

## British Fashion since 1945

### Design a printed garment inspired by the sketchbooks and work of Zandra Rhodes



Image credits see page 4

#### Learning objectives:

- LO1 – To explore the Conceptual Chic Collection and Sketchbook dresses by Zandra Rhodes looking at the design, materials and techniques
- LO2 – To fill a sketchbook or portfolio with drawings of objects and environments around you
- LO3 – To translate drawings from your sketchbook into a series of pattern designs as the basis for a fashion collection
- LO4 – To work together in groups to produce a collection of garments based on these pattern designs

#### Resources:

Paper, tracing paper, pencils, coloured pencils, coloured and plain card, fabric swatches, watercolour paint.

Body template (croquis)

A description of the exhibition: <http://ftmlondon.org/ftm-exhibitions/zandra-rhodes/> and <http://ftmlondon.org/press-releases/>

Zandra Rhodes images and source material: Zandra Rhodes Digital Study Collection: <http://www.zandrarrhodes.ucreative.ac.uk/p/welcome.html>

Key points on Conceptual Chic Collection and Sketchbook Dresses by Zandra Rhodes:

- The designer Zandra Rhodes (1940-) is known not only for her colourful textile prints, 50 years of fashion designs and exuberant catwalk shows but also for her distinctive personality and creative vision. Zandra Rhodes Unseen seeks to highlight lesser-known elements from her archive, particularly her beaded dresses and recent work, to demonstrate the breadth of her creative practice.
- Conceptual Chic, which dates from 1977, is the first collection Zandra Rhodes designed that does not feature printed textiles. Instead of surface pattern, physical elements such as cuts, tears, pins and chains are used to create texture and decoration
- This collection led Zandra Rhodes to be called the 'Princess of Punk', yet in reality she was never a punk. She was inspired by street style but other possibly stronger influences included her art school training, in particular the Pop Art movement, historical references to Surrealism and designer Elsa Schiaparelli.
- In 1978, Zandra developed these rips, chains and jewelled pins into print designs with the Painted Lady collection. The textiles used feature illustrated pins, plug chains and stitched holes, and came to be used in Rhodes' most romantic and successful dress designs.
- In 2012 Zandra Rhodes created the 'Sketchbook dresses'. These use digital prints of drawings taken directly from her sketchbooks. This is a new direction for the Studio and one which is mirrored by the work of a new generation of designers such as Mary Katrantzou and Erdem.
- Sketching is part of Zandra Rhodes' daily routine; and these latest dresses reflect the fact that observational drawing forms the basis of every print created by the designer.

Lesson sections and learning objectives	Pupils learning and interaction	The role of the teacher	Assessment for learning
Introduction LO1	Discuss the Conceptual Chic collection (c.1977), the Painted Lady collection (1978) and Sketchbook Dresses (2012) by Zandra Rhodes	Research and show the students images of the three Zandra Rhodes collections. Have examples of sketchbooks by other students, artist sketchbooks or perhaps your own work. Q: What are the differences between the fashion collections? Q: How is printed pattern used in these garments? Q: How can drawing help to inspire design?  Discuss images of work by Elsa Schiaparelli, Surrealism and Pop Art and possibly pictures of British punk street style from the 1970s.	How do the pupils respond to the images?  Are pupils able to describe the shapes, colours of the artworks and clothes?  Do their answers show an understanding of the importance of research to the design process?  Do they engage with and show an understanding of the designer's role in translating ideas into designs?

		<p>Q: Why do you think these images inspired Zandra Rhodes?          Q: Can you describe any common elements?</p>	
<p>Ideas LO2</p>	<p>To fill a sketchbook or portfolio with drawings of objects and environments around you</p> <p>Think of the elements that are common in the way people dress around you. Observe and draw these objects and elements.</p> <p>How might everyday elements be translated into fabric designs?</p>	<p>Ask pupils in groups (6 to 8 students) to fill a portfolio with drawings of things that represent the world and people around them.</p> <p>Objects might include: pens, smartphones, computers, hairstyles, make-up, bags, hats, accessories, jewellery, bicycles, logos, tattoos, fabrics, scooters.</p> <p>Environments might include shops, parks, the classroom.</p>	<p>Can pupils think of objects and accessories which help to define the way people style themselves today?</p> <p>Do their answers give an indication of how they might translate these objects and accessories into ideas for textile patterns or designs?</p>
<p>Designing LO3</p>	<p>Translate drawings from your sketchbook into a series of pattern designs as the basis for a fashion collection.</p>	<p>Encourage each pupil to think about the difference between a repeat pattern and a placement print.</p> <p>How might the pattern design appear on a typical garment such as a sleeve, bodice or skirt?</p>	<p>Can pupils create a pattern design and explain how they have incorporated their ideas and research drawings?</p>

<p>Developing LO3</p>	<p>To work together in groups to produce a collection of garments based on these pattern designs.</p>	<p>Encourage pupils to work together in groups of 2 to 4 to identify the theme of the collection.</p> <p>Ask them to think about the range of garments that is appropriate for their collection theme, and the scale of their pattern designs.</p> <p>Consider how the designs should relate to each other.</p>	<p>Do pupils work well together, sharing ideas and improving their work as they go along?</p>
<p>Tidying up and evaluating</p>	<p>Pupils need to talk about their work and explain their pattern designs and the clothes they have designed.</p> <p>Pupils need to comment on the work of others, being critical and justifying their view.</p>	<p>Each group needs to talk about their collection for a few minutes, explaining it in detail.</p> <p>Pupils can then comment on the other collections produced in the class.</p>	<p>Can students explain their work using art and design vocabulary? Are the works creative and imaginative?</p> <p>Can pupils talk about others' work, justifying their opinions and suggesting improvements</p>

Image credits (left to right):  
 Zandra Rhodes sketchbook with drawings of Conceptual Chic collection, 1977  
 Conceptual Chic. Dress, 1978. Photo by Robyn Beeche. Black jersey with holes at shoulders decorated with chains and beaded safety pins and contrast 'lettuce' edges  
 Tina Chow modelling 'bubble dress, 1978. Photo by Clive Arrowsmith.  
 Zandra Rhodes sketchbook drawing from Rancho la Puerta, Mexico.  
 Zandra Rhodes sketchbook dress, 2012