

**Instruction Sheet****Learning Guide #-1**

This learning guide is developed to provide you the necessary information regarding the following **content coverage** and topics –

- Process of Identifying quality criteria for drawing
- Process of Selecting template for drawing sketch
- Accurate drawing of lines and shapes required to complete sketch
- Procedure for Drawing sketch to correctly represent a garment
- Process of Identify and label relevant parts of sketch

This guide will also assist you to attain the learning outcome stated in the cover page. Specifically, upon completion of this Learning Guide, **you will be able to –**

- Identify Quality criteria for drawing
- Select Template to draw sketch
- Draw accurately Lines required to complete sketch
- Sketch is drawn to correctly represent a garment.
- Identified and label Relevant parts of sketch

Learning Instructions:

1. Read the specific objectives of this Learning Guide.
2. Follow the instructions described in number 3 to 20.
3. Read the information written in the “Information Sheets 1”. Try to understand what are being discussed. Ask your teacher for assistance if you have hard time understanding them.
4. Accomplish the “Self-check 1” in page -.
5. Ask from your teacher the key to correction (key answers) or you can request your teacher to correct your work. (You are to get the key answer only after you finished answering the Self-check 1).
6. If you earned a satisfactory evaluation proceed to “Information Sheet 2”. However, if your rating is unsatisfactory, see your teacher for further instructions or go back to Learning Activity #1.
7. Submit your accomplished Self-check. This will form part of your training portfolio.



8. Read the information written in the “Information Sheet 2”. Try to understand what are being discussed. Ask you teacher for assistance if you have hard time understanding them.
9. Accomplish the “Self-check 2” in page ____.
10. Ask from your teacher the key to correction (key answers) or you can request your teacher to correct your work. (You are to get the key answer only after you finished answering the Self-check 2).
11. Read the information written in the “Information Sheets 3 and 4”. Try to understand what are being discussed. Ask you teacher for assistance if you have hard time understanding them.
12. Accomplish the “Self-check 3” in page ____.
13. Ask from your teacher the key to correction (key answers) or you can request your teacher to correct your work. (You are to get the key answer only after you finished answering the Self-check 3).
14. If you earned a satisfactory evaluation proceed to “Operation Sheet 1” in page _____. However, if your rating is unsatisfactory, see your teacher for further instructions or go back to Learning Instruction #6.
15. Read the “Operation Sheet 1” and try to understand the procedures discussed.
16. You are provided with a Lo1 containing lessons on how to clean and maintain equipment. Before you open the CD read the information written in the “Information Sheets 1-2” in pages ____.

**Information Sheet-1****Process of Identifying quality criteria for drawing****Introduction**

A fashion sketch consists of the figurative fashion drawing of a slightly exaggerated, idealized and stylised human figure (male or female) along with the clothes and accessories adorning it. Fashion sketch is the first step in creating beautiful garments



The basic purpose of any drawing is communication. The fashion sketches/ drawings are used by Fashion designers and fashion illustrators to contain their fashion brief and communicate their creative ideas to the people who matter (a client, producer or a designer boss) how a clothing they have in mind would eventually look. The fashion sketch maybe just an outline with the basic silhouette of the garment or contain all the details like what colors combinations work with it, embellishments, darts, pocket positions etc, accessories that go with it, even how much it would cost to produce.

Identification of Quality Criteria For Drawing

All of the highest-quality equipment in the world cannot guarantee that you take great pictures. Even knowing how to use the camera effectively, setting exposures, depth of



field, etc., will not necessarily give your photos the description that all photographers strive for: art. Certainly, these things help, but capturing that elusive artistic quality requires special skills that every photographer worth his tripod must possess. For this, we turn to what are called the Elements and Principles of Design. These are a few basic concepts that anyone can learn and will allow you to lay out your photos in an eye-pleasing way, or even snare that rare beast we call art.

Introduction to elements of design

The six Elements of Design are the more basic set, so we will start with those. Within the Elements we have Line, Shape, Form, Space, Value, and Texture. Remember, each of these, or several used together, can help improve your photos. Still, it requires an experienced eye to put these ideas to their best effect. Don't get discouraged if some photos you take, even those containing these concepts, still don't look quite right.

The principles of design are essential to the development and production of clothing used by individuals and families around the world. Each principle has a specific role in creating an aesthetically pleasing garment or ensemble. The principles of design consist of: **balance, proportion** (also referred to as scale), **emphasis**, and **rhythm**. When a garment or ensemble uses the elements and principles of design to create a visual unity, **harmony** is achieved. Garments often integrate more than one principle, while drawing from the elements of design to create a cohesive look. The following discussion will present background information on each of the principles of design and applications to clothing design and construction.

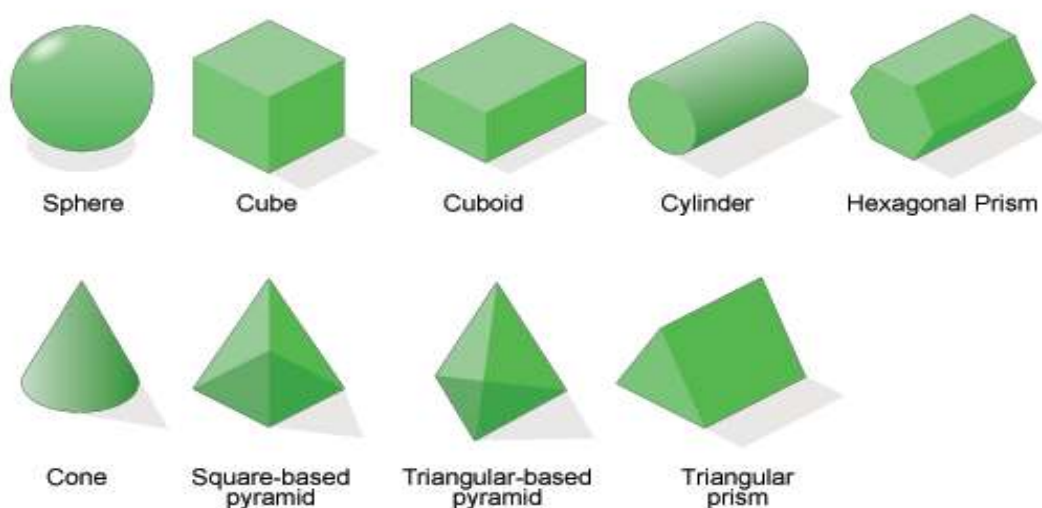
Line: Line is one of the visual elements. Line is the path of a moving point. When you place your pencil point on a surface and move it, you've made a line. A line can be straight, curved, vertical, horizontal, diagonal, or zigzag. Lines imply motion and suggest direction or orientation. A line can also be implied. It can be created by the edge where a lighter value meets a darker value, or where different shapes or colors meet. The direction and orientation of a line can also imply certain feelings. Horizontal lines imply tranquility and rest, whereas vertical lines imply power and strength. Diagonal lines



imply movement, action and change. Curved lines or S shaped lines imply quiet, calm and sensual feelings. Lines that converge (linear perspective) imply depth, scale and distance - a fence or roadway converges into the distance provides the illusion that a flat two-dimensional image has three-dimensional depth. A line is an effective element of design because it can lead the viewer's eye. To create more effective images actively look for lines and arrange them within your viewfinder to invoke specific feelings.

Line is one of the simplest concepts to describe. Basically, it is including things with strong, defined lines in your image. Examples are things like the edge of buildings, train tracks, road lines, and sidewalks. Line is usually used to either portray a sense of Movement (One of the Principles of Design), or to lead the viewer's eye to the subject of the picture, though it can also imply Shape. It is not limited to simply solid objects like buildings, or even to straight lines. Light and shadow, with a clear edge between them, can create Line. Many images have curved lines, such as roads as they bend to the right or left, or a footpath that winds between the roots of large trees, as well.

Shape



Shapes are the result of closed lines. However shapes can be visible without lines when an artist establishes a color area or an arrangement of objects within the viewfinder. Some primary shapes include circles, squares, triangles and hexagons all of which



appear in nature in some form or another. **Space** is defined and determined by shapes and forms. Positive space is the occupied space where shapes and forms exist; negative space is the empty or unoccupied space around shapes and forms. For images to have a sense of balance positive and negative space can be used to counter balance each other.

Shape refers to including things that appear two dimensional, and have a specific form to them. The most common Shape used is the circle. We can see that in tapestries, or in arched doorways. The wave is another strong shape, found in almost any coastal photograph. Other shapes include the triangle, and square, though those are less commonly used in photography. Shape can also lend to other Elements and Principles, just as line does. Usually, Shape is used to create a sense of Space (Again, arched doorways are a good example), though it works well with Form, Value, and Line.

Form





Form is very similar to Shape, but different enough to create a different feeling in your photographs. This is also probably the least used of the Elements of Design. Basically, Form is a 3-dimensional object. Spheres, cubes, and cones are good examples. It's difficult to portray a 3-dimensional object with film, which is by nature 2-dimensional. Still, Form used well creates a very interesting photo. The idea behind Form is to show each indentation, each curve, each bulge, and each edge - the object's Form. Space is the most commonly used Element in conjunction with Form, allowing us as viewers to recognize the different objects as being in different places, instead of overlapped right on top of each other. Line and Value play a large part in Form, as well.

Space

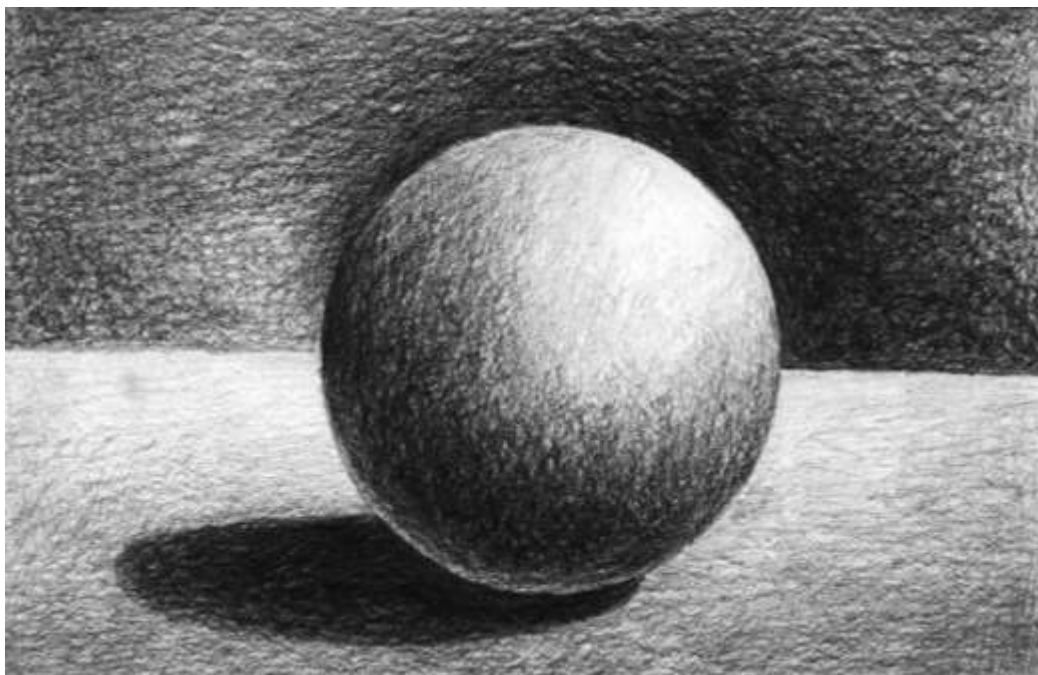


My personal favorite, Space refers to the area of unused or unoccupied area in a photo. Basically, the space between objects. In general, Space helps lend a sense of 3-dimensionality to a photo. By itself, Space can create beautiful photos, such as a photo of clouds, but its real strength lies with using it in combination with Line, Form, or Value. Perhaps the most stirring example of using Line or Value with Shape would be a photo looking down a long road, with tall buildings on either side. This is not to say Space must be a large, open expanse. A set of carefully arranged small objects, such as pebbles, can use both Space and Form very effectively.



Value

Value is the visual element of light or the relative degree of light and dark. It is the range of light to dark . When light from a single direction (e.g. our sun) hits an object, part of the object is in shadow. Light and dark areas within an image provide contrast that can suggest volume. Factors that can affect our feelings towards an image include the direction of the light source, from above or below, and the



gentleness or abruptness of the half tones. Light coming from behind a subject can form a silhouette resulting in an object that is completely black against a lighter colored background. Silhouettes appear as two-dimensional shapes lacking form. **Chiaroscuro** (Italian meaning light to dark) is the use of light and dark values to imply depth and volume in a two-dimensional work of art.

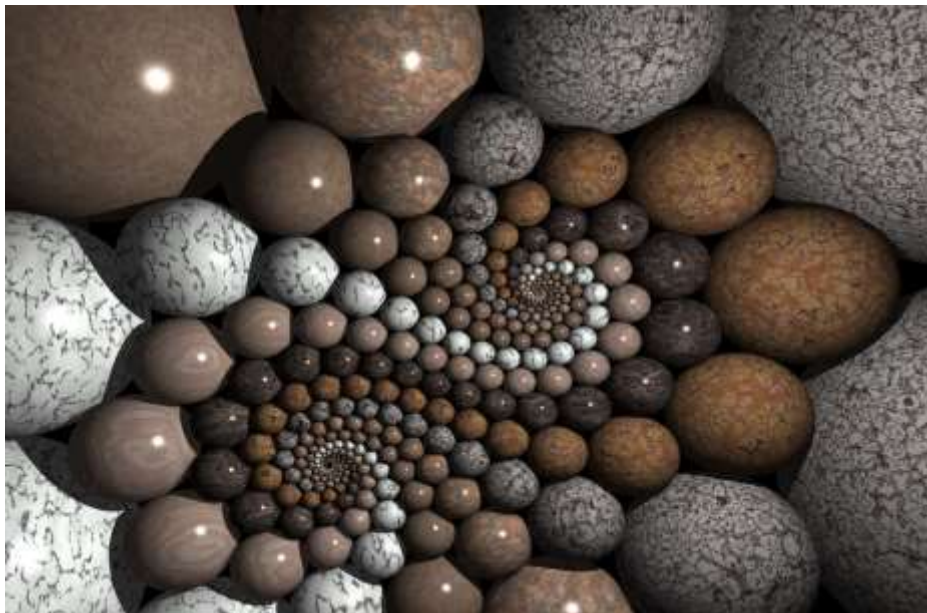
This element requires a somewhat practiced eye to implement successfully. Basically, Value is the organization and magnitude of light and dark in your photo. The deep shadow, the bright whites, and all the gray tones in between are what make up Value. It



can be used to highlight certain aspects, such as a bright subject against a dark background, or to obscure unpleasant features in dark shadow. In most photos, the Value is roughly balanced. The number of strong white areas and strong dark areas are about equal. We do this by instinct. However, Value can be tipped out of balance in order to provide meaning and visual interest. A photo taken by Harry Callahan is a perfect example of this. It is simply a person standing at the bottom of a long well of bright light, while everything around them is near black.

Texture

Texture refers to the surface quality or "feel" of an object - smooth, rough, soft, etc. Textures may be actual (felt with touch - tactile) or implied (suggested by the way an artist has created the work of art -visual). Texture is often emphasized in oblique (angled) lighting as it strikes the objects from one side. - Perhaps the most self-evident Element, Texture is simply the tactile quality of an object. This ranges from glass-smooth to as rough as sandpaper. Texture is an extremely good way to capture a viewer's interest, as it invokes more than simply their sense of sight. It appeals to the sense of touch very easily, thus adding another dimension of interest to the photo. Texture can also be easily used with Value and Repetition (A Principle of Design), with





very good effect. When taking photos where Texture is the main concept, you should light the object from the side or from the back. These positions will emphasize the Texture. Axis lighting, or lighting the object from the front, will produce the least Texture. Some ideas of things to photograph with good Texture would be a wrinkled cloth, a piece of wood, the bark of a tree, or a pitted stone such as pumice.

1.1.1 Proportion/Scale

Proportion in art is the comparative harmonious relationship between two or more elements in a composition with respect to size, color, quantity, degree, setting, etc.; i.e. ratio. A relationship is created when two or more elements are put together in a painting. This relationship is said to be harmonious when a correct or desirable relationship exists between the elements. This refers to the correct sizing and distribution of an element or object which creates good proportion. Good proportion adds harmony and symmetry or balance among the parts of a design as a whole.

Proportion refers to the relative size and scale of the various elements in a design. The issue is the relationship between objects, or parts, of a whole. This means that it is necessary to discuss proportion in terms of the context or standard used to determine proportions.

Our most universal standard of measurement is the human body; that is, our experience of living in our own bodies. We judge the appropriateness of size of objects by that measure. For example, a sofa in the form of a hand is startling because of the distortion of expected proportion, and becomes the center of attention in the room. Architectural spaces intended to impress are usually scaled to a size that dwarfs the human viewer. This is a device often used in public spaces, such as churches or centers of government. The same principle is often applied to corporate spaces through which the enterprise wishes to impress customers with its power and invincibility.

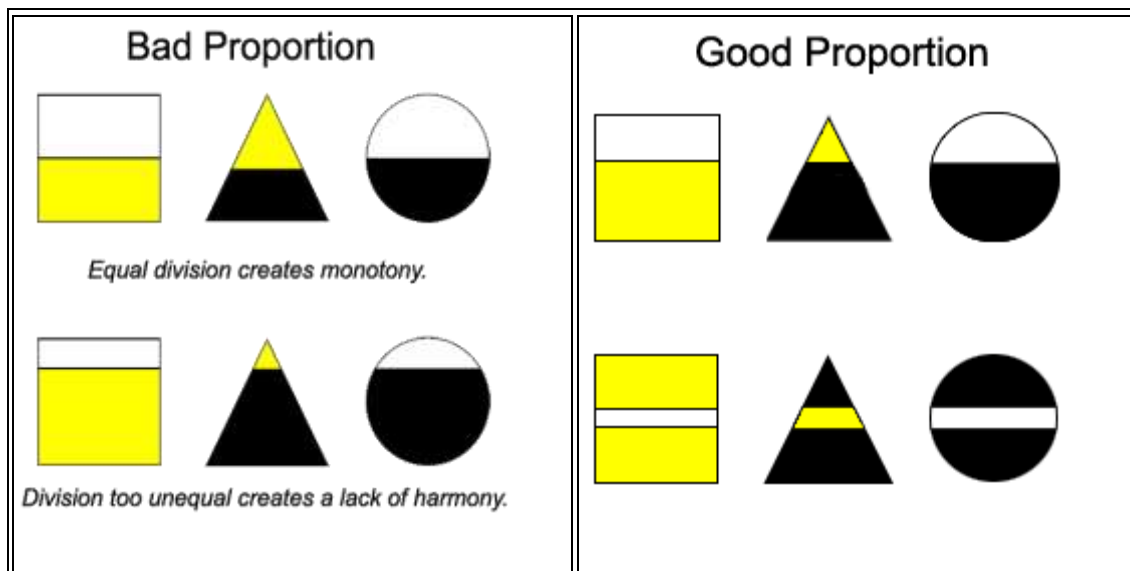
The bodice of a dress can be smaller than the portion of the dress that goes from the waist to the knee, calf, or ankle. In order for clothing to have visual appeal on the human body, it is recommended that it flatter the natural shape of the body of the wearer.

The design details found in clothing can contribute to the overall proportion of an ensemble. Details such as yokes, collars, pockets, accessories, buttons, and trimmings should be in proportion to the overall size of a garment.

When the principle of proportion is applied to a work of art it is usually in the relationship of size. That is, the size of one element of the composition as compared to the size of another related element. In the instance of a relationship of size a comparison is made between the:

- height, width and depth of one element to that of another
- size of one area to the size of another area
- size of one element to the size of another element
- amount of space between two or more elements

Proportion is usually not even noticed until something is out of proportion. When the relative size of two elements being compared seems wrong or out of balance it is said to be "out of proportion". For example if a person has a head larger than their entire body, then we would say that they were out of proportion.





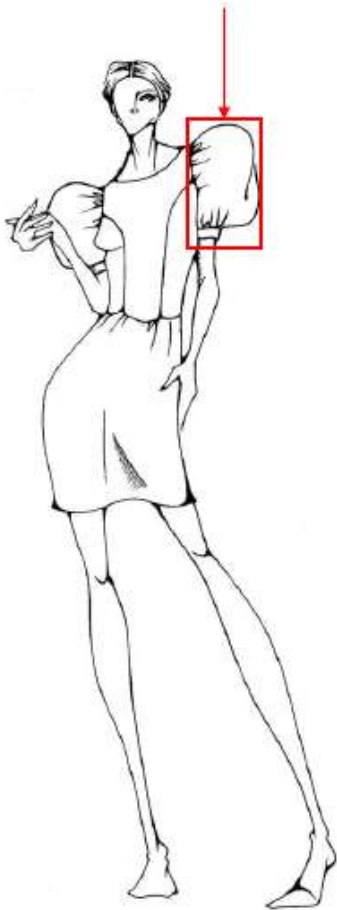
Good Proportion

There are several ways for achieving good proportion:

1. Place together elements which are similar in character or have some feature in common.
2. Create major and minor areas in the design, as equal parts can quickly become monotonous and boring. However, the differences in size must not be so great as to make the parts appear unrelated and therefore, out of harmony with each other.
3. Arrangement of space should be in such a way that the eye does not perceive a standard mathematical relationship. Dividing up the composition in halves, quarters and thirds should be avoided. A subtle relationship creates a more dynamic design.
4. Create harmony in the art work. Harmony is an agreement between the shapes that stresses the similarities of all parts. In other words, the shape of one part should "fit" the shape of the adjoining elements. Shapes should "fit" properly in their positions and spaces.

**Out of Proportion**

Sleeves are too large for the size of skirt

**In Proportion**

Sleeves are balanced by a longer skirt

**Emphasis**

Emphasis is used to create interest in a garment or to draw attention to a certain part of an ensemble. When emphasis is used by an individual or a designer, one feature of the ensemble is visually more prominent in a design than others.

Emphasis is a principle of art which occurs any time an element of a piece is given dominance by the artist. In other words, the artist makes part of the work stand out, in order to draw the viewer's eye there first.

Frequently, emphasis is achieved by means of contrast. Obvious contrasting elements create focal points, meaning: places to which one's attention cannot help but be drawn.



All worthy works of art employ emphasis for, lacking this principle, a piece seems monotonous and boring to the eye.

For example, a bright necktie that is contrasting to the color of a men's dress shirt draws the eye to the tie rather than the shirt. Therefore, the eye is drawn to an item of emphasis first rather than other features in the garment or outfit. Examples of items used to create emphasis are: a bow, appliqué, a monogram, accessories, belts, scarves, neckties, jewelry, decorative trimmings, tucks gathers, ruffles, and buttons. Color, line, and texture can also be used to draw attention to parts of the body such as the waist, chest, arms, one shoulder, etc. (Wolfe, 2011).

Rhythm

Rhythm creates a sense of movement in a design. Rhythm is also called repetition. Rhythm allows your designs to develop an internal consistency that makes it easier for your customers to understand. Once the brain recognizes the pattern in the rhythm it can relax and understand the whole design. Repetition rarely occurs on its own and so it imbues a sense of order onto the design. And because of this, repetition attracts attention and prompts customers to investigate further.

The eye moves from one feature on the body to another with the use of this principle. Further, a pattern or texture is created with the application of rhythm to the surface design of fabrics used in the construction of clothing items or products. Specific applications of rhythm are classified in the following categories: **Gradation, Opposition, Radical Arrangement, Repetition, and Transition.**

Gradation refers to a design pattern that gradually increases or decreases in size, shape, or color. An example is when designers use a gradient-dyeing technique called ombre that uses a gradual change in color from light to dark across the textile.

Opposition is rhythm that is created with multiple lines converging to form a right angle. One of the most common uses of this form of rhythm is found in a plaid shirt or other plaid or check pattern (Wolfe, 2011).

Radial Arrangement is created when a pattern has a central starting point. Wolfe (2011) suggests that this form of rhythm can be created with the use of tucks, seams,



darts, flowing lines, or colors that fan out from a central area (p. 210). Tie Dye is an example of creating a radial arrangement design on fabric using color.

Repetition is when a specific pattern, line, shape, color, or texture is repeated in a garment.

Transition is a technique used to move the eye between different parts of a design at a more gradual pace rather than an abrupt change in direction (Wolfe, 2011, p. 209). An example of this would be a continuous line created by a scarf, ruffles, or gathers.

Rhythm in a garment or ensemble is distorted when a surface design, such as a plaid, is not matched accurately at the seams. When this occurs, the movement of a garment stops at each seam confusing the rhythm of the look and the overall harmony of the design.

**Operation Sheet- 1****How to hold a pencil for drawing in different ways****How to hold a pencil for drawing**

The least frequently asked question about drawing is “How do you hold the pencil?”

Most people are simply unaware that there is more than one way to hold it. They unconsciously use the writing pen grip they learned in elementary school, and it does not occur to them to even think of changing it. Yet many typical beginner’s problems with pencil drawing, from wobbliness to hatched lines, originate from bad grip.

The “scribe’s grip” that feels natural for most people is surely the worst grip for drawing: writing and drawing are fundamentally different activities. Writing Latin cursive or pica is done with minute motions of the hand and fingers, with the elbow fixed; for it, the grip at the pen’s tip provides the optimal range of motion. Drawing is done with broad movement of the whole arm, from hand to shoulder blade — for it, the scribe’s grip is a killer precisely because it requires fixation of the elbow. Trying to draw with a scribe’s grip is a frustration; a flowing line is impossible, hatching gets curved, the pencil pressure becomes too hard, and in the end you feel tired and cramped — yet that’s what many people do.



I had encountered people who claim that the best way is to use whatever feels comfortable, and if that's the scribe's grip so be it. What these people usually miss is that it's best when you already have an arsenal of skills and can pick the most appropriate one for the task. A beginner thinks that scribe's grip is comfortable because he knows no others, and for him such attitude is counterproductive. Everyone is entitled to pursue an own style and approach, but only after they mastered the basics and can be aware of all the choices.

There are only two basic drawing grips: the lengthwise pen grip and the crosswise violin bow grip; most of the other grips are variations of these two.

Step1. Pen grip

Hold the pencil like you would hold the writing pen, but much further from the tip. The closer to the tip your fingers are, the more control of the pencil goes to the fingers and wrist, and the range of motion becomes smaller. Finally, at about 2 inches (5 /cm/) from the tip the grip becomes suitable only for minute detailing and less than that is impractical.



This grip is good for detailing, and for small-size sketching on near-horizontal plane (inclined table or board set on table top). It is also the grip Wacom tablets are designed



for. It offers high control for smaller features, and works with propped elbow — but it becomes progressively worse for larger motion. It is only good for working with the lead's tip, but not with the side. An added problem is that the hand (or the little finger) usually must rest on the drawing, and you risk smudging it — more on that later.

Step2. Violin bow grip

Hold the pencil with the thumb against all four fingers. This removes most control from the fingers, and emphasizes the wrist and especially the arm at elbow and shoulder.



This grip is the preferable basic drawing grip. It does not need a propped arm, and the motion range is limited only by your arm span; it produces flowing, economical sweeping line and is ideal for rough sketching, hatching and tonal work with the side of lead. It works best on big page and a near-vertical plane (paper pinned to board), and is the preferred grip in academic drawing. It enables working with the lead's side, for darker flowing lines and shading. It cannot be used with Wacom stylus.

Of course, when you are drawing, you are doing so on an oblique surface, not on a horizontal table, right? Sit straight and either use a board propped on the table, or pin the paper to board and hold that vertically on your lap. Working on a horizontal table makes you stoop and does funny things to perspective.



Step3. Gesture grips and variations



Between the “pen” and the “violin bow”, there is any number of intermediate grips, suitable mostly for gesture drawing with varying paper size and motion range. Usually, the smaller the page or detail, the closer the grip will be to the “pen”. They still share the “violin bow”’s benefit of loosening the arm and not needing elbow support.

Step4. Knife grip



A violin bow grip with all fingers straight is the scalpel grip. It is not used often; it is good when you need to lay the lead all flat on paper for shading, and also for making good horizontal lines. For our purposes it's still the variation of the “bow”. A violin bow grip with index finger pressing on the tip is the rare knife grip, and is also suitable for drawing with full side of the lead. It offers a little finer control of the tip, but seriously restricts the arm's motion range. It is good for making short thick lines.

Brush grip

Sometimes a brush grip is used for detail work — it is the pencil held like a brush, in a pen grip with index finger resting along the shaft. It offers more motion freedom than the pen grip and works with or without elbow support, but when used with a pencil it also takes away some fine control. It is fairly good for holding the Wacom stylus, too.



Land escape & out line drawing

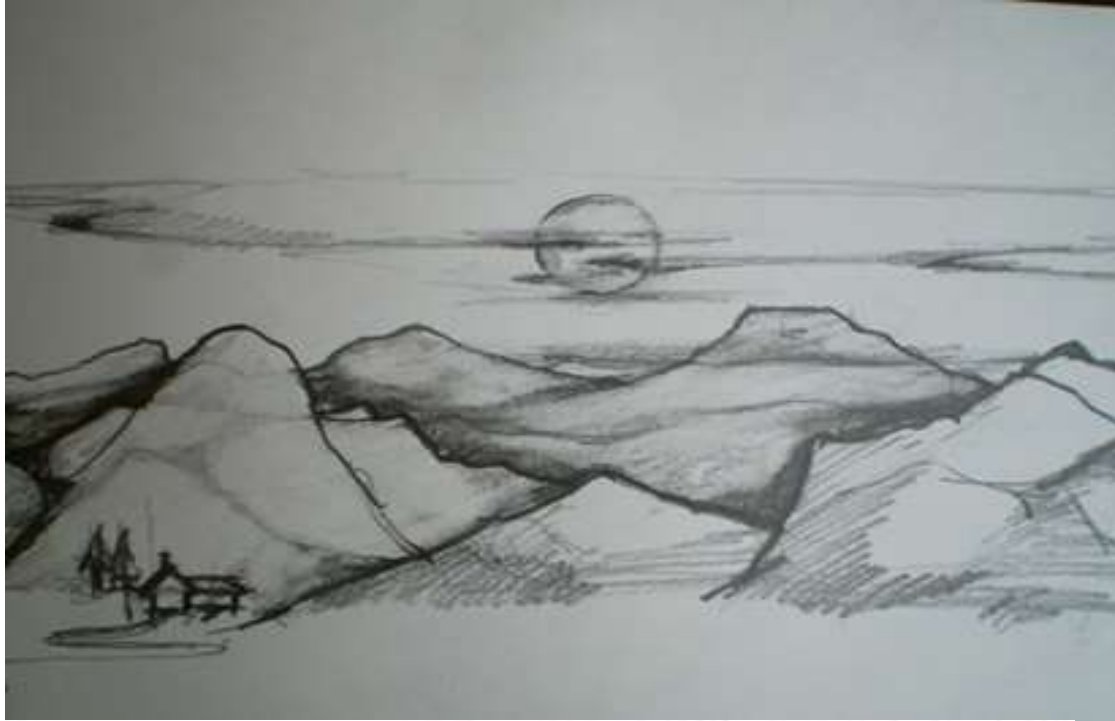
Have you ever been surrounded by such a beautiful landscape? That you wanted to learn how to draw that landscape on paper? Landscape drawing is an enjoyable way to spend time and a great way to develop your drawing skills. Landscape drawing is a fascinating area of study which requires an understanding of perspective, light and shade, detail and abstraction. Once you understand the rules of landscape drawing, you can choose to follow them, modify them or chuck them out of the window. But, Therein lies one of the many joys inherent in developing your landscape drawing skills - once you have the basics, you have the right to choose the path that you wish to follow... or, alternatively, get out the machete and carve out an entirely new trail.





Drawing Landscapes

Have you ever been surrounded by such a beautiful landscape? That you wanted to learn how to draw that landscape on paper? Landscape drawing is an enjoyable way to spend time and a great way to develop your drawing skills. Landscape drawing is a fascinating area of study which requires an understanding of perspective, light and shade, detail and abstraction. Once you understand the rules of landscape drawing, you can choose to follow them, modify them or chuck them out of the window. But, Therein lies one of the many joys inherent in developing your landscape drawing skills - once you have the basics, you have the right to choose the path that you wish to follow... or, alternatively, get out the machete and carve out an entirely new trail.



Do several sketches of landscapes, in groups and individually. Take your best group sketch, and set up to do a sustained sketch, incorporating a light source and the



shadow is opposite the light source. Try doing some sketches from memory without looking at the objects.

OUTLINE DRAWING

AN Outline Drawing may be made in many different ways. It may be drawn with the brush, charcoal, crayon, pen and ink, or pencil. The drawing is commonly made upon paper, although it may be made on other substances. The question for the teacher is "Which is the best medium for beginners to use? " The best medium is that which requires the least thought to handle and the least time to prepare and care for; it is that which allows the student to give all his attention to the comparison of his drawing with the object, and which admits most readily of changes. It is evident that the choice lies between charcoal and pencil, for the only value of the work is in the training and knowledge given by it. A charcoal drawing can be readily changed, but to provide this material for classes in the public schools would be very expensive, and the cause of very unclean schoolrooms. Crayon and colored chalk have no advantage over pencil: on the contrary they are more expensive, and a drawing made with them cannot be changed except with great difficulty. The pencil is not only cheaper and neater, but it requires less time to sharpen, and when rightly used the correct lines can be obtained without any erasing; so that this simple means is really the best for educational purposes.

When the crayon, red chalk, pen and ink, or the brush is used in the lower grades, the probabilities are that the aim of the instruction given is for something to exhibit, instead of for the best education.

The pencil will make a drawing with an amount of finish and effect, ranging from an outline of the simplest nature to a rendering of all the values of a complicated subject; and when it is understood that the only worth of the drawing lies in the truthfulness with which it represents nature, we shall find childish attempts to handle difficult mediums less frequent than at present.

It is often said that there are no outlines in nature. In a way this is true, but it cannot be understood to mean that form is unnecessary or that it may be slighted. The student



cannot learn to paint or to make pictures in any medium, without drawing the forms of the objects. The defining of the lights and shades and the various bits of color which are seen in nature is necessary to give solidity and character to a picture, and it is useless to think that anything can be accomplished with color or light and shade if approximate representations of form cannot be made.

Every object has definite form and size, and though it may not be outlined, it has boundaries. Although the representation of objects in outline is at best a conventional and imperfect means of expression, so far often as even form is concerned, the student can be taught to observe effects, and may often succeed in conveying a fair impression of the character of the object, and of varieties of surface and texture. He will find that the study of appearances and their representation as fully as possible, even in so simple a way as outline drawing, will in a great measure prepare the way for work in light and shade and color. The whole question is simply one of seeing, and the student should not trouble himself over technique, as his only aim should be a true representation of nature, and it is of no consequence that such drawings by different people may be produced in different ways.

