ELEMENTS OF DESIGN

**Line:** A distinct elongated mark as if drawn by a pencil. Eyes follow, lines up and down, side to side or around.

**Direction:** Leading the eye through the design.

There are 2 types of **shapes**: Organic (Fluid free forming, natural, unique) and Geometric (rigid, Mathematical, defined, confined)
when Lines connect to form a shape with no depth, the shape is two-dimensional or flat. When depth is applied to a shape it becomes three-dimensional.

Shapes (silhouettes) can be incorporated into a textile item using functional design feature or aesthetic design features. It can be used as a focal point by drawing the eye to a particular shape. Irregular shapes appear more interesting than symmetrical shapes. Spaces between shapes add interest to the design, although too little space between shapes results in a busy design and the design can look too congested but too much space and the shapes are lost in the background.

**Colour** is when light waves are reflected and absorbed by objects. The terms hue, value and intensity are used to describe the level of colours.

Hue refers to the name of the colour for example primary hues are red, blue and yellow and they are used to create the secondary colours, purple green and orange. When you mix both the secondary and primary colours you form tertiary colours.

The Colour wheel: warm colours are red, oranges and yellows whereas cool colours are blues, greens and purples.

Value/Tone refers to the range of light and dark within neutral colours (Black--- White)
Tone- taking a pure colour and adding grey. Value adds depth and volume to a design. Value and tone has multiple colour schemes, for example Monochromatic (shades and tints of one colour) Harmonious, (colours that are adjacent to one another) Complementary (colours opposite to one another), Split-Complimentary (two colours opposite one another on the colour wheel) and Triad (three colours that are evenly spaced on the colour wheel).

**Texture** refers to the surface characteristics of a design. Texture has two main recognisable types: visual and tactile.

- Visual texture is where the design has the illusion of texture, such as printed snakeskin pattern.
- Tactile texture is where the surface characteristics can physically be felt, such as the feel of a neutral snakeskin handbag or shoes. Tactile texture is often referred to as the ‘hand’ of the fabric.

Texture adds interest, dimension and variety to a design. Types of textures include rough, smooth, shiny, bumpy, fuzzy, prickly, suede and matt.

Texture can be used in apparel to create optical illusion in just the same way as line and shape. Bulky textures make the figure appear larger but can also disguise body shape. Smooth, shiny textures like satin make the body appear larger. Dull, matte textures tend to be slimming.
PRINCIPLES OF DESIGN

Balance
- Refers to the vital weight of a shape, texture, colour, line and space.
- Balance gives a design stability and strength. There are 3 types of balance: Symmetrical Balance, Asymmetrical Balance and radial Balance.
- Symmetrical Balance is when the elements are used in the same or similar way on either side of the axis. Weight is distributed evenly.
- Asymmetrical balance is where the elements used on either side of an axis are not distributed evenly.
- Radial Balance is where a design originated from a central point and all elements radiate out evenly from that point i.e. a flower.
- The 3 types of balance can be categorized through being formal or informal.
- Formal Balance (symmetrical dignified can look boring)
- Informal Balance (creates balance asymmetrically, elements place unequally in a way that achieves balance)

Proportion
- Refers to the relative size and scale of the various elements in a design.
- Proportion can be a comparison of sizes, shapes or amounts of specified design elements. Good proportion adds harmony and symmetry, or balance, among the parts of a design as a whole.

Emphasis
- Is the focal point. Emphasis is the part of the design that captures the viewer's attention. It will be an area on the design or within the design structure that stands out from the rest of the design.
- The sense of oneness, of things belonging together and making up a coherent whole.

Unity
- Is the composition that has a completeness of a design. All the visual elements of the design unify the overall work. Harmony is created when the design looks like it belongs together and is unified.

Rhythm
- Creates easy movement of the observer's eye through repetition (repeats lines, shapes, colours or textures) Gradation (increase and decrease in design elements) and radiation (Created by lines or colours emerging from the centre i.e. petals on a flower).
- Balance gives design stability and strength. It refers to the visual weight of a shape, texture, colour, line and space. There are three types of balance: symmetrical, asymmetrical and radial.

