

THE ART OF FASHION ILLUSTRATION

Learn the techniques and inspiration of today's leading fashion artists

Somer Flaherty Tejwani

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CONTENTS

7 Introduction to Fashion Blustration

Part 1: The Emerging Masters

- 10 Zoi Taylor
- 14 Masha Karpushina
- 18 Adriana Krawcewicz
- 22 Sarah Bectson
- 28 Audria Brumberg
- 32 Kisty N. Wong
- 36 Sarah Hankinson
- 40 Pippa McManus
- 46 Wendy Ploymand
- 50 Silja Gotz
 - 4 Niki Pilkington
- 68 Gerardo Larrea
- 62 Yasko Abs
- 66 Luis Tinoco

133 Contributor Index

- IH Glossary of Terms
- 130 About the Author
- 139 Acknowledgments
- 141 Shetch Your Own Fashions

Part 2: The Icons

- 72 Danny Roberts
- 76 Jad Baghdadi
- 80 Michael Hoeweler
- 86 Samenthe Hobe
- 90 Stine Person
- 94 LULU+
- 98 Julie Johanon
- 104 Nuno Da Costa
- 100 Lovina Burfitt
- 114 Will Broome
- 118 Caroline Andrica
- 122 Autumn Whitehurst
- 126 Erin Petnon



Look 35, a runway such of a look from Granshattata Valle, by Michael Hocweler.

CONTENTS

7 Introduction to Fashion Illustration

Part 1: The Emerging Masters

- 10 Zoi Taylor
- 14 Masha Karpushina
- 18 Adriana Krawcewicz
- 22 Sarah Beetson
- 28 Audria Brumbers
- 32 Kitty N. Wong
- 36 Sarah Hankinson
- 40 Pippa McManus
- 46 Wendy Ploymand
- 50 Silja Gotz
- 54 Niki Pilkington
- 58 Gerardo Larrea
- 62 Yasko Abe
- 66 Luin Tinoco

Part 2: The Icons

- 72 Danny Roberts
- 76 Jad Baghdadi
- 80 Michael Hoeweler
- 86 Samenthe Habo
- 90 Sting Pursuon
- 94 LULU*
- 98 Julie Johnson
- 104 Nuno Da Costa
- 108 Lovisa Burfitt
- 114 Will Broome
- 118 Caroline Andrieu
- 122 Autuma Whitehurst
- 126 Erin Petson

133 Contributor Index

Lit Glossary of Terms

130 About the Author

130 Acknowledgments

141 Sketch Your Own Fashions



Fashion illustrations allow the design fantasy to come to life. It is a road map to new ideas; and one sketch can often spiral, cultivating a unique emotional connection, influencing an entire collection.

Fashion Designer, CFDA/Vogue Fashion Fund Finalist Minha Nanon of Nanon New York

INTRODUCTION TO FASHION ILLUSTRATION

A fashion illustration does something that a photograph can never do: It provides a direct counse from to the designer and brangs the energy and style within the clothing to reality. The illustrator a job is to find the balance between the drawing as a whole and the details in it that bring the garment to life.

Pashion illustration provides the race opportunity to savor a moment in history, long after the salevance of the clothing itself. The Art of Fachus Illustration includes interviews and illustrations from those who have seized this opportunity; both the emerging masters the illustration world's next hig names—and the irons, a group whose body of work has already made their names recognizable.

What's surprising is that many of the featured artists didn't find their "fashion" calling until it was presented to them as an option in college. With hindsight they wonder if they should have seen the signs all along—the moments as a hid when they would tear the advantagements out of fashion magazines or collect heautiful images of models.

Although their paths to becoming illustrators may have been different, one of the most refreshing characteristics of all the action interviewed is that style is a signature dwelling. Some rely on traditional techniques such as pen and paper to realize their images, while others prefer to use digital options. Some law infusing rich and hold color, and others prefer to create to black and white. But the common shared experience among all the action as that illustration is a career where diligence and perseverance pays off, and one in which the contract of the contract o



A good fashion illustration should not only capture the vision of the designer, it should drive the essence of the times.

> -Simon Ungless, Director of the School of Fashion at Academy of Art University

DEVELOPING HER OWN VISUAL LANGUAGE: ZOE TAYLOR

London, England

Fashion illustration has somehow become this distinct category, but I just see it as another form of illustration.

Zoe Taylor's work has appeared in various publications including the New Garden, the and Le Ges. She has been commissioned to design a series of images to be printed on T-shirts, tote bags, and dresses for the Marc Jacobs fashion line, and has collaborated on a number of projects with fashion designer Lucila Bartley.

Zue Taylor finds it difficult to describe her technique. "It eventually emerges instinctively for everyone if you do enough drawing," she says. Taylor's work can be identified by her frequent use of pastels—she prefers chally ones such as charvoul and uses them to create contrast, instruction of the duality of very light strukes and stronger lines throughout an image—and by her detailed background drawings. These two characteristics are not often seen in fashion illustration. Unlike other illustrators who create their fashion allowantes on a blank background, Taylor's work always sets a scene. She attributes this to the fast that she didn't train as a fashion illustration, her illustration have a sense of drama and narrative and capture a scene the way fashion photographs do. The setting suggests something beyond the clothing, and the models in her illustrations become characters. "I sketch out the whole composition and then focus on the person's face, building the elements of the drawing together—a mark on the dress here, a shadow on the tree there—like a painter, I guess."

Passeds As Business NSII of a Leuis Vision SSII outh for an article in the relation. "In the Cas" to Anothermogeness



"I draw full as enes and the drawings are tonal so the effect is a bit like looking at photos or film stills."

She may the hardest part is in make the drawings look spontaneous after all the planning and the stress of a deadline. "I sometimes draw things thirty times over to try to get it right, and I usually start with the eyes." She believes apontaneity is important in an illustration because if you can nee where an artist has struggled or labored with a drawing it brings attention to that and takes away from the overall effect of the image.

Over the years Taylor's work has evolved to include more culor, and often the clothing dictates her color choices—although she likes using very bright, intense colors in small patches. "When I'm constructing scenes, I think about the colors I want in the background and how that would contrast with and complement the culors of the clothest orcasionally that's given me ideas about the kind of landscape or interior I chome for the illustration."

Inplor's home studio space, where the often works late may be night.

Good Advice

-Fashion illustration has somehow become this distinct category, but I just see it as another form of illustration. I'd like to see more narrative in fashion drawing. Stylists and photographers have so much fun hinting at characters and stories through fishion spreads, and anything is possible with drawing you don't have to worry about the budget and you can cast whoever you want."

Taylor recalls the advice she was given by her tutor, artist Andrzej Klimowski, who passed it down from his tutor, famed poster designer Henryk Tomuszewski. "Klimowski used to my 'personal work is professional hygiene.' If you don't keep making your own work along with your commissome your professional work becomes dull. That's very true." Taylor believes it's important to look, read, and watch as much as possible. "You don't need to worry about fitting in with styles that are already out there for us instead on developing your own visual language."



Twood A Zee Index pastel on newspent, as illustration of a Prach SS12 outlit for an newlesses applicates in the colorum "In the Cat" for Anothermogeom

PERSISTENCE IS KEY TO SUCCESS: MASHA KARPUSHINA

London, England

Have a dream. Find the steps to get to that dream and make it happen. I think this pretty much sums up the way I try to lead my life now.

Masha Karpushina worls from home at a desk with "heaps of material all around it" in a corner of her living cours dedicated to her work. Assense she says is not a pretty sight, but functional. It is here that she starts shetching. If she is creating work for a client, she will send the shetch for approval and one it is approved, she will redraw that same image by tracing the outlines of the image onto a better quality paper using a light but, and then add more details and make any small corrections. All corrections happen at the sketch stage, and once it is final she will scan the image, clean it up digitally, and send it to the client.

London's Masha Karpushina proves that opportunity comes in many forms. Her first illustration job was for Duncan McNamara at East London's streetwear bashion brand, Illustrated People. The job with Duncan started by coincidence. "At the time, I was working for a trendy French Brazilian-swared club called Favels Chic in Shoreditch. For their first New Year's Eve party they wanted an extravagant invitation printed on a pair of knukers," recalls Karpushina. "In Brazil, it a considered good luck for the year to wear a new pair of underwear on New Year's Eve." She worked with McNamara on the invitation, and he offered her a job. She designed her first T-shrits for Illustrated People, "It was easy, tun, and really rewarding. There was no pressure, and the briefs were really loose, so essentially we could draw whatever we wanted. A dream job," she says.





August "(The perc) was along the weight of the real and served, the weight and served weight drop, our firetens, and realistic. I need my two-year-old own dropings as part of the rediage or give is were usuage and poor energy." Korpodoins eyes Machallar produces even.

Good Advice

Like most beginning freelancers, Karpushina says her biggest challenge was finding ellents and knowing what to charge them. "Then I got an agent and learned, bit by bit, how to charge and the rates one can expect," she adds. For illustrators who are just starting out, she says patience and persistence are key to succeeding, along with learning how to market yourself and your work. She says her hest advice comes from her dad. "Have a dream. Find the steps to get to that dream, and make it happen. I think this pretry much sums up the way I try to lead my life now."

Although she's had great success with illustration, working with brands such as All Saants, Armada Skis, and flustrated People. Karpushina has also taken time away from drawing. "My youngest son is just over two. Children change something. They make you really appreciate time so you work differently."



"Armeds blue ashed our to draw a black and whate print if the set. It was a success so we extended the same great to fit a parket," It, pushess only a "The print stell in a combination of previously drawn is a habital scope of emotions." Machinary subunices.

Months for Men Pumerane Drene hits Point that it a company owned by a friend of mane, Dosha, who mand me to draw this print for a month drene they had an ound.





