

## THE APPROPRIATE EFFECTS OF ELEMENTS AND PRINCIPLES OF DESIGNING APPAREL IN FASHION

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**ABSTRACT:** *Fashion makes a dramatic statement about one's personality and when worn with elegance and flair, gives an impression of sophistication and style. That is why a true fashion designer is said to possess the ability to transform a piece of fabric into a work of art. It can be said therefore that, the proper use of elements of art play an important role in designing beautiful and attractive dresses. That is why several factors ought to be considered before choosing the right design elements and principles for a fabric. This and many other factors led to the need to understand designers and consumers technicalities on the proper use of elements and principles for designing apparel. The study employed structured questionnaire survey of 105 respondents of fashion designers and consumers with basic ideas on fashion. The data analysis was carried out with simple frequency levels and using the regression analysis to test the hypothesis of the study and determine the coefficient of the effects of elements and principles on fashion design. It was established that, most consumers and designers have a general idea on elements and principles of design as being part of garment construction and daily dressing codes but also acknowledge that they were not aware of its technicalities and effects on the overall look of fashion. The study however recommends that, a broader awareness on these materials of design with descriptive and common word should be selected and that which easily represents each concept group and effectively communicates its essence.*

**KEYWORDS:** Elements and Principles, Fashion Design, Apparel and Clothing

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### INTRODUCTION

In every civilized society in the world, covering of the body is a basic need. Clothing is seen as a collection of wearing apparels thus wardrobe. It is an expression of individualism, social belongingness and a form of non-verbal means of communicating through the use of symbols and iconography (Weston, 2006; Horn, 1968; Sarpong, 2004; Quist, 1995) in fabrics which are primarily expressed via use of materials of design. According to Rajesh (2009), meanings of fashion, types of fashion, fashion design, and designing a garment fall under the basic concepts of fashion and fashion designing.

Fashion design is the applied art dedicated to clothing and lifestyle accessories created within the cultural and social influences of a specific time (Rajesh, 2009). Designers create original garments by appropriately using the components of design such that the outcome follows established fashion trends (Watson, 2003). A design is seen in two folds – a process and a product. As a process, it is planning, organizing to meet a goal, being carried out to meet a particular purpose and as a product, it is an end result, an intended arrangement that is the outcome of that process or plan (Davis, 1996). The arrangements are done by using the elements and principles of design to create a visual image (Sumathi, 2007).

Apparel should be designed considering three major aspects: structure, function and decoration. It should be structurally effective and appropriate for the customers need and as per the day's fashion. Functionally, it should permit the activity a person performs wearing it, and decoratively appropriate to the garment and the wearer. These three aspects are found in a garment when the elements and principles of visual design have been defined as the basic ingredients or components from which visual design is made (Anitha, 2005). Knowledge on the elements and principles of design are fundamental to good designing processes in the field of art and fashion in particular. The language of clothes and the statement that we make in our appearance goes along way to speak volumes about us and test our understanding of whatever we wear. Ignorance of the basic design elements and principles makes us look odd in the fashion world. Fashion design has three categories of grouping; haute couture, ready-to-wear and mass market which dominate the fashion world today. Made-to-measure are clients' tailored garments which partly include haute couture clothes although couture clothes are usually made from high-quality and expensive fabrics, sewn with extreme attention to detail and finish, often time-consuming with hand-executed techniques. Look and fit take priority over the cost of materials and the time it takes to make. Ready-to-wear clothes are between haute couture and mass market. These clothes are made in small quantities to guarantee exclusivity, so they are rather expensive. The mass market caters for a wide range of customers, producing ready-to-wear clothes in large quantities and standard sizes with relatively cheaper prices (Rajesh, 2009).

The Elements and Principles of Design that form integral part of every design work are discussed in almost every beginning design course with basic terminology for understanding the concepts of design (Watson, 2003). The relevance of these materials of design in the creative world of art is unquestionable; however, their categorizations into what items to consider as elements and those to be grouped as principles have not been collectively agreed upon within the creative arts. Davis (1996) considered the elements and principles as being separated or having distinct roles; though he sees both as tools used to create desired visual effects and illustrations, he relates the elements to ingredients and the principles as guideline to manipulating the elements. These materials of design are equally employed in other creative medium: music, architecture, film, theatre, and writing; they also seem to have a base deep in humanity, running across cultures and ethnicities (Watson, 2003; JaneAnn, 2000).

