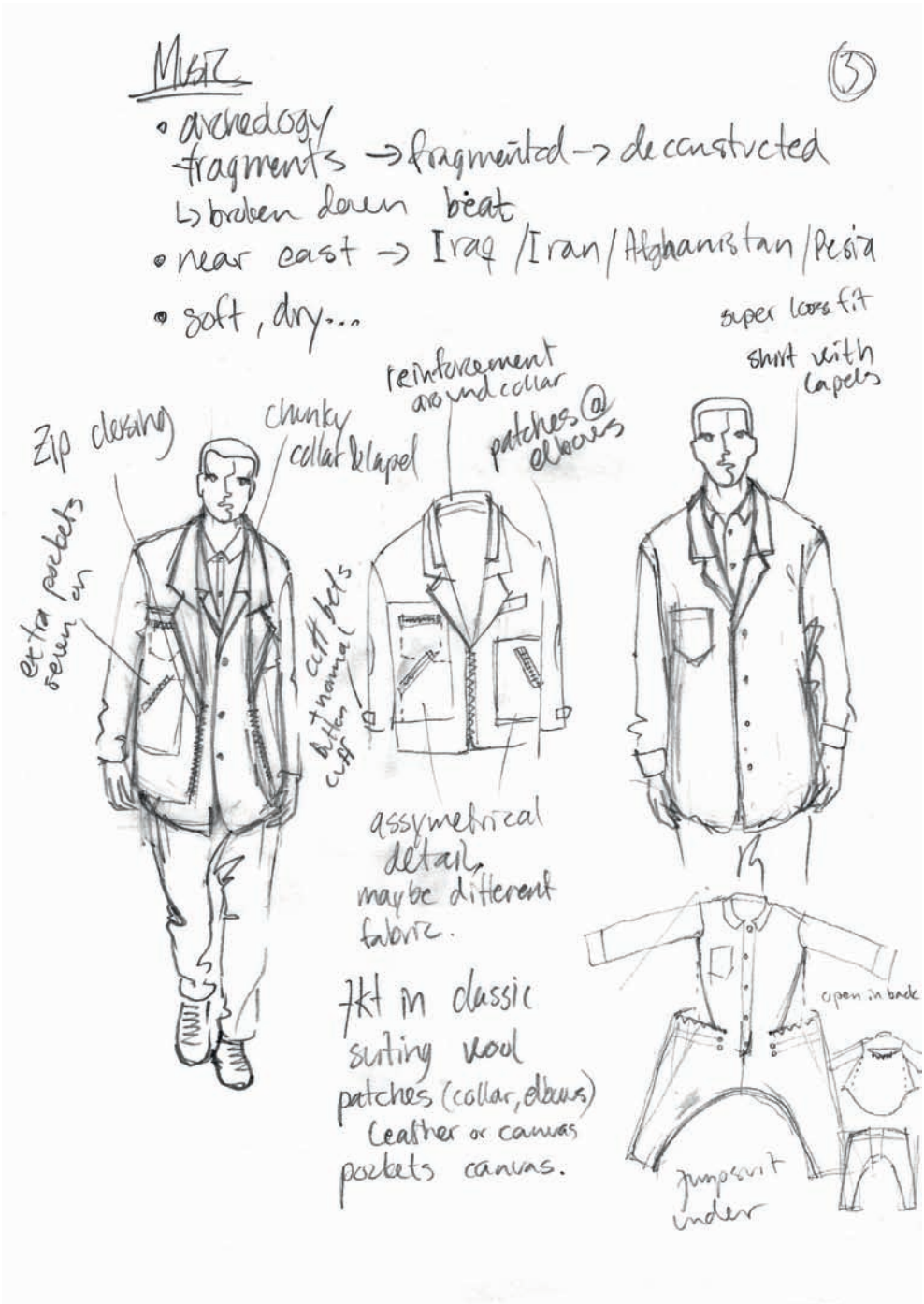
Working drawings

1 Line-up drawing by Gudrun Kloepsch.

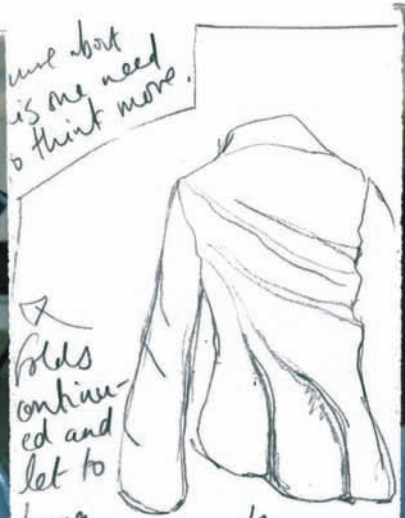
2 Working sketch by Harald Helgessen.

In fashion it is quite usual to produce a series of rough sketches or working drawings in order to arrive at a design or collection proposal. This allows the designer to develop variations on an idea, before making a final decision about a design, whilst at the same time forming part of a critical process of elimination and refinement. The process of reviewing and refining a design involves collating ideas in line-up sheets. These represent drawings of outfits (not individual garments), which are visually presented on the human figure as a coherent statement for a collection proposal. Line-up sheets are more practical than inspiration sketches or rough sketches and are generally clearer to understand on the page. Their primary purpose is to assist with visual range planning and the commercial requirements of formulating ready-to-wear clothing ranges. Consequently, they have no real basis in haute couture or bridal wear, which is more about representing the individual.




