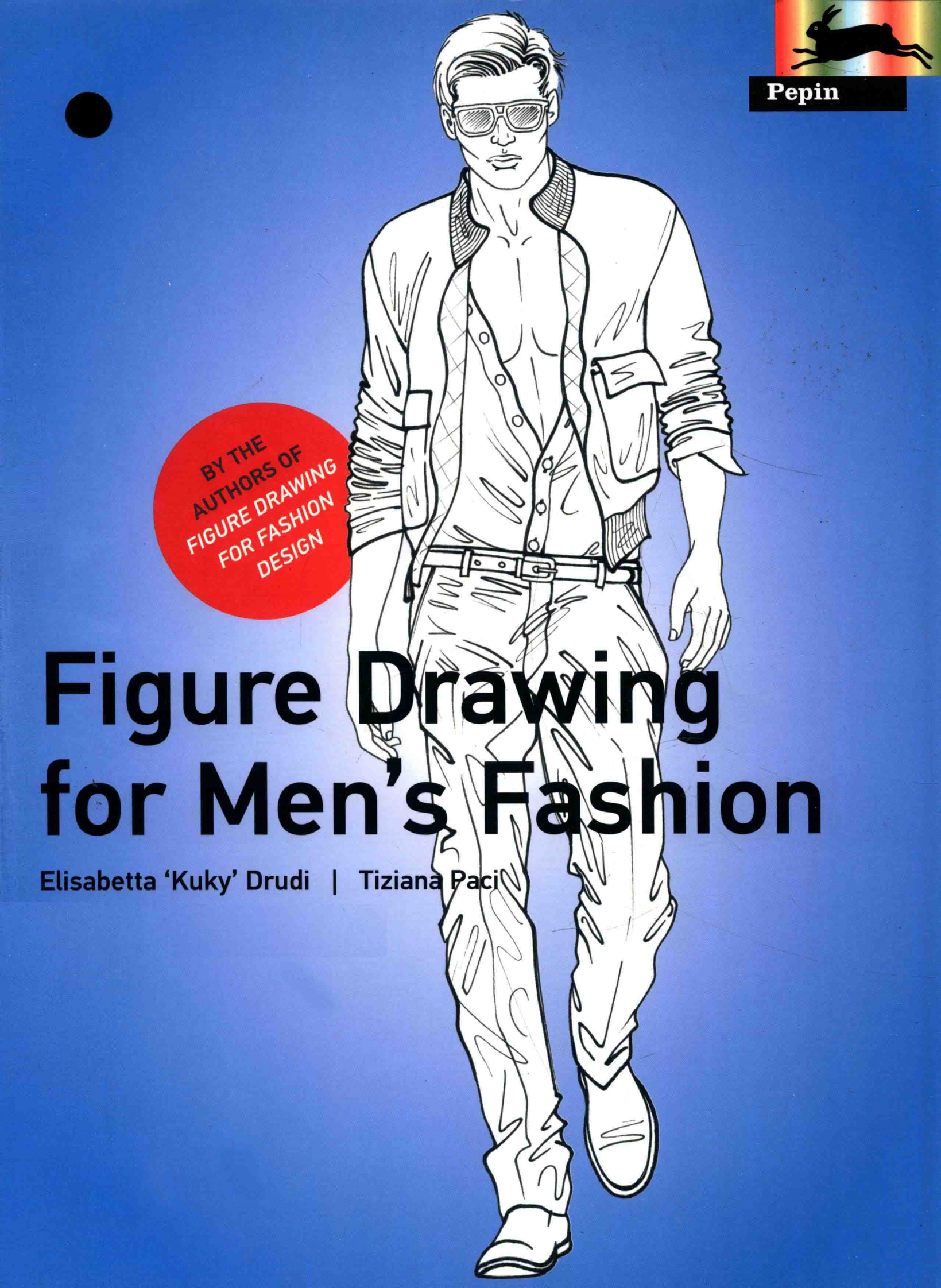
Pepin
BY THE AUTHORS OF FIGURE DRAWING FOR FASHION DESIGN
Figure Drawing for Men's Fashion
Elisabetta 'Kuky' Drudi | Tiziana Paci

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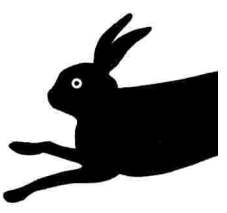

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Direction & cover design: Pepin van Roojen
Editors: Femke van Eijk, Pepin van Roojen, Kevin Haworth and Rosalind Horton
Layout: Pepin van Roojen and Alisa van Spronsen
Translation from the Italian: Vanessa Round

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About the authors

Elisabetta 'Kuky' Drudi worked as a stylist and illustrator for Italian and international fashion brands while completing her studies at the F. Mengaroni Art Institute in Pesaro, Italy. At present, she works as a fashion and textile designer for world-renowned fashion labels. This book was produced together with her former tutor Tiziana Paci.

Tiziana Paci has been an all-round artist and fashion and costume design tutor for many years. She works as a painter, stylist, theatre costume designer, stage designer and musician. She also runs advanced workshops on figure drawing for fashion design and on colour techniques.

