Game Builders Academy™

Fashion Design
Level 1

Lynda Holler

WELCOME TO THIS EXCITING TEACHING TOOL
Enjoy this creative journey with your students - and let us know about your successes!

Curriculum Overview

This Fashion Design program was developed to teach students that are interested in fashion the creative processes and mechanical skills needed to design a fashionable and marketable clothing collection. The program is structured into ten Units which take the budding designers through the same design processes as real designers follow in the industry.

The ten Units are as follows:

- Introduction
- Color
- Designing with Prints
- Prints II
- Designing a Charitable T-shirt
- Designing Silhouettes
- Designing Silhouettes II
- Combining Bodies and Prints
- Compiling Story Boards
- Presenting the Collection

Overall we wish to encourage creativity and develop fashion design skills while also building confidence, teamwork and public speaking experience. Core academic content is taught in the context of a fun and focused program. Specific goals of the program are for the students to:

- Design their own fashion collection as part of a group of creative young designers.
- Learn to use Graphics-Toolbox software as a design tool to create and present their fashion collections.
- Begin to understand the structure of fashion companies.
- Use new fashion vocabulary. New vocabulary will be introduced in each class and students will be encouraged to use the new words in discussion.
- Gain a greater appreciation of color: how it works and how it affects us.
- Create an attractive color palette on which to base their collection.
- Study prints and analyze their value in fashion.
- Create their own print collection selecting, resizing and coloring prints to design a dynamic print story in their personal color palettes.
- Become aware of charitable programs within the fashion industry.
- Design and produce a graphic t-shirt that supports a charity and matches their collection.
- Design creative yet wearable bodies.
- Express their creativity in naming their colors and collection.
- Merchandise their collection of prints and bodies, eliminating unneeded elements and developing the most salable, interesting ones.
- Combine their bodies with color and pattern so they can visualize it as a real fashion collection.
- Compile an appealing and convincing story board displaying their collection effectively.
- Present their collection proudly to parents and friends in the last class.

When the students enter the classroom to learn about fashion design, we would like for them to take on a new identity – that of a designer – and we recommend that you call the students, "Designers." The difference in title can be enough to generate a more inspiring atmosphere within the learning environment and stimulate greater pride in themselves and their work. We believe that students who take this fashion design class will become more aware of fashion and therefore better consumers. For other young designers, this class will light the spark and propel them toward a career in fashion.

WHAT'S ON THE INCLUDED INSTRUCTOR DISK

The **Instructor disk** is set up with 5 folders labeled:

01 Program Prep
02 Unit Folders
03 Student Tutorials
04 Prints
05 Silhouette Library

The 01 Program Prep folder contains all the files needed to prepare for the first day of class.

Each Unit Folder contains the files referenced in the Unit lessons, Discussions, and Hands-On portions. Some Unit folders contain an additional *Student Handouts* folder, *Unit Materials* folders and/or *Post Unit* files needed to complete or enhance a particular lesson. Also included is a *GBA-Website.doc* file contains the valuable Web site and contact e-mail information that you may wish to refer to for additional information.

INSTRUCTOR FILES DISK

- **Website Resources.doc**

    - **Link to Game Builders Academy Web site:**

        http://www.gbalearning.com

    - **Link to Fashion Design Instructor Resources:**

        http://www.gbalearning.com/CIB_Resources

    - **Link to Graphics-Toolbox (Great Software Tools):**

        http://greatsoftwaretools.com

- **Instructor Files necessary to complete each Unit, as well as Student Handouts**

- **Student Tutorials:** PDF's of each Hands-On with Graphics-Toolbox section of a Unit.

- **Silhouette Library:** Outline drawings of garments and garment parts that will be used to design the silhouette drawings for the collections.

- **Prints Library:** A large variety of solid color prints in repeat. These files are organized in two ways: *By Type of Print* and *By Color Story*.

- **Post Unit Files:** Files created during a Unit. These files may be used to demonstrate a particular task, or as a way to catch a student up after an absence, or jump-start a lesson, if necessary. These files are located within the appropriate Unit folders

PROGRAM PREP - SAMPLE STORYBOARD

SAMPLE STORYBOARD

It is important to have a completed storyboard for the students to see at the first class. If the instructor works through the full fashion program in advance, she/he can create their own personalized story board while practicing the skills that will be taught. Another option is to compile a board using our components.

The Sample Storyboard folder contains all the images needed to create the storyboard below. Start by printing the *Letter Sized Printout.pcx* image from the sample storyboard folder. Use that as a guide for positioning the components.

Alhambran Romance
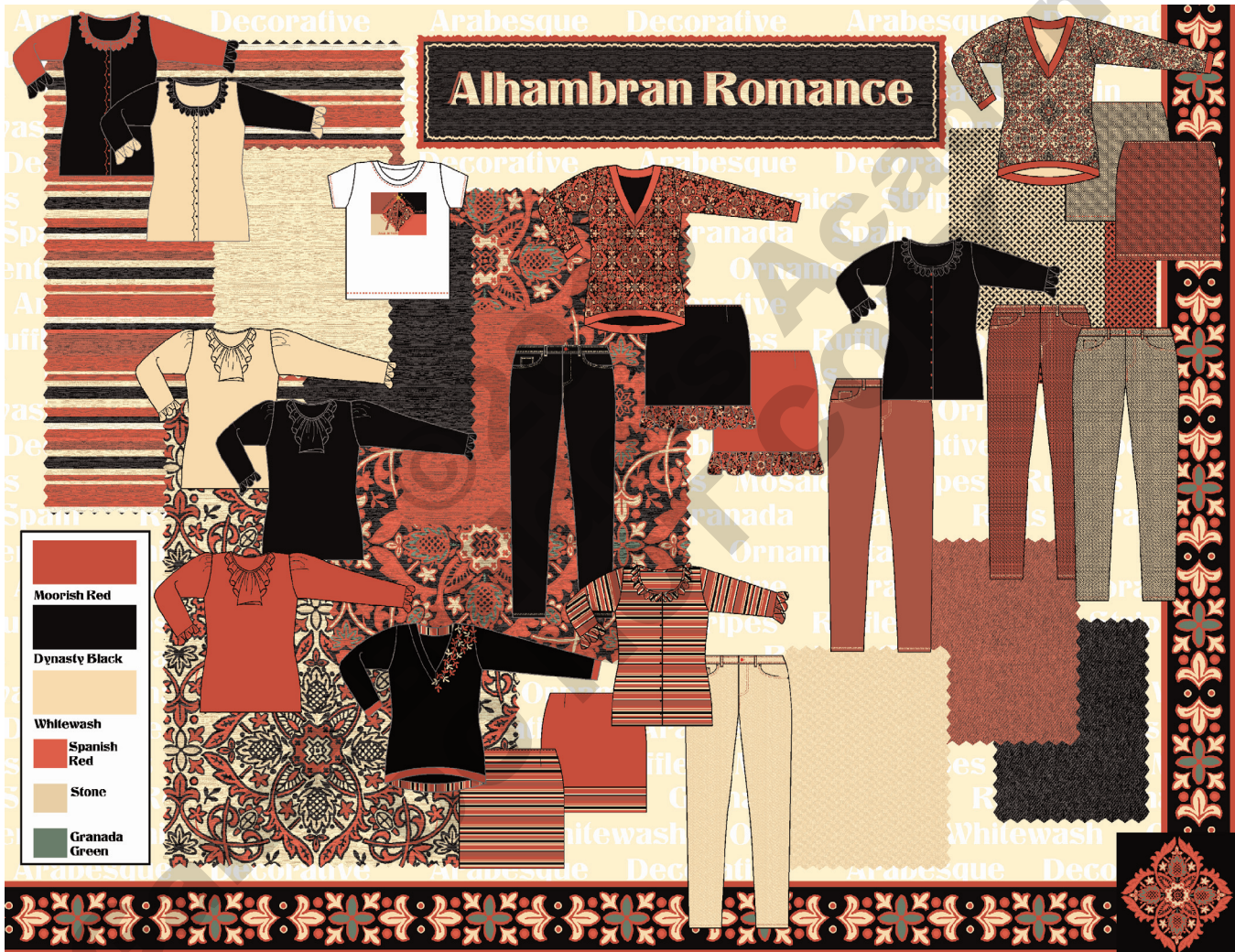
Materials needed:

- 20x30 white foam core board
- Quality coated paper for printouts
- Scissors – straight edge

- Pinking scissors for paper – please note that fabric pinking shears should not be used on paper – it dulls them and they will not work well on fabric again.
- Double-sided tape

Tell Students: All the goals outlined for this course, are combined to create this board. Although you are all starting at the same level of experience and will be using the same tools and elements, each of your collections will look completely different. That is part of the exciting evolution of the design process. Your creativity will be tapped to combine your own ideas with the new knowledge that you will gain in the weeks ahead. Fashion designers create storyboards exactly like these and all the steps that you will be taking are the same steps that they take when designing their own collections.

