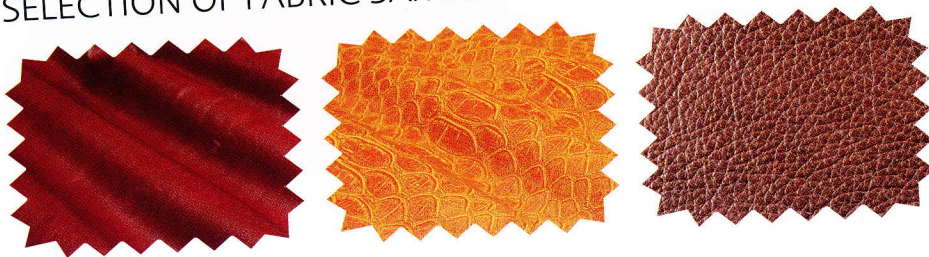


1: Leather

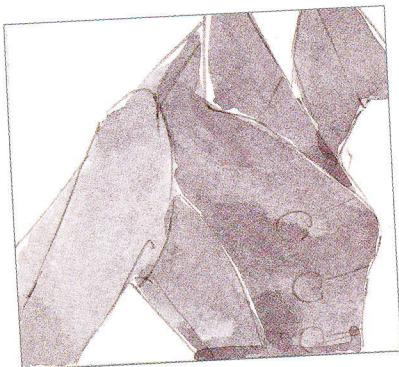
Leather has a smooth or grainy, slightly reflective surface and is a thick, bulky fabric. When rendering leather, it is important to add strong highlights to indicate the thick folds in the material. To do this, you could use opaque gouache or opaque white pencil.

SELECTION OF FABRIC SAMPLES

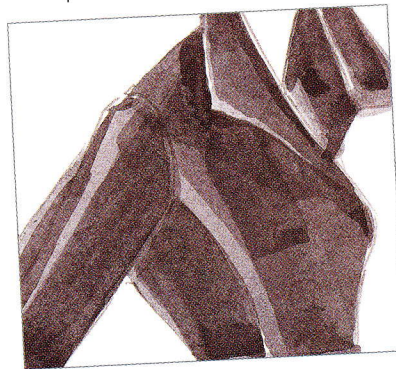


Artwork by Sylvia Kwan

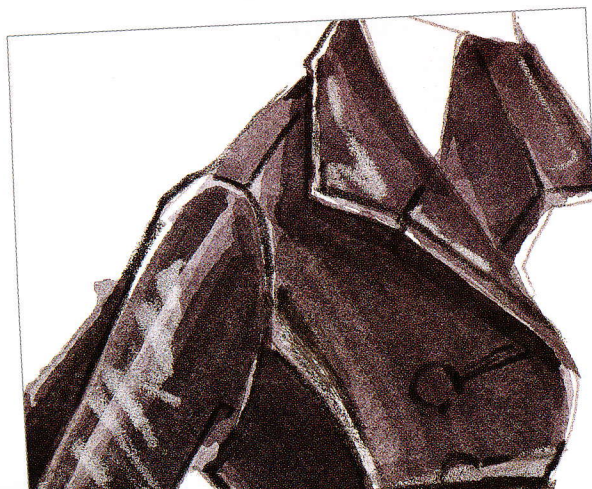
Media used: Gouache, colored pencil



1 Apply an initial light wash as a ground color.



2 Wet-on-wet, apply a darker opaque wash on top of shadowed areas, leaving some parts exposed.



3 Once the second wash is dry, add a darker color to areas where the material overlaps. Add highlights to the folds of

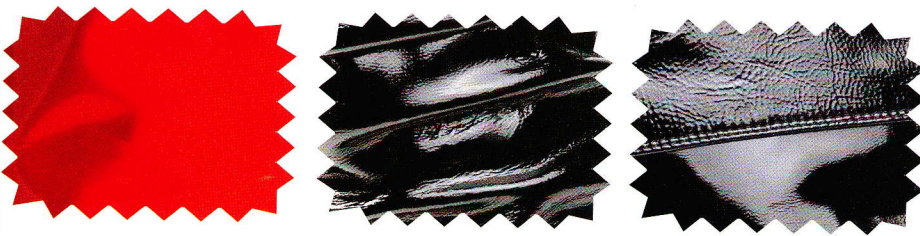


2: PVC

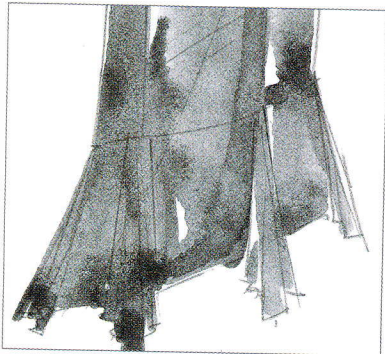
Reflective surfaces show a greater range of values. Apply a light wash first, but leave a thin shape of highlight that will run along the side of your form. This shape will "spare out" the white on your illustration. Apply further, darker washes, and then take a white pencil and define the highlights.

