

G. VENKATASWAMY NAIDU COLLEGE, KOVILPATTI – 2.

(An Autonomous Institution)

(Re-Accredited by NAAC with 'A' Grade & STAR College scheme by DBT-MST, Govt. of India)



DEPARTMENT OF COSTUME DESIGN AND FASHION

PART – IV – OPEN ELECTIVE (SELF STUDY COURSE)

COURSE TITLE: BASIC ILLUSTRATION

COURSE CODE: U20CF6OE

SYLLABUS AND STUDY MATERIAL

SYLLABUS

Category	Course Type	Course Code	Course Title	Lecture (L)	Tutorial (T)	Practical (P)	Credit (C)
Part - IV	Open elective (Self-study Course)	U20CF6OE	Basic Illustration	-	-	-	3

Year	Semester	Internal Marks	External Marks	Total Marks
Third	Sixth	-	100	100

Preamble

To introduce the creative skills of drawing, sketching and rendering colours based on themes. To apply various drawing medium to enhance their creativity.

Course Outcomes (COs)

On successful completion of the course, the learners should be able to

S#	Course Outcome	Knowledge Level (RBT)
CO1	Understand the basic terms of fashion illustration.	K1 & K2
CO2	Apply the colour theory suitable for design elements.	K3
CO3	Analyze the application of elements in designing process of garments.	K4
CO4	Evaluate the design to choose the appropriate medium for illustration.	K5
CO5	Design garments based on the concept of elements and colour theory	K6

K1 – Remember; K2 – Understand; K3 – Apply; K4 – Analyze; K5 – Evaluate; K6 – Create.

COURSE CONTENT

OPEN ELECTIVE –SELF-STUDY COURSE: BASIC ILLUSTRATION – U20CF6OE

1. Basic Design - Types

- a) Structural design
- b) Decorative Design

2. Elements of Design

- a) Line
- b) Shape
- c) Colour
- d) Texture

3. Colour Charts

- a) Prang Colour Chart
- b) Value Chart
- c) IntensityChart

4. Colour harmonies

- a) Monochromatic colour harmony
- b) Analogous colorharmony
- c) Complementary colour harmony
- d) Double complementary colour harmony
- e) Split complementary colour harmony
- d) Triad complementary colour harmony

5. Illustration with the application of various drawing medium

- a) Pencil
- b) Charcoal pencil
- c) Colour pencil
- d) Crayons
- e) Water colours
- f) Poster colours
- g) Marker

TEXT BOOK:

- 1. Judith Rasband, “Fashion Details & Accessories Sketch Booklet”, Margie Dobson and BeckyParkinson.

REFERENCE BOOKS:

1. Payal Jain,(2005).Fashion Studies – An Introduction India: Anand Publications Pvt.,Ltd.
2. ElaineStone,(2001).TheDynamicsofFashion.NewYork:FairChildPublications.
3. PoojaKhurana and Monikasrthi, (2007). Introduction to Fashion Technology. New Delhi. Firewall Media Pvt, Ltd.
4. Navneetkaur, (2010). Comdex Fashion Design, Vol-II Fashion Concepts. New Delhi: Dream techPress.

WEB REFERENCE:

1. <https://abeautifulmess.com/fashion-sketching-for-beginners/>
2. https://www.brainkart.com/article/1--Structural-designing--2--Decorative-designing_1867/
3. <https://ncert.nic.in/ncerts/l/legd104.pdf>
4. <https://www.pinterest.com/majlindaq/colored-pencil-fashion-illustration/>
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8. <https://youtu.be/AZ4Kd5sfoCQ>
9. https://youtu.be/b_1C9Mj8I-4
10. <https://youtu.be/OvTnbYkJNxg>
11. <https://youtu.be/UVMuCb5kk80>
12. <https://youtu.be/Rv-oMZebBEU>

UNIT – 1

BASIC DESIGN – TYPES

DESIGN:

Design is the arrangement of elements namely line, shape, form, colour and texture according to the principles of design namely harmony, rhythm, emphasis, balance and proportion. When it is done so, the resultant design would be beautiful and pleasing. For example: to create a new version or a style for garment.

Design is a visual look or a shape given to a certain object, in order to make it more attractive, make it more comfortable or to improve another characteristic.

Design is concerned with how needs are identified, related and in some cases stimulated. It affects the ways in which our materials, energy, skills and other resources are employed to satisfy them fully, it calls upon enterprise and enthusiasm, inventiveness and ingenuity, scientific discovery and technical knowledge, power of visualization together with knowledge of human capabilities and aesthetic sensibility.

TYPES OF DESIGN

The design is classified into two as Structural design and Decorative design. The decorative design may be divided into five types namely naturalistic, conventional, abstract, historic and geometric designs.

1. Structural design
2. Decorative design

1. Structural design

The structure of an object is an integral part of the design and is said to be structural design. As far as the textiles are concerned, the woven pattern itself is the structural design. The garment details such as yokes, collars, pockets, sleeves as well as the seam lines are the structural design. The structural designs should meet basic criteria and should serve the purpose, be simple in design, appear perfect in proportion and have good choice of material.

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

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

Elements of basic structural design are derived into four ways. They as follow-

- Silhouette (Straight, Bell, Bustle Silhouette)
- Lines (Straight and Curved Lines)
- Colors (Warm and Cold Colors)
- Textures (Smooth, Stiff, Rough and Shiny)

In present day different structural fashion design styles are more popular in the world. Most of the famous fashion designers are now create new structural fashion style for runway to show their creativity.

Structural design can be classified into two types as good structural design and bad structural design.

To create any garment with good structural design, there are some criteria to be fulfilled. They are:

- the silhouette should match the body structure
- provide comfort to the wearer
- line, form and texture should merge with the body structure.

Requirements of Good Structural Design:

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

When the above criteria are not fulfilled the garment is said to have bad structural design.

Structural design depends on the form and fabric. It is also created by the construction details as a design. It is inherit in all garments. Because it creates in construction details together including seams, collars, pockets and texture of the fabric. It 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.

In a garment of a solid colored fabric, its structural design is its silhouette, neckline, placement of the waistline, sleeves, length, location and fitting of darts and tucks.

Structural design is far more important than decorative design since every garment has it, while decorative design may or not be added.

The basic requirements of a good structural design for clothing:

- Character and individuality in line, form or texture.
- Design appropriate to its use and to the needs of the wearer.

- Silhouette pleasingly related to the body structure and expressive of that time.
- Well proportion individual parts that offer unity with variation.



2. Decorative Design

Decorative design is the surface enrichment on any fabric or a garment. It is applied on structural design for the purpose of adding a richer appearance. When design is imparted after weaving, it becomes decorative design.

Examples - applique, patch work, embroidery, painting or any trimmings or decoration.

Decorative design is drawn by the beginner fashion designer as well as the boutique designers. These drawn will be draped over it. When the design is accepted by the management or senior designer, then they will select the garment that is designed. For these designs the fabric style and color combinations are selected and make a sample for approval. It is the design and outfit is made for an individual customer. Structural designs are more permanent better quality and expensive; and more durable than decorative designs.

Basic beauty is the structure of design. Decorative design is only the luxury. e.g.: After weaving, when the impart design it is express decorative. To increase the garment luxury the outer ornamentation are added. Decorative design may consist of unusual buttons, a belt buckle, a constructing collar and cuffs. Example: Appliqué, printing, embroidery, quilting, painting and any kind of trimmings for clothing decoration.

Requirements of good decorative design:

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

The basic requirements of a good decorative design for clothing:

Decorative design should reinforce 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 textures includes:

- Embroidery designs apply for fine fabric.
- Rickrack applies for medium weight cotton dress.
- Sequence for shiny fine material

Other Classification of Design for Clothing:

On the basis of variation of features, sources of beauty, senses, motive and personality design can be classified in different heads. Such as;

Classification of design according to motif:

1. **Natural design:** It is the design where motifs are collected from nature. Here flowers, leaves, creepers, animals, hills and mountains, rivers and streams are taken as subject matter.
2. **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.
3. **Geometric design:** In this system motif like circles, triangular, square, rectangle, oval, parallel lines and other shapes are used to perform the design.
4. **Abstract design:** It is the design which follows certain complicated motif to sketch anything. Motif which does not have the nature as the source but the combination of lines producing irregular form i.e. not easily recognized. The modern art is an abstract design.
5. **Stylized design:** It is the design where the designers use his or her personal creative power giving due importance of the time being natural stylized designs are made of through basic system.

Classification of design on the base of beauty:

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

Classification of design according to sense, motive and personality:

1. **Athletic design:** This type of design is used on games, sports and exercises related to dresses like football, cricket, basketball, swimming and running.

2. **Romantic design:** The dress made ready to reveal out or express cheer of mind, emotion and imaging concept is called romantic design.
3. **Grammen design:** It is the dress which reveal out over flowing youth after design. The word grammen means-small in size, young in age and friendly casual in manner to en-light these specialties.

Classification of design according to source:

1. Architectural design: Architecture and fashion have a lot in common, both fashion designer and architect use geometry to generate forms; they create structure, design lines and shapes.

It is the design where fabrics as a building materials, creating both hard and round lines. Oversize proportions, exaggerated angles. Use strong silhouettes with emphasis on structure, shape and form. Major pleats, folds, pinning, layering, surface texture and three dimensional designs are apply to make this kind of design.

Fashion can often be ephemeral and superficial, and uses soft, fluid materials; whereas architecture is considered monumental and permanent, and uses strong, rigid materials.

2. Historic design: It refers to the famous monuments or building, historical costumes like historic temple, Taj Mahal, different periods costume design and motif of emperors etc.

3. National design: National design mainly influenced by the country culture, religion, social commitment, people acceptance etc.

4. Modern design: To do this kind of design, fashion designers are following the latest trend in the world.

Requirements of Good Decorative Design:

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

TYPES OF DECORATIVE DESIGN IN GENERAL:

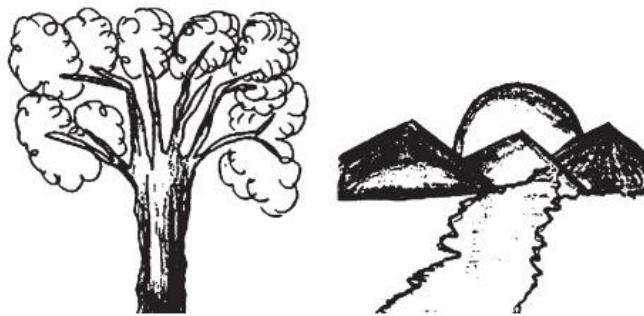
They are five types of decorative design.

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

a. Naturalistic Design:

When objects from nature are used as such, it is known as naturalistic design. The designs can be selected and reproduced exactly. Examples: Flowers, leaves, animals and landscape. The inspirations for design selection vary from designer to designer, time to time and place to place. The inspired designs from nature can be applied on textiles and garments in the form of silhouettes, print patterns, textures and colours. The selection of the design varies depending on various factors such as age, sex, body structure, occasions, and purpose. It depends on the preference, mood and interest of a designer.

