

Fashion and design Drawing

Fashion drawing is a different art to figure drawing as the 'models' are usually drawn taller and thinner (!) than the normal human form. A figure drawing figure is measured approximately 7 heads high whereas a fashion figure is stretched to 8, 9 or even 10 heads high.

As always it is easier to watch a tutorial than to read about it so I suggest you check out these tutorials on You Tube



<https://www.youtube.com/watch?v=U68FwHaOoE>

<https://www.youtube.com/watch?v=0gpbtwUI7to>

https://www.youtube.com/watch?v=_uUNMHFsBk

choose the one that suits you and practice!



You then need to 'draw' your product/design onto the figure (once you have drawn a figure you are happy with I would copy it by either photocopying or tracing) You can do this through drawing or painting but remember you will be drawing fabric so you must show that it will have folds and is flexible and maybe even texture. You can show this through shading tones into you fabric, imagining the way the fabric would flow.

When drawing, remember you do not have draw in the arms and legs, just indicate maybe the shoulders to show what part of the body your garment is meant for.



<https://www.youtube.com/watch?v=17-Tsp8Fcbw&t=3s>

<https://www.youtube.com/watch?v=SQrmCvdqHt0>

<https://www.youtube.com/watch?v=sgQOavoidGk>

https://www.youtube.com/watch?v=_u5--iO2wkg

I have chosen four help videos but there is a wide range of them on you tube or step by step help online by simply googling 'How to'



If you're not making a garment the same rules apply to your designs. Adding texture, tones and colour to illustrate your intentions. It is important your drawings are big, bold and clear so the moderator (and myself) can clearly see and understand your intentions. This will be explained through your illustrations, some labelling and swatches of the fabrics and skills to be used.



There should be at least two pages full of your initial designs, a page of your developed designs and a large, clear final design (this can be drawn as you are making though as you may get new ideas as you go along) and there should be references to your initial artists and skills that you researched.



AO1 EXPLORE

ANNOTATE
BEGIN TO LINK A
THEME
IMAGES
ARTISTS
RESEARCH

WRITTEN ANALYSIS
LINK ARTISTS WORK TO
IDEAS AND ARTWORK

Do you have a range of sources?
A themed mind map, a mood board, a range of artists/designers/makers with analysis of their work, your own photographs, a trip to a gallery, museum or place of interest.

How to analyse an artist/designer/maker:

- Introduce the work of your designer or artist (**key facts only**), how does their work fit into trends at the time it was produced or current trends?
- Are there any social, environmental, moral, issues surrounding their work?
- **What** key features appear regularly in your designers work, **why** might that be?
- **What** colours do they use a lot of? **What** effect does this give?
- Explain what you like / dislike about the designs and **why** that is.
- **What** techniques has the designer used? **Why?** Could different techniques be used to create different effects?
- **How** will this designer inspire your work?
- **How** does the designer fit into the theme? **What** techniques will you sample? **Why?**

Once you have analysed a source – what do you do next? You could:

- Complete a textile sample, using your source as inspiration
- Do some initial idea sketches, using your source as inspiration
- Combine the work of two inspirations

AO2 EXPERIMENT

WITH A
RANGE
OF MEDIA
WATERCOLOUR
CLAY
OIL PASTEL
PEN AND INK

LINKING TECHNIQUES
TO ARTISTS
AND THEMES
TEXTILES
MIXED MEDIA
PHOTOGRAPHS

Have you experimented or created samples?

- **Refine work:** Quality over Quantity! Refine work by going back to old samples and developing them to make them better. Refine work by comparing samples and evaluating. What does and doesn't work?
- **Explore Ideas:** This can be as a sketch or textile sample – it doesn't matter if it doesn't work, it's a sample!
- **Experimenting with appropriate media, materials and techniques:** practice creating samples using a range of different techniques, make sure you know how to do it correctly. Don't be afraid to experiment and combine different techniques to see what effect they give! Think outside of the box.

Once you have completed a sample, what do you do next? You could:

- Cut the sample in half – keep one half as the original and develop the other half with a different technique
- Sketch an initial idea to show how you would use this sample in your work

Evaluate your sample to help you refine your ideas and techniques:

- What have you done? - **What** techniques did you use? - **What** inspired you? - **How** does it relate to your theme? - **How** have you done it? - **What** did you like / dislike about the technique? - **Was** it successful? **Why** / **why** not? - **How** could you improve? - **What** else could you try? - **Is** there anything you would change? **Why?** - **How** will you develop your work now?

AO3 IDEAS

IDEAS LINKING TO
ARTISTS WORK
ALL ARTWORK
LINKING TOGETHER
PLANS, DESIGNS
IN A RANGE OF
DIFFERENT MEDIA

OBSERVATIONAL
DRAWINGS
PLANS
EXPLANATIONS

Recording ideas is really important to show your thought process and development.

