

Subject: Fashion Drawing And Sketching

Unit 1: Introduction

Quadrant 1 – E-Text

Learning Objectives

The learning objectives of this unit are:

- Examine the various illustrations of artists.
- Review drawing and sketching techniques.

1.1 Introduction to Fashion Illustration

Fashion Illustration has been around for nearly 500 years. Ever since clothes have been in existence, fashion drawings and sketches can be found in many parts of the world-if they can be considered as fashion illustrations.

There has been a need to translate an idea or image into a fashion illustration. Not only do fashion illustrations show a representation or design of a garment but they also serve as a form of art. Fashion illustration shows the presence of hand and is said to be a visual luxury.

There was a decline of fashion illustration in the late 1930s when Vogue began to replace its celebrated illustrated covers with photographic images. This was a major turning point in the fashion industry.

Laird Borrelli, author of Fashion Illustration at that point of time stated:

“Fashion Illustration has gone from being one of the sole means of fashion communication to having a very minor role. The first photographic cover of Vogue was a watershed in the history of fashion illustration and a watershed mark of its decline. Photographs, no matter how altered or retouched, will always have some association with reality and by association truth. I like to think of them [fashion Illustrations] as prose poems and having more fictional narratives. They are more obviously filtered through an individual vision than photos. Illustration lives on, but in the position of a poor relative to the fashion.”

Hidden in this statement is the fact that Fashion Illustrators can do wonders with their creative talents and skills. A large number of designs, patterns, textures, colours, shapes or forms can be

visualised and illustrated, unlike photography which requires the real subject, to suit today's ever changing needs! Therein lies the strength of the fashion illustrator.

A number of companies all over the world deal with illustration of hats to all the essential fashion items using classic art techniques and unique materials to suit the particular fashion illustration requirements. In the late 16th century, the costumes from all around the world were regarded as **Fashion Illustration** by the Europeans. In the 17th century, the French and German magazines published the work of many designers. The print media increased the popularity of the **Fashion Illustration** in the 18th century. The fame reached up to the ordinary man and possessed social aspirations. The era of the 19th century was very significant era, for fashion illustration as artists like Charles Dana Gibson and Paul Poiret took **Fashion Illustration** to a new dimension.

The advancement in the field of photography changed the working manner of the Fashion illustrators. Many designers hire fashion illustrators to assist them for designing clothes and to gather the attention of the potential buyers. An effective illustration of the clothes is very helpful in portraying the image of the attire better than a photograph. Moreover, the fashion illustrators have very significant position in the eyes of the designers, as their drawings enable the designers to determine the direction of their work, and make their collection appear more unified.

Fashion Illustration has become a wider field, nowadays. It is divided into three distinctive categories. The sensualist depicts the work with the traditional form of processes and the materials. The technocrats employ the digital means of creating the images. And the Gamines and Sophisticates are playful in their work which reflects the whimsical references of the traditional forms of the fashion illustrations.

Europe

Europe has established itself as the “continent of fashion” historically. It is in Europe that fashion evolved and many of the most renowned fashion houses that we know as household names today started in the early years of the last century in the fashion capitals of Europe. It is in Europe that “haute couture” still has its home, and where the top designers meet every year, to show their creations and celebrate the festival of “high fashion”.

Italy's Role in the Field of Fashion

Over the years, Italy has established its prestigious role in the fashion field, appointing Milan as the capital city of fashion. The first Italian designer boutiques in fact, were opened in Milan and the most famous designers usually present their new collections in Milan. We can certainly affirm that Italian fashion has always been linked to the city of Milan, and this beautiful city is

still today, the symbol of style and elegance, the favorite destination of all those “fashionistas”, looking for the best in the matter of trends and style.

At this point, you might easily assume that fashion was really born in Milan many years ago, that the first fashion designer was an Italian and that Italy has always been the undisputed leader of fashion all around the world. Italy, and in particular Milan has certainly given a valuable contribution to the development of fashion trends and styles in the world, but it can't take the credit for having given birth to the very first “fashion designer”.

France and Paris

This honor has to go to France and, in particular to Paris, where fashion took its first steps thanks to the skills of Marie Antoinette's personal court designer, Rose Bertin, at the end of the 18th century.

1.2 Couture Beginnings

Rose Bertin (1747 – 1813)

Rose Bertin (July 2, 1747 – September 22, 1813) was the dressmaker to Marie Antoinette, Queen of France, and a figure who may be said to have begun the transition from relatively little-known dressmakers to designers with a high public profile. Sometimes called sarcastically the "Minister of Fashion", she opened a shop in Paris and had a considerable influence on Parisian style. Rose was not a designer to start with, but just a fabric seller who attended the French court to offer her products for the making of the legendary queen's dresses.

She soon became Marie Antoinette's lady-in-waiting and with the passing of time, she started taking charge of the queen's look and styling. In fact, Marie Antoinette, was very young when she married Louis XVI and had to move from Vienna to Paris. She was not used to paying much attention to her look and at first did not look like a royal princess. Her mother, the queen of Austria Maria Teresa, often wrote her letters, suggesting that she pay attention to her dress, her hair and her physical look, to establish her image as a powerful woman, given that she would one day be the new queen of France.

Rose was not a designer to start with, but just a fabric seller who attended the French court to offer her products for the making of the legendary queen's dresses. The French Revolution drastically changed all these. Rose Bertin went into exile in London for some years because of the French revolution. Her individual fashion sense was given expression when, among her ladies-in-waiting, Marie Antoinette noticed the skilful fabric seller Rose Bertin, who immediately became her personal dressmaker and stylist.

Rose totally adapted Marie Antoinette's look, creating a special relationship with her. Marie Antoinette was probably the first “top model”, dressing in Rose's creations and trying them out

like a professional model.

The First Fashion Parades

The first “fashion parades” took place at the spectacular Galerie des Glaces of Versailles among ambitious ladies-in-waiting, the king’s lovers, parties and love intrigues. At those special occasions, Queen Marie Antoinette and the women of her court, could show off the beautiful creations of Madame Rose Bertin and display her talent for fashion and elegance, immortalizing her as the first official fashion designer.

1.3 The Enlightenment

A significant shift in culture occurred in France and elsewhere at the beginning of the 18th century, known as the Enlightenment, which valued reason over authority. In France, the sphere of influence for art, culture and fashion shifted from Versailles to Paris, where the educated bourgeoisie class gained influence and power in salons and cafés. The new fashions introduced therefore had a greater impact on society, affecting not only royalty and aristocrats, but also middle and even lower classes.

Rococo Fashions

Ironically, the single most important figure to establish Rococo fashions was Louis XV’s mistress Madame Pompadour. She adored pastel colors and the light, happy style which came to be known as Rococo. Subsequently light stripe and floral patterns became popular. Towards the end of the period, Marie Antoinette became the leader of French fashion, as did her dressmaker Rose Bertin. Extreme extravagance was her trademark, and this ended up by majorly fanning the flames of the French Revolution.

The Introduction of Fashion Magazines

Fashion designers gained even more influence during this era, as people scrambled to be clothed in the latest styles. Fashion magazines emerged during this era, originally aimed at intelligent readers, but quickly capturing the attention of lower classes with their colorful illustrations and up-to-date fashion news. Even though the fashion industry was ruined temporarily in France during the Revolution, it flourished in other European countries, especially England.

The Development of Fashion

During this period, a new silhouette for women was developing. Panniers, or wide hoops worn under the skirt that extended sideways, became a staple. Extremely wide panniers were worn to formal occasions, while smaller ones were worn in everyday settings. Corsets, provided contrasts to the wide skirts, tightly constricted waists. Plunging necklines also became common. Skirts usually opened at the front, displaying an underskirt or petticoat. There were a few main types of dresses worn during this period.

Pagoda sleeves arose about halfway through the 18th century, which were tight from shoulder to elbow and ended with flared lace and ribbons. The Watteau gown had a loose back which became part of the full skirt and a tight bodice. The Robe à la Française also had a tight bodice with a low-cut square neckline, usually with large ribbon bows down the front, wide panniers, and was lavishly trimmed with all manner of lace, ribbon, and flowers. The robe à l'anglais featured a snug bodice with a full skirt worn without panniers, usually cut a bit longer in the back to form a small train, and often some type of lace kerchief was worn around the neckline. These gowns were often worn with short, wide-lapeled jackets modeled after men's redingotes.

Marie Antoinette introduced the chemise à la reine, a loose white gown with a colorful silk sash around the waist. This was considered shocking for women at first, as no corset was worn and the natural figure was apparent. However, women seized upon this style, using it as a symbol of their increased liberation.

Women's Fashion

Women's heels became much daintier with slimmer heels and pretty decorations. At the beginning of the period, women wore their hair tight to the head, sometimes powdered or topped with lace kerchiefs, a stark contrast to their wide panniers. However, hair progressively was worn higher and higher until wigs were required. These towering tresses were elaborately curled and adorned with feathers, flowers, miniature sculptures and figures.

Hair was powdered with wheat meal and flour, which caused outrage among lower classes as the price of bread became dangerously high.

Men's Fashion

Men generally wore different variations of the habit à la française: a coat, waistcoat, and breeches. The waistcoat was the most decorative piece, usually lavishly embroidered or displaying patterned fabrics. Lace jabots were still worn tied around the neck. Breeches usually stopped at the knee, with white stockings worn underneath and heeled shoes, which usually had large square buckles. Coats were worn closer to the body and were not as skirt-like as during the Baroque era. They were also worn more open to showcase the elaborate waistcoats. Tricorne hats became popular during this period, often edged with braid and decorated with ostrich feathers.