MEN
3
• archeology
fragments → fragmented → deconstructed
↳ broken down beat
• near east → Iraq / Iran / Afghanistan / Persia
• soft, dry...
zip closing
chunky collar & lapel
reinforcement around collar
patches @ elbows
super loose fit shirt with lapels
extra pockets sewn on
cuff details
button cuffs
assymetrical detail, maybe different fabric.
jkt in classic suiting wool
patches (collar, elbows)
leather or canvas
pockets canvas.
open in back
jumpsuit under





Folds continued and let to hang loose, rather than being cut off by panel, not sure how this will work with, skirt, dress, like detail being at back. Don't like bottom panel, makes it too

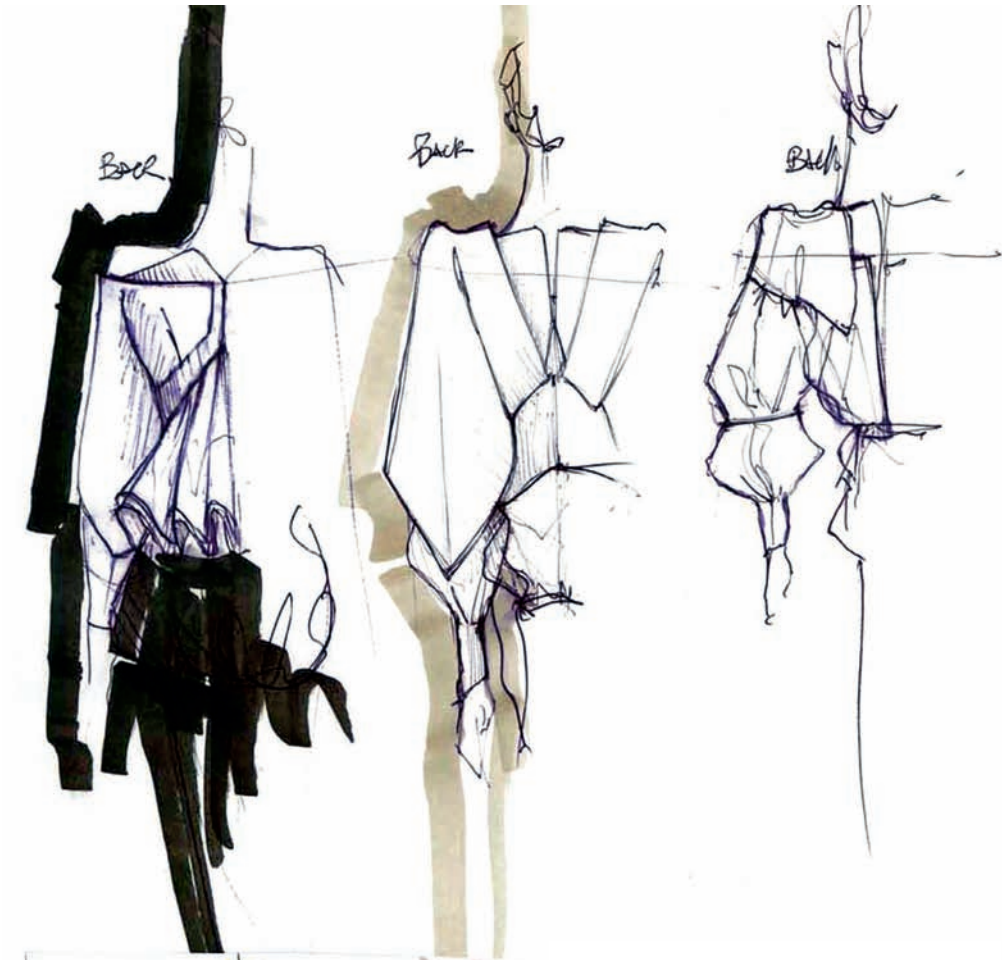


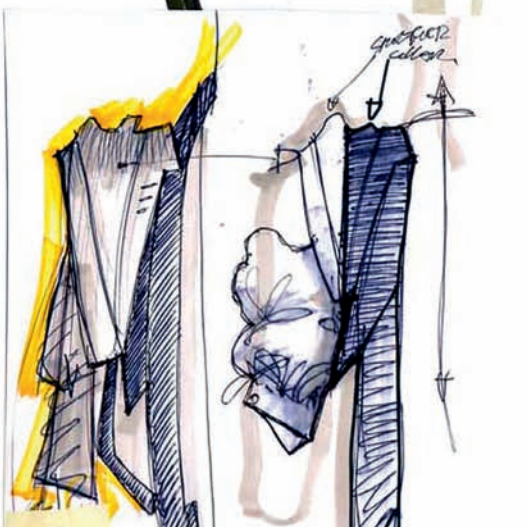




want more organic & slight bulbous shap so folds going into sleeve



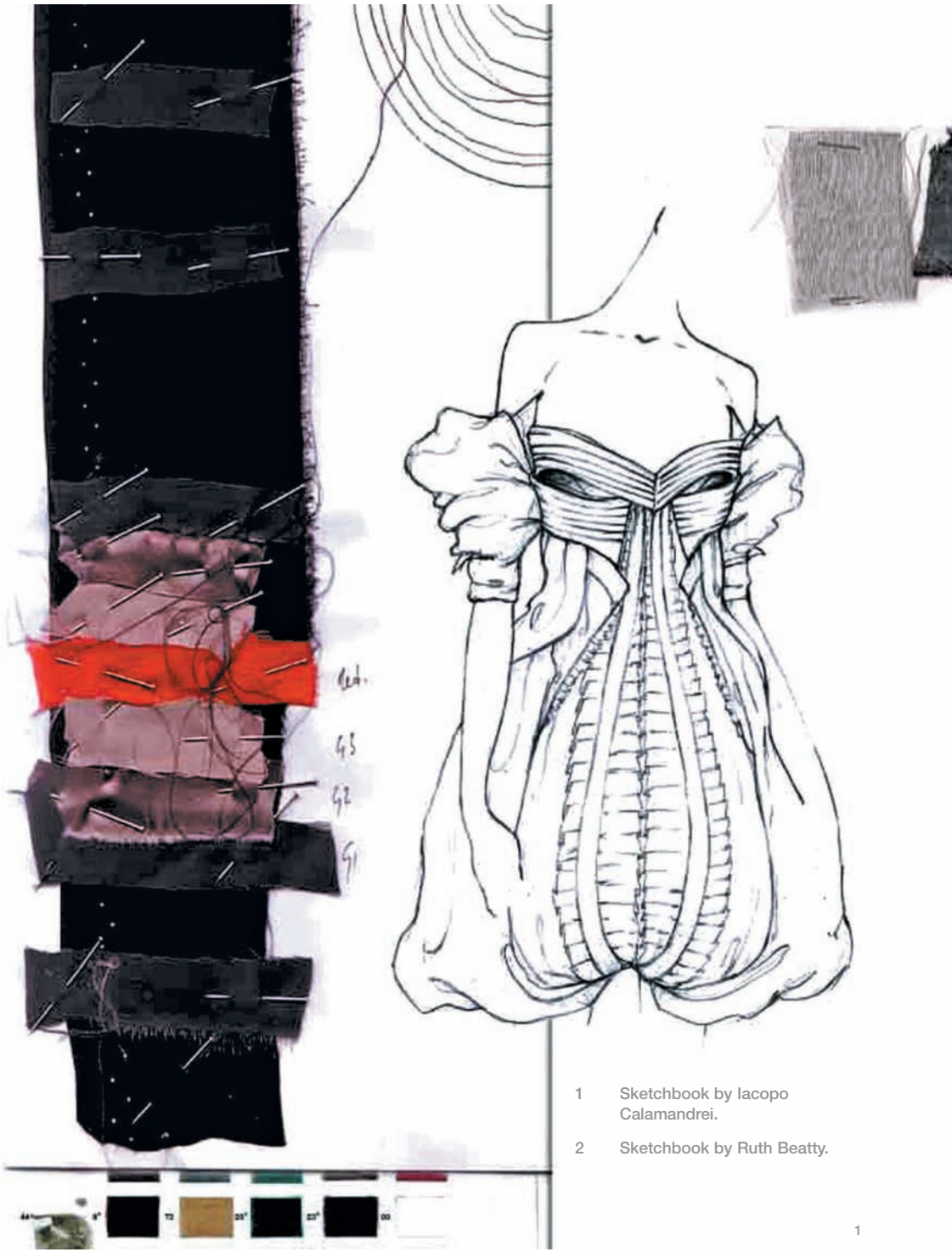




2

1 Sketchbook by Ruth Beatty.

2 Sketchbook by Iacopo Calamandrei.



1 Sketchbook by Iacopo Calamandrei.

2 Sketchbook by Ruth Beatty.





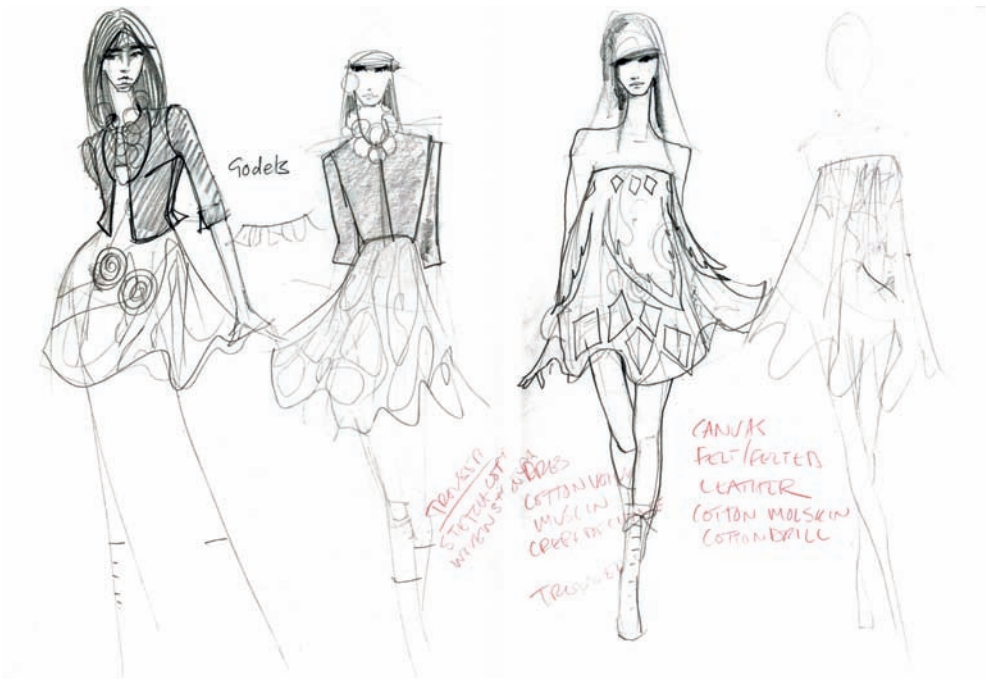


2

Sketchbooks

Sketchbooks are the repository of a fashion designer's ideas, observations and thoughts. Whilst there is no template for the perfect sketchbook (and they are not solely the preserve of fashion designers), a good fashion sketchbook should enable the designer to progressively record and document a series of ideas and inspirations through related visual and written material accumulated over time.

All sketchbooks evolve in response to changing influences and circumstances. The true value of a sketchbook is in how the designer uses it to pause and reflect on their work in a meaningful way in order to continue to the next stage of the design journey. It can sometimes be difficult to fully comprehend this when starting out; there may be a temptation to fill up the opening pages with lots of secondary images but this will not lead to a personal sketchbook unless it starts to take on the personality of the user, rather like a personal diary or journal. A sketchbook should become as individual as your fingerprint and provide you with a growing resource from which ideas and concepts can be explored and



developed without feeling self-conscious. Sketchbooks also enable you to explore and develop your own drawing style; the book will build up over time and its resource value will increase. One of the most useful aspects of a sketchbook is its portable nature, allowing you to carry it around and enter quick thumbnail sketches or observational drawings.

Most fashion student sketchbooks are A4 size. However, there is no fixed rule on this as some students successfully work with A3-size sketchbooks. Sometimes working across a landscape A3 format can be useful for sketching A4-size fashion figures and developing preliminary line-ups. The smaller A5 pocket-size sketchbooks can be useful for discreetly carrying around; they also work well as fabric swatch books and for entering additional thumbnail sketches. (See page 166 for the North American equivalents to A3 and A4.)

1–2 Sketches by Helena Kruczynska.



