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Fashion Illustration

[The Writer's Name]

[The Name of the Institution]

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Introduction

Fashion Illustration can be considered as one of the fundamental components of fashion design. It is a media that is used to present the designs for the said field. It can be considered as one of the important tools in fashion design with the role to help visualization. Due to the fact that it is a combination of fashion and illustration, it can be considered as an art in itself. It can be presented through different forms, media and surfaces but the most commonly used is through paper (Borrelli, 2000a; Kawamura, 2005). Though fashion illustration can be considered as one of the most vital element of fashion design, there are concerns that it is becoming a dying art which is on the verge of becoming extinct and continuously decreasing importance.

This is the main issue in focus in the study that was conducted. Included in the main objectives is to be able to present an overview of fashion illustration along with its role in the field of fashion design. Through the research, the evolution of the fashion illustration is also one of the important issues that were considered. Along with the evolution is the issue on the dying state of the art of fashion illustration that can be based on different factors and varying perspectives. Basic Knowledge on Fashion Illustration There is certain basic concepts that are being given focus in the study of fashion illustration. One is the construction of the figure in the paper and other surfaces used. The design of the clothing along and the measurement of the figure are essential to the field. Rules govern both the female and the male figures.

The main element of a fashion illustration is the croquis. It is a human figure used on fashion drawing wherein the clothes that are designed are plotted. Based on the study of human figures, it basically measures eight head lengths. It can be considered as the normal proportion of the body in height. In fashion design though, the legs are made longer making the height of the

drawings measure up to nine heads. This technique was accepted in the art of fashion illustration to be able to present a dramatic effect specifically on the design of the clothes. Other basic techniques such as slender waist and squared shoulders are also used (Threads, 2002; Udale & Sorger, 2006). Croquis can be considered as a drawing or sketch that can be made on a short duration of time. This is then important for capturing models and subjects in motion or in pose that lasts for short period of time. It basically captures the important aspects of the pose. The creation of this type of drawings can be considered as basic necessity in other field of art such as painting and more essentially fashion design (Udale & Sorger, 2006).

With the fashion design business as the major focus of fashion illustration, it can be considered to have a major role specifically in the presentation and in cases of communication of the design and even marketing (Griffiths & White, 2000). These can be considered as the major roles of fashion illustration. Through the course of history and the development of technology though the face of fashion illustration changes and develops (McKelvey & Munslow, 2007). These modifications then are the main reasons for the being characterized as a dying art.

Literature Review

Fashion is perplexing, intriguing, irritating and, above all, compulsive. Like it or not, fashion exerts a powerful hold over people-even those who eschew it. While reactions to fashion are ambivalent, there is no doubt that clothes matter. The old adage that clothes make the 'person' still counts, while the wrong look for a particular occasion can have disastrous consequences. Histories of fashion and records of western clothing systems are usually centred around high fashion (haute couture or elite designer fashion) which become designated retrospectively as the

norm of fashions of the moment. Hence, the mini-skirt stands for the swinging 1960s while tight-laced corsets epitomise the Victorian era.

Yet fashion behaviour is far less exclusive, more pervasive and more perverse than the world of high fashion can accommodate. Everyday fashion (dress codes, a sense of fashionability) does not simply 'trickle down' from the dictates of the self-proclaimed elite. At best, a particular mode may tap into everyday sensibilities and be popularised. Often, street fashion ignores designer innovations or belatedly takes up only certain elements.

Meanwhile, designers are constantly searching for new ideas, themes and motifs from historical dress, non-European dress, popular culture and subcultures. Like birds of prey, they rob the nests of other fashion systems in a process of appropriation and cannibalisation. These stylistic motifs are then reconstituted in a process of bricolage, the creation of new patterns and modes from the kaleidoscopic bits and pieces of cultural debris.

Everyday fashion plays an important role in the lives of most people. Systems of fashion and cycles of popularity percolate through contemporary life. Styles, conventions, and dress codes can be identified in all groups, including subcultures, ethnic groups, alternative lifestyles, workplace and leisure cultures, and in all the mundane places and institutions of everyday life. While some parts of the everyday fashion system are directly attuned to elite fashion codes, most aspects have an indirect, oppositional or remote relationship with elite fashion. There is little in common between a secretary, homemaker or law-enforcement officer and a habitué of the seasonal Paris collections. To the latter, clothes are, indeed, 'the poster for one's act' but to the former, clothes are predominantly shaped by one's 'rank, profession or trade', characteristics which Wilson allocates to 'pre-industrial' clothing (Wilson 1985:242).

