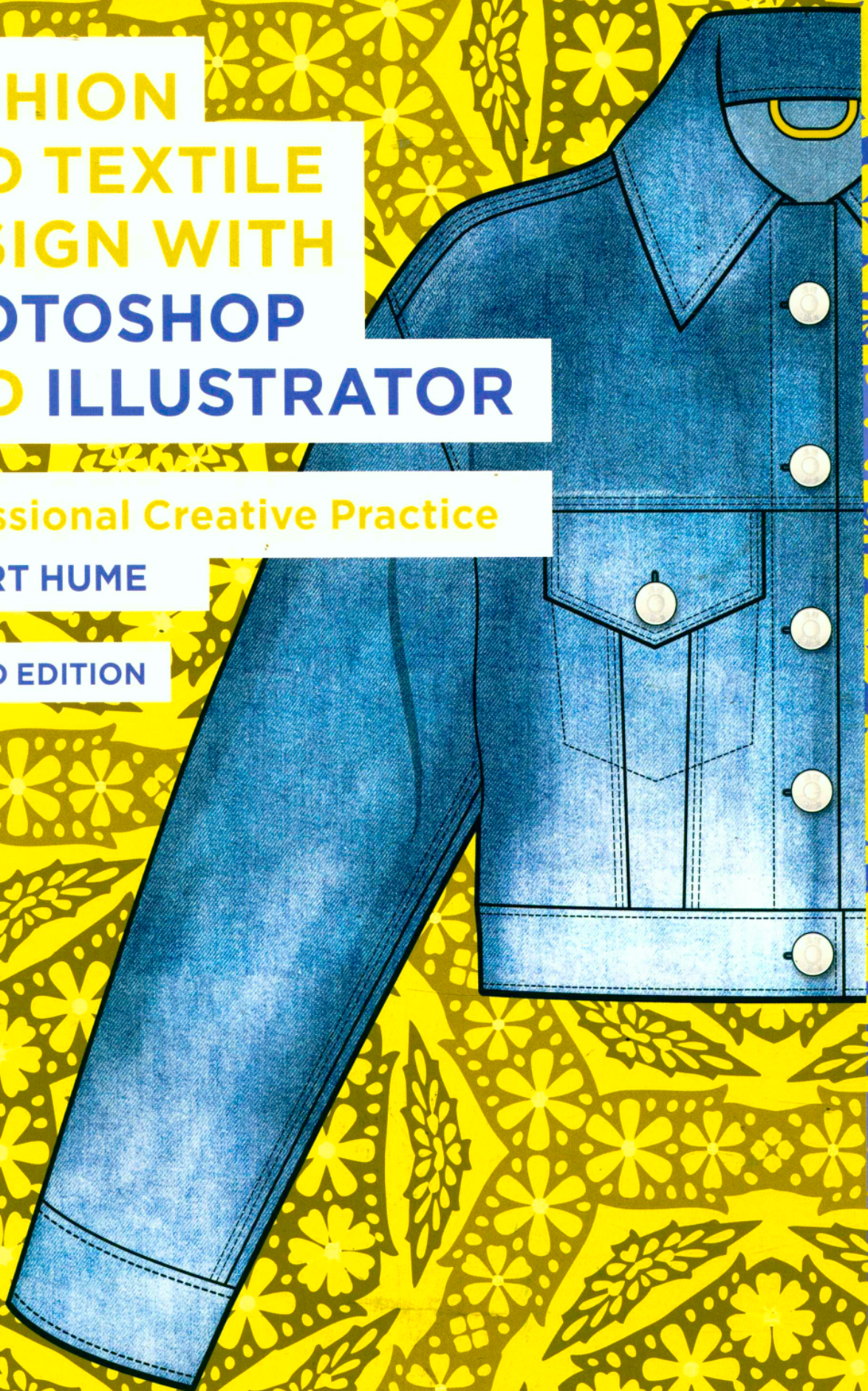


# FASHION AND TEXTILE DESIGN WITH PHOTOSHOP AND ILLUSTRATOR

Professional Creative Practice

ROBERT HUME

SECOND EDITION



BLOOMSBURY

# PHOTOSHOP ILLUSTRATOR

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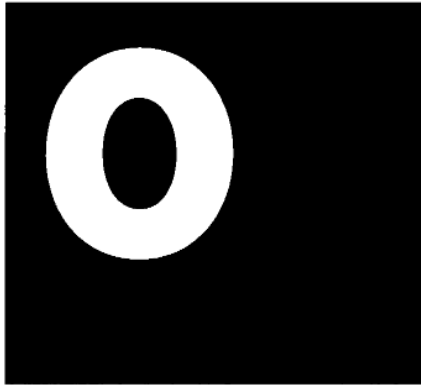


