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A Study on Importance of Fashion Illustration in Design Education for Apparel Designer

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Abstract

The research paper aim is to understand the fundamental of fashion figure drawing, silhouette design, rendering and draping the silhouettes. The aim is to gain knowledge about fashion drawing techniques, its hand illustration skills, colouring techniques, medium exploration and designing ability etc. This paper describes how to render various textile fabrics, trims & accessories and silhouettes rendering and it's draping on 10 heads fashion figure using applicable dry wet medium techniques.

As a designer when we look for range development of apparel silhouettes it is very much important to know the fundamentals of fashion detailing while sketching and rendering of clothing's. This research would help in understanding of the designing ideologies for new beginners and designers. Thus design education will provide a significant signature style which will reflect an individuality of designer advantage. This research would help in developing analytical design ability to work as designer independently in the fashion industry.

Keywords: Fashion, Drawing, Croque, Silhouettes, Designing, Rendering, Draping, etc.

1. INTRODUCTION:

Illustration is a method through which illustrator or a designer can show how outfit would look in the end.[1] A fashion illustration does something that a photograph can never do; it delivers a direct connection to the designer and brings the energy and style within the clothing to reality. The illustrator's job is to find the balance between the drawing as a whole and the details in it that bring the garment to life.

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[1] Fashion illustration tips to render fabrics.

Although the illustrators have different styles in figure drawing with body proportion, silhouette draping & rendering techniques and depiction of silhouette ideas on fashion figure creation is one of the most refreshing characteristics of all the artists.

Fashion drawing provides a visually orientated introduction to the different drawing styles, techniques and approaches that are taught at design institutions and used extensively in the fashion industry. The basic principle of good fashion drawing includes the importance of the universal fashion sketch to communicate an idea and understanding fashion proportions in relation to the anatomy of the standing figure i.e. front back and side profile.[2] The fashion sketch remains one of the most alluring aspects of realizing a personal drawing style. An understanding of the human body is integral to fashion sketching, which is usually the process of drawing the clothed figure on a stylized human form. In fact fashion sketches serve different purposes depending on their intended use; a fashion sketch for a pattern maker would normally require a level of detail and finish that might include line drawings of all the seams, darts or even topstitching etc. All fashion sketches should aspire towards answering a design problem or a brief. Without this context a fashion sketch might be considered little more than a stylish scribble. In fashion terms we can talk of figurative sketches that don't need to be realistically proportioned to the human form. Most sketches are drawn with a degree of speed and stylization that is intended to convey a mood or attitude, beyond visually describing the clothes.

Fashion illustrations communicate light, texture, movement, colour and mood through rendering. Rendering is the process of making a drawing look three dimensional through shading with pencils, charcoal, watercolours, Copic markers or other mediums. Rendering is the gradual layering of tones or colours to communicate how light interacts with a surface. Through practice and experimenting, designer's techniques develop and become more refined as they gradually develop their own rendering "style". Examining the mediums used and shading techniques used to communicate fabrics.[3] There is a variety of fabrics which have their unique textures. Fabrics like velvet, silk and leather, all have their distinctive texture and feel. When drawing, it's important to focus on how you'll improve the quality of the sketch to highlight these elements. If you have a good observation, you can render textures in a realistic way. Focus on where the light falls on the fabric and where it's dark.[4]

2. GAP OF THE STUDY:

The research on a study on importance of fashion illustration in design education for apparel designer is yet not fully explored and has never been studied in detail. There is a need of practicing for fabric and clothing rendering technique with different mediums exploring to understand the features of the textile and leather fabric surfaces. The

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[2] Fashion drawing principles and its importance.

[3] Light & shading technique, colour medium rendering technique to communicate apparels silhouette design.
[4] Fashion illustration tips to render fabrics.

proposed efforts and initiatives would help in analyzing the details of medium and techniques exploration for the industrial demand supply chain.

3. OBJECTIVES:

The objectives of the study are;

- To understand the fundamental of fashion figure drawing process and rendering techniques.

