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## UNIT 5 ELEMENTS OF DESIGN

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### 5.1 INTRODUCTION

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This unit introduces the student to the Elements of Design. These basic units or components of design become the building blocks of fashion. Design elements and principles are the components that are used in design and art including fashion, architecture, graphic design, painting and sculpture. The elements form the basic vocabulary of visual design, while the principles constitute the broad rules by which these elements can be used for composing the product.

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### 5.2 MATERIALS AND TOOLS

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In this unit you will require the following items which are available in any stationery/art material shop.

**A3 Cartridge Paper:** Cartridge paper is available in various thicknesses and weights and termed as GSM (grams per square meter). For the purpose of this

exercise you may select an appropriate medium GSM weight paper. The paper is also available in various sizes ranging from full imperial, half imperial, A3 or A4. You may like to select A3 size for your exercises as finally when your work is compiled in a portfolio, the normal size of a portfolio case is A3.

**Pencils HB and 2B pencils:** HB and 2B indicate the softness of the lead in the pencil. Preferably select a clutch pencil with 0.5 lead size. Both HB and 2B are often used for writing and sketching. Pencils with softer leads such as 4B, 6B etc. are softer than 2B and are used for sketching, rendering, smudging etc.

It is not advisable to use these soft pencils for your activities in the practical workbook as the lead may smudge your colour work. HB and 2B pencils may be used for drawing the outlines in your activities in the practical workbook. Subsequently you can fill your sketch with colours.

**Fashion magazines:** You may source old fashion magazines or other publications that have good quality of relevant visuals. For some of your activities you may cut out visuals from these.

**Paper cutter and scissors:** Paper cutter is mainly used to trim papers or cut out forms. Be careful while using the cutter as the blade is very sharp. Hold the cutter diagonally and make sure the cutter does not slide across the scale and cut the hand that is holding the scale. Paper cutting scissors are also very convenient and safe for this purpose.

**Glue stick:** A glue stick is an adhesive in a twist or push-up tube. It is convenient to use it to stick paper or fabric on a thicker sheet.

**Scale:** You will require a 12" steel scale while trimming paper with a cutter.

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### 5.3 POINT AND DOT

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A point is a coordinate without any dimension. It may or may not be tangible. A point is the simplest and fundamental element of design. A dot is the first contact of point on a surface; it forms the building block of every line, shape or form. Any mark beyond a dot is another dot in combination. Every recognizable mass is essentially a dot irrespective of its size. The common perception of a dot is that it is circular in nature even if it may not be so e.g. when paint spills on the floor, then irrespective of size, the splotches that are formed is recognized as dots. As the size of the dot increases, it is perceived as a shape while it retains its core dot-like characteristics. A black mark on a white space is still a dot that attracts attention.

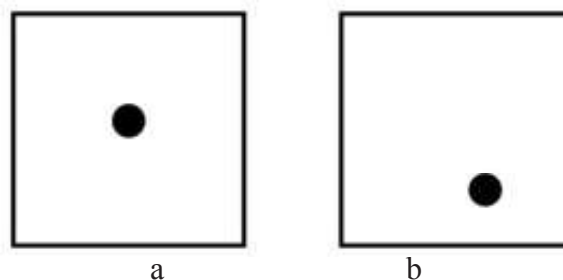


Fig. 5.1:

The dot in Fig 1.1a is at the centre and equidistant from all sides, and hence creates the perception of balance and focus. The dot in Fig 1.1b is off-centre with varying distance from the sides and hence disrupting the balance.

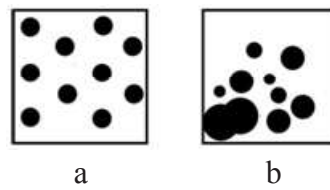


Fig. 5.2:

Similarly, increasing or decreasing the number and size of dots changes the meaning and perception of the visual image. Fig 2.1a has a repetitive pattern of dots of the same size placed in regular proximity to each other;

Whereas Fig 2.1b has dots of varied sizes placed randomly. Over the years, dots have been used in various art forms by a large number of artists. Pointillism is a technique of painting where multiple small, distinct dots of colour are applied in patterns to form a composition. When viewed from a distance, the collection of dots are blended by the eye to form a recognisable visual.



Fig. 5.3: Pointillism technique by Angelo Franco

Dots are also especially popular owing to the Ben-Day dots printing process, named after illustrator and printer Benjamin Henry Day Jr. These coloured dots were always equal in size and evenly distributed within a specific area. The spacing could be close, wide or overlapping, thus creating a variety of patterns and optical illusions.

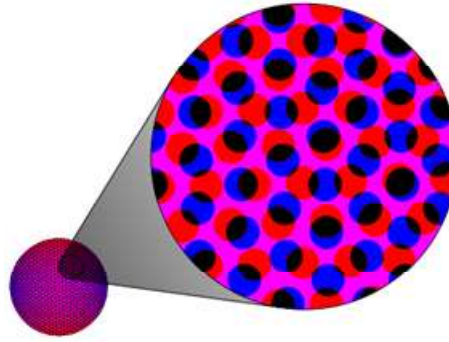


Fig.5.4: Ben-Day dots

When put together, dots form an endless variety of arrangement, creating lines, shapes, or curves. The combination of dots may indicate density, imply direction or movement by forming lines.

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## 5.4 LINES

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Paul Klee, the famous Swiss Expressionistic painter described a line as a ‘dot that went for a walk’. A line is formed when the dots are so close to each other that they cannot be recognized individually. With such a ‘collection of dots’, the sensation of direction increases, hence forming a line. A line is perhaps the most fundamental of all elements of design. Line is the starting point for most design/artistic creations. Be it fine arts, painting or ideation drawings for a garment, all designs begin with a line. Line can also be classified as a ‘history of a dot’s movement’. The primary function of a line is to connect to elements. A line does not always attract the eye towards a point; it may also direct the eye away, hence causing the eyes to move.

