall impression that attracts and holds the attention of the observer and gives a feeling of belongingness to the composition. This effect is created when the elements of design are used effectively according to the design principles.

A. Unity in clothing design:

Harmony between shape and form is necessary for good design. Functional aspects of harmony imply that a garment is comfortable, moves easily and breathes with body, performs any specialized duties effectively and fits well.

In physical effects of harmony, garment parts are in scale; their combined proportions seem to belong with each other and the figure. Advancing qualities harmonize with receding qualities and every part bends consistently with every other part giving a total look. The term total look has been coined to describe this unity in dress. A total look is achieved when each part of the design, including garments accessories, jewelry, hairstyle and facial ornamentation, expresses a single theme that is dependable with the personality of the wearer and with the place where it is to be worn.

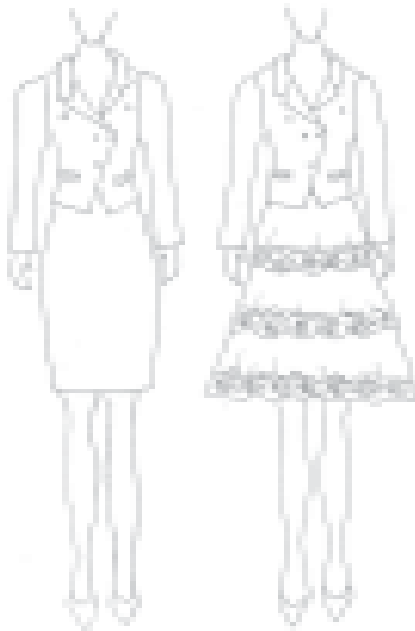
Shapes and spaces created by pockets, collars, cuffs, sleeves etc will harmonize if they are soft curved or straight and angular in accordance with the major forms of garment. By using monochromatic and analogous colour schemes one can achieve harmony of colour in a dress. Textures, which gently move from clinging to fluid folds, introduce harmony of texture.

In order to achieve harmony in any garment, the three aspects of design- function, structure and decoration must be in accordance with

each other. This means that occasion, climate, size, gender, age, personal colouring, life style and personality of the wearer should be considered while designing the garments.

However complete identicalness in a garment, be it colour, texture, shape or space may create boredom. To avoid this monotony a small area in contrast colour or a garment part cut in contrast of texture can often add interesting element in the design.

FIG: 10 HARMONY IN CLOTHING DESIGN



Harmonious & Disharmonious Design



Harmonious & Disharmonious Design

V. Rhythm

Rhythm is the feeling of organized movement. Rhythm is the pleasing arrangement of the design elements so the eye moves easily over the apparel. Rhythm results from a regular or a gradual change, giving the feeling of continuity throughout the design. Rhythmic effect becomes stronger when a pattern is repeated, but repetition is not very essential always. Rhythm is used most effectively with line, shape and space and also by changing the hue, value and intensity of colour.

A. Rhythm in clothing design:

Rhythm can be created in a garment with repetition, gradation, transition, opposition or radial arrangement of various parts of design and fabric design. This is achieved in garment construction by the following combination of lines, shapes, colors, and textures.

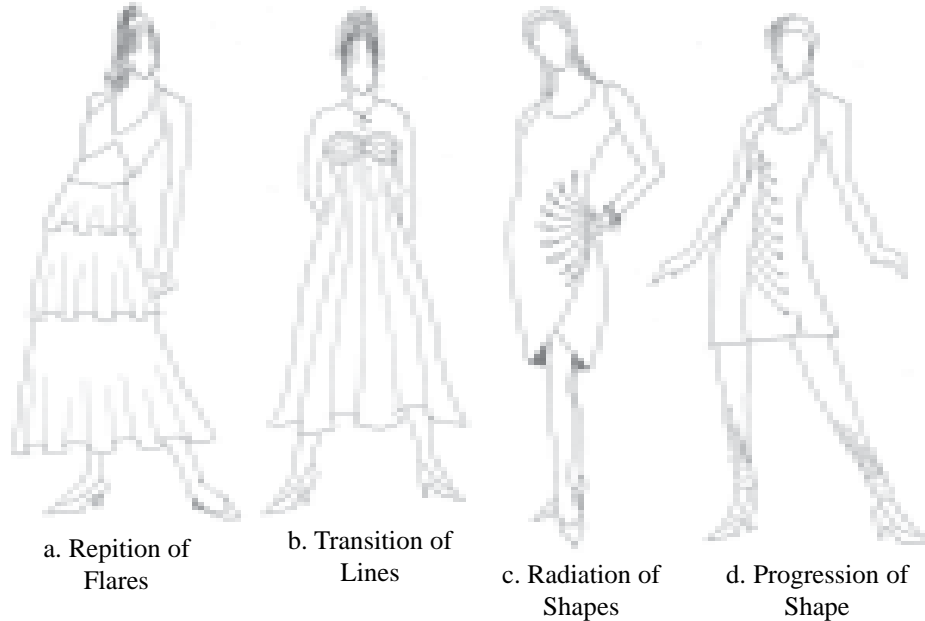
a. Rhythm through repetition:

Rhythm is achieved by repetition or regular repeats of motifs of design, shapes, buttons, tucks, pleats, laces, edgings, color, textures, fabric designs etc. This can be done with all parts having the same shaped edges. They might be squared, rounded, or scalloped. Repetition of colours can create good effect, especially if the colours are distributed in an interesting way (Fig: 11a).

A rhythm created by a smooth undulating lines reminds us of gentle wave which imparts a peaceful and calming effect. Lines which have sharp points and jagged when repeated gives an exiting rhythm which is more suitable for a dramatic evening wear. One should be cautious about this type of rhythm as it may disturb and subdue a garment design. Pleats, tucks, stitching folds on the other hand create abrupt rhythm, trimmings like beads, buttons, laces etc. create a variety of rhythmic effects in a garment. So such trims are to be added for creating variety in a rhythmic way.

b. Rhythm through progression:

Rhythm is also created by progression or by gradation. Gradation implies a gradual increase or decrease of similar design elements. Colours can go from light to dark or textures from fine to coarse or vice versa. Shapes may range from small to large, and lines may range from thin to

Fig: 11 ACHIEVING RHYTHM IN DRESS DESIGN

thick. The gradual changes provide continuity while giving a feeling of movement. An systematic sequence of gradually increasing or decreasing changes in sizes of motifs buttons, trims, flowers, ruffles, intensity, fabric design also create rhythm (Fig: 11d).

c. Rhythm through transition:

Transition is a fluid rhythm created when a curved line leads the eye over an angle. The curved lines of transition cause the eye to change direction gradually rather than abruptly. Transitional lines and shapes sweep and glide over the figure in an undulating rhythm leading the eye gracefully and easily from one area or direction to another. There is no abruptness like that of jagged lines. It is found in dropped shoulder designs, puff sleeves and cap sleeves. Transition can also be achieved by using scarves, shawls, ruffles and gathers in an outfit (Fig: 11b).

d. Rhythm through radiation:

Rhythm by radiation creates a feeling of movement in different directions. This organized movement originates from a central point of gathers, folds, tucks, darts, pleats and lines. Direction of radiation may be in a similar or one direction, opposing direction or both the directions,

several directions and all directions as shown in Fig: 11c.

e. Rhythm by continuous line movement:

This type of rhythm is obtained by flowing lines of trims, bands of colour, fabric designs etc, which make the eye move in a continuous line. This movement also unifies the garment design bringing about harmony.

Rhythm is broken when lines, trimmings, or fabric designs are not matched at the seams or at other construction points. Fabric's designs with widely placed motifs may lack rhythm. Often the garment design will interrupt this type of fabric designs produce strange effects when worn on the body. So care needs to be exercised while using such fabric design in a dress.

Exercise

Model Questions:

1. What are the various principles that help to design a dress?
2. What are the various types of balance?
3. How is informal balance achieved in a dress?
4. What is meant by radial balance?
5. Formal balance is easy to achieve. Explain.
6. How is proportion applied to clothing design?
7. Write about the proportions suitable for a small person.
8. Where should emphasis be placed in garments?
9. How is emphasis created in garments?
10. What is Unity also called as?
11. What are the physical effects of harmony?
12. Write about the methods of creating Rhythm in clothing design

CHAPTER -2

COLOUR AND COLOUR THEORY

Colour is the most exciting design element, which has always attracted mankind. It is one of the most important elements of fashion design because it is the first thing noticed in a garment. Clothing is usually selected because of its colour. Colour is a property of light. It is a sensation, which occurs when light enters eyes. Responses to colour are immediate, inescapable and lasting. Colour enables mankind to express themselves and seem to affect the feeling. Some say that it reveals the personality of the wearer. Colour has the power to thrill and shock, irritate or soothe, attract or repel.

To experience, colour, three factors must exist. These are light, which is the source of colour, a surface which reflects colour and the eye which perceives colour. Visible spectrum of light or white light contains colours from Blue at one end of the spectrum to Red at the other end. The ends of this spectra band is bent and joined by Issac Newton to form a colour wheel.

Objects appear coloured because their surfaces absorb certain parts of the visible spectrum of light and reflect other parts back to our eyes. For eg. If an object appears blue, it is because the object absorbed all other coloured light and reflected only blue colour light.

I. Properties of Colour/ Colour Dimensions

Colour has three distinct properties: hue, value and Intensity/ saturation. To understand colour one must understand how these three properties relate to each other. Colour is said to be three dimensional because of its three aspects: hue value and saturation.