The principles of design are useful in creating different forms of expression in an artistic manner, which are pleasing and attractive to the eye. The elements are therefore the raw materials that must be combined successfully. The elements are considered as “plastics” in art language because they can be manipulated or arranged by the designer to create desired illusions (Sumathi, 2007). Without a clear cut distinction, JaneAnn (2000) used the word element as representation for both materials of design (element and principles) when she stated that, elements are components or parts which can be isolated and defined in any visual design

or work of art, meanwhile Horn (1968) believes these materials of design never appear in isolation in work of art. They are the structures of the work and can carry a wide variety of messages and are important to every designer.

Sumathi (2007), JaneAnn (2000) and Park (2010) have all agreed to the relatedness of elements and principles of design in fashion. JaneAnn identified line as a continuous mark made on a surface with a pointed tool or implied by the edges of shapes and forms. It may characteristically have width, length, direction, focus and feeling thereby conveying the concept of 'mood'. The arrangement of lines in clothing design can cause an item to appear heavier or thinner than what actually is. Each kind of line produces its own special effect. She stated also that colour comes from light and its characteristics are mainly value, hue and intensity but have other categorizations. Its importance relates to its relationship with nature as warm colours express a feeling of heat or warmth and are in the region of red and yellow. Cool colours on the other hand give a feeling of coolness and are associated with blues, violets and greens due to their representation with coolness in nature.

Sumathi (2007) describes texture as the feel, drape and degree of stiffness and softness of the fabric and may be tactile or implied. Texture is the surface quality of an object. In clothing textures are affected by types of fibres in construction, the construction techniques, finishes applied and the types of stitches and decorations included in a piece of work. He opined that balance implies a sense of equilibrium. Pleasing balance brings about a satisfying relationship among all design parts to produce visual harmony and it comes in formal (symmetrical), informal (asymmetrical) or radial forms. Park (2010) asserts that every design needs an accent—a point of interest. Emphasis is the quality that draws your attention to a certain part of a design first. It creates the center of interest by focusing the viewer's attention on a specific area of the design. It may be used to camouflage a figure flaw by drawing attention away from the flaw. The materials of design play an important role in the effects and appearances created in relation to fashion trends. Various effects are created by these elements and principles of design on fashion (Seed, 2007) based on their relatedness and the characteristics associated with them. These elements and principles are equally tools used by individuals and clothing manufacturers in their construction to enhance ones appearance (Payne, 2009).

Ambiguity in the clarification of elements and principles of design throughout the last century makes it difficult for design educators to teach students in a clear consistent ways. Some professionals and writers in the field of art and design attempt classifying the elements and principles into their distinct groups, however there are varied opinions on what items can be categorized as elements and those as principles whilst others did not see the need for the separation of these materials of design in the first place. Watson (2003) conducted a survey of sixteen art and design textbooks to determine exactly what informs the categorization of the elements and principles of design. He identified that; some writers separated the elements from the principles (Faulkner, 1941) although they all did not agree to common items being classified under elements or principles. Others did not spell out whether their classification belong to one category or the other, implying that they are non-separable (Lauer, 1979; Batchelder, 1904) while JaneAnn (2000) and some others placed all items listed as principles of design or elements of design). From the survey and other discussions it appears there are no universally accepted categorization of the elements and principles of design. None of the pioneers or researchers agrees on which items to distinguish as elements and those items to be known as principles. Researchers have not agreed on the specific elements and principles.

Lauer (1979) says “It seems that no two designers will ever agree on the same list of design elements and principles.”

## **METHODOLOGY**

### **Research Design**

The study employed adequate review of published works, both print and electronic presentations on issues that dwell on elements and principles of design and its influences on fashion. A survey instrument was employed using a structured questionnaire administered to 150 respondents comprising fashion designers and fashion consumers. Out of which 105 were retrieved and used in the analysis of the data. The study assumed that fashion designers primarily have basic level of expertise when it come to the use of elements and principles for designing apparels. Fashion designers are the first point of contact when it comes to any designing process in relation to apparel production. The case study design was used to investigate the elements and principles of design in fashion in references to the various figure types. The exploratory aspect was employed to find out more information about current happening to have insights that help clarify the understanding of issues at hand (Sekeran, 1990; Saunders et al., 2007; Roben, 2002). This enables the researchers to find out how the elements and principles affect the figure type of the consumer.

### **Sampling techniques**

The researchers made used of simple random sampling techniques to sample eighty designer and seventy consumers of fashion within the Kumasi metropolis, presenting 150 sample size of the population for the study. Out of these 105 respondents representing 60 designers and 45 consumers responded to the questionnaires. The questions were carefully designed based on the objectives of the study. The variables were obtained through careful review of the related literature. The items were carefully worded with more close ended questions to facilitate easy and accurate analysis of responses.

