



Published & edited by

viction:ary

Uncover the power of illustration in fashion





First published and distributed by Viction: workshop limited

## viction:ary

Unit C, 7th Floor, Seabright Plaza, 9-23 Shell Street, North Point Hong Kong URL: www.victionary.com Email: we@victionary.com

Edited and produced by viction:workshop limited Book design by viction:design workshop Concepts and art direction by Victor Cheung Book design by Cherie Yip @ viction:workshop ltd. Cover illustration by Klaus Haapaniemi

Cover printed on Sun Printable Cloth - Cot White 165gsm, sponsored by Acumen Paper Limited.

02007 viction: workshop limited The copyright on the individual texts and design work is held by the respective designers and contributors.

ISBN 978-988-98229-6-5

All rights reserved. No part of this publication may be reproduced, stored in retrieval systems or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or any information storage and retrieval systems, without permission in writing from the copyright owner(s).

The captions and artwork in this book are based on material supplied by the designers whose work is included. While every effort has been made to ensure their accuracy, viction:workshop does not under any circumstances accept any responsibility for any errors or omissions.

Printed and bound in China

Content Preface 004 Chocoldte 009-072 Orange 073-136 137-200 VIO 6 201-248 Contributors 249 Acknowledge-Mens 256

Content Preface 004 Chocolde 009-072 Orange 073-136 100 T 137-200 VIO 6 201-248 Contributors 249 Acknowledge-Mens 256

试读结束: 需要全本请在线购买: www.ertongbook.com

Graphic design is interwoven into the fabric of fashion. At a time when exclusivity is the holy-grail in fashion, graphic design provides the means to pinpoint, differentiate and communicate a unique identity. In fact, graphic design has become elemental with communications in all shapes and forms (real or virtual) that it is not an accentuation to say that there will be no fashion to speak of without the language of graphic design.

Mentioning the influence of graphic design in fashion, the first thing that comes to one's mind is its vital role in branding. Combining ingenious creativity with calculated business awareness, a logo makes first (and lasting) impressions. It identifies and promotes, as well as serving the purpose as a stamp of approval and therefore ensures exclusivity. The absence of a recognisable logo, however, is namely an anti-logo statement. Such statements, made by avant-garde companies such as Martin Margiela is just as conscious. The Comme des Garcon 'Play' quirky heart logo, created by artist Filip Pagowski, is a glorious example of how a logo can also embody an off-beat, not-so-commercial appeal. Of course one could argue that the absence of a logo is, in fact, a logo.

Fashion images are instrumental to all kinds of fashion communications and an important component to the machine named the fashion industry. Fashion images conjure as much, if not more, the allure of fashion. Tom Ford, the famous ex-creative director for Gucci, reportedly claimed that a flawlessly executed advertising campaign has the power to lift sales for a less-than-perfect collection. Fashion image is an extremely persuasive visual language - think of Helmut Newton and his image of powerful female fatale; or Mario Sorrenti and his sensual, iconic black and white images of Kate Moss for Calvin Klein. Images construct a desired lifestyle that one wants to belong to. Mention the name of local hero Wing Shya and his atmospheric images for Wong Kar Wai films instantly spring to mind. His highly stylised images are evidential in many fashion projects that his production company, Shya-La-La is involved in. The polished fashion images triggers a back-lash of 'real' images started by iconic style magazines such as i-D and The Face in the Eighties. The effect has proven to be enduring and still widely evidential in fashion images related to contemporary avant-garde labels, such as Material by Product, in which images seem to be taken as is, with minimal styling. Fashion image began life as illustration and started in the loth Century. However.

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 resurrect 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 hundreds 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 highend 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 Lioreal as clients, certainly knows how.

The boom of the internet in the Nouties 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-



ton. More importantly, online shopping has transformed the model of consumption and is the perfect medium for the disposable mode of 'fast-fashion' consumption. MySpace, a non-fashion orientated website, was responsible for directing twelve percent of Top Shop's customers to its website in 2006. Avant-garde website such as SHOWstudio takes advantage of the technology and pushes the boundaries of image making by involving viewers in a degree that is previously unheard of.

There was a time when print was tired and very much worn by rich middle-aged housewives only, but it is long-gone. Following the revamp of print- heavy fashion houses such as Cacharel, Pucci and Missoni, whose last show was styled by none other than Nicola Formechetti, the art director of Dazed & Confused, print has been injected with a new charm and features heavily in many young designers. Jonathan Saunders is recognised by his body conscious, rainbow palette prints in his collections; Giles Deacon created bold prints inspired by American artist Ellsworth Kelly for his A/W 06 collection; Basso & Brooke wowed the London fashion scene with their censor-worthy but fairy-tale like prints and subsequently won the first ever Fashion Fringe competition in 2005. On the other hand, clean and girly fashion prints in the style of Bob Foundation and Eley Kishimoto and the others provide a retro yet modern alternative. Graphic design is also evidential in fashion accessories. Big, bold and statement-making accessories, like Tatty Devine and the others, have crawled their way from street fashion to grace the pages of the likes of Vogue and i-D.

After logo-mania in the Eighties and political slogans in the Nineties, t-shirts are adopted as uniform of Hip Hop crowd. The focus shifted from a strong message to the loose fit and a some-what non-statement. Of course, t-shirts are such a timeless and functional item of clothing that can resist any fashion trends. Curiously, House of Holland by Henry Holland has recently resurrected slogan t-shirts with ironic fashion victim messages.