Corporate Name

Tell Students: Since we are going to treat this class as a corporation, we need to brainstorm together and name our company. If we do not come up with the perfect name today, you can think about it and we will finalize the name in one of the next two classes. Each of you will be in charge of your own division of this corporation and you should name your division of the company. This way each of you can express your own creativity with words as well as images. Our goal is to create 12 (however many students we have) wonderful collections. You will also be naming your collection, but it is not possible to name your collection until you start to see how it develops.

Ask Students: Let's get started with some potential names for our corporation, any ideas?

NOTE: Write the brainstorming names on the blackboard or type them in a new document that can be projected onto the screen. Spend a few minutes in this discussion. If good ideas come together right away, have a vote and finalize the name. If not, postpone the vote until a later class, so that the students can think about better options.

UNIT 1: DESIGN TO MARKET

Design to Market:

Tell Students: Design is only one department within a fashion company. All the departments have to work together to make the collection successful.

Show the "Design to Market" PowerPoint presentation - *FashionCorporationPresentation.ppt*— and discuss the various departmental responsibilities within the company.

NOTE: This PowerPoint presentation is configured to allow you to go slide by slide interacting with the students with responses and discussion. After introducing the presentation, move to the 2nd slide and ask the question at the bottom of the slide, or in the Teacher's Manual shown below. Get the students' responses before moving onto the next slide with some possible answers shown.

NOTE: The point of this section is for the students to learn that there is a large team of people that work together to make a successful clothing line. Hopefully this will enlighten them so that when they shop, they understand that it wasn't just the designer that created that adorable new blouse!

UNIT 1: HANDS-ON WITH GRAPHICS-TOOLBOX

HANDS-ON WITH GRAPHICS-TOOLBOX

Tell Students: Now we are going to our computer stations and start learning to use Graphics-Toolbox software. This is the program we will be using to design our collections. Let's start by looking at the various regions of the Graphics-Toolbox screen.

Give Students: The *GT Reference Sheets.pdf* handouts for them to take notes on as they learn the functions. Drawing arrows to the functions and writing short notes creates a great key when they need to look back later. The students should bring these sheets to class everyday and continue to add new notes in each unit. This file can be found in the Unit 1 Materials folder and in the Appendix of this manual.

Getting Started Points
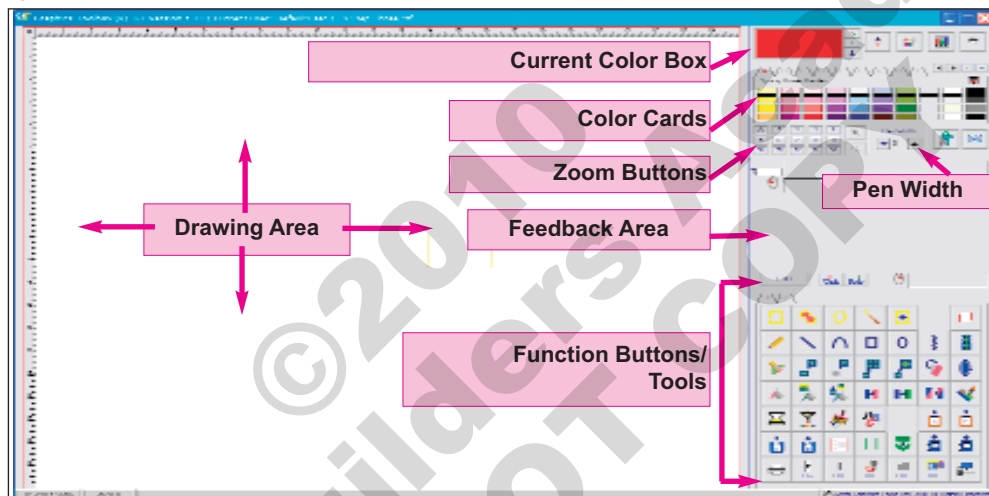
Drawing Area - The Drawing Area in Graphics-Toolbox is like a big desk - not a sheet of paper, like Word or Photoshop. You collect all of your images, manipulate them as you wish, combine them, layout your page and then frame the final page before printing or saving. You do not print or save the whole Drawing Area unless you specifically have framed the whole drawing area. You can save and print just small images and open them later, placing them into new projects.

Current Color Box - The color in the large box at the top of the screen is the Current Color. Click on any of the colors chips in any of the color cards and it will become the Current Color. All of the Basic Drawing Tools, Outline, Color Fill and Text will be executed in the color in the Current Color box..
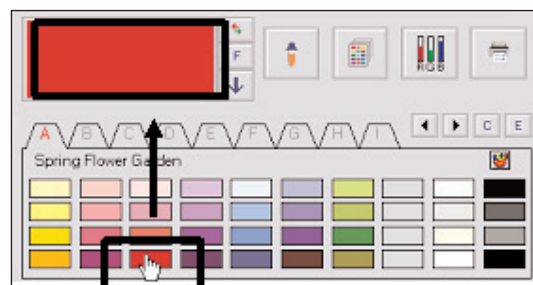
<u>Color Cards</u> **–** Left-Click on the **alphabetical tabs** above the color cards and view the various color stories.
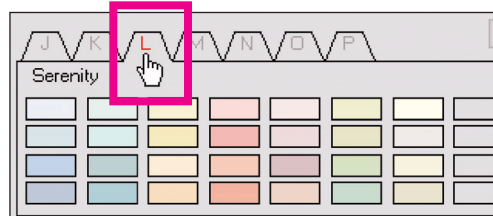
Notice how the colors in each story work well together and how they evoke different feelings in us. We will be covering color in greater detail in the next unit, but we want you to begin thinking about the colors that you would like to use for your own color stories.

<u>Color Card Scroll Arrows</u> – Left click on the **left and right scroll arrows** to display more color cards.

<u>Pen Width</u> - Adjusting the Pen Width number changes the width of the lines for Freehand Drawing and many of the other functions. The number can be adjusted 3 ways:

a. Left-clicking the up and down arrows;

b. Left-clicking in the number box to get a cursor, typing in your desired number, and hitting Enter on your keyboard;

c. Using the "-" and "+" keys on the keypad portion of your keyboard.

<u>Icon Names</u> - Graphics-Toolbox does not have the typical Windows drop-down menu bar along the top. All of the functions are illustrated with icons. If you hover over an icon, the name of that function appears in a box just above the Feedback Area.
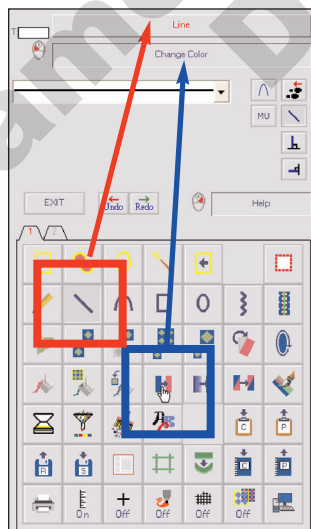
<u>Red frame and arrow</u> – The Line button is pressed in and the function is active. The name of the active function appears in red in the top box.

<u>Blue frame and arrow</u> - Notice the cursor is pointing to the Change Color button and the name appears in blue in the box above the feedback area.

Tell Students: Left-click on the **Line** button and notice the name of the function in the top box. Now hover over the **Change Color** button and see the name in the bottom box.

*Unit 1: Hands-On With Graphics-Toolbox continued from previous page*

Functions -

> **Tell Students:** Each of the icons looks like that button's function. Think about it as this: you must select a button and then you can do that function. For instance if you want to draw a line, you must left-click on the Line button, move your cursor into the Drawing Area, then draw a line; or to freehand draw, left-click on the Pencil icon, move your cursor into the Drawing Area, then you can freehand draw. The manual and Help messages can give you the specific steps for executing the various functions, but it all starts with left-clicking the desired icon/button.

> **Tell Students:** Let's try Freehand Drawing.
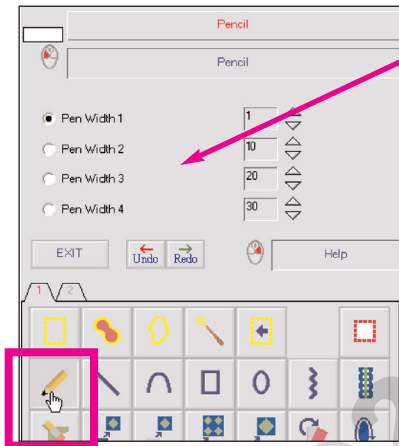
1. Left-click on the **Pencil** button.
Notice the feedback area for the Pencil function.