CREATIVE INTERPRETATION: ADRIANA KRAWCEWICZ

London, England

Draw, observe, and experiment.

Adriana Krawcewicz myn her style in constanth evolving and she finds it exciting to allow herself to change as an artist. She describes her technique as a graphic playground of constructivism. Starting out as an illustrator she experimented with media, technique, and approach—a time she calls a roller counter ride. Her work is known for its juxtaposition of color and graphic elements. Although she feels none comfortable working in black and white, color brings out a dramatic effect in her pieces.

Poland-burn and London-based illustrator Adriana Krawcewicz feels fashion illustration is making a comeback. Unlike photography, she says an illustration has no limitations and therefore unending creative apportunities.

She has also found that fashion illustration can go beyond a commercial, beauty image—she says it can be applied to many other creative fields such as fashion films, editorials, and set design. This expanded vision has led to successes including creating marries for the fortieth anniversary exhibition of makeup brand Cosmetics à La Carte in London, having an illustration retweeted by Chanel on Twitter, and starting a personal fashion blog of street-style illustration called Line Hunter.





Influences

When Krawcewicz was eighteen years old and living in the United States she was greatly inspired by the U.S. fashion magazines. "They really appealed to my sense of creativity and made me look at illustration from a fashionable point of view," she may She's not a fash of realistic illustrations of models in garments. "I personally find them boring and haking depth." For her, a fashion illustrator's role is to use creative interpretation and to leave realism to the photographers. The need to interpret fashion illustration in her own way was a process of exploring that took years. In the beginning she mays it was hard to pin down what the genre was really all about—is it a portrait or is it an illustration of a garment? But she experimented with media and technique and found her years.

Like many other inshion illustrators Krawtewicz has been influenced by Rene Gruau, whom she calls "the pioneer of fashion illustration," and designers John Galliano and Mary Katrantzou, and illustrator Antonio Lopez.

Good Advice

"Draw, observe, and experiment. I think technique and solid skills are the key to developing a signature style, and I truly believe in the power of experience."

But returns by Adraga Krawcewara.



NEVER GIVING UP: SARAH BEETSON

Queensland, Australia

Keep moving forward.

While at art a hool Sarah Beeton was initially using a number of techniques to create her work, none of which she was in love with. During life-drawing classes, students were taught the blind contour drawing technique, in which the artist places the pen or pencil on the paper and loulo at the subject, drawing "blindly" without taking his or her eyes frum the subject. "This technique can be totally haphazard with momenta of clarity, a mean of abstract lines with a perfect hand or eye within it," she says. "I decided to combine this technique with a number of other materials and styles I liked to work with, and hence my style was born."

Beetson begins an illustration by creating a background. She works on paper, wood, photographic prints, or fabric and often uses spray paint, tissue paper, or collage techniques for the background. She creates the line work of the piece using Plot G Tec C pens. "The rest is a combination of an exhaustive list of materials which I are constantly adding to, but often includes at sylis grounche, markers, gel pens, crayon, stickers, vintage magazine clippings, beads, and sequina."

Unlike ware illustration who prefer black and white, Beetson is drawn to color and says it is the most fundamentally important element that drives her to create illustrations. She favors bright hues, pastels, and neon colors.



Erdens "The piece was to mensioned by The Breach Instance United Section Council to proceed whether Council to proceed what year were Erden, Belance Breach Breach Christopher Kher, and Marjon Schmidt Light to House one look from each of their relief years and it illustrately again and it sections of the relief years and it illustrately again, and it is not proceed to the relief years for the proceed with the relief years and it illustrately again, and it is not proceed to the relief years and it is not proceed to the relief years and it is not proceed to the relief years and it is not proceed to the relief years and it is not proceed to the relief years and it is not proceed to the relief years and the relief years and the relief years are the relief years and the relief years and the relief years are the relief years and the relief years and the relief years are the relief years and the relief years and the relief years are relief years.

Examinally Mulrishin paper, penspray passa, nergiler generite; surfaces, possage stantps. "This purce is from a series of persoonal such that celebrates the surface Lines"



Starting out as a fashion illustrator wasn't easy for Sarah Beetson. After receiving an illustration degree she found herself living in London and struggling to climb the creative ladder. "The term 'impoverished artist' is an understatement," she says, recalling how ahe existed on little money, which she cobbled together from numerous bar jobs while interning in the fashion industry full time and poying rent in Londou's pricy housing market. "I relied on tips to cover bus fare to work and I fed myself by enting whatever free food was offered at my job. I literally are one decent meal a day."

At one point she considered leaving London until hartending friends who were using London's abandoned buildings to live in and as statilo space let her aquat fix a short time. She saved enough money to rent a new flat and take on a job that begun as a one-day-a-week portfolio assistant and blossomed into an international role as a talent scout for an illustration agency. She still works at the agency today and is responsible for reviewing thousands of submissions from artists.

Floral Banta." The perce was created for a series of greeing cards based on done. The bosts were impaired by my own satings: busquer near Dec Martens from 1991," says Beetsen of her mased methal Bustrajam.





"I met some amazing creative people in these squats, who are nose sure easial actors, burlesque stars, artists, fishion designers, and TV tarist sensations?" says Beetson. It was during this time that she developed her portfolio, and found illustration agents in Canada and in Landon. "It was so hard at the time, but I'm glad I went through it as it makes me so thankful for where I am today. It was worth it for the career I was able to develop," she says.

Beetson worked with Stella McCartney in the early days of her label, where she learned the value of research in shaping the foundations of any creative project. She created large-scale paintings and illustrations for a fashion marketing company with top name clients and has illustrated for major newspapers including the Child and Afail Torontol, the Times (UK), the Times (UK), and the Afains Heald. She has won the Creative Review (UK) Best in Book prize for illustration in 2011, and was savited to exhibit the hest from the hast five years of her work at an exhibit in Paris called "Rainbowspective."

Beetson has been influenced by designers and artists in various design fields: Spanish architect Antoni Gaudi, Austrian painters Gustav Klimt and Egon Schiele, artist Julie Verhoeven, famed illustrator Antonio Lopez, writer and artist Henry Darger, Japanese painter and a ulptur Yushitomo Nara, and film director John Waters.

Good Advice

"In the beginning, take on every job you're offered to elevate your position as an illustrator and rane your profile. Keep developing your work and strive forward even if you are having trouble breaking into the industry. Approach the clients you want to work five. Find innovative ways to present your work. But above all, keep creating it, fallow advice when you receive it, and keep surving forward."

A DIFFERENT PATH: AUDRIA BRUMBERG

Los Angeles, California

Develop good aesthetic and a good eye for what truly is good work.

It can take up to a week for artist Audris Brumberg to complete an illustration. Her work is identifiable by her unique style, which includes both realistic model figures, based on images of friends or old photo shoots, and abstract patterns, based on sketching items in nature.

With an arsenal of materials that include pen, paper, scanner, light hox, and her computer, she starts her illustrations with a sketch that she then scans in to her computer to digitally manipulate. She will draw every piece of the illustration separately and then vector out anything abstract because creating a vector image will allow her to scale the individual pieces of the drawing so none becomes blurry or pixilated. She considers this piece-by-piece procedure, with all the pieces coming together to create the final work of art, the fun part of the illustration process.

Audria Brumberg began her path to illustration via graphs, design. She never thought about illustration as a career but as she became active in the graphs; design community in New York, clients began to notice her illustrations.

Electric floor texts, "This proson regime to. Wher many had early We may whet from and in robove in the lay greated from; to the system; pos-



Influences

Brumberg came to New York from the west coast during the recession, which made finding work difficult at first. It took good, old-fashioned networking including meeting other designers and actists, getting referrals, and sending lots of emails to break through at a time when artists commissions and feeclasses projects were drying up.

Her style is organic and photo-driven and with what she calls an act nouveau feeling. Brumberg's work has a very signature look—and can often be recognized by how she illustrates the subject's hair, which is dripping in texture, a style she developed when she was a child and continues to use in all her work. Her unique style has led to commissioned illustrations for a Berlin department store and a foshion loukbook, as well as act direction for popular fashion brands and websites.

Brumberg finds inspiration in architecture, product design, and '70s punk album covers. She takes a minimalist approach to her graphic design work following the work of Japanese designer and curator Kenya Hara and German industrial designer Dieter Rams. "When I do illustrations I throw all the rules out. It's like I have a split personality when it comes to my work."

Good Advice

Constantly look at what other designers are doing and develop good taste, says Brumberg. Follow design hlugs and study the campaigns created by fishion designers to develop a good aesthetic and an eye for good work. Expuse yourself to more and more good work. But she cautions that it's important to stay true to your own style and develop your voice because that is what people will hire you for.









Suduction [se] "I really too the 20s and Art Elevi. This illustration embedies a marketischer Hapter," says Bunkey

Naw Wave "This piece was improved by days and the exploration of sciences."

Wender Marit to fix sits at, pro-Bostone, Phronders, and Pleongraphs by Aurisa Brasslerg.

Peach "This started as a skewly shar should incorporated the guided, I lose hose sky's merosperb with the lines around ber," Houndway mas.

An illustration for a lookbook, Bruss berg mars, "I kept the model black and



AN ALWAYS-EVOLVING STYLE: KITTY N. WONG

Coged dres

Hong Kong

For illustration, the barrier to entry is set much lower than something like starting your own fashion line. You just need your sketches, time, and some social skills, and you can be on your way to getting clients.

Hong Kong based illustrator Kits, N. Wong starts her illustrations with what she calls a very rough draft but proceeds to the final version quields, otherwise she feels the spontaneity is lost and the energy can never be captured again. Although her style is always evolving—and she likes to experiment with different techniques—there are two constants in her work: Her images tell a story and the lines she creates are smooth, fluid, and relasion of color and patterns. She counts humor as part of her style—something she says is rare for a fashion illustrator—and the evidence is the wirty fashion comic strips she has been commissioned to create.