Contrast
- Is an unexpected change in the visual elements of a design. It can be created through colour, shape, line or texture. Colour can be alternated through hue, value and saturation. Light and dark contrast creates depth of a design. Shapes can change from smooth to jagged or sharp. Texture can change from rough to smooth.

Harmony
- Is the selection of compatible elements that create a pleasing whole.
- Harmony:
  ~ Pleasing visual unity of all aspects of design.
  ~ All parts of the design look as if they belong.
  ~ Doesn't have excess variation that could displease or detract.
- Harmony combines colour, shape, line and texture. The similarities of the design or repeated design features are consistent and blend together to create an aesthetic design.
STUDY NOTES- PRELIMINARY HSC TEXTILES

TYPES OF DESIGN

Functional
Functional design is how a design performs a function. The primary function of design is that it suits purpose (it has to work). For functional design to be successful it should be... simple—should have good promotion and not be over-complicated and cluttered. Suitable for the purpose or where it will be worn and need to be made of suitable materials and have the correct construction methods.

Aesthetic
Aesthetic Design refers to the appearance of an object. Aesthetic design may also refer to the enrichment of the design Eg adding surface decoration lace buttons, etc or the fabric may have a pattern or texture on it which enhances the appearance of the garment. Good aesthetic design should use decoration in moderation and not be over-use or it will appear cluttered. To achieve design which is pleasing which is pleasing to the eye line, direction, shape, colour, etc. All this should be considered.

Good Design
Good design is a combination of function (how it works), and aesthetic (how it looks). A good design has an orderly arrangement of parts that all work well for a given purpose and have an attractive appearance. It is constructed well of materials which are suitable for the correct manufacturing methods.

COMMUNICATION TECHNIQUES

Graphical

Verbal

Written

MANUFACTURING METHODS
Module 2: Properties and Performance of Textiles

Fabric Structure

**Woven**

Woven fabrics are made up of a weft - the yarn going across the width of the fabric - and a warp - the yarn going down the length of the loom. The side of the fabric where the wefts are double-backed to form a non-fraying edge is called the selvedge.

**Plain-weave fabric**

In plain-weave fabric the warp and weft are aligned so that they form a simple criss-cross pattern. Plain-weave is strong and hardwearing, so it's used for fashion and furnishing fabrics.

**Twill-weave fabric**

In twill-weave fabric the crossings of weft and warp are offset to give a diagonal pattern on the fabric surface. It's strong, drapes well and is used for jeans, jackets and curtains.

**Satin-weave fabric**

In satin-weave fabric there is a complex arrangement of warp and weft threads, which allows longer float threads either across the warp or the weft. The long floats mean the light falling on the yarn doesn't scatter and break up, like on a plain-weave.

The reflected light creates a smooth, lustrous (shiny) surface commonly called satin. The reverse side is invariably dull and non-shiny. Weave variations include jacquard and damask.

**Knitted**

**Weft-knitted fabrics**

Weft-knitted fabric is made by looping together long lengths of yarn. It can be made by hand or machine. The yarn runs in rows across the fabric. If a stitch is dropped it will ladder down the length of the fabric. The fabric is stretchy and comfortable and is used for socks, T-shirts and jumpers.

**Warp-knitted fabric**

In warp-knitted fabric the loops interlock vertically along the length of the fabric. Warp knits are slightly stretchy and do not ladder. Warp-knitted fabric is made by machine. It is used for swimwear, underwear and geotextiles.
Fabric Types and Classifications

Aesthetic
- Lustre - sheen that results when light reflects off the surface. Lustre is influenced by fibre shape, smoothness, fabric construction and few finishes.
- Drape - the way fabric falls when hanged. Flexible fabrics hang in pleasing folds, stiff fabric does not drape well.

Durability

Comfort

Dimensional stability

Care

Yarn Structure and Characteristics
- A fibre is a fine hair-like, threadlike strand. It is the raw material to make yarns and fabrics.
- It contributes to the aesthetics, durability, comfort, appearance and care of fabrics.
- Short fibres are known as staple fibres.
- Long or continuous fibres are known as filament fibres.