2. Choose one of the **Pen Width options** that closest matches the width of the line you wish to draw.
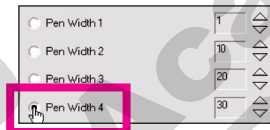
3. Left click the **up and down arrows** or type the desired Pen Width into the selected box to customize the Pen Width. Hit Enter on the Keyboard after typing in a number. Notice this Pen Width has been changed to 36.
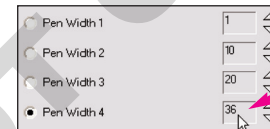
4. Left-click on the color in the color card that you want to draw with to make it the Current Color.
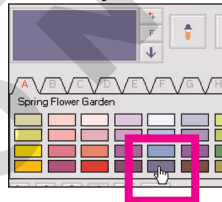
5. Move your cursor into the Drawing area, left-click and hold the mouse button down. Drag the cursor to freehand draw. The cursor is shown at the end of the doodle in the pink frame below.
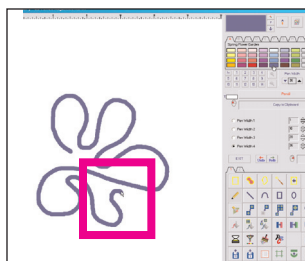
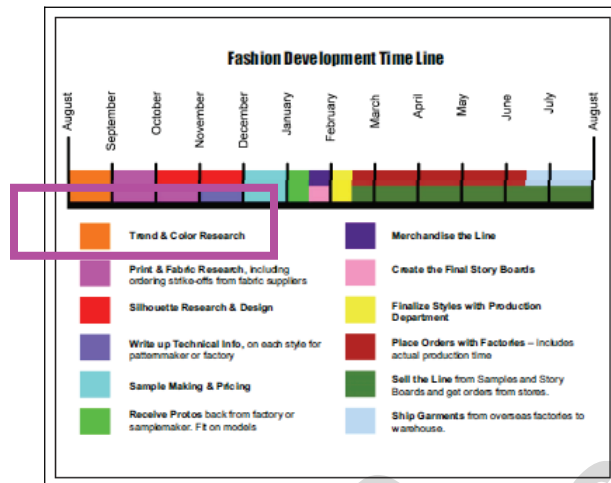**6**. Left-click the Graphics-Toolbox **Exit** button or the **Esc key** on your keyboard to end the function.
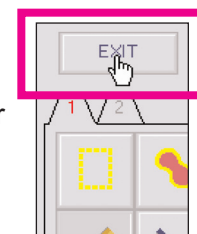
INTRODUCTORY DISCUSSION

1. Display the **Fashion Development Time Line**:

Fashion Development Time Line

Trend & Color Research	Merchandise the Line
Print & Fabric Research, including ordering strike-offs from fabric suppliers	Create the Final Story Boards
Silhouette Research & Design	Finalize Styles with Production Department
Write up Technical Info, on each style for patternmaker or factory	Place Orders with Factories – includes actual production time
Sample Making & Pricing	Sell the Line from Samples and Story Boards and get orders from stores.
Receive Protos back from factory or samplemaker. Fit on models	Ship Garments from overseas factories to warehouse.

Ask Students: Who can tell me where we are on the development time line?
Answer: Confirm for the students that you are in the first stage – Trend and Color Research

Tell Students: As designers, we need to have a deep understanding of color. It is an enormous subject that is studied by scientist and artists alike, and we will only skim the surface in this program. While we will discuss some of the science, our main focus will be on the emotions associated with color and color trends. We will begin our discussion by seeing how color has already influenced the way we think and behave.

2. Hand out the *Color Questionnaire* to each student and give them a few minutes to answer the questions. Make it clear that there are no right or wrong answers, so they should answer the questionnaire individually and as honestly as possible.

   NOTE: Use the *Color Questionnaire Discussion* sheet as an aid in discussing the responses.

   Conclusion: The student responses to the Color Questionnaire may aid the color selection process when students select colors for their collections.

   Remind/Ask Students: What colors did many people like? What color was least popular? What colors make people feel happy? Glamorous? Nauseated? Etc. Also consider that there are many different tones to colors. Green may be associated with nauseousness, but not all shades of green. Therefore you might choose a color like puce (a color of green associated with nausea) as an accent color, but you might not want it as a main color.

   NOTE: The students may want to take the questionnaire home to poll their family and friends.

   NOTE: Both the Color Questionnaire and Color Questionnaire Discussion sheets follow on the next few pages.

Color Questionnaire

We are all affected by color and the way it impacts our thoughts and impressions. Different colors have different meanings in different cultures. Let's take this short questionnaire on color and talk about the results. By the way, no answer is right or wrong!

1. What is your favorite color?

2. What is your least favorite color?

3. What color makes you feel happy?

4. What do you consider a serious color?

5. What do you consider a glamorous color?

6. What do you consider a wholesome color?

7. What color do you associate with evil?

8. What color do you associate with envy?

9. What color do you associate with death?

10. What color do you associate with nausea?

11. What color so you associate with cowardice?

12. What color do you associate with courage?

13. What color do you associate with money?

14. What color do you associate with Summer?

15. What color do you associate with Fall?

16. What color do you associate with Winter?

17. What color do you associate with Spring?

18. What colors do you associate with vacation?

19. What colors do you associate with school?

20. What color do you associate with purity?

21. What color do you associate with power?

22. What color do you associate with wealth?

23. What color do you associate with heaven?

Color Questionnaire – Teacher's Discussion Points

We are all affected by color and the way it impacts our thoughts and impressions. Different colors have different meanings in different cultures. Let's take this short questionnaire on color and talk about the results. By the way, no answer is right or wrong!

The point of this discussion is for students to realize some of the connections colors have with emotions and events in our lives. Ask students to make some notes on the sheets during the discussion. At the end of the discussion ask the students how this information might influence their color decisions as designers.

1. What is your favorite color? Take a tally to see how many people share the same favorite and what the most popular colors are. Ask the students to write the most popular colors on the back of their questionnaire sheet.

2. What is your least favorite color? Take a tally to see what the least-favorite colors are and ask the students to write them down on the back of their sheets.

3. What color makes you feel happy? Ask a couple of students why their color choice makes them feel happy.

4. What do you consider a serious color? Potential responses may be navy, black and gray because they are not flashy. Discuss how these colors are worn by people in serious, no-nonsense jobs like bankers, lawyers, police officers, etc. If someone chose a different type of color, ask them why they consider it a serious color.

5. What do you consider a glamorous color? Potential answers could be black because it is classic for the fashion industry, but ask them to envision the Academy Awards red carpet and what colors do the students usually find the most glamorous actresses are wearing?

6. What do you consider a wholesome color? As a couple students why they chose their color.

7. What color do you associate with evil? Ask the students what they envision that is evil in their color selection.

8. What color do you associate with envy? Potential answer – green – "green with envy."

9. What color do you associate with death? Discuss responses that are unusual.

10. What color do you associate with nausea? Potential answer – green

11. What color so you associate with cowardice? Potential answer – yellow - "yellow belly."

12. What color do you associate with courage? Discuss their responses

13. What color do you associate with money? The most common answer will probably be green – it is interesting that most people do not say silver or copper for coins. Ask if the students think that people from other countries will also say green. Are they noticing how many various references there are to green? Point out that there have been different shades of green.

14. What color do you associate with Summer? Potential responses will usually be bright, happy colors. Discuss why that is. People tend to be happy and active in the summer. It can be a time of freedom and relaxation.

15. What color do you associate with Fall? Potential responses are earth tones and foliage colors. Discuss why they chose those colors. Ask if they think that people living in the Bahamas would choose the same colors they did.

16. What color do you associate with Winter? Potential answers: white, red & green because of Christmas, silver & gold because of decorations. Discuss some of the choices and why.

17. What color do you associate with Spring? Potential answers are spring nature/Easter colors.

18. What colors do you associate with vacation? These will probably be happy colors again and Caribbean or beach colors likes turquoise and blue. If some students love winter ski vacations, they might choose white. Discuss their choices.

19. What colors do you associate with school? Potential answers: school bus/ pencil yellow, reddish brown bricks, black (blackboards), brown (desks) or a variety of personal connections.

20. What color do you associate with purity? If a student responds with a color other than white or light blue, ask about their thoughts.

21. What color do you associate with power? Ask a couple students why they chose their color.

22. What color do you associate with wealth? Years ago, purple was considered a royal color because the dyes were very expensive and only kings were able to afford to have their clothes dyed that color.

23. What color do you associate with heaven? This is very cultural. Some may say white or blue like the sky, gold for the sun or gilded gold. Muslims would say green.
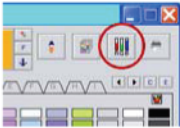
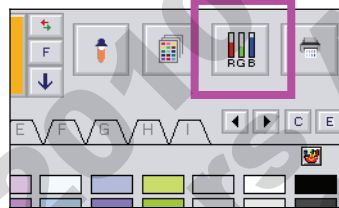*Unit 2 – Teacher's Manual* continued from previous page
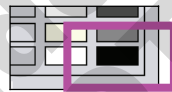
Slide 11

Tell Students: We are going to turn to our computers now and go through the steps required to change colors in Graphics-Toolbox, using the RGB Glide.
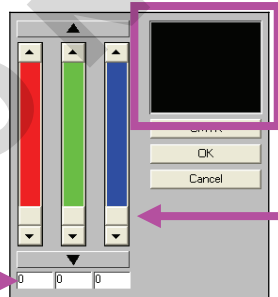
1. Let's all left-click on the **RGB Glide** button and open up the glide.

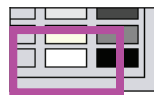2. Left-click on the **black chip** on the lower right in the color card.

