



ACADEMIC YEAR 2024-2025, SEMESTER – I  
STUDY MATERIAL FOR B.Sc., FASHION TECHNOLOGY  
FASHION DESIGNING



STUDY MATERIAL FOR B.Sc., FASHION TECHNOLOGY

SEMESTER – I



ACADEMIC YEAR 2024-25

PREPARED BY

FASHION TECHNOLOGY DEPARTMENT



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**UNIT –I-DESIGN ELEMENTS AND PRINCIPLES**

Design- definition and types- structural and decorative design, requirements of a good structural and decorative design in dress. Elements of design and its application in dress - line, shape or form, colour and texture. Principles of design- Balance- formal and informal, rhythm-through repetition, radiation and gradation, emphasis, harmony and proportion

**UNIT- II-STANDARD COLOUR HARMONIES**

Colour theories- Prang colour chart- dimensions of colour, Hue, value and Intensity. Standard colour harmonies – Related Contrasting and Neutral colour harmony; Application of colour in principles of design – application of the same in dress design.

**UNIT-III-FASHION EVOLUTION AND FASHION FORECASTING**

Fashion evolution- Fashion cycles, Length of cycles, consumer groups in fashion cycles - Fashion leaders, fashion innovators, fashion motivation, fashion victim, fashion followers. Adoption of fashion theories - Trickle down, trickle up and trickle across. Fashion forecasting – Need for forecasting.

**UNIT-IV-DESIGNING DRESSES FOR UNUSUAL FIGURES**

Designing dresses for unusual figures, becoming and unbecoming for the following figure types, Stout figure, thin figure, narrow shoulders, broad shoulders, round shoulders, large bust, flat chest, large hip, large abdomen, round face, large face, small face, prominent chin and jaw, prominent forehead.

**UNIT-V-FASHION TERMINOLOGIES AND FASHION PROFILES**

Definition and meaning of the Fashion terms – fashion, style, Line and collection, Mannequin and dressforms; fashion show; high fashion; Haute couture, couture and couturier; knock-off; Avant Garde; Pre-a-porter, Role/qualities of a Fashion Designer, Fashion Stylist, Fashion Journalist, Fashion Merchandiser, Fashion Director.



## **UNIT-I** **DESIGN**

Design can be defined as any arrangement of lines, shapes or colours and textures with the aim of achieving order and beauty. The order denotes the proper arrangement and beauty shows the character through the interpretation of an idea of an individual.

### **TYPES OF DESIGN:**

There are two kinds of design namely

- Structural design
- Decorative design

### **STRUCTURAL DESIGN:**

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

### **REQUIREMENTS OF GOOD STRUCTURAL DESIGN:**

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

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

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

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

### **DECORATIVE DESIGN:**

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



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**REQUIREMENTS OF GOOD DECORATIVE DESIGN:**

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

**TYPES OF DECORATIVE DESIGNS:**

There are five types of decorative designs.

- Naturalistic
- Conventional
- Abstract
- Historic
- Geometric

**NATURALISTIC DESIGN:**

When objects from the nature are selected and are reproduced exactly with the photographic correction it is known as the naturalistic design. Ex., Flowers, Leaves, Animals and Landscape.



**CONVENTIONAL DESIGN:**

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



Figure 6.5 Abstract Design



Figure 6.4 Conventional Design





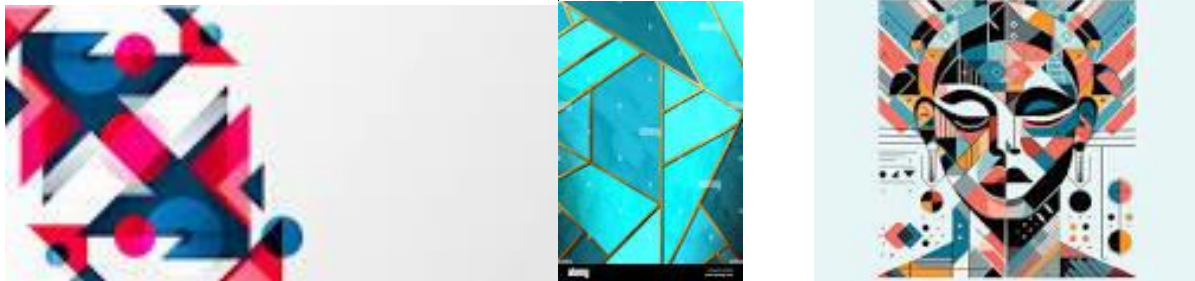
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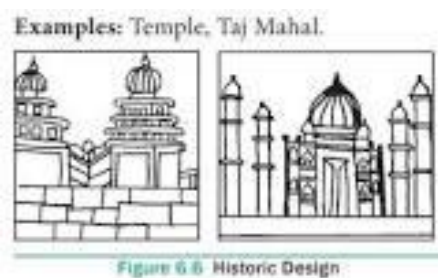
**ABSTRACT DESIGN:**

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



**HISTORIC DESIGN:**

It refers to the famous monuments or the building of historic importance. For example, Temple, Taj mahal.



**GEOMETRIC DESIGN:**

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





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

- Applied and design should reinforced the basic design concept created in the construction of the garment. This is achieved when the placement of trims is created to the structural design. Decorative design is very attractive when it is created in size and structure to the textile of the garment. Suitable combination of the textures includes:
- Fine embroidery for the fine fabric
- Ricrac for medium weight cotton
- Sequence for shiny fine material.

**PRINCIPLES OF DECORATIVE DESIGN:**

- Decoration should emphasis a good line in the garment. Borders along edges of collars and yokes are used this way.
- In planning two areas of decoration make one dominate and one sub-ordinate.
- Shapes of decorative motives should be adjusted to harmonies with in the area.
- The decoration should harmonies with the design of the fabric
- Good proportion should be observed throughout.

**APPLICATIONS OF STRUCTURAL DESIGNS IN A DRESS:**

Styles including sleeveless front open, puff sleeves with scalloped yoke, waist yokes with pin tucks and embroidery, peter pen collar, scalloped collar, ruffles and panels are introduced in the design for beauty is termed as examples for structural designs.

- Pockets of various types
- Collars
- Sleeves
- Pockets
- Position of seam lines

**POCKETS:**

Pockets of different shape, size and location, with or without decorative details suited to the design of the garment can enhance the appearance of the garment.

**COLLARS:**

Collars are a type of neckline finish that either closely or distantly circles the neck. They vary in a variety of shapes, sizes, lengths, and designs, but they should always complement the garment's design rather than being added as an afterthought. Because collars are so visible because they are worn so closely to the face, one should make sure that the collar is not only attractive to the wearer but also well-made.

Adding collars to the necklines of garments is a fantastic method to make your own clothing more distinctive; this might be as easy as drafting a different collar for an existing sewing design or changing an existing collar pattern to be more distinctive.



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**SLEEVES:**

Sleeves are an important fixture of fashion design and garment making that have both aesthetic and practical functions. Sleeve designs can be created in any fabric and any style and they are a crucial element of a garment's look and silhouette.

A sleeve is the part of a clothing item, whether a dress, blouse, jacket, sweater and more, that covers the arm.

- Sleeves can come in a variety of lengths—short, mid-length, or long.
- All sleeves have an opening at the end that the hand and arm pass through, and sometimes the sleeve extends beyond the hand.
- Sleeves can be either tight or loose, depending on the style of the sleeve.
- A garment that ends at the shoulder line is generally referred to as sleeveless.

**YOKES:**

Yoke is one segment of the garment that can be constructed on the garment. It can be seen in the garment of children, men and women. It is introduced in a garment based on the need and to hold the gath-ers. For decorative purpose, it is sewn at shoulder, upper and lower part of the hip. Yokes can be constructed with different structures, variations like 'V' shape, oval shape or with different colour according to the taste and need of person.

**APPLICATIONS OF DECORATIVE DESIGNS IN A DRESS:**

Decorative design dress can be produced by the introduction of the following terms in a structural dress design.

The items are

- Rickrack
- Ruffles
- Embroidery
- Smocking
- Faggoting
- Appliqué
- Laces
- Laces motives
- Scalloped edges
- Belts of bows
- Decorative fasteners

**RUFFLES:**

It shows that the neckline is finished with circular ruffles and is attached from the armhole to the hemline at either side. The placement of double ruffles gives a paneled effect to the garment.





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**EMBROIDERY:**

Working of embroidery stitches both machine or hand enhances the appearance of the garment. In the following children's garment, chain stitch is used for shaping V-shaped yoke of the bodice. Loopy daisy stitches are used for the small motives. Instead of embroidery, beads, pearls, sequins or any other decoration items can be used.

**SMOCKING:**

It is done on the skirt part of the dress before the garment is assembled. It is possible to attach a smocked strip to finished garment around the neckline, waist line etc for enhancing its appearance.

**FAGGOTING:**

This trim is used between seams to give a decorative touch.

**APPLIQUE:**

It is a very effective trim for children in garments. It can be applied on pockets, yokes, above the hemline etc. In the fig the applique work is included on the right front corner garment.

**LACE:**

The lace can be used as edging insertion in a dress. Lace for edging has one straight edge which is to be applied on the fabric and commonly used at neckline. Laces can be gathered for frill effect.

**SCALLOPED EDGING:**

Scalloped shapes at neckline, hemline opening etc are made by cutting the fabric in the desired effect can also be produced with the use of embroidery stitches, variety of laces.

**BELT AND BOWS:**

These have functional and decorative uses. Fabric belts are most commonly used. Belts are made of contrasting material or of the same material. The belt may be tied with a bow at the back or at the side or even on both sides. Bows are attached at the neckline, hem line etc for making the garment attractive and decorative.

**DECORATIVE FASTENERS:**

Decorative fasteners include button and loops, eyelets and cords, fancy buttons etc. On a plain dress contrasting collars or piping. Buttons covered with collar/ piping material would be effective. Buttons may be fixed in group to create design interest. Also buttons can be arranged by gradually progressing its size either from small to large or vice versa.

**TRIMMINGS AND DECORATION:**

Fabric trimmings are used as ornamentation and to enhance to beauty of the garment.

**FABRIC BOWS:**

Fabric bows are trimmings that can be made from any kind of fabric. The size of the bow must be altered to suit the weight of the fabric. Bows can be used to embellish pelmets,



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

**TASSELS:**

They may be bought or made, and applied singly or in rows. To make tassels, cut a piece of cardboard the required width and lay a double strand of the yarn across the top of the card, wind the yarn the tie the double strand round the yarn and remove the card. Tie another double thread round the yarn and remove the card. Tie another double thread round the yarn about 13mm below the top. Cut the lower loops.

**FRINGING:**

Bought fringing and tassels can be more economical with time and money than hand made ones, especially if a large quantity is needed. Most lampshade fringing is very reasonably priced and used cleverly will not be recognized for stoles or ponchos to give them a luxury look for evening wear. Like braid, fringing often looks best in two or more rows. To make fringe wind any number of yarns round a length of double folded heavy tracing paper the depth of fringe required, inserting a piece of seam binding along one edge. When enough yarn has been wound, sew two or three rows of machining along one edge through yarn, tape and paper.

Self-fringe most soft, thick fabrics can have threads pulled out make a self-fringe. Try it on a scrap of the fabric to see if the effect is attractive. Straighten the edge to be fringed by cutting along the grain. Decide how deep the fringe needs to be then pull out a cross thread on this line.

Machine with a narrow zigzag stitch along this line so that the lengthwise threads are secured in place, then pull out all the crosswise threads below the stitching.

Fringe made with the sewing machine-The rug fork that is available for use with sewing machines may also be used to make fringes. Yarn is wound around the fork and stitched using a zipper foot directly onto seam tape on fabrics as each section is wound. After one section has been stitched the fork is slipped out carefully until it is almost out of the loops exposed part of the fork is rewound and the loops stitched down and so on until the required amount has been made. Loops may be left as they are or cut.

**RICK-RACK:**

Available in a vast number of colors and sizes and relatively inexpensive. Many rows may be used together or two pieces may be “wound around” one another to form one braid with an unusual effect. It is available with a matt effect for day wear or in shining metallic form for evening clothes.



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Top apply it, either stitches straight along the centre or slipstitch it into place along either side sometimes it may only be necessary to catch down the points. It may be inserted into seams or used under the edges of garment sections so that only the points show. Make sure that the thread matches exactly when only surface stitching is used.

**APPLIQUE:**

Appliqués are a quick, Eye-catching embellishment just right for fleece fabrics. Layer appliqués for a three dimensional effect, choosing easy shapes such as flowers, geometric shapes, even lettering. Show off your artistic side on ponchos, jackets, hats and more. When sewing appliqués to fleece, you can use a highly visible stitch that becomes part of the design, such as a hand blanket or running stitch in a contrast color thread.



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STRUCTURAL AND DECORATIVE DESIGNS

(A) RUFFLES



(B) EMBROIDERY



(C) FAGGOTTING



(D) SMOCKING



(E) APPLIQUE



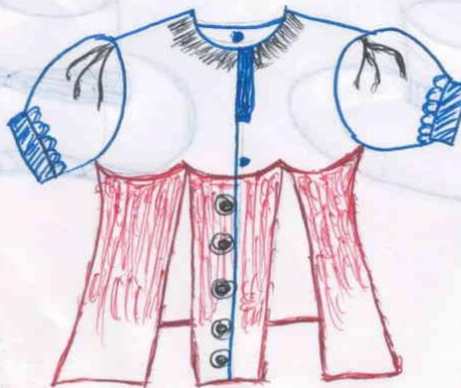
(F) LACES



(G) POCKETS OF VARIOUS TYPES



(H) SCALLOPED EDGES



(I) RICKRACK







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**ELEMENTS OF DESIGN:**

In creating a design one of the components which interact is the Art Elements. The elements and principles of design are flexible and should be interpreted within the context of the current fashion. A design can be defined as an arrangement of lines, shapes, colors, and texture that create a elements are therefore the raw materials that must be combined successfully.

The following are the different elements of design:

- Line
- Form
- Shape
- Texture and
- Colour

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

**1.LINE:**

It provides the visual dimensions of length and width. When lines combine, space is enclosed and forms and shapes are defined. Lines offered a path of vision for the eyes when is wearing an object / outfit. The arrangement of lines in clothing design can cause to appear heavier or thinner than what actually is

- Horizontal line
- Vertical line
- Oblique line
- Diagonal line
- Curved line

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

**VERTICAL LINE:**

It produce an illusion of added height to the outfit design by adding and contrasting coloured vertical bank in the centre or a centre panel added with vertical line gives an added height to the outfit. These lines tend to make a short person look tall.