The most important points in free-hand drawing are freedom, directness, and accuracy. It is difficult to give directions which will produce these results, as individuality will prevent all from working in a uniform way. It is necessary, however, to give general directions for the work, and especially to advise the pupil not to follow the directions given in many books, written by those who are not artists or draughtsman.

Chapter I. presents the general information required by art students and all teachers, even those of the most elementary work. Special directions are given in following chapters in order that the most important facts may be presented first.

Bottom of Form

Hands are one of the more challenging body parts to draw but extremely important to master since their shape and pose offer many expressive possibilities. However, with a few guidelines, the drawing process becomes less daunting. All that's required are a few basic shapes, drawn in proportion. However, if drawn poorly, the hands can dramatically take away from the piece and act as a distraction from the quality of your work.



When drawing hands, it is crucial to note the length of the hand which equals the same length as the face. What is more, many people make the mistake of drawing the palm too small when in fact the palm is the same length as the distance from the knuckles to the tip of the middle finger. Either of these important measurements can throw off the proportion of the hand and the entire look of the piece. You will also note that the ring finger is just slightly shorter than the length of the index finger. What is less obvious is the length of the pinky finger whose tip lines up with the first knuckle of the ring finger. Fingers are made up of three small bones while the thumb has only two. These bones are connected by knuckles. At each knuckle, your finger is slightly wider. Remember to incorporate this characteristic into your drawing. Drawing tip: Start with a geometric sketch of the hand and wrist to help build overall structure.

To help draw hands in proportion, start with a rectangle slightly more narrow at one end (to form the appropriate width of the wrist). Next, divide this rectangle in half to achieve accurate proportions for both the length of the palm and length of the fingers. Note: One can create any length hand or thickness of fingers by adjusting the size of the rectangle.

When drawing the fingers, note that one side of the index finger shares the line forming the side of the rectangle. Just right of center is the middle finger and the inner tip of the pinky finger touches the other side of the rectangle with half of the pinky left outside the boundaries of the rectangle. The thumb is entirely outside of the rectangle. When relaxed, the thumb sticks out at a 45 degree angle and there is a web of skin between the thumb and forefinger. Begin with the little finger and work inwards from there. This technique enables you to use the smallest reference point to measure from. Do not see or treat the fingers as four individual units; instead, see them as a rectangle with three dividing lines.

Remember that each finger has natural curves before and after every knuckle, however it is often easier to lightly sketch in the digits with straight lines to establish proportions first before adding these sorts of details. Knuckles are rendered with groupings of curved lines.

**Operation Sheet -2****How to Draw a Landscape**

Discover how to draw a landscape with painterly style in this art demo that takes you from rough sketch and initial concept to final artwork. You'll discover how to "lift out" clouds, substitute trees to get the look you want, and adjust your values by following along with artist-instructor Phil Metzger.

If you crave art instruction that is accurate, engaging and delivers results, be sure to also check out the resources on tap right now in our [landscape category](#). Put yourself on the path to artistic excellence and skill with great art instruction that teaches you how to paint and draw just the way you want to.



Reference photo

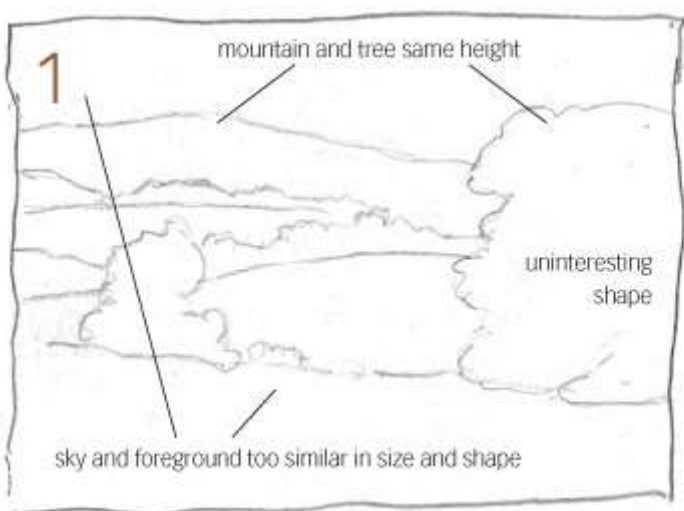
1. Select a Reference Photo & Make a Quick Sketch

When I begin, I have in mind drawing the landscape pretty much as it appears in my reference photograph (above), but I make a quick sketch and see that there are problems: (1) The tree on the right is an uninteresting blob; (2) the tree is the same

25



height as the distant mountain, causing too much symmetry; (3) the foreground and the sky in my sketch seem too nearly equal in size and shape.



2. Substitute Tree

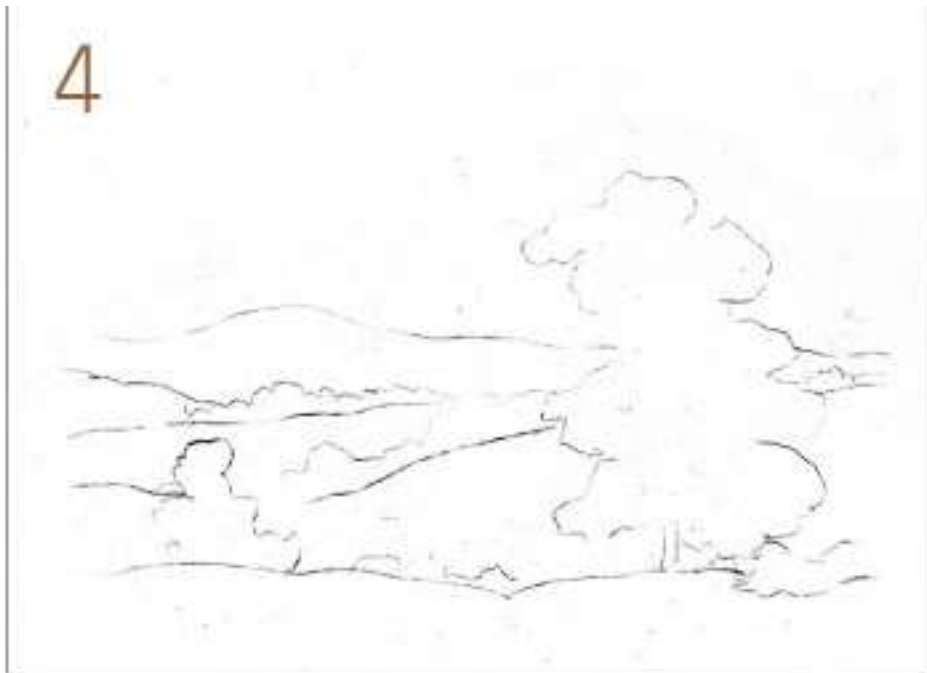
I find this taller tree in my box of photos. Its broken shape is better and has more visual dimension and visual interest than the one in my first reference photo. Its height allows me to let it thrust into the sky to provide additional visual interest.

As I add the tree and make the sky proportionately larger in the picture frame to accommodate the tree (see image 3), I solve the problem I mentioned earlier—the equal sizes of sky and foreground. But now I have a lot more sky to deal with. That's where clouds can come in.



3. “Lift Out” Clouds

I think the sky is too large an area to be left all white, with no action at all, so I decide to experiment. I make the sky in the sketch gray with the flat of a 2B pencil and then “lift” (erase) clouds from the gray using a plastic eraser. I like the effect and decide to go ahead with it in my drawing.

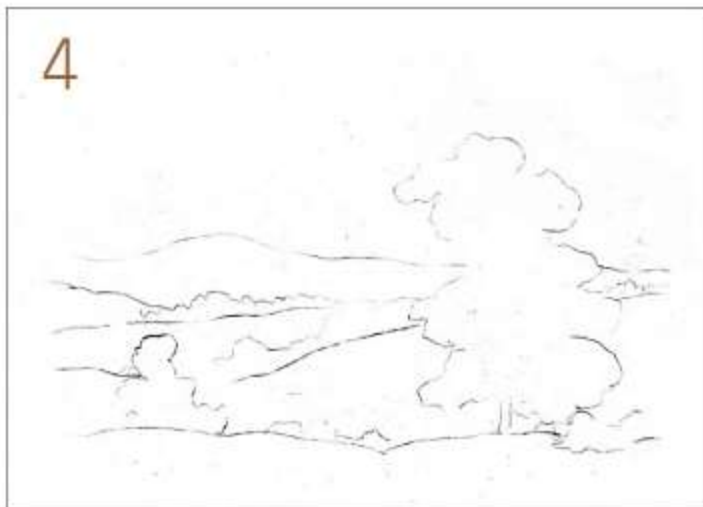


Do the Outline Drawing

Here is the final outline drawing on Strathmore bristol plate-finish (smooth) paper. I haven't drawn in any cloud formations because I want only soft edges in the clouds. I'll

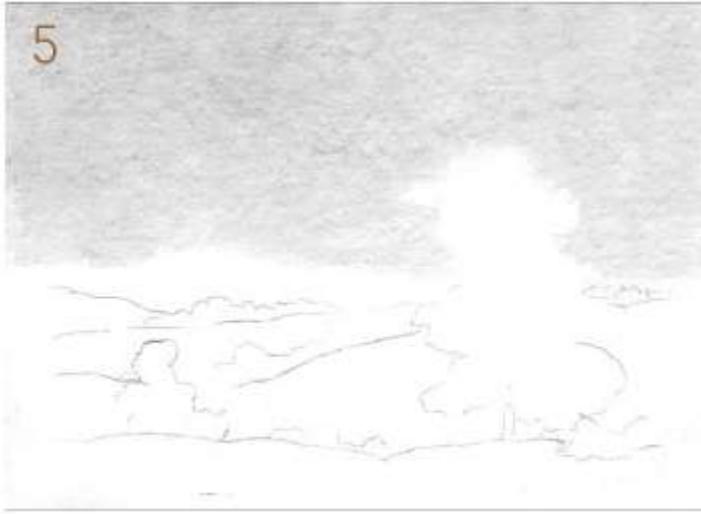


create the soft edges later when I form the clouds by lifting them with an eraser from a darkened sky, as I did in my previous sketch.



5. Lay In the Sky

I use paper with a plate finish to help achieve a smooth sky. I begin by carefully laying in a flat value for the sky, using first HB and then 2B pencils held flat against the paper. I start with the sky because if I make a mess of it (by not getting the sky smooth enough) and have to discard the drawing and start over, I won't have wasted work done on the trees and fields.



6. Form the Clouds

I begin forming clouds by erasing, dabbing with a kneaded eraser and pressing more firmly with a plastic eraser. I'll leave the clouds as shown here, only partly formed — it's difficult to see at this stage just how far to carry them. Later, when the rest of the landscape is developed, I'll be able to better judge how much further to carry the cloud rendering.



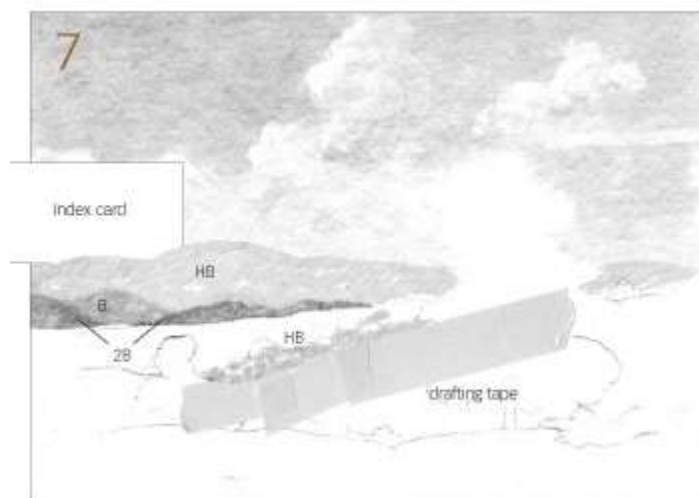


7. Mask for the Horizon

I draw the most distant sections first and work my way forward. I leave the distant mountains undefined and hazy for an atmospheric effect. At this point, I keep the fields white because, until I establish the tree lines, I'm not certain how dark I should make the fields.

To get crisp edges, I cut curves along the edges of an index card and then use the card as a mask. I use such a mask, for example, to draw the distant mountain. In that case, I place the card-mask against the sky while I draw the mountain using hatched HB pencil strokes.

The mask helps me avoid having stray strokes intrude into the sky area. In other areas I use drafting tape as a mask, twisting or cutting it into the shapes I need (as shown above).



8. Hatch In Trees and Bushes

Leaving the fields white, I begin drawing the rows of trees and bushes, first hatching with an H or an HB pencil and then hatching and crosshatching with a 2B. The sun is at the left, so the lighter hatch marks (facing left) will represent the sunlit portions of the



foliage. I begin laying in the big tree in the same way, using hatching with an H pencil as a starter.



9. Finish the Main Tree

It's time to get serious about the main tree. I continue filling out its form with H and HB hatched strokes. Over those strokes I hatch and crosshatch B and 2B strokes, trying for a convincing suggestion of foliage textures.

Remembering that the light is coming from the upper left, I gradually darken the right side of the tree as well as the undersides of foliage masses. With more pressure, I use a slightly chisel-shaped 2B pencil to draw the darker “holes” in the foliage.

I hatch the lower trunk area with light HB chisel strokes and then draw the trunk negatively—that is, by darkening the spaces around the trunk. Higher, where the trunk and branches are seen against the light sky, I draw them positively with HB strokes.



9



10. Begin the Foreground

I complete the tree and begin work on the foreground, using HB and 2B strokes to suggest grasses and a few rocks, a fence, gate and path. I erase more graphite from the sky to enlarge and whiten the clouds. I also create some horizontal streaks with a kneaded rubber eraser to help enliven the sky.

10





11. Adjust Values and Shapes

Once the foreground is done, the fields seem too bright (they look snow-covered), so I tone them down with the flat of an H pencil. With various pencils, adjusting values and shapes, I add little touches all over (contours in the fields, fence lines, grass textures in the foreground, birds in the sky) for my finished drawing, Sky and Fields.



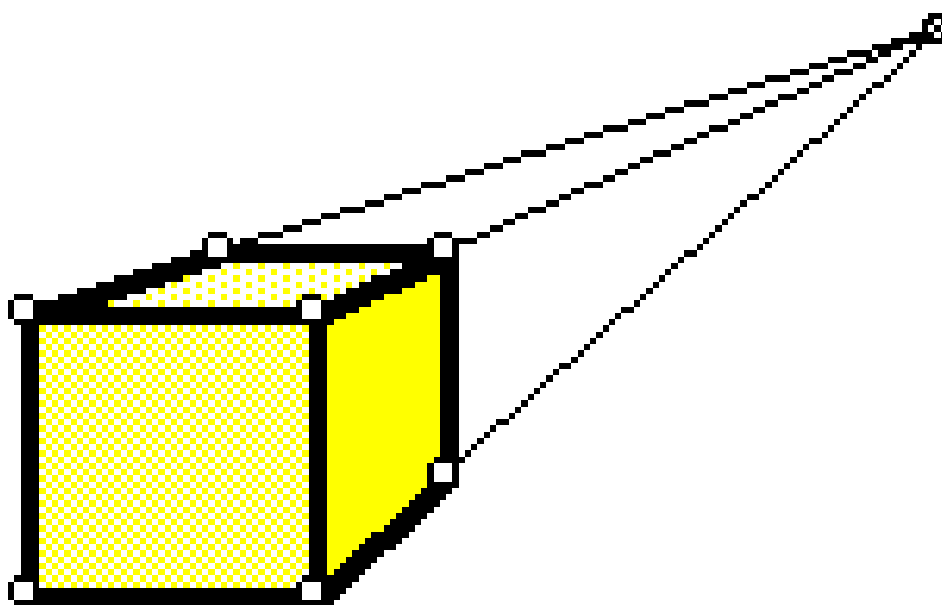


1.1.2 Perspective

One-point perspective

One vanishing point is typically used for roads, railway tracks, hallways, or buildings viewed so that the front is directly facing the viewer. Any objects that are made up of lines either directly parallel with the viewer's line of sight or directly perpendicular (the railroad slats) can be represented with one-point perspective.

One-point perspective exists when the painting plate (also known as the picture plane) is parallel to two axes of a rectilinear (or Cartesian) scene – a scene which is composed entirely of linear elements that intersect only at right angles. If one axis is parallel with the picture plane, then all elements are either parallel to the painting plate (either horizontally or vertically) or perpendicular to it. All elements that are parallel to the painting plate are drawn as parallel lines. All elements that are perpendicular to the painting plate converge at a single point (a vanishing point) on the horizon.



Two-point perspective

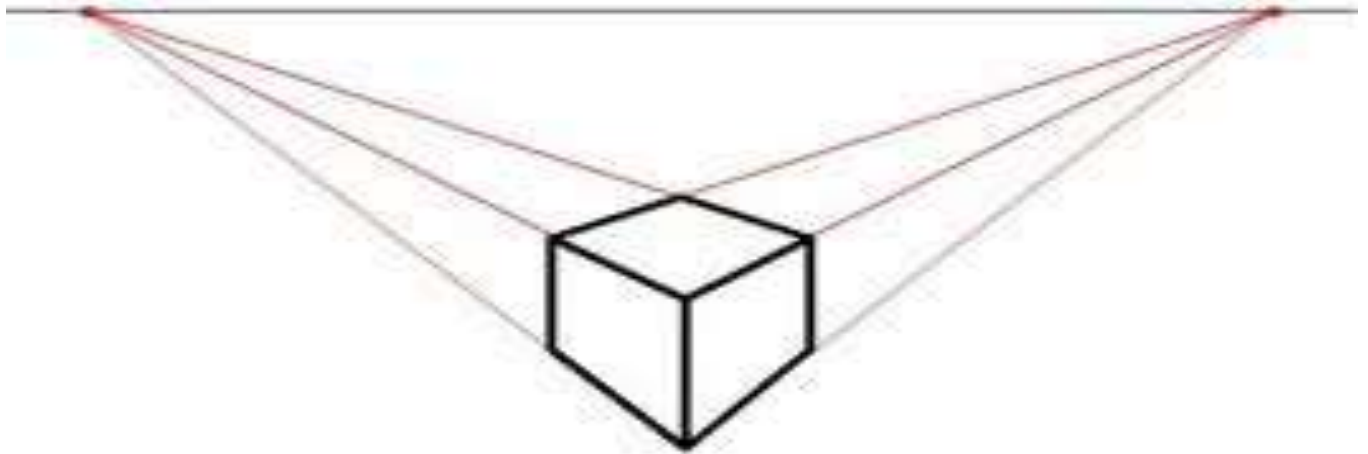
Two-point perspective can be used to draw the same objects as one-point perspective, rotated: looking at the corner of a house, or looking at two forked roads shrink into the distance, for example. One point represents one set of parallel lines; the other point represents the other. Looking at a house from the corner, one wall would recede towards one vanishing point; the other wall would recede towards the opposite vanishing point.

Two-point perspective exists when the painting plate is parallel to a Cartesian scene in one axis (usually the z-axis) but not to the other two axes. If the scene being viewed consists solely of a cylinder sitting on a horizontal plane, no difference exists in the image of the cylinder between a one-point and two-point perspective.

Two-point perspective has one set of lines parallel to the picture plane and two sets oblique to it. Parallel lines oblique to the picture plane converge to a vanishing point, which means that this set-up will require two vanishing points.



FTVETA



Operation Sheet-3

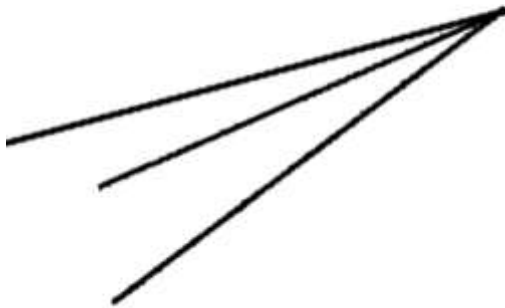
One-point Perspective



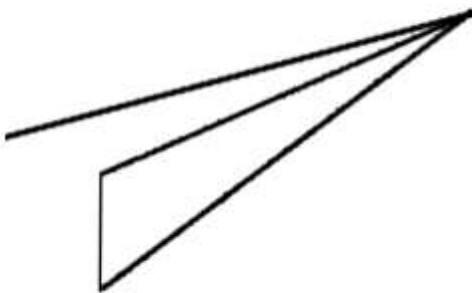
Perspective

One-point perspective

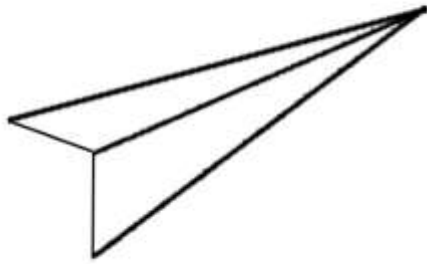
Step 1 draw start point (vanishing point) & draw 3 receding parallel lines from the vanishing point which viewed in perspective appear to converge. As we see the picture



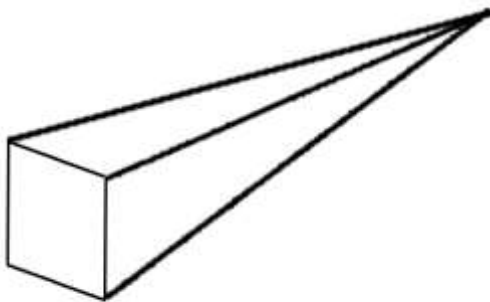
Step 2 Draw a vertical line to join the two vanishing lines. As see the picture



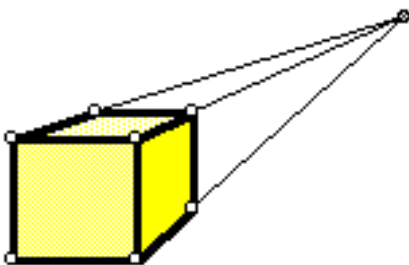
Step 3 draws a horizontal line to join vertical line and the top of two vanishing lines. As see the picture



Step 4 joins all the front lines as we see the picture. **Note** both the vertical lines & horizontal lines must be parallel.



Step 5 draw the same method for the back then we got final one.

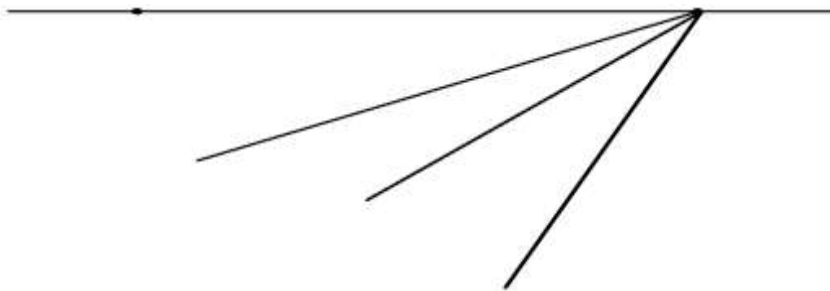


**Operation sheet-4****Two-point perspective**

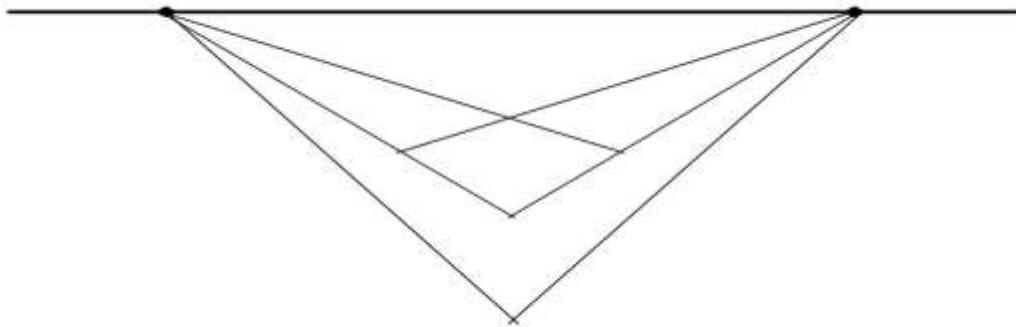
Step 1 draw a horizontal line and also draw two points as we see on the picture



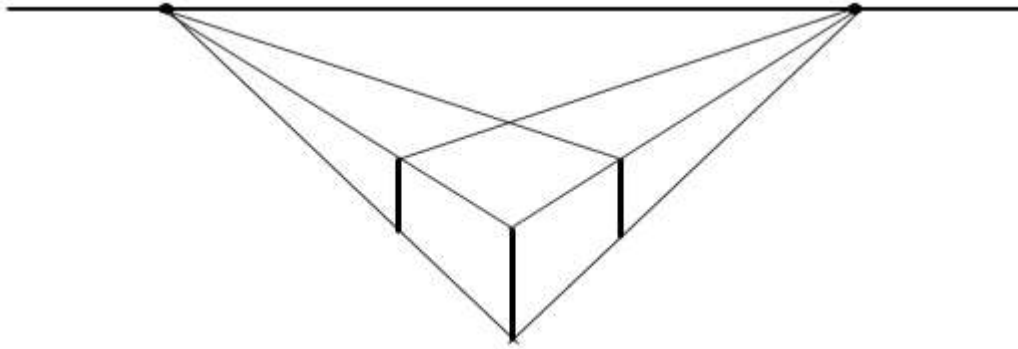
Step 2 Draw 3 parallel lines from one of vanishing point as we see the picture



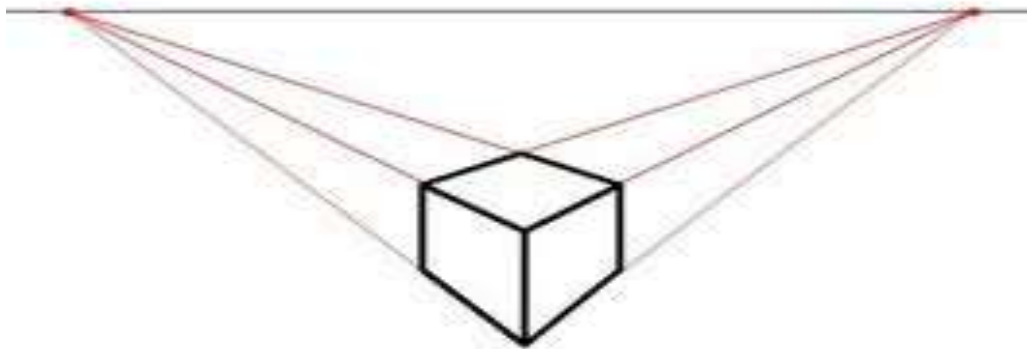
Step3 Draw the same to step2 figure from the other vanishing point as we see the picture. **Note** these lines must have the same size & the same distance



Step4 Draw the all vertical lines from the vanishing lines if you are correct make it the lines bold as we see the picture.



Step5 Draw the all horizontal lines from the vanishing lines if you are correct make it the lines boldas we see the picture.



Do several sketches of the perspectives, in groups and individually. Take your best group sketch, and set up to do a sustained sketch after that try doing some sketches from memory without looking at the objects.

1.1.3 Symmetryandbalance

BALANCE

Balance is a skill that everyone uses almost all of their waking hours. It is balance



that allows you to stand up and walk around. You balance your checkbook and hopefully find a balance between your academic and social life.

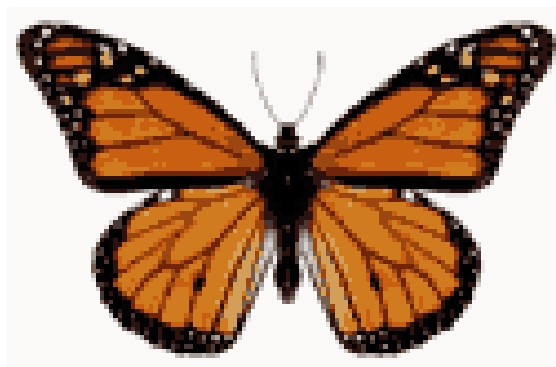
Balance in design is similar to these kinds of balance. You have already had to balance between unity and variety, and in the last project balance figure and ground. Your physical sense of balance will play a part in your ability to balance the visual information in a composition.

Visual interest is what you balance in design. Different colors, shapes sizes, etc. create different degrees of interest. It is the distribution of this interest that you need to control. We will study the abstract (non-figurative) aspects of balance to make it easier to understand how balance works. Subject matter changes the situation because different objects can call more (or less) attention to themselves because of their content and relationships to other objects in the image.

Balance can also be described as achieving equilibrium. The problem with this definition is that artists rarely want things to be equal. It usually means that no part of the composition calls too much attention to itself at the expense of the rest of the image. This increases unity, but decreases variety, and hence interest.

Balance is usually a desirable characteristic of a composition. There are times, however, when it is desirable to deliberately throw the balance off in order to call more attention to some aspect of an image. For this lesson we will attempt to achieve balance as a way of learning how to control attention in a piece of art.

There are two systems for achieving balance: symmetry and asymmetry.





SYMMETRY

Symmetry means a mirror image -- one side is the mirror image of the other. Symmetry can occur in any orientation as long as the image is the same on either side of the central axis.

This type of image has great appeal -- it makes for "good" shape relationship. Many people automatically gravitate to symmetry. We are symmetrical after all -- two eyes, two ears, etc.. Look around at consumer products and graphics (printed materials) to see how many use symmetry. You will find that it is the dominant organizational concept.

SYMMETRICAL BALANCE

A vertical axis is required to achieve balance with symmetry. Part of the reason is that we have struggled throughout our lives to perfect our balance in order to stand, walk, ride a bike, etc.. To do this we must have exactly the same weight on both sides of our bodies. Our axis of symmetry is vertical and this makes a good model for symmetry in visual information.

Symmetrical balance is also called **formal balance** because a form (formula) is used -- **a mirror image about a vertical axis**. The results look formal, organized and orderly.

There is a strong emphasis on the center axis in symmetry since all of the information is reflected from there. This should be taken into consideration when designing with symmetry. It is easy to over emphasize the center.

Symmetrical balance guarantees left to right balance, which is the most important aspect of balance. But there is more to balance than that. Top to bottom balance is also important. Most images seem more stable if the bottom seems slightly heavier.



If the top seems too heavy the composition can look precarious.

Balance between the center and the outsides of the image must also be considered. Fortunately our own sense of balance is usually good enough to feel when the balance in a composition is wrong. Pay attention to your own sense of balance and you will do well. Your sense of balance, like anything else, can be improved with practice and experience.

TYPES OF SYMMETRY

Symmetry means that the sides are exact mirror images of each other. This limits symmetry's application to abstract images since objects in the real world are not truly symmetrical. Try folding a leaf down the center and notice that the opposite sides do not exactly correspond with one another. Fine artists rarely use pure symmetry for this reason. It is more applicable to commercial designs.

NEAR SYMMETRY

Near symmetry is based on symmetry but the two halves are not exactly the same. Slight variations will probably not change the balance but there is more potential for variety and hence more interest. When the sides become too different, symmetry ceases to exist and balance must depend on other concepts (asymmetry).



Near symmetry is symmetry. It is since type throws balance is still occasionally used for formal fine art images, especially early Christian religious paintings.

more versatile than pure used in many graphic images off the symmetry but the achieved. It is also

INVERTED SYMMETRY



Inverted symmetry uses symmetry with one half inverted like a playing cards. This is an interesting variation on symmetry but can make for an awkward balance.

BIAXIAL

SYMMETRY

A symmetrical composition can have more than one axis of symmetry. Biaxial symmetry uses two axes of symmetry -- vertical and horizontal. This guaranty

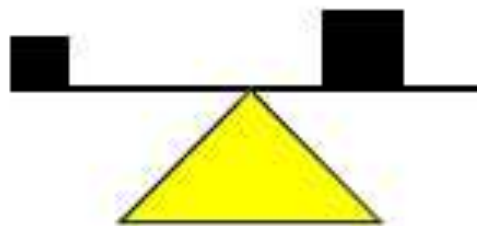
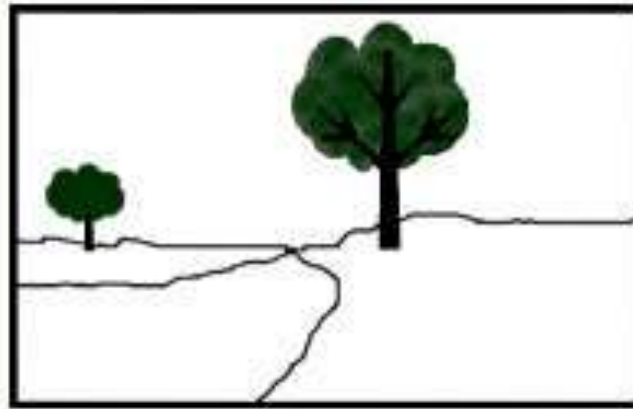


balance: top and bottom as well as left and right. The top and bottom can be the same as the left and right, or they can be different. The most regular and repetitive image occurs when they are the same.

More than two axes are possible. Snow flakes and kaleidoscopes have three axes of symmetry.

Radial symmetry is a related concept and can use any number of axes since the image seems to radiate out from the center, like a star.

ASYMMETRY



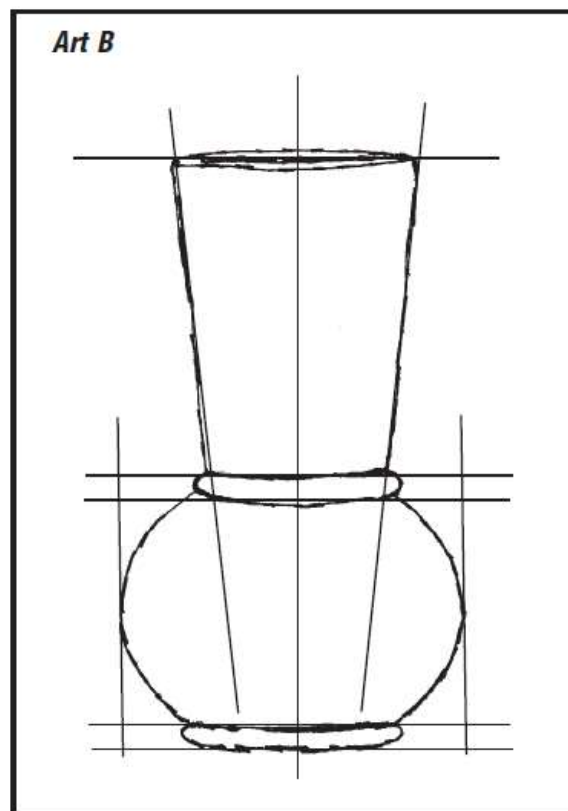
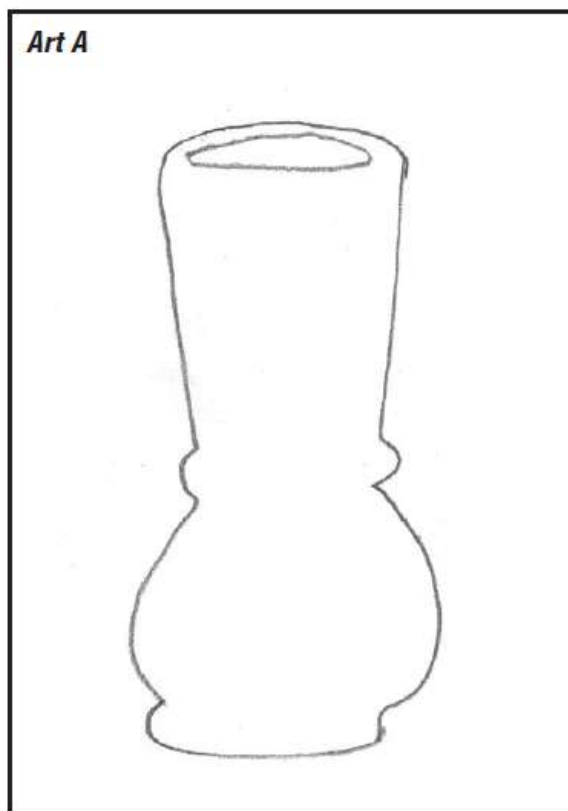
Asymmetrical balance is when both sides of the central axis are not identical, yet appear to leave the same visual weight. It is a "felt" equilibrium or balance between the parts of a composition rather than actual. If the artist can feel, judge or estimate the various elements and visual weight, this should allow him/her to balance them as



a whole. As a result, a more interesting composition will occur in the work.