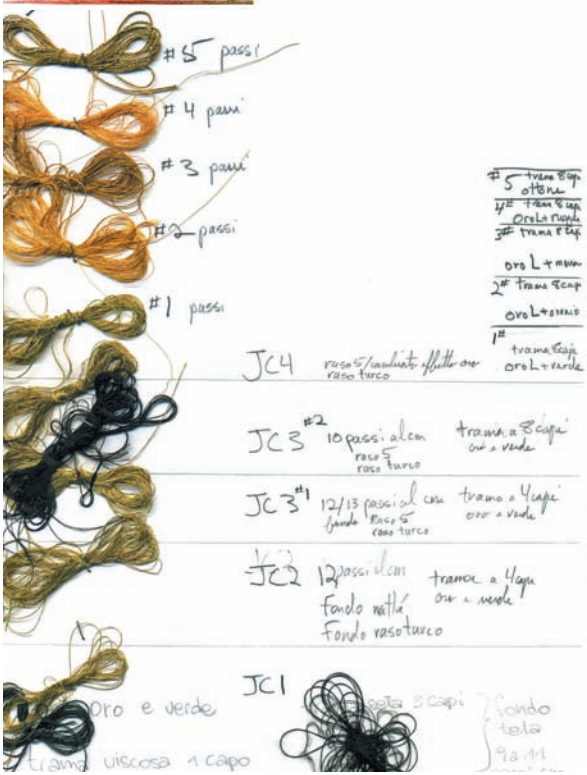
1

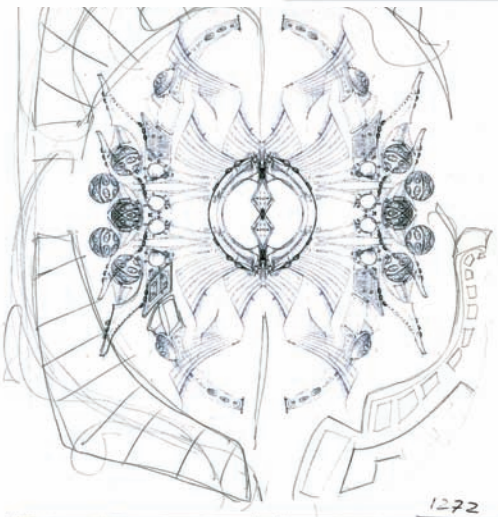








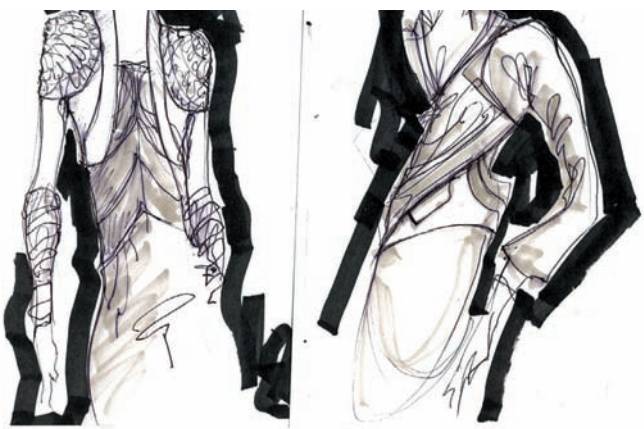

#5 passi
#4 passi
#3 passi
#2 passi
#1 passi
JC4
JC3 #2
JC3 #1
JC2
JC1
Fondo tela


1272





1 Sketchbook by Iacopo Calamandrei.



2



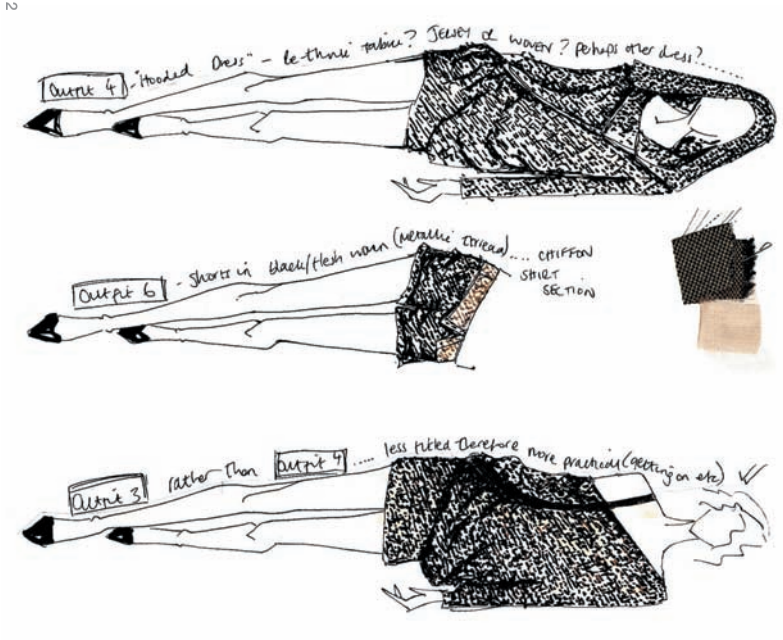
1–2 Sketches by Janine Cloke.

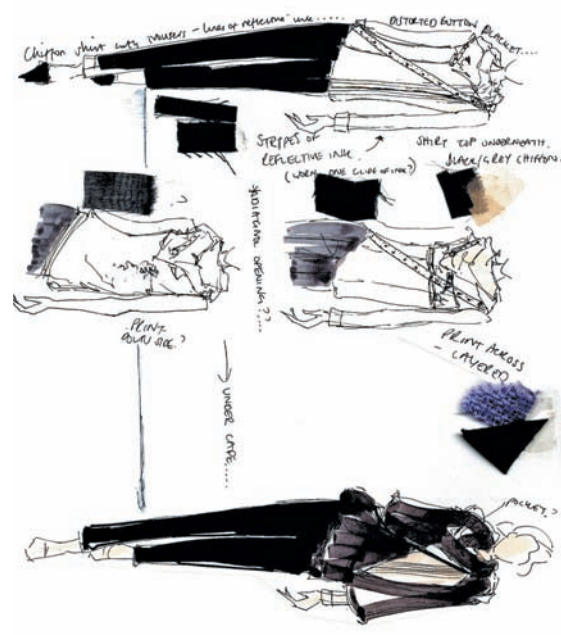
Drawing to communicate your ideas


OUTFIT SIX JACKET, JERSEY VEST AND SHORTS....
(Print on back)

