

The logo for Design & Create (D&C) is located in the top left corner. It features a stylized, white, curved graphic above the letters 'D&C' in a white serif font, all set against a purple square background.

D&C

FASHION ILLUSTRATION

Inspiration and Technique

A detailed fashion illustration of a woman in a dynamic, seated pose. She is wearing a dark, form-fitting, sleeveless dress with a large, intricate, light blue and white lace-like pattern on the lower half. Her hair is styled in a large, elaborate updo with various colors including pink, orange, green, and blue. She is wearing high-heeled shoes with red and blue accents. The background is white with faint, sketchy lines suggesting movement or a studio setting.

ANNA KIPER

**FASHION
ILLUSTRATION**

Inspiration and Technique

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INSPIRATION. MOOD. DESIGN

ACKNOWLEDGMENTS

To my family

INTRODUCTION

It's a miracle that my interest in fashion took root in Cold War Russia—a land untouched by Western fashion trends and full of grey uniforms, emotional restraint, and hostility toward creative expression and individuality. My only escape from the grim reality of my childhood was reading fairytales and marvelling at the intricacies of the traditional Russian costume illustrations of the famous Bilibin.

In my teenage years, I was opened up to a whole new artistic world when I discovered the magical watercolours of Leon Bakst and Alexandre Benois. The decadence of early 20th century Russia and its influence on art and literature fueled my imagination and creativity. Artists like Vrubel and Roerich, and the poetic genius of Gumilev and Blok influenced my vision, molded my artistic sense, and inspired me to pursue a career in art and fashion. Despite the hardships of immigrating alone to the United States as a young girl and the obstacle of overcoming cultural differences, my interest and commitment to fashion continued to grow.

Throughout history, costumes have often been illustrated by artists with great attention to detail, but it was only through the posters of Toulouse-Lautrec and the ink drawings of Aubrey Beardsley and Erté in the late 19th and early 20th centuries, that fashion illustration emerged into an art form. The 30s and 40s saw a glamorous style of fashion illustrated in the work of René Bouët-Willaumez, Carl Erickson, and René Gruau in the 50s. In the 70s and 80s, fashion illustration had a huge impact on fashion design, and the influence of urban street trends on fashion culture was noticeable everywhere. This was evident in the electric brilliance of Antonio Lopez, the New Wave energy of Tony Viramontes, and the bold simplicity of Mats Gustavson.

In the 90s, fashion photography overshadowed illustration—a side effect of the technological revolution. As computers continued to simplify the world and as digital art became popular, the demand for hand-drawn art began to diminish. The studios of Steven Meisel, Sarah Moon, and Tim Walker produced beautiful photography. However, even the most compelling photographs could not replicate the magic of the artist's hand and the unique relationship that is created between the artist, the artwork, and the viewer. A hand drawing creates a direct connection to the artist, expressing the individual style, energy and creativity.

Drawing is vitally important for the fashion industry. Many top designers, such as Karl Lagerfeld, Christian Lacroix, and Yves Saint Laurent, have freely expressed their ideas by illustrating their own designs on paper as a preliminary step in creating their collections.

This book represents a designer's point of view on fashion illustration and will hopefully contribute to the revival of this unique art form. Every illustration lesson in the book presents a story with exciting design details and ideas, which I hope will inspire more designers to rediscover the art of hand drawing as a tool for creating vibrant and original work.

THE FASHION FIGURE

FREEHAND GESTURE

Freehand gesture drawing is a quick, loose, and spontaneous sketching technique. The proportions are indicated intuitively and emphasize personal style.



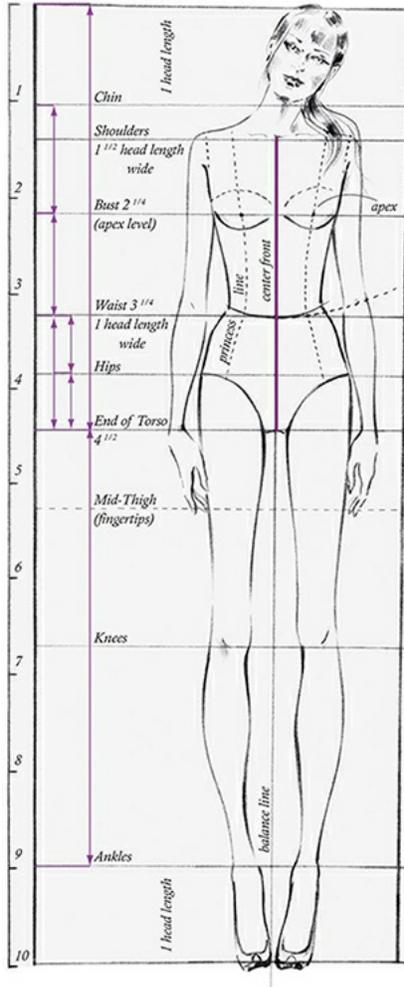
10-HEAD PROPORTIONS

Head length is often used as a measuring tool when drawing the fashion figure.

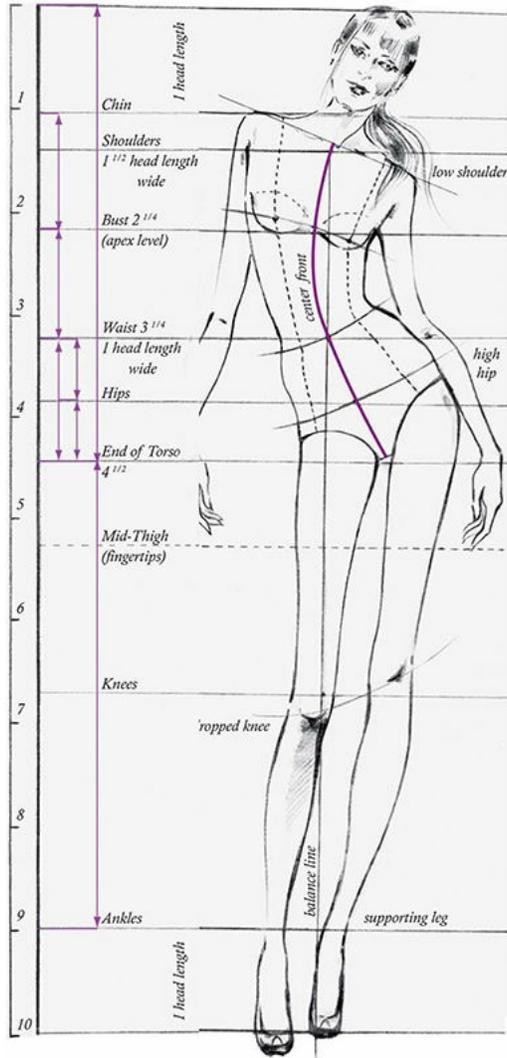
The 10-head figure proportion is ideal for stylized fashion croquis. This is an elongated version of the realistic 8-head human proportion.

The images on the opposite page represent a map of the fashion figure's proportions. It is important to remember that all the measurements are approximate and can vary from artist to artist.

10-HEAD BASIC CROQUIS

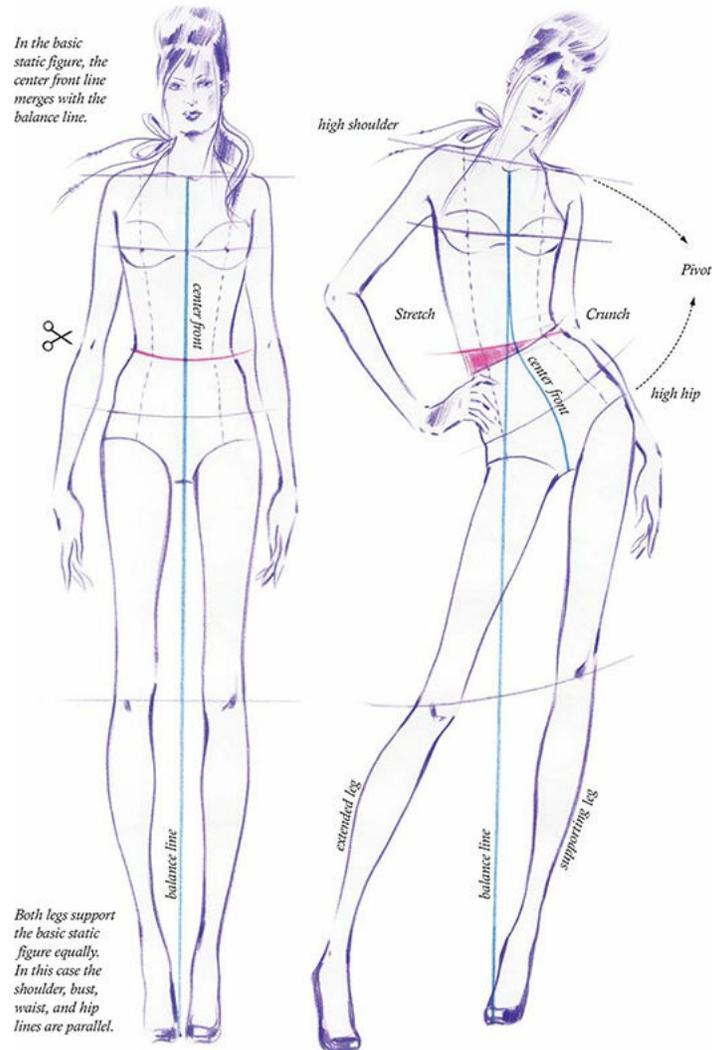


BASIC CROQUIS IN ACTION



BALANCE & MOVEMENT

The best way to achieve movement is to separate the upper part of the torso from the lower, and pivot as indicated on the image. As shown, the shoulder and bust lines will be slanted in a different direction from the waist and hips.

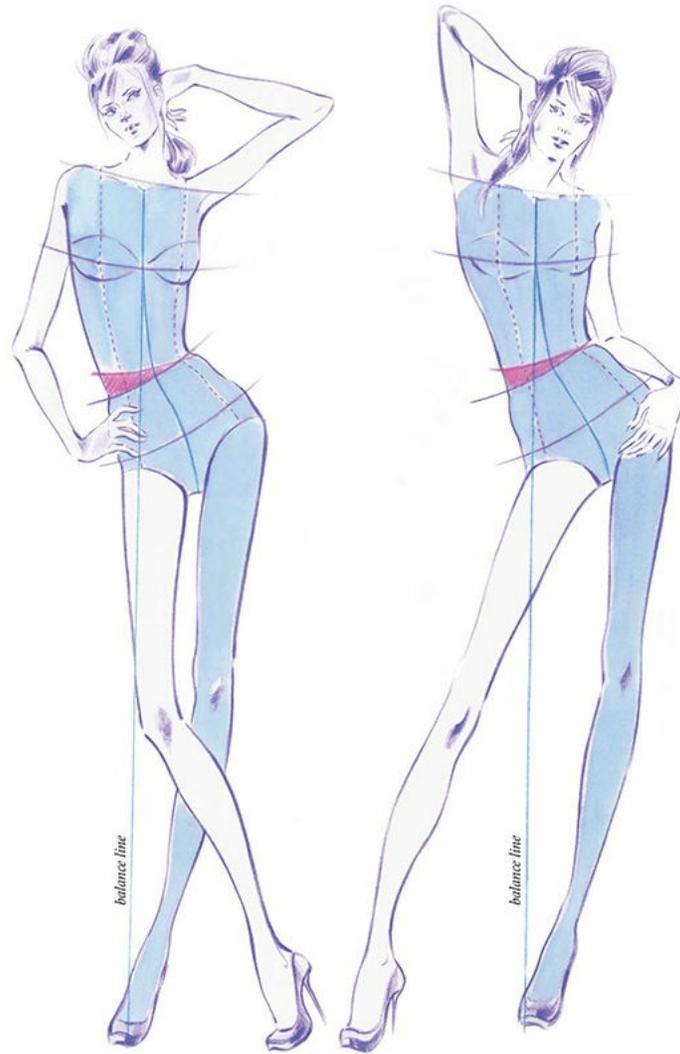


In order to create a balanced figure it is important to drop a straight line from the base of the neck down to the bottom of the page. This is called the “balance line.”

The supporting leg bears most of the figure's weight. It always comes from the higher hip and angles down towards the balance line.

MANIPULATING THE FIGURE CROQUIS

When the torso and supporting leg positions are established, as indicated in blue, it becomes possible to manipulate the model's head position, arms, and extended leg to create additional figure variations.

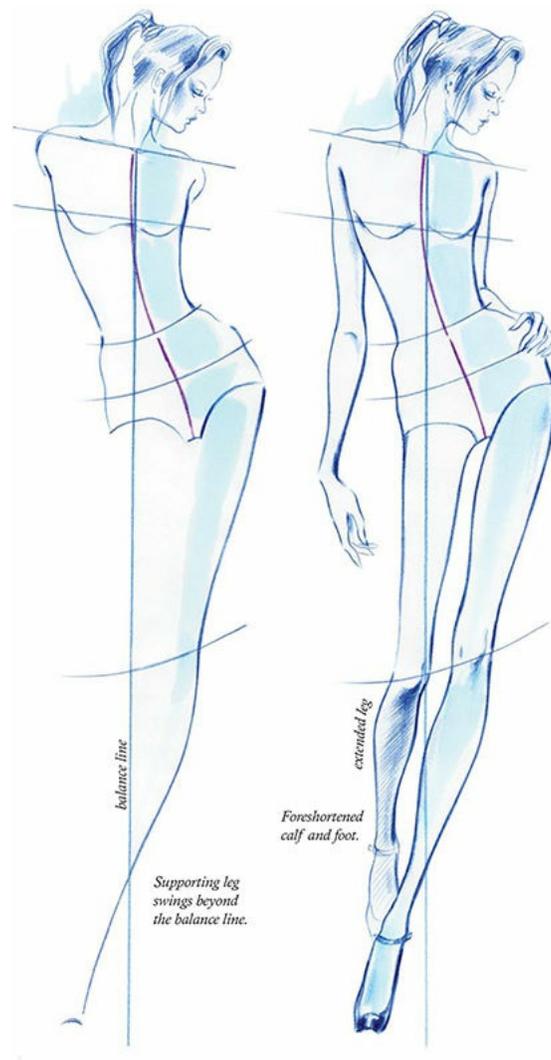


THE WALKING FIGURE

Dynamic walking figures will create the illusion of a runway show and can become an effective and modern highlight in your fashion portfolio.

The movement of the torso is created in the same way as the front-view figure. The angle of the supporting leg is more exaggerated in the walking figure since all the weight is placed on that leg.

The supporting leg will swing beyond the balance line and the knee of the extended leg will be dropped. The calf and foot of the extended leg are foreshortened to show perspective, while strong shading below the kneecap indicates depth.

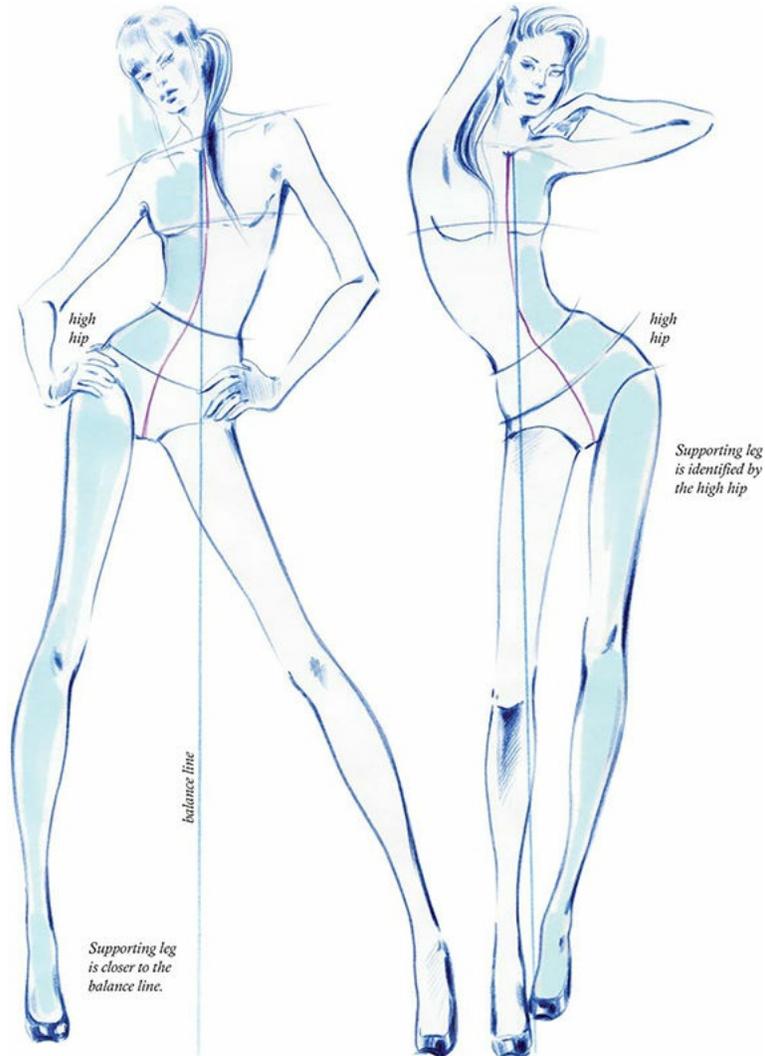




Walking figure, back view.