The use of asymmetry in design allows for more freedom of creativity, because there are unlimited arrangements that may be devised using asymmetrical balance. The way to use asymmetry is by balancing two or more unequal components on either side of the fulcrum by varying their size, value or distance from the center.

By reducing objects to basic shapes, an artist can draw a more accurate rendering of an object. If you just make a drawing of the outline of a vase, you will notice that the left side and right side do not match (Art A). But if we use basic shapes and a center line, both sides will look similar (Art B). The basic shapes technique is applied to preliminary sketches, which are done before the finish is created. Producing sketches beforehand allows for more finite adjustments. Be sure to sketch the same size as the finish will be, or in proportion to the finish, so you can scale the sketch to size.



The picture plane is the finished surface—whether it is paper, canvas, or gesso board. Locate your object in the picture plane. To begin, draw a center vertical line, and place the object in the center. Divide the line in to the same number of shapes as the object. Keep the left to-right distances from the center line the same on both sides of the drawing. With tracing paper, draw over Art B, adding the smoothing lines that give the object its shape and form. Practice with other objects on the new sprint pad. Do many sketches. Another way to solve this drawing is to put in the guides and trace only one side of object. Then, flip the paper over and trace the side you had drawn onto the other side of the object. Each side should be a mirror image of the other.

1.1.4 Detailing

The entire world depends upon technical drawings to convey the ideas that feed today's industrialized society. When rendering technical drawings, accuracy, neatness,



technique, and speed in execution are essential. Inaccurate drawings could be worthless or lead to costly errors.

It is a necessarily broad term that applies to any drawing used drawings and to express details. Detail drawings are usually mechanically sketches refined by using straightedges, triangles, and drafting instruments. Many of these drawings begin as a form of sketching. Sketch is a freehand drawing. The only equipment required to execute sketches are soft pencils in the F to HB range, paper, and an eraser. The novice sketcher may find paper that is cross sectioned with ruled lines beneficial in establishing and maintaining scale. There are gridded papers, isometric papers for isometric sketches, and perspective papers for sketches requiring perspective available. When selecting an eraser, choose a soft (pink) or art gum eraser. Since technical sketches and drawings represent three-dimensional objects, your sketches should conform to one of the six standard types of projection. The major types of projection are (1) Balance, 2) Proportion, 3) Rhythm, 4) Emphasis, 5) Contrast, 6) Unity or Harmony.

Harmony

Harmony occurs when the overall design, garment, or ensemble achieves visual unity.

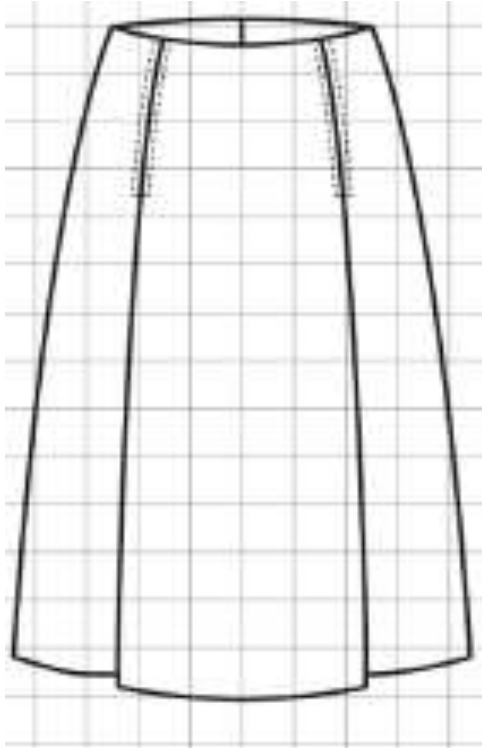
Wolfe (2011) asserted that when the elements of design (color, shape, line, and texture) are used effectively within the parameters of the principles of design (balance, proportion, emphasis, and rhythm) harmony is created. Another consideration of the designer or individual when creating, or choosing clothing is the shape and form of the body. Harmony cannot be achieved unless the clothing or dress complements the wearer. All parts of the ensemble need to work together to achieve the desired look. Whether an ensemble is harmonious or not depends upon the subjective opinion of the observer.

1.1.5 Neatness



Neatness is a personal habit. Grubbiness on drawing is usually due to graphite from the pencil. It is the result of smearing the graphite on the lines already drawn. Keep the drawing clean from the beginning. Keep your hands and equipments clean, graphite pencil and dust free. Neatness is not accidental. Some precautions given below:

- 1) Wash hands frequently – using soap.
- 2) To move any equipment, from the drawing pick up with finger nail.
- 3) Never sharpen the pencil over drawing.
- 4) Remove the graphite from pencil with clean cloth.
- 5) Keep sharpen pad or file in envelope.
- 6) Never place articles on drawing.
- 7) Do not rub off eraser crumbs with hands.
- 8) Use a dusting brush or first clean by a cloth.
- 9) Avoid perspiring on drawing.
- 10) Do not rub fingers through hair.
- 11) When erasing protect other lines with erasing shield.
- 12) When discussing – touch drawing only back of nail.
- 13) When drawing, place paper under hand.
- 14) After drawing, cover board with cloth or with sheet of paper.
- 15) Rolling a drawing smears the lines, carry flat a large envelope.

**Self-Check 1****Written Test**

Name: _____ Date: _____

Time started: _____ Time finished: _____

Directions: Answer all the questions listed below.

**Part- A****Fill in the blanks:(5 * 1= 5)**

- 1----- is the visual element of light or the relative degree of light and dark.
- 2----- can occur in any orientation as long as the image is the same on either side of the -----.
- 3-Grubbiness on drawing is usually due to ----- from the pencil.
- 4- Texture refers to the surface quality or "feel" of an object - -----, -----, soft, etc.
- 5- Mechanicalsketchesrefined by using straightedges, -----, and ----- instruments.

PART- B**True or False:(5 * 1 = 5)**

- 1- Asymmetrical balance is when both sides of the corner axis are not identical, yet appear to leave the same visual weight.
- 2- Sharpen the pencil over drawing is correct activity.
- 3- Biaxial symmetry uses two axes of symmetry -- vertical and horizontal.
- 4- Balance is a skill that everyone uses almost all of their sleeping hours.
- 5- For good proportion place together elements which are similar in character or have some feature in common.

PART- C(5 * 1 = 5)

1. Write the six Elements of Designs we have Line, Shape, Form, Space, Value, and Texture.



2. Proportion in art is the comparative harmonious relationship between two or more elements in a composition with respect to size, -----, -----, -----, -----, etc. (Fill in the gap)

3. The direction and orientation of a line can also imply certain feelings --

Horizontal lines imply -----,

Vertical lines imply -----,

Diagonal lines imply -----.

4. Give example of one – point perspective?

5. Sketches should conform to one of the six standard types of projection. The major types of projection are -

**Note: Satisfactory rating = 15 points and above
below 15 points**

Unsatisfactory rating =

You can ask your teacher to correct your work.

Answer Sheet

Score = _____

Rating: _____



Name: _____

Date: _____

Test I. blank space Answer Questions

1. _____
2. _____
3. _____
4. _____
5. _____

Test II. True or false answer Questions

1. _____
2. _____
3. _____
4. _____
5. _____

Test III. Sort answer Questions

1. _____
2. _____
3. _____
4. _____
5. _____

Information Sheet-2**Process of Selecting template for drawing sketch**

Drafting Templates are Stencils to Draw Common Shapes, Symbols & Figures. Drafting templates are used when standard symbols are to be drawn repeatedly. ... The drafting templates shapes are used as guides for drawing symbols on plans. Many templates are available for various architectural scales. Templates are



just ordinary Sketch files that can be opened as a new document, pre-populated with layers that enable you to begin working right away.

Presenting the pattern

A pattern or prototype is defined as an article manufactured as an illustration, and is a representation of the planned or existing article of clothing, and that includes, apart from the sketch, a detailed description and its key construction characteristics. The so-called technical sketch is used in practice to present the pattern or model, which is based on the idea of the fashion sketch. An example of a fashion sketch from a men's evening wear collection, where the lines of the garment stress the elegant silhouette of men's evening wear

3.1.1 Front and back full body view- ladies', men's and children's

a) Front and back ladies body view

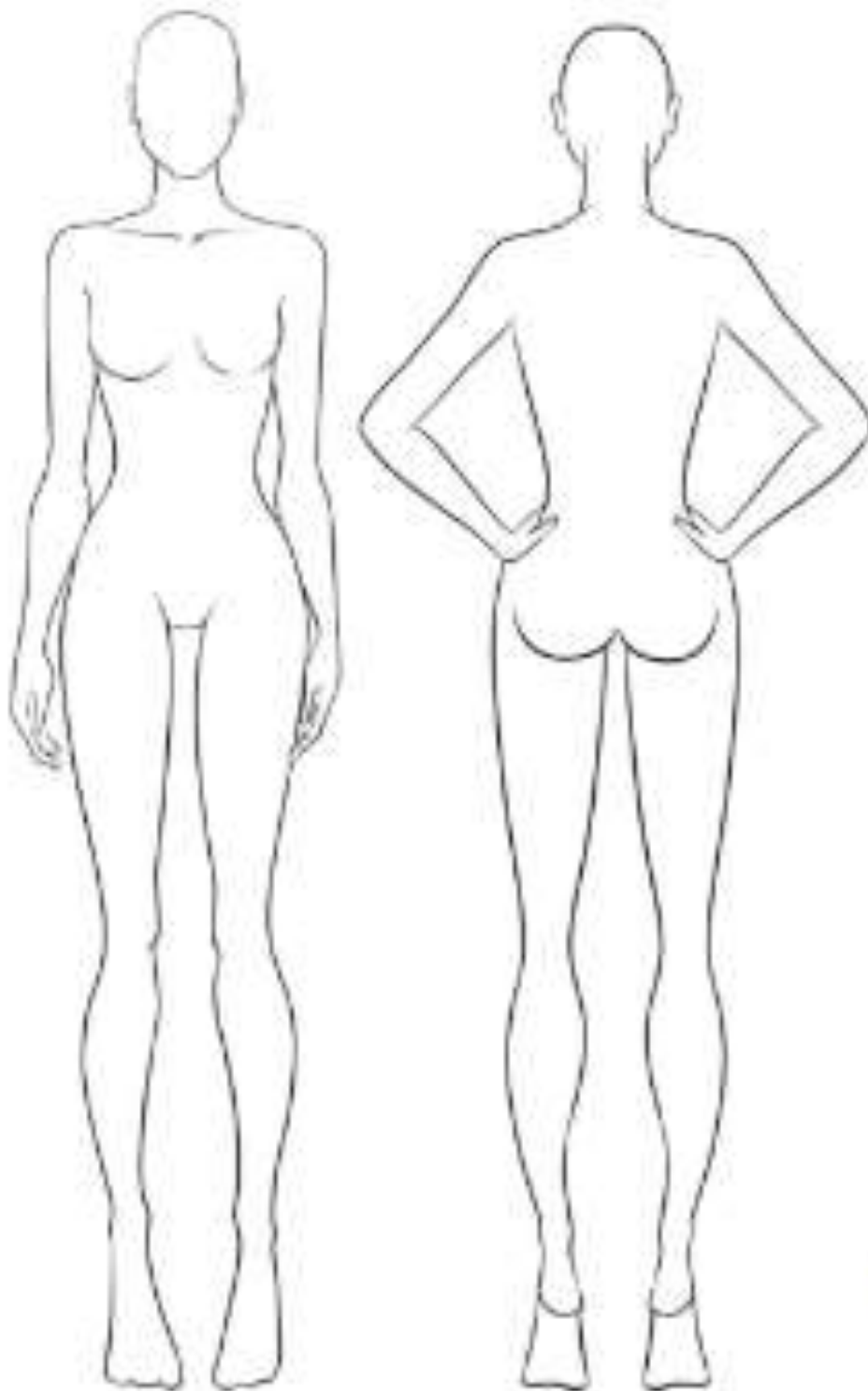


FTVETA



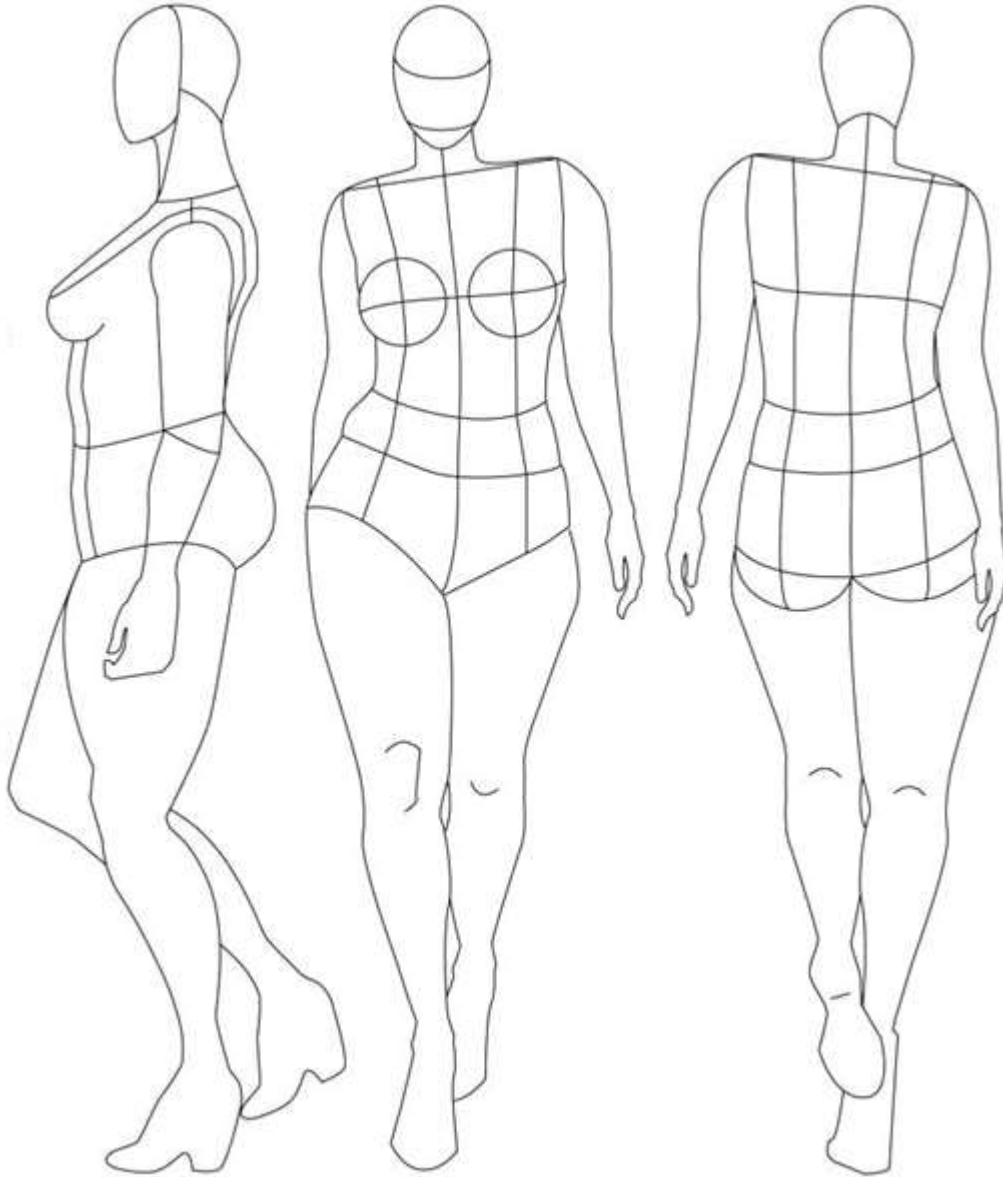


FTVETA

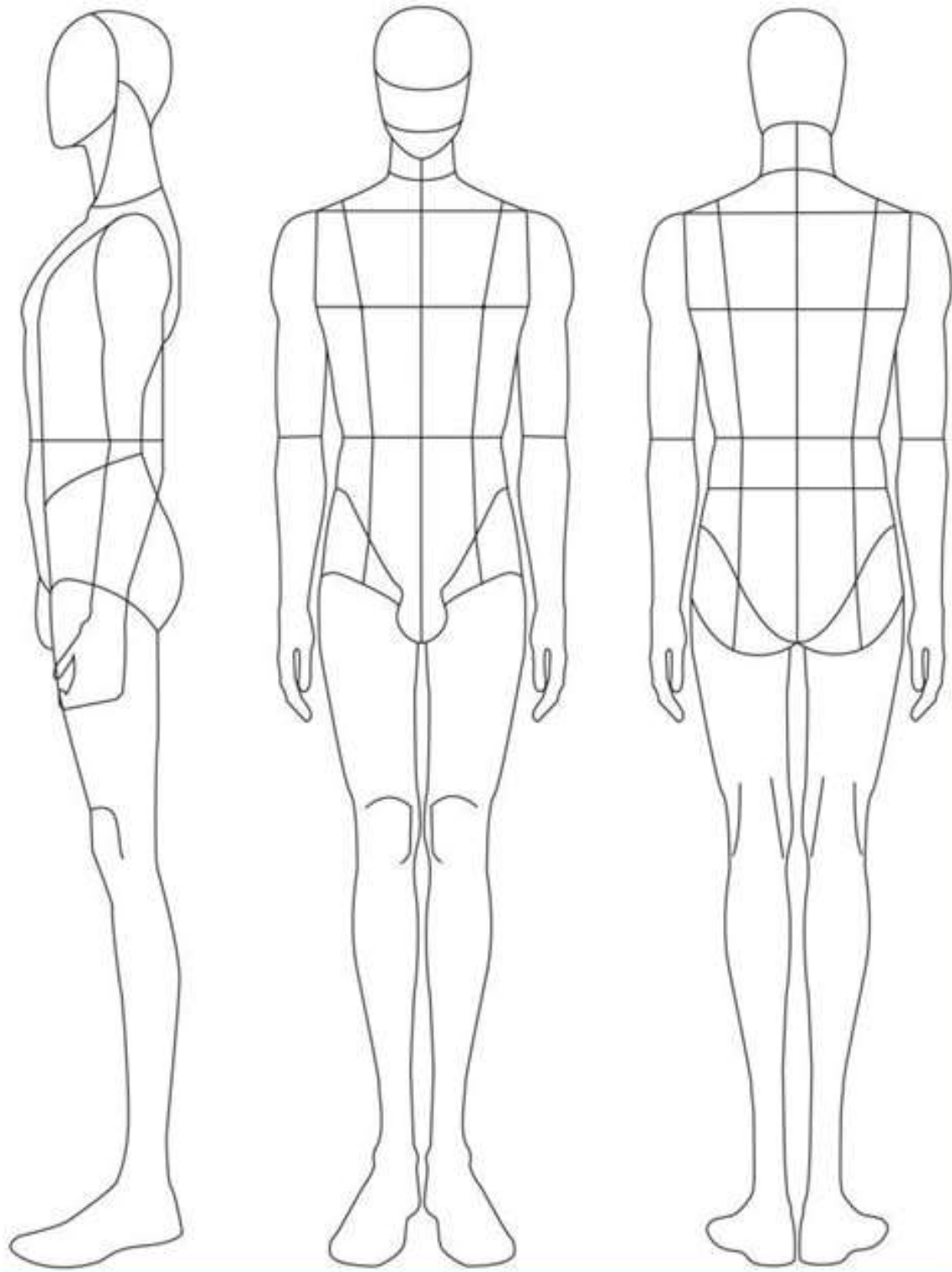




FTVETA

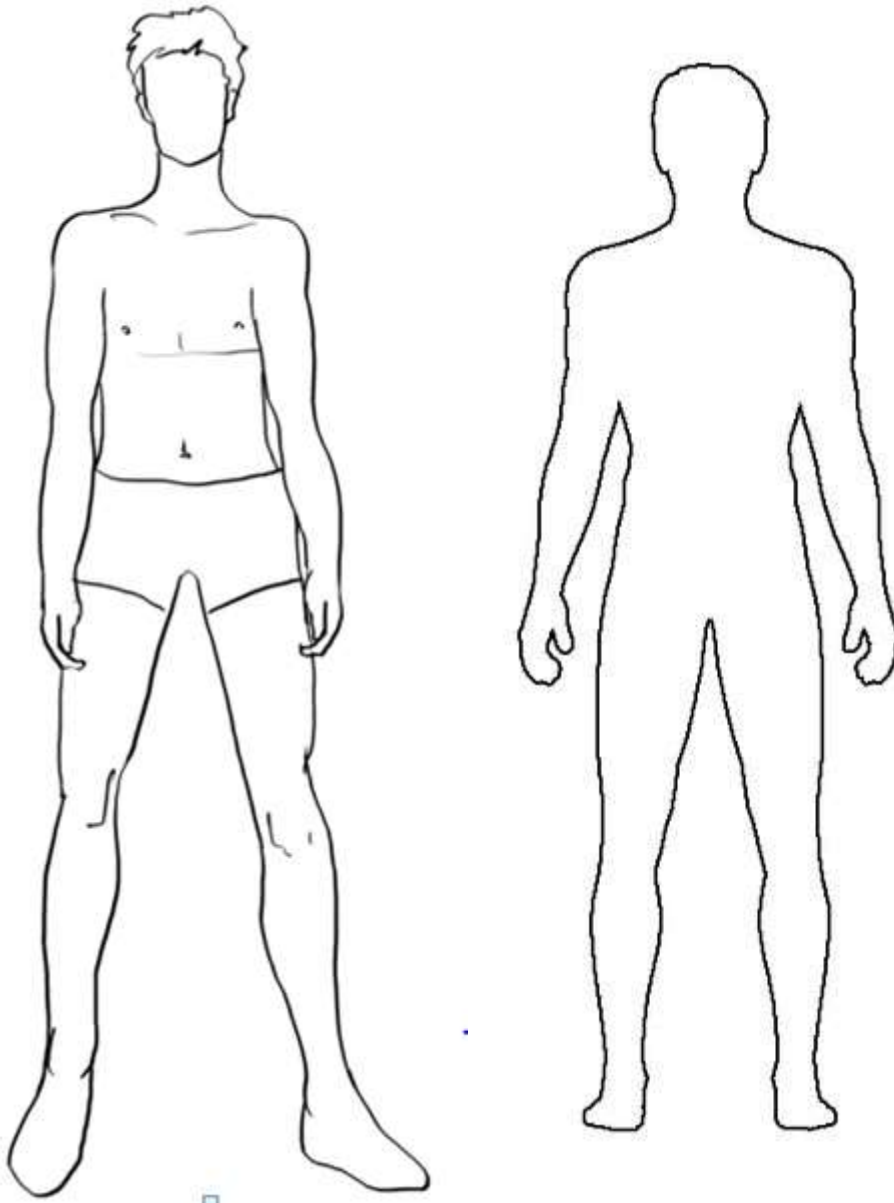


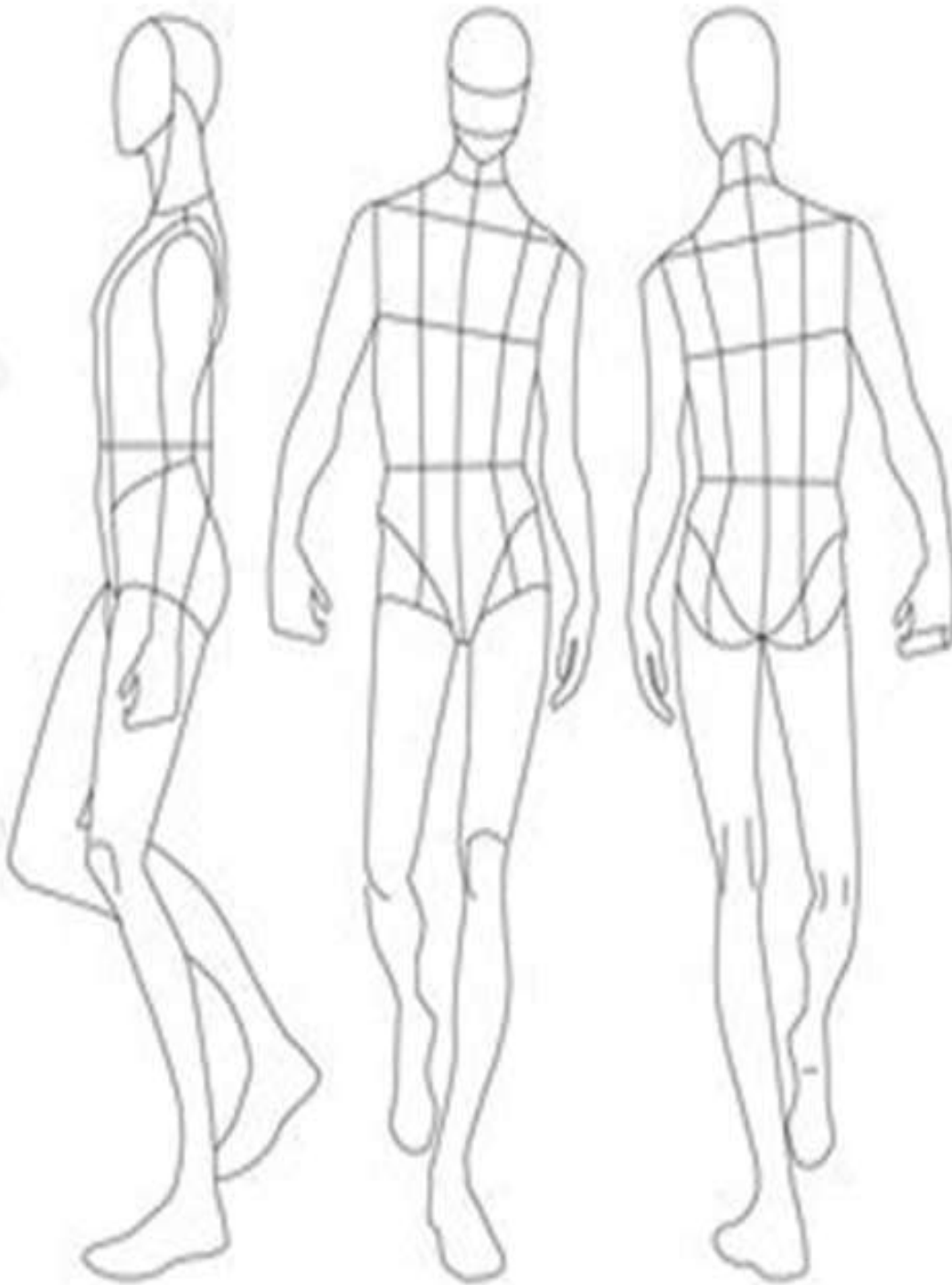
b) Front and back men's body view





FTVETA







Balanced Body



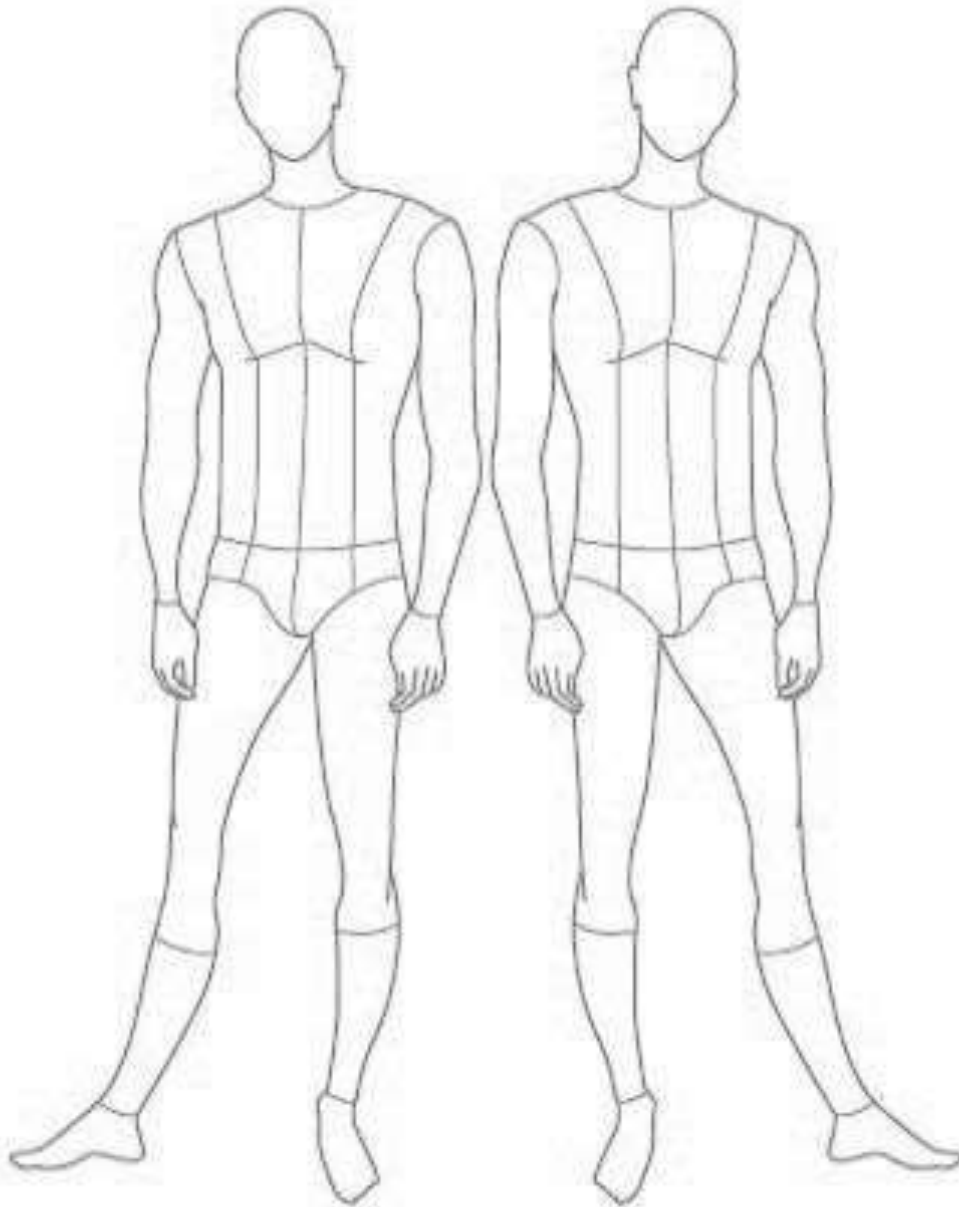
Long Legs
Short Torso



Short Legs
Long Torso

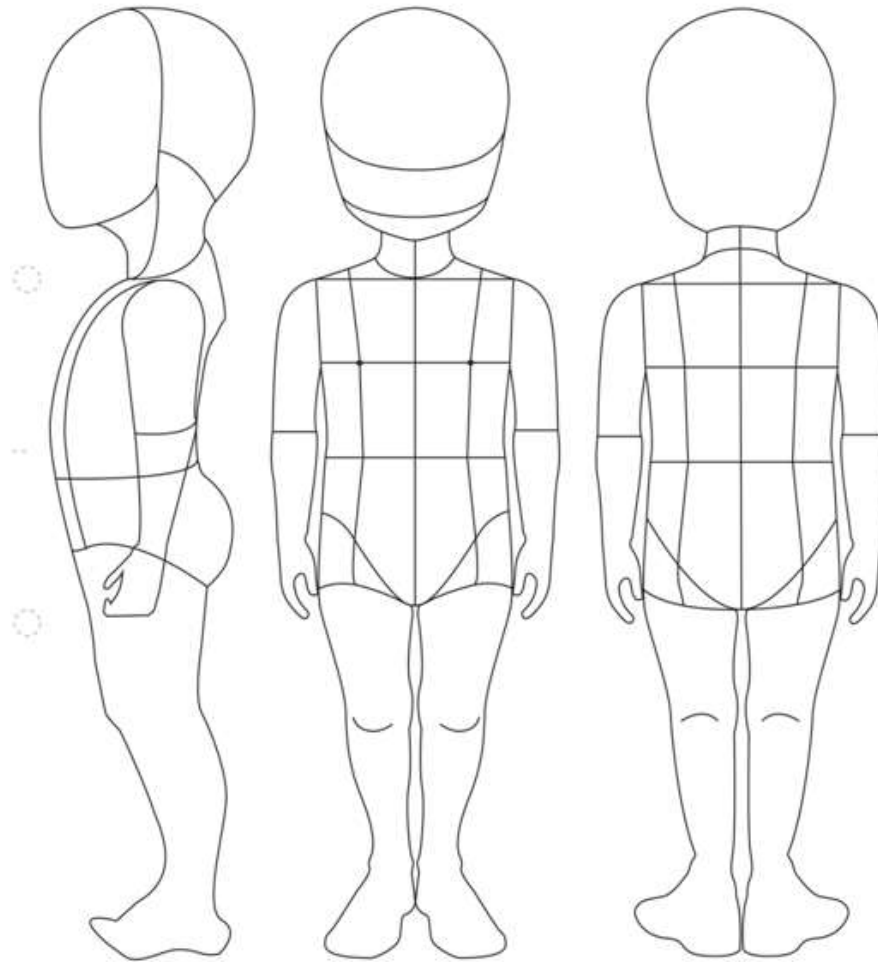


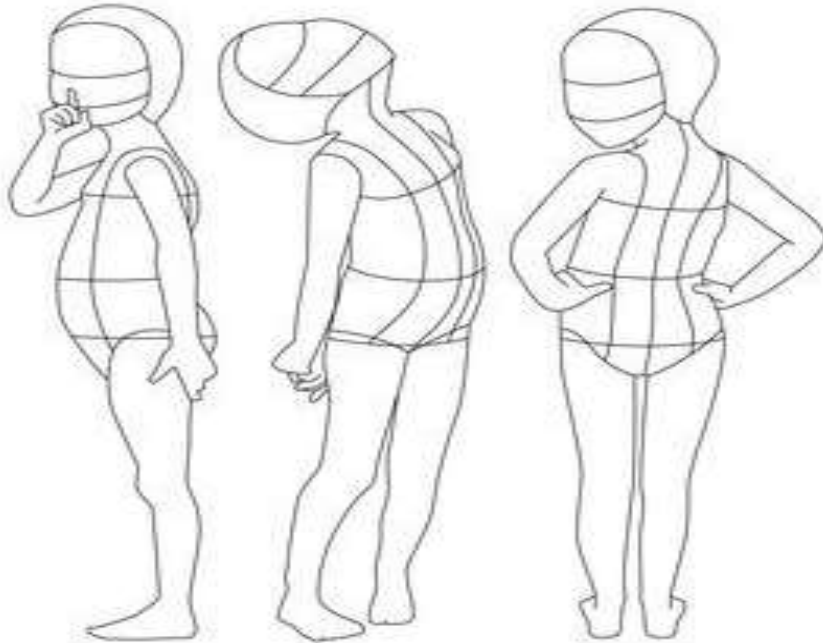
FTVETA





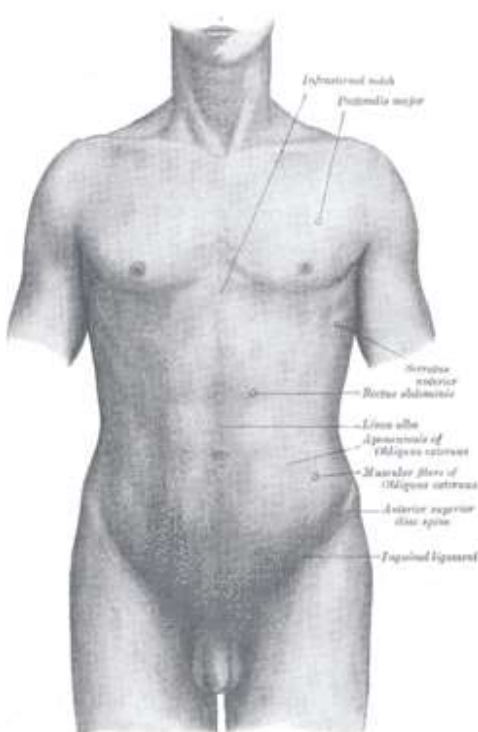
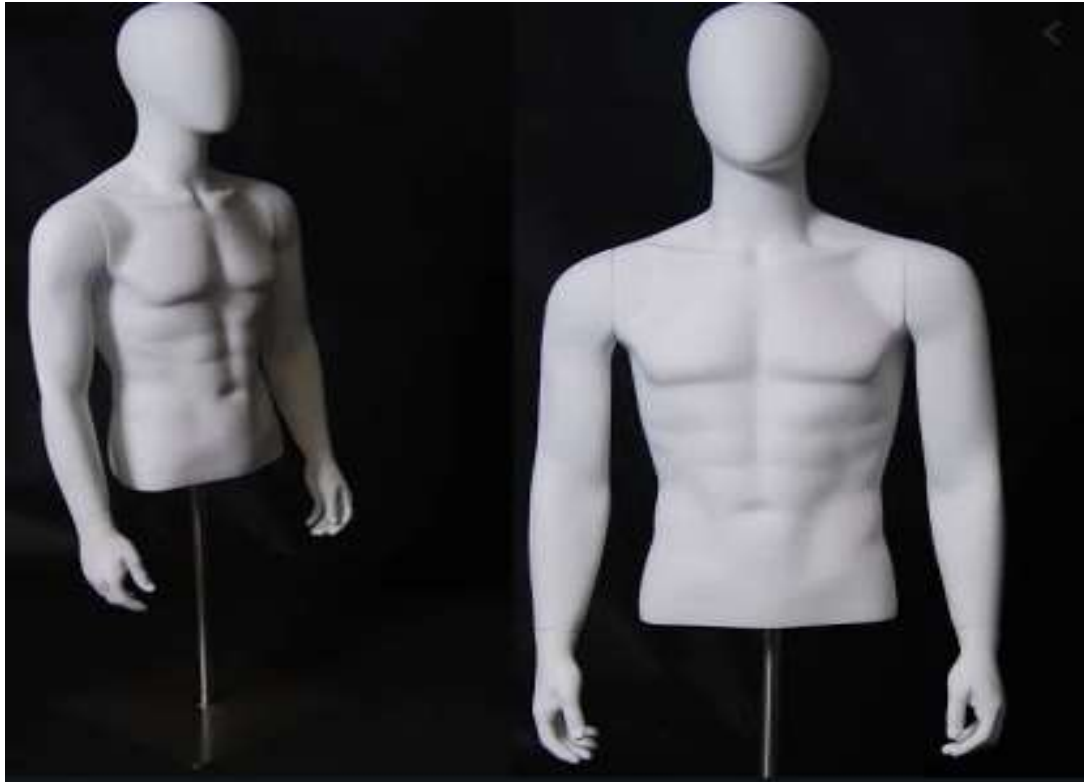
c) Front and back men's body view