# PHOTOSHOP ILLUSTRATOR

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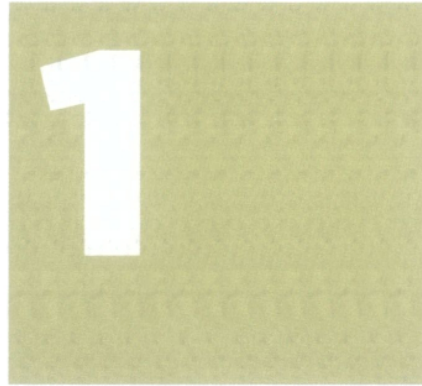
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## HOW TO USE THIS BOOK

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As a reader you may not be inclined to diligently work your way through every section of this book from start to finish. The projects are devised so that you can dip into them and learn the particular skills you need. However, if you have the opportunity I recommend that you do work through all the sections in sequence. The beginner can miss some fundamental tools in Photoshop and Illustrator when their significance may not be apparent. Quite a few Photoshop users have plugged away without learning the pen tool, for example, and have really reduced the opportunities available with the application. Clipping paths are extremely useful in both Photoshop and Illustrator but to discover their power you may have to be directed to them. So stick with the projects, and their relevance will start to materialize.

Creating work from scratch in the applications is so important to developing fluency and expressing yourself freely. Because creating from scratch is so important, working with scanned-in artwork is relegated to later on in the course of projects. Photoshop and Illustrator are wonderful tools to be used in any combination and in any order with other tools and processes, but experience has shown that too much reliance on material grabbed from elsewhere can become a straitjacket to creativity. By delaying the use of scans and working through the earlier projects you will find that it can be easy to generate material from scratch in a direct and rapid way. Both applications are rich in resources for new ways of drawing, painting and designing.

Subsequent projects practice and reinforce the techniques introduced in previous projects, while introducing further methods and skills. A project may involve a technique that has been covered in more detail in an earlier project, so

even if you don't read every project, it makes sense to look at the projects in a particular section in order. The projects develop skills in Photoshop and Illustrator for real-world applications in textiles and fashion.

The emphasis of this book is solidly on developing creativity and professional ability in parallel. The three levels loosely follow the course structure of a degree course with projects increasing in complexity and ambition. By the end you will have developed skills in Photoshop and Illustrator that are equivalent to those of a professional designer.

All the material needed to complete the projects is available on the accompanying website, [www.bloomsbury.com/Hume-Textile-Design-2E](http://www.bloomsbury.com/Hume-Textile-Design-2E). I recommend you follow through what you have learned in the specific project by applying the techniques to design material of your own as reinforcement. This way the applications will quickly allow you to reflect your personal creativity.

The case studies showcase some of the work and creative thinking of a number of professional designers. They reflect on the appeal of Illustrator and Photoshop for them and provide some inspiration for developing your personal creative practice in the applications.

Robert Hume

## INTRODUCTION

Why choose Photoshop and Illustrator for designing for textiles and fashion? Well the very fact that you are reading this introduction indicates you likely know how popular they are in the textile and fashion industry. Adobe® Photoshop® and Illustrator® have become essential tools for textile and fashion design professionals. Though not devised specifically for those activities the brilliant design of the applications, their ease of use and constant evolution has eclipsed many specialist textile and fashion systems. The complexity of Photoshop and Illustrator can be intimidating at first: the novice learning on the same 'industrial strength' application as those used intensively by professionals the world over. However the applications are well suited to the creative user and the fundamentals—those elements that gave the applications their advantages and attractions in the earliest incarnations—are very flexible and easy to use. This book aims to rapidly get you to grips with those fundamentals.