Perhaps one of the most promising new illustrators in the field is Kitty N. Wong. Still only in her twenties, the Hong Kong. Issued artist, who grew up in Canada, has already made a splash rerating custom sketches depicting designer runway looks for a top fashion blog, as well as published pieces for the Hong Kong Tatler, Dazid Digital, and the National Paul in Canada.



The Control of Control



Influences

Wong's soft and ethereal, yet realistic illustration style was cultivated through years of practice. She's been drawing sance she was a child and would spend time in high at hool researching fashion ordine. "Louling up runway photos and sketching my ideas was my hobby. It was the most accessible way for me to participate in the fashion world as a young girl living in a small Canadian suburb," says Wong. Although she took tashion illustration classes at Toronto's Ryerion University and completed an undergraduate degree in fashion design, she says she doesn't believe a person can be for mally trained in fashion illustration, and says most of the important things she has learned have been by drawing and by observing other artist's work.

After graduation, Wong honed her skills working as an assistant designer drawing fashion sketches and technical drawings for a trading company. But the real turning point happened when she quit her job and started to freelance.

"My favorite parts about working from home are my commute and the huge long deak my dad and I built—it's hig enough so I can separate my work spaces," Wong says. "I have a painting side for all the measy analog processes and a computer side where I clean up the images and write."

"Starting out as a freelance illustrator was intimiditing, and I felt like I had no idea what I was doing, but I met aome good people who gave me a few jobs either for trade or for small amounts of money. I was able to get started and build my continence and skills," she says. "For illustration, the baerier to entry is set much lower than for something like starting your own fashion line. You just need your sketches, time, and some social skills, and you can be on your way to getting clients."



A Gobius come evened in billion of and colored digitally, for Dairel Digital Hallowers, "If I was a Herrit Film."

Lev few days Wong finishes a new piece, and although she say, it doesn't feel like much, over time she's been able to build up on particile. "When I was working for someone else, I need my own practice and, at the end of the day, I had nothing I was truly proud of to show for my time. I really treasure this ability to make art. I could have easily gone through life without realizing what kind of work I was passonate about."

Wong feeds her need to draw by keeping random pieces of samp paper in her purse so she can make a quick sketch and a notebook next to her bed to jut down ideas in the middle of the night. She also says it's important to see a lot of art and make a lot of art. In Hong Kong she has done just that, visiting what she calls "phenomenal private art gallenes." Her inhumes are varied, and include everything fram virtage items from the 1950s to the works of influential designers and artists with as graphic designer Louise Fili, famed fishion illustratur Renc Grunu, and painter Henri Matisse.

Good Advice

Lanking back on her career so fiz. Wong says the higgest challenge was feeling unsure of herself and being intimidated. "I thought there were all these rules I had to follow. There are no color surcept the ones you set for yourself."



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It is corresponded by the netter is grown to policine, manustress ongo, as facilities allowerance in purish and for since her 12 in



Mindness line An editorial ideatations merging fored and fashion excited for the January 2014 more of the Hing Ring Tolle for a story about the city a bostost food trends the steamed han.

BORN TO ILLUSTRATE: SARAH HANKINSON

Melbourne, Australia

I treated each illustration job as a path to gain exposure and therefore more work.

Sarah Hankinson's technique uses a combination of traditional deaving and mixed media, and she is linown for her distinct line work—she likes to use strong and confident lines that vary in thickness to add contrast, interest, and strength to her illustrations. "The use of a heautiful line can make an illustration," she says.

Her work stands out with the hold splashes of watercolor she incorporates. "I love watercolors and the expressive nature of the medium. I tend to not think too much about which colors to use. I just go with what feels right!"

She begins her illustrations by using a "dangerously sharp 2B gray lead pencil" to draw the model on soft water volor paper. Hankinson prefers this type of paper because it accepts water well, not crinkling too much. "I use a smooth paper so my line work isn't fuzzy and the pencil glides more easily across the paper." She then brings in culor to add interest to the piece. "After scanning the image I play around with the curves and layers in Photoshop to adjust the contrast." In art school one of the first thinge Hankinson learned was how to use contrast to her advantage. She says contrast can create a strong, clear focal point in a piece and can make a flat image pop. She adjusts the levels in her scanned piece in Photoshop to create just the right contrast and make the piece look more visually appealing. "I try to make each piece of light and dark, thick and thin lines, empty and full space."







House Resear. The allocations of the second by my top to New York and getting ready for the perfect right end," the artist motes. "Gypny Weer is my favorate perfeme, and I have his my a videal while I'm gesting ready, the Bossin Brown Brown in a har at The Standard High Line, a botel in the Mempaching Literary a has aumanty views of New Work City and in the perfect sense for a night on the town."



and "The approximate was Assertable Services divigency Alex From I Seed the Brow, the color, and proveness. It's just be becaused and to the fact to Bearing ! Hardware region

Illustrator Sarah Hankinson grew up with a dressmaker for a morn, so she was always around fabrics and clothing, and while studying she worked part-time in fashion storm to feed her love for the industry. "I love fashion and I follow many models so it was natural for me to draw these images and take my career on this path," she says. "I feel like I never really made this choice, I just fell into it. I have been drawing for as long as I remember." She likes the intimary of fushion illustration. "It can express a look or feel matantly."

Influences

Hankinson spent a lot of the early days sending drawing samples to potential clients. "I treated each illustration job as a path to gain exposure and therefore more work," she says. Her tenacity paid off with clients ranging from Hupo's Baran to Maybelline New York. Australia, and a commission from Target USA to create an illustration profile for its Facebook page. "Each month they have a different illustrator from around the world create a profile, and it was such an honor to be featured alongside such amazing illustrators as Kathryn Elyse Rodgers and Stina Person, who have impired me greatly, particularly when I was starting out,"

Good Advice

Starting out in the field was dounting for Hankinson. Although it can take a while to reach sucreas, she says if you have the motivation to push and market yourself work will come.

IMMERSED IN THE WORLD OF FASHION: PIPPA MCMANUS

Porth, Australia

One of the best things I learned while studying was mistakes lead to great things!

Pippa McManus creates illustrations that stay etched in your memory long after you've looked at the beautiful images. Her well-known works include illustrations of women on a monochromatic acrylic background with the focus on the woman's hair and eyes. She always includes flowers somewhere in the piece. When she creates an illustration she goes through what she calls her mental rolodes of past fishion editorials and fashion shows, choosing wirinus reference images from pieces that she loves—the face from one image, the pose or hair from snother. When creating a commissioned piece she makes a small pencil sketch based on her reference or assigned subject and then describes the composition and style so that the client can see how the end product will hold. If she is painting or drawing for herself, she'll just start creating on her canvas. "I was taught in art class in primary school never to use an eruser, so that means I have to work [the illustration] out thoroughly first or let my mistakes become part of the piece."

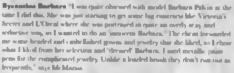
Pippa McManue has been illustrating professionally for more than a decade. She studied fine art, fisabium, and textile design at the Western Australian School of Art Design & Media. In addition to attending fishion weels shows in Sydney, where she shetches the fishions as they come down the runway, her work has been featured in magazines, exhibited in galleries, and even replicated on fashionable tote bugs. Greens for Franks 'Our'd to have apalità is Grama third, and I person major size I not be: diament news Landson party print of Red, Name American Supermajority surrough and well proceeded and sook pushing Married Board of the State of t Charper's Sellers Marin de la companion de la co ated bearing the signal person a from a Freds abstractor, the war de to les operans using what speny paint rather than a state of the last than to be paint.

ope McSheen











Marcolline in Montared "I was coming up with ideas for the inexhibition, and hept his dimarking images of garls rechning that and half awake, and an out-relaxed power as opposed to the highone, right angles, and hard expressions' look that I had been prethat time," McManus mys. "I also wanted to start painting painting more specifically painting painted testile patterns, a replica of of a replical. The piece thweel in each as I parented beginning for the calabatem, which I always shoul as a predictor for the second crea of the week will get executed. I decided to got her height to the so they would pop our from the manarch color palette."

Hences

McManus started her career, her work included very process illustrations, which were in lead pencil. what Labourys had my fine art lucturer's value in the back of my head saying Camerus are here for photorealism, what are here to interpret what is in front of them.' So I located on elongation, warping, and enlargement and duction of features. I also spent a year forcing myself to color into my pieces and I have never looked buck.

\$10 Marrie says the use of color in her work reflects the way she dresses. "I'm rarely seen in black and I have a and flown obsession with patterned and brightly-colored behing, so color for me is a not emity," she says, "When it comes to the colorless body, face, and hair in my work, I'm not sare why that is. When I was in art whoul, I spent all my time replicating skin color in oils and felt like I got ter to I could with it, but now I would love in explore il more.

Good Advice

McManus tries not to refer to other illustrators' work for inguisation, because she doesn't want to be influenced. by them. "I about things I see quickly and sometimes subconsciously. So if I only look at designer's creations and models. I'm much more likely to turn that into something of my own rather than draw from other illustrators. tes haiques and styles," McManus sava.



Mincherry "The piece win 1200 x 1500 mm (47 x 59 andres, so at a hour?" explains Popo McManin. "I get to be quite free with the acrylic mani and make the most of the paint running down the canvas at a fast rate, were spray bestles filled with water and sprages to drag arctions."

Vermitted in Laker

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THE WIDE VIEW: WENDY PLOVMAND

Copenhagen, Denmark

Today the borders between the creative fields are eliminated, creating a bigger audience and many more possibilities for your work.