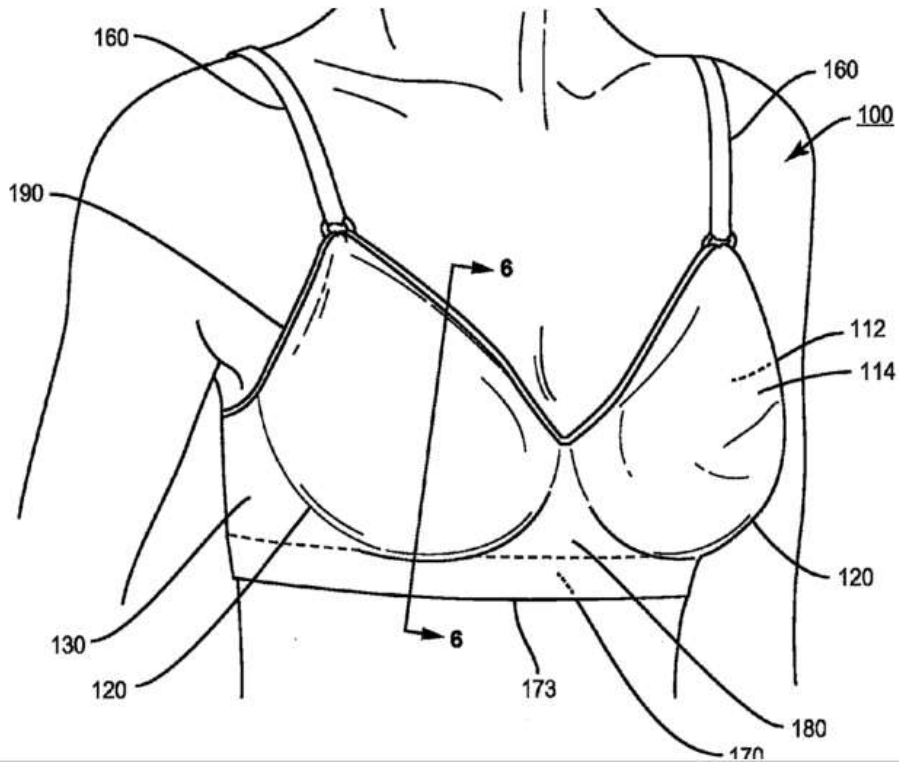




3.1.2 Upper torso or lower torso

The **torso** or trunk is an anatomical term for the central part or core of many animal bodies (including humans) from which extend the neck and limbs.











FTVETA

Self check-2

Written test

Answer the following question on the provided answer sheet

I. Fill the blank space

1. are Stencils to Draw Common Shapes, Symbols & Figures
2. A is defined as an article manufactured as an illustration, and is a representation of the planned or existing article of clothing
3. Their trunk is an anatomical term for the central part or core of many animal bodies (including humans) from which extend the neck and limbs.

II. Write true if the statement is true and False if the is false

1. Breast point is not parts of lower torso body form.
2. There is a difference between the front view of men and ladies upper torso body form.



FTVETA

Answer Sheet

Score = _____

Rating: _____

Name: _____

Date: _____

Test I. blank space Answer Questions

1. _____

2. _____

3. _____

Test II. True or false answer Questions

1. _____

2. _____

**Information Sheet-3**

Accurate drawing of lines and shapes required to complete sketch

Accurate drawing of lines & shapes required to complete sketch

Squares, rectangles, triangles, cones, cylinders, circles, ovals...these are the basic shapes that will aid you in drawing objects more accurately. This technique can be used when doing a still life, a landscape, and practically any other object or subject you wish to draw. As you progress through this book, you will see

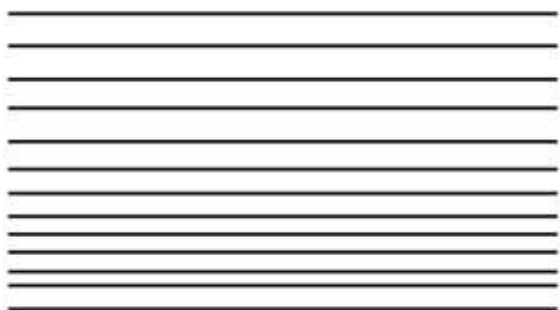
How this style of drawing can aid you in producing a more accurate presentation of the subjects. First, examine the object you want to draw, and determine what basic shapes make it up.

3.1.1 Straight

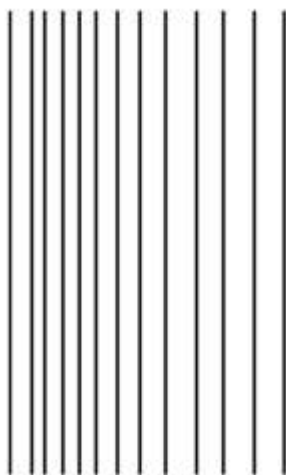
Line is defined as a mark that spans a distance between two points (or the path of a moving point), taking any form along the way. As an art element, line pertains to the use of various marks, outlines and implied lines in artwork and design, most often used to define shape in two-dimensional work. Implied lines is the path that the viewer's eye takes as it follows shapes, colors, and form along a path, but may not be continuous or physically connected, such as the line created by a dancer's arms, torso, and legs when performing an arabesque. Line is an element of art that is simplest, most ancient, and most.

Types of line

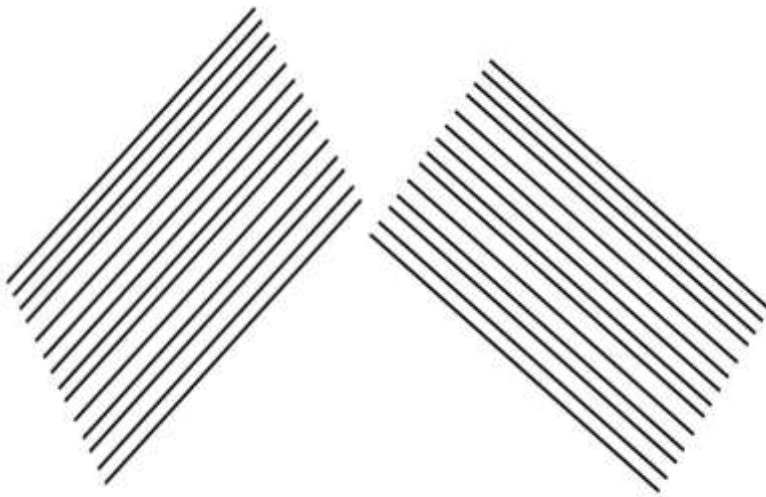
Horizontal line-is a line moving from left to right.



Vertical line: - upright or perpendicular to a horizontal plane or line. Vertical and perpendicular are not synonymous terms.

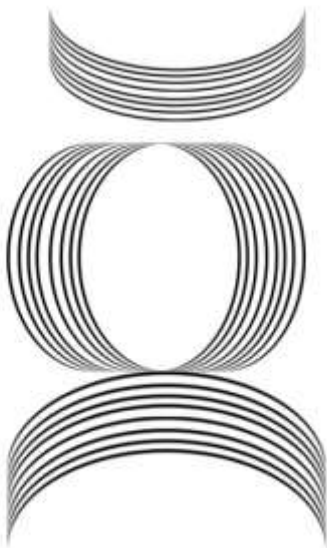


Diagonal line: - Relating to or being the front left and back right feet or the front right and back left feet of a quadruped.



3.3.2 Curve

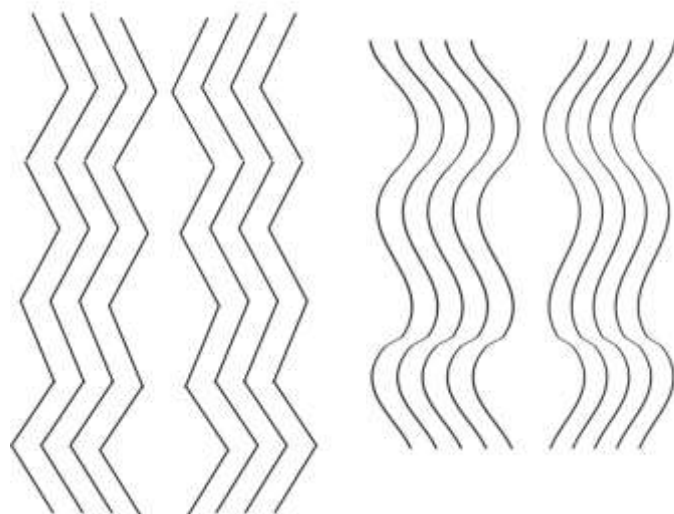
Curve line: - A curve is like a line segment, but not straight. Theoretically, "curved lines", is an incorrect terminology, as curve is never straight and a line is always straight



Zigzag line: - a line or course characterized by sharp turns in alternating directions.



FTVETA



Operation sheet -5

Drawing a line (horizontal and vertical)



OPERATION TITLE: Drawing a line (horizontal and vertical).

PURPOSE: To show how to draw a line (horizontal and vertical)

CONDITIONS OR SITUATIONS FOR THE OPERATION: Trainees should know the different drawing tools and their use.

EQUIPMENT, TOOLS AND MATERIALS: Drawing paper of size A4, pencil/ fixer, scotch tape, T-square, set-squares.

PROCEDURES:

Steps

1. Fasten a drawing paper of size A4 to the drawing board. Use A4 paper size.
2. Prepare any drawing pencils (HB, H or 5H grade), sharpen them to a conical point or use fixer.
3. Draw the boarder lines as follows:
 - a. Measure a distance of 1 cm in front of each edge of the paper and put marks using pencil or fixer.
 - b. Draw light horizontal lines parallel to the upper and lower edge of the paper through the marks using pencil or fixer.
 - c. Draw two light vertical lines parallel to the left and right edges of the paper through the other marks using pencil or fixer.
 - d. Finally, go over the lines using the pencil or fixer to get dark boarder lines neatly terminating at each corner.
4. Working downwards from the upper border line, measure and mark a series of 2 cm divisions on the left vertical boarder line. Using the pencil or fixer draw light, thin horizontal lines through these division marks extending across the entire sheet between the boarder lines.
5. Working across from left to right boarder line, set off a series of 2 cm division marks on the upper horizontal boarder line. Draw a series of light, thin vertical



lines through these division marks extending upward across the entire paper between the boarder lines.

6. In a similar manner to steps 4 and 5, lay off a series of 1 cm divisions on the horizontal and left vertical boarder lines. Then, through these division points, use pencil or fixer to draw dark horizontal and vertical lines between the lines drawn in steps 4 and 5. Your final drawing should now consist of a check board pattern of parallel horizontal and vertical lines, alternatively light and dark, 1 cm apart.

PRECAUTIONS:

- ✓ Use the right drawing tools when required
- ✓ Sharpen your pencil as soon as it gets dull.

QUALITY CRITERIA:

- 1) All steps were completed in the correct sequence,
- 2) All lines should be clear and visible,

Your work should be neat and accurate.



Shapes

Shape pertains to the use of areas in two dimensional spaces that can be defined by edges, setting one flat specific space apart from another. Shapes can be geometric (e.g.: square, circle, hexagon, etc.) or organic (such as the shape of a puddle, blob, leaf, boomerang, etc.) Shapes are defined by other elements of art: Space, Line, Texture, Value, Color and Form

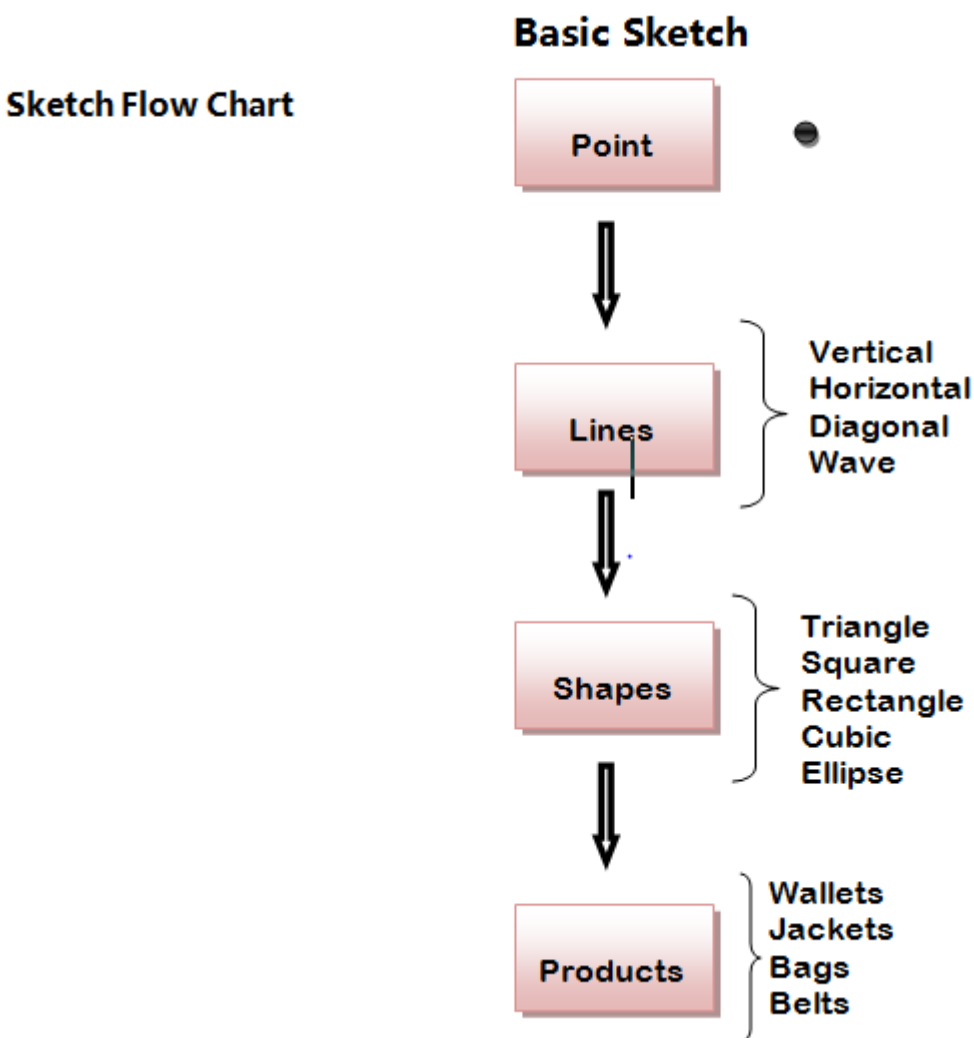
Sketching steps

Sketching is drawing roughly. It can be used in art or to just get an idea of how something (any products) will look. It is used in business, too. Someone might draw a sketch of how a product, building, or other concept might look. Sketching is also a good warm-up for drawing or painting.

1. **Gather all materials listed.** Make sure you have enough light. You can sketch at a table, in the park, in the middle of the city in a sketchbook, on regular paper, or even on a napkin.
2. **Before you start sketching, practice some hand movements.** For example, you can draw circles or horizontal lines for five-ten minutes to warm up your hand.
3. **Starting with your pencil, use light strokes with loose hands.** Move your hand very quickly, using minimal pressure, almost glossing over the page without stopping. Get comfortable with the paper you are working with. At this initial stage, you should barely be able to see the strokes. Consider this to be the foundation of your sketch.
4. **For the next stage, use the darker 6 B pencil.** When you achieve the perfect shape in Step 1, you can then define your strokes more precisely with this darker pencil. Keep adding details. Start adding inner shapes. Make sure they are to scale. For example, when drawing a parking ramp, you want to make sure that the entrances and parking spots are the appropriate size.



5. Add further details and perfect your lines and presentation until you are satisfied that you have captured the perfect representation.
6. When you have completed your sketch, apply a fixative to seal the image.



Basic Shapes

Squares, rectangles, triangles, cones, cylinders, circles, ovals...these are the basic shapes that will aid you in drawing objects more accurately. This technique can be used when doing a still life, a landscape, and practically any other object or subject you wish to draw. As you progress through this book, you will see

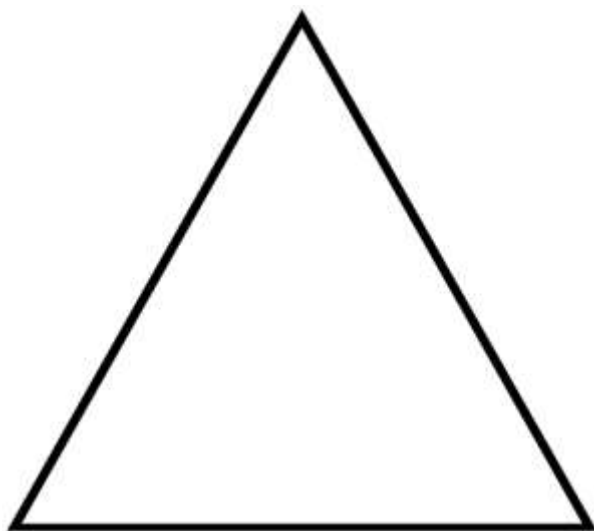


How this style of drawing can aid you in producing a more accurate presentation of the subjects. First, examine the object you want to draw, and determine what basic shapes make it up.

Types of shape

3.3.3 Angled

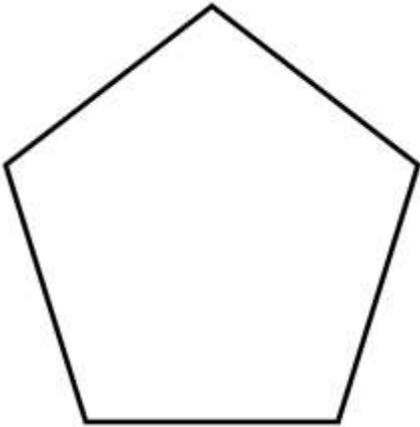
Triangle: -A 3-sided flat shape with straight sides.



Rectangle: -A 4-sided flat shape with straight sides.



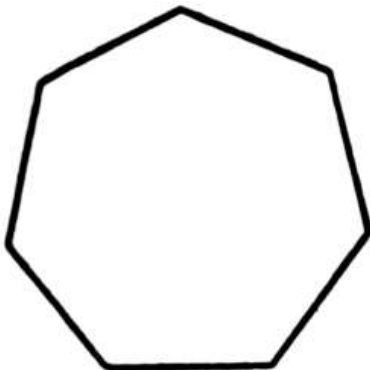
Pentagon: -A 5sided polygon (a flat shape with straight sides).



Hexagon: - A 6-sided polygon (a flat shape with straight sides).

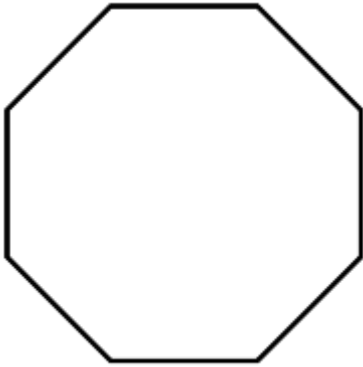


Heptagon:-A 7-sided polygon (a flat **shape** with straight sides)

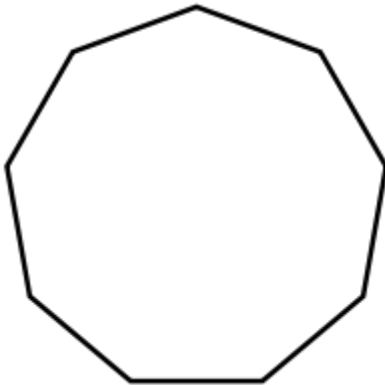




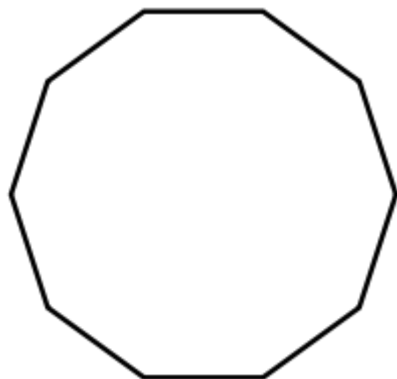
Octagon: - An 8sided polygon (a flat **shape** with straight sides).



Nonagon: - A9sided polygon (a flat **shape** with straight sides).



Decagon: - A 10sided polygon (a flat **shape** with straight sides).



3.3.4 Pointed

The position of the viewer can strongly influence the aesthetics of an image, even if the subject is entirely imaginary and viewed "within the mind's eye". Not only does it influence the elements within the picture, but it also influences the viewer's interpretation of the subject.

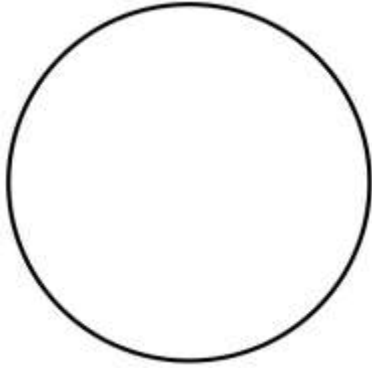
For example, if a boy is photographed from above, perhaps from the eye level of an adult, he is diminished in stature. A photograph taken at the child's level would treat him as an equal, and one taken from below could result in an impression of dominance. Therefore, the photographer is choosing the viewer's positioning.

A subject can be rendered more dramatic when it fills the frame. There exists a tendency to perceive things as larger than they actually are, and filling the frame fulfills this psychological mechanism. This can be used to eliminate distractions from the background.

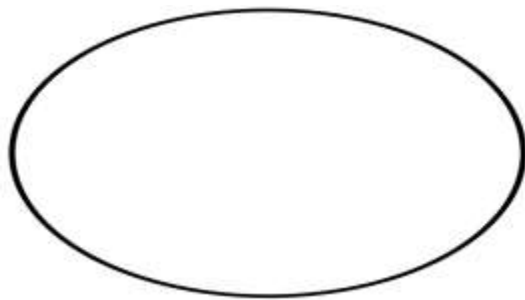
In photography, altering the position of the camera can change the image so that the subject has fewer or more distractions with which to complete. This may be achieved by getting closer, moving laterally, tilting, panning, or moving the camera vertically.

3.3.5 Circled

Circle: - A two-dimensional **shape** formed by all points that are one consistent distance or "radius" from a single central point.

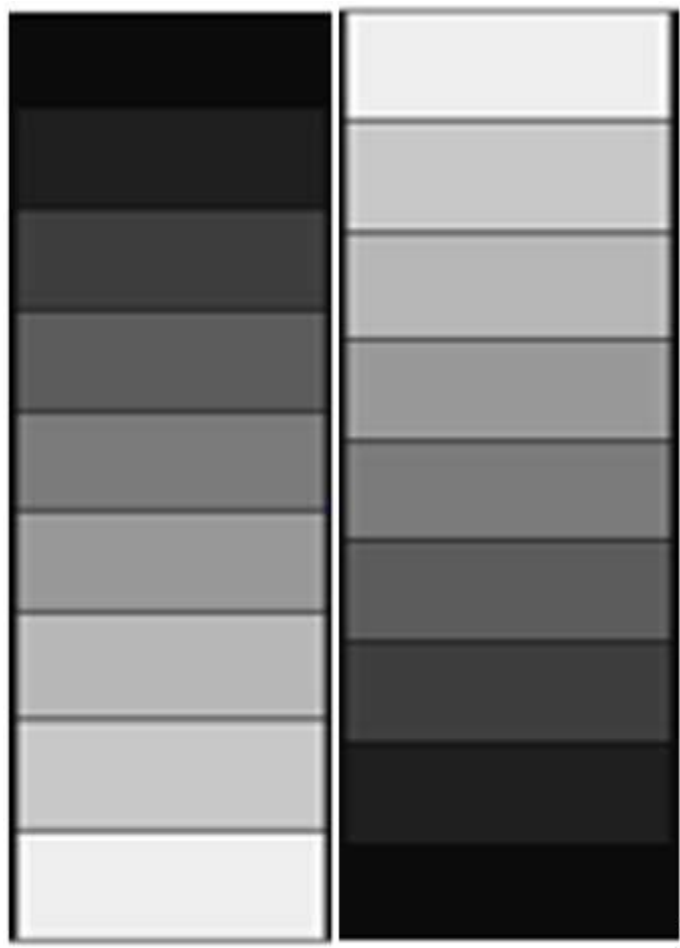


Ellipse: - A two-dimensional **shape** Form may be created by the forming of two or more shapes



Gray scale

Gray scale: - a range of shades of **gray** without apparent color. The darkest possible shade is black, which is the total absence of transmitted or reflected light.



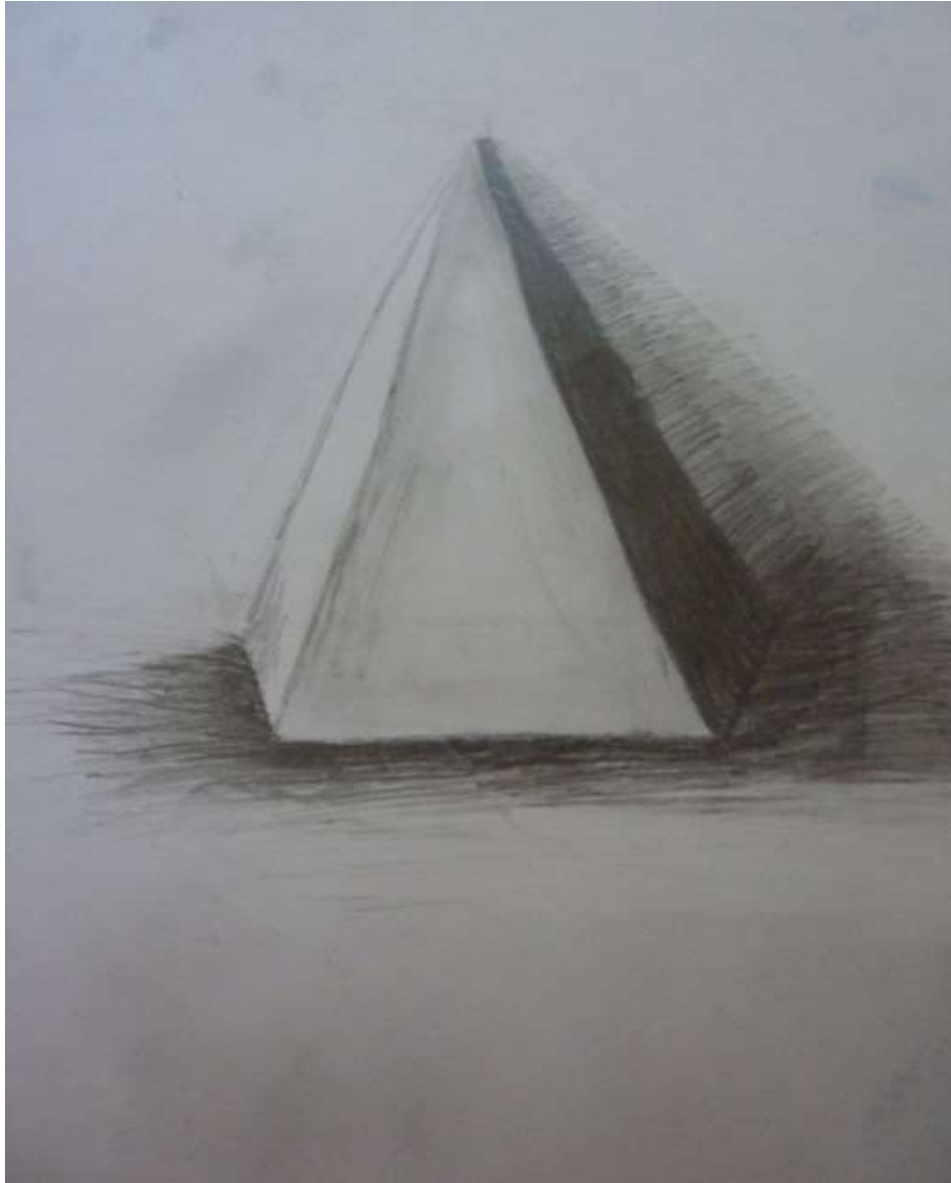
From light to dark

from dark to light

Three-dimensional shape

Three-dimensional shapes are (cube, pyramid, sphere, cylinder, etc.). It may be enhanced by tone, texture and color. Form is considered three-dimensional showing height, width and depth. Examples of these are sculpture, theatre play and figurines. Form is the external appearance of a clearly defined area

Pyramid shape: - A pyramid is a structure with a square base and four sloping triangular sides that meet at one point, or a financial strategy where additional rewards are earned based on previously-earned rewards.



Cone shape: - A three-dimensional surface or solid object bounded by a curved surface and whose base is a circle and whose sides taper up to a point - **cone**.



Cubic shape: -a [three-dimensional](#) solid object bounded by six square faces, [facets](#) or sides, with three meeting at each [vertex](#).



Cylindrical shape: - A three-dimensional surface or solid object bounded by a curved surface and two parallel circles of equal size at the ends. The curved surface is formed by all the line segments joining corresponding points of the two parallel circles.

