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## **Fashion Illustration with Mood Fabrics** with Benjamin Mach

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### **Chapter 1 - Fashion Illustration**

#### Overview

- [Clapperboard Operator] Fashion Illustration, chapter three, segment three, take one. (clapperboard clacks) (lighthearted music) - Hi, I'm Benjamin Mach. I am the Director of Education at Mood Fabrics in New York City and Los Angeles. You might recognize me also from Project Runway All Stars, season four, and I did the main show a couple of years before that. One of the most important things you need to know when you are trying to communicate your fashion ideas, is how to draw them. So today we're going to have look at a few key elements of fashion drawing. In this course, the things we'll be covering are, a few of the fundamentals of fashion drawing. We're gonna have a look at proportion of the face and the body. Then we're gonna have a look at some of the different terminologies for garments, so that you know how to communicate your idea. We'll also play around with creating a mood board. We're gonna work on your first fashion illustration. And we're gonna finish off with creating a little mini capsule collection. (lighthearted music)

#### Materials

- We're going to go through all of the things you'll need for this class. Most importantly, you're going to need paper to draw on. You'll need some tracing paper, some marker paper, it's super important that you're using marker paper with markers. It's been designed for that specifically. If there's one thing you're going to invest in is some good quality markers. You'll also need colored pencils, some fine Micron pens. I've got this fashionary book here. We've done a collaboration mood in fashionary. So get yourself one of these. These are awesome, 'cause they've got all this terminology in the front and they also have a bunch of templates that you can use just to do quick sketches. You'll need a lead pencil, a couple of rulers, some glue, an eraser, a sharpener. We'll also need some scissors, an X-Acto knife. You'll need some tape, some double-sided tape can come in handy as well. You'll need a bunch of magazines so that we can tear out images for inspiration for our mood board. If you can get your hands on some fabric swatches as well, that could come in really handy.

#### The Croquis

##### Body proportions - the

- When you're creating fashion illustrations, there are a whole range of different types of illustration you might be working on. Sometimes it could be a work of art, other times, if you're sketching for someone else they might give you a croquis. So, a croquis is like this. It's a template that you place underneath and you trace on top of to sketch your garments. To begin with, you need to understand the proportion of the body. So, I like to use the nine head system. I'm gonna start with just carrying you through the steps to create the nine heads figure. Now, the first time that we do this it's not necessarily gonna look pretty. It's not gonna have really any style to it. And, we don't try, we're not trying to make it have some style. We're trying to just get the proportions right. Once you understand the proportions, then the world is your oyster. You can go ahead and make it as stylized as you like. To begin with, we want to draw a head. So, the head is gonna be kind of like an upside

down egg shape. So, you can just kinda sketch that shape in. I'm gonna press a little bit firmer so you can see clearly. And, this head is going to inform the rest of the proportion of the body. A little trick that I've developed with the nine heads, I just tear off a corner of the paper that I'm working with and, because I need to use the measurement of this head to go down the rest of the body, I make myself a little nine heads ruler. So, there I've got the height of the head. Now, when we're talking about the proportions of the body and the nine heads, we want to make sure that we're using the same measurement every time. And, proportion going up and down the body, we have the head measurement turned this way, vertically. If I'm talking about measurements that are going across the body, so let's say from one shoulder point to the other shoulder point, I'm just gonna turn that little ruler on its side like that and the head measurement is gonna be used sideways to go across the body. Now, I'm also going to place a few more marks here because the measurements that we're using are always gonna be a full head measurement. So, I'm gonna place a little mark halfway in between and then I'm gonna place a mark to create quarters. Okay, now the next thing that we wanna do is create a ruler going down the page. So, the first time that you're doing this, there's gonna be lots of marks on the page. As you start to get more comfortable and familiar with this process, you probably won't need to rely as much on the marks and you'll be able to just go from using your sight. So, as we go down the page, we're just going to mark out this measurement of the head nine times. So, that's one, two, three, four, five, six. Few more, seven, eight, and nine. Okay. Another thing that can help, because although the body and the face are not necessarily symmetrical, we wanna try and stick with symmetry for this. So, a line running down the middle of the body is useful. Now, you can just do that freehand or if you want to use a ruler you could take your ruler and just start by going down the middle of the head here. And, we're just gonna rule a line. So, that's gonna be the central axis that we're gonna base everything off. So, we have the head. Now, we're gonna go to the next level which is gonna be to create the shoulders. So, we start by just drawing in a little bit of a neck. Now, this sketch is not supposed to be pretty. I just really want you to focus on the proportion. We can make things pretty later. The shoulder point is gonna be halfway down in this second head. So, this is one, two, three. It helps to number them. Four, five, six, seven, eight, and nine. So, halfway down into the next segment is gonna be about the line of where our shoulders are. Now, the shoulder width is going to be  $1\frac{1}{2}$  heads. Remember what I said about the measurements going across the body. We take this little head ruler and we turn it on its side. So, the total width is  $1\frac{1}{2}$  heads. So, that means that  $\frac{3}{4}$  of a head going to the left and  $\frac{3}{4}$  of a head going to the right. And, that creates the  $1\frac{1}{2}$  heads width for our shoulders. So, I'm just gonna put little round circles there to get the shoulders started and then we're just going to bring a slightly angled line down from the neck to the shoulder. And, you'll notice that there's a slight curve in a lot of these lines. The body is quite curvy so you want to make sure that you're not doing rigid straight lines. Try and be a little bit fluid with your lines as you're drawing. The next line that we wanna draw is the bust level. So, the apex of the bust, and you might know about the apex of the bust if you've had a look at our draping class, is in line with level number two here. So, we're just going to place some apex points at that level. And, there's no real key measurement here. I'm just kind of getting them central to all of this area and making sure that they're equidistant from this center line. And, then we just draw in a bust shape. So, my lines are very sketchy 'cause I'm just kinda mapping things out here. Once we've got a bust in place, we want to create the armhole. Now, the armhole kind of looks like the number nine. And, then we just do a mirror image of that on the opposite side. Okay? The next thing that we're gonna do, we're gonna jump down to the waist. So, the waist level is at the bottom of head number three. Now, the width of the waist, I mean you can really go with

anything, but let's go with a set proportion for now. Let's make it the width of the waist about  $\frac{3}{4}$  of a head. So, I'm gonna just place my ruler, again my ruler's sideways because we're talking about measurements going across the body not up and down the body. So, that's my waist point. So, you'll notice that I'm putting little dots as I go. So, it helps to kind of map it out with little dots and then once you're happy with how it looks, then just connect the dots and you'll start to see everything come to life. So, drawing in the side of the torso here you'll notice that I'm creating a little bit of a slight curve in these lines. We're gonna jump down to the hip now. So, to begin with, we wanna start to angle out from the waist. So, this is going to give us a little bit of direction for where we're going towards the hip. And, the hip width should be similar to the shoulder width. It can help sometimes if you want to use your ruler and draw a line down. So, you can do that if you like. Or you could just hold the ruler and get a rough idea of where that should be. We're gonna place the widest point of the hip at the bottom of head number four. So, I'm gonna use my ruler here, put a dot there. And, a dot there. So, that's gonna be my hip. Okay. We're just gonna jump back up and fill in some of the arm. So, the arm here is gonna start from the shoulder. The elbow is gonna be just above the level of number three. So, if you just kind of put a little point there. And, now you'll notice that I'm drawing into my ruler here. If you wanna position your ruler a little bit further away you can. If you're drawing over your ruler, it's not really an issue. The bend of the arm in the elbow is just above three. Next, we want to draw in the forearm. So, the wrist is gonna be kind of in line with where the hip is. So, if we just kind of come down and put a little mark so we've got a visual of where we're trying to aim for. And, next we can put some hands. Now, with the hands, we're not gonna fuss with trying to make beautiful, perfect hands. I do something that looks a little bit like a crab claw. It's not the most beautiful thing. But, it gives you the impression of the hand. So. So it's a little bit robotic looking. But, once we've got the proportions in place, then we can start beautifying things a little bit. Next, we're gonna come down and five we kind of just bypass. Not that there's anything wrong with five. But, five is like the mid-thigh area so it's not really a key point. Six is where the knee is gonna be. So, we wanna draw in the knee. Now, you don't wanna have your croquis doing a star jump so you want the knee to start to come in a little bit. We wanna start to create a little bit of a feminine shape here. So, I like to position the knees not right together, but close. That's about  $\frac{1}{4}$  of a head I guess from the central line. And, I'm just gonna start to draw in a rough knee shape. And, we need to have a point for the inside of the leg to start from. So, for the crotch level, if we come to head four and then just come down  $\frac{1}{4}$  of a head. That gives us a crotch level here. And, we can start to draw in the rest of the leg. And, you just wanna draw a little line just to kind of show where the thigh bone connects to the hip bone. Okay. You should take my classes in New York. I'm always full of hilarious things like that to say. I make myself laugh more than my students I think. All right now, we're almost there, we're getting close. We want to come down and the widest point of the calf is gonna be passing around about head level seven. Then when we get to eight, somewhere between eight and nine is a good point to put the ankle. And then the foot is gonna go a little bit beyond nine. So, it's not really nine heads. It's like nine heads plus a bit. I'm gonna come down and you can make the legs quite elongated. The thing with fashion illustrations is they can sometimes have a little bit of drama to them. And, you will find with a lot of fashion illustrations things seem to be kinda stretched out. Because they really wanna kind of put the emphasis on the clothes and make the illustration dramatic to kind of communicate the ideas. So, fashion illustrations always look a little bit kind of drawn out and perhaps a little bit unnatural proportion-wise to a real human body. So, the legs quite often end up looking quite long. I'm just gonna come down and imagining the center of the leg. This is a good spot for my ankle. So, then I'll