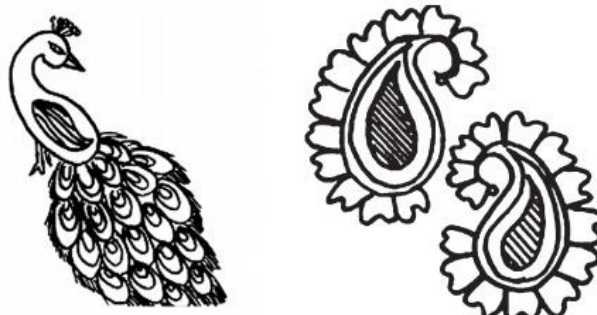
Example - Sunrise, trees and forest



b. Conventional Design:

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

E.g. Fruits – Mango, flowers - hibiscus and animals or birds – Peacock.



c. Abstract Design:

Motif which does not have nature as a source but the combination of lines producing irregular form. These designs are not easily recognized. The modern art is an abstract design.

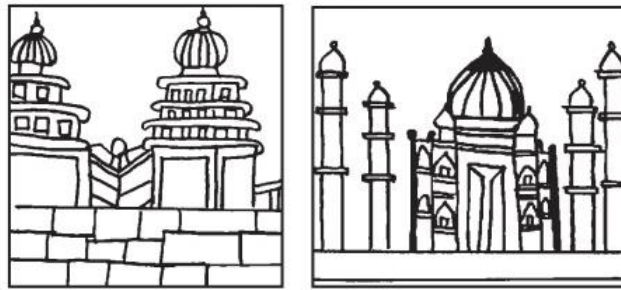
Examples: Wavy designs, ripples, designs with lines etc.



d. Historic Design:

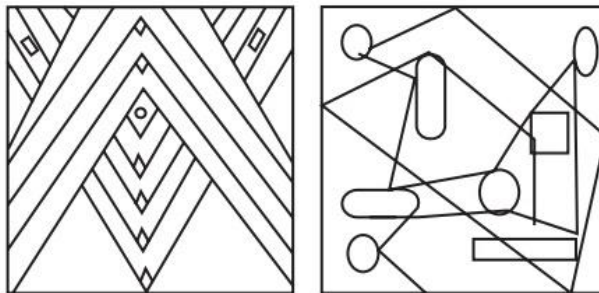
It refers to the designs depicting famous monuments or building of historic importance.

Examples: Temple, Taj Mahal.



e. Geometric Design:

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



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 textures includes:

- Fine embroidery for fine fabric
- Ricrac work for medium weight cotton
- Sequins work for shiny fine material



Possible Questions:

1. Explain the structural design and its requirements.
2. How will you classify the decorative design?
3. Describe about the types of decorative design in general with diagram.

UNIT – 2

ELEMENTS OF DESIGN

Elements of design are those components which an apparel designer employs in designing the garments. A design can be defined as an arrangement of lines, shape, colors and texture that create a visual image.

The Elements of Design are:

- Line
- Shape
- Colour and
- Texture

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

Line:

The Line refers to the outline or edges of an item of clothing and the style lines that allocate the space within that piece. It is a very versatile and useful tool which functions both visually and verbally. It is the Line that will lead the eye in the direction the garment line is moving and divides the areas through which it moves. In this way it provides a breaking point in space. Line defines the silhouette of a garment and is used to convey the mood or character. The Line can create illusions such as width and height and make figures look thinner or thicker depending on what look they're going for at the time. Line has nine characteristics, these being: path, thickness, evenness, continuity, edge sharpness, contour of edge, consistency, direction and length. All these give Line a very important role in dress design. Line is a space manipulator, it divides it, organises it, pushes or pulls it, encloses it, separates and contours space.

Definition:

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

1.3. Line

Line is the distance between two points joined together. It is a chain of dots joined together indicating direction. Line is the simplest and most important of the design elements and is incorporated into the other elements. All lines have directions, length and width. Line is the basic requirement for almost all designs. It provides the visual dimensions of length and width. When lines combine, space is enclosed and forms and shapes are defined.

Lines offer a path of vision for the eyes when a person is wearing an object/outfit with lines creating various illusions. The arrangement of lines in clothing design can cause to appear a person look heavier or thinner than what actually he is. There are many kinds of lines-diagonal, undulating and spiral, dotted, perpendicular, dominating, straight, thick, horizontal, vertical, thin, thick, curved and zig-zag. Each line can create its own effects in dress designing.

Line is a fundamental element of design which establishes the outline of a garment. It is an extremely useful and versatile realistic tool that is made to function in both visual and verbal ways. Line leads the eye in the direction it is going, and divides the area through which it passes, thus providing a breaking point in space. It also defines a shape or a silhouette and conveys a mood or a character. Line can create visual illusions, such as height and width and also makes a figure look thin or thick. Line manipulates space: line divides space, encloses space, organizes space, pushes and pulls it, separates and contours it.

Definition :

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







A line always is associated with movement. Movement is created by moving the eye along the line- up and down, side to side or around the garment. The garment line may be straight, curved, vertical, horizontal or diagonal.

Large spaces are divided by lines and shapes are created.

Lines
<ul style="list-style-type: none"> • Straight • Curved • Zig Zag • Diagonal • Wavy • Spiral • Dotted • Perpendicular • Thick • Thin

Table 1.3 Types of Line

Different lines affect us differently, emotionally and psychologically as given below

Type of Line	Meaning Conveyed
Zig-Zag Line 	Lightening, Not Suitable for Delicate Clothing
Straight Line 	Firmness
Thick Line 	Strength, Alertness
Thin Line 	Weakness, delicacy, Feminine
Uneven Line 	Uncertainty
Wavy Line 	Femininity

A line can be used for creating different optical illusions. If used skillfully, these lines on a garment can conceal figure problems or exaggerate them. E.g., horizontal lines emphasize shortness because the eye moves side to side.

There are nine characteristics that each line possesses like path, thickness, evenness, continuity, sharpness, contour, consistency, length and direction. These aspects or characteristics of line give it a powerful role in dress designing.

In garments lines can be categorized in three ways

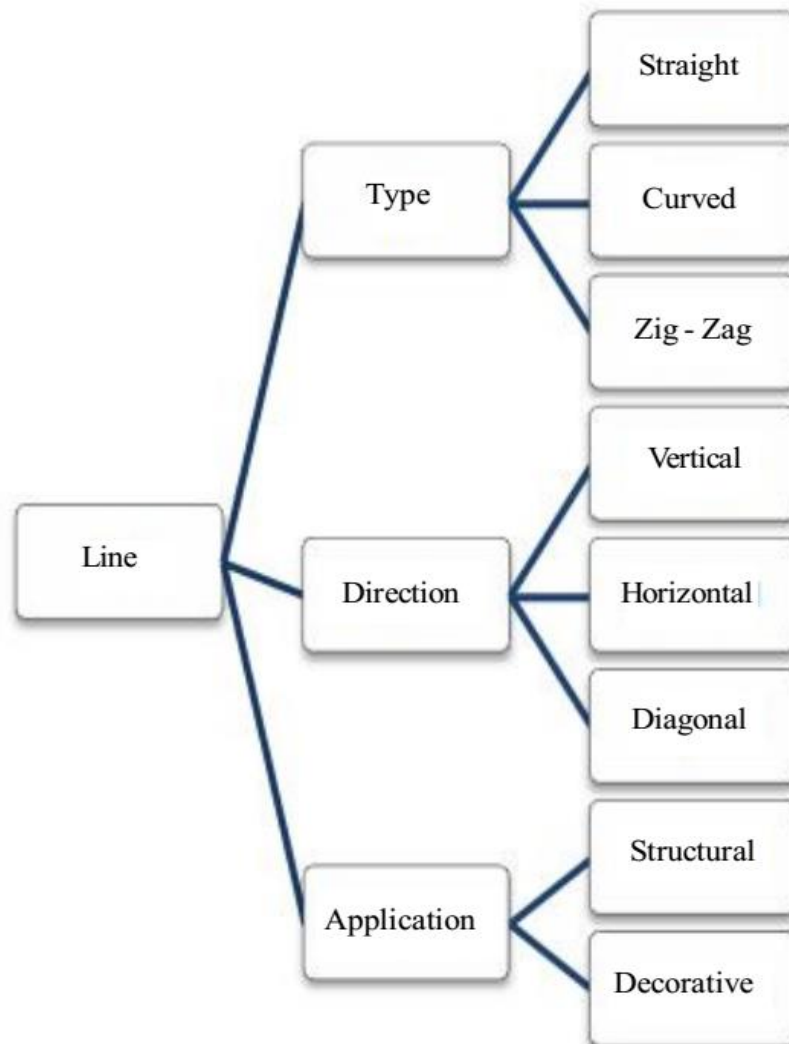


Fig 1.4 Classification of Line

All garments contain a combination of lines from each of these categories.

(a) Line types

According to the type, lines are of three types - straight, curved, and zig-zag lines.

1. Straight line : All garments have some straight lines in them which help to emphasize body angularity and neutralize the roundness of the body. Seams, yokes, darts, hems or garment edges, pleats, hems, trims, braids, tucks, zippers, rows of buttons and panels are all straight lines. Straight lines oppose natural curves and signify permanence, neatness, flatness and strength. They create a feeling of elegance, bold and powerful, stable and dignified effects in a garment. Use only limited number of straight lines in a dress as more straight lines can give a stiffer and slimmer look.



Fig:1.5: Effect of straight lines in Dress

2. Curved lines : Curved lines are less conservative, formal and powerful than straight lines. Circles and curves make spaces look larger than they really are. They increase the size and shape of the figure adding interest to a design. They give soft, gentle, youthful and flowing effect. But too many curved lines in a dress can create a confusing look too, therefore to be used with caution. Curved lines emphasize body curves and counter thickness and sharp angles. Found on pockets, collars, scalloped edges, seams, gathers, they produce an effect of femininity, gracefulness, movement, richness and elegance. Soft curves on princess lines, necklance, garment edges suggest gentle youthfulness. These lines are more romantic and pensive by nature. Curved lines can be a full circle or may even appear almost straight. Curved lines are considered graceful and feminine; those in a diagonal direction are the most graceful and can be seen in the soft folds of material in a draped dress or a ruffled collar.



Fig 1.6 Different effects of line in dress

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

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

3. Zigzag line : These lines have sharp points like zigzags, which change the direction abruptly due to their points. This type of line gives a feeling of jerky, busy, excited effect. They also emphasize angularity. When they are used more than required these lines can create a feeling of confusion in dress. As they are very noticeable their use should be limited. Decorative fabric pattern and trim like ric rac can help create this effect. They are also used to combine different patterns & textures. Other form of using zigzag line is use of V shaped lines. V shaped lines widen and slenderize. The deeper the V of the diagonal lines, the more slender the effect it gives as shown in the figure below.



Fig 1.7 Zigzag line effect



Fig: 1.8 Effect of broken lines and uneven lines in dress

(b) Line Direction:

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

(a) Vertical: Lines communicate a feeling of self-importance, dignity, masculinity, strength and spirituality. They lead the eye to move up and down. They give the impression of added height and slimness. Dresses having vertical lines if worn by a thin person, it makes the person look even taller and thinner. Vertical lines are found in a shirt front, princess lines, center back seam, darts, pleats, tucks and in fabric pattern. These lines are best used on short & hefty figures.

In Fig 1.9. These produce an illusion of added height to the outfit design with help of vertical lines and the other design in the figure with contrasting colored vertical bank in the centre as a centre panel added with vertical line gives an added height to the outfit. These lines tend to make a short person look tall.



Fig 1.9. Effect of vertical line on dress

(b) Horizontal lines : Suggest a feeling of rest, repose or relaxation. Therefore garments in which horizontal lines dominate tend to be quiet, relaxed and restful in feeling. These lines will direct the viewer across the garment, emphasizing figure's width at that point. They give the impression of more width and less height ie. The body looks shorter and wider. So their placement is done where a wider and broader feeling is required. For example a band or seam at the hipline will make the hips seem wider. Horizontal lines are found at waistlines, hemline, wide neckline, sleeves, collars, panels, midribs and in belts.



