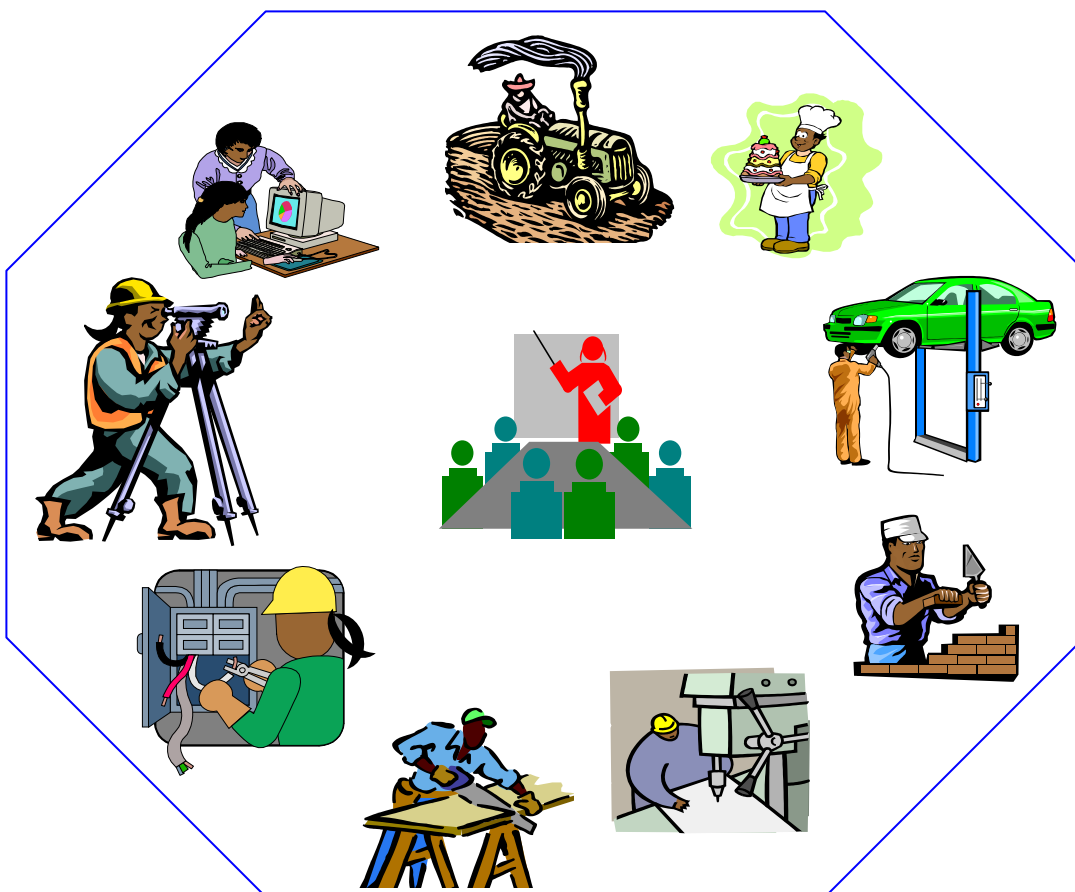


Ethiopia TVET System Advanced Leather Goods Production Level III

Based on January 2012 Version 4 OS and Dec, 2020 Version I Curriculum



Module Title: Develop Understanding of Fashion and Illustration

LG Code: IND ALP3 M06 LO (1-5) LG (10-14)

TTLM Code: IND ALP3 TTLM 1220 V1

December 2020
Bishoftu, Ethiopia



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L #5	LO #1- Prepare workstation
Instruction sheet	
<p>This learning guide is developed to provide you the necessary information regarding the following content coverage and topics:</p> <ul style="list-style-type: none">• Setting up workbench and seating according to OHS practices• Selecting drawing tools and equipment• Setting out tools and equipment <p>This guide will also assist you to attain the learning outcomes stated in the cover page. Specifically, upon completion of this learning guide, you will be able to:</p> <ul style="list-style-type: none">• Set up workbench and seating according to OHS practices• Select drawing tools and equipment• Set out tools and equipment	
Learning Instructions:	
<ol style="list-style-type: none">1. Read the specific objectives of this Learning Guide.2. Follow the instructions described below.3. Read the information written in the “Information Sheets”. Try to understand what are being discussed. Ask your trainer for assistance if you have hard time understanding them.4. Accomplish the “Self-checks” which are placed following all information sheets.5. Ask from your trainer the key to correction (key answers) or you can request your trainer to correct your work. (You are to get the key answer only after you finished answering the Self-checks).6. If you earned a satisfactory evaluation proceed to “Operation Titles7. Perform “the Learning activity performance test” which is placed following “Operation Titles” ,8. If your performance is satisfactory proceed to the next learning guide,9. If your performance is unsatisfactory, see your trainer for further instructions or go back to “Operation Titles”.	

Information Sheet 1- Setting up workbench and seating according to OHS practices

Ability to use simple technology will also be required. Self management skills are required to ensure leather goods meets quality requirements.



Prepare workstation for basic rendering & illustrations set up:-

1. Workbench and seating are set up according to OHS practices.
2. Drawing tools and equipment are selected and prepared.
3. Reference source appropriate to illustration requirements is selected.
4. Reference source is collaged to assist in illustration process.
5. Compositional balance, scale and perspective are analyzed.
6. Figure details are analyzed
7. A variety of illustration techniques are identified for use in presenting fashion illustration.
8. Appropriate media are selected.
9. Techniques to be used are selected.
10. Illustration techniques and media selected are analyzed for appropriateness in communicating a variety of fabrics and textures.

11. Proportion, scale and stylization relevant to fashion illustration are selected.
12. Clean, confident and stylized lines are used in presenting representation of fashion figure.
13. A variety of silhouettes and poses are illustrated. Illustration of clothed fashion figure is produced.
14. Illustration is inspected against quality standards.
15. Any changes or adjustments to sketch are carried out as required.



In order to obtain the best utilization for designing pattern making pattern pieces nesting it on a flat surface. The table has a slide for unused components can go in a box.

When we misuse hand tools, the possibility of injury to ourselves or people working around us increases considerably. Furthermore, using a tool incorrectly can damage the tool or even cause the tool to fail. Here are some guidelines for hand tool safety.

Using the correct tool for the job is the first step in safe hand tool use. Tools are designed for specific needs. That's why you'll find screwdrivers with various lengths and tip styles and pliers with different head shapes. Using any tool inappropriately is a step in the wrong direction. To avoid personal injury and tool damage, select the proper tool to do the job well and safely.

Quality professional hand tools will last many years if they are taken care of and treated with respect. Manufacturers design tools for specific applications. If you use your screwdriver as a chisel or a pry bar, you can't expect it to be in good shape when you actually need to drive a screw. Use tools only for their intended purpose

1. Manual handling techniques.

As an artist / designer working in his / her workstation there is not set procedure for handling techniques. We can do the basic things in the workstation to get the maximum output, optimum utilization of resources keeping the best safety measures into consideration.

2. Standard operating procedures.

Standard Operating Procedures (SOPs) help maximum safety and operational efficiency for leather goods manufacturing unit: SOPs are detailed written instructions to achieve uniformity of the performance of a specific function. A well-written SOP can be used to satisfy compliance requirements.

SOPs are recommended for all procedures that pose a potential risk to the health and safety of personnel. Standard Operating Procedures (SOPs) lets you operationalize documents such as plans, regulation, compliance, and policies.

SOPs distil requirements contained in these documents into a format that can be used by staff members in their work environment. Standard Operating Procedures (SOPs) should be transferred without every modification to insure the expected results.

Every modification or divergence of a given standard, the Procedure should being served, while an investigation and results of the investigation documented according to the internal divergence procedure. All high-class processes and procedures should be put on in a Standard Operating Procedure.

This Standard Operating Procedure should be the base for the everyday training programmed of every employee. The Standard Operating Procedure should be often updated to insure of obedience to the realization conditions and the working practice.

Standards operating procedures for designers and artists:



1. All the instruments, tools and working table should dust free before usage.



2. If we are using drafters for drawing should be properly attached and clamped with the table before its use.
3. There should be properly placed dustbin to collect the residue of pencil sharpeners after the sharpening of various pencils.
4. There is separate space for water & oil colors containers, brushes etc.
5. Use watercolor brushes only with watercolor paints so you do not ruin the brushes.
6. Set brushes in a brush holder or lay them down on the table while you are working. Do not set them in a jar or glass with the bristles pointing down.
7. Store your colors in the rack & brushes in a brush holder in a cool, dry place.
8. All the pencils should be in the pencil stand in the upward position so that their lead point may not beak at the time of standing.
9. Regular workplace inspections are an important part of the overall occupational health and safety program.
10. Protruding objects such as nails, sharp corners, open cabinet drawers, trailing electrical wires should be properly fixed in the workstation.
11. Clothing aprons and lunch boxes should be kept in assigned lockers or storage areas.
12. Make sure the work area should not be congested or messy.
13. Floors should be well-drained and cleaned up every day.
14. All the bins or racks should be provided where material cannot be piled.

3. General personal protective equipment:

Every worker obliged to secure its qualified attendance through the respective training from the point of view of the safety or work attendance. The operative must be properly trained and acquainted with the danger existing on tools and equipment.

- Safety glass must be worn when using the grind stone.
- Always use a safe method to break a hacksaw blade; a small device can be used.
- Avoid wearing loose cloth.
- For female workers tie their hairs.
- Never carry around the knife with blade exposed, it could cause injury may be you and others.

Protection while working in sketching / rendering workstation

- a. **Face mask & Apron:** One need to put a face mask and wear an apron when he or she working with spray paints.



- b. Keep First Aid Box:** It is advisable to keep a first aid box in your workstation. While working with sharp edges knives or pointed tools it may hurt needs immediate first aid for the same.



- c. Fire Extinguishers:** Inspected and located along commonly travelled routes, and close to possible ignition sources.



- d. Material Storage:** materials stored in areas that do not obstruct stairs, fire escapes, exits or firefighting equipment.



4. Safe material handling:

Organization safety is extremely important both to staffs/ workers and managers and owners. Generally leather product processing is not as dangerous as many other manufacturing plants. Occasionally accidents can happen .It is easier and cheaper to prevent accidents before rather than later. In leather products some of the high inflammable materials are used, such as Rubber Solution, Dendrite, Rubber Sheet, Eva Sheet, Spirit, Synthetic material and others. But It is needed proper storage and maintenance. For Safety precautions we have to keep in our mind such as –

1) Safety with Electricity:

- Cables used should be good quality and high resistance,
- Loose connection should always checked,
- Fuses are too strong to protect current flow.

2) Safety with Fire:

- Handling of inflammable materials such as adhesive, chemicals, spirits, rubber sheet etc are dangerous,
- Due to loose connection can cause an accident,
- Sourcing of metal causes small sparks which can glow for hours before igniting, usually occurs when nobody is around.

3) Other precautions:

- Poor knowledge of machines and equipments
- Poor conditions of tools and equipments,
- Bad condition of storage can cause of accidents.

4) Put sharp edged tools covered while not working:

Cover your knife, cutting blades, compass, dividers, pricklers and other tools while not working - which all can hurt anyone.

5) Separate space for color mixing and brush cleaning:

There should be a separate space for water / oil containers (used as diluters), and brushes cleaning while using water / oil paints for renderings. It can create mess in the working area if not handled properly.

- Use colors & brushes carefully.
- Use watercolor brushes only with watercolor paints so you do not ruin the brushes.
- Wet watercolor brushes before you start painting.
- Set brushes in a brush holder or lay them down on the table while you are working. Do not set them in a jar or glass with the bristles pointing down.
- Wash brushes using lukewarm water and a paintbrush cleaner or soap (not detergent).
- Rinse brushes with the bristles pointing down.
- Shake brushes to remove excess water instead of wiping them on a cloth or paper towel.
- Re-form brush tips with your fingers.
- Store brushes in a brush holder in a cool, dry place.

5. Ergonomic arrangement of workplaces:

“The applied science of equipment design, as for the workplace, intended to maximize productivity by reducing operator fatigue and discomfort.”

Ergonomics in the workplace are critical. Being an artist, you may feel some unusual postures and positions throughout your creative process. Hours at your workspace can result in serious physical pain and long-term problems if you are not careful.

Here we are describing few quick tips for keeping yourself comfortable while working or crafting for long periods of time. Just a few tweaks to your everyday schedule could alleviate sore eyes and back pain.

Basic Ergonomics for Designer / Artists / Crafters:

A Place for Everything: And everything in its place and that is not on the floor or any other traffic area. Organize as best you can and don't let your work area get too cluttered. A few minutes cleaning up and putting up can save you hours later.



Correct Sitting Posture: Invest in a proper sized chair for your work area(s) if you sit for more than 1/3 of your day. One should be able to sit back comfortably in the chair with your feet flat to the floor. Do not cross your legs. We begin our series with proper chair setup. If you are not seated correctly, everything else is doomed. It is important that your chair have a seat-pan and back that adjust independently of one another.



- 1.) **Body Position:** When you sit in a chair, you want your knees to be at the same height or slightly below your hips, with your feet planted firmly on the floor.
- 2.) **Seat Position:** You want 1 to 4 inches between the seat pan and the back of your leg.
- 3.) **Back rest height:** Adjust the back of the chair, so that the bottom of the back rest hits your lower back.
- 4.) **Back pressure:** Adjust the back of the chair, so that it supports your back and does not propel you forward or force you to lean back.

5.) Proper chair: Once you are seated properly, you can move on to setting up your proper desk ergonomics.

Drawing board is regarded as a table, which can be used for more than one purpose. By this, it means that people can use it for sketching, by putting a sheet of paper on the board. Also, people can use this table for writing or even reading any book that they wish to read. If a person needs to sketch or draw something, he or she will require a smooth surface, which would make it easy to complete the work.



The purpose of the **drawing board** is to ensure that people are given a chance to carry out their work in an effective manner through the use of these boards which allows them to be comfortable while working.

Currently there are modern boards available which allow the board to remain rigid even at an angle, which the person requires. It can be adjusted according to the needs of the person and hence benefits the person by improving their performance and also saving time if they use the proper **drawing board**.

Proper Lightening on the table: Natural light is the best, but make sure that there is plenty of non-glare lighting. Try to use as much full spectrum lighting as you can in your work area.



Effective & precise tools: Try and test tools before buying and look for user-friendly designs like spring-loaded, padded handles, easy grips, and other comforts.

Take small Breaks to get refresh: Schedule regular 15-minute breaks for every two hours. Every 30 minutes stand and stretch. Take a walk, wash your hands, or splash some water on your face. You'll be more “mentally” ready and refreshed.

Work in A Circle & Semi-Circle: Create a work area that forms a circle. The more a tool or supply is used the closer it should be to your reach and towards the front of the work circle (the front of the work circle is the area in front of you as you are sitting).

No Slouching: One should watch his posture to avoid neck and back problems. Adjust your chair or worktable to help avoid slouching or hunching over your projects.

Take Notes at least once in day: Make notes of repetitive movements. Try to vary and change the repetitive movements.

Pain Means No Gain in designing: If it hurts, feels painful, goes numb, or any other discomfort is felt...STOP. Learn a new way of doing the situation or process. Your hand wasn't designed to hold scissors and cut for hours. Break up your tasks. Spend 15 minutes cropping, then move on to 15 minutes of designing...

Be Well Rested: Don't work or play when tired or fatigued. The number one cause of accidents is carelessness and carelessness is often brought on by fatigue. You can't really enjoy your creativity if you are fighting to keep your eyes open.

6. reporting accidents & incidents:

Legal duty on employees:

Under the 1999 Management of Health and Safety at Work Regulations, employees have a legal duty to inform the employer of any work situation that they consider represents a serious and imminent danger to health and safety and, in addition, of any matter which they think represent a shortcoming in the employer's protection arrangements for health and safety. So, if you know that something is a risk to safety, you must tell your employer (via your line manager) or bring it to the attention of your local PCS safety rep, who can follow the matter up with management.

A) All the working persons are responsible for reporting all hazards, near misses, incidents and injuries to their manager immediately as per the Incident / Hazard Reporting procedure for the immediate first aid or further treatment.





B) If their manager is not available the next senior manager. All reports must be supported in writing using the Incident/Hazard Report Form.

C) The Incident / Hazard Report form needs to be sent through to the manager within 24 hours.

D) Members often fail to complete Accident Book entries, or report incidents, including near misses, to either their managers or to local union health and safety representatives. By doing this, they are storing up problems for other workers, making the job of keeping staff safe harder for union reps and managers and may even be breaking the law.

Employers and Risk assessments: Employers have a legal duty to safeguard the safety and health at work of all their employees. Part of this requires them to assess the hazards and risks that their workers are exposed to and to ensure that they have placed adequate precautions in place. These risk assessments have to be revised at any time when evidence suggests that they are no longer valid.

Points to be kept in mind while interpreting rough sketches and applying drawing techniques ---

1. Drawing tools should be properly evaluated before usage.
2. Especially the drawing tools like sketching pencils, color pencils should be sharpened properly according to the requirement.
3. While sketching proper care should be taken for keeping the paper clean.
4. Smudged and pencil marks should be avoided.
5. Features and specifications are identified
6. Keeping proper spacing in between every aisle for ease of work.
7. Workstation should have proper walking space with reference to the seating tools to be used. Proper seating arrangement is very important.
8. Quality criteria for drawing is identified
9. Design of product is accurately drawn in pencil using templates where required and showing relevant wearing or placement angles



Self-Check 1	Written Test
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Directions: Answer all the questions listed below.

Part- A

Fill in the blanks: (points 2.5 each)

1. All the instruments, tools and working table should be _____ before usage.
2. Store your colors in the _____ and brushes in the _____.

Part- B

True / False: (points 2.5 each)

1. Ergonomics: "The applied science of equipment design, as for the workplace, intended to maximize productivity by reducing operator fatigue and discomfort."
2. The Incident / Hazard Report form needs to be sent through to the manager within 24 hours

Part- C

Short answers questions: (points 2.5 each)

1. What is correct sitting posture?
2. What is standard operating procedure?
3. What are the benefits of natural light?
4. What is Pain Means No Gain in designing?

Note: Satisfactory rating - 10 points Unsatisfactory - below 10 points you can ask your teacher for the copy of the correct answers

Answer Sheet

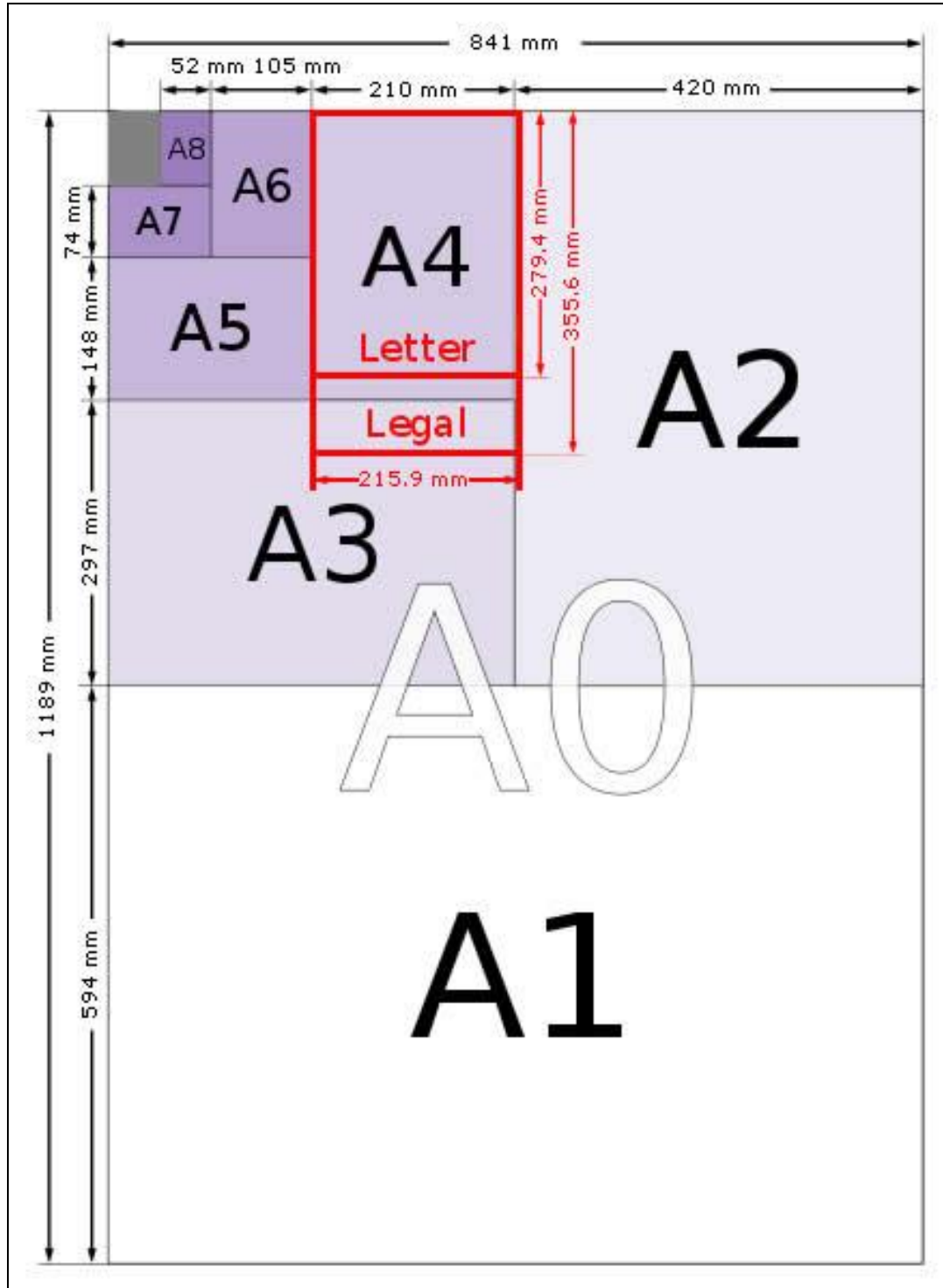
1
2

Score = _____

Rating: _____

Information Sheet- 2 Drawing Tools and Equipment

2.1 drawing tools and equipments: papers: dimensions of a series paper sizes



size	Height x Width (mm)	Height x Width (in)
4A0	2378 x 1682 mm	93.6 x 66.2 in
2A0	1682 x 1189 mm	66.2 x 46.8 in
A0	1189 x 841 mm	46.8 x 33.1 in
A1	841 x 594 mm	33.1 x 23.4 in
A2	594 x 420 mm	23.4 x 16.5 in
A3	420 x 297 mm	16.5 x 11.7 in
A4	297 x 210 mm	11.7 x 8.3 in
A5	210 x 148 mm	8.3 x 5.8 in
A6	148 x 105 mm	5.8 x 4.1 in
A7	105 x 74 mm	4.1 x 2.9 in
A8	74 x 52 mm	2.9 x 2.0 in
A9	52 x 37 mm	2.0 x 1.5 in
A10	37 x 26 mm	1.5 x 1.0 in

PENCILS:

Pencils with HB leads “A pencil is a writing implement or art medium usually constructed of a narrow, solid pigment core inside a protective casing.”



The case prevents the core from breaking, and also from marking the user's hand during use. Pencils create marks via physical abrasion, leaving behind a trail of solid core material that adheres to a sheet of paper or other surface. They are noticeably distinct from pens, which dispense liquid or gel ink that stain the light color of the paper. Most pencil cores are made of graphite mixed with a clay binder, leaving grey or black marks that can be easily erased.

Graphite pencils are used for both writing and drawing, and the result is durable: although writing can usually be removed with an eraser, it is resistant to moisture, most chemicals, ultraviolet radiation and natural aging. Other types of pencil core are less widely used.



Charcoal pencils are mainly used by artists for drawing and sketching.



Colored pencils are sometimes used by teachers or editors to correct submitted texts but are more usually regarded as art supplies, especially those with waxy core binders that tend to smear on paper instead of erasing.



Grease pencils have a softer crayon-like waxy core that can leave marks on smooth surfaces such as glass or porcelain.



The most common type of pencil casing is a thin wooden cylinder permanently bonded around the core. Similar permanent casings may be constructed of other materials such as plastic or paper. To use the pencil, the casing must be carved or peeled off to expose the working end of the core as a sharp point.

Mechanical pencils have more elaborate casings that support mobile pieces of pigment core, which can be extended or retracted through the casing tip as needed.

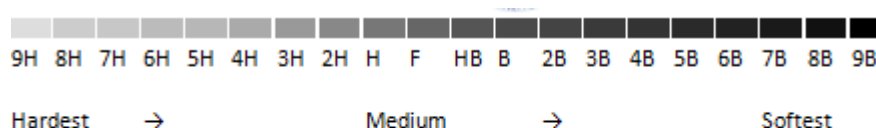
Many pencils across the world, and almost all in Europe, are graded on the European system using a continuum from:

- a) **"H" (for hardness)** to
- b) **"B" (for blackness)**, as well as

- c) **"F", a letter arbitrarily chosen to indicate midway between HB and H.** (It is a persistent myth that "F" stands for "Fine"; grade F pencils are no more fine or easily sharpened than any other grade).
- d) **The standard writing pencil is graded HB.**

According to Petro ski, this system might have been developed in the early 20th century by Brook man, an English pencil maker. It used "B" for black and "H" for hard; a pencil's grade was described by a sequence or successive Hs or Bs such as BB and BBB for successively softer leads, and HH and HHH for successively harder ones.

As of 2009, a set of pencils ranging from a very hard, light-marking pencil to a very soft, black-marking pencil usually ranges from hardest to softest as follows:



PENCIL SHARPENER:

A pencil sharpener is a device for sharpening a pencil's writing point by shaving away its worn surface. Pencil sharpeners may be operated manually.

PENCIL SHARPENER:

A pencil sharpener is a device for sharpening a pencil's writing point by shaving away its worn surface. Pencil sharpeners may be operated manually.



PENCIL ERASER:

An eraser is an article of stationery that is used for removing pencil markings. Erasers have a rubbery consistency and are typically pink or white. Most pencils have an eraser on one end.



Typical erasers are made from synthetic rubber, but more expensive or specialized erasers are vinyl, plastic, or gum-like materials. Cheaper erasers can be made out of synthetic soy-based gum.

DIFFERENT COLORS:

A Crayon (or wax pastel) is a stick of colored wax, charcoal, chalk or other material. A crayon made of oiled chalk is called an oil pastel; when made of pigment with a dry binder, it is simply a pastel. A grease pencil or china marker (UK china graph pencil) is made of colored hardened grease.

There are also watercolor crayons, sometimes called water-soluble crayons. Crayons, which are available at a range of price points, are easy to work with, often less messy than paints and markers, blunt (removing the risk of sharp points present when using a pencil or pen), usually non-toxic, and are available in a wide variety of colors. These characteristics make them particularly good instruments for teaching small children to draw in addition to being used widely by student and professional artists.



Colored Pencil is an art medium constructed of a narrow, pigmented core encased in a wooden cylindrical case. Unlike graphite and charcoal pencils, colored pencils' cores are wax-based and contain varying proportions of pigments, additives, and binding agents. Oil-based, water-soluble and mechanical colored pencils are also manufactured.



Colored pencils can vary greatly in terms of quality and usability; concentration of pigments in the wax core, lightfastness of the pigments, durability of the colored pencil, softness of the lead, and range of colors are indicators of a brand's quality and, consequently, its market price.

Typically, water-soluble and oil-based colored pencils are considered to be a higher quality than their wax-based counterparts, but for many artists, these differences are a matter of preference. Rising popularity of colored pencils as an art medium sparked the beginning of the Colored Pencil Society of America (CPSA).

The CPSA not only promotes colored pencil art as fine art, but also strives to set light fastness standards for colored pencil manufacturers. Other countries such as Great Britain, Canada, and Australia – among many others – have formed their own organizations and societies for colored pencil artists.

Water Color is the medium or the resulting artwork in which the paints are made of pigments suspended in a water-soluble vehicle. The traditional and most common support for watercolor paintings is paper; other supports include papyrus, bark papers, plastics, vellum or leather, fabric, wood, and canvas.



Watercolors are usually transparent, and appear luminous because the pigments are laid down in a relatively pure form with few fillers obscuring the pigment colors.

Watercolor can also be made opaque by adding Chinese white. In East Asia, watercolor painting with inks is referred to as brush painting or scroll painting. In Chinese, Korean, and Japanese painting it has been the dominant medium, often in monochrome black or browns. India, Ethiopia and other countries also have long traditions. Finger-painting with watercolor paints originated in China.

PAINT BRUSHES: A brush is a tool with bristles, wire or other filaments, used for cleaning, grooming hair, makeup, painting, surface finishing and for many other purposes. It is one of the most basic and versatile tools known to mankind and the average household may contain several dozen varieties.

It generally consists of a handle or block to which filaments are affixed either parallel- or perpendicular-wise, depending on the way the brush is to be gripped during use.

The material of both the block and bristles or filaments is chosen to withstand hazards of its application, such as corrosive chemicals, heat or abrasion.

Artists' brushes:

Short handled brushes are for watercolor or ink painting while the long handled brushes are for oil or acrylic paint.



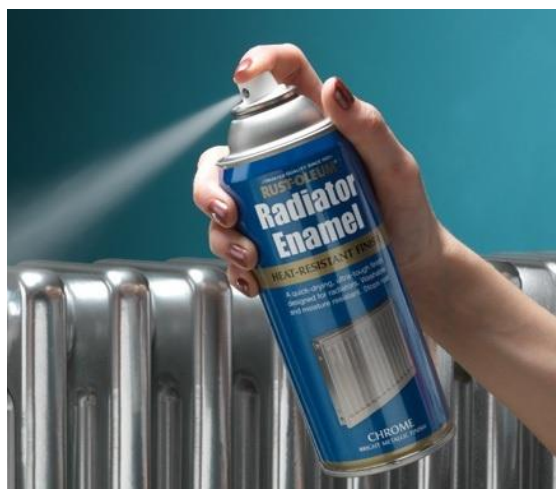
SHAPES OF BRUSHES:

The styles of brush tip seen most commonly are:

1. **Round:** pointed tip, long closely arranged bristles for detail.

2. **Flat:** for spreading paint quickly and evenly over a surface. They will have longer hairs than their Bright counterpart.
3. **Bright:** shorter than flats. Flat brushes with short stiff bristles, good for driving paint into the weave of a canvas in thinner paint applications, as well as thicker painting styles like impasto work.
4. **Filbert:** flat brushes with domed ends. They allow good coverage and the ability to perform some detail work.
5. **Fan:** for blending broad areas of paint.
6. **Angle:** like the filbert, these are versatile and can be applied in both general painting application as well as some detail work.
7. **Mop:** a larger format brush with a rounded edge for broad soft paint application as well as for getting thinner glazes over existing drying layers of paint without damaging lower layers.
8. **Rigger:** round brushes with longish hairs, traditionally used for painting the rigging in pictures of ships. They are useful for fine lines and are versatile for both oils and watercolors.
9. **Stippler** and **deer-foot stippler:** short, stubby rounds
10. **Liner:** elongated rounds
11. **Scripts:** highly elongated rounds.

SPRAY PAINTING: is a painting technique where a device sprays a coating (paint, ink, varnish, etc.) through the air onto a surface. The most common types employ compressed gas—usually air—to atomize and direct the paint particles.





Self-Check 2	Written Test
--------------	--------------

Direction: answer the question in the provided answer sheet

Part- A

Fill in the blanks: (points 2.5 each)

1. A pencil is a _____ implement or _____ medium usually constructed of a narrow, solid pigment core inside a protective casing.
2. A watercolor is the _____ in which the paints are made of pigments suspended in a water-soluble vehicle.

Part- B

True / False: (points 2.5 each)

1. Charcoal pencils are mainly used by artists for drawing and sketching.
2. Dimension of A3 size paper is: 18.5 X 13.7 inches.

Part- C

Short answers questions: (points 2.5 each)

1. What is the A2 & A3 layout pad?
2. What are the different types of pencils used by artists or designers?
3. What are the utility of pencil sharpener & eraser?
4. What are the different types of colors & brushes?

Note: Satisfactory rating - 10 points Unsatisfactory - below 10 points you can ask your teacher for the copy of the correct answers

Answer Sheet

Page 26 of 449		Federal TVET Agency		TVET program title-Advanced Leather Goods Level II		Score = _____	
Author/Copyright				Rating: _____		Version -2	
						December 2020	

Information Sheet-3 Setting out tools and equipment

3.1 Tools and equipment are set out to facilitate effective work practice



Working table for designer / artists / crafters:

A Place for Everything: And everything in its place and that is not on the floor or any other traffic area. Organize as best you can and don't let your work area get too cluttered. A few minutes cleaning up and putting up can save you hours later.

Correct Sitting Posture: Invest in a proper sized chair for your work area(s) if you sit for more than 1/3 of your day. You should be able to sit back comfortably in the chair with your feet flat to the floor. Do not cross your legs. We begin our series with proper chair setup. If you are not seated correctly, everything else is doomed. It is important that your chair have a seat-pan and back that adjust independently of one another.



1.) Body Position: When you sit in a chair, you want your knees to be at the same height or slightly below your hips, with your feet planted firmly on the floor.

2.) Seat Position: You want 1 to 4 inches between the seat pan and the back of your leg.

3.) Back Rest Height: Adjust the back of the chair, so that the bottom of the back rest hits your lower back.

4.) Back Pressure: Adjust the back of the chair, so that it supports your back and does not propel you forward or force you to lean back.

5.) Proper Chair: Once you are seated properly, you can move on to setting up your proper desk ergonomics.

A Drawing board is regarded as a table, which can be used for more than one purpose. By this, it means that people can use it for sketching, by putting a sheet of paper on the board. Also, people can use this table for writing or even reading any book that they wish to read. If a person needs to sketch or draw something, he or she will require a smooth surface, which would make it easy to complete the work.

The purpose of the **drawing board** is to ensure that people are given a chance to carry out their work in an effective manner through the use of these boards which allows them to be comfortable while working.

Proper Lightening on the table: Invest in it. Natural light is the best, but make sure that there is plenty of non-glare lighting. Try to use as much full spectrum lighting as you can in your work area.

Effective & precise tools at your comfortable reach: Try and test tools before buying and look for user-friendly designs like spring-loaded, padded handles, easy grips, and other comforts.

Work in A Circle & Semi-Circle: Create a work area that forms a circle. The more a tool or supply is used the closer it should be to your reach and towards the front of the work circle (the front of the work circle is the area in front of you as you are sitting).

Keep notepad & take Notes at least once in day: Make notes of repetitive movements. Try to vary and change the repetitive movements.



Self-Check 3	Written Test
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Directions: Answer all the questions listed below.

Part- A

Fill in the blanks: (points 2.5 each)

1. A Drawing board is regarded as a table, which can be used for more than one _____.
2. To get maximum benefits put your effective & precise tools at your _____ reach.

Part- B

True / False: (points 2.5 each)

1. SEAT POSITION: You want 1 to 4 inches between the seat pan and the back of your leg.
2. BACK REST HEIGHT: Adjust the back of the chair, so that the bottom of the back rest hits your lower back.

Part- C

Short answers questions: (points 5 each)

1. Why it is advisable to Work in A Circle & Semi-Circle?
2. Explain benefits of place for everything?

Note: Satisfactory rating - 10 points Unsatisfactory - below 10 points you can ask your teacher for the copy of the correct answers

Answer Sheet

Score = _____

Rating: _____



L #6	LO #2- Perform rendering
Instruction sheet	
<p>This learning guide is developed to provide you the necessary information regarding the following content coverage and topics:</p> <ul style="list-style-type: none"> • Obtaining and observing drawing for rendering operation • Identification and selection of appropriate rendering techniques • Identifying and Selecting Rendering mediums • Creating components using rendering techniques and mediums <p>This guide will also assist you to attain the learning outcomes stated in the cover page. Specifically, upon completion of this learning guide, you will be able to:</p> <ul style="list-style-type: none"> • Obtain and observe drawing for rendering operation • Identify and select of appropriate rendering techniques • Identify and Select Rendering mediums • Create components using rendering techniques and mediums 	
Learning Instructions:	
<ol style="list-style-type: none"> 1. Read the specific objectives of this Learning Guide. 2. Follow the instructions described below. 3. Read the information written in the “Information Sheets”. Try to understand what are being discussed. Ask your trainer for assistance if you have hard time understanding them. 4. Accomplish the “Self-checks” which are placed following all information sheets. 5. Ask from your trainer the key to correction (key answers) or you can request your trainer to correct your work. (You are to get the key answer only after you finished answering the Self-checks). 6. If you earned a satisfactory evaluation proceed to “Operation Titles 7. Perform “the Learning activity performance test” which is placed following “Operation Titles” , 8. If your performance is satisfactory proceed to the next learning guide, 9. If your performance is unsatisfactory, see your trainer for further instructions or go back to “Operation Titles”. 	



Information Sheet-1 Obtaining and observing drawing for rendering operation

Obtaining and observing drawing for rendering operation

Drawing vs. Painting \ Rendering:

Drawing and Painting are two types of fine arts with many differences between them. Drawing is the basis of painting and the converse is not true.

You should be a good at drawing if you want to excel as a painter. This is the main difference between the two.

- 1) It is important to know that drawing is characterized by lines and shades. On the other hand painting\ rendering is characterized by colors and designs.
- 2) Hence drawing is of different types such as line drawing, shade drawing and object drawing. On the other hand painting\rendering is of different types such as painting on canvas, oil painting on canvas, water color painting, acrylic painting and the like. You make use of turpentine oil in the case of painting whereas drawing needs no turpentine oil.
- 3) You need to have a palette while painting on a canvas using oil colors. On the other hand you need not use a palette while drawing an object or a human figure.
- 4) Pencil, crayons and charcoal can be used in the art of drawing. On the other hand oil colors, acrylic and types of pigments are used in the art of painting \ rendering.
- 5) Drawing needs no time to dry whereas painting needs sufficient time to dry.
- 6) Pencil drawings can be rubbed and redone quite easily because graphite can be easily erased. On the other hand oil painting and acrylic cannot be very easily erased or altered.
- 7) You need to have different kinds of brushes with different bristles in the case of painting. On the other hand you need not use brushes in the case of drawing.
- 8) The terminology also differs in the case of drawing and painting. A person who draws is called an artist whereas a person who paints is called either an artist or a painter.
- 9) Works of painting generally have a greater market value than the works of pencil and charcoal drawing. This is one of the reasons why painting is considered a very expensive hobby. The painting equipment is generally expensive to buy when compared to drawing equipment.

Rendering form, also known as modeling, can be achieved with any medium, however the techniques for each medium vary somewhat.

Render or rendering may refer to: Artistic rendering is basically creating, shading texturing of an image. In rendering working with pencils exclusively, however charcoal is another highly effective medium for modeling. There are charcoal sticks and charcoal pencils. When it comes to shading, the former is preferable since charcoal sticks are



softer and smoother than charcoal pencils which render harder lines making them more difficult to blend. You also have the option to sharpen a charcoal stick into a container and use the powder to shade, applying it sparingly and with alternating pressure from your finger. Following this rough application, you can continue to shape and manipulate the charcoal tones with an eraser.

When using pencils, gradations are achieved by altering the density of lines and the grade of lead used to create them. With charcoal, dark tones are achieved by intensifying the impression of the stick and gradations are created using an eraser, or other blending technique to reduce the stain of the charcoal. The process with chalk or pastels is very similar. Begin by applying light pressure and gradually increase the pressure as needed. Once the initial markings have been blocked in, use the edge of the chosen medium to make more definitive markings in each area.

Working with Graphite Pencils and Charcoal

If working with both charcoal sticks and graphite pencils, be sure to erase any pencil lines until they are faint before taking charcoal to the paper. Graphite traces are oily and can prevent the paper from absorbing the charcoal.

Self-Check 1	Written Test
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Directions: Answer all the questions listed below.

Part- A

Fill in the blanks: (points 5 each)

1. Artistic rendering is basically _____, _____ and _____ of an image.
2. Graphite traces are _____ and can prevent the paper from absorbing the _____.

Part- B

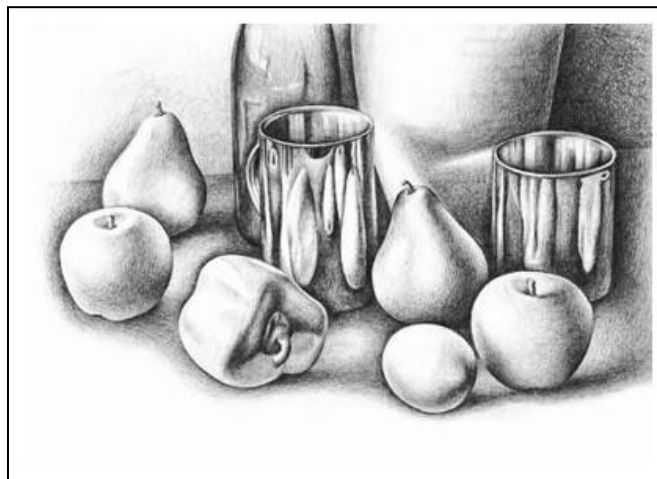
True / False: (points 5 each)

1. Drawing and Painting are two types of fine arts with many differences between them drawing is the basis of painting and the converse is also true.
2. Drawing is characterized by lines and shades. On the other hand painting\ rendering is characterized by colors and designs.

Part- C

Short answers questions: (points 10)

Q1. Draw the pictures given below? (Points 5)



Note: Satisfactory rating - 10 points

Unsatisfactory - below 10 points you

can ask your teacher for the copy of the correct answers

Information Sheet- 2 Identification and Selection of appropriate Rendering Techniques

2.2 appropriate rendering techniques

Spraying or spray rendering is coloring done with spray gun machine or spraying can. it offers several advantages over existing methods:

- (1) It generalizes the current techniques of surface, volume and flow visualization under one coherent framework;
- (2) It works with regular and irregular grids as well as sparse and dense data sets;
- (3) It allows selective progressive refinement;
- (4) It is modular, extensible and provides scientists with the flexibility for exploring relationships in their data sets in natural and artistic ways.

Brushing or brush rendering is a painting technique in which a paint brushes that is relatively dry, but still holds paint, is used.

Load is applied to a dry support such as paper or primed canvas. The resulting brush strokes have a characteristic scratchy look that lacks the smooth appearance that washes or blended paint commonly have.

The brushing technique can be achieved with both water-based and oil-based media. With water-based media such as inks, acrylic paints, tempera paints or watercolor paints, the brush should be dry or squeezed dry of all water. The brush should then be loaded with paint that is highly viscous or thick. The loaded brush should then be applied to a dry support. With other water-based media, the brush should be loaded with paint then squeezed dry.

With Oil-based media, such as oil paint, a similar technique may be used, although instead of water, the brush should be dry or squeezed dry of oil and solvent. Because oil paint has a longer drying time than water-based media, brushing over or blending dry brush strokes should be avoided to preserve the distinctive look of the dry brush technique.

The technique is frequently used in model painting to apply highlights to miniatures. Oil-based dry brushing can also be scrubbed onto paper, canvas or absorbent gesso with stiff bristle brushes to impart smooth airbrushed or pastel-style effects.



Self-Check 2	Written Test
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Directions: Answer all the questions listed below.

Part- A

Fill in the blanks: (points 2.5 each)

1. Spraying generalizes the current techniques of surface, volume and flow visualization under one _____ framework.
2. Brushing or brush rendering is a painting technique in which a paint brush that is _____, but still holds paint, is used.

Part- B

True / False: (points 2.5 each)

1. The brushing technique can be achieved with both water-based and oil-based media.
2. Spraying allows selective progressive refinement.

Part- C

Short answers questions: (points 5 each)

1. What is the utility of brushing in rendering?
2. What is the utility of spraying in rendering?

Note: Satisfactory rating - 10 points Unsatisfactory - below 10 points you can ask your teacher for the copy of the correct answers

Answer Sheet

Score = _____

Rating: _____

Information Sheet- 3 Identifying and Selecting Rendering mediums

3.1 Various rendering mediums:

Water color:



An artist working on a watercolor using a round brush

Watercolor (American English) or aquarelle from French is a painting method. A watercolor is the medium or the resulting artwork in which the paints are made of pigments suspended in a water-soluble vehicle. The traditional and most common support for watercolor paintings is paper; other supports include papyrus, bark papers, plastics, vellum or leather, fabric, wood, and canvas.

Watercolors are usually transparent, and appear luminous because the pigments are laid down in a relatively pure form with few types of filler obscuring the pigment colors. Watercolor can also be made opaque by adding Chinese white. In East Asia, watercolor painting with inks is referred to as brush painting or scroll painting.

In Chinese, Korean, and Japanese painting it has been the dominant medium, often in monochrome black or browns. India, Ethiopia and other countries also have long traditions. Finger painting with watercolor paints originated in China.

Modern watercolor paints are now as durable and colorful as oil or acrylic paints, and the recent renewed interest in drawing and multimedia art has also stimulated demand for fine works in watercolor. As art markets continue to expand, painting societies continue to add members and aging baby boomers increasingly retire to more contemplative hobbies, watercolor on both the amateur and professional levels continues to become more and more popular.



A set of watercolors Paint

Watercolor paint consists of four principal ingredients:

- A. **Pigments**, natural or synthetic, mineral or organic.
- B. **Gum Arabic** as a binder to hold the pigment in suspension and fix the pigment to the painting surface.
- C. **Additives** like glycerin, ox gall, honey, preservatives: to alter the viscosity, hiding, durability or color of the pigment and vehicle mixture.
- D. **Solvent**, the substance used to thin or dilute the paint for application and that evaporates when the paint hardens or dries.

The term "water media" refers to any painting medium that uses water as a solvent and that can be applied with a brush, pen or sprayer; this includes most inks, watercolors, temperas, gouaches and modern acrylic paints.

The term water color refers to paints that use water soluble, complex carbohydrates as a binder. Originally (16th to 18th centuries) watercolor binders were sugars and/or hide glues, but since the 19th century the preferred binder is natural gum arabic, with glycerin and/or honey as additives to improve plasticity and dissolvability of the binder, and with other chemicals added to improve product shelf life.

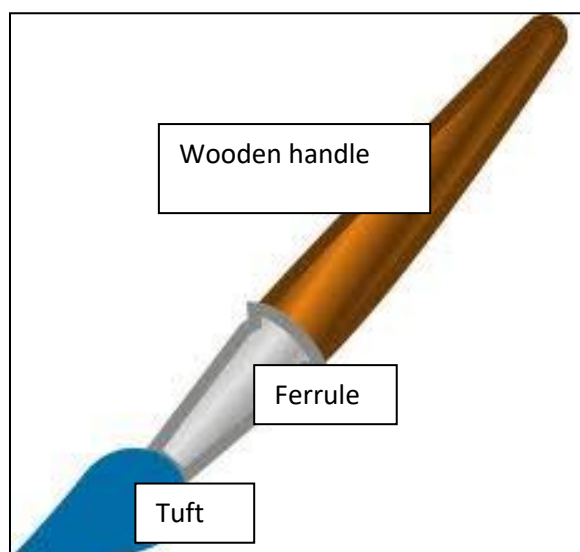
Body color refers to paint that is opaque rather than transparent, usually opaque watercolor, which is also known as gouache. Modern acrylic paints are based on a completely different chemistry that uses water soluble acrylic resin as a binder.

Watercolors appear more vivid than acrylics or oils because the pigments are laid down in a more pure form with no or fewer fillers (such as kaolin) obscuring the pigment colors. Furthermore, typically most or all of the gum binder will be absorbed by the paper, preventing it from changing the visibility of the pigment. Even multiple layers of watercolor do achieve a very luminous effect without fillers or binder obscuring the pigment particles.

Paint brushes.

A paint brush consists of three parts:

- The **Tuft** is a bundle of animal hairs or synthetic fibers tied tightly together at the base;
- The **Ferrule** is a metal sleeve that surrounds the tuft, gives the tuft its cross sectional shape, provides mechanical support under pressure, and protects from water wearing down the glue joint between the trimmed, flat base of the tuft and the handle;
- The lacquered **wood handle**, which is typically shorter in a watercolor brush than in an oil painting brush, has a distinct shape—widest just behind the ferrule and tapering to the tip. When painting, painters typically hold the brush just behind the ferrule for the smoothest brushstrokes.



HAIRS AND FIBERS:

Brushes hold paint (the "bead") through the capillary action of the small spaces between the tuft hairs or fibers; paint is released through the contact between the wet paint and the dry paper and the mechanical flexing of the tuft, which opens the spaces between the tuft hairs, relaxing the capillary restraint on the liquid. Because thinned watercolor paint is far less viscous than oil or acrylic paints, the brushes preferred by watercolor painters have a softer and denser tuft. This is customarily achieved by using natural hair harvested from farm raised or trapped animals, in particular sable, squirrel or mongoose. Less expensive brushes, or brushes designed for coarser work, may use horsehair or bristles from pig or ox snouts and ears.

However, as with paints, modern chemistry has developed many synthetic and shaped fibers that rival the stiffness of bristle and mimic the spring and softness of natural hair.



Until fairly recently, nylon brushes could not hold a reservoir of water at all so they were extremely inferior to brushes made from natural hair. In recent years, improvements in the holding and pointing properties of synthetic filaments have gained them much greater acceptance among watercolorists.

A high quality sable brush has five key attributes:

- **Pointing** (in a round, the tip of the tuft comes to a fine, precise point that does not splay or split; in a flat, the tuft forms a razor thin, perfectly straight edge);
- **Snap** (or "spring"; the tuft flexes in direct response to the pressure applied to the paper, and promptly returns to its original shape);
- **Capacity** (the tuft, for its size, holds a large bead of paint and does not release it as the brush is moved in the air);
- **Release** (the amount of paint released is proportional to the pressure applied to the paper, and the paint flow can be precisely controlled by the pressure and speed of the stroke as the paint bead is depleted); and
- **Durability** (a large, high quality brush may withstand decades of daily use).

Most natural hair brushes are sold with the tuft cosmetically shaped with starch or gum, so brushes are difficult to evaluate before purchasing, and durability is only evident after long use. The most common failings of natural hair brushes are that the tuft sheds hairs (although a little shedding is acceptable in a new brush), the ferrule becomes loosened, or the wood handle shrinks, warps, cracks or flakes off its lacquer coating.

BRUSHES SIZES:

The size of a round brush is designated by a number, which may range from 0000 (for a very tiny round) to 0, then from 1 to 24 or higher. These numbers refer to the size of the brass brush makers' mould used to shape and align the hairs of the tuft before it is tied off and trimmed, and as with shoe lasts, these sizes vary from one manufacturer to the next.

Watercolor pencil:

Watercolor pencil is another important tool in watercolors techniques. This water-soluble color pencil allows to draw fine details and to blend them with water. Noted artists who use watercolor pencils include illustrator Travis Charest. A similar tool is the watercolor pastel, broader than watercolor pencil, and able to quickly cover a large surface.

Watercolor paper is essentially Blotting paper marketed and sold as an art paper, and the two can be used interchangeably, as watercolor paper is more easily obtainable than blotter and can be used as a substitute for blotter. Lower end watercolor papers can resemble heavy paper more while higher end varieties are usually entirely cotton and more porous like blotter. Watercolor paper is traditionally torn and not cut.



Wet-on-wet and wet-on-dry technique:

Watercolor painting has the reputation of being quite demanding; it is more accurate to say that watercolor techniques are unique to watercolor. Unlike oil or acrylic painting, where the paints essentially stay where they are put and dry more or less in the form they are applied, water is an active and complex partner in the watercolor painting process, changing both the absorbency and shape of the paper when it is wet and the outlines and appearance of the paint as it dries. The difficulty in watercolor painting is almost entirely in learning how to anticipate and leverage the behavior of water, rather than attempting to control or dominate it.

Washes and glazes:

Basic watercolor technique includes washes and glazes. In watercolors, a wash is the application of diluted paint in a manner that disguises or effaces individual brush strokes to produce a unified area of color. Typically, this might be a light blue wash for the sky. There are many techniques to produce an acceptable wash, but the student method is to tilt the paper surface (usually after fixing it to a rigid flat support) so that the top of the wash area is higher than the bottom, then to apply the paint in a series of even, horizontal brush strokes in a downward sequence, each stroke just overlapping the stroke above to pull downward the excess paint or water (the "bead"), and finally wicking up the excess paint from the last stroke using a paper towel or the tip of a moist brush. This produces an airy, translucent color effect unique to watercolors, especially when a granulating or flocculating pigment (such as viridian or ultramarine blue) is used. Washes can be "graded" or "graduated" by adding more pre diluted paint or water to the mixture used in successive brush strokes, which darkens or lightens the wash from start to finish. "Variegated" washes, which blend two or more paint colors, can also be used, for example as a wash with areas of blue and perhaps some red or orange for a sky at sunrise or sunset.

A glaze is the application of one paint color over a previous paint layer, with the new paint layer at a dilution sufficient to allow the first color to show through. Glazes are used

to mix two or more colors, to adjust a color (darken it or change its hue or chroma), or to produce an extremely homogenous, smooth color surface or a controlled but delicate color transition (light to dark, or one hue to another). The last technique requires the first layer to be a highly diluted consistency of paint; this paint layer dissolves the surface sizing of the paper and loosens the cellulose tufts in the pulp.

Subsequent layers are applied at increasingly heavier concentrations, always using a small round brush, only after the previous paint application has completely dried. Each new layer is used to refine the color transitions or to efface visible irregularities in the existing color. Painters who use this technique may apply 100 glazes or more to create a single painting. This method is currently very popular for painting high contrast, intricate subjects, in particular colorful blossoms in crystal vases brightly illuminated by direct sunlight. The glazing method also works exceptionally well in watercolor portraiture, allowing the artist to depict complex flesh tones effectively.

Wet in wet includes any application of paint or water to an area of the painting that is already wet with either paint or water. In general, wet in wet is one of the most distinctive features of watercolor painting and the technique that produces a striking painterly effect.

The essential idea is to wet the entire sheet of paper, laid flat, until the surface no longer wicks up water but lets it sit on the surface, then to plunge in with a large brush saturated with paint. This is normally done to define the large areas of the painting with irregularly defined color, which is then sharpened and refined with more controlled painting as the paper (and preceding paint) dries.

Wet in wet actually comprises a variety of specific painting effects, each produced through different procedures. Among the most common and characteristic:

Backruns (also called blossoms, blooms, watermarks, backwashes or runbacks). Because the hydrophilic and closely spaced cellulose fibers of the paper provide traction for capillary action, water and wet paint have a strong tendency to migrate from wetter to drier surfaces of the painting. As the wetter area pushes into the dryer, it plows up pigment along its edge, leaving a lighter colored area behind it and a darker band of pigment along an irregular, serrated edge. Backruns can be subtle or pronounced, depending on the consistency of the paint in the two areas and the amount of moisture imbalance. Backruns can be induced by adding more paint or water to a paint area as it dries, or by blotting (drying) a specific area of the painting, causing the wetter surrounding areas to creep into it. Backruns are often used to symbolize a flare of light or the lighting contour on an object, or simply for decorative effect.

Paint Diffusion: Because of osmotic imbalance, concentrated paint applied to a pre wetted paper has a tendency to diffuse or expand into the pure water surrounding it, especially if the paint has been milled using a dispersant (surfactant). This produces a

characteristic feathery, delicate border around the color area, which can be enhanced or partially shaped by tilting the paper surface before the water dries, shaping the diffusion with surface water flow.

Pouring Color: Some artists pour large quantities of slightly diluted paint onto separate areas of the painting surface, then by using a brush, spray bottle of water and/or judicious tilting of the painting support, cause the wet areas to gently merge and mix. After the color has been mixed and allowed to set for a few minutes, the painting is tipped vertically to sheet off all excess moisture (the lighter colors across the darker ones), leaving behind a paper stained with random, delicate color variations, which can be further shaped with a wet brush or added paint while the paper is still wet. A popular variation uses separate areas of red, yellow and blue paint, which when mingled and drained produce a striking effect of light in darkness; areas of white are reserved by first covering them with plastic film, masking tape or a liquid latex resist. (The technique was actually invented, and used for similar effect, by J.M.W. Turner.)

Dropping In Color: In this technique a color area is first precisely defined with diluted paint or clear water, then more concentrated paint is dropped into it by touching the wet area with a brush charged with paint. The added paint can be shaped by tilting or stroking; backruns can be induced by adding pure water or concentrated paint, or the color can be lightened by wicking up paint with a moist brush. A striking, tessellated effect is produced when many precisely defined and interlocking areas are separately colored with this randomly diffusing technique.

Salt Texture: Grains of coarse salt, sprinkled into moist paint, produce small, snowflake like imperfections in the color. This is especially effective when the color area is a wash that displays the texture more clearly. It should be remembered when using salt that salt will rot the paper eventually. A similar effect can be produced by spraying a moist (not shiny but still cool to the touch) paint area with water, using a spray bottle held two or three feet above the painting surface, or by sprinkling a wet paint with coarse sand or sawdust.

Cling-film technique: The use of kitchen cling-film to create special effects in watercolor painting. A wash of watercolor is applied to paper and cling-film is laid over the wet pigment. The cling-film is then manipulated manually using fingers to form a series of ridges that resemble ripples in water or long grasses. Once the pigment is completely dry, the cling-film is removed and the texture is revealed in greater clarity.

Watercolor painters also learn to apply paint to paper and then, when the paint has dried to the right point, brush along the edge of the paint with a flat, mop or sky brush charged with a moderate amount of clear water. This new area of water pulls the wet paint outward in a diffusion fan that is controlled by judging the wetness of the paint and the amount of water applied; if excessive water is used, this brushing produces both an outward diffusion and a backrun into the drying paint. This method is useful to produce

transitions in value or color within narrow bands, such as the locks of hair in a portrait head.

Dry brush:

At the other extreme from wet in wet techniques, Dry brush is the watercolor painting technique for precision and control, supremely exemplified in many botanical paintings and in the dry brush watercolors of Andrew Wyeth. Raw (undiluted) paint is picked up with a pre moistened, small brush (usually a #4 or smaller), then applied to the paper with small hatching or crisscrossing brushstrokes. The brush tip must be wetted but not overcharged with paint, and the paint must be just fluid enough to transfer to the paper with slight pressure and without dissolving the paint layer underneath.

Stumbling (in the 19th century, called "crumbling color" or "dragging color") is an unrelated technique of loading a large, moist flat or round brush with concentrated paint, wicking out the excess, then lightly dragging the side or heel of the tuft across the paper to produce a rough, textured appearance, for example to represent beach grass, rocky surfaces or glittering water. The amount of texture that can be produced depends on the finish or tooth of the paper (R or CP paper works best), the size of the brush, the consistency and quantity of the paint in the brush, and the pressure and speed of the brush stroke. Moist paper will cause the scum bled color to diffuse slightly before it dries.

Pencil color:

"A colored pencil is an art medium constructed of a narrow, pigmented core encased in a wooden cylindrical case." Unlike graphite and charcoal pencils, colored pencils' cores are wax-based and contain varying proportions of pigments, additives, and agents. Oil-based, water-soluble and mechanical colored pencils are also manufactured.



Characteristics of colored pencils:

Colored pencils can vary greatly in terms of quality and usability. Concentration of pigments in the wax core, light fastness of the pigments, durability of the colored pencil,



softness of the lead, and range of colors are indicators of a brand's quality and, consequently, its market price. Water-soluble and oil-based colored pencils are considered to be a higher quality than their wax-based counterparts, but for many artists, these differences are a matter of preference.

Artist grade:

Artist-grade pencils are filled with higher concentrations of high-quality pigments than student-grade colored pencils. Their light fastness – resistance to UV rays in sunlight – is also measured and documented. Core durability, break and water resistance, and brand popularity are also notable features of artist-grade colored pencils.

Student and scholastic grade:

Many of the same companies that produce artist-grade colored pencils also offer student-grade materials and scholastic-level colored pencils. Light fastness rating is usually not included in student- and scholastic-grade colored pencils. Core composition and pigment-binder ratio vary among artist- and student-grade colored pencils even when the same company produces them. As they are intended for different users, student- and scholastic-grade colored pencils lack the high quality pigments and light fastness standards that hold artist-grade products true to their name.

Mechanical colored pencils:

Although not as common as graphite mechanical pencils, some companies also offer colored refill leads. Currently a very limited color range exists for colored refill leads.

Watercolor Pencils:

Watercolor pencils, otherwise known as water-soluble pencils, are a versatile art medium. The pencils can be used dry—like normal colored pencils—or they can be applied "wet" to get the desired watercolor effect. In wet application, the artist first lays down the dry pigment and then follows up with a damp paintbrush to intensify and spread the colors. This technique can also be used to blend colors together, and many artists will apply both techniques in one art piece.

Popular techniques of water color pencils:

Colored pencils can be used in combination with several other drawing mediums. When used by themselves, there are two main rendering techniques colored pencil artists use.



Colored pencil drawing that displays layering technique on the mug and burnishing technique on the spoon

Layering is usually used in the beginning stages of a colored pencil drawing, but can also be used for entire pieces. In layering, tones are gradually built up using several layers of primary colors. Layered drawings usually expose the tooth of the paper and are characterized by a grainy, fuzzy finish.

Burnishing is a blending technique in which a colorless blender or a light-colored pencil is applied firmly to an already layered drawing. This produces a shiny surface of blended colors that gets deep into the grain of the paper.

OIL COLOR / OIL PAINT:

It is a type of slow-drying paint that consists of particles of pigment suspended in a drying oil, commonly linseed oil. The viscosity of the paint may be modified by the addition of a solvent such as turpentine or white spirit, and varnish may be added to increase the glossiness of the dried oil paint film. Oil paints have been used in Europe since the 12th century for simple decoration, but were not widely adopted as an artistic medium until the early 15th century.

Common modern applications of oil paint are in finishing and protection of wood in buildings and exposed metal structures such as ships and bridges. Its hard-wearing properties and luminous colors make it desirable for both interior and exterior use on wood and metal.

Due to its slow-drying properties, it has recently been used in paint-on-glass animation. Thickness of coat has considerable bearing on time required for drying: thin coats of oil paint dry relatively quickly.



Tubes of various colors:

The paint tube was invented in 1841 by portrait painter John Goffe Rand, superseding pig bladders and glass syringes as the primary tool of paint transport. Artists, or their assistants, previously ground each pigment by hand, carefully mixing the binding oil in the proper proportions. Paints could now be produced in bulk and sold in tin tubes with a cap. The cap could be screwed back on and the paints preserved for future use, providing flexibility and efficiency to painting outdoors. The manufactured paints had a balanced consistency that the artist could thin with oil, turpentine, or other mediums.

Paint in tubes also changed the way some artists approached painting. The artist Pierre-Auguste Renoir said, "Without tubes of paint, there would have been no Impressionism." For the Impressionists, tube paints offered an easily accessible variety of colors for their plain air palettes, motivating them to make spontaneous color choices. With greater quantities of preserved paint, they were able to apply paint more thickly.

Characteristics:

Traditional oil paints require oil that gradually hardens, forming a stable, impermeable film. Such oils are called siccative, or drying, oils, and are characterized by high levels of polyunsaturated fatty acids.

One common measure of the siccative property of oils is iodine number, the number of grams of iodine one hundred grams of oil can absorb. Oils with an iodine number greater than 130 are considered drying, those with an iodine number of 115-130 are semi-drying, and those with an iodine number of less than 115 are non-drying.

Linseed oil, the most prevalent vehicle for artists' oil paints, is a drying oil. When exposed to air, oils do not undergo the same evaporative process that water does. Instead, they polymerize into a dry semisolid. This rate of process can be very slow, depending on the oil.

The advantage of the slow-drying quality of oil paint is that an artist can develop a painting gradually. Earlier media such as egg tempera dried quickly, which prevented the artist from making changes or corrections.

With oil-based paints, revising was comparatively easy. The disadvantage is that a painting might take months or years to finish, which might disappoint an anxious patron. Oil paints also blend well with each other, making subtle variations of color possible as well as more easily creating details of light and shadow. Oil paints can be diluted with turpentine or other thinning agents, which artists take advantage to paint in layers.

Sources:

The earliest and still most commonly used vehicle is linseed oil, pressed from the seed of the flax plant. Modern processes use heat or steam to produce refined varieties of oil with fewer impurities, but many artists prefer cold-pressed oils. Other vegetable oils such as Hemp, poppy seed, walnut, sunflower, safflower, and soybean oils may be used as alternatives to linseed oil for a variety of reasons. For example, safflower and poppy oils are paler than linseed oil and allow for more vibrant whites straight from the tube.

Extraction methods and processing:

Once the oil is extracted additives are sometimes used to modify its chemical properties. In this way the paint can be made to dry more quickly if that is desired, or to have varying levels of gloss like Liquid.

Modern oils paints can, therefore, have complex chemical structures; for example, affecting resistance to UV or giving a suede like appearance.

Color pigment:



The color of oil paint derives from small particles of colored pigments mixed with the carrier. Some of the earliest known pigments are charcoal (black), iron oxide (rust red), and gypsum (white). Common pigment types include mineral salts such as white oxides: lead, now most often replaced by less toxic zinc and titanium, and the red to yellow cadmium pigments. Another class consists of earth types, e.g. sienna or umber. Still another group of pigments comes from living organisms, such as madder root.

Synthetic pigments are also now available. Natural pigments have the advantage of being well understood through centuries of use, but synthetics have greatly increased the spectrum of available colors, and many are tested well for their light fastness.

Toxicity: Many of the historical pigments were dangerous, and many pigments still in popular use today are highly toxic. Some of the most poisonous pigments, such as Paris green (copper (II) acetoarsenite) and orpiment (arsenic sulfide), have fallen from use.



Self-Check 3	Written Test
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Directions: Answer all the questions listed below.

Part- A

Fill in the blanks: (points 2.5 each)

1. A watercolor is the medium or the resulting artwork in which the paints are made of _____suspended in a water-soluble vehicle
2. A paint brush consists of _____ parts.

Part- B

True / False: (points 2.5 each)

1. A colored pencil is an art medium constructed of a narrow, pigmented core encased in a wooden cylindrical case.
2. Oil paint is a type of slow-drying paint that consists of particles of pigment suspended in a drying oil, commonly linseed oil.

Part- C

Short answers questions: (points 2.5 each)

1. What is the utility of water colors?
2. What are the types of brushes used in rendering?
3. What is the utility of pencil colors?
4. What is the utility of oil colors / oil paints?

Note: Satisfactory rating - 10 points Unsatisfactory - below 10 points you can ask your teacher for the copy of the correct answers

Answer Sheet

Score = _____

Rating: _____

Operation Title-1 Water colour Techniques

Purpose	To acquire the trainees with Watercolor Techniques
Equipment ,tools and materials	<p>Supplies and equipment needed or useful include these:</p> <ul style="list-style-type: none"> • Drawing board • Layout pad • cutter • Cutting Table • Pencils with HB lead • Eraser • template • brush • palette • Pigment/colors
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to assemble cream separator practice.
Procedures	See listed below procedures
Precautions	<ul style="list-style-type: none"> • Care Should Be Taken While Sketching With Drawing Table, Cutting Materials And Sharpener • Preparing materials, tools and equipment are according to OHS.
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while working with the instrument used for doing this activities • Did trainees do all elements of design with perfect feature required • The understand elements of design

TECHNIQUES:



Blending:

Blending is probably the most mesmerizing effect to watch different colors blending together, and since it is hard to predict what the end result will be, It will always be a pleasantly surprised. There are so many ways to blend colors from using a dry brush on a wet surface to using a wet brush on a damp surface. Take some time to really explore different combinations of blending between wet/dry surfaces and colors and see what kinds of results you like to use the most.

Painting flowers is a great way to explore the blending technique. You can create soft pedals, for example, by dragging the wet color across with a clean, wet brush.



Or you can add color to an already wet surface and have it blend in a more unpredictable way.



Blending two different colors together while the paper is still wet often have very interesting results. Don't be afraid to try different color combinations and in different saturations levels.



What makes watercolor different from acrylics or inks is that it is pretty easy to correct mistakes. If the area is still wet, just add some water to that area and dab it with some paper towel. So doesn't panic if you laid down a color or shape that you no longer want, just add some water and that should take care of most of the issue?



MARKS:

Mark making is an important way of how you approach your paintings. Ranging from fast and gestural marks to meticulous and controlled marks, knowing how to use your brush will strengthen how you express your ideas through your painting. There are many different marks you can make with various brushes. You should try experimenting with different brush types and see the kinds of marks they make and which suits your needs. Round brushes are what I use the most when painting because they are versatile enough to create fine details as well as broader strokes. You will find that brushes with lots of pigment and brushes with not so much make very different kinds of marks.



This angled brush is great for more precise shapes and corners.



While this wash brush is similar to the angled one, it is very good for washes and broad coverage.



Transparency:

Transparency technique is used a lot in work because it is so great for layering images and creating density within the artwork. It can be dense and opaque by layering colors and imagery, or it can be incredibly translucent and light. Try combining blending techniques with layers of colors and shapes! Transparent images work best if you go from light to more saturated colors. Be sure to allow each layer to dry completely to avoid accidental blends.



Last but not least, trying creating translucent shapes with blends and layers. By combining different techniques together, you can create beautiful complexities that are visually intriguing.

PAINTING A FLAT WATERCOLOR WASH:



Draw a square or rectangle on your paper, or visualize the boundaries of such as you go. Select a darker hue for your wash (it's easier to see) and mix a liberal amount of medium intensity (30-50% value) paint on your palette. I'm using a 1 ½" (381mm) Winsor & Newton Series 965 flat wash brush and Holbein Sap Green watercolor paint for this lesson. The paper is Arches #140 CP.

Charge your brush with paint and starting in the upper left corner touch your brush to the paper and gently pull a straight line of paint to the upper right corner.

NOTE: If left handed work right to left



Make your second stroke

Return to your palette and refill your brush.

Start the next stroke at the bottom of the first stroke, being sure to overlap the bead of paint now formed at the bottom of the first stroke.

TIP 1: If the flood of the first stroke doesn't fully flow into the new stroke, increase the angle of your board to aid the flow of the wash.

TIP 2: Increasing the angle of your work also increases the chances of drips running wild down your paper. If they annoy you, work faster or keep a tissue or damp sponge in your free hand to quickly blot them away



Repeat as necessary... Refill brush and continue overlapping strokes, riding the flow of the paint and keeping an even tone as you go.

TIP 3: You can use the flat edge of a wash brush to "cut" the starting edge.

TIP 4: If you want to square up the final edge of the stroke—slow down, pull the brush up, and use the sharp flat edge again. Pull it up to your line and "cut" the final edge with a downward pull.

TIP 5: If your stroke breaks up, load your brush and repeat the stroke. See (Tip 7) below.



Repeat steps making stroke after stroke to the bottom. Try to keep an even tone as you go.

TIP 6: You would not believe how much variety there is in the behavior of different brands and grades of paints and papers. The more expensive well-known brands usually make your work easier by offering consistent high quality.

TIP 7: If your strokes break up and your brush is fully charged, you are either using a rough textured paper or the paper could be heavily sized. If you find heavily sized paper

like this, spray the paper, sponge it off with a clean damp sponge and let it dry before use. The surface will now be more receptive to your paint.



Rinse your brush out in clean water and blot or squeeze out the excess the water.

Carefully pick up the bead of paint that runs across the bottom of the wash using the wick action of your brush. If you draw up too much paint you will lift the color off the paper

Let the wash dry. If you've ended up with an even-toned square of color, congratulations! If not, try it again. I did. And do.

TIP 8: Try practicing your flat washes with different colors and intensities. Each color has its own physical properties that affect how they feel and flow in washes.

TIP 9: For a pronounced texture in your wash let it dry at an angle. The pigment will settle out in the texture of the paper.

Glazed wash watercolor tutorial:



MATERIALS: Arches #140 CP watercolor paper, Grumbacher 1" flat red sable, Kalish Kolinsky Red Sable #8 round, Kolonok #4 flat Kolinsky red sable, Winsor & Newton Series 820 #8 Round, and a Kolonok #4 round Kolinsky red sable brush. A blow-dryer.

COLORS (various manufacture): Cadmium Yellow Light, Cadmium Yellow Medium, Cadmium Orange, Cadmium Red Medium, Permanent Rose, Dioxazine Purple, Cobalt Blue, Ultramarine Blue and Sap Green. Colors chosen are transparent and semi-transparent.

Using a 1" flat red sable brush use a Cobalt Blue wash to block in the sky, mountains, and river area. Break up the wash and add some clear water to soften the area that would be a waterfall.



This lesson is designed to be as obvious as possible. Using bright transparent colors allows you to see how each subsequent wash is affected by those washes lying under it. Plus it will allow you to play with a new style of painting.

Using the same 1" brush mix a transparent wash of Permanent Rose and paint a band of red clouds across the sky area. Rinsing the brush mix up a light wash of Cadmium Yellow Light and start painting the mountain area. Continue to the foreground and lay in a large yellow under wash.



Staying with the 1" flat red sable use a light Ultramarine Blue and Cobalt Blue mix to block in a mountain horizon and negatively define the background smaller yellow hill. For some reason, after undercut the background yellow hill with blue, then pulled a blue stroke straight down and cut the left corner in and lifted off with a flip.

TIP 1: Allow each wash time to dry before overlaying the next color. You can use a blow dryer to effectively and safely dry your painting: Low setting, at least 10" away from surface, keep it moving, no steam.



Same brush, different color. Need to detract and balance the blue just finished, and to make some interesting colors along the way, mix a straight wash of cadmium orange. Make orange banks in the foreground and then lay the orange over the rose and blue in

the

sky.

You'll notice the jewel-like qualities of working with pure colors in a transparent manner. The glazed wash could just as easily be a faint muted gray on a solitary rock in a large, photorealistic landscape painting.



Switching to #8 round red sable, mix up a very strong Cobalt Blue wash and strengthen the line of mountains at the horizon, varying the width by twisting and changing pressure on the brush.



Using the same #8 red sable and Cobalt Blue wash start playing in the waterfall after stopping on a far bank. Sometimes visual clichés are your friends, a few blue circles at the bottom of an apparent blue hill can become the bottom of a waterfall.

Rinsing well, make a puddle of Cadmium Yellow Medium and use that to paint some areas on the banks and some repetitive circles inside the blue on the bottom left.



After the previous washes dried, use varying values of Dioxazine Purple to add color variety to the foreground waterfall bubbles.



Using the #8 round red sable, mix up some bright, transparent Sap Green and painted three circles.



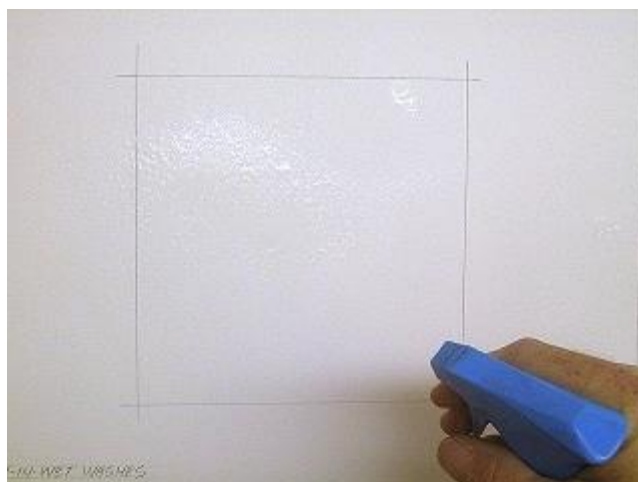
Staying with the same brush, mix a light wash of Cadmium Red Medium and lay the lumber under the lovely green foliage.

Rinsing and picking up some Cobalt Blue, add some minor accents on the water near the background and foreground banks as well as a shape in the sky. A small orange rectangular area was added to the left foreground, then alternately use Cobalt Blue, Permanent Rose, and Sap Green washes to paint some icons of grass randomly around the foreground.



Permanent Rose and Cadmium Red Medium were used to add the final details. The trees were found to be fruit trees with red fruit, some on the ground. And each trees trunk was striped like a barber's pole. If you look closely at the enlarged version of the finished painting, you can see how each layer of paint you apply affects all that came before. Values change for the darker by default, but the colors created by glazing washes over one another can be truly beautiful and effective.

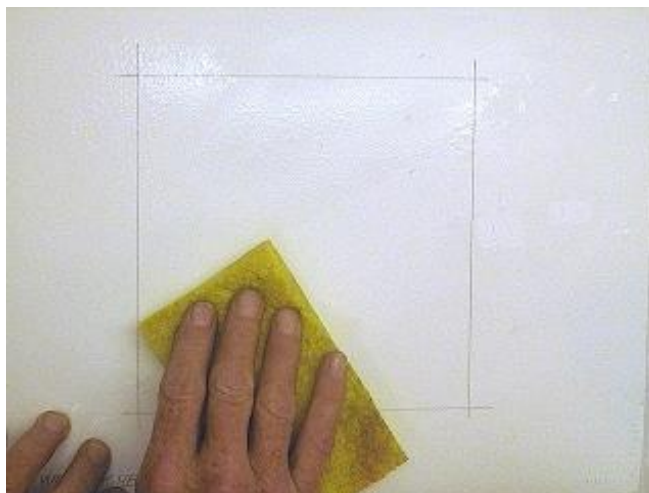
Wet-in-wet watercolor technique:



MATERIALS USED: Spray bottle of water, a clean sponge, Arches #140 CP watercolor paper, Grumbacher 1" flat red sable, and my trusty Kalish #8 Round Kolinsky Red Sable brush.

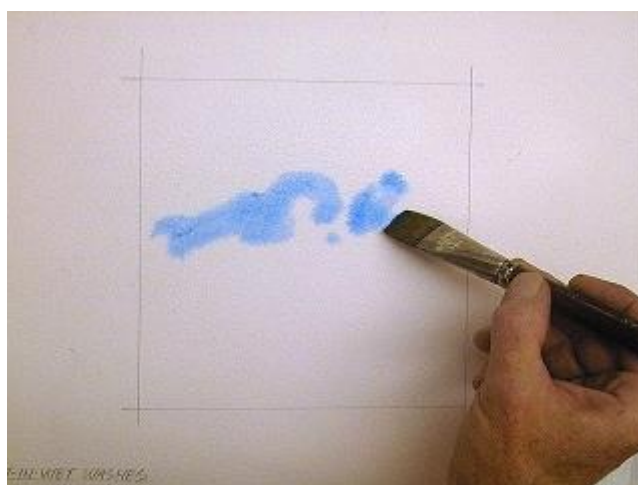
COLORS USED (various manufacture): Cadmium Yellow Medium, Alizarin Crimson, Cerulean Blue, Burnt Sienna, Pthalocyanine Green, Hooker's Green Dark, Sap Green, Lamp Black.

Start by spraying mounted paper with water to saturate the surface.



Using a **CLEAN** damp sponge lightly smooth your paper and sponge off any excess water. Repeat until paper is evenly saturated, it with a dull satin finish.

If your paper is shiny after soaking in the water, the paper is too wet. Wring out your clean sponge and smooth off excess water.



Start the sky. Mix some Cerulean blue and use 1" flat red sable to form the clouds. In a full wet-in-wet painting it is easier to work from the background forward.

Using a twisting motion start applying the sky washes in a calligraphic fashion try for some interesting shapes.



Continue the sky area with the blue wash, making it look nice. The initial strokes you lay down in a wet-in-wet painting diffuse and disperse widely in and on the moist paper. Watch your strokes spread as you paint.



Want the foreground to be fairly diffuse, quickly mix up some Sap Green and a bit of Cadmium Yellow Medium and form an interesting spread of wide strokes which finally look like brush and bushes with some gaps for rocks.

The foreground paint was a thicker wash than the first blue washes and spread a little less initially. As the paper continues to dry the painted strokes spread less and less.



In the palette and mix some Pthalocyanine Green and Alizarin Crimson to get a grayish cool green.

Start implying some pine trees across the horizon using #8 round red sable.



Use some darker accents to start pulling the design together.

Using a straight heavy mixture of Hooker's Green Dark and round brush, pick out details and shapes to finish the tree line.



To imply some rocks and such, use a mixture of Lamp Black and a bit Burnt Sienna create a light warm gray. The warmer color helps to pull the foreground together and forward.



Use a thick mixture of Alizarin Crimson with a touch of Phthalocyanine Green to darken it. Start from the left adding some "floral" in the foreground area.

Even as the red dots spread out, they would over power the rest of the painting. Let the red spread a bit and then, using a clean, rinsed and blotted #8 red sable brush, lift some light centers out of the red dots.



Drop a few drops of clean water in the center of a couple of the "floral" to let them spread and mingle with the surrounding colors.

One of the hardest parts in working exclusively in this technique knows when to stop. You cannot get fine details initially and as you keep working the previous washes you've laid in continue to spread, mix, and mingle which may muddy some colors if you are not careful.

Wet-in-wet watercolor technique is at times frustrating, but always exciting. There is host of hypnotic possibilities as the paint spreads and mingles on your wet paper

DRY BRUSH WATERCOLOR TUTORIAL:



MATERIALS USED: Arches #140 CP watercolor paper, Grumbacher 1" flat red sable, and Kolonok's #4 flat and #8 round Kolinsky red sable brushes.

COLORS USED (various manufacture): Cadmium Yellow Medium, Cadmium Orange, Cadmium Red Medium, Alizarin Crimson, Cerulean Blue, Cobalt Blue, Ultramarine Blue, Hooker's Green Dark, Burnt Sienna, and Burnt Umber.

First off, lightly sketch a random landscape design on the watercolor paper using a HB pencil.

With a light wash of Cerulean Blue, scumbled a rough sky in, dragging and pushing 1" flat read sable to create texture.



To generate some underlying tones use dry brush to the subsequent strokes over. Make a light wash of Hooker's Green Dark grayed with a touch of Alizarin Crimson and paint the background tree line around

Using a wash of Dioxazine purple, paint the shadow areas of the tree, keeping the edges rough with broken washes.

While this was still wet, add some blue accents with a mix of Cobalt blue.



Letting the under painting dry. Keep the painting dry and broken looking as possible, except for the lake area which needed some suggestions of the reflections and flow of the water.

Using a gray made of Burnt Sienna, Cobalt blue and Hooker's Green Dark, scruff in a foreground bank area. Let the painting dry.



Mix a strong blue wash from Cobalt and Ultramarine Blue using a #4 flat red sable. Holding the brush at a rather severe angle, let it lay on the paper with varying pressure, drag strokes to create the shadows and texture on the tree trunk.



After finishing the large tree trunk, using all the Cadmium colors; yellow medium, orange, and red medium, rough in fall foliage with some rather garish colors. Use the Kolonok #4 flat red sable for these washes.



After finishing the riot of color on the far banks, add a light wash of orange as a reflection in the lake of the large background tree followed by a run of pure Cadmium yellow medium down the bank under the far tree. Mix a dark bluish gray from some Cobalt blue and Burnt umber and quickly draw in some dark accents strokes on the large tree trunk.

Consider the flaming trees and the dark maroon maple trees across the street. Using the painting as a base, scrub in the main tree shape with a mixture of Alizarin crimson and Phthalocyanine green which gave an adequate maroon color.

For working on the big maroon tree use the #8 round red sable brush to help create convincing foliage textures.



The water in lake should be a greenish brown. Use Hooker's Green Dark and Burnt Umber to get a satisfactory color.

Start dragging texture parallel with the horizon line, across the lake using the not-too-wet #4 flat red sable.



As you pull each stroke across the lake you should vary the pressure on the brush to create the "sparkly" water areas.

TIP: If your brush is too wet, you'll lay a flat wash. Blot your brush on a flat damp sponge or paper towel to adjust the amount of paint in the brush.



Using Hooker's Green Dark, make a medium toned puddle of paint. Used #4 flat red sable brushes, charged, and blotted. Tweak it between thumb and finger to spread the hairs a bit.

Using an upward "flicking" motion, add some grasses under the tree. Use some of the same color on the far bank.



For the lake with some swampy areas near the shore, add some calligraphic indication of cattails.

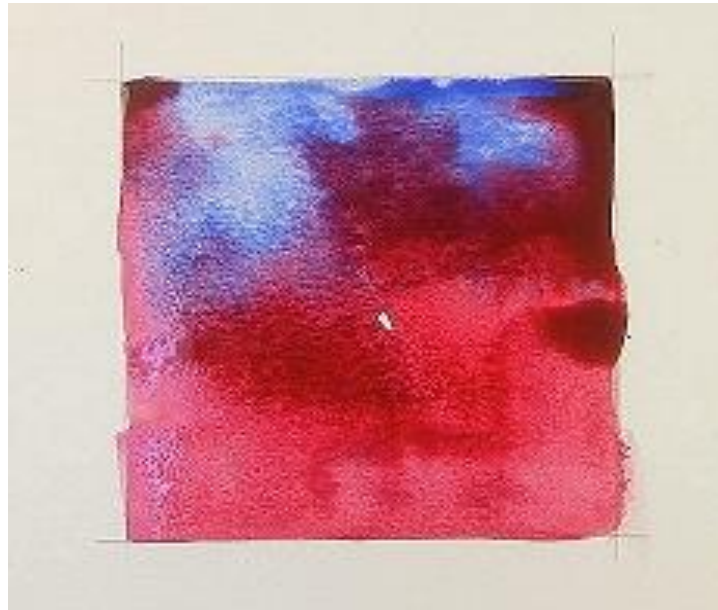
By now, the blue in the sky was looking a little too light. Mix some more Cerulean Blue, a little darker this time, and stumble the sky areas again. Using the same blue and a #8 round red sable brush, add the sky color to the lake reflections.

BACK WASHES AS TEXTURE:



MATERIALS USED: Arches CP #140 watercolor paper, a 1½" Winsor & Newton Series 965 wash brush, #8 round red sable.

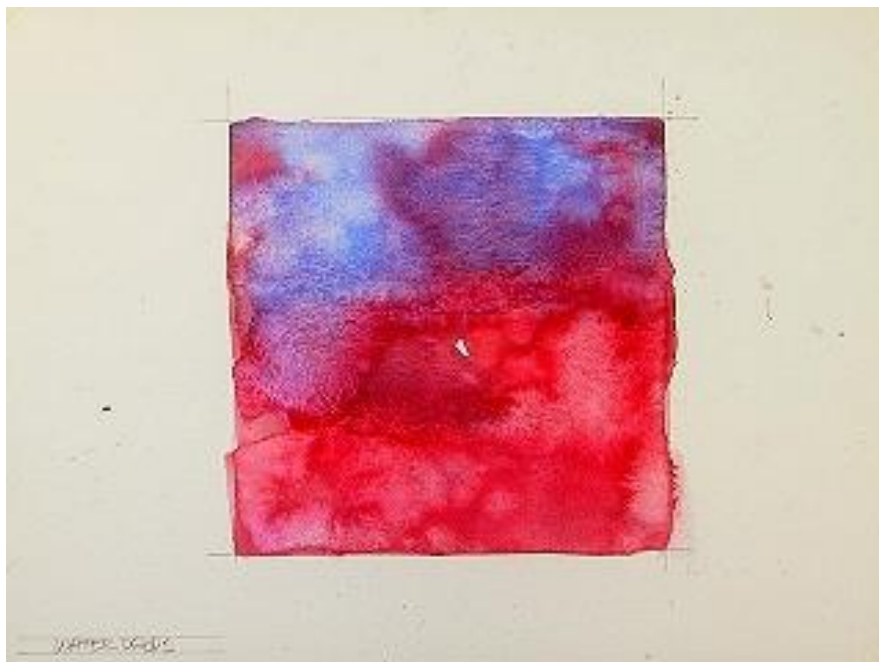
COLORS USED: Permanent Rose, Cobalt Blue. Start by mixing a large wash of Cobalt Blue and laying in a large loose wash from the upper left corner on across the top of the paper. Use 1 ½" wash brush for the color washes.



Mixing a strong tint of Permanent Rose, quickly cover the rest of the square with color. This is the wash before any clear water has hit it.



Take #8 round red sable, rinse it in clear water and leave it full. With a few flicks of the wrist, start throwing some water on the wet wash.

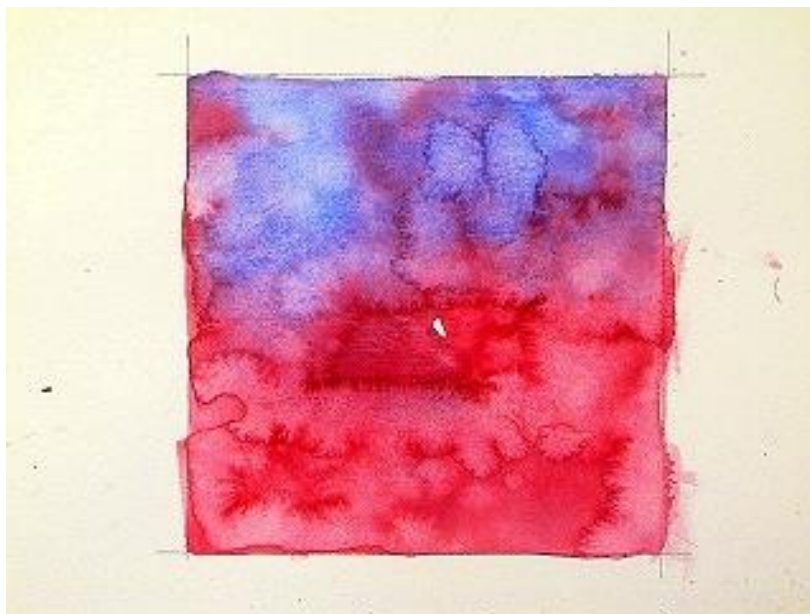


As the washes continued to dry, drop clear water on different areas.

The degree of dryness of the underlying wash determined how much the clear water affected the area.



As the painting continued to dry, work on the surface with clear water. Backwashes are usually accidental in nature. When you lay two different washes close together and one happens to touch the other, the wetter of the two will flow into other. After reinforcing the "forced" backwashes on the bottom edges, drop a little more clear water on the close-to-dry washes.



Notice the degrees of difference in the upper Cobalt Blue wash. When the clear water was dropped on a very wet wash (left side) the effect is soft and subtle. When water is dropped just before a wash is dry the effect is harsh and creates hard edges. The drier wash is less likely to flow back into the water to soften the edge. The bottom backwash areas were achieved by touching the very edge of the rose wash with a brush loaded with clear water. You can see the interesting shapes formed as the Permanent Rose pigment was pushed away and concentrated.

SALT WATERCOLOR TEXTURE EFFECTS:



MATERIALS: Arches #140 CP watercolor paper, Iodized Table Salt, Grumbacher 1" flat red sable. A small square of dry cellulose sponge

COLORS (various manufacture): Alizarin Crimson, Cobalt Blue, Sap Green.



Using a 1" flat red sable, use washes of Cobalt Blue to paint a sky area. Grade the sky using lighter bands of Cobalt Blue closer to the horizon.

Using straight Sap Green, block in the right hill element.



Wash the Alizarin Crimson hill on the left and pull a stroke up the top edge of the Sap Green hill a bit. Let the Sap Green and Alizarin Crimson battle it out where they meet in the middle.



Holding a canister of salt, slip open the metal spout and tried a few light dustings of salt crystals and watch. The salt will start sitting in puddles of paint.

After a while, add a bit more salt to the heavier areas of wash on the bottom.



There were a few areas left to drop the salt on when almost dry. Drop a bit of salt in those areas. Set it aside to dry thoroughly.



As the painting dried, the salt's effect on the watercolor washes became visible. But there were salt stuck all over the painting. Using a clean dry hand, gently start brushing away the salt from the sky area.



Cut a dry cellulose sponge into a small square to use as a scrubber or duster. This enabled you to quickly and gently rub and whisk away the remaining salt. When removing any abrasive from your paint (salt, sand, etc.) take care not to scratch the painting's surface. Brush lightly.



As the washes dry the salt crystals suck up pigment gradually, creating a myriad of light star-like shapes. This is most noticeable in the sky areas and was less effective, and different, in the darker areas. Experiment with various types of salt: table salt (iodized and non-iodized), sea salt, rock salt, kosher salt, etc. Larger grained salt will produce a larger, more pronounced starring effect.

SPLATTER AND SPRAY WATERCOLOR TECHNIQUES:



Moistened the lower half of the paper to see what happens wet-in-wet as well as dry. Exciting effects require some exciting motions. Starting with some Cadmium Yellow Medium a 1½" wide wash brush, stab some color into the lower wash rather sloppily. Grabbing some Yellow Ochre, with a quick mix, start rapping the edge of the brush against your finger. The paint appears to fly off chaotically.



Switching from a #8 and #4 red sable, run through Ultramarine Blue, Sap Green, and Alizarin Crimson

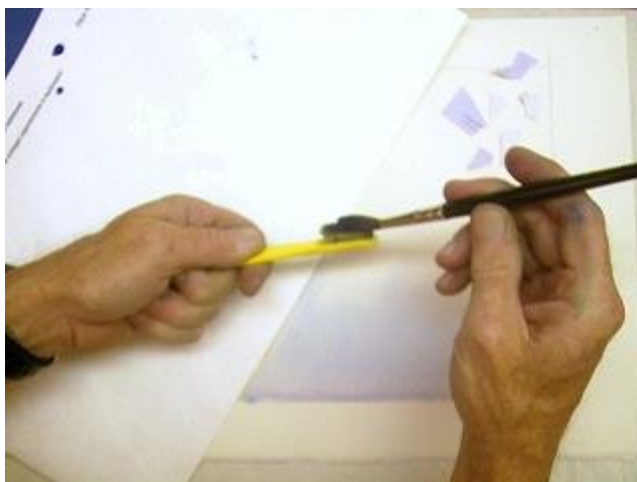
If your brush is sopping wet you can't control much when you throw it. Big Splats. Shake a few drops out before you start for an illusion of control.

use your fingers when you rap the ferrule of the brush to release the paint for more of a tactile control. (If this technique hurts whatever part of your hands you are hitting, try rapping on a pen than has a padded rubberized grip.) Squeeze several drops of Cadmium Yellow Medium out of round sable from a height of 3' to make big splats (see finished example at bottom)



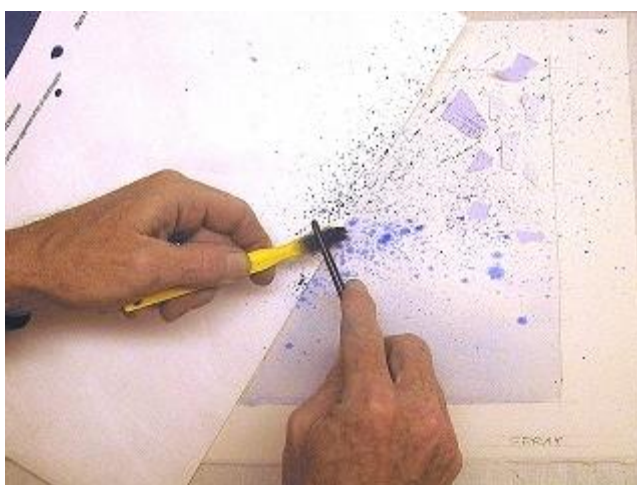
Before starting the spray tear up some small bits of paper and scattered them randomly in the upper corner. Also moistened the lower half of the paper with clear water, and apply a light Dioxazine Purple wash into it.

Look for a old toothbrush and clean and rinse the bristles thoroughly, removing any old residue. Prepare for a mess.



There are a couple ways to charge up a toothbrush. You can dip it directly in a paint puddle, but it is hard to fill the bristles evenly with paint.

Charge the toothbrush with #8 round brush. The advantage of doing it this way is that you can add as much paint as you need easily and in a controlled manner. You don't want the paint dripping from the toothbrush.



If you want to get "into the process" you can grip the toothbrush close to the head and drag your thumbnail back across the bristles. It does alter the effect in a unique way, but extra clean up is needed.

Using the handle of a #5 round, start quickly raking across the bristles, release the paint in a spray. Pull straight back in a quick motion. Alter the speed of release and distance from the painting for variation.



Continue covering the paper with all the same colors used with the splatter technique above. Thoroughly rinse the toothbrush and dry it on a towel before refilling with a new color.

A modicum of control can be gained if you practice. Sometimes a modicum is all you need.



Some watercolor purists consider these techniques gimmicks and believe only the brushstroke is suitable for traditional watercolor painting.

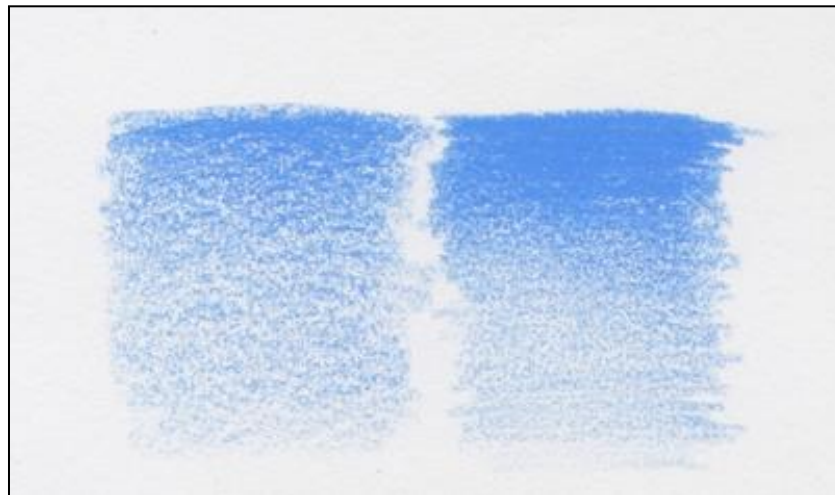
They are wrong of course. Use whatever device, technique, tool or aesthetic you want as long as it helps you attain your own artistic vision.

Operation Title -2 Pencil Colour Techniques

Purpose	To acquire the trainees with pencil color Techniques
Equipment ,tools and materials	<p>Supplies and equipment needed or useful include these:</p> <ul style="list-style-type: none"> • Drawing board • Layout pad • cutter • Cutting Table • Pencils with HB lead • Eraser • template • brush • palette • Pigment/colors
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to assemble cream separator practice.
Procedures	See listed below procedures
Precautions	<ul style="list-style-type: none"> • Care Should Be Taken While Sketching With Drawing Table, Cutting Materials And Sharpener • Preparing materials, tools and equipment are according to OHS.
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while working with the instrument used for doing this activities • Did trainees do all elements of design with perfect feature required • The understand elements of design



Side Shading and Tip Shading:



On the left is an area of side-shaded pencil, and on the right is some tip-shaded colored pencil. The paper grain in the side-shaded area is much more obvious, appearing coarser and more open. The tonal range is also more limited. When shading with the tip of a sharp pencil, you can achieve a much richer, denser layer of color. The grain appears finer, and the pencil tip is able to get right into the paper grain, and you can create a broader tonal range.

