



Uttar Pradesh

Rajarshi Tandon Open University

**UGFD-101**

**Fashion Designing**  
**Basic Design and Sketching II**

**Block**

**1**

**BASICS OF GARMENT DRAWING**

**UNIT 1**

How to sketch Gathers, Pleats, etc.

**UNIT 2**

How to sketch Collars, Cuffs, etc.

**UNIT 3**

How to colour Gathers, Pleats, etc.

**UNIT 4**

How to colour Collars, Cuffs, etc.

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# BLOCK 1

## Course Introduction

For a fashion designer it is imperative to draw and make sketches of outfits and garments. This block is solely devoted to the different parts of an outfit. It covers drawing, sketching and colouring of the different parts of a garment.

## BASICS OF GARMENT DRAWING

### UNIT 1

How to sketch Gathers, Pleats, etc.

This Unit gives specific knowledge on how to draw different parts of a garment like gathers pleats, frills etc.

### UNIT 2

How to sketch Collars, Cuffs, etc.

This Unit gives further illustrations on other elements of a garment like collars, cuffs belts necklines etc.

### UNIT 3

How to colour Gathers, Pleats, etc.

This unit introduces you to colouring of different parts of a garment.

### UNIT 4

How to colour Collars, Cuffs, etc.

This unit introduces you to some more colouring of different parts of a garment.



# UNIT1

## STRUCTURE

- 1.1 Unit Introduction
- 1.2 Objectives
- 1.3 How to sketch Gathers, Pleats, etc.
- 1.4 Summary
- 1.5 Self-assessment Questions/Exercises
- 1.6 Further Readings

### 1.1 Unit Introduction

This Unit gives specific knowledge on how to draw different parts of a garment like gathers pleats, frills etc.

### 1.2 Objectives

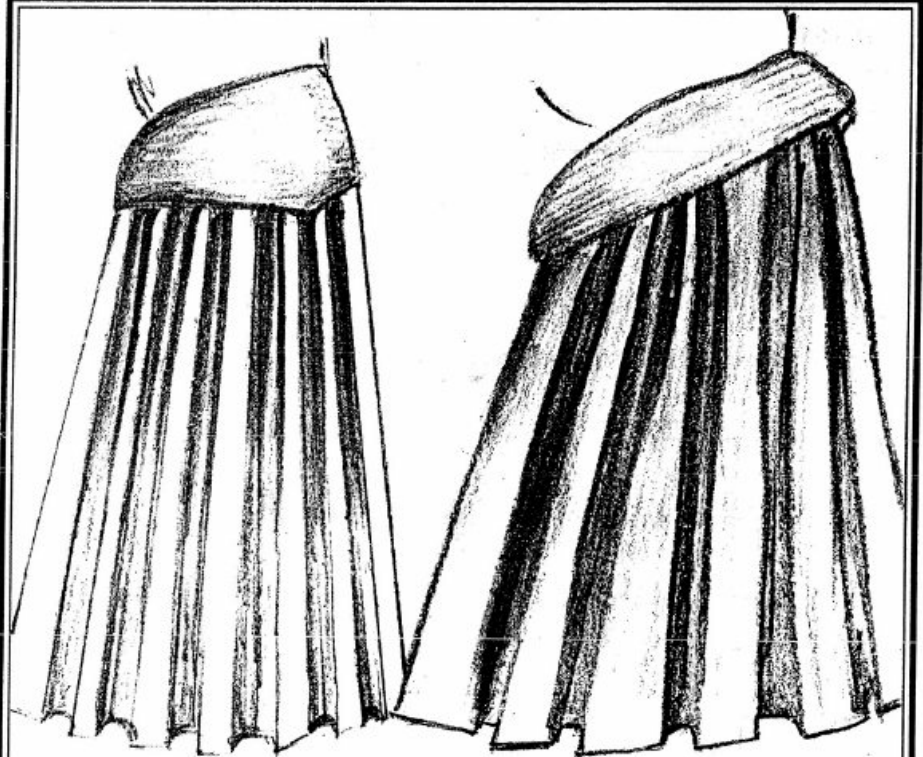
Remember that a well sketched garment always looks more attractive. The aim of the unit is to introduce you to garment drawing.

### 1.3 How to sketch Gathers, Pleats, etc.

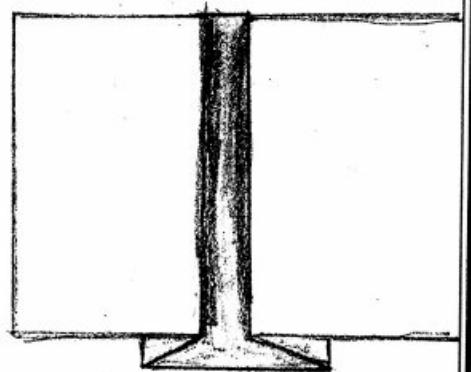
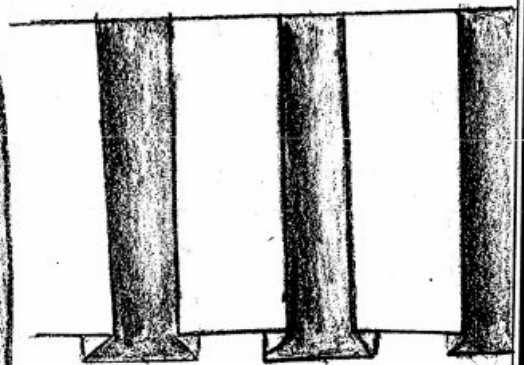
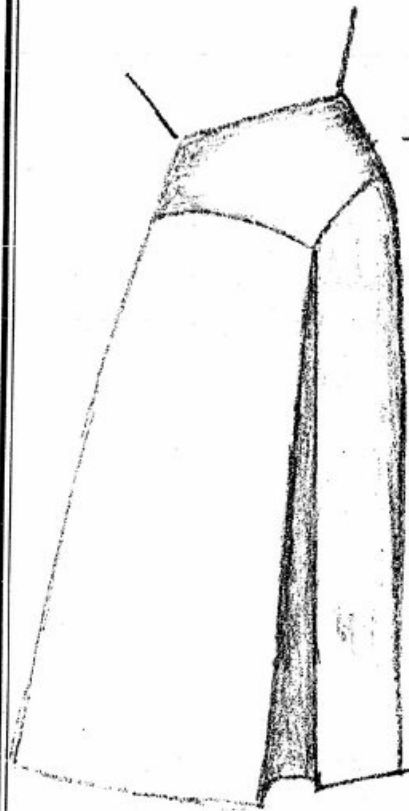
You must refer to your first semester text of drawing and sketching. The tools you require are the same. The maintenance of the tools is the same. The use of the tools is the same. The only difference is in the application of the medium.

In the next few pages are illustrated some examples of how you should draw and sketch pleats and gathers in different parts of the garment. If you observe the sketches closely you will realise that the placement of the pleats, the type of fabric used and the amount of fabric used are the factors which affect the way you make the sketch.

This Sheet gives you the basics of how to draw pleats.



BOX PLEATS



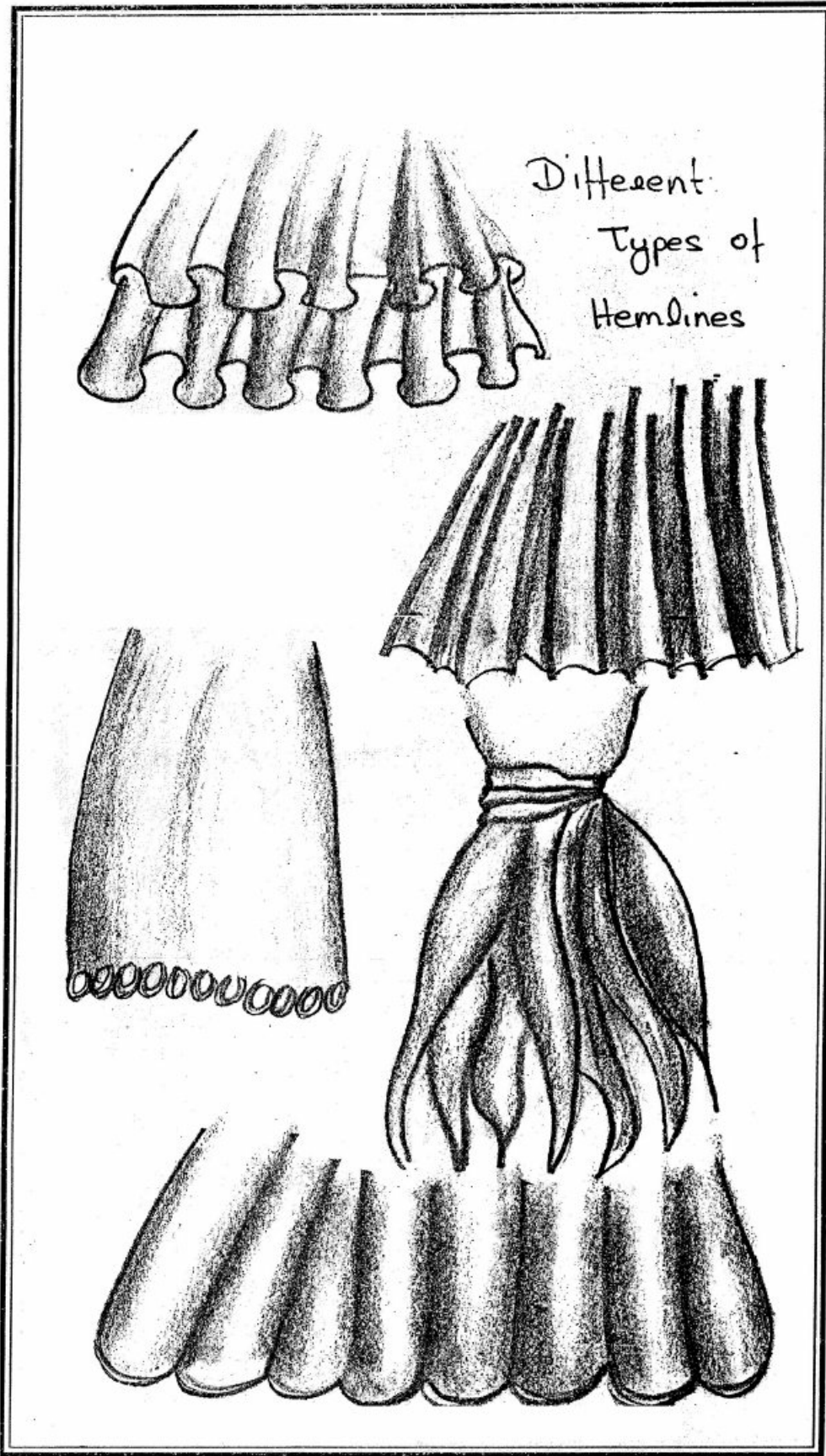
INVERTED PLEATS



This Sheet gives you the basics of how to draw frills.

DECORATIVE  
FRILLS  
ON  
NECKLINES

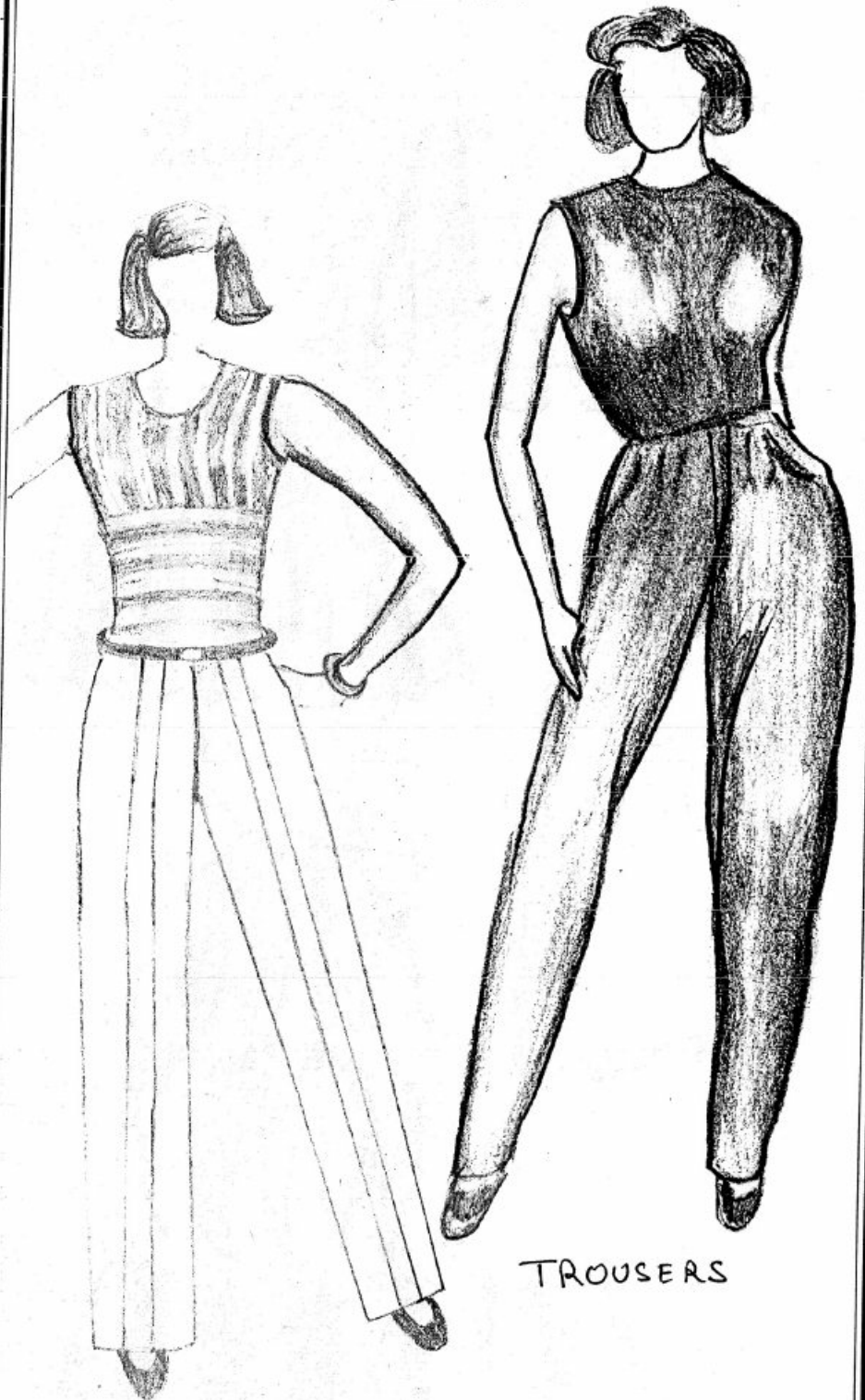






This Sheet gives you a comparison between a plain and pleated

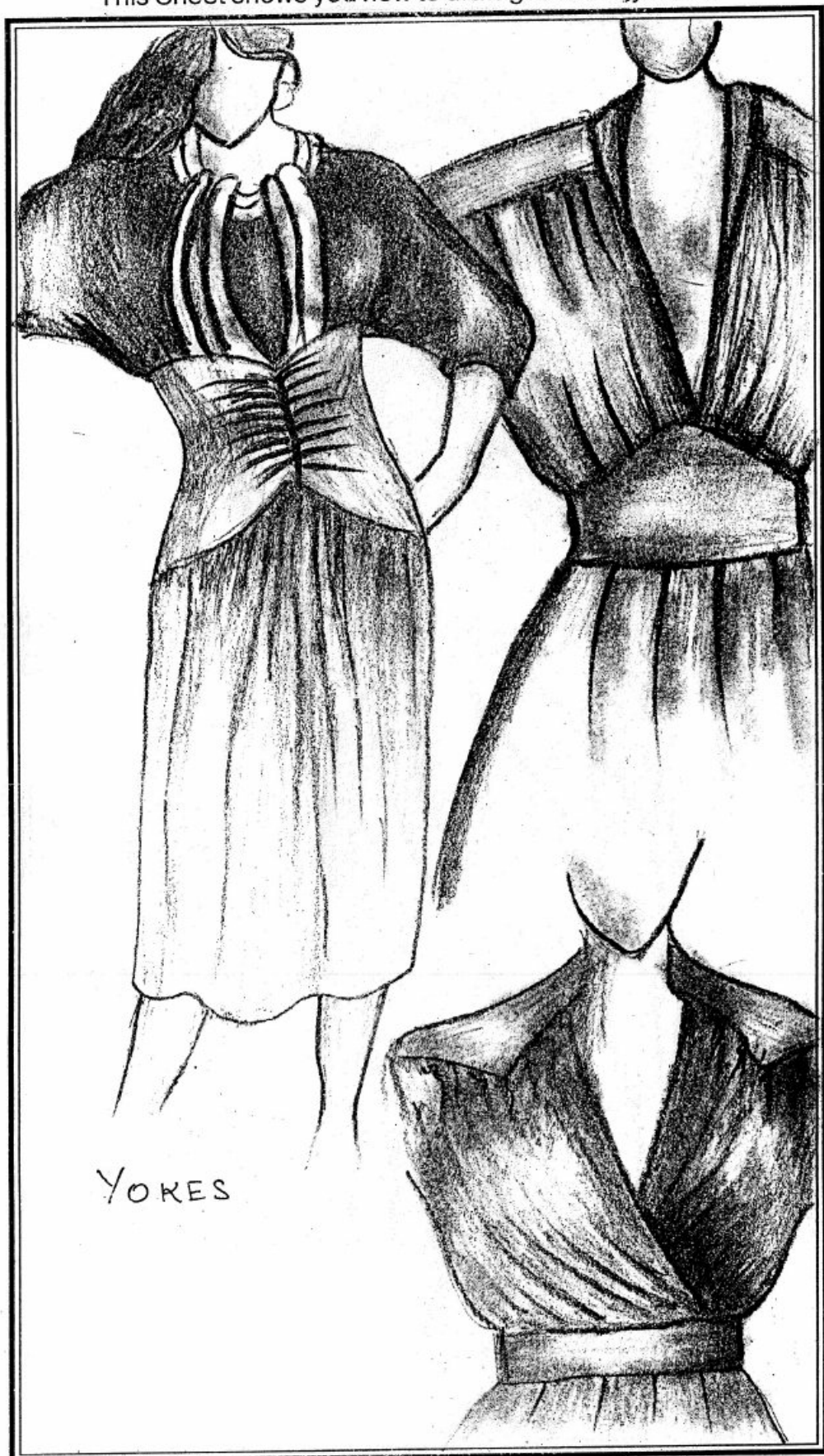
garment.



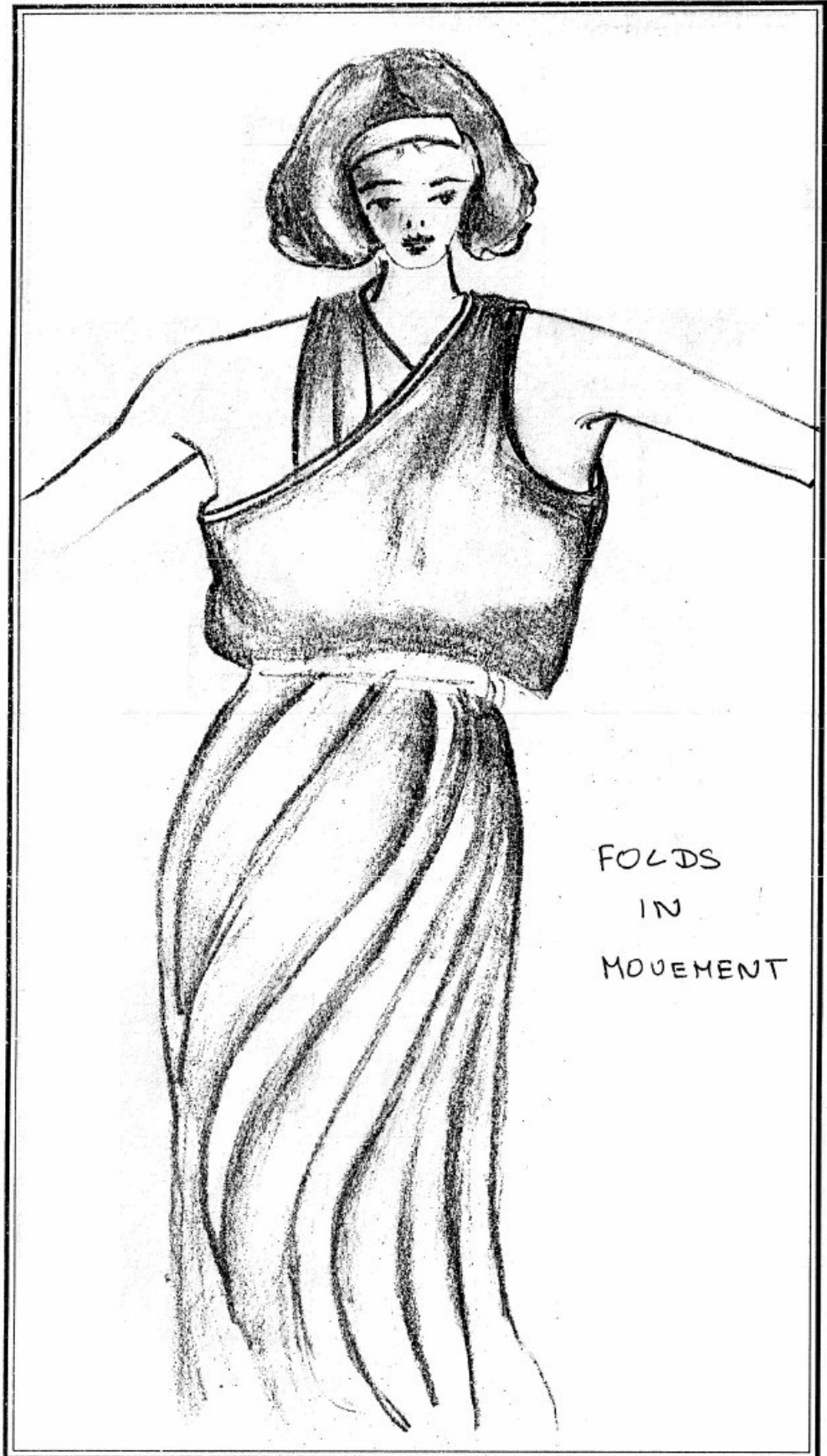
TROUSERS



This Sheet shows you how to draw gathers in yokes.

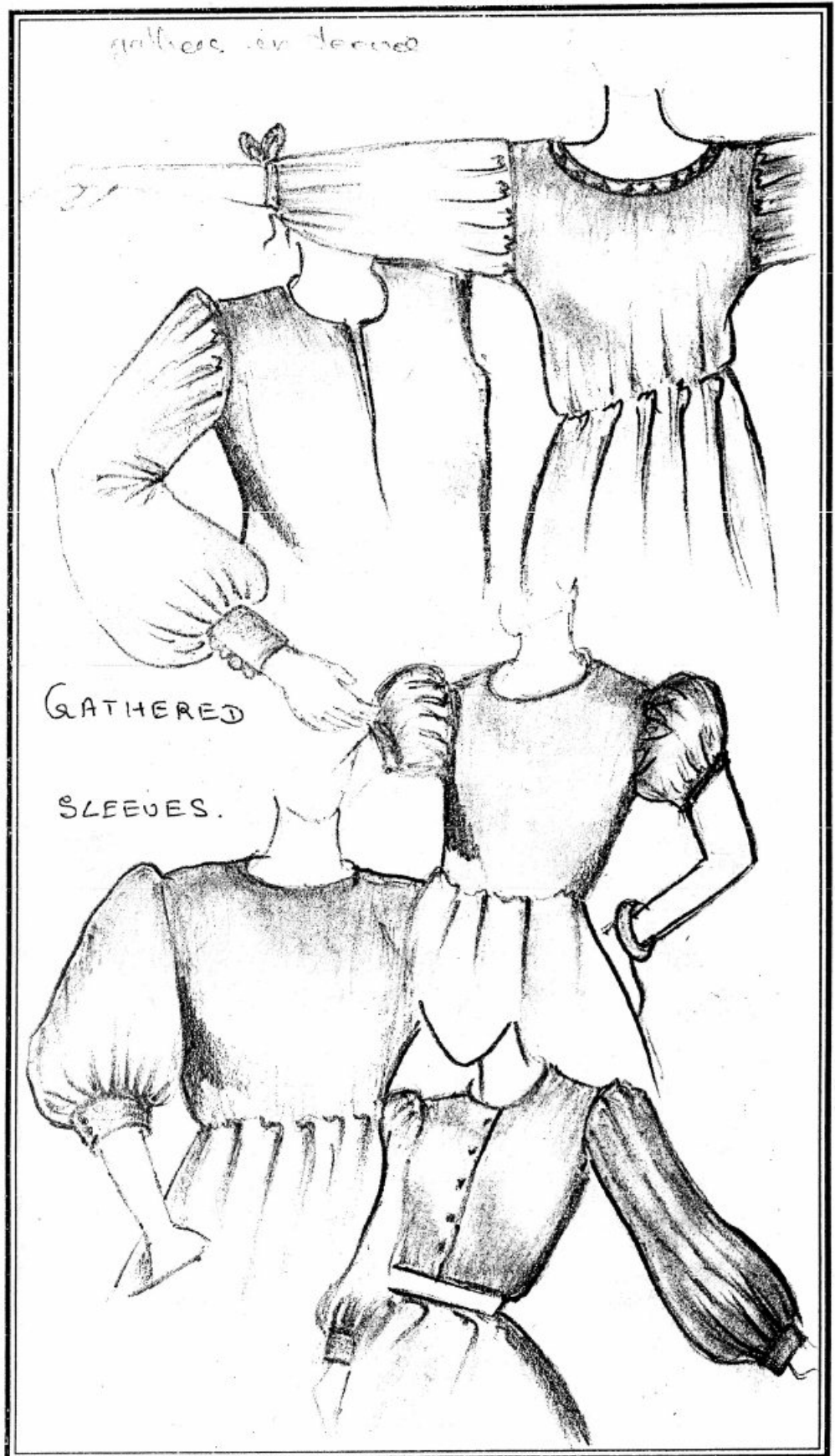


YOKES

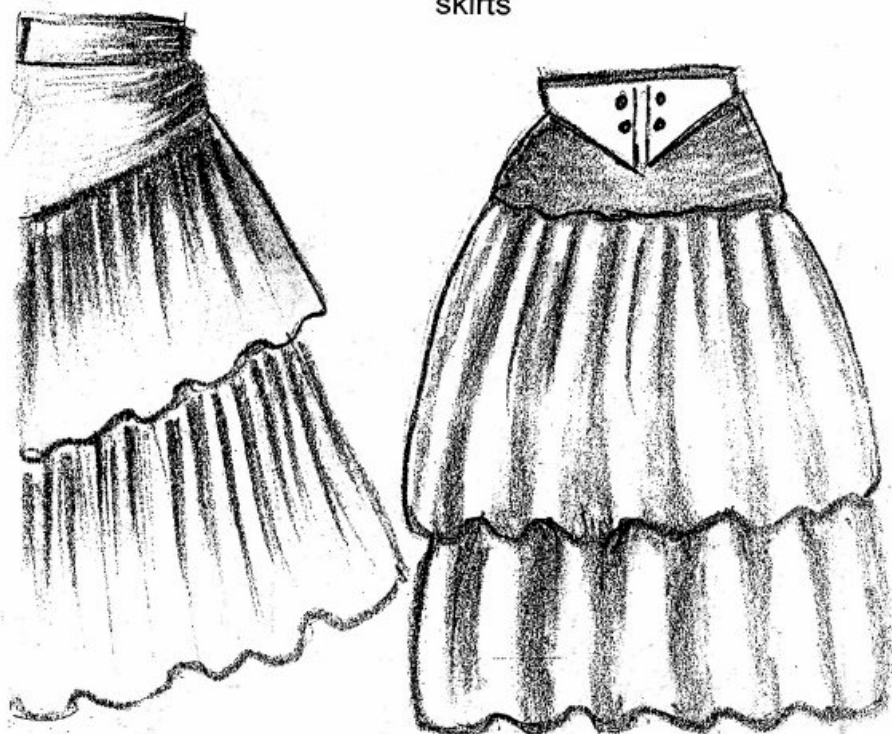


FOLDS  
IN  
MOVEMENT

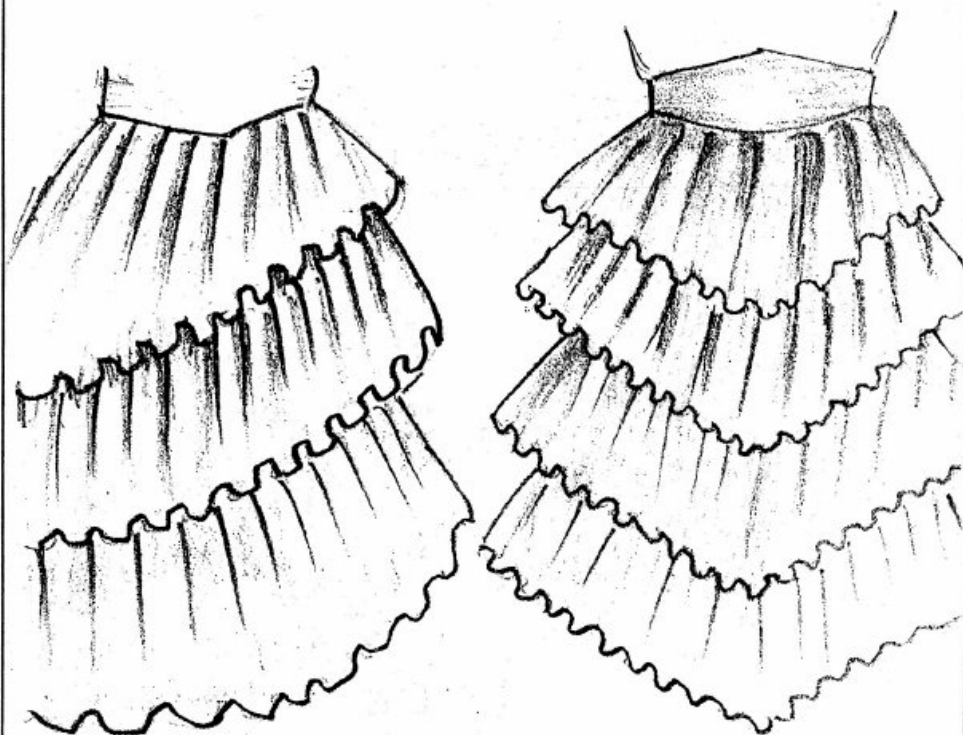




skirts

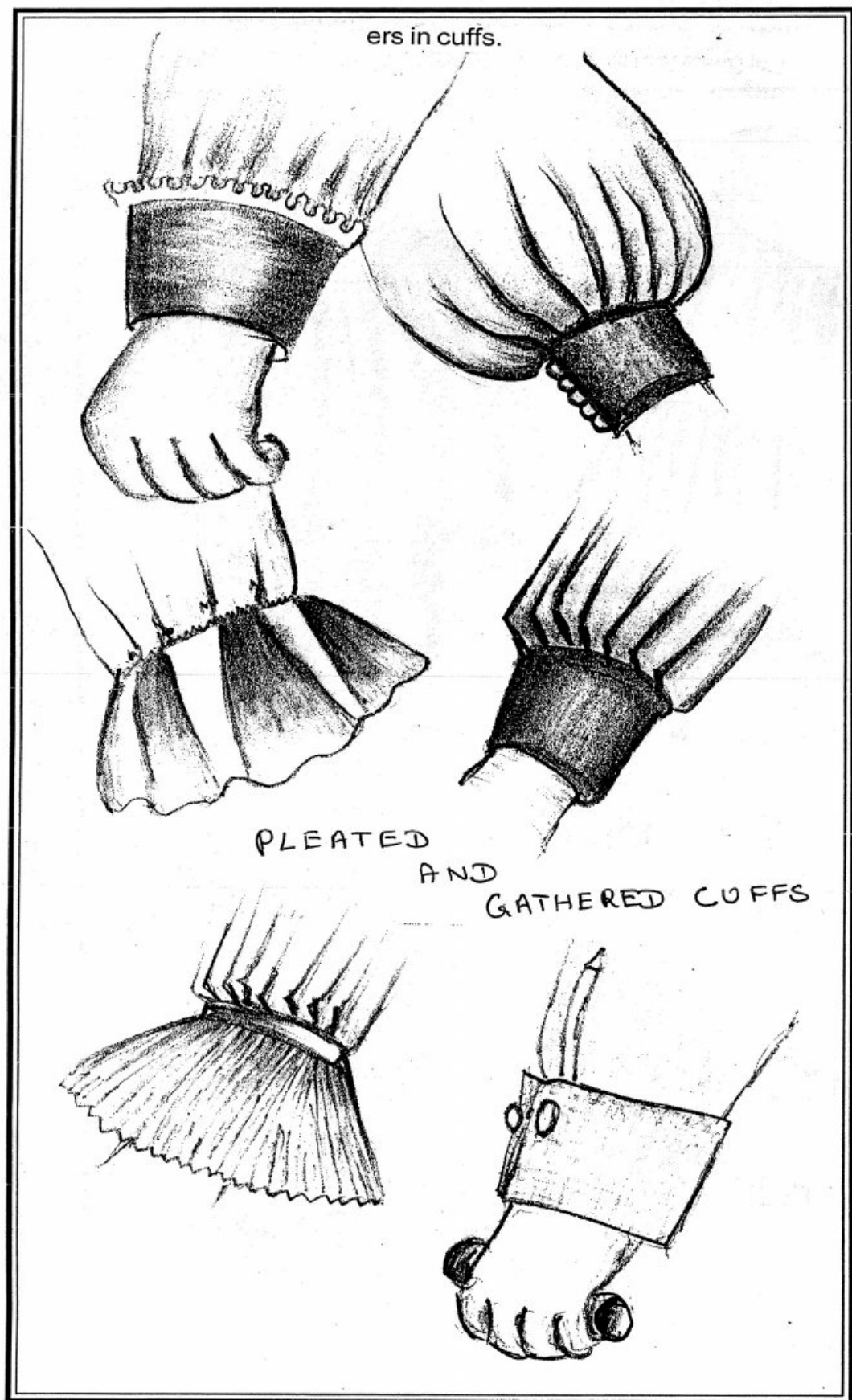


GATHERS AND FLOUNCES





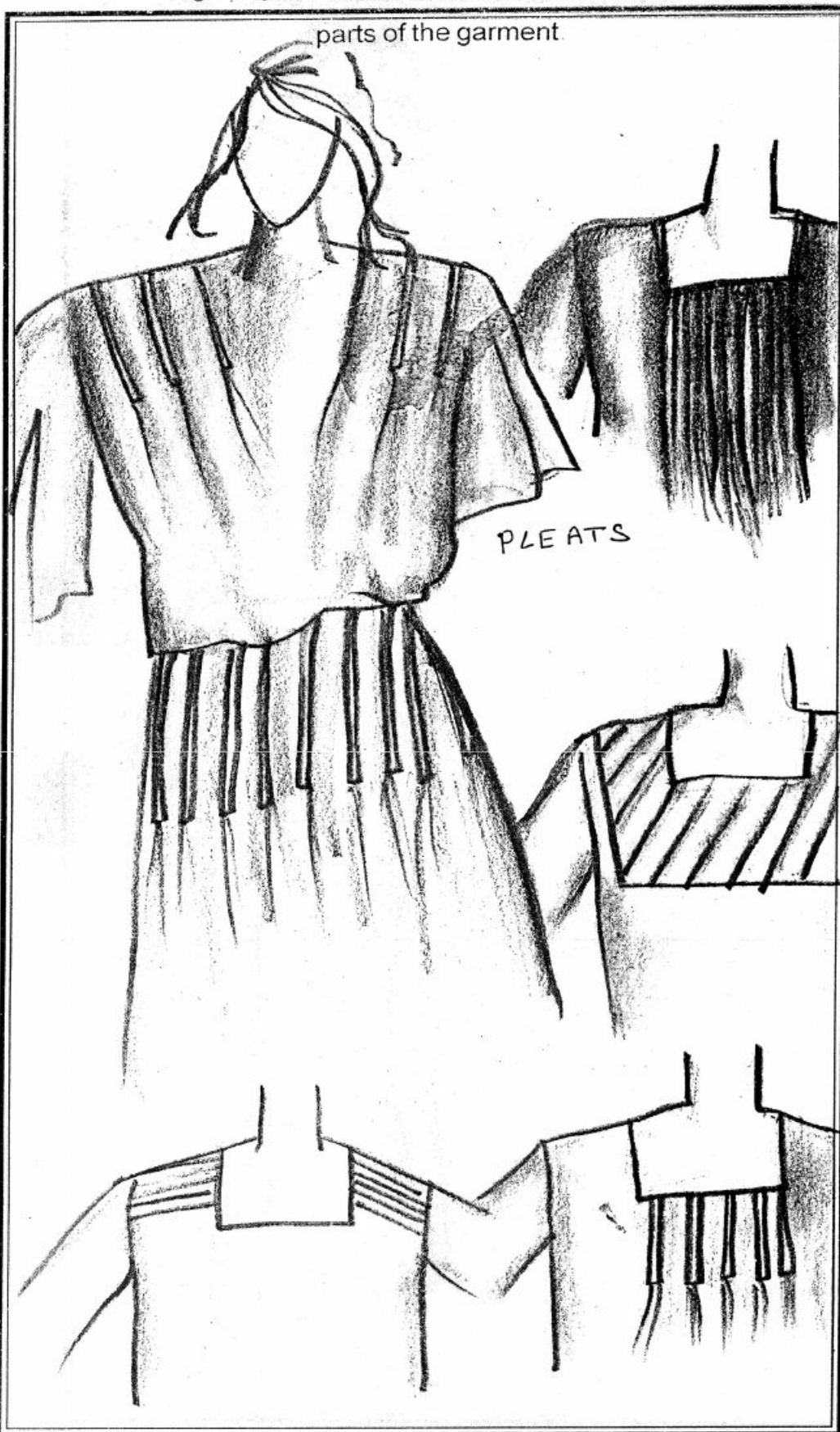
ers in cuffs.



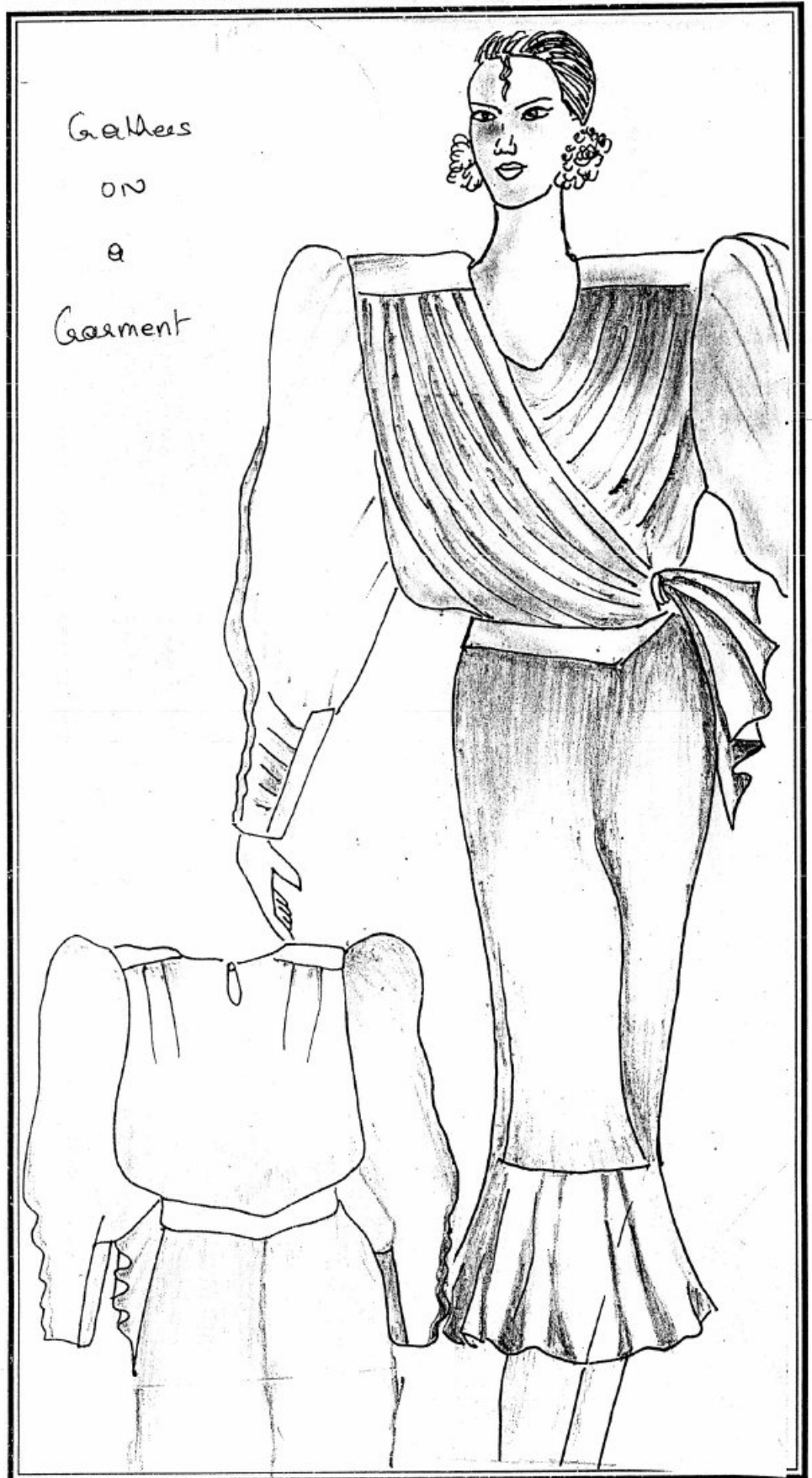
PLEATED  
AND  
GATHERED CUFFS

This Sheet gives you the basics of how to draw pleats in different

parts of the garment.



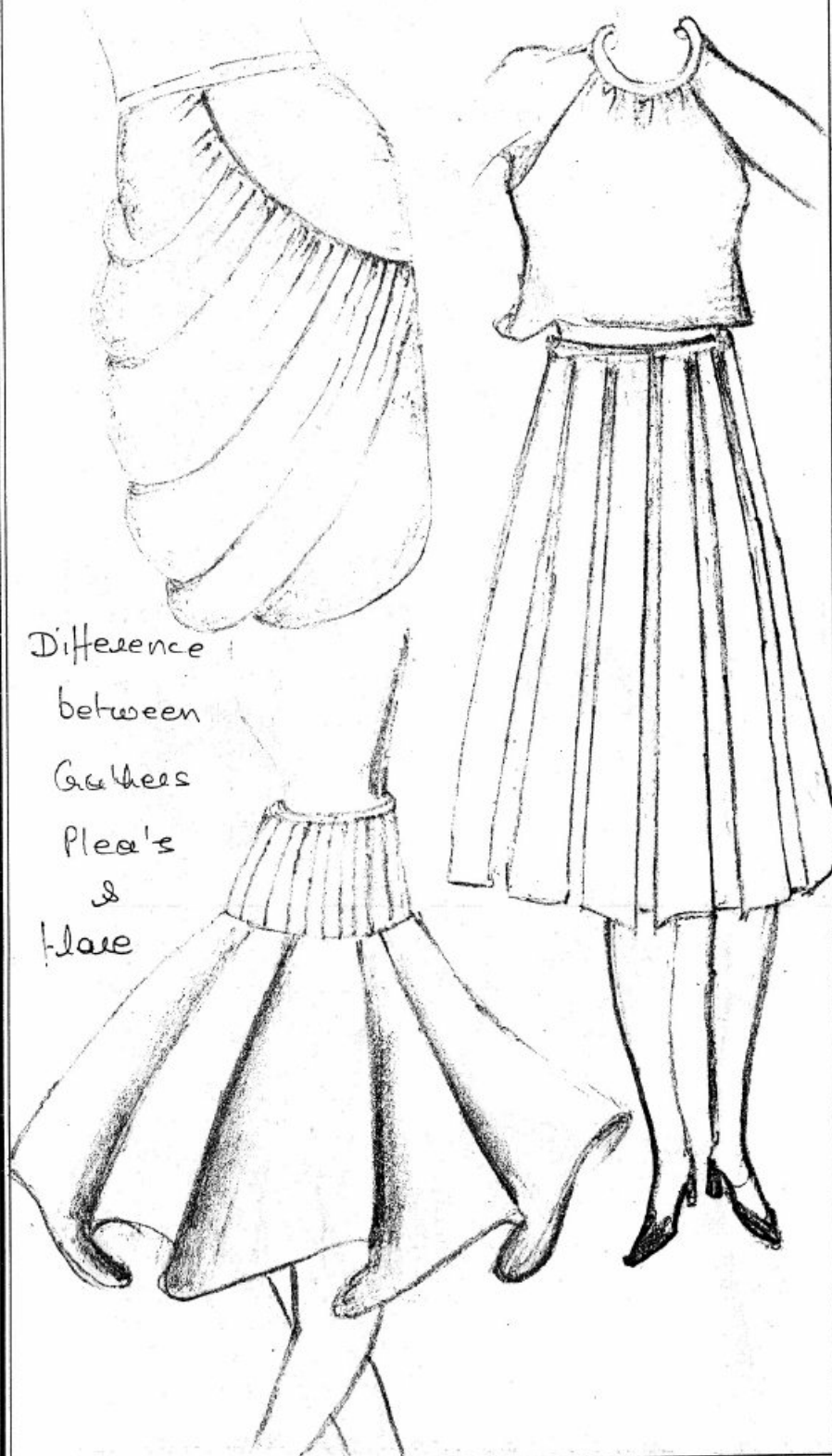
This Sheet depicts the front and back of a gathered garment.



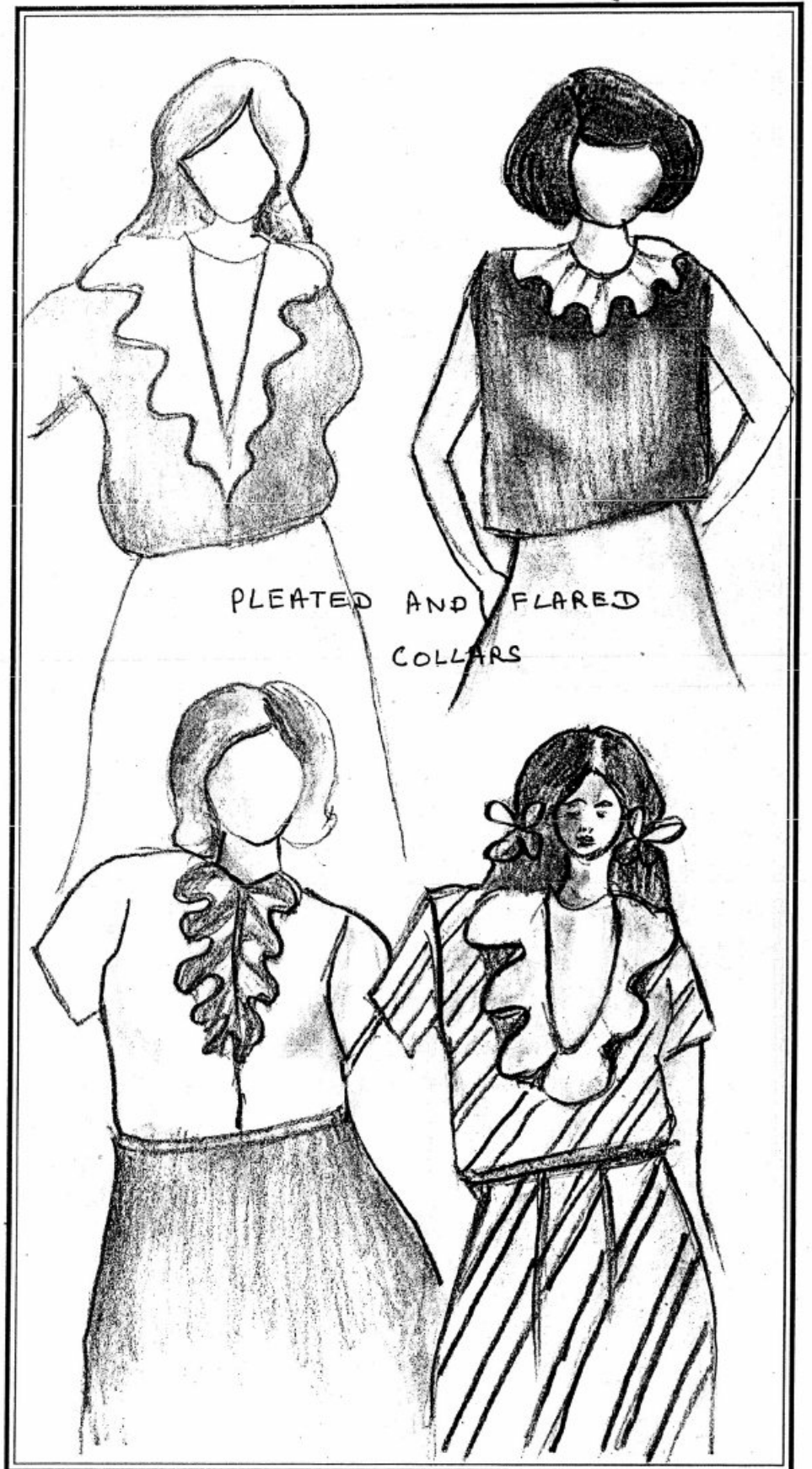


This Sheet depicts the difference between gathers, pleats and a

flare.



This sheet depicts the pleated and flared collars.



1. It is advised that you take a sketch book and draw all the sketches given in this unit your self.

#### **1.4 Summary**

Remember that each area which has a fold will be dark as compared to the rest of the drawing.

#### **1.5 Self-assessment Questions/Exercises**

1. Draw two pleated skirts.
2. Draw two gathered skirts
3. Draw two frocks with frills.
4. Draw two trousers with pleats
5. Make a dress having pleats and gathers.

#### **1.6 Further Readings**

1. Encyclopedia of Fashion Detail by Patrick John Ireland publication B.T. Batsford Ltd London
2. Costume Drawing by Hazel R. Doten and Constance Boulard. Publication Pitman Pub. Corp.

## **UNIT 2**

### **STRUCTURE**

- 2.1 Unit Introduction**
- 2.2 Objectives**
- 2.3 How to sketch Collars, Cuffs, etc.**
- 2.4 Summary**
- 2.5 Self-assessment Questions/Exercises**
- 2.6 Further Readings**

#### **2.1 Unit Introduction**

This Unit gives further illustrations on other elements of a garment like collars, cuffs, belts, necklines etc.

#### **2.2 Objectives**

If you can acquire the skills to draw the different parts of a garment you would automatically be able to draw the full garment.

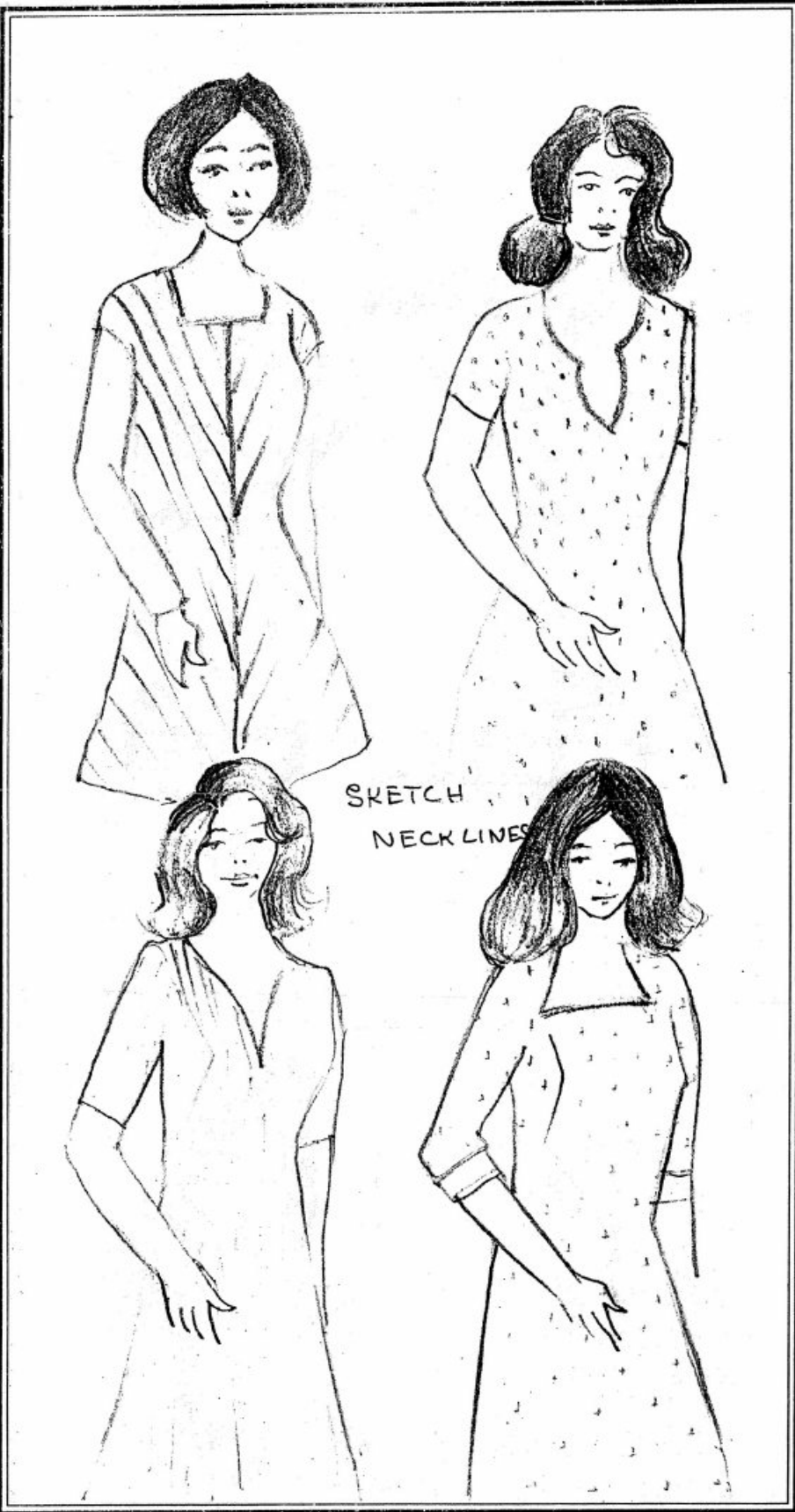
#### **2.3 How to sketch Collars, Cuffs, etc.**

In the following pages some illustrations on how to draw necklines, collars, belts, etc. are given. While observing how to draw the different parts also observe the designing aspects.

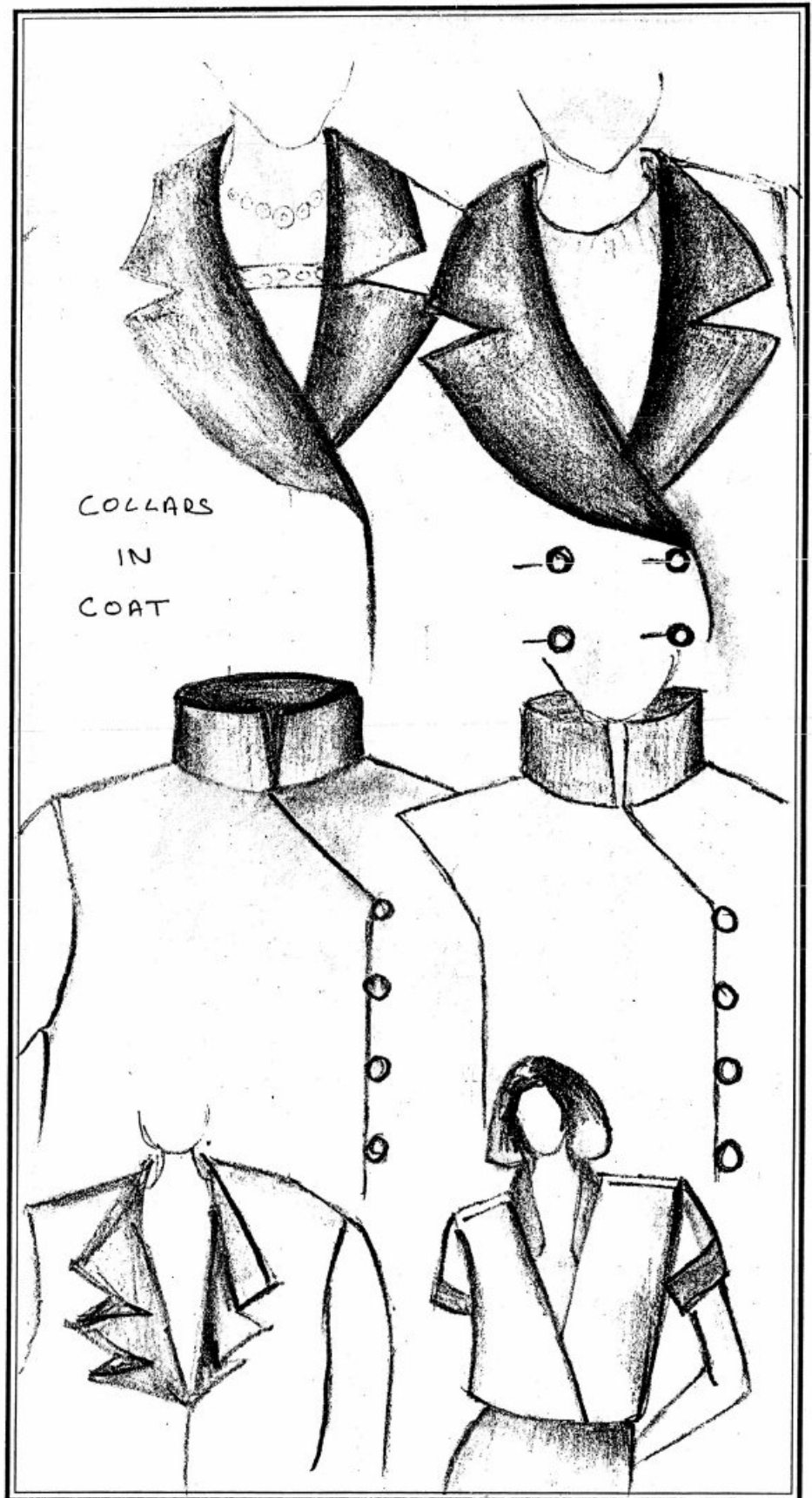
In the beginning stick to pencil drawing and shading. Once you have perfected the drawing go ahead and draw directly with a pen. This will give you confidence.

All aspects of sketching and shading which you have learnt in the first semester are applicable when you do the given

The given illustration depicts different types of necklines

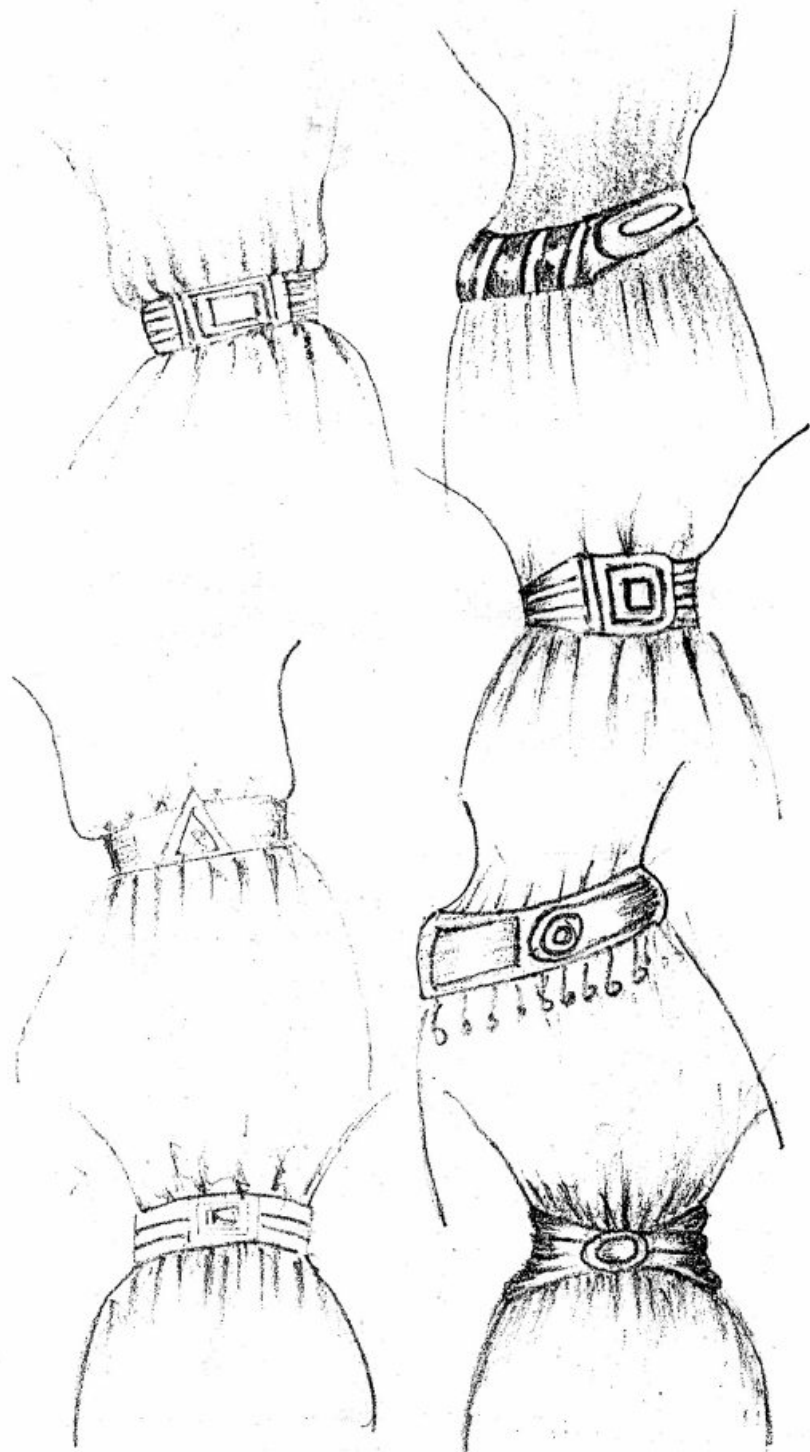


The given illustration depicts different types of collars

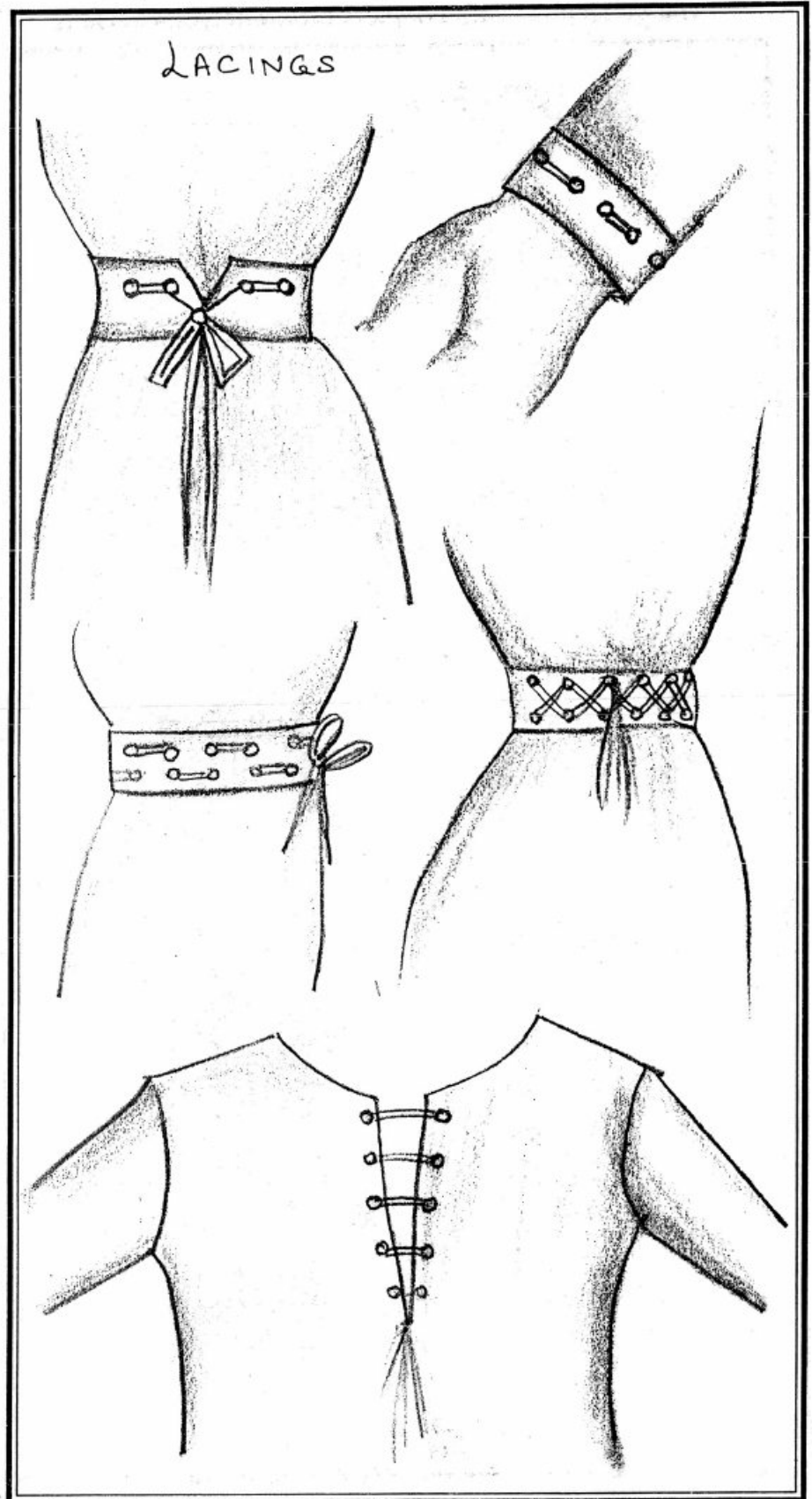


The given illustration depicts different types of Belts

## BELTS



The given illustration depicts different types of lacings



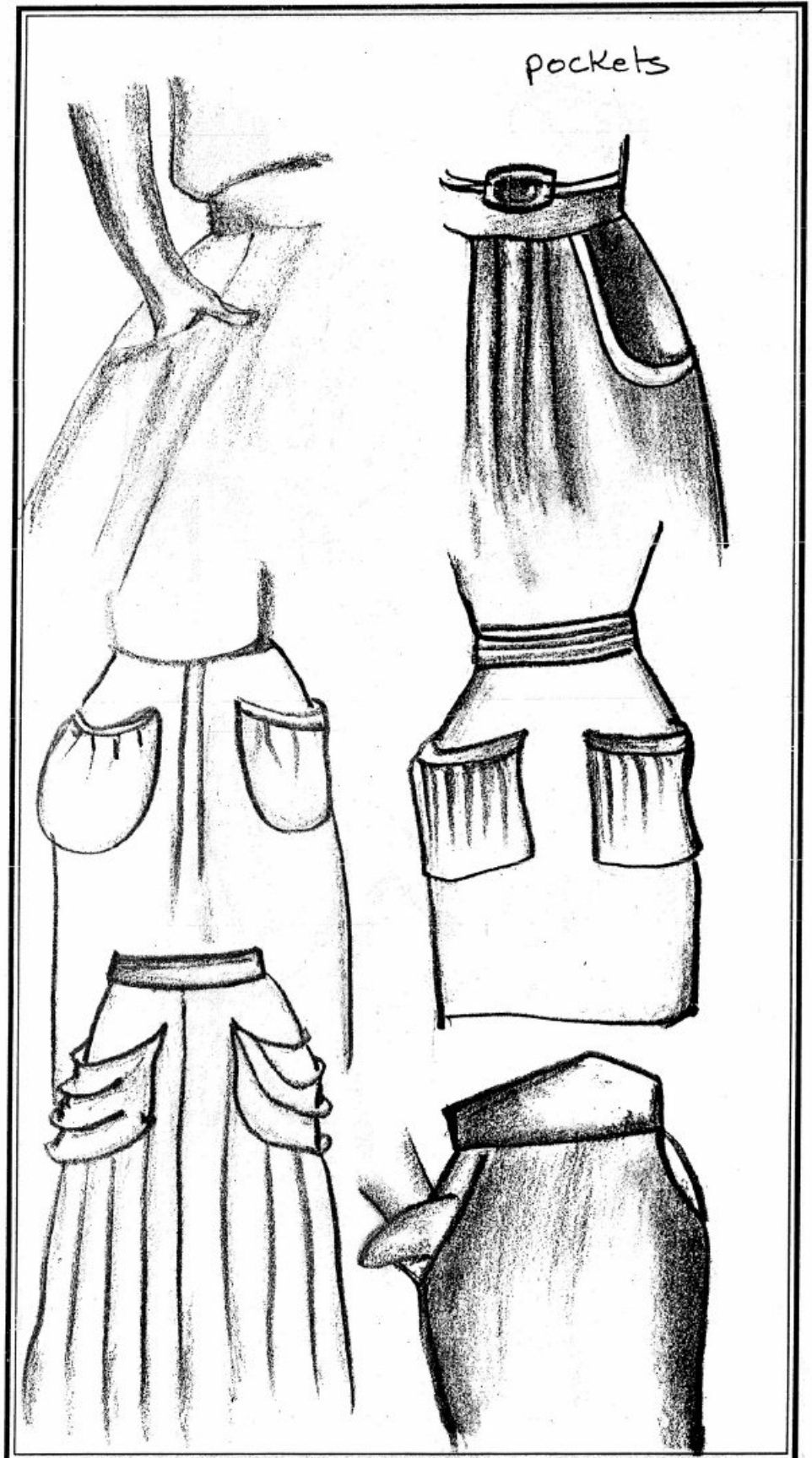


The given illustration depicts different types of Bows

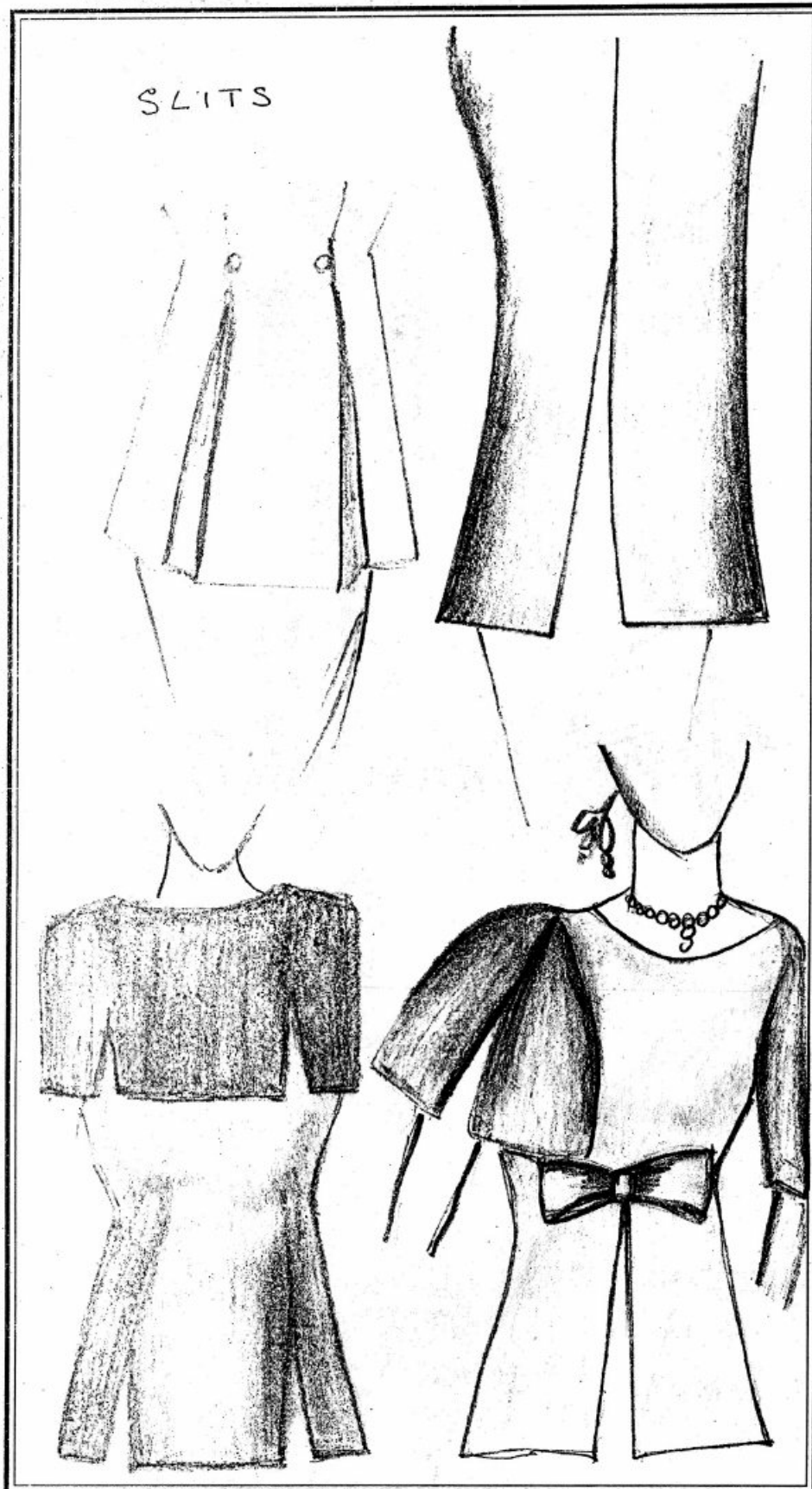


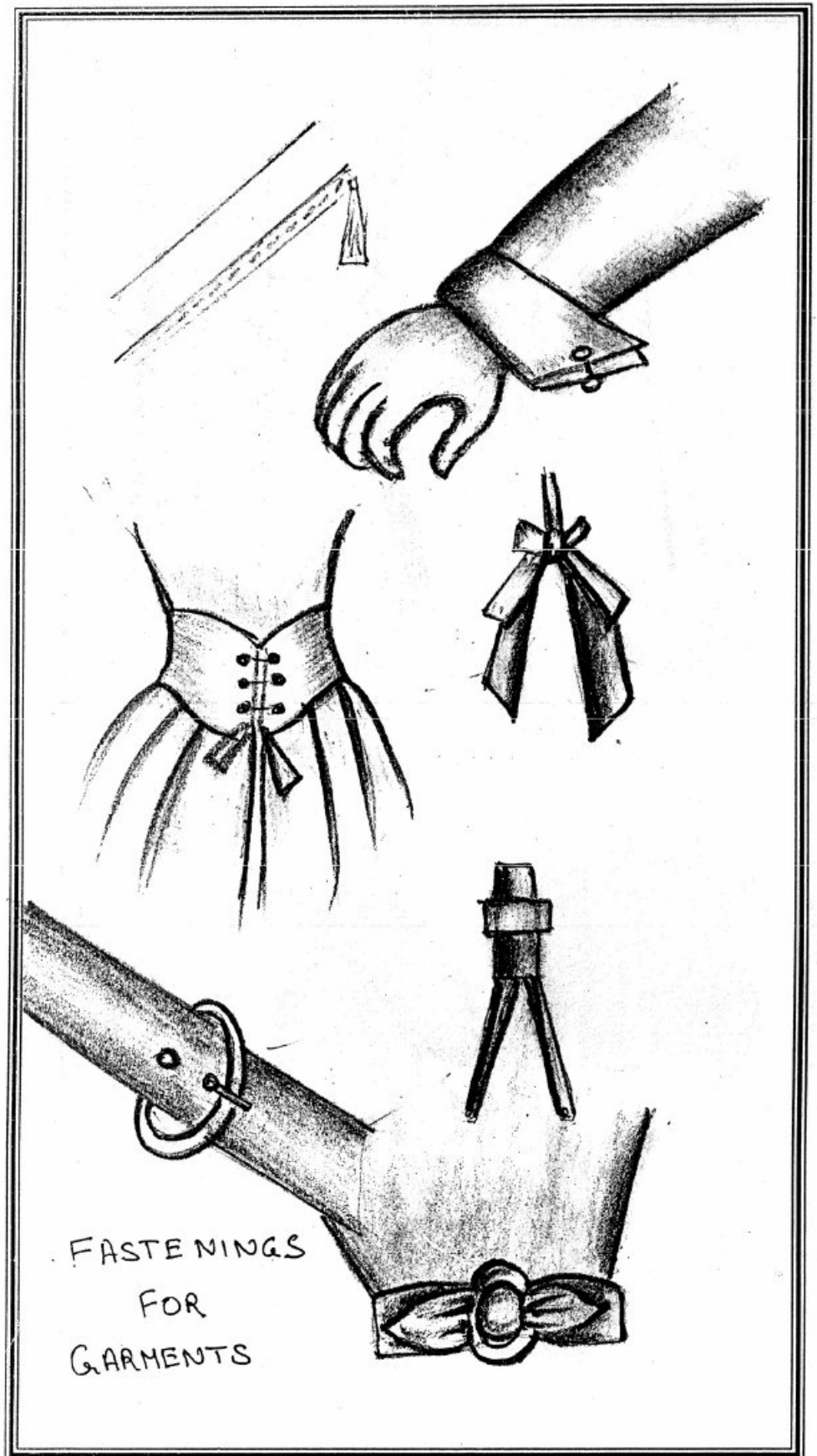
DECORATIVE  
Bows

The given illustration depicts different types of pockets



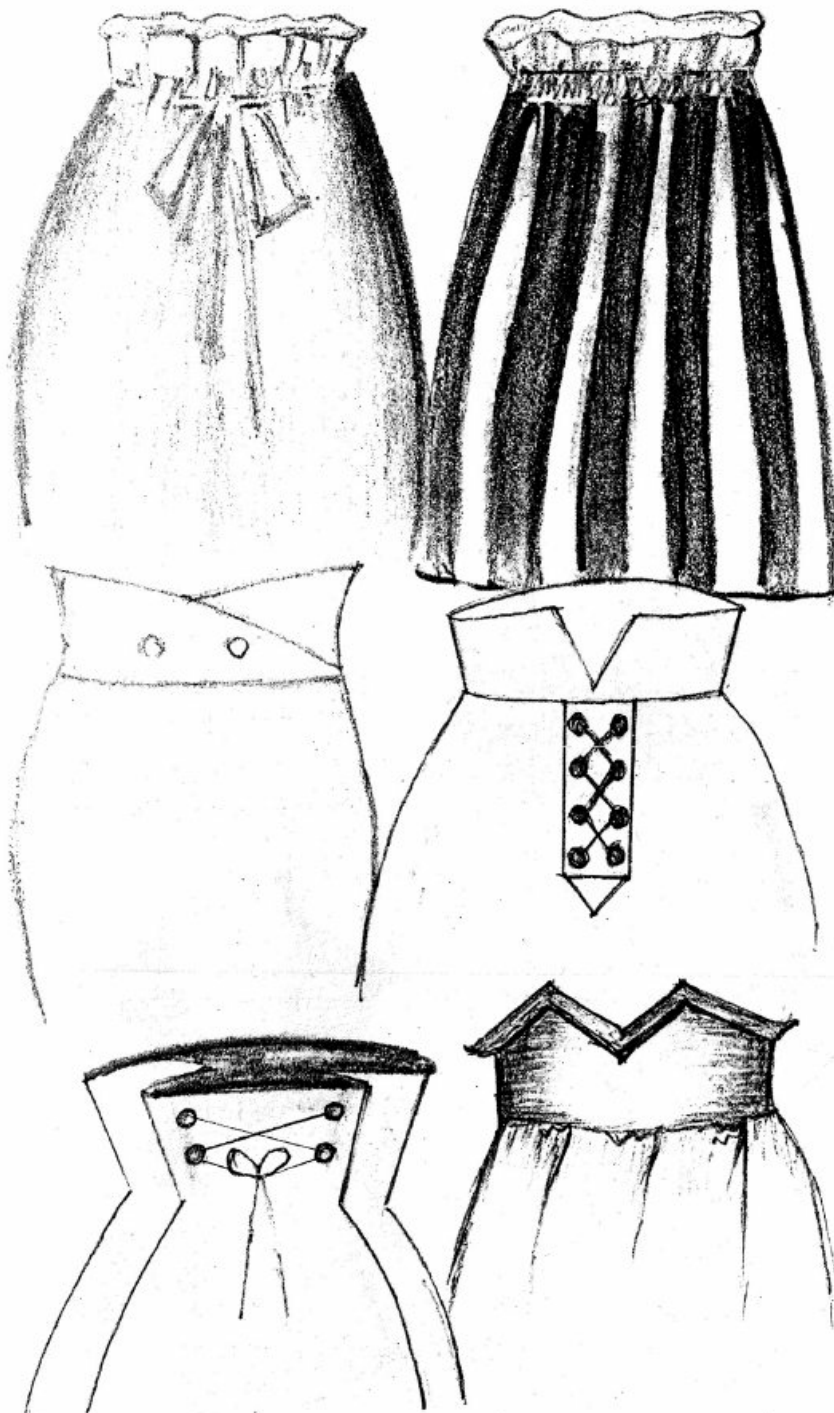
The given illustration depicts different types of slits





The given illustration depicts different types of drawstrings

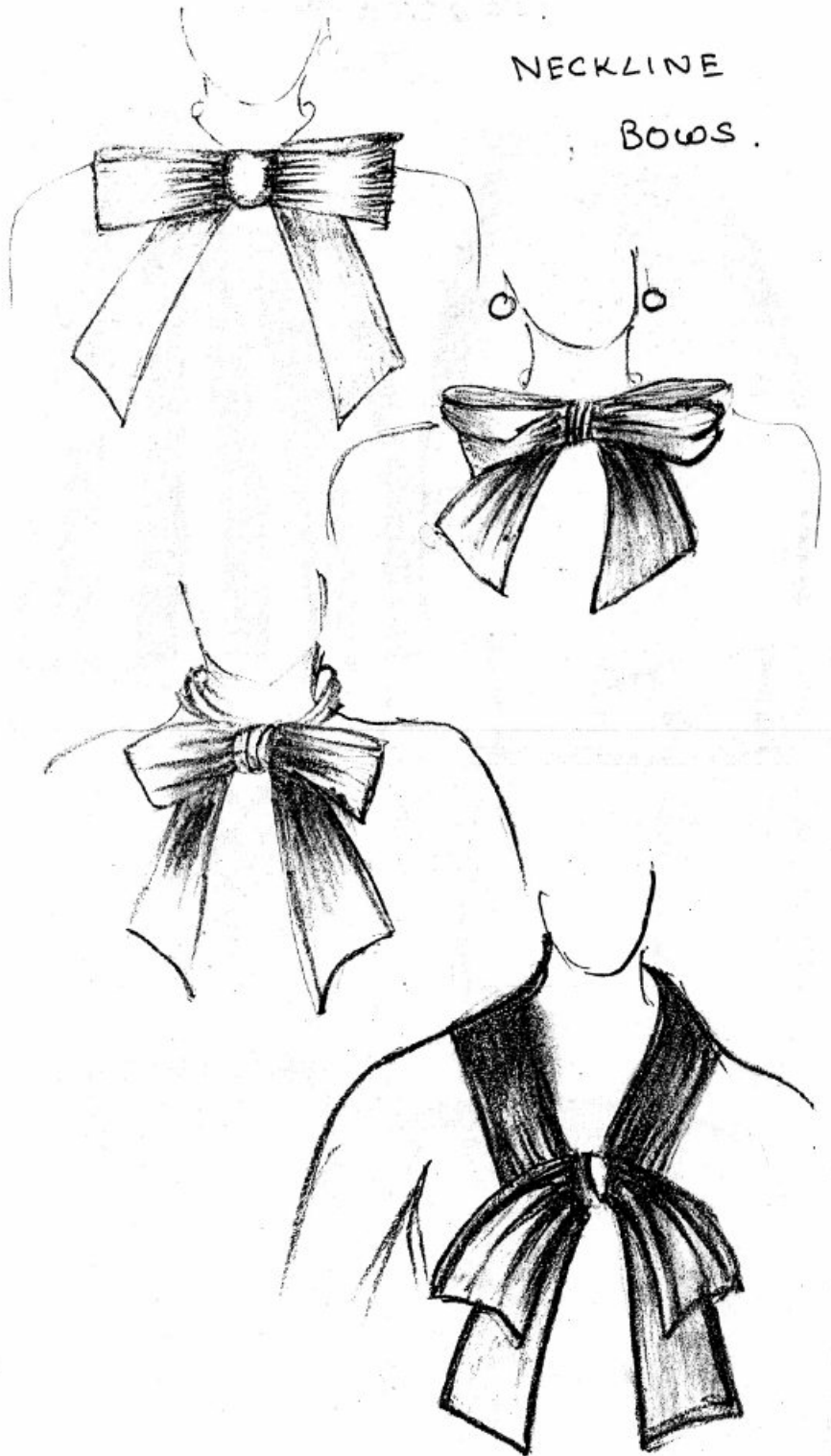
## DRAW STRINGS



bows

NECKLINE

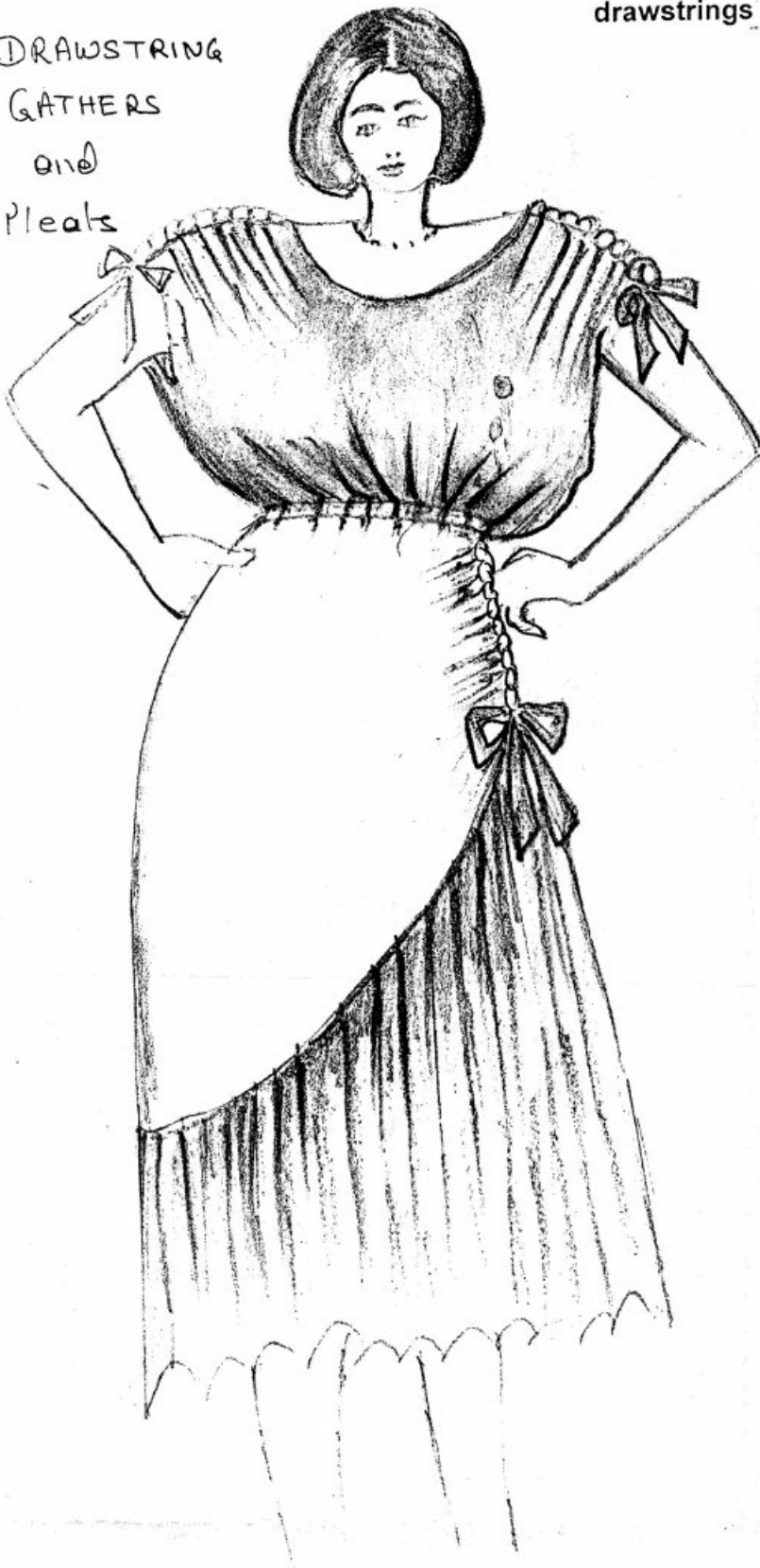
BOWS.



The given illustration depicts a garment with emphasis on

drawstrings

DRAWSTRING  
GATHERS  
and  
Pleats



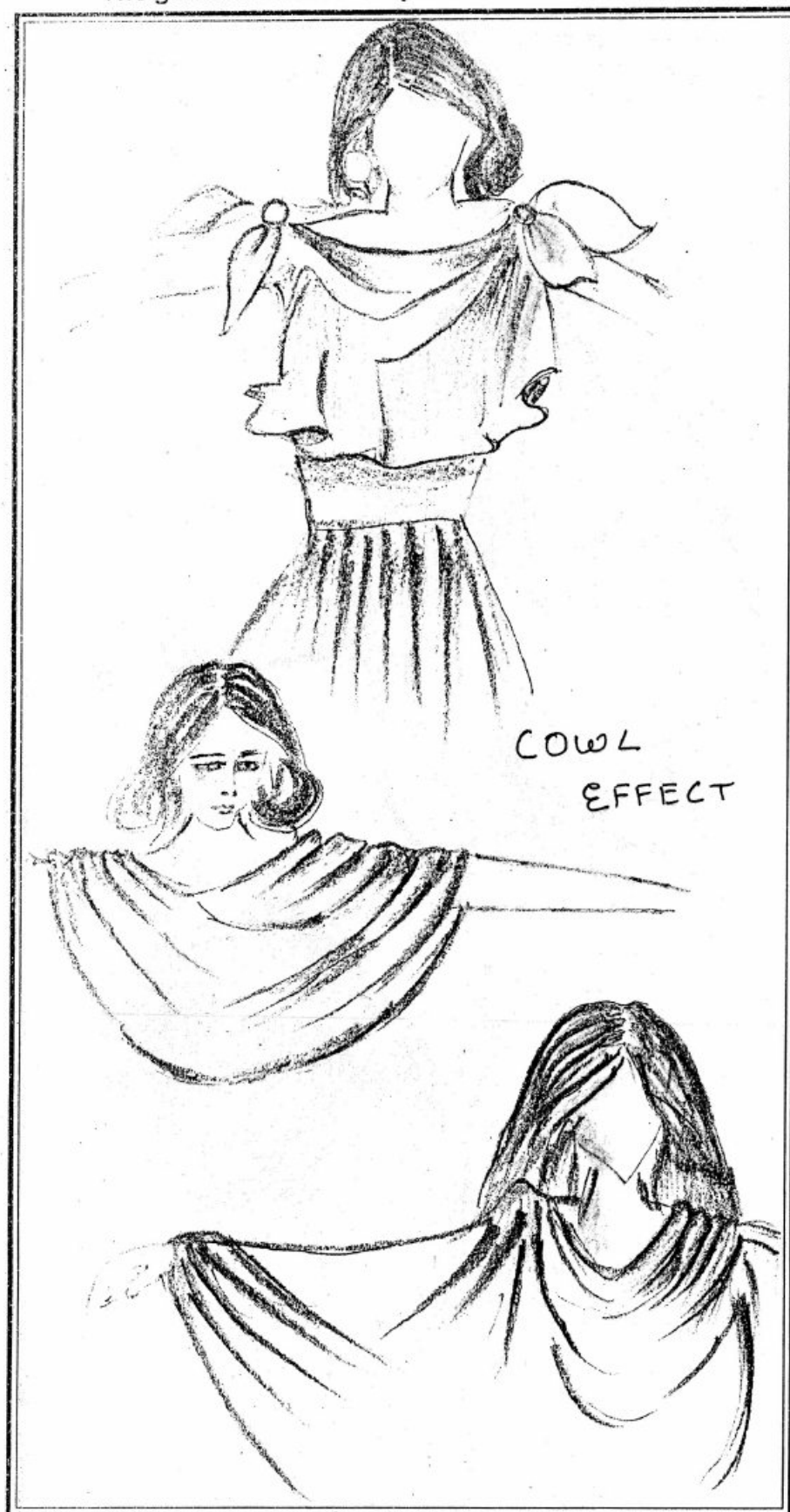


The given illustration depicts different types of folds in garments



FOLDS OF  
FABRIC

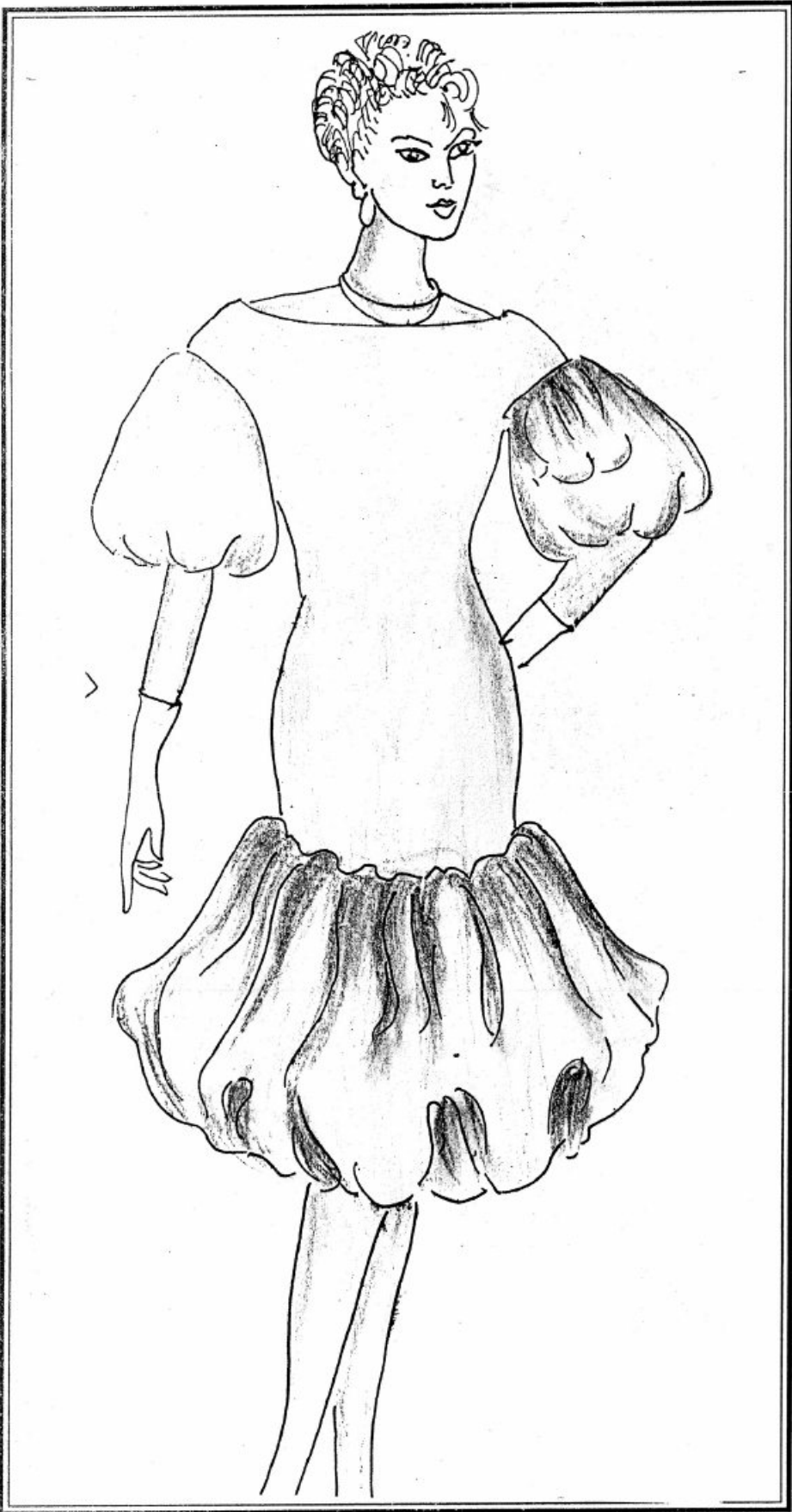
The given illustration depicts different cowl effects



The given illustration depicts a jacket with a roll on collar



The given illustration depicts a dress with an extra flounce



The given illustration depicts a dress worn with a scarf.



## Activity

1. It is advised that you take a sketch book and draw all the sketches given in this unit your self.

### 2.4 Summary

Remember that each area which is in the back will be dark as compared to the rest of the drawing.

### 2.5 Self-assessment Questions/Exercises

1. Draw two cowl skirts.
2. Draw two types of necklines.
3. Draw two frocks with collars.
4. Draw two belts.
5. Make a dress having an elaborate bow..

### 2.6 Further Readings

1. Encyclopedia of Fashion Detail by Patrick John Ireland publication B.T. Batsford Ltd London
2. Costume Drawing by Hazel R. Doten and Constance Boulard. Publication Pitman Pub. Corp.