Fig 1.10 Effect of vertical and horizontal line

These lines in Fig.1.10 add width to the garment and decreases the apparent height, for example a wide contrasting colored 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

(c) Diagonal lines : Are slanted and they suggest a feeling of movement or direction. Diagonal lines in a garment tend to slenderize the whole body, more than vertical lines. They are strong and draw attention to the area where they are used. Since objects in a diagonal position are unstable in relation to gravity, they are either about to fall, or in motion. Thus if a feeling of movement or speed is desired, or a feeling of activity, diagonal lines can be used.

Their degree of slant determines their visual effect in clothes. If they have a vertical slant they give slenderness feeling and if they are horizontally slant they add width. When these lines are combined with vertical lines, a figure seems the tallest as they tend to create a more slenderizing effect (fig 1.11). These lines are found generally in panels, seams, darts, 'V' necklines, collars & lapels, flared trousers 'A' line skirts, bias cut stripes and raglan sleeves.



Fig 1.11 Slenderizing effect of line

(c) Application of Line in garments:

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

(a) Structural lines : Structural lines are most visible if the fabric of the garment is plain. They can be introduced through constructional lines like seams, darts, fitting tucks and shirring. Creases and folds created by pleats, gathers etc also give structural line effect in a garment.

(b) Decorative lines : Decorative lines are created by adding details to the surface of clothing. They are added simply to decorate the garment and make it more interesting. They add style and personality. They can be formed

by adding rows of buttons, topstitching, braids, piping, bias binding, lace edging, faggoting, ruffles, fringe etc. Fabric pattern lines such as stripes, plaids, herringbones, checks etc also add lines decoratively.



Fig 1.12 Lines of various forms

Lines are the greatest devices of fashion designers. Since lines create illusion of height and width, they can be used to one's requirement to tone down or exaggerate a particular figure type.

Shapes:

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

Every fashion period, a shape emerges slowly or evolved suddenly, whatever it is, every period has a specific shape of garment which once determined can be modified and re-styled for variation in design without changing the basic shape of the garment, it is either flare or tight, circular or straight, a line or raglan. It has been observed that an easy fitting shape of the garment is easily accepted and largely varies as well as has longevity of stay; where as 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:



Fig 3.3



Fig 3.4



Fig 3.5



Fig 3.6



Fig 3.7



Fig 3.8



Fig 3.9

1. Rectangle (Fig 3.3)

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

2. Triangle (Fig 3.4)

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

3. Inverted Triangle (Fig 3.5)

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

4. Oval (Fig 3.6)

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

5. Square (Fig 3.7)

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

6. Round (Fig 3.8)

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

7. Hourglass (Fig 3.9)

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.

8. Combinations

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

COLOUR:

Color is the visual element. Color carries aesthetic, visual, and commercial value. The colors present in rainbow are available colors of spectrum called VIBGYOR, i.e., Violet, Indigo, Blue, Green, Yellow, Orange and Red. But there are only three basic colors i.e Red, Yellow, Blue. By mixing the three basic colors, secondary colors are obtained. Tertiary colors are obtained from secondary colors. When all colors of light are absorbed, it gives black color whereas if all colors are reflected back from some surface, it gives white color. Red and yellow makes orange, Yellow and Blue makes Green whereas Blue and Red makes Violet colors. Tertiary colors are made by mixing primary and secondary colors in equal colors. A color can have visual, physical and

psychological effect. When we talk of principles of designing, or when we start off with a given design theme that first thing to occur to our minds is the color and texture of the fabric. Every season or now and then a colour emerges in the fashion scene which is decided by the leading manufacturers, exporters and textile experts of the fashion world. 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.

Colour is the most exciting design element as it is the first thing noticed in a garment attracted by consumers. Color is the major deciding factor. Color is a property of light, a sensation, which occurs when light enters eyes. Colour enables one to express them-selves, to affect the feeling, and also reveal the personality of the wearer. Colour has the power to thrill and shock, irritate or soothe, attract or repel. A detailed study on color will be dealt in later chapters. As texture is the feel, drape and degree of stiffness and softness of the fabric, it also creates a visual effect upon the wearer.

Dimensions of Color:

Color has three distinct properties: hue, value and Intensity/ saturation.

(a) Hue

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

(b) Value

Value is concerned with the lightness or darkness of a color, the property which is exhibited by all colors. The extreme values are black and white. Some colors like yellow, are naturally light. Some, like violet, are darker. All hues can be made in all values. Adding white paint will make any hue lighter. The resultant hue colors with white are called tints. Adding black paint will make most pigments darker and adding black to a hue results in shades.

(c) Chroma/Intensity

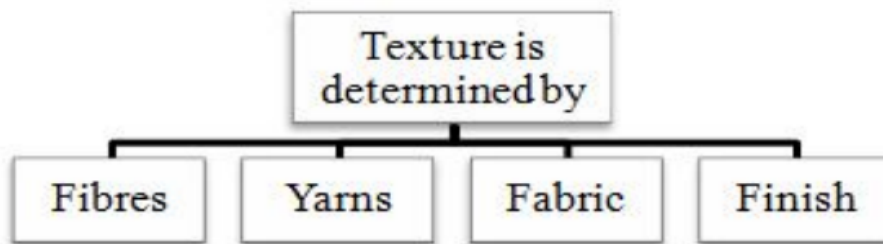
Intensity is brightness and dullness of a color. The colors on the color wheel are of full intensity. When grey or its complement color is added it becomes less intense. A dull color is unsaturated or low in intensity. A color without any brightness (no hue) is achromatic (black, white and/or gray. According to intensity, colors are called as very bright, bright medium, bright, bright medium, medium dull, dull or very dull. On the other hand black and white are neutrals.

1.6. Texture

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

Texture is defined as tactile quality of a fabric. Hand refers to the tactile aspects of the fabric. Texture has the definite physical dimensions of weight, size, bulk and shape.

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



Fabric, metal, leather and straw- each have a distinctive texture. An understanding of the dynamics of texture helps individual customers and fashion professionals make better decisions as they select different apparel products.

(a) Determinants of texture

Texture is determined by the arrangement of the component parts in fabric. These are the fiber, the yarn, the weave and the finish that make up a fabric.

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

(b) Yarn : Yarns produced from fibers that are twisted in different ways. A yarn which has a low twist will produce a shiny texture because the natural gloss of fiber is not lost in the twist, where as a highly twisted yarn gives a rough

texture. Novelty yarns that are looped or coiled in manufacture of yarn create interesting surface contours too.

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

(d) Finish : Finish is given to fabric after it is constructed. Finishes like sizing gives stiffness, moireingadds shine and watermark design to the fabric, calendaring gives shine to the fabric, singeing makes the surface smooth and napping makes the fabric fuzzy.

(b) Effect of texture on colour

Colours generally seem lighter on a shiny surface than a dull one. Colours from “textured” and wrinkled fabrics seem darker because of more shadows and colours on fuzzy surfaces mix with fiber highlights and shadows, makes them dull slightly. Colours on firm, smooth surfaces seem flat.

(c) Effect of texture on physical proportion

Type of Texture	Effect Created
Smooth & Flat	Makes People look smaller Suitable for all figure types Hides Body Irregularities
Rough	Subdues the colors on fabric
Soft & Clingy	Drapes well Clings and reveals body irregularities Should be used in limitation Not good choice for people who do not want to reveal their body
Stiff & Bulky	Hides body irregularities When very stiff, they add weight Small physique persons look dwarfed. Overweight persons look heavy Advantageous for overweight people as it does not cling and reveal the exact contours
Shiny Textures & Dull Textures	Reflects light & makes person look large Suitable for all body types provided they do not possess other qualities such as bulk, softness, crispness in nature

Added visual texture can affect the apparent size of the wearer just as structural texture does. If the print designs are large and bold, the structural designs will become secondary to the print. Large, bold patterns emphasize the area where they are used and increase the apparent size of the wearer. Good structural and added visual textures must be planned and organized in interesting ways.

Texture	Description	Examples
Coarse	Loose, rough or coarse	Burlap, Sail cloth
Smooth	Free from obstruction	Batiste, Voile
Crisp	Having the surface roughened into small folds or curling wrinkles	Linen, Crepe
Nubby Heavy	Having small knobs or lumps Having great weight in proportion to bulk	Tweed, Shantung Quilted Fabric, Tapestry Cloth, specially wool such as Camel, Boiled wool
Fine	Very thin in gauge or texture	Fine Pina, Fine Cotton, Organza
Clingy	To adhere	Tricot, Plain Jersey Knit
Glossy	Having a surface luster or brightness	Smooth Plastics, Polished Cotton
Shiny	Bright in appearance	Satin, Vinyl
Dull	Lacking brilliance or luster	Cotton Denim, Medium Weight Flannel

Possible Questions:

1. Define line and explain its types with diagram.
2. Write about the basic shapes of the garments.
3. Enumerate colour and its dimensions.
4. Describe the factors which determine the texture of the fabric.
5. List out and explain the texture types with examples.

UNIT – 3

COLOUR CHARTS

Introduction:

Colour is the most exciting design element as it is the first thing noticed in a garment attracted by consumers. Color is a property of light, a sensation, which occurs when light enters eyes. Color enables one to express themselves, to affect the feeling, and also reveal the personality of the wearer. Color has the power to thrill and shock, irritate or soothe, attract or repel.

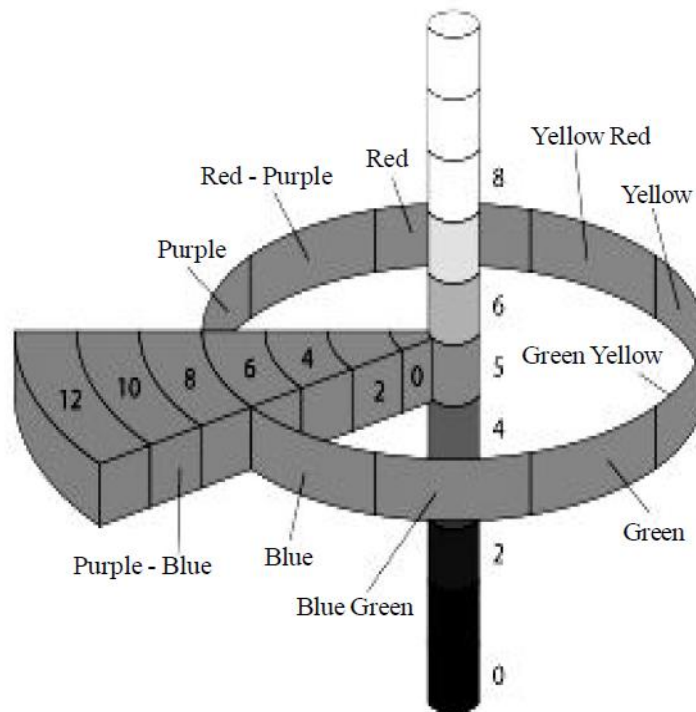
Objects appear colored because their surfaces absorb certain parts of the visible spectrum of light and reflect other parts back to our eyes. For eg. If an object appears blue, it is because the object absorbed all other colored light and reflected only blue color light. Visible spectrum of light or white light contains colors from Blue at one end of the spectrum to Red at the other end. The ends of this spectra band is bent and joined to form a color wheel.

