

**Intermediate Vocational Course  
First Year Practical Manual**

**FASHION AND APPAREL DESIGNING**  
**Fashion and Garment Making**

**State Institute of Vocational Education  
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## 1. Lines

**Expt:**

**Aim:** To understand the types of lines and their effect on dress

**Materials required:**

Paper, Pencils, Sharpener, Eraser, Ruler, few dresses figures

**Method:**

1. Draw different types of lines & Line transitions – Straight, Full curve, Restrained curve, Jazzed line
2. Select any dressed figure and identify the types of lines present in them both structurally and decoratively
3. Discuss the usage of lines in terms of advantages and disadvantages to the style of garment
4. Change some restrained curves into full curves and discuss their effect.
5. Draw the same styles with change in lines type, and direction.
6. Create designs combining lines in the form of letters T, I, Y
7. Experience the effect of colour on different lines
8. Analyse the new designs for lines and write the inference about:
  - a. Which variations are advancing?
  - b. Which variations are receding?
  - c. What is the over all effect of the change in line type and line direction?

## 2. Texture

**Expt:**

**Aim:** To understand the types of textures and visualize their effect in clothing

**Materials required:**

Paper, Pencil, Eraser, Ruler, Sample fabrics of various textures, weights and colours.

**Method:**

1. Separate the fabric samples collected according to weight, texture, luster and colour
2. Compare the samples of the following and write inferences for each.  
Same luster but different in colour  
Same colour but different in luster  
Same texture but different in colour and the like.
3. Draw the outline of a simple garment style and paste the fabric samples (cut in the same style) on it
4. Observe the different effects created and note them
5. Imitate the fabric texture with various media on paper.

### 3. Balance

**Expt:**

**Aim:** To understand the balance in garments and the method of achieving perfect balance in garments

**Materials required:**

Paper, Pencil, Eraser, Ruler, Pictures/ Photographs of various Garment design

**Method:**

1. Draw dress designs with perfect formal and informal balance
2. Change the formal balance of a garment design to informal balance by changing the position, size, colour, texture of few garment parts until a pleasing balance is created
3. Study the collected designs and indicate the types of balance each has in terms of
  - Shape, size and space
  - Balance of colour
  - Balance of pattern
  - Balance in texture
4. Write the observations and verify the results

## 4. Proportion

**Expt:**

**Aim:** To understand the effect of proportion in garments

**Materials required:**

Paper, Pencil, Eraser, Ruler, Pictures/ Photographs of various Garment design

**Method:**

1. Draw a garment with golden mean proportion and compare with other proportions
2. Draw a two piece garment style with clear upper and lower garments. Keep changing the upper garment length (either low or high) and observe the effect of proportion
3. Analyze the overall effect of each in terms of proportion and compare it with golden mean and write the inference
4. Try with various other garments by decreasing or increasing their proportions
5. From the collection select a garment with problematic proportions and give solution to overcome it.

## 5. Emphasis

**Expt:**

**Aim:** To understand the effect of emphasis in garments

**Materials required:**

Paper, Pencil, Eraser, Ruler, colour pencils

**Method:**

1. Collect few dressed figures with different degrees of emphasis and identify the objects of emphasis and observe their placement and representing media
2. Draw a simple dress design and copy the same on six sheets
3. Create a decorative design and place it at various focal points
4. Find out which gives the maximum attraction among all and why?
  - Try using emphasis using colour, line, shape, and texture
  - Structural details as rows of stripes, tucks, gathers, ruffles, buttons
  - By unusual shapes of collars, sleeves, pockets,

## 6. Harmony

**Expt:**

**Aim:** To understand the effect of harmony in garments

**Materials required:**

Paper, Pencil, Eraser, Ruler, Pictures/ Photographs of various Garment design

**Method:**

1. Collect few pictures of dressed figures and study the ways in which harmony was achieved
2. Draw a dress design and create harmony in terms of
  - Colour
  - Texture
  - Structure and decoration
3. Select a design, which you feel lacks harmony. Analyse where the disharmony is created. Redraw the design creating harmony.