Wendy Playmand uses a rechrique that she describes as a mix of hand-drawn elements, which she creates using pen, pencil, and watercolor, and then scans to digitally manipulate in Photoshup. Her work begins by researching words and images that she'll use as reference or inspiration for the piece. She works in layers, adding debail upon debail to create what she describes as a collage technique. Something unique to her style: She will often incorporate one piece from a previous work in a current work—creating a symbiotic relationship between her art pieces and manifesting a land of family bieran by.

She likes it when fashion illustration merges with other art styles and techniques—inventing something new—which could be why her illustrations don't follow any specific rules regarding navement or texture. She uses a lot of black and white in her work but likes to discover new color combinations that surprise her, and enjoys working with certain color palettes such as pastel colors in one work or almost monot brome colors in another work.

Words Pleasured Bustman for Empress

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THE EMERGING MASTERS





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Wends Phonound Bournison for Ju-

Influences

Although she describes her signature style as "supernatural tale meets pop meets nature, with a hint of darkness," Ploving has been inspired by some of the leading artists in the pop all movement including Andy Warhol and Keiichi Tanaanii and she admires younger illustrators like Klaus Haapanreni and Kustaa Saba.

Good Advice

Plearmand says you need to have a brave and stubborn soul to achieve success in life as an artist. "As an artist and illustrator you will always feel challenged," says Plearmand. "Lots of times artists have had economical challenges but somehow with will and good ideas and stubbornness we have managed. And even now I sometimes have a mounth where I think, 'Himmm, it would be nice to have a paid job now,' and then everything turns around, and suddenly I need to decline projects because I'm too busy."

She takes a wider view on what fashion illustration encompasses, saying it can be art, graphic design, communication, textile design, and interior designer. "Today the horders between the creative fields are eliminated creating a bigger and many more possibilities for many must. There is no limit for what you could do with it."



CREATING HER OWN PATH: SILJA GÖTZ

Modrid, Spain

Try to apply your style to as many subjects as possible. That way you'll learn more and keep your work interesting for you and others.

Silja Gotz has three different major styles or techniques. The limit she describes as a mix of drawing and cullage, where she works with different pens, brushes, and various papers; the second uses a combination of black silhouettes with intricate black and white drawing; and the third is a colorful swirling line drawing; she creates in Photoshop. Even with these variations, Götz says she is always adapting to the client and the subject so it's hard to maintain one recognizable style. "Still my work is very personal and something of me always seeps into the outcome."

Editorial commissions usually start with a short description of the text her image will accompany along with the approximate size needed. "I generally have a solution right away, which may not always be the best one, but it gives me a starting point. I toy around with this idea, look for material online, and start drawing different elements. As the illustration is taking form, some things are distarded, others added, and everything is stanned and colored or rearranged in Photoshop. It's quite a lot of back and forth between the drawing desk and the computer," she mays.



Silja Gota's start in the field of fashion illustration was surprisingly simple. "It happened to coancide with a very propitious moment for illustration in magnitudes and advertising," she says. "Illustrations had been all but forgotten for many years, but in the late 1990s people suddenly thought they were fresh and exciting again." She sent out a self-published illustrated book to potential clients, and showed her portfolio to echions. "Right away I received some assignments from Cossapalism, Ells, and others, and I couldn't believe my luck," she says. Then she landed a steady joh as a magnitude designer in Hamburg, Germany, and gained even more experience. This led to more illustration opportunities and to leads in the publishing field. Gitz eventually became a full-time freelance artist in Madrid, working for clients such as the Naw Yorker Topus James, UK and Jastania; Marie Clow Spain; and Bluomingdale's.



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Influences

Throughout her career (has been impired by many artists including Ramon Casse, Hiroshige, Erro, and René Grunn. "They all lines me to wek emellence in al-I'm doing how to find state graphic solutions, how to me color, and how to depart human body in new way. Color can be prublena "You change one color, and the whole drawing can fall apart," she says, "Personally I love to use black, especials m a buckground, because p brings out the other colors but sadly, I often get restrained by anxious editors who think everything has in be in uphest spring and mer colors or their prod at won't sell."

Good Advice

"He careful what you poonline, because it may be you little." She also advises working outside of fashon. "Ity to apply your style to an many subjects as possible. That way you'll learn more and keep your work intering for you and others."



two crossed as the subject of a short every for the Ann Judo transpasse. The dissertation had the over that croked up reserving with the article, but four the close their extracts the beau.

A CONNECTION TO HER FANS: NIKI PILKINGTON

Lower East Side, New York, USA

Not everyone will like what you do, and to be honest, it would be a boring world if everyone did!

Nihi Pilkington describes her work as playful, detailed portraits of fashion and the girls who wear it. She is known for her pencil portraits and the a ulptural elements she adds, something not often seen in fashion (flustration. "I like to include three-dimensional elements in my work because the added dimension gives my pieces an extra something that you don't come across very often."

She enjoys the hands-on, crafty part of putting her work together and likes coming up with new ideas. "I'm a sucker for different papers, glues, and tapes. Craft work is always a nice relief from my detailed, slow pace style of drawing. And it's a bonus that I love the final outcome—the shapes and shadows they create on the finished illustrations are always different and always a challenge."

Pilkington starts her pieces by consulting a notebook of ideas, a place where she scribbles down everything from images to words, themes, and colors. "From there I will draw a rough shetch, adding lots of text and I usually make lots of changes once I see the layout." There is always strong color in her work and she is fond of neon colors. She almost always renders the faces and detailed sections of the illustration in pencil, prefetring to express the rest of the image in color, pattern, and texture. When she is ready to work or the final piece, she always begins with a fresh piece of paper. "I don't like working over roughs because they're always so means."

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"Cultur Lin Ya Linum Dutant/A Pure Honer Full of Juy" (Wish Sung) Graphic, othered pencils and penc. "This is part of a large collection of previol centered where I researched any Welsh herstage, in Historial (eld oftonia), and levie. This collection continues to grow in I come as you may be added and forgetteen proverby carb time. I return bome."

In her young career Niki Pillon. ton has already worked for some of fashion's top names including Topshop, Sir Paul McCartner and Ted Baker, For Topshop a London stores, Filkington created a window display featuring lite-use drawings of models dreated in the current collection For McCurtney, she rundered illustrations for a special-edition remastered album based on his old family photographs. "The photos were scanned at several stages, then animated for a DVD that accompanied the album." she adds.

But it was a genius marketing initiative by tashion house Ted Baker to celebrate the lannels of its \$\$12 compaign that catapulard Pilkington to even more commercial socress. The company wanted to collaborate with acclaimed illustrators to create a digital tachion portrait service known as Ted's Drawing Room. Customers tried on pieces from the new Ted Baker collection and posed for a photoin one of the store's photobooths. The images were sent to Pilkington and other Illustrators who worked together in a studio drawing their favorite photos The customen received a digital copy of the illustration and the later a agned, framed original. The entire peaces was filmed and streamed live on the brand -Facebook page, and people in more than twenty-three countries tuned in to watch the process. "It was very fast pared and the end result was tune of beautiful portraits in a unrespistyles," she says.

the professional success she's received in the commercial mys the most rewarding part of her job is when mak is exhibited and she sees people buying her pieces. It's flattering to hear where they're going to hang them, and Bustrations represent to them, "she says. The connection pullingum has with fans sets her apart from many illustrators who prefer to stay behind the scenes, She is known for connecting with the social media sites, and says online platforms are important to she are "I count my relf lucky to be able to use the Intermy adventage. My target audience mainly young girls and is easily reachable this way. I have an online store, and Torres, Facebook, and Instagram it a now easier to connect customers and even clients than it was before," she mys, "It's nice way to get feedback on what I'm working on. I often wedsin-progress images, and love hearing what people think, as well as being able to offer advice to others who want to know about materials and techniques. I'm always happy to share my thoughts with others

Influences

Drawing has always been a big part of what I am and what I've wanted to become," says Ellington. "The fashion part came along a little later when I realized my love for it and how I could combine the two. I feel I come up with more original ideas when I look away from Blustration. I think that's what keeps my work looking special." As a beginner her biggest challenge was coming up with what she wanted to create. "Having a blank page and knowing that I could put absolutely anything on it is the scariest thing of all. Once the idea is figured out, I'm fairly happy to get down to the business of drawing."

Good Advice



If This World Only Enforce in My Dronous, Don't Walso Mo Up. I placed with shortons and hatdres recanning as part of a reallestion for an exhibition where I merged intere and faithern, two of one (in-cut) shound.



Not All Those Who Wander Are Leat "I've alone hoved this on ong, so I hard to post it on page. The illustration was not it collection for an exhibitation in Michael committee on some finding and sysugmaph," more Philangton. "I try to add so well to my jarces observer penable. I feed it juves the sitteet sometimes to relate to or provides an entire studentialing of what I'm trying to on, I alm love the emphasization of chirate drawing and bold sypugaphs."

A UNIQUE PERSPECTIVE: GERARDO LARREA

Lima, Peru

I put my characters in a specific scene to interact with each other, creating fun and different situations.

Gerardo Lacren's work not only stands out, its hold lines and colors command attention. He breathes life and energy into his drawings with his use of contrasting colors, the black outlines he prefers, and the shapes he creates. His hold lines give character and strength to his illustrations and work nicely with the graphic style that he captures. "When I started to illustrate my outline was a hit thinner but now I like it holder."

Larren usually begins a piece by collecting pictures of the fashion collection he's working on—but he won't read about the deagner's inspiration to avoid being biased. He creates small sketches in his notebook, writing down details or thoughts he has about the theme of the work. Then he begins to work up the actual illustration, first with pencil and then delineating the lines with marker, later adding color digitally. He creates the characters first and then works on the background of the piece. "When I'm working on an illustration I work as if I'm taking a finhion editorial photograph and the background is a location or studio integral to the character; for me the background is a tool that helps to readirm the concept."





