

COURSE CODE: HSM 443
COURSE TITLE: FASHION DRAWING
NUMBER OF UNITS: 2 UNITS
COURSE DURATION:

COURSE DETAILS:

Course Coordinator: Labode Oladoyin J
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Office Location:
Other Lecturers:

COURSE CONTENT:

Practical of Fashion Drawing and Design as related to human figure, Illustration and design of original dresses, Usage of both traditional and contemporary materials in line with illustrations and studies of geometric shapes to achieve human figures and different postures in traditional, Study of casual and contemporary dresses, Fashion is engrossed with numerous designs of styles that different figures.

COURSE REQUIREMENTS:

READING LIST:

LECTURE NOTES

LECTURE: 1

PRACTICAL ILLUSTRATION OF FIGURES

Practical illustration of design concept in fashion, drawing. Students are expected to work out forms and shapes directly on the human model with the aid of free-hand illustration, from a preliminary design or even a concept, students are given free hand to plan a spontaneous

illustration work. The nature of this independent sketches/illustration –its clean quality makes sketching on the paper background. The paper must contain only the minimum number of lines of references.

- Thumbnail sketches is one of the vital information necessary for executing the fashion drawing and design accurately. Students are expected to make a lot of thumbnail sketches.

LECTURE: 2

Practical and Tutorials exercise continues on life drawing with the aid of line (advance sketching). The lives drawing would be transferred by students, however, only after the fashion drawing is in its final form. The pencil drawing can be done on vanguard paper (white) because students may have to handle the drawing several times- to enlarge or reduce it.

LECTURE: 3

SHAPES AND FORMS ARRANGEMENTS

Tutorial and practical exercise on shapes and arrangement of forms . Students are expected to arrange geometric shapes in human form and posture –considering the model the dressing, draperies and folds.

- Students are expected to make quick sketches of models- dress etc. This would be done on a fresh sheet of paper. This illustration, exercise gives them opportunity to check human proportion and folds of dresses.
- Faint lines without aid of any drawing instruments accustom students' hands and arms to the motion.
- Adjustment of the distance and perspective so that appropriate light and shade can be achieved.

LECTURE: 4

Students are expected to progress in the independent and advance sketching and full illustrations. Different types of surface-line gradations are expected from students' practical drawing-because of space limitations not all strokes can be detailed.

- Make a sketchy outlines of the whole basic drawing with light, almost invisible traces.
- Strongly outline the light spot with well visible thick lines.
- Outline the dress of the model.

LECTURE: 5

ENLARGEMENT AND REDUCTION OF GRID

Laboratory Work - Practical and tutorial on importance and functions of grids method in fashion drawing.

Students practice this enlargement method, which is simply to super-impose a grid of small squares on a drawing, then copy each square into a layer grid. This is a long process and time-consuming, it does have its advantages. This method is extremely accurate. It is useful for high degrees of enlargement, so it permits large designs and illustrations to be studied and adjusted in a manageable small size.

- The enlargement and reduction are not mechanically copy: it is a continuation, even a refinement of the drawing. It is recommended to student in advance classes, especially when a final drawing is necessary.

LECTURE: 6

PROJECTION OF IMAGES

Students should be able to practice manual projection of images that are illustrated with a hand made. This method works well for a very large image, the speed is more important than accuracy of shape or size. Projection has its advantages and disadvantages. Students would be exposed to all these. A principal disadvantage of projection is that the projected images can be considerably

distorted laterally and expanded inaccurately in one direction if the grid is of poor quality. Such distortion can be minimized by keeping the illustrated images to be projected much smaller.

- Perspective drawing or projective geometric shapes, where visual angle is restricted to some degrees.
- In order to test the accuracy of the projection, draw a precise square on the original image and measure the projected image of it.
- If all the angles are 90 degrees and all the sides are equal in length.

LECTURE: 7

MANUAL TRANSFER OF ILLUSTRATIONS

Practical experimental exercises on transfer by students. Students drawing would be redefined and enlarged, line of reference to the final support would also be practicalized at this period.

- Except for graphite papers, which leave soft lines like pencil marks, commercial transfer paper leaves traces that are too harsh for the subtlety of fashion illustration.
- The lines tend to interfere with the shape, even when they are claimed to be sketchy. Student must avoid using eraser they must not erase the thumbnails sketches in order to prevent the image.

LECTURE: 8

SIEZING OF PAPER

Practical experimental exercise continues on transfer of images that are illustrated by students.

White vanguard paper or light neutral background of texture or graphite paper is appropriate.

- Students rub number 6B or 5B lead all over the back drawing to be transferred.
- Students are expected to wrap pieces of cloth or paper towel around an index finger and rub hard over the graphite. This process continues until the individual stroke of the lead disappear and merge into an even, foggy gray.

- The paper would be placed by the side of the drawing in contact with the surface to be transferred and trace the lines of reference with an F or H pencil. One needs to be conscious not to smudge the graphite paper onto the support.

LECTURE: 9

DETAILING OF DESIGNS

The final stage for practical experimentation on transfer. If the design or the illustration requires a great deal of work including work with compass, ruler, French curve and so on, students are implored to fasten the transfer paper with narrow piece of masking tape in two corner. This will hold the drawing in position while allowing the students to lift it periodically to check mistakes or omissions.

- Whenever the students finished the transfer, they are advised to remove the transfer paper for preservation
- They can copy a detail which was covered by initial layer of carbon or lead powder (pencil), and sometimes to make changes in the drawing.

LECTURE: 10

TECHNIQUES OF MODEL ILLUSTRATION

Student lines of reference show the forms through the shapes. Especially if these forms are different in size from the background illustration.

- If the illustration of models dress and veil are non-uniform, student should be able to use as many different techniques as they need to adapt to the changing forms.