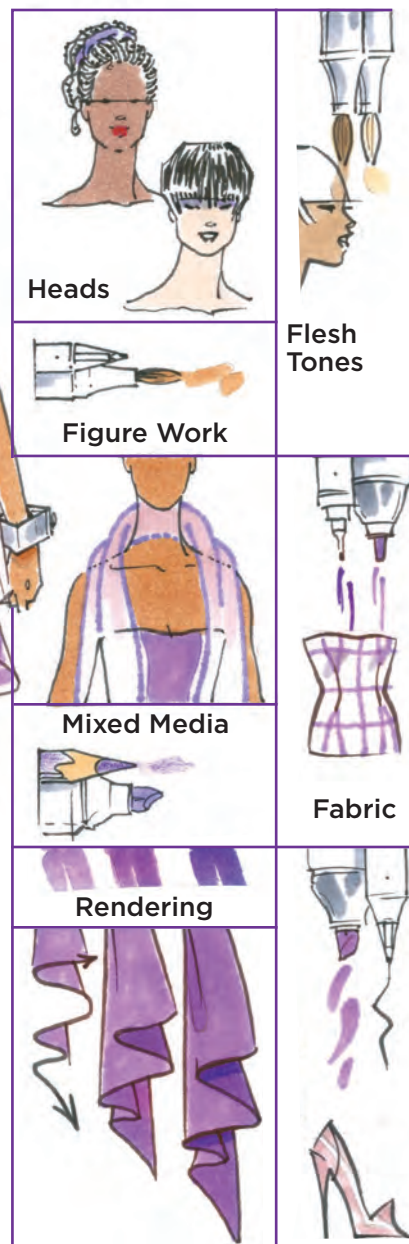
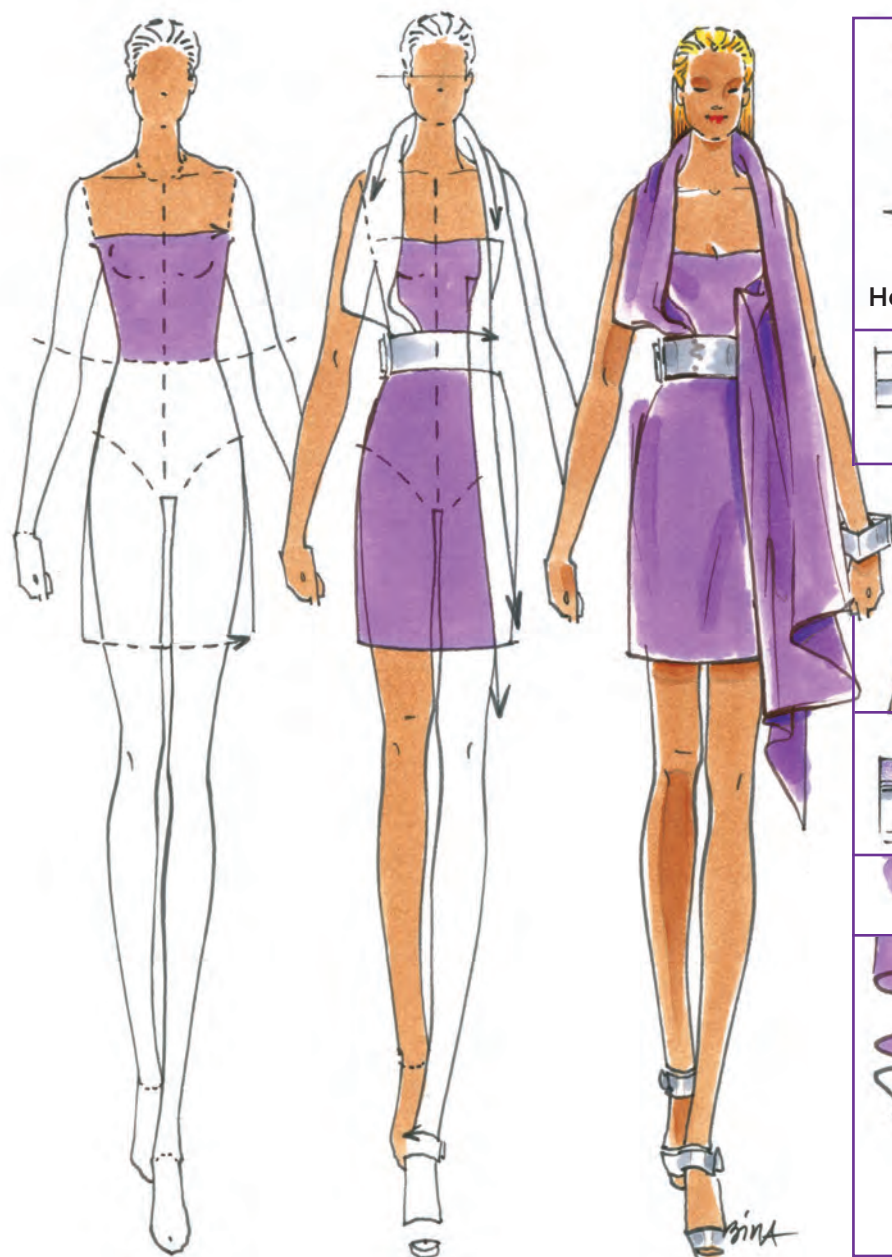




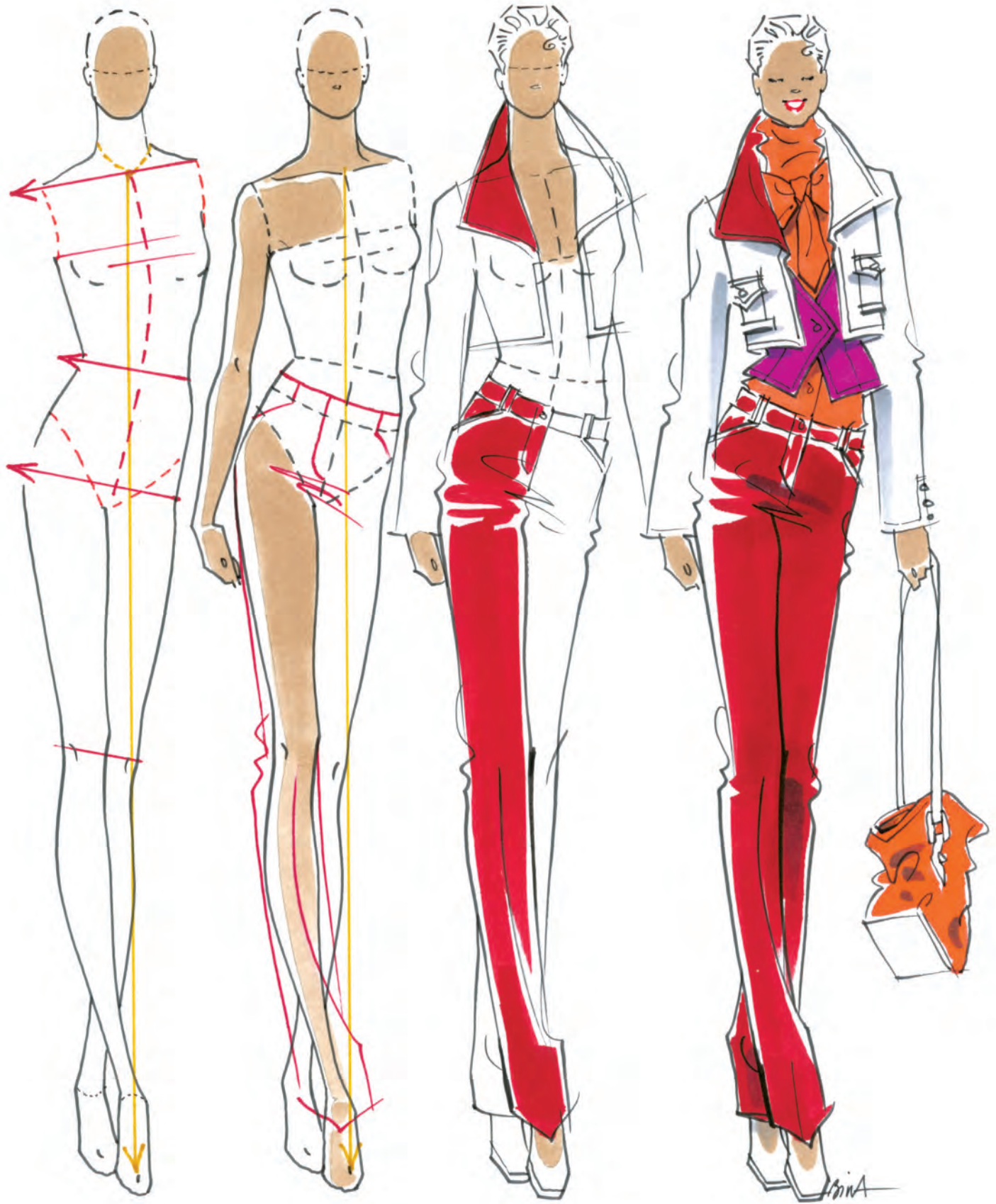
FASHION SKETCHBOOK

sixth edition



Design Detail

BINA ABLING



FASHION SKETCHBOOK

sixth edition

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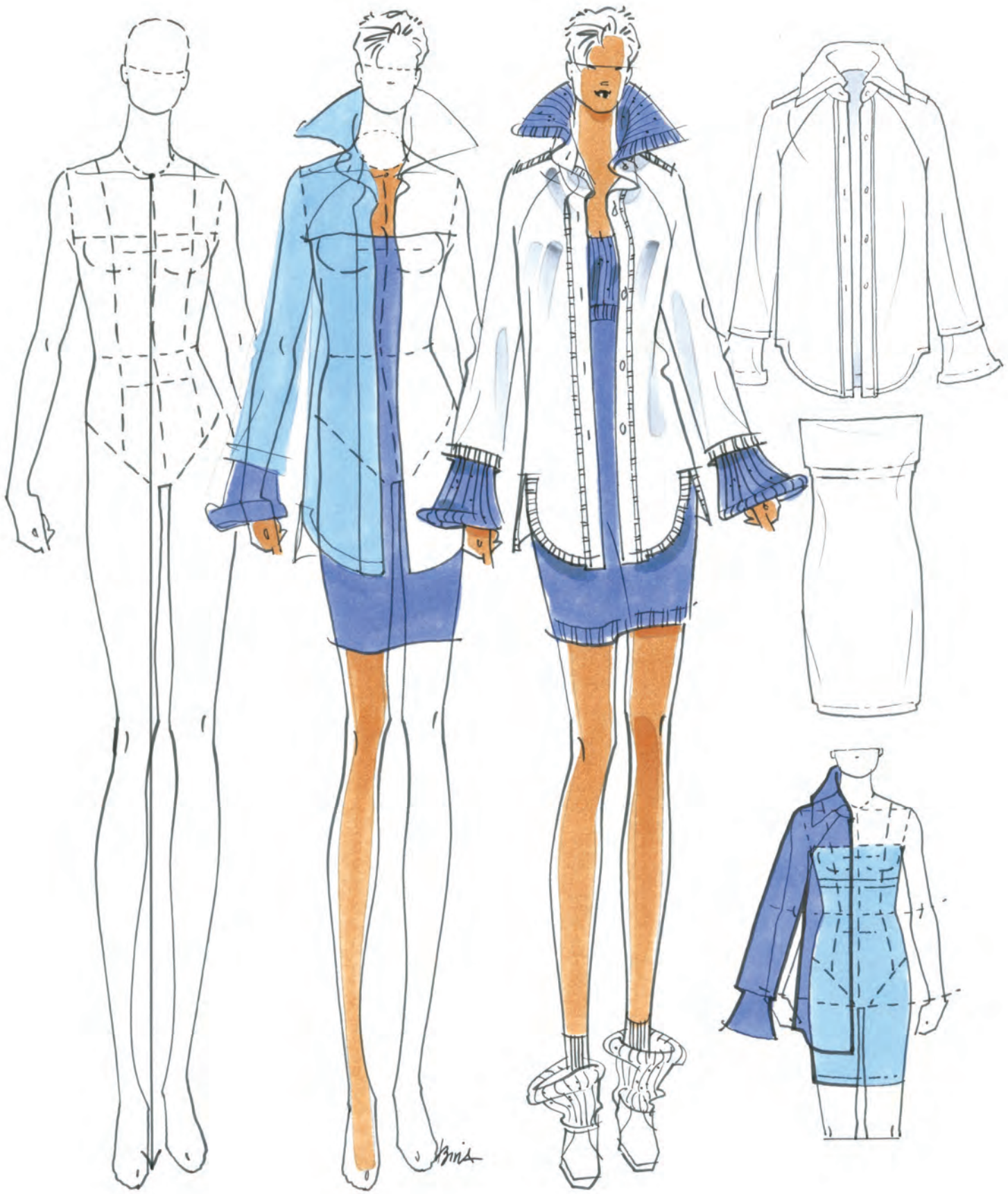
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Contents

Extended Contents	vii	
Preface	xi	
Tools and Equipment Hints	xiii	
Chapter 1	Fashion Figure Proportions	1
Chapter 2	Basic Figure Forms	37
Chapter 3	Model Drawing	61
Chapter 4	Fashion Heads	81
Chapter 5	Garments and Garment Details	107
Chapter 6	Drawing Flats and Specs	141
Chapter 7	Basic Rendering Techniques	181
Chapter 8	High-End Rendering Techniques	223
Chapter 9	Drawing Knits	265
Chapter 10	Design Focus and Layout	295
Chapter 11	Drawing Men	329
Chapter 12	Drawing Children	377
Chapter 13	Accessories	411
Fashion Archive		443
Credits		475
Index		477



Extended Contents

Preface	xi		
Acknowledgments	xii		
Tools and Equipment Hints	xiii		
CHAPTER 1			
Fashion Figure Proportions	1		
Figure Elongation and Stylization	2		
Guidelines	4		
Heads Tall, Figure Grid	6		
Figure Map, Grid System	8		
Consistent Proportions	10		
Fashion Figure Objectives	12		
Croquis Templates	14		
Drawing the Figure Freehand	16		
Subjective Height	18		
Posing Dynamics	20		
The Balance Line	22		
Center Front	24		
Back Views	26		
The Profile Pose	28		
The Fuller Figure	30		
Fashion Maternity Figures	32		
Early Illustrations for Womenswear	34		
CHAPTER 2			
Basic Figure Forms	37		
Torso Definition	38		
Drawing Legs: Form and Shape	40		
Posing Legs	42		
Foreshortening: Legs	44		
Drawing Feet	46		
Drawing Arms: Form and Shape	50		
Foreshortening: Arms	52		
Drawing Hands	54		
Figure Tips	56		
CHAPTER 3			
Model Drawing	61		
Model Drawing Poses	62		
Balance Line	63		
Angles in a Pose	64		
Torso in a Pose	66		
Gesture Components	68		
Interpreting Anatomy	70		
Fashion Runway and Showroom Poses	72		
CHAPTER 4			
Fashion Heads	81		
Drawing Heads and Fashion Faces	82		
Drawing Heads	84		
The Diamond Technique	86		
Drawing a Full-Front Head	87		
Drawing a Three-Quarter-Turned Head	88		
Drawing a Profile Head	89		
Fashion Faces, Sketching Features	90		
Posing the Head	92		
Sketching Features	94		
Stylizing the Face	96		
Rendering Hair Color	98		
Fleshtone and Pencil	100		
Period Looks	101		
Fashion Heads, Runway Looks	102		
CHAPTER 5			
Garments and Garment Details	107		
Sketching Necklines and Collars	108		
Sketching Sleeves	110		
Sketching Blouses and Dresses	112		
Sketching Skirts	114		
Sketching Flares and Gathers	116		
Sketching Pleats	118		

Blouses, Skirts, and Dresses	120
Sketching Pants	122
Drawing Pants	124
Shorts and Pants	126
Sketching a Blazer	128
Drawing Jackets	130
Drawing Coats	132
Jackets and Coats	134

Guest Artists

Aram Sung	136
Carmen Chen Wu	138

CHAPTER 6 Drawing Flats and Specs | 141

Flat Figure Templates	142
Figure Formulas for Flats	144
Tops: Templates for Shirts, Blouses, and Dresses	146
Bottoms: Templates for Shorts, Pants, and Skirts	148
Structure for Flats	150
Swimwear and Lingerie Flats	152
Comprehensive Flats	154
Women's Outerwear Flats	156
Presentation or Portfolio Flats	158
Croquis Mixed with Flats	160
Flats and Figures Mixed	162
Specs	166
Measuring and Detailing for Specs	168
Analyzing a Garment for Flats or Specs	170
Flats and Specs	172
Spec Sheets	174

