

**Contemporary Fashion Illustration in
China and Its Application in the Chinese
Fashion Market with Special Reference to
Chinese Elements**

Volume II : Figure

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Fig. 1-1 (Middle)

Fashion illustrations and their inspiring photos by Nancy Zhang, collected from *Nancy's Street Impressions*, 2012.



Fig. 1-1 (Right)

Fashion illustrations and their inspiring photos by Nancy Zhang, collected from *Nancy's Street Impressions*, 2012.

COVER STORY



Fig. 1-2 (Left)

Fashion illustration in the cover story of Hong Kong magazine *Milk* by Nancy Zhang, Sep issue, 2008.

INTERVIEW WITH NANCY +



adidas Originals Women 今季從全球 13 個不同城市找來 13 個特別女生作為代表人物，用 2011 秋冬新品搭配出屬於她們的時尚街拍作品，並會於 9 月至 10 月期間在其官方網站展開網路票選活動，用創意打造不同風格的女生時裝街拍等你評選！詳情請關注 adidas Originals 官方網站 <http://www.adidas.com/originals/cn/>、adidas Originals 官方微博 <http://weibo.com/adidasoriginals> 及 MILK 的官方微博 <http://weibo.com/milkchina>



adidas Originals 2011 秋冬 Women 新品發佈之際，更是帶來 adidas Originals QR code 應用程式。從官方網站、店舖商品標籤、印刷品及店舖櫃檯找到 adidas Originals QR code 方形 icon，用手機拍下就可輕鬆隨時隨地瞭解 adidas Originals 最新資訊。

點擊小圖查看大圖 

Fig. 1-2 (Middle)

Fashion illustration in the cover story of Hong Kong magazine *Milk* by Nancy Zhang, Sep issue, 2008.



Fig. 1-2 (Right)

Fashion illustration in the cover story of Hong Kong magazine *Milk* by Nancy Zhang, Sep issue, 2008.



Fig. 1-3

Advertisement of *Prada* SS 2008 Ready-to-wear collection by James Jean, 2007.



Fig. 1-4

Screenshot of *Prada's* promotion video *Trembled Blossoms*, character created by James Jean, video directed by James Lima, 2007.



Fig. 1-5

The original photo of Su Nan, 2013.



Fig. 1-6

Art works of various artists inspired by Su Nan, from Hush (2014), Romain Van Den Bogaert (2014), Can Çetinkaya (2014) and Jonghyun Kim (2016). Figures are screenshot from Instagram.



Fig. 1-7

Art pieces in collection *Water Is Deep In Beijing* by Bu Hua, 2012.



Fig. 2-1 (Left)

Watercolour, fashion illustration expressing dress in *Christian Dior* Haute Couture Fall 2010 by Mats Gustafson, *Vogue China* (December 2010).



Fig. 2-1 (Right)

The photo of *Christian Dior* Fall 2010 Couture collection, Paris (2010).

ACTIVE/SPORT

The utilitarian functionality of activewear explains the amount of details and hardware found on these garments.

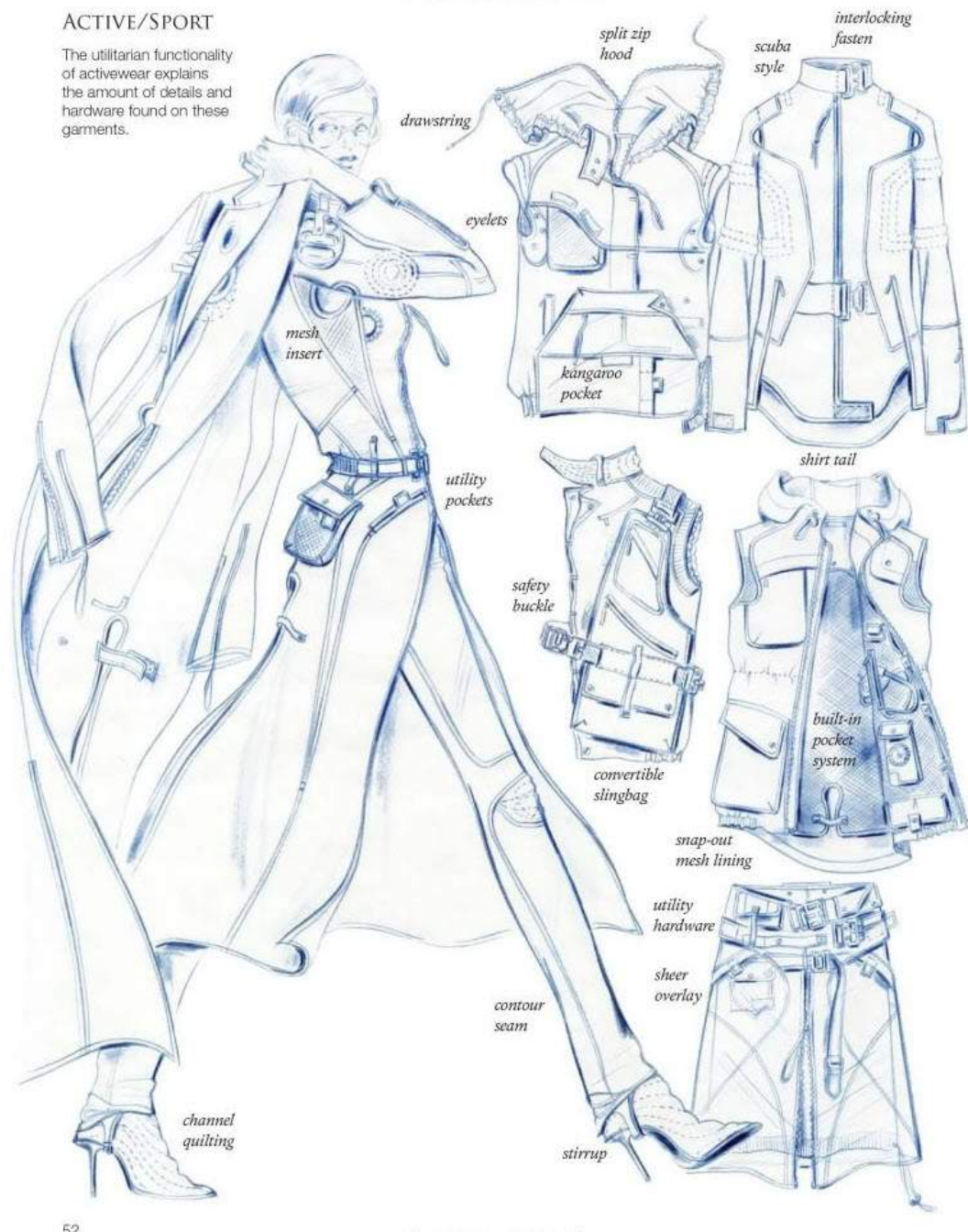


Fig. 2-2 (Left)

Examples of drawing Active/Sport wear, by Anna Kiper (2011)