- To set and establish USP of an individual signature style in designing as designer.

- To be able to render of various fabrics and garments and create an appropriate range of apparel silhouettes for fashion industry.

4. LIMITATIONS:

There was a several limitation keeping in view of the current study and its set scope of work mainly to focus on the secondary data source, the limitations of the studies are;

- The respondents are from Indian Design Students of three different organizations.

- The study will be only from among FDDI Chhindwara, SUPVA Rohtak, and NIFT Kangra organization.

- Only hand illustration method was applied for sketching and rendering of the silhouettes.

5. RESEARCH METHODOLOGY:

In this paper an effort is being made to research for 'A study on importance of fashion illustration in design education for apparel designer. Present study is descriptive and exploratory in nature. Here researcher has chosen three design organizations i.e. FDDI Chhindwara, SUPVA Rohtak, NIFT Kangra cities for data collection. The data were carried out from primary and secondary sources. Questionnaire was formulized and data were collected through primary source. Total 6 real model photographs were taken as reference from websites. These real models were further considered for 10 heads fashion figure drawing to analyze the models features, fabric, silhouettes etc. for figure drawing, rendering of clothing and draping. Ivory sheet drawing pencil, scale for measuring proportion of the figure and silhouettes, water color for apparel rendering has been used. There are two different types of rendering shown in this research paper as follows;
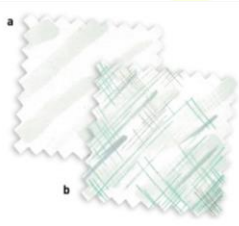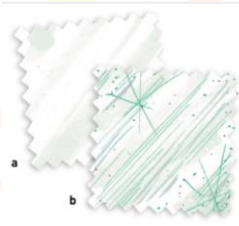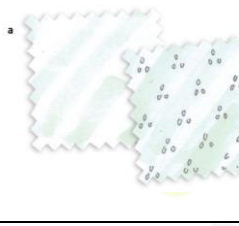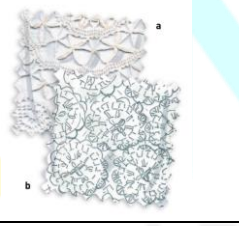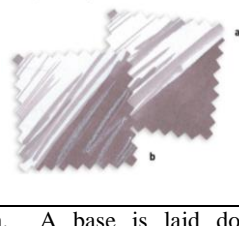
- Basic fabric rendering techniques
- Silhouette rendering techniques

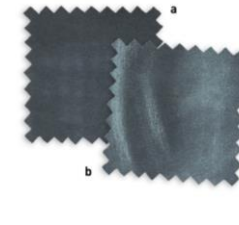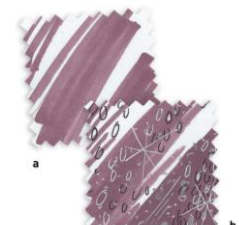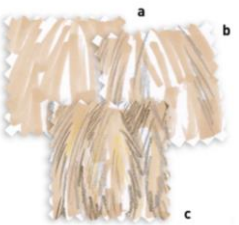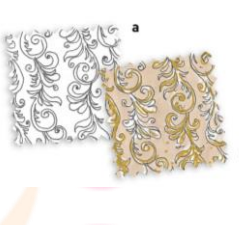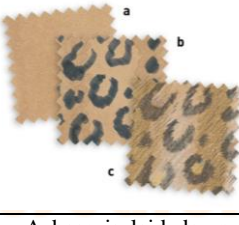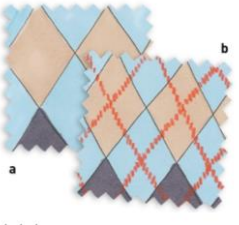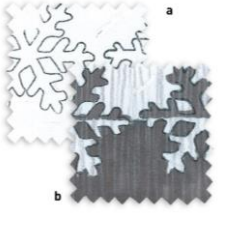### 5.1 - Basic fabric rendering techniques:
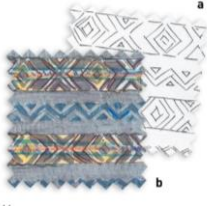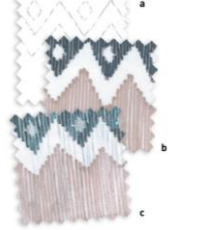
Choosing a suitable type of paper is the first stage and very smooth paper is perfect for depicting satin or shiny fabrics, while watercolour paper may be better for showing rustic tweed or a soft mélange knit. These papers can then be collaged into drawings. Similarly, it can scan or photocopy the actual fabrics, reduce the scale right down and stick them on to the page as required. Having drawn an outline of the design, it can lay down a base colour using a marker pen, paint or oil pastel, and then work more detail in with crayon, fibre tipped pens, ink, gel pens, oil pastel. It could also start by using a 'resist' for part of the detail, which involves blocking out an area with wax crayon or a candle or with professional watercolour masking fluid then