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Figure Drawing for Men's Fashion

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Getting started

Tools and tips

To acquire good drawing techniques, you will need to know a few basics. First of all, you need to be familiar with the tools required. The basic tool is the pencil, which is flexible and enables us to draw strokes of varying thickness. Illustrators use soft graphite pencils, classified as medium soft (such as F, HB and 2B) and very soft (such as 3B, 4B, 6B and 8B). For our drawings, we used mainly HB and 2B pencils and mechanical pencils where a finer stroke was required. The best eraser to use is a putty rubber because it won't smudge and can be broken up as needed. We used 05 and 06 felt-tip pens and various black markers to draw over the images.
Also needed are the right kinds of paper: smooth sketching paper is ideal for pencil sketches and is very cheap, a pad of tracing paper and a pad of medium weight smooth drawing paper for your final drawings. A light table is an important piece of equipment for any fashion illustrator. And last but not least, you need a computer with image manipulation software, a scanner and a printer.

Rough sketch

To get a feel for a drawing, it's often useful to start by sketching freely, without worrying about the final result. Have fun moving the pencil over the paper, using repeated strokes to acquire mobility and speed. This is not time wasted; it's a very good way of relaxing the hand muscles and doing away with any stiffness caused by the fear of making mistakes. A rough sketch is the quickest way of capturing the essence of the subject. You might want to try sketching without lifting the pencil off the paper. This produces a strange scribble but is effective when mapping out the main areas and movements. If the proportions aren't quite right immediately, that really doesn't matter!

Different strokes made with a 2B pencil.

Rough sketch made without lifting the pencil off the paper.