## UNIT 3

### STRUCTURE

- 3.1 Unit Introduction
- 3.2 Objectives
- 3.3 How to colour Gathers, Pleats, etc.
- 3.4 Summary
- 3.5 Self-assessment Questions/Exercises
- 3.6 Further Readings

#### 3.1 Unit Introduction

This unit introduces you to colour in different parts of a garment.

#### 3.2 Objectives

Colour adds life to your sketch and help in depicting the mood.

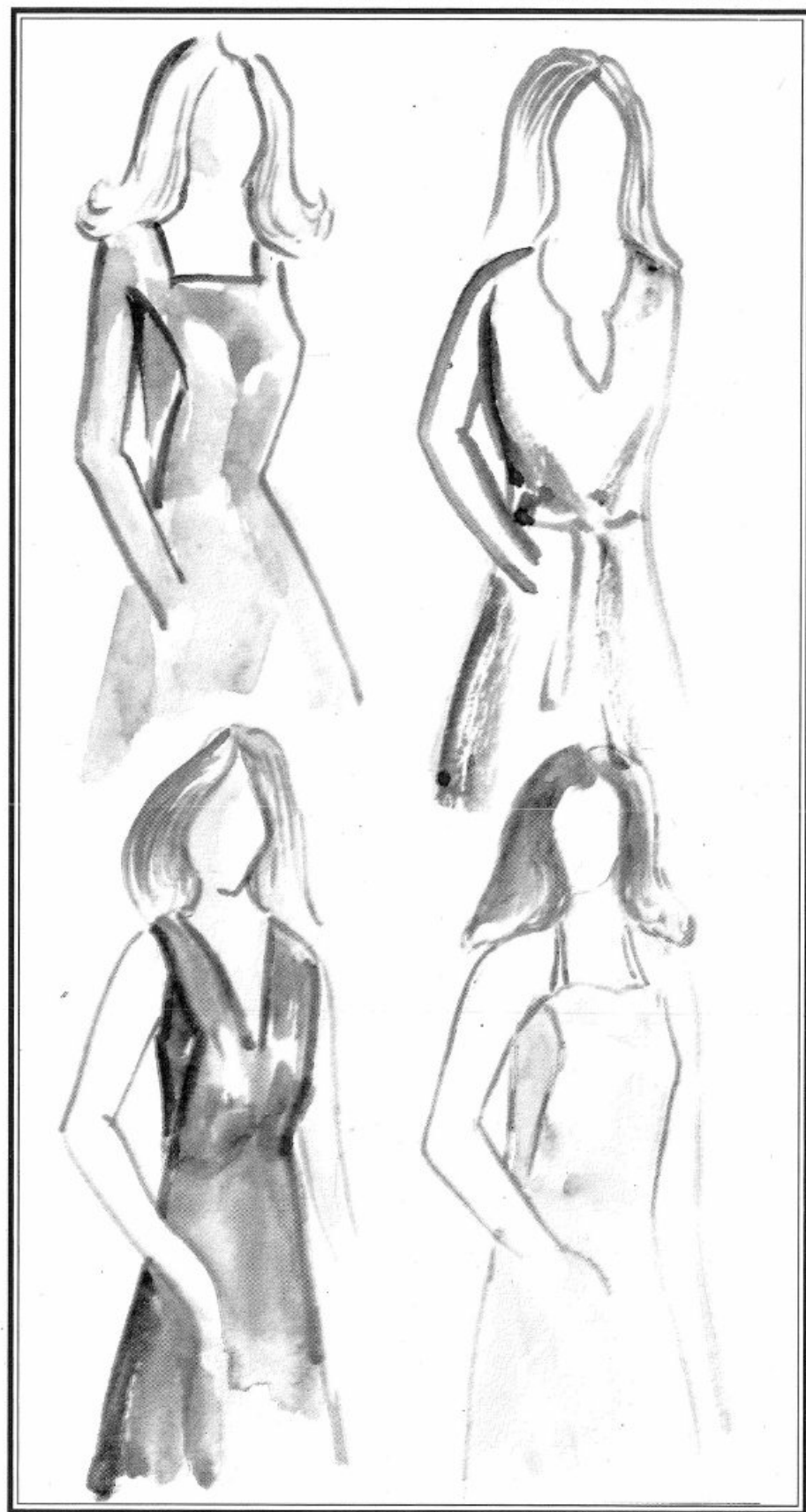
#### 3.3 How to colour Gathers, Pleats, etc.

In your first semester you have read about colours. You have learnt the colour theory, the psychology of colours. You have also learnt the application of colours. Now you apply all what you have learnt about colours onto garment designing.

The medium you choose is entirely your own choice. You are free to use dry colours or water colours. It is advised to use the colours you find comfortable and confident to use. Initially you may find colouring tedious and cumbersome. but after the initial hesitation has been overcome you will enjoy colouring the outfits you draw.

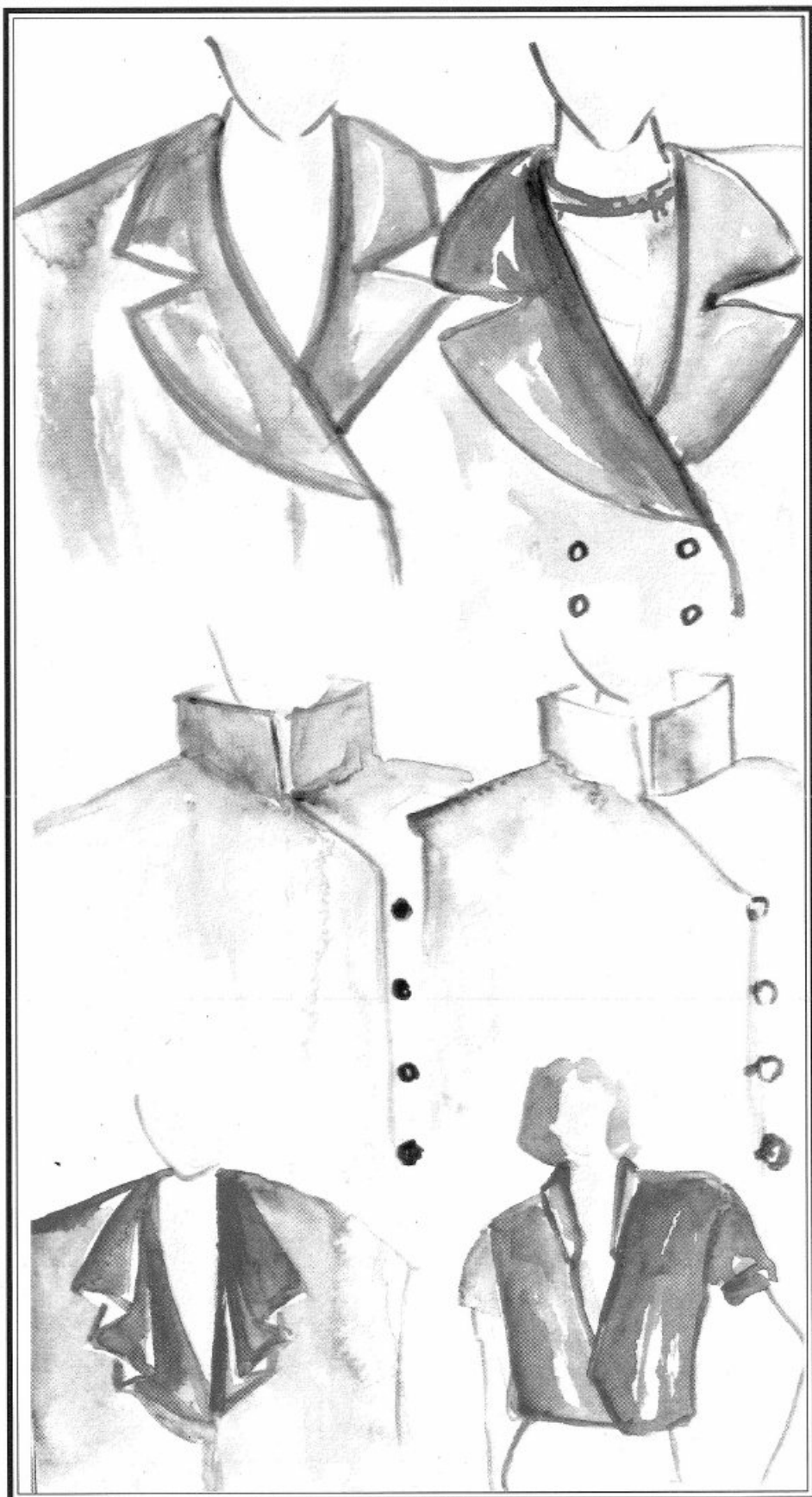


The given illustration depicts different types of necklines



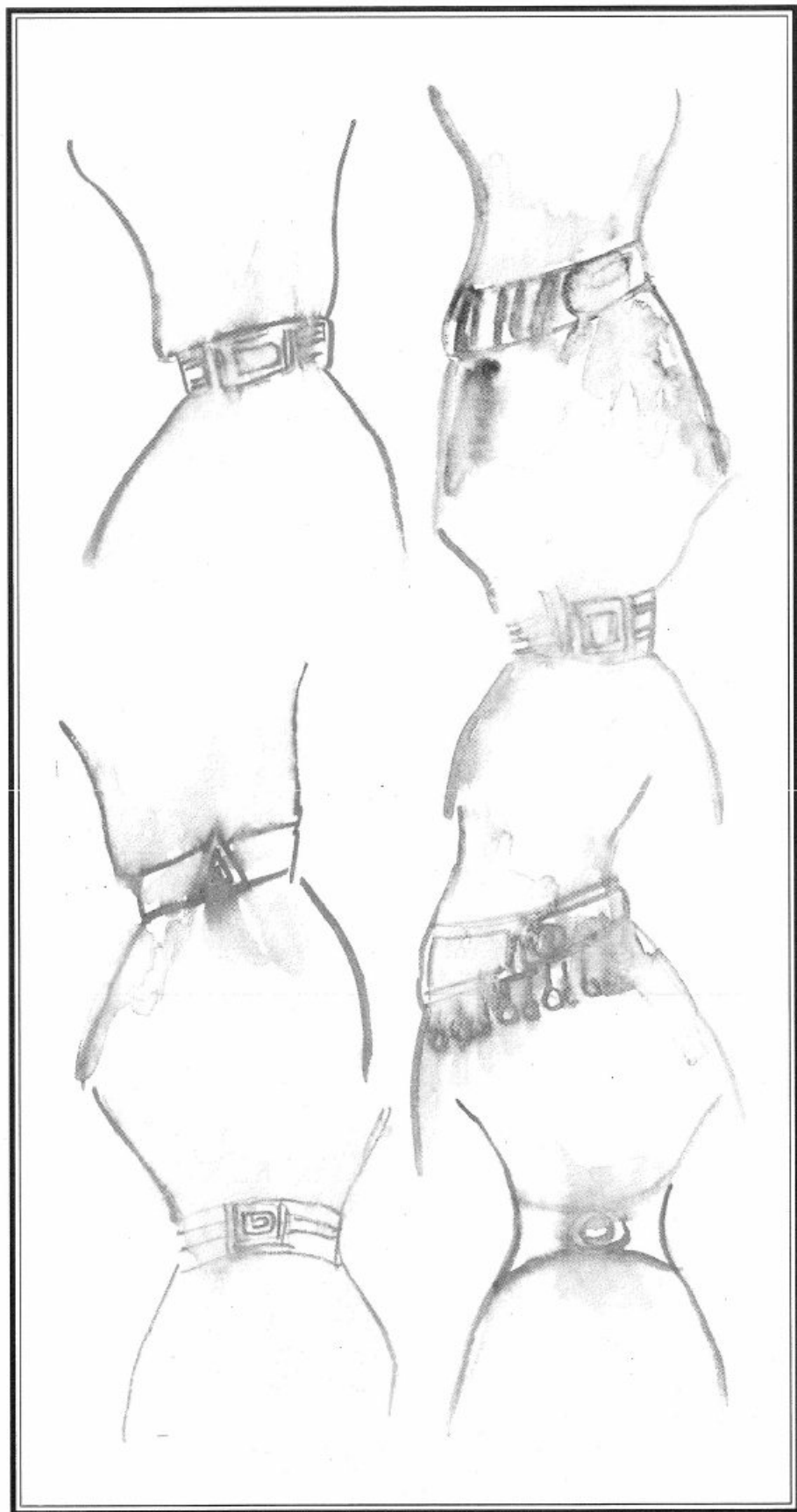


The given illustration depicts different types of collars



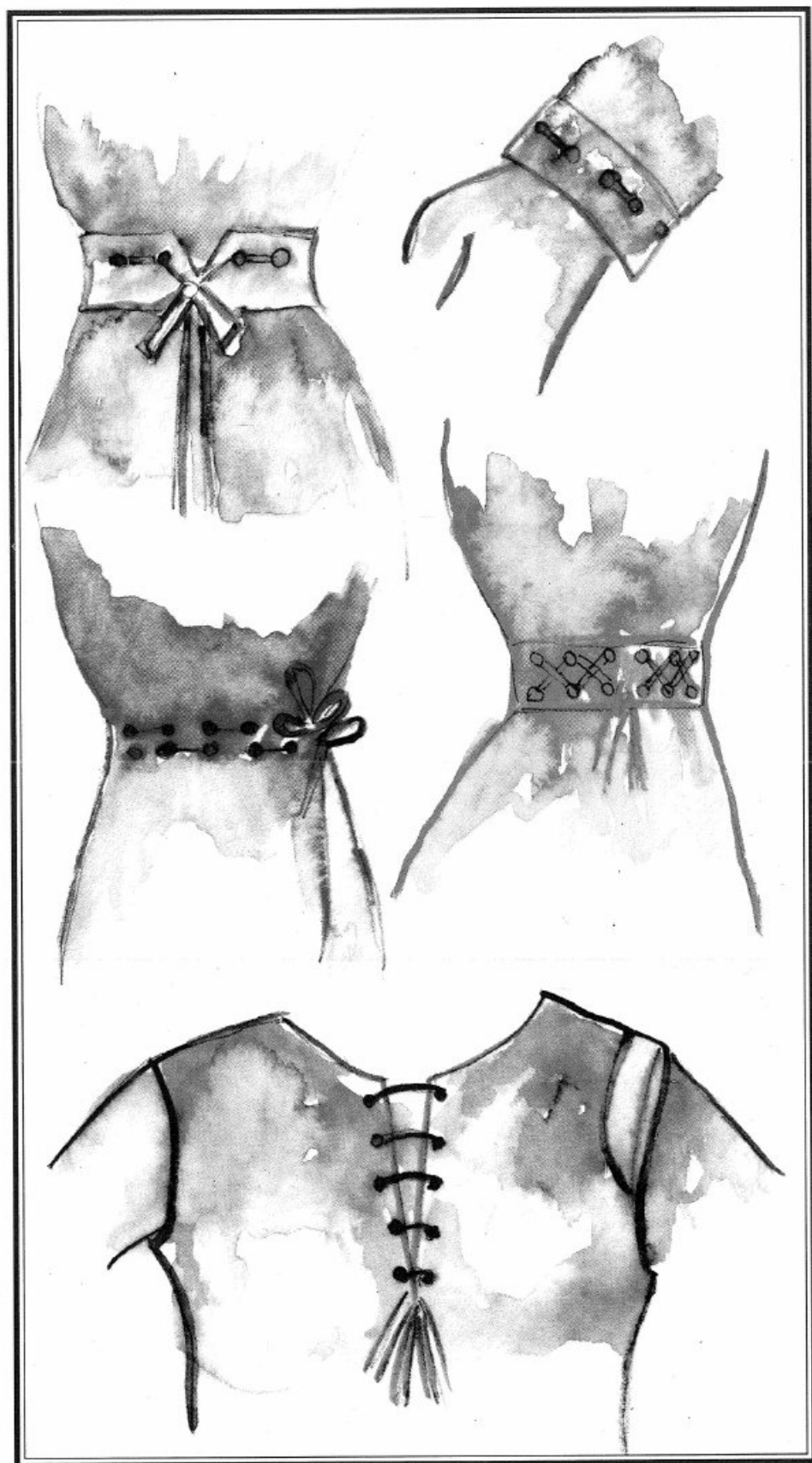


The given illustration depicts different types of Belts





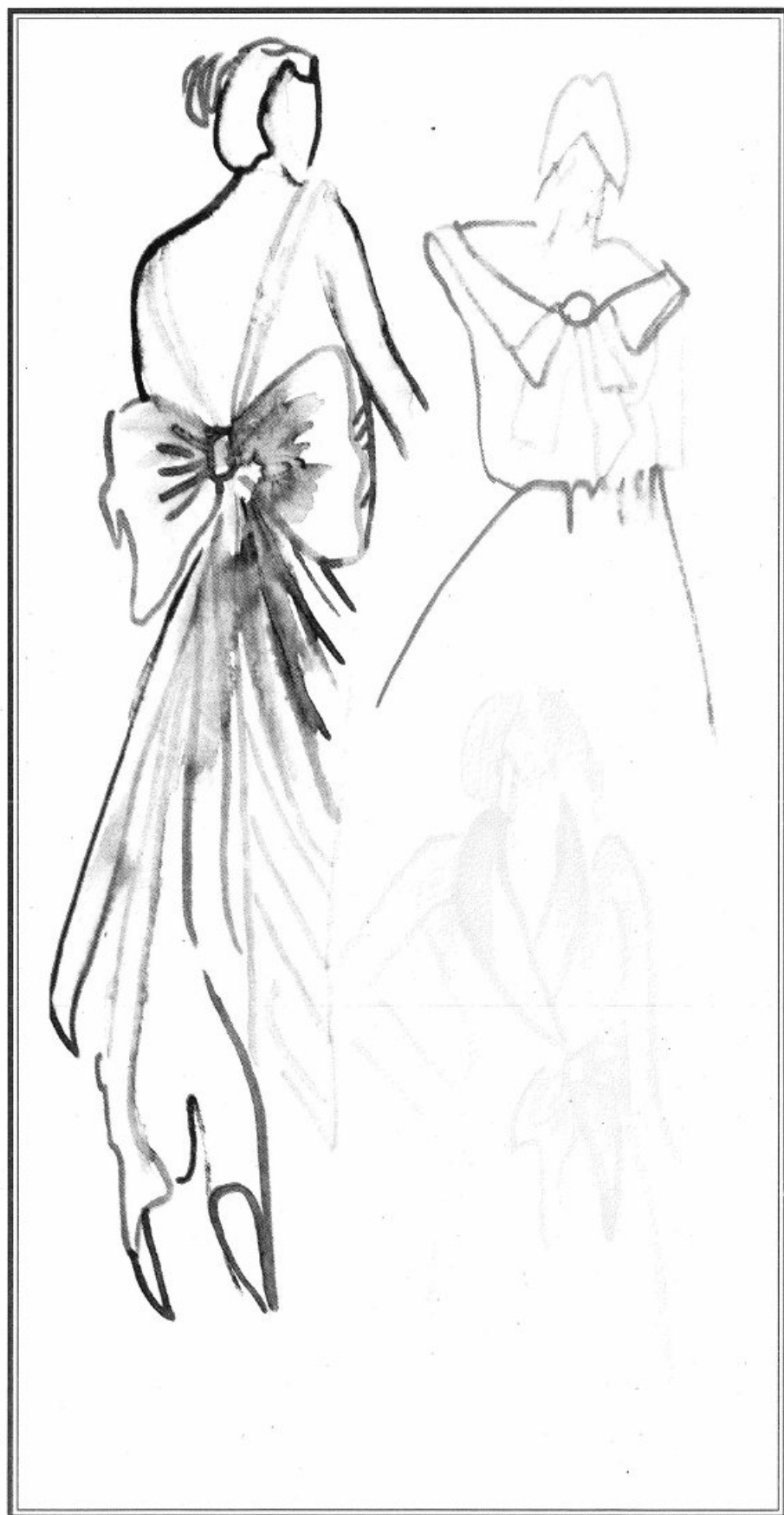
The given illustration depicts different types of lacings





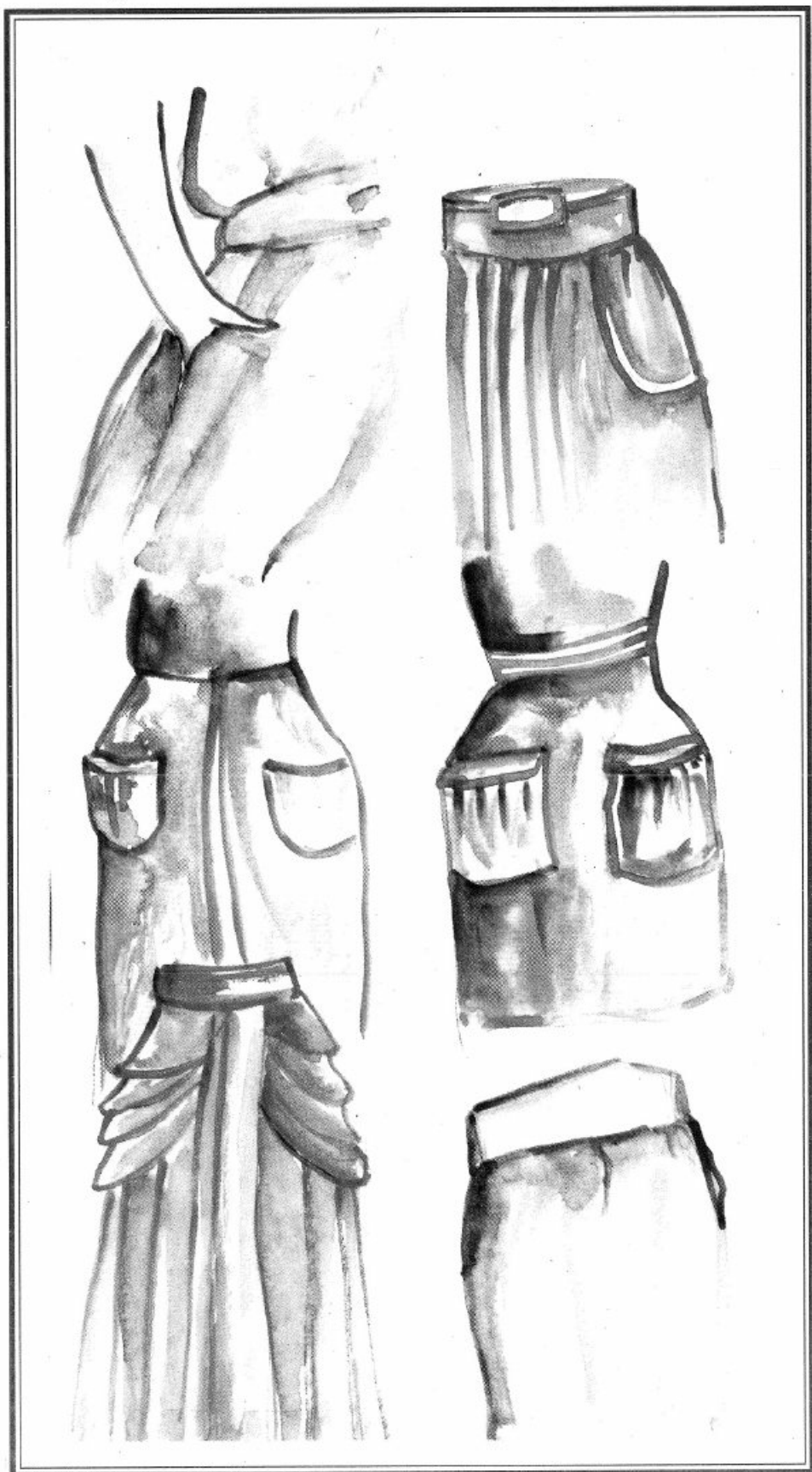


The given illustration depicts different types of Bows



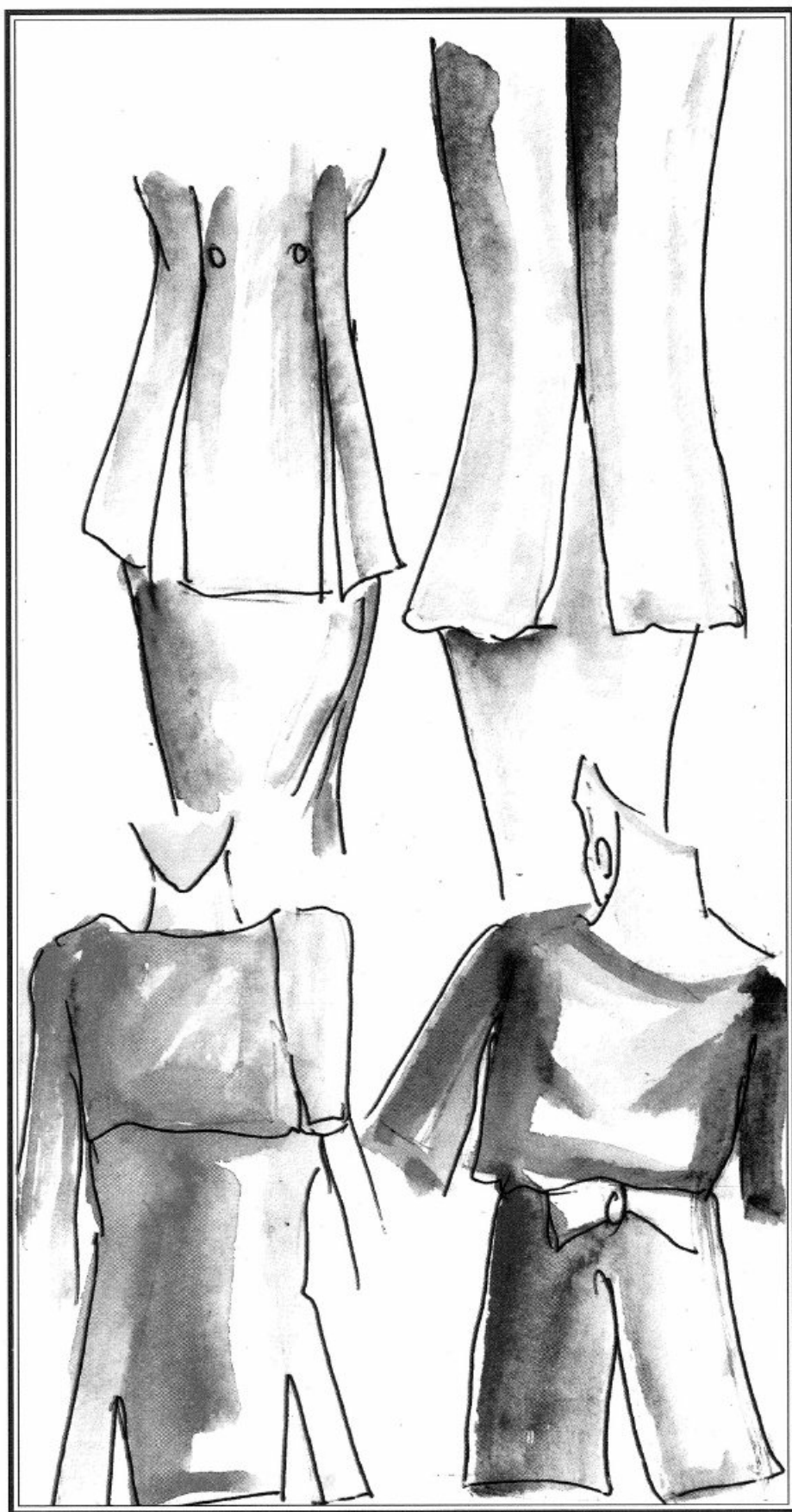


The given illustration depicts different types of pockets





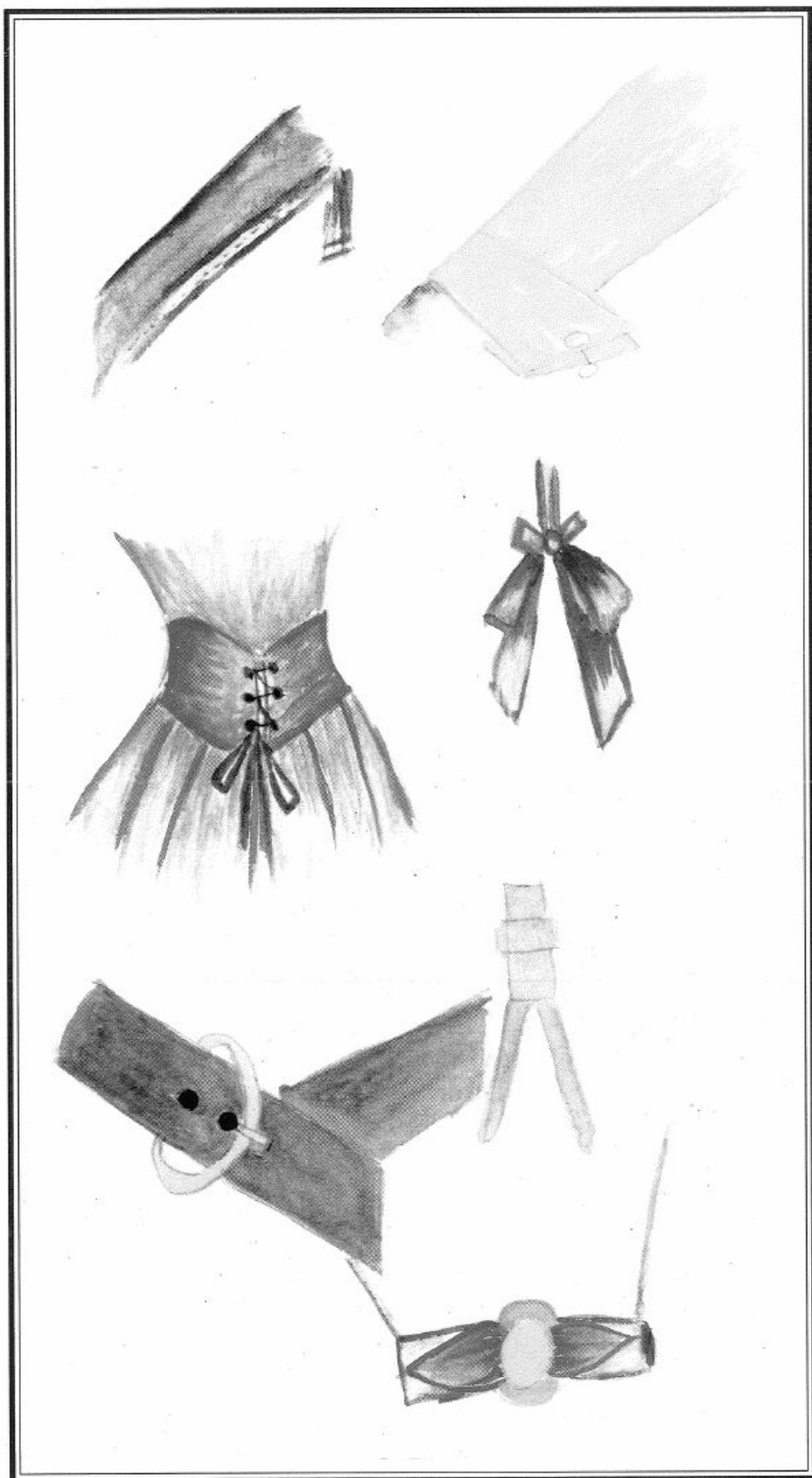
The given illustration depicts different types of slits





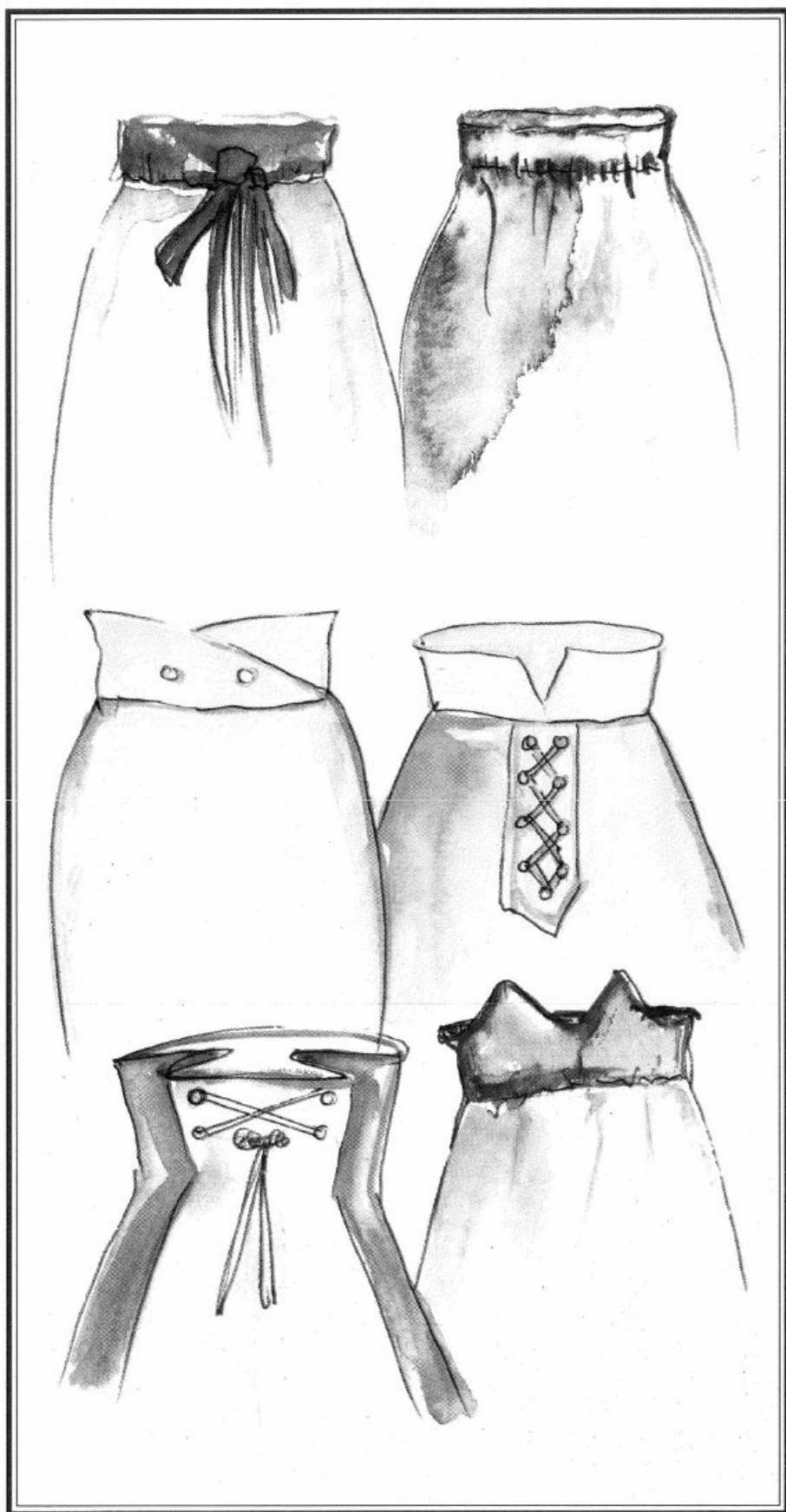


The given illustration depicts different types of fastenings





The given illustration depicts different types of drawstrings





The given illustration depicts different types of necktie

**bows**





The given illustration depicts a garment with emphasis on

drawstrings







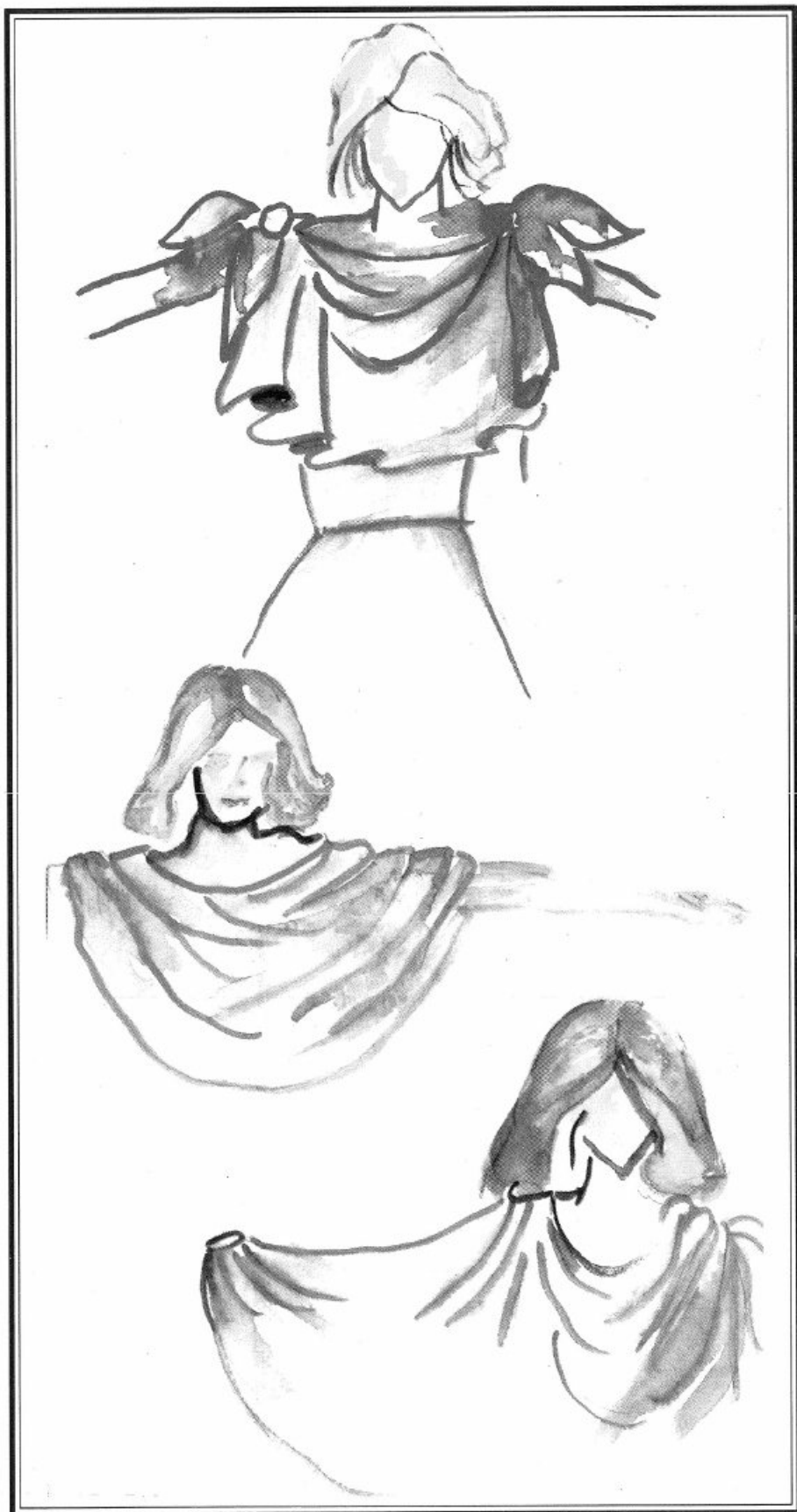
The given illustration depicts different types of folds in

garments



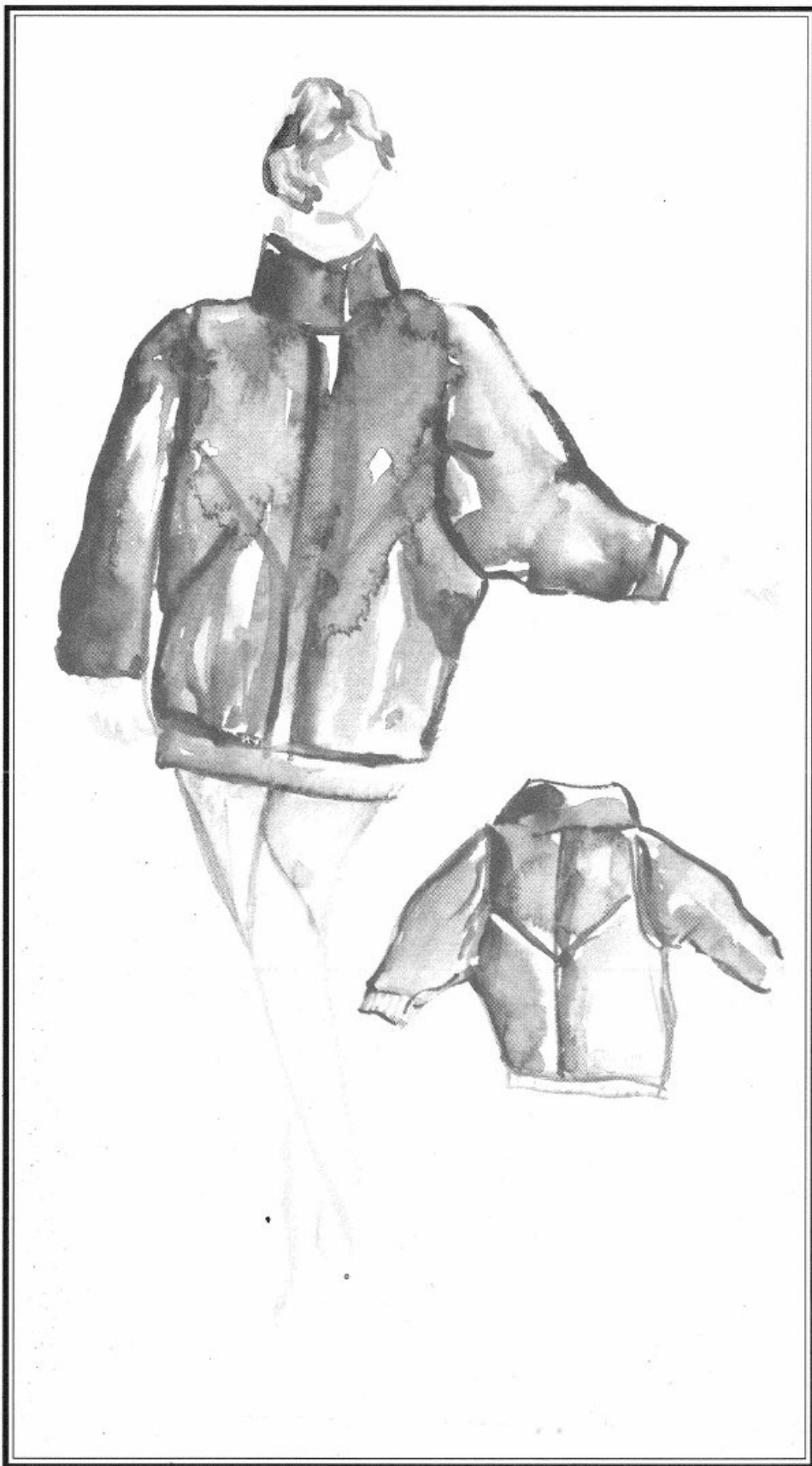


The given illustration depicts different cowl effects





The given illustration depicts a jacket with a roll on collar





The given illustration depicts a dress with an extra flounce







The given illustration depicts a dress worn with a scarf.





## **Activity**

1. It is advised that you take a sketch book and draw and colour all the illustrations given in this unit your self.

### **4.4 Summary**

### **4.5 Self-assessment Questions/Exercises**

1. Draw and colour two cowl skirts.
2. Draw and colour two types of necklines.
3. Draw and colour two frocks with collars.
4. Draw and colour two belts.
5. Make a dress having an elaborate bow and colour it.

### **4.6 Further Readings**

1. Encyclopedia of Fashion Detail by Patrick John Ireland publication B.T. Batsford Ltd London
2. Costume Drawing by Hazel R. Doten and Constance Boulard. Publication Pitman Pub. Corp.

## **UNIT 4**

### **STRUCTURE**

- 4.1 Unit Introduction**
- 4.2 Objectives**
- 4.3 How to colour Collars, Cuffs, etc.**
- 4.4 Summary**
- 4.5 Self-assessment Questions/Exercises**
- 4.6 Further Readings**

#### **4.1 Unit Introduction**

**This unit introduces you to some more colouring of different parts of a garment.**

#### **4.2 Objectives**

**Colour adds life to your sketch and helps in depicting the mood.**

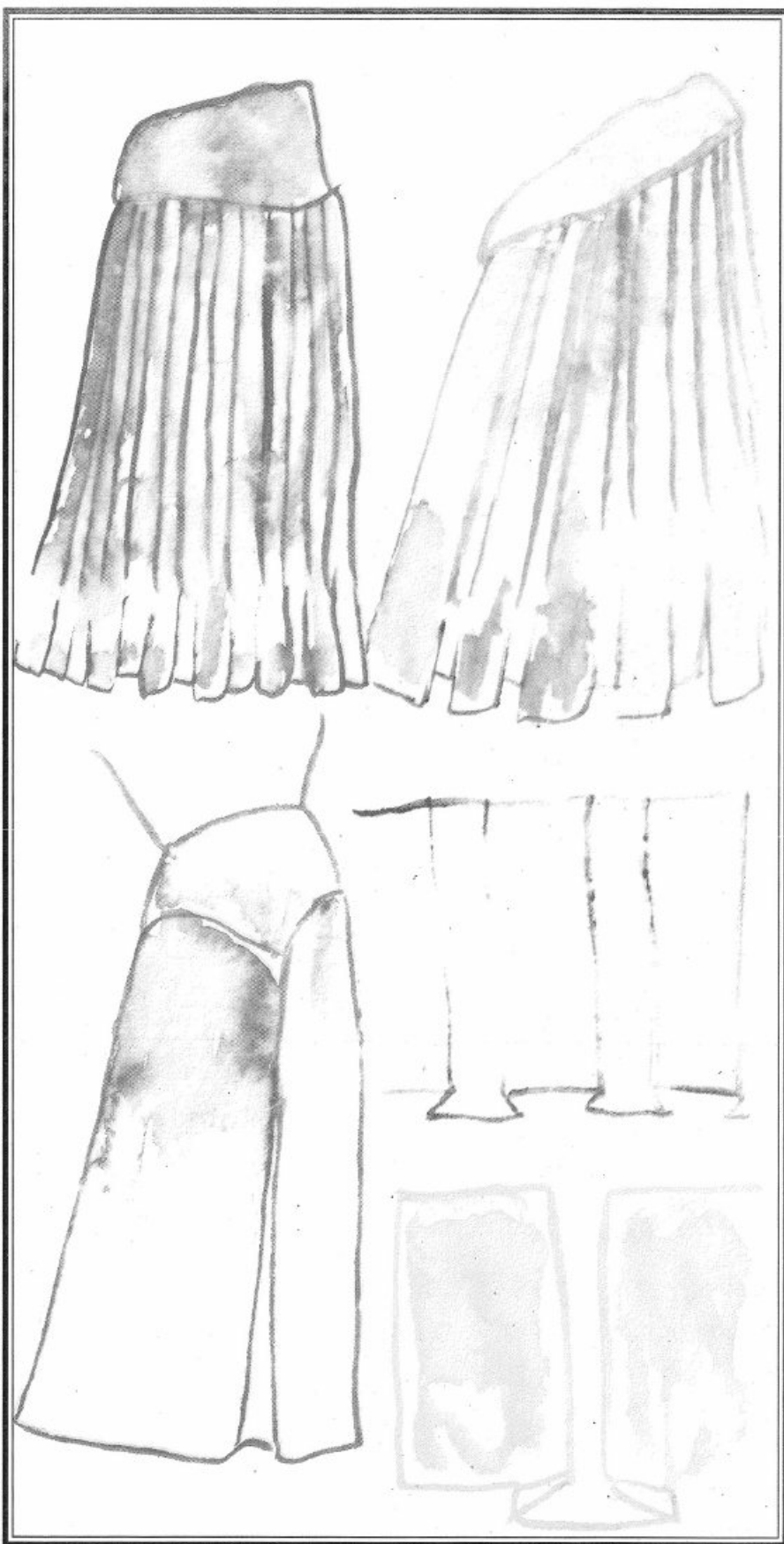
#### **4.3 How to colour Collars, Cuffs, etc.**

**Colouring can either make or break your design. Therefore make a careful choice of colour, taking into consideration the different aspects of the dress you have designed.**

**By now you must have got familiar with the use of colours. So now start drawing directly with colour pencils.**

**You will find that your work is much neater and faster than your previous lot. Start giving thought to your design. Add laces, finishings, trimmings etc. It will enhance the quality of your sketch and make your illustration look more attractive.**

This Sheet gives you the basics of how to colour pleats.





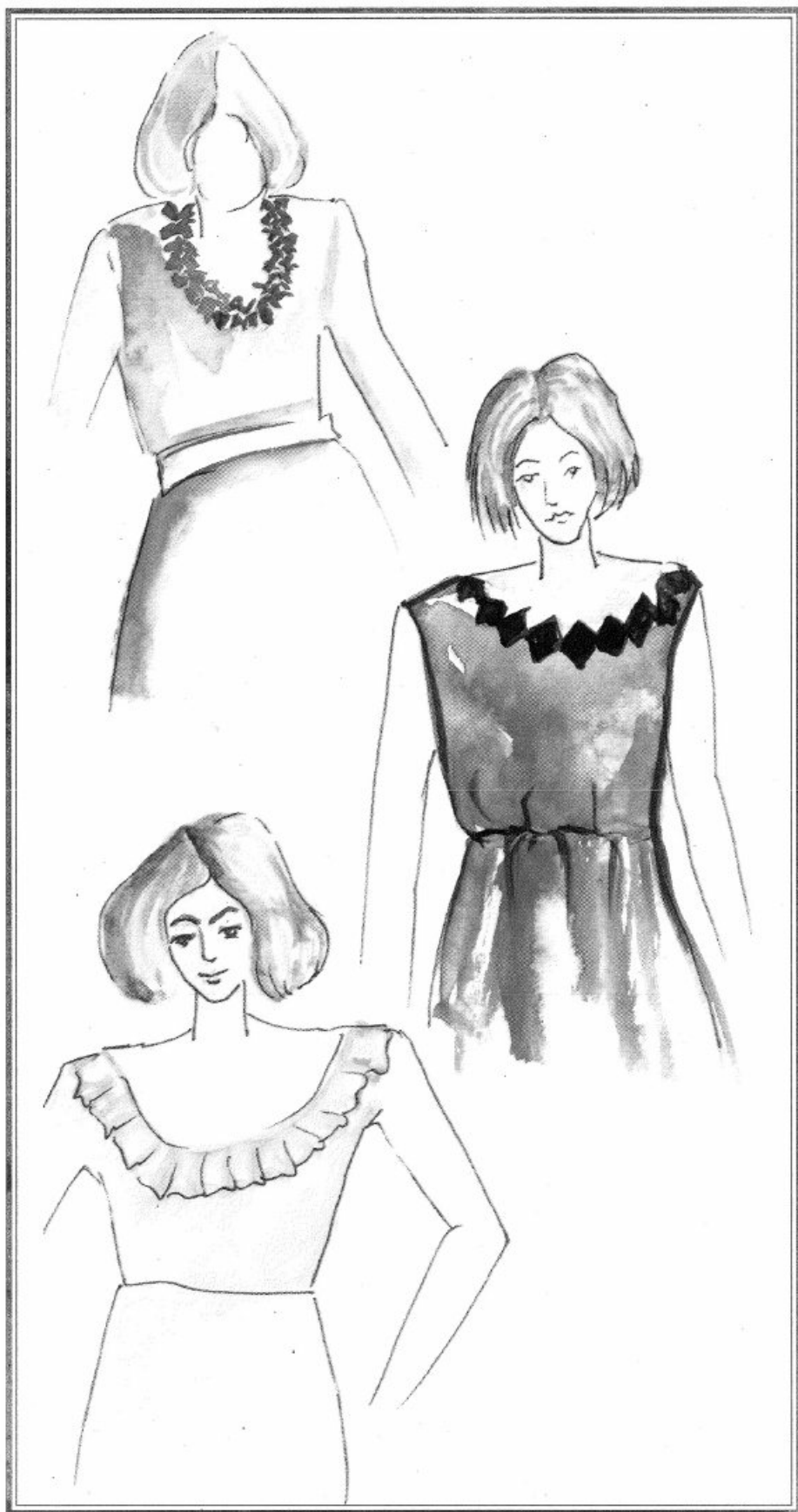
This Sheet gives you the basics of how to colourin frocks







This Sheet gives you the basics of how to colour frills.





This Sheet gives you the basics of how to colour folds on the

hem





This Sheet gives you a comparison between a plain and pleated

garment.





This Sheet shows you how to colour gathers in yokes.





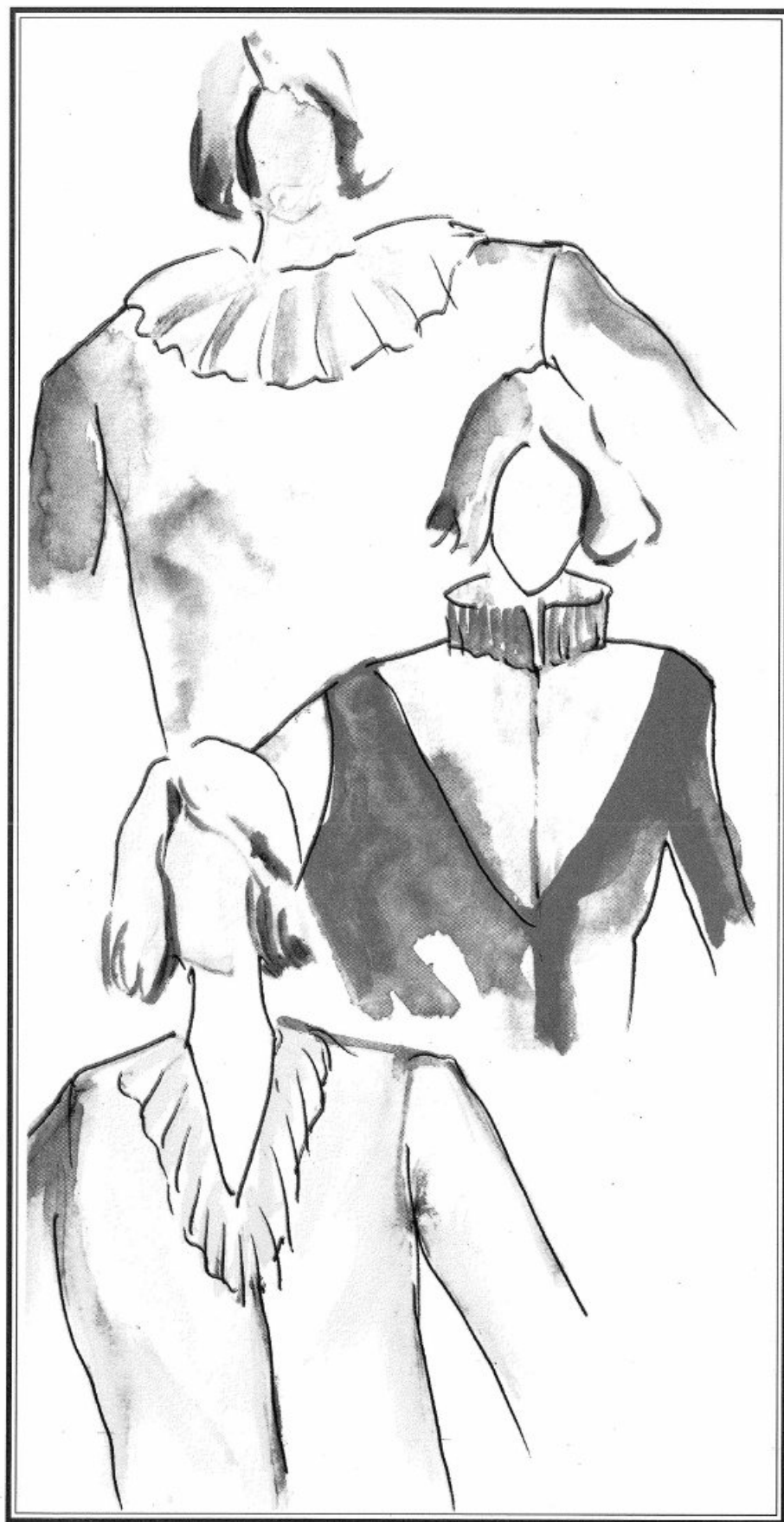


This Sheet gives you the basics of how to colour gathers and

folds

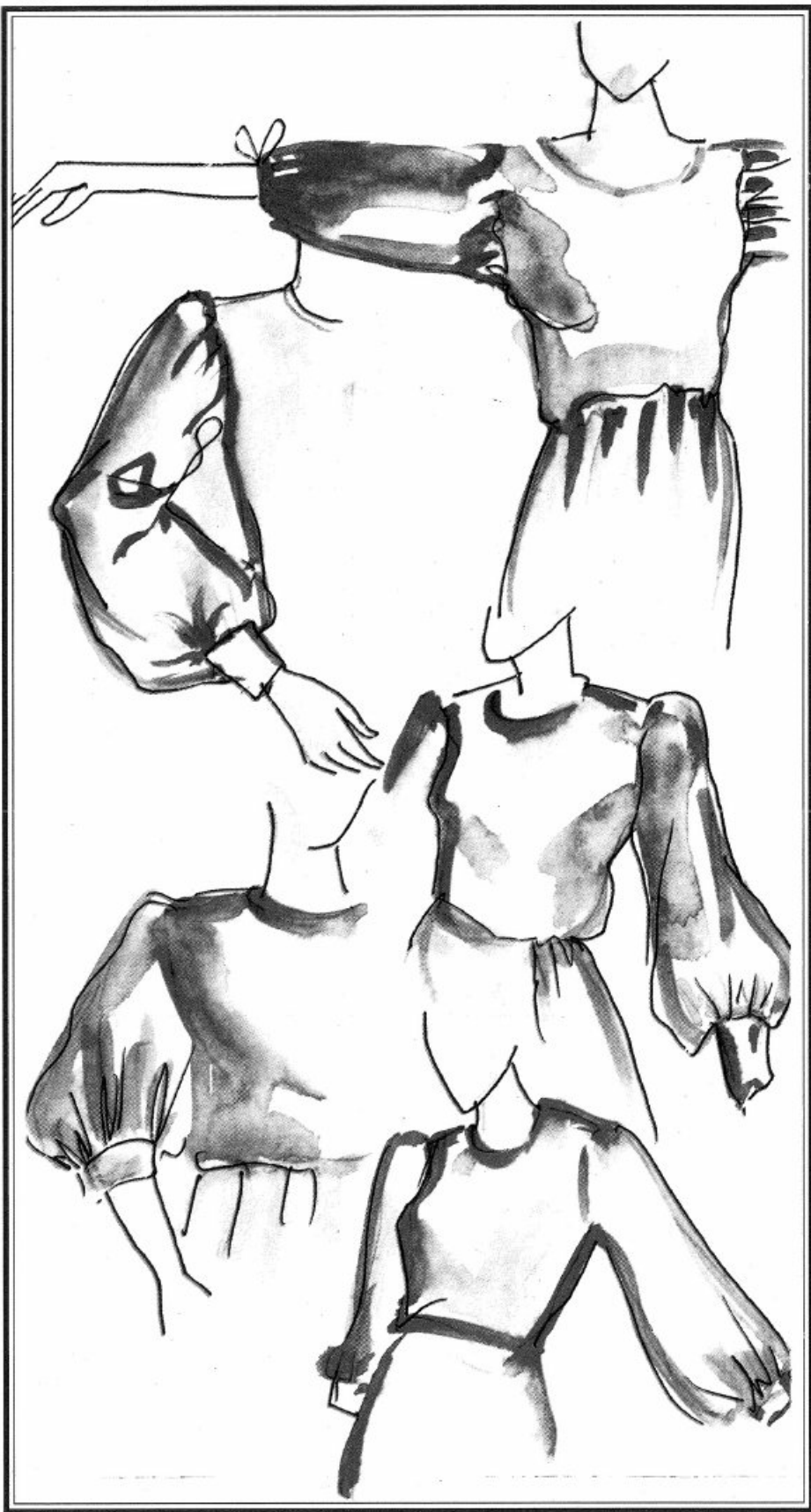






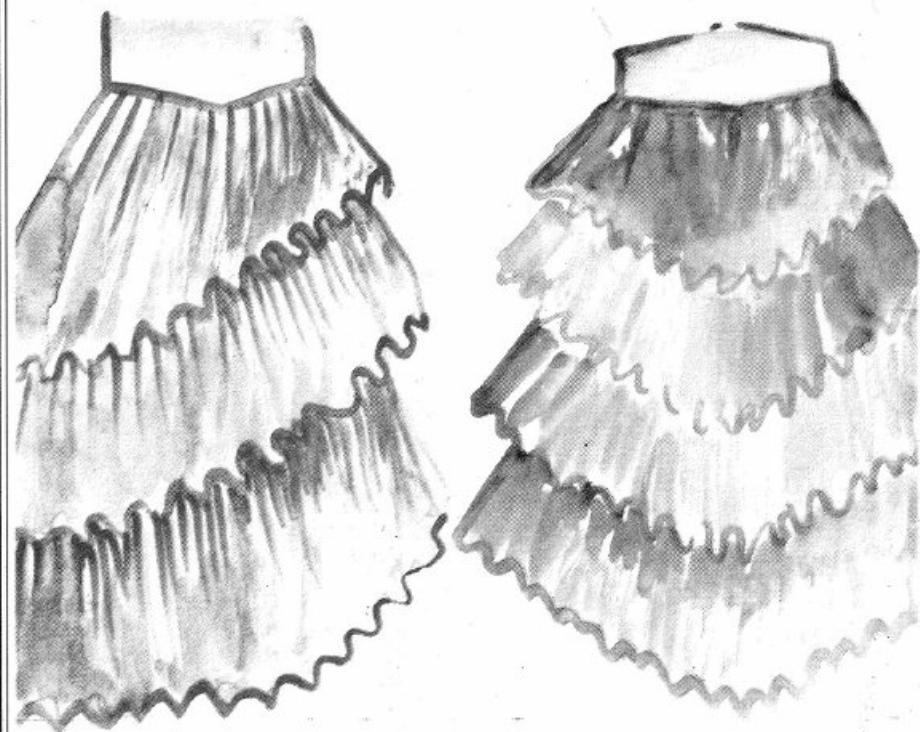
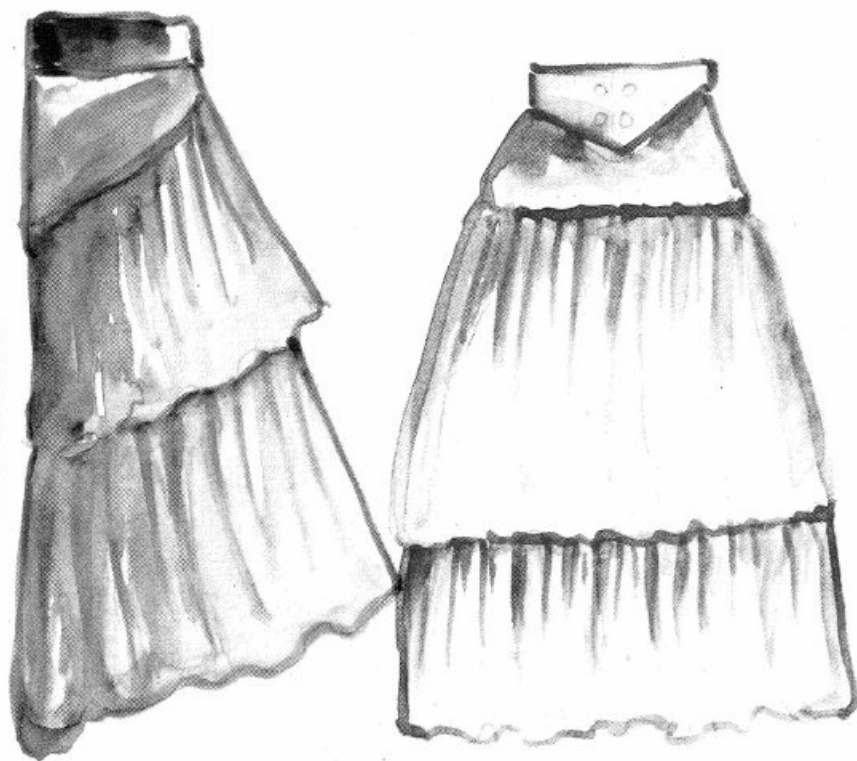


This Sheet gives you the basics of how to colour gathers in sleeves





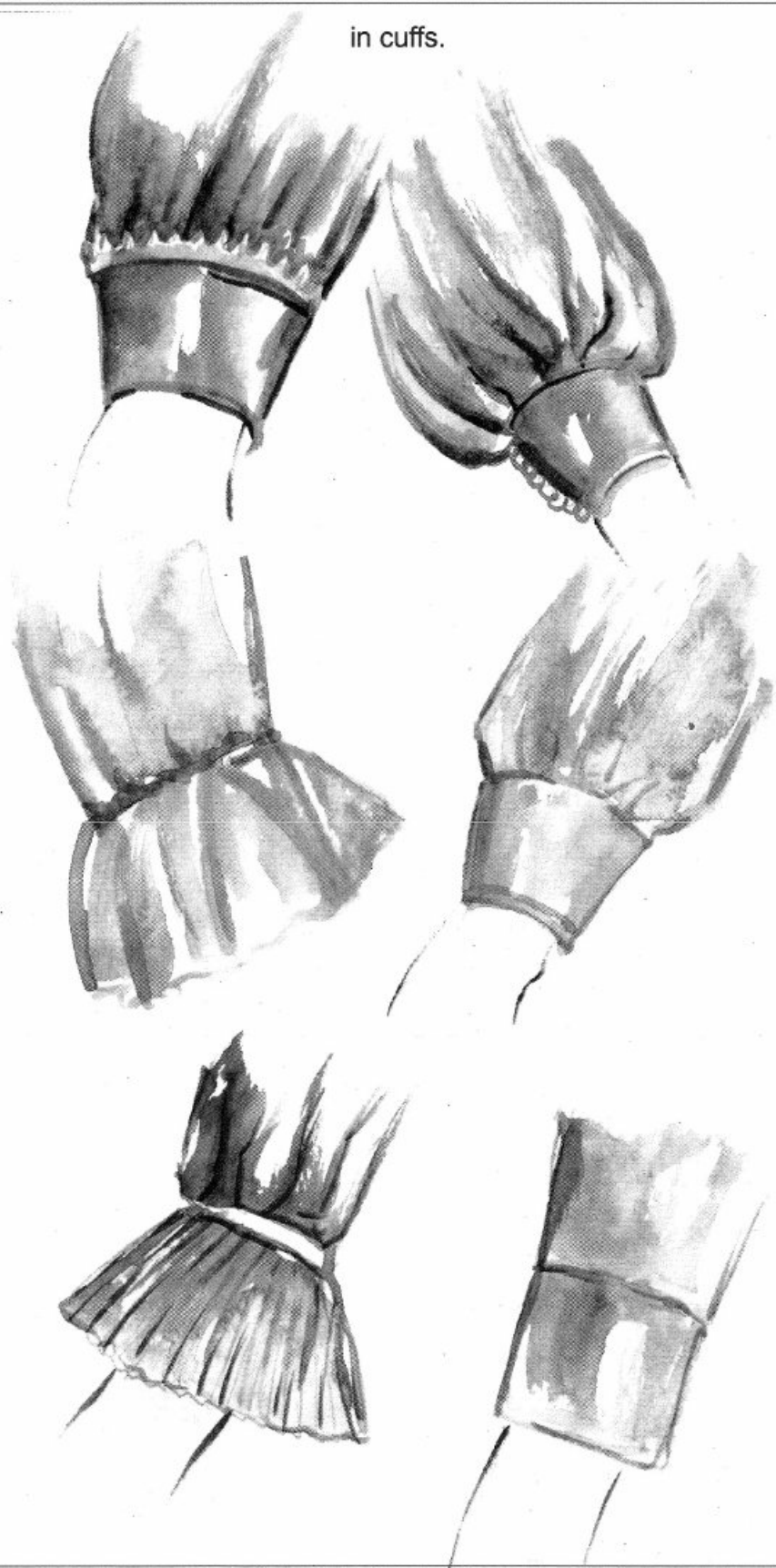
flounced skirts







in cuffs.





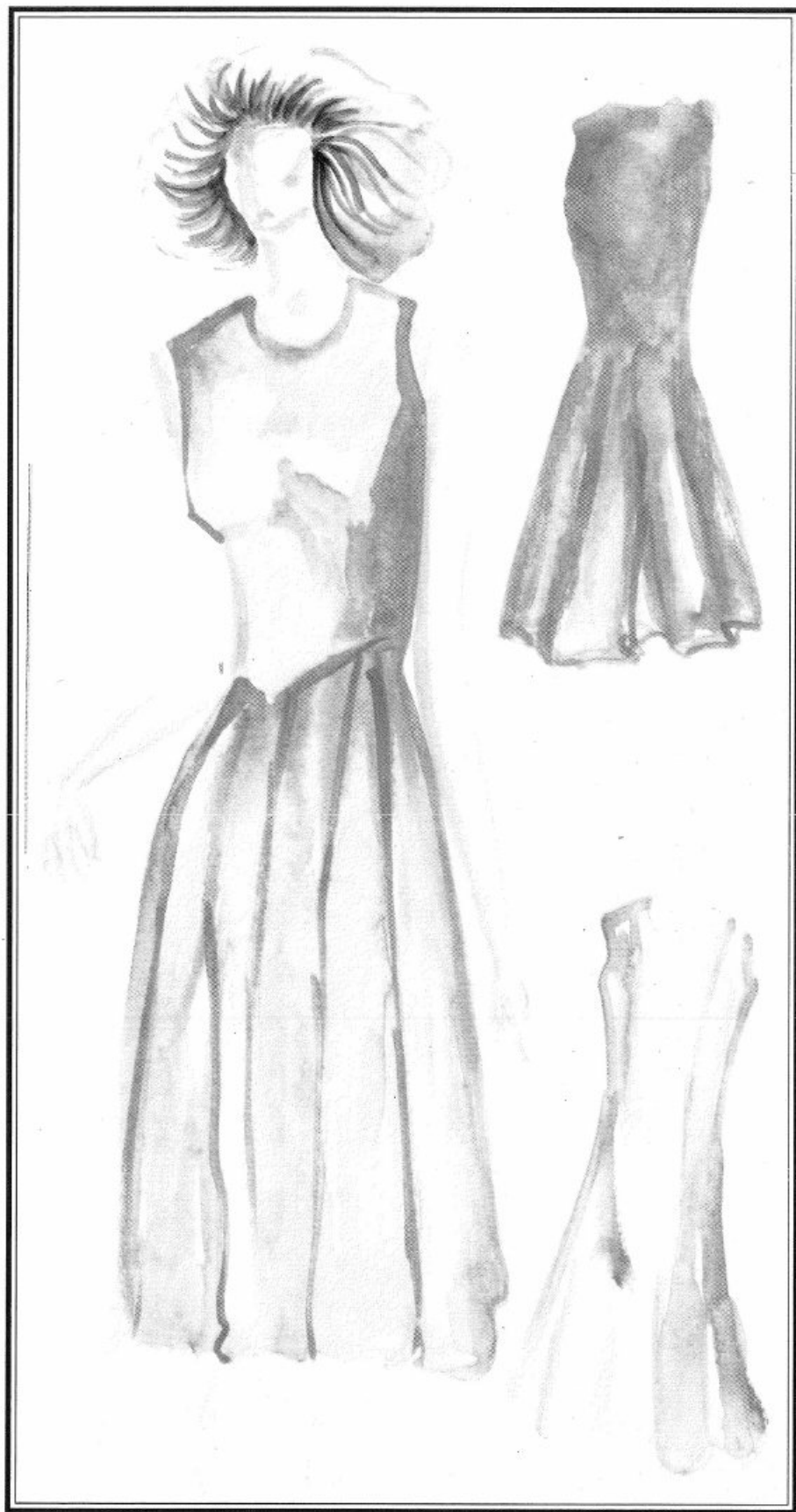
This Sheet gives you the basics of how to colour pleats in different

parts of the garment.





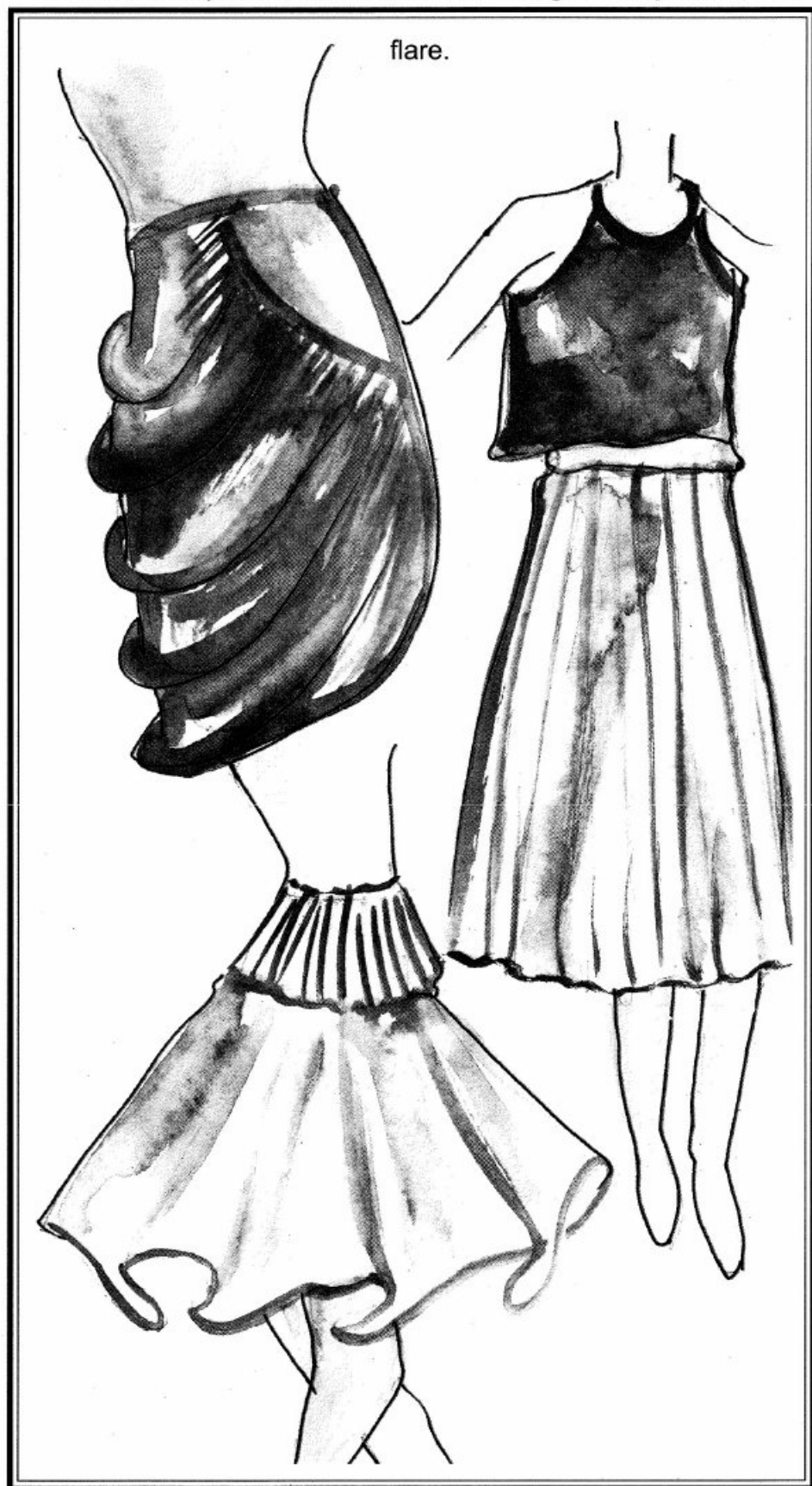
This Sheet depicts the front and back of a gathered garment.





This Sheet depicts the difference between gathers, pleats and a

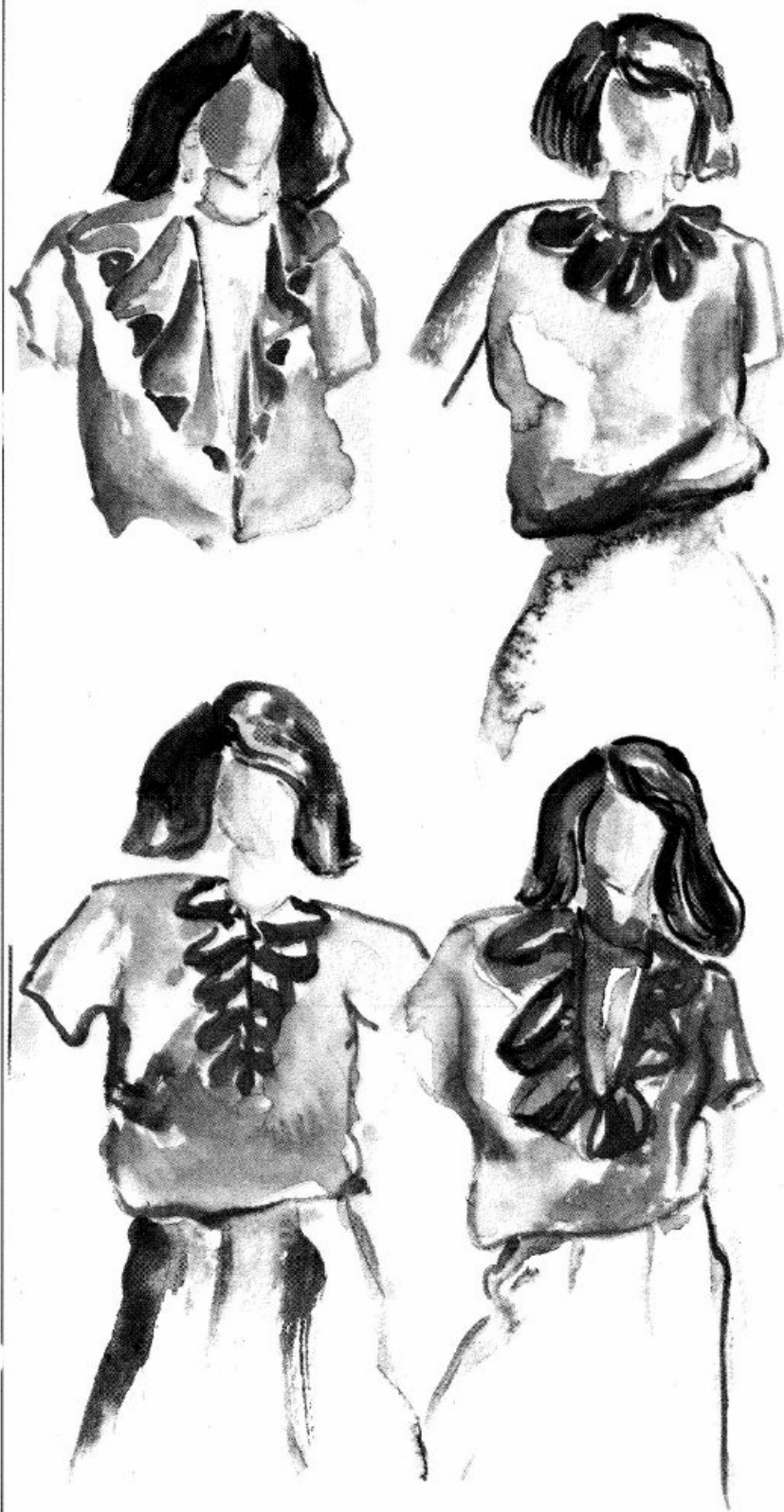
flare.







This sheet depicts the pleated and flared collars in colour.





## **Activity**

1. It is advised that you take a sketch book and draw and colour all the illustrations given in this unit your self.

### **3.4 Summary**

**While colouring always start from the lighter colour and then go on to the darker colour.**

### **3.5 Self-assessment Questions/Exercises**

1. Colour two pleated skirts.
2. Colour two gathered skirts
3. Colour two frocks with frills.
4. Colour two trousers with pleats
5. Colour a dress having pleats and gathers.

### **3.6 Further Readings**

1. Encyclopedia of Fashion Detail by Patrick John Ireland publication B.T. Batsford Ltd London
2. Costume Drawing by Hazel R. Doten and Constance Boulard. Publication Pitman Pub. Corp.





Uttar Pradesh  
Rajarshi Tandon Open University

# UGFD-101

## Fashion Designing

### Basic Design and Sketching II

## Block 2

### BASICS OF GARMENT DRAWING

UNIT 5  
Stick Figures

UNIT 6  
Block Figures

UNIT 7  
Quick Sketches

UNIT 8  
Postures

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## ADVISORY COMMITTEE

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## **BLOCK 2**

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### **Course Introduction**

This block introduces you to the basic concept of figure sketching. Figure sketching is an important aspect of fashion designing. Good figure illustrations can make your design look very impressive. This block teaches you on how get started on figure drawing and how to improve your figure drawing.

## **BASICS OF GARMENT DRAWING**

### **UNIT 5**

#### **Stick Figures**

Stick figures are the basics to figure drawing. This unit gives you examples of stick figure drawing in different postures

### **UNIT 6**

#### **Block Figures**

Block figures are the second step to drawing. After you have made the stick figure start adding the blocks, which will give your figure a dimensional look.

### **UNIT 7**

#### **Quick Sketches**

Quick drawing is part of practicing to draw quickly by creating the impression of what is required without filling in the minutes details. This Unit gives you examples on quick sketches.

### **UNIT 8**

#### **Postures**

Making fashion figure sketches will further enhance the presentations made. This unit shows you figures in different postures.





## **UNIT 5**

### **STRUCTURE**

#### **5.1 Unit Introduction**

#### **5.2 Objectives**

#### **5.3 Stick Figures**

#### **5.4 Summary**

#### **5.5 Self-assessment Questions/Exercises**

#### **5.6 Further Readings**

#### **5.1 Unit Introduction**

Stick figures are the basics to figure drawing. This unit gives you examples of stick figure drawing in different postures

#### **5.2 Objectives**

Stick figure drawing gives you the basic structure and placement of the different parts of the body. It is simple line drawing which helps you place the figure where you want. This helps in first placing the figure as desired so that the entire drawing can be built on this basic structure.

#### **5.3 Stick Figures**

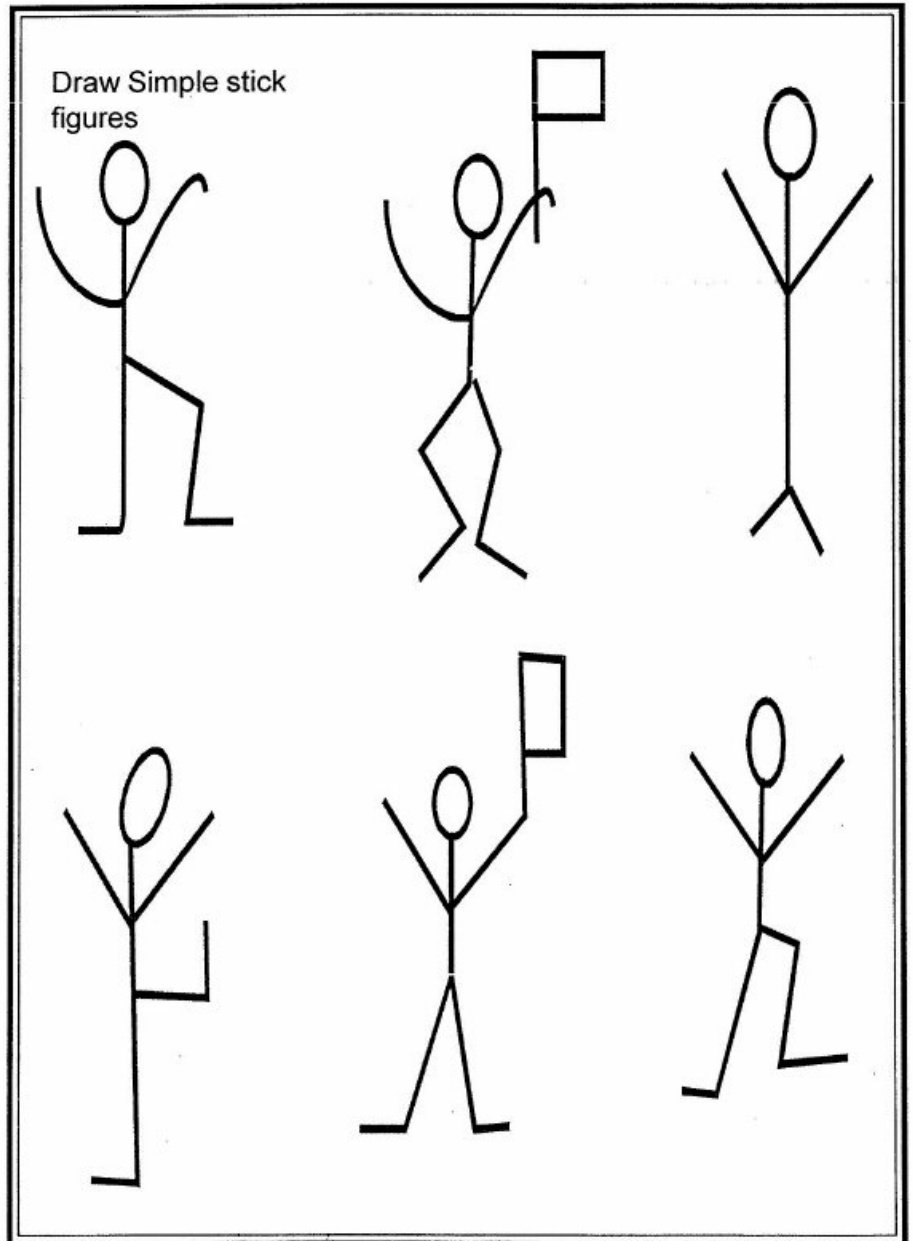
A stick figure is a very old and simple style of drawing, mostly used for human forms. In stick figures, the head is represented by a circle, the neck, arms, legs and torso are all represented by single straight lines (thus the name). The neck and torso are different segments of one straight line.

Generally, stick figures are drawn by hand with a pen or pencil and have hard, defined edges. These sketches do not give much details, but what is required is drawn. Stick figures have proven effective

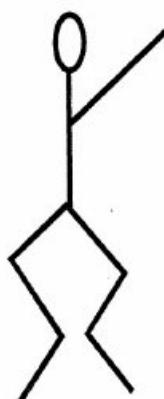
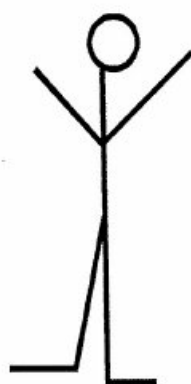
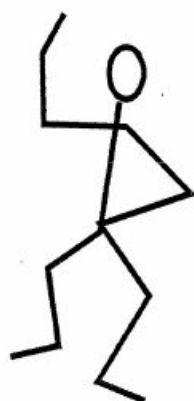
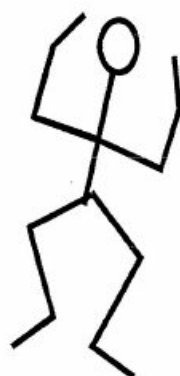
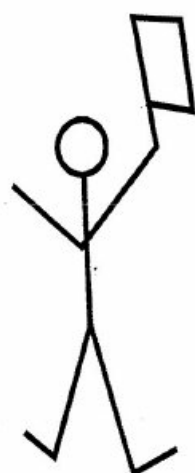
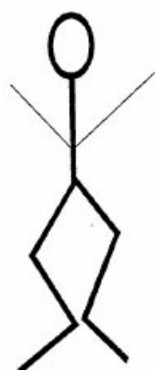
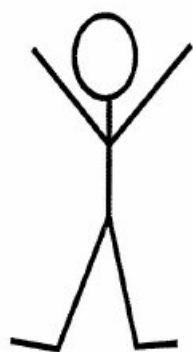
as they say and convey a lot with the help of very few lines.

Apart from being the basic for figure sketching it is widely used for creating animation sketches, which helps in visualisation.

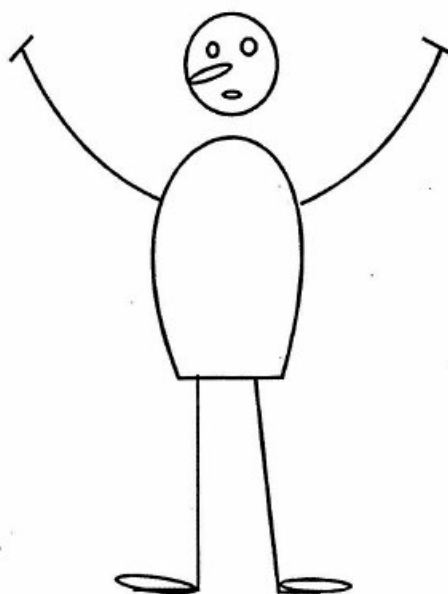
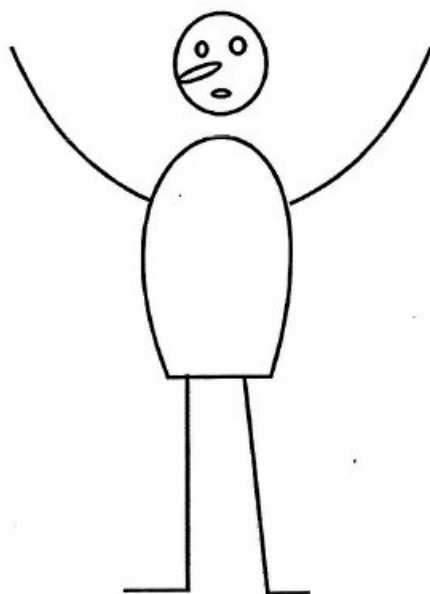
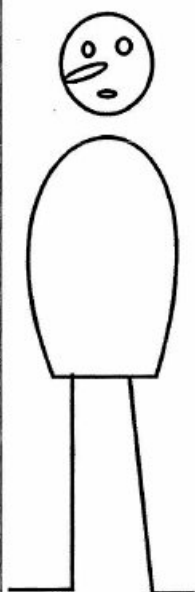
Stick figures are also often used in message boards. They can be typed in a simple way. The top can be made with "O/" the middle can be made with "I" and the bottom can be made with "/\". The stick figure can then be altered in many ways to make them do funny, and often inappropriate actions.



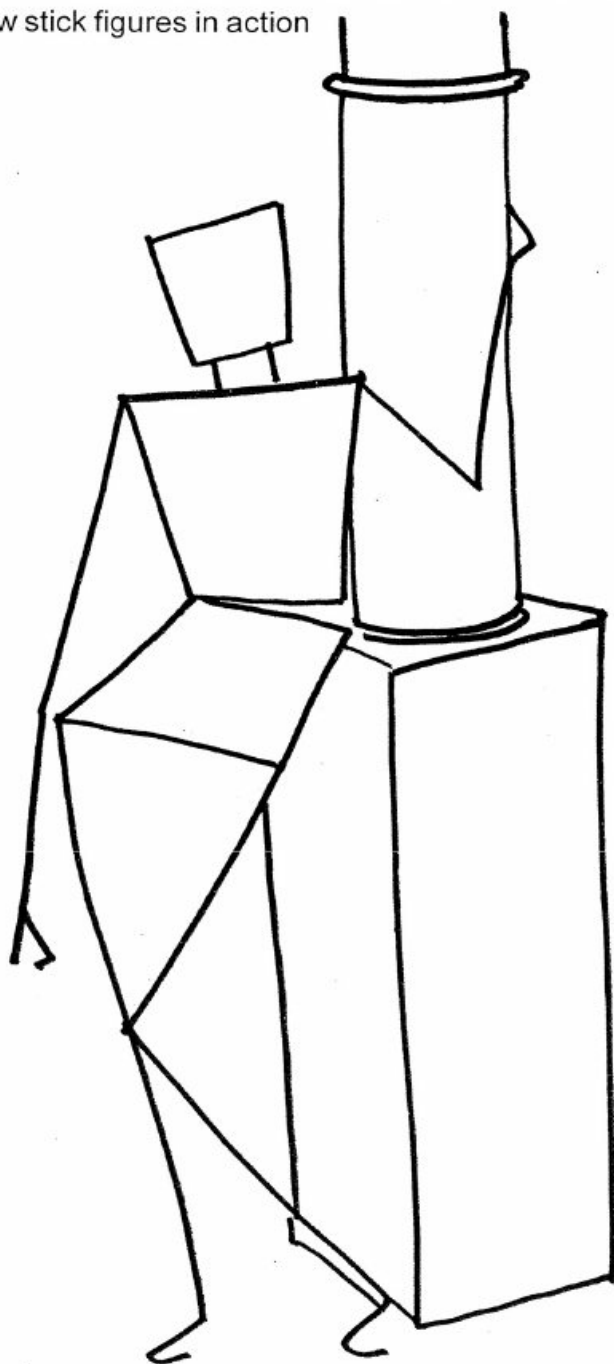
Draw Simple stick figures and alter their positions.