SUPPORTING LEG VARIATIONS

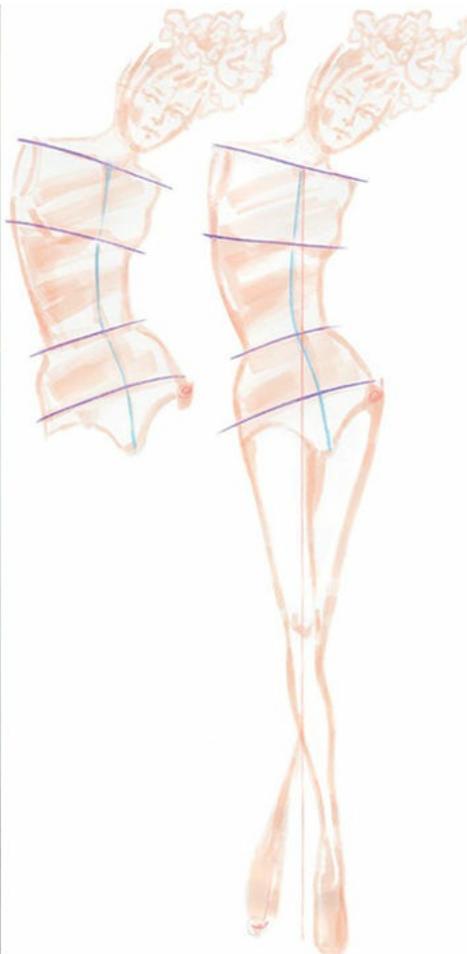
The supporting leg bears most of the weight of the fashion figure in action. Its foot is normally closer but not necessarily touching the balance line. In some instances both the supporting and extended legs can be either spread apart or be brought closer to the balance line. In both cases, the high hip is the main indication of the weight-bearing leg.



THE BLOCKING METHOD

The blocking method is a quick and effective technique to indicate proportions and the general silhouette of the figure:

1. Identify the high hip and supporting leg with a light or skin tone marker. Quickly block the model's head and torso, eye-balling proportions and slightly exaggerating her movement for a dramatic outcome.
2. Drop down the balance line from the base of the neck at center front. Bring the supporting leg to the balance line area.
3. Indicate the movement and proportions of the model's arms.
4. Block ground colours for each part of the outfit and shade the skin tone.
5. Add textures with colour pencils and outline the figure as the last step.





BLOCKING SILHOUETTES

Dressed in layers, the figure can be blocked instantly to capture the final silhouette:

1. Lightly block the figure with a pale-toned marker. Identify the high hip, the supporting leg, and general figure proportions.
2. Use coloured pencils to create the outline, accenting the details.
3. Gradually start layering colours, including the skin tone and the background.
4. Continue with deep shadows and highlights to add dimension and character to the drawing.





THE FASHION FIGURE ROTATED



Turned figures allow designers to present garments from the best possible angles, as well as showcase the most important features and details.

The attitude and the unique expression of the figure can be captured by a specific viewpoint.

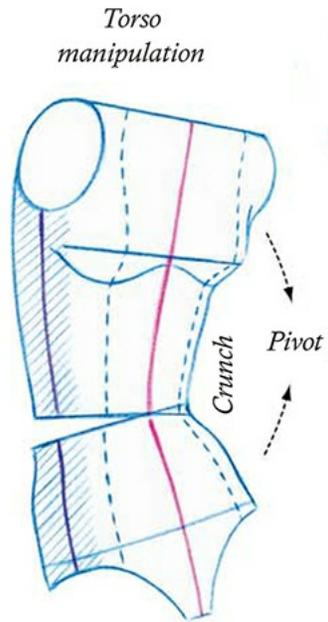


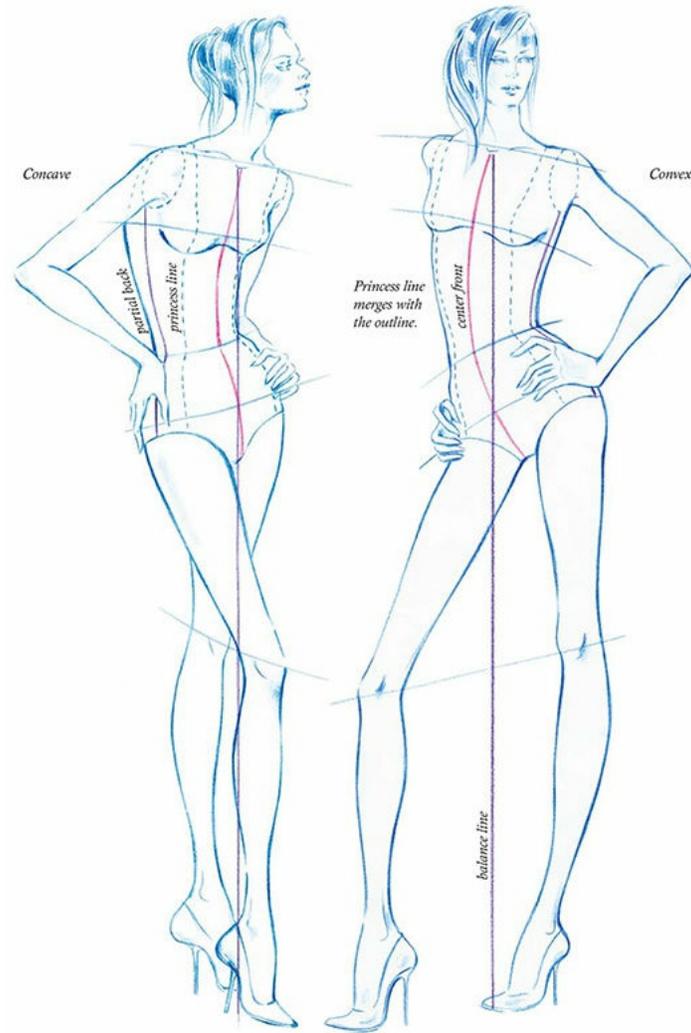
3/4 front view

back view

¾ FRONT VIEW & THE IMPORTANCE OF CENTER FRONT

The center front is the most essential line in the rotated front-view figure. Positioned between the princess lines, this line identifies the amount of the figure exposed to the viewer.

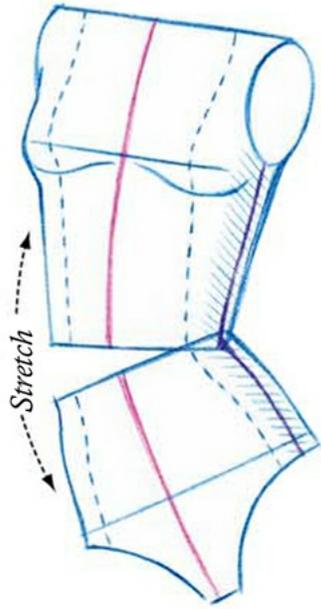




The far side of the figure is foreshortened and the princess line often merges with the outline. The side closer to the viewer shows a partial back.

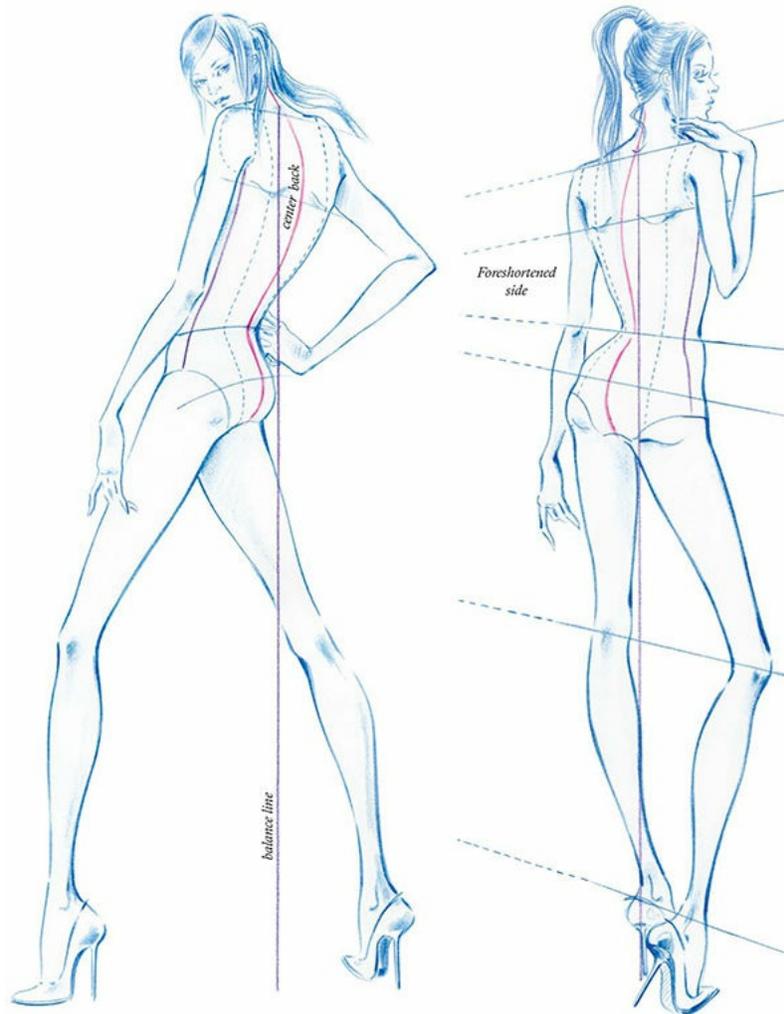
Center front also functions as a guideline for the torso's movement. The concaved figure illustrates the rib cage pulled in with the shoulders and pelvis tilted forward. The convex figure shows the rib cage curved forward and the pelvis pushed back.

*Torso
manipulation*



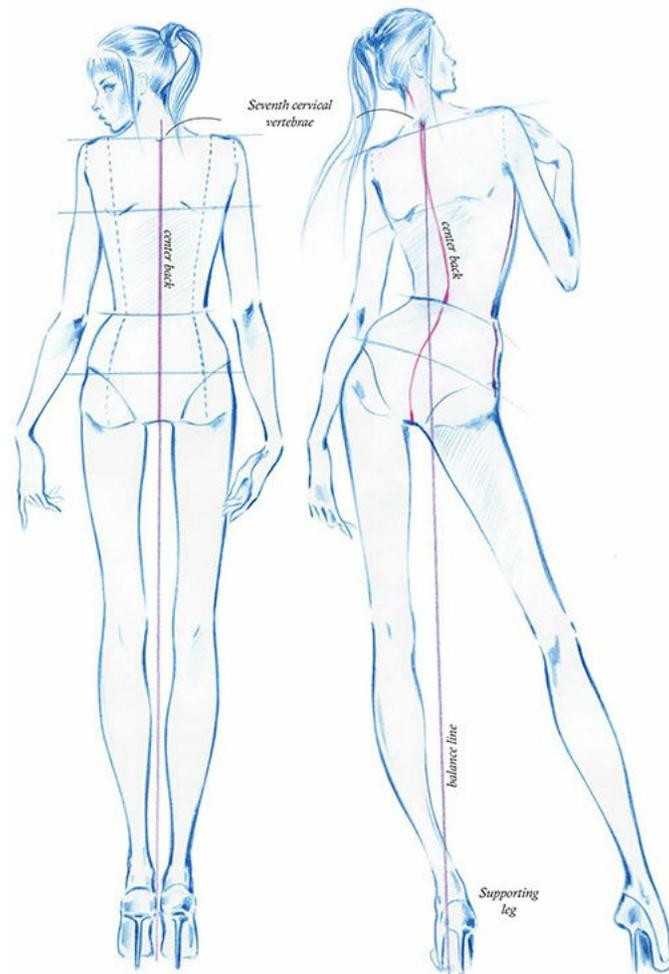
$\frac{3}{4}$ BACK VIEW & FIGURE IN PERSPECTIVE

In any back view figure, including the $\frac{3}{4}$ back turn, the center back becomes an important indicator of the torso's movement. The use of perspective creates a sense of space and dimension. Angled guidelines follow upper and lower torso directions and merge into a point of perspective. This creates a foreshortening effect on the far side of the figure.

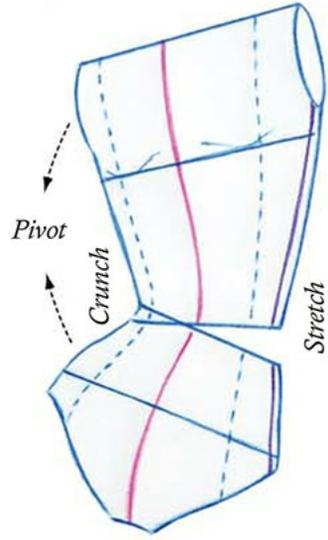


BACK VIEW

Illustration of the back-view figure can be approached similarly to the front view. With back-view figures in action, shoulders and shoulder blades will slant in a different direction to the waist and hips. The balance line drops straight down from the seventh cervical vertebrae and goes to the heel of the supporting leg.



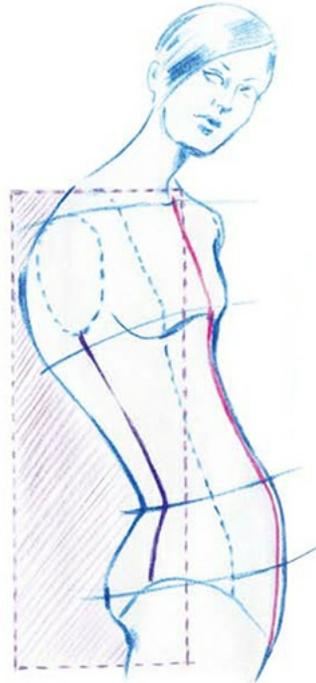
*Torso
manipulation*



SIDE VIEW

Profile figures have beautiful flowing curves. The center front and center back lines of this view will merge with the outlines. To achieve this, move the model's head slightly forward, arching her back for stronger impact. To accentuate the curves of the torso, exaggerate the figure's posture beyond the straight boxy silhouette.

If the profile figure has even the slightest turn, it can be analyzed as a $\frac{3}{4}$ view figure.



Posture exaggeration



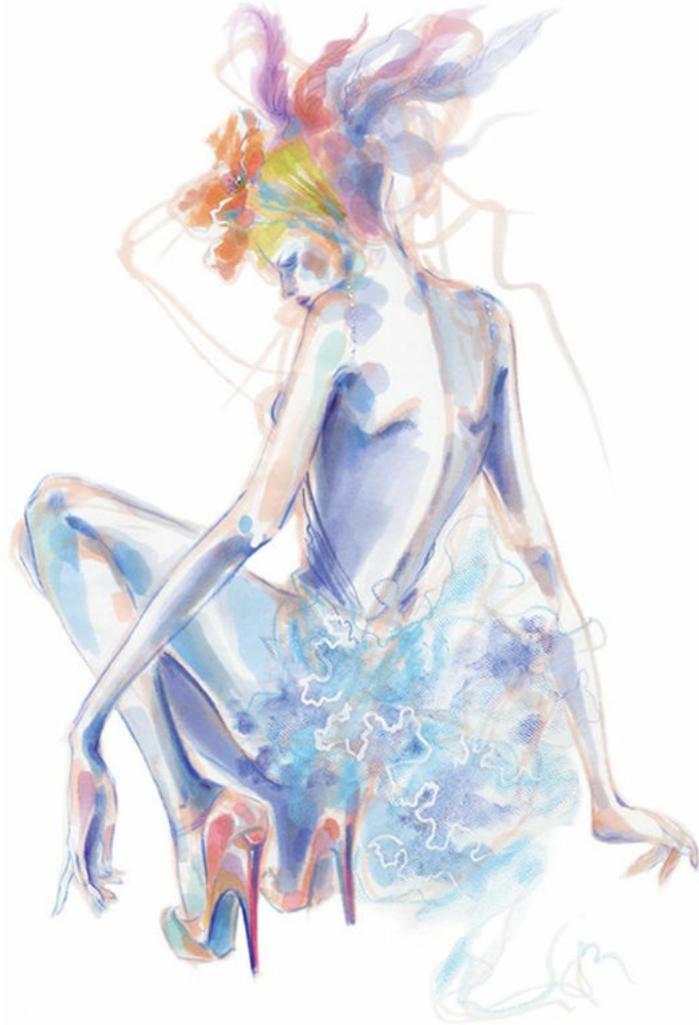
C & S MOVEMENT LINES

Dramatic figure gestures begin with dynamic movement lines. C and S movement curves (indicated in blue) start at the top of the model's head and follow the body's general movement down to the supporting foot.





