



Tobias Konrath

# FASHION ILLUSTRATIONS



# Fashion Illustrations

The key to great illustrations for fashion design lies in a good knowledge of the human physique and the mastery of various drawing techniques.

The observation and study of the human body is vital to every fashion designer, the delicate curves and structures are the origin of all apparel and the perfect setting and surroundings to present them.

Traditionally illustrations were made with pencil, ink and watercolours. Today markers and pens can do the trick as well and of course adobe Photoshop.

It all starts with Skeletons, If you understand how the human body is constructed the rest will be a walk in the park and you can illustrate all sorts of poses, stands and materials.

Fashion sketching class will be all about experimentation and refining your drawing abilities, your knowledge of basic figures and fashion stands will be put to a test. The grey pencil sketches will come live .



## Advanced Diploma in Fashion Design Course Details

Course Title:	Fashion Sketching
Course Code:	FD-0352-05
Credit Points:	
Weekly Duration:	4Hrs
Pre-Requisite:	Fashion Drawing (FD-0152-05)
Co-Requisite:	Colour Theory for Fashion (FD-0150-05)
Department:	Fashion Design



### General Description

To provide the participant with the knowledge and skills through practical exercises and examples, to enable them to illustrate fabric textures and patterns on the fashion figure. To develop a sense of fabric movement, fabric draping and light reflections through the use of appropriate mediums. Students will have to successfully complete practical exercises and integrated project in order to complete this module.

### Objectives

On completion of this module, students should develop the knowledge and skills to

1. To illustrate texture and design on fabrics.
2. To develop the ability to render fabric movement, fabric draping and light reflection by using the appropriate mediums for each garment.

### Methodology

Classes will consist of lectures, discussions, presentations, case studies, exercises, tutorials and project reviews.

### Assessment

Students must familiarize themselves with the following policies and procedures. Details of these policies and procedures can be found on the Student Handbook.

- Referencing Style
- Assignment Extension Policy
- Assignment Grading
- Plagiarism Policy
- Collusion Policy

# The Sketchbook Project

buy a good quality sketchbook with nice heavy paper, it should be around A4 size or bigger, like a square shape or maybe landscape, but not smaller than A4 of course. Bigger is better in this case.

A minimum of 40 pages is essential ,but you can also get 2 books with each one having 20 pages naturally.

This is important because you will need to divide the book into 4 sections of each 10 pages.

- 1st part - pencil sketches and rendering
- 2nd part- watercolor pencil sketches
- 3rd part - watercolor/ Aquarelle illustrations
- 4th part - Ink or pen sketches

- of course u can also mix the different medi, but then the major technique you are using counts

## Grading Criteria

You will be graded on your home work ( in your sketchbook) and on your classwork)

It is essential to work hard and show productivity. Dont worry if you are not so confident about your skills, as it is more important to show that you are learning and imroving from the beginning of the term to the end, no master has yet fallen from the skyes. ;)

Week 1 - warming up with pencil and shopping for required materials

Week 2 - pencil and color pencil exercises with live model, study of drapes

Week 3 - pencil and watercolour excercise with model , study of drapes

Week 4 - pencil, pen and watercolour

Week 5 - pen sketches, pen + colour pencil

Week 6 - focus on the face, sketches in pencil and shading watercolour

Week 7 - intensive study of light and shadow and drades in pencil and watercolour

Week 8 - freestyle day with dressed up model, all techniques

Week 9 - freestyle day with dressed up model

Week 10 - acrylic painting workshop

Week 11 - acrylic painting workshop

Week 12 - final exam



# Contents

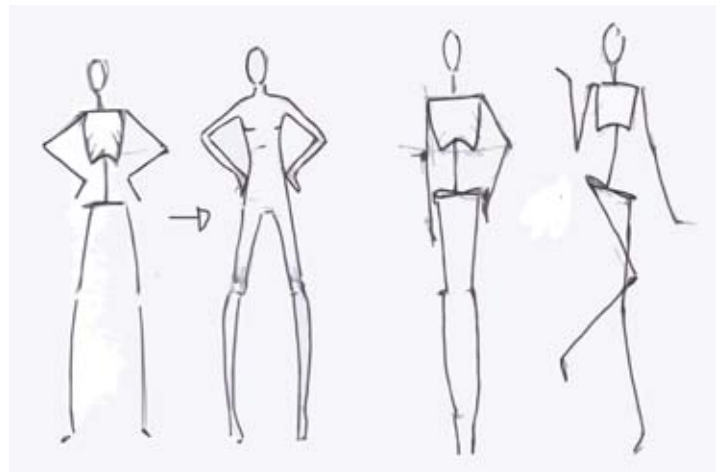
Introduction  
Project Brief  
Lesson Plan  
Skeletons  
The female figure  
The male Figure  
The anatomy of legs  
Faces  
Eyes  
Light & Shadow  
Different Angles  
Different Faces  
Hands & Feet  
Drapes  
Inspiration



# Skeletons

The human body is literally a big mass of water and protein hanging in and around a calcium frame. This frame is the skeleton, made out of many different bones. These bones are the key to drawing the human figure, they are simple to move around and manipulate. We start every pose with a rough sketch of the skeleton, it will reduce the risk to draw to big for the paper and at the same time keep the overall figure in the right proportions before we start the more elaborate drawing of details and clothes etc..

The right page side shows how we construct a simple and rough sketch of the skeletal pose and then add body mass and 'muscles' to get the final pose -->



1.

2.

3.

4.

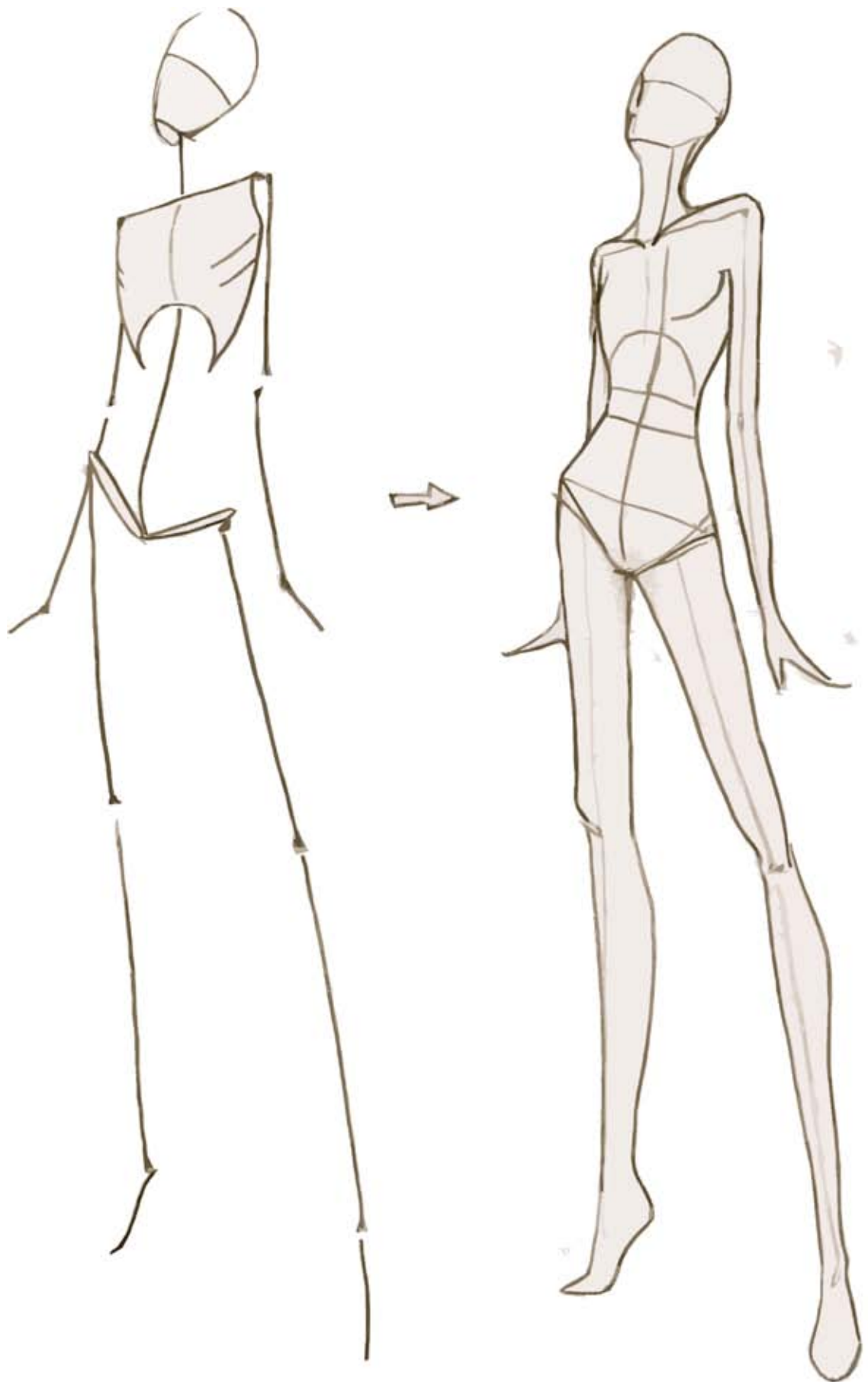
5.