SELECTION OF FABRIC SAMPLES

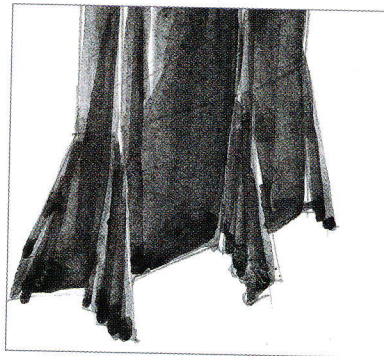
Artwork by Sylvia Kwan



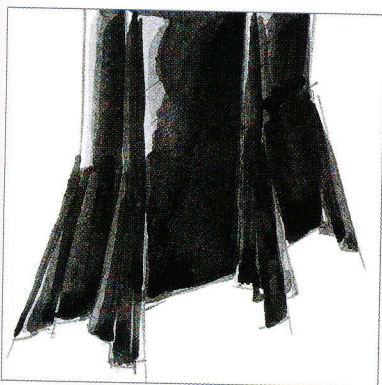
Media used: Gouache, colored pencil



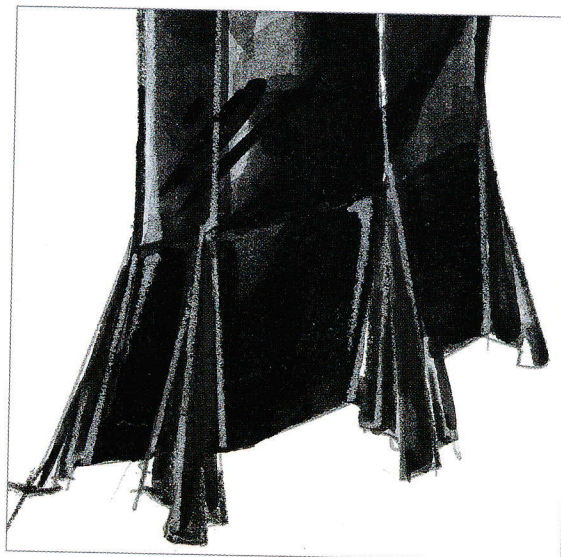
1 Apply a light wash as a ground color, leaving some areas of the paper white.



2 Reapply the next layer, wet-into-wet, with a slightly darker wash as the "medium"-level shadow.



3 Using a more opaque color, paint the next layer onto selected areas of shadow.



4 For the final layer, apply a thick layer of opaque color on top of pure solid shadows that have no reflection. Take a white pencil and redefine details of drapery and seams, or any areas that



3: Lace

Lace will show transparent effects, so you will need to draw the base color of the form under the lace. Think about this color: if you see a body color under the lace, use a flesh-toned layer on the first color gradation. Determine the lace pattern and draw it in. Use a thick brush to create the rough texture of lace. To get form and dimension into your illustration, draw in the light and dark values.

SELECTION OF FABRIC SAMPLES



Artwork by Nanae Takata

Media used: Pencil, gouache paint, white pencil



1 Pencil in the shape. Indicate folds and details. Fill in the underneath layer with a light wash.



2 Cover the entire area with the lace pattern. Outline the shape with the same line quality.



3 Using a thicker brush, dry-brush (lay down thick paint with a dry brush to create this hairy texture) over the entire area. Lay down another layer in the shadow areas. Add lights with the white pencil.

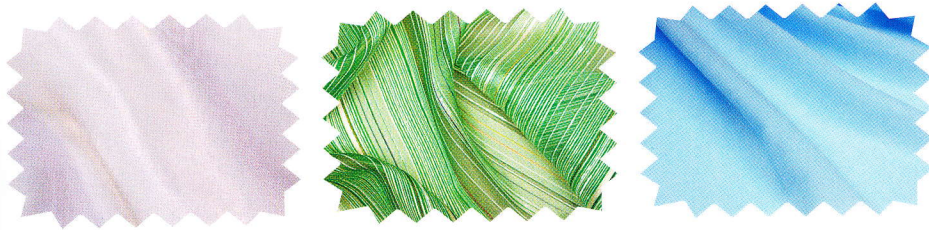


4: Sheer fabric

Many fabrics have a transparent effect, meaning that you can see through them. Draw these by completing the background color first and then applying the transparent layer over it. Chiffon, tulle, and lace are examples of fabrics that are sheer. Create a wash over the shape of the fabric after applying the background color. In areas that don't cover the body, use a light-value wash.

Artwork by Nanae Takata

SELECTION OF FABRIC SAMPLES

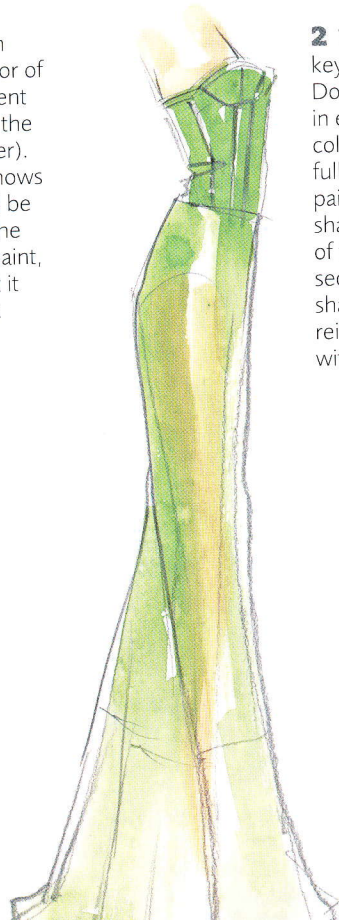


Use darker washes for overlapping folds. The transparent fabric often covers another fabric. In this case, the value will be affected by the color and value of the overlapping sheer fabric. Each medium is slightly different in approach, but all techniques demand the application of layers.