3. Notice the following: the color box is filled with black, the sliders are at the very bottom and the RGB code is 0,0,0 – pitch black.

RGB code is 0,0,0

Sliders are at bottom of RGB glide

4. Left-click on the **white chip** to the left of the black chip, also in the bottom row.

Unit 2 – Teacher's Manual *continued from previous page*

5. Notice the following: the color box is filled with white, the sliders are at the very top and the RGB code is 255,255,255 – pure white

Sliders are at the top of the RGB glide

RGB code is 255, 255 ,255
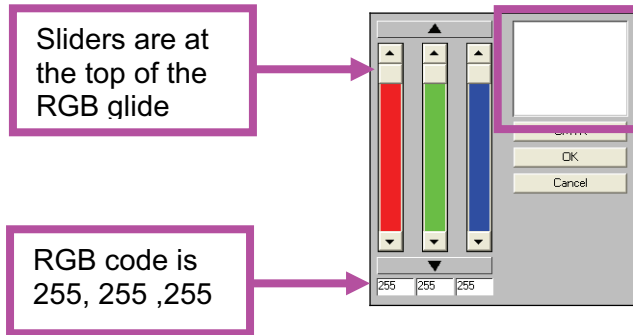
6. Left-click on the **wide bottom arrow bar** to drag all the colors down creating shades of gray, getting darker as the glides move down. Left-click on the **wide top arrow bar** to drag all the colors up and lighter again.
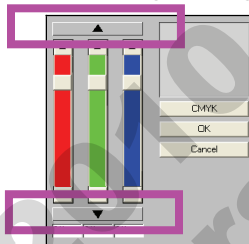
7. Play with the **individual sliders**, sliding them up and down and see the colors that you create. The RGB code for this pink color is 211, 73,147.

RGB code is 211, 73, 147
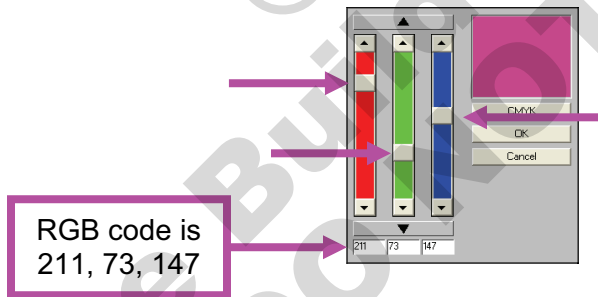
8. Those colors can also be darkened or lightened by using the wide top and bottom arrow bars. Remember:

    8a. Left-click on the **wide top arrow** and the color will lighten, because as the sliders move up, the numbers get larger and the color gets lighter. Notice that the pink color in the color box is lighter, the sliders have moved up and the RGB code numbers are larger: 255,117,191.
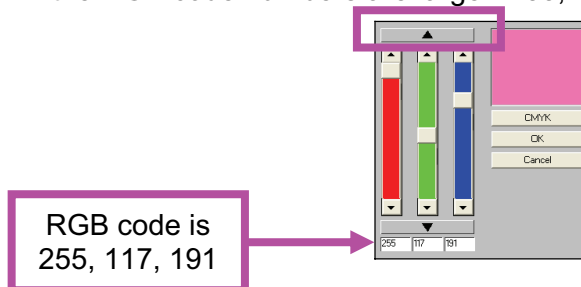
NOTE: When using the wide top or bottom arrow and one of the sliders reaches "0" or "255" the rest of the sliders will stop.

RGB code is 255, 117, 191

Unit 3 – Teacher Prep **continued from previous page**

INSTRUCTIONAL IMAGES ILLUSTRATING PATTERN REPEAT CONFIGURATIONS

When a pattern is repeated, it can be configured in one of three ways:

1. In this pattern a single diamond is repeated horizontally and vertically in a regular repeat pattern.
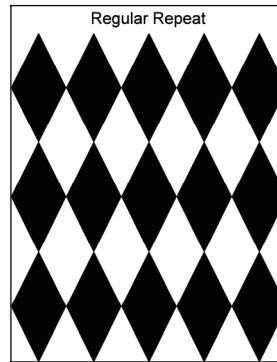
Regular Repeat

2. In this configuration, the diamond pattern drops 50% vertically, while the horizontal repeat is regular.

Vertical Drop Repeat
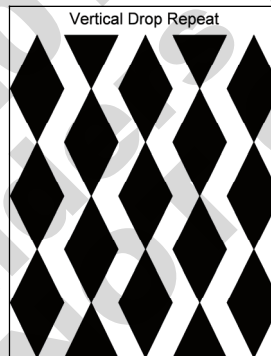
3. The last option shows the diamond pattern shifting horizontally, while the vertical repeat is regular.

Horizontal Shift Repeat

*Unit 3 – Hands-On With Graphics-Toolbox* **continued from previous page**

CHANGE COLOR FUNCTION:

When an image is made up of flat colors, like the images that you will find in this print library, we can frame the print and use the Change Color function to change all of the instances of a color within the frame. This dove print is made up of 4 colors. We will change the colorway of this print one color at a time to match a new color palette.

> **Tell Students:** We are going to change all of the colors in this print step-by-step.
>
> **NOTE:** When an image is a photograph or scanned image, it is not flat color; there are thousands of colors used to give the image the fine, tonal detail required to make the image look realistic. Re-coloring those images is done differently and we will not be covering that in this Unit.
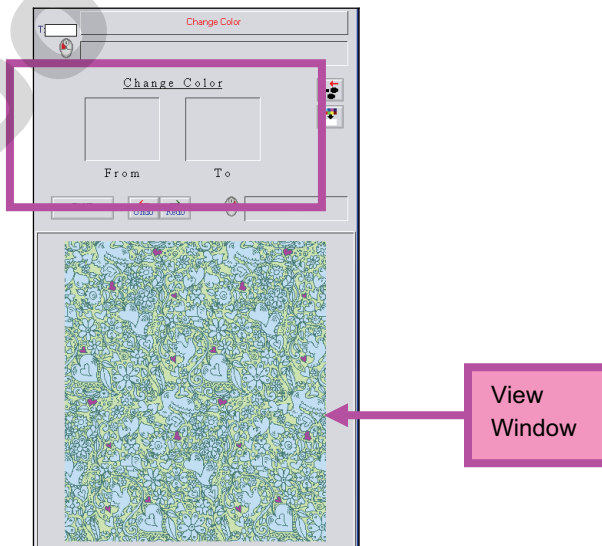
1. Left-click the **F** tab on the color cards to open up the **Boys** color palette.
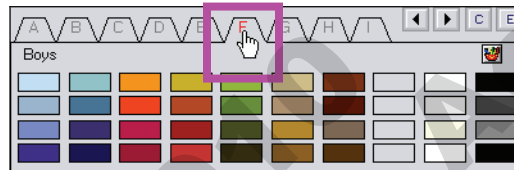
2. Left-click the **Change Color** button – the center-most button in the Function Button Region.
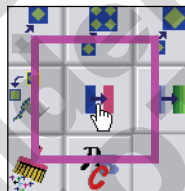
3. A new view window will appear on the bottom right displaying the framed print. The feedback Area will show two boxes with labels underneath them that read: **From** and **To**.
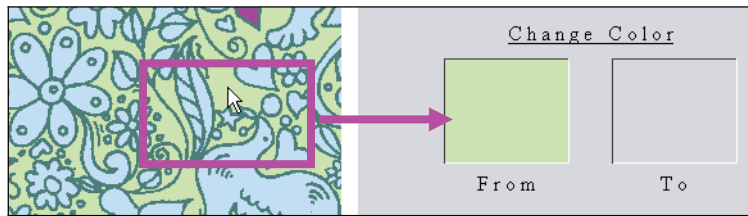
View Window

Unit 3 – Hands-On With Graphics-Toolbox *continued from previous page*

4. Move your cursor into the Drawing Area and left-click in the **light green background color** in the dove print. That color will appear in the **From** box.

5. Move your cursor into the Boys color card and left-click the **Clover color chip** in the top row. That color will appear in the **To** box.

You will see a preview of the color change in the viewer box on the bottom.

Handout: T-Shirt Graphic Project (Using Iron-on Transfer Paper)

Unit 5: T-Shirt Graphic Project

Introduction

The fashion industry is a wonderful stage in which to raise money for worthy causes. Many manufacturers and retailers design and sell styles where a portion of the proceeds is donated to an important charity. You will be designing and producing a T-shirt graphic that matches your collection and makes a statement promoting your favorite charity. Please read through the guidelines and steps below. You will be creating your graphic on Graphics-Toolbox in class, but you should start brainstorming and sketching ideas in your free time outside of class. You will be designing your T-shirt graphic in the next Unit and we will actually be producing it in a future class.

Please bring in a <u>white 100% cotton T-shirt</u> by the specified class. It doesn't have to be a new shirt, but it should be in good condition. We would like you to be able to wear it on Presentation Day when you present your finished storyboards.