Treating fashion as a marker of civilisation, with all its attendant attributes, is the reason why fashion has been excluded from the repertoires of non-western cultures. Other codes of clothing behaviour are relegated to the realm of costume which, as 'pre-civilised' behaviour, is characterised in opposition to fashion, as traditional, unchanging, fixed by social status, and group-oriented.

This theoretical framework, with its rigid distinction between traditional and modern, has produced a remarkably inflexible and unchanging analysis of fashion. Moreover, it fails to account for the circulation of changing clothing codes and stylistic registers in non-European societies. The relation of bodies to clothes is far deeper than the equation of fashion with the superficial products of 'consumer culture' allows. Clothing is neither simply functional nor symbolic in the conventional senses. Clothing does a good deal more than simply clad the body for warmth, modesty or comfort. Codes of dress are technical devices which articulate the relationship between a particular body and its lived milieu, the space occupied by bodies and constituted by bodily actions.

Fashion photography has had a controversial history. On the one hand, it has fought for recognition as a legitimate form of photography with its own aesthetic conventions. On the other hand, it has been based on projecting images of femininity in terms of desire. By creating fantasies, fashion photographs stand for 'desire itself' (Evans and Thornton 1989:107):

Both fashion and photography have been accomplices in the renewal of their objects, the one by 'modish' variations of photographic techniques and the other by the restructuring of the image of woman by which an age seeks to discover its own identity.

(Del Renzio 1976:36)

These two themes have run through histories of fashion photography. The aesthetic theme has constructed a history of the creative genius of photographers and of a shift towards conventions of 'naturalism' and explicitness in technique. Decisive moments and turning points in fashion photography have been identified as successive styles reflecting new moods. Fashion photographs have been celebrated as capturing the spirit of an era. The relationship between successive techniques of fashion photography and techniques of femininity has been integral to the ways in which the fashionable body has been shaped through the twentieth century. Fashion photography has constituted both techniques of representation and techniques of self-formation. It has served as an index of changing ideas about fashion and gender, and about body-habitus relations. As well as constituting a record of fashion moments, fashion photography has become the main source of knowledge about clothes and bodies in a practical way and in processes of historical accounting.

Photography revolutionised the representation of fashion, not just in terms of the technical ability to depict clothes 'realistically', but by inventing ways to display the relationships between clothes, wearers and contexts. Fashion photography plays off the moment of the composition against abstract ideals of style. As Susan Sontag (1978) noted that the greatest fashion photography is more than the photography of fashion. The abiding complexity of fashion photography-as of fashion itself- derives from the transaction between 'the perfect' (which is, or claims to be, timeless) and 'the dated' (which inexorably discloses the pathos and absurdity of time.

The representation of clothing produces a contemporary image of 'what looks natural': 'In order that the look of the body might always be beautiful, significant, and comprehensible to the eye, ways developed of reshaping and presenting it anew by means of clothing' (Hollander

1980:452). Fashion photography introduced new codes of 'naturalism' and new ways of thinking about fashion. Previously, conventions of portraiture structured the depiction of fashion. Among the wealthy classes during the Renaissance, 'as soon as one had a new costume, one had a new portrait done' (Barthes 1984:300, fn. 16). Mirrors were often used as props to show the face of the sitter while the rest of the painting showed the details of the clothing and toilette. The mirror reinforced the identity of the sitter by 'seeing the self as a picture' (Hollander 1980:398), underlining the fact that this was a portrait and not an abstract depiction of the clothes themselves.

The importance of photography was its apparent ability to transcend symbolic codes (of taste, emotions and narratives) and portray fashion stripped of meanings and associations 'into an undreamt-of condition of truthfulness' (Hollander 1980:327). The photographic technique was welcomed because of its 'realism', though, in practice, it constructed other forms of representation that prompted new ways of seeing.

Throughout the nineteenth century, photography competed with illustrative methods. Illustration was associated with art schools and decorative styles while photography was classified as an 'objective' technique for recording objects and events. Because fashion designers and editors wanted their clothes to appear glamorous and exotic, the fashion journals favoured illustrations. Editors like Condé Nast realised the importance of the cover illustration to sell magazines and experimented extensively with different kinds of illustrations that combined art, mood and the quality of a poster (Seebohm 1982:164). The most coveted fashion illustrations were Paul Iribe's hand-coloured, ink drawings that used a minimum of detail and emphasised colour and shape. He was also 'the first artist who dared to show models with their backs turned to the reader' (Seebohm 1982:169).