Starting with the shoulder line then adding a spine and

Hip bones at the same width, roughly sketched rip case and a neck + head. After that we can sketch arms and legs, the elbows are in the middle between hip and





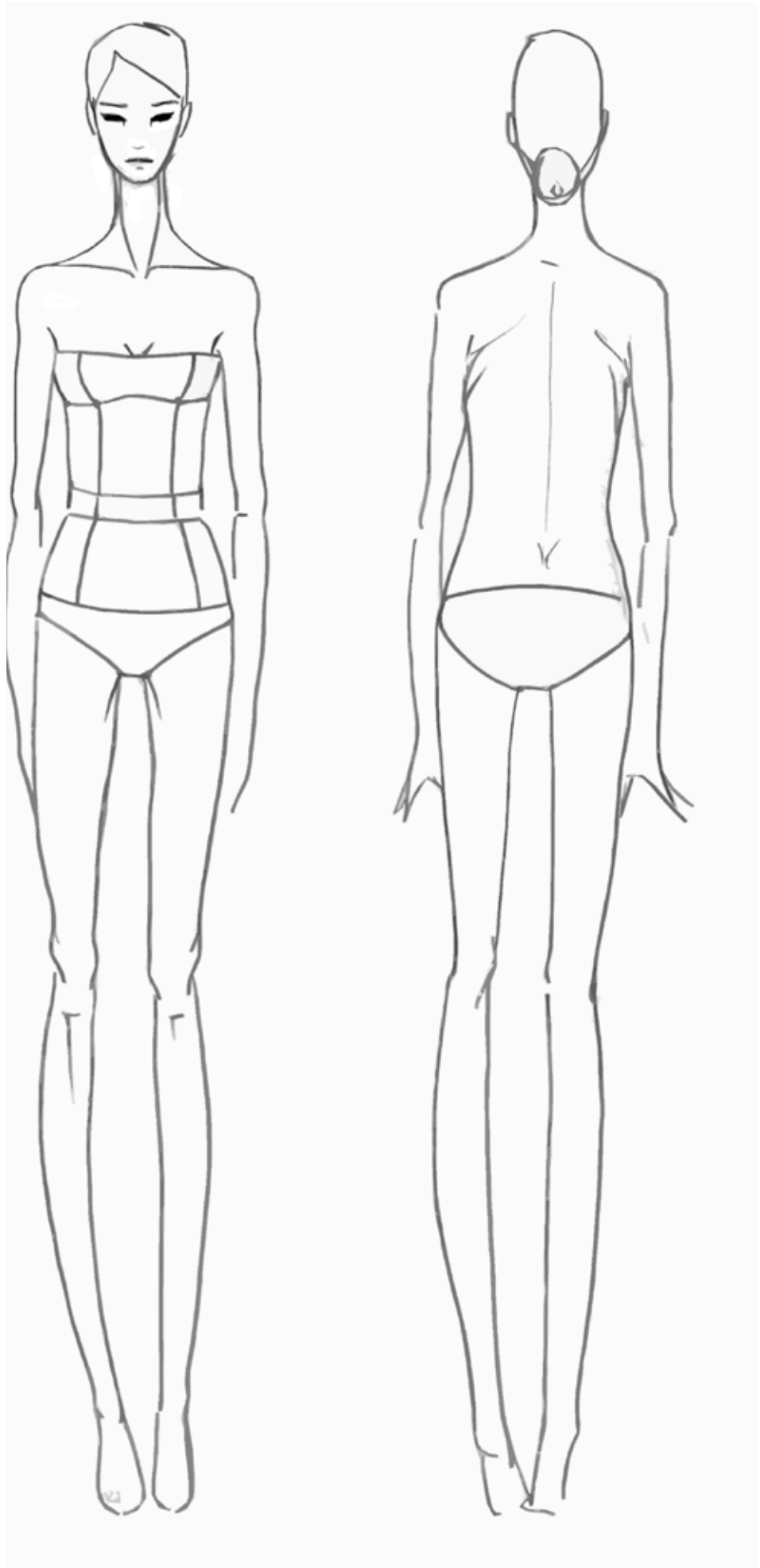
# The female figure

The classic stand is a figure with relaxed and loose hanging arms and straight legs, fully frontal. A fashion figurine is an over stretched idea of a normal figure, just like catwalk models are quite far from having a normal figure.

Sometimes the human body proportions are split down and counted in 'heads' as the smallest unit. A normal Person would be his or her head around 5 times in height where as a fashion figure could be up to 8 or 9. If you closely study real fashion models on international catwalks, you will realise that they are not necessarily very tall or anything, but they have a very small head for a person of ca. 175 cm, which makes them appear taller.