just fill in the rest of the leg. And, lastly, we just wanna add a foot. So, a quick and easy way to kind of get the shape of the foot so it looks kind of realistic. I always show my students this. So, if you draw like a very long drawn out triangle or like an upside down ice cream cone. And, then if this was the big toe, you just kind of shave off that. And, then cut off the top and this gives you a rough kind of foot shape. So, if you just imagine that when you're drawing in your feet. And, there's the nine heads figure. Keep practicing. The best way to get better with this is to always be practicing and once you start to get comfortable with the proportions you can then start to change the direction of the limbs and get a little bit of a feminine shape and pose happening.

### Face proportions

- The face also has proportion, so we're gonna have a look at that. Now, when you're drawing the face in fashion illustrations quite often the main thing that you're focusing on is the garment. So the face you might not put too much attention to detail into that, but it's good to understand the proportions of all of the features. I've just very lightly mapped out my face here. I'm gonna show you how I did that. So the first thing that you want to do is draw your face shape. And don't be shy, go big on the page 'cause it's gonna be a lot easier to do this if you've got some room to work. So it's kind of like that upside down egg shape again. So I've got my face in place and then it helps to have some guidelines, so I'm just gonna draw a line down the middle. You can use your ruler if you like as well. And I'm also going to halve that face and then I'm gonna halve this bottom section, and then I'm gonna halve again here. So that's the proportions of the face. And next we want to put a placement for the eyes. So the eyes, you really wanna kind of, this is the eye level here, you really wanna fill in this space and you can play with this later once you've got the general proportions locked in. If you want to do super big eyes, you can. Some people like to play with adding some character into their illustration like that, but the general proportion for the eye, if you just mark, it's floating kind of in the middle of this space and I'm not going like really large, but I'm also not going super small. Really, really small eyes can kinda make the face look a little bit, just a little bit weird. So I've got a good proportion for my eye there. Now the distance between the eyes is actually gonna be the same width as the actual width of the eyes. So wanna kind of use that as a rough guide. I'm gonna go just a little bit wider. I think eyes that are a bit wide, set apart, actually look really pretty. Okay, so that's my eye placement. So you'll notice I'm just starting initially with just putting all the marks in place, then I'm gonna fill in the detail and then we'll start to take it a little bit further. Now this level one here, that's for the tip of the nose. So we're just going to put the tip of the nose there. So a little kind of, almost like a little curved dish, if you like. And we're just going to bring that curve back over at the edges. And lastly, the bottom line here. This is for the lips or for the mouth. The mouth is gonna kind of float on that line. I'm gonna put it just above and for the curve at the top of the lip here, we're just going to mimic the curve at the tip of the nose. I think people call it the cupid's bow. And then we can just start to fill in a little bit of the lip shape. So we're starting to see the proportions of the face come into place. And now we wanna go back and we wanna build the eye. So with the eye, for the inner point of the eye, we just wanna come down below the eye level line. And for the outer point of the eye, we just wanna go a little bit above. So there's just a slight angle with the eyes, so we'll do that on both sides. And then you can draw in the almond shape. If you wanna do larger eyes, then by all means go for it. It's really fun to experiment with this and you can never do anything wrong. The most you can do is try new ideas and see how they look once you're done. So I'm gonna draw in the other eye. And when we're filling in the eye, we wanna make sure that for the iris, which is the colored part of the eye, want to make sure that we're not creating

an iris that's sitting right in the middle. So I'll just to the side, I'll just show you what I mean here. We don't wanna draw the iris in like that 'cause she just could look a little bit shocked. So make sure that you're positioning it so the top of the iris is just getting cut a little bit by the eyelid and then at the bottom it's not necessarily touching. We want it to be just kind of floating a little bit above the bottom of the eye. And then right in the middle of that is where the pupil goes. And you can just fill in. It's kind of like the spokes on a bicycle wheel. And just fill that in. Now the crease of the eyelid. That starts at this innermost point and then it comes up and it just kind of fades away. And we also wanna have the brow in place, so we can put the shape of an eyebrow. When it comes to the nose, I always find it doesn't look great if you put really kind of distinct sharp lines down the side of the nose. What we can use is shading and I'm gonna show you that in the next segment, how to shade. It's a really useful way to kinda bring in a little bit of dimension without putting really kinda sharp, severe lines in place. So with the edge of the nose here, you would just have a little bit of a shape for the side of the nose. And then as it's coming up, you could just start to very lightly put a bit of shading in place. And next we wanna put some ears. So the ears kind of start around about the eye level and come down to just above the nose level. So that's generally the proportions of the face. In a fashion illustration, the actual head in proportion to the rest of the body could be quite small, so you literally could just be drawing and just have like a kind of rough kind of face drawn. Could be as simple as that, you know? So you don't have to do all of this detail. But if you wanna kinda play around with faces, you could even play around with some color and introduce some color and you'll end up with this finished product here.

### Principles of shadowing

- I'm gonna show you how to do shading. So shading is adding some dimension to what can be a very flat drawing on the page. We're looking at shadows and highlights and how to create a little bit of depth to our illustration. An exercise that I always teach my students in my class in New York is we just draw some shapes and then we think about the direction of the light, where it's coming from, and we shade. There's also a funny way that I show you how to hold the pencil. So we're gonna have a go at that. It feels completely unnatural, but I want you to try it. To begin with we're just going to draw a cylinder shape on the page. And we're gonna image that the light's just kind of shining onto this cylinder front on, so coming directly from the front, which means that wherever the light is hitting the surface it's gonna be light, so we'll just leave the page blank basically, and then as the shape starts to go away from the light source that's when the shadow's gonna start to come in. So on the sides that's where we're gonna have shadow. Now the funny and slightly uncomfortable way to hold your pencil is like this. You have the pencil parallel to the page and you just put your hand down on top. And what we're trying to do is get as much of this lead touching the page as possible and it creates a much softer application of the lead. So we just start by softly shading in. Now if the lead is not long enough you can always sharpen your pencil. You want it to have a nice, sharp point, but you also wanna have a long piece of lead exposed. And you can just start off nice and light and slowly start to build it up. Now I'm gonna sharpen my pencil a little bit, because I feel like I need a little bit more lead to work with. I'm left-handed when I draw, but I'm right-handed when I sharpen. There's an interesting fact. All right, that's much better. And you wanna try and follow a little bit the contour. So I'm kind of following the contour of the cylinder, so your pencil strokes are not necessarily gonna be going straight across or straight up and down, you're kind of on a little bit of an angle here. And if you want you can come back and just go a little bit darker, so you're just gonna work, work it up until you're happy with how it looks. And then we're