Media used: Pencil, gouache paint



1 Fill in the skin tone (or the color of whatever garment shows through the sheer outer layer). The part that shows through should be colored using the same colored paint, but diluted. Let it dry completely.



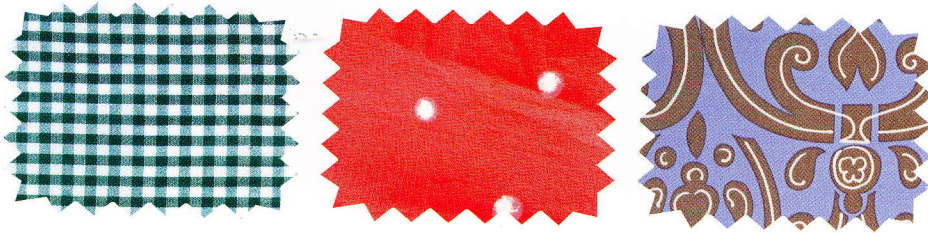
2 With sheer fabrics, the key is to be very quick. Do not worry about filling in every corner with the color. Let the paintbrush, full of watered-down paint, "flow" over the shape in the direction of the drape. Apply a second coat to indicate shadow. Complete by reinforcing the outlines with pencil.



5: Cotton print

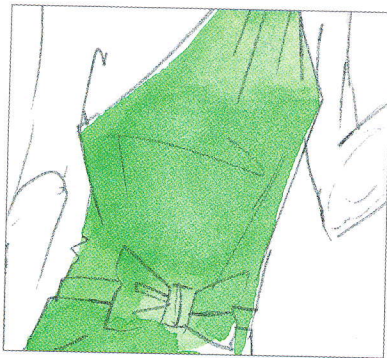
When a print crosses a fold it will not join seamlessly into the next area of fabric. Use this to give your printed garment three-dimensionality. And use weighted line quality to indicate the texture of a crisp, clean fabric, such as cotton, beneath the print.

SELECTION OF FABRIC SAMPLES



Artwork by Sylvia Kwan

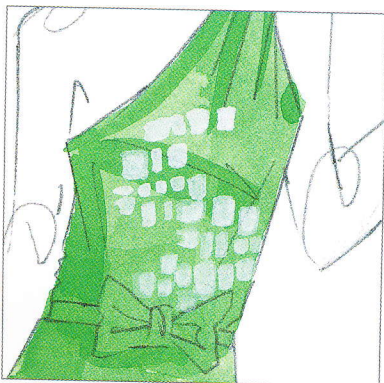
Media used: Watercolor, pencil, colored pencil



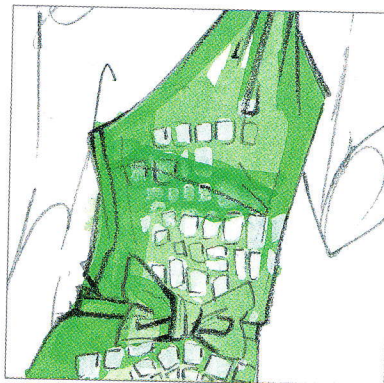
1 Apply the first layer of ground color.



2 After the first layer is dry, reapply the same color on areas of shadow. (There is only one layer of shadow.)



3 Add opaque layers of paint to the area of the print, blocking in the general shapes of the print.



4 Add a second layer to the printed area. Take a pencil and redefine the shapes of the pattern. With a black pencil, use weighted lines to contour the crispness of the cotton fabric.



6: Animal print

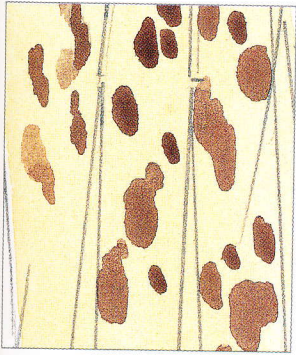
Complicated prints, such as animal prints, may be drawn in their entirety, or you can simply select certain areas of the garment to fill with print to give an impression of the pattern, leaving the rest of the garment blank.

SELECTION OF FABRIC SAMPLES

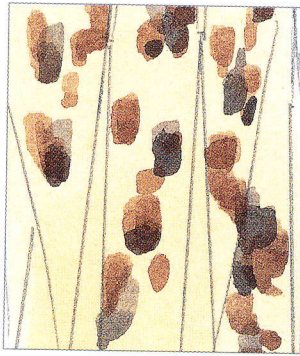


Artwork by Sylvia Kwan

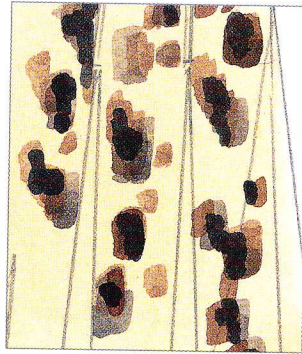
Media used: Gouache, colored pencil, pencil



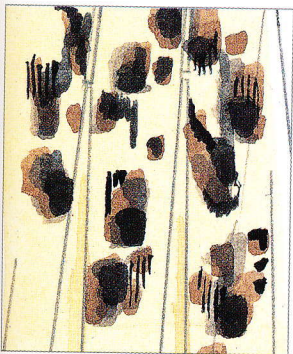
1 Apply the ground color of the fabric with a wash. Paint in the main shapes of the print only on selected areas.