In this example shoulder width and hips have the same width

If the shoulders are wider the figure will look more masculine, where as wider hips imply more femininity. Elbows and waist are on the same level. Wrists are roughly a bit lower than the crotch and the hands therefore even lower. For women the lower legs are generally longer than the upper leg portion ( thighs)





# The male figure

The construction of a male body varies only slightly from that of a female. The main characteristics are:

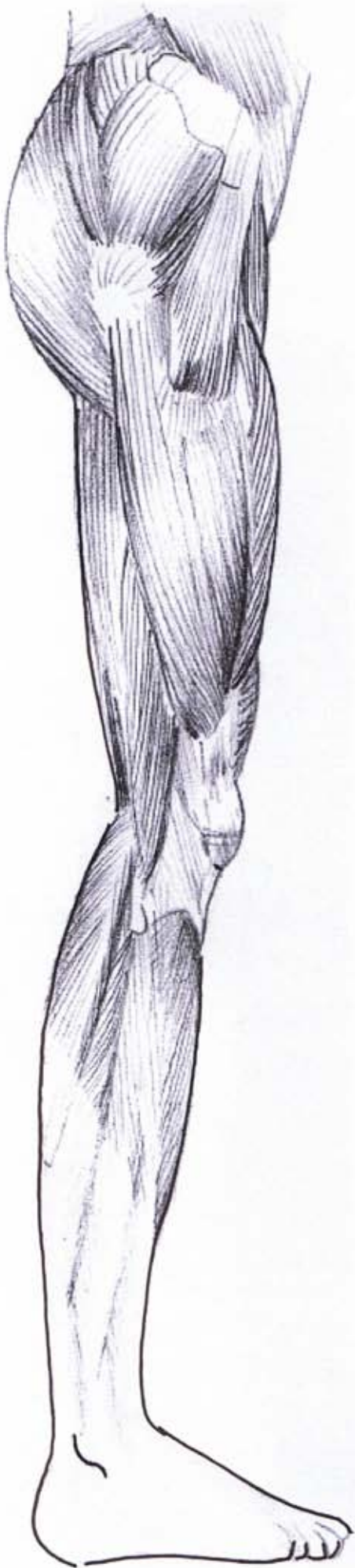
- Broader shoulders and smaller hips
- Almost absent waist
- Upper and lower leg almost same length.

The general appearance of a male body is sharper and more chiselled due to less body fat and more muscles.

The 7 or 8 head idea remains and if we want to achieve a more masculine look we can play with the -V- shape of the body, meaning broader shoulders and smaller hips so it optically looks like the letter V. Also accentuating muscles will make it more masculine .





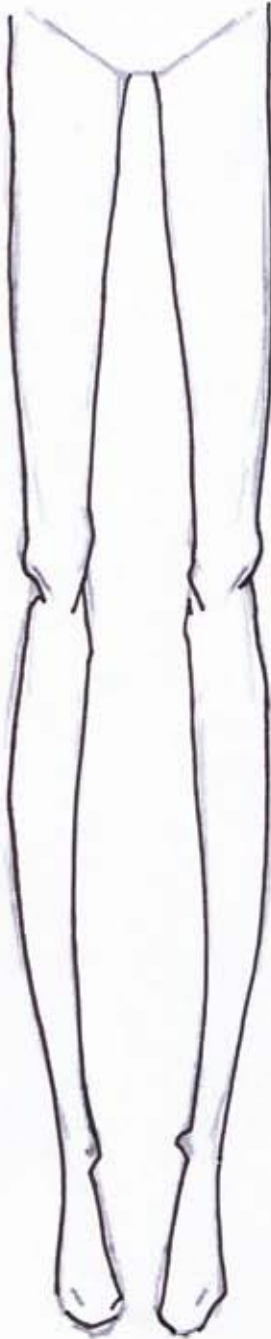
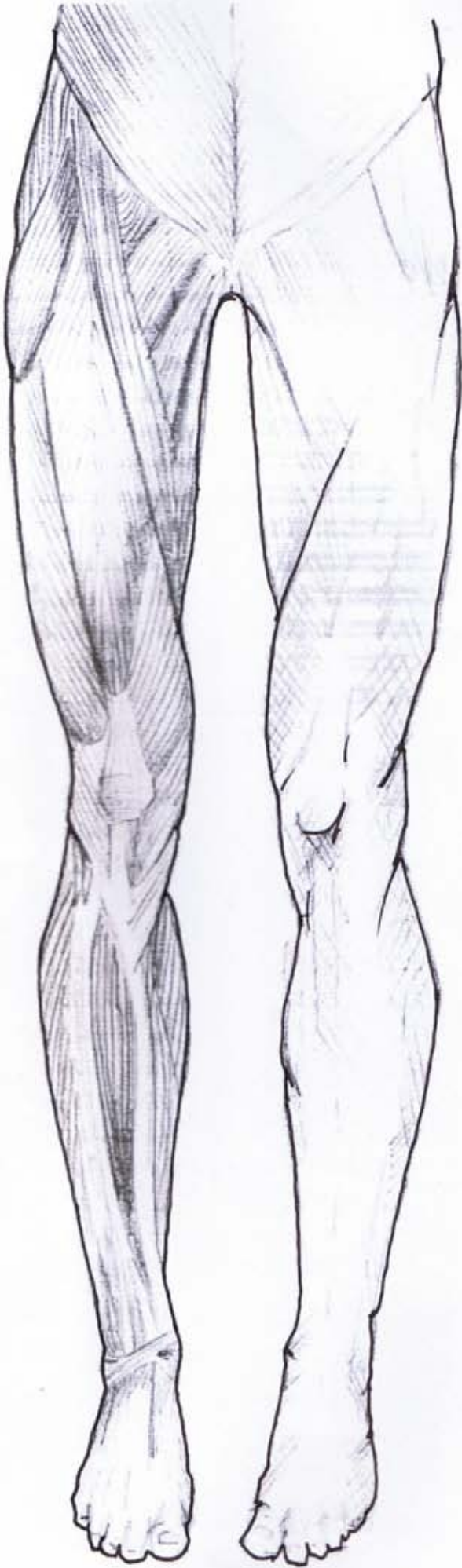


Legs are not just straight lines with feet attached, due to the intricate play of muscles and bones under the skin, we can make out a distinctive shape.

Well sketched legs are a sign of sophistication and can improve any fashion sketch .

Legs should be long and slender with a sculptured knee and a faint idea of muscle, especially around the calf region in the lower part