gonna do the other side as well, so I'll just start by getting the edge in place. And if you need to turn the page a little bit, if it feels a little bit easier you can do that as well. And you just keep going and building up the shading. And sometimes using the tip of the pencil right on the edge just to really define that edge. It gets very smudgy, you get lead all over your hands and it smudges all over the page. But when you're doing this on an illustration it will be less so. But I find when you're doing this particular exercise it can get a little bit smudgy. And if you wanna try doing a sphere as well we can just draw a circle underneath there. And I'm gonna have the light source coming from this direction here. So that's gonna be left fairly light and then on the opposite side of this circle that's where the shadow is gonna be forming. So we just want to start by building in some shadow there. And you might need to twist your pencil, so that you're getting the nice, flat part of the lead touching. So what I did just then is I just kind of rubbed the side of the page, just to get a nice, soft surface. And you'll notice that I'm moving around in the contour of the sphere here as well. So I'm just kind of working my way up and then as I'm getting towards where the light is hitting I'm softening the pressure that I'm placing on the page. And I'm gonna come back and I'm just gonna start to get a little bit darker on the side that's opposite to the light source. I always find it's much better to just build it up slowly, 'cause if you do too much too soon then you end up having to start again. And we can create maybe a little bit of shadow as well. So if this was a ball sitting on a table, for instance, you just have a little bit of shadow cast. And just to define where the sphere is sitting on the flat surface I'm just gonna use the sharp point of the pencil just to get a little bit more of a definite line in there. So that's shading in its simplest form. Now once you've had a go at doing that, do it a few times, draw a couple of cylinders, draw a few spheres, have a go, get some practice holding the pencil in that very weird way. Then you can go to a template or a (mumbling) and have a go at shading the body. So it's the same rules. When we're shading the body you wanna kind of break the body down into the shapes that we just looked at, so the cylinder and the sphere. So the head, for instance, is kind of taking in the rules of shading the sphere, the limbs, like the arms, the legs, you're taking in the rule for shading the cylinder. And also just keep in mind other contours of the body and follow those contours. Try to move your pencil in the direction of the contours of the body, that can help to get a better result. So we'll just start by, the light's gonna be coming front on to the body, we're just gonna start by putting a little bit of shading in. So I'm gonna start with the side of the body here. And the reason that we're doing this as an exercise, it just helps to kind of start to understand how shadows are gonna form on the body. So once you've got your illustrations in place the fabric shading can be a different thing, 'cause you've got drapes and folds and we're gonna have a look at that, but still you've got the contours of the body underneath whatever the garment is that you're drawing. So you always wanna be keeping that in mind when you're shading your garments as well. So for the arm here we're imagining that it's the cylinder again, so I'm just kind of doing a little bit of shading on the sides, but as we get to the middle of the arm I'm just letting that remain highlighted. Don't try to be too perfect with this. The main thing is you're getting the concept, and also, when you're doing this if you're a little more haphazard it's gonna look slightly more relaxed and you're gonna end up with a better result. You don't want it to be forced. So just really kind of be relaxed and just pass the pencil across the page and be a little bit sketchy. So we're getting a little bit of shadow here, 'cause the chin is coming further out than the neck, so there's a little bit of shadow cast there. And the head, like I said, we kind of follow the rule of the sphere. If you want you can kind of put a rough proportion of the face in there in place. And again, limbs, it's kind of following the rule of the cylinder. I'm just gonna follow a bit of the contour of the body here. And something that's really fun to do with this exercise is to keep working on one that you're on,

but have a go at drawing a couple of templates and try experimenting with the light source coming from different directions. So coming down from angles from the top, front on, coming from maybe from the ground up, and just have a bit of a play with the way the shadows are getting cast on the body and through the contours of the body if the light source is coming from a different direction. I'm gonna keep working on this illustration here, but as you can see, the shadow just starting to form on the left is really pushing the body back and adding some dimension.

## How to Draw Fabric

### Drawing three kinds of fabrics

- We've looked at the proportion of the body and the face and we understand a little bit now about shading so that we can get the shadows and the highlights happening on our illustration. Next we want to start to understand a little bit more about fabrics. So, here I've got a few dress forms that I've draped with a couple of different fabrics. We've got some nice textures here. We've got a lace. We've got a velvet here. Some tweed and this beautiful angora. And also I've got a couple more fabrics on my table. This check flannel fabric, it's great to work with drawing checks and stripes. That can be a very interesting challenge to take on. I've got some boucle here, another really nice texture. Some lame. Drawing shiny fabrics is a really fantastic challenge to take on. There's another shiny fabric here, this beautiful satin. And we have an embossed leather as well. So before we can start drawing fabrics and understanding how to do that, I'm gonna show you a few tips on how we work with our markers. So, let's just take these and pour them all out. Ah. All right, look at all that color. So, when we're working with markers, you don't have to necessarily work just with markers. I like to work with markers and then add pencil to them. Some people like to work with watercolors, so that's always a nice thing to try. But for this class we're just gonna have a look at markers and colored pencils and how they relate to each other in fashion illustration. When you're working with your markers, you could have a small set. Maybe you've got an extensive set of hundreds of different colors. But if you don't always have exactly the color you want, then it's good to know how to mix colors. So one marker that you're definitely going to need to have is the blender pen. A blender pen is a pen that doesn't have any color in it. It's just got the alcohol in the tip. So nothing comes out on the page. We use that just to blend our colors or to dilute our colors. However many colors of markers you have, I always suggest making a color chart of everything that you do have in your kit. I've just got little squares of color here, so it gives you a good indication of what they look like once they're on the page. And I've written the number of each color next to it, so my markers have little stickers on them that have a color number. So you can prepare that first, and then we can move on and start having a bit of a play with how to mix the colors. I'm gonna take my tracing paper, and you're probably thinking, "But wait, you've got a marker pad, "so why are you taking the tracing paper?" The tracing paper is really good to use kind of like a painter's palette. So, because it's not as absorbent as the marker paper, we can create puddles of color, and then we can use that and mix them together, then we can transfer the color onto our marker pad, which is where we would actually be doing the drawing. So, if you just pull a sheet out and have that to the side. I also highly recommend that you have just a spare sheet of marker paper, because sometimes you wanna test things before you place it onto your actual illustration. So to get yourself set up, you'll have a piece of tracing paper and a piece of marker paper to the side. And let's start off by taking this purple marker, and we'll have a look at it. We wanna make it a slightly lighter version of the original

color. So the original color looks like this, but we wanna dilute that a bit. So I'm gonna start by creating a puddle of ink on my tracing paper, and you'll notice how it's a bit kind of wet and shiny-looking, 'cause it's not absorbing into the tracing paper. I think that's just because of the way the tracing paper is made is different to how the marker paper is made. Then I'm gonna take my blender pen, so it's got this clear, no pigment added, and I'm just gonna pick up a little bit of ink. And that's exactly the same purple marker, but see how much lighter that is compared to the original color when I put it flat onto the paper. Now, as you're using your blender pen, you're gonna end up with little bits of ink in the nib of the pen. This is why we have the scrap of marker paper also to the side. You just wanna scrub that ink out until it starts running clear again. You don't wanna be mixing colors unnecessarily. Because these markers are alcohol-based, you're gonna wanna work fairly quickly, because even though the tracing paper is not absorbent, the alcohol can cause the ink to evaporate quickly. So don't create your puddles of color and then kinda sit back and think about, "Oh, what am I doing?" You need to know beforehand that you've got a plan of action, and you can start to get that color onto the page quickly. So I'm gonna show you how to mix some colors. Maybe I wanna use a green, but I don't have the right shade of green, so I'm gonna take a blue and a yellow marker. And what I'll do with these two is I'll create a little puddle on my tracing paper of both of the colors first. Then I'm gonna take my blender pen and I'm just gonna pick up a little bit of one of the colors and start mixing it into the other. So you can go either way, darker into light, or light into dark. And then I'll start to use that mixed color on my marker paper. And once you're done, you just wanna make sure that you're clearing that nib of the blender pen again, so just keep running it on a scrap of paper until the ink runs clear. So, this green has been formed by these two colors. So, blue plus yellow equals green. And you'll notice on the markers I'm using that there's two tips. So there's a slightly chunkier tip at one end, and then I've got a thinner tip at the other end. So this is really great when you're trying to create perhaps some finer detail with the finer tip. But different brands of markers have different options. A lot of them will have at least two different thicknesses for the nib. Some you might even find have three built-in. So it's very useful to have something that's not just one option. Now, something that is super fun to draw is an ombre or a degrade of color. In order to do that, we're gonna need to select a few colors that kind of work together nicely, so let's go with this orange, this one, and maybe a little bit of pink. I think they could look good together. So, I'm gonna start by creating puddles of color. And we'll do a little bit of this. Now, although the tracing paper doesn't absorb the ink, because the markers are all alcohol-based, they will evaporate so you don't have forever to be trying to do this. You wanna move fairly quickly. And I'm gonna pick up just a little bit of one of these colors. And I'll start coloring on my marker paper. And in between colors I'm just gonna scrub out a little bit. I don't really need to clear the ink entirely because I am trying to mix the colors on the page here. But I just wanna take a little bit of it out. Now I'm gonna take some of this pink, and I'll start to bring that in. I love this. It's like magic on the page. We'll just get rid of a little bit of the excess. And then we'll bring in a little bit of this to finish. So if you feel like you've gone a little bit too dark, this one here, I think, is a little bit too dark, so I'm just gonna bring a little bit more pink in to just try and get a bit of a softer blend happening there. So you can just kind of work it up. So, look at that. It's like a sunset. As well as the markers, we're gonna use colored pencils. And a good way to use that, you usually wanna get a base color of the marker down, and then you can use the pencil to bring in a little bit of shadow and highlight and some finer details. So if I've got a base color down and then I wanted to start to bring in a little bit of color on top of that, I can just take my pencil and I could start to just add in just a little bit of softness on top. So I'm not really creating an actual fabric or any kind of design here, but I'm just