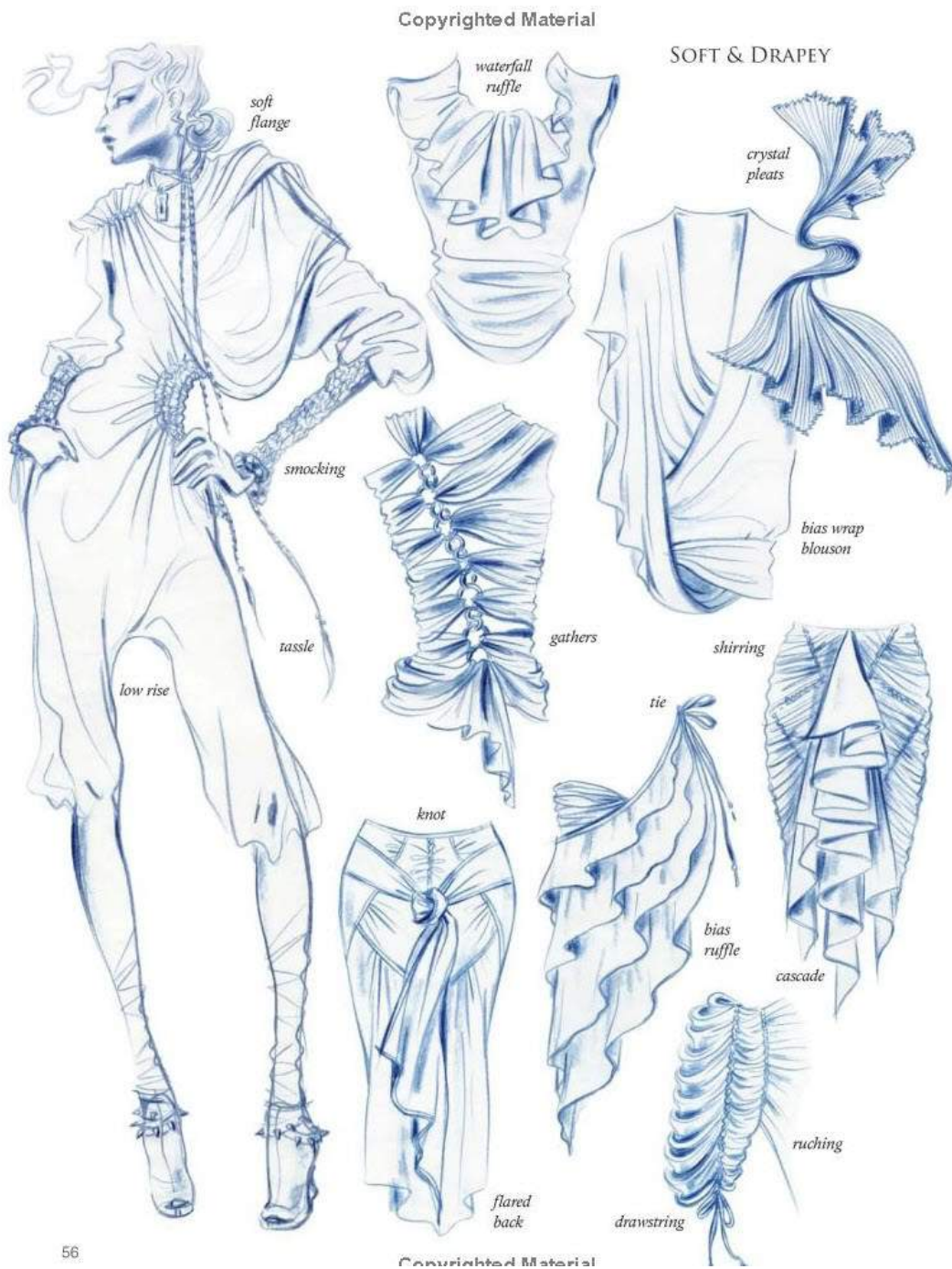


Fig. 2-2 (Right)

Examples of drawing Soft/Drapey material, by Anna Kiper (2011)



Fig. 2-3

Colour sketches, Macy's *Impulse* Collection Sketches by Karl Lagerfeld (2011)



Fig. 3-1

Oil on wood, *Saint Justina of Padua* by Bartolomeo Montagna (1490s).

The Metropolitan Museum of Art, New York.



Fig. 3-2 (Left)

Woodcut fashion plate by Cesare Vecellio (1590). From the pioneer book of costume *De gil habiti antichi et moderni di diverse parti del mondo*. Metropolitan Museum of Art.



Fig. 3-2 (Middle)

Woodcut fashion plate by Cesare Vecellio (1590). From the pioneer book of costume *De gli habiti antichi et moderni di diverse parti del mondo*. Metropolitan Museum of Art.



Fig. 3-2 (Right)

Woodcut fashion plate by Cesare Vecellio (1590). From the pioneer book of costume *De gli habiti antichi et moderni di diverse parti del mondo*. Metropolitan Museum of Art.

MERCURE

GALLANT

OCTOBRE 1678.



A PARIS.

AV PALAIS.

Source gallica.bnf.fr / Bibliothèque nationale de France

Fig. 3-3 (Left)

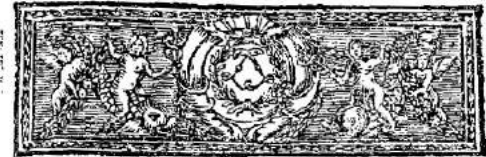
Fashion plate from magazine *Le Mercure gallant*, 1678, October. This page is the copy of *vue1* in this issue of magazine. The BnF Digital Library Gallica.



A
MONSEIGNEVR
LE
DAUPHIN

DUis que Louis finit la Guerre,
Et qu'il veut qu'aujourd'huy la
Paix regne en tous lieux,
Les Peuples doivent sur la Terre
S'applaudir à l'envy d'un don si précieux
Qui les fauve de son Tonnerre:
Il est vray que pour eux c'est un present
bien doux;
Mais, PRINCE, cette Paix semble faite
pour vous.

à ij



MERCURE
GALANT

N'EN doutez point,
Madame. Je ne
vous parleray pas
moins de Paix à
l'avenir, que je vous ay
parlé jusqu'icy de Guerre.
Toute la différence qu'il y
aura, c'est que la Guerre
m'obligeoit à faire de longs
Octobre. A

Fig. 3-3 (Middle)

Fashion plates from magazine *Le Mercure gallant*, 1678, October. These two pages are the copies of vue3 and vue12 in this issue of magazine. The BnF Digital Library Gallica.



Fig. 3-3 (Right)

Fashion plate from magazine *Le Mercure gallant*, 1678, October. This page is the copy of vue398 in this issue of magazine. The BnF Digital Library Gallica.



Fig. 3-4 (Left 1)

Homemade scrapbook compiled by Barbara Johnson (between 1746 and 1823),
V&A Museum, London, England.



Fig. 3-4 (Left 2)

Homemade scrapbook compiled by Barbara Johnson (between 1746 and 1823), V&A Museum, London, England.



Fig. 3-4 (Right 1)

Homemade scrapbook compiled by Barbara Johnson (between 1746 and 1823),
V&A Museum, London, England.



Fig. 3-4 (Right 2)

Homemade scrapbook compiled by Barbara Johnson (between 1746 and 1823), V&A Museum, London, England.

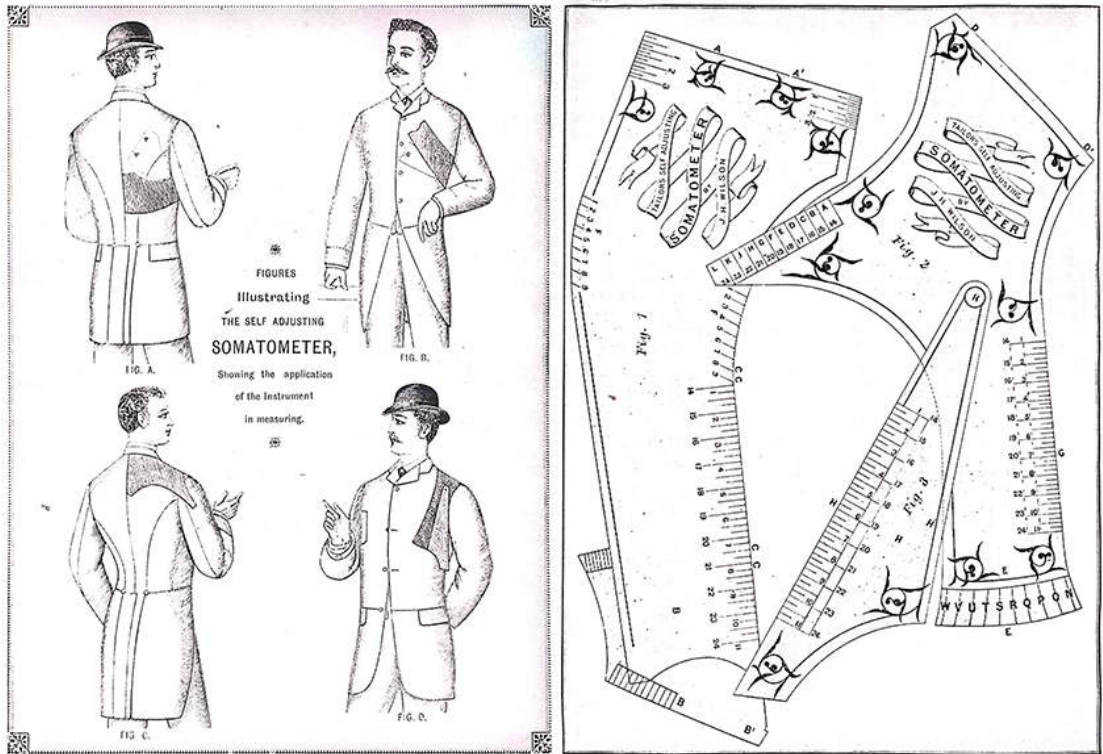


Fig. 3-5 (Left)

Fashion illustration of men's coat and additional pattern, published in *Weldon's Ladies' Journal*, 1883.



Fig. 3-6 (Left)

Fashion plates from '*Les Robes de Paul Poiret*' pochoir colour, drawn by Paul Iribe, published by Paul Poiret, 1908.

Collected from The Stapleton Collection.



Fig. 3-6 (Right)

Fashion plates from '*Les Robes de Paul Poiret*' pochoir colour, drawn by Paul Iribe, published by Paul Poiret, 1908. V&A Museum, London.

From Every Front

—from soldiers fighting in the desperate battles of France and Flanders; beneath the sweltering sun of Palestine and Mesopotamia; amongst the wind-swept Balkan mountains; and in the miasm depths of African jungle — comes the same consistent story of the perfect protection afforded by The

BURBERRY

Made in Burberry-woven and proofed cloth, it ensures effective security against any wet that falls or wind that blows.