**HORIZONTAL LINE:**

These lines adds width to the garment and decrease the apparent height, for example a wide contrasting coloured belt shortens the height of the figure by cutting the garment into two segments, however the belt has the effect of slimming the waist line, the coloured will not shorten the height of the outfit as well as the wearer.

**DIAGONAL LINE:**

These lines can add or decrease the height of the wearer depending on their slope. Long uninterrupted diagonal tilting almost vertically are the most lengthening and most dramatic of all lines. Diagonal lines should be combined with vertical or horizontal lines. If they are used alone for the entire dress the effect will be disturbing.



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**CURVED LINE:**

These lines are almost more romantic and pensive by nature. Curved lines can be a full circle or may even appear almost straight. Curved lines are considered graceful and feminine; those in a diagonal direction are the most graceful and can be seen in the soft folds of material in a draped dress or a ruffled collar.

**LINE MOVEMENTS:**

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

**OPPOSITION:**

In a design where the vertical line is opposed by a horizontal line opposing oblique lines are used.

**TRANSITION:**

When one line direction slips smoothly into another, the movement is transitional (e.g., curved lines). Curved lines should not be overdone. They are at their best when stiffened by some straight lines, example round yoke with vertical pin tucks within it.

**RADIATION:**

When a design is created with radiating lines at the neckline, it will attract the attention to the face. These radiating lines are produced by stitching the decorative darts on the right side of the garment.

**2.FORM:**

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

**3.SHAPE:**

It describes the outer dimensions or contour of an object. Shape also encloses space and imparts a certain character to the object viewed. Through clothing design, the shape of the human body is often revealed in a natural way, but sometimes even distorted. The shape of the clothing in a human body, communicates silently, the messages about the wearer.

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

**BASIC SHAPES:**

In dress designing there are seven basic shapes- each season adaptations of one or more of these predominates the fashion picture. They are as follows:

**RECTANGLE:**

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





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**TRIANGLE:**

Examples : Spanish styles. Fitted bodice, bell shaped gently widening skirt.

**INVERTED TRIANGLE:**

Examples : Wide shoulders, narrow skirt, dolman or raglan sleeves. Good fashion design style for large bust.

**OVAL:**

Examples : draped and softly moulded, very feminine and decorative. Good for well proportioned, ideal figure. Suitable especially for afternoon and evening wear.

**SQUARE:**

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

**ROUND:**

Examples : Wide, crinoline lined skirts, petal shapes, puffed sleeves. Suitable for formal wear or afternoon frocks. This fashion design is the most attractive on the very young and the very thick figure.

**HOURLGLASS:**

Examples: wide shoulders, leg of mutton sleeves. Natural or wasp waist. Smooth fit over hips and full skirt at bottom. Good fashion design for the tall, thin figure.

**COMBINATIONS:**

Examples : Outline of any current fashion silhouette can be altered and combined with another, and adapted for the specific figure types. Thus irregularities or lack of ideal figure proportions can be minimized while the general effect of current fashion design style is preserved.

**4.SPACE:**

Space flows in, around and between forms or shapes. Every shape or form has a place in space. As an element of design, space refers to the area around, above, below, or behind an object. A flat surface has only two-dimensional space. This means that it has length and width but no depth. It is impossible to create actual depth or space on a flat surface but an illusion of space, distance or depth is possible. There are many methods used by artists and designers to create this sense of space, and to convince the observer that there is space and depth when, in fact, they are victims of a type of visual deception.

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



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## **5. TEXTURE:**

As texture is the feel, drape and degree of stiffens and softness of the fabric, it also creates a visual effect upon the wearer, given a small swatch of fabric, the designer can visualize the texture and the fall of fabric which helps him to design further.

## **6. COLOR:**

When we start doing any design theme the first thing to occur to our minds is the color and texture of the fabric. Every season or now and then a color emerges in the fashion scene which is decided by the leading manufacturers, exporters and textile experts of the fashion world. Color is a crucial part of all branches of design and design-based industries. It is advisable to the amateur to work on the color in vogue: and to add to its creativity, collaborate with a textile designer and develop a new dimension to the existing patterns. Color is used to promote corporate identity. To co-ordinate with an idea of creation will be infinite. Also while choosing a colour one must be utmost careful as colour creates the first impression and hence can glorify or destroy ones appearance. Even simple silhouette may be enhanced by using effective colour schemes.

## **PRINCIPLES OF DESIGN:**

### **1. BALANCE:**

Balance imposes 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. It is the restful effect obtained by grouping shapes and colours to maintain a feeling of equal attraction from side to side, front to back and top to bottom. The colour, lines and shape must be identical or appear so on either side of the imaginary center is termed as the formal balance or symmetrical balance. Formal balance tends to be static and dignified. The lines on either side of the imaginary center are different are termed as the informal balance or asymmetrical balance. It has a tendency to be carefree, producing a casual, irregular feeling. Informal balance can be achieved by three ways; by equal volume and unequal impact, by unequal volume and equal impact, or by unequal volume and unequal impact. The more elements that are contained in the design, the more difficult it is to achieve a pleasing, balanced and result.

### **TYPES OF BALANCE:**

There are two kinds of balance and they are Formal ,Informal balance and Radial balance. The formal balance is the one which is encountered in almost all the garments, which are simple in design, and the other in informal balance, which is difficult to achieve, compared to the formal balance. The other is the radical balance, which is mostly found in the 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.



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**FORMAL BALANCE :**

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

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

**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.

Informal balance can be used to correct the appearance of the body irregularities. This is because the observers will not access 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 the garment is more time consuming, which adds to the cost of the manufacturing.

**RADIAL BALANCE:**

It 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 the sunburst effect. This type of balance is found frequently in necklines. Because of the intricate feature involved in this type of construction, it is found only in the expensive clothing.

**2.PROPORTION:**

Proportion is sometimes called as a scale. Proportion may be defined as the special or size relationship of all the parts in a design to each other and to the whole. When all the parts work well together, the garment is well proportional rather than out of the proportion. Proportion is not as pleasing when all the areas are exactly equal in size. Unequal parts are more interesting. Also, 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 the body conformation is important aspect to be considered by the designer in order to create a well proportioned garment style. It means the relation of all the parts of a design to each other and of these part to the whole composition. When an interesting but pleasing relationship exists between the amount of sizes, the design will be said to have a good proportion. It is the relationship of various spaces to the whole shape. The proportion standard determined that the ratios 3:5:8 or 5:8:13 are the most pleasing, a standard design that has survived for the centuries. The size of a head, width of the figure, length of the waist and torso, and leg length



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of an individual figure may be differ greatly from the classic ideal. Clothing can be worn to visually balance awkward body proportion. Garment design should conform to the natural structure of the pleasing proportion of a garment. The greater the difference between the size of the bodice and the skirt, the taller the figure will look. A high-waisted and small bodice look youthful. Equal divisions make a person seem wider and shorter. Uneven horizontal divisions make the whole space seem thinner. The effect will be more if dark top is worn. The more exaggerated the difference between the bodice and the skirt, the figure will seem taller and more slender. The mini skirt can make a person look taller, unequal proportions, even they are reversed and the emphasis is placed on the thighs, enhance the illusion of light.

**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 the garments that may be divided into visually as 3:5, 5:8, 8:13 horizontal sections. This is because, the body proportions have 3/8 of total figure from the waist to soles of the feet. To coordinate with this, most outfits are divided unequally. These divisions may not be measured exactly and 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 by using it as a guide in selecting all clothing and accessories. The small person should limit herself or himself to items that are of medium or small 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 the clothing purposes. It is the most pleasing to divide the garment our outfit at natural body division such as the chest, waist or hips than at any other areas.

**3. 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 the areas should not have equal strength of interest. This implies that some areas require subordination in order to emphasize some areas. Without any such center 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 have the cuffs, hemline and other areas of a dress fairly plan if the neckline is being emphasized.



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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 coloured hosiery and even elaborate footwear. Parts of the torso, such as the waist and hips becomes areas of interest when garments lines or ornamentations fall at these areas.

It involves the concentration of the interest in the selected areas of design with the other center of interest subordinated. Emphasis as such, should not be placed at an area that one wishes to minimize the attention drawn on. Designers often create emphasis partially though the careful arrangement of line, texture and colours. It could also be called as the focal point. Each design needs some note of interest that catches the eye or attracts the attention on a specific area of the garment.

By attracting more attention to one part than the other parts. It creates a center of interest by focusing the attention of the viewer on a specific area of a garment. The designer uses the principle of emphasis to direct the eye. In good dress designing eye is led to the most important feature, usually the face, and normally undesirable features are then minimized. There should never be a competition for interest between various parts of the design. Belt or tricky cuffs. They should be kept subordinate to the main feature. A women with a small waist who wears a For example, if the neckline is the dominating style feature of a dress the effect should be not spoiled by the unusual treatment of the hemline, an elaborate.

This procedure a center of interest with the other designs of design subordinate to it (a) By Grouping (ii) by plain back ground. (iii) By plain back ground (iv) by decorations.

**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.
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 fabric designs that are unusual and different from the ordinary may attract focus of attention. Elaborate, complex or eye arresting the 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 plain, contrasting background permits the decoration to be dominated. Trims, embroidery applique, jewelry, buttons and belt, buckles when used on a contrasting background are emphasized and becomes areas of interest.
4. contrasts of colour, line, shape and texture will create emphasis. Some related factor that 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.





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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.

#### **4.HARMONY/ UNITY :**

Unity is also called as the harmony in design or in other terms, harmony is pleasing the 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 belongings 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 the good design. Functional aspects of harmony imply that a garment is comfortable, moves easily and breathes with the 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 in each part of the design, including the 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.

#### **5.RHYTHM:**

It is the principle which gives movement to the design. The detail of the design are organized. It is the repeated use of lines or shapes to create a pattern. Rhythmic use of design elements leads the eye through a design, giving the garment continuity. Regular repetition of shapes like ruffles, rows of buttons makes for smoothness of the eye movement. Gradation in the size also contributes for the rhythm in a design. Use of colour especially of the value contrasts in a costume gives a pleasing rhythmic arrangement. The use of rhythm as a design tool is important in the achieving pleasing effects. Rhythm in the design results from lines and masses that from repetitions; these repetitions can be either uniform or of decreasing/increasing size. So that there is subtle pathway for the eye to follow. It gives smooth effect.





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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. 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 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.

**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.

**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 in all directions.



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**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.

**ACHIEVING RHYTHM IN DRESS DESIGN**

a. Repetition of Flares d. Progression of Shape b. Transition of Lines c. Radiation of Shapes  
20 several directions and all directions as shown.

**6.CONTRAST:**

This design approach focuses on producing a striking visual contrast by utilising various weights, textures, and colours. The trick here is to employ a minimum amount of contrasting elements to prevent them from competing for attention and upsetting the harmony of your design as a whole.



## UNIT - II

### STANDARD COLOUR HARMONIES

#### **COLOUR DEFINITION:**

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

#### **CLASSIFICATION OF COLOUR:**

Colour is simply light of different wavelengths and frequencies of light. It is just a form of energy made up of from photos. Colour is a visual language. It evolves our feeling and affects our life. The apparel of colour is to use it beautifully, it is one of the basic and silhouettes. They are inter-related to one another.

The study of colour may be approached from any one of the following five angles.

#### **PHYSIOLOGIST:**

The physiologist is concerned with the way in which the eye receives the sensation of the colour.

#### **CHEMIST:**

The chemist studies the chemical properties of the natural and the artificial colouring materials used for the manufacturer of the dyes and prints.

#### **PHYSICIST:**

To the physicist the significance of colour is merely its wavelength and its intensities.

#### **PSYCHOLOGIST:**

The psychologist shows the effect of colours on the persons and on each other.

#### **ARTIST:**

The artist is the persons who play with colours and are those who mix paints and dyes. The first two is not necessary as they do not affect the ordinary problems in the use of colours. Fifth and fourth is the more important for the use of (fashion) the many theories of colour in pigments. Two are in common use, prang and munsell colour system. The prang colour theory only will be used when explaining the properties and classes of colour to avoid the confusion for beginning students.

#### **COLOUR WHEEL:**

The colour wheel is a useful pictorial representation of the spectrum of the colours and can be used to simplify the understanding of the interaction of colours used in a painting. It can also help with selection of a palette of colours, colour mixing, the natural graying of colours, and colour perspective (also called as aerial perspective).

The simplified wheel opposite consists of the primary, secondary and tertiary colour which is explained. The three primary colours Red, Yellow and Blue are show in the large circles. Between each of the primary colours are the secondary colours shown in the middle sized circles, which results from mixing the two adjacent primaries. The tertiary colours obtained from mixing the primaries with their respective secondary colours are shown in the small circles. As the colours progress around the wheel in any direction, each one is a gradual change from its adjacent colour.

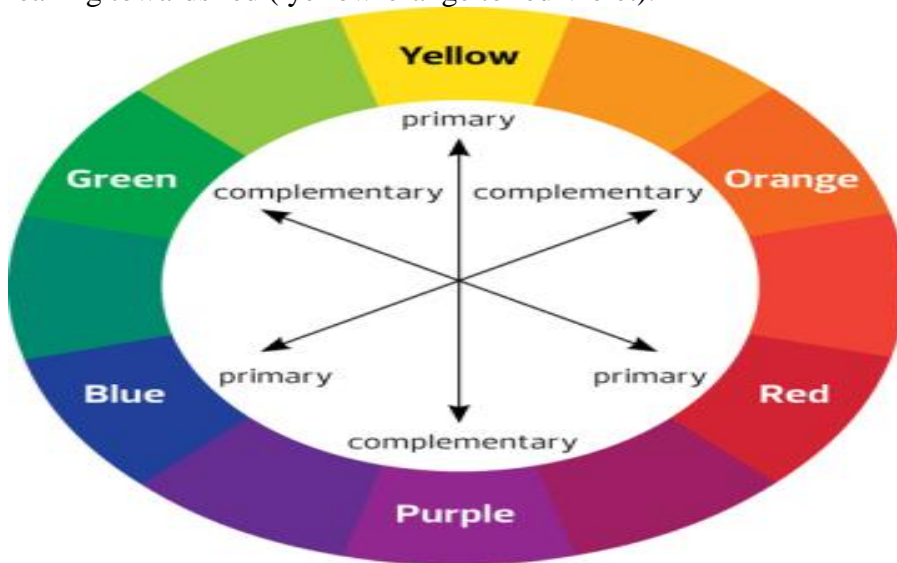
The colours on the right of the wheel shown opposite are known as cool colours-colours which are blue or have a leaning towards blue (yellow-green to blue-violet)



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The colours on the left, are known as the warm colours-colours which are red or have a leaning towards red ( yellow-orange to red-violet).