# Legs

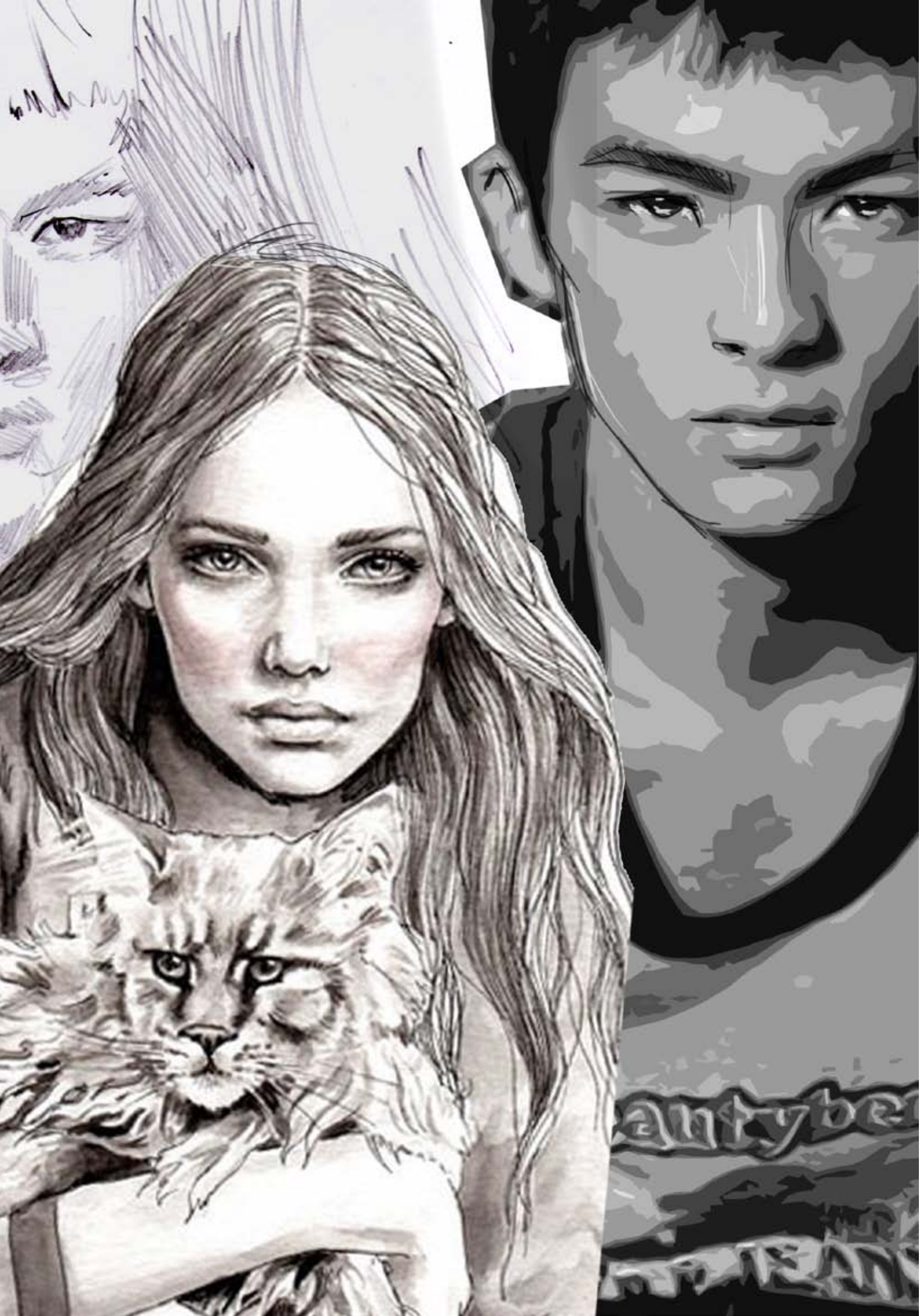


# The Face

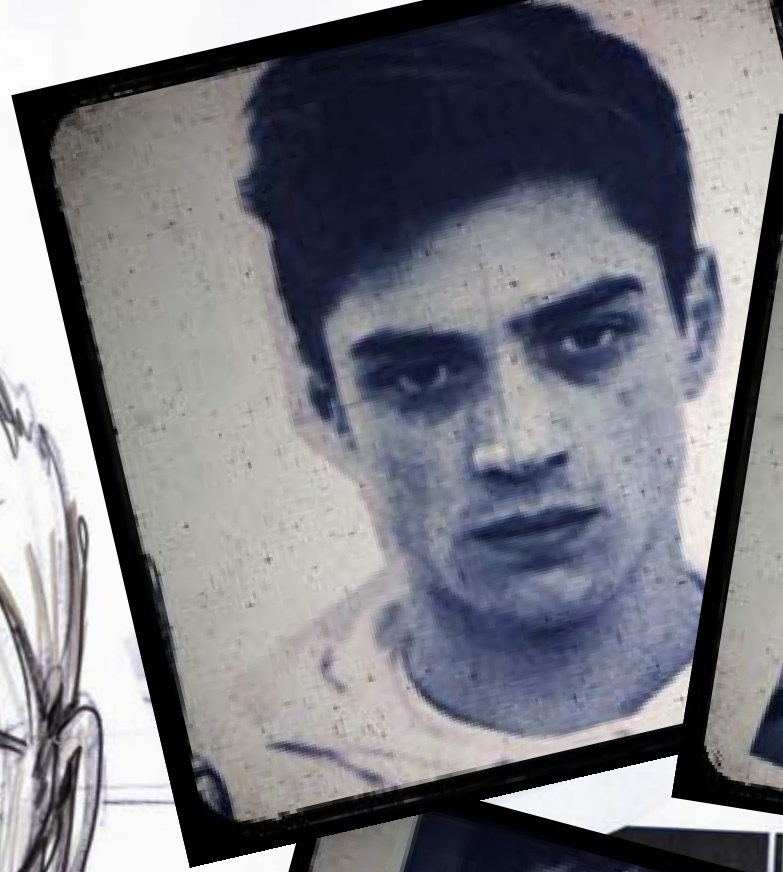
The soul of every Sketch







# The male face



Faces can be easily constructed using a 50 percent rule. The eyes are exactly in the middle of the vertical the nose bridge in the middle of the horizontal guide of the face. The nostrils mark the middle of the lower half of the face and the mouth marks the middle of the lowest quarter of the face.

The male face is generally speaking a rather square than round set up with an accentuated jawline and a wide chin. The eyebrows are low set and a visible Adam's apple can be sketched to make the appearance even more masculine. Eyes and lips shouldn't be too strong in order to avoid a make up effect.

# The female face



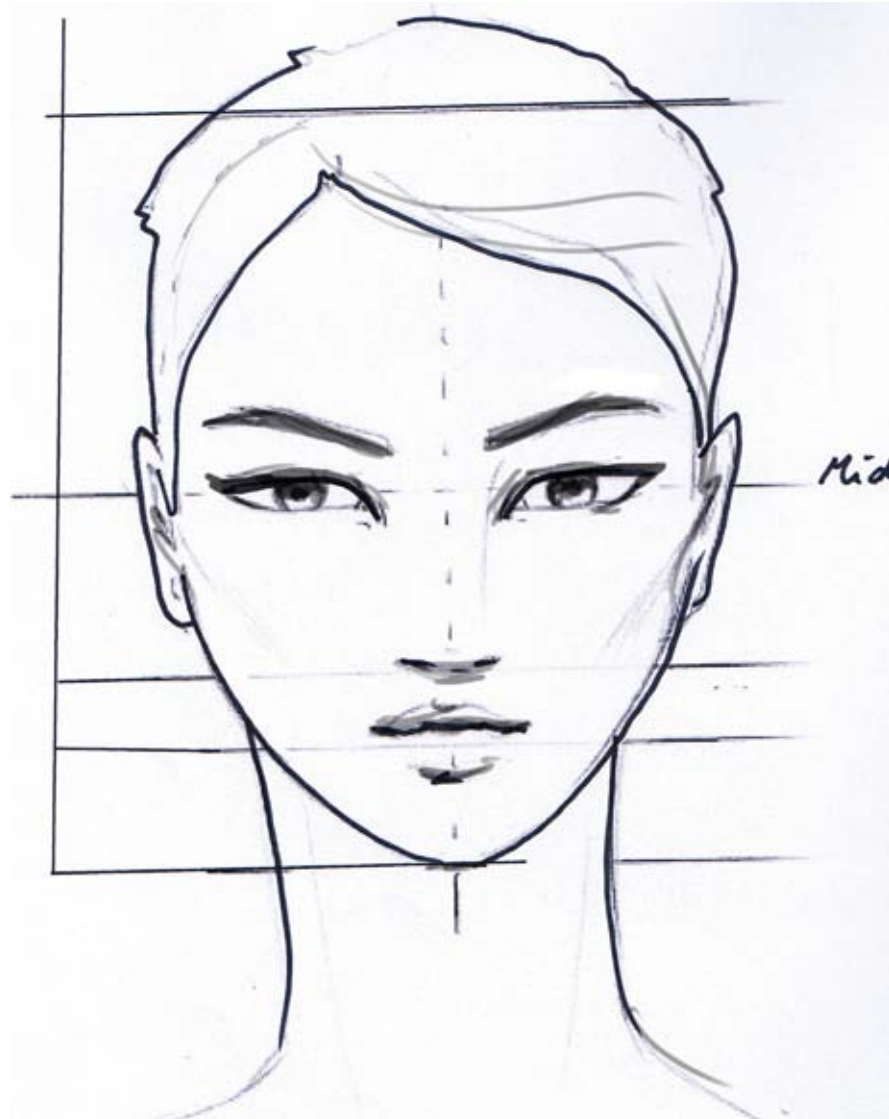
The female face is loosely speaking a more oval shape, with smooth and round lines, giving a soft and aesthetic impression. Full lips and eyes with lashes make it feminine. The nose can be smaller and if the cheekbones are accentuated we can add some fierceness.