## 7. Rhythm

**Expt:**

**Aim:** To understand the effect of rhythm in garments

**Materials required:**

Paper, Pencil, Eraser, Ruler, Pictures/ Photographs of various Garment design

**Method**

1. Collect few pictures of dressed figures and study the ways in which rhythm was achieved
2. Draw a dress design and try creating rhythm through
  - Repetition of design, shapes, size, colour, line and texture.
  - Using colour that go from light to dark
  - Textures from fine to coarse
  - Progression of sizes
  - Radiation

## 8. Colour and Colour charts

**Expt:**

**Aim:** To make a prang colour wheel, intensity and value charts

**Materials required:**

Paper, Pencils, Sharpener, Eraser, Ruler, Water colours/ other colouring media

**Method:****a. Prang colour chart:**

1. Make a round template suitable to accommodate 12 such pieces in a circle
2. Draw a big circle and trace the template around the circle twelve times
3. Colour the three circles with primary colours- red, blue, and yellow maintaining equidistance from each other on the wheel
4. Mix two primaries in equal proportion to make three intermediate hues
5. Mix two intermediate hues and make 6 tertiary hues to complete the colour wheel.

**b. Saturation chart:** Make a stepped scale that goes from one hue to its exact complement. Any set of complements can be used for your value scale.

1. Make seven empty squares of equal size in a step fashion
2. Two complementary colors will be the only paints used to make the scale.
3. Start with one color, in the first step.
4. Add a little of the complement, and paint a new square
5. Add some more of the complement and paint another, continuing in this manner until you reach middle.
6. Keep doing the same thing until you reach the end where pure second complementary color is visible.

**c. Tint and Shade Chart:**

1. Make nine empty squares of equal size in a step fashion
2. Choose one color which will be the only paints used to make the chart.
3. Start with pure color, in the first step.
4. Add a little of the white and paint a new square
5. Add some more of white and paint another; continuing in this manner until you reach the ninth square which will be in complete white colour. The tint chart is ready.
6. Similarly, mix black of increasing proportions to a pure hue to obtain the shade chart.

## 9. Triad Color Scheme

**Expt:**

**Aim:** To make Triad colour scheme in a dress design

**Materials required:**

Paper, Pencils, Eraser, Ruler, Water colours/ other colouring media,  
Sketch of a simple styled garment

**Method:**

1. This consists of any three colours that are equidistant on the colour wheel.
2. Draw the out line of the garment on a paper using a pencil
3. Yellow-orange, red-violet, and blue-green can be used or colour s that are equidistance on the colour wheel.
4. Plan the position and location of colours on the sketch
5. Paint the sketch as planned with the colours selected.

## 10. Monochromatic Colour Scheme

**Expt:**

**Aim:** To make a monochromatic colour scheme in a dress

**Materials required:**

Paper, Pencils, Eraser, Ruler, Water colours/other colouring media,  
Sketch of a simple styled garment

**Method:**

1. One hue is used in shade and tint variations for achieving this colour scheme.
2. Draw the out line of the garment on a paper using a pencil
3. Choose one colour from the prepared colour wheel
4. Mix white little by little to make some tint variations of the colour choosen
5. Keep them separately in a colour palette
6. Determine the location of the colours on the sketch drawn
7. Start paining the dress sketch as planned
8. See that the colours merge from one to another without isolation

## 11. Analogous Colour Scheme

**Expt:**

**Aim:** To make an analogous colour scheme in a dress design

**Materials required:**

Paper, Pencils, Eraser, Ruler, Water colours/ other colouring media,  
Sketch of a simple styled garment

**Method:**

1. This is a two to four hue format where colours next to each other are used to create this scheme.
2. Draw the outline of the garment on a paper using a pencil
3. Choose one colour from the colour wheel
4. Select two analogous colours next to the first selected colour on the colour wheel
5. For example for a design with two hues select a scheme with dark red-violet and violet and for three colour series, include yellow, yellow-green and green which are the neighboring colours in the colour wheel
6. Determine the location of the colours on the sketch drawn
7. Start painting the sketched dress as planned with the colours selected.