- **Design Ideas** – Draw out your design ideas, they should be clearly inspired by your samples or sources. Annotate these to explain parts of your designs
- **Observational drawing** – Sketching objects that relate to your theme can help inspire design ideas – especially when creating patterns
- **Take photographs** – take photos of sources for inspiration or take process photos when you are making samples as evidence.
- **Annotation** – Annotation, ensure you underline any key points you have made/keywords. State sources.

Once you have recorded your ideas, what do you do next?

- **Design ideas** – develop design ideas by varying aspects e.g. size, shape, features etc. CLEARLY link back to AO1 and AO2. Should include at LEAST three different textiles techniques that you have tried.
- **Observational sketches** – use the sketches to develop a repeat pattern
- **Take photographs** - annotate them.

- What** textile techniques have you used in your designs? **Why?** - **How** does it link to the samples you have done? - **Is** your design inspired by any of your sources? **How?** **Why?** - **What** materials would you use? **Why?** - **How** does this design link to your theme? - **What** developments would you make to your designs? **Why?**

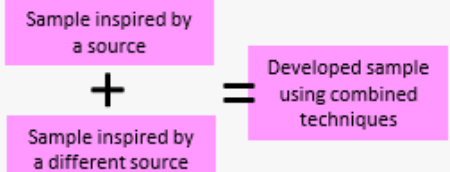
AO4 FINAL

MEANINGFUL
PIECE OF WORK
INFORMED
RESPONSE
LINKS
LINK BETWEEN
VISUALS AND ARTISTS
PRESENTATION
RELEVANT

SHOW UNDERSTANDING
TO ARTISTS WORK

Personal and meaningful response: What are your feelings and reactions? It must be meaningful by relating to your source of inspiration. Make sure everything links and is not random. A personal response is **any** response where it is your own work. You can be inspired by designers but don't copy them, because this is not personal i.e. your own work.
Demonstrates understanding of visual language combine different textures, colours, techniques in an aesthetically pleasing way (the way it looks)

- Make sure you have developed your design ideas
- Select the design you would like most to make
- Sketch out your final design, planning what techniques you will use where
- Plan your making step by step to make it
- Record the step by step process of creating any developed sample final piece – you can do this with photographs or sketches



Project reflection:
What was your initial theme and **how** were you inspired by it? - **How** did you begin your research? **Why?** - **How** do your samples reflect your own ideas (i.e. your personal response) - **What** would you do differently? **Why?** - If you were to develop this theme / project, **how** would you do it? **Why?**





Stump Work Embroidery.



Bend thin wire into the shape of the part such as the wing.



Attach the wire to a base fabric with small stitches. Fill in the shape with stitches of your choice.



Once all the shape is filled in, sew back over the wire with small stitches to cover it and securely attach to the fabric.



Cut the shape out closely to the wire stitches, being careful not to catch the stitches.

Complete all wings/parts and attach together or to a backing piece of embroidery if only parts are 3D.







'Flowers, insects and birds really fascinate me with their amazing life cycles and extraordinary nests and behaviour. British folklore is also so beautifully rich in fabulous stories and warnings and never ceases to be at the heart of what I make. Shape shifting witches, moon gazing hares and a smartly dressed devil ready to invite you to stray from the path. Humanizing animals with shoes and clothes is something I've always done and I imagine them to come alive at night. Getting dressed and helping an elderly shoemaker or the tired housewife.'

'Making things has always been incredibly important to me and is often an amazing release to get it out of my system. It's a joy to hunt for things for my work...the lost, found and forgotten all have places in what I make. Most of my pieces use recycled materials, not only as an ethical statement, but I believe they add more authenticity and charm. A story sewn in, woven in. Velvet curtains from an old hotel, a threadbare wedding dress and a vintage apron become birds and beasts, looking for new owners and adventures to have. Storytelling creatures for people who are also a little lost, found and forgotten...'

<http://www.mister-finch.com/>





Free Machine Quilting.



Drop the dog feed and attach a free motion foot to the sewing machine. Set up with thread and bobbin.



Set the stitch length and width to 0. Cut a top and base piece of fabric such as cotton and sandwich a piece of wadding in between.



Stitch at a moderate speed, remembering you are controlling the direction and speed the fabric moves through the machine. If the machine allows it set it so the needle is lowered when you stop sewing.

Practice sewing different shapes such as swirls, circles, lines and clockwise and anti clockwise.







Shibori.

This is a Japanese technique of resist dyeing using stitching, tying and folding methods. It can also be applied to synthetic fabrics and steamed to create a







Wet Felting.

You will need: wool tops, carding brushes, towel, bubble wrap, fabric, thread and needle, plastic sheet, towels, hot soapy water, bowl.



After step 4 continue to rub the fibres together till they start to compact and thicken. Cut a hole on one side, remove the plastic and continue to rub to create the pot shape.



Repeat steps 1-4 on alternate sides till you have 3 layers on each side.