apply a base colour over the top and the detail will remain uncoloured. Incase using masking fluid then remove it once the base paint is dry, it can then add more detail using fluid, remove it once the base paint is dry. Then we may add more detail using another medium. This method can work particularly well for damask and lace-type fabrics with shadow or sheen effects or for those materials with a bolder positive-negative aspect. The types of various textile fabrics and trims & accessories rendering technique are described in below table 01.

Table-01: Types of textile fabric and trims & accessories rendering techniques

Sheers and voiles	Lurex and lamé
a. A base is laid down with marker pen. b. Random cross-hatching is added with fine fibre-tipped pen	a. A base is laid down with marker pen. b. Random dots and lines sparkly lines/stars are added with fine fibre-tipped pen
Broderie anglaise	**Crochet**
a. A base is laid down with marker pen. b. Fibre-tipped pen is used for the eyelets.	a. Real crochet is scanned into a computer and then printed. b. Pale grey fine fibre-tipped pen is used to draw the fabric
Lace	**Satin**
A craft stamp is used to create a light print with black ink fading to grey,	a. A base is laid down with marker pen. b. Shine is added using

and details are added with fine fibre-tipped pen	crayon and/or paint.
Velvet	**Sequins**
a. A base is laid down with marker pen. b. Chalk is used to create soft, highlighted 'pile'	a. A base is laid down with marker pen. b. Sequins are drawn with fine fibre-tipped pen and gel pen is used for highlights.
Fur	**Brocade**
a. A base is laid down with marker pen. b. Shaggy texture is added with pencil crayon. c. The final touches are applied with pencil crayon and gel pens.	a. An outline is drawn with fine fibre-tipped pen. b. The background is filled in with marker pen and gold gel pen is used to add highlights.
Animal patterns	**Brocade**
a. A base is laid down with marker pen. b. A pattern is applied with fibre-tipped pen. c. Alternatively, pattern can be added with pencil crayon to give a softer-looking option.	A design is drawn in wax resist (see here) first, then lightly brushed over with watercolour.
Argyle check	**Nordic**
a. After drafting out a basic pattern in pencil, the diamond shapes are coloured with marker pen. b. Pencil crayon is used to draw in the coloured rakes	a. A craft stamp is used to apply pattern. b. Marker pen is used to apply colour, then texture is added with a pencil crayon
Fair Isle	**Nordic**

a. A pattern is drafted first in pencil, then defined with fine fibre-tipped pen.	a. A pattern is first drafted out in pencil.
b. b. Marker pens and pencil crayons are used to add texture and depth of colour	b. Marker pen adds delicate colour and the pencil marks are erased.
	c. Texture and depth of colour are rendered using pencil crayon

5.2 - Silhouette rendering techniques:

Total six (6) silhouettes were rendered with appropriate medium and its technique;

- Georgette top with ankle length skirt.
- Deep neck floral printed dress.
- Long floor length layered dress.
- Long multi-coloured jewel neck with flounce sleeve.
- Halter high neck crop top with ruffle layering fitted dress.
- Soft feathered full sleeve top with regular fit trouser.