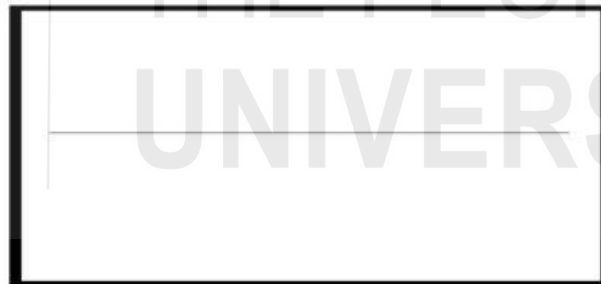


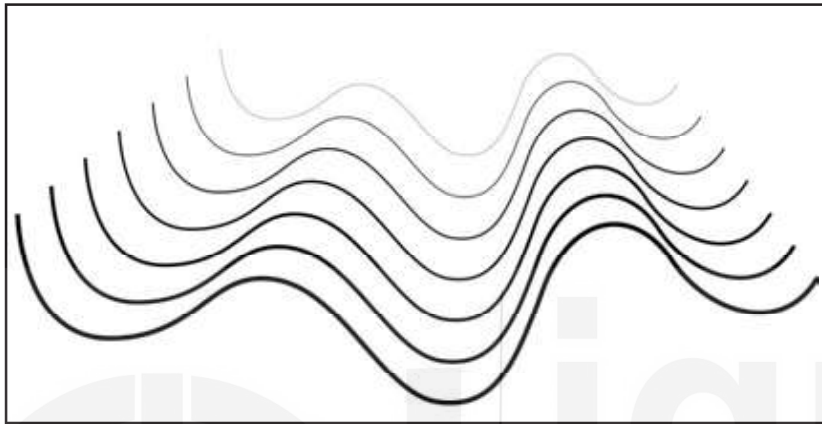
Fig. 5.5: Line

A line is an essential element of design. It can express calm or restlessness, order or chaos. It is seldom static. Mood lines can express different moods in design and graphic art e.g. a vertical line may indicate nobility, strength and aspiration. There are many types of lines: short or long, thick or thin, straight or curved, zigzag or serpentine, angular or curvilinear.

### 5.4.1 Characteristics of Lines

Lines may be flat e.g. pen line on paper, or three-dimensional e.g. rod with grooves forming lines. Lines may be obvious e.g. lines painted on a pavement, or implied e.g. the edge of a shape or form. Lines are often used to outline, to shade with hatching and cross hatching techniques. Lines are used to decorate and express emotions. Lines can be of different types:

- i) Horizontal
- ii) Vertical
- iii) Diagonal
- iv) Curved
- v) Irregular
- vi) Looped
- vii) Scribbled



**Fig.5.6: Scribbles**

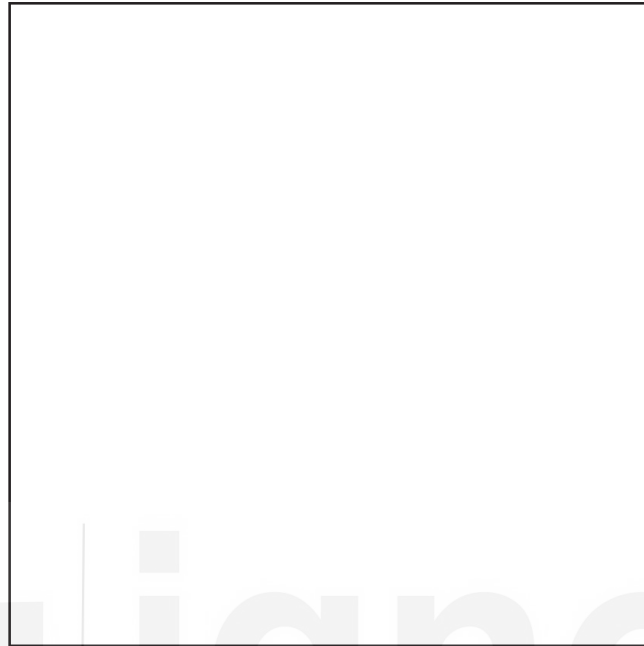
Lines can be straight, sharp, smooth; or they can be organic, soft, lumpy and curved. Lines can remain constant or vary in width/ thickness along their length. Lines stoop, drip or break across a surface. The strokes of lines express the sentiment of the maker - shorter, lighter strokes indicate nervousness and uncertainty, while a line made with a single stroke indicates confidence and focus. Lines can loop around to form an enclosure with no end point.



**Fig.5.7: Different types of lines creating patterns**

### Check Your Progress 1

- 1) In boxes of 4" x 4" size, practice thick and thin line qualities of varied lengths.

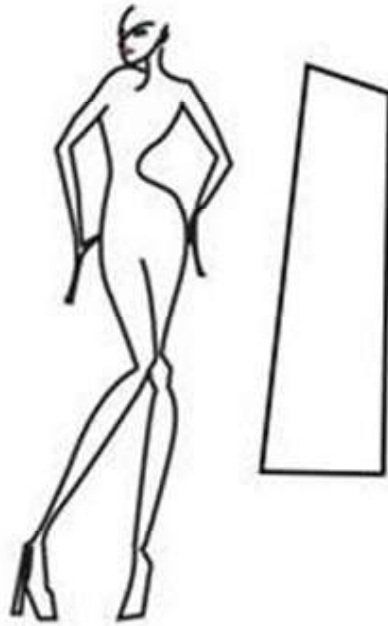


- 2) In boxes of 4" x 4" size, use different lines to break the proportion in varied patterns



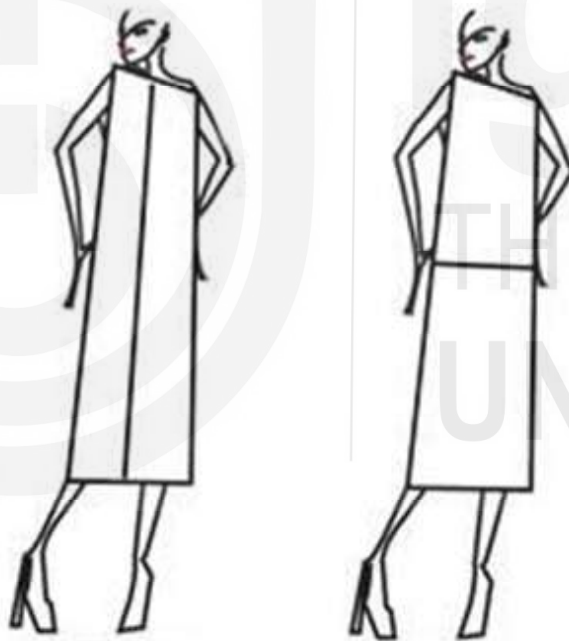
#### 5.4.2 Lines in Garments

Lines play an important role in the visual design of a garment. It may refer to the outline/ silhouette of a garment or to the style lines that divide the space within a garment to create optical illusion e.g. seam lines on a dress lead the eye in a particular direction. Line direction usually has the strongest physical visual and psychological effect. It physically emphasizes that direction on the body. The interaction/ interplay of lines create illusion regarding the size, space, shape, or length of the garment and therefore create certain impressions of the figure/ body. It tricks the eye into seeing images that do not exist.