### **Method of Data Analysis**

The data was analysed using the simple frequency statistical tables and regression analysis to test the hypothesis of the study as well as determine the coefficient of the effects of elements and principles on fashion design and usage. The null hypothesis was that there is no significant effects of element and principles of design in fashion and that any significant improvement or change could be attributed to knowledge on the design materials. The data was organized in tables. The variables were compared through cross-tabulations to find the relationships between them. The variables of interest to the researchers were elements and principles of design and its effect on fashion and these were analysed effectively.

## **RESULTS AND DISCUSSION**

### **Respondent's Profile**

Demographics of the respondents included gender, age, educational attainment, and length of experience in fashion and design. For gender, 59% of respondents studied were women while 41% of them were male. There is female dominance over their male counterparts exhibiting the extent to which females' love fashion and design as compared to their male counterparts. Age distribution among respondents revealed that, out of the 105 respondents studied, 47.6% reported to have aged between 20-29 years whiles 23.8% also aged between

30-39 years, while those ages between 40-49, 50-59 and above 60 years, collectively represent 28.6%. This signifies that, majority of the youth ageing between 20 to 49 years have been caught in the fashion net, depicting that, more youth than the elderly love fashion and designing, a manifestation of today's fashions from all kinds of designers on our streets and at social gatherings. In relation to the respondents' experience in fashion as at the time of the study, it was revealed that, 4.8% of them have followed fashion for 1-3 years; 8.6% of them have followed fashion for 4-6 years; 34.3% of respondents also noted to have followed the trend of fashion for 7-9 years while majority of the respondents, representing 52.4% reported to have followed fashion for more than 10 years. This gives good ground to base the assumption that more people have fair knowledge on fashion hence on the elements and principles of design, which is vital for the outcome of the study. Data relating to the respondents experience in fashion is presented in Table 1.

Table 1: Length of Respondents' Experience in Fashion

Number of Years	Frequency	Percent	Cumulative Percent
1-3 years	5	4.8	4.8
4-6 years	9	8.6	13.3
7-9 years	36	34.3	47.6
10 years and above	55	52.4	100.0
Total	105	100.0	

Source: Field Survey by Researchers, May 2013.

The study also took conversant at the educational attainment of respondents and realized that, 28.6% have Higher National Diploma and other related Diplomas while 14.3% of respondents also attained First degree status. Respondents who had Second degree represented 9.5% of the respondents. Other educational attainment including formal and non-formal education attracted 47.6% of the respondents' population. It can be stated that, all respondents interacted with, had a sort of education which in one way or the other, can enable them understand the researchers' concepts.

### **Awareness and Categorization of the Elements and Principles of Design**

Once this study is focused on the assessment of peoples knowledge on design elements and principles and their role in enhancing fashion usage in everyday life, it is important to know its awareness level among the general public. To this effect, out of the 105 respondents studied, 90.5% of them reported to have been aware of elements and principles of design however, 9.5% noted not to have known anything about elements and principles of design, indicating most of the respondents' perceived in-depth knowledge on the subject under study. In an attempt to ascertain whether elements of design are separate from principles of design, it was revealed by 45.7% of respondents indicating 'Yes' to denote that, elements of design have their set of examples while principles of design also have their set of examples. On the contrary, 44.8% of respondents do not support this view, as they held the view that, elements and principles of design cannot be identified as having distinct examples. This implies that, 90.5% respondents believed to have the awareness of the design elements and principles, however, do not agree on the categorisation of both forms. This therefore deepened the debate on whether or not the elements and principles of design should be identified as distinct from each other.

The in-depth representation of views of respondents on the subject matter was realized better when they were asked to categorize the element and principles into specific groups as line, form, colour, texture, rhythm, value, movement, proportion, balance, emphasis and space. In retort, the responses were varied based on individual's understanding and usage of these design elements and principles which are illustrated on table 2 below.