Guest Artists

Christina Kwon	176
Jodie Lau	178

CHAPTER 7 Basic Rendering Techniques | 181

Rendering Fleshtones	182
Gouache	184
Mixing Colors for Watercolor	185
Rendering Fabrics in Watercolor	186
Reducing a Print	188
Finished versus Partial Rendering	190
Fabric Practice Templates	192
Color Testing	194
Color Nuances	196
Stripes	198
Checks, Gingham, and Plaids	200
Geometric Patterns	202

Fall Fabrics	204
Animal Prints	208
Fashion Designer Color Challenges	210
André Courrèges	211
Emilio Pucci/Carolina Herrera	212
Rudi Gernreich	213
Geoffrey Beene/James Galanos	214
Arnold Scaasi	215

Guest Artists

Raya Clements	216
Eduarda Salmi Pereira	218

CHAPTER 8 High-End Rendering Techniques | 223

Sketching Ruffles	224
Sketching Cascades	226
Sketching Cowls	228
Sketching Smocking and Shirring	229
Gathers, Gores, Cowl Drape, and Pintucks	230
Changing Proportions	232
Bridal Looks	234
Bridal Trains	236
Dress and Gown Flats	238
Drape and Volume	240
Luxe Fabric Rendering	244
Black Fabric Rendering	246
Beading, Satin, Chiffon, Crystal Pleating, and Tulle	250
Feathers, Fringe, and Lace	252

Guest Artists

Elizabeth Kennedy	254
Yuen Chi Lo	256
Carmen Chen Wu	260

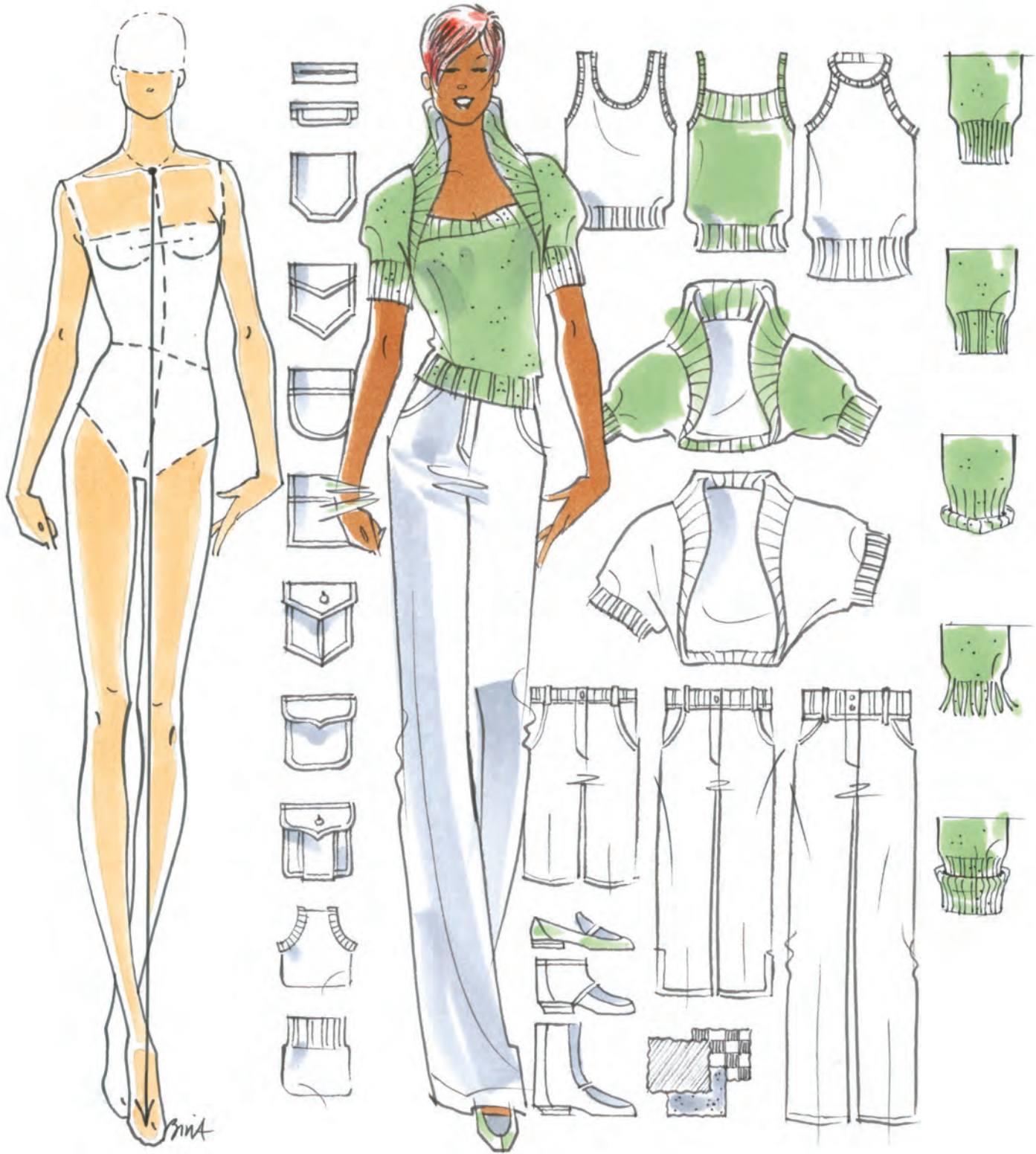
CHAPTER 9 Drawing Knits | 265

Knit Essentials	266
Knitwear Flats	268
Basic Knit Stitches	270
Repeat Patterns	272
Cables and Combinations	276
Complex Knits	278
WWD Photo Reference	282

Guest Artists

Anthony Manfredonia	284
Jodie Lau	286
Christina Kwon	288
Joseph Singh	290
Jose "Juni" Salgado	292

CHAPTER 10			
Design Focus and Layout	295		
Design Direction	296		
Attitude in a Pose	298		
Design Emphasis	300		
Stylization for Designers	302		
Design Objectives	304		
Design Journal Pages	308		
Design Journal Thumbnail Sketches	310		
WWD Designer Fitting Photos	311		
Maximizing Design Impact	312		
Composition Direction	314		
Grouping Figures	316		
Layout or Line Up	320		
Guest Artists			
Julian Guthrie	324		
CHAPTER 11			
Drawing Men	329		
Menswear Figure Basics	330		
Proportions for Menswear Figures	334		
Runway Poses for Men	336		
Elongation for Menswear	338		
Drawing Men's Legs	340		
Drawing Men's Arms and Hands	342		
Drawing Men's Heads	344		
Drawing Men's Hair	345		
Clothing the Male Figure	346		
Menswear Pants	348		
Menswear Tops	350		
Sketching a Suit	352		
Menswear Flats	354		
Design Journal Roughs	358		
Marker Rendering for Menswear	360		
Fashion Runway and Showroom Poses	362		
Guest Artists			
Sascha Flowers	366		
Neha Bhatia	368		
Matthew Conmy	370		
Julian Guthrie	372		
Early Menswear Illustrations: 1900 to 1930	374		
CHAPTER 12			
Drawing Children	377		
Children's Age Groups	378		
Childrenswear Proportions	380		
Infant	381		
Toddler	382		
Younger Child	383		
Child	384		
Tween Boy	385		
Tween to Teen	386		
Teen Boy	387		
Drawing Children's Heads	388		
Drawing Children's Arms and Hands	390		
Drawing Children's Legs and Feet	392		
Design Roughs for Childrenswear	394		
Rendering Childrenswear	396		
Flats for Children	398		
Guest Artists			
Eri Mikami	400		
Serena Chang	402		
Callista Wolff	404		
Anika Sushil Gupta	406		
Early Childrenswear Illustrations: 1920 to 1930	408		
CHAPTER 13			
Accessories	411		
Jewelry Croquis	412		
Jewelry Templates	414		
Sunglasses	416		
Hats and Gloves	418		
Drawing Men's Hats	420		
Drawing Women's Hats	421		
Belts	422		
Hardware for Belts and Bags	423		
Handbags and Purses	424		
Shoes	425		
Footwear Designer Roughs	426		
Sporty Shoes	428		
Guest Artists			
LaToya Leflore	430		
Jason Buchanon	432		
Julian Guthrie	434		
Malinda Franklin	436		
Felice DaCosta	438		
Early Accessories Illustrations: 1950s	440		
FASHION ARCHIVE	443		
Credits	475		
Index	477		



Preface

The sixth edition of *Fashion Sketchbook* is in full color. It is completely revised, with updated drawing instructions and new images in every chapter. Many of the photos are *Women's Wear Daily* fashion runway and showroom photos that inform and maximize lesson goals. The photos will inspire as well as fuel your fashion illustrations, with a stronger connection to the fashion design studio or classroom experience. The goal is to accelerate comprehension, application, and diversification of your drawing skills.

Most chapters are infused with *WWD* photographs of design silhouettes, fabric examples, or muslin shapes for greater reference value. Color rendering, now integrated throughout the textbook, includes photographic examples of current designer reference with more in-depth, mixed media illustration techniques to explore. The first two chapters, on basic figure drawing, have been expanded with trendier, elongated fashion forms. Chapter Three, Model Drawing, in all new layouts, now reflects your classroom experience, with more figure analysis and new runway poses. The fashion heads chapter provides more concise sketching methods and new *WWD* fashion faces to draw. The chapters on fashion design garment detail incorporate all of the previous edition's successful sketching techniques but now have been updated to include *WWD* pictorial reference that supplements your designer image research. Chapter Seven, with a full component of *WWD* images, focuses on specific types of fabrics matched to their colored pencil and marker rendering solutions. The menswear and childrenswear chapters, both updated, have been revised to offer more stylistic sketching options. The chapter on flats and specs has been changed to create a broader base of more detailed drawing instructions. This textbook's unique appendix, containing more than 400 garment and accessory references for fashion nomenclature, has been updated and (drawing) Problem Spots has been completely redone to reflect new sketching issues. Throughout this sixth edition, there are over a dozen new guest artist spreads, which serve as guides and goals for all of your drawing skills. A DVD is also included. There are six video segments that demonstrate mixed media rendering techniques. It provides a broader platform to help you fully develop your fashion design illustrations.

What can be more fun than drawing for a living? The more I know about fashion, the more I want to sketch. I approach drawing and teaching, in this ever-changing field of expertise, with the same enthusiasm as my first day in class. I was thrilled then and feel the same sense of excitement today. I love my career choice. I can't imagine ever being bored by my job. Drawing for me is as important as breathing—it's that vital to my being. I sincerely hope and encourage you to feel the same way about your career. Enjoy each page, and every moment of learning, reach for your full potential, and believe in your talent as much as I do and did to create this sixth edition.

Acknowledgments

My revisions for this sixth edition were extensive. So much hard work, time, and talent have gone into this book's success and for that I thank the entire creative and sales teams at Fairchild Books. Appreciation, applause, and accolades to Jackie, Sarah, Liz, Amy, and Carly. Their time, talent, and tenacity in making all things possible for this edition were amazing. This sincere thanks includes Beth, Avital, and Katie for their talents and teamwork. More thanks to all of the gracious designers, photographers, and exquisite models whose work here will inspire so many future fashion talents. Special thanks to Felicia DaCosta for her insight, for beautiful knit samples, and for coordinating the guest artists. I am very grateful to Joseph Pescatore for the exquisite muslin samples and the fashion shoot of the heritage designer garments. I thank all of the talented fashion designers whose motivating design illustrations are featured in this book, encouraging the next generation and helping them to develop their style and potential. Thanks to all of this book's reviewers for their generous support and suggestions. To my colleagues and students I offer special thanks. It is always an honor to work with you.

Tools & Equipment Hints

Paper

The variety in paper is at once wonderful and daunting. You have to read the covers of the pads carefully to find out what kind of paper it is. Most regular sketching papers come in two surfaces: “vellum,” which is slightly rough, and “plate,” which is smooth. They perform differently, so test each kind to find out what works for you. Smooth paper can be fast to sketch on and is great when working with pens. Rougher paper is slower and its surface is great for pencil. Marker papers come in varying degrees of transparency, whiteness, and workability. You need to try out at least two separate brands and then test strip your markers on them. Always use the top or front of the paper because the back of it will probably perform differently. Watercolor papers come in pads or in single sheets. For fashion use, the watercolor paper with a slightly pebbled surface, as opposed to the very rough surface, works better. Rough papers are too “thirsty” and take too long to paint.

Tracing Paper

As with other paper, each paper company makes unique tracing paper. Some are more transparent than others; they can also vary in thickness. A few varieties are quite smooth and can handle all media; others, of lesser quality, will not stand up to extensive use. Most tracing paper is used as a cover for your work or as a preliminary test run for conceptual planning. All tracing paper is limited in use except for its see-through abilities. It is also great for corrections and useful as overlays on a sketch.

Graphite/Ebony Pencils

Graphite pencils look like regular writing pencils that are sheathed in wood. Ebony pencils can be all lead with just a plastic coating. The difference is that these drawing pencils come in hard or soft leads that vary from H for hard to B for soft. You will need to test these leads to see how light the Hs are and how dark the Bs are. All of these leads are delicate, however. If you drop them, the lead in the wood casing can crack and will be difficult to sharpen because the lead will continue to break all the way down the shaft of the pencil. There are also mechanical pencils. These are holders into which you place leads, which you buy separately. Again, these leads come in H (hard) and B (soft) designations.

Colored Pencils

There are three types that you will need: (1) Those that have hard leads; (2) the kind that have soft leads; and (3) the type that are water-color based. As a rule, the thicker the lead in the pencil, the softer and darker the pencil will be. Harder leads in the pencil will give you a crisper line quality. Watercolor pencils fall in between hard and soft leads. You want to learn control techniques for each type of pencil because they can perform very differently in the rendering process.

Pens

Pens come in as many types of points or nibs as markers do. There are fine, chiseled, broad, and medium. Some have felt tips, while others have metal or plastic tips. Some are supposed to be waterproof or permanent, which means that they will not run or bleed when you use them with other media. Be skeptical and always test the limits of your pens.

Brush Pens

These are pens with a tip similar to a brush—a paintbrush. Some brush pens come in different-width tips which are equal to a #2- or a #7-size paintbrush. In addition to black, they also come in colors. Test the black brush pens because some of them have a reddish cast while others tend to be more grayish than pure black.

Markers

There are many different types of markers. Each manufacturer uses different chemicals that act as the coloring agent. Before you buy any marker, test it to ensure that it is “wet”—not dried out—and to see if it can be used in conjunction with another brand of marker. Most markers are compatible. There are different options for refills, many types of points, and a vast array of colors. Some markers are toxic. Remember to always put the cap back on tightly after each use and keep markers out of the reach of children.