Wigs were usually worn by men, preferably white. The cadogan style of men's hair developed and became popular during the period, with horizontal rolls of hair over the ears.

Macaronis

French elites and aristocrats wore particularly lavish clothing and were often referred to as "Macaronis," The lower class loathed their open show of wealth when they themselves dressed in little more than rags.

1.4 Fashion During the French Revolution

Fashion played a large role in the French Revolution. Revolutionaries characterized themselves by patriotically wearing the tricolor—red, white, and blue—on rosettes, skirts and breeches. Since most of the rebellion was accomplished by the lower class, they called themselves sans-culottes, or "without breeches," as they wore ankle-length trousers of the working class. This caused knee breeches to become extremely unpopular and even dangerous to wear in France.

Clothing became a matter of life or death; riots and murders could be caused simply because someone was not wearing a tricolor rosette and people wearing extravagant gowns or suits were accused of being aristocrats.

1.5 The Rococo Era

The Rococo era was defined by seemingly contrasting aspects: extravagance and a quest for simplicity, light colours and heavy materials, aristocrats and the bourgeoisie.

This culmination produced a very diverse era in fashion like none ever before. Although this movement largely ended with the French Revolution, its ideas and main aspects strongly affected future fashions for decades.

Charles Frederick Worth (1825- 1895)

The history of fashion design refers to the development of the fashion industry, which designs clothing and accessories. Modern industry, based around firms or fashion houses run by individual designers, began in the 19th century. Charles Frederick Worth was the first designer to have his label sewn into the garments that he created. He is also usually seen as the first designer in something like the modern sense, with a large business employing many largely anonymous tailors and seamstresses. A former draper, Worth's success was such that he was able to dictate to his customers what they should wear.

1.6 Early 20th Century

Throughout the early 20th century, practically all high fashion originated in Paris and to a lesser extent London. Fashion magazines from other countries sent editors to the Paris fashion shows. Department stores sent buyers to the Paris shows, where they purchased garments to copy (and openly stole the style lines and trim details of others). Both made-to-measure salons and ready-to-wear departments featured the latest Paris trends, adapted to the stores' assumptions about the lifestyles and pocket books of their targeted customers.

At this time in fashion history the division between haute couture and ready-to-wear was not sharply defined. The two separate modes of production were still far from being competitors and they often co-existed in houses where the seamstresses moved freely between made-to-measure and ready-made. Around the start of the 20th century, fashion style magazines began to include photographs and became even more influential than in the future. In cities throughout the world these magazines were greatly sought-after and had a profound effect on public taste.

Talented illustrators - among them Paul Iribe, Georges Lepape, Erté, and George Barbier - drew attractive fashion plates for these publications, which covered the most recent developments in fashion and beauty. Perhaps the most famous of these magazines was *La Gazette du Bon Ton* which was founded in 1912 by Lucien Vogel and regularly published until 1925.

1.7 Famous Fashion Illustrators

It would be very useful for students to know and understand about some of the famous fashion illustrators. It is the person, talent, skill and the times that define fashion illustration. One must be well versed, practiced and bold enough to make use of the technologies and mediums of their own times and locations.

One should not hesitate to make use of the old and tested mediums and techniques or to experiment with new and offbeat materials and techniques wherever required. For the reference of the students some of the famous fashion illustrators are featured here. This can be considered as an initiation to understand the subject better. Note that there are at least a thousand more fashion illustrators and sketchers worth mentioning here. The point is, it depends on the individual to study and decide for oneself which style suits one's own abilities and interests. So kindly study the sketches shown here and further refer other sources available to you. Note how each illustrator has depicted the various varieties of garments, accessories, hairstyles, the feel of materials, attitudes of the models wearing these garments or accessories etc. The aesthetics of the drawings is what matters to us as illustrators. Also note how some fashion drawings have been completed using only the minimum of effort. It is important to use minimum possible materials and techniques at a very fast pace to create the best possible results. You are advised to thoroughly observe and inherit the skills, techniques, mastery of mediums, the use of lines, colours, light and shadow and above all the unique style of drawing of the illustrators.

1.8 Fashion Illustrators - Past

Anotonio Lopez (1943 – 1987)

Antonio Lopez was as fashion illustrator whose work appeared in publications such as Vogue, Harper's Bazaar, Elle, Interview and the New York Times. He generally signed his works as "Antonio".

He attended the High School of Art and Design and the Fashion Institute of Technology. While attending the F.I.T. he began an internship at Women's Wear Daily which led to him leaving school and working at the publication. Shortly afterward he left for a position at the New York Times. Lopez worked in close collaboration with Juan Eugene Ramos. He also did illustrations of fashion designs by Charles James. In 1969 he moved to Paris along with Ramos and was an associate of Karl Lagerfeld; he stayed there until the mid-1970s. Antonio discovered Jessica Lange in 1974. He discovered Jerry Hall and lived with her in Paris at the beginning of her modeling career. Lopez and Ramos also discovered Grace Jones and Tina Chow.

In additions to books of his fashion illustration, the book *Antonio's Tales From the Thousand and One Nights* was published in 1985. The book was the inspiration for Marc Jacobs' 2007 "Arabian Nights" event.

A book on the career of Antonio Lopez, "Antonio Lopez: Fashion, Art, Sex, & Disco", by Roger Padilha and Mauricio Padilha (with a foreword by Andre Leon Talley and an epilogue by Anna Sui), was published by Rizzoli in September 2012. Lopez explored themes of queer desire and race in his art through cultural references to subjects such as Josephine Baker and *The Wild One*.

Influence and Legacy

Antonio's Tales from the Thousand & One Nights was an inspiration to fashion designer Suneet Varma's 2010 collection "The Pirates of Couture." His work is also included in the exhibit "Drawing Fashion" at the Design Museum in London, England, running November 17, 2010-March 6, 2011. Students at the Fashion Institute of Technology in New York City request his name at the library more than any other.

Andy Warhol

Andy Warhol was an American artist who was a leading figure in the visual art movement known as pop art. His works explore the relationship between artistic expression, celebrity

culture and advertisement that flourished by the 1960s. After a successful career as a commercial illustrator, Warhol became a renowned and sometimes controversial artist.

The Andy Warhol Museum in his native city, Pittsburgh, Pennsylvania, holds an extensive permanent collection of art and archives. It is the largest museum in the United States dedicated to a single artist. Warhol's art used many types of media, including hand drawing, painting, printmaking, photography, silk screening, sculpture, film, and music. He was also a pioneer in computer-generated art using Amiga computers that were introduced in 1984, two years before his death.

He founded *Interview Magazine* and was the author of numerous books, including *The Philosophy of Andy Warhol* and *Popism: The Warhol Sixties*. He managed and produced the Velvet Underground, a rock band which had a strong influence on the evolution of punk rock music. Warhol has been the subject of numerous retrospective exhibitions, books, and feature and documentary films. He coined the widely used expression "15 minutes of fame". Many of his creations are very collectible and highly valuable. The highest price ever paid for a Warhol painting is US\$105 million for a 1963 canvas titled "Silver Car Crash (Double Disaster)". A 2009 article in *The Economist* described Warhol as the "bellwether of the art market". Warhol's works include some of the most expensive paintings ever sold.

In third grade, Warhol had Sydenham's chorea (also known as St. Vitus' Dance), the nervous system disease that causes involuntary movements of the extremities, which is believed to be a complication of scarlet fever which causes skin pigmentation blotchiness. He became a hypochondriac, developing a fear of hospitals and doctors. Often bedridden as a child, he became an outcast at school and bonded with his mother. At times when he was confined to bed, he drew, listened to the radio and collected pictures of movie stars around his bed. Warhol later described this period as very important in the development of his personality, skill-set and preferences.

As a teenager, Warhol graduated from Schenley High School in 1945. After graduating from high school, his intentions were to study art education at the University of Pittsburgh in the hope of becoming an art teacher, but his plans changed and he enrolled in the Carnegie Institute of Technology in Pittsburgh, where he studied commercial art. During his time there, Warhol joined the campus Modern Dance Club and Beaux Arts Society. He also served as art director of the student art magazine, *Cano*, illustrating a cover in 1948 and a full-page interior illustration in 1949. These are believed to be his first two published artworks. Warhol earned a Bachelor of Fine Arts in pictorial design in 1949. Later that year, he moved to New York City and began a career in magazine illustration and advertising.

During the 1950s, Warhol gained fame for his whimsical ink drawings of shoe advertisements. These were done in a loose, blotted-ink style, and figured in some of his earliest showings at the

Bodley Gallery in New York. With the concurrent rapid expansion of the record industry and the introduction of the vinyl record, Hi-Fi, and stereophonic recordings, RCA Records hired Warhol, along with another freelance artist, Sid Maurer, to design album covers and promotional materials.

Warhol was an early adopter of the silk screen printmaking process as a technique for making paintings. His earliest silkscreening in painting involved hand-drawn images though this soon progressed to the use of photographically derived silkscreening in paintings. Prior to entering the field of fine art, Warhol's commercial art background also involved innovative techniques for image making that were somewhat related to printmaking techniques.