Yarn Properties

Fibre Structure
Fibre properties are determined by the external structure, chemical composition and the internal structure of the fibre.

External structure - refers to the fibre morphology (characteristics)
- Length, diameter, size, denier (weight)
- Cross sectional shape
- Surface contour e.g crimps

Chemical composition - refers to what fibres are made from. E.g cotton is made from cellulose and wool is made from protein.

Internal or molecular structures - A monomer is the basic unit of fibre. Polymerisation is the process of joining monomers to form a chain or polymer. The length of the polymers varies between fibres.

Amorphous structure - Amorphous regions occur when the polymers are in a random arrangement and there are large distance between them, resulting in few binding forces and a weak fibre.

Crystalline structure - Crystalline regions occur when the polymers are packed closely together, allowing many binding forces and resulting in a stronger fibre. All fibres contain both crystalline and amorphous regions. The amount of crystalline and amorphous regions varies
between fibres and determines some of the fibre properties including durability, comfort appearance and care.

**Fibre Types and Classifications**

**Natural fibres**
Natural fibres come from plants, animals and minerals. They usually have short fibres, called staple fibres. The exception to this rule is silk, a natural fibre whose continuous filaments are up to one kilometre in length.

- **Cotton**
- **wool**
- **Silk**

**regenerated**
**rayon**
**Acciate**

**Synthetic**
Synthetic fibres are man-made, usually from chemical sources. They are continuous filament fibres, which means the fibres are long and do not always have to be spun into yarn.

**Sources of synthetic fibres**

- **Acrylic**
- **Nylon**
- **Elastomeric**
- **Polyester**
- **Polypropylene**

**Fibre blends**
INDUSTRY OVERVIEW

QUALITY OF TEXTILES

VALUE OF TEXTILES

Determining value in an item, is subject to personal interpretation or perceived value, it can also be measured objectivity and expressed as a momentary or significant resource value. To understand the value of a certain item, you must consider, the end-use requirements, historical cultural, contemporary and technological perspectives.

**Perceived Value**

The value that the buyer subjectivity attaches to a textile item. In contemporary society, an items value depends on how the consumer or owner of the textile product feels about the item or how the item is portrayed in advertising.

**Heirloom Value**

An object that was passed down generally, within a family from generation to generation and is often only worth only due to sentimental value.

**Vintage Value**

referring to the items that were in fashion several decades earlier than the present day. There is interest in vintage clothing on authentic vintage items and newly designed items that are made to look vintage.

**Handcrafted Value**

handcrafted items are usually considered of great value because they are usually not mass-produced, which makes these items traditionally more unique and therefore special to the owner.

**Unique Value**

Items that are distinctive, quirky or unusual are usually high valued especially by collectors.

**Designer labels**

Designers have a long association with consumers and the perceived value of textile items. wearing a particular "label" has a high prestige in society.

**Technologically advanced Value**

Innovation is the key to successful marketing practices. Innovation can apply to all aspects of textiles including fibre, yarn, fabric, manufacture, production and end-use. Textile materials and products manufactured primarily for their technical performance and functional properties rather than their aesthetic or decorative characteristics are considered technical textiles.

**Cultural Value**

referring to a system of shared beliefs, values, customs, Behaviours and artefacts that are unique and transmitted from generation to generation. The cultural value of a textile items determined by how it relates to the historical, social and contemporary perspectives of a particular group of people.
**Religious Value**
The terms Region faith, spiritually and belief system are commonly defined as ideas relating to the supernatural, sacred or divine. Textile media is often used to create symbols, clothes, costumes, accessories or dress that reflect the moral codes, practices and institutions associated with such belief system.