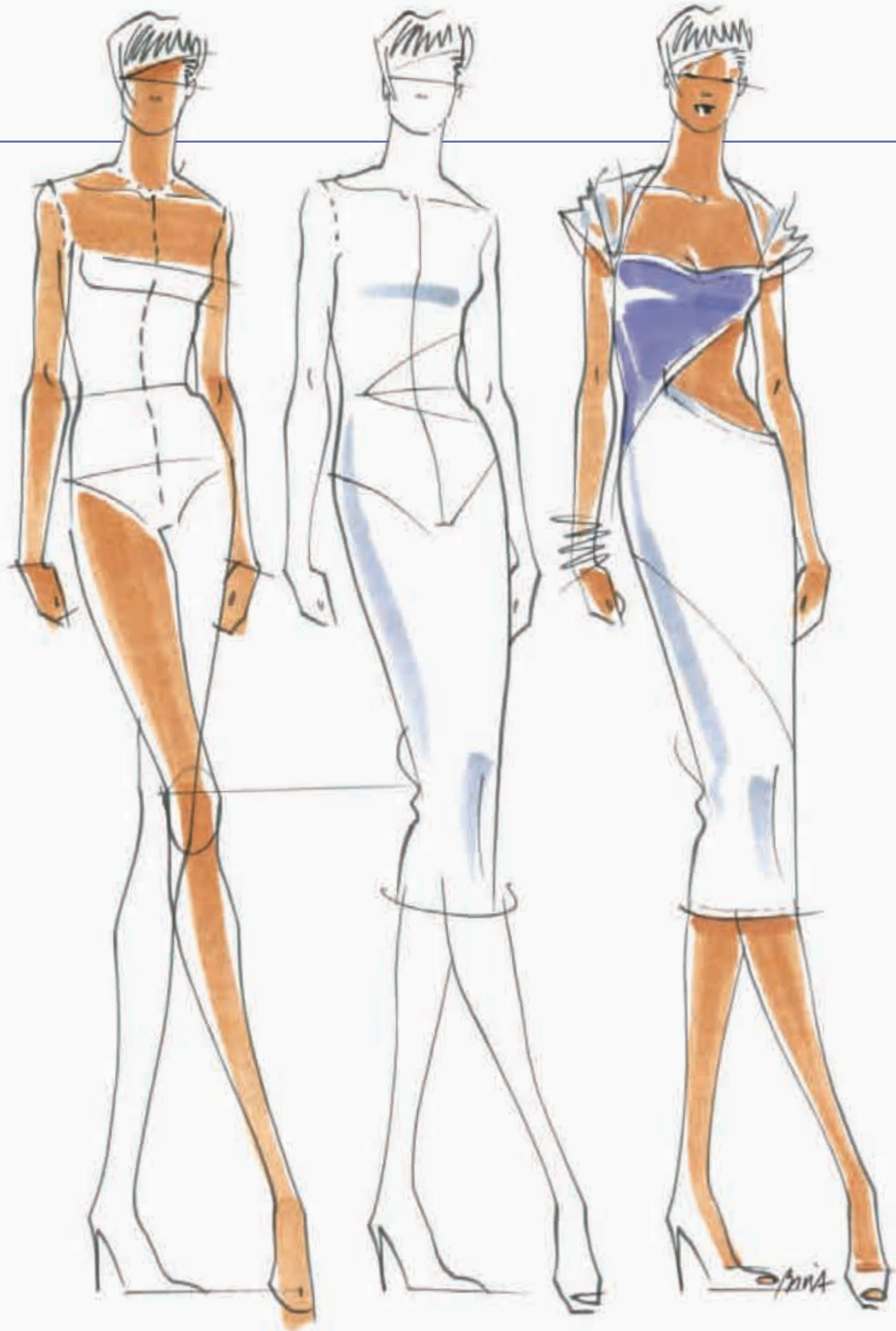
Water-based Paints

Both gouache and watercolors mix with water; gouache is opaque, while watercolor is transparent. These paints are used to create washes. Experiment with both types to find which will work for you. There is an incredible range of possibilities for using these paints, varying from intense to delicate for any single color. Practice blending the ratio of water to your paints slowly so you do not create bubbles. Gouache and watercolor paints are very different, but they can be used together in your rendering. Inks can be used, too. Inks are much brighter colors and work well in conjunction with watercolors.

Brushes

Brushes come in various sizes. They range roughly from size 0 to size 12. Beyond the size of their tips (which can be pointed or flat), you will notice they are available in different hairs or fibers. Some brushes are made with natural animal hairs. These are usually the best; they last the longest without becoming permanently stained or losing their shape. Find a brush that has body or resistance to pressure with just enough “give” to suit your needs. When you buy a good brush, always treat it well. Clean it after each use and stand it upright on its wooden base or lay it down on its side so the tip will not become bent.

FASHION SKETCHBOOK



5

Garments and Garment Details

In this chapter, after all of the figure work of the earlier chapters, the focus moves to clothing, dressing the figure in some of the staple fashion design details that show up every season. Basic sketching methods are used to help you design on the figure and to create some simple silhouettes. Garment detailing of necklines, collars, and cuffs will be incorporated into easy tops, pants, and skirts for faster drawing exercises. While dressing the figure from top to bottom typically is defined as a silhouette, this chapter will explore how to shift your focus from exterior shape to interior drape, making dressing the figure a more informative yet imaginative process.

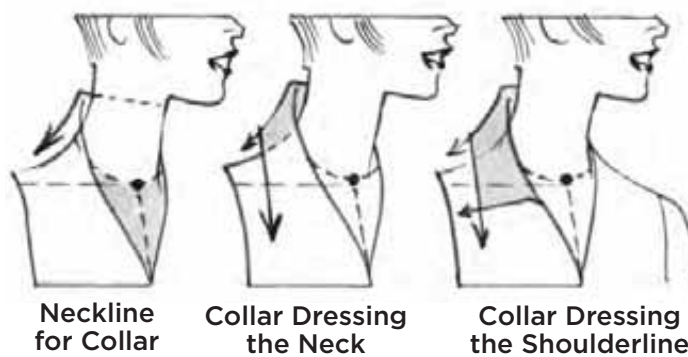
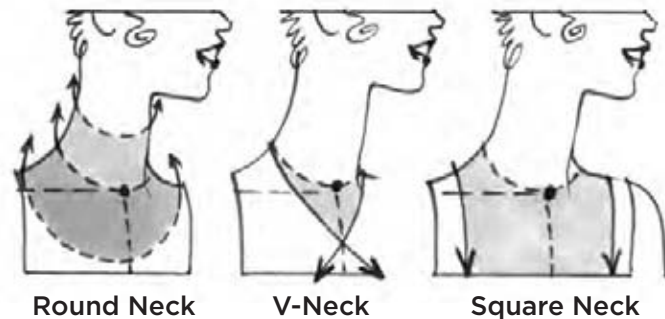
In this chapter, there is more fashion clothing in both studio muslins and *WWD* runway and studio photos to study and draw. You will learn how to sketch fabric in loose folds, precise pleats, or other basic garment details so that they fit contours of the body while presenting your design visions.

Research into almost any period of fashion or art history will turn up wonderful references that you can apply to your own illustration and design techniques for fashion. Almost any book on fashion decades will have plenty of archival illustration for you to find stylistic inspiration or to observe how other artists handled drawing or rendering clothing.

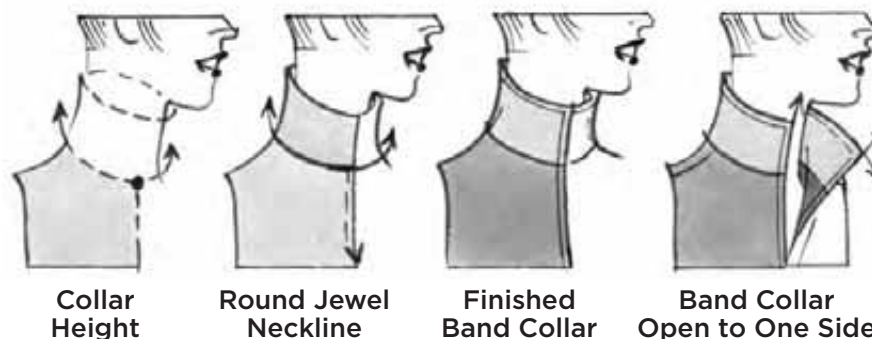
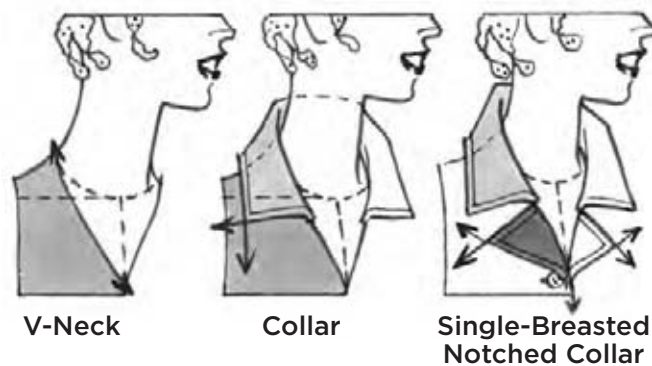
Sketching Necklines and Collars

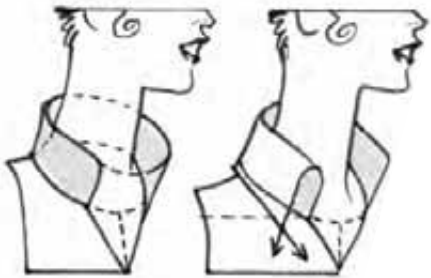
Necklines move above or below the base of the neck. They often follow the basic sewing lines on the torso. Collars are connected to the neckline, draped above or below the neck, set down on the shoulders or spread across the chest. To dress the neck, to draw and design necklines and collars, utilize the sewing lines on the torso as a guide. Collars sewn above the base of the neck usually follow the cylindrical form of the neck, reflecting the base of the neck's contour. Collars below the base of the neck usually follow the shoulderline angles.

Notched collars are full of design variety in their widths, cuts, and closure details. Most are based on a V-neckline, with a single- or double-breasted closure, as shown here.



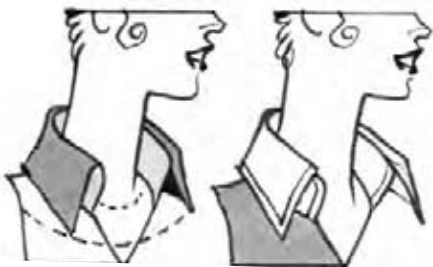
Band Collar





Band Collar

This is the inside structure or base for the spread or shirt collar.



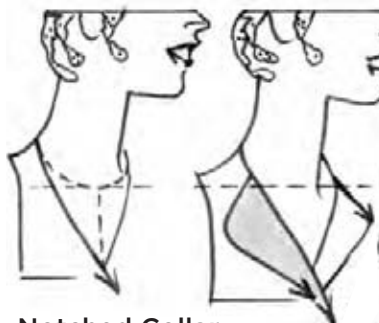
Spread or Shirt Collar

This collar has "wings" sewn on the band that help the collar stand up, away from the neck, to rest on the shoulderline.



Convertible Collar

Here part of the bodice, when open, appears to be part of the collar, folding over, until the bodice is closed.

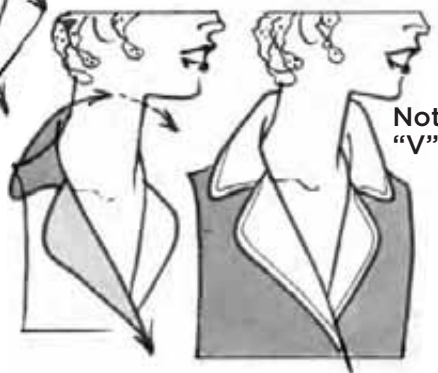


Notched Collar

The notch is the cutaway section of a single or two-part collar. The cutaway usually creates some form of a "V."

Lapels

This is the name given to the bottom portion of this type of collar when it is on a suit jacket or coat.



Notched "V"



Spread or Shirt Collar



Convertible Collar

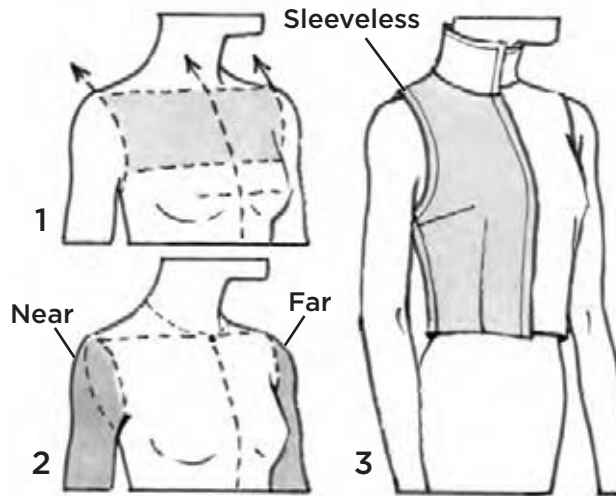


Notched Collar

Sketching Sleeves

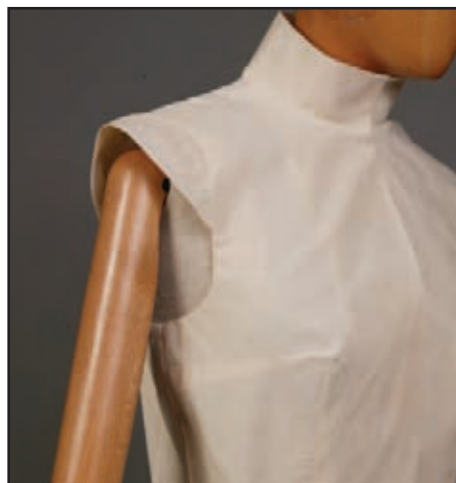


Inset Armhole

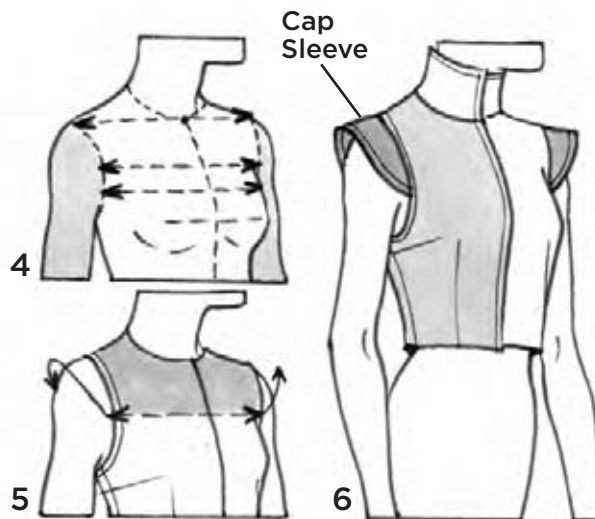


Without Sleeves

1. The armhole lines follow the curve of the center front.
2. Arm on the fur side is behind the chest. Arm on the near side is in front of the chest.
3. Matching armhole curves.



Cap Sleeve

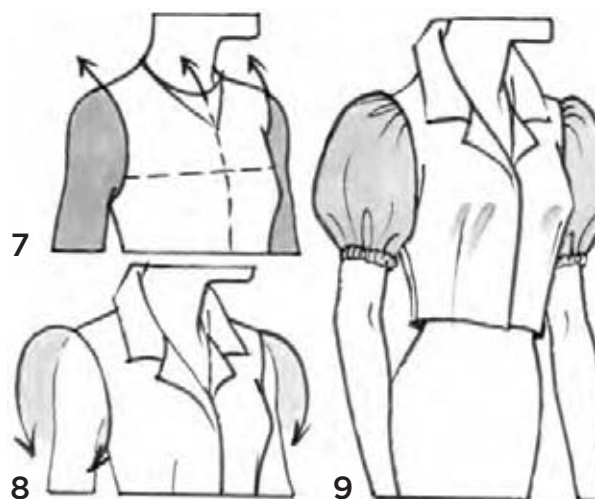


Cap Sleeve

4. Lines across the chest will help you even out the sleeve details.
5. Measure the depth of a cap sleeve, matching up the sleeves on both sides.
6. The angle on a cap sleeve is open. You can see up into it.



Puff Sleeve



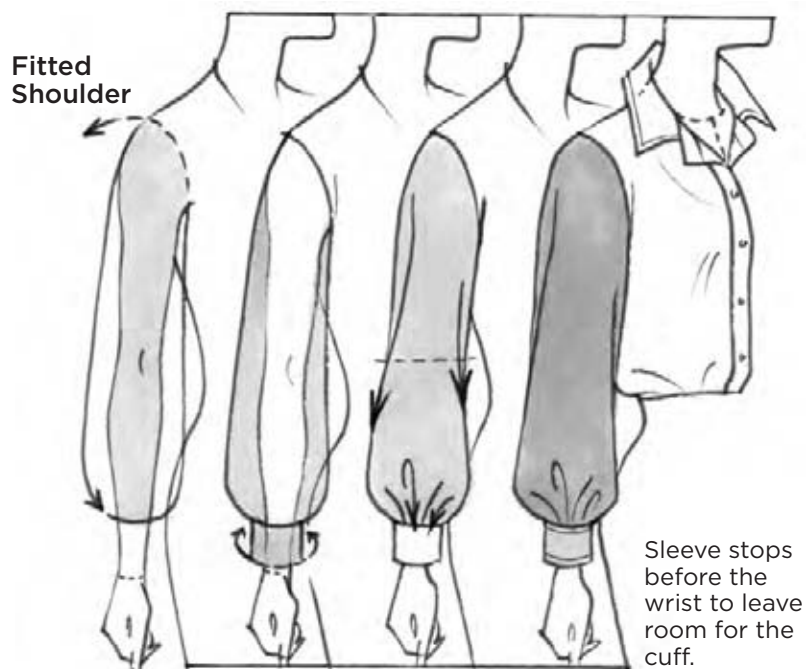
Puff Sleeve

7. The contour of the armhole follows the contour direction of center front.
8. A puff sleeve has volume. Get the outline to stand up, away from the arm.
9. The puff sleeve has gathers emanating from the armhole, the elastic casing, or both.