When rendering commercial objects for advertising Warhol devised a technique that resulted in a characteristic image. His imagery used in advertising was often executed by means of applying ink to paper and then blotting the ink while still wet. This was akin to a printmaking process on the most rudimentary scale. Warhol's work both as a commercial artist and later a fine artist displays a casual approach to image making, in which chance plays a role and mistakes and unintentional marks are tolerated.

The resulting imagery in both Warhol's commercial art and later in his fine art endeavors is often replete with imperfection — smudges and smears can often be found. In his book *POPism* Warhol writes, "When you do something exactly wrong, you always turn up something." He began exhibiting his work during the 1950s. He held exhibitions at the Hugo Gallery, and the Bodley Gallery in New York City and in at the Ferus Gallery of Los Angeles. The exhibition marked his West Coast debut of pop art. Andy Warhol's first New York solo pop art exhibition was hosted at Eleanor Ward's Stable Gallery.

The exhibit included the works Marilyn Diptych, 100 Soup Cans, 100 Coke Bottles, and 100 Dollar Bills. At the Stable Gallery exhibit, the artist met for the first time poet John Giorno who would star in Warhol's first film, *Sleep*, in 1963.

It was during the 1960s that Warhol began to make paintings of iconic American objects such as dollar bills, mushroom clouds, electric chairs, Campbell's Soup Cans, Coca-Cola bottles, celebrities such as Marilyn Monroe, Elvis Presley, Marlon Brando, Troy Donahue, Muhammad Ali, and Elizabeth Taylor, as well as newspaper headlines or photographs of police dogs attacking civil rights protesters. His work became popular and controversial. Warhol had this to say about Coca Cola:

New York's Museum of Modern Art hosted a Symposium on pop art in December 1962 during which artists like Warhol were attacked for "capitulating" to consumerism. Critics were scandalized by Warhol's open embrace of market culture. This symposium set the tone for Warhol's reception. Throughout the decade, it became increasingly clear that there had been a profound change in the culture of the art world, and that Warhol was at the center of that shift.

A pivotal event was the 1964 exhibit *The American Supermarket*, a show held in Paul Bianchini's Upper East Side gallery. The show was presented as a typical U.S. small supermarket environment, except that everything in it — from the produce, canned goods, meat, posters on the wall, etc. was created by six prominent pop artists of the time, among them the controversial (and like-minded) Billy Apple, Mary Inman, and Robert Watts. Warhol's painting of a can of Campbell's soup cost \$1,500 while each autographed can sold for \$6. The exhibit was one of the first mass events that directly confronted the general public with both pop art and the perennial question of what art is.

As an advertisement illustrator in the 1950s, Warhol used assistants to increase his productivity. Collaboration would remain a defining (and controversial) aspect of his working methods throughout his career; this was particularly true in the 1960s. One of the most important collaborators during this period was Gerard Malanga. Malanga assisted the artist with the production of silkscreens, films, sculpture, and other works at "The Factory," Warhol's aluminum foil-and-silver-paint-lined studio on 47th Street which later moved to Broadway.

Other members of Warhol's Factory crowd included Freddie Herko, Ondine, Ronald Tavel, Mary Woronov, Billy Name, and Brigid Berlin (from whom he apparently got the idea to tape-record his phone conversations). During the 1960s, Warhol also groomed a retinue of bohemian and counterculture eccentrics. Important figures in the New York underground art / cinema world, such as writer John Giorno and film-maker Jack Smith, also appear in Warhol films of the 1960s, revealing Warhol's connections to a diverse range of artistic scenes during this time. Less well known was his support and collaboration with several teen-agers during this era, who would achieve prominence later in life including writer David Dalton, photographer Stephen Shore and artist Bibbe Hansen (mother of pop musician Beck).

Compared to the success and scandal of Warhol's work in the 1960s, the 1970s were a much quieter decade, as he became more entrepreneurial. According to Bob Colacello, Warhol devoted much of his time to rounding up new, rich patrons for portrait commissions—including Shah of Iran Mohammad Reza Pahlavi, his wife Empress Farah Pahlavi, his sister Princess Ashraf Pahlavi, Mick Jagger, Liza Minnelli, John Lennon, Diana Ross, and Brigitte Bardot. Warhol's famous portrait of Chinese Communist leader Mao Zedong was created in 1973. He also founded, with Gerard Malanga, *Interview* magazine, and published *The Philosophy of Andy Warhol* (1975). An idea expressed in the book: "Making money is art, and working is art and good business is the best art." Art critic Robert Hughes called him "the white mole of Union Square." With his longtime friend Stuart Pivar, Warhol founded the New York Academy of Art in 1979.

Warhol had a re-emergence of critical and financial success in the 1980s, partially due to his affiliation and friendships with a number of prolific younger artists, who were dominating the "bull market" of 1980s New York art.

By this period, Warhol was being criticized for becoming merely a "business artist". In 1979, reviewers disliked his exhibits of portraits of 1970s personalities and celebrities, calling them superficial, facile and commercial, with no depth or indication of the significance of the subjects. They also criticized his 1980 exhibit of 10 portraits at the Jewish Museum in New York, entitled *Jewish Geniuses*, which Warhol—who was uninterested in Judaism and Jews—had described in his diary as "They're going to sell." In hindsight, however, some critics have come to view Warhol's superficiality and commerciality as "the most brilliant mirror of our times," contending that "Warhol had captured something irresistible about the zeitgeist of American culture in the 1970s."

In 1987, in accordance with Warhol's will, the Andy Warhol Foundation for the Visual Arts began.

The foundation serves as the estate of Andy Warhol, but also has a mission "to foster innovative artistic expression and the creative process" and is "focused primarily on supporting work of a challenging and often experimental nature." The Foundation remains one of the largest grant-giving organizations for the visual arts in the U.S.

By the beginning of the 1960s, Warhol had become a very successful commercial illustrator. His detailed and elegant drawings for I. Miller shoes were particularly popular. They consisted mainly of "blotted ink" drawings (or monoprints), a technique which he applied in much of his early art. Although many artists of this period worked in commercial art, most did so discreetly. Warhol was so successful, however, that his profile as an illustrator seemed to undermine his efforts to be taken seriously as an artist.

Pop art was an experimental form that several artists were independently adopting; some of these pioneers, such as Roy Lichtenstein, would later become synonymous with the movement. Warhol, who would become famous as the "Pope of Pop", turned to this new style, where popular subjects could be part of the artist's palette. His early paintings show images taken from cartoons and advertisements, hand-painted with paint drips. Marilyn Monroe was a pop art painting that Warhol had done and it was very popular. Those drips emulated the style of successful abstract expressionists (such as Willem de Kooning). Warhol's first pop art paintings were displayed serving as the backdrop for New York Department Store Bronwit Teller's window display. This was the same stage his Pop Art contemporaries Jasper Johns, James Rosenquist and Robert Rauschenberg had also once graced. Eventually, Warhol pared his image vocabulary down to the icon itself—to brand names, celebrities, dollar signs—and removed all traces of the artist's "hand" in the production of his paintings.

To him, part of defining a niche was defining his subject matter. Cartoons were already being used by Lichtenstein, typography by Jasper Johns, and so on; Warhol wanted a distinguishing subject. His friends suggested he should paint the things he loved the most. It was the gallerist

Muriel Latow who came up with the ideas for both the soup cans and Warhol's dollar paintings. For his first major exhibition Warhol painted his famous cans of Campbell's Soup, which he claimed to have had for lunch for most of his life. The work sold for \$10,000 at an auction on November 17, 1971, at Sotheby's New York.

He loved celebrities, so he painted them as well. From these beginnings he developed his later style and subjects. Instead of working on a signature subject matter, as he started out to do, he worked more and more on a signature style, slowly eliminating the handmade from the artistic process. Warhol frequently used silk-screening; his later drawings were traced from slide projections.

At the height of his fame as a painter, Warhol had several assistants who produced his silk-screen multiples, following his directions to make different versions and variations.

In 1979, Warhol was commissioned by BMW to paint a Group 4 race version of the then elite supercar BMW M1 for the fourth installment in the BMW Art Car Project. Unlike the three artists before him, Warhol declined the use of a small scale practice model, instead opting to immediately paint directly onto the full scale automobile in 23 minutes.

Warhol produced both comic and serious works; his subject could be a soup can or an electric chair. Warhol used the same techniques—silkscreens, reproduced serially, and often painted with bright colors—whether he painted celebrities, everyday objects, or images of suicide, car crashes, and disasters, as in the 1962–1963 *Death and Disaster* series. The *Death and Disaster* paintings included *Red Car Crash*, *Purple Jumping Man*, and *Orange Disaster*. One of these paintings, the diptych "Silver Car Crash", became the highest priced work of his when it sold at Sotheby's Contemporary Art Auction for \$105.4 million.

Some of Warhol's work, as well as his own personality, has been described as being Keatonesque. Warhol has been described as playing dumb to the media. He sometimes refused to explain his work. He has suggested that all one needs to know about his work is "already there 'on the surface.'"

His Rorschach inkblots are intended as pop comments on art and what art could be. His cow wallpaper (literally, wallpaper with a cow motif) and his oxidation paintings (canvases prepared with copper paint that was then oxidized with urine) are also noteworthy in this context. Equally noteworthy is the way these works—and their means of production—mirrored the atmosphere at Andy's New York "Factory".