Creative Guidelines

1. Select a charitable organization that this shirt will be created for. The cause should be a real existing charity located locally, nationally or internationally. Be prepared to tell us a little about the charity that you choose.
2. The T-shirt graphic must match your collection. You should include elements from one or more of your prints.
3. The T-shirt must be white (the transfer paper that we are using does not work on colored backgrounds) and the colors in the graphic must be from your collection's color palette.
4. You can add other graphics into your work, for instance the logo of the organization or another image that relates to the message you are conveying.
5. Add wording to your graphic to give the T-shirt sales appeal and also convey your message. Select an interesting font and position the wording in a creative way.
6. Include the name of the charity in your graphic.
7. Lay out the graphics and wording thoughtfully. Think of the words as part of the creative graphic.
8. Use your colors and images to create a balanced design. It doesn't have to be symmetrical, but it needs to be balanced and well thought out. Study some of the graphic T-shirt examples for inspiration.

Steps

1. Determine the size of the finished graphic. The T-shirt transfer paper is 8 ½" x 11", but the design does not need to be rectangular. It can be any shape. Generally, a T-shirt graphic should not be any wider than 9" so that it fits on the front of the shirt and doesn't get lost on the sides or under the arms. Measure your own body and look at the size of your shirt to determine the maximum width for your graphic.
2. Decide on a charity and theme for your design. Decide if you are going to include their logo in your design.
3. Sketch some ideas in your notebook testing various layouts. Try combining a variety of elements in different positions.
4. Decide on your message and consider how you want to position the text.

Sample T-shirt graphic

PRINT MERCHANDISING MEETING

Tell Students: Now that you have selected and re-colored your prints to create your own print story for your collection, let's meet and discuss them. Remember, prints are very personal and not everyone is going to like everyone else's choices. What is important is that enough people like your prints and the way they work together, so that your collection will be salable. Remember, you do not have to sell your collection to the whole world; you just need to find some customers that agree with your creative ideas.

You all come from similar backgrounds, and therefore should share some of the associations we have discussed within this course. You therefore represent a sample market and your collections should garner at least one fan, thereby proving your collections' marketability.

1. Students should gather in a circle with their folders of colors and prints. They should have all of the colorways of all the prints that they have worked on; even the ones they think will be eliminated.

2. Ask for a volunteer to go first. This student should show the group her/his collection of prints that she/he has colored and printed.

   Note: Before this merchandising meeting, the students should each evaluate their prints, critically deciding which prints they would like to use for their collection. During the merchandizing meeting, however, other students may have ideas that may incorporate the presenting student's discarded prints, so the students should have all of their prints on hand.

3. Ask for feedback from the other students, sharing which prints they like the most, which prints they like grouped together, and offering suggestions on which ones might need improvement.

4. Encourage constructive comments and help direct the session so that each student has positive feedback as well as suggestions on what they could still do to make their collection better.

   Remember: The goal is to have 3-5 prints that coordinate well together.

   NOTE: Each student should have time to present to the group. After the meeting, the students should return to their computers and make the revisions that were discussed in the meeting and print out their final prints and a final color palette if needed.

   Important Note: No student should be forced to change their prints or colorways. This class is meant to be a creative outlet for the students, encouraging the development of their creativity and artistic skills. The Print Merchandising Meeting should offer support

and constructive criticism. It is your job as an instructor to offer advanced insights to the student. Use your judgment on how to guide the students' direction so that all the students' collections are successful. Always remember that students have the ability to surprise us, and while a specific print combination may look odd now, the student may have a direction in mind, that when combined with solid colors and interesting bodies, can turn out wonderfully.

HOMEWORK GOALS

- Save all of your prints in your folder and bring them back to class each day.
- In the next class you will be creating a graphic T-shirt to match your collection that will be "sold" by the company as a fundraiser to benefit a worthy cause. The graphic should match your individual collection and you can select your own worthy cause. The cause should be a real, existing, charitable organization either locally, nationally or internationally. Research a charity that you wish to support and think about how you can use your prints and colors together to create an exciting T-shirt graphic. Take home the charitable T-shirt handout and before the next class write down your ideas in your notebook and come to the next class ready to design!

> **NOTE:** Instructors should read through the handout with the students before the students are dismissed.

VOCABULARY

Asymmetrical - When an image is different on both sides of a center line.

Symmetrical – When an image is alike on both sides of a center line.

OPTIONAL PROJECT

DESIGNING A CORPORATE LOGO

Designing a logo for the class corporation can be a fun and creative project for an interested designer, group of designers, or the entire class. Once they have developed and completed their T-shirt graphics, they will have the skills needed to develop an interesting corporate logo that can be used on all the presentation boards, press releases, and Presentation Day invitations. Some suggestions are:

- The corporate logo can be assigned as an extra credit project that can be designed outside of class.

- The honor of designing the logo can be awarded to a very interested and diligent designer.

- If one or a group of students are ahead of the rest of the class with regards to the unit's material, they can use class time to work on the logo.

- It can also be offered as an extra project for the entire class. Each of the designers can design a logo and the class can vote on the one that will be used.

- The project can be either an individual or team assignment.

- The designers should use Graphics-Toolbox and the skills they have learned so far to create an appealing and eye-catching graphic image.

- The corporation name can be included somewhere in the logo, but it isn't necessary.

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UNIT 6 – TEACHER PREP

BEFORE CLASS BEGINS:

HANDOUTS:

Print out copies of the **Silhouette Guidelines** to be passed out to the students in class. A copy of the Handout follows, and may be found in the Unit 6 Student Handouts folder on the Instructor Disk.

SILHOUETTE GUIDELINES

It is important to balance out the body styles in a collection. Having the right amount of tops and bottoms is necessary to be able to put together outfits for your storyboard. You also need to create garments that are appealing, creative and still wearable.

Consider the following as you work:

- Are the bodies that I am designing interesting?

- Would I like to wear them or if I am not the target customer, can I see those customers buying these styles?

- Is there a good balance of bodies? Tops to bottoms?

- We generally need more tops then bottoms and each top should be able to be worn with more than one bottom. Do these styles fit that formula?

- Do the styles lay out into outfits well?

- Can I imagine my prints looking good in these bodies?

In your collection you will use many of the styles more than once. You will offer them in both solid and print and in more than one colorway. At this point start working freely and create a lot of bodies. The final selection will be narrowed down later.

Ultimately, I would like to see your collection contain the following:

- **Tops**: 5-6 different styles
- **Pants**: 2-3 styles
- **Skirts**: 1-2 styles
- **White T-shirt** – you will need a solid white T-shirt for your charitable T-shirt graphic
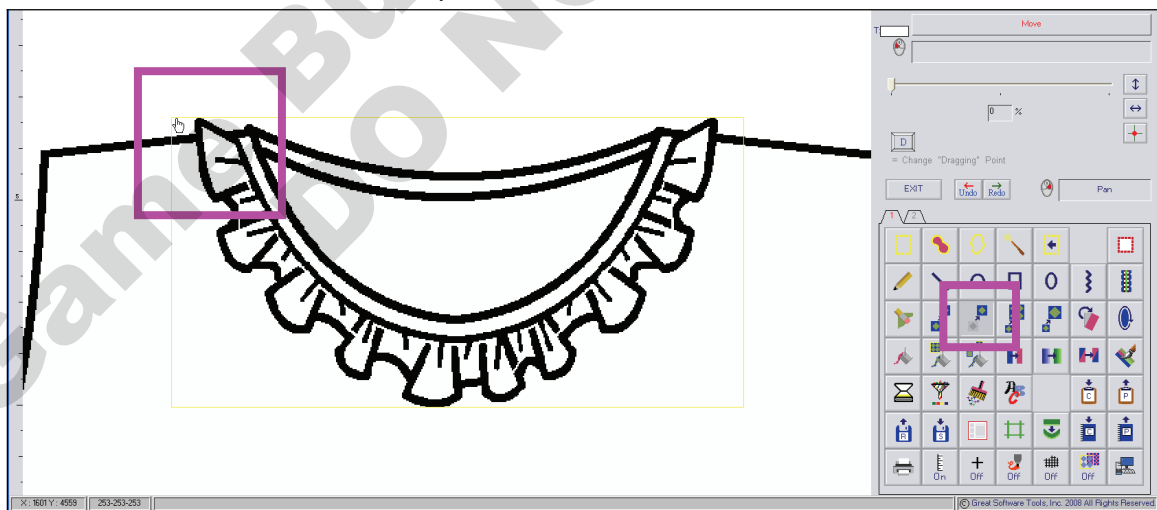
Have Fun!

