

Visualization Phenomenon of Fashion-Costume

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ABSTRACT

An author analyses fashionable illustration and her evolution in history. Development and changing of methods of visualization of fashionable costume are closely related to the art. Illustration of fashion created the specific channel of communication by means of fashion-papers.

Keywords: illustration of fashion, visualization as communication, costume.

Introduction

The fashion-industry includes not only the designing processes but also the distribution of fashion-products. The results of such processes (complexly integrated into socio-cultural, artistically-designed and advertised communication) are shown in various forms of fashion-costume products. The creation and distribution of the information by means of its visualization in illustration has specific peculiarities which come to light the measure of objectivity of a fashion-information contents. The evolution of Fashion-illustration took place in the context of the costume-art and the formation of fashion-industry, the changes of printing-technology and the development of advertised graphic design. According to up-to-date conditions it gravitates towards the unique and self-sufficiency as an object of art. The interpretations of fashion models represented by journals demonstrate the stages of the development of fashion-illustration, changes of the artistically-graphic language from the first engravings to modern digital images. The interest to figuratively-stylistic technological specific character of the images of fashion advertisement stipulates the necessity of the analysis of complicated processes of the transformation of fashion-illustration on the basis of which there is consistent change of the function of “fixation” into the function of “designing” of a fashion-costume image. Models of fashion-visualization in specialized publications are the elitist highly-artistic advertisement of fashionable clothes from the point of view of the advertisement as an art.

The designer, including in the process of visualization, works out the style of the interpretations of fashion-costume images as the totality of specific means of expressiveness, the traditions of iconography and rich in contents characteristics of fashion messages. All above-stated facts need systematic research and scientific understanding. Chronological limits of this investigation include the period from the 18th century till the 21st century. At that time the formation of informatively figurative and

structurally-compositional means of the presentation of a fashion-costume in specialized publications takes place and the development of art of haute couture costume as the basis of up-to-date clothes-design and the presentation of its creations in fashion-illustration is also used. Mastering spacious visual material it is necessary to use the complex scientific method of approach to the analysis of iconographical material, visually comparative, structurally-analytic and figuratively stylistic analysis. The basis of the investigation is the purposeful selection of visual images, so specialized fashion publications became the main sources of these images. We know such journals as the Harper's Bazar, M.C. Calls Magazine, the Cosmopolitan, the Vogue, the Vanity Fair and others.

Existing investigations of a costume and fashion throw the light upon the most various aspects of these phenomena and use visual material. The images fix cultural and historical forms of a fashionable costume of the definite time in the history of the development of clothing forms and it permits us to speak of a fashion-costume phenomenon. Their aim is a direct fixation of socially and aesthetically meaningful models of clothes and also the dissemination of specific information and the advertising of preferable tasty and valuable priorities. Thanks to this phenomenon the presentation of a fashion-costume by means of illustration becomes an important and inalienable part of fashion-industry and fashionable advertisement that creates various schemes, stereotypes which are the basis of the formation of social consciousness of the twentieth century. The original "mechanism" of visualizing fashion advertisement perfects and develops itself as a specific channel of intercultural communication.

In scientific literature the fashion-illustration has got a special place as a peculiar artistic creative work. The books on illustration throw light upon separate periods in the history of its development, demonstrate the creation of artistic-illustrators; but they don't give us an integral idea in what way the principles of transformation of information about fashionable in the costume before fashion-illustration became universal property. For example, Kelly Blackman picks out four periods of the development of fashion-illustration: since 1900 to 1924, since 1925 to 1949, since 1950 to 1974 and since 1975 up to now [3]. He connects the differences among them with sociocultural changes of the society, with general tendencies in the art of the twentieth century and show a keen interest in individual creations of the leading experts. But the processes taking place in the sphere of visual-graphic fixation and fashion-presentation during the whole period of its evolution are remained insufficiently studied. The author offers us to consider the illustration as a complex of a unique sociocultural phenomenon, a channel of communication and the means of the advertisement, a specific kind of the designer's creativity based on the achievements of scientifically-technical progress.

During the investigation two considerable stages of the development of fashion-illustration are clearly shown and they differ by the form of presentations of a fashion-costume on principle. The First Stage begins with the origin of fashion-illustration towards the beginning of the 20th century — it's the stage of the fixation of fashionable clothes in which the image is realistic, detailed, it shows the costume in such style as it was in real life with various artistically-graphic means. The Second Stage is from the

beginning of the 20th century up to now. This is the stage of creative recomprehension of really existing costumes, their stylization and interpretation in the sphere of professional artistically-designing creation. Within the limits of these indicated stages one can choose and characterize individual periods, the changes of style where the alteration of the style of the interpretation of a fashion-costume under the influence of historical, socially-cultural, economic factors, styles, trends and the directions of art as a result of the development of a costume-art and fashion-industry, specialized publications and the technology of printing, means of graphic design and advertising communication takes place.