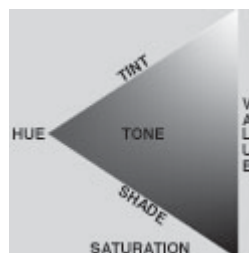
a. Hue: It is the family name or quality of a colour, which distinguishes one colour from the other. It is accurate description of a colour. Hue is the other word used for colour. Some of the hue names are red, orange, yellow, green, blue and violet, magenta, cyan etc.

b. Value:

Value is concerned with the lightness or darkness of a colour. All colours exhibit these properties. The extreme values are black and white. Some colours, like yellow, are naturally light. Some, like violet, are darker. All hues can be made in all values. Adding white paint will make any hue lighter. The resultant hue colours with white are called tints. Adding black paint will make most pigments darker and adding black to a hue results in shades. Value is the most important of the three dimensions of colour.

c. Chroma/Intensity:

Intensity is brightness and dullness of a colour. The colours on the colour wheel are of full intensity. When grey or its complement colour is added it becomes less intense. A colour that is dull is unsaturated or low in intensity. A color without any brightness (no hue) is achromatic (black, white and/or gray)(Fig: 12). Mixing a colour with black, white grey or its complement can alter the chroma of a hue. According to intensity, colours are called as very bright, bright medium, bright, bright medium, medium dull, dull or very dull. On the other hand black and white are neutrals. They are really not colours in fig 12.

Fig: 12 INTENSITY SCALE**Fig: 13 RELATION BETWEEN HUE, VALUE AND INTENSITY OF COLOURS**

II. Color Theories

There are two theories that explain how colours work and interact. They make you understand why some colours interact and some deceive us when worn in a dress. The two theories are the light, or additive theory, the pigment, or subtractive theory

a. Light Theory

Light theory starts with black — the absence of light. Red, green and blue are primary colours. Primary colours in this theory means starting colours. The primary colours mix to make secondary colours: red and green make yellow, red and blue make magenta and green and blue make cyan. All three together add up to make white light. So, addition of all primaries makes them lighter and ‘adds up to white’ and so this theory is called additive or light theory (Fig: 14).

Fig: 14
Additive Colour Wheel



Fig: 15
Subtractive Colour Wheel



b. Pigment Theory:

Pigments behave almost the opposite to the above light theory. A coloured pigment, green for instance, absorbs most of the frequencies of light that are not green, reflecting only the green light frequency. Unlike in light theory, in the pigment theory when two colours are mixed, the two hues together absorb more light waves and colours appear darker. All colours of the spectrum when combined the resultant hue is black because all light rays are absorbed and no light is reflected. Because all colours other than the pigment colours are absorbed, it is also called the subtractive colour theory (Fig: 15).

III. Colour Wheels - Colour Systems:

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

A. Munsell Colour System:

This system is based on a unique colour-solid arrangement, which more accurately demonstrates hue, value and intensity of colour. In this system, a colour's hue is given a number/letter designation, which locates it on the Munsell Colour Wheel. Paint, ink and coloured paper and other manufacturers often use this system because its alphanumeric system of notation allows for accurate description of a colour's hue, value and intensity between various remote parties. There are five primary and five secondary hues in this system. The primaries are red, purple, blue, green and yellow. Hue, value and chroma are then rated with numbers. Colours can be very accurately described using this system. A three dimensional model using Munsell's system is called a **colour tree**. The colour is brighter at the outer edges of the tree.

B. Prang or Brewster:

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

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

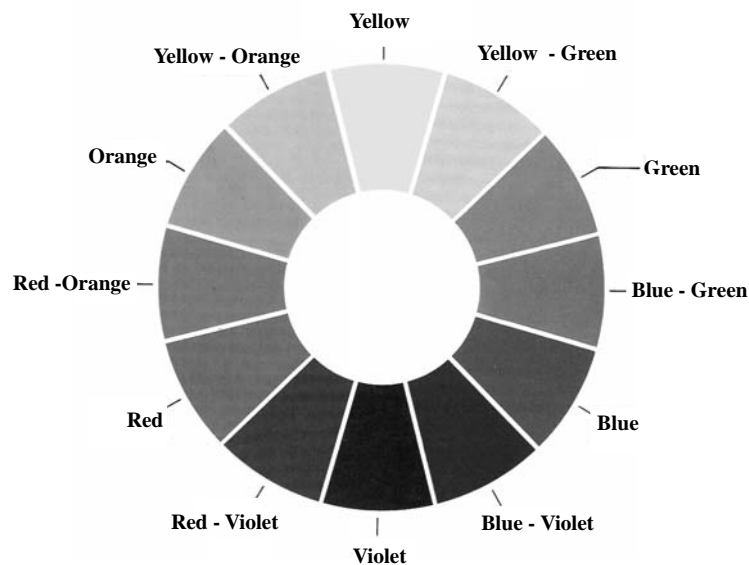
Primary Hues: These are red, blue and yellow in the Prang colour system. They are referred to as primary because they cannot be made by mixing other hues and all other colours can be made by them. The three primary hues are placed at equal distances from each other on the colour wheel.

Secondary Hues: The three secondary hues are orange, green, violet (purple). They are made by mixing equal amounts of two primary hues together. They are found halfway between the primary hues on the colour

wheel. Orange is made by mixing red and yellow. Green is made from equal amounts of blue and yellow. Violet is a combination of red and blue.

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

Fig: 16 THE PRANG COLOR



C. Warm and cool colours:

Colour creates a feeling of warmth and coolness when looked at. This is also followed when considering various seasonal dresses. The colour wheel can be divided into warm and cool sides. The colours on the red side of the wheel are said to be **warm** because they are associated with warm phenomena. Warm colours are red, orange, and yellow. They appear to be hot like the sun, or like fire. Orange is the warmest colour. Warm colours give a feeling of gaiety, activity, and cheerfulness. They set an outgoing and lively mood. However, if they are overdone, they can give a nervous impression. Warm colours appear to advance, or to come toward the observer. They make the body look larger. White and light colours also make objects look larger .

The green side implies **cool** phenomena. Cool colours are green, blue, and violet. They remind us of water or the sky. Blue is the coolest colour. Cool colours give a feeling of quietness and restfulness. They suggest a subdued mood. If overdone, they can be depressing. Cool colours appear to recede, or to back away from the observer. They make the body look smaller. Designers often use cool colours for garments in large sizes so those people look smaller.

Fig: 17 WARM COLOURS

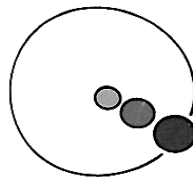


D. Color scheme /Harmonies:

Colours when combined should be used at the right proportion or else they clash and give an awkward appearance rather than being beautiful. There are a number of concepts about organization of colour. Colour schemes are the ways that colours are used together. An understanding of well-known colour schemes helps us to achieve different results by using different combinations of colours. Successful or harmonious combinations of colours are based on the location of the colours on the colour wheel. The six basic colour schemes are as follows:

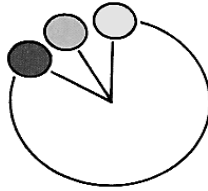
1. Monochromatic colour scheme: A monochromatic colour scheme is a one-colour plan that uses different tints, and shades. Neutrals such as black & white can be added to a monochromatic scheme for contrast and interest.

Fig: 18 MONOCHROMATIC COLOUR SCHEME



2. Analogous: They all have one hue in common so things can't get too wild. An analogous colour scheme uses neighbouring, or adjacent, colours on the wheel. It is sometimes called a related colour scheme since two or three "related" colours are used. To avoid monotony in clothing, use different values and intensities for some contrast. This means more freedom and expression potential. The combination of yellow, yellow-green, and green is an analogous scheme with three hues. In nature, the yellow, orange, and red of autumn is an analogous colour scheme. Also, the blue, aqua, and green of sky, water, and grass is analogous.

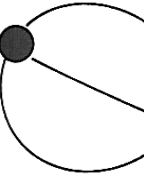
Fig: 19 ANALOGOUS COLOUR SCHEME



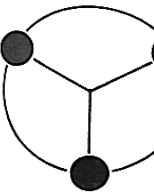
3. Complementary: This scheme uses colours that are opposite on the colour wheel (complements). Complementary colours are across from each other on the wheel. They have great contrast. In fact, the colours look even brighter when they are used side by side.

Examples of complementary colour combinations are blue and orange, violet and yellow, and red and green. Worn together in full strength, these colours can give a real jolt. However, when used in tints and shades, they can be sophisticated and pleasing. A soft tint of one is usually attractive with a deep shade of the other.

Fig: 20 COMPLEMENTARY COLOUR SCHEME



COMPLEMENTARY



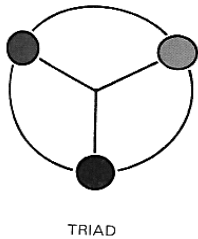
TRIAD

Split-complementary color scheme : A split-complementary colour scheme uses three colours. It combines one colour with the two colours on the sides of its complement. First choose a colour and find its complement

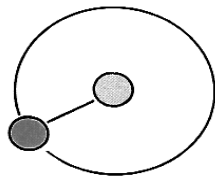
in the colour wheel and then take colours on either side of the compliment. For instance, blue might be used with yellow-orange and red-orange. This is also a bright colour scheme, to be used with care in your apparel.

Fig: 21 SPLIT COMPLEMENTARY COLOUR SCHEME

Triad color scheme: A triad colour scheme combines three colours, which are of equidistant on the wheel. Examples are red, yellow, and blue, or purple, green, and orange. It has a great deal of contrast. To soften the contrast, one may choose to combine pleasing values and intensities. Wear a large area of one of the colours in a tint or shade and use small amounts of the other two for interest.

