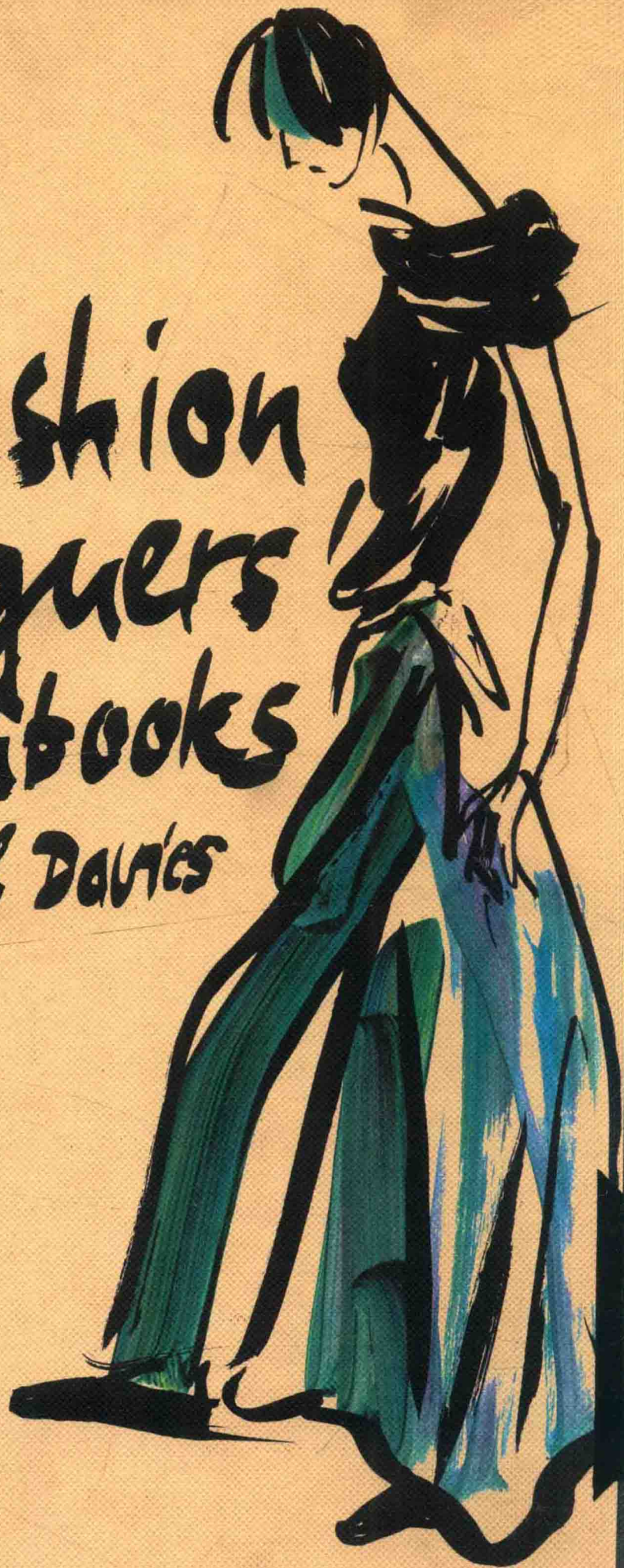


Fashion
Designers
Sketchbooks

Hywel Davies



Fashion Designers' Sketchbooks

常州大学图书馆
藏书章



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INTRODUCTION

Fashion Designers' Sketchbooks

explores the creative processes of contemporary fashion practitioners. For designers, sketchbooks are companions that capture and facilitate research, support design development and communicate new fashion ideas. Going beyond an instrument for drawing, sketchbooks secure a varied range of material that inspires, fuels and transforms initial fashion ideas into final concepts.

The creative process for fashion designers does not pursue a set routine or course. Designers have their own methods and idiosyncrasies that determine their working process. *Fashion Designers' Sketchbooks* celebrates how designers transform two-dimensional ideas into three-dimensional outcomes. From conception to completion, from first inspirations to catwalk collections, all is captured in these unique, creative and captivating sketchbooks.

'Curiosity is the most important thing' to initiate a design process believes John Galliano.

'I think you have to be curious and have the courage of your own convictions. I start with research and from there I build the muse, the idea, tell a story and develop a character, a look and then a collection.'

As an expert in narration, Galliano is renowned for his storytelling. His inspirational global research trips produce beautiful research books, and Galliano believes the creative journey is integral to the essence of his work.

'I always like there to be a bit of a story to each collection,' admits Peter Jensen, who uses a sketchbook to develop his fictional characters or muse for his collections.

Richard Nicoll endorses the value of research, 'It is very important, it defines and reflects the themes of the collection', while Deryck Walker identifies his perception of research: 'It can be a word, a picture or twenty pictures, it's whatever opens your head and gets you.'

Antonio Marras, creative director of Kenzo, believes inspiration can be taken from everything.

'I need many things to nourish my inspiration: objects, images, stories and pieces of cloth. I continuously need to see new things, new places, to meet new people to listen to.'