showing you how the pencil kind of works as a layer on top of the marker. Another interesting thing is you could get quite a bit of the colored lead on the page, and then you could take your blender pen and work that on top, and it takes on kind of a paint-like effect. So that can be something fun to experiment with as well. So have a play around with that. If you've got markers and pencils, then definitely work with them together all the time. If you've chosen to work with watercolors, then I would definitely say experiment first, get a little bit familiar with what they can do, have a scrap of paper, and just see what different ideas you can come up with and how to use your tools. Then you'll be ready to go into using them and the skills that you're developing on your actual fashion illustrations. Let's draw some fabrics and use all of our color experimentation skills that we've just developed. When I get my students in my class in New York to do this, I always have fabrics draped on the dress form, so I suggest to them, "Draw a rough shape of the dress form, "and then you can draw the fabric over that." So I'm gonna start with just getting very roughly the shape of a dress form. So we're gonna start with the lace, and I'm just gonna color in a little bit of my dress form here. Now, because lace is a sheer fabric, whatever's behind that lace, you can see it. So, if I've just got my dress form behind it, then right now what I wanna do is actually color in everything that might be visible through the lace. We're just gonna get all of that scrubbed in. So you'll notice that when I'm doing this, I'm kind of moving, sometimes around in circular motion and sometimes going like this. I call this scrubbing. And the reason that you wanna scrub is so that you get a nice kind of even coverage. It can sometimes look a little bit patchy. And also if you're kind of going like this, you can end up getting streaks that are very kind of pronounced, so scrubbing is a much better way to go. Next what I wanna do is take my black, and I'm gonna use the thin tip. And I wanna start to create the scalloped edge. And we'll just start to create a little bit of silhouette here as well. And you'll notice with all of the drape and the fold lines with the fabric, I wanna start to bring some of that in as well. Now, with the lace, the scalloped edge usually is gonna have some kind of a border to it, so I'll just fill that in. And then there's gonna be a floral motif. So the thing is you don't wanna try and draw exactly the floral motif that's there. You just wanna have kind of a rough indication of it. So see how I'm really not creating anything very specific in terms of the design. I'm trying to be kind of a little bit consistent with my placement, but I'm really just being quite haphazard. Like I said earlier, don't try to be perfect with this. Using my black colored pencil, I wanna start to create a little bit of the base fabric of the lace. So you'll notice with lace that quite often wherever there's not any kind of floral motif, it looks a little bit like tulle or like netting. So to do that, there's two things that we're gonna do. We're gonna create a little bit of kind of a crosshatch line and try and put a little bit of curve into these lines, 'cause we wanna be having the illusion of going around the body, so I'm just gonna start to build up this. And, again, I'm not being precise with this. I'm just kind of getting the rough texture in place. And also what you can do is, like we did with the shading, is you can turn the lead so it's on its side, and you can just shade over all of this as well. So initially I'm just getting a kind of a total coverage, and then what I'm gonna do is in some sections, I'm gonna go a little bit firmer and start to get in a little bit of shading to give a little bit of dimension on the side. Remember, keeping in mind the contours of the body. And you can go back and create a little bit more of that net. So if you just see patches of it, that's enough to kind of communicate. I don't need to create this crosshatching effect everywhere. It's just in little patches. And the other thing with lace that you might have noticed is it's always quite fringy on the edge. That's something that happens when the lace has been produced. So the lace that I showed you that I'm drawing from my point of my inspiration hasn't had all of the edge cut off yet, but usually that edge would be cut away, and that's when you end up with these fringy bits on the edge of your lace. So that's lace.

Now we're gonna move onto something that has a little bit more texture. We'll have a look at the tweed wool. And we wanna start by just getting just a rough dress form shape down. Now, at home you may not have a dress form, but it doesn't matter. You can take pieces of fabric and you can just drape them over a chair or anything else, and then you'll still be able to see the way that the fabric is falling and the way that it creates drapes and folds. So the drape and the fold is the most important aspect to give fabric life. And you wanna make sure that you're creating drapes and folds that are representative of the body of the fabric. So, something super-fine like a silk charmeuse, the drape and fold lines are probably gonna look a little bit finer, whereas something like the tweed that we're about to do, it's a much thicker fabric, so the drape and fold lines, they're not gonna be as many. The fabric that I'm looking at here, is kind of got a dark navyish look to it. Now, I don't really have a navy marker, so to speak, so what I'm gonna do is take my tracing paper. So we wanna start by creating a big puddle of blue. And then create a big puddle of black. And take our blender pen, which is our best friend. And we're just gonna take a little bit of black and add it into the blue, just a little bit at a time. You can go too far very fast with this. Just take a little bit at a time. And I think that's gonna look good. Let's just test it. That looks nice. So now we're gonna use that to create. And initially I'm just gonna get a base color down. You notice I'm moving fairly quickly with this 'cause I don't want all of that ink to dry out. Okay, so I've got my base color down. Remember, you always wanna just scrub out that excess ink from your blender pen so it doesn't stain permanently. Just keep moving that around and get rid of all of that ink until the pen is running clear again. When you're creating the shadows and highlights on your illustration, black and white pencil is pretty much all you need. Black for shadows, white for highlights. You may use some other colors sometimes. Black and white is what I would use most. So we're just gonna start by getting a little bit of shadow here, just to give a bit of depth to the illustration. So, this would be the part of the fabric which maybe would be creating the collar sitting on top of the fabric underneath. So you can see I'm kind of fading the color out a little bit here, but I'm keeping a fairly sharp line here just to kind of outline that edge. And I'm just going to keep adding a little bit of shadow in a few places. Using the fabric that's on my dress form, what I've got draped, that's my point of inspiration. I'm not trying to precisely draw what I'm seeing there, but I'm using it as a bit of an inspiration. Little bit of shadow here where the fabric would be rolling around into the dress form and a bit more shadow going up around the back of the neck here. Let's add some texture. We've got a bit of shadow happening there. With tweed, it's a very textured fabric, and the easiest way really to get the texture of tweed is to use a stippling effect. So, by stippling I mean just lots of little dots like this. So, I'm gonna start with the black, and I'm just going to start to get a little bit of texture happening there, and I'm really kind of, the darker my base color is, the more I have to really kind of stipple. Starting with this, if you're feeling a little bit frustrated about anything, then this is a great time to draw tweed. I, on the other hand, am not feeling frustrated. I'm actually having a fabulous time. We've got a good amount of dark dots there using the black pencil for stippling. I'm gonna add a little bit of white. A lot of the time with tweed, you'll notice there's a whole bunch of different colors that are woven together to create the overall appearance of the fabric, so you can really use quite a lot of different colors when you're doing this. So look at the colors that are used to weave the fabric, and then try and find those colors with your pencils and just keep stippling to get the texture in. Now, with the white pencil sometimes, you wanna make sure that you've got a sharp point, but when you're stippling the point gets blunt really fast. If you have your scrap of paper to the side, or I'm just using to the side of my example here. I'm just kind of sharpening the pencil by rubbing it on the paper. And then I go back and keep going. I'm gonna use a little bit of blue as well, 'cause I can see blue in the fabric that I've