2 Taking the second print color, apply another layer of print shapes over the top of the first print shapes.



3 Using a darker, more opaque color, paint further print shapes over selected areas that you want to define.



4 With the same color, add parallel line texture to indicate the direction of the print.



5 Continue to apply the parallel line texture with a pencil. Use the pencil to create areas of shadow in the fabric.



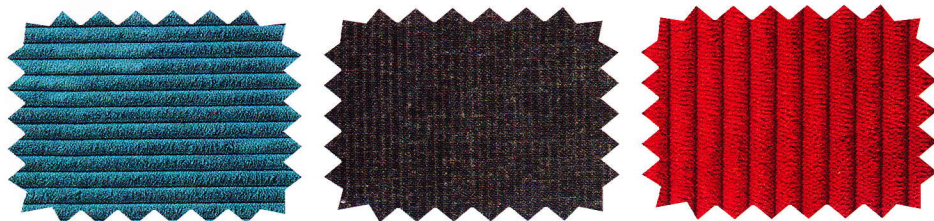
6 Apply a darker version of the ground color to the shadowed areas of the garment (in pleats etc.). Using a colored pencil, define seam detailing and add further detail to the animal print shapes.



7: Corduroy

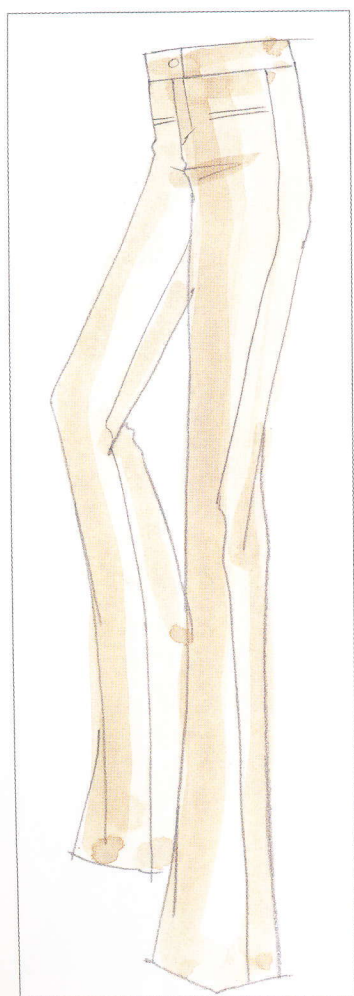
Cord does not reflect a lot of light; it is dull like velvet, and therefore requires softly blended areas of light and dark to demonstrate this. Concentrate on creating the highly textured lined surface of cord, which should follow the contours of the body beneath.

SELECTION OF FABRIC SAMPLES



Artwork by Nanae Takata

Media used: Pencil, colored pencil, gouache paint



1 Apply a wash over the entire shape. Add a second coat to indicate the shadows.



2 Fill the entire shape with vertical lines of corduroy using the appropriate colored pencil. Pay attention to the lines of the body beneath.



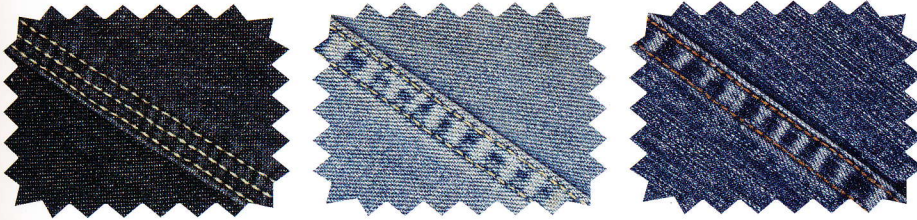
3 Complete by reinforcing the outlines with pencil.



8: Denim

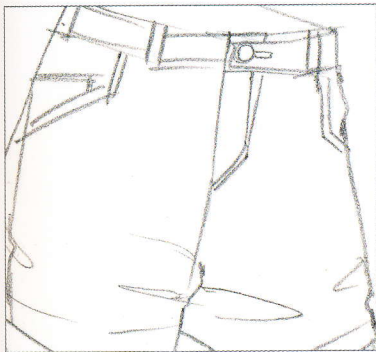
Denim is a rough-textured fabric. Think about its weight and texture when you illustrate it. Denim comes in a variety of colors, so create a color swatch before working directly on the illustration.

SELECTION OF FABRIC SAMPLES



Artwork by Nanae Takata

Media used: Pencil, marker, colored pencils



1 Pencil in all details and folds.



2 Fill in the solid areas with an appropriate colored marker, leaving the seams white.



3 Run the fine point of the white pencil diagonally to indicate the twill weave. Rub with the white pencil wherever the denim is faded. This step is very important in showing the casual and rough characteristics of denim.



4 Add in stitches and details with the appropriate colored pencils. Complete by reinforcing the outlines with pencil.



9: Knitted

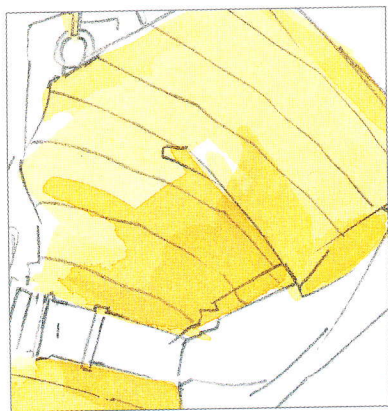
Knitwear is interesting both in silhouette and texture. There is a wide variety of complexity of knits—some can look almost sculptural. Experiment with covering the entire illustration with the stitch texture, or try a more minimal approach by drawing the stitches in areas where light and shadow meet.