**PRANG COLOUR SYSTEM:**

This is the oldest system of colour. According to this system, there are three primary colours from which all the other colours are derived. The colours can be divided into primary, secondary, intermediate, tertiary and quaternary colours.

**PRIMARY COLOURS:**

There are three primary colours : **RED, YELLOW and BLUE**. Primary colours cannot be created by mixing the other colours. There are actually two types of primary colours- Additive and Subtractive colours.

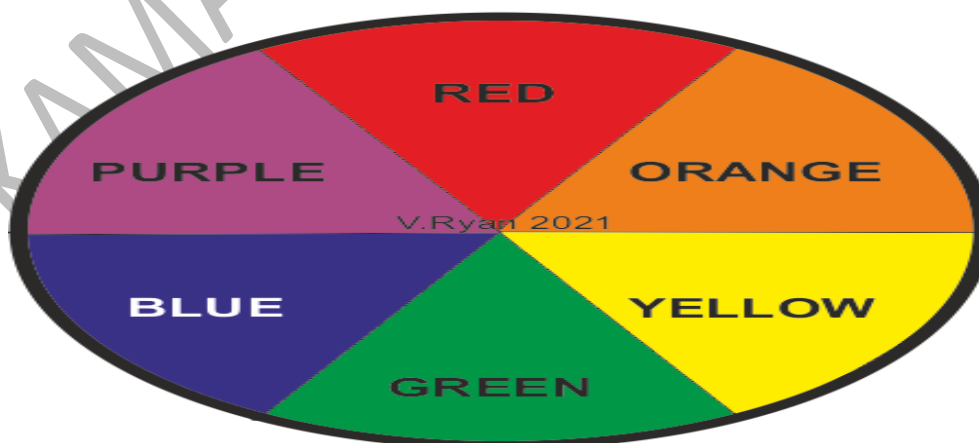
Additive colours- that are used in the conjunction with the emitted light. In this case the additive colours are red, blue and green

Subtractive colours- that are used in the conjunction with the reflected light. In this case the subtractive colours are blue, red and yellow.

**SECONDARY COLOURS:**

A colour is created by mixing two primary colours in equal proportion is called as a secondary colour. Therefore the three secondary colours are **ORANGE, VIOLET and GREEN**. All the three primary and secondary colours are called as the six standard colours.

Example : Orange = Red+ Yellow ; Violet=Red+Blue; Green=Blue+Yellow.





### INTERMEDIATE COLOURS:

When a primary and adjacent secondary are mixed in the equal proportions, an intermediate colour is obtained. For example, when a primary colour yellow is mixed with its adjacent secondary orange an intermediate colour yellow orange is obtained. The twelve key colours of the colour wheel are six standard and six intermediate colours.

Example : Yellow+Orange = Yellow orange; Yellow + Green = Yellow Green; Blue+Green= Blue Green; Blue +Violet =Blue violet; Red+Violet= Red Violet; Red + Orange =Red Orange.

### TERTIARY COLOURS:

Tertiary colours are produced by the combinations of primary and secondary colours. There are six tertiary colours.

Example : Blue+ Green = Blue Green

Tertiary yellow is known as smock yellow, red is known as brick red and the blue is called as slate blue.



### QUARTENARY COLOURS:

When two tertiary colours are mixed in the equal proportions, a quaternary colour is obtained. When a tertiary yellow and tertiary red is mixed quaternary orange is obtained. Quaternary orange is called as Buff and quaternary purple is called as Prune and quaternary green is called as olive.

Example : Tertiary yellow + Tertiary red = Quaternary Orange

Tertiary red +Tertiary blue= Quaternary purple

Tertiary yellow+ Tertiary blue = Quaternary Green

Quaternary colours can be obtained by a equation.  $TY=(B+Y+Y+R)$  and  $TB=(R+B+B+Y)$ . Thus a sum of colours equal to three parts of yellow, three parts of blue and two parts of red gives the quaternary colours.

### WARM AND COOL COLOURS:

When the prang colour chart is divided into two by a vertical line with yellow at the top and purple at the bottom it falls into two large categories as warm and cool hues. The colours on the left hand side of the vertical line around red and orange are called as warm hues. Red and orange are the warmest of all colours. Yellow orange, Orange, Red orange, Red, Red purple are the warm colours. The warm colours are the colours of Sun, Fire, Earthquake, Summer, Fruits and Flowers. They are also called as advancing colours because of the predominance





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of yellow and attract attention. People feel warmer in a room which is painted with Red than Green. They are strong and aggressive and seem to vibrate within their own space.

Warm colours are cheerful, welcoming and stimulating. They radiate outwards and surround everything in reach. Warm hues, as they will make objects appear larger and nearer to the observer. The colours on the right hand side of the vertical line near the blue are called as cool colours. Blue and Blue Purple are the coolest of all colours. Yellow Green, Green, Blue Green, Blue, Blue Purple are the cool colours. The cool colours are the colours of Water, Sea, Sky, Winter days and grass. So they are always suggest cold sensation.

They are also called as Receding colours because of the predominance of the blue. So objects appear smaller and more distant. People feel cool in a room painted with Green than Red. It refers to fully saturated blue. It is dominating and strong its brightness. Cool hue slows the body metabolism and increases one's sense of calm. But too much of cool colour may be depressing. They have a reverse effect of warm colours. They are calm and restful. They make an object appear in a reduced size it is a receding colour. So that the colour consultants analyse the skin undertones as either warm or cool colours. They advise that the most flattering colours.

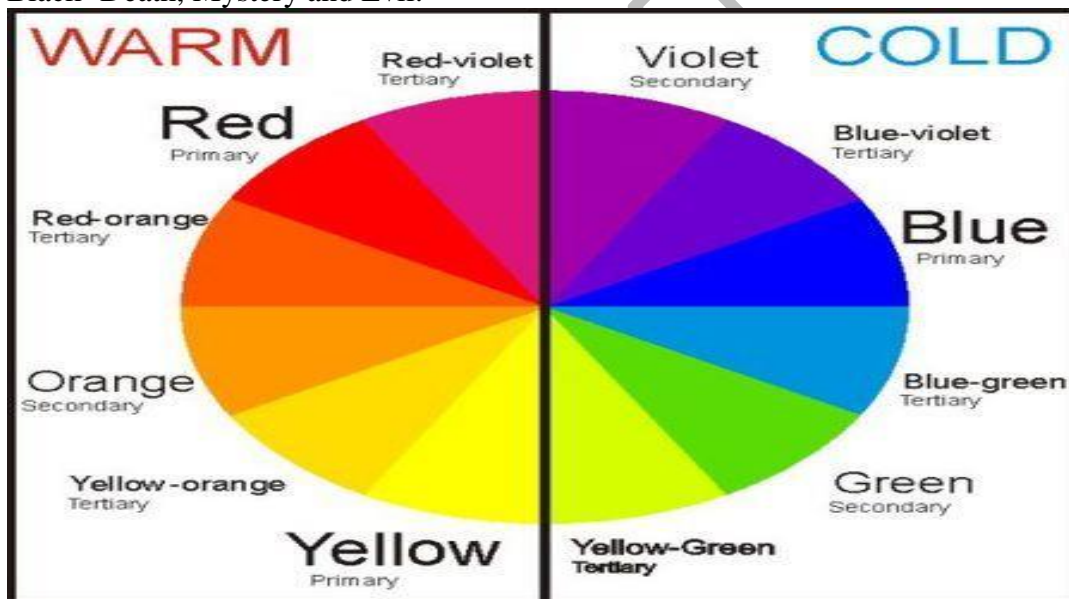
**EXAMPLE:**

Green-Envy, Red-Passion, Yellow- Cowardice(or) ill-health

Blue-Peace and Tranquility

White- Purity and Innocence

Black- Death, Mystery and Evil.



**MUNSELL COLOUR SYSTEM:**

It is a system of colour rotation by means of which colour can be described items in three dimensions of quality. In this munsell system of plan dimensions of colour are shown upon a sphere. The hues appear around the circumference of the sphere. Values in neutral grey are shown upon a vertical pole (i.e.), the axis of the sphere the north pole is white and the south pole is black. Intensity is represented by paths or arms running from the colour out to the circumference and beyond it.





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In colorimetry, the munsell colour system is a colour space that specifies the colours based on three colour dimensions, hue, value (lightness), and chroma (Color purity or colourfulness). It was created by professor Albert H. Munsell in the first decade of the 20<sup>th</sup> century.

Several earliest colour order systems had placed colours into three dimensional colour solid of one form or another, but munsell was the first to separate hue, value and chroma into perceptually uniform and independent dimensions, and was the first to systematically illustrate the colours in three dimensional space. Munsell's system and particularly the later renotations, is based on the rigorous measurements of human subjects visual responses to colour, putting it on a firm experimental scientific basis because of this basis in human visual perception, munsell's system has outlasted its contemporary colour models, and through it has been superseded for some uses by models such as CIELAB ( $I^*a^*b$ ) and CIECAM02, it is still in wide use today.

The system consists of three independent dimensions which can be represented cylindrically in three dimensions as an irregular colour solid: hue, measured by degrees around horizontal circles; chroma, measured radially outward from the neutral (gray) vertical axis; and value, measured vertically from 0 (black) to 10 (white). Munsell determined the spacing of colours along these dimensions by colours are as close to perceptually uniform as he could make them, which makes the resulting shape quite irregular.

**AS MUNSELL THEORY EXPLAINS:**

Desire to fit a chosen contour, such as the pyramid, cone, cylinder or cube, coupled with a lack of proper tests, has led to many distorted statements of colour relations, and it becomes evident, when physical measurement of pigment values and chromas is studied, that no regular contour will serve.

A colour is fully specified by listing the three numbers for hue, value and chroma.

**1. HUE:**

Each horizontal circle Munsell divided into five principle hues : Red, Yellow, Green, Blue, and Purple along with 5 intermediate hues halfway between adjacent principal hues. Mr. Munsell found that when the colours in the 12 colour circle were mixed, they did not produce a perfectly neutral gray. Therefore he eliminated yellow orange and red orange from the circle and found that there was a perfect balance between the warm and cool hues. Yellow Red for orange and he removed the colour yellow orange and red orange. Instead of 12 hue circle, we see only 10 hues 5 principle hues and the intermediate hues. Each of these 10 steps is then broken into 10 sub steps, so that 100 hues are given integer values. Two colours of equal value and chroma, on opposite sides of a hue circle, are complementary colours, and mix additively to the neutral gray of the same value. The diagram below shows the 40-evenly spaced munsell hues, with complements vertically aligned.

**2. VALUE:**

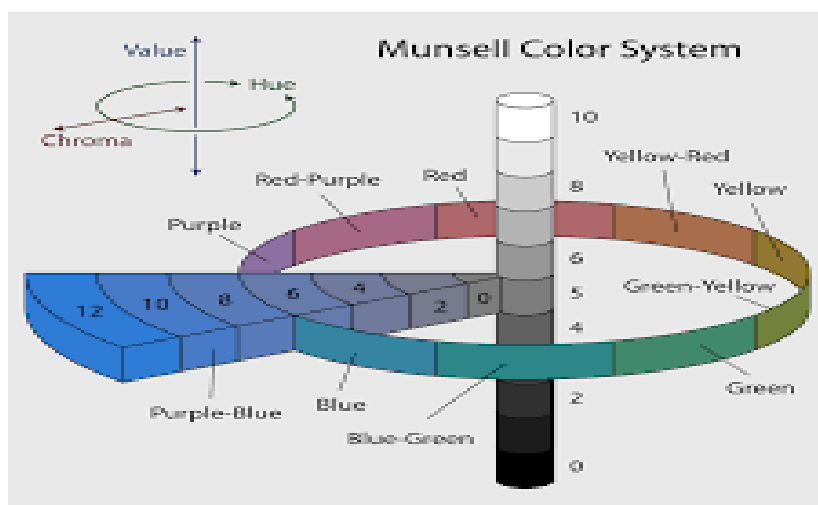
Value indicates the brightness or dullness of the colour. There are nine steps between the white and black. Values in the munsell plan have numbers. Value, or lightness, varies vertically along the colour solid, from black (value 0) at the bottom, to white (value 10) at the top. Neutral grays lie along the vertical axis between the black and white.

Several colour solids before munsell's plotted luminosity from black on the bottom to white on the top, with a gray gradient between them, but these systems neglected to keep the perceptual lightness constant across the horizontal slices. Instead, they plotted fully-saturated yellow (light), and fully saturated blue and purple (dark) along the equator.



### 3. CHROMA:

Chroma, measured radially from the center of each slice, represents the “Purity” of a colour, with lower chroma being less pure (more washed out, as in pastels). Note that there is no intrinsic upper limit to chroma. Different areas of the colour space have different maximal chroma coordinates. For instance, light yellow colours have considerably more potential chroma than the light purples, due to the nature of the eye and the physics of colour stimuli. This led to a wide range of possible chroma levels-up to the high 30s for some hue-value combinations (though it is difficult or impossible to make, physical objects in colours of such high chromas, and they cannot be reproduced on the current computer displays.



### THEORIES OF COLOUR:

There are two theories of colour mixing. They are

- (i) Light theory
- (ii) Pigment theory

The above two theories depend upon the twin ideas of reflection and absorption. In mixing the differently coloured lights reflected by the body then the colours are added, whereas in mixing the pigments, and so far as colour is concerned, the process is subtractive.

#### LIGHT THEORY:

In this theory, the colours are divided into primary and secondary colours. The secondary colours are obtained by mixing of primary colours. The colour classification is given below:

PRIMARY COLOURS	SECONDARY COLOURS
RED	YELLOW
BLUE	PURPLE
GREEN	BLUE GREEN

The secondary colour yellow is obtained by combination of red and green. Purple is obtained by combination of red and blue and blue-green is obtained by the combination of blue and green. Mixing the primary colours can produce any colour including the white. Thus, white can be produced by adding to any colour a mixture of the three primaries in a particular proportion. This mixture of primaries will be a colour in its own right and it said to be complementary to the first colour. Thus blue and yellow, green and purple, and red and bluish



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green are complementary. Any two complementary colours are in the greatest possible contrast to one another. Chromatic circle that enables the colours that are complementary to be readily seen. The circle is divided into twelve equal parts. The primary colours-red, blue and green are painted in. From the red to the green the colours are then changed to orange, yellow and yellow green ; from the green to the blue through greenish blue to bluish green ; and from the blue to the red through violet, purple and reddish purple. Opposite colours in the circle are complementary and are in the greatest contrast to one another.