This doesn't mean that shading with the side of the pencil is wrong - it can be a useful technique for sketching, when you want soft, grainy and even-toned shading.

Colored Pencil Hatching:

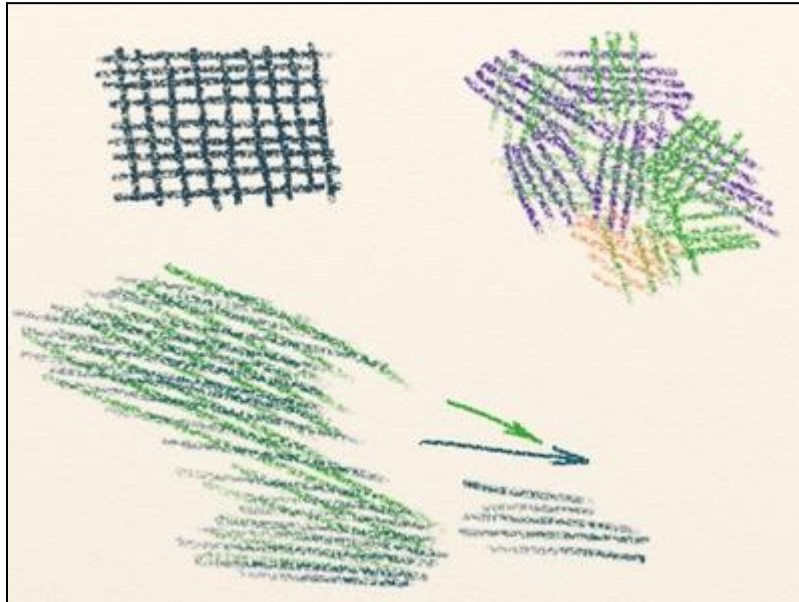


Hatching with colored pencil allows you to rapidly apply color and create texture and direction. Hatching is often used in one direction, but can also follow the contours of the surface to help create the sense of form and volume.

For best results, keep your pencil sharp. Rapid, regular, evenly spaced lines are drawn, leaving a little white paper or underlying color showing. Close-up like this they look pretty irregular, but when you use hatching in a drawing, the slight variations don't look so dramatic. It does take some practice to get them even though! It's a good idea to practice on some spare paper first, so you get your hand moving the right way before applying pencil to your work.

Hatching can be done so that the lines begin and end very precisely, or you can vary the line weight, lifting the pencil to create a graded effect.

Colored Pencil Crosshatching

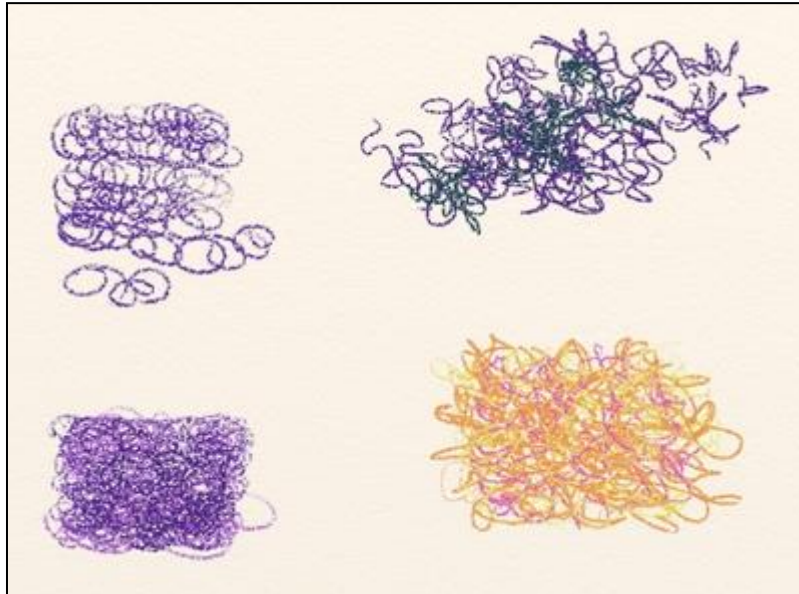


Crosshatching is basically two layers of hatching drawn at right-angles. This is a very useful technique in colored pencil drawing. You can use crosshatching to create a darker area within a layer of hatching, or to create a visual blending effect of two different colors.

You can also create interesting textured effects by adding the second layer at just a slight angle, or by layering sections in at random angles. Again, these examples are zoomed in so that you can see the lines and effects clearly.

As always, practice makes perfect with crosshatching. Experiment with line weight (how hard you press the pencil), spacing, sharpness and color. See how it looks when you use just a couple of layers, compared to multiple layers. Experiment with using the light or dark tones first. By trying things out on spare paper (a failed drawing on good paper is ideal for this), you'll have the confidence to use these more interesting techniques in your final work.

Colored Pencil Stumbling:



Scumbling in colored pencil means something rather different to the dry-brush painting technique. Colored pencil scumbling is a method of shading using tiny circles, sometimes called the 'Brillo pad' technique, due to the texture of that brand of steel-wire scourer. The texture created depends on the size and pressure used to draw the circles - you can create a very smooth finish or a rough and energetic surface. Scumbling can be used to layer a single color or with alternating different colors.

You can also use a more 'concave' scumble technique to create textures. Using a sort of figure-eight or 'daisy' shaped scribble and spidery lines, rather than a round circle, creating random dark patches and a more organic looking surface.

Directional Mark Making:



Directional marks are lines which follow a contour, or the direction of hair or grass or other surfaces. These can be densely overlaid to form a rich textural effect. Directional marks can be short and broken or quite continuous and flowing depending on the texture you are aiming for. Often directional mark making is used quite subtly, overlaid with even shading and blended, to create a suggested direction without being dominant.

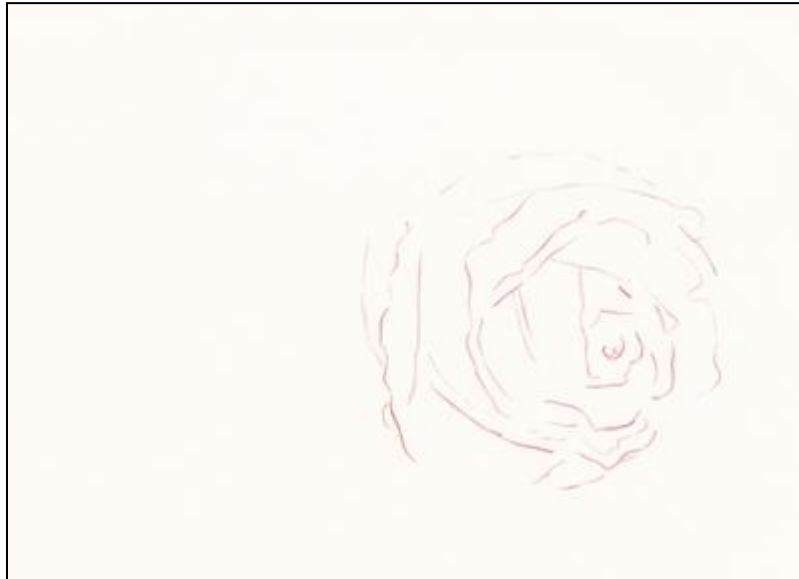
RENDERING TECHNIQUE:



This tutorial will show you how to draw a rose in colored pencil. A good subject is important. If you have a rose garden, can sit in a public garden or buy a fresh rose, then do try to draw from life. Your work will have much more internal 'life' and a more convincing three-dimensional look. If drawing from a photograph, ensure it is a public domain image that you can legitimately use.

STEP – 1

Draw the Outline of the Rose



The first step is to draw the outline of the rose petals. Think about your composition making sure that you have enough space for the stem and the full bloom. Also consider future framing, leaving a border for the matt.

Drawing the rose freehand gives you more relaxed and energetic drawing, but you need to be able to allow for imperfections and not become frustrated by lack of accuracy later in the process. When freehand drawing, I still work from the inside-out, but will keep interior detail fairly minimal until I've loosely sketched the whole bloom and stem, so that I can adjust proportions if need be.

If working from a photograph, if accuracy is important to you, you can go ahead and trace some guidelines if you wish. Work very lightly at first and be aware of highlights: the edges of the rose petals are light, so you don't want them outlined in dark pencil. I use the red colored pencil to very lightly sketch the main shapes, working from the inside out.

STEP – 2

Laying a Foundation - Shading the Base Color



Now you can begin layering color into the rose drawing, starting with a foundation that will allow you to blend light and dark tones later. Select PC924 Crimson Red as the base color for this rose. It's a rich, slightly cool red. Many areas that you have shaded here are going to be darker, but begin by laying down a fairly even, light layer of color first. This will stop the paper fibers from grabbing the pigment and making it hard to blend. Shade some Prismacolor Colorless Blender PC1077 over the areas that are going to be very light, for the same reason.

Try to use more even marks, using a more circular motion with the pencil. If you are using strong directional shading, think about the contours of the shape you are shading and use the direction of the marks to suggest this, as you layer the color.

STEP – 3

Shading the Rose - Shading Undertones



The surface of an object is hardly ever a totally solid color, even if their actual surface is painted a single color. Shadows and direct, indirect and reflected light all create variations on a surface. In this rose you can see a blue-violet undertone in many areas, so you will shade this in before adding another layer of red. For this use Prism color PC932 Violet. It's darker and bluer than it appears.

You have a lot of room for error in this kind of layering, so don't be afraid to experiment. Try out different colors and ways of applying layers to get interesting effects.

STEP – 4

Darker Values - Shading Darks and Shadows



The rose is starting to take shape. Now we need to build some darker tones using black. In the reference photo, you can see dark veins in the petals, so try to follow these in the drawing. Be very careful to reserve the lights at this stage.

STEP – 5

Building Layers of Color



Now you layer more color onto the rose drawing. Using a combination of PC924 Crimson Red with a little PC922 Poppy Red towards the edges. Small circular strokes pick up the under-layers and the surface quickly becomes solid and almost burnished. It's surprising how quickly you can build colors using this method.

Using other colors of red, orange or any other color - depending on the effect you are after - helps to keep the eye from becoming tired, so that the colors look as rich as possible.

STEP – 6

Colored Pencil Layering - Adding More Undertones



There are some very deep, dark areas on this rose, so continue to build layers. To add variation and coolness, use a bit of Violet Blue PC933 and Indigo Blue, PC901. Shade quite lightly at first, work over the area first in one pencil then the other, overlap. Use some directional shading to suggest the curve and texture of the petals. Notice that the edges of the petals are barely outlined. By bringing the shadows up to them, the 'outline' will be formed by the contrast between the lighter petal and the dark shadow.

STEP – 7

Final Layers of Colored Pencil



The process of layering is continued on each petal, first layering dark tones with reds in the shadows then bringing the reds forward to the tips of the petals. Using the red pencils with colorless blender on the edges of the petals keeps them bright and luminous. Where they are too dull, a little pink or white can be used, but minimize use of white, as it can look dull. In a couple of places use an eraser to remove a little color and add white for better contrast.

It seems like a lot of drawing has happened in this stage, but really it's just a continuation of the process as you work your way around the petals, constantly referring to your reference source to check where lights and darks need to be. You could continue layering, working heavily into the drawing to create a burnished surface. Burnishing means that you've layered until there can be no more pencil added. This creates a rich, jewel-like surface.

Once the bloom is complete, you're ready to add the stem and leaves. Lightly draw a foundation layer using PC946 Dark Brown, and PC909 Dark Green.

STEP – 8

The Finished Rose Drawing



The final drawing is quite a bit darker than you see on-screen, but adjusting the tones flattens the detail, so leave it a bit light. It's still lighter than the original photograph; heavier layering of violet and black will give denser dark tones, but you would probably also want to add some darker warm purple and burgundy pencils to the drawing to match it precisely.

To finish the rose drawing, you just need to complete the leaves and add some shadows.

Shadow helps to place the object on a surface. Keep your shading horizontal so that the surface looks horizontal and not sloped. Add a layer of colorless blender first, so that you would be able to keep the shading smooth on the toothy paper. Then shade the shadows in black, and use an eraser to soften the graduation.

Operation Title- 3 Oil Painting Techniques

Purpose	To acquire the trainees with Oil Painting Techniques
Equipment ,tools and materials	<ul style="list-style-type: none"> Supplies and equipment needed or useful Oil Painting Techniques Pencil Color pencil Colors and paints Brush /painters Solvent Paper Horse arm/drawing board Template ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> All tools, equipment's and materials should be available on time when required. Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Oil Painting Techniques
Precautions	<ul style="list-style-type: none"> Care should be taken while sketching Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> Did personal protective equipment worn while sketch croquis Did trainees proper the trainees properly apply principles of design.



Oil paints have been most artists' first choice for hundreds of years, with good reason. The colors are gorgeous, you can do anything with them and they last forever. Oil paint is slow drying so you can remove what you don't like while it's wet or you can paint over it when it's dry. Oil paint is easy to use once you learn the basics.

This tutorial is set up to take you step by step to a finished painting.

- First learn about the materials you will need to get started.
- Next learn a little basic information in easy steps.
- Finally use these concepts as you paint the four exercises with me on your own canvases.
- You will then have the skills to paint anything you can see or imagine.

OIL PAINTING MATERIALS:

To get started you need oil paints, brushes, a place to mix your colors, a tool to mix them with and a surface to paint on. Plus you want a way to clean up. The ingredients are easy to find and you don't need a lot of them. You can do a lot with a little. Good brushes and good paints are easier to use and go farther than the cheap ones.



If is necessary or desirable to reduce your oil painting equipment to a minimum, how little could you get by with? Clearly you would need a surface to paint on, a surface to mix your colors on, something to mix them with, plus something to clean things up. So what gets reduced is the number of brushes and the number of colors.

Canvas or other painting surface:

CANVAS is the traditional surface for oil paintings. Although oil paint can be used on most non-porous surfaces the texture and flexibility of a stretched canvas is best. Many canvas surfaces are available including canvas-textured paper; canvas glued to heavy board, primed canvas in a roll and pre-stretched canvases. In ALL cases the surface should be primed or re-primed with GESSO. A gesso that has a neutral gray tone is preferred so the light values are more easily seen. (Acrylic paint will tone the gesso) If you prefer to use the gesso white, the canvas may later be toned with a thin coat of oil paint.



Palette:

A Palette is a flat non-porous surface where the oil paint colors are mixed. The palette can be held in your hand or placed on a neighboring surface. Hand held palettes have thumbholes. Palettes are commonly made of wood, Plexiglas or safety glass.

A wooden palette should be coated with linseed oil and wiped dry before its daily use. After the palette has been cleaned at the end of a session it should be coated with linseed oil and wiped dry again.

Plexiglas is a good surface for a palette and safety glass is the best. Both of these will need a neutral color backing. Mixing colors on a white palette makes it hard to distinguish dark colors. All palettes should be cleaned at the end of a session. A glass palette can be cleaned later with a razor if need be but wood or Plexiglas will scratch.



On top is a Plexiglas palette in the middle is a wooden palette and on the bottom is safety glass, (a car window).



The hand held palette with the colors in place and ready to paint. The pure colors are placed at the far edge of the palette. Portions of these colors are brought forward, mixed with the palette knife and then painted on the canvas.

Colors:



This list of bright, pure, permanent and safe colors are as near to the spectrum colors as currently available. Plus we add white and black. Your colors are: Titanium White • Cadmium Yellow Pale • Cadmium Yellow • Cadmium Orange • Cadmium Scarlet • Cadmium Red • Quinacridone Rose • Dioxazine Violet • French Ultramarine • Thalo Blue

• Thalo Green • Cadmium Green • Cadmium Green Pale • Mars Black. Recommend is Winsor & Newton Artists' Oil Colors because their quality is higher than their price.



White: Use TITANIUM WHITE, an opaque non-yellowing white. Most brands contain some zinc white to aid in mixing. Pure titanium white is chalky and hard to mix. Pure zinc white is a little too transparent for most uses. Don't use Lead White, Flake White or Cremnitz White, all of which contain toxic lead.

(Each of the following examples is the pure color and then that color with an equal amount of white.)



Yellow: Use CADMIUM YELLOW PALE or CADMIUM YELLOW LIGHT. Opaque.



Yellow-Orange: Use Cadmium Yellow called Cadmium Yellow Medium. Opaque.



Orange: Use CADMIUM ORANGE. Opaque.



Red-Orange: Use CADMIUM SCARLET. Opaque.



Red: Use CADMIUM RED sometimes called CADMIUM RED LIGHT. Opaque. Cadmium Red when mixed with blue it makes a very dull Violet.



Red-Violet: Use QUINACRIDONE ROSE (Permanent Rose in Winsor Newton paints). Transparent.



Violet: Use DIOXAZINE VIOLET (Winsor Violet in Winsor Newton paints). Transparent.

Blue-Violet: There is no satisfactory "out of the tube" Blue-Violet. Mix DIOXAZINE VIOLET with ULTRAMARINE BLUE when this color is needed.





Blue: Use French Ultramarine Blue and Thalo Blue. The closest to a true blue is a mixture of French Ultramarine Blue and Thalo Blue (3 parts Ultramarine to 1 part Thalo), Transparent. Use French Ultramarine Blue for most instances, but put both blues on your palette.



Blue-Green: Use THALO GREEN (also called Winsor Green, Grumbacher Green). Transparent.



Green: Use CADMIUM GREEN. It is suitable for most situations but is slightly to the yellow side. When a pure spectrum green is needed mix six parts Cadmium Green to one part Thalo Green. Opaque.



Yellow-Green: Use CADMIUM GREEN PALE. Opaque.



Black: Use MARS BLACK. Opaque. Or use IVORY BLACK. Transparent.

The Difference between Transparent and Opaque Colors

Oil paints are mixtures of dry pigments and a drying oil like linseed oil. Pigments are powdered natural minerals, dyed minerals and occasionally vegetable matter. The powdered minerals, such as cadmium and titanium, when mixed with oil make opaque colors. Pigments made from dyed minerals, (Quinacridone or Dioxazine), or vegetable matter, when mixed with oil make transparent colors. Transparent colors are useful for glazing. When a transparent color is mixed with an opaque color the mixture becomes opaque.

Brushes

Brushes are the most important part of your equipment. A good painter will have difficulty painting with bad brushes. A good brush for oils will retain its shape when loaded with paint and will bounce back to its original shape after each stroke. A bad brush will not return to its original shape when loaded with paint or after each stroke. Or worse will not bend at all.

Different Brush Hair for Different Purposes

There are two types of hair used in oil painting brushes. They are BRISTLE hairs from pigs and SABLE hair from the weasel like sable. In the course of a painting you start with large areas. Bristle brushes are best in sizes of a half inch wide or larger so are used to begin a painting. Whole paintings can be painted using only bristle brushes but if you want finer detail in smaller areas, you switch to sable brushes. Sable brushes are best in sizes one half inch in width or smaller. Sable brushes are your detail brushes. (Sable brushes made for watercolors usually lack the spring needed for painting with oils.)

Long Handles Balance the Brushes

Oil painting brushes are made with longer handles than watercolor brushes or house painting brushes. These other brushes are ideally used in a vertical position with the

painting surface horizontal. Liquid goes down hill, so the short handles shift the balance toward the front of the brush so the paint will flow better. Oil painting brushes are used in a horizontal position with the painting surface vertical. The oil paint doesn't flow. When you hold your oil painting brush horizontally the long handle serves to balance the brush in your hand.

Imitation Hair Brushes Can Be Good

Many brush manufacturers make brushes that imitate the qualities of Bristles and Sables at a lower cost. They include nylon hairs, horsehair and mongoose hair. None are as good as sables and bristles but occasionally they come close.

Brushes Come in Different Shapes

The most common shapes brushes come in are: Flats, Filberts, Bright and Rounds. Numbers on brushes vary widely between brands. Look at the size of the brush instead of its number.

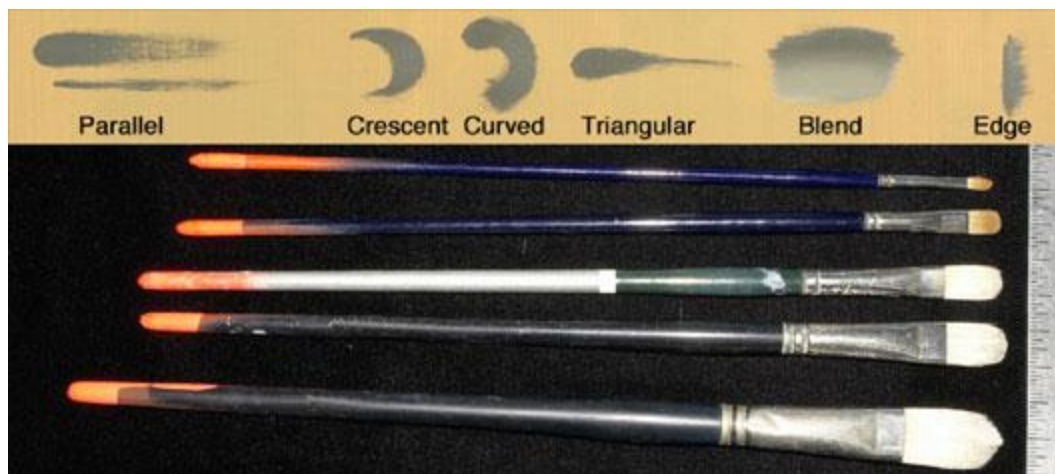
Flat Brushes and their Strokes:



A FLAT brush has hairs arranged in a rectangular shape that is longer than it is wide. From the side it is narrow. The Flat is the most versatile of brushes. You can make a

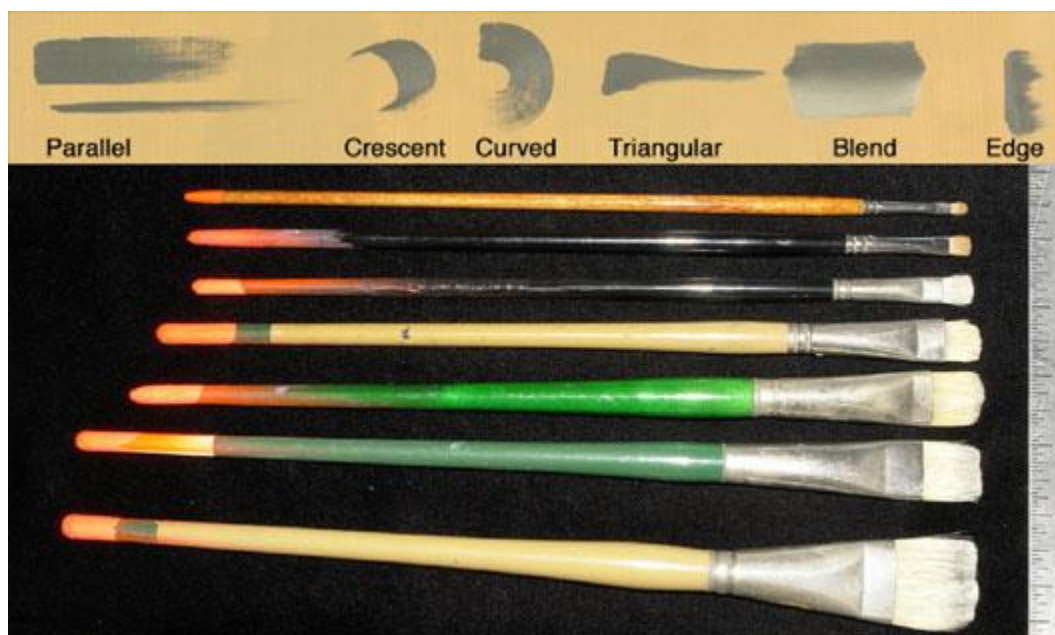
broad stroke, a narrow stroke and, with a little twist, a triangular stroke. This is also your primary blending brush.

Filberts--



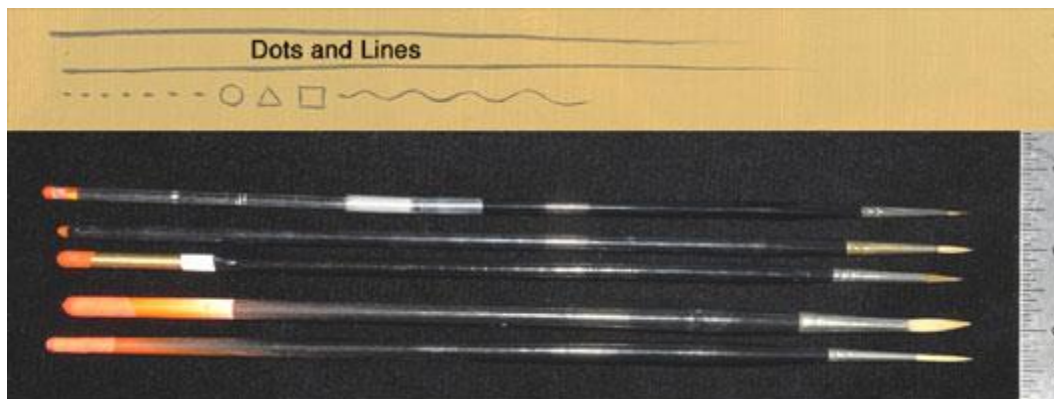
A FILBERT looks like a Flat with the corners rounded. The stroke is oval shaped or half circular. They are used when you want a softer edge or for smaller blends than you get with a Flat.

Bright --



A BRIGHT (named after a fellow named Bright) is like a Flat except the hairs are shorter and the side view is narrower. A Bright is used when you want your brush strokes to show. They tend to put the paint on thickly and when worked too hard will remove as paint much as they apply. The bright, being short and therefore stiffer than a Flat, can also give you a little more control of your stroke.

Rounds--



Although some people successfully use ROUNDS for their entire painting, they are less versatile than other brush shapes because little variation in the size and shape of the stroke is possible. Rounds are most often sable hair and are used for small details and line work.

Varnish Brushes--



These soft sable-like brushes are used for varnish and retouch varnish. Clean the varnish from the brushes with turpentine then wash them in soap and water.

Easel

Oil paint takes three days to dry. The long wet time makes it easier to work on the painting vertically. An easel is used to hold the canvas in a vertical position. Easels can be as simple as a nail in the wall on which to hang a canvas or a chair or a windowsill. All easels serve the function of keeping the canvas secure and upright.



Pictured here on the left is the classic studio easel, the best for most purposes. In the middle is tripod easel for small paintings or drawings. On the right a collapsible, portable, paint box/easel designed for working outdoors.

OIL PAINTING - BASIC INFORMATION--

These are things you should know as you start a painting:

Oil Painting Overview:

All paint is a mixture of a dry pigment and a liquid. For oil paint the dry pigment is mixed with linseed oil. Linseed oil is a drying oil that dries by oxidation. That is, it takes oxygen from the air and creates a crystalline solid that encases the pigment in a permanent form. When it's dry it can't be removed.

Oil paint is thick. It comes in tubes. The paints are squeezed out onto a palette where they are mixed together with a palette knife to make the various colors. It's then applied to a vertical canvas with stiff brushes.

Oil paints are slow drying. Usually takes three days before you can put on another coat. The drying time is an advantage and disadvantage. The great advantage is that you



have time to refine and adjust what you paint before it dries. This is particularly useful when making gradual transitions from one color to another. Also if you paint something you don't like, it can be removed while wet using a rag, palette knife or rubber squeegee and replaced.

The disadvantages are that when putting two wet colors next to each other they can cross-contaminate if not applied accurately. The palette, the brushes and the wet painting must be handled carefully to keep wet paint off, fingers, food, fabric and furniture.

The paint may be manipulated for up to 12 hours after which you must wait three days for it to dry before going back to make any changes. When oil paint is dry, new colors can be applied over old. Many layers of paint may be applied. If the paint is to be used thickly each layer should be as thick or thicker than the previous layer to avoid cracking.

After a painting is thoroughly dry (three to six months), varnish is applied to protect the painting.

Drawing for Oil Painting--

How to Draw for Oil Paintings:

A complex drawing is quickly lost when the oil colors go on, so simple shapes and contour lines make the best drawings for oil paintings.

The drawing may be made directly on the canvas or it can be prepared before and transferred to the canvas.

When drawing directly on the canvas, PAINT that has been thinned with thinner is the best. Because it is paint, it doesn't need to be isolated from subsequent colors.

CHARCOAL can be used for drawing on the canvas. The charcoal drawing must be isolated from the paint layers with FIXATIVE. Vine charcoal is easier to seal with fixative than compressed charcoal.

The drawing can be made with a PENCIL on the canvas. This must be sealed with FIXATIVE before the colors go on. A pencil's point (if pushed too hard) can make small cracks in the gesso so a thin transparent layer of gesso may need to be applied to re-seal the canvas. If gesso is used in this way the fixative is not necessary.

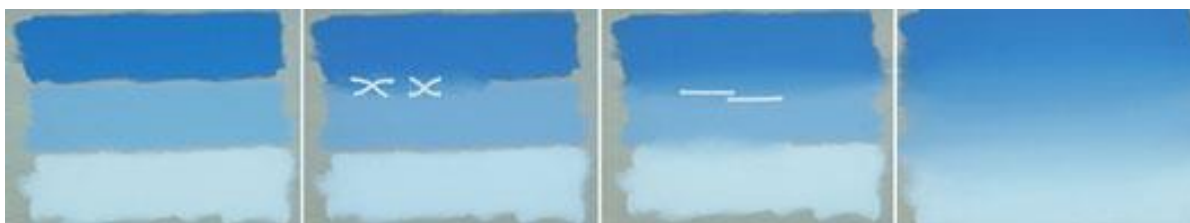


A drawing that is going to be TRANSFERRED to a canvas is best done on thin tracing paper because the transfer will be clearer. Tape the drawing to the canvas. Transfer the drawing using carbon paper. Draw over your drawing with the carbon paper beneath it. Use a contrasting color ballpoint pen so you can see where you've already drawn and to get a consistent line size. The carbon transfer should also be separated from the paint layer with fixative or a thin transparent layer of gesso.

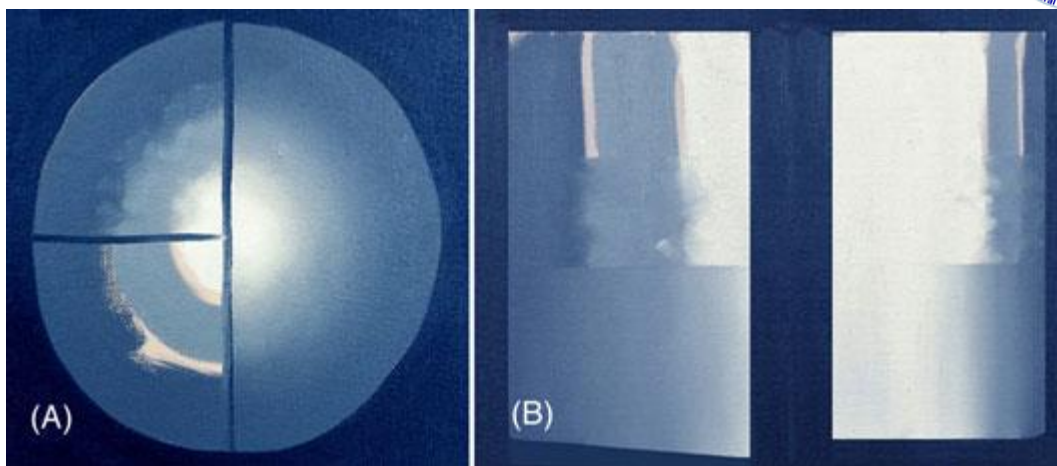
Blends:

Blends are Color Transitions--

A blend is the gradual transition from one color to another. Oil paint, because it takes time to dry, allows you to move the wet paint around on the canvas. This makes it easy to do the thing most difficult to do with other types of paint, the blend. All brushes will blend oil paint. Flat brushes are the best and rounds brushes are the worst. The principles are the same for large and small blends.



The colors are mixed on the palette and applied in their approximate location on the canvas. The brush is then dragged back and forth in a crosshatch stroke between two values until a satisfactory transition is made. Parallel strokes are then used to refine the transition of values. A clean brush is used for the dark to middle and another clean brush for the light to middle.



(A) In a blend the brush strokes are ALWAYS perpendicular to the light. In a circular blend the brush must rotate to remain perpendicular to the light so curved brushstrokes are used.

(B) The placement and size of value shapes within a blend create the contour of the surface. Note the value placements for flat surfaces on the left and curved surfaces on the right.

This is how it Works

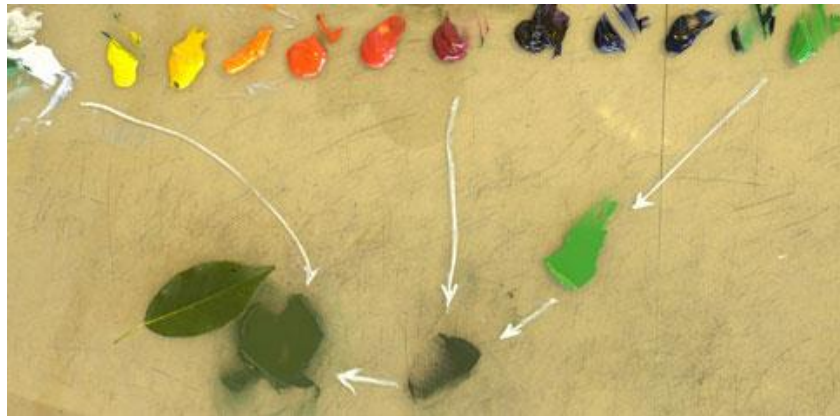


The colors in order on the palette



Matching the Brown Leaf

The spectrum color is a red-red-violet. White is added to match the value. Yellow-green, the complement of red-violet is added to reduce its intensity.



Matching the Green Leaf

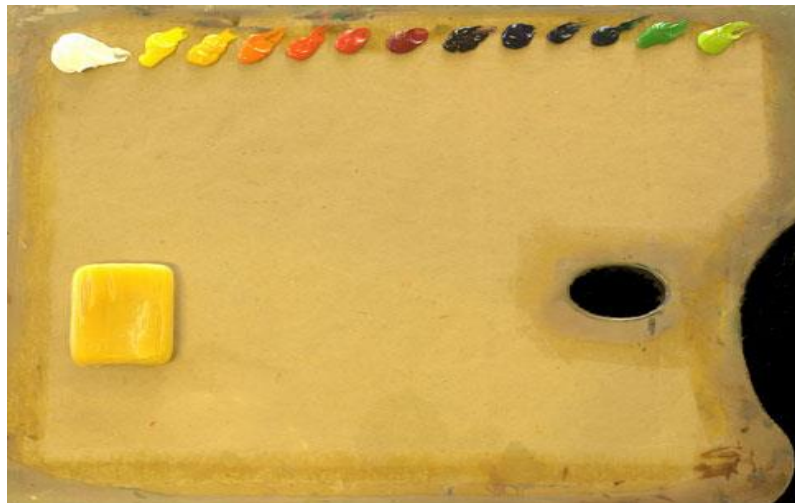
Green is the spectrum color. Cadmium green is the base color. It is a little to the yellow side so its intensity is reduced using a red-violet (Quinacridone Rose). Yellow-green and red-violet are complementary to each other. White is added to match the value.



Matching the Silver Tape

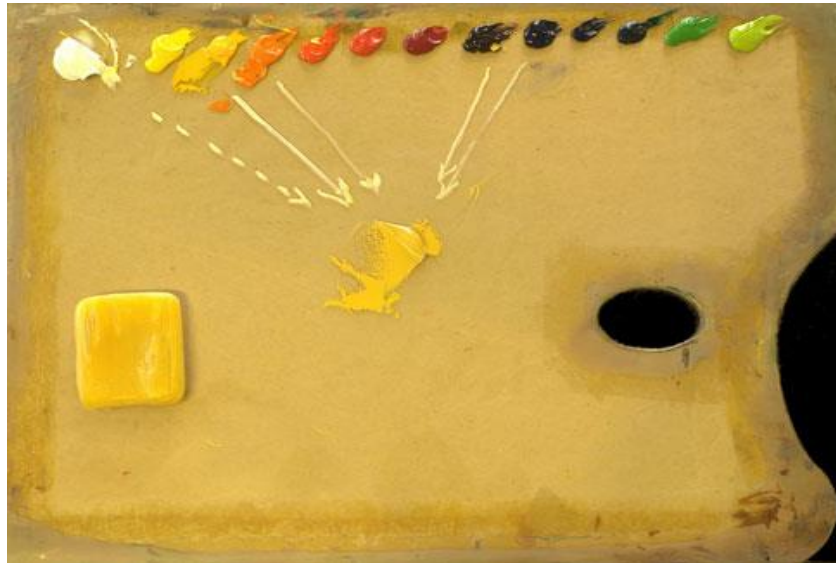
Blue is the spectrum color. White is added to match the value.

Orange, the complement of blue is added and the color becomes gray.

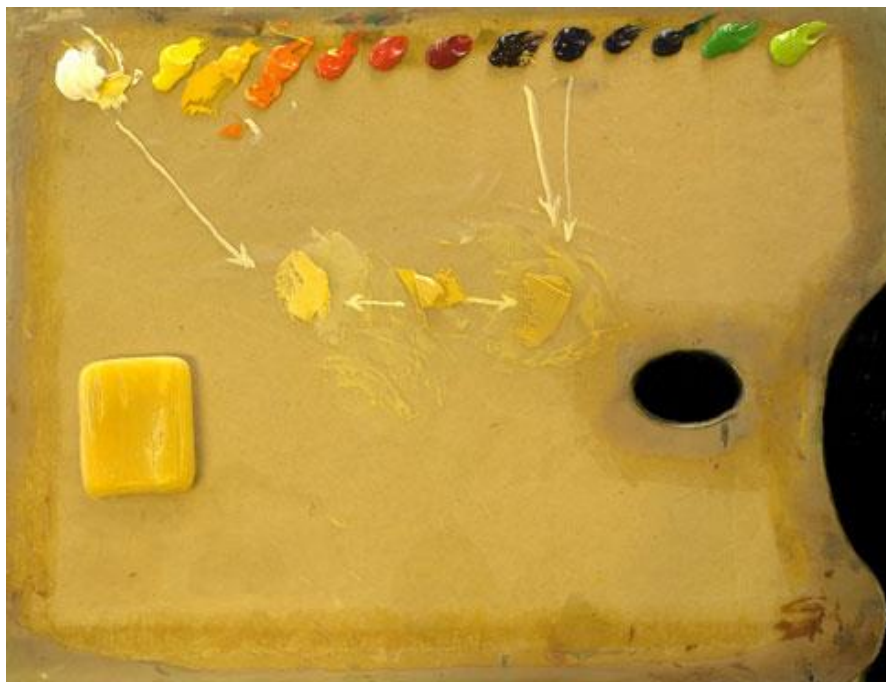


Matching the Colors of a Three Dimensional Object.

In this case a bar of soap.



The middle value is first. The spectrum color is yellow-orange. A small amount of its complement, blue-violet, is added to match the intensity plus a trace of white.



White is added to the middle value to create a light value. Blue-violet is added to the middle value yellow-orange to create the object's shadow color.



The soap's colors are matched. A color's complement will usually make the color's shadow value. For darker value shadows use the middle value color with less white. In some cases a color's compliment won't darken the color enough. This is when you add black to get the value.

Finishing techniques:

Glazes and Washes

TRANSPARENT layers of oil paint are called GLAZES.

TRANSLUCENT layers of oil paint are called WASHES.

Both are colors thinned with a solution of 1/3 linseed oil, 1/3 turpentine and 1/3 Damar varnish.

A GLAZE is a thin TRANSPARENT color used over another *dry* color to create a third color. For example if you put a thinned Quinacridone rose (a transparent color) over blue, you get a violet. If you use a glaze over a similar color you enhance the color. Cast shadows over complex textures are often glazed. A glaze always darkens a color.

This is a Glaze



By example, the beetle's carapace needs to be greener.



The GLAZE formula is mixed on the palette with thalo green (a transparent color) until the degree of transparency necessary is achieved.



The glaze is then applied with a sable brush to the horizontal painting. Allow it to dry overnight. With a glaze you can change a color with out changing the pattern of brush strokes of the underlying layer of paint.

This is a Wash

A WASH is a thin OPAQUE color used over another *dry* color. A wash will not change its essential color and appears as a TRANSLUCENT layer on top of other colors.



Mix the color with the glaze solution on your palette until you have the degree of translucency needed. Apply it to the horizontal painting with a sable brush.



White (an opaque color) is used with a glaze solution to create the rays of light. Allow it to dry overnight.

Information Sheet-4 Creating Components using Rendering Techniques and Mediums

4.1 VARIOUS COMPONENTS:

TEXTURE:

“The feel, appearance, or consistency of a surface or a substance.”

The natural world is rich in texture: the surface of any visible object is textured at certain scale. A wealth of textures is observed on both artificial and natural objects such as those on wood, plants, materials and skin.

In a general sense, the word texture refers to surface characteristics and appearance of an object given by the size, shape, density, arrangement, proportion of its elementary parts. A texture is usually described as smooth or rough, soft or hard, coarse or fine, matt or glossy, and etc.



The tree's visual texture is represented here in this image.

Texture: Meaning the way a surface feels or is perceived to feel. Texture can be added to attract or repel interest to an element, depending on the pleasantness of the texture.

Textures might be divided into two categories:-

TACTILE TEXTURE is the actual three-dimension feel of a surface that can be touched. Painter can use impasto to build peaks and create texture. Tactile textures refer to the immediate tangible feel of a surface.

VISUAL TEXTURE is the illusion of the surfaces peaks and valleys, like the tree pictured. Any texture shown in a photo is a visual texture, meaning the paper is smooth no matter how rough the image perceives it to be.

Most textures have a natural touch but still seem to repeat a motif in some way. Regularly repeating a motif will result in a texture appearing as a pattern.

Visual textures refer to the visual impression that textures produce to human observer, which are related to local spatial variations of simple stimuli like color, orientation and intensity in an image.

This thesis focuses only on visual textures, so the term 'texture' thereafter is exclusively referred to 'visual texture' unless mentioned otherwise.

Textures are usually given by examples in digitized images. Figures 4.1 and 4.2 show a few natural and man-made textures, respectively, which could be met in daily life.

Although texture is an important research area in computer vision, there is no precise definition of the notion texture. The main reason is that natural textures often display different yet contradicting properties, such as regularity versus randomness, uniformity versus distortion, which can hardly be described in a unified manner. Many researchers have been trying to define textures from a certain perspective of their nature. Haralick considers a texture as an "organized area phenomenon" which can be decomposed into 'primitives' having specific spatial distributions. This definition, also known as structural approach, comes directly from human visual experience of textures.

For instance, each texture in Figs 4.1 and 4.2 is composed of particular texture elements, e.g., objects (windows), shapes (jigsaw pieces), or simply color patterns. Meanwhile, these primitives are organized in a particular spatial structure indicating certain underlying placement rules. Alternatively, as Cross and Jain suggested, a texture is "a stochastic, possibly periodic, two-dimensional image field".

This definition describes a texture by a stochastic process that generates the texture, which is also known as stochastic approach. These different definitions usually lead to different computational approaches to texture analysis.



Figure 4.1: Examples of natural textures.

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Figure 4.2: Examples of artificial regular textures.

Nevertheless, an apparent consensus that spatial homogeneity is the most important property of a texture has been reached. From the statistical point of view, homogeneity means statistical stationary, i.e. that certain signal statistics of each texture region have the same values. This property relates directly to self-similarity: the patterns at different magnifications, although not identical, are represented by the same signal statistics.

Textures also exhibit local non-homogeneity, i.e. departures from strict homogeneity to some extent in a local image region. For example, in the image 'leaves' in Fig 4.1, every single leaf is slightly different from another (local non-homogeneity), but as a whole they display approximate spatial uniformity and consistency (global homogeneity).

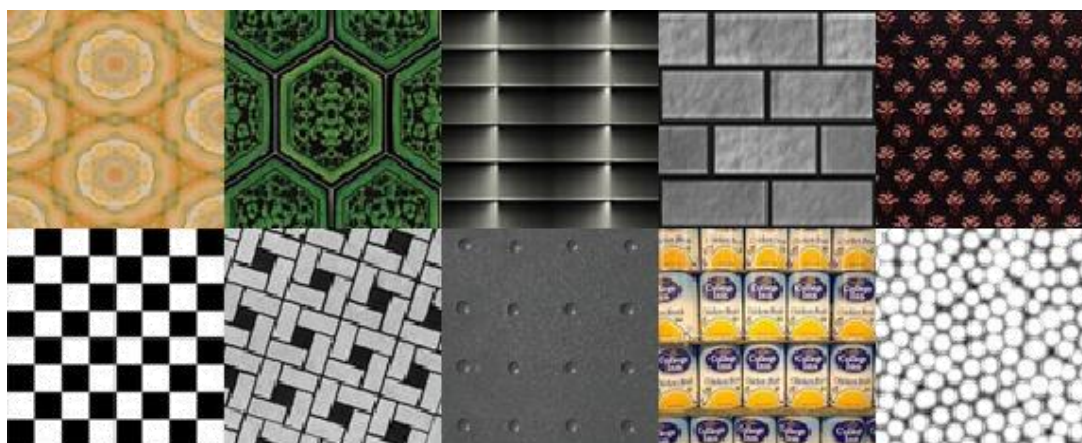


Figure 4.3: Examples of natural regular textures.

Due to the diversity and complexity of natural textures, it is useful to separate them into categories.

For instance, textures can be classified into regular and stochastic ones by their degree of randomness.

A regular texture is formed by regular tiling of easily identifiable small size elements organized into strong periodic patterns. A stochastic texture exhibits less noticeable elements and display rather random patterns.

For examples, textures in Figs 4.1 and 4.4 are mostly stochastic, and those in Figs 4.2 and 4.3 are regular. Most of real world textures, however, are mixtures of the above-mentioned categories.



Figure 4.4: Examples of stochastic textures.

By spatial homogeneity, textures can be classified into homogeneous, weakly-homogeneous, and inhomogeneous patterns. Specifically, homogeneous texture contains ideal repetitive structures, and such uniformity produces idealized patterns.

Weak homogeneity involves local spatial variation in texture elements or their spatial arrangement, which leads to more or less violates the precise repetitiveness (See Fig 4.5). An 'inhomogeneous texture' mostly refers to an image where repetition and spatial self-similarity are absent. Since spatial homogeneity is considered below as an essential property of a texture, an inhomogeneous image is not treated in this thesis as a 'texture'.

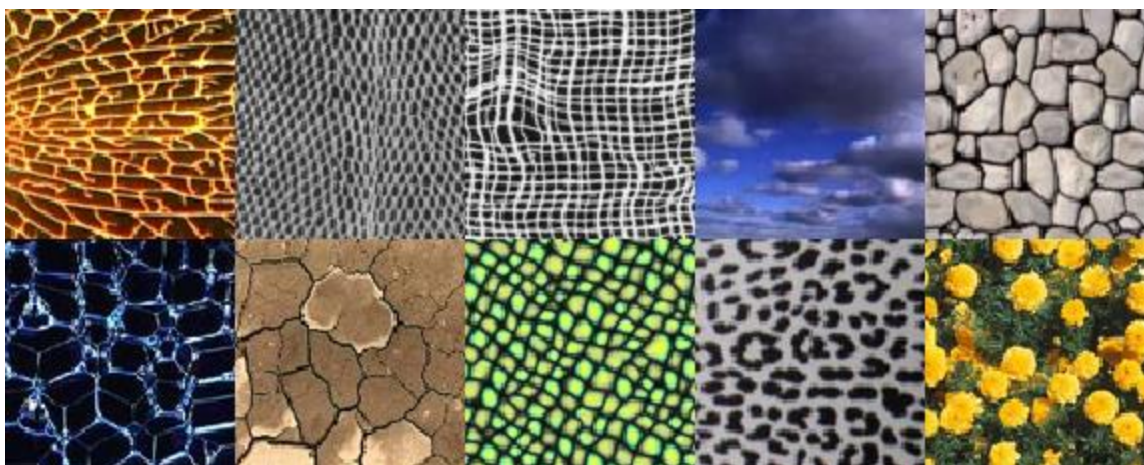


Figure 4.5: Examples of weakly-homogeneous textures.

ADDING VOLUME:

In this chapter, before we discuss about the rendering techniques to add volume in a given subject, it is important to understand about the various forms available.

There are only five basic forms from which all other forms are created. They are the sphere, the cone, the cylinder, the cube, and the doughnut shaped torus. Parts of these forms combine to create everything we see. Imagine a half cylinder on top of a cube and you have the shape of a mailbox, a half sphere and a cone make a teardrop form, a fir tree is a cone an oak is a half sphere. The cylindrical coffee mug has a half torus handle.



VALUES CREATE FORM

Each of these forms has distinctive light and dark value shapes that define them. Spheres are recognized by crescents and ovals. Cones have triangular light and dark value shapes. Cubes and flat surfaces are even blends. Cylinders are stripes. The torus is crescents and stripes. Concave versions of these forms have the same value shapes but without reflected light. (See Shadows/Reflected light.) When you can paint these five forms you can paint all other forms.



A SPHERE is defined by CRESCENTS AND OVALS. Sphere forms are painted with crescent and curved brush strokes.



CONES are defined by TRIANGULAR values of light and dark. Cones are painted and blended using triangular brush strokes.



CYLINDERS are defined by light and dark value STRIPES. Cylinders are painted with parallel brush strokes.



CUBES and all FLAT surfaces are governed by the same rules. GRADUAL EVEN BLENDS depict a receding flat surface. If there is a flat surface parallel to your canvas, it may be painted with a single color or value. CUBES are various receding flat surfaces. Each surface is a gradual blend. Cubes are painted with parallel brush strokes.



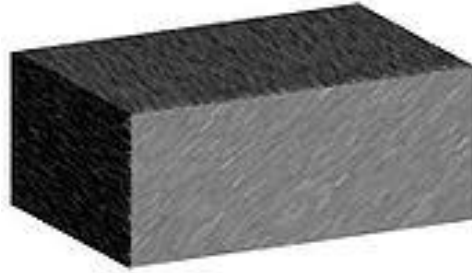
TORUS value shapes combine aspects of two other basic forms. They take the parallel STRIPES of a cylinder for the middle and the CRESCENTS of a sphere for the ends. The torus is painted using crescent and curved brush strokes.



Here you can see that value shapes are stronger than contour lines for the creation of form.

Lighting can be misleading in seeing forms, particularly flat surfaces. Try to see the form first. Then see the lighting on it.

LIGHT & SHADING EFFECT:



Shading refers to depicting depth perception in 3D models or illustrations by varying levels of darkness. Shading is a process used in drawing for depicting levels of darkness on paper by applying media more densely or with a darker shade for darker areas, and less densely or with a lighter shade for lighter areas.

There are various techniques of shading including cross hatching where perpendicular lines of varying closeness are drawn in a grid pattern to shade an area. The closer the lines are together, the darker the area appears. Likewise, the farther apart the lines are, the lighter the area appears.

Light patterns, such as objects having light and shaded areas, help when creating the illusion of depth on paper.

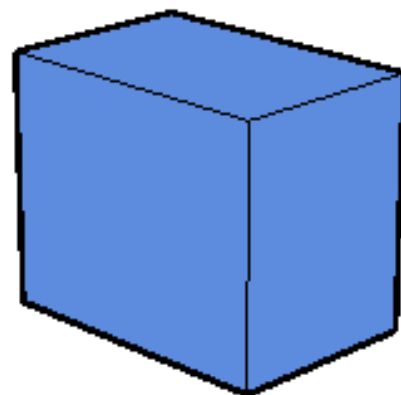
Computer graphics:

In computer graphics, shading refers to the process of altering the color of an object/surface/polygon in the 3D scene, based on its angle to lights and its distance from lights to create a photorealistic effect. Shading is performed during the rendering process by a program called a shaded.

Angle to light source:

Shading alters the colors of faces in a 3D model based on the angle of the surface to a light source or light sources.

The **first image** below has the faces of the box rendered, but all in the same color. Edge lines have been rendered here as well which makes the image easier to see.



Rendered image of a box. This image has no shading on its faces, but uses edge lines to separate the faces.

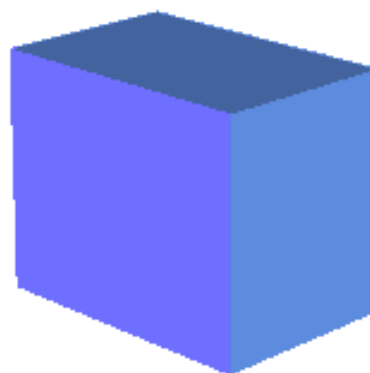
The **second image** is the same model rendered without edge lines. It is difficult to tell where one face of the box ends and the next begins.

This is the same image with the edge lines removed

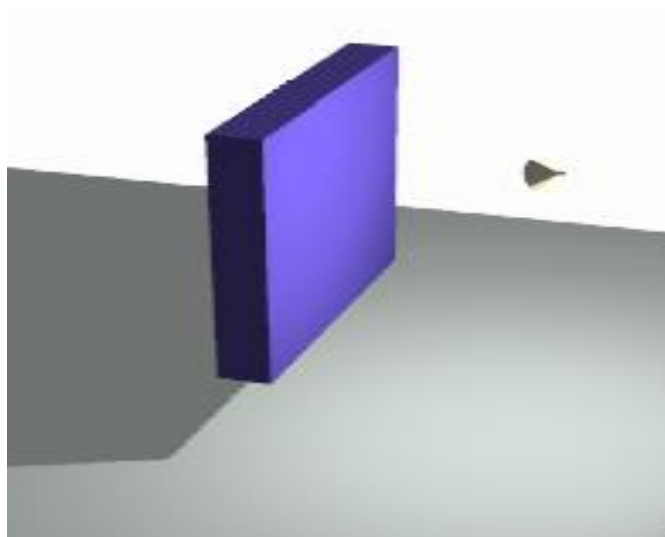


The **third image** has shading enabled, which makes the image more realistic and makes it easier to see which face is which.

This is the same image rendered with shading of the faces to alter the colors of the 3 faces based on their angle to the light sources.



LIGHTING





Shading effects from floodlight --

Shading is also dependant on the lighting used. Usually, upon rendering a scene a number of different lighting techniques will be used to make the rendering look more realistic. Different types of light sources are used to give different effects.

Ambient lighting:

An ambient light source represents a fixed-intensity and fixed-color light source that affects all objects in the scene equally. Upon rendering, all objects in the scene are brightened with the specified intensity and color. This type of light source is mainly used to provide the scene with a basic view of the different objects in it. This is the simplest type of lighting to implement and models how light can be scattered or reflected many times producing a uniform effect.

Ambient lighting can be combined with [ambient occlusion] to represent how exposed each point of the scene is, affecting the amount of ambient light it can reflect. This produces diffuse, non-directional lighting throughout the scene, casting no clear shadows, but with enclosed and sheltered areas darkened. The result is usually visually similar to an overcast day.

Directional lighting:

A directional light source illuminates all objects equally from a given direction, like an area light of infinite size and infinite distance from the scene; there is shading, but cannot be any distance falloff.

Point lighting:

Light originates from a single point, and spreads outward in all directions.

Spotlight lighting:

Models a Spotlight. Light originates from a single point, and spreads outward in a cone.

Area lighting:

Light originates from a small area on a single plane. A more accurate model than a point light source.

Volumetric lighting:

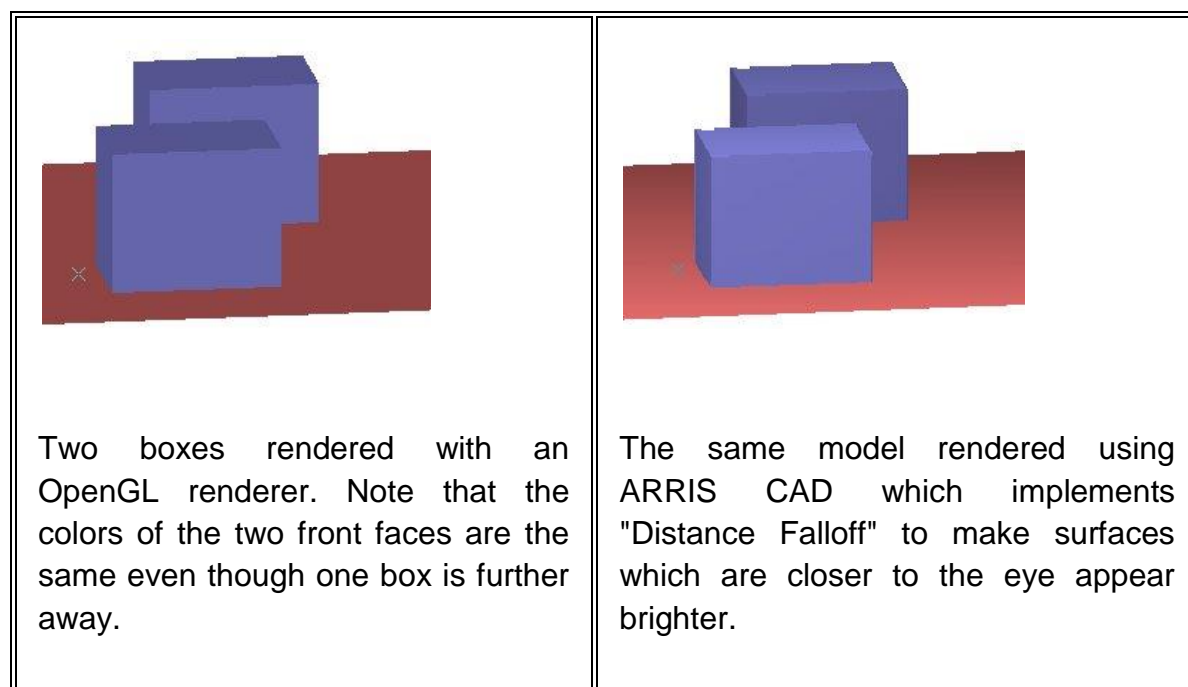
Light originating from a small volume, an enclosed space lighting objects within that space. Shading is interpolated based on how the angle of these light sources reach the objects within a scene. Of course, these light sources can be and often are combined in

a scene. The renderer then interpolates how these lights must be combined, and produces a 2d image to be displayed on the screen accordingly.

Distance falloff:

Theoretically, two surfaces which are parallel, are illuminated the same amount from a distant light source, such as the sun. Even though one surface is further away, your eye sees more of it in the same space, so the illumination appears the same. Notice in the first image that the color on the front faces of the two boxes is exactly the same. It appears that there is a slight difference where the two faces meet, but this is an optical illusion because of the vertical edge below where the two faces meet.

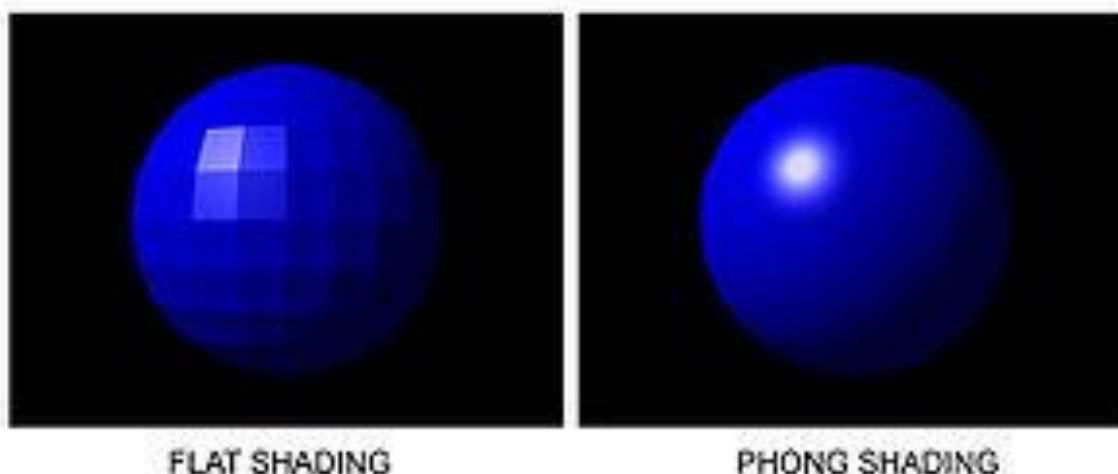
Notice in the second image that the surfaces on the boxes are bright on the front box and darker on the back box. Also the floor goes from light to dark as it gets farther away. This distance falloff effect produces images which appear more realistic without having to add additional lights to achieve the same effect.



Distance falloff can be calculated in a number of ways:

None - The light intensity received is the same regardless of the distance between the point and the light source.

Linear - For a given point at a distance x from the light source, the light intensity received is proportional to $1/x$.



Example of flat shading vs. interpolation

Flat shading:

Flat shading is a lighting technique used in 3D computer graphics to shade each polygon of an object based on the angle between the polygon's surface normal and the direction of the light source, their respective colors and the intensity of the light source. It is usually used for high speed rendering where more advanced shading techniques are too computationally expensive. As a result of flat shading all of the polygon's vertices are colored with one color, allowing differentiation between adjacent polygons. Specular highlights are rendered poorly with flat shading: If there happens to be a large specular component at the representative vertex, that brightness is drawn uniformly over the entire face. If a specular highlight doesn't fall on the representative point, it is missed entirely. Consequently, the specular reflection component is usually not included in flat shading computation.

Smooth shading:

In contrast to flat shading with smooth shading the color changes from pixel to pixel. It assumes that the surfaces are curved and uses interpolation techniques to calculate the values of pixels between the vertices of the polygons.

Phong shading:

Phong shading, is similar to Gouraud shading except that the Normal's are interpolated. Thus, the specular highlights are computed much more precisely than in the Gouraud shading model.

FLAT SHADING VS SMOOTH SHADING:

Flat Shading:

- A. Uses the same color for every pixel in a face - usually the color of the first vertex.
- B. Edges appear more pronounced than they would on a real object because of a phenomenon in the eye known as lateral inhibition.
- C. Same color for any point of the face.
- D. Individual faces are visualized.
- E. Not suitable for smooth objects.
- F. Less expensive.

Smooth Shading:

- A. Smooth shading uses linear interpolation of colors between vertices.
- B. The edges disappear with this technique.
- C. Each point of the face has its own color.
- D. Visualize underlying surface.
- E. Suitable for any objects.
- F. More expensive.

How Can Shading & Texturing Increase the Sense of Depth & Volume in a Two-Dimensional Image.



The use of shadow and texturing helps drawings look more realistic.

When you're drawing or painting, no matter what your subject, you're essentially trying to create a realistic representation of a three-dimensional object in a two-dimensional space.

Light and shadow on real-world objects help your brain add depth and volume to your perception; adding shading and texture to your drawings helps the viewers interpret them as three-dimensional objects and adds a sense of realism to your work.

Shading is to enhance depth in the image:

When you look at an object or scene in reality, the way light interacts with objects in your field of vision helps your brain interpret what you see.



Generally, the farther an object is from your vantage point or light source, the darker it will seem. In rendering two-dimensional images, you can use careful shading to cast distant objects into shadow or to subdue some objects and draw attention to others. By doing this, you add depth, and consequently the sense of a third dimension, to your image.

Shading to Add Volume:

Gradual shading, using highlight, mid-tone, dark tone and shadow tones will create a sense of volume in your object. For example, a carefully-shaded circle can look like a sphere when you apply highlights (the lightest tone) closest to the perceived light source. Then apply light mid-tone shading near the middle, dark tones at the opposite end and draw in the cast shadow to complete the sense of volume.

Using Texture to Add Depth:

Familiar textures can be interpreted through two-dimensional images even without the viewer being able to actually touch the object. Texturing objects in your image can add depth: objects that should look closer to the viewer need to have more visible texture than distant objects. With careful texturing, the field of vision contained in a two-dimensional image will have the illusion of distance, giving it a perceived third dimension.

Using Texture to Add Volume:

Adding texture to a foreground creates a sense of realism.

Using light and shadow, you can reproduce the rough surface of cement, knots and imperfections in wood, or the smooth but reflective surface of glass.

Adding texture to familiar objects will give them the illusion of volume: people know what the bark of a tree feels like; by rendering its rough texture properly, you will create the illusion that the bark is real, and therefore three-dimensional, even though it can't actually be felt.



Self-Check 4	Written Test
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Directions: Answer all the questions listed below.

Part- A

Fill in the blanks: (points 2)

1. Tactile texture is the actual _____ of a surface that can be touched.
2. Visual texture is the _____ of the surfaces peaks and valleys.

Part- B

True / False: (points 9)

1. Shading is a process used in drawing for depicting levels of darkness on paper by applying media more densely or with a darker shade for darker areas, and less densely or with a lighter shade for lighter areas.
2. Area lighting: Light originates from a small area on a single plane. A more accurate model than a point light source.
3. Volumetric lighting: Light originating from a small volume, an enclosed space lighting objects within that space.

Part- C

Short answers questions: (points 9)

1. What is texture & types of textures?
2. How we can add volume in rendering?
3. What is Smooth shading?

Note: Satisfactory rating - 10 points Unsatisfactory - below 10 points you can ask your teacher for the copy of the correct answers

Answer Sheet

Score = _____

Rating: _____

Operation Title -4 Rendering Fashion Illustration

Purpose	To acquire the trainees with Rendering Fashion Illustration
Equipment ,tools and materials	Supplies and equipment needed or useful Rendering Fashion Illustration include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Rendering Fashion Illustration
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

STAGE 1

Pick one drawing that you find inspiring and make a rough sketch of how you want the final fashion illustration to look.



STAGE 2

On a new sheet of paper, trace the sketch. You need to have a clean, beautiful lines and no mistakes. You make the tracing with a light pencil, to avoid any smudges and dirty spots because of the graphite. You cover the whole area with plain color and then add the shadows and highlights. The media is markers or water color for the base + color pencils.



STAGE 3-

When you are ready with the illustration you scan it and clean the white spaces in Photoshop. Don't manipulate the images further than this. You don't need to rush with your fashion sketches. Take your time to make it beautiful and pay attention to details. Small details make it perfect.

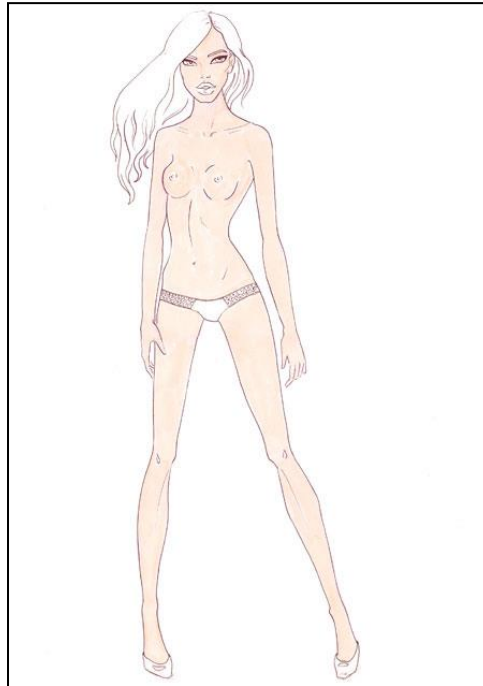


Operation Title – 5 Rendering Fashion Illustration (Skin Tone)

Purpose	To acquire the trainees with Rendering Fashion Illustration (Skin Tone)
Equipment ,tools and materials	Supplies and equipment needed or useful Rendering Fashion Illustration (Skin Tone) include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Rendering Fashion Illustration (Skin Tone)
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

Step 1: Color the skin

The first thing you need to do is to fill your fashion figure with a solid skin tone color. It could be brighter or darker, depending on your personal preferences. Just make sure the rendering is flat, with no gaps. This coloring technique can be applied to almost every type of drawing media. You only need to get a skin color that you like and to follow the steps.



Step 2: Draw the face shadows

Fill the area between the eyes and the eyebrows with a darker shade of the skin color. Make the same with the space below the nose tip, the lips, cheekbones and the inner part of the ear if it is visible. Notice the tiny shadow that is left at the side of the forehead and the very important shadow that the hair casts, because it is overlapping the face of the model.



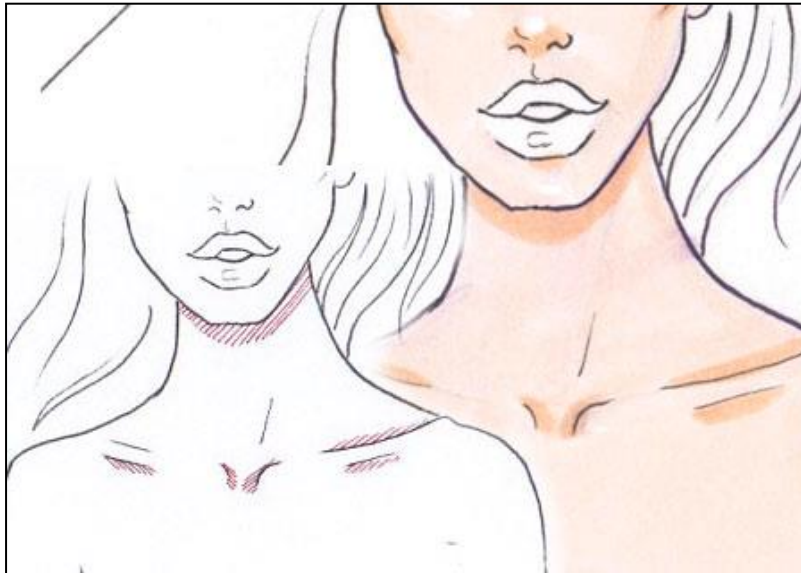
Step 3: Face highlights

Once you are done with drawing the skin shadows it's time to make some highlights. Take a white pencil or gauge paint and fill the areas shown. These are: the most bulged parts of the cheeks and the chin, a tiny circle of light on the tip of the nose and a dash of white on the bridge. Don't forget the forehead area over the brows. All the highlights should be gently blended with the skin color if they look like having very sharp boundaries. Make it look natural.



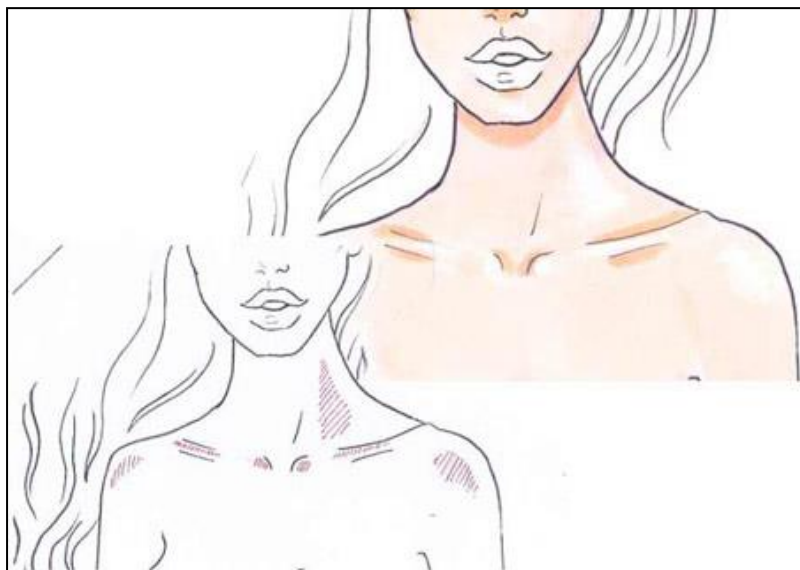
Step 4: Draw the neck shadows

The shadows underneath the head is a must. Make sure you follow more or less the form of the chin and make this shadow wide enough. Draw some shadows around the collar bones of your fashion figure- this will make her look more skinny. However, if you overwork this area it is going to look not healthy and scary. Try to find the proper balance.



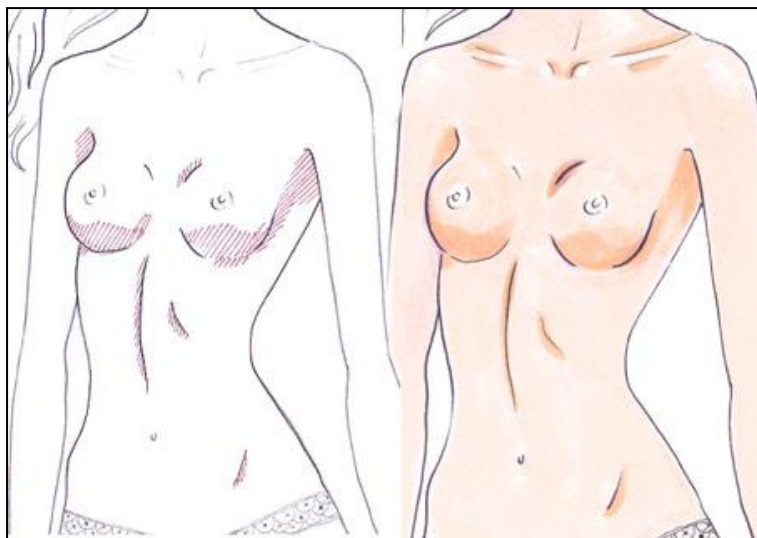
Step 5: Neck highlights

Emphasize that the neck is a cylindrical shape by putting a highlight by one of its sides. Finish the collar bones and highlight the shoulders.



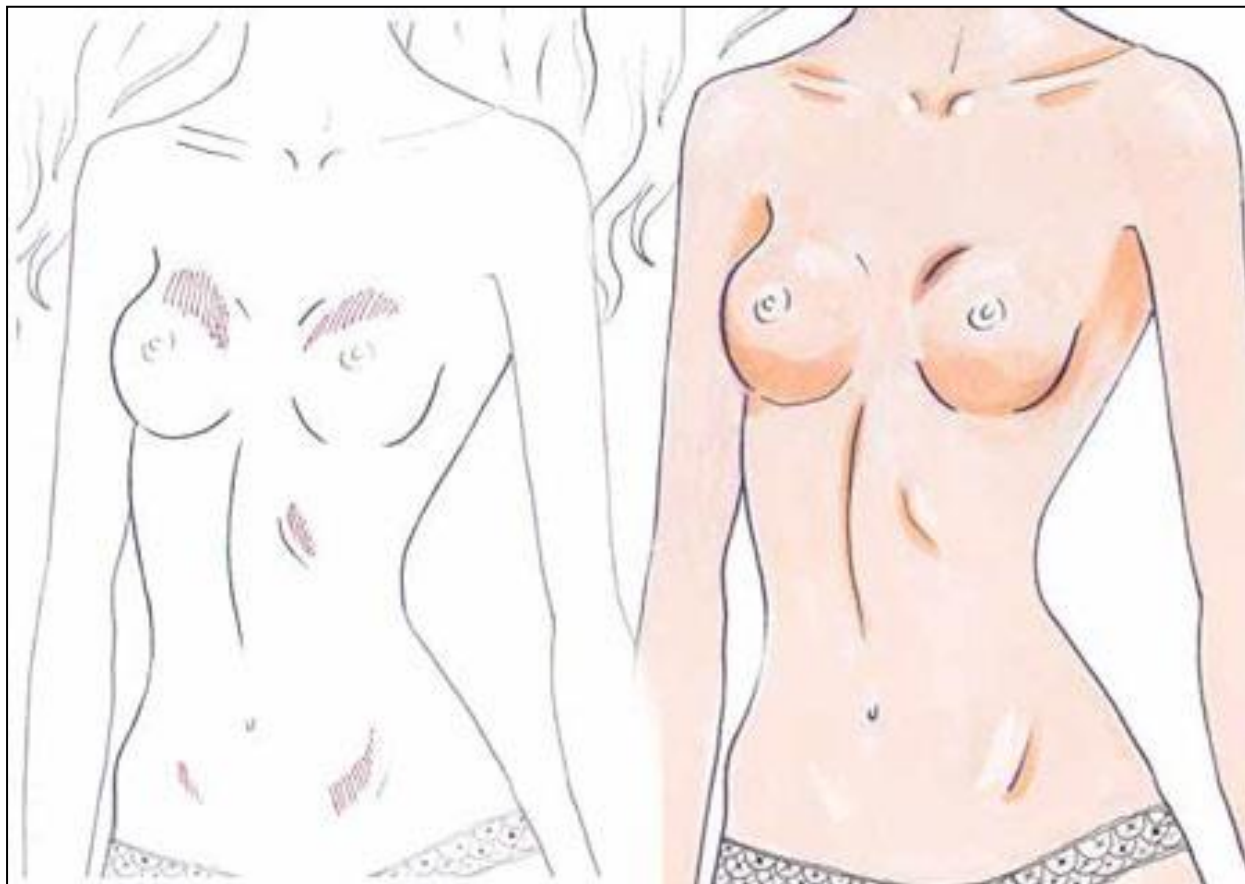
Step 6: How to draw chest shadows

One of the most frequent mistakes when drawing the chest is to cast the shadow under, while shadows are actually placed on the breasts. There is still a small amount of shadow underneath, but if you want to draw them looking real the shadows should be drawn more or less like shown on the example illustration. Darken the area of the armholes and blend it with the rest of the skin. You can also cast delicate shadows on the torso details if you like to have them in your fashion drawings.



Step 7: Chest highlights

Draw the highlights only at their upper half of the chests. Keep the shape of the highlights rounded, curved and relatively small. Add light to the torso details as shown.



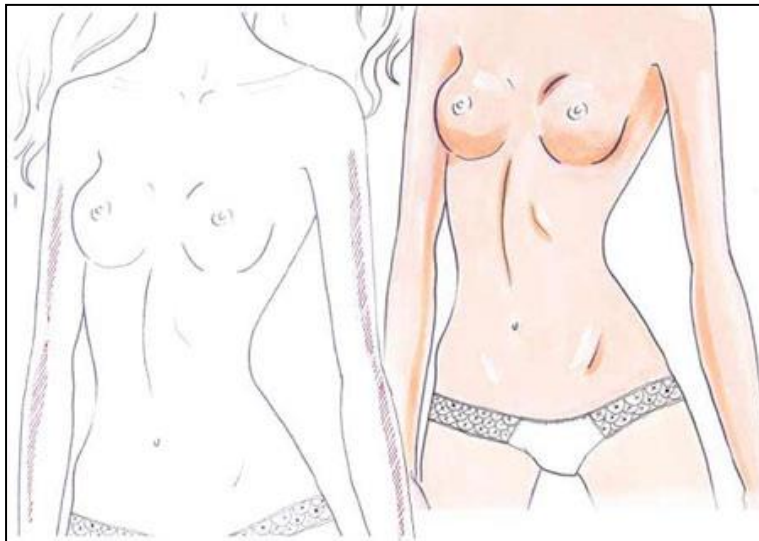
Step 8: Shadows on the arms

Arms in fashion are not very detailed when it comes to rendering the skin. Just cast a shadow following the outline of the arm from its part closer to the body.



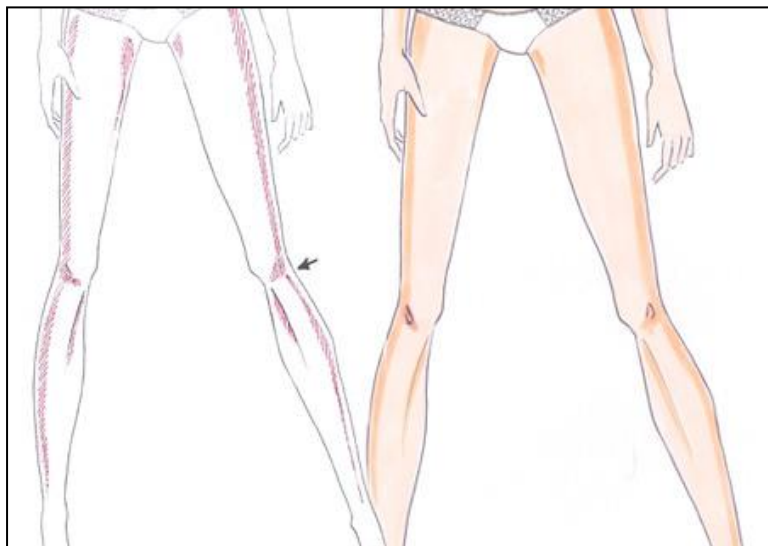
Step 9: Highlights of the arms

Make the same as in the previous step, but with the opposite side of the arms. Make sure you have enough base color skin between the shadows and the light.



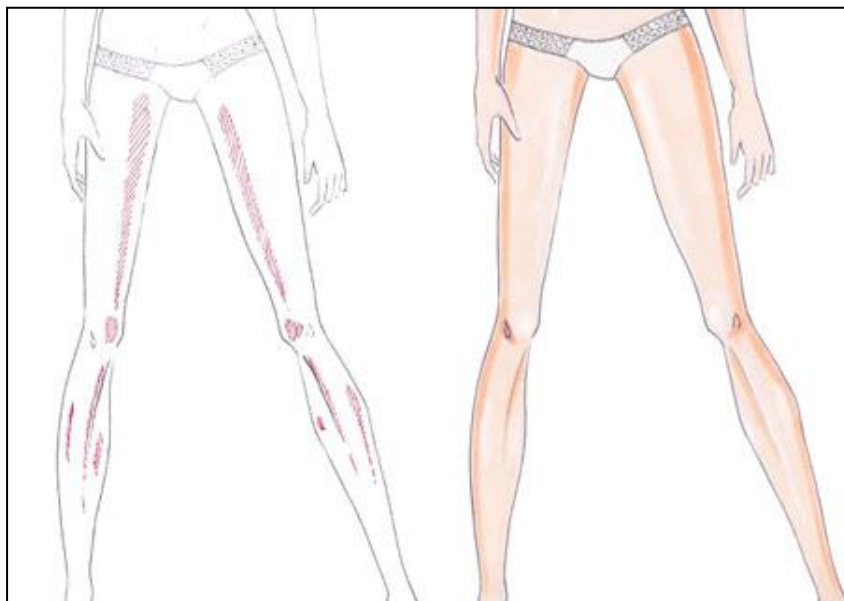
Step 10: Draw the legs shadows

Next comes drawing shadows on the legs. Look how they kind of repeat the outline of the leg, but the shadow gets a little bit thinner when reaching the knee area. Cast tiny, short shadows in the highest inner part of the tights and around the bone of the calves if you like to have it drawn.



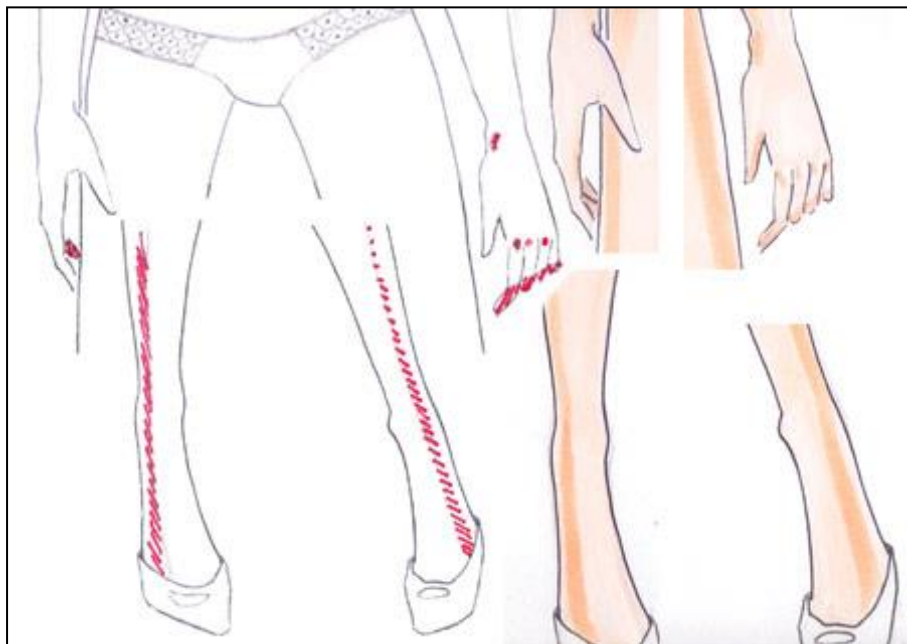
Step 11: Legs highlights

In order to make it look realistic you need to add highlights too. Work on the inner part of the tights, the knee and a little bit on the calves. Don't touch the outline.



Step 12: Draw shadows to the hands and feet

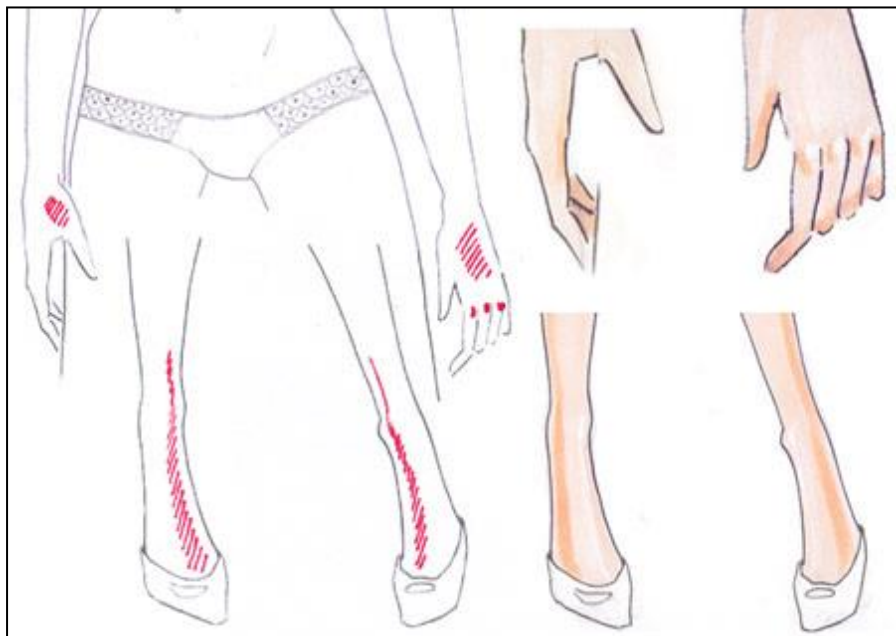
Hands and feet in fashion illustrations are very specific. They have very little detail. Cast shadows to the bottom part of the fingers if they are clenched or if there are fingers behind others. A little bit on the knuckles too. As for the feet- just continue the shadows the way you made the legs.



Step 13: Hands and feet highlights

Highlight slightly the opposite side of the palm and also the finger knuckles. Continue the highlight from the legs to the feet. Make sure you are following the form,

and not drawing it straight.



Now you know how an easy way how to draw the skin for your fashion sketches. Finish the coloring of your illustration and give her (or not) some clothes.





LAP Test	Practical demonstration
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Name: _____ Date: _____

Time started: _____ Time finished: _____

Instructions:

1. You are required to perform any of the following:

Task: 1 Water colour Techniques

Task: 2 Pencil Colour Techniques

Task: 3 Oil Painting Techniques

Task: 4 Rendering Fashion Illustrations

Task: 5 Rendering Fashion Illustration (Skin Tone)

2. Request your teacher for evaluation and feedback



LG #7	LO #3- Identify elements of fashion
Instruction sheet	
<p>This learning guide is developed to provide you the necessary information regarding the following content coverage and topics:</p> <ul style="list-style-type: none">• Identifying relevance and context of fashion• Use terminology and theoretical concepts in fashion industry <p>This guide will also assist you to attain the learning outcomes stated in the cover page. Specifically, upon completion of this learning guide, you will be able to:</p> <ul style="list-style-type: none">• Identify Relevance and context of fashion• Use terminology and theoretical concepts in fashion industry	
Learning Instructions:	
<ol style="list-style-type: none">1. Read the specific objectives of this Learning Guide.2. Follow the instructions described below.3. Read the information written in the “Information Sheets”. Try to understand what are being discussed. Ask your trainer for assistance if you have hard time understanding them4. Accomplish the “Self-checks” which are placed following all information sheets.5. Ask from your trainer the key to correction (key answers) or you can request your trainer to correct your work. (You are to get the key answer only after you finished answering the Self-checks).6. If you earned a satisfactory evaluation proceed to “Operation Titles7. Perform “the Learning activity performance test” which is placed following “Operation Titles” ,8. If your performance is satisfactory proceed to the next learning guide,9. If your performance is unsatisfactory, see your trainer for further instructions or go back to “Operation Titles”.	



Information Sheet-1 identifying Relevance and Context of Fashion

1.1 Relevance and Context Of Fashion

Fashion is a general term for a popular style or practice, especially in clothing, footwear, accessories, makeup, body piercing, or furniture.

Fashion refers to a distinctive and often habitual trend in the style in which a person dresses or to prevailing styles in behavior.

Fashion also refers to the newest creations of textile designers. The more technical term costume has become so linked to the term "fashion" that the use of the former has been relegated to special senses like fancy dress or masquerade wear, while "fashion" means clothing more generally, including the study of it.

Although aspects of fashion can be feminine or masculine, some trends are androgynous.

Popular street fashion:

Fashion is considered to have emerged not from studios, but from the grassroots.

Street fashion is generally associated with youth culture, and is most often seen in major urban centers.

Development of Fashion Industry:

The development of the fashion industry is designs clothing and accessories. The modern industry is based around firms or fashion houses run by individual designers, started in the 19th century with Charles Frederick Worth who was the first designer to have his label sewn into the garments that he created.



Dress designed by Charles Frederick Worth for Elisabeth of Austria painted by Franz Xavier Winter halter

Couture Beginnings:

The first fashion designer who was not merely a dressmaker was Charles Frederick Worth (1825 - 1895). He started his duty before the former draper set up his fashion house in Paris, clothing design and creation was handled by largely anonymous tailors and seamstresses, at that time high fashion descended from Fashion styles worn at royal courts.

Early Twentieth couture: Throughout the early 20th century, practically all high fashion originated in **Paris** and to a lesser extent **London**. Fashion magazines from other countries sent editors to the Paris fashion shows. Department stores sent buyers to the Paris shows, where they purchased garments to copy (and openly stole the style lines and trim details of others).

Around the start of the 20th century fashion style magazines began to include photographs and became even more influential than in the future.

Perhaps the most famous of these magazines was La Gazette du Bon Ton which was founded in 1912 by Lucien Vogel and regularly published until 1925.

1900 s Fashion:

1.1.1 Arts & Crafts Movement:

Arts and Crafts style developed in the 1860s as a reaction against the growing industrialization of Victorian Britain. Those involved believed in the equality of all the arts and the importance and pleasure of work. The appearance of the style resulted from the principles involved in the making of the objects. By the end of the century such ideals had affected the design and manufacture of all the decorative arts in Britain.

Characteristics of Art & Craft Designs:

- 01. Truth to Materials.** Preserving and emphasizing the natural qualities of the materials used to make objects was one of the most important principles of Arts and Crafts style.
- 02. Simple Forms.** Simple forms were one of the hallmarks of the Arts and Crafts style. There was no extravagant or superfluous decoration and the actual construction of the object was often exposed.
- 03. Natural Motifs.** Nature was an important source of Arts and Crafts motifs. The patterns used were inspired by the flora and fauna of the British countryside.
- 04. The Vernacular.** The vernacular, or domestic, traditions of the British countryside provided the main inspiration for the Arts and Crafts Movement. Many of those involved set up workshops in rural areas and revived old techniques.

Personalities Who Explored The Art & Craft Movement:



William Morris (1834-1896)

William Morris was the central figure in the Arts and Crafts Movement and one of the most important and influential designers in British History. In 1861 he founded his first company which produced a wide range of decorative objects for the home including furniture, fabrics, wallpaper and stained glass.



C.R. Ashbee (1863-1942)

Charles Robert Ashbee was a major figure in the Arts and Crafts Movement. He designed many important pieces of jewelers and silver tableware for the Guild of Handicraft, which he established in 1888 in the East End of London.



C. F. A. Voysey (1857-1941)

Charles Francis Annesley Voysey was one of the most innovative Arts and Crafts architects. He was also a very versatile designer and produced designs for wallpaper, fabrics, tiles, ceramics, furniture and metalwork. Some of his patterns were used for objects in a wide variety of materials. Voysey had a highly original style which combined simplicity with sophistication. He became particularly famous for his wallpaper and textile designs which feature stylized bird and plant forms with bold outlines and flat colors.



LEATHER GOODS: BAGS & POUCHES









1.1.2 Arts Nouveau Culture:

Art nouveau is a style of decorative art, architecture and design prominent in Western Europe and the US from about 1890 until World War I. Art nouveau is a genre of art that took place during the turn of the 19th century into the 20th century, and it consisted of organic decorative forms that broke away from the academic tradition. The

Art Nouveau exhibition was between 1890 and 1914. It took a new style that developed Europe and North America towards the end of the 19th century. Also, it was established as the new decorative style of the 20th century.

Art Nouveau is also called Jugendstil in German, Stile Liberti in Italian. A reaction to academic art of the 19th century,

It is characterized by organic, especially floral and other plant-inspired motifs, as well as highly stylized, flowing curvilinear forms. The forms from nature most popular with Art Nouveau designers were characterized by flowing curves-- grasses, lilies, vines, and the like. Other, more unusual natural forms were also used, such as peacock feathers, butterflies, and insects.

Architects and designers who contributed to the development of this style included Victor Horta , Hector Guimard and Henry van de Velde.



The glass and jewelry design of Lalique, as well as the stained glass and other designs of Louis Comfort Tiffany and Emile Galle were important examples of Art Nouveau style. It is characterized by intricate linear designs as well as flowing curves based on natural forms

It is an approach to design according to which artists should work on everything from architecture to furniture, making art part of everyday life. This style of art was characterized by a belief that all of life was art, and as a result, all of life should be treated as an art form.

This flew in the face of classic art, which was reserved for the wealthy. This new art philosophy was the art of the people.

Art Nouveau Origins:

The Art Nouveau movement began with a poster created by Alfons Mucha for the play, Gismonda. The poster Mucha produced became very popular, and soon a new art style burst on the scene, inspired by Mucha's work.

Art Nouveau Elements:

You can identify Art Nouveau style art and architecture by looking for some specific elements.

Flowing Lines: Art Nouveau is characterized by graceful, sinuous lines. The lines are rarely angular.

Violent Curves: Some artists referred to the curves in Art Nouveau works as whiplash curves. Rhythmic patterns of curvy lines are characteristic of this art style. These curvy lines connect the images in the art and can even be found in beautified plain items, such as dishes, eating utensils, hardware and furniture.

Organic Subject Matter: You'll find plenty of flowers, leaves, vines, grass, seaweed, insects and other organic images in Art Nouveau jewelry, hardware, windows and architecture. Examples include images of birds etched into window frames or curled around each other on fabric for upholstery, or abstract lilies drifting around and connecting to each other on dinnerware.

New Materials: Instead of classic gemstones, Art Nouveau jewelers opted to work with opals and semiprecious stones. Glass art reached a new level of popularity as Louis

Comfort Tiffany and Charles Rennie Mackintosh took interest in the new art style. Molded glass, animal horns and ivory tusks became commonly used materials.

Resistance of Classical Restrictions: Instead of limiting art to painting on a canvas or sculpting out of marble, Art Nouveau artists and architects looked for ways to make everyday objects into pieces of art. A doorknocker might be molded to look like a dragonfly; an entranceway might be graced by vine-like lines in the molding.

The names

- Charles Rennie Mackintosh - architect and designer of furniture and jewelers
- Alphonse Mucha - posters
- Aubrey Beardsley - book illustrations
- Louis Comfort Tiffany - lighting
- René Lalique - glass and jewelers
- Emile Galle - ceramics, glass and furniture
- Victor Horta - architect

Other creative designs & product inspired by Art Nouveau movement:





1.1.3 Art Deco Culture:

Art Deco or **Deco**, is an influential visual arts design style which first appeared in France after World War I, flourishing internationally in the 1930s and 1940s before its popularity waned after World War II.

It is an eclectic style that combines traditional craft motifs with Machine Age imagery and materials. The style is often characterized by rich colors, bold geometric shapes, and lavish ornamentation.

Characteristics of Art Deco Interior Design

Geometric and angular forms, exotic materials, and linear decoration characterize Art Deco design. The look is strong and bold with no fussiness or romance anywhere in sight.

Materials: Certain materials pop up again and again in art deco interior design: stainless steel, mirrors, chrome, glass, lacquer, inlaid wood, and even exotic skins like shark and zebra. Expensive materials such as ebony, marble, and rare woods were also



often used, making some Art Deco pieces accessible only to the wealthy.

Common Themes: There are several themes that occur regularly in Art Deco design. They include:

- Leaves, branches, and feathers
- Nudes
- Trapezoids
- Stylized animals
- Chevrons and zigzags
- Sunbursts
- Jagged, pointed edges inspired by skyscrapers (such as the Chrysler building)

How to Decorate In the Art Deco Style:

If you want to incorporate some elements of Art Deco design into your home, you're in luck. It's very easy to add one or two pieces, or to decorate a whole home in the distinctive style. Here are some guidelines to help you through the process.

Colors: Colors in Art Deco are striking and bold with a lot of contrasts. Bright and deep yellows, reds, greens, blues, and pinks mix well with silver, black and chrome. If you want something softer try creams and beiges which were also often used in living rooms, dining rooms, and bedrooms. These colors contrast beautifully with the polished wood and lacquered furniture common to the period.

Furniture: Choose strong, streamlined shapes with no frills. Furniture made of exotic woods like zebrawood, as well as chrome and mirrored pieces are great options. Art Deco furniture tends to be large in scale so don't be afraid to buy big pieces. Sideboards, armoires, and generously sized chairs are all typical of the period.

Fabrics: Don't use any pretty florals or plaids in an art deco room. The fabrics in this style are usually either solid colors or geometric designs. For an added punch try adding highlights with cushions in solid contrasting blocks of color. A key word to remember is "bold."

Floors: Linoleum in abstract designs or black and white tiles is typical, as are lacquered floors. Polished parquet is also perfect for flooring. Keep in mind that floors in the Art Deco period would have been overlaid with large rugs in geometric patterns, so feel free to do that if you choose.

Lighting: Lights were often made of glass and chrome (which was a brand new material at the time). Glass was sometimes etched or enameled. White glass and colored tiffany-style glass were also very common. It's still possible to find fixtures that are original to the period, but if you can't don't worry. There are a lot of reproductions for sale on the market.



For architecture buffs Tallinn is a true treasure trove. Jugendstil, ornate architecture, guild halls, castles, but also great views of basic mediaeval streets, courtyards, city gates











Self-Check 1	Written Test
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Directions: Answer all the questions listed below.

Part- A

Fill in the blanks: (points 2.5 each)

1. Fashion refers to a _____ and often habitual trend in the style in which a person dresses or to prevailing styles in behavior.
2. Street fashion is generally associated with _____, and is most often seen in major urban centers.

Part- B

True / False: (points 2.5 each)

1. Gothic Fashion is a clothing style marked by conspicuously dark, mysterious, exotic, and complex features.
2. Hippies fashion has features of (Argyle sweaters, Chinos, Madras, Nantucket Reds, Button down Oxford cloth shirts, and Boat shoes).