Inspiration: The inspiration of the design collection is from the movie "Edward-Scissor's Hands" their setup was pastel and hence giving the color palette of my collection. The silhouettes of the collection are plain and ready to wear and yet classy.

Fig. 01: Inspiration board.

Style # 001: High neck georgette top with ruffle at sleeve and draped skirt tie with waist band made up with long self-fabric Sash. Looks came out in small groups with its one statement, while in keeping with the collection's cohesion, shown in figure 02.

Real Model Photograph	Silhouette Rendering and Draping

Fig. 02: Illustration of Georgette top with ankle length skirt.

Style # 002: Deep neck floral printed dress of Valentino Fall 2018 Runway collection using of black becomes prominent, however it is soon replaced by gold and again by floral; all staying true to the perfected draping. The

original floral print has been altered, immersing the look in more colour and details to make each print its own,[5] shown in figure 03.

Fig. 03: Illustration of Deep neck floral printed dress.

Style # 003: Long floor length layering dress of sweet pastel swirls of fabric with lovely scalloping along the edges. Solid colors were the mainstay for much of the collection, rendered in pink as for romance. Well, this is Valentino after all line-up of final looks,[6] shown in figure 04.

Fig. 04: Illustration of Long floor length layered dress.

Style # 004: Empire gown with jewel neck flounce sleeve. Embroideries narrate in micro-macro flowers and multicolor composure multiplies. Synthetic stimulating in scales of reds, greens and pastels. Metallic touches. Overflowing edges. Color as matter, matter as color. Volumes that liquefy, hems that shorten, details that mutate. PVC reveals and shines,[7] shown in figure 05.

Fig. 05: Illustration of Long multi-coloured jewel neck with flounce sleeve.

Style # 005: Halter neck crop top with high neck & ruffles, calf length fitted skirts with ruffles and layering in it, collection of Ralph Russo Fashion Week F/S 2018, dress has shiny laces inspired by waves,[8] shown in figure 06.

Real Model Photograph | Silhouette Rendering and Draping

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[5] Deep neck floral printed dress.
[6] Long floor length layered dress.

[7] Long multi-coloured jewel neck with flounce sleeve.
[8] Halter high neck crop top with ruffle layering fitted dress.

Fig. 06: Illustration of Halter high neck crop top with ruffle layering fitted dress.

Style # 006: Soft feathered full sleeve top with regular heel length trouser proving once again that Elie Saab's red carpet elegance is not limited to wear this look with the feather bolero, shown in figure 07.

Real Model Photograph	Silhouette Rendering and Draping

Fig. 07: Illustration of Soft feathered full sleeve top with regular fit trouser.

6. RESULT & DISCUSSION:

The main objective of this section is to understanding the respondent's views about the fashion illustration skills. Total 5 close ended questions have been asked for this section including in Likert scale and Ordinal scale questions. The responses from various questions are as:

Q-4.01: Do you think fashion illustration skill is an essential tool to describe design features creatively for the fashion educationist and industrial designers?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	50	83.3	83.3	83.3
	No	10	16.7	16.7	100.0
Total		60	100.0	100.0	

Interpretation: It can be observed from the above table to find out the response for reason, about 83.3% respondents replies yes that fashion illustration skill is an essential tool to describe design features creatively for the fashion educationist and industrial designers. Rest about 16.7% respondents' replies no for the same.

Q-4.02: Do you think - Signature style is the key factor which plays an important role in establishing designers identity or own brand in the field of designing world?
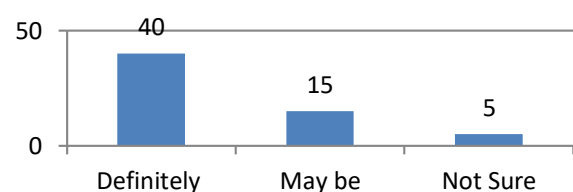
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Definitely	40	66.7	66.7	66.7
	May be	15	25	25	91.7

Not Sure	5	8.3	8.3	100,0
Total	60	100.0	100.0	

Interpretation: It can be observed from the above table to find out the response for reason, about 66.7% respondents replies definitely signature style is the key factor which plays an important role in establishing designer's identity or own brand in the field of designing world. Rest about 25% respondents replies maybe and 8.3% not sure about the same.