The female eyebrows are usually a good bit higher up than the male eyebrows, this opens and enlarges the whole eye area, the 50% rules still apply.

On the next pages though I will explain what happens if we slightly shift those proportions

# Eye positions

Depending on how the eyes are placed, the overall feeling of the face can be altered. In general low set eyes give a cute and child like appearance where as high set eyes suggest maturity and adulthood. The base position is in the exact middle following the 50% rules



**Normal eye position**



1d6

**high set eyes- adult face**



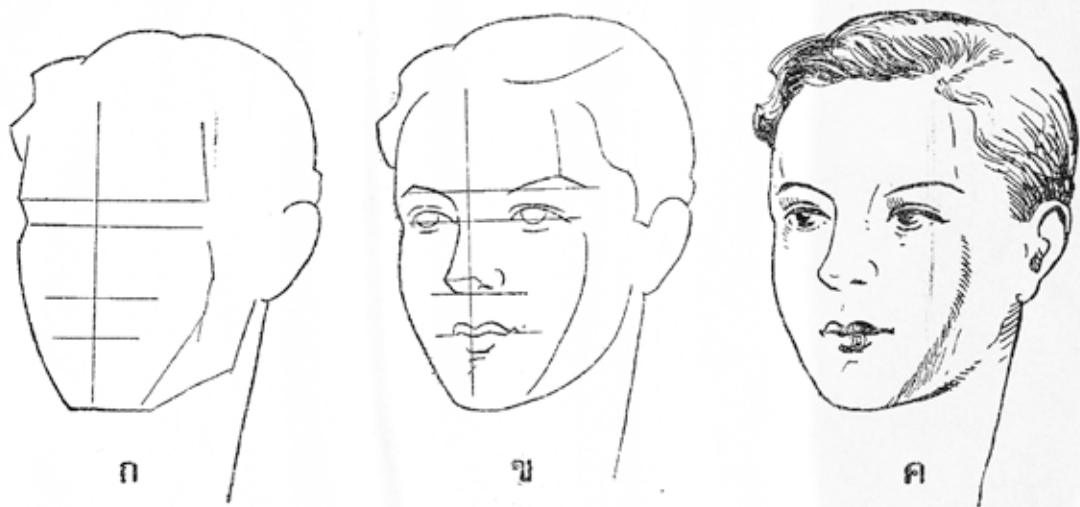
**low set eyes - baby face**

# The 50% rule

## แสดงวิธีเขียนภาพหญิงและชาย



แสดงการร่างหน้าผู้หญิง การร่างหน้าผู้หญิงโดยมากใช้ร่างเป็นเส้นโค้ง เป็นวงหน้ารูปไข่ และแต่งกะส่วนหัว ตา จมูก ปาก ไว้เป็นเส้นตรงก่อนดังภาพ ก. แล้วจึงได้เติมเขียนหัว ตา จมูก ปาก ค่อยไปดังภาพ



วิธีร่างภาพหน้าเดี่ยว เป็นขั้นๆ ไปดังภาพ



# Different angles

การเขียนใบหน้า ภาพหัวกระดูกศีรษะทำต่าง ๆ

ก่อนที่เราจะเริ่มเขียนใบหน้า เราจำเป็นต้องรู้จักกระดูกศีรษะพอเป็นเค้า ๆ ดังแบบข้างล่างนี้เสียก่อน และต้องใช้ความสังเกตพิจารณาให้มาก ๆ



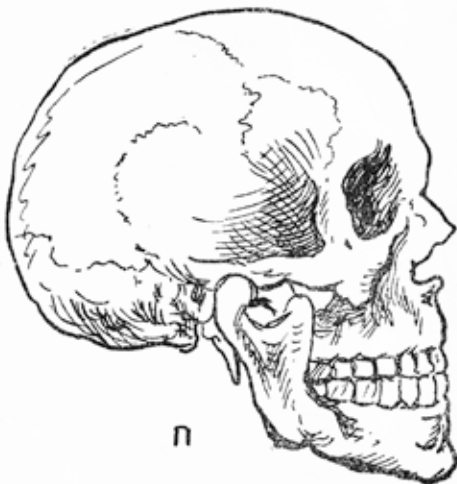
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ก. กระโหลกศีรษะด้านตรง



ข

ข. กระโหลกศีรษะด้านเฉียง



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ก. หัวกระดูกศีรษะด้านข้าง



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ข. หัวกระดูกศีรษะด้านข้างท้ายทอย

# Light & Shadow



Spotlight from above creates a mysterious shadow play accentuating the eyes and cheekbones, the overall appearance is slim and thin.

