

NEW FASHION DESIGNERS' SKETCHBOOKS

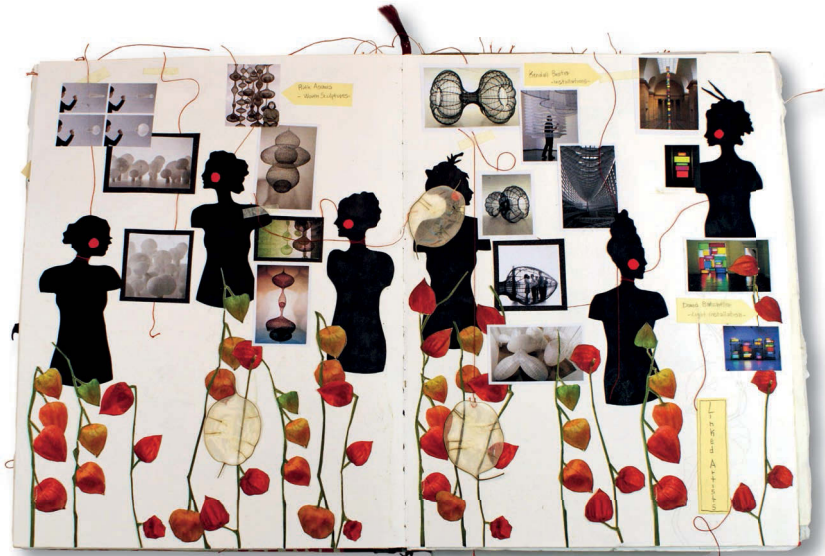
ZARIDA ZAMAN

Rain Anzura
- Warm Sculptures

David E...
- Liquid Lines

Linked Artists





new fashion designers'
sketchbooks

PEAR



RUTH ASAMA

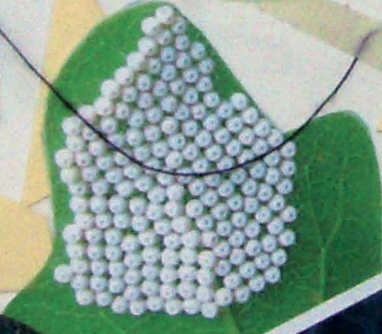
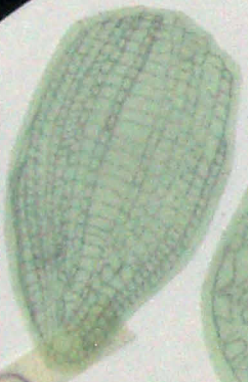


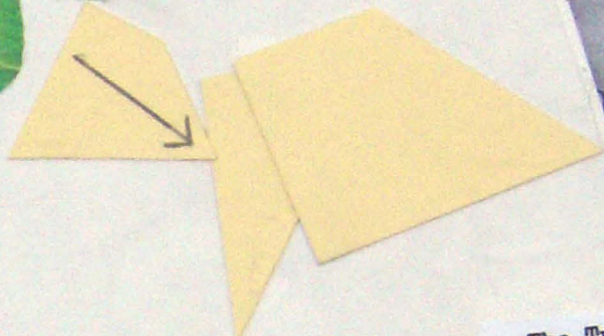
-Woven Sculptures-



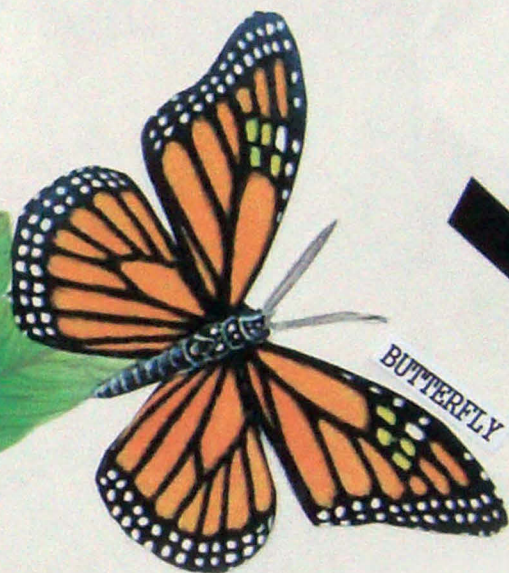
EGGS

in detail





TRACEY COLLINS
-The Tree Restaurant (New Zealand)



