Fashion Design Drawing

You have been hired by a design company to create a drawing of a series (3) original fashion designs based on a particular art movement/time period.

STEP ONE: Choose one movement/time period to choose from:

• Modern Art: Cubism, Art Nouveau, Fauvism, Expressionism, Futurism, Mexican, Surrealism, Pop Art, Neo-Expressionism,
• Post Modern art
• Canadian
• First Nations
• African
• Oceanic
• Central and South American art

STEP TWO: RESEARCH the different kinds of fashion designs associated with your chosen movement/time period. Answer the attached question sheet: Fashion Design Drawing: Research Questions.

STEP THREE: DRAW: In your sketchbook draw 3 different conceptual sketches of different fashion design outfits

– Your finished drawing will show 3 different designs related to a chosen season/collection/movement time period. (as shown right) Print off source material to work from.

• Consider the elements and principles of design (Line, Form, Shape, Unity)
• Your designs must be unified somehow as being from the same collection/movement/time period.
• Your work must show clear evidence of a researched source(s) for your chosen time period/movement.

Have your sketches approved by the teacher before starting your large drawing. WRITE your Artistic Statement Template to document your artistic process.

STEP FOUR: REFLECT:
Answer the following questions using the elements and principles of design:
1. What part of your finished project did you find most successful and why?
2. What part of your finished project did you find least successful and why?
3. If you had to do this project, what part would you change or improve on and why?
BFA Fashion & Knitwear Designer Lene Secher Andersen spent last year at Studio Berçot in Paris and interned at design companies Chloe and Studio Edelkoort. She found inspiration in the architecture of Paris, old photographs and 1830s children’s costumes. Lene is from Vejle, Denmark and lives in San Ramon, CA. She has received offers to work both with Abercrombie & Fitch in the U.S. and with Loulou de la Falaise in Paris.

BFA Menswear Designer Chelsea Rae Snyder explored the fusion of the industrial and organic. She used architecture and nature in sourcing colors, textures and moods. Her collection is an example of sustainability as she combines the technical and organic, using eco-fibers such as Alpaca wool from a local farm throughout. She uses fabric that is hand-worked by spinning, weaving and felting, and hand-dyed using natural dye. Raised in New Hampshire and Pennsylvania, Chelsea plans to go to Antwerp, Belgium to work with designer Veronique Branquinho.
1. What movement/time period have you chosen to research?

2. What kind of fashion design are you focusing on researching?

3. Who designed your first researched fashion design piece and why?

4. What is the form and function of your first researched fashion design piece?
   
   Form:
   
   Function: • Seasonal: Winter, Spring, Summer, Fall

5. What material(s) techniques, and processes were used to create it?

6. What is the historical, social, political, economic in which the researched fashion design was created?

7. How does the form and function of your first researched fashion design reflect your chosen movement/time period?

8. What kind of mood/feeling do you get from your first researched fashion design and why?
9. Who designed your first researched fashion design piece and why?

10. What is the form and function of your first researched fashion design piece?

   Form:

   Function: • Seasonal: Winter, Spring, Summer, Fall

11. What material(s) techniques, and processes were used to create it?

12. What is the historical, social, political, economic in which the researched fashion design was created?

13. How does the form and function of your second researched fashion design reflect your chosen movement/time period?

14. What kind of mood/feeling do you get from your second researched fashion design and why?
A) Influence(s) and research from past and present fashion design works:

B) Drawing techniques used in my work and how they support my intended fashion design message:
<table>
<thead>
<tr>
<th>Knowledge/Understanding</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrates understanding of the elements &amp; principles of design in the drawing (e.g., line, shape, form, unity)</td>
<td>Work does not meet assignments expectations for this category. Incomplete.</td>
<td>Student demonstrates limited understanding of the elements &amp; principles of design in the drawing. 0.50</td>
<td>Student demonstrates some understanding of the elements &amp; principles of design in the drawing. 0.75</td>
<td>Student demonstrates considerable understanding of the elements &amp; principles of design in the drawing. 1.00</td>
<td>Student demonstrates a high degree of understanding of the elements &amp; principles of design in the drawing. 1.00</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Thinking/Inquiry</th>
<th>Specific Time Period/Movement: Fashion Designs</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work does not meet assignments expectations for this category. Incomplete.</td>
<td>Student depicts fashion designs in the drawing that reflects the chosen period/movement with limited effectiveness. 0.50</td>
<td>Student depicts fashion designs in the drawing that reflects the chosen period/movement with considerable effectiveness. 0.75</td>
<td>Student depicts fashion designs in the drawing that reflects the chosen period/movement with a high degree of effectiveness. 1.00</td>
<td></td>
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<table>
<thead>
<tr>
<th>Communication Clarity: Discusses research &amp; influences in the research questions &amp; artistic statement</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work does not meet assignments expectations for this category. Incomplete.</td>
<td>Student discusses influences in the research questions &amp; artistic statement with limited clarity. 0.25</td>
<td>Student discusses influences in the research questions &amp; artistic statement with considerable clarity. 0.75</td>
<td>Student discusses influences in the research questions &amp; artistic statement with a high degree of clarity. 1.00</td>
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<table>
<thead>
<tr>
<th>Reflective Questions: Strength, Weakness &amp; Next Step</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work does not meet assignments expectations for this category. Incomplete.</td>
<td>Student explains use of drawing techniques in the artistic statement with limited clarity. 0.25</td>
<td>Student explains use of drawing techniques in the artistic statement with considerable clarity. 0.75</td>
<td>Student explains use of drawing techniques in the artistic statement with a high degree of clarity. 1.00</td>
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</table>

| Application | Creative Process: Ability to solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts. Preliminary Sketches (3) | Level 0 | Level 1 | Level 2 | Level 3 | Level 4 |
|-----------------------------------------------|--------|--------|--------|--------|--------|
| Work does not meet assignments expectations for this category. Incomplete. | Preliminary sketches are poor/incomplete. Concepts are poor/incomplete. Planning is tentative or non-existent. (0.5) | Preliminary sketches are somewhat clear and complete. Concepts are somewhat complete. Planning is somewhat substantial & shows some alternative ideas. (1-2) | Preliminary sketches are mostly complete. Concepts are complete. Planning is evident & shows some divergent thinking is evident. (2-3) | Preliminary sketches are thorough & complete. Concepts are fully developed. Planning is exceptional & shows considerable flexibility in thinking. (3+) |

<table>
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<tr>
<th>Creative Process: Demonstration of Skill Development &amp; following procedures including Clean Up</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Incomplete.</td>
<td>Student demonstrates limited effectiveness in demonstrating the creative process and following procedures. 5-6</td>
<td>Student demonstrates considerable effectiveness in demonstrating the creative process and following procedures. 7-8</td>
<td>Student demonstrates a high degree of using the elements &amp; principles of design &amp; drawing techniques to produce a highly effective art work. 5.00</td>
<td>Student demonstrates a high degree of using the elements &amp; principles of design &amp; drawing techniques to produce an art work of considerable effectiveness. 3-4</td>
<td></td>
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<table>
<thead>
<tr>
<th>Uses principles of design and drawing techniques to produce an effective artwork (e.g., shape, form, space)</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Incomplete.</td>
<td>Work demonstrates some use of the elements &amp; principles of design &amp; drawing techniques to produce an art work of limited effectiveness. 1</td>
<td>Work demonstrates considerable use of the elements &amp; principles of design &amp; drawing techniques to produce an art work of considerable effectiveness. 3-4</td>
<td>Work demonstrates exceptional &amp; balanced use of design &amp; drawing techniques to produce an art work of considerable effectiveness. 5.00</td>
<td>Work demonstrates exact &amp; balanced use of extreme blacks, whites &amp; greys. The composition contains balanced value to reflect 3-dimensionality. 5</td>
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<tr>
<th>Value (Shade &amp; Tone)</th>
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<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Incomplete.</td>
<td>Work demonstrates very low use of gray scale. The composition does not contain sufficient value to reflect 3-dimensionality. 1</td>
<td>Work demonstrates low use of gray scale. The composition contains minimal value to reflect 3-dimensionality. 2</td>
<td>Work demonstrates considerable use of the elements &amp; principles of design &amp; drawing techniques to produce an art work of considerable effectiveness. 3-4</td>
<td>Work demonstrates a high degree of using the elements &amp; principles of design &amp; drawing techniques to produce a highly effective art work. 5.00</td>
<td>Work demonstrates exact &amp; balanced use of extreme blacks, whites &amp; greys. The composition contains balanced value to reflect 3-dimensionality. 5</td>
</tr>
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</table>