Unlike coats loaded with rubber, oiled-silk or other airtight fabrics, THE BURBERRY is so airtight and faultlessly self-ventilating, that it is as comfortable to wear in hot weather as in cold.

Officers Under Orders
for France or the Near or Far East can obtain at Burberrys, Uniforms in suitable materials, as well as every detail of dress and equipment.

READY-TO-PUT-ON
Perfect fit is assured, as every garment is made in no less than 55 different sizes. Complete kits to measure in from 2 to 4 days.

BURBERRYS
HAYMARKET LONDON
5 & 10 Boul. Malesherbes PARIS; also Agents

THE 1918 BURBERRY

A New Service Weatherproof

As supplied to His Majesty the King. Combines to perfection the most distinctive qualities of a Burberry Safeguard—double protection over vital areas, resistance to wet and cold, light-weight, self-ventilation, and durability.

Collar can be worn open, closed to the throat, or turned up.

The 1918 Burberry is made in proofed materials, which need no rubber, oiled-silk, or other non-ventilating agent as an aid to their efficiency.

Whilst allowing free circulation of air through the texture, it ensures reliable security against the worst weather.

Officers' Complete Kits in 2 to 4 Days, or Ready to Put On.

During the War BURBERRYS CLEAN and RE-PROOF Officers' Burberry Weatherproofs FREE OF CHARGE.

Every Burberry garment is labelled Burberrys.



The 1918 Burberry

BURBERRYS Haymarket LONDON S.W. 1
Boulevard Malesherbes, PARIS; also Provincial Agents




Fig. 3-7

Advertisement for Burberrys, by anonymous, London, 1918.

Collected from The Advertising Archives.

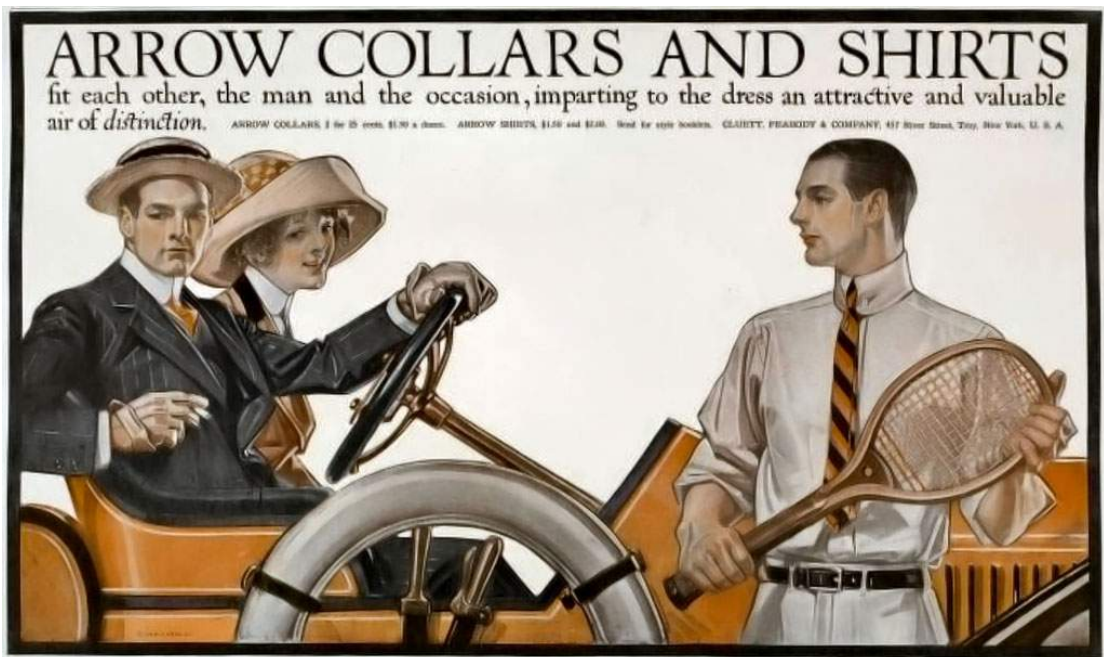


Fig. 3-8

Advertisement for Arrow Collars and Shirts, by J. C. Leyendecker, 1910.

Collected from The Advertising Archives.

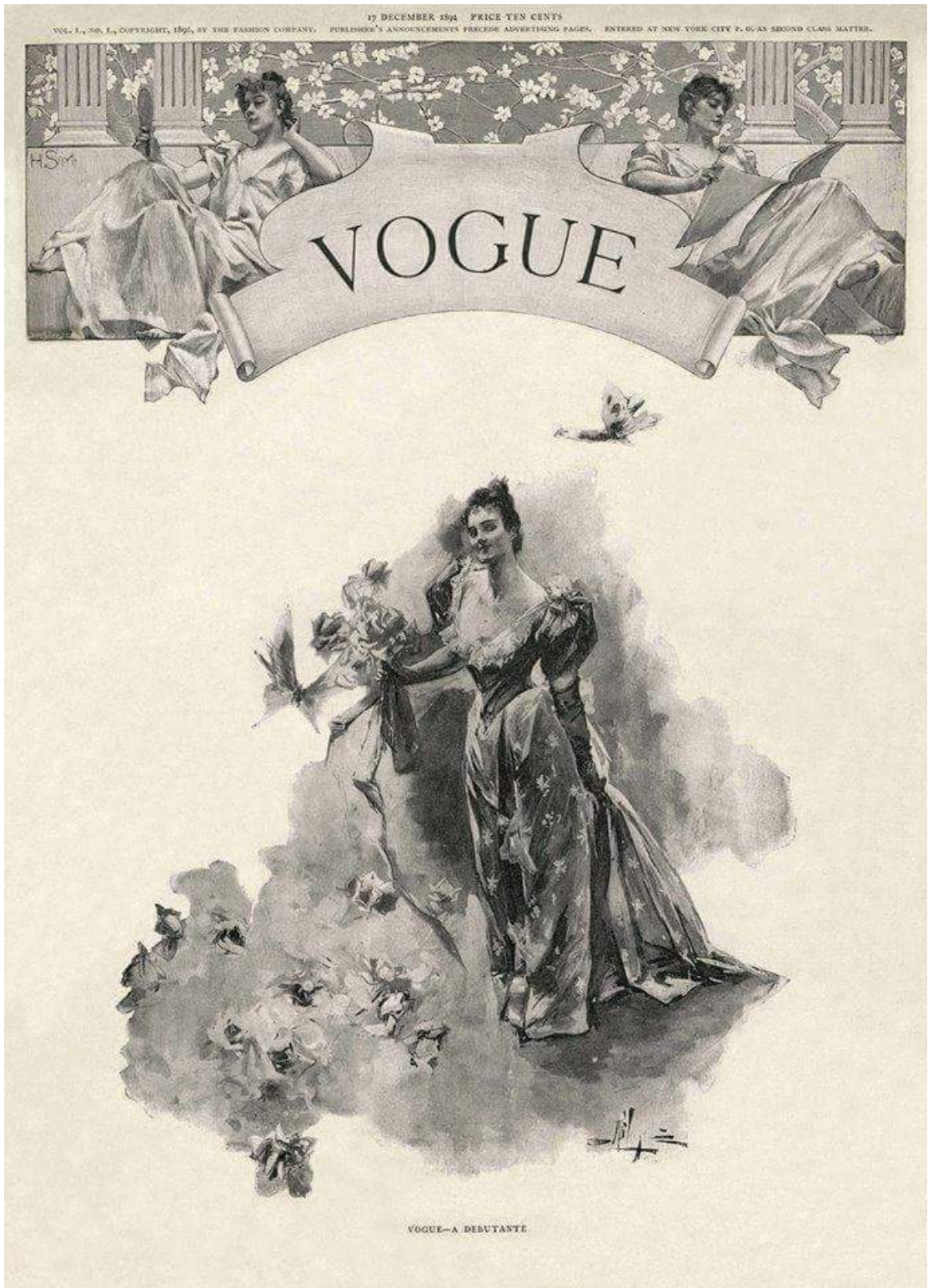


Fig. 3-9 (Left 1)

Cover of the first issue of *Vogue* magazine by anonymous illustrator (December, 1892).