BUTTERFLY



ZARIDA ZAMAN

new fashion designers'
sketchbooks



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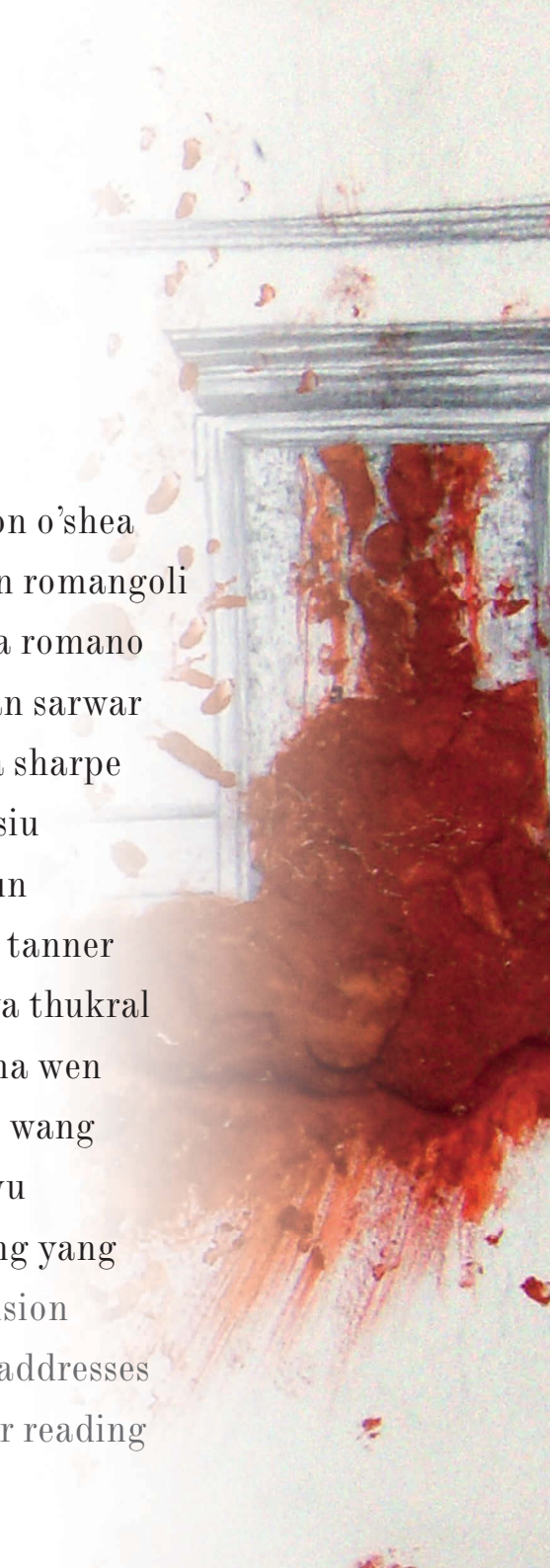
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foreword

ZARIDA ZAMAN'S BOOK ON THE ROLE that the sketchbook plays in the fashion design process will be of real value to any aspiring fashion design student. It gives tangible insight into the crucial role that drawing inspiration from a variety of sources and the subsequent exploration of these ideas in a personal notebook plays in the creative thinking and fashion design process. A sketchbook enables the designer to build a series of reference materials that will play a crucial role throughout their career. A sketchbook allows the designer to play with materials and colours as they have an ongoing dialogue with themselves about the ideas and references that inspire them. It is this experimentation, in a personal and often very private notebook, that allows the designer to test and develop their concepts, and build a particular perspective that will ultimately form the basis for a new collection, approach to design, textiles or styling. What is so pertinent and helpful about Zarida's publication is that it draws on the sketchbooks of a number of fashion designers. It thereby shows how varied and personal sketchbooks can and should be. I hope it will inspire anyone interested in developing a career in fashion to experiment with a wide range of source materials, colours, mark making techniques and ideas.

PROFESSOR FRANCES CORNER OBE
HEAD OF COLLEGE, LONDON COLLEGE OF FASHION



introduction

THE IDEA FOR THE BOOK came about one day when I realised while teaching my students, I had nothing to show them about how to work in research sketchbooks, other than work held back from previous years' students. That was when I realised the need for something that documented the process and could be shared with young fashion designers around the world.

The process of working and researching in a sketchbook is universal and unchanging, whether you are designing a chair, a car or a skirt. When I teach, I often discuss with my students what they believe the importance of research is. Eventually they realise that without research, there would be no new ideas.

I often find research can be the most exciting part of any project. It's the space where you learn and discover and grow. The freedom of gathering research in a research sketchbook allows you to explore the unexpected and to develop your ideas with no limitations, restrictions or predictions.

As a student, I found the process of working in a research sketchbook a big change from the way I was used to working. Instead of writing and composing essays to demonstrate my knowledge, I had to learn something totally new. I had to learn to visually communicate my thoughts and ideas. Suddenly, everything was exposed and there was nowhere to hide my ideas. After much trial and error I eventually got used to working this way, it all made perfect sense and there was no going back.