1

2


Outfit 4 - "Hooded Dress" - le-thinki fabric? Jersey or woven? perhaps other dress?.....
Outfit 6 - shorts in black/flesh wash (metallic thread).... CHIFFON SHIRT SECTION
Outfit 3 rather than Outfit 4..... less fitted therefore more practical (depending on site)


Chiffon shirt with drapers - lines of reflective ink.....
DISTORTED BUTTON PLACKET....
STRIPES OF REFLECTIVE INK (WHEN ONE CLOSE UP FOR?)
SHIRT TOP UNDERNEATH. BLACK/GREY CHIFFON.
DISTORTED OPENING ???
PRINT ACROSS - LAYERED
PRINT ROUND SIDE?
UNDER CAPE....
POCKET?

Elmaz Hüseyin, fashion designer

Please describe your current job
I am a freelance design consultant, working within the industry and related areas. I am also involved in a project at a more fundamental level, creating a pilot fashion design module for schoolchildren who are interested in design.

What was your career path to your current job?
I have basically been practising as a design professional since I left college, first with my own line and later choosing to immerse myself in the mass market. I worked full-time in the industry up until last year when devastation hit with the credit crunch and many designers were made redundant overnight. Consulting is what many of us have opted to do until the industry recovers – or possibly permanently.

What makes a good fashion sketch?
Attitude, line, clarity – I like to start with a great hairstyle and face. Attention to detail, such as accessories, can accentuate the vibe you're trying to communicate. It's important for me to be excited by what I see and I should be able to get 'lost' in them.

How would you describe your drawing style?
Realistic but not realistic, sometimes caricaturist (which design sketches can be), comical and whimsical, exciting, usually with movement and flow in the lines.

What type of media do you like to use when you draw?
I almost always start with pencil on layout paper. I rough out some good poses either from life, from my head or magazines. Then I love to 'clean' them up by loosely tracing them with Indian ink and a dip pen. This forces you to draw pretty quickly and gives you clean, meaningful lines with varying widths – I love using this method. Then I work by lightly filling in colour using pastels. I also make copies and use colour pencils, Pantone and highlight with gouache if necessary.

Who or what inspires you?
Normal people inspire me... I could be sitting on a train and notice something amazing about a girl or boy who's done something cool with their uniform or something. I can be inspired by an old lady who wears her hat a certain way. I was once inspired by a NY street vendor who, amazingly, had his teeth set with emeralds and rubies to look like dice.

Do you have any advice for someone starting out in the fashion industry?
Be patient, there is so much to learn and college can only prepare you with the basics. Something new (both good and bad) is always lurking around every corner. Follow your gut feelings and keep your standards high, particularly if you choose the mass-market route where small, not-quite-right things can become big ones in production. Believe in yourself, otherwise no one will believe in you.



1



2

1–3 All sketches by Elmaz Hüseyin.


DH 8010
Lace
Swagger.

Lovisa Burfitt, fashion designer and illustrator

Please describe your current job
I'm working on drawings for Bloomingdales, which they are using in their various kinds of communications for their department stores.

What artistic training have you had?
I studied design and drawing at Beckmans School of Fashion, and then went on to study at the Royal College Of Art, Stockholm.

How would you describe your fashion drawing style?
Adrenalin kick-style, quick and clean and rough.

What type of media do you like to use?
Ink feather, pen and brush using ink are my favourites, and my style is pretty much that. I mix materials depending on mood, such as felt pen, a lot of coloured pencils, a variety of ball point pens, crayons, basic pencils and so on.

What makes a great fashion drawing?
When you sort of feel the quick move of the brush or pencil, understanding the anatomy instantly in your stomach by the first look.

What advice do you have for a student to develop their drawing skills?
To really practise your eyes and hands to draw what you see, and to practise drawing anatomy by nude studies, over and over again, until it comes automatically like walking or riding a bicycle.

What or who inspires you?
Music influences me a lot, it gives soundtracks and moods to my pictures.

1–2 Illustrations by Lovisa Burfitt.