Part- C

Short answers questions: (points 2.5 each)

1. What are the benefits of Fashion?
2. What are the types of popular fashion?
3. When the Art & Craft movement started?
4. What are the characteristics of Art Deco?

Note: Satisfactory rating - 10 points Unsatisfactory - below 10 points you can ask your teacher for the copy of the correct answers

Answer Sheet

Score = _____

Rating: _____

Information Sheet- 2 Using Terminology and Theoretical Concepts used in the Fashion industry

2.1 Terminology and Theoretical Concept:

Principles of fashion:

1. Customers establish fashions by accepting or rejecting the styles offered.
2. Fashion is not based on price.
3. Fashions are evolutionary in nature, they are rarely revolutionary.
4. No amount of sales promotions can damage the directions in which fashions are moving.
5. All fashions end in excess.

Style: A particular design, shape, or type of apparel item defined by the distinct features that create its overall appearance.

Example: a-line skirts, Bermuda shorts, or Western shirts

Fashion vs. style vs. trend:

Fashion: the prevailing type of clothing that is favored by a large segment of the public at any given time

We generally hear people speaking about fashion and trend. The difference between both the words is fashion changes for a particular season, climate or weather. But trend has a specific tenure which people follow and go through. It is six months, 1 year or 2 years tenure but sometimes it may extend as well because of the unique style.

Fashion has a lot of styles through which one can choose which is unimaginable. It is never constant

According to Oscar de la Renta, "Fashion is about dressing according to what's fashionable. Style is more about being yourself."

Fashion is what is trendy right now. These can be anything clothes, make-up, shoes, accessories, etc, being made popular by fashion houses, model, actors and actresses.

Designing a garment:

Fashion designers work in different ways. Some sketch their ideas on paper, while others drape fabric on a dress form. When a designer is completely satisfied with the fit of the toile (or muslin), he or she will consult a professional pattern maker who then makes the finished, working version of the pattern out of card or via a computerized system.



The pattern maker's job is very precise and painstaking. The fit of the finished garment depends on their accuracy. Finally, a sample garment is made up and tested on a model to make sure it is an operational outfit. Myriam Chalek, owner and founder of Creative Business House explains that most of the time fashion designers only have a fashion concept; the technicality and construction is not thought through during the visual conception and sketching process.

Hence, the fashion designer needs to meet with a pattern maker and sample maker to figure out if the sketch on paper can be brought to life according to its vision.

World of fashion:

The garments produced by clothing manufacturers fall into three main categories, although these may be split up into additional, more specific categories

2.2 Haute couture:

Until the 1950s, fashion clothing was predominately designed and manufactured on a made-to-measure or haute couture basis (French for high-sewing), with each garment being created for a specific client.

A couture garment is made to order for an individual customer, and is usually made from high-quality, expensive fabric, sewn with extreme attention to detail and finish, often using time-consuming, hand-executed techniques.

Look and fit take priority over the cost of materials and the time it takes to make. Due to the high cost of each garment, haute couture makes little direct profit for the fashion houses, but is important for prestige and publicity.

2.3 Ready - to - wear (pret – a - porter):

Ready-to-wear clothes are a cross between haute couture and mass market.

They are not made for individual customers, but great care is taken in the choice and cut of the fabric. Clothes are made in small quantities to guarantee exclusivity, so they are rather expensive.

Ready-to-wear collections are usually presented by fashion houses each season during a period known as Fashion Week.

This takes place on a city-wide basis and occurs twice a year. The main seasons of Fashion Week include, spring/summer, fall/winter, resort, swim and bridal.

Mass market:



Currently the fashion industry relies more on mass market sales. The mass market caters for a wide range of customers, producing ready-to-wear garments using trends set by the famous names in fashion.

They often wait around a season to make sure a style is going to catch on before producing their own versions of the original look. In order to save money and time, they use cheaper fabrics and simpler production techniques which can easily be done by machine. The end product can therefore be sold much more cheaply.

2.4 Knockoff in fashion:

An unlicensed copy of something, especially fashion clothing, intended to be sold at a lower price than the original.

Why copying is a good thing for the fashion industry—

"The first is that fashion relies on trends, and trends rely on copying. So you can think of copying as a turbocharger that spins the fashion cycle faster, so things come into fashion faster, they go out of fashion faster, and that makes fashion designers want to come up with something new because we want something new."

Consumers: Who reap the benefits of copying and competition?

"By no means is copying limited to the lower end. But I think in practice, the majority of copying that we see in the fashion industry is lower down in price. And that has some positive effects.

So, regardless of the effects on the industry overall, it's good for consumers in the sense that copying breeds competition.

When you have copies, it means you have multiple things competing in the marketplace that are similar. And if they compete on price, then consumers have an option that they wouldn't otherwise have."

Fashion Cycle: to understand we need to understand product life cycle.

Product Life Cycle:

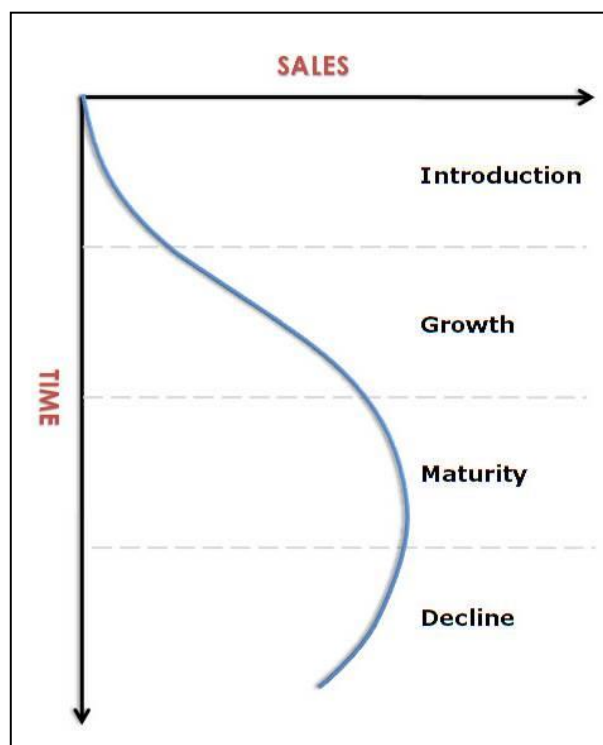
A new product passes through set of stages known as product life cycle. Product life cycle applies to both brand and category of products. Its time period vary from product to product. Modern product life cycles are becoming shorter and shorter as products in mature stages are being renewed by market segmentation and product differentiation.

Companies always attempt to maximize the profit and revenues over the entire life cycle of a product. In order to achieving the desired level of profit, the introduction of the new

product at the proper time is crucial. If new product is appealing to consumer and no stiff competition is out there, company can charge high prices and earn high profits.

Product life cycle comprises four stages:

- Introduction stage
- Growth stage
- Maturity stage
- Decline stage



Product Life Cycle (PLC)

a) Introduction stage

Product is introduced in the market with intention to build a clear identity and heavy promotion is done for maximum awareness. Before actual offering of the product to customers, product passes through product development, involves prototype and market tests. Companies incur more costs in this phase and also bear additional cost for distribution. On the other hand, there are a few customers at this stage, means low sales volume. So, during **introductory stage** company's profits shows a negative figure because of huge cost but low sales volume.

b) Growth Stage

In this stage, company's sales and profits starts increasing and competition also begin to increase. The product becomes well recognized at this stage and some of the buyers

repeat the purchase patterns. During this stage, firms focus on brand preference and gaining market share. It is market acceptance stage. But due to competition, company invest more in advertisement to convince customers so **profits may decline near the end of growth stage.**

c) Maturity stage

At **maturity stage**, brand awareness is strong so sale continues to grow but at a declining rate as compared to past. At this stage, there are more competitors with the same products. So, companies defend the market share and extending **product life cycle**, rather than making the profits, By offering sales promotions to encourage retailer to give more shelf space to the product than that of competitors. At this stage usually loyal customers make purchases.

d) Decline stage

Decline in sales, change in trends and unfavorable economic conditions explains decline stage. At this stage market becomes saturated so sales declines. It may also be due technical obsolescence or customer taste has been changed.

At decline stage company has three options:

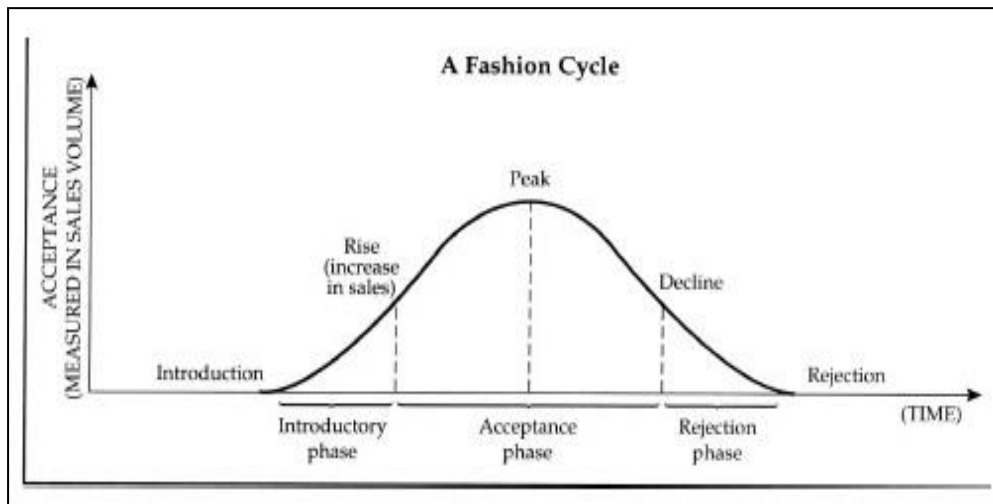
- a) Maintain the product, Reduce cost and finding new uses of product.
- b) Harvest the product by reducing marketing cost and continue offering the product to loyal niche until zero profit.
- c) Discontinue the product when there's no profit or a successor is available. Selling out to competitors who want to keep the product.

At declining stage, marketing mix decisions depends on company's strategy. For example, if company wants to harvest, the product will remain same and price will be reduced. In case of liquidation, supply will be reduced dramatically.

3.2.5 Trend / Fashion Cycle:

Fashion acceptance is usually described as a fashion cycle. The fashion cycle usually depicted as a bell shaped curve with 5 stages.

1. Introduction
2. Rise in popularity
3. Peak of popularity
4. Decline in popularity
5. Rejection



Introduction of a Style

- Most new styles are introduced in the high level.
- Designers create the designs with few limitations on creativity, quality of raw material or amount of fine workmanship.
- The create new apparel and accessory style by changing elements like line shape color etc.
- Product costs are high and only few can afford.
- Production in small quantity gives the designer more freedom, flexibility.
- New products are shown to retail buyers and press.
- At the first stage of cycle, fashion implies only style and newness.
- Celebrities, TV stars, models buy these clothes as they want to wear them in some events.

Increase in Popularity:

- When new styles are seen worn by celebrities on TV or magazines they attract the attention of the general public.
- Viewers may wish to buy the new styles but perhaps cannot afford them.
- Manufactures use less expensive fabric and modify the designs to sell in low price.
- Some companies also do imitation of designer originals at low prices.
- High priced designers now have secondary sales line which sell at lower prices so they are able to sell adoptions of their original designs in great quantity.

Peak of Popularity:

When fashion is at height of popularity it may be in such demand that more manufactures copy it or produce adaptations of it at many price levels.

Decline in Popularity:

- a) After so many designs copies are mass produced, people get tired of that style and begin to look for something new.
- b) Consumers still wear garments in style but they don't buy them at regular prices.
- c) Retail stores put declining styles on the sale rack.

Rejection of a Style

- a) In the past fashion cycle some consumers must have already turned to new look.
- b) The rejection of a style just because it is out of fashion is called consumers obsolescence.

Length of cycles:

- a) Fashion always follows the same cyclic pattern
- b) There is no measurable time table for a fashion cycle.
- c) Some takes short time to peak and popularity - some takes longer.
- d) Some decline slowly - some very fast.
- e) Some styles will sell in a single season - some several seasons.
- f) Some fashion fades quickly - others never disappear.

Classic:

Some styles never become complete obsolete, but interest remain more or less accepted for an extended period. Jeans, A-line kurtha, polo shirt, loafers and sari is a very good example for classic fashion.

Fads:

Short lived fashion is called fad. They lack the design strength to hold consumers attention for a long time. Piercing, tattoos, spikes, sleeves, neck lines...are some good examples for fads.

Cycles within Cycles:

Design elements such as color, texture, silhouette may change even though the style itself remains popular .Jeans is a good example (skin fit, boot cut, low waist, high waist, different washes, torn jeans)

Fashion Theories: Adaptation of Fashion

To understand how new fashion ideas are spread and how they are adapted to the taste, life-style and budgets of various costumers. Basically there are three variations of the fashion adaptation process traditional adaptation, reverse adaptation, and mass dissemination.

Trickle - Down Theory (Traditional Adaptation)

It is based on the traditional process of copying and adapting trendsetting fashion from, Paris, London, New York designers. Couture designer fashion is expensive and it is

affordable by only a few people. Those designs are copied again and again at lower prices until they have been seen often by the conservative buyers. It starts from to high fashion to the common people.

Traditional Flowchart of Fashion:

New Innovation → Covered by trade publication → Worn by fashion leaders / celebrities → Covered by consumer magazines → Worn by fashion conscious people / niche class of society → Versions & adaptation at lower prices → Covered in local newspapers → Worn by fashion followers → Cheap knockoff → Closeout sales → Innovation and fashion leaders has moved on to new looks.

Trickle - Up Theory (Reverse Adaptation)

It starts from street fashion to high fashion. Since 1960s designers and manufactures pay more attention to the customer's innovations .They watch people on street to find ideas.

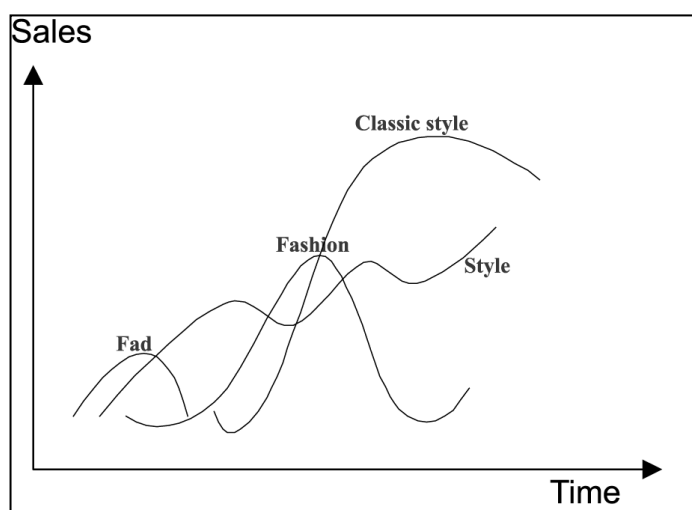
The “gypsy” look is a good example of a street look which reached the runway.

Trickle - Across Theory (Mass Dissemination)

Modern communications bring fashion from around the world into our homes instantly.

Many separate markets have developed to various age ranges, life style, tastes. Various designer and manufacturer labels appeal to various market segments at different price points. Mass production means that many different styles can be accepted at a same time.

Now we can easily understand the trend / fashion cycle.





Style: A particular design, shape, or type of apparel item defined by the distinct features that create its overall appearance.

Example: a-line skirts, Bermuda shorts, or Western shirts

The nature of style is very vivacious; they are keep coming and going for a shorter span of time.

Fashion Environment: Are the environment factors affecting fashions. Marketing segmentation is important to understand the customer and their environment which is very important for any fashion to prevail. Market segmentation is the separation of the total consumer market into smaller groups by determining.

Q. Who their customer is?

Q. What that customer wants?

Q. How much the customer are willing to pay for the goods?

Q. Where potential customers are located?

Q. How many targeted customers are there?

Markets is segmented or divided into four ways:

- a) **Geographic segment:** Population studies focusing on where people live.
- b) **Demographic segment:** Population studies that divide broad groups of consumers into smaller variables are: Age, Sex, Family, Income, Occupation, Education, Religion and Nationality.
- c) **Psychographic segment:** Studies that gives fuller, more personal details about potential customers & their lifestyles variables' are:
 - Social class
 - Value
 - Lifestyle
 - Personality
- d) **Behavioral segment:** Studies opinion about the product / service & frequency or rate of use of the product and services. It helps to understand reason for refusal & acceptance for any product.

Economic Environment: Fashion demand depends on the level of economic development which is decided by consumer income, population characteristics & technological advances.

Consumer income personal income, disposable income & discretionary income.
Population – least populated, densely populated.



Sociological Environment: Fashion is a social phenomenon. Changes in fashion are caused by changes in the attitudes of consumers, which in turn are influenced by changes in the social pattern of the times.

Sociological factors influencing fashion are:-

- I. Casual living.
- II. Active sportswear.
- III. Ethnic influence.
- IV. Status of women.
- V. War, disaster & crises.

Basic Terminology of Fashion:

Fashion: the prevailing type of clothing that is favored by a large segment of the public at any given time.

Fad: temporary, passing fashion. Around only for a short period of time.

Classic: Item of clothing that continues to be popular even though fashions change.
Example: the little black dress.

Apparel: refers to any men's, women's, or children's clothing.

Garment: a particular article of apparel Example: a dress, suit, coat, or sweater

Silhouette: the shape of a clothing style. Formed by the width and length of the neckline, sleeves, waistline and pants or skirt

Croquis: a rough, preliminary drawing or sketch.

Fit: refers to how tight or loose a garment is on the person wearing it

Bodice: the area above the waist in a garment

Haute couture: Refers to the high fashion industry or "fashion houses" with a designer who creates original, individually designed fashions

Ready-to-wear garments: garments that are mass produced in factories

CAD: Computer Aided Drafting.

Ball and socket: a handbag closure featuring two tilted balls that snap closed with a socket groove and open when twisted between thumb and forefinger. Often featured on coin purses

Belt bag: a purse that fastens around the waist, as a belt. The bag of the belt bag is



sometimes removable. Also called "fanny pack."

Box bag: a handbag with a hard, box-like exterior and shape.

Bracelet handle: a handbag handle that is shaped like a closed circle.

Brocade: fabric featuring raised patterns or designs in its weave.

Bucket: a large, bucket-shaped bag; typically longer in height than width. The bottom is typically round.

Carpet bag: a large, single-compartment bag with a double handle.

Clutch: a small and thin hand-held bag, usually lacking a shoulder strap; meant to be held in the hand or tucked under the arm.

Change purse: a small purse or wallet-section made to carry coins. Traditionally has ball and socket closure.

Convertible: most often implies that a bag's strap may be removed or tucked inside, thus turning it into a clutch.

Doctor's bag: a handbag with a stiff frame lining the interiors of its wide top closure. This construction is intended to provide easy access to its contents..

Feed bag: a bag (typically cylindrical) with a single shoulder strap and drawstring closure.

Feet: knobs applied to the bottom of a handbag so that it may stand on its own when not being carried. These function to protect the contents of the handbag or piece of luggage from moisture on the ground thus preserving wear and tear on the bag's bottom.

Flap bag: a handbag with a flap top closure



Self-Check 2	Written Test
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Directions: Answer all the questions listed below.

Part- A

Fill in the blanks: (points 2.5 each)

1. Market segmentation is the _____ of the total consumer market into smaller groups by determining.
2. Style: A particular design, shape, or type of apparel item defined by the distinct features that create its overall _____.

Part- B

True / False: (points 2.5 each)

1. Antiqued: a type of surface treatment that has a rubbed-off, worn appearance and texture.
2. Silhouette: the shape of a clothing style. Formed by the width and length of the neckline, sleeves, waistline and pants or skirt

Part- C

Short answers questions: (points 2.5 each)

1. What is the function of drawstring in a bag?
2. What is a pouch bag?
3. What are tassels?
4. What are wristlets?

Note: Satisfactory rating - 10 points Unsatisfactory - below 10 points you can ask your teacher for the copy of the correct answers

Answer Sheet

Score = _____

Rating: _____



L #13	LO4: Identify the fundamentals of fashion figures
Instruction sheet	
<p>This learning guide is developed to provide you the necessary information regarding the following content coverage and topics:</p> <ul style="list-style-type: none">• Identifying and analyzing Fundamentals of fashion figures• Sketching fashion figures and basic shapes of goods <p>This guide will also assist you to attain the learning outcomes stated in the cover page. Specifically, upon completion of this learning guide, you will be able to:</p> <ul style="list-style-type: none">• Identify and analyze Fundamentals of fashion figures• Sketch fashion figures and basic shapes of goods	
Learning Instructions:	
<ol style="list-style-type: none">1. Read the specific objectives of this Learning Guide.2. Follow the instructions described below.3. Read the information written in the “Information Sheets”. Try to understand what are being discussed. Ask your trainer for assistance if you have hard time understanding them.4. Accomplish the “Self-checks” which are placed following all information sheets.5. Ask from your trainer the key to correction (key answers) or you can request your trainer to correct your work. (You are to get the key answer only after you finished answering the Self-checks).6. If you earned a satisfactory evaluation proceed to “Operation Titles7. Perform “the Learning activity performance test” which is placed following “Operation Titles” ,8. If your performance is satisfactory proceed to the next learning guide,9. If your performance is unsatisfactory, see your trainer for further instructions or go back to “Operation Titles”.	

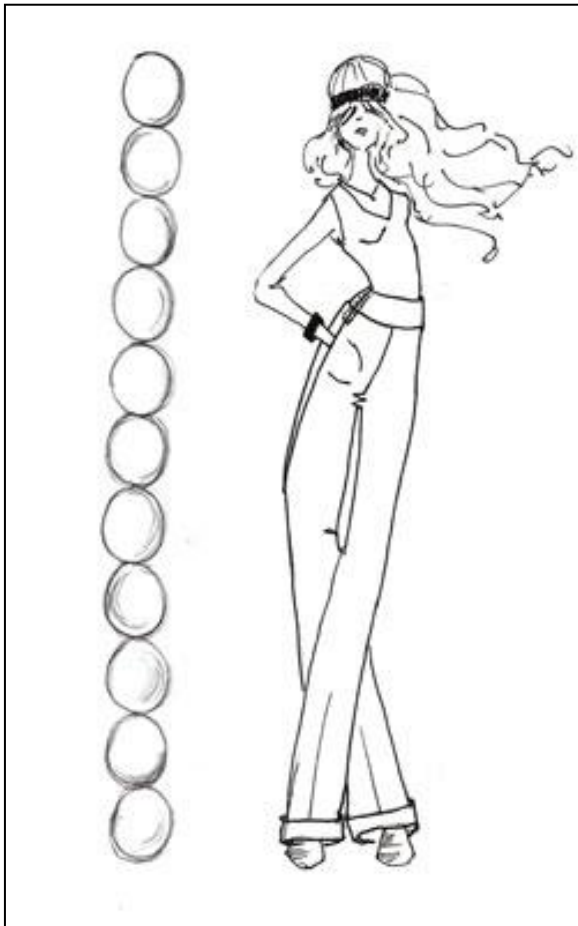
Information Sheet-1 Fundamentals of Fashion Figures

1.1 Proportions in Fashion Figure Drawings:

Long and lean is the overall motto of fashion design for women! Legs, arms, and torsos on female bodies are drawn at unrealistic lengths and widths.

Male and children's bodies are drawn a little more realistically, but they also have their own fashion proportion rules.

Life-drawing class instructors often pound into students' brains that the head fits into the average adult body seven to eight times. In other words, if you were to stack seven or eight heads on top of one another, you'd have the figure's full height. Using the head as a unit of measurement helps you establish the proper proportions between the different parts of a figure.

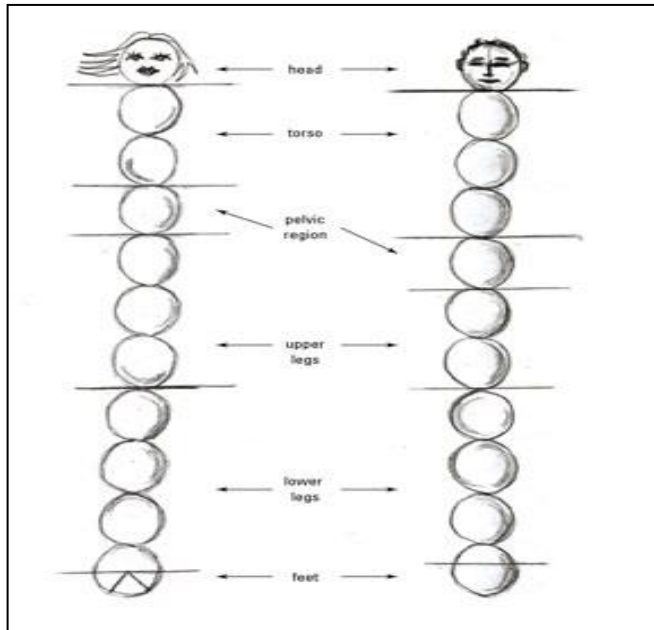


In most fashion illustrations, the head fits into the adult body 11 times. This rule, often called the *head count*, illustrates one of the biggest differences between figure drawing and fashion drawing, and it's the one most responsible for the elegant look of fashion illustration. The head count keeps the figure's head small in relation to the body and helps you lengthen the arms and legs in a graceful way.

Use the height of a fashion figure's head to see how tall your fashion figure should be. This is where tracing paper can be really handy. You can use the height of your figure's head to determine how tall the illustration should be in several ways; start by drawing a fashion head. Then use one of these methods:

- Using your finger and thumb as a measuring tool, count down 10 heads below the shape you just sketched and draw a line. This line shows you roughly how tall your fashion figure needs to be.
- Trace your fashion head and move it down along the page (below the one you just drew) ten times for easy visualizing.

- Keep in mind that the rule of 11 heads is a great place to start in fashion drawing, but it's not the be all, end all rule. As you establish your own style, you can decide when and where you want to follow that rule and when and where you want to break it.
- But whatever head count you use, be sure to go tall! Models are taller today than ever; some are practically skyscrapers, standing over 6 feet. Because fashion is all about keeping up with the times and even projecting looks for the future, your drawings must reflect that as well.



Differences between female and male proportions

In the real world, although men are generally taller and broader than their female counterparts, men's and women's proportions are about the same. But in the fashion illustration world, things get a little more complicated. Both men and women are 11 heads tall, but you must distribute the height differently: Women have longer legs, whereas men have longer torsos.

Head Counts for Female and Male Fashion Figures		
Body Part	Women	Men
The head	1	1
The upper torso and neck	2	3
The lower torso	1	1
The upper legs (above the knee)	3	2
The lower legs and feet	4	4

Children's proportions:

You can't forget the littlest of models. Though children may be mirror images of their parents as far as facial features go, kids are extremely different from their parents in terms of proportions, a fact that's reflected in fashion drawing.



In fashion drawing, a child's head fits into his or her body about 5 times, compared to 11 times for an adult. Obviously, adults are much taller than children, but their other proportions, including head size and neck length, are also completely different.

Every little kid has a big head, relatively speaking. Kids also don't have long, elegant necks, even for fashion illustration. Children 10 years old and older start to shoot up in height and grow into more-adult proportions.

Here's the most important proportion-related rule to keep in mind when drawing kids: Fashion kids don't have long, lean body lines. Although kids can look really

hip instead of prim, you still don't want to exaggerate the body as you would do with an adult in fashion illustration. A long, willowy neck on a 9-year-old would be pretty odd looking!

Stay away from long, lean, and mean lines for now, and keep kids looking like kids for as long as you can.

When proportioning a child, remember these rules:

- The head fits into the figure's full height only five times.
- One head is enough for the upper torso and neck, and 1 head is fine for the lower torso region.
- Two heads work from the hips to the feet.

Head Counts for Child Fashion Figures	
Body Part	Child
The head	1

The upper torso and neck	1
The lower torso	1
The upper legs (above the knee)	1
The lower legs and feet	1

Sketching of croquis (10 - 12 heads):

A Croquis drawing is quick and sketchy drawing of a live model.

Croquis drawings are usually made in a few minutes, after which the model changes pose and another croquis is drawn.

The short duration of the pose benefits models because they do not need to keep still for a long time; this also benefits the artists because it helps them concentrate on the essential elements of the pose.

An artist does not have time to draw all the details, so they learn to concentrate on the important elements. Croquis is also a good method of drawing subjects that generally do not stand still and pose, such as animals and children.

After the initial sketch, croquis drawing can be used as a foundation for another work of art such as a painting or may be used as a work of art itself. The word croquis comes from French and means simply "sketch".

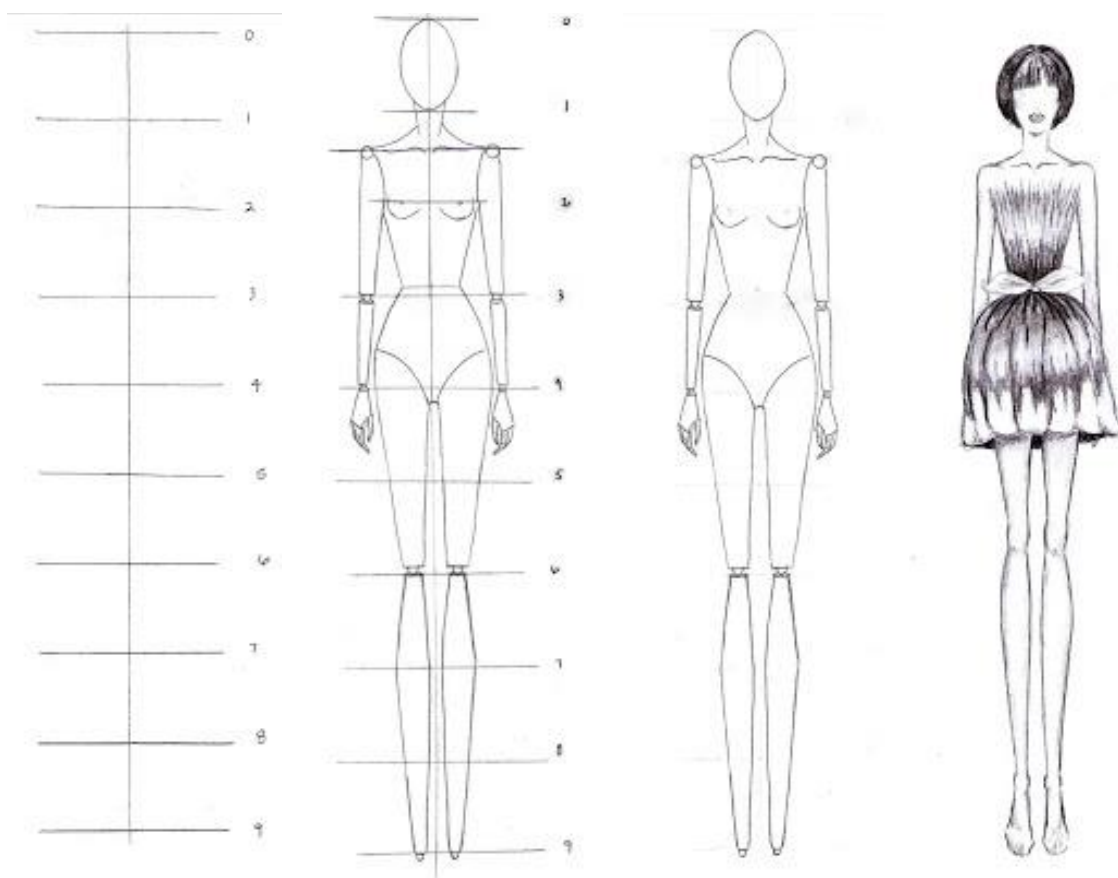
In fashion, the term refers to a quick sketch of a figure (typically nine heads tall as this is the accepted proportions for fashion illustration) with a loose drawing of the clothes that are being designed.

Often a large number of croquis drawings will be created for one finished look, which is fully drawn and finished.



Having some knowledge about the proportions of the croquis is crucial when having an interest in fashion design.

If you love to draw but struggle with the croquis figure, this will be of great help. It teaches you about the male, female, teenager and toddler figures.





The base of the fashion croquis is a vertical line divided into 9 equal parts. These spaces represent 9 heads from head to toe.

The actual head is drawn between lines 0 and 1. If your hand tends to shake during your attempt of making a straight line, draw two points (about 3 inches apart) and rapidly connect them with a line.

Do this as many times needed. It will help you practice drawing straight lines and will get rid of the shakiness of your hands. The head of the croquis is an oval shaped circle. Keep in mind that both sides (right and left) of the croquis need to be drawn symmetrically. As you can see from my drawings, I need to work this.

In order to achieve a symmetrical oval, place two dots on the axis lines depending on which body part you are drawing (for the head, you would place the dots on lines 0 and 1 and another on either side of the axis between 0 and 1 at 2/3 of a head apart) and two more dots between those lines. Connect them with a soft circular stroke.

On a different sheet of paper, practice by drawing ovals before drawing it to your croquis. Below is a list of measurements of the body parts. Just look at my drawings above and follow the measurements so your sketches can have similar proportions to mine.

- I. **Neck:** Drawn from 1 - 1 ½ of shoulders.
- II. **Shoulders:** ½ heads wide.
- III. **Arm Hole:** ½ head wide.
- IV. **Bust line:** highest point is 2.
- V. **Torso:** ¾ to one head wide.
- VI. **Upper arm:** ½ heads wide. From shoulders to 3.
- VII. **Hips:** 1 ¼ to 1 ½ heads wide. Extended from 3 to 4.
- VIII. **Lower arm:** one head long.
- IX. **Crotch:** at 4 ¼.
- X. **Knee:** ½ head wide.
- XI. **Thighs:** Curve down to knees at 6.
- XII. **Calf:** widest point at 7 ¼ to 7 ½.
- XIII. **Lower legs:** from 6 to ankles at 9.

To finish up your croquis, you must add "muscles" which will give your figure a "rounded, fleshed-out look." My finished croquis turned out a little bony so try to make yours a little smoother. You can then dress your model up however you want. This is your opportunity to take advantage of your creativity. If you pay close attention to my finished croquis, you will notice that I made the mistake of curving the bottom legs too much- they look wider than the upper legs so please try to avoid this. I promise I will post a new drawing once I get better at it.

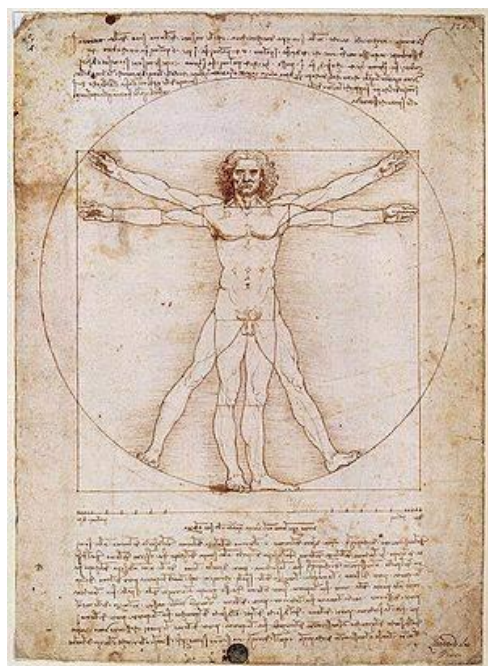
The measuring process can be quite agitating but if you continue to practice, you will get better and before you know it, you will not need to make any measurements since you will be familiar with the proportions of the fashion figure.

Croquis Part II

The human figure is based on guidelines defined by mathematical formulae establishing the ideal human proportions. The classical canon is derived from the Greco-Roman ideal.

In Leonardo da Vinci's Vitruvian Man circa 1487 we see a visual representation of these proportions.

Leonardo's drawing correlates the ideal human proportions with the geometry of Roman Architect Vitruvius in his book Treatise De Architectura expressing his theory that man is the measure of all things.



There are numerous mathematical consistencies in the body. Our wingspan is equal to our height; our foot fits from elbow to wrist, our face is the length of our hand and on and on.

The measurement of the head plays the pivotal role as the basic module for measuring the human body. This average is 8 heads tall, 2 heads wide. Therefore the total height of an adult is eight times its size.

The Fashion Illustration Croquis is elongated to 9-10 Heads tall. This distortion of the figure lengthens the legs and lower torso. They are also drawn slimmer, 1 1/2 heads

wide instead of 2. The body itself is divided in half- the torso equaling the length of the legs. The basics canons tend to remain the same.

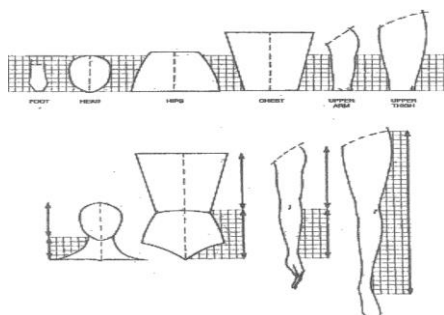
Now the croquis can be stylized and will often change over time as fashions change. Everyone has their own variations, perceived ideals.

In comic books and Manga the figure is closer to 8 heads high and superheroes are often drawn with increased muscularity. Fashion schools often use a 8 1/2 head croquis for woman and 9 head for the male.

I tend to make the legs longer than the torso (opting not to split the figure in half), the shins elongated and the shoulders a bit broader. But at 6'1" with a linebackers shoulder this makes sense. In my world Men just are not taller than woman so I use the 9 or 10 head figure for both.

The Dalai Lama says you have to “know the rules well, so you can break them effectively”. Like with music you learn the scales first before playing variations on the tune. So here we will start with the basics. Once you master these you can manipulate the croquis as you see fit.

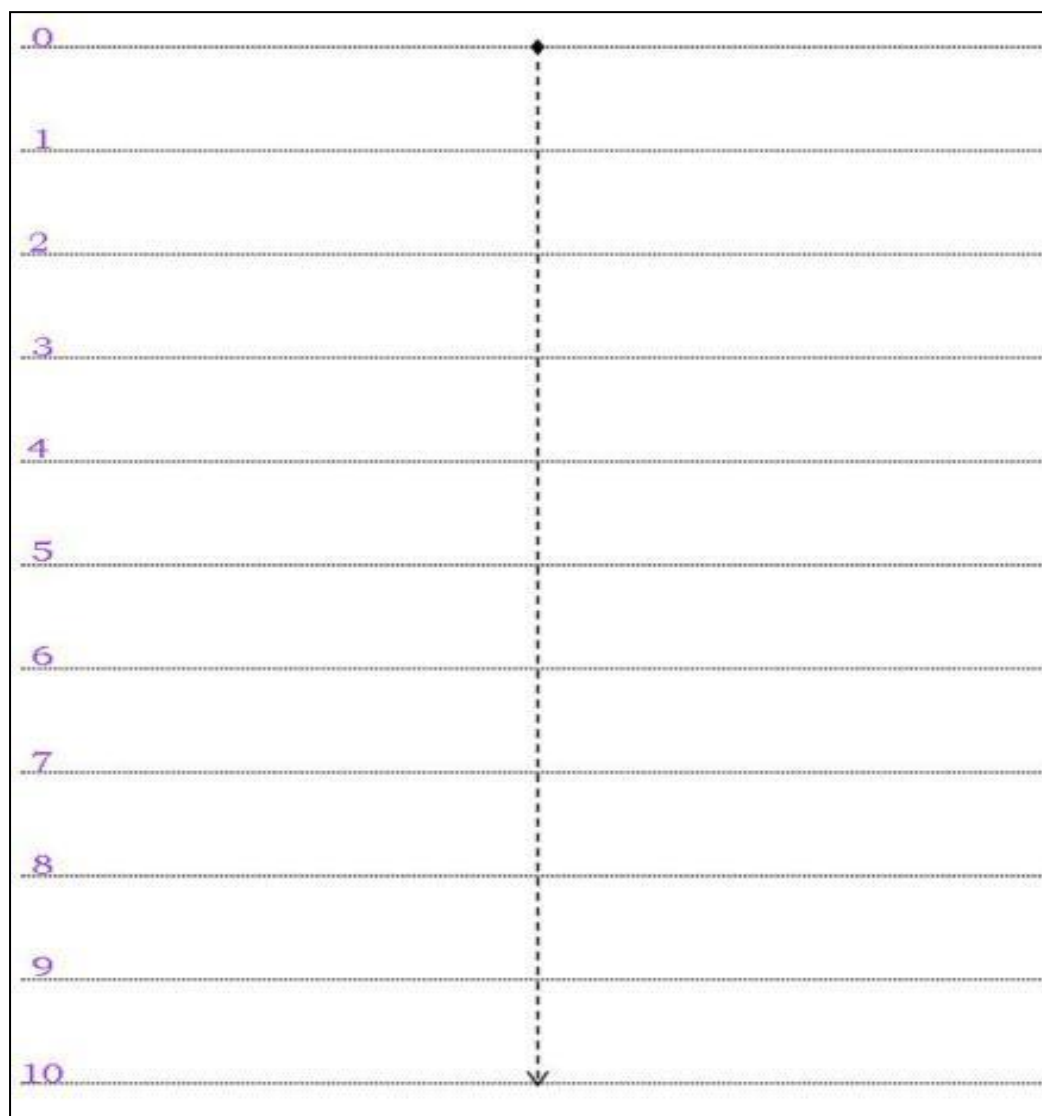
So let's start by looking at the basic building blocks. The body is broken up into sections each in relation to one another. These sections are then put together to create a balance figure.



Creating the template for drawing the croquis:

First draw a line down the center of your paper.

Then Draw parallel lines every inch for ten inches.



Drawing the croquis:

If drawing the average proportions of the eight head figure the chin falls at 1, the bust line at 2, the elbow & waist at 3, hipline at 4, fingers tips at 5, knee at 6 and heel at 8.

By using the head-length units we can assure the right balance when drawing poses. The shoulders are 2 heads wide, waist is 1 head, and hips 1.5 heads. The arm from elbow to finger tip is 2 head. Knee to ankle 2 head, foot 1 head, hand $\frac{3}{4}$ head.

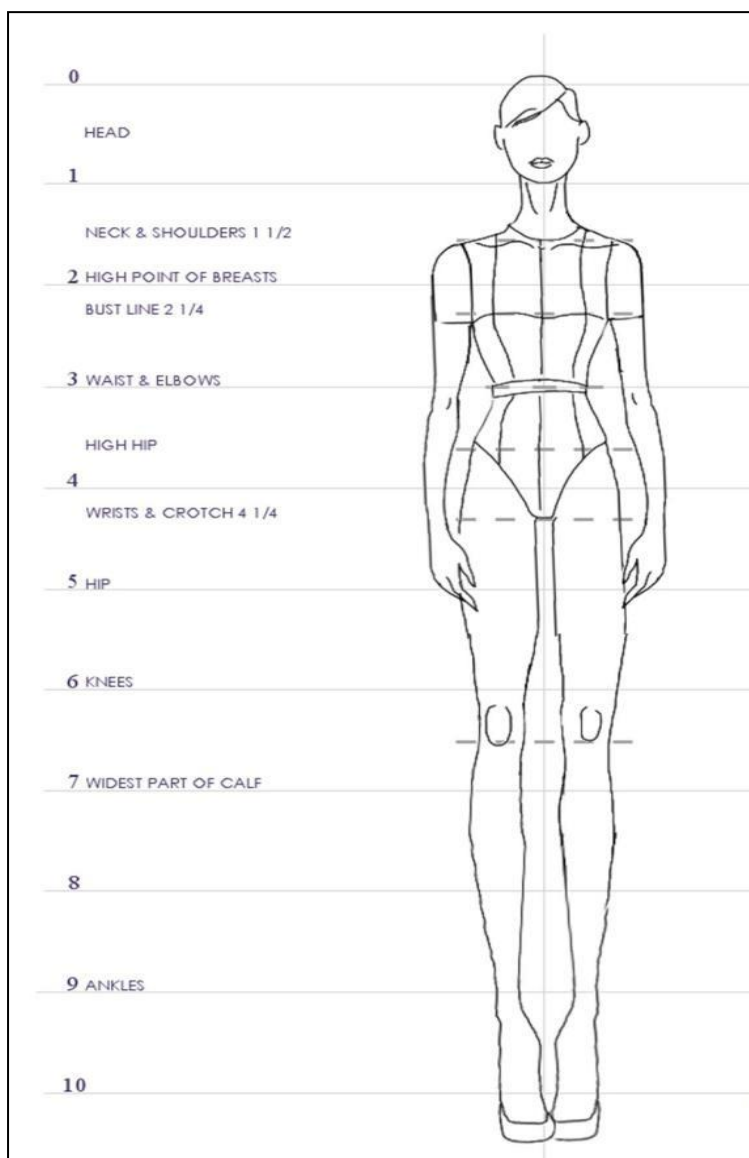
The nine head figure is drawn in the same fashion as the eight head. The shoulders and hips are still 1.5 heads wide and the waist is 1 head wide, etc. as listed above. But as we said the nine head figure is elongated and slimmed. It is drawn as follows:

Female Croquis:

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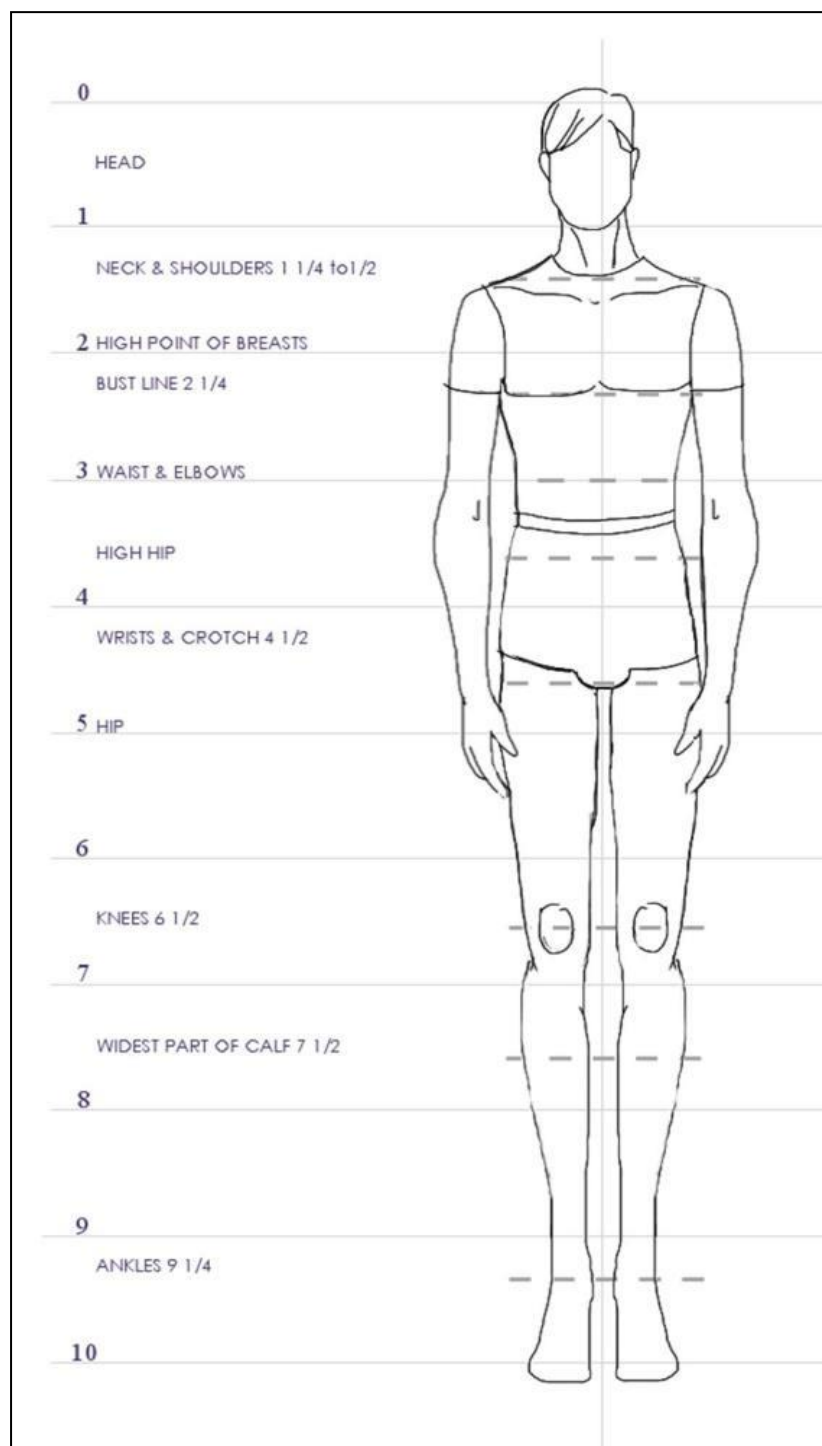


1. The head is drawn from 1 to 2.
2. The neck is from 1-1 1/2.
3. The shoulders at 1 1/2.
4. High point of bust at 2 and bust line at 2 1/4
5. Waist and elbows at 3.
6. High hip at 3 1/2.
7. Hip at 4.
8. Crotch at 4 1/4
9. Finger tips at 5. (Generally mid thigh)
10. Top of knee at 6.
11. Widest part of calf at 7.
12. Ankle at 9.



Male Croquis:

1. The head is drawn from 1 to 2.
2. The neck is from 1-1 1/2.
3. The shoulders at 1 1/4 to 1 1/2.
4. Pecs at 2 1/4
5. Waist and elbows at 3 1/4.
6. High hip at 3 1/2.
7. Hip at 4.
8. Crotch at 4 1/2
9. Finger tips at 5.
10. Knees at 6 1/2.
11. Widest part of calf at 7 1/2.
12. Ankle at 9.





Self-Check 1	Written Test
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Name: _____ Date: _____

Time started: _____ Time finished: _____

Directions: Answer all the questions listed below.

Part- A

Fill in the blanks: (points 2.5 each)

1. _____ and _____ is the overall motto of fashion design for women.
2. Male and children's bodies are drawn a little more_____.

Part- B

True / False: (points 2.5 each)

1. Both men and women are 11 heads tall, but you must distribute the height differently: Women have longer legs, whereas men have longer torsos.
2. A Croquis drawing is quick and sketchy drawing of a live model.

Part- C

Short answers questions: (points 2.5 each)

1. What are proportions of Fashion figures?
2. What features of female croquis (10 head)?
3. What are features of male croquis (10 head)?
4. Make a template to draw a croquis?

Note: Satisfactory rating - 10 points Unsatisfactory - below 10 points you can ask your teacher for the copy of the correct answers

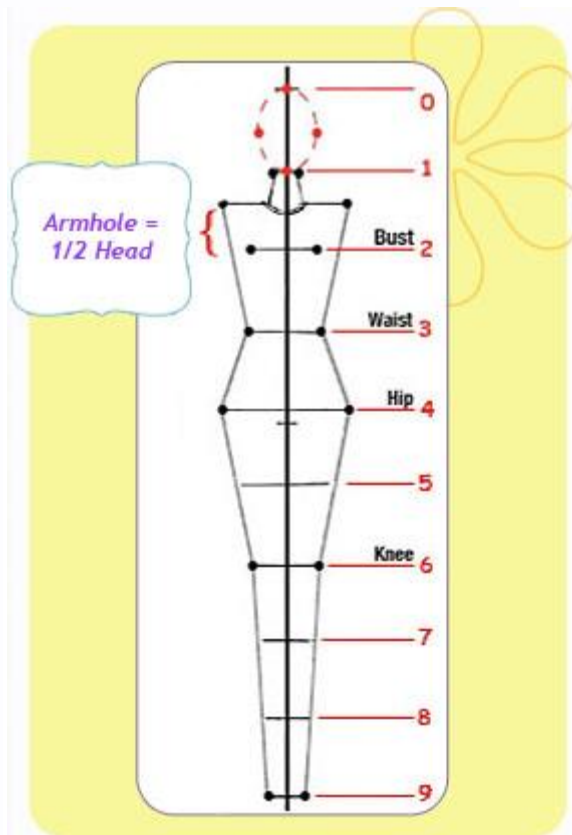
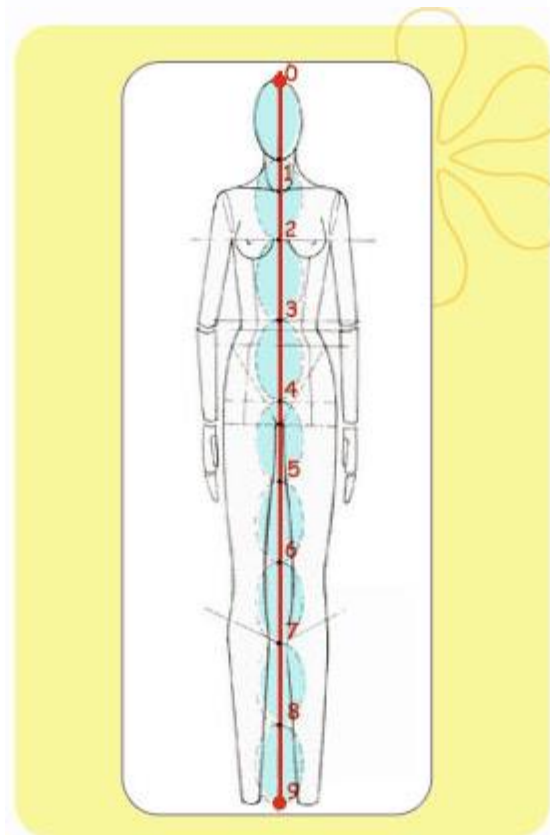
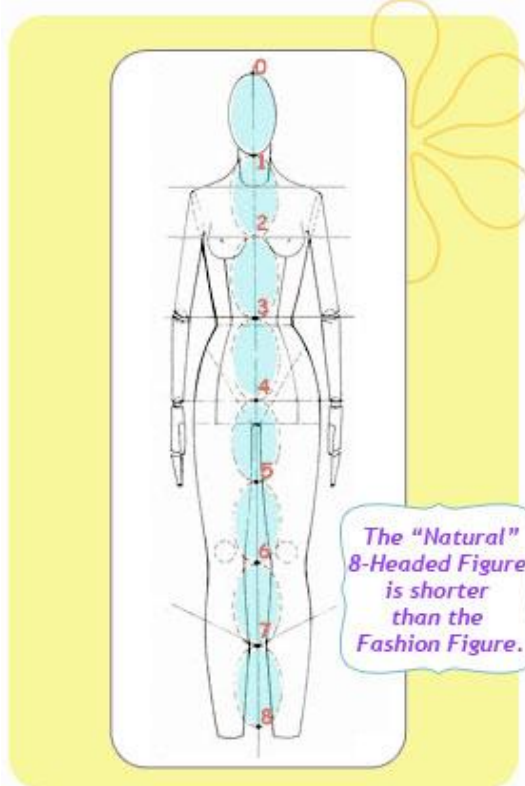
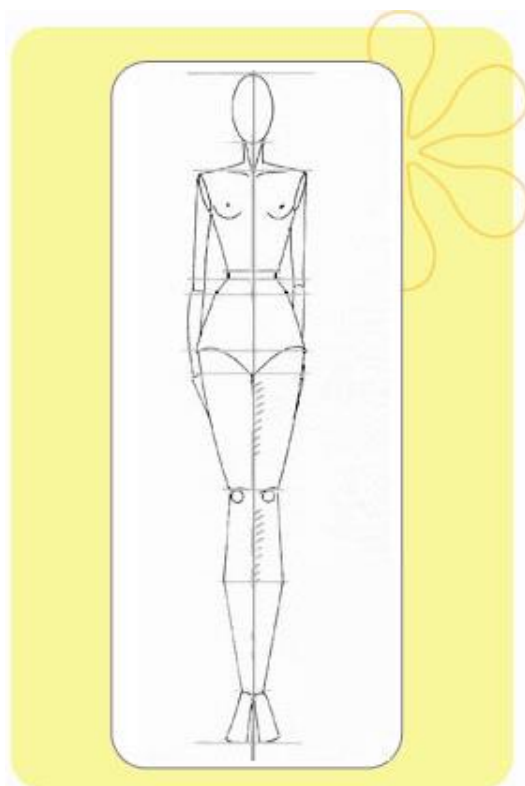
Answer Sheet

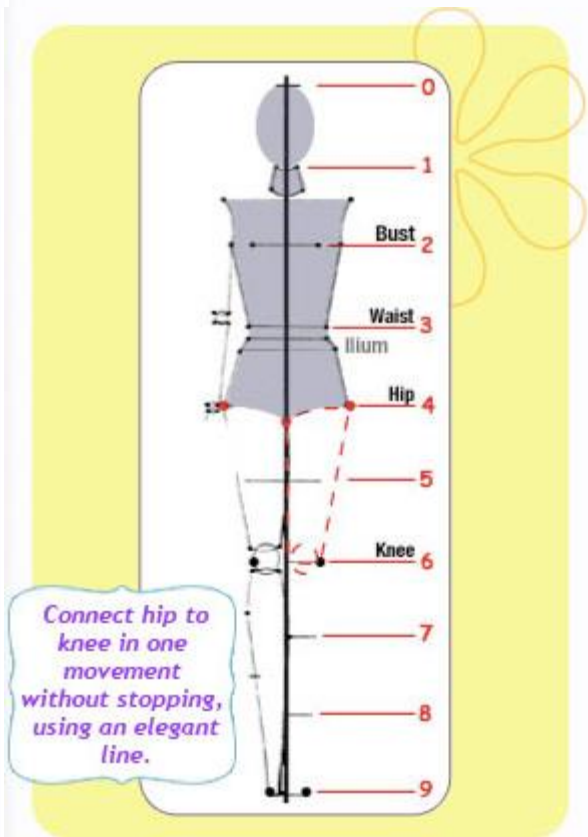
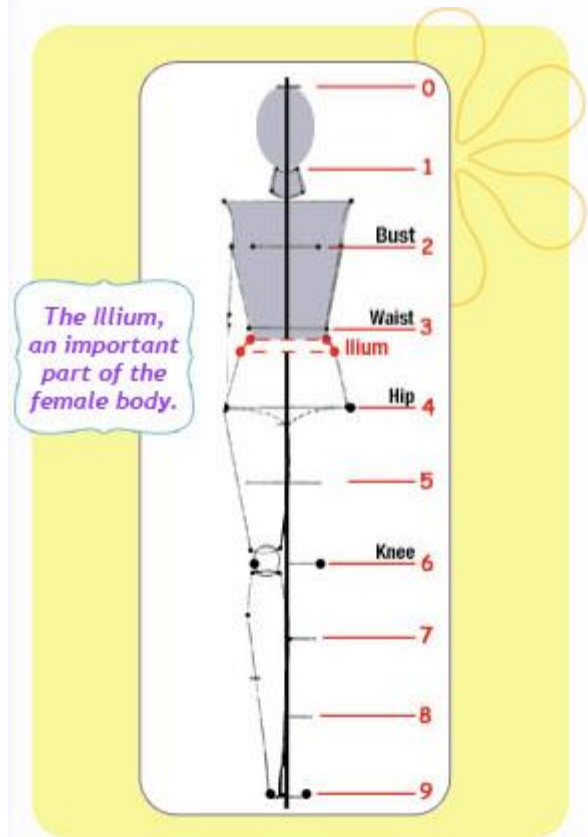
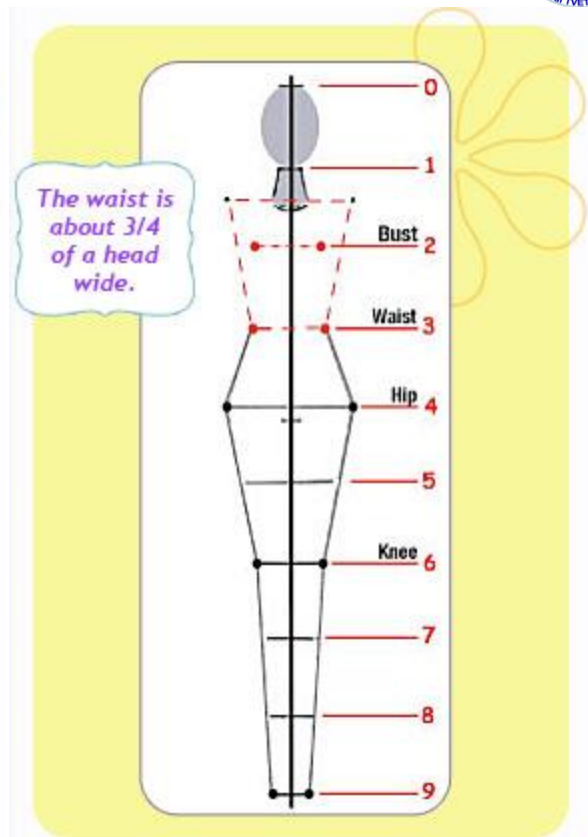
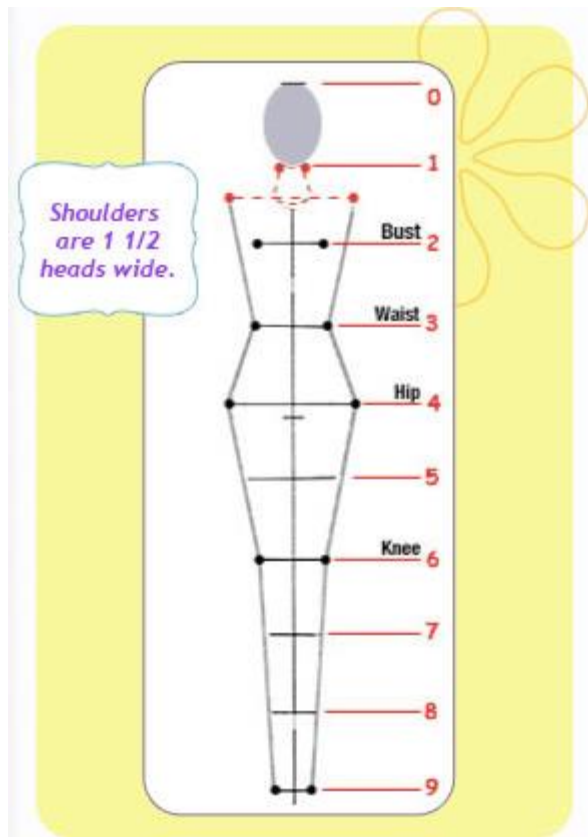
Score = _____

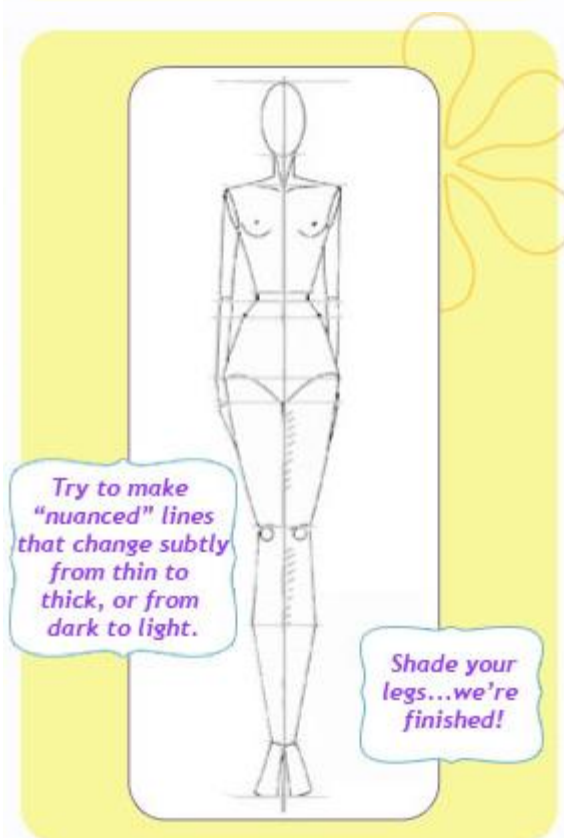
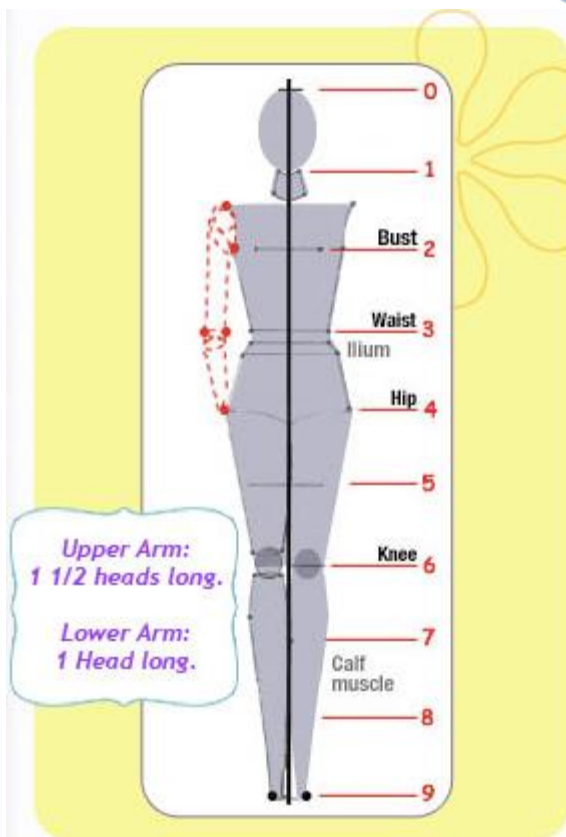
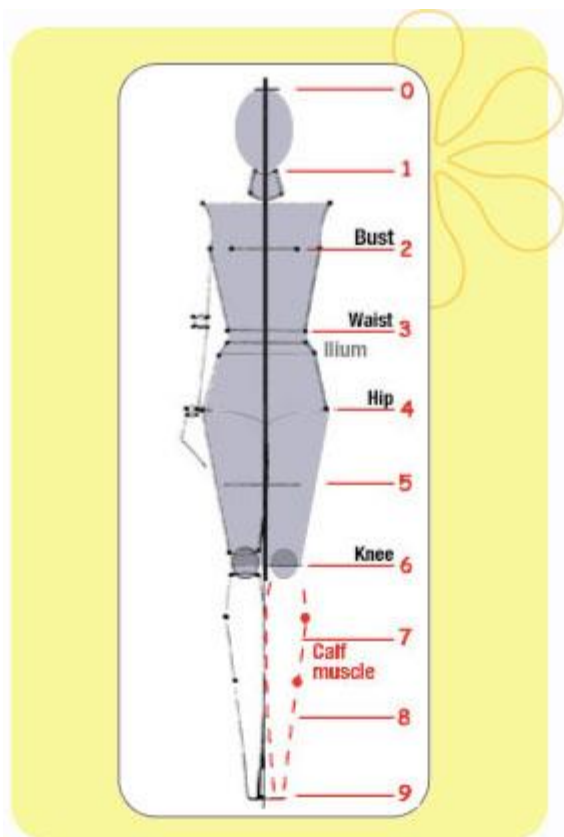
Rating: _____

Operation title: 1 Sketching Fashion Figures

Purpose	To acquire the trainees with Sketching Fashion Figures
Equipment ,tools and materials	Supplies and equipment needed or useful Sketching Fashion Figures include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of croquis on create template above under inf. Sheet #1
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.







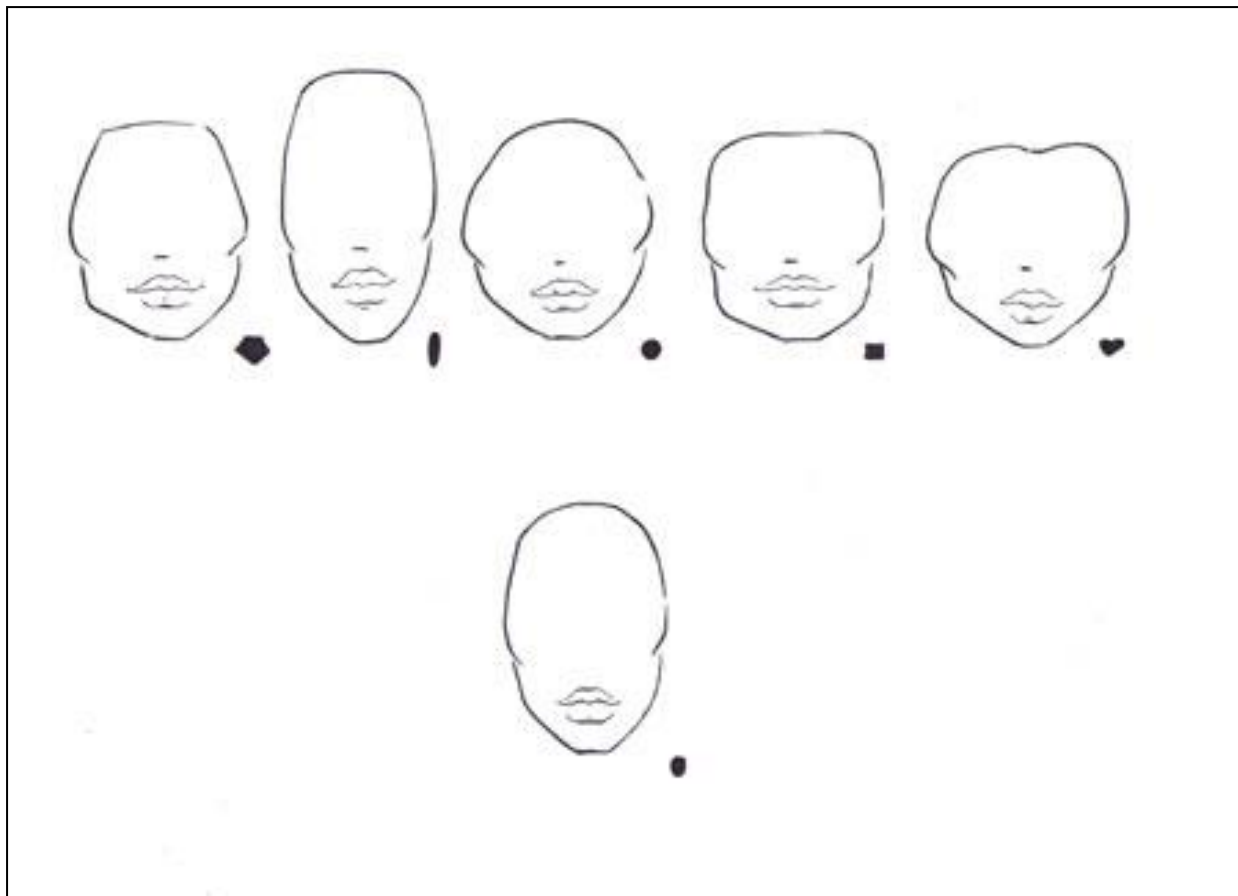
Operation title: 2 Sketching Fashion Figures

Purpose	To acquire the trainees with Sketching Fashion Figures
Equipment ,tools and materials	Supplies and equipment needed or useful Sketching Fashion Figures include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of fashion figures
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

There are numerous differences between the normal female figure and the figure you use for fashion illustrations. How to draw the fashion body? It is not enough to observe the real life figure, but also you have to know how to change what you see. In this tutorial you will explore the differences body part by body part and see them as no book shows it to you.

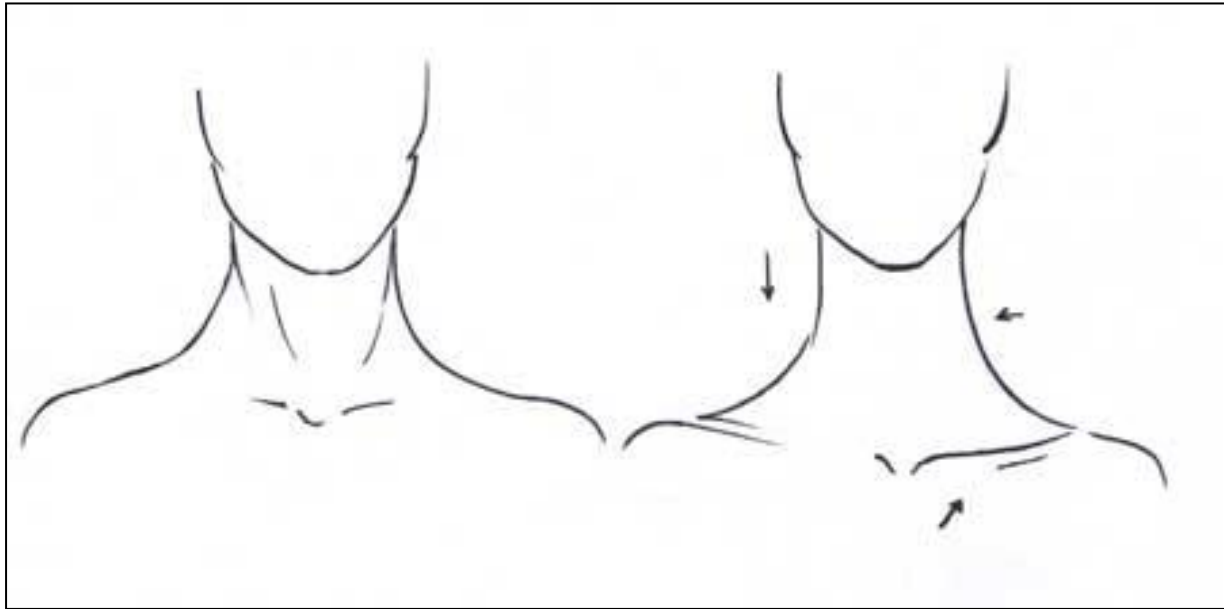
Step 1: Different face types

So many shapes of face: diamond, oblong, round, square, heart and oval. Although in real life we see all different types of heads and faces, in fashion illustration it is recommended to use the oval one, as it is considered to be “the perfect face shape”.



Step 2: Normal or fashion neck

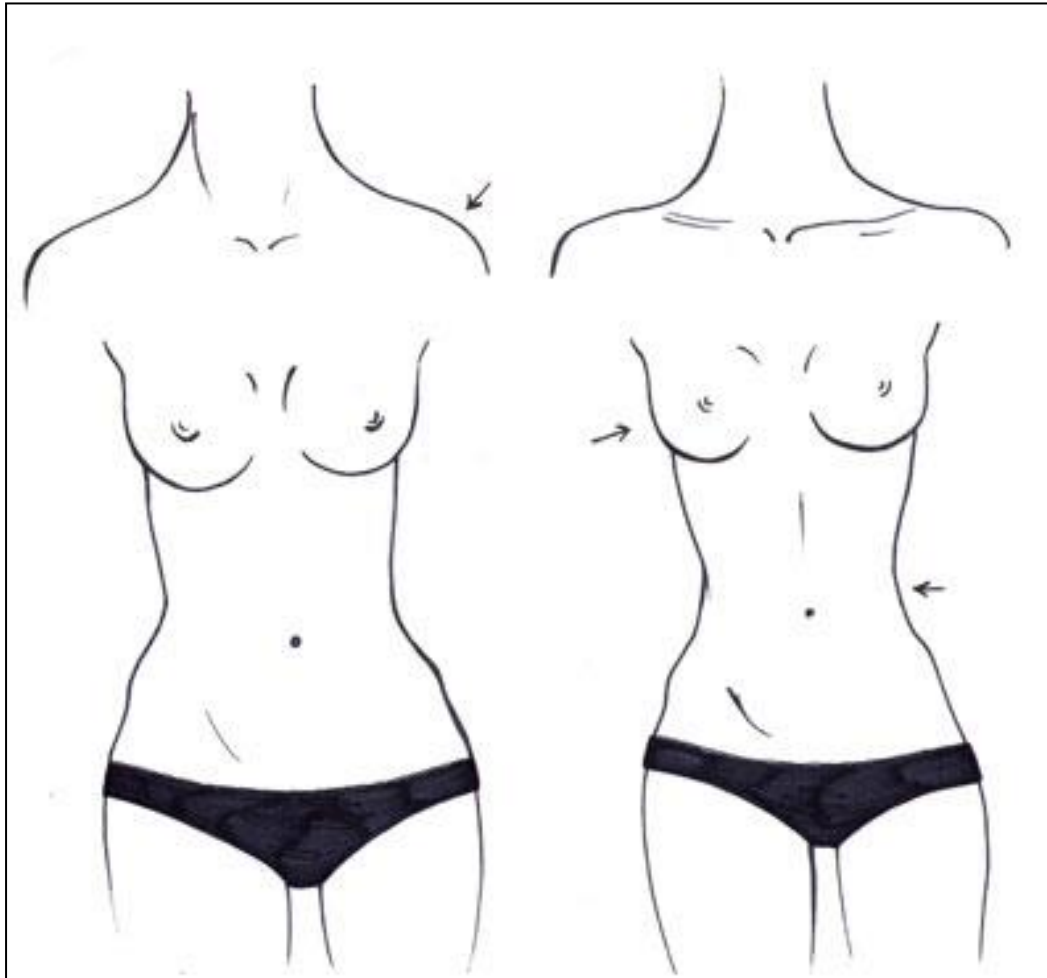
Fashion models have long, thin necks and emphasized collarbones. If you remember this and apply it to your illustrations they will look more graceful and elegant. Note how anatomic details are skipped and the collarbone is exaggerated to make her look bonier.



Step 3: The fashion figure

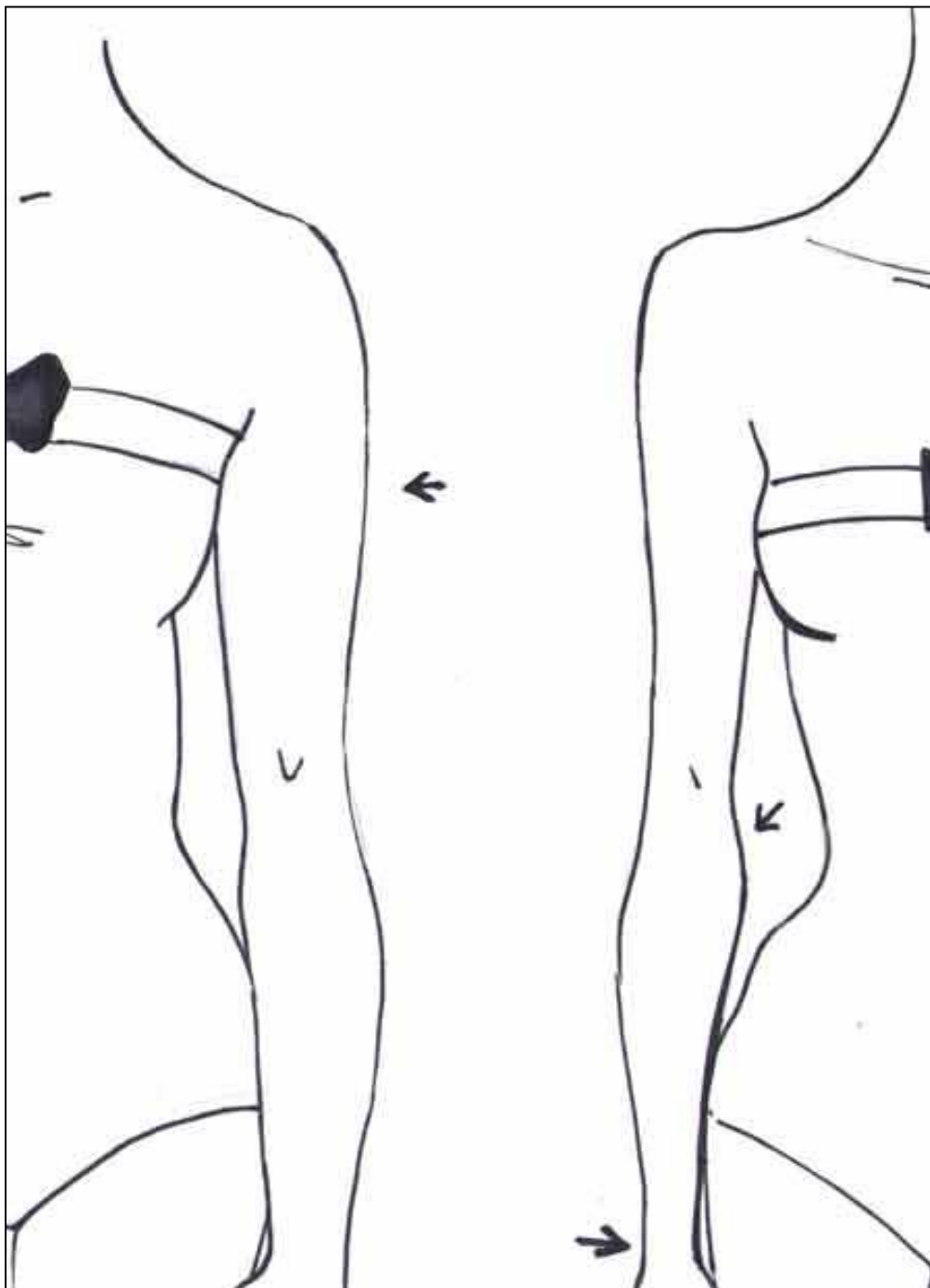
Even if you are drawing a woman with ideal body, her proportions still won't work for fashion illustration. In fashion drawing the body is much idealized.

- The shoulders are straightened up and high, never bent down.
- The breasts are pushed up, round and not too big. Be careful with this, because many illustrators tend to give their models a bigger bra with the idea to make them look sexier, but this is not the best solution to represent drawn garments.
- The waist is very thin- with about the same width that the head in its widest part is.
- The hips are the same width as the breast line. Think 90-60-90.



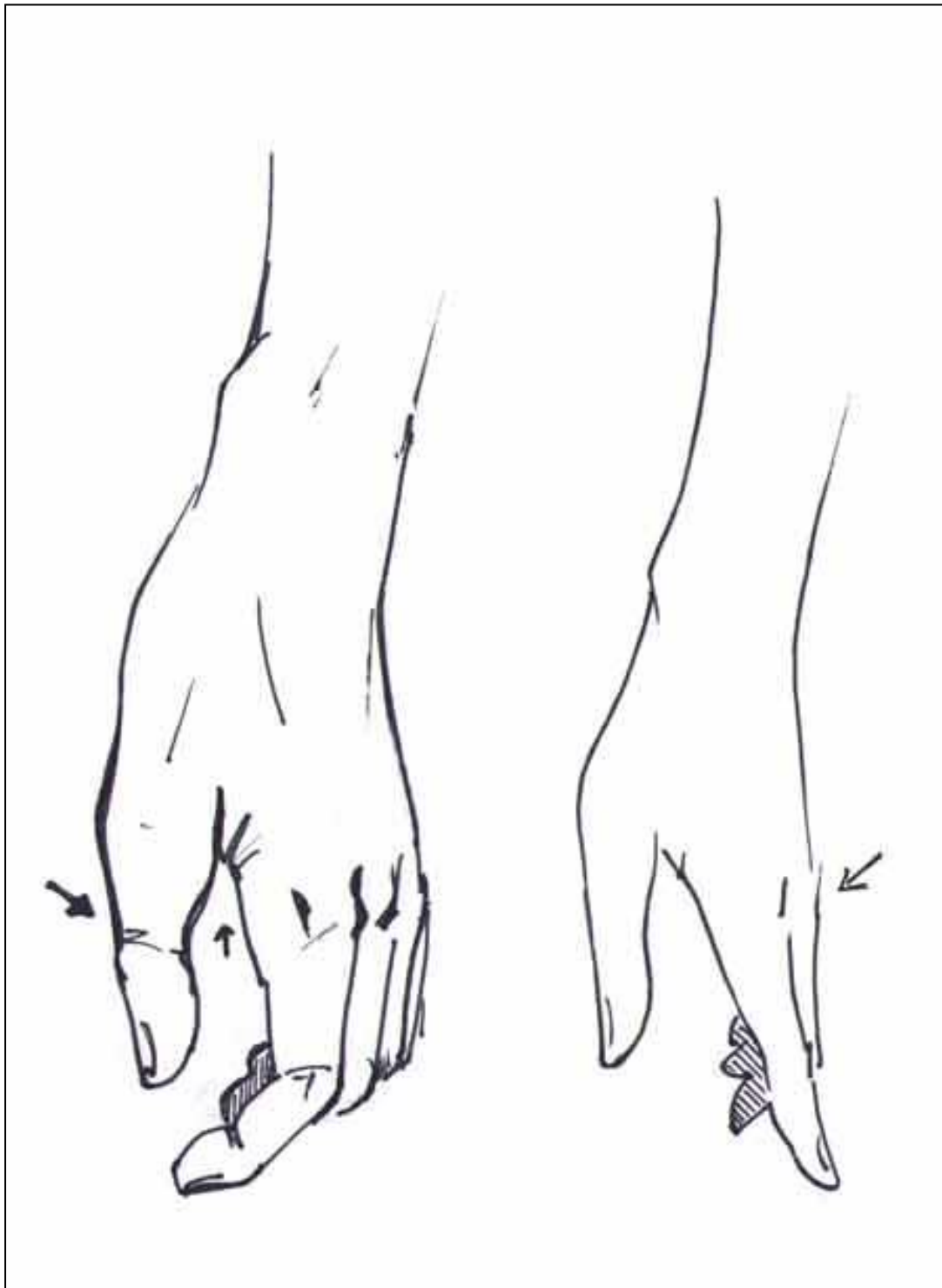
Step 4: The arms

The main difference between a normal arm and a fashion arms is that the latter is thinner and more defined. See how the shape of the arm is more “angular” and how thinner the wrist is. To draw thinner arms don’t mean to make them longer, so make sure to keep the real life proportions and the place of the elbow (the same line the waist lines).



Step 5: How to draw hands

This is among the most asked question in fashion illustration, but it will be discussed in a separate tutorial. Comparing the real life hand with the fashion one, it is easy to note that the fashion illustration hand has lost most of the details. You draw no wrinkles, and mark ever so slightly the bones. Your model's hands have to be delicate and in a feminine fashion, not hidden behind her back.

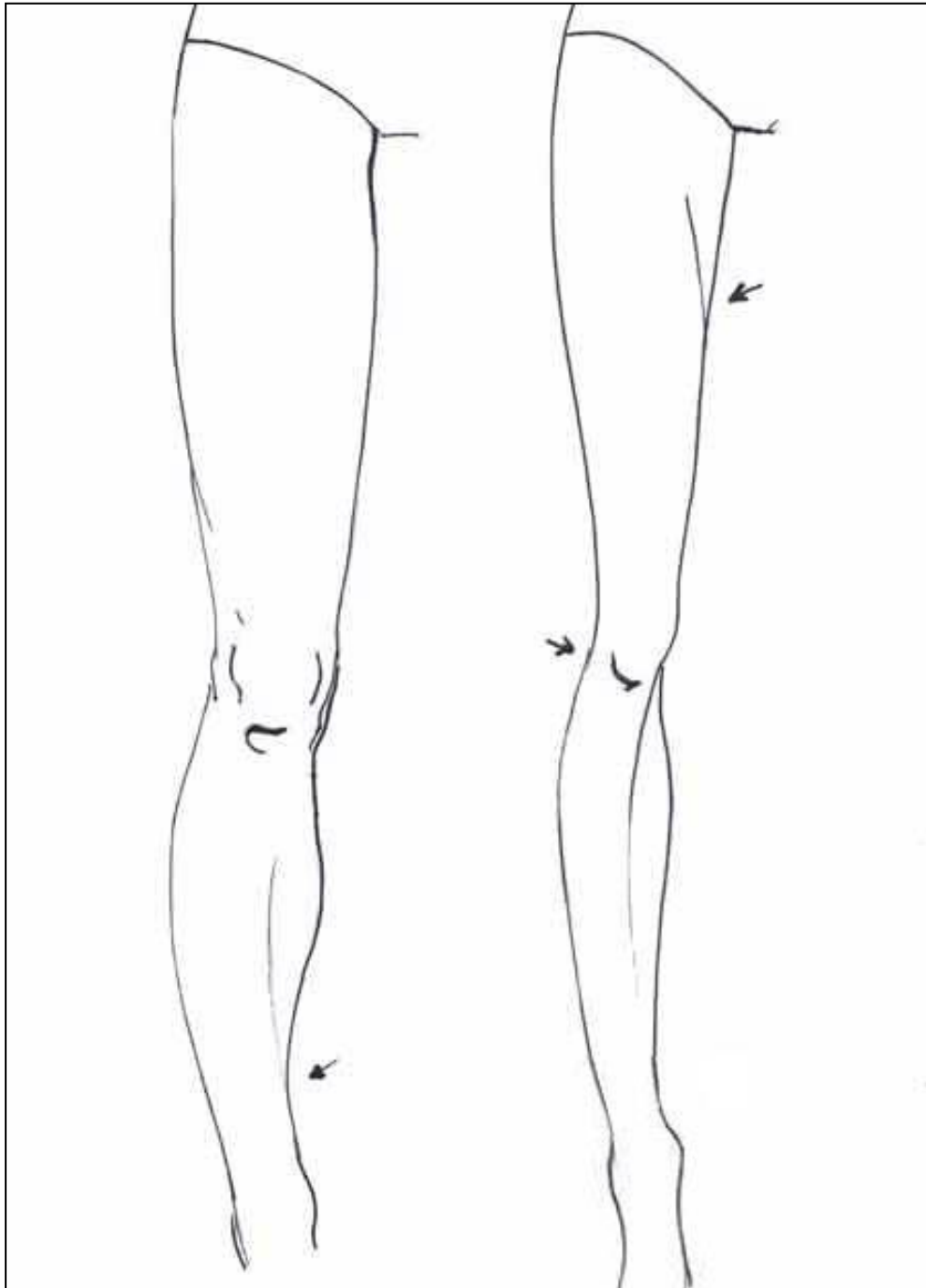


Step 6: Long, long legs

Another very specific thing about fashion illustration is the beautiful long legs of the models. In the image below you can see how the shape of the thigh is more defined and even a muscle detail is shown.

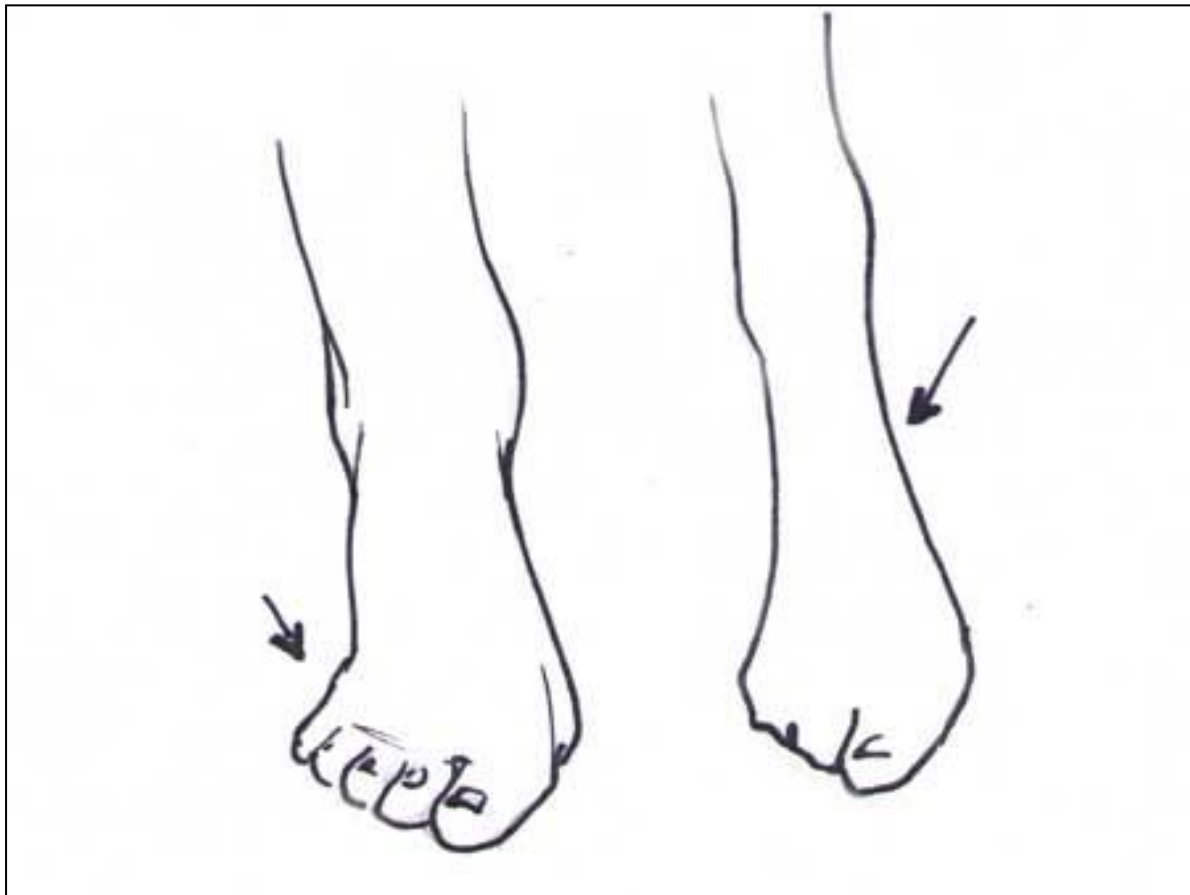
The knee is just hinted; never give it too many details. Just keep it thinner and slightly tilted.

The biggest change is in the length of the calf. Its length is turning point for the good look of your illustration. A leg looks slimmer and longer if its calf, not thigh, is lengthened.



Step 7: How to draw feet

The feet in fashion drawing are longer and thinner than the normal ones. The ankle is more defined and the instep is more shaped. When you draw the toes it's absolutely enough to draw only the thumb with its nail and leave the rest of the toes to viewer's imagination.



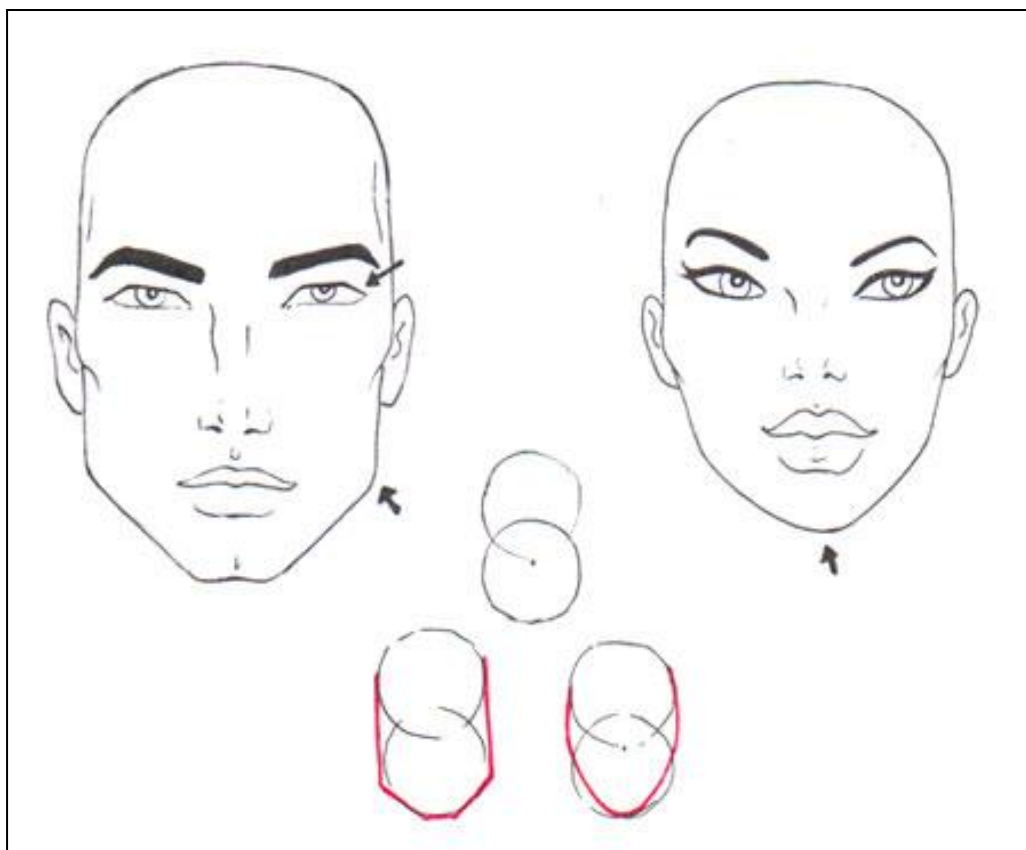
Operation title: 3 Sketching Male & Female Fashion Figures

Purpose	To acquire the trainees with Sketching Male & Female Fashion Figures
Equipment ,tools and materials	Supplies and equipment needed or useful Sketching Male & Female Fashion Figures include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Sketching Male & Female Fashion Figures
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

Many times when drawing a male figure it turns out looking like a female one. The habit of drawing only female models in the fashion sketches can make it difficult to draw a male body and face features. In this tutorial you will learn the basic differences between male and female body and face. Keep them in mind and your sketches will improve for sure. Have fun!

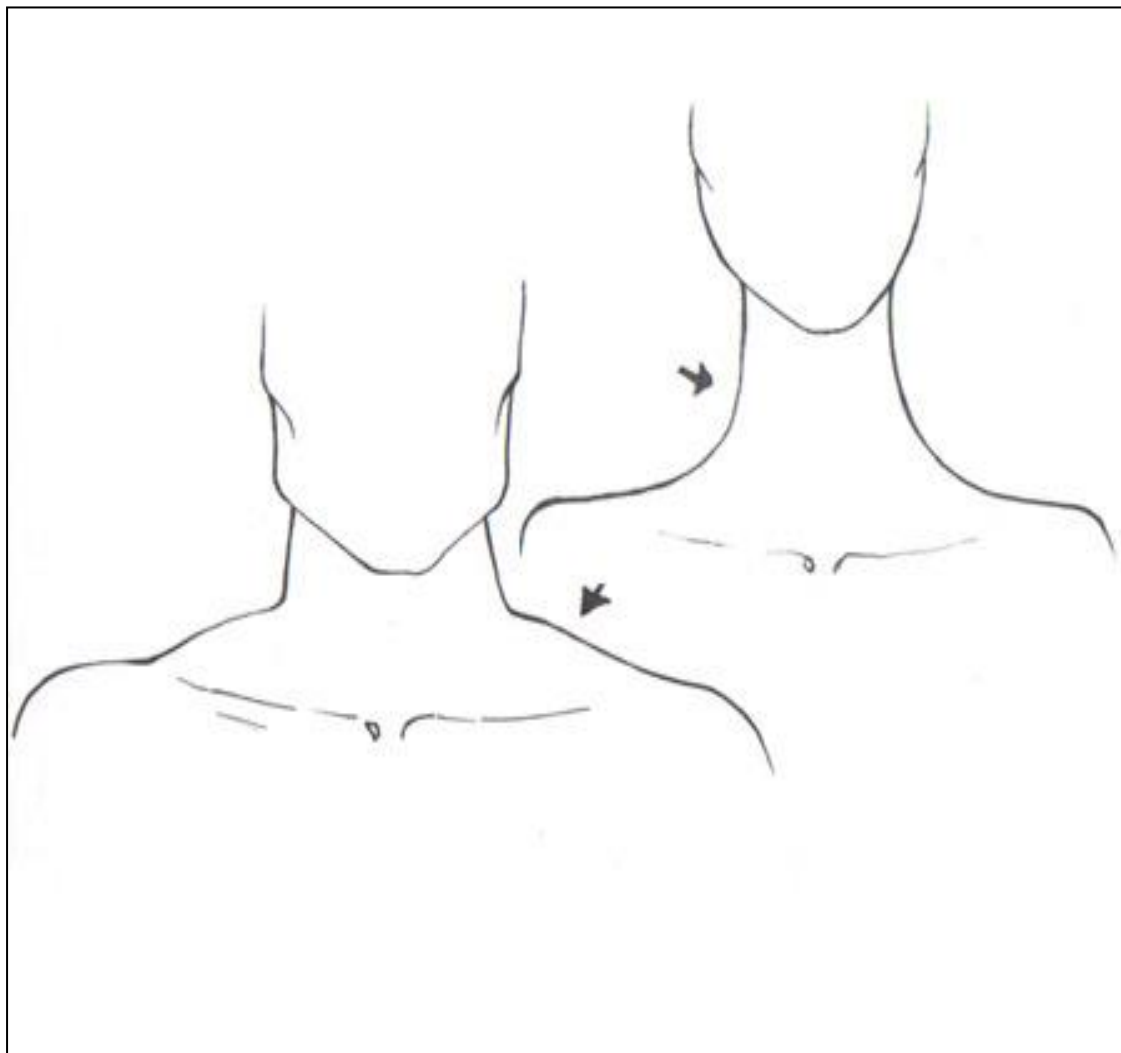
Step 1: Draw the Head and Face

Let's take a look of the differences between male and female fashion face. While females have more rounded head shape with small, delicate chin the gentlemen need bigger and more rectangular forms. Men have larger brows that are placed closer to the eyes. Their eyes are less rounded and the nose is more defined (often times bigger). The ears are larger and the upper lip is not as full as the female model. Notice the edge of the chin and the slant in the outer corner of the eye.