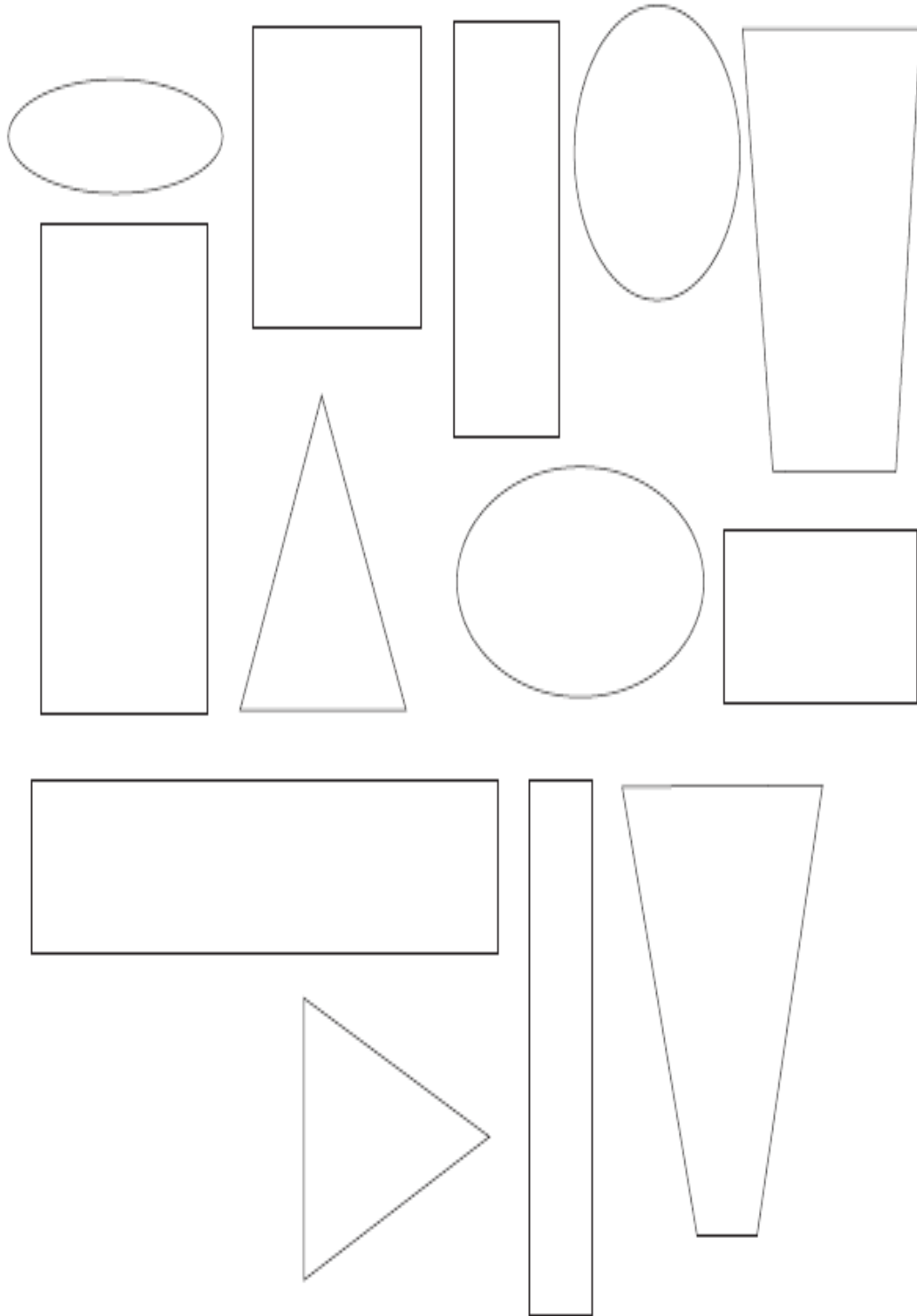


Spherical shape: - is a perfectly round geometrical object in three-dimensional space.



FTVETA





Use basic shapes to define your drawing. This will add dimension to the objects, simplify the drawing, and aid in the placement of objects on the picture plane, making

the objects truer and more accurate. Adjust the positioning of the objects in the final, and eliminate the sketch lines by painting over them or erasing them before you paint. Sketch lines should be lightly drawn so as not to leave an impression.

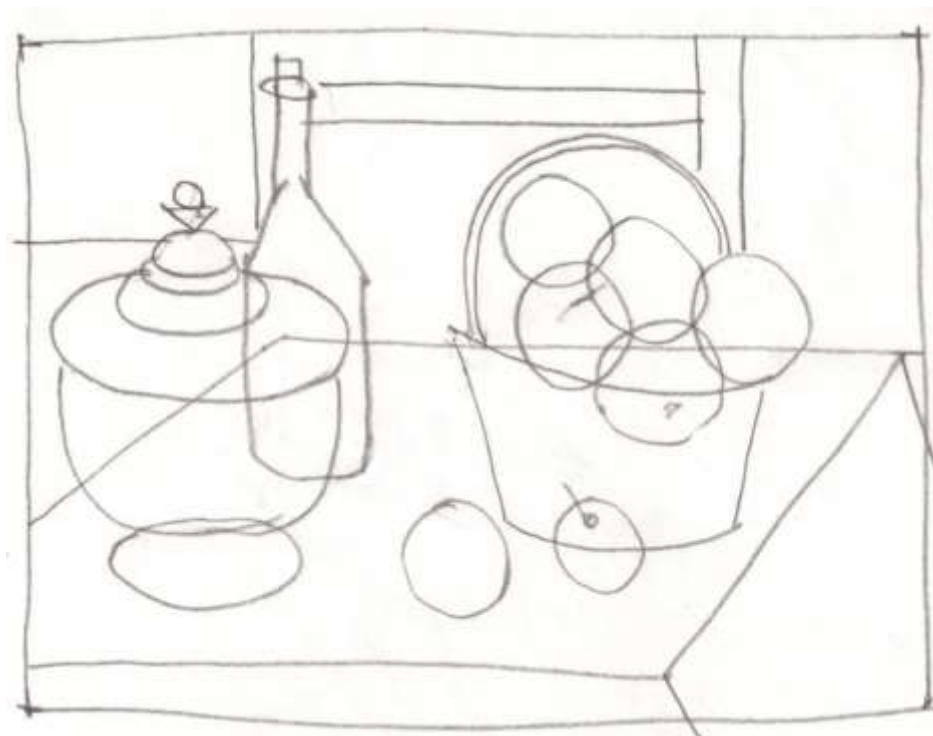
Most drawing can be broken down into basic shapes. See how this drawing can be broken down into basic shapes



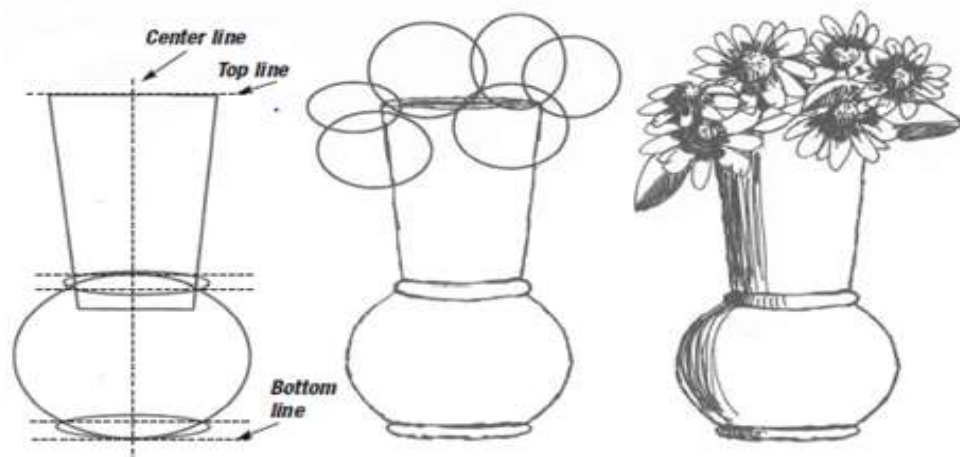
Basic Shapes

Most paintings can be broken down into basic shapes. See how this famous painting by Cézanne can be broken down into basic shapes.

"...treat nature by means of the cylinder, the sphere, the cone...", Paul Cézanne



Selecting Basic Shapes

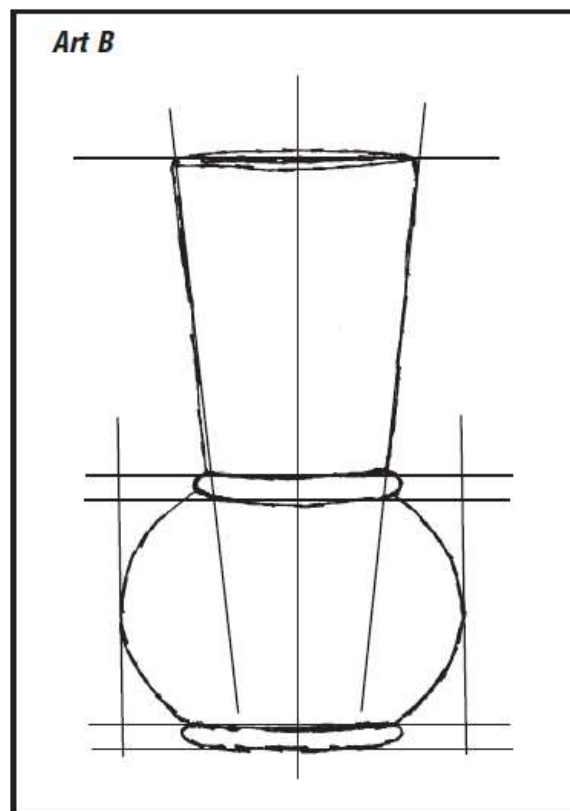
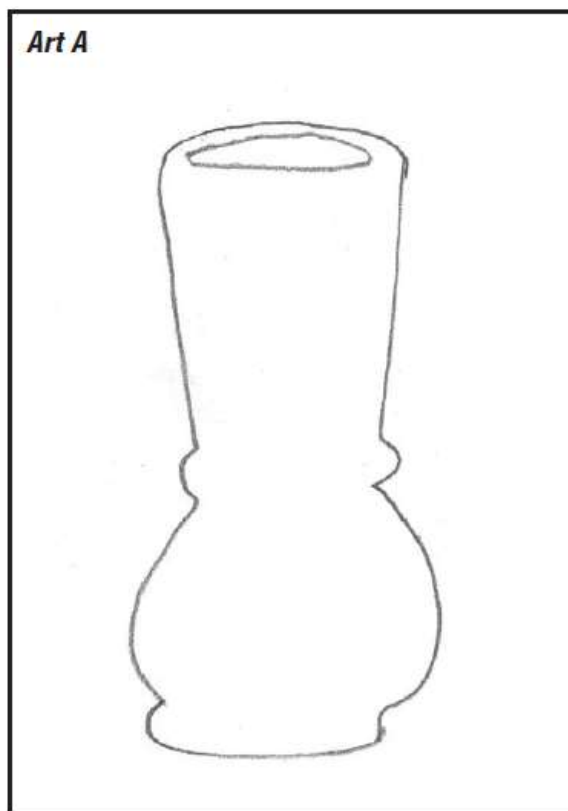


Method:

1. Look at the object you want to draw. Determine what basic shapes are needed to render the object.
2. Start by roughly locating where on your picture plane you want the object to appear.
3. Draw a center line, top line, and bottom line.
4. Place a line where one shape changes to another shape. (See dash rules above)
5. Draw in the basic shapes.
6. Select the lines you want in your final drawing.
7. Draw the complete shape. This avoids connecting the shapes later in the drawing and improves placement.

Symmetry

By reducing objects to basic shapes, an artist can draw a more accurate rendering of an object. If you just make a drawing of the outline of a vase, you will notice that the left side and right side do not match (Art A). But if we use basic shapes and a center line, both sides will look similar (Art B). The basic shapes technique is applied to preliminary sketches, which are done before the finish is created. Producing sketches beforehand allows for more finite adjustments. Be sure to sketch the same size as the finish will be, or in proportion to the finish, so you can scale the sketch to size.



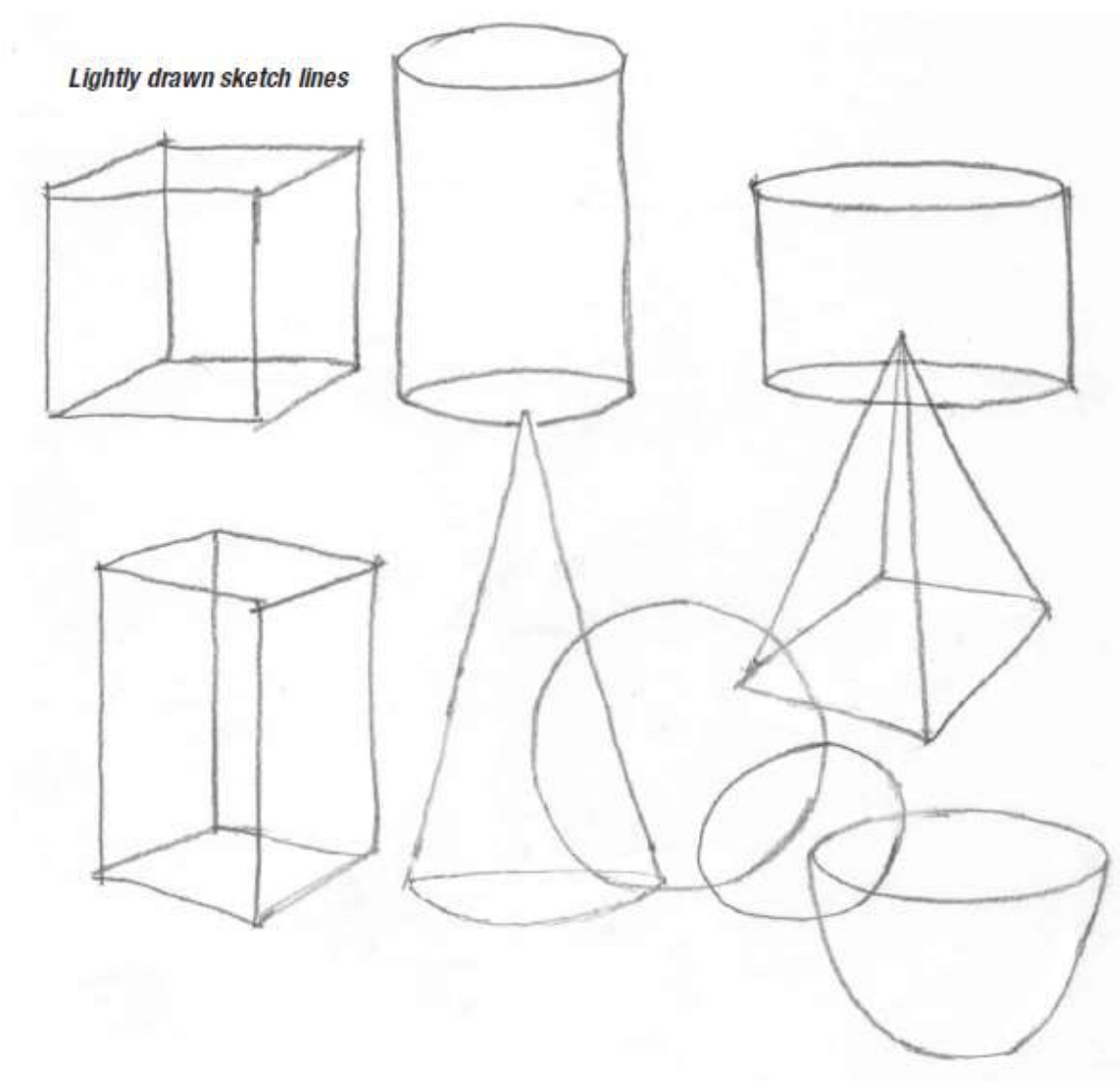
The picture plane is the finished surface—whether it is paper, canvas, or gesso board. Locate your object in the picture plane. To begin, draw a center vertical line, and place the object in the center. Divide the line in to the same number of shapes as the object. Keep the left to-right distances from the center line the same on both sides of the drawing. With tracing paper, draw over Art B, adding the smoothing lines that give the object its shape and form. Practice with other objects on the new sprint pad. Do many sketches. Another way to solve this drawing is to put in the guides and trace only oneside of the object. Then, flip the paper over and trace the side you had drawn onto the other side of the object. Each side should be a mirror image of the other.

Adding Dimension

Use basic shapes to define your drawing. This will add dimension to the objects, simplify the drawing, and aid in the placement of objects on the picture plane, making the objects truer and more accurate. Adjust the positioning of the objects in the final,

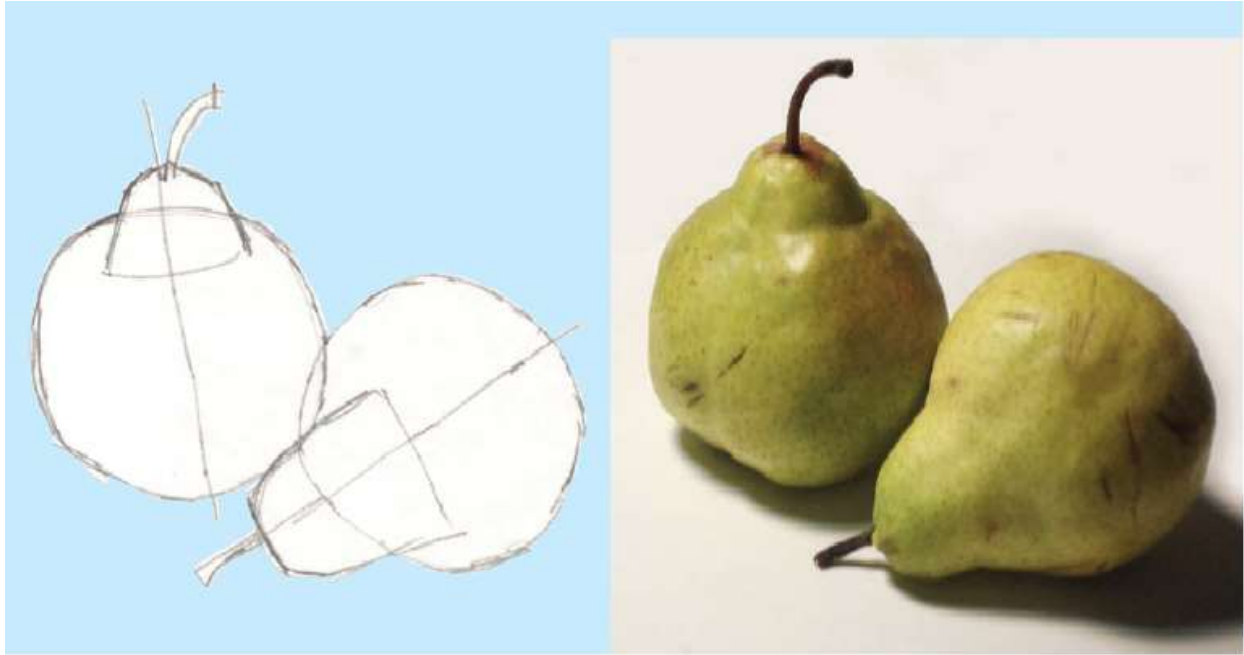


and eliminate the sketch lines by painting over them or erasing them before you paint. Sketch lines should be lightly drawn so as not to leave an impression.



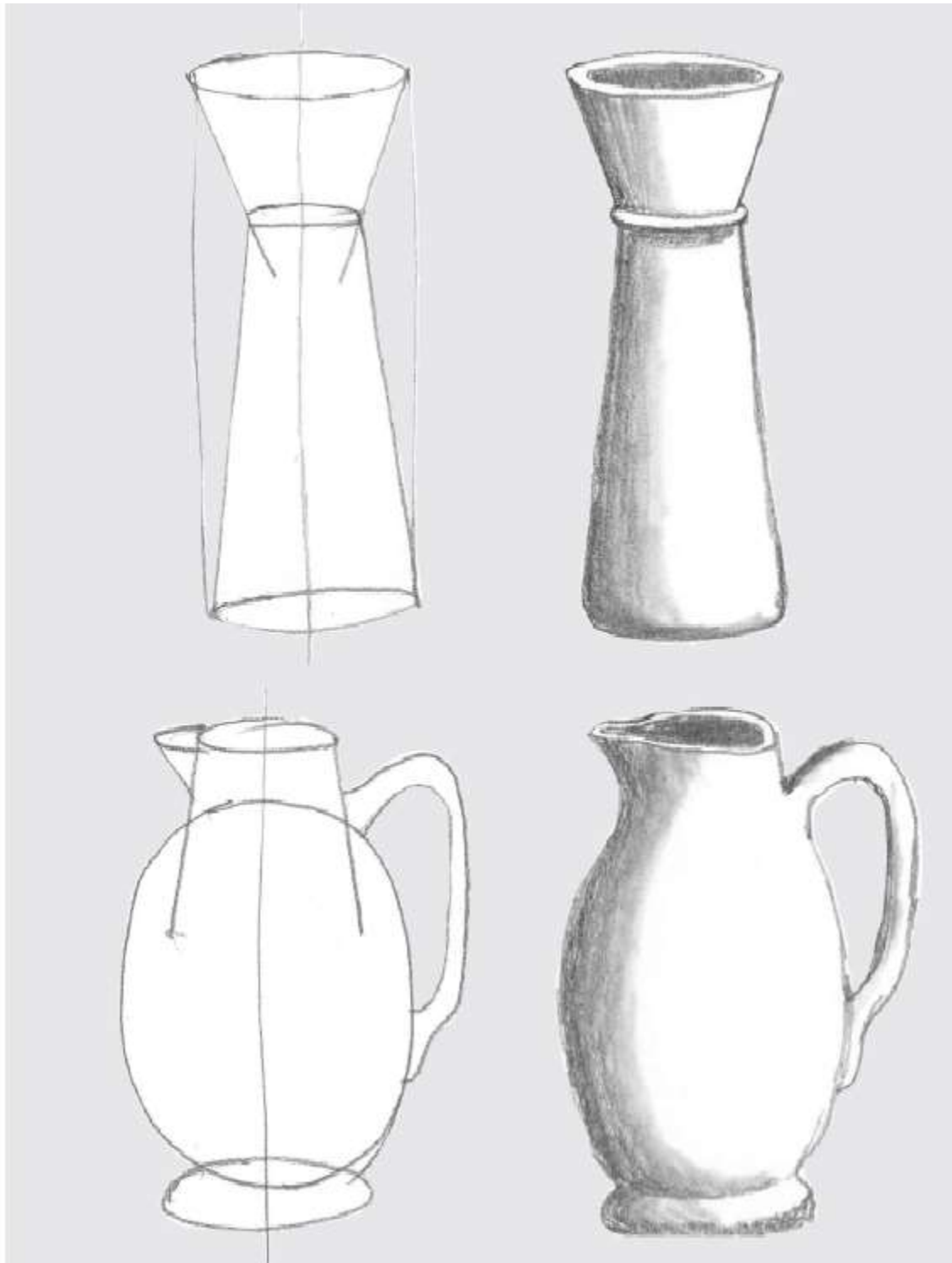
Combining Simple Shapes

Examine the objects you are going to draw, and reduce them to basic shapes. Then combine the shapes to create the finished objects. Add detail and shading. Shapes can be modified to produce a better drawing. Note that the basic shape of the pear is a round circle with a tapered rectangle.

**Method:**

1. Look at the object you want to draw. Determine what basic shapes are needed to render the object (circle and tapered rectangle).
2. Draw in the basic shapes. Draw the shapes completely, not just the parts that touch, but parts that are hidden by other parts.
3. Select the lines you want in your final drawing.
4. Round off the shapes, and blend the forms into each other.

These preliminary sketches of vases show the trial lines and the basic shapes that were used to create the drawings. The sketches can now be refined and transferred to a heavy paper for painting. Look at the center lines and the outlines. These lines define the basic forms of the vases.

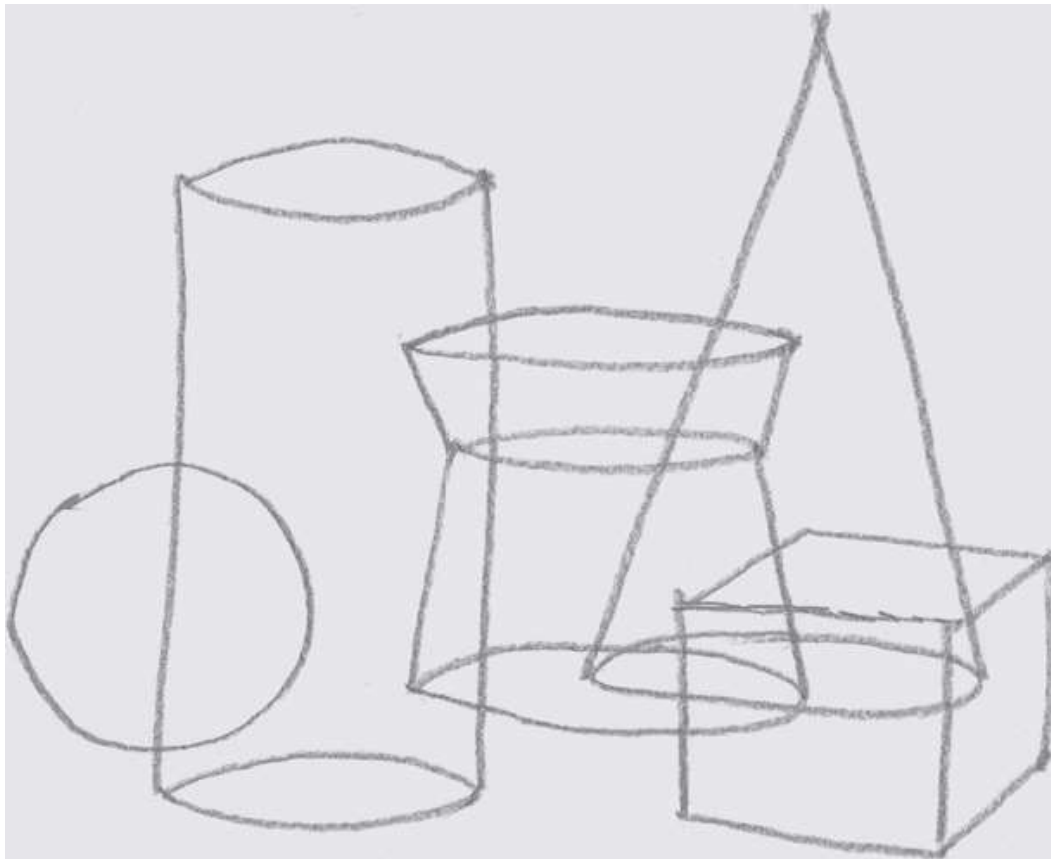


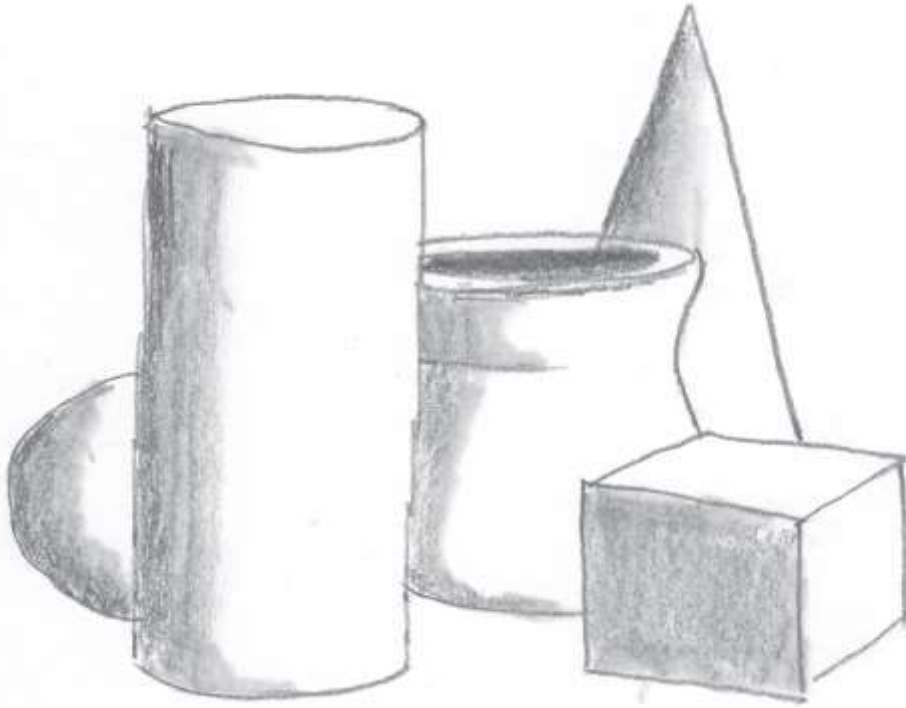
Sketching a Group



When sketching a group of shapes, it is best to draw each shape fully. In this manner, all of the curves and straight lines are more accurate, and you don't have to draw the objects to fit into each other. Remember to draw the objects lightly so they can be erased or covered in your final.

1. Set up some small boxes and jars, and arrange them as a still life.
2. Use simple objects





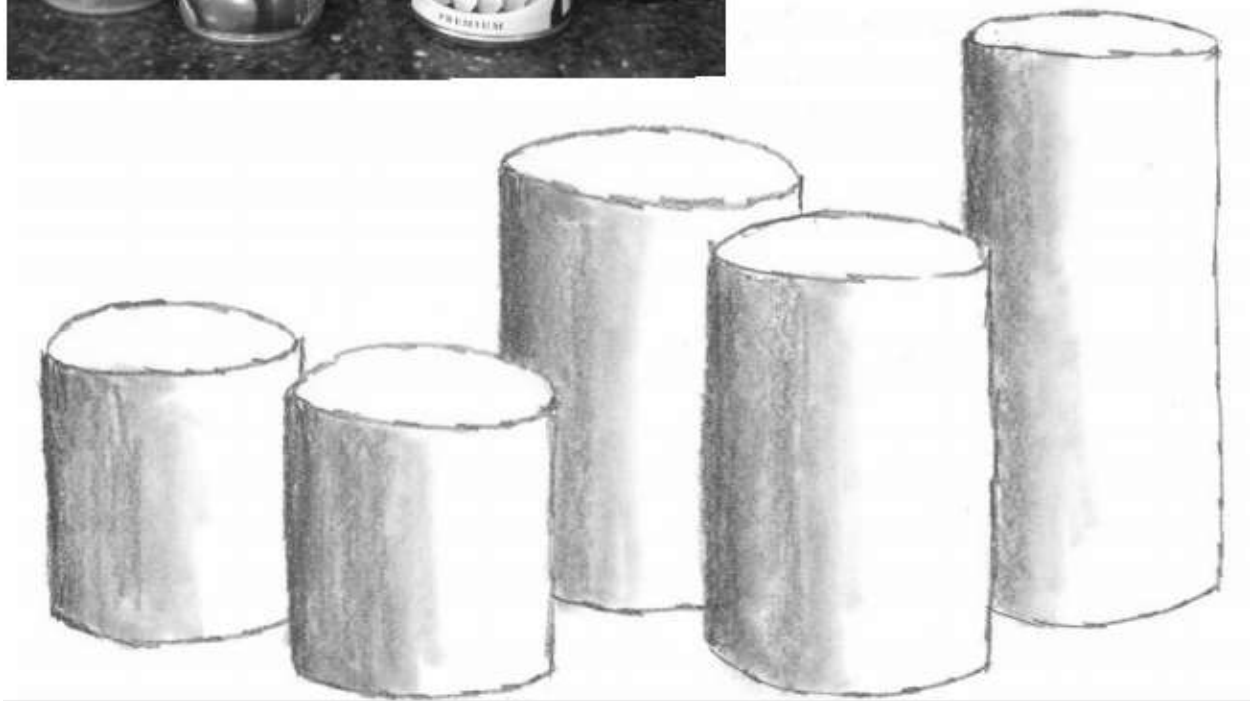
Do several sketches of the objects, in groups and individually. Take your best group sketch, and set up to do a sustained sketch, incorporating a light source and shadows. The light source is on the bumpy texture of the gourds, as well as on the side, and the



shadow is opposite the light source. Try doing some sketches from memory without looking at the objects.

Overlapping Shapes

Overlapping means to extend over and cover partly. When partially obscuring an object by placing another object in front of it, the object will appear to be farther back in the picture plane. This will add dimension to your drawing. Do not overlap too much, as the item in the back may become hard to distinguish. Remember, when drawing the overlapping shapes, draw the entire object; the excess lines can be erased or painted over.





FTVETA

Information Sheet-4

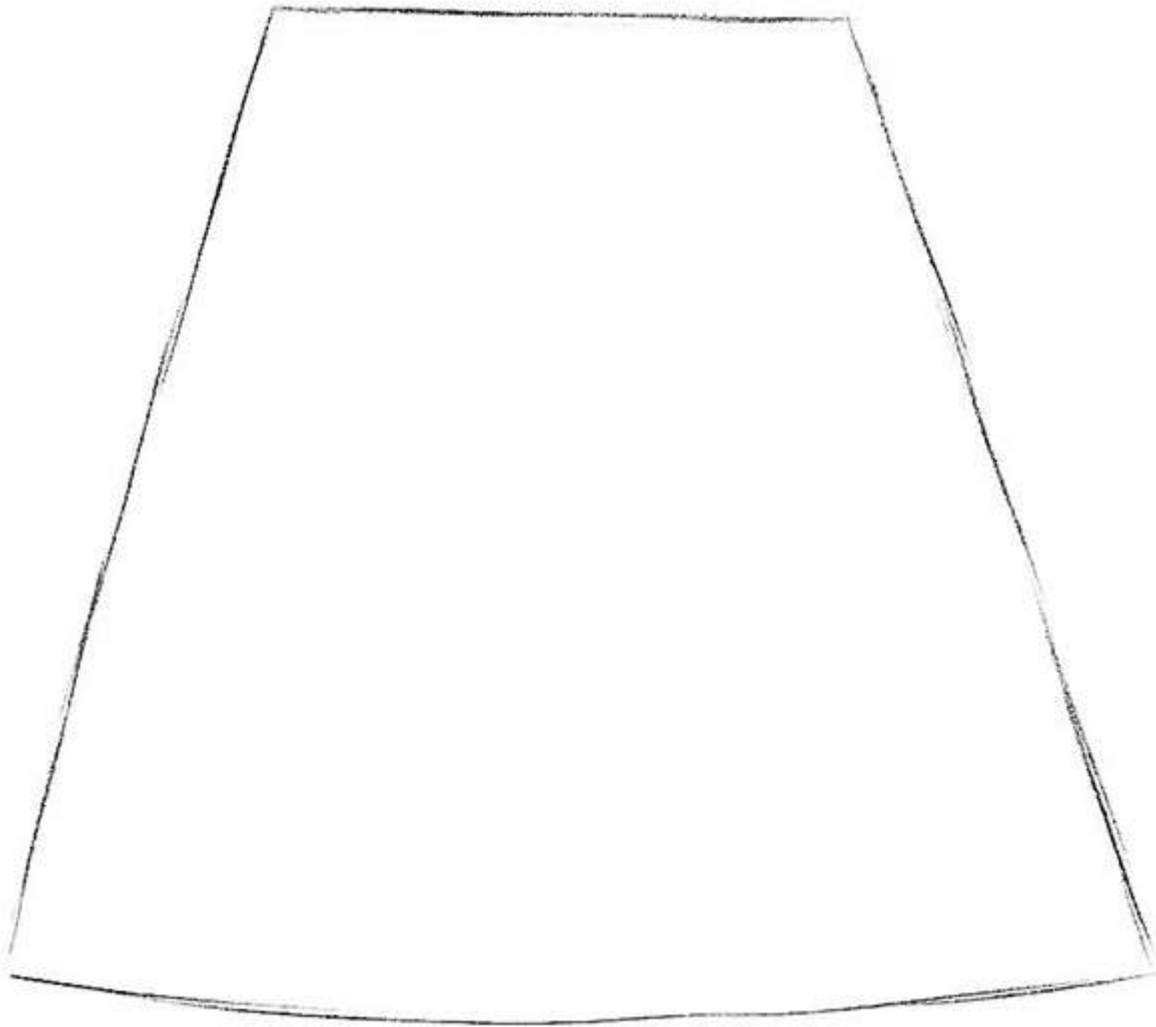
Procedure for Drawing sketch to correctly represent a garment

The team of artists of Drawingforall.net has already drawn a lot of different items of clothing, such as dress, pants and jacket. This lesson will also be from the category “Clothes” and will be dedicated to how to draw a skirt. We will show you the process of drawing a skirt on a fairly simple example, but using four elementary steps that you will see below, you can draw a skirt of absolutely any type.



