Unit 2

Elements & Principles of Design

The Elements and Principles of Design

| ELEMENTS OF DESIGN		PRINCIPLES OF DESIGN		
Line Texture Color Shape/Silhouette Pattern	**+**	Balance Rhythm Emphasis Proportion/Scale Harmony	**=**	
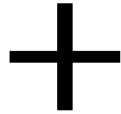
Color

- **Color has a HUGE impact on fashion.**
- **Colors have the power to evoke a variety of <u>feelings</u> and influence <u>impressions.</u>**
- **The <u>impact</u> of color is immediate and long-lasting.**

Label the Color Wheel Below

The Color Wheel

Yellow

Blue

Red
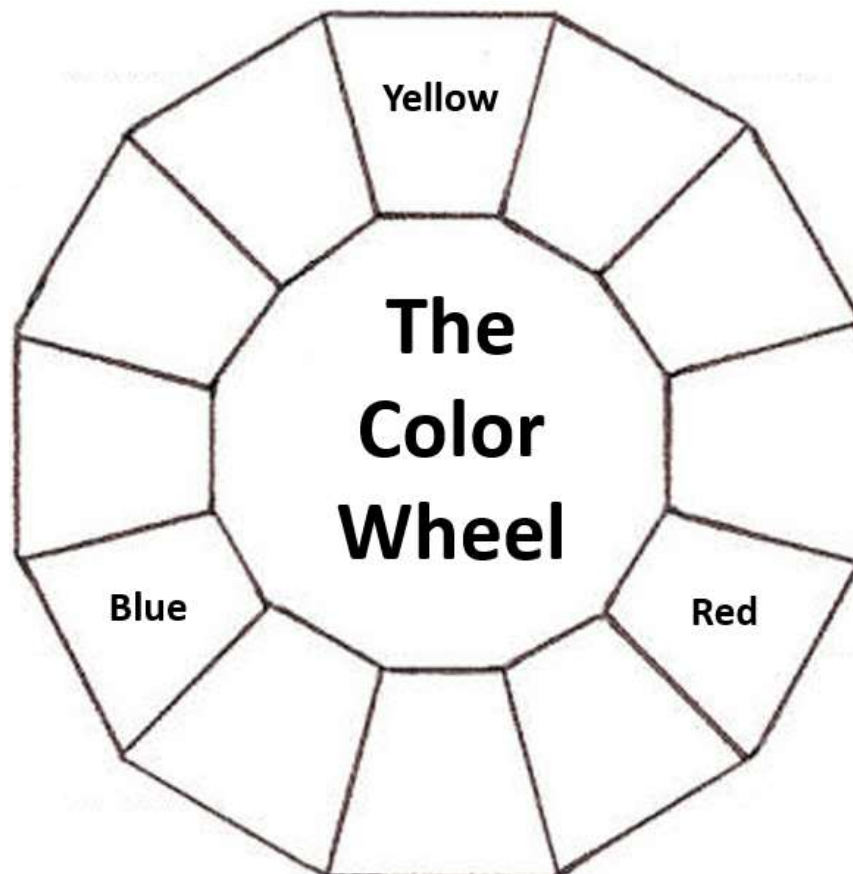
1.		Another term for color.
2.		Red, Yellow and Blue All other colors come from the primary colors.
3.		Orange, Green and Violet Created by combining two primary colors.
4.		Red-Orange, Red-Violet, Yellow-Orange, Yellow-Green, Blue-Green and Blue-Violet Created by combining a primary and secondary color. Named by the primary color first.

5.		The lightness or darkness of a color.
		    Tints: Hue + White
		    Shades: Hue + Black

6.		The brightness or dullness of a color. **Tone**: Adding both white and black (gray) to a color.

Color Schemes

7.		A combination of colors/hues that are pleasing to the eye.
8.		The "non-colors": black, white, tan and brown.
9.		Mostly neural with just a touch of color.
10.		Tints and shades of one color.
11.		3 colors evenly spaced on the color wheel.
12.		2 - 4 colors next to each other on the color wheel.
13.		2 colors opposite each other on the color wheel.
14.		• Hues that make us think of sunshine, warmth, fire, summer or heat. **(Reds, Yellows, Oranges)** • Warm colors tend to stand out or advance. • Associated with heightened emotions, joy and playfulness. • Red is the "warmest" of the warm colors.
15.		• Hues that make us think of water, sky, winter, ice or snow. **(Violets, Blues, Greens)** • Cool colors tend to recede or retreat. • Associated with feelings of calm, relaxation and peace. • Blue is the "coolest" of the cool colors.

Line

- **Lines can <u>direct</u> your gaze.**
- **They can shorten/reduce the height of a person.**
- **They can make one look taller/longer.**
- **The <u>direction</u> can make things slimmer, wider or longer.**

1.		Adds height. Leads the eye up and down. Creates a thinner, taller silhouette.
2.		Adds width. Leads the eye side to side. Creates a shorter, heavier silhouette.
3.		Considered graceful and feminine. Can re-emphasize and define the figure/silhouette.
4.		Produces the same illusion as the straight line they most resemble. Vertical slat adds height. Horizontal slant adds width.
5.		Lines formed when parts of the garment are constructed. (Seams, darts, pleats, tucks, etc.) Most visible when the garment/fabric is simple and plain.
6.		Lines that are applied to the garment for decoration and interest. (Ruffles, braids, fringe, edging, lace, appliques, buttons, etc.) Too much can cause competition between parts and can confuse/overwhelm the eye.

