Fashion illustration has had an extensive, yet tenuous, relationship with publications and clothing stores’ commercial advertising throughout its history. From the inception of fashion magazines such as Harper’s Bazaar in 1867 and Vogue in 1892, and of the trade journal Women’s Wear Daily (WWD) in 1910, retail stores have relied heavily on fashion illustrations to convey their image and merchandise. Leaping through a December 1945 issue of Harper’s Bazaar swiftly establishes how vital fashion illustration once was. Of 199 pages, 81 pages depict the current fashion trends or display a retailer’s advertisement with an artist’s sketch. Comparatively, in the May 2009 issue of Harper’s Bazaar, only two of 179 pages illustrate fashion with a sketch. The decline in popularity of fashion illustrations became evident when Women’s Wear Daily fired the members of its

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studio in 1992. An illustration has the power to enchant the viewer with beauty, sophistication, or wit, persuading one to desire the lifestyle revealed. So why then have publications abandoned this form of marketing? Who are the artists behind the looks that have defined eras in fashion? Can fashion illustration emerge once more as a dominant force? By mingling conventional forms of advertising and innovative exploration, fashion illustration may reinvent itself.

The commercial artist Joseph C. Leyendecker (1874-1951) created one of the most famous advertising icons of the twentieth century, “the Arrow Collar Man.” In 1905, with his distinctive brush using highlights within the shadows, Leyendecker created a sophisticated, handsome young man. His images were a symbol of the new working-class culture of the American man, the masculine, white-collar executive. Using handsome models as his muse, his images were considered the counterpoint for the Gibson Girl, creating such a stir among female fans that some woman “offered marriage proposals.” His symbolic illustrations turned Arrow into “the largest collar/shirt brand in America.”

The legendary “Pop” artist Andy Warhol (1928-1987) used his sense of color and line to create whimsical fashion illustrations. He started illustrating shoes for the “fashion magazines Glamour, Vogue and Harper’s Bazaar.” Then in the mid-1950s, the I. Miller Shoe Company hired him to revitalize its business. He started playing with repetition in his images for the newspaper advertisements for I. Miller. Illustrating the shoes from the back view only, showing high detail that became almost architectural, Warhol’s work became iconic. Using ink and aniline dye, which revealed brilliant transparency, helped produce high-impact illustrations. Tiffany & Company and Bonwit Teller caught on to his wit and hired him to design window displays for their stores.

As photography began flooding the fashion industry in 1963 and became the choice form of advertising, Antonio Lopez (1943-1987) found a way to remain buoyant. He started his career illustrating for Fairchild’s WWD and then moved on to the “Fashions of the Times” supplement at the New York Times. Later, he refocused his attention on freelancing for the fashion publications Vogue, Harper’s Bazaar, Elle, and Interview Magazine. He formed an alliance in 1964 with the master couturier

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4 Simon Doonan, Andy Warhol Fashion (San Francisco, Calif., 2004).
5 Michele Wesen Bryant, WWD Illustrated, 1960s-1990s (New York, 2004).
Charles James, serving as “his most eloquent delineator” and capturing an illustrated record of his designs. Using various media (pencil pen, charcoal, paint and even Polaroids), Antonio was constantly reinventing his style to encapsulate the culture of the moment.⁶

Elegant, gestural lines flowed from the hands of the great fashion illustrator Kenneth Paul Block (1924-2009). His illustrations were sought after by socialites and fashion designers and commercially by specialty stores such as Bonwit Teller, Bergdorf Goodman, Bloomingdales, and Lord & Taylor. The fashion designer Oscar de la Renta commented that Block “gave a life and movement to the clothes far beyond what the clothes actually were.”⁷ His amazing watercolor images of “society icons like Babe Paley, the Duchess of Windsor, Jackie Kennedy. . .” captured the essence of their being with his flowing lines and hits of color.⁸ What Block possessed that no camera could realize was the ability to sketch a collection from verbal description alone. This skill proved to be invaluable to Women’s Wear Daily when the editors were banned from some of the French couture shows in Paris. His ability to sketch swiftly, conjure up looks on paper from mere description, and keep in step with the latest methods of illustrating, using charcoal, Japanese brush, markers, and gouache, helped to push Block into the forefront of fashion illustration during the latter half of the twentieth century.