Step 1

To accurately draw a skirt, first of all we need to sketchout a trapezoid with straight and very light lines. Pleasenote that you do not need to press too hard on thepencil in this stage.



Step 2

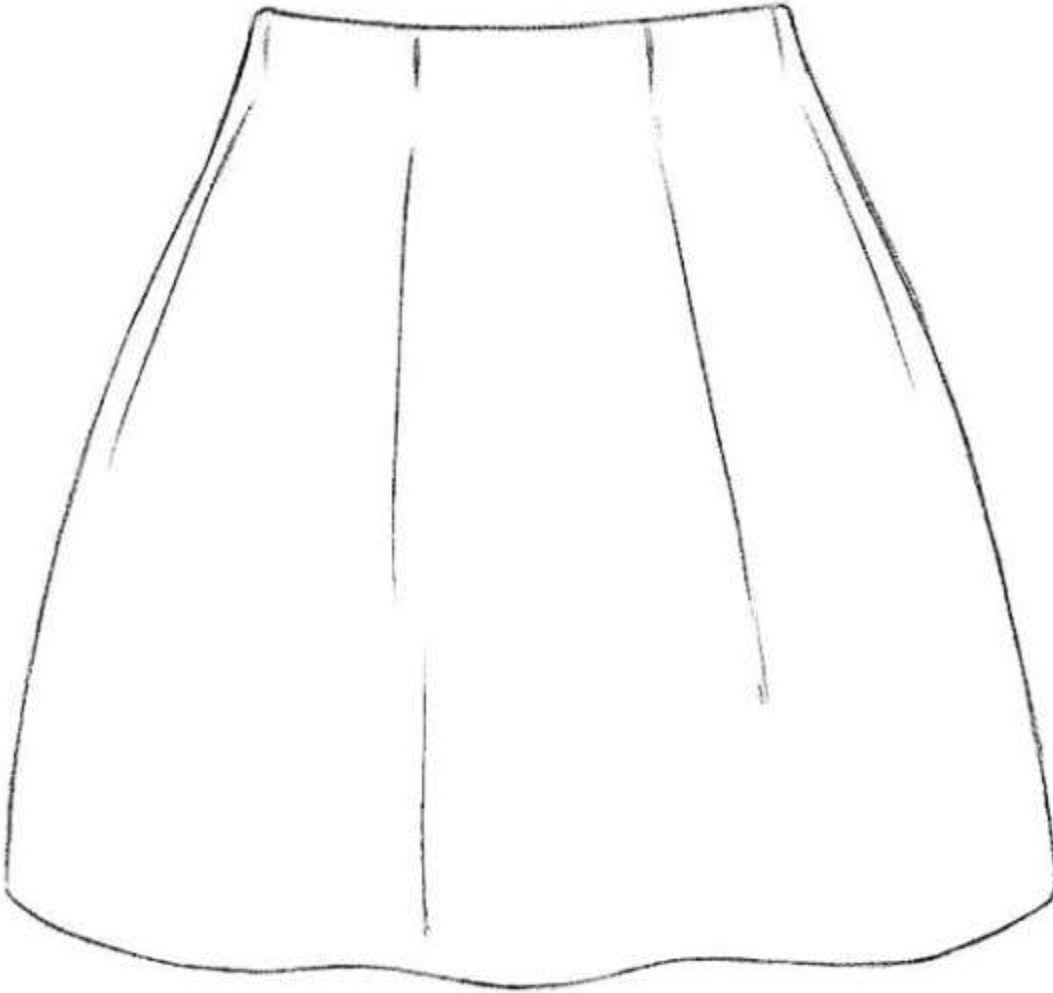


Now using slightly curved lines make the outlines of the skirt more realistic. Add a pair of vertical folds. Skirts come in all different shapes, so it's not necessary to repeat the look as in our skirt drawing, you can slightly modify your version.



Step 3

Erase all unnecessary auxiliary guidelines and draw out the outlines of the skirt using clear and dark lines. Your skirt drawing should be clean and neat. If everything is done correctly, then it is time to proceed to the last stage.

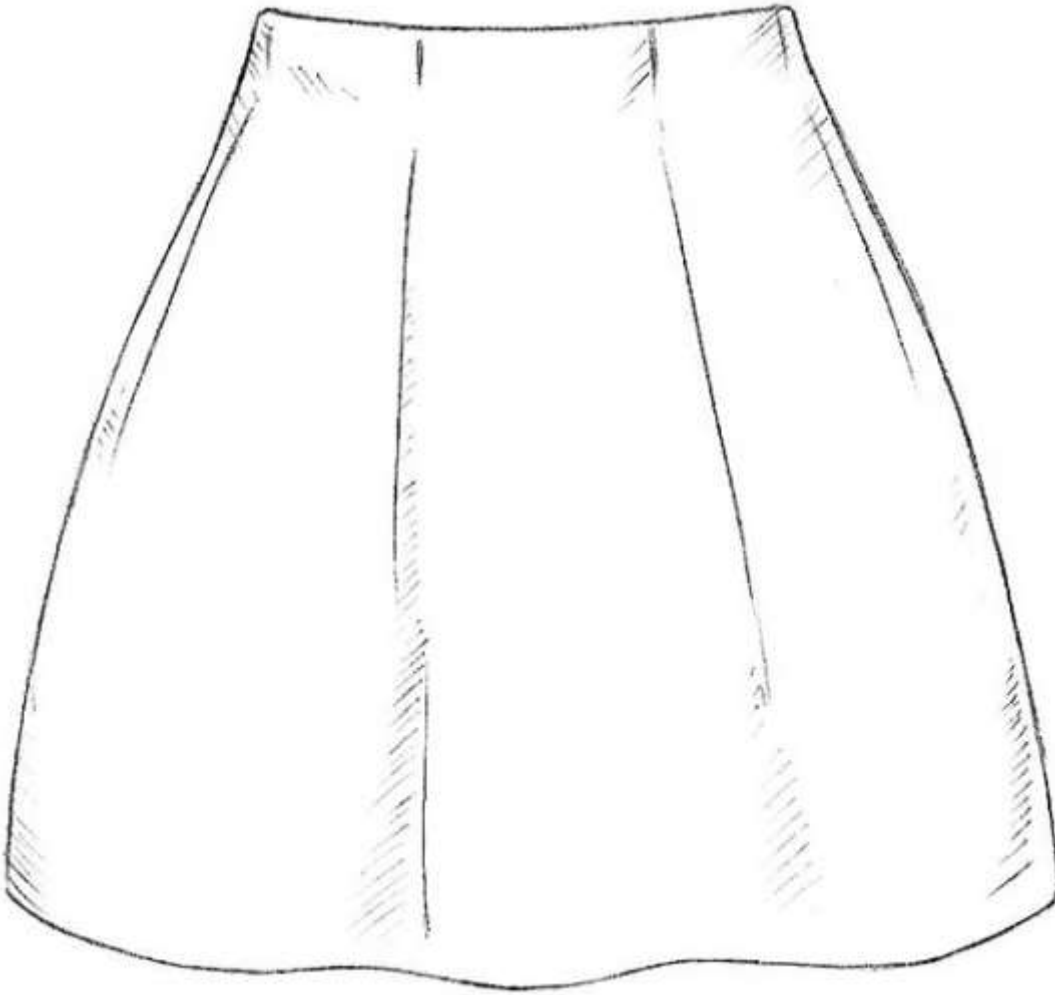


Step 4

It is the last step of the lesson about a skirt. Now we need to add a few shadows to the drawing of the skirt with the help of hatching.



FTVETA



**Operation sheet-7****How to draw a flare skirt**

A full skirt has been one of the strongest symbols of femininity for centuries. In this tutorial you will learn how to draw a full skirt easily. You will discover how to draw and place the folds of it and make the skirt look nice and realistic. Enjoy!

STEP 1: DEFINE THE SKIRT LENGTH

As usual start by drawing the fashion figure. The next thing to do is to mark the skirt length with horizontal lines. Make sure the lines are light since they will be erased soon.

For the purpose of this tutorial FASHION TEMPLATE040 was used but feel free to draw your own or download from our FREE FASHION BASES.

**STEP 2: CURVING THE LINES**



Small things make the difference. To make the flare skirt appear more realistic curve slightly the lines you just drew. Make sure the one on the waistline is curved up while the hemline is curved down. Mark the belt.



STEP 3: SMILES

It's time to draw some "smiles" indicating the skirt folds. Leave some space between them and make sure they are following the hemline direction. Also remember to draw these uplifted curves in different sizes. And of course but don't make too many of them.



Tip: Thick fabrics will have less and larger folds. Thinner fabrics will have more and thinner folds.



STEP 4: FINISH THE HEMLINE

Pull a short vertical line at the outer side of the last “smiles”. A bit higher draw another “smile” curve right next to them. Don’t leave any space between them. Also draw down-turned curves connecting the “smiles”.



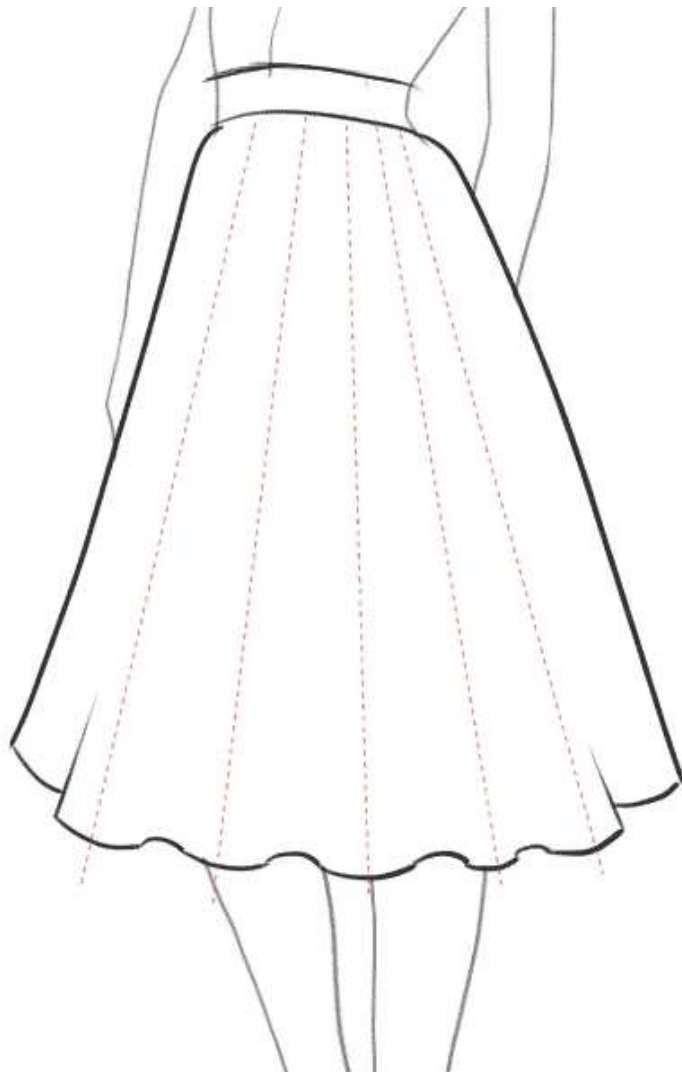
STEP 5: OUTLINE

The next step is to connect the belt to the skirt hemline. When drawing a full skirt keep in mind that the outline is not just a straight line. It has a small bulge at the top and the overall shape resembles a bell. Forget about straight lines!



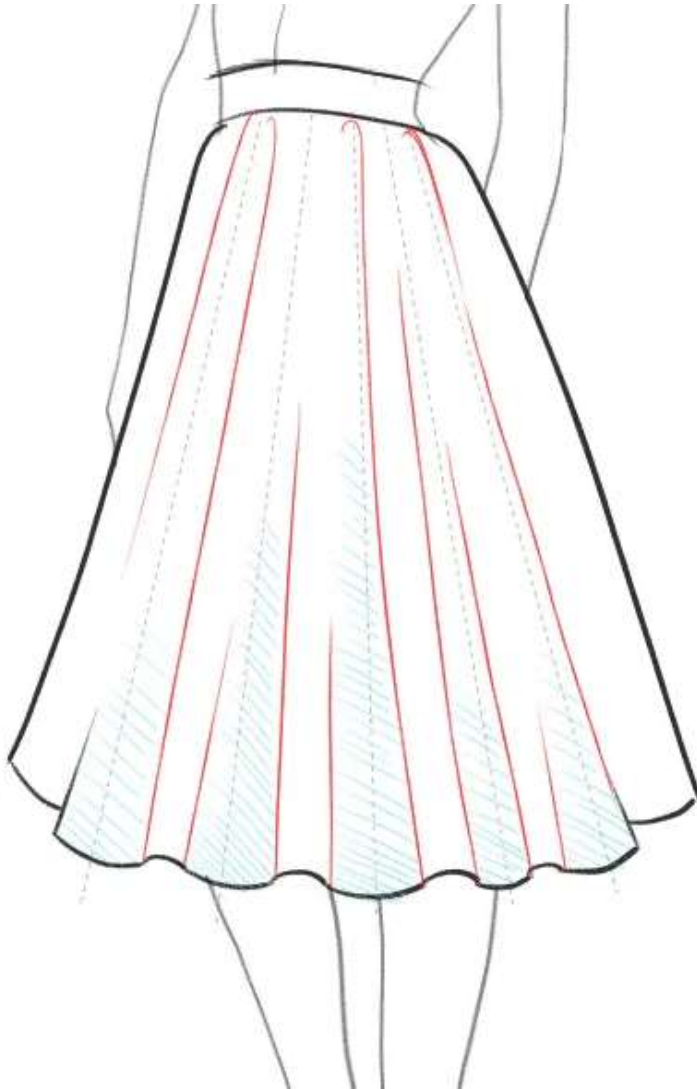
STEP 6: GUIDELINES

This step is optional and if you can imagine the guidelines without getting confused feel free to skip it. The goal is to find the center of each side and connect it to the skirt belt with almost invisible line. Notice how each guideline is at an angle like sun rays.



STEP 7: FOLDS

The most beautiful part of a full skirt is the soft folds. Following the guidelines connect the “smiles” to the belt. It is very important to keep in mind that the folds have a triangular shape (the bottom is much wider compared to the top). The lines don't need to be drawn from end to end. Make sure the sketch doesn't look boring- vary the fold lines.



STEP 8: GATHERINGS

Finally add some small gatherings right below the belt. As a result of the fabric distortion they are usually formed over the triangular shaped folds (from smiles to belt).



STEP 9: DRAWING THE FLARE SKIRT

SHADOWS

The shadow is a lot of fun. The space from the down-turned curves to the belt is where the shadows are. It is enough to fill in with darker shade just the bottom part and make a smooth transition as you go up.



Hopefully you enjoyed this practice and it helped you gain a better understanding how to draw your flare skirts, fullskirts and dresses designs. To make your fashion sketch even more interesting you can DRAW A BELT over the skirt or add a beautiful FLOWERS PATTERN.



FTVETA



**Operation sheet-8****Draw three layer casual skirt**

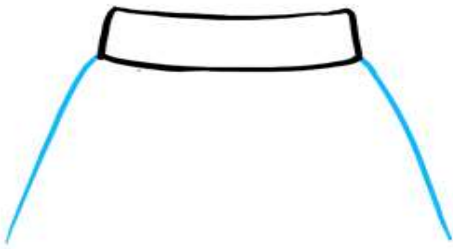
Step by Step Instructions for Drawing a Skirt



1. Begin by drawing a slightly curved horizontal rectangle. This will form the waistband of the skirt.



2. Draw a curved line descending from each of the bottom corners of the rectangle. This outlines the sides of the skirt.



3. Connect the lines from the previous using along, wavy, curved line. Notice how the linedoubles back upon itself slightly, imitating thefolds and ruffles of the hanging fabric. Thiscompletes the outline of the upper portion of theskirt.



4. Draw lines across the skirt, some connectedto the waistband and others originating from thebottom of the material. These lines indicatefolds and creases in the fabric.



5. Draw curved lines descending from each side of the skirt, inset slightly from the edge. Then, connect these lines using a long, wavy line that doubles back upon itself slightly. This outlines the next segment of the skirt.



6. From each of the curves in the bottom of the skirt, draw lines ascending upwards. These indicate creases or folds in the fabric.



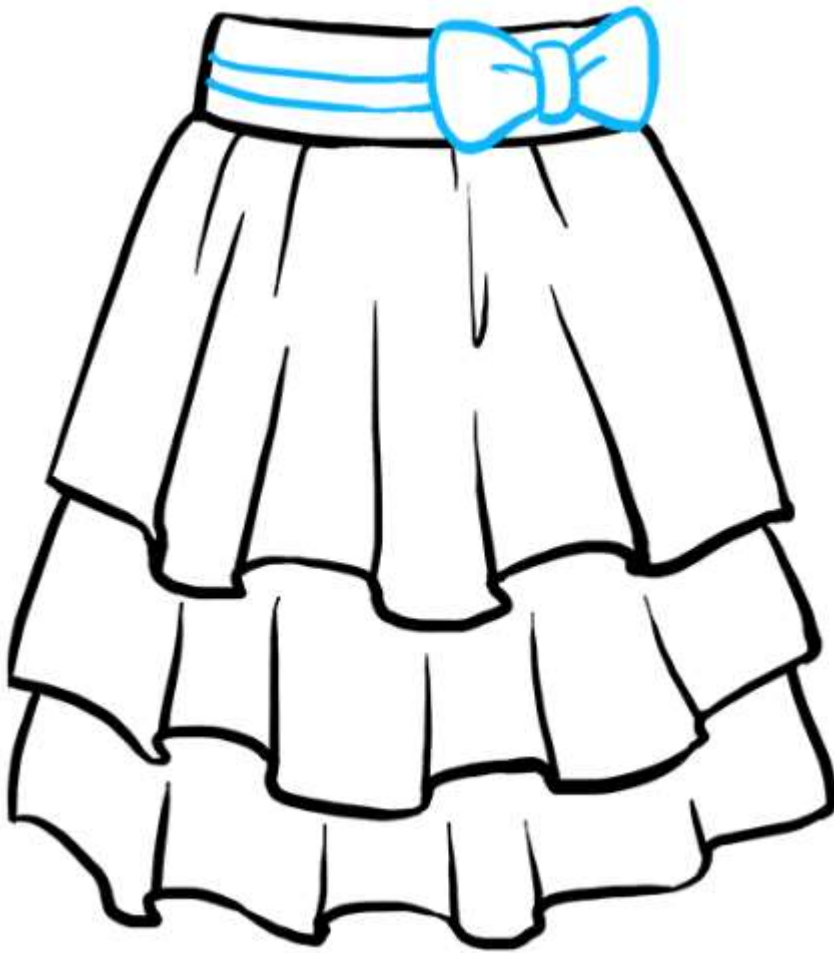
7. Draw a third segment of the skirt. Extend lines downward from each side, slightly inset from the edge. Then connect them using a wavy line.



8. Draw a short line ascending from each of the waves at the bottom of the skirt. This indicates folds in the fabric.



9. Decorate the waistband. Draw a small vertical rectangle with curved corners on one side of the waistband. This is the knot of the bow. On each side of it, enclose an irregular shape; each shape should resemble a rounded triangle with one corner hidden behind the knot. Erase guidelines as necessary. Draw a curved line on each side of the knot to indicate folds in the fabric.



Finally, draw a set of parallel lines down the center of the waistband, indicating the ribbon. Color your skirt. Make it match your favorite outfit, or shade it in any colors you can imagine. Who will wear this fancy skirt? Check out our people drawing guides and learn to design your own fun characters.



]

2.1.1 Ladiesjacket

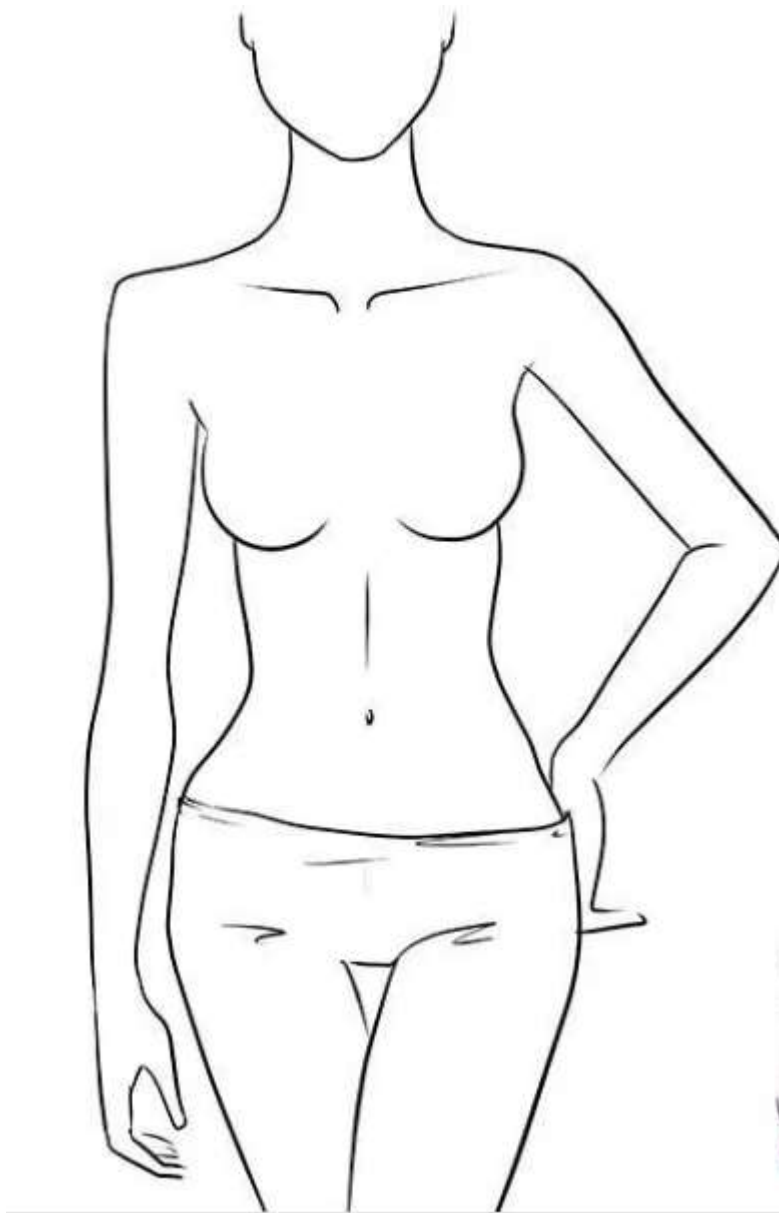
Outwear is something that many aspiring designers avoid including in their fashion sketches because they are not very sure how to draw it. In this title you will learn how to draw a leather jacket for your collection and see how easy and fun it can be.

**Operation sheet-9**

Draw ladies leather jacket

**STEP 1: DRAWING THE FASHION****FIGURE**

Start by drawing your model. Take your time and make sure the figure is proportional. The well-drawn fashion figure is the base for a good-looking design. 'HOW TO DRAW THE FEMALE TORSO' will help you in case you have difficulties.



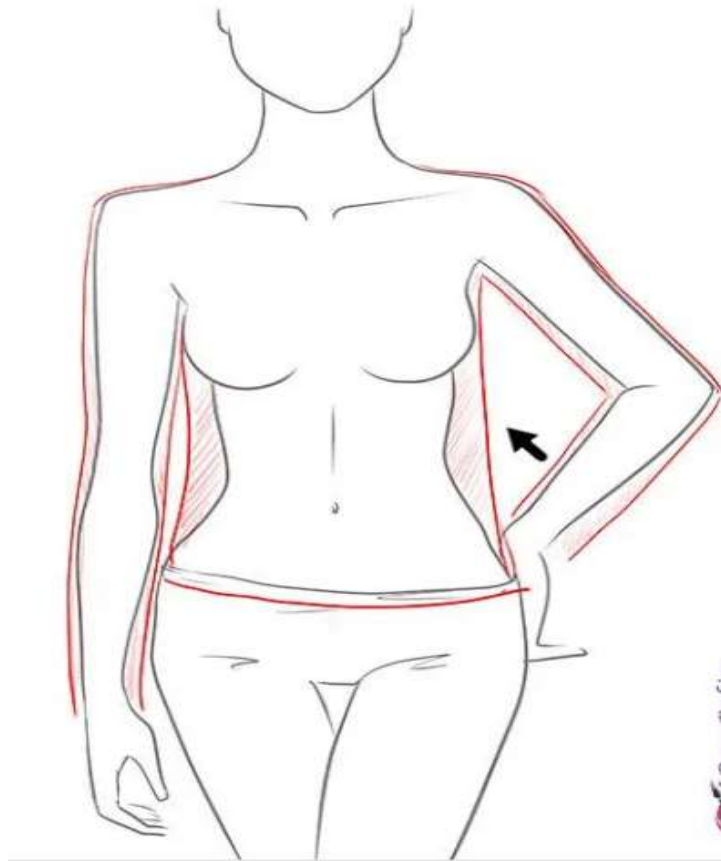
STEP 2: OUTWEAR WITH SOME

VOLUME

Draw around the figure the shape of the jacket. This step is very important. When drawing outwear you need to remember that it is not close to the body. There should be enough space between the body and the jacket outline for a sweater underneath.

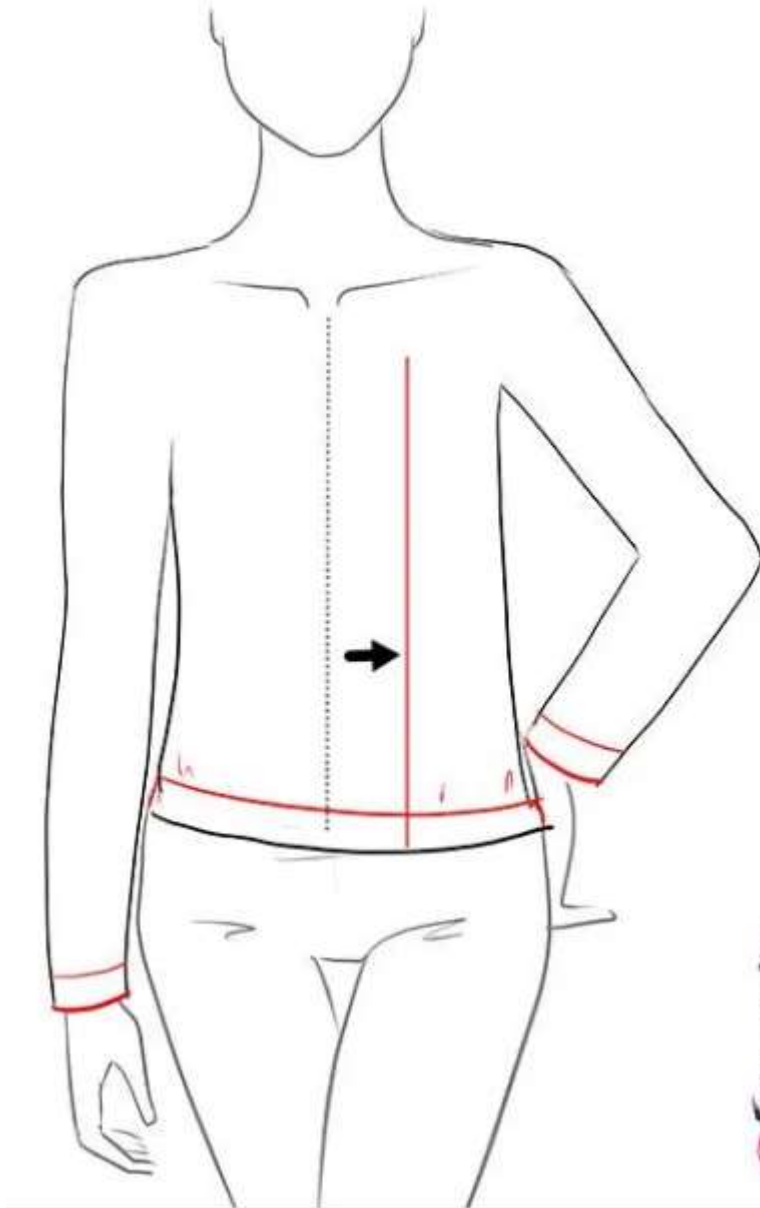


Tip: Notice how boxy is the leatherjacket around the waist. Most rocker jackets will be drawn like this. Yet if you want to design something more fitted – go ahead, but remember to still leave air between the body and the garment.



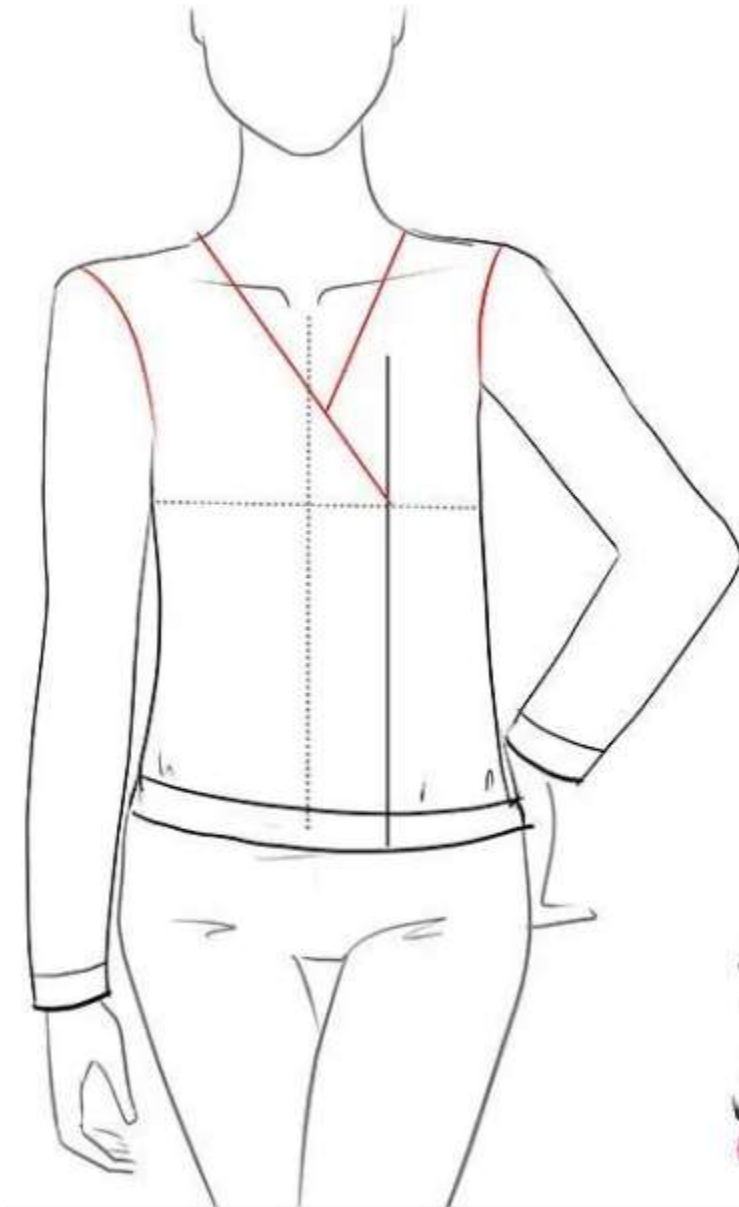
STEP 3: ALMOST CENTERED

First erase all the unnecessary lines in your drawing – the model body is no longer visible. In this particular example the zipper of the leather jacket will be moved to the side. Find the figure centerline and draw a line about halfway to the jacket outline. Draw the hem line of the sleeves and the waistline and mind that they are curves, not straight lines.



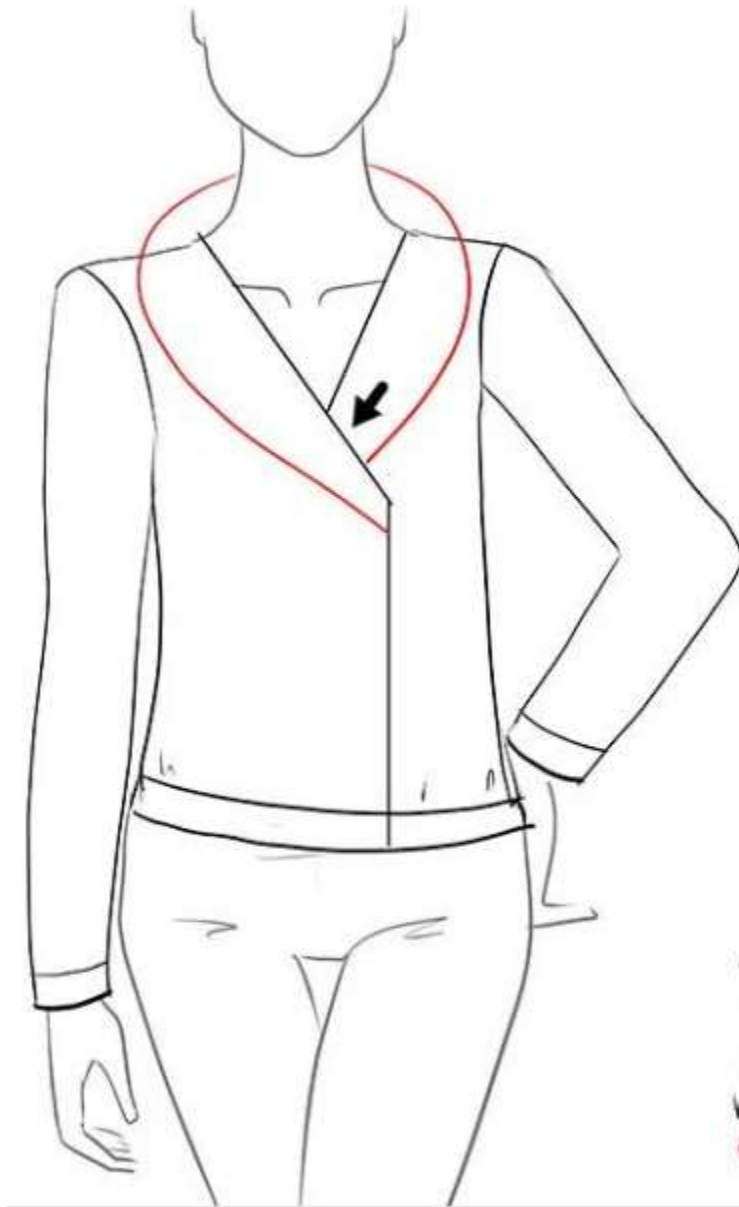
STEP 4: COLLAR GUIDELINES

Start from the place where the neck and the left shoulder join and draw a diagonal to the moved centerline. Add the right side of the collar and notice that it goes toward the real Centerline instead to the new one. Draw curved lines on the shoulders to mark the place where the sleeves connect to the body.