## 12. Complementary Colour Scheme

**Expt:**

**Aim:** To make complementary colour scheme in a dress design

**Materials required:**

Paper, Pencils, Eraser, Ruler, Water colours/other colouring media,  
Sketch of a simple styled garment

**Method:**

1. This consists of two hues that are directly opposite on the colour wheel
  2. Draw the outline of the garment on a paper using a pencil
  3. Choose one colour from the colour wheel
  4. Select an exactly opposite colour on the colour wheel eg. yellow and violet; green and red etc. A combination of complements in various proportions can be tried
  5. Plan the position and location of colours on the sketch
  6. Paint the sketch as planned with the colours selected.
- 
5. For eg. if blue-green is selected, the complement of this is red-orange. Colours on either side of red-orange are red and orange. So the scheme is selected with blue-green, red and orange.
  - 6 .Plan the position and location of colours on the sketch
  7. Paint the sketch as planned with the colours selected.

### 13. Split-complementary Colour Scheme

**Expt:**

**Aim:** To make Split-complementary colour scheme in a dress design

**Materials required:**

Paper, Pencils, Eraser, Ruler, Water colours/ other colouring media,  
Sketch of a simple styled garment

**Method:**

1. This consists of any hue plus the two colours lying on either side of its direct complement
2. Draw the out line of the garment on a paper using a pencil
3. Choose one colour from the colour wheel
4. Select an exactly opposite colour on the colour wheel and two adjacent colour on both the sides of the complement

## 14. Fashion Illustrations

### Expt:

**Aim:** To get acquainted with the various materials used in fashion illustration

### Tools used for illustration:

**Pads** - 9" x 12" or 11" x 14"

### Paper:

Choice of paper depends on the media being used. A3 size paper is usually the best size.

*Tracing paper* – transparent and inexpensive

*Litho or bond paper* - is suitable for practicing sketches because it is cheaper and, being semi-transparent, is useful for reworking sketches.

*Coloured and textured papers* - provide background and textural interest which enhance the quality of a drawing.

### Pencils:

For fashion drawing, **2B** or **4B** pencil, for darker line. Hard **H** pencils are to be avoided as they create a mark on the page, which are difficult to cover with further pencil lines or shading. A wider range of dark and thick lines are possible from the same pencil by exerting various pressures.

### Pens

Any fine point marker may be used for a sharp outline. Any color may be used as required. The other types used are -

### Felt Pens

Felt pens are quick and easy to use, and work best with a bold approach. They are not as suitable for large flat areas but are great for quick rendering of floral, stripes, checks and plaids, or for textured fabrics like tweed. Fine black writing pens with a 0.4-millimeter felt tip are useful for defining outlines.

### **Coloured Pencils, Charcoal, Chalk, Crayons And Pastels**

These media are soft-textured and may be dry like chalk and charcoal, waxy like crayons or greasy like pastels. They are ideal for soft, shadowy effects, can be used flat for broad swathes of strong colour, or with a sharpened tip for clearer outlines. Water based coloured pencils (**STAEDLIER**) and wax pencils are good for quick sketches or detailed drawings and give soft, delicate effects with subtle blends of colour, tone and shading.