THE FIGURE IN DETAIL



Nothing shapes individual style better than attention to the figure's form and details: hands, feet, face, and hair. There is no quick recipe for creating a signature style—it is a long creative process requiring experiments with media, techniques, figure proportions, and stylization.

The observation of human anatomy and an understanding of a variety of art forms is essential in developing an artist's aesthetic vision. Exploration and experimentation with these forms fosters artistic originality and sensitivity.

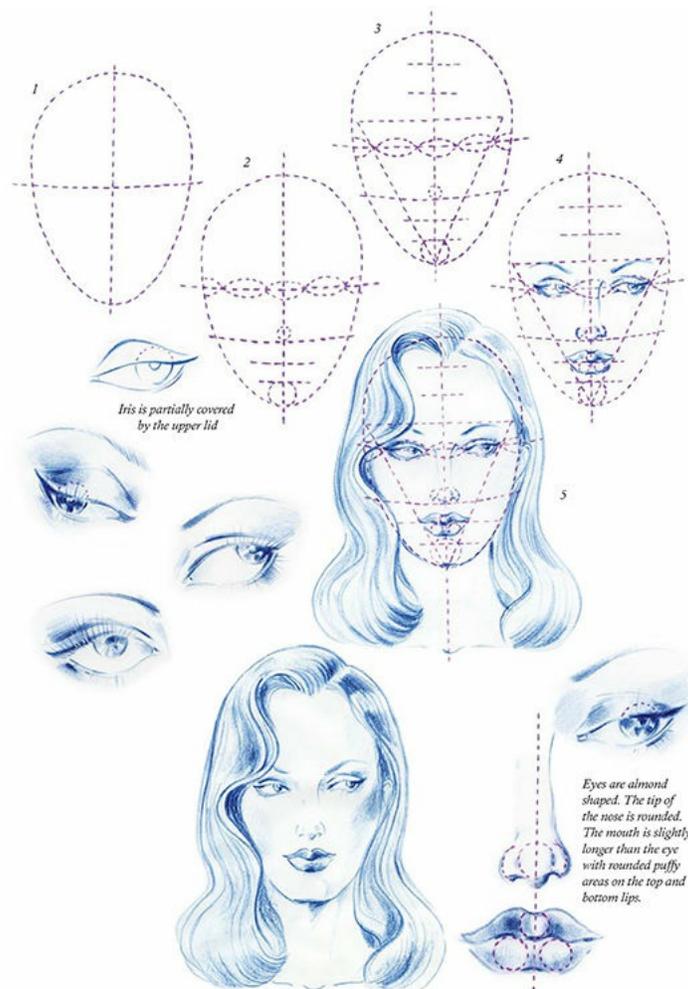


FACES

FRONT FACE

In both realistic or stylized illustrations, the location of the main facial features should remain as close as possible to accurate anatomical proportions.

The eyes are in the middle of the face, one eye distance apart. The tip of the nose is located halfway between the eye level and chin on the center front line. Divide the lowest quarter of the face into three equal sections. The lowest section represents the chin area and the mouth is between the top and middle sections. The distance between the eyebrows and the top of the head is also divided into three equal sections. The top section represents the hair line.



$\frac{3}{4}$ FACE

The center front line of the $\frac{3}{4}$ face is shifted according to the degree of the turn. Front face proportions remain the same on the side of the face closest to the viewer. The far side of the face is foreshortened. The length of the foreshortened eye should be reduced. The far corner of the foreshortened side of the mouth should be brought closer to the center front line. The bridge of the nose is more pronounced and the far nostril is barely visible.



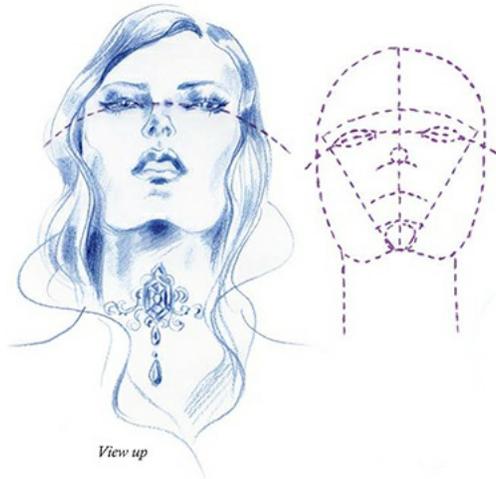
PROFILE

In profile view, the oval shape of the head is slightly tilted and the forehead and bridge of the nose become part of the outline contour of the face. The mouth and chin are placed on an angle for a more feminine look. The profile eye is severely foreshortened, and the iris is oval shaped and sits inside the lids. Jaw and neck lines start at the chin as one, and split as the upper line curves to the ear and the lower line forms the neck outline. Place a strong shadow underneath the chin.



UP & DOWN FACES

For up-turned views, foreshorten the length of the face by curving up the chin line. The eye level is raised, and the bridge of the nose is foreshortened with a strong emphasis on the mouth and chin. This is an excellent view for big collars and necklaces, due to the elongated neck.



For down-turned views, slightly stretch the head oval and bring the eye level down. The chin covers most of the neck, while the bridge of the nose is elongated, and the top lip becomes a thin line. Emphasis is on the forehead and hair.



SHADING FACES

Faces do not need excessive shading. There are a few crucial areas where the shadows must be placed: around the eyes, next to the bridge of the nose, around the temples, and under the chin. Cheekbones should be emphasized with light shading,



Touches of shading are normally placed around and under the tip of the nose, emphasizing its dimensions. The upper lip is always darker than the lower one and a smear of shadow can be placed under the bottom lip with a bright highlight on top of it.

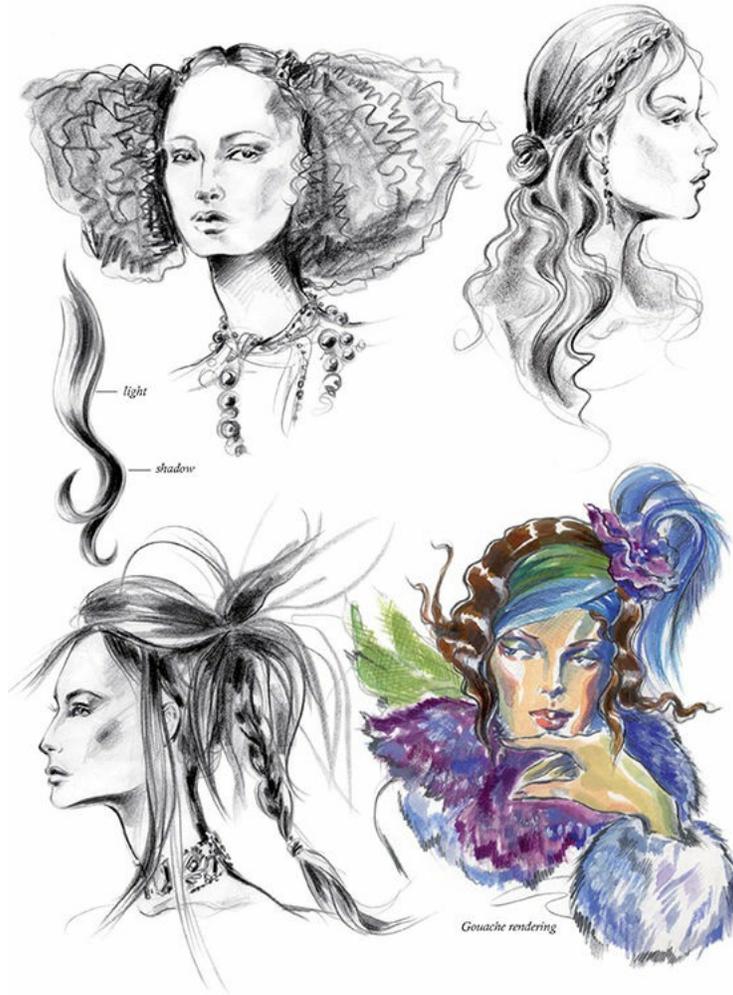
ILLUSTRATING HATS

Hats sit on the crown of the head. Brims wrap securely around the head and often cover the forehead and eyebrows. This can create a need for more intense shading of the face.



DRAWING HAIR

Treat hair as a combination of simple shapes. Each shape should have highlights, mid-tones, and shadows to make it look 3-dimensional. Different line qualities can convey a variety of hair types and styles.



THE FACE COLOURED IN STAGES

After achieving the detailed outline of the face (step 1), choose a skin tone colour to emphasize all shaded areas of the face: temples, the eye area, and under the cheekbones, chin, and mouth. Leave highlights on the forehead, bridge, and tip of the nose (step 2). Then add dimension and texture to hair and accessories (step 3).



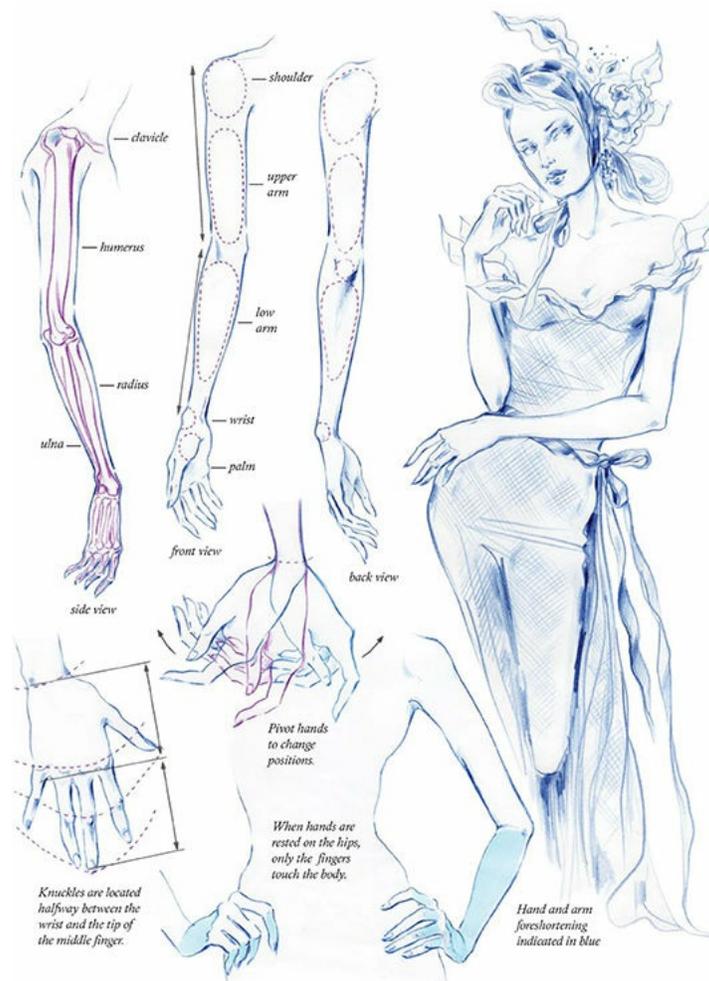
An exciting variety of skin tones are available in any marker brand. Cooler or warmer shades can be selected for any skin tone variations of any ethnic group. Along with colour differences, specific ethnic features can be emphasized: higher cheek-bones, broader noses, narrow elongated eyes, and fuller lips (opposite page).

SKIN TONES



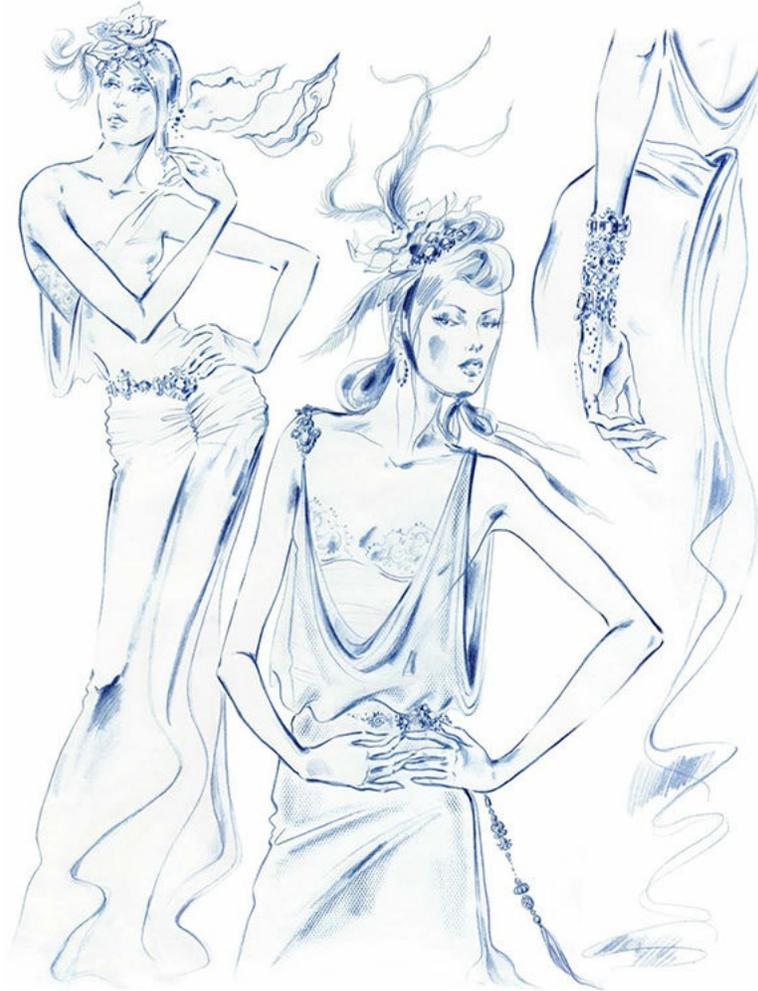
-  *pale peach*
-  *pale flesh*
-  *buff*
-  *light walnut*
-  *sand*
-  *desert tan*
-  *kraft brown*

ARMS & HANDS



Beautifully illustrated arms and hands can enhance any fashion drawing. The following are crucial:

1. Arms never hang straight, but have a slight natural bend.
2. Arms are rounded. The outline gently curves in and out accommodating bones and muscle structure.
3. The distance from shoulder to elbow equals the distance from elbow to wrist.



Fashion legs are usually simplified and elongated. The length of a thigh approximately equals the length of the calf.



LEGS & FEET

The thigh area is wider and thicker towards the hip and gets slimmer as it flows to the kneecap. Around the ankle, the leg becomes even slimmer. High heels add a graceful arch line to the foot.

Center front and center back guidelines are helpful in achieving various views and perspectives of the flat and elevated foot. The ankle bone is slightly higher on the inside of the foot and angles lower on the outside.



ACCESSORIZING HANDS

Hands are very expressive and can become a dramatic focal point in your illustration. Beautifully accessorized in gloves, rings, and bracelets, hands can be essential elements in the design and styling of your model.

Simple hand positions with attitude will help showcase the mood of the model and the outfit. Hands on a hip, waist, or hanging down relaxed, are the most common and practical positions. Every finger should be sketched, gracefully bent at every joint.



SHOES

Designing and illustrating shoes is an art in itself. A modern dramatic heel can add an edge to any fashion look. Flat shoes are expected to work with sporty or casual outfits. Unpredictable combinations are also possible—elegant looks worn with athletic footwear or casual layers with stiletto heels.



DRESSING THE FASHION FIGURE

CLOTHES AS PART OF THE PAGE COMPOSITION

Try to stay focused—emphasize only the most important elements of the outfit. Superimposing contrasting elements in one look or composition often creates unexpectedly strong focal points, (i.e. a micro mini skirt and a ground sweeping coat as one look).



Showcasing clothes while making an editorial statement is the main purpose of fashion illustration. Style and attitude can be achieved through the design of positive and negative spaces. The layering of clothes and the use of accessories can help shape the silhouette. The more exaggerated the figure, the more dramatic the negative space will be.



Exaggerated figures and garment details create dramatic positive and negative space on the page.



THE BODY & GARMENTS

The rules of gravity and perspective affect the way garments fit the body. Several key points listed below are essential for realistic and proportioned garment illustration.

Clothes should respond to the movement of the body, creating creases and folds in the garment. Most excess fabric has a tendency to hang or fall down due to gravity.

Garments follow the body's movement in perspective: details located above the waist follow the shoulder direction; below the waist, they follow the hip direction (figures 1 and 2).



Figure 1



Figure 2

With the exception of tight body shapers, most clothes fit with a certain amount of ease. Each layer should fit slightly looser than the previous one (figure 3). Garments should reflect the cylindrical form of the body underneath (figure 4).