**Fig.5.7:**

*(A simple white dress can transform the body shape using lines that create an optical illusion)*



**Fig.5.8:**

*(Vertical lines elongate the body giving an illusion of length while horizontal lines widen the body creating an illusion of width)*

As a designer you can design the garment using variation, direction and location of the lines incorporated within the garment decoratively and structurally.

Structural lines include techniques such as:

- i) Construction lines such as seams, darts, tucks, or shirring
- ii) Garment edges such as the silhouette, outer edges of collars, sleeves, belts, hems, pockets or openings
- iii) Folds made by pleats, gathers, tucks or draping

Decorative lines include trims such as braids, piping, rows of buttons, insertions, bias binding, trims, laces, ribbons, top stitching, fabric patterns such as stripes, checks etc. to create vertical, horizontal, diagonal and curved lines.

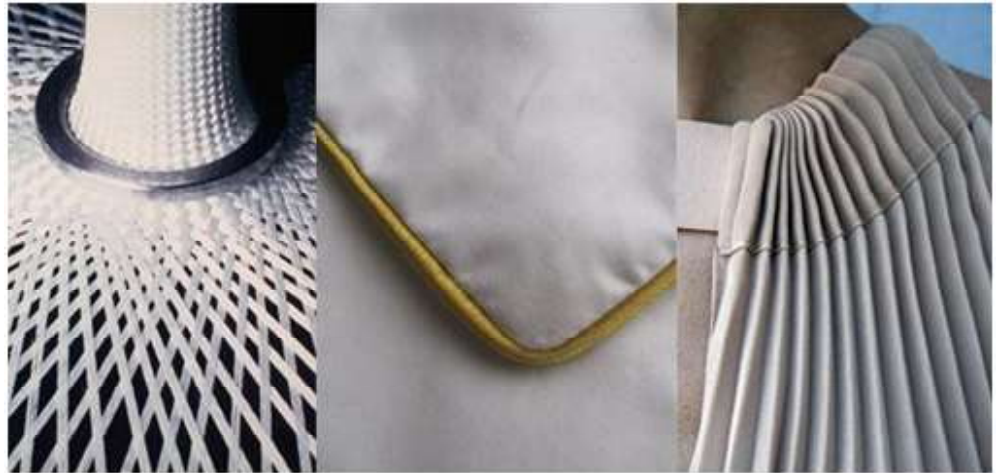


Fig.5.9: Lines in garments

**Check Your Progress-2**

- 1) In the box of 4" x 4" size, use lines to create compositions representing the following words: chaos, flow, structure, pressure and ease. Explain how these lines form the elements of design.



- 2) Select a garment. Identify and sketch the design features in terms of lines. Suggest 2 ways to change the design through the use of lines





## 5.5 SHAPE

*I found I could say things with colour and shapes that I couldn't say any other way, things I had no words for.*

- Georgia O'Keeffe

Lines lead to shapes; two dimensional-shapes turn into 3 dimensional (3D) shapes and become forms.

When a line crosses itself or intersects with other lines to enclose a space, it creates a shape. Thus, shape is the outer edge or contour of an area surrounded by a closed line. When a garment is worn, the outline of the shape is termed as 'silhouette'. What does one perceives when they see a shape? What is a circle or a square? How different is a shape with curves than a shape that has a rough jagged edge? Just as different lines have meanings, different shapes also have meanings. Therefore, it is important for a person to understand visual grammar and build a visual vocabulary that can be used while designing.

There are three kinds of shapes - Geometric, Organic and Abstract **Geometric Shapes:** Some of the familiar geometric shapes are circles, squares, rectangles and triangles. They have regular patterns of exact sizes, are measurable and can be constructed mathematically.

**Organic Shapes:** Examples of organic shapes are found in nature such as a leaf, seashell, and rock. They are irregular, irreplaceable, and not regulated by exact patterns or dimensions in their angles, curves, or length.

**Abstract Shapes:** Also known as non-objective shapes, the abstract shapes are neither geometric nor natural; they may be man-made or unintentional.

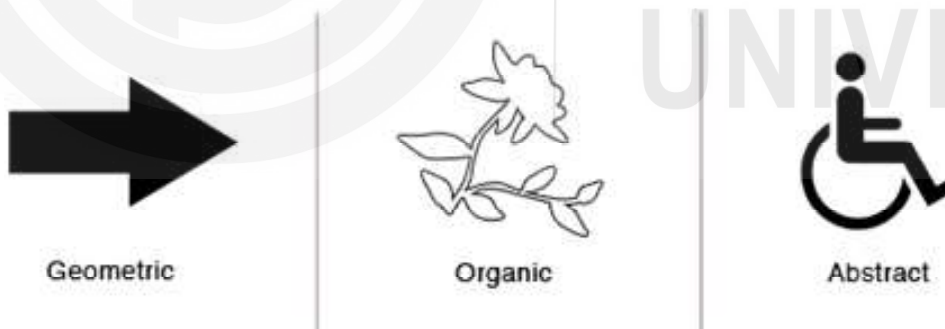


Fig.5.11: Types of lines

### 5.5.1 Geometric Shapes

Any discussion on shape often tends to bring geometric shapes to the mind. Geometric shapes form an important component of mathematics. These shapes denote regularity, structure and order. Geometric shapes are symmetrical and balanced; and can be made by straight or curved lines. The standardized shapes make for easy reproducibility which explains its frequent and extensive use in man-made objects. Apart from natural crystals and snowflakes which are naturally-occurring forms, geometric shapes are usually man-made.