Unit 6 –Hands-On With Graphics-Toolbox continued from previous page

4. Left-click the **Read** button, and open the *01 Necklines folder*.

5. Left-click the *Crew Ruffled.pcx* file, left-click **Open**, and place it in the Drawing Area above the body.
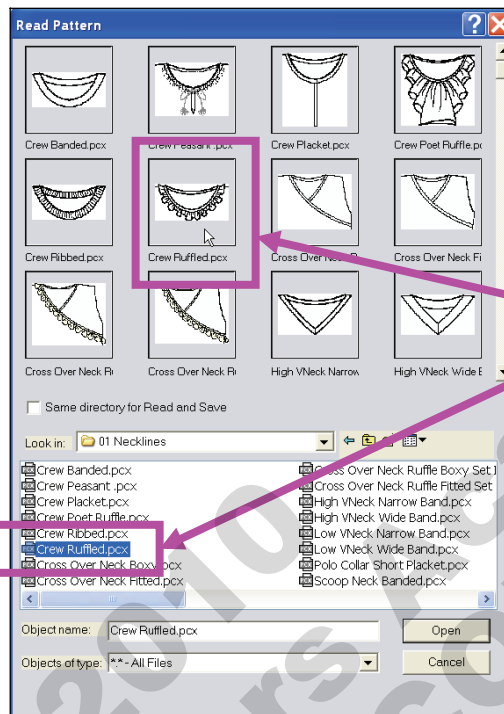
6. Left-click the Move button, zoom in as needed and hit the **D** key on your keyboard 4 times to change the dragging point to the top left corner of the neckline.

7. Carefully center the neckline on the neck opening of the body being careful to match up the shoulder lines. Left-click to place it there.

8. Left-click the **Read** button and open the *02 Sleeves folder*.

Unit 6 –Hands-On With Graphics-Toolbox continued from previous page

9. Left-click the *Straight Sleeve Set In Long Left.pcx*, left-click **Open***,* and place it in the Drawing Area near the body.
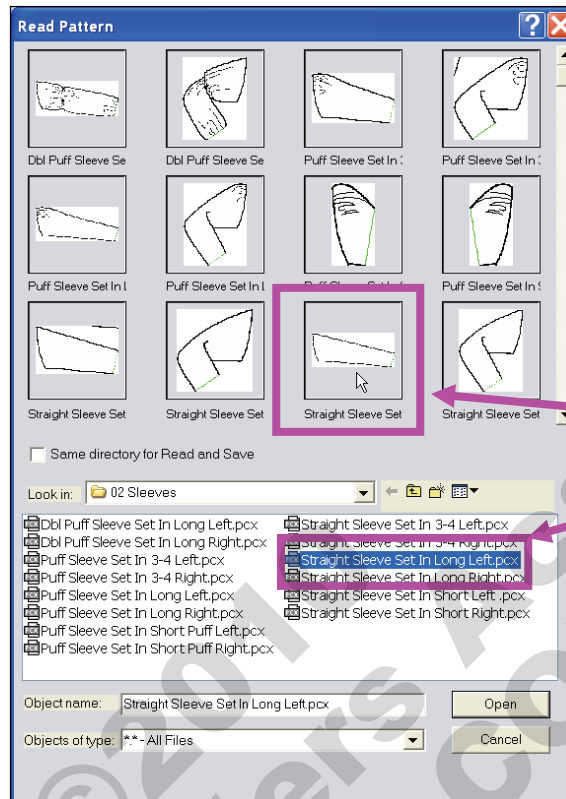
10. Choose the Move function, zoom in as needed and hit the **D** key 4 times to change the dragging point to the top edge of the sleeve.

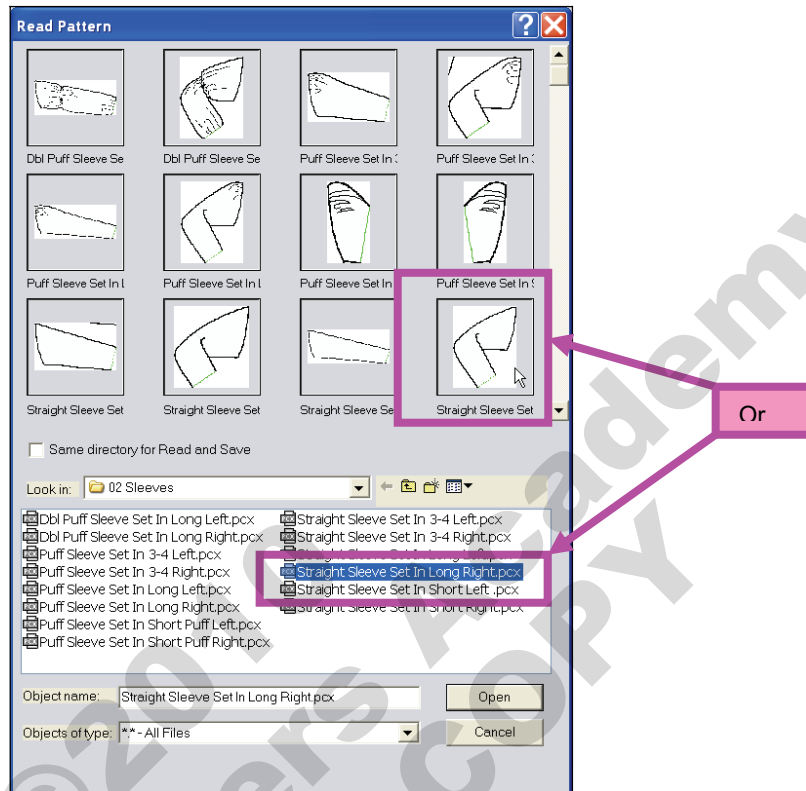11. Carefully overlap the body's armhole edge with the armhole edge of the sleeve, being careful to line up the underarm seam to the side seam.

Unit 6 –Hands-On With Graphics-Toolbox continued from previous page

12. Left-click the **Read** button and left-click the *Straight Sleeve Set In Long.pcx,* left-click **Open,** and place it in the Drawing Area near the body.

13. Choose the **Move** function, zoom in as needed and hit the **D** key 3 times to change the dragging point to the top right edge of the sleeve. Carefully overlap the body's armhole edge with the armhole edge of the sleeve, being careful to line up the underarm seam to the side seam.
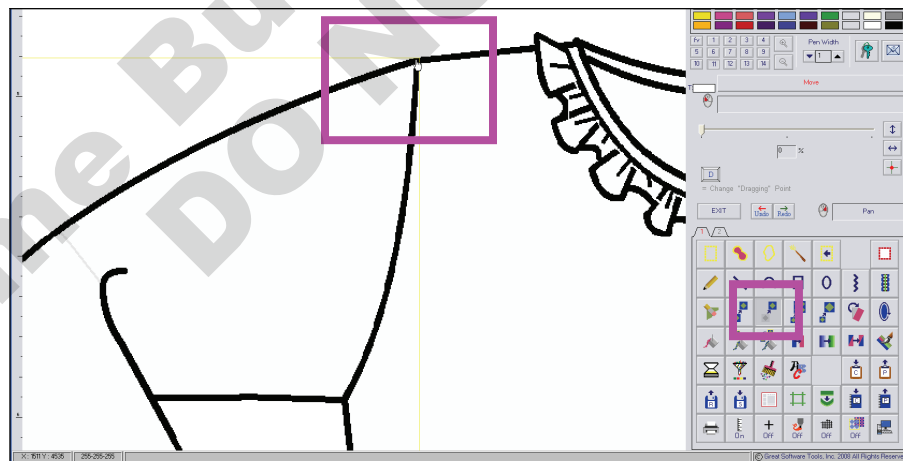

NOTE: You will notice that there is a gray line dividing the top half of the sleeve from the bottom half. This line is important for when we fill our bodies with prints. When we rotate the pattern we will want to rotate it to 2 different angles for a bent sleeve to allow the illustration to look realistic. Do not change the color or delete the gray line until you are finished filling the bodies.
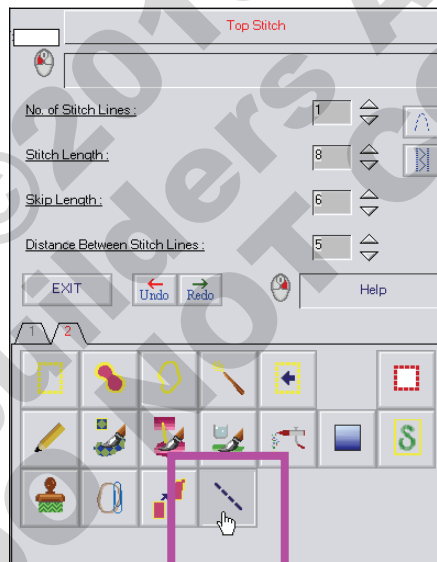
Unit 7 – Hands-On With Graphics-Toolbox **continued from previous page**
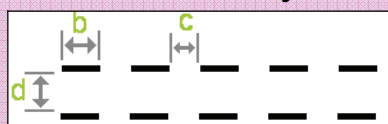
TOP STITCHING

1. Let's add Top Stitching to the new seams. Left-click the **2 tab of Function Buttons** to display another page of buttons.
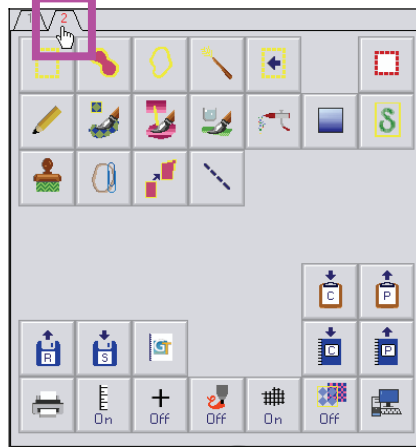
2. Left-click the **Top Stitching** button and notice the options in the Feedback Area.