**PIGMENT THEORY:**

In this theory the colours are divided into primary, secondary and tertiary colours. The secondary colours are obtained by mixing of the primary and tertiary colours are obtained by mixing of the secondary colours. The colour classification is shown as below:

PRIMARY	SECONDARY	TERTIARY
RED	GREEN	RUSSET
YELLOW	PURPLE	CITRON
BLUE	ORANGE	OLIVE

It is to be noted that the effects obtained by mixing dyes or coloured pigments together are different from those resulting from the mixing of the coloured lights. The colour effect produced by mixing different coloured pigments is subtractive.

The pigment theory of colour is based on the Brewster theory, which explains the effects produced by mixing the coloured pigments. In this theory, red, yellow and blue are the primary colours. Primary colours cannot be obtained by mixing the other pigment colours. The secondary colour green is produced by the combination of primary colours yellow and blue, purple is obtained by combination of red and blue and orange is obtained by combination of red and yellow. The tertiary colour russet is obtained by combination of secondary colours, purple and orange, citron is obtained by combination of green and orange, and olive is obtained by combination of green and purple.

The tertiary colours result from the mixture of the three primary colours as can be seen. However in each case one of the three is in excess of the other colours. The tertiary colours are duller in appearance as compared with the primary and secondary colours due to the predominance of a colour. Thus red is the predominant colour in the russet, yellow in citron and blue in olive.

The arrangement of the primary, secondary and intermediate colours as per the Brewster theory is shown in the below figure. The circle is divided into eighteen equal parts, and the primary colours, red, blue and yellow are placed equidistant from each other, with the secondary colours between them. Between each primary and secondary colour two intermediate colours are indicated in which the primary is in excess of the secondary in different proportions.



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**APPLICATIONS OF COLOUR THEORY:**

Colour is one of the first things people notice about clothing. The use of colour can create illusions of the figure size in the same way line does. Colour should be selected on the basis of complexion-hair, skin, and eyes as well as on figure size. Colours should be complement the complexion. A complexion that tends to be sallow (yellow lines ) should wear colours that bring out the pink/red tones of the skin. A complexion that is florid (red/blue tones) should wear colours that bring out the pink/red tones of the skin. A complexion that is florid red/blue tones should avoid colours that emphasize the redness of the skin.

Matching of colour to the complexion is a very personal matter. Old adages like “ redheads should never wear pink” are not always valid. Careful selection of the value and intensity of a colour, its placement and the complements used with the colour can allow its use by almost everyone. Colours are classified as warm-reds, yellows and oranges or cool-blues, and greens. Warm colours tend to create an illusion of greater size. Cool colours tend to create an illusion of reduced size.

The brightness or dullness and the lightness and darkness of the colours also affect the illusion created. Dull and dark colours seem to recede and make the figure appear smaller. Bright and light colours have the opposite effect. In addition to these general characteristics of the colours, how they are used will also influence the illusion created. Contrasting colours in tops and bottoms create a horizontal line where they meet and tend to shorten the figure. A single colour outfit gives a vertical feeling and creates an illusion of height and slimness.

**COLOUR SCHEMES:**

A colour scheme merely suggests the hues to be used in the combination. One must decide in which value intensity those hues would be most harmonious. Colour scheme are divided into two groups and they are as follows:

- Related colour scheme
- Contrasting colour scheme

**RELATED COLOUR SCHEME:**

Related colour scheme are the combination that have one hue in common.

**MONO CHROMATIC SCHEME:**

One colour is used in various degree of light and dark values of colour. The idea of using one colour with various values and intensities in a particular design is known as the monochromatic scheme.

Example : blue, cobalt blue, sky blue, navy blue etc.

**ACCENTED NEUTRAL:**

It is another one hue scheme in which a dash of colour is used to accent a neutral costume.

Example : red with black, navy with white.

**ANALOGOUS SCHEME (OR) ADJACENT COLOUR SCHEME:**

Neighbouring colours in a colour wheel are used in this colour scheme. They are related because they contain a colour in common. Due to this fact analogous colour scheme is more interesting than the mono chromatic colour scheme.

Example : red orange and orange

Orange and yellow orange.

Generally 3 or 4 neighbouring colours are used in the fabrics or garments. More the combination of colours will spoil the appearance.



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Example : a plaid of fabric includes the red-violet, violet-blue and navy colour in common is blue. Repeat the navy in the coat and all accessories or introduce an account of red-violet in the hat or gloves.

**CONTRASTING COLOUR SCHEMES:**

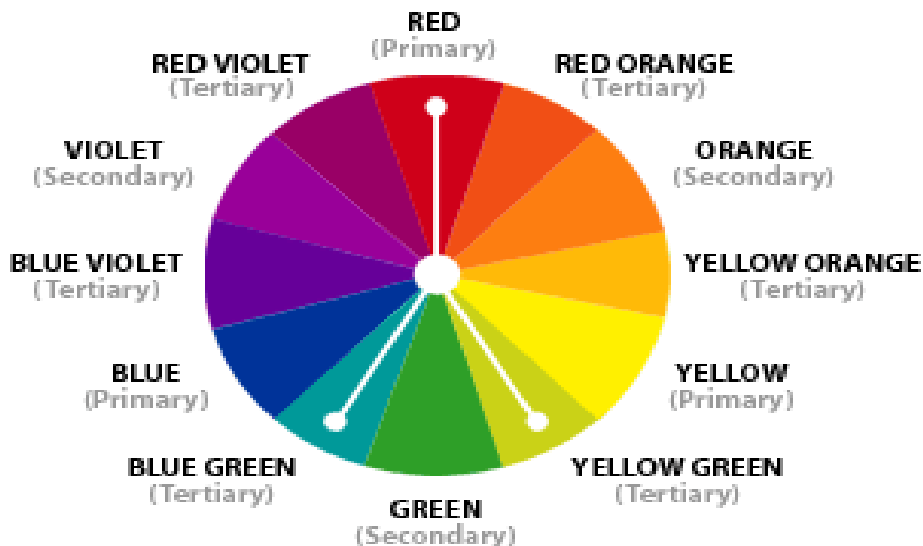
Contrasting colour schemes combine hues that lie on opposite side of a colour wheel. They are a balance of unlike hues for they do not have a common primary. They include varying amounts of all three primaries either in a mixture or as a separate hue. The different types of contrasting colour schemes are as follows:

- Single complementary scheme
- Double complementary scheme
- Split complementary scheme
- Triad complementary scheme

**SINGLE COMPLEMENTARY SCHEME:**

It consists of two hues that are directly opposite on the colour wheel.

Example : yellow and violet, red and green



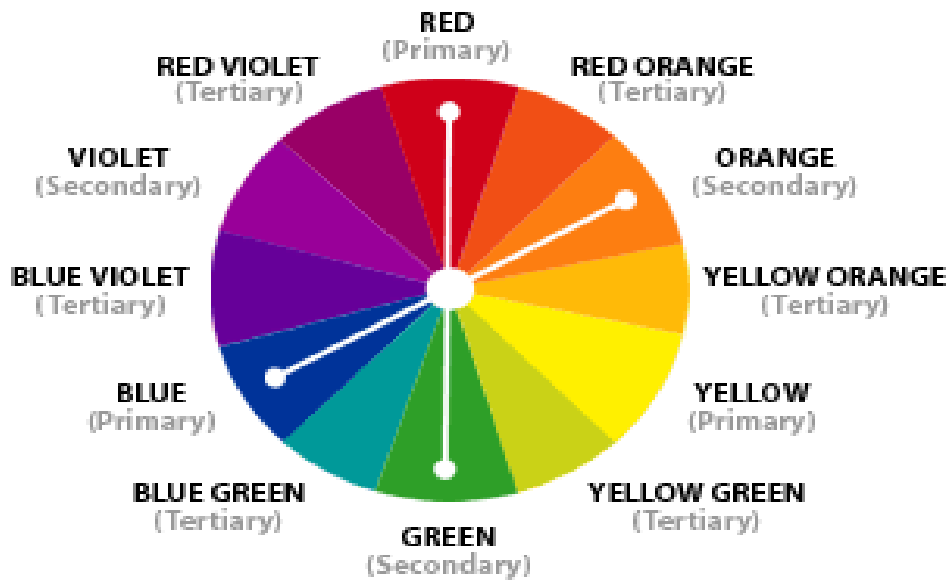
**DOUBLE COMPLEMENTARY SCHEME:**

It consists of any two parts of complements. If used in a costume, it is advisable to select two pairs of neighbouring complements.

Example : yellow and violet + yellow-green and red-violet (or) yellow and violet-orange and blue-violet.



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**SPLIT COMPLEMENTARY SCHEME:**

It includes any hue plus two colours lying on either side of its direct complement.

Example : blue violet

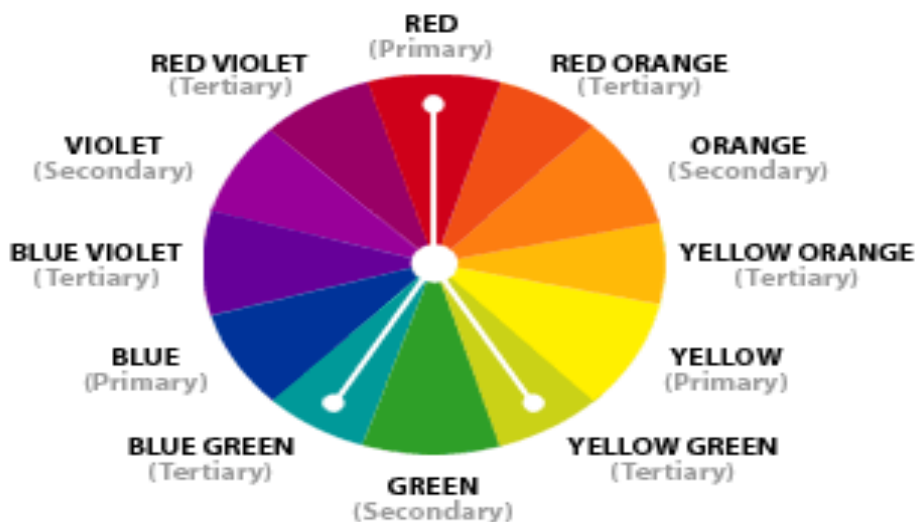
Red

Yellow orange green or blue violet

Red violet

Yellow orange

Yellow green



**TRIAD SCHEME:**

This is the combination and three equidistant colors on the color wheel.

Example: red, yellow, blue or orange, green, violet.





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**DIMENSIONS OF COLOUR:**

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

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

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

**HUE (SYMBOL H):**

Hue is the term used to indicate the name of the colour, such as red, blue or green. Light travels in waves of different rates of speed and these waves produce in the eye, the sensation that we call as 'colour quantity', which makes it possible for them to reflect some of these wavelengths and to absorb others. The object is supposed to possess the colour that is not absorbed by it but reflected out. When the object reflects all the wavelengths, it is seen in white in colour. When the object absorbs all the wavelengths, the object is seen as black in colour. There are three fundamental hues-red, yellow and blue- which are commonly called the primary colours and from these all the other hues may be made, if mixed in the proper amounts.

By mixing of red and yellow we produce orange; yellow and blue combined gives green; and blue and red makes purple or violet. These colours green, orange and violet are called the secondary or binary colours. We use the two required primaries in equal amounts. There are further more hues known as the intermediate colours which we obtain by mixing the equal amounts of a primary and a secondary and which will fall between the points. In general, it is the quality which distinguishes one colour from another otherwise, it is the name by which we know a colour such as red, blue green etc.,





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**VALUE:**

Value the second dimension describes the lightness or darkness of a colour, which is the relative amount of black or white in a hue. Value can be changed by adding white or water to lighten and by adding pigment or black to darken them. Every hue is capable of being lowered to a value just above black and of being raised to a value just under white. The incremental addition of white to the hue results in a lighter values of hue called as tints. The incremental addition of black to hue results in the darker values of the hue called as shades. There are many degrees of light and dark, ranging all the way from white to black. White is the highest value and no hue can be as light as white. Black is the lowest value and no hue can be so dark as black. Halfway between the black and white, comes middle value. Example, Navy is a very dark blue, Royal blue is medium and Baby blue is light.

**VALUE CHART**

<b>WHITE</b>	<b>9</b>
<b>HIGH LIGHT</b>	<b>8</b>
<b>LIGHT</b>	
<b>LOW LIGHT</b>	<b>7</b>
<b>MIDDLE</b>	<b>6</b>
<b>LOW DARK</b>	<b>5</b>
<b>DARK</b>	<b>4</b>
<b>HIGH DARK</b>	<b>3</b>
<b>BLACK</b>	<b>2</b>
	<b>1</b>

**INTENSITY (SYMBOL I) OR CHROMA (SYMBOL C):**

Intensity or chroma is the dimensions that tells about the brightness or dullness of the colour, its strength and weakness. In other words it is the property describing the distance of colour from grey or neutrality. The colours in the outer circle of the intensity chart are found to be of full intensity because they are so bright as each colour can be. As colours go down in their brightness toward neutral grey or no colour, to the centre of the circle, they are found to become duller and are said to be low intensity, chroma or neutralized. A colour may neutralize or destroyed or changed in its intensity, by mixing it with its complement or grey. A complement may be used to neutralize a colour because of the fact that a complement of a colour has the other two primary hues, which is not present in the colour, therefore resulting in the neutralization.

Texture plays so important part in the colour use that is cannot be ignored surfaces having more or less roughness reflect light in tiny accents and throw little shadows that have the effect of dulling the intensity of a colour. The texture of a smooth surface seems to blend colours used together and give the appearance of vibrating the colour on a shiny surface.

Example : blue can be intense royal blue or grayed slate blue



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1. colours may be made duller or less intense by mixing with them some of the complementary colours.
2. colours may be made to appear more intense by placing beside them some of their complementary colours.