**Table 2: Separation of Elements of Design from Principles of Design**

Examples of Elements and Principle of Design	Elements	Principles	Both	Not Aware	Total
<b>Lines</b>	20 (19.0%)	28 (26.7%)	47 (44.8%)	10 (9.5%)	105 (100%)
<b>Form</b>	18 (17.1%)	30 (28.6%)	47 (44.8%)	10 (9.5%)	105 (100%)
<b>Colour</b>	27 (25.7%)	21 (20.0%)	47 (44.8%)	10 (9.5%)	105 (100%)
<b>Texture</b>	13 (12.4%)	35 (33.3%)	47 (44.8%)	10 (9.5%)	105 (100%)
<b>Rhythm</b>	18 (17.1%)	30 (28.6%)	47 (44.8%)	10 (9.5%)	105 (100%)
<b>Value</b>	40 (38.1%)	8 (7.6%)	47 (44.8%)	10 (9.5%)	105 (100%)
<b>Movement</b>	30 (28.6%)	18 (17.1%)	47 (44.8%)	10 (9.5%)	105 (100%)
<b>Proportion</b>	12 (11.4%)	36 (34.3%)	47 (44.8%)	10 (9.5%)	105 (100%)
<b>Balance</b>	14 (13.3%)	34 (32.4%)	47 (44.8%)	10 (9.5%)	105 (100%)
<b>Emphasis</b>	24 (22.9%)	24 (22.9%)	47 (44.8%)	10 (9.5%)	105 (100%)
<b>Space</b>	19 (18.1%)	29 (27.6%)	47 (44.8%)	10 (9.5%)	105 (100%)

Source: Field Survey by Researchers, May 2013

From the above revelations, the position of Lauer (1979) has been supported by respondents when they indicated that, there is no distinction among the various design effects as each can be used as both an element and a principle. The inference here is that, what is a design element for one fashion designer can be a design principle for another and as such, there is no particular group of designs used as elements or as principles, instead, they are used interchangeably. This is evident as an average of 44% of the respondents selected 'both' as their answers, implying there is no clear distinction between the elements and principles as used in designing. This assertion is supported further by Watson (2003) who conducted a survey of 16 art and design textbooks to determine exactly the separation between the elements and principles of design but concluded that, a clear cut distinction cannot be made as writers used the words based on their understanding and perhaps the various roles they play in their usage.

### **Importance of Elements and Principles of Design**

To show the relative importance of lines as elements and principles of design to fashion, four questions were asked in relating to line as it being used to create illusion of height and width; providing path of vision for the eye; giving direction that can convey mood and communicating feelings and its used by artists to create edges of objects and combining them to define enclosed space, form and shape. In responses to this questions, an average of 85% of the respondents agreed to use of line in creating illusion, conveying mood and communicating feeling, providing path of vision and its use by artists in various forms. Meanwhile, 15 respondents strongly disagreed with its used to convey mood and as means of communicating feeling or emotions. 10 also disagreed strongly with its used by artists to outline and define objects like space, shape and form. The detailed of these responses are illustrated in table 3. In relating to emphasis, 4.8% of respondents disagreed with the researchers' assertion that "emphasis is used by artists to create dominance and focus in their work" while 19.0% and 76.2% of respondents respectively agreed fairly and strongly to this assertion. Again, 4.8% of respondents disagreed to the position that "Emphasis is the point that draws a person's attention to a certain part of a design first" while 91.5% of respondents agreed to this fact. However, 3.8% of respondents remain undecided, as they could not identify the essence of the use of emphasis in fashion design. Interestingly, majority of respondents concurred to the views of Park (2010) that, every design needs an accent and a point of interest therefore, emphasis helps to produce that quality which first draws an individual's attention to a certain part of a design.

In reference to colour, 8.6% of respondents disagreed with the statement that "Colour is described with the words – hue, value and intensity and therefore tells the lightness or darkness, brightness or dullness of an object". However, 53.3% and 31.4% of respondents fairly and strongly agreed respectively to this position. This implies that, JaneAnn (2000) positions that colours either create a feeling of warmth or coolness has been admitted by majority of users of designs or fashion. However, about 6.7% of respondents could not identify this as an essence of the use of colour by artists. The study further revealed that, 92.4% of respondents agreed to the notion that "Texture is how something feels when touched or looks like it would feel if touched, and it therefore adds variety and interest to designs". However, 7.6% of respondents were undecided as to whether this is the intent for the use of texture in fashion designs. The former position by respondents however confirms the stand of Sumathi (2007) who identified that, texture adds variety and interest to designs and it is the degree of stiffness and/or softness of a fabric. Furthermore, 90.5% of respondents also subscribed to the researchers' assertion that, "Balance implies a sense of equilibrium and brings about a satisfying relationship among all design parts to produce visual harmony and gives a feeling of stability" while 9.5% of respondents remained undecided on the issue. The position of the researchers is also observed by Sumathi (2007), when he indicated that, balance equalizes the visual weights or space of different parts of a design. The details of the importance of elements and principles of design are illustrated in table 3.