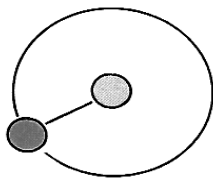


TRIAD



ACCENTED NEUTRAL

Fig: 22 TRIAD COLOUR SCHEME



ACCENTED NEUTRAL

. Use of colour in designing

Knowing about colour and its use is important in achieving a well dressed appearance. If not used well or combined well, colour can cause apparel to look too gaudy or very dull. Although fashion often bends the rules, colours in clothing are usually best used according to the following.

- à Black is good for formal wear. It tends to be sophisticated.
- à Brown is casual, natural and informal
- à Navy looks good on almost everyone and is good for sportswear or classic styles.

- à For a tailored image beige and gray are to be chosen.
- à White looks good with all other colours. Off-white is better for most people than pure white.
- à Red, green, and blue have many tints, shades and intensities which make these hues suitable for almost all occasions.
- à Yellow is good for casual, fun clothes, but it is not pleasing for many skin tones
- à Bright colors are fun for active sports wear or as accents with neutrals.

Using a colour with a neutral makes the colour appear brighter. Also, white and gray look brighter when placed beside black. Colours with medium or dark value look even darker when used next to a light area. Clothing outfits are generally more attractive if they do not have equal areas of light and dark. In most cases colours in clothes seem better balanced if light ones are used above dark ones. Colours of contrasting value are often exciting when used together. Extreme contrasts makes colour look brighter. Observing the nature around is an useful exercise to understand the use of colour.

Visual effects of colour in dress:

Colours react with each other and related to each other. The effects they give depend on how light, dark or strong the colours are. They also depend on how the colours are combined with other colours in a total outfit.

Colours can appear to change the size and shape of the person wearing them. Dark, cool and dull colours make objects appear smaller than the same objects in warm, light or bright colours. The receding colours which make the wearer smaller are black, navy blue, dark blue-violet, chocolate brown, dull dark green etc. on the other hand light warm and bright colours make a form seem larger due the colours advancing characteristics. Such colours are white, yellow, orange and red.

A single colour for an entire outfit makes a person look thinner and taller. When combining two colours in an outfit, special precautions are needed. Sharply contrasting colours appear to shorten the body. This effect can best be used for a very tall person, dividing the top the bottom of the dress. When two hues of identical tone are used together, they cause visual

‘clashing’ - colours appear to jump around glow and pulsate because they both compete equally for attention. This effect is usually reduced by changing the tone of one or both the colours. White unites and draws colours together while black separates colours. In most cases one should not use more than three major colours in an outfit. It is best to use one colour for a large area and another colour or two for smaller areas. Proper use of colour in a person’s clothing will enhance his or her personal colouring. Students of Apparel design need to perceive the light and dark shades of a hue that appear on garments when folded.

Model Questions:

1. Write about color theories followed in designing dresses.
2. What does Munsell Color System talk about colour?
3. Describe Prang or Brewster colours.
4. Why are colours classified as warm and cool colours?
5. What are the major colour Harmonies?
6. Write about the use of colour in designing
7. What are the various visual effects created in a dress by colour?

CHAPTER -3

INTRODUCTION TO ELEMENTS OF FASHION

I. Fashion terminology

Fashion on its most basic level is about the making and selling of clothes. Fashion is a classically social phenomenon being born in the fifteenth century. It can be viewed as an art because it requires a lot of creativity to make the products. Fashion involves the clothes we wear, the way the hair is cut, the accessories that are worn and so on. It has an impact on every stage of life from birth to the end of life.

Students aiming to be in the field of fashion should have a clear idea about the various terms that are prevailing in the industry. Besides familiarity they should be able to distinguish the subtle difference within the terms. Though there is an exhaustive list of terms used, the following are the most important terms that are greatly used in the fashion industry

Style:

A style is a particular design shape or type of apparel item. It is defined as a type of product that has one or more specific features or characteristics that distinguish it and make it different from other products of the same type. The style of a garment is determined by the distinct features that create its overall appearance. Caftans, Bermuda shorts, Pinafore etc. are all styles of dress.

Fashion:

Fashion is a style that is accepted and used by a majority of group at anyone time, no matter how small the group is. But it does not mean that every style is in fashion. Styles may come and go but fashion is always present in some form or the other. A style does not become fashion until it gains some popularity and is accepted and it remains in fashion as long as it is accepted. It can also be said that fashion denotes the display of the prevailing and popular style of clothing.

Silhouette:

The silhouette is a shape or outline or contour of a clothing style. It

is also called as “shape” and “form”. It is formed by the width and length of the neckline, sleeves, waistline and parts or skirt. Silhouettes always change in fashion. Throughout history three basic forms of silhouettes with many variations were observed. Based on the outer shape they are termed as bell, back fullness, hourglass, tubular etc. They generally do not change abruptly but evolve gradually from one to another through changes in details.

Stylistic Details:

The term stylistic details may be used to refer to elements of clothing such as lapels, necklines, pockets, belts and other ornamentation. The characteristics of these details may determine whether or not a style is considered to be fashionable at a particular point of time.

Haute Couture:

Literally means finest dress making in French. It has come to mean the high fashion industry. It refers to a group of firms or fashion houses, each with a designer who creates original individually designed fashions. The designer who often owns the firm is the couturier. It originated in Paris and other fashion centers and is now used to mean the top end of the fashion spectrum in a very expensive clothing.

Couturier:

Couturier is the French term for male designer. Couturiere is the female designer. They have their own couture house and create original designs that are presented in a collection each season primarily aimed at individual or private customers. The designs created by the couturier are known for their beautiful detailing and use of luxury fabrics.

High fashion:

High fashion or high style items are the very latest or newest fashions. Because of the fine quality they are expensive; high fashion garments often seem extreme and unusual. They originate from the name of designers in leading fashion cities. High fashion as a term is best applied to high-priced exclusive, designer branded styles. They are worn by wealthy or famous people. These styles may also be limited because they are too

sophisticated or extreme to call the attention of general public or they are not within the reach of most people in terms of price.

Avant- garde:

Avant-garde clothes are the most daring and wild designs. They are the styles created with original unconventional ideas or techniques with a startling look. They are too “far out” to be considered fashions of the times. Most features of these garments disappear completely after a few years. Avant garde clothes are used to draw attention to the wearer. Avant-garde is generally worn by rock stars on stage which is sometimes followed by the teenagers. One such example is the spiked hairstyles during 1980’s and at present.

Fad:

A clothing fad is a temporary, passing fashion. A fad becomes popular fast and then dies out quickly. It can be denoted as the style ‘born overnight’ which grow very quickly in popularity and becomes short lived fashion. It is compared to the speed of falling meteors which hit the earth with enormous speed. Fads begin in low priced garments and flood the market within a short time. People get tired of it quickly and end using them leading to their abrupt disappearance.

Classic:

A classic item of clothing is one that continues to be popular even though fashions change or in other terms “the longest running fashion”. Classics were originally fashion items but their general appeal and simple stylish lines have kept them popular. They can be worn year after year. This style continues to be accepted as general fashion by many different social groups. Change in classics is very superficial. Material, texture, details and even silhouette may vary but style continues to be in fashion. Shalwar kameez, blazers, jeans etc. are all examples of classic items of apparel which had changes in collars, lapels, pockets, length and cut of garment over a period of time but the original classic item has not disappeared from the market.

Mass fashions:

In contrast to high fashion, mass fashion or otherwise called volume

fashion consists of styles that are widely accepted by majority of consumers. A classic may achieve a peak in popularity and become a mass fashion. They are sold in a variety of price ranges at department, specialty, and discount stores. Mass fashions constitute the 'bread and butter' of the fashion industry as they accounts for the major of sales in the fashion business. It also allows a variety of fashion looks to be available to all.

Custom:

Custom means made for the individual customer. It is also called made-to-order apparel. Garments are produced by professional dressmakers with special design, fabric and fit to body contour of a specific person. This is usually done after the customer has seen a sample garment, sketch or picture. Custom made clothing was produced mostly by women of the house prior to the mass production at the factories. The garments were also stitched by hand very meticulously.

Knock – Off:

Knock – off is the stealing of design ideas, or the use of a design, without the consent of the originator/ manufacturer. Designs are generally copied from higher priced garments. They are produced in great volume with lower quality materials and workmanship.

Seconds:

They are factory rejected items that are soiled or have flaws or other defects that affect wearability. For instance they might have missing trims or mended runs or tears. They are priced lower than perfect goods.

Fashion illustration:

It is an artistic style of drawing used for displays and promotions. It should create a fashion image, which will excite and stimulate the viewer to purchase.

Fashion Consultant:

A person or a firm that gives professional fashion advise or service.

Fashion Forecast:

A prediction of fashion colours, textures, designs, silhouettes and styles that become popular.

Fashion Image:

The impression the consumer has of a retailer's position on fashion leadership quality, selection, prices and fashion expertise.

Fashion Innovators:

Fashion innovator is the first person who tries to put on a new style and give visual display to other fashion customers. They are the earliest communicators to new style.

Adaptation:

A design that reflects the dominant features of a style but is not an exact copy is called an adapted design.

Moderate price:

Items are factory produced with brand names and good fabrics. Around one-third of apparel sales are in this category. These are sold in small specialty stores or department of large stores.

Low priced garments:

Around two-thirds of apparel sales is in this category. Garments are produced in common styles and colours and are sold on discount, basement inexpensive catalog sales outlets with manufacturer's label. It is sold in the mass market aimed at the average folk.