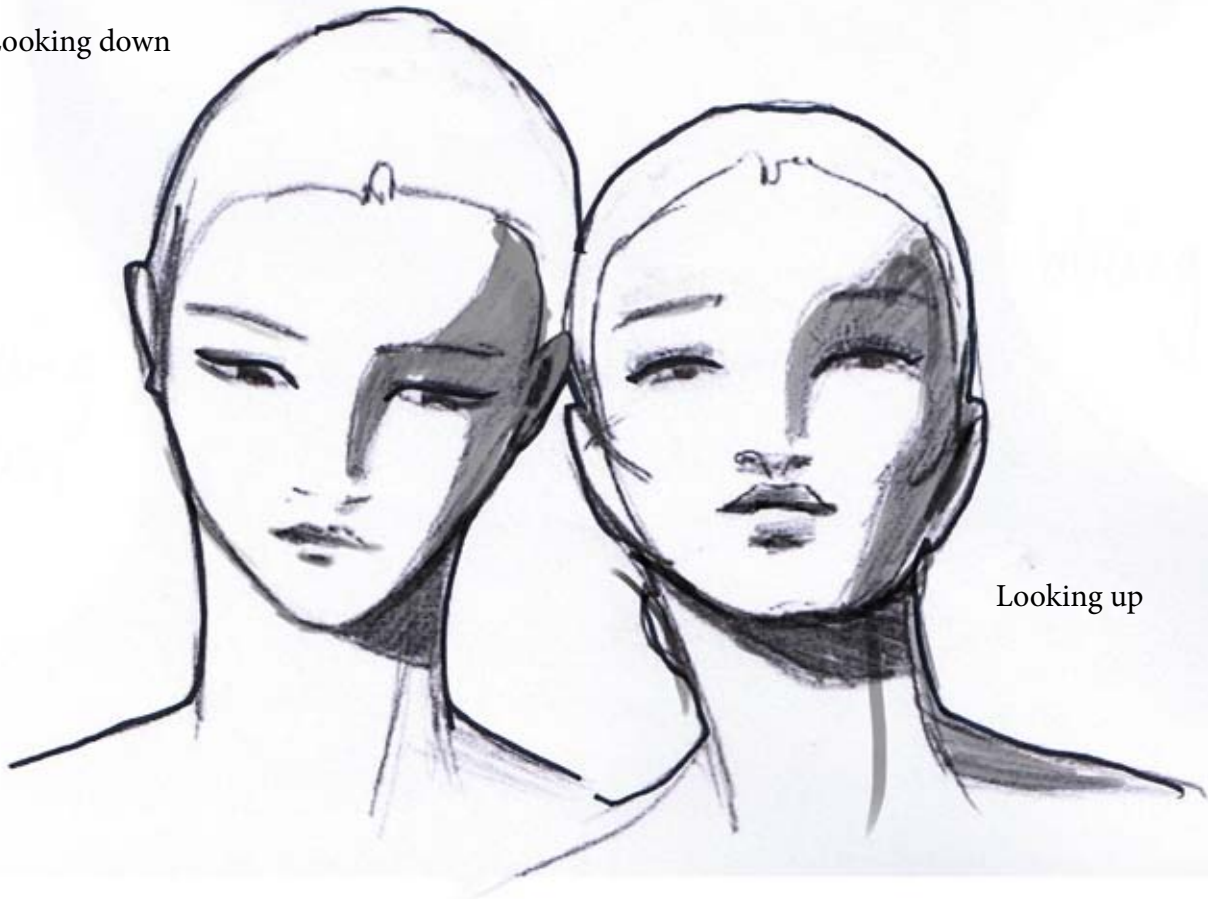




Light from either the left or the right upper side creates a natural and rather classic look. Accentuating the relief of the face and body making it more dimensional.

# Different angles

Looking down



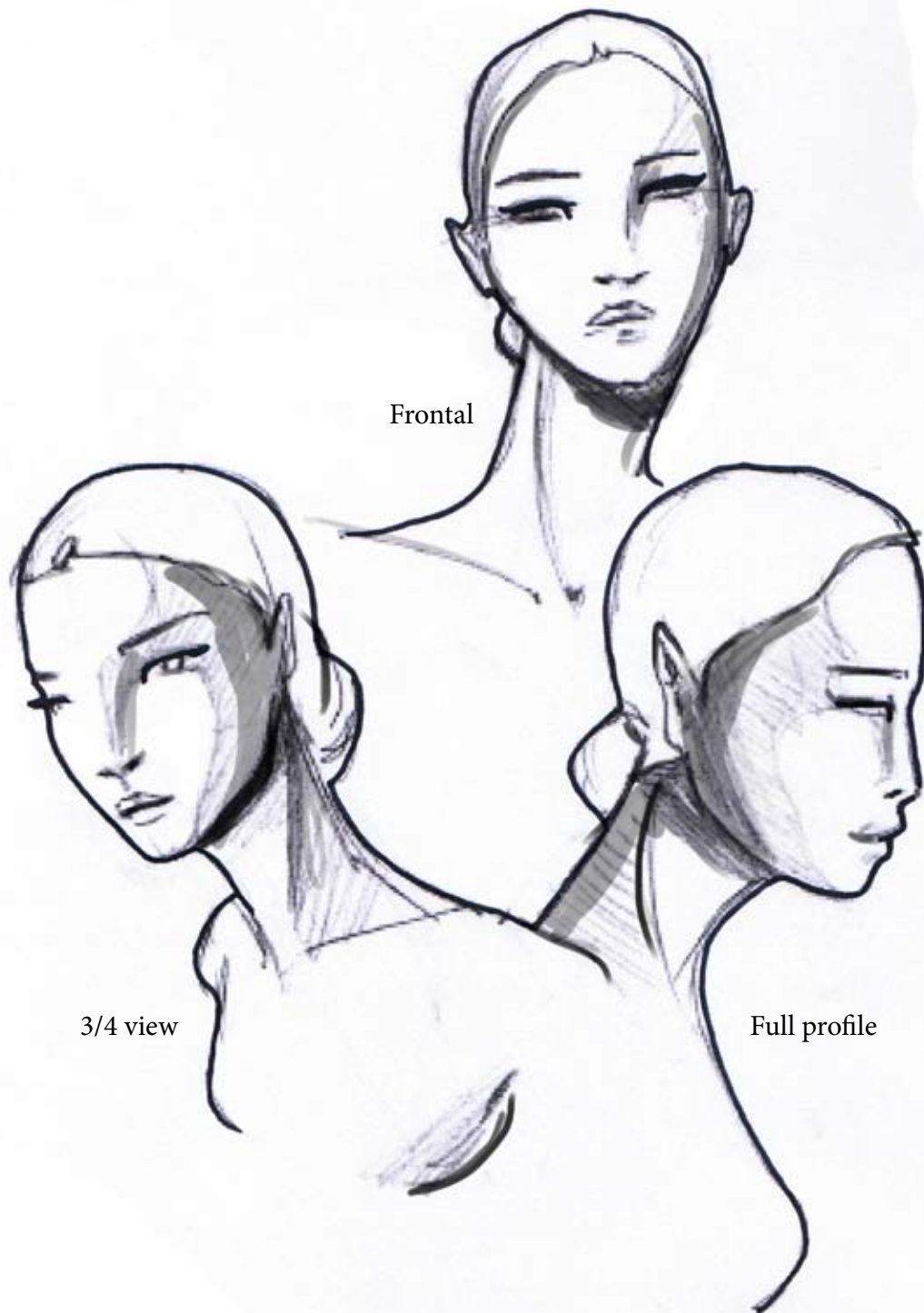
Looking up

With a little bit of practice and a good eye you can try to manipulate the position of the head. Turn it a bit to the left or right, show it in full profile, tilt it up or turn it down.

The skull illustrations taken from an old Thai sketching handbook, a couple of pages earlier can give you an idea

of how the eyes and nose and mouth positions will change and the shape of the head looks like.

Especially when working with a live model we can closely study their faces from various points of view. The shadows that the facial features cast are essential to accentuate different angles.



Frontal

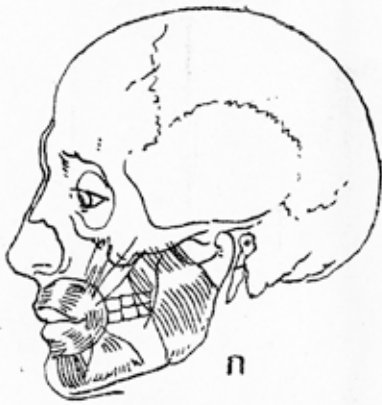
3/4 view

Full profile

# Facial structure

ภาพใบหน้าคนเห็นด้านข้าง

ภาพ ก. แสดงถึงการเติมตา จมูก ปาก ลงบนกระดูกโครงกระดูก และให้เห็นถึงกล้ามเนื้อปากและคาง ขากรรไกร



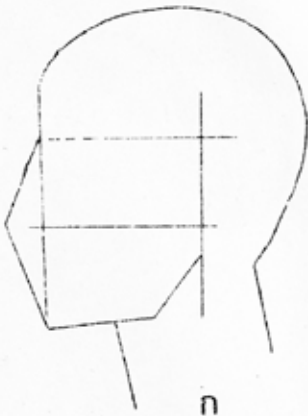
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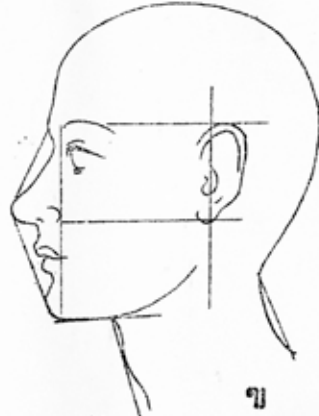
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ภาพ แสดงการเพิ่มหู ตา จมูก ปาก และให้เห็นถึงกล้ามเนื้อ-ตาและหู