**Social Significance**
Referring to how we view textiles and textile products in relation to the changing values and attitudes in society. It also reflects the changing values and attitudes of different groups within a society at any given time. Social significance can be related to religious, cultural, political, economic, historical and technological perspectives and the context the item will be worn.
Claire Mc Cardell (24-5-1905 – 22-3-1958)
- founder of ready to wear fashion.
- easy wardrobe full of comfortable, but stylish, clothes for her active life.
- known as the American Look.
- casual but sophisticated clothes with a functional design, which reflected the lifestyles of American women.
- recognized for signature styles she called “McCardellisms.”
- Claire’s signature designs included defining the waist of an unconstructed dress with a sash or spaghetti strings tied around the waist or under the breasts which allowing women, she proclaimed, greater freedom. Another style, the monastic or monk’s dress, fell unfettered from the shoulders, suit every body shape.
- McCardell's success include: The “popover dress” and “Monastic Dress” (A dress that can be slipped on and was designed so that women could both be chic and do the cooking) (The 1950's sunglasses and playsuit, the female raincoat, beach coverup)

Ralph Lauren (14-10-1939 – Present)
- 1967 that he started designing and making professional ties marketing his unique line of ties under the name Polo.
- In 1971 he followed up with a line of tailored suits for women and soon after released his iconic, colourful, short-sleeved polo shirts that would become the brand’s signature look. with this he was transformed from cinema dreamer to worldwide fashion mogul.
- The brand also designed the Team USA uniforms for the 2008 and 2012 Olympic Games.
- All collections boast the label's renowned all American-style which combines easy-to-wear pieces in luxurious materials and fashion-forward ensembles.
CONTemporary Australian designer- Akira Isagawa

- Apparel specifically womens fashion
- Uses inspiration from
  - artworks from a range of cultures
  - aspects from Japanese’s culture and arts
  - innovating fabrics, distressing etc.
  - collaborative partnerships with other arts
  - natural fibres
  - layering through garment shapes and silhouettes
  - strong design patterns eg kimonos
  - ‘east meets west’
  - distressing and alchemically teasing to create worn looks
- has a high level of expertise in the fashion industry that helped him establish is business. although he did study a degree of fashion design at the Sydney institute of technology.
- Opened his first boutique in Walhalla Sydney.
- he grew his facilities from his home to the boutique to a workroom.
- he must partially manufacture overseas to be competitive in the fashion industry.
- when he first started out he self financed as he built up his late and now uses the profits to finance the business
- he showcases his work to overseas buyers who would be attracted buy the exchange rates in Australia which increases his profile.
- He blend many styles to suit all multipliclutures
- He uses social connections to design for each projects
- Japanese influenced Australian designer
- maintains website, utilises cutting edge technology imports fabrics, optional fibre and metallic threads, hand made lace.
- Known for his feminine and romantic fashion aesthetics.
- Designs for the Australian dance company
- been apart of many fashion exhibitions
EXTERNAL FACTORS THAT EFFECT SUCCESS OF DESIGNERS

**Political**
Designers do not work in isolation they are influenced by the policies and governments in power. Eg the importation and exportation of particular fabrics and fibres, contraband slogans or logos eg the Swastika in Germany.

**Economic**
The economy of the time is reflected in the clothing ie during the great depression clothing styles were very basic due to the poor economy.

**Social**
Designers must take into account the values and attitudes of society for which they are designing. Eg current fashion trends are often the result of designs copied from movies, music or the clothes worn by celebrities therefore making it socially acceptable to wear these items.

**Ecological**
Consumers are more aware of the effects on the environment of the growing of fibres and the manufacturing of the textile projects and therefore designers have to cater for these standards and demands eg Microfibres

**Technological**
Designers must embrace technology advancements to help create unique and original products. eg CAD drawings allowing to shorten the design cycle along with CAM (Computer-aided manufacture) and using the internet as buy and sell sources.

INTERNAL FACTORS THAT EFFECT SUCCESS OF DESIGNERS

**Expertises**
Should have a high level of expertise and this can be gained through safe and/or university courses. Also by understanding the market to ensure their final products meet the consumers needs and wants and by staying up to date current trends in the industry.

**Facilities**
The facilities vary to each designer and is usually linked to the financial situation. Many designers produce their products overseas where labour costs are much lower but will design in Australia.

**Financial**
As success is not instant, usually designers start out small and gradually build up their business but starting up the business requires a large sum of money. The financial situation can impact each designer and their business etc.