Warhol's first portrait of *Basquiat* is a black photo silkscreen over an oxidized copper "piss painting". After many years of silkscreen, oxidation, photography, etc., Warhol returned to painting with a brush in hand in a series of over 50 large collaborative works done with Jean-

Michel Basquiat between 1984 and 1986. Despite negative criticism when these were first shown, Warhol called some of them "masterpieces," and they were influential for his later work.

The influence of the large collaborations with Basquiat can be seen in Warhol's "The Last Supper" cycle, his last and possibly his largest series. Andy Warhol was commissioned in 1984 by the gallerist Alexander Iolas to produce work based on Leonardo da Vinci's "The Last Supper" for an exhibition at the old refectory of the Palazzo delle Stelline in Milan, opposite from the Santa Maria delle Grazie where Leonardo da Vinci's mural can be seen.

Warhol exceeded the demands of the commission and produced nearly 100 variations on the theme, mostly silkscreens and paintings, and among them a collaborative sculpture with Basquiat, the "Ten Punching Bags (Last Supper)". The Milan exhibition with a set of 22 silkscreens, was the last exhibition for both the artist and the gallerist. The series of "The Last Supper" was seen by some as "arguably his greatest," but by others as "wishy-washy, religiose" and "spiritless." It is also the largest series of religious-themed works by any U.S. artist. At the time of his death, Warhol was working on *Cars*, a series of paintings for Mercedes-Benz.

A self-portrait by Andy Warhol, which sold in New York at the May Post-War and Contemporary evening sale in Christie's, fetched \$38.4 million. His classic painting "Double Elvis (Ferus Type)" sold at auction at Sotheby's in New York for US\$33 million. With commission, the sale price totaled US\$37,042,500, short of the \$50 million that Sotheby's had predicted the painting might bring. The piece (silkscreen ink and spray paint on canvas) shows Elvis Presley in a gunslinger pose. It was first exhibited in 1963 at the Ferus Gallery in Los Angeles. Warhol made 22 versions of the "Double Elvis," nine of which are held in museums.

His "Silver Car Crash (Double Disaster)" diptych sold at Sotheby's Contemporary Art Auction for \$105.4 million, a new record for the famed pop artist (pre-auction estimates at \$80 million). Created in 1963, this work has only been seen in public once in the past 26 years. In 2014, "Triple Elvis" sold for \$81.9m (£51.9m) at an auction in New York.

Andy Warhol's Films

Warhol worked across a wide range of media—painting, photography, drawing, and sculpture. In addition, he was a highly prolific filmmaker. Between 1963 and 1968, he made more than 60 films, plus some 500 short black-and-white "screen test" portraits of Factory visitors. One of his most famous films, was *Sleep*. Another, *Empire* (1964), consists of eight hours of footage of the Empire State Building in New York City at dusk. The film *Eat* consists of a man eating a mushroom for 45 minutes. *Batman Dracula* is a 1964 film that was produced and directed by Warhol, without the permission of DC Comics. His most popular and critically successful film was *Chelsea Girls* (1966). Other important films include *Bike Boy*, *My Hustler*, *The Nude Restaurant*, and *Lonesome Cowboys*, a raunchy pseudo-western.

Music

In the mid-1960s, Warhol adopted the band the Velvet Underground, making them a crucial element of the Exploding Plastic Inevitable multimedia performance art show. Warhol, with Paul Morrissey, acted as the band's manager, introducing them to Nico. In 1966, he "produced" their first album *The Velvet Underground & Nico*, as well as providing its album art. Warhol designed many album covers for various artists starting with the photographic cover of John Wallowitch's debut album, *This Is John Wallowitch!!!* (1964). He designed the cover art for The Rolling Stones' albums *Sticky Fingers* (1971) and *Love You Live* (1977), and the John Cale albums *The Academy in Peril* (1972) and *Honi Soit* in 1981. One of Warhol's last works was a portrait of Aretha Franklin for the cover of her 1986 gold album *Aretha*, which was done in the style of the *Reigning Queens* series he had completed the year before.

Warhol strongly influenced the new wave/punk rock band Devo, as well as David Bowie. Bowie recorded a song called "Andy Warhol" for his 1971 album *Hunky Dory*.

Books and Print

Beginning in the early 1950s, Warhol produced several unbound portfolios of his work.

The first of several bound self-published books by Warhol was *25 Cats Name Sam and One Blue Pussy*, printed in 1954 by Seymour Berlin on Arches brand watermarked paper using his blotted line technique for the lithographs. The original edition was limited to 190 numbered, hand colored copies, using Dr. Martin's ink washes. Most of these were given by Warhol as gifts to clients and friends. Copy No. 4, inscribed "Jerry" on the front cover and given to Geraldine Stutz, was used for a facsimile printing in 1987 and the original was auctioned in May 2006 for US \$35,000 by Doyle New York.

Other self-published books by Warhol include:

- *A Gold Book*
- *Wild Raspberries*
- *Holy Cats*

After gaining fame, Warhol "wrote" several books that were commercially published:

- *a, A Novel* is a literal transcription—containing spelling errors and phonetically written background noise and mumbling—of audio recordings of Ondine and several of Andy Warhol's friends hanging out at the Factory, talking, going out.
- *The Philosophy of Andy Warhol (From A to B & Back Again)*—according to Pat Hackett's introduction to *The Andy Warhol Diaries*, Pat Hackett did the transcriptions and text for the book based on daily phone conversations, sometimes (when Warhol was traveling) using audio cassettes that Andy Warhol gave her.
- *Popism: The Warhol Sixties* authored by Warhol and Pat Hackett is a retrospective view of the 1960s and the role of pop art.
- *The Andy Warhol Diaries* edited by Pat Hackett, is a diary dictated by Warhol to Hackett in daily phone conversations. Warhol started the diary to keep track of his expenses after being audited, although it soon evolved to include his personal and cultural observations.

Warhol created the fashion magazine *Interview* that is still published today. The loopy title script on the cover is thought to be either his own handwriting or that of his mother, Julia Warhola, who would often do text work for his early commercial pieces.

Drawing

Although Andy Warhol is most known for his paintings and films, he authored works in many different media. Warhol started his career as a commercial illustrator, producing drawings in "blotted-ink" style for advertisements and magazine articles. Best known of these early works are his drawings of shoes. Some of his personal drawings were self-published in small booklets, such as *Yum, Yum, Yum* (about food), *Ho, Ho, Ho* (about Christmas) and (of course) *Shoes, Shoes, Shoes*.

His most artistically acclaimed book of drawings is probably *A Gold Book*, compiled of sensitive drawings of young men. *A Gold Book* is so named because of the gold leaf that decorates its pages. In April 2012 a sketch of 1930s singer Rudy Vallee claimed to have been drawn by Andy Warhol was found at a Las Vegas garage sale. The image was said to have been drawn when Andy was 9 or 10. Various authorities have challenged the image's authenticity.

Sculpture

Warhol's most famous sculpture is probably his *Brillo Boxes*, silkscreened ink on wood replicas of the large, branded cardboard boxes used to hold 24 packages of Brillo soap pads. The original Brillo design was by commercial artist James Harvey. Warhol's sculpture was part of a series of "grocery carton" works that also included Heinz ketchup and Campbell's tomato juice cases. Other famous works include the *Silver Clouds*—helium filled, silver mylar, pillow-shaped

balloons. A *Silver Cloud* was included in the traveling exhibition *Air Art* curated by Willoughby Sharp.

Clouds was also adapted by Warhol for avant-garde choreographer Merce Cunningham's dance piece *RainForest*.

Television

Andy Warhol dreamed of a television special about a favorite subject of his – Nothing – that he would call *The Nothing Special*. Later in his career he did create two cable television shows, *Andy Warhol's TV* in 1982 and *Andy Warhol's Fifteen Minutes* (based on his famous "fifteen minutes of fame" quotation) for MTV in 1986. Besides his own shows he regularly made guest appearances on other programs, including *The Love Boat*. Warhol also produced a TV commercial for Schrafft's Restaurants in New York City, for an ice cream dessert appropriately titled the "Underground Sundae".

Performance Art

Warhol and his friends staged theatrical multimedia happenings at parties and public venues, combining music, film, slide projections and even Gerard Malanga in an S&M outfit cracking a whip. *The Exploding Plastic Inevitable* in 1966 was the culmination of this area of his work.

Theater

Andy Warhol's *Pork* opened on May 5, 1971 at LaMama theater in New York for a two-week run and was brought to the Roundhouse in London for a longer run in August 1971.

Photography

To produce his silkscreens, Warhol made photographs or had them made by his friends and assistants. These pictures were mostly taken with a specific model of Polaroid camera that Polaroid kept in production especially for Warhol. This photographic approach to painting and his snapshot method of taking pictures has had a great effect on artistic photography. Warhol was an accomplished photographer, and took an enormous amount of photographs of Factory visitors, friends.

Computer

Warhol used Amiga computers to generate digital art, including *You Are the One*, which he helped design and build with Amiga, Inc. He also displayed the difference between slow fill and fast fill on live TV with Debbie Harry as a model.