Elmaz Hüseyin > **Lovisa Burfitt**

Lovisa Burfitt, fashion designer and illustrator



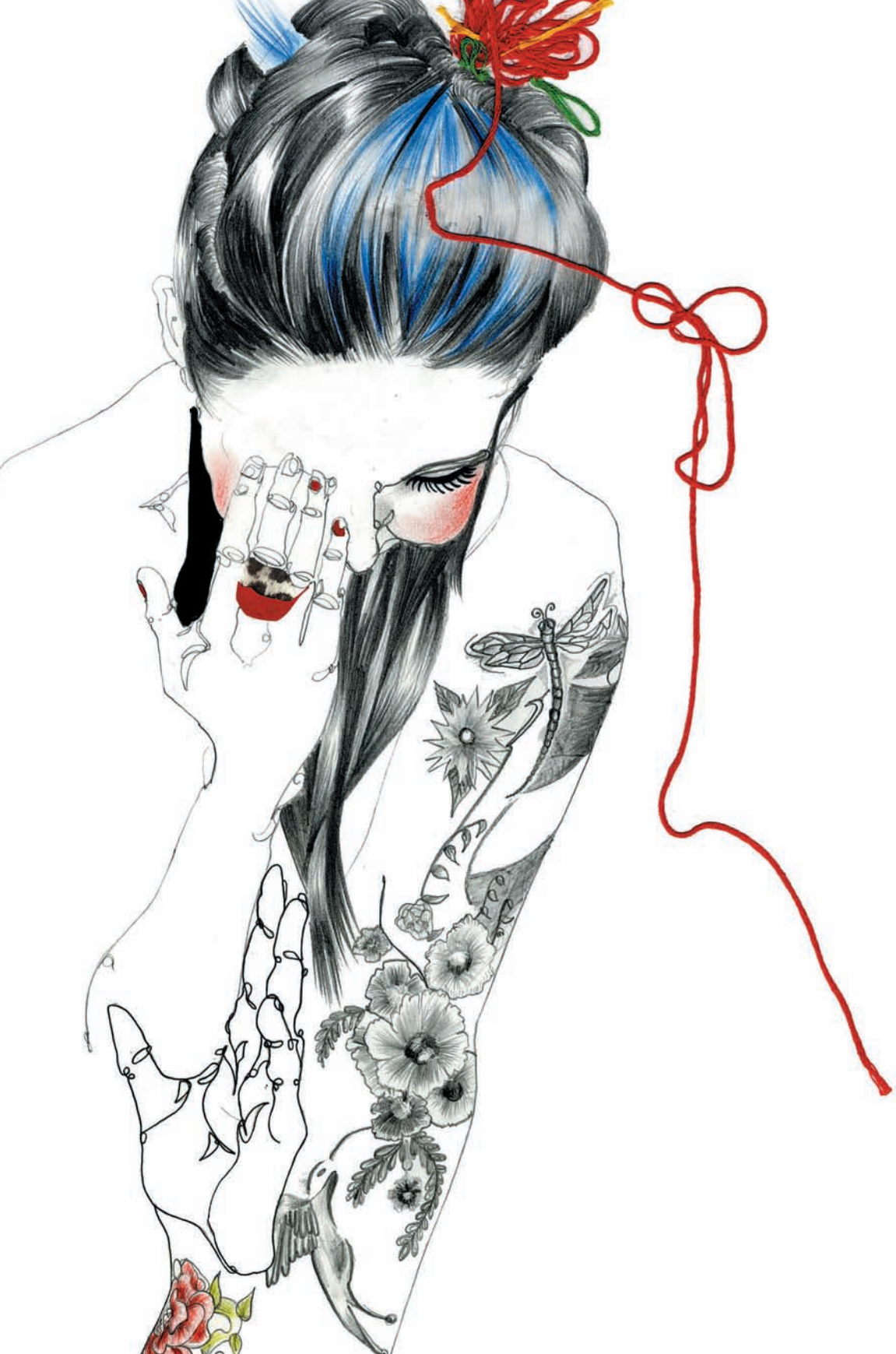


3



2

1–3 Illustrations by Lovisa Burfitt.



'I like the body. I like to design everything to do with the body.'

Gianni Versace

Having looked at the purpose and evolution of fashion drawing, both as a statement of style and a means of communicating an idea or design, it is important to apply a greater understanding of the fashion figure to the development of a contemporary and personal drawing style.

In this chapter we will look in more detail at the fashion figure and consider the value of working with a life model to gain primary drawing perspectives. We will also examine the differences between observational drawings of the human figure and the idealised forms that characterise the fashion figure for men and women. Different approaches between drawing men and women are compared and contrasted as we consider how to proportion the human body to a fashion scale. We look at the value of working with poses to communicate an attitude and create the desired look, along with associated gestural attributes, which are characteristic of figurative fashion drawing. The use of drawing media and line quality will also be presented and considered in relation to the evolving fashion figure.

1 Illustration by Holly Mae Gooch.

1

Understanding fashion proportions

1 Sketch by Helena Kruczynska.

2 Nine-heads figure template by Helena Kruczynska.

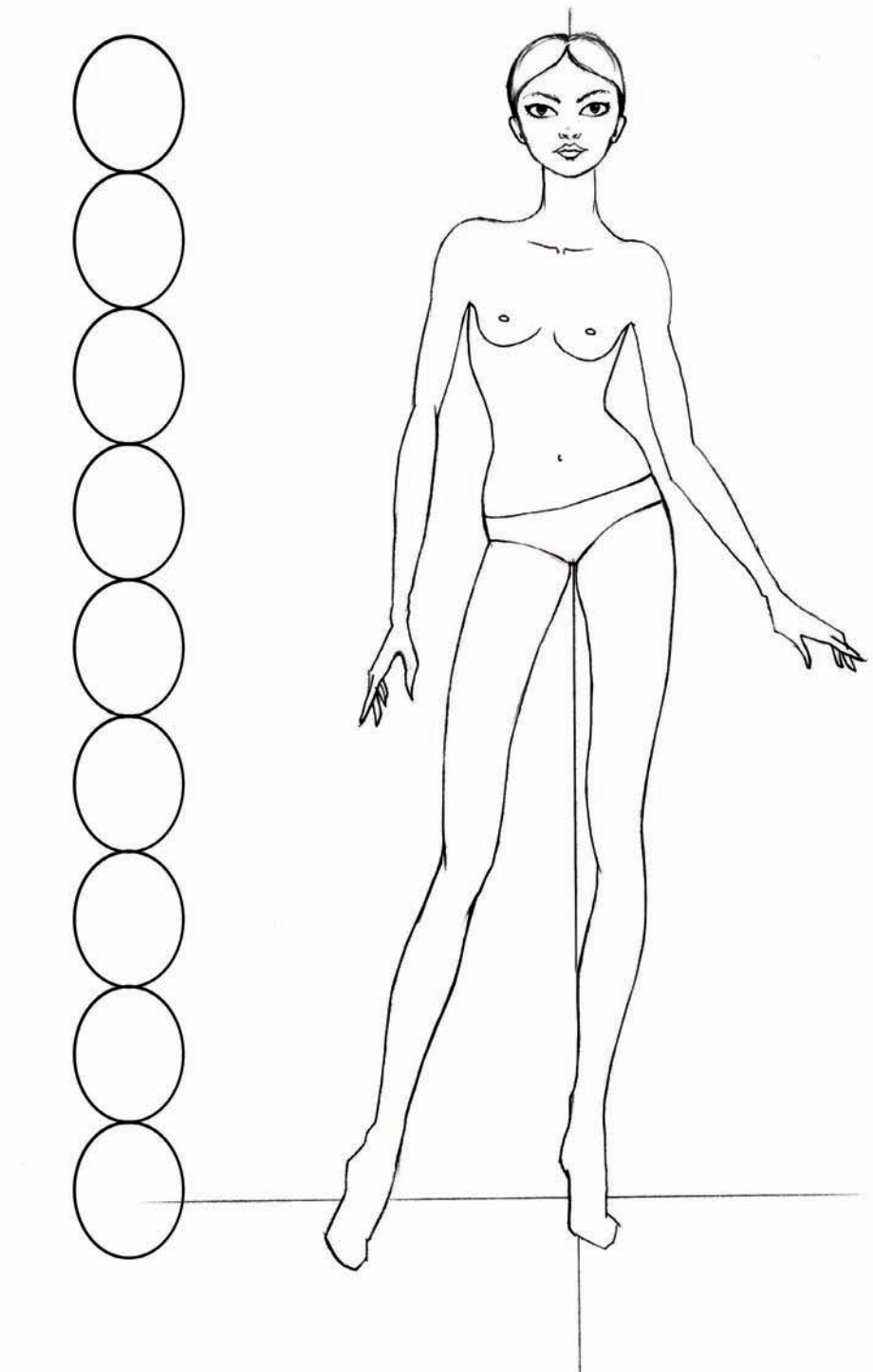
The proportions of a fashion figure are often exaggerated and stylised, particularly for womenswear drawings. This can sometimes be slightly confusing to the untrained eye but in fashion terms it represents a statement of an ideal rather than an actual body shape. This ideal is then aligned to a contemporary look that is viewed through the visual lens of fashion.

