

COLLAGE COUTURE

TECHNIQUES
for
CREATING
*Fashionable
Art*

JULIE Nutting



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Techniques for Creating Fashionable Art



Julie Nutting



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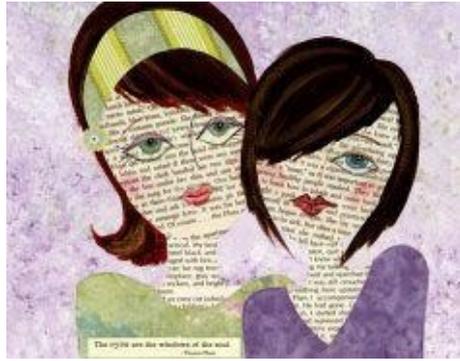
Stylist: *Jan Nickum*

An altered version of the patterned paper “Full of Flowers” from My Mind’s Eye appears in the design of this book. www.mymindseye.com

Metric Conversion Chart



To convert	to	multiply by
Inches	Centimeters	2.54
Centimeters	Inches	0.4
Feet	Centimeters	30.5
Centimeters	Feet	0.03
Yards	Meters	0.9
Meters	Yards	1.1



About the Author

Julie Nutting has been creating for as long as she can remember. She started drawing fashion figures when she was about nine years old. She grew up in the era of the first really fabulous fashion doll clothes, a time when doll clothes were exact replicas of Dior coats and Balenciaga gowns. When she couldn't have the clothes she wanted for her dolls, she simply made them from her mom's pretty pastel hankies or fabric scraps headed for the trash bin. This led to a lifelong love of fashion illustration, design and sewing.

Julie lives in sunny California with her husband and two kids. They all have an appetite for travel and gardening. When she's not busy creating, you can find her outside playing in the dirt, growing an abundance of vegetables, herbs and flowers year-round.

Dedication

To John, who made sacrifices so I could follow my dream, and to Sean and Lorrena, who encouraged me to chase it during the bleakest of times.

Acknowledgments

I have a deep gratitude to all who have encouraged me to believe I was given a gift and that it was meant to be shared. I believe the toughest part of an artist's journey is believing in oneself. These are the people who have made that part of the journey a bit easier for me:

My mother, who always made sure I had art supplies growing up, even when she knew the money was low.

My sister, who takes such good care of my mom in her later years.

My aunt Virginia, who, from very early on, knew I was an artist and has always encouraged me to believe that is exactly what I am supposed to be.

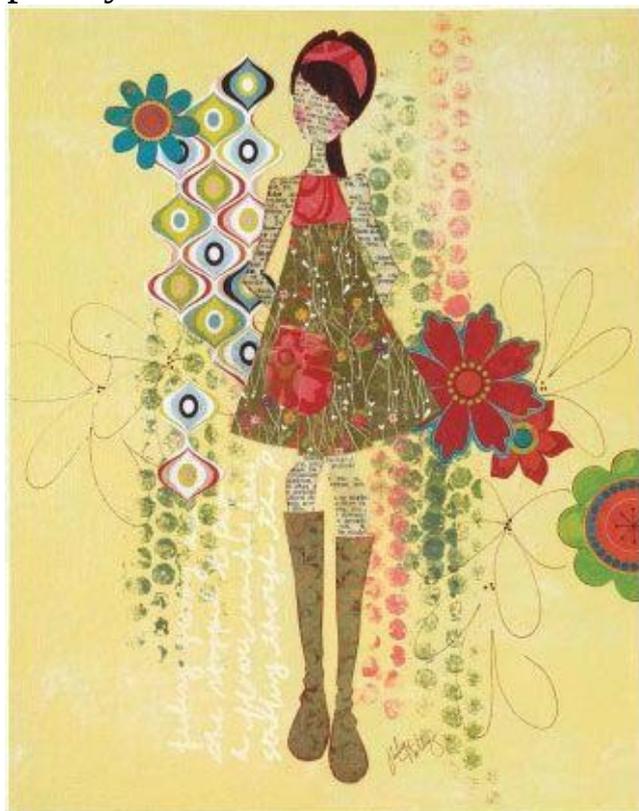
My absolutely wonderful friend Denice, who showed me there was something bigger than myself and set me on the right path to find it.

My good friend Tricia, who has the most impeccable taste and insisted that I was talented when I did not think so.

Michele, who actually purchased my art and was one of my first fans. She's a lawyer and drives a Porsche, which really has nothing to do with anything except that it seems to validate the fact that perhaps I am gifted ... a little.

Rachel, my editor, who made this process so easy. Much to my relief, she was not the snooty editor that so many movies portray!

Christine, who, as a photographer, really knows how to put a person at ease. She is kind, nurturing and completely selfless when it comes to her work.



Kelly, my designer, who took this book and made it into a visual masterpiece.

Tonia, who took my proposal and helped me turn it into something better.

My husband, John, who has never really understood my creativity, but pretended to.

My son Sean and daughter Lorrena, who thought the best thing that ever happened to me was losing my job in the middle of this miserable economy because it forced me to follow my dream of being an artist.