Feedback Key:

Adjust the Feedback fields to be as follows for this pant:

   a.   No. of Stitch Lines: 1

   b.   Stitch Length: 8

   c.   Skip Length: 6

   d.   Distance Between Stitch Lines: N/A – because the *No. of Stitch Lines* is at 1.

Unit 7 – Hands-On With Graphics-Toolbox continued from previous page

3. Make **Medium Gray 135,135,135 the Current Color**, Set the **Pen Width at 3**. Zoom in on the knee seam to **Level 11** so you can see it very closely. Left-click near the side seam slightly above the knee seam; hold down the **Shift** key to keep the line horizontal and drag the cursor to the right as if drawing a line.
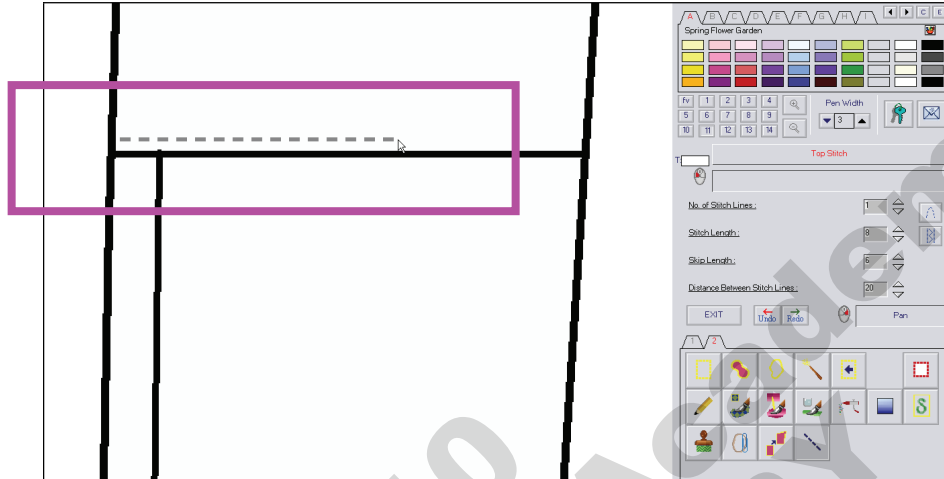
Drag the Line until it reaches the inseam, then left-click again to complete the line. Be sure to exit the tool when finished with the top stitching line.

4. Left-click the **Top Stitch** button again. Click near the inside top of the placket seam and drag the cursor down to the hem to add top stitching to the placket seam. The finished leg should look like this:
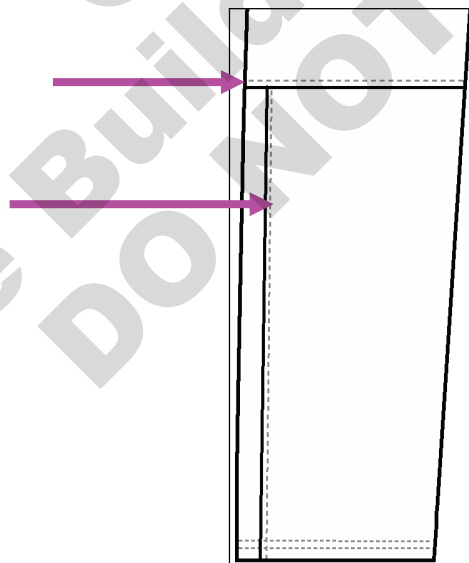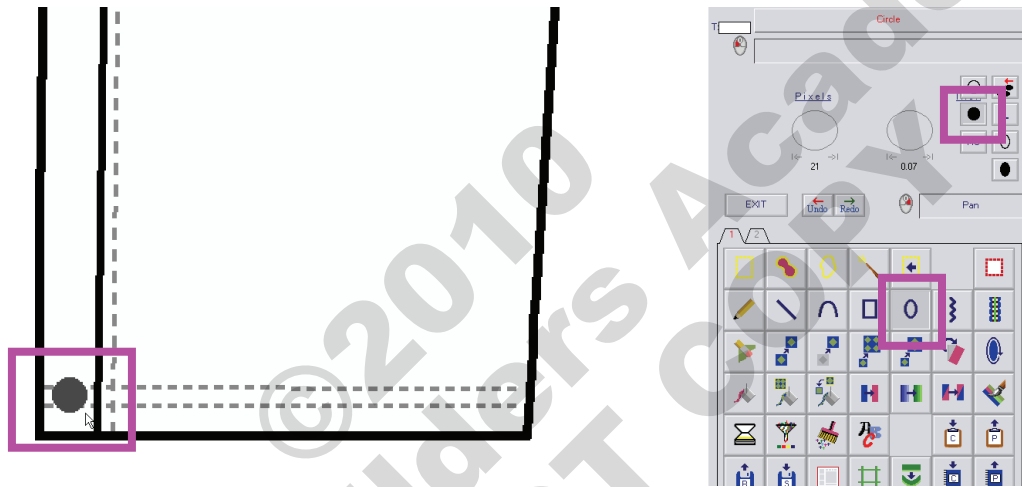
ADDING SNAPS OR BUTTONS

Snaps or buttons can be rendered by drawing circles.

1. Let's add snaps to this pant leg. Return to tab 1 of the functions buttons.

2. Left-click the **Circle** button and the **Solid Circle** sub-command. Select the color you want for the snap and make it the Current Color. Zoom in so you can see the bottom of the placket clearly and left-click inside the placket where you want the center of the circle to be. Drag the cursor diagonally until your circle is the desired size and make the 2nd click to finish.

3. The easiest way to place several snaps or buttons is to Auto Frame the first circle and Copy it into the other positions. Left-click the **Auto Frame** button, then click inside the circle to frame the snap (circle).

UNIT 8 HANDOUT – DESIGNER CHECKLIST

Designer Checklist

We are nearing the end of our Fashion Design program and we still have a lot to do to be ready for your final presentations. We need to budget our time so that everyone will be ready. Please consider the following checklist and mark off the items when you have completed them. That way you can monitor the pace of your work. Some things like naming your colors and your collection can be done at home.

- ☐ All prints are printed out in the final colorways
- ☐ Finish designing silhouettes
- ☐ All silhouettes are printed out empty in black and white
- ☐ Fill bodies with solid colors and prints
- ☐ Merchandise collection narrowing down to the final, best styles
    - ▪ Remember the print guidelines:
        - • **3-5 prints** that coordinate well together
    - ▪ Remember the Silhouette Guidelines:
        - • **Tops** 5-6 styles in solids and prints
        - • **Pants** 2-3 styles
        - • **Skirts** 1-2 styles
        - • White T-Shirt for the charitable graphic
- ☐ Make final revisions after merchandising the collection
- ☐ Finish T-Shirt graphics, print and produce it
- ☐ Name colors
- ☐ Name collection
- ☐ Create the backgrounds and borders for storyboard – (feel free to bring in things from home that are appropriate and would enhance your presentation)
- ☐ Compile storyboard using:
    - ▪ Large printouts of prints
    - ▪ Pattern filled silhouettes
    - ▪ Interesting and appealing backgrounds and borders
    - ▪ Buttons and trims from home (optional)
    - ▪ A printout of color chips with color names
    - ▪ Collection title
- ☐ Outline oral presentation (More information about this in the next Unit)
- ☐ Practice presentation