Producer and Products

Warhol had assistance in producing his paintings. This is also true of his film-making and commercial enterprises. He founded the gossip magazine *Interview*, a stage for celebrities he "endorsed" and a business staffed by his friends. He adopted the young painter Jean-Michel Basquiat, and the band The Velvet Underground, presenting them to the public as his latest interest, and collaborating with them. He also made frequent celebrity guest appearances on television shows and in films (he appeared in everything from *Love Boat* to *Saturday Night Live* and the Richard Pryor movie, *Dynamite Chicken*).

Collections

Warhol was an avid collector. His friends referred to his numerous collections, which filled not only his four-story townhouse, but also a nearby storage unit, as "Andy's Stuff." The true extent of his collections was not discovered until after his death, when the Andy Warhol Museum in Pittsburgh took in 641 boxes of his "Stuff."

Warhol's collections included airplane menus, unpaid invoices, pizza dough, newspapers, stamps, supermarket flyers, and cookie jars, among other eccentricities. It also included significant works of art, such as George Bellows's *Miss Bentham*. One of his main collections was his wigs. Another item found in Warhol's boxes at the museum in Pittsburgh was a mummified human foot from Ancient Egypt.

Honours

In 2002, the U.S. Postal Service issued an 18-cent stamp commemorating Warhol. Designed by Richard Sheaff of Scottsdale, Arizona, the stamp was unveiled at a ceremony at The Andy Warhol Museum and features Warhol's painting *Self-Portrait*, 1964.

Christian Bérard (1902 – 1949)

Christian Bérard also known as Bébé, was a French artist, fashion illustrator and designer. He was born in Paris, France in 1902. As a child, he was fascinated by the theatre and ballet and compiled albums of costume and scenery designs. He attended the Academie Ranson from 1920 to 1923.

Although painting was his first love, he concentrated during the 1930s on fabric and interior design, as well as book and fashion illustration.

His work appeared in Harpers Bazaar and Vogue who published a great many of his drawings from 1935 until his death in 1949. He illustrated most of the leading designers of the time, including Vionnet, Revillon, Schiaparelli. and Jean Patou. Bérard was born in Paris and studied at the Lycée Janson de Sailly as a child. In 1920, he entered the Academie Ranson, where his style was influenced by Édouard Vuillard and Maurice Denis.

Bérard showed his first exhibition in 1925, at the Gallery Pierre. From the start of his career he had an interest in theatrical scenery and costume designs, and played an important role in the development of theatrical design in the 1930s and 1940s. In the early '30s Bérard worked with Jean-Michel Frank, painting screens, wood-work and drawing projects for carpets. He also worked as a fashion illustrator for Coco Chanel, Elsa Schiaparelli, and Nina Ricci. Bérard's most renowned achievement was probably his lustrous, magical designs for Jean Cocteau's film *La Belle et la Bête* (1946).

He was one of the great Bohemian characters of Paris. Whilst only in his early 30s, he became the darling of salon, theatre and café alike, a central figure of the artistic demi-monde. Bérard and his lover Boris Kochno, who directed the Ballets Russes and was also co-founder of the Ballet des Champs-Élysées, were one of the most prominent openly homosexual couples in French theatre during the 1930s and 40s.

One of his most well-known achievements was his costume and set designs for Jean Cocteau's 1946 film *La Belle et la Bête*. Bérard's work is in the collections of the Museum of Modern Art, New York and The Menil Collection, Houston. Francis Poulenc's *Stabat Mater* (1950) was composed in his memory, and Jean Cocteau dedicated his film *Orphée* (1950) to him.

Dagmar Freuchen-Gale (1907 – 1991)

Dagmar Freuchen-Gale was a Danish illustrator, author and editor. She was known for her fashion illustrations for Vogue and Harper magazines. Dagmar was born in Kongens Lyngby, Denmark. She left Lyngby in 1938 to come to New York. She met her second husband, Peter Freuchen (1886-1957) December 24, 1944 in New York at a home of some friends they had in common from Denmark. They married in 1945. Peter was a Danish author and Arctic explorer. Dagmar joined Peter only once in his travels, on an expedition to Iceland. During their marriage, she became an expert on various cuisines from around the world.

In April 1947, Dagmar illustrated the cover of Vogue which presented “Christian Dior, new house with new vigor, new ideas, here makes a variation of his market-woman skirt—stiffened, standout, pleated at a low mark.

The hat is by Maud Roser, white piqué, banded with navy-blue chiffon.” She also taught fashion illustration starting near the end of the 1940s at the Art Students League, and continuing there for 20 years.

Irwin Crosthwait (1914 – 1981)

Irwin Crosthwait was a Canadian painter best known for his role as a fashion illustrator. Born in Creston, British Columbia, he is was the official Canadian WW2 Naval Artist. Crosthwait first began his studies as an artist in Montreal at the Sir George Williams College where he studied for three years. This was soon followed by a year at the Pratt Institute. In 1944, Crosthwait was awarded the prestigious Canadian Jessie Dow prize for his watercolor painting. It also was during this time in which he was attached as an artist to the Royal Canadian Navy during the Second World War. In 1946, Crosthwait set up his studio in Paris. It would take 12 more years but it would be in Paris where he would establish himself as a fashion illustrator. Crosthwait soon found success and was soon under contract of Harper's Bazaar. He supplied the fashion magazine with illustrations of fashion shown in Paris, London and Rome.

Joel Resnicoff 1948 – 1986)

Joel Hirsch Resnicoff was an American artist and fashion illustrator, who incorporated expressionistic art into commercial fashion illustrations, stating his belief that "commercial art is the art of the century."

His work did not fit easily into any one category, and "the figures in his amusing illustrations defy stereotype and are posed in unexpected ways." Those figures reflected a mixture of cultures, with viewers seeing something familiar to their own background, mixed with something more distant: a combination of the "girl next door," and "the girl on the other side of the world." So, for example, a Japanese work describes "the influence of black African sculptures," mixed with a more Japanese look characterized by "lips like cherry blossom petals, and almond-shaped eyes." His work captured the new impact of multiculturalism on art and the "standards of beauty" of the seventies, and along with artists such as Andy Warhol helped "blur the line between commercial art and fine art."

Life And Work

Joel Resnicoff was born in Washington, DC, and raised in Hyattsville, Maryland. He studied art at the University of Miami for one year, and then transferred to Greenwich Village's Parsons School of Design, settling in Manhattan's East Village.

After two years at *Parsons*, he worked as a fashion illustrator for seven years on the staff of *Women's Wear Daily (WWD)*, the trade journal often referred to as *the Bible of fashion*, where illustrations were used more as commentaries on fashion and predictions of consumer reaction than as a means to advertise and sell products to consumers.

Art historians have noted that during the seventies, *WWD* proved to be a "wonderful showcase" for artists including Resnicoff, and through his work, he quickly made a name for himself in the fashion industry. However, after seven years with that publication, he left in order to devote a year to experimentation with different art forms, take some classes in sculpture, and have a chance, as he put it, "to deal with reality after a life of illusion." During this year, he supported himself through street portraits, along with many fellow street artists whose work would collectively be remembered as part of the artistic hey-day of the East Village. Soon, his career as a freelance artist took off, eventually, including works in watercolors, charcoals, oils, and paintings.

A series of fashion mannequins that were based on the style he had popularized in his illustrations; some overseas travel for invitational commissioned artwork, including billboard designs in Scandinavia; and art he created for clothing and fashion accessories that included the international design brand, *Esprit*.

In the early 1980s, his unusual displays for windows in such major New York department stores as Macy's and Bloomingdale's caught the attention of both the public and the press. An article in the *New York Post* reported that his 1983 Macy's window display literally "stopped traffic" on 34th St. The windows were part of Macy's campaign to publicize Resnicoff's new shop in its New York location. His work was not limited to any one store or chain of stores, and although his link to Macy's would continue for a number of years, his artwork was also used by Bloomingdale's in a number of ways, including a series of brightly colored beach towels, marketed as "Camp Bloomie's."

In addition to artwork that appeared on apparel and accessories, he created and illustrated a series of postcards and greeting cards, called *ResniCards*, that gently poked fun at New York City, its residents, and its tourists.

Resnicoff's fashion illustrations were well known and wide-ranging. This included his years of work with *WWD*, and with other Fairchild Publications journals, including *Footwear News*, and the *Daily News Record*; a variety of fashion advertisements in virtually every New York newspaper, from *The New York Times* to *The Village Voice*, including cover illustrations for some, such as the *Soho News*, and *Art Direction*.

His contributions also included special publications such as the *Manhattan Catalogue*; illustrations and lay-outs for national and international periodicals, including *Travel and Leisure* and *Mademoiselle*; special brochures for stores and periodicals, including *New York* magazine; and multi-color spreads for a number of foreign publications and journals, including some in Italy, like *Vanity Magazine*, and Japan.

He was also featured as an illustrator in major campaigns for national and international chains and brands, such as Macy's, Charles Jourdan, *Intercoiffure*, and *Fong Leng International*; independent stores and smaller "boutique" chains, such as *Mr. Jay*, *Armadillo*, and the designer boutique *Riding High*; and designers, including Regina Kravitz, Calvin Klein and Yves St. Laurent.

His work gained special popularity in Japan, as examples of American *avant-garde* art, described by Japanese artist Pater Sato as work that "sends us messages of joy, peace, and humor. His comic style draws us to a new world." Resnicoff himself wrote that he "would like people to look at the world a little differently after looking at my drawings." "The whole idea of art is to inspire, to teach, to bring something to another level.... Commercial art is the art of the century, it's the most visible, it goes to the greatest number of people.

