

# Using Graphic Design in Modern Fashion Illustration

Yana Stefanova Vassileva

New Bulgarian University, Bulgaria

This report is aimed at surveying the application of graphic design in fashion illustration. The object of research is the symbiosis between graphic design and fashion. The textile industry follows the new fashion trends influenced by the contemporary cultural environment. The needs and requirements of the market are decisive factors for the manufacturers who search for the services of advertising agencies in order to build up the total vision of their brands. Modern fashion trends develop rapidly and their successful realization is widely due to the right advertisement. A large part of graphic design products serve the needs of the fashion industry completing the wholesome look of fashion items. The leading brands have their own advertising departments where graphic and fashion designers work jointly to create the vision of the new collection. Thus the fashion industry can market its new production and make a larger profit. Corporate advertisement playing the most important role in fashion marketing uses graphic design in fashion to the highest degree. The value of products created with the tools of graphic design is indisputable. The ability to graphically recreate ideas and messages of designers helps comprehend such ideas by the consumers. The tools of this art combine creative ideas and computer skills of the designers working in this field undergoing most dynamic changes. New software products are being developed for the designers aimed at aiding them in their creative researches. Meanwhile the technical tools of reproduction are improving their quality, thus granting better opportunities for the graphic realization of the designs. This enables the designers to enrich their expression palette and to experiment with various materials and techniques. The application of graphic design in the fashion industry can be traced in the creative work of contemporary designers who use graphic tools in the creation of their fashion sketches. Fashion illustration is rapidly developing, beyond the frames of traditional techniques. The computer software options and the use of various devices such as tablets, scanners, digital photo cameras, etc. in the designer creative process is imprinted upon the development of fashion drawings. Many designers apply collage techniques, combined with computer skills. 2D programs turn into means of expression and this inevitably reflects on the style of work and creates new trends in fashion illustration. The works of designer Marion Lefebvre is proof of successful combination of scanned drawings processed in a correction program of raster images. The result is unique photo-collages achieved by skillful pleating of vector and raster images (Fig.1). The designer Alma Larioca applies an interesting technique turning her designs into an excellent example of combining contour sketches with computer brushes and

textures.(Fig.2)The digital illustrations of designerGraham Rounthwaite, who is the author of advertisements forLevis Jeans are also most interesting. (Fig.3)



(Fig.1)



(Fig.2)



(Fig.3)

TheAdobe Photoshop computer program offers huge opportunities for processing scanned images. It is appropriate whenever designers decide to apply photo-corrections, gradients, filters, brushes or textures on their sketches. Additional treatment of scanned images in the programgives excellent results and is widely spread among fashion designers and illustrators. The designerRebecca Antoniou skillfully treats her sketches in the program, applying various effects and coloring. Graphic underlining of certain spots accentuates and grades the importance of the illustration elements. She is the author of corporate design for the brandsConverse andH&M. (Fig.4), (Fig.5)

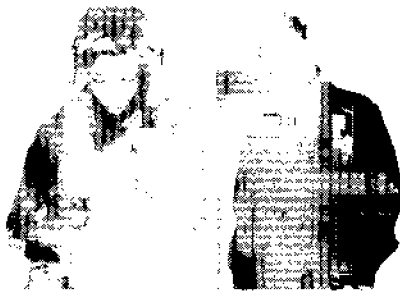


(Fig.4)



(Fig.5)

The work of fashion illustratorShiv is an excellent example for the application of differentAdobe Photoshop filters in fashion illustration. Her designs represent photo images processed with filters and gradient diffusions. She is the author of advertisement visions forNikeand other major companies. (Fig.6)and(Fig.7)



(Fig.6) (Fig.7)

Other designers prefer totally to vector their fashion sketches working with tablets and the computer program Adobe Illustrator. The result is a stylization of the form and contour clarity typical of applied graphics and posters. Designer Jasper Goodall is a typical representative of this trend in fashion illustration. His digital sketches reveal an up-to-date sensitivity and innovative design. (Fig.8) Matthias Frey also applies the same technique (Fig.9). His sketches reveal his researches towards plasticity and tainted structures in the creation of vector illustration. In his illustrations the artist adds textures and prints enriching the total vision of his designs. The works of Miles Donovan are also most interesting (Fig.10). He applies tracing of raster images, characteristic of vector programs. During this process the computer separates areas of similar pixel color from the raster image and draws them in vector contour and filling.



(Fig.8) (Fig.9)(Fig.10)

The designers today experiment with both computer programs. The work of Autumn Whitehurst is a perfect example of skillful grading of various vector and raster elements in a wholesome composition. It is typical of him to combine 2D images with vector ornaments. His fashion illustrations have been published in Telegraph Magazine, etc. (Fig.11.12)



(Fig.11) (Fig.12)

Many artists create advertising boards, posters and billboards for large fashion companies. Fashion illustrator Minami Kenzo works in the sphere of graphic design. He is the author of music album covers, as well as corporate advertisements for Nike and other apparel companies. (Fig.13,14)



(Fig.13) (Fig.14)

The expression tools of graphic design and fashion are closely interwoven and their joint application will further widen. The development of computer technologies reveals new opportunities to fashion designers and illustrators. Future will show the results of their work.

#### **LITERATURE**

- 1) Laird Borelli, Fashion illustration next. ISBN: 0-500-28499-7, Thames&Hudson Ltd 2004
- 2) Bethan Morris, Fashion Illustrator. ISBN: 1-85669-447-X, Laurence King Publishing Ltd, 2006
- 3) Cally Beackman, 100 Years of fashion illustration. ISBN: 978-1-85669-462-9, Laurence King Publishing Ltd, 2007