Q-4.03: Rank the significance of basic elements of design & principles (EOD/POD) which is an essential activity while illustrating 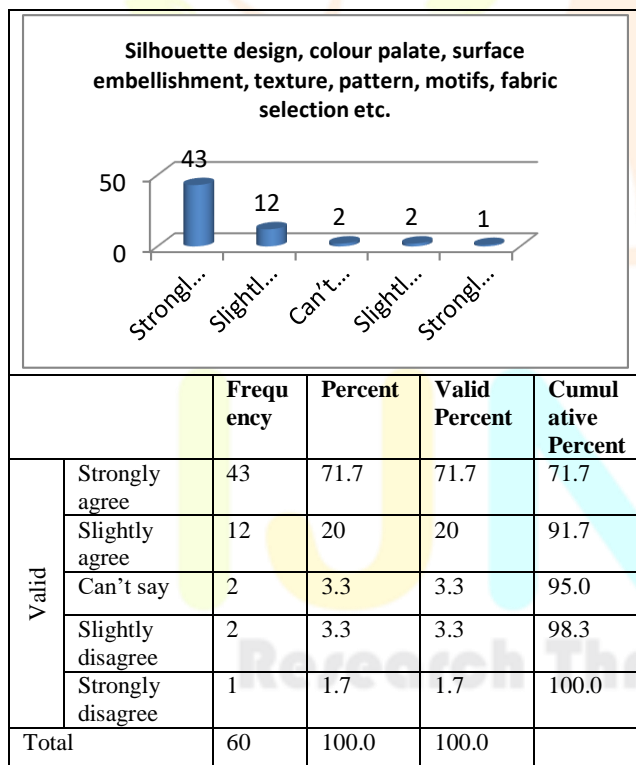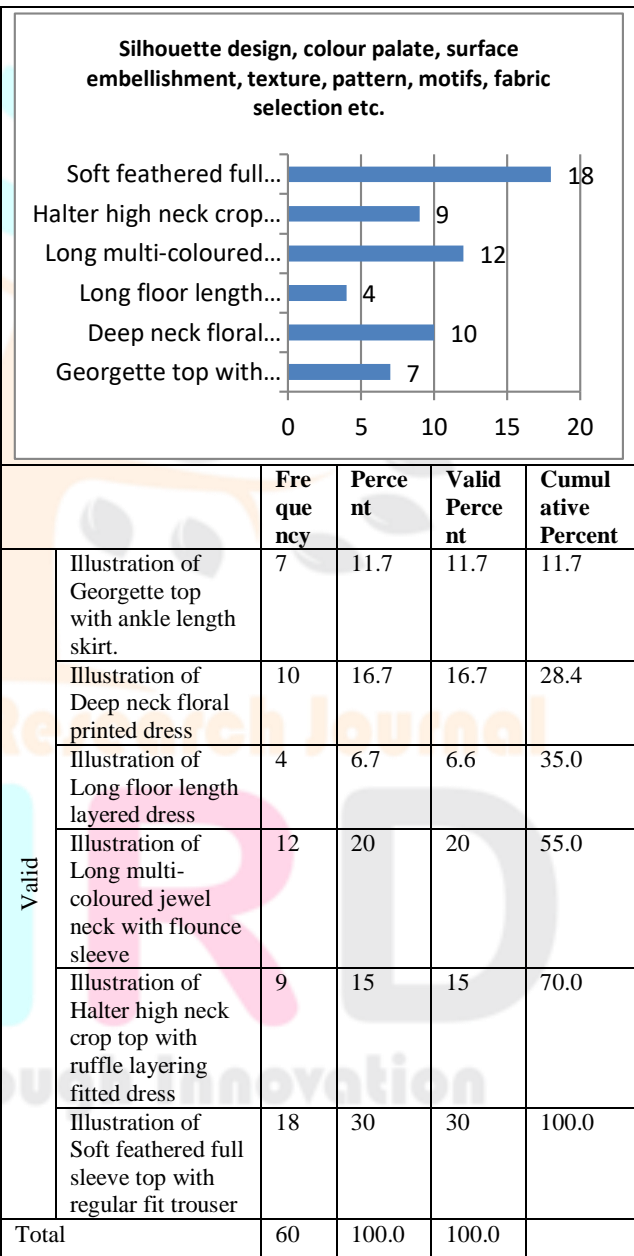for range development or design collection? For silhouette design, colour palate, surface embellishment, texture, pattern, motifs, fabric selection etc.