The flights of fancy of the illustrators were in marked contrast to early fashion photography which adopted the conventions of pictorialism as the basis of the shot. Photographs consisted of formal poses that emphasised grace, elegance and status. This was underlined by the use of aristocrats and debutantes to model the fashions. This convention was established early on. The first recorded use of photography to depict fashion was an album of 288 photographs produced in 1856 of the Countess de Castiglione in her gowns. The Metropolitan Museum of Art commented that she 'was among the first women to have been seduced by the camera; no earlier collection is known of one sitter that reveals such a compulsive desire to be photographed' (Hall-Duncan 1979:14). The scopophilic link between the camera and the sitter was already evident. Most of the fashion photography between 1850 and 1880 consisted of 'social' portraits rather than commercial reproductions. The black and white photographs were often hand coloured. The development of the halftone printing process in 1881 allowed the reproduction of photographs on the printed page (Hall-Duncan 1979:22, 26). This was to become the staple technique for fashion photography until the development of colour printing (using colour transparencies and engraving techniques) and finally Kodachrome in 1935 (Hall-Duncan 1979:121).

Discussion and Analysis

Literature Review and Argument Based on the study that was conducted, there are different issues related to fashion illustration. One of this is in relation to the fashion illustration being on the verge of extinction. In relation to this, it can be considered that is can be based on different assumptions and perspective. The study and focus of the field of fashion design can be considered to focus on the output of the design industry e. g. clothes. For that matter the issue on fashion illustrations and its extinction can be considered as a secondary issue. Though this is the

cases, there are references that points to the scenario. Basically, there are different perspectives in the study. One of the references which was written by Borrelli in 2000 perceived that fashion illustration is one of the most important element of fashion design. He also confirmed that there had been a period when fashion drawing and illustration has almost gone extinct. Also based on his work, it had already been revived on the basis of certain factors.

One of these factors is the status of fashion as a visual art. In that case, fashion illustration had been renewed of importance and essentiality in fashion design (Borrelli, 2000b). Borrelli can be considered as one of the authors that consider the importance of fashion illustration. This can be attributed to the series of works that he published. These references presented the different facets of fashion illustration. These works presented the past, the present and the future roles of fashion illustration. His perspective deals with the different forms of media which included even photography and computer generated images as fashion illustrations. This can be considered as the main reason why he presented the notion that fashion drawing had revived and renewed its strength and role in the fashion design industry (Borrelli, 2000a; Borrelli, 2000b; Borrelli, 2004). Other points of view also exist.

The different sources on fashion design recognize the importance of role of fashion illustration in the field. At one perspective the extinction of fashion drawings can be related to the definition illustrations as freehand presentations of fashion and design. In that case, during the rise of fashion photography and the development of technology for presenting fashion designs, a great challenge for survival of fashion illustration came (Griffiths & White, 2000; McKelvey & Munslow, 2007). Based on historical perspective on the other hand, there is another factor that can be considered to have effect on the decline of the fashion illustration. This is the period wherein fashion also experienced decline. This happened during the time of the war

wherein fashion was not given importance anymore. The people perceived that what should be worn are clothing that can be comfortable for daily activities especially in working (Barwick, 1984).

In this case the perspective changes the state and importance of fashion illustration in the fashion industry. Based on the different issues that can be considered as the possible causes of the decline of fashion design specifically the art of fashion illustration, the present evolution in fashion can be set to predict another decline of fashion illustration. The factors that can be considered as the possible reasons and causes for the consideration that fashion illustration can be considered as a dying art are bound to occur. Due to this reason, it is important to take into consideration that different issue such as history and the possible factors that can cause the decline in the use of fashion illustration and drawing.

The Development of Fashion Illustration (1900~1990)

Fashion illustration had been known to exist in conjunction with the formality of the field of fashion design. In this aspect though it can be considered that for as long as there is fashion, these is fashion design and illustration. Fashion illustration can be dated back 500 years ago when there is a distinguishable fashion trend. It can be considered to have developed simultaneously with the development of clothing and garments although the foundation of the field may have occurred later. On the onset of the use of fashion illustration in fashion design, the main purpose was defined as the main tool for representation. Also drawing which is one of the major aspects of visual art is applied on another art which is fashion (Drake, 1994). During the said period the importance of fashion illustration is clearly recognized. This is the primary function of fashion illustration which is for representation and aesthetics. This is due to the fact

that the illustrations are important for the client to envisage the designs. During the early part of the century, the main objective for fashion design and illustration is for costume which is the fashion trend during that time.