SELECTION OF FABRIC SAMPLES

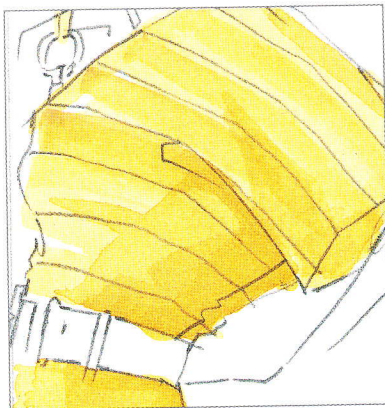


Artwork by Sylvia Kwan

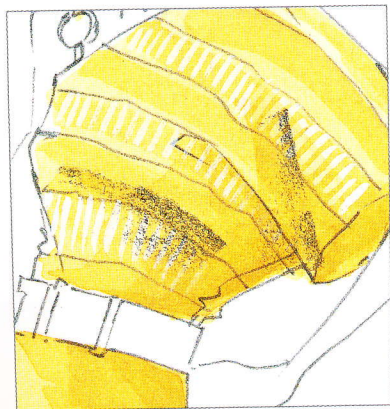
Media used: Gouache, colored pencil



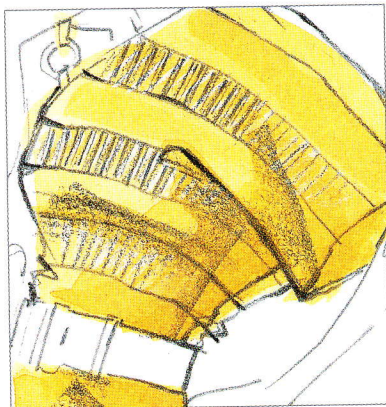
1 Apply a light wash of the fabric ground color. Once the first wash is dry, reapply on any large areas of shadow.



2 Paint lightly over each individual stripe with the ground color wash. Paint loosely, not filling the shape completely.



3 Add the texture of the ribbed knitwear with opaque white paint. Indicate fold lines and shadows by using swift strokes of a pencil on its



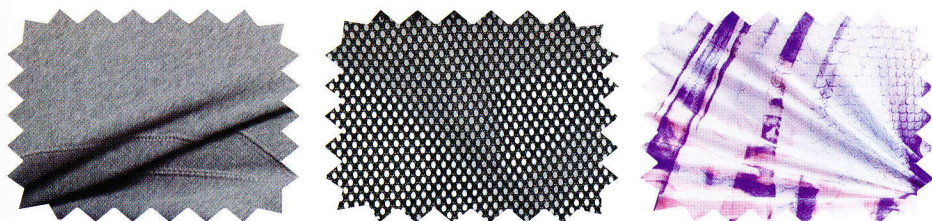
4 Using a black pencil, add weighted lines to the garment to define a selected area of the ribbing. Weighted lines should be slightly uneven to



10: Stretch sports

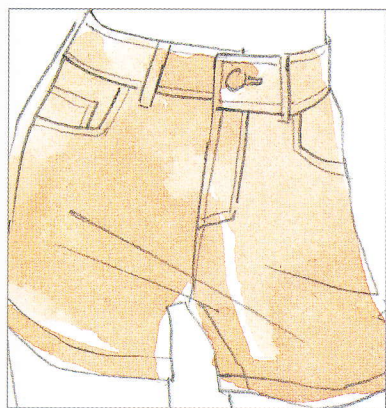
Keep it simple when rendering this smooth, matte fabric. Use only a minimal amount of paint tones (just two or three) in the illustration to depict the finely woven surface texture of the fabric.