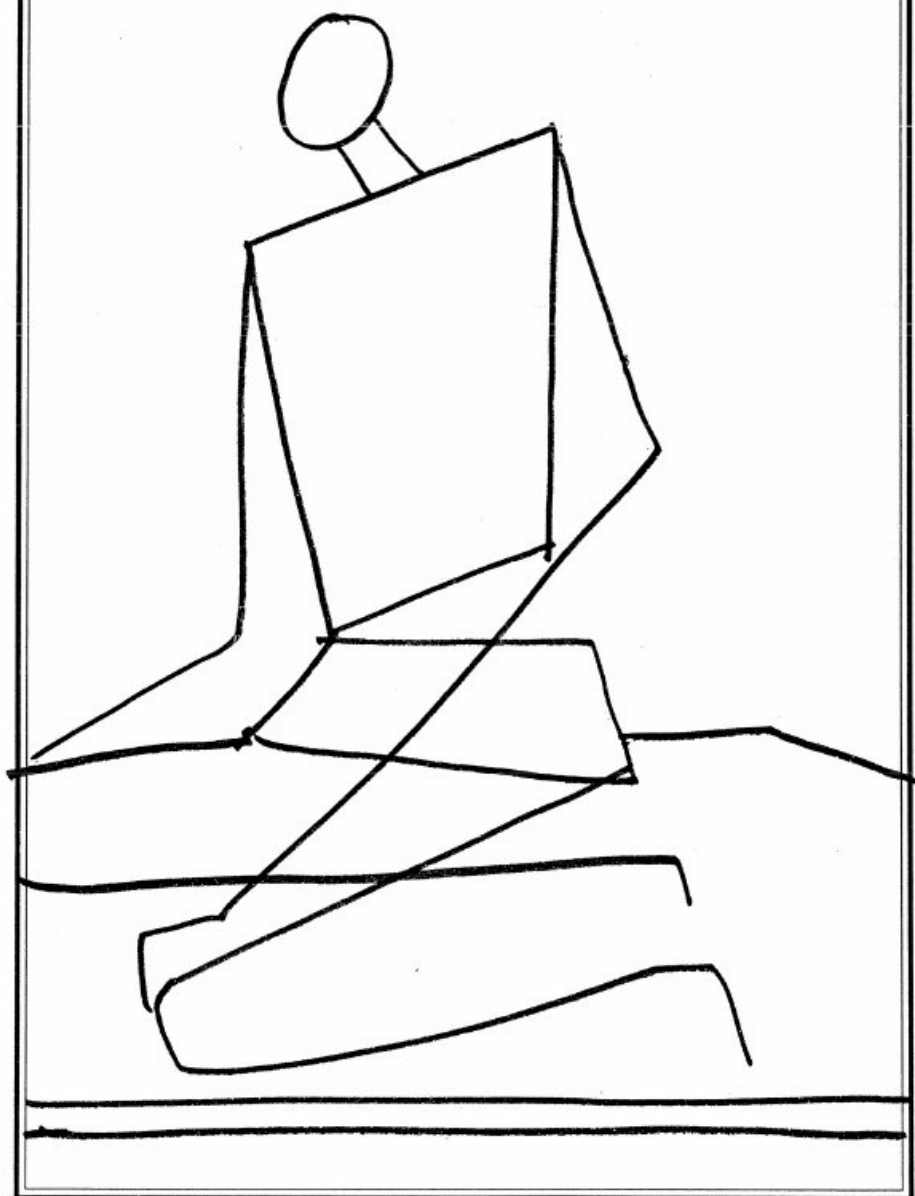
Start Drawing Stick  
Figures



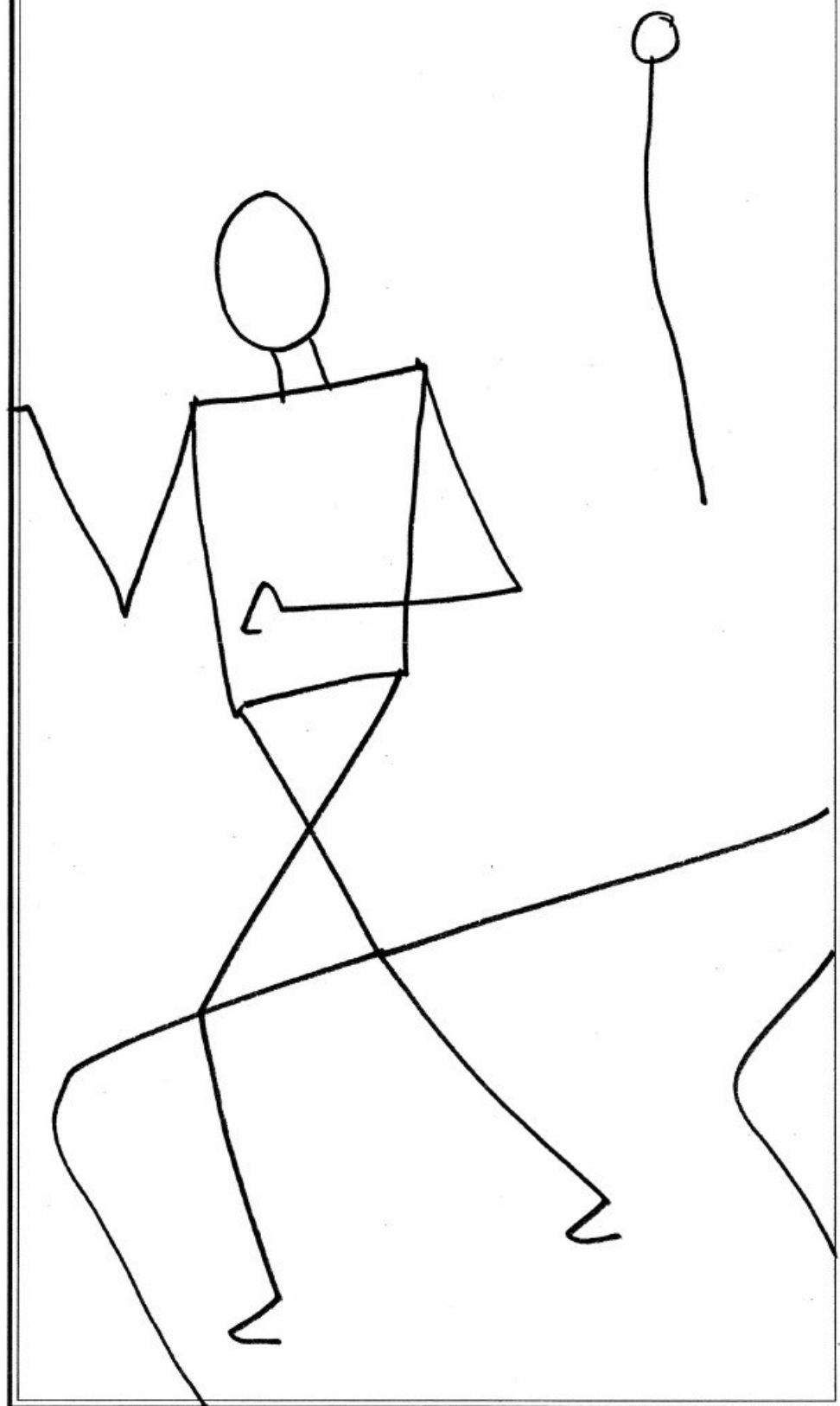
Draw stick figures in action



Draw stick figures in action

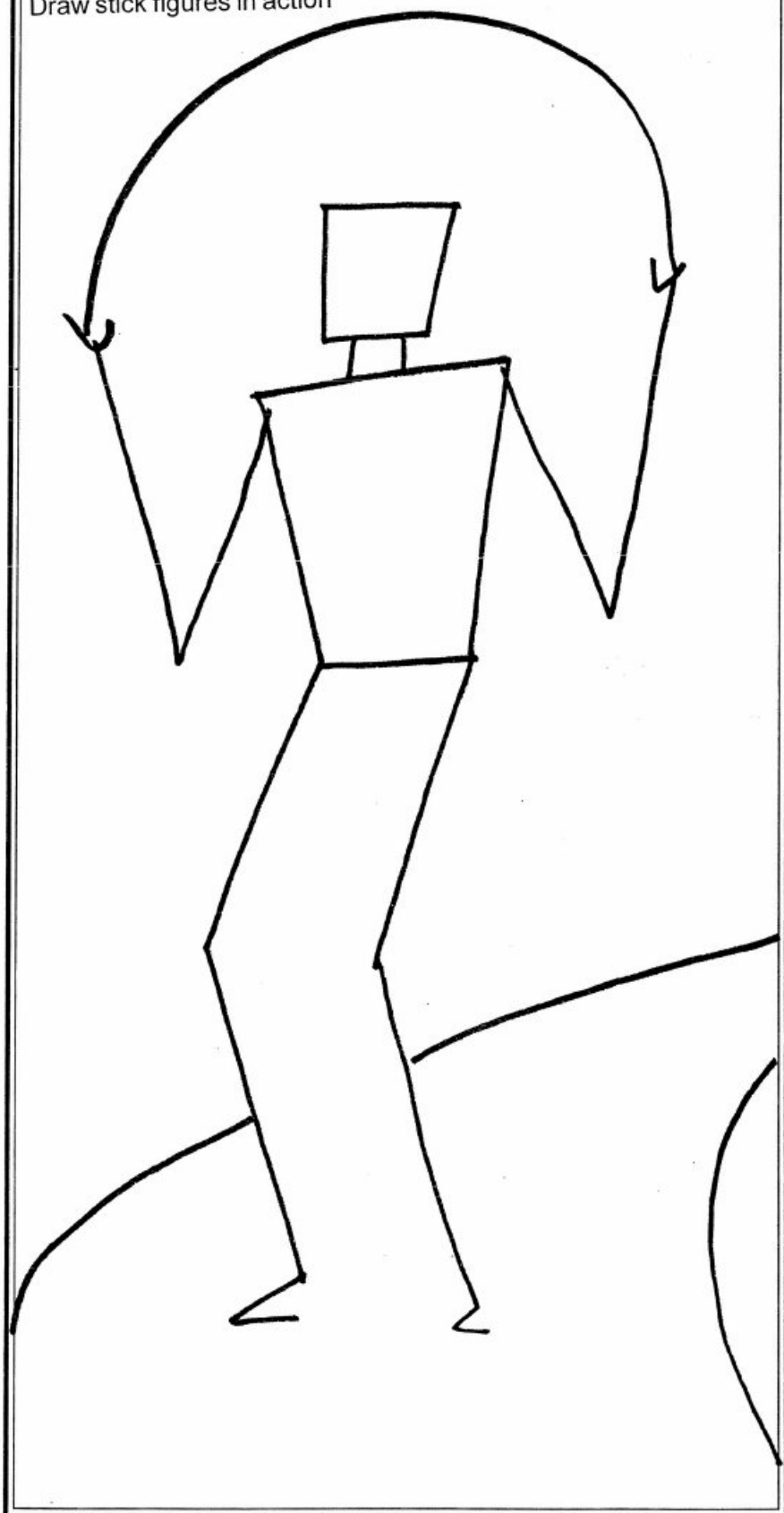


Draw stick figures in action

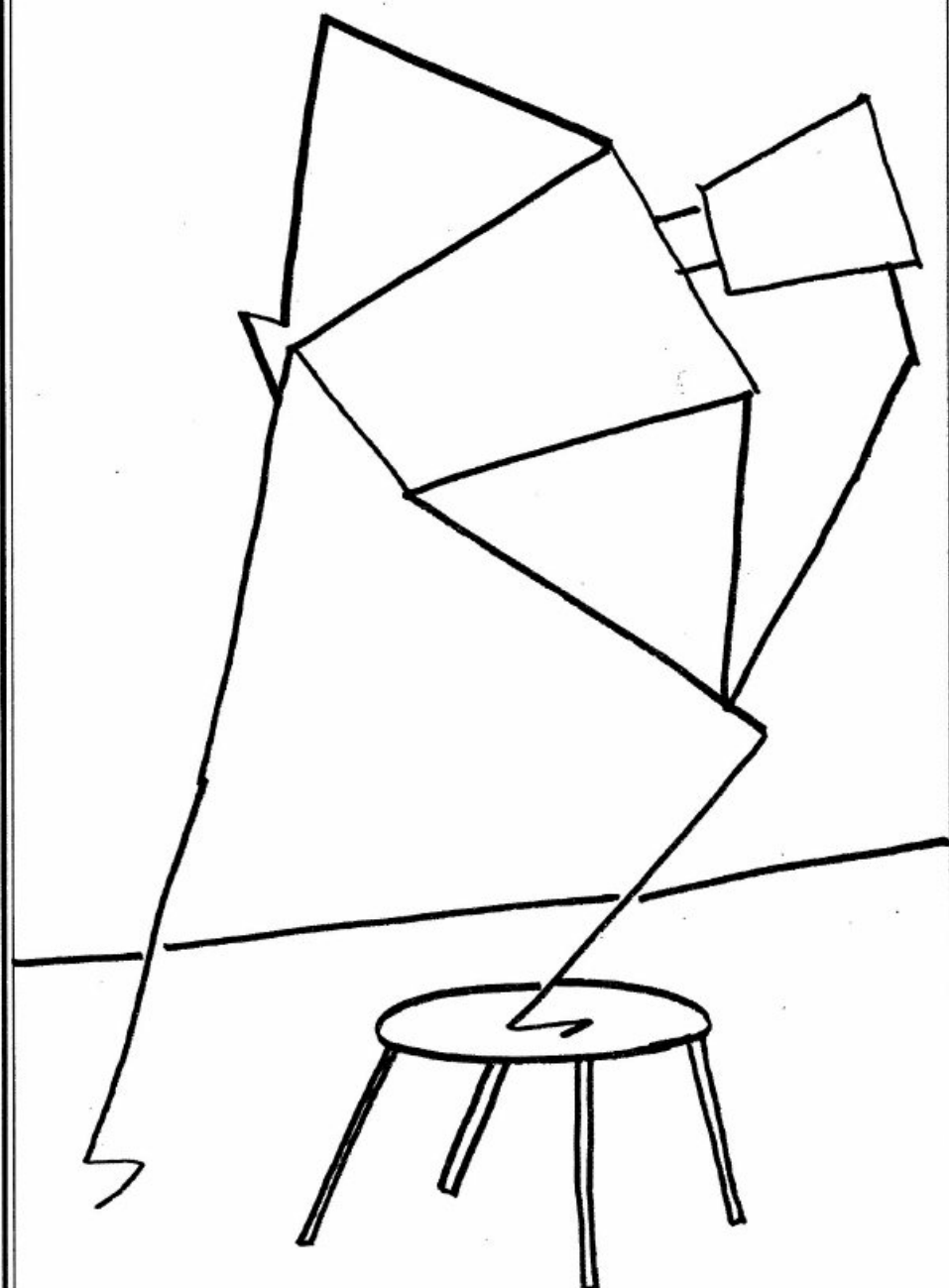




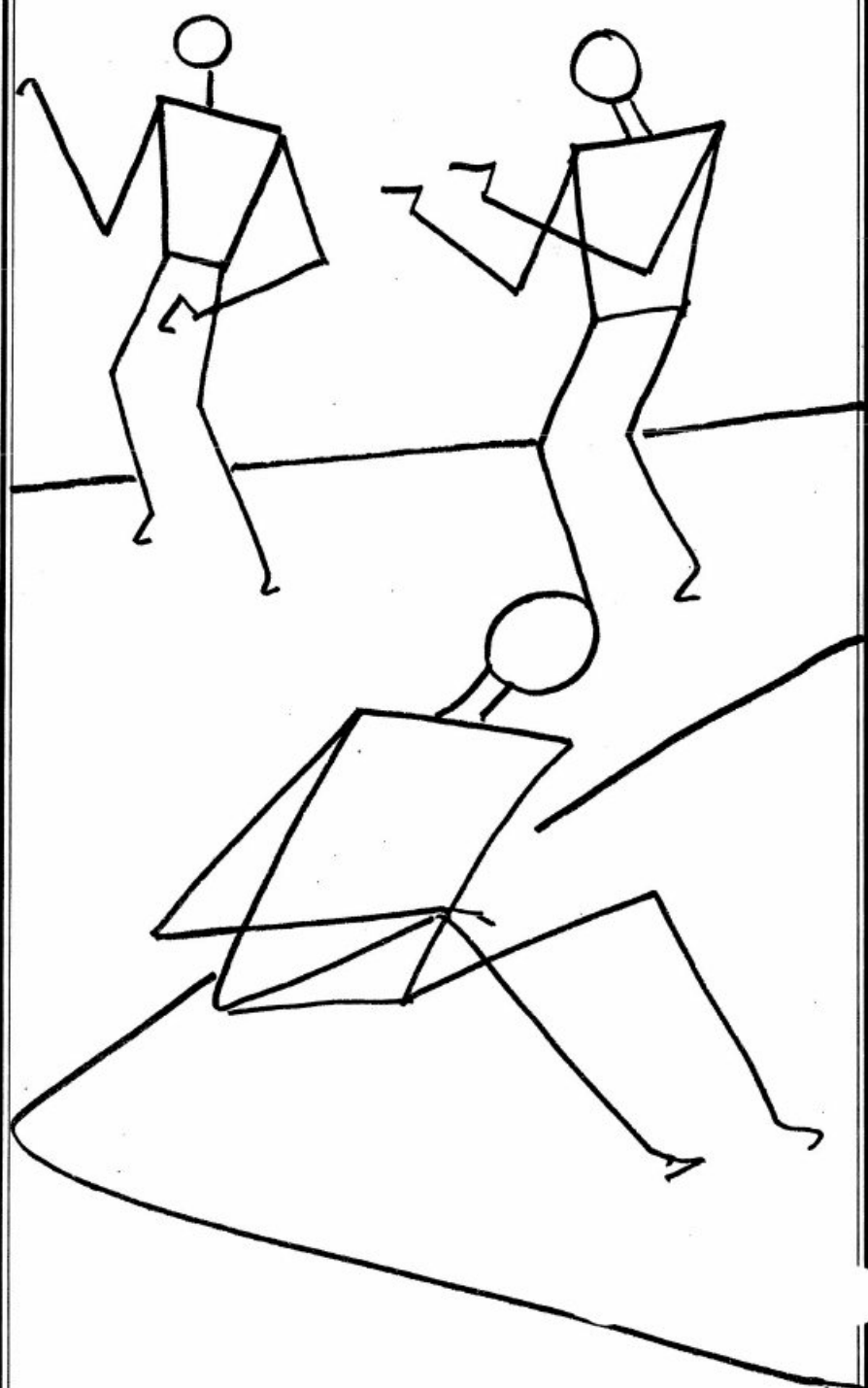
Draw stick figures in action



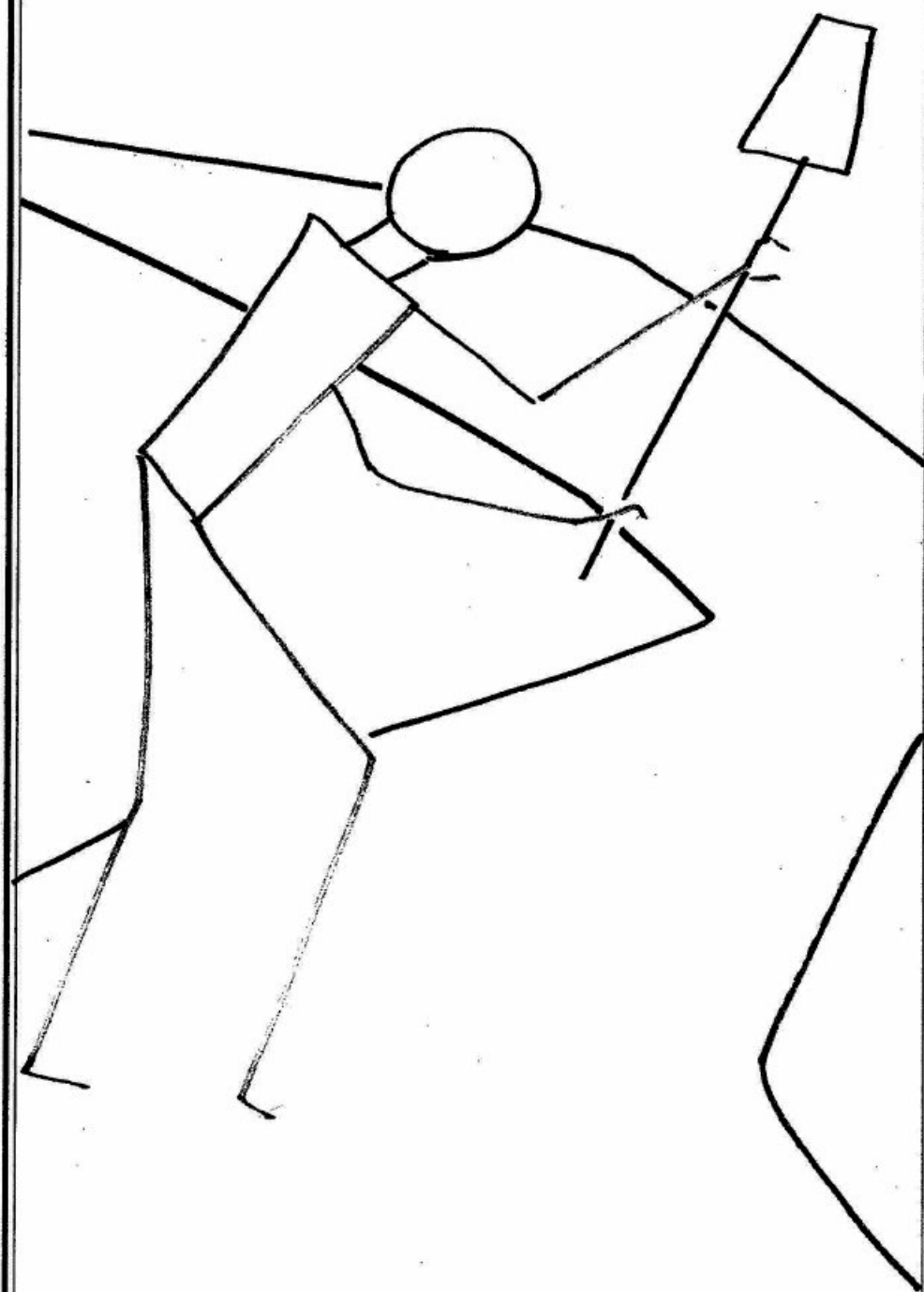
Draw stick figures in action



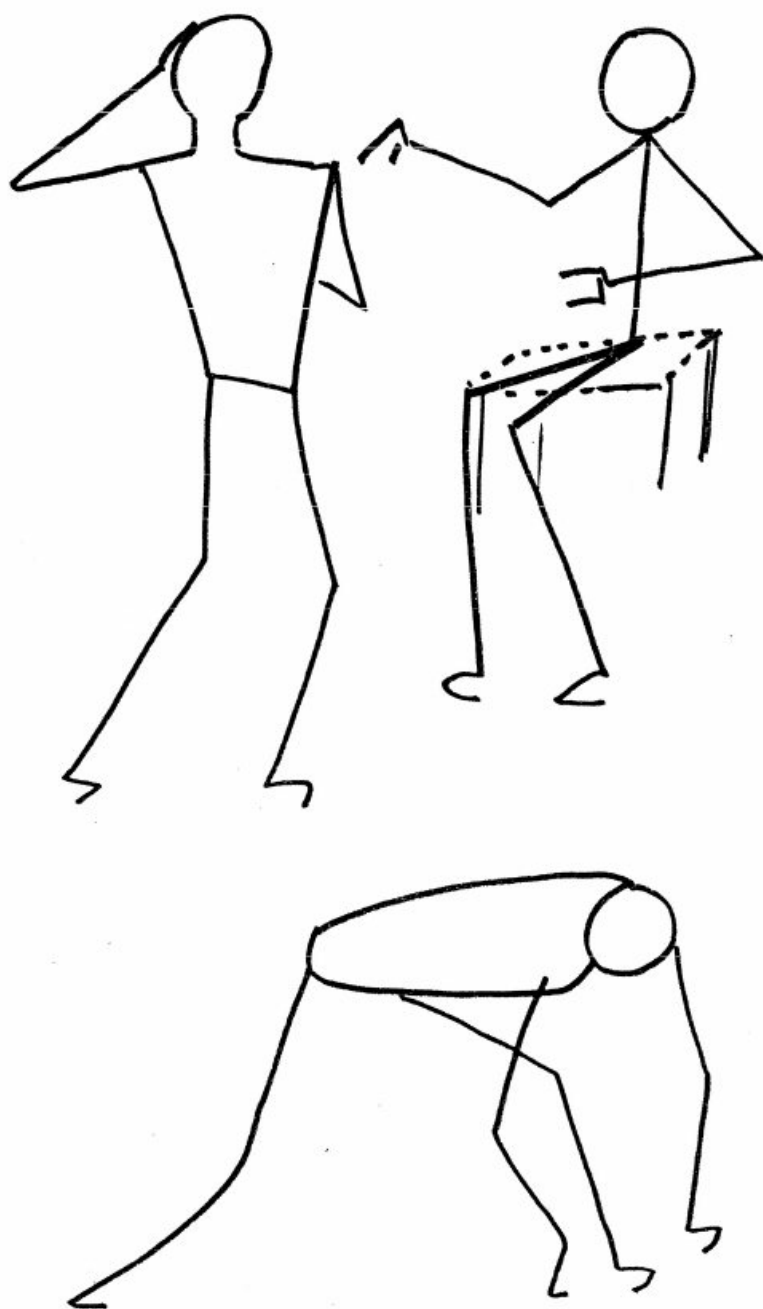
Draw stick figures in action



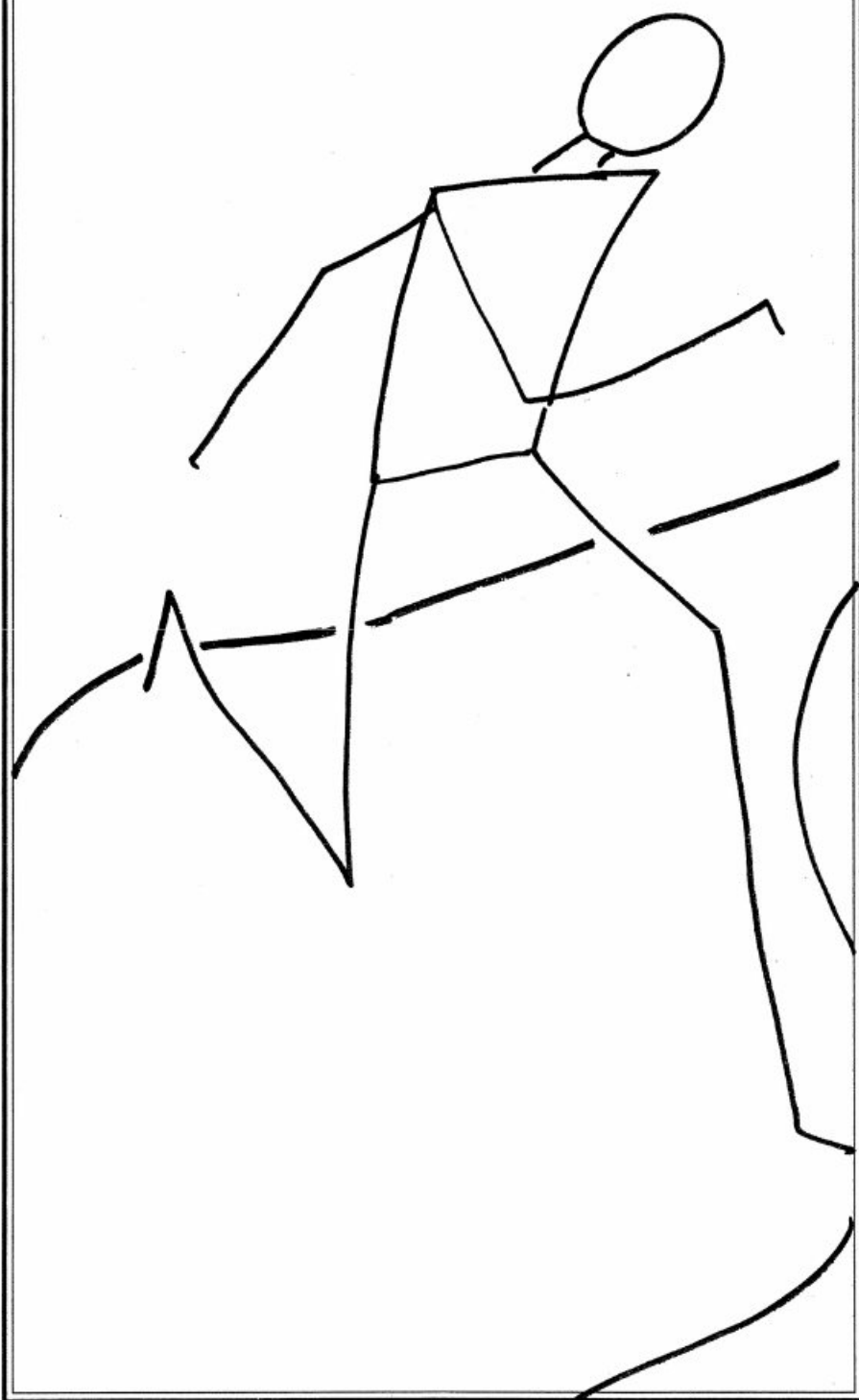
Draw stick figures in action



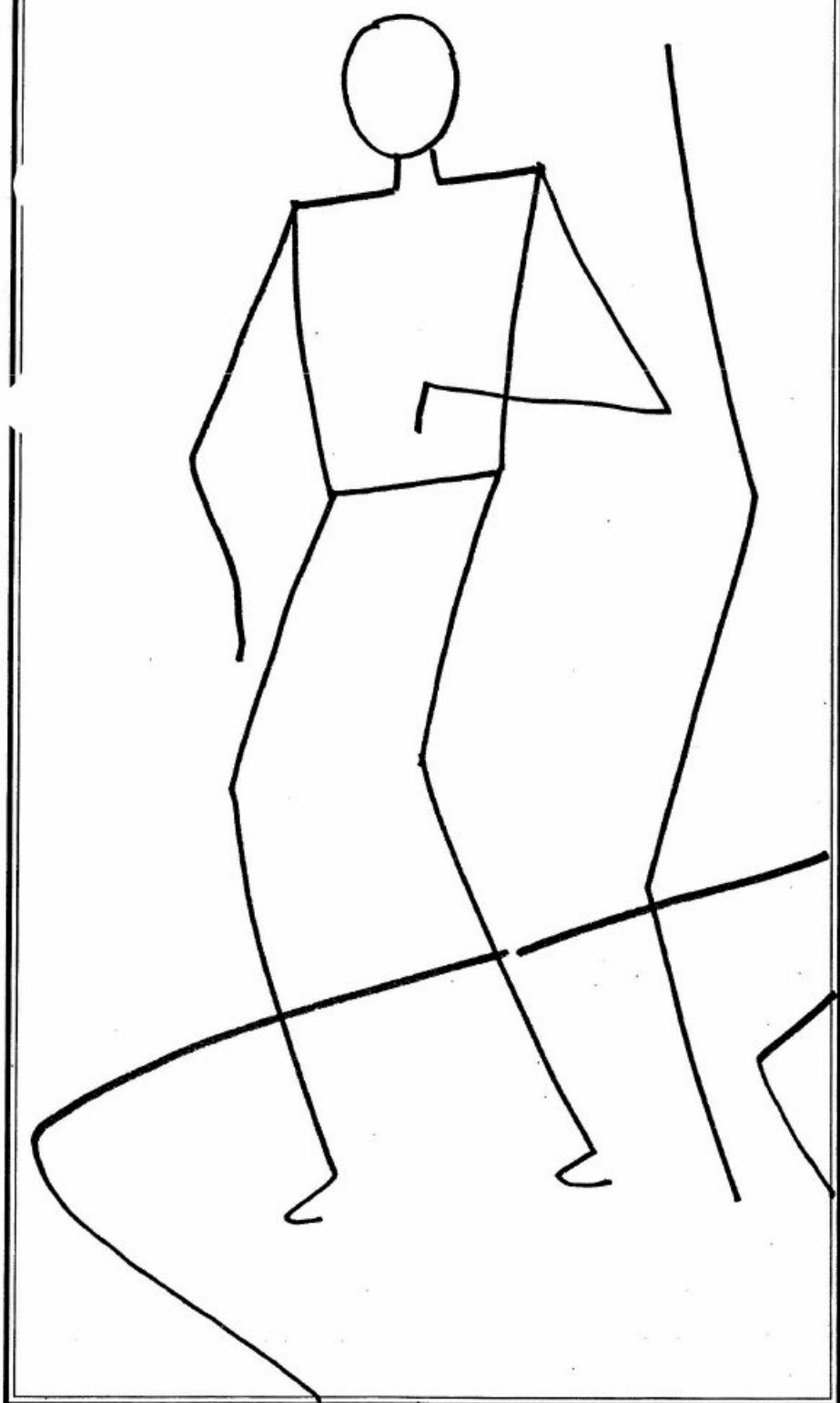
Draw stick figures in action



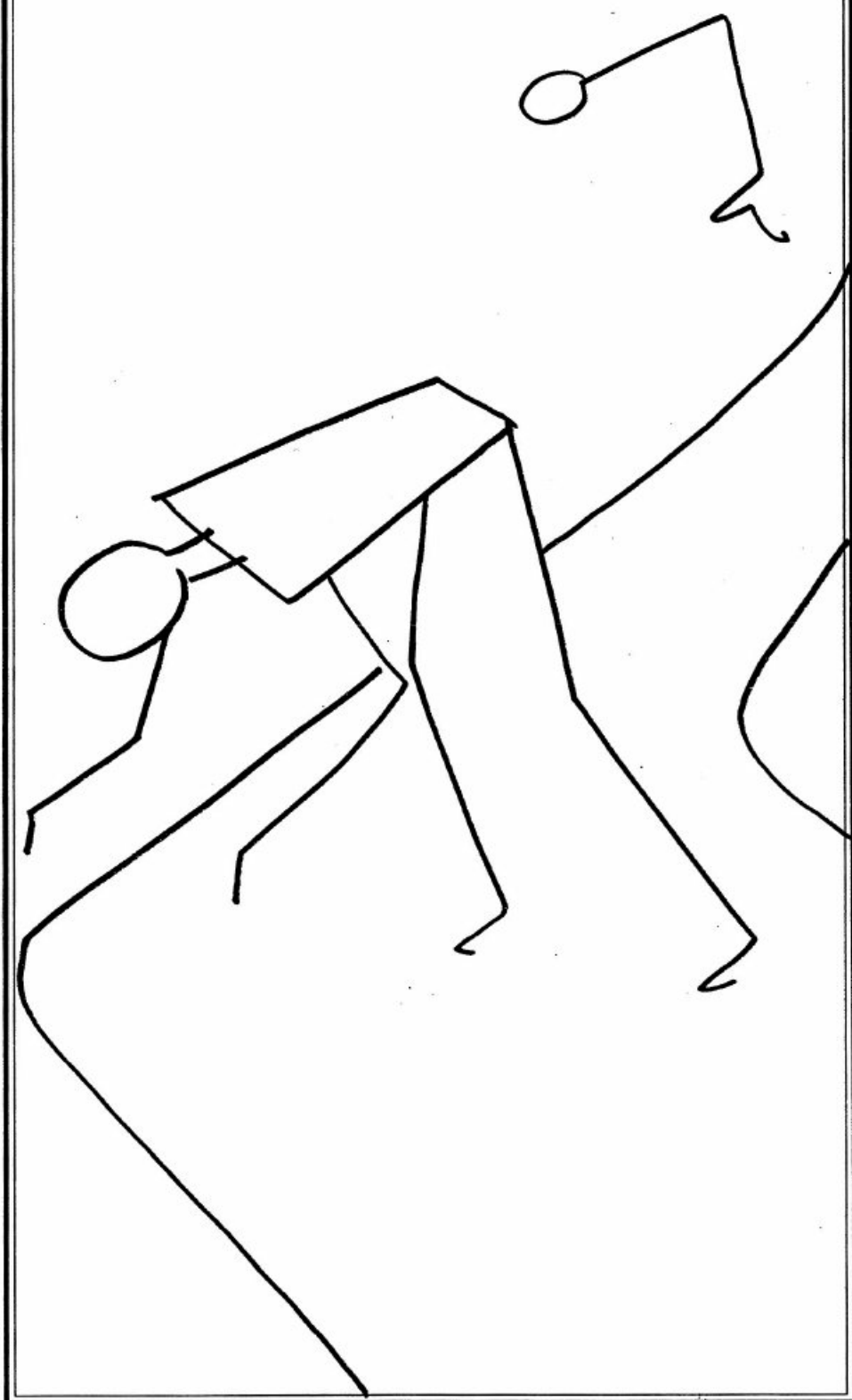
Draw stick figures in action



Draw stick figures in action

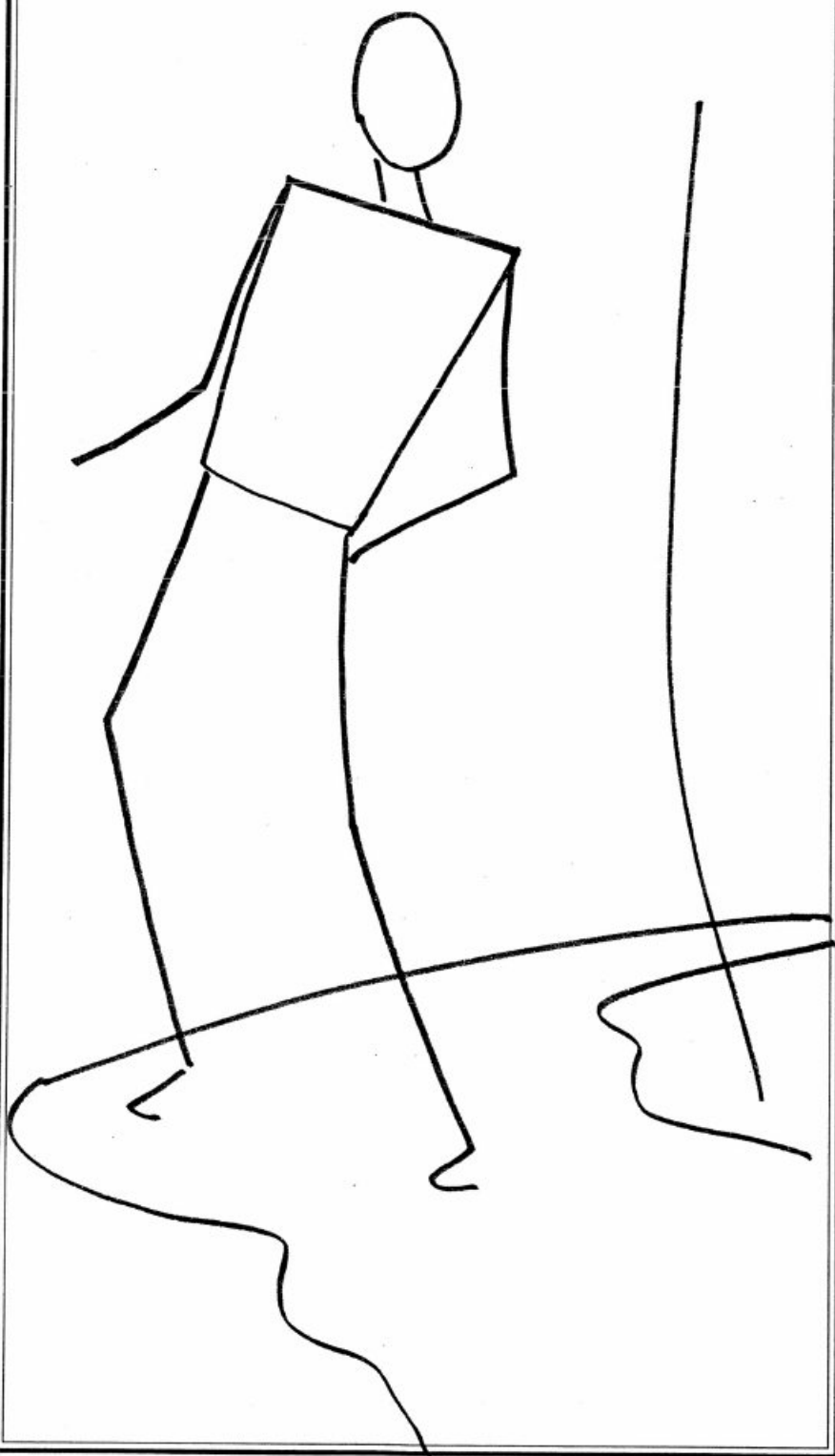


Draw stick figures in action

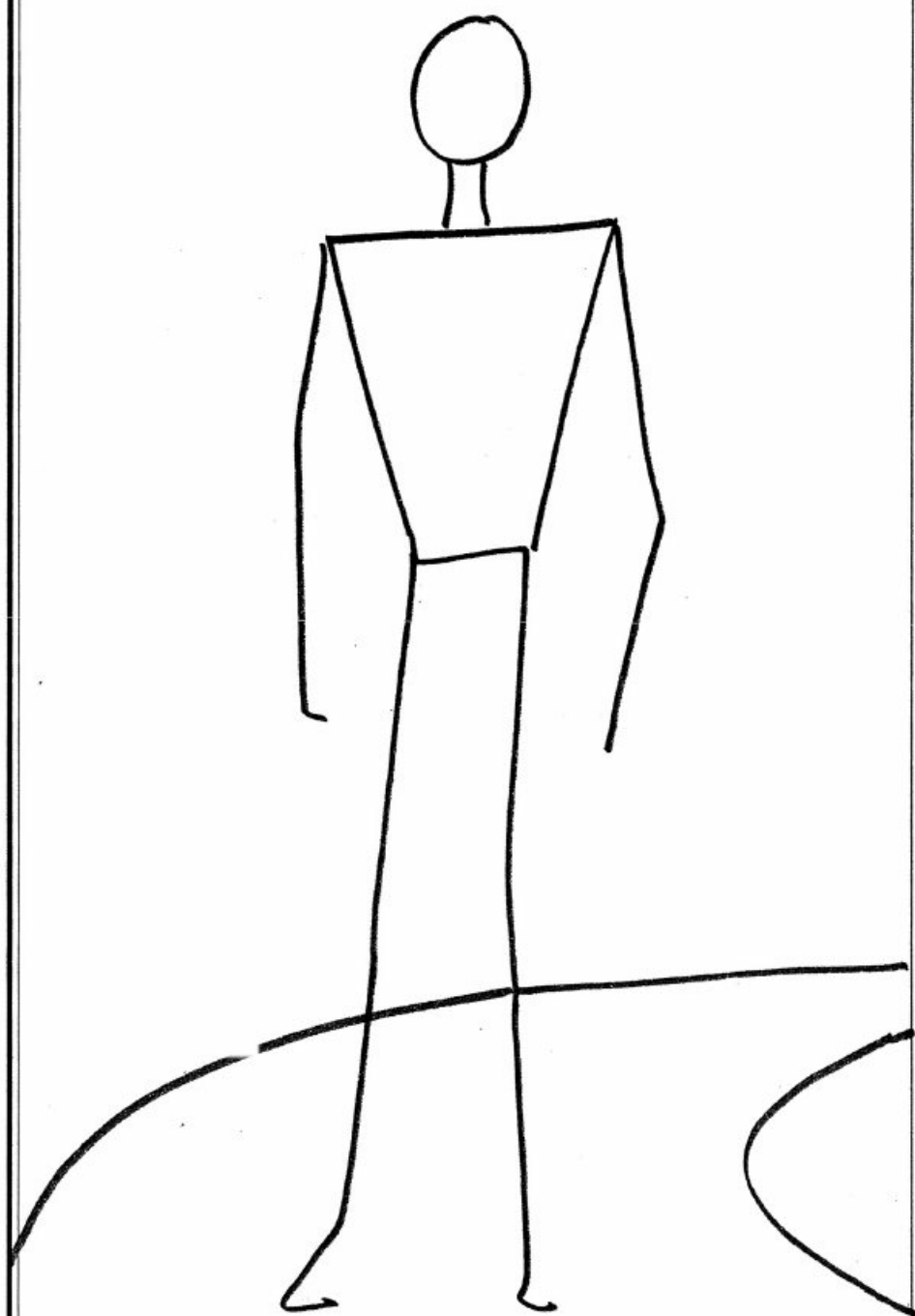


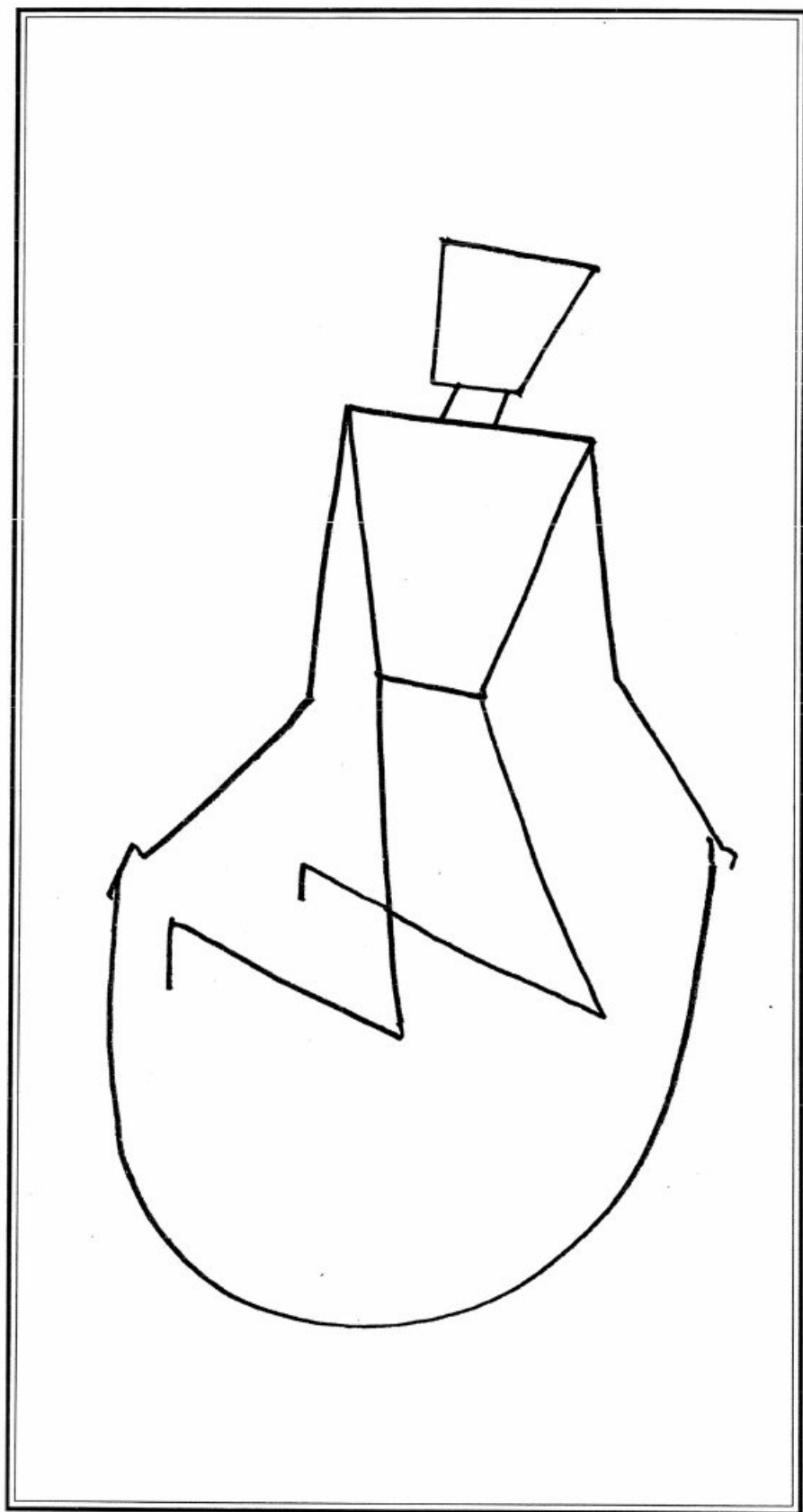


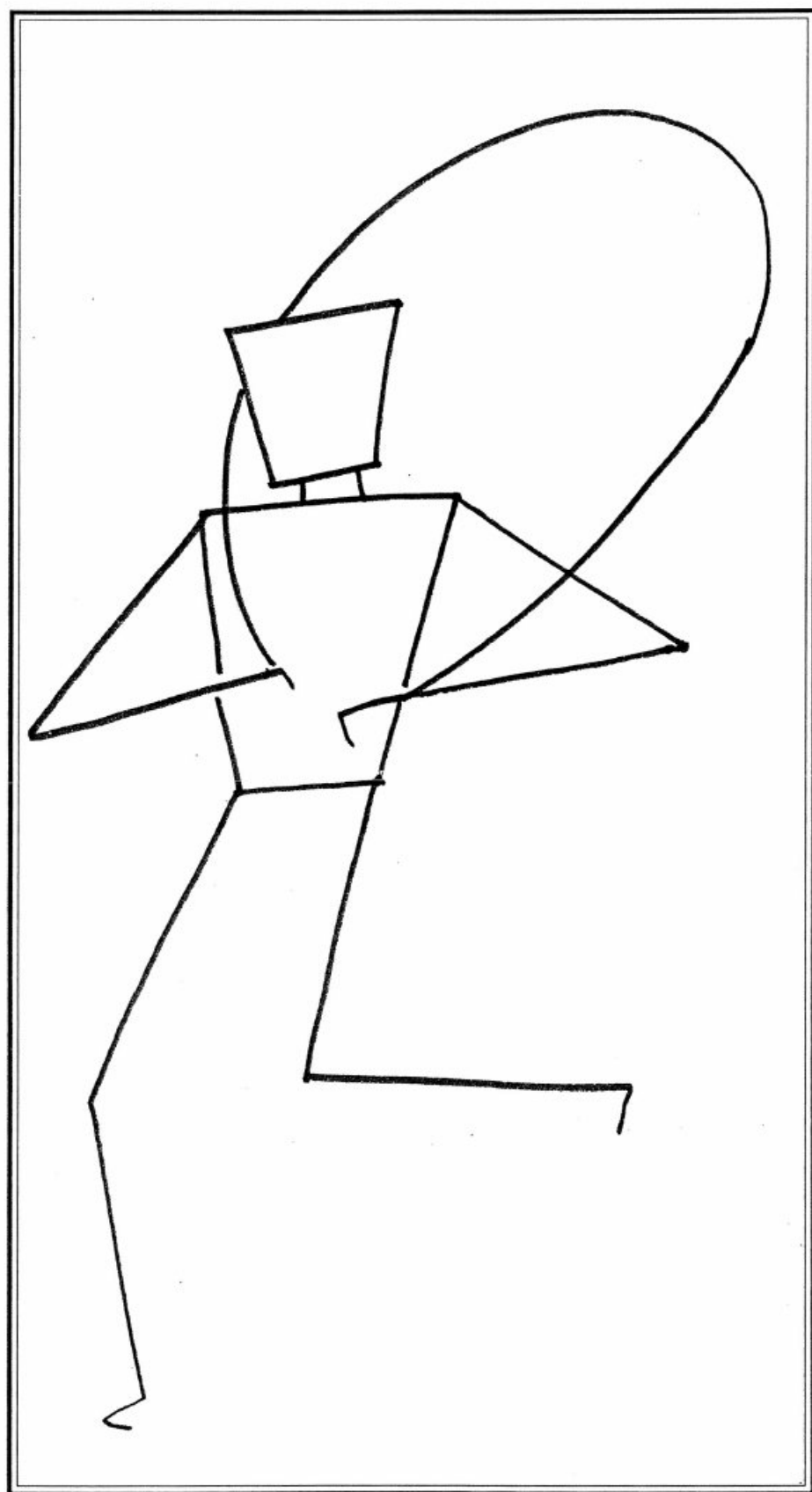
Draw stick figures in action

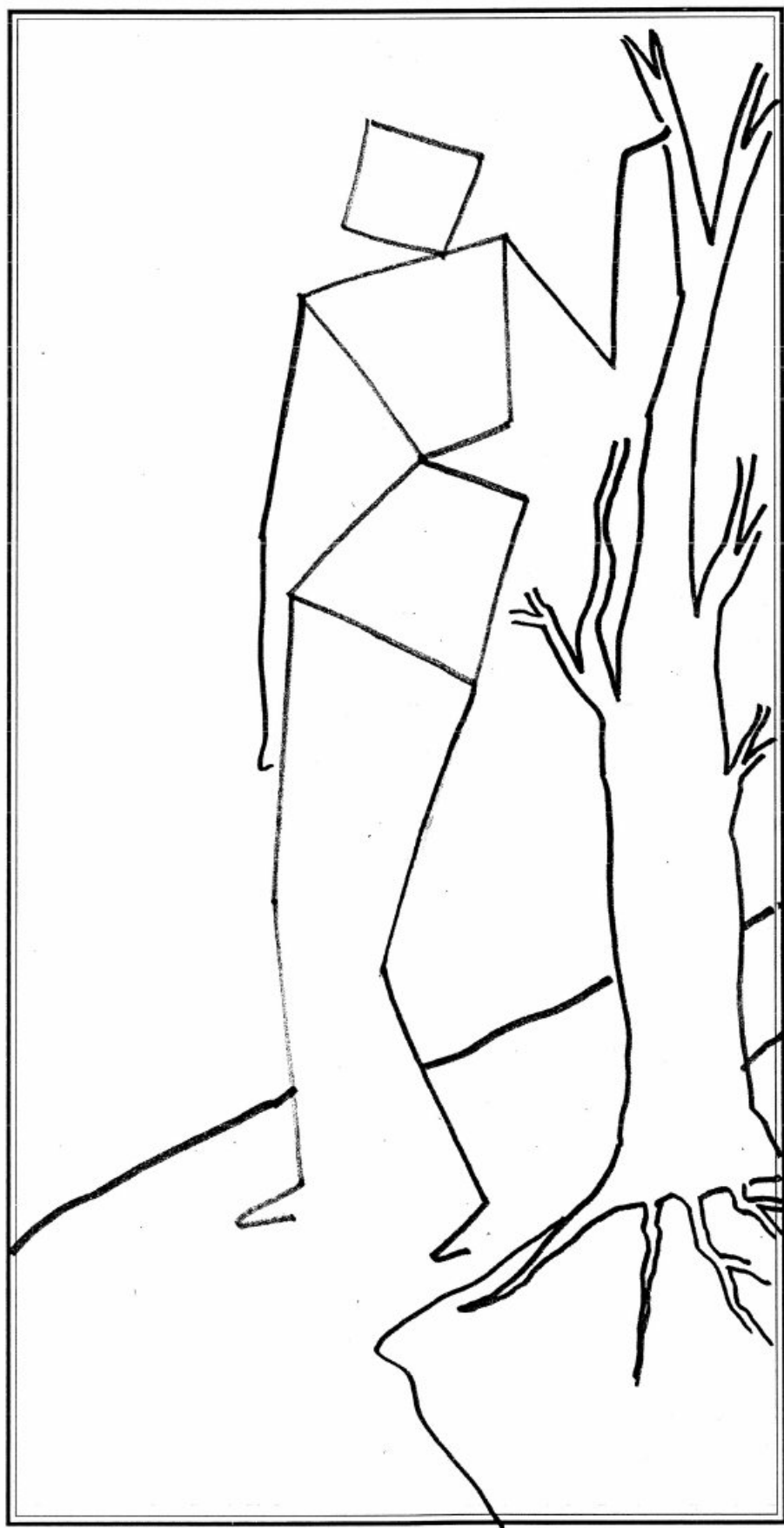


Draw stick figures in action









## **Activity**

1. Go through magazines and look for images of figures. Try to draw their stick figure images.

### **5.4 Summary**

#### **5.5 Self-assessment Questions/Exercises**

1. Draw two standing stick figures.
2. Draw two sitting stick figures.
3. Draw two running stick figures.
4. Draw two squatting stick figures.
5. Draw two stick figures depicting a working scene.

#### **5.6 Further Readings**

1. Encyclopedia of Fashion Detail by Patrick John Ireland publication B.T. Batsford Ltd London
2. Costume Drawing by Hazel R. Doten and Constance Boulard. Publication Pitman Pub. Corp.

## **UNIT 6**

### **STRUCTURE**

- 6.1 Unit Introduction**
- 6.2 Objectives**
- 6.3 Block Figures**
- 6.4 Summary**
- 6.5 Self-assessment Questions/Exercises**
- 6.6 Further Readings**

#### **6.1 Unit Introduction**

Block figures are the second step to drawing. After you have made the stick figure start adding the blocks, which will give your figure a dimensional look.

#### **6.2 Objectives**

Block figures help you in making flesh figures and also to judge whether your figures are in proportion.

#### **6.3 Block Figures**

Before we go on to drawing block figures on stick figures we must know the figure proportions.

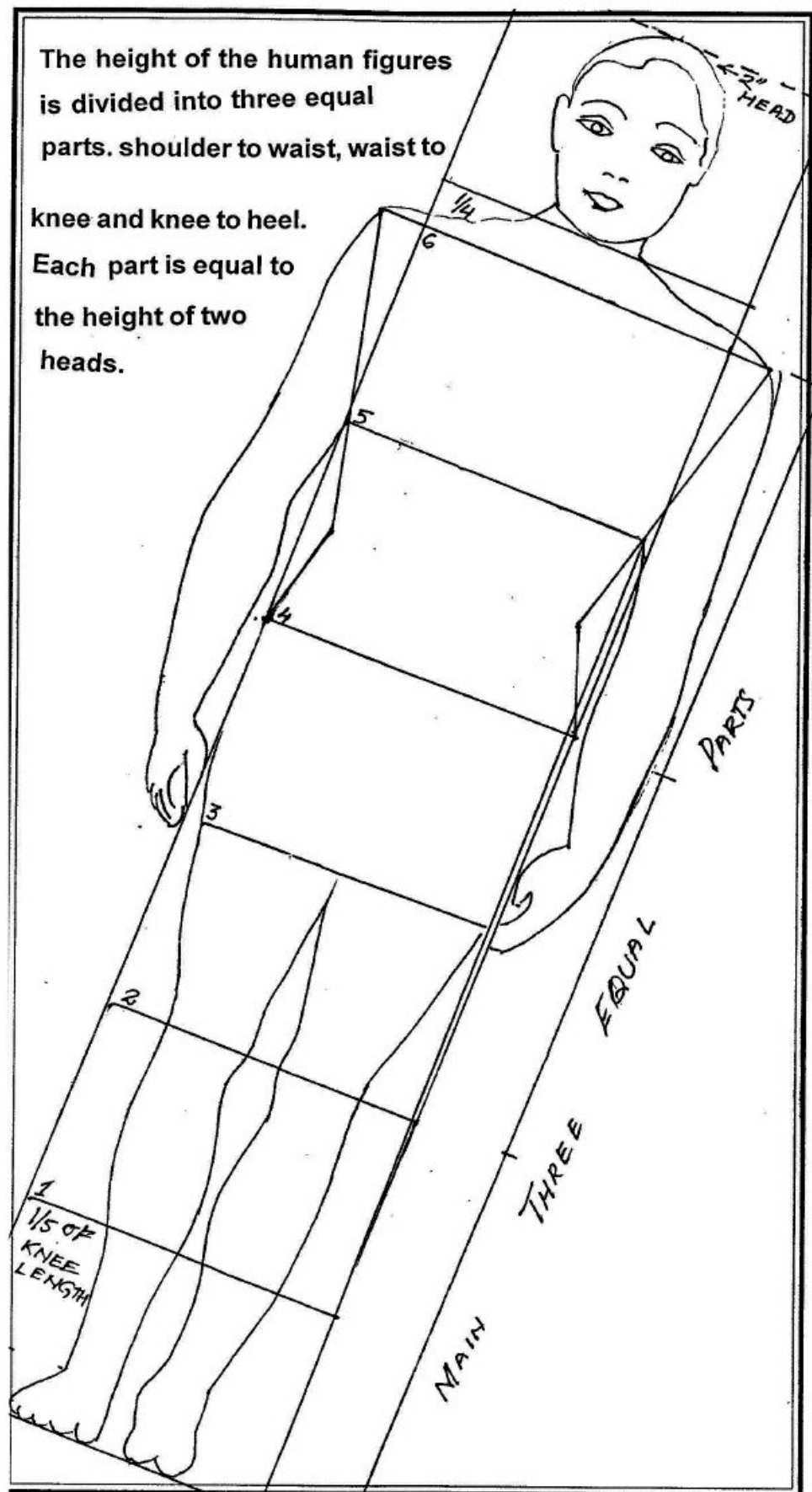
The next few sheets illustrate figure proportions for male and female figures. Practice making the given proportionate figures and then add blocks to all the stick figures you have drawn so far.

The block figures given are normal figures with the seven head theory concept.

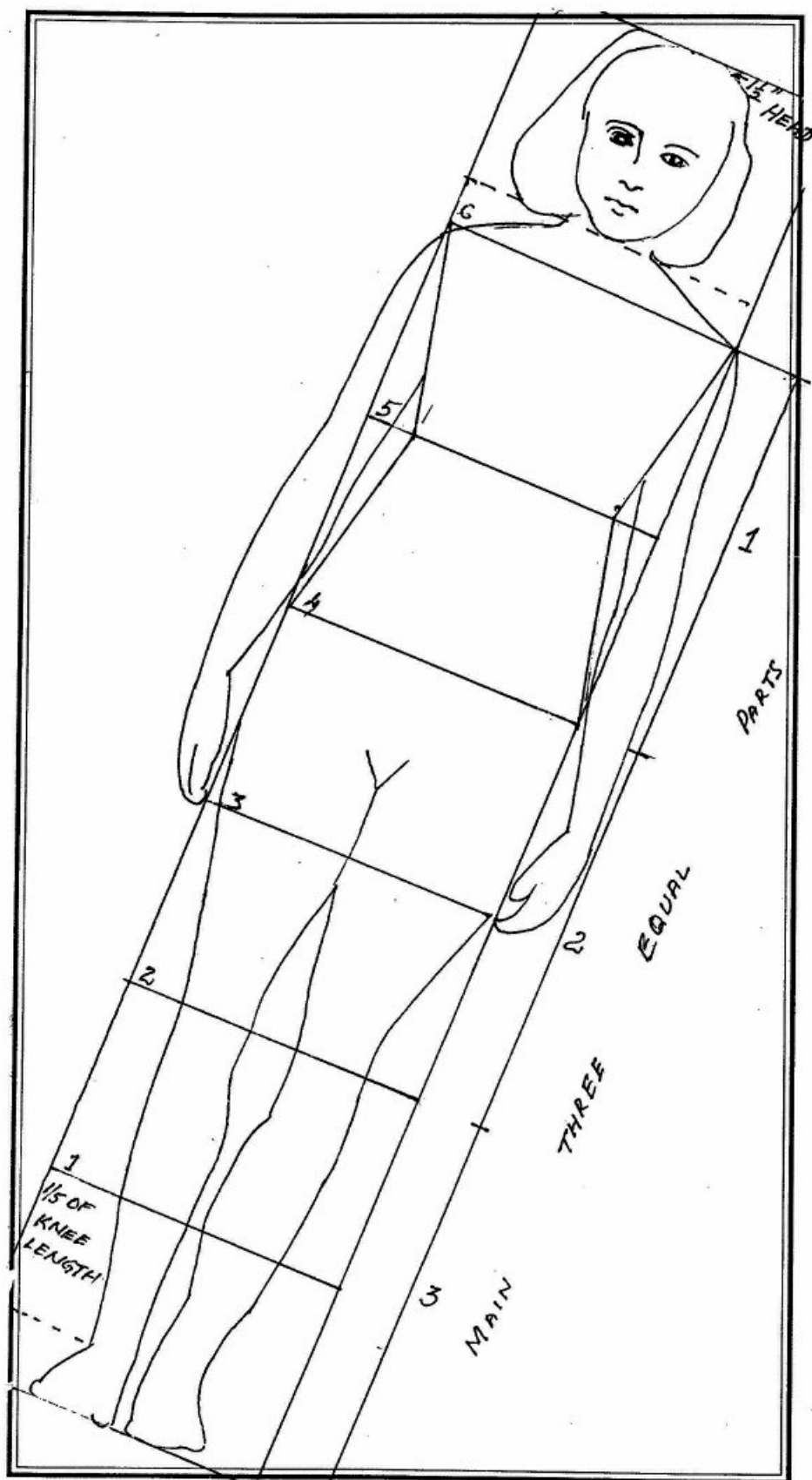
The height of the human figures is divided into three equal parts. shoulder to waist, waist to

knee and knee to heel.

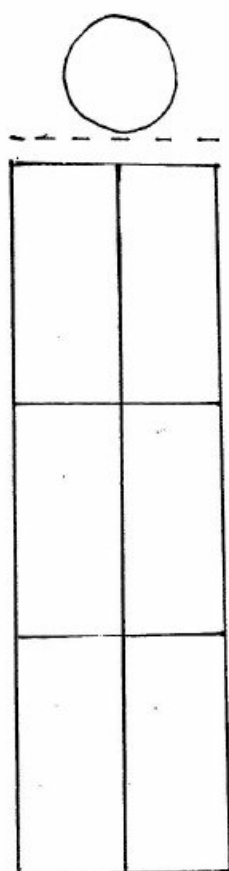
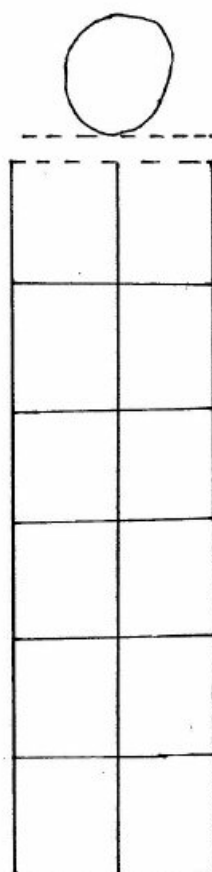
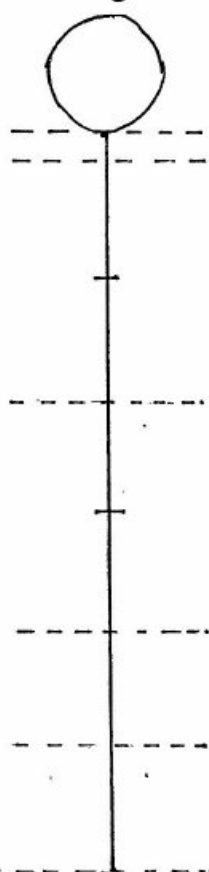
Each part is equal to the height of two heads.



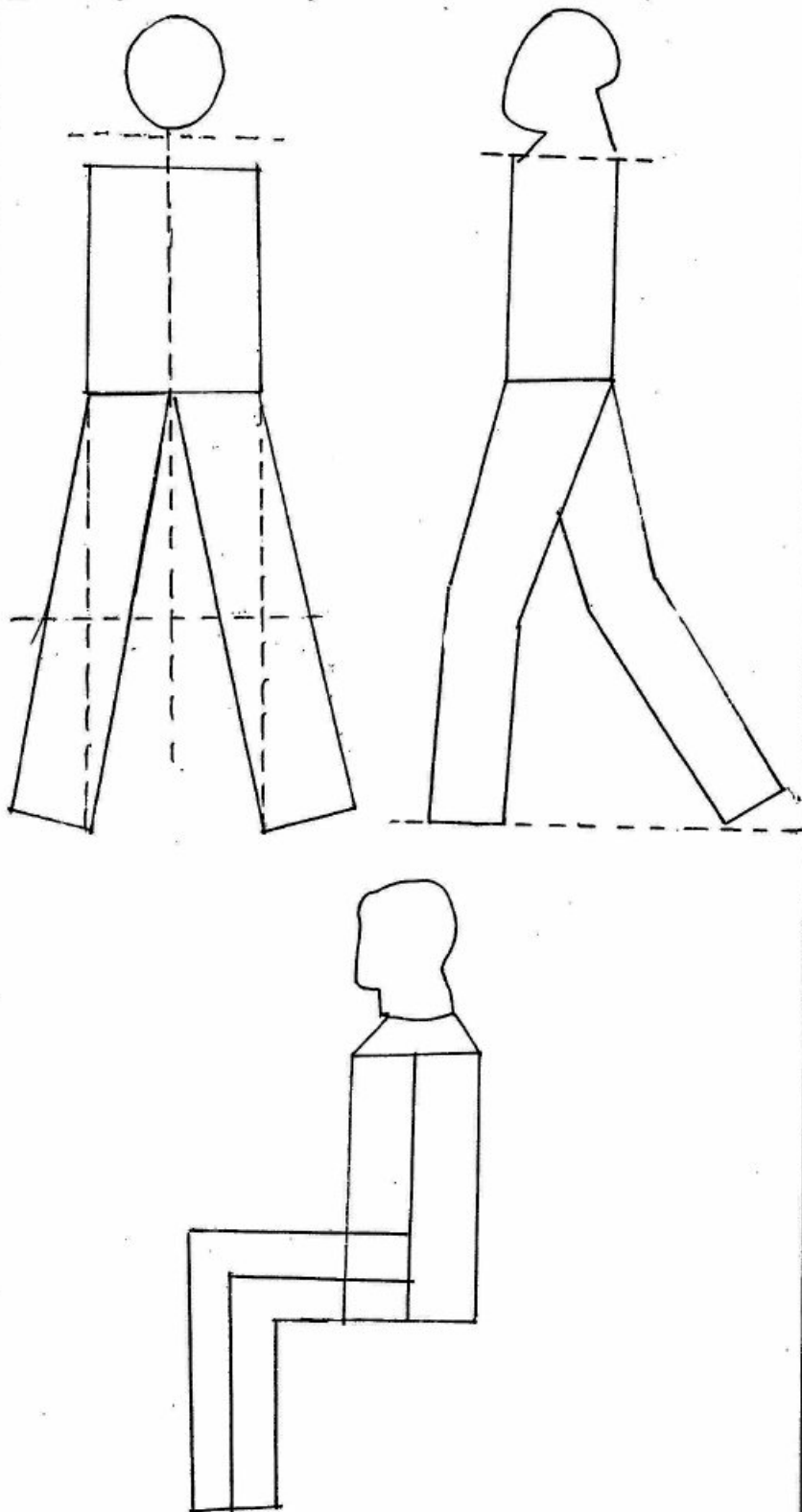




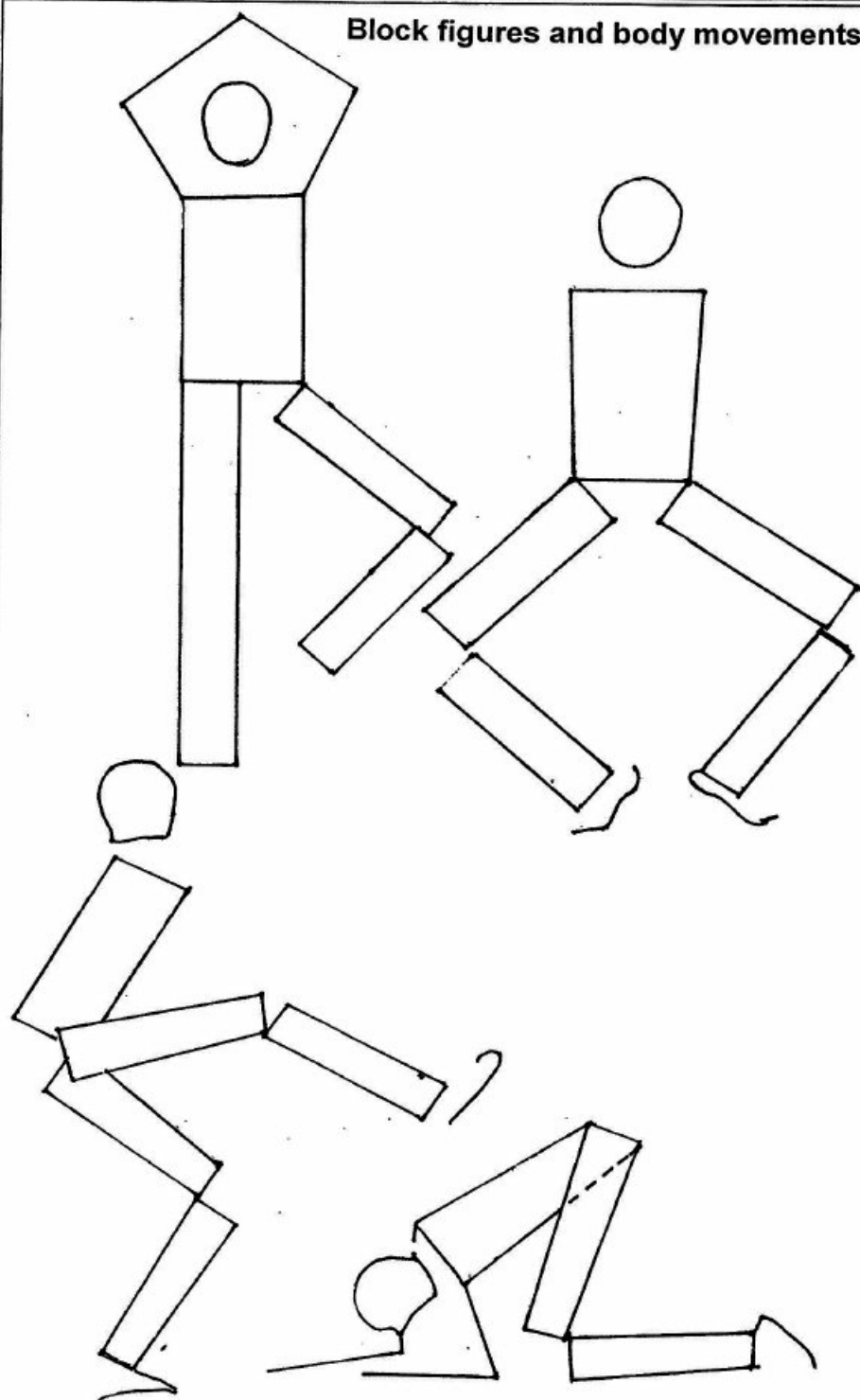
# Block figures and body movements



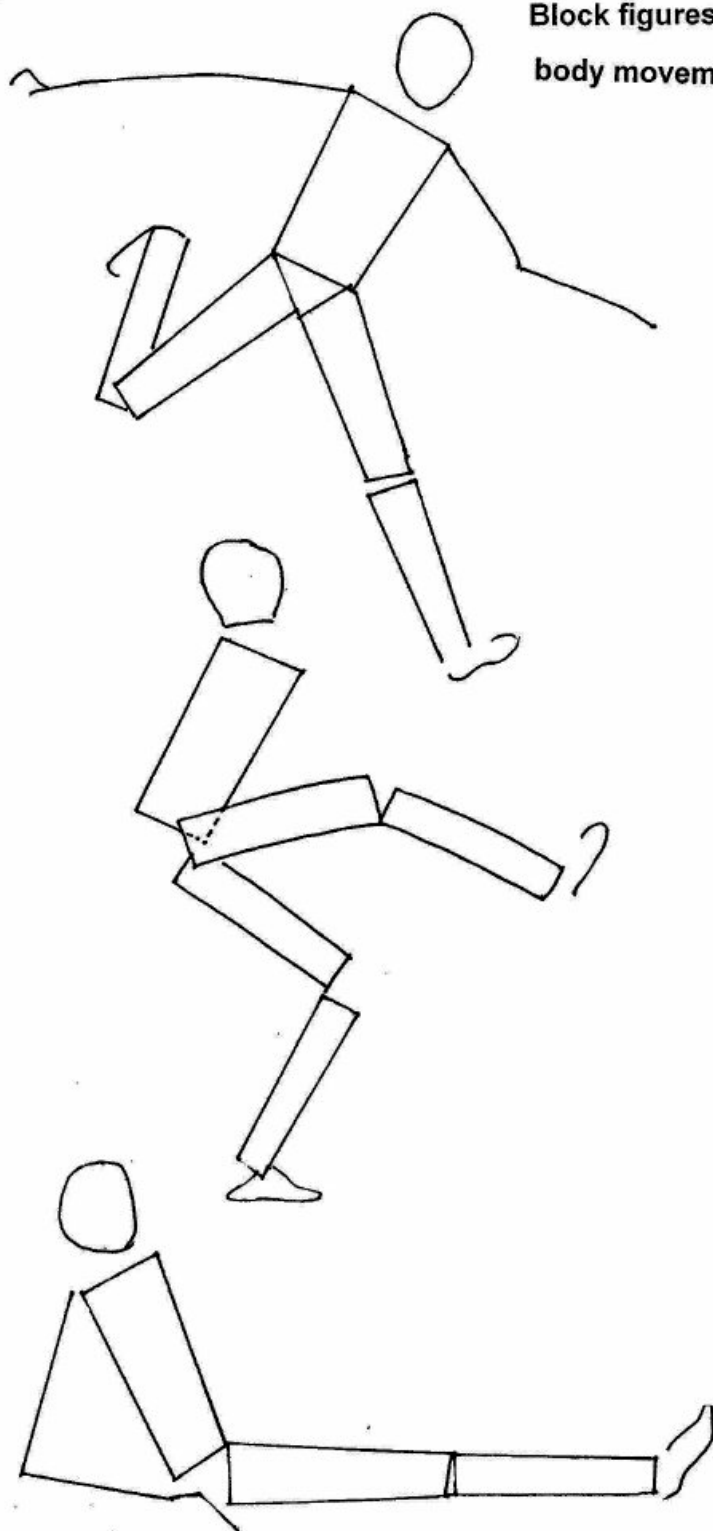
# Block figures and body movements



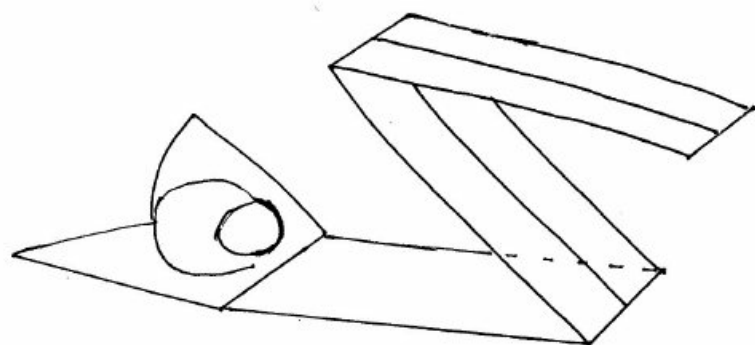
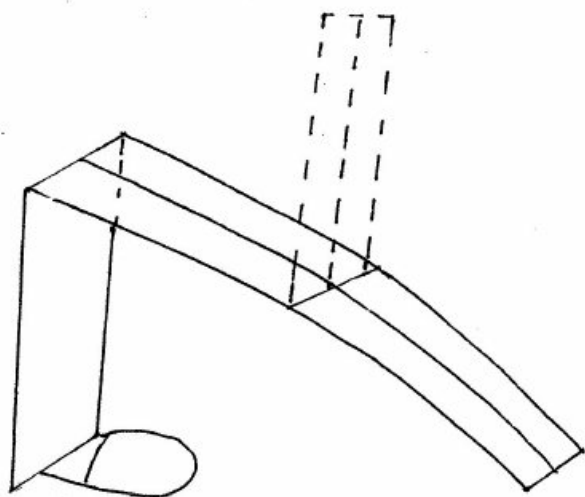
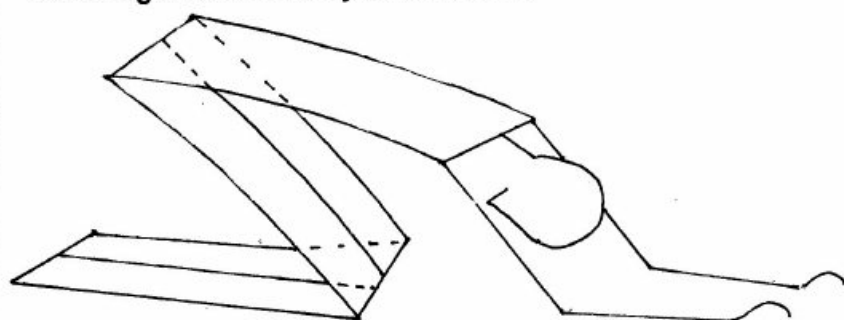
# Block figures and body movements



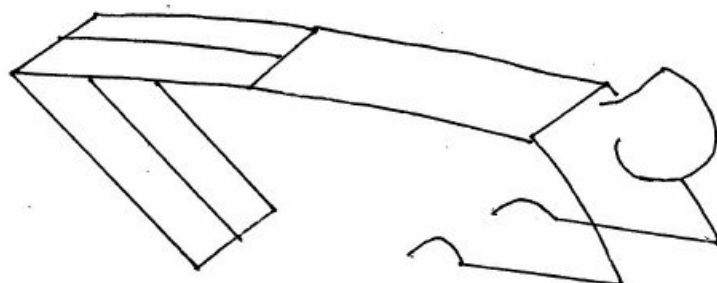
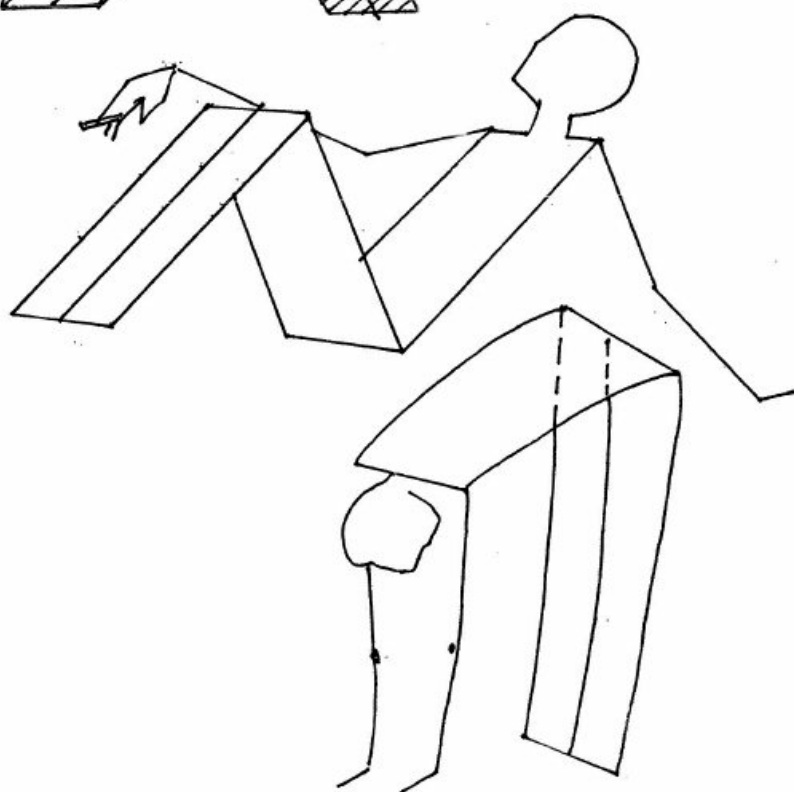
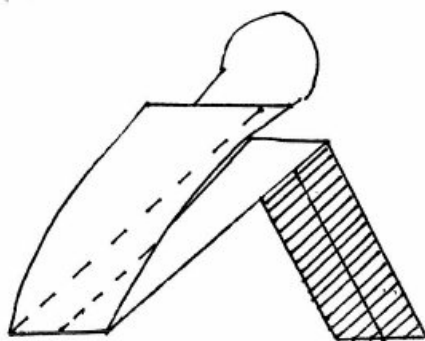
**Block figures and  
body movements**



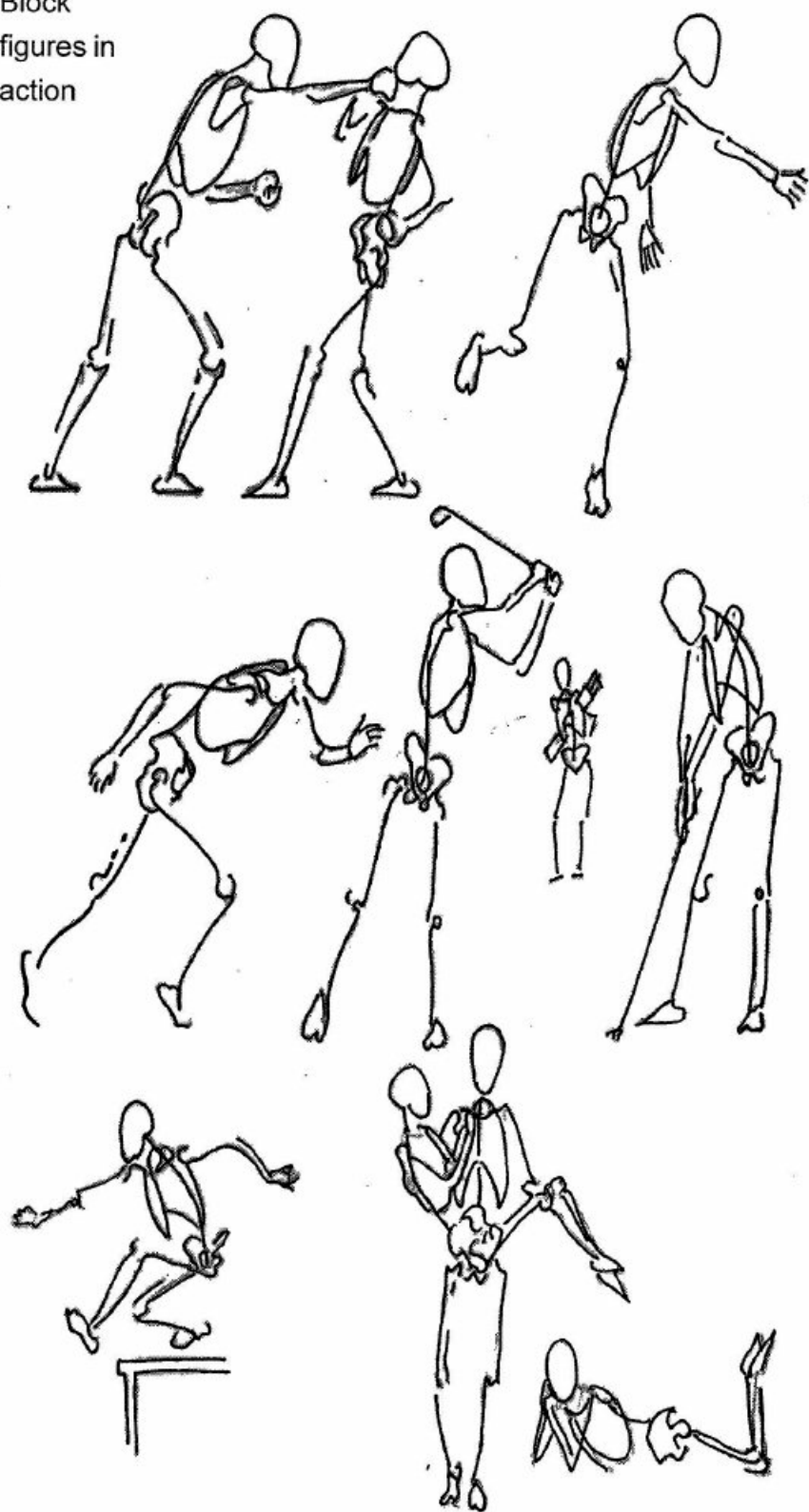
# Block figures and body movements



# Block figures and body movements

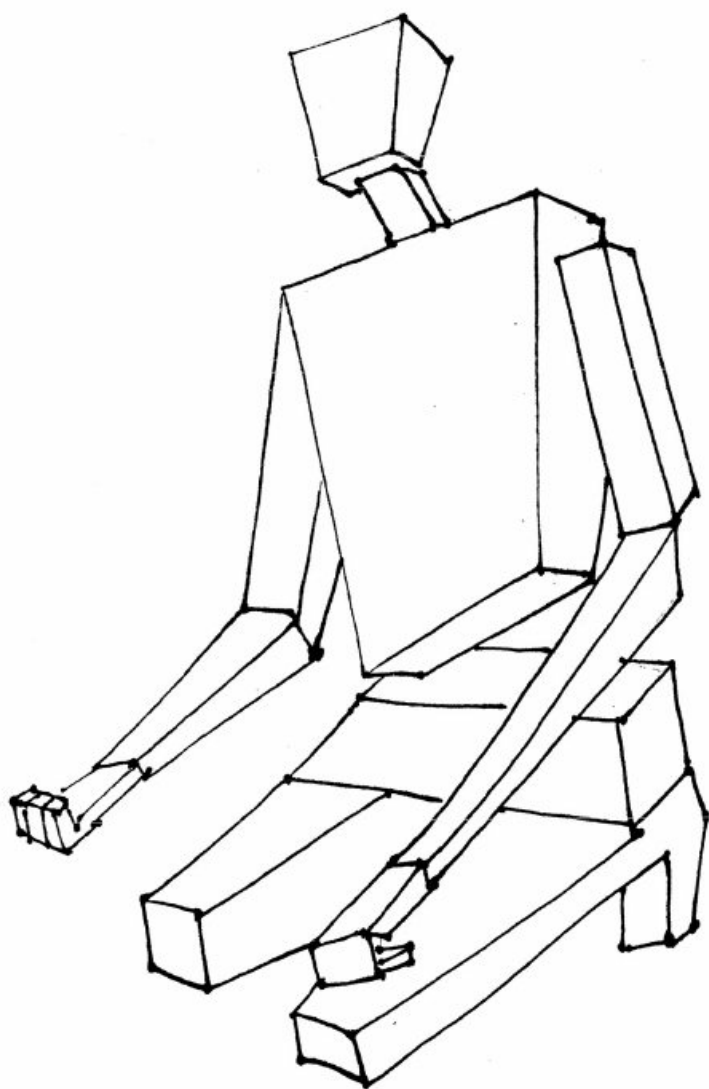


Block  
figures in  
action

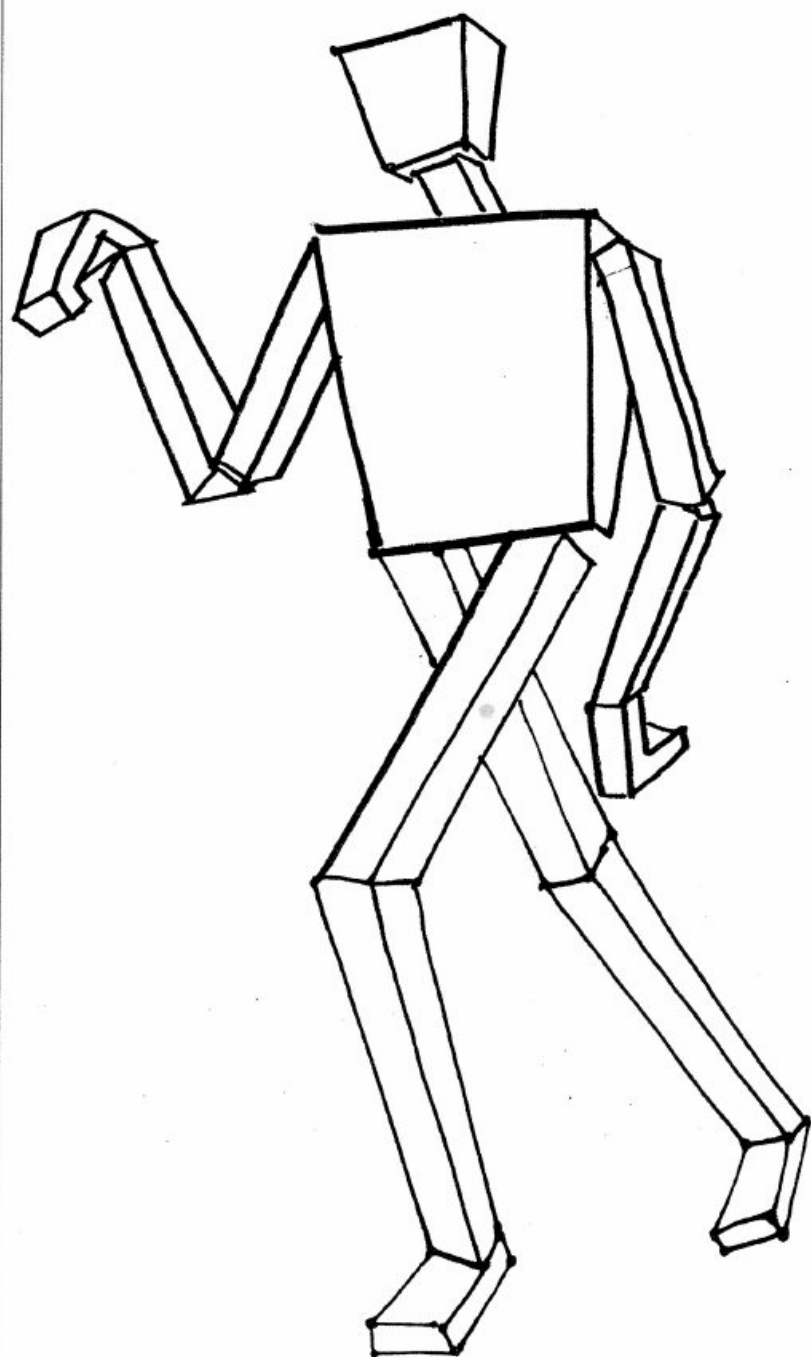




Side and sitting block figures.



Block figures in action



## **Activity**

1. Add blocks on all the stick figures given in the previous text.

## **6.4 Summary**

While drawing figures block figure drawing is the second step and is done after the stick figure drawing. After doing the block drawing we can add the flesh and curves onto the figure.

## **6.5 Self-assessment Questions/Exercises**

1. Draw two sitting block figures.
2. Draw two standing block figures.
3. Draw two running block figures.
4. Draw two bending block figures.
5. Draw two playing block figures in action.

## **6.6 Further Readings**

1. Encyclopedia of Fashion Detail by Patrick John Ireland publication B.T. Batsford Ltd London
2. Costume Drawing by Hazel R. Doten and Constance Boulard. Publication Pitman Pub. Corp.

## **UNIT 7**

### **STRUCTURE**

#### **7.1 Unit Introduction**

#### **7.2 Objectives**

#### **7.3 Quick Sketches**

#### **7.4 Summary**

#### **7.5 Self-assessment Questions/Exercises**

#### **7.6 Further Readings**

#### **7.1 Unit Introduction**

Quick drawing is part of practicing to draw quickly by creating the impression of what is required without filling in the minutes details. This Unit gives you examples on quick sketches.

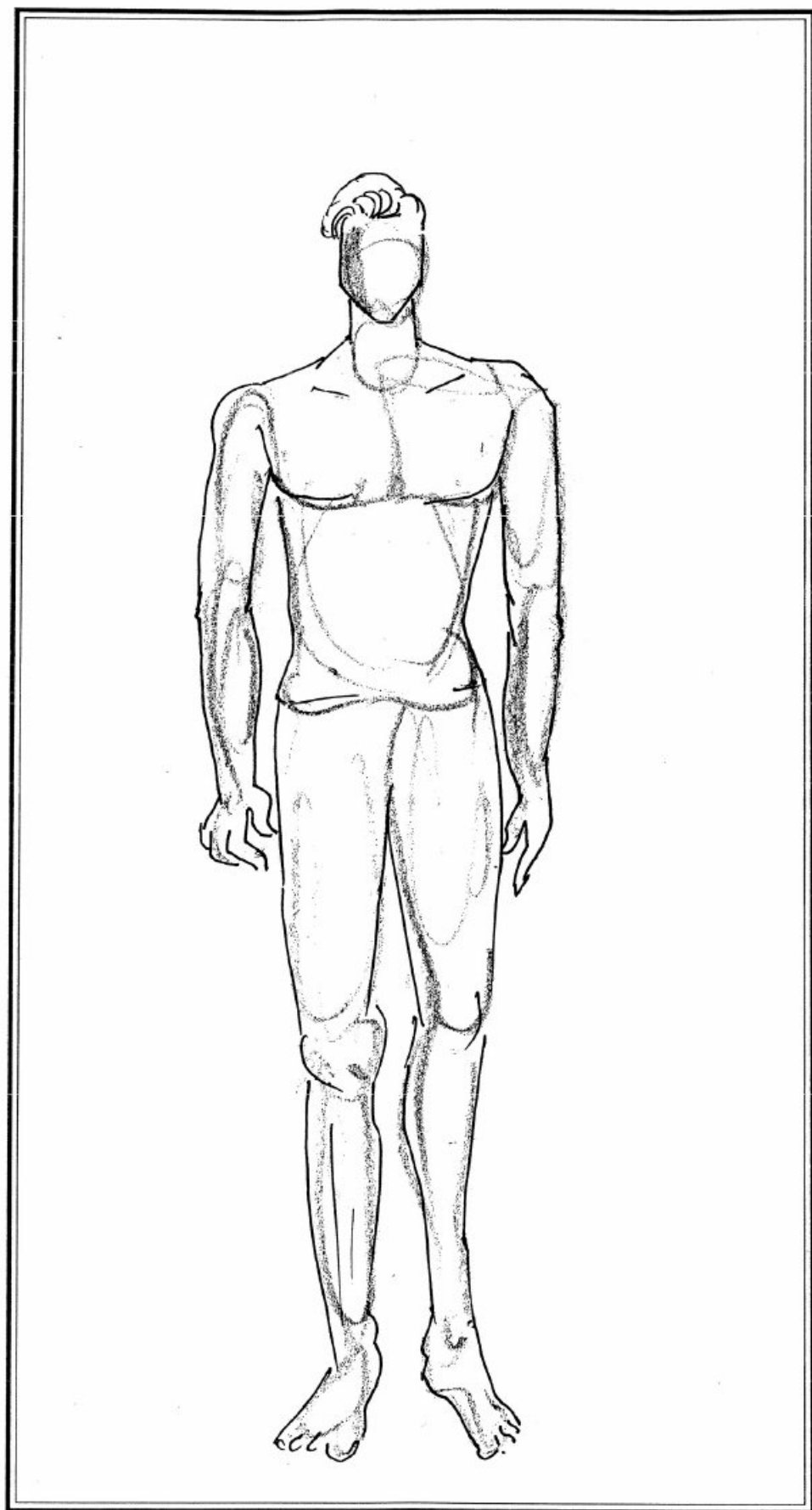
#### **7.2 Objectives**

This section of quick sketching will improve your sketching power and confidence. When you have to make presentations this will be helpful.

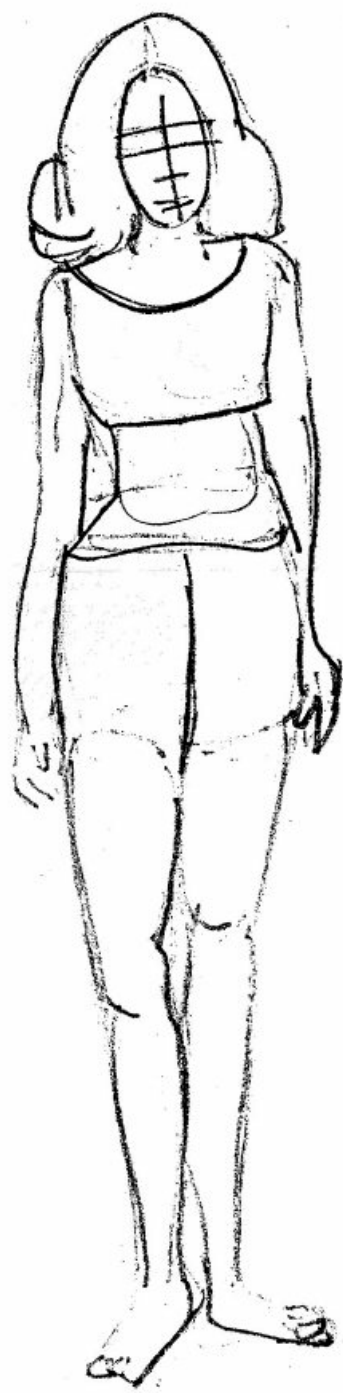
#### **7.3 Quick Sketches**

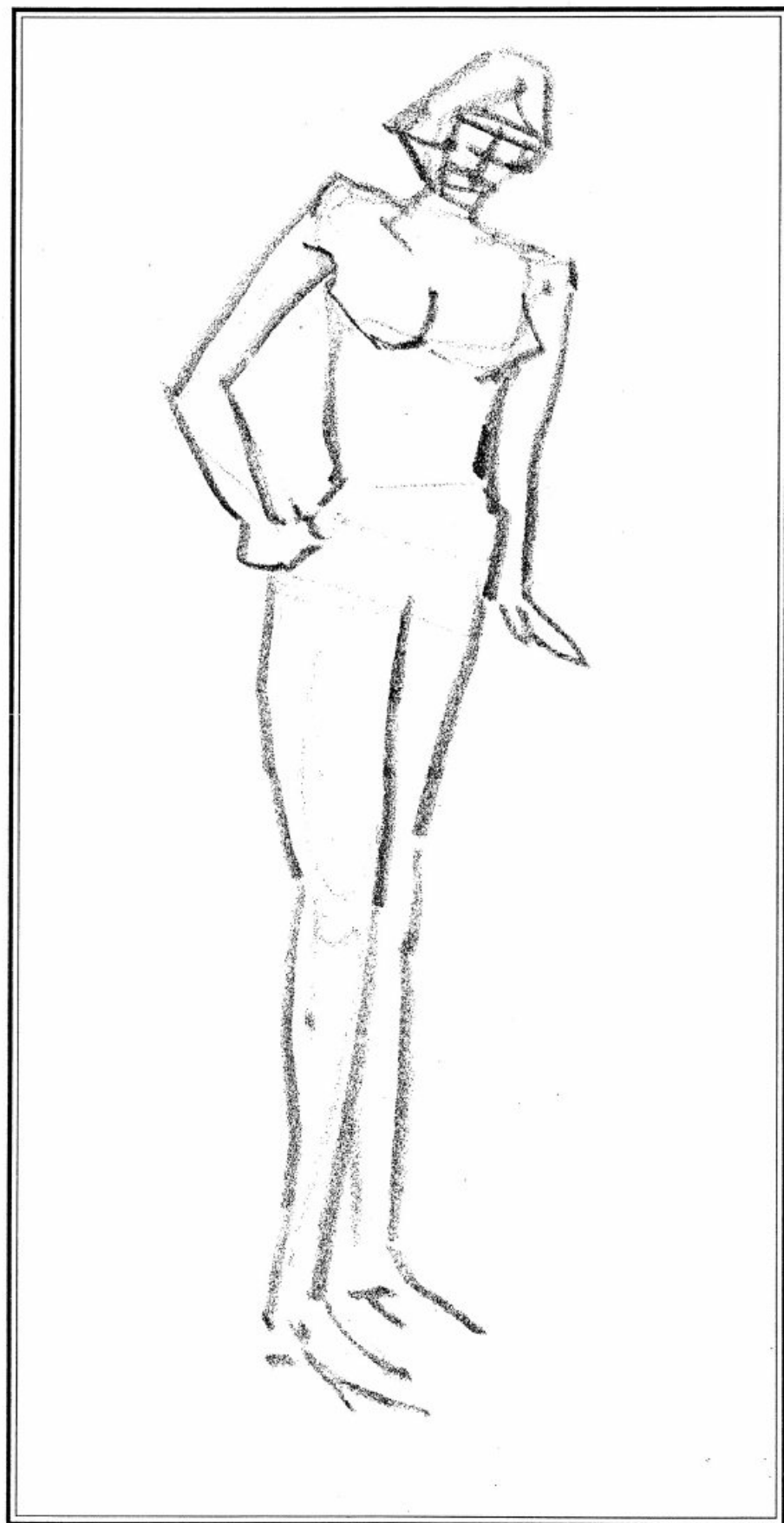
For starting to do quick sketches look at people sitting in a room and doing their specific work. Make quick sketches of the postures in which they are sitting.