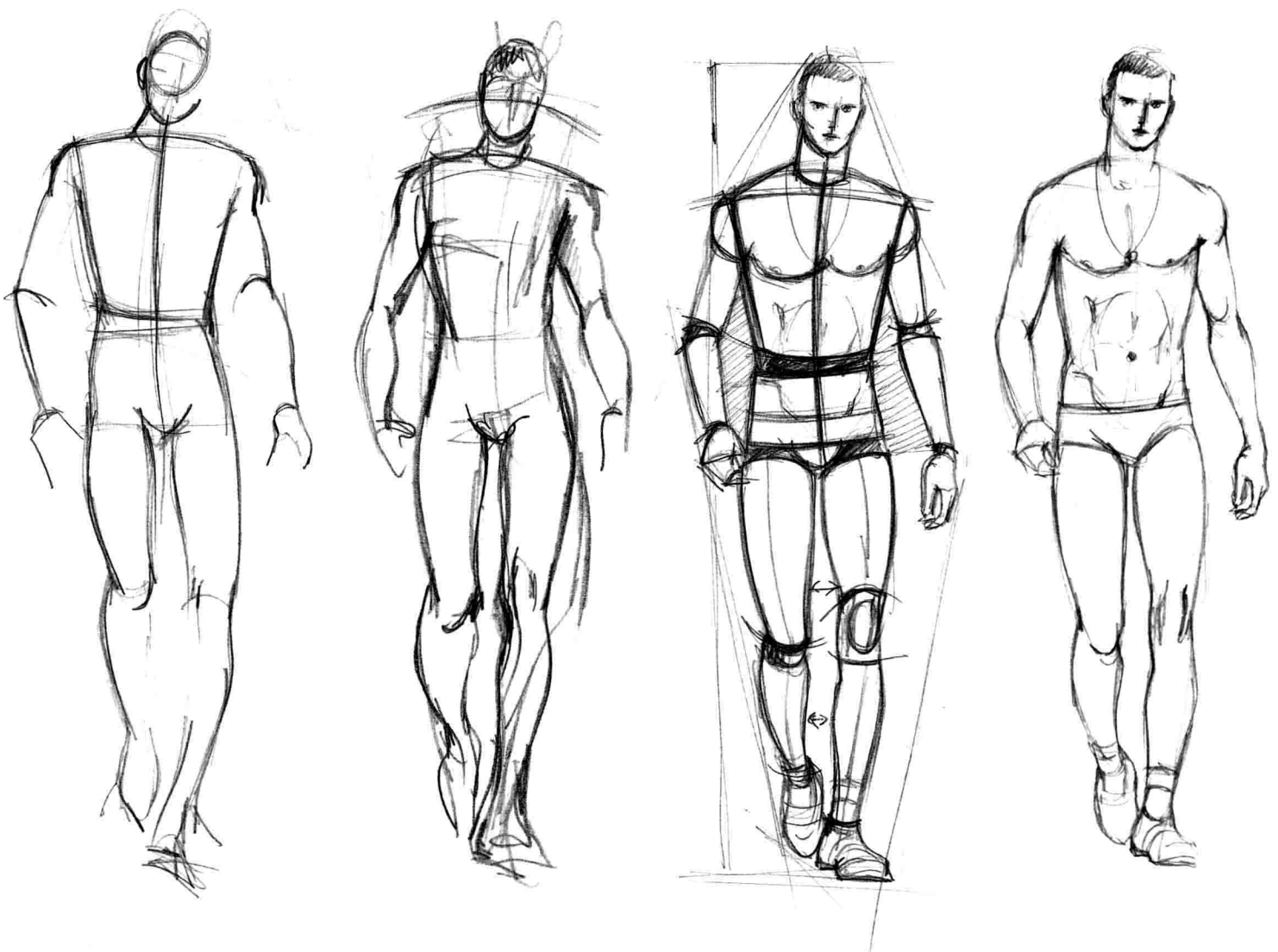
Drawing techniques

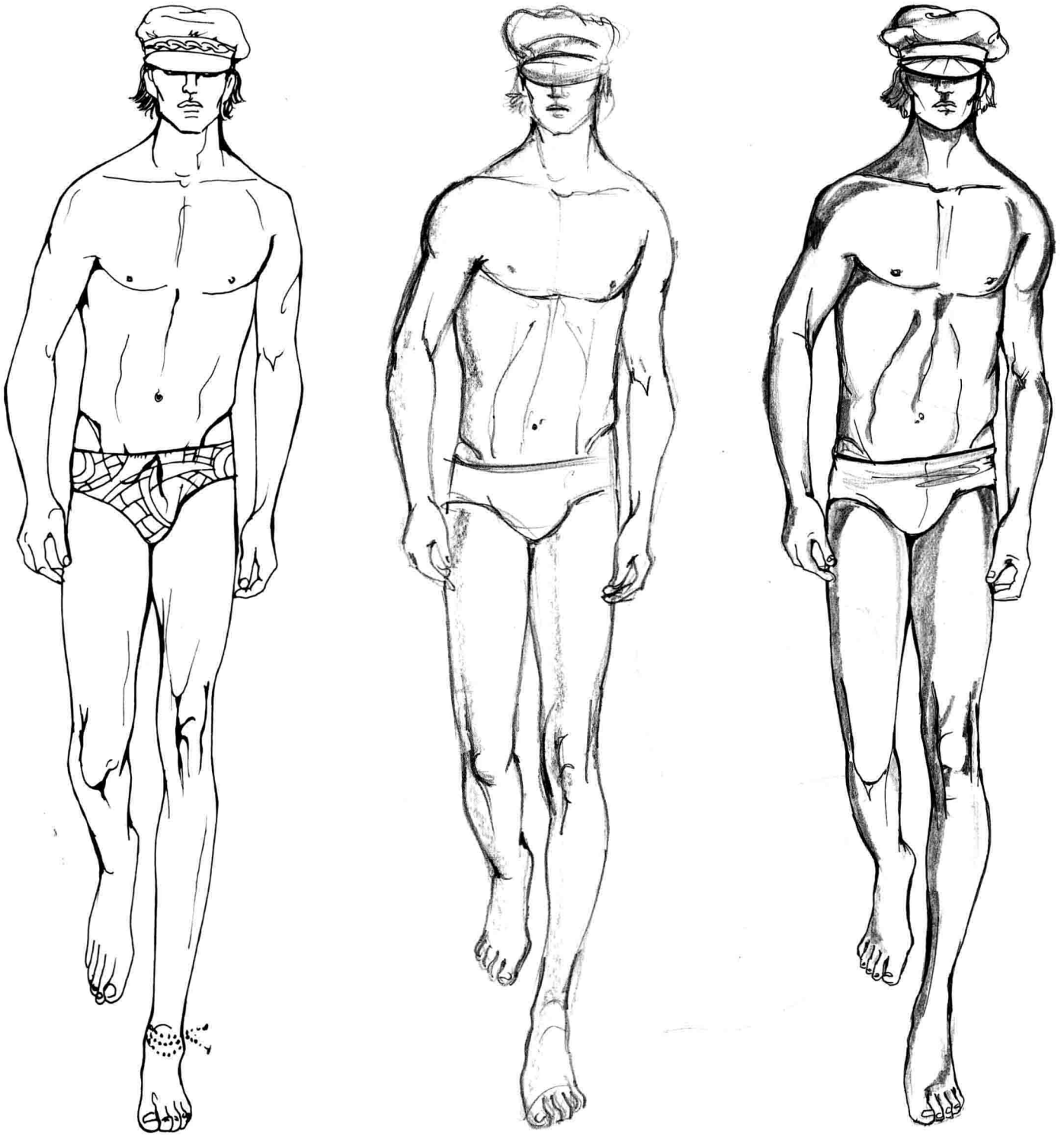
Copy and learn

It is often thought that copying prevents learners from developing their own style and that drawing from scratch is much more instructive. But what can you do from scratch if you haven't learned to draw in the first place? The great Renaissance painters spent years in workshops imitating the work of their masters. Even Van Gogh, Picasso and Degas learned by copying and, once they were established, they sometimes copied each other's work. It is useful to remember that having your own style while you are young and relatively inexperienced is very rare. So you do need to copy, but you have to do it in a knowledgeable way and without feeling guilty. You will have all the time you need for personal experimentation later on.