***Unit 8 – Hands-On With Graphics-Toolbox** continued from previous page*

9. Before exiting **Pattern Fill** or filling another area, you have the option to reposition the pattern that you just filled. Left-click sub-command 5: **Position Filled Pattern**. Move your cursor back into the Drawing Area and position it over the area that you just filled. You will see that the pattern will move as you move your cursor. When you like the placement of the print, left-click to finalize it.
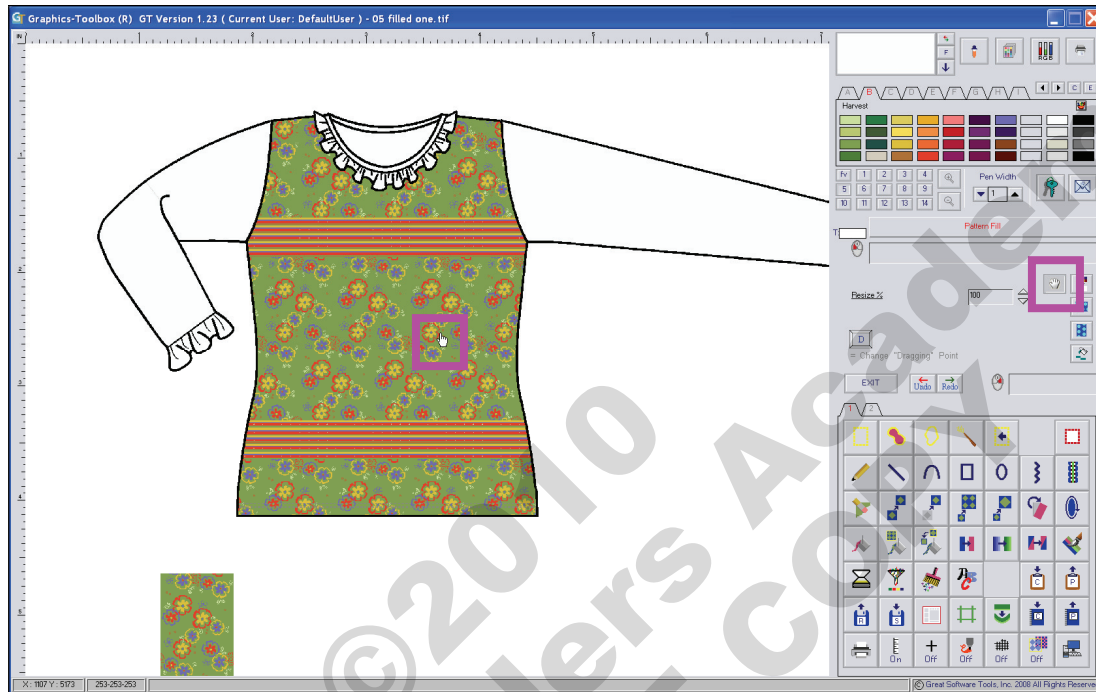
ROTATE PATTERN FILL

1. Now we want to fill the sleeves. In this case, since the print has a direction to it, the pattern needs to be rotated to fit the sleeves. Make sure that the reduced print is still framed and left-click the **Rotate Pattern** Fill button.

    NOTE: Not every pattern will need to be rotated for it to look natural in the sleeves. Prints with an allover layout can be filled into sleeves with the regular Pattern Fill tool.
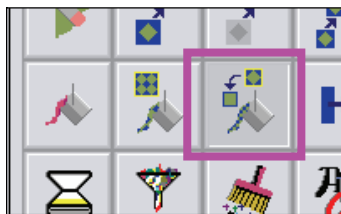

2. Move your cursor back into the Drawing Area and the framed pattern will be attached to your cursor. Position the pattern over the section of the garment where you would like to see the pattern filled. In this case, we will fill the left sleeve. Just like with normal rotate, Rotate Pattern Fill is a 3-click process.

Unit 8 – Hands-On With Graphics-Toolbox *continued from previous page*

2a) **Left-click one time to begin rotating** the pattern. Watch how the pattern looks in relation to the direction of the sleeve.
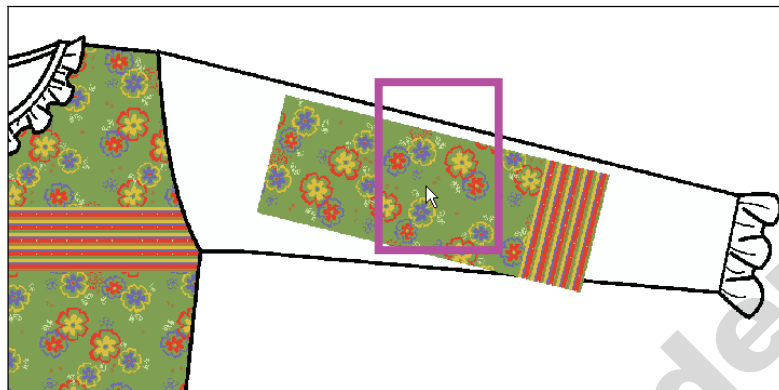

2b) When you like the angle of the pattern, **left-click a 2nd time to confirm that angle**.

2c) Move the cursor and position the print where you want the pattern to be. Left-click the 3rd time to fill the area. Use the **D** key on the keyboard to change the Dragging Point and help you position the pattern very precisely. Notice we are matching up the stripes in the sleeve with the body stripes.
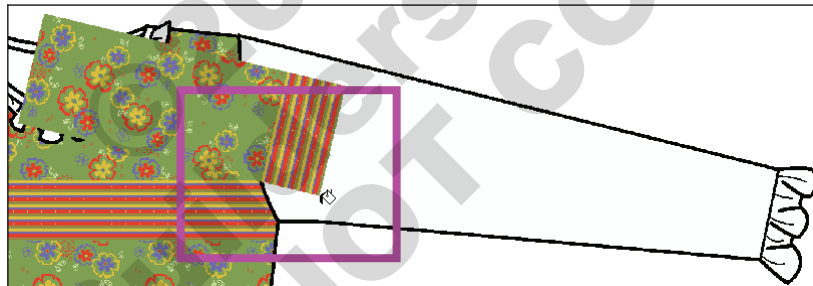
If you want to reposition the pattern within the sleeve after filling, left-click the 7th sub-command before exiting, move the cursor over the left sleeve and shift the pattern to the new position. Left-click to finalize it.

After filling, the sleeve looks like this:
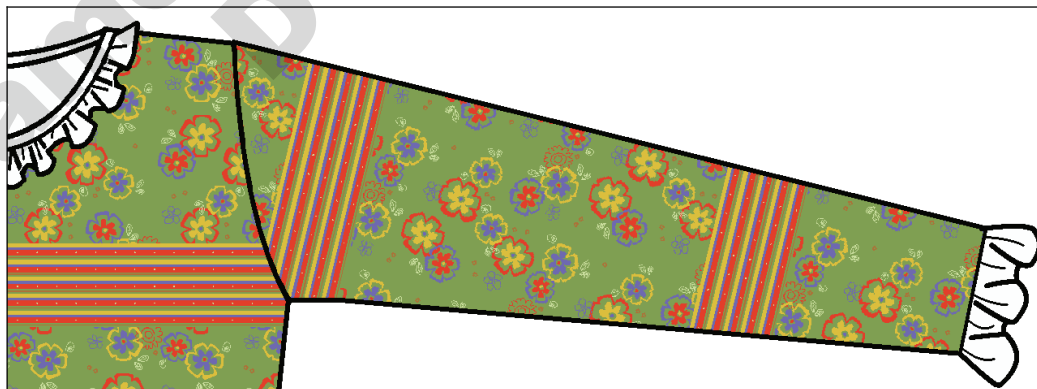
Unit 8 – Hands-On With Graphics-Toolbox continued from previous page

3. Move to the right sleeve and notice the 2 angles of the top and bottom of the sleeve. The gray line divides the two portions. You need to fill it 2 separate times for it to look natural. Choose the **Rotate Pattern Fill** button again:

   3a) Move the cursor with the pattern attached over the top half of the sleeve. Left-click to begin rotating the pattern.

   3b) When you like the angle, left-click to confirm the angle. Hit the **D** key on your keyboard to change the Dragging Point and be able to line up the stripes.
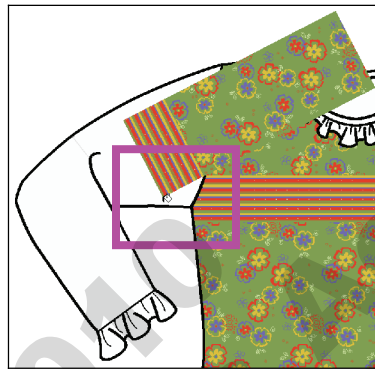
   3c) Left-click once again to fill the pattern into the upper sleeve:

4. Repeat the steps for the lower sleeve following the angle so that the stripes are laid out in the correct direction. Fill the print so that the right sleeve pattern matches the position of the left sleeve pattern.

Oral Presentations

We want the students to share as much of their ideas and experiences as possible and for this public speaking experience to be a positive one. We have given suggested guidelines, but the instructor should adapt them if necessary to meet the capabilities of the class.

As a minimum, the instructor should encourage all students to give at least a few sentences of a presentation. Encourage the students to answer at least three questions from the Presentation Tips list. Some students may be more comfortable with a presentation that is in a Question and Answer format, rather than having to initiate the entire presentation. The audience will surely be supportive of all the students and the positive feedback should help build confidence for future public speaking.

> **Tell Students:** Your collection and the way it is presented represent your ideas and creativity. Our guests will be able to see your visual creativity, but it is also important to share some of the thoughts and inspiration behind the collection. Start thinking about the points below and try to include them in your speech.
>
> Students should spend adequate time writing and practicing their speeches. They can begin by practicing in small groups and then rehearse by presenting to the entire group before the final presentation.

PRESENTATION TIPS

Your collection and the way it is presented represent your ideas and creativity. Our guests will be able to see your visual creativity, but it is also important to share some of the thoughts and inspiration behind the collection. Start thinking about the points below and try to include them in your speech.

IMPORTANT POINTS TO MENTION

1. Introduce yourself: Tell us your name, age and grade.
2. Introduce the season your collection was designed for.
3. Tell us who you would like to see wearing your clothes.
4. What was the inspiration for your colors?
5. Why did you choose your prints and how do you see them working together?
6. Which is your favorite print?
7. How did you choose your bodies?
8. What is your favorite style?
9. Explain how you would like to see the garments worn as outfits. Which tops with which bottoms?