You can also make an effort and go to the railway station or the market place. You will get to observe a number of people sitting and standing in different styles. Observe their postures from different angles and make their quick sketches. For better results use a 4B or a 6B pencil to do the quick sketches.

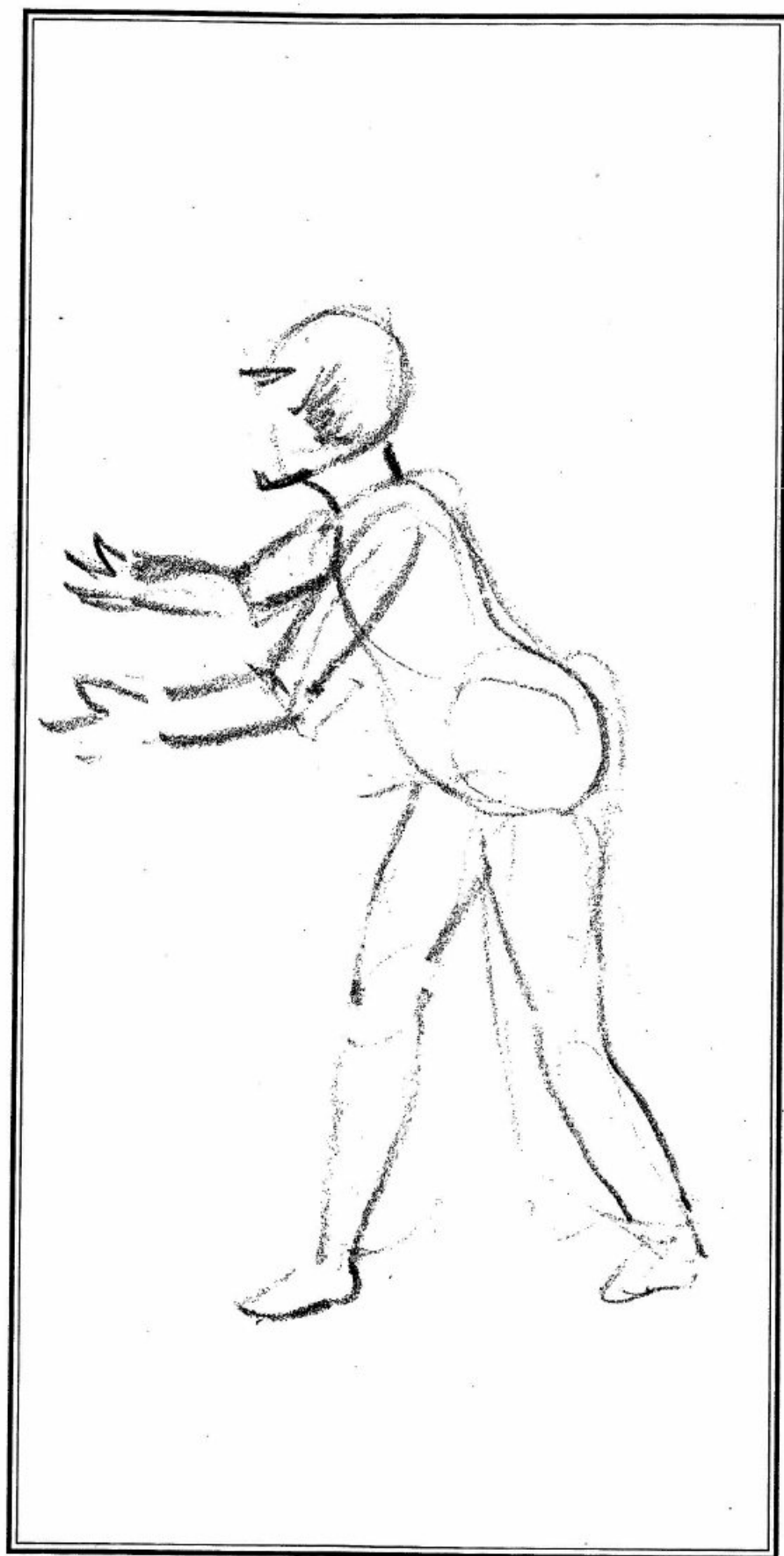


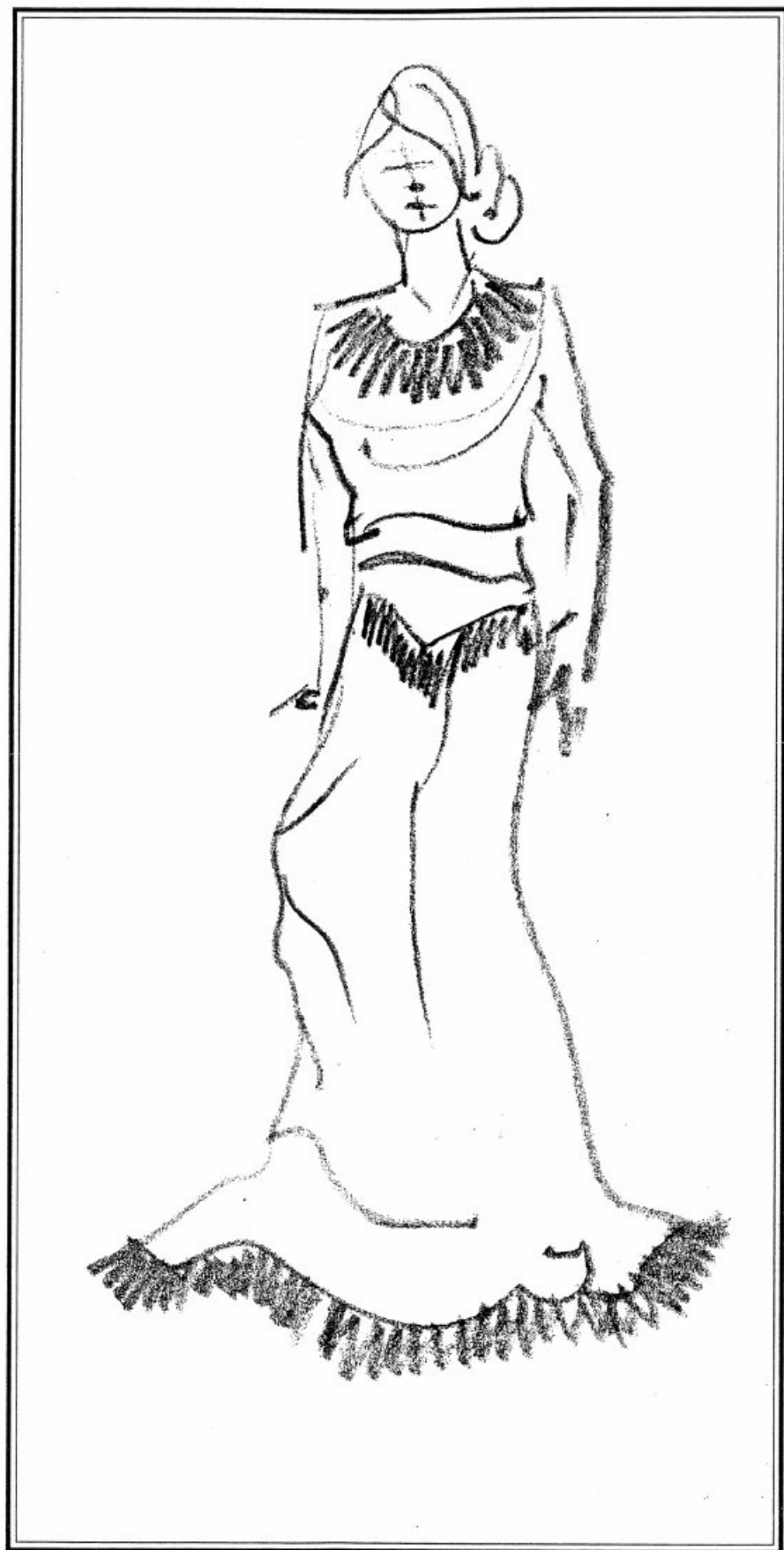


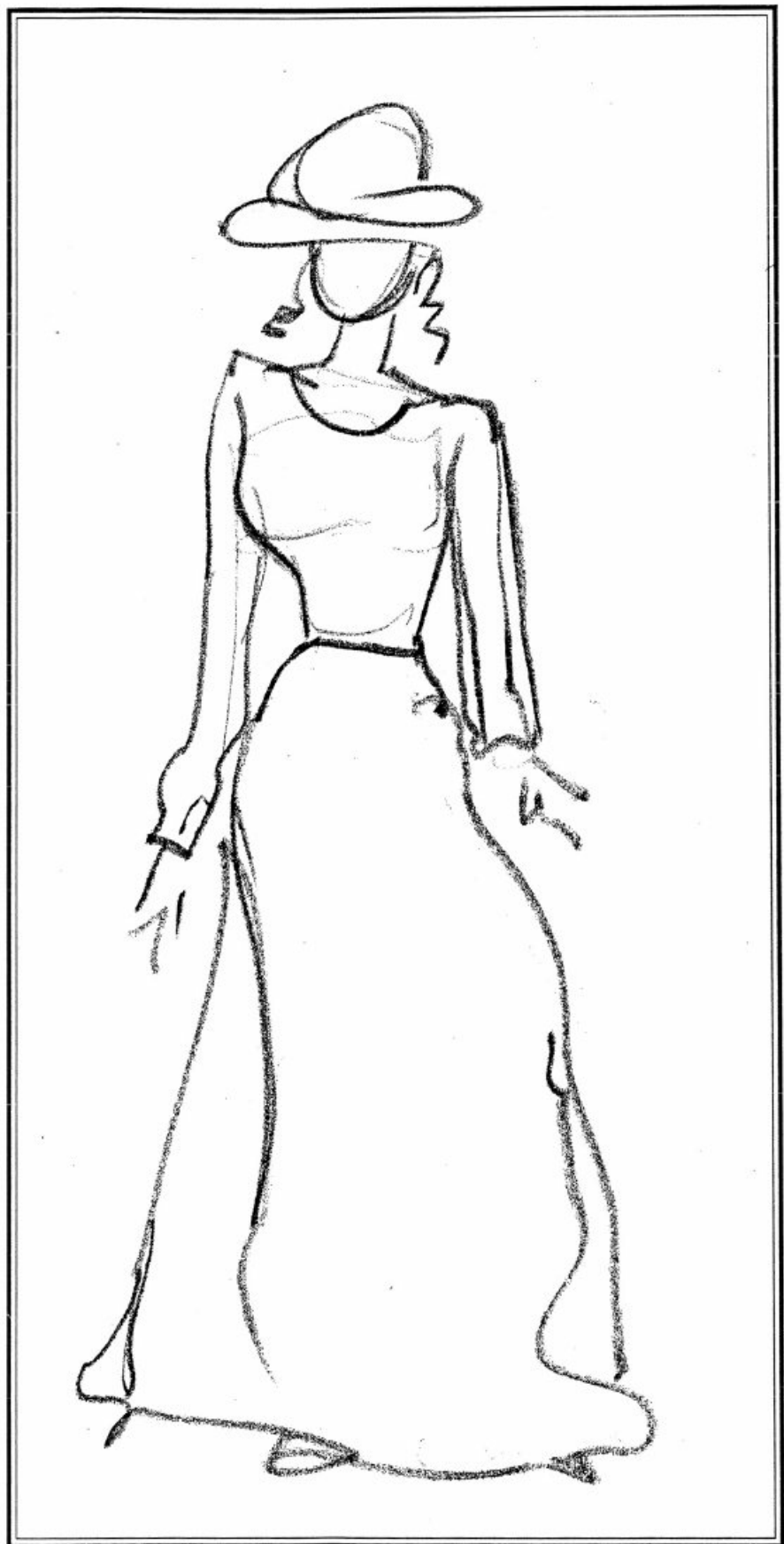






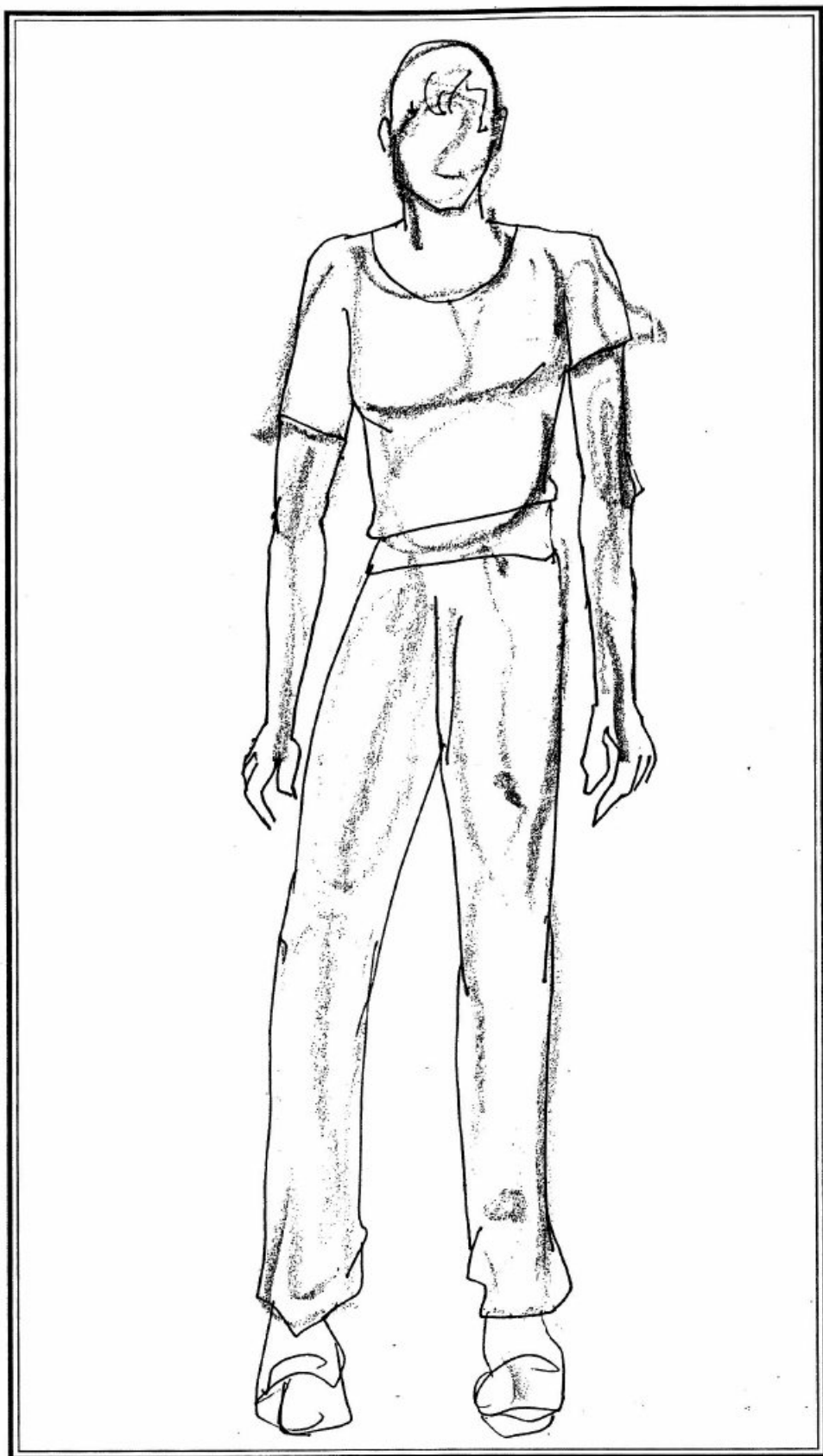


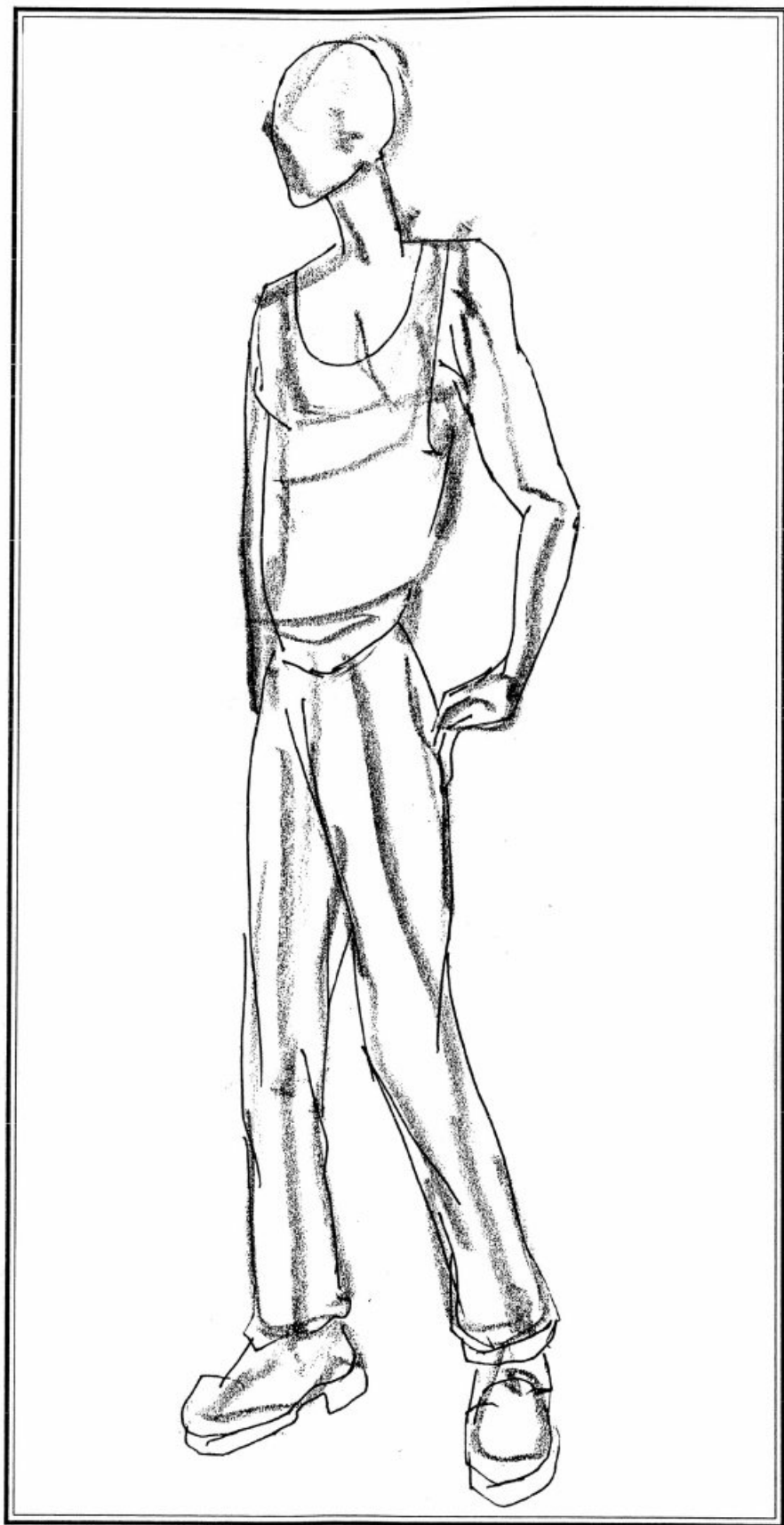


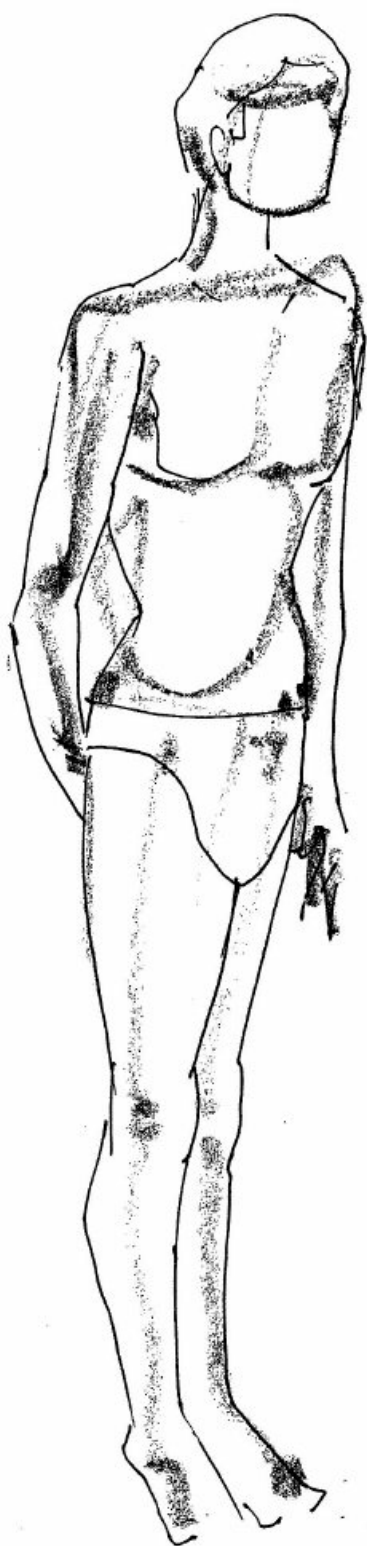




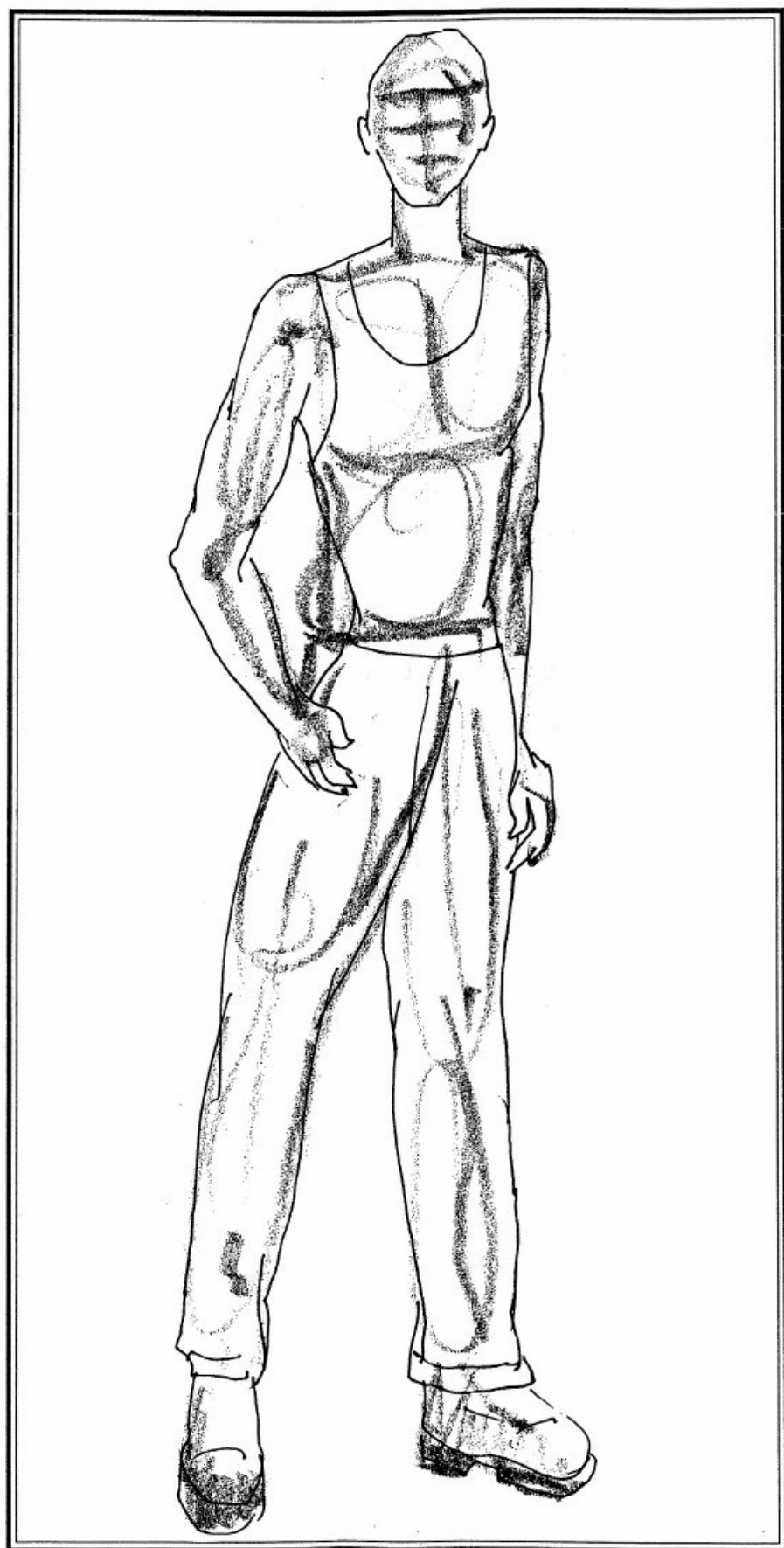


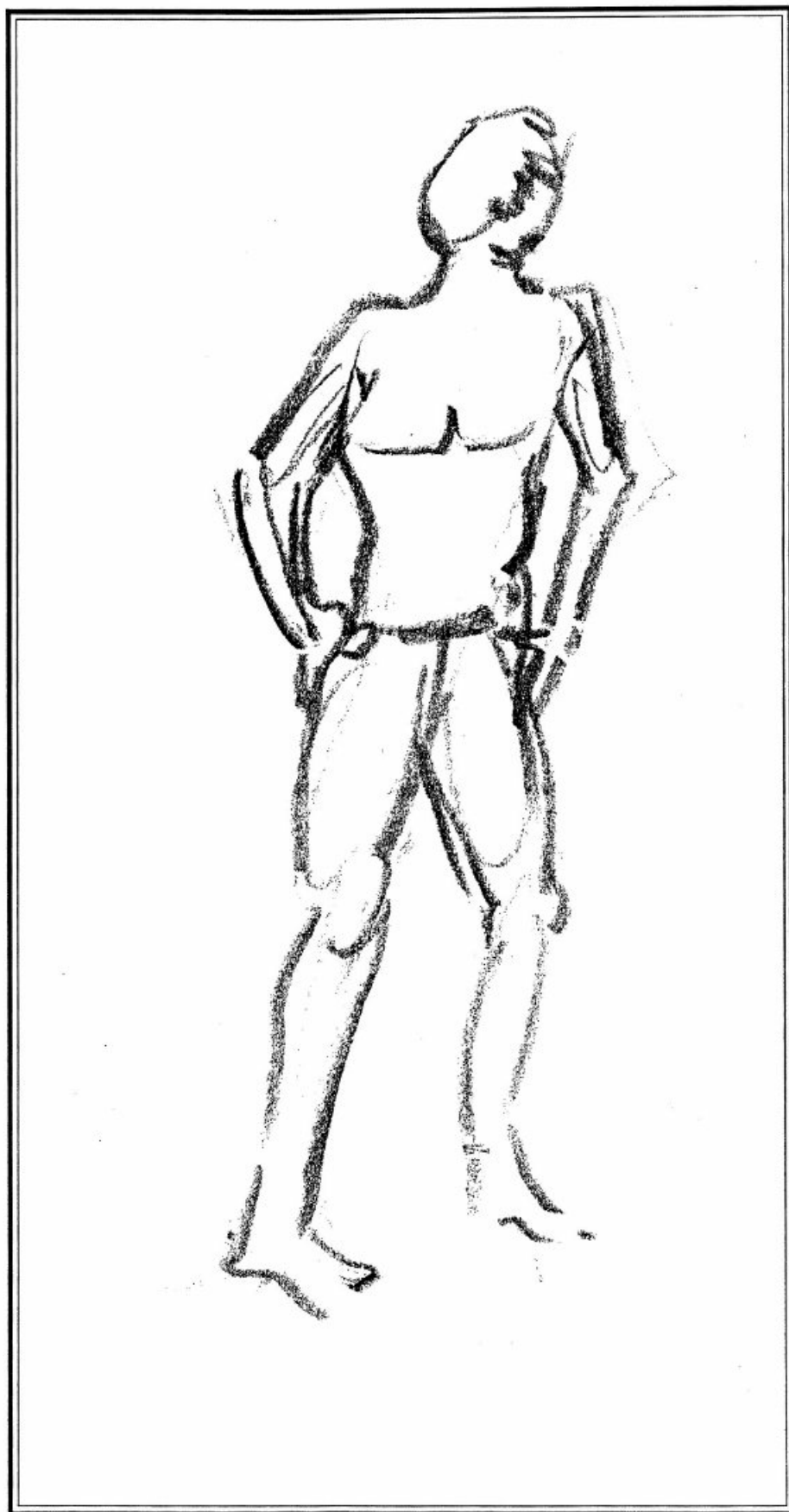
















## **Activity**

1. Make a collection of pictures from magazines and newspapers in different postures and make a scrap book.

## **7.4 Summary**

Quick sketching will help you make good design presentations.

## **7.5 Self-assessment Questions/Exercises**

1. Make two quick sketches of people standing.
2. Make two quick sketches of people dancing.
3. Make two quick sketches of people walking.
4. Make two quick sketches of people sitting.
5. Make two quick sketches of people sleeping.

## **7.6 Further Readings**

1. Encyclopedia of Fashion Detail by Patrick John Ireland publication B.T. Batsford Ltd London
2. Costume Drawing by Hazel R. Doten and Constance Boulard. Publication Pitman Pub. Corp.

## UNIT 8

### STRUCTURE

- 8.1 Unit Introduction
- 8.2 Objectives
- 8.3 Postures
- 8.4 Summary
- 8.5 Self-assessment Questions/Exercises
- 8.6 Further Readings

#### 8.1 Unit Introduction

Making fashion figure sketches will further enhance the presentations made. This unit shows you figures in different postures.

#### 8.2 Objectives

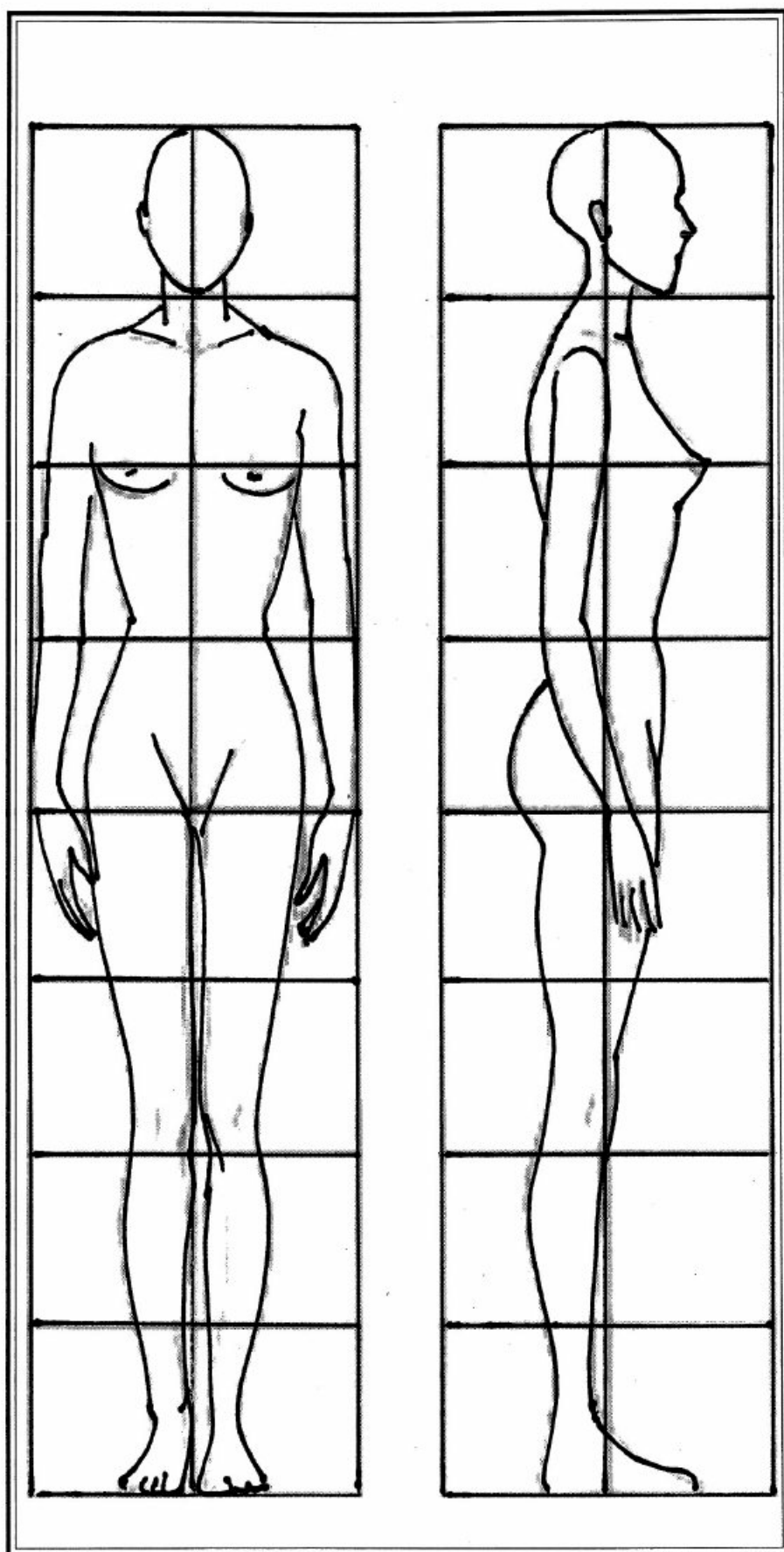
When fashion presentations are made the designers are supposed to depict the dresses from different angles on a figure, in order to show how the dress looks from all angles. This unit will help you do just that.

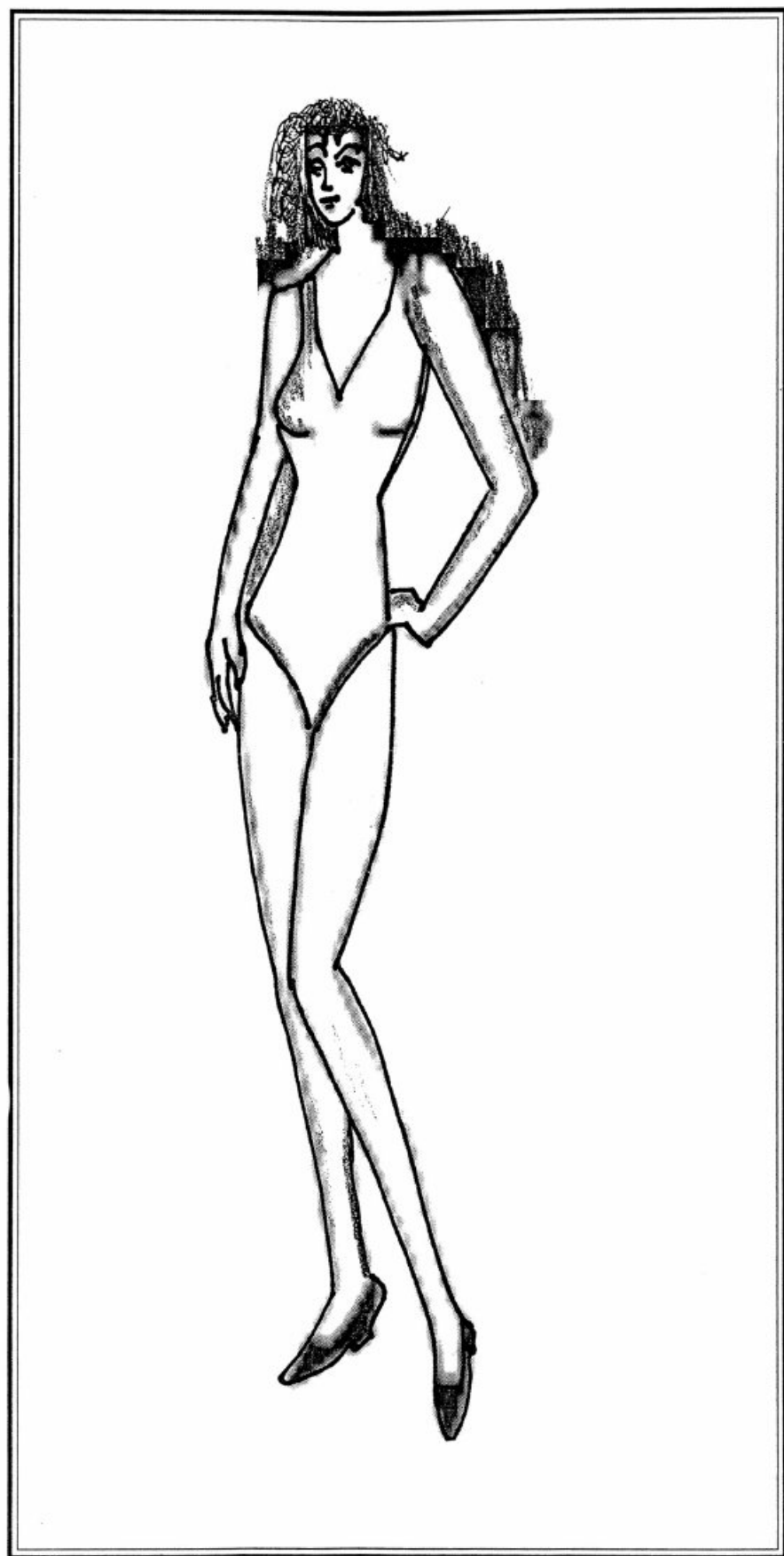
#### 8.3 Postures

Posture over here refers to the position of a human body. It can also be the same posture as seen from different angles.

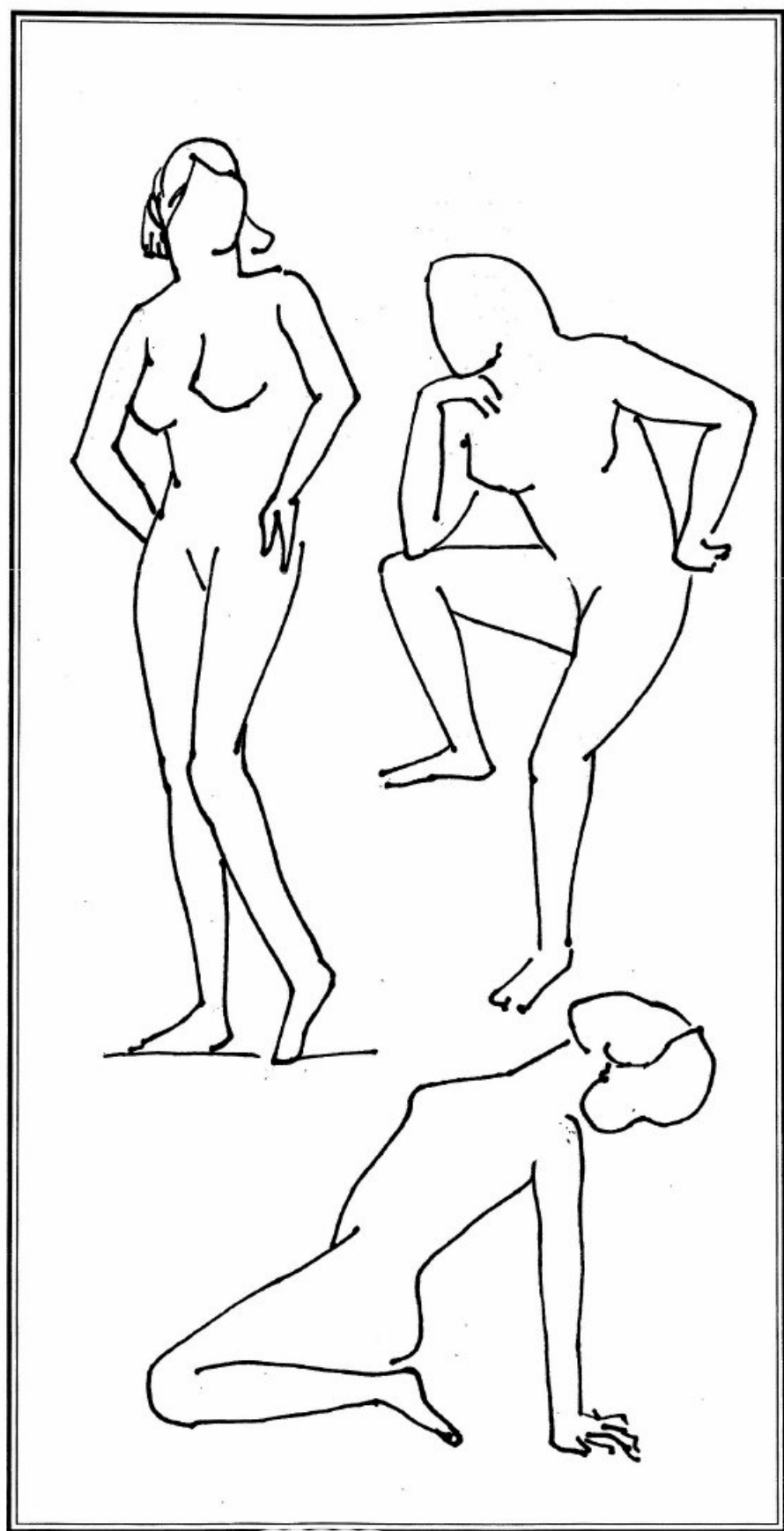
Standing is in general one posture. But if you see further than that you can have numerous standing postures also. Each individual has a different gait and will thus give a different posture. Similarly when a person stands or sleeps, a variety can be created.

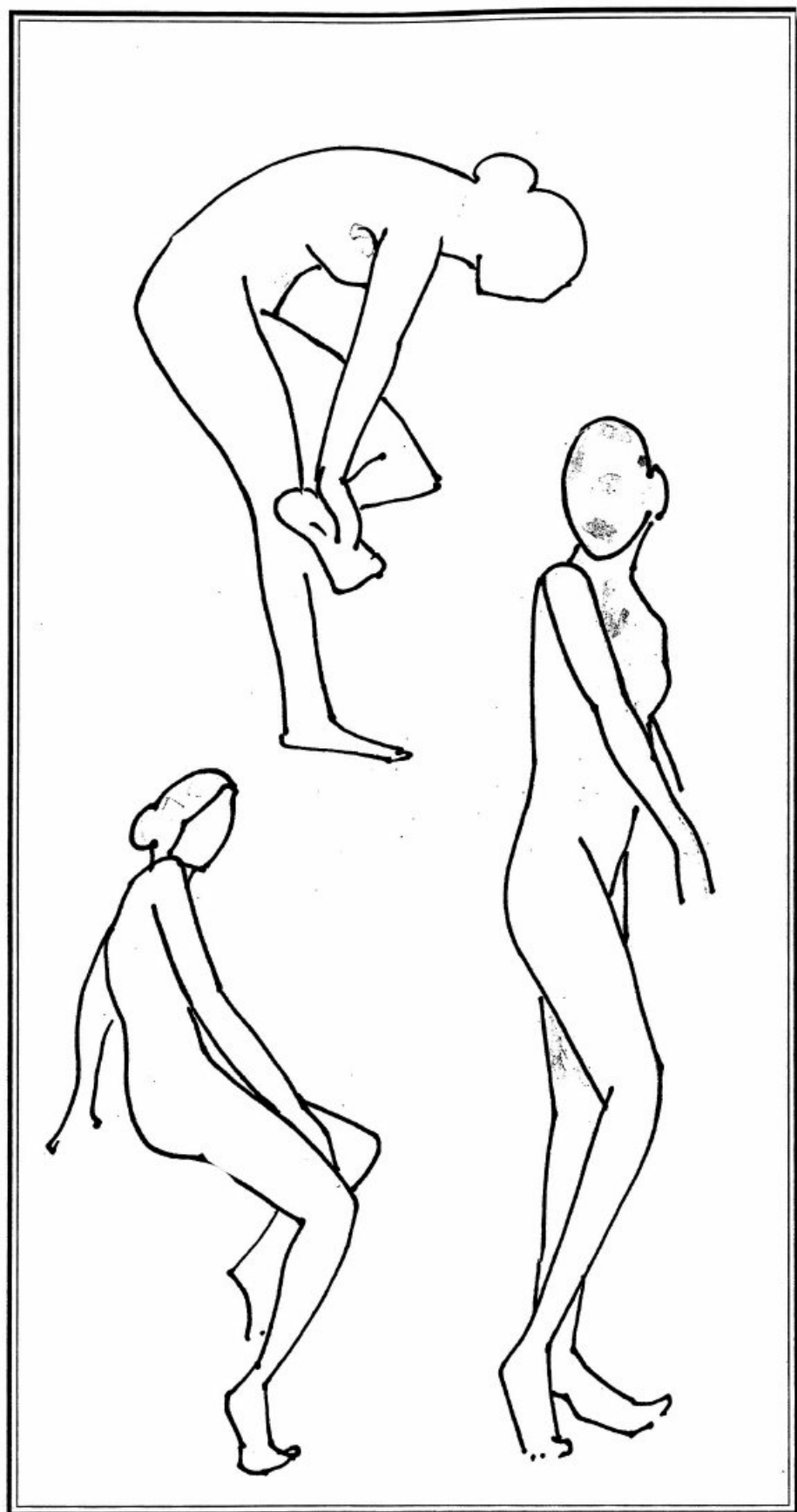
Lets see some sketches of different postures.

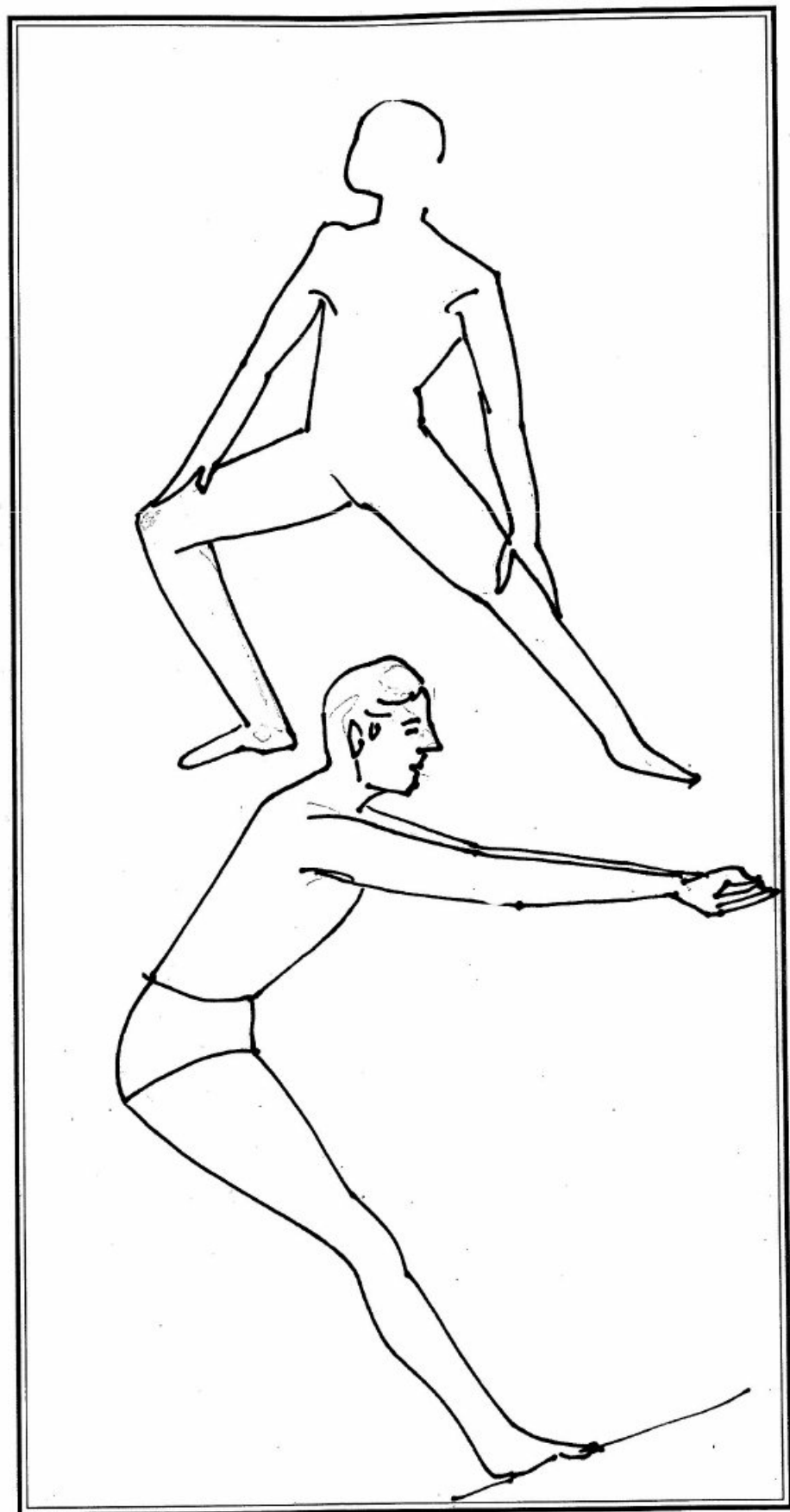


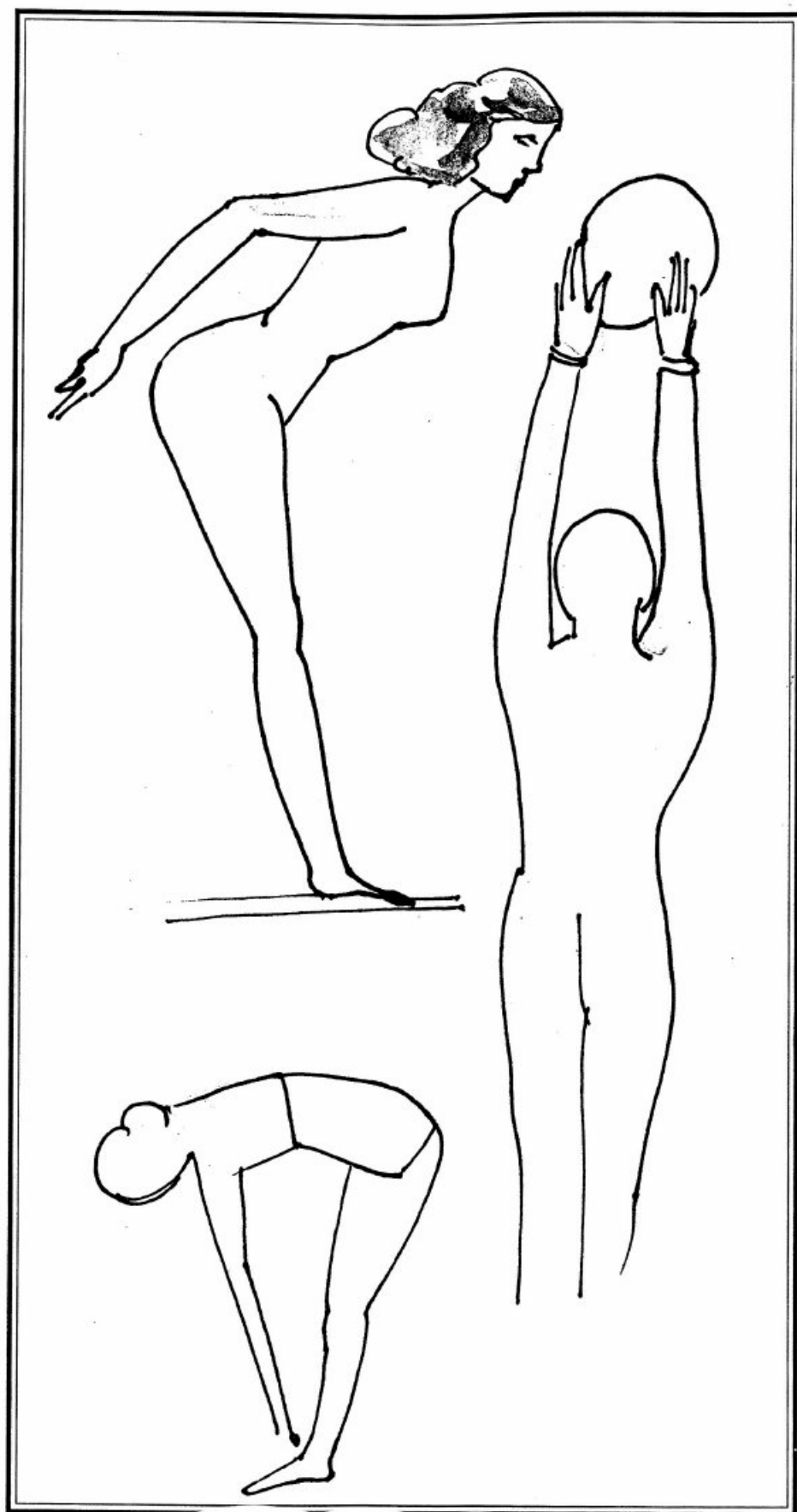


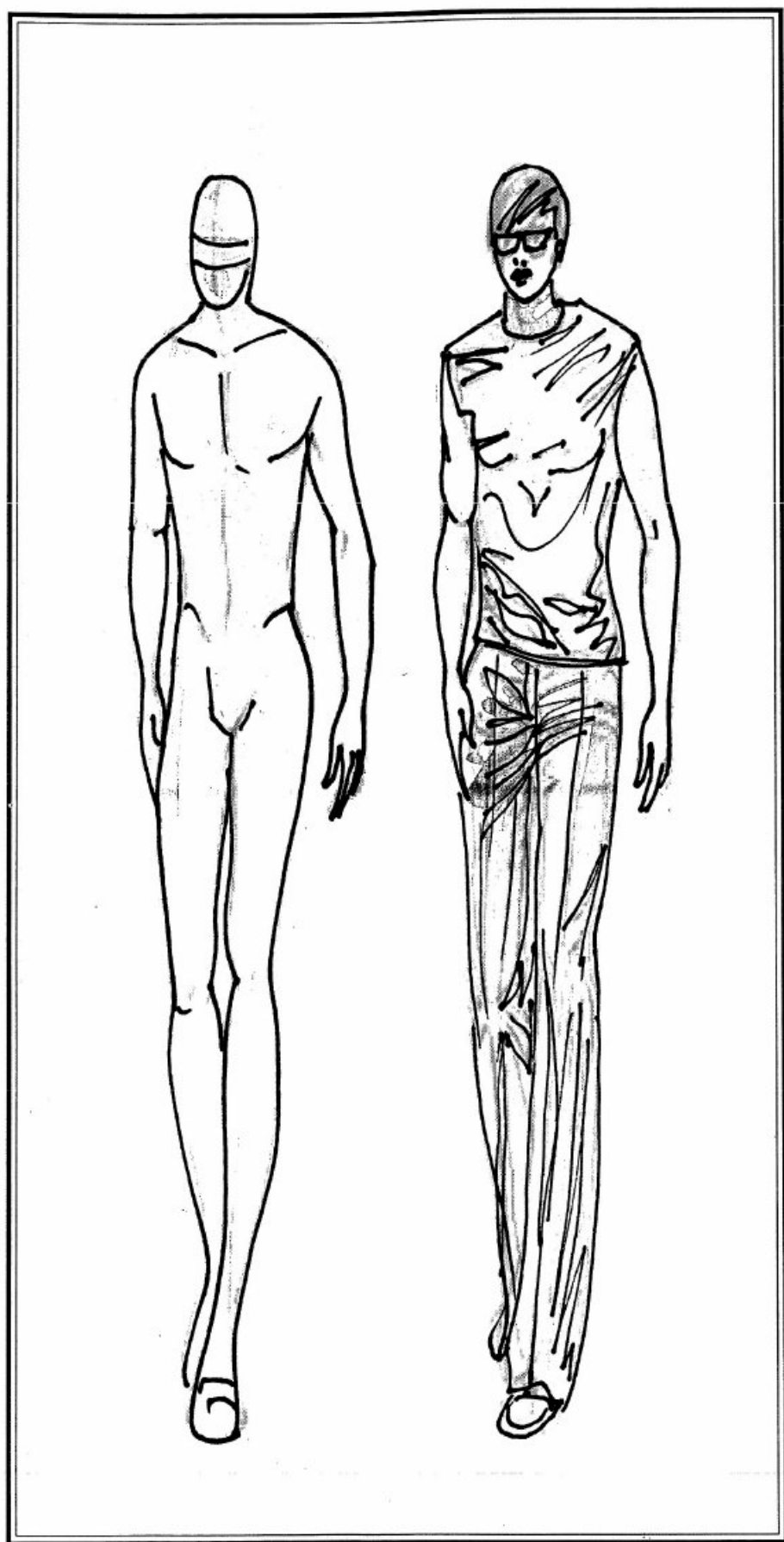


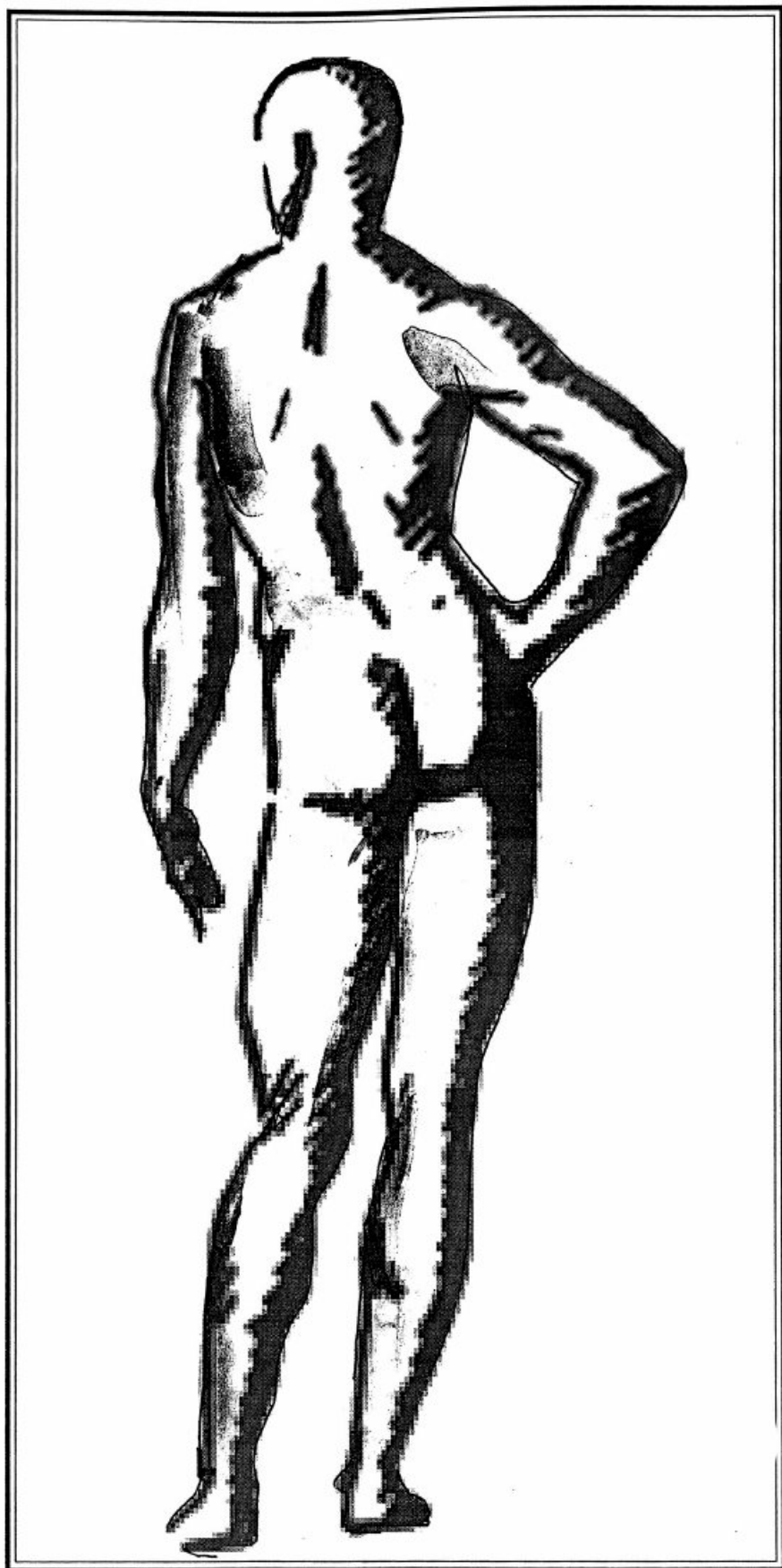


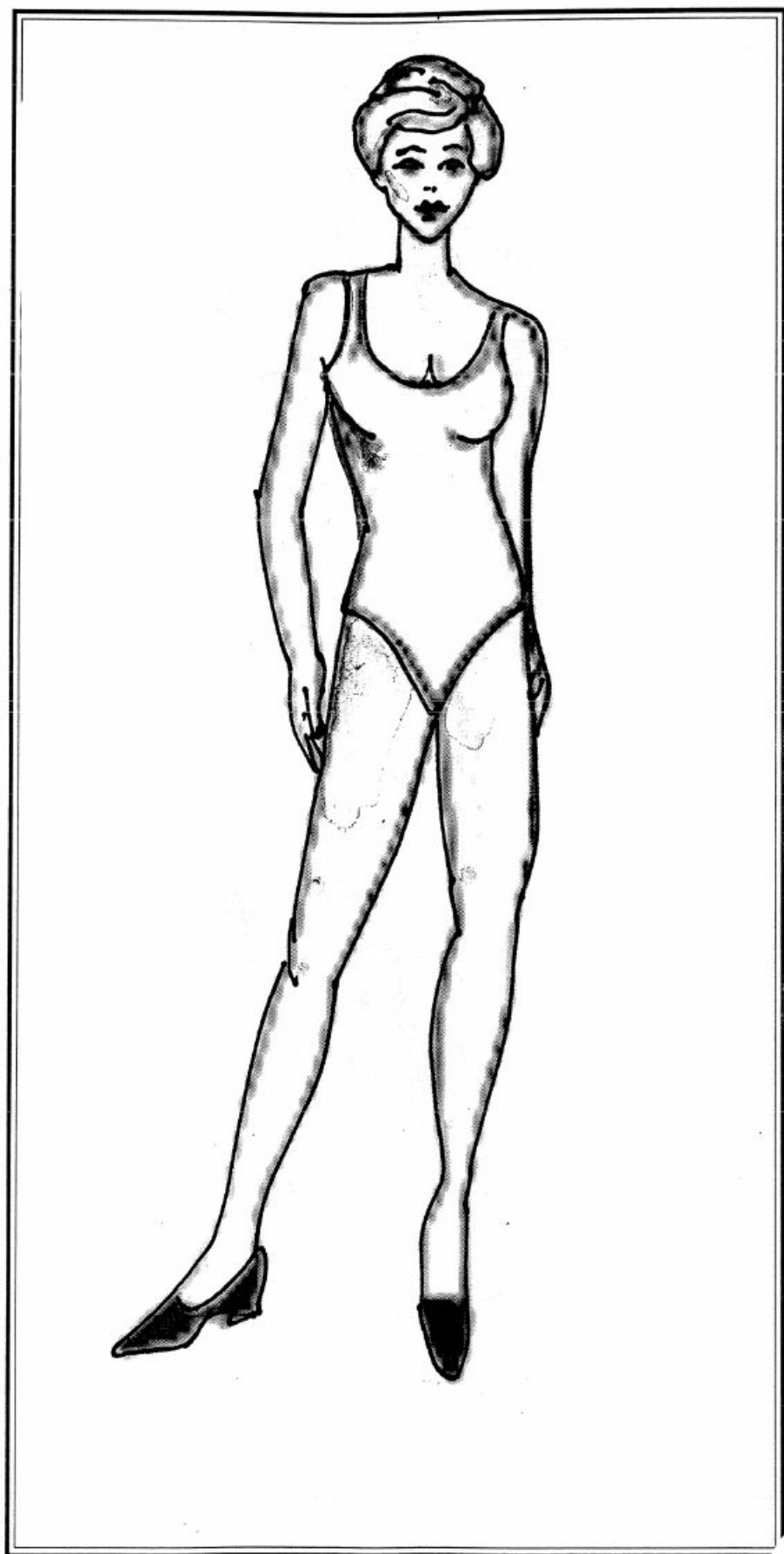


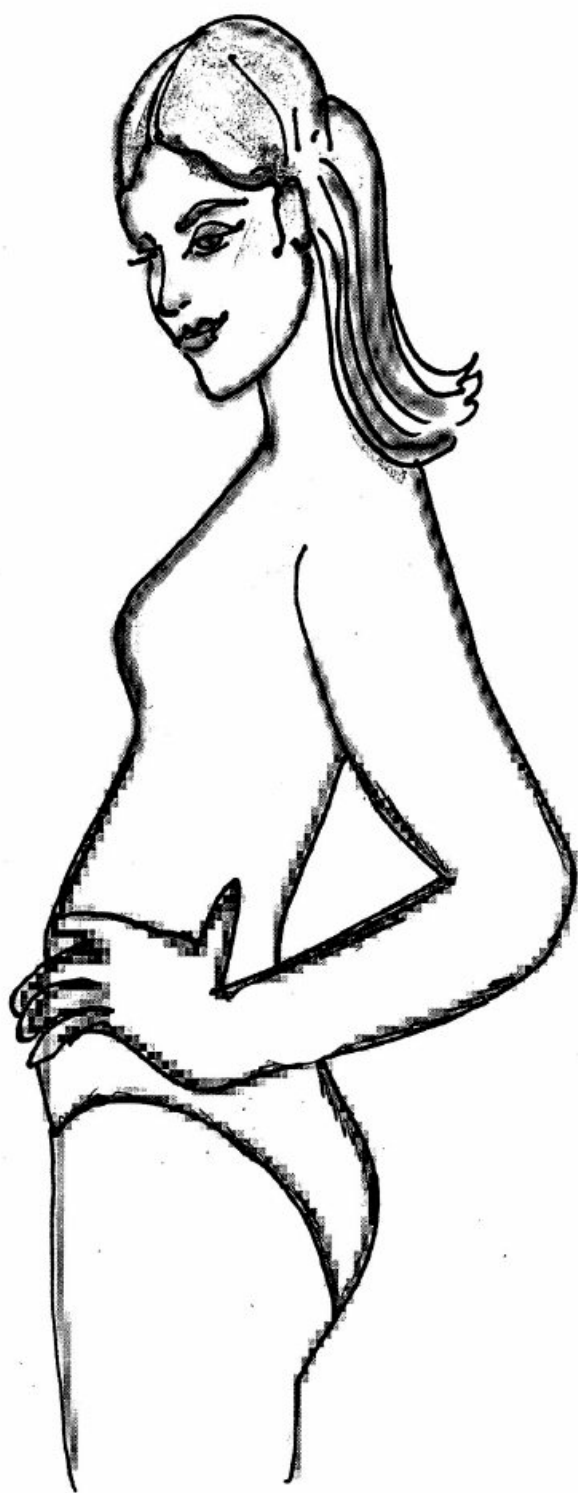




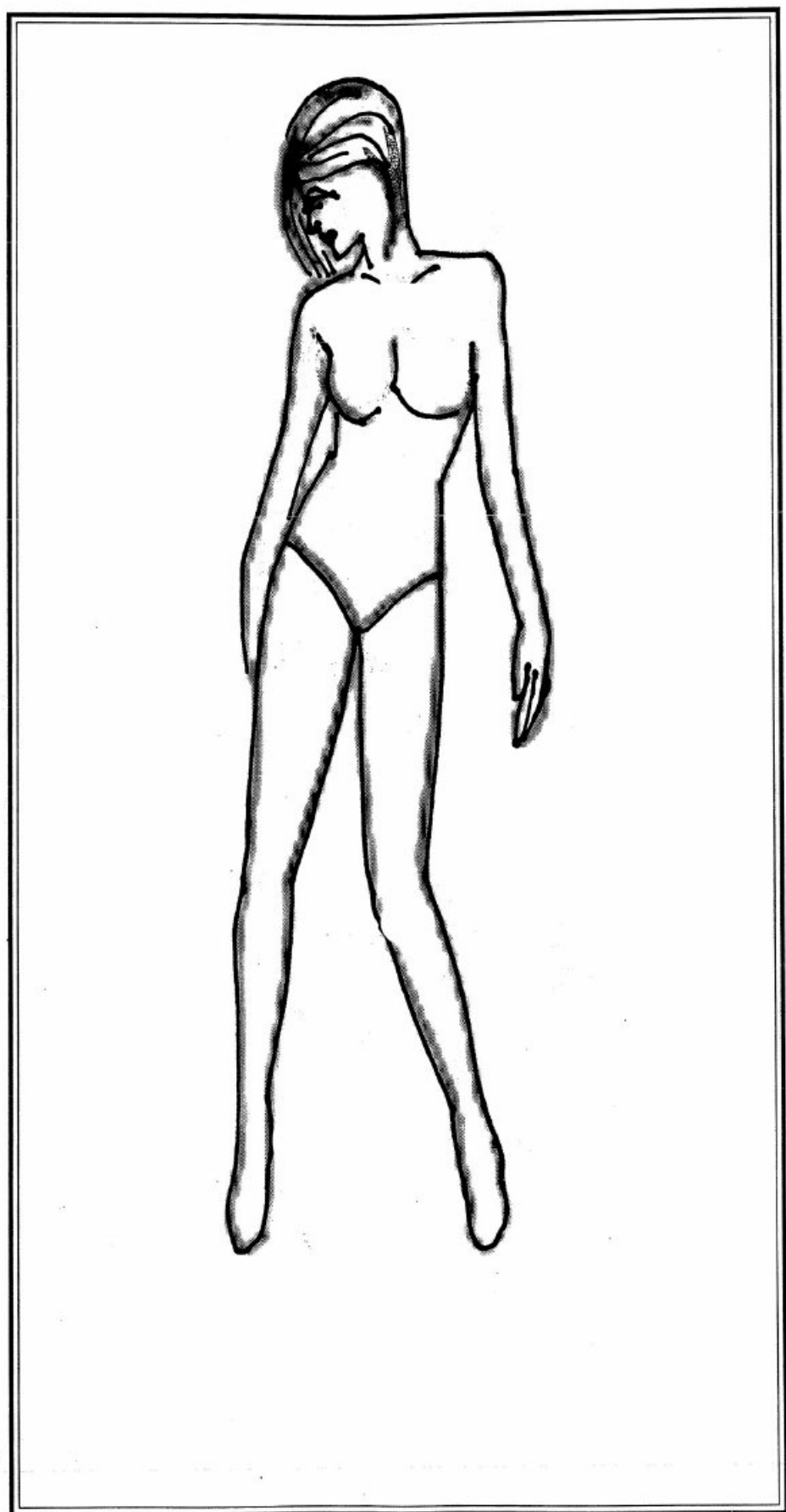


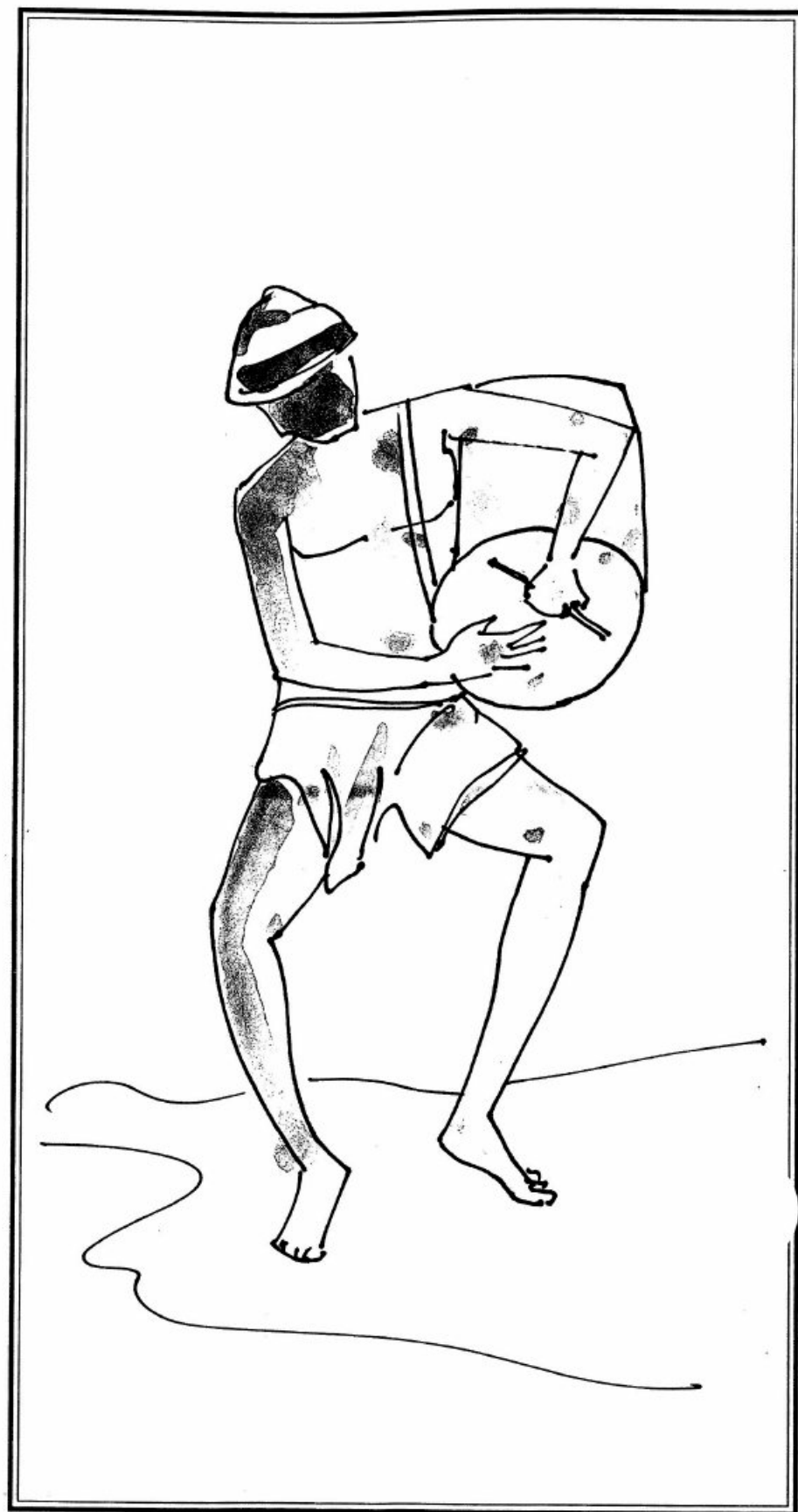


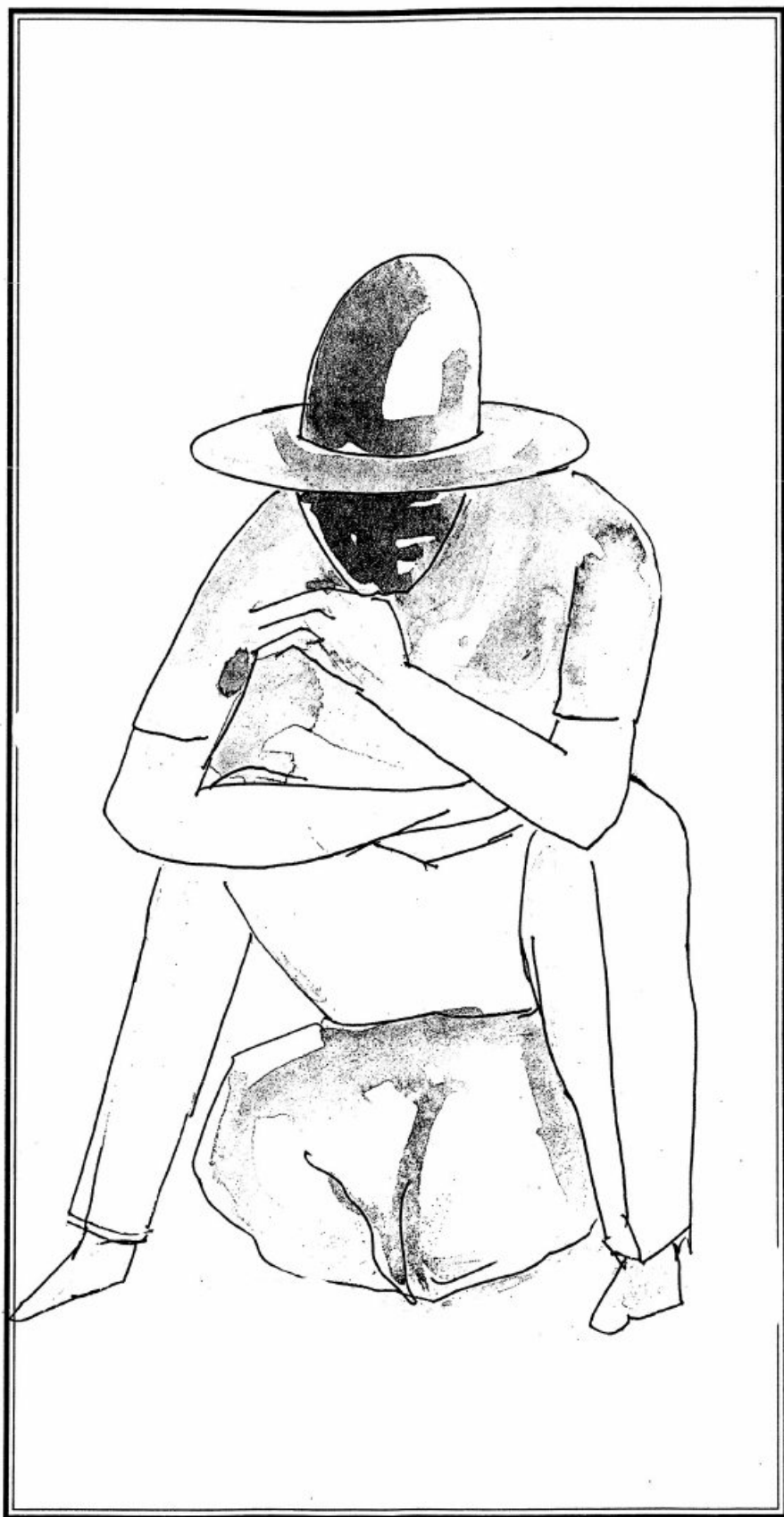


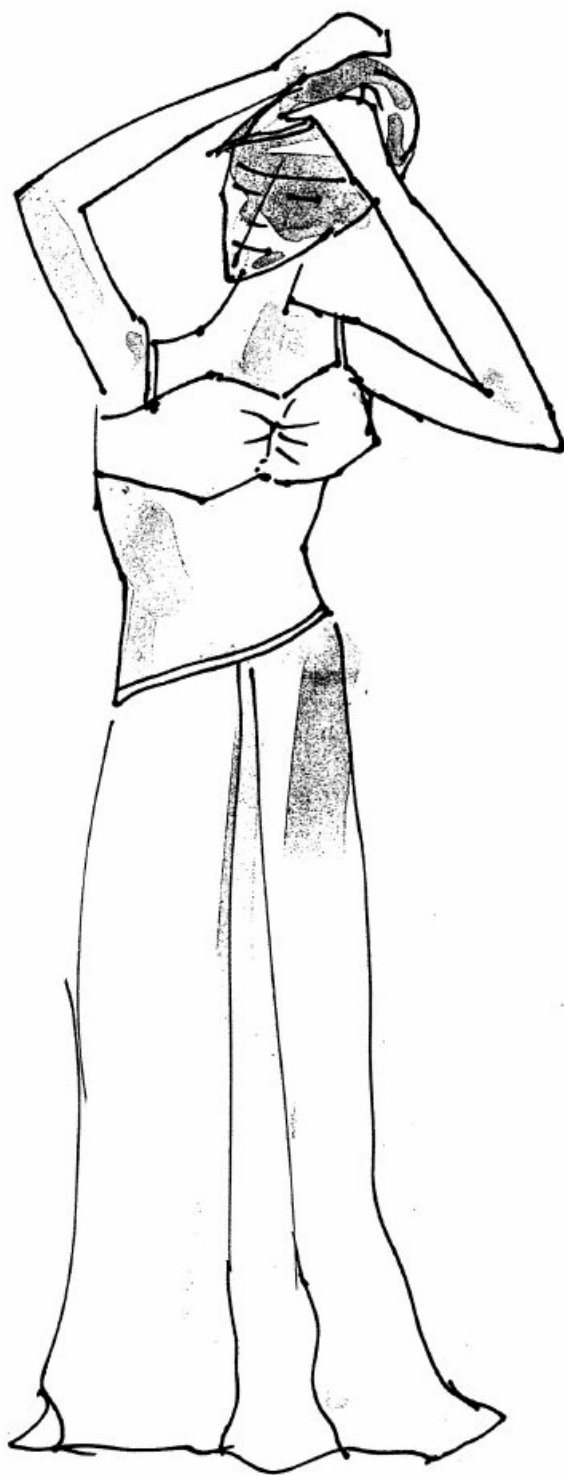


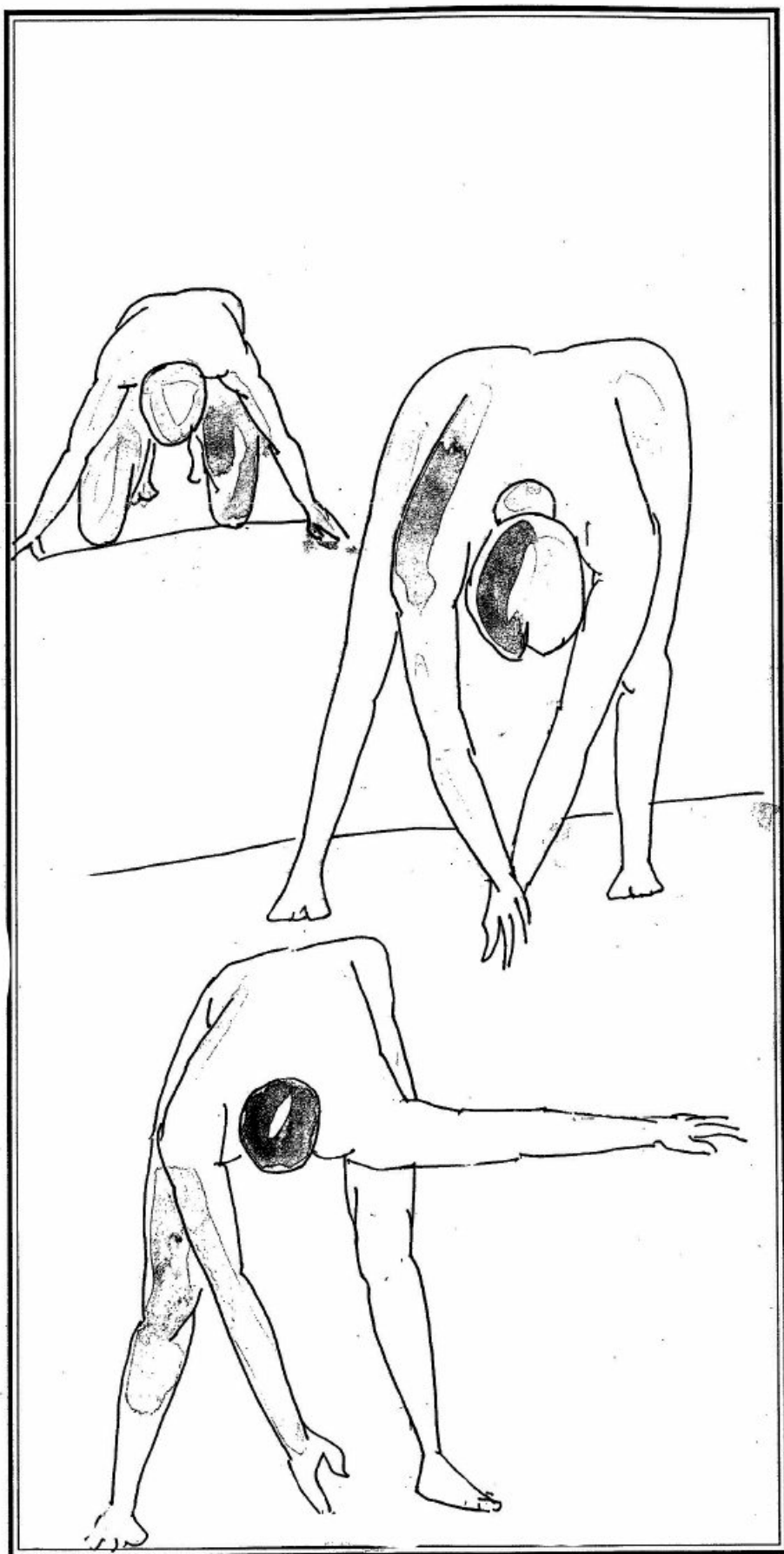














## **Activity**

1. Make a scrap book of pictures of people in different postures.

## **8.4 Summary**

Posture refers to the position of a human body as seen from different angles.

## **8.5 Self-assessment Questions/Exercises**

1. Draw the front side of a figure.
2. Draw the side pose of a figure.
3. Draw the back view of a figure
4. Draw a three-fourth view of a figure.
5. Draw a figure leaning against a wall.

## **8.6 Further Readings**

1. Encyclopedia of Fashion Detail by Patrick John Ireland publication B.T. Batsford Ltd London
2. Costume Drawing by Hazel R. Doten and Constance Boulard. Publication Pitman Pub. Corp.

## NOTES







Uttar Pradesh

Rajarshi Tandon Open University

**UGFD-101**

**Fashion Designing**  
**Basic Design and Sketching II**

**Block**

**3**

**BASICS OF FIGURE DRAWING**

**UNIT 9**

Hand Movements

**UNIT 10**

Leg movements

**UNIT 11**

Figure Sketching

**UNIT 12**

Fashion Figures

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Fashion Designer and Computer Graphics

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# **BLOCK 3**

## **Course Introduction**

Figure sketching is an important aspect of fashion drawing. This Block emphasises on different types of hand and leg postures. It goes on further to explain how to do fashion figure sketching and garment drawing.

## **BASICS OF FIGURE DRAWING**

### **UNIT 9**

#### **Hand Movements**

This Unit gives emphasis on the different postures of hands.

### **UNIT 10**

#### **Leg movements**

This Unit gives emphasis on the different postures of legs.

### **UNIT 11**

#### **Figure Sketching**

This unit emphasises on fashion figure sketches.

### **UNIT 12**

#### **Fashion Figures**

This unit introduces you to fashion figure with garments and outfits.



## UNIT 9

### STRUCTURE

#### 9.1 Unit Introduction

#### 9.2 Objectives

#### 9.3 Hand Movements

#### 9.4 Summary

#### 9.5 Self-assessment Questions/Exercises

#### 9.6 Further Readings

#### 9.1 Unit Introduction

This Unit gives emphasis on the different postures of hands.

#### 9.2 Objectives

Hand placement is an important aspect of figure sketching. This unit emphasises on different types of hand postures.

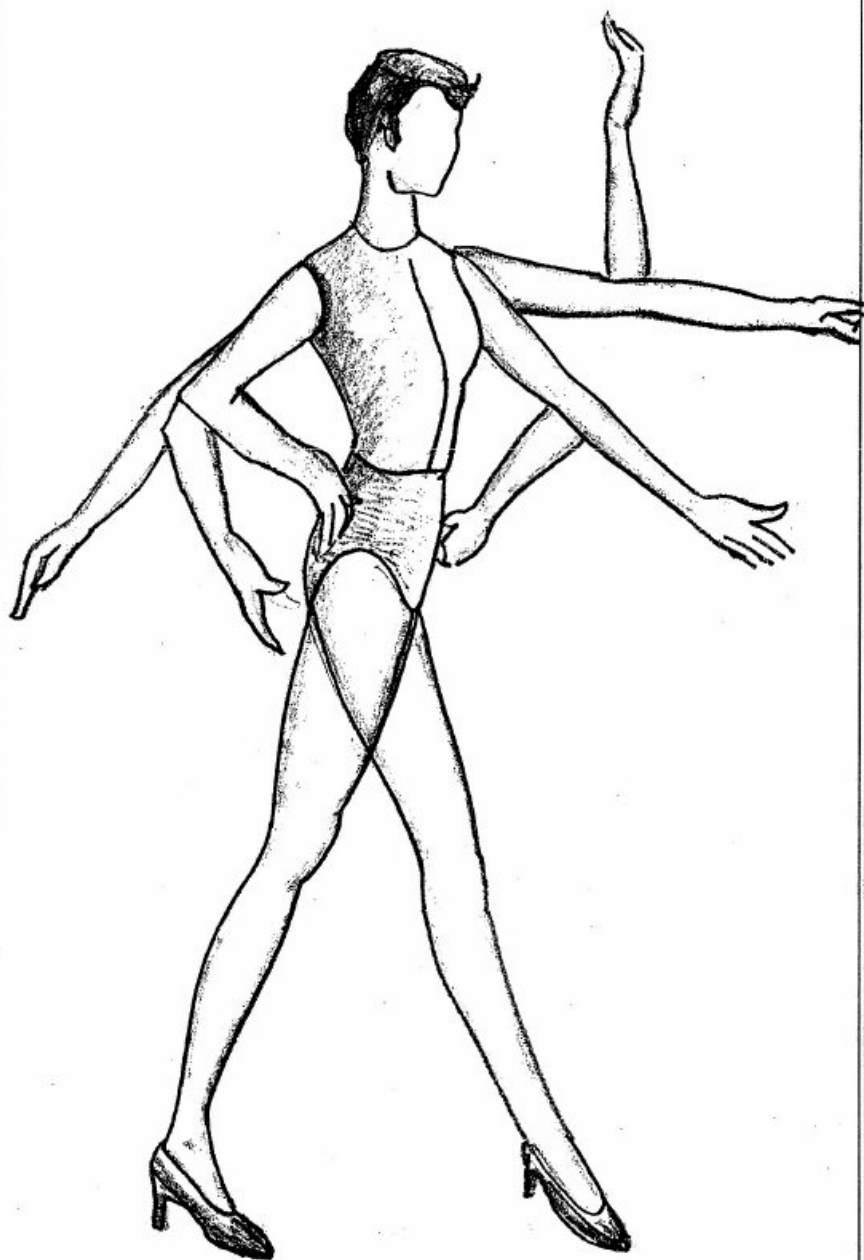
#### 9.3 Hand Movements

In fashion designing the total outfit is considered by the fashion designer while designing for a figure. Infact not only is the total figure considered but also the various parts of the figure.

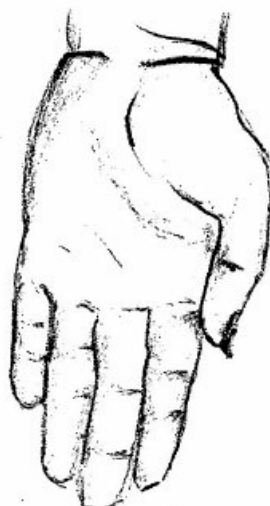
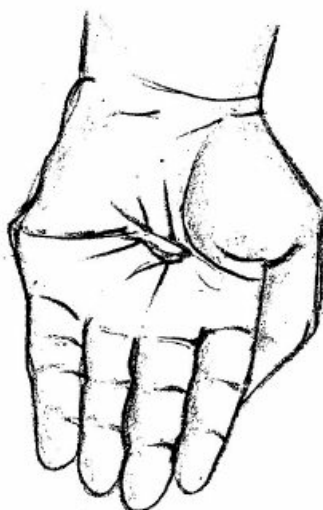
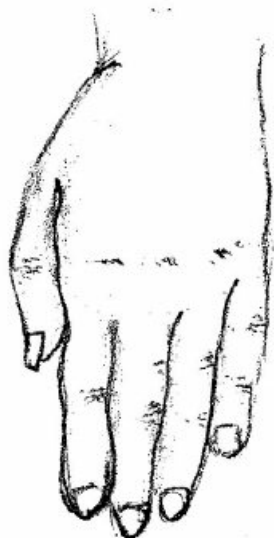
Hands form an important aspect of the figure. Apart from just being an important part, a number of accessories are also worn on it. They help in carrying the outfit. No matter how you draw the figure, you will have to draw the hands.

In this unit a number of hand postures and positions are depicted. Apart from the total hand from the shoulder to the fingers, examples on how to draw the palm and the fingers in different positions is also given.

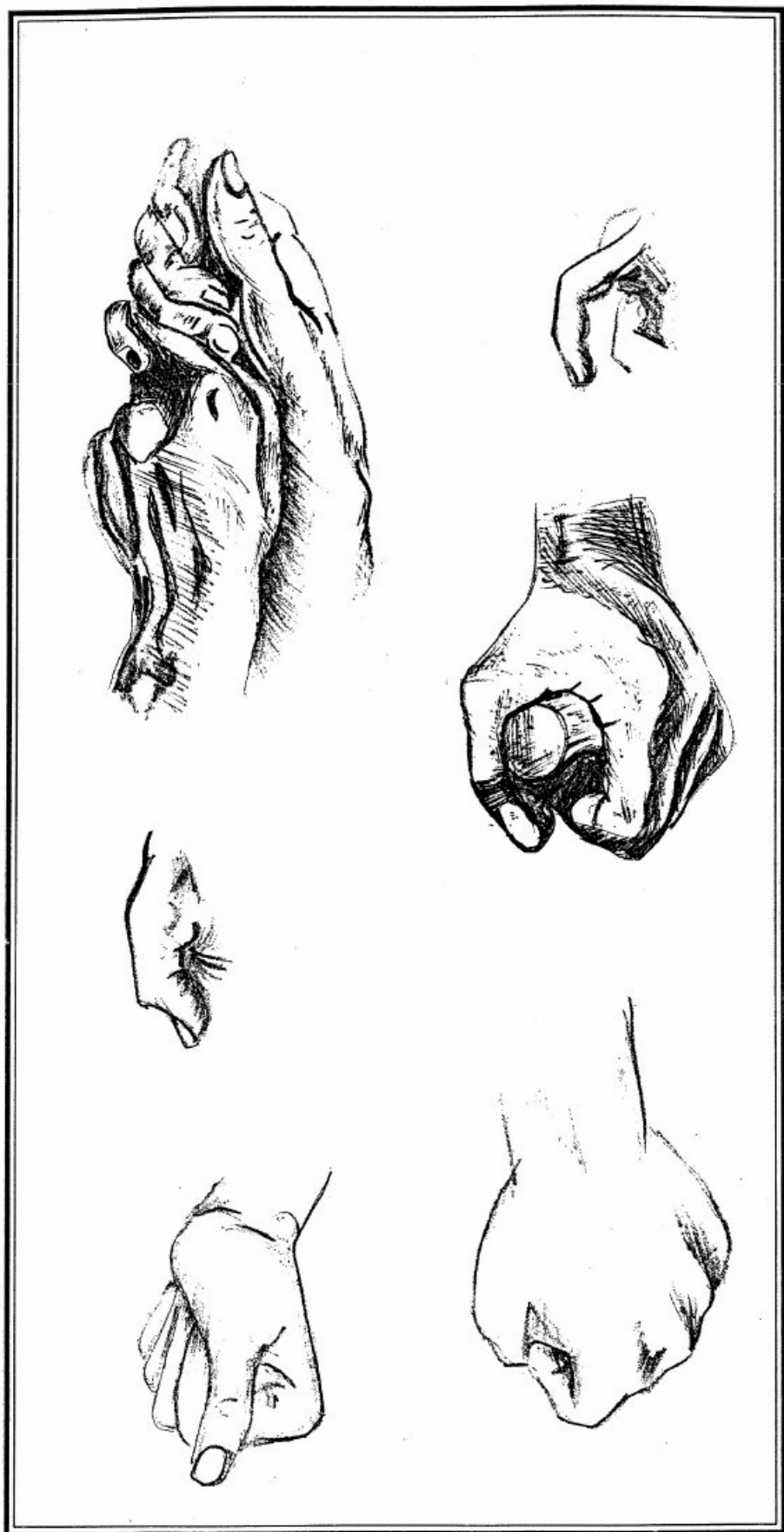
Each sheet of sketch given must be practiced seriously to achieve perfection.

