

UNIT 1 FASHION ILLUSTRATION

Topics:

1. Introduction & History of Fashion Illustration
2. Fashion Illustrators

1. Introduction & History of Fashion Illustration:

Fashion Illustration is a way of putting a designer's ideas on to paper in the form of drawing. Fashion illustration is draping the design of a garment on the glamorized human figure called 'croqui'. '**Croquis**' is a French word which means 'to sketch'. This is not a realistic version of human figure both in terms of body proportions and its appearance.

Fashion illustration is a commercial art form either with two different but overlapping applications. Either the ability to express an original design idea for the benefit of the design studio for pre-production, or as an advertising or journalistic representation of a completed outfit which should reflect not only the garment shapes but the whole style of the concept. Fashion illustration shows the 'presence of hand' and is said to be a 'visual luxury'. There has been a decline in fashion illustration due to advancement in technology.

Fashion figures resemble comic illustrations and drawings. Fashion figures are elongated figures for glamorization purpose and drawn in 10 or 12 heads. In order to sketch croquis, understanding of the human figure and the basic anatomy is important. Apart from fashion designers, fashion illustrators get commissioned for reproduction in fashion magazines as one part of an editorial feature or for the purpose of advertising and promoting fashion makers, fashion boutiques and department stores.

A realistic human figure follows 8-head theory which divides the human figure into 8 parts. A fashion figure is always elongated for the purpose of glamour and uses exaggerated proportions. It follows 10 heads or 12 heads proportions.

History- Fashion illustrations good ways of showing an item of clothing by a designer or illustrators. These are quite different from traditional pictures i.e. the face may not be real, and the bodies in some of those portraits are usually elongated. This help brings more interesting look into the illustrations, and lay more emphasis on the dress.

Fashion illustration has been around for nearly 500 years. Ever since clothes have been in existence, and there has been a need to translate an idea or image into a fashion illustration. Not only do fashion illustrations show a representation or design of a garment but they also serve as a form of art. Fashion illustration shows the presence of hand and is said to be a visual luxury.

More recently, there has been a decline of fashion illustration in the late 1930s when *Vogue* began to replace its celebrated illustrated covers with photographic images. This was a major turning point in the fashion industry. Fashion Illustration has gone from being one of the sole means of fashion

communication to having a very minor role. The first photographic cover of Vogue was a watershed in the history of fashion illustration and a watershed mark of its decline. Photographs, no matter how altered or retouched, will always have some association with reality and by association truth. They are like prose poems and having more fictional narratives. They are more obviously filtered through an individual vision than photos. Illustration lives on, but in the position of a poor relative to the fashion.

The fashion illustrator works in specialized area of advertising and marketing, producing drawings for promotional magazines and news papers as well as publicity material for catalogues and stores.

Illustration vs. Photography- Nast always valued illustrations over photography, as long as it possessed Vogue's intangible chic. However, his views were not echoed by American, Carl Erickson, and 'arch rival' Count Rene Bouet-Williaumez. These men set new standards of realism in illustration during the 30s and both works were found on the cover of Nast's magazines during inner-war years. Starting with the 30s, photography grew in popularity and preference. The first color photograph that graced the cover of a publication in 1932, an image of a woman in a bathing suit by Edward Steichen. In 1936, Nast realized that photographic covers sold better, and that the future was photography, and illustrations were used primarily for the inside pages.

2. Fashion Illustrators:

RENE GRUAU, ITALIAN (1909 - 2004)-

Gruau was son of an Italian count but instead of following in his father's footsteps and accepting the job of royal military commander his passion and inclination for arts led him to a love and pursuance of arts.



When Rene's mother, Maria Gruau, a French aristocrat, and his father separated when he was three, he moved to Paris with her.

Gruau then took his mother's last name, which is the name he is known by, opposed to his father's last name and royal connection.

At 12, Gruau began to support his mother and himself by selling drawings to Milanese fashion journal *L'Espresso*. He demonstrated talent from drawing throughout much of his early life and worked as an illustrator for fashion magazines such as *Femina*, *Marie Claire* and *Vogue* in Paris in his teens and early 20s. Gruau found it difficult to find work during World War II and ultimately found little work for small un-established designers such as Christian Dior before he became popular during this time. He worked as he could and contributed to the concealment of Jewish refugees.