STEP 5: DRAWING THE COLLAR

This is a different approach to drawing the collar from what you know from “HOW TO DRAW A JACKET”. The first step is to draw a soft line indicating how big the collar of the jacket will be. Make sure the left and the right side are symmetrical.



STEP 6: ADDING DETAIL

The second step is to cut two triangles out of the shape you just made. The placement of the triangles is close to the collarbone.



STEP 7: DRAWING STITCHES

One of the things that will make your sketch really look like a leather jacket is the stitching details. Add stitches to the inner part of the sleeves, around the collar and the hem of the sleeves.

Tip: Most outerwear jackets have these horizontal hems under the shoulders – keep this in mind when designing.



STEP 8: DRAW THE FABRIC WRINKLES

The wrinkles on leather fabric are more of sharp and edgy shapes instead of soft. Draw some wrinkles and folds around the elbows.



STEP 9: DRAW A LEATHER JACKET

THAT LOOKS UNIQUE

Zippers and buttons is what can make a basic design into something truly unique. DRAW A ZIPPER over the new Centerline and add shorter ones to indicate the pockets.



STEP 10: COLORING

As you know from the “HOW TO DRAW LEATHERPANTS” title the easiest way to replicate leather fabric is by leaving shiny parts in irregular shapes close to the outline. This is how the leather jacket will be colored too.

Tip: The shiny parts around the edges don't need to be white – you can use very light color from the same color family as the main color of the jacket.



STEP 11: ADDING SHADOWS

The shadows can be drawn with a black pencil touching very lightly and building up the color. Make darker the area below the collar, the right side of the jacket underneath the zipper and everywhere you've drawn folds.



STEP 12: LIGHT MAGIC

This last step is optional but it will add even more realism to your drawing. Make tiny lines in white color here and there to show the most illuminated spots. Work carefully you don't want too much of shine.

This was a technique to help you draw basic leather jacket. Use it as a foundation to build amazing collections of motorbike jackets for bad boys and girls or just to add something interesting to your fashion sketch.



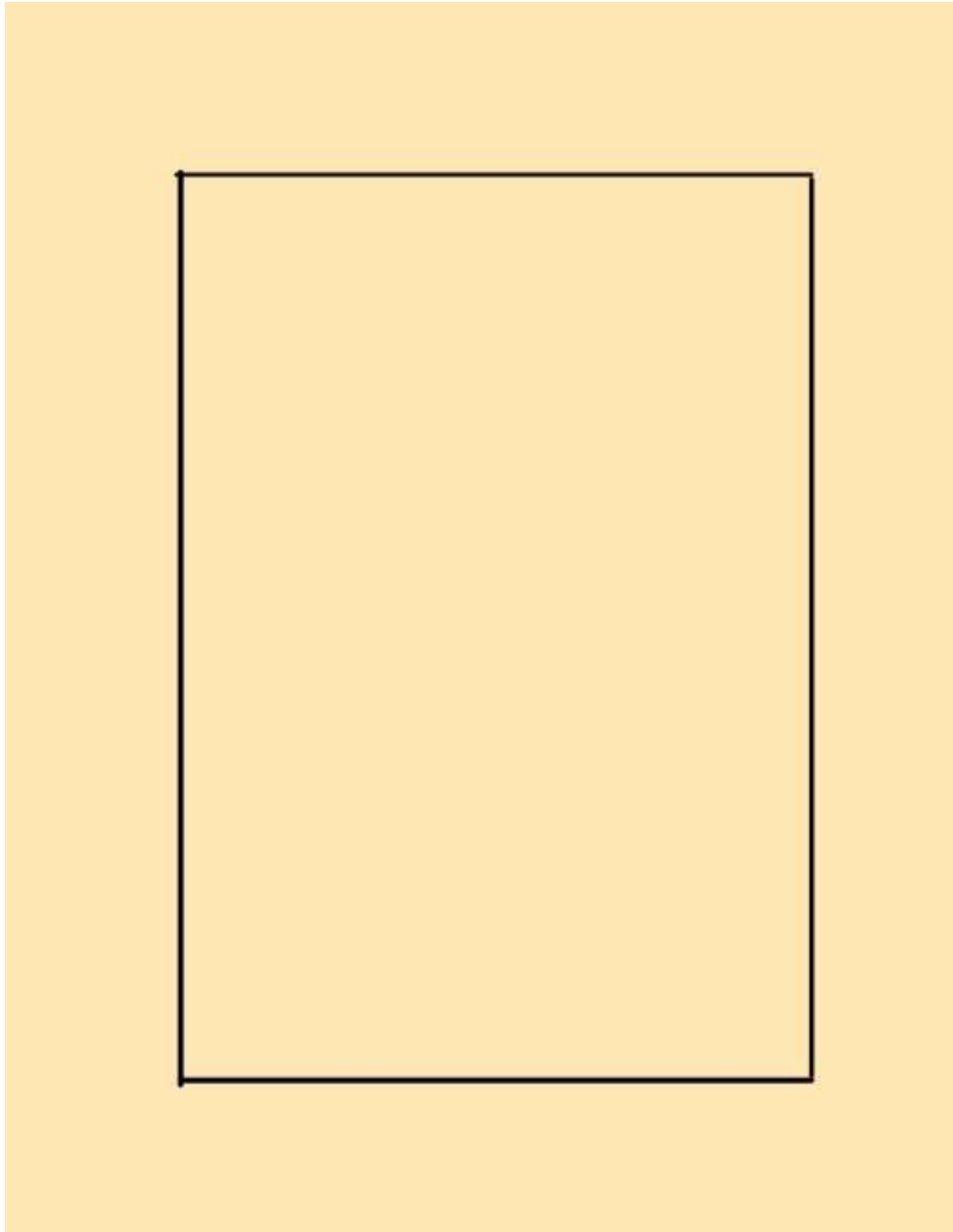
FTVETA

Operation sheet-10

Draw men leather jacket have collar stand

How to draw a garment

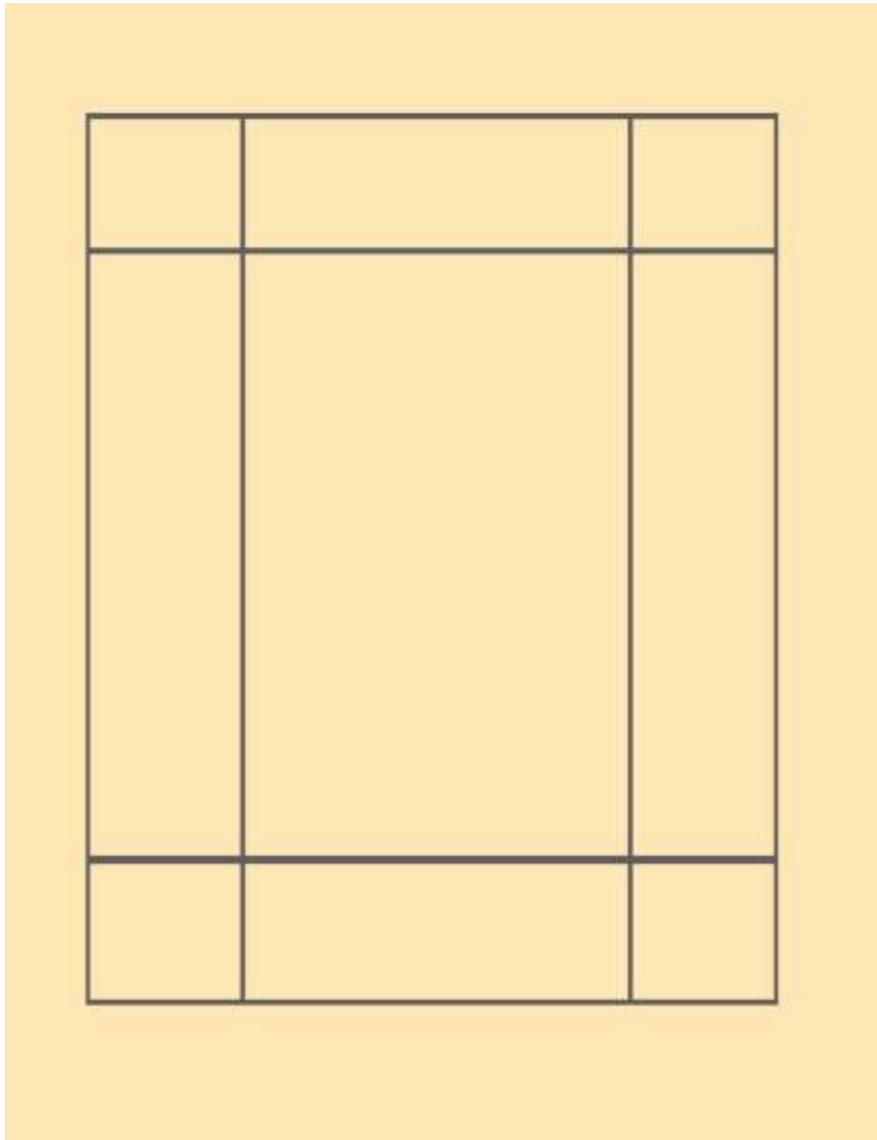
Step- 1 First draws a rectangular shape. (Note; - doesn't draw bold the line because this is constriction line you will erase it finally)



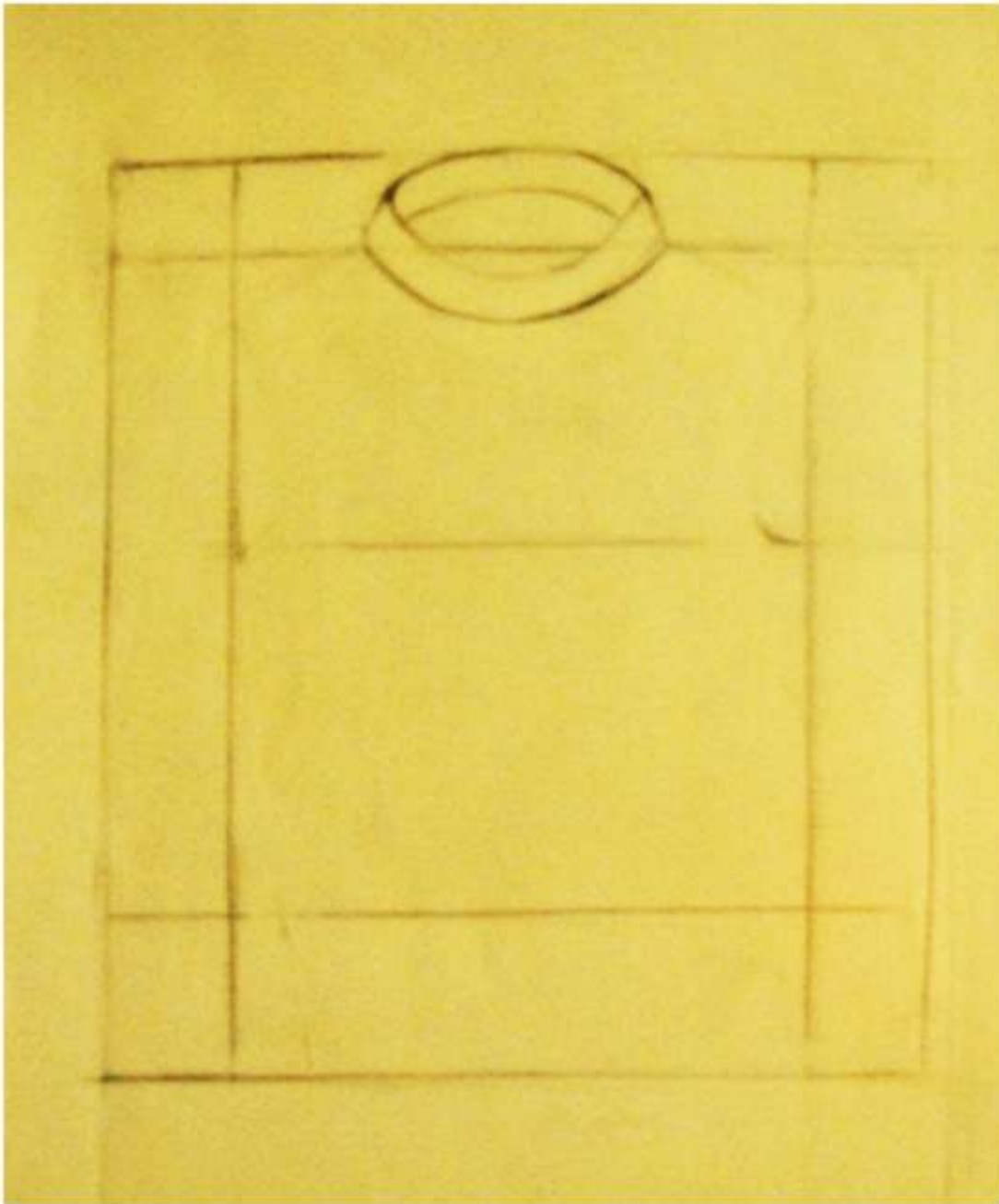
137



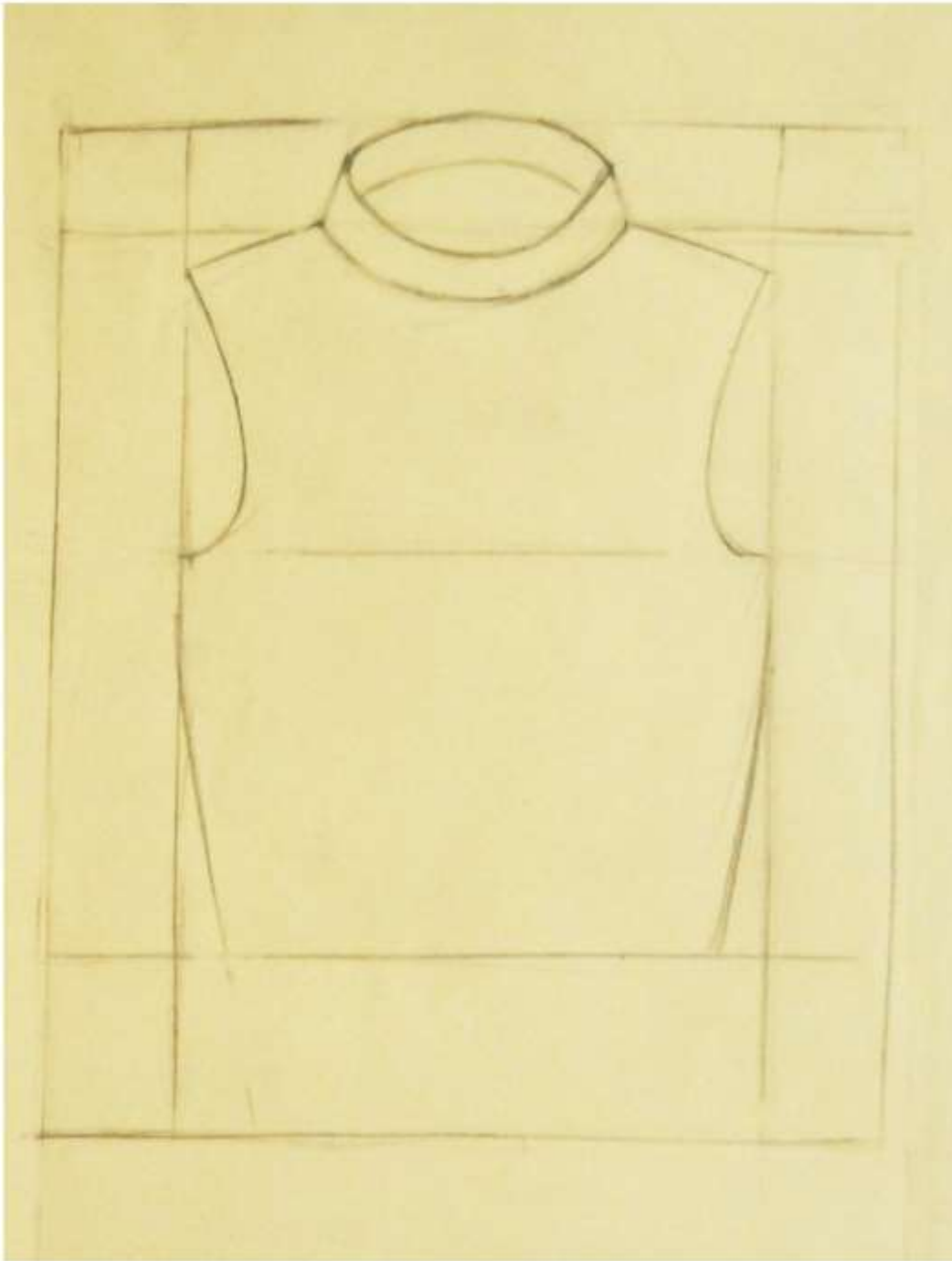
Step- 2 start divides from the top, bottom, left & right of it. It is used to start the shape of the jacket as you see on the picture.



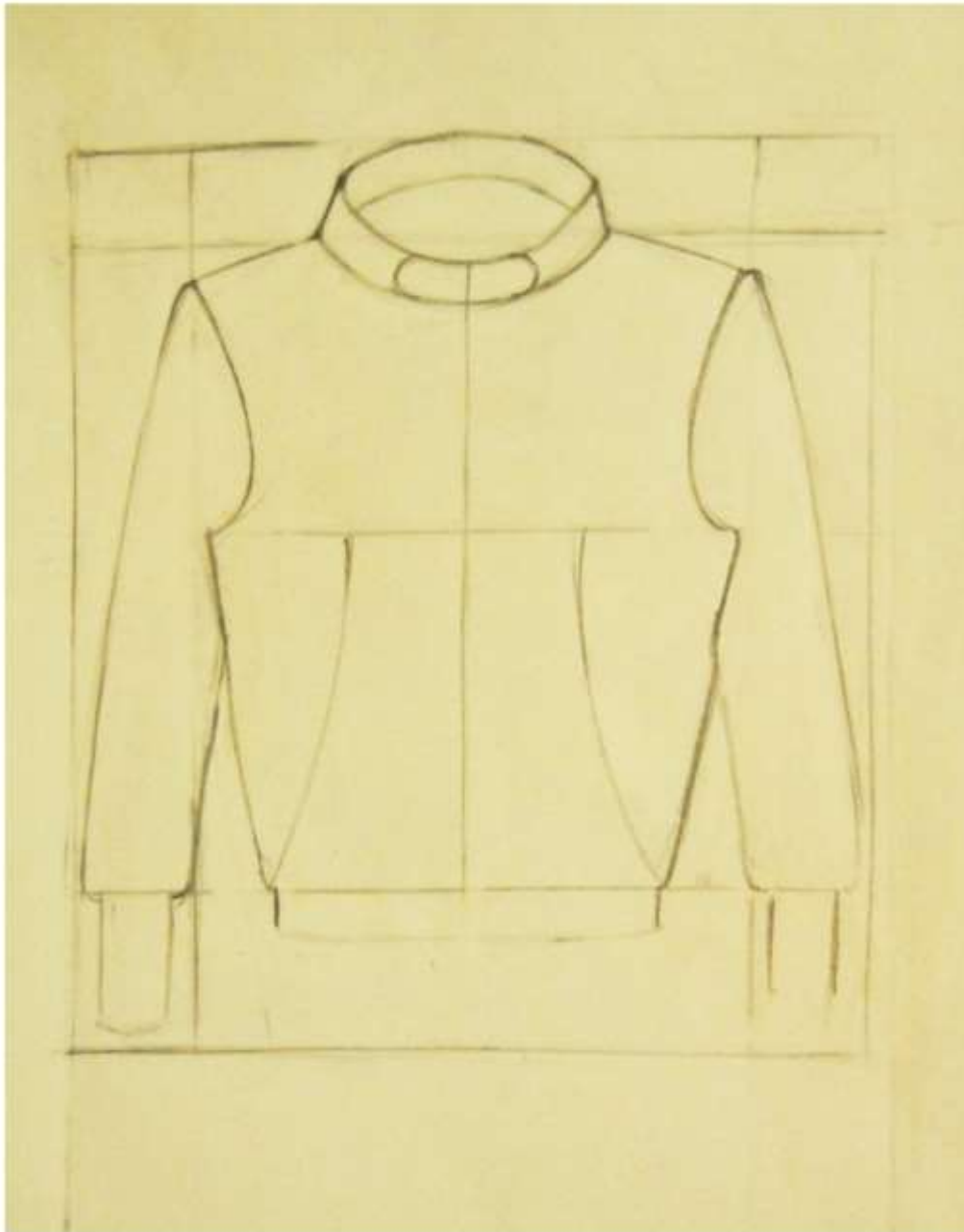
Step- 3 draws properly the neck hole between the top & the divided line as you see on the picture.



Step- 4 draws properly the shoulder lines, arm holes & until the bottom part of the jacket as you see on the picture.



Step-5 draws properly the arm, zipper, pocket, bottom part, nick & stitching part of the jacket as you see on the picture.



Step-6 put all the stitching mark, areas all the constriction line rights all dimension, color of the leather & all the accessories size.



FTVETA

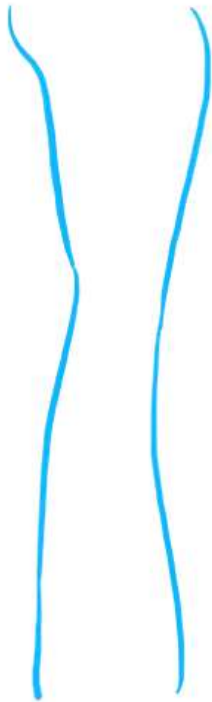


**Operation sheet-11**

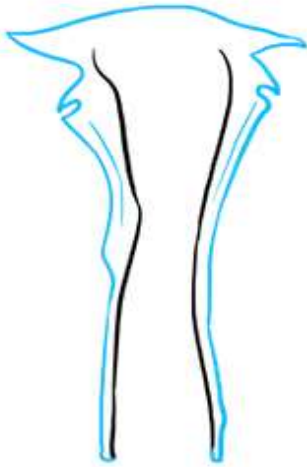
Garment Leather jacket with collar

Step-by-Step Instructions for Drawing a Jacket

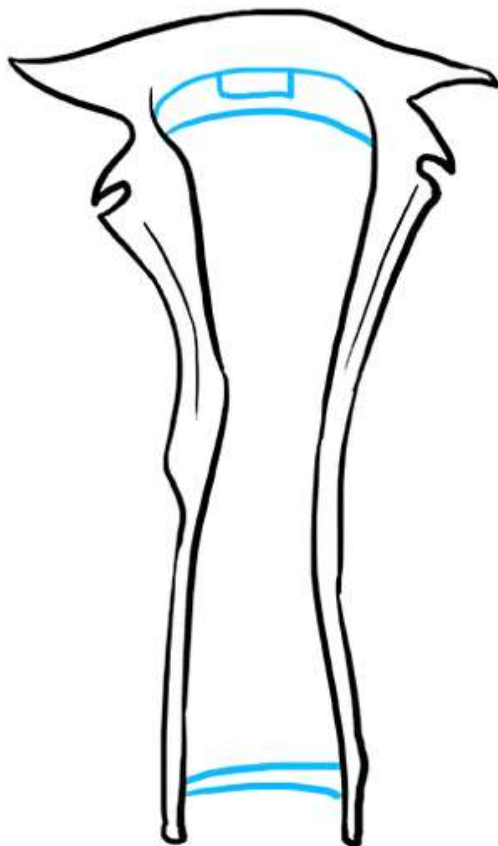
1. Begin by drawing two loosely parallel, vertical curved lines. These outline the front opening of the jacket.



2. Beginning at the bottom of the jacket opening, extend a long line running loosely parallel to the jacket opening. As it reaches the top of the opening, allow the line to curve outward, forming a point as it curves back in. Repeat this three times, forming a larger triangular protrusion each time. This forms the collar lapel, collar notch, and front upper collar of the jacket. Then, run the line over the jacket opening. Form points as the line descends, creating a near-mirror image of the first side. Attach the line to the bottom of the jacket opening.

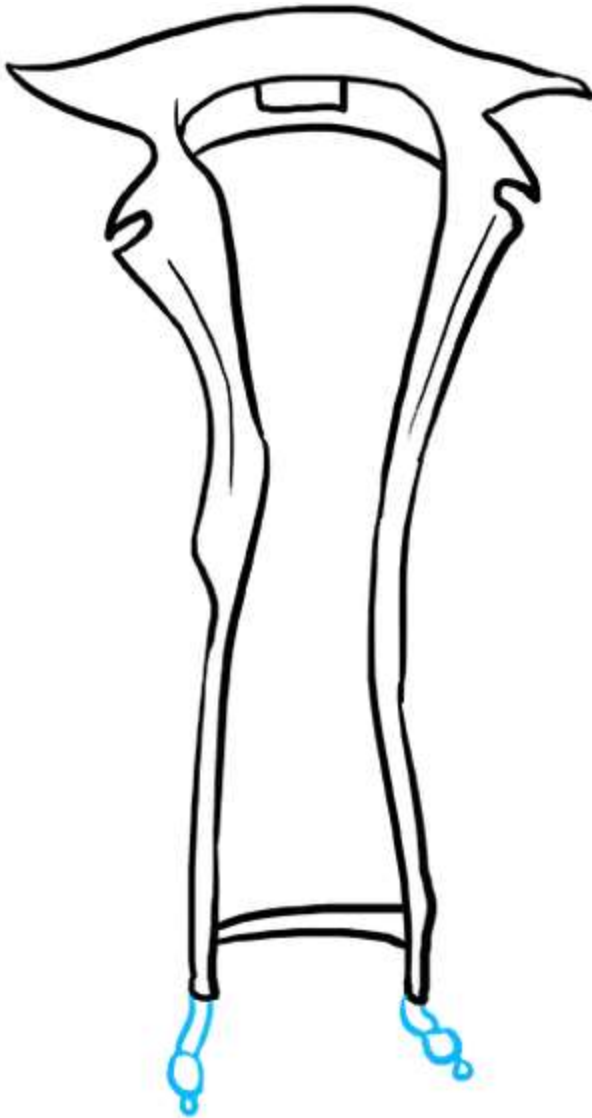


3. Draw a pair of curved lines spanning the top of the jacket opening, and at the bottom of the opening. Within the upper set of lines, enclose a small rectangle to form the jacket's tag.

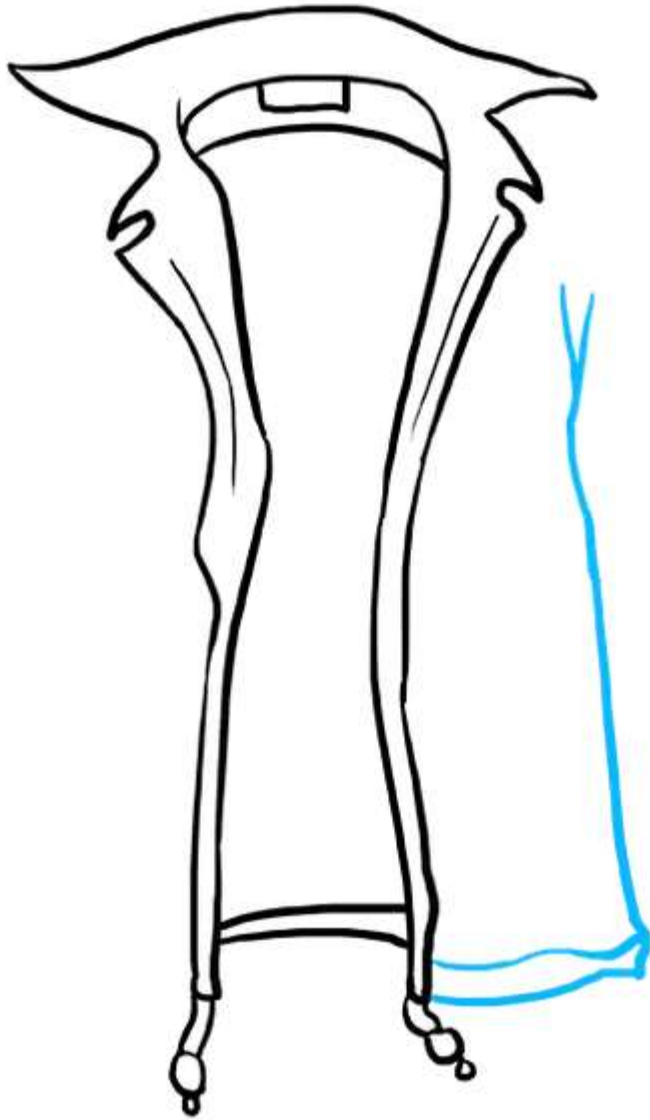




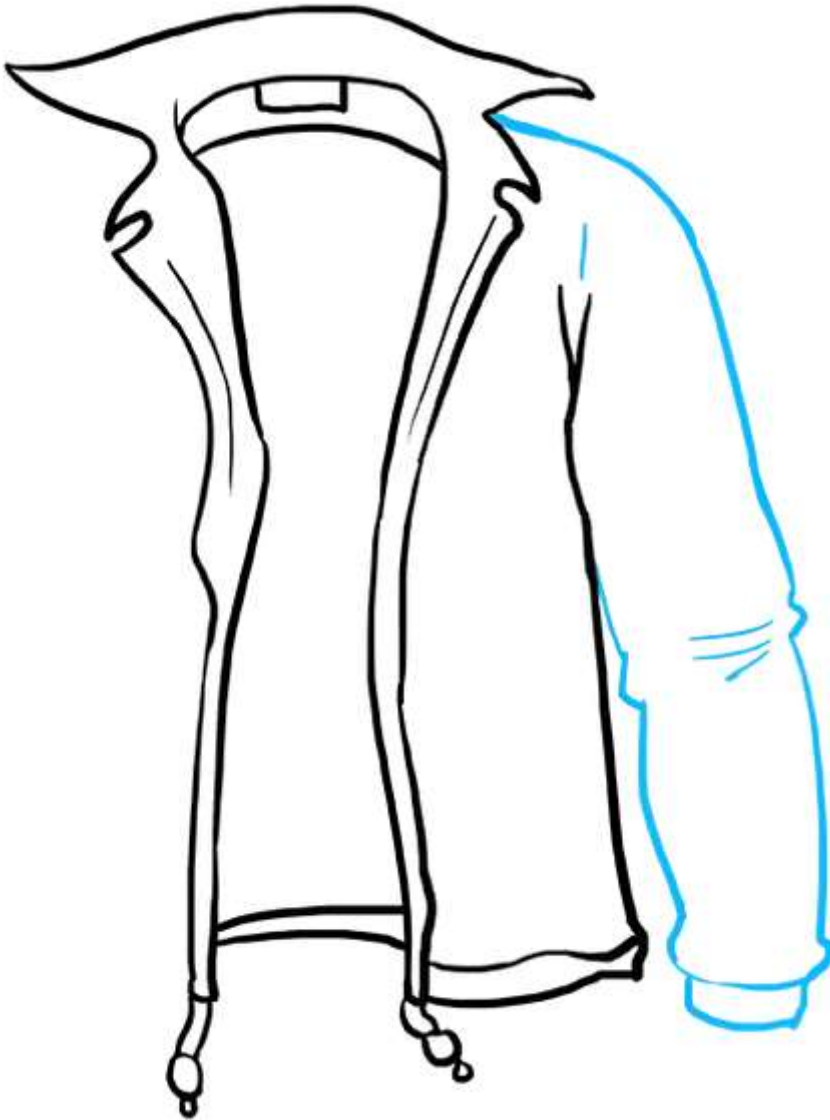
4. Draw a set of short, curved, parallel lines descending from each side of the jacket opening. Draw a circle at the end of each, followed by a smaller circle. These represent the zipper or other closures to secure the jacket tightly.



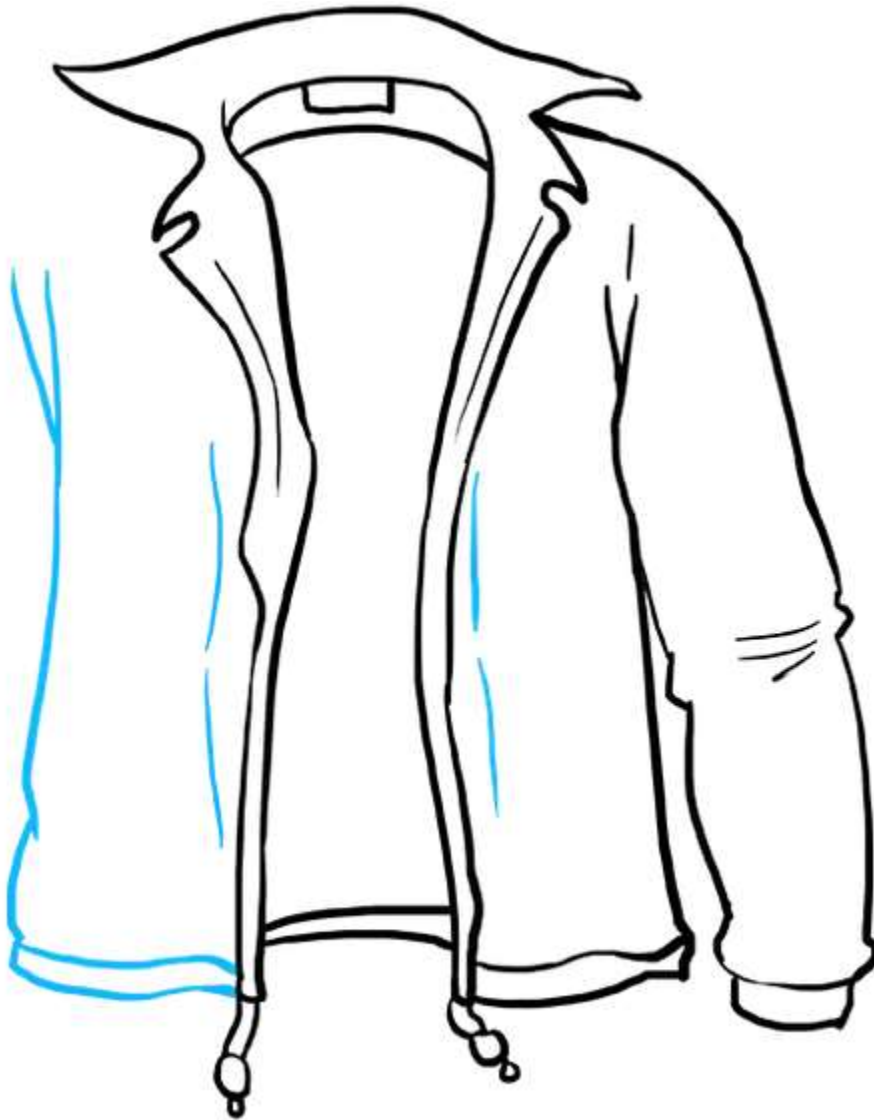
5. Draw a long line to one side of the jacket. At its top, form a "V" using a short line to detail the underarm. At the bottom, connect the line to the jacket opening using a pair of curved lines.