Colour Wheels:

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

(a) Munsell Color System:

This system is based on a unique color-solid arrangement, which more accurately demonstrates hue, value and intensity of color. In this system, a color's hue is given a number/letter designation, which locates it on the Munsell Color Wheel. Paint, ink and colored paper and other manufacturers often use this system. There are five primary and five secondary hues in this system. The primaries are red, purple, blue, green and yellow. Hue, value and chroma are then rated with numbers. Colors can be very accurately described using this system. A three dimensional model using Munsell's system is called a color tree.



(b) Prang or Brewster

By 1831 Brewster laid the groundwork for what has become known as the Prang theory. Its structure is simple, straightforward and practical. The most common colour wheel is based on the theories advanced by Louis Prang in 1876 and is commonly known as the **Prang** colour wheel. In most theories the hues on the colour wheel can be grouped as follows. (Fig 3.2)

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

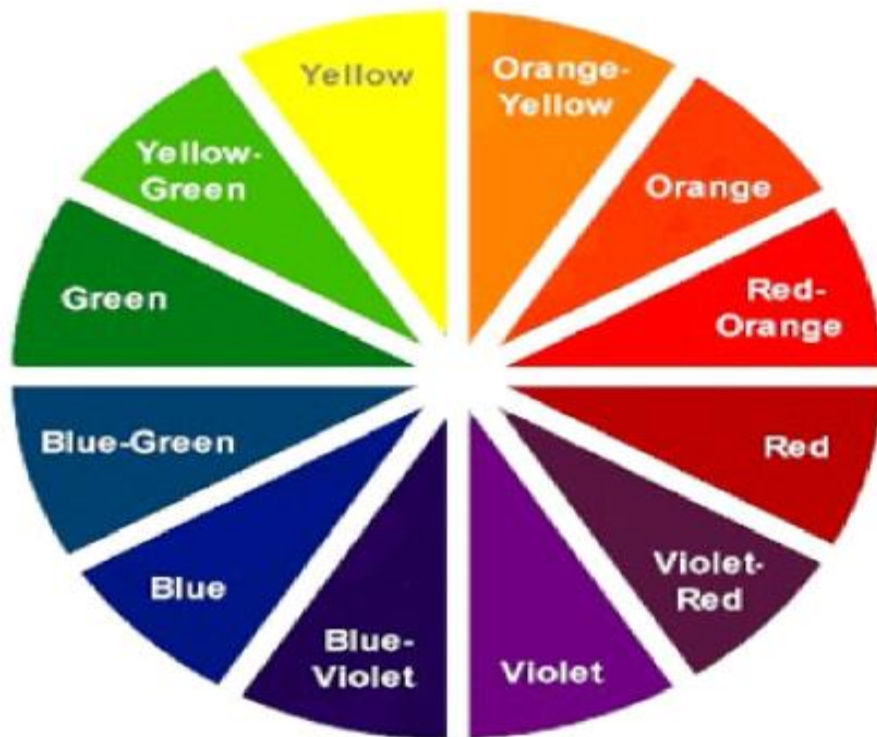
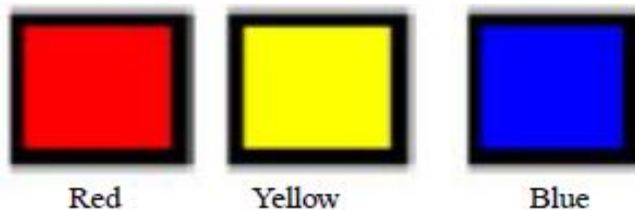
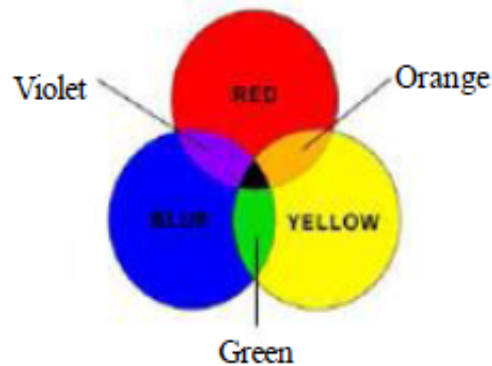


Fig 3.2 Prang colour System

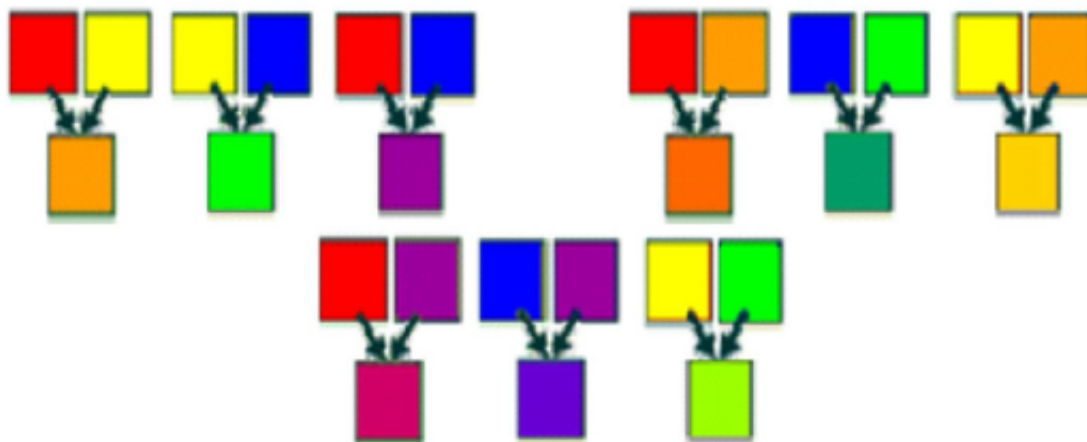
Primary Hues : These are red, blue and yellow in the Prang colour system. They are referred to as primary because they cannot be made by mixing other hues and all other colours can be made by them. The three primary hues are placed at equal distances from each other on the colour wheel.



Secondary Hues : The three secondary hues are orange, green, violet (purple). They are made by mixing equal amounts of two primary hues together. They are found halfway between the primary hues on the colour wheel. Orange is made by mixing red and yellow. Green is made from equal amounts of blue and yellow. Violet is a combination of red and blue.



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



3.5 Warm and Cool Colors

Color creates a feeling of warmth and coolness when looked at. The color wheel can be divided into warm and cool sides. The colors on the red side of the wheel are said to be **warm** because they are associated with warm phenomena. Warm colors are red, orange, and yellow. They appear to be hot like the sun, or like fire. Orange is the warmest color. Warm colors give a feeling of gaiety, activity, and cheerfulness and lively mood. Warm colors appear to advance, or to come toward the observer. They make the body look larger. White and light colors also make objects look larger.



Fig: 3.8 Color Wheel

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

3.4 Color Expression

Color can be used to express various moods, personality features, opinion about the wearer, etc. Response to color is a highly individual matter. Each man, woman and child has a degree of color sensitivity. Some people are more color sensitive and react more violently to colors than others. People may actually become physically ill, excited, soothed or depressed by exposure to certain colors.

Each color is associated with some emotions. The following are some of the examples of moods and emotions associated with color.

Hue	Mood and Emotion
Black	Death, Sorrow and Mourning
White	Peace, Virginity, Purity, Mourning
Browns	Stability, Nature, Earth, Non-Vegetarianism
Red	Passion, Love, Danger, Power, Optimistic, dynamic, energizing, exciting, sexy, intense, stimulating, aggressive, powerful, energetic, dangerous
Orange	Excitement, Youthfulness, Prosperity, Ambition, fun, happy, energetic, balance, flamboyant, warmth, enthusiasm, generosity, vibrant, expansive, organic

Green	Fertility, Freshness, Growth, Vegetarianism, Nature, envy, healing, fertility, good luck, hope, stability, success, generosity
Blue	Restfulness, Royalty, Masculinize, Truth, healing, tranquility, stability, peace, harmony, wisdom, trust, calm, confidence, protection, security, loyalty, Color of Krishna
Pink	Tenderness, Feminine, Girlish
Purple	Royalty
Yellow	Cheeriness, joy, action, optimism, happiness, idealism, summer, hope, imagination, sunshine, philosophy, youth,

Value Chart:

Value, in terms of art, is the darkness or lightness of a color. Value is one of the seven elements of art and in many circles, it is considered to be the most important. Its importance in creating the illusion of light, form, and texture in a drawing or painting cannot be denied.

All values can be measured using a value scale, which theoretically has an infinite number of values. Most value scales are sufficient enough when showing 7-9 values.

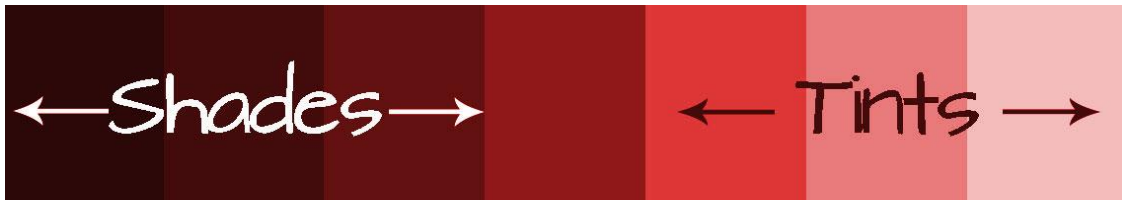


Value Scale with 8 Tones

All colors have an inherent value associated with them. For example, purely pigmented yellows are generally lighter in value when compared to purely pigmented blues, which are darker.

The pure color is generally referred to as “hue”. The value of a hue is adjusted by the addition of either pure black or pure white. Value is the measurement of the amount of black or white a pure hue has mixed.

By adding black to the color, the value is made darker, resulting in what is referred to as a “shade”. When white is added to a color, the result is a lighter value. Lighter values are referred to as “tints”.



An example can be seen with the color red. The hue is red. A tint of red is what is commonly referred to as the color “pink” (red + white). A darker value, or shade of red, may be a color that we commonly refer to as “Burgundy” (red + black).

Other colors can be added to a hue resulting in an adjustment of value. But because the addition of these colors also changes the hue, white and black are commonly used as the measurement. Since these colors are neutral colors, they only affect the value and do not change the hue.

Intensity Chart:

Intensity, on the other hand deals with the amount of purity in the hue itself. It can also be referred to as “saturation”. Primary colors are considered to be the most “pure” in intensity.

Intensity can also be considered as the brightness or dullness of a color.

Intensity is adjusted by adding additional colors to the pure hue. A color can be made less intense by adding gray to the color. In some ways, intensity can be measured by the amount of gray in the hue.



Hues can only degrade in intensity. In other words, additional colors cannot be added to a hue to make them “more intense”. Each color that is added to a pure hue decreases its intensity.

When the intensity of a color is adjusted, the value also changes. In the same way, when the value is adjusted, the intensity changes but to a lesser degree.

In other words, a lighter value of yellow is also a less intense version of the hue. And a less intense yellow could be a lighter or darker version of the hue.

So ultimately, although value and intensity are different, they are used interchangeably.

Possible Questions:

1. Explain about Munsell colour system with diagram.
2. Illustrate Prang colour chart.
3. Examine the value chart of the colour.
4. How will you create an Intensity Chart?
5. Write about the colour expressions.
6. Describe about the warm and cool colours in prang colour chart.