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แสดงถึงวิธีร่างหน้าคน แบ่งออกเป็น ๓ ชั้น การร่างแรกดังภาพ ก. เราใช้ขีดเส้นกะได้ระหว่างคิ้ว ปลายจมูก ตูกลาง เป็นระยะเท่ากันจากเส้นคิ้วและปลายจมูกมาเป็นส่วนของใบหู ดังภาพ



วิธีเขียนหน้าคนต่าง ๆ



วิธีเขียนหน้าคน ถ้าเป็นผู้หญิงก็ร่างตนด้วยเส้นโค้ง ถ้าเป็นผู้ชายก็ร่างด้วยเส้นตรงเป็นหลัก ๆ และภาพแสดงถึงส่วนลึกของใบหน้า และส่วนสูงของใบหน้าด้วย ดังที่ได้เรเงาไว้ให้เห็น

# Eyes & lips



Eyes can have various shapes and forms. Cat like, round, almond shaped, with or without a crease. The arch of the eyebrow usually corresponds to the outer edge of the iris.

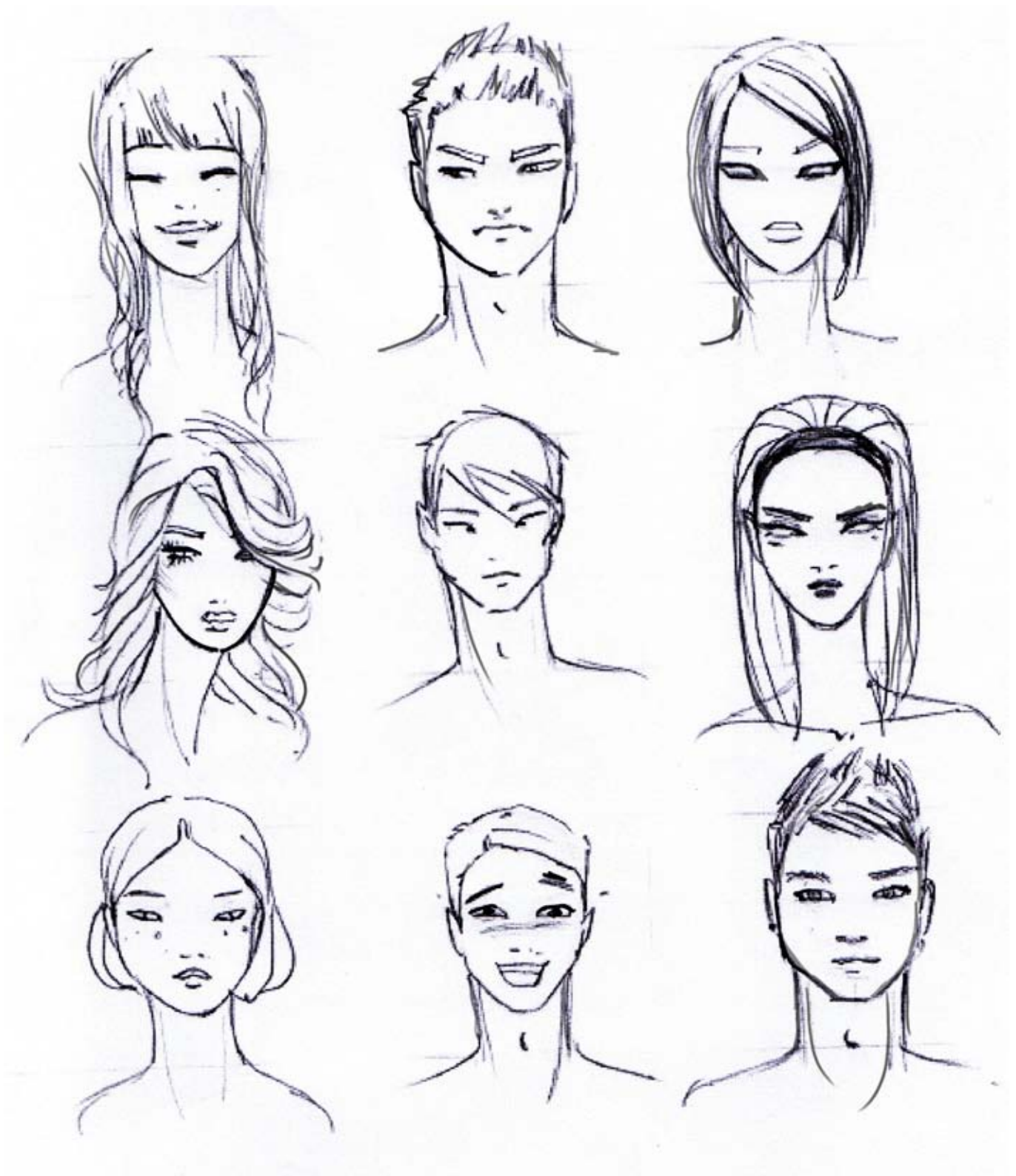
A simple rule is that the distance between the two eyes shall be as wide as one eye. The mouth about the same size or slightly bigger. Look at the lines on the right and how the facial features are arranged and correspond to each other. This is not a random occurrence but based upon principles that determine the beauty of a face. As many other things the beauty lies in proportions and evenness.

Take a look at the various sketches of eyes and lips and you will see how just little variations change the look. Especially for the lips. For masculine faces we try to keep the lines simple and light where as for feminine face we can accentuate them . especially the eyeliner area.





# Facial expressions





**F**aces can have a million different shapes and expressions, whatever expression you choose will directly affect the mood of your sketch.

The easiest way to change the mood is by changing the eyes and lips, happiness, sadness, anger, an easy exercise.

The face plays an important role for your designs. The whole head is the soul of every sketch. Hair-style, shape and expression send out a message that can reinforce your ideas or do the contrary.