It was considered during that period that the costumes follow that for royalty. Although the designers then worked namelessly, fashion illustration and the fashion industry is considered for important people. Basically the history of fashion illustration started during this period wherein the designed were used to be able to give visualization to the clients on how the clothing would look which is need the actual appearance. This method can also determine if the client can agree without bothering to produce the real ones (Eicher, Johnson & Torntore, 2003). The said development related to fashion illustration on the other hand is another perspective on the application of financial prudence. This related to the cost of the actual clothing against the fashion illustration. The early part of the 20th century was also considered as the period of elite status of fashion and fashion illustration. This trend was known to have originated on Paris. In this period, designs can be considered of great importance.

Although the common population can be considered to have less access to the trends in fashion, the designs still dictates the look and style. The onset of fashion photography was also known during this period. This deemed the contributing factor in the decline of illustration. Also, for the common people, the ready-to-wear clothing which was do not apply fashion illustration surface (Barwick, 1984). Although this is the case the period was marked by the elaborate designs due to the patterns set for royalty. The next period on the other hand is the period of wars. This is another reason for the decline of both fashion design and fashion illustration. But the period that is between the wars, was considered as the era of fashion for the French people,

thus they are known as the culture of fashion. Institutions in fashion also belong to the country. The main trend during this period is comparatively simpler than that of the earlier periods.

Clothing during the 1930s were shorter and of less elaborative decorations (Lynam, 1972). In relation to the trend in fashion design, the period between wars contributed to the decline in the recognition of fashion illustration. One of the major reasons is the use of Vogue, one of the major fashion periodical, of photographs as representations instead of illustration. Fashion photographs are utilized in the covers. Due to the fact that the said publication can be considered of great influence, it had set a trend. This resulted to the decrease in fashion illustrators, thus, still caused the continuous weakening of the fashion illustration (Drake, 1994). After the onset of the fashion photography, the development of fashion gave rise to the independence in the fashion sense of the people. From a confined and patterned way of clothing, trends became free. This occurred in 1950's and was more evident in the 60's. Thus, there is a continuous decline of the use of fashion illustration on the basis that the trends of clothing are based on the use and not the style. Also during the 1960s, the freedom in the selection of own style and variation to fashion occurred. This became the onset of the trend of clothing on the basis of social and cultural groups. The said trend is evident in the younger members of the population. Due to the spirit of the youth, clothing was equated to freedom of expression (Lobenthal, 1990). During this period, the population are also free from the dictate of fashion design and thus fashion illustration also.

The decline of the field of fashion design as well as fashion illustration continued from 1960s to 1980's. The weakening of the practice can be attributed to the synergy of the different factors. Also during this periods aside form taking the blow from different issues and factors, the pioneer and important fashion illustrators either died or cease practice. Rene Bouche of Vogue is

one of the fashion illustrators that were deceased during the period (Drake, 1994). After the said period, the fashion design and fashion illustration according to Borrelli was renewed and strengthened (2000b). It was in the 1980s, wherein the importance of fashion illustration was again recognized. The importance and application of illustrations in fashion was given a new chance. Different groups of fashion illustrators were recognized, one of the possible reasons for the renewal of the use of fashion illustration is the acceptance of the diverse ways and methodologies in the presentation of designs in fashion (Borrelli, 2000a). These events through the course of history mark the reasons of utilization and applications of the fashion drawing along with the possible relationship to background events. These events can be considered to mark the reasons for the possibility of fashion illustration being a dying art.

The Role of Fashion Illustration

Fashion illustration can be considered as one of the most important elements in fashion design and functions as a means of visualization. Based on the different studies that were conducted, fashion illustration can have different importance, one of which is the aesthetic value. This can be attributed to the fact that illustrating is a form of visual arts. On the basis of the point of view of the authors, fashion illustration is of value due to its capability to represent the mood and the feeling as compared to other visual expressions (Borrelli, 2000b; Kawamura, 2005; Zeegen, 2005b). Another importance of fashion illustration is the creation of visual images, that can help the people see the outcome of the clothing. The actual garment need not be produced first, thus, economy can be achieved (Drake, 1994). Another importance of fashion illustration is the expression. It can be observed on the rise of different trends through the variation in techniques.

