

# THE IMPACT OF ORDERS OF DESIGN IN CLOTHING SELECTION

*C. N. Nzei and Florence Emelue*

## **Abstract**

We are individuals living in a competitive world and repeatedly judged in the course of our daily lives. These assessments are in the form of first impression created with our look. It is expected that the packaged designs of the packaged items in the market must transmit a visual message that attracts or sells to consumer. But if the package is not attractive, then an inadequate wrapper around the product has been responsible for the bankruptcy of that business venture. Our packaging include the clothing and decorative accessories we wear. To win approval of first impression to us, textile products must make sure that orders of design have been aesthetically applied to them. This paper therefore, talks about the importance of these characteristics (orders) in clothing selection.

## **Introduction**

So many people have explained and defined design in different ways. Suzanne, (2000) defined design as the arrangement of lines, forms shapes, space, colours and textures into a coherent whole. This means that it could be applied to any kind of design including architectural designs, automobiles and clothing, and that by applying these elements of design, the finished product will seen emotionally satisfying. From here, the writer observes that design is the method of bringing beauty, efficiency, design and comfort to our lives in the objects that we use. Design could be fundamental or plastic. It is fundamental because they are basic to every design; they are plastic because they may be formed in infinite variety.

Clothing on the other hand is any body adornment or appearance modification made to human form. These may include such features as; cicatrisation, use of cosmetics, hairs styles etc. Marilyn, (1975) therefore stated that the word clothing refers to all items of apparel and adornment; these may also mean body decorations such as cosmetics, tattoos, hairs, colour and hair arrangements; ornaments of jewelry as well as garments. When orders of design are expressed in clothing selection, the behaviour is still not regular and predictable. Orders of design in clothing are not random and purposeless. They reflect the cultural patterns of the times. This is because they are part of fashion and fashion itself follows a progressive and irreversible path from inception through acceptance to culmination and eventual decline. In a detailed study of dress styles from 1788 to 1936, anthropologist Kroeber in Marilyn and Louis (1975) noted that fluctuations in the elements and principles of design, but that in 1835 to 1905 marked the first forty-five years. It was relatively steady. This is an evident that orders of design have been inherent in the manufacture of clothing items as far back as 3,000 years ago.

## **Origin of Clothing**

Aderson (1972) stated that the evidence that is available concerning the clothing worn by people in prehistoric times consists of some fossils and prints on a Mediterranean beach, Ochre and Scrapers from the tombs of the Neanderthals of about 50,000 years ago; fragments of fur and leather garments from the same period and a few cave paintings and some bone needs dated between 40,000 and 25,000 years ago.

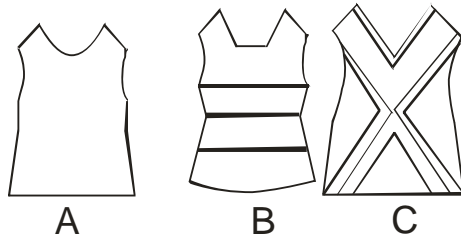
In addition, extant fragment of woven cloth and a pair of sandals have been found from the last part of the Neolithic period 9,000 to 10,000 years ago. The evidence has much to go with the theory of orders of design. This is because the pieces of garments and leather found were designed with the characteristics of orders of design though, the actual history of dress usually started about 3,000 B.C. in the ancient civilization of Egypt and Mesopotamia.

### **Types of Design in Clothing**

There are basically two general divisions of design. These are: structural and applied designs. (Mary and Phyllis 1976).

**Structural Design of Clothing-** Mary and Phyllis (1976) stated that this design structure is created by the construction details when the garment is put together or is assembled. It is seen in all garments because they are created by construction details such as pockets, seams, flaps, collars, colour and texture of the fabric. Structural designs are either very elaborate or very plain because clothing that relies on structural design for their interest and appeal are usually pleasing. Example is Levis Jeans.

