

# FOOTWEAR DESIGN

**AKI CHOKLAT** 

常州大字山书伽藏书章



### Copyright © text Aki Choklat 2012

Published in 2012 by Laurence King Publishing Ltd 361–373 City Road, London, EC1V 1LR, United Kingdom T +44 20 7841 6900 F +44 20 7841 6910 enquiries@laurenceking.com www.laurenceking.com

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage or retrieval system, without permission in writing from the publisher.

A catalogue record for this book is available from the British Library.

ISBN: 978 1 85669 745 3

Design by Melanie Mues, Mues Design, London

Senior Editor Melissa Danny

Printed in China

#### Front cover

Top Julia Lundsten/FINSK/www.finsk.com Photo James Frid Centre Aku Bäckström Bottom Cherry-red 'Madlene' ankle boot in suede/photo Esther Teichmann/ courtesy Max Kibardin

Back cover Top Laura Schannach Bottom Jin Hong

### CONTENTS

### INTRODUCTION 7

### CHAPTER 1

## FOOTWEAR DESIGN THEN AND NOW 8

FASHION AND CELEBRITY – THE SEVENTEENTH

AND EIGHTEENTH CENTURIES 13

HAUTE COUTURE AND SEASONAL FASHION

CYCLES - THE NINETEENTH CENTURY 14

INNOVATION AND STREET FASHION – THE

TWENTIETH CENTURY 14

THE FUTURE OF FOOTWEAR DESIGN - THE

TWENTY-FIRST CENTURY 16

THE FOOTWEAR INDUSTRY 18

CASE STUDY: LIZA SNOOK 22

CASE STUDY: CATHERINE WILLEMS 24

### **CHAPTER 2**

### SHOE BASICS 28

**FOOT ANATOMY 30** 

SHOE ANATOMY 34

THE LAST 40

PATTERNS 42

MATERIALS USED IN THE SHOE INDUSTRY 44

SHOE STYLES 46

CASE STUDY: SEBASTIAN TAREK 50

### CHAPTER 3

### **RESEARCH 52**

**INSPIRATION 56** 

INVESTIGATION 60

THE PROCESS 65

COMPILING A SKETCHBOOK 67

MOOD BOARD 70

**DIGITAL RESEARCH 72** 

**CREATING AN IDEAS BOOK 74** 

COLOUR AND MATERIALS 76

TREND ANALYSIS AND FORECASTING 82

CASE STUDY: NICOLINE VAN ENTER 84

CASE STUDY: NIELS HOLGER WIEN 86

### CHAPTER 4

### COLLECTION DESIGN 90

**DESIGN DEVELOPMENT 92** 

**COLLECTION THEORY 110** 

CASE STUDY: MINNA PARIKKA 124

CASE STUDY: ROSANNE BERGSMA 126

CASE STUDY: STUART WEITZMAN 128

CASE STUDY: PACO GIL 130

### **CHAPTER 5**

### PRESENTATION 132

PRESENTING YOUR IDEAS 134

**DRAWING 136** 

TECHNICAL DRAWINGS AND LINE DRAWINGS 154

**MIXED MEDIA 164** 

THE DESIGN PACK 166

PORTFOLIO 168

**AFTER GRADUATION 170** 

### CHAPTER 6

### TRAINING AND WORKING IN THE FOOTWEAR INDUSTRY 174

**TRAINING 176** 

**FOOTWEAR CAREERS 178** 

CASE STUDY: RACHEL JONES 180

SEASONS AND TRADE SHOWS 183

CASE STUDY: SUE SAUNDERS 184

**GLOSSARY 186** 

**USEFUL INFORMATION 187** 

INDEX 188

PICTURE CREDITS 191

ACKNOWLEDGEMENTS 192

Related study material is available on the Laurence King website at www.laurenceking.com

# FOOTWEAR DESIGN



Copyright © text Aki Choklat 2012

Published in 2012 by Laurence King Publishing Ltd 361–373 City Road, London, EC1V 1LR, United Kingdom T +44 20 7841 6900 F +44 20 7841 6910 enquiries@laurenceking.com www.laurenceking.com

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage or retrieval system, without permission in writing from the publisher.

A catalogue record for this book is available from the British Library.