## 15. Sketching of a normal figure

**Expt:**

**Aim:** To draw a fashion figure with proper proportions using a simple media

**Materials required:** Paper, 2B soft pencil, eraser, ruler

**Method:****1. Plan the page**

Place a mark on your page where you want the top of the head to be, and another mark where you want the toes to finish. Leave some space above and below these lines so that the figure is away from the edges of the page and is centered vertically. Draw an 8-inch line to represent the full height of a figure

**2. Plan the proportion**

Divide the space between these lines into eight equal sections. Each one of these sections equals one head length and body is broken into:

- Head
- Shoulder
- Chest
- Base of rib cage
- Waist line
- Hip line
- Knee level
- Ankles

1. Rule a horizontal line across the shoulder level  $1\frac{1}{2}$  head lengths wide.
2. Rule another line across the hip level  $1\frac{1}{4}$  head lengths wide.
3. Rule a line across the waist line  $\frac{3}{4}$  head lengths wide
4. Rule a line across the knee level  $\frac{2}{3}$  head lengths wide
5. Mark the ankle width.
6. Draw the figure contour by connecting the points marked

### **3. Geometric body shapes**

Draw the masses of the body using simplified geometric shapes.

Head - egg shaped

Shoulders – wedges

Neck – cylinder

Upper and lower torsos - tapered rectangles

Arms and legs – cylinders

Hands and feet - wedge shaped

Joints - circles.

A correct proportion for the width of female hips and shoulders is approximately two times the length of the head.

### **4. Flesh out the figure**

Flesh out the figure by adding bone and muscle details.

## 16. Sketching of a Fashion Figure

### Expt:

**Aim:** To draw a fashion figure with proper proportions using a simple media

**Materials required:** Paper, 2B soft pencil, eraser, ruler

### Method:

The only difference between normal and fashion figure is the difference in head lengths. A fashion figure has 10 or even 12 head lengths when compared to 8 head length of normal figure. This extra head lengths will go into the legs of the fashion figure.

#### 1. Plan the page

Place a mark on your page where you want the top of the head to be, and another mark where you want the toes to finish. Leave some space above and below these lines so that the figure is away from the edges of the page and is centered vertically. Draw an 10-inch line to represent the full height of a figure.

#### 2. Plan the proportion

Divide the space between these lines into ten equal sections. Each one of these sections equals one head length.

Head -

shoulders -  $1\frac{1}{4}$  heads tall

Waist -  $3\frac{1}{4}$  heads tall

End of torso-  $4\frac{1}{4}$  heads tall

Knee level -  $6\frac{1}{2}$  heads tall

Ankle - 9 heads tall

1. Rule a horizontal line across the shoulder level  $1\frac{1}{2}$  head lengths wide.
2. Rule another line across the hip level  $1\frac{1}{4}$  head lengths wide.
3. Rule a line across the waist line  $\frac{3}{4}$  head lengths wide
4. Rule a line across the knee level  $\frac{2}{3}$  head lengths wide
5. Mark the ankle width  $\frac{1}{3}$  head length.