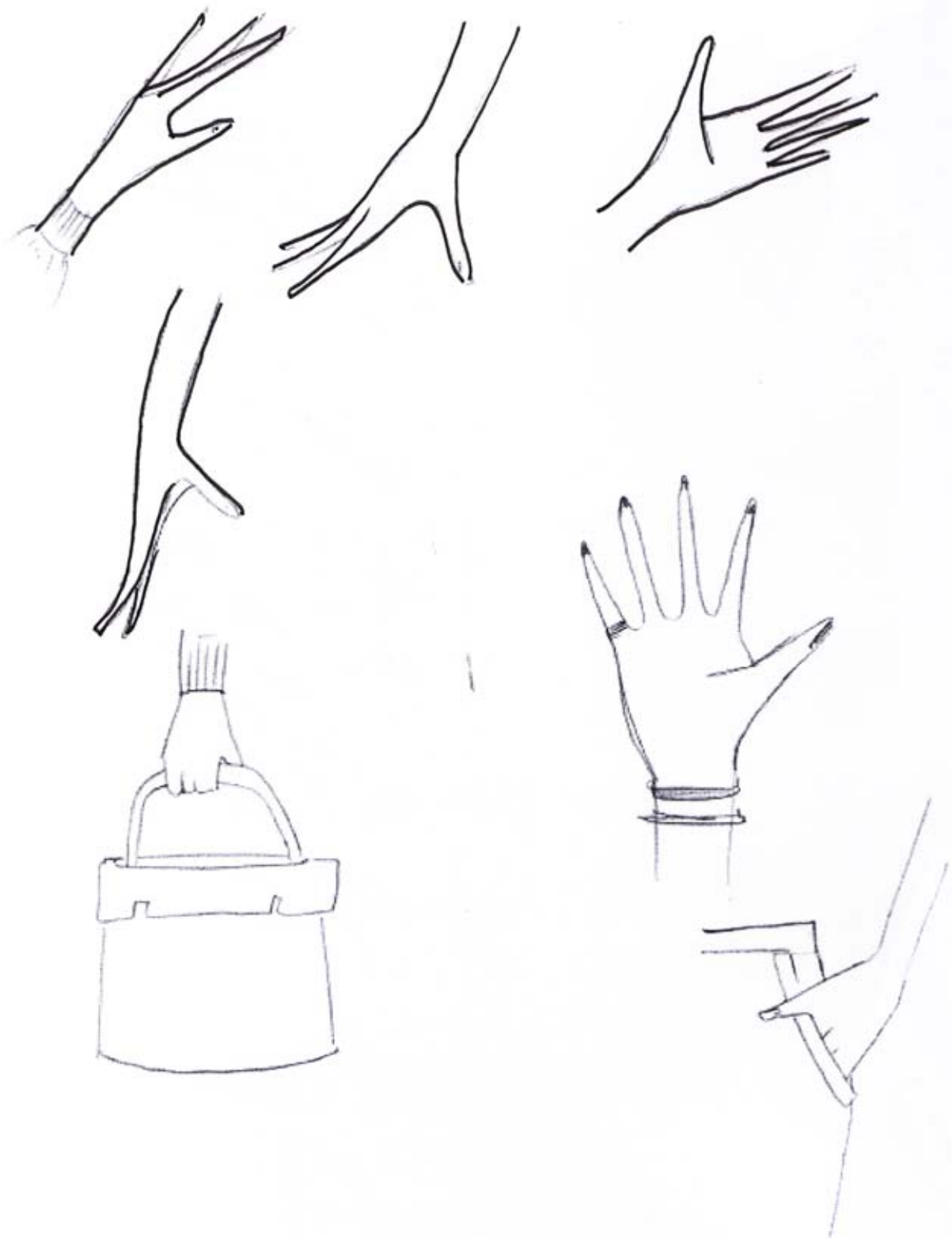
As you can see drawing hair doesn't need hundreds of lines, each for every hair. The general shape and some lines to indicate strands are perfectly fine. Think of the hairstyle thing of the details, do they work with your clothes and the general idea of your inspiration?



# Hands

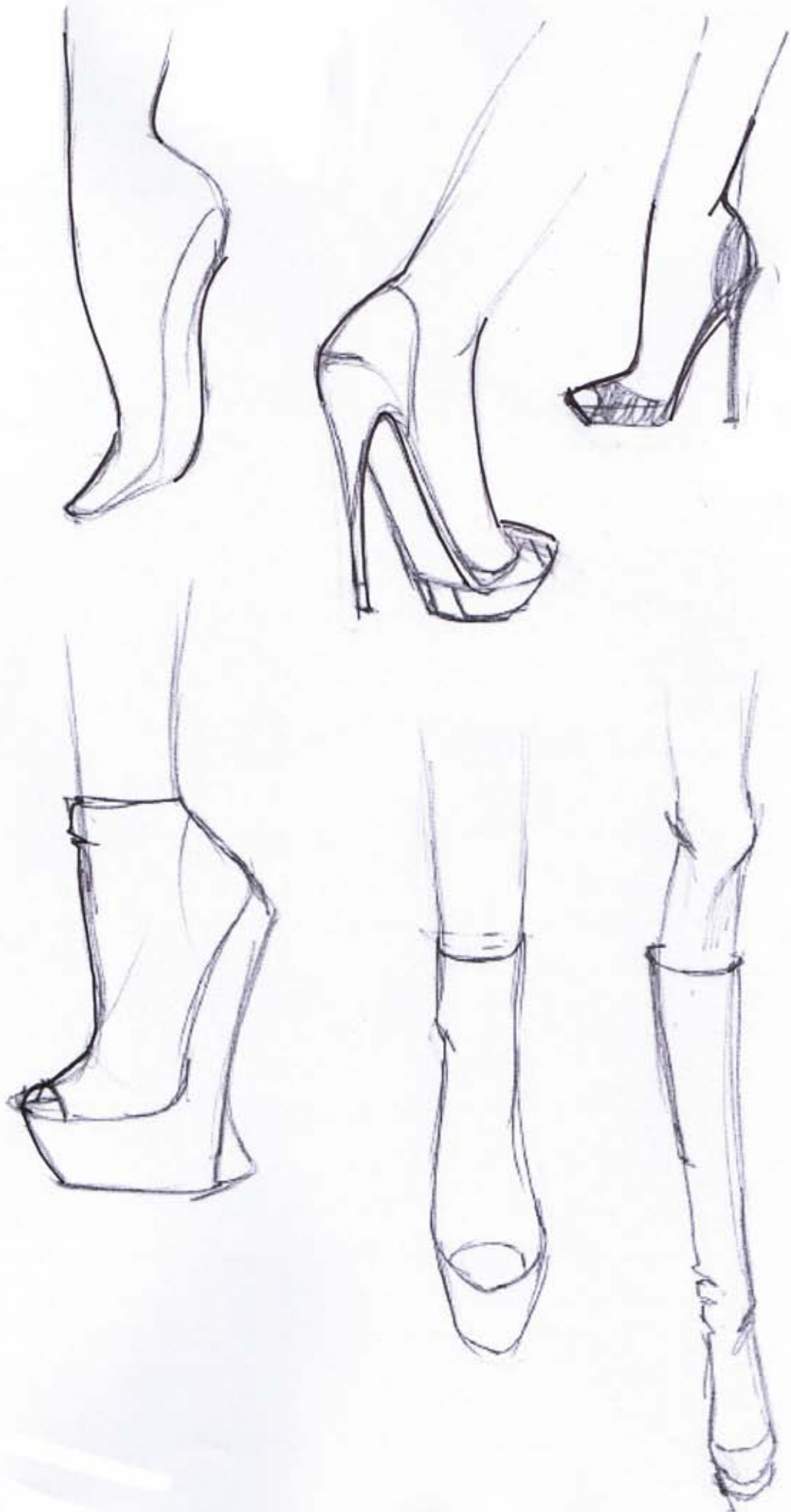
แสดงภาพมือหญิงและชาย





Hands a masterful skill but better some simple lines than finger less stumps. Give it a try and you will find that it's not so hard in the end. On the left side you can see an extract from the same vintage Thai sketching handbook, with beautiful illustrations of various hand positions.

# Shoes





# Drapes



Fabric draped  
around the body  
creates a game  
of light and shadow



the drapes start  
from the outline  
and move into the  
silhouette

Sketching fabrics needs a good eye and proper observation, there are no rules but looking closely at the intricate play between shadow and light that fabric drapes form gives an idea how to reproduce the same effect onto paper.

Since a human body is not a flat plane, fabric usually drapes around the body and somewhat reveals what underneath













BIG SHADES



















Hanna Miller 07