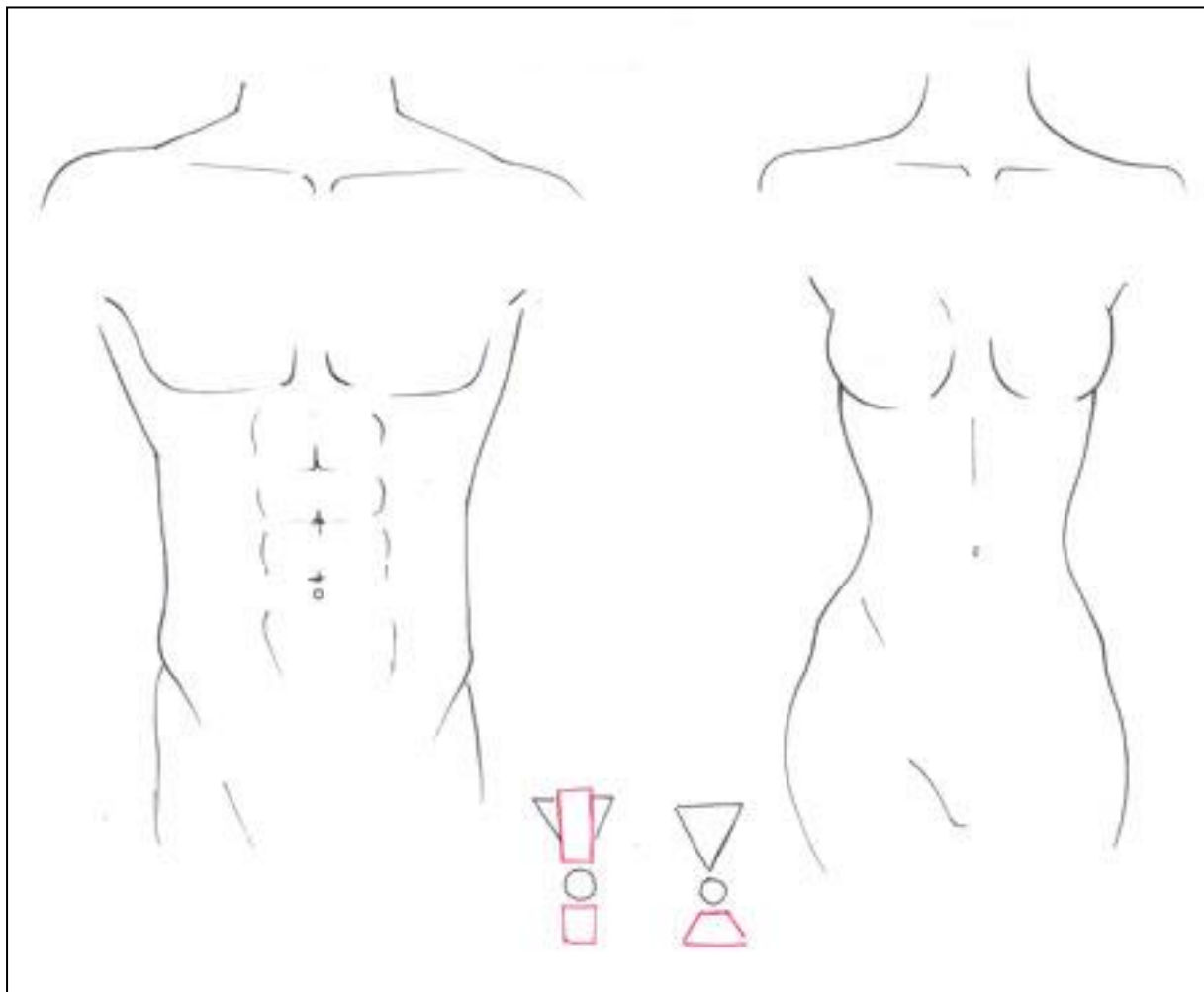
Step 2: Draw the Neck and Shoulders

The differences in the neck and the shoulders between men and girls are very visible. Men have shorter and wider neck. The shoulders are considerably wider. Really a lot wider! Plus the men have this muscle, which forms a bulge between the neck and the shoulder.



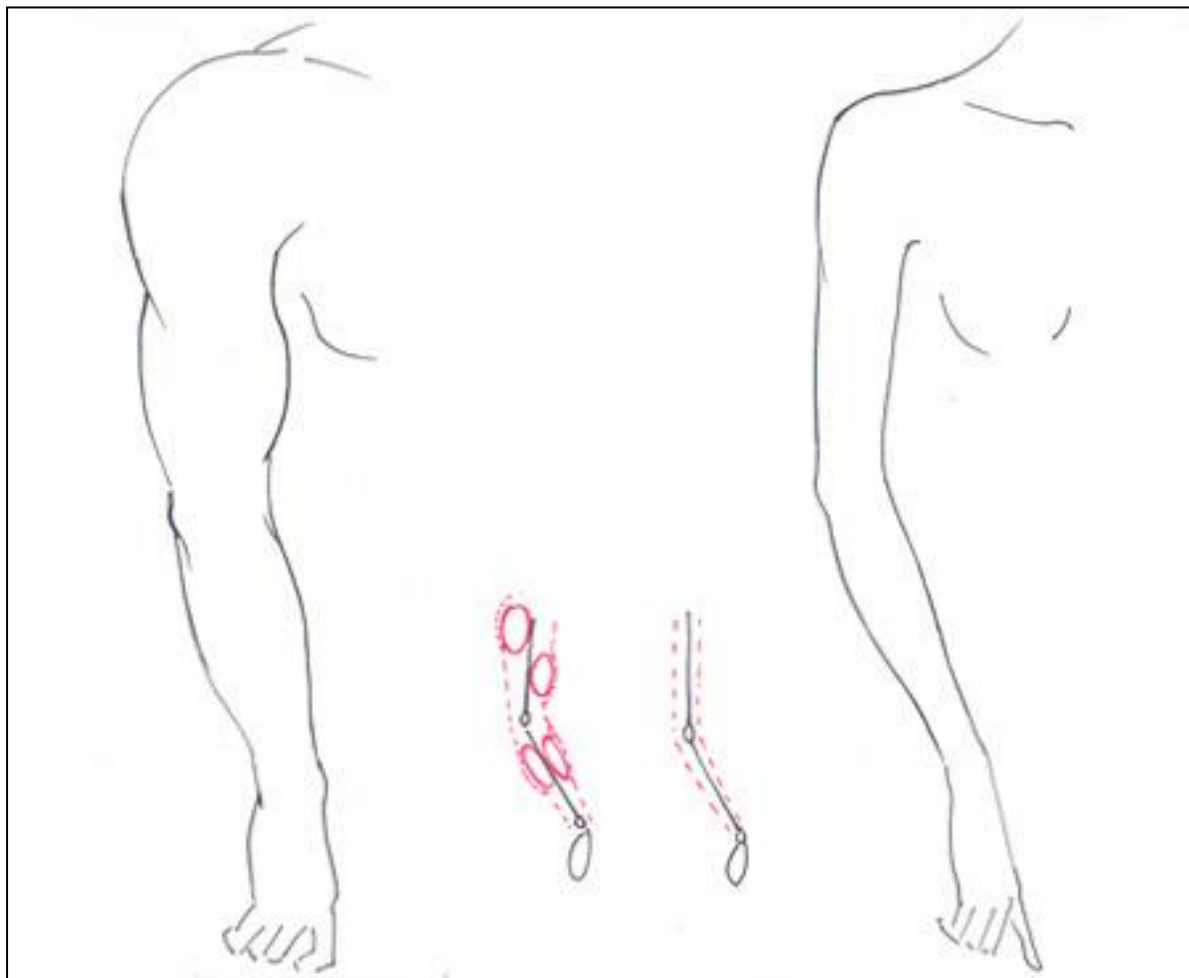
Step 3: Draw the Torso

The tricky difference between male and female torso is in the body outline. Men have no waist. The torso is like a rectangular shape with an inverted triangle at chest level. Never give hips to men figures too. The hourglass shape will make the figure look like a female one. Inspect the "How to draw female torso" tutorial and make the changes needed.



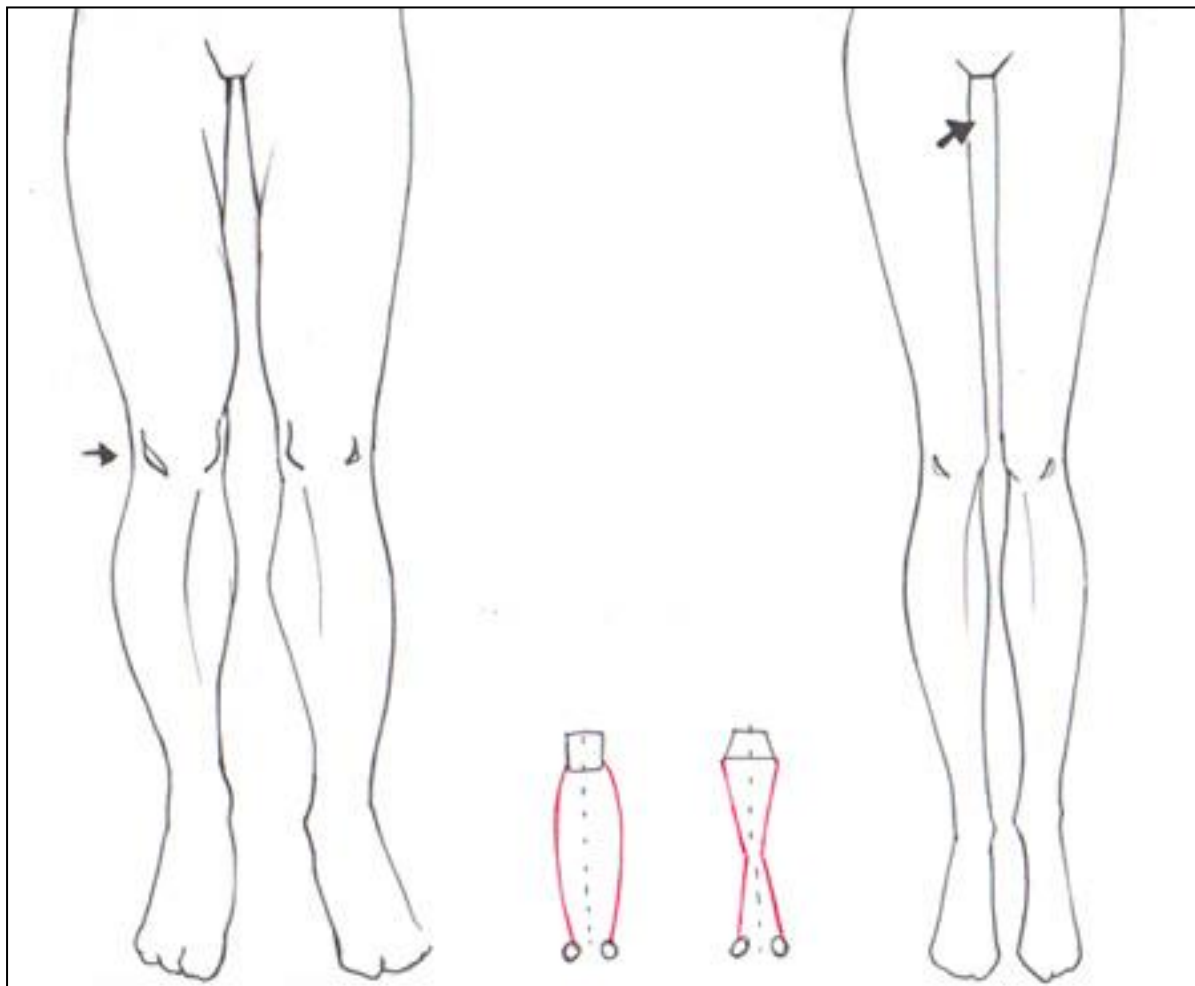
Step 4: Draw the Arms

When you draw the men's arms you need to be more aware of the muscles underneath the skin. The arms are more massive and so are the hands. The arms of your male figure should be at least twice bigger than the female ones you're used to draw.



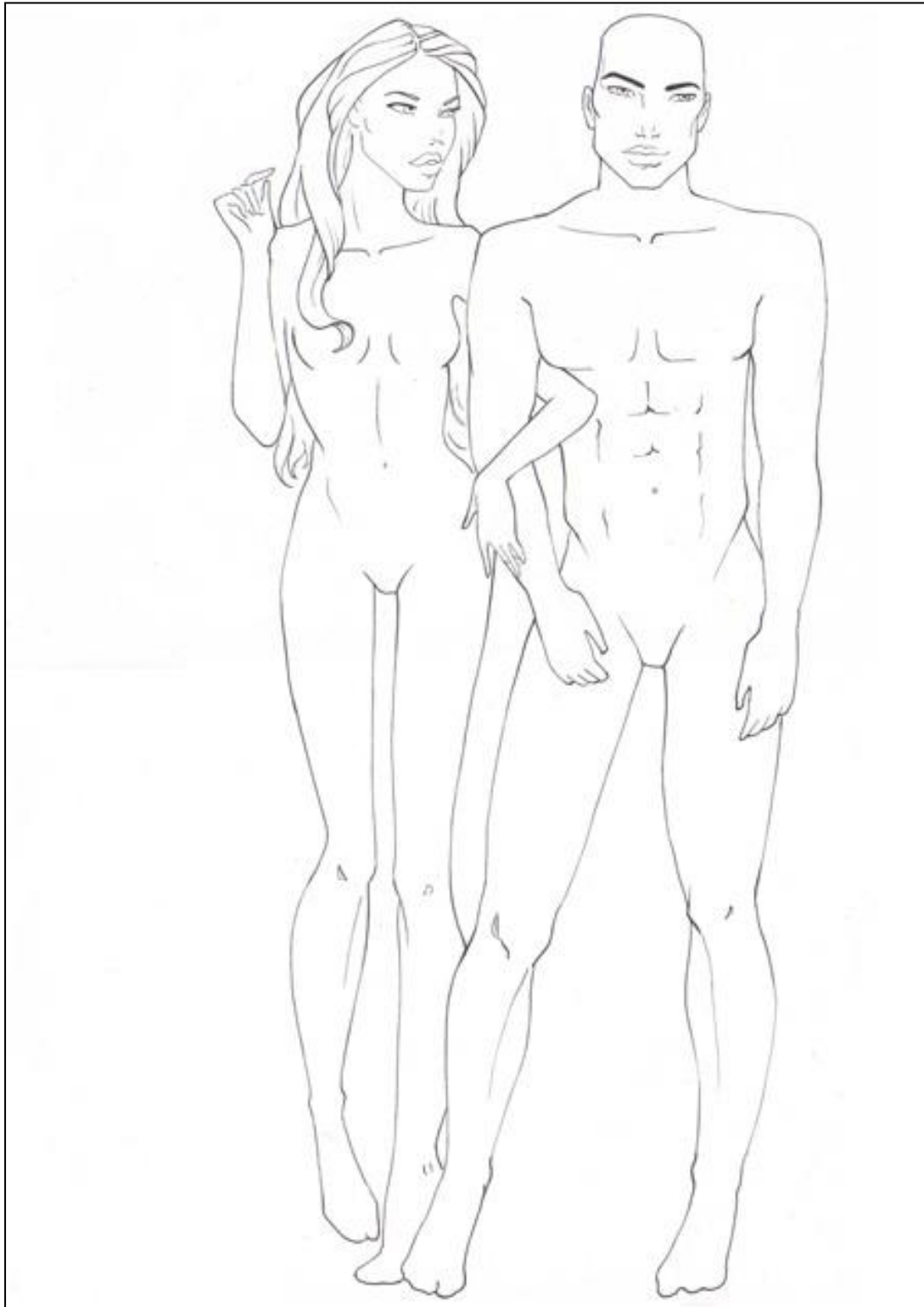
Step 5: Draw the legs

Men have bigger, more muscular legs. While you're seeking elegance and fineness when drawing the female legs, in men body you want to make them look stable, massive and strong. Notice how bigger the knees are and how close together the thighs are near the crotch. In the small illustration you can see how the women knees are close together, while the knees of men don't touch.



Step 6: Man-to-woman comparison

Notice that his head is more rectangular and a little bit bigger. See the short, wide neck and how wider the shoulders are. Compare the waists and the size of the arms. Notice how much more muscular the legs of the male figure are.



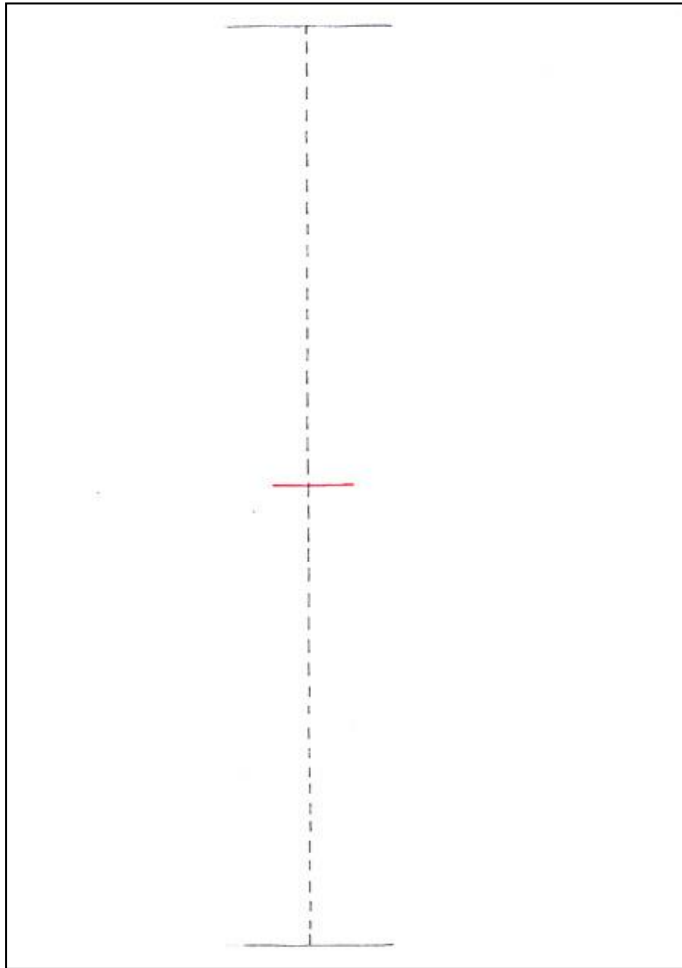
Operation title: 4 Sketching Walking Fashion Figures

Purpose	To acquire the trainees with Sketching Male & Female Fashion Figures
Equipment ,tools and materials	Supplies and equipment needed or useful Sketching Walking Fashion Figures include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Sketching Walking Fashion Figures
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

Here you'll learn how to draw the fashion figure walking down the runway. This is one of the most popular poses that fashion designers use for their portfolios, yet it is fast, easy and fun to draw. All kind of clothing looks great on this pose. So sharpen your pencils and let's begin!

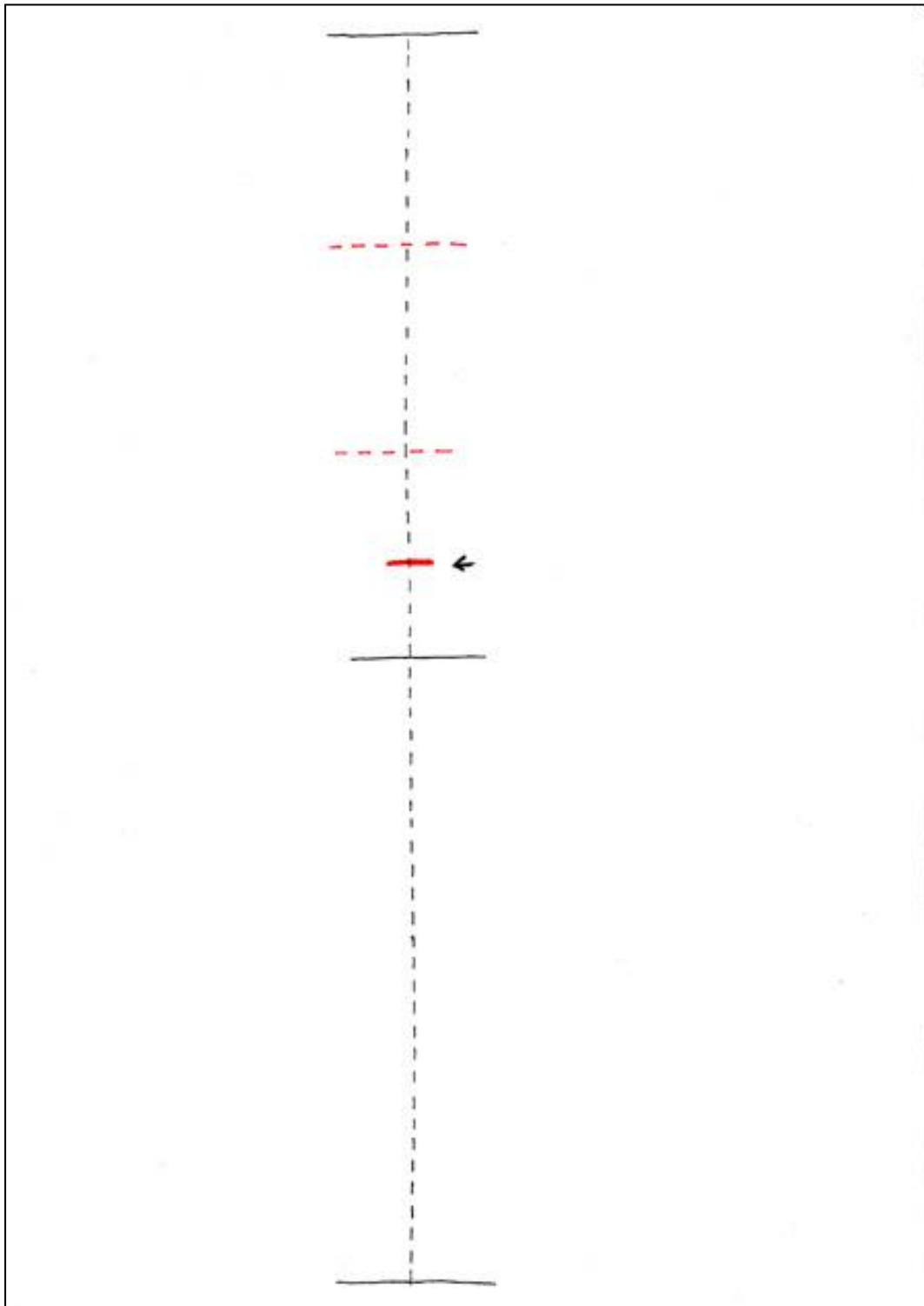
Step 1: Body dimensions

Mark the size of the fashion figure. If you are going to draw it on the whole sheet, leave just a little bit of space from both the top and bottom end. Pull a vertical body Centerline and find its middle.



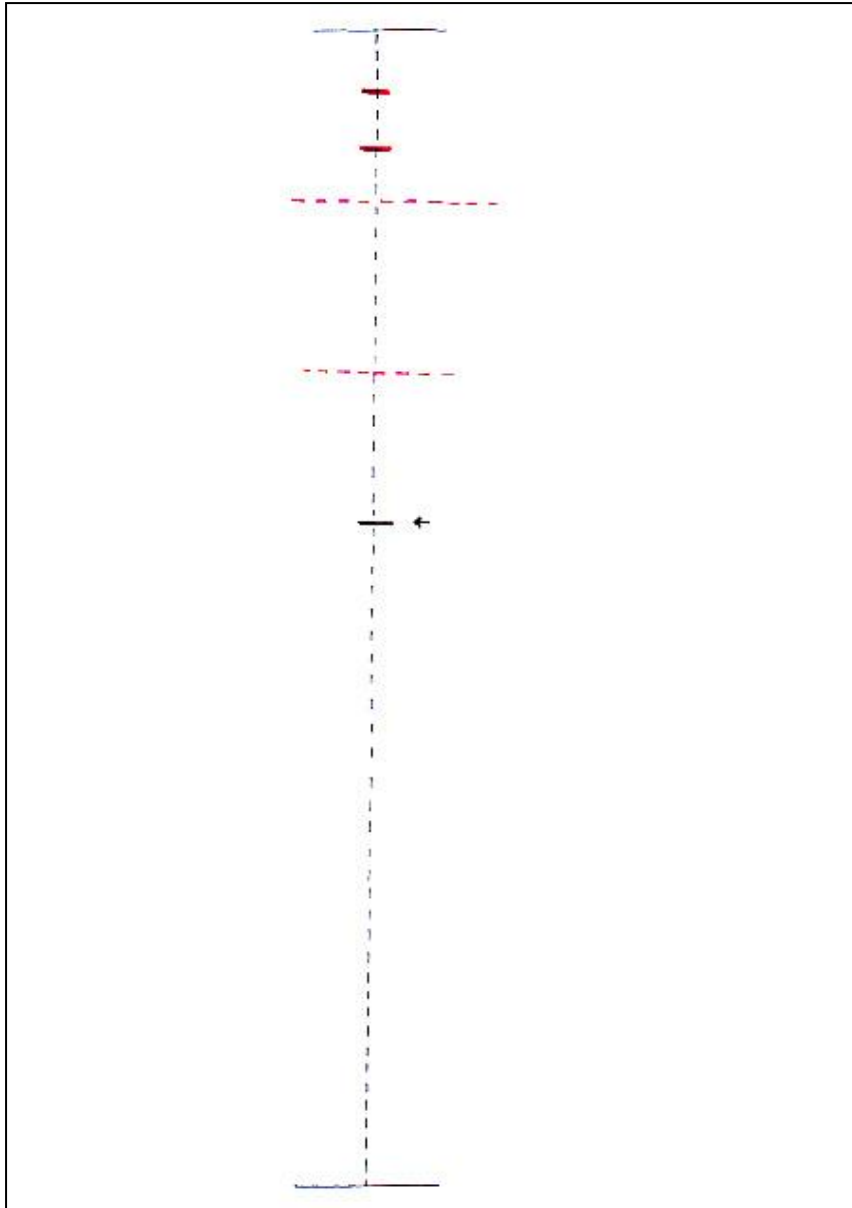
Step 2: Legs/torso

To set the length needed for the legs and the torso divide the upper half of body Centerline in 3 even parts. Mark the middle of the 3rd part. This is where the pelvis of your fashion figure should be. Higher than the pelvis stands the torso, below – the legs.



Step 3: Head size

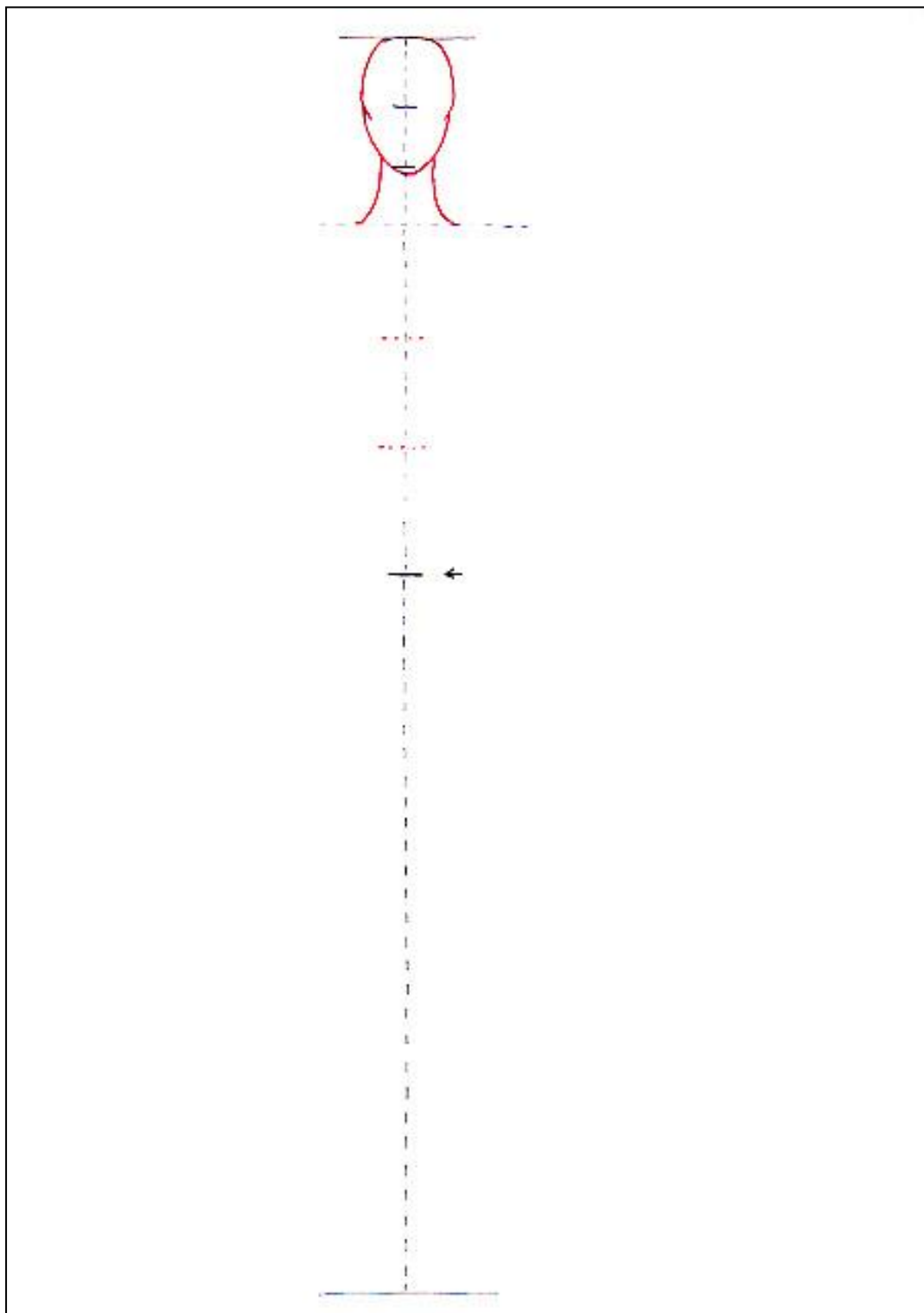
To find how big the head of the model should be divide the upper space from the pelvis in 3 equal parts. The top segment is where the head and the neck are going to be. Separate it in 3 again.



Step 4 Draw the head

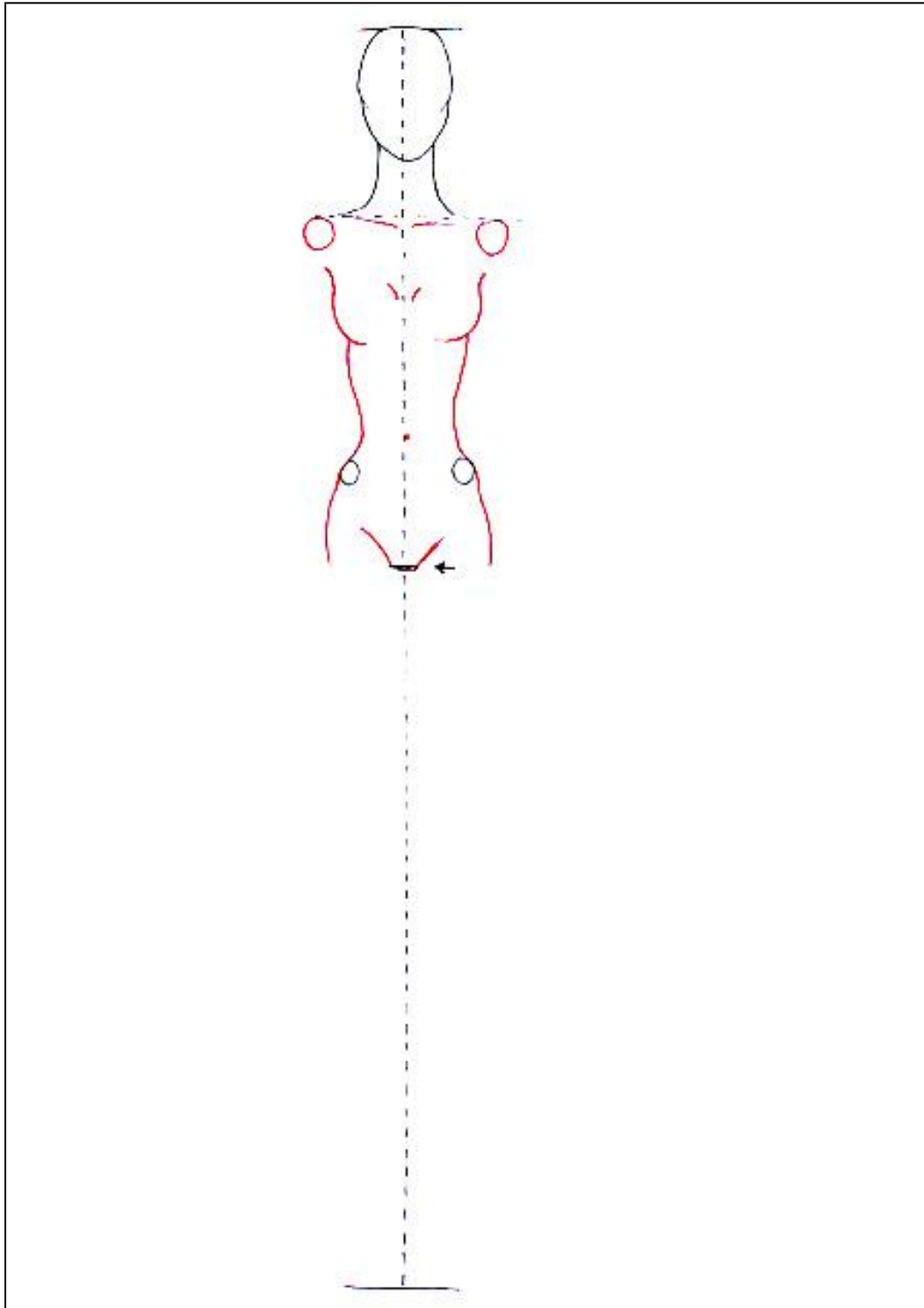
Draw the head in the first 2/3 of the top section. Continue and draw the neck in the last 1/3.

Tip: If everything is correct so far you should have enough space to draw 3 more heads from the neck down to the pelvis. Check it out, it's important.



Step 5: Draw the torso

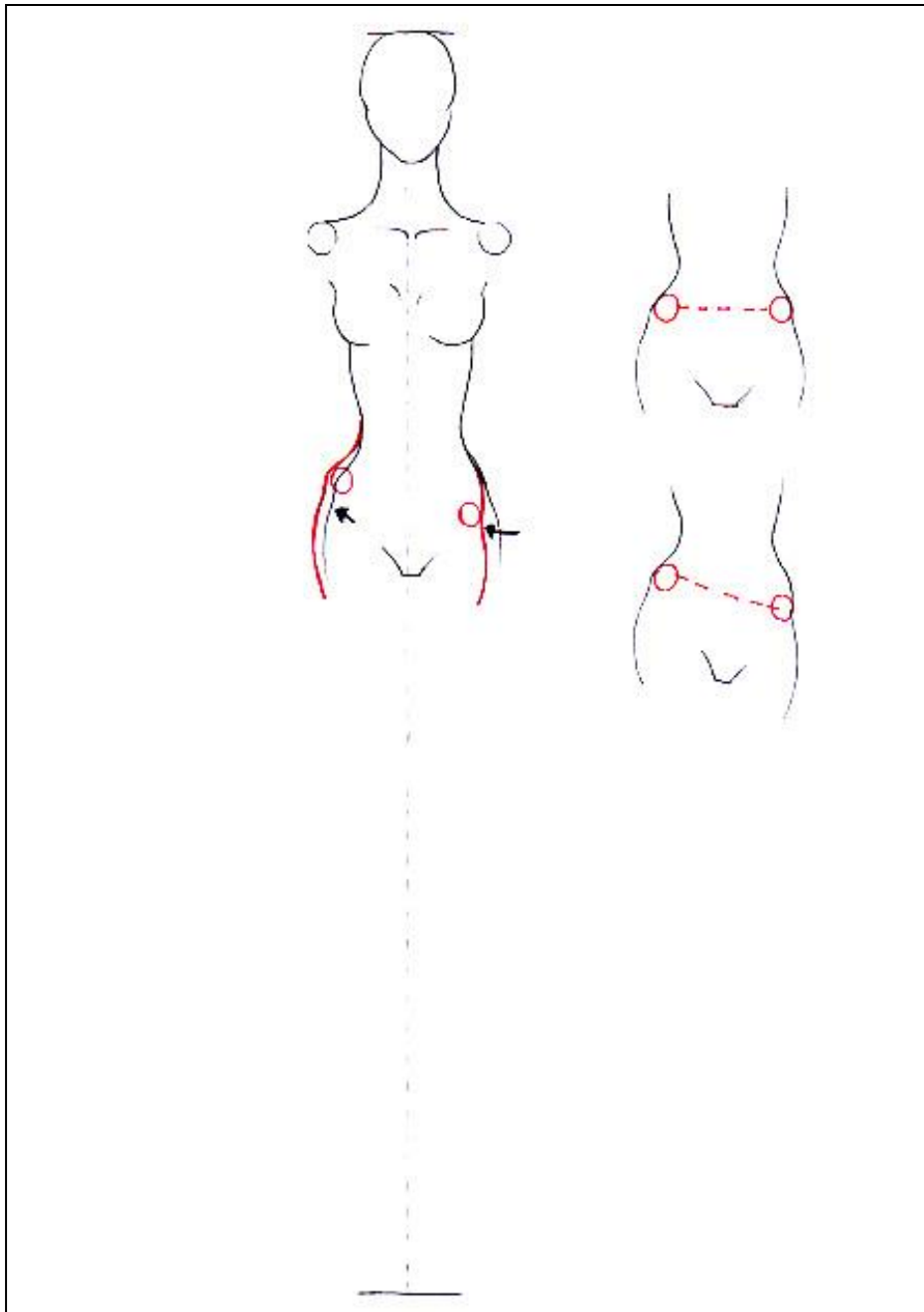
Draw the figure's torso. Make sure you do not erase the little circles on the hips; you are going to need them in the next step.



Step 6: Hips move

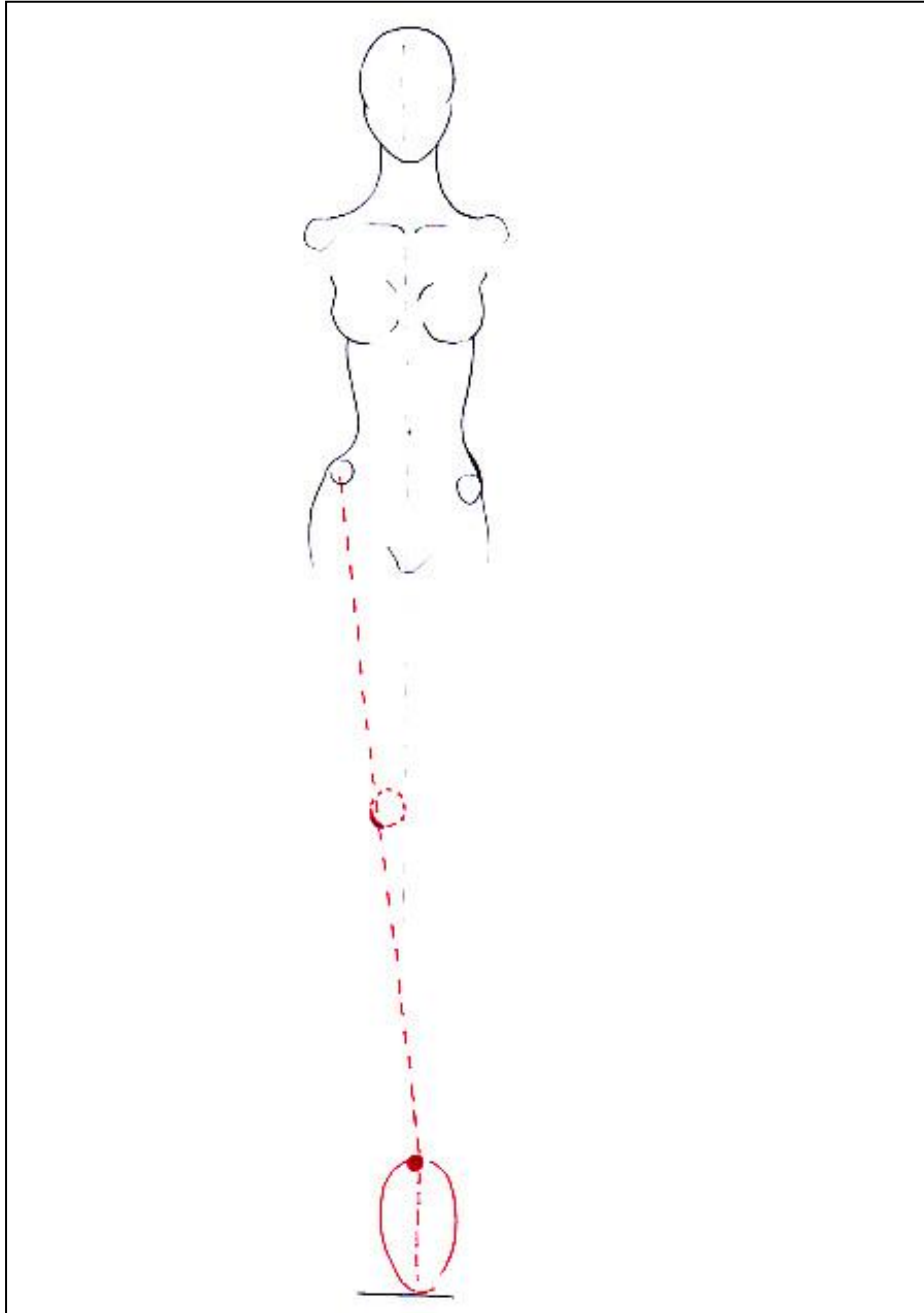
This is the most essential step in drawing this fashion pose. You need to move the whole hips area to the left. Also make sure that the left circle stands higher than its original position and the right circle stands lower than before. If you were to connect the two circles with a line it would be no longer horizontal, but rather diagonal.

Tip: *The incline of the hips is always from the front leg toward the back one.*



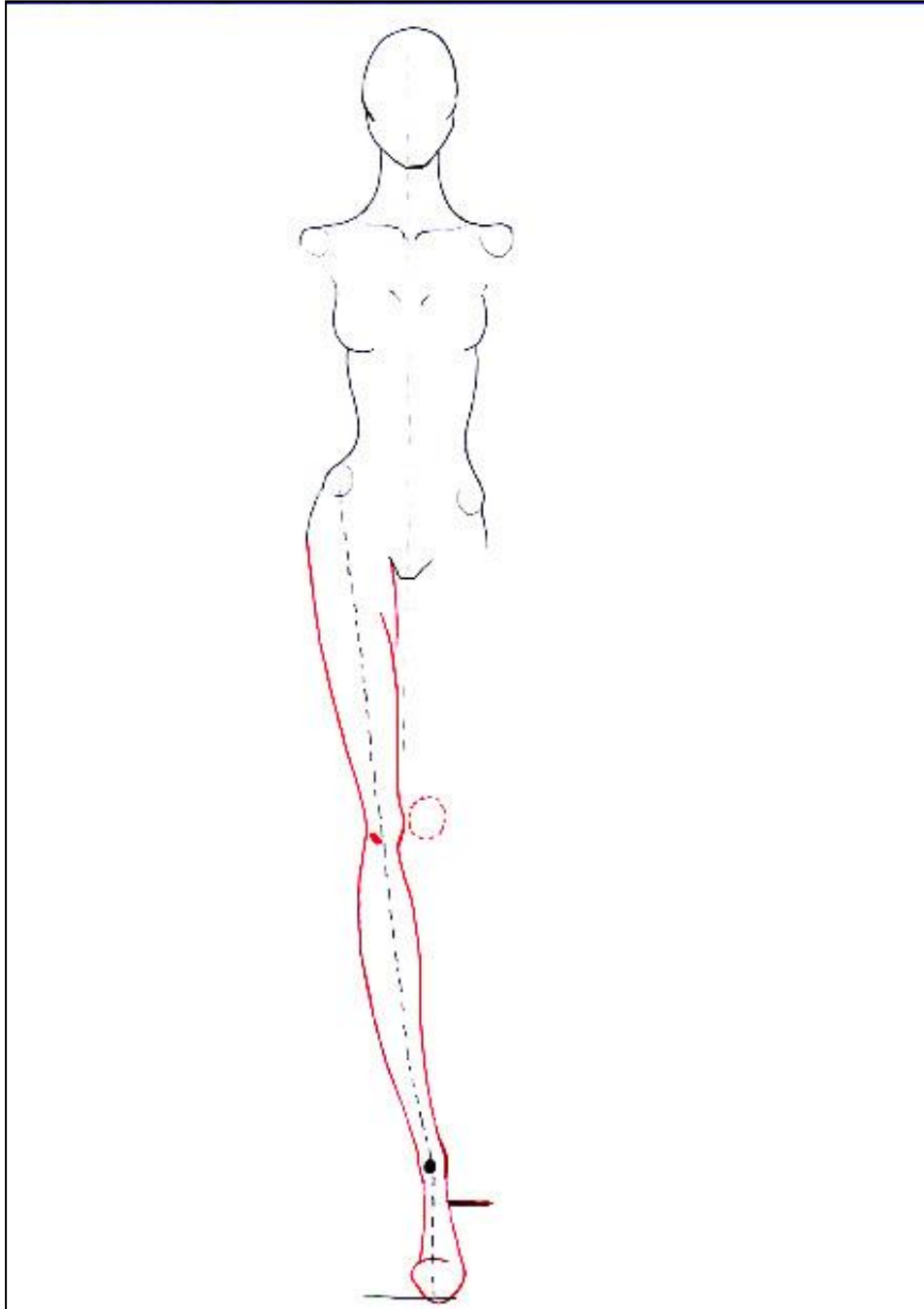
Step 7: The front leg

One head from the ground mark a spot close to the body Centerline. Join this spot with the higher hip circle. This way you will hint the direction of the front leg. In the middle of the leg's guideline draw a circle for the knee.



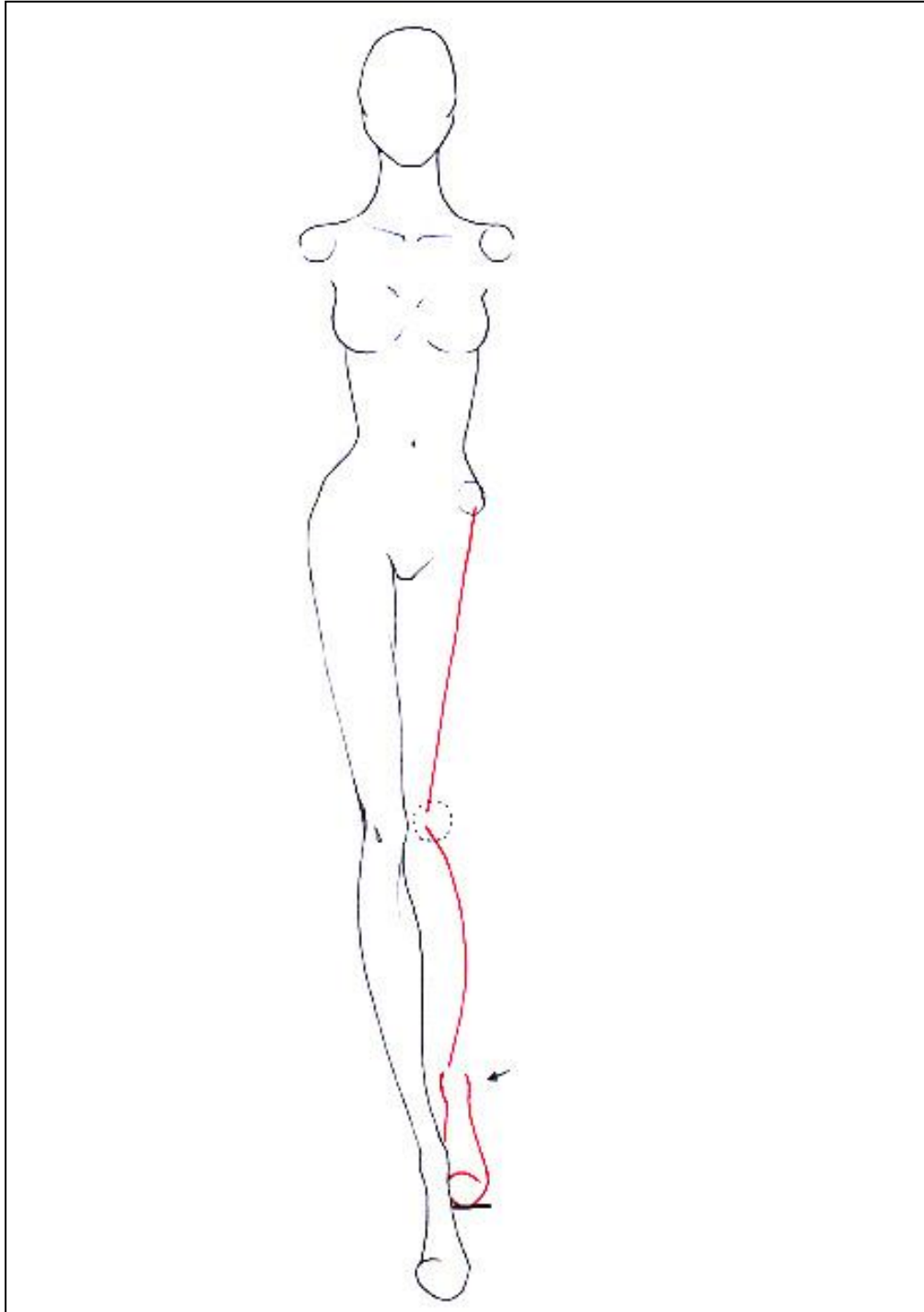
Step 8: Draw the leg

The spot that you marked in the previous step is approximately where you should place the ankle. Note that the foot is not tilted, but straight, parallel to the body Centerline. Draw a circle for the knee of the back leg right next to the other. Use a short horizontal line to indicate the level of the toes of the back leg. This line should be about the ankles of the front leg.



Step 9: The back leg

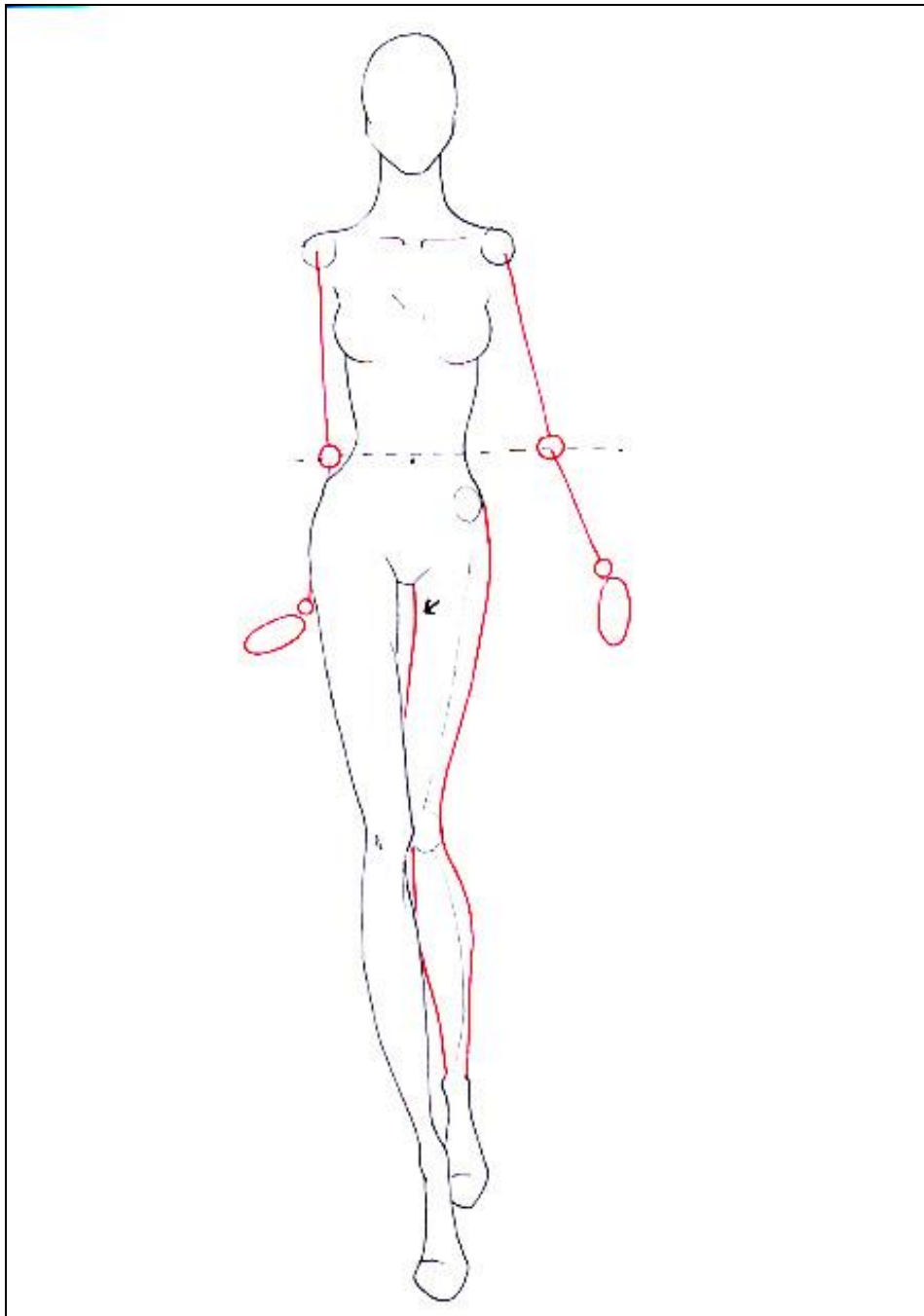
Connect the lower hip circle to the back leg knee. Draw the foot. Its size is almost the same size as front leg's. Note that it is partially hidden behind the front leg. The more- the better. Use an arched line to join the knee with the foot.



Step 10: Back leg

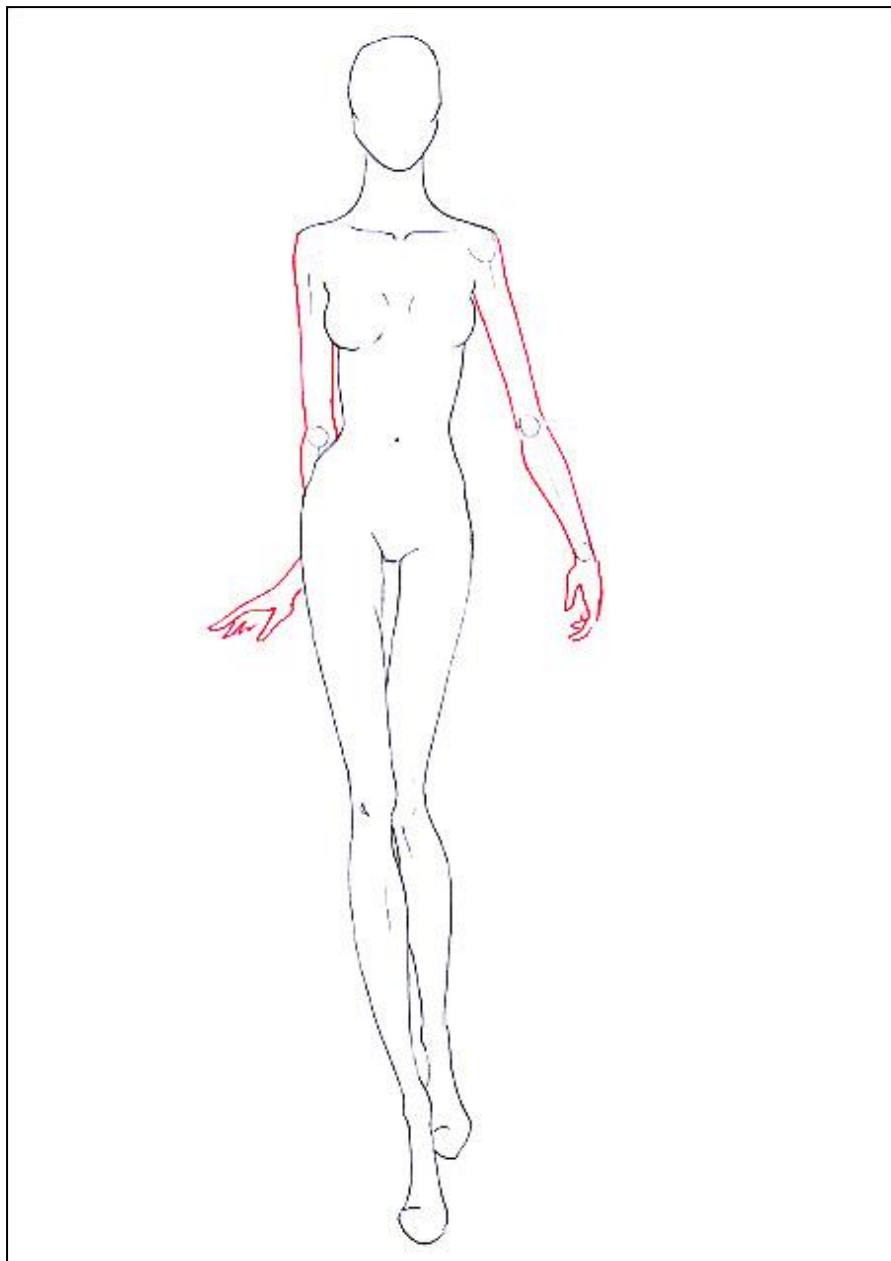
Finish the outline of the back leg following the guidelines you just made. Notice that there is space between the tights. Remember that the elbows are always at level of the waist.

Tip: Keep the arm corresponding to the front leg close to the body and slightly behind it. The arm corresponding to the back leg should be drawn away from the figure.



Step 11: Arms

Finish drawing the arms of your model and erase any unnecessary lines.



Add the face, hair and your fashion design to make this walking pose.

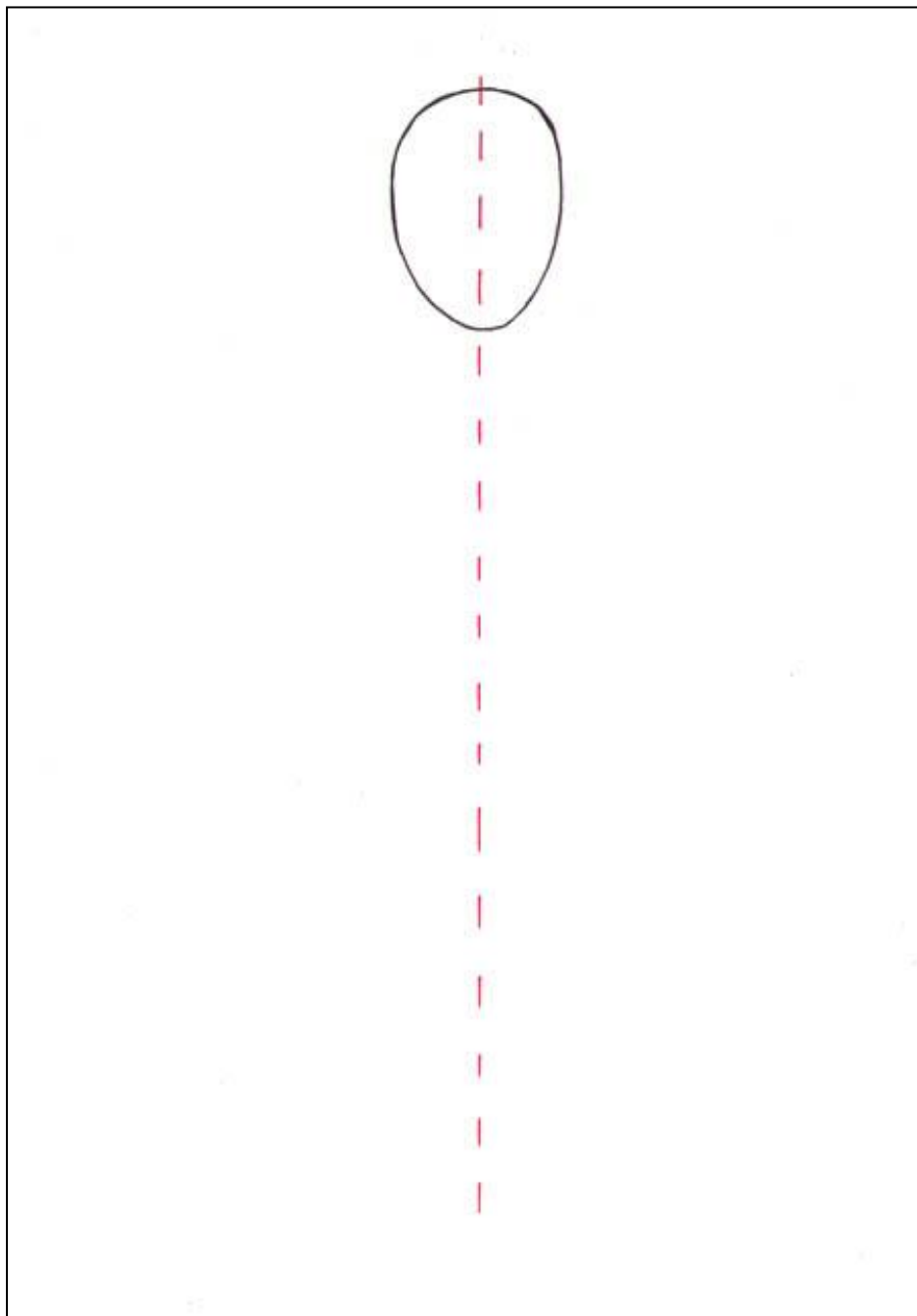
Operation title: 5 Sketching Fashion Figures (TORSO)

Purpose	To acquire the trainees with Sketching Fashion Figures (TORSO)
Equipment ,tools and materials	Supplies and equipment needed or useful Sketching Fashion Figures (TORSO) include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Sketching Fashion Figures (TORSO)
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

Drawing a proportional, well-shaped body may look challenging to you. In this tutorial you will discover the steps needed to make it look right quickly and easily with no effort.

Step 1

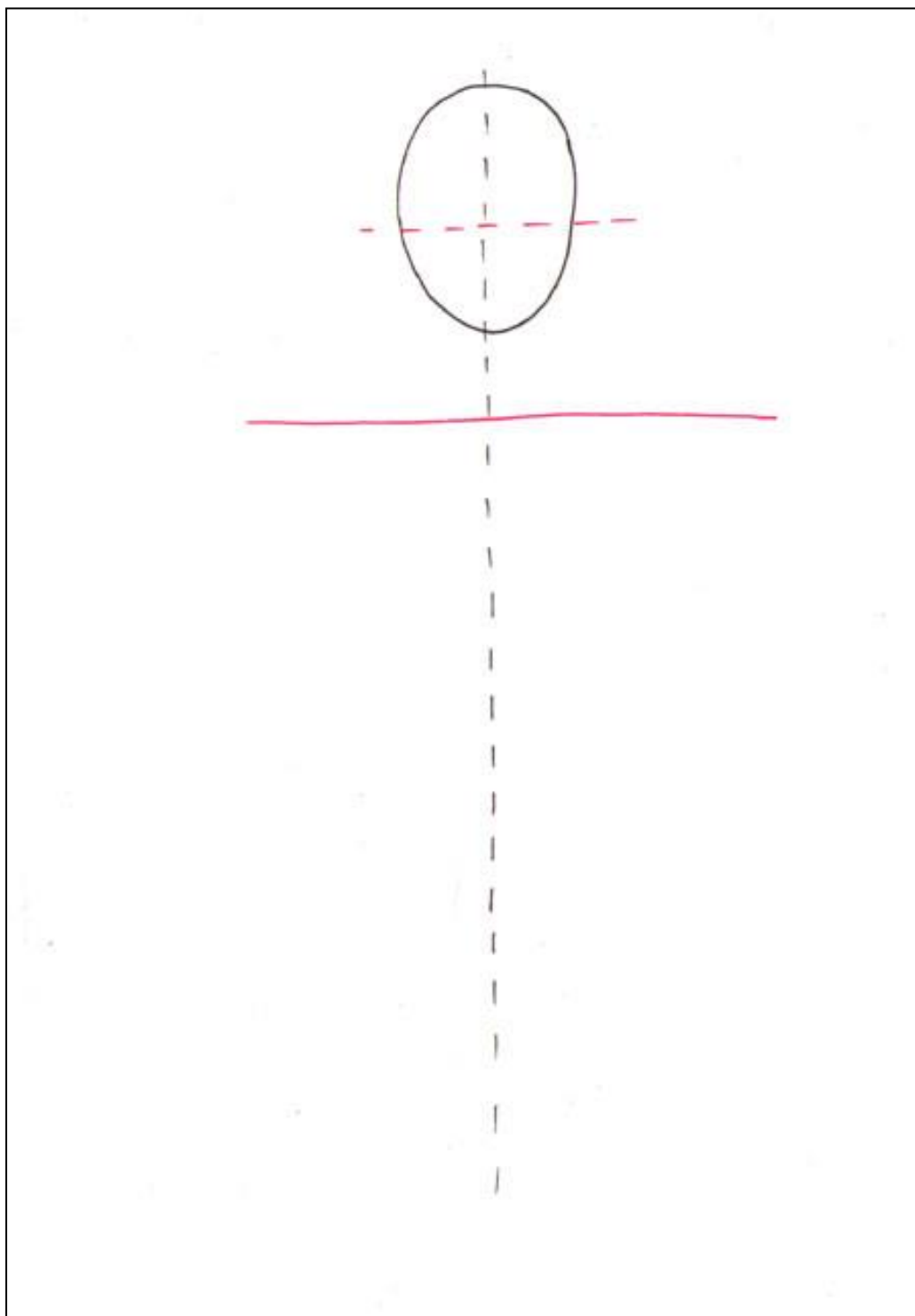
Draw an egg-shaped ellipse that will be the head of your model. Leave enough space for the body. Once you have it, pull down a vertical Centerline for the torso.



Step 2 Shoulder line

Draw a horizontal line half-head below the chin. This is the shoulder line and also marks the length of the neck.

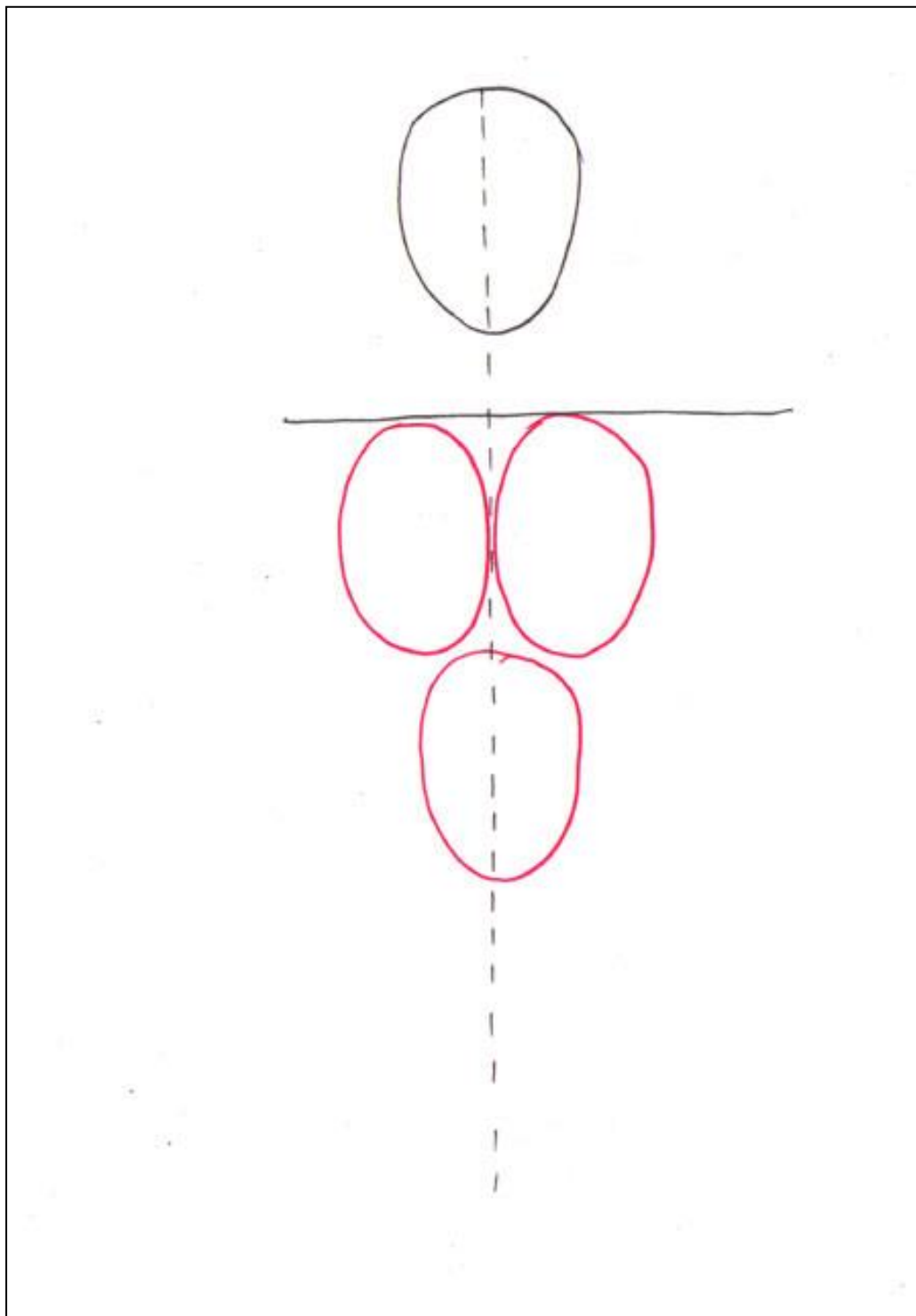
Tip: One of the reasons fashion illustrations look that graceful is the long necks of the models. Don't be afraid to draw a neck longer than half the head size, but avoid making them shorter. A shorter neck will give your model a masculine look.



Step 3 Torso guidelines

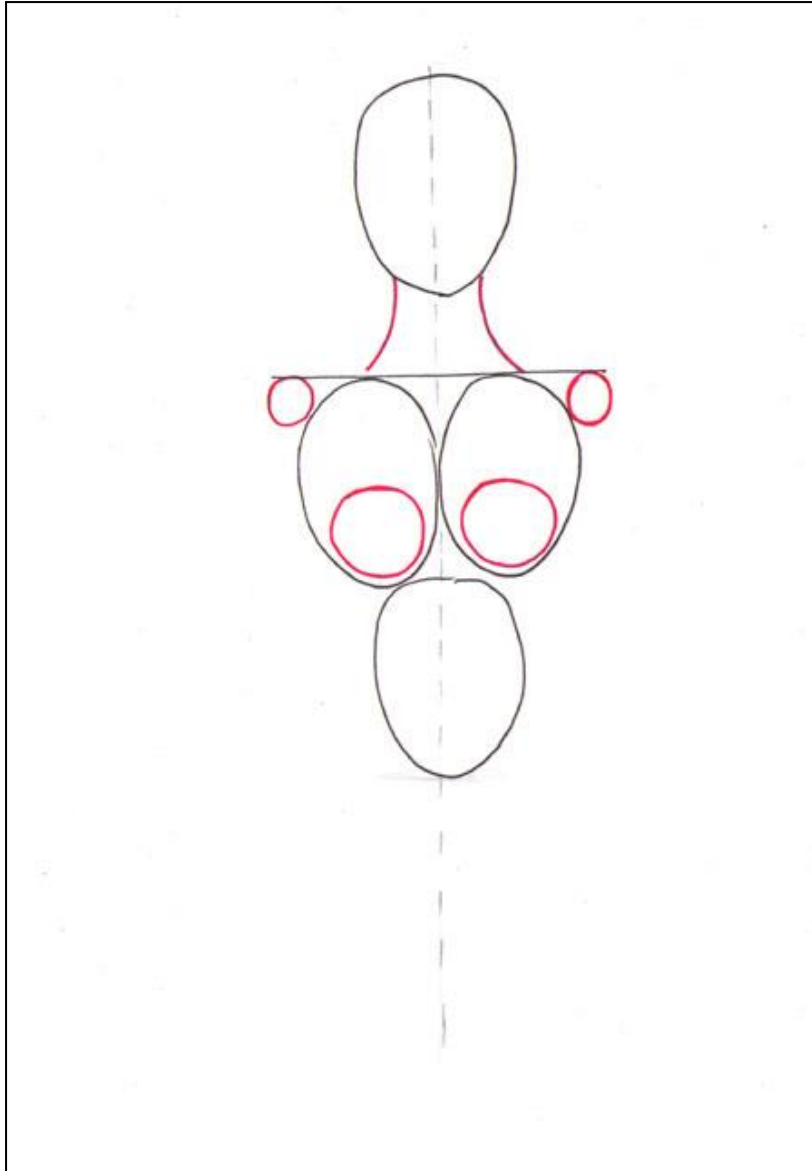
First, make two ellipses one next to another right under the shoulder line. They should be same size as the head and touch the Centerline. Make them one from each side. Then, draw a third “head” between and under the latter two. The torso Centerline should

separate it in the middle. It is essential that you draw all the ellipses the same size in order that your model does not result in proportional.



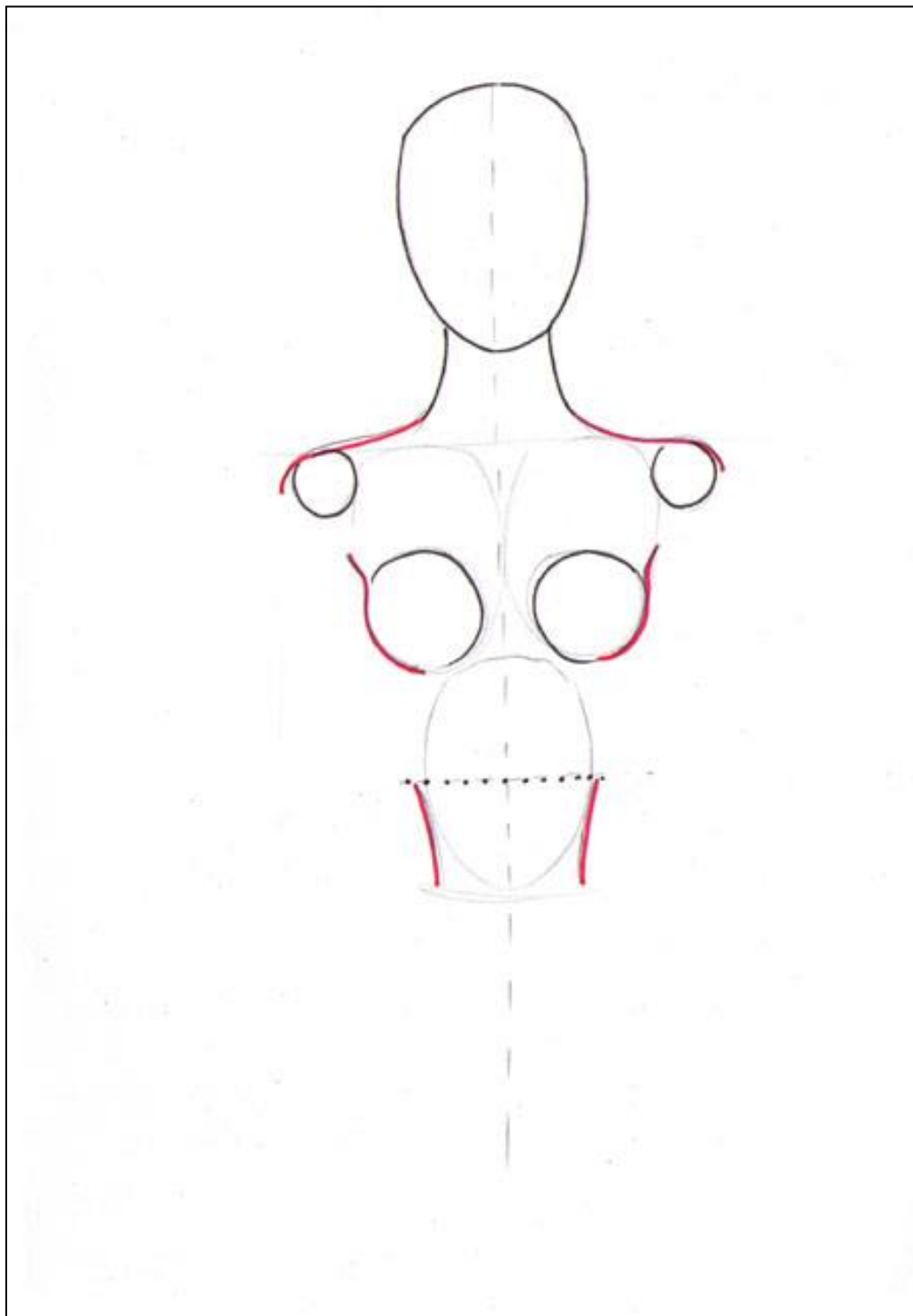
Step 4

Begin by drawing a feminine neck that is slightly curved towards the Centerline in the middle. Then, touching the upper two ellipses draw two smaller circles. The size of those is about $\frac{1}{4}$ of the head. Make one from the left side and one for the right. The circles in the lower half of the upper two ellipses mark the breasts of the model.

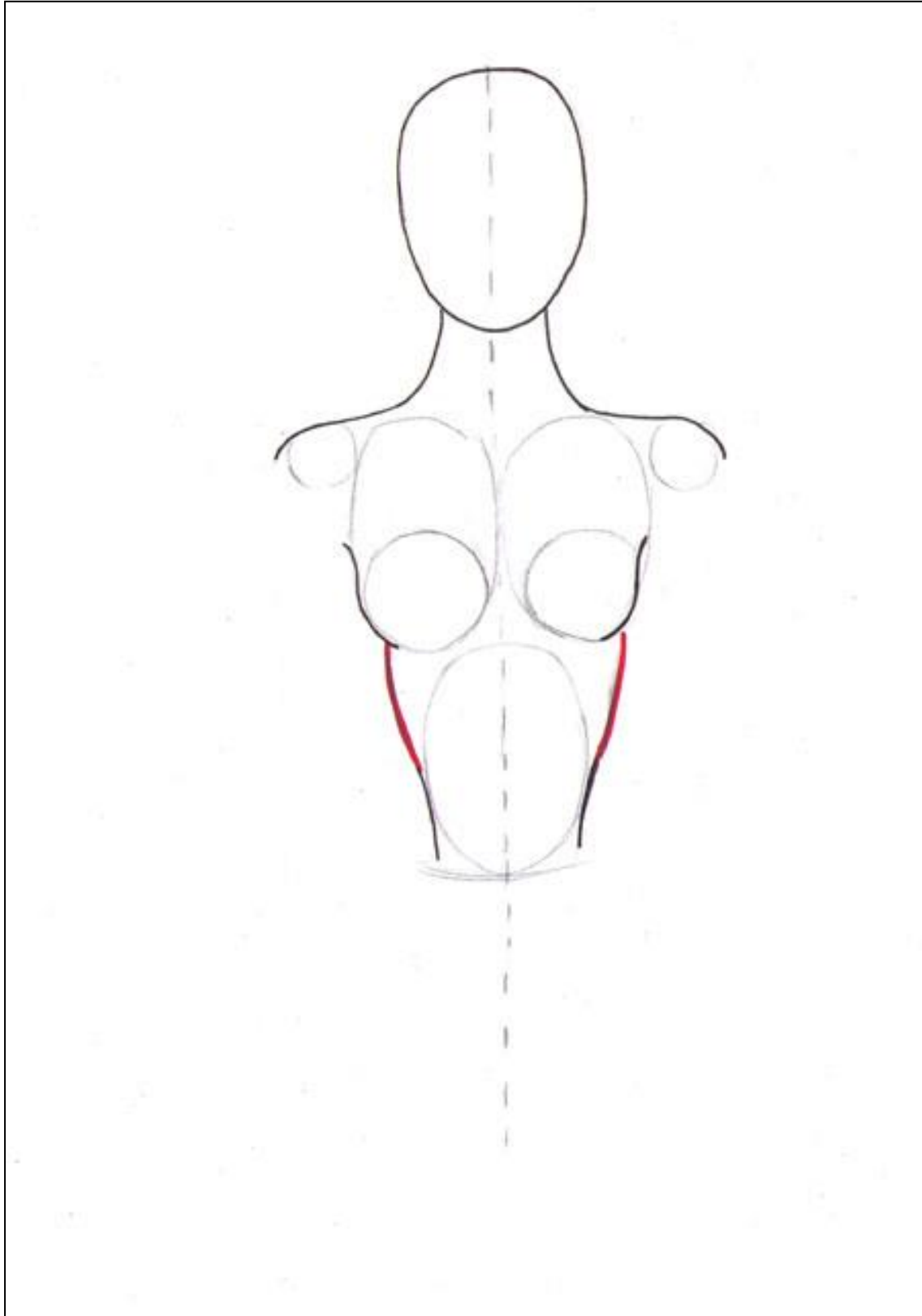


Step 5 Nice curves

Shape the shoulders. Try to make them slightly narrowed and follow the outline of the small circles in the end. Next, shape the breasts as shown in the picture. Make sure to leave enough space between the shoulder line and the chest. To draw the waist find the middle of the head frames and make two narrow lines. Follow the guidelines of the ellipse.

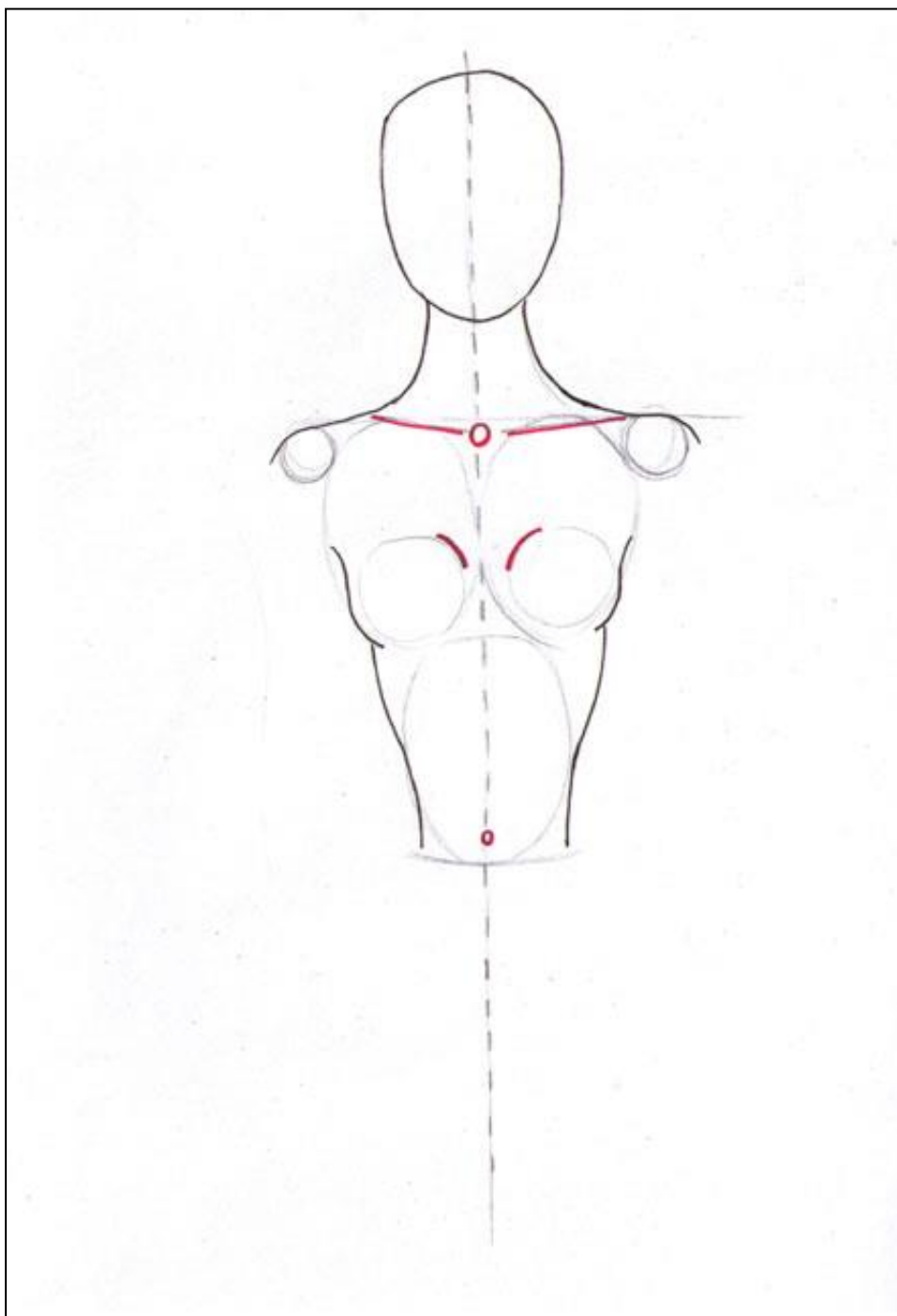


Step 6 Rib cage: Connect the waist and the breast by curved lines. These are for the rib cage.



Step 7 the details make it work

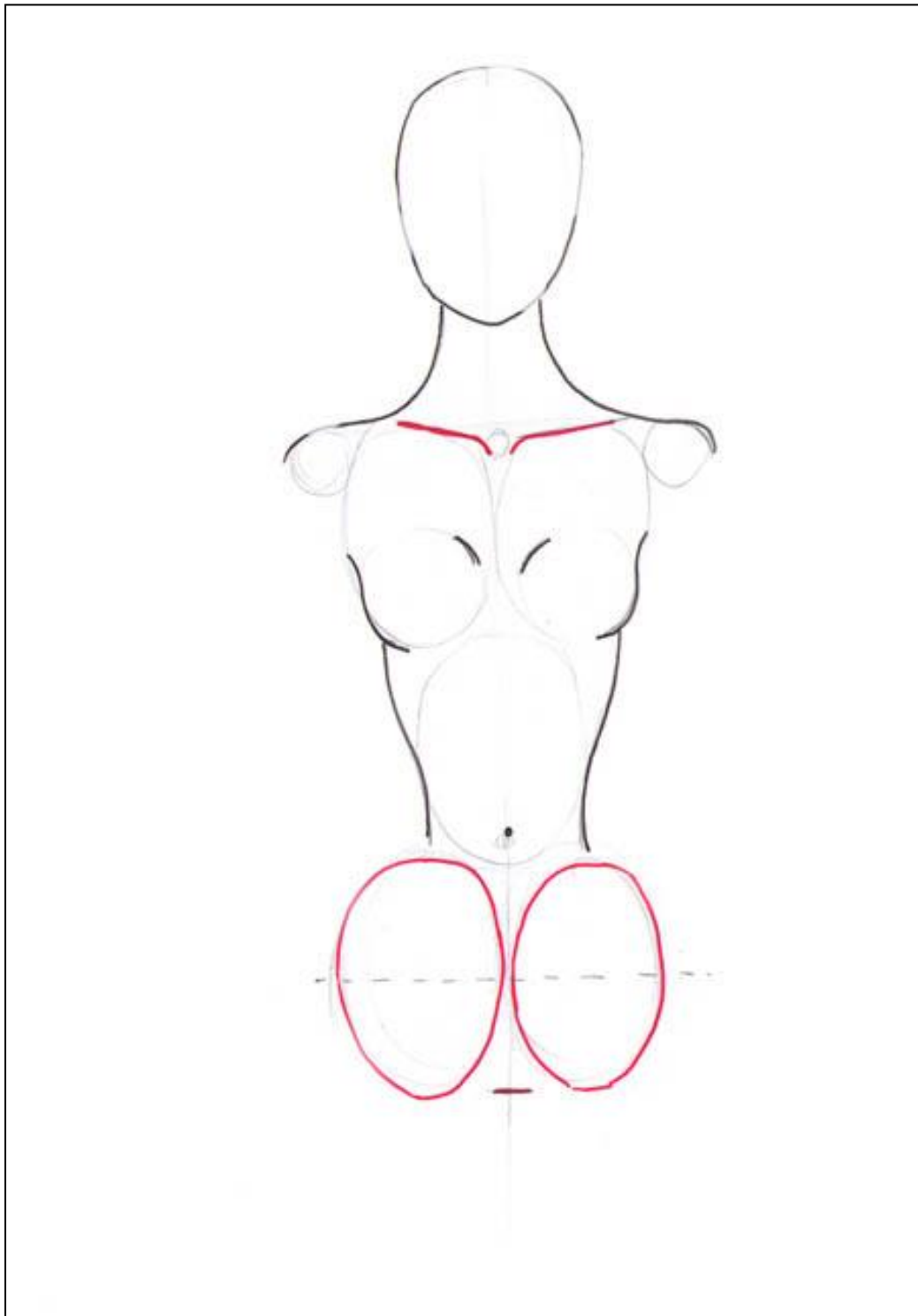
Follow the circle guideline of the breast and add short lines from the opposite side of the outline you already have. Mark the belly-button close to the bottom of the last head frame. For the breastbone draw a small circle where the shoulder line and the torso centerline cross. Connect it with the shoulders by narrowed (up) lines.





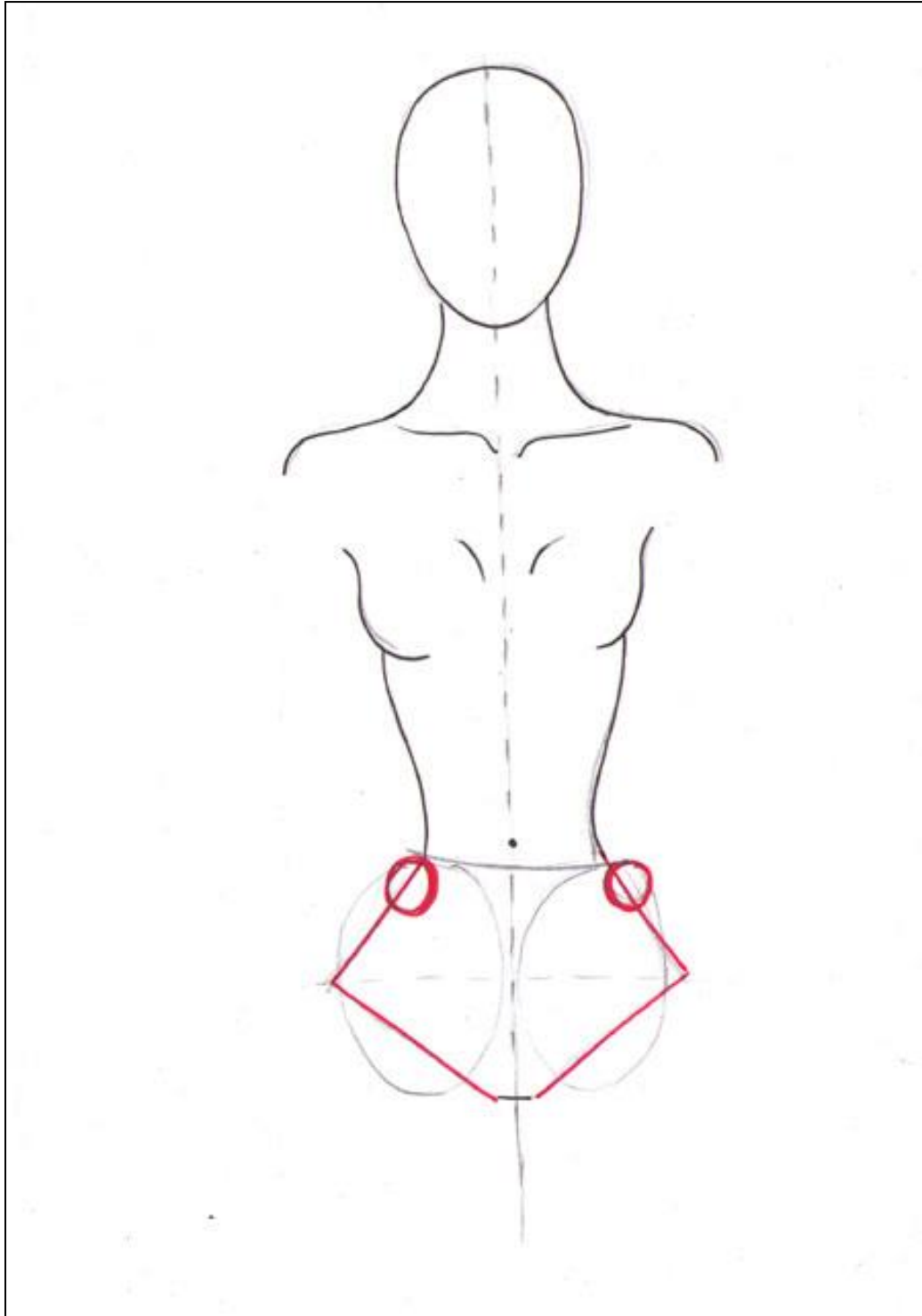
Step 8

Soften the line of the collarbone. Draw two circles from both sides of the Centerline again. These are the frame for the pelvis. Mark the crotch.



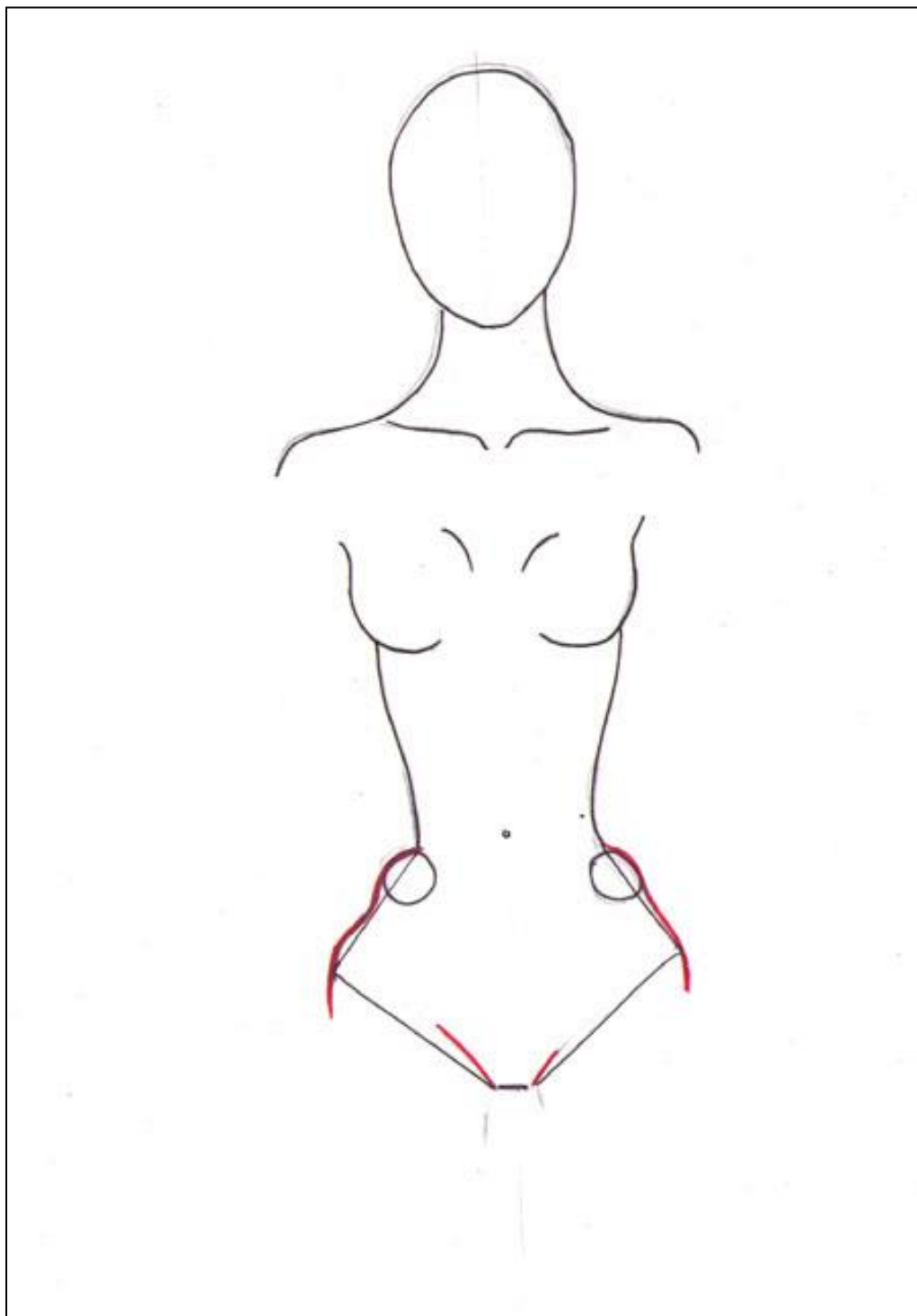
Step 9

Find the middle of the last ellipses and connect the waist and the crotch forming a diamond-like shape. Just below the waistline draw two circles with the same size as those used for the shoulders.