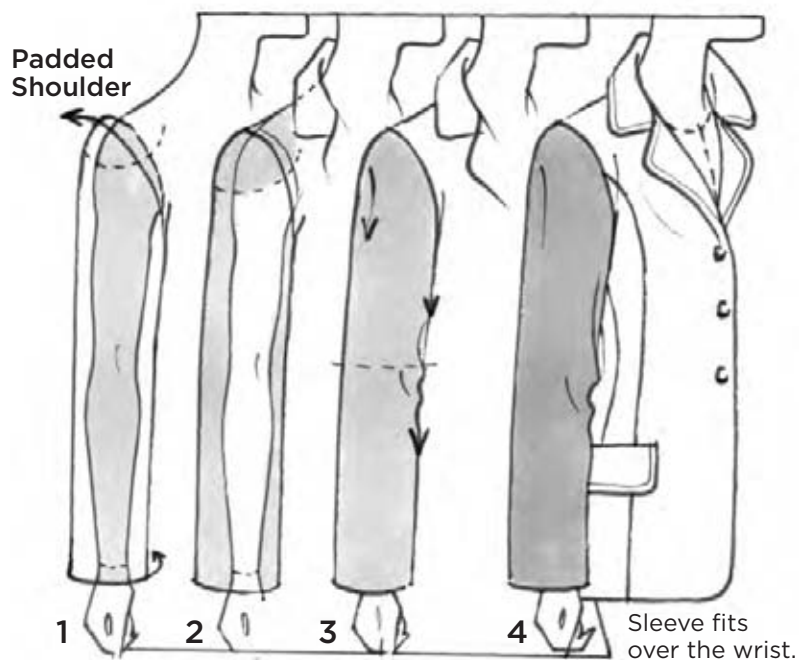
Bishop Sleeve on a Blouse

Sketching Sleeves on a Three-Quarter-Turned Pose with a Straight Arm



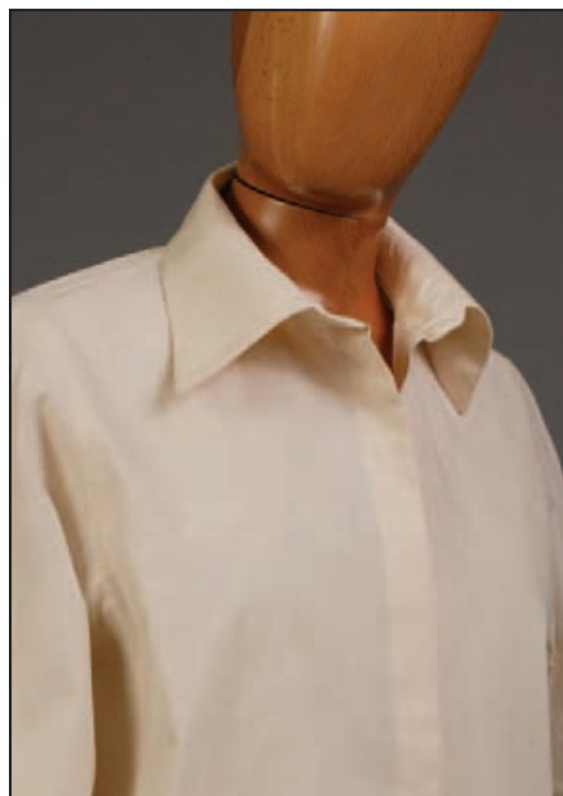
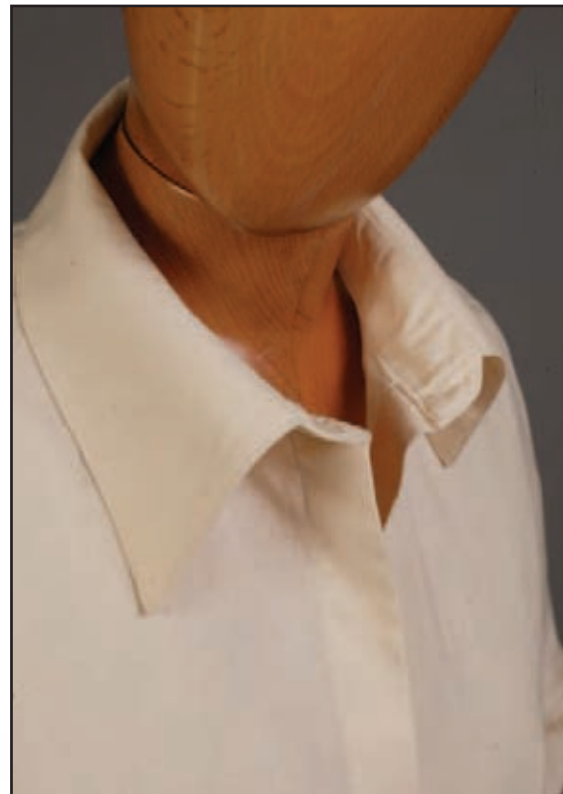
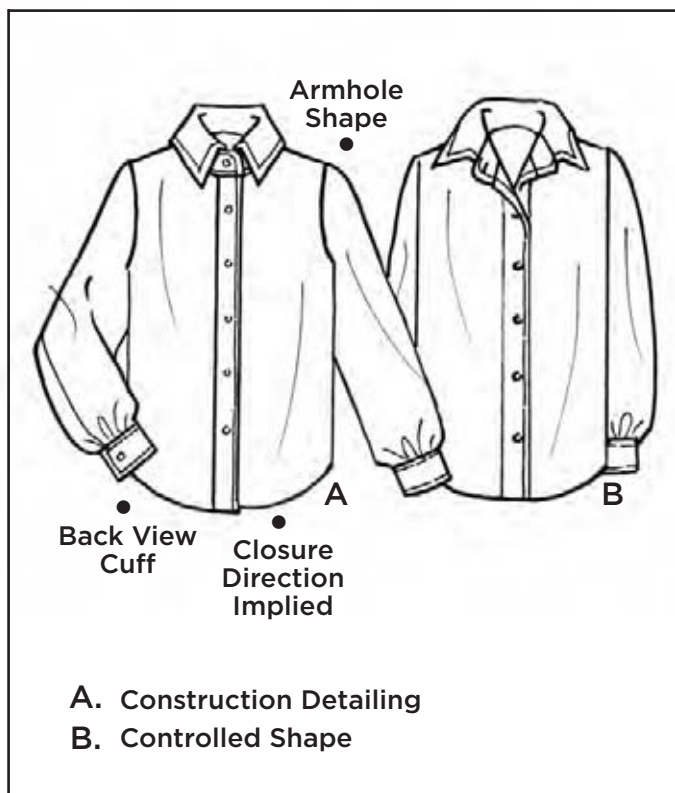
Full-Length Sleeve on a Blazer

1. The fit of the sleeve from its top to bottom.
2. The shape of the sleeve as it fits the arm.
3. The drape of the sleeve near the elbow.
4. Example of the finished illustration of this sleeve.



Sketching Blouses and Dresses

Illustrated on this spread is one of many approaches to dressing the figure in a blouse or a dress. It begins at the base of the neck, includes the waist, moving down to the hemline. It doesn't matter which side you start first (left or right) as long as you complete one area of definition before going on to the next. You can use the natural contours of the chest to get the blouse or dress to drape over the form if the fabric has any cling factors.



The sketching setups on the facing page illustrate how some of the sewing lines can help support the development of garment details on the figure. They also serve to define the areas of focus, like completing the bodice details before drawing the sleeves.

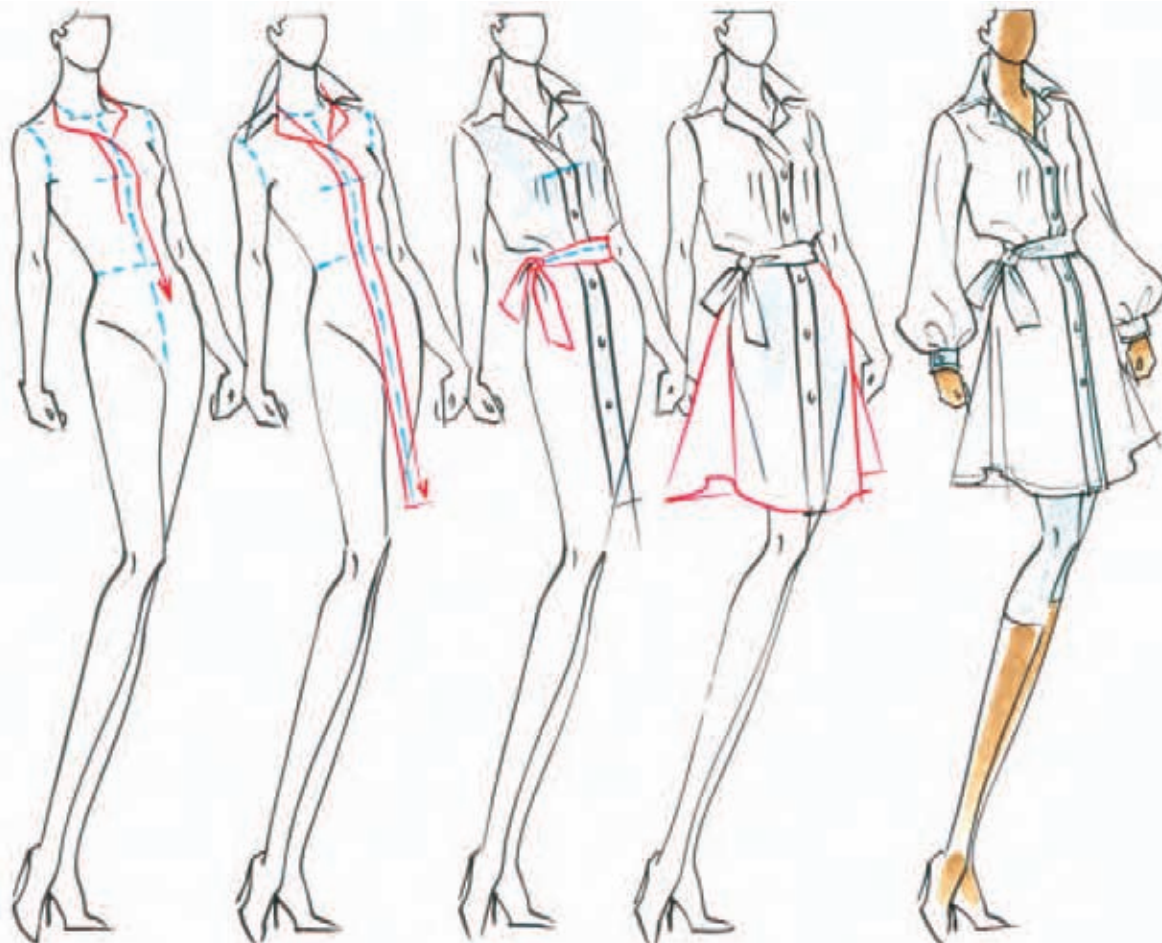
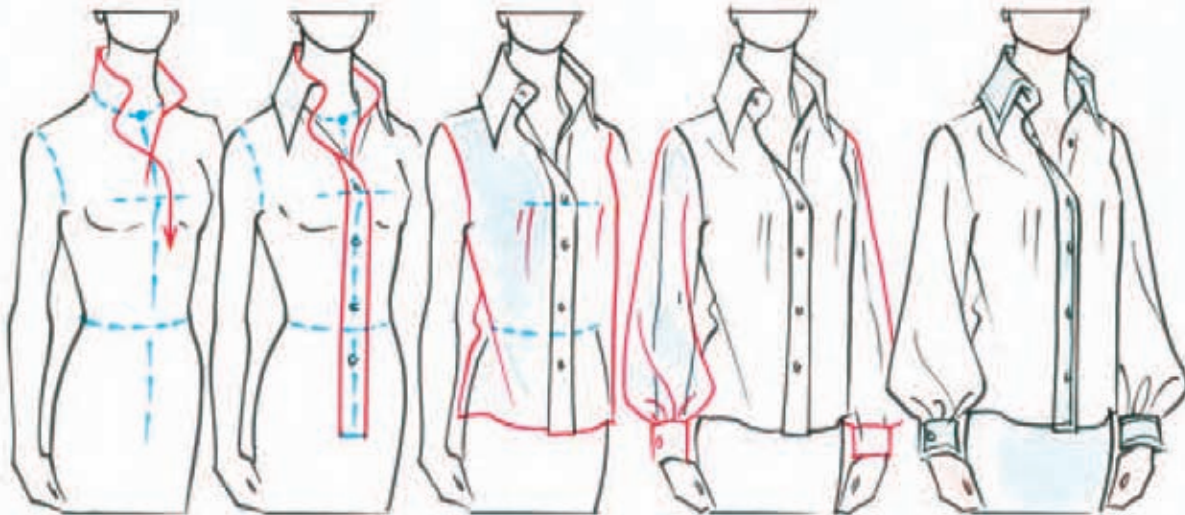
Collar and Button Packet • Bodice Shape • Sleeve and Cuff • Completed Sketch

Begin with the neckline or collar shapes.

Follow sewing line construction panel details.

Define the bodice—how wide or long the shape will be.

Finish sleeves—use drape lines to soften shapes.



Working with center front on a pose.

Planning details using construction sewing lines.

Defining shape for bodice and skirt of dress.

Completed sketch.

Sketching Skirts



Fashion Design Elongation:
Exaggerated leg length.

Flat Figure Template:
Realistic, equal leg length. See pants template.

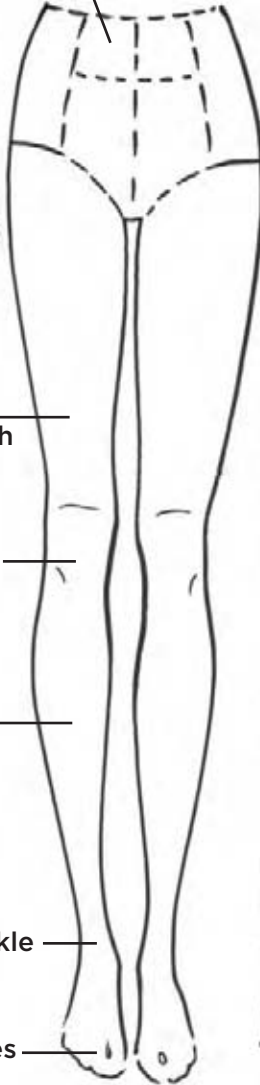
Mid-Thigh

Knee

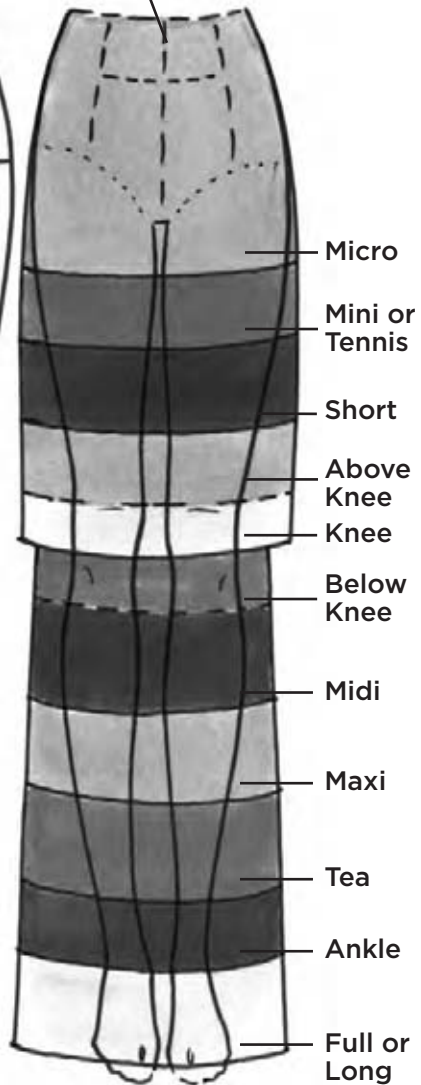
Mid-Calf

Ankle

Toes



On this diagram, each band of gray represents the hemline location, its name, and proportion in relationship to the legs.



Micro

Mini or Tennis

Short

Above Knee

Knee

Below Knee

Midi

Maxi

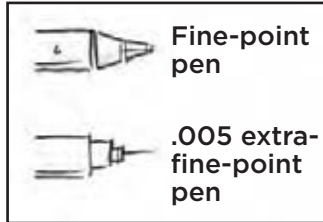
Tea

Ankle

Full or Long

Some drape or construction details are taken for granted and are too fine or tiny to illustrate on the dressed figure or in a flat. Here are a few things that can be done on your sketch.

Media



Line quality makes the difference in a seam; use completed lines for seams; use broken lines for stitching. Practice drawing all types of lines with your extra-fine and ultra-thin pens.