It was around that time that I became a hoarder. I kept everything from brightly coloured sweet wrappers, random swatches of fabric and an eclectic collection of postcards. I didn't really know why I was keeping these random things, I just knew that one day I would need them for a page in a research sketchbook. And one day I usually did. Many research sketchbooks later, working this way eventually allowed me to find my own voice when it came to developing ideas and designing clothes. A guilty secret of fashion designers lies in the knowledge of the wealth of ideas that exist within research sketchbooks that will never see the light of day. Ideas thought to be un-wearable, un-makeable and quite simply, outlandish are both the brilliance and tragedy of research sketchbooks.

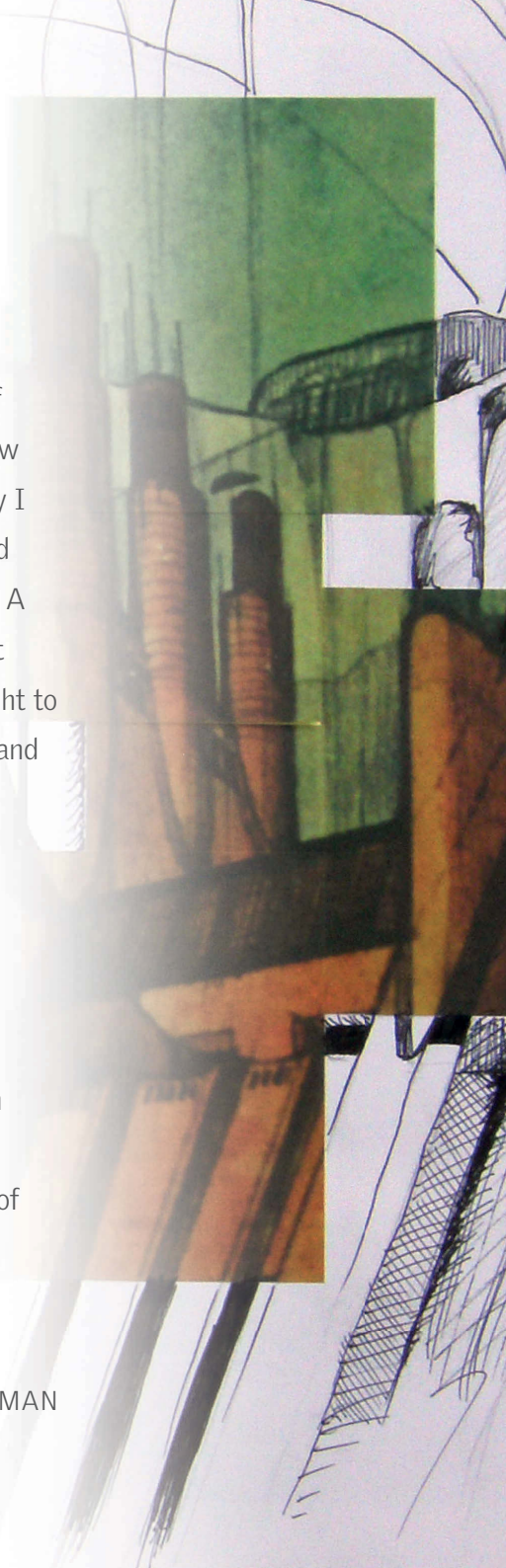
Over the years I have found the creative process of research never-ending. There is always more to learn, more to see, more to find out about and more to have an opinion about. It's a never ending process.

In this book I have tried to document the process of how research develops, from initial ideas through to the ideas for clothing or accessories. The process happens in different ways for different people. There is no right or wrong. Just a question of 'which way do you go now?'



Zarida Zaman

ZARIDA ZAMAN



laura faye athey

Laura uses the research process to record and interpret what she sees through drawing. Her research sketchbook is a visual diary to reflect back and re-evaluate her thoughts. The process evolves in a thoughtful and natural way. Contextual references found in the work of other artists help her expand her ideas and provide inspiration for her work on the female mannequin stand.





stella
mc cartney
spring
2011



Fruit and Vegetable
Sculptures





<< *My research is very important because
it is my diary of creative thoughts put down through drawings.
Without it, my designs would have little meaning to me >>*

madeleine ayres MADELEINE

TAKES HER RESEARCH SKETCHBOOK WITH HER WHEREVER SHE GOES, DRAWING AND WRITING ABOUT ANYTHING THAT INSPIRES HER. SHE USES DRAWING AND WRITING AS ESSENTIAL PARTS OF THE RESEARCH PROCESS. SHE WORKS BY DEVELOPING HER IDEAS THROUGH 3D EXPERIMENTS, VISUAL IMAGERY AND STORYTELLING. SHE LIKES TO EXHAUST ALL POSSIBILITIES BEFORE CONCLUDING HER WORK.