Method

To draw a body you generally start from the head or a rough outline of the shoulders, continuing with the upper body and finally adding in the upper and lower limbs. There are various ways of copying a figure and every illustrator has his or her own method. There is no rush to finish the job; simply repeat the exercise several times until you can reproduce it from memory. Keep eraser use to a minimum and don't be afraid to make mistakes. Get used to drawing light, overlapping strokes and then draw the right shape using a darker line. If you want to create a clean drawing from your finished sketch, trace it onto a fresh sheet using a mechanical HB pencil and draw over it with a rapidograph if necessary. Finally, you can even scan it into the computer to make further changes.





Introduction

This book responds to the need to set out a clear method for representing men's fashion design. The thorough analysis of the male figure and its movements provides a solid basis of study for those intending to work in the clothing industry. With the help of this foundation, students will develop their skills more easily and will overcome their dependence on copying, gradually gaining a freer and more creative style of their own.

The book is divided into four parts. The first chapter takes a detailed look at the male body, analysing it according to Greek rules of proportion. The second chapter deals with how to draw fashion figures in various poses and how to add clothing. This is followed by a chapter on drawing and colouring techniques for an extensive range of styles. The final chapter of the book deals with technical drawing of all essential garments in men's clothing lines.

The body type featured in our drawings is a toned physique, with well-developed pectoral muscles and a classic, but informal, attitude. The poses were selected because they allow the clothing to be seen clearly and they are those most frequently assumed by catwalk models. Many figures have been analysed with graphic diagrams for easier understanding and reproduction.

This book is clearly not intended to be about fashion trends. The clothing featured has been chosen purely for teaching purposes, providing students with opportunities to draw a wide variety of clothing, without focusing on any particular trend.

Tiziana Paci
Elisabetta Drudi

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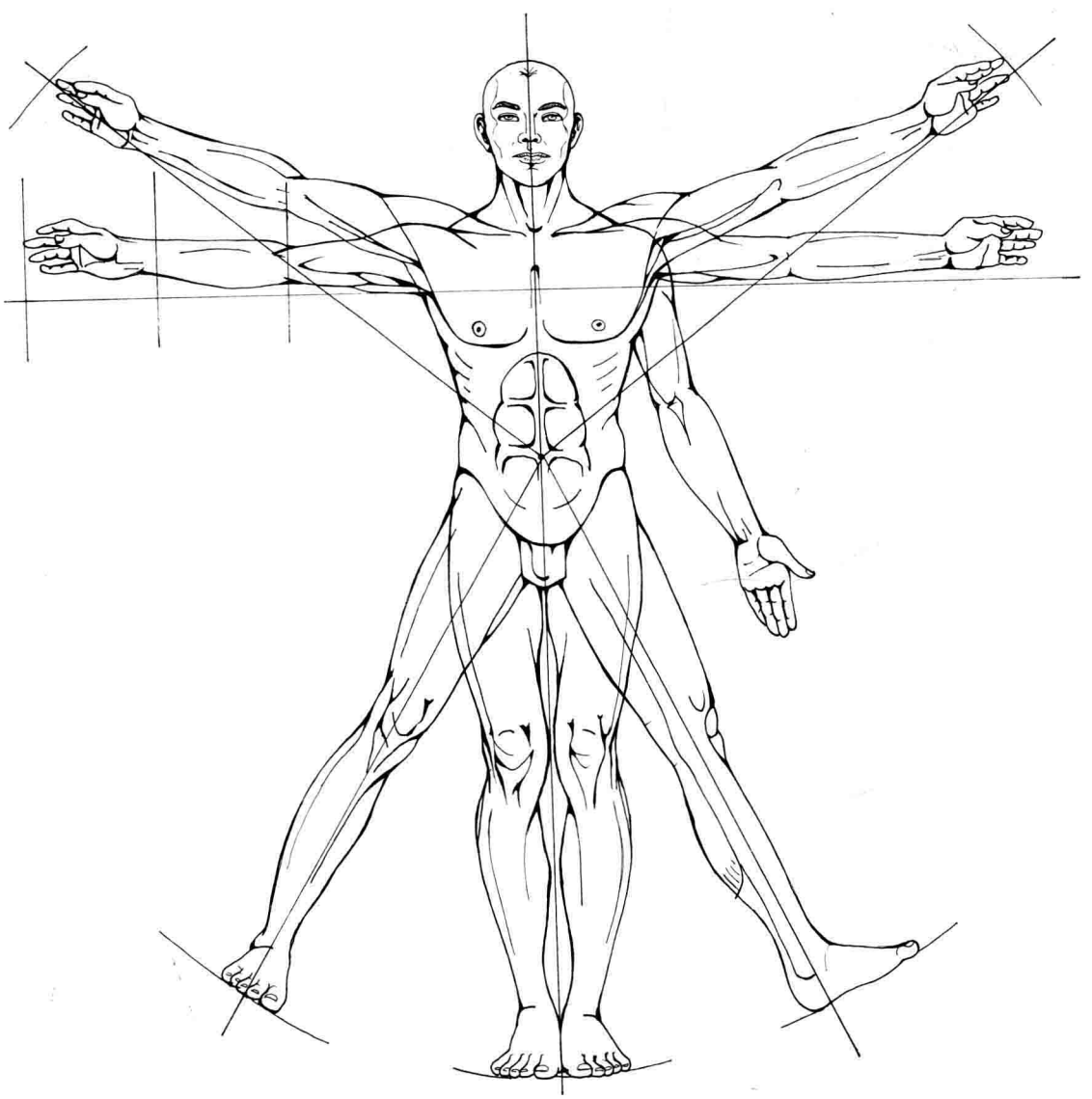
Chapter 1