**INTENSITY CHART**

<b>YELLOW</b>
$\frac{3}{4}$ <b>YELLOW</b> + $\frac{1}{4}$ <b>VIOLET</b>
$\frac{1}{2}$ <b>YELLOW</b> + $\frac{1}{2}$ <b>VIOLET</b>
$\frac{1}{4}$ <b>YELLOW</b> + $\frac{3}{4}$ <b>VIOLET</b>
<b>GREY</b>
$\frac{1}{4}$ <b>VIOLET</b> + $\frac{3}{4}$ <b>YELLOW</b>
$\frac{1}{2}$ <b>VIOLET</b> + $\frac{1}{2}$ <b>YELLOW</b>
$\frac{3}{4}$ <b>YELLOW</b> + $\frac{1}{4}$ <b>YELLOW</b>
<b>VIOLET</b>

**TINT:**

To get a tint add white. More the white, the lighter and less intense the colour will be. The value that is lighter than the normal colour is called as the tint. Example, Add white to the red colour you will get a tint colour called Pink. Tint are also called as **PASTELS**.

**SHADE:**

To get a shade add black. More the black, the darker and more intense the colour will be. Value darker than the normal colours are called as shades. Example, Add black to the red colour you will get a Maroon shade.

**tone:**

Tone is formed by mixing white or black to the base colour

Example, if dullness has to be achieved for a particular basic colour, grey is added to it. This results in the degradation of the intensity of the basic colour and makes it more dull.

**NEUTRAL COLOURS:**

Black, grey and white have no actual hue, and so they are called as neutrals. White and black represent the extremes of light and dark in the value scale. No colour is so lighter as white nor as dark as black. When white is mixed with black in varying proportions, you have a wide range of grays that include, medium and dark values.

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

**COMPLEMENTARY COLOURS:**

These colours are those which are opposite each other on the colour wheel. For example, red is opposite green. Green is made from the other two primary colours so it contains no red.



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When these complementary colours are put together in a picture the result is striking- think of poppies in a green field. Each colour makes the other sing and have vibrancy.

Each primary has a secondary colour which is its complementary and vice versa.

- Orange is the complementary of blue
- Green is the complementary of red and
- Violet is the complementary of yellow.

### **LIGHT COLOURS:**

They are the palest pastels i.e., with 90-95% of white 5-10% of colour its degree of lightness is determined by the absence of visible colour in their composition. Light values seem to increase to size of an object. Small rooms may be made to appear larger if they are decorated in light colours as light colours create the impression of distance and a person looks larger in white or very light clothing as light colours recede.

### **DARK COLOURS:**

They are the darkest shades with maximum amount of black. Dark values seem to decrease the size of an object. Therefore dark colours would be a poor choice for the back ground of small rooms and a good choice for clothing for large people as they are advancing in nature. While white and light colours suggest foreground or nearness. In store display dark values should be used below, rather than above the light values, for if they are seen above the light colours the display will appear unstable. Black and very dark colours absorb the colour of objects seen again them. Black also has a power to unify colours and helps to bring harmony into an arrangement. When a number of bright colours are used together. Colour themselves in their original forms vary in their values. Dr. Donman, w.ross has given the names and symbols of eight steps of value, with the lightened being white and darkened being black. Half way between black and white, comes middle value, white is the highest value and no hue can be as light as white. Black is the lowest value and no hue can be so darkExample :

- ❖ Navy is a very dark blue
- ❖ Royal blue is medium
- ❖ Baby blue is light.

### **COLOUR HARMONIES:**

Harmony can be defined as a pleasing arrangement of parts, whether it be music, poetry, colour, or even an ice cream sundae. Harmony of colour is not governed by the fixed principles, and any combination of the hues that is pleasing and gives full satisfaction to the observer may be said to have the colour harmony. The colour sense in different persons varies and what may appear harmonious to one may not be harmonious to the other. In combining colours the influence that one colour has upon another should be carefully studied. They should be arranged in such a manner that they enhance and enrich rather than making it appear poor. Harmony is obtained when the proper hues are so associated that every particle of colour is helpful to the complete colour schemes. It is usual to distinguish between two kinds of harmony.

#### **(i) Harmony of Analogy**

#### **(ii) Harmony of Contrast**

Harmony of analogy can be produced in two ways and they are the combination of tones and combination of hues. If two hues are nearly equal in depth of tone and are harmonious when united, they form the analogy of hue. If the combination of two tones and of same colour are mixed which results in the harmony of contrast. When clear and smart effects are required this method is used. Colour theory has long had the goal of predicting of specifying the colour combinations that would work well together or appear harmonious. The colour wheel



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

**BASICS OF COLOUR HARMONY:**

Complementary hues are harmonious, but in their pure state yield contrasts that are too strong. The colours still form similar complementary pairs when reduced by means of black, white or gray. In this condition they form most harmonious combinations. However, it is not necessary to select only colours that are complementary in order to produce harmony. It is generally considered that it is better to combine hues which are from 20-30 degrees or the other of their complementary as these are not so strongly in contrast. The effect of contrast, when complementary or near complementary colours are in contrast, is to enrich the colours. In producing the harmony of contrast, it is a good rule to select the colours that are separated by at least 90 degrees on the chromatic circle. Related colours which are from about 30-90 degrees apart on the chromatic circle. Colours that are very near in the chromatic circle can be combined in producing a “Harmony of analogy of Hue”.





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### UNIT-III

## FASHION EVOLUTION AND FASHION FORECASTING

#### **FASHION CYCLES:**

Consumers are exposed to each season to a multitude of the new styles created by the designers. Some are rejected immediately by the press or by the buyer on the retail level, but others are accepted for a time, as demonstrated by the consumers purchasing and wearing them. The way in which the fashion changes is usually described as a fashion cycle. It is difficult to categorize or theorize about fashion without simplifying. Even so, the fashion cycle is usually depicted as a Bell-shaped curve encompassing five stages: they are introduction, rise in popularity, peak of popularity, decline in popularity and rejection. The cycle can reflect the acceptance of a single style from one designer or a general style such as the MINISKIRT.

#### **INTRODUCTION OF A STYLE:**

Designers interpret their research and creative ideas into apparel or accessories and then offer the new style to the public. Designers create new designs by changing the elements such as line, shape, colour, fabric and details and their relationship to one another. New creations referred to as the “latest fashions” may not be accepted by anyone. At the first stage of the fashion cycle, fashion implies only style and newness.

Most new styles are introduced at a high price level. Designers who are globally respected for their talent may be given financial backing and be allowed to design with very few limitations on the creativity, quality of raw materials, or amount of fine workmanship. Naturally, production costs are high, and only a few people can afford the resulting garments, production in small quantities gives a designer more freedom, flexibility, and room for creativity.

#### **INCREASE IN POPULARITY:**

If a new style is purchased, worn and seen by many people, it may attract the attention of the buyers, the press and the public. In self-defence, most couture and high priced designers now have secondary bridge and or diffusion lines that sell at lower prices, so that they can sell their designs in the greater quantities.

The popularity of a style may further increase through copying and adaptation. Some designers or stylists may modify a popular style to suit the needs and price range of their own customers. Some manufacturers may copy it with less expensive fabric and less detail in order to sell the style at lower prices.

#### **PEAK OF POPULARITY:**

When a fashion is at the height of its popularity it may be in such demand that many manufacturers copy it or produce adaptations of it many price levels. Some designers are flattered by copying and others are resentful. There is very fine line between the adaptations and the knockoffs. Volume production requires a likelihood of mass acceptance. Therefore, volume manufacturers carefully study the sales trends because their customers want clothes that are in the mainstream of fashion.



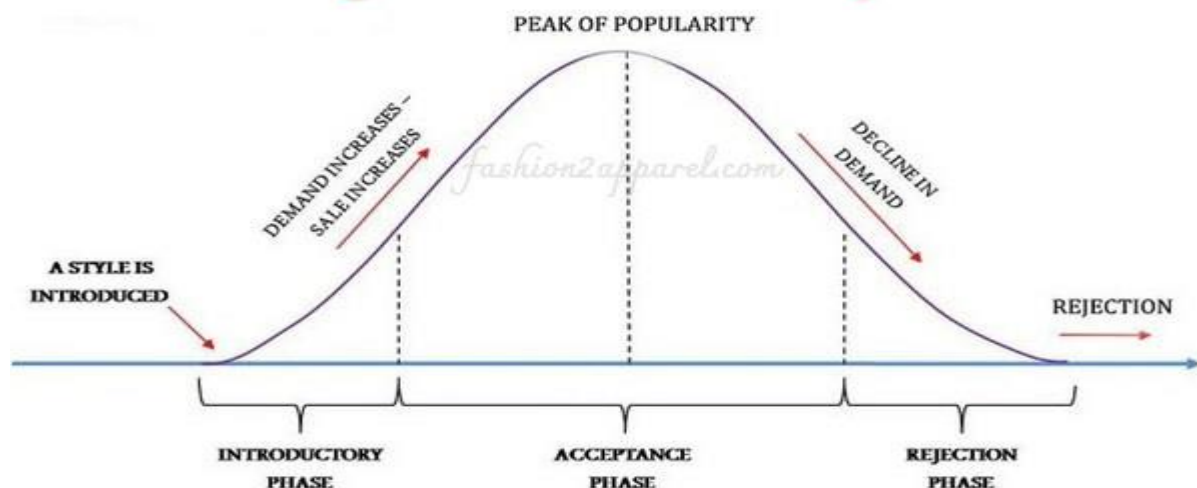
### DECLINE IN POPULARITY:

Eventually, so many copies are mass produced, that the fashion-conscious people tire of the style and begin to look for something new. Consumers still wear garments in the style, but they are no longer willing to buy them at regular prices. Retail stores put such declining styles on the sales racks, hoping to make room for the new merchandise.

### REJECTION OF A STYLE (OBSCOLESCENCE):

In the last phase of the fashion cycle, some consumers have already turned to the new looks, thus beginning a new cycle. The rejection (or) discarding of a style just because it is out of fashion which is also called as consumer obsolescence. As early as 1600, Shakespeare wrote that the “Fashion wears out more apparel than the Man”.

## Stages of Fashion Cycle



### LENGTH OF CYCLES:

Although all fashions follow the same cyclical pattern, there is no measurable timetable for a fashion cycle. Some fashions take a short time to peak in popularity, others take longer, some decline slowly, others swiftly. Some last a single selling season, others last several seasons. Certain fashions fade quickly, others never completely disappear.

Fashion is a term that usually applies to a prevailing mode of expression, but quite often applies to a personal mode of expression that may or may not be apply to all. Inherent in the term is the idea that the culture as a whole. The terms fashionable and unfashionable are employed to describe whether someone or something fits in with the current popular mode of expression. The term fashion is frequently used in a positive sense, as a synonyms for glamour and style. In this sense, fashions are a sort of communal art, through which a culture examines its notions of beauty currently accepted by a given segment of population fashion is an art. To be more presence it is an artistic science and scientific art of learning to combine form, colour and pattern, texture for the final effects that is right for the time, place and the user.



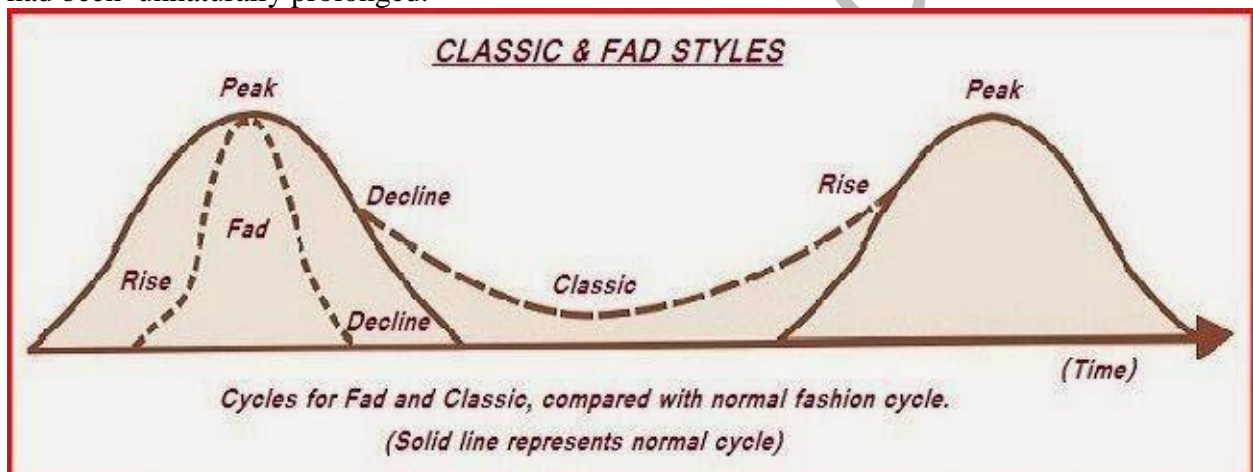
### CYCLE WITHIN CYCLES:

Design elements such as color, silhouette and texture or detail may change even though the cycle itself remains popular. Jeans became a popular item in the late 1960s and remained classics. Therefore, their fashion cycle was very long. However various jeans silhouette including bell and baggy- came and went during that time.

### INTERRUPTED CYCLES :

Consumer Buying Is Often Halted Prematurely because manufacturers and retailers are no longer wish to risk producing or stocking merchandise that will soon decline in popularity. This is obvious to consumers who try to buy summer clothes in August.

Sometimes the normal progress of a fashion cycle is interrupted or prolonged by a social upheaval, economic depression or war. Consider large shoulder, wedge shaped silhouette in women's fashion which began in the 1930s. because peoples are concerned with the things more important than the fashion during the world war II, the same silhouette continued, without the normal expected decline, for the duration of a war. The new loop of 194 / with its sloping shoulders tiny waists and longer skirts was the radical change because the old cycle had been unnaturally prolonged.