Trunk Show:

A producer's or designers complete or part of collection of samples brought into the store for a limited time to take orders from customers. The garments are exhibited to customers at scheduled, announced showings. It is a form of pre-testing that involves a producer's sending a representative to a store for the display of garments.

Ford:

A style or design that is produced at the same time by many different manufacturers in many different prices is called a ford.

Fashion trend:

It is the direction in which fashion is moving. This helps the manufacturers and merchants to decide whether to promote fashion to the customer or to abandon it.

II. Fashion cycles

Our desire for new fashions causes garment silhouettes and details to constantly change. Fashions always change with same series of events:

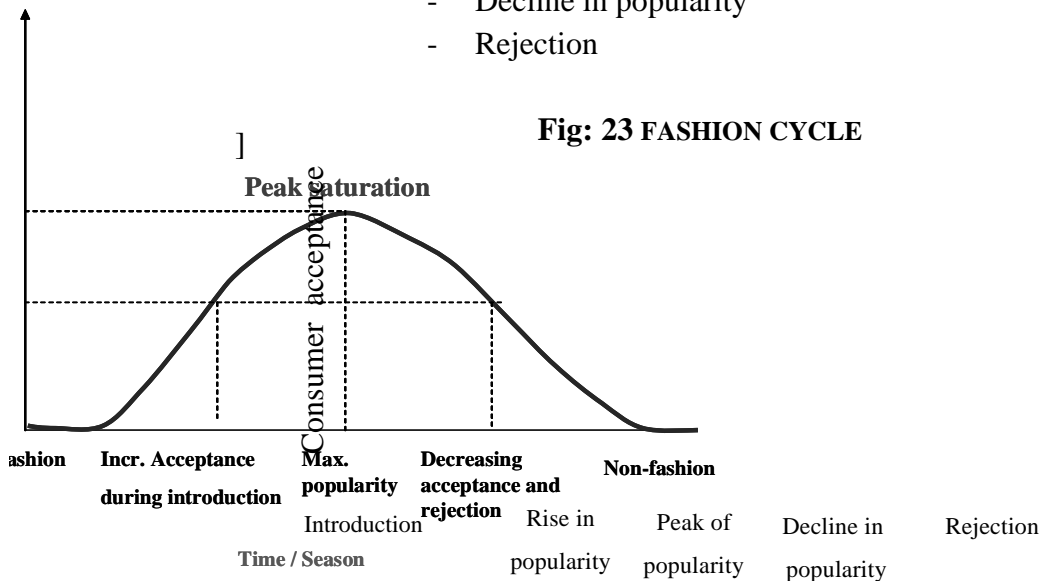
- The new style is introduced
- It is worn by many people
- Finally it is discarded.

In other words, new fashions eventually move to peak, become old fashions and disappear. New fashions are always being created as people want to own the newest and latest items.

Def: A fashion cycle is the periodic return of specific styles or general shapes. It is the rotation of particular styles.

The fashion cycle is usually depicted as a bell shaped curve encompassing five stages:

- Introduction
- Rise in popularity
- Peak of popularity
- Decline in popularity
- Rejection



The cycle can reflect the acceptance of a single style from one designer or a general style such as the miniskirt.

1) Introduction of a style: Designers interpret their research and creative ideas into apparel or accessories. New styles are offered to the public by changing elements such as line, shape, colour, fabric and details and their

relationship to one another. At this stage of cycle, fashion implies only style and newness.

2) Rise in popularity: The second stage of fashion cycle is referred to as rise in popularity. When the new original design is accepted by an increasing number of customers, it is considered to be in its rise stage. If a new style is purchased, worn and seen by many people, it may attract the attention of buyers, the press and the public. At this stage, the demand is created and the retailer reorders for this apparel in maximum quantity.

3) Peak of popularity: This stage also called as 'Culmination' stage of the fashion cycle, is the period when a fashion is at the height of popularity and use. When fashion is at the height of its popularity, it may be in such demand that many manufacturers copy it or produce adaptations of it and sell at prices within the range of most customers. This stage may be long or brief, depending on how extended the peak of attractiveness is. At the culmination stage, the high-price line fashion buyers stop reordering the fashion and begin reducing their stock levels. Sometimes a style becomes classic, and settles into a fairly stable sales pattern at this stage. Introducing new colour, texture or details in the existing style may keep that style alive for longer period.

4) Decline in popularity: When monotony with a fashion sets in due to mass production and many people using the style, there is a decrease in consumer demand for that fashion. Fashion conscious people become tired of a style and therefore begin to look for something new. This is known as the decline stage. Consumers still wear these styles, but they are no longer willing to buy them at regular prices. At this point, production stops immediately or comes slowly to a halt. Leading fashion stores reject the style while retail stores put such declining styles on discount sales. The styles which were once sold at a higher price now will be available at a very low price.

5) Rejection of a style or obsolescence: In the last phase of the fashion cycle the rejection or discarding of a style takes place because it is no longer desired by a consumer and is out of fashion. This is also called consumer obsolescence. Some consumers turn to new looks, thus beginning a new cycle.

Length of cycles:

The life of a fashion can seem quite short. This period may range from several months to several years. Predicting the time span of a fashion cycle is impossible since each move at its own speed. Fashions seem to be extreme and daring when first introduced, smart and stylish when they are popular and old-fashioned and outdated after their peak period.

Although all fashions follow the same cyclical pattern, there is no measurable time for a fashion cycle. Some fashions take a short time to reach the peak in popularity, others take longer; some decline slowly, others quickly. Some last a single selling season, others last several seasons. Certain fashions fade quickly; others never completely disappear. A classic style is one originally introduced as a fashion item but because of its superior design features and broad appeal, stays popular over a long period of time. E.g. true classics include Levis jeans, T-shirts, pleated skirts, blazers, etc.

The temporary nature of a short lived fashion called fad is usually due to its extreme design. E.g. extreme silhouettes, strong colours, bright bold prints, exaggerated accessories are typical examples of fad.

Model Questions:

1. What is the difference between style and fashion?
2. What are the Stylistic Details in a dress?
3. What is meant by Haute Couture?
4. When is a fashion called Avant- garde?
5. Difference between Fad and Classic.
6. How is Fashion illustration useful for a designer?
7. Who are Fashion Innovators?
8. Differentiate between Moderate price and high prices garments.
9. Where and how is a Trunk Show conducted?

III. THEORIES OF FASHION ADOPTION

Fashion is one of the greatest economic forces in the present day life. Fashion is like a river; continuously flowing sometimes slowly and gently and sometimes rushing and unstable. But how do they begin? Who starts them? How are others able to use it? In fact fashion theories help us explain this phenomenon of fashion. It is important to understand the way the fashion ideas are originated and disseminated to suit the varied tastes, life styles and economic status of consumer groups. Each theory of fashion explains about the course in which fashion travels, the fashion leaders & merchandisers and diffusion of fashion from the leaders to others.

The theories of fashion adoption may be operating separately or at the same time as. Basically, there are three theories of the fashion adoption process.:

- a. The down-ward flow theory or trickle down theory,
- b. The horizontal-flow theory or “mass-market” theory or mass dissemination theory,
- c. The upward flow theory or trickle up theory.

a. **Down-ward flow theory or Trickle down theory:** This trickle-down theory of the fashion evolution was identified and accepted by the 19th century economists. This is the oldest theory of fashion adoption. It maintains that in order to be identified as a true fashion, a style must first be adopted by people of the top social level. The style then gradually wins acceptance at progressively lower social level.

Centuries ago the setters of fashion were the royal families. The upper class copied the royalty and they in turn were copied by the middle class. At this time the lower class were prohibited by law from copying the styles. In time, royalty was replaced by the fashion leadership families who are business-men and who have climbed to the top of the economic and social ladder. It became important for others in business to adopt the dress, activities and appearances of the fashion leaders. People who were spread along the socio economic level found it safe to copy the fashion leaders rather than to experiment fashion. Thus, fashion trickled down from higher fashion leaders to the lower strata of people. Eager manufacturers quickly mass-produce lower-priced copies that many consumers can afford.

As these new fashions are adopted by the lower stratum, new styles are introduced at the top level. It is during this period that the couture is in its most outstanding position.

The trickle down theory of fashion is applicable in the contemporary scene, E.g. of trickle down fashion were the designer jeans, asymmetrical tops etc.

b. Upward flow theory or bottom-up theories: This theory is also called as Trickle-up or Reverse adoption theory. This is a reverse theory to the downward flow theory. This theory attempts to explain the process of fashion adoption which is relatively new. The bottom-up theory explains that the fashions filter up from youth to aged and from lower to upper socioeconomic groups. It holds that young - particularly those of low-income families and those in higher-income groups who can adopt low income lifestyles are quicker to create or adopt new and different fashions. The idea behind this theory is that lower income youth have little social position and thus have fewer inhibitions. They are free to create new dress patterns. Those from upper socio economic groups are safe in their positions and feel free to adopt new dress patterns. Those in the middle socio economic groups are often more traditional but can accept clothing styles emerging from lower and upper socio economic groups. One such example is the T-shirts & jeans of the earliest “hippies” which swept the world, and became the uniform of the young and would-be young all over the world. Other examples include the denim, glitter tops, metal shine garments etc.

c. Mass market theory of Mass Dissemination: This is also called as Trickle- Across theory of fashion adoption. This theory claims that fashions move horizontally between groups on similar social levels rather than vertically from one level to another.

