

Design Development

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To begin work on a collection, many designers use concept boards to show their ideas to the management team. They make a collage of color and fabric swatches of ideas; photos from magazines that capture a mood. When the ideas are approved designers refine and develop specific ideas into themes for groups and individual garment designs. Ideas do not simply materialize out of theme. The textile and fashion designers use printed sources magazines, trade papers and design reports to analyze trends because they want their designs to fit into the main stream of fashion. Designers collect pictures showing appealing ideas for color, line fabric and trimmings. One idea may inspire a whole line. Designers often turn to the past for the line and silhouette ideas that can be used in a new way for contemporary times. Designers search for ideas from costumes in museums, books and flea markets. Costumes fall into two categories; historic costume, the fashion of a certain historical period, and folk costume, traditional national or regional dress. Both are inspirational sources of designs.

Lines are divided into groups of garments for example, six to eight groups in each line release in each division each group has a specific theme based on fabric, or particular fashion direction.

Ideas for the theme come from research and environment influence. Sometimes, the idea for a single garment may inspire an entire group to present a visually pleasing group of dresses, gowns, sportswear, suits,

or coats, a few common elements are needed, such as a fabric and color story.

Groups of dresses may begin with anchor, a best seller from the previous line with a change of color and fabric, often dresses designers emphasize only a few silhouettes, called bodies, interpreting each of them in several prints, they will feature one print in a variety of styles within the group, the garment must offer a variety of silhouettes,



An Unusual Combination of Colors

sleeve treatments, necklines, and other details, women's suits and coats are also merchandised in this manner.

Ideas sometimes originated on the drawing board. The first rough sketch is very simple starting with an idea for a silhouette or a neckline. The designer may experiment, sketching alternate ways to complete the design on paper. The designer can see two dimensionally which design elements might enhance one another. The designer must also be able to imagine how the garment will look three dimensionally, when made up in a fabric however proportion must be accurate so that the pattern maker can interpret it correctly. The designer must think out the garments construction in relation to the sketch, which must be drawn in proportion to the body, showing exact details of seam line and trimmings. Sketches must be clear so that pattern maker can use the drawing as a guide the working sketch, usually includes notes on construction and measurements.

Designers can also sketch on a computer. Graphics can also show the repeat of a fabric pattern, stimulate fabric drape on the figure and help designers to experiment with color and fabric changes quickly.

Keeping the theme of the group in mind, a designer must incorporate each garment a pleasing combination of all the elements of color, fabrication, line, shape and detail.

Color can be basis for whole group or range of colors that appeal to variety of customer. Color choice must reflect season, climate and type of garment. There are no hard and fast rules for the use of colors guides. The color combinations are not rules for success, but simply aids to the designer for new ways to experiment with color. There is no limit to the kinds and variety of color combinations. An exiting color name can be

important in promoting a fashion look. Color is interpreted in the medium of the fabric. If colors are chosen first, then prints are colored in desired scheme and solids are match. Sometimes, however, the fabric itself will inspire the color group.

Fabrication is the selection or creation of an appropriate style for a fabric or the reverse. The selection of the right fabric for design, fabric themselves often inspire garment design for example, the softness and risibility of a greasy might inspire gathers in a dress. However the designer works, he or she must ultimately decide which fabric work best with a design already made up the fabric. This ability comes through observation, experience, next to understanding the needs of the customer, choosing as fabric suitable for a particular style is probably the most important aspect of designing. Designer chooses fabric on the basis of fashion trends quality, performance hand pattern and color texture, is sensuous element of designing. Performance of fabric refers to its weaving and cleaning properties based on fiber content weave and finish weight and hand dictate the heaviness or lightness trimming or thickness of a fabric. A designer must know how a fabric will behave and whatever it will carry out an idea fabric weight should vary with the type of garment. Fabric must also be appropriate for the season.

The designer must recognize patterns that require special matching because they increase the fabric used and therefore the cast bold plaids and irregular stripes must match when sewn together. The designer involvement's in fabric selection for manufacturer varies. Sometimes designer's have the entire responsibility for fabric selection. Sometimes they work with a fabric merchandiser before a new season. A designer should develop a feeling for fabric

trends by reviewing the fabric market. There are several ways to research fabrics, first the designer may visit one of the fabric trade fairs or fabric libraries for an overall picture of the seasons. Textiles offering to New York, where most textile mills and converters have headquarter. This is the best ways for them to keep abreast of the newest fibers or fabric development that might be the some of ideas for garments. The designer can discuss their ideas directly with textile designers and technicians.

After selecting the fabric, the designer must consider the rest of design elements; line, shape, and detail. Line an important element of structure determines the direction of visual interesting an entire garment. Lines have the power to create moods feelings. Vertical lines remind us of upright majestic figures and suggest stability. Horizontal lines are like lines at rest. Soft curving lines express grace, and diagonal illness. Simply powerful movement vitality zigzag lines create

excitement but often are disconcerting. Optical illusions are lines that fool that eye making things seem to be what they are not. Another function of line is to create shape we use the term silhouette to describe the outline of the whole garment. A good silhouette is composed of parts of that in themselves have interesting shape and round and oval rectangular triangular and more. A silhouette should be related to body structure but some variation is needed to add interest the finishing touches that a designer adds to a garments are the details. These include every seam topstitch, button, trim, etc. The best way to gain experience in the use of design elements and principles is by experimentation a designer on the job is always learning. The designer usually tries many variations of a design before creating one that has the perfect combination of fabric, color, line and silhouettes and the correct use of balance, proportion, emphasis, and repetition. A beautiful design results from a well-developed idea or theme.