SELECTION OF FABRIC SAMPLES



Artwork by Sylvia Kwan

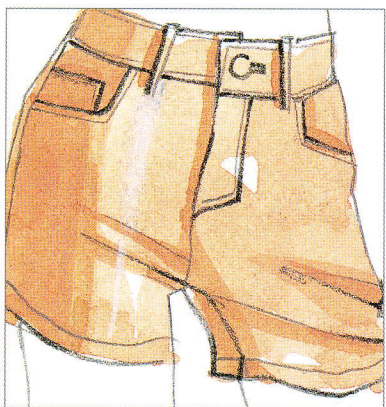
Media used: Gouache, colored pencil



1 Paint a wash of the fabric ground color all over the garment, leaving areas of white paper exposed.



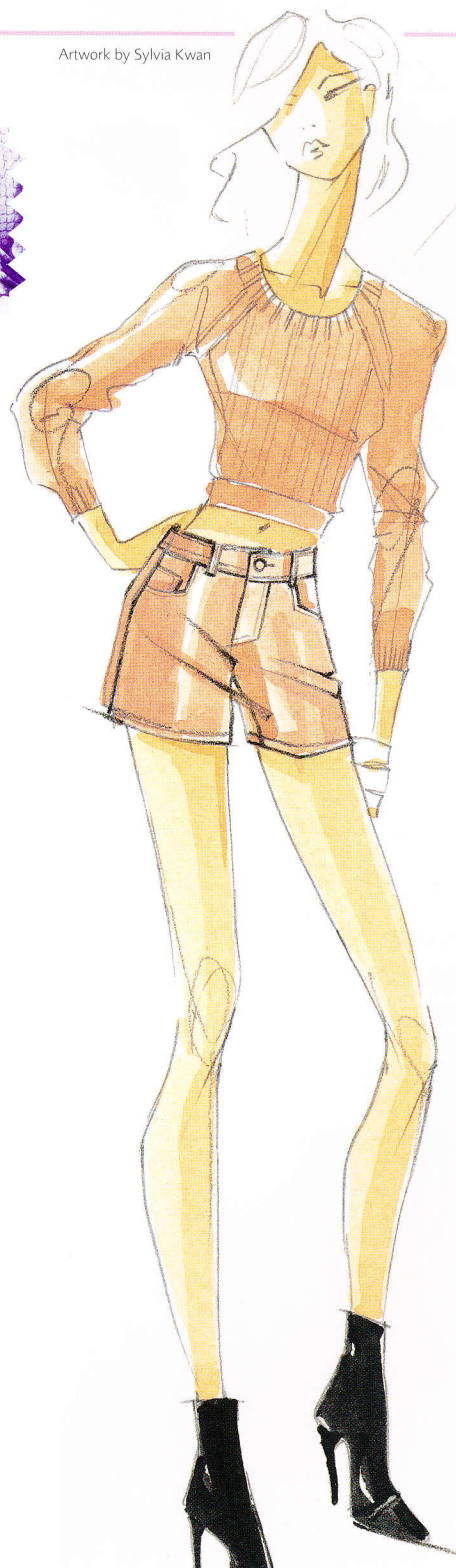
2 Once the first wash is dry, use the same color to add shading to overlapping and gathered areas of the fabric.



3 Add darker tones to shadowed areas to define shapes.



4 Only two tones of paint are used for stretch sportswear.

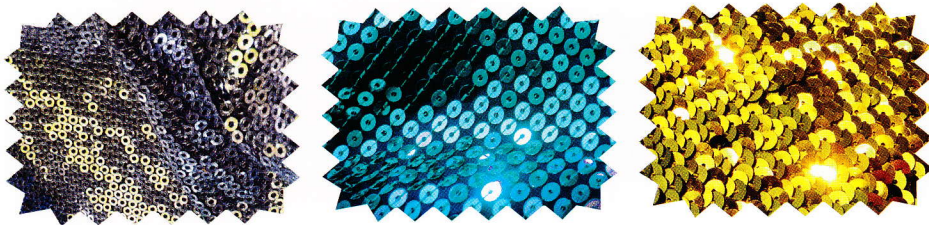


11: Sequins

You can create sparkle fabric textures by working on a toned surface. Concentrate on the light areas of the garment by first applying the lightest areas of color, then roughly indicate the sequins over the entire surface area, with more detail on the lighter spots. Look for the light source and add a sparkle on the garment closest to this. Star-shaped lines can be used to indicate a sparkle.

SELECTION OF FABRIC SAMPLES

Artwork by Nanae Takata



Media used: Pencil, oil pastel, white-out



1 When working with oil pastels to illustrate light-colored garments, you should ideally work on a darker surface. Here, a medium-gray pastel paper is used. Start by roughly indicating the light areas with the appropriate color.



2 Add details of sequins roughly over the entire area.



3 Add the lightest lights with the white-out. Add the sparkle at the point closest to the light to indicate shine.



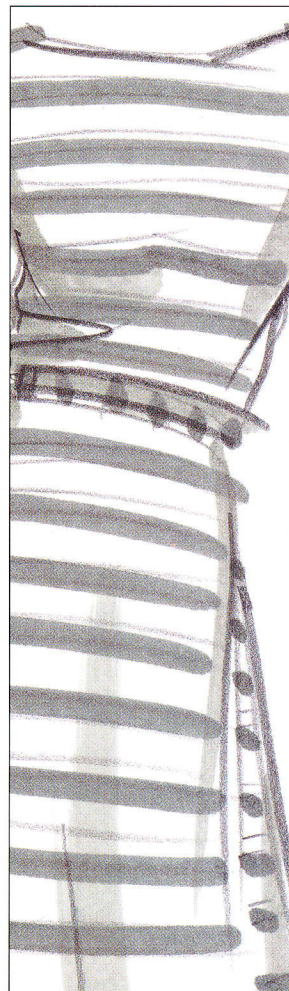
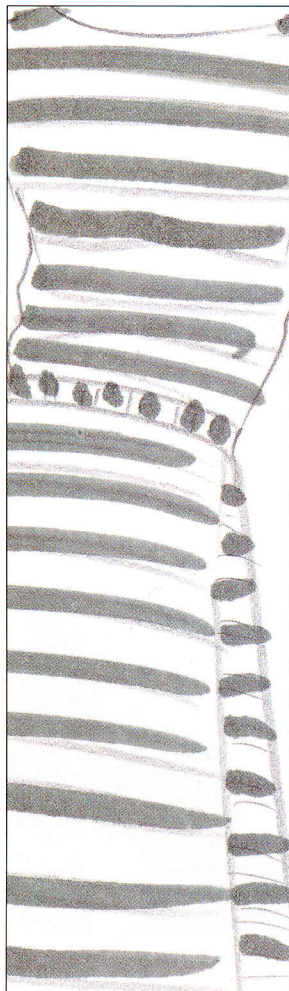
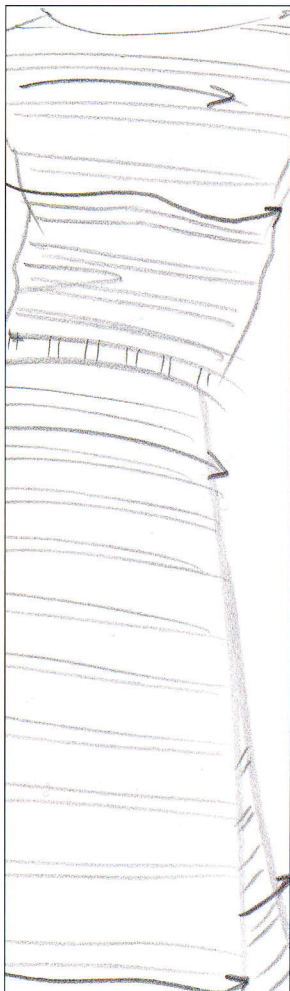
12: Stripes