Line Qualities



Flat Fold Seam:
Jeans' Stitch



Kissing Zipper:
with Crossover Stitch



Trapunto Stitching:
Sometimes Padded
Channels



Top Stitching:
Seam to One Side



Vent:
Also Called a Slit

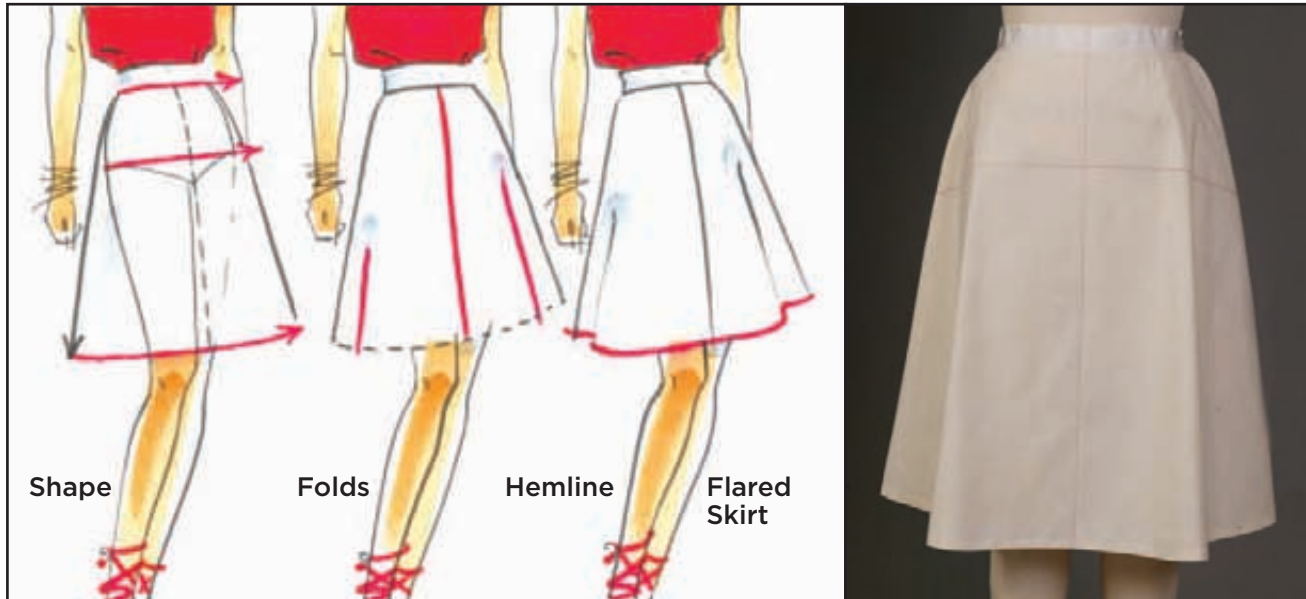


Pintucks:
Close Together,
Stitched Down

Sketching Flares and Gathers

The flared or gathered skirt folds and moves on the body in a random, free-form way in direct opposition to a pleated skirt, which has an organized, exact style. To emphasize the movement of a flared skirt, draw each fold a different size from the next one. The folds of a skirt on the figure should follow the flow of the pose. Notice the widest fold comes off the high hip. The smallest fold comes from the center, and a third midsize fold rests on the low hip side.

Flared Skirt

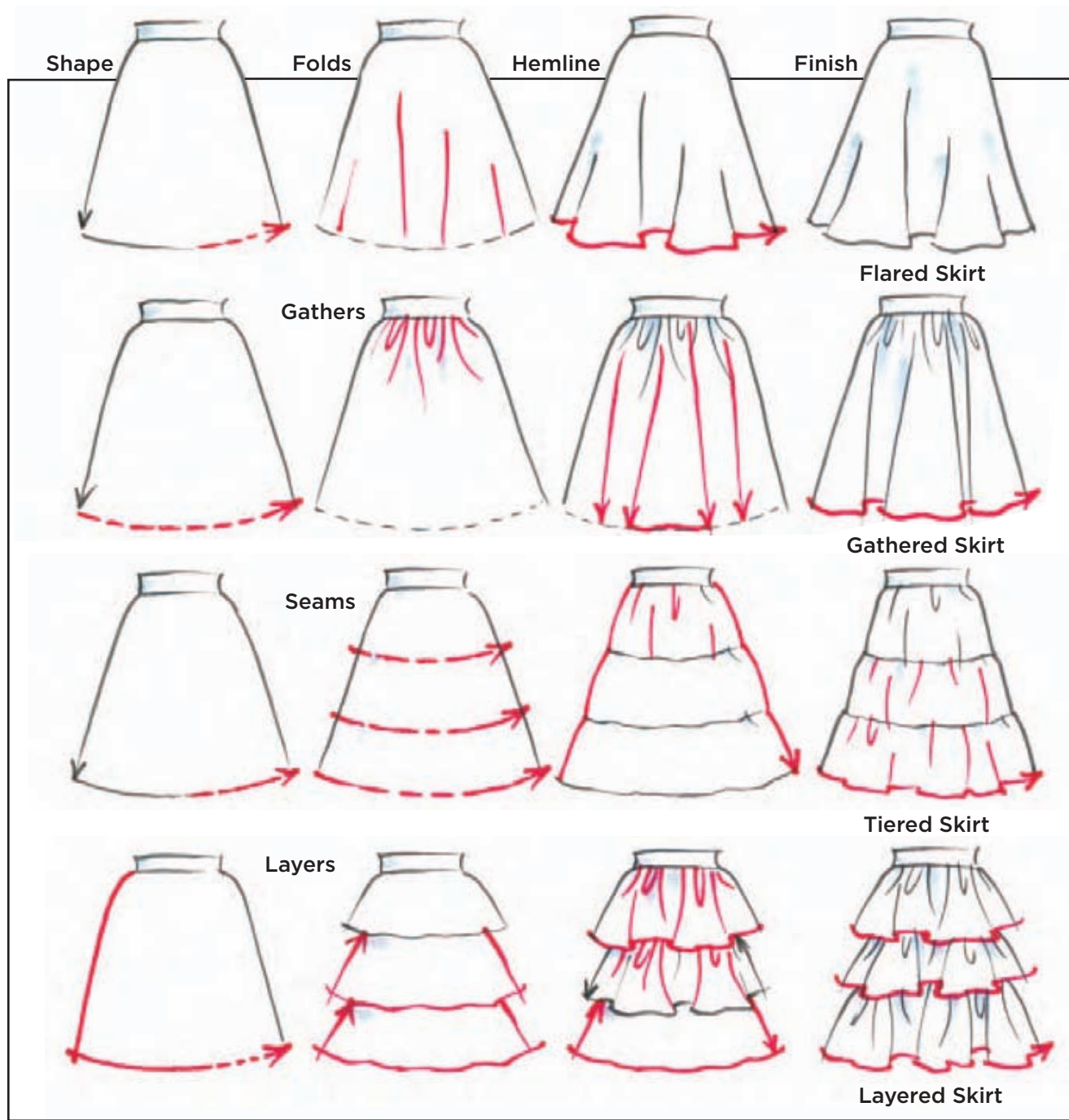
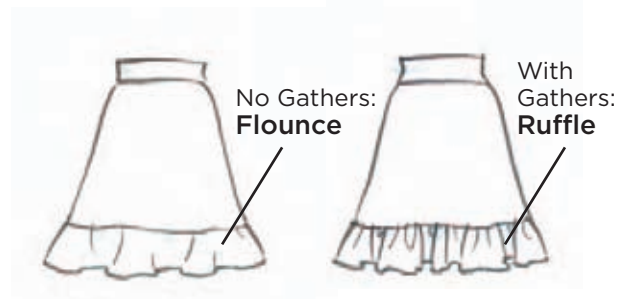
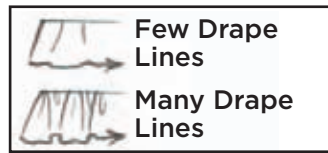


Notice that the fabric on the flared skirt lies flat against the hipline, while the fabric on the gathered skirt puffs up away from the hipline at the waistband.

Gathered Skirt



A flounce has a straight seam, with a few folds.
A ruffle has a gathered seam, with lots of folds.

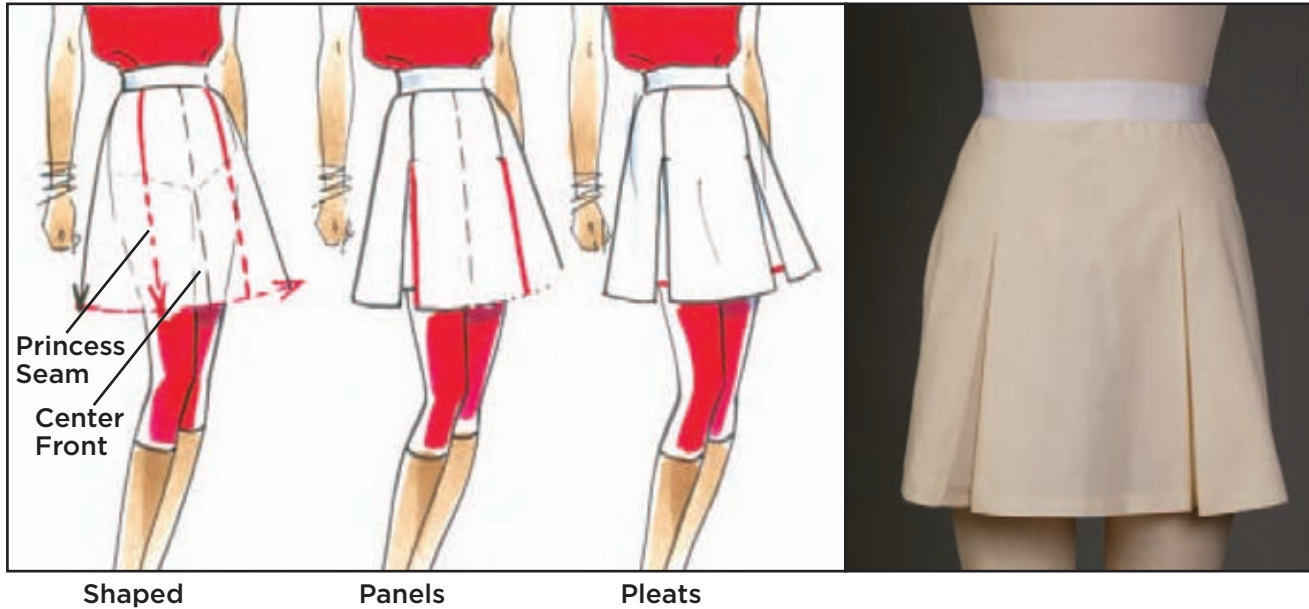


Notice that the rows on the tiered skirt are connected, while the rows on the layered skirts are separated.

Sketching Pleats

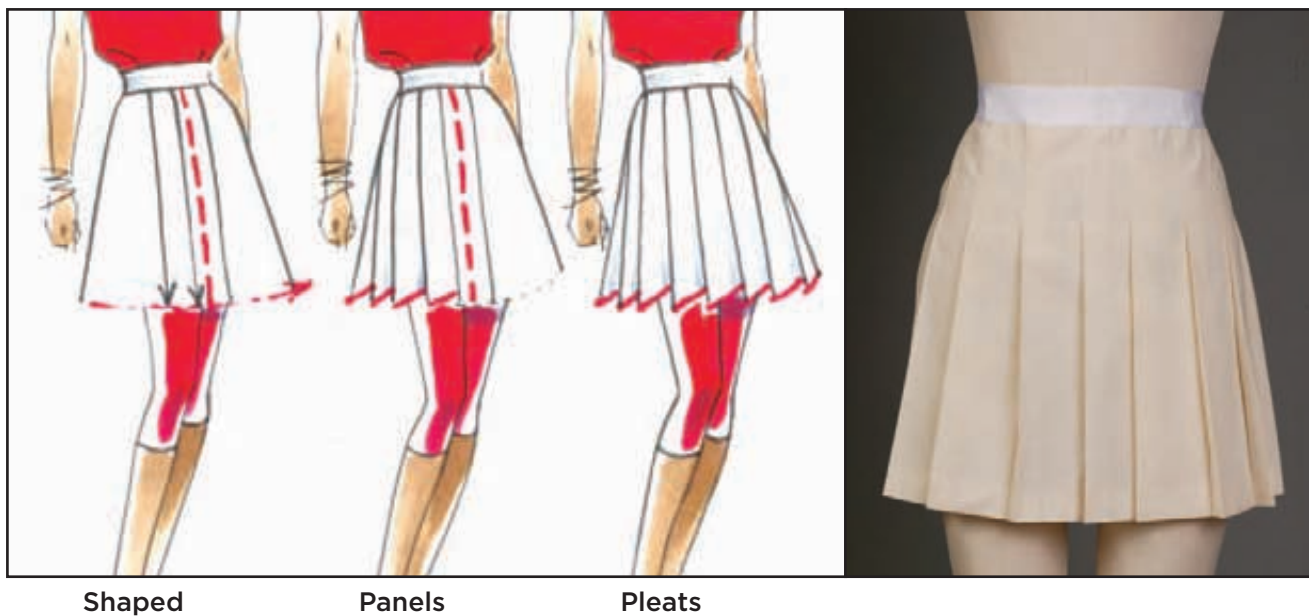
These pages demonstrate how to plan for drawing pleats. Each line on a pleated skirt usually has to match, unlike the folds in flares and gathers. Pleating is more regimented, organized, and systematic, regardless of fabric choice. This does not include engineered pleating in, for example, broomstick, mushroom, or crystal pleats.

Box Pleats



Follow the body center and princess seam lines illustrated here. Start building the pleats, using these lines as guides. It is easier to start in the middle and move out.

Side Pleats



Notice how the panels—the narrow rectangular shapes—appear to be a bit closer together at the waist. They widen toward the bottom of the hem, opening up to show the back or inside of the pleat.

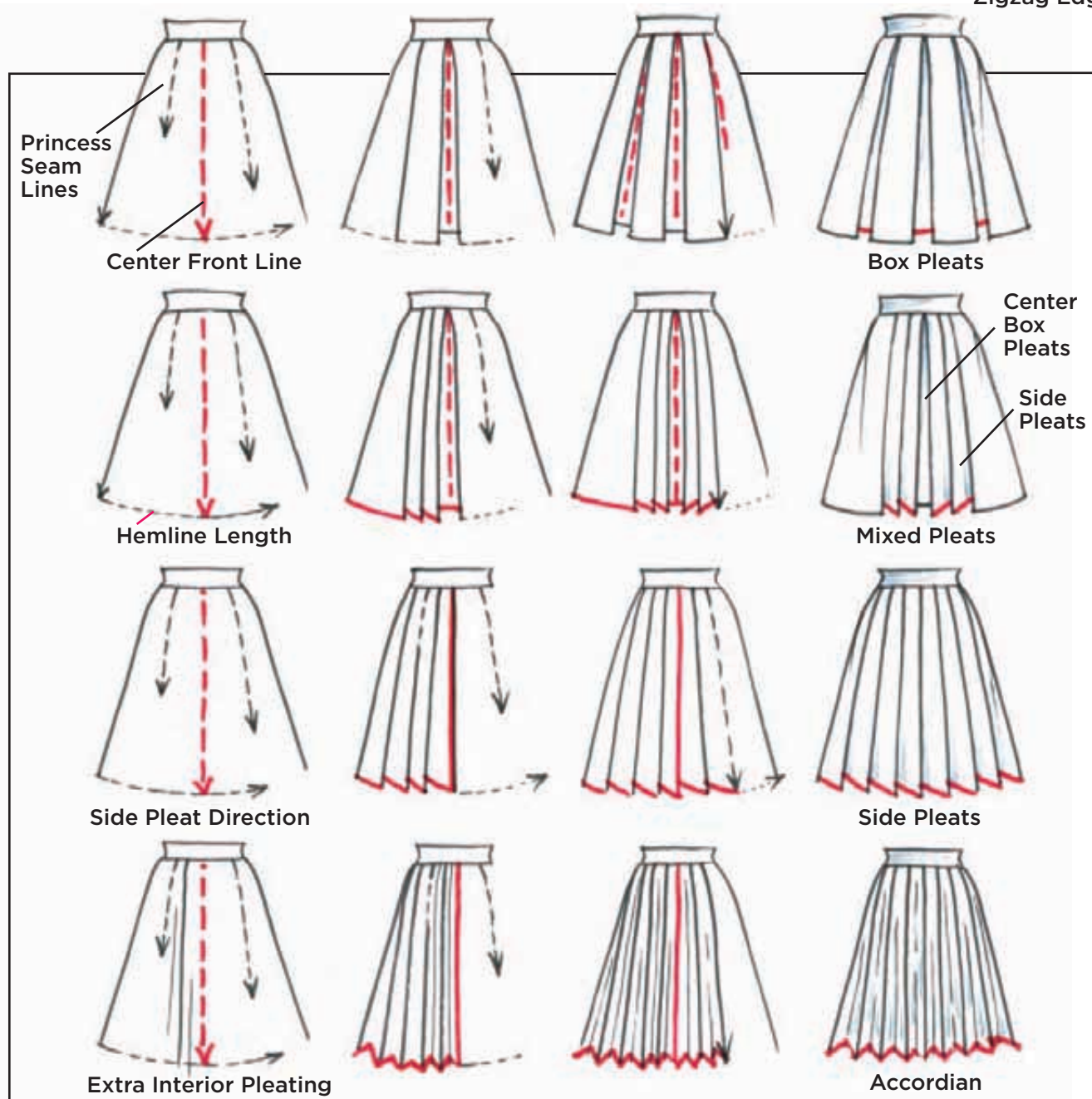
These three pleats break the rules, are drawn less regimented, and, like all pleats, can be done any size, anywhere on a garment.