As the twentieth century progressed, fashion no longer was created by any specific social or economic class. Heroes and heroines from all walks of life became the fashion leaders. Movie stars, television personalities, campus celebrities, folk heroes sport stars and other figures captured the public’s fancy and gave a thrust to fashion. The trickle-across theory of fashion was proposed by Charles W King in 1963. He acknowledged that each group or segment of society has its own leader or

leaders of fashion. The approval of these local leaders is required before a fashion can be adopted by the group. Hence there is no longer one channel of fashion diffusion. Many separate markets have developed for various age ranges, lifestyles and tastes. Various designer and manufacturer labels called the attention of various groups at different price points. Paris fashions for example, are now bought and copied for mass distribution sometimes even before the originals are available to the more affluent markets. Some other examples of trickle-across theory include the jogging suits for athletes, bell bottom wear and kurta style tops.

Fashions are accepted by few before they are accepted by many. This has to be noticed and taken care of as it is an important step in forecasting. The fashion forecasters should identify and keep a track of these few fashion leaders and their preferences. This helps in predicting the correct styles which may turn into classics rather than fading out as fads.

Model Questions:

1. Write about the sequence in which fashion cycle follows?
2. Describe the various stages of fashion cycle.
3. What does the length of cycles indicate?
4. When does fashion decline in popularity?
5. Write about theories of fashion adoption.
6. Difference between bottom-up theory and Mass Dissemination theory.

Chapter – 4
DESIGNING PROCESS

A. Theme based –designing fashion illustrations

A constant search for the ‘new’ describes the rate at which the fashion industry operates today. This newness is driven by certain key elements bringing in a rush of excitement every season. The fashion calendar is divided into two seasons- ‘Spring summer’ and ‘fall winter’. Categorically, the first 6 months of the fashion year constitute ‘Spring summer’ and the remaining 6 months comprise ‘fall winter’ break up. It is also important that we realize that ‘season break up’ is also regulated by the topographical situation or the geographical situation or the geographical position of a particular place. For eg. A place like Hyderabad does not see a winter, thus the season break up would not apply as indicated by the strict definition.

Today, ‘Fashion’ is defined as an extensive procedural process that produces utility clothing. To understand this process we need to understand the concept of line planning. This term primarily indicates a range or collection of garments falling in the same category (like casual wear, formal wear, bridal wear, lingerie, ethnic). The design process triggers at least two seasons before the actual selling season to facilitate the arrival of merchandise at the right time in the market.

Fashion has attained a global appeal, this goes to say that it has with a mass produced uniformity. Thus, to initiate the process of line planning the fashion designers follow varied forecasting sources to arrive at a range of garments with a global appeal. Each line starts as a vision in the mind of the designer. In the women’s apparel industry 4-6 new lines or collections have been customary in the past. The opening dates and number of new lines vary from one segment of the industry to another, but as a general rule, higher priced lines will be presented before lower priced lines.

The size of the firm, the nature of the apparel produced and the fashion orientation of the company influence development of lines. In large firms, merchandisers are responsible for developing new lines. Merchandisers plan the overall fashion direction for the coming season and instruct the design staff about seasonal themes, type of items to be designed and colours.

A line should focus the type of customer to whom it is targeted. Lines designed without orienting towards a specific type of customer's market will end in failure. Every line is developed in a series of processes starting with the story board.

Story boards : The designers generate Design sheets or Design boards with in depth study of the fashion forecast services. Story board is visual form of expression. These boards take start from a source of inspiration. This board comprises the visual pictures in the form of cutouts, photographs or natural items that are collected and pasted in the form of story on the board. Along with the name of the collection a brief write up indicating the mood of the collection/line is given in the board. Inspiration source could be any entity the designer feels in accordance with the forecast.

Example : India street, geo-floral, surfing USA, calligraphy.

Later, key words are generated to formulate the styling of garments. Continuing with one of the above example- calligraphy, key words like curvaceous, smooth, feminine elegant, bell shape, continuous etc. fit the line.

Fig: 24 STORY BOARD DEPICTING THE THEME



Colour board : After the story board has been formulated, a visual presentation of colours in the form of swatches, write up (adjectives of colours may be used), pantone chips etc is done. Pantone contains the

standard colours, which are numbered. This number is indicated along with the colour for accuracy in colour shade and tone.

Fabric/ Swatch boards : These boards contains fabric swatches. Swatches are cuttings of fabrics indicating the selection of fabric to be suitable for garment style. Swatches could be a small clipping or could be large enough to show a print repeat, embroidery details or trims. It also gives a rough estimate of the garment drape.

Fig: 25 COLOUR & SWATCH BOARD

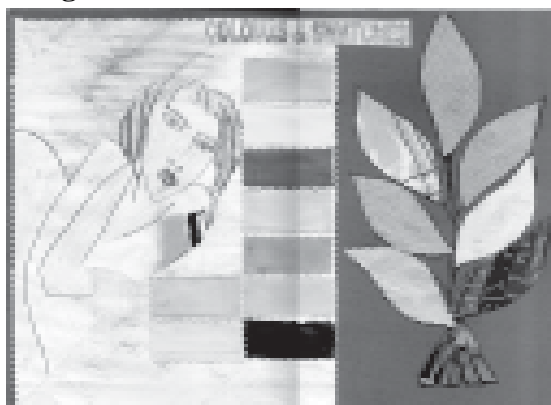


Illustration boards : Once the story board is created, the illustration board, which talks of fashion drawings of human forms (women, men or kids) with garments rendered on them is done. This rendering of garments on the figure sketches create an element of interest. Illustrations could be hand rendered or worked on the computer using latest software like Adobe Photoshop, Illustrator, etc.

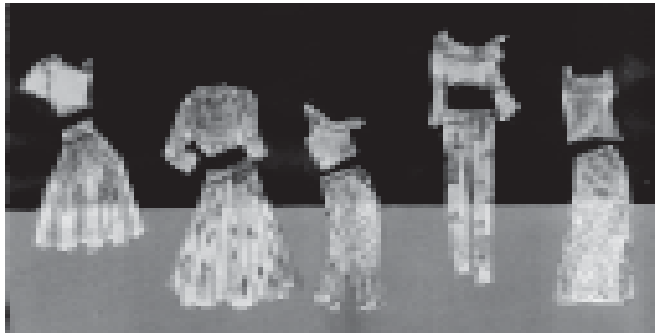
Fig: 26 ILLUSTRATION BOARD



Different types of figure formats are in use. Single, double or multiple figure formats can be selected by the designers depending on the intricacy of the designs. Generally both the front and back view of the illustration is done for complete visualization of the garment design.

Flats : Flats are miniature drawings of garments when drawn flat on table. On the design sheets, it is important, to indicate flats or specification drawings. Specification drawings or specs as they are called are small proportion drawings, with measurements of the various styles furnished. It also contains details of construction lines useful and relevant information to the production department of the apparel industries

Fig: 27 FL,ATS



Client board : This board gives the details of age group, season, target market and exact or approximate costing of the line. The layout of these sheets could be changed as desired by the designer.

Tag designing : Tags are designed with theme, colour board, swatches, wash and care, price code and price.

Logos/labels : Company's name can be designed and attached along with tags for fixing on the garments. Size tag may be attached with the label or may be separate.

B. Use of colour and texture in rendering illustrations:

Textures create good interest to an illustration, depicting the type of material to be used in the line with realistic and nearing accuracy. These may be rendered in an accurate way which creates the 'feel' of the fabric rather than showing every detail. Simple drawings look better and more clearer and easier to interpret than cluttered, overworked drawings. It is not necessary to show a texture over the whole surface of a garment. Try fading it in areas of highlight and darkening it in shadows, or render only the dark side of the figure, leaving the light side plain.

A white space down the highlighted side of the body between the colour and the outline adds interest and creates the effect of a highlight. Keep the size of the texture in correct proportion to the size of the figure. Very small textures cannot be rendered accurately, so sometimes an impression of the overall effect can be shown.

When using colour, try using complementary colours for shadows instead of blacks and greys. They still look like shadows, but add a lot of vitality to the work.

Light bright and warm colours advance, dull dark and cool colours recede. On a walking figure, the back leg and foot should be shaded, and the front foot should be light. A spot of highlight can be placed on the front knee to bring it forward. The further back the form, the darker the shading can be. Keen observation and perception of fabric drape through photographs, especially black and white photographs will be helpful for proper rendering of figures.

Shiny Surfaces

Satins are smooth, shine and reflective. They have many highlights, which with contrast, rich and deep shadows. Colour application should be smooth and follow the folds of the fabric. To keep the texture simple, restrict using only three layers of different tones. Highlights may be emphasized with white paint or pencil. Out- lines should be smooth and requires undulating fluid lines (rising and falling lines), which cling close to the body (Fig: 28a).

Velvets are like satin but are thicker, heavier and has a rougher finish because of the pile. It can be similarly rendered as satin, but hemlines are rounded off to indicate the thickness of the fabric. Shade over the highlights with a pencil to give a textured finish resembling the nap or pile.

Sheers

Fabrics such as chiffon, organza and lace are semi-transparent, therefore the skin and underlying fabrics can be seen. Using the same colour in various tones results in creating layered effect. More the layers the more darker the effect is. Start by sketching the outer garment and the lining shape beneath. Use a mid-tone for the lining or undergarment and skin tones for other areas, leaving white spaces for highlights. Apply soft shadows wherever fabric folds and drapes occur, keeping the brush strokes smooth and simple. When dry, apply the lightest, most transparent tone for the sheer outer garment. To finish, lightly outline the hemline, garment parts and major folds and creases with a fine pen or pencil(Fig: 28b).