**Table 3: Importance of Elements and Principles of Design**

Statement	SD	D	U	A	SA
Lines create illusion of height and width and therefore can be used to one's requirement to tone down or exaggerate a particular figure type.	0	20 (19.0%)	0	40 (38.1%)	45 (42.9%)
Lines provide a path of vision along which the eye travels and therefore show direction.	0	5 (4.8%)	5 (4.8%)	60 (57.1%)	35 (33.3%)
Artists use lines to create edges, the outlines of objects and therefore when lines combine, space is enclosed and forms and shapes are defined.	10 (9.5%)	7 (6.7%)	3 (2.9%)	34 (32.4%)	51 (48.6%)
The direction of a line can convey mood, which indicates that lines communicate feeling or emotion.	15 (14.3%)	3 (2.9%)	0	17 (16.2%)	70 (66.7%)
Emphasis is used by artists to create dominance and focus in their work.	0	5 (4.8%)	0	20 (19.0%)	80 (76.2%)
Emphasis is the point that draws your attention to a certain part of a design first.	3 (2.9%)	2 (1.9%)	4 (3.8%)	30 (28.6%)	66 (62.9%)
Colour is described with the words hue value and intensity and therefore tells the lightness or darkness, brightness or dullness of an object.	5 (4.8%)	4 (3.8%)	7 (6.7%)	56 (53.3%)	33 (31.4%)
Texture is how something feels when touched or looks like it would feel if touched, it therefore adds variety and interest.	0	0	8 (7.6%)	46 (43.8%)	51 (48.6%)
Rhythm allows the eye to move from one part of a design to another part.	0	0	2 (1.9%)	33 (31.4%)	70 (66.7%)
Balance implies a sense of equilibrium and brings about a satisfying relationship among all design parts to produce visual harmony and gives a feeling of stability.	0	0	10 (9.5%)	40 (38.1%)	55 (52.4%)

Source: Field Survey by Researchers, May 2013

### Effects of Elements and Principles of Design on fashion life of people

In terms of the effects of elements and principles of design on fashion, the study revealed that, 90.5% of respondents supported the notion that "horizontal lines strongly move the eye across the body, so they appear to add width and make person appear heavier and shorter. Meanwhile 6.7% do not agree with this assertion while 2.9% seemed not to have a say in this regard. Further, 5.7% of respondents also noted that, "vertical lines do not strongly lead the eye up and down, and so they do not add height to the body to make it appear narrower". On the contrary, 75.2% of respondents attested that, "vertical line leads the eye up and down so they add height to the body and make it appear narrower". However, 19% of respondents could not state whether this effect of vertical lines is strong or not. Also to the assertion that, "curved lines usually follow the contour of the body, and so they add weight to a thin person", 8.6% of



respondents responded 'not strong' while 12.4% of them remained undecided. The position was however subscribed to by 79.1% of respondents. These positions confirmed that of the Seed (2007) that, lines create several effects on both the fabrics and the body that wear them. It further implies that, lines are used for several purposes depending on the intent of the designer and end user, lines in fabric can be used to make a person taller, shorter, narrower, etc.

The views of the effects on the other elements and principles of design on fashion relating to colour, texture and effects of light on fabrics are spelt out in table 4 below.

**Table 4: Effects of Elements and Principles of Design on Fashion**

Statements	NVS	NS	U	S	VS
Horizontal lines move the eye across the body, so they appear to add width and make a person appear heavier and shorter.	2 (1.9%)	5 (4.8%)	3 (2.9%)	40 (38.1%)	55 (52.4%)
Vertical lines lead the eye up and down so they add height to the body and make it appear narrower.	4 (3.8%)	2 (1.9%)	20 (19.0%)	41 (39.0%)	38 (36.2%)
Curved lines usually follow the contour of the body, so they add weight to a thin person.	5 (4.8%)	4 (3.8%)	13 (12.4%)	30 (28.6%)	53 (50.5%)
When light and dark colours are worn together, dark clothes minimize while light clothes emphasize and advance.	7 (6.7%)	3 (2.9%)	17 (16.2%)	33 (31.4%)	45 (42.9%)
Monochromatic dressing means wearing one colour from head to toe; it creates an uninterrupted line that makes a person look as tall and thin as possible.	0	5 (4.8%)	5 (4.8%)	35 (33.3%)	60 (57.1%)
Colour creates the first impression and hence can glorify or destroy ones appearance.	0	0	0	35 (33.3%)	70 (66.7%)
Wide leg pants bring vertical balance because they balance a broad hip.	1 (1.0%)	13 (12.4%)	40 (38.1%)	26 (24.8%)	25 (23.8%)
Soft clingy fabrics reveal the body's shape.	0	0	5 (4.8%)	30 (28.6%)	70 (66.7%)
Heavily textured fabrics enlarge or call attention to a figure.	0	3 (2.9%)	2 (1.9%)	30 (28.6%)	70 (66.7%)
Shiny fabrics include Satin and Vinyl: because they reflect light, they make a person appear larger and attract the eye and call attention to the body.	0	1 (1.0%)	5 (4.8%)	40 (38.1%)	59 (56.2%)

