



Alexandria University
Faculty of Fine Arts
Graphic Department

Illustrations in Designing Egyptian Fashion Magazines

A Thesis

Presented to the Graduate Studies
Faculty of Fine Arts - Alexandria University
in Partial Fulfillment of the Requirements for the Degree of

Masters in Fine Arts

By the Researcher

Sherihan Abd El-Nabi Megahed

Faculty of Fine Arts - Graphic Department
Illustrations for Publishing and Book Specialization

2016

Research Abstract

Illustration in Egyptian Fashion Magazines

Fashion illustrations represent a special form of visual and descriptive drawings -illustrations-, which has been -and still is- a timeless renewable and diverse source for technics and ideas. These technics which had agreed with the technics and styles of fashion, with all its artistic value either in mater of era or styles of that era. What changes in the way of fashion is, changes in the ways of the illustrations artistic too. And fashion illustrations has its own special way, as we see that it requires a form of exaggeration in the way it' drawn, shaded and colored.

In Reality, fashion illustrations cannot be separated from the expressive and the technical evolution in any given time or place. That is because it adapts the best possible technics to create the best fashion imagery. For an example, during the eights and the ninth centuries, many printing technics were used, such as Dry Carving, Copper Plate Engraving, Aquatint, and Pochior -stencil-, to produce and present fashion illustrations. And when paper printing technology started emerging, fashion books and magazines started to emerge and spread widely. Also the camera invention had its huge impact on the fashion world, and produced lots and lots of photographs, so that fashion photography became the most common method for advertising and promoting everything new till this day.

In addition to its main role as a publication and promotion visual aid, illustrations can transform the fashion designers' ideas into a visual reality; illustrations are irreplaceable for fashion designer, as it is the method used to express his ideas and then develop it, in order to create new attractive styles for fashion. Not to mention the artistic and practical side of fashion illustrations, as important elements and graphics within magazines, specifically the printed ones.

As for the relation between fashion illustrations and fashion magazines, it was and still is a very tight one that combines the arts of organizing and coordinating the magazine and its methods of advertising the latest fashion trends, which had bypassed the limits of creativity, imagination, and ability to express. This affected the fashion illustrations, and grew its creative technics and new graphic processing, which changed its visual and expressive purposes.

In the beginning, printed manual fashion illustrations played the lead role in fashion magazines, and the main reason it was used was to spread the latest fashion lines, and commercially promote the manufacturers. And it was usually in black and

white with an occasional addition of accent colors added manually, in order to give it an artistic edge that beautifies the magazine visual image, plus its practical role as a confirmation of the text detailing and explaining the pieces. Once the camera emerged in the nineteenth century, it led to the domination of the photographs all over the covers and pages of the magazines, which led to outshining the illustrations for a long time.

But despite the future of the printed fashion magazines, and its stand off against the electronic ones. Fashion illustrations at the moment standing side to side with fashion photography, if not considered more appealing, not only in regard of the magazine layout and art directing, but also within the fashion world in whole.

Through study and research we find that despite the wide spread of fashion journalism in Europe, and accordingly the rise and popularity of fashion illustrations since the nineteenth century, and the early beginning of the Egyptian journalism through the eighteenth century, and the rise of published illustrations on the covers and the pages of Egyptian magazines and newspapers, with it passing through various evolutionary stages on the hands of the pioneer artists who had left their mark on the history of illustrations in the Egyptian publications and even the Arabian ones, still they did not go for the fashion magazines as a separate and more specialized individual type of publications that has its own separate entity and characteristics. All trials to produce Egyptian fashion specialized magazines, came a little late and untrendy, and did not live up to the league of the European ones. It counted in its visual aid on photographs, and lacked the Egyptian identity as it was based on borrowing from the leading European publications, either in content or visuals, or even the art directing of the layout itself. And therefore we find a huge lack that could be even a rarity for fashion illustrations within these Egyptian publications, which are already rare.

And here's where the problem of searching and discovering the conducting, artistic, and functional role of fashion illustrations, as forms of important graphic shapes within the various multimedia methods, specially the printed magazines, and the search in the stages of building the expression and the creative artistic vision of the illustrations, in the frame of the creative philosophy with its four basic pillars. Not to mention the big gap between the amount of foreign fashion magazines and Egyptian ones, and how the few Egyptian magazines depend on borrowing from those western publications, with same typographic and graphic layouts, with all its western values and ideas that does not go with our Egyptian identity. And with the difficulty of predicting the future of fashion illustration in confrontation with fashion photography, which dominates the most of the covers and pages of the fashion

magazines, to the point of it being nonexistent in most of those publications, specially the Egyptian ones. In addition to how the field of fashion lacks studies specified and dedicated to model sketching and the different fashion illustrations. As the field of model sketching does not have a scientifically based consecutive system and curriculum that allows following the development of the design and artistic skill abilities for the designer and the illustrator.