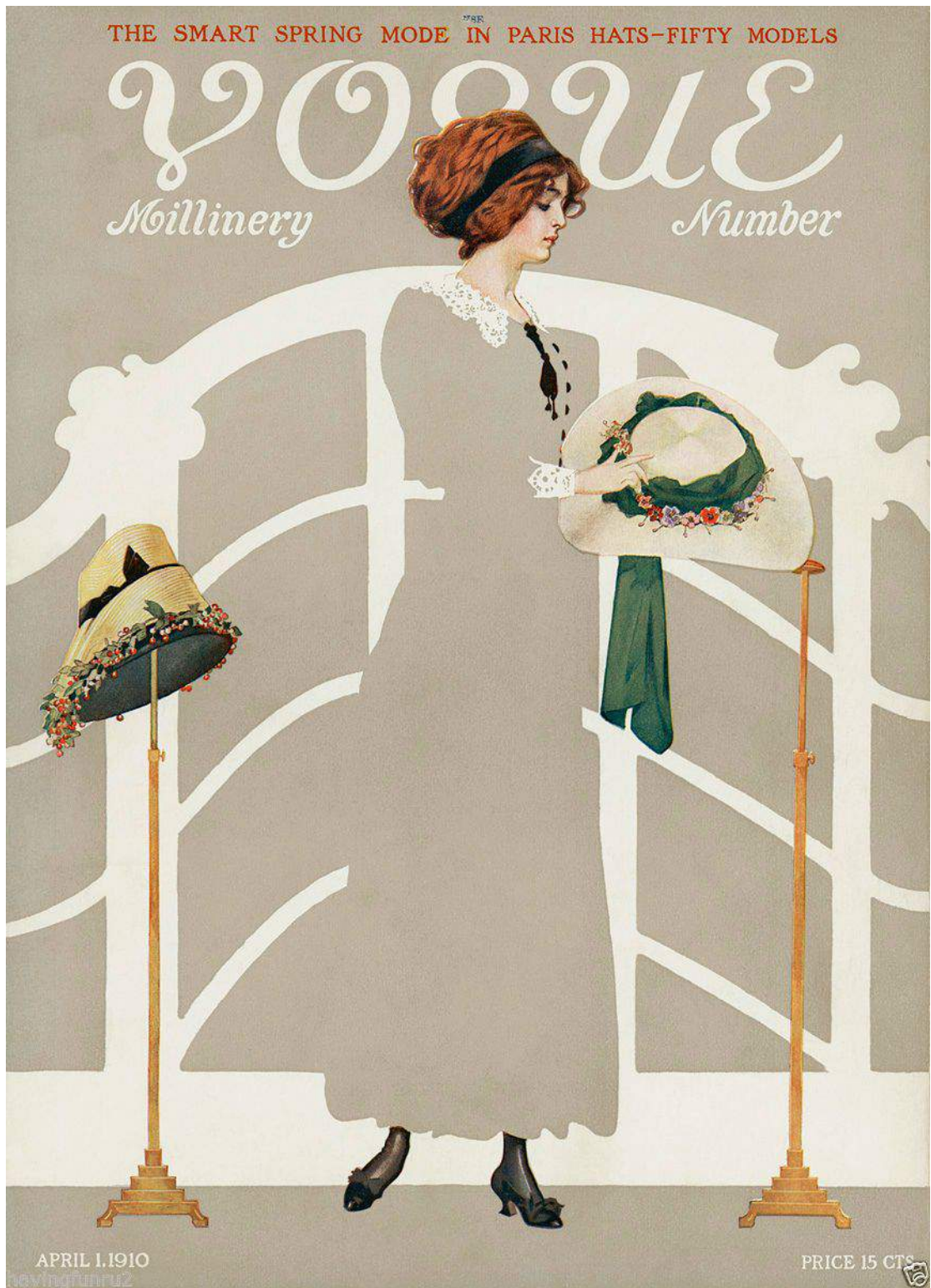


Fig. 3-9 (Left 2)

Vogue cover by Coles Phillips (April, 1910).



Fig. 3-9 (Middle 1)

Vogue cover by Helen Dryden (February, 1921)

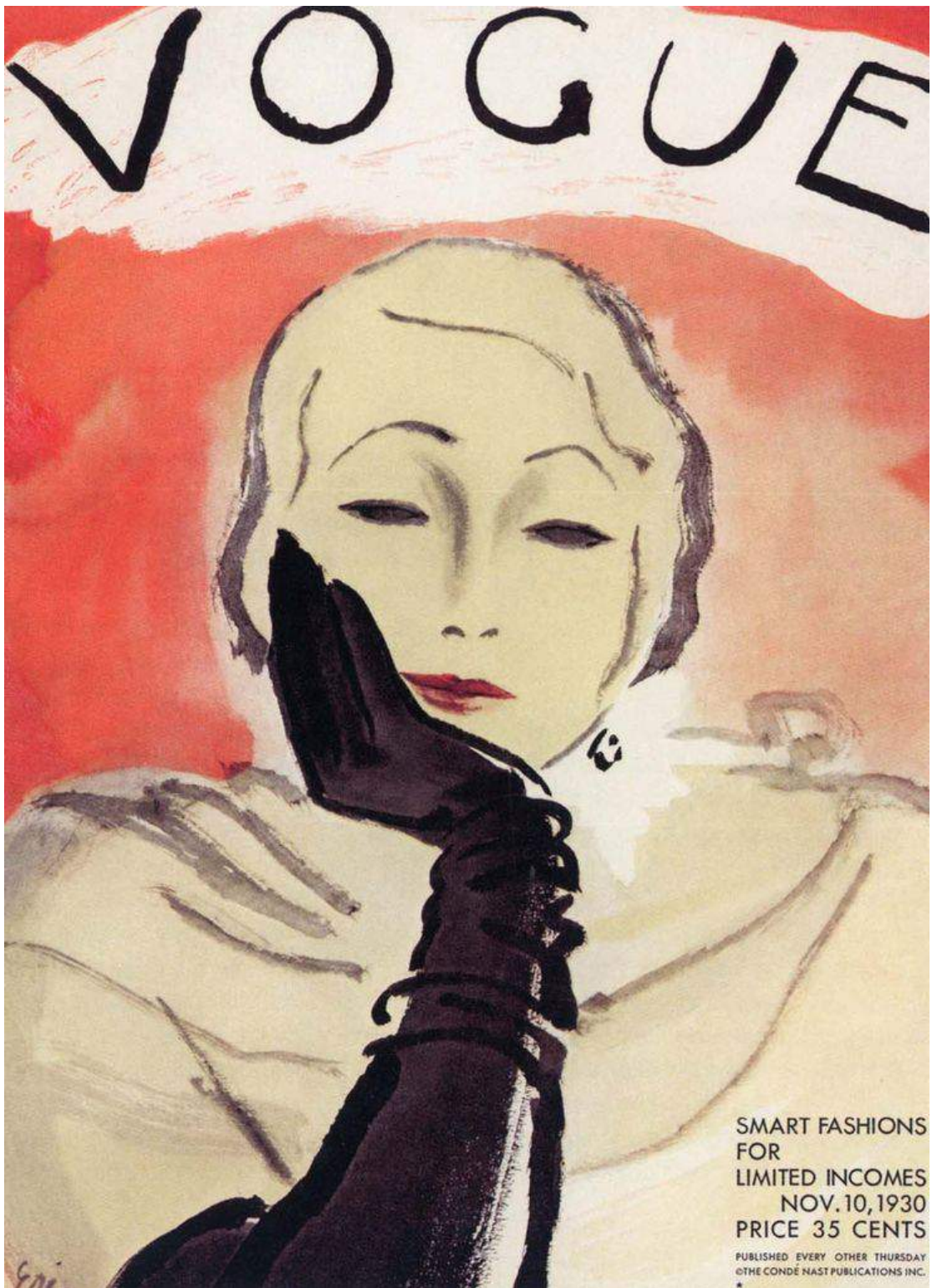


Fig. 3-9 (Middle 2)

Vogue cover by Eric (November, 1930).



Fig. 3-9 (Right 1)

Vogue cover by René Bouét-Willaumez (July, 1941).