Figure 3

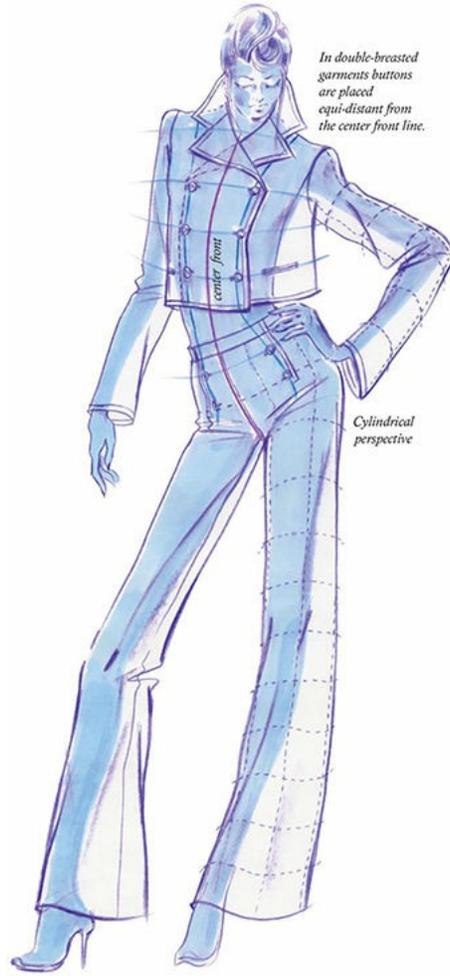


Figure 4

FASHION LAYERS

This illustration style is initiated with a precise ink drawing. Block the base colours quickly, leaving highlights and adding shadows for a dimensional effect. The skin tone is executed in layers. Clothes are gradually added to the model and each subsequent layer changes the figure's proportions and silhouette.



Fabric volume can completely overwhelm the figure and can make it difficult to see the body's shape and proportions. Each garment layer will shape the silhouette of the figure according to its construction and style.



DRESSING WITH ATTITUDE

*Trench wrapped
and belted.*
WATERCOLOUR



*Trench partially
buttoned and
pushed back.*
GOUACHE





*Trench is fully
opened.*
MARKERS

A change in the figure's attitude, ever so slightly, can modify the perception of a look. Different ways of styling a single outfit can also create a variety of looks, and garments can be modernized by incorporating accessories. Contradictory styling and poses are often used in fashion illustration and photography to convey a specific mood and attitude.



Trench on the shoulders.

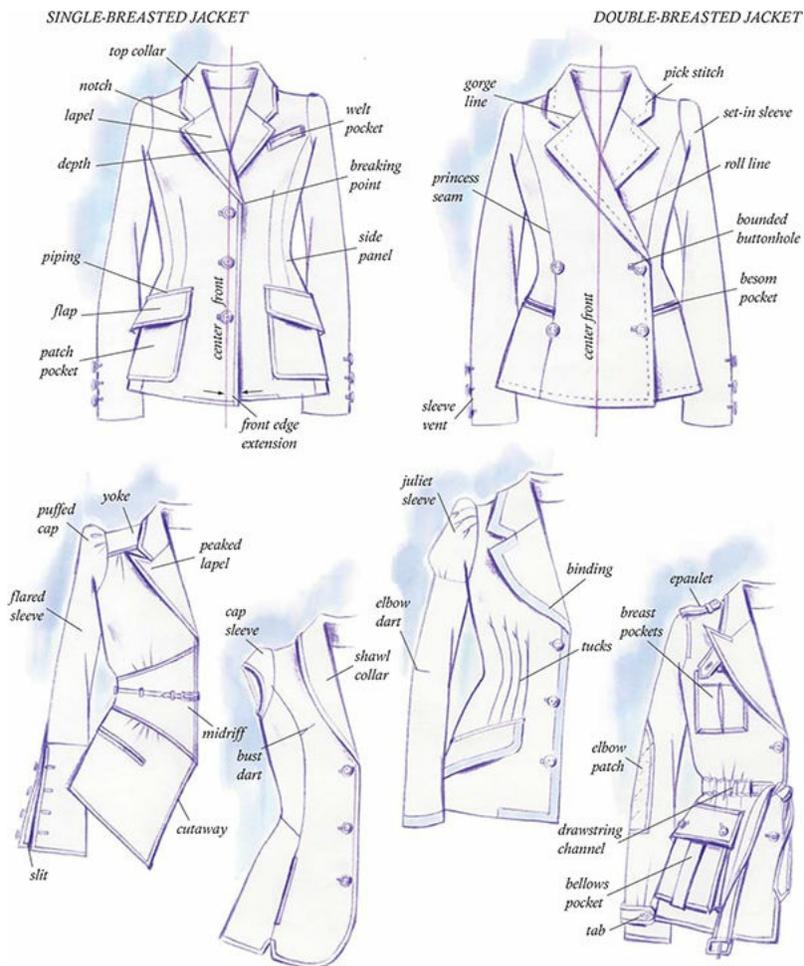


Trench off the shoulders.

FASHION DICTIONARY

NECESSARY BASICS

For many decades a tailored classic jacket, whether single- or double-breasted, has been a staple of any women's wardrobe. Shown below are variations of the basic fitted jacket with a variety of construction details.



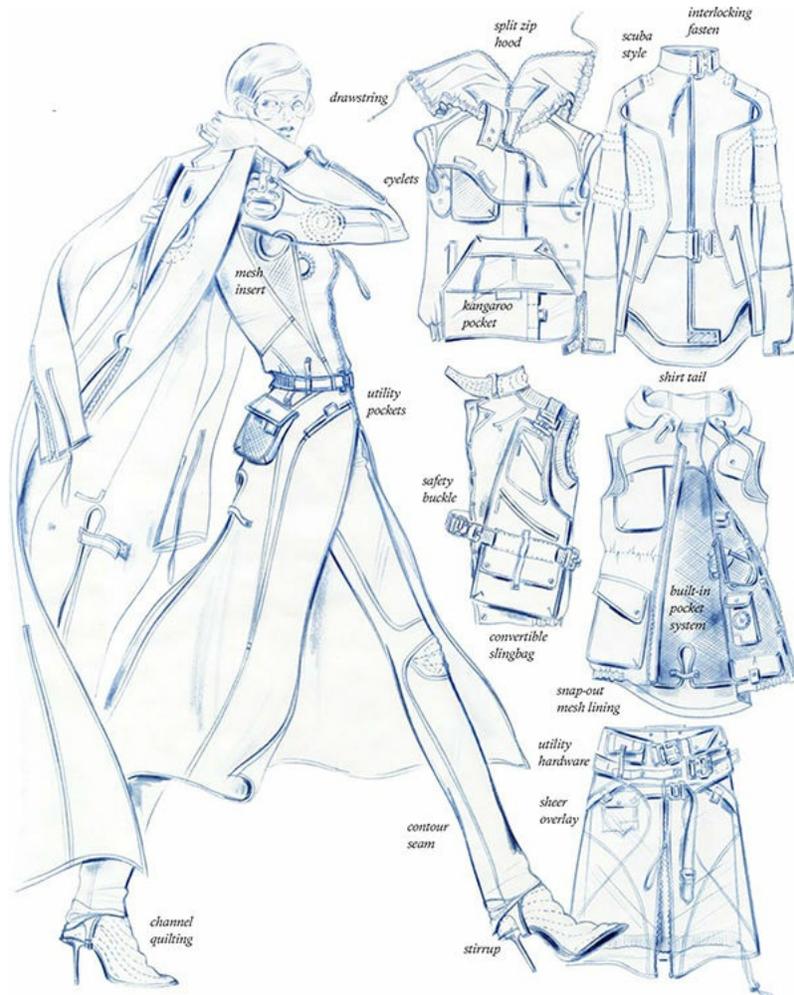
Skirts are modified in length and shape according to current trends in fashion. A few basic skirts, shown above, represent the most common silhouettes of the past century. Simple, straight, pegged, A-line, and flared skirts often become a classic base for a number of variations.

SKIRT SILHOUETTES

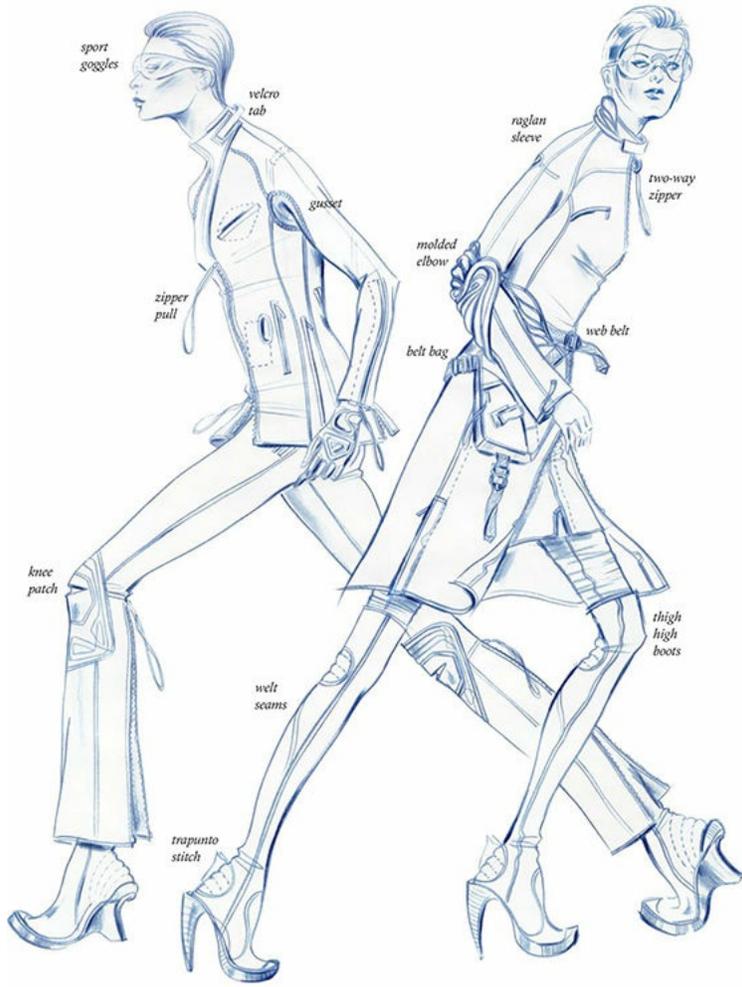


ACTIVE/SPORT

The utilitarian functionality of activewear explains the amount of details and hardware found on these garments.



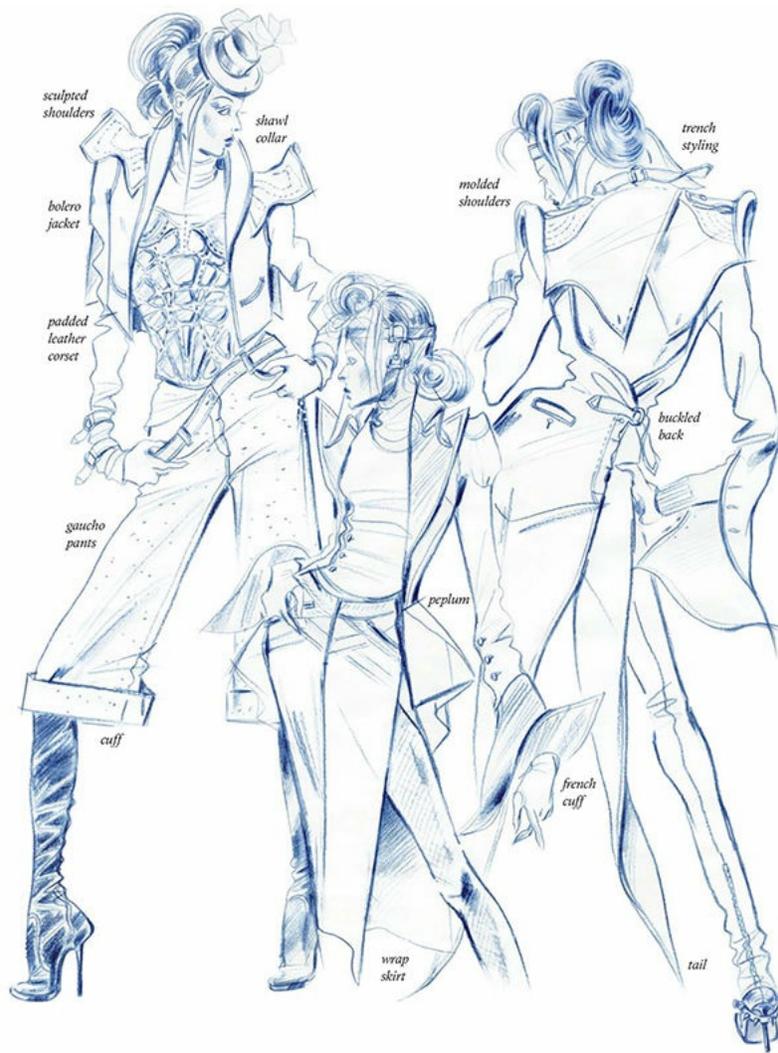
Garments created from durable materials with adjustable, detachable, and reversible elements are essential for practical comfort, flexibility, and protection.



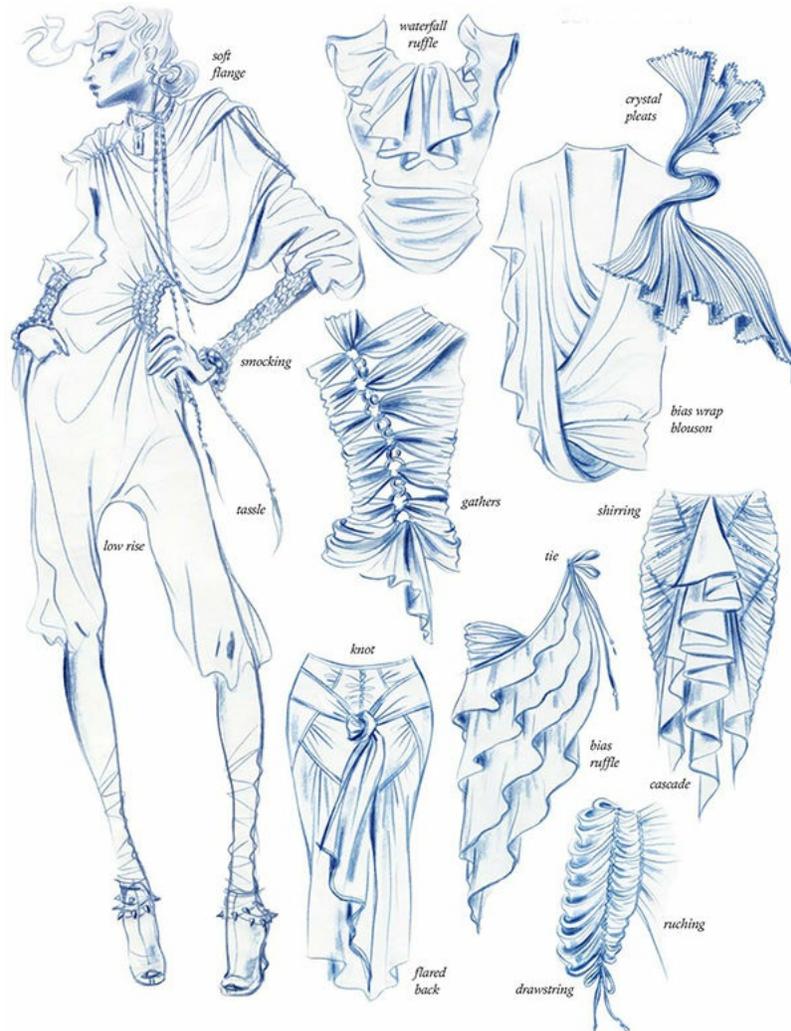
TAILORED/CLASSIC



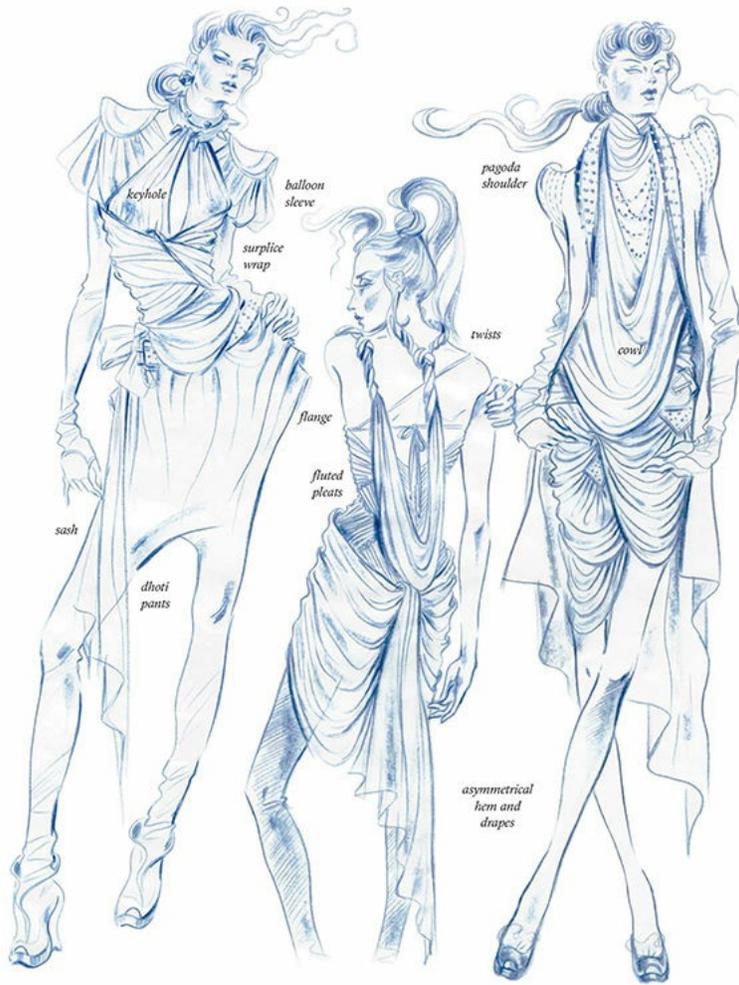
Tailored construction is rooted in classic menswear. The traditional trench, smoking jacket, bespoke (custom) shirt, and riding jodhpurs have been influencing women's fashion for centuries.