6. Draw the figure contour by connecting the points marked

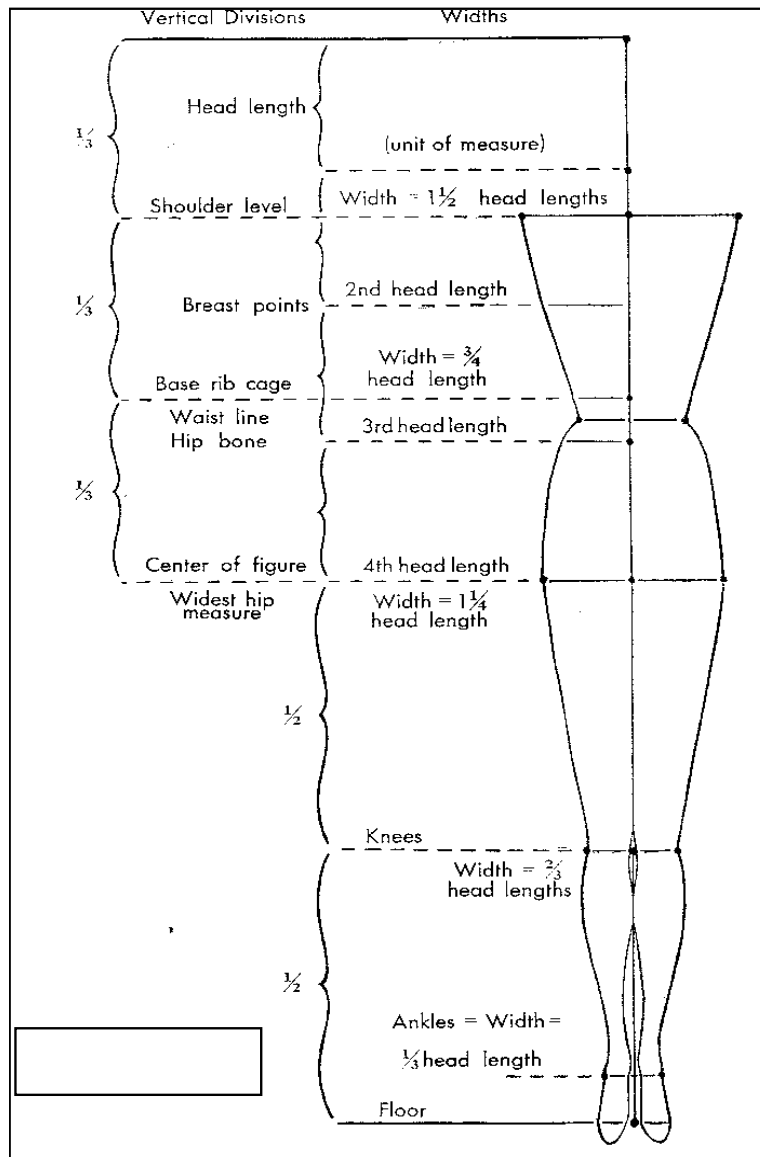
### **3. Geometric body shapes**

Draw the masses of the body using simplified geometric shapes.

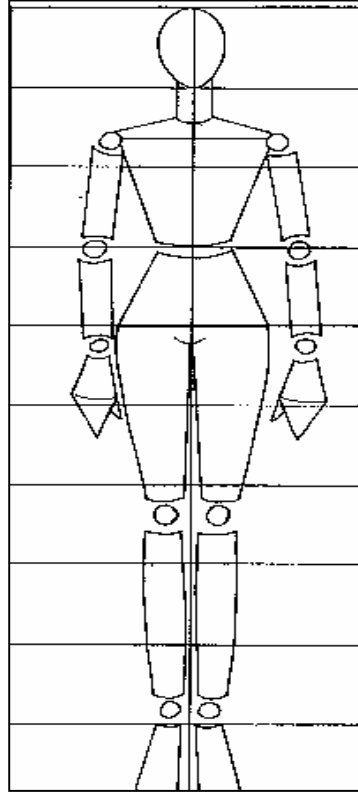
A correct proportion of female hips and shoulders is approximately two times the length of the head.

### **4. Flesh out the figure**

Flesh out the figure by adding bone and muscle details.