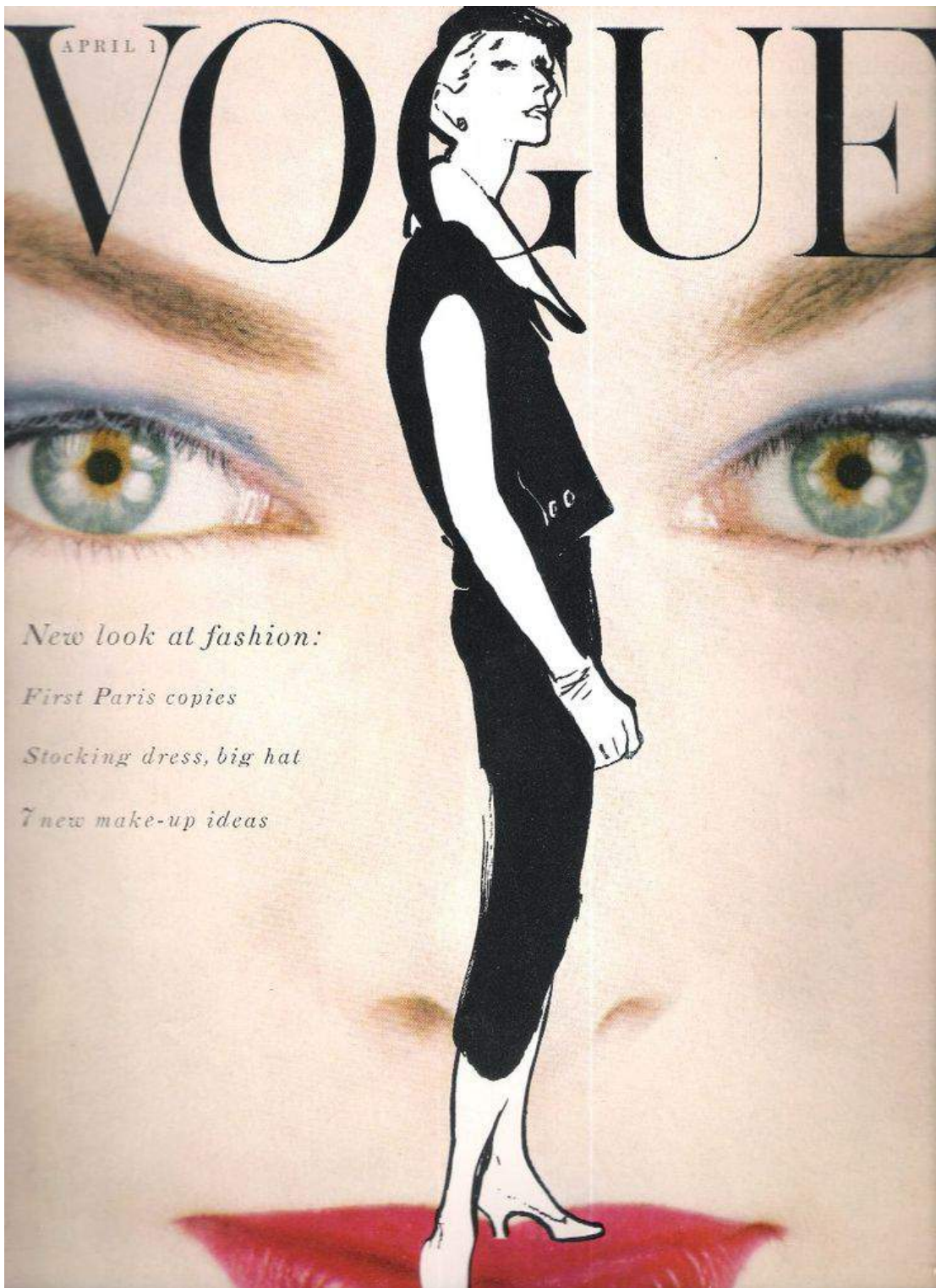


Fig. 3-9 (Right 2)

Vogue cover by Erwin Blumenfeld & Rene Gruau (April, 1954).



Fig. 3-11

Advertisement illustration for the perfume Miss Dior by René Gruau, 1950s



Fig. 3-12

Inside pages of *Jackie* magazine drawn by anonymous, 1975.



Fig. 3-13 (Left)

Cute style fashion illustrations by Andy Warhol, *Woman with Flowers and Plants*, 1960. Collected from CORBIS.



Fig. 3-13 (Middle)

Cute style fashion illustrations by Caroline Smith, *The Queen*, June 1965.



Fig. 3-13 (Right)

Cute style fashion illustrations by E. Bernais, *Miniskirts and Tops from Gina Fratini*, 1968. Museum of Costume, Bath.



Poncho of navy and black terry cloth. Thick white rope belt.
 Poncho de l'océan à deux tons marine et noir. Large corde blanche.
 Poncho aus Marineblau und weissem Frottee Stoff mit dicker, weißer Seilur als Gürtel.



Beach tunic of white terry cloth, worn over slim black jersey pants.
 Tuniquin de plage en tissu Appage blanc sur un slim pantalon en jersey noir.
 Strand tunika aus weissem Frottee Stoff über enger, schwarzer Jersey Hose.

Fig. 3-14 (Left)

Inside pages *Sun and Swim Ideas* by Hervé Dubly, *International Textiles*, 1962.



Fig. 3-14 (Right)

Inside pages *Sun and Swim Ideas* by Hervé Dubly, *International Textiles*, 1962.

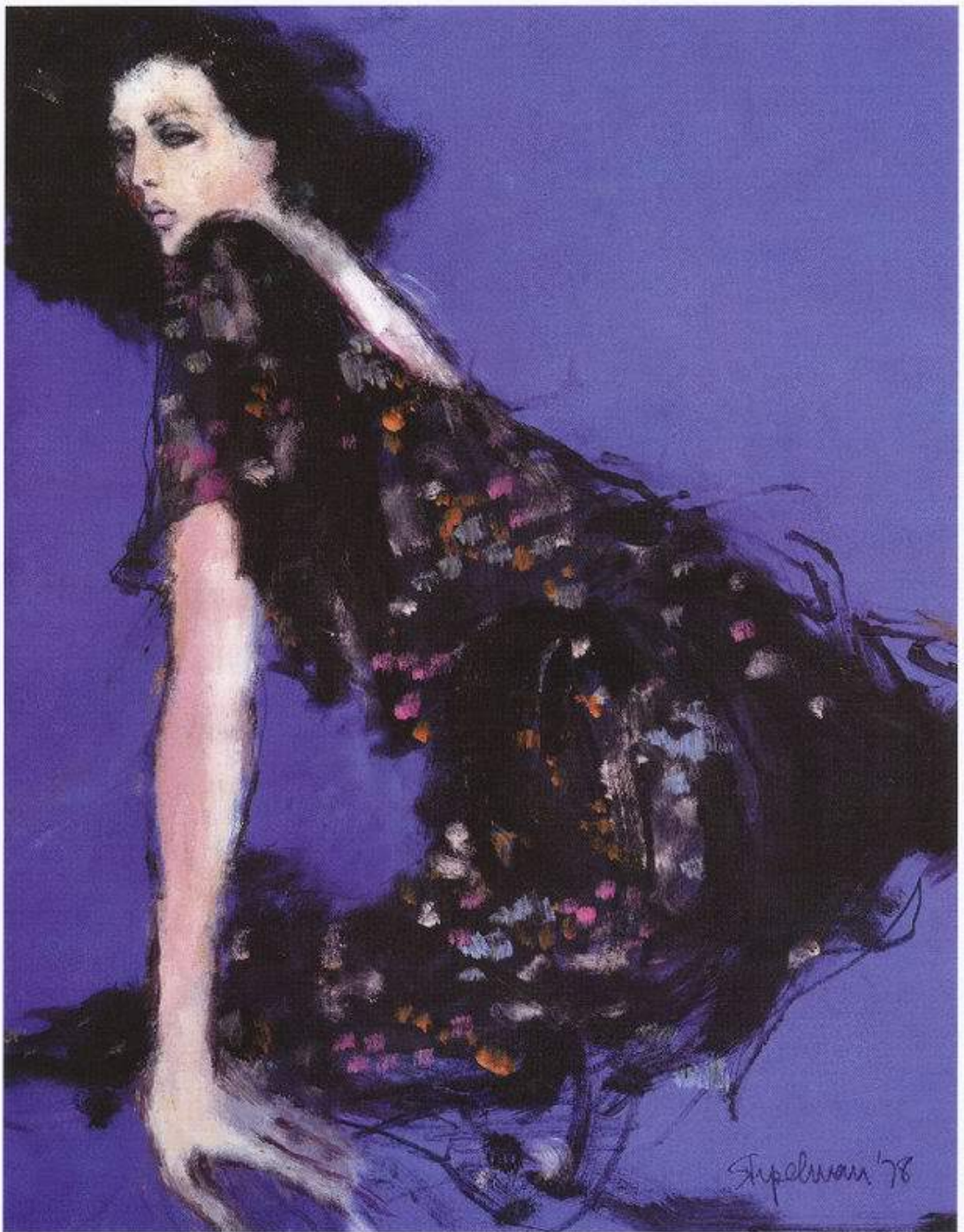


Fig. 3-15

Editorial illustration by Steven Stipelman, *Women's Wear Daily*, 1978.



Fig. 3-16 (Left)

Mixed method illustration for *Cartier* by ZOLTAN+, French *Vogue*, 1992.



Fig. 3-16 (Right)

Mixed method illustration for *Christian Dior* by ZOLTAN+, French *Vogue*, 1992.