SOFT & DRAPEY



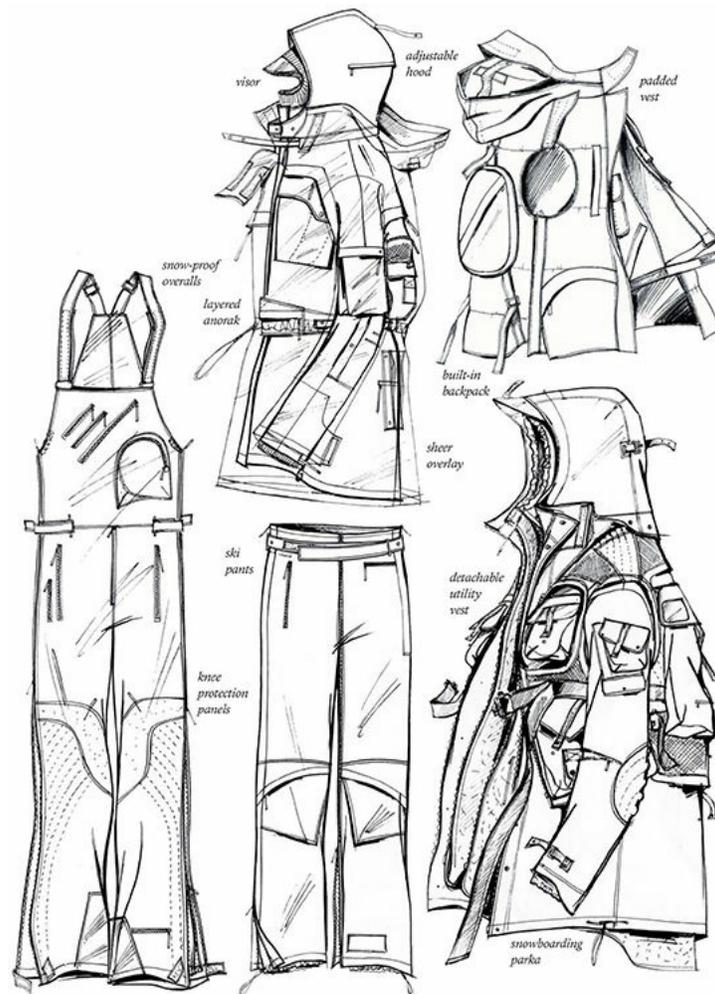
Silk jersey, charmeuse, chiffon, georgette, and other fluid fabrics are ideal for creating goddess-like, drapey silhouettes. When cut on the bias, soft fabrics will flow beautifully.

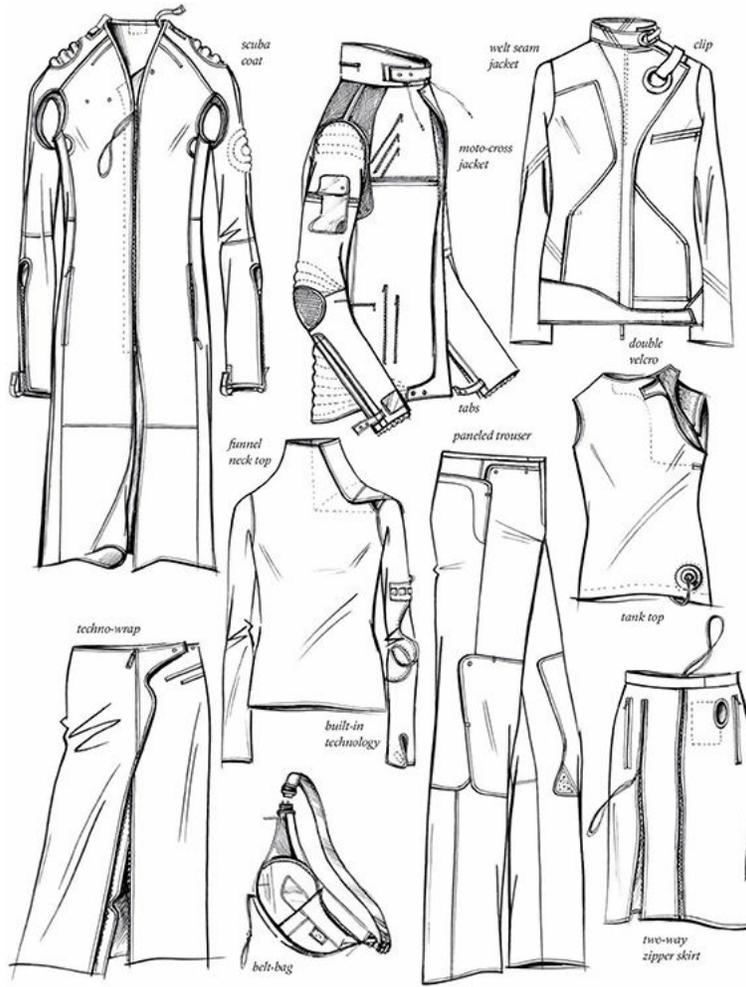


FASHION FLATS

ACTIVE/SPORT

The flat sketch is a precise technical representation of a garment. Freehand flats are also known in the industry as “floats” and can be illustrated with more movement and dimension. Extremely detailed and accurate flats are used in all sectors of the fashion industry for design, presentation, production, and marketing.

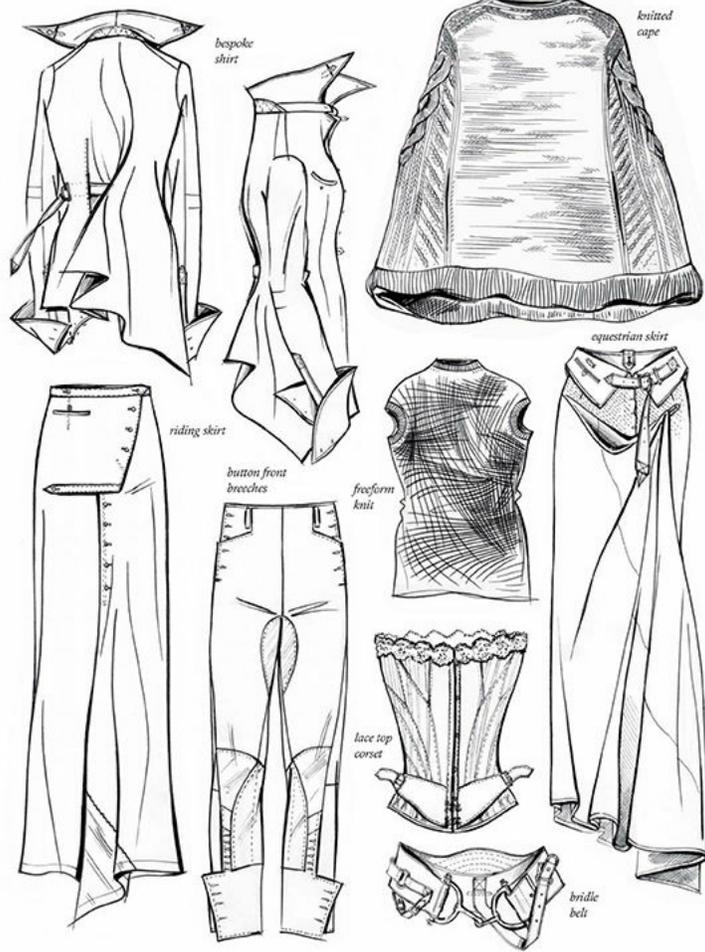




TAILORED/CLASSIC

Nothing can explain the classic fit and construction of a tailored garment as accurately as a flat sketch. Knitwear stitches and textures are best illustrated in flat sketch form as well.





SOFT & DRAPEY

Illustrating soft and drapery garments as flats can be the most challenging. It is important to execute fluid and draped garment details with the technical precision of a flat sketch.





*draped, fully
fashioned
sweater*

*blouson
halter*

*portrait-collar
draped top*

*bias-seamed
blouse*

*lace border
wrapped skirt*

*spiral-seamed
fishtail skirt*

*mushroom
pleated dress*

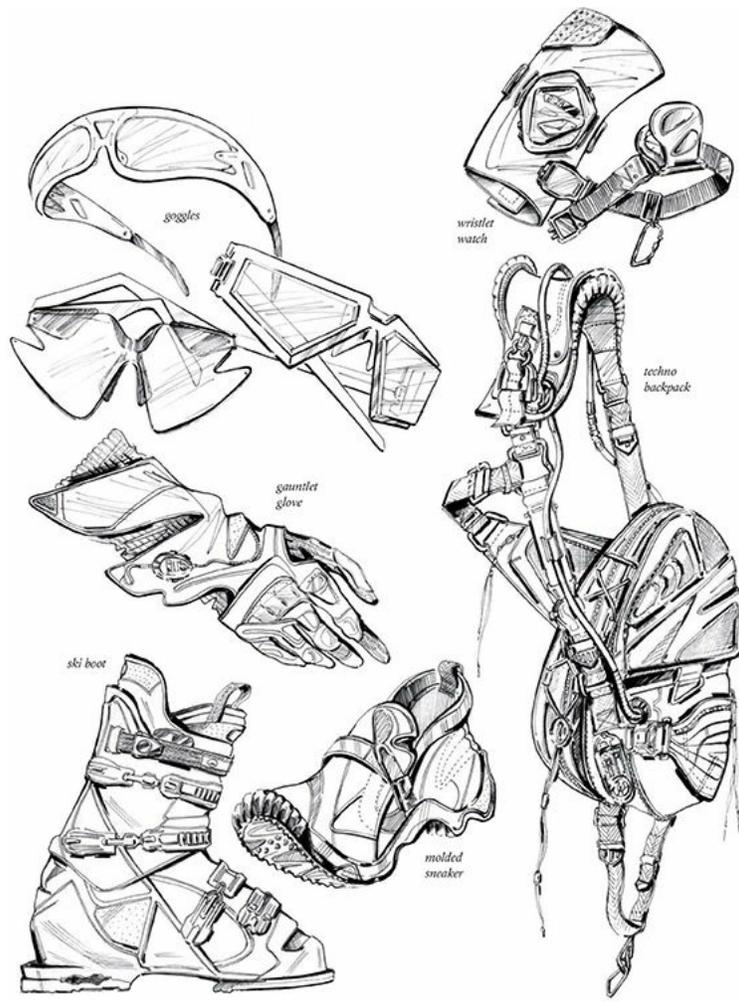
*wrapped
harem
pant*

ACCESSORIES



This spread illustrates accessories and jewelry as separate pieces focusing on the proportions and details of each item. Accessories for special occasions are often heavily embellished with stones, feathers, and beads.

Sport accessories are functional, durable, and include a variety of hardware.



goggles

wristlet watch

techno backpack

gauntlet glove

ski boot

molded sneaker

PAGE COMPOSITION WITH IMPACT

LAYOUT VARIATIONS

There are a few simple elements to a balanced layout. The proportion, volume, and silhouettes of the figures should create a visually compelling positive space (occupied by the image) and negative space (surrounding the image).

Coloured accents rhythmically placed throughout the page add balance and energy. It is crucial to experiment with a variety of page compositions in order to achieve the strongest presentation.

This spread illustrates different layout approaches using

the same figures with the same outfits:

1. The rotated figures present each outfit from the most flattering viewpoint.
2. The cropped, dynamic figures create an electrifying and spontaneous mood.
3. The blocked layout offers a chance to zoom in on the most important design elements of the composition.
4. The simplest front-view composition can often be the most successful one, as demonstrated on the opposite page, as long as the composition creates visual impact.







4

Jana Lopez

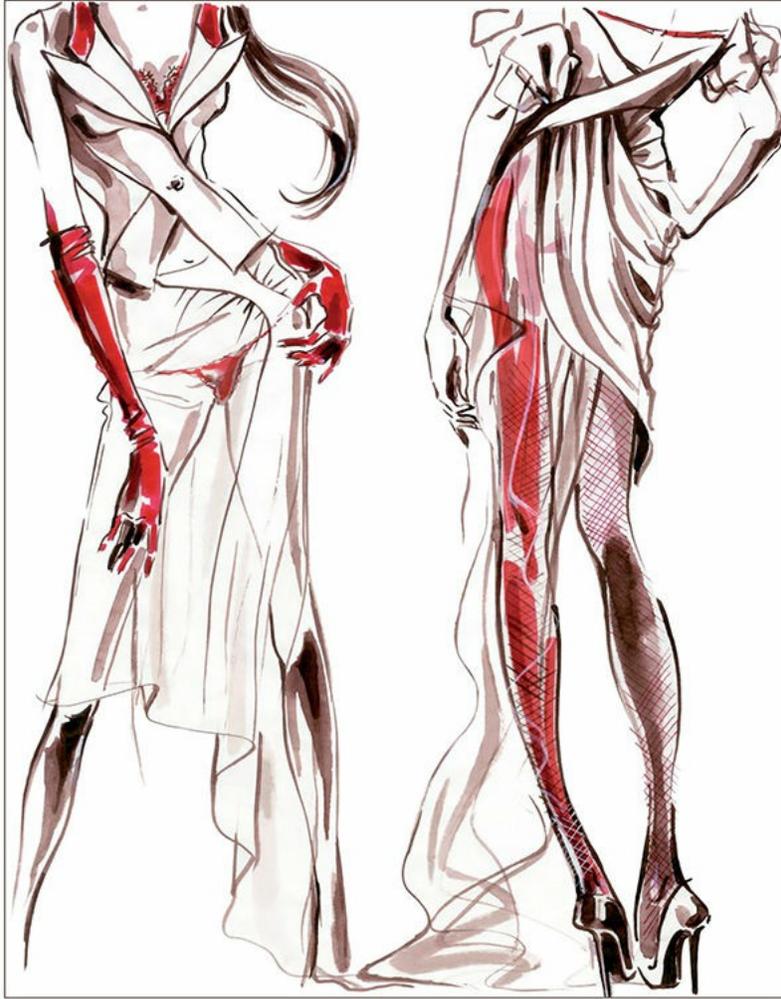


CLUSTERED FIGURES

Grouping figures is a modern and stylish way to compose the page. This approach was often used by the famous illustrator Antonio Lopez in the 60s and 70s, and has now been revived by contemporary photographers in fashion editorials.



CROPPED FIGURES

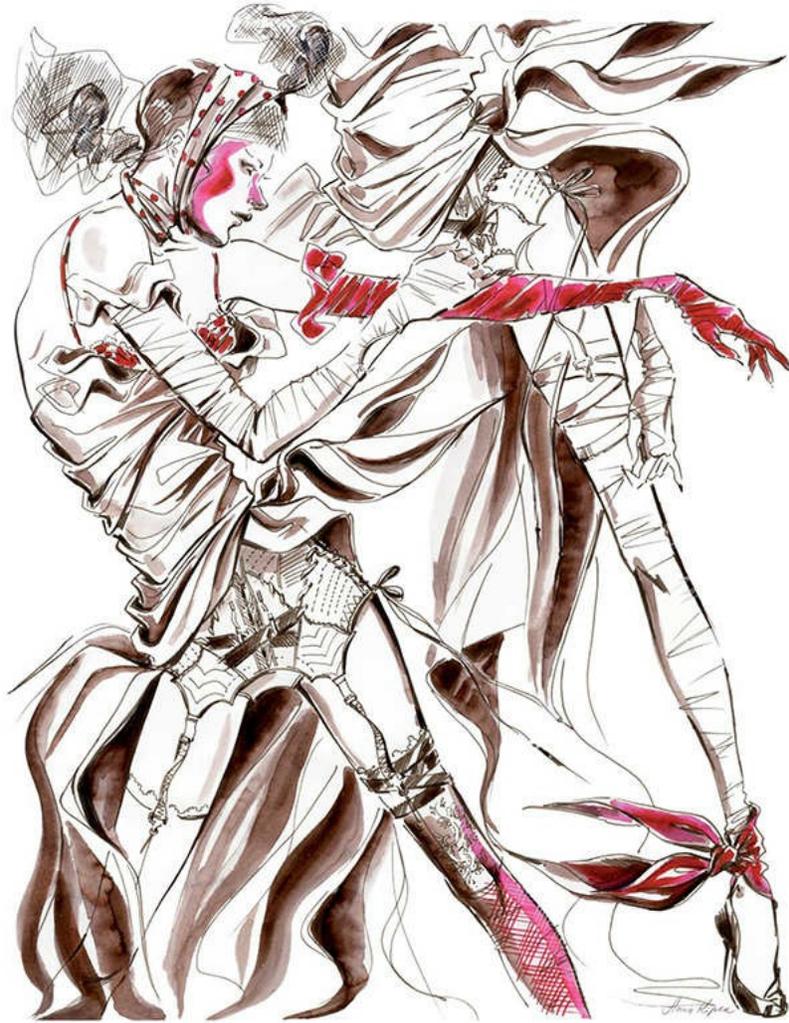


Oversizing, cropping, and framing images are effective composition techniques. They can be used to focus on important design elements to achieve a dynamic and modern illustration style.