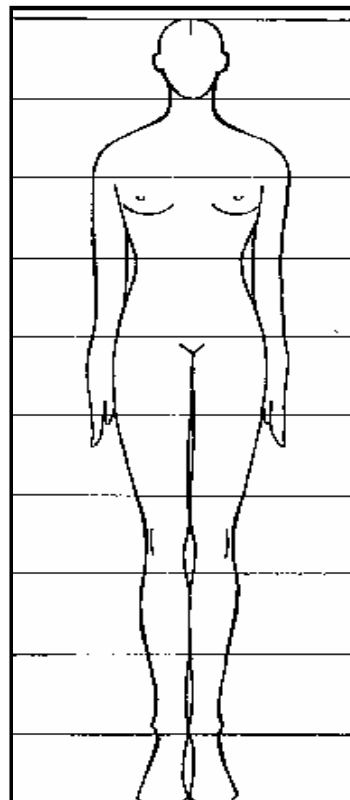


**Planning & Proportionating the Body Parts**



**Geometric Body Shapes**

**Fleshing out the Figure**



## 17. Figure Analysis

**Expt:**

**Aim:** To study the figure and analyze its overall appearance and to correct any figure imbalance

**Materials required:**

Sketches of various figure types, pencil, eraser, colour pencils

**Method:**

**Try the following methods on the sketched figure types:**

**Long Waist**

Draw an empire style or high-waisted dresses for the figure with long body and shorter legs. Stockings and shoes that colour-match the skirt will elongate the legs. Draw wide belts, short jackets, vests, and long, full skirts.

**Short waist**

This makes the body look short and the legs too long. Create an illusion of more body length and shorter legs through Princess line garments, belt less styles, dropped waistlines, and low-slung belts.

**Narrow shoulders**

Extended or padded shoulders, cap or puff sleeves add width to narrow shoulders. Add either wide lapels, yokes, wide necklines, small collars.

**Broad/square shoulders**

These make the figure look taller because the width is high on the body. Halter necks, narrow lapels, full skirts will correct this fault. Raglan sleeve seams give a downward slant, which softens square shoulders.

**Sloping shoulders**

A V-line at the top of a vertical line gives shoulders a lift. Yokes, set-in sleeves and shoulder pads are other correctional devices.

**Long neck**

Turtlenecks, high collars, scarves, ascots, cowls, ruffles, bows, and scarves at the neckline will modify this feature.

**Short neck**

Uncluttered necklines, V- or U-necklines, and open collars should be used in this case.

**Flat chest**

Try gathers, shirring, tucks, yokes, cowls, bibs, pockets, scarves, bows and buttons, empire waistlines which add fullness to this figure.

**Straight hips**

Add curves with pleated and gathered skirts, bold and bright pants and skirts. Avoid straight skirts.

## 18. Front Figure Analysis

**Expt:**

**Aim:** To analyse a figure with change in position

**Materials required:**

Paper, Pencils 2B, Sharpener, Eraser, Ruler

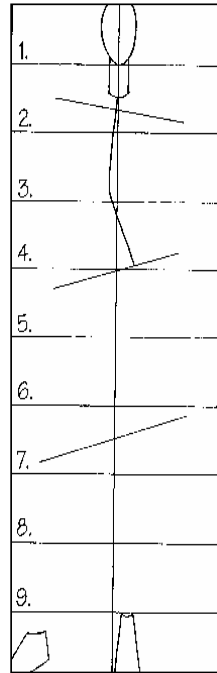
**Method:**

There are four basic steps to move a figure.

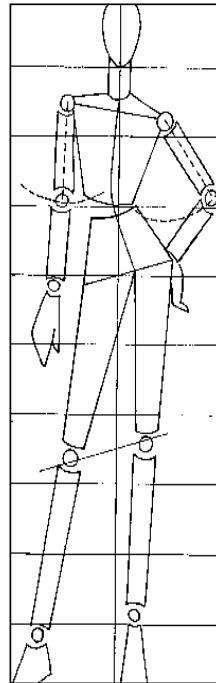
1. Firstly, proportion the page.
2. Draw the head, then draw the curve of the spine from neck to crotch.
3. Mark the position of the feet.
4. Draw the angle of the shoulders hips and knees.

**Balancing the figure:**

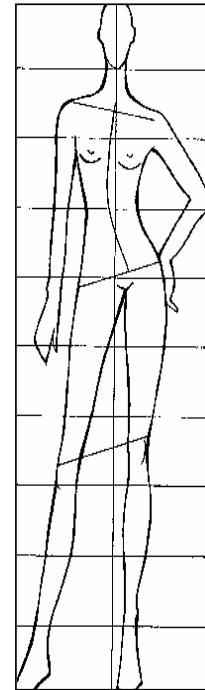
- The centre of balance of the moving figure is in the pit of the neck and this should always lie directly in line with the foot or feet supporting the weight.
- If the weight is balanced with 50 per cent over each leg, the balance point is centered evenly between the two.
- If the weight is balanced 100 per cent over one leg, the balance point is directly over that leg.
- If the weight is 25 per cent over one leg and 75 per cent over the other, the balance point moves 75 per cent towards the weight-bearing leg.