It is important that a patterned fabric, such as one with stripes, follows the contours of the body. Use areas where the stripe curves under and reappears to show that there is a fold or a contour in the fabric, to give a three-dimensional quality.

SELECTION OF FABRIC SAMPLES



Media used: Pencil, marker



1 Pencil in the stripes lightly. The stripes should follow the lines of the body.

2 Fill in the stripes with an appropriate colored marker.

3 Add the shadows. Complete the drawing by reinforcing the folds and outlines with pencil.

Artwork by Nanae Takata



13: Faux fur

Fur is a softly textured fabric that you can render by blending washes of gouache. Use two values and wet-into-wet techniques with watercolor application. Fur must be drawn to show its character, whether the hair is long, short, or curled. Add pencil lines over the wash as a second layer. The contour outlines of fur should be non-enclosed outlines that illustrate the individual hairs. Fur garments are heavy, and they drape with thick folds.

SELECTION OF FABRIC SAMPLES



Artwork by Sylvia Kwan

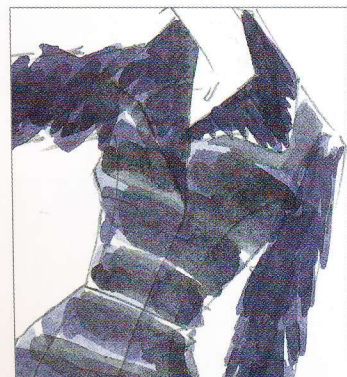
Media used: Watercolor, gouache, colored pencil



1 Paint a light wash of the ground color. Apply a darker layer for areas that are darker.



2 After the first layer is dry, paint another layer of darker color on top of the mid-tone areas of the fur.



3 Using the "wet-into-wet" technique, apply another layer of the ground color.



4 After the garment is completely dry, take opaque black paint and selectively choose areas that are the darkest part of the fur. Redefine the fur texture with a colored pencil.



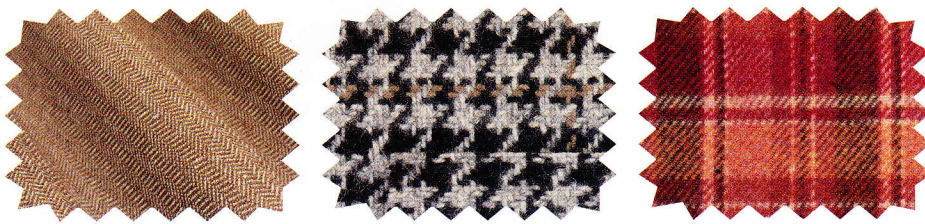
5 Add additional texture and detail to the hair of the fur with black and white pencils. Taking the black pencil, add weighted uneven lines to indicate the thickness of the fur fabric.



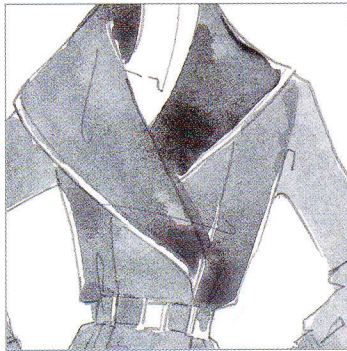
14: Tweed jacket

Rough-textured fabrics can be rendered by applying gouache over a layer of watercolor. Allow a little white paper to show through to keep the illustration fresh and vibrant. Notice that there are scattered flecks of color over a tweed fabric surface. Add these by dotting the gouache paint on.

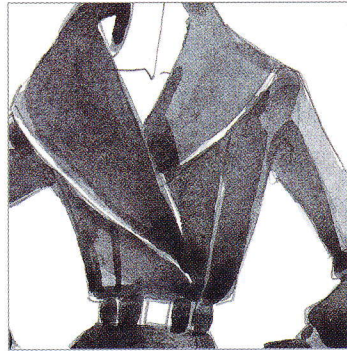
SELECTION OF FABRIC SAMPLES



Media used: Watercolor, gouache



1 First, apply light wash of ground color.



2 Apply a darker layer of color, wet-into-wet, as the first layer is still wet.



3 After the second layer is dry, apply a more opaque layer of paint to shadow areas in large-shape areas.



4 Using thinner paint, add texture to the fabric by dotting the paint. Reapply to the desired areas (where the textured lines appear).