Signature Style- Less is more perfectly describes Gruau's style, which is direct, uncluttered and supremely simple. He has a trademark of only revealing one body part of his subjects, usually a gloved arm or shapely ankle. These designs of his are wittily erotic and give the onlooker plenty of scope on their own.

Spontaneity is another major characteristic of his work, with a casual hastiness that many have tried to mimic. Gruau's illustrations reinvented many of the designs and gave them lambency and radiance that the fashion industry previously lacked. Gruau, whose posters often echoed both classical Japanese drawings and Toulouse-Lautrec's sketches of fin de siècle Paris night life, was perhaps best known for creating the marketing images for Miss Dior perfume and for Rouge Baiser lipstick. According to *New York Times*, "everything he did, he evoked the glamour and style of the world of high fashion. Because the technical age of the 20th century had yet to emerge, Gruau's pictures were the advertisements of the time and gave marketing and presentation of clothing a new brilliant flair.

Career- He became a fashion illustrator by the advice and guidance of an Italian magazine editor, and by the age of 18, he was already living comfortably by selling his work to different Italian, English and German magazines. By the time he reached 18, he was published internationally, in the US, Italy, and France.

In his lifetime, Gruau worked for numerous magazines including *Marie Claire*, *Femina*, *Elle*, *Vogue*, *Harper's Bazaar*, *Flair*, *L'Officiel*, and *Madame Figaro*, and *L'Officiel de la Couture*. When fascism started to rise in Italy during World War I, Gruau moved to Paris with his mother, and continued his career there. His work brought him in contact with designers such as Balenciaga and Schiaparelli, and also met Christian Dior, who would continue to be his best patron and business partner for more than 50 years.

He was hired by major designers like Pierre Balmain, Christian Dior, Jacques Fath, Balenciaga, Elsa Schiaparelli, Rochas, Lanvin, Elizabeth Arden, and Hubert de Givenchy. Gruau gave life to their haute couture clothing and expanded their popularity with his captivating illustrations.

Gruau's first position as artistic director for advertising was in 1947 with Christian Dior. The two together formed the "New Look" of the time, partially a result of Dior's designs, and partially a result of Gruau's combined interpretation and upgrading of old-style graphic illustration. Gruau formed friendship with Dior that contributed to their successful collaboration and further enlargement of fashion advertisement, which is a primary reason he is mostly remembered for his work with Dior. He

moved to United States in 1948 to work for Vogue and Harper's Bazaar. He remained with the magazine for two years, and then went to work as sole illustrator for Flair.

There were exhibitions of Gruau's work at the Paris Musee du Costume in 1989 and Musee de la Publicite in 1999. Rimini, Italy's Riviera, has a permanent collection in its city museum Le Figaro, a Parisian newspaper Gruau was working for, sent him to Cannes during World War II to see the many fashion house subsidiaries that resided there Gruau was bored with designers that he saw, and was soon elated when Dior asked him to help launch his revolutionary "New Look" campaign in 1947.



The simple yet highly evocative style of Gruau's was perfect for the moment and set the mood for the campaign, and the advertisements were highly popular Gruau came to live in the United States for a while in 1948, but soon left because he thought there was a lack in artistic expression. Along with illustrations for Dior, Gruau also provided illustrations for different opera productions such as Moulin Rouge, and advertisements for many opera houses. His work is famous as the hugely influential cinema poster for Fellini's La Dolce Vita in 1959 and working on campaigns for names such as Dior, Air France, Martini and Omega watches Gruau's artwork is recognized and commended internationally in some of Paris and Italy's most prestigious art museums including the Louvre in Paris and the Blank in Italy. In addition to his international fame and recognition Gruau's artwork is known for his its timeless and enduring style. The 2011 Spring/Summer Haute Couture Collection of Christian Dior by John Galliano is heavily inspired by Rene's works.

ANTONIO LOPEZ (1943 - 1987)

Antonio Lopez, simply known as Antonio, was born in Utuado, Puerto Rico, but soon moved to New York City when he was 7 with his parents. His mother worked as embroiderer, who Antonio

drew flowers for. His father worked as mannequin maker, and Antonio would help him apply makeup and stitch the wigs on the figures.



He wanted to pursue a career in dance, Antonio got some success by dancing on children's TV shows, but turned back to drawing. Extremely talented, Lopez was accepted to the Traphagen School of Fashion at the age of twelve, in part of a program that reached out to inner-city school children.