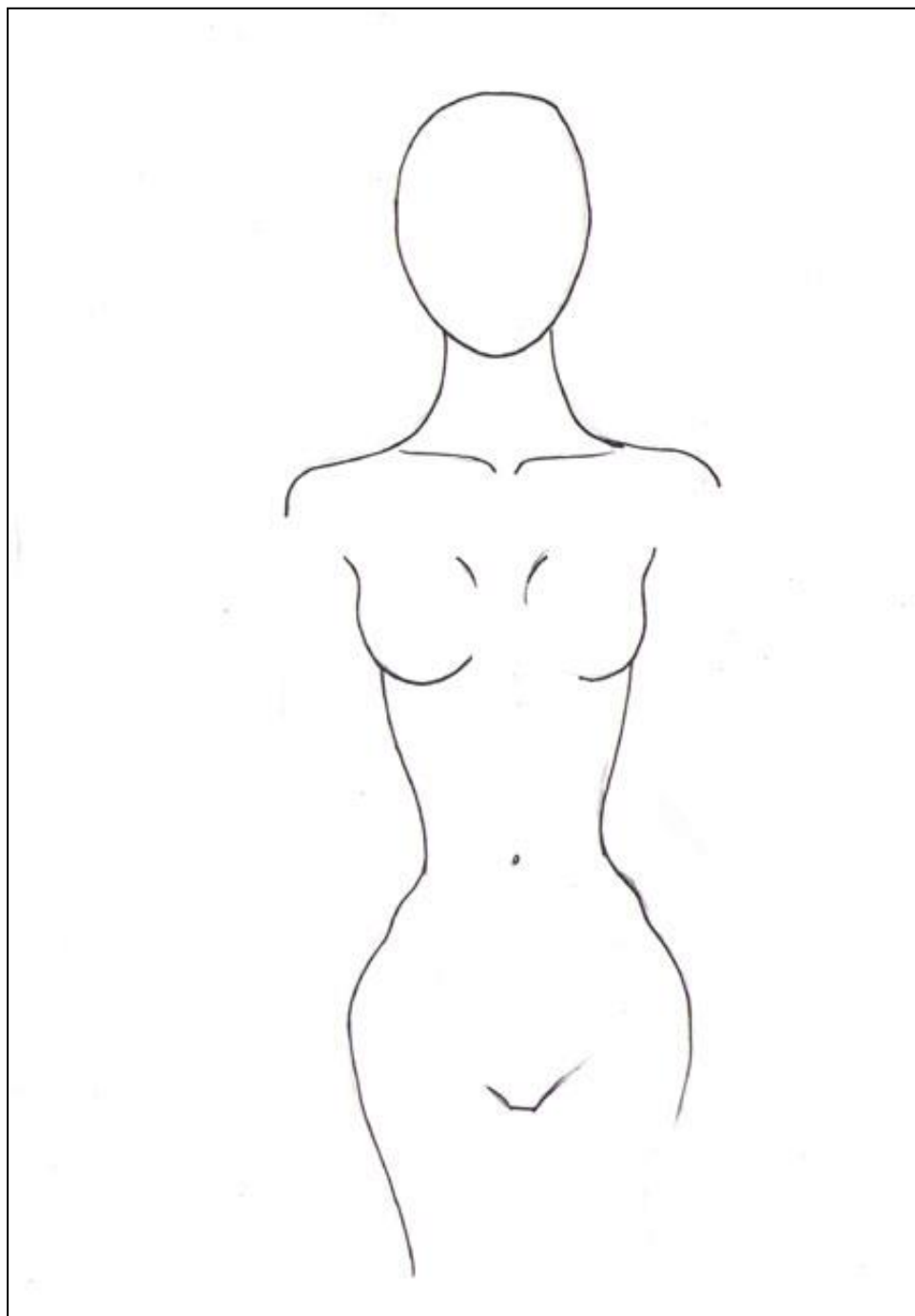
Step 10

Outline the pelvis with soft curves. Don't forget the small circles.

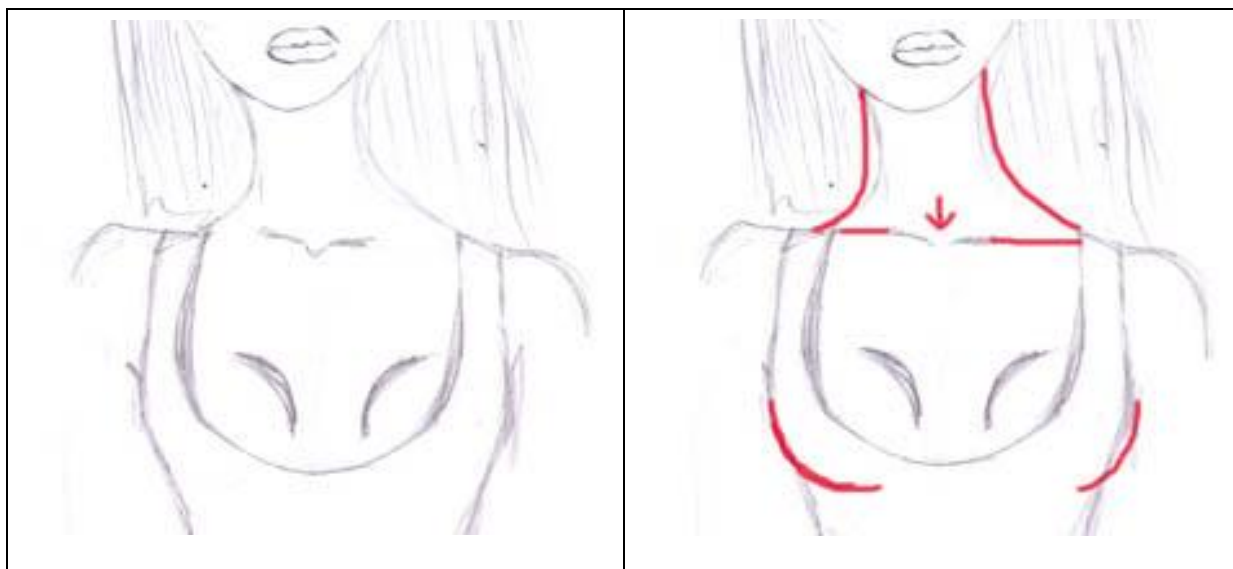


Step 11

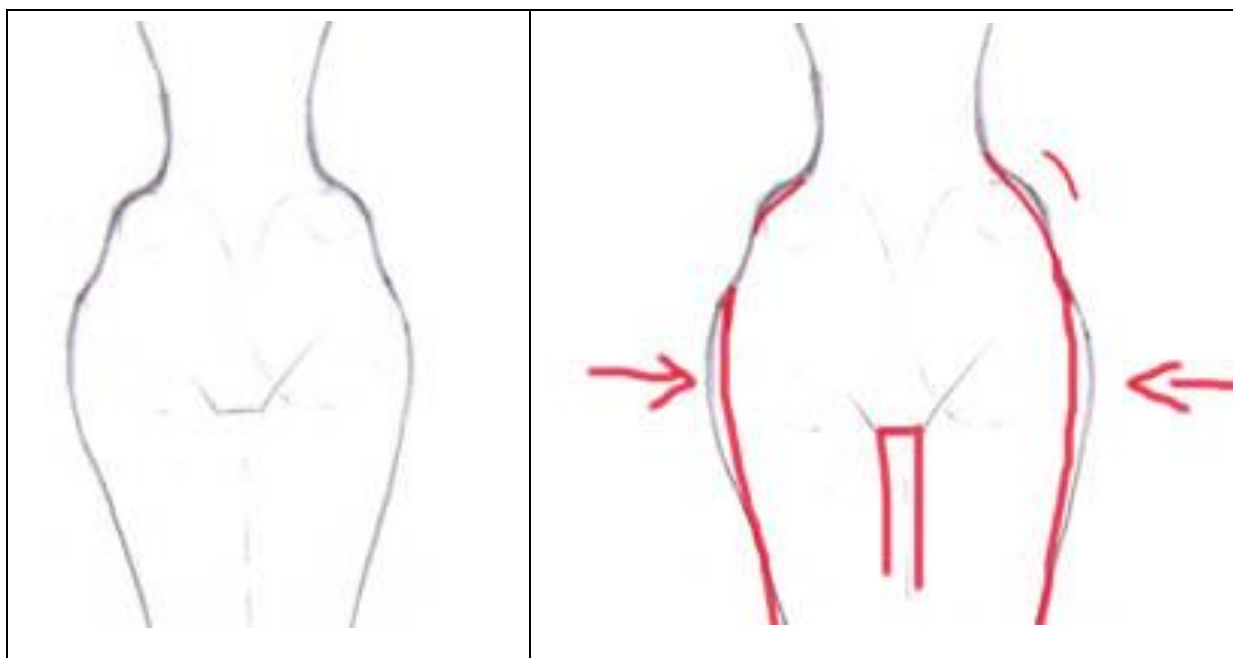
Erase all the guidelines you don't need and draw the legs and arms that you'd like. It's up to you!



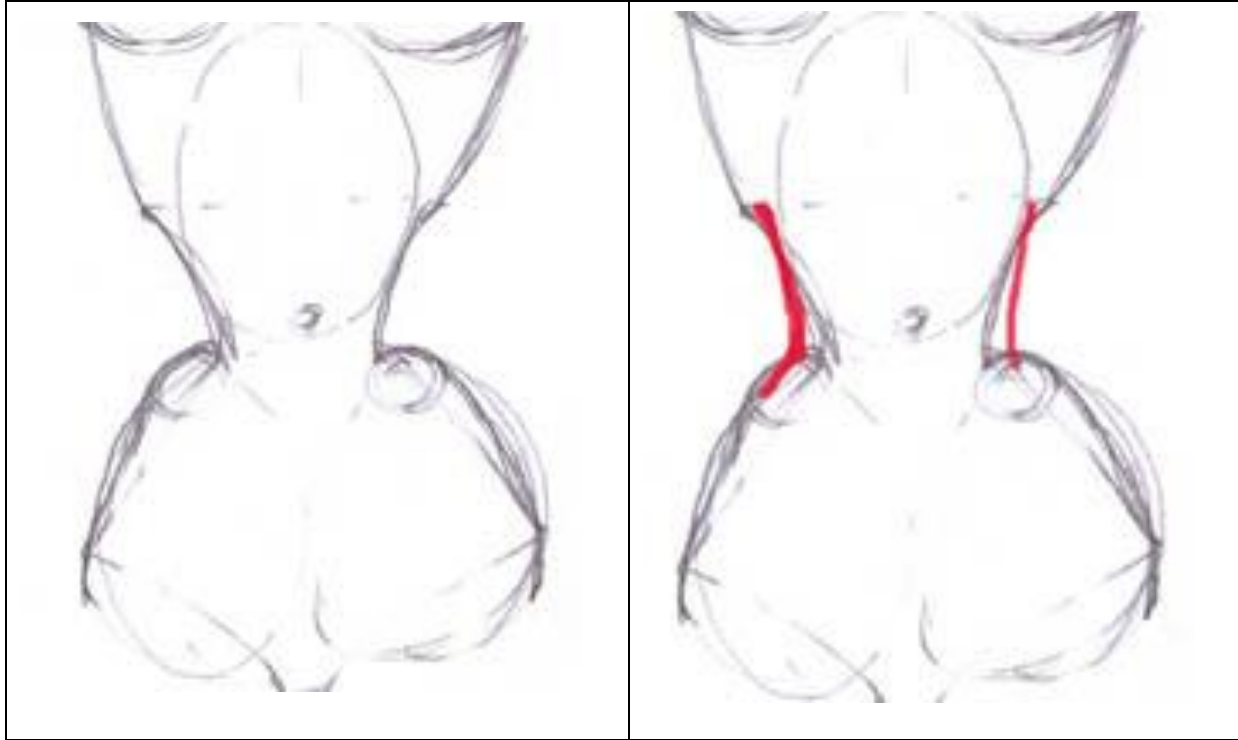
Common mistakes:



Error 1: The neck and the collarbone are among the most beautiful things about models. Have your time to draw them properly. The breasts shouldn't be too pushed up.



Error 2: Follow the guidelines you have drawn for the hips or you risk to make your model too curvy.



Error 3: The waist is too thin. Watch out for this common mistake!

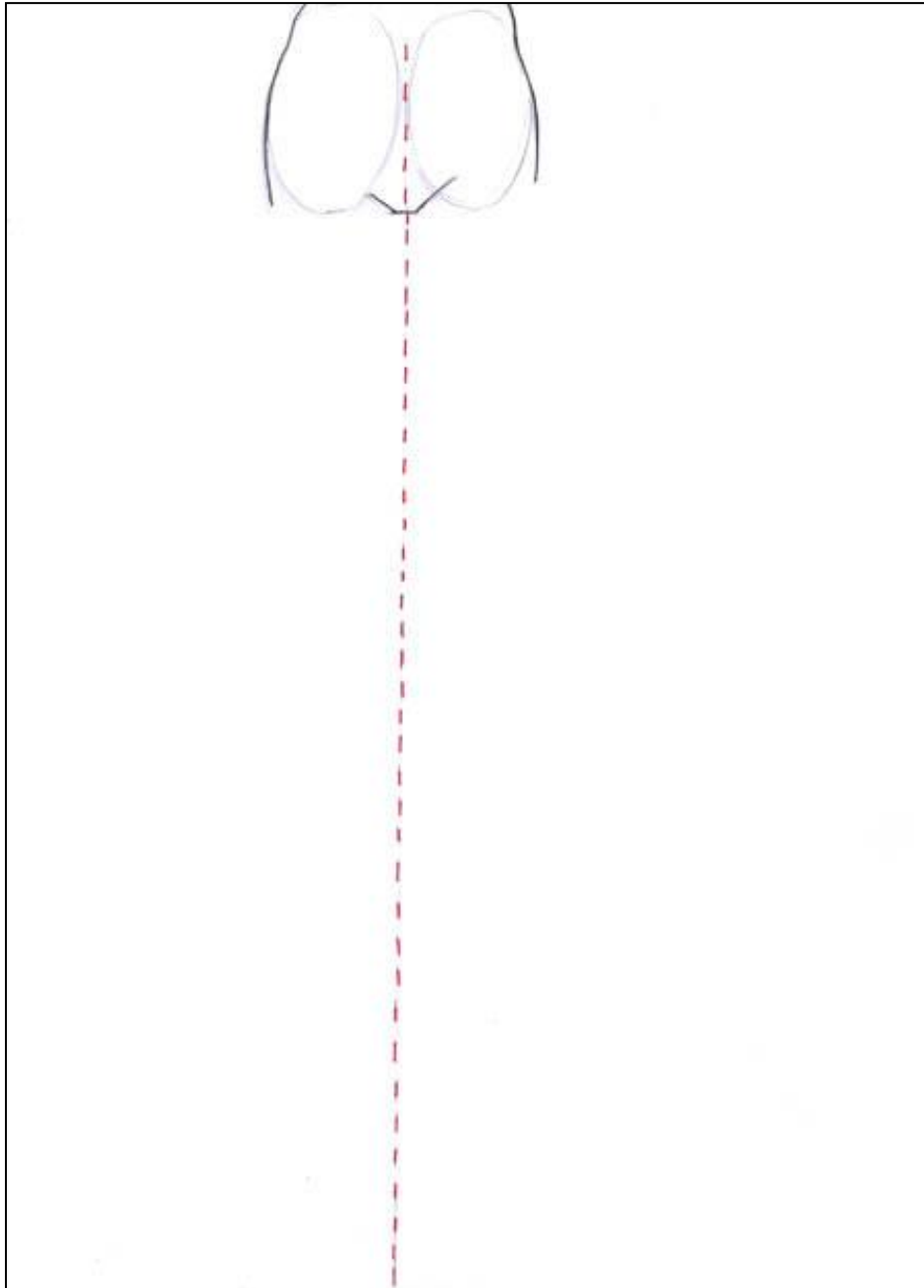
Operation title: 6 Sketching Fashion Figures (TORSO)

Purpose	To acquire the trainees with Sketching Fashion Figures (LEGS)
Equipment ,tools and materials	Supplies and equipment needed or useful Sketching Fashion Figures (LEGS)include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Sketching Fashion Figures (LEGS)
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

In this tutorial you will learn how to draw beautiful long legs for your fashion illustrations. The understanding of fashion legs proportions will add a lot to the clothes you create, giving them the needed grace and style to show the best of your designs.

Step 1

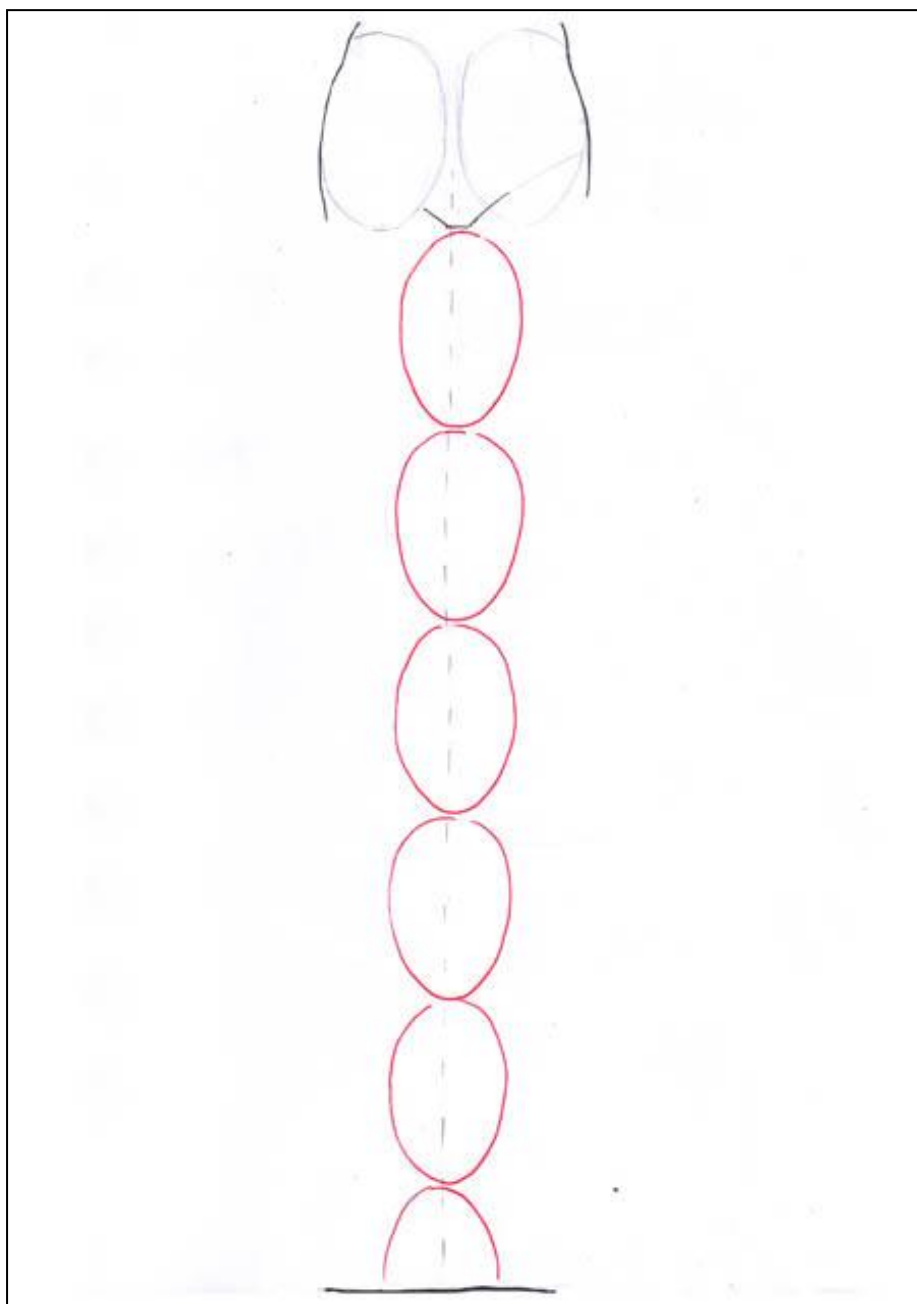
Starting from the place you finished the Female torso tutorial pull down a vertical Centerline from the middle of the body.



Step 2

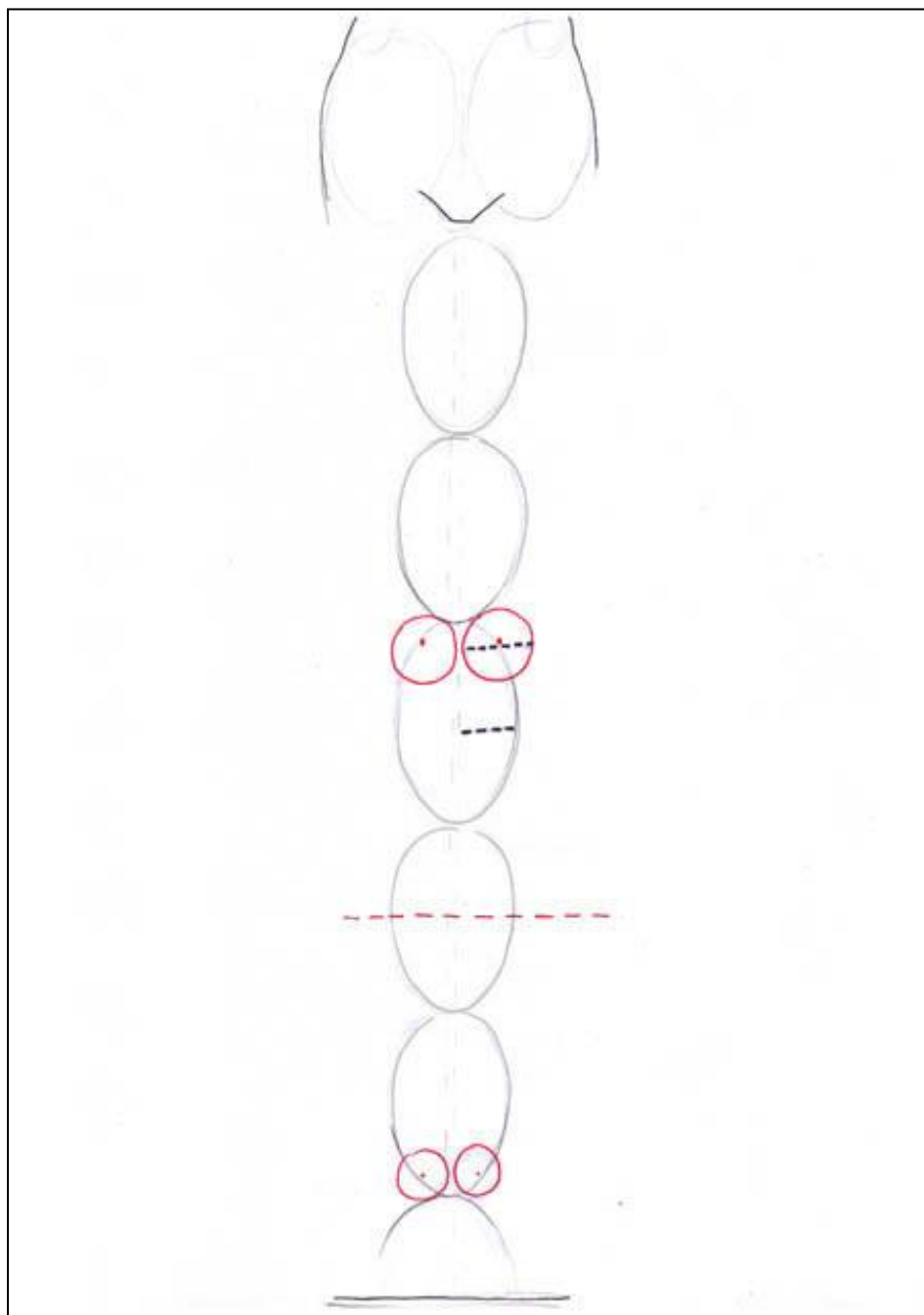
Divide the Centerline in 5 and a half sections each of which with the size of model's head. Remember that drawing them the same size is fundamental for the final result. Don't overlap them and make sure they are situated right on the Centerline. Mark the ground where the five heads and a half end.

Tip: Some fashion illustrators prefer to draw the legs even more en lengthened. Following the steps in this tutorial guarantees you elegant results, but if you are looking for exaggerated proportions feel free to experiment with the number of the heads located on the Centerline.



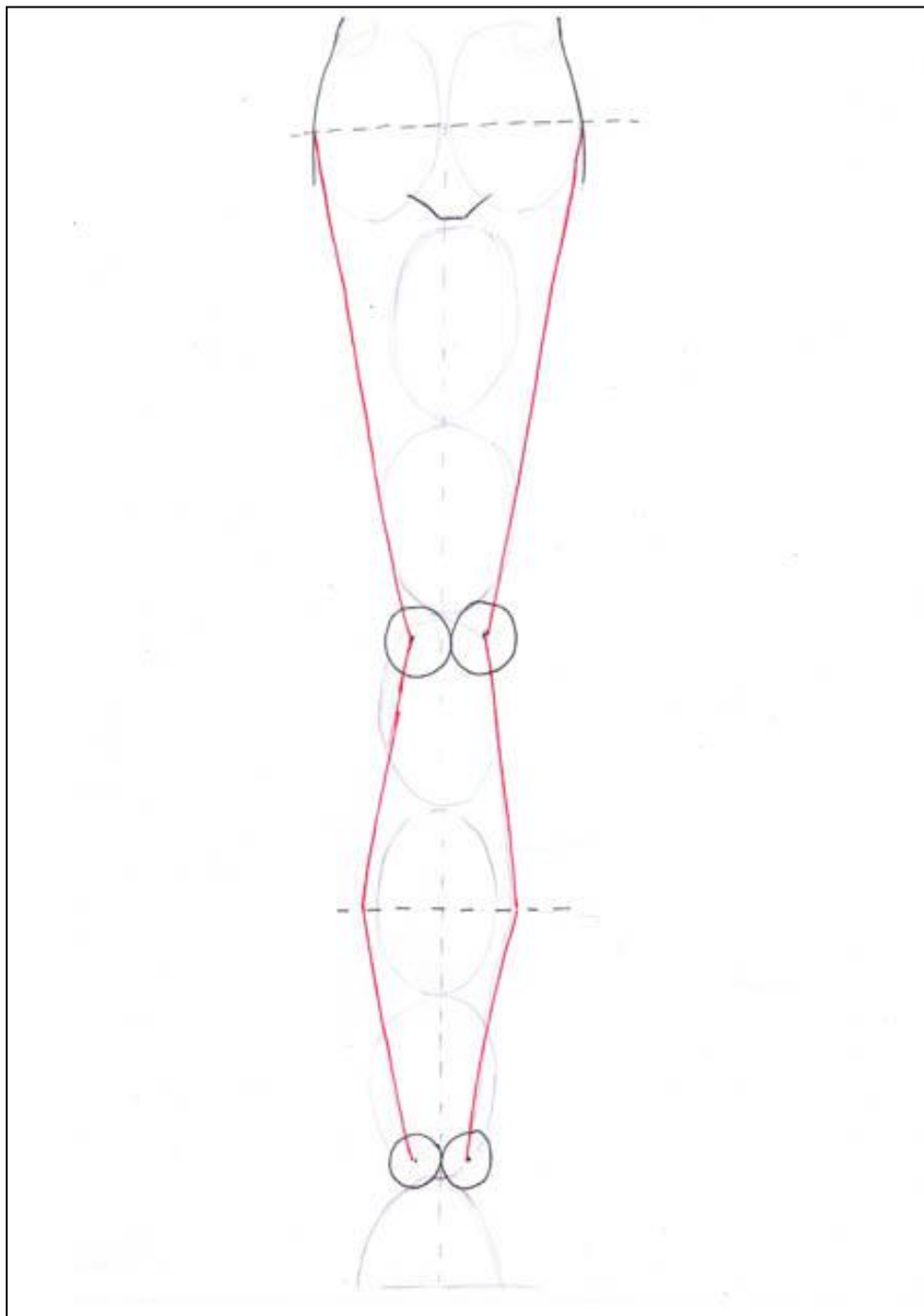
Step 3 Knees and ankles guidelines

Just where the second head ends draw two circles for the knees. Each circle's radius is half the size of the head's radius. Mark the center points. Draw slightly smaller circles in the bottom most part of the last full head. These are for the ankles. Mark the center points of the circles for the ankles as well. All the guidelines you made should touch the Centerline. Mark the middle of the 4th head with a horizontal line.



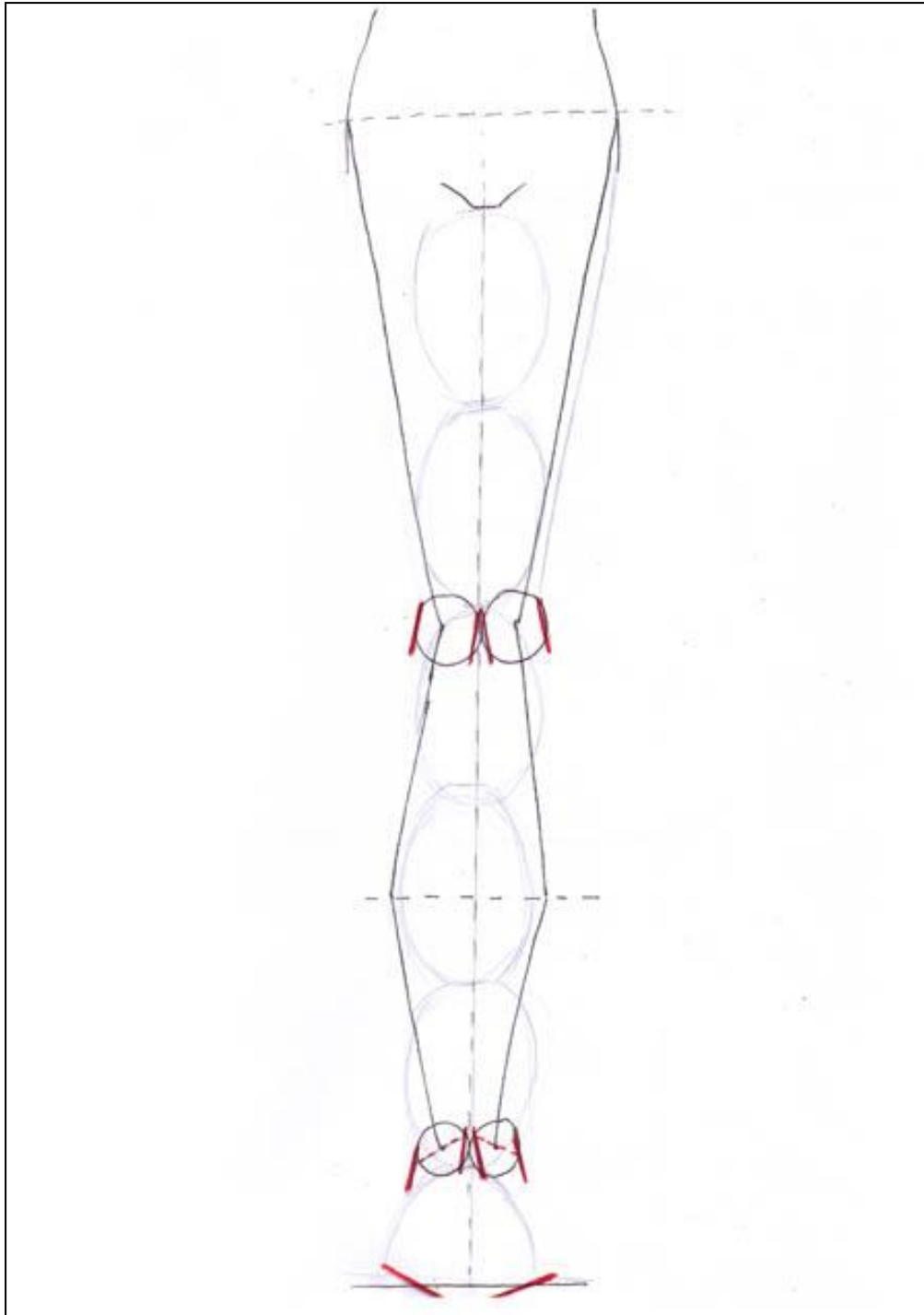
Step 4

Women's legs are known that have the silhouette of the letter X, and men's- of the letter O. Here is how you get this impression: Separate the hip's heads in two with a horizontal line. Connect the outer most point of the heads with the center of the corresponding knee. Draw a line from each knee to right next to the widest points of the 4th head. Connect back to the center of the ankle guideline.



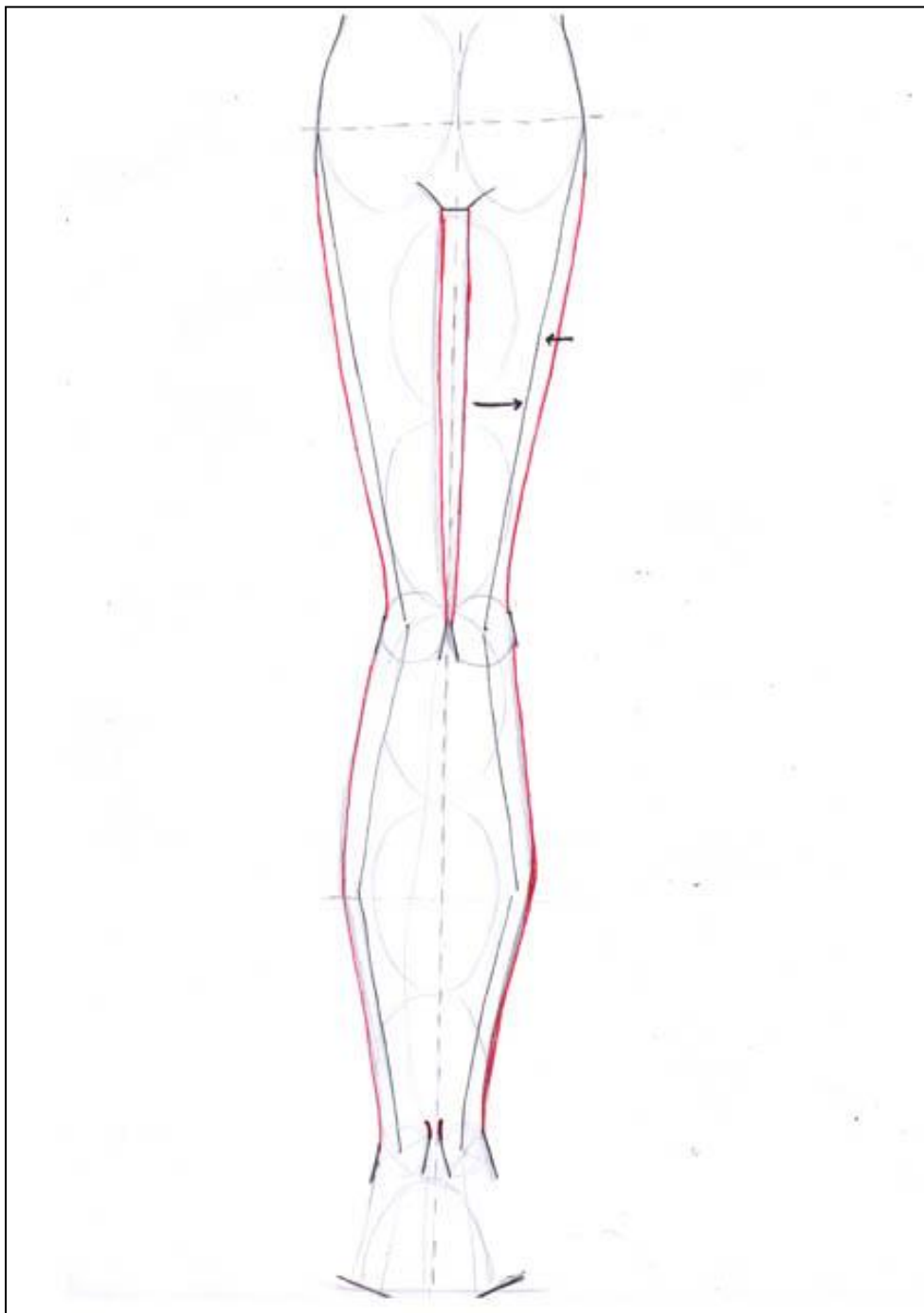
Step 5 Directions If your figure is standing still the knees wouldn't be perfectly straight. Close the circles form the sides with lines inclined from the inside to the outside. Do it for both the knees and the ankles.

Tip: Note that the inner inclined lines of the ankle start higher than the outer. This is a golden rule for a good fashion illustration- always find a way to mark or even underline it. The thumb is (in most of the cases) the longest toe. Mark the feet outline with respect to this.



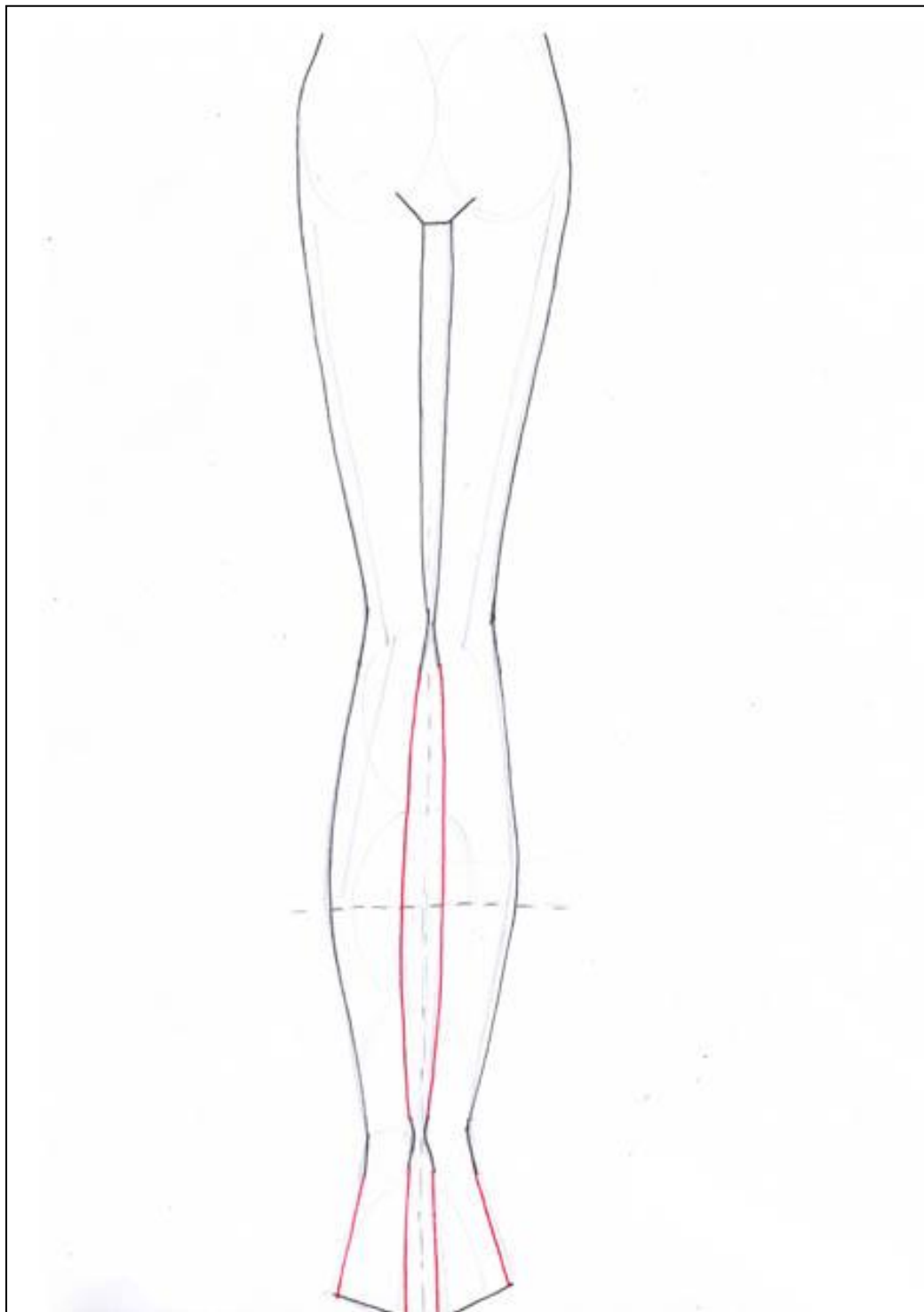
Step 6 Thigh outlines

Connect the hip's most external points with the knee's outer side. The inner side of the knee connects with the crotch by a straight vertical line. Following the guidelines and draw the calf leaving just a little space between the guideline and the actual outline. Soften the edges, as human body is curvy, not edgy.



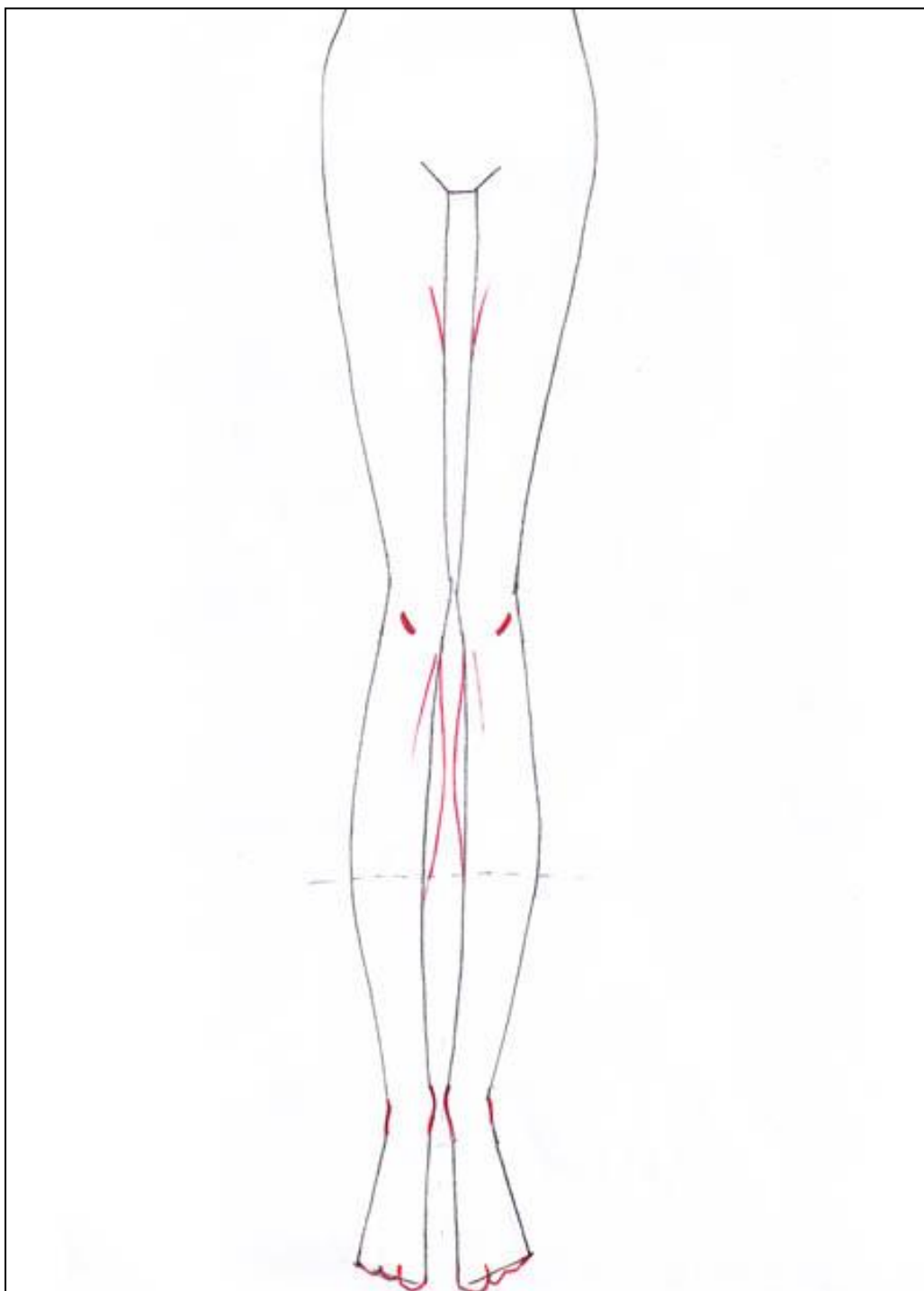
Step 7 Calf

Connect the inner parts of the knee and the ankle by a straight line. Finish the outline of the feet.



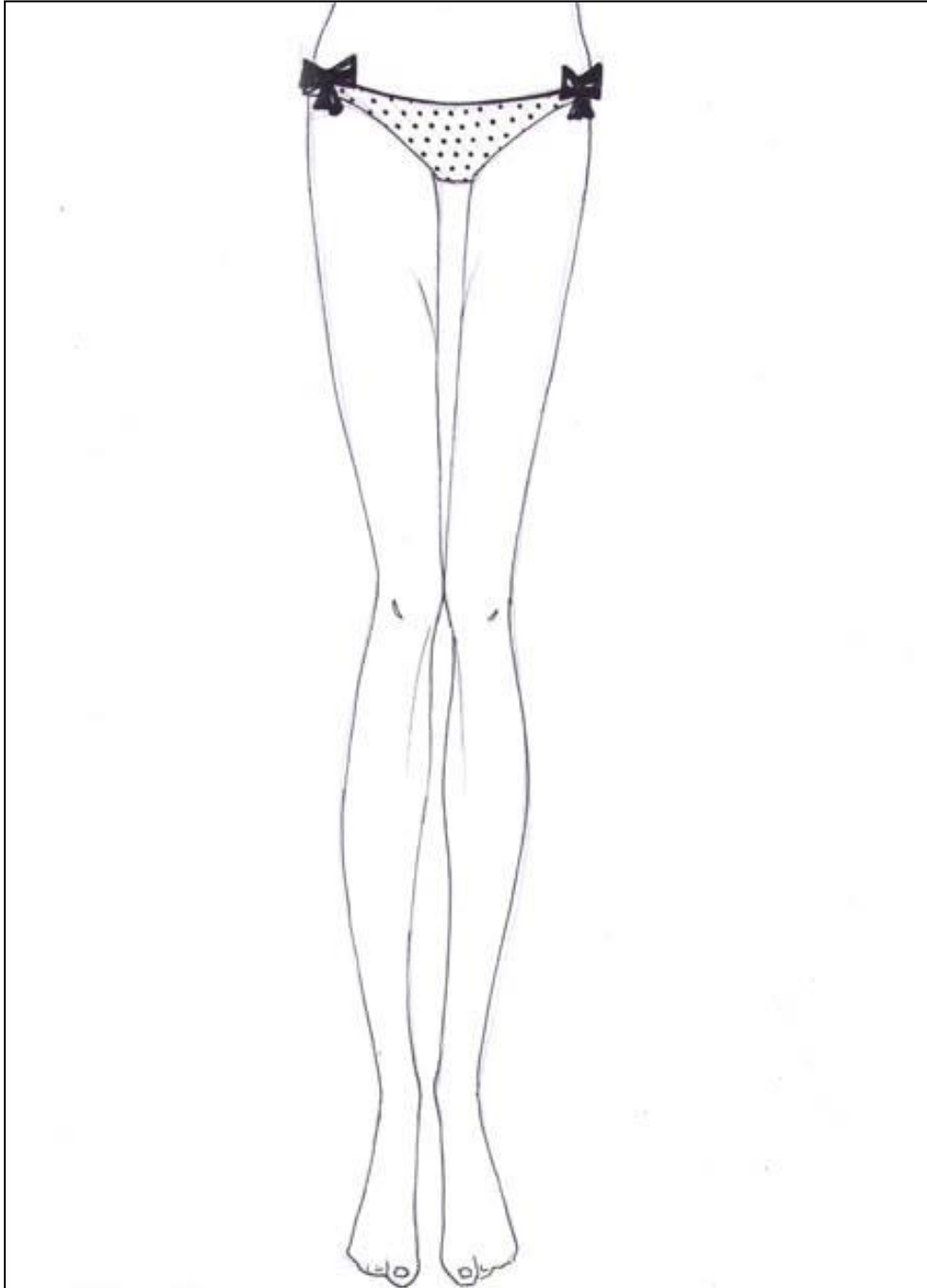
Step 8 Details

To finish the calf make the inner side curved from the knee to the half of the 4th head. The inner side of the calf being more dramatically curved and higher is a very essential part of drawing a successful fashion illustration. Finish the rest of the details: Define the ankles and the toes, draw delicate dashes to hint the knee form and leg's muscles.



Step 9

Enjoy your final result and choose appropriate clothes to show those beautiful legs!



Operation title: 7 Sketching Fashion Figures (ARMS)

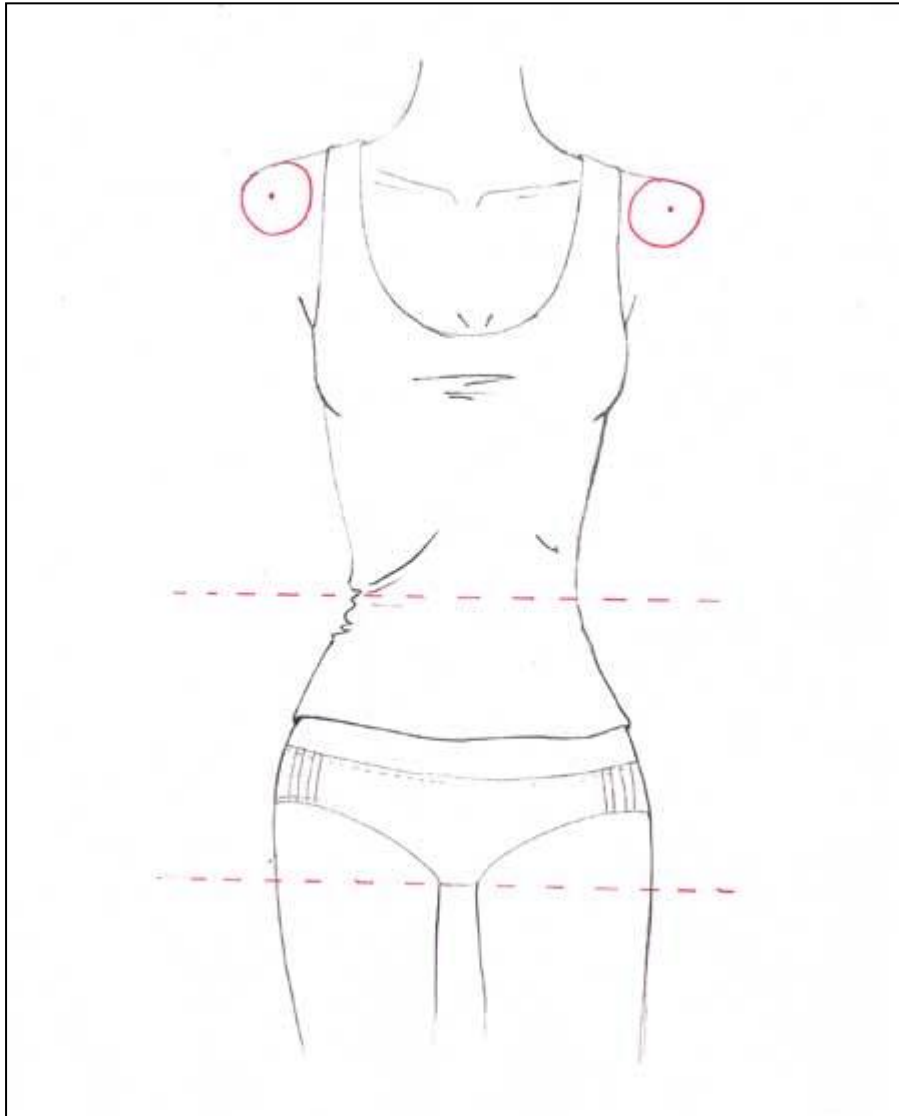
Purpose	To acquire the trainees with Sketching Fashion Figures (ARMS)
Equipment ,tools and materials	Supplies and equipment needed or useful Sketching Fashion Figures (ARMS) include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Sketching Fashion Figures (ARMS)
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

In this tutorial you will learn to draw arms in a few easy to follow steps. Understanding how to properly draw the arms and the legs can dramatically improve your fashion sketches and give you a big advantage in the presentation of your designs. This is a simplified tutorial on arms, because you do not need to know how to draw anatomical arms for fashion sketches. I hope you'll enjoy and have fun!

Step 1 Draw the guidelines

Begin with fully prepared torso. Mark the shoulders with circles. Add a center to each circle and pull horizontal guidelines. One where the waistline is and one at pelvis level. These are needed to determine where to place the elbow and the wrist.

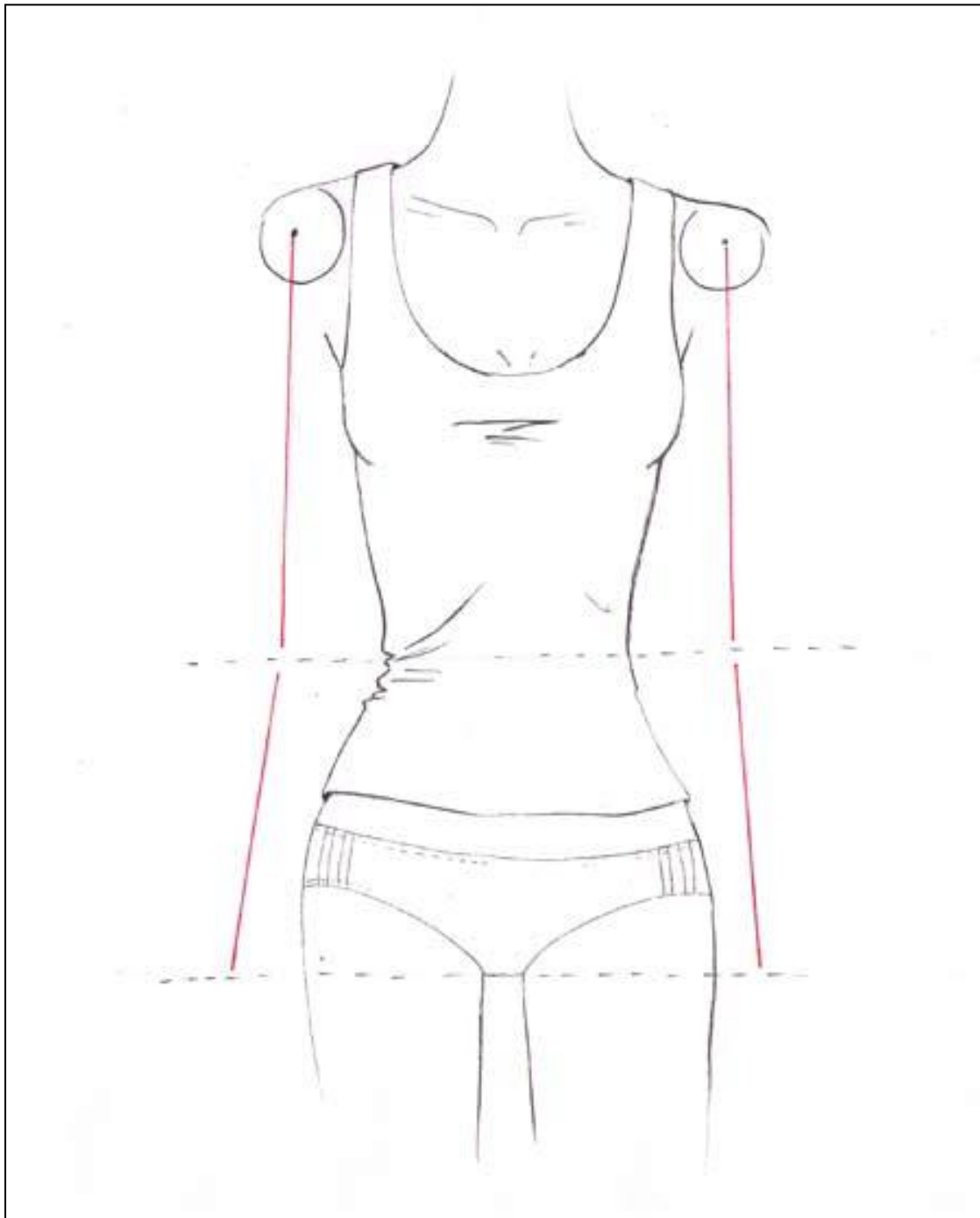
Tip: The guidelines will help you find the exact length of the arms even when they are not in relaxed position. The arm and the forearm are always more or less the same length.



Step 2 Begin drawing the arms

Once you have marks to guide you, it's time to add straight lines to indicate the direction of the arms. Start from the center point of the shoulders. You can play and change those lines however you want, as long as you keep the proportions.

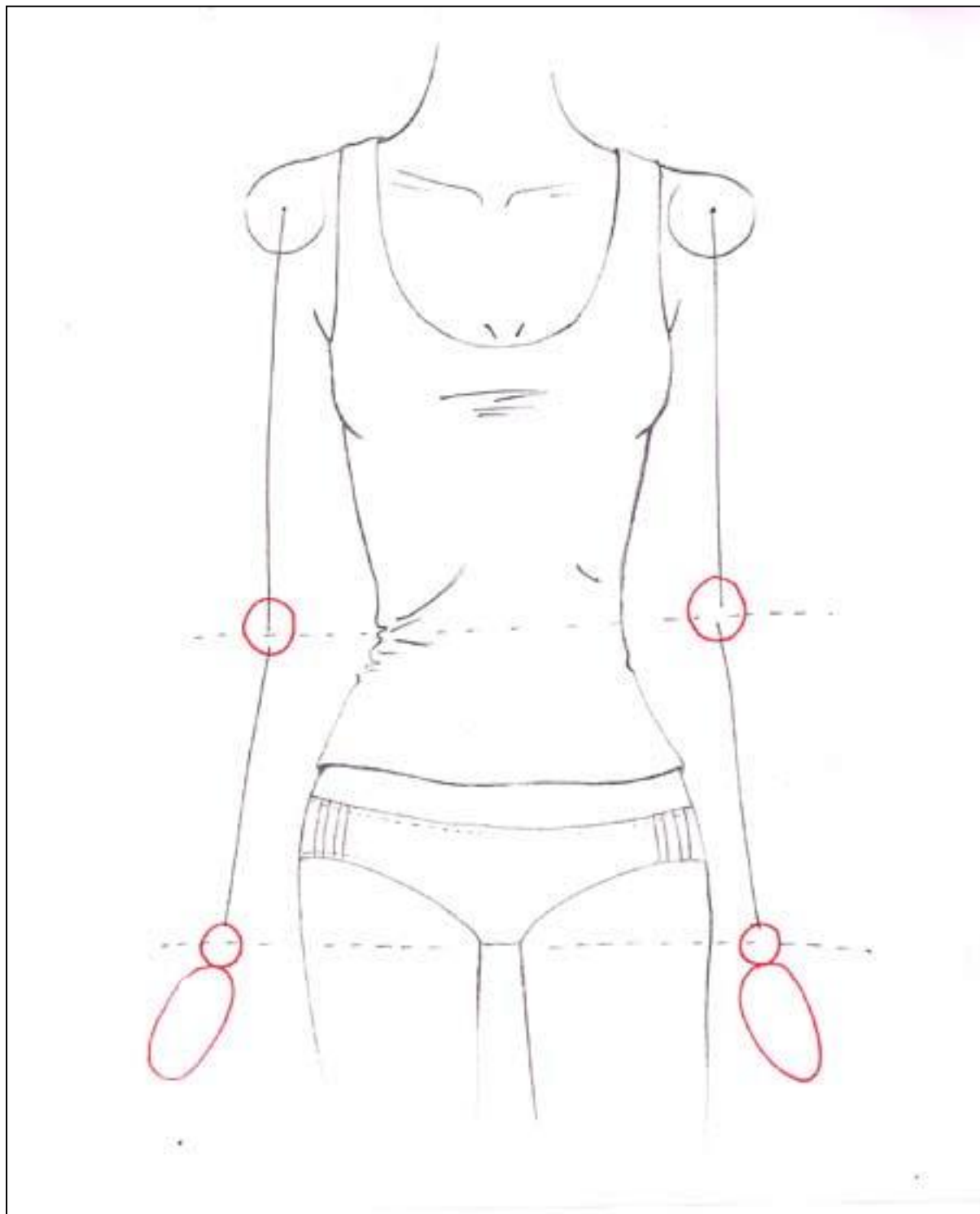
Tip: Notice that when the arms are relaxed the forearm goes slightly away from the body. If you draw them perfectly aligned the arms of your model will look stiff.



Step 3 Draw the elbow and the wrist

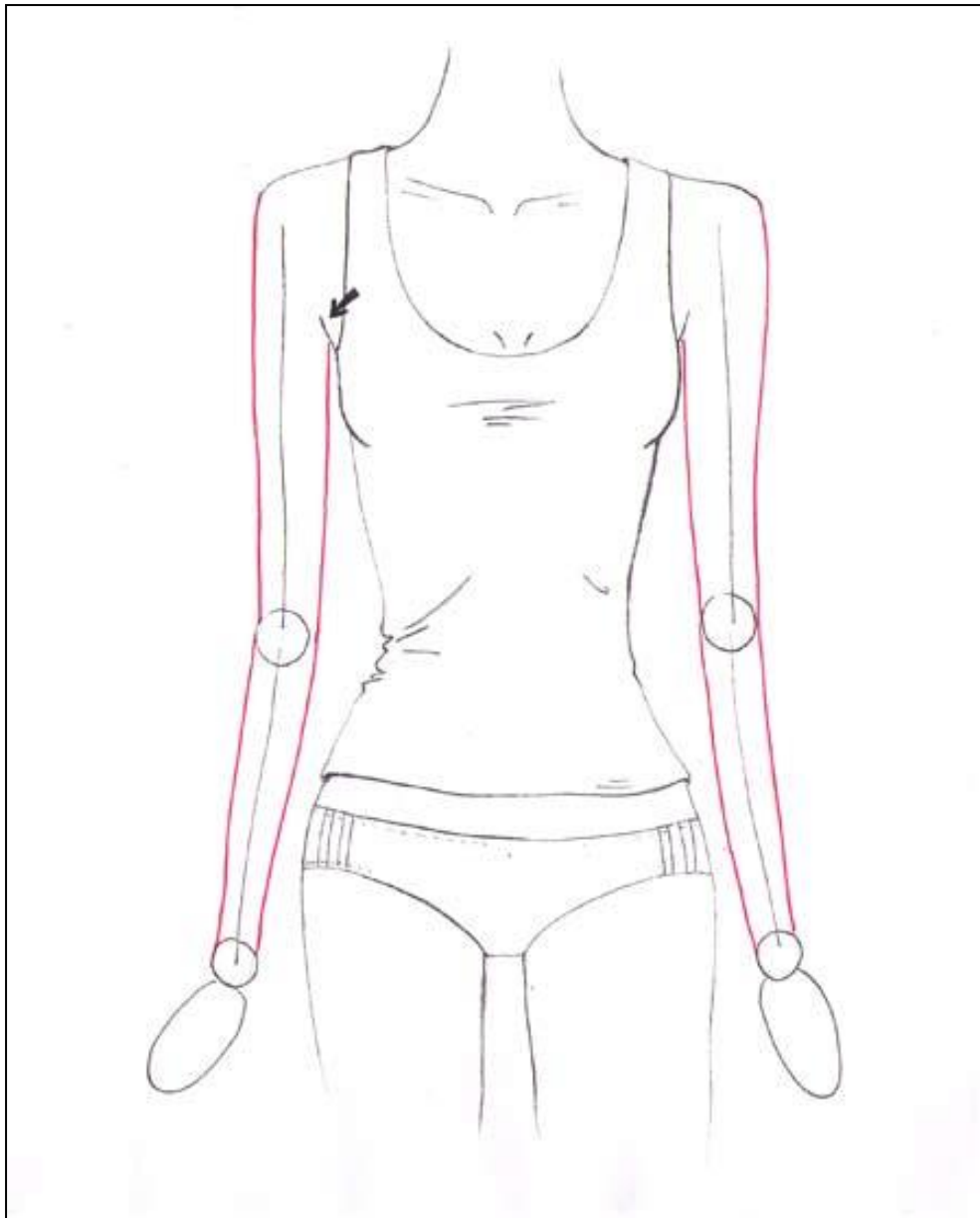
Having the size of the shoulder circle in mind, draw a smaller one for the elbow and another, even smaller, for the wrist. Be careful with the sizes- the arm should taper

gradually. Use the guidelines you've already set to place the circles correctly. Draw an ellipse below the wrist circle to indicate the hand.



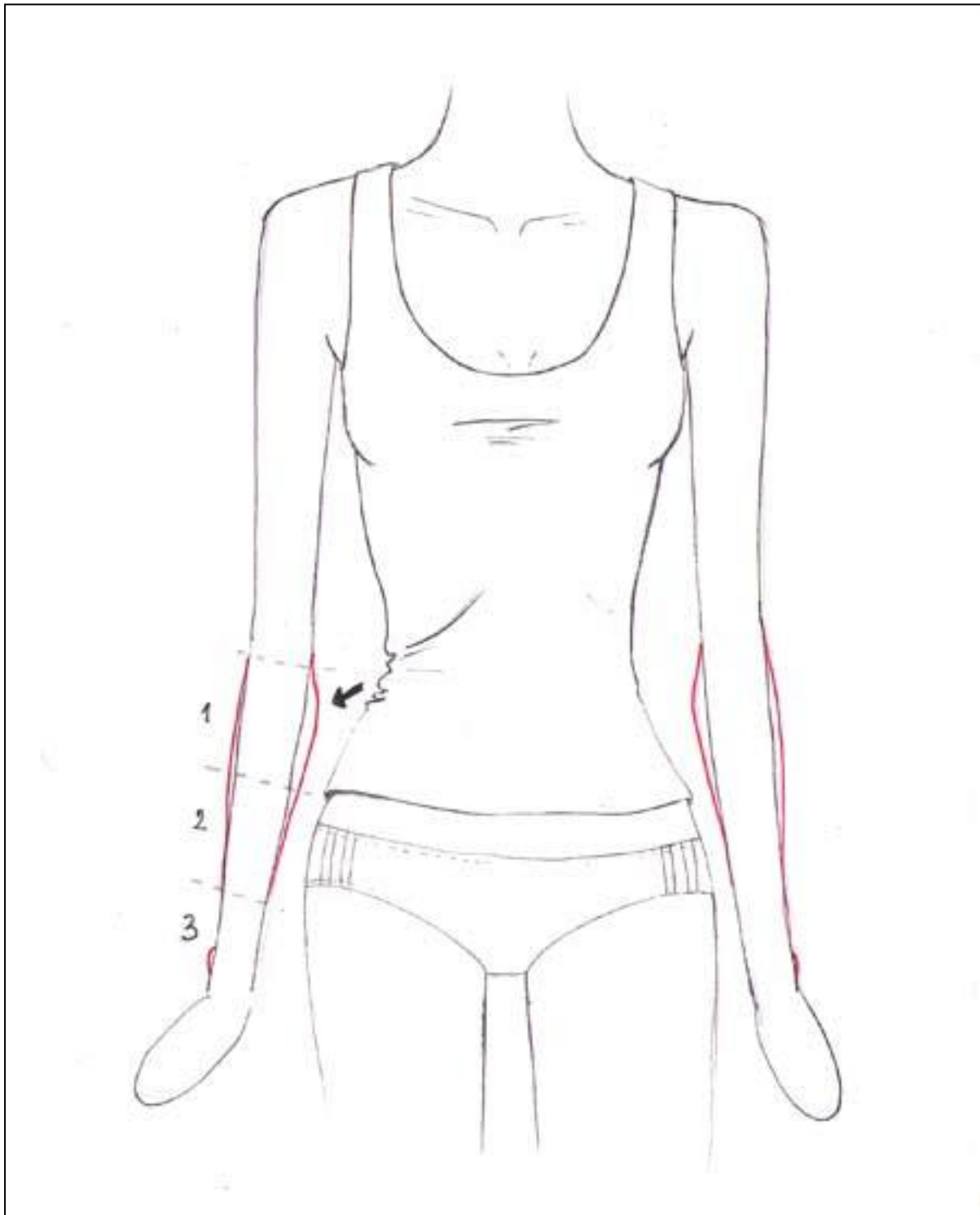
Step 4

Connect via straight lines the shoulder, the elbow and the wrist circles. Notice the arrow? It shows where the arm should begin from so it doesn't look separated from the torso in a weird way.



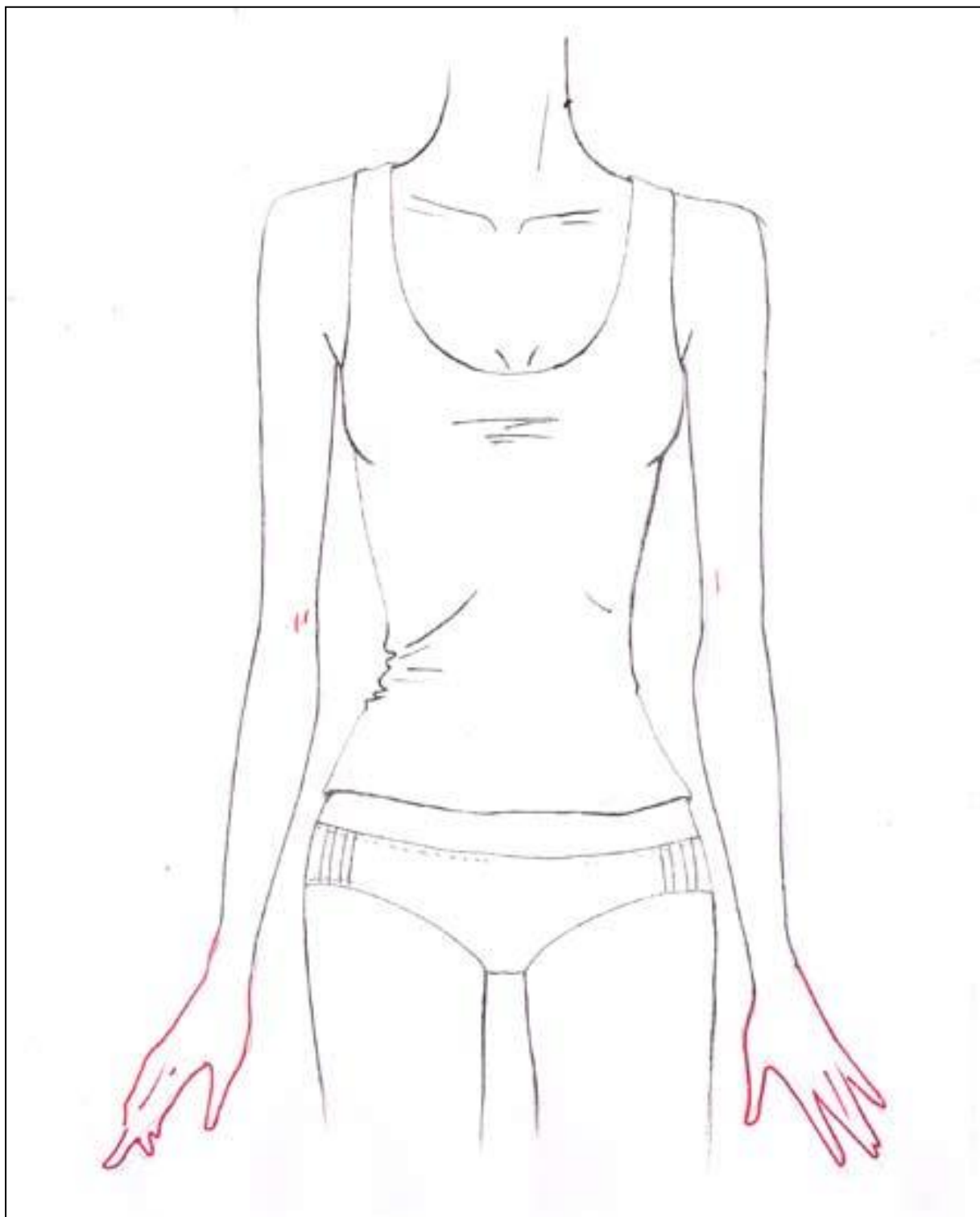
Step 5 Drawing realistic arms

If you leave the arm drawn like this it won't look believable. Separate the forearm in 3 equal parts. In the section closest to the elbow add some volume (more to the inner side and less to the outer). Blend gradually with the second section and leave the 3rd section the way it is. You can also hint the knuckles of the outer side of the wrist.

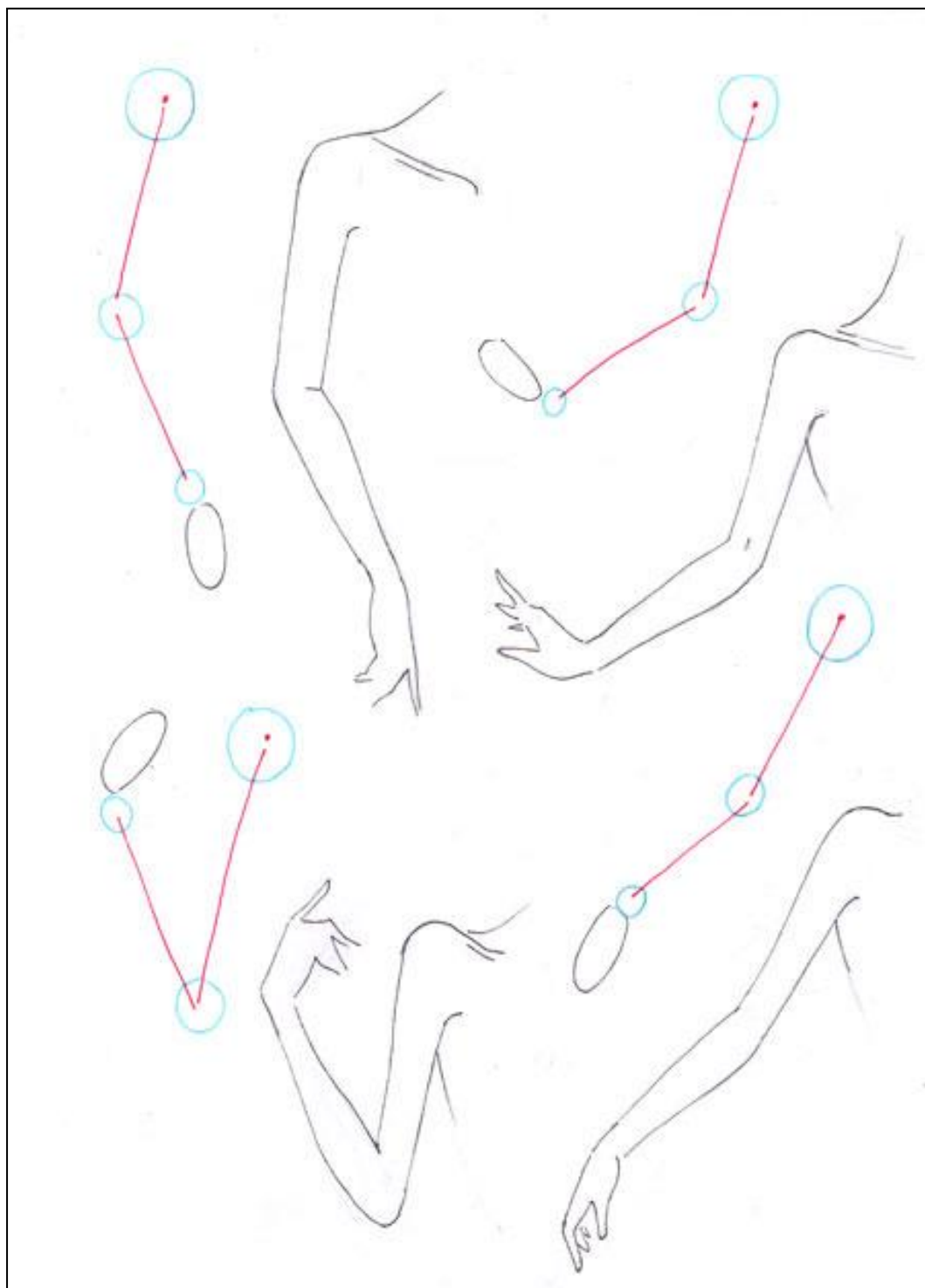


Step 6 drawing the details

You already have the arms of your model. Now just add tiny dashes to indicate where the arm contracts and draw the hands. Nothing more is needed!



It's time to experiment with the directions now that you know the basics of how to draw arms. Make your own variations for your fashion sketches.



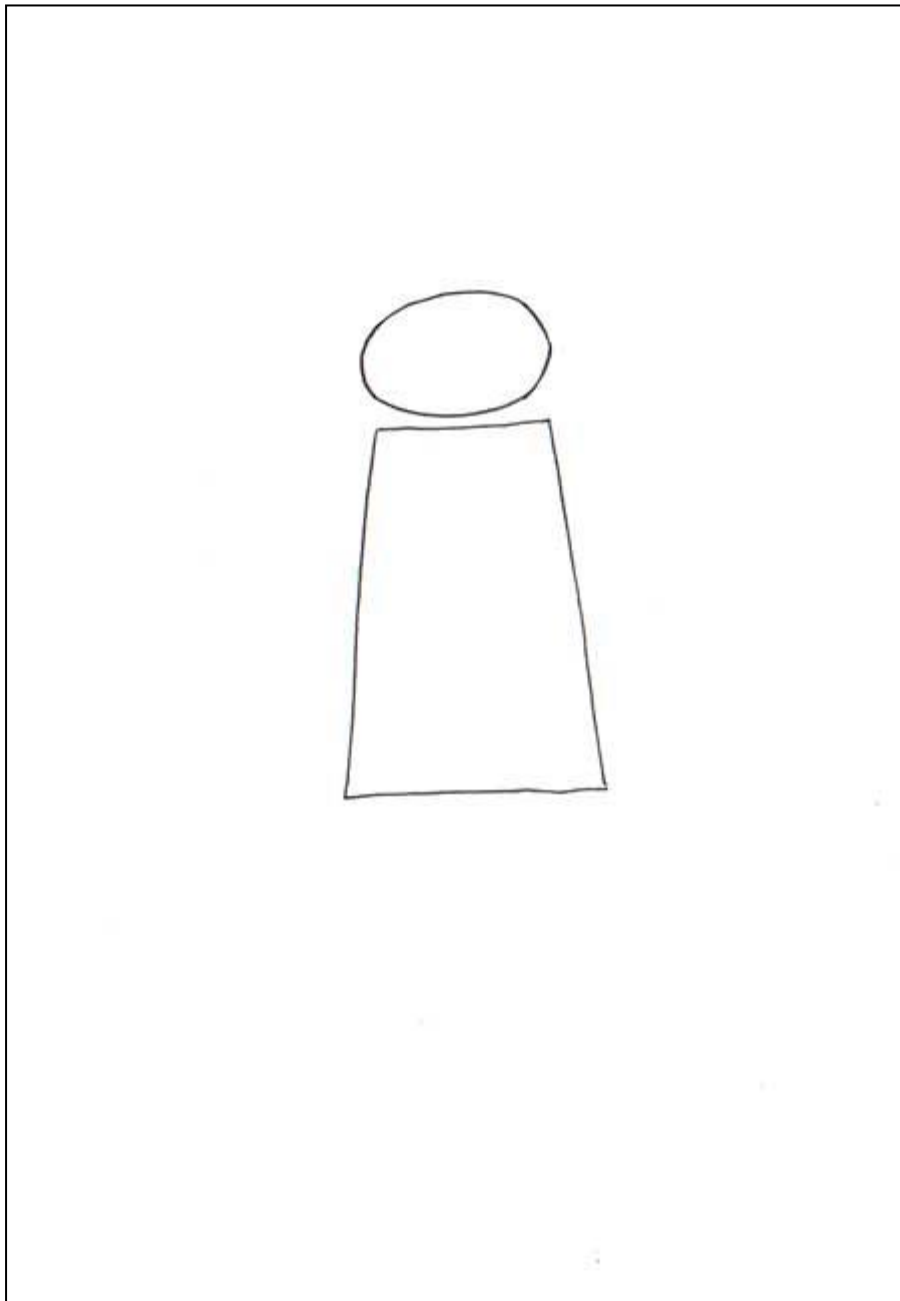


Operation title: 8 Sketching Fashion Figures (HANDS)

Purpose	To acquire the trainees with Sketching Fashion Figures (HANDS)
Equipment ,tools and materials	Supplies and equipment needed or useful Sketching Fashion Figures (HANDS) include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Sketching Fashion Figures (HANDS)
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

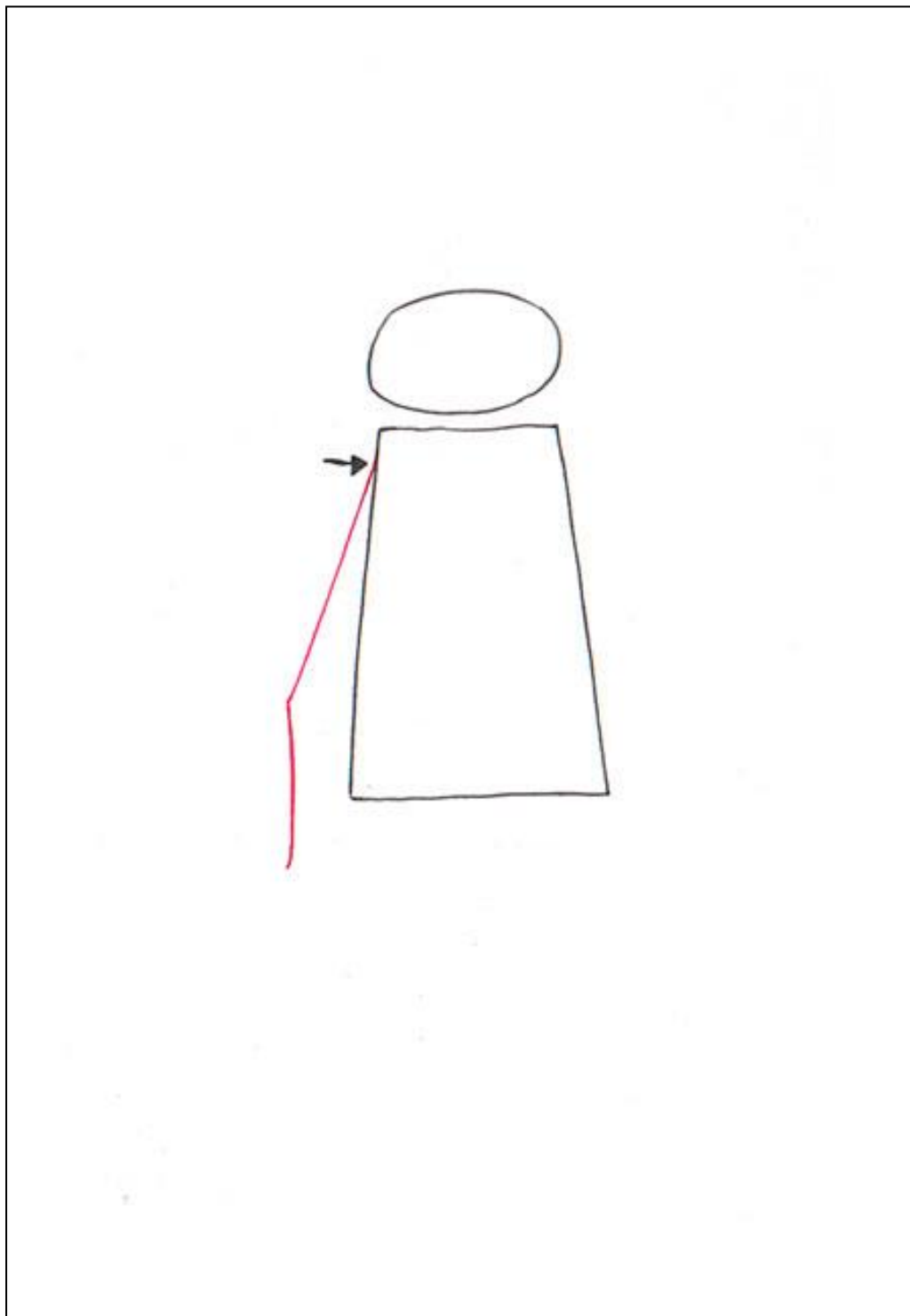
Step 1: Wrist and hand base

From the “How to draw arms” tutorial you already know how to reach to the point of the wrist. Indicate it by drawing a horizontal ellipse and right underneath place a trapezoid for the palm. The size of the trapezoid is about half of the face length. Make sure that the palm shape is greater in length, than in width – hands in fashion sketches are long and delicate.



Step 2: The thumb

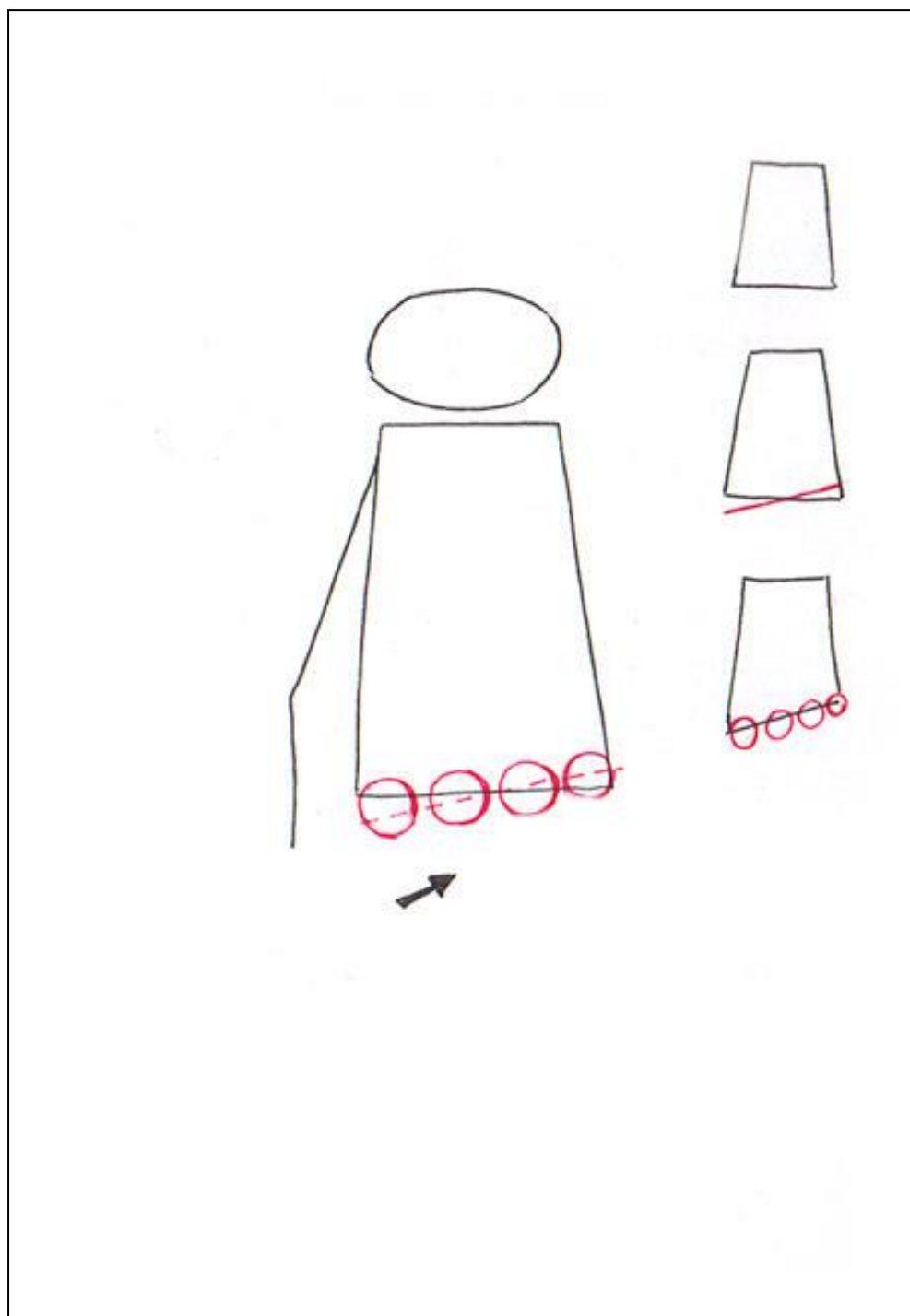
Draw a guideline for the thumb. This line should start a bit below the top of the trapezoid and end below its base. Try not to draw the thumb too close or too far away from the palm.



Step 3: Big knuckles

Transform the palm base: lift the corner next to the thumb down and the corner away from the thumb up. Draw 4 circles over then new line to indicate the knuckles. They should fill the palm width from one end to another.

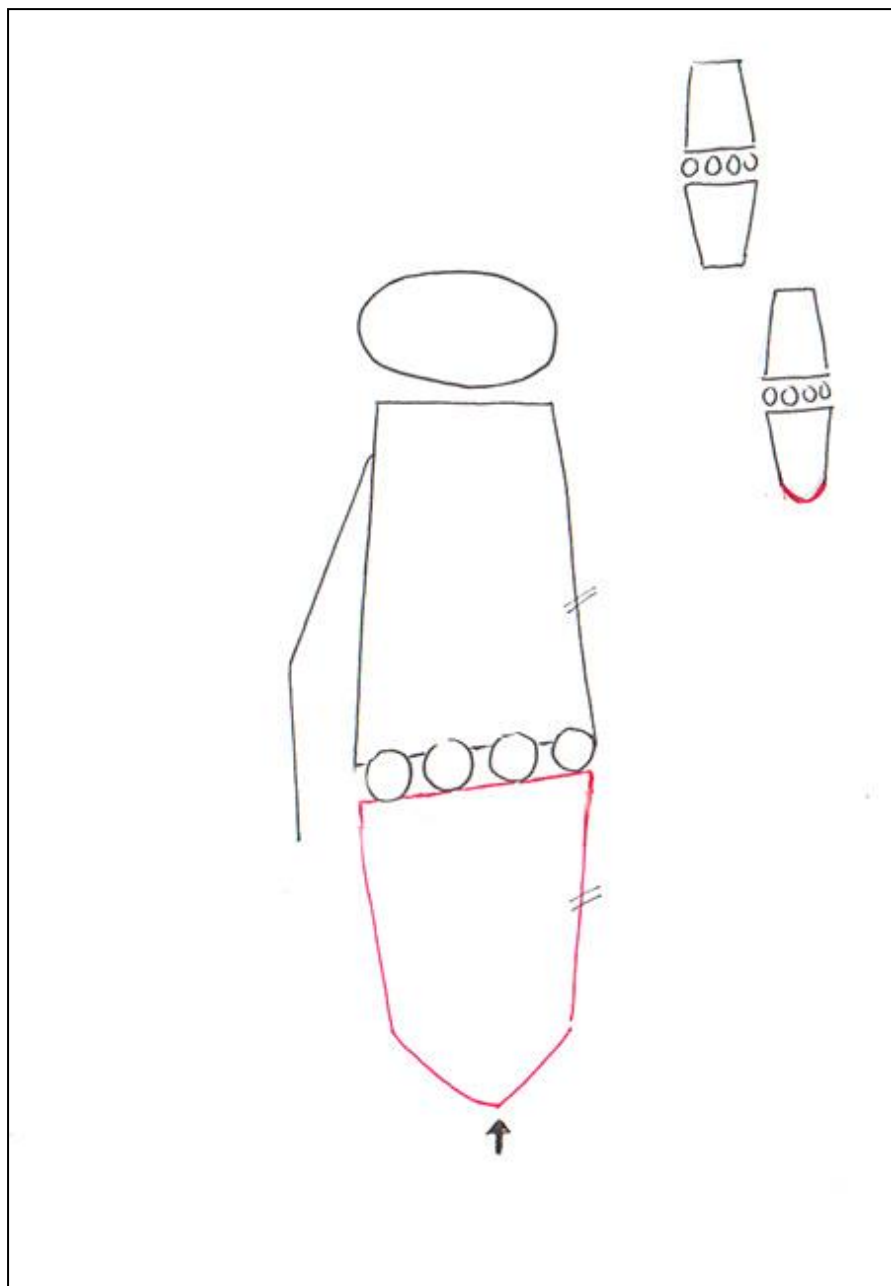
Tip: The knuckles will be always inclined from the thumb towards the little finger.



Step 4: Fingers guideline

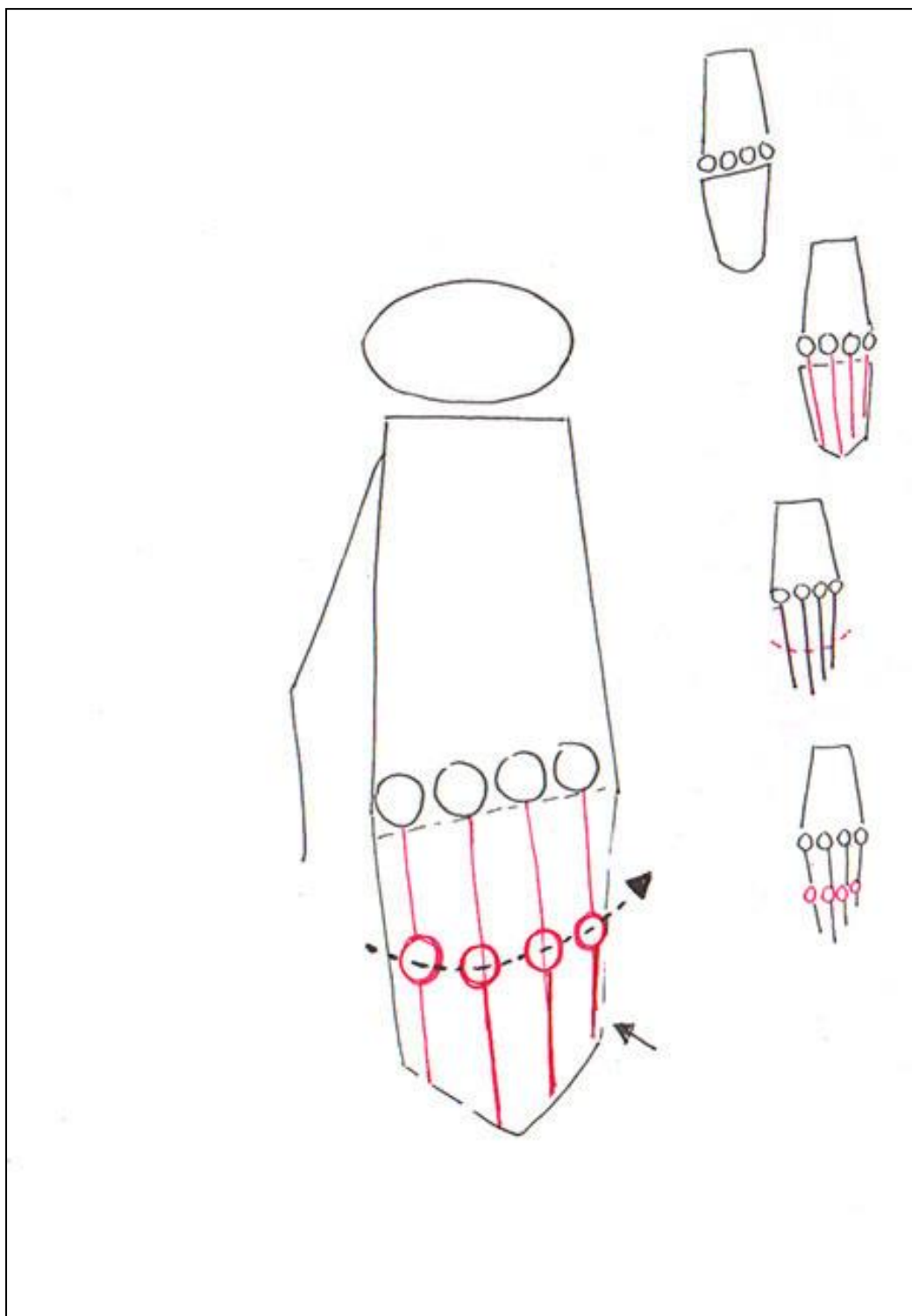
To mark the fingers draw inverted trapezoid under the knuckles. This one should be the same size and the palm, but the bottom end will be heavily bended (almost like a triangle).

Tip: The palm + fingers length is about the same as the face of your model.



Step 5: Middle knuckles

Starting from the big knuckles draw 4 straight lines to mark the fingers. Make sure they fit in the narrowed trapezoid shape and that the little finger is shorter than the index finger. The middle finger should be the longest one. Find the half way of the finger lines and draw 4 circles to indicate the middle knuckles. Note that they are not aligned, but rather placed on a curve.