If you are new to Photoshop and Illustrator then this book is ideal for you because it will take you through the key processes for working in Photoshop and Illustrator up to a professional level. If you are already experienced with Photoshop and Illustrator then this book offers the opportunity to learn additional techniques and possible alternatives to your current methods. It is understandable that professional designers with the demands of day-to-day work don't always have the opportunity to investigate for themselves some of the latest tools and techniques.

Photoshop and Illustrator continue to evolve. Whether you have an earlier version or the most recent of these applications the elements emphasized in the projects remain key to their effective and creative use. Core aspects such as paths, selections and transformations are introduced successively in the early projects and familiarity with these tools and their use in combination enable more complex tasks to be tackled further on in the book.

Creating work from scratch and expressing yourself freely with new ways of drawing, painting and designing is very important to developing a facility with the applications and this approach is emphasized in the early projects. Experience has taught that creating work from scratch in the applications rather than considering them merely as a means of adding treatments to material generated elsewhere is a more fruitful way of learning how to use the applications. Routine resorting to stock techniques, such as filters used to make photos look painted, can severely restrict your creativity and produce very generic work—work that is more about Photoshop and Illustrator than it is about you.

Supportive material accompanying the projects deals with subjects such as effective colourways and principles of good repeat work. Case studies show professionals using the applications creatively in real-world situations and in diverse practices. The projects revolve around gaining confidence with the key tools of Photoshop and Illustrator; these fundamentals then act as springboards to the more complex tasks required to design textiles and fashion in Photoshop and Illustrator.

**Photoshop and Illustrator continue to evolve. Whether you have an earlier version or the most recent of these applications the elements emphasized in the projects remain key to their effective and creative use.**



## WHY USE PHOTOSHOP AND ILLUSTRATOR FOR TEXTILES AND FASHION?

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The underlying difference between the two applications is that Photoshop is a raster, or bitmap, application and Illustrator is a vector application. This distinction, over time, has become a little diluted, as Photoshop now incorporates vector elements and Illustrator can handle raster image effects. Photoshop though is still principally tailored for raster images. These images are composed of an array or map of bits within a rectangular grid of pixels or dots. Each bit is a discrete element with a specific location and colour value within the document. Illustrator works with vector objects described by lines, shapes and other graphic image components defined only by mathematical formulas. Vector graphics maintain crisp edges and lose no detail when resized because their shape is recalculated afresh and wholly resolution independent. Bitmap images allow for subtle delicate nuances and painterly qualities, and vector images allow for precise edges and curves to shapes and for perfect resizing and transformations.

Photoshop is often favoured for textile design and Illustrator for fashion illustration, but such is the versatility of the programs that there are no hard and fast rules. The projects in this book will help you explore their strengths. Photoshop is dealt with first because it is the less obviously technical of the two applications. However some people find Illustrator much more preferable to use and click with Illustrator in a way they don't with Photoshop. Familiarity with paths and the pen tool, important tools in Photoshop, is excellent preparation for the introduction of Illustrator in Project Eight. There is a lot of similarity in the interface of the two and Adobe makes the applications very consistent. It is very common practice for the professional designer to treat the two as companions and to have both applications open at the same time, switching between the two as the specific task dictates.

## THE PROJECTS

The projects are devised to rapidly give you confidence in the tools and processes required for real-world digital design for fashion and textiles. They reflect contemporary practice but are not intended to be prescriptive. In Photoshop and Illustrator there is normally at least one other way of achieving the same effects through a different route. That is one of the ways the applications allow you to reflect your individuality. However the process chosen in a project is often there for a specific reason so be careful about substituting a different method at first viewing.

And don't forget to practice. It may not make perfect but it does make intuitive.

Visit [www.bloomsbury.com/Hume-Textile-Design-2E](http://www.bloomsbury.com/Hume-Textile-Design-2E) for additional projects featuring the Adobe Textile Designer extension.



**Photoshop is often favoured for textile design and Illustrator for fashion illustration, but such is the versatility of the programs that there are no hard and fast rules.**