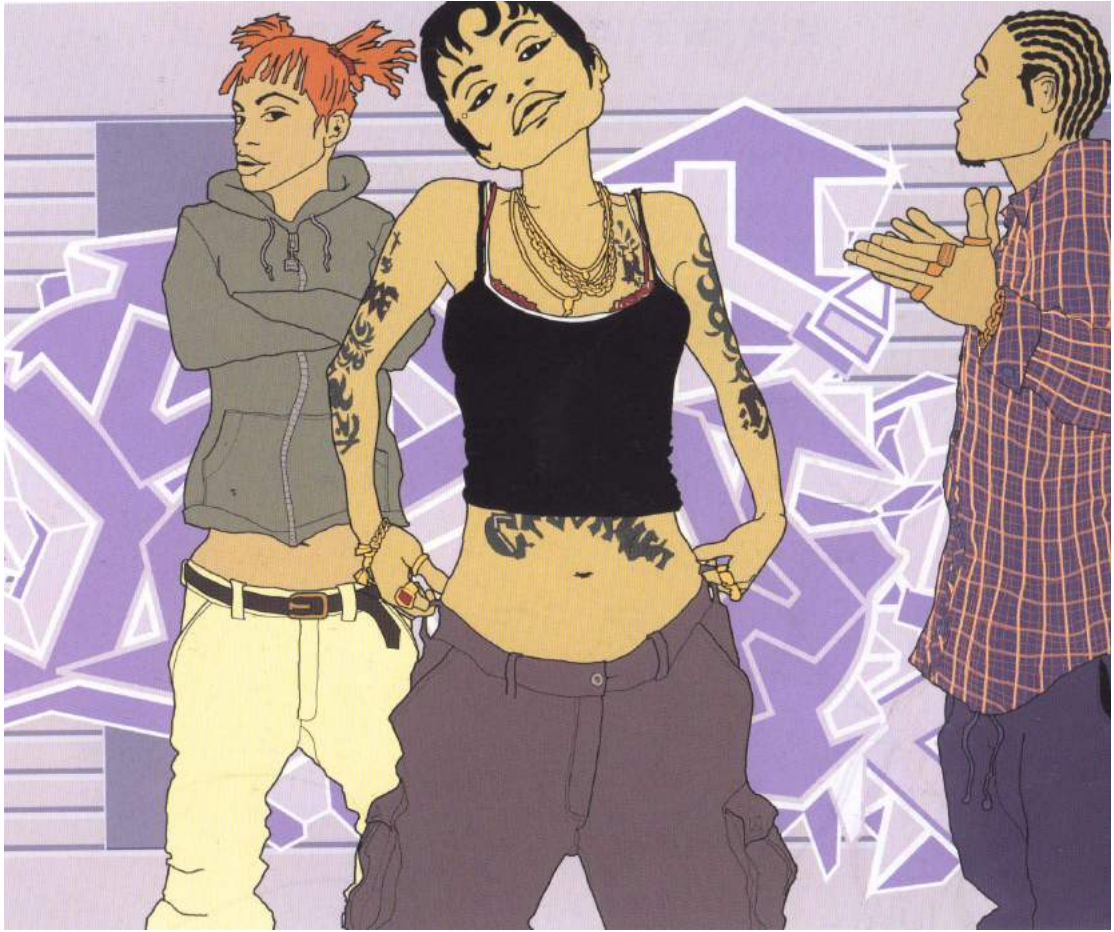


Fig. 3-17 (Left)

Digital fashion illustration with Adobe Photoshop by Graham Rounthwaite, *Levi's Silver Tab Print AD*, 1999.



Fig. 3-17 (Middle)

Digital fashion illustration with Adobe Photoshop by Jason Brooks, *Elle UK*, November 1999.

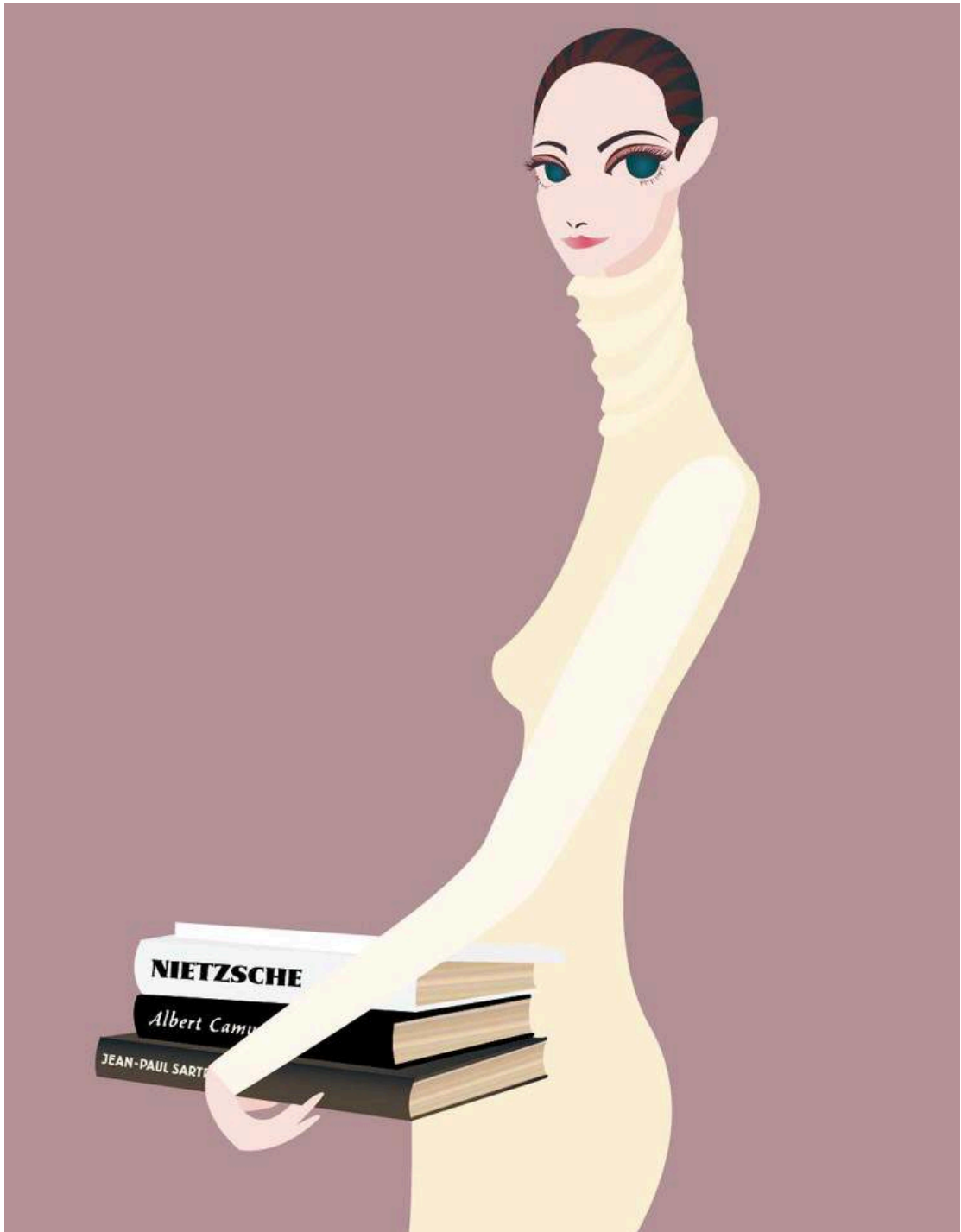


Fig. 3-17 (Right)

Digital fashion illustration with Adobe Photoshop by Ed. TSUWAKI, *Vogue Nippon*, September 1999.