There are different groups of fashion illustrators on the basis of techniques and styles used. Such application can be considered included in the reasons why illustration in fashion is being given value and importance. These groups are the Sensualists, the Gamines and Sophisticates, and Technocrats. These groups vary typically in mood and the media used. The Sensualists can be classified as leaning more on the artistic aspect. They have the capability to manipulate different forms of media e.g. paints, inks, and other materials. Even the types of surfaces such as paper and other materials of different textures can be used. This group simultaneously adheres to the rules of both visual arts and fashion (Borrelli, 2000b, Borrelli, 2004). The Gamines and Sophisticates on the other hand can create a world of their own in terms of presentation. They practice freedom in the sense that they can be considered to be non-conformists. They can present their designs in any style of drawings and characters such as animations and caricatures (Borrelli, 2000a; Borrelli, 2000b). Technocrats on the other hand, represent the modern illustrators that incorporate technology and computer applications in the achievement of the final product (Borrelli, 2000a; Borrelli, 2000b). They had opened a new path for fashion illustration.

One important notion can also be related to this group of illustrators though. This is the danger that they can pose to escalate the extinction of fashion illustration. This can occur when fashion design will and can solely rely on the generated systems to create the needed output (Zeegen, 2005a) In terms of the role effectiveness of the fashion illustration in the visual expression of the ideas in fashion, its essentiality cannot be questioned. Fashion illustration is the tool of expression. It has achieved its goals and aims of preparing the public for the trend that will be applied on cloth. Aside from the achievement of the understanding of the subjects and

target audience, fashion illustration also exudes the artistic element of the illustrator which can be considered as a fulfilment in its own right (Drake, 2004).

The popularity of photography increased during World War I with the recognition of its value as a recording device. Technical developments improved the clarity of the images helped by the new light-sensitive film. As cameras became smaller, easier to use and cheaper, so their use spread. Fashion designers recognised the value of photography to depict seams, shapes and details of garments 'accurately', without the distortion of artistic style (Seebohm 1982:178). There was a backlash against the imaginative efforts of the illustrators. American Vogue's editor-in-chief, Edna Chase, was particularly scathing of fashion artists:

Who shrink from clearly depicting the clothes they are sent to draw. If the great masters of old didn't think it beneath them faithfully to render the silks and velvets, the ruffs and buttons and plumes of their sitters, I don't see why it should be so irksome to modern-day fashion artists to let a subscriber see what the dress she may be interested in buying is really like.
(Seebohm 1982:179)

Although photography as an art-form was in its infancy, it was a flexible and cheap alternative to fashion illustration. Throughout the 1920s, illustration and photography appeared side by side in fashion journals, catalogues and stores. There were an estimated 6,000 working illustrators in New York and 4,000 in Paris (Seebohm 1982:175). Meanwhile, fashion editors were building up a stable of photographers. Nast decided to jettison the 'wilful, wild, willowy, wonderful' drawings for 'practical fashion' photographs. He recalled that:

My critics at the time failed to realize that my decisions were not against a young movement of the day, but were decisions in support of Vogue's mission in life-to serve those one hundred and more thousands of women who were so literally interested in fashion that they

wanted to see the mode thoroughly and faithfully reported-rather than rendered as a form of decorative art.

(Seebohm 1982:178-9)

The closure of the Gazette du Bon Ton in 1925 signalled the demise of fashion illustration. The fashion mood had changed in accordance with new cultural politics-the elitism of haute couture was being challenged by ready-to-wear, and Hollywood was the new source of images and role models. Fashion photography reflected the new feeling:

By the end of the 1930s, the history of the fashion print was almost played out. Their role had been taken over by the fashion photographer. Occasionally fashion impressions appear in glossy magazines as a faint memory of the influential past they once had. They live on only in the working drawings of the great fashion houses. Strangely enough what remains in fashion photography today is to a large extent the legacy of the situational fashion print of the Gazette de Bon Ton and the impression of a fashion ideal-the concept of chic a far more tantalising and marketable idea than a precisely detailed photograph.

(Maynard 1986)

The importance of the cover image was also recognised. Nast made detailed analyses of the sales and return figures for each issue of Vogue to rate the effectiveness of each cover. He found that photographic covers sold better than illustrated ones, and that 'informative' photographs were more popular than 'arty' ones. Covers with 'no poster value' and 'experimental' images sold worst of all. The best sellers were the colour photographs of Steichen, Hoyningen Huene, Horst and Beaton who dominated fashion photography in the 1930s and 1940s (Seebohm 1982:184-7; Squiers 1980).