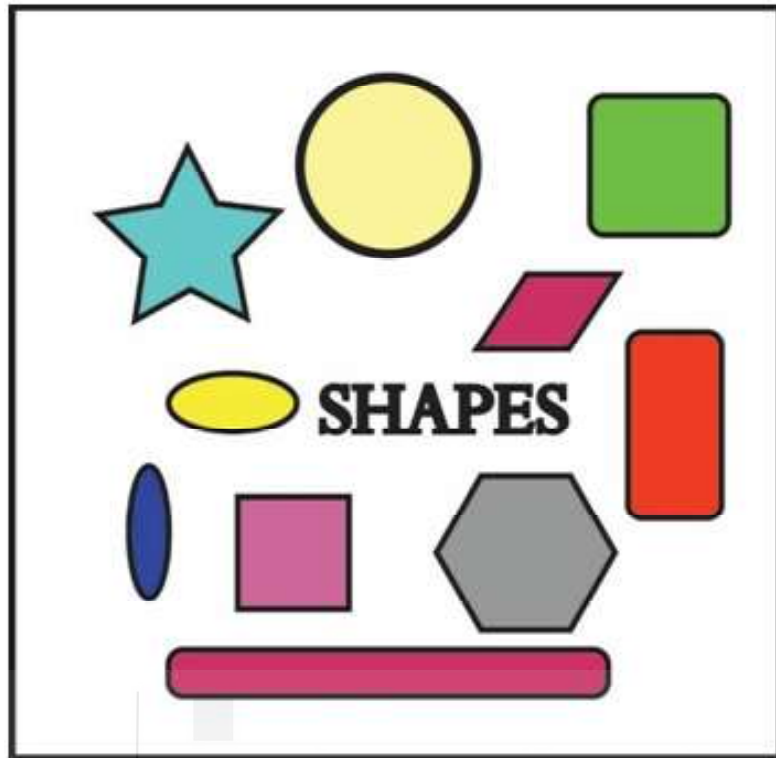


Fig.5.10: Geometric shapes

However, not all man-made shapes are necessarily geometric. Designs may have irregular shapes e.g. the kimono is rectangular i.e. geometric in silhouette and in construction but the fabric surface is organic and irregular in design (fig.13).



Fig.5.11: Kimono

### 5.5.2 Organic Shapes

Organic shapes represent the natural world as free-flowing and irregular, with curvilinear outlines. Organic shapes have asymmetrical forms and are usually found in nature, such as the shape of a leaf, flower, cloud etc. Organic shapes evoke relaxation and a sense of freedom as they break the monotony and restriction of rigid structures which adds interest to a design.

One most commonly used examples of organic shapes used in psychological testing is the Rorschach inkblot test.

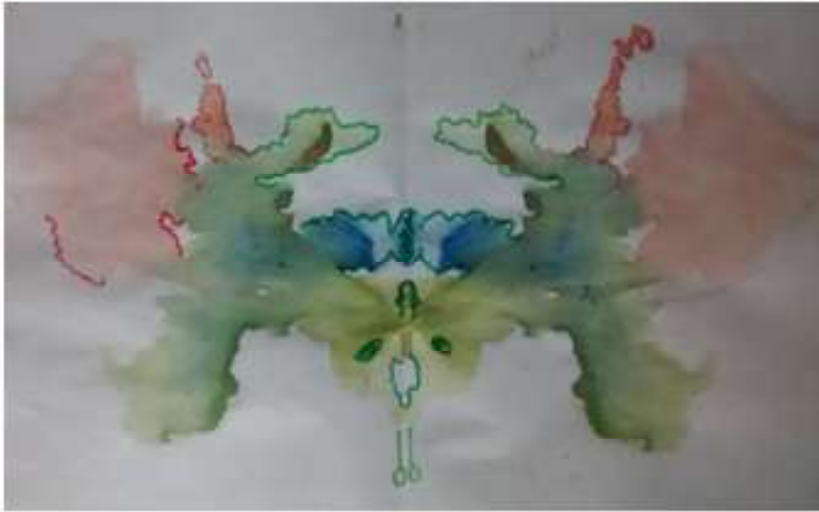


Fig.5.12:

### 5.5.3 Student Activity

Take an A4 cartridge sheet. Fold it in half, then open and drop some ink/paint on one half. Fold the sheet and press down. When you open it again, it will be seen that the ink from one half has been imprinted on the other half creating a spontaneous, interesting, organic shape.

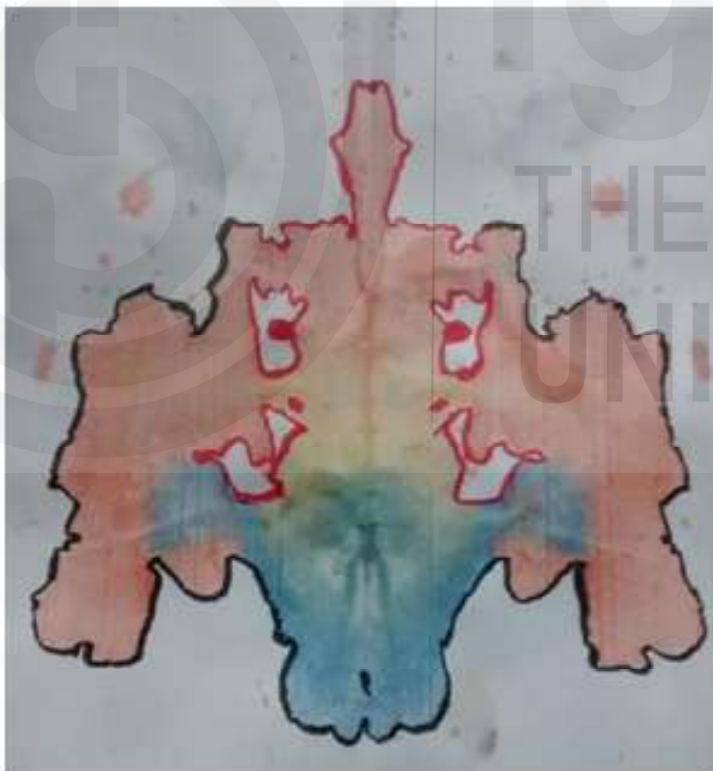


Fig.5.13:

### 5.5.4 Abstract Shapes

Abstract shapes are simplified versions of organic shapes. They refer to shapes that are recognizable but not realistic. For example, a stick drawing of a tree has a recognizable shape yet it is abstract and not realistic. Some examples of abstract shapes are alphabet glyphs, icons and symbols.