From the moment they were first published in Women's Wear Daily and the New York Times, Antonio's drawings were much in demand. He established himself as the foremost fashion illustrator on both sides of the Atlantic. His clever drawings of sculptured women are positive, vital and modern.

Some of his very well-known illustrations are -

1. 1967 Emanuelle Khanh ready-to-wear for French Elle
2. 1981 Jerry Hall in Versace, for Italian Vogue
3. 1983 Karl Lagerfeld guitar dress for Chloe
4. 1983 Yves St. Laurent ad campaign

Some of his illustrations for Vogue include:

- In 1970 he had illustrated a long willowy knife pleated flowered outfit by Bill Gibb
- In 1972, he contributed a powerful set of drawings, showing Paloma Picasso wearing the new halter bras.
- In 1973 his sketches show a woman's face and make-up in the manner of the Fauve artists.
- It can be said of Antonio that his work helped create a return to the almost forgotten art of fashion illustration in magazines.
- He exerted a strong influence on many younger artists.

- He was sought out by designers, stores and magazines around the world. Chameleon-like, he changed his colors with the years, skillfully adapting to the current mode, his extraordinary vitality and his exquisite draughtsman ship inspiring scores of imitators.
- In February 1997, a retrospective exhibition featuring over 150 of his superb illustrations, was held at the Royal College of Art in London, and was attended by crowds of people. Many of these illustrations had never been seen before.
- For over 20 years, Antonio remained the most consistently influential fashion illustrator and his career bridges the gap between the 60s and the renaissance of fashion illustration in the 80s.

Career:

He studied at High School of Industrial Art and the Fashion Institute of Technology

In the early 60s, he worked as a sketch artists on 7th Avenue, until in 1964, he met the designer Charles James, who was to be an enormous influence on him. Antonio worked with James, drawing all the designers clothes, for a number of years. While attending the F.I.T he began an internship at Women's Wear Daily which led to him leaving school and working at the publication.



Shortly afterward he left for a position at the New York Times. With the advent of fashion photography, Vogue magazine used lesser and lesser of the illustrator's art, with the exception only of Antonio, who was almost the only artist to be found in Vogue after 1963, because of the stylistic quality and great verve of his drawings.

In 1969, while on a working trip for Elle Magazine in Paris, he met fashion designer Karl Lagerfeld, who encourages him to set up a studio in Paris. He did so and became the leader of a group of celebrities.

In addition to books of his fashion illustrations, the book Antonio's *Tales from the Thousand and One Nights* was published in 1985. The book was the inspiration for Marc Jacobs' 2007 '*Arabian Nights*' event.

In his obituary, The New York Times called him a 'major fashion illustrator'. He generally signed his works as 'Antonio'.

PAUL IRIBE (1883 - 1935)

Educated in Paris at the Ecole des Beaux Arts, from 1908 - 1910 and fashion illustrator from 1910. He also designed perfume bottles, furniture and interiors. He was engaged to Coco Chanel. In his early 20s, he became an apprentice printer at Le Temps newspaper. From 1900, he submitted illustrations to such French satirical papers as Rire, Sourire, and L'Assiette au beurre.



He became famous in 1908 as an illustrator of fashion, when Paul Poiret, who was looking for an artist to present his clothes in an original manner, asked him to compile a promotional publication.

The resulting brochure '*Les Robes de Paul Poiret*' was widely influential both in terms of fashion and illustrative style. He set up his own studio in Paris, where he produced designs for fashion, furniture, fabrics and wall papers. A contributor to Vogue and Femina, Iribé also designed advertisements for the house of Paquin and Callot Sisters, designed perfume bottles, fabrics for the textile giant Bianchini-Ferrier as well as furniture and interiors.

From 1914, Iribé spent 6 years in Hollywood, working on film costumes and theatrical interiors for Paramount Film Studio. He worked for Cecil B. De Mille. He returned to Paris in 1920. Paris in early 20s was full of poets, painters, composers, designers, decorators and of course artists. The Gazette attracted some of the best artists of the time, including Iribé who contributed clear, stylish fashion plates along with Barbier, Beito, Drian, Lepape and many others. Some of the best examples of his works date from that time.

SOLVE THE FOLLOWING QUESTIONS:

1. Briefly explain the works of any one fashion illustrator who had a huge influence in the industry.
2. Define and explain the importance of fashion illustration
3. Mention four fashion illustrators.
4. Briefly explain history of fashion illustration.