Set design, like the name suggests, sets the stage for fashion fantasies. They are essential for editorial fashion shoots, advertising campaigns and retail spaces. It channels a capsule fashion universe that is made of dreams and gives the viewer a physical experience to remember. It can be a room, a smell and a sound that add up to an atmosphere that envelops and thrills. On designing a space for Calvin Klein A/W 07 collection presentation, Japanese architect Shinichi

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.

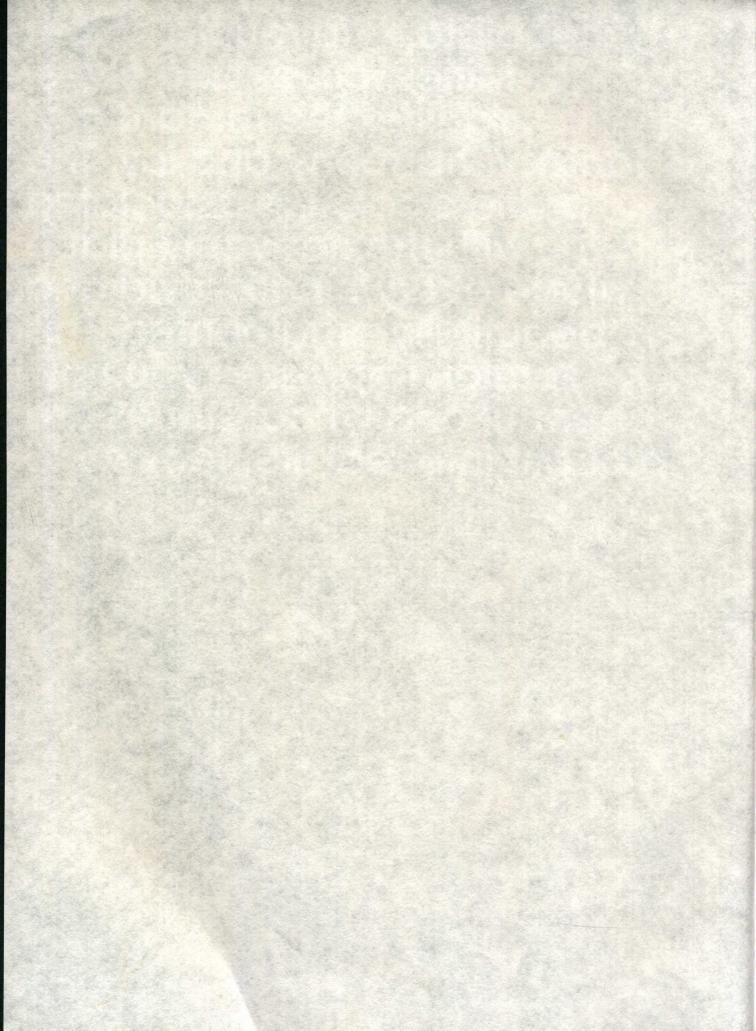
Newcomer Herik Vibskov (whose work you will see in the following chapter) demonstrates how an immaculately executed set can transform a square room into an otherworldly delight. Roomful of matt black carrot suspended above a florescent yellow floor against the dark, or a field of gleaming silver figurines 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.



Chocolate, a favourite colour for fairies, pixies and elves, signifies the romance of fantasy, harmony and joy. The guiltless colour is associated with the heavenly place where everything is vivid and beautifully ornamented. This section impresses you how cheerful and lyrical stories are brought into real life, real work.





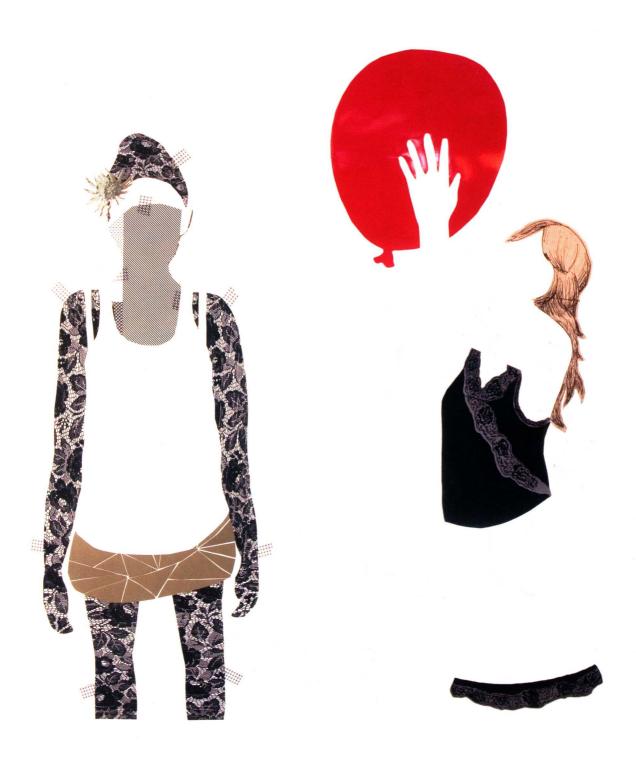
Marisa Fjärem Stockholm, Sweden

Title: Baum und Pferdgarten for Neu <u>Designer:</u>
Marisa Fjärem <u>Client:</u> Neu <u>Description:</u> 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 Färem Stockholm, Sweden

Title: Haider Ackerman, Preen, Veronique Branquinho for Neu <u>Designer:</u> Marisa Fjärem <u>Client:</u> Neu <u>Description:</u> 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.













## Cesilia Carlstedt

Stockholm, Sweder

Title: Virtual Paradise <u>Designer:</u> Cecilia Carlstedt <u>Client:</u> Swarovski <u>Description:</u> 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.