got here. Just keep adding that in. And you just keep building that up slowly. Now, in the weave of this fabric, I can see a slight kind of grid texture, so maybe I'll just kind of take my black pencil and just put a little bit of a crosshatch in. Same with the lace. You don't wanna be doing this every way. You really just wanna have a few sections of it. That will play enough of a trick on the eye for you to start to see the overall texture. But if you do cover everywhere, it's gonna really flatten the illustration if you do an overall coverage with this crosshatch. So you just wanna do little patches, because otherwise you're gonna undo all of that effort that you put into creating the shadowing. And just to finish, I'm just gonna go in and add a little bit more kind of shadow around the outside edges. Okay, so we could say that that's our tweed. We've got lace. And let's go on and have a look at velvet, and that will be the last one that we look at. The velvet here is a really great example of showing the shadows and the highlight, because velvet can be quite reflective, and this is a light-colored velvet as well. You can really see the contrast between the shadow points here and the highlights. And quite often the highlight is gonna be right on the edge of where the fabric folds, and then it's underneath here. So the fabric that's being covered by this top fold, that's where the shadowing is gonna be. But right on the ridge of that fold is usually where the highlight's gonna fall. So you wanna get, when you're drawing something like velvet, you wanna get all of the drape lines, so these are the drape lines here where these folds are created in the fabric. You wanna get all of those mapped out in place, and then you can start to build up the shadows and highlights from that point. I'm not gonna do a full dress form shape to begin with. I'm just gonna kind of get part of it started 'cause we're dealing with a much lighter color here and it's not a transparent fabric. And I feel like to get this green, maybe I can't get exactly this green. Let's try, let's have a look and see if we can mix some colors. So this is gonna take a little of experimentation. So we're gonna take a little bit, we'll add a little bit of yellow here, and some gray just to dull this down slightly. Okay. Okay, one of these markers has dried out a little bit, so I'm not getting quite the result that I want, so what I'm gonna do, I'm actually just gonna take the green and I'm gonna go straight to the page with that. So it's gonna be a little bit more vivid than I want it to be, but let's start by getting just a base color down. So we're gonna go a little bit darker than what the actual fabric is that we see. And I'm just kind of looking at the overall kind of shape first and just getting a big patch of color down on the page. Then from there, we can start to add in some shadows and highlights. So now that I've got a big patch of color, I'm gonna put in a little bit more of the dress form shape, just to anchor it onto the page, give it some context. Just gonna clean up up here. Okay, so we've got a big patch of base color. Now what we wanna do is take our black and white pencils and start to bring in a little bit of definition. So I'm gonna start with the black first 'cause that's gonna be a little bit easier for me to see. And the way that the velvet is draping, I've kind of a lot of very nice, soft, kind of curved lines going across the body. So we're gonna just start by very lightly mapping that in. So I've started to map the shapes in, and now I'm just gonna be getting a little bit heavier. Just wanna start to get a little bit more shadow in place. And also you'll notice with the way that the light reflects, it can create kind of weird, kind of abstract shapes within the actual flat texture of the fabric, so we just wanna put a few patches of variation in tone. And with the white, like I was saying before, the highlights, I'm just gonna, yeah, the highlight is gonna fall mostly on the folded edges. So the folded edge is gonna be just next to where the shadow is placed. Now, that white is looking very white on top of the green, so there's a trick that I can show you to kind of bring that down a bit. So I'm just gonna get some patches in and just start to get some highlight in place. And then if you've got a colored pencil that is similar to your base color. So I've got a green here; I think this could work. You can just go over the white very, very gently with the colored pencil and just kind of tint it slightly. So

the white it still there; I'm not taking it away, but I'm just putting a very slight veneer. Sometimes, if this was an actual fashion illustration, I would spend a lot of time building this up. And it's all about layering, so you start with a little bit of marker, then you bring in some pencil. Sometimes you might add a little bit more marker. Other times you'll just keep adding different colors of pencils. So it really takes time to build this up, but those are basically the techniques that you would use. But I could sit here for another half an hour building this up and trying to get it exactly how I want it to give the impression of the velvet and the shadows and highlights. So keep going with your examples at home. Find whatever fabric you can. Drape it over whatever you can find, be it a dress form or a chair. And just have a bit of an experiment with different colors. Even if your fabric is green but you've only got blue available, then substitute out the base color and still work with the black and the white pencil to achieve your shadows and highlights.

## Fashion Illustrations

### Creating your first fashion illustration

- If you're new to fashion illustration and the world of garments, then there might be a lot of terms that you're not familiar with. As a really fantastic resource, there is a book that's created by Fashionary and we've got our own collaborative nude Fashionary books here. In the front of these books, there's all sorts of info. So here we've got a bunch of really great details of the different types of garments that exist. And they've got the names of them as well. So we've got like an A-line skirt, a pencil skirt. Then we've got a pleat skirt, layered, a sarong skirt, a wrap skirt. So here we've got a halter dress. There might be some terminology in here that you're not familiar with, so it's definitely a great thing to be able to look at for some inspiration. And when you're looking at all of the different details that are in here, an exercise just to get started, if this is all new to you. In the back of the Fashionary, there's all of these pages that have been preprinted with templates. So you can have a look at some of the details here and be like oh, I'm going to try and recreate this tent dress. You can flip to the template and you can take your pencil and you can have a go at drawing on the existing templates. So have some fun with that. We're gonna move on now to creating our first fashion illustration. A great exercise that I always get my students to do is to find a picture, whether it's something that you find off the internet or maybe you can flick through some fashion magazines and find some editorial shots. And the reason that I get them to do this is so they've got a visual reference of an actual garment because you're still learning all of the different details that are out there. You want to find an image that has a lot of interest, so maybe it's got lots of ruffles on it or it could be a shirt with lots of pleating, a skirt with lots of pleating. Something that's got some texture, something that's happening. You don't want to just have a t-shirt with an A-line skirt, that's not gonna be fun or interesting to draw. Here I've got an image that I'm gonna use. So what we're doing is we're not redrawing this photograph. What we're doing is we're looking at the garments that the model's wearing and then we're taking our croquis and we're going to place the croquis underneath a fresh sheet of marker paper. And you're not gonna just retrace the body. This is what I would like you to do. You're gonna draw the garment, so you're using this body as a template for the shape, and you're gonna draw the garment. And whatever part of the body's not covered by the garment, then you can fill in that part of the body. So usually like the head and parts of the arms and legs, most commonly. In the photograph, I can see there's a gathered waist in the skirt and we've got this quilted, all the fabric looks to be quilted, we've got this quilted jacket over a little top. So I

want to draw all of those garments. Now there's a lot of movement in the picture that you see here to the left. My croquis is a very different pose to this. You don't want to be redrawing the pose that you see. Another tip here is if we're gonna be applying marker to this illustration, I would definitely suggest don't sketch with a lead pencil because the alcohol in the markers mixes in with the lead and it will dilute a little bit too much and sometimes can make the marker colors look a little bit murky. But if you're using the colored pencils, because the pigment is mixed with blacks then it will reduce the amount that the marker dilutes the lead. So it can turn into a little bit of a paint effect, like I showed you earlier, but it's much better that we're doing it with color rather than the gray, murky lead. So I'm just gonna start with my colored pencil. And when we're building our fashion illustration, we want to do it in stages. So the first stage is gonna be just to get the basic outline, the basic silhouette down. So we've got three garments here. Gonna create the jacket. And even if something is a fairly fitted garment, it's never gonna be touching exactly the line of the body unless it's a spandex dress, in which case it's gonna be stretched right around the figure. So it's a long sleeve. Even though she's got her sleeves pulled up, I'm gonna draw it like a long sleeve, as though the sleeves are pulled down. And wherever there's a bend in the body, so at the elbows, usually at the waist or the hip, and at the knees, the fabric, if you just put like a little kind of jagged line just to show the fabric bunching up at that point, that should be enough to kind of show the detail of the textile. Okay, now. In the picture, the jacket's kind of flowing to the back, so let's try and get that up here, what's happening. There's a little bit of movement happening. So we'll still keep a little bit of movement because my croquis, the pose that she's got, looks like she's walking so there's gonna be a bit of movement with the fabric to the back. You'll notice all of the lines, I'm being very kind of fluid with it because we're dealing with textiles and we want to have movement. So if you're too kind of rigid with your lines or heavy on the page, it's not gonna look as natural. So you want to just really kind of be very fluid and flow with your hand and the pencil across the page. Okay, now we've got the skirt. So it's kind of a waistband there and it's a little bit gathered, so I'll start to put some gathers in. And... Let's imagine it's about that length. And she's just got kind of a simple neckline happening with that top underneath. Okay, so I'm gonna just create that impression that the top layer is sitting, wrapping around the back of the neck here. Now the other thing that's really important when you're drawing garments is you've got to think about the fit as well as the drape. So all of this movement that I've just created, that is focusing on the drape. But the fit is just as important because how does all of this go together to create the silhouette. One piece of fabric can't be the body and the sleeve necessarily. If you're gonna have fit around the body, there's got to be panels. Think of the clothes that you're wearing right now. There's seams, there's panels that are being connected to create the shape of your garment. So you want to just always keep in mind, how is all of this fabric being put together to create the shape of this garment? Now here we've got a seam where the sleeve is connecting into the body. And it looks like there's a little pocket as well, so we kind of want to add in some dimension for a pocket here. Just gonna let that kind of step out. So first step is just to kind of map out the overall appearance of the garment. Now what we're gonna do, we've got a little bit of drape and fit in place, there may be some panels here, it's a little bit hard to see. I think it's just one piece coming down the front, so we're good there. Next, we wanna add some base color. So we've got our outline and then we're gonna add some base color. So I'm gonna start with this, because it's quite a light background here. We've got a printed fabric, which is a lot of fun to try and draw. So initially, we're just gonna get this really kind of light background color. I'm gonna be a little bit kind of patchy with this. You'll notice here as well the hem, I'm not going straight across, I'm curving, so it gives that illusion that it's wrapping around to the back of the