The peculiarities of the formation of fashioncommunication are characterized by the aim and size of a fashion-costume presentation. For example, the requirements to inform people about tastes and fashion before the appearance of illustrations were realized, in particular, by means of fashionable dolls and through portrait painting, which were remained actual till the 20th century. The participation of the artists during the representation of fashionable clothes formed the originality of artistic communication in the sphere of fashion. The first illustrations appeared inside specialized editions of the 17th century. The first journal “Gallant Mercury” began to publish fashion-engravings. This journal was published in 1679 in Lion. The famous masters such as Abraham Boss and Pyre Bonner worked for this journal. The engravings were the main forms of the fixation of a fashion-costume till the last decades of the 19th century. The water-colors were also used. It was typical for illustrations that the main themes and subjects of a high society’s life, realistic descriptions of images, the detalization, giving an idea of assortment, forms and structures, details and the décor of clothes, clear in formation about the purpose of a costume, its conformity to the sexual age and status indications were used.

During the whole 19th century both the costume and its image were aestheticized more and more. The influence of O. Boldini’s portrait painting, L. Bakst’s theatrical costumes, and the science of modern style promoted considerable changes in the interpretation of fashion-images. At the end of the 19th century, they were brought into the covers of editions as symbols of the epoch, the ideals, which demonstrated the fashion of new time. It is important that the quantity of specialized editions on fashion increased greatly, and the invention of the offset way of printing opened new quantitative and qualitative possibilities for illustrations. Such outstanding artists as Zh. Lepap, Zh. Barbye, L. Bakst, R. Tyrto, P. Irib promoted professionalism of fashion-illustration. Methods of stylization and interpretation of costume visualization were actively used. The figures looked as if they have stretched themselves, the body became refined, the necks, legs, hands were lengthened. The images become more color-saturated, more decorative. The contour line tracing the silhouette of a costume and emphasizing the figure motion acquires special significance. The “objectivity” of the fixation of a fashion-costume makes way for free fantasy of an artist describing a fashionable lady. The illustration acquires the indications of artistically-designed forms of presentations. It feels its “Golden Age” under the influence of the art deco.

In the 20th century the illustration demonstrates, first of all, a high quality of the execution and the variety of technique visualizations thanks to technical progress, the development of fashion-industry, the processes of style formation of design, fashion democratization. The concord of the clothes designers and fashion-illustrators leads to the formation of main principles of fashion-advertisement in which the women's images play the determined role. The regulation remains dominating motivation of fashion-communication. Practically it becomes the dictator in the mid-20th century just at that time photography ousts drawing illustration from the covers of fashion-journals but it is still found inside editions. The character of images changes cardinally. They are transformed from the completed works of art into high-quality sketches. The European fashion-illustration aspires to preserve elitism and aristocratism. The brightest master of the periods of 1940–1950's is Rene Gryuo who not only illustrated Dior's creations but he also created the unique advertisement for fashion-production of Dior's Fashion House. American illustration popularizes real images and subjects of everyday life. Women are attractive in these illustrations because of their physical beauty.

In America the peculiarity of the development of fashion-illustration and advertisements is the formation of style of the pin-up images. Erotizm and sexuality of such illustrations are vividly expressed and oriented to mass taste. The brightest representative of American fashion-illustration of 1960–1980's was Antonio Lopez, whose creation is characterized by the change of style-interpretation of fashion-costume images according to the tendencies of modern art. Postmodern of fashion-illustration added the provocation into images. The advertising images draw the spectator into a visual game using the context, irony, the grotesque style and elements of epatazh actively. The individualization of technical methods and means of expressiveness dominate in the illustrations' creations. The growth of social role of fashion promoted the creation of various images favoring social identification of diverse consumer groups. The identification gave rise to stereotypes and models. The revival of drawing fashion-illustration took place in the second half of the 1990's thanks to creations of the British designer David Downton.

At the boundary of the twentieth — the twentyfirst centuries the limits of fashion-illustrations as a phenomenon are traced by the synthesis of the commercial order and artistically-expressive means of the postmodern art. The illustration of the sphere of fashion-industry keeps the task of adaptation of the elitist costume-art for the mass consumer. The advertisement of clothes-design of separate goods and services as a style of life becomes the goods itself. The matter of fashion-illustration conceptualizes more and more, so it is self-sufficient as a kind of art. So it is presented both in gloss and museums expositions. Naturally that fashion-illustration doesn't choose the clothes but it picks out the person in a costume first of all. Searching for visualizations of "fashion" is the creation of idealized conceptual images. The conceptualization of fashion-illustration was shown in the formation of individual stylistic manner of the illustrators most of all and it led to the creation of the diversity of the technique of execution. Just that very aspect of fashion-costume visualization of modern fashion-illustration requires profound scientific analysis.

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