Fig. 5.14:

### Check Your Progress-3

- 1) Using both geometric and organic shapes, depict a leaf and a tree. Observe your drawing and write a note based on your reflective thoughts.

- 2) Create an organic shape using the Rorschach technique and paste it in the space below.

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## 5.6 FORM

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While shape is a two-dimensional structure with width and height, form is three-dimensional structure with width, height and depth. Forms can also be described as either **organic** or **geometric**. Organic forms are often considered as naturally occurring, such as snow-covered mountains typically are irregular and asymmetrical in outline. Geometric forms are three dimensional which correspond to two-dimensional geometric shapes. For example, a square leads to the cube, rectangle leads to cuboids, triangle leads to pyramid and circle leads to sphere.

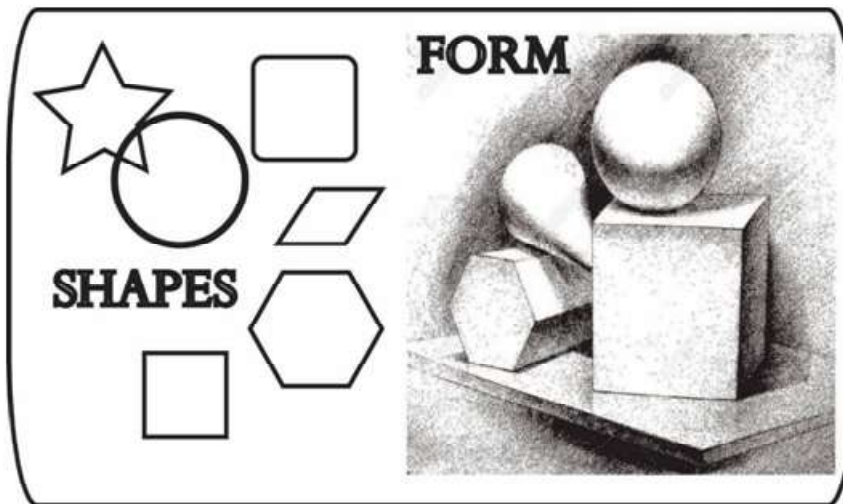


Fig.5.15:

### 5.6.1 Shape in Fashion

The shape of garments may refer to the cut or the silhouette of the garment. Garments are three-dimensional forms as they are viewed from front, back and side. The body contour under a garment gives it shape; in turn the garment alters the apparent shape of the body by concealing or revealing its true form. The human body comes in various shapes and sizes. To conceal or highlight some of these varied features, design attempts to attract or deflect attention as per requirement. The human figure can broadly be categorized into four body types:

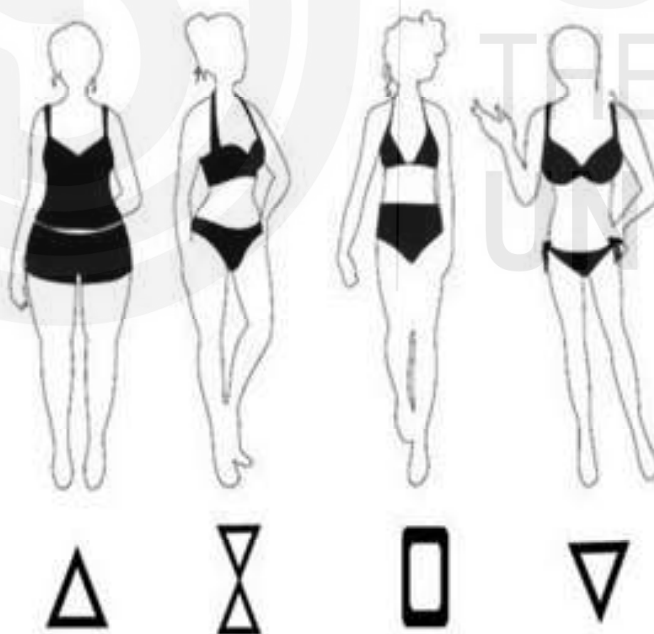


Fig.5.16:

- The Trapeze/ pear shape: Figure with lower half is heavier than the top.
- The Wedge shape: Broad shoulders tapering to narrow waist and long legs
- The Hourglass shape: Proportionately heavy top and hips with a slim waist.
- The Tube shape: Equally proportioned, rectangular shaped, shoulder to hip figure.

When garments are designed with straight lines and in regular shapes of cubes, rectangles, and squares, they appear stable, confident and powerful. Sharper angles and diagonal lines and shapes of triangles, diamonds and pyramids appear unstable yet dynamic. Curved shapes convey a soft, gentle appearance suggestive of femininity. A shape or space which is divided vertically appears longer and narrower than one which is divided horizontally. Horizontal divisions make the figure appear shorter and wider.



Fig.5.17:

In figure 19A the right shoulder appears to advance because it overlaps the other filled shapes.

In 19B, the star shape is more noticeable and stands out from the background in terms of its shape whereas the space around it recedes in the background.

19C shows shapes of circles and squares grid pattern which do not interlock perfectly thus creating new shapes.

19D when the garment is visually divided by strong colours or patterns creating variations in space and shape, they appear more interesting than regular shapes and spaces.

19E shapes with sharp thick outlines advance where lighter, broken outlines recede.

#### Check Your Progress-4

1) Collect a variety of images. Group them into shapes and forms that can be identified in the visuals.

2) Use circles and squares of varying dimensions in a 4" x 4" box to create a variety of patterns

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## 5.7 TEXTURE

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Each object or surface has a particular look and feel of smoothness, roughness, shine, matte, frizz and so on. Texture is the surface quality of an object - rough, smooth, soft, hard, glossy, dull etc. In fashion design, texture refers to the nature of the surface of fabrics and trimmings used in a garment. Texture may be tactile or visual. The tactile aspect or 'hand' of the fabric refers to the way it feels when touched; the visual aspect of the fabric refers to its appearance. The 'hand' and appearance dictate the silhouette and kind of garment that would be right for that particular fabric. A soft fabric that drapes softly cannot be converted into a stiff, structured garment without using a firm lining. In other words, due to the functional requirements of garments, texture should not be randomly created.