The practice of using aristocrats, socialites and personalities to model the clothes persisted in elite fashion magazines and outlets. Professional models were associated with prostitution. It would have been 'shocking' to use potentially dubious women to promote respectable clothes (Hall-Duncan 1979:9). Consequently, designers, photographers and fashion magazines preferred women who epitomised the acceptable social values of the elite to endorse the new styles. This attitude changed as photographers became confident in exploring new techniques borrowed from new artistic movements and moral codes were relaxed. Modernism, realism and surrealism shaped the fashion photography of the 1920s and 1930s (Hall-Duncan 1979). In time, photographic techniques began to influence artistic developments, especially the use of light, the manipulation of focus and the distortion of images (Tausk 1973). Modernism encouraged geometric lines, angular arrangements, decorative motifs, photomontage and experimentation; realism inspired apparently 'honest' snapshot-like poses and the incorporation of images into (or juxtapositioned with) everyday scenes or settings; while surrealism celebrated experimental and manipulative distortions and 'solarisations' of the photographic image to produce dreamlike super-realism.

Action photography became more sophisticated with its applications to sport and influenced the photography of sportswear. The 'realist' imagery of sports' fashion photography 'offered the modern woman a vision which she could apply to her own life' (Hall-Duncan 1979:77). In 1926 Vogue pronounced that 'sport has more to do than anything else with the evolution of the modern mode' (Harrison 1985:34). Photographer Norman Parkinson was typical of those who rejected the rarefied, elitist image of women in fashion, asserting that 'my women behaved quite differently. They drove cars, went shopping, had children and kicked the dog. I wanted to capture that side of women' (Clark 1982:45). Women led active lives as workers and

consumers, images reflected in the burgeoning advertising industry and acknowledged in fashion photography. Parkinson's 'running, jumping' pictures of women had an enduring impact on fashion photography. Static poses largely disappeared, replaced by moments of a narrative, fleeting impressions, and blurred actions. The trend was reinforced by the popularity of casual and informal clothing styles.

Increasingly, fashion photography was characterised by experimentation. Photographs were designed to shock (Barthes 1984:302; M. Carter 1987:6). Photographers resisted the restrictions placed on them by fashion editors. Cecil Beaton rebelled against the 'artificial' and elitist ways of representing women:

One afternoon in 1936 I was about to photograph a number of girls in sports suits when I suddenly felt I could no longer portray them languishing in the usual attitudes of so-called elegance. I made them put on dark glasses and stand in angular poses with their elbows crooked and their feet planted well apart. Instead of looking like mannequins unconvincingly pretending to be ladies of the haut-monde, they suggested ballet dancers at rehearsal. Today it seems odd that these pictures should have created such an uproar in the editorial department of Vogue. I was called in for a special conference. What did I mean by making my models look so unladylike? Was I trying to have a bit of fun at the magazine's expense? I retorted that, for me at any rate, the days of simpering were over. (Hall-Duncan 1979:114)

The relationship between the photographers and the fashion editors was characterised by conflict. Norman Parkinson related this to the attitudes held by photographers towards women, and to their sexual preferences:

I was a different sex. I wanted my women to live and live with me and be my friends. I didn't want to immortalise them in some porcelain area. I wanted them to be out there in the fields jumping over the haycocks.

(Clark 1982:37)

Parkinson strove to capture 'girls to look as though they breathe and live and smell' (Shrimpton 1965:89) in the hope that: 'When they come to write my obituary I would like them to say that I took photography out of the embalming trade' (quoted by R. Clark 1982:45). Fashion photography was both shaped and constrained by the fashion industry. In aesthetic terms, photographers sought an unusual angle or setting that distinguished a particular photograph and challenged the conventions of the moment. But photographers were constrained by the fashion editors of the publications for whom they worked. These arbiters of taste functioned as gatekeepers between changing codes of photography, changing images of women, new fashions and styles, and the limits of public standards. Editors were ruthless in their selection of images even though they cultivated an elite coterie of photographers.

David Bailey recounted a battle with Diana Vreeland, editor-in-chief of American Vogue, over covers:

Vreeland and I always argued about the white background on the Vogue covers. A coloured background was never used, but I got the first blue background in years, and only because the model wore a white hat. Covers were a tricky business. On the same day, six photographers shot a cover. At that time, it was always Bert Stern, Avedon, Penn, myself, and the trendy young photographers living with models that Vogue wanted. Six photographs would be put up on the wall and one chosen. The light was always on the model's right, and her eyes were looking toward it, to draw the viewer to the type.

(Di Grappa 1980:9)

Conventions of fashion photography have undergone a series of changes due to a myriad of technical, cultural and economic forces. The 1930s was a period of significant change. Technically, the process of colour reproduction improved the possibilities for popularising fashion photography, although it was still a complex, expensive and prestigious process. Due to its associations with modernity, colour photography became the lingua franca of fashion photography. The first colour photograph appeared on Vogue in 1932, and it was not until 1950 that a black and white photograph was used again (Hall-Duncan 1979:121).