**Planning**



**Geometric shapes**



**Fleshing out**

**19. Hands and Arms Analysis****Expt:**

**Aim:** To make a hands and arms on rectangle formula

**Materials required:**

Paper, Pencils 2B, Sharpener, Eraser, Ruler

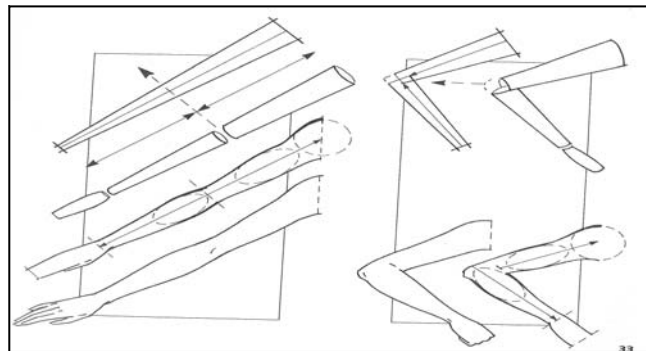
**Method:****a. Hands****Rectangle Formula**

1. The length of palm & fingers are equal.
2. Make three dots for the finger base by the knuckles with equal spacing between the dots.
3. Divide the fingers into the knuckle sections into one-half, then again into half, creating three areas
4. Draw in the middle finger, tapering all other fingers toward it. Notice the larger arrow. It shows, where the thumb begins. Follow that to the smaller arrow where the thumb ends.
5. The middle finger is longer than all other fingers.

**b. Arms**

When the figure is standing erect-perfectly and straight forward-the elbows will line up directly with the waist. The wrists will line up with the end of the torso or panty line.

- The pivot point of the arms is from the shoulder.
- The upper and lower arms are the same length. The upper arm should be drawn wide in geometric or barrel shape.
- Fill in the arms with ovals, and the shoulder ball with a circle (as illustrated).
- The upper arm moves away from the body as the lower arm moves closer.



## Fashion and Apparel Designing

### LEGS AND FEET ANALYSIS

**Expt:**

**Aim:** To analyse legs and feet analysis

**Materials required:**

Paper, Pencils 2B, Sharpener, Eraser, Ruler

**Method:**

The rounded version of straight, frontal legs help in placement of the curves. The knee cap is smaller on the outside of the leg, wider on the inside. The calf curve is fuller, higher on the outside than on the inside of the leg. The ankle is given slight acknowledgment on the higher inside angle only.

**Front view of leg**

This is the full front leg. Pay attention to the dotted line down the center of the full front leg. This line is the center front. It flows gently, curving with the leg. Observe how this line moves in the direction of the leg's turn.

**Three quarter view**

The 3/4 turned leg is not quite full front not totally in profile.

**Profile view of leg**

The knee cap has its own importance in the profile leg. Its fullness change as the leg turns. Notice that the knee cap curve is drawn wider on the inside of the leg and narrower on the outside. It will always touch the outside contour line in the direction the leg turns.

### FEET FORMULAE

The foot is basically wedge-shaped, tapering from the ankle and over the arch of the instep to the toes which sit flat on the ground. From behind, the back calf muscle tapers down in a long tendon to the heel, and

the foot forms an angle with the anklebones jutting out each side. Shoes are easier if the foot is drawn first and the shoe drawn on to it. Make sure the feet are big enough, line about one head height in length. Practice the full front,  $\frac{3}{4}$  turn and the profile foot. Plan shoes in different styles – flats, heels, sandals and boots.