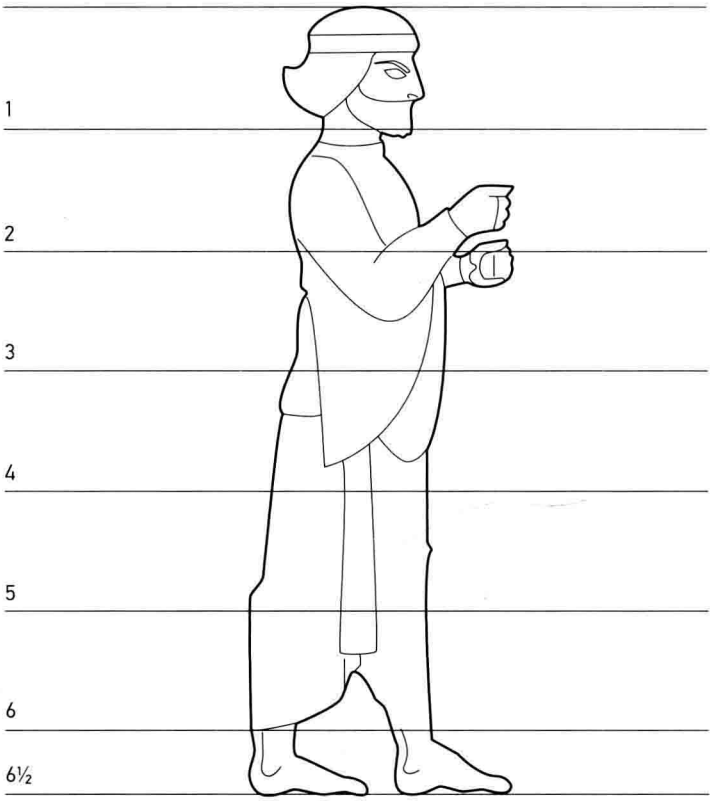
Drawing the male figure

Historical rules of proportion

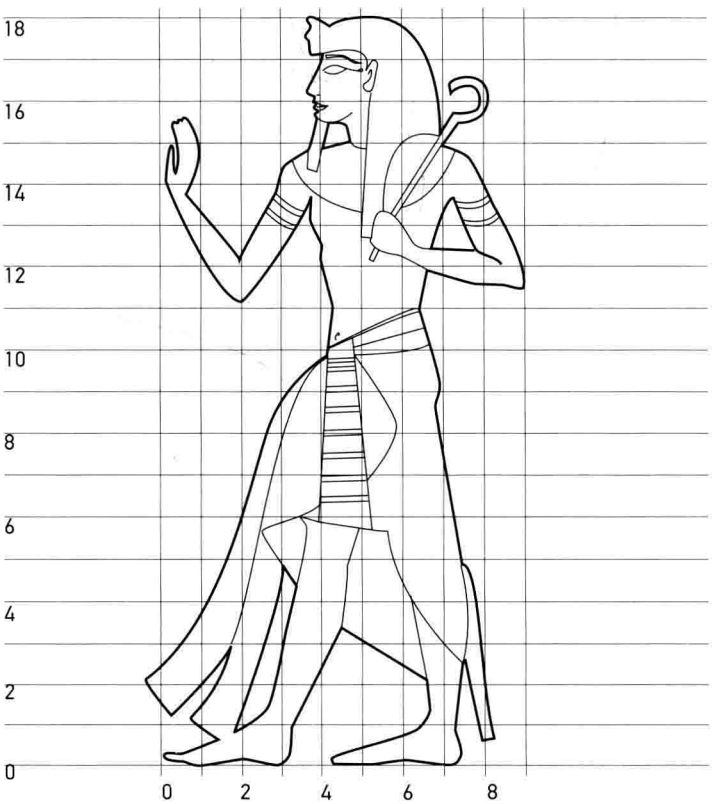
Before we begin to study the body in relation to fashion, it is important to illustrate some of the classical rules of proportion used in the course of history. These rules have established the ideal proportions of the human body using mathematical ratios, dividing it into units of measure.

The earliest examples of such rules come from the Egyptians. Their illustrations were formal and stylised, but nevertheless very effective for the type of image conceived at that time. Not until the Greeks invented foreshortening did the study of realistic representations of the human body take a noticeable leap forward. The concept of 'beauty' in art developed and the male body was interpreted according to a higher order and harmony in the search for absolute perfection. At the end of the 5th century BC, the statue of Doryphoros by Polykleitos defined a set of rules so perfect, that they have been used by artists ever since. The Renaissance masters later took the rules of Polykleitos and set them out scientifically. Many treatises passed down instructions for the construction of optimal architectural works, some of which also discussed the human body, including *De Architectura (On Architecture)* by Vitruvius (1st century BC), *De Prospectiva Pingendi (On Perspective for Painting)* by Piero della Francesca, *De Divina Proporzione (The Divine Proportion)* by Luca Pacioli, *De Symmetria Partium in Rectis Formis Humanorum Corporum* by Albrecht Dürer and the many studies on proportion carried out by Leonardo da Vinci and Michelangelo. More recently, Fritsch's rule (1895) and *Le Modulor* by Le Corbusier (published in 1948) attempt to describe the human form from a modern perspective.