Gendered Images

One of the distinctive features of fashion photography has been the centrality of gendered images of clothes: clothes for different genders, and different genders through clothes. Fashion illustration and photography increasingly emphasised women between 1900 and 1920. While conventions for depicting men were unchanged through to the 1930s, images of femininity went through several modes and gradually became homogeneous (Reekie 1987:309). Moreover, the emphasis on aesthetics was competing with the pressure to represent fashion as a commodity. Abstract appeals to ideals of beauty were replaced by the transformative potential of commodities. Realism, modernism, photomontage and photo-journalism were the techniques used to enhance the 'realistic' impression of the photograph. The framework of that realism was consumerism:

Influenced by the New Photography of the 1920s, an approach which attempted to emphasise the 'essential nature' of objects by drawing attention to their forms and meanings, fashion photography increasingly represented women as commodities.

(Reekie 1987:290)

Identification with a fashion photograph depended on identification with the properties of the advertised product. Photographs became synonymous with 'the modern look' which encapsulated Hollywood glamour, new urban lifestyles and new freedoms for women. Fashion photographs were 'quite conspicuous constructions' portraying an 'unreal', glamorous world designed 'to seduce and to captivate the viewer. Images such as these promise an easy life, for those with the looks and the money-a life whose passing is marked only by the never-ending parade of fabulous new products.

There was a close connection between the development of the film industry and the development of fashion photography. Films threw up the new role models, images of a consumer society, visually-based fantasies and narratives, and new codes of representation. Cosmetics were developed for the cinema to enhance the appearances of the film stars and to accentuate character (Keenan 1977:79-80). Naturally, the use of cosmetics was extended to fashion photography. A 1937 British manual entitled 'Photography in the Modern Advertisement' gave the following advice for representing sexual difference: 'the studied expression of skin texture gives desired character to male subjects. Men's faces should not be retouched. The shadow side of the face should be full of detail'; while for women: 'modelling can be slightly over-emphasised to give pattern in reproduction. Careful skin retouching helps to preserve delicacy of complexion. The use of cosmetics and the calculation of their effects were geared towards constructions of femininity:

Portraits of models and film stars…suggest physical perfection: surfaces are black, white, matt and smooth; lighting effects accentuate contrasts, light and shadow; blemishes or irregularities are inconceivable. The self-conscious arrangements of the bodies and the

construction of their completeness make even the glamorous men in the portraits appear feminine, as if the art itself was by definition feminine.

(Reekie 1987:290-1)

The representation of gender was based on body shape and gesture. As definitions of gender changed, the ideal female form altered from an S-shape at the turn of the century to 'more upright and less corseted posture' by the 1910s:

The figures appeared less fragile and static, more confident and solid. Faces, for example, began to look plumper and healthier than their 1890s counterparts. This solidity was emphasised by the trend towards a more stylistic portrait that de-emphasised facial heterogeneity. Similarly, the age range began to narrow. Mature faces became less common, and many assumed a youthful, almost tomboyish appearance. The post-War women looked out of the page in a more playful and challenging manner than their predecessors would have dared ten years earlier.

(Reekie 1987:303-4)

The modernist influences of the 1920s and 1930s contributed to representational techniques that emphasised form over content. The representation of gender became increasingly stylised. By the 1930s, faces were doll-like and blemish-free, bodies were angular and geometric, and the models were 'uniformly youthful' (Reekie 1987:304). In illustration and photography, the aesthetic codes elided notions of art with ideals of femininity: 'advertising set up a form of vision grounded in notions of seduction, possession, dominance and control' (Carrick 1987:117). Advertising and fashion photography offered images of femininity through identification with the tableaux depicted in the image:

'Woman' and 'art', as established fetishistic signs, were transformed within the poster into the visual and conceptual equivalents of the commodity itself. When linked to advertised products, these symbols exerted an extraordinary power of appeal. (Carrick 1987:118)

As Maynard (1986) has noted: The impression and style was everything. As an ideal, the impossibly willowy fashion model was born' and photography was the preferred medium to portray that ideal.