**Applied Design of clothing:-** Applied design is also called decorative design. It is surface enrichment added to clothing articles such as: beading, sequins, appliqué, piping, buttons without buttonholes and flaps without pockets. This method was initially used as a way of achieving less expensive design interest, but today, it is common in garments and fabrics sold to consumers. Applied design is evaluated when it is used to strengthen the basic design concept used initially on either the garments or the fabric. It is most attractive when it is in relation in size and texture to the clothing item such as using sequins to shiny fine textures of fabrics. Dora (1960) concluded that if applied design is used in limited areas, it would produce an organized impression. The size of the design used should be related to the size of the area, which the design object is occupying. Colours are selected to match, blend or contracts the main design colour, but in printed design, the colour is repeated predominantly in order to unify the design.



The three dresses above shows what happens when the linear principles are applied to clothes. The diagonal or oblique at the left create an illusion of height while the widely spaced horizontals at the right gives an effect of breadth. The vertical line is used to add height and length to the body when selecting garments.

According to Dora (1960), vertical lines stress an up-and-down movement so they emphasize height. In clothing selection, if they dominate in your design, the effect is likely to be severe, but when diagonal or oblique lines dominate in a design, they tend to create an active, startling or dramatic effect. Lastly, curve lines can be long flowing, large and full or small and puffy, but the most rhythmic and graceful of all lines.

## *The Impact of Orders of Design in Clothing Selection*

According to Dora (1960), if you are tall and thin, wear loose or box coast and jackets. Try plaids, horizontal strips. Avoid fitted cloths, or slime skirts or trousers. Tight sleeve, clinging fabrics will make you look taller.

### **The Elements of Design**

Pankowski and Pankowski (1972) stated that the elements of design are the components that make up a design. These components help to achieve order and beauty in a design. These are: line, space, shape (form), colour and texture.

Line has the dimensions of length and width. A line stimulates a feeling of movement in us by changing its direction. The edges of a line defines and creates shape and form, it combines to enclose its space. Mary and Phyllis (1976) stated that there are basically two groups of lines, these are; the structural or straight lines and the rhythmic or curved lines. The structural lines may appear in three directions; vertical, horizontal or actual line and diagonal or oblique line.

To Gini (1999), line refers to the direction of visual interest in a garment created by construction details such as seams, openings, pleats, gathers, tucks, top-stitching and trims; rhythmic lines imply fluidity. Here, Gini (1999) means that rhythmic lines can change the arrangements in design and clothing selection, and concluded by stating some functions of lines and illusions created by lines.

Mary and Phyllis (1976) explained illusions in design to mean errors of the visual sense created by distracting the eyes or making accurate judgments impossible after using the elements of design. These illusions are made with vertical, diagonal and horizontal lines. For short and plump, wear vertical tucks, seams, narrows trips, stay away from tightly fitted clothes, and frilly trims as well as horizontal lines, they will make you shorter. Large bust figures look for vertical lines, your neckline should be V-or U-shaped and your shoulder lines simple and plain. Use loose straight coasts. Avoid cape collars, patterned tops and fitted suits.

Figures with wide or big hips should flare skirts, but not too much, concentrate detail above the waist, avoid tight-fitting cloths, wide fancy belt, sleeves that are too full and tight.

**Shape** is another function of line. The term, Silhouette describes the outline of the whole garments. The silhouette is what we see from a distance. A shape is defined as a flat space that is enclosed by a line. A space is the area inside and outside between lines. (Dora 1960). Some parts of a silhouette may predominate as a result of effect influenced by the fabrics used, (selected).

**Colour:-** colour is the effect produced in the eyes by decomposed light. (Val, 1985). Colour is the pigment used by artists and designers and light used by scientists. Colour is essential to human experience and it is vital part of our lives today. A world without colour is useless.

Colour in clothing provides excitement, mood and emotions. Selecting colours in clothing depends on which hue will best fit the garments and the figures.

In theory, there are primary, secondary, and tertiary colours. The primary colours cannot be achieved by mixing other colours; rather two primary colours are mixed to get another colour. Examples of primary colours are:

Red, Blue and Yellow. Red + Blue = Purple

Red + Yellow = Orange

Blue + Yellow = Green

Therefore, purple, Orange and Green are secondary colours. The tertiary colours are achieved when a primary and secondary colour are mixed together. Some examples are yellow=green, yellow-orange, blue-green etc. For a tall and thin figure, choose contrast colours in top and bottom, single colour will make you look taller.