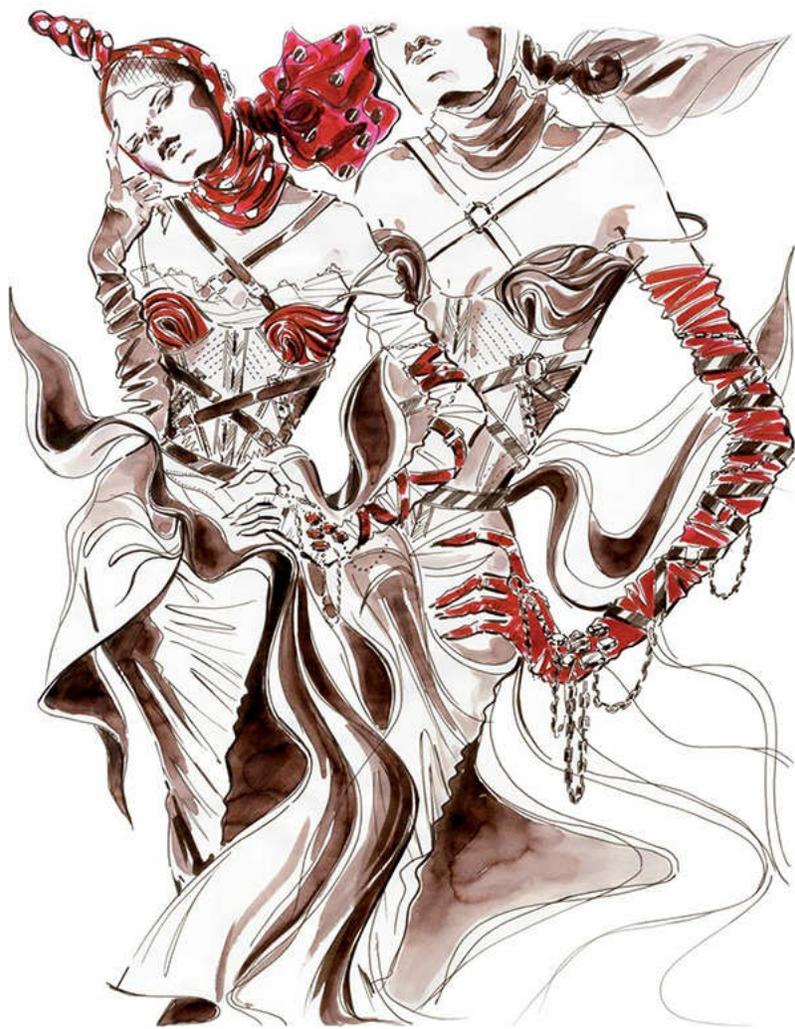


Before executing the illustration on paper, try to visually frame the most important parts of the composition.

OVERLAPPED FIGURES

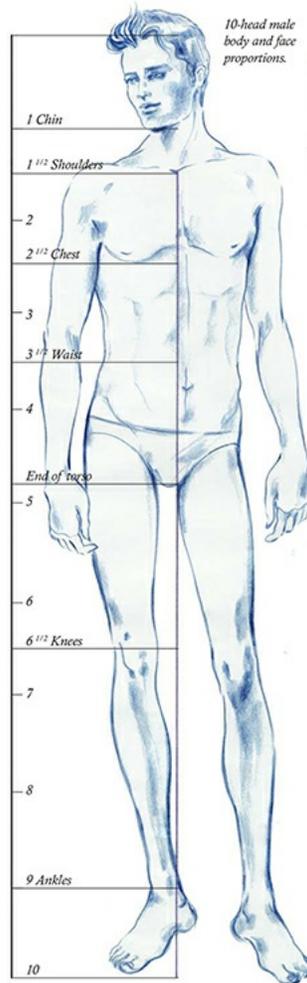


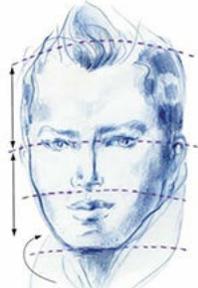
Exaggeration is essential in fashion illustration. Overlapping figures can create dramatic compositions. Dynamic silhouettes will practically touch all four corners of the page, filling the entire space.



ILLUSTRATING MEN

The male figure is boxier than the female's, and facial features are angular and rigid with a pronounced jaw. The illustration of male proportions depends on the collection's price point, customer, and the designer's individual style.





The bottom quarter of the male's face is usually heavier.



Intellectual



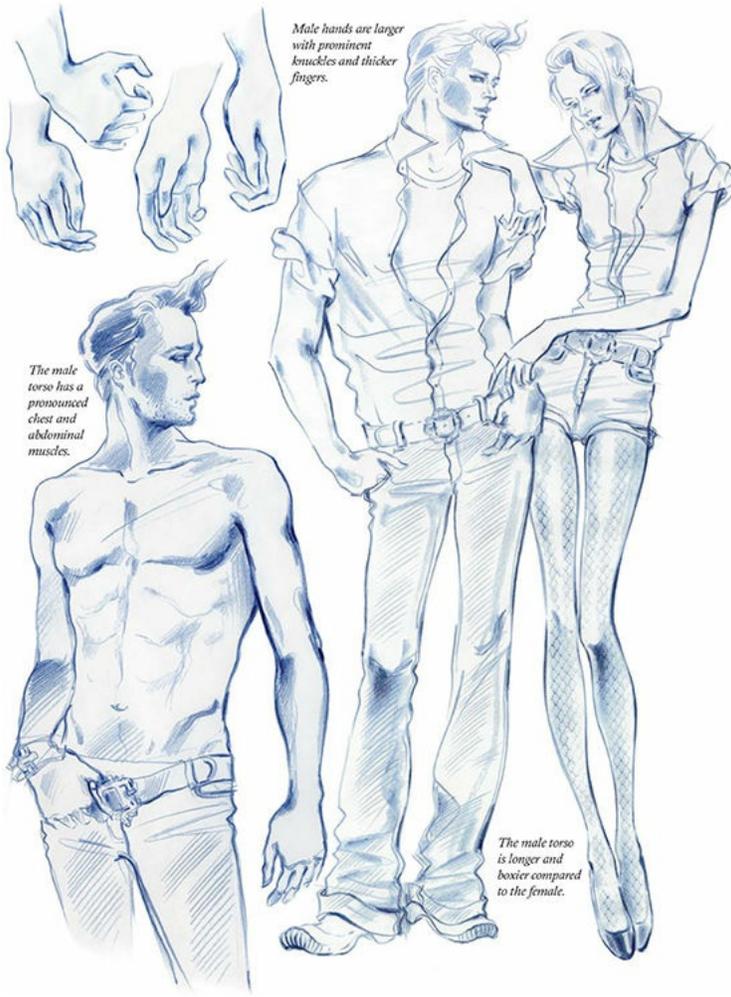
Sport / Casual



Trendy



Punk



Male hands are larger with prominent knuckles and thicker fingers.

The male torso has a pronounced chest and abdominal muscles.

The male torso is longer and boxier compared to the female.

ATTITUDE & STYLE

Menswear fashion is diverse, covering a variety of price points and markets, from athletic to casual denim, to business attire, and men's couture. A man's fashion statement is determined and inspired by personal aesthetics and lifestyle.



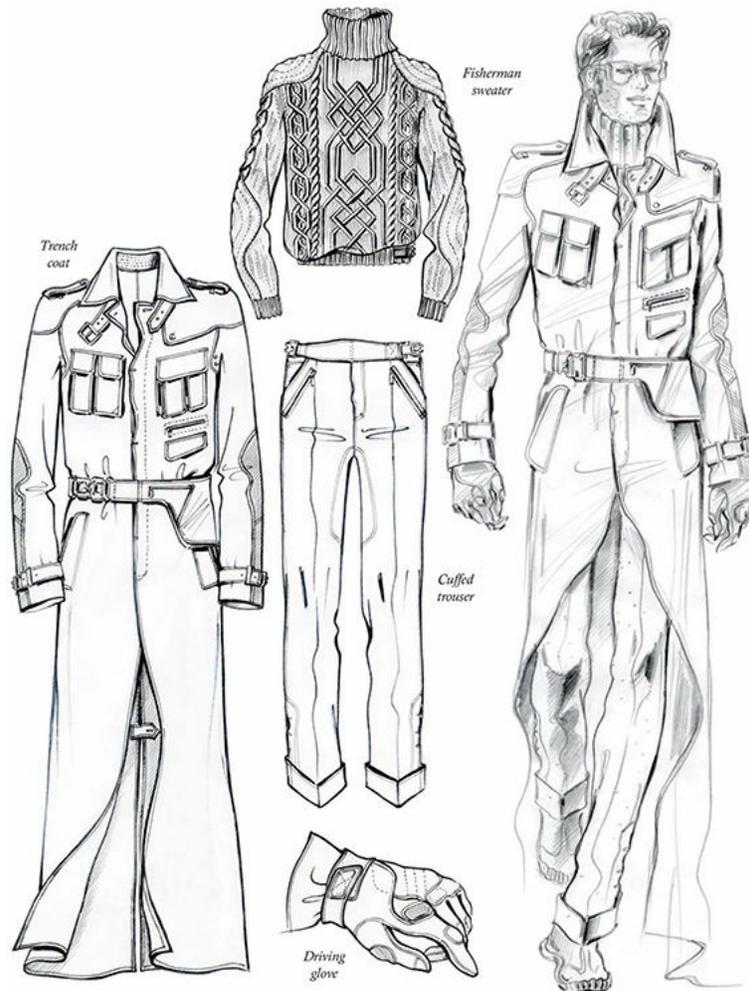


Young/
Trendy

Contemporary/
Edgy

MENSWEAR BASICS

Menswear is less complicated than women's wear. Silhouettes are usually classically cut and simplified. Garment details, fabrications, and hardware tend to be more prominent and often become a strong focal point in a trendy sportswear market. Menswear garments are closed left over right on the body.



To illustrate menswear, base colours are applied on top of detailed pencil drawings, leaving a few highlights. Textures and patterns are rendered next. Shadows should be emphasized for a more dramatic effect.



Twill texture



Plaid

MENSWEAR COLLECTION



While the design concept influences the illustration's mood, the model's attitude and posture is essential for their visual impact. The use of bright coloured accents throughout the layout can create focal points on each figure and connect the entire composition.



QUICK SKETCHING

Balance, perspective, and other fundamental principles of female model drawing also apply to drawing the male figure.

The play of light and shadow, line quality, intensity of colour and texture can bring a brief spontaneous gesture to life.



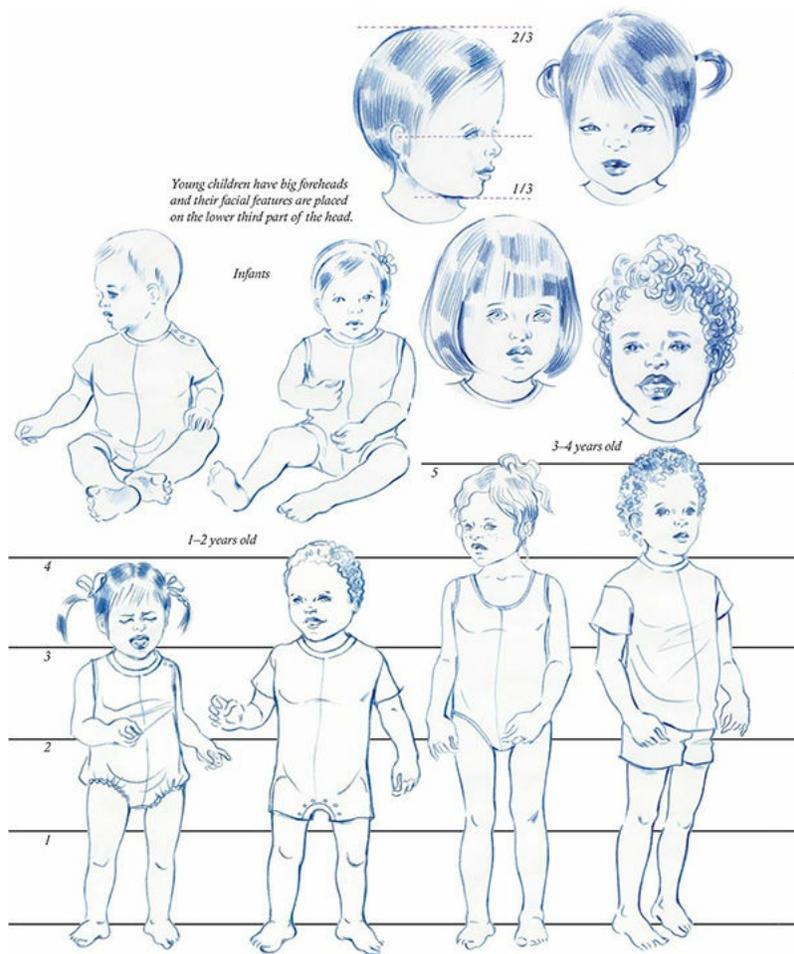
INDIVIDUAL STYLE

Understanding the male form and its proportions is essential for creating a basic menswear illustration. However, to create an edgy, stylized drawing, proportions and body attitude should be exaggerated.

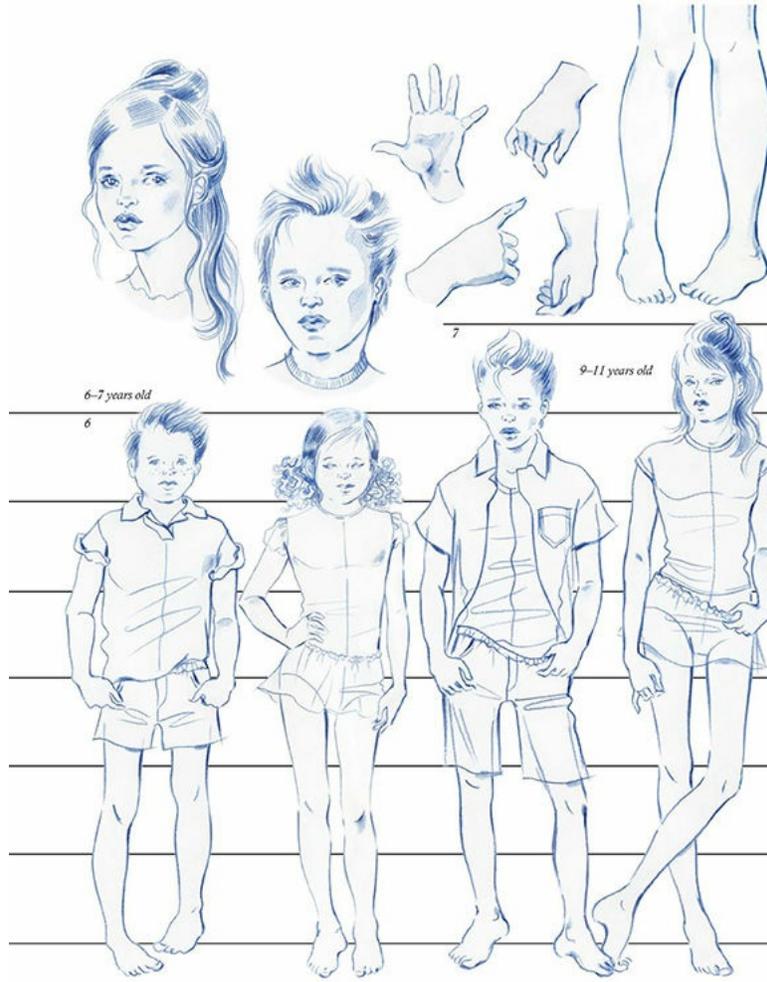


ILLUSTRATING CHILDREN

Drawing kids is a fun but challenging task. Their facial expressions can be sweet, naive, and mischievous, all at the same time. Their poses are animated and expressive. Children's proportions change rapidly as they grow. A child's body is measured in head lengths, just as an adult's body. For example, a one-year old child is only four heads tall while a seven-year old child measures six heads tall. Unstable toddlers often spread their arms and legs in cute but awkward poses.