ISBN: 978 1 85669 745 3

**Design** by Melanie Mues, Mues Design, London

Senior Editor Melissa Danny

Printed in China

#### Front cover

Top Julia Lundsten/FINSK/www.finsk.com Photo James Frid Centre Aku Bäckström Bottom Cherry-red 'Madlene' ankle boot in suede/photo Esther Teichmann/ courtesy Max Kibardin

Back cover Top Laura Schannach Bottom Jin Hong

# FOOTWEAR DESIGN

**AKI CHOKLAT** 



### CONTENTS

### INTRODUCTION 7

### CHAPTER 1

## FOOTWEAR DESIGN THEN AND NOW 8

FASHION AND CELEBRITY – THE SEVENTEENTH

AND EIGHTEENTH CENTURIES 13

HAUTE COUTURE AND SEASONAL FASHION

CYCLES - THE NINETEENTH CENTURY 14

INNOVATION AND STREET FASHION – THE

TWENTIETH CENTURY 14

THE FUTURE OF FOOTWEAR DESIGN - THE

TWENTY-FIRST CENTURY 16

THE FOOTWEAR INDUSTRY 18

CASE STUDY: LIZA SNOOK 22

CASE STUDY: CATHERINE WILLEMS 24

### **CHAPTER 2**

### SHOE BASICS 28

**FOOT ANATOMY 30** 

SHOE ANATOMY 34

THE LAST 40

PATTERNS 42

MATERIALS USED IN THE SHOE INDUSTRY 44

SHOE STYLES 46

CASE STUDY: SEBASTIAN TAREK 50

### CHAPTER 3

### **RESEARCH 52**

**INSPIRATION 56** 

INVESTIGATION 60

THE PROCESS 65

COMPILING A SKETCHBOOK 67

MOOD BOARD 70

**DIGITAL RESEARCH 72** 

**CREATING AN IDEAS BOOK 74** 

COLOUR AND MATERIALS 76

TREND ANALYSIS AND FORECASTING 82

CASE STUDY: NICOLINE VAN ENTER 84

CASE STUDY: NIELS HOLGER WIEN 86

### CHAPTER 4

### COLLECTION DESIGN 90

**DESIGN DEVELOPMENT 92** 

**COLLECTION THEORY 110** 

CASE STUDY: MINNA PARIKKA 124

CASE STUDY: ROSANNE BERGSMA 126

CASE STUDY: STUART WEITZMAN 128

CASE STUDY: PACO GIL 130

### **CHAPTER 5**

### PRESENTATION 132

PRESENTING YOUR IDEAS 134

**DRAWING 136** 

TECHNICAL DRAWINGS AND LINE DRAWINGS 154

**MIXED MEDIA 164** 

THE DESIGN PACK 166

PORTFOLIO 168

**AFTER GRADUATION 170** 

### CHAPTER 6

### TRAINING AND WORKING IN THE FOOTWEAR INDUSTRY 174

**TRAINING 176** 

**FOOTWEAR CAREERS 178** 

CASE STUDY: RACHEL JONES 180

SEASONS AND TRADE SHOWS 183

CASE STUDY: SUE SAUNDERS 184

**GLOSSARY 186** 

**USEFUL INFORMATION 187** 

INDEX 188

PICTURE CREDITS 191

ACKNOWLEDGEMENTS 192

Related study material is available on the Laurence King website at www.laurenceking.com



### INTRODUCTION

This book is the response to a simple need: there was no shoe-design manual in existence. Footwear Design will help you to understand the processes involved in shoe design, and to develop and design a comprehensive footwear collection based on your personally researched material. It will also answer some of the questions that you might have about the industry.

The book is divided into six chapters, starting with the history of footwear. This chapter not only takes a chronological approach but also explores how we learn from the past and make connections with the present. In the second chapter we will familiarize ourselves with the anatomy of the foot and the basic components of a shoe, building up an understanding of how the foot and the shoe work together.