body. Okay, and the inside of the coat is gonna probably be a bit darker. Go a little bit heavier there. I can build up on that a little bit later as well. So what you should be trying to do here is get as close to replicating the detailing. And if you don't have the same colors that you see in the photograph, then you can ad lib a little bit. The main thing that we're looking at here really is the details of the garment, that's what this exercise is all about. Okay, so I've got a bit of a base color. Next, I'm gonna try and attempt to replicate a little bit of what this print is doing here, so I just want to make sure that I've got the right color for that. That one's a little bit dark. That looks better. So we've got kind of a blotchy floral type print. Now, with prints, you'll notice if you look in the photo as well, wherever there's like the gather in the waist or wherever there's some kind of fold in the fabric, it kind of breaks up the print a little bit. So you want to make sure that you're incorporating that. Wherever there's a fold, imagine that print kind of going behind and then coming back out again. So for instance, if there's a circle print, wherever there's a fold in the fabric, that circle could be like that and then it could be like that. You're not gonna see the full shape because part of it's gone behind and then come back out again. Okay, so we're just gonna start, again, just being a little bit haphazard with this. Put a little bit... Bit blotchy. Also the edge where it's curving around to the back, we're gonna lose part of the motif. And at the hem as well. So you want to make sure that you're kind of... Then I'm gonna take this black. This black might be a little bit harsh, but let's just go with it. Now what I could do is I could maybe dilute this black slightly. So we've got the base color, we've got a little bit of the print down. Now the next thing that we want to do is use our pencils and try and bring in some shadow and highlights. I'm gonna take my black pencil first and I'm just gonna start to very softly... Add a little bit of dimension here. Where the jacket is overlapping on the skirt part, there's gonna be a bit of a shadow underneath that. That kind of helps to make that stand out, add some dimension. You can just keep building it up and making sure that you're really kind of getting that definition. Keep working on yours and make sure that you're focusing on shadows and highlights. If you need to, you can take the white and kind of start to add in a little bit of highlight. Really depends on what the base color is that you're using. I could keep going on this for quite a while, but once you've got to a point that you're happy with how it's looking, you can start to fill in the rest of the body. I'm gonna start getting a little bit of color into the parts of the body that are still exposed, not covered by the garment. A bit of shadow on the face there. And lastly, we can just finish with a little... Little bit of hair, frame the face. Maybe a bit of a sandal. So that's a rough sketch, a rough interpretation of what I see in the photograph. The more you do this, the more you practice, you'll start to get familiar with what different fabrics do and the detailing of garments and the things that you need to take into consideration. Remember the drape and the fit and remember, get your base color down, then add the texture and shadows and highlights on top of that.

### Creating a mood board

- One of the most exciting things in the whole fashion illustration and designing process is creating your mood board. So the mood board is something that will communicate the feeling of the work that you wanna create. So we can use bits of fabric, and we can use images that we print from the internet or that we pull out of magazines and just create this covered board of all of this inspiration. I have, I've got a couple of things that I've pulled out of a magazine, and there are some other things that I liked as well. So it's just fun to have a flick through and see what you can find. I love this because it's got this kind of period feel about it. So we're gonna just rip that out. So you can just really have fun with this. Let me see what else did I find? Oh I love this, all of the greenery as well. This is kind of, this is what I'm feeling right now, so just anything that kind of appeals to you. I think

that should be good. I've got a lot to work with here. So I've got a work space here. You can use a piece of card or you can stick it onto a paper background. It doesn't have to be white. You could use black card, you could use a color, you could use something metallic if you want. And I've got all of my fabric swatches here. So I've got so many, I seem to be drawn to metallics right now. I've got a lot of different textures here and this really kind of beautiful kind of almost metal combined with nature palette. A few different ideas. This sequin, which I love this sequin, the two-sided sequin. So whole range of things to work with here. I may not put all of this onto my mood board. Some of these fabrics might be fabrics that I'm gonna use for the actual designs. So whatever you have on your mood board in terms of the fabric doesn't have to be necessarily every fabric that's gonna be in your little mini capsule collection. It's just we're trying to put across the general feeling right now. So this lace I love this, but maybe I won't actually design anything that uses this lace, but that's okay. So let's start with just cutting a few things out. So you wanna have your knife and your scissors and glue, you know tape, I've got double-sided tape which I've picked up here. There's really no right or wrong way to do this, so I don't necessarily want all of this image. I just want a little bit of the texture of those leaves, so I'm just gonna cut a little bit of that out. And you can just kind of throw to the side anything that you're done with that you're not using. And here, really this picture, I mean I quite like that this guy is here in this military coat. That's quite beautiful, so maybe we'll include him. We won't put him on the cutting room floor. So I'm just gonna trim these down. And we'll keep going, and at the moment I'm just kind of taking the things that are appealing to me. They might not all make the final cut. I love this kind of party scene. Maybe I'm gonna be doing something that's got a bit of an evening wear feel to it, so this kinda gives across that kind of party vibe. So let's just cut a little bit of these party people out. (scissors cutting) Okay. We're just getting the party vibe on. And what else do we have? So I've kind of been drawn a little bit to this guy's military style, and I've got some images here. Usually I try not to draw too much on contemporary fashion, but occasionally you might find something that's a good reference. If you're gonna draw on fashion imagery, I always find going for vintage images is a really good way to go. But we're gonna put this in. We might just cut out the brand and the price tag of that one. We don't really wanna have that on our mood board. I love this image here, you know I love the expression on her face, but the thing that I'm really drawn to actually is the texture of this fabric. So I'm just gonna cut that out. What else do we have? So I've pulled out a bunch of stuff here. Now this is not really kind of telling the story that I seem to be drawn towards so much, so we might not use that one. I love this, I love this texture, so we're just gonna cut a little bit of that out. (scissors cutting) So we're getting lots of texture here. We've got a little bit of a kind of vibe with the pictures of the people and there's a little bit of fashion reference here. This is a bit vintage, and then we've got something that's a little bit more contemporary but drawing on the same military theme. So with all of that pulled, now you wanna play with kind of piecing together that imagery and seeing how it all comes together. So as you play around, it's like doing a puzzle, so you just wanna kind of see how it all fits together and maybe some of it will work, maybe some of it doesn't work. This is a great kind of vintage reference here, and it's definitely, I don't really, I mean I like, I like the whole photo, but I don't necessarily want to be distracted by faces, so I'm just going to take that out. And then maybe what I'll do is just add some texture there. So I wanna really focus on you know the textures and the garment details more than I do all of the faces there. So you can just kind of play with that a little bit. And again, (scissors cutting) trim things down. I love her, I love that mask, that's a lot of fun. Okay so now I don't know if this necessarily fits in anymore so we'll just kind of shift this about. And I've lost a little bit of my imagery there, but what I'm gonna do is I'm gonna start to play with the fabrics and add some fabric