Older children can strike a pose with a high hip, just like an adult. Their faces have more mature proportions but are still soft and rounded.



GOUACHE RENDERING



MARKER RENDERING TRACING METHOD

Children's flats should be in proportion to the age category. Remember children's clothes should be comfortable, functional, and colourful.



CHILDREN'S WEAR

Children's wear collections are often inspired by a particular theme, which influences styles, colours, prints, and graphics.



Extreme perspective and unusual view points can be helpful in creating stylized illustrations.



For centuries, children's clothes were scaled-down versions of adult clothing, often restrictive and conservative. Today, children's wear is well-developed and specifically targeted to its customers. Children's wear is now innovative, creative, and colourful, integrating a mix of graphic motifs and textures.

FABRIC RENDERING TECHNIQUES

The illustration of colourful, intricate patterns and motifs requires precision and special skills. The challenging part of print rendering is illustrating decorative elements with depth and dimension. Most printed fabrics are organized into repeated patterns. However, some prints are engineered in such a way that the motifs are limited to specific areas of a fabric to create borders and bleeding edges.



The figure's posture affects the volume and movement of a fabric. Print elements appear randomly shifted and partially hidden in folds and creases. Capturing the feel, weight, and movement of fabric is essential. Study the artwork of Erté, Leon Bakst, Klimt, and other great artists and costume illustrators for inspiration in fabric rendering.



TEXTURES

High quality art supplies can stimulate and inspire but never substitute for creativity and skills.

MARKERS

It is not easy to identify the best single marker brand. Some markers appear brighter and more saturated, while others streak less, creating a smoother surface. Some markers have multiple tips for versatility. Frequently, a combination of several brands can produce the desired results.

PENCILS

In marker rendering, pencils are supplemental and often used on top of the marker surface for accents, textures, and outlines.

TEXTURES

To create interesting effects and textures, the edges of your pencil can be used to rub off dimensional surfaces placed underneath marker paper. For example, a tweed fabric effect can be achieved with sand paper or a herringbone wool with horsehair tape. See left for additional examples.

COLOURING SOLIDS

Every fold in every garment is a single shape. To express depth and dimension of the garment, shapes should be illustrated with a natural play of highlight, mid-tone, shadow, and reflection. This effect can be achieved by leaving white highlights and applying shades of one colour to create dimension.

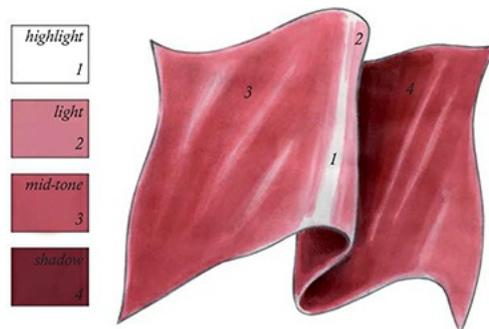


SUPPLIES



1. *Watercolour pencil*
2. *Prismacolor pencil*
3. *Brush pen*
4. *Le Pen*
5. *Tria marker*
6. *Verithin pencil*
7. *Copic marker*
8. *Prismacolor marker*
9. *Chartpack marker*

Solid colours/shadow & light





*Tonal colours
can be blended
for a more
artistic effect.*

WOOLS

Wools are fluffy, soft, and textural. The outline of wool garments should look faded and washed out. Small cross-hatching, flakes, and doodles are excellent techniques for wool rendering. Brush pens, coloured pencils, dry brush and texture rub-off techniques are the best tools for illustrating wool.



For plaids, curve the horizontal lines of the basic grid to follow the cylindrical shape of the human body. Vertical lines of the grid often appear shifted and broken, following the folds and creases of the garment. Use fine vertical lines for pinstripes and herringbone development.



Burberry plaid

Tweed/Herringbone

Pinstripe

Gouache rendering

FURS & SKINS

Animal prints, fuzzy chevrons, speckled, and scaled surfaces are mostly laid out in regular rows and grids. A dry brush technique, brush pens, coloured pencils, and eye shadows are excellent tools for illustrating a variety of furs. Curly, wavy, and smudgy lines also illustrate fur effectively.





DENIM/TWILL

Shades of blue-greys and indigo are typical choices for denim. Ground layers should be carefully applied avoiding seams and highlighting the distressed areas.

Use white pencil to show twill texture in the darker areas and indigo pencil over the highlights. Twill texture looks precise and realistic when rubbed off over a swatch of denim or a piece of cotton canvas.



QUILTING

Rounded dimensional outlines and curvy contoured top stitching perfectly illustrate puffy down and quilting. Leave small rounded highlights in one corner of each section of the quilt with shadows at the opposite corner.



KNITS

From tight lycras to oversized chunky cables and bouclés, knits have very specific qualities – they are supple and stretchable. Fine point coloured pens and pencils are perfect for detailed knit patterns and stitches.



Soft surfaces created by fuzzy yarns are better expressed with brush pens, coloured pencils, and smudgy pastels. Speckles, flakes, curly loops, and wavy lines will realistically convey the rich texture and dimensional form of knitwear stitches.



Bouclé knit



Cable collage

Lettuce edge



Chunky jersey



Melange



Textured yarn

SHINE & IRIDESCENCE

Most evening fabrics have smooth, lustrous, and glossy surfaces which reflect light beautifully. In order to express the luxurious shine of charmeuse, lamé, and taffeta, leave softer or sharper highlights.



White pencil will convey shimmer and soft reflections on velours and velvets. Iridescence can be expressed by blending two or more colours together.



SHEERNESS & TRANSPARENCY

Chiffons and georgettes are sheer, drapey, and fluid. Areas covered by the sheer fabric appear light and muted.

Delicate smudges of coloured pencil realistically represent sheerness. Smearing pencil with blender marker will increase the effect.



Sharp, broken, edgy outlines represent crisp organza, organdy, and gazar. Loose strokes of almost dry marker over skin tone create the look of transparency. The same effect can be achieved by colouring from the back of the page. A second layer of colour should be added to folds and creases, so they look darker and more opaque.



PRINTED CHIFFON

1. Partially and loosely render the areas covered by the sheer.

2. Lightly fill in the colour of the transparent layer.

3. Add hints of the print on the sheers as the last step.

Printed chiffon

Organza

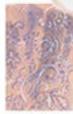
Anna Kiper

LACY & LAYERED



Lace, net, and tulle look especially dramatic layered over contrasting coloured undergarments. Use an actual piece of lace or tulle fabric to rub with pencils over undergarments, coming slightly outside of the shape for the overlay effect. Add fine tick marks to scalloped edges, and tighten the motif with additional elements.

A dimensional edge can be added to tulle and netting with white out. Random dots, placed on fabric with a brush pen can represent point d'esprit.



Lace



Net



Silk tulle

Anna Kiper

BEADS & SEQUINS

Glitter pens, metallic, and white-paint markers are the best tools to express the shine and highlights of beaded and sequined fabrics.

Black dots with shifted highlights effectively show the dimensions of beading.



When illustrating clear sequins, the background colour is applied as the first layer. White and opaque dots are sprinkled on top.

A 3-dimensional dotted outline of the garment will emphasize the effect. A spectrum of coloured dots executed with a brush pen will create a feeling of iridescent beads and sequins.



Clear and coloured rhinestones



Clear sequins



Rainbow sequins



Beaded strings

Jana Lopez

BLACK

There are countless shades of black—from warm to cool, from washed-out to deeply saturated. Black appears differently in a variety of fabrics: rich in velvet, iridescent in taffeta, translucent in organza and chiffon, and pale when layered over the skin.



WHITE

Often, whites have blue, lavender, or ivory tints to them. Use the appropriate colour for shadows keeping light areas of the garment crisp and white. White pen can be applied over shaded areas to indicate embellishments and texture.



PRINTS & PATTERNS

Following the bottom edge of the fabric, stripes get interrupted and shifted in creases and folds, but still maintain the original margins between them.



Each type of print or pattern requires a specific approach and technique.

A precise preliminary drawing is needed for detailed prints like paisleys and florals.

Some stylized and abstract prints can be rendered as an artistic impression of the fabric.



Stylized floral print

Stylized animal print

Quick sketch of printed fabrics.

FLORAL MOTIFS

To capture the feeling of a print, colours should be identified and matched closely. This applies to the scale and proportions of the design elements as well.

Prints look cleaner when the motif is sketched and coloured first with the background carefully filled in afterwards. A colour chart of all the colours being used in a print is very helpful in achieving a realistic illustration.



When illustrated on a figure, prints should be scaled down accordingly.



Use a diamond grid for repeats following the flow of the fabric.

Partial rendering

Folds in a fabric shift and distort the pattern.

EXPLORING MEDIA

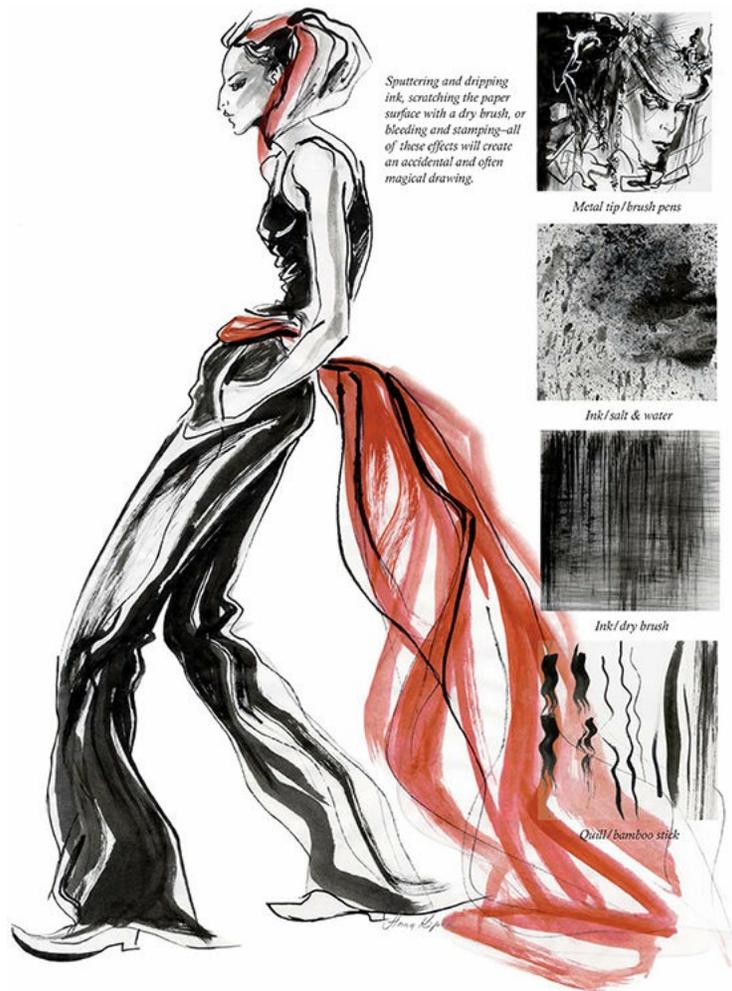


1. Eye shadow
2. Watercolour dye
3. Coloured ink
4. Watercolour
5. Gouache
6. Pastel
7. Oil pastel
8. Brush pen
9. Sharpie pen
10. Micron pen
11. Gelly Roll pen
12. Design ebony
13. Charcoal pencil
14. Gold pen
15. Gold paint marker
16. Copic wide marker
17. Paint brushes
18. Sponges
19. Bamboo reed pen
20. White paint marker
21. Blenders
22. X-Acto knife

INK

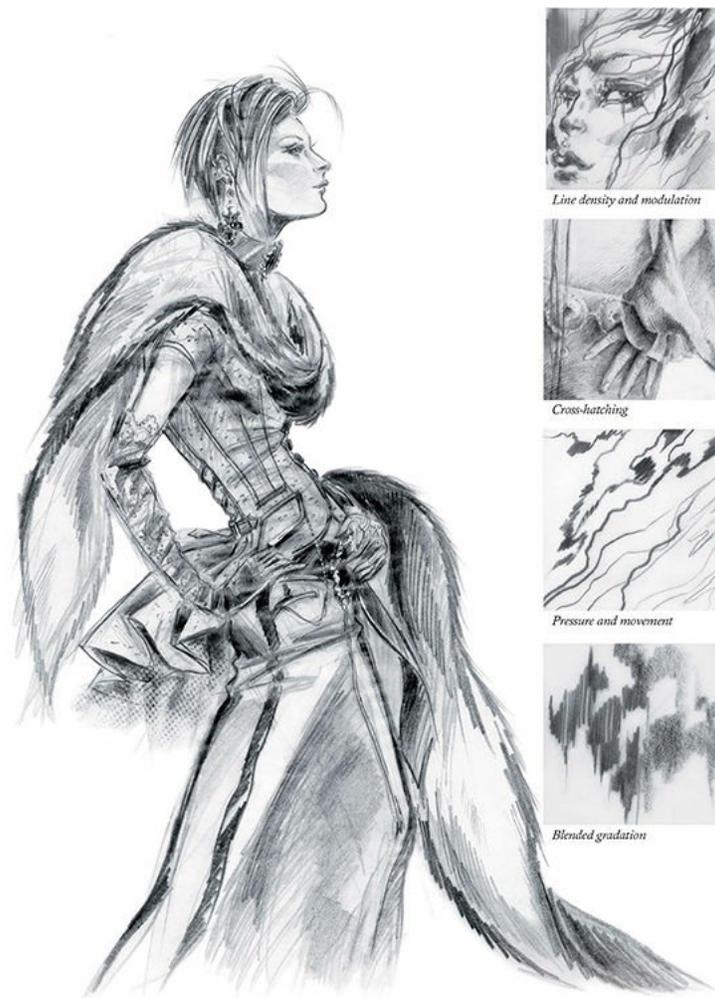
A large spectrum of supplies and materials are available to enhance a variety of illustration techniques and styles. Coloured media is exciting and expressive, but most artwork begins with a pencil or ink line drawing.

Ink is spontaneous and perfect for linear or dimensional wash illustrations. India ink applied to paper with a brush, reed pen, or a fine point nib can create an unpredictable variety of lines. Loose, spiky, broken, bold, faded, and irregular lines merge into an energetic drawing. This is called “line quality.”



PENCIL

Line drawing is pure, simple, and expressive. Graphite, charcoal, or china markers are appropriate for quick and loose line drawing. When detailed work is needed, classic HB pencils are preferred for their fine, flexible lines. To achieve dramatic line quality, apply varying pressure and hand movements.



Cross-hatching and smudging are ideal for shading, which can vary from soft to intense. Erasers can be used to create highlights when gently applied over shaded areas.



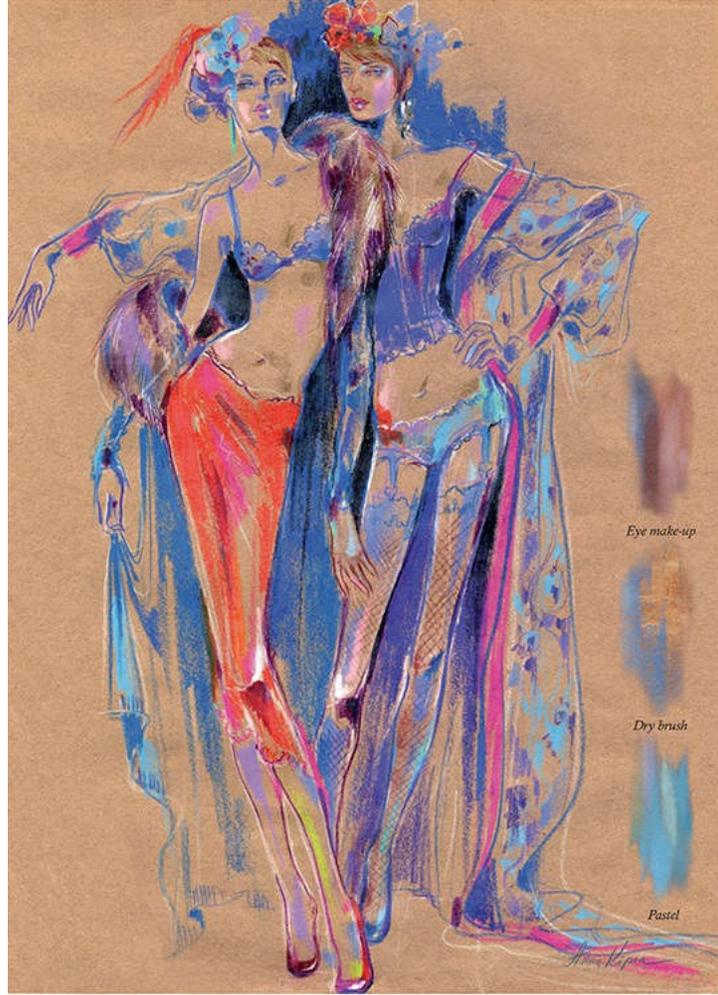
COLOURED PENCILS

Coloured pencils mixed with other media or used by themselves can create spectacular textures. The wide range of line qualities can be used to gradually add layers of depth, dimension, and a variety of surfaces.