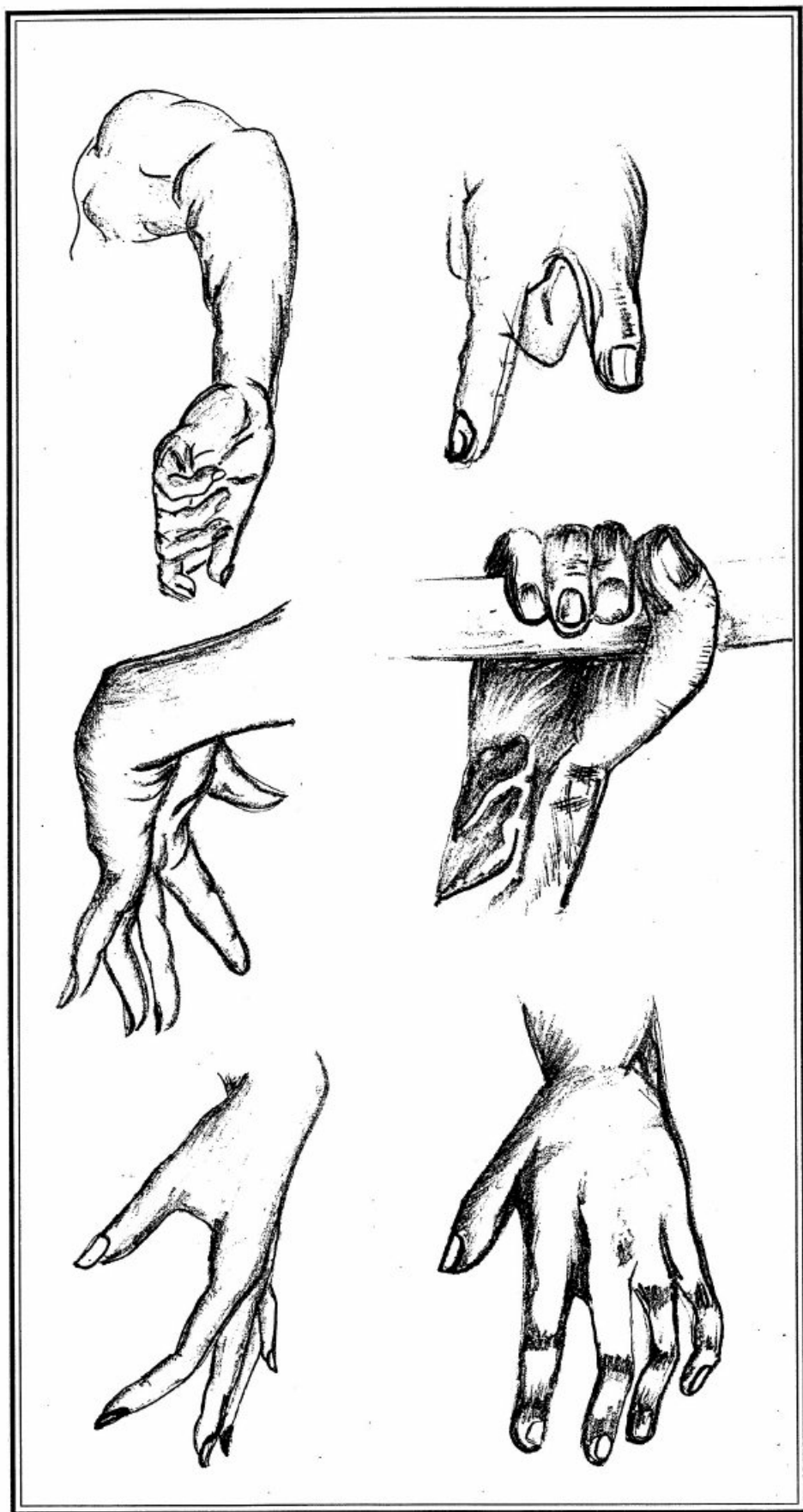


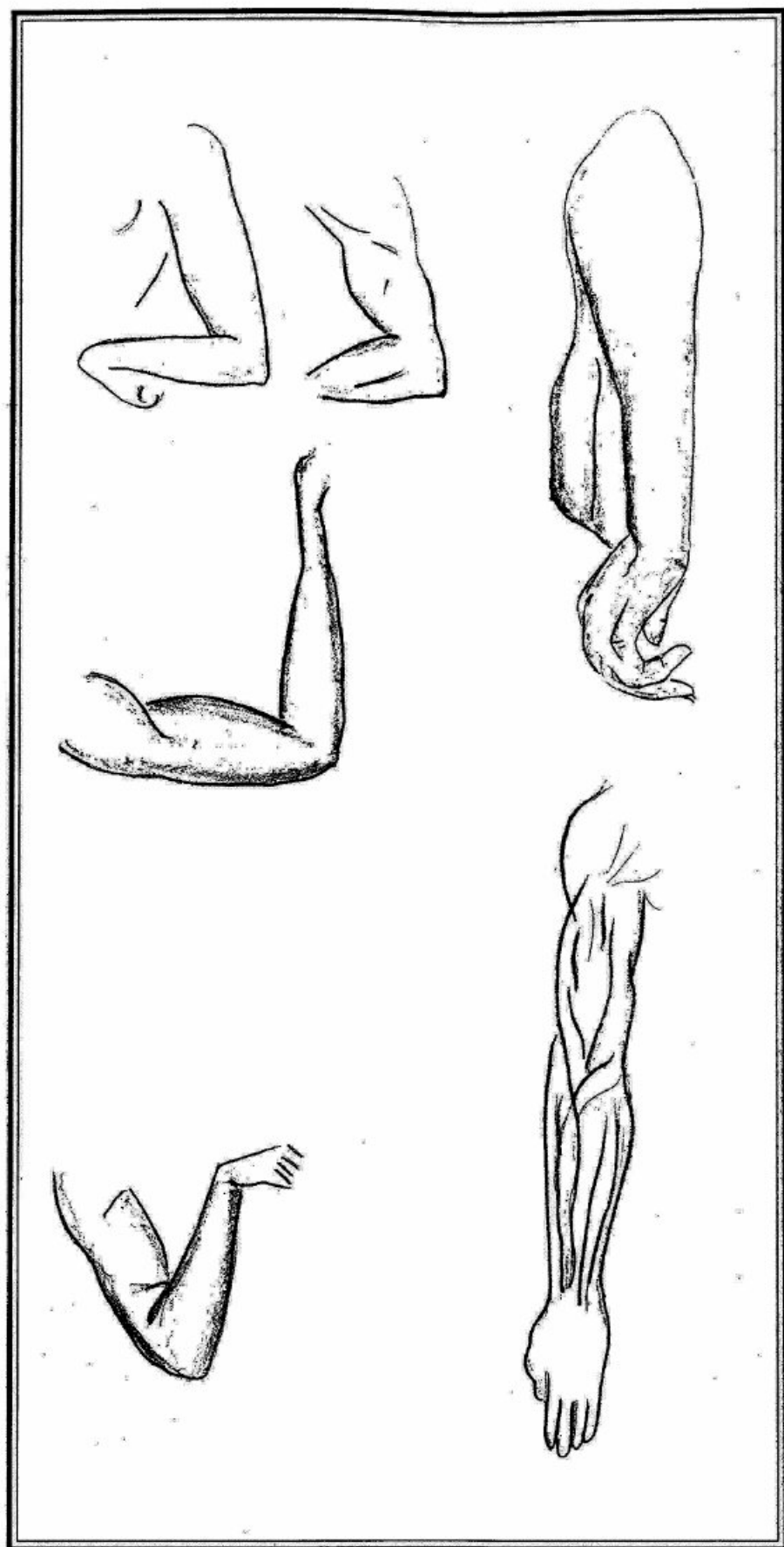
HAND MOVEMENTS

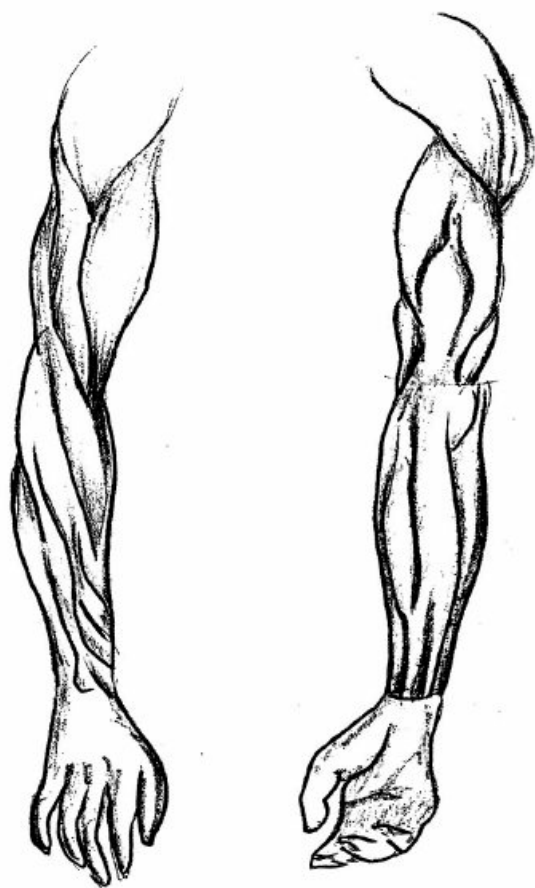


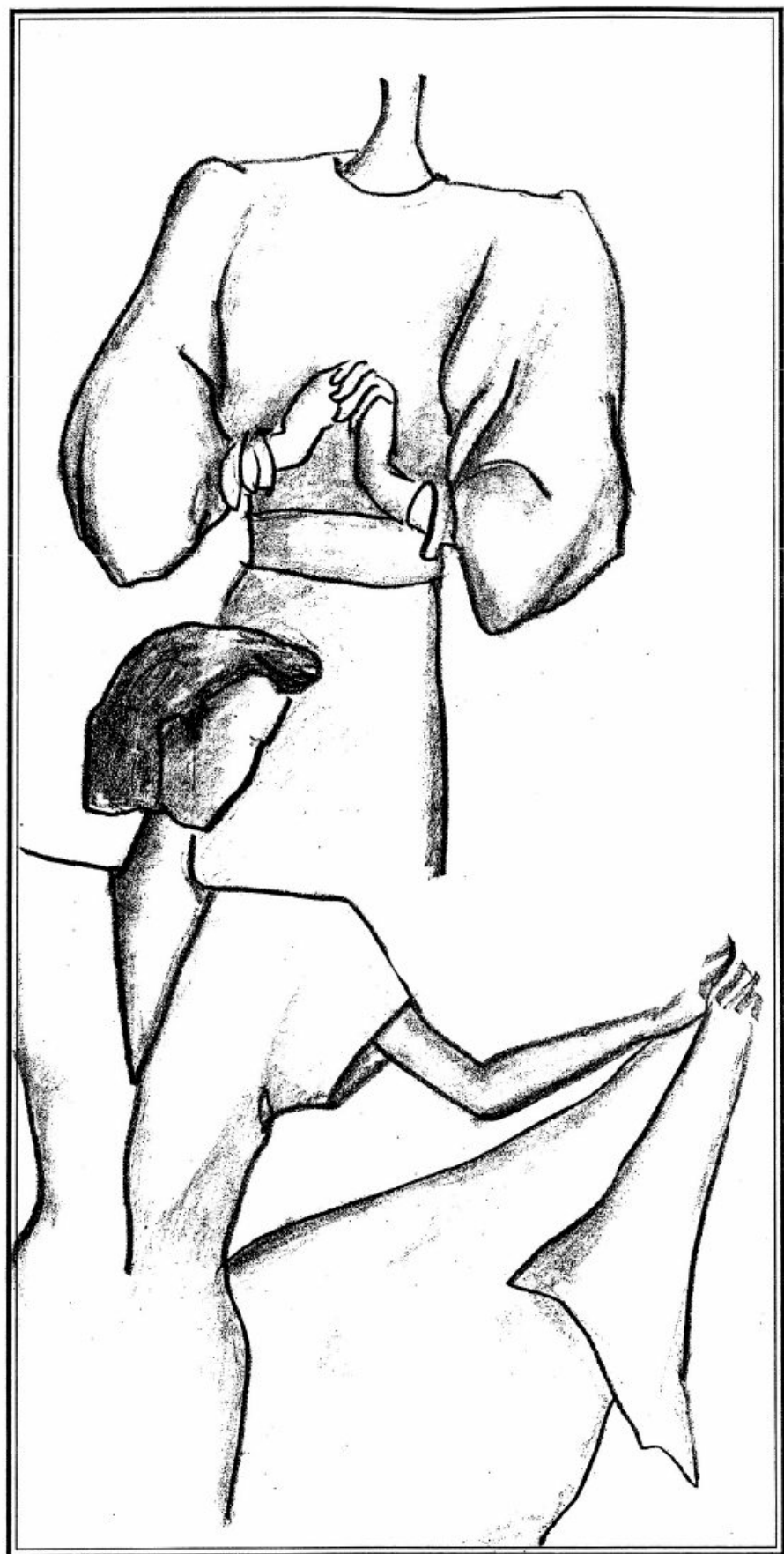




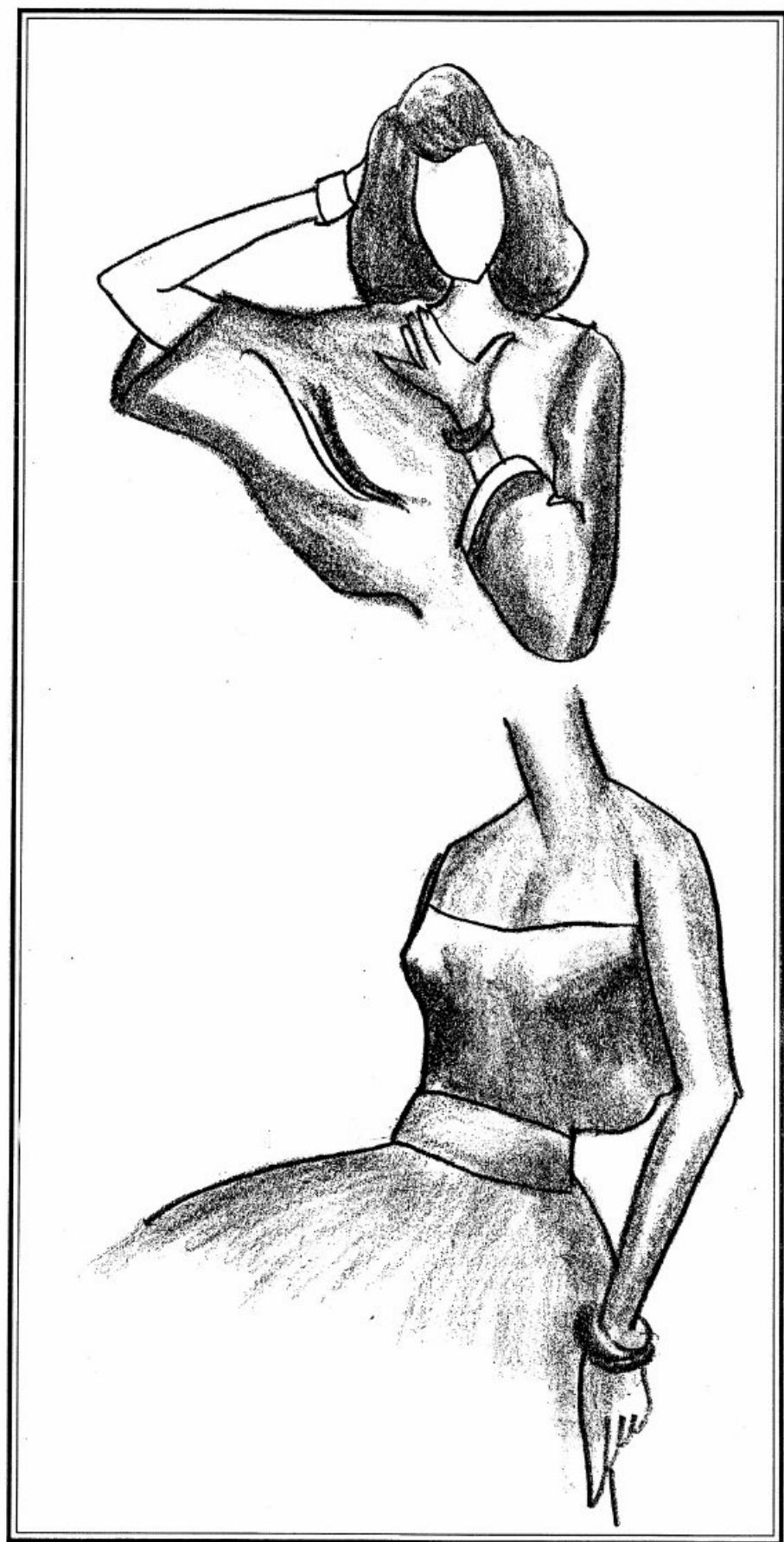


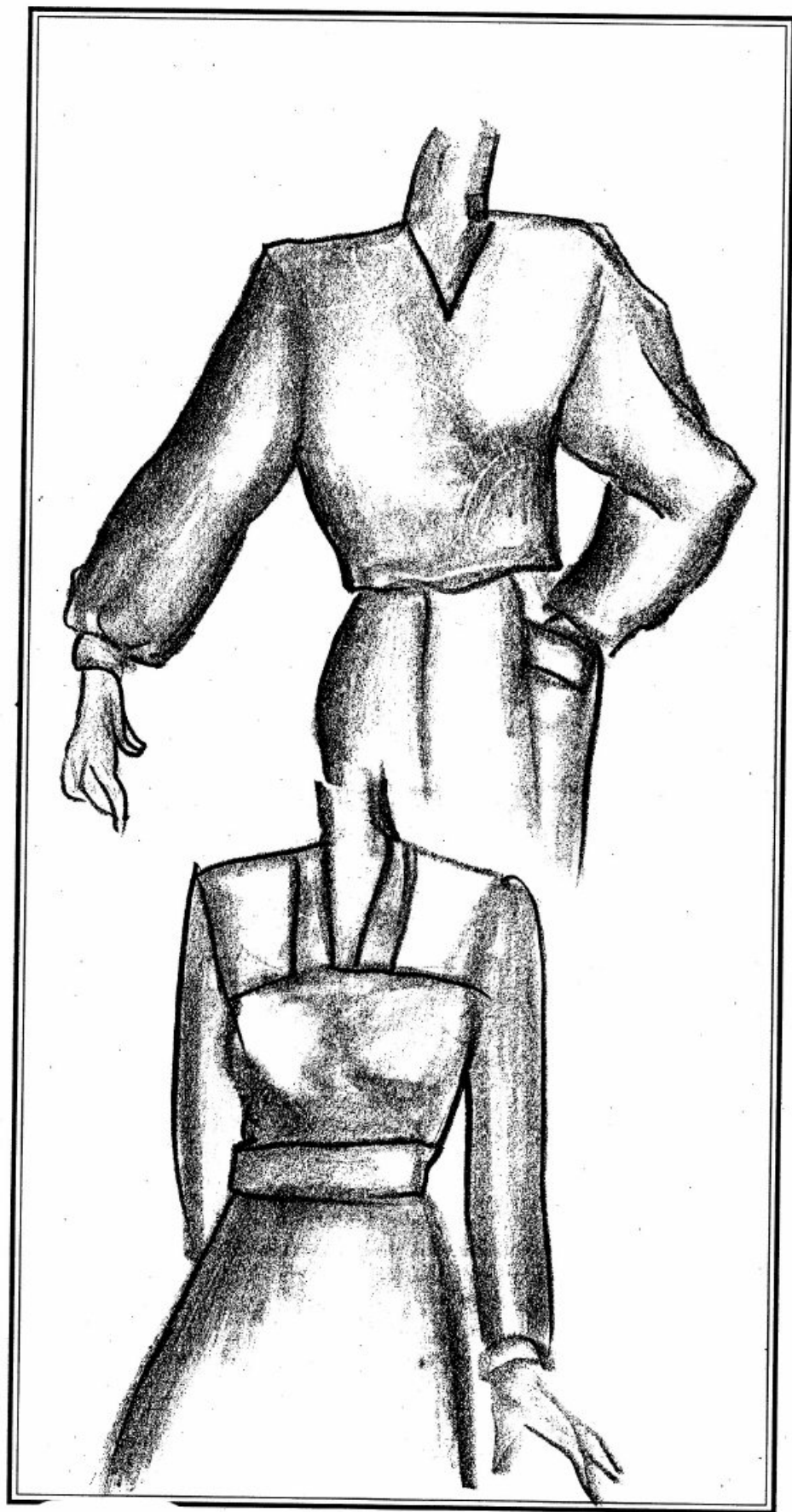




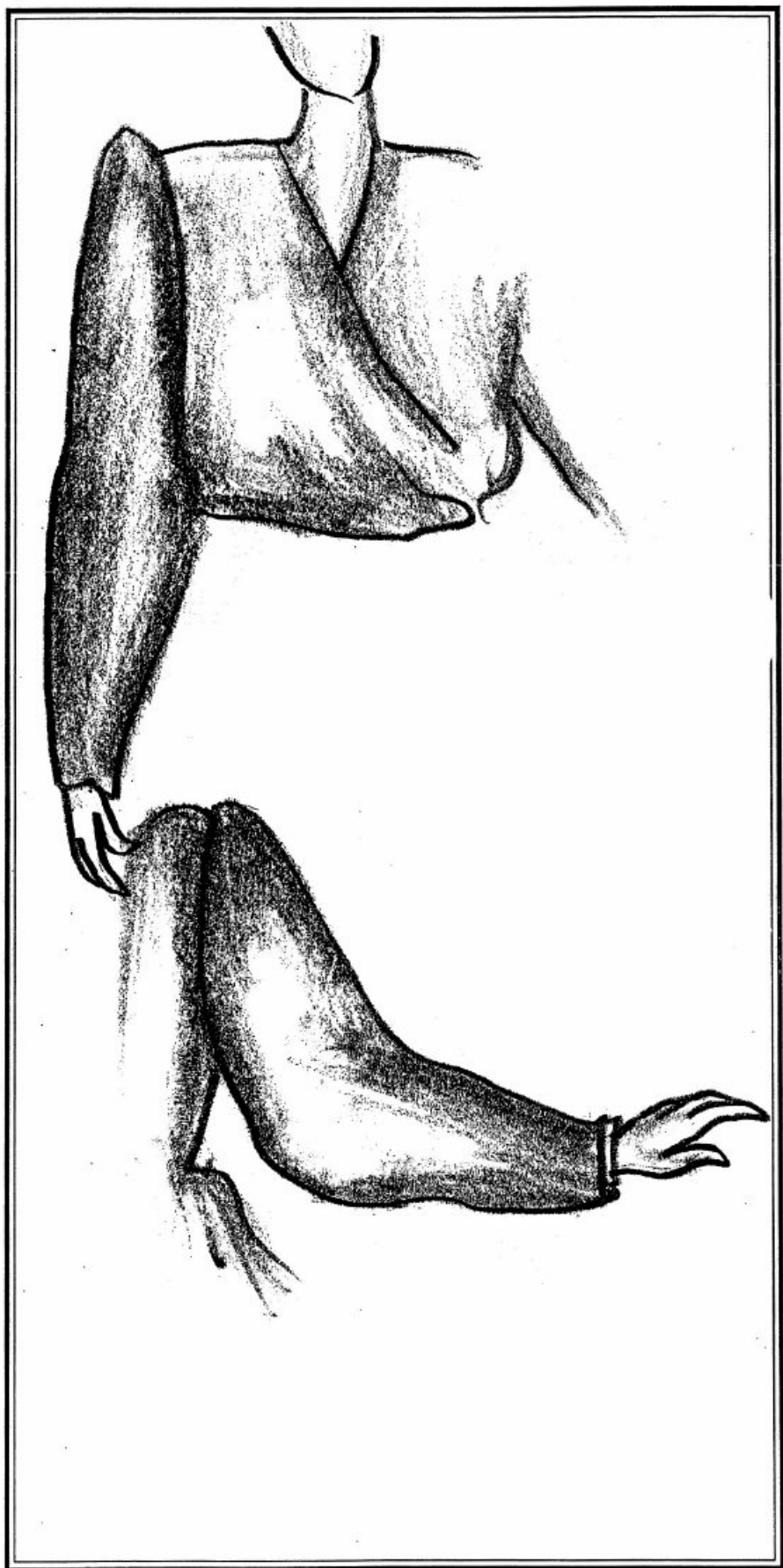


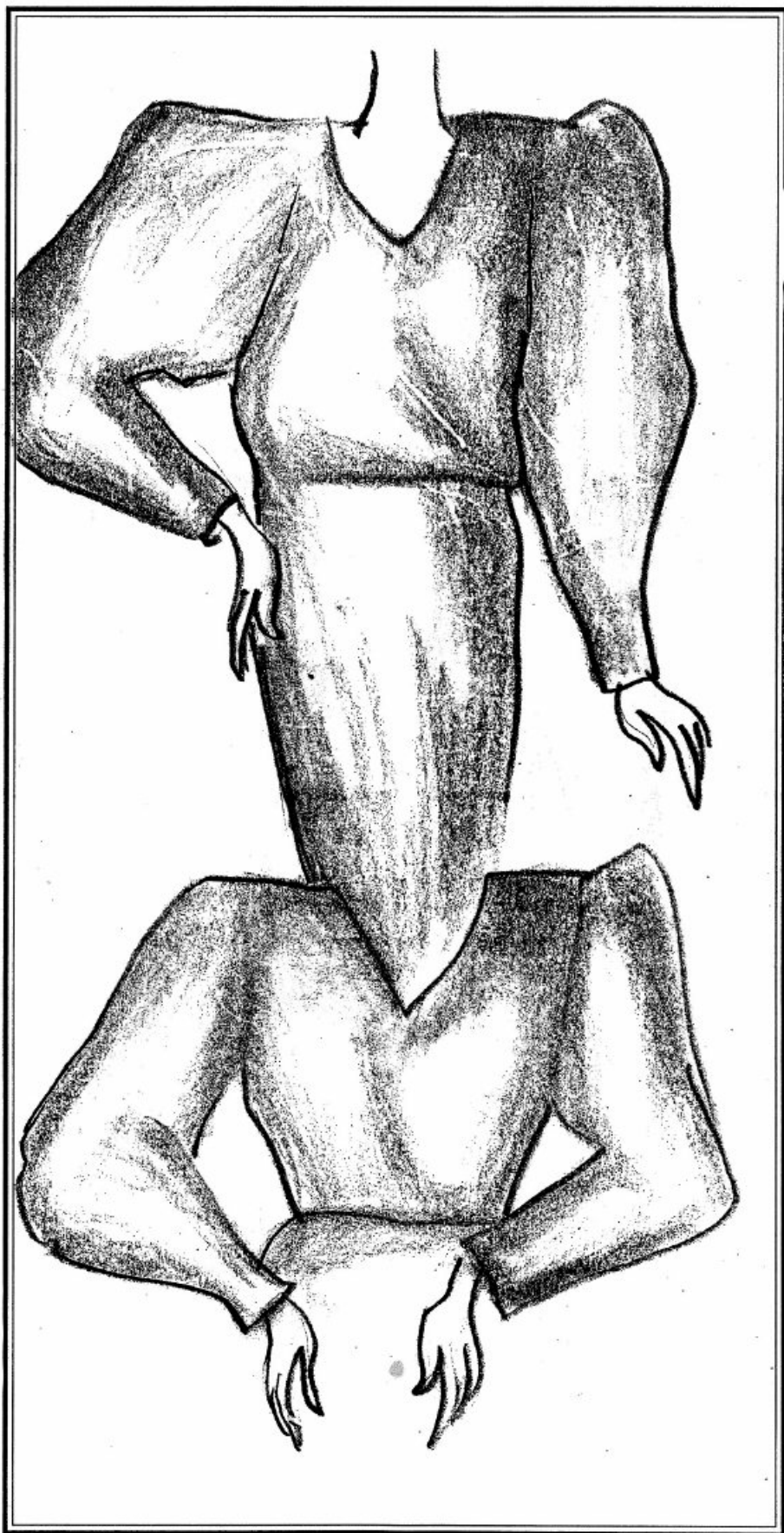


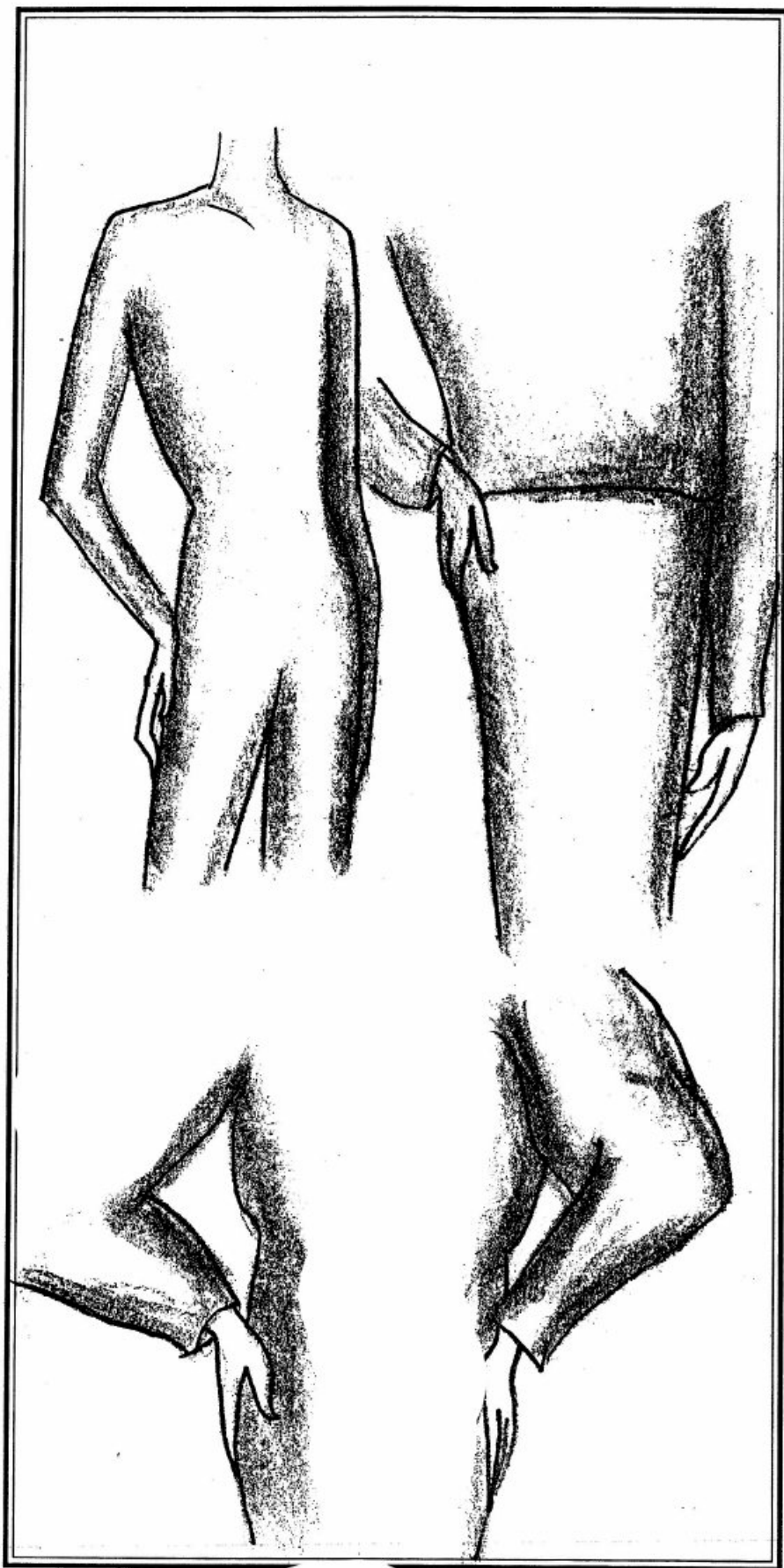


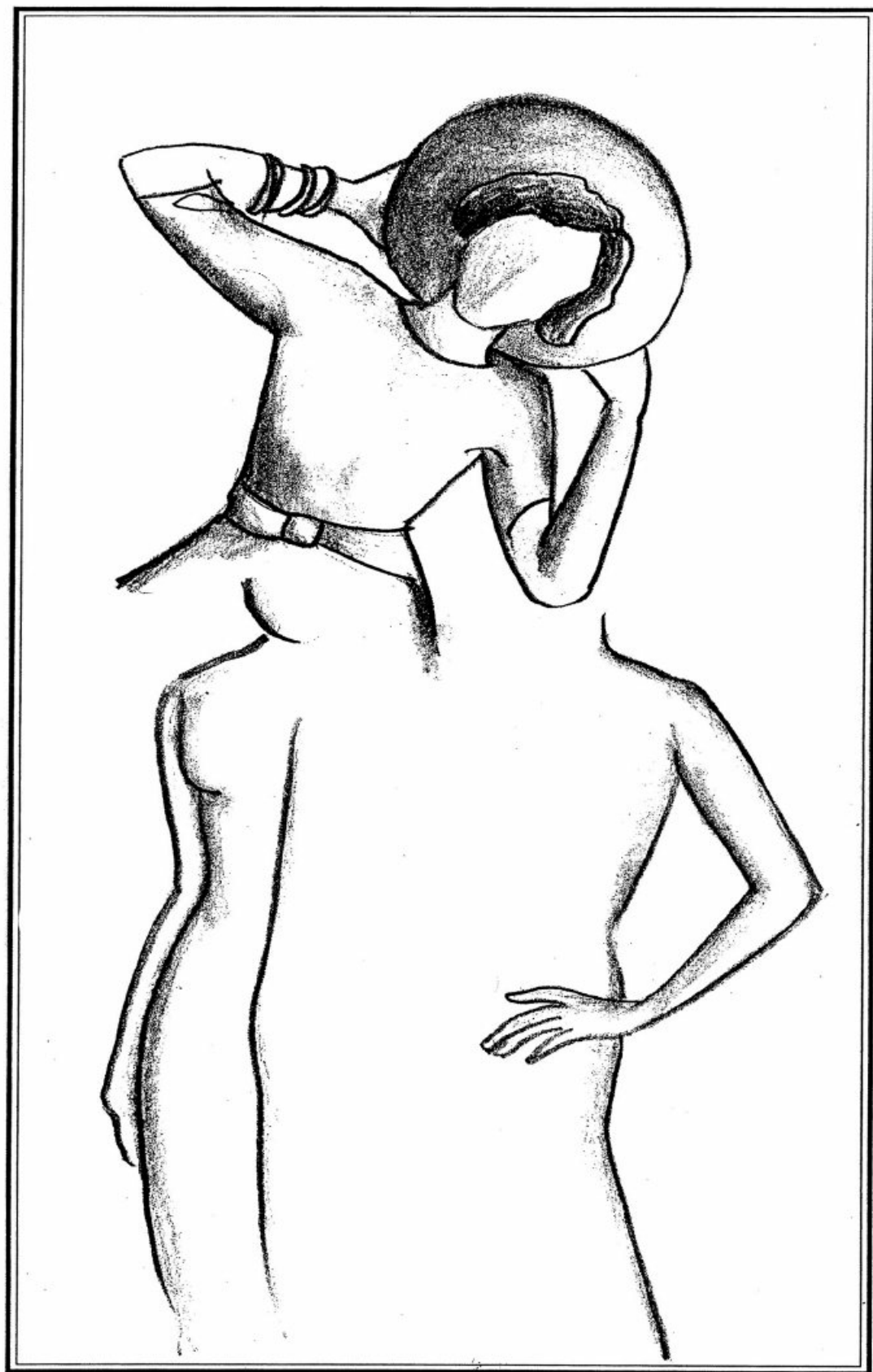


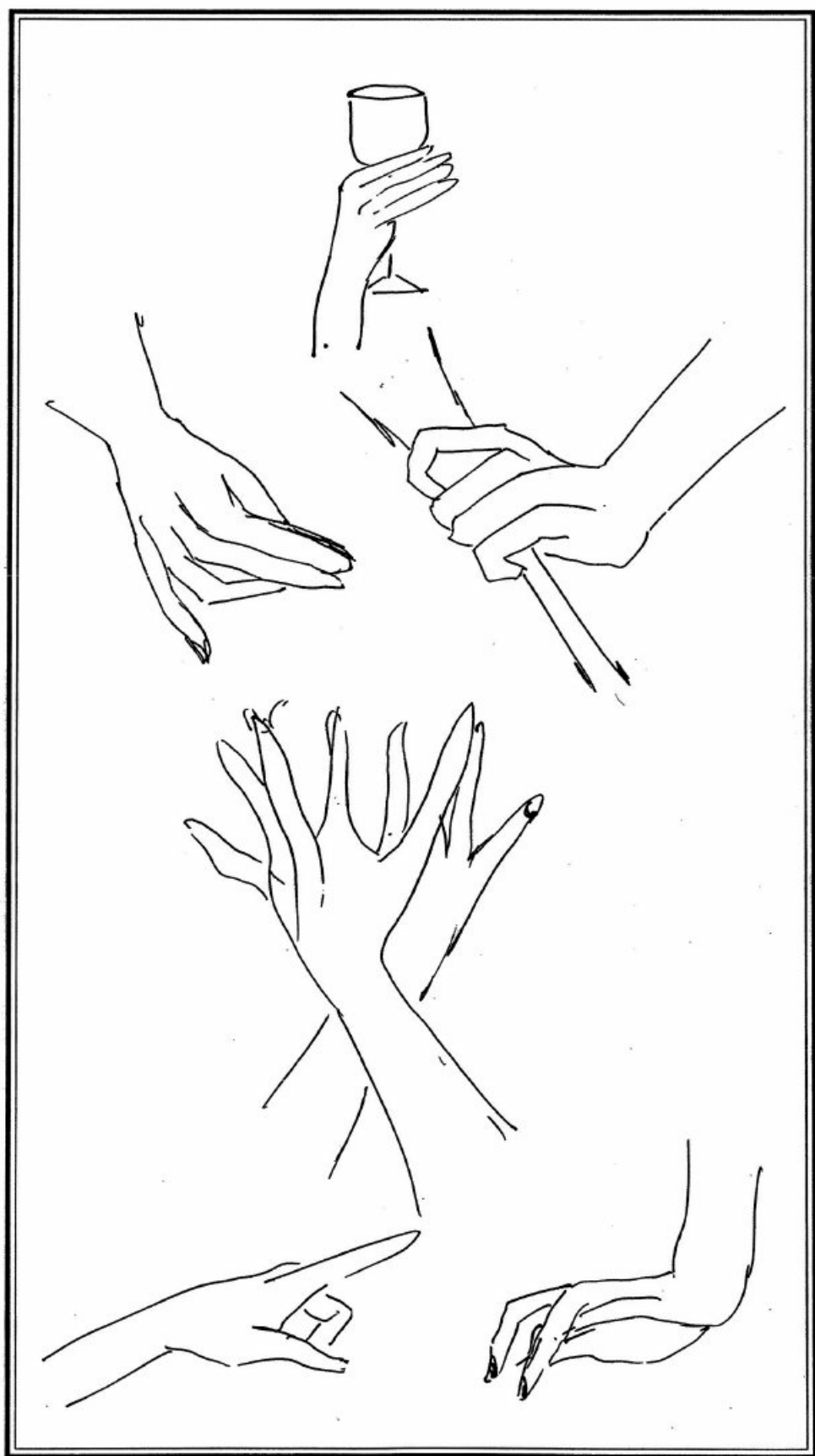


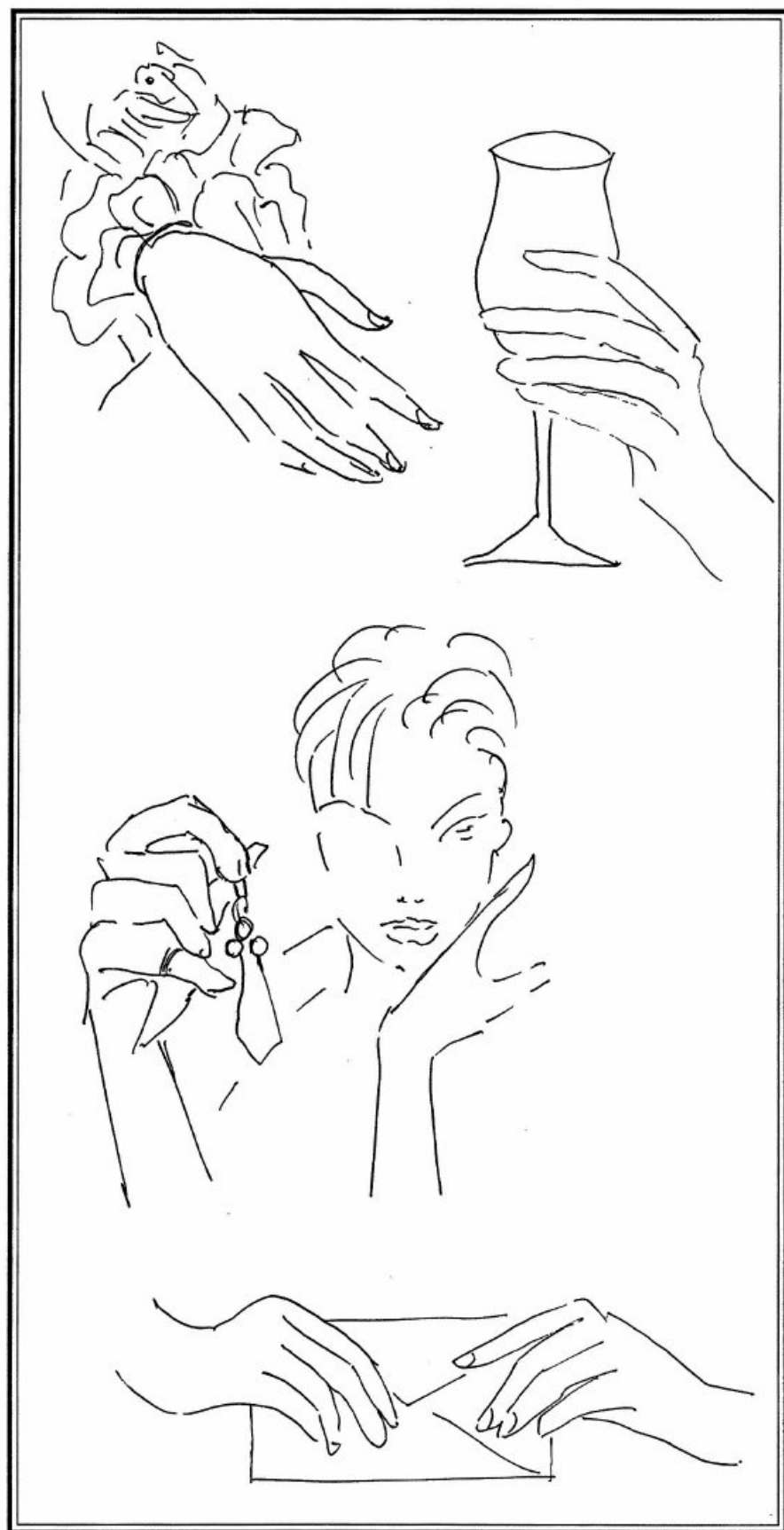












## Activity

1. Look for figures in magazines and observe the various kinds of hand movements.

### **9.4 Summary**

Hands form an important aspect of the figure as a number of accessories are also worn on it. They help in carrying the outfit. No matter how you draw the figure, you will have to draw the hands.

### **9.5 Self-assessment Questions/Exercises**

1. Draw a figure with hands on the waist.
2. Draw a figure with hands on the hips
3. Draw a figure with hands on the head.
4. Draw a figure with hands on the chin.
5. Draw a figure with hands holding a glass.

### **9.6 Further Readings**

1. Encyclopedia of Fashion Detail by Patrick John Ireland publication B.T. Batsford Ltd London
2. Costume Drawing by Hazel R. Doten and Constance Boulard. Publication Pitman Pub. Corp.

## **UNIT 10**

### **STRUCTURE**

#### **10.1 Unit Introduction**

#### **10.2 Objectives**

#### **10.3 Leg movements**

#### **10.4 Summary**

#### **10.5 Self-assessment Questions/Exercises**

#### **10.6 Further Readings**

#### **10.1 Unit Introduction**

This Unit gives emphasis on the different postures of legs.

#### **10.2 Objectives**

Placement of legs is an important aspect of figure sketching. This unit emphasises on different types of leg positions.

#### **10.3 Leg movements**

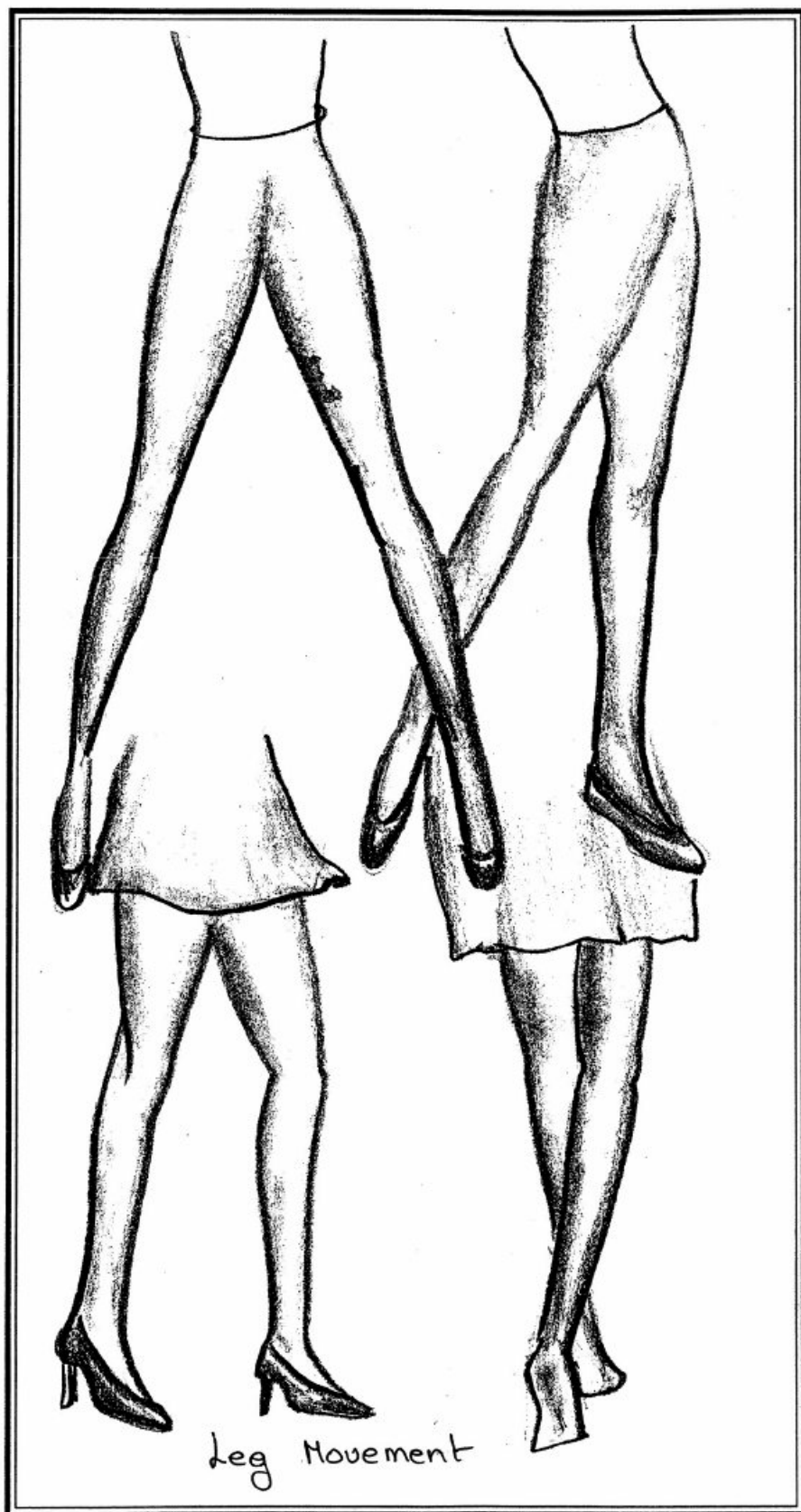
In fashion designing the total outfit is considered by the fashion designer while designing for a figure. Infact not only is the total figure considered but also the various parts of the figure.

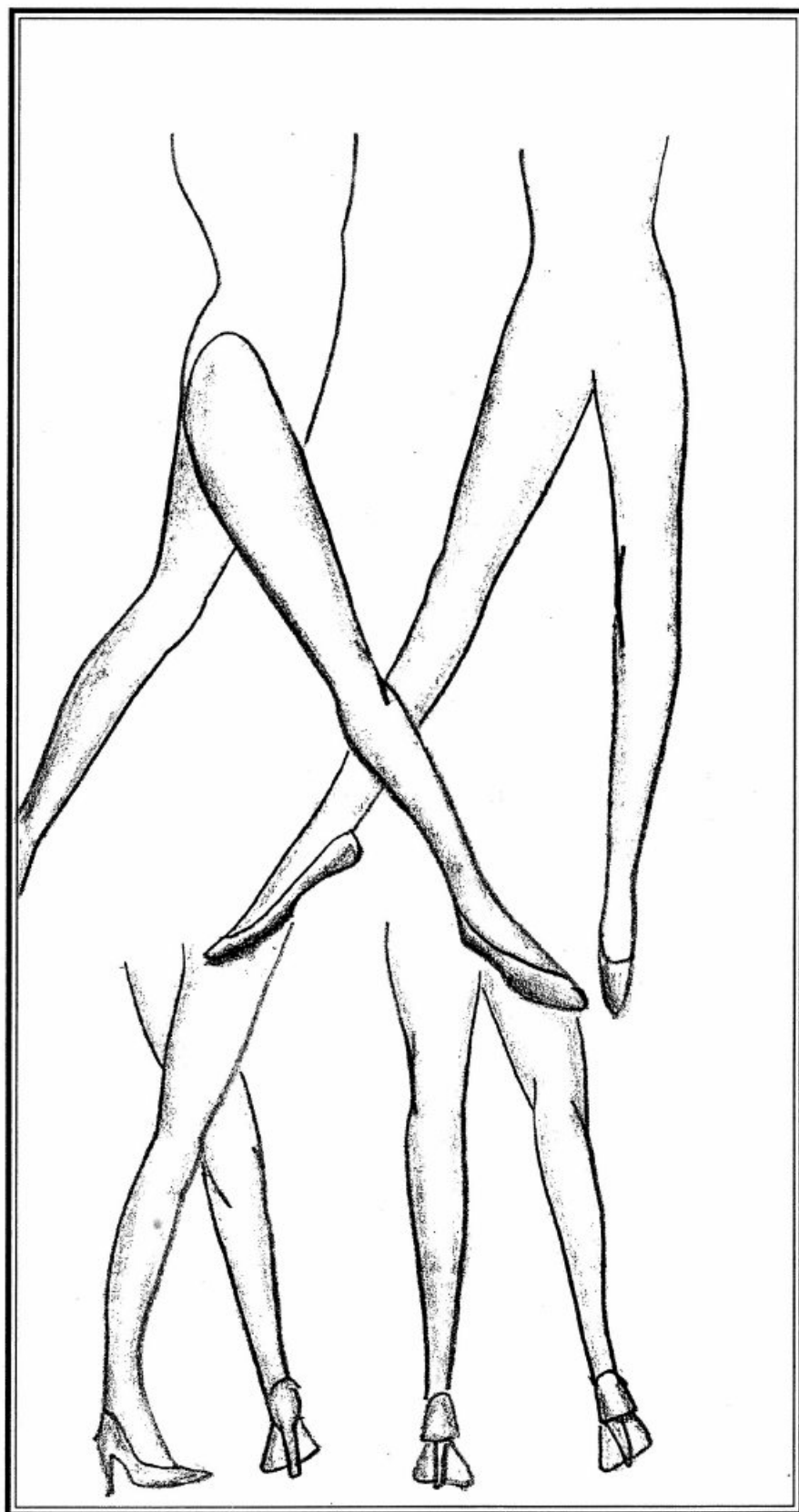
How your figure stands is important. It will help create the ambience of your outfit. Legs form an essence of the outfits and a number of accessories are also worn on it. They help in carrying the outfit. No mater how you draw the figure, you will have to draw the Legs to create the look.

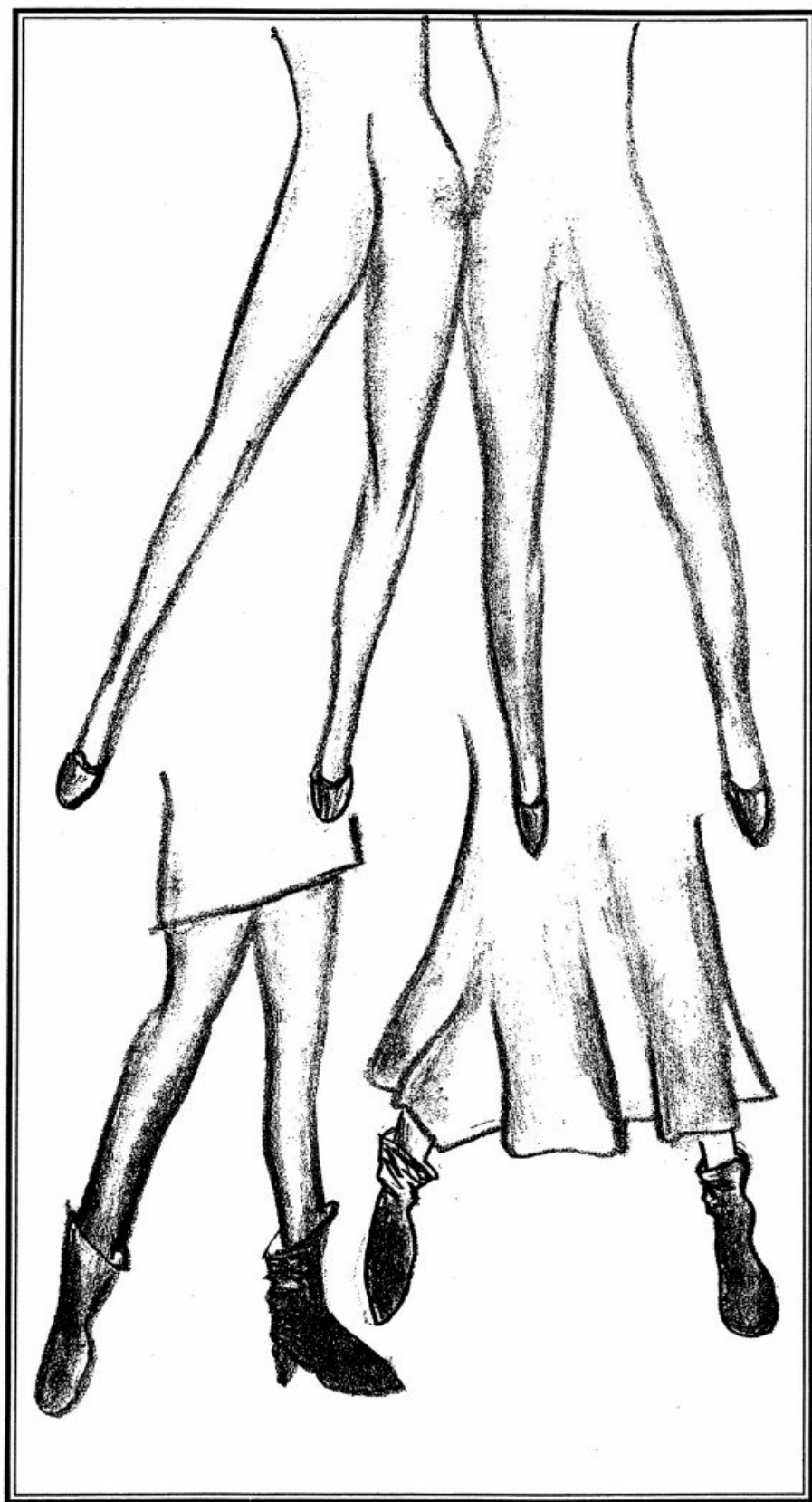
In this unit a number of leg positions are depicted. Apart from the total leg, the position of the feet is also important.

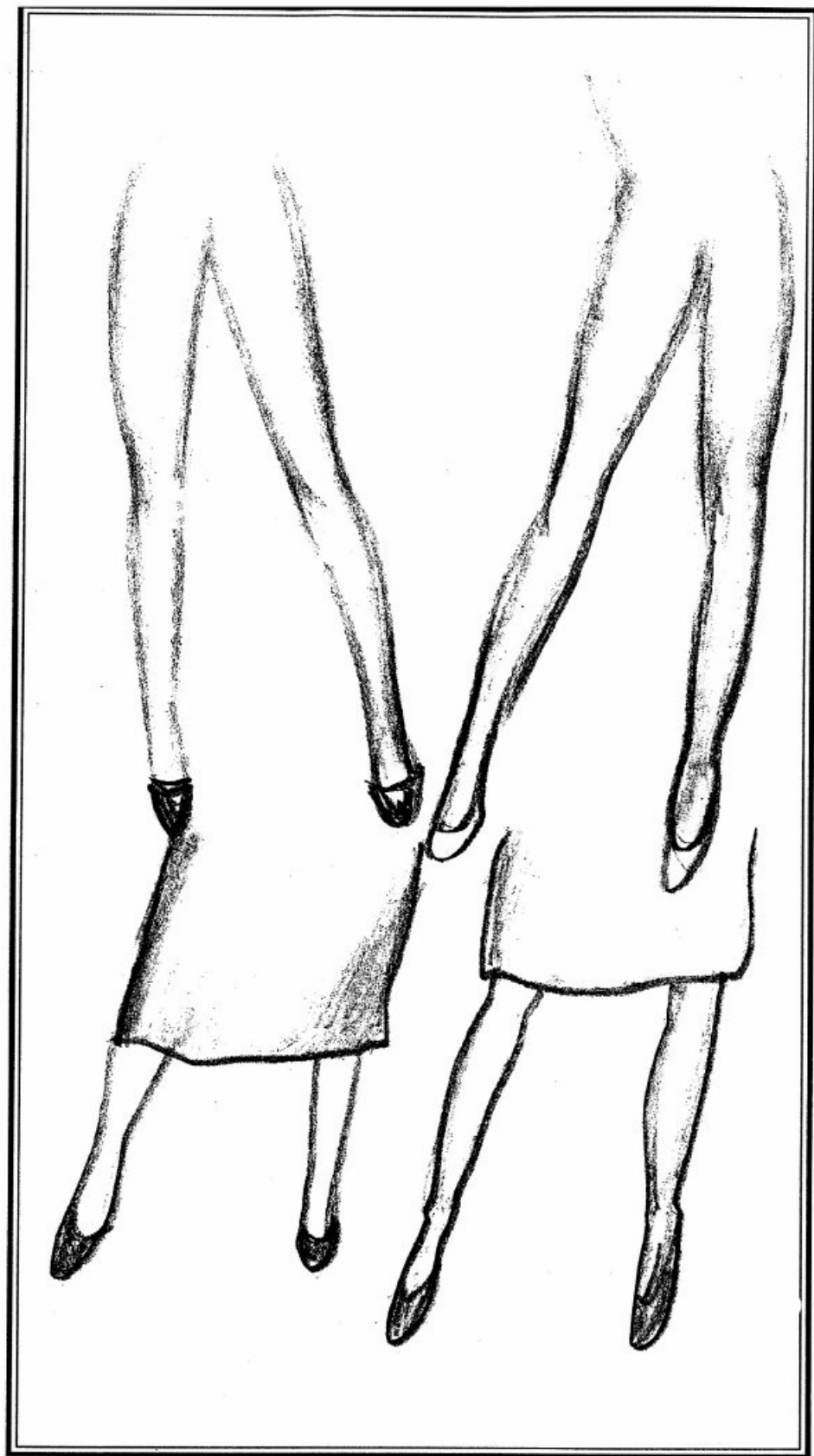
Each sheet of sketch given must be practiced seriously to achieve perfection.

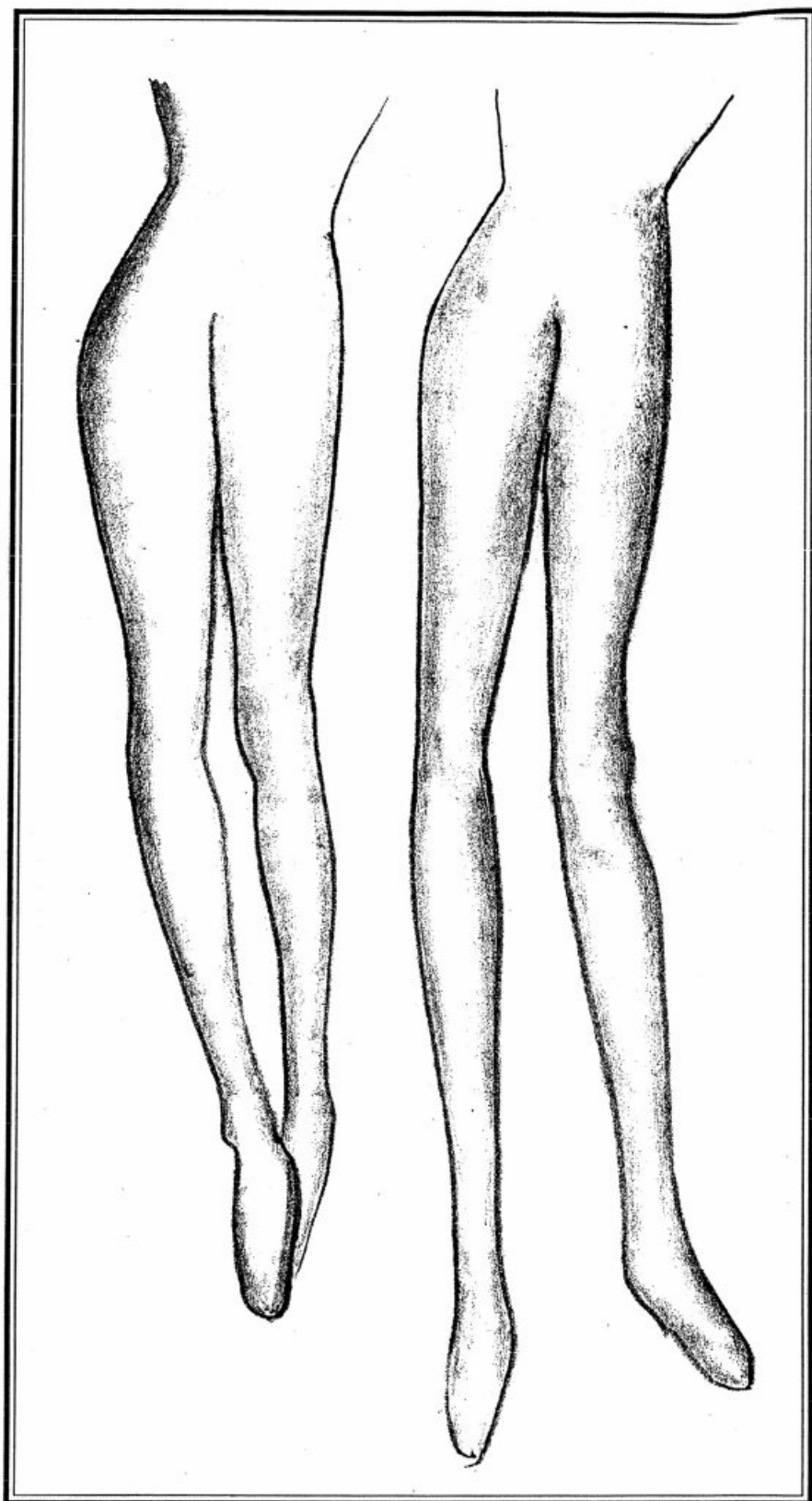


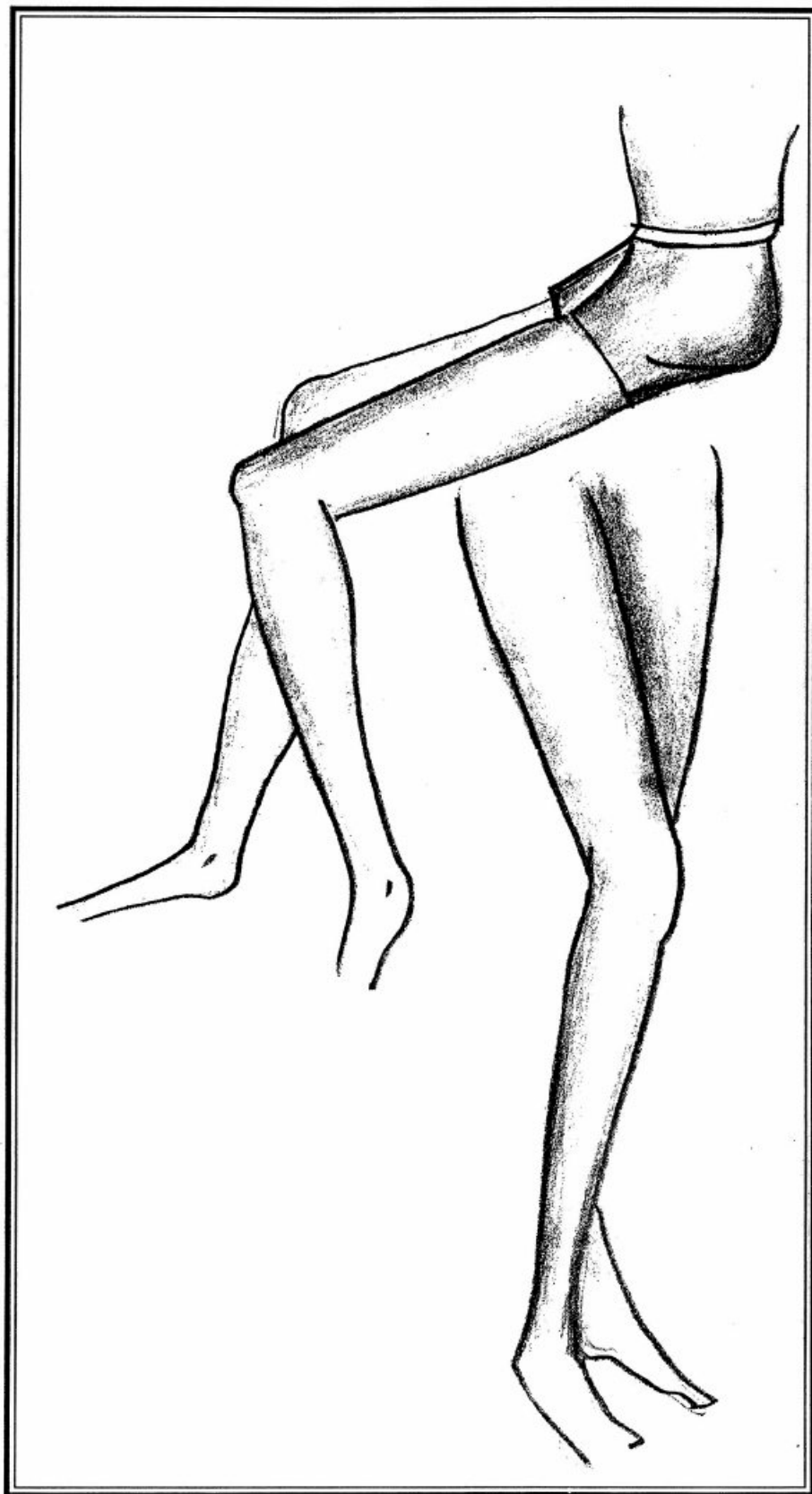


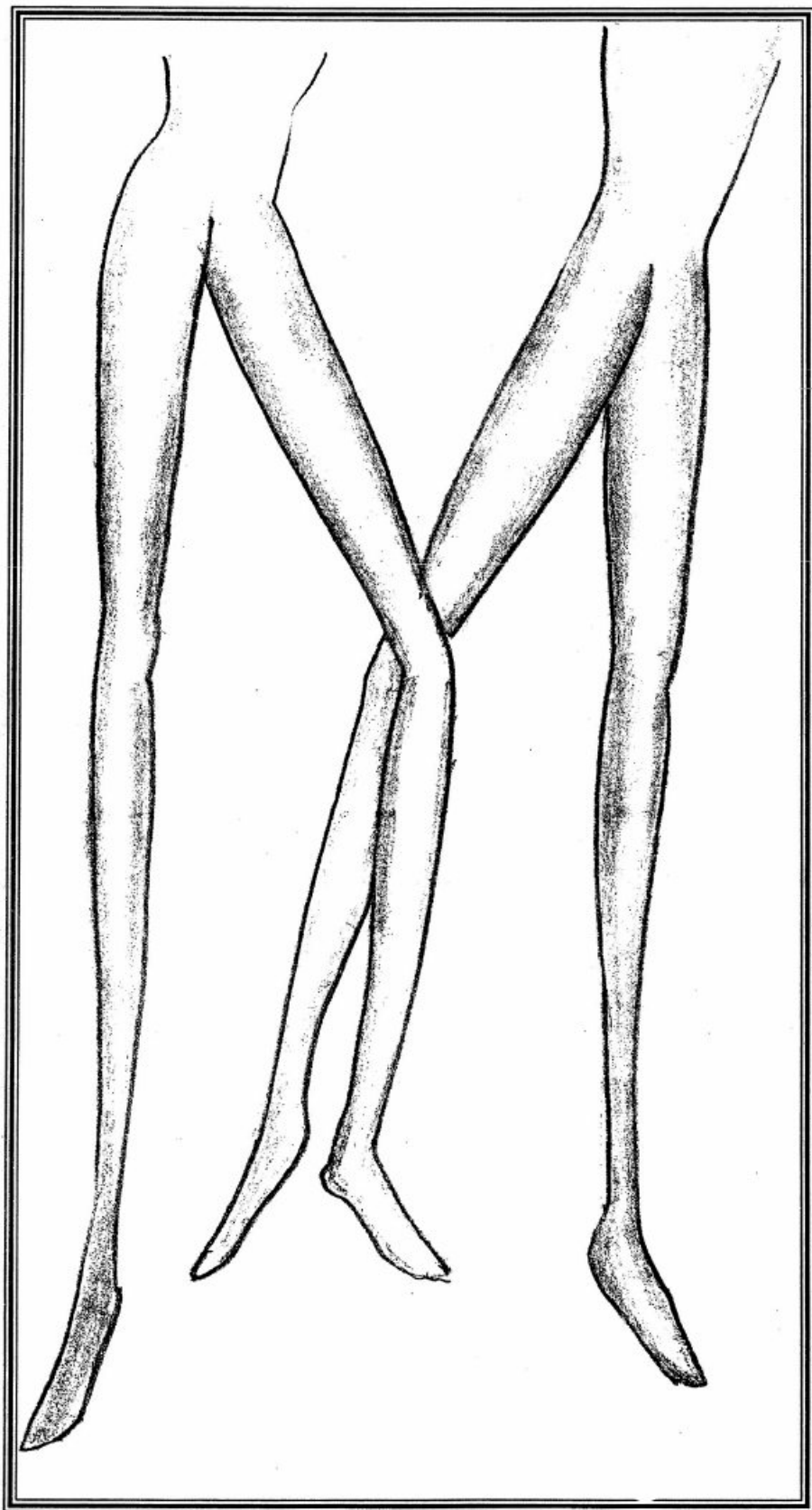


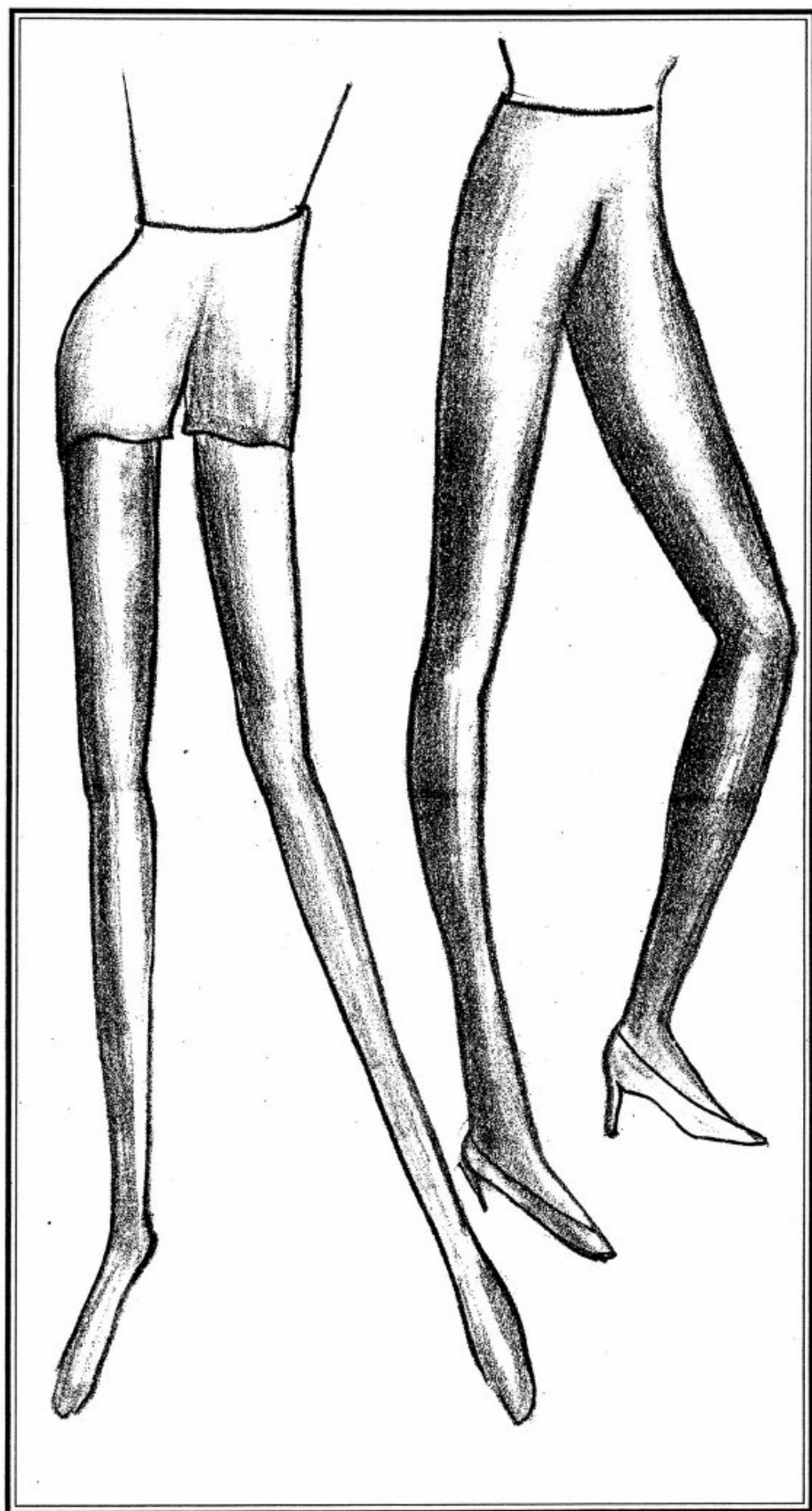




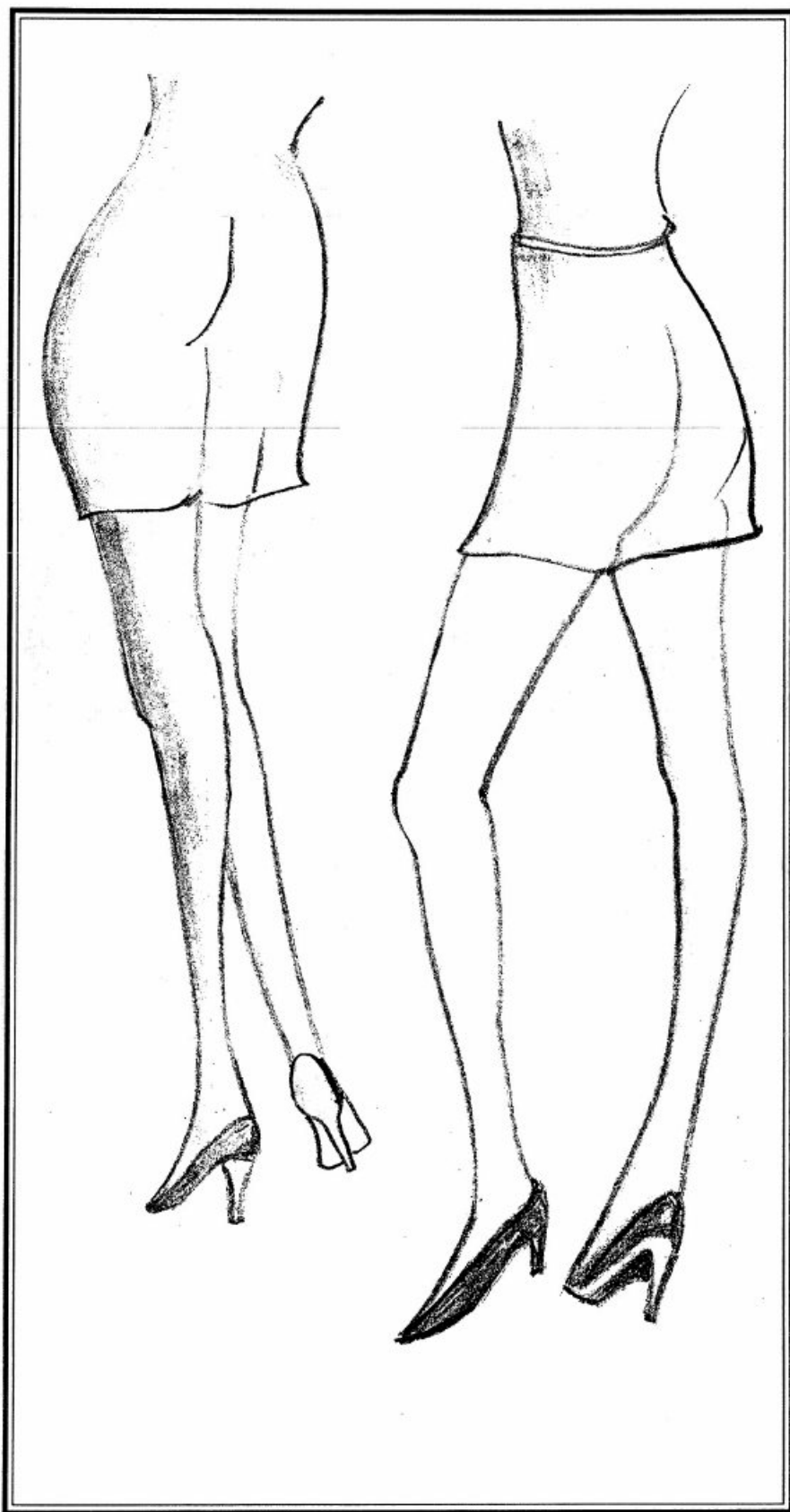


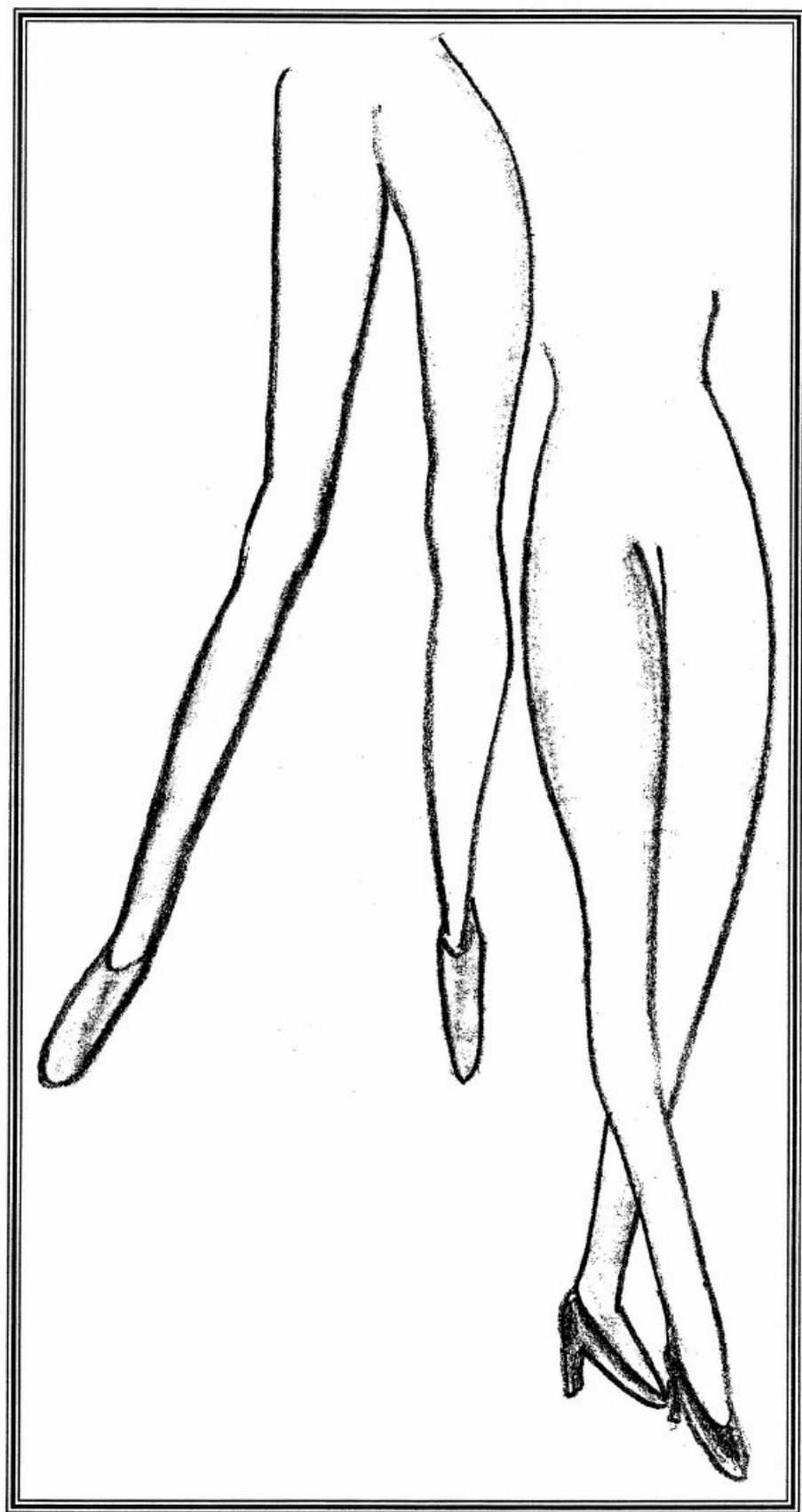


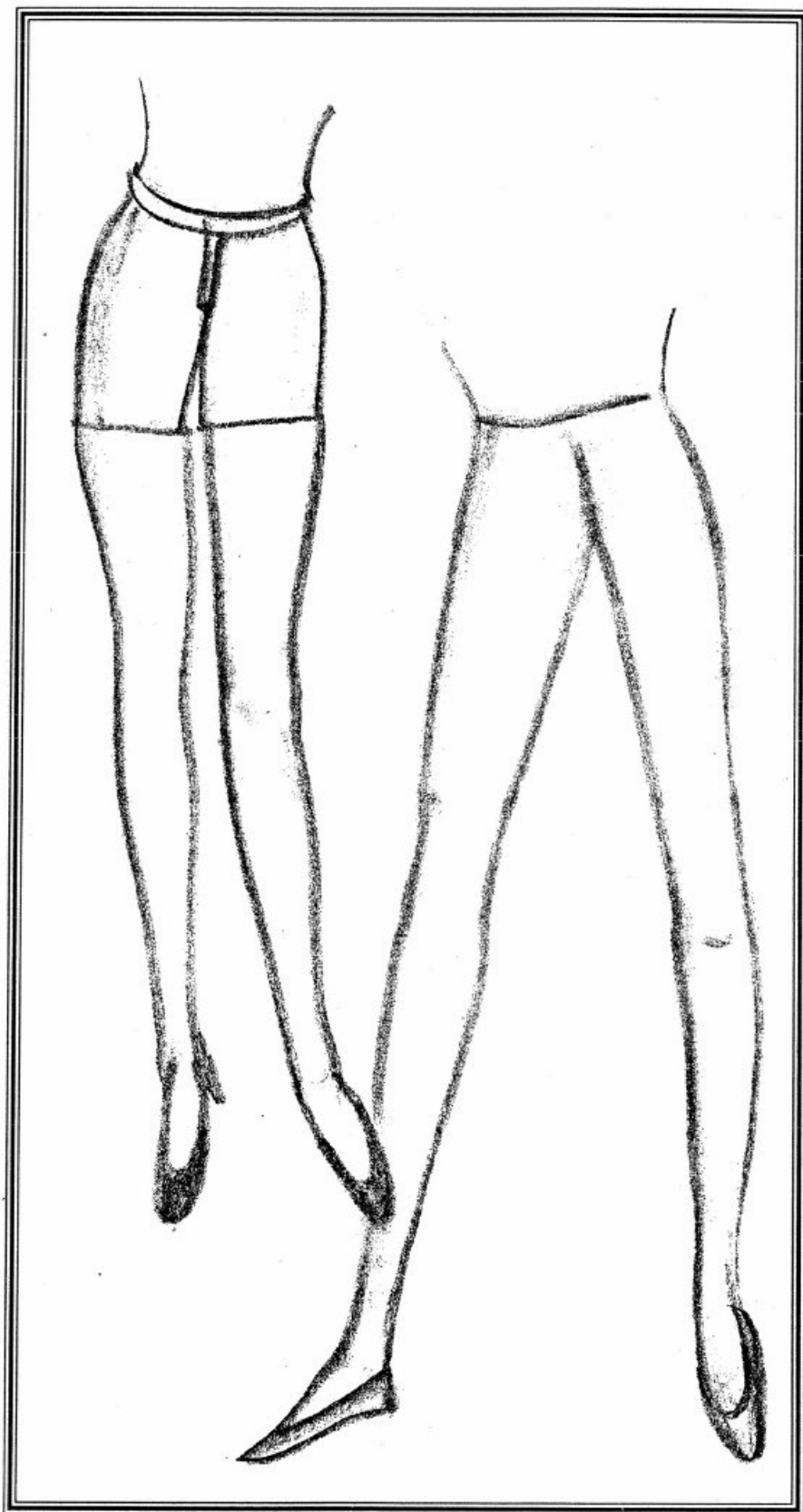


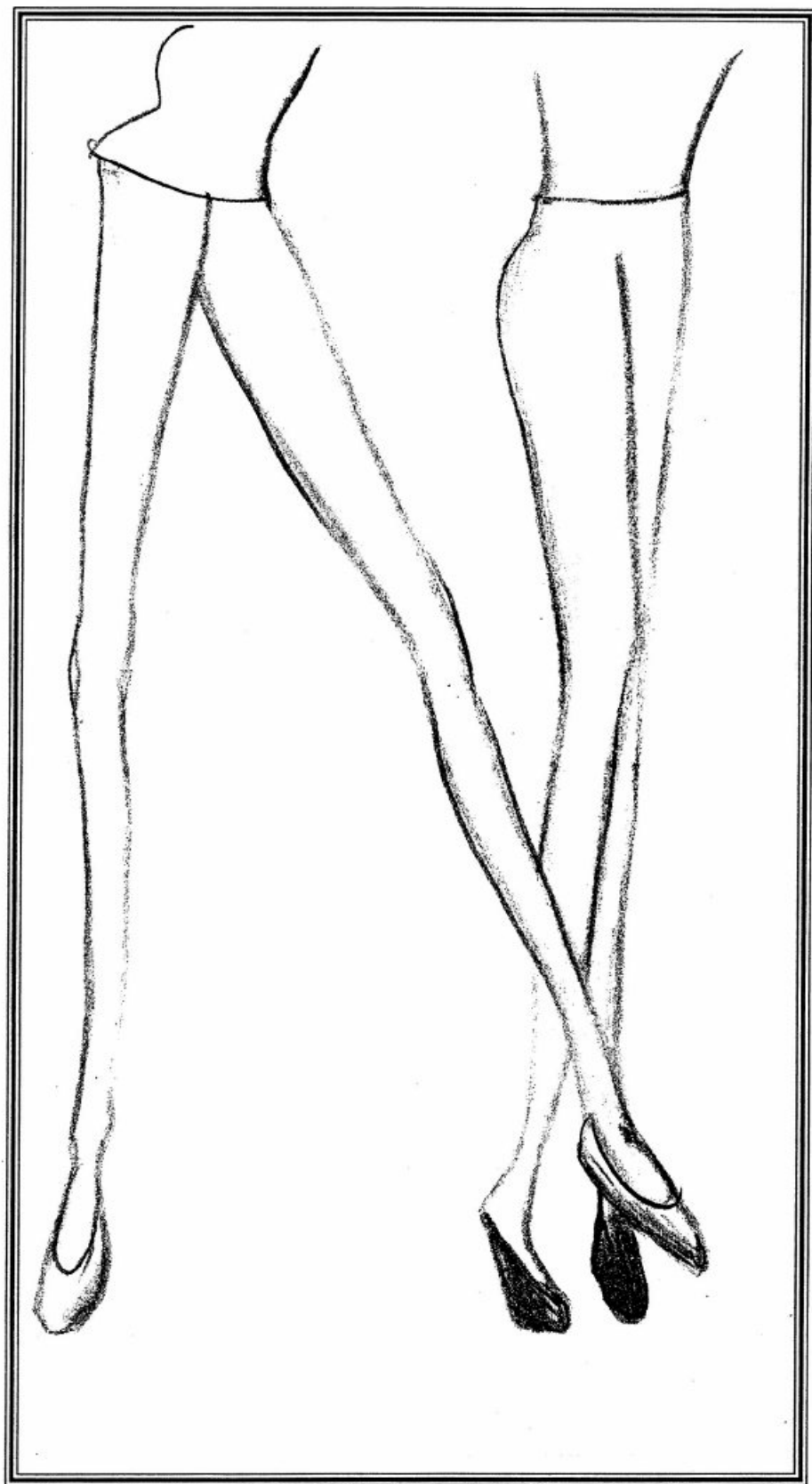


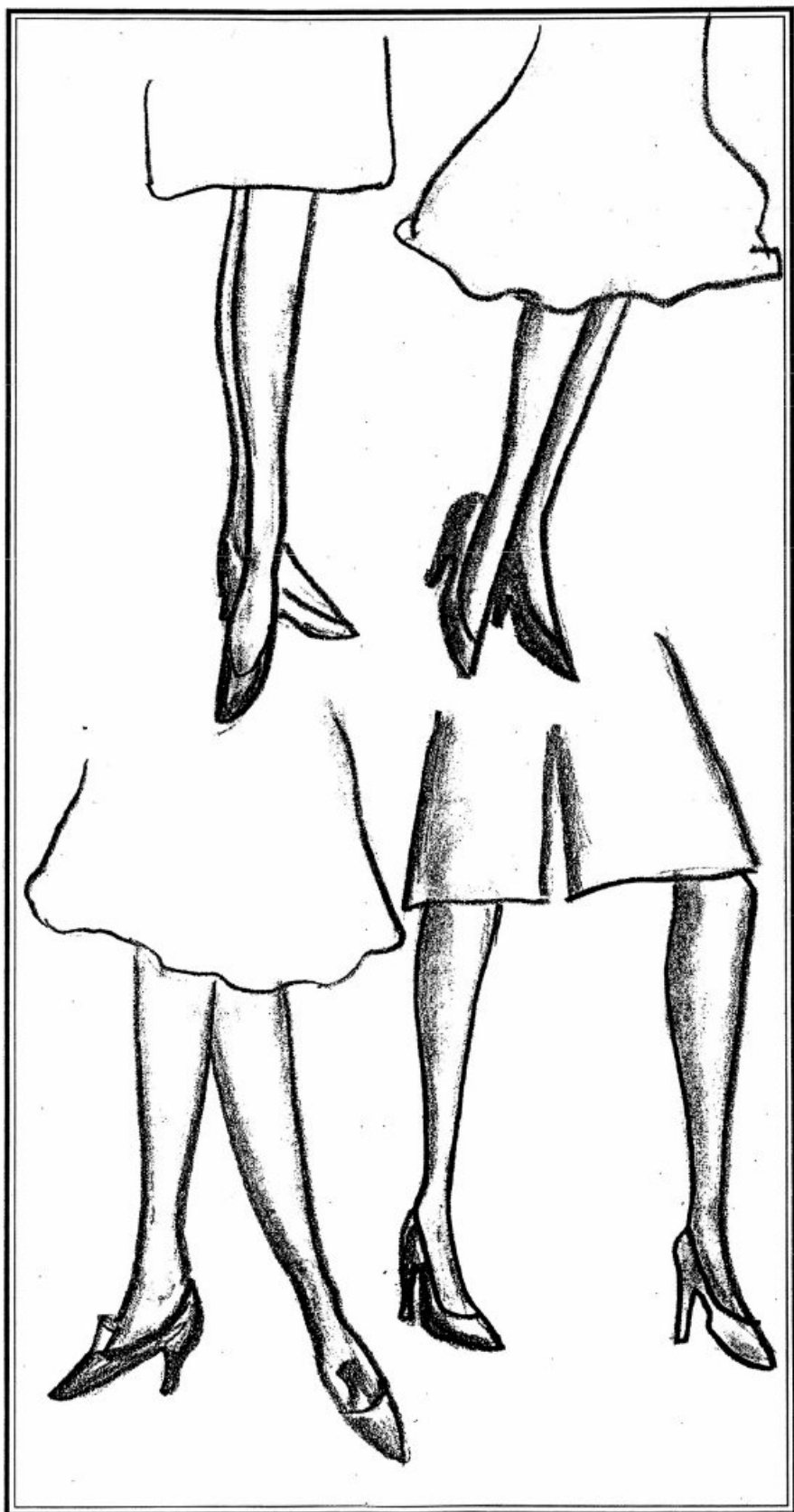


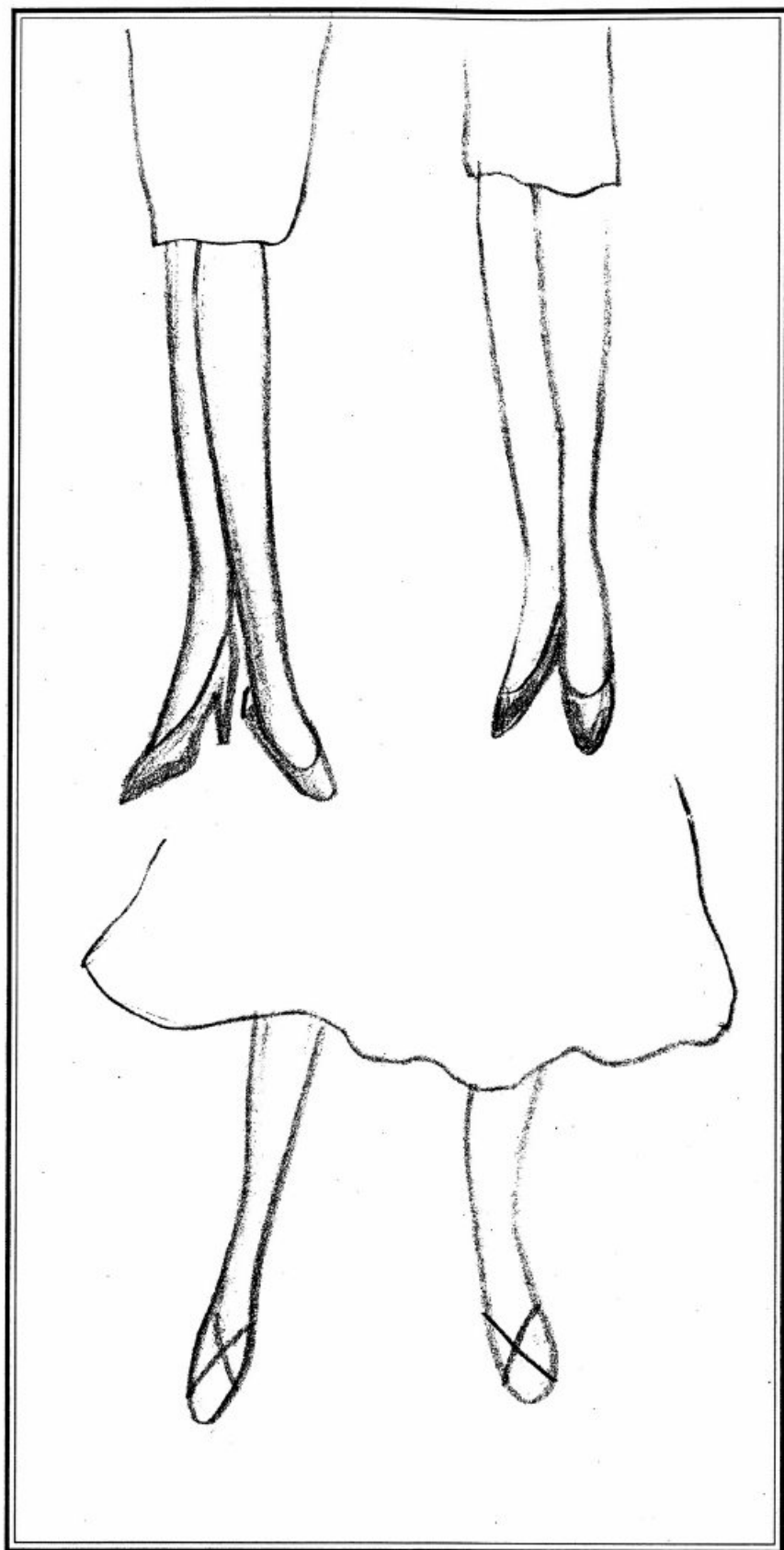




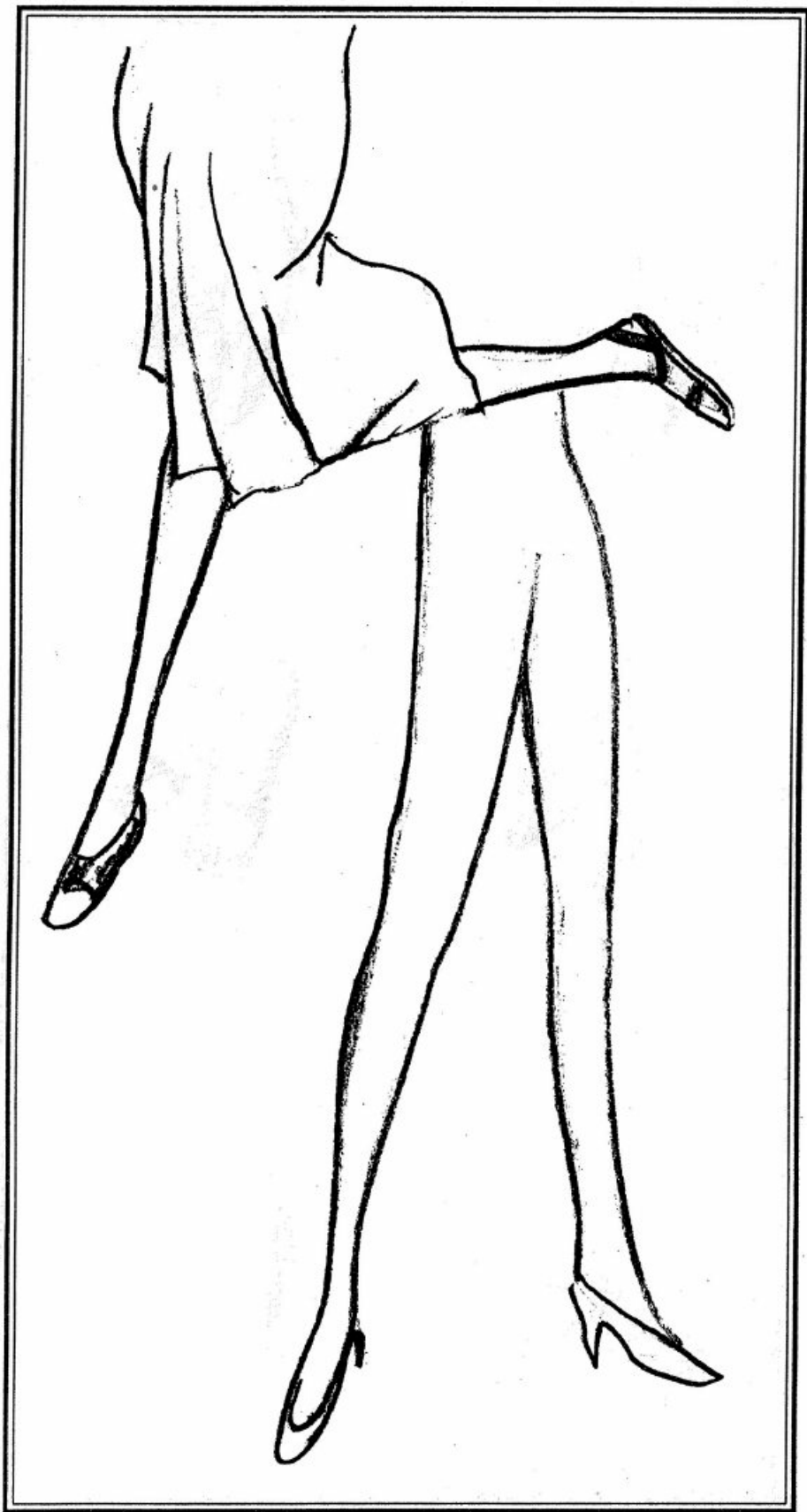




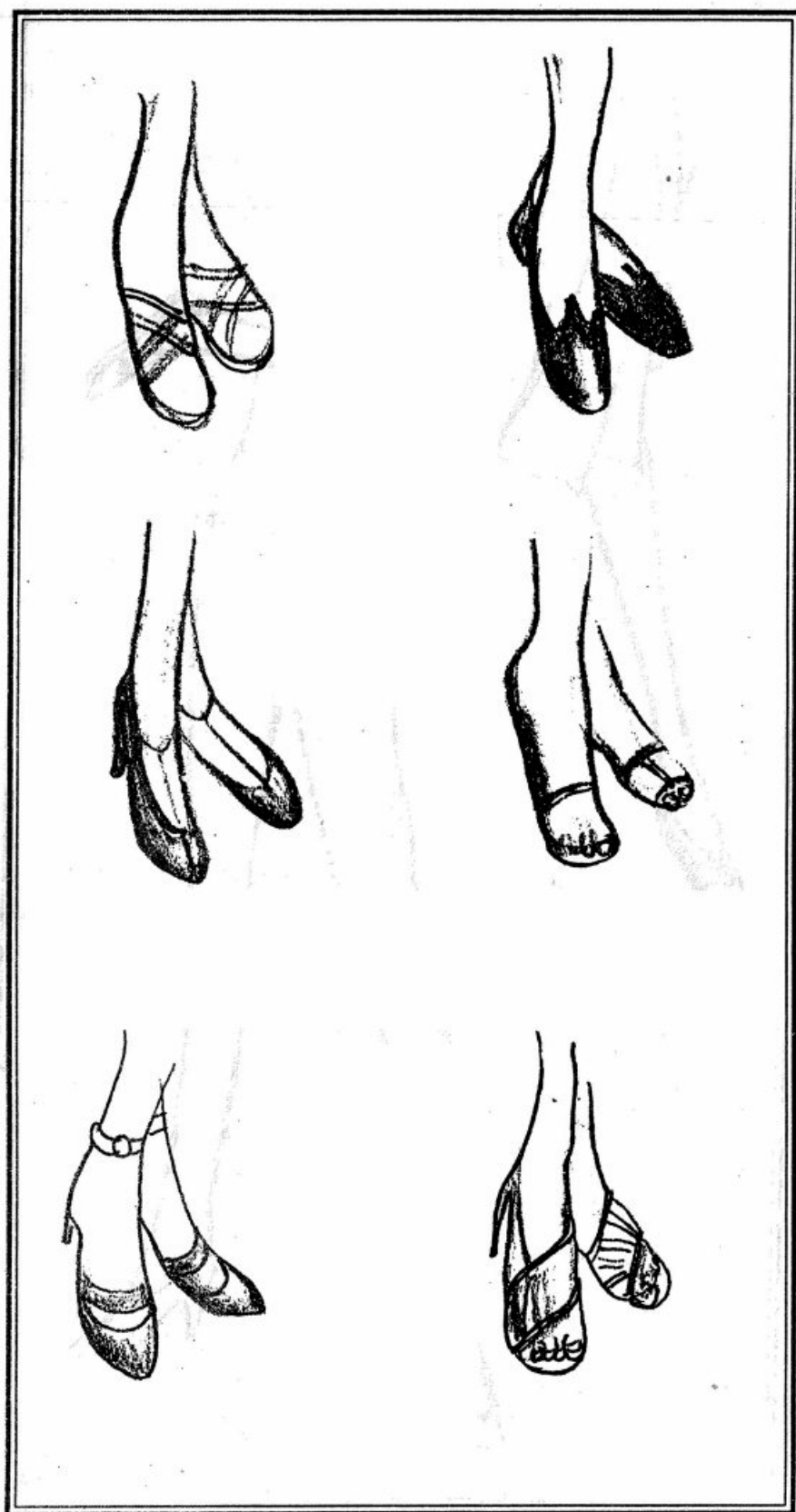












## Activity

1. Look for figures in magazines and observe the various kinds of hand movements.

### 10.4 Summary

How your figure stands is important. It will help create the ambience of your outfit. Legs form an essence of the outfits and a number of accessories are also worn on it. They help in carrying the outfit. No matter how you draw the figure, you will have to draw the Legs to create the look.