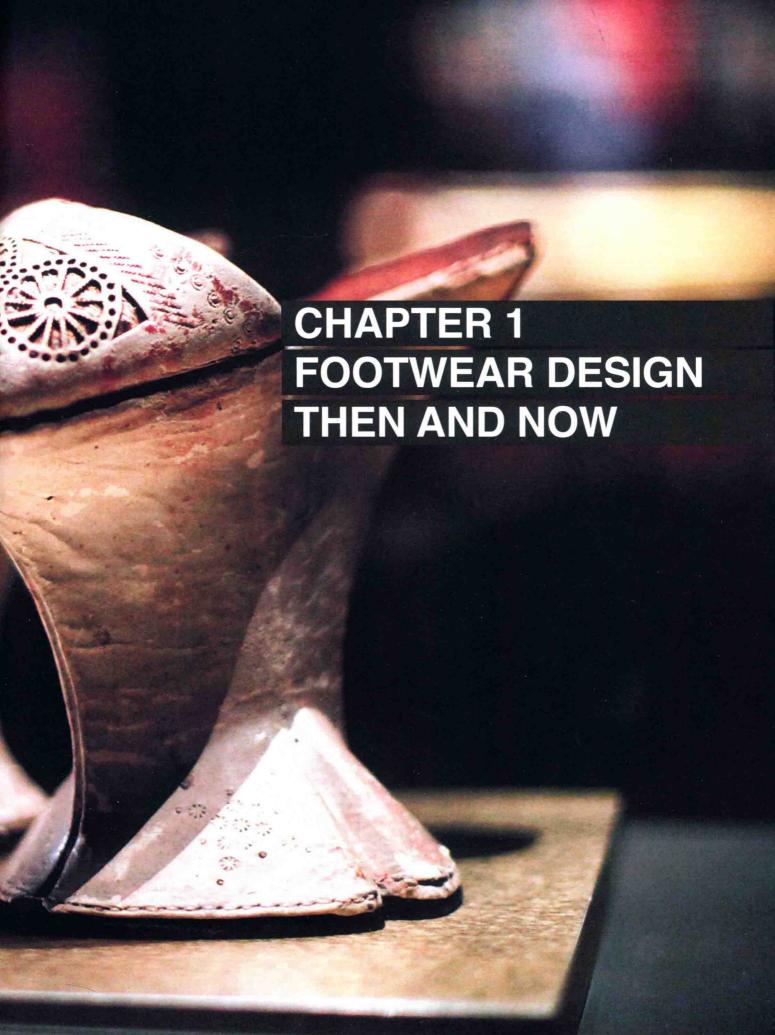
However, the essential emphasis of Footwear Design is in chapters three and four: Research and Collection Design respectively. In the Research section we explain how to take inspiration and translate it into a dynamic collection of shoes; in Collection Design we explore some of the numerous creative exercises that can help you with your design development, including draping and silhouette exercises.

Chapter five covers basic illustration styles, and effective ways to present your work (including portfolios). By this point you will be able to produce a full factory-ready design package that includes the starting point (mood), the illustrations (creative view) and technical specifications (materials, colour and flats).

Finally, chapter six discusses career and educational opportunities and offers preliminary information for those who want to explore further options. We have sourced work from museum archives, designer archives and collections the world over, and we have interviewed successful designers, academics, makers and trend forecasters in order to demonstrate the variety of the industry.

Footwear Design has been written in order to encourage personal experience, individuality and independent thinking in design. It is about bringing new creativity to the world of shoes.

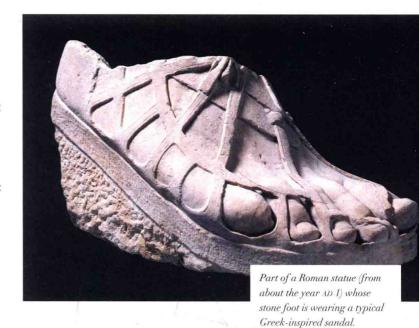




Footwear design is perhaps one of the oldest occupations known to man. Footwear has always had one basic function – to protect feet from the elements – yet even the first, simple forms of foot protection showed a glimpse of early shoe design. This chapter does not pretend to be a comprehensive timeline, but rather shows a selection of historical inspirations.

Human beings' love affair with shoes may go back to prehistoric times, although no actual piece of footwear from that time exists. The first, indirect evidence of primitive footwear dates back 40,000 years, when the bone structure of the little toe started to change - an indication that humans were wearing something on their feet. Some of the earliest preserved shoes date from 9,500 years ago, and were discovered in 1938 in central Oregon by Luther Cressman of the University of Oregon. These were a type of closed-toe flat shoe made from twined rope and look surprisingly modern. The oldest preserved leather shoe is a recent discovery from a cave in Armenia, which dates back to about 5,000 years ago. This moulded moccasin-type shoe was held together with a strap of leather and filled with hay for comfort and insulation, showing that already many aspects of contemporary footwear design had been taken into consideration: fit, look and comfort.

Visual references to footwear appear throughout history, from 5,000-year-old Spanish cave paintings to the ancient Egyptian, Greek and Oriental art now seen in all the major museums of the world. Many interesting sandal and shoe styles are depicted in these artworks, reinforcing the sense that fashion footwear has a very long and rich history. Not only have shoes evolved in tandem with one of the most important of human activities – walking – but they often give us clues as to the social status of the wearer, and much more besides.