Pastels and paints applied with a dry brush, and even eye make-up, will blend organically with coloured pencils on craft paper.

Pencils can be applied over tinted or coloured papers for a partial, looser rendering effect that exposes the background colour. Often the background is used as the model's skin-tone.



MARKERS & PENS

Markers come in a variety of brands and colours. More shades can be obtained by layering and blending. A variety of tips, sometimes up to three in one marker—from fine point to wide wedge and brush—will allow an artist to create a spectrum of lines and strokes.



Compared to ink, gouache, and pencils, markers are a smooth and vibrant media. Markers work best on specifically designed marker paper. Unusual experimental effects are achieved when they are used on translucent or rough surfaces. When applied evenly in layers, markers can look as flat and opaque as gouache. When applied partially from the back and front of paper, and blended with a special blender marker or alcohol, markers can imitate the transparency of watercolour.



WATERCOLOUR

Transparency and fluidity defines watercolour.



When generously diluted with water, paint can be applied on a wet or dry textural surface with different brushes. When applied on a wet surface, watercolours will bleed beyond the outlines of a drawing, creating an ephemeral effect. Avoid dry, forced strokes and multiple layers to keep the paint fresh and translucent. The look of the stroke and stain will depend on the texture of the watercolour paper.

Salt generously applied over wet paint will create a grainy texture. Shake off the excess salt when the area is totally dry. Wax can be applied on paper before water or paint is used. Paint will avoid the waxed area revealing it white. Soluble pencils perform as watercolour when smeared with a wet brush.



GOUACHE

Gouache is a flexible and practical water-based paint. It can look translucent when generously diluted with water and thickly textured when applied with a dry brush. Naturally opaque and flat, gouache works well on smooth vellum or textural craft papers.

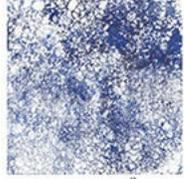


When gouache is mixed and diluted, any colour can be achieved. This makes it possible to imitate any fabric or texture. Light saturated colours will look bright and vibrant when applied over dark surfaces. This effect cannot be achieved with watercolours or markers.

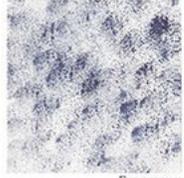
A variety of textures can be created with sponges and brushes.



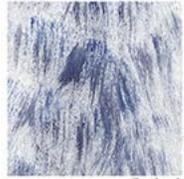
Gauze



Sea sponge

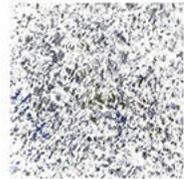


Foam sponge



Steel wool

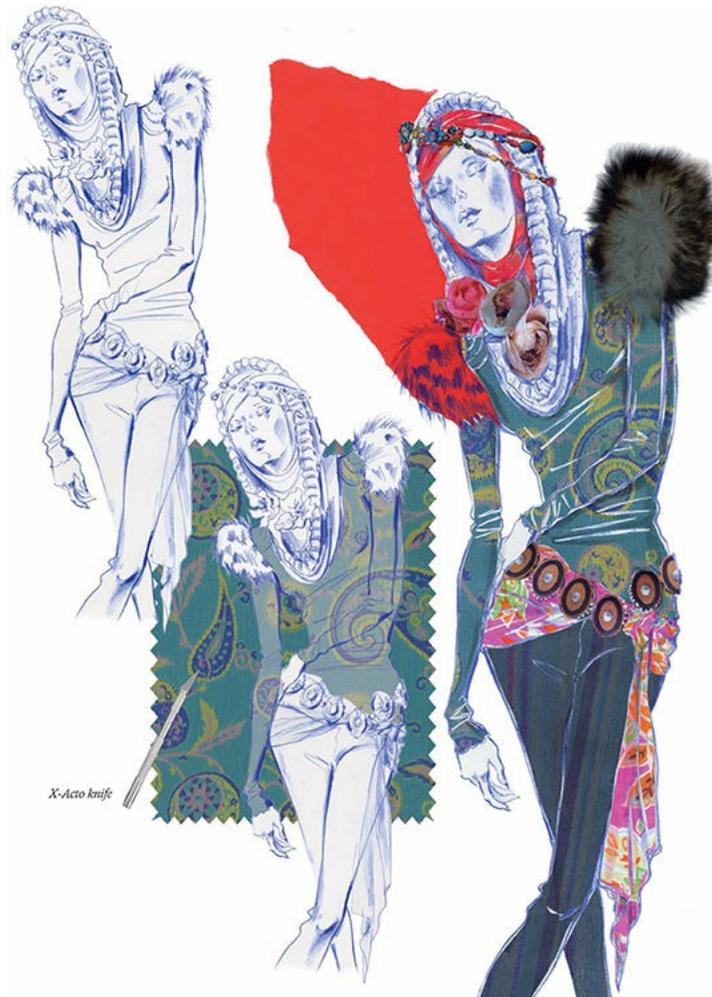
Dry brush



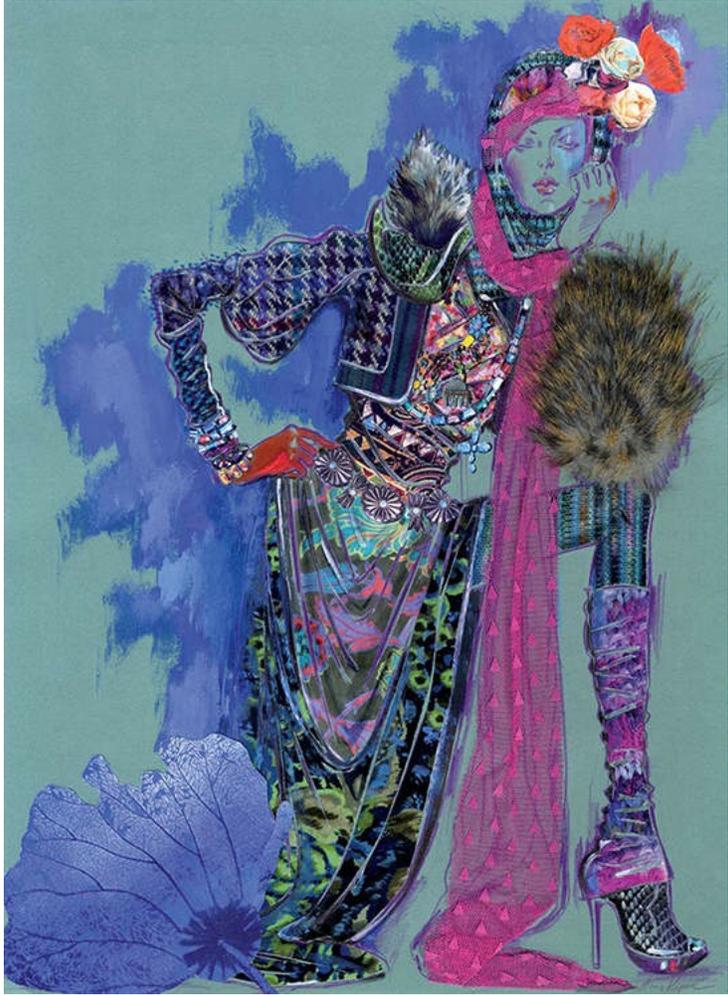
COLLAGE

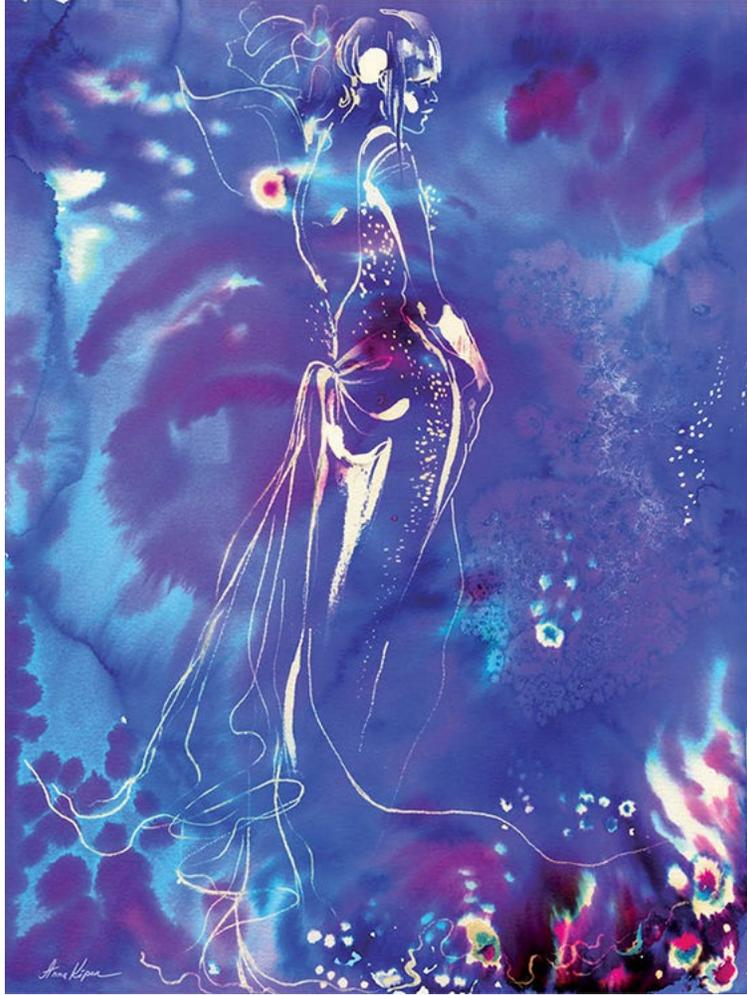
Collage is spontaneous, abstract, and freeform. However, collage techniques can be mixed with traditional illustration styles, substituting detailed print rendering with simple paper cutouts.

A copy of a drawing can be applied over a printout of a fabric. Use the drawing as a guide to cut the exact silhouette from the print, removing all creases and seam lines. Then apply glue and paste the printed cut-out to the original drawing.



A variety of stylish and expressive collages occasionally highlight the editorial pages of fashion magazines. The use of colour and handmade craft paper, magazine cutouts, fabrics, skins, and furs, can create dimensional, rich, and vibrant artwork. Unusual materials including masking tape, nature elements, and even food will create an avant-garde, rebellious statement and bring fashion illustration to the level of fine art.





NOVELTY TECHNIQUES

The surreal vibrant atmosphere of the image on the opposite page was created by dropping watercolour dyes on a wet surface. Sea salt was sprinkled over the paint to achieve textural variation. The silhouette was drawn over the dry surface with a reed pen and cotton buds (Q-tips) dipped in bleach.

The same design and silhouette is magically transformed into a collage: a linear ink drawing, printed in a few colours on clear acetate, is layered over a coloured paper collage.



MEDIA VARIATIONS

The choice of media is often dictated by personal preference and the comfort level of an artist. However the specific mood, colour and fabric of a garment will require certain media to be used. Traditionally, the romantic feeling of watercolour was preferred for evening and bridal gowns.





Markers

Watercolour

MODEL DRAWING

Relax and observe the live model. With time and experience, learn to trust your subconscious choices in media and composition.

For brief, spontaneous drawings keep your eyes on the model at all times letting energetic quick lines flow. Textures, prints, and details are simplified and sketchy. The ultimate goal is to capture the moment.



INTERPRETING A MODEL

Follow the initial gesture of the model, capturing her beauty, clothes, and attitude. Project on the page the model's general silhouette and movement. A unique vision and interpretation is more valuable than overworked drawings that create less desirable, photorealistic versions. Accidental smudges and smears and other imperfections will bring the drawing to life.



FOCAL POINT

Focus on what's important, giving just enough information to convey the attitude of the model.

Clothes captured with spontaneous energy often draw more attention than the refined facial features of a model.

The pink fur, in this example, is the focal point of the image. However, the contrast of the detailed hand drawing next to a washed-out, blurry silhouette of a skirt also grabs the viewer's attention and balances the composition.





BARE MINIMUM

Even a brief simplified sketch can be done in steps. This page shows how a spontaneous marker blocked drawing is created in stages.



To capture quick impressions of textures, short cuts such as simple rubbing techniques can be used along with energetic marker and pencil lines.



Brush pen speckles



Sand paper rubbing

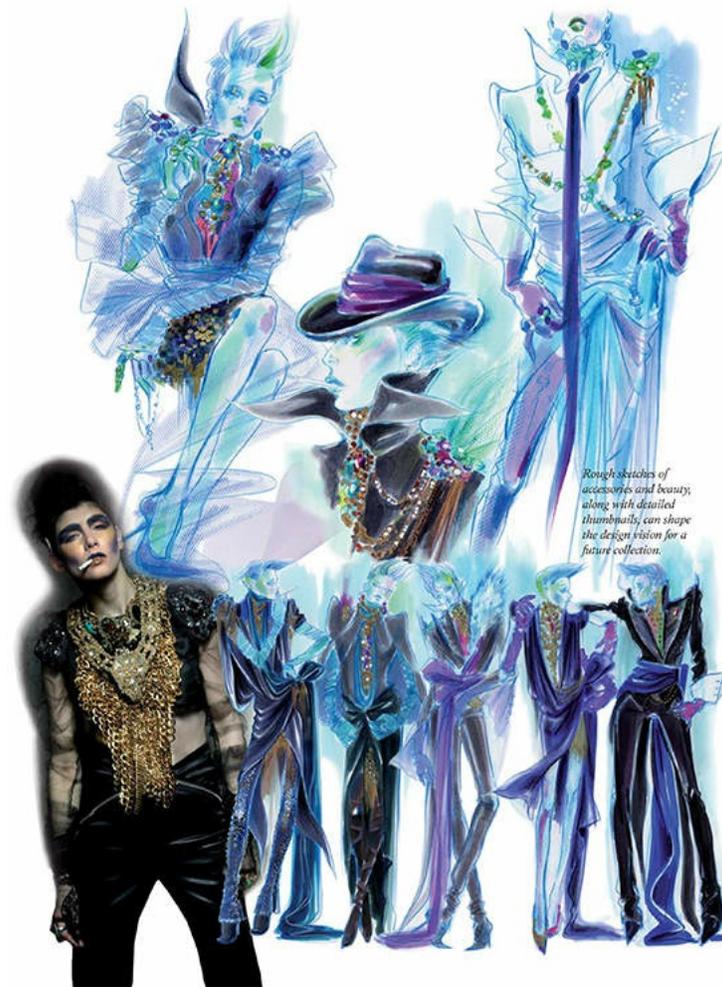


Horse hair tape rubbing



INSPIRATION. MOOD. DESIGN

A design journal is an essential tool for the development of a fashion collection. Fabrics, trims, and inspirational images help create an atmosphere for the creative process to begin.





A DESIGN COLLECTION

Initial inspirational material and design references can help visualize the concept behind a design collection, but do not need to be followed exactly. In the final presentation, all of the elements come together—colour and fabric sensibility, layout and composition, styling, and attitude—to editorialize the designer's aesthetic vision.



ACKNOWLEDGMENTS

PHOTOGRAPHERS:

David White – model photography [14,135,140-1](#)

Rick Shifman – fabric collage [140](#), author's portrait

Anatoly Shifman – fabrics and supplies [93,102-3,116](#)

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Anna Kiper for Maggie Norris 124-5

Fay Leshner – gold necklace, black blouse, makeup – 140-1

All designs are courtesy of Anna Kiper unless indicated otherwise

DESIGNS ILLUSTRATED:

John Galliano 2

Jean Paul Gaultier 103, 122–3, 144

Emanuel Ungaro 133

Tracy Feith 127

Thanks to B&J and Mood fabrics.

Thanks to all FIT and Parsons colleagues for believing in me.

Thank you to everyone at D&C, especially James Woollam and Freya Dangerfield.

Most special thanks to my husband, Rick Shifman, for his enormous help and support. This book would not have been possible without him.

To anyone who has been left out in error, my sincere apologies and thank you.

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David & Charles is an imprint of F&W Media International, Ltd
Pynes Hill Court, Pynes Hill, Exeter, EX2 5AZ

F&W Media International, Ltd is a subsidiary of F+W Media, Inc
10151 Carver Road, Suite #200, Blue Ash, OH 45242, USA

First published in the UK in 2011
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A catalogue record for this book is available from the British Library.

ISBN-13: 978-0-7153-3618-2 paperback
SRN: Z7335 paperback

ISBN-13: 978-1-4463-5406-3 PDF
SRN: R5747 PDF

ISBN-13: 978-1-4463-5407-0 EPUB
SRN: R5746 EPUB

Senior Acquisitions Editor: Freya Dangerfield

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