### 10.5 Self-assessment Questions/Exercises

1. Draw a figure standing straight.
2. Draw a figure running.
3. Draw a figure standing on one foot with the other foot against the wall.
4. Draw a figure standing with one foot behind the other.
5. Draw a sitting figure with one leg over the other.

### 10.6 Further Readings

1. Encyclopedia of Fashion Detail by Patrick John Ireland publication B.T. Batsford Ltd London
2. Costume Drawing by Hazel R. Doten and Constance Boulard. Publication Pitman Pub. Corp.

## **UNIT 11**

### **STRUCTURE**

#### **11.1 Unit Introduction**

#### **11.2 Objectives**

#### **11.3 Figure Sketching**

#### **11.4 Summary**

#### **11.5 Self-assessment Questions/Exercises**

#### **11.6 Further Readings**

#### **11.1 Unit Introduction**

**This unit emphasis on fashion figure sketches.**

#### **11.2 Objectives**

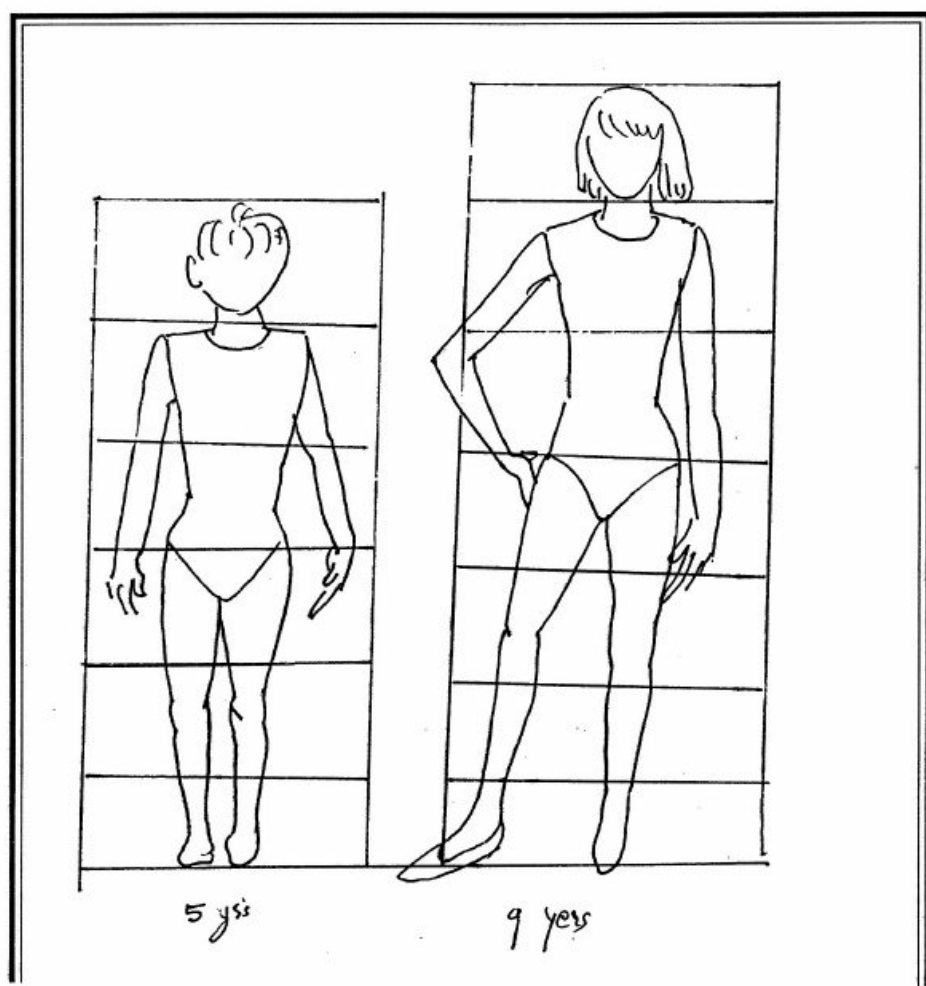
**Fashion figures are much taller than normal figures. If you make your figures slightly taller than the normal figures then they tend to look slimmer and nicer, This unit tells you how to make your figures taller.**

#### **11.3 Figure Sketching**

Figure drawing is the traditional cornerstone art training. The human body offers every challenge one could require - line and tone, perspective and composition.

Capturing quick poses and movement in figure drawing is a great warm-up exercise, which you have already done and practiced in the previous units.

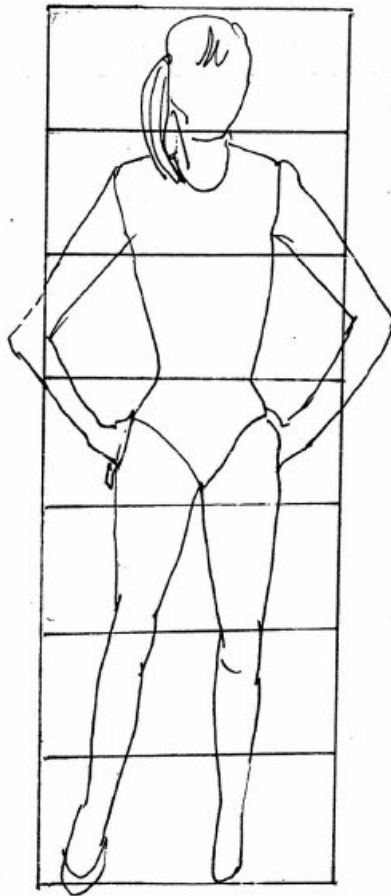
By now your hand must have loosened up. Figure drawing requires accurate observation and can easily become stiff and awkward, but you can bring energy to your work by carrying the bold, purposeful mark-making in these exercises into longer poses.



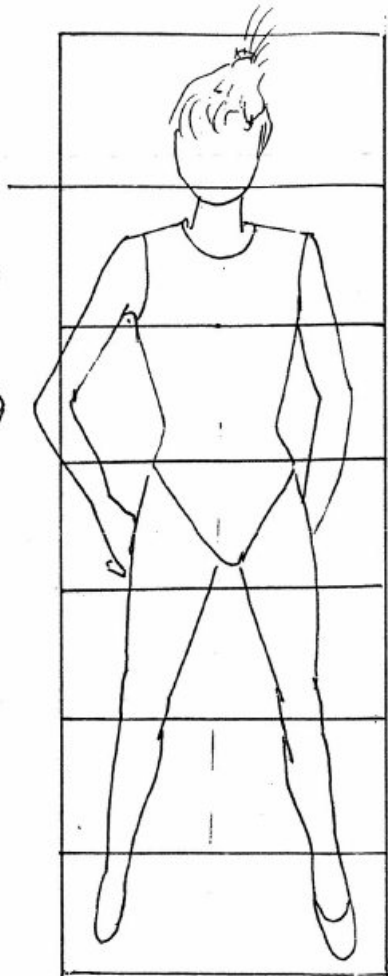
First look at the main axis of the body. From the top of the head to the tailbone, try to indicate with a single stroke the flow of the spine. Note with quick strokes the plane of the shoulders, hips, and not shown here, you might place an imaginary line through the knees and feet.

Experiment with using the charcoal in different ways - a broad sweep using the side of the stick, or in a linear fashion. Draw with your whole arm, standing comfortably back from the easel. If working small, use as much arm and hand movement as possible.

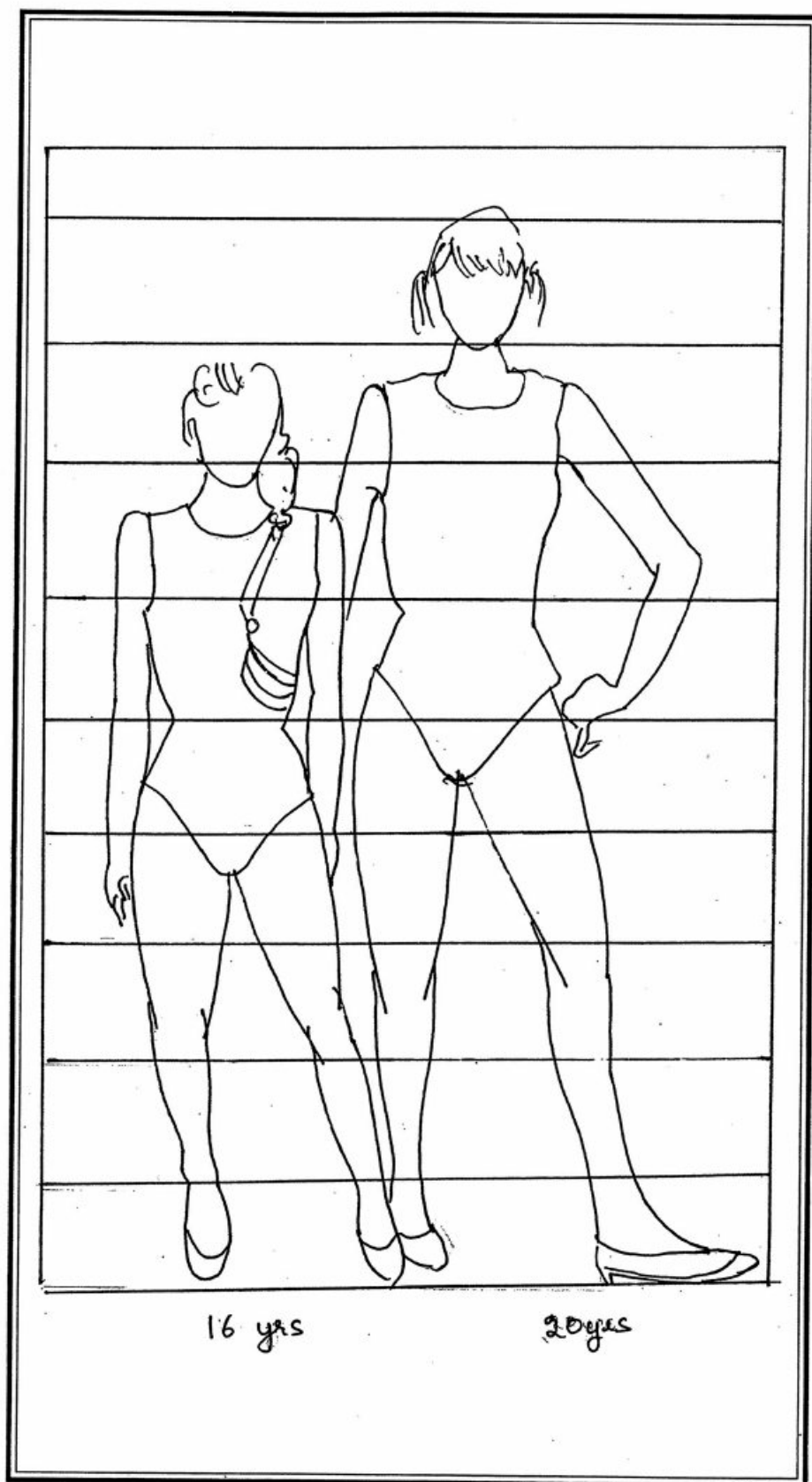
There are two main approaches to abbreviated form - internal and external. Take the internal approach by 'seeing' the skeleton first - just directional lines showing the direction of the spine and limbs, and indicating the tilt of ribs and pelvis, will be sufficient to capture the pose. Depict external forms by using minimal lines to indicate the main contours - keep them loose and flowing.



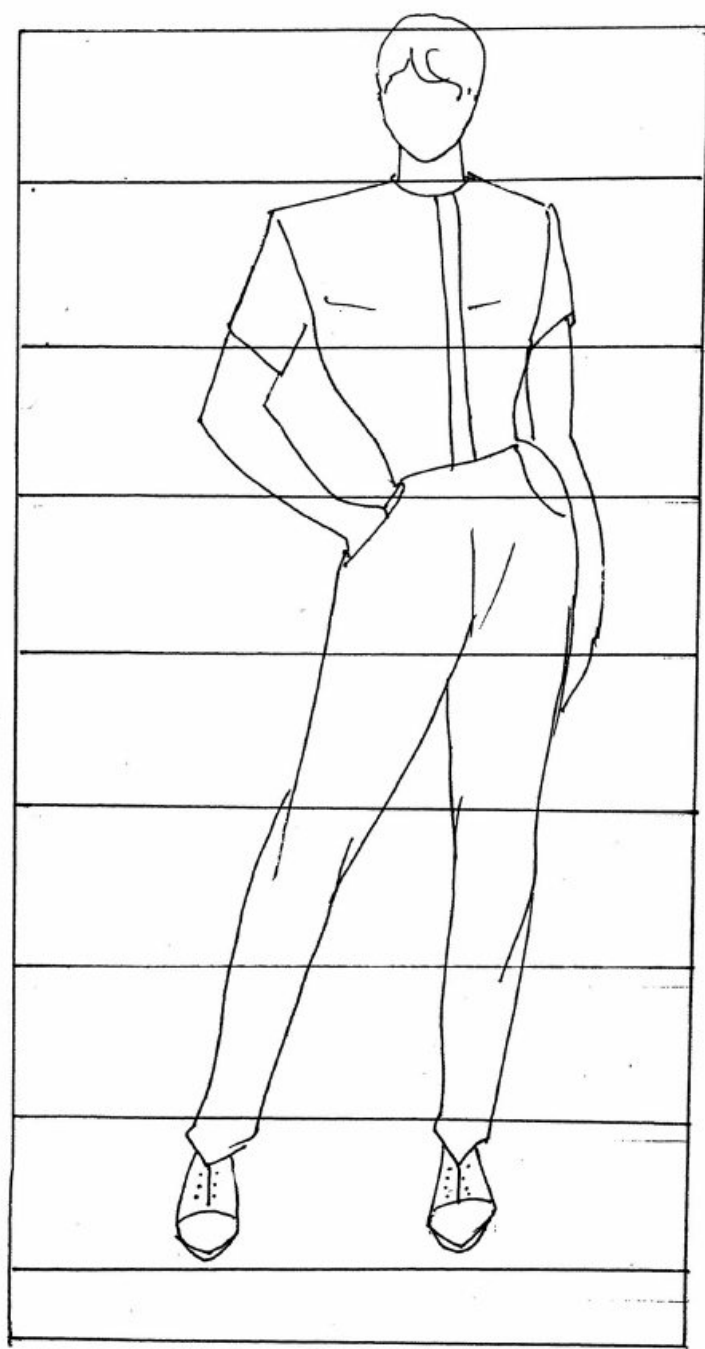
11 yrs



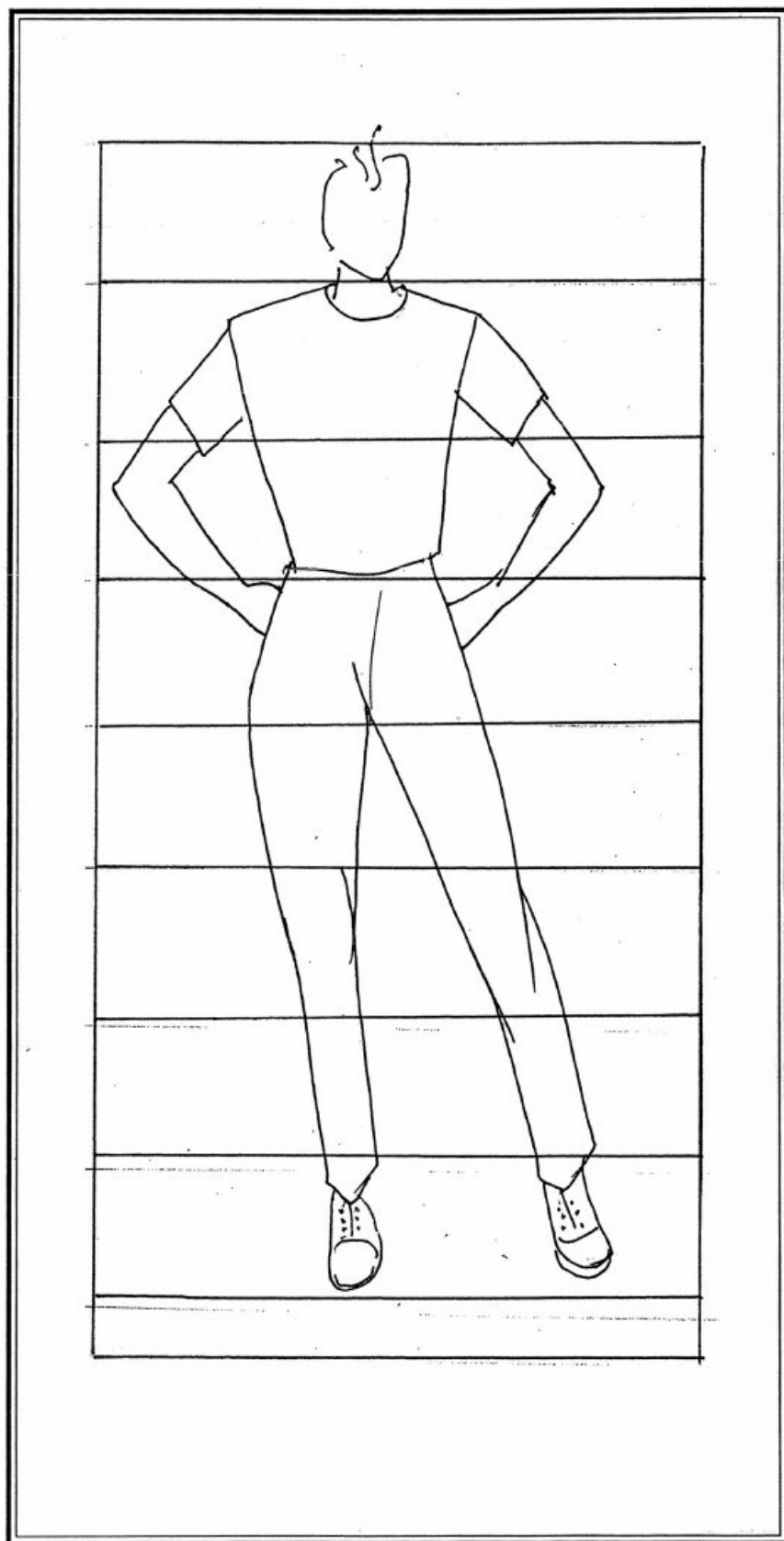
13 yrs

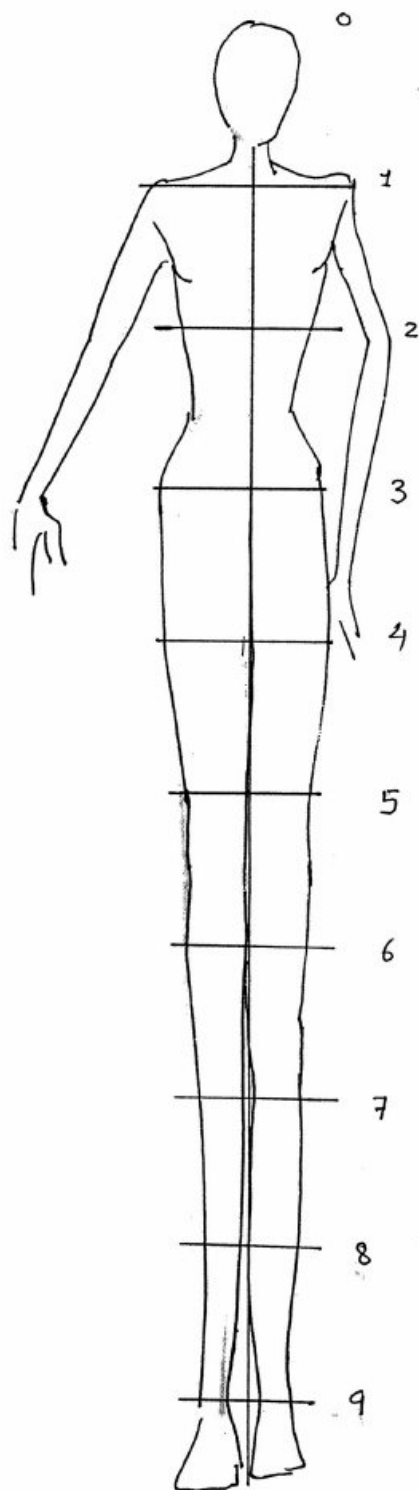




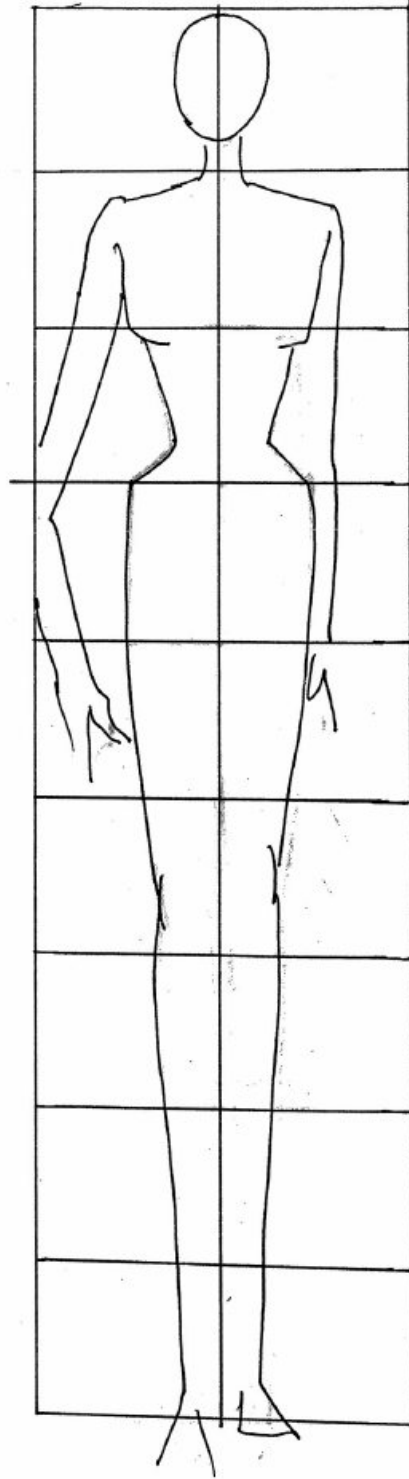




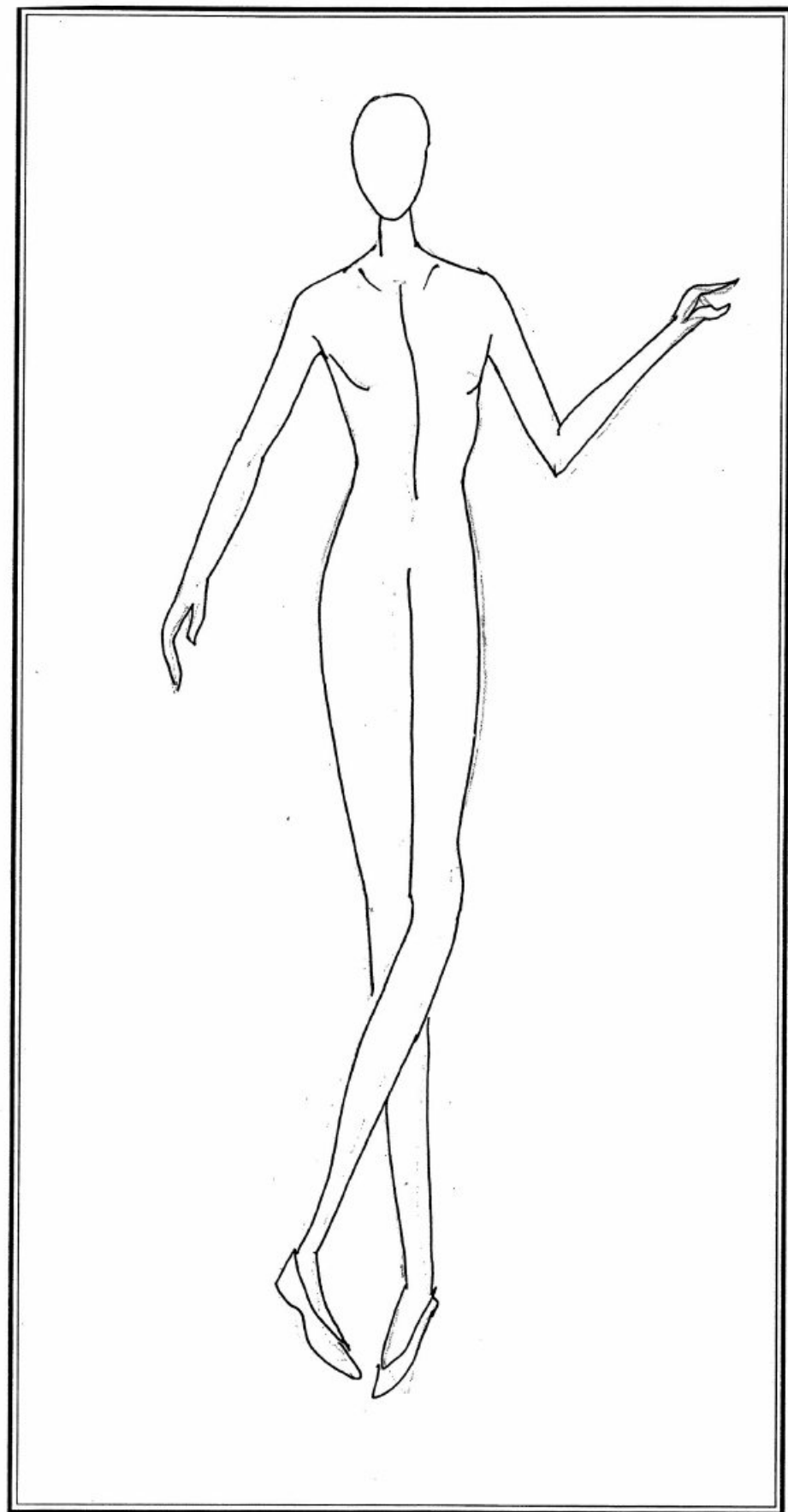


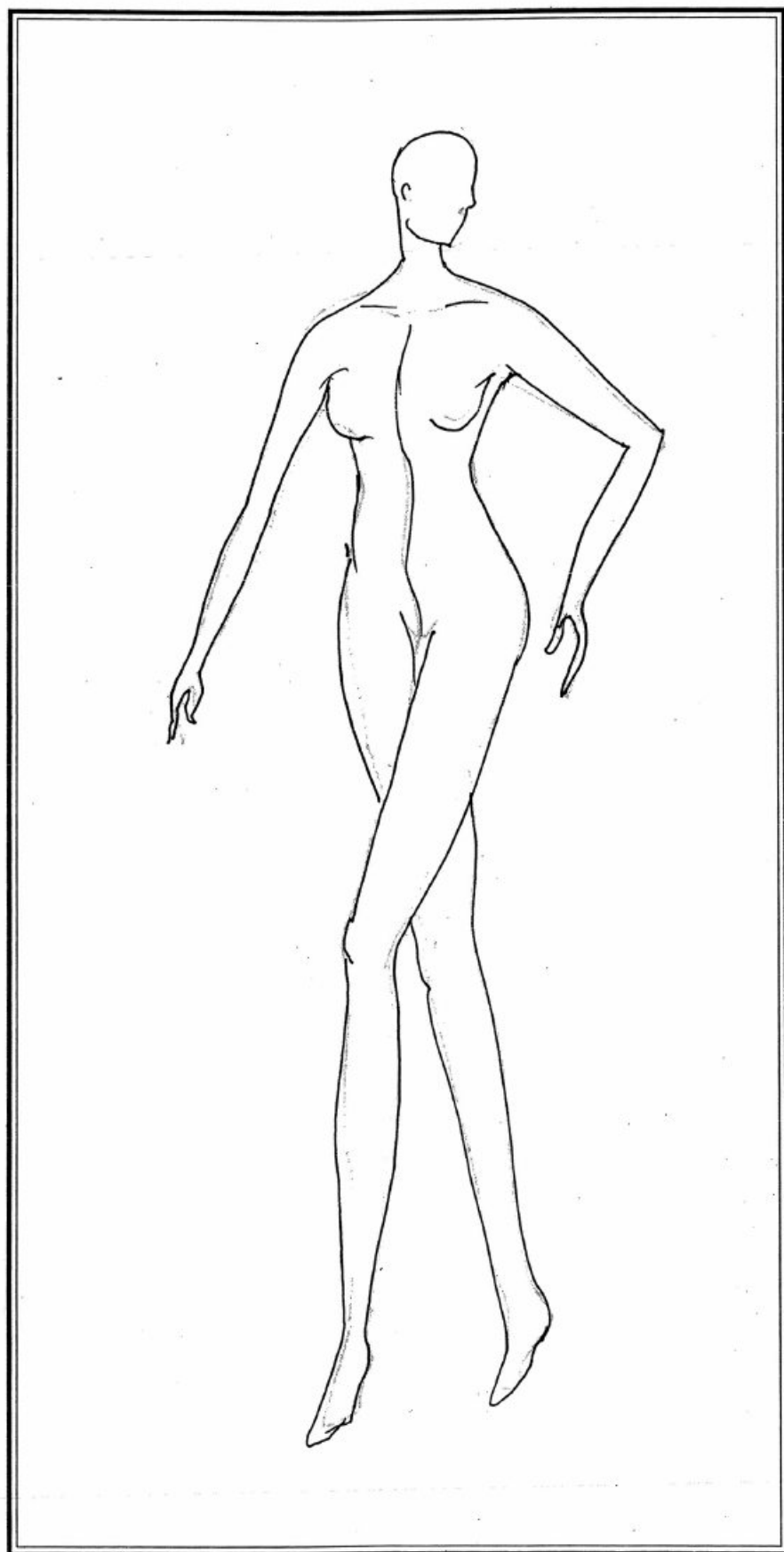


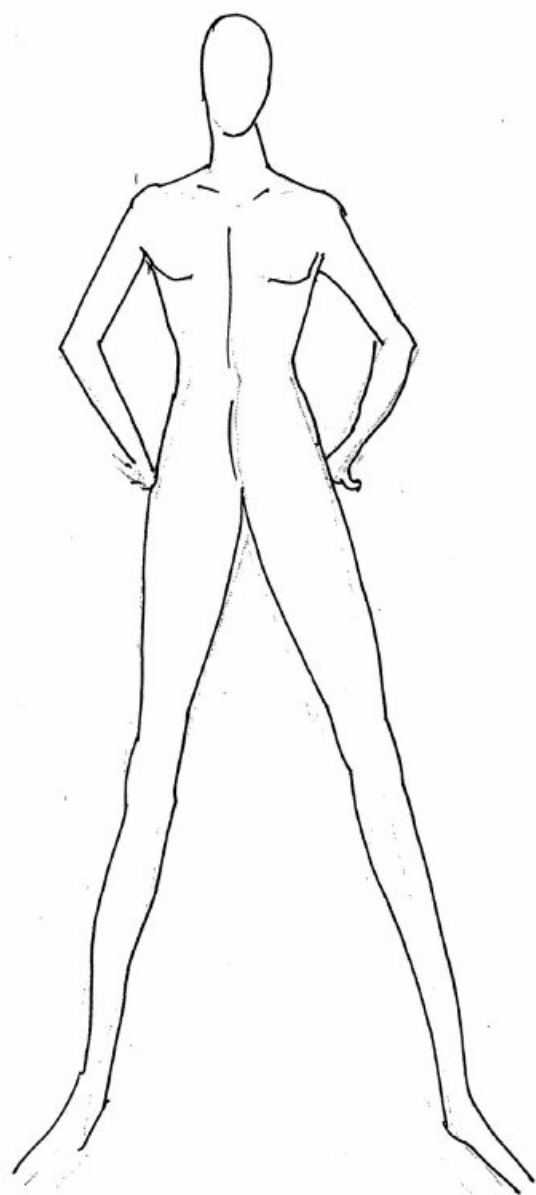
FASHION FIGURE PROPORTIONS

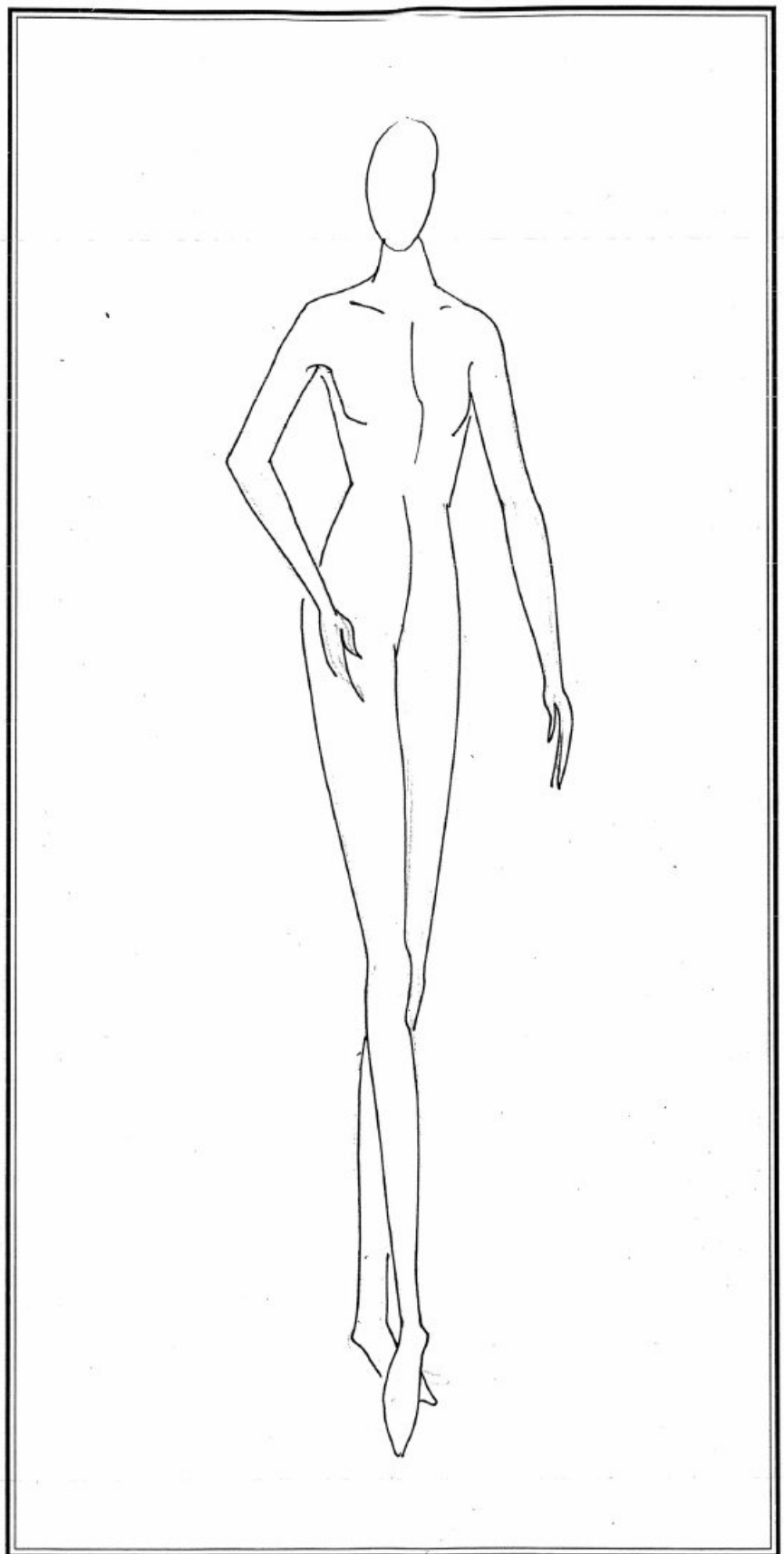


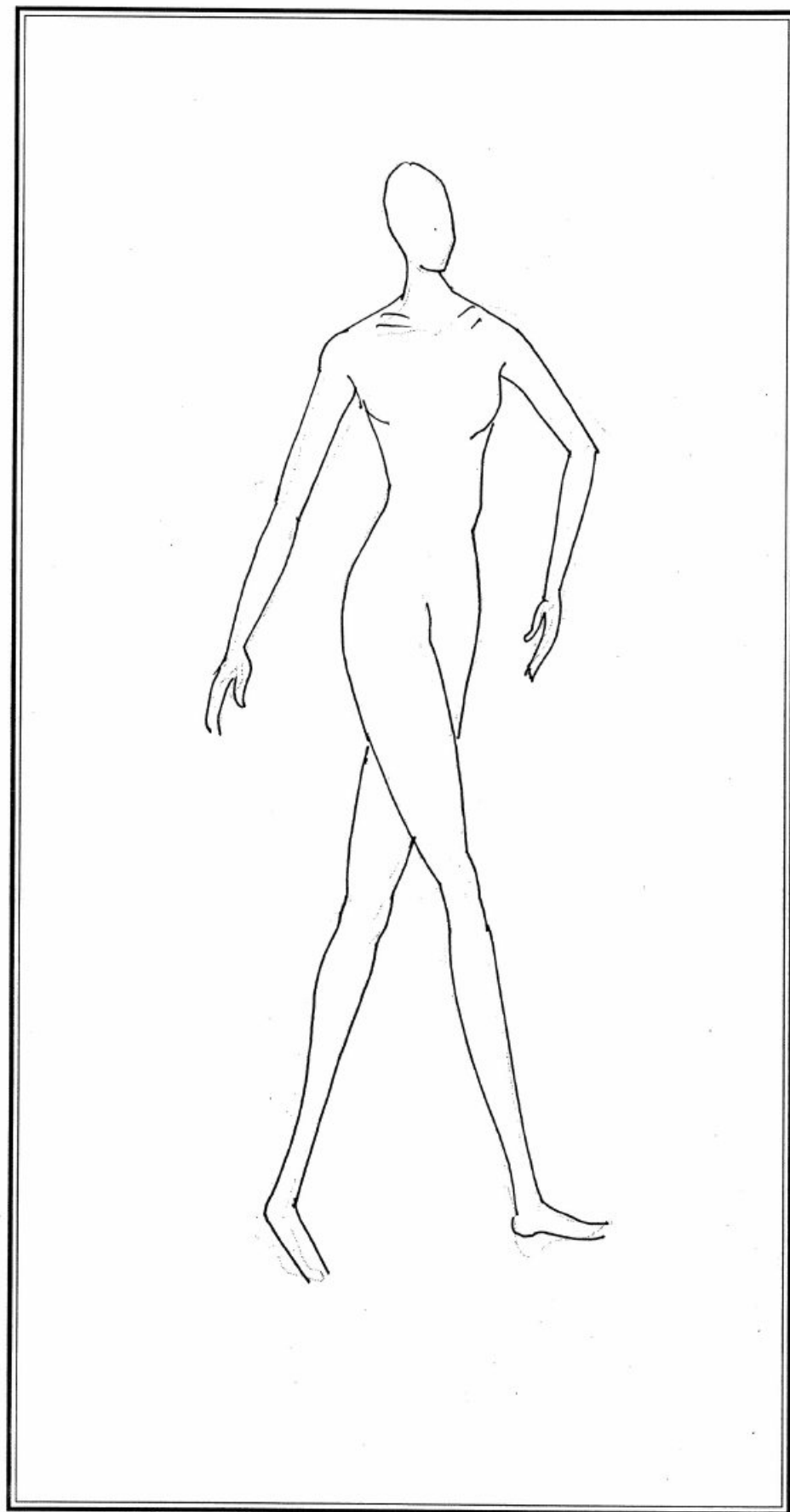
A baller fashion figure



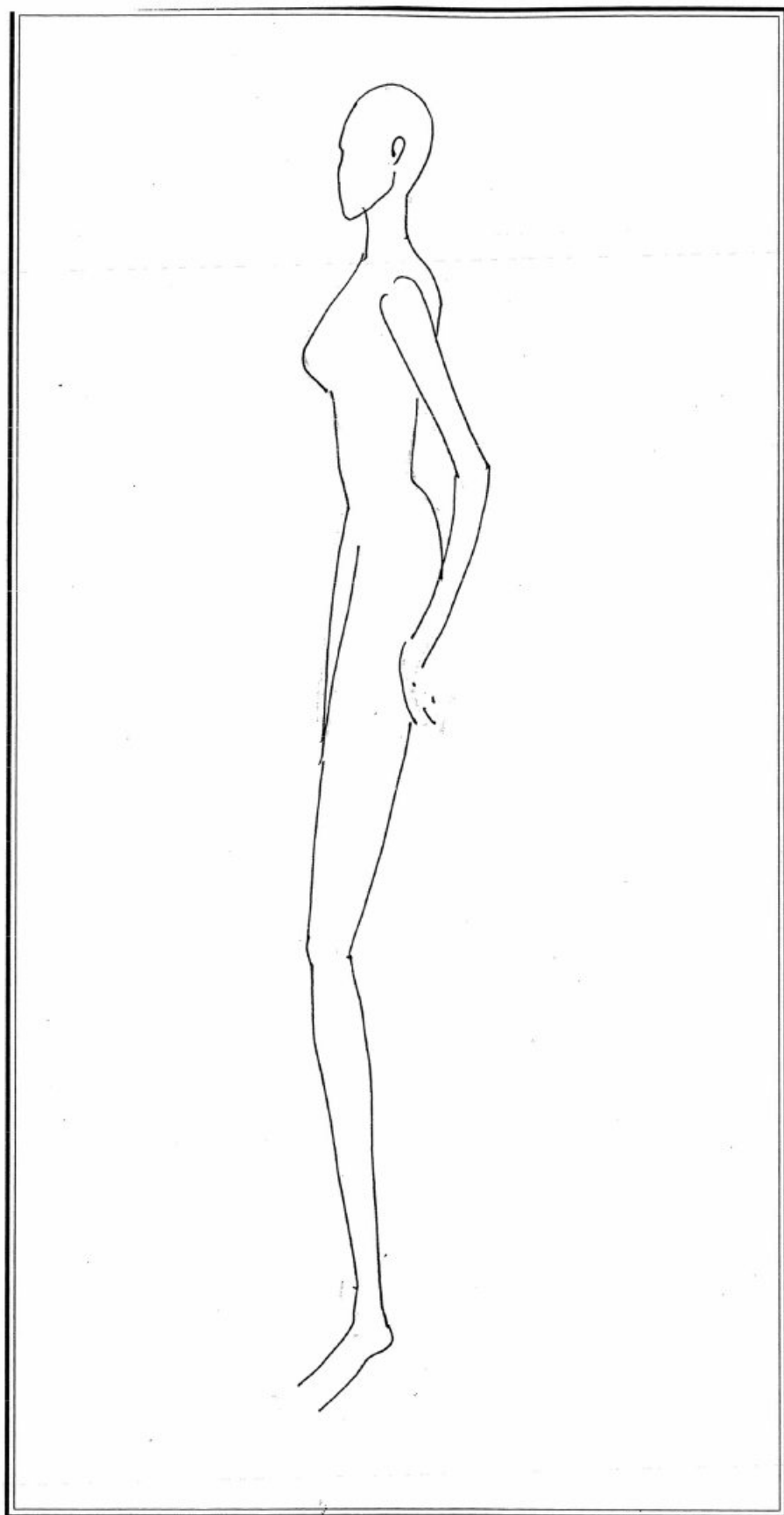


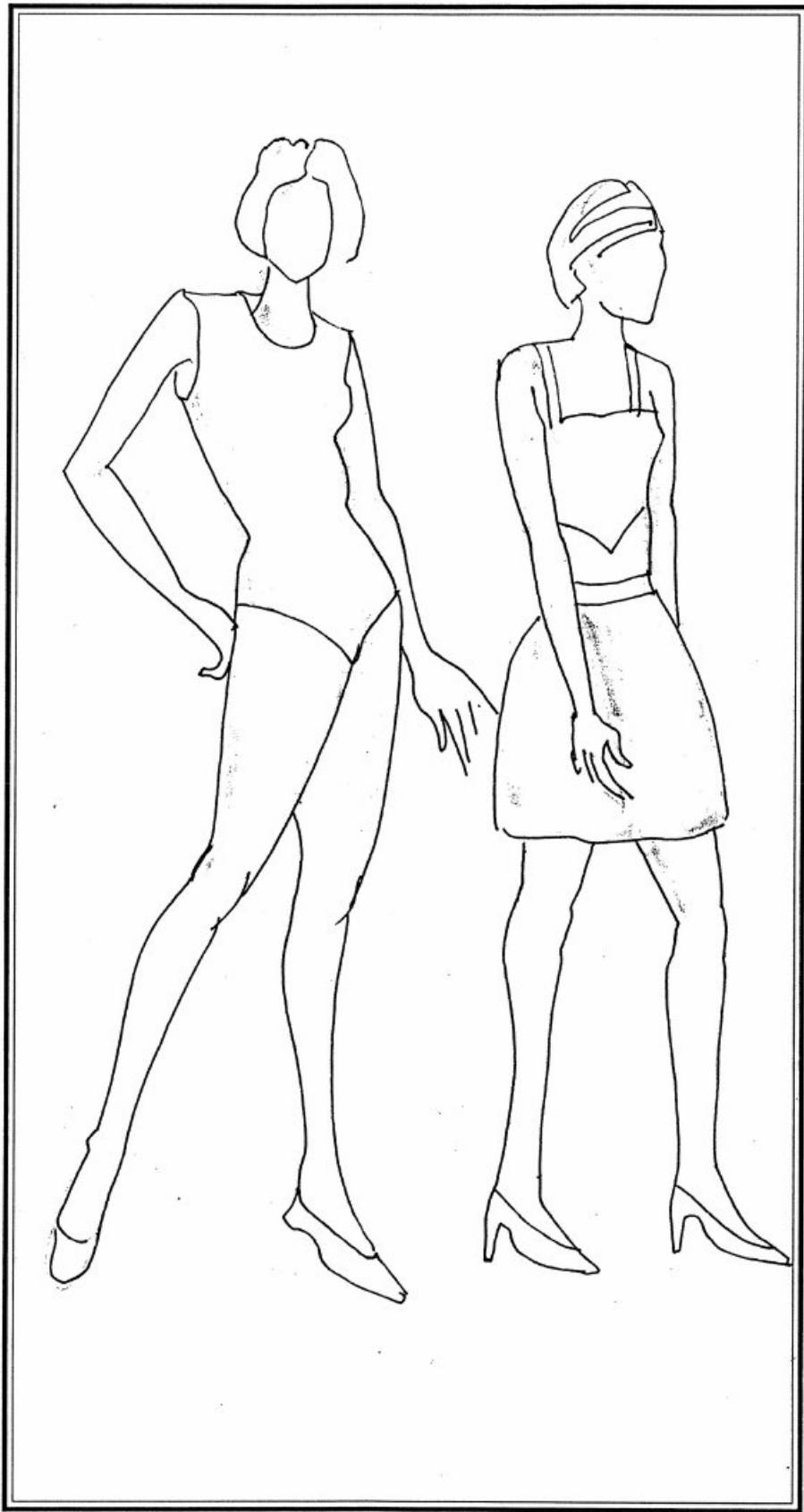


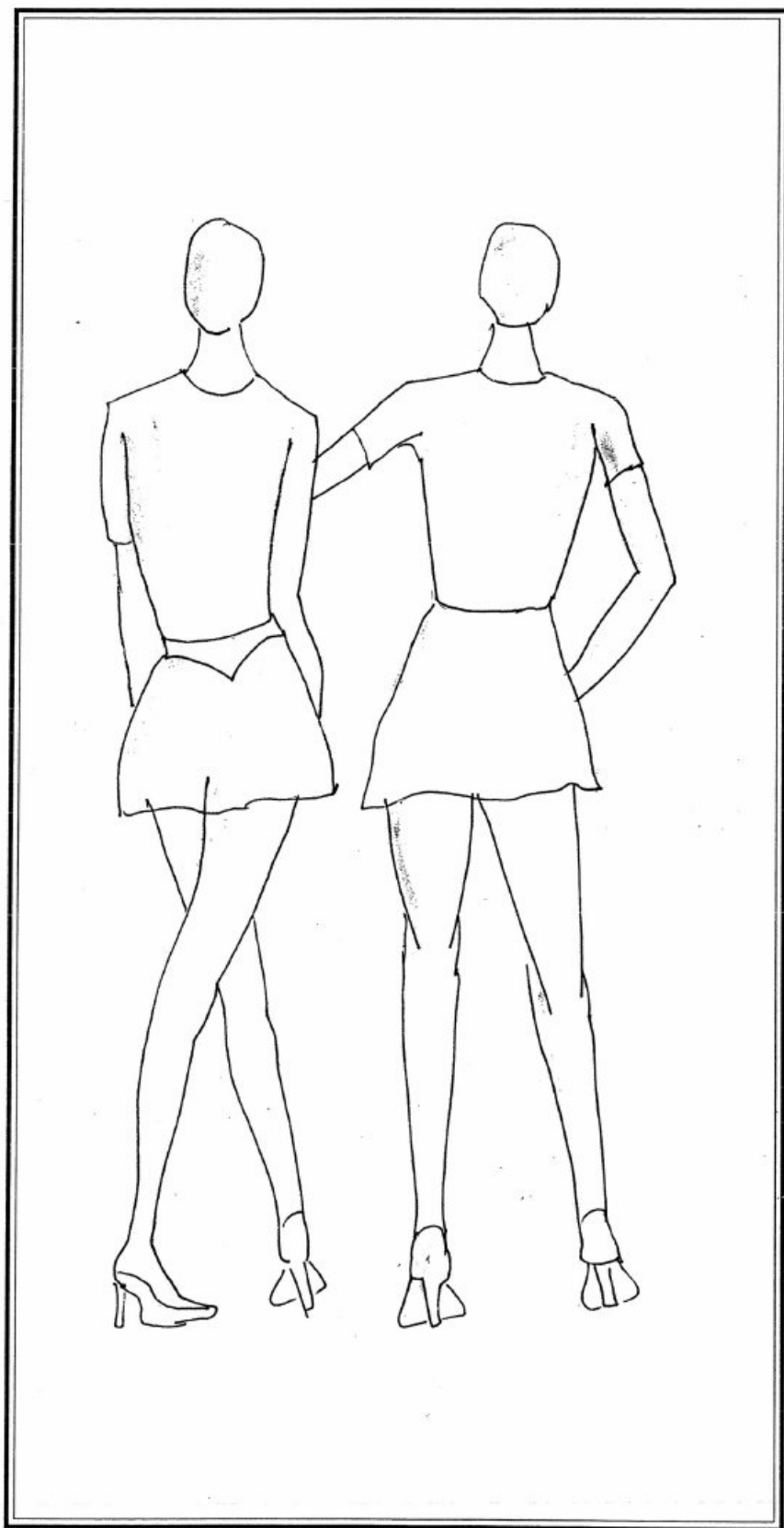












## **Activity**

1. Look for figures in magazines and observe the various kinds of figures.

### **11.4 Summary**

Figure drawing is the traditional cornerstone art training. Capturing quick poses and movement in figure drawing is a great warm-up exercise,

### **11.5 Self-assessment Questions/Exercises**

1. Draw a child figure.
2. Draw a female figure.
3. Draw a male figure.
4. Draw a teenage female figure.
5. Draw a teenage male figure.

### **11.6 Further Readings**

1. Encyclopedia of Fashion Detail by Patrick John Ireland publication B.T. Batsford Ltd London
2. Costume Drawing by Hazel R. Doten and Constance Boulard. Publication Pitman Pub. Corp.

## **UNIT 12**

### **STRUCTURE**

#### **12.1 Unit Introduction**

#### **12.2 Objectives**

#### **12.3 Fashion Figures**

#### **12.4 Summary**

#### **12.5 Self-assessment Questions/Exercises**

#### **12.6 Further Readings**

#### **12.1 Unit Introduction**

This unit introduces you to fashion figure with garments and outfits.

#### **12.2 Objectives**

All what you have learnt in figure sketching so far has been consolidated in this unit to obtain the final fashion figure sketch.

#### **12.3 Fashion Figures**

While drawing fashion figures remember that they need not be realistic figures. They can also be stylised. What is most important is the Line Quality.

While illustrating any garment take help of a swatch of the fabric you wish to portray. There is a wide variety of textiles weights and finishes possible from same fibres. This tactile awareness of the hand, of the fabric will influence the line quality of your finished drawing.

Examples of Fabric Types:-

1- Crisp:

Polished Cotton, Chintz, Linen, Taffeta, Organdy.

## 2- Soft:

Challis, Gauze, Crepe, Jersey, Cotton Flannel.

## 3- Bulky:

Terry cloth, Camel's Hair, Tweed, Corduroy.

## 4- Clinging:

Tricot, Matte Jersey, Crepe Satin (Bias Cut), Silk (Bias Cut).

## 5- Sheer:

Chiffon, Organza, Voile, Lace.

## 6- Body:

Poplin, Brocade.

## Light Source and Shading:-

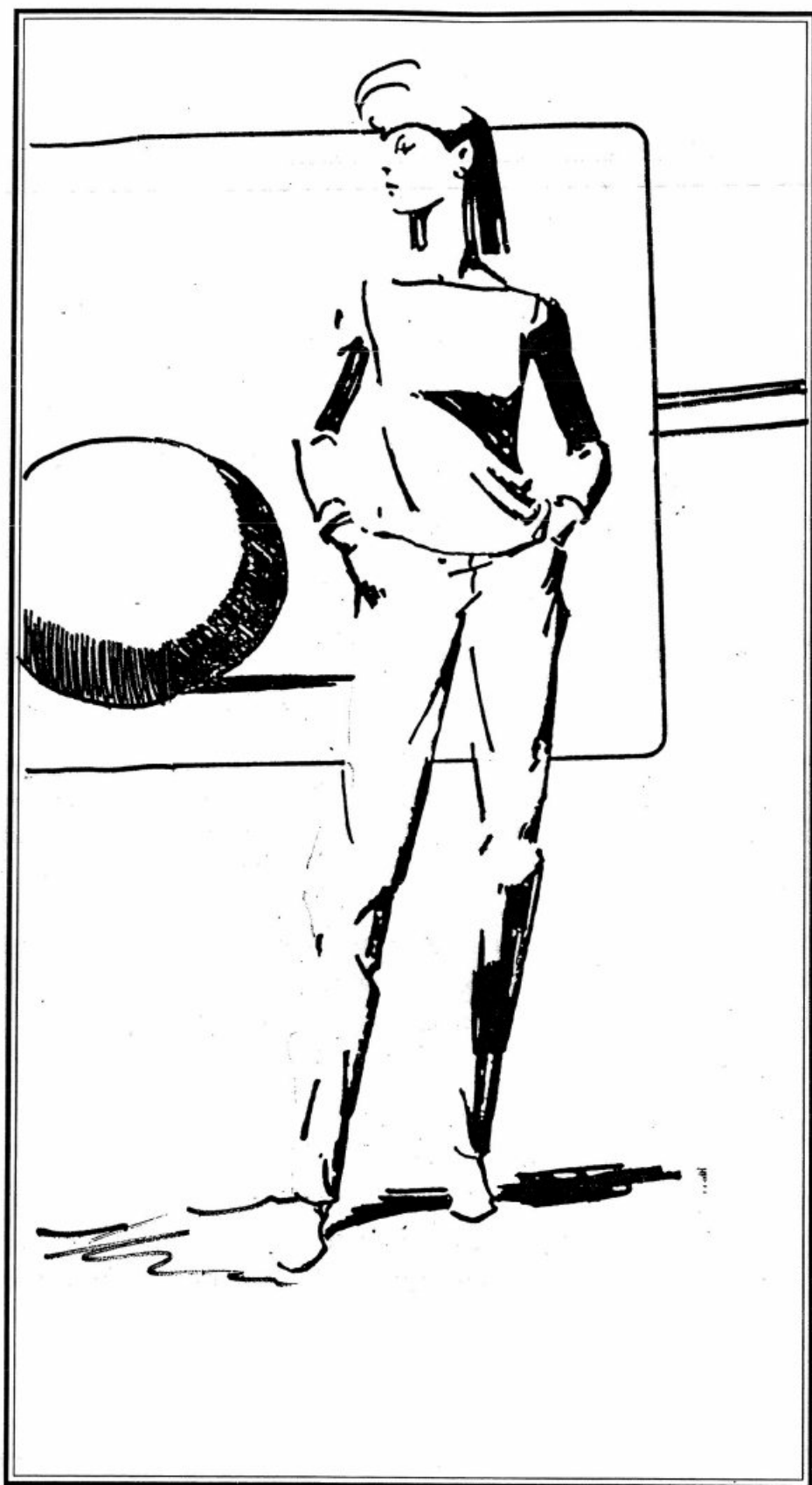
The illustration or the artwork should communicate with the viewer about how you feel and what you are and thus a clear expression of your idea. Light and shadow will play an important role in displaying your idea. This would make an illustration look more realistic or dramatic depending upon light source you choose.

Shading may for once seem very complex if you observe the numerous light sources and secondary reflected lights while studying still life. However, when drawing a fashion figure, the suggested shading method is based on one light source to keep the technique as simple as possible.

## Body:-

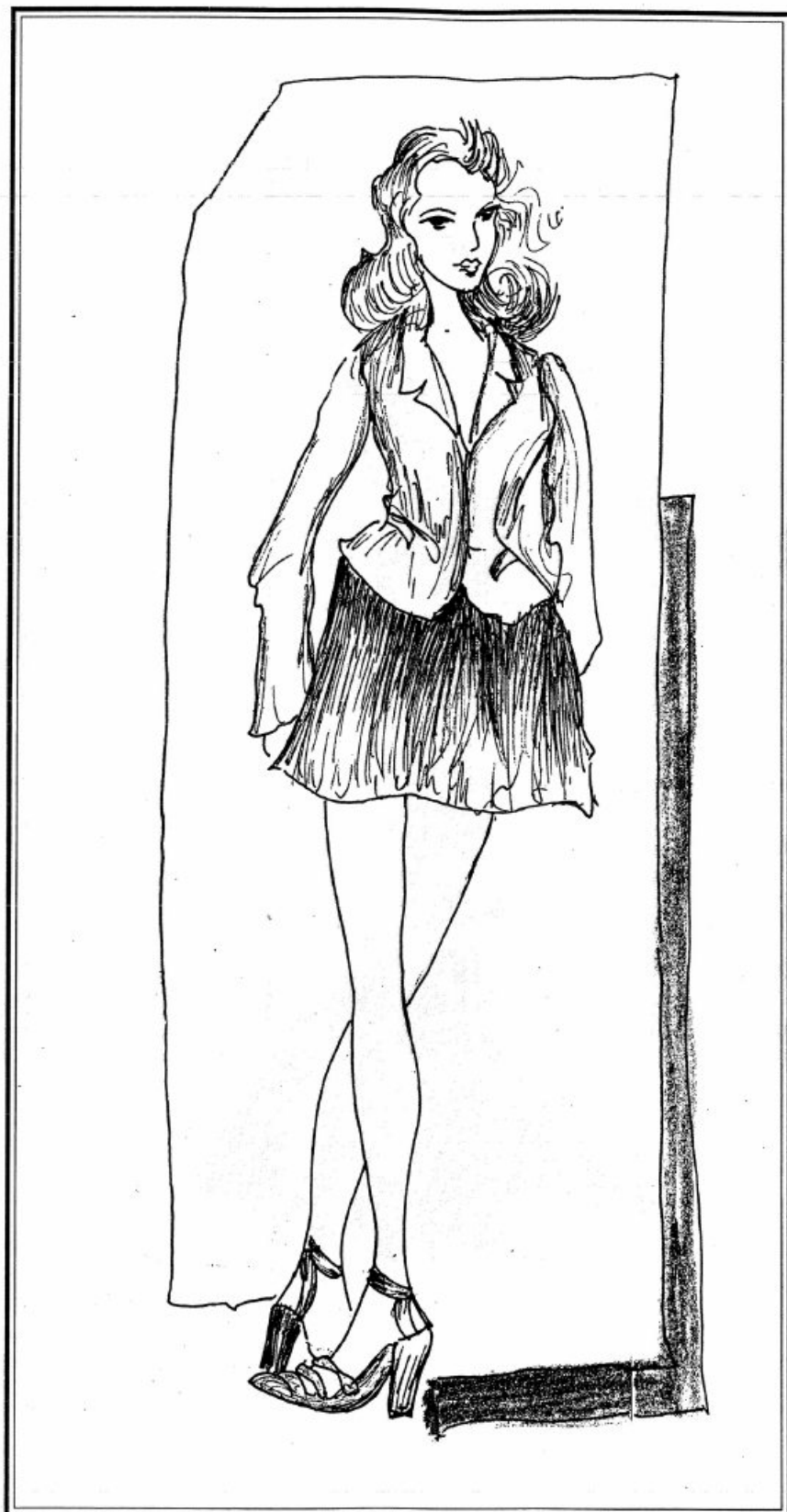
A fabric with body is related to a crisp fabric, but it is heavier. It sometimes has a pile, but stops short of bulky. Any fullness will stand away from the body in silhouette. The lines are bold, and the folds are slightly angular.

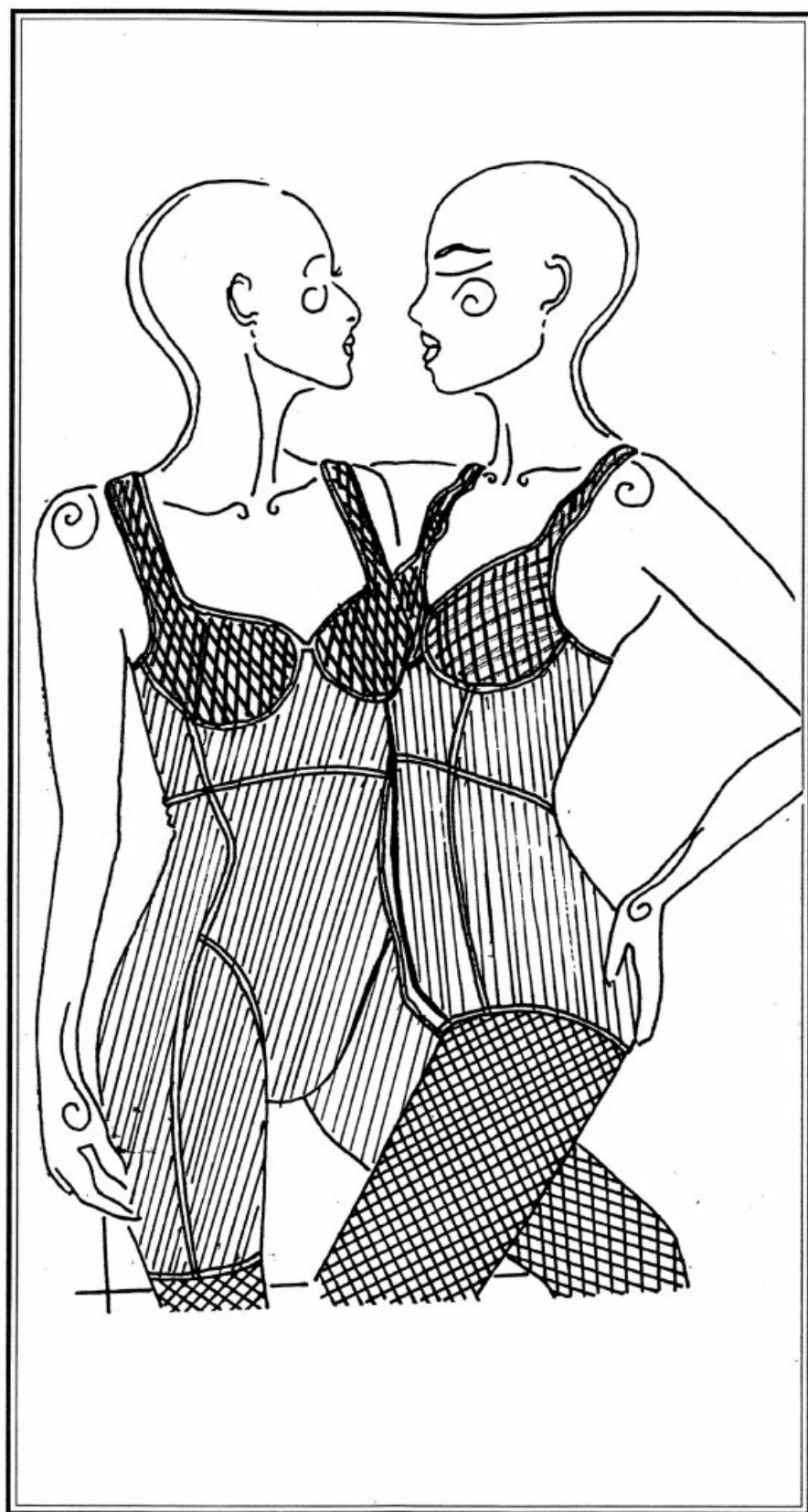
The balance line falls from the nape of the neck to the floor, indicating how the weight of the body is supported. The attitude of the pose and the swing of the coat give movement to the sketch and contribute to its general mood.

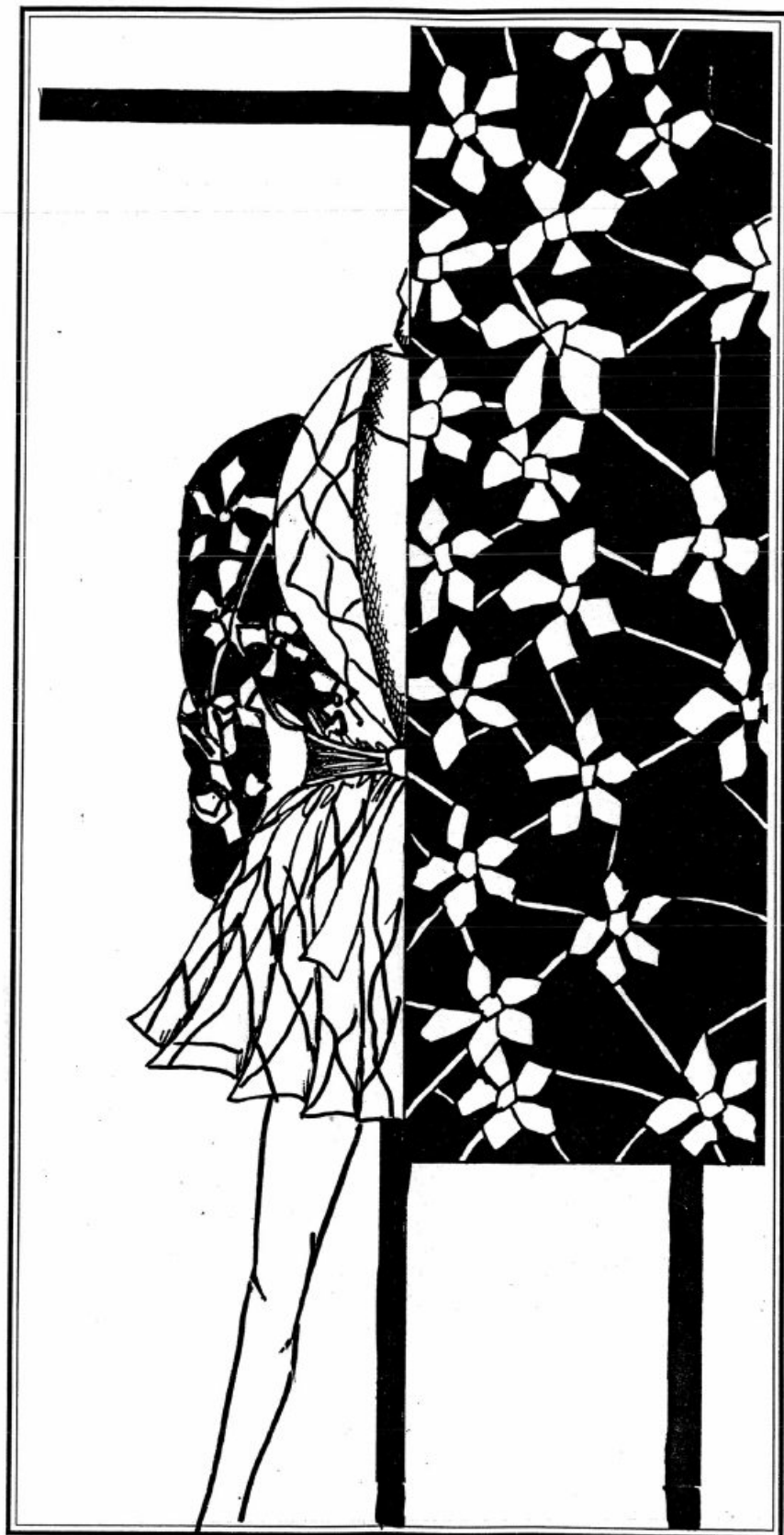


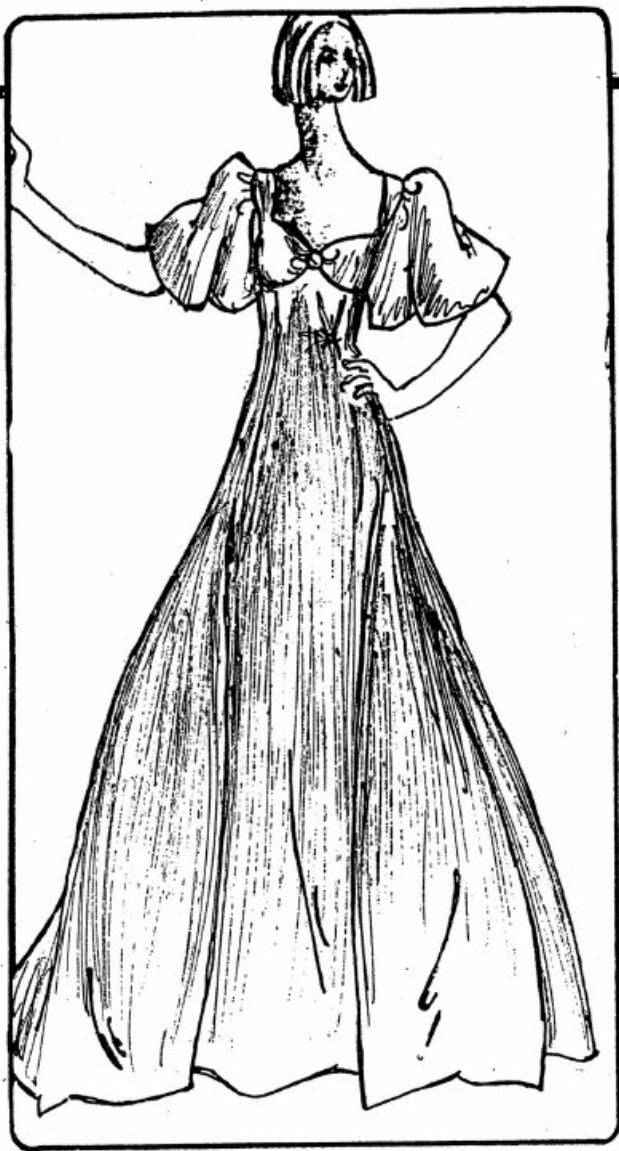


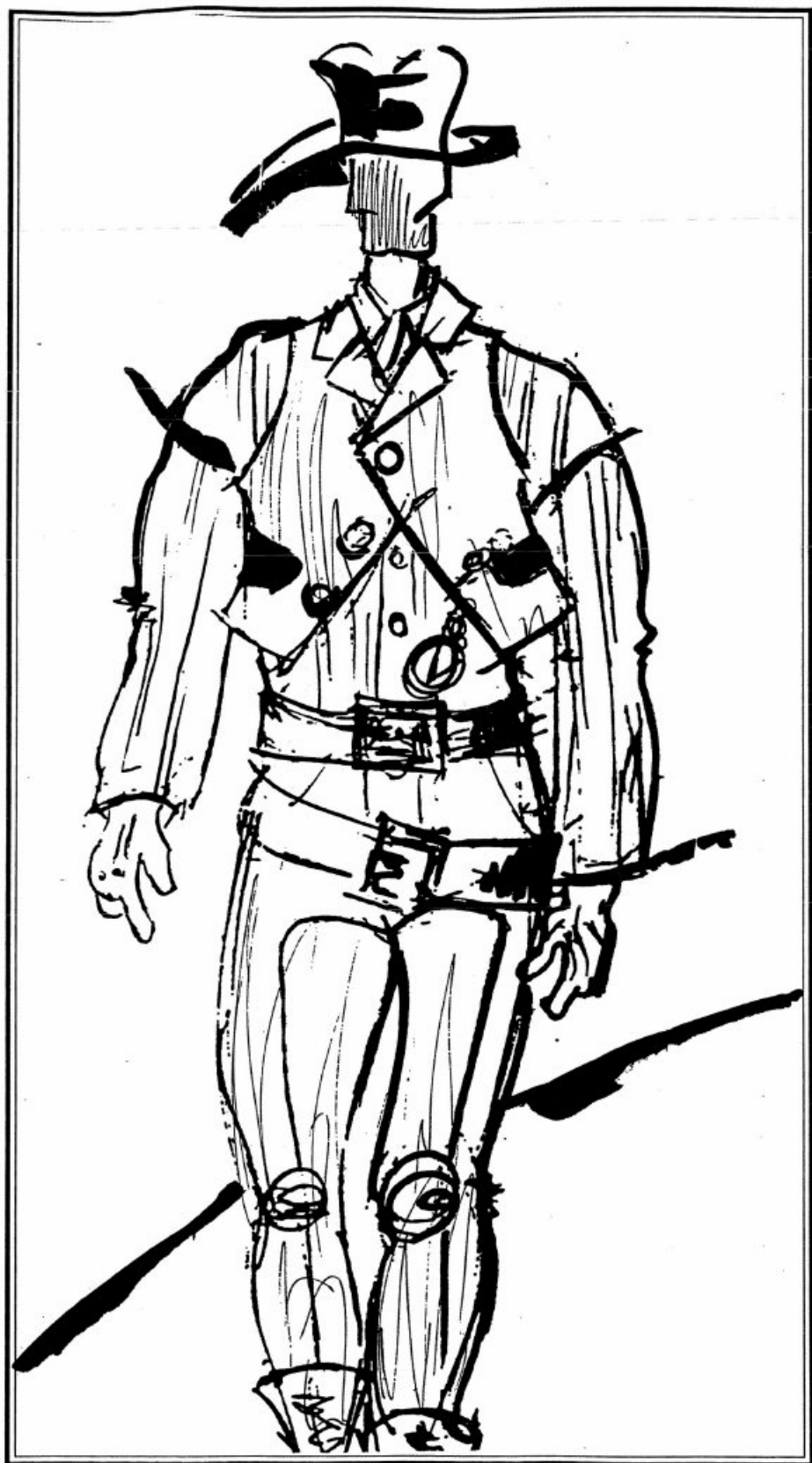




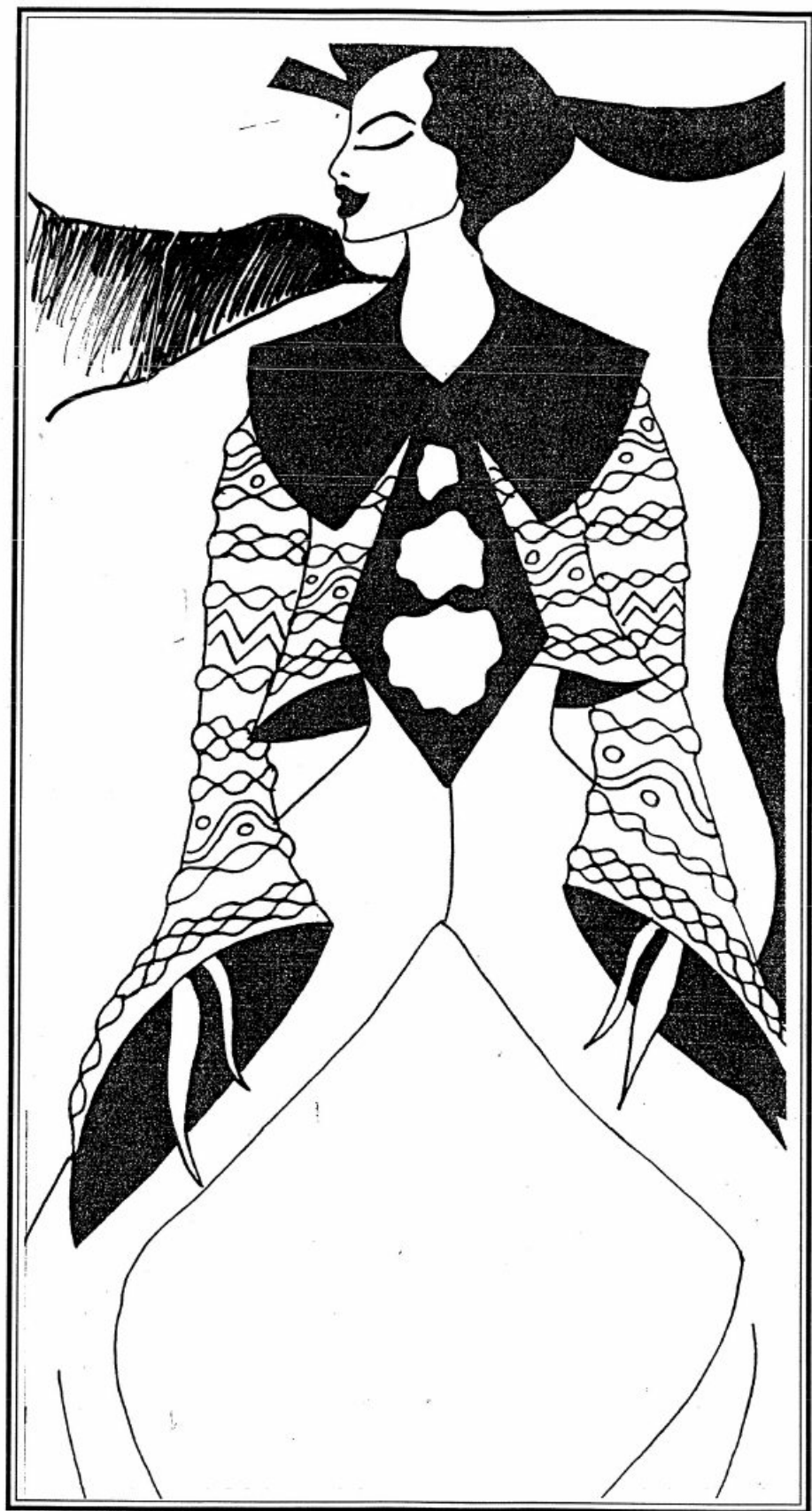


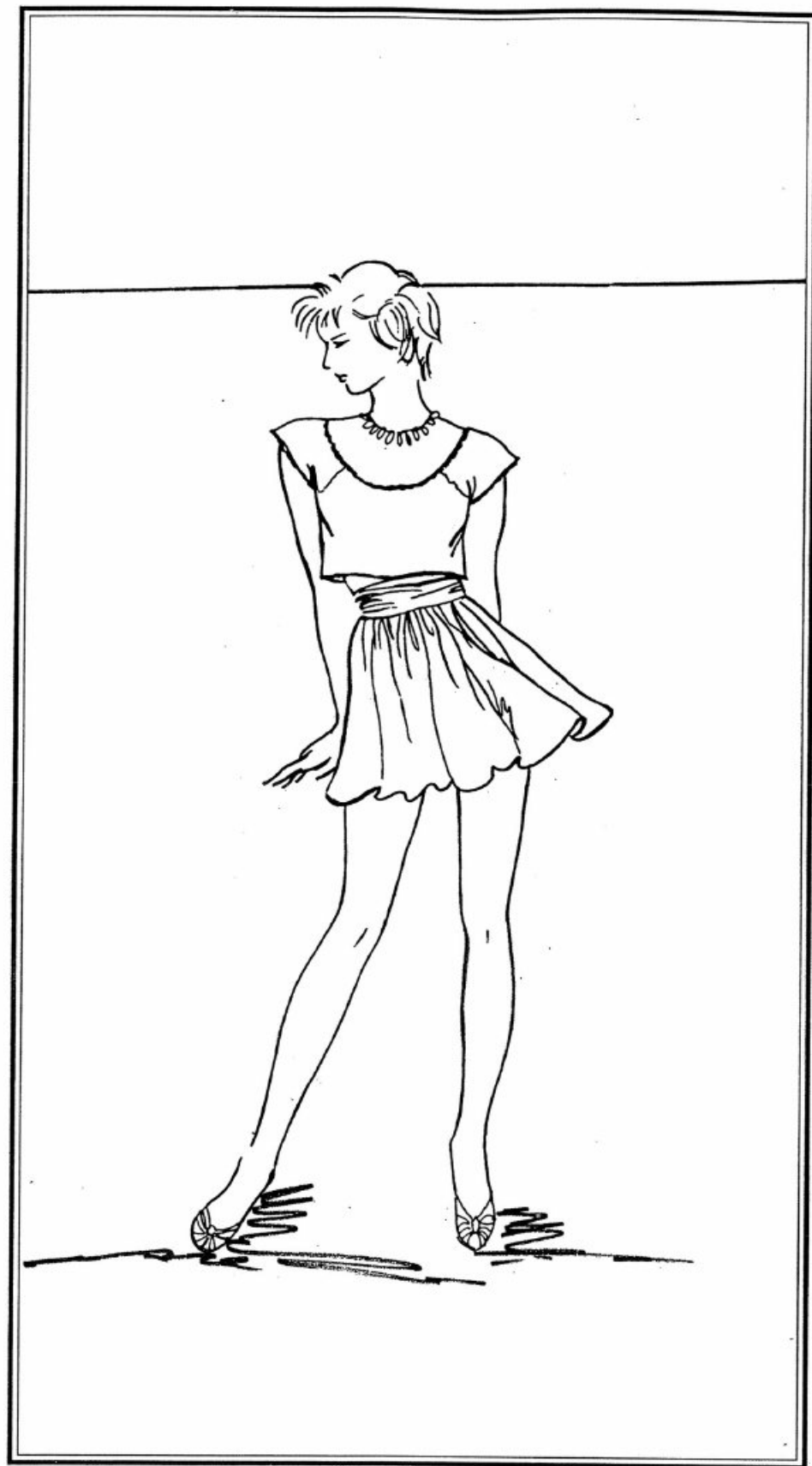




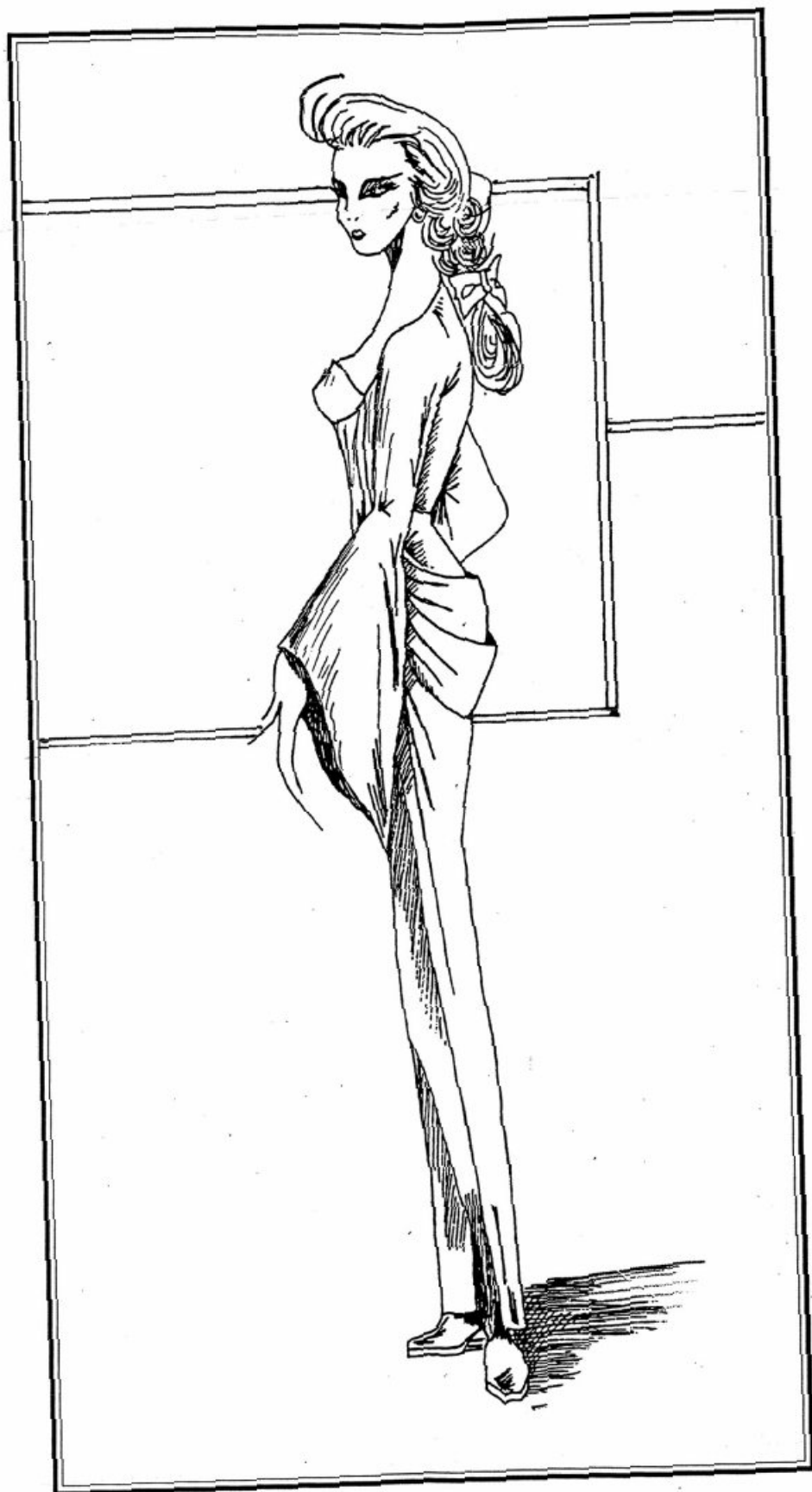








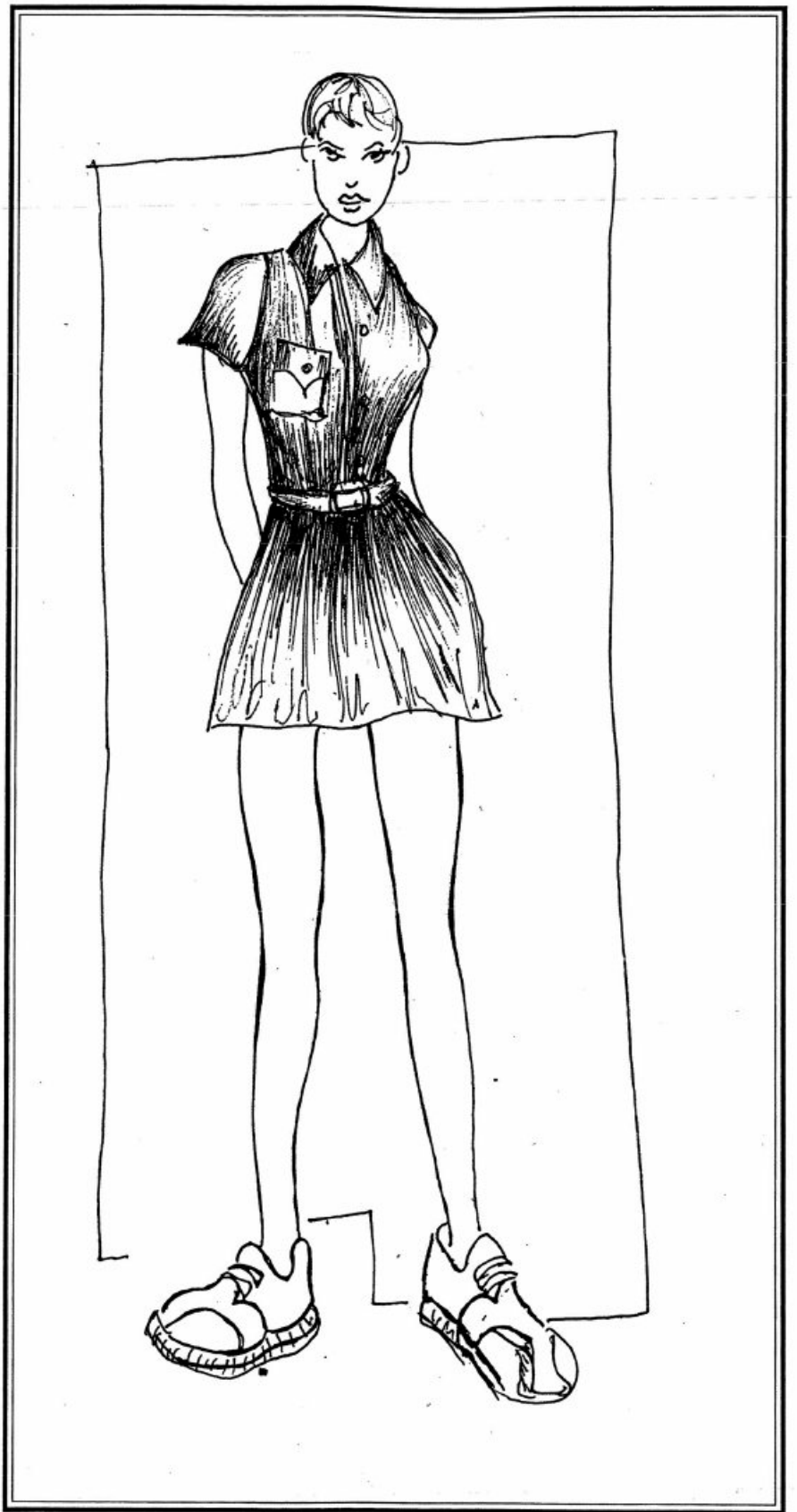


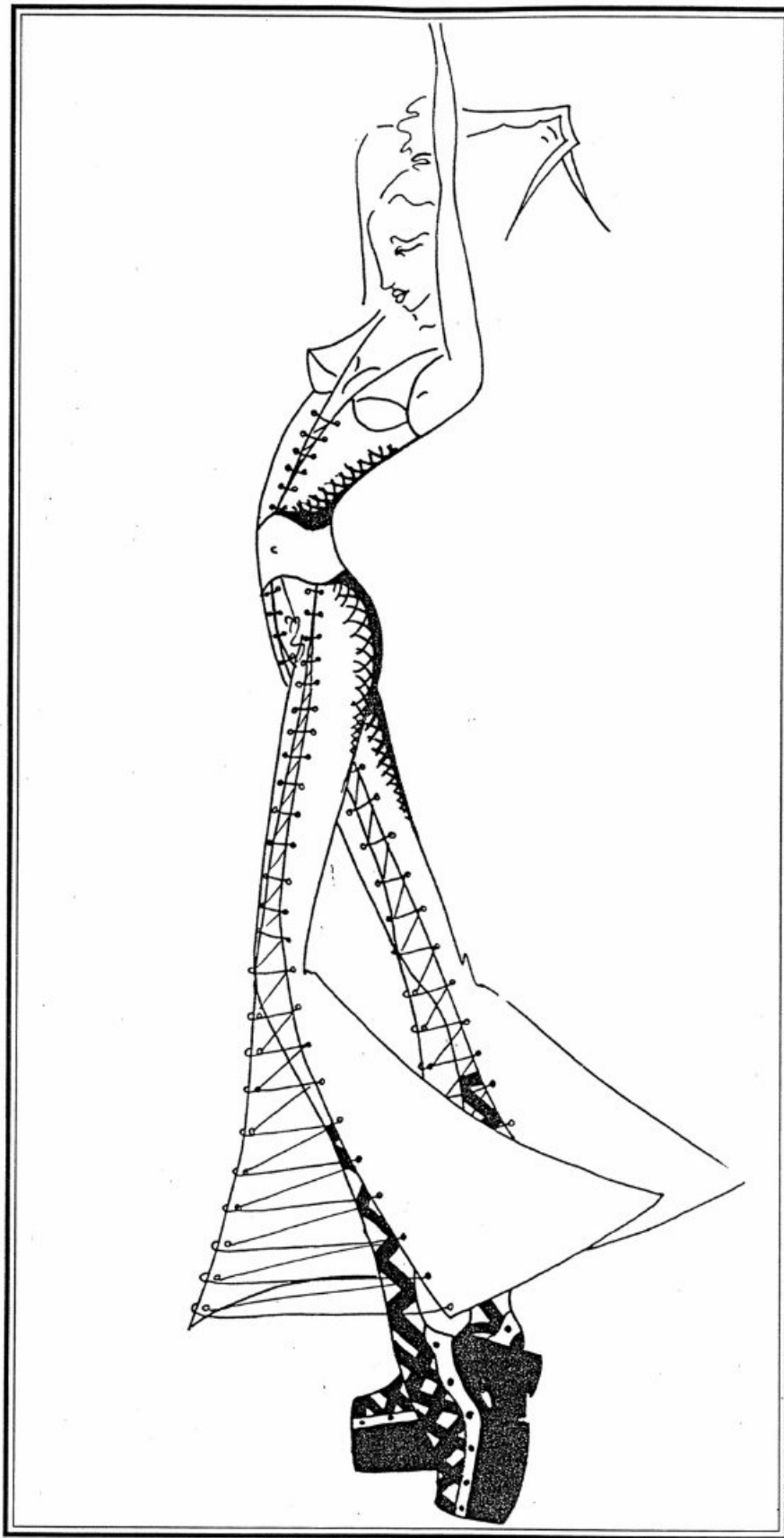


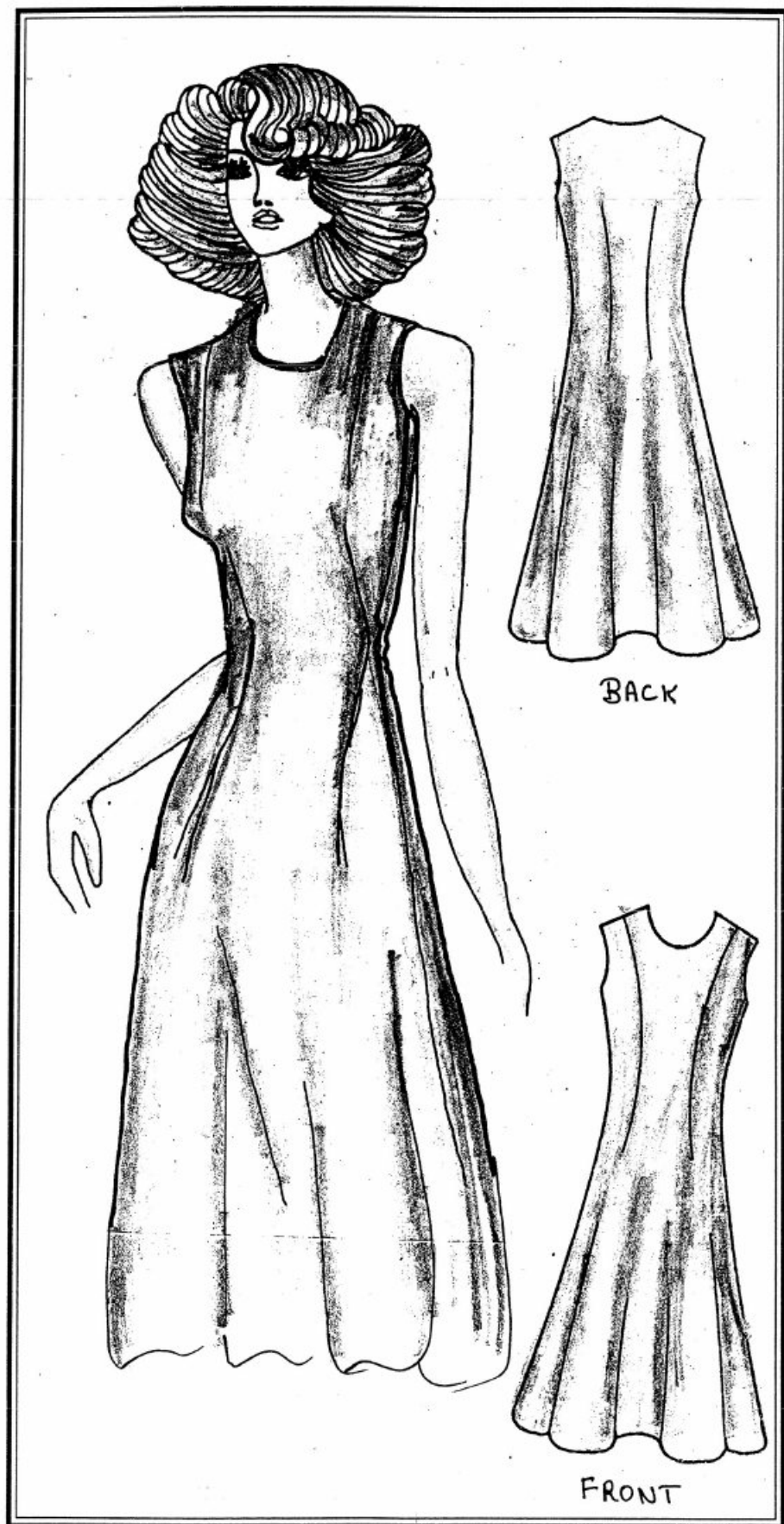






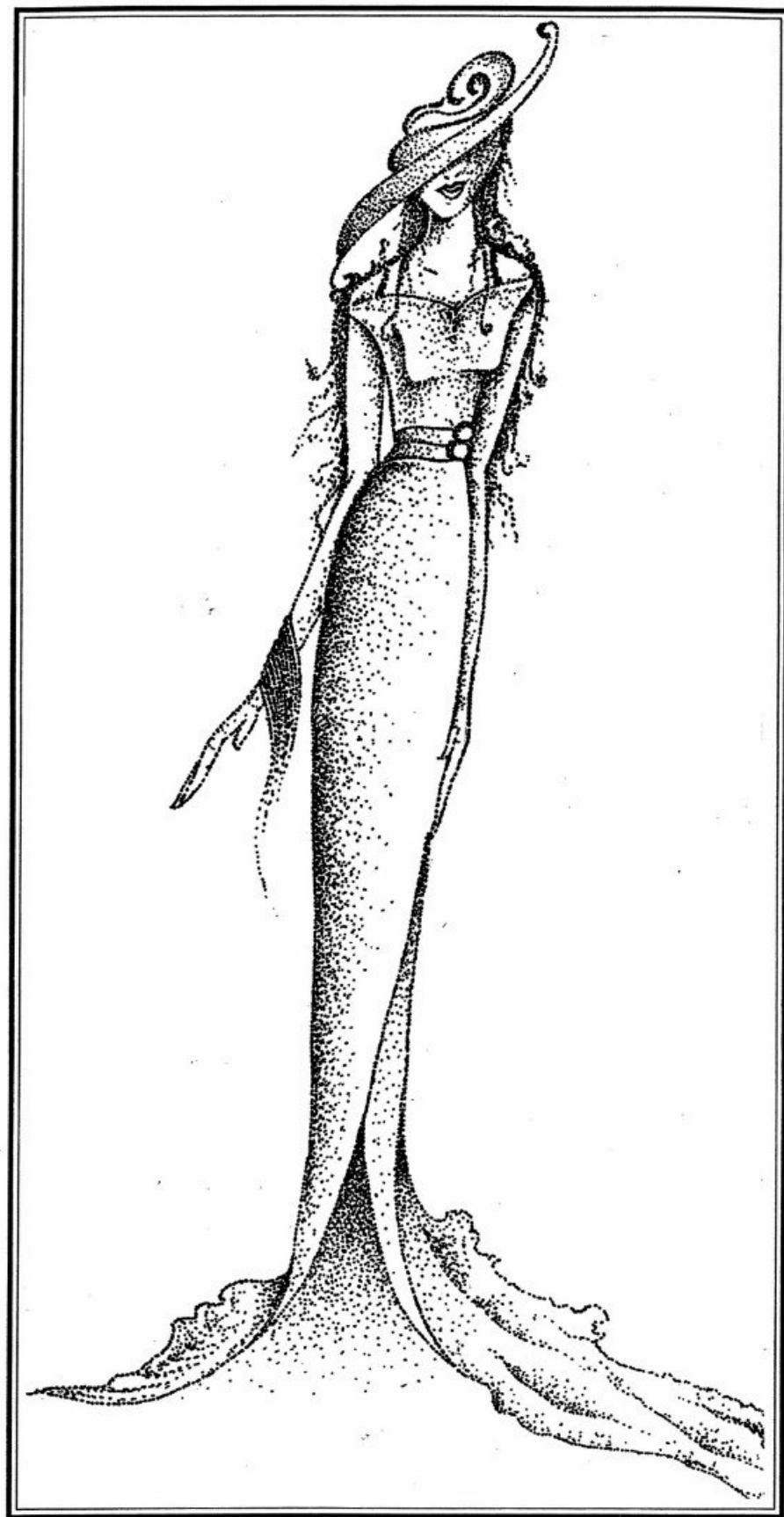






BACK

FRONT





## **Activity**

1. Look for figures in magazines and observe the various kinds of fashion figures.

## **12.4 Summary**

While drawing fashion figures remember that they need not be realistic figures, they can be stylised. What is more important is to convey the fabric through your drawing.