Who Rem the World is supervisby the Chated FW Closelers on and lose waters who decided so make the world personnel is him a conferral lock.

Gerardo Larrea grew up attending art classes at the Museum of Art in Lims and remembers as a child the fashion magazines his mother read. The drawings, the colors, the sithouetter and, of course, the fashion captured his attention.

Although Larrea began country illustrations for advertisements more than a decade ago, in 2011 he focused on a more defined tyle for his illustrations. In my country fashion illustration is nessand not a big thing," he mys. Soil, his work has generated considerable burn for its graphic style, thick lines, and use of colon. "I have colon, vivid colons in particular. I live the happiness that only brings to my work," he mys.

Art Pap Import by the Crises 8611 millerant. "Characters may hale, and recall livering a lead of among between page stocks and relating says Law-



Influences

Lama admires the work of Richard Lordi Labanda, Rubin Tuledo, Duray Roberts, and Antonio Lopez. the em h of them have a particular agis, and I have their approach, Each has been a real influence in my And working as a fashion illustraart director, and fashion editor hebred Larren develop a unique party me for his work; interesting so hardy with the clothing helps give his on the prints, and details

Good Advice

Han passon for your work, believe in warrell, and don't give up."



The Hight Club depicts two septantemed and powerful source, showing off stair strength in a booking ring.



the Sang Ampiored by the Price Switz. in the Easterney, themse place working the 2 metabolic

MAKING A NAME: YAEKO ABE

New Jersey, USA

Being loose and spontaneous is my favorite way of drawing.

Yacko Abe's intricate line drawings reflect a refined simplicity not often seen in fashion illustration. When drawing for hinself he doesn't create any preliminary sketches but on client-commissioned pieces he will create several rounds of sketches. "After I get an approval on a sketch, I move on to the final drawing, usually using a black ink pen is a calligraphy pen." Abe often uses different types of ink pens, and later adds culors with markers before adjusting the final piece in Photoshop. "Being loose and spontaneous is my favorite way of drawing," he says.

Yaeho Ahe is one of fashion illustration's newest talents. The New Jersey artist began to illustrate professionally in 2012, and became interested in pursuing it as a career while attending the Fashion Institute of Technology. He has created illustrations for Ella Garl Jupan and Ella Russa magazines and a mural for British fashion company New Look.

Hale Power "The on a result of behing a harmyle migrators and sensing to experiment with type-graphs without decking two cases about the mechanical aspect of A_n^{∞} Ale says.



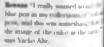


Influences

The works of British illustrator Ambrey Bearthley and areat Shel Silverdein and illustrator Amaika We have all had an impact Abe, but he says figuring to his own style was, and his biggest struggle because he likes to explore different materials and a variety subject matter.

Good Advice

"Keep on illustrating and utilize all your time. Also, a polite to even the meanester clients."





SOPHISTICATED GLAMOUR: LUIS TINOCO

Barcelona, Spain

Enjoy your work and make others enjoy it too.

Luis Tinoro always starts a sketch in pentil to create an initial impression. Then he applies color, and later retouches the piece digitally. He calls his illustration style realism and suphisticated glamour, using watercolors and paint to create a fresh and contemporary fashion style.

Through may the colors he uses in his work change depending on what he is creating and what the fashion color trends are each season. Although in his watercolor work, lines are often absent, with other mediums he will incorporate noticeable lines to create depth and to as centuate forms or highlight a specific area of the illustration.

Lam Tinos o has been drawing since he was a child but his interest in fashion same later when he began working in advertising agencies as an art director, which has led to his work on client accounts such as Carolina Herrera, Rinnnel, and United Colors of Benetton, among others. His work encompasses everything from illustrations for a cartoon series to childrens' bruists in illustrations for the biggest names in heauty and fashion including Glumos Spans and Glumos Germany magazines.





Chelstian Louissenia The it Timero's rate on the Indian-discount diver-

Influences

Like other contemporary illustrates cites the legendary master of the formal as an influence of the formal as an influence of the formal as an influence of the formal and Man Jacobs. But during as an illustrator he worked to style one that would offer a creative point of view and set from other fashion illustrators.

Good Advice

For Throce, one of the higgest a fashion illustrator is keeping the fashion trends in an industry a seasonally and has new colors, logist, els, styles, and designers all the your work and make others en

Kase Moss, God Save the Queen 11to successor and digital distriction was improved by firmits pop culture:

Fashion illustrations are the prelude to our understanding of the product. They are able to stimulate the imagination—to leave space for diverse interpretations of the style.

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PART 2 THE ICONS

THE BEAUTY OF IMPERTY

THE BEAUTY OF IMPERFECTION: DANNY ROBERTS

Laguna Niguel, California, USA

For the most part, I think and visualize in black and white.

Danny Roberts creates his illustrations using a technique called blind contour, which involves looking at the paper as little as possible and instead heaping his gaze on the inspiration piece. He uses pen, ink, watercolors, and mixed media for his illustrations. Roberts is known for the special quality of his line work. His lines are confident; some play with size—he makes them this lise or thinner for added dimension—and some play with edges—which are semingly invisible or unfinished, allowing the viewer's imagination to fall in the rest. Color is often an adterthought for Roberts. "For the most part, I think and visualize in black and white," he says. "My use of [color] is very different depending on the piece. I usually use it as a tool to highlight or contrast parts of the piece."

Danny Roberts, who along with his brother David is the creative team behind Igor +
Andre, began illustrating while in college. In a short time, the native Californian's
work has been featured in some of the most elite fashion magazines in the world,
including Toos Ngue, Vigue Italia, Ingue Puru, Vigue Japan, Elle, and Unimar's Hier Dath
While still in his twenties, he forged deals with some of the higgest names in fashion,
illustrating a line of Gwen Stefani's Harajuku Laver's bandbags and forming a partnership with Forever 21 that showcased his fashion illustrations of bloggers on T-shirts.
He also worked with IMG Models to illustrate the fresh faces debuting in an upcoming
runway session.



Rehers's penell, ann, colored pracil, inh, watercolor, and all passe drawing with clothes from Marchesa's Full 2012 collectors.

One of the highlights of his illustration career featured lin work on a much larger scale | Inerally. When famed jawelry Tiffany & Co. began building its SoHo, New York store, it commissoned Roberts to Mustraly the façade of the onnetrue tion with a beautiful scene of sures and men drewed in olegant last gowns and stylish suits. The project, which took approximate 133 hours to complete and mea nured 15 x 35 feet (4.6 x 10.7 m is the largest project Roberts has worked on-

A Mannout in Love A commissioned outsil for 11flan, & Co.





The Valvos Brans Glel Design was exceed to be Militeria's "What's Contemporary" collection and was featured a Al-Official



Robert's melosper

Influences

thenry Roberts calls fashion the door into a dream world. He tas an imparation library of more than 150,000 images on his originar, admires fashion photographers Man Ray and Steven to an advantage models German Ward and Lily Cole a two of his filinstration masses. Although fashion, especially the modeling world, often demands perfection and software a germa have made it possible to blur photographs to hide human flaws. Roberts mys illustration is making a comehnch has an people are drawn to imperiestions. He mys imperections minic our own lives. When an image is perfect, it's harder for people to connect with it.

Roberts had always been interested in fashion—he even and a T-shirt company when he was in junior high stool—but it—'t until he was studying fashion design accordance in the student of the Academy of Art University that he found his fast faster to disstration. He fell in love with sing in his fast figure drawing (lass. Although he always within as a kid, he says, "It was in that dass that I really started to draw." And once he committed to drawing every day, his mark improved.

admits it was strange to get started, mustly quite sure how." A hig break came when he to create an Alexander McQueen portrait Times imagazine cover story that chronicled the final days. Roberts says McQueen has had see on his work.

Good Advice

white a till to "practice every day, and don't judge

EXPRESSING PERSONAL STYLE AND DESIGN: JAD BAGHDADI

Los Angeles and San Francisco, California, USA

Find your voice and try to perfect it.

Sometimes Jad Baghdach will drape fabric on a mannequin for ideas and silhouette inspiration for an illustration, other times he will reference old sketches and art. He works on house sheets of paper, which tend to pile up in his studio. He has a distinct illustration style; his technique includes using exaggerated movements in the subject and silhouetting it—in fact, not being afraid to exaggerate the subject's form is some of the best advice Baghdadi says he's ever received. The use of color in his work depends on the subject, but he tends to incorporate vibrant colors within house hold lines. "Find your voice and try to perfect it," he advises.

Jad Baghdadi has been illustrating since he was a teenager. "I'm a [fashion] designer, so illustration was always the perfect way to express my personal style and designs," he mys.



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He has worked with publications including Time, GQ, Trand + Lease, and the Philappine Pat, and has been commissioned by Brooks Brothers to draw memowaic illustrations for its website. "Brooks Brothers was holding for a suffer, more numbered appressed than my editorial work, and the work for them proved to be an exciting step toward merging two of my techniques; sumiink and graphite."