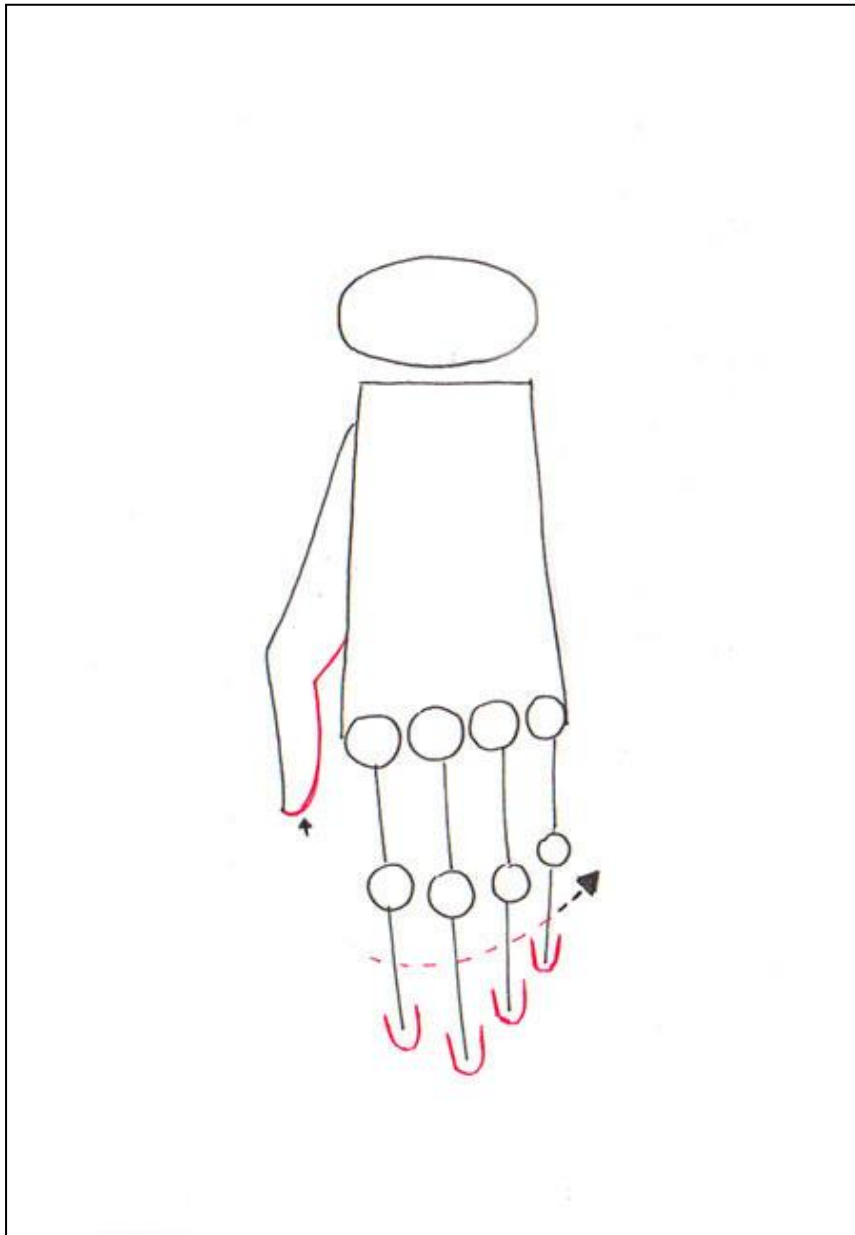


Step 6: Draw the fingertips

The fingertips are one of the most tricky parts of drawing the hands. Make sure that they look like the letter “U” and are not spiky or too thin. The same applies for the thumb. Double check if all the fingers are with different lengths

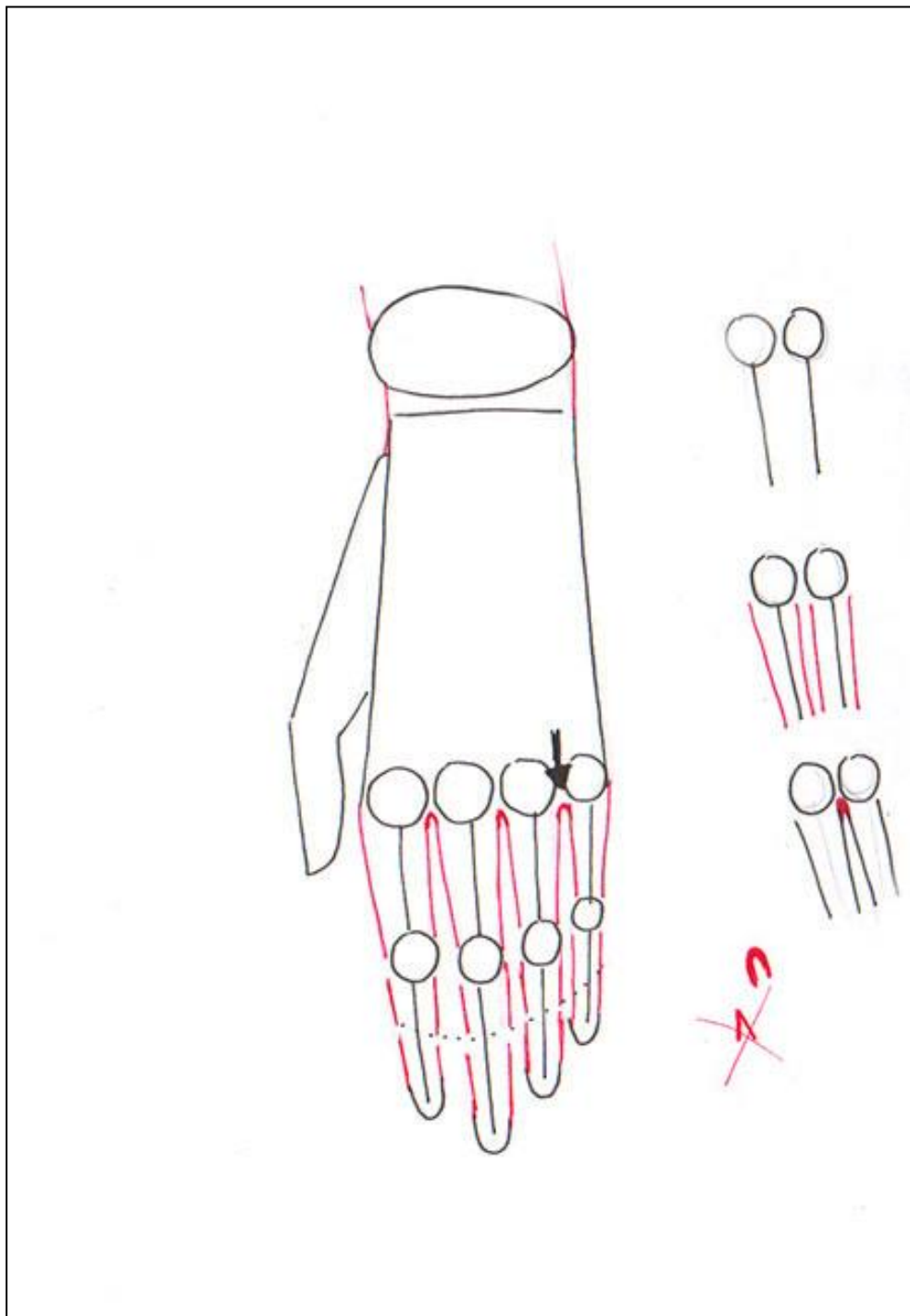
and the thumb reaches just below the big knuckles. Mark the half of the distance between the fingertips and the middle knuckles. This is the place for the little knuckles.

Tip: You won't actually draw the little knuckles, but the marking will help you keep the right proportions when moving the hand in different positions.



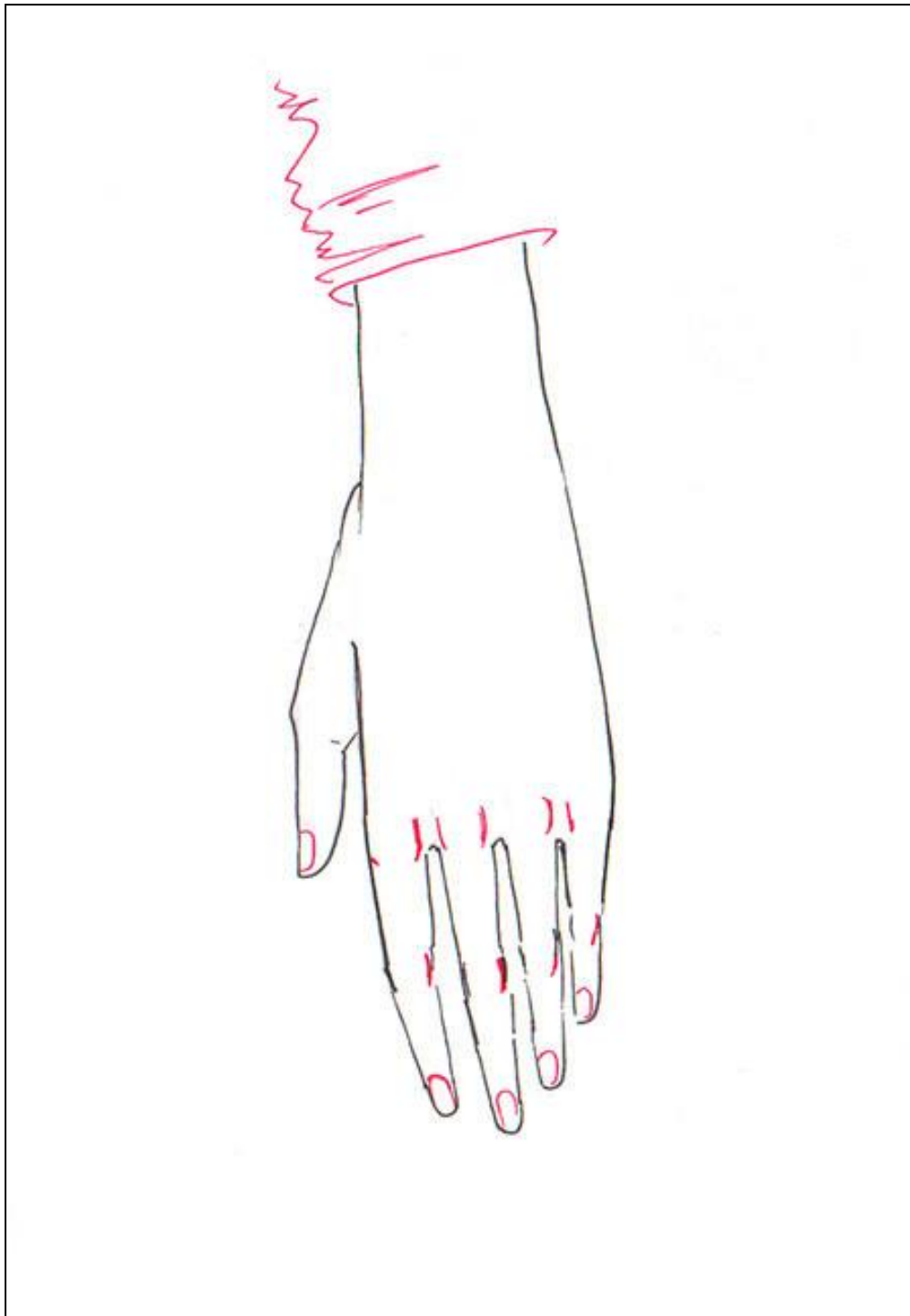
Step 7: Finish the outlines

Now it's time to finish the outlines of the hand. One of the things you should keep in mind is to stop the line every time you reach a knuckle (even the little knuckles that we marked only via a curved line). Also it is important to draw the joint between the fingers nicely curved, not pointy. This joint is right next to the big knuckles.



Step 8: Details

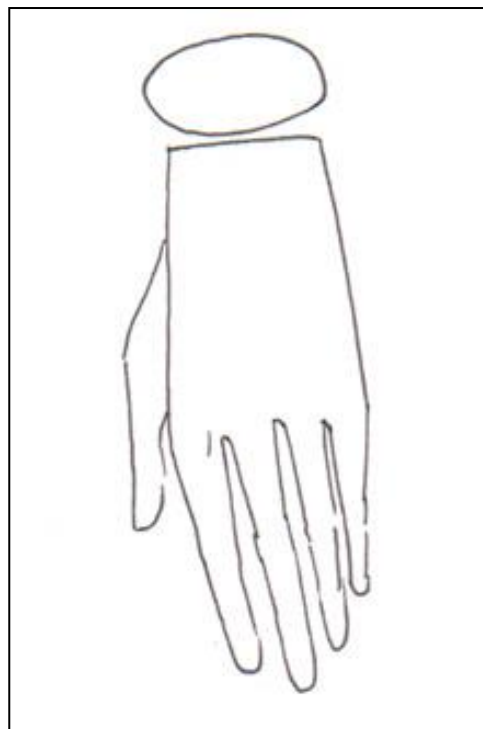
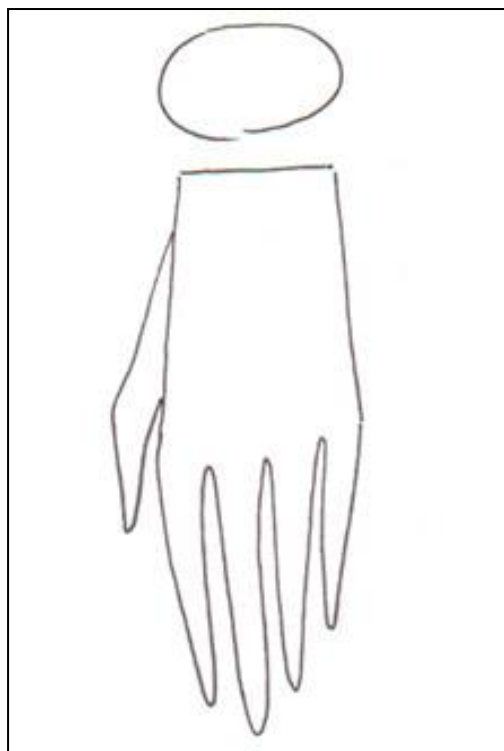
Erase all the unnecessary lines and add the details. Hint ever so slightly the knuckles with short lines and draw the nails. Note that only half of the thumb fingernail is visible, because it's twisted to the side. Always mind the little gap between the finger outlines and the nails (check Common mistakes below)



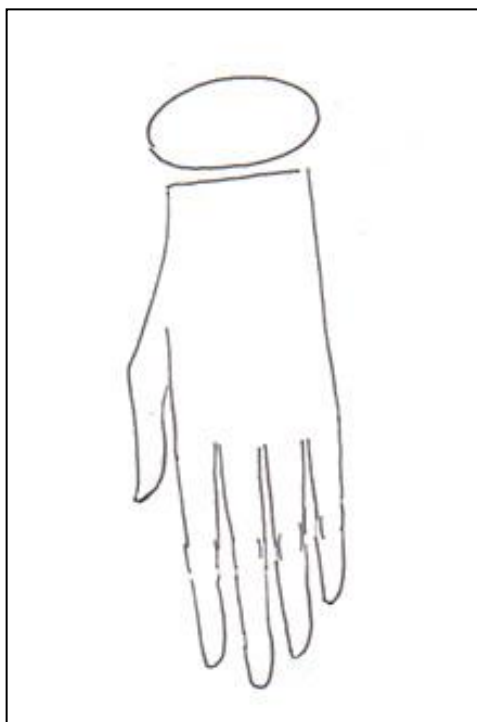
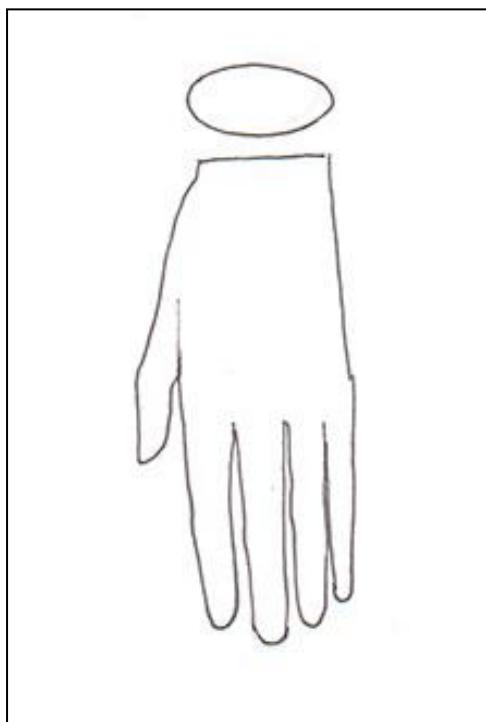
Hopefully this tutorial succeeded to give you a better understanding of hands and their structure. Now you can play and draw different hands angles and positions and make your fashion sketches really stand out!

Common mistakes:

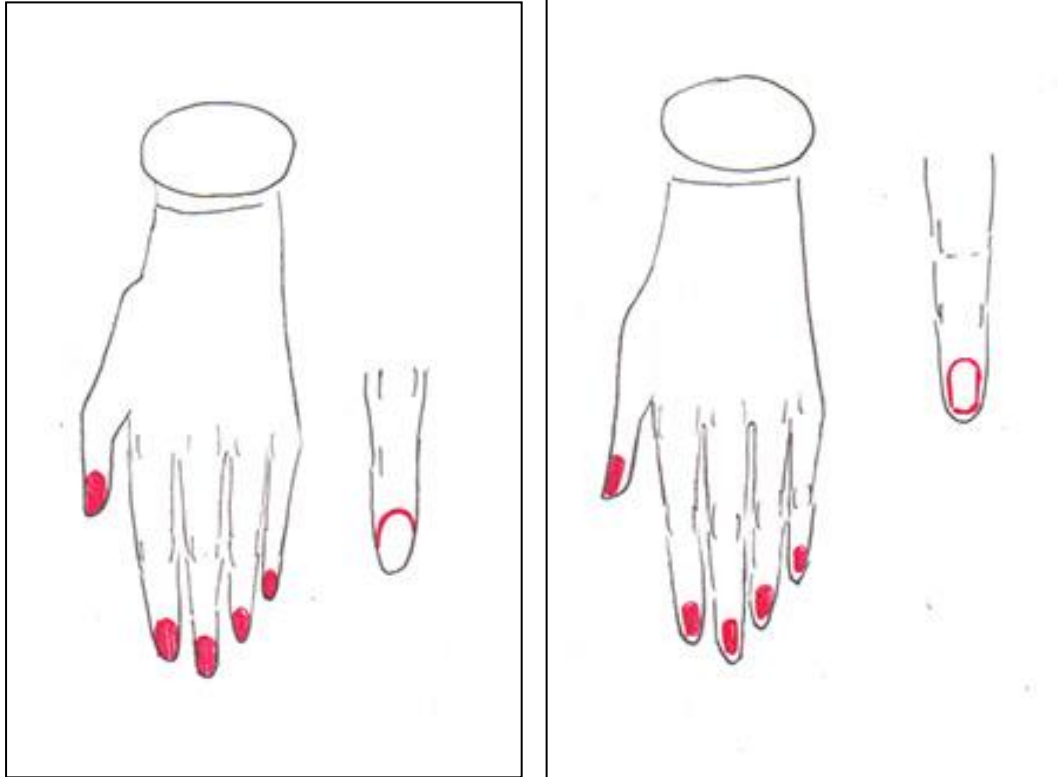
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Error 1: Make sure the fingertips are not too pointy. Nor should be the place where fingers meet – at the big knuckles.

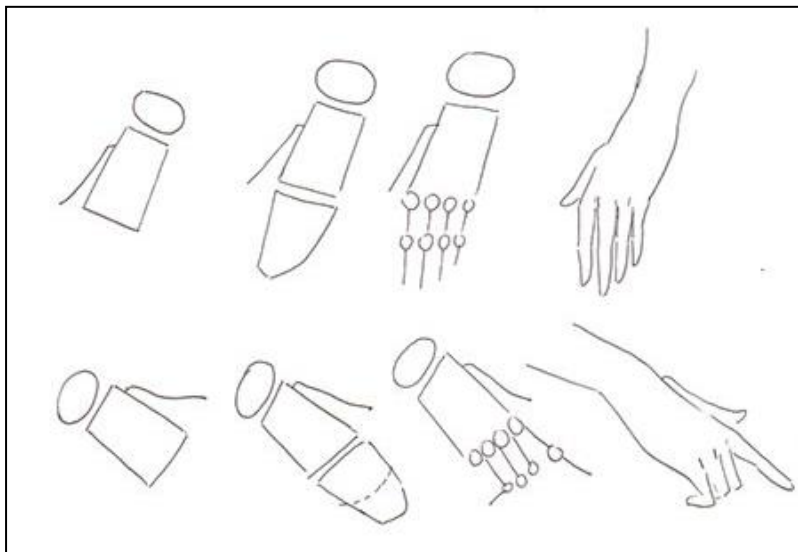


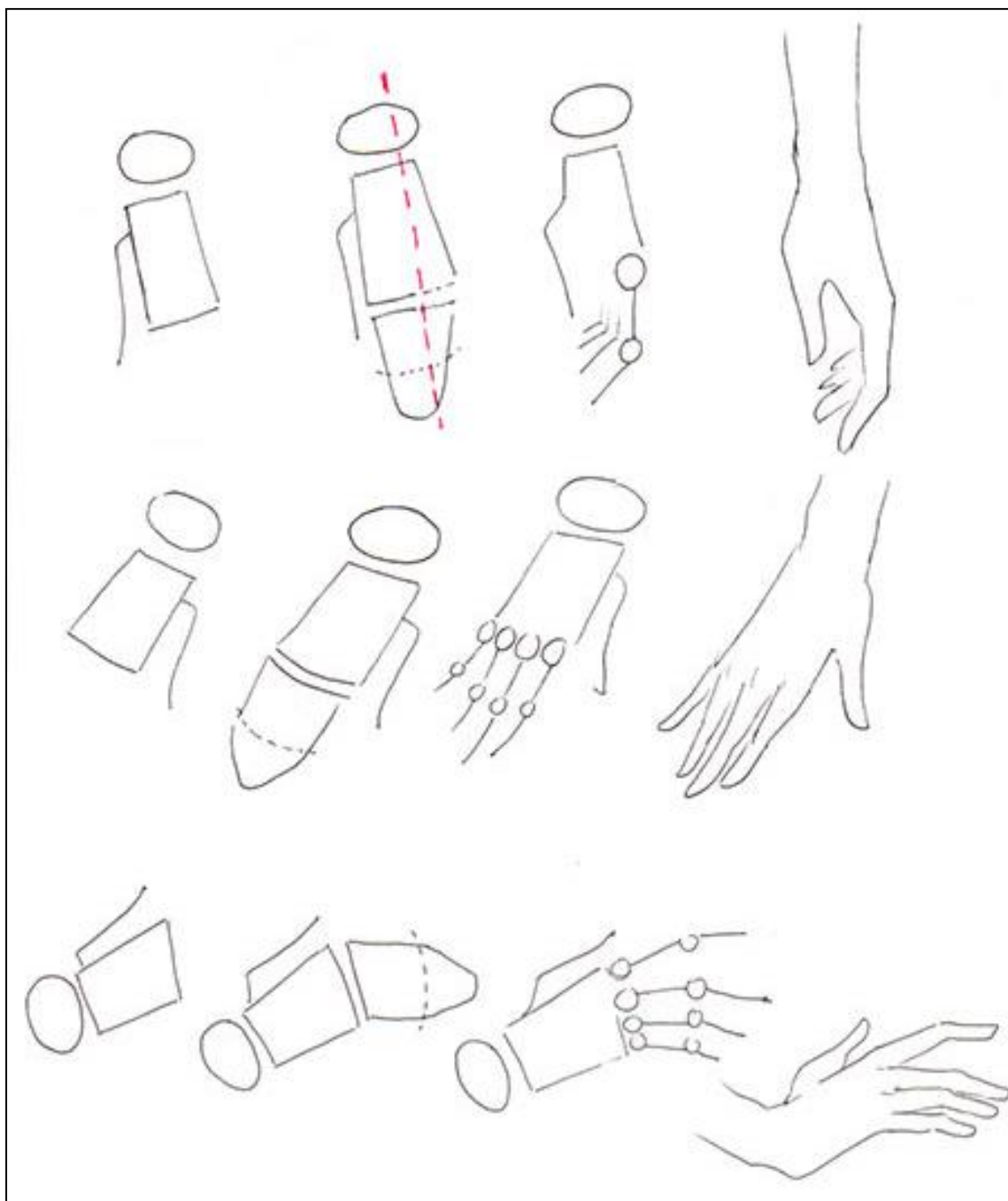
Error 2: The fingers are all the same length and it looks like Mickey Mouse hand. The middle finger should be the longest one and the pinkie- shorter than the index finger.



Error 3: Drawing a simple arch isn't enough to mark the nails. Leave a tiny bit of space between the finger outlines and the nail, so that it looks more natural.

LEARNING EXERCISE





1. You can tilt the palm and the fingers in all the directions you like.
2. Try to bend the fingers in the middle knuckle.
3. Cut the trapezoids in half and you can easily create side view for your model's hand.
4. Feel free to separate the little finger from the rest. It looks elegant and very fashion.
5. Drawing the hands on the waist is no longer a problem. The index is pointing up, while the rest of the fingers are resting. Be careful with the proportions between the fingers.

Operation title: 9 Sketching fashion Figure (SITTING POSTURE)

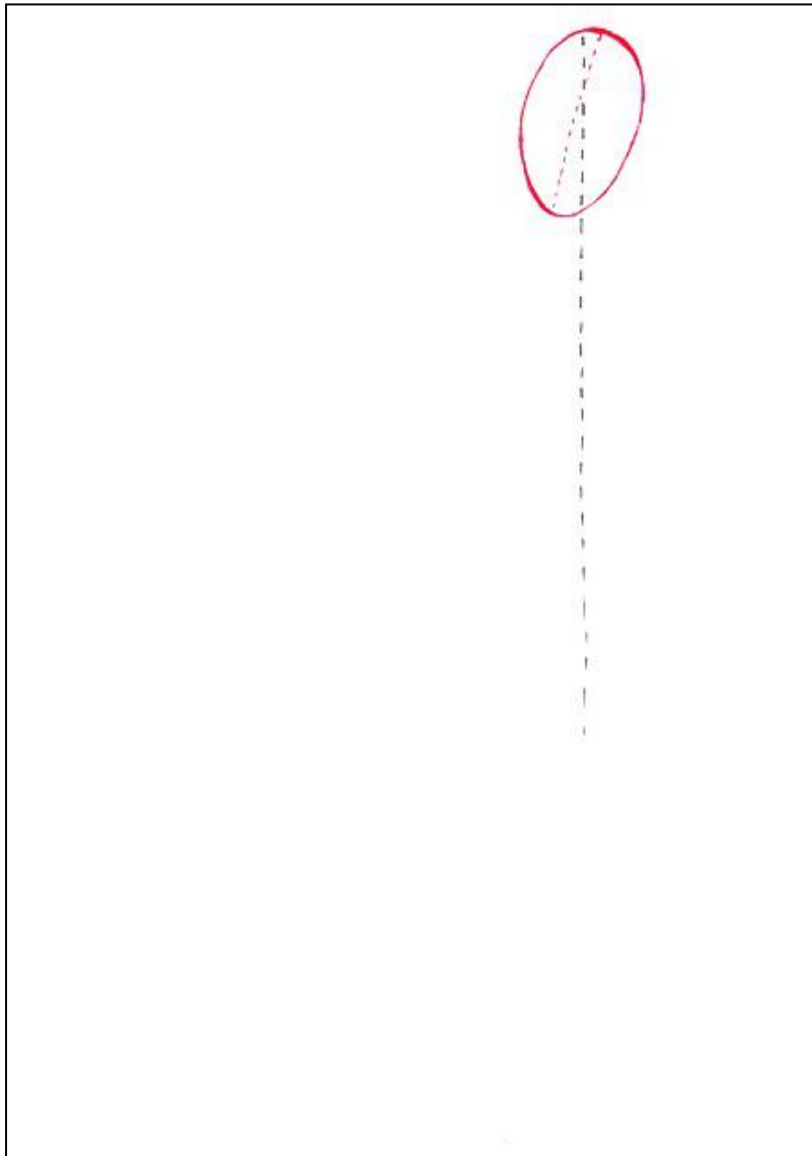
Purpose	To acquire the trainees with Sketching Fashion Figures (HANDS)
Equipment ,tools and materials	Supplies and equipment needed or useful Sketching fashion Figure (SITTING POSTURE) include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Sketching fashion Figure (SITTING POSTURE)
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

Diversity of you model's poses is what makes your fashion sketches extremely pleasant to look at. In this step-by-step tutorial you will learn an easy way to draw a sitting figure and make your designs really stand out. Fashion figure drawing is an easy task – grab the pencils and let's start the fun!

Step 1: Draw the head

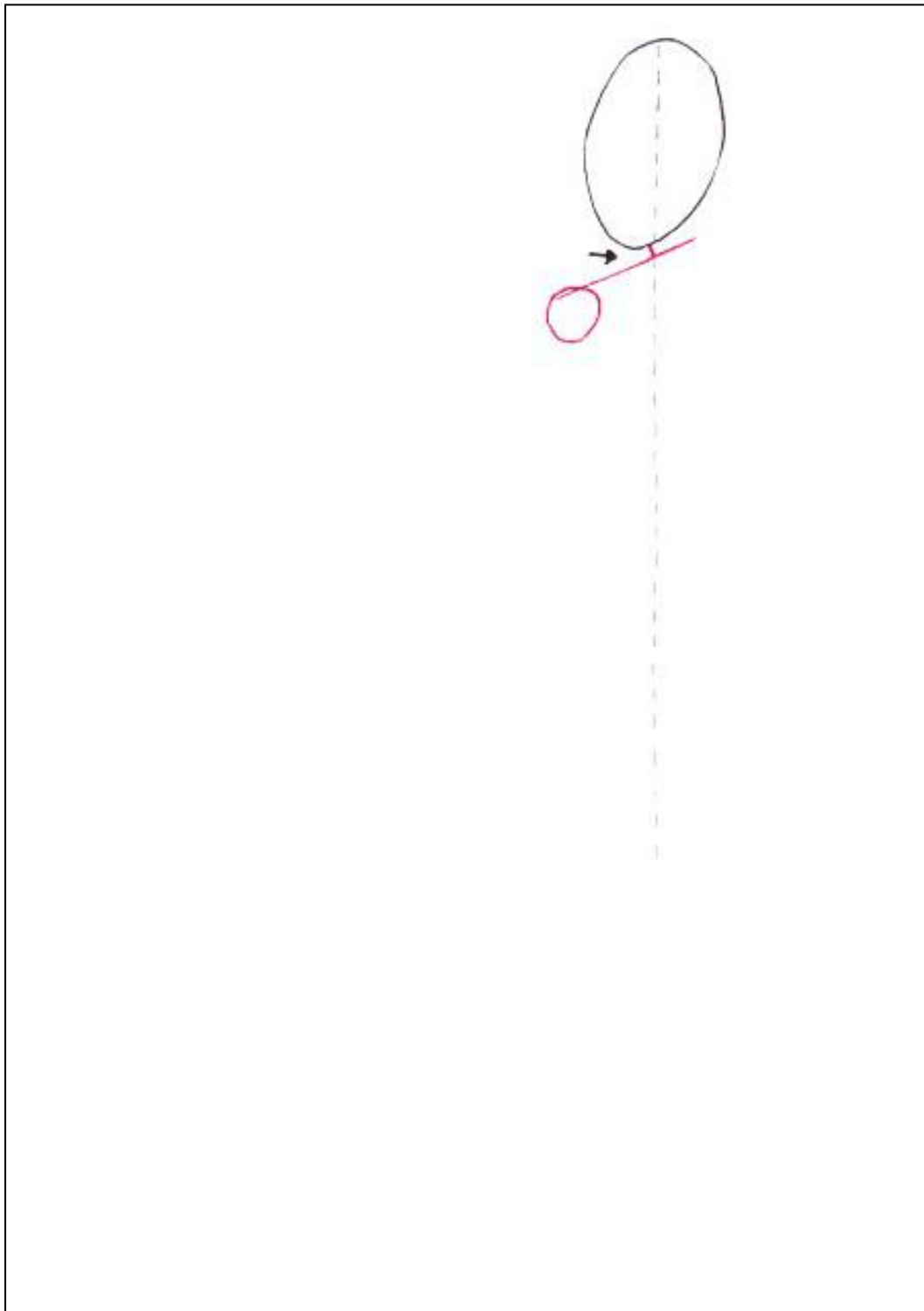
The first thing you need to do is to make sure you've done the composition well the whole fashion figure. Draw a vertical Centerline and make an oval shape for the head in

the upper right corner. This shape should be slightly inclined to the right, since the model will be looking through her shoulder.



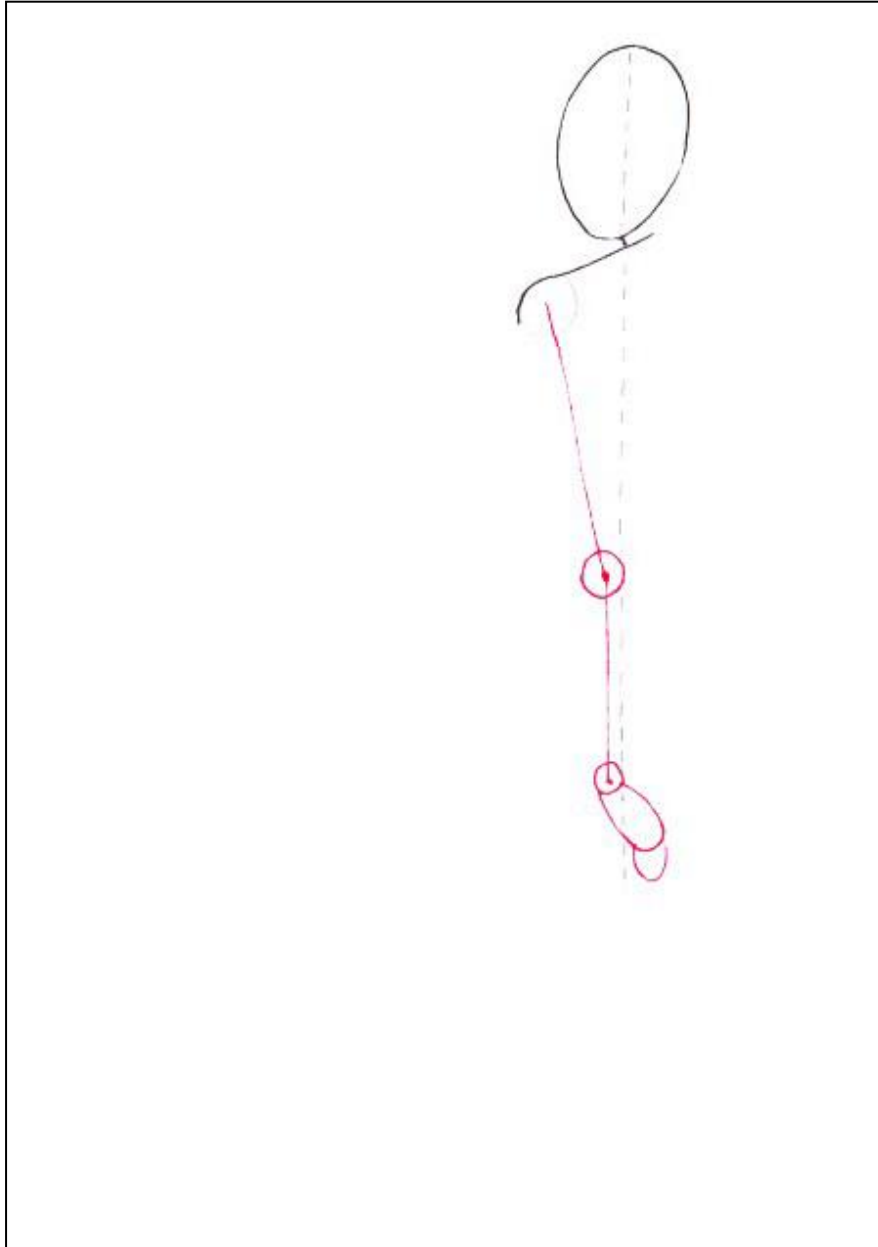
Step 2: Shoulder and neck

Slightly below the head draw a slanted line to mark the shoulder. You don't want to make this line too long, or the shoulders will become wide and not very feminine. Put medium sized circle in the end of the shoulder line. Connect the shoulder and the head via a short line, exactly where the Centerline crosses.



Step 3: Draw the arm guidelines

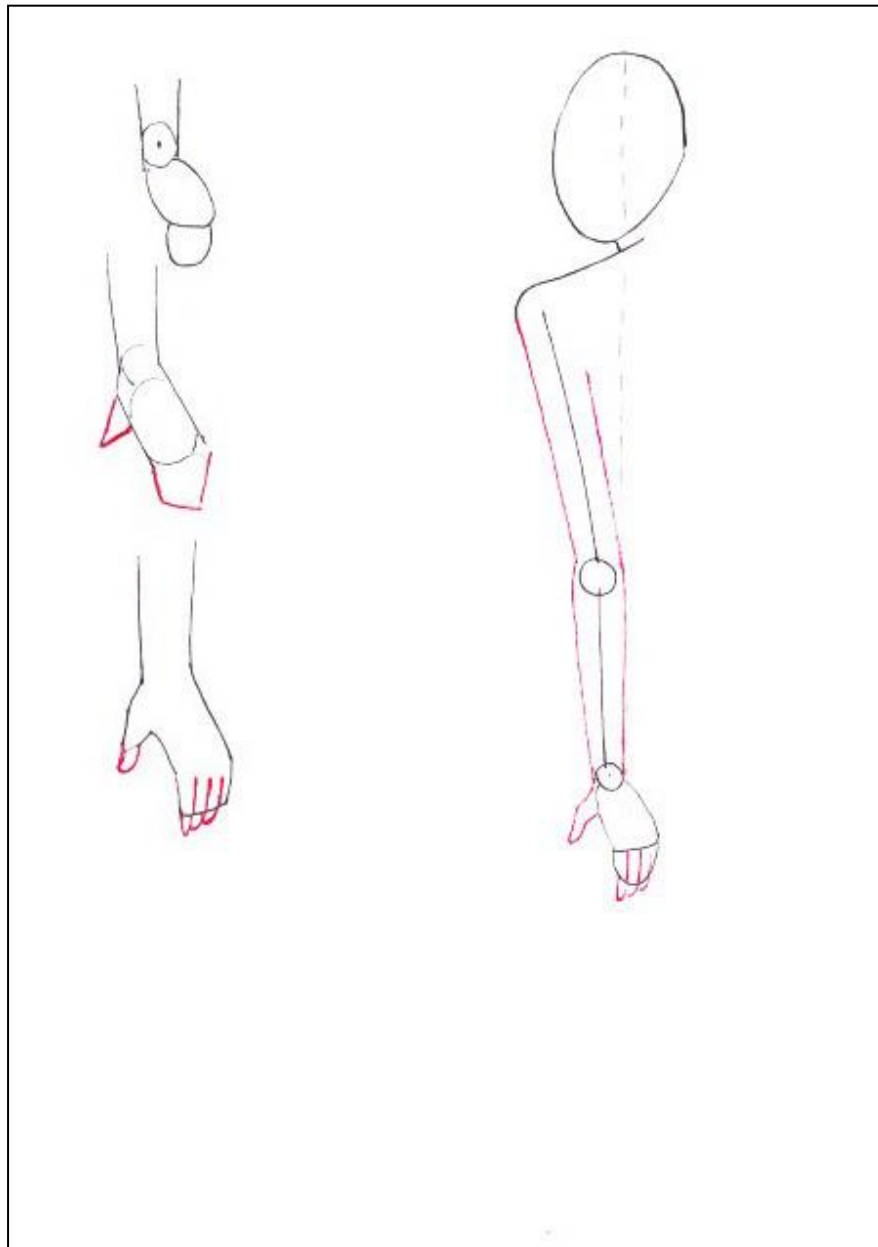
To indicate the elbow draw a smaller circle, touching the Centerline. The distance between the shoulder and the elbow is about 1 ½ heads. Join the circles. To indicate the wrist make even smaller circle that again touches the Centerline. The distance between the elbow and the wrist is about 1 head. Join the circles keeping the line parallel with the Centerline. Mark the hand position by two overlapping ellipses.



Step 4: Drawing the arm and hand

Surround the guidelines with some “flesh”. Follow the directions of the base and build the arm volume. To draw the hand, straighten the curves from the basic guidelines. Add a small triangle for the thumb and bring your attention to the direction of the thumb. Then add a rounded shape to this triangle’s bottom part and draw 3 vertical lines to indicate the fingers. Make the first 3 fingers slightly longer.

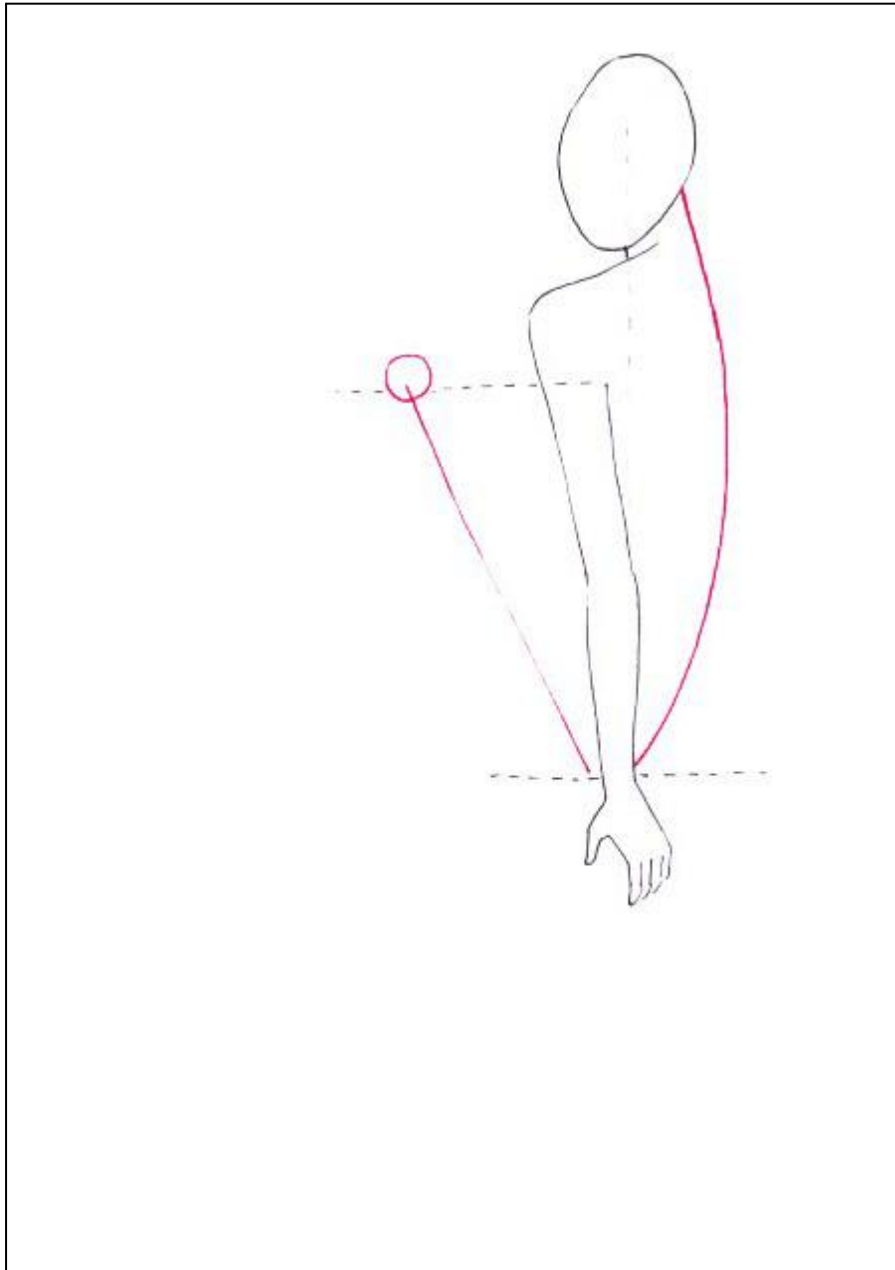
Tip: Drawing the arm right is essential for the side-back view of a fashion figure. Model’s arms are thin and delicate – try to keep this in mind while drawing your illustration.



Step 5: The back and leg

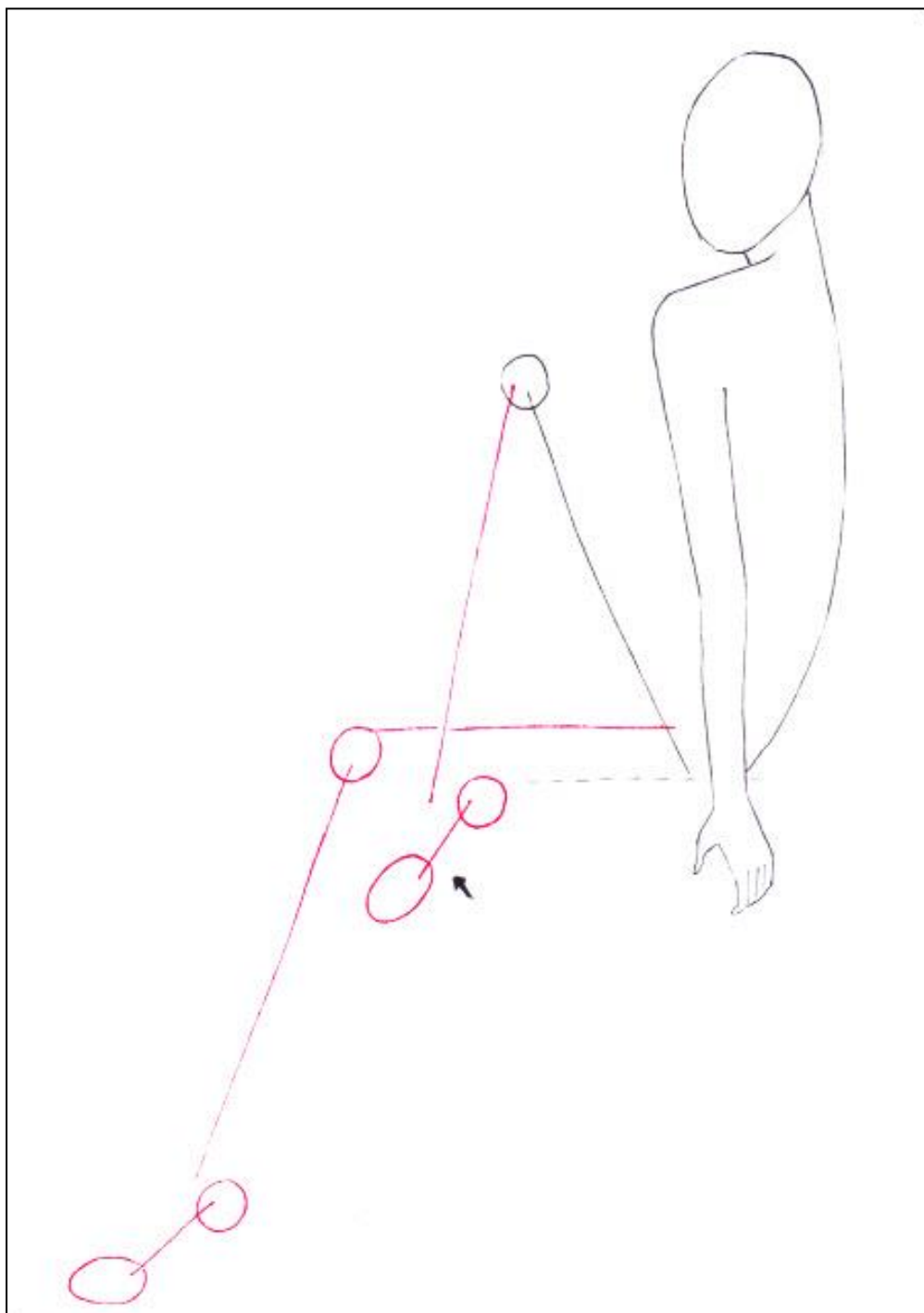
The back of your model is easy to draw- just join the head with the wrist circle via curved line.

Tip: Be careful with this spin curve – making it too straight would make her look stiff, and curving it more than needed will make her look tired. To mark the place of the bent leg draw a slanted line. Stop at the armpit level and finish with a medium size circle. The length of the leg shouldn't exceed beyond the shoulder.



Step 6: Guidelines for the legs

Draw the calf of the bent leg. It's slightly longer than the thigh. To draw the second thigh make a horizontal line from the wrist circle. Size is same as the other thigh. Mark the knee and draw slightly slanted line for the second calf. You can play with different poses just by changing this calf's position.

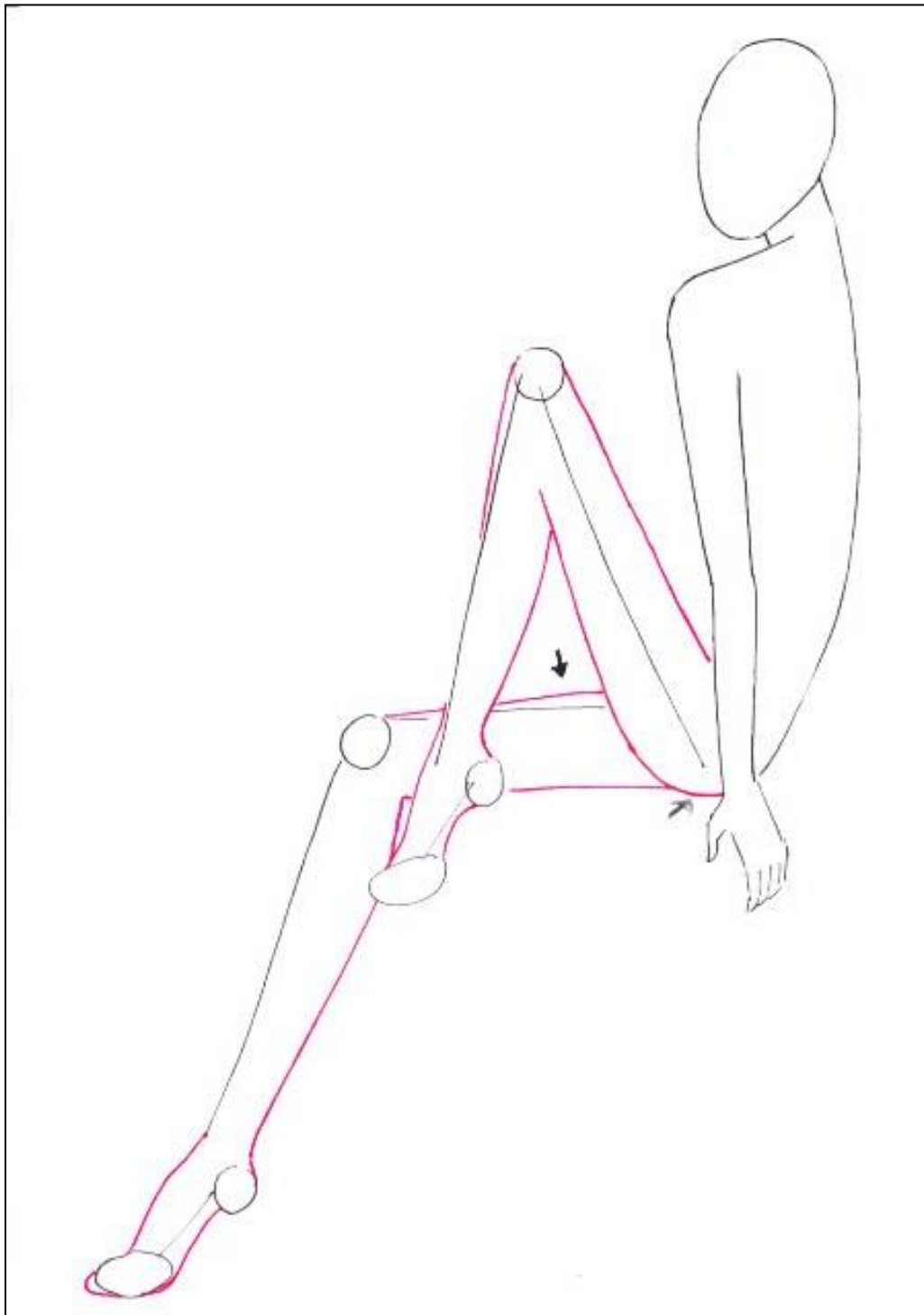




Step 7: Finishing the legs

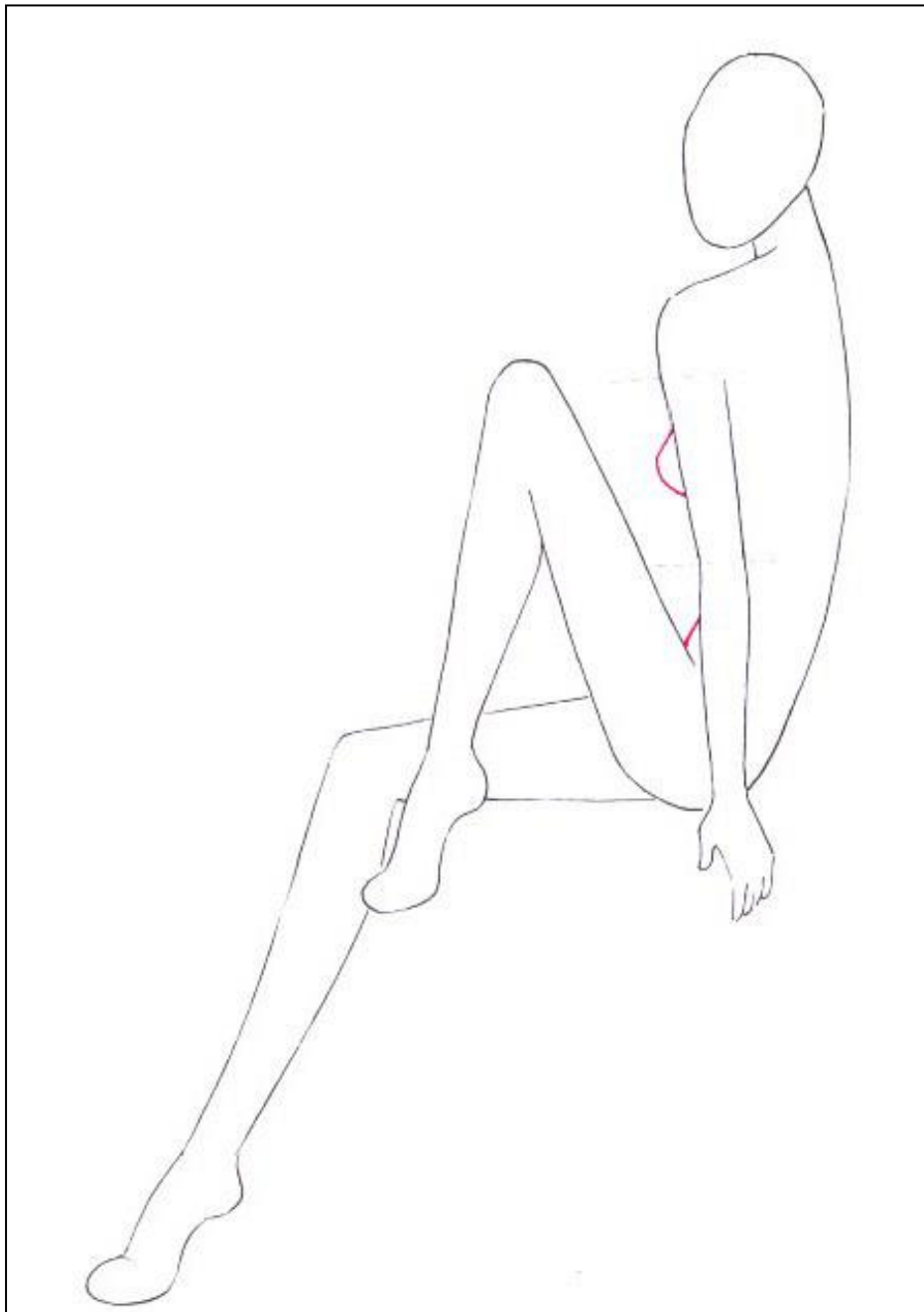
Following the guidelines, add some flesh to the illustration. Notice that the bent leg becomes curved and wider in the butt area. Some volume to the back thigh is also needed to make the body look realistic. Curve the edges and erase all the unnecessary lines.

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Step 8: Bust and tummy

Place the bust in the middle of the area shown in the illustration and draw a little bit of the tummy that is visible in this particular pose.



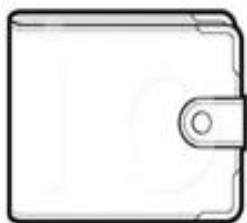
This is the base of how to draw sitting figure. Now add a beautiful face, hair and of course clothes to turn this illustration into an absolute masterpiece.



2.1 Basic Shapes Of Ladies Bags:



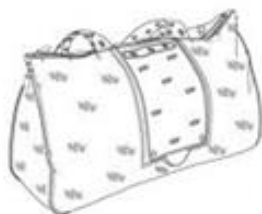
MEN WALLETS - BIFOLD



Women's WALLET - TRIFOLD



TRAVEL BAGS / GOODS:



FANCY / FASHIONABLE LEATHER GOODS:





Self - Check 2	Written Test
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Name: _____ Date: _____

Time started: _____ Time finished: _____

Directions: Answer all the questions listed below.

Part- A

Fill in the blanks: (points 2.5 each)

1. Bifold & trifold are the varieties of _____.
2. While females have more _____ head shape with small, delicate chin the gentlemen need bigger and more _____ forms of face.

Part- B

True / False: (points 2.5 each)

1. Shapes of face: diamond, oblong, round, square, heart and oval.
2. The main difference between a normal arm and a fashion arms is that the latter is thinner and more defined.

Part- C

Short answers questions: (points 2.5 each)

1. Features of a Ladies bag?
2. Why do we need to carry wallets?
3. Features of a travel goods?
4. What is a fancy leather goods?

Note: Satisfactory rating - 10 points Unsatisfactory - below 10 points you can ask your teacher for the copy of the correct answers

Answer Sheet

Score = _____

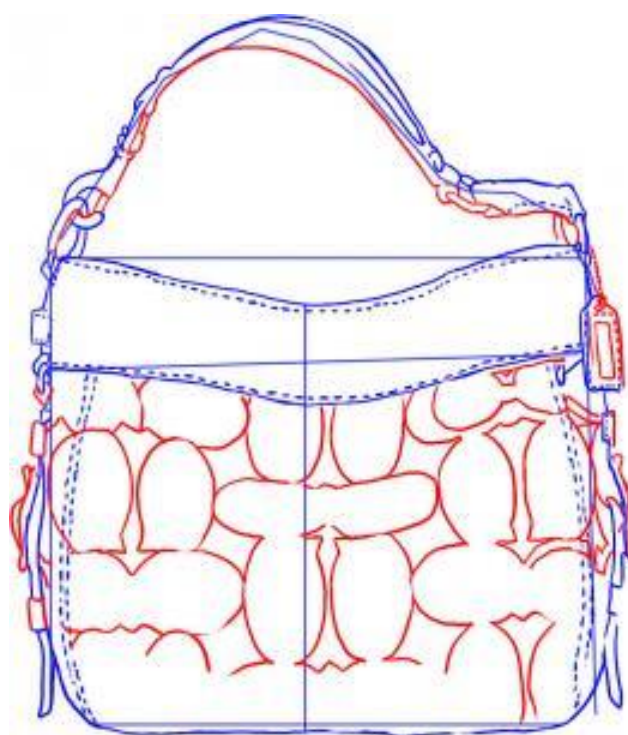
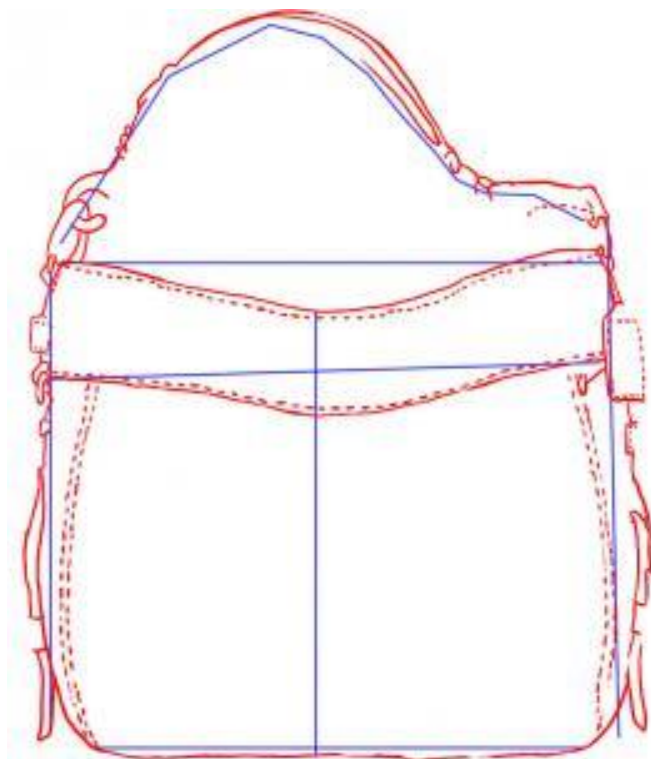
Rating: _____

Operation title: 10 Sketching Ladies Hand Bag

Purpose	To acquire the trainees with Sketching Ladies Hand Bag
Equipment ,tools and materials	Supplies and equipment needed or useful Sketching Ladies Hand Bag include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Sketching Ladies Hand Bag
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

STEP 1.

First off you will start this step by drawing a square box with guidelines going through it. Then you will draw out the lining for the handle. See that's it now you can move onto the next step.



STEP 2.

The next thing you want to do is use the guidelines that you just drew in step one to sketch out the shape of the handbag as shown. The bottom and sides are nicely curved so it looks smooth to the touch. You will next begin drawing out the shape of the leather

strap and clutch. After that you can start detailing the handbag with stitches and add the detailing on the side which is a clasp. After you get this step down packed you can now move onto the next step.

STEP 3.

You will first need to finish off the strap or handle as well as the clutch and rings. As you can see off to the right is a leather tag that is attached to the gold ring. Sketch in and detail the belt like straps on the sides of the handbag. Then you will start drawing out the decorative "C" shapes scattered throughout the purse.



STEP 4.

This is the last drawing step and as you can see you will be finishing it off with some awesome detailing. All you will be doing here is first erase all the guidelines that you drew in step one so you can finish the design. After you finish the surface ornamentation you can finish off the strap as well as adding last minute detailing like the gold studs as shown and the clip for the clutch.



STEP 5.

When you are done your bag should come out looking like the one you see above. All you have to do now is color it in any color you like since it is your drawing. That is it you are done.

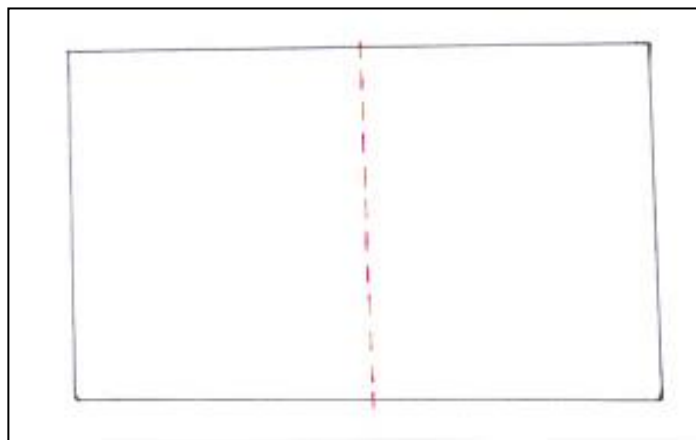
Operation Title - 11 Sketching Fashion Bag with Accessory

Purpose	To acquire the trainees with Sketching Fashion Bag with Accessory
Equipment ,tools and materials	Supplies and equipment needed or useful Sketching Fashion Bag with Accessory include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Sketching Fashion Bag with Accessory
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

Drawing the proper fashion accessories will bring life and style to your designs. Always make sure that you think of the best possible presentation of the clothes you are creating - draw gloves, fashion hats, bracelets or bags to make them even more appealing. Designing a beautiful and interesting bag is your task as a designer, but in this step by step tutorial you will learn some basic fundamentals to start from.

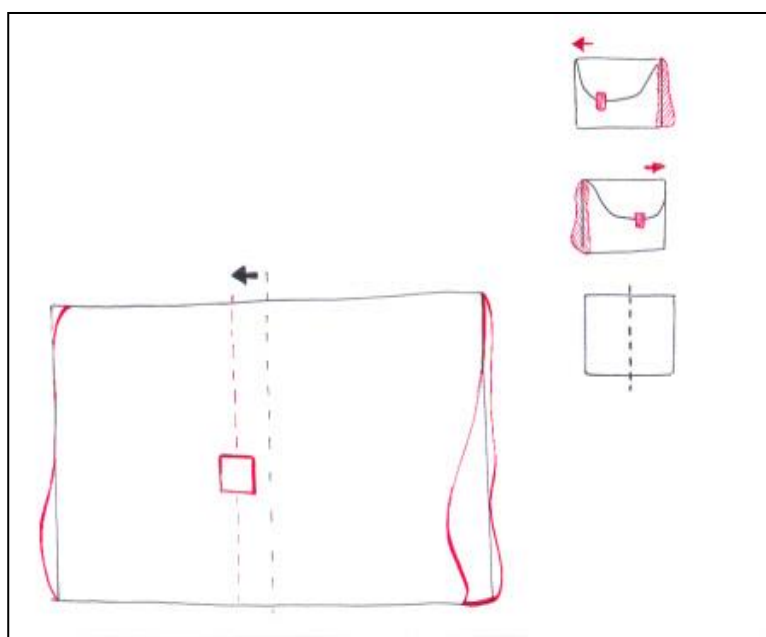
Step 1: Bag outlines

Decide on the proportions in height and width that you like and draw a rectangular shape to mark the body of the bag. Draw a vertical line in the middle of the rectangle. This is the Centerline.



Step 2: Take care of perspective

In this example the bag is slightly turned to the left. This means that we are seeing it in $\frac{3}{4}$ views: its front and its right side. Move the Centerline to the left and mark a buckle in the middle of the line. Distort the straight lines of the sides to make the illustration look less stiff and more like a real bag. Notice the form (a curvy lines triangle) in the very right side of the bag. That's the side view.



Tip: For best presentation of a bag design draw at least 2 of its sides visible. This will also give you more space to include creative details in the design.

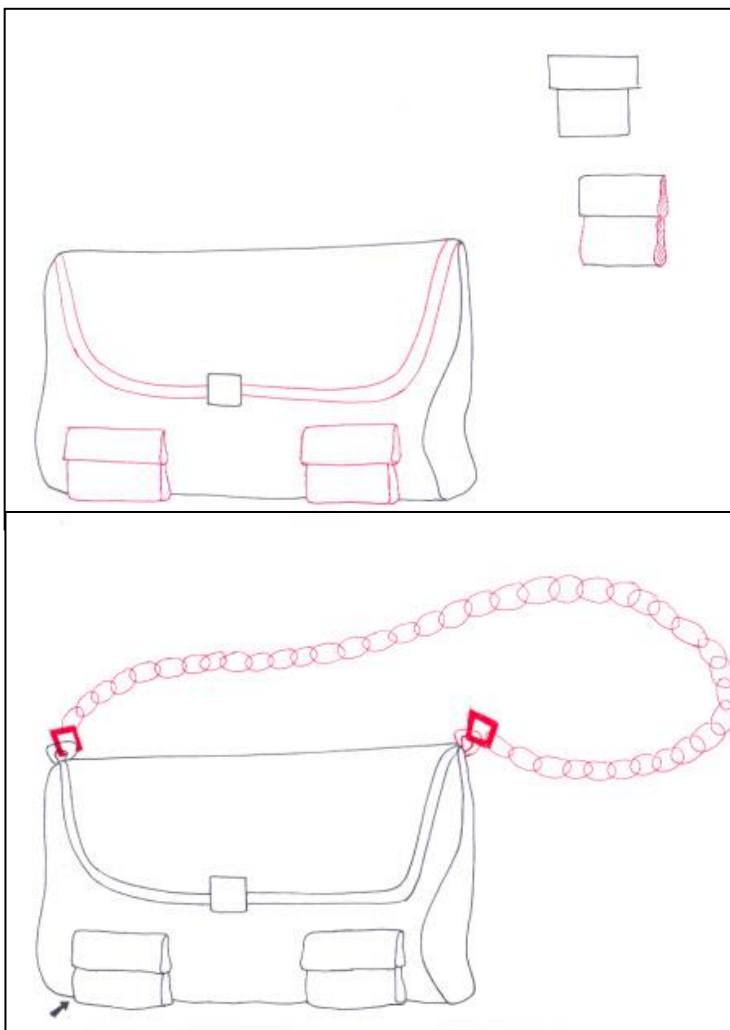
Tip: If you draw the side view (wavy lines triangle) in the left, the Centerline is pushed to the right. If you draw the side view from the right, the Centerline is being pushed to the left.

Step 3: Add some sexy details

Following the same logic draw pockets to the bag. Make sure that they are in the same perspective plan like the body. Always put the side plan only to the right or only to the left. See how the bottom of the pockets is a bit lower from the bag body bottom. Do this to add extra dimension to your drawing.

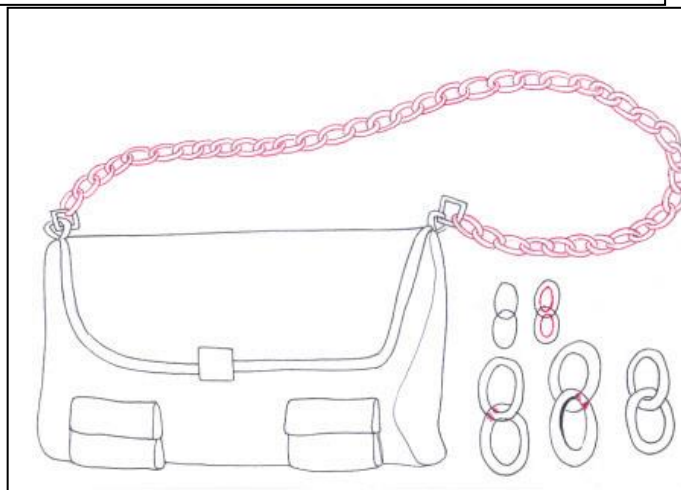
Step 4: Draw the chain base

Draw holders in the top corners of the bag and mark overlapping circles from one side to the other. This is the base for the chain that will serve as a strap of the bag. The strap should be long enough to pass through the shoulder – watch for it. Don't do the mistake to draw the circles too small – this will take you a lot of time to finish the next step.



Step 5: Finish the chain

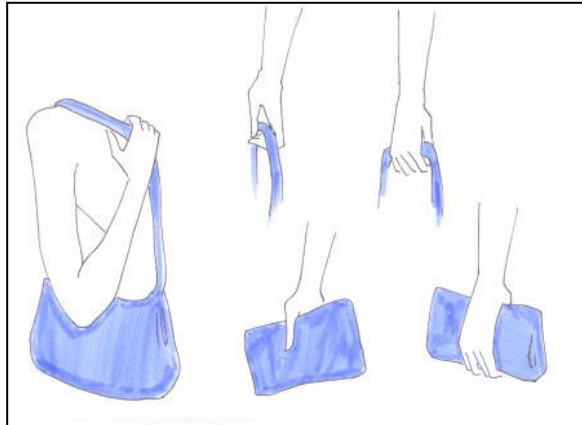
To draw a realistic chain you need to take few steps. First draw smaller circles in those you already have drawn. They represent the hole (negative space) of each chain link. Erase the lower left part of the upper link. Only where it intersects with the bottom one. Erase the upper right part of the lower link. Only where it intersects with the upper one. Repeat for all the links you have drawn and add interesting details to the bag.



Step 5: Final design details

Many times just knowing how to draw a bag or a purse is just not enough. You have a model that will be holding the bag and this should be drawn nicely. See some of the possible hand positions to hold a bag. Exercises until you draw them perfectly.

Step 6: Final Rendered view





Step 7: Final design incorporated with Fashion Sketch





LAP Test	Practical Demonstration
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Name: _____ Date: _____

Time started: _____ Time finished: _____

Instructions:

1. You are required to perform any of the following:

Step: 1 Sketching Fashion Figures

Step: 2 Sketching Fashion Figures

Step: 3 Sketching Male & Female Fashion Figures

Step: 4 Sketching Walking Fashion Figures

Step: 5 Sketching Fashion Figures (TORSO)

Step: 6 Sketching Fashion Figures (TORSO)

Step: 7 Sketching Fashion Figures (ARMS)

Step: 8 Sketching Fashion Figures (HANDS)

Step: 9 Sketching fashion Figure (SITTING POSTURE)

Step: 10 Sketching Ladies Hand Bag

Step: 11 Sketching Fashion Bag with Accessory

2. Request your teacher for evaluation and feedback



L #14	LO #5 Draw and render materials and accessories
Instruction sheet	
<p>This learning guide is developed to provide you the necessary information regarding the following content coverage and topics:</p> <ul style="list-style-type: none">• Drawing and rendering Various types of materials• Drawing and rendering Various types of accessories• Documentation relating to storyboard <p>This guide will also assist you to attain the learning outcomes stated in the cover page. Specifically, upon completion of this learning guide, you will be able to:</p> <ul style="list-style-type: none">• Draw and render various types of materials• Draw and render various types of accessories• Documentation relating to storyboard	
Learning Instructions:	
<ol style="list-style-type: none">1. Read the specific objectives of this Learning Guide.2. Follow the instructions described below.3. Read the information written in the “Information Sheets”. Try to understand what are being discussed. Ask your trainer for assistance if you have hard time understanding them.4. Accomplish the “Self-checks” which are placed following all information sheets.5. Ask from your trainer the key to correction (key answers) or you can request your trainer to correct your work. (You are to get the key answer only after you finished answering the Self-checks).6. If you earned a satisfactory evaluation proceed to “Operation Titles7. Perform “the Learning activity performance test” which is placed following “Operation Titles” ,8. If your performance is satisfactory proceed to the next learning guide,9. If your performance is unsatisfactory, see your trainer for further instructions or go back to “Operation Titles”.	

1.1 Drawing and rendering Various types of materials

To draw material we must understand the texture and feel of the material. In leather the texture of grain structure is important to draw or render. In this topic we are going to understand the various grain structures prevalent in leather.

TEXTURE:

“The feel, appearance, or consistency of a surface or a substance.”

The natural world is rich in texture: the surface of any visible object is textured at certain scale. A wealth of textures is observed on both artificial and natural objects such as those on wood, plants, materials and skin.

In a general sense, the word texture refers to surface characteristics and appearance of an object given by the size, shape, density, arrangement, proportion of its elementary parts. A texture is usually described as smooth or rough, soft or hard, coarse or fine, matt or glossy, and etc.

Textures might be divided into two categories:-

Tactile textures refer to the immediate tangible feel of a su

Visual textures refer to the visual impression that textures produce to human observer, which are related to local spatial variations of simple stimuli like color, orientation and intensity in an image

This thesis focuses only on visual textures, so the term `texture' thereafter is exclusively referred to `visual texture' unless mentioned otherwise.

Textures are usually given by examples in digitized images. Figures 4.1 and 4.2 show a few natural and man-made textures, respectively, which could be met in daily life.

Although texture is an important research area in computer vision, there is no precise definition of the notion texture. The main reason is that natural textures often display different yet contradicting properties, such as regularity versus randomness, uniformity versus distortion, which can hardly be described in a unified manner. Many researchers have been trying to define textures from a certain perspective of their nature. Haralick considers a texture as an “organized area phenomenon” which can be decomposed into `primitives' having specific spatial distributions. This definition, also known as structural approach, comes directly from human visual experience of textures.

For instance, each texture in Figs 4.1 and 4.2 is composed of particular texture elements, e.g., objects (windows), shapes (jigsaw pieces), or simply color patterns. Meanwhile, these primitives are organized in a particular spatial structure indicating certain underlying placement rules. Alternatively, as Cross and Jain suggested, a texture is ``a stochastic, possibly periodic, two-dimensional image field".

This definition describes a texture by a stochastic process that generates the texture, which is also known as stochastic approach. These different definitions usually lead to different computational approaches to texture analysis.



Figure 4.1: Examples of natural textures.



Figure 4.2: Examples of artificial regular textures.

Nevertheless, an apparent consensus that spatial homogeneity is the most important property of a texture has been reached. From the statistical point of view, homogeneity

means statistical stationary, i.e. that certain signal statistics of each texture region have the same values. This property relates directly to self-similarity: the patterns at different magnifications, although not identical, are represented by the same signal statistics.

Textures also exhibit local non-homogeneity, i.e. departures from strict homogeneity to some extent in a local image region. For example, in the image 'leaves' in Fig 4.1, every single leaf is slightly different from another (local non-homogeneity), but as a whole they display approximate spatial uniformity and consistency (global homogeneity).

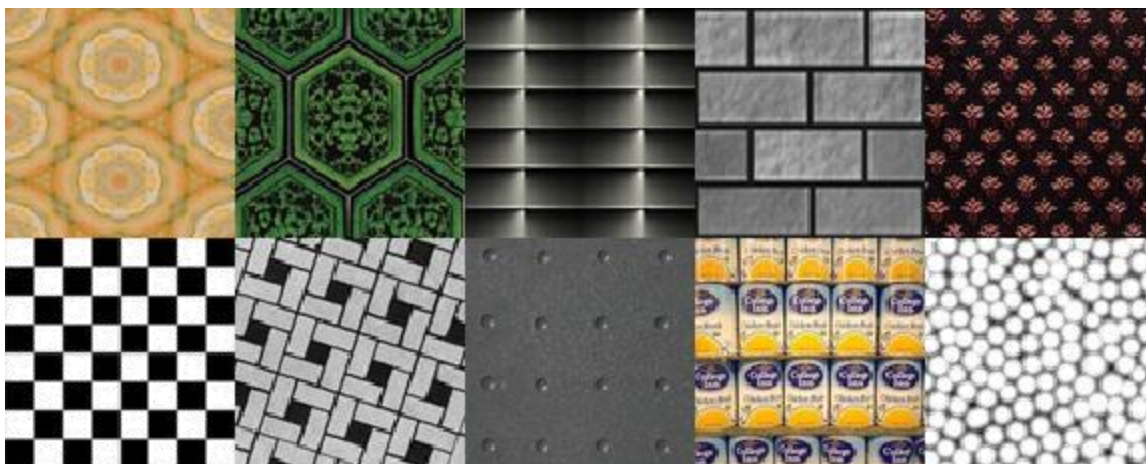


Figure 4.3: Examples of natural regular textures.

Due to the diversity and complexity of natural textures, it is useful to separate them into categories. For instance, textures can be classified into regular and stochastic ones by their degree of randomness.

A regular texture is formed by regular tiling of easily identifiable small size elements organized into strong periodic patterns.

A stochastic texture exhibits less noticeable elements and display rather random patterns.

For examples, textures in Figs 4.1 and 4.4 are mostly stochastic, and those in Figs 4.2 and 4.3 are regular. Most of real world textures, however, are mixtures of the above-mentioned categories.



Figure 4.4: Examples of stochastic textures.

By spatial homogeneity, textures can be classified into homogeneous, weakly-homogeneous, and inhomogeneous patterns.

Specifically, homogeneous texture contains ideal repetitive structures, and such uniformity produces idealized patterns.

Weak homogeneity involves local spatial variation in texture elements or their spatial arrangement, which leads to more or less violates the precise repetitiveness (See Fig 4.5).

An 'inhomogeneous texture' mostly refers to an image where repetition and spatial self-similarity are absent. Since spatial homogeneity is considered below as an essential property of a texture, an inhomogeneous image is not treated in this thesis as a 'texture'

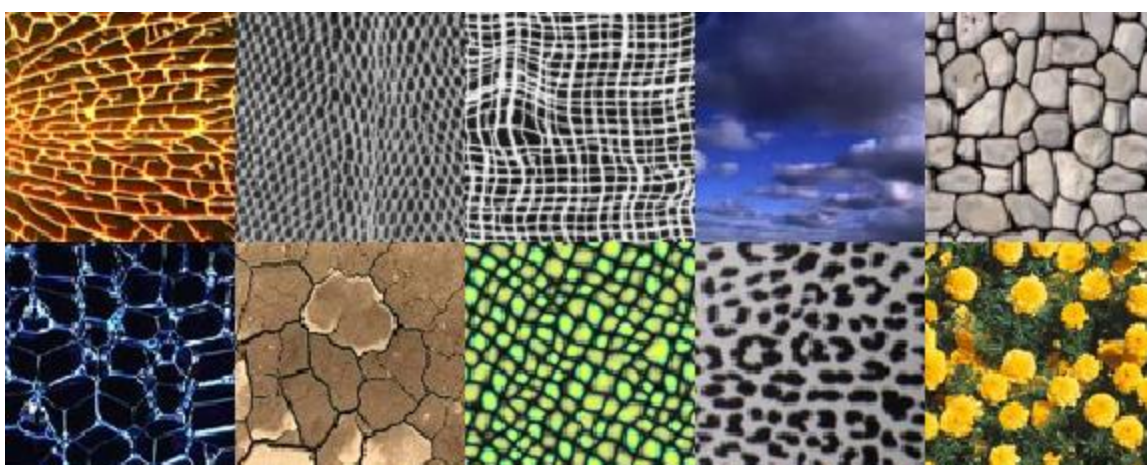


Figure 4.5: Examples of weakly-homogeneous textures.

5.1.1: For the rendering of the material leather and fabric we need to understand them also.

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BUFFALO FULL GRAIN: In case of buffalo hides the hair pores are less in number and the pore diameter vary widely.



COW FULL GRAIN: From anatomical structure point of view, in case of cow leather there is firmness of grain, smaller collagen fibre-bundles, and smaller & closer hair follicles. As a result, cow leather has a very fine structure and therefore useful as finest of leather.



GOAT FULL GRAIN: Goat skins as compared to sheep skins have very tight, firm fibre structure but have less fats (grain is also very compact) and so are used in the manufacture of shoe upper leather for premium market segment.



SHEEP FULL GRAIN: The wool sheep are more porous whereas the hair sheep is more tighter



PIG GRAIN STRUCTURE: Pigskin is often used for garments etc as it is generally softer than other leathers. It can be finished in the same way as any other leather so can have a smooth coating as well as a nubuck or suede texture. The pig skin cross section shows the hair follicles going completely through & through the skin, the grain surface is rough having grouping of follicles.



It can be used for furniture etc. as well as other items. It is very difficult to tell pigskin from other leather simply by looking at it. The formation of the hair follicles when examined with a microscope will tell you whether it is pigskin or cow hide or any other sort of leather. The hair follicles in pigskin go vertically right through the skin as opposed to cow hide where the hair follicles are at an angle.

HORSE LEATHER - CORDOVAN:



Shell Cordovan is the most non-porous leather known, and is not constructed of strands. This unique physical nature translates into two attributes: Shell Cordovan is the only leather that will not wrinkle, and it is inherently water-resistant to a very high degree.

Shell Cordovan is distinguished by its lustrous waxy finish, superior durability, and the ability to readily conform and retain shape. Because the shell cordovan leather already contains within it a large amount of oil/wax the polishing requirements are different from calfskin.

ELEPHANT LEATHER: Elephant is exotic leather that is thick and very durable with a course, rippled texture.



OSTRITCH: The leather is distinctive for its pattern of bumps or vacant quill [follicles](#), ranged across a smooth field in varying densities.



Both alligator and crocodile are large reptiles of crocodilian species. They are quite alike, but also have some differences in habitat and appearance.

Crocodiles live in salt water in tropical climate, and have pointed snouts. Strong and pliable, the skins of both species have been used for making luxury accessories worldwide for over a century, priced similarly and often used interchangeably. Nevertheless, it is important to be aware of their differences and the myths surrounding them.

CROCODILE SENSORY PORES (ISO) Similar in texture and patterns, alligator and crocodile skins are composed from square and oblong scales (or tiles). If you examine them closely, you will see that some skins have little dots close to the scale edge (crocodile), and others don't (alligator).

The dots are hair follicles, or sensory pores, that assist crocodiles to detect change in water pressure, and locate and capture their prey. In biology, these pores (hair follicles) are called ISO (integumentary sense organs).

Thus, the major difference between Crocodile and Alligator is the presence of the sensory pores (ISO) found only on Crocodile skin, but not on the Alligator body skin



The swatches of vintage Crocodile skin handbags with visible ISOs (hair follicles) and umbilical scars in the middle.

Fish leather is an eco-friendly alternative to the typical exotic leathers such as crocodile and snake that threaten endangered species. Fish leather has a unique look, the strength and smell of the material is comparably different to commonly used land-based leathers.

Fish leather can be used for many purposes, including crafts and more professional use. Shark leather is 5 times stronger than that of cow.

RHINO LEATHER:



5.1.2 FABRIC STRUCTURE

COTTON:



WOOLEN:



LINEN:



SILK:



JUTE:



GEORGETTE:



Self - Check 1	Written Test
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Name: _____ Date: _____

Time started: _____ Time finished: _____

Directions: Answer all the questions listed below.

Part- A

Fill in the blanks: (points 2.5 each)

1. Texture is the feel, appearance, or consistency of a _____ or a _____.
2. Textures is observed on both _____ and _____ objects.

Part- B

True / False: (points 2.5 each)

1. A homogeneous texture contains ideal repetitive structures.
2. An inhomogeneous texture mostly refers to an image where repetition and spatial self-similarity are absent.

Part- C

Short answers questions: (points 2.5 each)

1. Explain the texture of elephant leather?
2. Explain the texture of pig leather?
3. Explain the texture of ostrich leather?
4. Explain the texture of canvas fabric?

Note: Satisfactory rating - 10 points Unsatisfactory - below 10 points you can ask your teacher for the copy of the correct answers

Answer Sheet

Score = _____

Rating: _____

Operation Title -1 Draw and Render Fabric Materials

Purpose	To acquire the trainees with Draw and Render Fabric Materials
Equipment ,tools and materials	Supplies and equipment needed or useful Draw and Render Fabric Materials include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Draw and Render Fabric Materials
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

RENDERING SILK & SATIN FABRIC

In fashion design sketches the skill to draw satin and silk fabric is very important since these are among the most preferred textiles for evening dresses.

Step 1: How to draw the folds

Different fabrics behave in different ways and the first step when drawing satin or silk is to make sure the folds are looking correct. Very specific for these textiles are that they

form big folds that fall heavily, but also they create a lot of small creases in the pressure points. When drawing silk and satin make sure you include all these types of folds:

1. The “returning” type (collars, around crotch areas);
2. Many, small and angular folds (usually around waistline)
3. Big, heavy folds (usually in the lower part of the dress).

Big, heavy folds (usually in the lower part of the dress).



Step 2: Paint the base color

For the base color pick something that is slightly darker than the final result you are looking for. Use markers, tempera or watercolors to make the base as flat and even as you can. Do not use color pencils for this step.



Step 3: Finding shapes

Even if you are not familiar with lightning and shadows you will be able to set the lighter parts of the design using the technique from “How to draw gold” tutorial. Here is how it works: Imagine that you are building your design out of clay like if it was a sculpture. The light goes to the parts where you are moving your hands towards yourself- the most bulged ones. Use a soft pastel and mark these areas gently. Be careful not to overwork it though – you want to keep about half of the original base color untouched.



Tip: The highlight color needs to be a lot brighter and more saturated than the base. Avoid using pure white and go for bright yellow (green, orange, brown fabrics) bright pink (red, purple, magenta fabrics) and sky blue for navy fabrics like in the example above.

Step 4: Blending

Blending is essential step when drawing silk and satin fabrics. Use your fingers or preferably a q-tip to blend the pastel. Try not to exceed the original proportion and size you have set in step 3. Erase if you notice that more than $\frac{1}{2}$ of the design is in this soft, blended shade.



Step 5: Add some magic!

Use the same bright soft pastel and draw another layer of highlight . Make sure you stay in the borders of the blended tone from Step 3. Don't forget to mark all the folds too—vertical and horizontal.

Tip: *Satin and silk tend to form angular looking folds and creases. Avoid making them look too soft and flowing while coloring. Keep that edge!*



Step 6: More blending

Gently blend what you have from the previous step and make sure the second layer of light is clearly visible everywhere on the dress. Look at the chest area and each and every fold you have. Again - you don't want to cover more than $\frac{1}{2}$ of the dress with light.



Step 7: Shadows

Satin and silk are fabrics of huge contrast. They have soft, blended highlight areas and solid, strong dark areas. Use a black soft pastel to mark the darkness in your sketch. Fill close to the outlines, close to each and every fold and wherever your artist's sense tells you to.





Step 8: Real shadows

Blend gently the black soft pastel from the previous step. Make sure the shadows don't occupy the whole base color that you had left. Less is more in this case. After blending use a black color pencil and emphasize the areas that feel the most deep and dark to you. Use the imaginary clay sculpture technique if you hesitate where these places are. The more you "dig" in the sculpture the darker the shadow gets. Add a third layer of light. Smaller and brighter than the last ones, right in their center.





Step 9: Finishing touches

By now you should have a pretty realistic looking drawing of silk/ satin fabric. It is time to make some extra blending and it's ready to go. Continue building up highlights until they look soft, blended and brighter in the middle. Don't lose the edges of the folds while coloring. Blend until it's perfect and then clean up your sketch if it looks messy outside of the design outlines.



The center of the satin highlights is a much brighter and more saturated color compared to the base. Here is a color chart that should help you with your colors choice:

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Operation Title- 2 rendering transparent fabric

Purpose	To acquire the trainees with Rendering transparent fabric
Equipment ,tools and materials	Supplies and equipment needed or useful Rendering transparent fabric include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Rendering transparent fabric
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

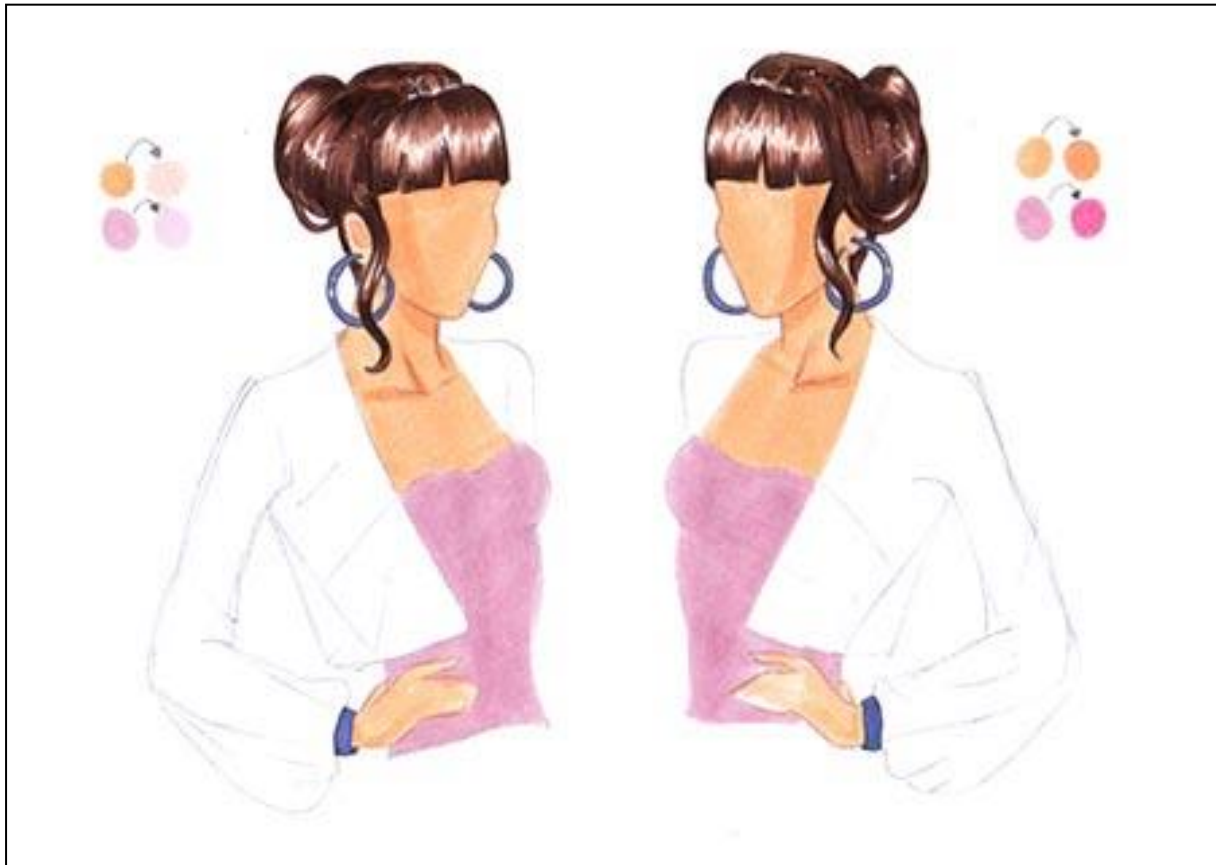
Rendering Transparent Fabric

In this step by step tutorial you will learn how to draw transparent fabrics such as chiffon, tulle or basically any light and translucent material that you might want to use in your designs. A well done fashion sketch needs to show the fabrics used in the design in a way that is easy to tell and also appealing to the viewer. Drawing chiffon will no longer be a challenge but rather a fun and exciting part of the creative process. Enjoy!

Step 1: The color of your fabric

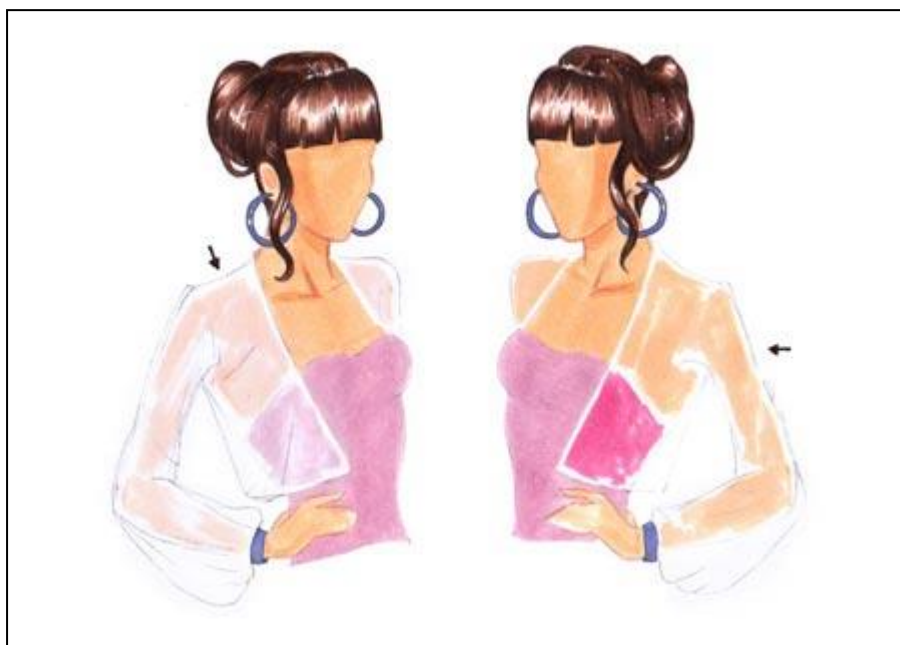
The first thing you need to do when drawing chiffon or other type of transparent fabric is to decide on its color. See-through materials will show what's underneath, but will change its color.

Start by coloring the areas that are not covered by the chiffon. If the chiffon is light prepare a lighter shade of the skin tone and the clothes color. If the chiffon is dark – prepare darker shade of the skin tone and the clothes.



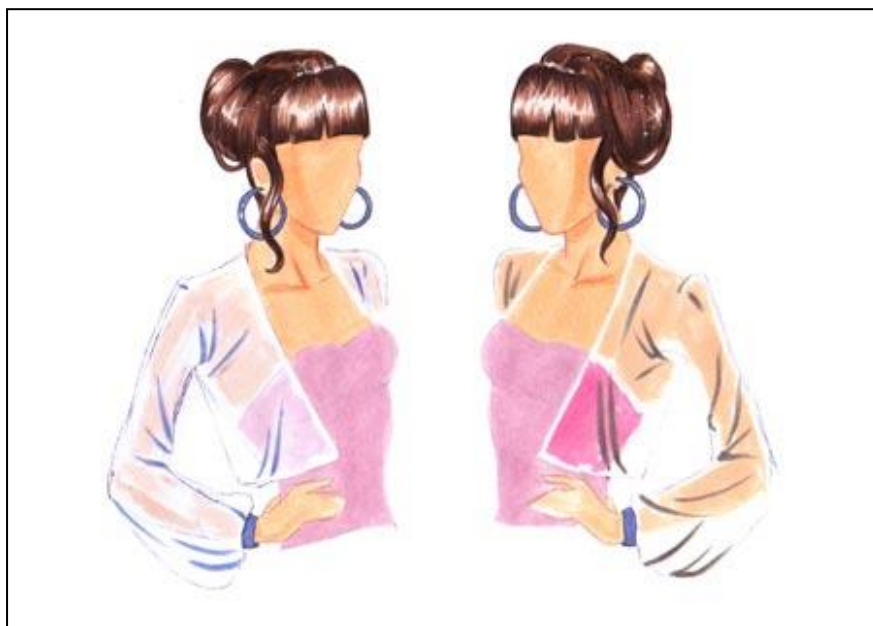
Step 2: Color the areas covered by the chiffon

Start coloring the areas that are underneath the sheer fabric. Make sure you are not filling them in all the way to the edge. It's okay if the coloring isn't perfectly smooth at this point. You can play with the direction of your strokes as long as you stay in the outlines.



Step 3: Color the chiffon fabric

With the color you've picked gently mark the folds of the chiffon. If you are not sure where to place them check out the pants", 'How and the rest of the series in the How to draw CLOTHES tab. It is important not to outline the sheer fabric or fully fill it with color at this point. You want to just gently brush through some areas and nothing more.



Step 4: Add another layer

Grab a lighter shade of your chiffon color and add some more strokes. The opacity should be greater close to the outline and getting lighter towards the inside. Take your time to make the transitions smooth and nice and try not to cover all the white spaces left from Step 2.



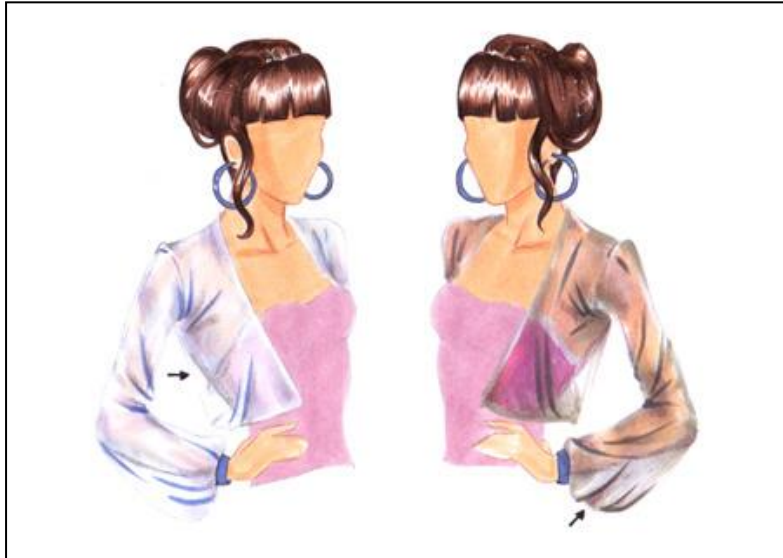
Step 5: Add some pastel

Use a soft pastel and carefully fill in almost the whole chiffon fabric. Leave empty spaces here and there and don't make this layer too opaque. You want to place less amount of the pastel at the areas where you see only the sheer fabric and nothing underneath.



Step 6: Add depth

It's time to add some shadows and definition to your sheer garment. Use a pencil and go back to the folds to draw shadowed areas where you think they should be. Also emphasize the outlines underneath the chiffon in case they have disappeared. Don't overwork it – less is more when drawing transparent materials.