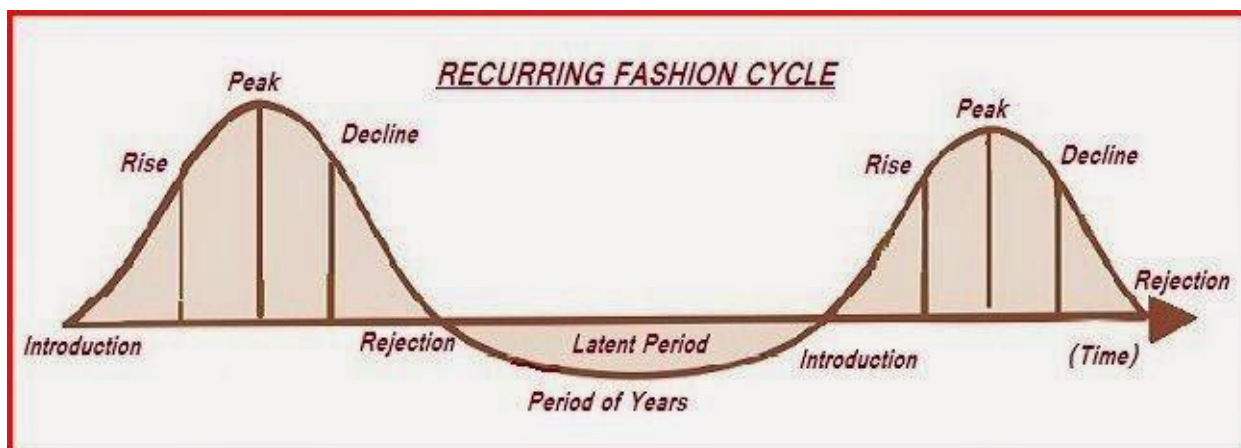


### RECURRING CYCLES:

After A Fashion Dies, It May Resurface. Designers Often Borrow Ideas From The Past. When a style reappears years later, it is reinterpreted with the change in fabric and detail. Nothing is close ever exactly the same –yet nothing is totally new. As a century and millennium draws to a close, designers are showing many nostalgic looks of the 1950s, 1960s and the 1970s and even the 1980s. However, the use of fabrics, colors, and details makes the looks unique to the turn of the century.



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### **CLASSIFICATION OF FASHION:**

The duration of fashion's importance is a critical fashion designers or manufacturers concern. A fashion can be brief or of long duration. Once having identified this characteristic, a designer is in a position to assess a fashion's importance to the retail inventory. Fashion is classified into many types :

- a. Style
- b. Basic or classic
- c. FAD
- d. Fashion forecasting
- e. Trends

### **STYLE:**

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

The term style is a popular word in fashion and it refers to a sub division within fashion. By definition, it is that which has certain characteristics that distinguish it from other designs. For example, the fashion could be pleated skirt, yet the style is box pleat. It is a common fallacy to believe that the famous designers create fashions. They create styles which they hope will be accepted when and if there is consumer support the style then becomes fashion. It is repetitious but important to stress that fashion is synonymous with acceptance.

### **CLASSICS/ BASIC :**

Some styles never become completely obsolete, but instead remain more or less accepted for an extended period. A classic is characterised by simplicity of a design; which keeps it from being easily dated. An example is the channel suit, which is peaked in fashion in the Paris, as well as other manufacturers, having produced variations of the suits for a small, dedicated climate. Other examples of classics include the blazer jackets, twin sets, polo shirts, ballet flats and loafers. When a fashion is constant or long lasting, such as salwar kameez and saree, it is called as Basic or classics. It is similar to a standard music. These garments are the part of fashion scene. These are the outfits which stay in the fashion scene for a long period of time and that is from past to present and even in the future it stands.





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**FAD:**

Short-lived fashions or fads can come and go in a single season. They lack the design strength to hold the consumer attention for very long. A FAD is something which can either make a designer's life more interesting or tenser. Very often something appears on the fashion scene that captures the imagination, only to fizzle out in the short duration. Overall, the FAD can be defined as the fashion lasting for a very little time or period, acceptable by only a certain group of people. For example, hippies- their clothing, accessories and hairstyle etc.

**CONSUMER GROUPS IN FASHION CYCLES**

Consumers can be identified with various stages of the fashion cycle. Fashion leaders buy and wear new styles at the beginning of their cycles; others tend to imitate. Manufacturers and retailers may also be identified as fashion leaders or followers, depending upon which consumer groups they target.

**FASHION LEADERS:**

Fashion leaders are the people who are influential in fashion. There are two main dimensions that can be seen in fashion leadership: fashion innovativeness and fashion opinion leadership. Fashion leaders are the one in which the people who are genuinely in fashion for themselves and do merely wear clothes to set the trends for others.

**FASHION INNOVATIONS:**

Fashion innovators are the first buyers of new fashionable apparel and accessories. They comprise a unique and important segment of the clothing and general fashion, market etc. These fashion opinion leaders are the first to adopt new fashion within their social group.

**Innovation** While attention is showered on the most exciting and extreme runway fashions, the mechanisms of fashion change work in the background to create patterns familiar to the most experienced fashion watchers. When an innovation arrives on the scene, individuals consider it for adoption. The cumulative effect of those decisions can be tracked in sales and visually on the street. In fashion terms, the innovation may be the invention of a new fiber or a new finish. "Fashion Innovators are consumers who have an instinct for style, like to shop for apparel and are more likely to pay full price at the beginning of the season to ensure that they are among the first to secure the latest styles

Fashion innovativeness is the characteristics of fashion leaders who have the tendency to buy a new fashion earlier than new consumers. While anyone can be a fashion leader, we are most likely to think of celebrities as fashion leaders, as these are people in the public eye who we can see wearing new fashions and engage with. Fashion innovativeness in celebrity fashion leaders will often tend to trend setting, and members of the public will buy items in the new fashion as worn by the fashion leader

Those who follow the fashion leaders and adopt the particular styles only after it is worn by a fashion influencer and becomes a popular trend, are called as the fashion followers. This include the majority of adopters as they are not interested in creating their own unique style identity and are content to wear similar styles. This particular consumer segment being the latest group, is targeted by fashion brand retailers for promotional activities to induce buying on a large scale.





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## **FASHION MOTIVATION**

A few fashion leaders have the beauty, status, and/or wealth to be this. -Designers lend new styles to celebrities, primarily film stars, to get publicity. They are seen at public events or on television and are photographed by the press. For everyone who identifies with them and, thereby, influence the way other people dress. -Kal Ruttenstein, fashion director of Bloomingdale, said, "There has been so much interest in what actresses are wearing at the Oscars and customers are emulating them." Because of their influence,

they are important to designers and to the fashion industry as a whole. -There are fashion leaders for every market segment. They can be anyone featured in the media, including royalty, politicians, TV and film stars, rock stars, and supermodels.

### **FASHION VICTIMS:**

Someone who always wear very fashionable clothes even if the clothes sometimes makes them look silly. A fashion victim, able to recognize this phenomenon but unable to determine its boundary, may become a "walking billboard". A fashion victim is someone who thinks that being fashionable is more important than looking nice and as a result of it, wearing very fashionable clothes does not suit to them.

The Fashion Victim Michelle Lee's 2003 book Fashion Victim, intimates that fashion victim is an inclusive concept-not one confined to certain, limited groups within the population: "The Fashion Victim is all around us. The Hollywood startlet who's personally dressed by Donatella Versace is no less a Fashion Victim than the small-town salesgirl who hops on every fad at her local JC Penney". She goes on to say that a fashion victim is "anyone who has ever looked back at old pictures and cringed"

Fashion victims are the those who slavishly follow the current fashion trends without due consideration whether it suits them or not. Therefore, irrespective of their personal style, and fit they may wear the clothes that may cross the boundaries of the fashion and style.

### **FASHION FOLLOWERS:**

People who wear a certain style only after it becomes a popular trend. Everyday people are examples of fashion followers. An example of a person becoming a fashion follower is when someone sees "boyfriend jeans" on a model and starts to like it because of the model. A fashion influencer is the personality that has a large number of followers on the social media which creates mainly the fashion content and has the power to influence the opinion and purchase behavior of others with their recommendations and brands. Brands endorse them to attend the fashion shows, designer dinners, parties and exclusive trips and to wear their clothes on social media.

Those who follow the fashion leaders and adopt the particular styles only after it is worn by a fashion influencer and becomes a popular trend, are called as the fashion followers. This include the majority of adopters as they are not interested in creating their own unique style identity and are content to wear similar styles. This particular consumer segment being the latest group, is targeted by fashion brand retailers for promotional activities to induce buying on a large scale.



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### **THEORIES OF FASHION CHANGE:**

To understand how the new fashion ideas spread and adopted to the taste, and budgets of customers, we need to understand the three directional theories of the fashion changes.

#### **TRICKLE DOWN THEORY:**

This theory is based on traditional adaptation in a downward flow. Historically, clothing styles are dictated by the royalty and nobility who were the socially prominent leaders in society by birth, rank and wealth. The elite class differentiated itself through fashion, lower classes imitated the look, which led to the elite class adopting another look to maintain the social differentiation. These styles spread slowly downwards towards through the class structures but never reached all levels. In modern times, the new, highly visible class comprises those in positions of power in business, politics and media. There is a directional change in the way in which the trend setting fashions from the fashion capitals like Paris, London, Milan and New York are adapted until simpler and more affordable versions of these styles became available to the consumers.

#### **TRICKLE UP THEORY:**

Trickle up theory is based on the reverse adaptation, the trickle up theory of fashion change reverses the direction in an upward flow. According to this theory, the social segments with higher status and more power intimate those with the lower status. In the 1960s, the youthquake decade, the older generation adopted the styles such as the bright shirts, polka-dot ties, sports coats and jeans which have been pioneered by young and teenagers. Designers and manufacturers adopted the innovative concepts in the street style. In the 1990s, the street fashion was transported to the high fashion ramp with the transformation of the humble safety pin into a oversized glamorous decorative details in Gianni Versace's famous safety pin dresses.

#### **TRICKLE ACROSS THEORY:**

It is also called as the simultaneous adoption theory in a horizontal flow. There are many influences and simultaneous ways in which modern communications bring fashion from around the world into the homes almost instantly. Separate markets have developed to cater to different ages, lifestyles and tastes. Designers and brands reach out to their respective target segments, each its specific price points. The fast fashion chains are closer to the target envisioned by the trickle-across theory because of their speed to market, mass production processes that speeded up the process of moving fashion from the runway to the store. This made it possible for different styles to trickle across the wider acceptance at the same time.

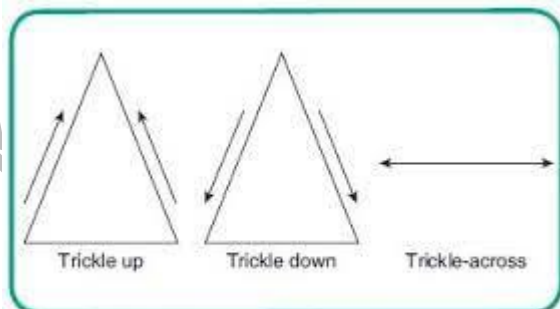


Figure 15.2 Theories of Fashion



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## **FASHION FORECASTING**

Predicting what new fashions will come in the future by observing past fashion trends is called fashion forecasting. Through this, it is known what new designs will come in the future. For this reason, this forecasting is done by considering various situations including future trends, people's demands.

### **Types of Fashion Forecasting:**

There are generally two types of fashion forecasting.

Short term Forecasting

Long term Forecasting

#### **1. Short term forecasting:**

Short term forecasting is usually done for one or two years. What kind of color will come in fashion, what style will be accepted as fashion is known through this forecasting. It is considered as an internal business matter. Short term forecasting is made based on recent trends.

#### **2. Long term forecasting:**

Long term forecasting is done for a period of 5 years or more. Such forecasting is done in fashion industry direction design, production. In this case, more attention is paid to political, economic and technology.

### **The Purpose of Fashion Forecasting:**

- Fashion designers do long term and short term forecasting to maintain fashion in the market.
- Executives use forecasting for planning.
- Fashion forecasting techniques are used to assess competitors' market position, market share and develop competitive strategies.
- Production developers, managers prepare collections using trend forecasts of color, style direction.
- One of its main objectives is to innovate something new in the future from the past trend.

### **Steps of Developing Fashion Forecasting:**

- Past analysis should be done.
- Research should be done on the fashion of the past.
- Determining the reasons why past fashions changed. For example: finding out the reason why blue color is running even though red color is forecasted.
- Determining how closely the forecast matches the past.
- Researching how likely fashion will impact the future.
- Applying fashion forecasting techniques.
- Monitor regularly and check if it recedes.
- And lastly revise again and again.



## **UNIT - IV**

### **DESIGNING DRESSES FOR UNUSUAL FIGURES**

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

The unusual figures are classified into two groups:

- ❖ Becoming and
- ❖ Unbecoming

These two classifications are based on the following figure types:

#### **THE THIN FIGURE:**

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

#### **BECOMING:**

- ❖ Lustrous materials unless the person is too angular
- ❖ Materials that stand out somewhat from the figure
- ❖ The silhouette of the dress shown broken, rather long than the beginning line
- ❖ Horizontal movement in the line of the dress
- ❖ Wear loose clothing
- ❖ Broken lines and curved lines
- ❖ The soft, full line of drapery in the waist.
- ❖ Use short collars
- ❖ Wear cap
- ❖ Light furs, if the becoming to the complexion
- ❖ Long haired furs. If the person is small, the scarf must too not large
- ❖ Hats with low crowns
- ❖ Hats with drooping brims
- ❖ Hats of average size
- ❖ Hats with regular lines.

#### **UNBECOMING:**

- ❖ Severely straight lines
- ❖ Angle in the lines of the dress
- ❖ Long narrow skirt
- ❖ Flat tight waists
- ❖ Sleeves so short that the bones of the arm are conspicuous
- ❖ High hats
- ❖ Angle in the line of the hats
- ❖ Stiff trimmings as wings or standing out from the hat



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**THE STOUT FIGURE:**

It is not only the thin person who has her troubles, for her plump sister also, has her dress problems. It had been said of the use of soft materials having a dull rather than a shiny surface and of colours which are not too bright, as being more becoming to the stout figure. Never try to make look thin by wearing a dress which is too tight for you, because this merely emphasizes your figure.

**BECOMING:**

- ❖ Fabrics will dull surfaces
- ❖ Transitional lines in the dress rather than extreme curves or angles.
- ❖ Vertical movement in the lines of the dress.
- ❖ Comparatively long skirts.
- ❖ Hair well groomed. It may have a wave with rather large undulations.

**UNBECOMING:**

- ❖ Small, flat and round hats.
- ❖ Lustrous fabrics and other stiff fabrics.
- ❖ Heavy and bulky fabrics.
- ❖ Short skirts
- ❖ Large circle on hats and dresses
- ❖ Very narrow lines of trimming
- ❖ Thin piping



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**LONG WAISTS, SLENDER FIGURE:**

**BECOMING:**

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

**UNBECOMING:**

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





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**NARROW SHOULDERS:**

**BECOMING:**

- ❖ Padded or broadened shoulders
- ❖ Broad lines in the yokes, collars and lapels
- ❖ Armhole seams placed slightly out

**UNBECOMING:**

A panel or vest effect that starts wide at the waist or hips and becomes narrower towards the neck. This makes a triangle with the point at the neck and the base at the waist and hips, the narrowing the shoulders and broadening the waist and hips.