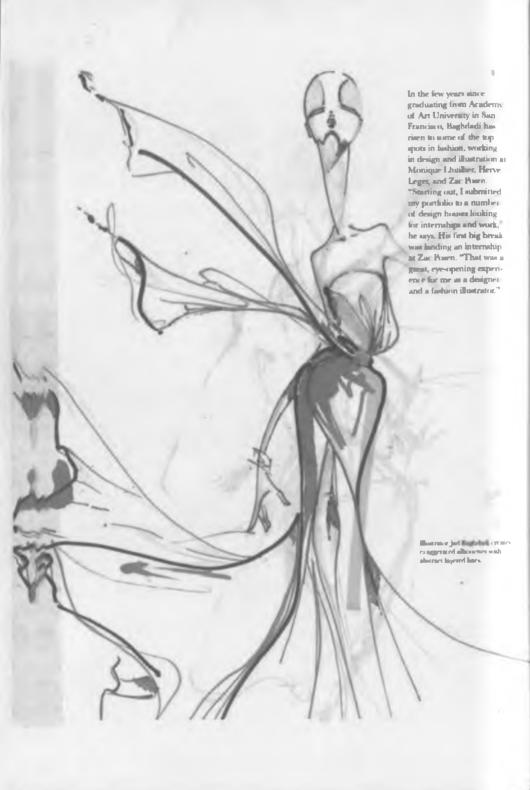
Influences

While studying art at Maryland Institute College of Art in Baltimure, Horweler created illustrations for Out magazine. The art director helped him hone in on techniques and approaches that were both distinctive and commercially viable. "I really learned that fashion illustration can be just as thoughful, conceptual, and creative as any other kind of illustration. The art directur's advice opened up a world of possibility to me, and allowed me to make fashion illustration about more than just beautiful ducking. While I was at the magazine, I also met some great editors who would become future clients."

When Horweler was first developing his style, he looked at the work of late nineteenth-century European painters. "Edgar Degas, Edouard Manet, Edouard Vuillard, and Henri de Toulouse-Lautres were constantly in my mind," he saws. Howeler alau clonely follows the work of Christophe Lemaire for Hermén, Alber Elbaz for Larvin, Sarah Burton for Alexander McQueen, sisters Kate and Laura Mulleavy for Rodarte, Raf Simons for Christian Dior, and Riccardo Theri for Givenchy. "Their processes involve heavy research, intensive craftsmanship, and thoughful execution. Their concepts are highly developed, and they focus on experimentation within and outside of the traditions of clothing I love that."

Although Hoeweler is now courted for his illustration style, during his first couple of years he says the thing that challenged him the most was composition. "I tend to get ahead of myself and skip the planning that should come before an illustration. My understanding of balance and image development was largely intuitive then, and I should have been more conscious of the decisions I was making. I've grown since then, but it's a constant source of development for me."

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AN EMPHASIS ON THE BEAUTY OF FASHION: MICHAEL HOEWELER

Brooklyn, New York, USA

Invest in the relationships you develop with art directors, designers, and other like-minded professionals who seek you out for work.

Michael Hosweler starts a new work by drawing small sketches in his sketchbook and planning out the image in his mind. "After I have a solid composition, I seek out reference images and take plustographs to help root the illustration in reality." Once the general idea of the illustration is planned out, Hosweler will size up the sketch on a larger piece of paper, and draft an underdrawing with graphite pensil. Then he finalizes the illustration working in graphite only, or finishes the drawing with stami ink and pen.

"I like color, and I use it when I'm saled to, but most of the work I do in my spare time is enclusively black and white. I tend to work with color semi-realistically, or as an accent wash to lay over a black and white illustration," he notes. Once an illustration is finished, Hoeweler acan the final and does any needed edits in Photoshop. He calls his technique "traditional, with a digital linish."

Michael Hoeweler is known for striking black and white illustrations that showcase the clothing's smallest details. When beginning a piece, Hoeweler says, "I write out words, ideas, and content that I would like to focus on. I also write the narrative of the illustration and what I want to communicate."



Michael Barwiller developed









A FEMININE, COLORFUL STYLE: SAMANTHA HAHN

Brooklyn, New York, USA

Everything you do should look like it was done with the same hand even if you use a variety of media and styles.

Samantha Hahn's etyle is a decidedly ferrarine mix of delicate quill lines with an economy of liash and vibrant watervalue. She begans her work by finding references or taking a photograph to capture the physicality or expression she wants to use. She will search for father textures or patterns to reference before she begins painting, "With watervolog you only have one chance to get it right, so if the illustration lon't working. Pil just paint it over and over until it clicin," she says. Her aim is to make it holk effortless with an efficient use of lines and shapes. Then she will scan the piece into Photoshop and play with it digitally, using it and enhancing or modifying the colors, before sending it to her agency or the client.

"At first the illustration world seems visit and you have to find your point of entry and carve out your niche in the market," recalls Samantha Hahn. Through trial and error and her willingness to accept rejection and learn from it, to grow and try again, she found her voice. Once you are situated firmly in the industry, she mays, work will beget work. "That's where I are now," she saws. "Instead of spending a huge portion of my time trying to get work. I spend it doing projects that more clients will see. When your work is published it is like a public vetting. Clients find you and see what you can do and believe that you will perform well for them as well."

Her work includes a published book, Hell Road House. Partiets of Fiction's Mad Belowd Herone, a collection of 50 of her ever, arive illustrations, and communious from clients such as Refiners 29, Nov Bot magazine. The Cat, and



Mare Justin Secreta Fig. The



Hahn admires Andy Warhol's entrly illustranon work for the renowned shoe a company, L. Miller and Harper's Bazass "I about have the artists who worked in the heyding of illustration: Maxield Parnsh and Coles Phillips," she are. Clients of an hire her four the waterrolog and ink style she uses in Cashion and heauty but she has illustrated for a range of elients with different objectives. "I recently completed a series of black ink illustrations for the Paris Rouge. I like to try different things, but I'm kruwn for my ferminine, colorful waters ole at illustrations." Hahn mys she is obsessed with color and imp't afraid to explore or experiment. She lower playing with puletter from warm monor bromer to populational jewel tones.

Good Advice

"Put the work you have doing out there and it will speak for specif. Hone your skills. Get your craft to where your taste is. If you are going to make it. In the market you have to have the taste to know what's grand and why the professional artists are getting work," Hahn says, "When you are doing good work target it to companies and publications you want tra work with and pound the proverbial poversent with war portfolio until you start getti sig work. Work hegen work Give yourself dream projects and imagine who your client so. Make your site and your portfolio look as professional as possible. Everything you do should look like it was done with the morne hand even id you use a variety of media and styles. Don't be afraid to submit and submit. Eventually you will knock on the right door and it will open for you. The cream rises to the top," she says.

VIVID AND ELEGANT: STINA PERSSON

Stockholm, Sweden

Develop a personal style and seek inspiration not from other illustrators but fine artists.

Stins Person may be one of the most well-respected and widely known lemale illustrators. She works in many mediums and her techniques include drawing, painting, collage, and—when necessary—the computer. "I draw a gazillion sketches and then choose the best one to work ou," she notes. "I have working with color and it comes to me easily, which is why I do lots of watervolor. Of course, I also have the rawness and edgmess of ink, as well as the structural feel of collage."

Stina Person studied fine act and lishion in Italy. While studying fishion design and "feeling like a misfit," her drawing teacher suggested illustration. Luckily, for the act and fashion world she followed his advice, moved to New York, and studied illustration. It took time for Person to be successful, but a teacher at the renowned Pratt Institute in Brooklyn prepared her, explaining that it takes three years until work comes in steadily, and when it happened more quickly, she was thrilled.



Although her own style is unique and heen called a fusion of traditional and introducing a modern look to illustrate. Person counts her friends and collections are singh. This Berning, and Ceested, and eminent masters such as Antacopez, René Granu, and Paul Rand influences.

She notes that the field of Blustration is lot bigger than people might think. "No of my clients don't come from the far world, but just want Blustrations with and a contemponery look," she says, the years Personn has worked with top magazines Higas Nippos, Harper, Bacan, 12 UK, and Marie Clare, and corporate is a American Engle Outlitters, Bluomia and Macy's.

Good Advice

"Take any job you can get. But never we for nothing. A client will never pay for eithing they warlier got for free, no matter what they promise," she says, "Develop personal style and seek imparation not to other illustration but line artists."

Bonrohim Hot A poore for Reverb Brasil 1 b vaniere a set of illustraturum as a flette Carta of the law as a flow and creative process.



has the second self-pierry Present credible for the dissert Periods Placed. "This is no it is not a build, princed some to do to distribute the distribute second segment."

EVOLVING STYLE: LULU*

Berlin, Germany

It is all about high quality work, and good use of color.

LULU® at known for her hand-drawn illustrations that she describes as retro minimalist combined with a '60s vibe and finely tuned digital work. Her illustration prosess begins with an analog sketch, and when she feels the image is right, she will stan it and work in Photoshop to develop it further. She says her work has evolved over the years and she likes the idea of changing and trying new things.

LULU® does it all. She creates illustrations for advertising, animation, and editorial design, but considers fashion the most heautiful and poets: of all the fields. Her first impressions of form and color were formed in her mother's flower shop in Solingen, Germany, but it was while studying at the College of Fine Arts at the University of Känste in Berlin—where Vivienne Westwood was a protessor—that she immersed herself in fashion drawing.

After working for Tyler Brûle, founder of the famed fashion magazine Widhaper, at his branching and advertising agencs. Winkreative, LATAP became known as one of Germany's illustration talents, creasing pieces for clients such as Bloomingdale's, Swarowski, Higus Polle, and Higus Nippon.





Inspired by the look of Halmain Paris, U.U.I.P says in this power, "Working with possible and tergosov system was my size."

"The Internet is a huge orean where you sometimes can get stack," she says, "but it's also a great place to share art projects, images, and mant to help inspire and be inspired." She loves to vasit art exhibitions and counts action such as Egon Schiele and Andy Warhol as inspirations.

Good Advice

"It is all about high quality work, and good use of culor," LULU® says she always has a feeling about which culors are appropriate in a piece.

LULLI's man, "The Phier the entire were based on different horla you can wear for the mout buy olohs in Vienan. The winner were supposed to be depant and cell-confident. The pasterns were very beautiful to drawn."

A STORIED CAREER: JULIE JOHNSON

Jeddah, Saudi Arabia

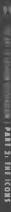
Cy

Stop drawing well before you think the illustration is done. It remains fresher that way, and an overworked drawing makes the viewers less able to fill in the details with their imagination.

