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viction:ary™

Uncover the  
power of illustration  
in fashion

Fashion  
Wonderland

# Fashion Wonderland

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**viction:ary**

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fashion illustration is by no means done and dusted. Instead it is celebrated as a caliber of work in its own right, thanks to a new wave of illustrators, such as Julie Verhoeven. She has arguably single-handedly resurrected authentic, hand-drawn illustrations. Other recent alumni include Deanne Cheuk, whose watercolour-based illustration for the New York-based style magazine *Tokion* has earned her a cult following. However, highly polished looking computer-art illustration, such as the ones by Catalina Estrada, reminds one it is in fact a digital age we are living in.

Both employ typography, image and logo and one could argue that advertising is recognised as a hard-sell tool as opposed to fashion editorial. But just to give you an idea, there are four hundred images on average in every issue of *Vogue*, each carefully chosen to articulate a coherent message. The rise of 'Art Director', such as Fabien Baron in US and Peter Saville in UK, are instrumental to the integration of fashion and graphics. Both are influential figures of fashion image maker, where their keen eyes on graphics brought a fresh perspective in fashion editorial and advertising. Consider the fact that art directors and graphic designers have always produced advertising campaigns as well as editorial, the line between the two is blurred. In fact, the two are quite rightly described as different sides of the same coin. It is important to note that advertising is not just a high-end fashion phenomenon. The high street retailer Marks & Spencer claimed that their recent fashion campaign featuring Sixties fashion icons Twiggy successfully drew nineteen million customers to their nation-wide stores last year. Saturday, the London-based design agency, produces effective advertising campaigns for avant-garde brands such as Preen, as well as the classic stationer Smythson. Fashion promotion does not just stop there. Press-releases, look books and invitations, which are aimed at the mostly jaded journalists, can definitely claim to be an art in its own right. Base Design, who counts Chloe, Superfine and L'oreal as clients, certainly knows how.

The boom of the internet in the Noughties has revolutionised marketing in all aspects. Internet marketing is lower in cost, faster in pace and reaches out to a much wider customer base. Websites simply become an essential marketing tool to any fashion business who worth their salt. Fashion websites and blogs provide new means to access trends and one can even see fashion shows in real time with just a click of a but-

# Preface





Ogawa commented that 'fashion and architecture are both things that envelop people.' Alexander McQueen's fashion shows in his early years were famous for guaranteed spectacle and controversy, such as run down gothic merry-go-round, fanciful Twenties-que dance floor, Gigantic glass box that exploded at finale and 'golden shower' that sprayed to the privileged viewers on front row. Another lover of such spectacle is Victor & Rolf with their simply mesmerising shows - blue screens with pattern projected onto clothes, poles with spotlight that hang oversize lapels or arms of clothing off the models; layers of outfit, shied one by one during the show, doubled as the set design. Newcomer Herik Vibskov (whose work you will see in the following chapter) demonstrates how an immaculately executed set can transform a square room into an otherworldly delight. Roomful of matt black carrot suspended above a florescent yellow floor against the dark, or a field of gleaming silver figurines on broken eggshells under blinding strong light is surely not your average, everyday experience. Despite the staggering costs to produce, the drama and energy catwalk shows can generate make them a press tool that is still second to none.

Retail space that focuses on its aesthetics and marketability, aims to push customers towards purchases in the most seductive, sensual way. From its lighting, visual merchandising to window display, every single aspect of presentation is calculated down to how the hem of the dress is draped on the mannequin. Graphic display such as futuristic streamlined interior in Marni shops creates an instant impact and communicates the identity of the company. Surface to Air's poetically eclectic aesthetic is displayed in 3-D form in the shape of their own store in Paris and the space they created for Dover Street Market in London. Selfridges Birmingham (UK) by Future System is also a prime example of how architecture can be utilised in the context of fashion.

Fashion Wonderland aims to document an on-going development between fashion and graphic design. As the two weave into each other, the face of fashion continues to be manifested in a manner that is as multi-faceted as ever. Bigger, better, more, in every sense. We believe it is a process that will change the landscape of fashion, graphic design and media as we know it.

# Preface









*Marisa Fjårem*  
Stockholm, Sweden

Title: Baum und Pferdgarten for Neu Designer: Marisa Fjårem Client: Neu Description: This is a collaboration with the store Neu. With illustrations of the current brands and collections sold in the store during 2003 and 2004. The fanzine introduced the labels and the Neu store concept. Paper cut collages of the clothes displayed as pictures in the store.

*Marisa Fjårem*  
Stockholm, Sweden

Title: Haider Ackerman, Preen, Veronique Branquinho for Neu Designer: Marisa Fjårem Client: Neu Description: This is a collaboration with the store Neu. With illustrations of the current brands and collections sold in the store during 2003 and 2004. The fanzine introduced the labels and the Neu store concept. Paper cut collages of the clothes displayed as pictures in the store.











*Cecilia Carlstedt*

Stockholm, Sweden

Title: Virtual Paradise Designer: Cecilia Carlstedt

Client: Swarovski Description: Create four mood illustrations for the Swarovski project 'Virtual Paradise' to be made into a limited edition book. Each illustration is showing a romantic idea of the four different seasons.