## **12.5 Self-assessment Questions/Exercises**

1. Draw a fashion figure wearing a cotton dress.
2. Draw a fashion figure wearing a silk outfit.
3. Draw a fashion figure wearing a crepe skirt.
4. Draw a fashion figure wearing trousers.
5. Draw a fashion figure wearing a satin evening gown.

## **12.6 Further Readings**

1. Encyclopedia of Fashion Detail by Patrick John Ireland publication B.T. Batsford Ltd London
2. Costume Drawing by Hazel R. Doten and Constance Boulard. Publication Pitman Pub. Corp.



Uttar Pradesh

Rajarshi Tandon Open University

**UGFD-101**

## **Fashion Designing Basic Design and Sketching II**

### **Block**

### **4**

## **CREATING DESIGNS**

### **UNIT 13**

Creating Designs for Embroidery

### **UNIT 14**

Creating designs for free hand painting, Batik etc

### **UNIT 15**

Creating designs for stencil, Vegetable Printing, Screen etc

### **UNIT 16**

Creating a story board.

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## MATERIAL PREPARATION DFD

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# BLOCK 4

## Course Introduction

This unit gives information on surface embellishments which will help you in changing the look of an ordinary fabric. It also teaches you and shows you examples on how to create designs for particular techniques.

## CREATING DESIGNS

### UNIT 13

#### Creating Designs for Embroidery

Embroidery is a form of embellishment used to enhance and change the look of the outfit. This Unit shows you some examples of embroidery patterns for different parts of the garment.

### UNIT 14

#### Creating designs for free hand painting, Batik etc

Free hand painting and Batik help in changing the look of the fabric which you purchase from the market. These are techniques of colouring the fabric in different ways.

### UNIT 15

#### Creating designs for stencil, Vegetable Printing, Screen etc.

Stencil, Vegetable and screen printing are craft techniques which can change the look of the individual fabric. They help in creating unique designs.

### UNIT 16

#### Creating a story board.

Creating a story board gives ideas to take inspiration from different things and design. It may be through the colours or through the shapes that unique design creations are achieved.



### STRUCTURE

#### 13.1 Unit Introduction

#### 13.2 Objectives

#### 13.3 Creating Designs for Embroidery

#### 13.4 Summary

#### 13.5 Self-assessment Questions/Exercises

#### 13.6 Further Readings

#### 13.1 Unit Introduction

Embroidery is an essential embellishment for fashion garments. This unit tells you how to create embroidery patterns.

#### 13.2 Objectives

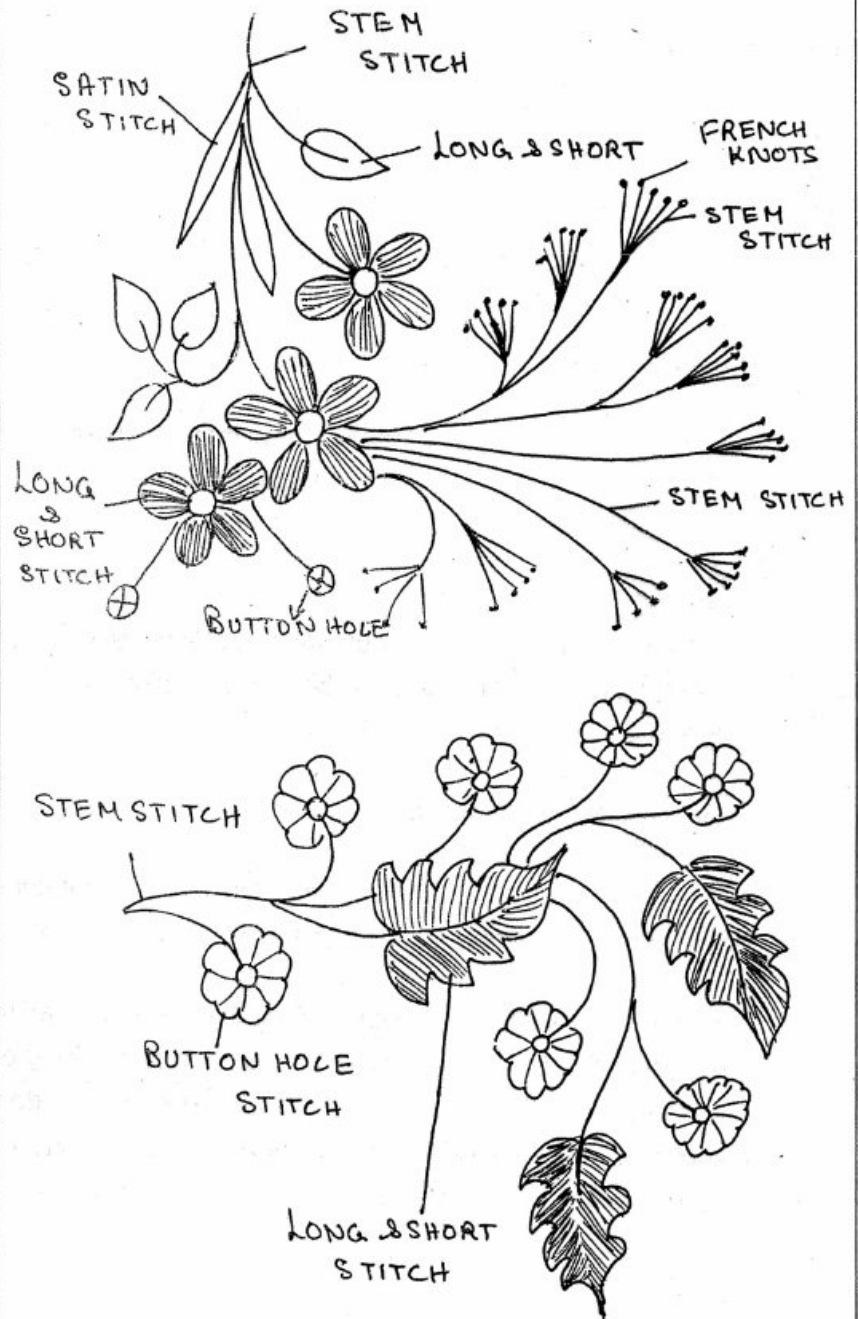
It is important that a fashion designer be able to make embroidery patterns. Placement of the embroidery pattern according to the space available is important.

#### 13.3 Creating Designs for Embroidery

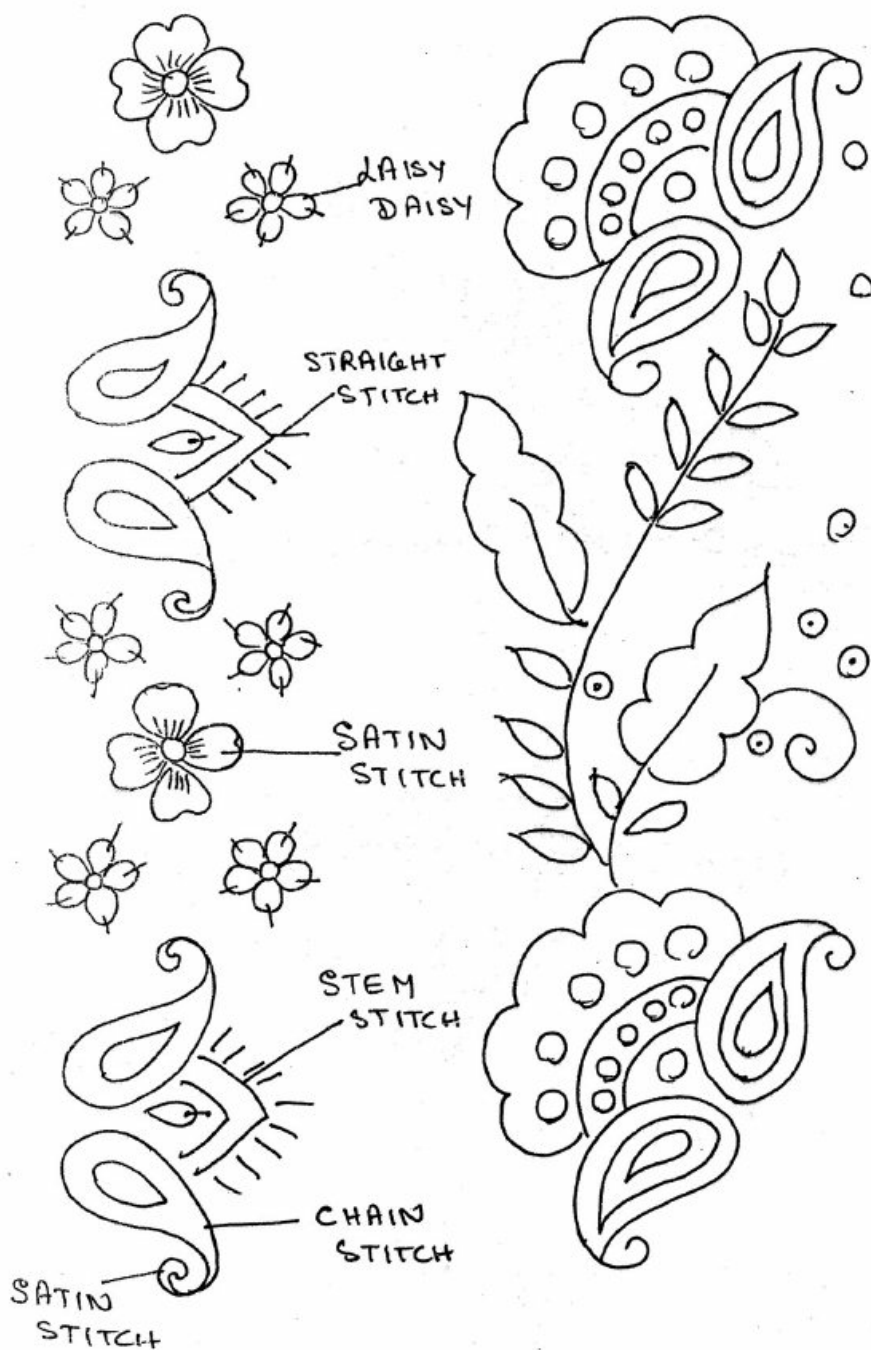
To create embroidery patterns you will have to rely on the knowledge of basic hand embroidery stitches given in DFD 09 block 4.

The designs created in the following pages have suggested use of the basic hand stitches including stem stitch, satin stitch, long and short, button hole, french knots, straight stitch, chain stitch, laisy daisy, fish bone, spider web stitch, double laisy daisy, herringbone, bullion stitch, running stitch, Double cross stitch, feather stitch Chain filling and random cross.

The given design is for a duppata or a saee. It can be placed as a border or in an alternate placement.

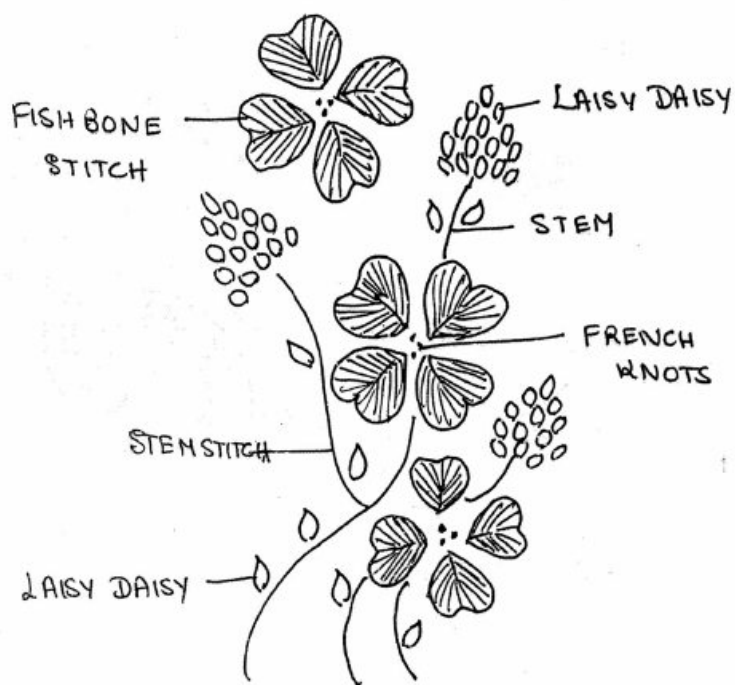
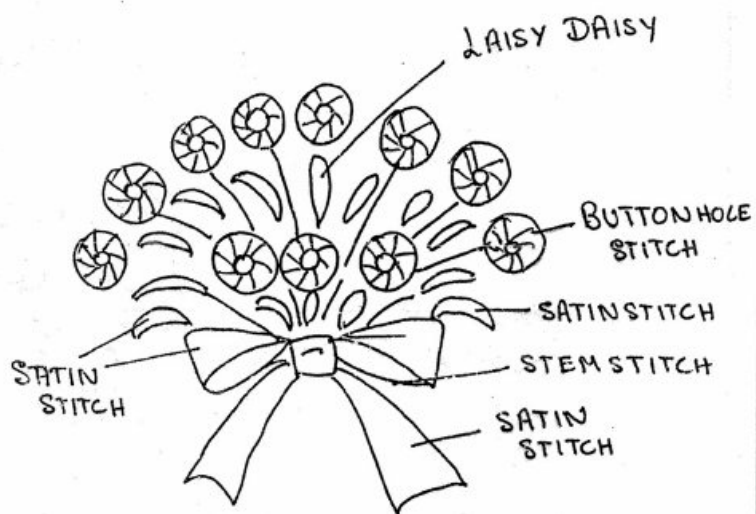


The given designs are for borders which can be placed at the hemlines of tops, kurtas, sarees etc.

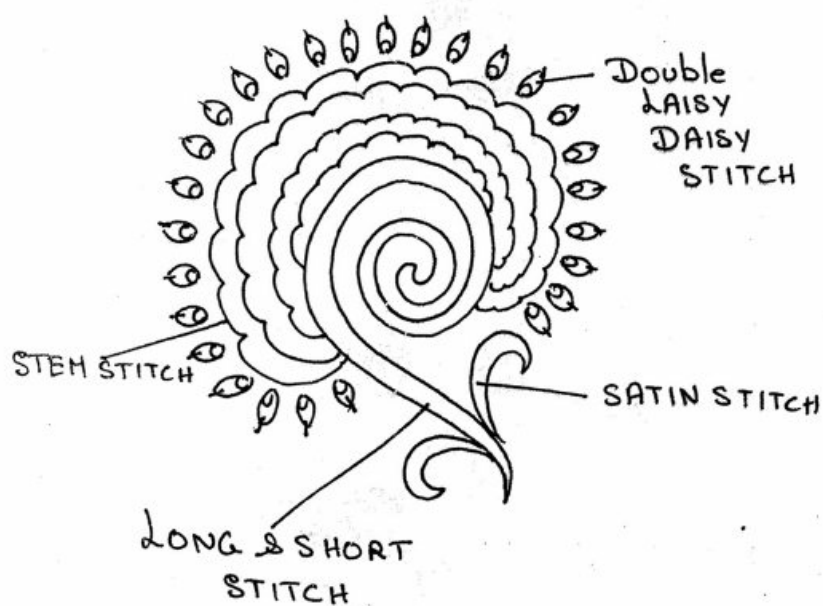
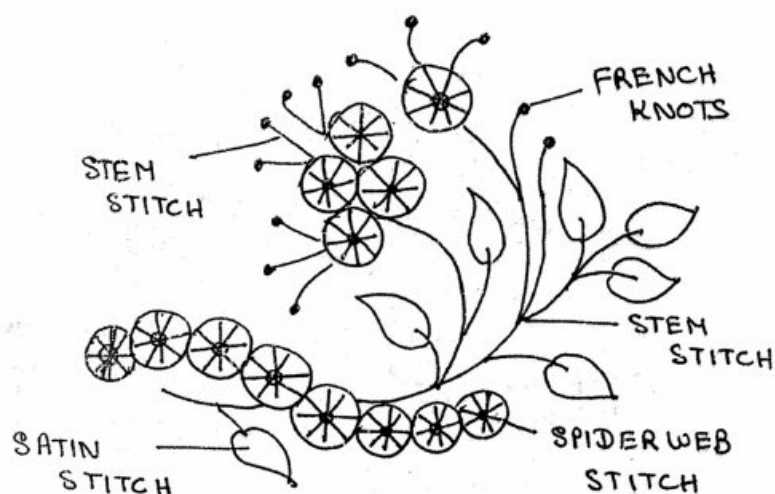




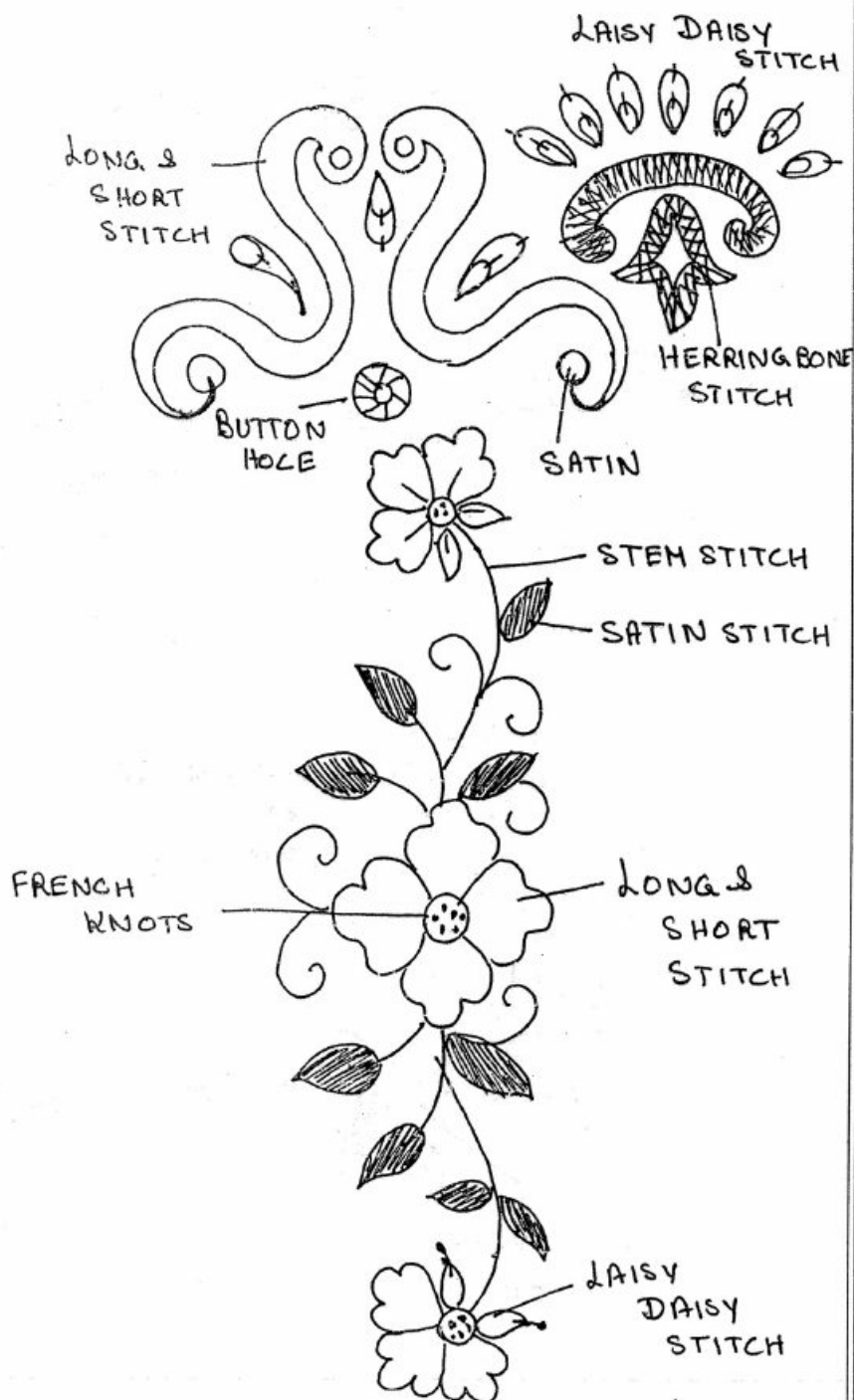
The given designs are for booties which can be placed on the body of the garment at regular intervals.



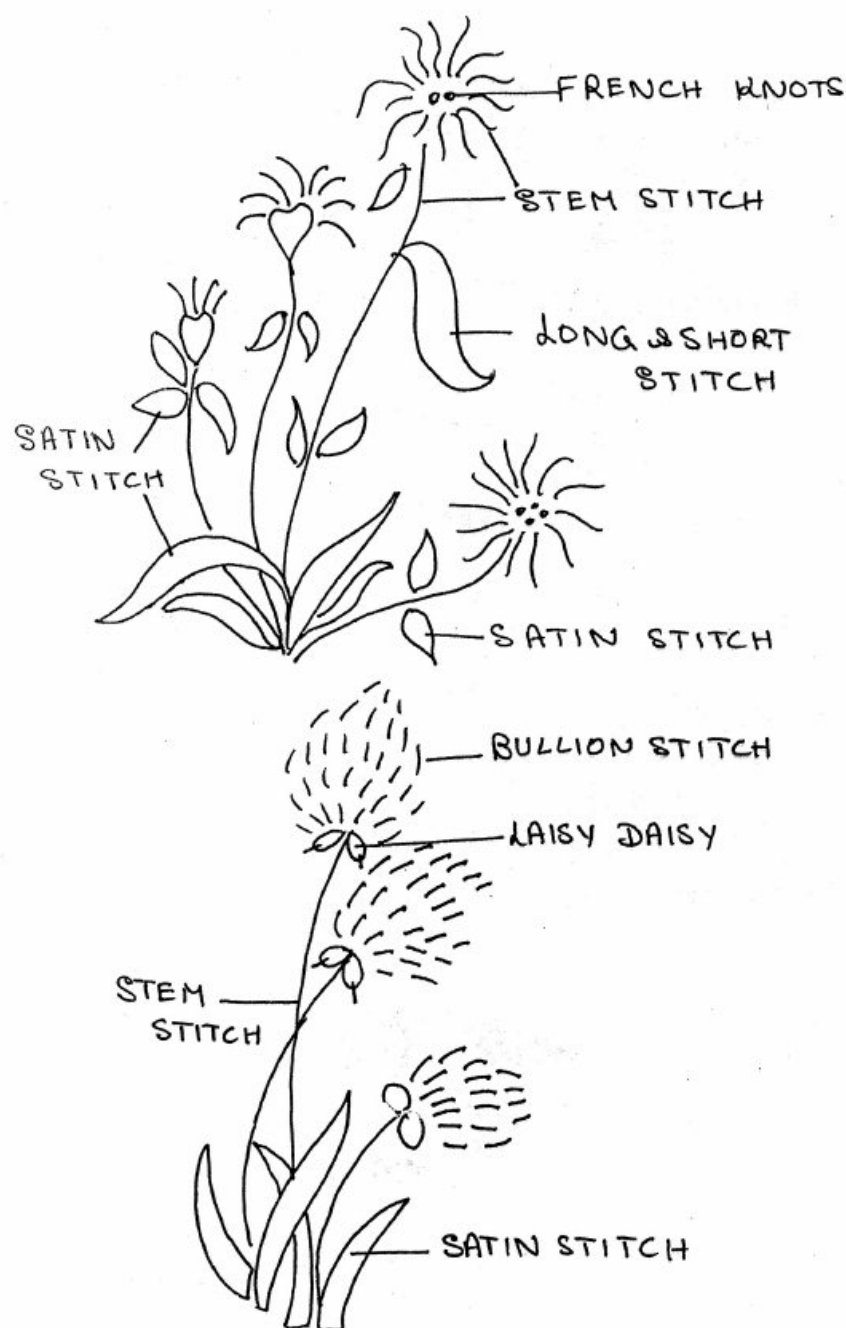
The given designs are for booties which can be placed on the body of the garment at regular intervals.



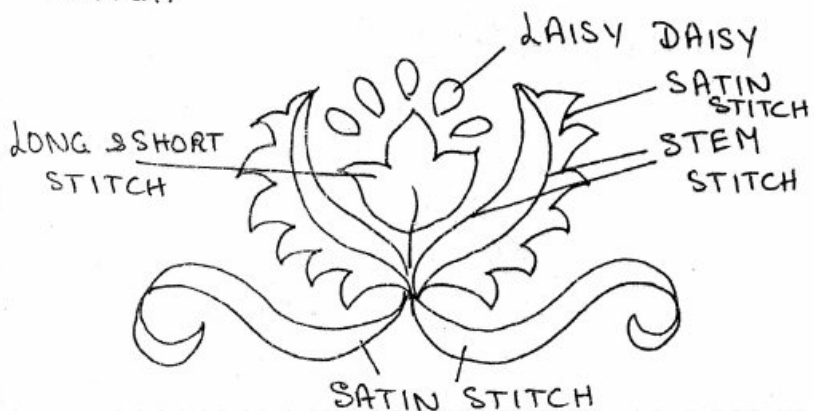
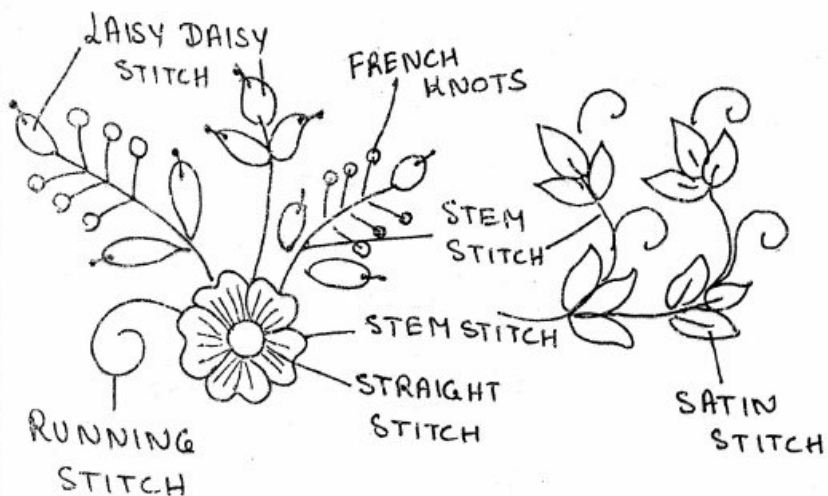
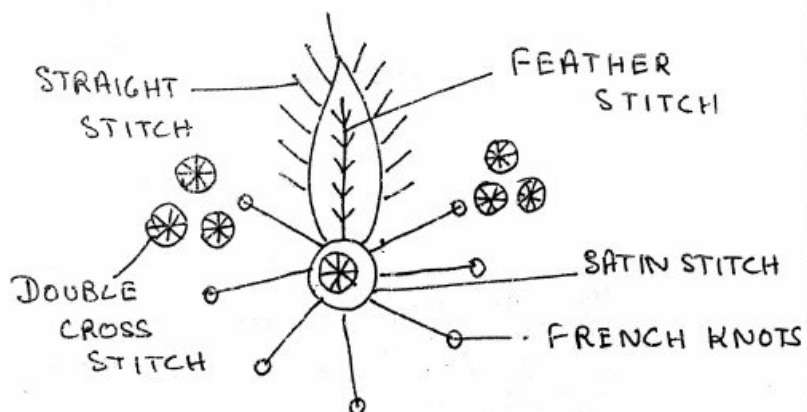
The given designs are for booties and borders which can be placed on the garment at regular intervals.



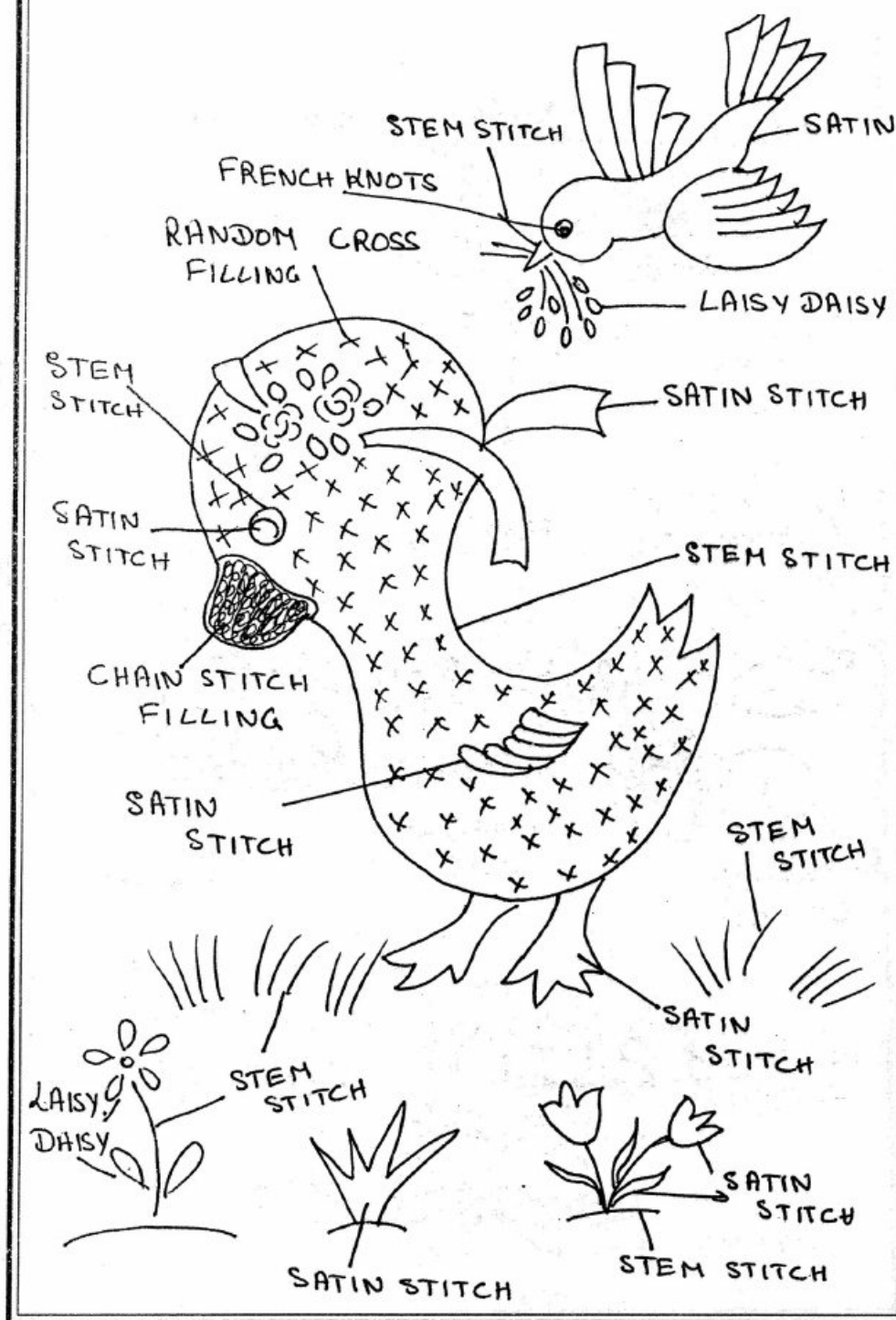
The given designs are for borders or booties which can be placed at the hemlines of tops, kurtas, sarees etc.



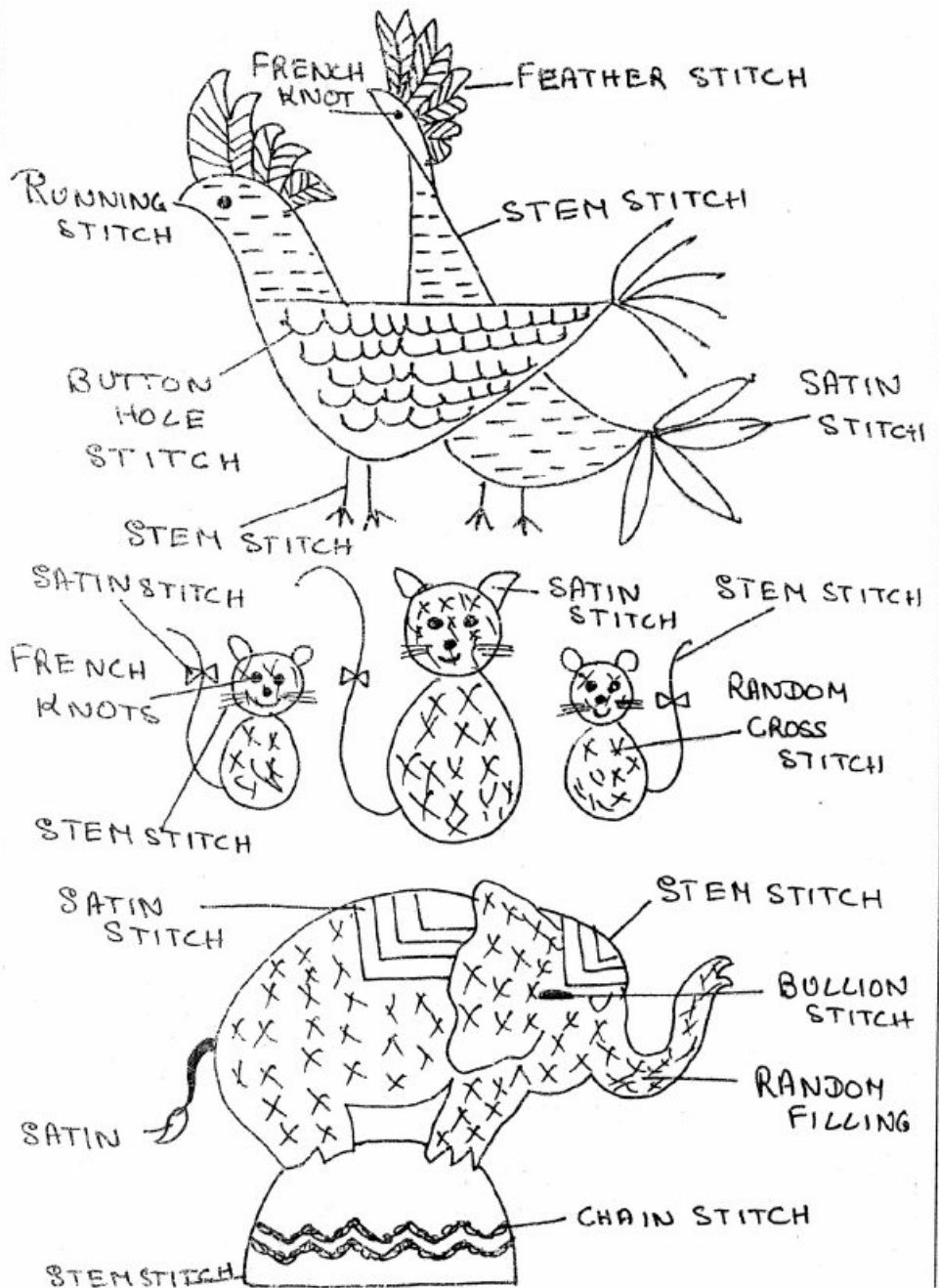
The given designs are for small booties which can be placed on the body of the garment at regular intervals.



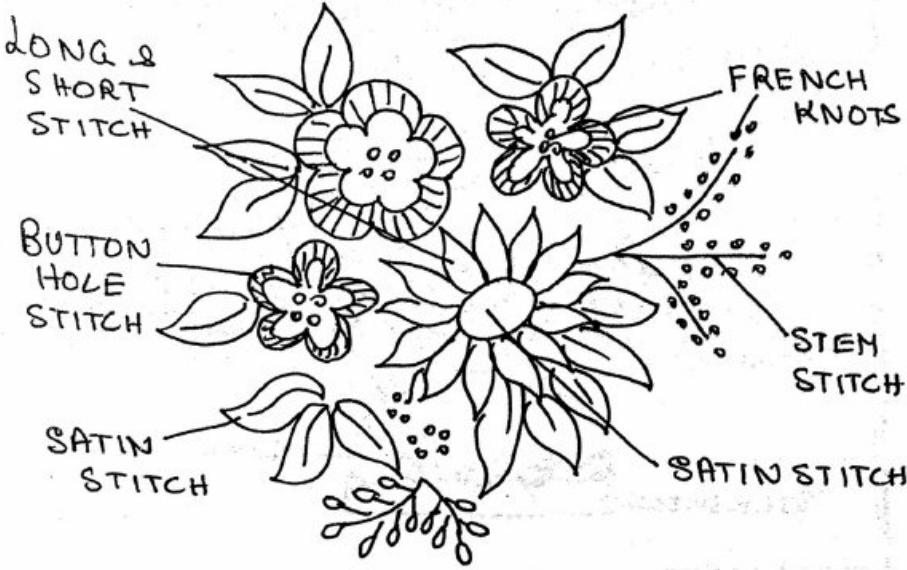
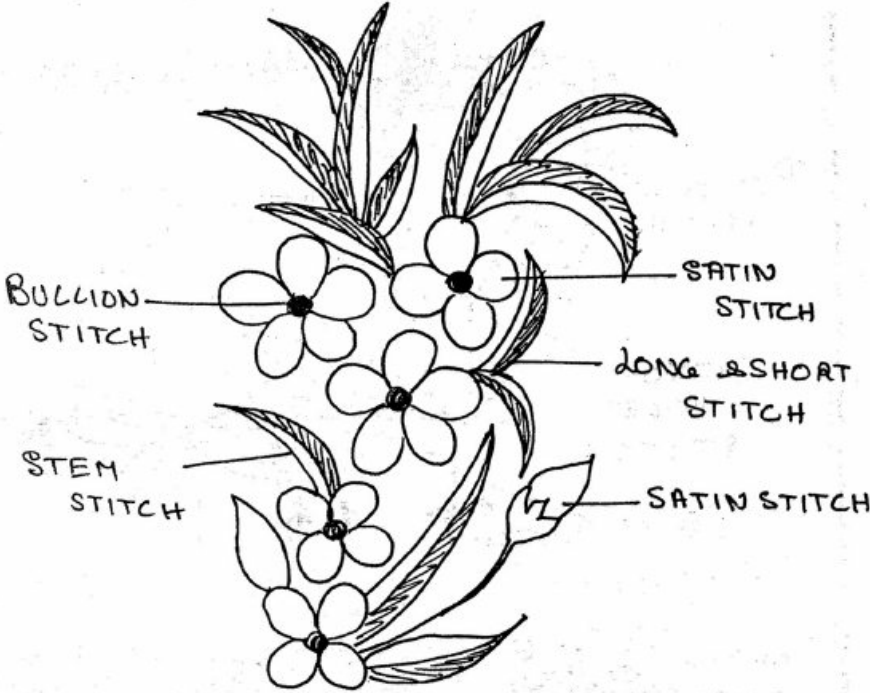
The given designs are for kids garments which can be placed on the body of the garment at regular intervals.



The given designs are for kids garments which can be placed on the body of the garment at regular intervals.

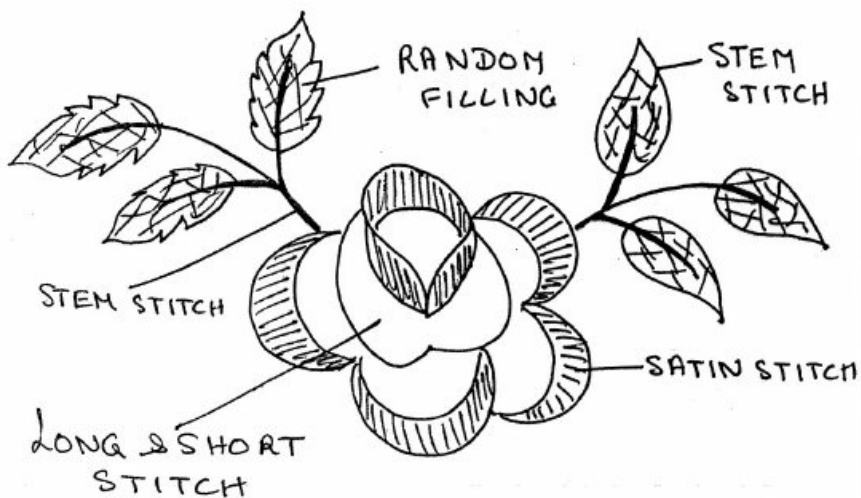
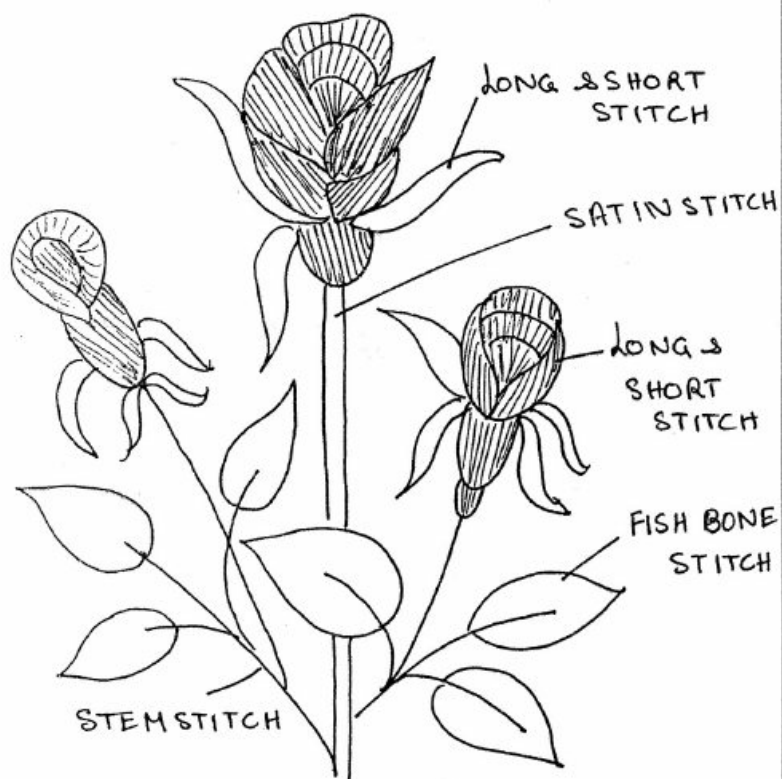


The given designs are small floral booties which can be placed on the body of the garment at regular intervals.

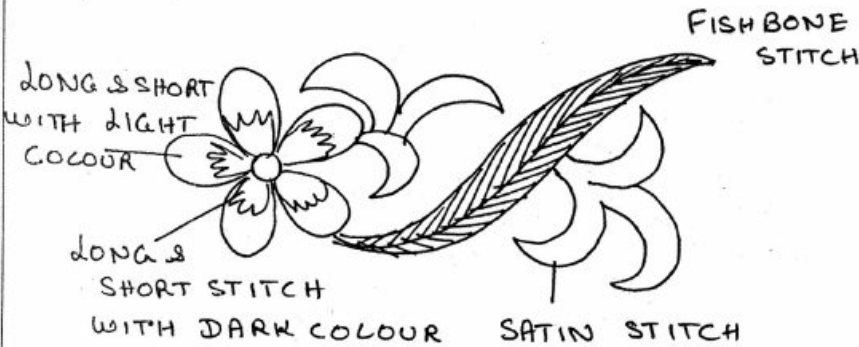
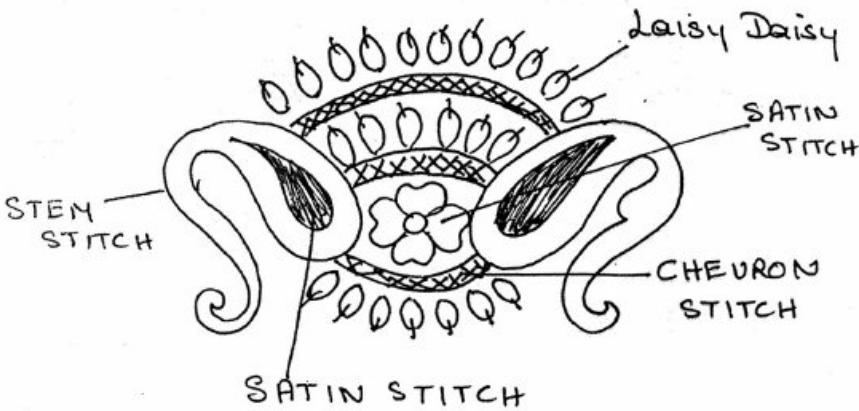
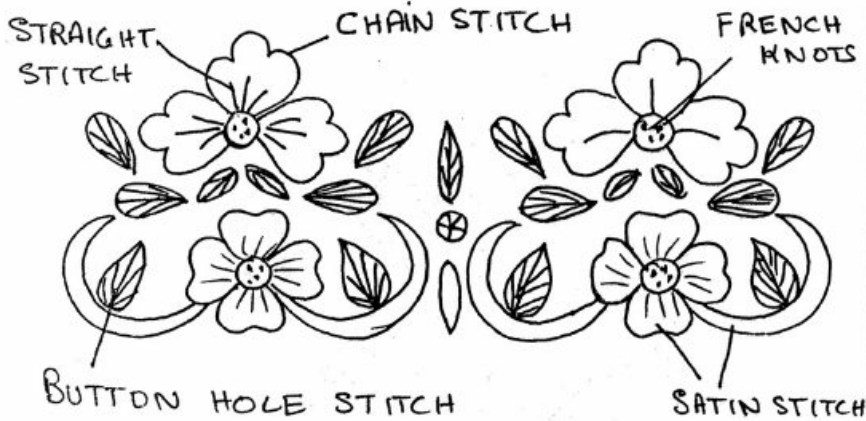




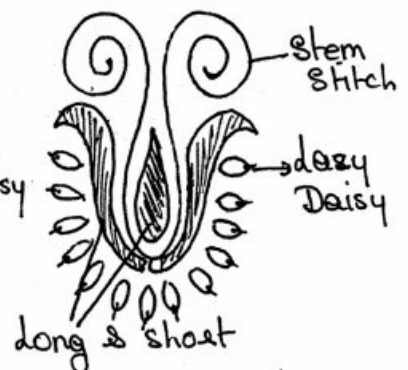
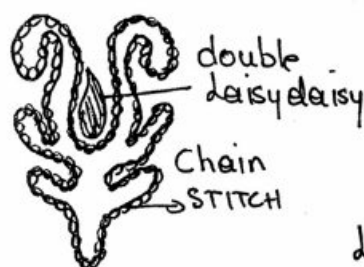
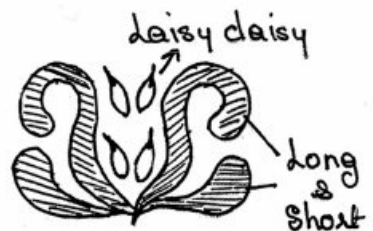
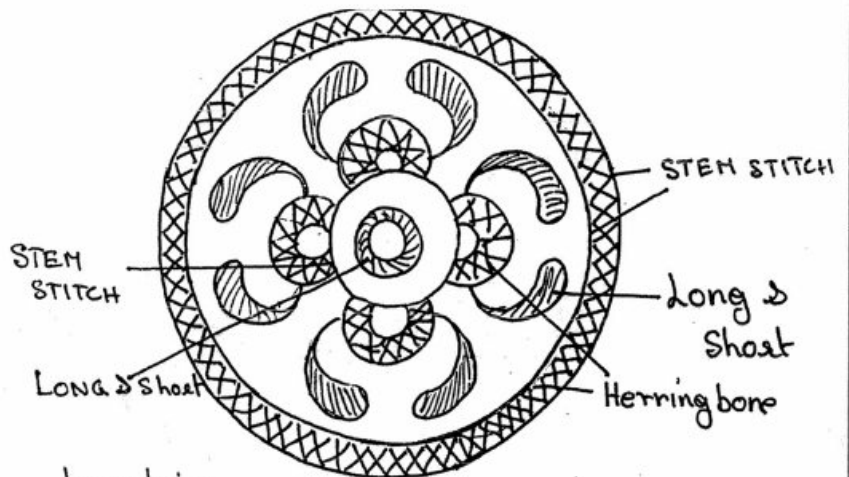
The given designs are for floral patterns which can be placed on the body of the garment at regular intervals.



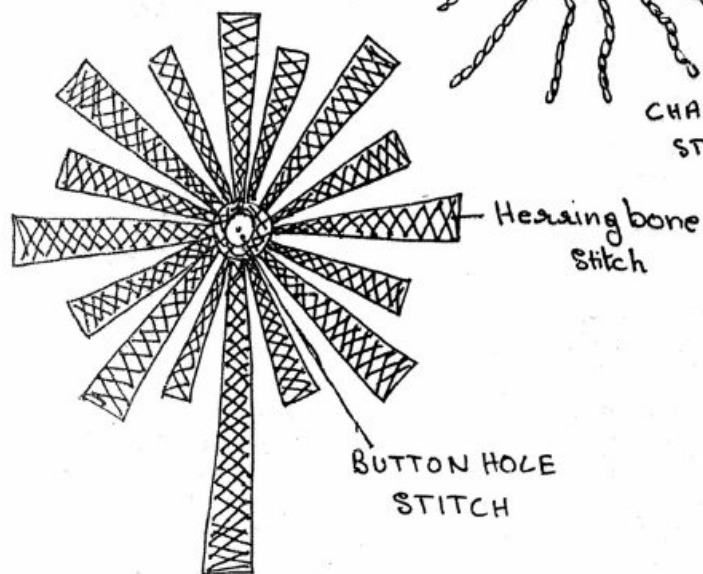
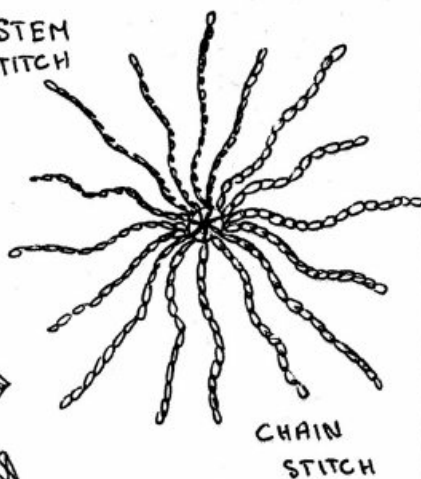
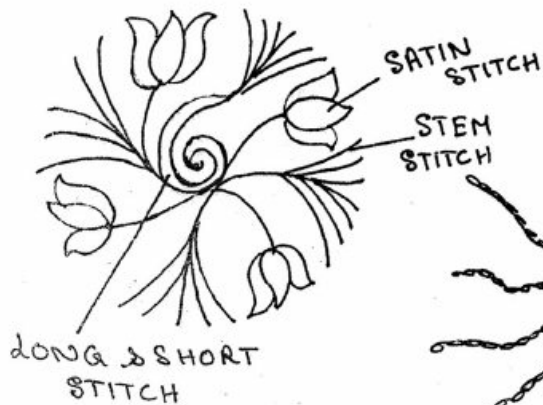
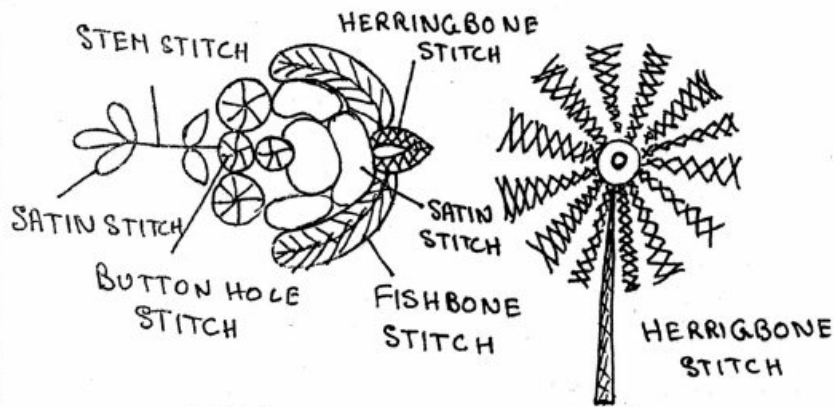
The given designs are for booties which can be placed like borders one after the other.



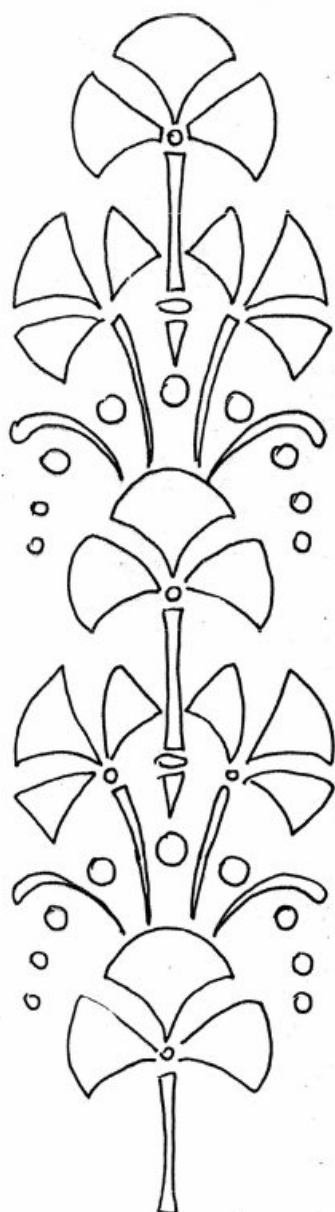
The given designs are for small booties which can be placed in an overall pattern to create a heavy look.



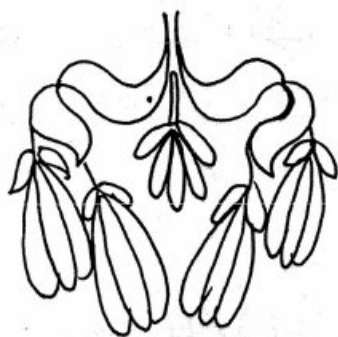
The given designs are specially to be done using herringbone stitch.



The given designs are for ladies kurtas to be embroidered in satin stitch and long and short stitch to give a heavy look.



WORK THE WHOLE DESIGN  
IN SATIN STITCH

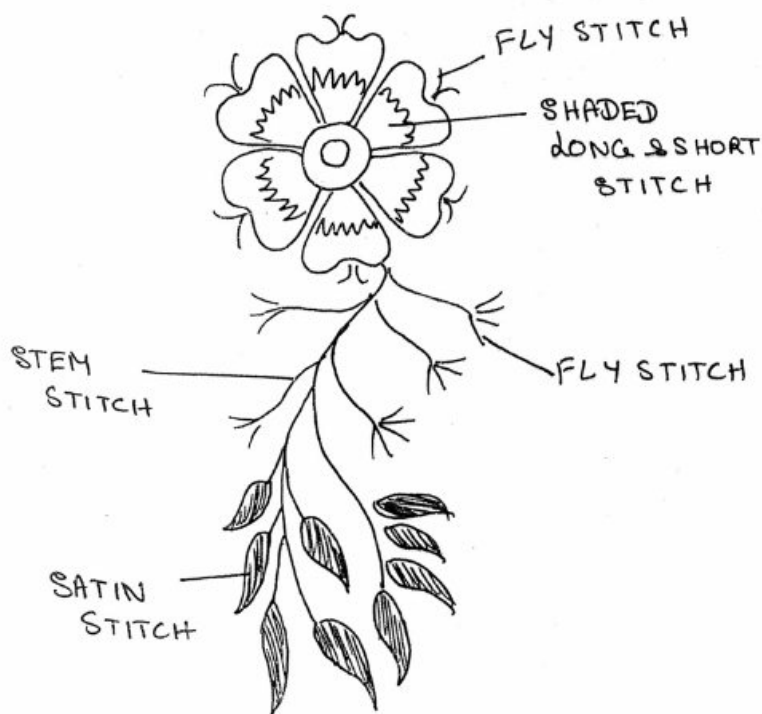
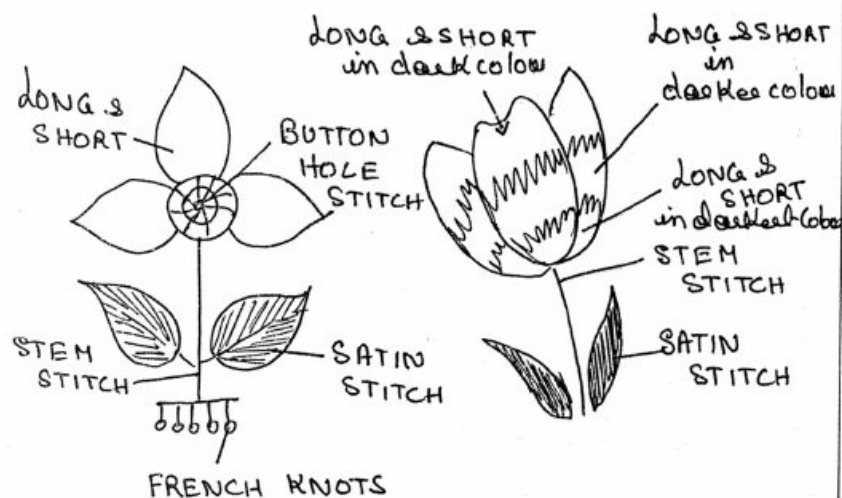


WORK THE WHOLE  
DESIGN IN LONG  
& SHORT STITCH



WORK THE WHOLE  
DESIGN IN  
STEM STITCH

The given designs are for ladies kurtas to be embroidered in satin stitch and long and short stitch to give a heavy look.



## Activity

1. make a collection of embroidery designs from magazines.

### 13.4 Summary

Good embroidery patterns are an essence to good clothes.

### 13.5 Self-assessment Questions/Exercises

1. Make an embroidery pattern for a duppatta.
2. Make an embroidery pattern for a skirt hemline border.
3. Make an embroidery pattern for a v-neckline.
4. Make an embroidery pattern for a saree blouse.
5. Make an embroidery pattern for a gents kurta neck line.

### 13.6 Further Readings

1. Good house keeping, Step to Step Encyclopedia of needle craft by Judith Brittain publication Ebury Press

## **UNIT 14**

### **STRUCTURE**

#### **14.1 Unit Introduction**

#### **14.2 Objectives**

#### **14.3 Creating designs for free hand painting, Batik etc**

#### **14.4 Summary**

#### **14.5 Self-assessment Questions/Exercises**

#### **14.6 Further Readings**

#### **14.1 Unit Introduction**

This unit gives you some ideas on how to create designs for free hand, batik and tie and dye designs.

#### **14.2 Objectives**

These are handy mediums by which individualistic designs can be made. Design creation and use of the medium is important.

#### **14.3 Creating designs for free hand painting, Batik etc**

**Free hand painting** Free hand painting is done without doing any tracing on the fabric. It is done directly with a brush onto the fabric. For this the brush strokes should be good and strong.

Designs for free hand painting are bold and done mostly by exploiting the tendency of colour to spread on fabric. You can create designs with any number of colour. Each piece will have to be hand painted. There is no short cut to this method. Since each piece is hand painted and done without any tracing therefore each piece will tend to be slightly different from the other.s.





Hand painted designs have a certain softness about them which other types of printings do not have.



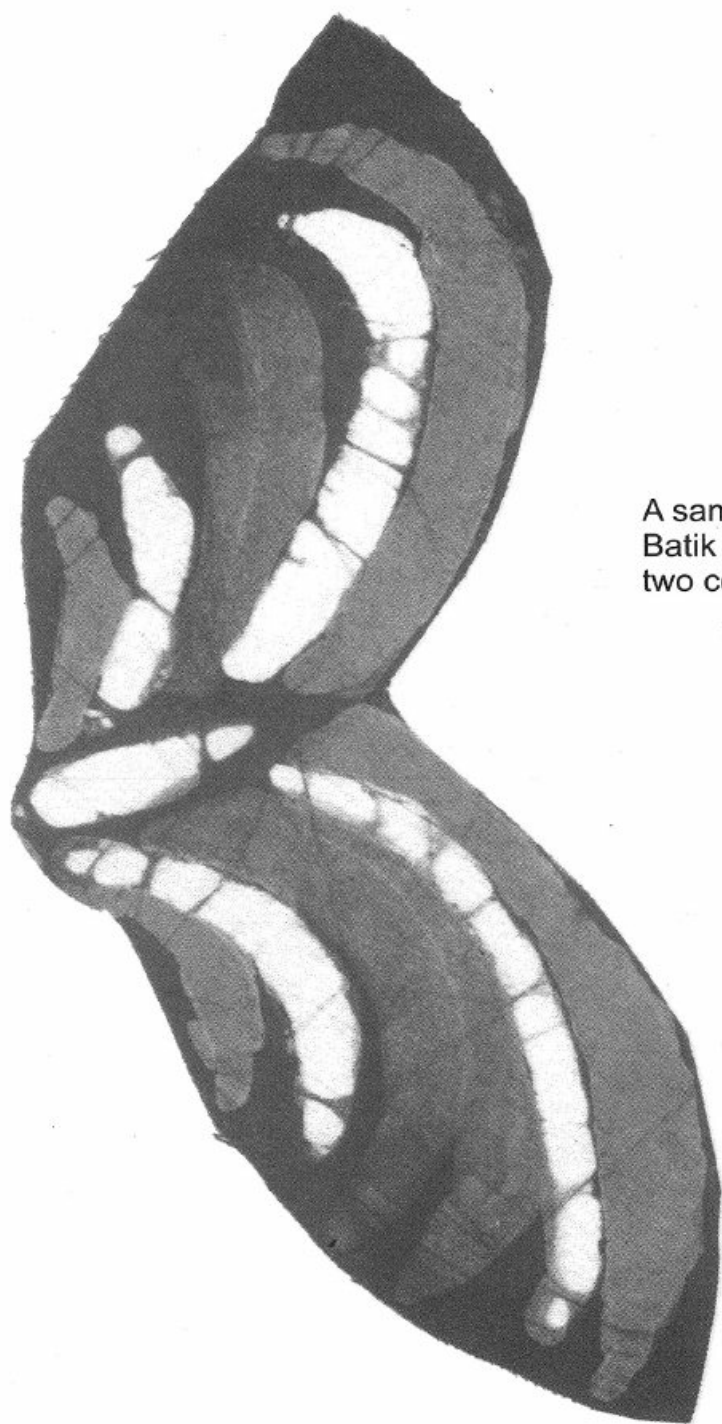


Lets start by simply spreading colour on paper first. Remember that paper does not soak colour therefore the effect would be different, But it is better to practice first on paper





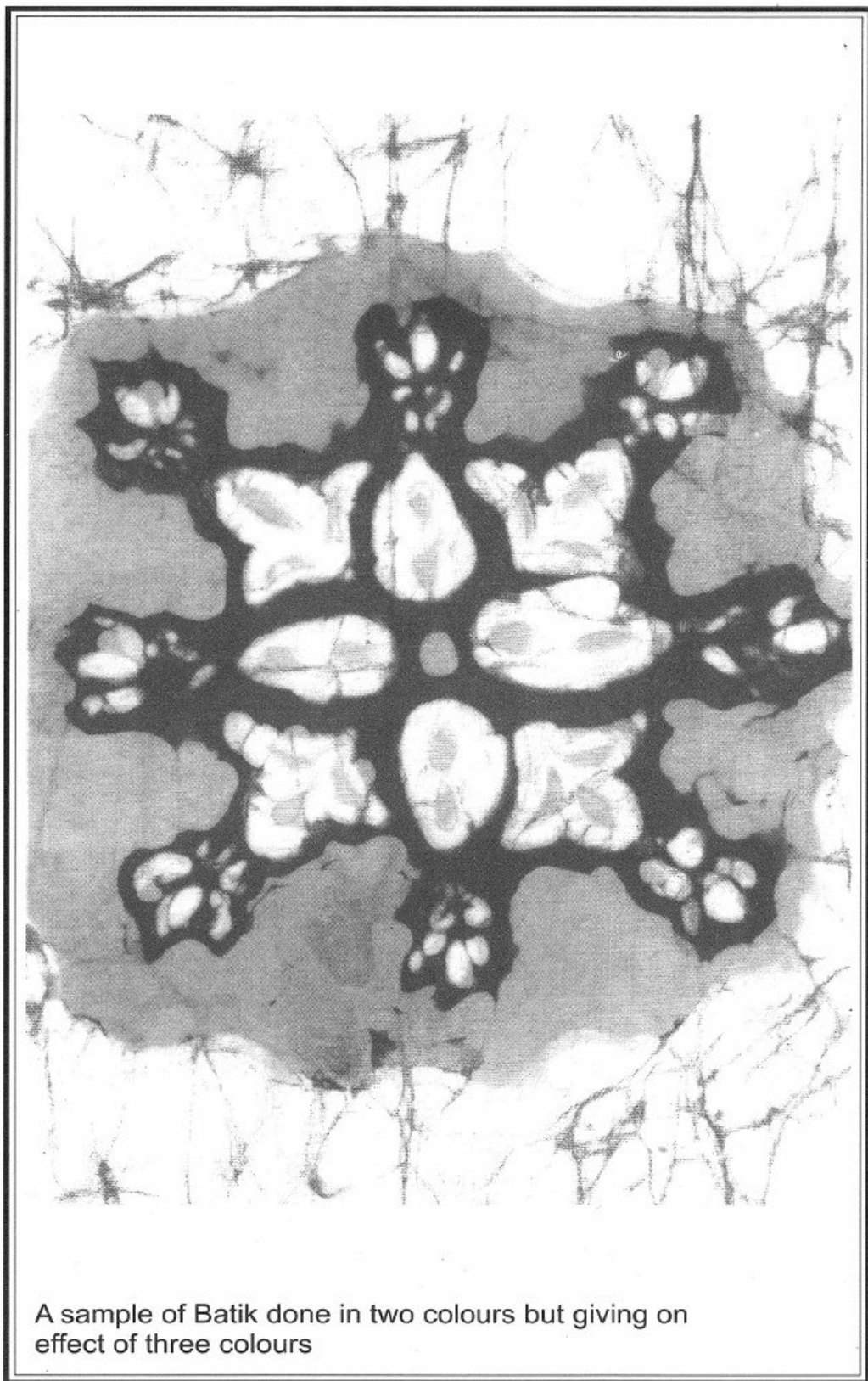
Batik is an ancient form of resist dyeing that is still in use today. In Java , noted for its beautiful batik,the work is usually done on cotton ,but occasionally silk fabric is also used.



A sample of  
Batik done in  
two colours



The material is carefully prepared to obtain its characteristic rich, clear colour and soft texture. In the production of batik, the entire is drawn or stamped upon the fabric.

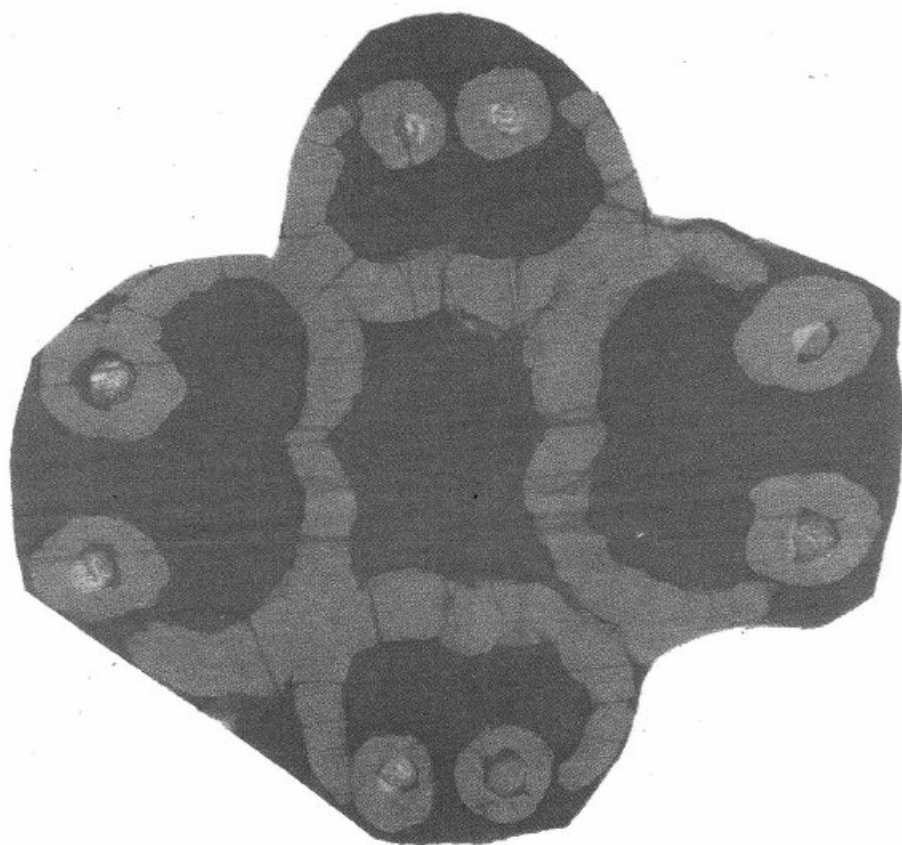
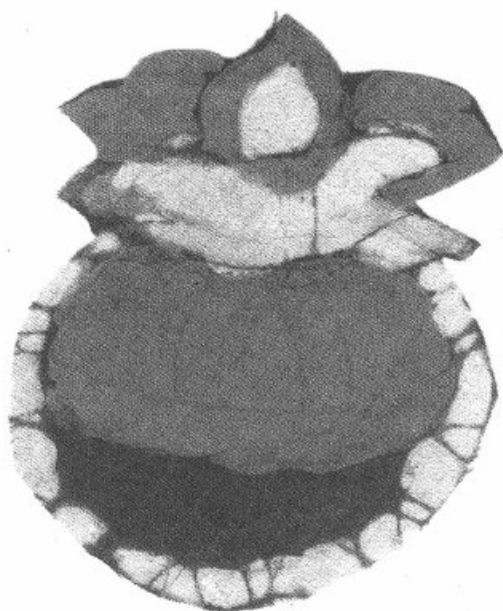


A sample of Batik done in two colours but giving on effect of three colours





Both the face and back of the portion to remain undyed are covered with a thin layer of melted wax and the fabric is then piece dyed.



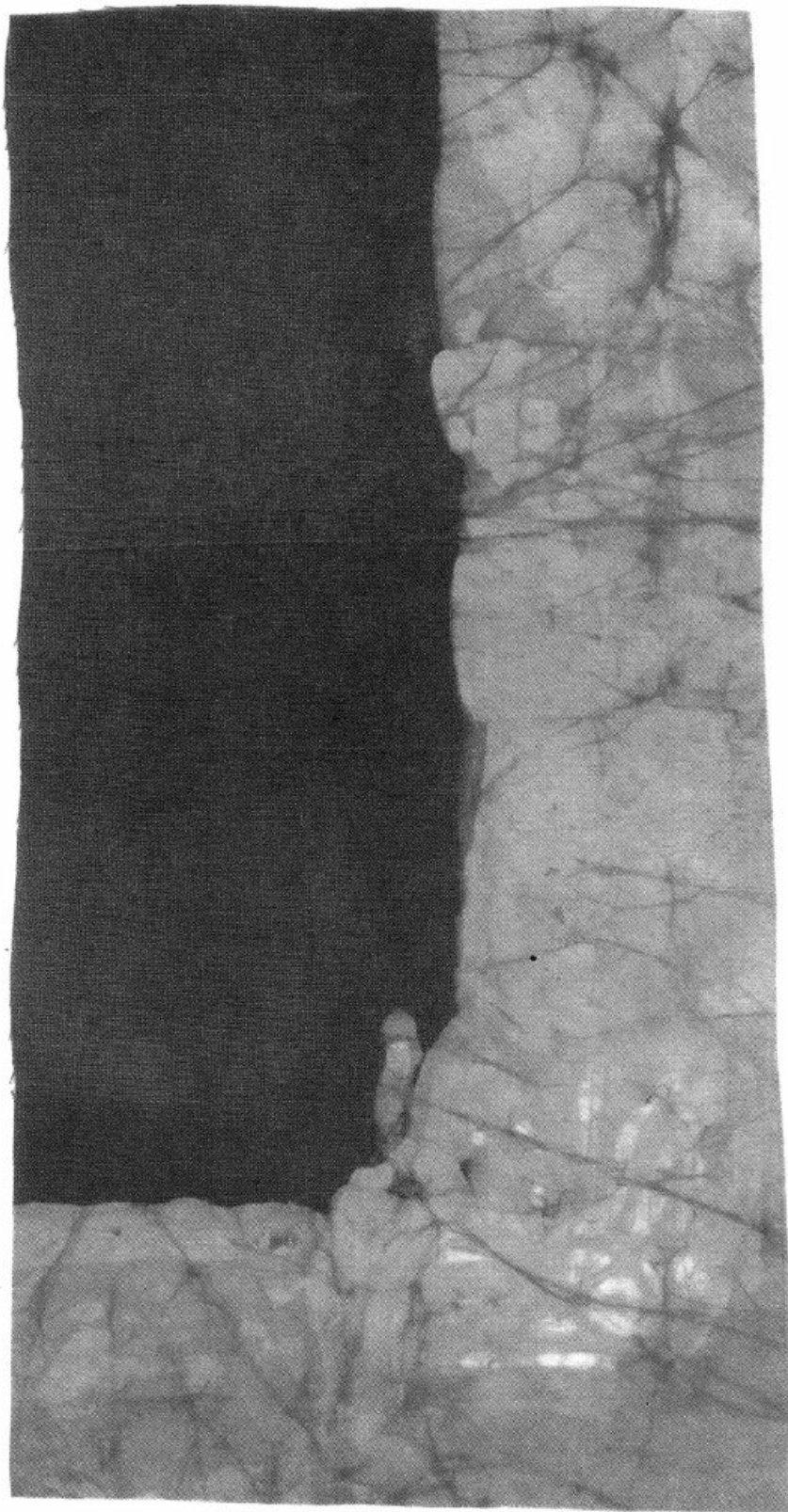


The Javanese remove wax after every dyeing and each time cover all of the material to remain undyed. In Europe and America,





One colour is dyed over another and the wax is not removed until the piece is finished..





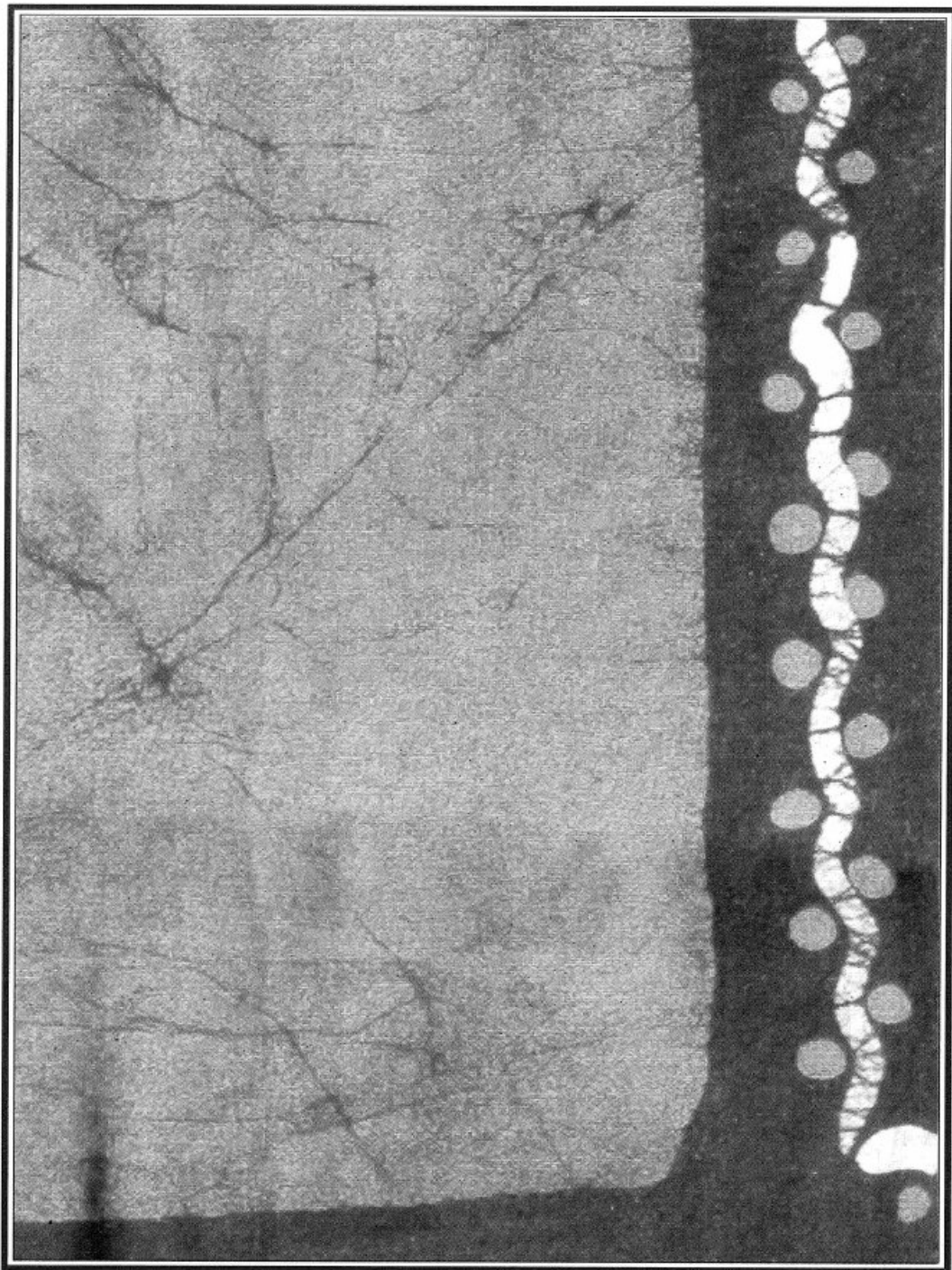
In batik the colour schemes move from light to dark colours. The lighter colour is done first and then the darker colours. For example the first dipping will be in yellow, then orange, the red and then black.





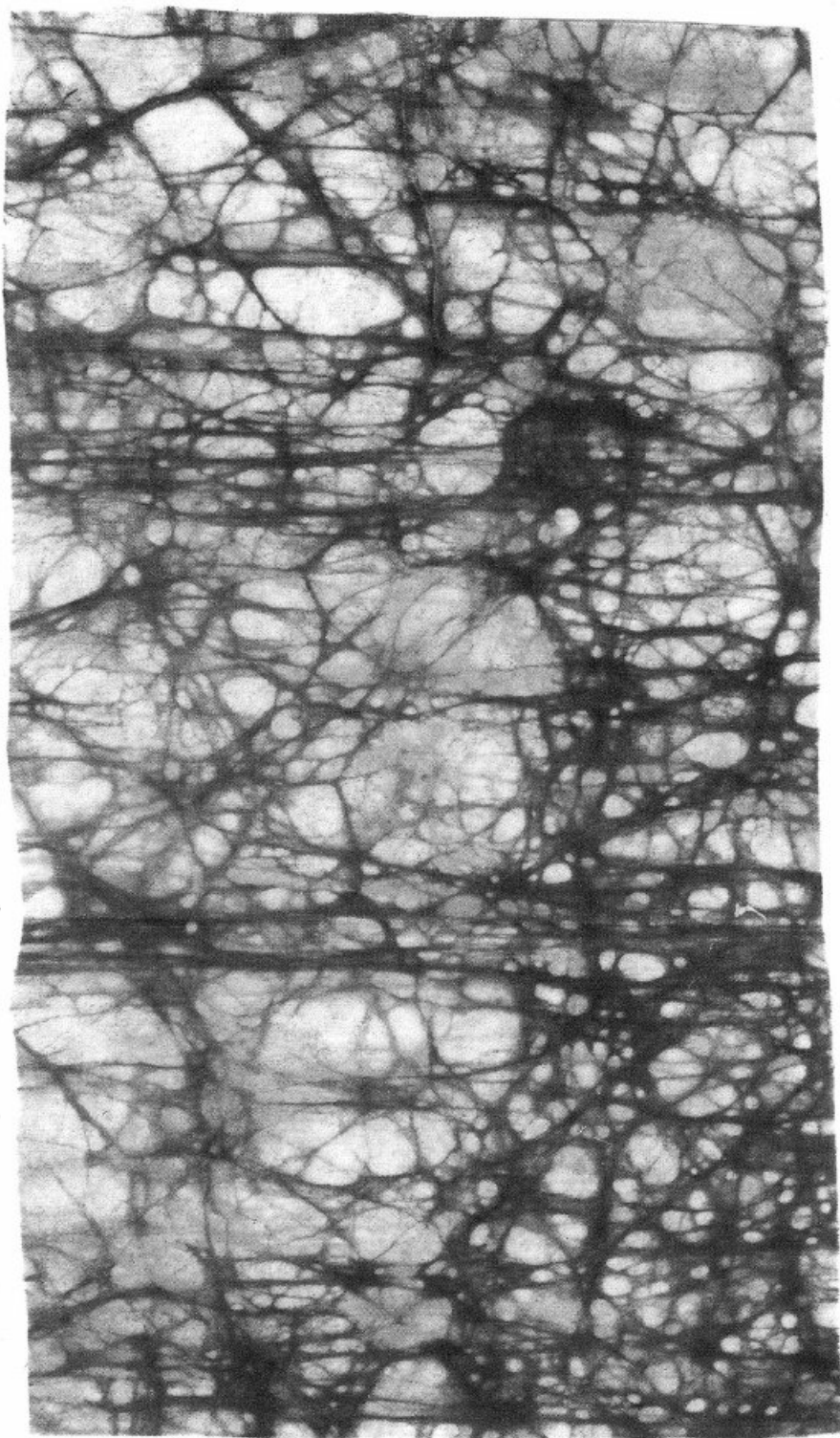


But while waxing the area which is to be kept white will be waxed first . Then the fabric will be dipped in yellow colour. Then the yellow portions will be waxed and then the fabric will be dipped in orange colour. Then the orange portions will be waxed and then the fabric will be dipped in red colour. And finally the red portion will be waxed and then the fabric will be dipped in black colour.



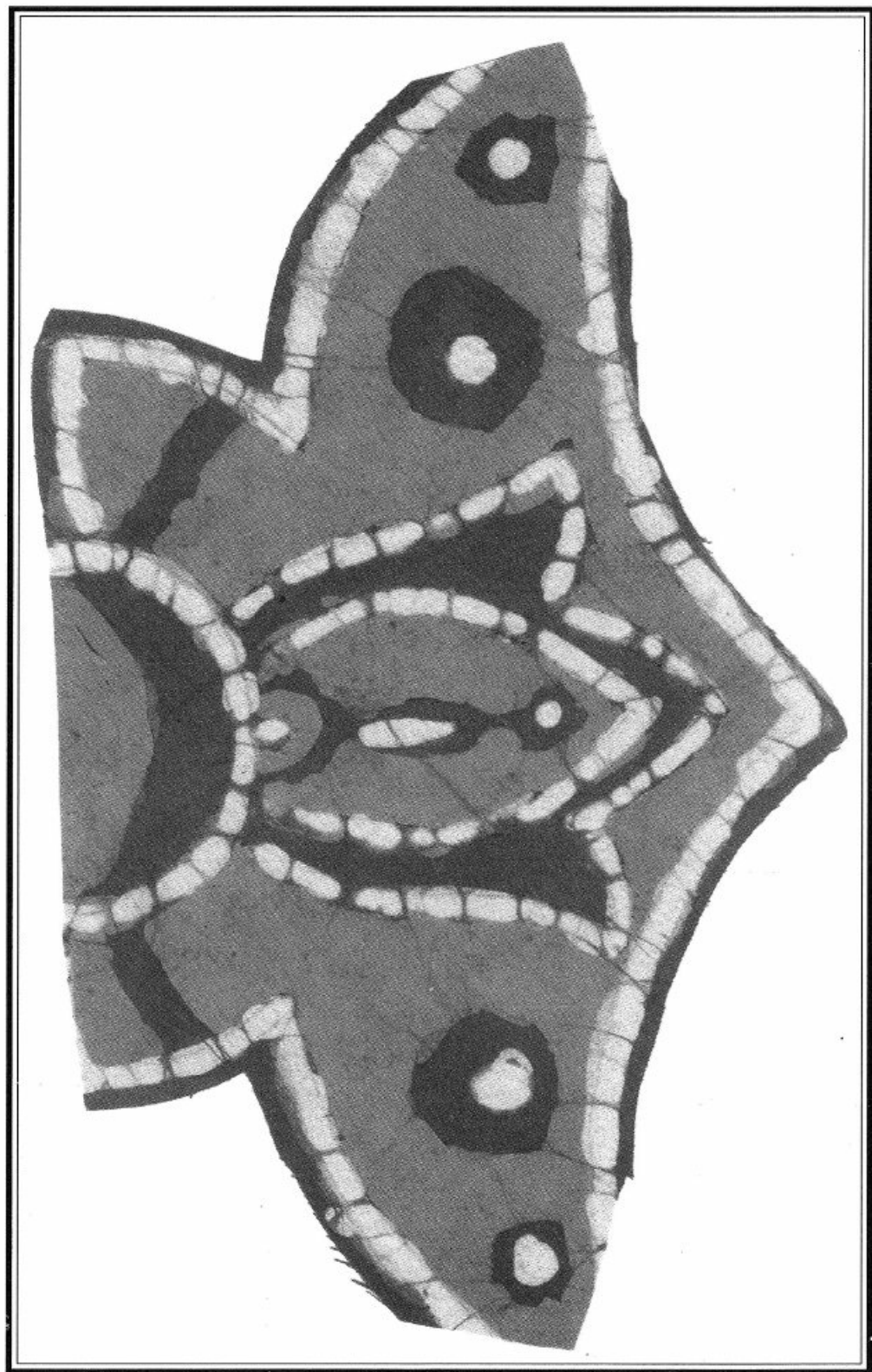


After the final dip the wax is removed by ironing the cloth inbetween newspapers and the finally boiling it in hot water.