Since the late 1960s and 1970s exaggerated proportions have generally prevailed and continue to exert an artistic influence over most fashion drawings. Most standing fashion figures are proportioned between nine and ten heads in height (if the figure's head is arranged vertically on the page alongside the complete standing figure). Most of the additional height is gained through the legs, with some added to the neck and a little added to the torso above the natural waist. Most women in the real world stand around 5ft 5in or 5ft 6in, but a fashion figure needs to project greater height in order to better show off the clothes and communicate the look to an audience, usually through exaggerated gestural poses. Of course, a woman who might be 5ft 2in could be proportioned the same as a woman standing 5ft 10in but for fashion purposes neither would offer the desired ideal proportions for communicating the look. When drawing the fashion figure the look might refer to the prevailing styles of the season, such as the position of the fashion waist, or it may be an exploration of voluminous or contoured clothing styles with reference to influences from a particularly favoured model or celebrity.

There are fundamental differences between the fashion proportions for drawing men and women. Women's fashion proportions are mostly concerned with extending height through the legs and neck, with the resulting drawings taking on a sinuous and gently curved appearance. For men the drawing approach is altogether more angular. (See Drawing men on page 70.)



1



2

Drawing from life

1 Observational drawing from life model, by Helena Kruczynska.

Drawing from life, which is an excellent way to develop and refine your drawing skills, involves observational drawing of real-life male or female figures. It is important to consider the appropriate art materials and media, such as charcoal, pen or pencil, as well as paper type and the eventual scale of work. Working to larger sizes, such as A3 or A2, is often best when starting out or simply for loosening up (see page 166 for more on paper sizes).

Drawing is a process that can be improved and enhanced with regular practice and life drawing offers the particular opportunity of developing and improving hand-to-eye coordination. This is essentially about trusting yourself to spend more time looking at the figure in front of you, rather than by glancing at the figure then looking at the emerging drawing itself and drawing from memory. This is a common mistake among life-drawing students.

It is very important to study the figure before you start to draw. Try to make sure that you are in a good viewing position and then analyse the pose. If the figure is standing it is essential to establish which leg is taking most or all of the weight; this will critically determine the stability of the pose in relation to what is called the 'balance line'. The balance line is an imaginary line that drops from the base of the centre of the neck down to the floor at the position of the foot. It can be drawn on the paper and used as a guide to ensure that the figure remains standing without 'tipping over' on the page. As a general rule, the leg that is supporting the weight of the pose, which should always be drawn before the other leg, will curve down to the floor and should join up with the balance line at the outside edge of the foot.

The principle of the balance line applies to all standing fashion poses including those simulating a walking pose. It is also applicable to menswear although men's poses are generally made less dramatic and gestural than for women's fashion drawing.

Studying the pose first also allows time to evaluate distinctions between the 'actual' figure and the expression of an 'ideal' fashion figure for womenswear or menswear. Proportions in fashion drawing represent an ideal, so it follows that the life figure does not need to be drawn as an exact representation. This requires interpretative visualisation, which is an essential release for fashion drawing.



1



3



1–3 A series of observational life drawings by Helena Kruczynska.



Creating poses

1 Line drawing of pose by Holly Mae Gooch.

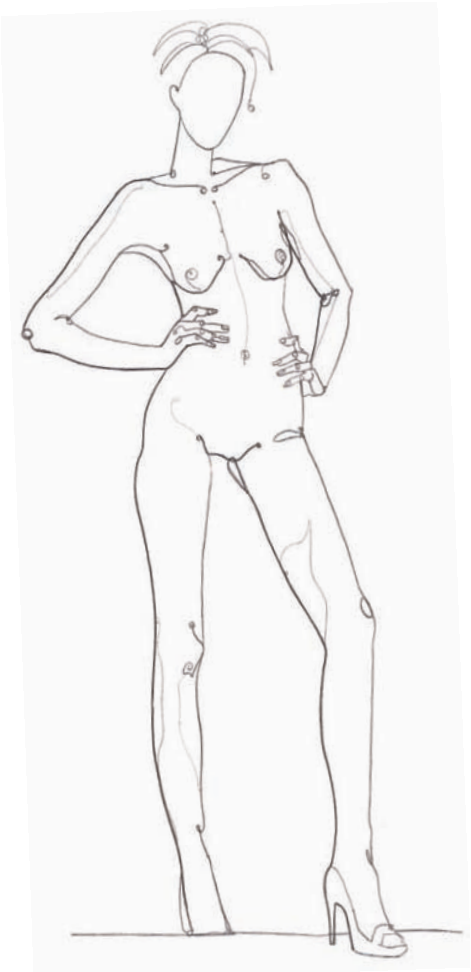
Fashion drawings are frequently characterised by gesture and movement, both of which are ideally suited to exploration through drawing the fashion figure from life. Part of a fashion drawing's allure is its seemingly effortless style, which is sometimes the result of a careful selection of lines and what is left to the imagination of the viewer. In this regard it is important to note the value of line quality in the fashion-drawing process.