Julie Johnson always starts a piece by painting or drawing it by hand first and then a annung the drawing so she can build layers digitally. "Sometimes I like a neutral palette of earthy colors, sometimes I like blacks, fachous and whites. In looking at art and nature, color is what excites me most."

She prefers to draw from a live model, but mys she can easily work from her own photographs or from memory. "I use the computer very little, except for layering color and line, turning a piece into digital form for a client, or archiving my work."

Julie Johnson has been an illustrator for more than three decades. Looking back at the start of her career she says, "There was no digital technology and no Internet. Bluomingdale's in New York would send over clothes by bike messenger, and I'd hire a model to pose in them, do drawings, and send the drawings back with the clothes by bike messenger. Within a day or two the art would appear in Bluomingdale's ads in the New York Time. Blustrators would walk their portfolio around to different agencies and clients to find more work."



Rediend One of a write of discretized in creater tiles is finement displayed as the Livino Japane soluter statues, New York.

Vohnson







Ayen(85

the been fine insted by people, clothing, thape, silhouette, and color—and I've to draw and point. All these distributions in the state of the state

Good Advice

In her entensive career, the heat advace Johnson has about illustrating fashion is, "Sup drawing all before you think the illustration is done, It researches that way, and an overworked drawing the viewers less able to fill in the details with the viewers less able to fill in the details with the viewers less able to fill in the details with the viewers less able to fill in the details with the viewers less able to fill in the details with the viewers less able to fill only take you on faz. I need to have a continued drive and passion it you are doing. Don't imitate illustrators of it, make your own statement, and use your heing and viewpoint to inform your art. Love 3."



STAYING TRUE: NUNO DA COSTA

Lisbon, Portugal

I couldn't imagine a life without drawing in it.

Nuno Da Costa starts his work researching images in magazines and books. He then creates a louse sketch, which can be restorded a couple of times before he's satisfied with it. He scans the final pencil drawing and prints it on bristal board as he can paint it with gousche and water-colors. When he feels it's where he wants it to be, he scans the painted illustration and prints it. Sometimes he will also paint over the print. "You can get really attached to how your work looks and you can be scared to mess it up, and this really removes that fear."

Mgar always meant something to Nuno Da Costa. To him it has always been synonymous with style, elegance, and quality, and he dreamed that he would one day be good enough to be published in its pages. "I knew when I started illustrating that I wasn't ready or good enough but I told myself that if I worked hard and stayed true to who I am as an illustrator that I could make it happen." It took ten years but he got his work published in British Mgas.

He is known for the "Nuno woman" and he says she is growing and maturing as he does. "She's strong and vulnerable, modern and classic, with an edge to her. She's complex and contradictory, as we all are. I'm learning to let go, to let her and my work go—to be not so perfect," Da Costa explains.





Montration by Name Da Costa

At a young age Du Costa was attracted to the drawings on packaging and in comic books and always loved fashion. "Fashion wasn't everywhere as it is today," he says. "My parents didn't buy fashion magazines. I used to watch this one show on television every weekend called The Clashs. Shoc with my mum when I was little. I would lie on the floor drawing the models as they walked past. One of my earliest memories is watching the Valentas show and drawing the model in a red dress."



Good Advice

De Conta, starting out in the field was adding source who king, and exhibitating, mattendor is really a personal thing and is communicates details about your times self into you can't explain or put into words, and that out there for people to extique be dunning. He says beginning illustrational about the property of the says beginning illustrational about the markets to others assembling to make its about who draws the best, it's about adding your own voice, your own language. It make cheery but it is so true; it's not our job as a says not ease, we just have to be the best of that we can."

Rahan illustration, like life, is a journey, says an Costa, and an ongoing prices of learning at apploring ware skill, your taste, and your-ail. He monument's setting goals for yourself as matter how monttainable they may seem. "Date to dream hig and be prepared to work hard to achieve that dream. Know that rejection is immorrary and part of the price on, and that one day you will look back and understand why things happened the way they did. Use rejection as fuel to get you from A to B."



BREAK THE RULES: LOVISA BURFITT

Aix-en-Provence, France

I'll walk around the task until I bite into it. Once I get started I think, 'OK, maybe I can do this.'

Lawan Burfitt often creates her illustrations using a metal feather that she dips in Chinese ink. She also likes to mix what she calls high and low, using inexpensive pencils with dry pastels and colored pens on heautiful, expensive paper. She often uses the classic culor pairing of black and red. "I'm always fass insteed with the palette of colors that other artists use and how thought of that. I love a sharp vermillion red, almost an orange, and I often find myself completed to that." When she has completed a sheat in that she's really happy with she'll put it in her archive. "I used to throw them away when I was finished, but if I draw a pose that I like, I keep it because I may draw from it again. But sometimes the sheathes are really ugly, then you just have to throw them away."

Lawiss Burfitt has been illustrating professionally for almost two decades, but her interest in fashion started as a voung child. "I would sew my own clothes out of mura's old curtain and I would make a shirt from dad's old leather jacket," she says. "When I was about eleven, a friend aske of if I was going to be a fashion designer when I grew up." mays the Swedish illustrator, who now lives in the south of France. "I asked him what that was and he said it was someone who made clothes for a living on I said yea. I made the decision then to become a designer and I kind of just stock with it."

With the encouragement of her father, Burfitt went to fashion school where she studied to be a designer but took many change in tashion illustration. "I had a teacher who would give us a brief when we had an amignment. She would say, Of course you can misunderstand, please maundentand, do maundenstand.' She meant that it was important to interpret the amignment in our own way, to use our imagination. For me it worked to break the rules." Burlitt remembers school as a place where she was pushed to try new techniques and experiment with style. "You would bring your inverte paper and pens and brushes to class, and then the teacher would tell you to swap with the person next to you. You were confronted with what to do with this brush you weren't familiar with. It was a really good way of learning."

After college, Burlitt moved to Paris, started her own clothing line, and began to draw more combining her interest in fashion with illustration. With the help of an agent. she began receiving illustration communitors from some of the top names in the fashion and beauty industry. Burfitt is known largely for her work with Jigur, Elle, Glamor, and Grazus magazines, beauty brands Guerlain and Sephora, and another Swedish import retail giant H&M. "It was really fun and free working with H&M," she mys. Burfitt created an archive of more than 120 drawings that the brand uses on the walls of its stores around the world, including Singapure, Tokyo, Athens, New York, and London. "I like their attitude and it was important to them to signal to the client that fashion is fun. They like a touch of humor, which suits me a lot."





Nine 2013 lok, icother pro, brook, and colored period.



Durk finds of the Moon Ink, it what past, brush, percell, and sell pastels.



COLLABORATION: WILL BROOME

London, England

Be nice and work hard.

The light but is the most high-tech piece of equipment Will Broome uses. His hand-drawn works are recognizable for their quirky characters that make you want to unile.

Browne tries not to plan too much, and just waits to see where the drawing will take him; he prefers not to do research and not to cloud his mind with an abundance of noise. "I'm not saying I work in a total vacuum. There are things and artists that interest me and inspire me but I prefer to just sit down and draw," he says. For example, when working with a client ecollaborates with them through the drawing process, showing them what he's doing, discussing the many iterations and ideas the piece goes through, and the finished piece evolves from that process. If think that's what a collaboration is about. It's the way I like to work," he says.

He will go through a phase where he works in black and white only, then will start working with loads of color. "I'm not sure why, I think it might have to do with the weather. I hate the winter; I don't like the early dark nights."

Exhibited work by dissergery Will Reverse





Will Broome a success has been due in part to underinhle talent and in part to a hit of serendipity. The first person he worked with was Man Jucubs, creating drawings used on T-shirts and stickers. Broome had just broken up with his girlfriend at the time and was devistated. He spent time lying on his couch watching movies on mute while listening to sunge about hearthman lovers. A college friend who was designing for Mare Jacobs asked Broome to do some drawings for the heand her way, he believes, of traing to lift him out of his despair He created a skewhhook in what he area was a very absentminded way. "I didn't think 'that is my big break or anything like that. I wasn't thinking straight at the time, never mind being able to plot world domination. Beades, I think that if I'd created the book thinking 'this could lead to something' then the drawings wouldn't be as good." The Man Jacobs brand loved the drawings and the next thing Broome knew his work was coming to life on the runway at New York Fashion Week.





PASSION: CAROLINE ANDRIEU

Paris, France

Be involved in each project as if it is the most important one ever.

Caruline Andrieu usually uses colored into or just simple pencils in her work. "I started to work with loss of ink in my first fushion illustrations. I like that you can't erase it, that you have to deal with your manakes, with the stains. The ink actually gives a lot of strength to the pictures. Later, when I was given a hig box of colored pencils, which I hated so much when I was a lid. I started drawing with them and enjoyed it right away. The technique is very different from ink or watervalor. It is more subtle, less free, in a way. I now try to draw with both techniques on my illustrations." Andrieu doesn't sketch a lot, unless the client needs to see something first. Instead she likes to finish an illustration the same day she starts it. "I'm not very patient. I have to be in the same mood all the way through the process, otherwise I may not finish it. I draw rather quickly so that's not a problem for now. But I would like to work on bageer surfaces in I have to learn passence. I think."

Caroline Andrieu started working as an Illustrator little by little. She began her career as a graphic designer and was drawing just for horself. After showing illustrations to friends, and starting to share what she was creating on a blog, news of her work spread on social networks and she landed her first elients. As the art director of Conde Nast Digital France, for the ligus and GQ, websites, she was surrounded by liashon so it was natural to include more fashion in her illustrations.



process is a fan of action Hans Bellmer andpayed Hockney as well as, more revently, of the work of Charles Burns, Elitabeth Peyton, and Michael Gillette. She is also impired by a supportry photography.

Good Advice

"He passionate. Fashion illustration is evolving svery day, more and more, and I am glad to be part of it."