Pleating

1. Mushroom
2. Broomstick
3. Accordion or Crystal



Hemlines

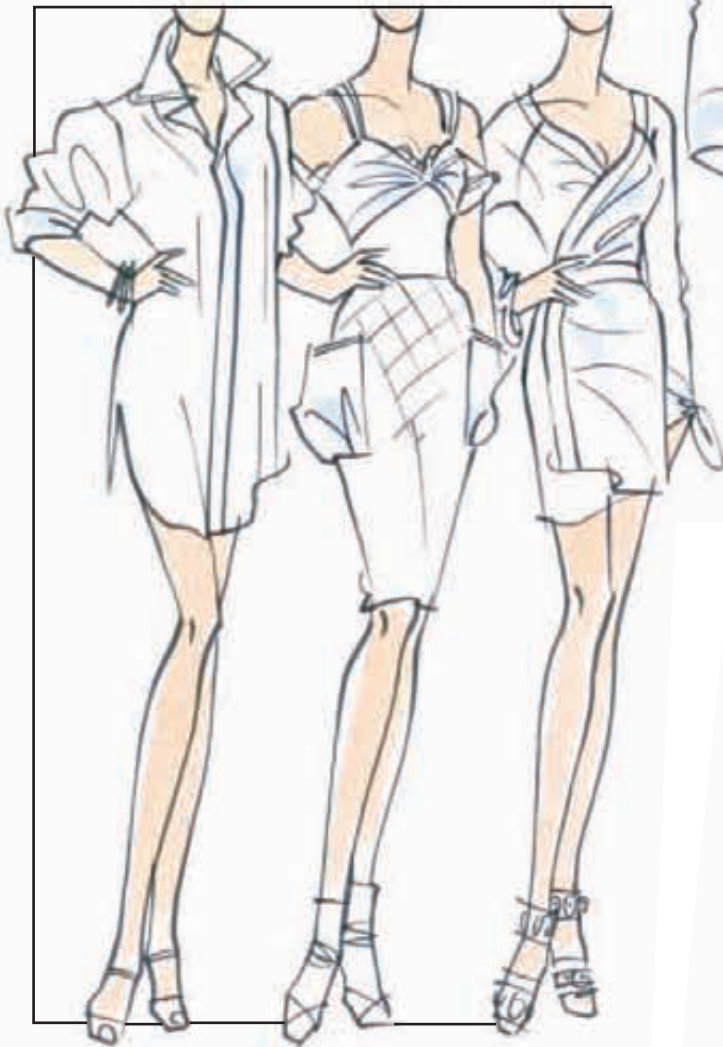


Notice the variety of pleated hems. Sketching the correct pleated hem is a critical component for expressing your design.

Blouses, Skirts, and Dresses

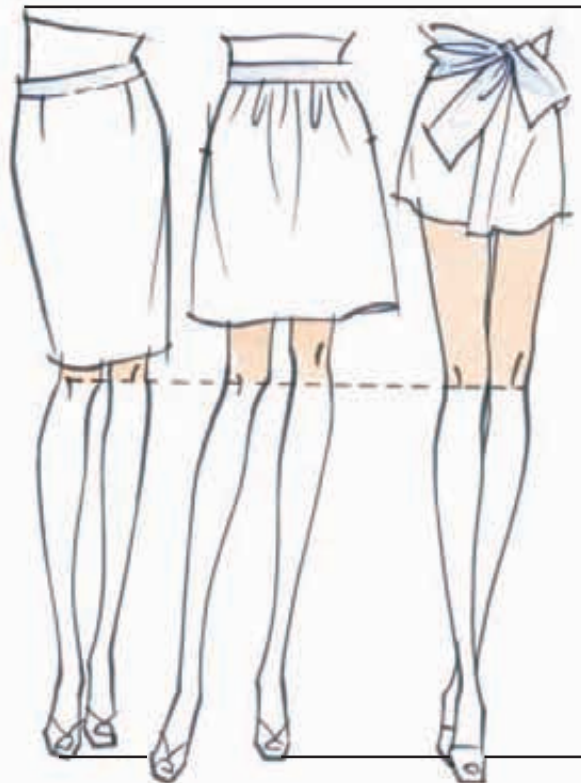
Blouses

- Neckline and Shouldering Focus
- Armhole and Center Front Details
- Sleeve and Cuff Shapes and Lengths
- Hemline Cut and Shaping



Skirts

- Waistline Fit and Drape
- Hipline Shape and Volume
- Pocket or Related Side Seam Focus
- Hemline's Relationship to Knees



Dresses

- Neckline and Shoulderline Focus
- Armhole and Sleeve Details
- Center Front or Back Closures
- Hemline Relationship to Knees



Giambattista
Valli



Dolce &
Gabbana



Isaac
Mizrahi



Ralph
Lauren



Dolce &
Gabbana

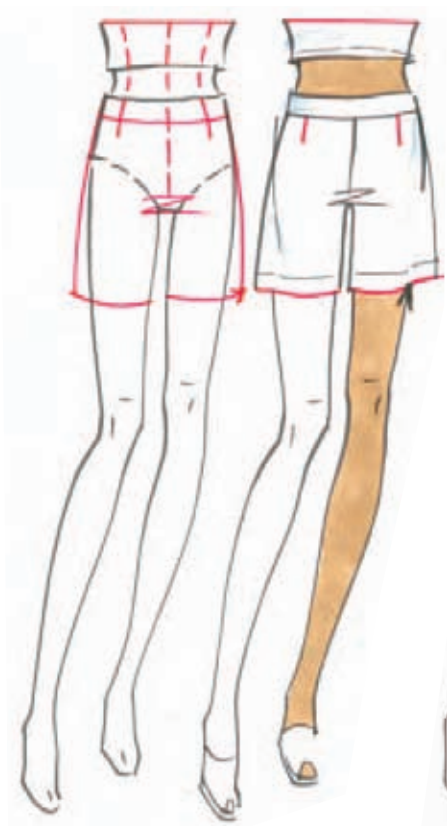


Blumarine

Sketching Pants



The examples here, shown from the waist to the ankle, focus on hemlines for the legs.



Shorts

For this garment the hemline length, from the thigh to the knee, will be important.



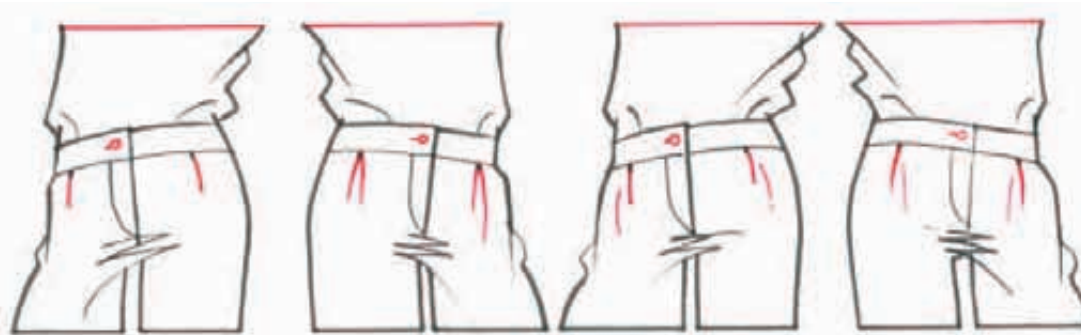
Capris

Here the hemline length has to show the spacing between calf to the ankle.



Bell-Bottom Pants

This hemline length has its own specific lengths from ankles to the toes (or shoe height).



Darts
Closed/Tailoring
does not open

Tucks
Open/release in
middle of its pinch

Pinch Pleats
Open/release
toward the outside

Pinch Pleats
Open/release
toward the inside



Paper Bag



Drawstring



Draped



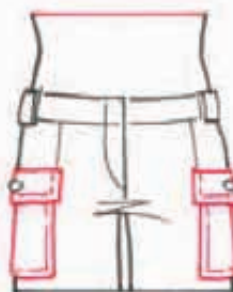
Yoke



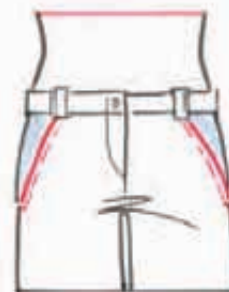
**Jeans, Western,
Continental**



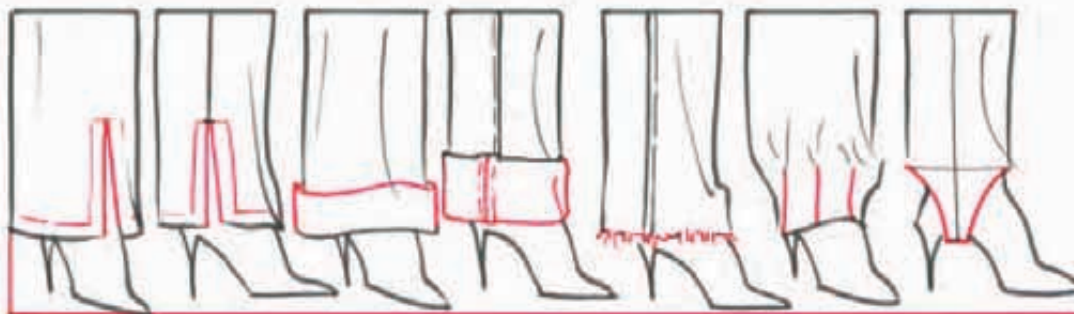
Inseam



Cargo



Slash



Split

Vent

Cuff

**Rolled-up
Cuff**

**Raw
Edged**

Pegged

Stirrup

Tailoring

Think about how anything fits at the waist. How is that "fit" created? Here are some examples.

Waistline Treatments

Here are a few design features for above, below, or at the waist to practice.

Pockets

Pockets often start by the princess seamlines, then swing over to the side seamline.

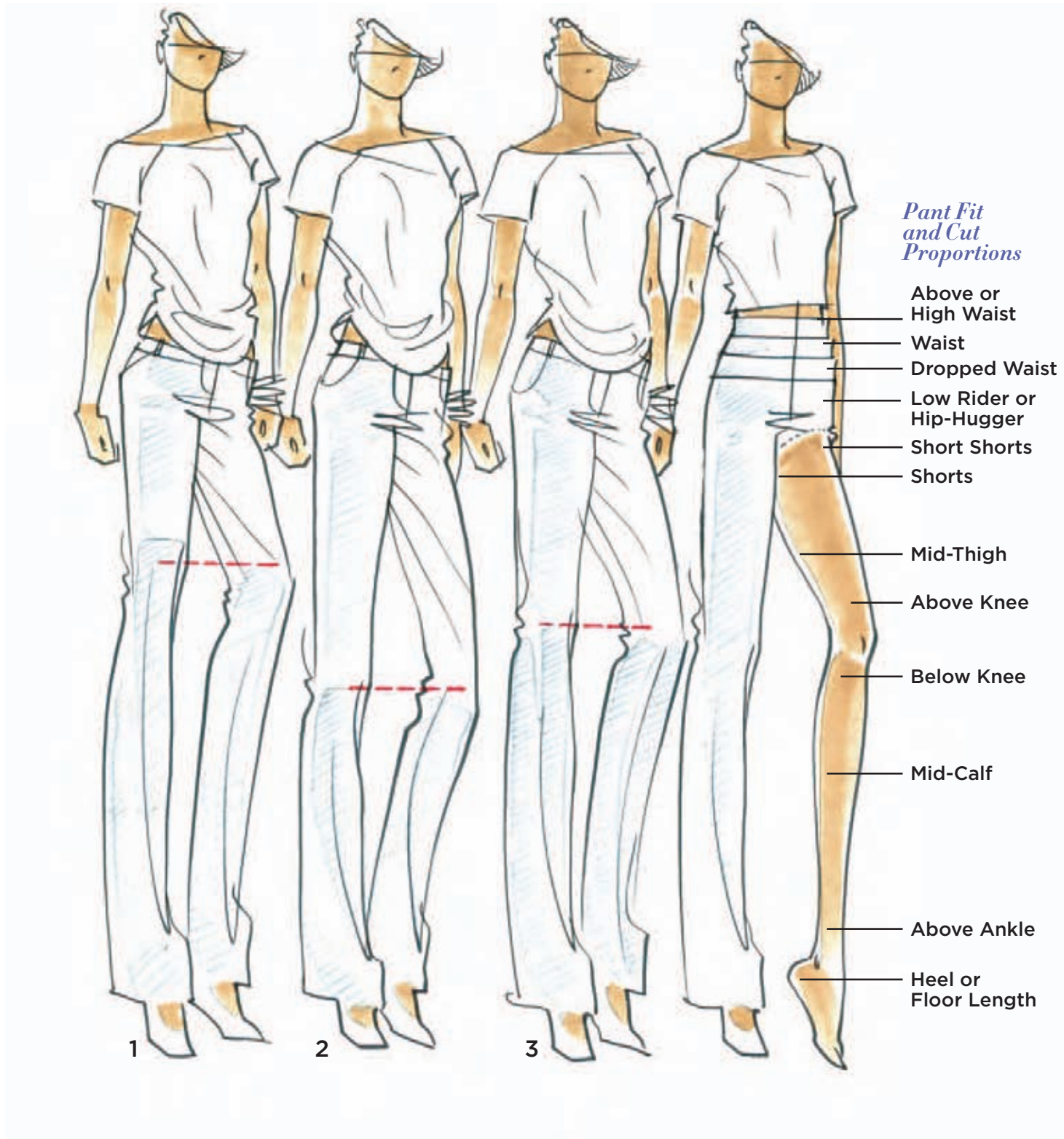
Hemline Treatments

Drawing hemlines, as they drape over the foot, usually includes sketching the shoe.

Drawing Pants

Here are some drawing issues that distract from your design silhouette focus:

1. Drawing knees too high up on the thigh can interfere with pocket shapes.
2. Drawing knees too low on the leg can throw off your figure proportions.
3. Knees drawn centered on the leg are never a problem with garment detailing.

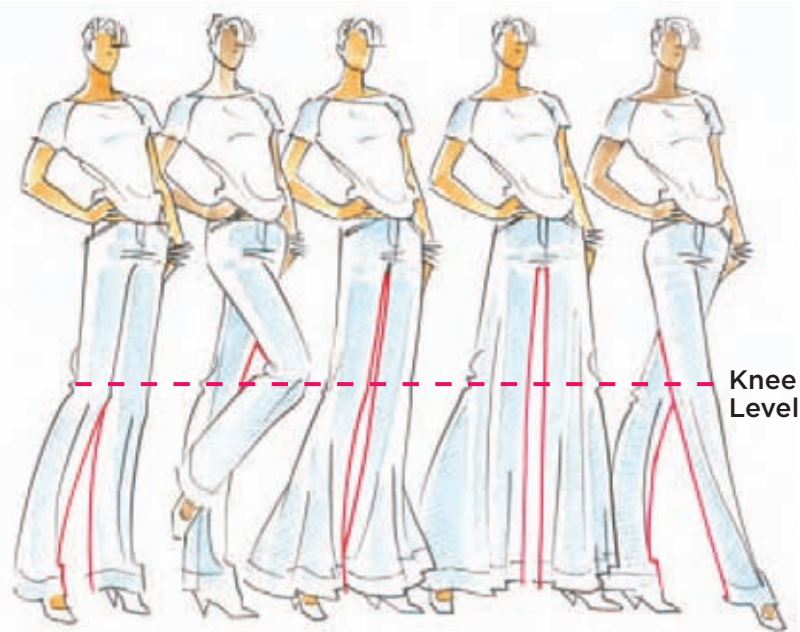


Knee Level

Keeping the crotch, knees, and leg lengths in your figure groupings matching makes it easier to read your garments' design proportions.