Step 7: Outlines

As you know from the “Outlines: part I “ tutorial, a fashion sketch would look unfinished and fuzzy if you skip the outlining. Always use a shade slightly darker than you original tone and outline everything except for the areas underneath the chiffon.





Tip: Outline the chiffon itself but leave the skin and clothes underneath as they are. This way they will look blurred and softer helping you to create the illusion of a transparent textile.

This technique can be used with any type of drawing material. Experiment with watercolors, markers, acrylics or anything that you like working with.



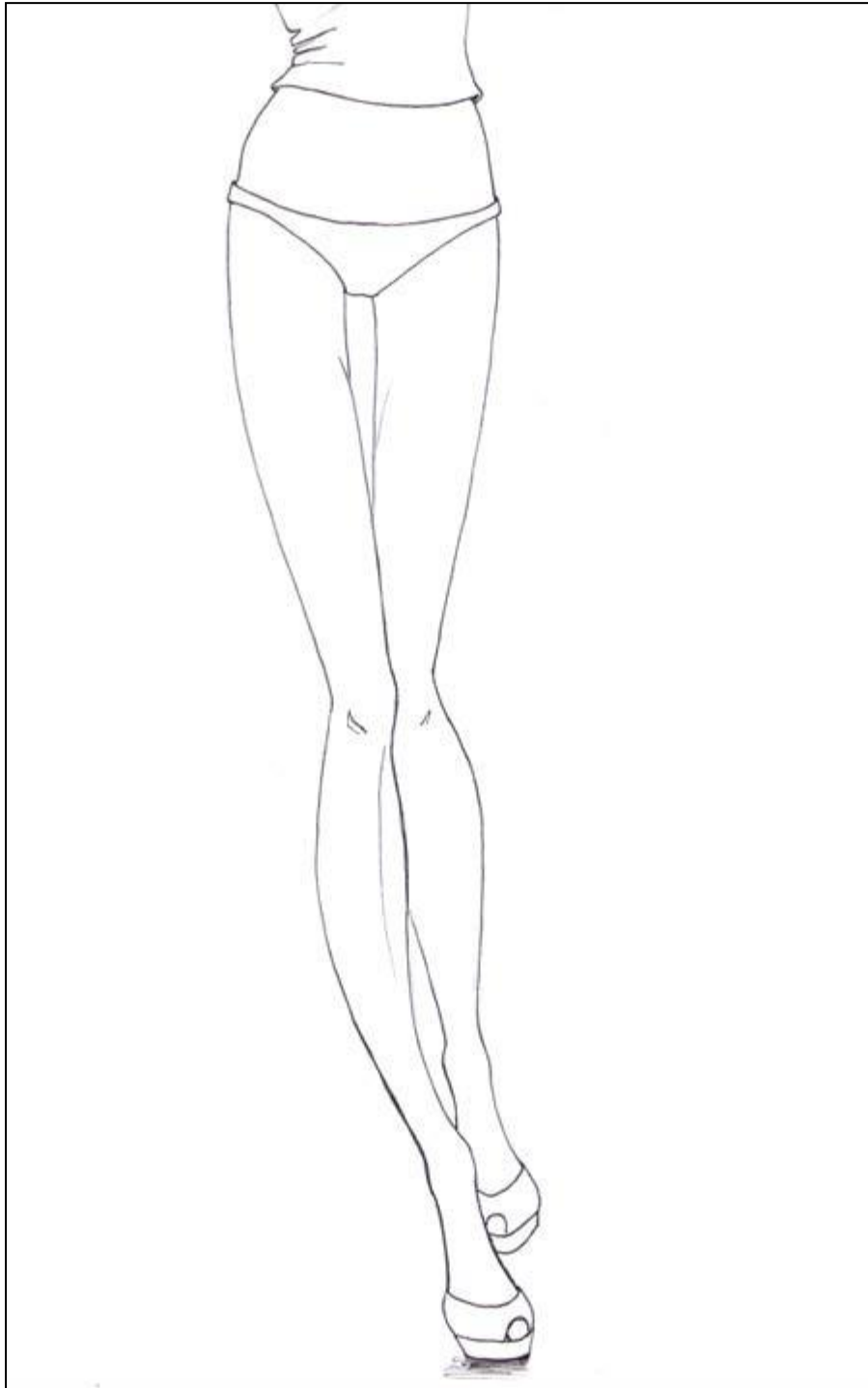
Operation Title-3 Rendering leather pants

Purpose	To acquire the trainees with Rendering transparent fabric
Equipment ,tools and materials	Supplies and equipment needed or useful Rendering transparent fabric include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Rendering transparent fabric
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

Rendering leather pants

Step 1 A perfect fashion body

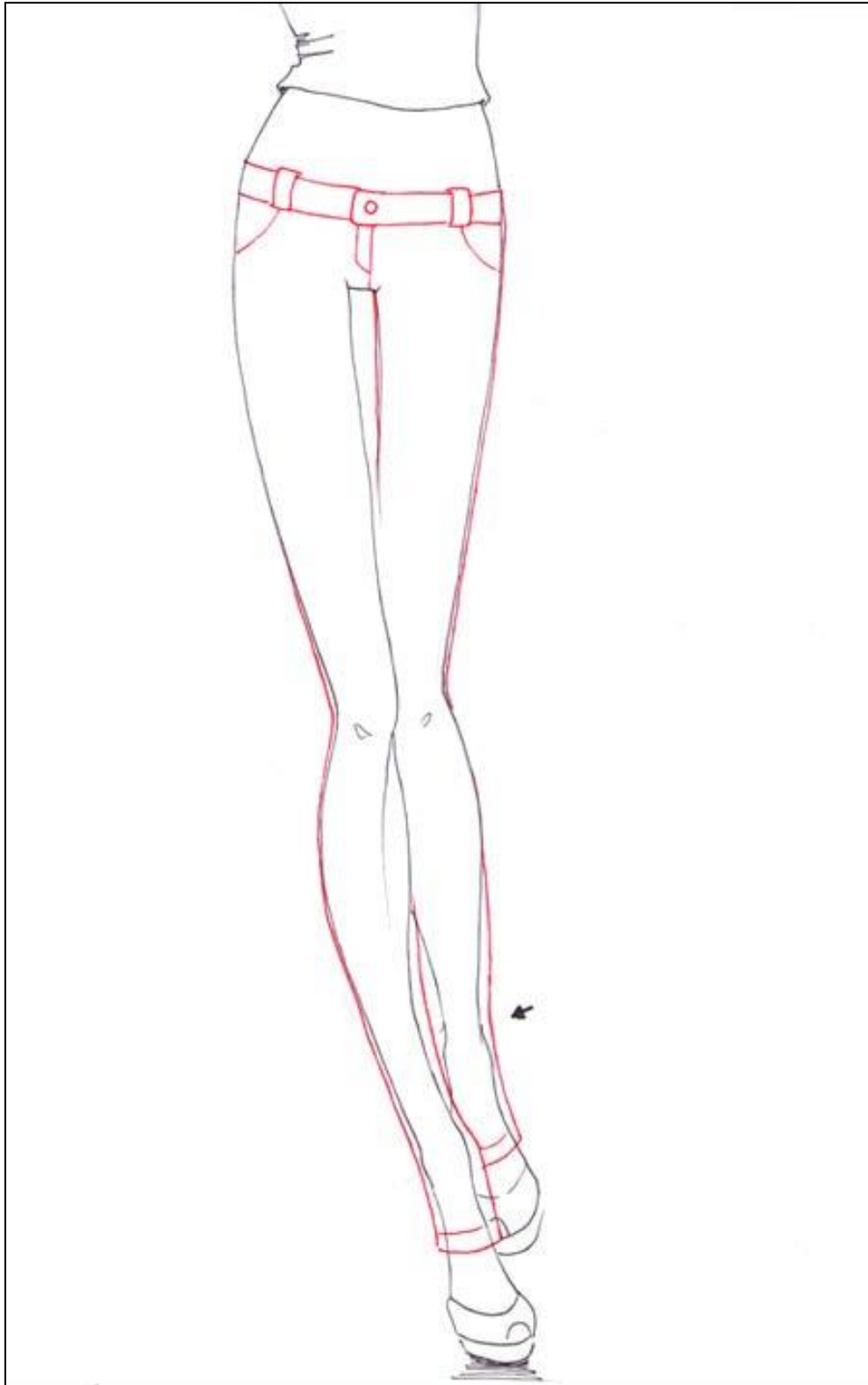
Start by choosing an appropriate pose to show the best of your design. Often fashion illustrators would choose a pose of the model that is showing the side hem of the pants, but here I have picked a front view walking pose.





Step 2 Design the pants

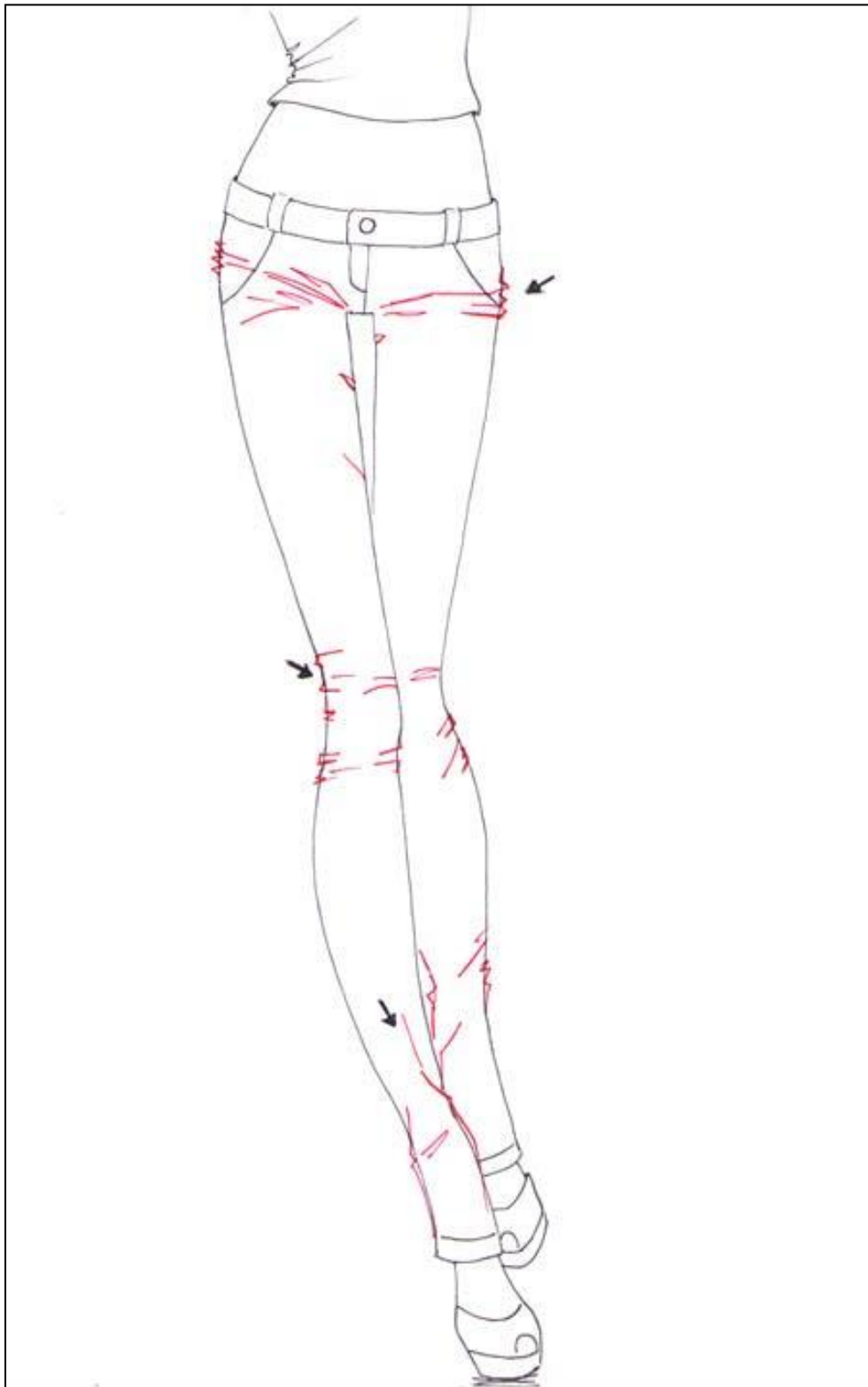
Draw the trousers with the belt loops, the pockets and the hems that are visible. Leave enough volume, so that the pants don't look like tights. Even if you are designing a slim fit pants note that there is still some volume around the legs, especially in the lower part of the leg.





Step 3 Draw the folds

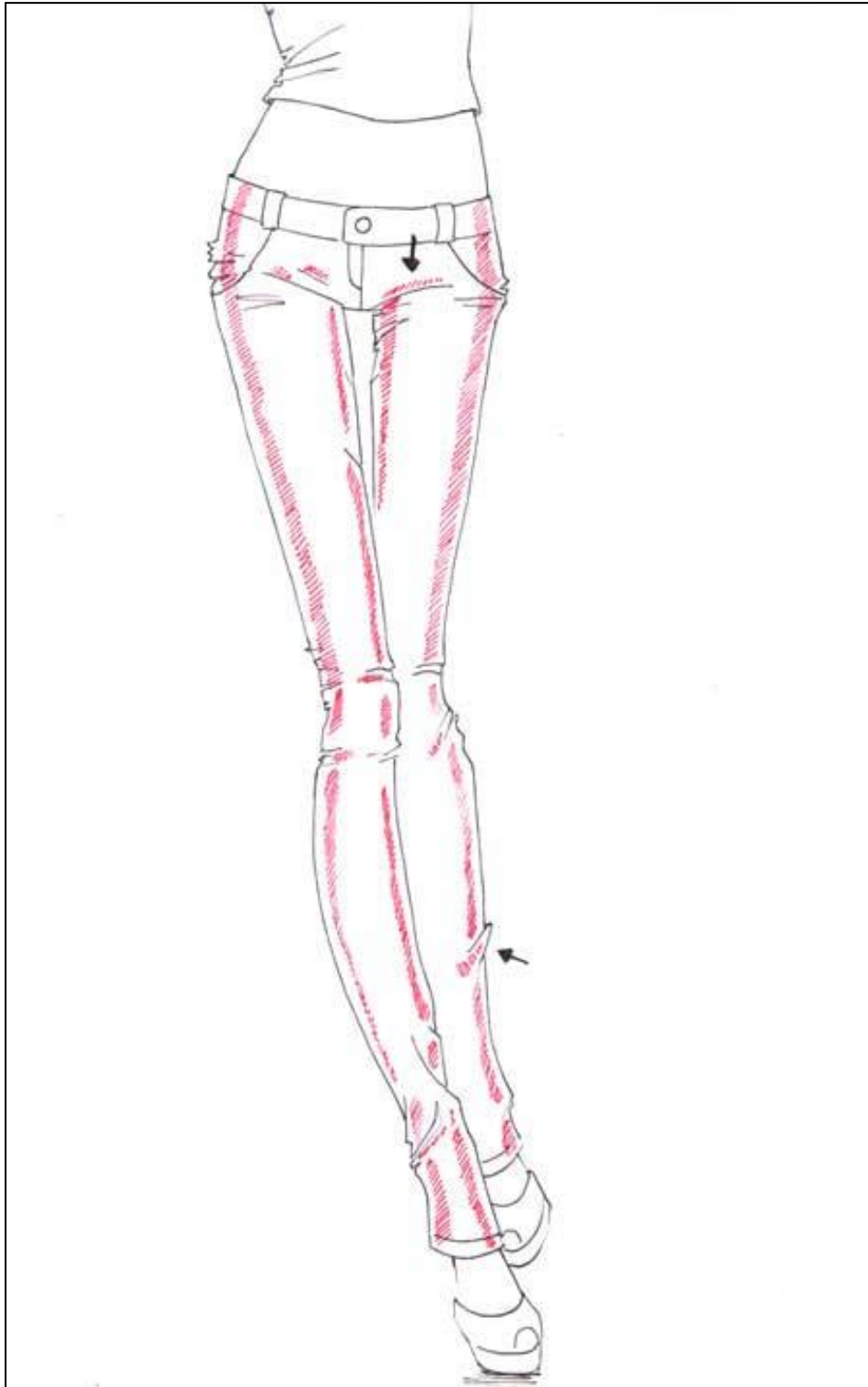
Leather pants have very specific folds. Usually they are many and they are sharp and tiny. Draw horizontal folds that affect the outline of the pants. Pay special attention to the crotch area, around the knees and in the lower end of the leg. Some of the folds are not horizontal, but slightly tilted - 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 the selections you did in the previous step. Erase the selections and refine with a black pen if needed (close to some smaller folds for example).

Tip: *If you have some details of the pants that you don't want to lose (as are the pockets in the example illustration) just go around, leaving them white. Or you can come back later with a white gel pen or white gouache and draw the details again).*

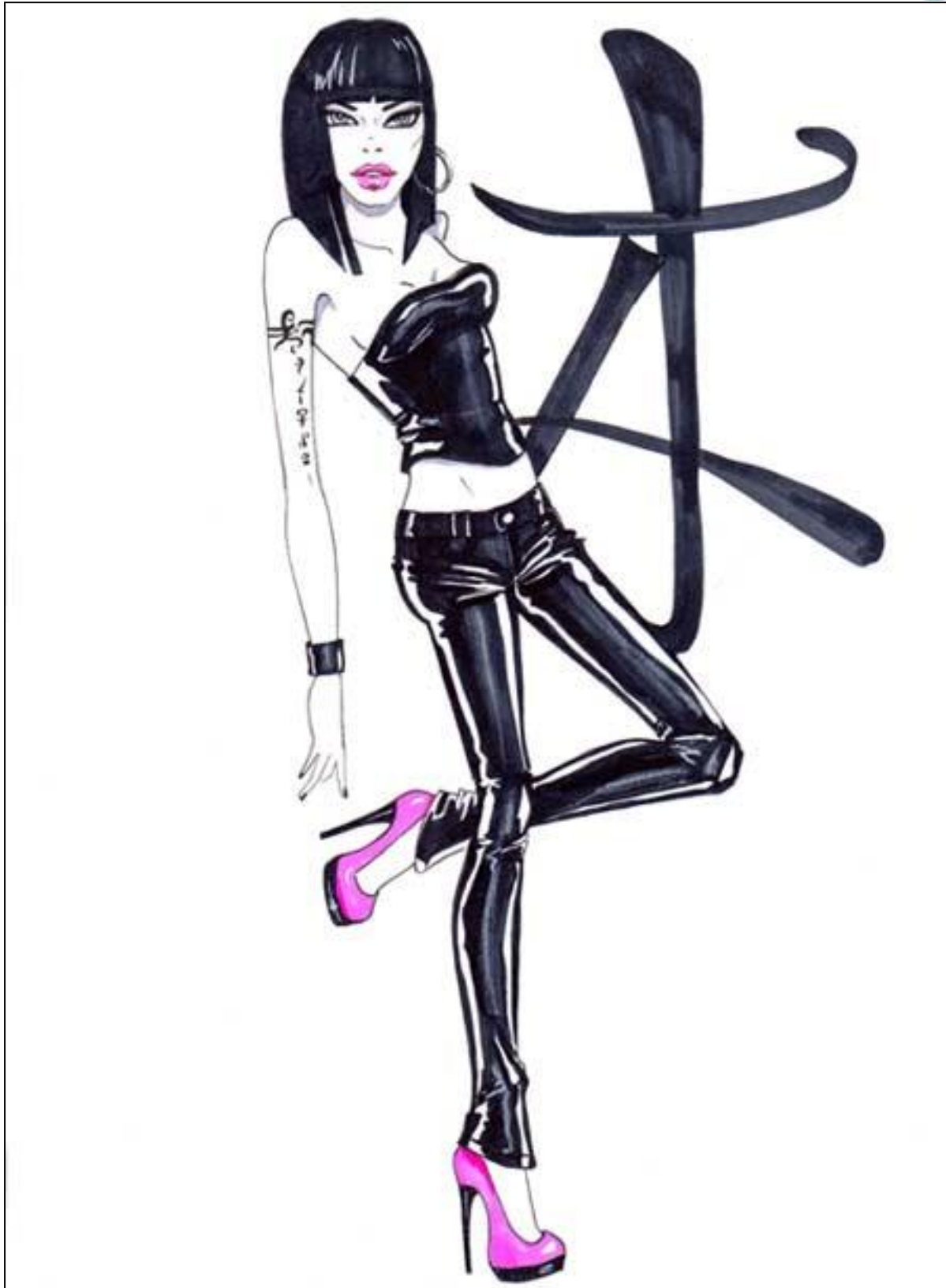




Step 6 Reflections

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 Title – 4 Draw and Render Basic Materials with Rendering hair-on (fur)

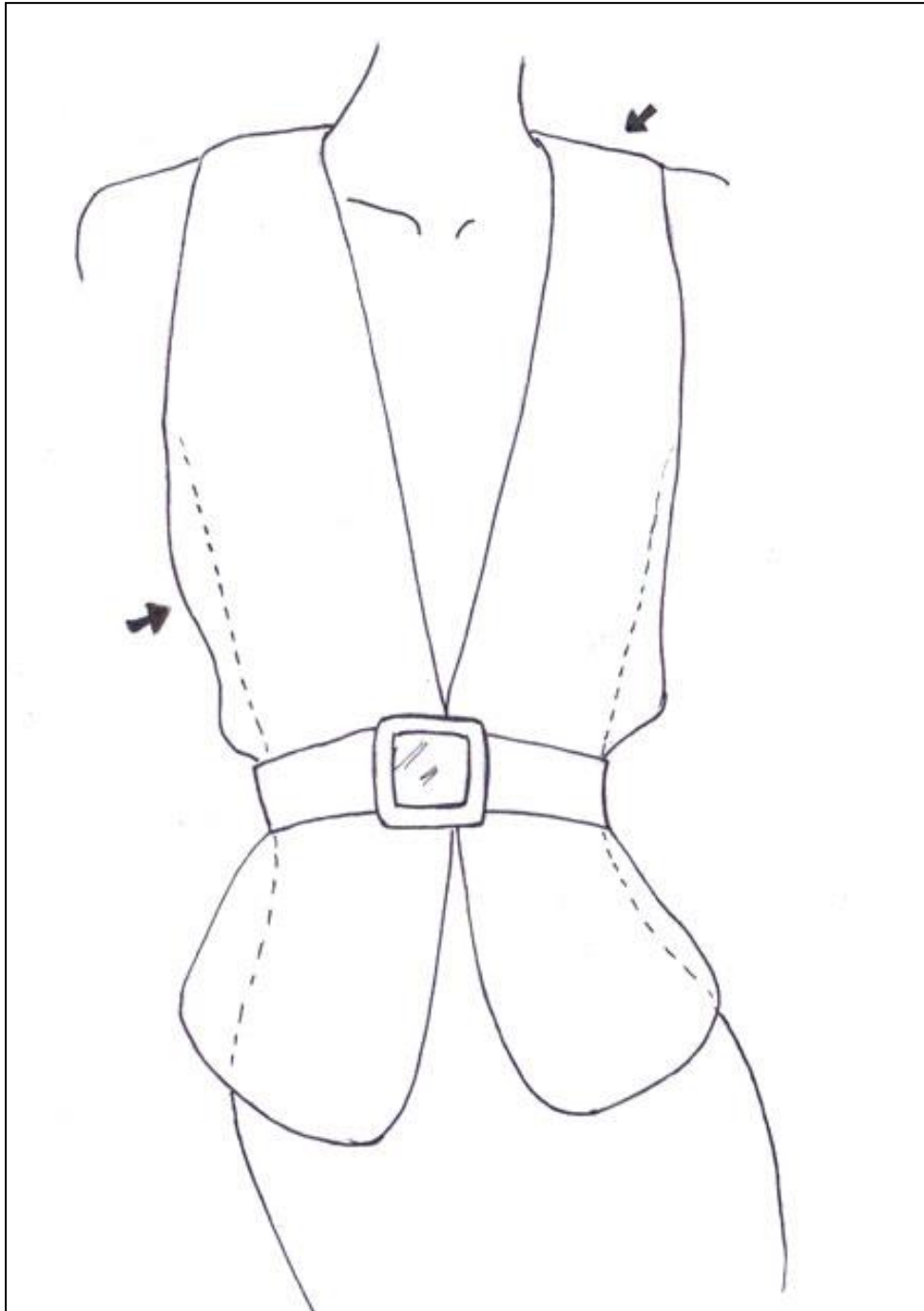
Purpose	To acquire the trainees with Rendering hair-on (fur)
Equipment ,tools and materials	Supplies and equipment needed or useful Rendering hair-on (fur) include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Rendering hair-on (fur)
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

Rendering hair-on (fur)

Step 1: Draw the outline

After drawing the fashion figure, dress it with the fur garment that you have in mind. Avoid pushing too hard with the pencil, since you are going to erase this outline later.

Tip: Remember that fur clothes are pretty voluminous and they outstand from the body more than regular clothes would.

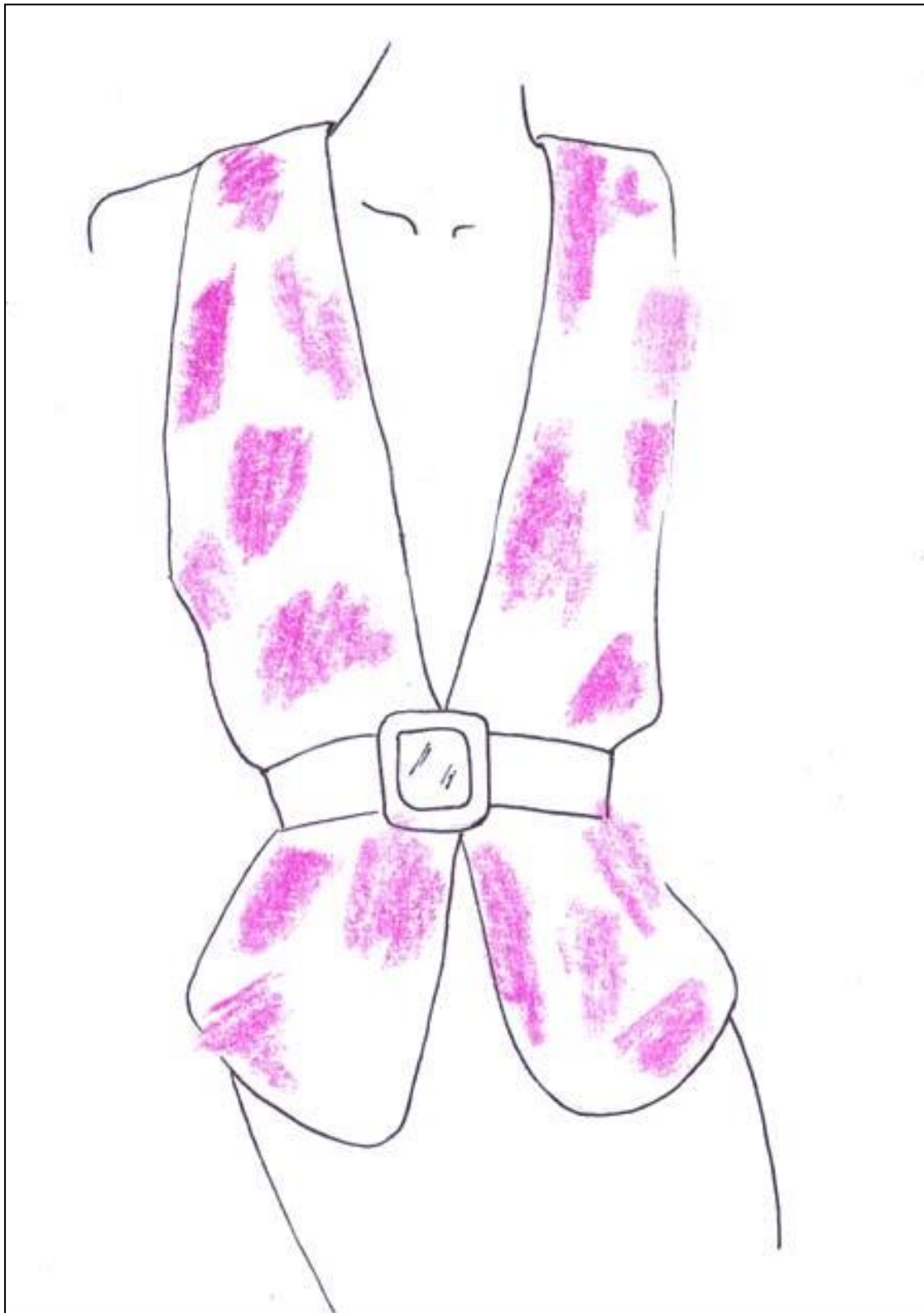




Step 2: Base: Color spots

Take a soft pastel in a color of your choice and lay down spots all over your design. Try to make most of the color spots pointing in one direction and place them not too far away from each other.

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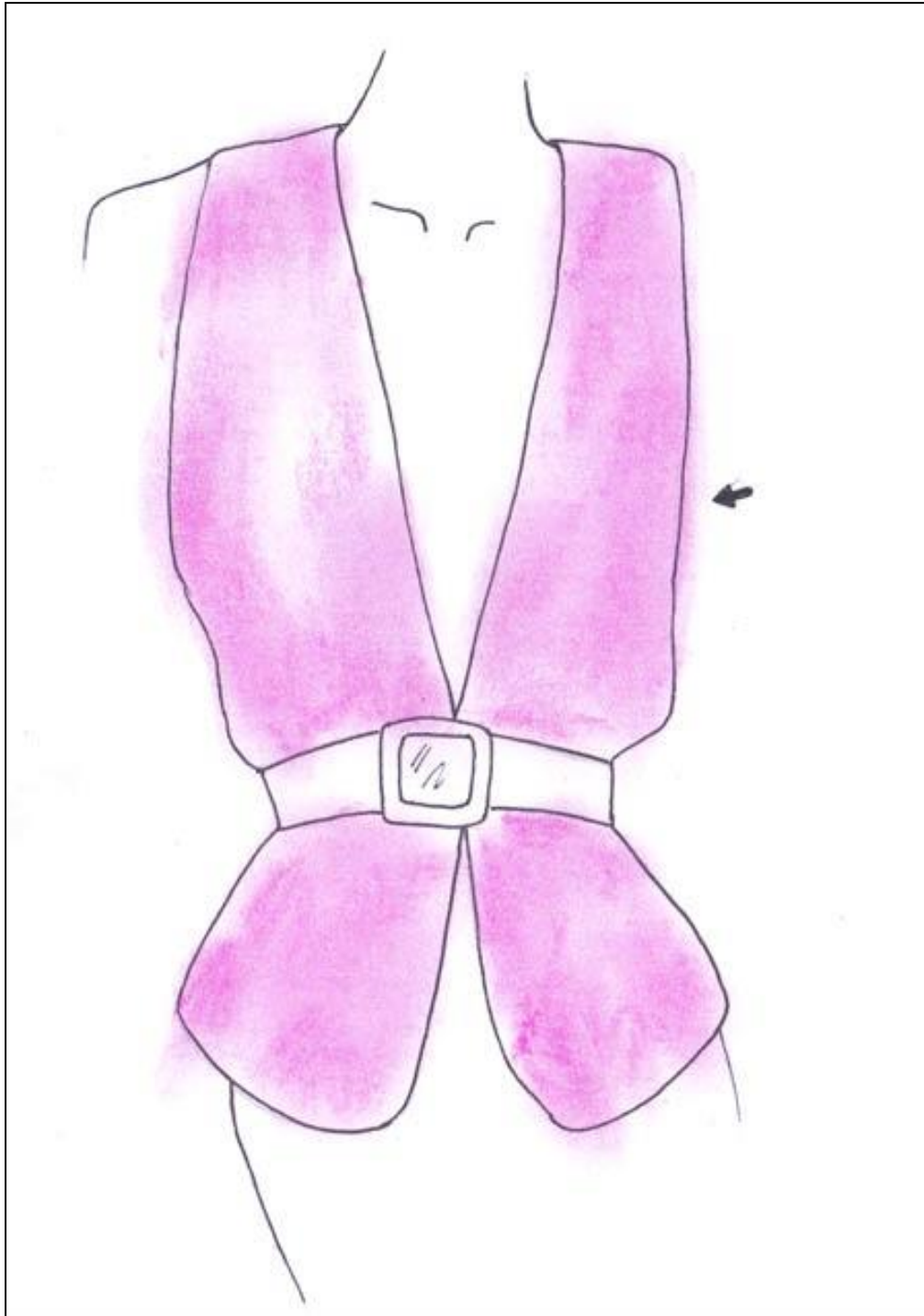




Step 3: Fur base

Smudge the color spots with your finger. Move your finger from the upper part of the garment towards the bottom. Don't smudge it in a circular or any other direction. Fur is a soft fabric, so don't try to lock it in the boundaries of the clothes you are drawing – it is okay if your finger smudges a little bit outside of your initial outlines. Erase the pencil outline of the garment.

Tip: For better results leave the surface unevenly colored. It's okay if some areas are lighter than others.





Step 4: 1st Layer

Fur is a fabric that consists of many layers and separate hairs. Take slightly darker color than the one you used for the base and spread new color spots. If you play with their sizes the fur will eventually look more realistic and eye-catching.





Step 5: 2nd layer

Smudge the color spots from the previous step, keeping the same direction of the hairs and draw the next fur layer. This one should be in even darker color – light or dark grey, sometimes even black could be used. These hairs should be much smaller and set further away from each other (if compared to the previous steps). Notice that now the direction of the hairs may vary slightly.

Tip: Draw the fur hairs in the center part and in the side parts of the clothes. Don't concentrate only on the middle part, leaving the sides empty.





Step 6: White

Smudge the spots from the previous step and take a white soft pastel. Adding white hairs will complement the final look and make it three dimensional. Be careful with the white because it is tricky – if you overwork it the drawing will look bleached and flat.





Step 7: Final touches

Grab a sharp color pencil in a color several shades darker than the base color of your design. Go over the initial boundaries using short lines in different sizes. Their direction may vary slightly and sometimes you can join two lines so that they look like a little triangle. Allow yourself to go bravely over any accessories that are placed over your fur clothes- belts, bags, jewelries.



Operation Title- 5: Rendering denim

Purpose	To acquire the trainees with Rendering denim
Equipment ,tools and materials	Supplies and equipment needed or useful Rendering denim include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Rendering denim
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

Rendering denim

Step 1 Base color

Including all the details, draw the garment you want to make look like it's made of denim. Denim clothes are usually stiff and when you draw the folds make sure they don't look too soft. Lay down the first layer of color. The final version of the jacket will get much darker, so pick a light blue for base.

Tip: The technique described in this tutorial can be applied to every single color in the palette. It is absolutely not obligatory to use blue as base color for your denim drawing.





Step 2 Shadows

Draw the shadows using a second layer of the same color or a slightly darker shade. Normally the clothes create shadows where there are creases or one surface is in front of another (see the pocket). Also notice how the color of the collar changes in depth. The same happens with the sleeve.





Step 3 Add some texture

Start adding narrowed lines all over the fabric. Make sure that the lines look organized and follow the same direction. It is best to use a color pencil in a very similar shade to the base color.





Step 4 Even more texture

In the places where there are shadows repeat the process, but using black/dark grey color pencil. For the places you think are brighter use a white pencil.

Tip: Color pencils are good to represent denim in fashion sketches, because they already have the crispy texture we are looking for.





Step 5 A realistic denim fabrics

Take your white pencil again and this time makes strong vertical bleached effects. They are supposed to hint where the jeans clothes are worn-out. Put those only where the volume of the body is the most bulged.

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Step 6 Add some details to those clothes

Find an orange or brownish shade that will overlay the base color of the jeans and underline the stitches. This is very specific for jeans. Color the buttons and if you have any other details.

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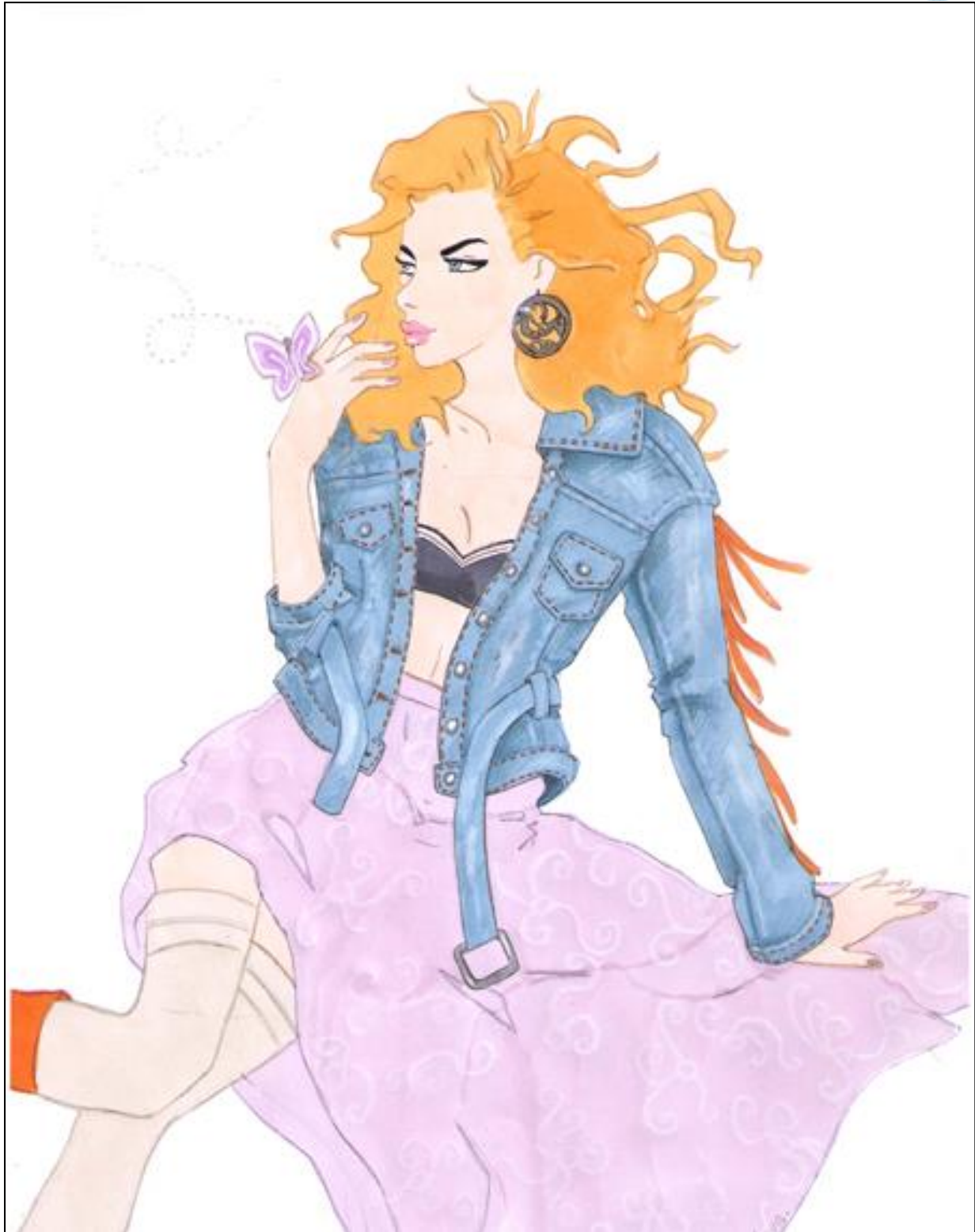




Step 7 Smoother

You already have it done, but if the fabric looks too sharp for your taste I recommend you to take a paper blender and go over some parts of the sketch. This will give nice polished look of your fashion drawing.





Operation Title -6 Drawing denim pant

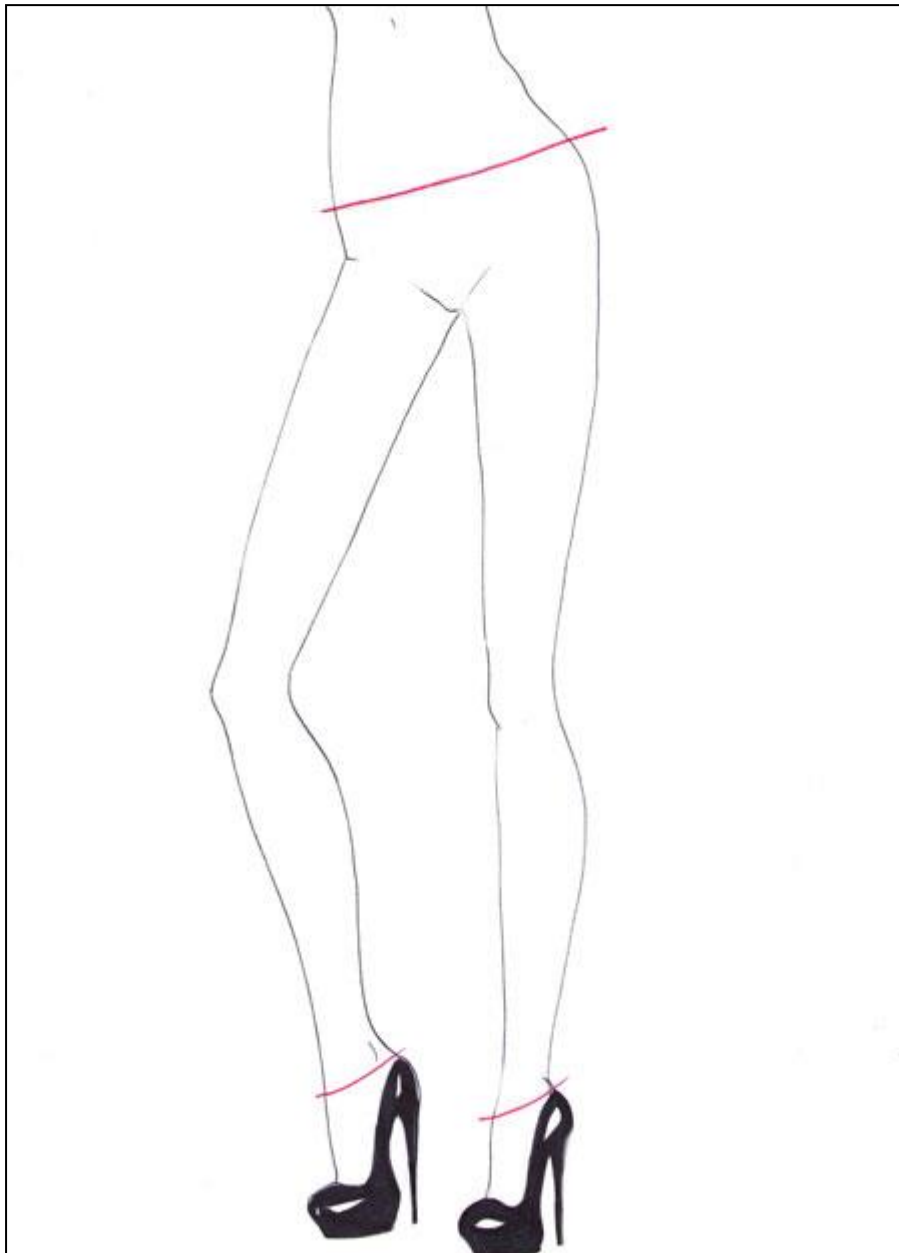
Purpose	To acquire the trainees with Drawing denim pant
Equipment ,tools and materials	Supplies and equipment needed or useful Drawing denim pant include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Drawing denim pant
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

Drawing denim pant

Step 1 Preparation

In the first place you need to draw the legs of your model in the pose that you want them to be. Sketch the waistline and the hemline. Noticed how the waist line is slopping? This is because our model is standing on her left leg only.

Tip: Always draw the waistline inclined from the supporting towards the relaxed leg.



Step 2 Add some volume

Even though the fashion figure is really skinny the tummy creates volume that makes the waistline curve down in that area. Curve it up again when it reaches the supporting leg. Draw parallel lines to hint the belt and the hem. Regardless of how skinny the jeans that you are drawing may be, there is always some extra volume to add around the legs. It may be barely visible, but add it in case you don't want your jeans to look as stitched tights.



Step 3 The seams of your jeans

Draw the seams following the form of the leg. Mark where the belt loops are going to be.



Step 4 Draw creases and folds

Tip: Drawing the creases and folds of a clothing is crucial in order to make one fashion illustration look professional and well done.

The creases around the crotch have to be drawn like this: those of the supporting leg go up, and those of the relaxed one are curved around the leg. The knee creases: those of the supporting leg are just over and under the knee, as it's the most bulging part of the body there. The creases of the relaxed leg are radial as shown.

There are also some small folds in the bottom of the jeans. Draw the pockets and the closing.



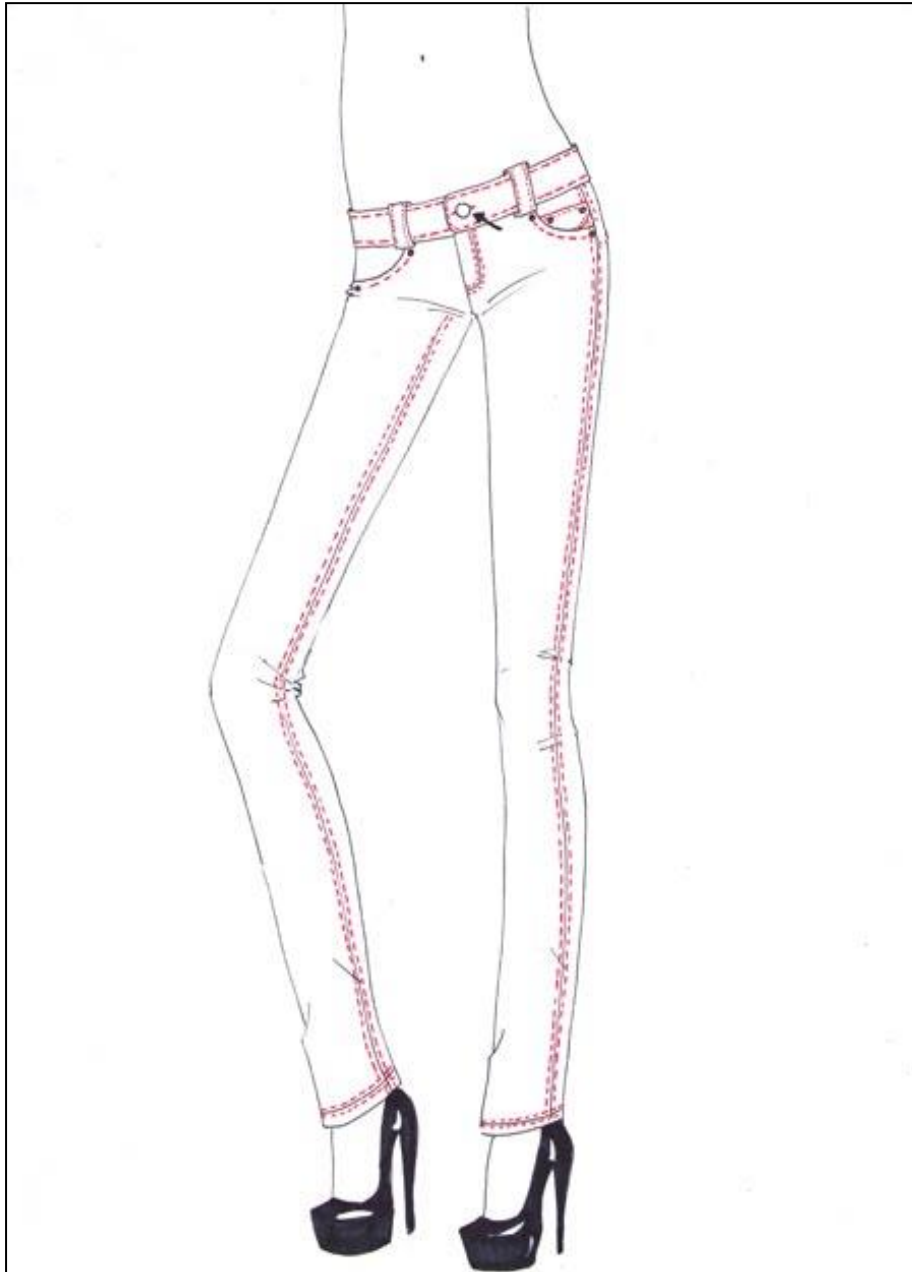
Step 5 Touch realistic looks

The folds affect also the outline of the clothes. Crinkle the outline everywhere you have creases. To create the illusion of wrapping around make the size of the belt loops bigger and let the belt it wrap the body adding volume from the sides. Draw the button of the jeans.



Step 6 Details

Here you give your jeans stitching around the pockets and the seams. Draw the button hole adding just two little dashes and don't forget the little pocket, that is so, so typical for jeans.



Take this base and work on the details- buttons, stitching and pockets.

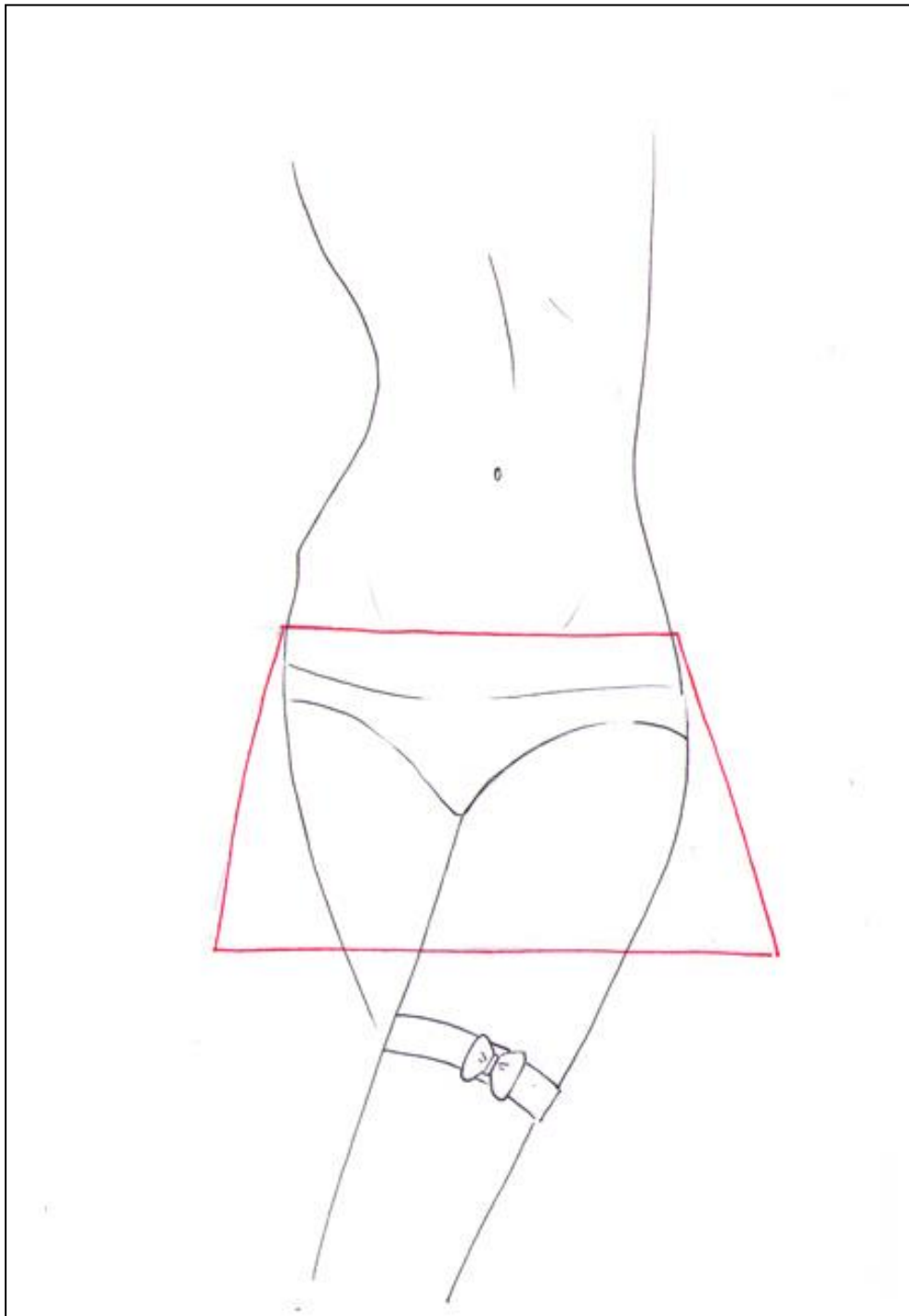
Operation Title -7 Drawing ruffle skirt

Purpose	To acquire the trainees with Drawing ruffle skirt
Equipment ,tools and materials	Supplies and equipment needed or useful Drawing ruffle skirt include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Drawing ruffle skirt
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

Drawing ruffle skirt

Step 1 Draw a trapezoid

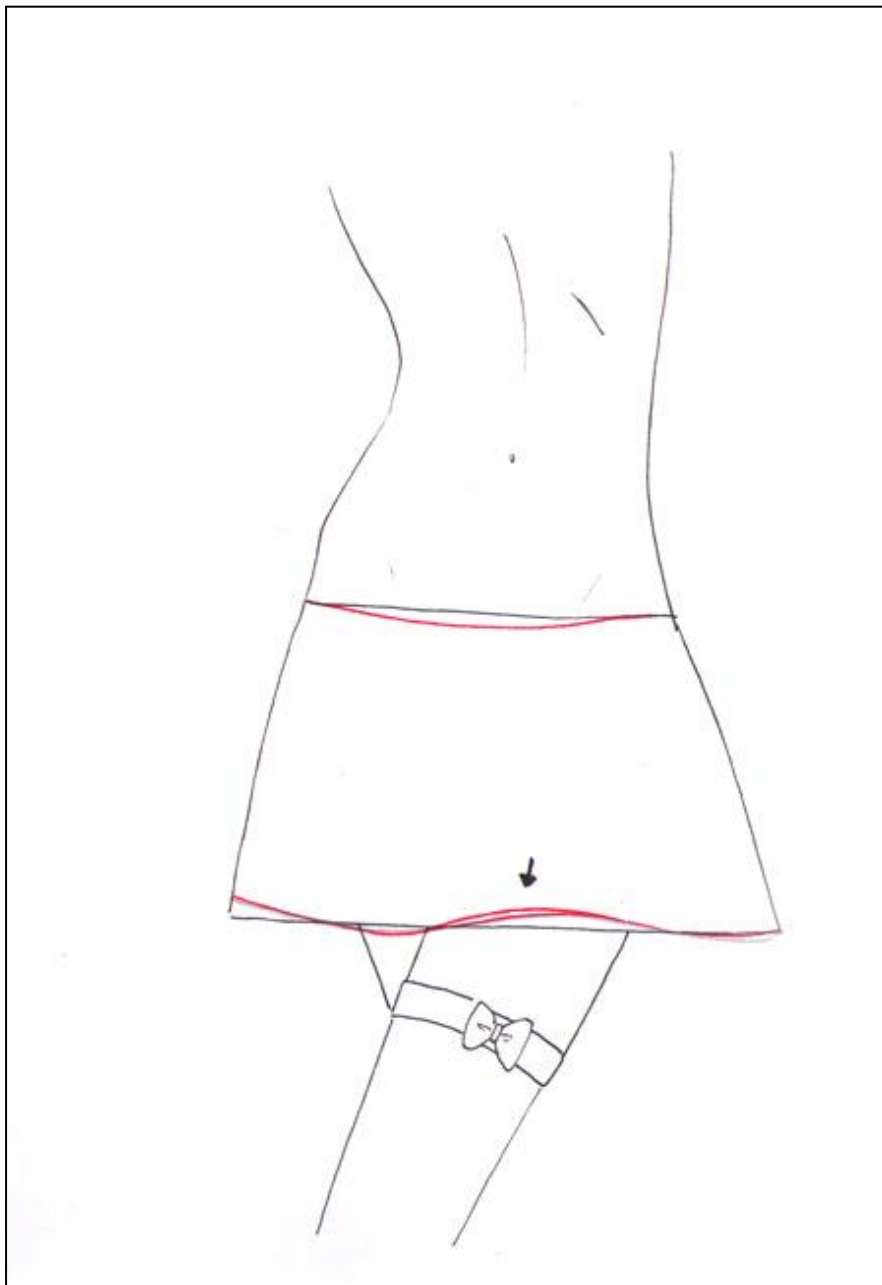
Define how long and wide you want the skirt to be by drawing a simple trapezoid. Don't make the slope too steep.



Step 2 Curve it

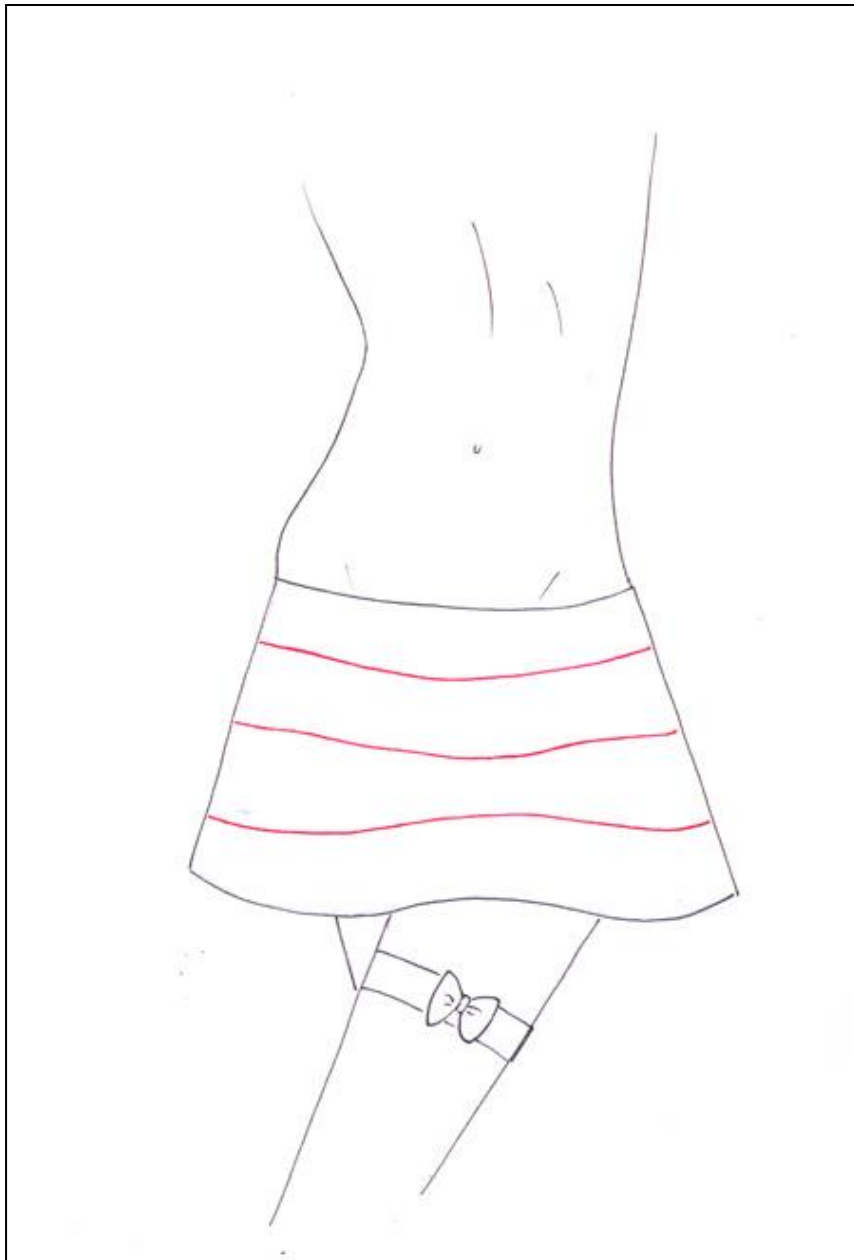
Bend the waistline down slightly. Bend the hemline as well, except for the spot over the front leg.

Tip: Always bend the hemline up when it's reaching the front leg, this way you show dimension to the illustration.



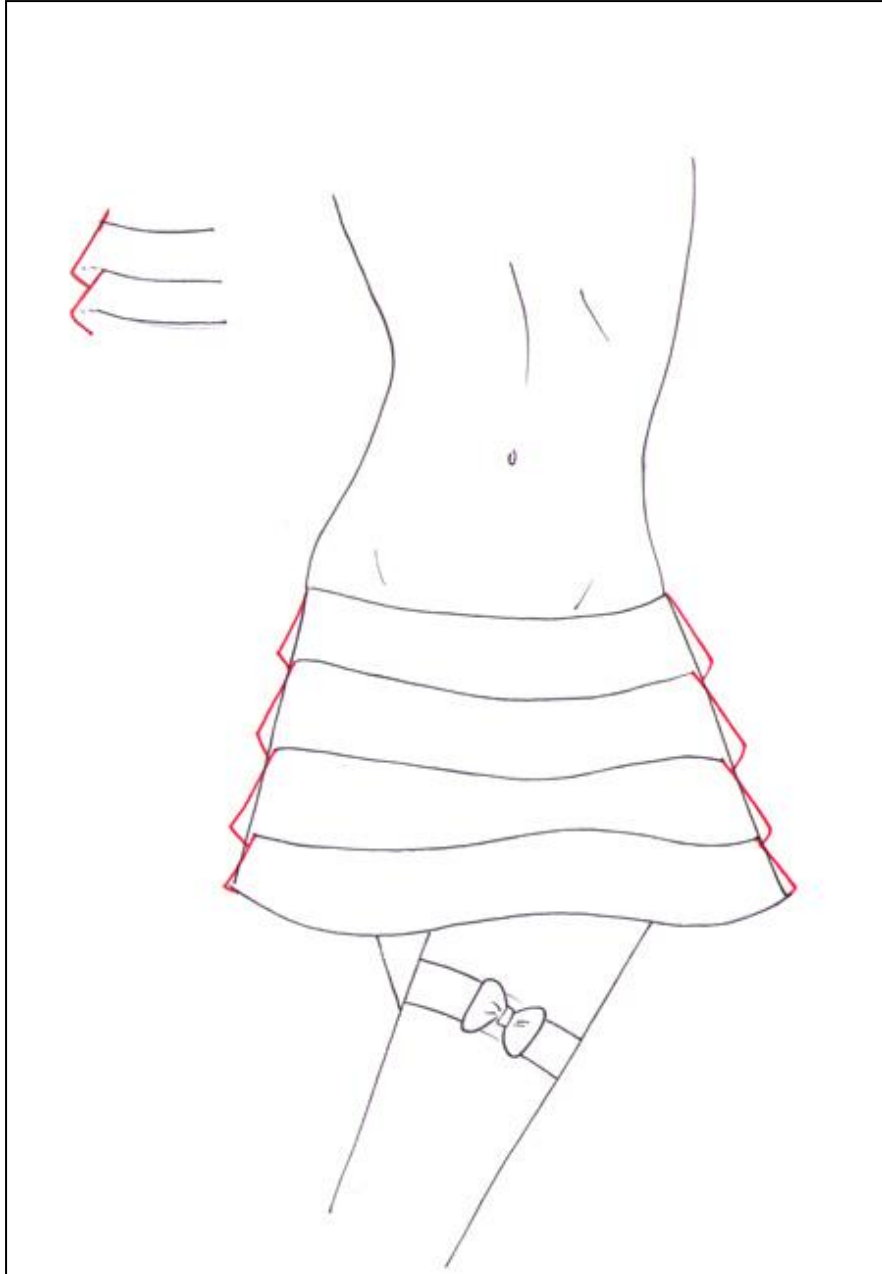
Step 3 Ruffle lines

Mark how many ruffle levels. Usually you would want to repeat the way the waistline and the hemline are moving. But as they are different because of the front leg, try to fade the ruffle levels gradually.



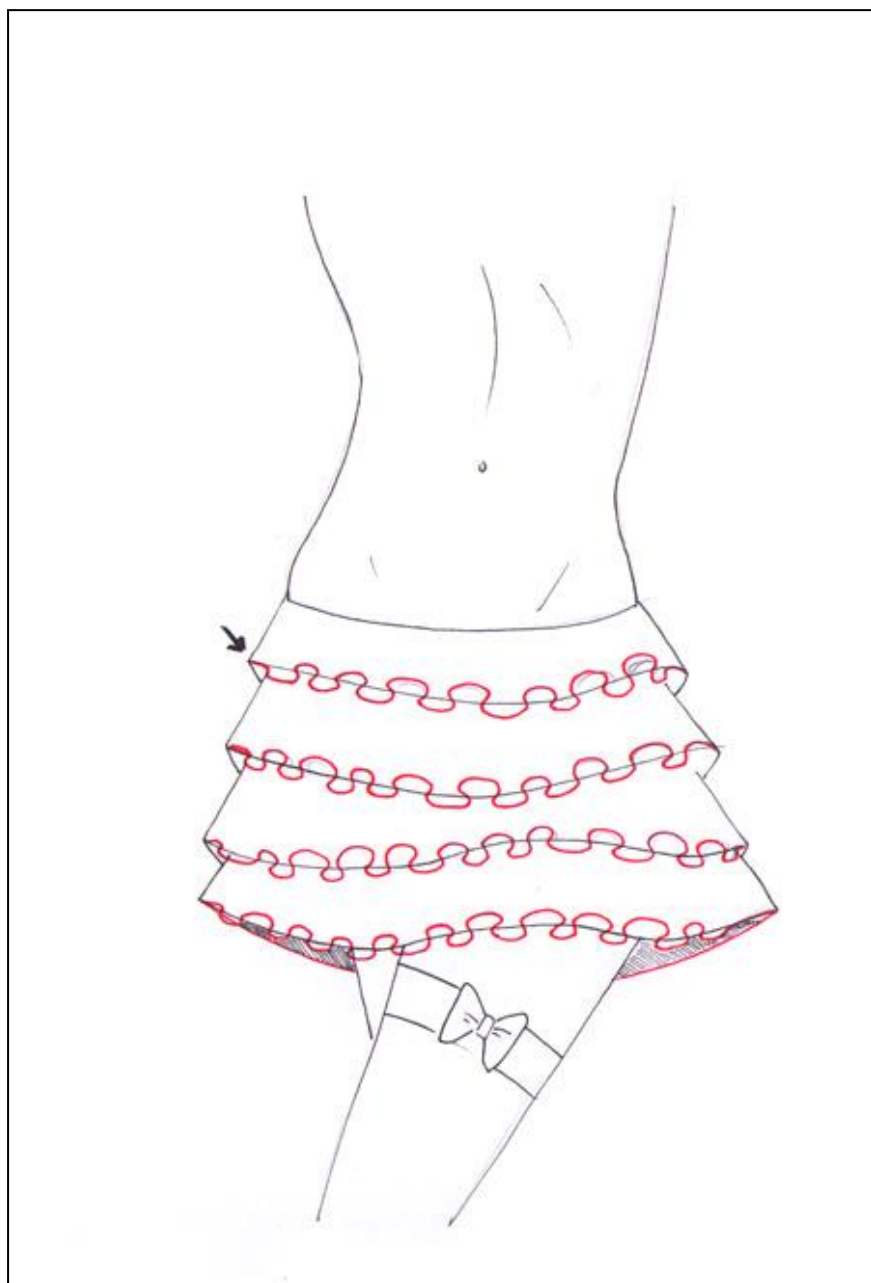
Step 4 Triangles

Draw little triangles at the sides of the skirt as shown on the example illustration.



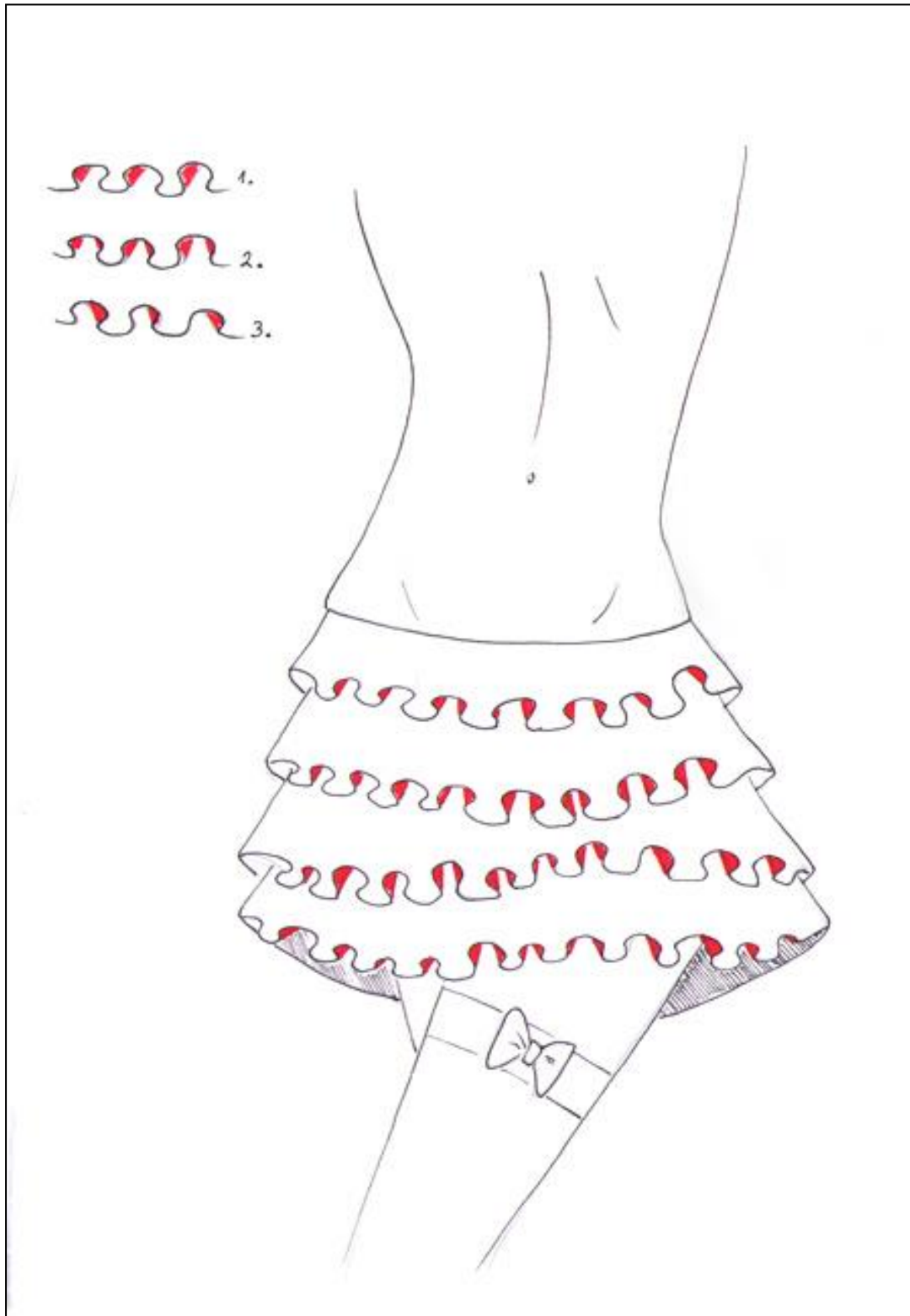
Step 5 Ruffles

It's time to draw the actual ruffles over the guidelines. See how the ruffles look like waves and begin from the tip of the triangle and stand equally up and down from guideline. Notice the backside of the skirt that is visible under the hemline.



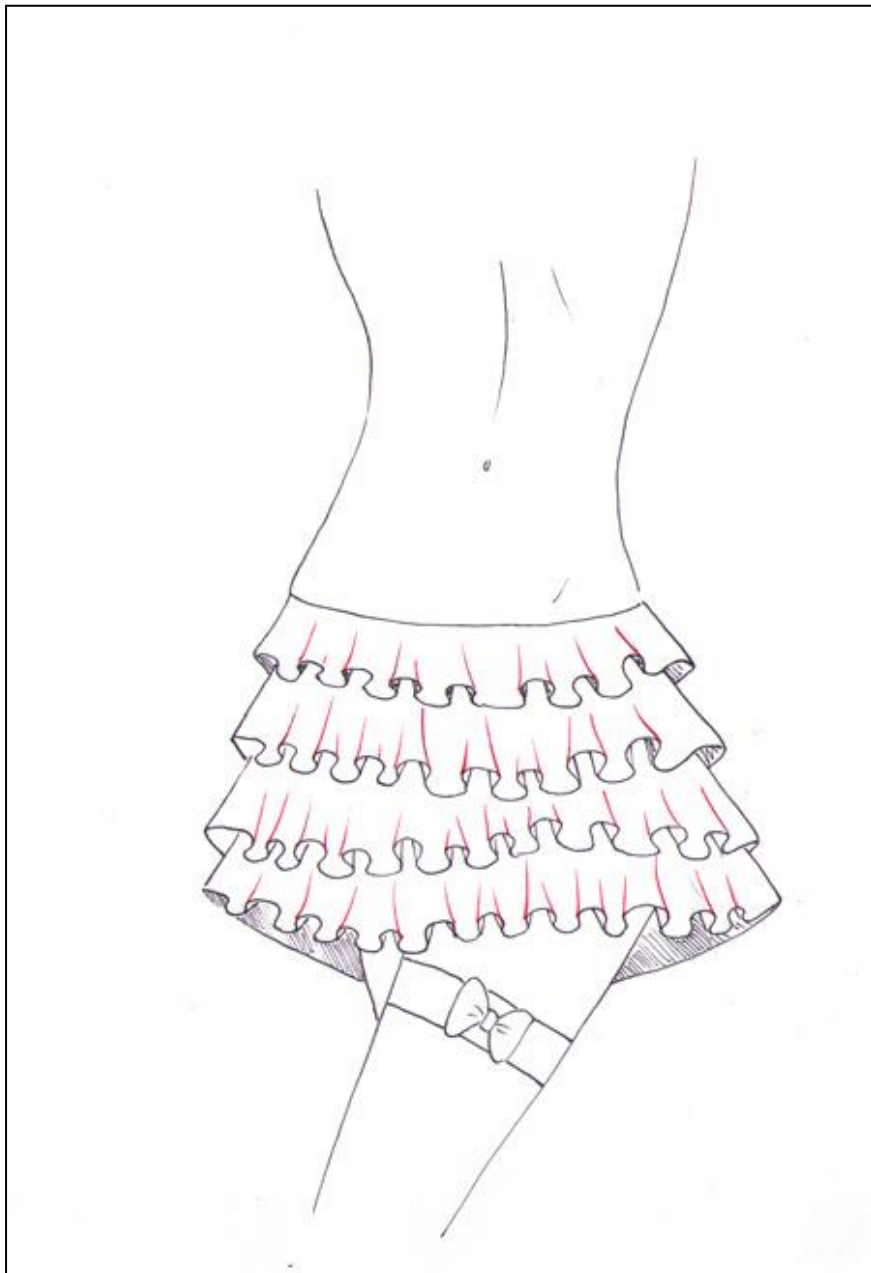
Step 6

Now draw the underside of the ruffles. The ruffles from the left show only the left side of the underside. The ruffles from the right show only the right side and those in the middle show both.

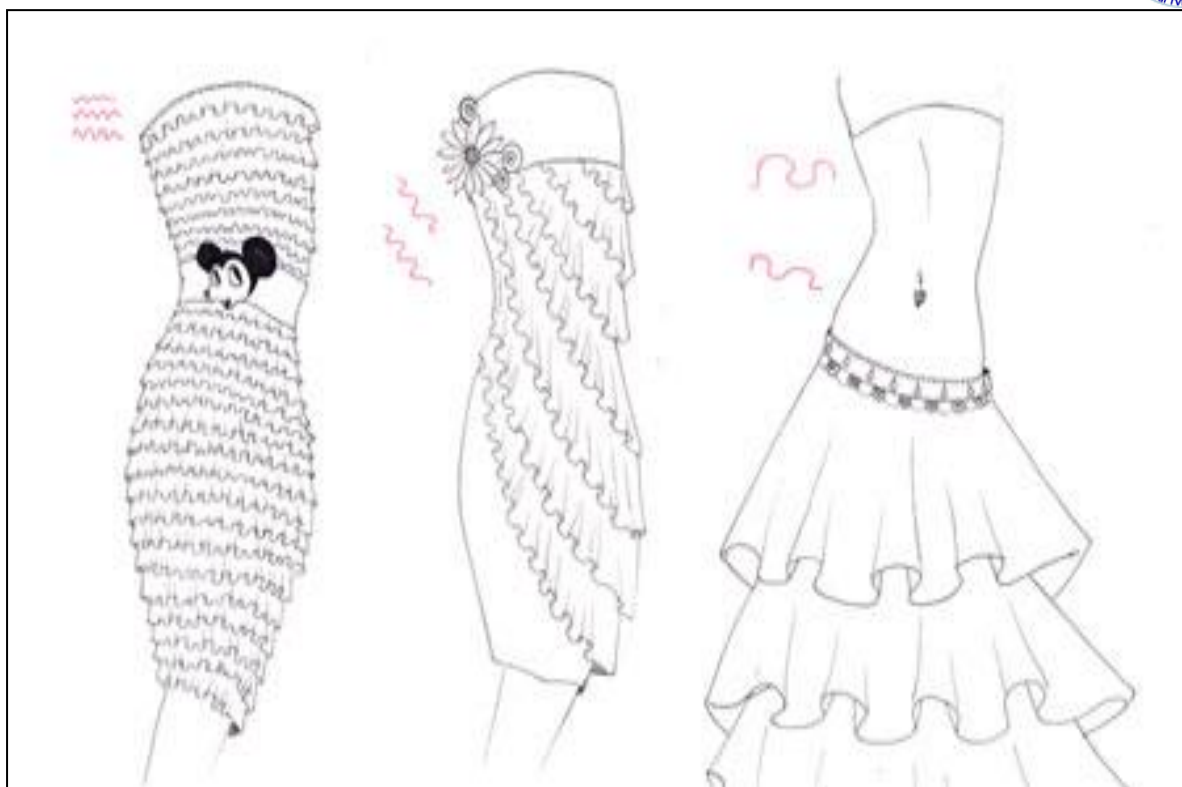


Step 7 Draw the folds

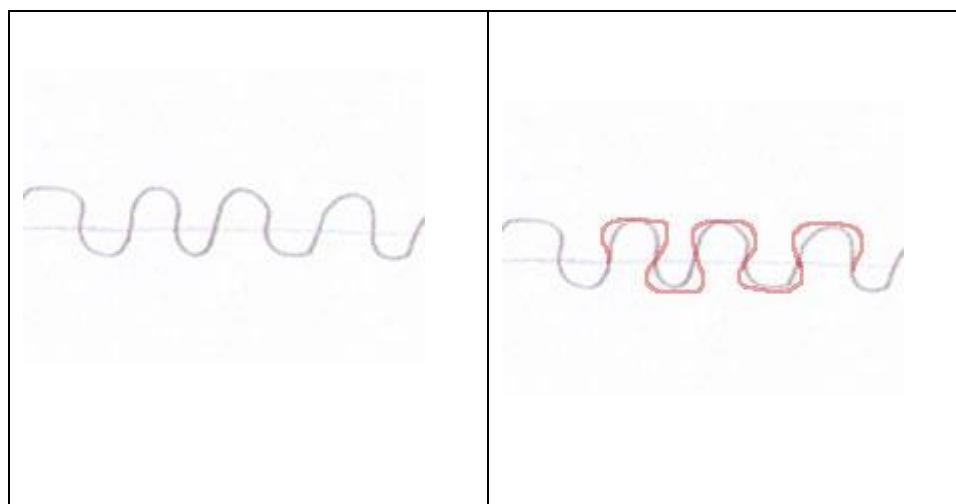
It's time to draw the folds that the ruffles form. It is important to note that you don't draw the lines perfectly straight and parallel to each other. It is more as they bend towards their upper part in a cone-like fashion.



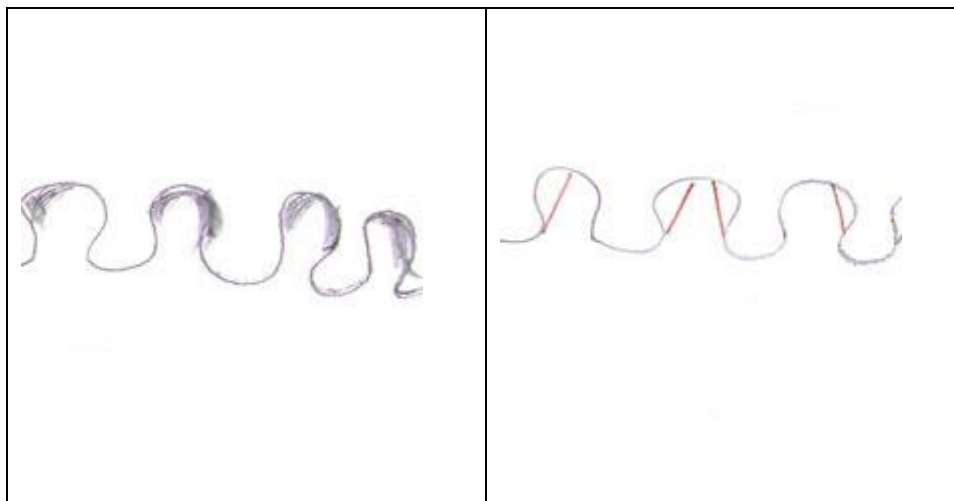
Once you master How to draw ruffles you can apply the technique whenever you like in many different ways in your fashion illustrations.



Common mistakes:



Error 1: The ruffles are not "opened" enough. Make each ruffle wider, especially the upper part.



Error 2: The underlines are not straight. Draw the lines straight and do not join them in the middle when you have underline from both the right and the left side.

Operation Title-8 Draw and Rendering Cotton

Purpose	To acquire the trainees with Rendering Cotton
Equipment ,tools and materials	Supplies and equipment needed or useful Rendering Cotton include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Rendering Cotton
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

Rendering Cotton

Step 1: Draw your design

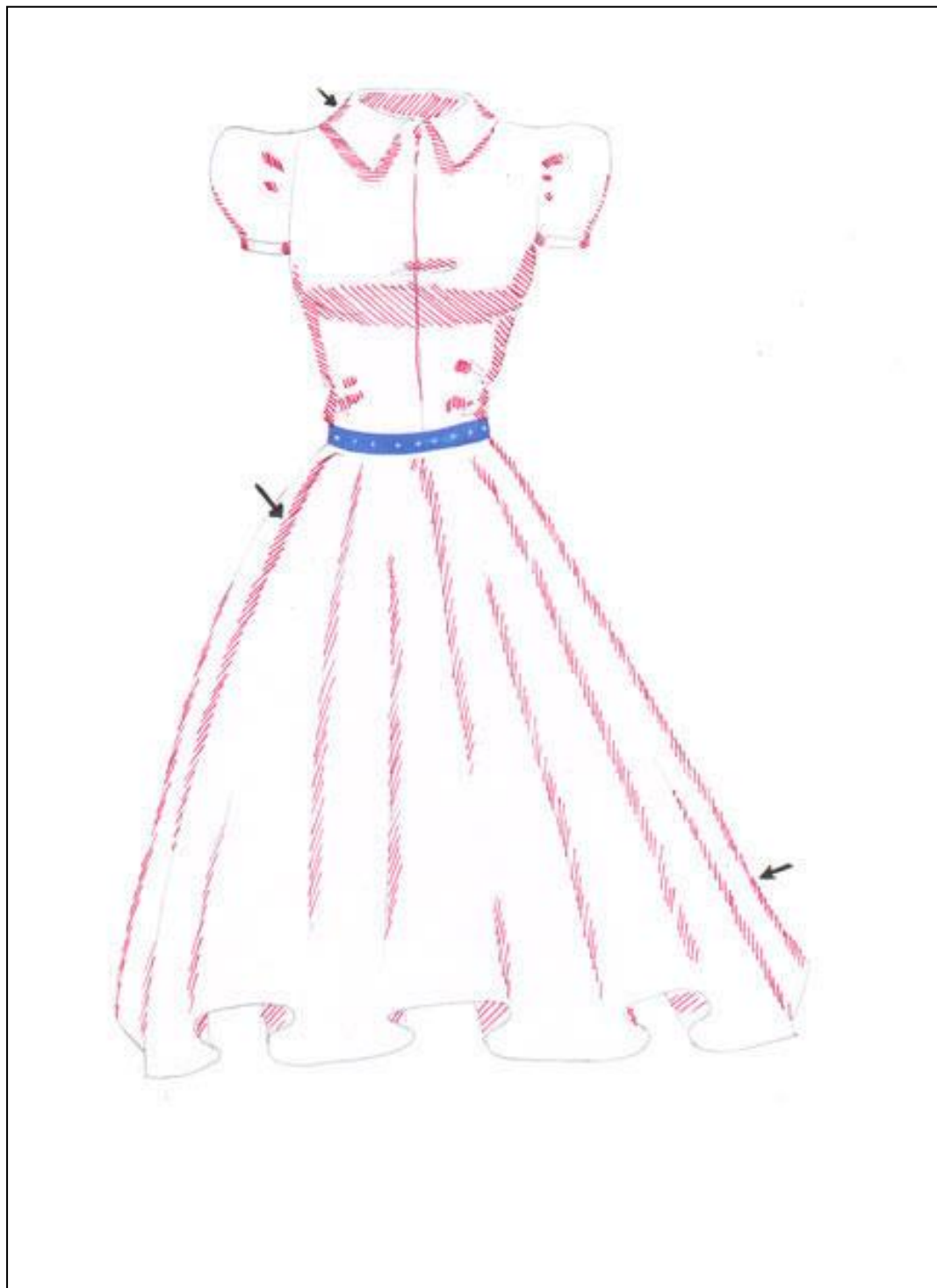
Draw your fashion sketch with a pencil. Make sure that the line is not very dark and visible - you need it soft and semitransparent when drawing white fabrics.



Step 2: Define the shading

Decide where the places are you will draw the shadows and wrinkles of the clothes when using the “Clay method”. In this case this is under the breasts and at the torso outlines. The shadows will also contour the skirt folds.

Tip: "Clay method" is when you close your eyes and imagine you were creating the dress out of clay. The places where you move your hands AWAY from you are the shadows and those places where you move your hands IN - are the highlights.





Step 3: First layer shadows

Put a second layer of very light gray over the spots you defined in step 2. This shade layer should make the pencil outlines much thicker - as shown in the picture below. Make sure you don't outline the lower hem of the skirt, but only around the folds.

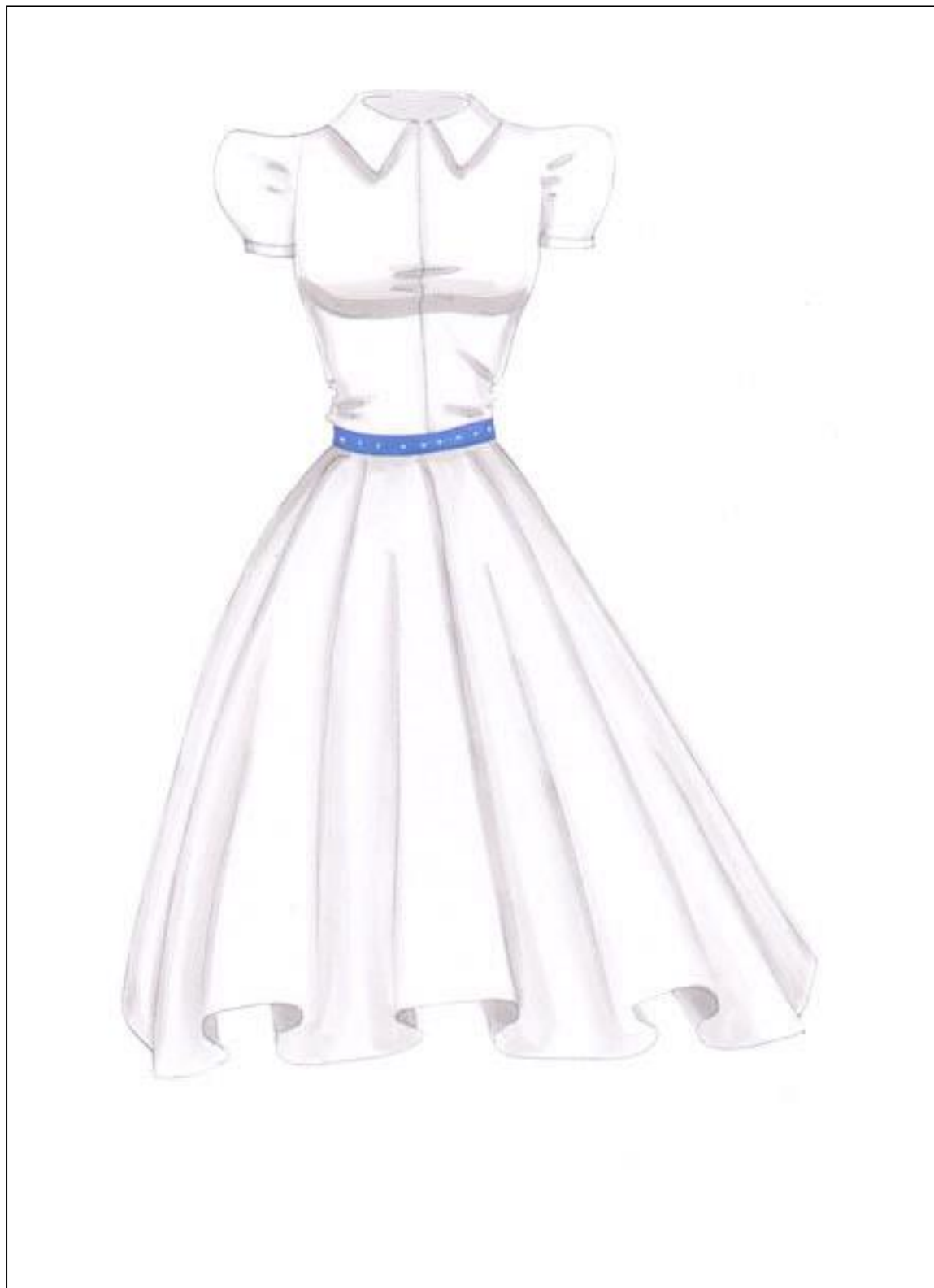




Step 4: Second layer

Lay down another shadows layer. This one is following the previous layer, but will be smaller, contracted. Fill the folds around the waist and contour the skirt folds. Notice that

the collar is also casting sha

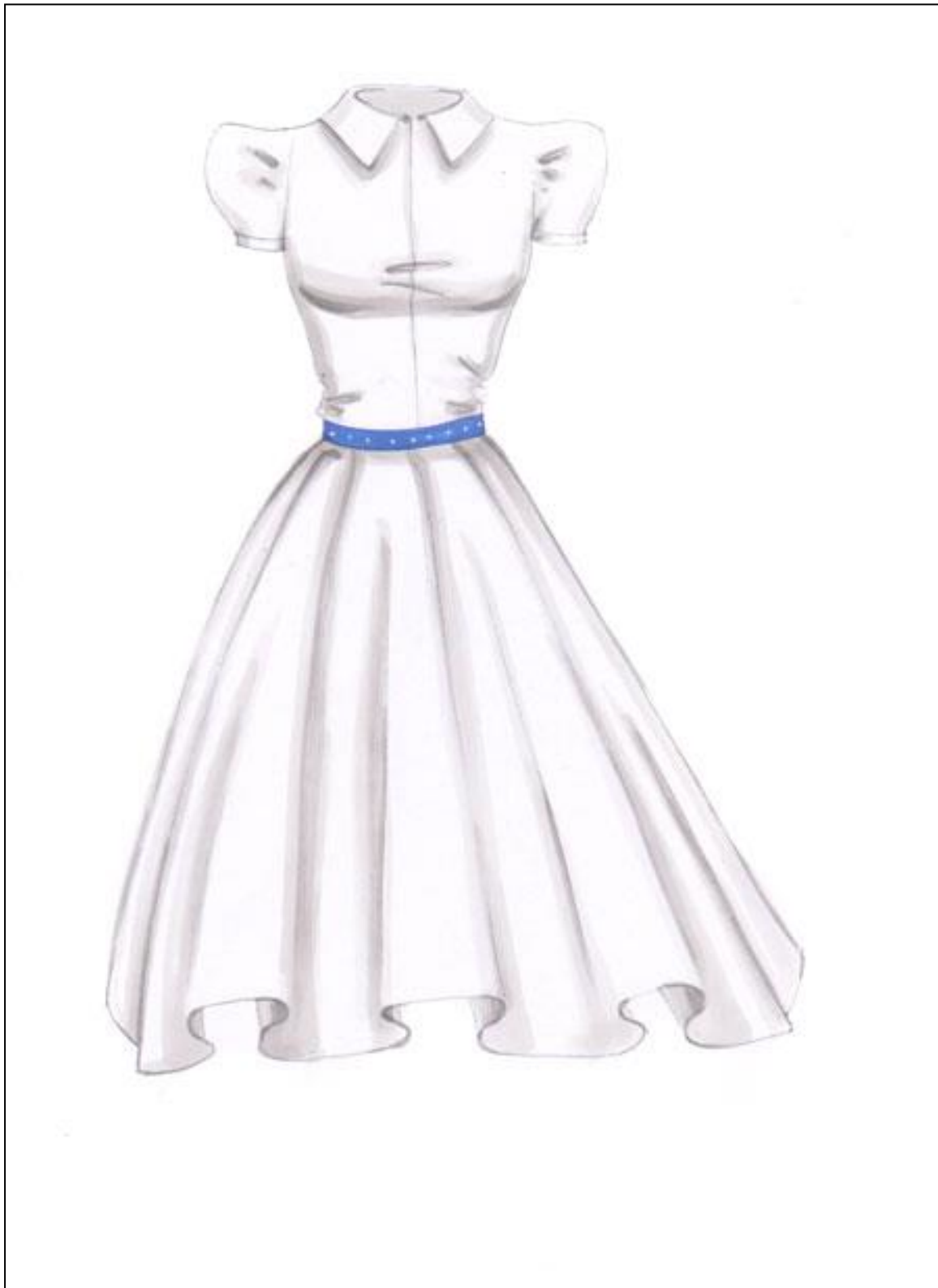


dows.



Step 5: Last shadows layer

This is the darkest layer. The color should be medium gray. If you go darker the final result may look as a gray dress, instead of white one. Be very delicate with this layer and make only few short lines – don't try to outline the whole initial sketch.





Step 6: Blend

Use the lightest shade possible to blend everything together. If you're working with watercolor – use pure water. This should give a finished look to your fashion sketch and blend all the edges.





This Drawing white technique can be applied to all drawing Medias – from markers to pencils and watercolor. What is best for you is to create your collection of unique wedding gowns and beautiful white garments!



Information Sheet – 2 Drawing and Rendering Various Types of Accessories

2.1 METAL FITTINGS / ACCESSORIES / FASTENERS:

METALLIC ZIPPER



CFC ZIPPER



METAL BUCKLE



EYELETS



D – RINGS



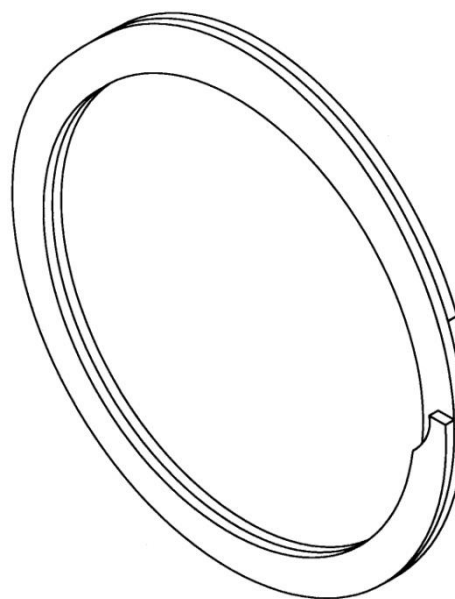
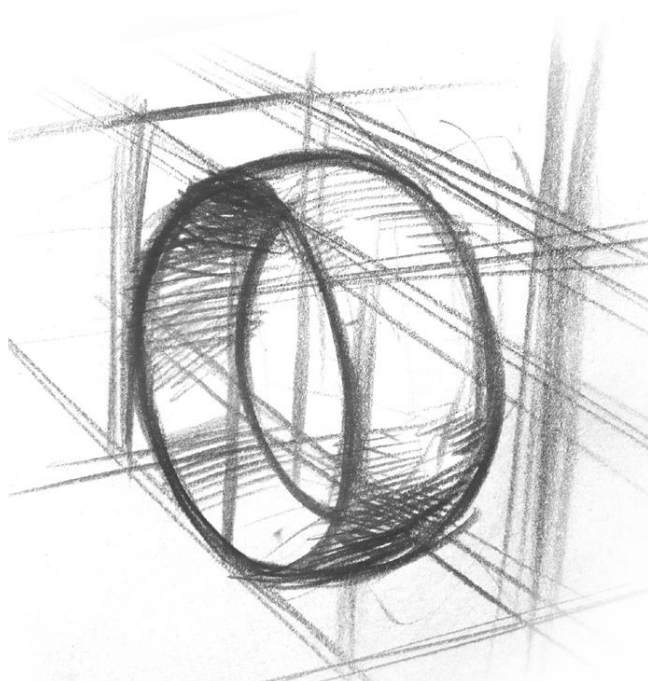
O – RINGS

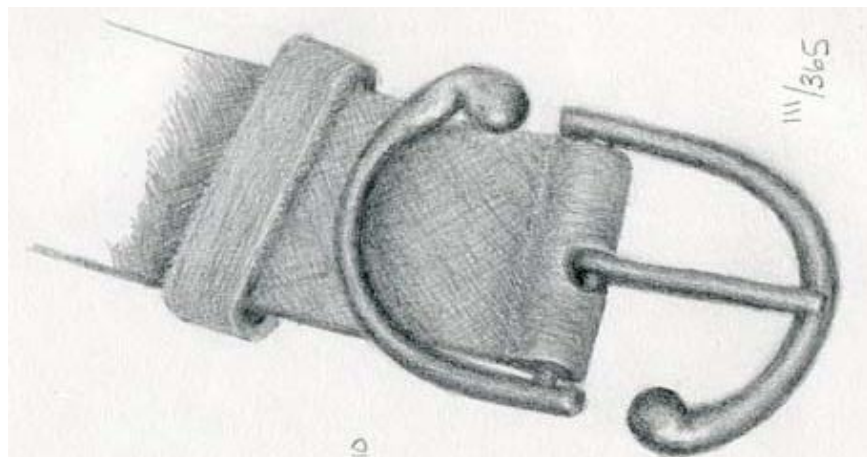


FASTNERS



BUTTONS







Self - Check 2	Written Test
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Name: _____ Date: _____

Time started: _____ Time finished: _____

Directions: Answer all the questions listed below.