Short and plump figure should choose dark colours, avoid large printed fabrics, contrasting tops and bottoms bulky fabrics or bright colours and lastly, for large bust, single colours are your best. Colour choices must reflect, season, climate and type of garment.

**Texture:-** Texture in clothing selection describes surface appearance and feel of objects fabric. The terms used to describe fabric textures are: smooth, fine, heavy, glossy, crisp and nudity.

**The Three Characteristics of Texture are: feel, see and action.**

Feel is the physical reaction, which helps people to identify fabric in their selection. Texture is understood by touch, but it is not enough to feel a fabric without sight. Sight helps the touch that is made to be felt, it recalls the memory of touch because, you may not fully understand the tactile quality of a fabric without sight. How a fabric is seen is concerned with terms like: shiny-dull, opaque-transparent. To see and feel you are concerned with terms like: thick, thin, and clingy-rigid. How a fabric acts is its tactile quality, with reference to style on a particular silhouette. When you make your selections, learn good deal about this textural quality. If you failed to select the right fabric for the right silhouette, your work may appear awkward.

**Warm and Cool Colours:** Warm colours are advancing, while cool colours are receding colours, (Emu, 2000). Osia (2001) described warm colors as luxurious and have a rich gorgeous surrounding atmosphere, and those make one appear bigger. These colors are Red, Yellow, and Orange etc. while cool colours make one appear smaller, these colours are: Blue, Green, Violet, Blue-green and Purple-blue.

There are other types of colours such as, the Complementary colours, Analogous colours, and the Prang and Munsell colours.

**Design Principle in Clothing Selection:** Design principles are the basics, guides, or the device used to analyze, or judge the validity of works in clothing. The principles of design are value judgments; they are subjective evaluations that re determined by and expressions of cultural ideals of a period. In our culture, many people recognize and use certain guides as their basic for artistic judgment, these guides are referred to as the principles of design, they are: balance proportion emphasis, rhythm and unity or harmony. To achieve these principles, the fundamental elements of design must be arranged. (Mary, 1976). Gini (1999) stated that whether design elements are used successfully depends on their relationship to one another with the garment but that design principles serve as guidelines for combining elements.

**Emphasis Applied to Clothing:** Emphasis is the dominance or a concentration of interest in one area of design that prevails as the centre of attraction. By dominance, it simply means attention. Do not show attention in more than one interest in your design. Attention is created in various ways, you can use sleeves, necklines, trims, appliqués, collars, cuffs, pockets, et cetera to create dominance in designs.

**Rhythm Applied to Clothing:** Rhythm is a pleasing sense of organized directed towards a definite side in a regular manner. For rhythm to occur, there must be an introduction of basic lines and shapes, colors and textures that are floated or directed towards a particular side. A design without a rhythm would be just as unpleasant as music without a definite beat.

**Unity Applied to Clothing:** Unity expresses a single concept or theme in a design. By this, it means that the total look of an individual should express a single theme that is in accordance with the age, time and personality of the wearer and the occasion in which the garment is worn.

### **Recommendation**

1. When selection and coordinating garments and accessories into a complete outfits, it should be done with the outfit on the individual so that both the clothing arrangement and the physical form are viewed as one complete design. The best is to contrast the major part or colour in an outfit.
2. After selecting your fabric, you must consider the visual interest in a garment created by construction details such as collars, pockets, gathering, seams, pleats, flaps, smocking, et cetera.
3. Your silhouette should be related to your body structure. Do not allow vertical lines dominate in your design because the effect created will be severe.
4. You must combine elements of design with design principle in order to give an accurate artistic judge to your selection.

### **Conclusion**

The first impression created by an individual could mean a difference between success and failure even in our educational pursuits and professional careers as a result of proper or improper use of the principles of design in clothing selection. Balance as one of the principles controls the placement of lines and shapes and the distribution of values and colours in a garment to prevent top-heavy lopsided effects. Dominance works hand-in-hand with the principle of unity when one type of line, shape, value, colour and texture are allowed to dominate in a garment. Lastly, the principle of rhythm controls the eye movement in a design. It refers to the way in which our eyes survey the garment as a whole when the elements are well organized, the eye movement is smooth and does not jump from spot to spot.

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