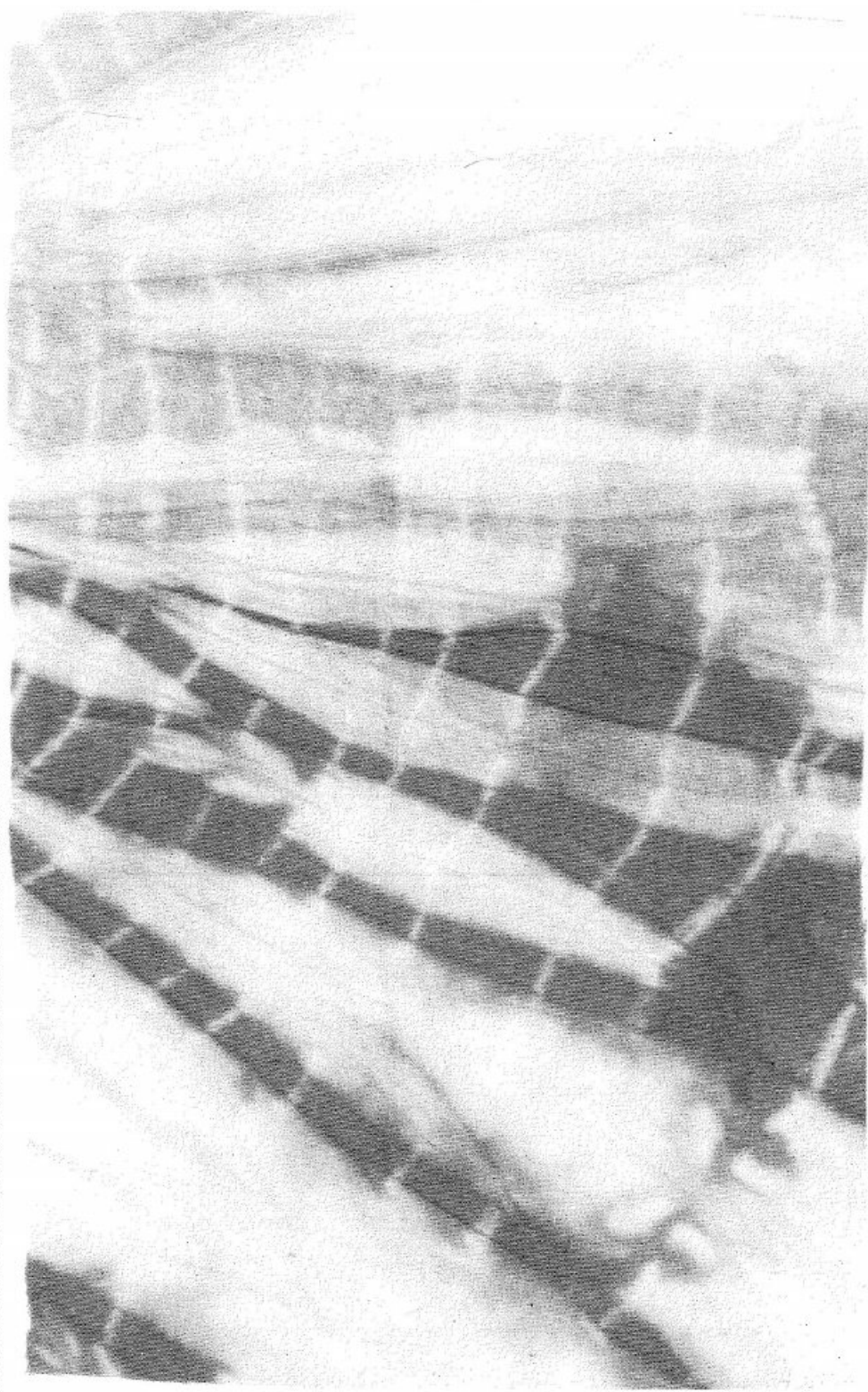


Batik is mostly used on textile fabric but may be used on all types of materials that be dyed. This hand process furnishes an inexpensive means for decorating scarves or other small articles.





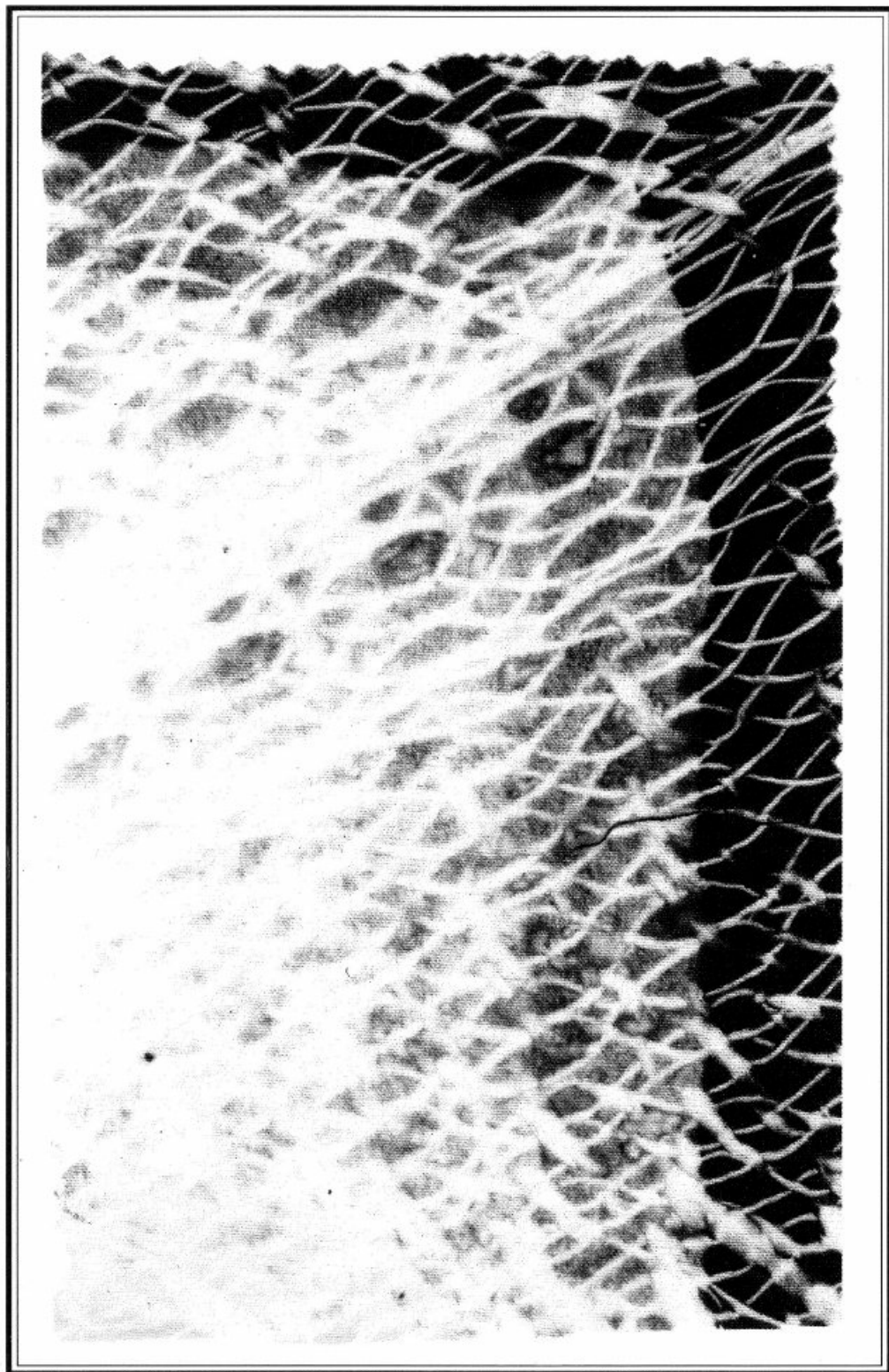
Another form of resist dyeing is the tie-and-dye process which is upon the principle that liquids penetrate in proportion to the looseness of the folds of the fabric.





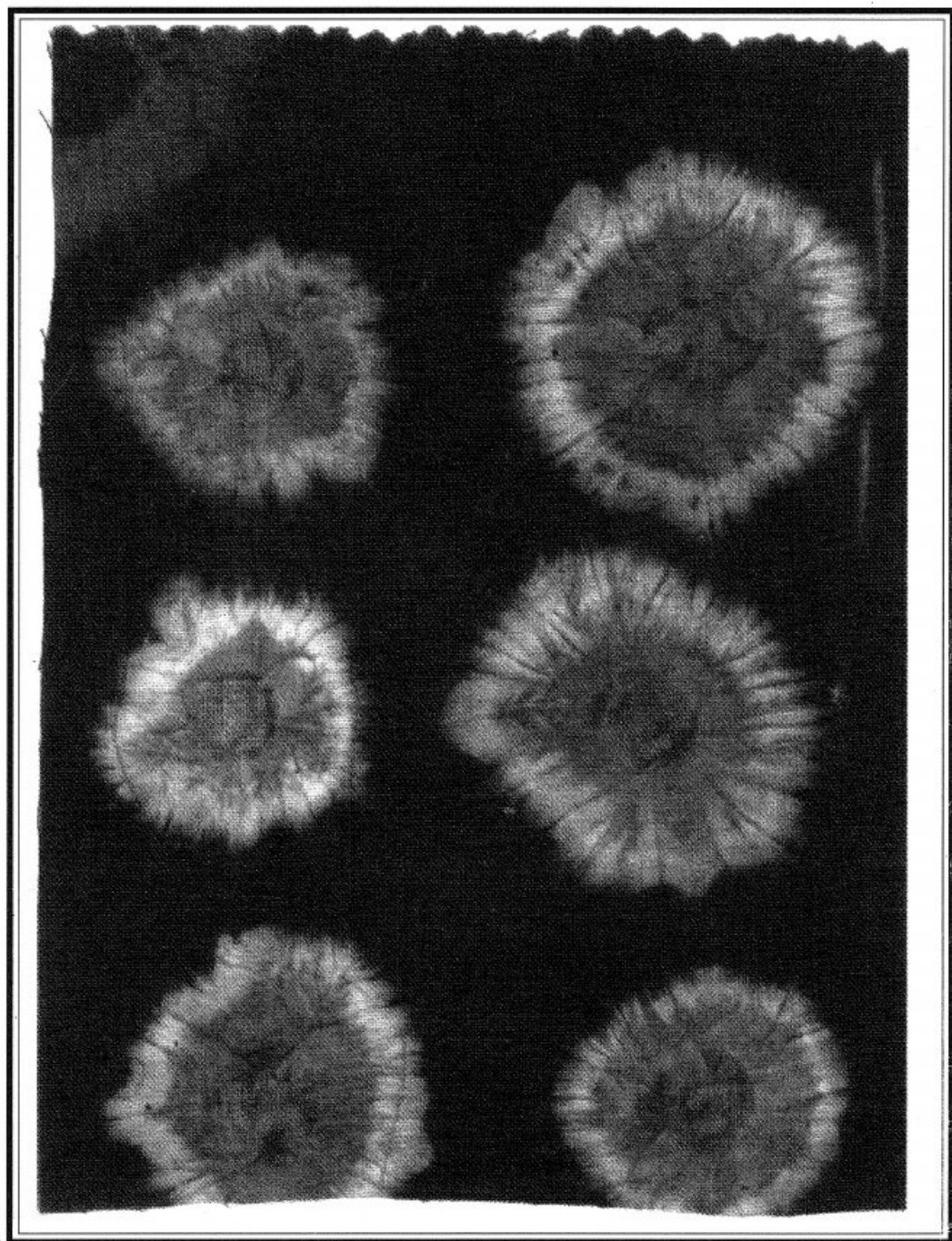


Different portions of fabric are tied with in order to hinder the absorption of dye .After dye-bathing ,it is found that the dye penetrates irregularly, thus forming a design with no distinct outline. Different colours may be applied by successive dyeing.



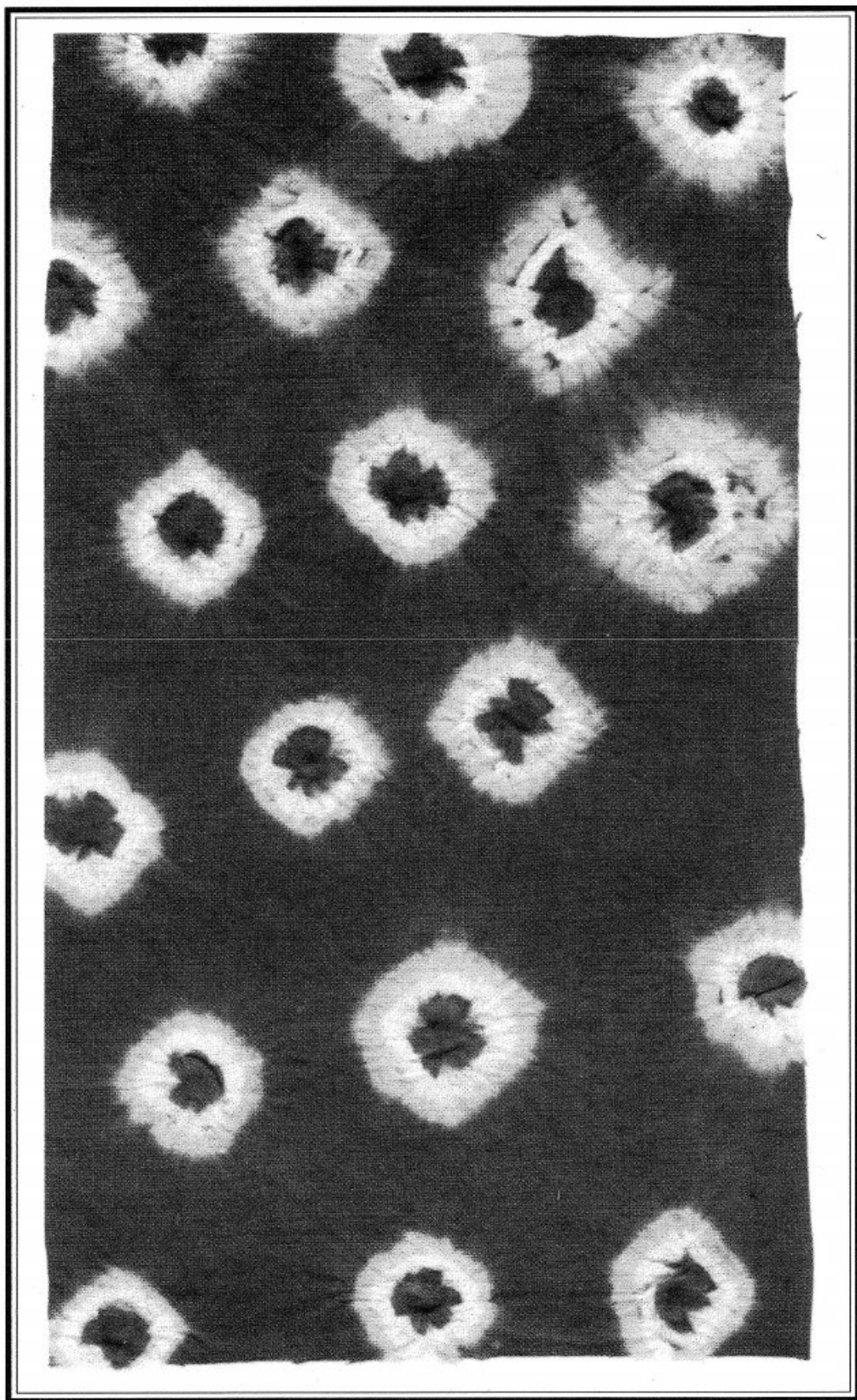


Tie and dye is another method or resist dyeing. In this method hot dyes are used. The fabric is folded in different ways and tied with a cotton thread. Then it is dyed in hot water. The colour is added in hot water along with salt for colour fastness. Vinegar is added to give a shine to the fabric. Then the fabric is dipped in first cold water and then in this boiling hot water. It should be stirred continuously while in the hot water for roughly five minutes. Then take the fabric out and rinse it in cold water, till all excess colour runs out. Tie it again and dip it in the same manner in the next colour.





In tie and dye the colour schemes move from light to dark colours. The lighter colour is done first and then the darker colours. For example the first dipping will be in yellow, then orange, the red and then black.





1. Collect fabrics from the market with batik, tie and dye and free hand painting designs and copy their designs.

#### **14.4 Summary**

Free hand painting is done without doing any tracing on the fabric. It is done directly with a brush onto the fabric. Designs for free hand painting are bold and done mostly by exploiting the tendency of colour to spread on fabric.

Batik is an ancient form of resist dyeing that is still in use today. The material is carefully prepared to obtain its characteristic rich, clear colour and soft texture.

In batik the colour schemes move from light to dark colours.

Another form of resist dyeing is the tie-and-dye process which is upon the principle that liquids penetrate in proportion to the looseness of the folds of the fabric.

#### **14.5 Self-assessment Questions/Exercises**

1. Make design for free hand painting on a kurta.
2. Make a design for batik in single colour.
3. Make a design for batik in two colours.
4. Make a design for batik in three colours.
5. Make a design for tie and dye for a dupatta.

#### **14.6 Further Readings**

1. Block Printing and Dying of Bagru Rajasthan by Bijoy Chandra Mohanty and Jagdish Prasad Mahanty publication Calico Museum of Textiles Ahmedabad.
2. Fabric Art Heritage of India by Sukla Das publication Abhinav Publication.



## **UNIT 15**

### **STRUCTURE**

#### **15.1 Unit Introduction**

#### **15.2 Objectives**

#### **15.3 Creating designs for stencil, Vegetable Printing, Screen etc**

#### **15.4 Summary**

#### **15.5 Self-assessment Questions/Exercises**

#### **15.6 Further Readings**

#### **15.1 Unit Introduction**

This unit gives you some ideas on how to create designs for stencil, Vegetable Printing, Screen etc

#### **15.2 Objectives**

These are handy mediums by which individualistic designs can be made. Design creation and use of the medium is important.

#### **15.3 Creating designs for stencil, Vegetable Printing, Screen etc**

Stencils can be created by doing paper folds and simply cutting along the folded lines so that you get a symmetrical design.

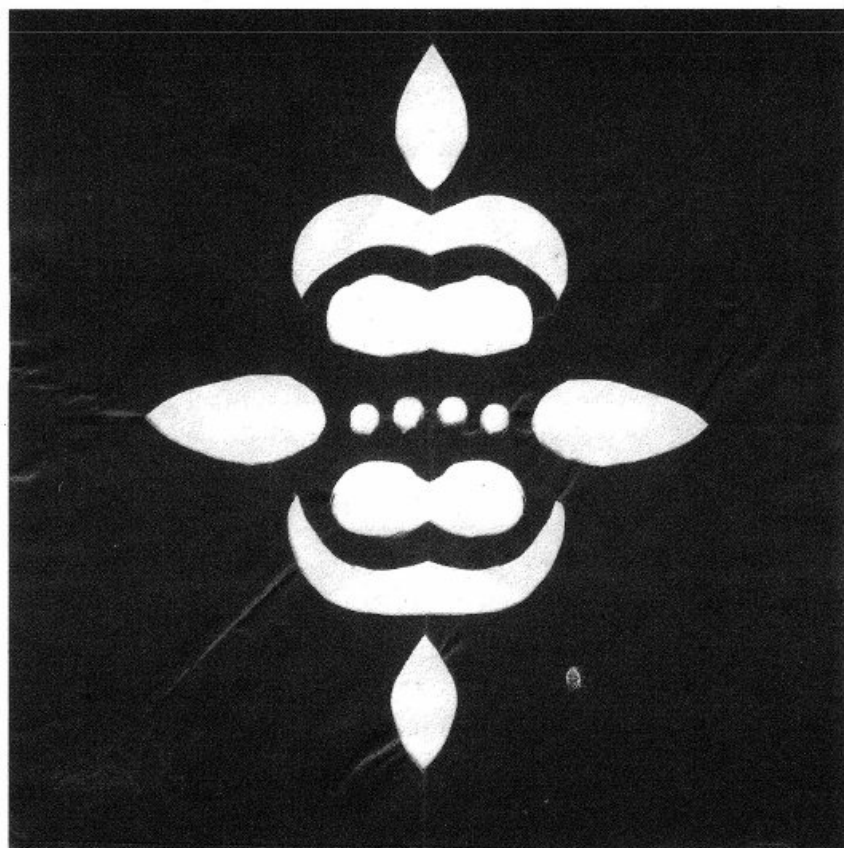
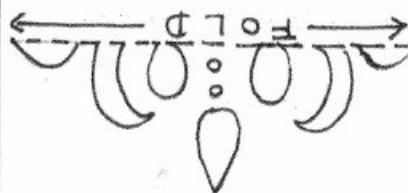
However stencils can also be cut individually of any floral pattern, or for that matter any design.

The only thing you have to keep in mind is that each shape in the design is a closed shape and that there is a slight distance between two shapes.

The following paper cut pattern illustrates the paper and how it

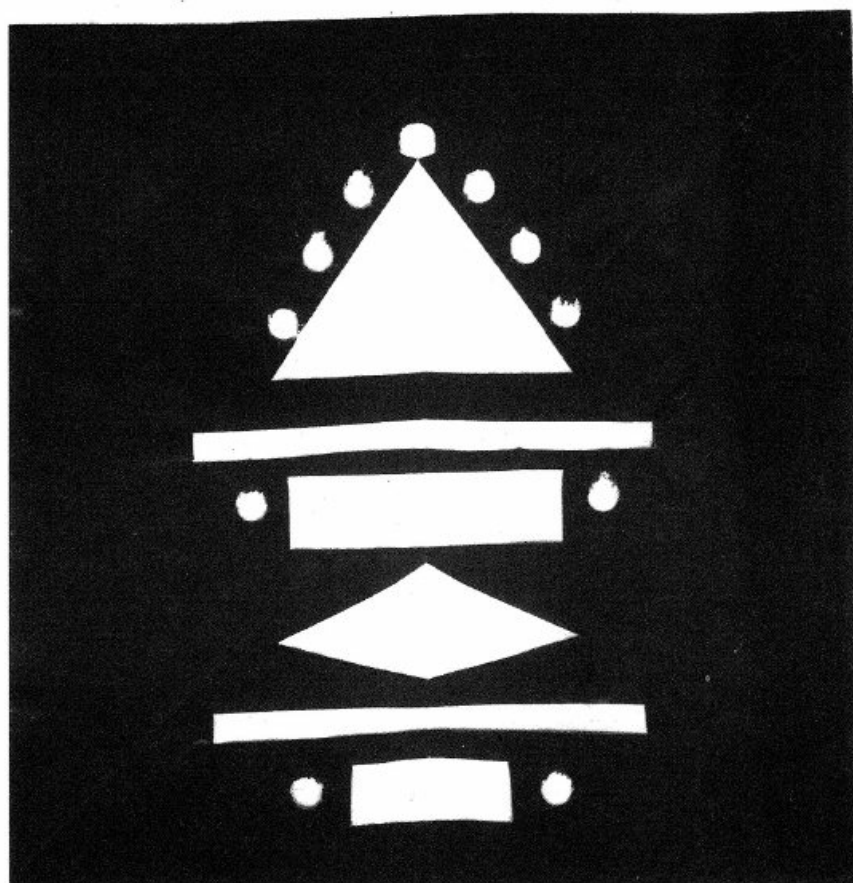
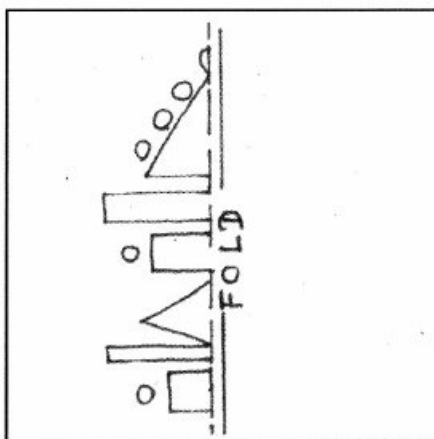
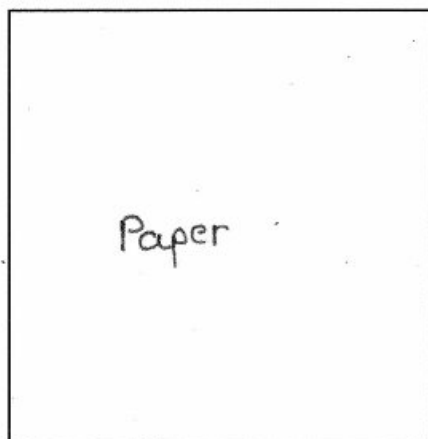
has been folded along the dotted line. Then these shapes have been cut along the folded line. The circles have been made by using an office punching machine. When you open the fold the design will look like it is shown below. :

Paper



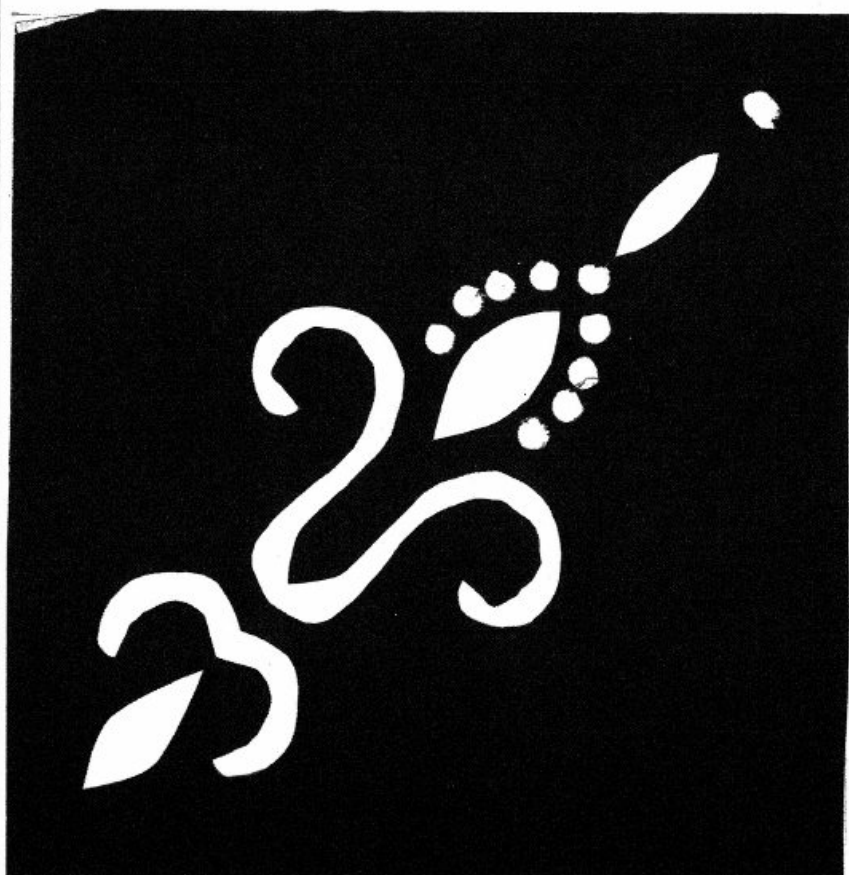
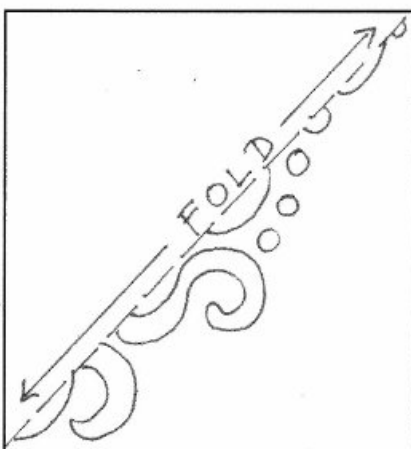
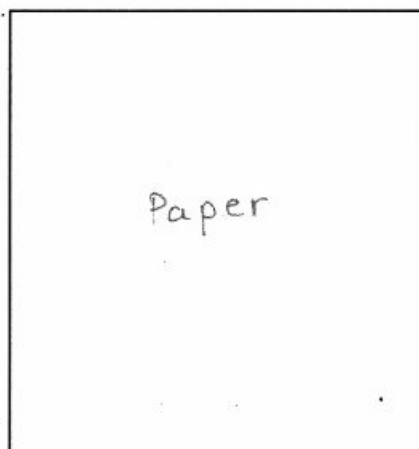


The following paper cut pattern illustrates the paper and how it has been folded diagonally along the dotted line. Then these curved shapes have been cut along the diagonal folded line. The circles have been made by using an office punching machine. When you open the fold the design will look like it is shown below.



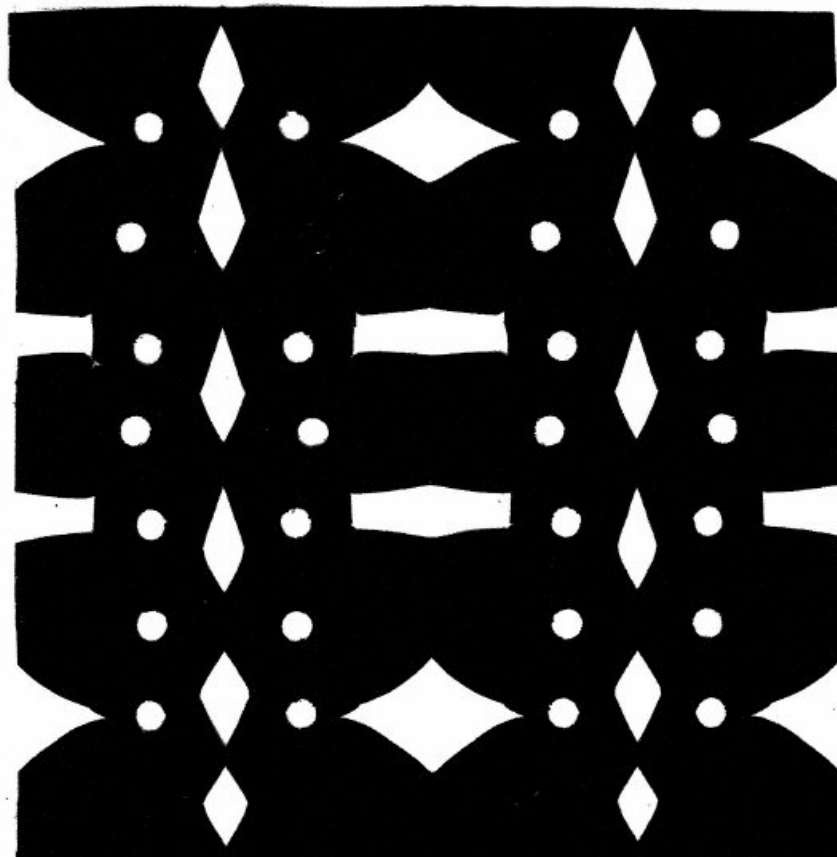
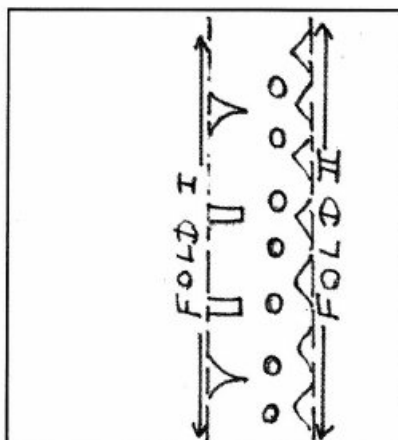
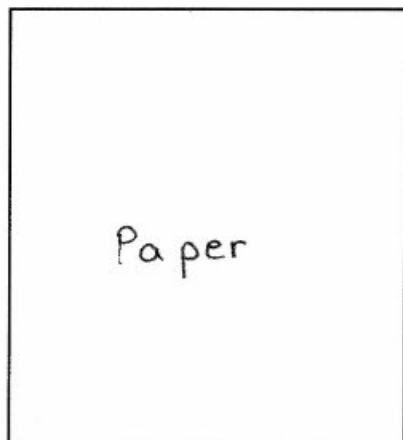


The following paper cut pattern illustrates the paper and how it has been folded twice along the dotted line. Then these shapes have been cut along both the folded lines and some cuts have been made on the edges also. The circles have been made by using an office punching machine. When you open the fold the design will look like it is shown below.





The following paper cut pattern illustrates the paper and how it has been folded horizontally along the dotted line. Then these shapes have been cut along the horizontal folded line. The circles have been made by using an office punching machine. When you open the fold the design will look like it is shown below.

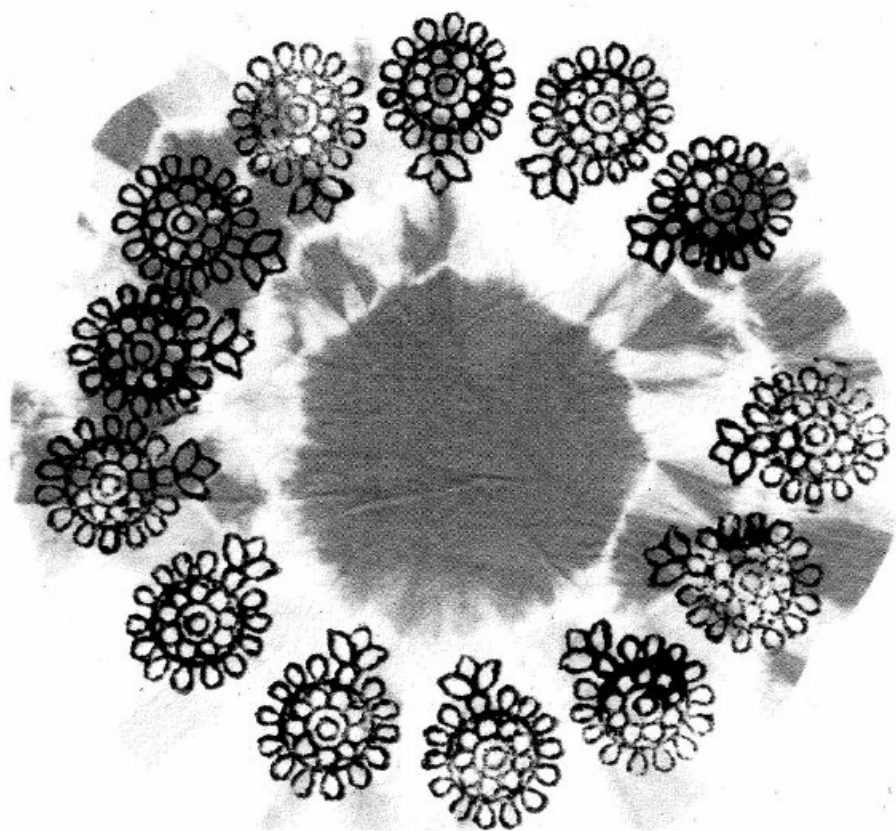






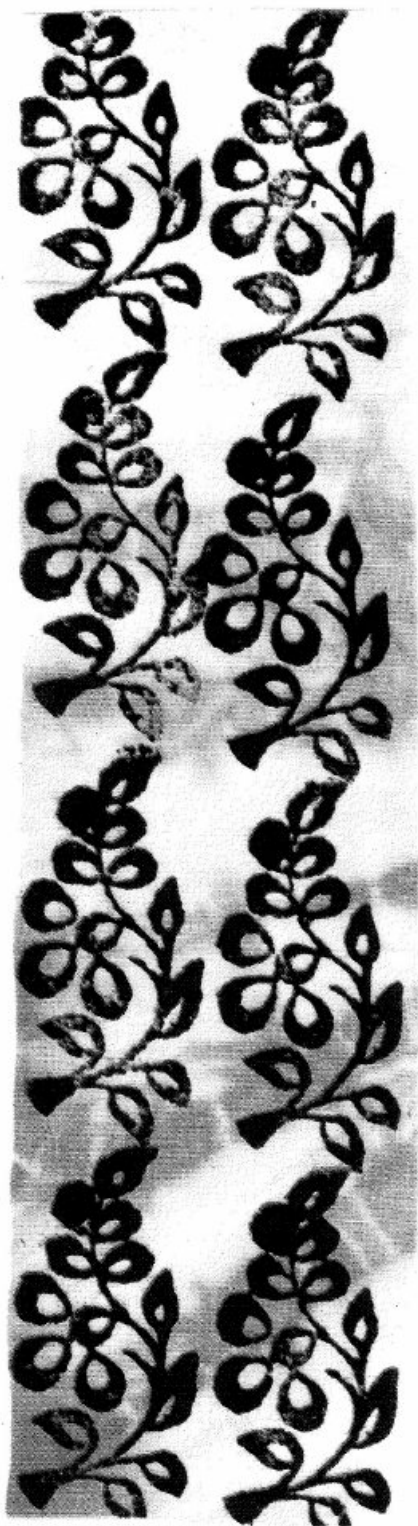
The art of hand block printing, dyeing and painting seperately or as in combination, to produce attractive fabrics of rich colours and patterns is very ancient in India. This art flourished in India in various places with different procedural techniques, ingredients and equipments producing exclusive fabrics.

A sample of block printing on tie & dye fabric



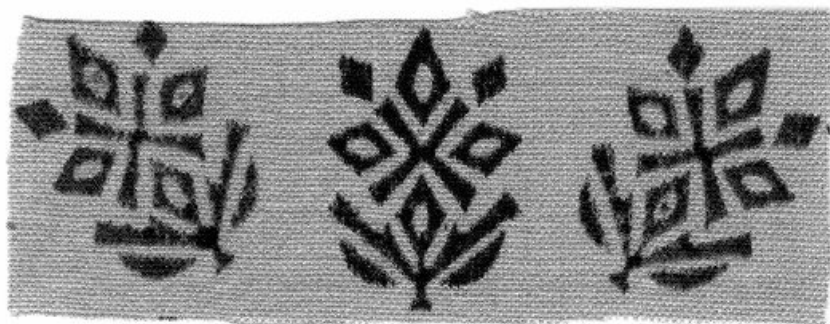
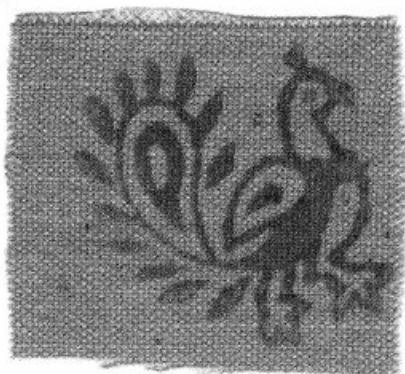
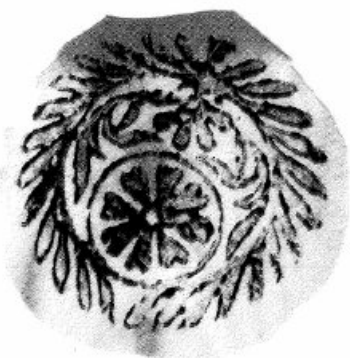
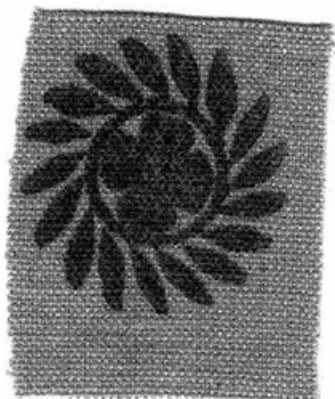


The simplest method of printing a pattern on a fabric is by using wooden blocks. Block printing was known to the Chinese and Indians some two thousand years ago. It consists of carving a thick block of wood so that a pattern stands out in relief.





This block is smeared with a colour paste and then pressed upon the fabric so that the coloured pattern is transferred to it. Block printing can be made to very fine patterns and the method is used today where exclusive patterns are required. But it has largely given way to machine printing, which is used all over the world for producing printed fabrics in quantity commonly used as roller printing.





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Block Printing can be made to a very fine pattern and the method is used today where exclusive patterns are required.

Materials used:

1 Cloth :

The cloth used should be of pure natural fibre, ie. either pure cotton or pure silk. It should be washed and ironed before printing so as to remove the superficial finishing on the fabric. This ensures evenness and fastness of colours. After being printed the fabric must be left for 48 hours and then ironed from the wrong side to ensure proper fixation of the dyes.

2 Colours:

We will be using Acramin Dyes. These are water based, easy to use and have a considerable shelf life. They consist of Binder, Dye colour and Acrafix (dye fixer ). The proportion of mixing the colours is as follows:-

6 tablespoons of Binder + 2 teaspoons of Acrafix + 1/2 Teaspoon Dye Colour

Mix the above well so that the colour mixes properly and evenly. Store extra colour in an air tight container and away from sunlight.

3 Sponge :

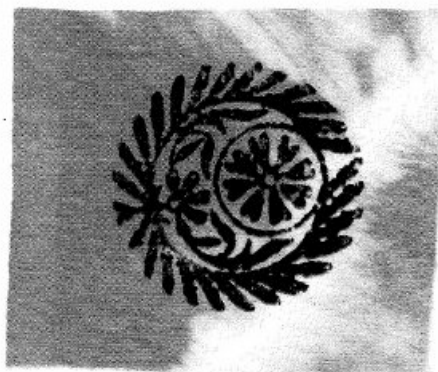
To pick up colour evenly the sponge is used. The sponge used should be of 1centimetre thickness. Use a piece slightly bigger than the block to be used. Wet it and keep it on a flat plate and then spread colour on it.





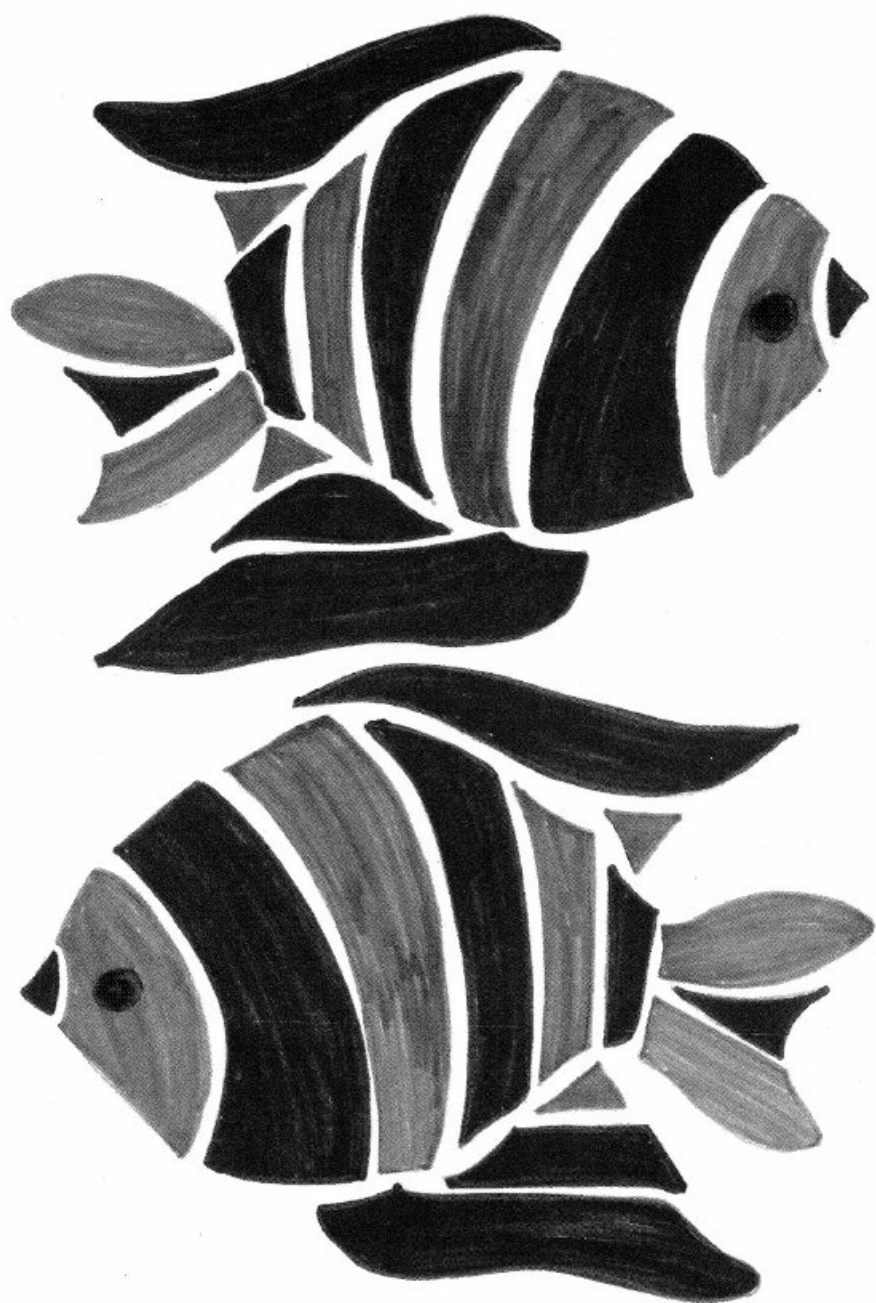
#### 4 Blocks:

These are the designs engraved on wood which enables us to print on the fabric. The blocks may have single colour designs engraved or double or triple colour designs . They can be used single or in a combination of sets.





Screen printing is really a development of stencil printing. The ordinary stencils are replaced by nylon fabric fastened on to a wooden frame. The screen is coated with enamel where they are left open in parts according to a pattern.





A separate screen is required for each colour. The screens are cheaply prepared and last the short runs of fabric which are required. The fabric is laid flat in open width on long fabrics. The screen is laid on the fabric, and the colour paste is forced through it with a squeeze. This done, the screen is lifted and laid down in the next place where that part of the pattern occurs.





Meanwhile, another operative has commenced with the second coloured portion of the pattern and follows the first operative. According to the number of colours it will have, there will be a succession of operatives following each other until the fabric is completely covered with the pattern.







The fabric is then steamed as for roller printing. The result obtained by screen printing are more pleasing than those normally obtained in roller printing. Up to fourteen or even sixteen colours in one pattern can be produced.

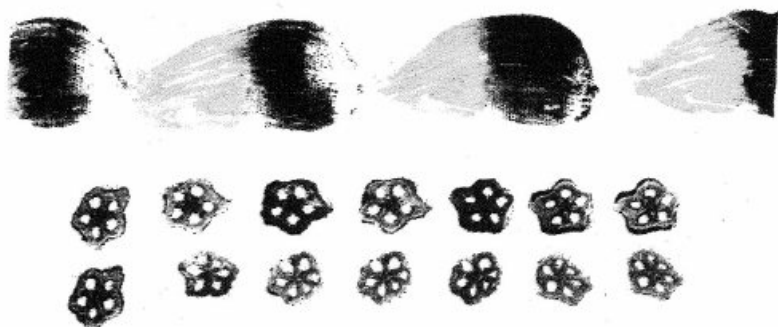
Thus screen printing has these days become a very useful printing method. Its special value lies in the fact that it enables new patterns to be produced quickly and without a large initial expense.



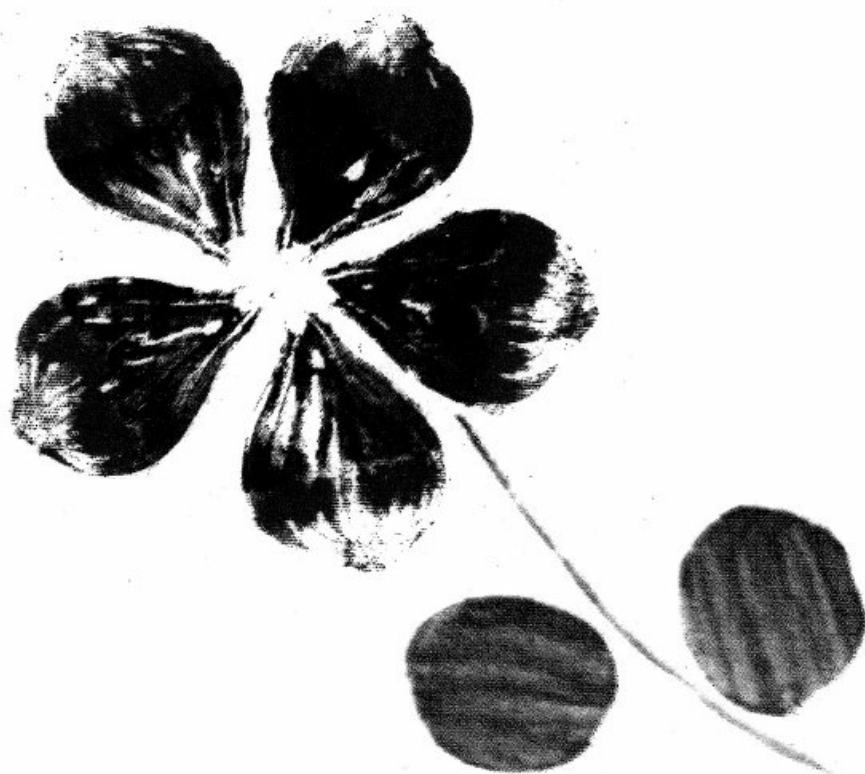


Vegetable printing is a method of block printing whereby we create our block with vegetables. This unit tells you how to create blocks with vegetables and then print.

This concept of making blocks with vegetables will clear the total concept of wooden block used for printing.



Vegetable blocks as the name suggests are made with vegetables like potato, Lady finger and onions. You can also use a capsicum. The vegetables are cut and then colour is applied onto the cut surface and then the impression is taken onto the fabric.

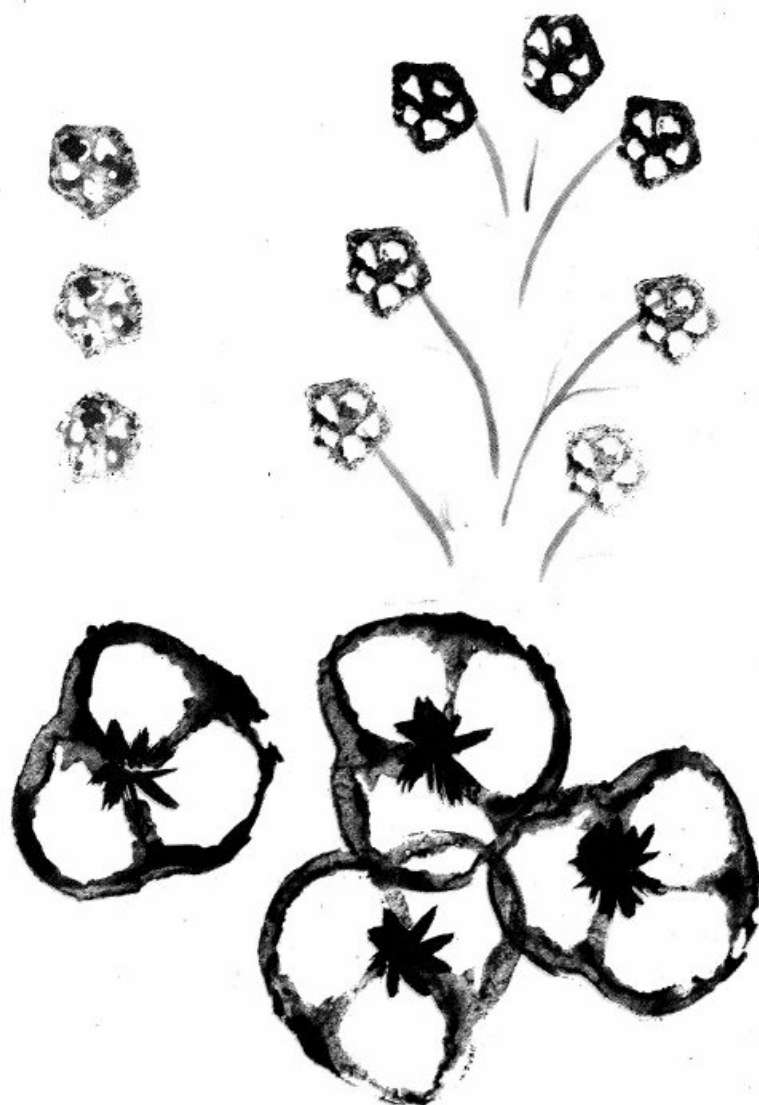




The art lies in the cutting of the vegetable. Your creative skills are required here. Lady finger, onion and capsicum have a texture of their own. Patato can be handled with a difference as you can shape the patoto as desired.

Lets start with printing with a lady finger. Take a lady finger and cut it horizontally. Now apply poster colour and take an impression on paper. Remember when you take impressions on paper use poster colours and when you take impressions on fabric use fabric colours. Now make impressions as shown ...

Now lets print with a capsicum. Take a capsicum and cut it horizontally. Now apply poster colour and take an impression on paper. Now make impressions as shown ...





Lets take the first one and make a stary board. For this you have to collect photographs and pictures related to the topic and create a collage. A sample is shown

### COLLAGE ON BUTTERFLIES ARE FREE





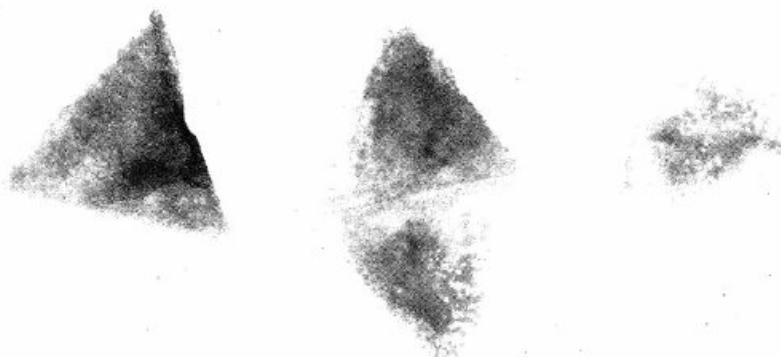




Now lets cut a diamond and take impressions.....



Now lets cut a triangle and take impressions.....





## Activity

**1. Look for fabrics with vegetable , block and screen prints. Copy the designs.**

### 15.4 Summary

Stencils can be created by doing paper folds and simply cutting along the folded lines so that you get a symmetrical design.

The only thing you have to keep in mind is that each shape in the design is a closed shape and that there is a slight distance between two shapes.

The art of hand block printing, dyeing and painting separately or as in combination, to produce attractive fabrics of rich colours and patterns is very ancient in India. This art flourished in India in various places with different procedural techniques, ingredients and equipments producing exclusive fabrics.

Screen printing is really a development of stencil printing. The ordinary stencils are replaced by nylon fabric fastened on to a wooden frame. The screen is coated with enamel where they are left open in parts according to a pattern. A separate screen is required for each colour.

Vegetable printing is a method of block printing whereby we create our block with vegetables. This concept of making blocks with vegetables will clear the total concept of wooden block used for printing.

### 15.5 Self-assessment Questions/Exercises

- 1. Make a stencil design**
- 2. Make a design for screen printing with one colour.**
- 3. Make a design for screen printing with two colours.**
- 4. Make a design for screen printing with four colours.**



5. Make a design with vegetables for a table cloth. .

### 15.6 Further Readings

1. Block Printing and Dying of Bagru Rajasthan by Bijoy Chandra Mohanty and Jagdish Prasad Mahanty publication Calico Museum of Textiles Ahmedabad.

2. Fabric Art Heritage of India by Sukla Das publication Abhinav Publication.

## **UNIT 16**

### **STRUCTURE**

#### **16.1 Unit Introduction**

#### **16.2 Objectives**

#### **16.3 Creating a story board.**

#### **16.4 Summary**

#### **16.5 Self-assessment Questions/Exercises**

#### **16.6 Further Readings**

#### **16.1 Unit Introduction**

Creating a story board is part of the designing aspect. This unit explains to you how to create a story board, take design inspirations and make designs for garments using the story board.

#### **16.2 Objectives**

This method of designing leads to the creation of new designs, because innovative designing is a continuous design process in which one thought leads to another, which ultimately results in unique design creations.

#### **16.3 Creating a story board.**

Lets understand this with an example. Take a slogan or a thought or a phrase as your design inspiration. It can be anything like the following

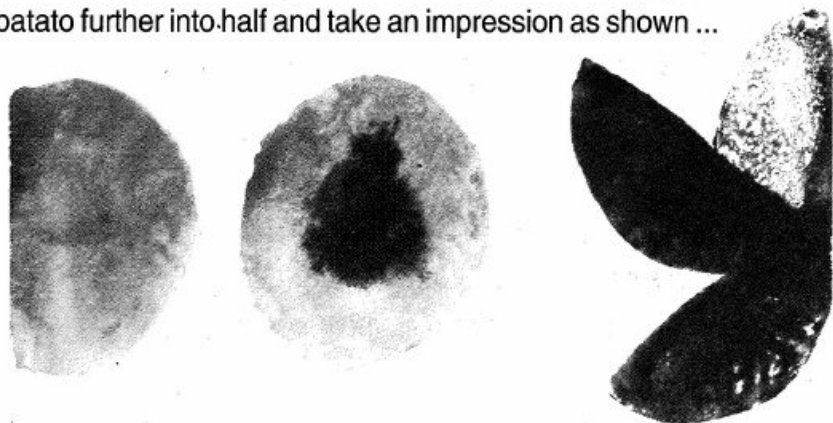
Butterflies are free

Indian artefacts and handicrafts.

Now lets print with an onion. Take an onion and cut it horizontally.  
Now apply poster colour and take an impression on paper. Now cut the  
onion further into half and take an impression as shown ...



Now lets print with a patato. Take a patato and cut it horizontally.  
Now apply poster colour and take an impression on paper. Now cut the  
patato further into half and take an impression as shown ...



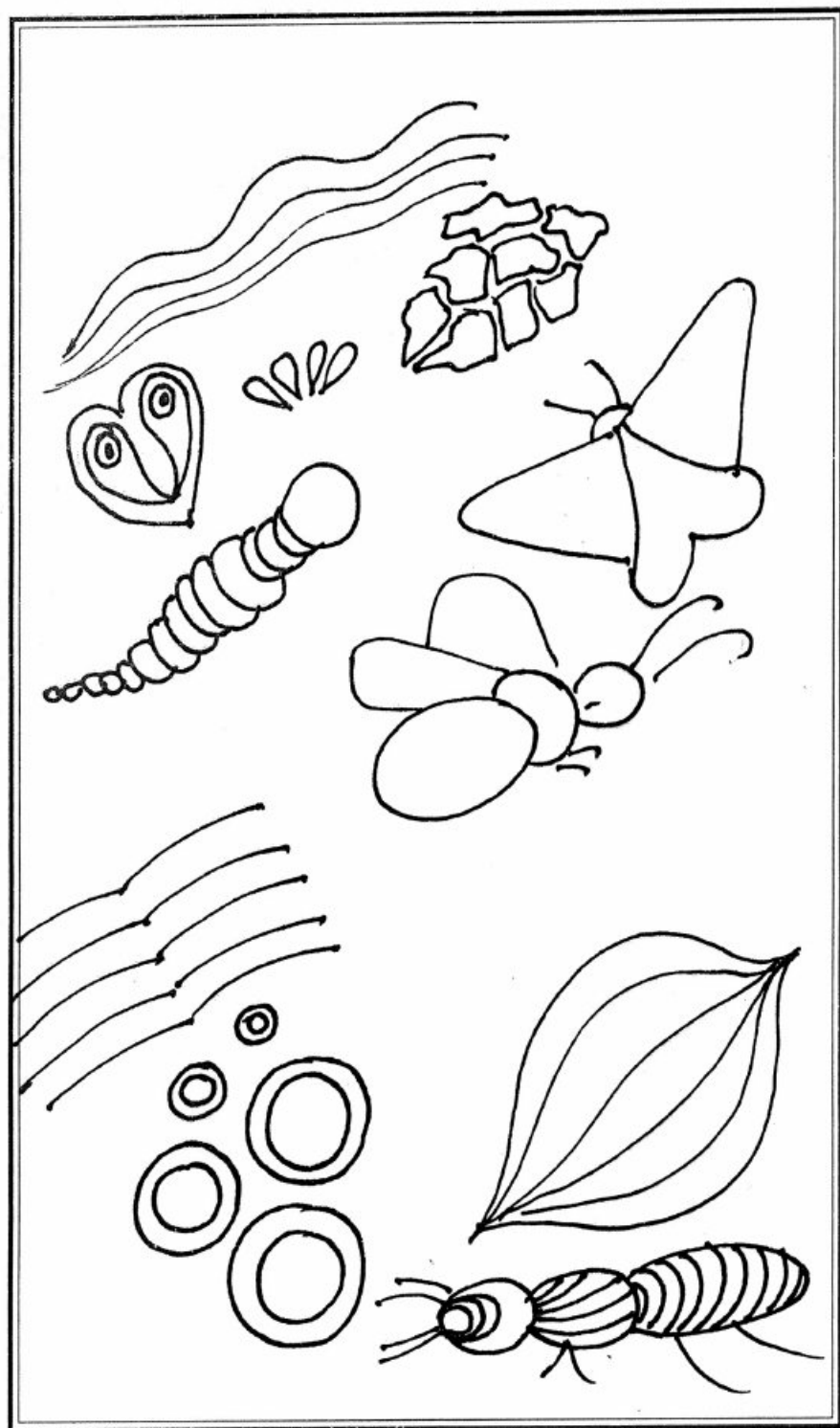
Now further divide the patato into a small then slice and take  
impressions as shown.....





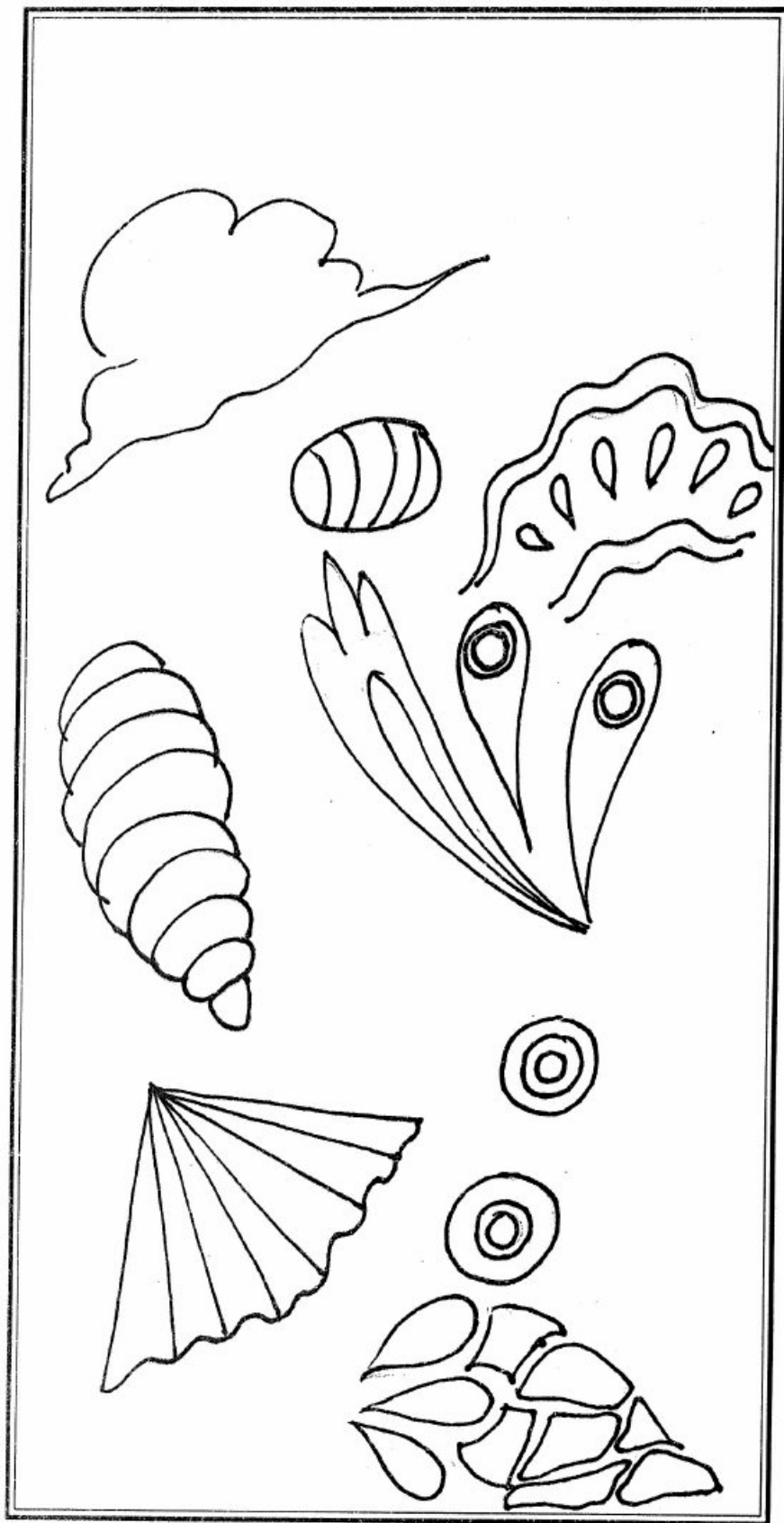


Now observe the collage and pick out some shapes that impress you the most. Simply take a tracing paper and trace out the lines as you perceive them. Remember you will choose lines according to your creative instinct. Examples of the lines chosen and traced are shown below..





Lets choose some more shapes for designing.



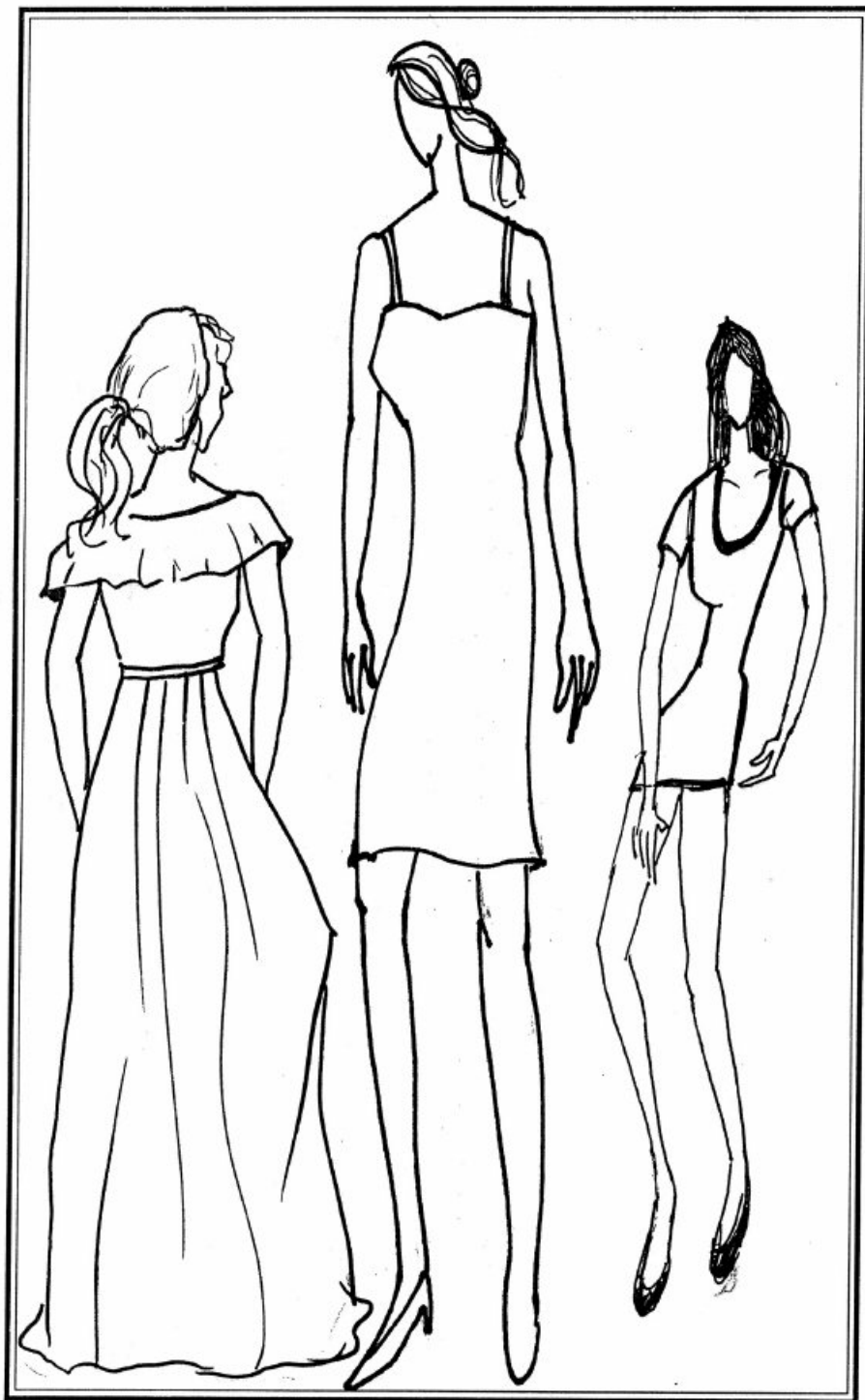


Before starting to design you have to decide for whom you are going to design. Lets depict our model, giving an idea of her age, figure, activities and lifestyle. Lets do so by making a collage.



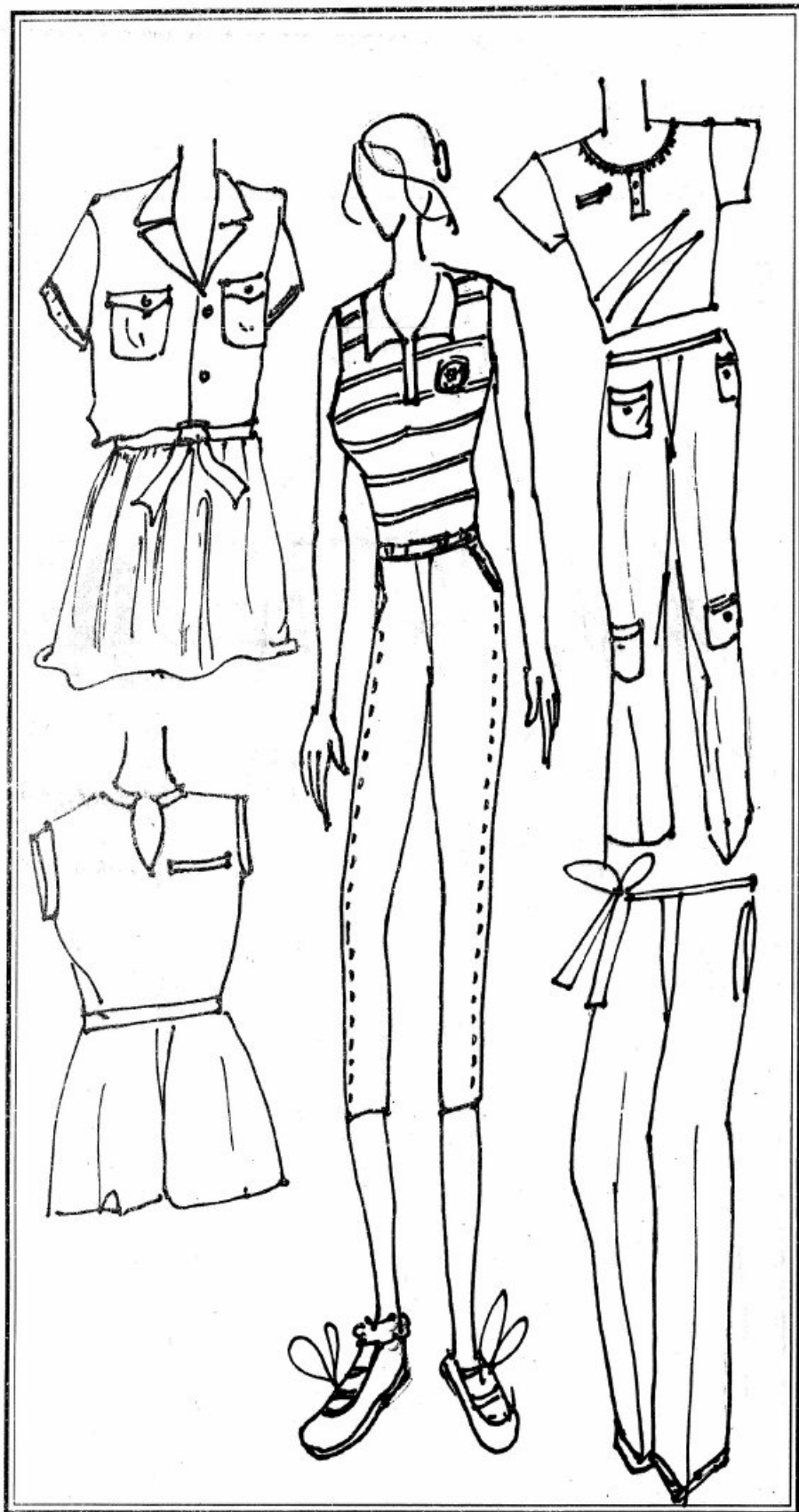


Now use the lines you had created previously to create designs for garments for this model of yours.. The lifestyle collage depicts a working girl of roughly 25 years of age, who plays a sport, travels a lot and leads a fast lifestyle. Decidedly for such a person the wardrobe has to be a practical working wardrobe. Lets design some daily wear dresses for her . Now use the lines to create some rough sketches for her .





Lets design some sports out fits for her.

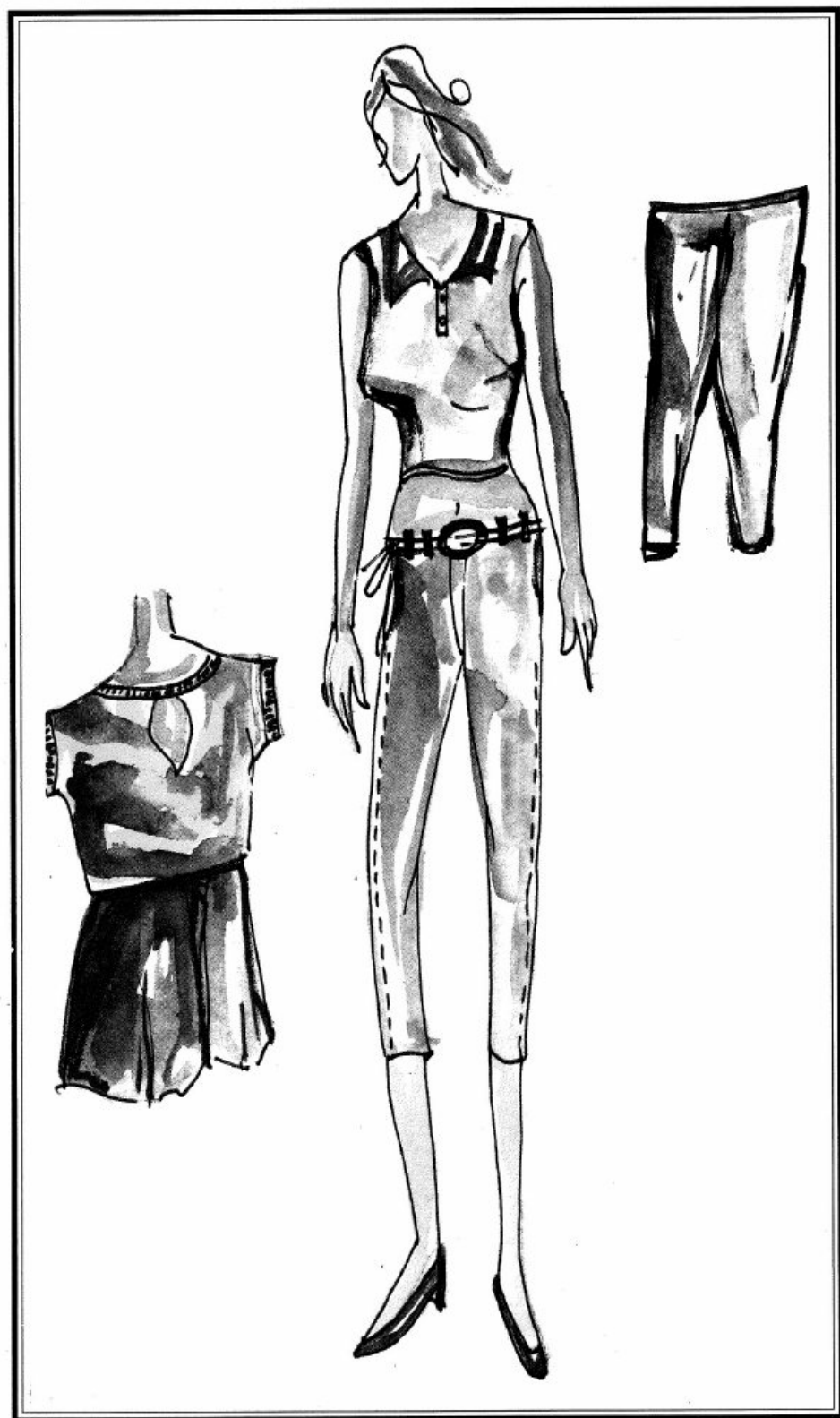


Lets design some evening wear for her.





Now in the designs you have sketched add colours from your collage. Pick out some colours combinations in the collage and add colour to the garments you have designed.



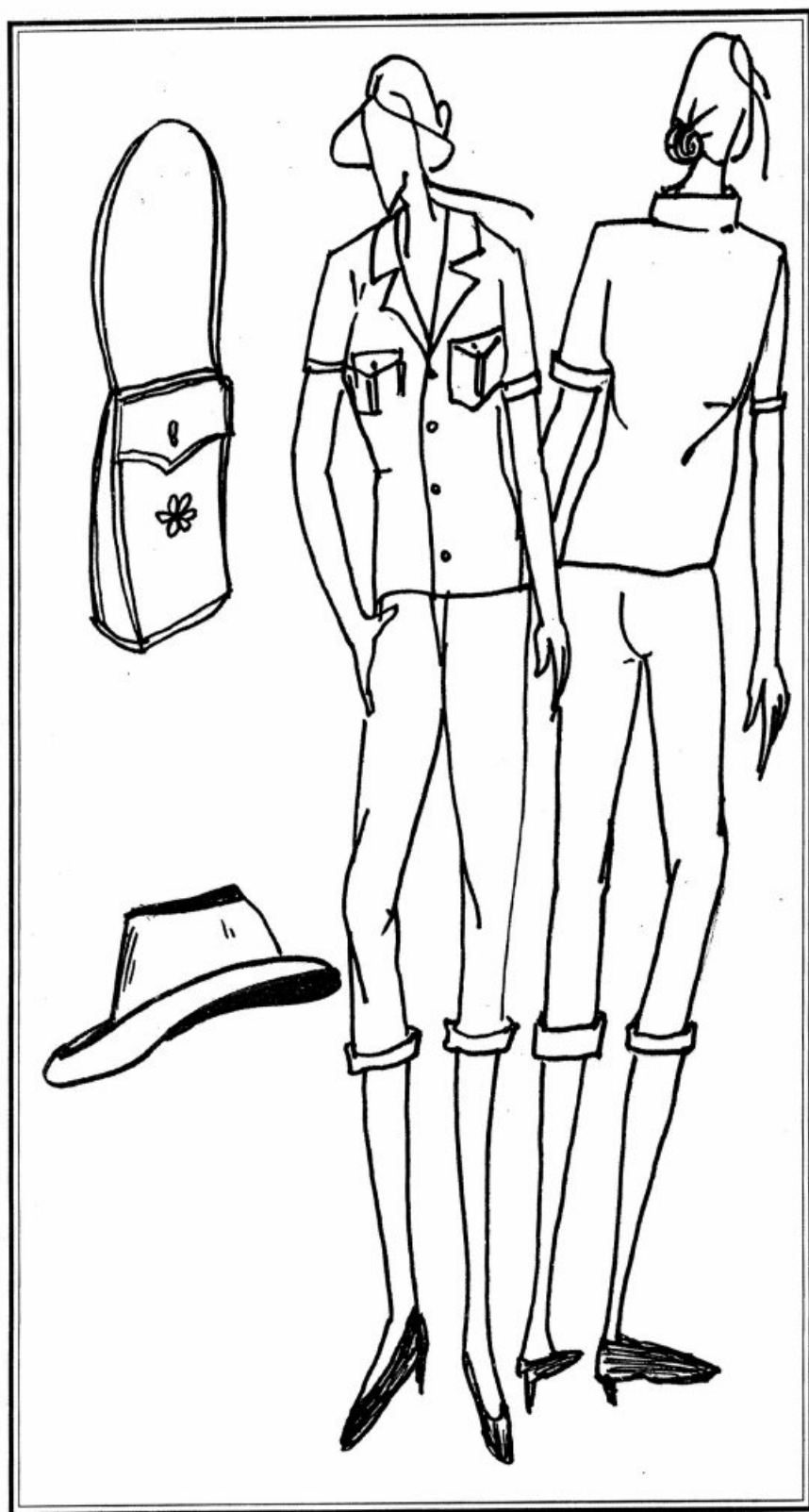


Now create some more options of designs with colour.





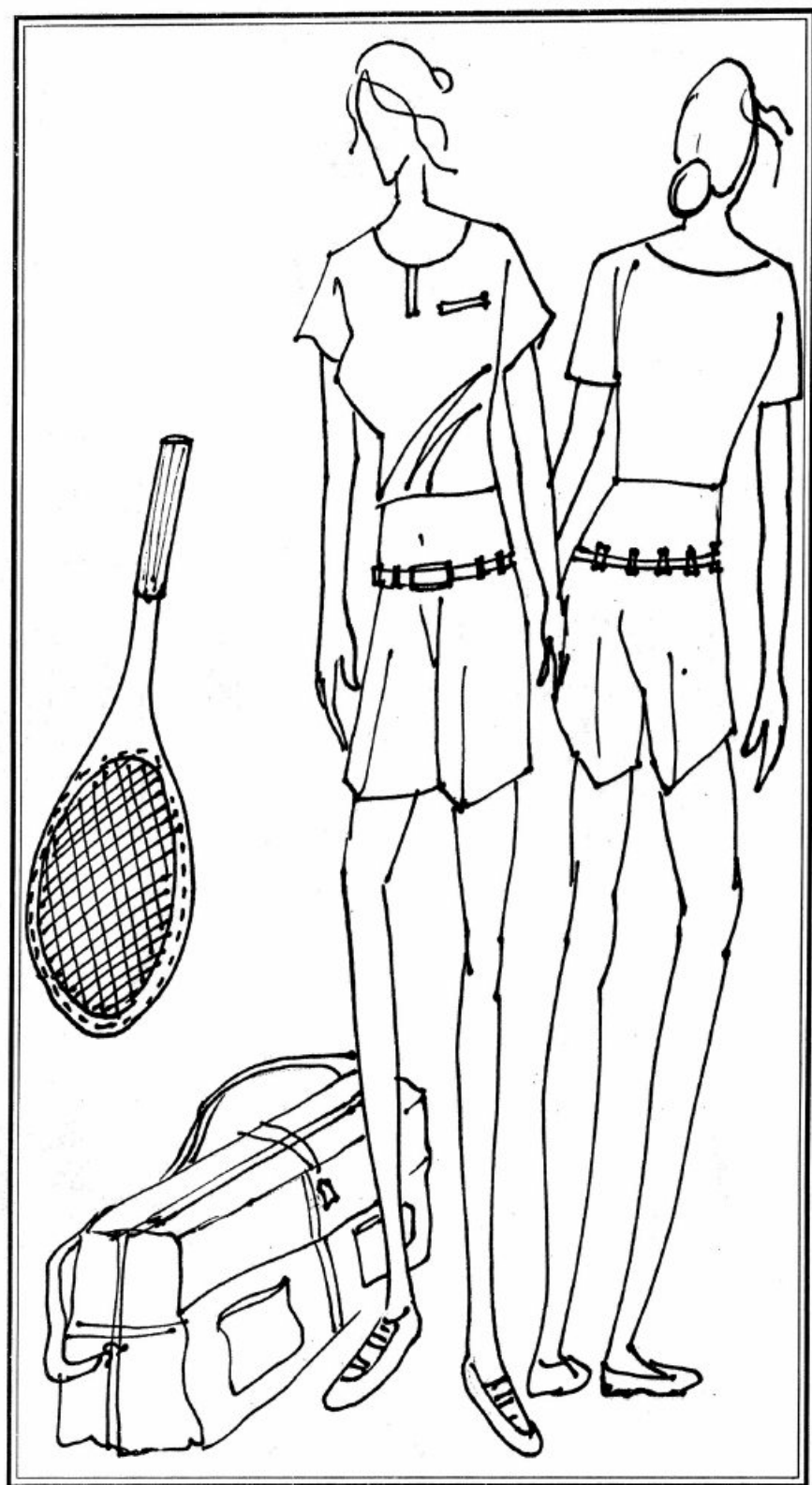
Now pick up one design from the casual wear you have designed and let's finalise the design. See how the front and the back will look.







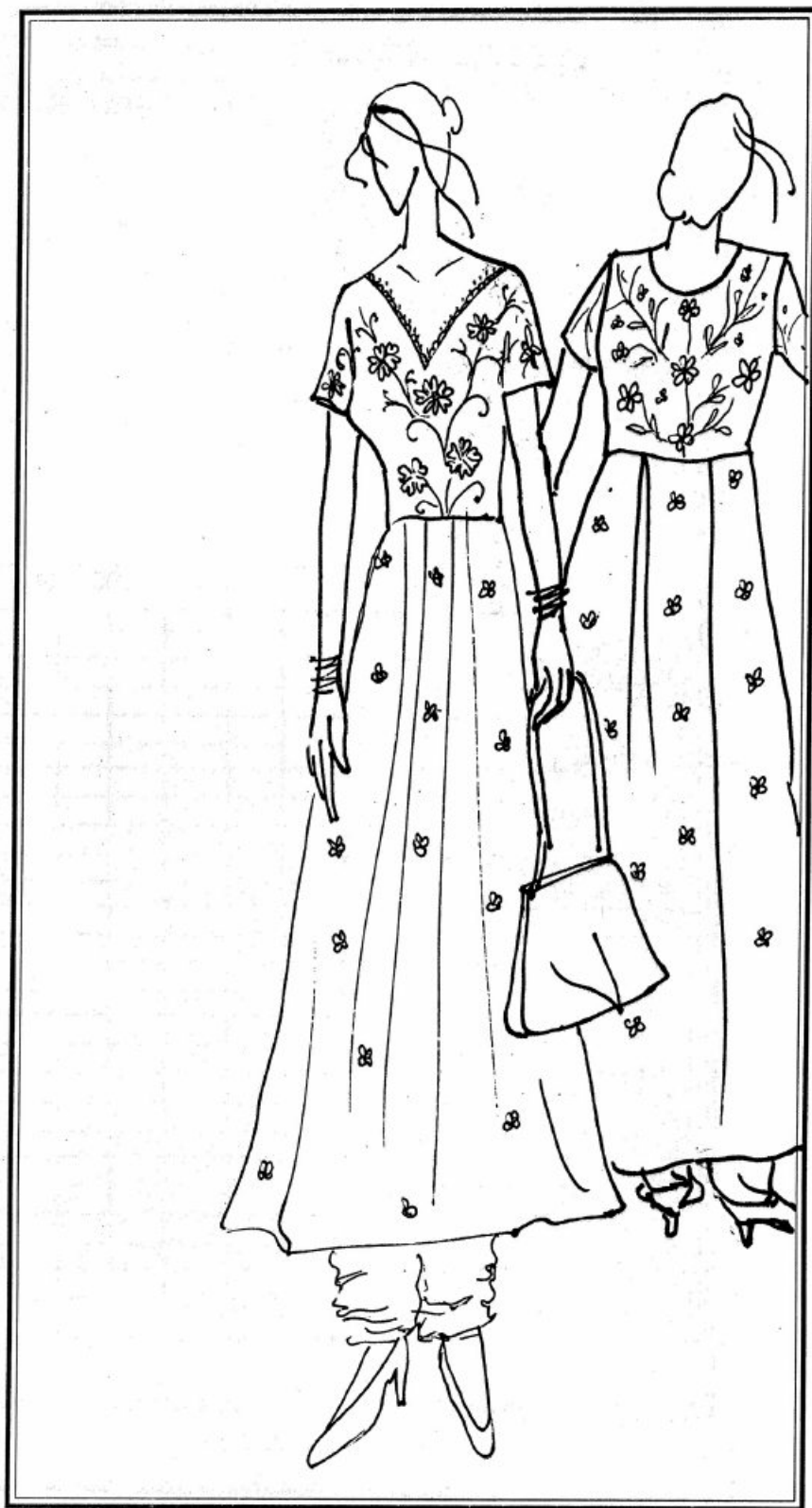
Now pick up one design from the sports wear you have designed and lets finalise the design. See how the front and the back will look.



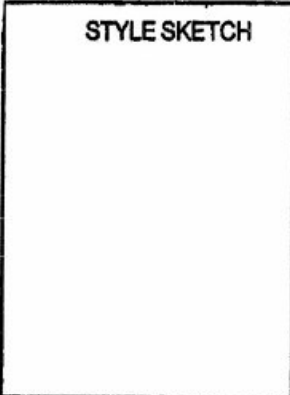
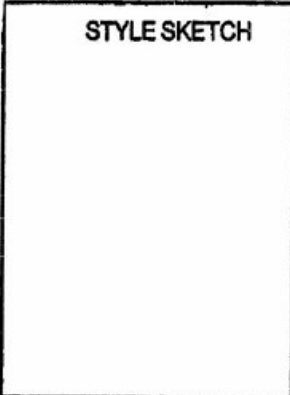
Now pick up one design from the evening wear you have designed and let's finalise the design. See how the front and the back will look.



If some changes or additions need to be made do it now. Your visualisation by now should be complete.



Now lets make the design specification sheet for one of the designs. But remember when you make a design portfolio you have to do so for each design. Given is a sample of the specification sheet.

SPECIFICATION SHEET	STYLE SKETCH
ORDER NO: .....	
DRESS- .....	
MEASUREMENT CHART.....	
FABRICATOR.....	
DESCRIPTION .....	
LABEL .....	
LINING.....	
BUTTON HOLES/ BUTTONS.....	
ZIPPER/ELASTIC.....	
THREADS (THREE PLY).....	
STITCHING DETAIL .....	
OVERLOCKING DETAIL.....	
SPECIAL INSTRUCTION .....	

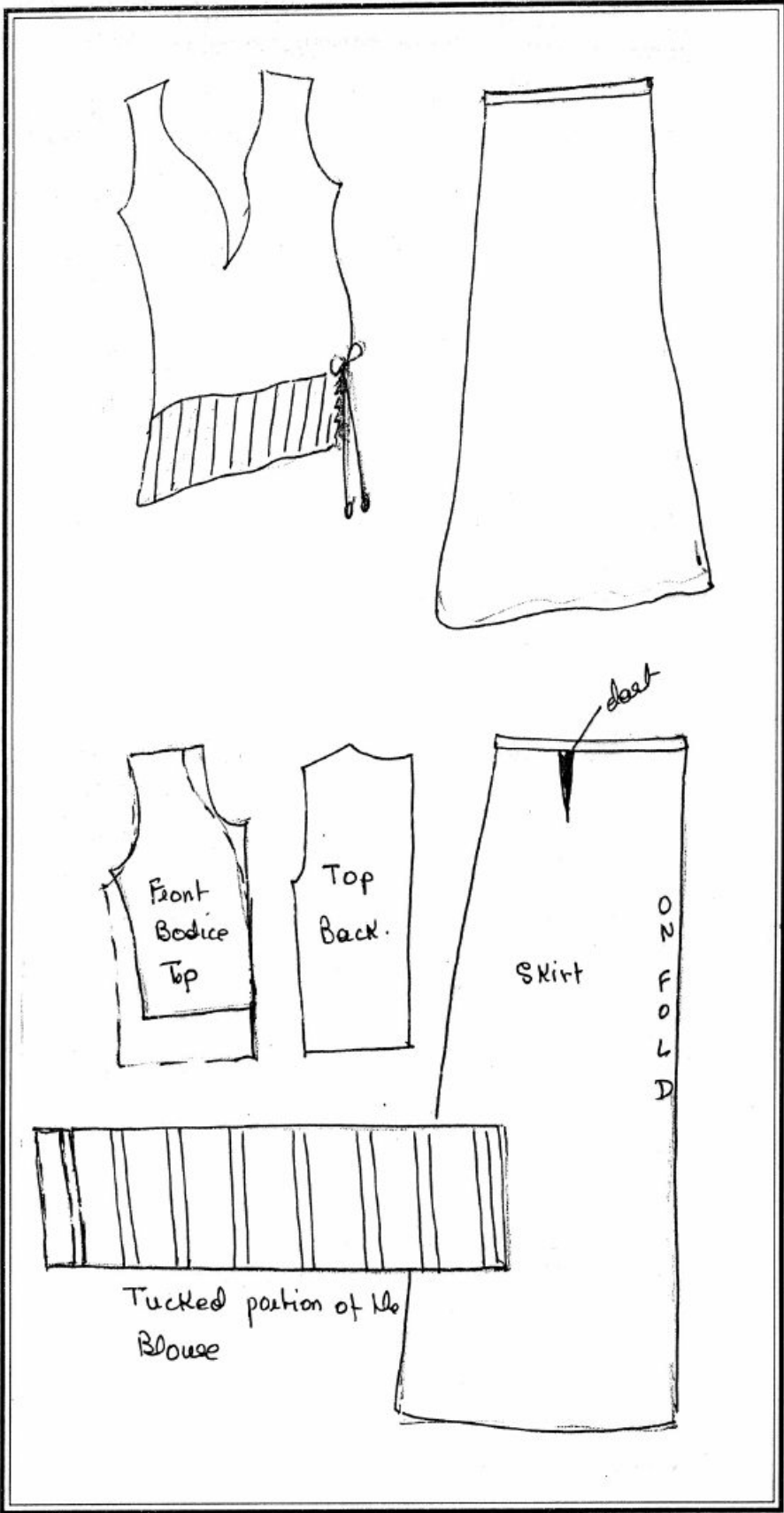
  

MEASUREMENT CMS/CHES	SIZE SPECIFICATION
FULL LENGTH	
BODICE LENGTH	
CHEST	
CROSS BACK	
LOWER HEM	
WAIST	
SLEEVE LENGTH	
SLEEVE HEM	
COLLAR LENGTH x WIDTH	
COLLAR POINT	
BAND	
BAND WIDTH	
POCKET	
NECK	
OPEN NECK	
BACK NECK	
FRONT PLACET	
ARMHOLE	
CUFF LENGTH x WIDTH	
HEM	
SKIRT LENGTH	
SIDE OPENING	
BELT WIDTH	
BELT TO POCKET	
POCKET WIDTH	

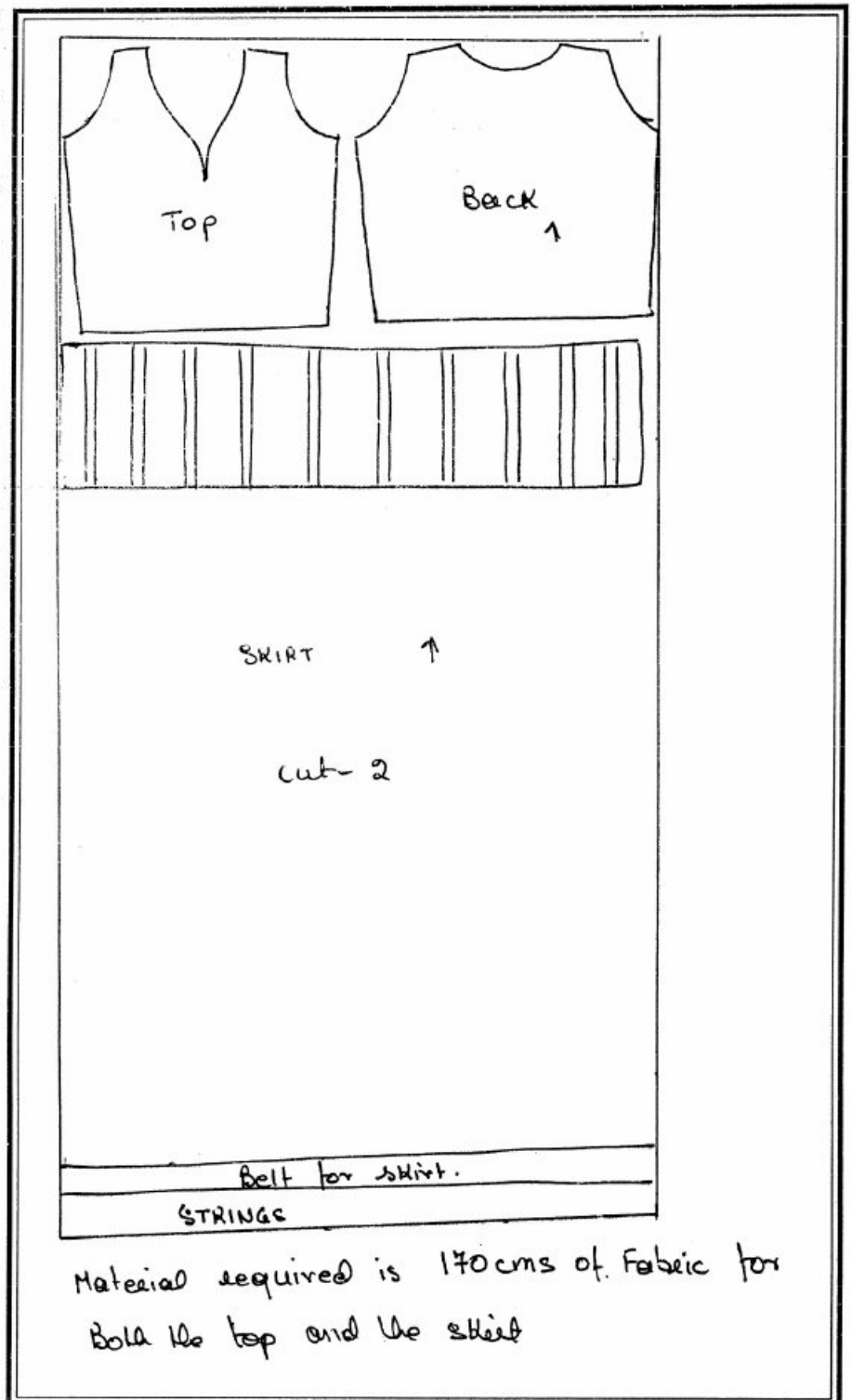
SIGNATURE OF THE FABRICATOR	SIGNATURE OF ISSUING AUTHORITY
_____	DATE _____

Lets do the draft for one of the dresses.



Lets do the pattern layout and calculate the material required for one of the dresses.

All the sheets shown so far will form your complete design portfolio.



## 16.4 Summary

Creating a story board is part of the designing aspect. This method of designing leads to the creation of new designs. Take a topic, make a collage related to it. Pick out shpes and concepts from the collage sheet and start designing outfits. After initial designing, finalise your work and make the desihning sheet the specification sheet and pattern layout sheet. The entire work will be part of the portfolio.

### Activity

1. Go through magazines and look for garment designs. Try to identify the theme on which these designs are made.

## 16.5 Self-assessment Questions/Exercises

1. Create a story borad with the following theme.

Birds of feather flock together.

## 16.6 Further Readings

1. Costumes 1066-1990s by John Peacock publication Thames & Hudson.