The sophisticated, ethereal images depicted by the fashion illustrator and teacher Steven Stipelman (1944- ) have graced publications since the 1960s. He first illustrated for the specialty store Henri Bendel and then moved on to WWD in 1965 to begin an illustrious career covering the international collections, gala parties, and receptions.⁹ His female figures instill the delicate feminine idea, with their pursed lips, elongated necks, and sloping shoulders adjusted ever so slightly to reflect the “perfect proportion at a given time.”¹⁰ His freelance work awarded him the opportunity to work on an extensive list of accounts including Hanes, Estee Lauder, Charles of the Ritz, Orlane, Clairol, Marshall Field, Lord & Taylor, and Du Pont.¹¹ Stipelman teaches and lectures on fashion illustration at prominent fashion design schools in the United States, and he won the Chancellor’s Award for teaching at the Fashion Institute of Technology in 2000. His painterly style combined with nuanced line echo the look of the moment, his hand the intermediary forming otherworldly appeal.

Spare yet expressive, Mats Gustafson’s (1951- ) minimalistic watercolors, pastels, and cut-outs of fashion reveal their essence through the simplistic silhouette. One of his pastel works for Italian Vogue, 1997, makes one feel as though one is gazing through a dense fog, seeing the figure of a nondescript woman moving forward wearing a design from the Japanese fashion line, Comme des Garçons. Gustafson’s work first appeared in British Vogue in 1978. More work followed with American Vogue, Marie-Claire, Interview, the New York Times and, more recently, Visionaire. He has collaborated with a long list of designers and brands including Comme des Garçons, Chanel, Yohji Yamamoto, Galeries Lafayette, Nike, Bergdorf Goodman, Hermès, and Tiffany & Company. His pared-down aesthetic and expressive use of watercolor give his work dream-like qualities that are admired by many in both the fashion and art worlds.

Jean-Philippe Delhomme (1959- ) creates whimsical illustrations with a tongue-in-cheek attitude for fashion publications, brand campaigns, novels, and animation. He launched his illustration career by creating a series called “Polaroids de Jeunes Filles” for the French edition of Glamour in 1987. The series displayed pretend characters with satirical text depicting the pretentious attitudes of the time. He went on to illustrate for British Vogue, Vogue Nippon, Vogue Paris, and House & Garden. In 1993, his campaign for Barneys New York, which previously had used photography for its projects, set in motion a colorful, playful liaison. Illustrating with gouache, he painted characters wearing major designers’ fashions accompanied by witty headlines that stated their new “sometimes” theme—for example, “Sometimes you’re an original work of art.” His illustrations for Barneys went on to become clever billboards and animated advertisements for television.

Surrealist Ruben Toledo (1961- ) walks in the fashion world in life and in art. He frequently collaborates with his wife and muse, the famous fashion designer Isabel Toledo, on projects such as their book and 1999 museum exhibition titled “Toledo/Toledo: A Marriage of Art and Fashion” at the Museum of the Fashion Institute of Technology. Known as a
sculptor, painter, illustrator, author, chronicler, critic, and filmmaker, in 2004 he completed an animated history of French fashion titled “Fashionation.”\(^{17}\) He has created illustrations for magazines and journals like *The New Yorker*, *Vogue*, *Harper’s Bazaar*, *Town & Country*, *Paper*, *Visionaire*, *Interview*, and the *New York Times*. However, it is his iconic illustrations for Nordstrom’s advertising campaigns that have brought his work into the forefront of fashion for all to see. For the 2008 campaign, Toledo worked with the photographer Ruven Afanador and painted 20-by-30–foot walls, which created a whimsical backdrop for the photo shoot. Toledo felt inspired to paint directly onto the models’ faces and bodies as Afanador captured the moment. This spontaneity, according to Nordstrom’s executive vice president Linda Finn, exceeded their expectations.\(^{18}\)

