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GRAPHIC DESIGN FOR FASHION

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INTRODUCTION

THE CREATIVE PROCESS CAN BE DISTILLED INTO A SERIES OF BINARY DECISIONS – YES OR NO, ON OR OFF, GOOD OR BAD. WHILE A MOMENT OF INSPIRATION CAN TAKE AN IDEA IN A NEW DIRECTION, THE SAME CYCLE OF EVALUATION IS REQUIRED TO GIVE SHAPE TO THE CONCEPT. THE REFINEMENT OF THESE OPTIONS IS ULTIMATELY EXTREMELY PERSONAL. EVEN THE MOST OBJECTIVE APPROACH STILL REQUIRES SUBJECTIVE EDITING OF THE POSSIBILITIES. THE PERSONAL NATURE OF THIS PRACTICE CREATES IMMEDIATE TENSION WHEN CREATIVITY BECOMES A COMMODITY.

THE GRAPHIC DESIGNER OCCUPIES THIS DIFFICULT **POSITION WITH GROWING CONFIDENCE. WITH THE ADVANCE IN TECHNOLOGY, VISUAL COMMUNICATION HAS BECOME MORE SOPHISTICATED AND PERVASIVE. AS THE SOCIAL IMPACT OF GRAPHIC DESIGN INCREASES, ITS RESPONSIBILITY NOW REACHES BEYOND TRADITIONAL PRINTED MATTER INTO BRAND MANAGEMENT AND DIGITAL MEDIA. WHILE SELF-INITIATED PROJECTS PROVIDE AN ADDITIONAL CREATIVE OUTLET FOR THE STUDIO, THE CORE BUSINESS OF GRAPHIC DESIGN REMAINS THE COMMERCIAL SERVICE OF CLIENTS. THE STRENGTH OF THIS PARTNERSHIP – BETWEEN DESIGNER AND CLIENT – IS FUNDAMENTAL TO**

THE SUCCESS OF EACH PROJECT. HOW WOULD THE DYNAMIC OF THE RELATIONSHIP CHANGE WITH AN EQUALLY CREATIVE CLIENT?

THERE IS AN INCREASED SENSE OF CREATIVE POTENTIAL WHEN THE GRAPHIC DESIGN STUDIO IS COMMISSIONED BY THE FASHION INDUSTRY. SYNONYMOUS WITH VISUAL AND CONCEPTUAL INNOVATION, FASHION IS ALSO GROUNDED IN COMMERCIAL REALITIES. THE BENEFITS OF A MORE INTEGRATED CREATIVE RELATIONSHIP WITH FASHION WERE NOT FULLY REALISED UNTIL PETER SAVILLE WAS COMMISSIONED FOR THE AUTUMN/WINTER 1986/87 LOOKBOOK FOR YOHJI YAMAMOTO. HIS COLLABORATION WITH ART DIRECTOR MARC ASCOLI AND PHOTOGRAPHER NICK KNIGHT BECAME THE DEFINING MOMENT OF MODERN FASHION COMMUNICATION. ALMOST IMMEDIATELY, 'GRAPHICS' BECAME AS VITAL FOR FASHION AS IT HAD BEEN FOR THE MUSIC INDUSTRY.

THE CREATIVE FREEDOM INVOLVED IN WORKING WITH THE FASHION INDUSTRY HAS MADE THE RELATIONSHIP HIGHLY DESIRABLE FOR GRAPHIC DESIGNERS. THE CYCLICAL FASHION SEASONS PROVIDE CONSISTENT OPPORTUNITY FOR REINVENTION AND RARELY PRODUCE LESS THAN SPECTACULAR RESULTS. THIS FREEDOM OFTEN DIRECTLY INFLUENCES THE BROADER PRACTICE

OF THE DESIGN STUDIO: FASHION CAN BECOME A UNIQUE CREATIVE PLAYGROUND FOR EXPERIMENTATION WITHIN THE COMMERCIAL WORLD.

BROKEN INTO FOUR CHAPTERS OF BRANDING, INVITATIONS, LOOKBOOKS AND PACKAGING, THE FOLLOWING PAGES ARE AN INTERNATIONAL SURVEY OF CONTEMPORARY GRAPHIC DESIGN AND FASHION. ADVERTISING AND DIGITAL MEDIA REPRESENT AN ALTERNATIVE BEYOND THE CORE SKILLS OF THE GRAPHIC DESIGNER. ALL PROJECTS FEATURED IN THESE PAGES FOCUS ON THE MAIN LINE COLLECTIONS BEFORE ANY ACCESSORY LINES OR BEAUTY PRODUCTS.

MORE THAN A SHOWCASE, THE BOOK PROVIDES THE CONTEXT SURROUNDING THE WORK, AND THE RESULT IS A COLLECTIVE DIALOGUE ABOUT THE RELATIONSHIP AND PRACTICE OF THE WORLD'S LEADING GRAPHIC DESIGNERS AND FASHION DESIGNERS. CREATIVE ENTHUSIASM AND A COMMON VISUAL LANGUAGE CAN BE A MUTUAL BENEFIT BUT THERE ARE NO PREREQUISITES, RULES OR GUARANTEES FOR A CONSTRUCTIVE OR INNOVATIVE RELATIONSHIP. AS WITH CREATIVITY IN GENERAL, IT IS FIRST AND FOREMOST A PERSONAL DECISION-MAKING PROCESS.

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WE ARE GRATEFUL FOR THE TIME, EFFORT AND ENTHUSIASM THAT ALL OF THE CONTRIBUTORS HAVE BROUGHT TO THIS PROJECT.

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THE TIRELESS EFFORT THAT WENT INTO THE PHOTOGRAPHY OF THE BOOK HAS SURPASSED OUR EXPECTATIONS. MANY THANKS TO STEVE SMITH AND THE WHOLE TEAM AT PSc PHOTOGRAPHY FOR THEIR SKILL AND ATTENTION TO DETAIL.

BRANDING

IS THE CONSCIOUS
MANAGEMENT OF THE
PUBLIC PERCEPTION
OF, AND PERSONAL
IDENTIFICATION WITH,
A FASHION LABEL.