A1. The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively;
A2. The Elements and Principles of Design: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages; demonstrate an understanding of a variety of ways of presenting their works and the works of others.

A2.2 apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works for a variety of purposes (e.g., extend their skills in the manipulation of a variety of media and technologies to create a sculpture for an art show or personal theme; use critical research skills to explore and elaborate on ideas; demonstrate fluency in formulating clear and detailed plans; demonstrate flexibility in revising their plans on the basis of reflection)

A2.3.2 use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works; affect both social and personal values;

B1.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function (e.g., describe their initial response to an art work, and explain in detail how specific aspects of the work's content, formal qualities, and media inform that response)

B1.2 deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., extend their skills in identifying individual elements and principles and aspects of the visual content in an art work, interpreting their function, and analysing their effect; compare and contrast the use of shape, form, line, texture, space, and balance in Frank Lloyd Wright's Falling Water and Moshe Safdie's Habitat)

B1.3 explain in detail, with reference to a variety of historical and contemporary art works (e.g., the social scenes painted by Pieter Bruegel the Elder; Joseph Paxton's Crystal Palace; works by Canadian war artists, such as Alex Colville's Bodies in a Grave or Molly Lamb Bobak's Private Roy, Canadian Women's Army Corps), how knowledge of a work's cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work's intent and meaning

B1.4 describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria (e.g., provide an informed explanation of why a work of art is, or is not, successful with respect to its ability to communicate a message or emotion, its technical and aesthetic conventions, its form and stylistic qualities, its originality)

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;

B2.1 analyse, on the basis of research, the function and social impact of different kinds of art works in both past and present societies (e.g., how art works function to decorate private and public space, to investigate and draw attention to themes and issues, to criticize political policy and social norms, to satirize public figures, to memorialize people and commemorate events, to preserve aspects of a people's culture; how works of art can symbolize political, religious, social, or economic power; the power of art to help change personal and public positions on social and political ideas)

B2.2 assess the impact of socio-economic, political, cultural, and/or spiritual factors on the production of art works (e.g., how artists are affected by oppression, persecution, censorship, or war, or by cultural, political, and/or religious beliefs; how access to locations, materials, technologies, and funding can affect the production of art works)

B2.3 assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society (e.g., with reference to their self-awareness and their ability to express their emotions, their cultural and social empathy, their knowledge of and appreciation for cultural heritage and the culture heritage of people in their community, their reaction to stereotypes, their understanding of the issue of cultural appropriation, their appreciation for the natural and built environment around them, changes in their position on social/cultural issues)

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C1.1 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works (e.g., when analysing how artists' manipulation of space, movement, form, and proportion affects meaning in an installation or an environmental work)

C1.2 explain in detail terminology related to a wide variety of techniques, materials, and tools (e.g., techniques and materials associated with installation art; additive and subtractive techniques, digital manipulation, impasto, optical colour mixing, pointillism), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works

C1.3 explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.1 extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create a range of textures in an art work, to develop the connection and relationship between forms in a composition, to draw attention to specific parts of a work)

C2.2 extend their understanding of the variety of conventions used in visual art (e.g., allegory, appropriation, juxtaposition, synectics; conventions associated with formalism, objective and non-objective abstraction, propaganda, realism, social commentary), and explain in detail how they are used in a variety of art works

C3. Responsible Practices: demonstrate responsible practices in visual arts.

C3.2 demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works (e.g., demonstrate safe practices when creating installations, assemblages, earthworks, constructions, multimedia projects; demonstrate appropriate protocols, department, and respect for others when working in a studio or visiting a presentation space)