Posing Options

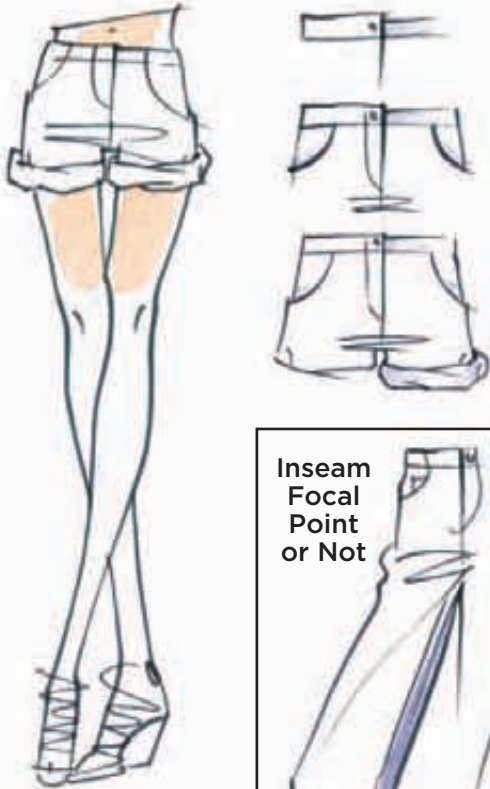
Below are some of the poses that can maximize the potential for your pants shapes and keep them from looking like long skirts.



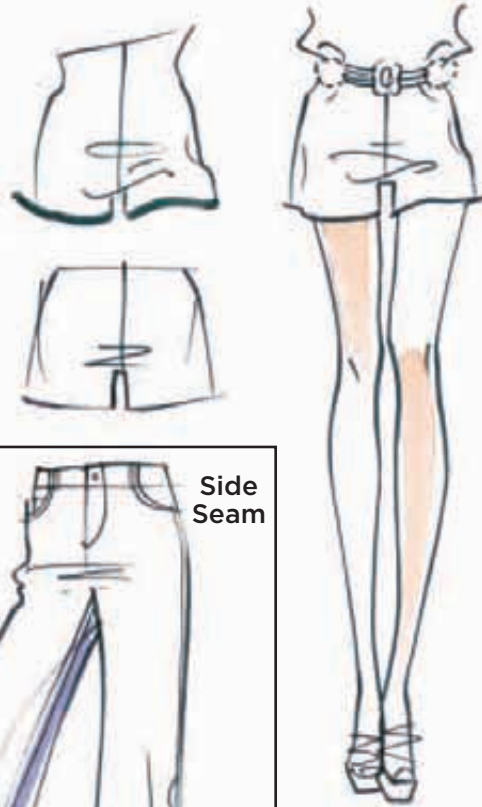
Poses that maximize pants design and emphasize pant legs shape

Shorts and Pants

Zipper Direction Can Change Only for Womenswear

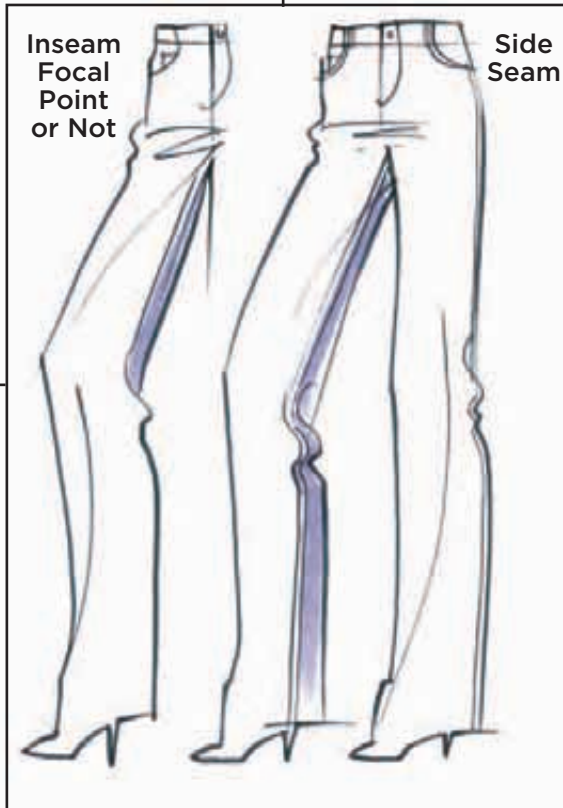


Hemline Roll for Walking Pose



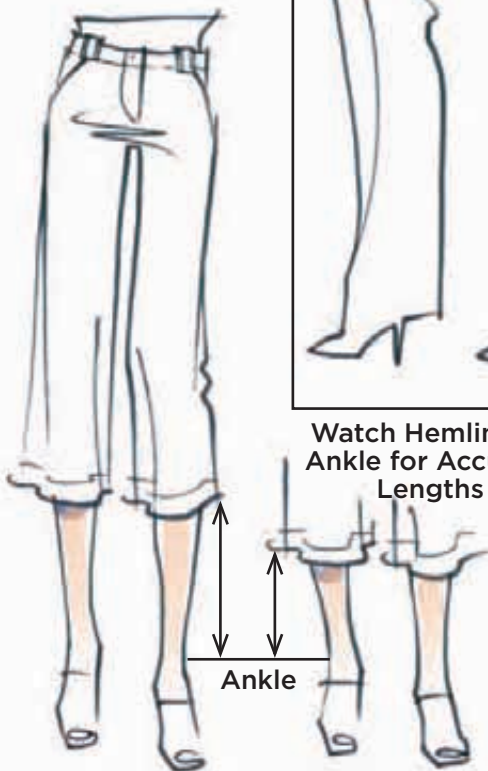
Inseam Focal Point or Not

Side Seam



Watch Hemline to Ankle for Accurate Lengths

Extra Fabric Crush or Long Hemline Detail



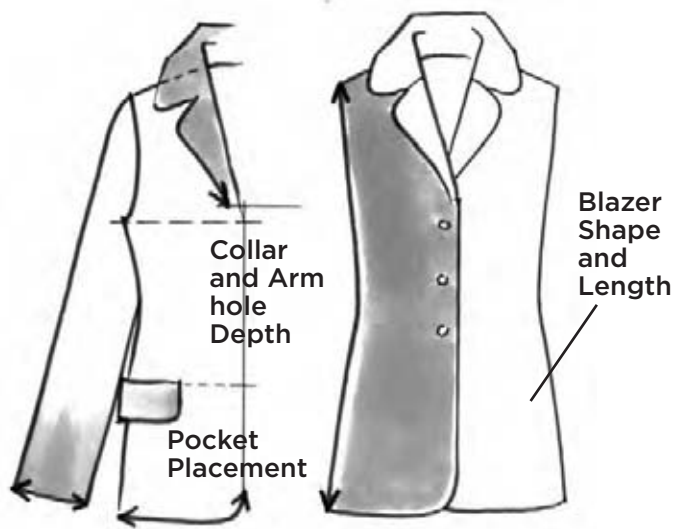
Ankle

Below Ankle



Sketching a Blazer

A blazer often fits closer to the form of a figure than a jacket or a coat does. To suggest this closer fit you need to choose an appropriate pose to dress the figure in that blazer. In your sketch, follow and utilize the angles in the torso to plan the tailored details in the design of the garment. There is a direct relationship between the shoulderline and drawing the points in your collar, which is also true for the hipline and the pocket points. The fit or shape of a blazer may depend on the fabric weight or volume.



Hemline Widths and Their Shapes

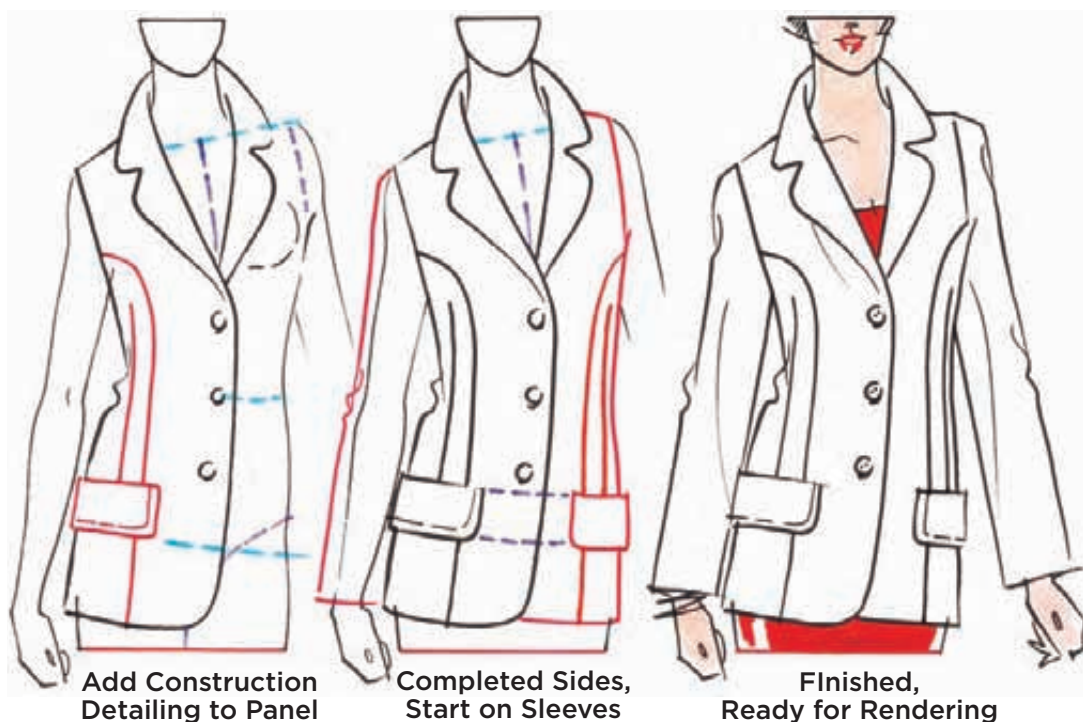
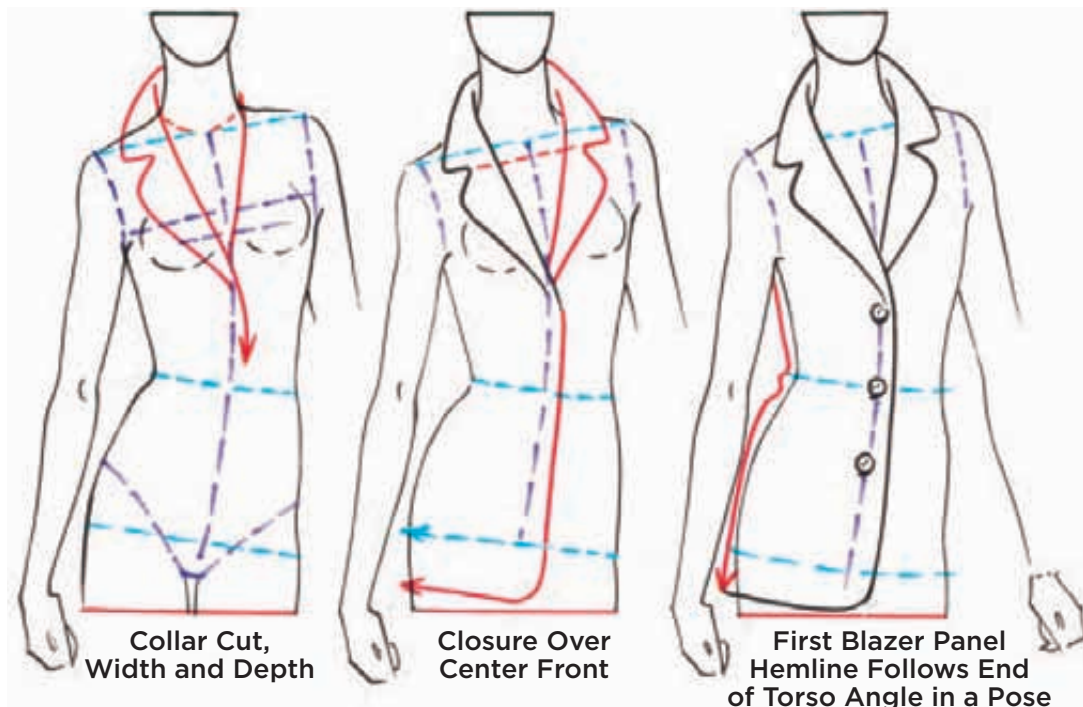


Flat Focus:
Construction
Detail

Flat Focus:
Shape and
Styling



Most blazers have a lining inside their sleeves, so the sleeve fits the arm like a crisp cylindrical shape, without too much cling. Blazers often have specific tailoring, darts, or seaming that usually falls between the side and princess seams.



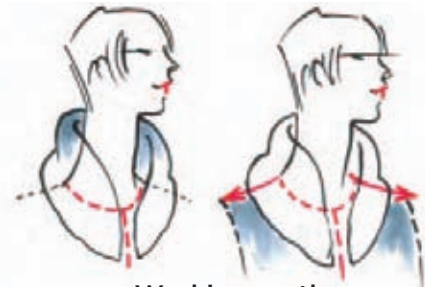
Drawing Jackets



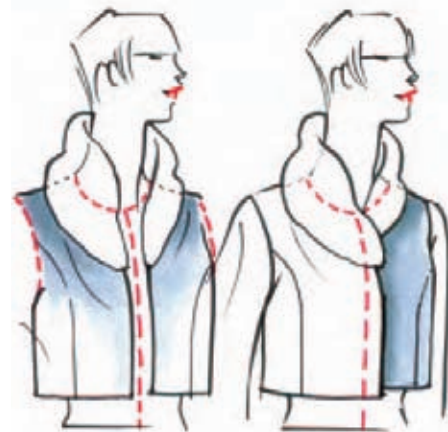
Below is an example of a short, cropped jacket with a boxy shape and a quilted surface. It fits the figure in a different way compared to the tailored shape of a blazer with a smooth surface that you saw on the previous pages. The tailored blazer was more fitted; this cropped jacket is less fitted.

1. Compare the left and right sides to determine the fuller side, which you will dress first.
2. Sketch the jacket shape over the chest on the fullest side of the figure.
3. Add volume to the collar so that it appears to roll around the back of the neck.
4. To sketch the jacket open or closed, follow center front line. Note in this view the far, turned side armhole is not seen. The sleeves are drawn in the same width on both arms.