Losing a job in the only field I've ever known has been a difficult challenge. It made me question everything I've done. After many, many prayers, He answered them in the form of many new opportunities, one being this book. For that, I am forever grateful. Life is too short to waste your God-given gifts, and I thank Him every day for mine.



INTRODUCTION

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Sketching Clothing

Folds And Ruffles

Putting The Figure Together

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La Bamba

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Princess Of Hearts

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Amelie Plays Dress

Parisian Dreams

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She'S Just A Little Bit Shy

Happy Hour

What Shall I Wear

RESOURCES



Remember those carefree times as a child? If you were like me, you probably played with paper dolls or Barbies and dreamt of how glamorous your life would be as a grown-up. When my dolls were wearing their fancy Dioreaque gowns, they never changed diapers, did the dishes or went to the market. My dolls' pretty little sports car with the 1960s turquoise interior never had to go in for an oil change! My perfect-looking dolls had the perfect lives, with perfect maids and nannies.

When we grow up, though, we realize that real life isn't like this. It happens to all of us at some point: as we perform necessary chores, we have days when we think we will never see glamour again. It is so important to reconnect with that little girl we left behind. When I make art, I can reenter that wonderful world of make-believe, dress-up and paper dolls that I found so enchanting as a child.

I fondly remember rainy days filled with hours of playing paper dolls and creating my own fashions for them. Yes, I loved the clothes that I carefully cut from the boxes but I also loved to draw my own styles and color them with vibrant patterns. I remember feeling satisfaction in having created something to play with that did not come from a box.

This book will teach you how to create fabulous fashions and how to find your inner girly-girl. There are many projects to choose from: mixed-media art to hang on the walls, sweet art books to journal inside, and paper dolls to share with the special girl in your life. I use simple materials that are easy to find in any craft store. I love the process of hand-cutting a butterfly instead of using a die-cut machine. If I can't find the right stamp, I carve my own.

I also like to set the mood for my art time. It's important that my space makes me feel, well, pretty. Sometimes it means changing into my most comfy pink pj's and having coffee in the prettiest cup I can find. I like to have my most-used supplies at hand. My brushes and markers are in beautiful cups that find their way into my studio from flea markets. Family heirlooms don't hide behind cabinet doors in my house. Depression glass sits on my shelves, holding all sorts of goodies. Cotton swabs stand up straight in a crystal liqueur glass. Sponges and stamps settle in vintage bowls that belonged to my great-grandmother. Colorful vintage buttons sit in apothecary jars for all to see. Music is always playing, and it's even better when it's French!

I invite you into this world of mine. It's a place where you can leave the dishes alone and your worries behind. We will draw fabulous clothes. We will sketch beautiful gowns that you would probably never wear and ruffles that are way too girly but oh-so-beautiful to look at. We will draw whimsical faces and paint hair any color we

want, as long as it's not gray! We will add glitter, shimmer and bling—yes, lots of bling. Grab your mixed-media tools and a cup of tea, and let's play!



Technique

It's playtime!

Get comfy, grab a cup of tea and bring out your pencils and paintbrushes! Leave your inhibitions behind while we learn how to sketch fashion figures and create all sorts of fun background techniques in this chapter.

We will learn the basic proportions of figure drawing, and from there, I encourage you to develop a style that is yours alone. There are so many ways to incorporate your own ideas into your pieces. I love to use script paper for my figures' bodies. You may want to use old maps or menus. Maybe you don't want to use script paper at all. There are plenty of other options, such as using a background stamp on plain paper. You may want to have legs that are twice as long as the ones in my sketches or are just straight lines with hearts for the knees. As you learn these basic steps for drawing, let your imagination run wild!

My background techniques are easy to learn, and you may use as many or as few layers as you wish. We will use sponges, brayers and old gift cards, each technique creating its own unique look. We will not only stamp with traditional stamps, but also use more unusual items such as potatoes and Bubble Wrap. Think about what else you can use in your backgrounds. There is no limit to your imagination!

SKETCHING A FASHION FIGURE

It Takes Lots of Practice!

Fashion sketching took me years of practice to master. I'm not a "natural," so I didn't just sit down and start sketching recognizable poses of the human body. It also took a lot of practice to develop my own style. I'm happy to say that I can now see a pose in my mind and sketch it in a fairly quick manner. Anyone who looks at my work will know the style is unmistakably mine.

Recently, I was asked to draw a reindeer. A reindeer?! I had no idea what a reindeer looked like, and I wasn't able to draw one out of the blue. I referred to the Internet to find an image of a reindeer, and I felt uncomfortable as I started to draw him. I tweaked, erased and tweaked some more before he resembled a reindeer. I share this with you because I don't want you to be intimidated by drawing. It takes practice—lots of practice! As you learn, remember to be patient with yourself.

There's the Right Way, and There's the Quick Way

First, we will learn the right way. I took a basic drawing class in college, but I didn't have the time or patience to learn to draw the correct way. Design classes are hard and heavy, and I learned to draw as most design students learn: quickly, using croquis. A croquis is simply a sketch of an undressed figure. Tracing paper is placed over the croquis to sketch the figure's outfit. After completing this chapter, you should have the knowledge to sketch your own set of croquis to complete the projects in this book. We will learn a very condensed version of drawing a figure the correct way. We will dissect what we're doing so we can understand the process.