Silhouette design, colour palate, surface embellishment, texture, pattern, motifs, fabric selection etc.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly agree	43	71.7	71.7	71.7
	Slightly agree	12	20	20	91.7
	Can't say	2	3.3	3.3	95.0
	Slightly disagree	2	3.3	3.3	98.3
	Strongly disagree	1	1.7	1.7	100.0
Total		60	100.0	100.0	

Interpretation: It can be observed from the above table to find out the response for reason, about 71.7% respondents strongly agreed that silhouette design, colour palate, surface embellishment, texture, pattern, motifs, fabric selection etc. have significance for basic elements of design & principles (EOD/POD) which is an essential activity while illustrating for range development or design collection. While about 20% respondents slightly agreed. Rest 3.3% each for can't say & slightly agree and 1.7% strongly disagrees for the same.

Q-4.04: Which type of illustration style line do you prefer most from the below illustration style? (Please mark your suitable illustration).

Silhouette design, colour palate, surface embellishment, texture, pattern, motifs, fabric selection etc.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Illustration of Georgette top with ankle length skirt.	7	11.7	11.7	11.7
	Illustration of Deep neck floral printed dress	10	16.7	16.7	28.4
	Illustration of Long floor length layered dress	4	6.7	6.6	35.0
	Illustration of Long multi-coloured jewel neck with flounce sleeve	12	20	20	55.0
	Illustration of Halter high neck crop top with ruffle layering fitted dress	9	15	15	70.0
	Illustration of Soft feathered full sleeve top with regular fit trouser	18	30	30	100.0
Total		60	100.0	100.0	

Interpretation: It can be observed from the above table to find out the response for reason, about 30% respondents prefers illustration of soft feathered full sleeve top with regular fit trouser. About 20% prefers illustration of long multi-coloured jewel neck with flounce sleeve.

About 16.7% prefers illustration of deep neck floral printed dress. About 15% prefers illustration of halter high neck crop top with ruffle layering fitted dress. While about 11.7% prefers illustration of georgette top with ankle length skirt and 6.7% prefers iillustration of long floor length layered dress for the same, shown in figure-11.

