



(700 workds)

MY STORY

I come from a family where sewing, tailoring, and dressmaking have a long tradition and have been intrinsic part of our family DNA for generations. My grandmother worked for Cristóbal Balenciaga in his first atelier in San Sebastián, and there were always fashion magazines in our home, with beautiful fashion drawings in them, fascinating me since my earliest years. And my father really knows how to draw, which always impressed me. I loved him teaching me “tricks” to draw better. The combination of both worlds was mine: I knew quite early that I wanted to be an illustrator, but in the Age Before Internet, the way towards there was anything but clear, especially growing up in a small Spanish town.

When the time came to decide on my academic career, I picked architecture. It was the best bet that I would learn how to draw well, but in a twist of fate it also fulfilled my other big wish, the one to live abroad. As a part of my studies I spent time in Kunst Akademie in Stuttgart, which I still call my hometown.

After my studies I started working as an architect for a big international technology company and I stayed there for nine years. Slowly, both the information about how to live from drawing and my own courage to dedicate my professional life to my first love grew. In 2010, I dared to make the change and become a freelance illustrator, and in 2016 my transformation was complete – I was a fashion illustrator, completing the dream that started some forty years ago. My clients come from various countries and they include the likes of Dior, L’Oréal, Wolford, Riani, Madeleine Mode, and Parajumpers. They find me through my web page or my Instagram account.

After eight years having worked from home, I just moved to my first studio, where I spend the days working for my clients, drawing for their catalogues, web presence or merchandising. I also license my illustrations for decoration companies, having designed more than 20 objects for Ritzenhoff. Lately, I alternate studio work with live drawing events, where I travel all over Germany to draw fashion sketches of my clients’ guests that they take as a personalised gift. I also help my clients develop personalised articles as well, so on other occasions I enhance their products with hand-lettering or create unique Christmas cards. I love the intenseness of such events, as there are no corrections and I have to finish the drawing in some 10 minutes. It also allows to meet lots of interesting people, an additional perk of my job.

When I draw for a commission my inspiration comes of course from my client’s briefing: as they describe their needs I can already start to sketch some ideas. But when I draw for my own pleasure, my inspiration comes from where everything started: the old fashion magazines and the films of the fifties and sixties. I can watch a whole film just for the sake of the fashion it features, like it happened recently with “Red Desert”: I was not really interested in the story of the film but those clothes on Monica Vitti kept me longing for the next scene. I admire the simple and reduced elegance of artists like Giorgio Armani, Alvar Aalto, Edward Hopper, Edgar Degas or Lora Lamm. And a sort of serene melancholy in the work of some of them. I try to translate it to my own work with more or less fortune and to reflect it in the quick sketchy style that I call mine right now. It is difficult for me to describe my own style but I have been told the woman I depict has something elegant and timeless, sweet but not naïve, likeable.

This kind of quick elegant sketch is very suitable for the live sketching events: when I have a person posing in front of me I immediately scan her outfit, in my head a stylized form of it takes form. And then I draw it in a quick technique with my favourite tools -ink and watercolour pencils.

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