Resnicoff's work always reflected his own unique style, but they also often brought to mind images from "fine art" or literature, such as in his well-known illustration for hosiery that "directly referenced the film poster, *Six Girls Seeking Shelter*, by Vladimir and Georgi Stenberg. In some ways, along with artists like Andy Warhol and Antonio Lopez, Resnicoff's art helped "blur the line between commercial art and fine art." Samples of Resnicoff's work that appeared in the magazine, *Hit Parade*, are on file as part of the New York Public Library Collection.

In 1985, Resnicoff began working with *Espirit*, and in 1986, two summer seasons of clothing, including brightly colored shirts and scarves, featured his designs—with his signature on each item. Using an unusual approach, the company commissioned Resnicoff to paint a series of "oversize summery murals," which *Espirit* then used as a basis for its "sassy...bold, and colorful" fabric designs.

In addition to his work with *Espirit*, Resnicoff also designed a series of *Tee-Hee Shirts*—pullovers and sweatshirts, and "cooking apparel"—aprons, gloves, and pot-holders, illustrated with whimsical characters similar to those on his *Resnicards* illustrations.

His work was described, a strong sense of humor was always evident—others referred to "his comic style," and he himself described his work as "joy, love, and humor" but friends knew his life had more than its share of suffering and tragedy.

At that time, he was already one of only a handful of illustrators and artists to be included in a collection that included such well-known names as Andy Warhol.

He has created his own coterie of *now Gibson girls*, who manage to combine both innocence and the decadent languor of *fin de siecle* illustration. Five years before his death, in an article that appeared in the inaugural edition of the magazine, *Hit Parade*, the artist and writer, Francis Toohy, predicted that, "in years to come, Resnicoff's art might be likened to the advertising

triumphs of Mucha and Toulouse-Lautrec or to the graphic abandon of advertising during its artsy heyday of the 30s."

Max Hoff (1903 – 1985)

Max Hoff also *Max Hof* - an alias of Maximilian J.A. Hofbauer - was an illustrator famous especially for his advertisements for Simpsons of Piccadilly and Astor Cigarettes. His art was perfectly representing the fashion of the 1950s and 1960s in Western Europe and North America. He was born in Vienna, Austria. Hoff studied portrait and landscape painting at the Academy of Fine Arts in Vienna, where he had begun to make a name for himself through his stage and costume illustrations. A number of his fashion designs had been published under the alias *Max Hof* in the European journal *International Textiles*, where Alec Simpson - the owner of Simpsons of Piccadilly - saw them.

Simpsons of Piccadilly

In 1936, Alec Simpson brought Hoff – at the age of 33 – to London, and commissioned him to produce a series of illustrations of handsome, virile, sporting men - wearing Simpson clothes - that were to become the representation of Simpson style for a quarter of a century. Soon, Simpson Piccadilly added women's clothes to its stock – by fashionable, elegant and charming women.

First used in the direct mail brochures, Hoff's illustrations soon became the mainstay of Simpson advertising. Bill Crawford - the advertising agent of Simpson's - recognized the power of this imagery, and persuaded Max Hoff to move to London. His drawings of groups of impeccably dressed and social male figures, virtually always depicted in a smiling and relaxed attitude, became the signature style of Simpson's and DAKS men's wear press advertising right up until the early 1960s.

FeWa

Already at the end of the 1950s Hoff started to work with the German advertisement agency Hanns W. Brose GmbH and its enigmatic owner Hanns Walter Brose in Frankfurt am Main. In 1958 a small campaign of only eight ads - due to a limited budget of Böhme Fettchemie GmbH - his illustrations were advertising FeWa FeinWaschmittel (fine washing powder).

As the work with Brose was going very well and Simpson's decided to rebrand their advertisement, Hoff finished his work with Simpson's and from 1961 on became an exclusive advertisement artist for the Hanns W. Brose.

Astor Cigarettes

This happened due to the fact that Hanns W. Brose - who had an advertising contract for Reemtsma's Astor Cigarettes for some years - wanted to acquire a second contract with another

cigarette trademark of Reemtsma Haus Neuerburg. Therefore, in 1956, he agreed with Philipp F. Reemtsma to transfer the Astor contract to his branch office in Hamburg, managed by Brose's son Heinz Martin.

In 1961, Heinz Martin Brose decided to provide a new style for their ad campaign for Astor Cigarettes. So he started Hoff's most famous campaign called *Rendezvous der Prominenz*, which ran until 1967. It was directed first at the German and then at the international high society. Max Hoff has provided over 200 pictures for this series.

Iconic Illustrations

After the opening of the Simpson Piccadilly store and after launching the DAKS brand, Alexander Simpson needed to create a new advertising campaign to promote DAKS and entice new customers. A fan of the excellent work and techniques of illustrator Max Hoff, Alexander met with Hoff in the 1930's and commissioned him to work on a series of illustrations for DAKS from the early 1940's.

These later became the signature style of Simpson's Piccadilly and DAKS menswear. The colourful illustrations successfully captured the elegance and charisma of the DAKS man. Always showing impeccably dressed male figures in a smiling and relaxed attitude and with the introduction of women's wear into the DAKS brand, this included a fashionable, elegant and charming woman. These iconic illustrations were first used in the direct mail brochures and went on to be featured in all DAKS advertising campaigns until the mid-1960's.

Paul Irebe (1883 - 1935)

Paul Iribarnegaray was born in Angoulême, France in 1883, of Basque parentage. Irebe received his education in Paris. From 1908 to 1910, he studied at the École des Beaux-Arts and the Collège Rollin. At age seventeen, Irebe provided illustrations for the popular *L'Assiette au Beurre* and also contributed drawings and caricatures for French satirical papers such as *Le Rire*, *Sourire*, *L'Assiette au Beurre* and *La Baïonnette*. His reputation grew, and it was said, "no one could sketch an event more tellingly."

He was one of a talented group of like illustrators including George Barbier, George Lepape, George Martin, and Pierre Brissaud.

The Use of the Fashion Plate

Their modernist style, informed by both the vitality of the revolutionary art movements of the era, and by the flat planes and minimalism identified with Japanese painting served to revitalize the popularity of the fashion plate.

These fashion plates were:

- Hand coloured using the pochoir process, whereby stencils and metal plates are used allowing for colors to be built up and gradually nuanced according to the artist's vision.

An advertising tool—a piece of artwork used to create desire for the newest clothing looks aimed at an audience of the fashionable and moneyed.

Career and Work

Iribe's work is primarily distinguished by the illustrations he executed for style journals such as *La Gazette du Bon Ton* where his charming vignettes of the latest modes helped promote the designs of couturiers such as Paul Poiret. The appeal of these illustrations lay in their depiction of stylish women pursuing the everyday activities of an affluent life style. Iribe's design career was a prolific one, contributing text and visuals to *Vogue* magazine, designing fabrics, furniture, rugs and doing interior design work for wealthy clients.

Design Aesthetic

Iribe favored the liberal display of fluid forms, more in concordance with the design elements which were the hallmark of the Art Nouveau movement — poufs, lamé textiles; walls hung with tapestries, and carpeted floors. He was hostile to the new school of industrial design, and provided his own terse critique of the Art Deco Exposition of 1925: “the alliance between Art and the cube.” In 1933, Iribe collaborated with Coco Chanel in the design of extravagant jewelry pieces commissioned by the International Guild of Diamond Merchants. The collection, executed exclusively in diamonds and platinum, was exhibited for public viewing and drew a large audience. About 3000 attendees were recorded in a one-month period.

Association with Paul Poiret

The couturier, Paul Poiret recognized Iribe's talent and brought him in to create drawings, which would compellingly represent the new models in his collection. These illustrations were later compiled into an album, “*Les Robes de Paul Poiret racontée par Paul Iribe*” published in 1908. The book created a controversy, as Poiret's design aesthetic promoted clothing with a relaxed line, emphatically denouncing the corseted look so long in vogue as the mandated female silhouette.

Hollywood

In 1919, Iribe was in Hollywood recruited for design work by film director Cecil B. DeMille. Iribe and DeMille were ideally paired collaborators sharing a penchant for luxury replete with all

the entailing visual drama. In Hollywood, Iribe practiced the same design sensibilities for which he was renowned in Paris. His depiction of Egypt for DeMille's 1923 "The Ten Commandments," was not a Biblical rendition but pure Hollywood fantasy, all lacquered glamour and opulence. In 1924, Iribe was given free rein in a film project for which he was director, set designer and costumer, "Changing Husbands," starring Leatrice Joy. After Iribe's costly and infamous failure with "Changing Husbands," DeMille was forced to make peace with Leisen and bring him back in. For his film "King of Kings," DeMille assigned Leisen as head designer.

Le Témoin 1906 – 1910

The first incarnation of Iribe's journal, *Le Témoin*, ("The Witness") was published from 1906-1910. It was a compendium of social and political satire with artwork by Iribe and contributions by other well-known illustrators of the day. Broadcasting a demonstrable French nationalism, the major illustrations in *Le Témoin* were always executed in three colors, the blue, white and red of the French flag. The back cover was invariably an advertisement for French commerce — boosterism for French made goods and industry. Signing his work "Jim," a caricature drawn by the then unknown Jean Cocteau was published in *Le Témoin* in 1910; his likeness of actress Sarah Bernhardt was well received and brought him instant recognition. Paul Iribe divided the time till his death in 1935, between contributing satirical illustrations to the weekly political paper *Le Témoin* and designing jewellery for Chanel. He died in 1935 at the age of 52.