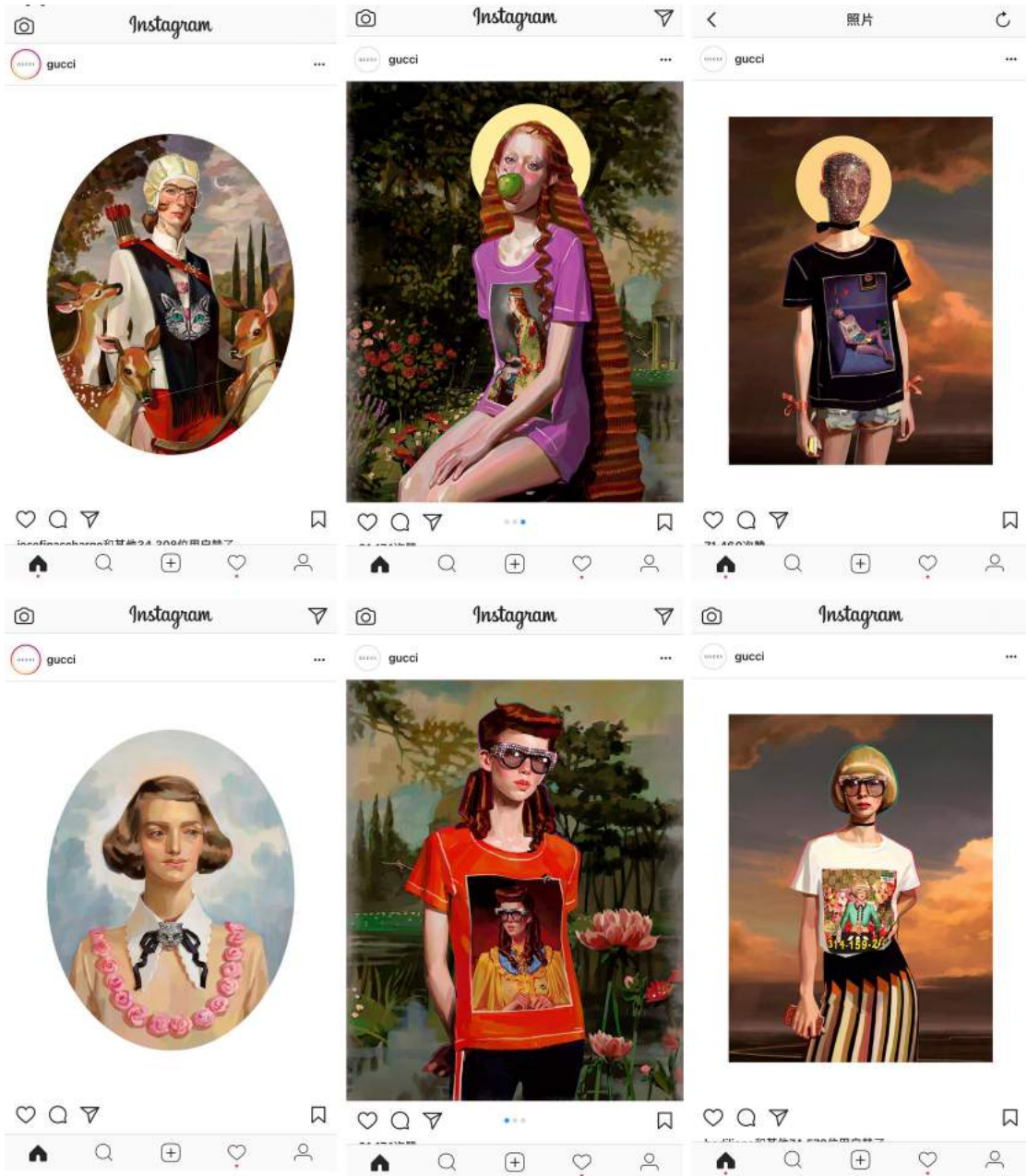




Fig. 3-18

Digital fashion illustration for *Gucci* by Spanish artist Ignasi Monreal, 2017

Screenshot from Instagram.


 Enjoy 30% off fashion and 20% off homewares from Saturday 20th June

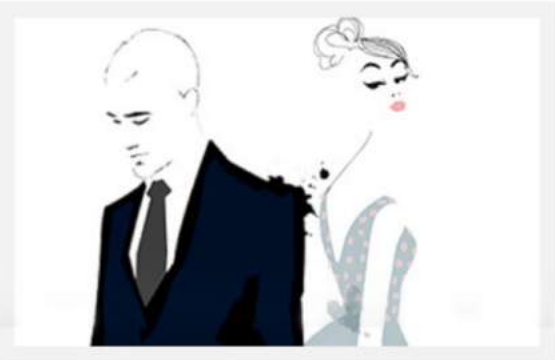


[Women](#)
[Men](#)
[Accessories](#)
[Shoes](#)
[Beauty](#)
[Food & Wine](#)
[Homewares](#)
[Souvenirs](#)

SALE PREVIEW

FASHION & HOME

In-store and online



30% OFF

Selected Spring/Summer 2015 collections,
fine watches and accessories

Saturday 20th to
Thursday 25th June 2015

20% OFF




Fig. 3-19 (Left)

Promoting email of *Harrods*, June 2015, screenshots from private email.



View online version
In-store and online at harrods.com

HARRODS REWARDS



FASHION SALE PREVIEW

Saturday 13th to Friday 19th December 2014



ENJOY **30% OFF** SELECTED WOMENSWEAR, MENSWEAR, SPORTS FASHION,
CHILDRENSWEAR, FINE WATCHES AND ACCESSORIES
IN-STORE AND ONLINE AT HARRODS.COM

Simply make a purchase using your Harrods Rewards card in-store,
or enter your Rewards card number online at harrods.com
from **Saturday 13th to Friday 19th December 2014.**

FIND OUT MORE

Fig. 3-19 (Right)

Promoting email of *Harrods*, June 2015, screenshots from private email.

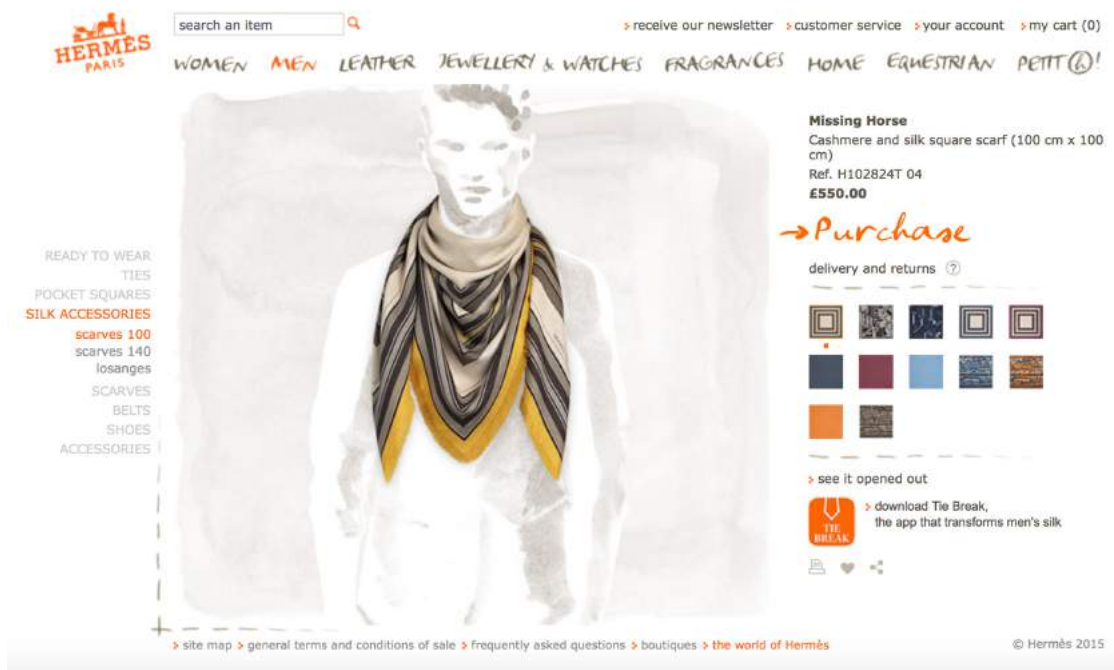


Fig. 3-20 (Left)

Hermès's website decorated by illustration and fashion illustration, July 2015, screenshots from official website.