The research contains six chapters, and prior to the first chapter an introduction in which the problem is displayed and pointed out, and as the introduction indicated the importance of the research, which is to resurrect and confirm the functionality of fashion illustrations in designing and organize the covers and pages of the local fashion magazines, as a main attraction factor that holds the artistic and beautiful characteristics, and the also the graphic ones and its ability to give an identity to the magazine that allow it to stand out from other ones. In addition to confirming the role the artist has in creating the fashion illustrations in a way that matches the current culture. As the importance of this research has been a result of the study of the various art movements and its effect on the fashion illustrations.

The introduction had also pinned down the aims of this research, which are to identify how efficient and important are fashion illustrations with its unique artistic style, and the possibility of make a use of its visual content that creates a unique case in designing Egyptian fashion magazines layouts visually, that barely contains more than photographs. Plus getting to know what is fashion illustrations, its origin, development, and media. And to also get to know the stages of building a creative expression for the fashion illustrations in the frame of the creative philosophy with its basic four corners.

S we have encountered in the introduction, the way the research had reached those aims through the analytic historical method in the first chapter, and the descriptive analytical method in chapters two to five, ending with the comparative analytical method in the sixths -final- chapter.

Chapter one: History and Development of Fashion Illustrations

this chapter talks briefly about the history of fashion illustration, and its historical relation with manual printing, and the spreading of printed press, especially magazines, and the technical and artistic evolution of the ways of manual printing that went hand in hand with a huge evolution in the specialist fashion magazines' art, which led to its prosperity and popularity. It also points out the effect of the technological evolution on art in general, and fashion illustration in particular, since photography emerged, which led to the emerge of many modern art movements, that

played a big role in the expressive visuals of the fashion illustrations. Also it talks about the rise of journalism and press in Egypt, specially printed magazines and the seep of illustration into it. And it also sheds the light on the lake if not the rarity of Egyptian and Arabian specialized fashion magazines, and accordingly the rarity of Egyptian fashion illustration, and how hard it is to find artists who are specialized in this type of illustrations, despite the fact that all the cartoonist and illustrators in the Egyptian press field managed to represent fashion and trends in their works. And it also sheds the light on the importance of fashion illustration, and visual trends, and its conductive, artistic, and functional role.

Chapter two: Impact of Art movements on Fashion Illustration

This chapter starts with introducing the meaning of fashion design, and briefly goes over the most important artistic and technical studies in fashion design; it then moves to clarify the role of both of the fashion designer and the fashion illustrator. It also states some of the fashion illustration's concepts, and its different types. Then it goes over the different art movements and how it impacted fashion illustration, shown through a display of the works of some of the western fashion illustration pioneers. Plus some Egyptian pioneer cartoonists and illustrators who may have not been specialized in fashion illustration, yet we can't overlook their obvious interest in drawing apparel in a standing out manner. .

Chapter three: Techniques and Special Manipulation of fashion illustration

This chapter explores in detail fashion illustration's modern manual ways and technics, plus the amazing possibilities of the amazing digital methods of producing drawings and images and mixing those two, which requires retouching and adding special graphic effects, in order to keep up with the civilization development, and to achieve the conductive and artistic purpose that matches the requirements of the visual and sensual scenes.

Chapter four: Creativity Aspects in fashion illustration

Through this chapter we got to know the stages of building a creative art vision for fashion illustration, in the frame of the creative philosophy with its four basic corners. The first corner is regarding the artist –illustrator- between the creative ability, and the reconstruction including the skills and creative abilities, in addition to the culture and environmental back ground and its effect on him. The second corner is concerned with creative process and the analyses of its stages, starting from the motive all the way to the emerging stage. As for the third corner, it is about the creative result and its visual contents that forms a special case and requires an

exaggerated technique for execution. Finally the fourth corner is regarding fashion illustration publication channels, either on screen or on paper, and to uncover both the negative and the positive side of each medium, with concentration on specialized printed fashion magazines – subject of research-, plus a mention of the effect of the e-fashion magazines on the printed ones.

Chapter five: Designing and Directing Illustrations in Fashion Magazines

This chapter is dedicated to the study of the printed fashion magazines, in all its different types, and the rules and basics on which the design and layout is based on by using the grid system. And it also mentions the construction of the magazine with detailed info regarding the cover's components and how important it is as an attraction factor for the readers and subscribers, with a mention of its solid and changing elements. In addition to the movements followed in designing the fashion magazines' covers –Modern, Moderate, or Formal-, then it moves to mentioning the typographic and graphic elements on the inner pages of fashion magazines, confirming on its role in the design and layout of those pages. And finally it goes over the visual methods of the layouts of those inner pages.

Chapter six: Analytical study of Egyptian and Foreign Fashion Magazines

This final chapter is focused on an analytical sample study of a foreign magazine – Vogue (America) - in comparison to two Egyptian magazines – Hijab Fashion & Pashion-, comparing all three magazines as of lay out, cover design, and content –fashion illustrations & photography-, in addition to a comparison of the art direction of all typographic and graphic elements on the pages of the three sample magazines. With a mention of sides of similarity and differences between the three, and the time, technical, and artistic gap between the Egyptian fashion magazines and the foreign ones.