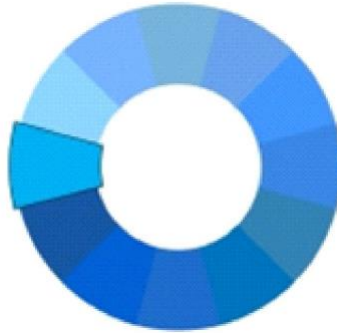
UNIT – 4

Colour Harmonies:

Colors when combined should be used at the right proportion or else they clash and give an awkward appearance rather than being beautiful. Color schemes are the ways that colors are used together. An understanding of wellknown color schemes helps us to achieve different results by using different combinations of colors. The six basic color schemes are as follows.

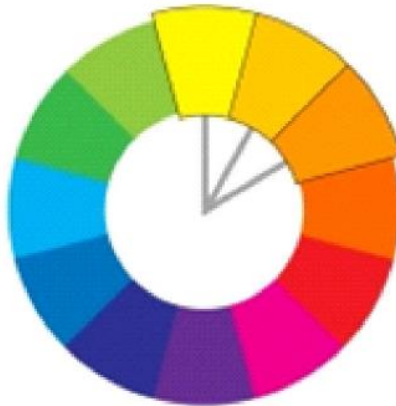
(a.) Monochromatic color scheme:

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



(b) Analogous:

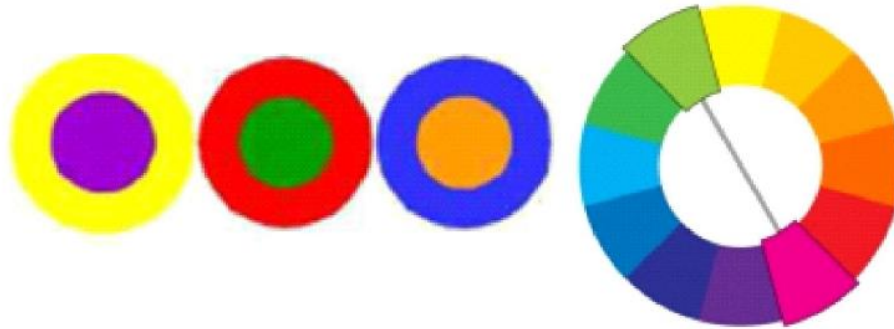
They all have one hue in common so things can't get too wild. An analogous color scheme uses neighboring, or adjacent, colors on the wheel. It is sometimes called a related color scheme since two or three “related” colors are used. The combination of yellow, yellow-green, and green is an analogous scheme with three hues. In nature, the yellow, orange, and red of autumn is an analogous color scheme. Also, the blue, aqua, and green of sky, water, and grass is analogous.



(c) Complementary:

This scheme uses colors that are opposite on the color wheel (complements). Complementary colors are across from each other on the wheel. They have great contrast. In fact, the colors look even brighter when they are used side by side. Examples are blue and orange, violet and yellow, and red and green. Worn together in full strength, these colors can give a real jolt.

However, when used in tints and shades, they can be sophisticated and pleasing. A soft tint of one is usually attractive with a deep shade of the other.



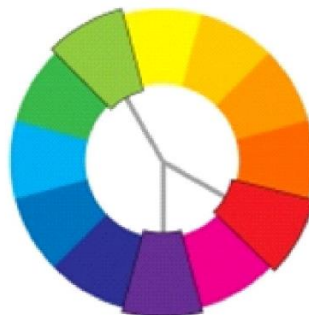
(d) Double complementary color scheme:

A double complementary scheme is when two hues (colors) are next to each other on the color wheel and are paired with two adjacent hues on the opposite side. This overall creates a color palette of four hues that are adjacent but opposite such as blue-green, blue, orange, and red-orange.



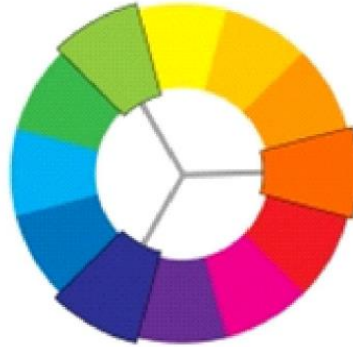
(e) Split-complementary color scheme:

A split-complementary color scheme uses three colors. It combines one color with the two colors on the sides of its complement. First choose a color and find its complement in the color wheel and then take colors on either side of the complement. For instance, blue might be used with yellow-orange and red-orange. This is also a bright color scheme, to be used with care in your apparel.



(f) Triad color scheme:

A triad color scheme combines three colors, which are of equidistant on the wheel. Examples are red, yellow, and blue, or purple, green, and orange. It has a great deal of contrast. To soften the contrast, one may choose to combine pleasing values and intensities.



Possible Questions:

1. Draw and explain the monochromatic, analogous and complementary colour harmonies.
2. Write about double, split complementary and triad colour harmonies.

UNIT – 5

ILLUSTRATION WITH THE APPLICATION OF VARIOUS DRAWING MEDIUM

(a) Pencil Drawing:

Materials Required:

- Graphite Pencils - Lighter grade (H or HB) and a darker grade (2B or 4B)
- Paper - Medium surface drawing paper
- Other tools - kneaded eraser, Hand-Held Pencil Sharpener, Paint brush (for blending)

A pencil is a rod of graphite encased in a soft wood such as cedar, about six or seven inches long and exposed at one end. Crude forms of graphite pencils were first used as early as the 17th century.

The pencil fundamentally works by pushing or pulling the lead end across the surface fibres of the paper, which act as graters, breaking up into small flakes. Pressure on the pencil pushes the flakes of lead into the fibres of the paper to leave a mark or trace.

There are many styles in which can sketch with a pencil, all ranging from simplistic lines to complex drawings and sketches. Learning a variety of different sketching techniques can take your pencil drawings to a whole new level, bringing greater depth and refinement to the artwork you create.

Hatching & Cross-Hatching

These methods are very common and effective ways to add depth to your sketches through shading. When it comes to well-known pencil drawing styles that can level up your sketches, hatching & cross-hatching is at the top of the list of skills you should learn. Hatching is essentially a series of lines drawn along the main line of your drawing to create shadow and depth. These lines shouldn't touch. Cross hatching is a series of lines used in the same way, but where they intersect. The closer these lines, the darker the shading in your drawing will be.

Stippling

Stippling is the art of adding dots to add shading and depth, similar to hatching or cross hatching. The closer the dots, the deeper the effect. To ensure that your dots show up and make a better impact, it's best to use a softer graphite for this effect, as it comes out darker.

Scribbling

Everyone has created idle scribbles on a piece of paper when waiting on hold during a telephone call. But scribbling is actually a drawing technique that can be very effective. The characteristics of a scribbled sketch can be identified by the erratic, uneven and definitely not straight lines within the piece. Using random movements across the paper will result in a somewhat deconstructed image, and the more irregular lines created closer together, the darker it will appear.

Circling

Control the tone your pencil produces by simply adjusting the amount of pressure you place on it. To create smooth transitions you can make small circular strokes that give you a more blended appearance. It's important to note that you shouldn't make small circles with perceptible lines. Instead, move the pencil around in a circular motion when adding pressure. For this approach a duller pencil works best.

Smooth Shading & Blending




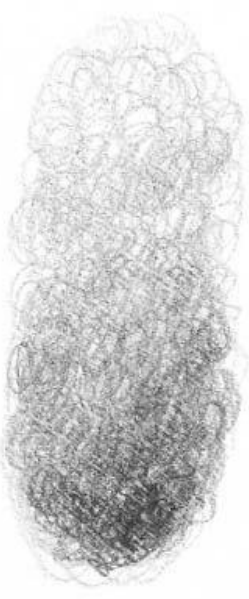
To add a cleaner shading element to your drawing, you can try smooth shading. This can be done in a number of ways, including using your finger or a rolled up piece of paper to blend in hatching or cross hatching. This will give your sketch a smoother appearance. You can also blend simply by angling your pencil to utilize the wider edge, creating thicker lines that create the appearance of shadows and shading.

Creating Highlights

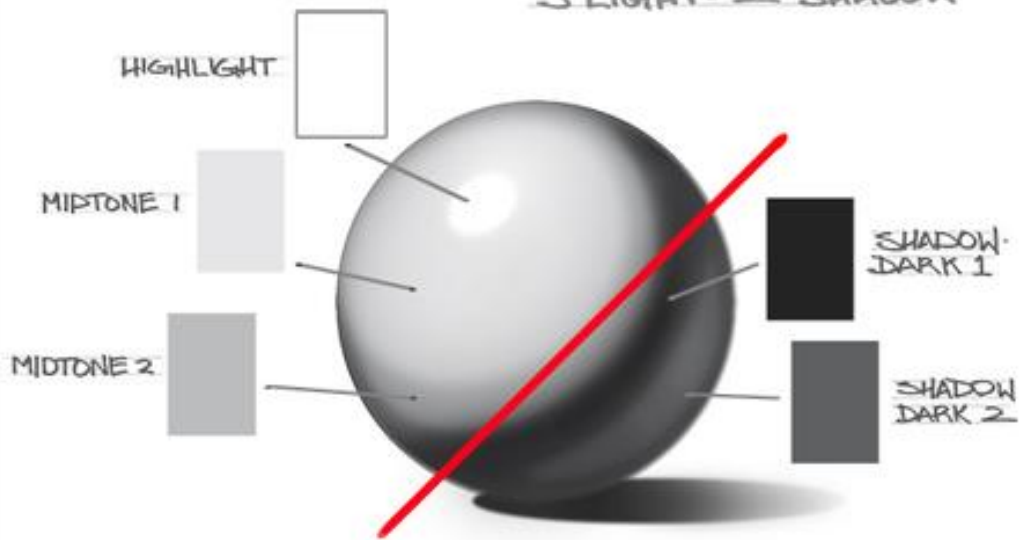
Just as you would add shading to create depth and shadows to your sketch, you can also create highlights. Highlights can help indicate where your light source is coming from and add extra detail, showing reflective surfaces. One great way to create this effect is by using an eraser to remove some of the pigment or shading to create lighter areas to indicate the absence of darkness.

Rendering

Rendering is essentially an approach to pencil sketching where you apply graphite to your paper, then remove some with your eraser to add the highlighting effect. It's an ongoing process of applying and removing the graphite, and results in a very soft, almost blurred effect.