in as well. (scissors cutting) Oops, sequins are flying everywhere. Now when you're cutting out the fabric swatches, you could use pinking shears. Pinking shears will give a little kind of zigzagged edge. You can see this fabric here, if you look closely you can see, this has been cut with pinking shears. And it also just helps to stop the fabric from fraying too much. So you might wanna invest in a pair of those when you're cutting out your fabric swatches, but it's not a requirement. So now I'm just going to see which fabrics are working in with what we're doing here. So I've definitely kind of been drawn towards the more kind of luxe look. Maybe what we're going for here as I'm looking at it come together might be a bit of an evening wear vibe with some tailoring coming over, covering over, so maybe you know if you think of like evening dresses but throwing like a military coat over it. It's quite a cool kind of fashion mix-up. (scissors cutting) So I'm doing this quite quickly because I just wanna be able to get to the drawing and show you that bit because that's equally as exciting. But when you're doing it, take your time. This can be a really relaxing process. So you don't need to kinda rush through everything. And play around with it. Sometimes what you think might look good, you know all of a sudden you might have a bit of a change. And you can mix up the fabrics. You can cut, you can cut different shapes, you could cut things into circles if you wanted to. I love this as well. This is really beautiful texture. Definitely going heavy on the green palette here. I'm really drawn to green at the moment, which is funny because it's not always a color that I get drawn to. But for right now there's something about it that's inspiring me. I love this velvet. Velvet we were drawing before, so I'm gonna throw a little bit of that in as well. It's got a little bit of a military kind of feel to it, in terms of the color. Maybe not, I'm not sure if we're gonna see a lot of military in velvet. But that's a nice idea right, see this is how it works. All of a sudden I'm like oh military coat in velvet, mmm yeah I like that idea. So maybe that's gonna be one of my designs. So it can be a very organic process. You can start off with one idea in your mind, and then all of a sudden it just starts to evolve, like it just did then. I was like put the velvet next to the military jacket, and I'm like, that's an idea, so. Just kind of you know piece it all together and play with it. Now this one here doesn't look so strong now, so maybe we'll take that out. We can just kind of fill that up. Now next what you wanna do once you've kinda played around with it and got a bit of a combination of stuff happening, then you can go and kind of just clean up some of the edges perhaps and just stick things down. Using double-sided tape is really good, especially for fabric. So I'll show you a little bit more when we're doing the illustration with the swatches of fabric next to it, some techniques that you can use with the double-sided tape. But generally speaking, this is the mood that we're going for. So we've got a little bit of you know frill reference here, a little bit of kind evening wear, corsetry happening, there's this party vibe happening here. And then the green, like this is very much kind of nature inspired. It doesn't necessarily mean that my designs are gonna be about nature, it's just the color has drawn me in. So it doesn't have to be literal. It can be a little bit abstract, what's inspiring you and how it gets interpreted into the fashion can all be a little bit abstract. Okay so that's the mood board done. Now we're gonna go on and get some sketches down on the paper.

### Creating a capsule collection

- We have our mood board together. Now it's time to start sketching and when you're sketching it's a great idea to do something, which I call fashion shorthand. So fashion shorthand, it's like if you were writing an essay and you're gonna make lots of point form notes about what you wanna talk about. In fashion illustration it's the same thing, but you're just gonna do lots of really quick sketches and you can make little notes around them. And then the ones that you like the best are the ones that you're gonna take forward to the next stage of perfecting and adding color. So I've got a

couple of templates here to work with and what I wanna do, let's start with this one, I wanna place my template underneath a fresh piece of marker paper, and I'm gonna use just a really pale color to start my sketch. I guess green seems to be a pretty strong color for what we're doing. So let's get a pale green. And looking at my mood board we've got kind of an evening wear idea going on, we've got a little bit of kind of vintage referencing there, so this full sleeve might be something that is inspiring, so maybe I could work with an idea that incorporates that. So let's imagine we've got kind of some fun gown and we can have like a big sleeve and we'll just bring that down and make it a nice kind of column gown with this kind of interesting sleeve detail happening. So this is kind of the rough idea of what we've got happening for this design. Now we wanna think about the drape and the fit of this garment, so there's gonna be some cuts in the fabric. Maybe let's just go down and put some kind of panel in place. And that's kind of enough for right now, I just wanna kind of map out the idea. I'm gonna draw in a little bit of the body that is still exposed. When you're doing this you may or may not use all of the sketches that you put down initially, that's why we just do it really quickly. You don't wanna spend a lot of time with the detailing, you wanna just kind of get the rough idea down and map it out, and then you can have a look at everything all together, and then we can see maybe some ideas are still working, maybe another idea would be better in its place. So that's one of our sketches done, so we're just gonna put that to the side for a moment and we'll move onto the next one. So the exercise that you're going through here is to create a little capsule collection, so I would say give yourself the goal of maybe producing three different looks. And within a look it doesn't mean that it's just one garment, I could have a look at this a dress, so therefore it is one garment, but I could also have a look that is a skirt with a top and the jacket. So that's three garments, but it's creating one look. So let's set ourselves the goal of creating three looks, that will be enough to create a little capsule collection. And it's always nice to have a variation of poses, so when you put all of the final sketches together it looks a little bit more interesting on the page if you can mix it up a bit. So for this one I think, let's not do a dress, maybe let's do like a really chic pant. So we'll do a black kind of tuxedo pant. I'm feeling in the mood for a wide leg here, so we'll just get that silhouette in place. And we'll do kind of a high waist. And for the top I think we'll just do, let's go with this color for now, actually we'll use the green again. For the top we can, I feel like I'm getting a velvet thing happening here. Maybe with a little bit of gathering happening in the shoulder there. And by going through this process already you can see something starting to happen. So I'm getting into this kind of column thing of going down the body. I've got the same kind of thing happening here, so sometimes when I'm sketching I'll just keep going with these ideas and when I come back and look at them all together I'll be like, I love that design, but it doesn't really work with everything else that I've got happening here, so I'll just put it away in a folder and save it for another time. I've got folders and folders and folders of sketches from all the way back, going back to college I think, or ideas that I just can't let go of, but it just hasn't been the time to use them yet. But now we just wanna make sure that we've got, oh, we don't have the body, so let's just put the head in before we take this away. Just helps, we can always line this back up with the template, but it helps to have just a faint outline at least, so that it's easy to do that. Okay, so we'll do one more and I would say, like if your goal is to have three finished looks don't just do three sketches. Maybe do five or six sketches and then edit back. Take the three that are the strongest. 'Cause when you're developing a little fashion presentation, whether it's just for you to put on your wall and for it to be like a vision board or if you're doing it to present to someone else it's always good to put the strongest ideas forward, but you wanna make sure that you're really getting the best ideas out. So it's always good to have a range of things that you can choose from,

and then edit back to the strongest. I kind of like that I've got a bit of gray happening in here as well in my mood board, so we'll do something that's gonna be a gray outfit. And so we've got a dress, we've got a top and a pant, maybe we should try a skirt. And we can do maybe like a big pocket on the skirt. And let's do a little kind of military inspired jacket. So with drawing a collar you wanna make sure that the collar sits a little bit up on the neck here and you want to also have a nice kind of roll shape for the neckline of the collar. Also, when you're doing tailoring you wanna make sure that with the overlap, tailoring quite often can be quite symmetrical, so with the overlap whatever's happening here that is visible the same thing is happening underneath, it's just you can't see it, but you wanna make sure that you're taking that neckline in a direction where it would be mimicking the same detailing underneath. So let's draw in a lapel, make this a little crop jacket. And let's make it more than just a military, so we've got the military jacket, but we've also got this really interesting sleeve here, which we kind of did an idea of that in the dress. So because we're focusing a little bit more on something that is evening let's create a really full sleeve here. Okay, and remember, drape and fit, so you wanna make sure that there's a way that that sleeve is coming in to join the body here. It's quite a boxy cut, so maybe we don't need to have too much shape happening here, we might just put like a little bit of a seam there. And I'm just gonna draw in a little bit of the body. So this might not be something that I would take as far as actually making, but it's fun to just play with the ideas right now. So we're just gonna come down to the foot and we'll put a bit of a shoe on her. Put a bit of a strap. So I have three sketches and I'm just gonna pick one right now to build up with a bit of color. I think I'll go with the idea that I feel is one of the strongest, or that's gonna look the nicest when we start to add in the color. I think this is my favorite, I like the style of this. So we're gonna start working on that and adding some color in. And once you've got your sketches you also wanna start thinking about what are the fabrics? Everyone's different. Sometimes people start with a fabric and think, okay, I love this fabric, what could my design be in this fabric? Other people will sketch a garment and be like, this is my garment idea, now what fabric would I make this garment out of? So both are correct, there's no right or wrong way to do this. So looking at this I would say probably that the pant, I think I would really love the pant to be in this really beautiful kind of, I think this is a poly crepe back satin. So I think that would be a really nice fabric to use for the pant. And then for the top, I kind of feel like the velvet is the way to go. I think they're a really nice combination. So looking at that they're gonna be my point of inspiration for the fabrics that I'm sketching and I'm just gonna start to build up the colors. To get going we wanna start adding in a base color, so let's start with the pant. And we've got a nice kind of, very kind of mottled gray thing happening here. So I think if you take your color chart that you prepared earlier you can have a look and just make sure that you're starting off on the right track. So this is five, I think that's good, it's a little bit lighter maybe than what the actual fabric is, but it's always better to start a little bit lighter, 'cause you can always build it up with the darker tones. But if you go too dark too fast, then you don't really leave yourself anywhere to go. So we're gonna start with just this pencil outline forms my silhouette. Now if you've got anything, like here I have the hands coming in front of the body, I don't wanna color the gray in over that space, I wanna make sure that I'm leaving a little bit there, because when I come to finish this I want the hands to be visible still, I don't want them to be covered in fabric. I'll just carefully go around the hand. We can fine-tune that all a little bit later. I just wanna, it's a reminder to myself to not color in that spot. So I'm gonna come down, just following the silhouette here. So I like to do this, I like to kind of get the silhouette down with my marker, and then go back and start to scrub in the color. And remember, you're scrubbing in using little circular motions, so that you can get a fairly even coverage and you don't end up with streaks.