Some museum pieces offer

fascinating insights into the

history of footwear.

These flat shoes, made from twine rope, date back 10,000 years, demonstrating the long heritage of material and design innovation.







But how does this evidence of early footwear serve the modern-day designer? A study of the history of footwear is not only rewarding, but essential. It is important to understand how the history of footwear has evolved, from the construction of shoes to their cultural significance: the knowledge of your craft's past can make you a better designer. Most modern footwear components exist because of developments in the past, deriving both from experience of wear and from research. Early footwear styles can also offer some surprising solutions and inspiration on many levels, such as for closures and ornamentation.

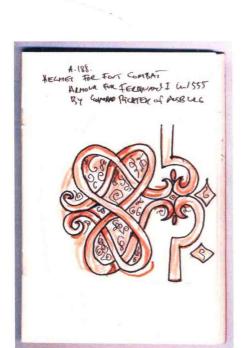


Eighteenth-century postillion boots (known as gambadoe) that were designed to protect the wearer's feet while on horseback – historic footwear with a modern silhouette.





These 1790s low-heeled pointy shoes are fitted with an overshoe, made to protect the wearer's shoes and feet from the dirty streets of the time.



Museums offer great inspiration but most do not allow photography, so keep a notebook and writing instrument handy at all times. The ornamentation in this shoe was inspired by a carving in a 1555 metal helmet (left).



The footwear of the past often displayed the same extravagance as that of many modern designs. One only needs to look at sixteenth-century chopines to understand that women have always had a desire to stand tall and confident. Chopines were platform shoes that were popular with Venetian courtesans. They originated from the idea of an overshoe, or elevated shoe, that helped to avoid the dirt when walking in the soiled streets of the time. The extreme height (sometimes as high as 50 cm) soon proved not to be very practical, as the wearers often needed help just to walk in them. Recent trends are echoing chopines, as heels and platforms once again reach dizzying heights.

Another extreme fashion statement from the Renaissance period were poulaines, which were popular with men. These were shoes whose pointed toes became longer and longer as the fashion went to extremes. The length grew to a stage where it would actually prevent the wearer from being able to walk – unless the ends were tied around his ankles. Sometimes the long points were supported by whale bones. As with many trends in the history of dress, the length of one's poulaines differed according to the wearer's social standing. Basic survival needs soon put an end to this fashion: long poulaines hindered a swift escape from one's enemies. The lesson to be learned here is that there was no real reason for the shoes to be so long, except to follow fashion.



These sixteenth-century Venetian chopines prove that extreme footwear is not a new concept.

Noritaka Tatehana's shoes usually come in dizzying heights; they are a contemporary chopine of sorts.



The long points of poulaines had no practical purpose, just a fashionable one.



In modern times identities can be expressed through footwear, as seen in this picture of the band Leningrad Cowboys.

# FASHION AND CELEBRITY - THE SEVENTEENTH AND EIGHTEENTH CENTURIES

The seventeenth and eighteenth centuries in Western Europe saw increased trade with distant lands. New surface design elements, such as embroidery and appliqué, were introduced to the footwear market. Exquisitely expensive materials and accessories were used on shoes to match the extravagance of the clothes of the period. Only the upper echelons could afford these intricately decorated shoes, which were generally made from textiles for men and women alike. Some commoners' versions – cheaper imitations of the fancier shoes – were, however, also available. They can be seen today in museum archives, and prove the point that celebrity-driven fashions have been around longer than one might expect. In contrast, leather shoes were generally more utilitarian and worn by the lower classes.

Another 'trend' that evolved during this time in Europe – one that was introduced at the court of Louis XIV – was the wearing of the red heel, or *talon rouge*. Initially an aristocratic status symbol, the red heel soon became an item of footwear that was also adopted in other parts of European society.

Men and women started to abandon high heels at the time of the French Revolution with the end of the aristocracy's dominance, and heel height became more sensible. High heels for women would not make a comeback until the middle of the nineteenth century, while men did not start wearing heels again until the 1970s.

Queen Henrietta Maria's shoes from the seventeenth century were the ultimate luxury items of their time – made of silk and crimson velvet, with raised sequins and silver thread embroidery:





Red heels were once all the rage in European courts; they are seen here on Louis XIV in this portrait from 1701.