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Tel Markey für Pro na Schneite Spring 2015, eiler

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Alexandur McCown Spring 2011



DESTINED FOR ILLUSTRATION: AUTUMN WHITEHURST

Brooklyn, New York, USA

Honestly, I think sometimes that I create the illustrations only to provide me with an opportunity to work with color, it's the thing that I enjoy most about my work.

Whitehear's labor-intensive process starts with pencil sketches to generate ideas and with thorough research on the Internet, but the balk of her work is created with a stash of modern digital tools. She will create a tight sketch in Illustrator and then play with the pose, proportions, and composition. "I ask my clients to make any major revisions at this point because once I bring the vector tile into Photoshop to render different elements, it's a tremendous amount of work to make changes."

Her client list is as diverse as the restaurant Sappuro and the Principality of Monaco, but the pieces that are dearest to her are the ones she has done for the Telegraph Magazini. She mys: "The illustrations have to be turned out fairly quickly became the magazine is a weekly, so I really had to streamline my efforts, and have learned a lot from working in these circumstances."

Autumn Whitehunt was destined to be a fashion illustrator—although the Brooklyn based artist admits she wasn't particularly focused on becoming one at fact. After putting together a small selection of images and posting them on an online portfolio site, the work began to find her.

Princillimentes is a breast, illustraalress dar francia of filtery law:





The instrumental share the studio," style Assaum Whitehers of her illustration workspace. "The studio histo-really peaceful, but the hishing in flanded by a conseruration economics and a distribution waveformer, so there are a fee of tracks because and engages elling."

Good Advice

Have fun with color. "Twe yet to push it far enough, though. The way that the colors in a palette, or the lack of them, are used helps determine how we engage with the image. At the moment I'm really enjoying culors that are acidic, tart, or deci-



Language Marconous particular launch

galentite is to discretion owned for an ariety obesit or intel Balencia drive.

TENACITY: ERIN PETSON

London, England

Really find your style. It defines you and makes you stand out from the crowd.

When possible, Person starts her illustrations using a model. If she's not working with a model, she references a huge library of photographs from her personal photo-shoot archive. She creates a sheeth, making light and heavy marks with a pencil, adding abstract marks and color to create the shaps and colors she sees in the garment and the figure. "Color can be very instincting because you don't want to rain your pencil drawing. But once you add color, it gives the illustration enough structure that you don't always have to draw in line." After her shetch is complete, she scans the work to digitally manipulate the scale or composition in Photoshop.

Erin Petson has been illustrating professionally for more than a decade. In the beginning she asys it was incredibly hard but she was hungry for success, and she nurtured a drive that would continue throughout her entire career. If loved sending out postcards to fashion houses and getting responses, even if they were not the desired response," she says. To try to get work, Petson approached local businesses with her drawings, and the result was her first gigs with houtiques and hair salons. Her hig break came when she moved to London and landed a job with luxury department store Selfridges designing window displays. In the years since, she has been invited by Dior to contribute to an exhibition about René Gruss at Somerset House in London, and the Victoria and Albert Museum has archived sixty of her original drawings.



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Alternel also telebrook and promounted into a grant ned that Erro as been an her also telebrook.





Influences

Although inspired by the works of Paul Verhoeven, Richard Gray, René Gruss, Demetrios Pallos, and the fashion designs of Diot, Chanel, and Victoria Beckham, Petson's technique in all her own. It is delicate, abstract, and ethereal all at the same time.

Good Advice

"Heally find your style. It defines you and makes you stand out from the crossel," Petson advises. "Learn the basiness, learn marketing, intern at an all agency to a magazine or a fashion bosse, and get your work published!"

Draw every dap."

CONTRIBUTOR INDEX

Address Generalization of the control of the contro

GLOSSARY OF TERMS

Anthon

The nature of heavy, art, and time; relating to an artist's taste—what he or she finds heavtiful.

Other control

A technique in which the artist lends at the paper as little as possible and instead heeps hat game on the ampirution piece.

Compadition

The arrangement or placement of the elements in a drawing

Editorial Restration

An illustration a magnetic or newspaper uses with an article that helps interpret the article's concepts or elements to the reader.

Smoke

An opaque watercolor used by some illustrators.

Bestete

Graphic drags infrware from Adobe

Light In

A translucent nurines illuminated from below that an artist can use to trace photos, pictures, or past illustrations.

Haller

The substance on illustrator uses to escate his work. Examples: ink, watercolor, or point

Many make

An illustration in which more than one substance or process is used to create the work.



Managhrame

An Electrolism in one enter or shades of one redest.

No.

the most of colors an illustrator chooses for a drawing.

Namedon

An illustration or pounting myle that mirabo a photograph, using meticulous detail, to reader the subject as realistically as possible.

Killedon

A subviance application from Adults for editing photographs and illustrations

Bellemens

less, or photographs an artist may use for suspiration or as a starting point for a drawing

Basi Group

A pransward findown illustrator 1909–2004: Innext as a favorate of the haute continue and luxure findown which, who worked for Christian Dior and Governey, among others. His illustrations are in more and galleries including the Louvie.

March

The shape or outline or contour of a work.

Hard Impropr

A way of communicating with perturnal elements such as illustrations or photographs rather than

Bed "The important was A. Bishion dragater Afra Percy I haved the dress, the miles, and miscement—it's just as beneated and



Fashion illustration is a direct connection to the creative eye; it inspires and expresses the fluidity of a sketch, the mood of a collection, the beauty of a garment. Illustration elongates the body and the clothing in a uniquely poetic way that cannot be reproduced as effectively in any other medium. It evokes a timelessness designers are always looking to capture.

Stefania Amfithentrof, lummy fashion industry public relations executive

Art by Jolic Johnson



BOUT THE AUTHOR

mer Tejwani has worked in almost every supect of the Labion and auty industry from stylist to fashion journalist, professor to marketing vector, writer and editor. Her work has appeared in national magazines, may advertising campaigns, catalogues, and in the wardrobes of private ants throughout the country.

er career in fashion started early as some of her first memories are of ending summers styling the mannequins that graced the window fronts the neighborhood charity thrift shop. Years later she became a journal-and covered fashion, design, and lifestyle topics for websites and magazine. While working at a magazine, she got her first hreak as a stylist on a drinn shoot. She was hooked on how the clothing durmatically changed e feeling of each shot and created a story. After that first photo shoot, it carefully only a career progressed with more fashion shouts, teaching styling and fashin journalism at the university level, and two previously published books theasty and fashion.

mer currently lives in southern California with her husband. Sam, ad son, Kai. She continues to write for award-winning magazines and welop campaigns for beauty, fashion, and lifestyle brands.



The Art of Fushum Illustration celebrates the talent of some of the world's best artists. Thank you to all of them for sharing their craft, their images, and being so open to sharing their tachniques with the readers. There is no such thing as a perfect expenses e when it comes to writing a book. But the team behind The Art of Fushus Illustration made it just as close as you can get. Thank you to the whole family at Quarto Publishing Group, including my project manager Beny Gammons, who tirelessly got behind this book without you it wouldn't have seen the light of day. Thank you to Emily Potts for seeing the vision and carrying the torch for this book. Thank you to Ginger Budrick, a gern of an editorial assistant, for helping me organize so many biographies, interviews, and illustrations in one book. Thank you to my husband, Sam, for putting up with the long hours and always giving honest feedback about my writing. Last, but certainly not least, thank you to my son, Kai, for being horn just as I turned in my final draft of this manuscript ..., good timing!



SKETCH YOUR OWN FASHIONS

New Get Sketching!

You've just discovered what makes some of the world's top fashion illustratures unique. Now you can try out the techniques they've described here to create your own works of act using the fashion allocuettes printed on the high-quality, uncouted drawing paper provided. They are perforated for easy remarks. You might start with Danny Robert's billed contour style, in which you place your pen on the paper and look only at the subject, mewing blindly. As artist Surah Beetum said, this technique "can be totally haphazard with matments of clarity, a meas of abstract lines with a perfect hand or eye within it " on it the test histope down't give you the intended result, don't be afraid to mix and match it with other techniques until you find a style that a truly your own.

Perhaps you'll be inspired by Silja Götz to play with different materials to create a collage within a traditional ink silhouette drawing, or by artist Yaeko Ahe who draws in ink pen hefore adding color with markers, all while staying louse and spontaneous. Once you've developed a sketch you're happy with, keep it in your personal archive like artist Lawau Burist, who used to throw away her finished sketchus, but now keeps the ones she's happy with to use as inspiration for future drawings.

Each of the artists in this book has one thing in common: They worked hard to achieve their success; it didn't happen overnight. Practice and perfect your style and make it your own, because there is nothing more important than the individual point of view an artist brings to a project.



For me illustration is a way of exploring details. Since my collections begin with fabric—the texture, pattern, color, and opulence—illustration gets my ideas and silhouettes onto paper; fine-tuning the details and discovering new ones from the slip of the hand.

-Erica Tanov, fashion designer



Sketches are the soul of a collection. It's that special magical moment in the beginning when your pen hits the paper and a small idea unravels into a big dream or a beautiful story.

-Dunielle Goodman, luxury fashion industry public











The Art of Fashion Illustration is the ultimate guide to fashion sketching. From the exciting and boundary-pushing work of several rising stars to the icons, a group of stellar artists whose work is world renowned, this lavishly illustrated book shares a fascinating peek behind the scenes. Enjoy interviews with these illustrators and fashion influencers as they discuss their inspirations, working methods, preferred mediums, and more. Hear about first assignments, big breaks, daily practice, and personal style. Special features include an appendix of fashion silhouettes, printed on high-quality, wood-free drawing paper and perforated for easy removal, for aspiring artists to sketch on their own.





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In-Religions

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ART/DESIGN



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