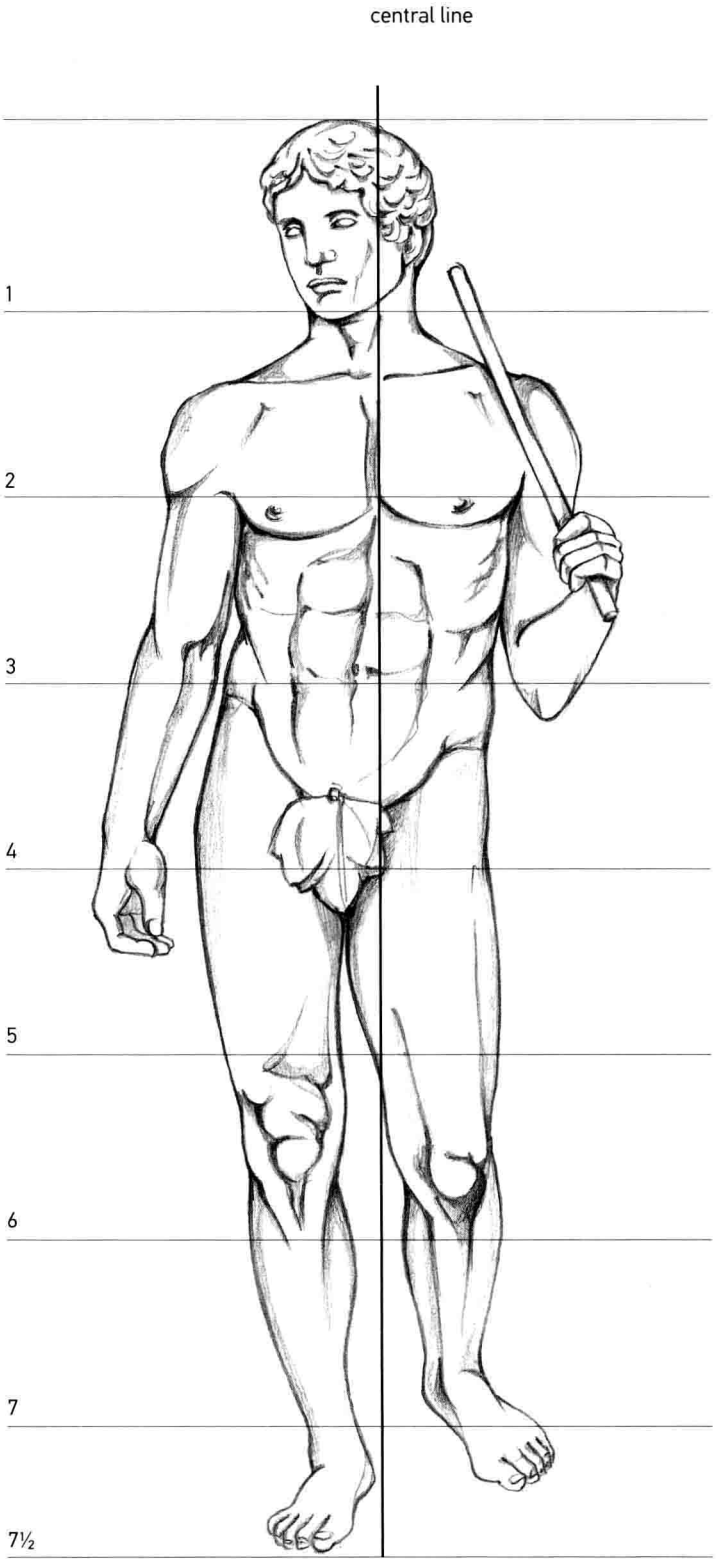




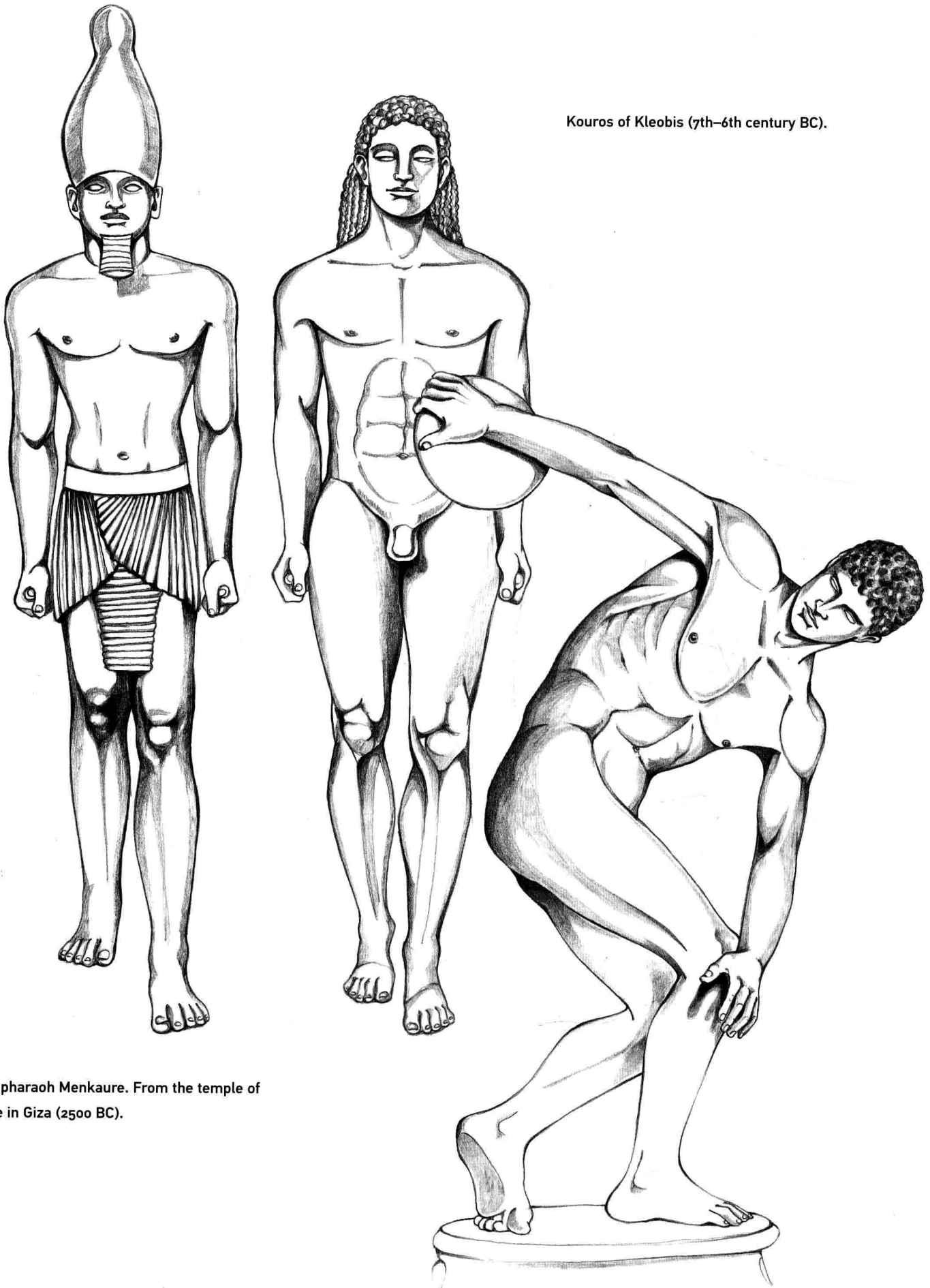
Persian rules (4th century BC). The basic unit of measure is the head. In these stylised drawings, the entire body measures six and a half units. The human body is shown in profile.



Egyptian rules on a square grid (New Kingdom, about 1539 to 1075 BC). The figure is enclosed in a