Brocade and Sequins

These fabrics have the shine, highlights and dark shadows as that of satins, but their surfaces are rough with a pattern which need to be shown clearly. Apply the flat base colour to the garment leaving plenty of highlighted areas. When dry, add a darker tone of the same colour for shadows. Start the pattern with the same darker tone. Use fine lines of darker tone for outlines and shapes such as sequins or brocaded motifs. Finish with flecks of white highlights for glitter effect (Fig: 28c).

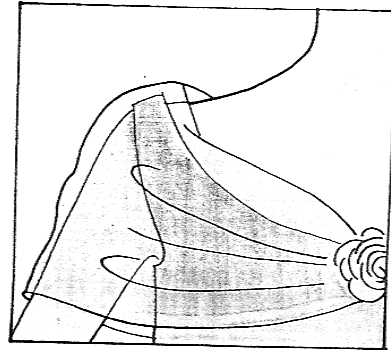
Patterns and Prints

Sketch in the main features of the pattern and fill in the areas with the lightest colour. Build up the pattern by repeating with the darkest colour and leave the highlighted areas white or lighter than the rest of the pattern. Bring up fine details by outlining with a fine black or coloured pen or pencil (Fig: 28d).

Checks and Stripes

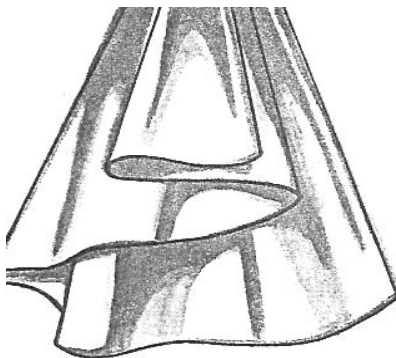
Folds, tucks, pleats, darts, body contours, design lines and panel lines distort the direction of the stripe or check. Horizontal stripes follow the flow of a hemline, so start from the bottom and work up. Build up a

Fig: 28 RENDERING TECHNIQUES FOR VARIOUS TEXTURES

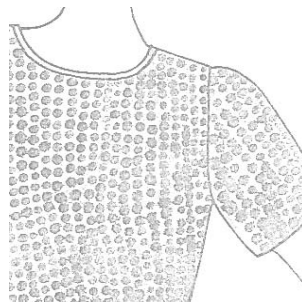


b. Sheers

a. Shiny Texture



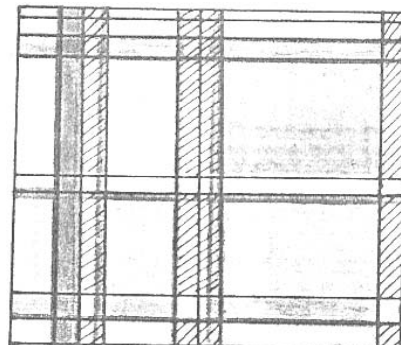
Shiny surfaces



c. Brocades & Sequins



d. Patterns & Prints



e. Checks & Stripes

check or plaid by starting with the lightest coloured stripe and adding darker colours either horizontally or vertically (Fig: 28e).

Exercise

1. Students can experience the design process by selecting one theme groupwise and design a line of garments and prepare story board, colour and swatch board, illustration board, flat and client board.

Model Questions

1. Write about story boards and their preparation.
2. How are colour, swatch and illustration boards created?
3. What type of information is available on flats and client boards?
4. Describe the use of colour and texture in rendering illustrations.
5. Write short notes on the methods of rendering
 - Sheers
 - Brocade and Sequins
 - Patterns and Prints
 - Checks and Stripes
 - Shiny Surfaces

CHAPTER - 5

DESIGNERS OF INDIA

I. Basic Requirements of a Designer

The olden days are gone when there were only few great designers in the world of design intended for designing for the public. Today there are a great number of opportunities in the field of design for people with good talent, imagination and a flare to design. Many fashion institutes and cropping up which are aimed at producing good designers who can bring India in the forefront of fashion. To become a designer is not an easy task. It requires a lot of research of the market, identify the needs of the consumers of design and satisfy their needs through good design. This is a challenging task requiring many aspects to be taken care of. Insight and perception always play a large part in a designer's success. Let us ponder upon the special qualities that make a good designer.

Fashion designers are also called apparel designers who create new ideas for garments and accessories. Fashion designers must be imaginative, have natural ability to design and have a talent for clothing. They should love fashion, fabrics and beauty. They must be creative artists who can sketch and who have a strong sense of art elements & principles. They must be able to generate a constant flow of ideas. They should have an awareness of changing social and economic movement so that their designs have a good consumer demand. Current trends in consumer's purchasing, lifestyles, and attitudes are to be noted and analyzed. They must also be decisive and believe firmly in their own creativity.

Fashion designers must have technical knowledge of fabrics, trimmings and fit. They should keep up with art and fashion news through trade publications. Visiting to fashion shows, retail stores helps them to keep in touch with new trends. Technical skills like pattern making, draping and sewing will be an added talent. They should be able to visualize the three-dimensional garment before it is made.

Designers must continually study the lifestyles of those consumers for whom their designs are intended. Because designers work far in advance of the final production they must be able to predict future fashion trends. They must be aware of the effects of current events, socioeconomic

conditions and psychological attitudes on fashion interest and demand.

Constant experimentation with new ideas is a must. A designer should be able to get ideas and inspiration from all arts and lifestyles throughout the world by going through museum exhibits, art shows, the theater, dance, world travel and especially fashions of the past which are a rich source of design inspiration. They should take precaution to ensure that they are presenting what customers want. They should have new styles ready by the time the old styles become obsolete.

Designers must plan and supervise the work of their staff members. They should understand manufacturing processes and should be able to help with the costing of the garments. All designs must be produced at a profit and within the firm's predetermined wholesale price range. So, they should consider the availability and cost of materials and techniques of production and labour costs. They need to work easily and comfortably with others, which call for characteristics like flexibility and cooperation. They should work well under pressure often in restricted working conditions. Designers must have enthusiasm, determination, and drive to succeed in this demanding career. They need to deal with buyers and fabric sales people in addition to management, production and publicity teams with great interest and enthusiasm.

Designers influence fashion by providing an unending series of new designs from which consumers choose the best ones to express their individual lifestyles.

II. Indian Fashion Designers

Making an impact on an audience uneducated in high fashion was a great achievement in a country like India. Fashion designers over the decades have become so much a part of Indian fashion scene that they are now respected, revered and consulted at every turn. These are the designers who have studied the intricacies of western fashion and adapted it to suit Indian norms. Indian designers are the trail blazers who gave a new dimension to haute couture in India.

SUNEET VARMA

Suneet Varma is called as the ‘Indian Style Guru’ is a very highly profiled fashion designer of Delhi. He is a very creative person who joined American school of design in London in 1986. After a degree in designing, he started a designing unit. He is a highly ornamental creator of garments. He is a designer who creates outfits that evoke strong reactions. All types of silhouettes & dresses for both men & women are his products. He produces designs for fashion shows which he individually arranges not only in India, but also in London & Paris. Accessories for his creations are styled by himself to suit each garment.

The items he designs include saris, dresses, suits, skirts, frocks, etc. He uses chiffons, crepes, satins, georgettes, etc all clinging fabrics for his designs. He manufactures his products with his own brand name. Intensive experiments, preparations & long hours of research are the backbone of Suneet Varma’s collections. From western wear designs he has made a permanent transition to ethnic garments, lavish embellishment to them with embroidery techniques. He designs Indian garments with western silhouettes.

He also serves as a guest lecturer at NIFT & students also undergo a six week Internship with an export house, where they design an entire collection.

ROHIT BAL

Rohit Bal is called as “Indian master of fabric & fantasy”. He did his graduation from New Delhi’s St-stephens college with a first class (Hons.) degree in history. Rohit bal at the age of 12 years designed his first-out fit, a pair of corduroy bell bottom with tussle. He worked for a

few years in his brother's export company. In 1990 he created his first line, traditional designer wear for men.

He draws inspiration from history, fantasy & folklore. He experiments with different colours following the golden rule i.e light for the day & heavier for evening. He uses matching colour of lingerie to the dress & hem and does wonderful hair colour to improve ensemble. These are some of the tips that he adopts while designing & presenting, which mesmerises the media.

He has had successful stand alone fashion shows in New York, London, Paris, Dubai, Singapore, Mauritius, Sao paulo & all the major cities in India including new Delhi, Mumbai, Chennai, Bangalore, Calcutta. Rohit Bal was chosen as an ambassador for Omega company when they re-launched their watches in India. Since then he has shared a close & personal relationship with the swatch group. Omega has sponsored all the shows Rohit Bal had in India & in Paris as well. He was also chosen by the Khadi Gram Udyog to collaborate with khadi & design collections for them to sell in all their outlets. **K.G.U** is the largest handloom textile operation in India & Rohit Bal's association with the same is a matter of great pride for him. He was awarded the designer of the year at the **I.F.A** fashion awards at the Kingfisher achievement awards 2001. Overall one can say he is really the India's "MASTER OF FABRIC FANTASY".

ROCKY SINGHVI

Rocky Singhvi, is one of the most successful designers in India & popularly known as **Rocky.S**. He is a commerce graduate with an inclination for the creative arts & studied fashion at the JD institute, Bombay. **Rocky S**, is one of the few Indian designers, who is concentrating on western wear in a big way. **Rocky** is a designer who believes in wearable clothes for different age groups of women.