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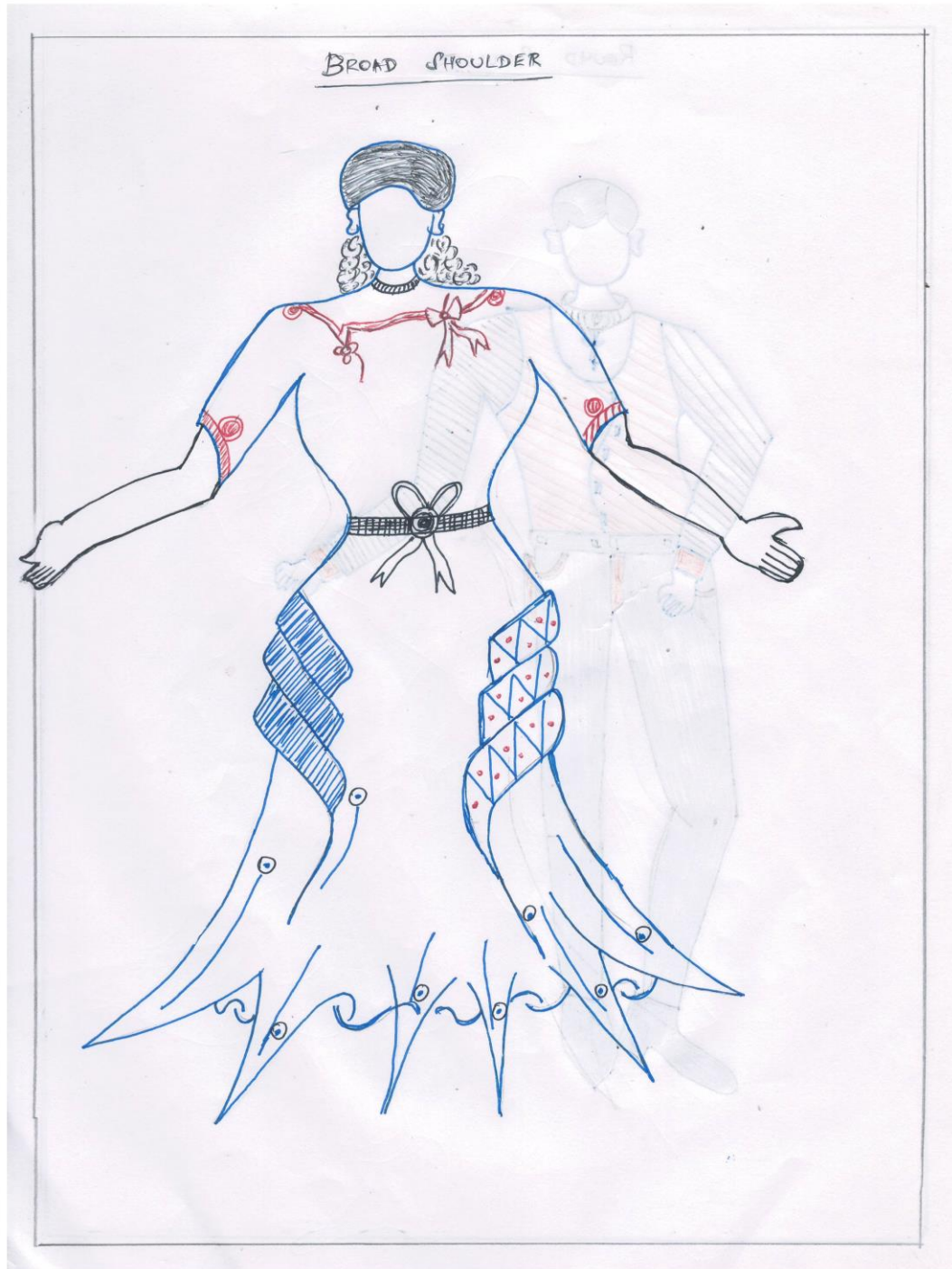
**BROAD SHOULDERS:**

**BECOMING:**

- ❖ Lengthwise pleats, folds or tucks extending from the shoulders to the waist, placed somewhat towards the center line in order to narrow rather than the broaden the figure.
- ❖ Hat with a relatively high crown and a fairly wide brim

**UNBECOMING:**

- ❖ Wide or horizontal structural lines in the yoke, collars and lapels
- ❖ Very small hats





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**ROUND SHOULDERS:**

**BECOMING:**

- ❖ Set-in sleeves
- ❖ The shoulder seam placed about one-half inch back of the normal shoulder line
- ❖ Collars that will appear to straighten the curve of the back.

**UNBECOMING:**

- ❖ Kimono sleeves
- ❖ Raglan sleeves
- ❖ Collars that end at the curve of the back
- ❖ Collarless dresses that is tight at the waist line
- ❖ Hat with a long dropping brim in back that forms a continuous line between the crown and the curve of the shoulders







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**LARGE BUSTS:**

**BECOMING:**

- ❖ Panels or vests
- ❖ Silhouette built out at waist and hips if not already large
- ❖ A yoke line, jewelry, or some other conspicuous line that stops above or below the bust line

**UNBECOMING:**

- ❖ The waist line drawn in
- ❖ High fitted waist
- ❖ Wide belts
- ❖ Trimming at or near the bust line





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**FLAT CHESTS:**

**BECOMING:**

- ❖ Full and soft collars
- ❖ Jabots and fichus
- ❖ Fullness over the coat by means of tucking or shirring the material into the shoulder seam.

**UNBECOMING:**

- ❖ Right waists.

**LARGE HIPS:**

**BECOMING:**

- ❖ Emphasis up and down the center front of the dress.
- ❖ Oblique lines from hem to waist that end slightly at one side of the center front.
- ❖ Narrow belt placed slightly below the natural waist line

**UNBECOMING:**

- ❖ A one-piece belt less dress hanging straight from the shoulders
- ❖ Pockets at the hip line
- ❖ Very full skirts
- ❖ Short skirts.





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**LARGE ABDOMENS:**

**BECOMING:**

- ❖ Waist slightly loosed
- ❖ Long, simple jabot of moderate fullness of reverses that end slightly below the waist line
- ❖ Coats that build out the sides of the figure.

**UNBECOMING:**

- ❖ Waist and upper part of the skirt fitted tightly
- ❖ Sash or belt tied at the center front.

**SMALL FACES:**

Large and rather showy trimming on the hat will make your face appear even smaller by contrast. The principles you have learned in the study of the proportion will come into play here to solve your problem.

**BECOMING:**

- ❖ Hat that are rather small
- ❖ A relatively small hair dress
- ❖ Trimmings that is rather fine in texture and in scale

**UNBECOMING:**

- ❖ Large hats
- ❖ Heavy hats





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**LARGE FACES:**

**BECOMING:**

- ❖ Hats sufficiently large to form an adequate frame for the face
- ❖ A hair dress of the moderate size

**UNBECOMING:**

- ❖ Trimmings that is too small
- ❖ Hats smaller than the widest part of the face
- ❖ Too small a hair dress, which will emphasize the size of the face.

**ROUND FACE:**

**BECOMING :**

- ❖ Collar or scarf worn close to the neck in back and with a long line in front.
- ❖ Necklines that give an oval effect
- ❖ Hats with lines that carry the eye upward

**UNBECOMING:**

- ❖ Hats with round shapes and lines that repeat the curves of the face
- ❖ Hair parted in the center and drawn tightly back
- ❖ Hair dressed in rounded shapes and lines







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**PROMINENT CHIN AND JAW:**

**BECOMING:**

- ❖ Rather large hats
- ❖ Hats with soft, irregular lines
- ❖ Rough paced high on the cheeks and towards the nose

**UNBECOMING:**

- ❖ Small hats
- ❖ Severely tailored hats
- ❖ Hair puffed out below the ears.







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**PROMINENT FOREHEADS:**

**BECOMING:**

- ❖ Hat with a brim
- ❖ Hat worn low on the head
- ❖ A broken irregular line in the hair dress

**UNBECOMING:**

- ❖ Hair pulled straight back from the forehead
- ❖ Hair dressed wide over the ears and temples

**LOW FOREHEADS:**

**BECOMING:**

- ❖ Hair drawn back from the forehead
- ❖ Hair dressed rather high

**UNBECOMING:**

- ❖ Hair parted in the middle.

FIGURE TYPE	GARMENT TYPE	STYLES
Thin figure	Wear satin/ sateen full length maxi with decorative works	Curling hair style is preferred.
Stout figure	Wear polyester made dresses in which it looks tight till waist portion	Normal hair tight braiding is required.
Slender figure	Wear cotton/polyester blended fabrics covering the shoulder portion	Hairs should be arrange as coming front part of body till neck
Narrow shoulder	Wear garments with higher bottom width and having tucks(ruffles at the shoulder)	Straightening hair is adopted
Broad shoulder	Wear garment with decorative and elaborate neck designs below waist garment should be tight	Hair braids can be splitted into two segments (front and back )
Round shoulder	Wear garments with puffs at the sleeves and bottom hem from bust to bottom. It should be loose fitted one	It should cover the fullest part of the shoulder
Flat chest	Wear knitted garments such as t-shirt and tight fitted garments are preferred.	Wear chains and other ornaments till but, free floating hair style is adopted
Large bust	Wear blended fabrics as cotton, polyester, nylon, silk, from bust waist, prefer loose fitted garment.	Wear necklace tightly around the neck and bony tail hair styles is required
Large hip	Wear cotton fabrics covering the fullest part of the body from neck to bottom	Long and drooping hair styles are adopted
Large	Wear garment covering from half the	Chains and ornaments should be wear tight around the neck curling



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abdomen	portion of bust to bottom hem.	hair style is used.
Round face	Wear garment like frock kurta made of cotton/ silk trends	Straightening long hair style is preferred. Wear accessories tight around the neck.
Small face	Wear bulger garments made of both natural and artificial fibers sources.	Floating free hair style is adopted. Avoid wearing more accessories (ornaments).
Prominent chin and jaw	Wear full pleated skirts covering the full length of body made of cotton/polyester of blends.	Braids should be normally long straight and tight enough.



## UNIT - V

### FASHION TERMINOLOGIES AND FASHION PROFILES

#### **FASHION TERMINOLOGIES:**

Fashion is a style that is accepted and used by a majority of group at any one 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.

#### **FASHION:**

Fashion is a term used interchangeably to describe the creation of clothing, footwear, accessories, cosmetics, and jewellery of different cultural aesthetics and their mix and match into outfits that depict distinctive ways of dressing (styles and trends) as signifiers of social status, self-expression, and group belonging. As a multifaceted term, fashion describes an industry, styles, aesthetics, and trends.

The term 'fashion' originates from the Latin word 'Facere,' which means 'to make,' and describes the manufacturing, mixing, and wearing of outfits adorned with specific cultural aesthetics, patterns, motifs, shapes, and cuts, allowing people to showcase their group belonging, values, meanings, beliefs, and ways of life. Given the rise in mass production of commodities and clothing at lower prices and global reach, reducing fashion's environmental impact and improving sustainability has become an urgent issue among politicians, brands, and consumers.

#### **STYLE:**

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

The term style is a popular word in fashion and it refers to a sub division within fashion. By definition, it is that which has certain characteristics that distinguish it from other designs. For example, the fashion could be pleated skirt, yet the style is box pleat. It is a common fallacy to believe that the famous designers create fashions. They create styles which they hope will be accepted when and if there is consumer support the style then becomes fashion. It is repetitious but important to stress that fashion is synonymous with acceptance.



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**LINE AND COLLECTION:**

Each season the design and merchandising departments of each division are responsible for creating a new line, the seasonal that the manufacturer will sell to retail store buyers. The terms are synonymous: Collection is used primarily in Europe and for high-period apparel in the United States. Line is used more often in the United States for moderately and popularly priced fashion.

**MANNEQUINS:**

Mannequins are generally made from fiberglass or plastic, and they are available in a wide array of shapes, colors, sizes, and genders. They are mainly used in stores, to show the potential customer an accurate preview of how the exposed garment might look like when worn by a real person, or in a chosen outfit. This way, potential customers can get an image of how the garment on the mannequin would look on a person that has the same size and shape.

**DRESS FORMS:**

Dress forms are similar to mannequins, but they are mainly used by dressmakers and fashion designers. A dress form is very useful to any sewing room, no matter the sewer's skill level. Dress forms are generally made from a hard interior and a foam or fabric exterior, which allows the sewer to pin the fabric to it. They are available in various genders, sizes, colors, and shapes. Basically, there are two main types of dress forms: standard and adjustable. While standard ones are perfect for making patterns, adjustable ones are better for tailoring garments to fit a specific individual.

**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.

**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.



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**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. Mass fashions: In contrast to high fashion, mass fashion or otherwise called volume 34 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.

counterpart. The couturier Charles Frederick Worth is widely considered the father of haute couture as it is known today. Although born in Bourne, Lincolnshire, England, Worth made his mark in French fashion industry. While he created one-of-a –kind designs to please some of his titled or wealthy customers, he is the best known for preparing a portfolio of designs that were shown on live models at the house of worth. Clients selected one model, specified colours and fabrics, and had a duplicate garment tailor made in worth’s workshop. Worth combined individual tailoring with standardization more characteristic of the ready-to-wear clothing industry, which was also developing during this period.

**HAUTE COUTURE:**

Haute couture is the type of fashion design which predominated until the 1950s was “made-to-measure” (French for high needlework ). The term made-to-measure may be used for any garment that is created for specific client. Haute couture, however, is a protected term which can only be officially used by the companies that meet certain well defined standards set by the Chambre syndicale de la couture. Nonetheless, many ready-to-wear, and even mass market labels, claim to produce haute couture, when in fact, an individual customer, and is usually made from the high quality, expensive fabric, sewn with extreme attention to detail and finish, often using time- consuming. Hand-executed techniques. Look and fit take priority over the cost of materials and the time it takes to make. The term also refers to :





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The fashion houses or the fashion designers that create the exclusive and often trend-setting fashions.

The fashions created haute couture is made to order for a specific customer, and it is usually made from the high quality, expensive fabric and sewn with extreme attention to detail and finish, often using time consuming, hand-executed techniques.

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 very expensive clothing.

**PRE-A-PORTER (READY TO WEAR):**

However, the term haute couture has been misused by successive ready to wear brands and high street labels since the late 1980s so that its true meaning has become blurred with that of the pre-a-porter in the public perception. Every haute couture also markets pre-a-porter collections, which of the haute couture displayed at fashion shows today is rarely sold, it is created to enhance the prestige of the house. Falling revenues have forced a few couture houses to abandon their less profitable couture division and concentrate solely on the less prestige their workshops on Italy, are no longer considered haute couture. Many top designer fashion houses also use the word for some of their collections.