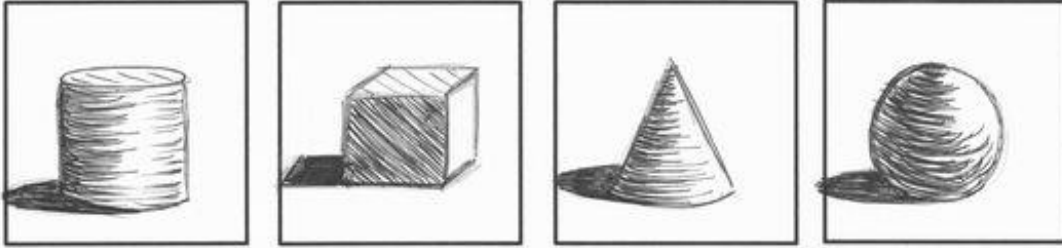
Stippling	Hatching	Crosshatching	Circulism
			

FIVE TONAL VALUES
3 LIGHT - 2 SHADOW

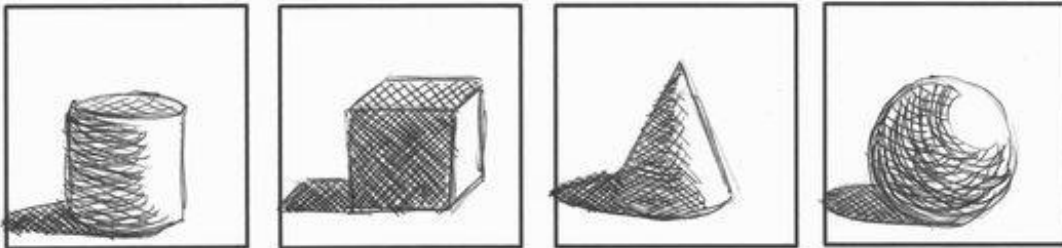


SHADING FORMS

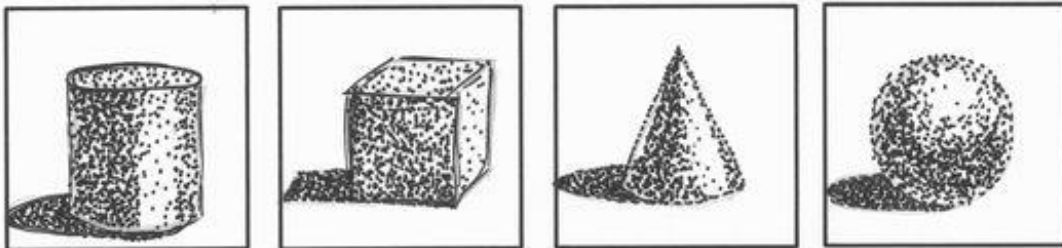
Hatching



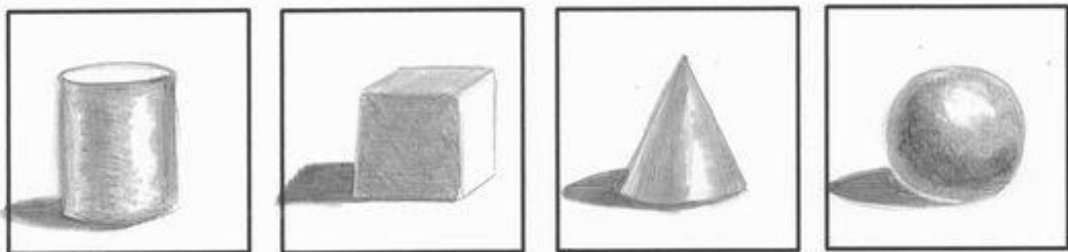
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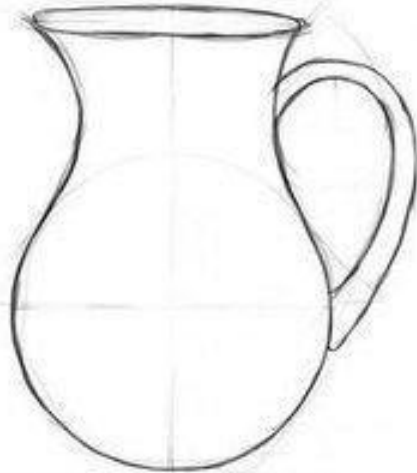
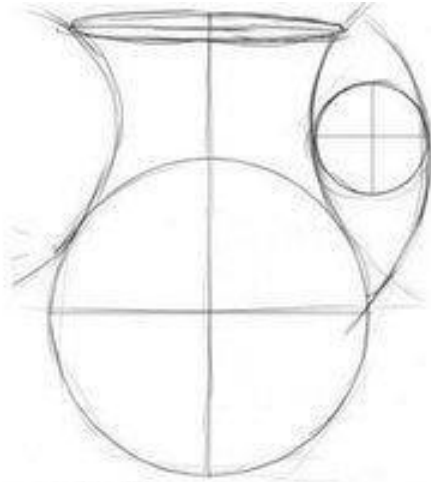
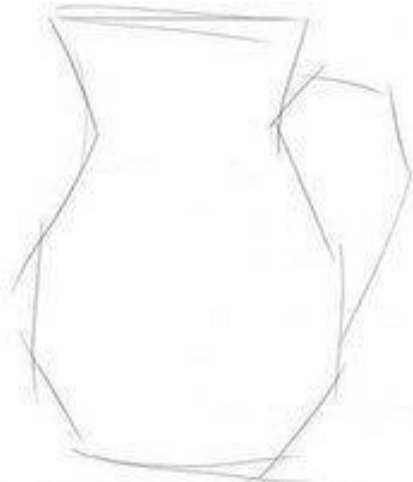
Stippling

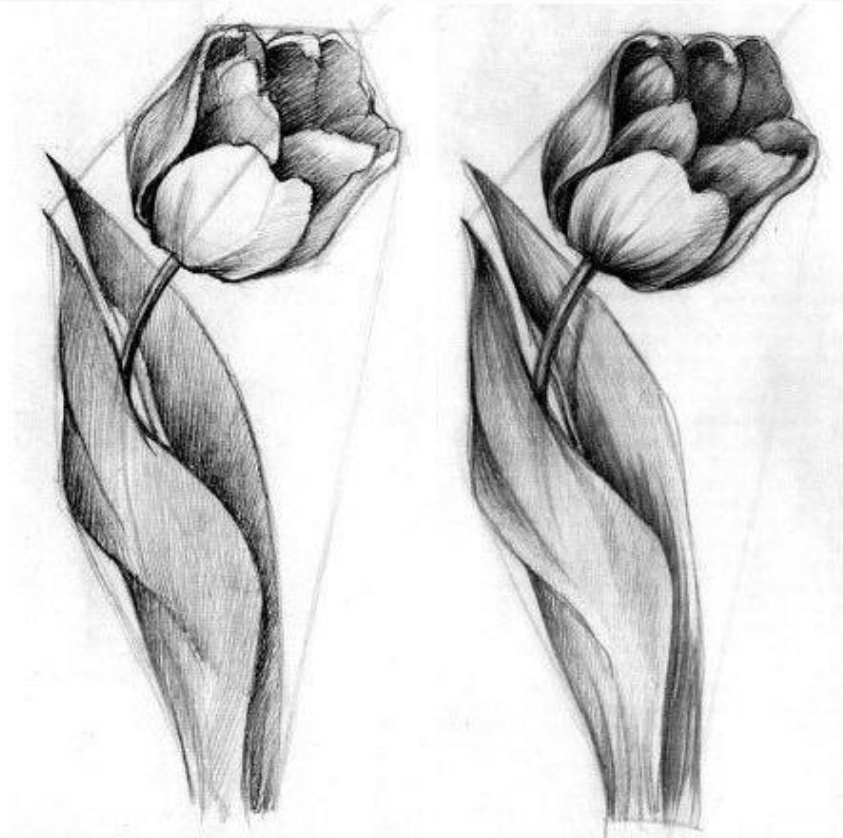
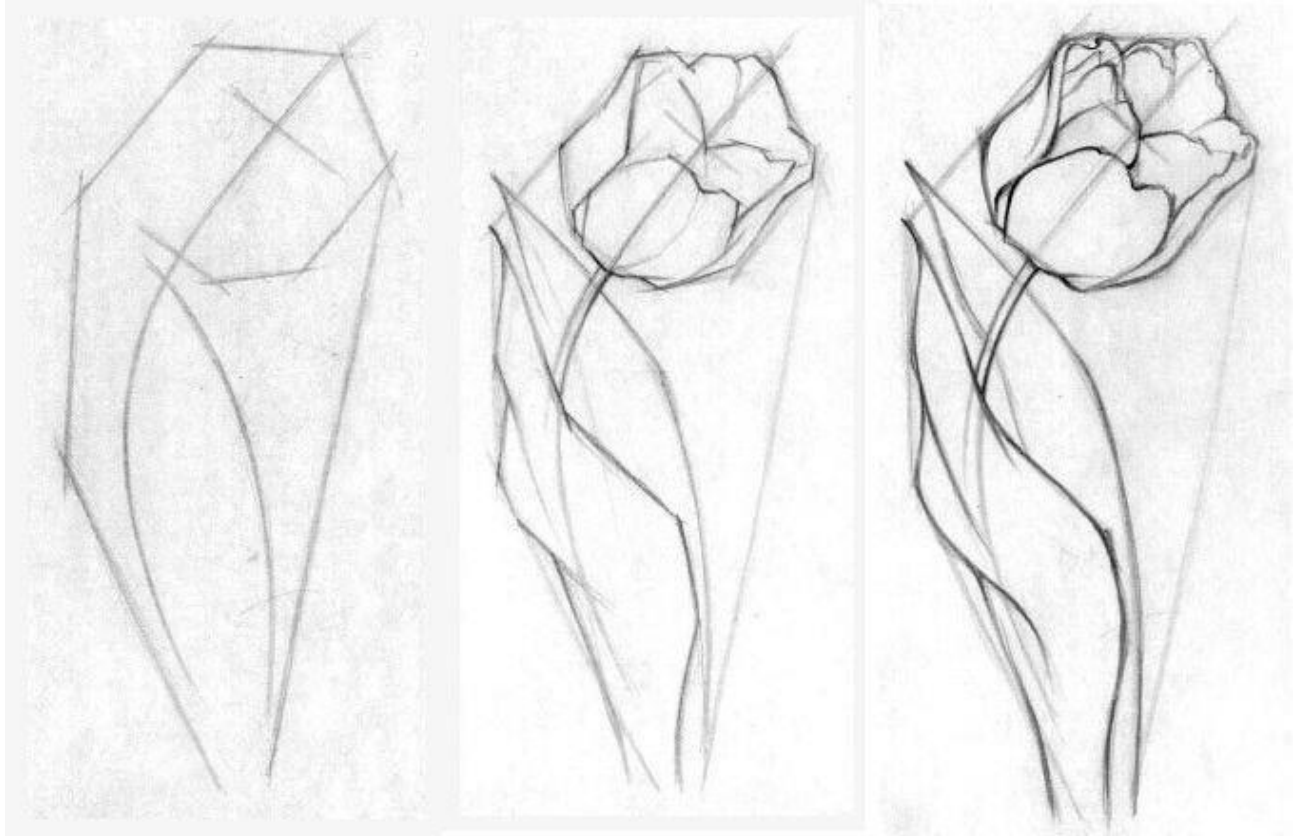