Welcoming in digital technology, illustrators can now be seen tapping into the fashion world with their Wacom digital pen tablets in hand. From illustrating the London club scenes, to Hed Kandi album covers in 1999, Jason Brooks developed his sleek, modern digital muses. Brooks uses his pen, ink, and Adobe Photoshop to generate sexy and glamorous fashion figures for such clients as *Vogue*, *Elle*, Coty, Express Jeans, *Cosmopolitan*, and *Visionaire*.\(^{19}\) Lisa Henderling uses the computer to create a flirty, fun fashionista for Nordstrom, the *Country Home* magazine’s Shop Girl, and Macy’s billboard and print ads in Tampa, Florida.\(^{20}\) Known for her wonderful imagination and charming animals, Lisa Evans has invented dreamy scenes for Nordstrom’s Christmas advertising campaigns. Nordstrom’s loved her illustrations so much that she was asked to work with Nordstrom copywriter and author Randy Schliep to create the heartwarming book “Once Upon a Holiday: The Moon Fell Out of the Sky.”\(^{21}\)

Is there room for original illustration in fashion promotion and advertising? With the ubiquitous use of photography, one might think that illustration is dead. Charles Hively, publisher and director of the magazine *3x3*, suggests that the decline of art in advertising is ultimately the fault of art schools. “Students are encouraged to search for stock images and never

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\(^{19}\) Fashion Mission, Illustrator Jason Brooks. URL: http://www.fashionmission.nl.


consider using art—original or even stock art.”22 Art directors are not trained to present illustrations as options for advertising or publication layouts. Yet, we are a society that is ever-evolving. When we become oversaturated with one thing, we crave something new. So, is fashion illustration dead? The much-admired fashion illustrator David Downton thinks otherwise. In an interview with Cathy Horn for the New York Times, he stated: “It’s never been a better time to be a fashion illustrator. Because, in fact, there is no universal style; there’s no prescribed way of working today.”23 With innovative marketing teams like that at Nordstrom’s who embrace experimentation and benefit from the inspired efforts of their artists, and publications like Visionaire that offer a forum to display the artists’ work, it appears the time has come. Fashion artists, no longer just illustrators, must ultimately experiment with media, collaborate, and transform their styles into a commodity that transcends the status quo.

Fashion-Loving Ladies are Camouflaged by Their Equally as Stylish Environment

Illustrated ladies in fashion illustration by Sasha Ignatiadou. Shop KOREAN DREAM from Sasha Ignatiadou Shop in Digital prints, available on Tictail from in. The acrylic paintings of illustrator Sasha Ignatiadou carry a vibrancy and visceral detail. The artistâ€™s work tends to leave viewers on guessing on the origins of his creation, which outside of herâ€¦

Illustrated Illustration der Damen in Mode von Sasha Ignatiadou. 10 Questions with Sasha Ignatiadou. Illustrated ladies in fashion illustration by Sasha Ignatiadou. Fashion illustration, although often considered quaint and recherché, cannot, in fact, be separated from the development of printing technologies and the growth of fashion journalism. The appearance of the first costume books (records of regional and ethnic dress) in the sixteenth century, is linked, as Alice Mackrell confirms in her book, An Illustrated History of Fashion, to: "The invention of movable printing types by Johannes Guttenberg in Munich in 1454" (p. 14). The development of engraving techniques further propagated the distribution of fashion art, even as the computer is d

Among them, esteemed American fashion illustrator Richard Haines was capturing the movement, shapes and details of the collection with nothing but a sketch pad and ink pen. “JW was fantastic,” Richard tells me. “I think to draw runway is very challenging but I think it’s a really valid means of documenting, or recording,” he adds thoughtfully. “You can convey so much information in just a few lines. Yet in and among those lines there is space for your own unique interpretation of the moment. Illustration is something quite unique and treasurable, I venture, now that everyone can document fashion with their iPhone camera. It’s a really interesting way of presenting information which has a vibrant history says Haines.”