'My inspiration comes from literally anywhere,' explains Matthew Williamson. 'As a designer, it is vital to be as open as possible to new ideas. My training at Central Saint Martins taught me to compile and develop that inspiration into a clear intention from which I could begin my research.'

Creative director for Vivienne Westwood, Andreas Kronthaler considers inspiration as a key part of everyday life. 'I'm a very visual person. The process could involve a piece of literature, a photograph or pictures; they are all influences, however, I don't go out looking for them. Inspiration is everywhere and my work is a development, so it goes on, and an idea can be stretched for seasons as I refine it.'

'Anything and everything,' also inspires Hamish Morrow. 'Nothing is sacred in the fuelling of creation. The best part is dreaming up a collection in the beginning and putting it down on paper. The hardest part is making it real and executing it with perfection.'

Graeme Black, too, enjoys the beginning of a collection where, *'Everything still seems possible. Every new collection is like a new beginning. That sense of excitement when an idea clicks in your mind is so rewarding.'*

The essence of research according to Aitor Throup is, *'When you don't feel like you're doing research, when you're simply exposing yourself to things that interest you or inspire you in some way.'*

'Creativity cannot be given a timetable,' cautions Antonio Ciutto. **'It comes when it comes, or not for that matter.'** Tim Soar sees the creative process as a cathartic outlet: *'I think many designers design because they are compelled to. That does not mean the process is unpleasant, but it is not necessarily enjoyable in the normal sense of the word. I just do what I have to do to feed my habit. That habit happens to be design.'* Dries Van Noten also sees the constant creative pursuit as a stimulant; *'It is more or less our drug.'*

'It starts from our guts and our minds,' describes New York-based designers Duckie Brown. **'We have a strong feeling of what we are going to do and then proceed. It's the most wonderful, frightening, exciting process in the world. At times it is effortless and at other times it's just hard work.'**

Sketchbooks are vehicles for research, exploration and the resolution of ideas. *Fashion Designers' Sketchbooks* explores how designers design, how they initiate ideas and the journey they then endure to realize their goal. It investigates when designers are most prolific and what materials they assemble to ease their often erratic and creative journey.

'A bad workman blames his tools,' notes Dries Van Noten. *'It is more a question of spirit than materials.'* Other designers choose to employ certain implements, from specific pencils to precise types of paper, to maintain their design process.

Routines and rituals are also part of the process. Working during nocturnal hours is a reoccurring theme. *'I've always felt a sort of creative energy at night,'* states Aitor Throup. *'I love the feeling that I'm the last one up. My thoughts are much clearer and I feel calmer.'* Carola Euler shares this view. **'At night is when everything happens. I didn't know that people were actually creative at any other time of day.'**

Designers regard their design studio as a nucleus of activity, a base and a sanctuary. However, planes, trains and hotel rooms are often a reality for working environments, making the sketchbook the dependable device in which to gather and develop fashion ideas.

As an embryonic platform for thoughts, sketchbooks foster designers' sensibilities and provide an environment where they can select, edit and rework concepts. Nurturing notes, scribbles, collages, photographs, design drawings, toile work, line-ups, fabric swatches and illustrations, sketchbooks are the medium by which designers communicate their inspiration and cultivate fearless new visions.

Sketchbooks provide a personal place for artistic insecurities to be worked out, viewpoints to be resolved and ultimately a space where fashion is brought to life. Celebrating the view that the creative process is as enlightening, dynamic and stimulating as the final garments, *Fashion Designers' Sketchbooks* is a unique glimpse into the minds, lives and creativity of contemporary fashion designers.

How important is research in your working process?

Research is what defines each season or collection. It starts with the very first decision to make the new collection and, from that point on, everything that enters the arena plays a part as research. So, at that stage I try to surround myself with what I understand to be the 'right' stuff for that season, including good books, films and images.

How would you describe your design process?

It varies from season to season. It might be fluid, pragmatic, chaotic or organized, but it is never linear. We chase after an unrealized goal.

Is there a specific time of day when you are most creative?

Creativity cannot be given a timetable, it comes when it comes, or not for that matter.

6 7/8

(SIX AND SEVEN EIGHTHS)

Antonio Ciutto and David Wojtowycz make up Six and Seven Eighths, a partnership that

was established in 2006. Born in South Africa, Ciutto studied architecture

before gaining an MA in Fashion Design at Central Saint Martins in London. Ukrainian David Wojtowycz studied Fine Art at Goldsmiths in London, going on to work as a children's book illustrator. 6 7/8 is not bound by a concept or design philosophy, but focuses on technique, research and pattern cutting to produce dramatic and radical ideas for clothing.

Do you have sources of inspiration that you always revisit?

I always try to gain access to museum archives to view vintage collections. I usually revisit those whom I consider the great fashion masters of all time: Vionnet, Charles James, Balenciaga and Dior. I always come back to them when I am feeling lost. What interests me usually is pattern and construction. I do not take a surface interest, but try to understand from their perspectives.

What materials are essential to your working methods?