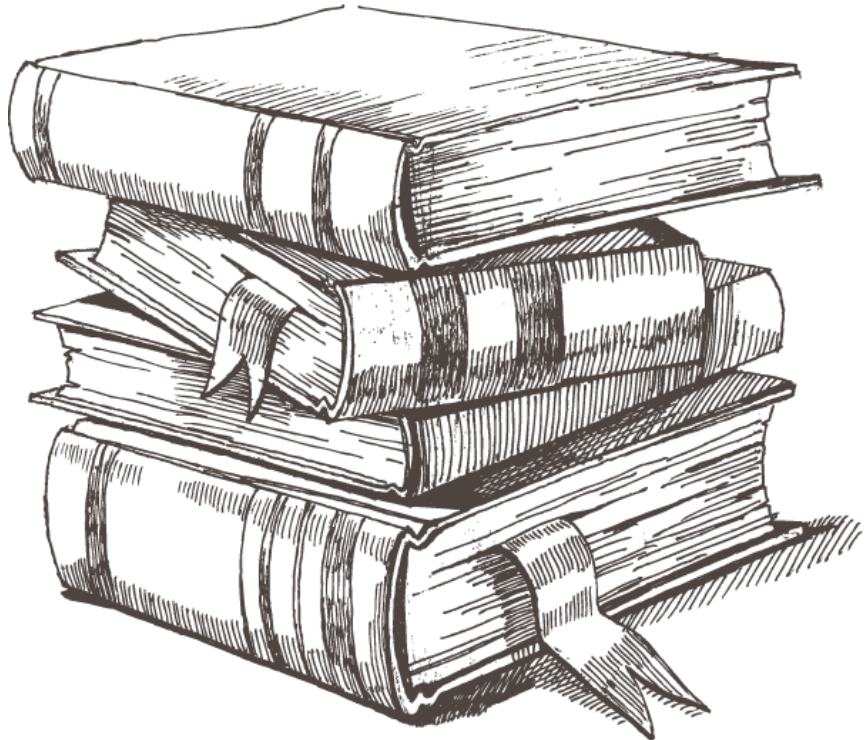
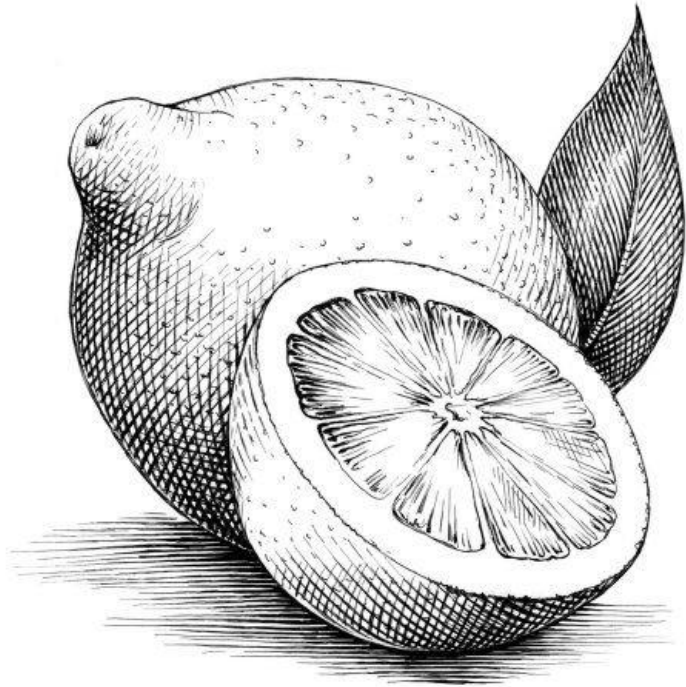
Blending



FOR PRACTICE





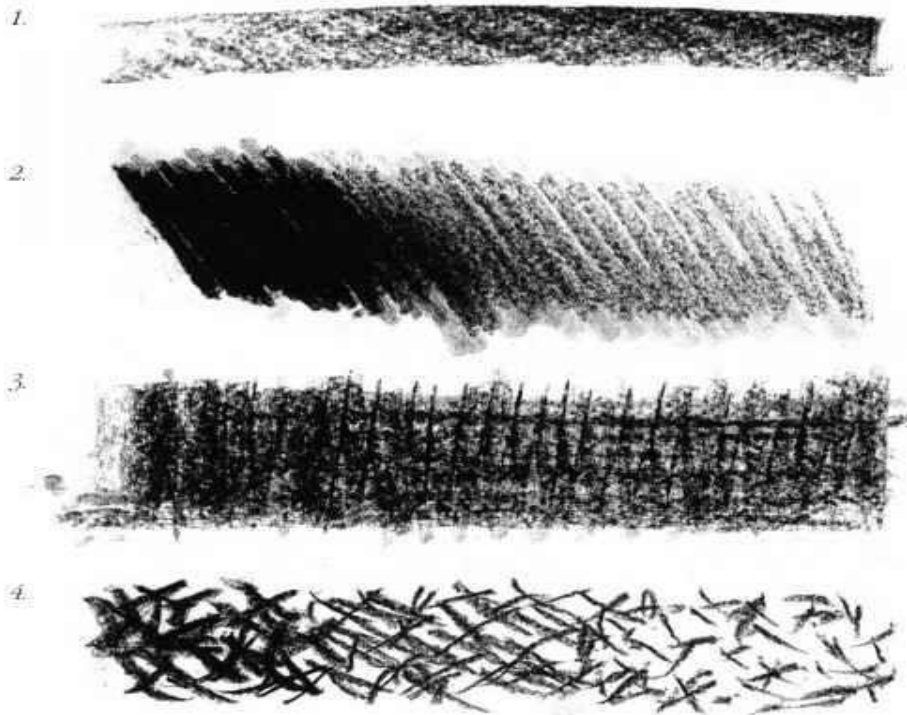
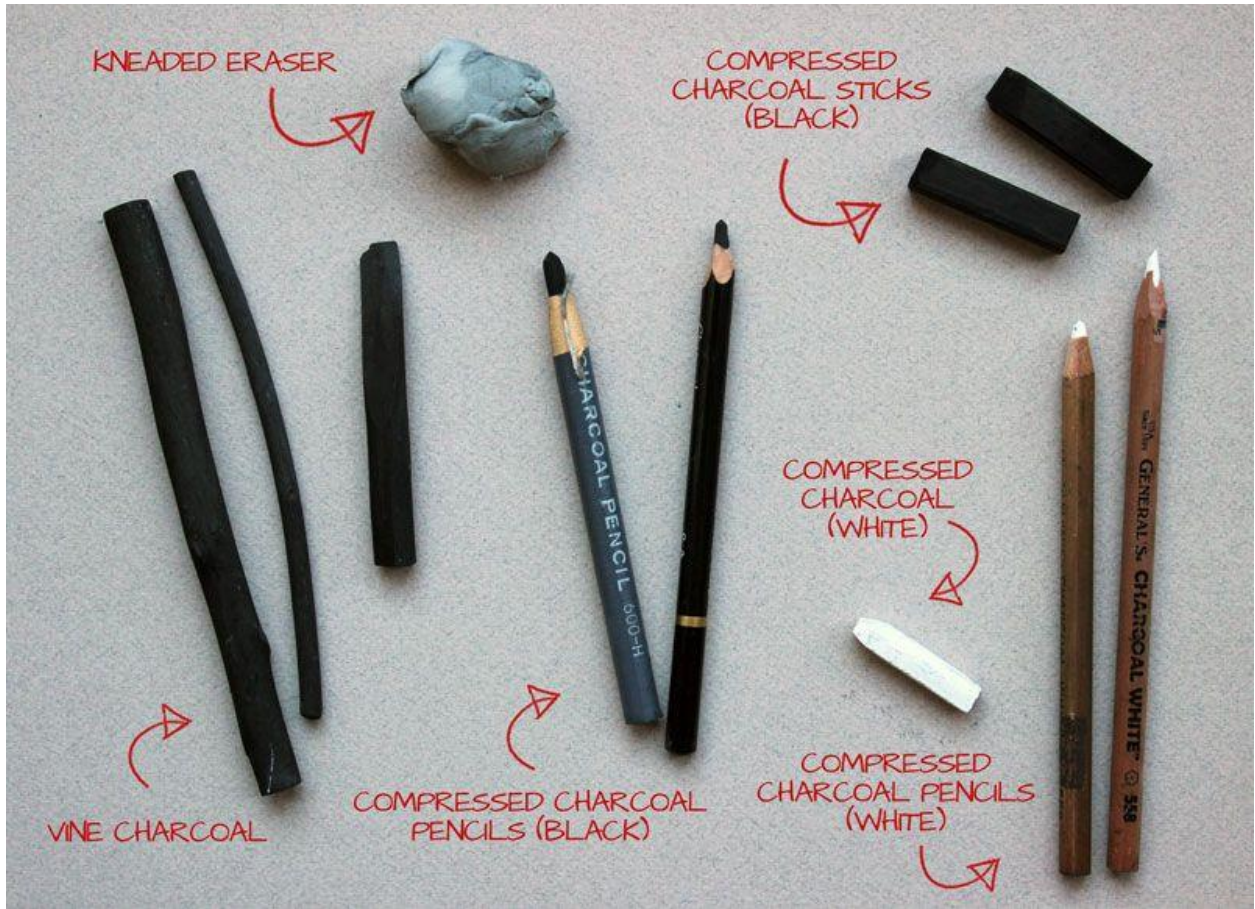


(b) Charcoal Pencil Drawing:

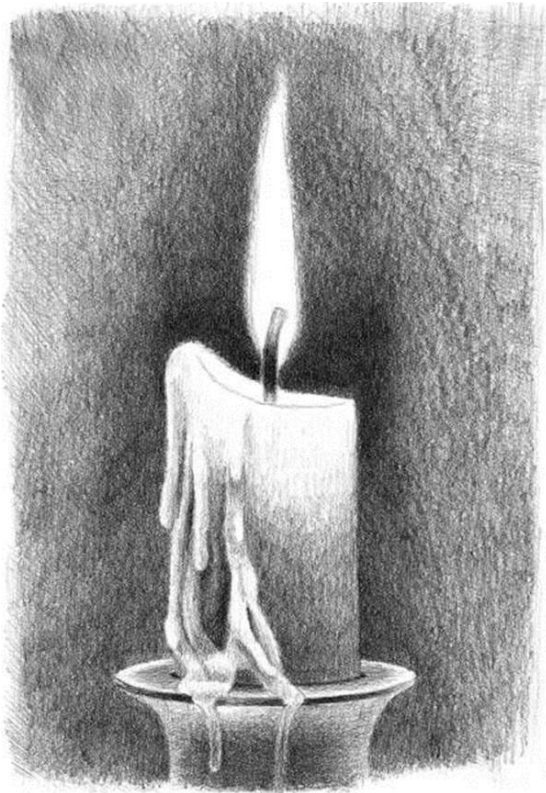
Materials Required:

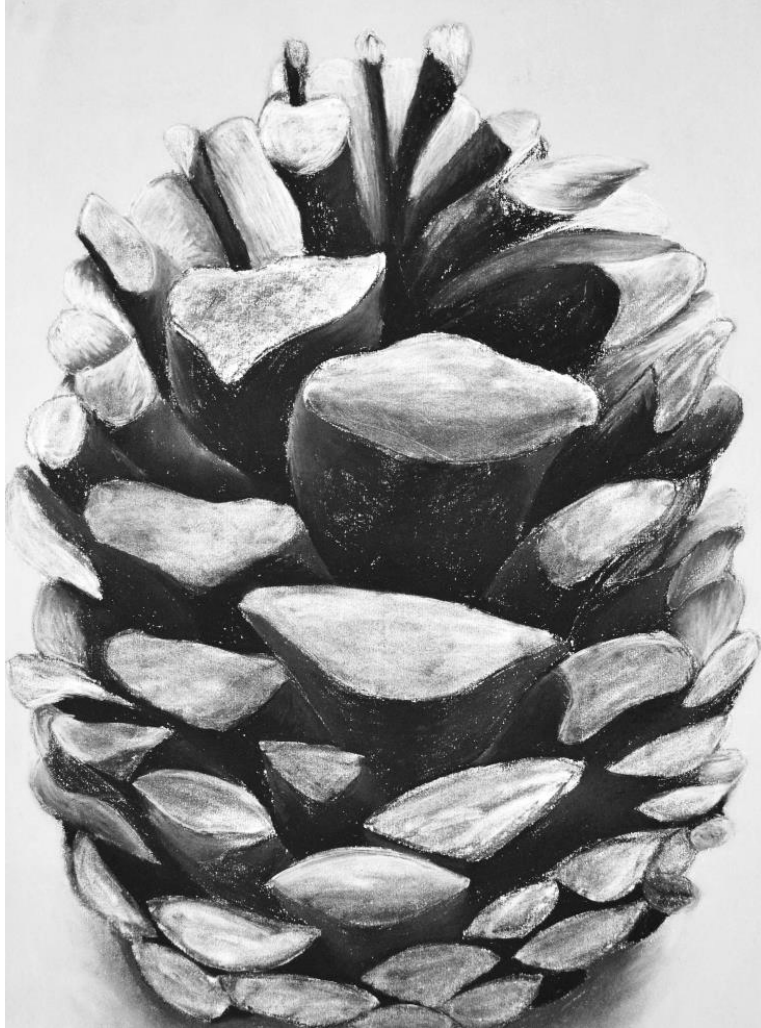
- Charcoal Pencils - Lighter grade (H or HB) and a darker grade (2B or 4B)
- Paper - Medium surface drawing paper or water colour paper
- Other tools - kneaded eraser, Hand-Held Pencil Sharpener, Paint brush (for blending)

Charcoal is the oldest medium of the three materials in this section. It is made from wood that has been slowly charred in a controlled firing. Charcoal has qualities that are obviously different to other materials. Compared to graphite or pencil charcoal is a soft smudgy material that delicately survives on the surface of the paper until fixed and made permanent. The material produces a good strong line, tone, and textured surfaces in a similar way to graphite but with a character that is very different, so it's easier to create hatching, cross-hatching, stippling, and more. Charcoal, because it has a chalky finish, doesn't lend itself as well to those more precise techniques. You'll want to focus on **blending** and **layering** charcoal instead. Blending allows the substance to be pressed into the paper and gives it a better chance of sticking to page. In doing this, however, the tone will become lighter. So, as you blend, it's important to layer and build up tones. First, use the back-and-forth approach to cover the area of your paper with charcoal. Once coated it, use finger, a chamois to press it into the page.