As a unique element in fashion and textile design, surface texture can be used to express a designer's aesthetic perspective and design concept. The appearance or visual aesthetics is an important aspect of fashion design. As the texture of fabrics and materials is an important characteristic that determines the appearance of a garment, it is important for a designer to recognize textures through sight and touch.

At a glance

### **Where is texture found?**

In the thickness and appearance of fabric

### **What words describe texture?**

Loopy, fuzzy, furry, soft, shiny, dull, bulky, rough, crisp, smooth and sheer

### **Why is texture important in fashion?**

Textures give the illusion of a body appearing larger or smaller.

### **Can texture create Illusion?**

The weave and texture of a fabric have an impact on the way it drapes, which, in turn, affects the way in which the garment appears when it is worn. Textures have weight, size, bulk and light-absorbing or reflecting properties. To appear thinner, one can look for fabrics that are medium to lightweight and which are crisp. Examples include flannel, percale, velveteen, crepe, linen, shantung, seersucker, wool challis etc. Stiff fabrics appear to add weight to the body. Fabrics will not add weight unless they are thick such as twill, gabardine, most double knits and fine- wale corduroy. Dull or matte finish textures absorb light and generally make the figure look smaller. Look for fabrics such as raw silk, taffeta, denim, wool jersey, broadcloth and chambray. A smooth texture is slimming and tends to hide irregularities of the figure.

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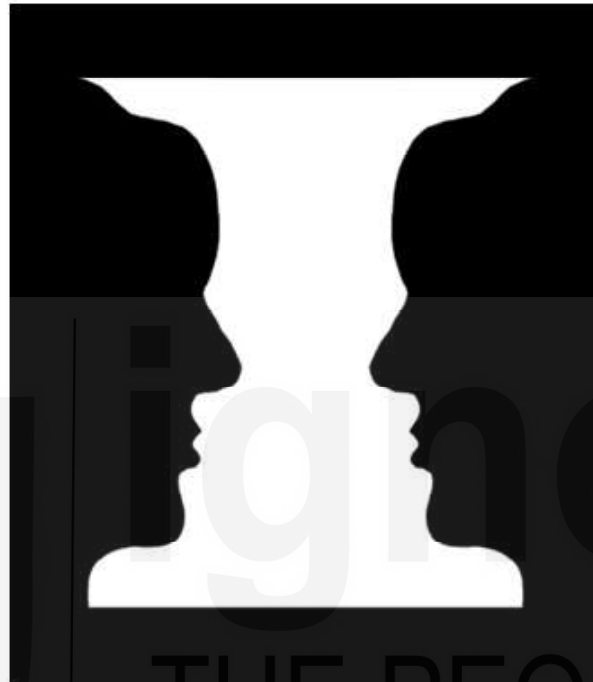
## 5.8 SPACE

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No object/ form can exist without context. This leads us to space. Space is the area which contains other design elements of line, shape, colour, texture and pattern. It may be either two-dimensional (flat) or three- dimensional (with volume). Space can be described in two ways: Positive space which is represented

by highlights or by an object; and Negative space which is represented by open space or by shadow. Positive space refers to the main area of focus in a composition while negative space refers to the area around the object of focus. The balance of space creates a composition.

For example, in figure 20, if you focus on the white vase at the centre, it becomes the positive space and the black section becomes the negative space. On the other hand, if you focus on the two dark faces, they become the positive space with the white in the centre becoming the negative space.



**Fig.5.18:**

**Check Your Progress-5**

- 1) Collect photos of 3 visual textures and 3 tactile textures. Paste them in the space given below. Compare and contrast their similarities and differences. Write your observations as reflection.
  
  
  
  
  
  
  
  
  
  
- 2) In the space given below, use the principles of positive and negative space to create a composition using shapes.



## 5.9 COLOUR

*“The best colour in the whole world is the one that looks good, on you!”*

—Coco Chanel

This topic introduces the basic theory of colour, what colours are made of and how colour is perceived. Colour is the most expressive element of art, fashion, textiles and graphics. Colour is used extensively by designers to convey a theme or a mood and thus it is important to understand its aspects for application to textiles and apparel. At the end of the unit you will learn the importance of colour in fashion and the organized way in which the fashion industry predicts colour trends for fashion.

Colour is an important element of design and is perhaps the most dominant of all the elements to grab the viewer’s attention. It is possible to highlight selected areas of a composition with intelligent use of colour based on its visual properties so that some parts stand out and other parts recede. Colour generates an instant reaction of like or dislike while a form and texture are considered only after the response to colour has been completed. For instance, while buying a garment you are likely to reach out for a colour that you like before you check out other details of fabric texture, style of the garment or even the price tag. These emphasize that:

- Colour has no physical substance
- Colour is a visual experience
- Colour is a powerful form of non-verbal communication
- While using colour the focus is on its effect rather than the cause.

### 5.9.1 What is Colour?

Colour is a property of light; in fact, it originates in light. Sunlight is perceived as colourless when in reality, all the colours of the spectrum are present in white light, as seen in a rainbow.

To experience colour three factors must exist:

- **Light** - which is the source of color
- **Surface** - which reflects color
- **Eye** - which perceives color

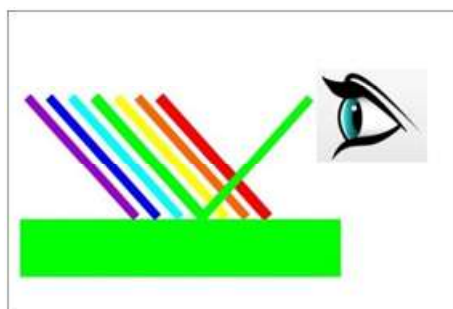


Fig.5.19:

In Fig 21 it is seen that light is generated from the source, the sun, falls on the green surface and finally is perceived by the detector which are the eye and the brain, which results in experiencing the colour. When white light containing the colour spectrum of seven colours called VIBGYOR (violet, indigo, blue, green, yellow, orange, red) falls on a surface, all colours are absorbed by the surface except the one specific colour wavelength which is reflected. It is this colour that is seen by the eye.

When white light falls on a black surface (Fig. a) all the wavelengths are absorbed. As no colour is reflected, the eye and the brain perceive it as black colour. In the case of the white surface, all the seven colours of white light are reflected (Fig. c) and the resultant mix of rays is perceived as white. Similarly, grey surface absorbs all the colours partially and the resultant mix of rays is grey (Fig. b).