grid measuring 18 squares high by 9 wide. The head is shown in profile, the shoulders and torso are viewed from the front, and the lower body, legs and feet are shown in profile.



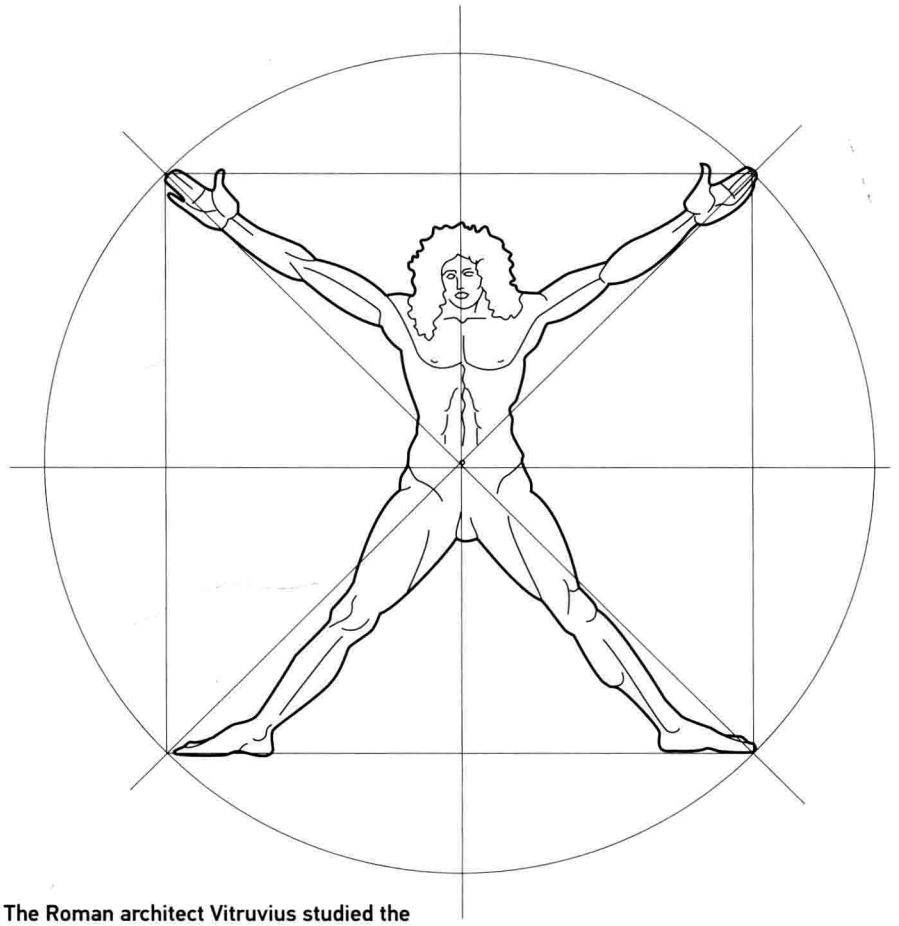
The statue of Doryphoros by Polykleitos (5th century BC). The basic unit of measure is the head and the figure is seven and a half units tall.