6. Use long curved lines to outline the sleeve. Draw a curved rectangle at the bottom of the sleeve to indicate the cuff, and detail the elbow with short curved lines, indicating creases in the fabric.



7. Draw the opposite side of the jacket in a similar manner to the first, with a "V" at the top and connected at the bottom using two curved lines. Draw curved lines along the jacket opening to add texture and dimension.



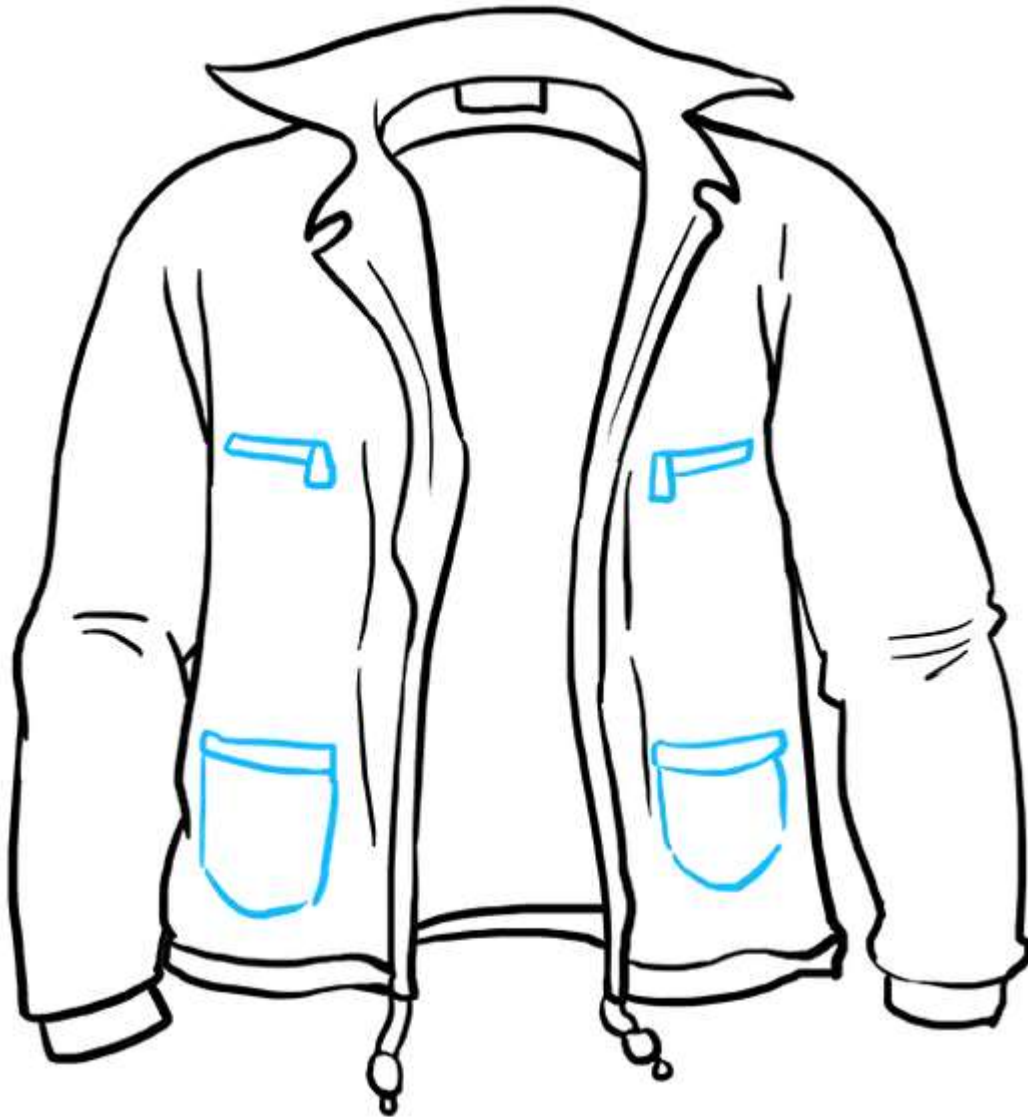
8. Use long curved lines to draw the remaining sleeve. Draw a rectangular cuff at the bottom, and creasing at the elbow using short lines.



9. Add the finishing touches to your jacket. Draw two narrow, horizontal rectangles on each side. Draw a rounded triangle at the end of the upper rectangles to indicate the zipper, and use curved lines to enclose a pocket beneath the lower rectangles.



FTVETA





FTVETA

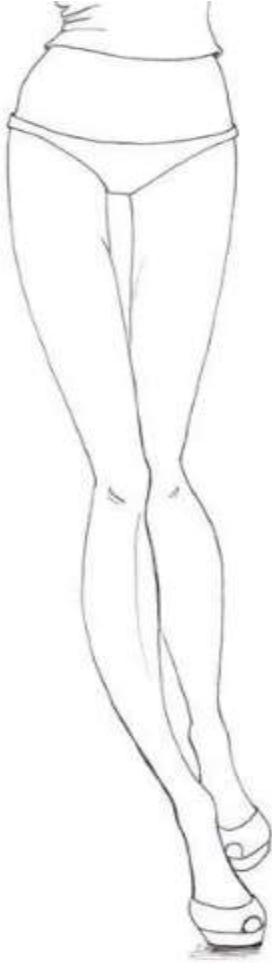


**Operation sheet-12****Draw leather ladies trouser****HOW TO DRAW LEATHER PANTS**

This “How to draw leather pants” tutorial is exactly what you need if you are going for a sexy, rockabilly look in your fashion collection. Leather is one of those things that no matter the season continue to be part of the runway shows and provoke us! Learn how to represent leather in your fashion sketches

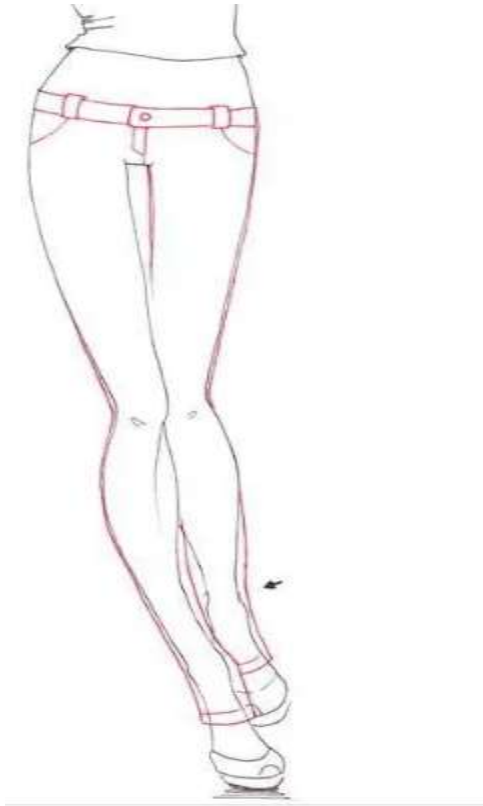
STEP 1: A PERFECT FASHION BODY

Start by choosing an appropriate pose to show the best of your design. Often fashion illustrators would choose a pose of the model that is showing the side hem of the pants, but here I have picked a front view walking pose.



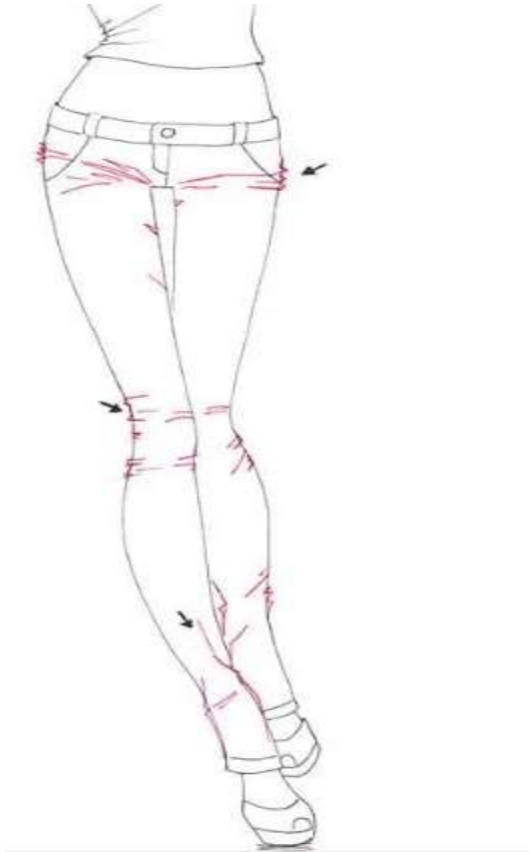
STEP 2: DESIGN THE PANTS

Draw the trousers with the belt loops, the pockets and the hems that are visible. Leave enough volume, so that the pants don't look like tights. Even if you are designing a slim fit pants note that there is still some volume around the legs, especially in the lower part of the leg.



STEP 3: DRAW THE FOLDS

Leather pants have very specific folds. Usually they are many and they are sharp and tiny. Draw horizontal folds that affect the outline of the pants. Pay special attention to the crotch area, around the knees and in the lower end of the leg. Some of the folds are not horizontal, but slightly tilted – they should be the exception, not the rule.



STEP 4: THE BIG SECRET OF DRAWING

LEATHER

When you are ready with your design and have drawn the outline you are only half way done. The rendering of the leather is the really tricky part.

Using a pencil double the contour of the pants, but a few millimeter IN. Note that the contour is not perfect – some parts of it are missing, some are thin, others are thicker.

The diversity of the line is really important! Double some of the main folds as well. You may want to contour the biggest ones and those around the crotch.



STEP 5: COLOR

Take a black marker and color everything except for theselections you did in the previous step. Erase theselections and refine with a black pen if needed (close tosome smaller folds for example).

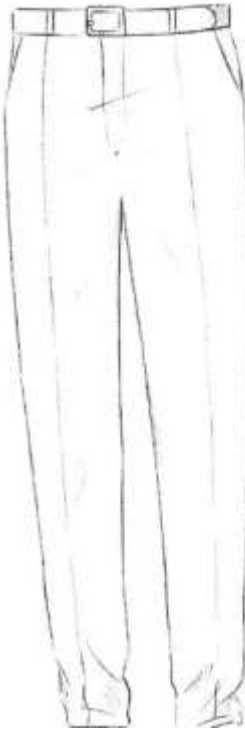
Tip: If you have some details of thepants that you don't want to lose(as are the pockets in the exampleillustration) just go around, leavingthem white. Or you can come backlater with a white gel pen of whitetemperra and draw the detailsagain).



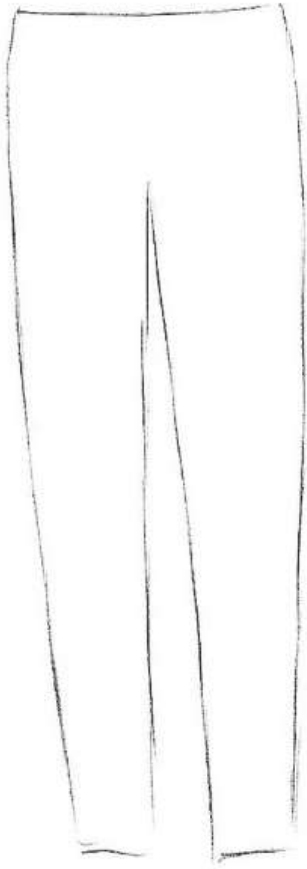
STEP 6: REFLECTIONS

Leather is a shiny fabric. In order to make it look believable you have to add more reflections to the pants. Take a light grey colored pencil and draw some highlights in the middle of the legs. Again you can interrupt the highlight.



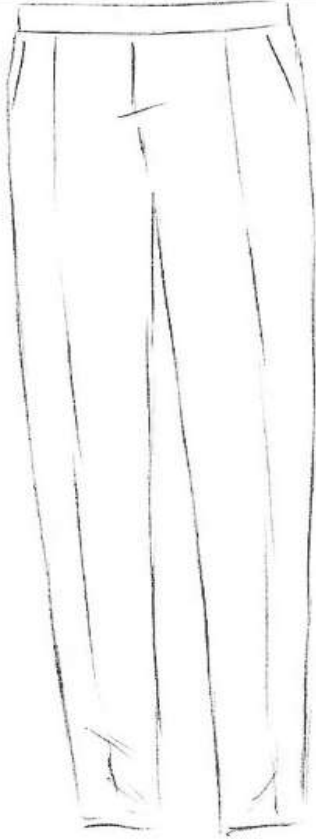
**Operation sheet-13****Draw men leather jacket****How to Draw Pants****Step 1**

So using very light lines sketch out the general outlines of the pants. As you can see it is very easy. Note that the pants come in a variety of fits and waist height.



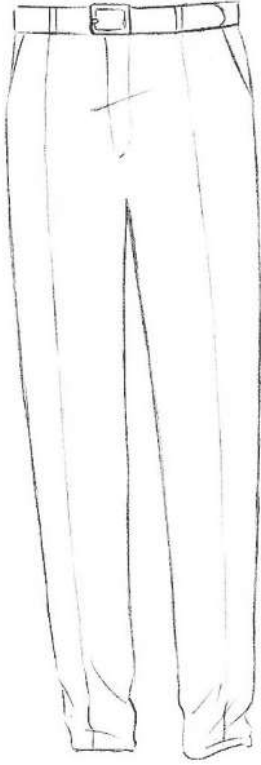
Step 2

Now sketch out the belt, pockets, seams and creases of the pants as in the drawing below. Here we have drawn classic pants with creases, but you can also draw jeans using this drawing lesson.



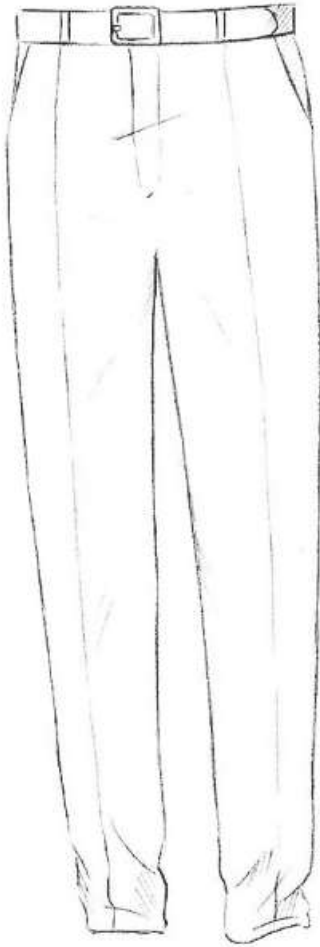
Step 3

Circle the lines making them smooth and clean. Add some folds and draw out the belt. Note that when a person is standing, folds are forming at the very bottom part of the pants.



Step 4

Pants drawing are almost ready, it remains only to give them a little volume, by adding shadows.



With this contraction method create your own design & style

Note: - your design must have follow **design criteria** which is not only as a designer but also as a customer when we want to buy a product, there are certain important things to be consider.

They are:

- Aesthetic
- Functionality
- Problem solving



- Cost
- Durability & strength
- Comfort, safety
- Innovative referents
- Fashion & style

So for this level we are going to see **Esthetics**. It is the philosophy of meaning of **beauty**. The main criteria of designer artistic performance or beauty of line, color, proportion and texture which we call esthetics. These elements should give the object attractive appearance. Product must look good in terms of it's

- Form (basic shape and irregular shape) +size (will it fit?)
- Line (product line + direction of line)
- Color(color relationship + expressive quality of colors)
- Tonal value (contrast + dominant subdominant)
- Texture (using different kinds of materials/leather effects)
- Composition (how all these things are arranged + ornamentation)

These six elements are gives esthetical value to our product.

Do several sketches of the objects, in groups and individually. Take your best group sketch, and set up to do a sustained sketch, incorporating a light source and shadows. The light source is on the bumpy texture of the gourds, as well as on the side, and the shadow is opposite the light source. Try doing some sketches from memory without looking at the objects.



FTVETA

Information Sheet-5



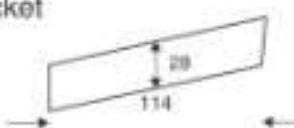
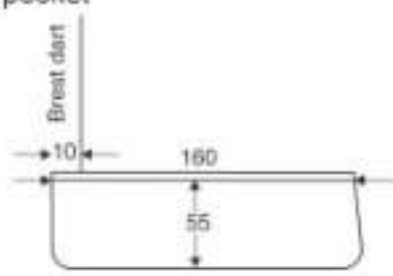
Process of Identify and label relevant parts of sketch

Verify proper packaging and labeling of garments

Verifying proper packaging and labeling of garments is an essential part of most final inspections. Proper packaging ensures your garments arrive at their final destination in the same condition they left your supplier's facility. Aside from inspecting packaging, your QC team should also check the labeling of garments to ensure compliance to legal requirements.

Conformance to legal requirements for garment labeling

The United States government requires all garments sold in the country to have labels that include the following information:

Product type: men's suit jacket	Model name: Artemis												
Model drawing (sketch)	Peculiarities												
<div style="display: flex; justify-content: space-between; align-items: flex-start;"> <div style="width: 45%;">  </div> <div style="width: 50%;"> <p>Breast dart</p>  <p>Breast pocket</p>  <p>Side pocket</p>  </div> </div> <div style="margin-top: 20px;"> <p>Information on the model</p> <p>Conventional suit jacket with chequered lapel, single-breasted, with three buttons. The front part has interlining built-in. Chest pocket is piped with a bar, whilst side pockets are piped and flapped. The jacket has vents at the centre back and on the sleeves. Sleeve vents have three buttonholes and buttons.</p> </div> <div style="margin-top: 20px; display: flex; justify-content: flex-end;"> <table border="0"> <tr> <td>Lapel width</td><td>92 mm</td></tr> <tr> <td>Collar width</td><td>40 mm</td></tr> <tr> <td>Seam width</td><td></td></tr> <tr> <td>Edge seams</td><td>7 mm</td></tr> <tr> <td>Side seams</td><td>15 mm</td></tr> <tr> <td>Other seams</td><td>10 mm</td></tr> </table> </div>		Lapel width	92 mm	Collar width	40 mm	Seam width		Edge seams	7 mm	Side seams	15 mm	Other seams	10 mm
Lapel width	92 mm												
Collar width	40 mm												
Seam width													
Edge seams	7 mm												
Side seams	15 mm												
Other seams	10 mm												
Notes	Prepared by Date: 3.3.2012												

Specification

Size	ISO	88	92	96	100	104	108	Product type: men's suit jacket
	German	44	46	48	50	52	54	
Chest girth (cm)		88	92	96	100	104	108	Model: Anadin
Waist girth (cm)		76	80	84	88	92	98	Season: Autumn/Spring 2013



Art. 51800 100/E79
Woollen fabric
Twill weave
Weight: 254 gm⁻²



Art. DG369
Silk sateen

Description

Men's jacket where the lines emphasize the silhouette of evening elegance. Single-chested with one button, with satin lapel without collar. Piped chest and side pockets, vents at the centre back and on the sleeves, sleeve vents with buttonholes and buttons.

On the front and back of the neck curve are darts that form an extended collar or neckline. White, satin lapel is consistent with the shape of piped pockets. Tailored silhouette of the jacket is pointed out at the front and back with decorative seams. Jacket is buttoned up with single button.

Manufacturing instruction

Lapel

White sateen lapel without collar.

Pockets

Piped chest and side pockets, bell-shape with decorative seam. Piped forms of pockets are consistent with the shape of lapels.

Front pieces

Fused front parts with canvas interlining. The neckline with two darts is prolonged in collar without collar seam. Tailored front piece with long vertical seam to emphasize slim line.

Back piece

Two darts, length of 10 cm in the neckline, which allows the extension of collar without collar seam. Centre back seam with vent length of 23 cm.

Sleeves

Classic sleeves with vent and each with 2 buttonholes with buttons

Buttons

1 button at the front edge and 4 sleeve buttons

Thread

100% Polyester core-spun thread

Seam width

Edge seams: 7 mm

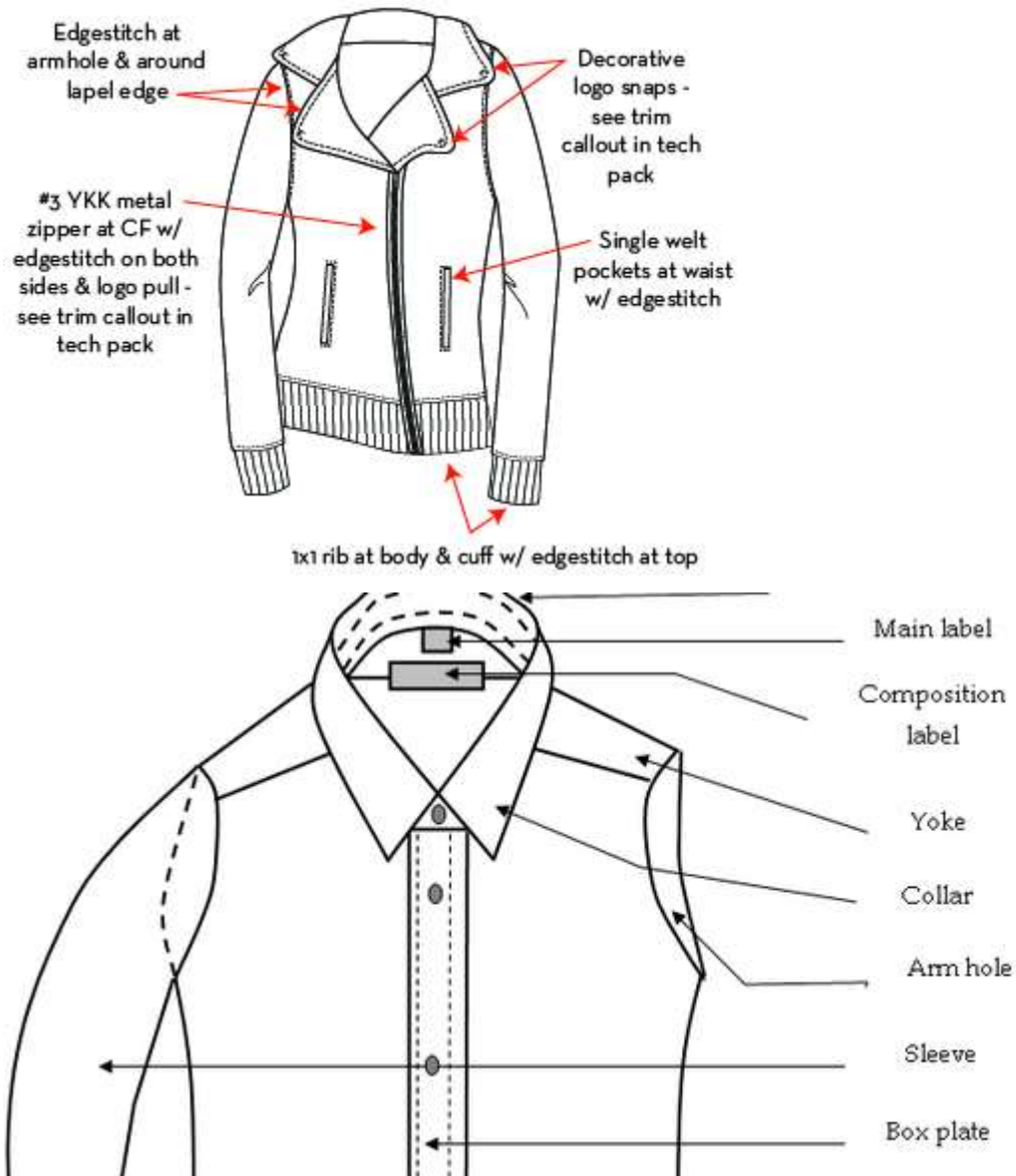
Side seams: 15 mm

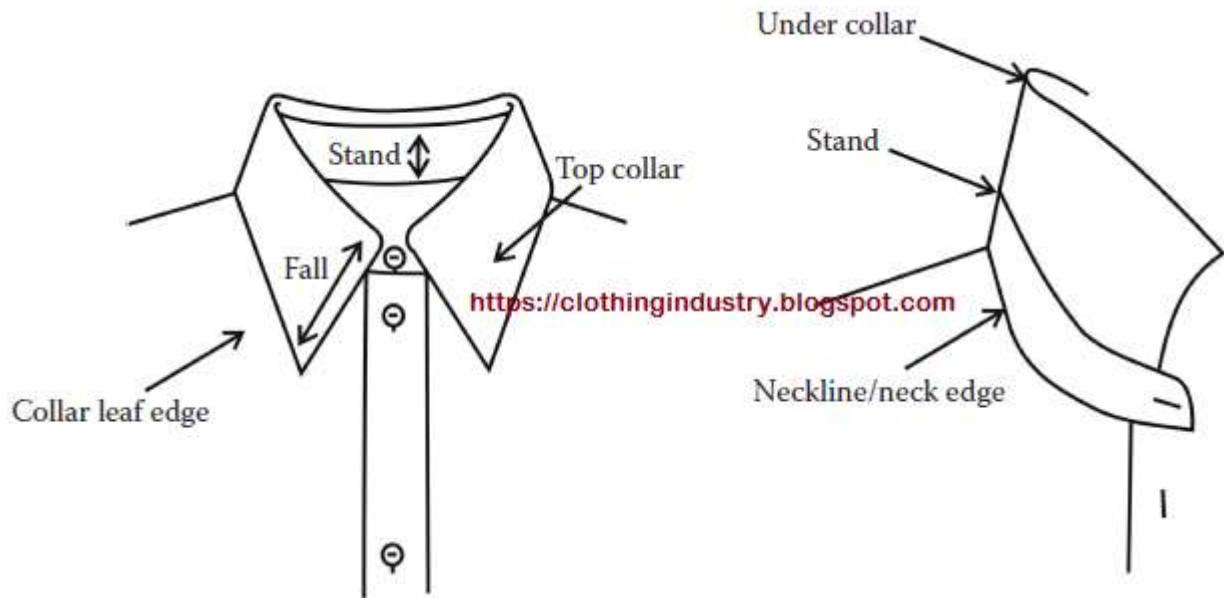
Other seams: 10 mm

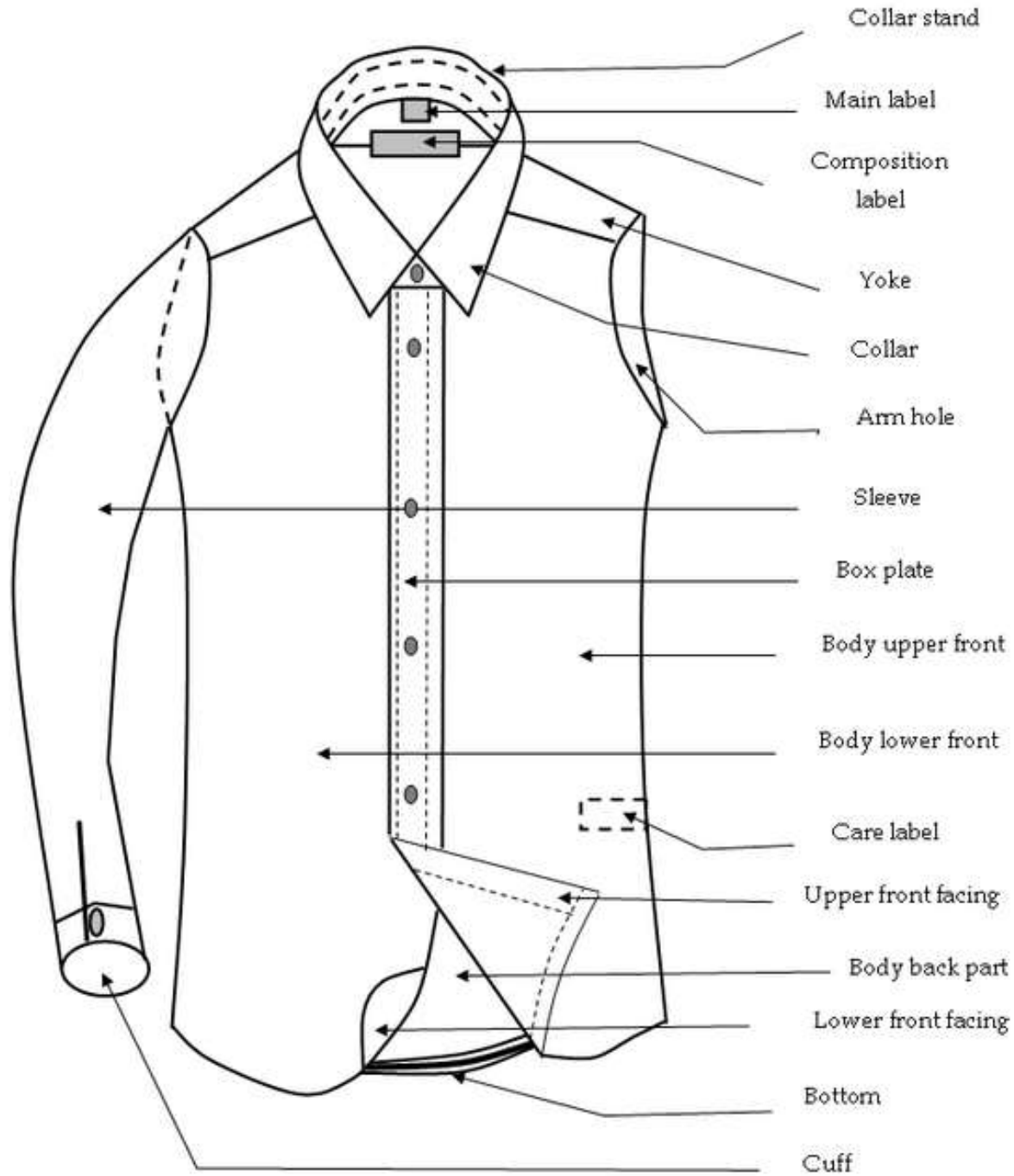
Decorative seams: 10 mm



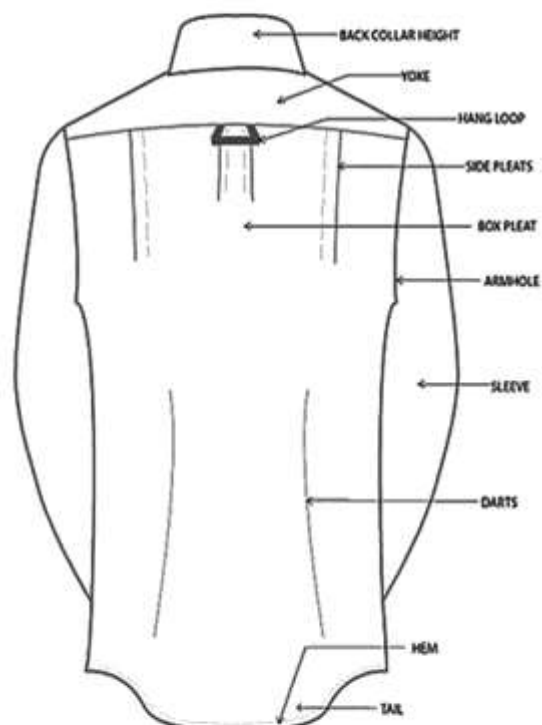
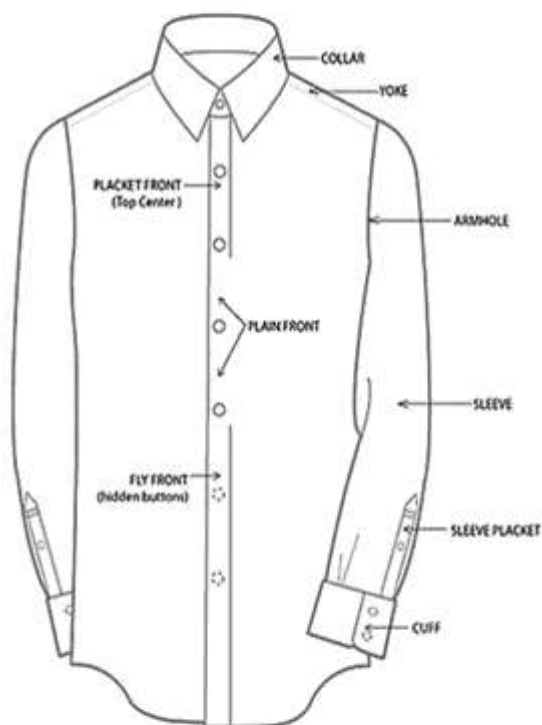
FTVETA







ANATOMY OF A BUTTON-FRONT SHIRT





Self check-5

Written test

Multiple choices: Select the best answer for each question. Do this by circling the identifying letter next to your answer.

1) Which one of the following pattern is NOT part of short sleeve blouse?

A. Sleeve

C. Collar

B. Belt loop

D. Back bodice

2) Which one of the following is categorized under basic garment?

A. Blouse

C. Sicken trouser

B. Hot pants

D. Fashioned jacket

3)is a flat piece that can move freely up and down or from side to side because it is held or attached by only one edge.

A. Collar

C. Cuff

B. Pocket

D. Flap

Short answer: answer the



FTVETA

LAP Test

Practical Demonstration

Name: _____ Date: _____

Time started: _____ Time finished: _____

Instructions: Given necessary templates, workshop, tools and materials you are required to perform the following tasks within 3 hours.

Task 1: Hold a pencil for drawing in different appropriate ways

Task 2: Draw a Landscape

Task 3: perform drawing of One-point Perspective

Task 4: perform drawing of Two-point Perspective

Task 5: Perform drawing a line (horizontal and vertical)

Task 6: Draw a basic Skirt

Task 7: Draw a flare skirt

Task 8: Draw three layer casual skirt

Task 9: Draw ladies leather jacket

Task 10: Draw men leather jacket have collar stand

Task 11: Garment Leather jacket with collar

Task 12: Draw leather ladies trouser

Task 13: Draw men leather jacket

In drawing or sketching the following design quality criteria should be achieved



FTVETA

- Aesthetic
- Functionality
- Problem solving
- Cost
- Durability & strength
- Comfort, safety
- Innovative referents
- Fashion & style
- Proportion
- Rhythm
- Balance and scale
- Symmetry
- Emphasis
- Unity and harmony



FTVETA

List of Reference Materials

1. <https://easydrawingguides.com/how-to-draw-a-jacket/>
2. <https://www.idrawfashion.com/clothes/56-how-to-draw-leather-pants/>
3. <https://www.artistsnetwork.com/art-subjects/landscapes/how-to-draw-a-landscape/>
- 4.