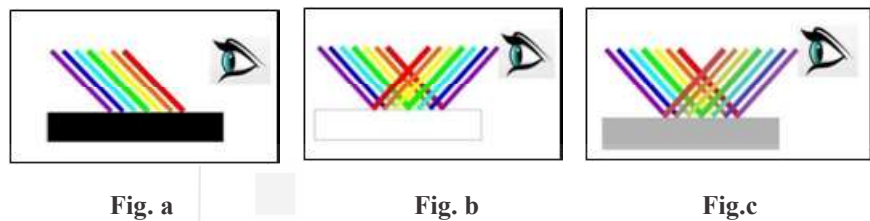


Fig. 5.20:

Colours look different in different light source. As light generates colour, it follows that without light no colour can exist. The English scientist Sir Isaac Newton was the first to discover this phenomenon in 1666. He realized that when pure white light passes through a prism, it separates into its seven constituent colours (Fig. 23). The light is separated by wavelength and a spectrum is formed. The seven colours of the spectrum – violet, indigo, blue, green, yellow, orange, red are known by the acronym, VIBGYOR.

Warm colours such as red and yellow have longer wavelength and thus seem to advance towards the eye. Cool colours such as blue and violet have shorter wavelength and thus seem to recede from the eyes.

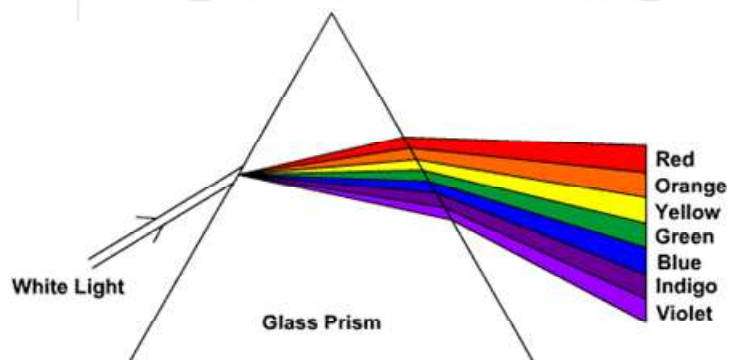


Fig. 5.21:

The colour with the longest wavelength travels fastest and thus is the first to be observed by the eye. Red has the longest wavelength, while the colour next to it has a relatively shorter wavelength, progressively reducing with violet having the shortest wavelength of all. Thus, in VIBGYOR red would be observed first and violet may not be noticed at all. This phenomenon is used to maximum effect by designers, advertisers and visual artists in functional and aesthetic applications.

## 5.9.2 Colour wheel

A colour wheel illustrates how the VIBGYOR colours are organized and placed in a circle (Fig. 24). The three primary colours of red, blue and yellow are placed at an equidistance with the secondary and tertiary colours at equally spaced positions.

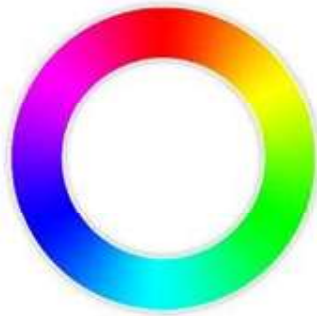


Fig. 5.22:

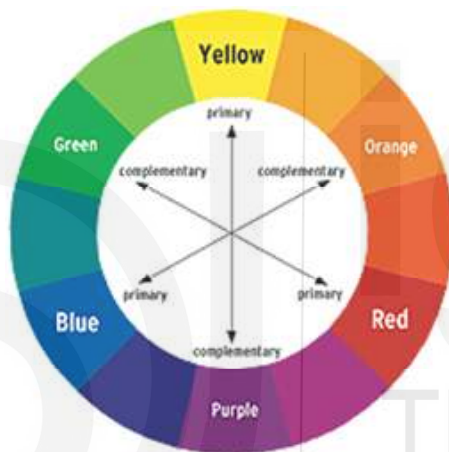


Fig. 5.23:

### Purpose of Colour Wheel

The Colour Wheel is an easy tool that explains colour interaction and combinations. It provides an understanding of the properties of the colours by their placement on the Colour wheel, their relationships with each other and the properties that form different combinations.

- Colour Wheel is a tool for organizing colours.
- It is a visual representation of colours arranged according to their chromatic relationship.
- It shows the relationship between colours categorized into primary, secondary, and tertiary colour schemes.
- It is used to find complementary, adjacent and split complementary colour combinations.

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## 5.10 COLOR THEORY

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The Colour theory offers practical guidance to colour mixing and the visual impact of specific colour combinations. This makes the understanding of Colour theory essential for design students and for designers as a visual tool. According

to the colour theory, there are three primary colours: red, yellow, blue. These basic colours cannot be mixed or created by the combination of other colours. In fact, all other colours are derived from these three primary hues.

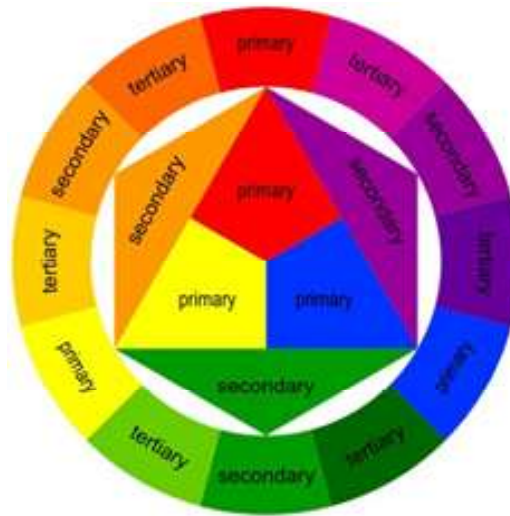


Fig.5.24:

The three primary colours of Red, Blue and Yellow form an equilateral triangle within the circle. They are mixed to form the secondary colours – Orange, Green and Violet, which are located between the primary hues.

The primary and secondary colours can be mixed together to form tertiary colours namely Red-Orange, Blue-Violet, Yellow Green, Blue-Green, Red- Violet and Yellow – Orange (Fig. 26).

**Check Your Progress-6**

1) Create a colour wheel depicting primary secondary and tertiary colour. Explain the colour wheel and its purposes.