Pattern

- **Pattern is a <u>repeated</u> decorative design usually consisting of lines, shapes and colors.**
- **Adds visual interest and creates points of emphasis.**
- **Can create illusion to enhance or disguise areas.**
- **Can become a visible expression of personal style.**

1.		Prints that are realistic and appear as they would naturally.	
2.		Prints in which you can recognize the object, but it is not realistic in appearance.	
3.		Prints based on lines and shapes.	
4.		Prints that cannot be recognized as real.	

Shape/Silhouette

- **The shape, or <u>silhouette</u>, is the outline of the body/garment.**
- **It is one of the first things seen in the design.**
- **Silhouettes usually compliment the shape of the body, but exaggeration is often used to create different effects or emphasis.**
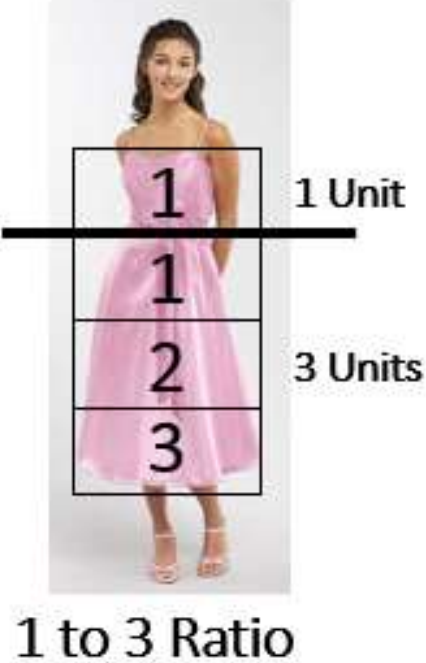
			Sketch the Shape/Silhouette On Top of the Croquis
1.	**Hourglass**	Wide top, narrow waist and wide bottom. Famous in: 1890's, 1930's, 1950's	
2.	**Rectangle / Tubular**	Straight from shoulders to hem without a defined waistline. Famous in: 1920's, 1960's, 1990's	
3.	**Triangle**	Torso and upper body are narrower than the hips. Famous in: 1970's	
4.	**Inverted Triangle**	Torso and upper body are wider than the hips. Famous in: 1910's 1940's, 1980's	

Texture

- **Texture can draw <u>attention</u> to a design.**
- **It can increase or decrease the appearance of size.**
- **<u>Texture</u> is created by the fiber type used, the weaving or knitting process, or by how the fabric is finished.**

1.		Texture that can be felt by touch. (Rough, smooth, soft, fuzzy, bumpy, etc.)
2.		Texture that has been applied to the surface of the fabric to simulate tactile texture. (Shiny, dull, matte, patterns, etc.)

Proportion

1.		Refers to how lines and shapes divide an outfit into parts. It involves the relationship of one part compared to the other parts of the outfit as a whole.
2.		Any fashion can be divided into parts and compared, which creates a ratio. 1. Visually divide the outfit into equal parts. 2. Where there is a line, color, texture or shape change, begin the first part of the ratio. 3. The second part of the ratio is the remaining part of the outfit. 4. Compart the top to the bottom to get the proportion of the outfit.
3.		An outfit is more pleasing to the eye if it is divided into <u>unequal</u> parts and if the parts are in scale with the body. Uneven ratios are more similar to natural body proportions. 1:3 Ratio 2:3 Ratio 3:5 Ratio
4.		Clothing proportions can be manipulated using the elements of design to visually alter body proportions. Illusions about the figure can be created by changing the natural proportions.
5.		Refers to the relationships of individual parts of an outfit in comparison to the rest of its parts.

Balance

1.		When the parts of a design are arranged so they achieve a feeling of **rest** and **equilibrium**, it is considered balanced. Lines, shapes, colors, textures and patterns are all used to break up an area/space of design into parts. The elements of design can be used to increase or decrease the visual weight of those parts in the design.
2.		Also known as **Formal Balance**. Both sides are exactly the same, or a mirror image of each other. This type of balance gives a very solid and professional look.
3.		Also known as **Informal Balance**. The design is balanced, but each side is different than the other in some way. This type of balance tends to draw attention to a particular area.

Emphasis

1.		• The dominant **focal point**, or center of interest, in a garment or outfit. • The eye is drawn to that area first. • Created by the careful use of the elements of design. • Designs are more successful with **one area of emphasis**. • Two or more dominant focal points can be distracting and overwhelming. • An outfit without a dominant point of interest can appear unfinished an uninteresting.

Harmony

1.		Harmony is created by following the principles (rules) of design when using the elements of design (tools). Harmony is most pleasing when it has both **UNITY** and **VARIETY**. All of the design elements are contributing to make a harmonious whole.
2.		Uses multiple elements of design to add interest and excitement to the outfit.
3.		Repeats one or more of the elements of the design to tie the outfit together.

Rhythm

1.		**How attention is led** around the garment or the outfit. Achieved when the elements of design are arranged to lead the view's eye easily from on part of the garment to another.	
2.		Gradual change in lines, shapes, color values or textures within the design. The degree of change must be SMALL or a jumpy, choppy effect will result.	
3.		Direct contrast created by perpendicular lines, black and white, or complementary colors placed next to each other. The design elemnts are oppostie or contrasting.	
4.		Radiation of lines shapes, colors, or textures outward from a central point or area.	
5.		Repetition of line, shape, color, texture or pattern within the design. Examples: row of buttons, sae color used several times, a pattern repeated throughout the garment, etc.	
6.		Created by curved lines that lead from one area of a design to another. Examples: princess seamlines, contrasting piping around a collar, etc.	