Q-4.05: From the above illustrations, which elements of design & principle (EOD/POD) techniques that you liked most?
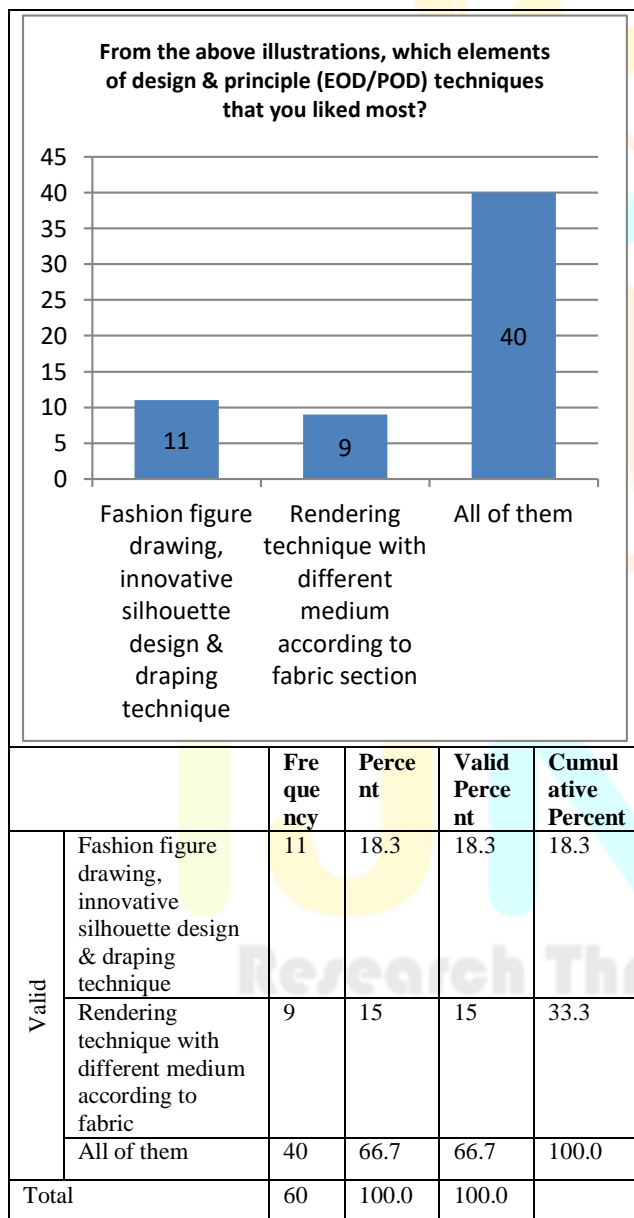
		Fre que ncy	Perce nt	Valid Perce nt	Cumul ative Percent
Valid	Fashion figure drawing, innovative silhouette design & draping technique	11	18.3	18.3	18.3
	Rendering technique with different medium according to fabric	9	15	15	33.3
	All of them	40	66.7	66.7	100.0
Total		60	100.0	100.0	

Interpretation: It can be observed from the above table to find out the response for reason, about 66.7% respondents prefers both fashion figure drawing, innovative silhouette design &

draping technique, and rendering technique with different medium according to fabric. About 18.3% prefers Fashion figure drawing, innovative silhouette design & draping technique and only 15% prefers rendering technique with different medium according to fabric.

7. FINDINGS:

The respondents were from Indians out of it 72.7% female and 27.3% male respondents. About 79.5% were from 20 to 29 years age group, 6.8% from 30 to 39 years, and 13.6% from below 19 years. About 60.5% were students, 20.5% employees, 10% illustrator and 5% freelancer and 4% others.

- Majority of the respondents replies yes that fashion illustration skill is an essential tool to describe design features creatively for the fashion educationist and industrial designers.

- Majority of the respondents replies definitely signature style is the key factor which plays an important role in establishing designer's identity or own brand in the field of designing world.

- Majority of the respondents strongly agreed that silhouette design, colour palate, surface embellishment, texture, pattern, motifs, fabric selection etc. have significance for basic elements of design & principles (EOD/POD) which is an essential activity while illustrating for range development or design collection.

- Majority of the respondents prefers illustration of soft feathered full sleeve top with regular fit trouser. About 20% prefers

illustration of long multi-coloured jewel neck with flounce sleeve.

- Majority of the respondents prefers both fashion figure drawing, innovative silhouette design & draping technique, and rendering technique with different medium according to fabric.

8. CONCLUSION:

It has been concluded from this research study that students would be able to learn and understand the importance of the fashion illustration which includes apparel silhouettes designing. This practice would definitely help in gaining knowledge of sketching, coloring, draping of the silhouettes with technical specification and exposure of innovative ideas in creating new range of clothing lines, this way students can command over imagination strongly. They would be able to gain creative ability to adopt design ideology for developing conceptual design collection. They would be enough capable to adopt their own signature style in the fashion industry. Thus, students will get opportunity to be started their work as designer independently as in design house, self-startup or as entrepreneur. Because fashion industry has huge scope for fresh creative minds, they can be appointed as fashion & apparel designer, graphic designer, product developer, illustrator and many more job opportunities.

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Author Bibliography

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