**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.

“Fashion is a very important economic sector for our country, and couture is the flagship of French”, explained by Dominique Strauss-Khan, the former French minister of industry. Couture is simply the French word for fine, customs dress design, made to measure for a particular customer. A couturier is a male couture designer, a couturiere is his female counterpart. The couturier Charles Frederick Worth is widely considered the father of haute couture as it is known today. Although born in Bourne, Lincolnshire, England, Worth made his mark in French fashion industry. While he created one-of-a-kind designs to please some of his titled or wealthy customers, he is the best known for preparing a portfolio of designs that were shown on live models at the house of worth. Clients selected one model, specified colours and fabrics, and had a duplicate garment tailor made in worth’s workshop. Worth combined individual tailoring with standardization more characteristic of the ready-to-wear clothing industry, which was also developing during this period.

**ROLE OF A DESIGNER**

A Fashion Designer is a creative professional who designs and creates clothing, accessories, and footwear. They research current trends, develop new styles, and oversee the production process. With expertise in design, conceptualization, and market analysis, they collaborate with teams to create fashionable clothing lines that align with business strategies.



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### **QUALITIES OF A FASHION DESIGNER**

The fashion designer is the key person responsible for bringing stylish clothing. Although the style is based on region, culture, religion, and individual choices. But there are many things, a fashion designer can offer by using their creative mind. Many people born with a talent for designing. And many people learn through the academic process. You may find several institutions around the world who are offering fashion designing degree. To become a successful fashion designer, you will be required special qualifications. Either you born with these qualifications or you adopt from different means. According to our research if you want to become a fashion designer then you will be required to have 12 Qualities of a Fashion Designer.

1. Understand Fashion Trends
2. Good Communication Skills
3. Ability to Critically Think
4. Ability to Visualize
5. Proper Fabric Knowledge
6. Good Sense of Color
7. Expert of Drawing
8. Efficient Operator of Computer
9. Creative Mind
10. Knowledge of Sourcing of Materials
11. Ability to Perfectly Measure
12. Good Presentation Skill

#### **Understand Fashion Trends**

Trends in fashion always changing which is part of our lifestyle. As a fashion designer, you must concern and keep an update of change in fashion trends around the world. So that you can develop your own ideas and design. Offering fashionable clothing based on market demand is a challenging task. If you can successfully provide a design which meets the expectation of your apparel items, then you must get appreciation.

#### **Good Communication Skills**

Whatever you do, communication is necessary. Good communication not only helps to interconnect but also manages business dealings. As a fashion designer, you may have to communicate with your customers, wholesalers, retailers, outlets, fashion house, etc. Both oral and written communication is required for a fashion designer.

#### **Ability to Critically Think**

A critical thinker always tries to bring new designs, ideas. Successful ideas actually push the market trends of fashionable cloth. For a successful fashion designer, it is required to have the qualities of critical thinking. Always think out of the box so that new things may generate. So that marketers can offer new stylish garments items.



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### **Ability to Visualize**

For the fashion show, or for designing store layout, visualization of ideas and then implement accordingly is one of the key tasks of a fashion designer. A successful fashion designer has the ability to visualize. Visual effect generates more customer attraction.

### **Proper Fabric Knowledge**

Without fabric, you cannot make any cloth. So the first thing is you need to collect your required fabric. Proper knowledge of fabric has you to identify and select the right fabric for your cloth. You may acquire knowledge of fabric from the expert who always deals with fabric. At the time of buying fabric, it is required to select the right materials otherwise your garments item may not give your expected comfort.

### **Good Sense of Color**

Color is one of the main factors which actually attract the customer. Color may vary according to the season, occasion, taste, and gender. Before making fashionable cloth you need to keep in mind all these factors otherwise your objective may not be fulfilled.

### **Expert of Drawing**

Fashion designer always works with a new design; before final design, they work with the sketch. As a fashion designer if you can draw whatever you want then it will add extra value to your other qualifications. Through practice, you can be an expert at drawing anything.

### **Efficient Operator of Computer**

The new different software is available for designing cloth or drawing sketch. Good knowledge of computers and designing application software will make your job easier. You can use adobe illustrator, Autodesk, or any other applications.

### **Creative Mind**

Your Creative mind will help you to develop a new product which may create enormous demand in the market. Ultimately you will gain because of your demand. So if you are planning to become a fashion designer, first of all, think whether you have a creative mind or not, then decide what you should become.

### **Knowledge of Sourcing of Materials**

To make your fashionable cloth you will be required to source and collect fabric, trims and accessories, and any other materials. So proper knowledge of these things should be there otherwise your garments will be as good as you were thinking. Also, the cost of your fashionable cloth will be increased which is not expected. Based on your least cost fashionable cloth your market demand will depend.

### **Ability to Perfectly Measure**

A good finish product depends on the proper cutting of the fabric and for proper cutting, a perfect measurement is required. So as a fashion designer you need to have the ability to perfectly measure each and every component of making a dress.



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### **Good Presentation Skill**

After making fashionable cloth if you are interested to offer it for the customer or you want to attend a fashion show then you must have a good presentation skill of presenting your products to the audiences. A better presentation skill will make your product more attractive and people will order your design.

### **ROLE OF A FASHION STYLIST**

Fashion stylists work for individuals, fashion houses and clothing brands. Their primary responsibilities include providing fashion advice; choosing and co-ordinating outfits for models in photo shoots or actors in television and film; and choosing props and accessories and preparing them for shoots.

From working with celebrity clients to styling models for photo shoots, a fashion stylist career provides exciting opportunities to share your passion for style with various interesting people.

Good fashion stylists know how to accentuate the positive attributes of the people they dress. Choosing the right outfit to flatter someone—in an appropriate way for each event—is an art.

Fashion styling requires extensive knowledge of the fashion industry and a knack for matching your clients with clothing that will support the image they want to project.

### **Skills Needed for Fashion Stylists**

1. Knowledge of fashion trends, color schemes and designer labels
2. Awareness of art, design and fashion history
3. Understanding of different face and body shapes
4. Knowledge of different body types and how to dress them in the most flattering way
5. Business skills such as marketing, networking and advertising
6. Effective communication skills to work with clients
7. Creativity and innovation
8. Eye for detail
9. Well organized

### **ROLE OF A FASHION JOURNALIST**

A fashion journalist can be anyone that works within the fashion media; this could be for a publication, website, TV channel or advertising company. The term fashion journalist is not specific to one role, it may be that you are a stylist, fashion editor, fashion assistant, fashion reporter etc<sup>71</sup>. Many fashion journalists work freelance, allowing them to change companies and partake in various job related activities. The primary aim of a fashion journalist is to display current trends publicly through the media. As a fashion journalist you will conduct extensive research from within the fashion industry. You will choose significant issues, matters, styles and major events for publicizing.



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**Typical Duties**

- Attending press days and fashion events
- Writing about the latest trends
- Assisting on photo shoots
- Assisting with the styling of models
- Researching current fashion
- Using photoshop to manipulate images
- Using social networking sites to publicise a company
- Working within a team to produce quality fashion advice/news

**Skills and Interests**

- Be passionate about fashion and the latest trends
- Be able to work well independently and within a team
- Have experience within the fashion industry
- Possess excellent verbal and written communicational skills
- Be able to use programmes such as photoshop and Microsoft word
- Have excellent I.T skills
- Have a unique writing style
- Be able to work to deadlines and within timescales
- Be willing to travel where needs be
- Have a good understanding of the media industry

**FASHION MERCHANDISING:**

It includes all the planning activities necessary to supply the fashion wants and needs of the retailing customers. In the past, it is usually associated with women's wear and accessories. It is divided into two categories as buying line and store line. Depending upon the orders, the merchandise has to plan and execute the design orders at the appropriate time.

**FASHION DIRECTION:**

Fashion direction is established to maintain cohesive fashion merchandising in line with a distinctive store image. In single unit stores, the owner usually acts as fashion director and buyer. In large stores or chains, management may employ a fashion director who is the bridge between the corporate marketing policy and actual merchandise buying decisions. He or she works with merchandise with the management to choose and present it. Along with the management, the designer collection buyers, the fashion director may attend analyzed in relation to the store's image, and this information is passed on to the buyers as a guide to merchandise planning and advertising. The fashion director may also work with the buyers to select the appropriate merchandise, to develop the store's private label, and to coordinate their buys with merchandise in other departments. A fashion director also prepares the seasonal fashion presentations for sales associates so that they can understand the new fashion concepts and the store's merchandising approach and, therefore, better help their customers.





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**FASHION EDITORS:**

The role of the fashion editors is to educate the public, to provide fashion information from all the phrases of the industry in all the parts of the world; to make the industry or the consumer aware of all that is available, and to help the consumer make wise and suitable styling and/or buying decisions. Fashion editors, together with the journalists, stylists, and photographers, acts as the eyes and ears of the consumer. They let the nation or the community know where to find the fashions they are currently on the market, and they report on how new fashions should be worn and accessorized. The fashion editors of the prominent newspapers and fashion magazines attend the collection openings, take notes on what they like best, and report on what directions they believe are important they may request sketches or photographs of their favorite garments to use in their articles.



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**UNIVERSITY EXAM QUESTION PAPERS**

**APRIL 2012**

**PART – A (10\*1=10)**

1. FAD means -----  
a) Fashion which lives for the short period    b) Faded fashion    c) A fashion which lives for the long period    d) None of the above.
2. Acceptance is one of the components of -----  
a) FAD    b) Fashion    c) Style    d) Design
3. Structural design refers to the -----  
a) additional details used trim garments  
b) basic cut or pattern of a garment  
c) decorative features of a garment  
d) design of the fabrics.
4. Design placed on either side at a equal distance is called as the -----  
a) formal balance    b) Informal balance    c) Repetition    d) None of these.
5. -----design is made of size, form, colour and texture.  
a) decorative    b) structural    c) conventional    d) None of these.
6. Harmony in design produces -----  
a) balance    b) proportion    c) emphasis    d) unity
7. short neck persons should avoid -----  
a) pleats    b) high button up    c) flat collars    d) none of these
8. The heavy bulk fabric can be worn by -----person  
a) stout figure    b) thin figure    c) Short and thick figure    d) Round shoulder
9. the size of the wardrobe depends upon the one's -----  
a) social and occupational    b) individual    c) tailored costumes    d) decorative designs.
10. -----is worn for safety and comfort in the many kinds of the jobs.  
a) casual shoes    b) work shoes    c) style    d) none of the above.

**PART- B (5\*5=25)**

11. a) Explain the term Haute Couture.  
(OR)  
b) What are the features of fashion forecasting?
12. a) Explain in brief on fashion accessories.  
(OR)  
b) What are the characteristics of a well dressed person?
13. a) Explain the standard color harmonies with a suitable examples.  
(OR)  
b) Explain the basic principles of the color wheel.
14. a) How will you design the neck line for a person with a prominent chin and jaw?  
(OR)  
b) Design any two garments for unusual figures with large bust.
15. a) Design a dress with the fabric selection, texture and pattern for the civil service uniforms.  
(OR)  
b) Design a dress for a bride with a Indian style.



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**PART – C ( 5\*8=40)**

16. a) Give a detailed note on FAD, Classic, Collection, Chic and fashion with examples.  
(OR)  
b) Explain the following : (i) Fashion forecasting (ii) High fashion
17. a) Explain with examples the design principles applied to the colour on dress.  
(OR)  
b) What do you mean by Rhythm ? How will you create the rhythm on dress? Give some examples.
18. a) Define colour. Elaborate on the colour theories.  
(OR)  
b) Explain about the warm and cool colours with examples.
19. a) How will you design the dresses for the narrow shoulders, broad shoulders and round shoulders?  
(OR)  
b) How will you design a dress for a flat figure ? Give any two designs.
20. a) Describe about the wardrobe planning for the college going girls.  
(OR)  
b). Explain the steps for the wardrobe planning.

**NOVEMBER -2012**

**PART –A (10\*1=10)**

1. A design that is the copy of higher prices garment is called as -----  
a) Knock off b) Open to buy c) Pre-a-porter d) Style
2. -----is the general term for the raw materials.  
a) textile b) texture c) fabric d) fakeful
3. -----means a dark image outlined against the lighter background.  
a) collections b) silhouette c) hemline d) design
4. vertical lines produce an illusion of added -----  
a) width b) height c) volume d) dimensions
5. -----is the object having three dimensions like width and depth.  
a) radiation b) lines c) form d) transition
6. -----lines can add or decrease the height of the wearer depending on their slope.  
a) curved b) horizontal c) vertical d) diagonal
7. A line over the lip giving -----emphasis to large lip area.  
a) Normal b) Less c) More d) None of these
8. -----to ----- weight fabric will suits for how burned figure.  
a) light to medium b) soft to hard c) smooth to rough d) smooth to hand.
9. -----lines emphasis the width of the fabrics.  
a) vertical b) diagonal c) horizontal d) curved
10. -----lines can be effective of sliming a way to style a garments.  
a) asymmetrical diagonal b) diagonal c) straight d) symmetrical diagonal

**PART B (5\*5=25)**

11. a) Explain about the fashion merchandising and the fashion direction  
(OR)  
b) Define the following : (i) Classic (ii) Fashion
12. a) What is structural design and explain it.



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(OR)

- b) List out the fashion accessories and explain any two of them  
13. a) How will apply the standard colour harmonies on the dress design.

(OR)

- b) Write about the dimensions of the colour.  
14. a) How will you design a garment for a slendered figure?

(OR)

- b) How will you design a garment for a large hip figure type?  
15. a) How will you design a garment for a business meeting?

(OR)

- b) Explain the dress code for the Air hostess?

**PART C (5\*8=40)**

16. a) Explain about the fashion cycle

(OR)

- b) List down the steps predicted by the fashion directors.  
17. a) How the application of the structural and decorative designs are applied on the garment.

(OR)

- b) Explain the principles of designs with suitable examples.  
18. a) Explain about the colour theories.

(OR)

- b) How is the colour applied in the principles of design.  
19. a) Tabulate the figure type, style line and fabrics in detail for the figure irregularities.

(OR)

- b) What are the overall effects must be studied for a figure.  
20. a) What are the factors influencing the wardrobe selection.

(OR)

- b) Design any two garments for the sports wear.

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