Kenneth Paul Block (1924 – 2009)

Kenneth Paul Block was one of the foremost fashion illustrators of the 20th century.

For nearly forty years, he was an in-house artist for Fairchild Publications, owner of *Women's Wear Daily*, the garment industry trade paper, and its offshoot, *W*. As chief features artist, he helped transform the once-dowdy *WWD* into the bible of the jet set during the 1960s and 1970s. Babe Paley, Gloria Vanderbilt, Jacqueline de Ribes, Amanda Burden, The Duchess of Windsor, and Gloria Guinness were among the society women who posed for him. Block's incisive yet graceful brushstrokes captured the most important styles of the post-war era, including collections by Norman Norell, Yves Saint Laurent, Pierre Cardin, Coco Chanel, James Galanos, Givenchy, Pauline Trigère, Bill Blass, Halston, and Geoffrey Beene.

Nataliya de la Fosse

Nataliya de la Fosse is a Dutch-Ukrainian Fashion Illustrator / graphic designer and owner of 1001vintage and studiodelafosse. Her illustrations are said to be completely captivating! Her use of color and mix of styles make every piece spring to life. Born in Ukraine, de la Fosse is an award winning artist, who studied Art Direction and graphic design in Amsterdam and now lives

in The Netherlands with her family and pet cat.

Nataliya de la Fosse explains about herself in one of her interviews.....

I've always been very interested in fashion. My grandmother had a lot of magazines, and she would make clothing for people, including me and my sister. By the time I was 12-14 I was walking the streets of the city with my notebook and sketching what I liked on passersby, then I would go home and design my own version.

From a very young age there were always people who told me that I had a future in art. But my life initially went another way. My drawing was not consistent, because there were so many things I was interested in, it was difficult to choose. Then finally, I understood that I would only be happy if I did what I love. I started my first Etsy shop with a friend in 2010. We collected great examples of ceramic design from the 20th century, which is a wonderful inspiration to me. At the same time I started drawing again. Maybe it happened too, because my daughter was born with serious health problems, so I needed to have something to avoid depression, and find happiness.

René Gruau

René Gruau was a fashion illustrator whose exaggerated portrayal of fashion design through painting has had a lasting effect on the fashion industry. Because of Gruau's inherent skills and creativity, he contributed to a change in the entire fashion industry through the new pictures that represented the already popular designs created by designers in the industry.

Gruau became one of the best known and favorite artists of the haute couture world during the 1940s and 50s working with *Femina*, *Marie-Claire*, *L'Officiel*, *L'Album Du Figaro* and an assortment of "high-style" magazines. Gruau's artwork is recognized and commended internationally in some of Paris and Italy's most prestigious art museums including the Louvre in Paris and the blank in Italy. In addition to his international fame and recognition, "Gruau's artwork is known for its timeless and enduring style".

Gruau's artistic talent in fashion illustration merited him publication at the age of 14 and by the time he reached 18, he was published internationally, in the US, Italy, and France. In his lifetime, Gruau worked for numerous magazines including *Marie-Claire*, *Femina*, *Elle*, *Vogue*, *Harper's Bazaar*, *Flair*, *L'Officiel*, and *Madame Figaro*, and *L'Officiel de la Couture*. Gruau was hired by major designers like Pierre Balmain, Christian Dior, Jacques Fath, Balenciaga, Elsa Schiaparelli, Rochas, Lanvin, Elizabeth Arden, and Hubert de Givenchy. Gruau gave life to their haute couture clothing and expanded their popularity with his captivating illustrations. Gruau's illustrations reinvented many of the designs and gave them lambency and radiance that the fashion industry previously lacked.

Gruau, whose posters often echoed both classical Japanese drawings and Toulouse-Lautrec's sketches of fin de siècle Paris night life, was perhaps best known for creating the marketing images for Miss Dior perfume and for Rouge Baiser lipstick. According to Alan Riding of the New York Times, "everything he did, he evoked the glamour and style of the world of high fashion". Gruau's first position as artistic director for advertising was in 1947 with Christian Dior. The two together formed the "New Look" of the time, partially a result of Dior's designs, and partially a result of Gruau's combined interpretation and upgrading of old-style graphic illustration.

Gruau formed a friendship with Dior that contributed to their successful collaboration and further enlargement of fashion advertisement, which is a primary reason he is mostly remembered for his work with Dior. Gruau moved to the United States in 1948 to work for Vogue and Harper's Bazaar. He remained with the magazine for two years, and then went to work as sole illustrator for Flair. There were exhibitions of Gruau's work at the Paris Musée du Costume in 1989 and Musée de la Publicité in 1999. Rimini, Italy's Riviera, has a permanent collection in its city museum. Today Gruau's works are collected and exhibited by the finest art institutions including the Louvre in Paris.

Fashion Illustration

Fashion Illustration is a field in which the best and most creative artists enter to promote the sale and growth of the fashion industry. René Gruau is one of the most well-known and best fashion Illustrators known due to his flair and unique approach.

Fashion Illustration is a huge part of the marketing approach the fashion industry takes in the promotion of its product. Without illustrators such as Gruau the fashion industry as a whole would be far less successful.

With his new style of art and fashion, Gruau reshaped marketing for the fashion industry forever. He set the scene for marketing for this industry for many years to come. Fashion Illustration has been around for nearly 500 years. Not only do fashion illustrations show a representation or design of a garment, but they also served as a form of art. Fashion illustration shows the presence of hand and is said to be a "visual luxury". More recently, there has been a decline of fashion illustration due to increases in technology. In the late 1930s when Vogue began to replace its celebrated illustrated covers with photographic images the demand for fashion illustration saw a dramatic decline.

The first photographic cover of Vogue was a watershed in the history of fashion illustration and a watershed mark of its decline. The replacement of fashion illustration with photographs was criticized greatly by many in the fashion industry. There was a claim that the creativity and unique portrayal of the art of fashion was lost in the photos and the need for illustration is apparent with the loss of that factor. Fashion advertising today is dominated by photography, but

the influence that fashion illustration had on the industry is the component that set the scene for today's fashion advertising technique.

René Gruau's Impact on Fashion

Illustrations were intensely very important in the haute couture world. Haute Couture is a French phrase for high fashion. Couture means dressmaking, sewing, or needlework and haute means elegant or high, so the two combined imply excellent artistry with the fashioning of garments. The purchase of an haute couture model garment is at the top level of hand customized fashion design and clothing construction made by a couture design house.

A model haute couture garment is made specifically for the wearer's measurements and body stance. During Gruau's lifelong career he collaborated with fashion houses such as Givenchy, Balenciaga, Lanvin, Schiaparelli and Dior in the fashion area of haute couture. His advertising campaigns for Moulin Rouge and Lido de Paris utilised an old-world aesthetic, celebrating the traditional poster-art graphics of Toulouse-Lautrec, Bonnard and the pre-1900 Parisian artists.

He continued to work in advertising designing the hugely influential cinema poster for Fellini's *La Dolce Vita* in 1959 and working on campaigns for names such as Dior, Air France, Martini and Omega watches.

He has been exhibited internationally at the Paris Musee du Costume and The Musee de la Publicite. The 2011 Spring / Summer Haute Couture Collection of Christian Dior by John Galliano is heavily inspired by Rene's works.

Romain de Tirtoff Erté

Romain de Tirtoff was a Russian-born French artist and designer known by the pseudonym **Erté**, from the French pronunciation of his initials. He was a diversely talented 20th-century artist and designer who flourished in an array of fields, including fashion, jewelry, graphic arts, costume and set design for film, theatre, and opera, and interior decor.

In 1910–12, Romain moved to Paris to pursue a career as a designer. He made this decision despite strong objections from his father, who wanted Romain to continue the family tradition and become a naval officer. Romain assumed his pseudonym to avoid disgracing the family. He worked for Paul Poiret from 1913-1914. In 1915, he secured his first substantial contract with *Harper's Bazaar* magazine, and thus launched an illustrious career that included designing costumes and stage sets. Between 1915–1937, Erte designed over 200 covers for *Harper's Bazaar*, and his illustrations would also appear in such publications as *Illustrated London News*, *Cosmopolitan*, *Ladies' Home Journal*, and *Vogue*.

Erté's Fashion Design

Erté is perhaps most famous for his elegant fashion designs which capture the art deco period in which he worked. One of his earliest successes was designing apparel for the French dancer Gaby Deslys who died in 1920.

His delicate figures and sophisticated, glamorous designs are instantly recognisable, and his ideas and art still influence fashion into the 21st century. His costumes, programme designs, and sets were featured in the Ziegfeld Follies of 1923, many productions of the Folies Bergère, and George White's Scandals. On Broadway, the celebrated French chanteuse Irène Bordoni wore Erté's designs.

Hollywood

In 1925, Louis B. Mayer brought him to Hollywood to design sets and costumes for the silent film *Paris*. There were many script problems, so Erté was given other assignments to keep him busy. Hence, he was designed for such films as *Ben-Hur*, *The Mystic*, *Time*, *The Comedian*, and *Dance Madness*. In 1920, he designed the set and costumes for the movie *Restless Sex*. His best known image is *Symphony in Black*, depicting a tall, slender woman draped in black holding a thin black dog on a leash. The influential image has been reproduced and copied countless times.