Part- A

Fill in the blanks: (points 2.5 each)

1. Drawing satin or silk is to make sure they _____ are looking correct.
2. Fur clothes are pretty _____ and they _____ from the body more than regular clothes would.

Part- B

True / False: (points 2.5 each)

1. Denim is extra soft cloth to wear.
2. Satin and silk are the party clothes because of their glossy or shiny finish.

Part- C

Short answers questions: (points 2.5 each)

1. What are the metal accessories we use in bags?
2. How we can render the fasteners?
3. What is role of buckle in belts?
4. What is the role of d rings & O rings in the bags?

Note: Satisfactory rating - 10 points **Unsatisfactory - below 10 points** you can ask your teacher for the copy of the correct answers

Answer Sheet

Score = _____

Rating: _____

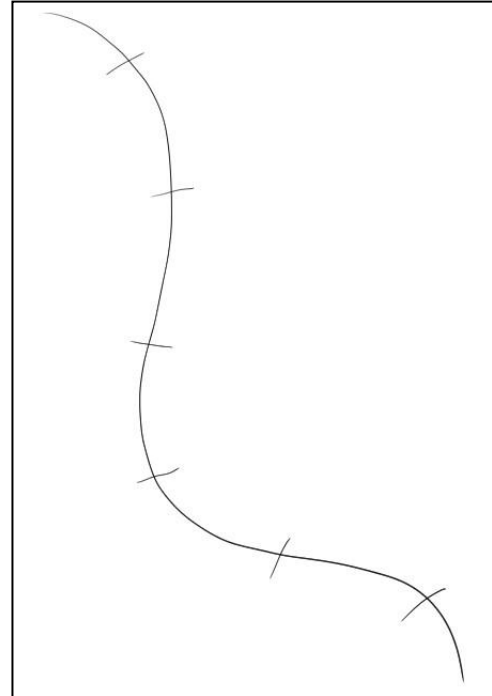
Operation Title –9 Drawing and Rendering Metal Accessories

Purpose	To acquire the trainees with Drawing and Rendering Metal Accessories
Equipment ,tools and materials	Supplies and equipment needed or useful Drawing and Rendering Metal Accessories include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Drawing and Rendering Metal Accessories
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

Accessories are very essential when drawing a fashion sketch. They are able to completely change the feel of your design and bring uniqueness to it. In this step by step tutorial you will learn how to draw chains and make gorgeous handles for bags, jewelries or interesting design elements for the clothes you're creating.

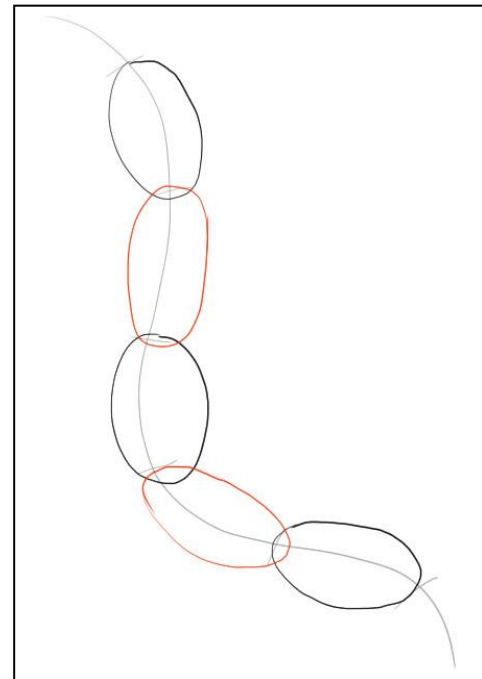
Step 1: Set the size

The first thing you need to do when drawing chains is to set the length of the chain and the size of each link. Start by drawing a Centerline indicating the movement of the chain and divide it in equal parts.



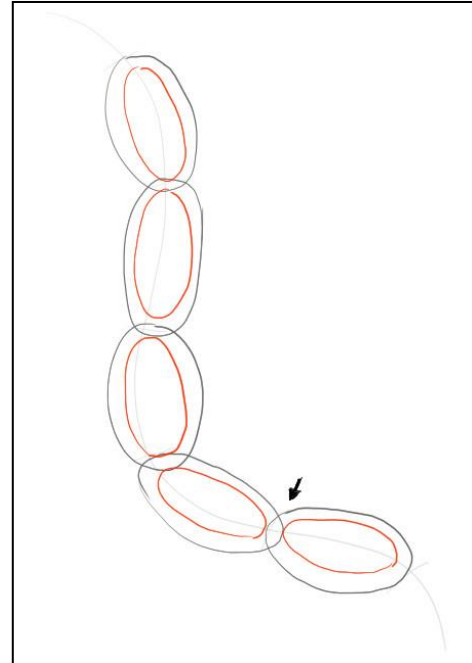
Step 2: Guidelines

The chain links are usually loose enough to rotate around their own axis. Use a pencil and gently mark ellipses that are all the same length, but have different widths. This is a way to indicate that they are not fixed in one position but rather turned to various different angles.



Step 3: Links

Draw the inner ellipse of the links. Try to keep the width consistent and don't worry about overlapping. At this point you should be gently marking with your pencil since all of this will be erased in a later stage.

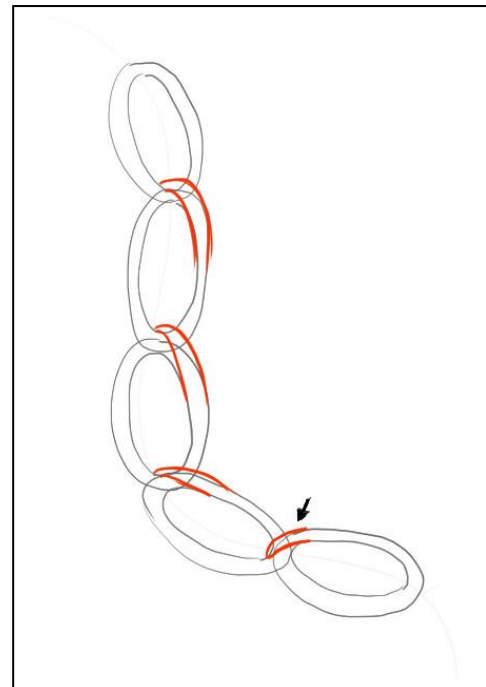


Step 4: Make it real

In order to draw the chain and make it look realistic you need to bring some 3-dimensionality to your sketch. To achieve this move the upper right corner of each link up a little bit. The goal is to make the right side of the Inner ellipse touch the left side of the outside ellipse. Inner right to outer left.

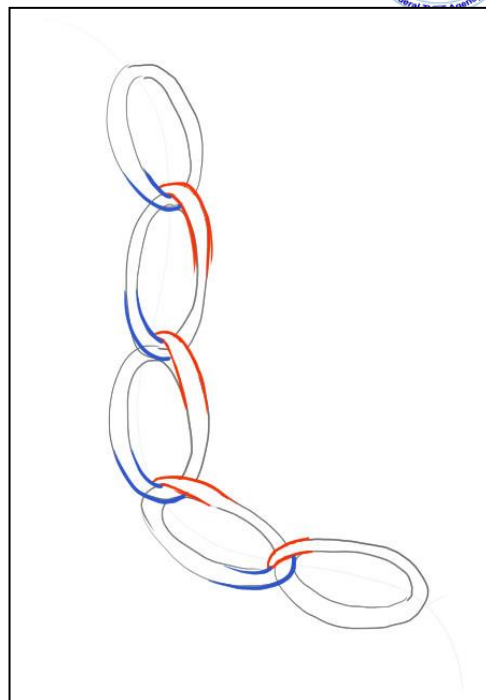
Tip: Keep the width of each link the same as before. You are just moving this segment up a little bit – no other transformations.

Erase the old position of the segment – no unnecessary lines.



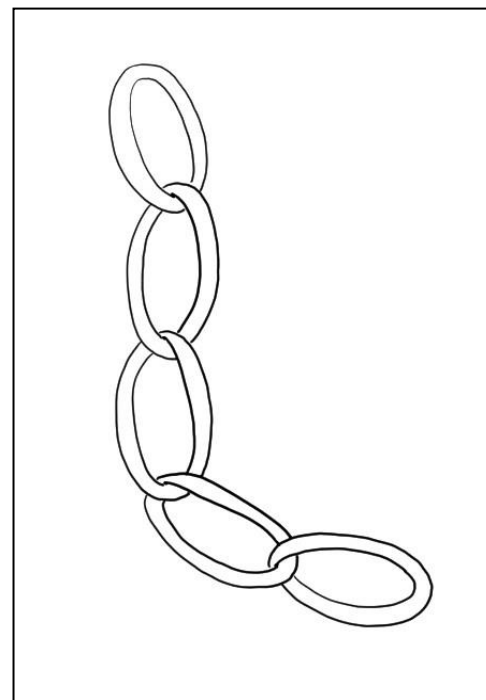
Step 5: Overlap

The links of the chain are going to look like they are overlapping after this step. The only thing you need to do is to thicken the lower left side of each link. No moving, no changes. Just fix the place where the overlapping is happening with your pencil before inking the sketch.



Step 6: Inking

Ink the chain and erase the pencil lines. Pay attention to the overlapping places.

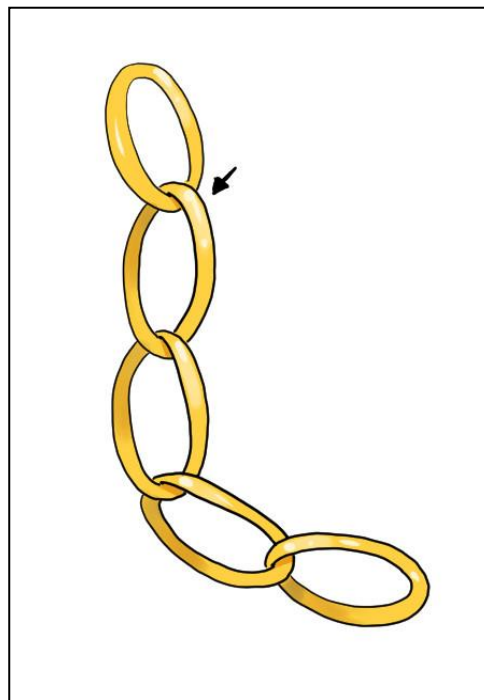
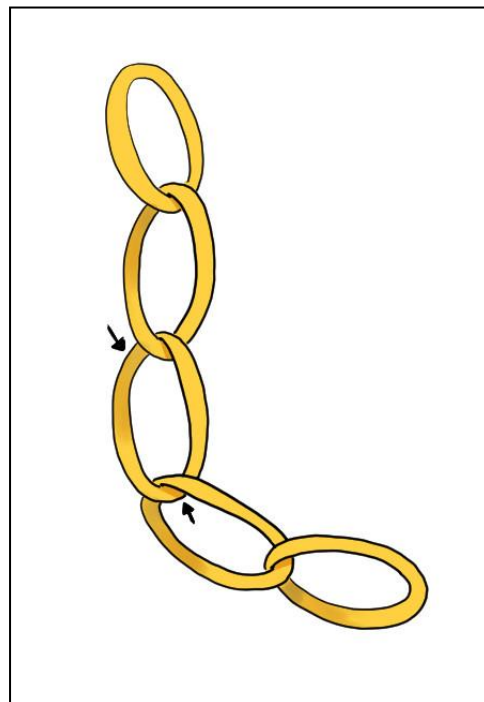


Step 7: Adding shadows

Once you have a finished outlines of the chain element fill it with a color of your choice. For some extra realism add shadow at the upper left of each link and blend it down. Don't forget the shadow casted by the overlapping from Step 4.

Step 8: Add highlights

Add some highlights to the right side of each link. Use a white gel pen or pencil for best results.

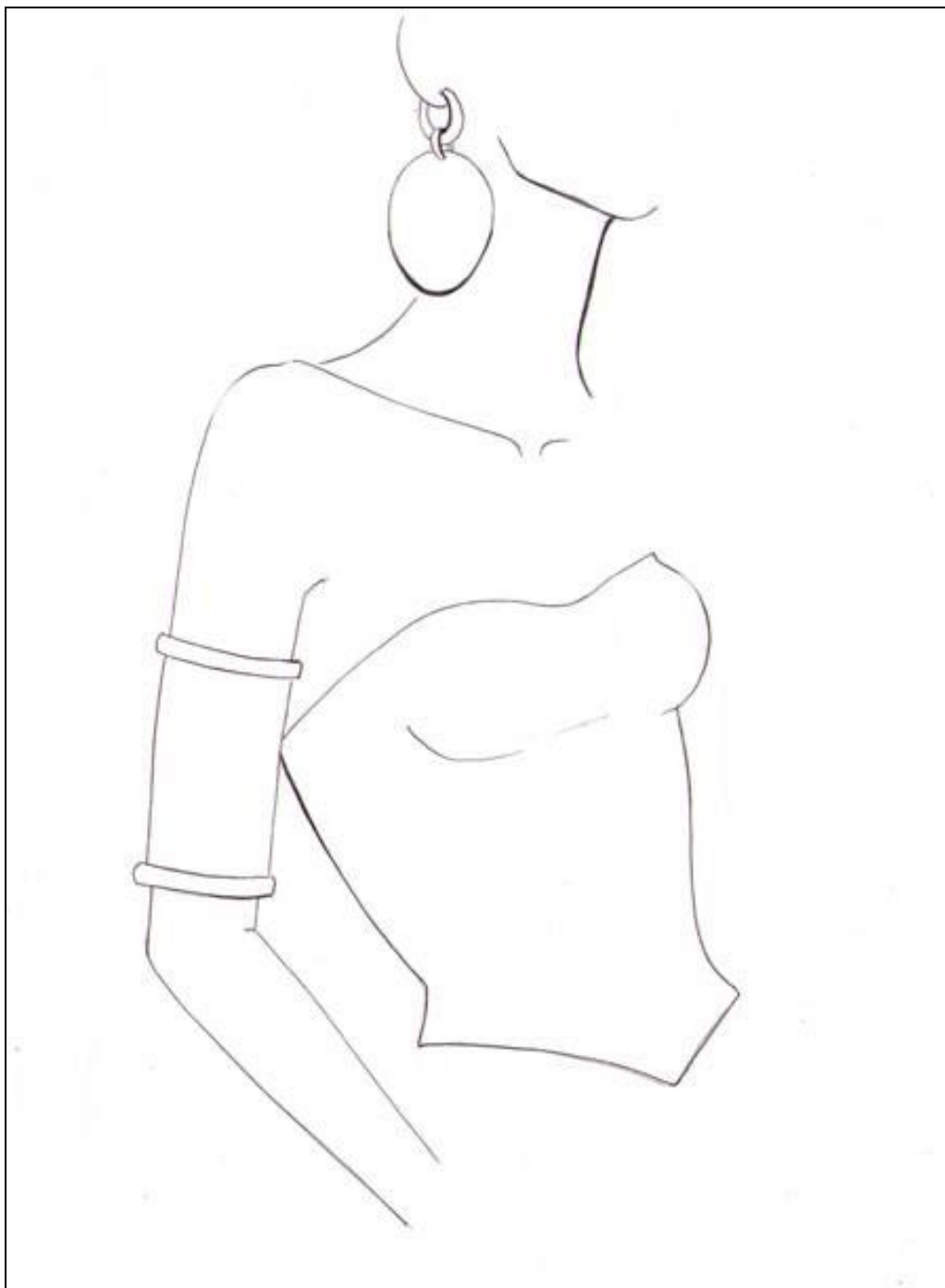


Operation Title –10 Three dimension rendering view

Purpose	To acquire the trainees with Three dimension rendering view
Equipment ,tools and materials	Supplies and equipment needed or useful Three dimension rendering view include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Three dimension rendering view
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

Step 1: Initial preparation

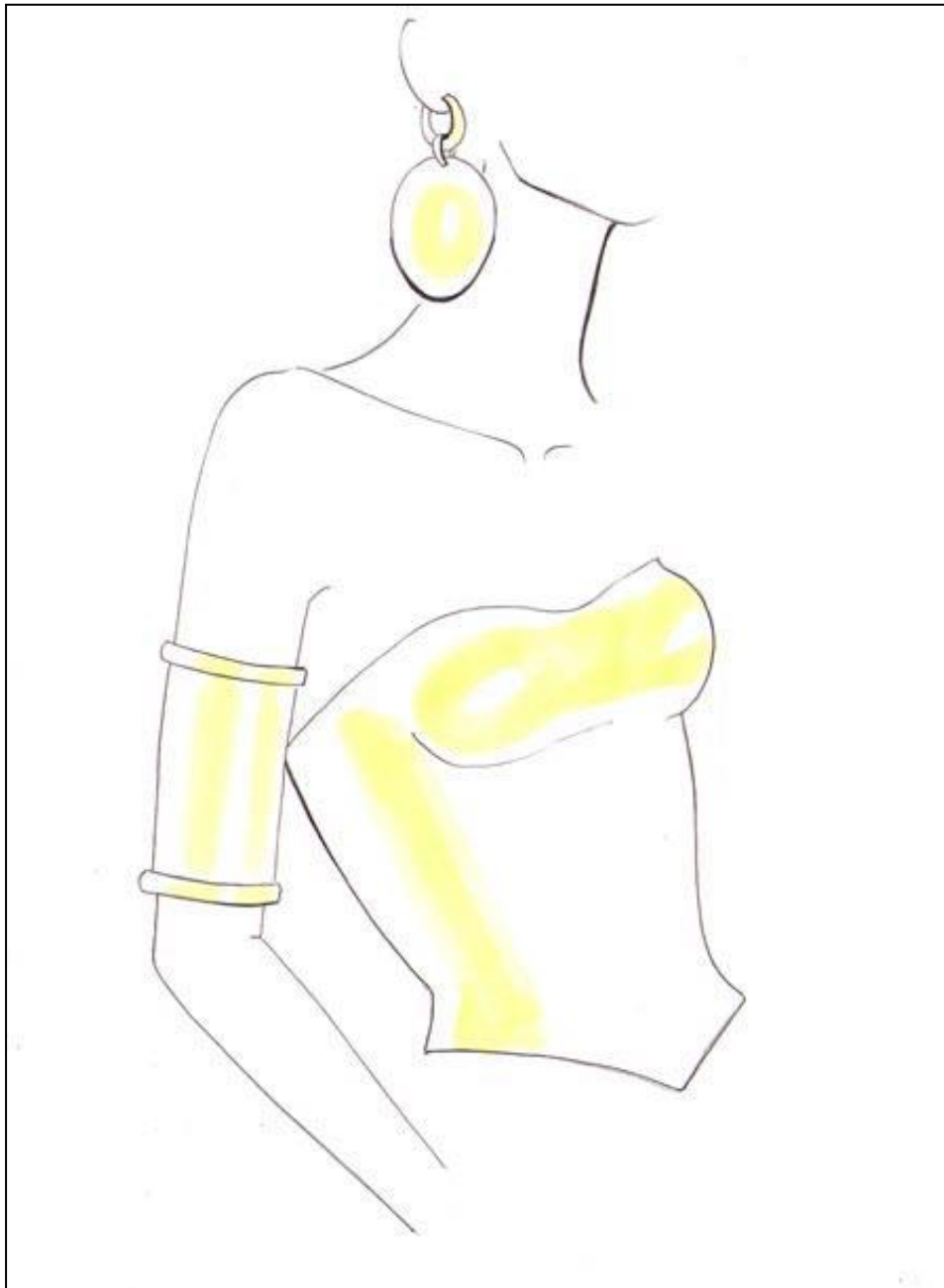
Draw the accessories and the garments you want to make look like they are made of gold. Try to have a clean sketch with no shading at this stage. Just neat outlines.



Step 2 Draw 3-Dimensional

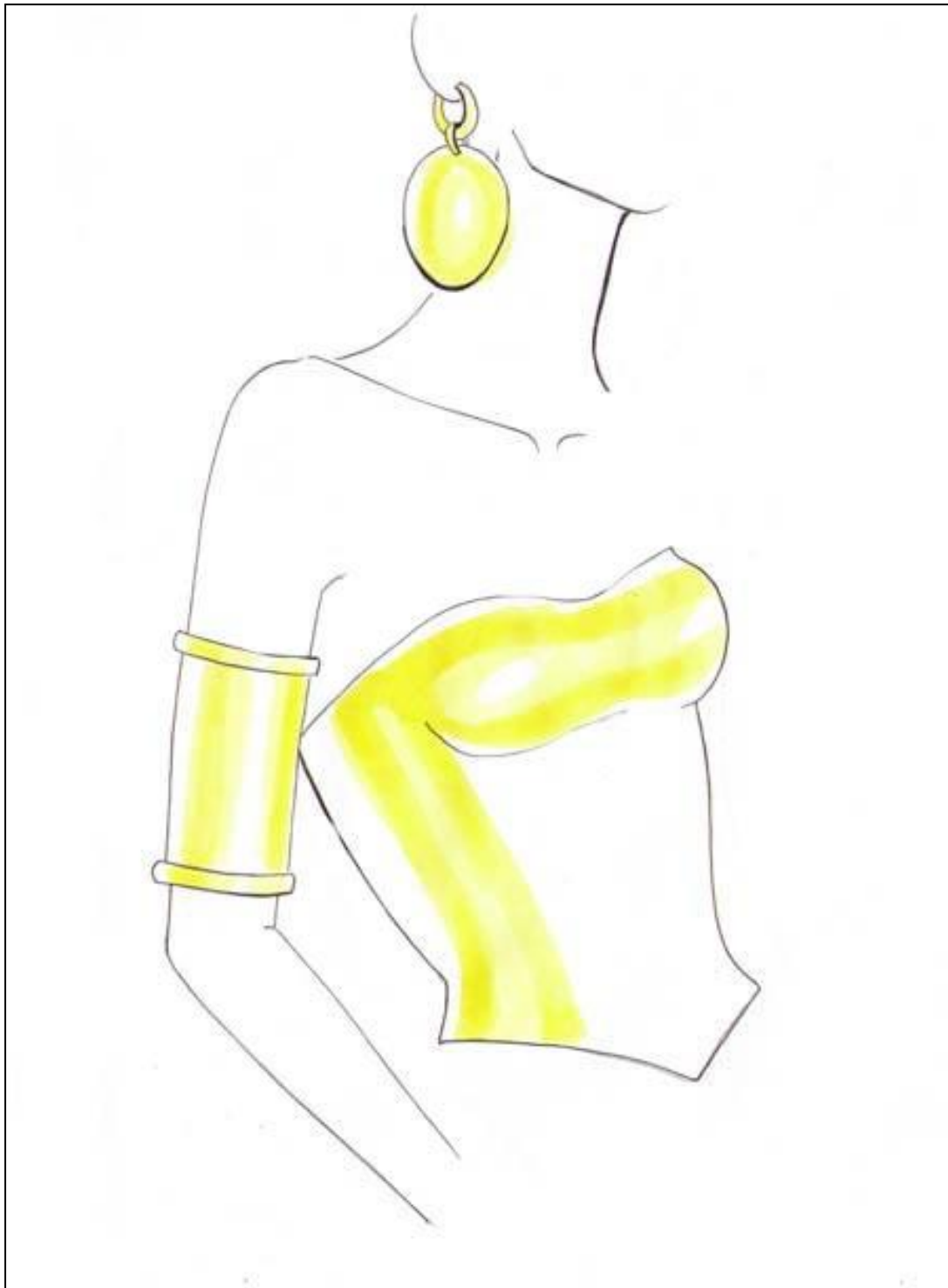
Now it's time to just look at your drawing and think of volume. Close your eyes and imagine you were building the fashion figure out of clay. Mark the parts of the body that feel the closest to you with a very bright shade of yellow. Leave the white of the paper in the center of these selections

Tip: This technique is extremely useful to determine where to put the lights and the shadows in the cases when you don't have any specific source of light, so often seen in fashion photography.



Step 3 Building the light

Take a darker yellow shade and paint right next to the first layer. Try to follow the outlines of the shape you are coloring. Notice how the light of the earring goes the same way as its shape.



Step 4 Drawing the gold base

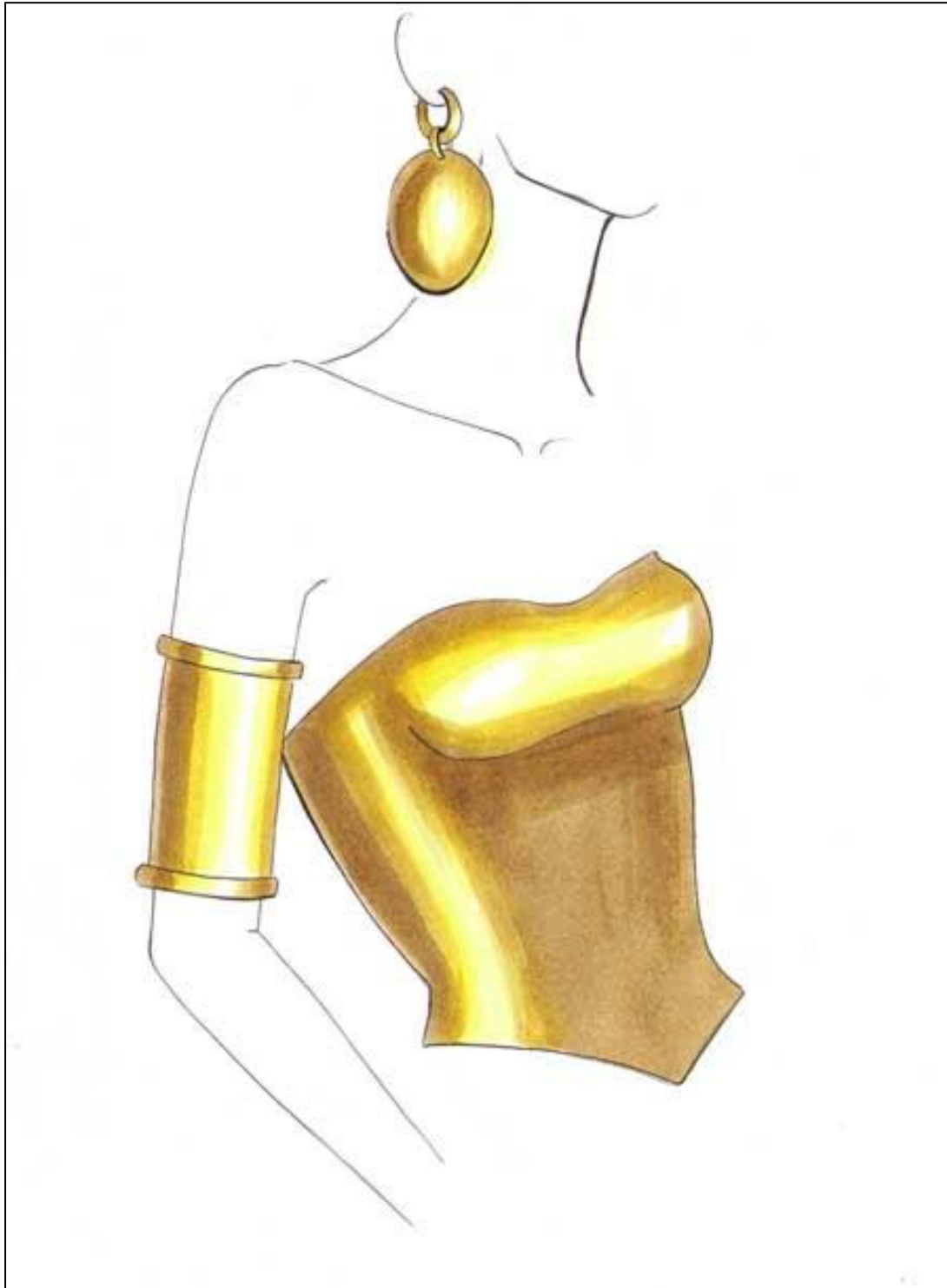
Render all the rest of the shape with a light brownish color. You should blend gently the yellow with the brown shade, trying to leave the former as plain as possible. No perfectionism needed, just avoid entering too far in the yellows.





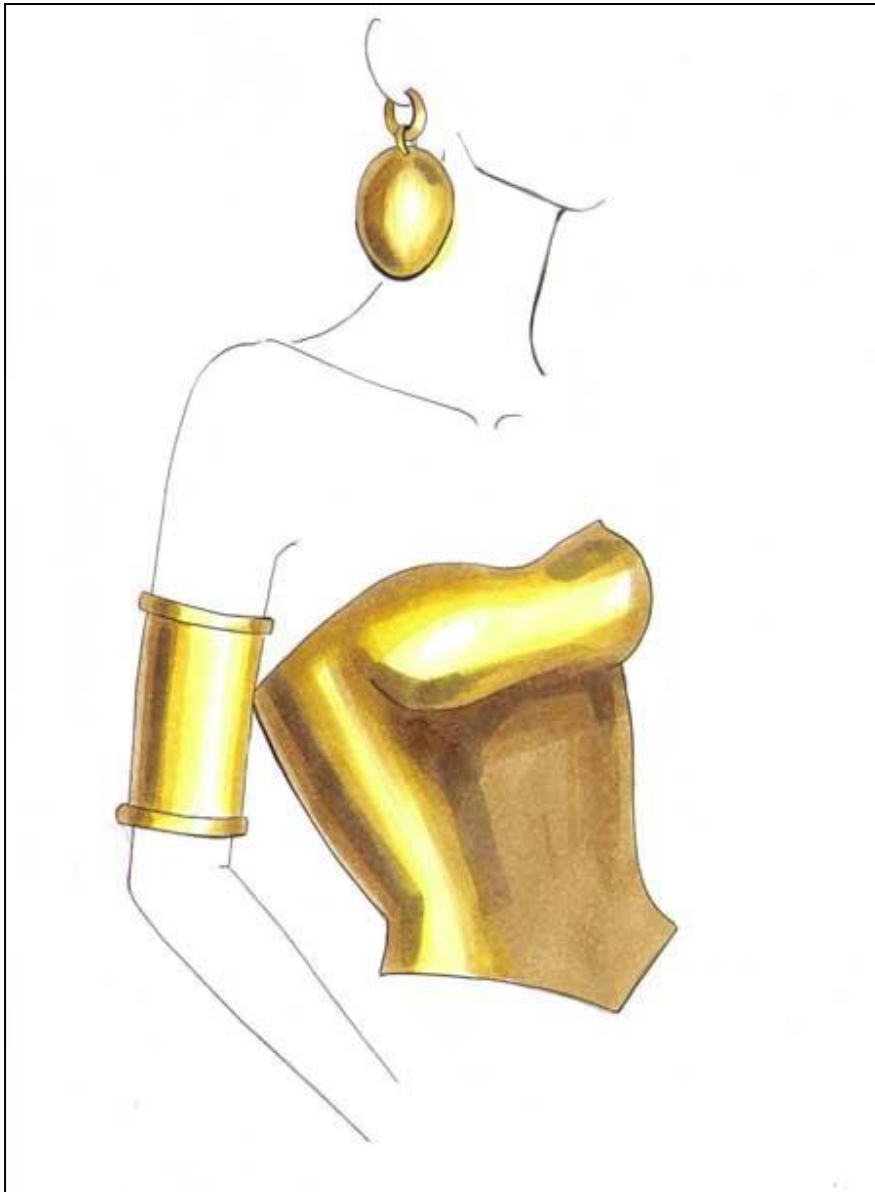
Step 5 Realistic gold

The essence of drawing realistic looking gold is in the shadows. Lay down a well blended second layer of the brown shade. Put it in the places where the form feels further away from you. Use the technique described in Step 1 to guide you.



Step 6 Drawing golden shadows

Find a grey shade and add another layer of shadows to the gold. This time you may allow yourself to extend the shadows a bit. In order to obtain the high contrast that is so typical for golden items, place part of the gray tones close to the yellow lights. Tip: Light tends to look even lighter when there is a strong shadow in neighborhood.



Step 7 Blend it all

Take back the brownish color and blend the strong shadows. Metals are sleek and the blending will give you that sensation of metal.



Step 8 Optional

This step is optional and depends on your personal preferences. If you would like to draw gold that is somehow warmer you can add touches of orange here and there. Remember to follow the volume of the figure when working with this color and avoid overworking it.





Operation Title-11 Drawing accessory (zipper)

Purpose	To acquire the trainees with Drawing accessory (zipper)
Equipment ,tools and materials	Supplies and equipment needed or useful Drawing accessory (zipper) include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Drawing accessory (zipper)
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

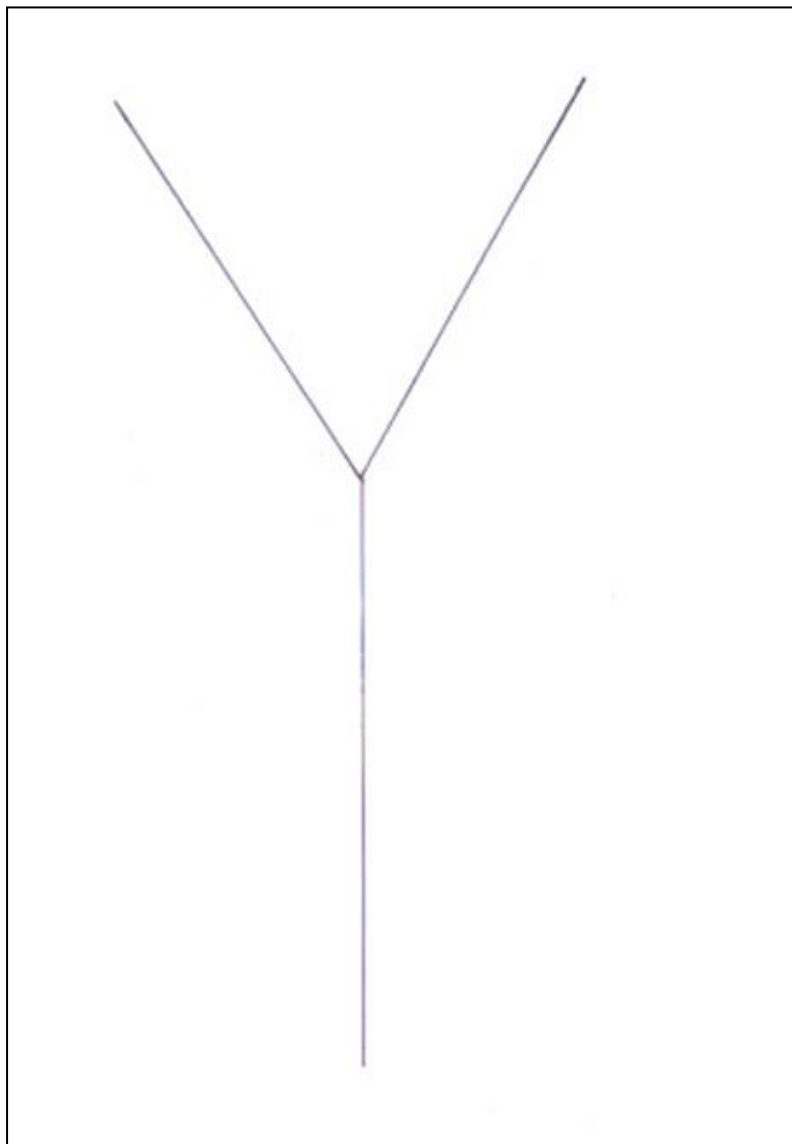
Drawing accessory (zipper)

Learning how to draw a zipper will help you improve the impact of your fashion sketches. The clothes that you're drawing will look more realistic and you will have the confidence to place different closures on your designs. For the purposes of the tutorial here is shown how to draw half-opened zipper. Follow the steps and enjoy!

Step 1: Dimensions of the zipper

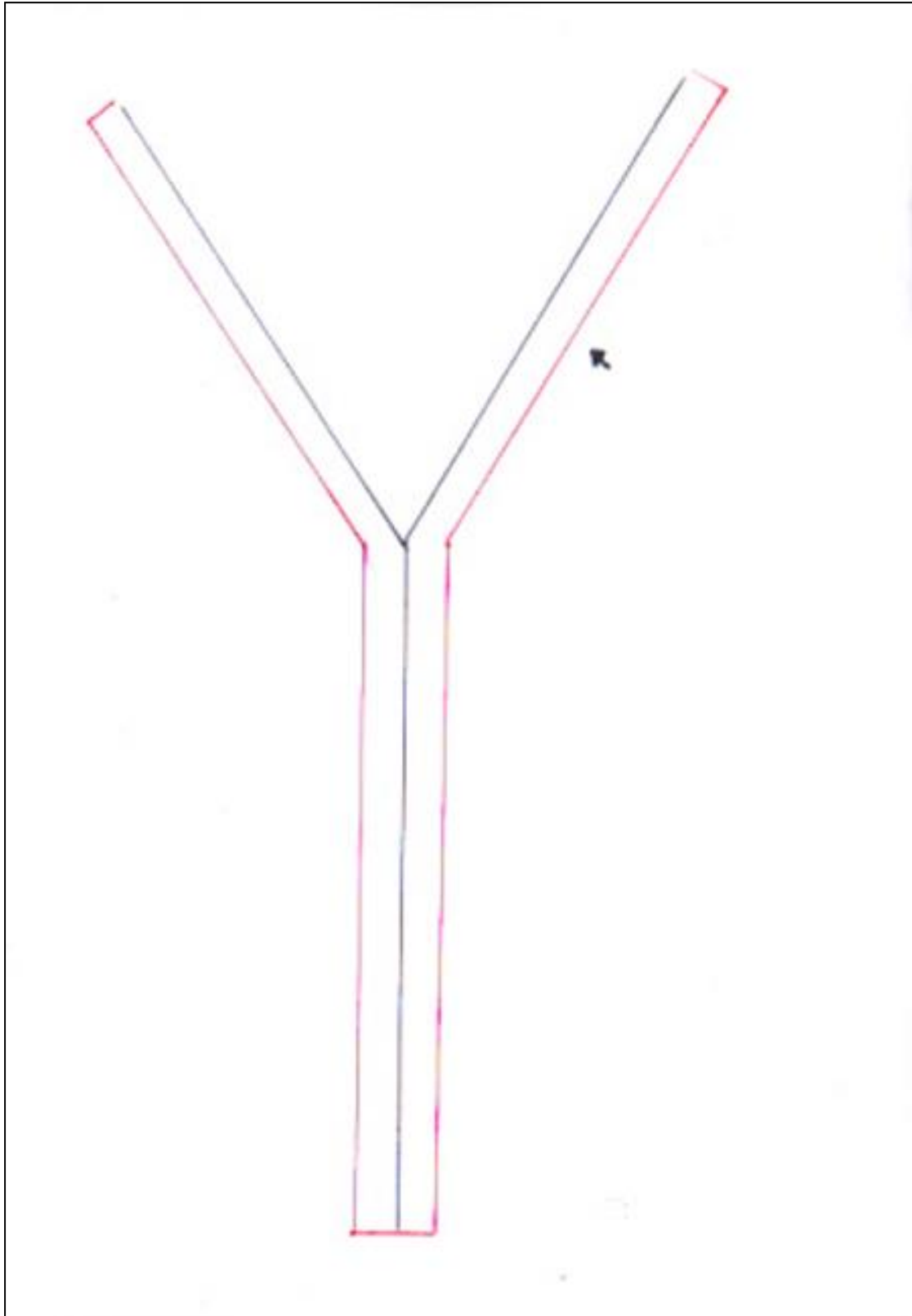
First you need to decide how long you want the zipper to be. Draw a big "Y" in the center of your sheet of paper. The upper part is where the zipper is opened, and the Vertical

line we'll call Zipper Centerline. Don't push too hard with the pencil – you will have to erase these guidelines soon.



Step 2: Zipper outlines

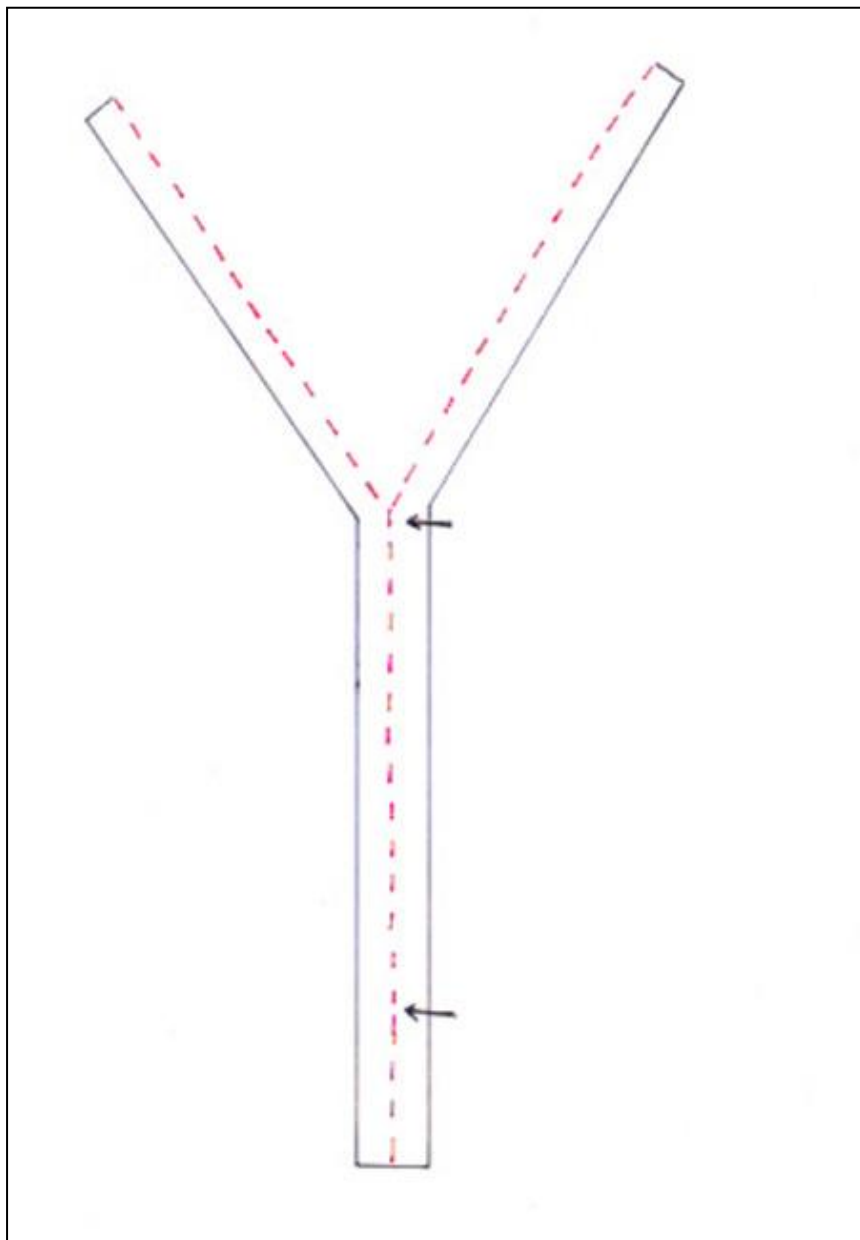
Add two parallel lines to the sides of the Centerline and below the opened part of the zipper. This step is to indicate how wide the zipper will be.



Step 3: Mark zipper's teeth

Now it's time to turn the lines from Step 1 into dashed lines. Make sure that the gaps are even to the dashes size– not larger, nor smaller.

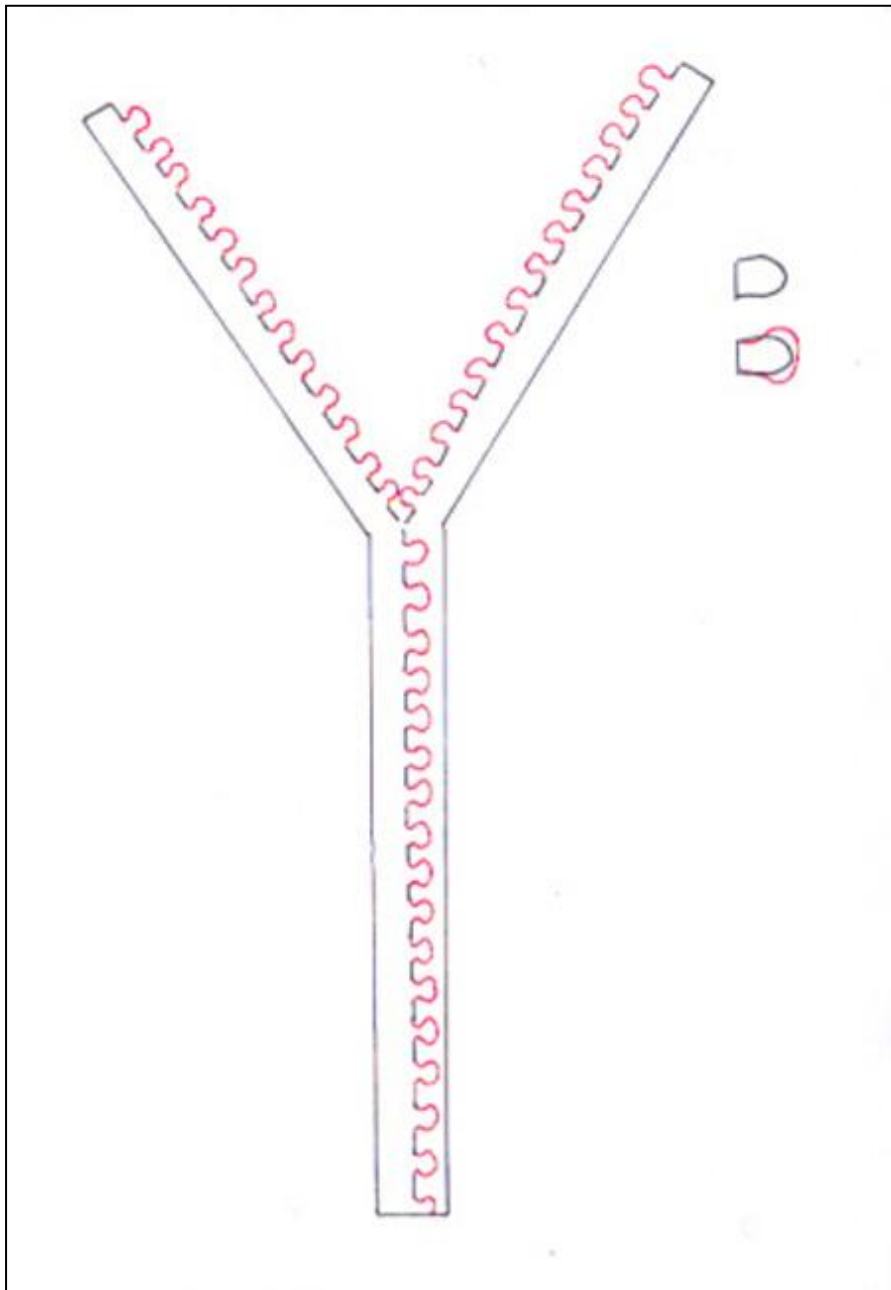
Tip: It is very important to make the dashes of the Centerline one step to the left, compared to the guideline from step 1.



Step 4: Draw the zipper teeth

Draw the teeth of the zipper over the gaps of the dashed line. Notice that the height of each tooth is not greater than the length of the dashes. Also try to keep the form of the

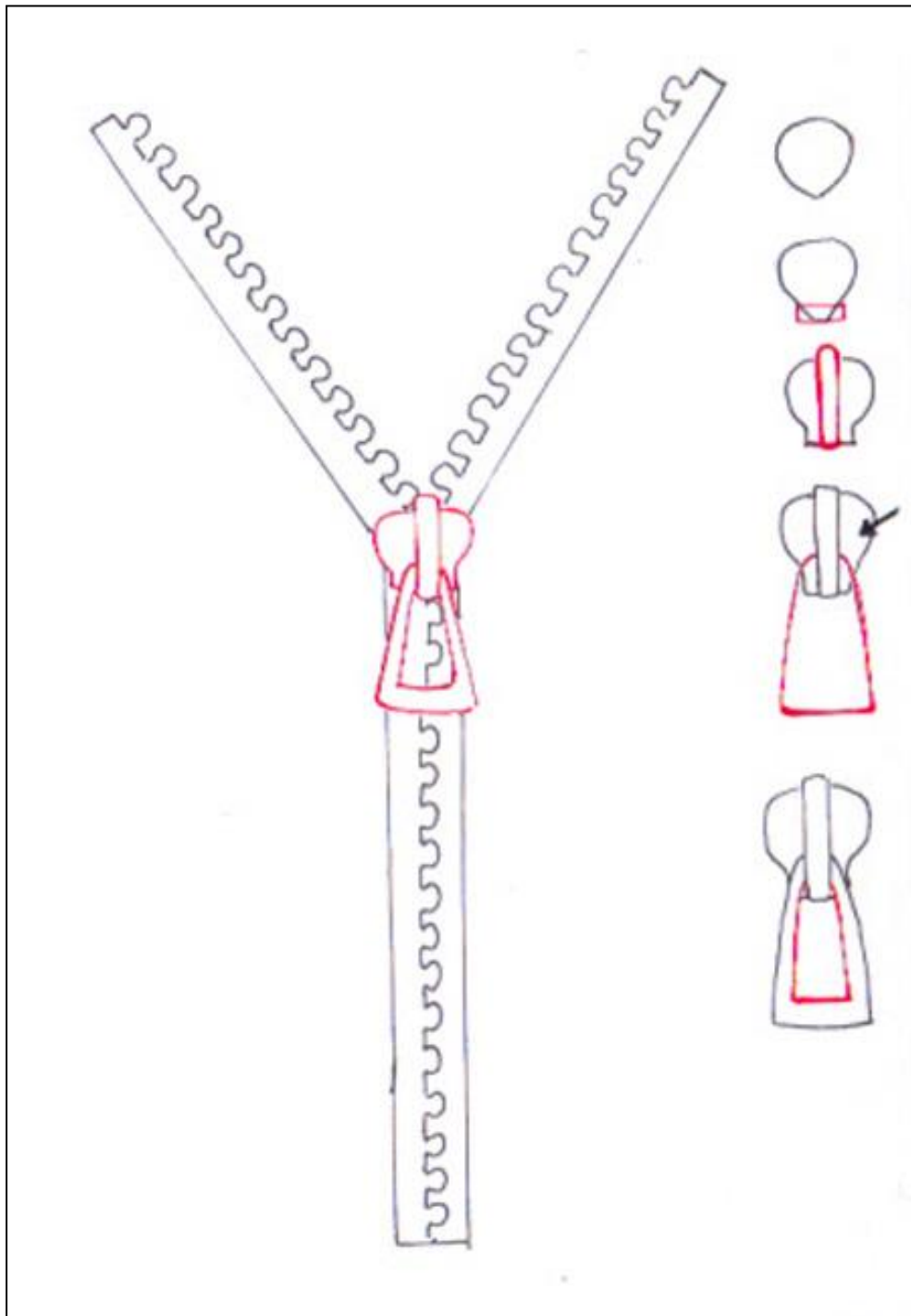
teeth as shown in the illustration- smaller in the base and wider in the top part (like a bell or a mushroom). Leave enough space between the teeth and the zipper outline.



Step 5: Draw the zipper slider:

Make sure that the slider base covers the whole width of the zipper and follow the steps illustrated in the side area. Feel free to create different variations of the part that you hold the zipper. Here is shown a very basic one, but this is the part where you can actually get creative with form, size and decorations. First draw a circle with a pointy bottom part. Cover the bottom with a horizontal rectangle. Draw a long ellipse and let it

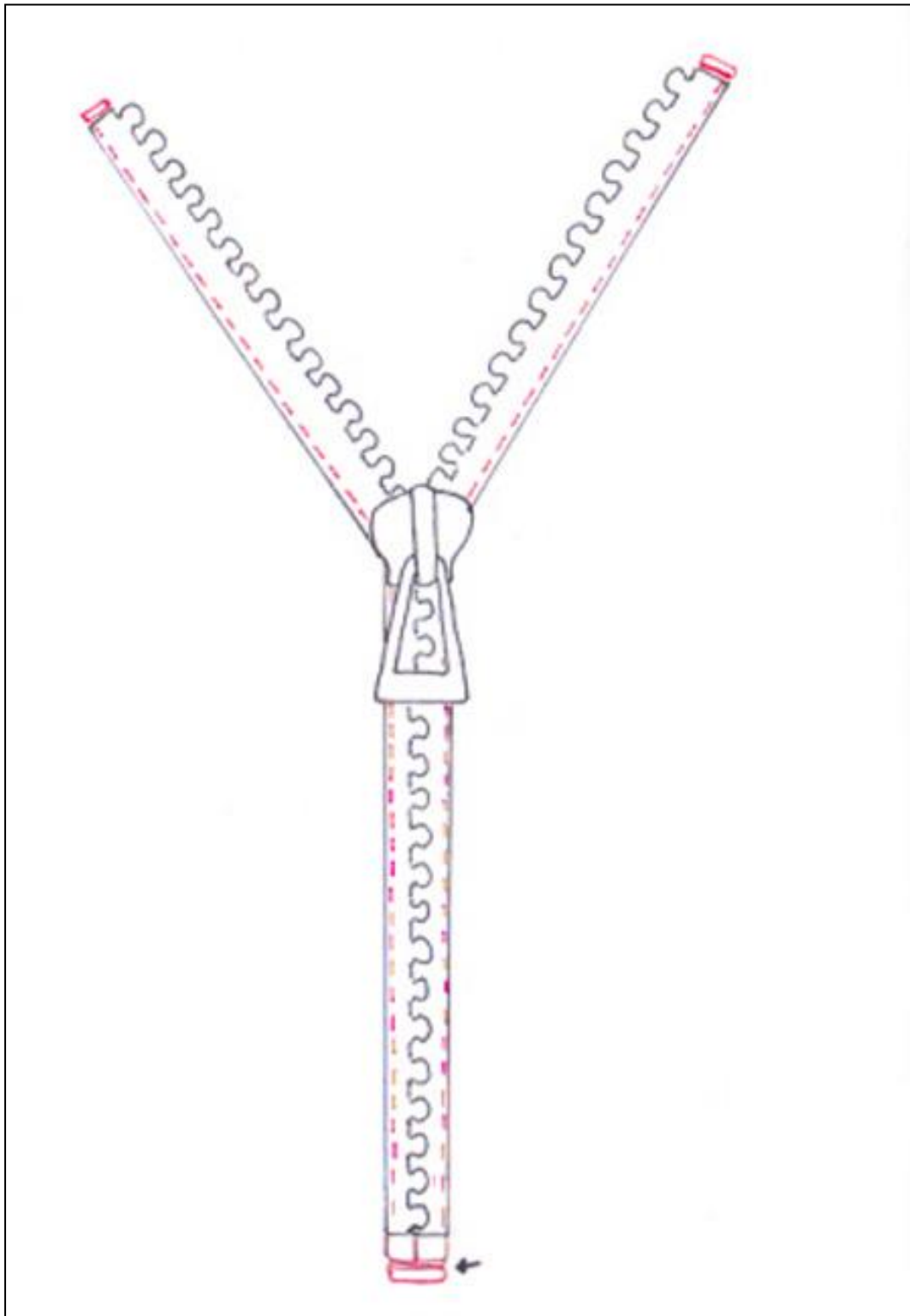
go out of the circle a little bit. Add the holder – notice that it covers about 1/3 of the ellipse. Repeat the holder shape within.



Step 6: Add the zipper stops

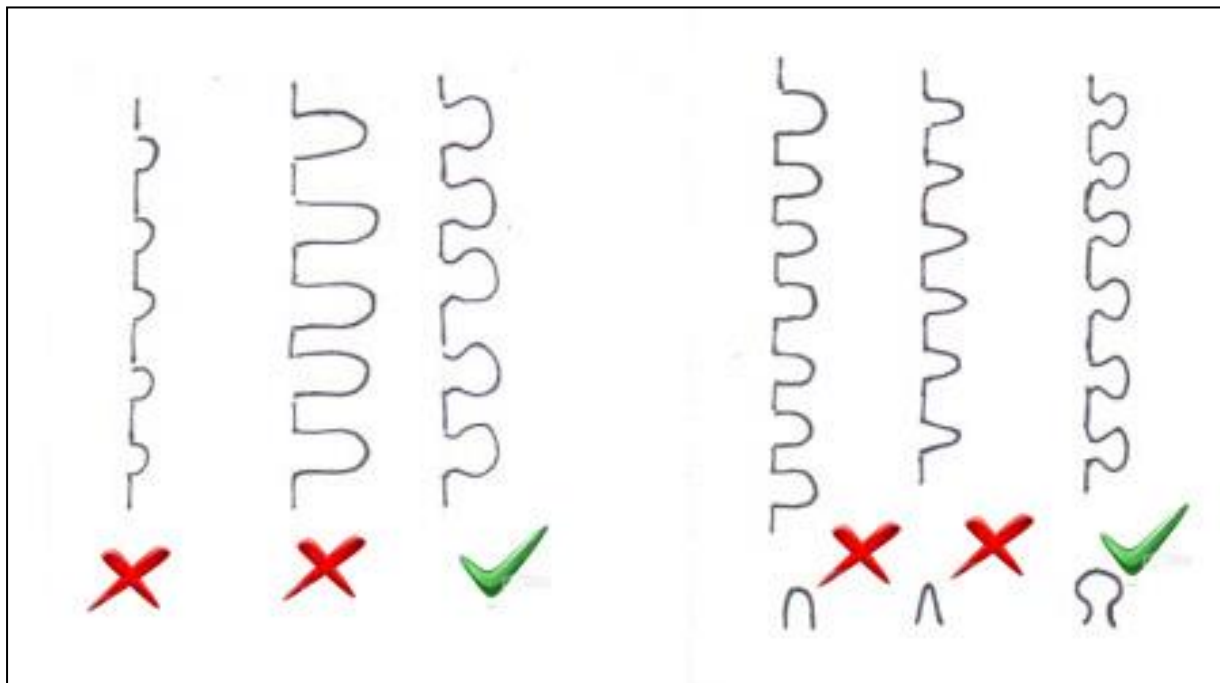


Once you're done it's time to draw the stops of the zipper at the upper and lower most part. They are represented as small rectangles. You can also draw some stitching right next to the outline of the zipper. The zipper needs to be sewn to the clothes and these stitches will make it look very realistic.





Common mistakes:



Here are illustrated some of the common mistakes related to drawing the zipper teeth. Watch out for their form and size.

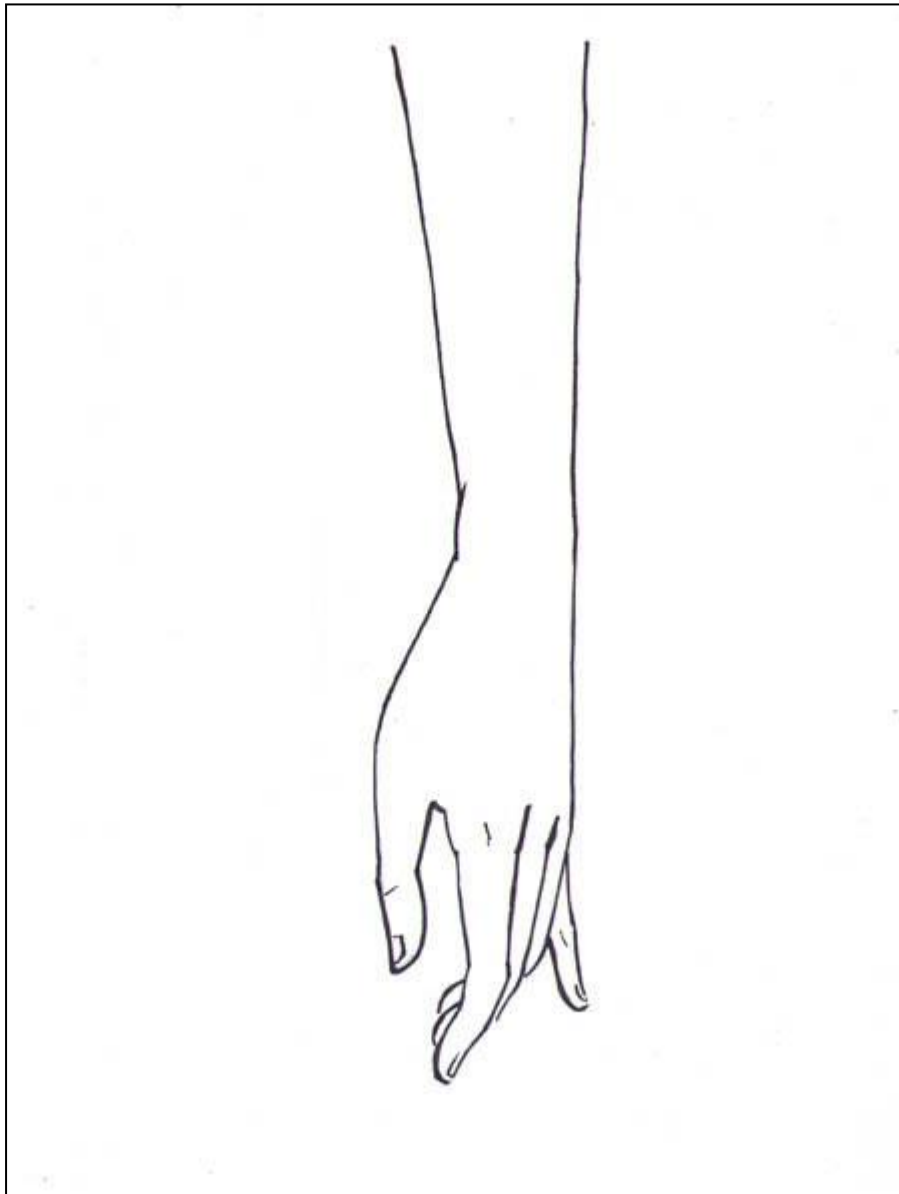
Operation Title-12 Drawing and Rendering Fashion Accessories (BRACELETS)

Purpose	To acquire the trainees with Drawing and Rendering Fashion Accessories (BRACELETS)
Equipment ,tools and materials	Supplies and equipment needed or useful Drawing and Rendering Fashion Accessories (BRACELETS) include these: <ul style="list-style-type: none"> • Pencil • Color pencil • Colors and paints • Brush /painters • Solvent • Paper • Horse arm/drawing board • Template • ruler
Conditions or situations for the operations	<ul style="list-style-type: none"> • All tools, equipment's and materials should be available on time when required. • Appropriate table, working area/ workshop to sketch.
Procedures	Follow procedures applied in every view of Drawing accessory (zipper)
Precautions	<ul style="list-style-type: none"> • Care should be taken while sketching • Preparing materials, tools and equipment used sketch croquis
Quality criteria	<ul style="list-style-type: none"> • Did personal protective equipment worn while sketch croquis • Did trainees proper the trainees properly apply principles of design.

How to draw fashion accessories is one of the most asked questions related to fashion illustration. There is no doubt that choosing the right fashion accessories can improve the impact of your designs a lot. In this tutorial you will learn how to draw bracelets quickly and easily and make your fashion even more glamorous!

Step 1 Preparation

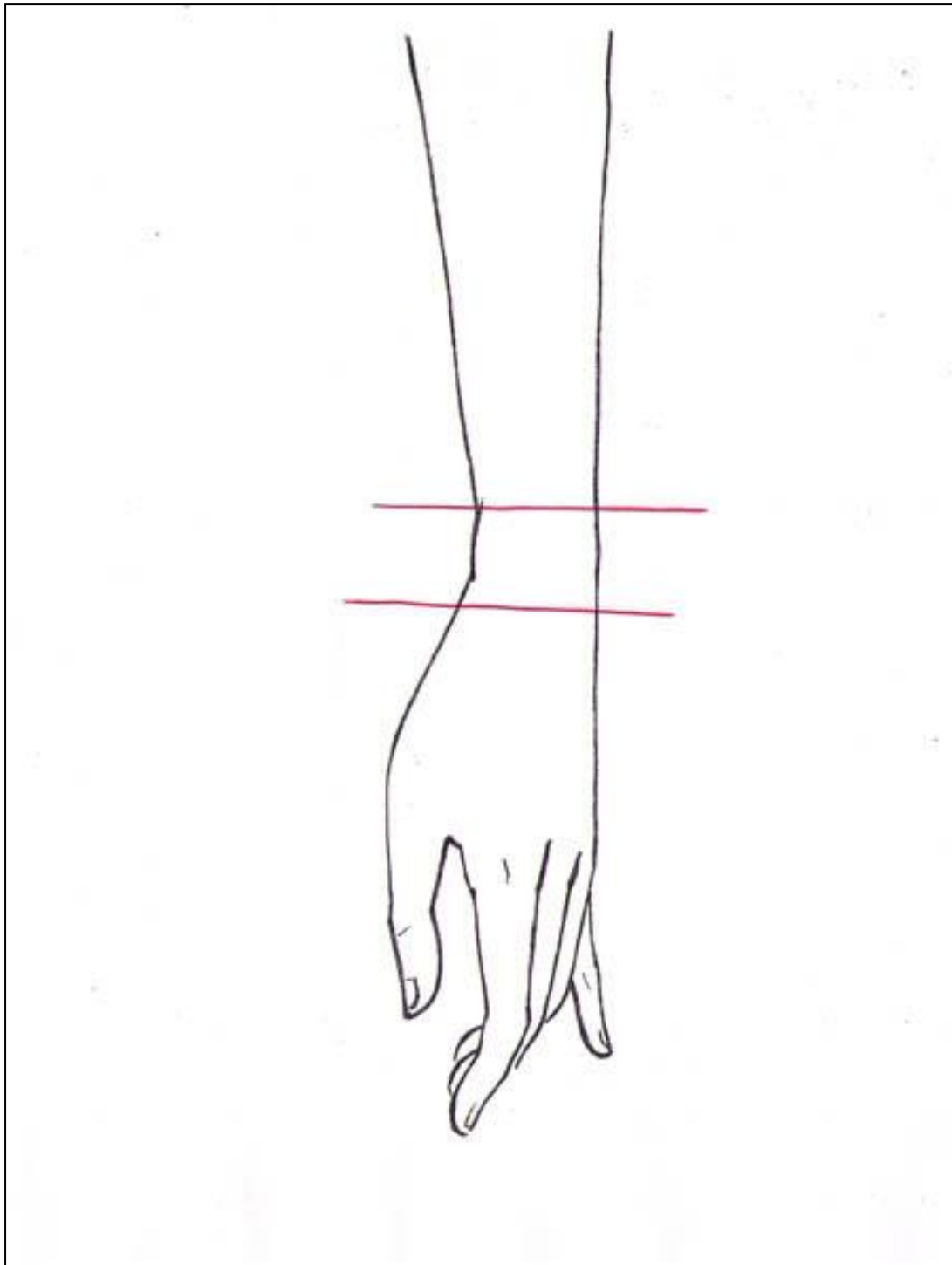
Start by drawing the arm and the hand of your model . The pose should look relaxed, yet elegant.



Step 2 Guidelines

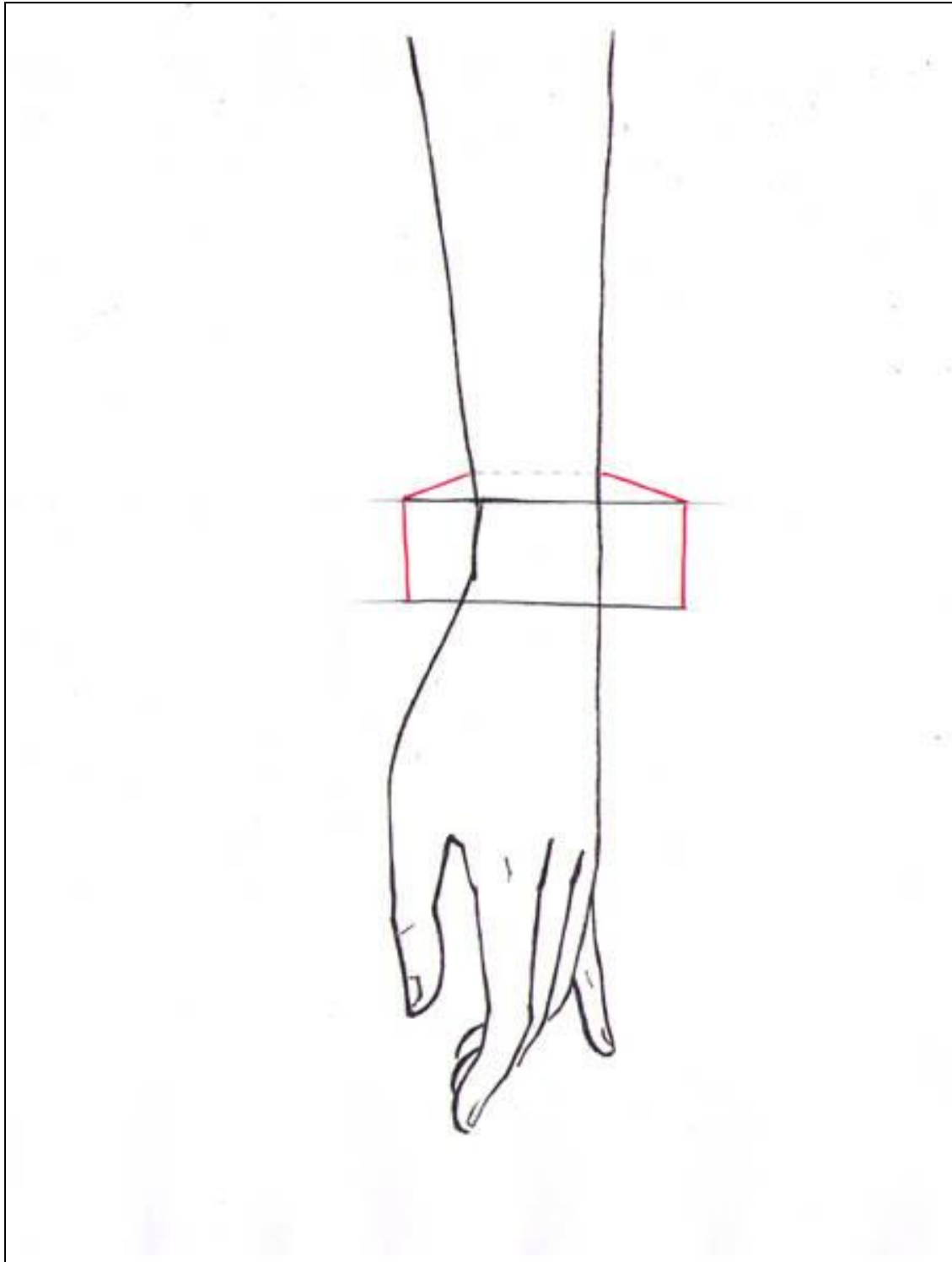
Draw two parallel lines to mark the width of the bracelet. The bracelet could be thin or thick depending on your imagination and will.

Tip: *If it is not cut from any of the sides, a bracelet should be wider than the hand to be able to pass through it. Don't draw the accessories too close to the wrist if you want them to look possible to wear.*



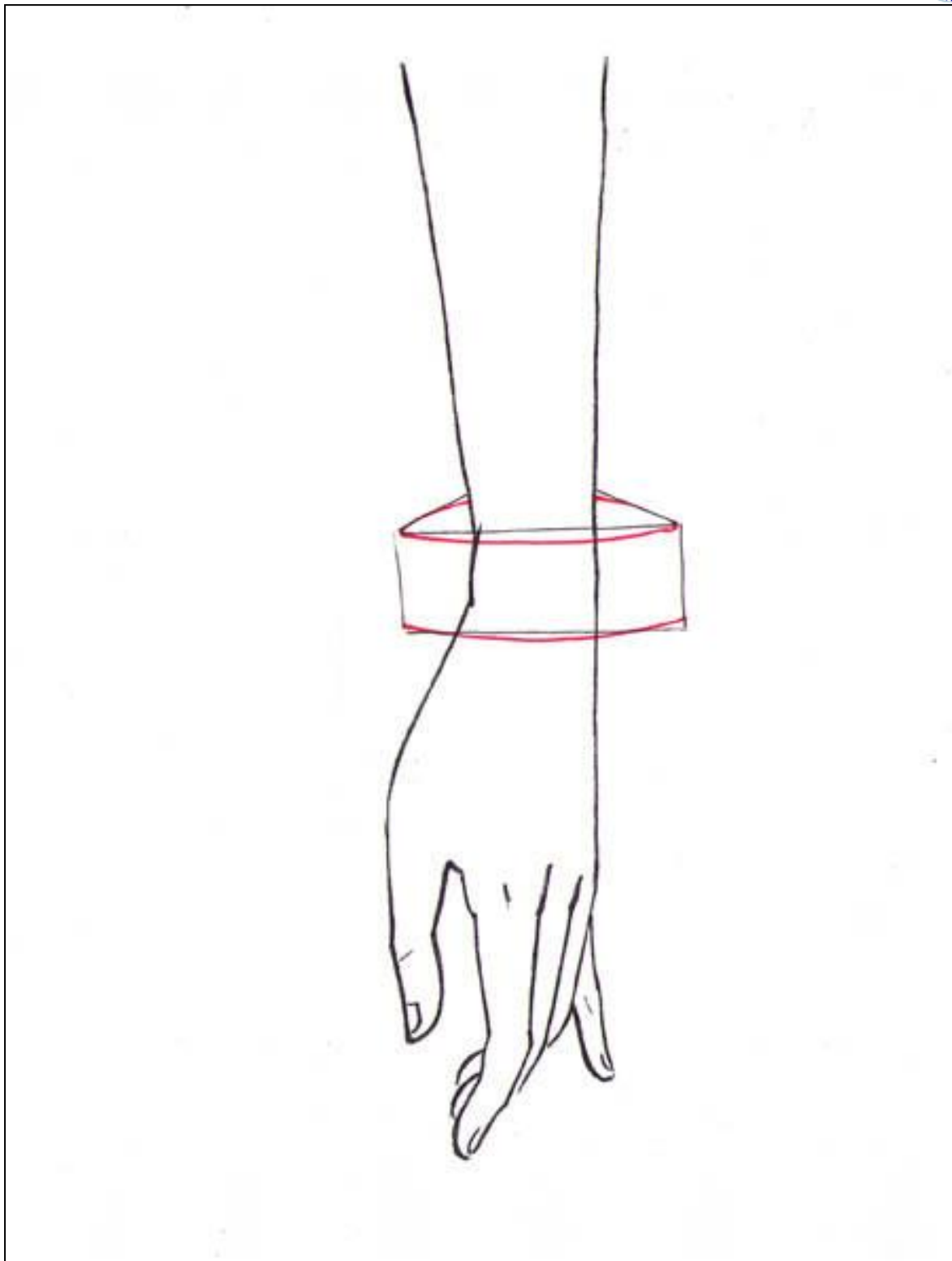
Step 3

Close the lines that mark the width to form a rectangular shape. Draw the inclined lines as show to form little triangles. Make sure the lines end on the same horizon behind the arm. These are added to increase the 3D effect of the accessory.



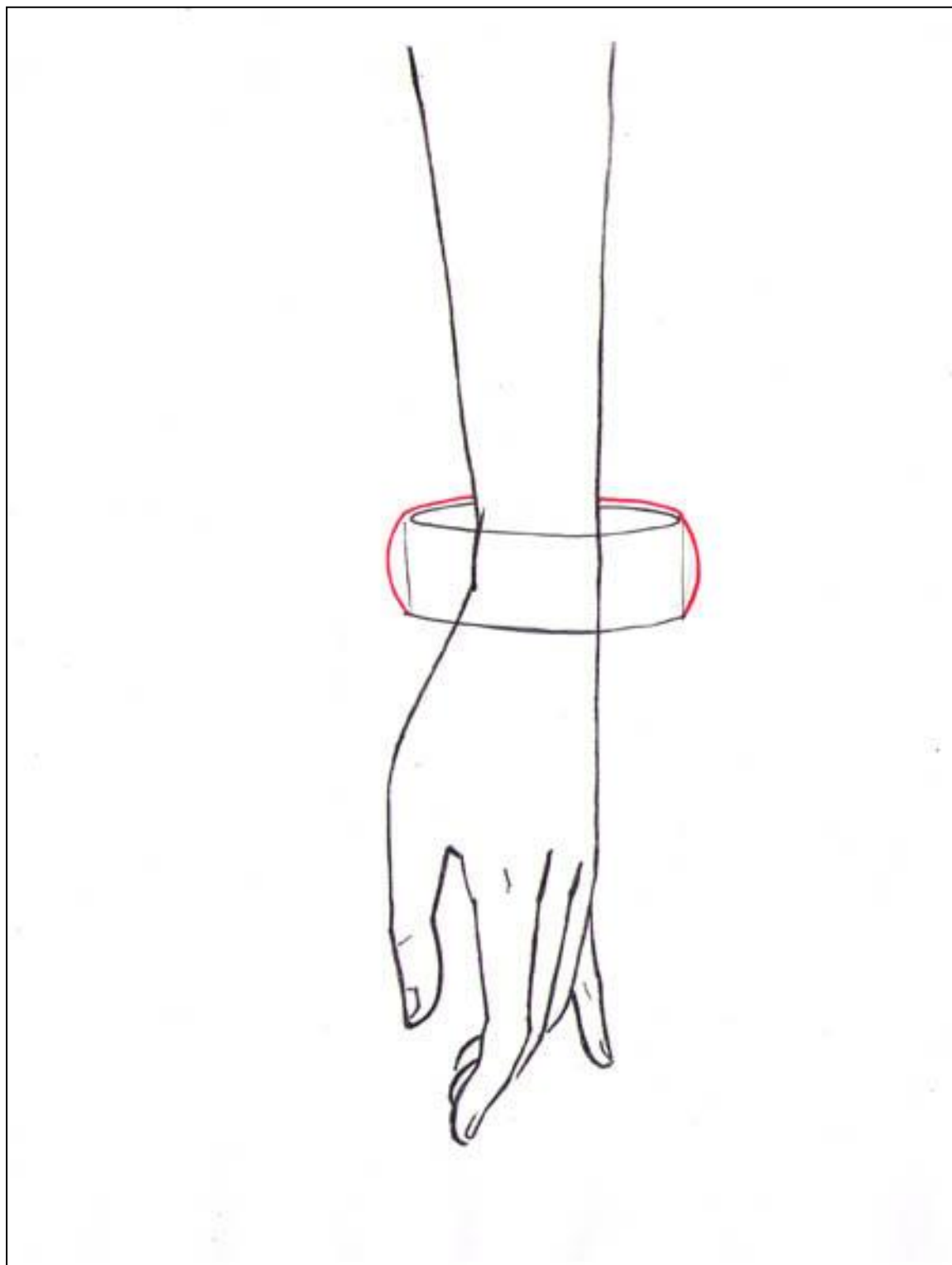
Step 4

Curve the guidelines and make the transition between the rectangular shape and the triangles nice and smooth.



Step 5

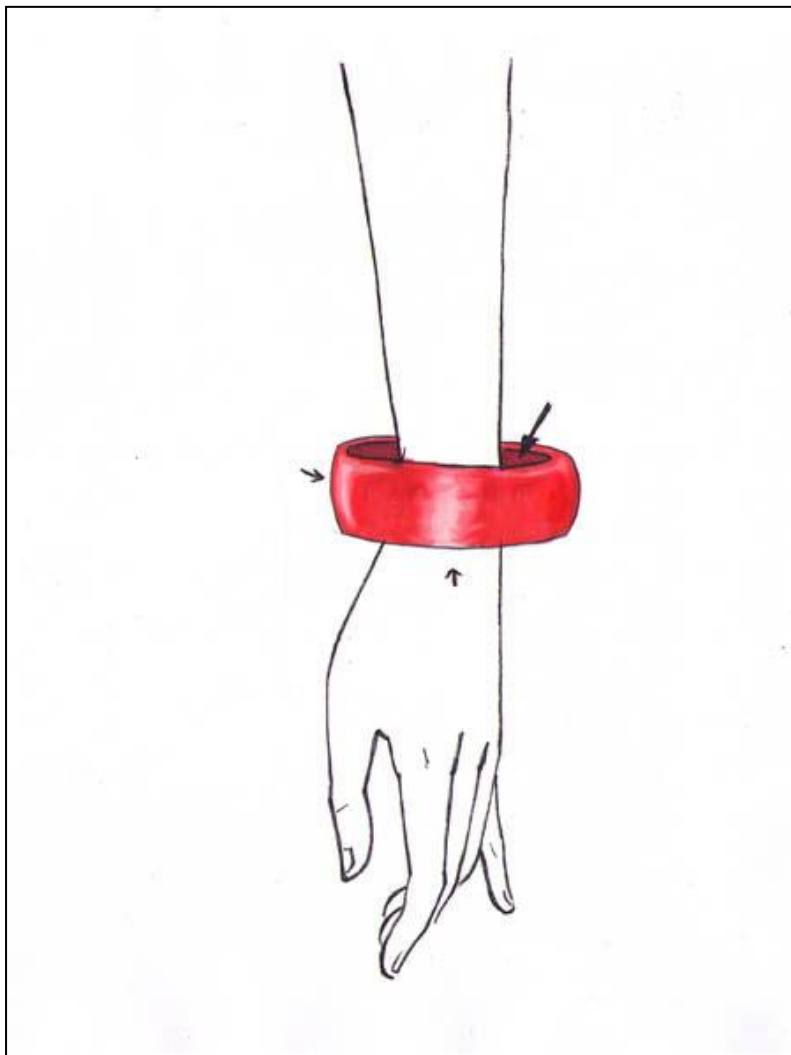
Double the already curved lines of the triangles and draw the bracelet profile. The one used for the example is a simple round bracelet, so the only thing that needs to be done is to curve the sides of the rectangle.



Step 6 Add some color

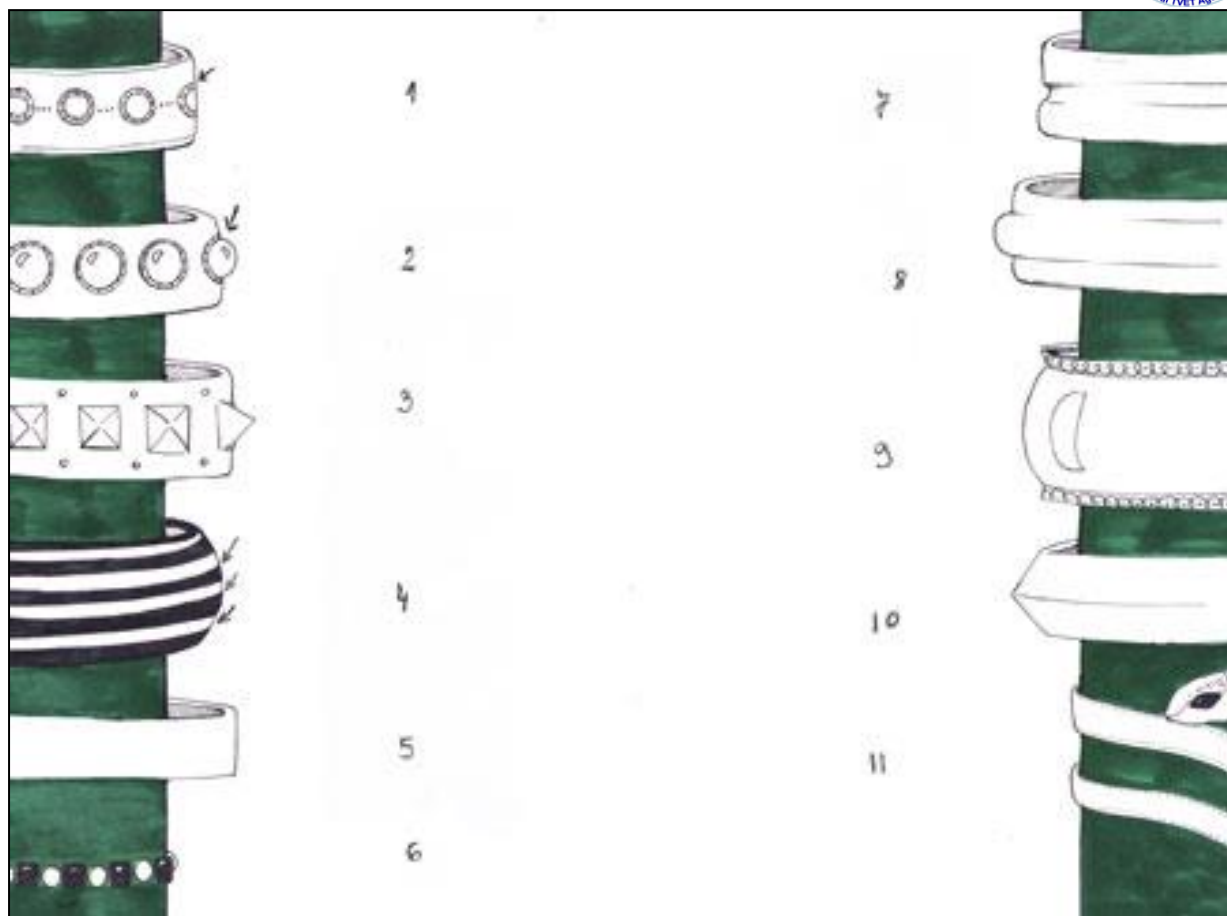
The fastest way to color the bracelet is to choose a base color, a darker shade and a lighter one.

Render the bracelet with the base color. Then, take the darker shade and fill the triangles. As they stand behind they look darker than the rest. Finally take the lightest color and fill the center part of the accessory with it. Blend it well. You could add a little light reflection in one of the sides of the bracelet to help creating the illusion of wrapping around the arm. Less is more in this case, so use the light wisely.



Bracelet profiles:

There are endless variations of bracelet profiles and forms. Here are some of them:

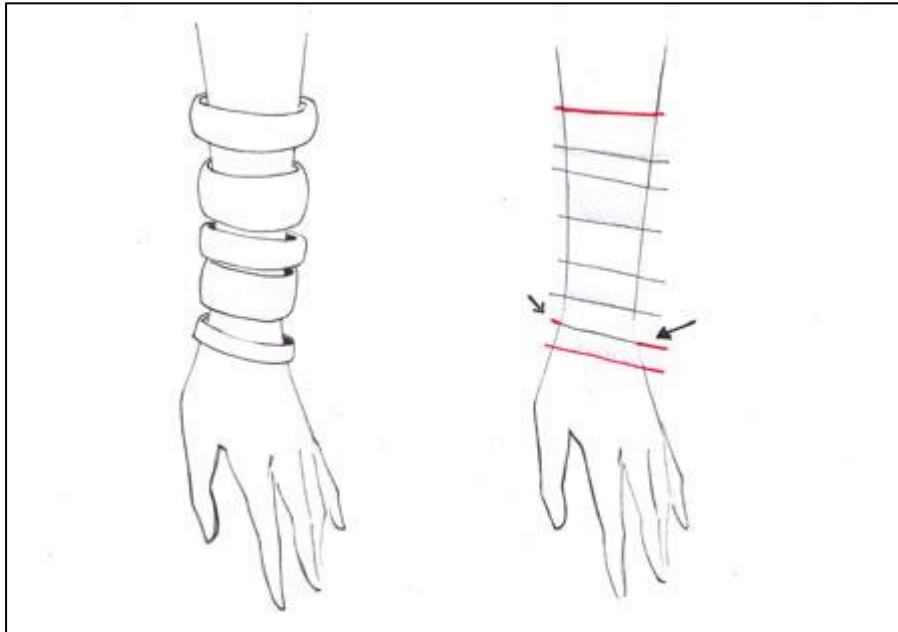


- 1) To make a detail part of the bracelet surface when you reach the side end don't draw it all. Make just half of it and viewer's eye will automatically make it go around the corner.
- 2) If you want to make the detail stand out from the bracelet surface you should draw the whole form (the first half inside the bracelet and the second half- outside the rectangular shape)
- 3) Drawing rectangles with an X mark inside and leaving just a triangle in the end will give you that bad rocker girl look.
- 4) Remember to make the stripes parallel with the bracelet outline. This means curved like it.
- 5) A bracelet is not always necessary round. The profile may change, but the curved triangles used to gain dimension stay the way that they are.
- 6) A bracelet made of beads.
- 7) and 8) Variations of profiles
- 8) You can add different borders to the bracelet as well.
- 9) A spiky one.

- 10) The favorite snake bracelet. This accessory is drawn after the same logic as described above in the tutorial. Just the guidelines are thinner and inclined.

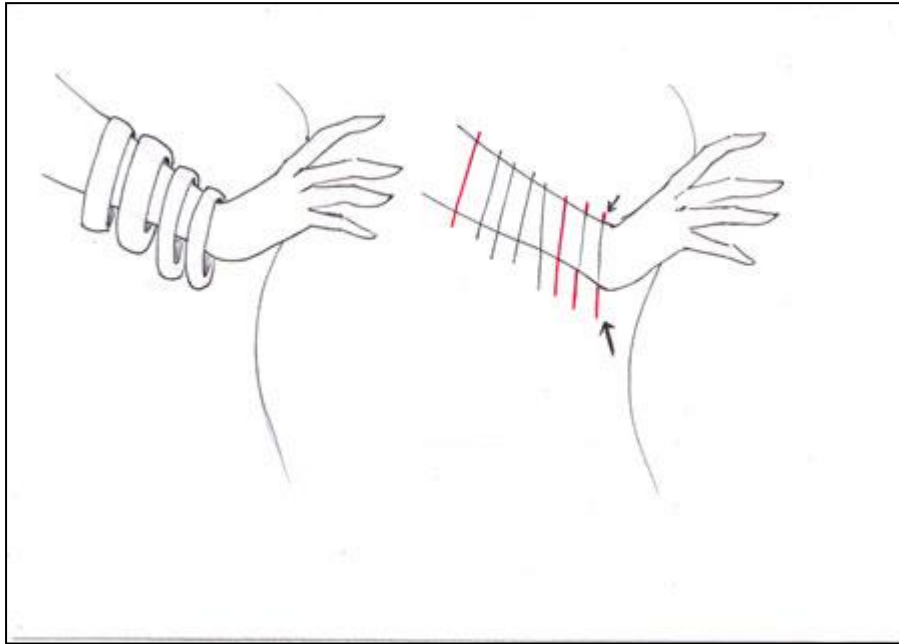
More bracelets:

When drawing more than one fashion accessories give them the feeling of air and movement. Don't make them all perfectly aligned. Note how the lines that go out of the arm are not equal from both sides.



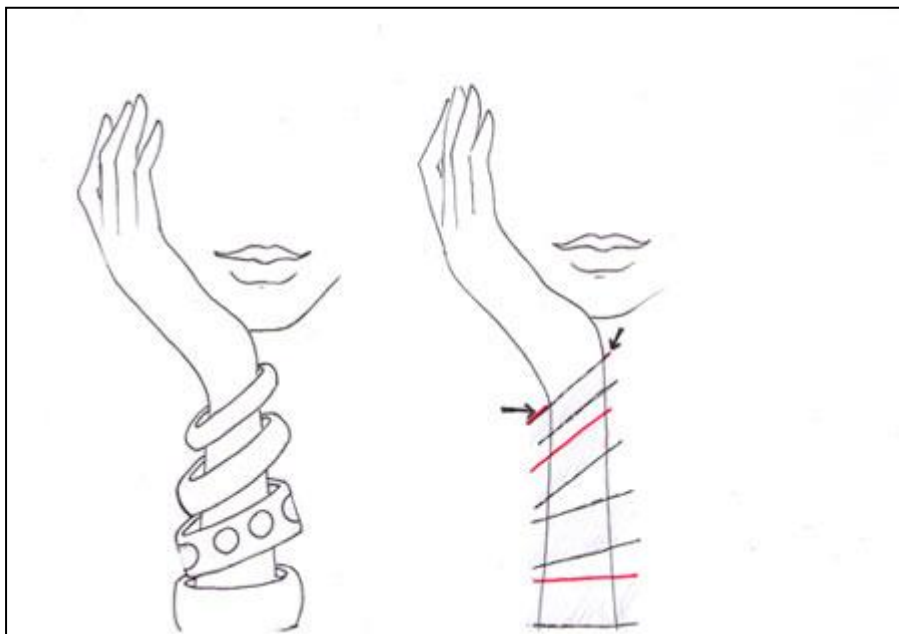
Hand on waist:

Take a closer look at the image and see how every bracelet has it's own moment. The ones closer to the wrist are almost straight. because of the gravity the upper triangles in each bracelet is smaller than the lower.



Hands up:

When the hands are up the bracelets are falling in a specific way. The ones closer to the wrist are the most inclined. Note how the guidelines are moving and changing.



Hope this tutorial was useful for you and your fashion designs will have new fabulous accessories.



Lap Test - 12	Practical Demonstration
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Name: _____ Date: _____

Time started: _____ Time finished: _____

Instructions:

1. You are required to perform any of the following:

Render any fashion accessories you like.

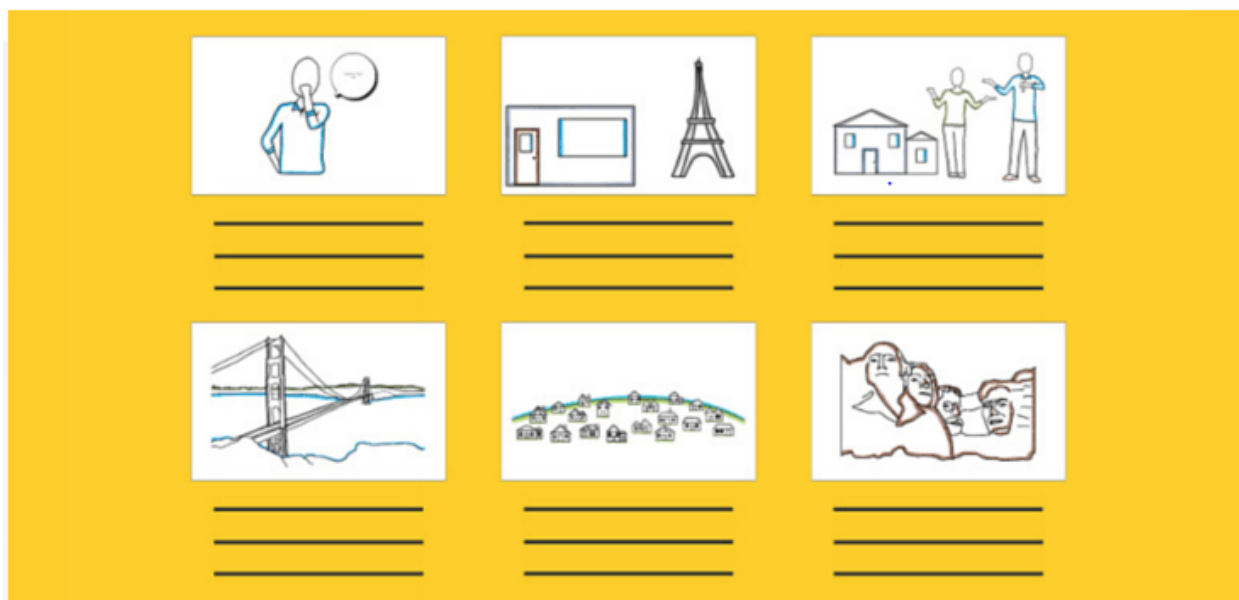
2. Request your teacher for evaluation and feedback

Information sheet 3 Documentation relating to storyboard

What is a Storyboard?

A storyboard is a graphic representation of how your video will unfold, shot by shot.

It's made up of a number of squares with illustrations or pictures representing each shot, with notes about what's going on in the scene and what's being said in the script during that shot. Think of it as sort of a comic book version of your script.



Like a script, your storyboard visually guides you throughout the production process. By planning your video, you know which shots you need to create and how to create them when filming begins. You can get others' feedback early on and make simple adjustments to your storyboard, rather than making major changes while filming.

To make a good storyboard, you don't need to be a visual artist (though you can be). A storyboard can be anything from comic book-like rough sketches to stick figures to computer-generated drawings. To help you plan your own video, we'll walk through the basics of creating storyboards, including:

- The basic elements of every storyboard
- A breakdown of two popular storyboarding methods

Understanding different ways to storyboard, you'll be set to visually plan your own video. Regardless of your budget or design experience, you'll be able to create a clear map that seamlessly guides you through production.

Why You Need a Storyboard?



Creating a storyboard might just sound like an extra step in the process of making a video for your business, but trust us it's a step you won't want to ignore. Here are three reasons why you need a storyboard:

What should be included in a storyboard?

Everyone agreed that when you're using a storyboard, you should always include this information:

1. The Course Name or Course and Module Identifier.
2. The Date and/or Version Number.
3. Slide/Page Identifier.
4. Content and Interactions.
5. Media or Visual treatments.
6. Developer Notes.

How to Make Story board documentation

1. Step 1: Create a Template. Draw a series of rectangles on a piece of paper, as if you were creating a comic strip. ...
2. Step 2: Add the Script. Under each rectangle, write the line of script or dialogue that corresponds to that scene.
3. Step 3: Sketch out the Story. ...
4. Step 4: Add Notes.

What is a storyboard template?

A storyboard template or storyboarding software is designed to make the process of assembling and sharing professional story boards much easier. ... The story board templates are available as PDF, PSD, Word or PPT.

How do you make a storyboard in Microsoft Word?

Use your storyboard to pair videos and images with narration, songs, stage directions or camera angles.

1. Open a new Microsoft Word document. ...
2. Drag your mouse across the drop-down menu to create a table with four rows and two columns.
3. Left-click anywhere on the screen



Self check 3	Written Test
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Instruction: answer the following on the provided answer sheet

1. What is story board?
2. How to Make Story board documentation
3. What should be included in a storyboard?



LAP Test	Practical demonstration
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Name: _____ Date: _____

Time started: _____ Time finished: _____

Instructions:

1. You are required to perform any of the following:

Step:1 Draw and Render Fabric Materials

Step:2 rendering transparent fabric

Step:3 Rendering leather pants

Step:4 Draw and Render Basic Materials with Rendering hair-on (fur)

Step:5: Rendering denim

Step:6 Drawing denim pant

Step:7 Drawing ruffle skirt

Step:8 Draw and Rendering Cotton

Step:9 Drawing and Rendering Metal Accessories

Step:10 Three dimension rendering view

Step:11 Drawing accessory (zipper)

Step:12 Drawing and Rendering Fashion Accessories (BRACELETS)

2. Request your teacher for evaluation and feedback



Reference

What is a storyboard and why do you need one? **By** [Vyond Team](#) **on** November 11, 2019

Acknowledgement

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			December 2020



The group wishes to extend thanks and appreciation to the many representatives of business, industry, academe and government agencies who donated their time and expertise to the development of this Model Curriculum for the TVET Program Advanced Leather goods production III

We would also like to express our appreciation to the Experts of Central Leather Research Institute (CLRI), Footwear Design & Development Institute (FDDI) Leather Industry Development Institute (LIDI), Ministry of Industry, Ministry of Education (MoE) and Engineering Capacity Building Program (ecbp) who developed this Model Curriculum.

This curriculum was developed on September 2020 at Bishoftu

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