Source: Field Survey by Researchers, May 2013

### Regression analysis of the effects of elements and principles on fashion design

To establish the effects of elements and principles of design on fashion, the researchers run a regression analysis which is summarized in three tables labeled as Table 5 - Model Summary; Table 6 - Anova and Table 7 - Coefficients. The model gives the summary of the general

regression model while the analysis of variance (Anova) tests the hypothesis of the study and the coefficients determine the effects of elements and principles of design on fashion. From Table 5, the model suggests that the independent variable which is elements and principles of design could predict or explain the dependent variable which is fashion by 80.6% (Reading from R square column). This means that 80.6% of changes or influence of fashion are caused by elements and principles of design. As posited by Seed (2007), elements and principles of design for instance, lines are used to create several effects on both fabrics and the body that wear the fabric such that, lines can be used to make a person taller, shorter, and/or narrower when used in fabrics as designs. This model is therefore very good in predicting the level of influence the independent variable has on the dependent variable.

**Table 5: Model Summary**

Model	R	Adjusted R Square	Std. Error Change Statistics			Sig. Change	F
			R of Estimate	the R Square Change	F Change		
1	.898 <sup>a</sup>	.806	.804	.451	.806	426.792	1 103 .000

Predictors: (Constant), Balance

The variance analysis (Anova) of the regression model found in Table 6 was used to determine whether there was significant effect of elements and principles of design on fashion. At 95% confidence interval, the model indicated that elements and principles of design significantly affect fashion. The significant value at 95% confidence interval was 0.000, showing that the model is very comprehensive in predicting the influence or effects of fashion. The anova results suggested that the hypothesis that 'there is no significant effect of elements and principles of design on fashion' should be rejected. This means that, the null hypothesis should be rejected and the alternative hypothesis sustained or accepted.

**Table 6: ANOVA<sup>b</sup>**

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	86.650	1	86.650	426.792	.000 <sup>a</sup>
	Residual	20.912	103	.203		
	Total	107.562	104			

a. Predictors: (Constant), Balance

b. Dependent Variable: Wide leg pants  
bring balance to broad hips

The table of coefficients found in Table 7 shows the independent variable was significant in explaining the change in the dependent variable. It again shows the correlation between the dependent and independent variables. It could be read from the beta value (0.898) under the

standardised coefficients column that, there is positive perfect relationship between elements and principles of design and fashion.

**Table 7: Coefficients**

Model	Unstandardised Coefficients		Standardised Coefficients			
	B	Std. Error	Beta	T	Sig.	
1	(Constant)	.875	.138		6.334	.000
	Balance	1.080	.052	.898	20.659	.000

a. Dependent Variable: Wide leg pants bring balance

## CONCLUSION

It appears there are no universally accepted elements and principles of design. None of the pioneers or researchers agrees on which items are called elements and which items are called principles. Researchers have not agreed on the specific elements and principles. Relatively, elements and principles of design are of much importance to fashion design as they direct the designer's thought on the best use of a fabric, considering what to portray in a design and how to present it. Elements and principles of design also create a platform for designers to communicate their artistic stories and potentials using fabrics and design effects. There is however, a very significant relationship between elements and principles of design and fashion, such that, elements and principles of design create several effects in the design of a fabric and in the projection of a figure. This study realised that 80.6% of changes or influence of fashion are caused by elements and principles of design.

## RECOMMENDATION

The study revealed the relevance of elements and principles in the designing and fashioning out of products. This therefore calls for an in-depth knowledge in these designs materials to enhance and correct errors associated with fashion. Seminars and workshops should be organised by fashion experts to elaborate and educate the general public who are consumers of fashion products, boutique house owners, dressmakers and tailors to understand and use these elements and principles effectively to enhance the figure and give an illusions of appropriate faults on the human figure.

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