Revues, Ballets and Operas

Erté continued working throughout his life, designing revues, ballets and operas. He had a major rejuvenation and much lauded interest in his career during the 1960s with the Art Deco revival. He branched out into the realm of limited edition prints, bronzes, and wearable art.

Two years before his passing, Erté created seven limited edition bottle designs for Courvoisier to show the different stages of the cognac-making process, from distillation to maturation. In 2008, the eighth and final of the remaining Erte designed Courvoisier bottles, containing Grande Champagne cognac dating back to 1892, was released and sold for \$10,000 apiece. His work can be found in the collections of several well-known museums, including the Victoria and Albert Museum and the Metropolitan Museum of Art and a sizable collection of work by Erté can be found at Museum 1999 in Tokyo.

Sir Cecil Beaton (1904 – 1980)

Sir Cecil Walter Hardy Beaton, CBE, was an English fashion, portrait and war photographer, diarist, painter, interior designer and an Academy Award-winning stage and costume designer for films and the theatre. He was named to the International Best Dressed List Hall of Fame in 1970.

Beaton was born in 1904 in Hampstead and was educated at Heath Mount School where his artistic talent was quickly recognised.

Learning the Basics of Photography

When Beaton was growing up his nanny had a Kodak 3A Camera, a popular model that was renowned for being an ideal piece of equipment to learn on. Beaton's nanny began teaching him the basics of photography and developing film. He would often get his sisters and mother to sit for him. When he was sufficiently proficient, he would send the photos off to London society magazines, often writing under a pen name and 'recommending' the work of Beaton.

Beaton attended Harrow, and then, despite having little or no interest in academia, moved on to St John's College, Cambridge, and studied history, art and architecture. Beaton continued his photography, and through his contacts at the university managed to get a portrait depicting the Duchess of Malfi published in *Vogue*. It was actually George "Dadie" Rylands – "a slightly out-of-focus snapshot of him as Webster's Duchess of Malfi standing in the sub-aqueous light outside the men's lavatory of the ADC Theatre at Cambridge."

In New York

Beaton left Cambridge without a degree in 1925. Under the patronage of Osbert Sitwell he put on his first exhibition in the Cooling Gallery, London. It caused quite a stir. Believing that he would meet with greater success on the other side of the Atlantic, he left for New York and slowly built up a reputation there. By the time he left, he had 'a contract with Condé Nast Publications to take photographs exclusively for them for several thousand pounds a year for several years to come.

Photography as a Career

Beaton designed book jackets and costumes for charity matinees, learning the professional craft of photography at the studio of Paul Tanqueray, until *Vogue* took him on regularly in 1927. He also set up his own studio, and one of his earliest clients and, later, best friends was Stephen Tennant; Beaton's photographs of Tennant and his circle are considered some of the best representations of the Bright Young People of the twenties and thirties.

He was a photographer for the British edition of *Vogue* in 1931 when George Hoyningen-Huene, photographer for the French *Vogue* travelled to England with his new friend Horst. Horst himself would begin to work for French *Vogue* in November of that year. The exchange and cross-pollination of ideas between this collegial circle of artists across the Channel and the Atlantic gave rise to the look of style and sophistication for which the 1930s were known.

Beaton is best known for his fashion photographs and society portraits. He worked as a staff photographer for *Vanity Fair* and *Vogue* in addition to photographing celebrities in Hollywood.

Photographer to the Royal Family

Beaton returned to England where the Queen recommended him to the Ministry of Information. He became one of Britain's leading war photographers, best known for his images of the damage done by the German blitz. His style sharpened and his range broadened. Soon, Beaton's career was restored by the war.

Beaton often photographed the Royal Family for official publication. Queen Elizabeth, the Queen Mother was his favourite Royal sitter. Beaton took the famous wedding pictures of the Duke and Duchess of Windsor (wearing an haute couture ensemble by the noted American fashion designer Mainbocher).

Beaton's Influence on Other Photographers

Beaton had a major influence on and relationship with two other leading lights in British photography, that of Angus McBean and David Bailey. McBean was arguably the best portrait photographer of his era. In the second part of McBean's career (post-war) his work is clearly heavily influenced by Beaton, though arguably McBean was technically far more proficient in his execution. Bailey was also enormously influenced by Beaton when they met while working for British Vogue in the early 1960s, Bailey's stark use of square format (6x6) images bears clear connections to Beaton's own working patterns.

Stage and Film Design

Additional Broadway credits include *The Grass Harp* (1952), *The Chalk Garden* (1955), *Saratoga* (1959), *Tenderloin* (1960), and *Coco* (1969). He is the winner of four Tony Awards. He also designed the sets and costumes for a production of Puccini's last opera *Turandot*, first used at the Metropolitan Opera in New York and then at Covent Garden. He also designed the academic dress of the University of East Anglia. After the war, Beaton tackled the Broadway stage, designing sets, costumes, and lighting for a 1946 revival of *Lady Windermere's Fan*, in which he also acted.

His most lauded achievement for the stage was the costumes for Lerner and Loewe's *My Fair Lady* (1956), which led to two Lerner and Loewe film musicals. *Gigi* earned him the Beaton the Academy Award for Costume Design. *My Fair Lady* also earned him the Beaton the Academy Award for Costume Design. He also designed the period costumes for the 1970 film *On a Clear Day You Can See Forever*.

1.9 Fashion Illustrators - Active

Carl Erickson

Carl Erickson was a renowned fashion illustrator and advertising artist. He is especially well known for his work for *Vogue* and Coty cosmetics.

From around 1917, he usually signed his work “Eric”, the name he is most known by in the fashion and illustration world. We will now look at some of Erickson’s illustrations.

David Downton

David Downton has attended Paris Haute Couture shows for more than a decade. His illustrations chart both the back stage and front of house of the couture world. His portfolio includes portraits of models Erin O’Connor, Lily Cole, Linda Evangelista and Carmen.

His reports have appeared in *The Times*, *The Sunday Times*, *The Saturday Telegraph*, *Harpers Bazaar* (Australia) and *The Independent* as well as *Visionaire* and *Vogue* and he was commissioned to create an illustrated couture portfolio for *Vogue China*.

David Downton’s commercial clients include Tiffany’s New York, SAKS 5th Avenue, Selfridges, Harvey Nichols, Burberry, and the British Fashion Council. His work has been exhibited in solo shows at the Conningsby Gallery, London and at the Couture Voyeur show at London College of Fashion’s Fashion Space Gallery. Downton has also collaborated with supermodel Erin O’Connor on a number of occasions including shows at the Rootstein Gallery, New York and at the Joyce Ma Gallery, Palais Royal, Paris.

In 2006, he was commissioned by Brown’s to design the Christmas window display and invitation for their South Moulton Street store. His work has featured on the front cover of a special edition of Jane Austen’s *Emma* produced by the Daily Telegraph and on the cover of Cally Blackman’s *100 Years of Fashion Illustration*. Downton’s most recent achievements have seen him established as *Vanity Fair*’s celebrity portrait artist and artist in residence at Claridge’s London which hosted an exhibition of portraits he had made in the hotel’s Fumoir of some of fashion’s most well-known faces including Paul Smith Diane von Fürstenberg and Alber Elbaz.

Julie Verhoeven

Julie Verhoevan, is an Illustrator, Designer and University Academic, who has collaborated with brands such as Louis Vuitton, Versace and Peter Jensen. While she is recognised primarily for her work in fashion, she has also contributed illustrations to books, magazines and album covers. Her work has been widely exhibited, including at London's Hayward Gallery. She is a design academic at both Central Saint Martins and the Royal College of Art.

With recurring retro references – particularly to the 1970s and pop culture – her illustrations have been described as "whimsical" and "Rock & Roll meets rainbow". "Her drawings, sculptures, assemblages, installations and video combine a rawness, at times reminiscent of punk, with a bewildering sensuality and a strong sense of colour and texture".

She worked first as an assistant for John Galliano, and later for Martine Sitbon in Paris. In 2002, the Gibo by Julie Verhoeven fashion line was first shown at London Fashion Week, returning for the spring 2003 shows. Following Gibo, Verhoeven focused on consulting and design collaborations. She has worked with many major fashion brands, including Louis Vuitton, Versace, Mulberry and H&M. She also worked with Suzanne Clements and Inacio Ribeiro during their design direction at Cacharel.

Exhibitions

Verhoeven's illustrations have been widely exhibited internationally, including MU, Eindhoven and Vera Gliem, Cologne.

She has also delivered a presentation at the V&A and held an exhibition, Fannyng Around, at the Hayward Gallery's space Concrete.

In 2006, London exhibitions included Saint James's in Bloom at the Economist Plaza.

In 2013, She designed the artwork and created an installation – Ladies Let's Rip! – for Bath in Fashion 2013 at the Holburne Museum.

In 2014, Activities included a collaborative exhibition with Jimmy Merris at Hordaland Art Centre, Bergen.

Academic Role

Verhoeven combines illustration projects and design collaborations with part-time teaching. She has been a tutor on the M.A fashion course at Central Saint Martins, since 1996, and teaches on the women's wear programme at the RCA, where she is also an honorary fellow.

1.10 Conclusion

To summarize in this unit you have reviewed the works of important artists and reviewed techniques of drawing and sketching.