5 Reapply this technique using the opaque ground color. After this layer is dry, add black pencil to the shadow areas (use the side of the colored pencil), to add more texture.

Artwork by Sylvia Kwan



15: Silk satin

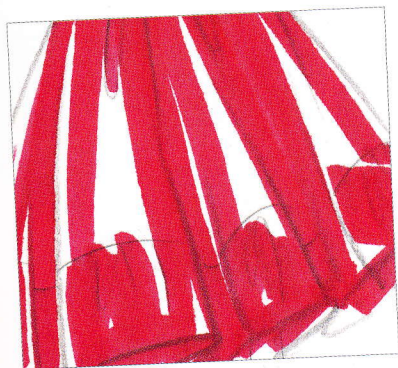
Shiny fabrics reflect the light. Determine where the light source is coming from, and see the highlight and shadow shapes. Look for reflected light in the shadow area. Reflected satin has similar characteristics to leather, but satin will show thinner fold widths.

Artwork by Nanae Takata

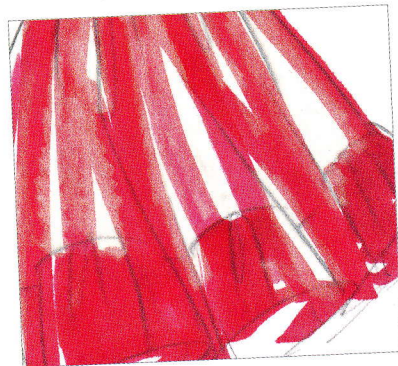
SELECTION OF FABRIC SAMPLES



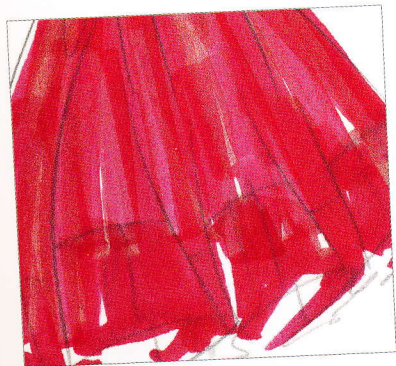
Media used: Pencil, marker, white pencil



1 Pencil in all folds and details. Fill in with mid-ground tone, leaving the light areas white.



2 Fill in the white areas with white pencil. Don't hesitate to go outside the white areas. Going a little over the colored areas will create a better effect.



3 Go over the colored areas in step 2 with the same marker as you used in step 1.



4 Emphasize the lightest lights with the white pencil. Add shadows with a gray marker (20 percent gray is suggested here for light-to-medium colors, 30 percent gray is suggested for darker colors). Complete by reinforcing the outlines and folds with a pencil.



16: Velvet

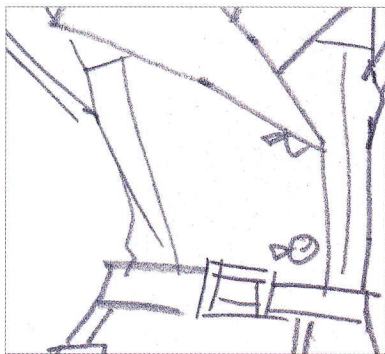
Velvet reflects very little light, and this means that your illustration will contain a minimal number of values, and the edges where light and shadow meet should be soft. This will give you a blurred look. Apply light and dark pastel or colored pencils for richness of texture. The pencil texture provides a way to blend the colors from the first layer together and bring out the soft gradations.

SELECTION OF FABRIC SAMPLES

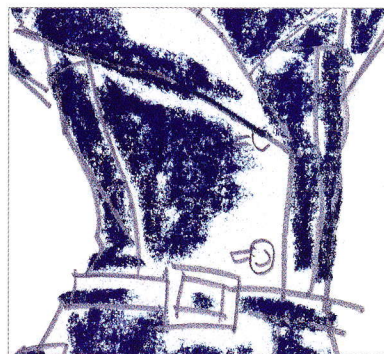


Artwork by Nanae Takata

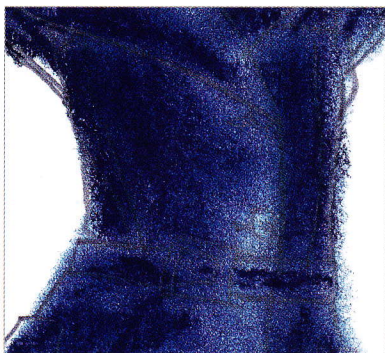
Media used: Pencil, pastel



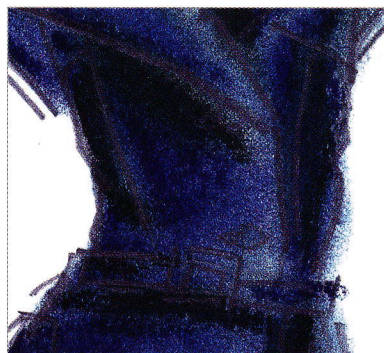
1 Pencil in all details with a fairly strong line quality.



2 Fill in with the appropriate colored pastel, leaving the lights white.



3 Smear with your fingertip to fill the entire shape.



4 Add in shadows with a darker shade. Smear as needed. Complete by reinforcing the outlines with pencil.