Literally anything that is in my vicinity. I have a tendency to lose stationery even within arm's reach, so I usually have many of each thing spread everywhere in my studio. I use a lot of paper for quick pattern ideas, so I always have scissors, measuring tapes, masking tape, sketchbooks and notebooks. I always need to describe things using quick sketches to seamstresses and workers.

Is there a routine to your design process?

Design is very different from production or manufacture; it is a very lengthy process for me. Once I spent three weeks working on a shoulder seam that in the end did not work out. Sometimes I enlist the help of other people to give an objective view of my own drawings – sometimes it is hard to see what a drawing actually looks like, means or contains.

What fuels your design ideas?

I am never interested in just a visual or surface thing, but rather the process behind the creation of that thing.

What is the most enjoyable part of designing for you?

Although I love a real physical outcome, it is the process of getting something from nothing that interests me most. Sometimes it is the 'getting lost' that is most interesting.

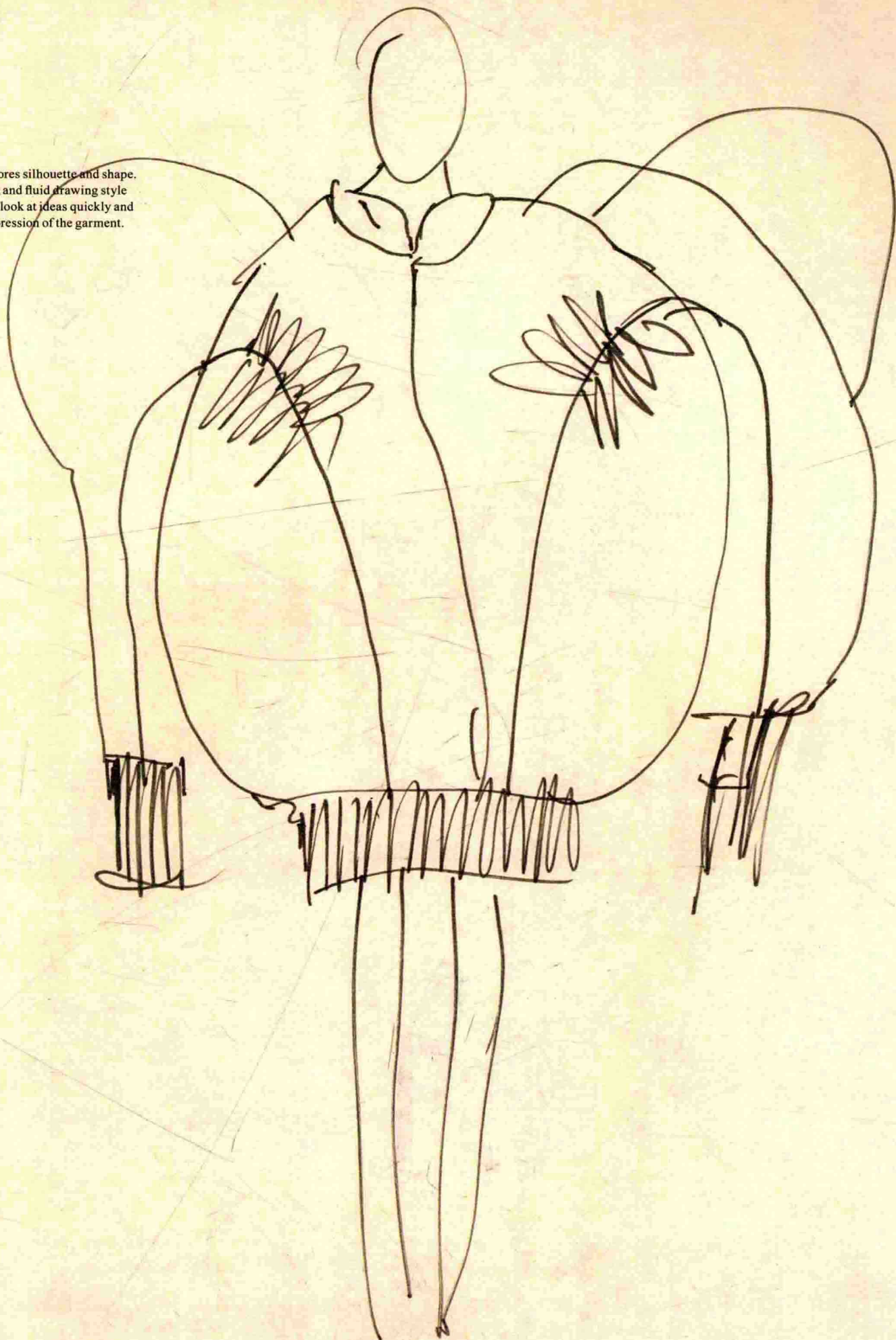


A mock-up of a dress from 6%'s Spring/Summer 07 collection is made in toile. The prototype garment is made exactly half its intended size so the designers can see if the proportions work appropriately.

Working at half the intended size, sections of garments are made from toile and put on mannequins. From the Spring/Summer 07 collection.



A sketch explores silhouette and shape. Ciutto's quick and fluid drawing style allows him to look at ideas quickly and to give an impression of the garment.





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