- A3 cartridge paper
- Paper cutter
- Poster paints - white, black, 3 primary colors i.e. poster red, cobalt blue, lemon yellow, 6 other colors
- Paint brushes, preferably sable hair brushes - nos. 3, 5, 6, 8, 10
- Cloth rag to wipe and clean brushes
- Water container / mug
- Color palette or small dishes to mix colour.

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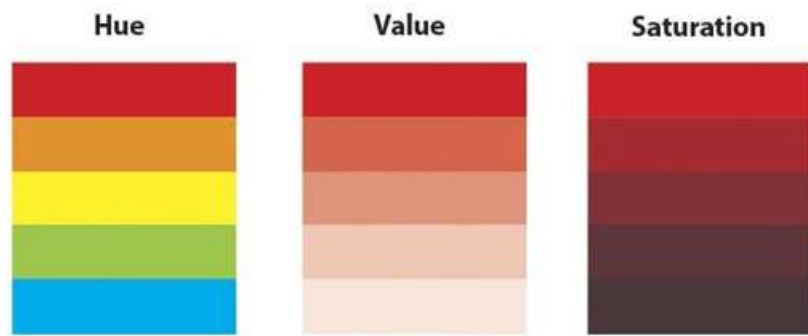


Fig. 5.25:

### Check Your Progress-7

Create a colourful object, and then try making its colour options by changing the value (and intensity even after lunch.)

- A3 cartridge paper
- Poster paints
- Paint brushes, preferably sable hair brushes - nos. 3, 5, 6, 8, 10
- Cloth rag to wipe and clean brushes
- Water container / mug
- Color palette or small dishes to mix color.



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## 5.11 COLOR HARMONY

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We may feel that certain group of colours look pleasing together and others may create unexpected feelings. It is important to understand the interaction and relationships of various colours of different shades and values with other colours / hues. This chapter will explain colour interactions and how to choose the right group of colours to depict or create the desired mood and look.

Colour harmony refers to the pleasing results of combining more than one colour. A designer creates colour harmony with the combination of certain colours to create different looks or feelings. In order to plan successful colour combinations you need to begin with the understanding of colour relationships. Some colour combinations are more psychologically pleasing than others. Using a colour wheel and a template, the relationships between colours are easy to identify.

## Importance of colour

Human responses to colours are more emotional in nature. Colour perception is more immediate, personal and largely subconscious. The combination of practical properties and emotional properties can be utilized by a designer in a clever way in designing products or the environment.

### Colour can:

- Attract immediate attention
- Evoke emotional response
- Direct eye movement across the form
- Enhance the visual appearance of the form
- Enhance the spatial qualities of the form
- Flatten the form, making it seem less three-dimensional
- Create illusions of concave, convex and negative areas
- Disrupt the visual continuity
- Contrast or merge the form with its environment
- Soften or harden a form
- Create the illusion of transparency and translucency
- Show your mistakes?
- Conflict with the form / be wrong for the form?
- Change the thermal qualities of the form?
- Create tension?

### Significance of colour in design

We first see colours in nature from where the colours and dyes came originally. Pigments were ground by hand from natural ingredients or adapted from plant dyes. The Egyptians found blues from minerals, Greeks and Roman made purple from molluscs, yellows from sunflower, reds from madder and blues from indigo. However, the development of synthetic dyes by William Perkin during the 19<sup>th</sup> century has meant that virtually any shade can be achieved today and 'rare' colours have become a thing of the past. Consequently, as colour has become widely available, it has not only become an indicator of social trends, environments and cultures but also has significant commercial implications.

It is used in two general ways: as marketable colour and as functional colour.

- Functional colour is objective in presenting legible information and enabling visual perception. Functional colour serves a purpose e.g. colours of traffic light or for indicating safety hazards on industrial equipment
- Marketable colour involves personal factors of aesthetics, socio- cultural and emotional attitudes about colour preference

Essentially the designer recognizes that colour can help to sell products. For example, the use of primary or bright colours for toys appeals to children and therefore is an important visual promotional tool. On the other hand, toy companies have to be very careful about using safe, non-toxic quality of colours irrespective of the visual appeal or cost effects. As a designer, you need to be aware of trends and other attributes of colour that affect consumer preferences.

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## 5.12 KEYWORDS

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Points, Dots, Lines, Movement, Width, Length, Characteristics, Quality, Proportion, Shape, Form, Geometric, Organic, Line, Structure, Static, Body shape, Touch, Feel, 3Dimension, Flat, Fabric, Structure, Construction, Surface, Tactile, Visual, Silhouette, Space, Body, Colour wheel, Hue, Value, Saturation/ Intensity,

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## 5.13 LET US SUM UP

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Elements are like the alphabets of visual language. Elements of Design are the most basic and essential core whose arrangement and relationship to each other in a layout create compositions and the final design in a garment or textile product. Once you are confident about having understood these elements, you will start identifying them in every product, building and garment.

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## 5.14 ANSWERS TO CHECK YOUR PROGRESS EXERCISE

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### Check Your Progress-1

- 1) See Section 1.4.2 - Use different grades of pencils and make lines using varied pressure.
- 2) See Section 1.4.2 - Use different line qualities and orientations to create various patterns

### Check Your Progress-2

- 1) See section 1.4.1
- 2) See section 1.4.3 – Use lines on a garment in terms of seams, pleats, zippers etc.

### Check Your Progress-3

- 1) See section 1.5.1
- 2) See section 1.5.3. You can experiment with different kinds of paints

### Check Your Progress-4

- 1) For example, you have a photograph of a car. Break it down into shapes like circle for wheel, rectangle for windows etc.
- 2) See section 1.6.1

### Check Your Progress-5

- 1) See section 1.7. Collect 3 images each, example wall textures both flat and 3D
- 2) See section 1.8.1. Create a grid and fill with different shapes leaving free spaces, forming negative and positive space.

### Check Your Progress-6

- 1) Create color wheel as in section-1.9.2, try for flat and smooth application of colours with very clear boundary and edges.



- 2) Check various objects around you and analyze how much colour is important for you to like and dislike that object. Discuss with 3-4 different people that how they perceive the importance of color.

### Check Your Progress-7

- 1) Create and colorful object, then try making its color options by changing value and intensity.

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## 5.15 REFERENCES AND FURTHER READINGS

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