Working on the Neck and Shoulders

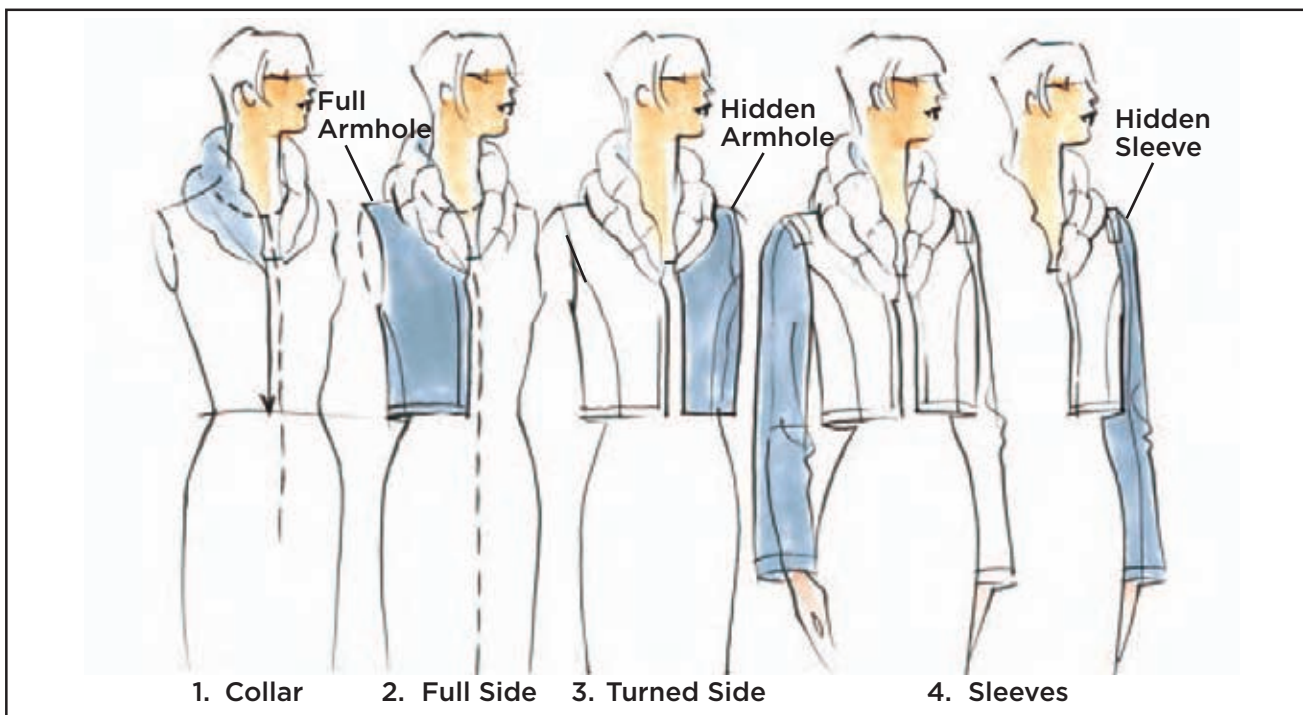


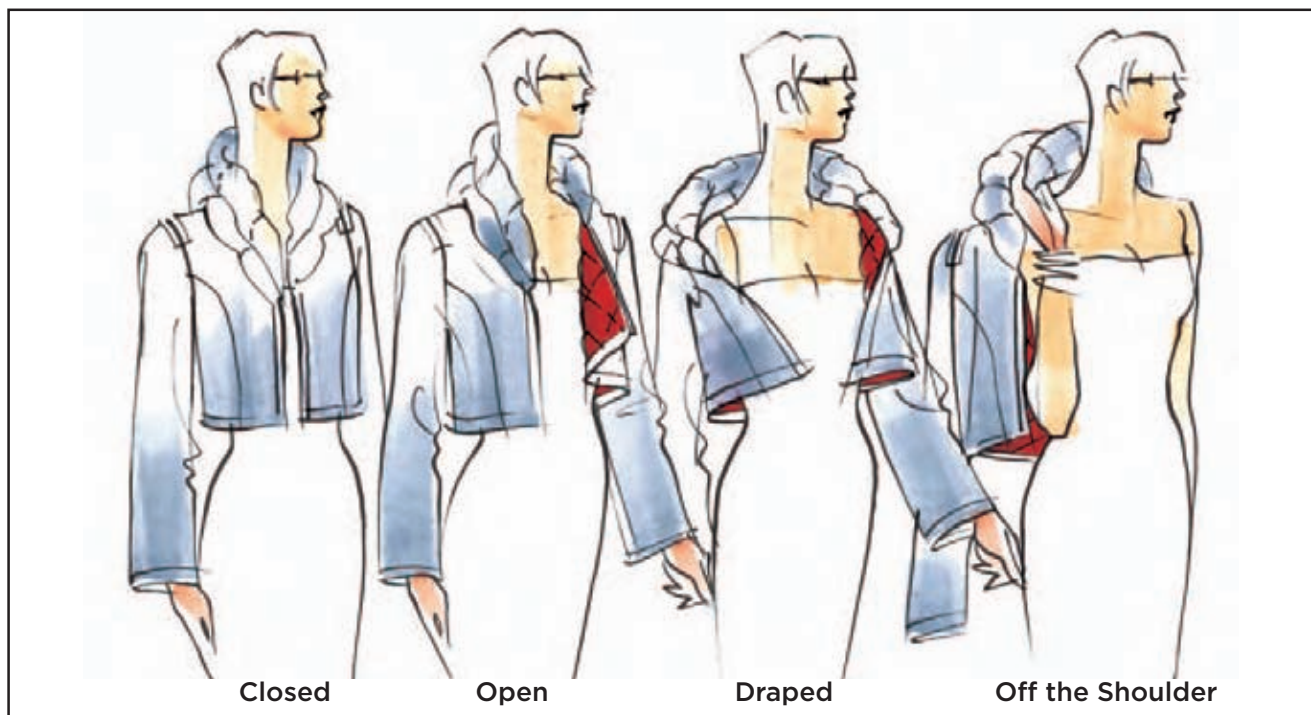
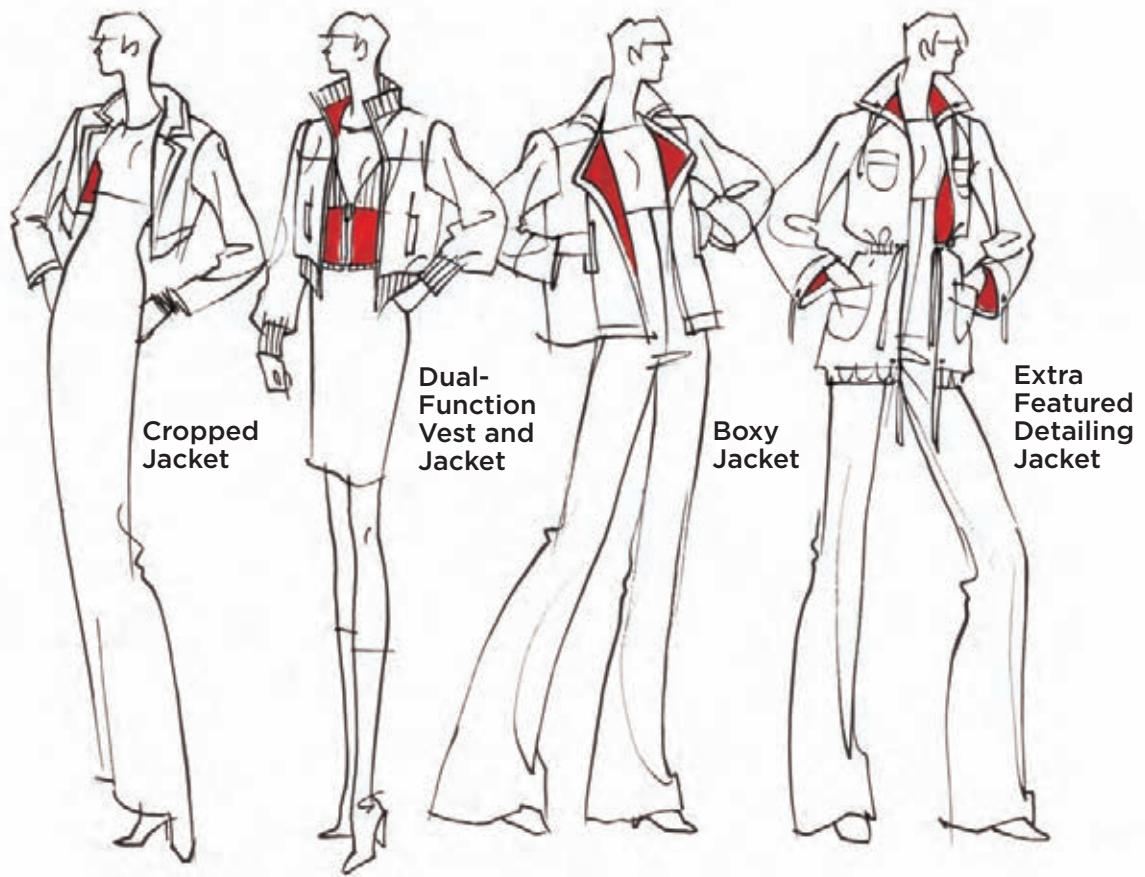
Working on the Center-Front Closure



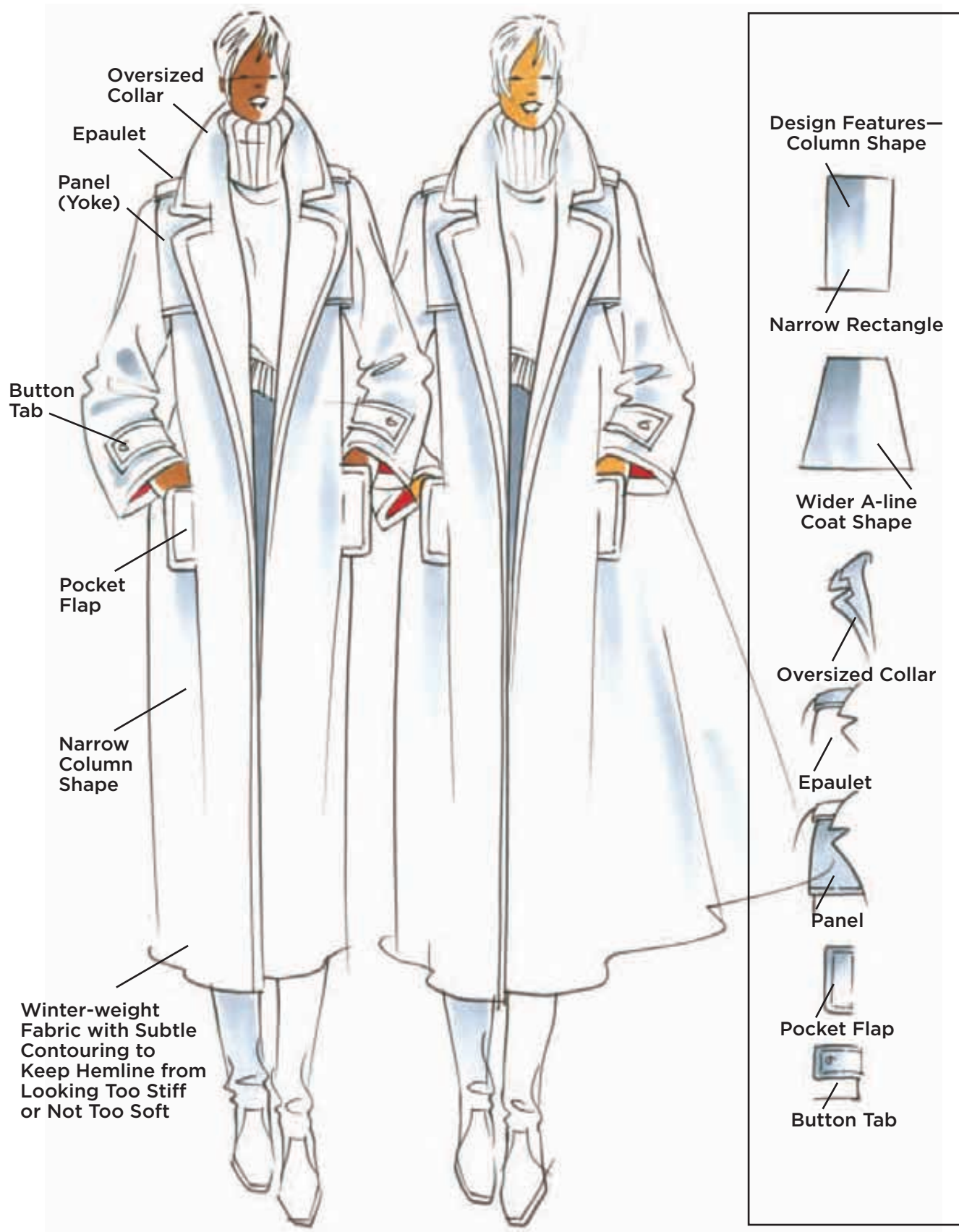
Jacket Open

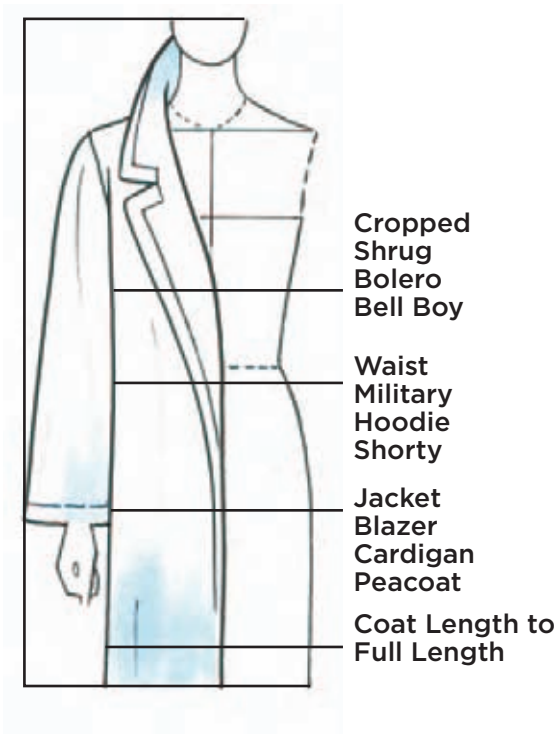
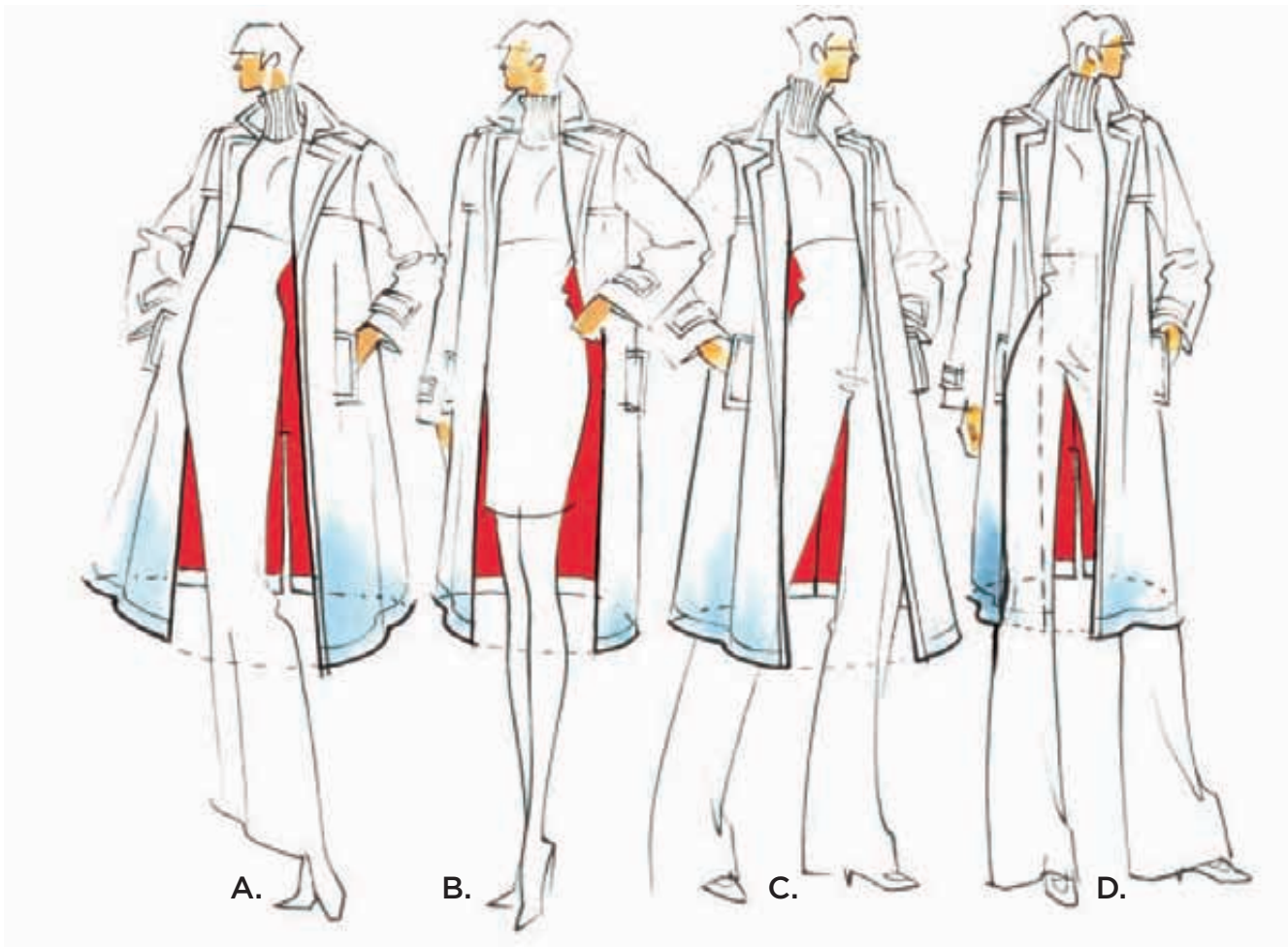
Jacket Closed





Drawing Coats





To emphasize the design and shape of the garment, a coat can be sketched closed or open to reveal the outfit beneath the coat.

- A.** This coat has been sketched closed on a subtle pose with just enough slouch in the hip to swing the coat open.
- B.** Here the hip is used to pull the coat open but only on one side, keeping the coat's shape narrow.
- C.** This wide leg pose flips the coat open. Notice the hemline has an elliptical curve as it circles the form, front to back.
- D.** To keep the coat's shape, draw the coat in two separate units. One side draped over the body, the other side falling behind the body.

Jackets and Coats



Coats

- Chunkier collars
- Thicker fabrics
- Wider sleeves
- Deeper armholes
- Closure details
- Sleeve length and cuffs
- Pockets
- Buttons and trims
- Hemline relative to ankles





Ralph
Lauren



M Missoni



Narciso
Rodriguez



TSE



Chloé



Michael
Kors



The media mix for this design is gouache and pencil for both of the capsule collections, two different fabric stories, and the colorways. The posed figures play up the layered silhouettes, construction details, and color coordinations. Static figures complement the more contemporary linear shaping and neutral color palette in the alternative collection.



GUEST ARTIST: ARAM SUNG



The media mix for this design is gouache, pencil, and acrylic or Pro-White (brighter than gouache whites) on a single sheet of faux woodgrain paper (parchment paper is an alternative choice). Her inventive figure art emphasizes design silhouette and construction detail. Flats of her tops are drawn on vellum paper and pinned to pivot on their page.