His career as a film designer took place when he was working in a stores called **ROOPAM**. Film stars liked his designs & asked him to design for them on a personal basis. He has made a mark for himself by designing some stunning garments for film stars. He has set trends for men's & women's wear with his creations for the movies. **Rocky's** first ever film

star client was Akshay Kumar (whom he still designs for) & was soon doing designs for Manisha Koirala, Raveena Tondon & Glamour Diva Rekha. He began to design ready to wear lines, while others designers focused on couture or fusion lines. As he realized that people would buy designer wear for everyday use if only it was a little cheaper & so in 1996 Rocky opened his first signature stores in Juhu, Bombay & began catering wide clientele in other cities such as Columns in Delhi, Origin in Hyderabad & Das design studio in Pune. Now he retails from his signature stores at Napean Sea Road & Juhu, Roopam, The Sheetal Design Studio & a host of other boutiques. He has also launched his own label **ROCKY S.**

He is in the process of setting up a Public Limited Company for his garments & hopes to create ethnic wear which will retail at exclusive outlets in the country. Rocky had no professional training but his label is now much sought after not only amongst the film stars but also among the fashion conscious groups of India.

KIRAN UTTAM GHOSH

She is a graduate in Fashion at the Sophia polytechnic in Mumbai. She was trained under Jasper Conran in London. a finalist for the "Society Achievers Awards". Her clothes currently retail from F folio (Banglore and Chennai), Ogaan (Delhi and Calcutta), Melange, Esemble, Vama and Crossroads in Mumbai. Elahe and origins in Hyderabad, Elan in Ahmedabad, Espee and Zenon in Calcutta are some of the others.

Her collections comprise luxurious, sensuous fabric-metallic nets, translucent jersey, lycra with lurex yarns sheer knits and crinkle crepes. Kiran mostly utilizes yellow, blues, cream, purple, green shades etc. She has struck to simple cut and line designs and has done away with multi-layered designs. Kirans' label 'KIMONO' is one of Indias' highest selling designer labels. 'Simple Glamour' with minimalistic lines glammed up with a touch of sequins and beads define KIRAN UTTAM GHOSH'S designs, better known as Kimono. Her outfits are discreet, well behaved and relaxed; clothes for confident women who dress to live rather than to dress. In January 2002 she received the prestigious 'Kingfisher Fashion' Award.

MANISH MALHOTRA

Graduated from Elphinstone College, Mumbai, Manish is a well known designer in new fashion world as well as in bollywood. He is also known as a very hyped rip-off artist as he cut Kanjeevaram sarees & made them in to slinky dress. Malhotra's first fashion show was in 1999 which received great appreciation. A decade ago film maker David Dhavan gave him break and he designed out fits for Juhi Chavla for Swarg movie.

Malhotra uses clear & bold colours like black, red & opts for pastel colours like lilacs, lavenders, whites, creams pink & lemon instead. His garments include short kurtas with stoles, hip length tops, loose knit shirts, silk corsets & lycra trousers for women & kurtas , kurta shirts, full shirts, short shirts, jackets & draw strings for men. He likes lots of silk embroidery. He doesn't like gold, he likes Swarovski crystals, that they give a nice shimmer.

Manish set up REVERIE, his high profile couture store in alliance with industrialists & socialites Yash &Avanti Birla. His clintele socialites like Tina Ambani, Tanya Godrej, Avanti birla & Haseena Jatmalani. The more paying come from London, Antwerp, Singapore, Hong kong & Jakarta. Now he woks with Shah of Sheetal studio, the people who clothe miss India universe. He designs exclusive collections for this studio.

Malhotra is proud of the fact that he designed for Micheal Jackson & that Naomi Champbell picked up a pair of his embroidered denims in Mumbai. He designed cloths from Sridevi to Kareena Kapoor. He attired Shahrukh Khan & Amir Khan on several occasions. The awards he won include

- ❖ The first only Film Fare Award for costume designed for Urmila in Rangeela.
- ❖ The Show Time Poll Award for Raja Hindustani (Karishma Kapoor).
- ❖ The Sier Choice Award for Dilto Pagal Hai
- ❖ The Lux-Zee Cine Award for his work in Kuch Kuch Hota Hain.

He has also been graced with Indira Memorial Award for his contribution to the fashion industry. He was facilitated by NIFT, New Delhi. & The Indo American Society for his fashion designing. He was also named the Most stylish Designer of the year style awards in 1999.

RITU BERI

Ritu Beri graduated from Delhi University in 1987 and was amongst the first batch of 25 students from NIFT. She created a collection in her graduation and with them started a studio “LAVANYA” in December 1990. She achieved instant success with this collection even in the fashion at London’s regent street. Her collection “SANSKRITI” in 1995 was a breaking way of tracing her roots in the fashion industry. This was a cultural heritage in retrospect she divided her collection into four sequence.

She has made her mark as this century’s greatest peace time event She designed for Atlanta opening ceremony by creating a special collection She even launched a program “caring for sharing “where she designed a unique collection of line styled with products range on animals. And the collection had key chains, t-shirts, posters, note pads, post cards. The funds raised through sales of this product line for used in the creation of additional animal–care centers throughout India

Her clients are Bill Clinton, Nicole Kidman, Andy McDowell, Parmeshwar Godrej, M.F Hussein, Maduri Dixit and the royal family of Saudi Arabia. She works on charity for Indian Red Cross, Savera Association and many more. Her achievements are many as embassy of India Nairobi, Kenya, lieutenant Governor of Delhi , Government of India, Cairo, Liberty Retail Limited, London. Fashion T.V Paris, Austrian television (ORF) Swarovski, Ambassador of India, Vienna Lessage, and Paris. And she got many awards for her creation.

In the words of Ritu Beri “success is to be measured not so much by the position that one has reached in life but by the obstacles which she has overcome while trying to succeed”. She is the only designer selected by a most fashionable company in Paris to deesign lines for one year period.

SABYASACHI MUKHERJEE

Sabyasachi Mukherjee, a new sensation from Kolkata is the youngest designer who has made his name in panorama of Indian Fashion. He graduated from NIFT Kolkata in 1999 and then focused on learning the intricacies of fashion industry of in Salisbury. This gave him a lot of exposure to the fashion world and started supplying to boutiques in India. Kolkata. He won the Times of India –British Council Most Outstanding Designer of India Award and was sent to London for internship with Georgina, a diverse designer.

He designs both casual and party wears for women. He specialized in different types of bags, and head gear suiting to the dress and also designs for poets, artists, painters, with dresses having a very casual and informal look. Traveling, watching different cultures, deserts, gypsies, and antique textiles inspire him.

His silhouettes include retro details, long and slim with lots of layering and layered skirts and jackets. His enrichments include -burnt effect, embroidery, use of laces, stains prints, rugged looks.

AWARDS WON

- Ritu Kumar Award for excellence in design.
- Femina British Councils Most Outstanding designer award
- Viewers choice award at NIFT conference.
- Grand winner award at Mercedes New Asia Fashion week in Singapore.

Notable theme in the year 2004, “The Frog Princess”, very unusual and exiting designs with some new details made in mosaic. His outlets are:

- Camma & OGAN, New Delhi
- Melange & Ensemble, Mumbai
- Espee & Intrigue, Kolkata.
- Origins & Oorja, Hyderabad

RITU KUMAR

Ritu Kumar has contributed in the revival of Indian crafts. In 1964 she graduated from Lady Irwin College., Delhi. In 1967 she has set up a workshop at Kolkota with largest collection of blocks in the world. Ritu kumar mastered in Block prints, Kasuti, Chikankari to Zardosi, Bandini and Kalamkari which was used in her timeless ethnic wear for women.

Ritu kumar was selected by Miss Universe & Miss World organizations to dress their International beauties, from Sushmita Sen, Ashwarya Rai, Manpreet Brar, Sandya Chib, Rani Jayaraj, to even Miss 1995. Ritu has dressed them in Indian finery couture to make an impact on the west. Ritu Kumar mostly designs bridal wear sarees.

Ritu Kumar is creator of first chain of exclusive boutiques in India. She has her own distribution system. Four stores in Mumbai, one in Delhi, one in Amritsar has kept their locals in traditional wear. Her outfits have been worn by celebs like Jemina khan and Princess Diana.

TARUN TAHILIANI

Tarun , a graduate in Business Management is one of the top Indian designers. He has been designing since 1991 and has launched his own label. Drapes were his weaknesses because no other society uses the draped form as significantly as India. Many exotic ways- sari, dhoti, lungi, & orhni are draped by him. The tailored collections were body suits, jackets, skirts & capes. He has designed the jeweled blouses and traditional angarkhas with slightly revised shapes. In his designs other important articles are petticoats, which are also stylized in soft lycra or satins with darts, kick pleats, slits and prints to flatter all tastes & figures.

He began as marketing major and went on to fashion retailing by opening a store in Mumbai. He launched his own label Ahilian and has an own couture. He mostly concentrated on Lucknow chikankari embroidery, which he now incorporates with heat pressed semi- precious stones like agate, lapis, & aqua marines, combined with beadwork. Tarun mostly uses unusual colour combinations in his designs.

Thahiliani has been known to break many fashion rules in Indian wear too. It is a known fact that ethnic wear in India means gold & glitz especially on the collar and yoke. Basically Tarun is a women's wear designer but he has tampered with men's wear from time to time. More innovations are on the way with the introduction of his designer foot wear line and handbags as well as forays in to casual wear.

Model Questions

1. What are the basic requirements of a designer?
2. Who is called India's "Master of Fabric Fantasy" and why?
3. Write about the 'Indian Style Guru'
4. Collections and stores of Rocky.S
5. Who received the Indira Memorial award for his contribution to the fashion industry?
6. "Success is to be measured not so much by the position that one has reached in life but by the obstacles which she has overcome while trying to succeed"- who said these words from the fashion industry?
7. Write about the new sensational designer from Kolkata.
8. Ritu Kumar has contributed in the revival of Indian crafts- How do you justify this?
9. He is called the god of Drapes. Write about his designs.