Photography could be used to emphasise fetishised parts of the body and to downplay other parts. In 1926, a columnist in Shop Assistant's Magazine complained 'that various parts of women's bodies (knees and ankles) were too often used as sexual advertising bait in posters, newspapers and magazines' (Reekie 1987:315). Advertising and marketing increasingly drew on psychology as the rationale for consumer appeal. The psychological wisdom of the time claimed that women were the main shoppers because of a 'psychological buying instinct'. Since the basis of that instinct was deemed to be emotional, advertising was designed to appeal to women's 'obsessions' with fantasy and romance, family welfare and human interest (Reekie 1987:323). Thus modernist imagery was allied to psychological formulations to construct 'modern' notions of gender and sexual identity. Femininity became co-extensive with the fashion photograph.

Fashion Illustration as a Dying Art

The main focus of the study is the determination of the state of fashion illustration and why it is considered to be on the verge of becoming a dying art. Based on the research that was conducted, the fashion illustration had already experienced a decline during the early part of the century. In this case the reasons that are determined to cause the said decline can also be related to the possible reasons for the decline of the importance of fashion illustration in the future. One of the possible reasons for decline is the growth and segregation of the public into different sub-cultures with independent clothing styles (Borrelli, 2004). In this case, the people do not rely on the designs presented by illustrators. On important development in fact is the cooperation of the fashion industry in the sub-culture trends. Different designers focused on the clothes used by different groups of people since these are really what they need. Another possible reason for the projected decline of fashion illustration is the synergy of the different styles presently being used by the public.

The fashion scene is not the sector in control of the fashion trend at present but the people. In adhering to the economic needs, vintage fashion became a trend. The clothes that are worn by the past generations are revived and used. This can be considered to have negative consequence to the fashion design and illustration because old designs are used (Dawber, 2005). Another is the perspective on technology. The application of technology in fashion illustration is an important development but the sole use of the different machines and computer programs for the purpose of fashion visualization can be one of the most serious reasons that can be sighted for the extinction of the craft. These are the major reasons for the possibility of extinction of fashion illustration. The effectiveness ultimately leading to negative effects to fashion illustration can be dependent still on the public and the people in the field of fashion and fashion design.

Conclusion

The development of fashion illustration is the main concern of the study. In terms of the issue related to the extinction of the use of fashion drawing, it can be considered to be dependent on the perspective of the audience or the people in business. There are still two sides to the story. There are people who believe in the importance of fashion illustration and continue to support it. On the other side, there are groups that are looking at the possibility of extinction of the said craft. Their motives can be of concern or of disagreement. They can be concerned because they support the importance of fashion illustration or they consider that new technologies are needed to be used and new techniques are needed to be developed. But through the issue one notion can be considered. It is the fact that new knowledge should be incorporated and not used to replace other previously established ones. The trend in the present society is simultaneous existence or synergy such as in fashion. This is the ultimate expression of freedom. In this case, as long as there are 2 sides to the story, fashion illustration still exists.

The limitations of the role played by the media in supporting the fashion sector stems from the conservatism and timidity of fashion journalism and its genres. This in turn is the product of the ethos of 'keeping the advertisers and the readers happy' which is particularly strong in the magazines. In practice, references to 'the readers' are typically a means of gate keeping or controlling the flow of copy so that the advertisers are indeed kept happy in the knowledge that their product is being seen by huge numbers of the right kind of people. This knowledge of the readership gained, according to the editors through polls and market research, is actually a useful fiction, a means by which the power of the editor is deployed. It is a crucial part of his or her professional language. It is also one of the means by which all editorial decisions are justified—'Our readers wouldn't like it' is a familiar response. But resistance to

change couched in these terms produces a strangely old fashioned and unchanging feel to the fashion writing and reporting in magazines. The reliance on 'tried and tested' formulae pushes fashion out on a limb in an otherwise rapidly changing and innovative media world.

The images might be designed to shock, but the text remains culturally reassuring. On these pages fashion reporting and writing conform to a pattern wherein no real offence is ever spoken and no rules appear to be broken. The 'shock of the new' remains carefully contained within the legitimate avant-gardism of fashion photography (for example, the 'dirty realism' of grunge) and the fashion media regulates itself with a system of informal censorship. Of all forms of the consumer culture, fashion seems to be the least open to self scrutiny and political debate. This is because the editors deem that fashion must steer well clear of politics, and fashion journalists are expected to go along with this.

Media deal in a world of fashion images and fashion fantasies, and fashion imagery as part of the wider popular culture works at the level of fantasy or enjoyment. The emphasis on looking, with function and information being reduced to the merest hint of a new seasonal look, means that editors can indulge all their own fantasies and show clothes which are well beyond the financial reach of the readership. The logic of the fashion image on the page is not primarily to stimulate immediate consumption—the reader need not feel any obligation to buy, this is not a selling strategy, nor is it an advertisement—instead it is a journalistic strategy.

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