Line quality describes the varieties of drawn lines or marks that have their own inherent characteristics depending on the media that is used, the paper quality, the speed at which the line is made and even the angle of the pen or pencil as it moves along the surface of the paper. Distinct from adding tone and shading techniques, the use of line to convey essential information is integral to most fashion drawings.

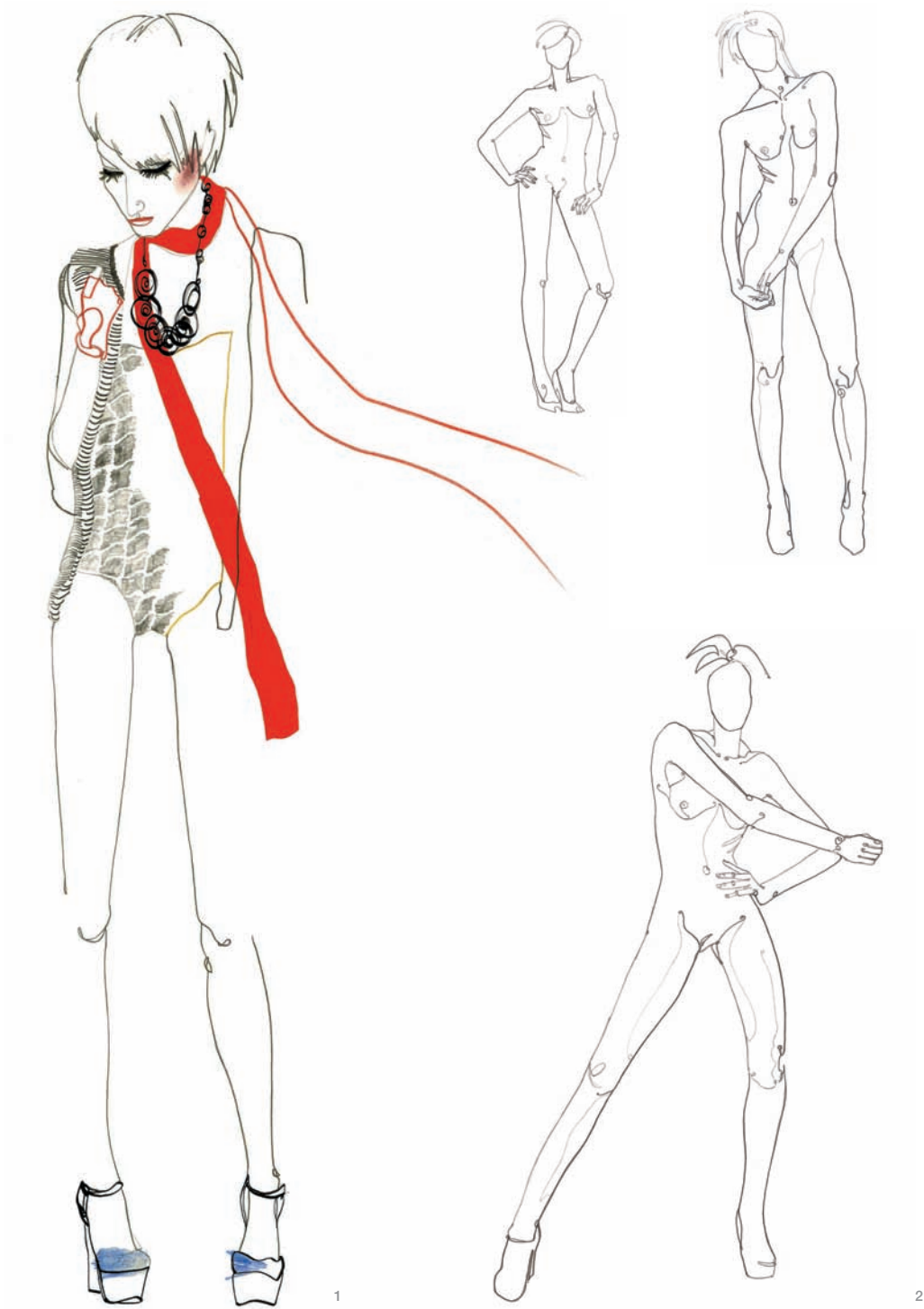
Some of the most expressive and visually engaging fashion poses are the result of linear drawings, where selective line quality is used to maximum effect. An understanding of fashion proportions and the standing balance line is essential as a building block for more gestural poses, which instil movement and personality into a fashion drawing. In addition to studying poses from life, it is also possible to develop poses by tracing over figurative photographs in magazines, but this needs to be approached with care: consider the image only as a starting point. Fashion is, after all, a human activity so it follows that developing and creating studied poses is a useful exercise and will aid the development of templates or croquis for future use.

It should be possible to use a pose more than once and for a template figure to present different design ideas. While the pose should be relevant to the context of the clothing (for example, it would make little sense to draw a sporty pose for a wedding dress or an evening gown), creating the pose is much more about the body underneath. Look for movement lines that run through the body – not the outline of the figure – noting the intersections of the pose at the bust, waist and hip positions. The leg supporting the weight must be grounded, but the other limbs can be modified or adapted to enhance gestural qualities. In this way, the resulting fashion poses can exaggerate the 'actual' to project a more expressive 'ideal'.

Croquis
Croquis is a French word for a sketch. In fashion terms, it describes a linear drawing of a figure that may be used as a template over which to trace and draw a design or garment. Figurative fashion templates or croquis are typically exaggerated to a nine- or ten-heads proportion.



1



1

2



3



4

1–4 Selection of drawings by Holly Mae Gooch. The figures in 2 and 4 are line drawings of different poses; 1 and 3 show studies of poses in a fashion context.