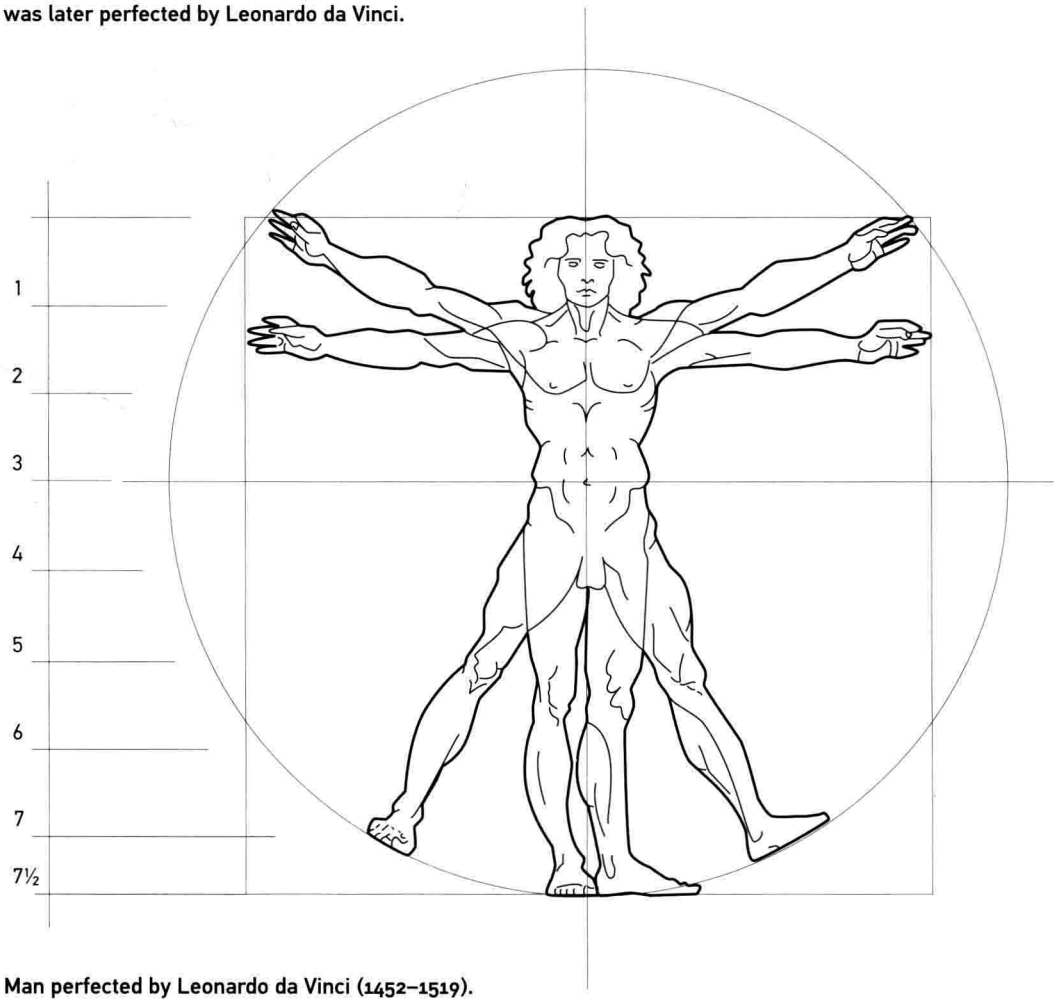
Kouros of Kleobis (7th–6th century BC).

Statue of pharaoh Menkaure. From the temple of Menkaure in Giza (2500 BC).

Discobolus. Roman copy of the bronze statue by Myron (circa 460 BC).



The Vitruvian Man (27 BC). The Roman architect Vitruvius studied the conventions of Greek art and eventually established his own rules of proportion by drawing the human body inside a square and a circle. This principle was later perfected by Leonardo da Vinci.



The Vitruvian Man perfected by Leonardo da Vinci (1452–1519).

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