Now a really cool trick is if it is looking a little bit patchy or a little bit kind of streaky you can turn the page over and you can color with the same color from the reverse side, stay within the shape that you've created, and just scrub color in from the reverse side and that just really saturates the color through the page. I'll turn that back to the front. Now I've got a really nice saturated coverage of that gray color. Here I just wanna leave a very, very faint gap. Even though this leg is coming forward, I don't wanna blend all of that in just yet. I may eliminate that little patch of white, but it's nice to just give some definition there, so that it's not becoming just all one big like single leg. And the beauty of using the thick end of the marker is you can turn it. So if you wanna have just a slightly less coverage on the page you can use the edge or you can turn it around and use the full thickness of that nib. All right, so that's good for now for getting the base color down. With my black pencil I'm gonna start to bring in a little bit of shading on this gray base color. So we will work in a little bit of that texture of that mottled gray color as well, but to begin with I just wanna start to see a little bit of shadow happening. If you find that a little bit of lead, like that, snaps off your pencil, resist the urge to wipe it away like that, because it's very easy to create a line on your page. If anything like that happens just blow and just to get it off the page. So you can see, dimension is starting to come in to the shape of the pant there. I'll just keep building that up. So you really wanna take your time with this. There are some times when I spend two hours on an illustration. It depends on how important the final look of it is. If I'm just trying to get ideas down and communicate and I'm doing like a lot of ideas then I might be a little bit quicker on each illustration, but if I'm doing something that is more of like an artistic illustration then I'll definitely spend the time to get stuck in and really get all of the really fine details in tune. So I'm just gonna continue down here. And there's a little bit of a crease in the pant, which you can see, 'cause I've made a point at the hem here, so that's indicating that there's a bit of a crease. So I just wanna make sure that my shading that I incorporate that crease into the illustration. And the same on this side as well. With the mottled effect of that fabric I feel like if I just keep on being a little bit sketchy with it I'm kind of getting, putting the idea of that across. The other thing is too, like once you finish your sketches you're gonna have a swatch of the fabric next to it, so that also helps to communicate that this pant here is made out of this fabric. I can use the white pencil as well if I wanted to just get a little bit of highlight, 'cause there's a bit of sheen in this. There's a bit of difference between sheen and shine. So shine is when the contrast and the highlights are quite pronounced, whereas sheen, it's a lot softer. So with a satin fabric, like this one, I'm finding that there's a little bit more sheen. If you had like a patent leather then maybe the highlights on that would be super reflective of the light, which means they'd be a lot more pronounced when you're doing the highlights. When you're doing leather as well there's something that you could use, which is called a gel pen. I don't have one here with me right now, but that's a really good thing to invest in if you wanna start doing a lot of very shiny kind of textures. So with the white I'm just gonna put a little bit of highlight down the middle. I'm doing a little bit of highlight on the edge of that crease that I've got as well. And as I'm adding in this white it's starting to really bring out that mottled effect that's happening within the fabric as well. And blending the black with the white, of course, makes gray. And if you go too far at all you can just go back and dull things down with the black again. There's gonna be a little bit of shadow under that hand, so I'm gonna just put a bit of that in. Okay, so that's good for now. We might come back and work on that a little bit more, but let's get some color down for the top. So I'm gonna use the green. I wanna find my green marker. I think this one could work. Remember, you always wanna have a little bit of paper somewhere where you can test things first. But yes, that looks good. So I've got some detail of the gathers here. I'm gonna lose that right now, 'cause I'm gonna be covering

over, but I know roughly where they should be. You can always draw them in with the marker. You'll be able to see that a little bit even when you color over it. So I'm just gonna work on this half of the body to begin with. So there's definitely gonna be a little bit of gathering as it's tucked into the waist here, so we just wanna start off by getting some shadow there in the middle of those gathers. And there's some shadow amongst the gathering that's coming down from the shoulder as well. It's so much fun doing this. You just get completely lost and mesmerized into the illustration process. So I hope you're having fun when you're doing yours. Using my white pencil, we're gonna start to bring in a little bit of highlight. And if your pencil gets, particularly the white pencil, if your pencil gets a little bit dirty then you can just, on a scrap of paper scrub it. Same as when we're clearing out the blender pen, just get a slightly cleaner surface to work with. So I'm bringing in a little bit highlight. Now you might be thinking, well wait, that's a lot, that's a lot of white, this is not a green top anymore, this is a white top. And I would say, no, that's not right. This is still a green top. But we wanna get all that highlight in. Remember the trick that I showed you before of like getting the highlight in and then taking a colored pencil and now we're just gonna go over the top of that and just tint it slightly, so it's not as white anymore. Okay, so I could probably go with that a little bit more, but I'm just gonna stop there, 'cause I just wanted to show you kind of how that's done. Now I would do the same thing to the other side as well. And lastly what I wanna do is just fill in any parts of the body that are still exposed. So let's get that in place. I'm using my pencil for this, I could also use my marker. But I'm just gonna go with the pencil, 'cause fortunately I have just the right tone. And remember, with the face if you wanna put a face in you can, but even if you just have a slight kind of, a slight suggestion of the face. Let's give her bit of a red lip. So when I was on Project Runway we would always have a little bit of a joke and we would have to go in and brief what we wanted for makeup. We'd be like a little bit of a smokey eye. So it became a bit of a running joke. You might have heard almost I think everyone say on Project Runway I just want a bit of a smokey eye. Smokey eye is the easiest thing to do as well. I'm gonna finish up this other side and just complete this whole look, and then we're gonna go on and have a look at how we can lay out our fabric swatches. I like to use the micron pen just to kind of go in and give a little bit of definition to a few points. I don't wanna outline. When you outline something entirely it can start to make it a little bit, look a little bit two-dimensional again, so you don't wanna do that, but it's good to use like these really fine micron pens just to put a little bit of definition into some points. It works really well for kind of adding in seam lines, because you don't want the seam lines to be too heavy, but they need to be there, 'cause otherwise how does all this get put together? And I'm gonna go in and just fill in a little bit in the area around the hands here. Okay, so my illustration, I'm happy with that. I could keep going, but I think it's good for now to show you an example of this. And then what we wanna do next is apply the fabric swatches that are gonna communicate what this top is and what this pant is. So I have a few techniques that I could show you now about some nice ways to present that. And what we want to make sure we've got is a little bit of card. Now I find when I get to the end of one of my tracing pads and my marker pads I keep the backing of it, the card that is the back of the pad, I keep them, 'cause I can cut them down into squares and use them to wrap the fabric around, and then I can stick those little tiles of fabric next to my illustrations. So we're gonna have a go at creating one of those now. You're gonna wanna take a cutting mat and you can take your ruler and a cutting knife. Now it can help to draw out the shape that you want, so let's go with the, a two inch by two inch square. And we're just gonna cut this. Be very careful when you're using these sharp knives. I'm gonna take my double sided tape and I'm going to just cover one side of this square. You can just wrap the tape around. We might trim this side though, 'cause it's a little bit smaller. First

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we'll prepare our little bit of fabric here. I'm gonna cut down a little bit of my velvet. I want it to be bigger than the square that I'm covering, but I wanna have enough to kind of wrap around as well. So we can start to peel off the tape and I'm just gonna place that tape down in the middle. You wanna make sure that you're kind of going with the grain of the fabric. So I'm just lining that up and press down. And I'll put a little bit of extra tape on the back as well, just a few small pieces. It'll help to hold everything in place when we fold it over. Okay, now when we fold this over what's gonna happen with all of this fabric at the corners, it's gonna get a little bit bunched up, so what we wanna do is just trim the corners off a little bit. And then we'll peel this backing. Pull the velvet around. That should be fine. You can just clean up those corners a little bit. And then you can take your board with the sketch and you can just stick that next to it. You might need a little more tape to stick underneath. And then we'll do the same with the other fabric as well. There we have one of our illustrations, colored with fabric swatches, inspired by our mood board. You can continue to work on yours. The more you practice this the more you'll start to develop your own individual style. Remember to keep practicing the proportions of the body and always integrate some kind of a face and hand, it doesn't have to be an exact illustration of those features. The main focus is the garments. And you really wanna experiment with fabrics, practice drawing different textures. And I encourage you to just continue practicing, because the more you do that the better it's gonna get.