FOR PRACTICE





(c)Colour Pencil:

Materials Required:

Color pencils come in a wide range of colors, tints and shades, with hard, soft, soluble, blendable and erasable pigments that make them an ideal drawing medium for this style of portraiture.

- Colour Pencils.
- Bristol Paper / Illustration Board / Toned Paper.
- Hand-Held Pencil Sharpener.
- Kneaded Eraser
- Colourless Blender
- Nylon Brushes.
- Drafting Brush.

COLOUR PENCIL TECHNIQUES



FOR PRACTICE



A029



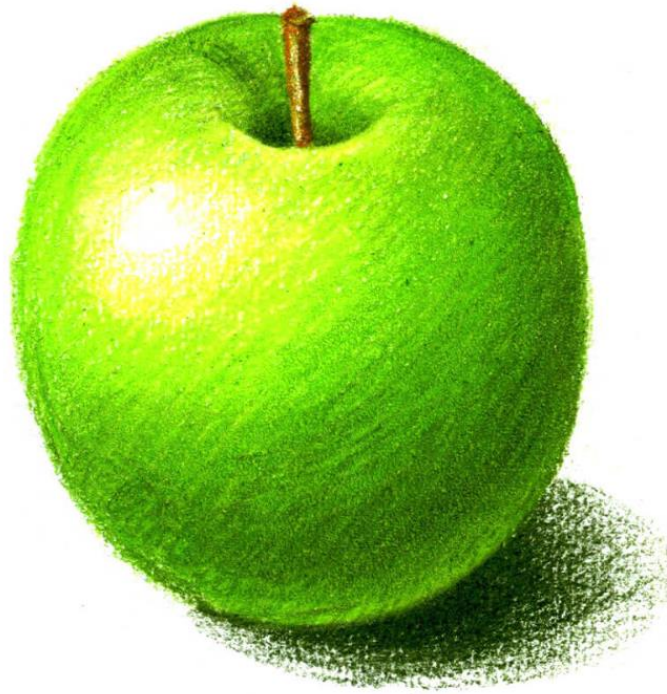
A155



A099



A066



A126



A112



A111



(d) Crayons:

Materials Required:

- Crayons.
- Bristol Paper / Illustration Board / Toned Paper.
- Kneaded Eraser
- Colourless Blender
- Nylon Brushes.
- Drafting Brush.

FOR PRACTICE





(e) Water Colours:

Materials Required:

- Water colour Paints
- Brushes
- Masking Fluid
- Masking Tape
- Sea Sponges
- Watercolor Paper
- Support Panel
- Palette
- Cloth



WATER COLOUR TECHNIQUES



WET-ON-WET



STIPPLING



DRY FOLD



SPLATTER

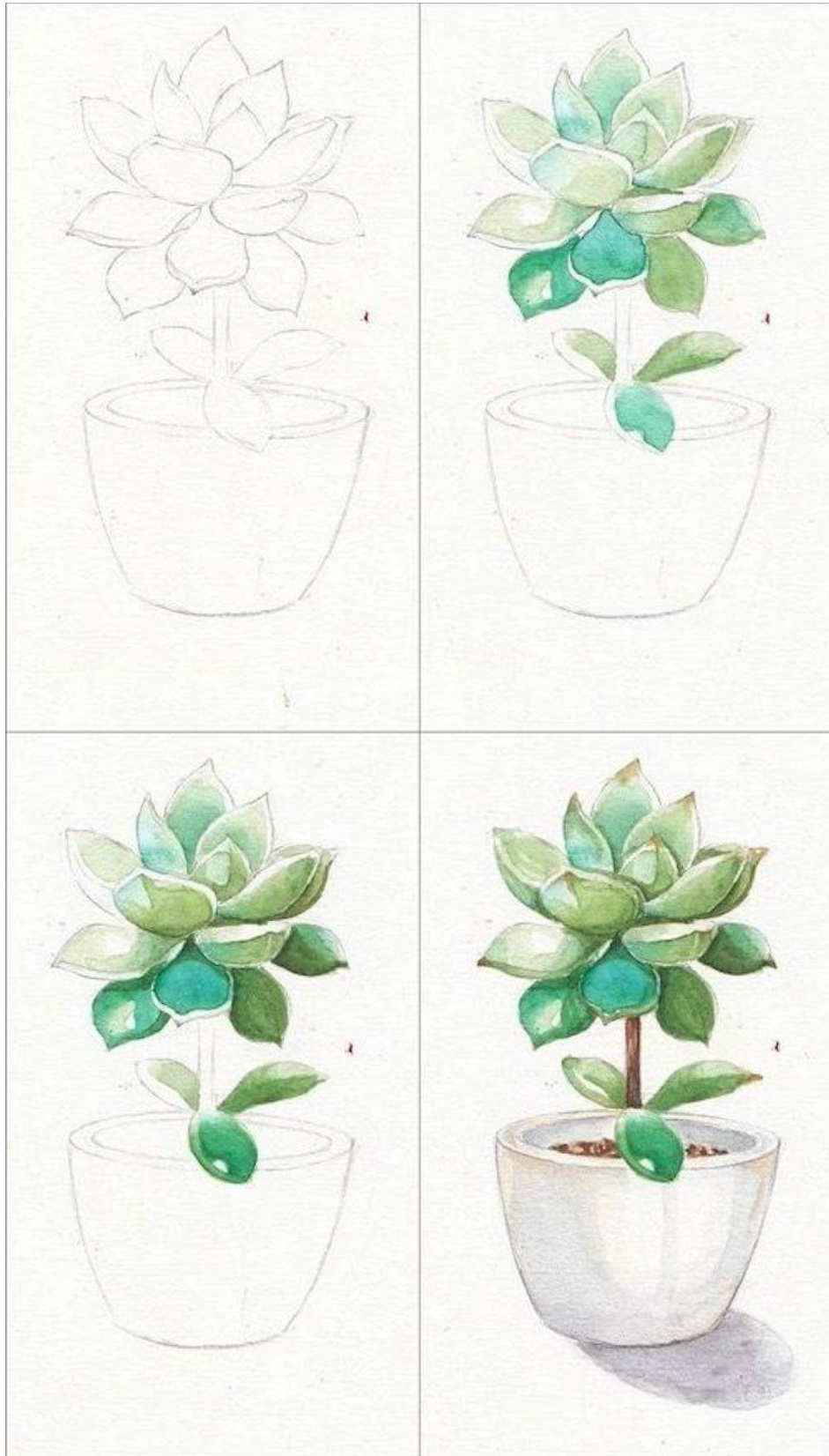


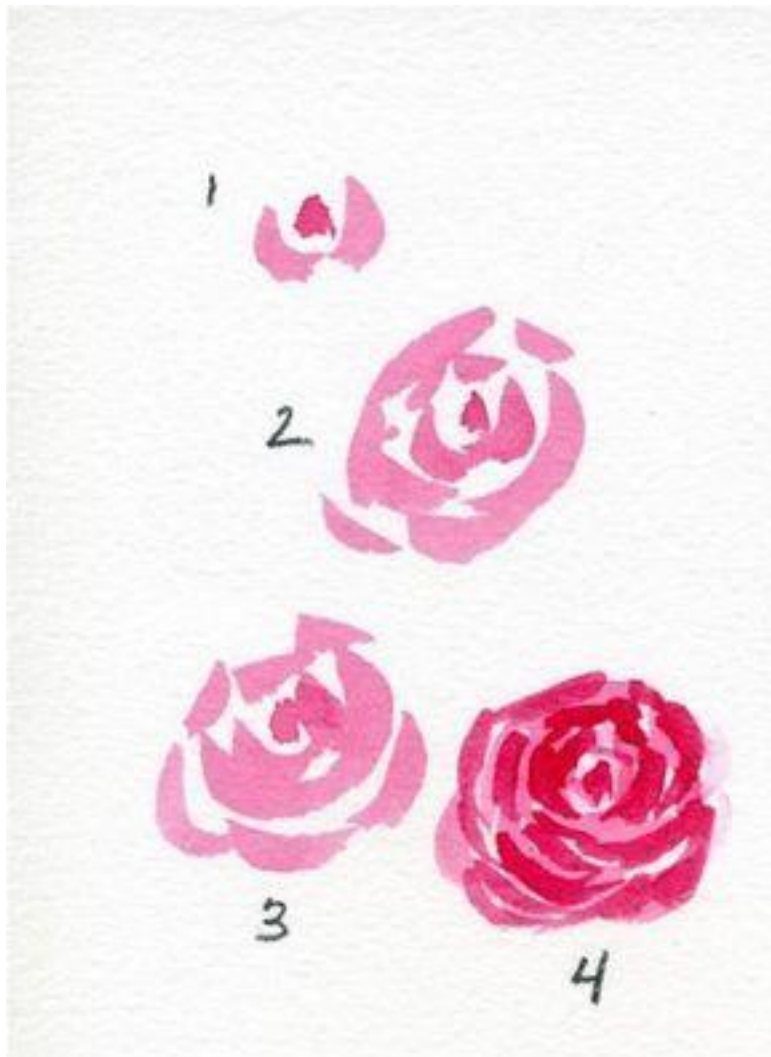
SALT



DRY BRUSH

FOR PRACTICE





(f) Poster Colours:

- Poster colour Paints
- Brushes
- Masking Fluid
- Masking Tape
- Sea Sponges
- Watercolor Paper
- Support Panel
- Palette
- Cloth

FOR PRACTICE





(g) Marker:

Materials Required:

- Marker in different colours
- Paper - Medium surface drawing paper
- Pitt Artist pen brush

FOR PRACTICE



Possible Questions:

1. Create an illustration by using pencil medium.
2. How will you use charcoal for drawing a picture?
3. Explain the application method of colour pencil in drawing.
4. Illustrate a picture with crayons.
5. Identify and apply the water colours in a drawing.
6. Draw a natural image by using poster colours.
7. Create an illustration with marker pen.