Use these guidelines as a starting point for developing your own style. As artists, we don't always like doing things the right way. Once you learn the proportions I've provided, you can go crazy creating your very own signature approach. This is where legs and necks can become longer, heads can become smaller, and elbows and ankles can be exaggerated points. Lips can emerge into hearts, and eyelashes may extend to the middle of the cheek with swirls at the ends! You may want to draw primitive, chubby or stick-like figures. This is where the fun begins!

Drawing the Grid

Begin by drawing and numbering thirteen horizontal lines across your paper at 1" (2.5cm) intervals, starting with zero. The head is 1" (2.5cm) long, and the figure will be the equivalent of twelve heads. Realistically, the human figure would be seven heads tall. In fashion sketching, the body is always elongated to show off the clothing. Why? Because it's all about the clothes! It's important to note here that another artist might use fifteen lines and draw very long legs. I happen to like the twelve-head rule, although I've been known to change it up sometimes. Label your horizontal lines according to Figure A. Sketch in your figure, again referring to Figure A. This is a front-view figure, meaning both sides are symmetrical. Figure A shows how a figure will look with clothes. You now have your first figure!



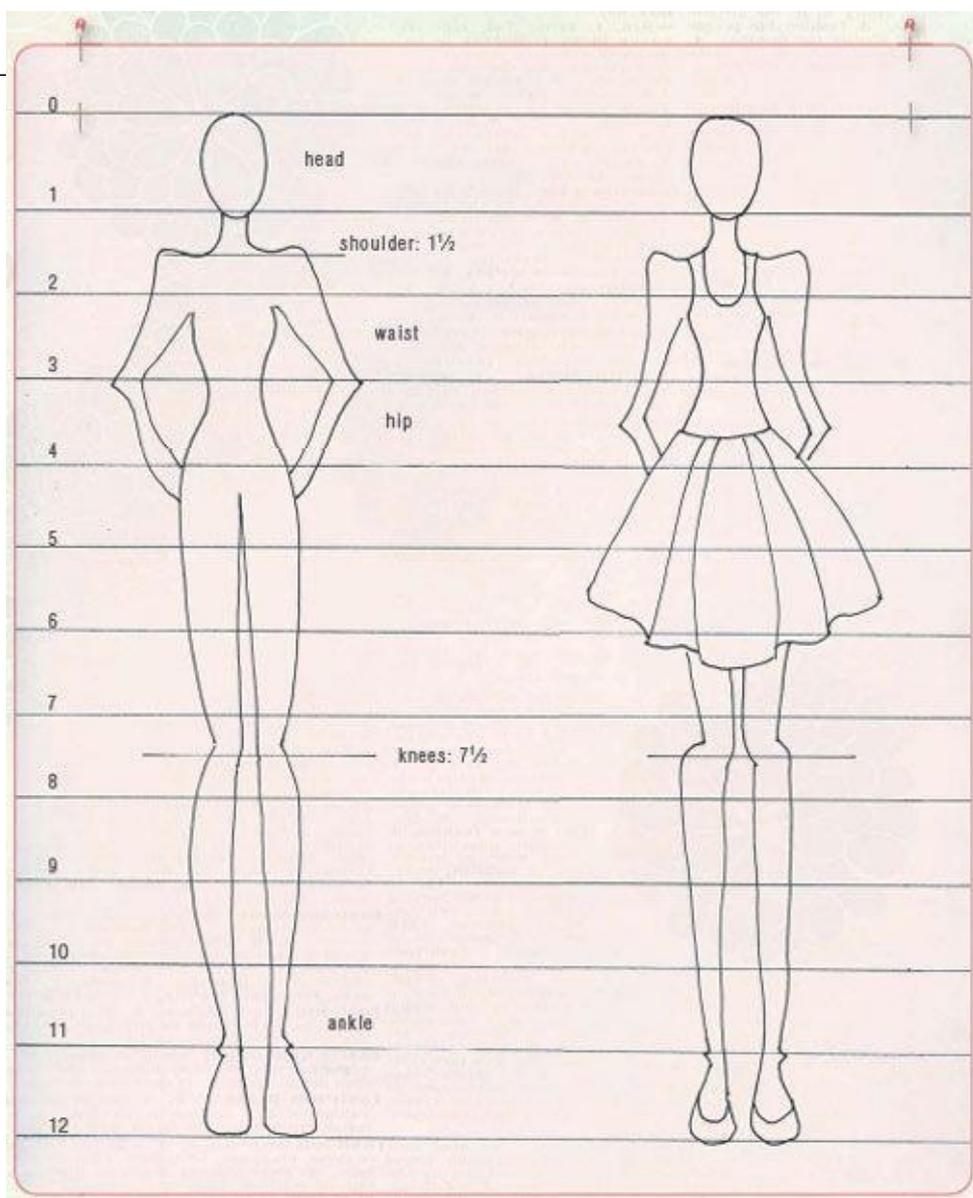


FIGURE A

FIGURE B

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