CHAPTER - 6

FASHION FABRIC INFORMATION SERVICES

Designers and merchandisers take the help of fashion service for fashion reporting, forecasting and consulting. These services are available on a subscription or free basis. Some of the major fashion services from Paris, London, Milan and New York are-

- Bureau De Style
- Carlin International
- Dominique Peclers
- Esp/Ellen Sideri Partnership, Inc.,
- Here & There
- Promostyl
- The Fashion Service – Tfs
- Trend Union
- Actuastyl, Etc

Fashion **Collection reports** provide the most immediate in-depth information about the collections. These reports include fashion information, photographs, sketches, slides fabric swatches and descriptions. **Trend books** are sent to the clients which may include descriptions, sketches, fabric swatches and colour samples of garments. E.g. Fashion News, Style Masters International, Insights, Vogue, etc. **Consultancy services** are provided by private company's which offer personalized help to their clients.

I. SERVICES AVAILABLE:

A. COLOUR SERVICES

Some services specialize in colour forecasting. Fashion professionals and colourists meet at least twice a year to analyze the colour cycles and colour preferences.

Forecasts including yarn colours or swatches are usually sent out by colour services to plan their colour stories and purchase fabrics. International Colour Authority (ICA) recognizes two colour services to

continue with the increasing global appeal of the fashion industry. 'PANTONE' has colour fan comprising 1701 hues. 'SCOTDIC' (Standard colour of textile Dictionnaire Internationale de la Couleur) is another colour company having a library of 6000 colours. All the colours in the color palette are indicated with Pantone numbers that act as universal code.

Other Colour projection services include:

- The color association of the United States
- Promostyl
- The color box
- The color marketing group
- Colorplay
- Huepoint and
- Pat tunsy Inc.

B. FASHION SERVICES:

There are organizations that work as center for fashion services. Designers and merchandisers rely on these services for fashion reporting, forecasting and consultation. These organizations provide consultation for Garments Collections, market reports and designs to predict future fashions. The popular fashion services from Paris, London, Milan, and/or New York are:

- Bureau de Style
- Carlin International Dominique Peclers
- ESP/Ellen Sideri Partnership Inc.
- Here& There
- Promostyl
- The Fashion Service (TFS)
- Trend Union
- The Tobe' Report.

C. VIDEO SERVICES

Video is an ideal medium for fashion reporting. Fashion channels FTV, and other channels provide programmes on designers work and their collections.

D. LOOSE LEAF AND NEWSLETTER SERVICES

Newsletters and industry survey can aid the designer or buyer in forecasting or in finding ideas. Some major services are Fashion Calender, FGI Fashion Group International, RTW (ready-towear) Review and Inside Retailing, etc.

E. WEB SITES

Thousands of web sites offer information on fashion.

- International Fashion Groups's Fashion Access Network (FAN)
- www.fashioncenter.com, [www.first view.com](http://www.firstview.com), www.vogue.com, etc

F. DIRECTORIES AND REFERENCE BOOKS

Many directories and references can help designers and retailers to get information they need. *Fabric Source book*, is a directory for resources and fabrics available and supplies index.

F. FASHION MAGAZINES AND NEWSPAPER

Fashion trend research also depends on a variety of trade and consumer publications. *Trade magazines and newspapers* are for people working in the fashion industry and *Consumer* publications are created for the general public. Each fashion journalists edits fashion trends from a different perspective. Their collective editing can make or break a designer's collection and reinforce trends.

G. CATALOGUES

Designers also use catalogs as resources for ideas. Catalogues are essentially free magazines. Catalogue prepared by fabric manufacturers for latest prints and colours may be collected by designers before designing.

Model Questions

1. What are fashion information services?
2. Write about various colour services available for designers.
3. How does a fabric source book help the designers?
4. Give few websites that offer fashion information.
5. What are the popular fashion services available world wide?
6. What are catalogues?

II. FABRIC INFORMATION:

Today's market is flooded with large variety of fabrics aimed at varied end uses. Innovation in fibers and types of finishes has led to this vast stock of fabrics. A knowledge of fabric makes the selection more effective for its end use.

Bird's Eye

Also known as Diaper Cloth. Fabric is woven on a special loom called dobby loom with tiny geometric designs that look like the eye of a bird, or in diamond effect. Heavier filling yarns are loosely twisted, making the fabric absorbent. Usually made of cotton, rayon, or blends of them.

Brocade

A figured fabric, in which the figure is developed by floating the warp threads, or both, creating a woven design in relief against a background. It is made of variety of fibers and often in metallic threads forming a raised pattern. Depending on the weight of the fabric it may be used for clothing or upholstery.

Chambray

This is a checked pattern fabric in which the patterns are formed by the use of colored yarns in warp and natural or white filling. This has also a mottled effect. There are endless variations of this fabric, such as stripes and satin stripes. Many novelties are available on the market.

Chintz

It is a crisp, closely woven cotton print cloth of high-count in plain weave with bright, attractive floral or geometric designs, both large and small. A glazed, printed, plain-weave fabric, originally and usually of cotton. These are often given a permanent or semi permanent glaze; then known as glazed chintz used for draperies, Slipcovers and dresses.

Corduroy

This is a ribbed pile fabric with a high, soft luster. Pile is made with extra filling threads or extra warp threads. which form loops or floats over the ground threads during weaving. After weaving, the loop threads

are cut on a special machine. Threads are then brushed, forming a pile. This is suitable for casual clothes and sports wear.

Crepe

This is a light-weight fabric of silk, rayon, cotton, wool, synthetic or a combination of fibers. It has a pebbly or crinkled surface produced by use of special crepe yarns. It can be crepe or plain weave. Crepe effects can also be obtained by chemical treatment and embossing.

Chiffon

Originally a very light, sheer, transparent, open-mesh fabric made from silk, rayon, or blend of fibers woven in plain weave.

Casement Cloth

A light-weight to medium-weight fabric of cotton or manufactured fibre yarns. It is weft-faced and is used for curtains.

Cashmere

Is the under-hair of the cashmere goat. It is extremely soft and warm. It is used in men's and women's scarves, sweaters and robes. It is also highly priced.

Dobby

These are fabrics woven on a dobby loom. All fabrics have small figures, such as dots and geometric designs; very small floral patterns woven in the fabrics. Fabrics are used for shirting; the huck towels, diapers cloth, woven border sarees, drapery and upholstery fabrics.

Drill

A durable fabric of medium weight usually woven on a three-harness loom. They are also warp-face left-hand twills made of sheeting yarns, which comes in various weights and threads counts. It is a 2/1 twill construction where when dyed, it is known as khaki, ticking,.

Damask

This is a figured fabric made with one warp and one weft in which, generally, warp-satin and weft-sateen weaves may be introduced. This is lighter and flatter than brocade and has a high and low luster. It is used for dresses and suits.

Denim

It is a sturdy cotton twill fabric characterised by indigo-dyed yarn traditionally for the weft and natural yarn for the warp. In recent years this versatile fabric has been bleached, stonewashed, acid-washed, overdyed and destroyed. Traditionally a 3/1 warp-faced twill fabric and more recently, other weaves have been used in lighter construction.

Georgette

A fine, light-weight, open-texture fabric, usually in a plain weave, made from crepe yarns.

Gingham

A plain-weave, light-weight cotton fabric, approximately square in construction, in which dyed yarns, or white yarns, form small checks or, less usually, narrow stripes.

Flannel

A full napped woven fabric, made generally of wool yarns in plain or twill weave with a soft handle. Usually woven with a twill weave, which may be obscured by the nap. Distinguished for its softness it is used for bath robes, skirts, men's suits and trousers. Wool napped fabrics are called flannel while cotton napped fabrics are termed as flannelette.

Gabardine.

A regular and steep angle warp-face twill weave fabric made of carded or combed cotton, rayon, or worsted yarns. Twill is to the left if made with all single yarns, and to the right when ply warp and single filling yarns are used.

Jersey

This is a smooth, plain knit fabric of wool cotton, rayon or synthetic blends. Usually jersey has a dull surface and excellent draping qualities.

Lawn

A thin fabric with plain weave, made of fine, closely woven yarns that are slightly crisp and crease resistant. This is available in white, solid colours or pinks. It is used for infant's wear, children's wear, lingerie, and women's wear.

Madras Shirting (Bleeding Madras)

A plain cotton weave fabric, usually in strong coloured plaids, stripes and checks which will “bleed” slightly when washed. This is used for shirts, dresses and blouses.

Oxford

This is a fabric of plain basket weave of medium or heavy weight. It is woven in a varieties of cotton, rayon, or polyester/cotton yarns, with heavier filling than warp yarns. Usually these are mercerized. A number of variations of this weave are on the market for shirting’s, dresses, and similar purposes.

Model Questions:

1. Differentiate between
 - a. Chintz and chiffon fabrics
 - b. Damask and brocade fabrics
 - c. Chambray and gingham fabrics
2. Write about the similarities between drill, gaberdine and denim.
3. How are crepe effects created on fabrics?
4. Write short notes on
 - Jersey
 - Lawn
 - Georgette

Bibilography:

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4. Mary Kefgan, Individuality in Clothing Selection and Personal Appearance 3rd edition.
5. Eleanor J. Gawn ; Bess V. Derke, Dress - 4th edition Chas. A. Bennett Co. Inc., Peoria, Illunois.
6. Pamela Stecker, The Fashion Design Manual.
7. Stone, Fashion Merchandising - 5th edition