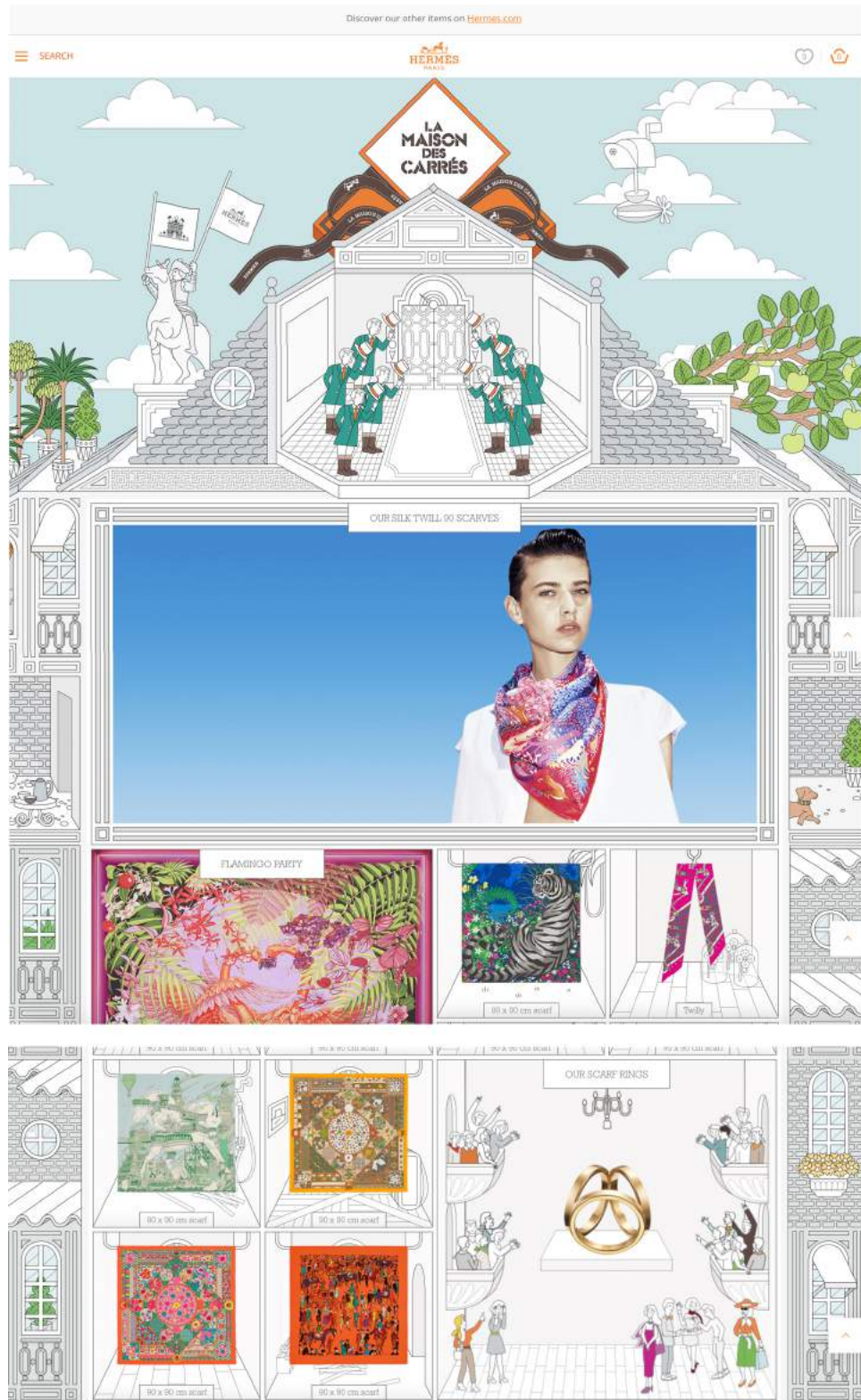


Fig. 3-20 (Middle and Right)

Hermès's website decorated by illustration and fashion illustration, July 2015, screenshots from official website.



Fig. 3-21 (Advertisement 1)

The application of the concept of short fashion illustration film *Trembled Blossoms* in advertisement, character created by James Jean, 2007.

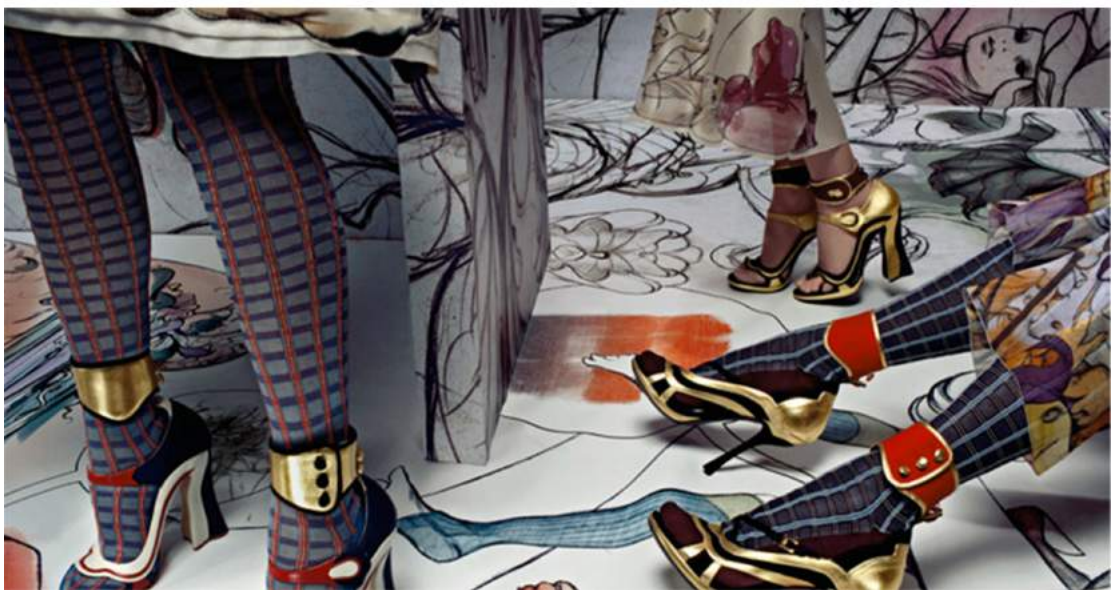


Fig. 3-21 (Advertisement 2 and 3)

The application of the concept of short fashion illustration film *Trembled Blossoms* in advertisement, character created by James Jean, 2007.



Fig. 3-21 (Wall painting)

The application of the concept of short fashion illustration film *Trembled Blossoms* in promotional campaigns in Prada's flagship stores, character created by James Jean, 2007.



Fig. 3-21 (Screenshots 1 and 2)

Screenshots from short fashion illustration film *Trembled Blossoms*, character created by James Jean, 2007.

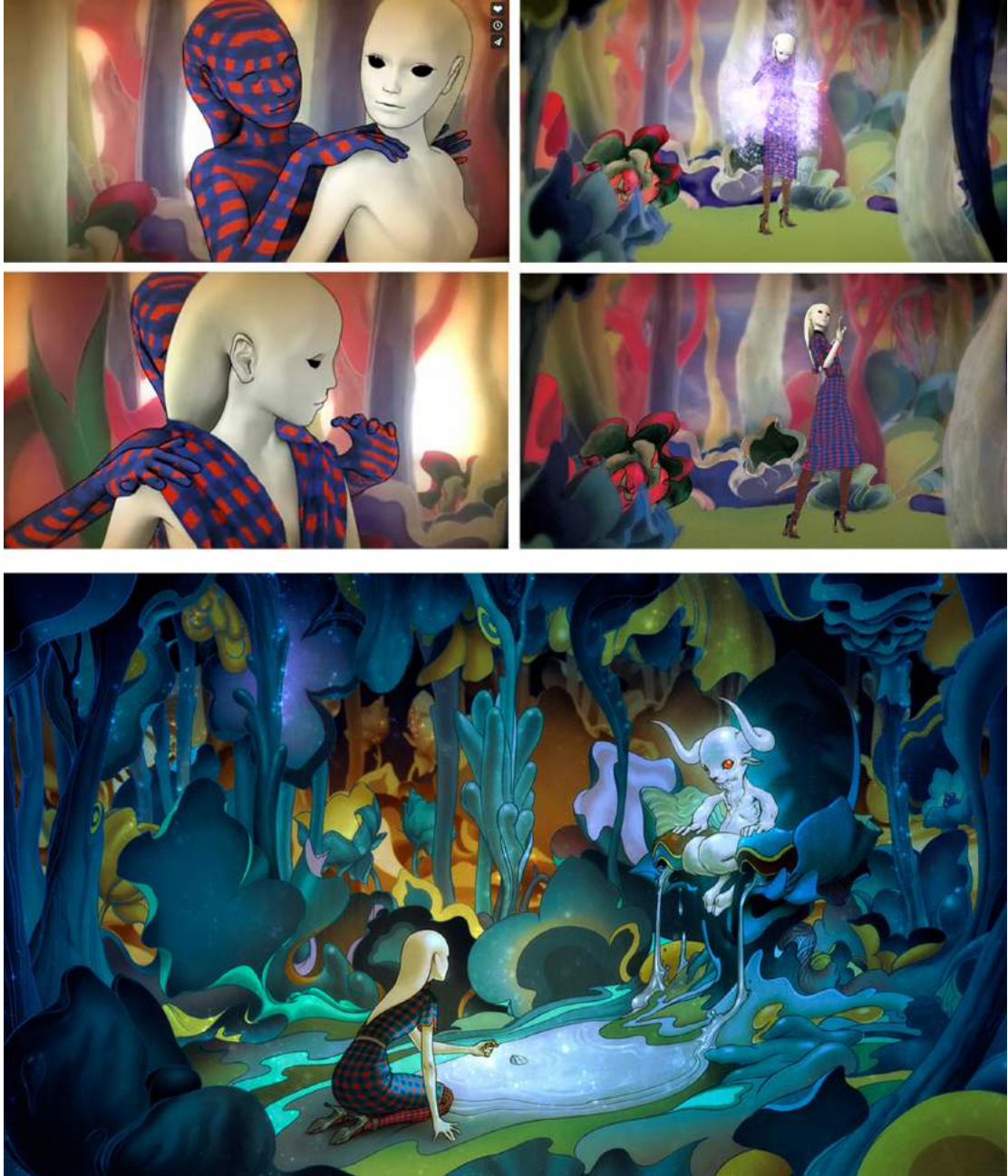


Fig. 3-21 (Screenshots 3 to 7)

Screenshots from short fashion illustration film *Trembled Blossoms*, character created by James Jean, 2007.



Fig. 3-22 (Left)

Visual merchandising with fashion illustrations in *Zara* Oxford Street store, London (photos are taken by author in Feb, 2013).



Fig. 3-22 (Middle)

Visual merchandising with fashion illustrations in *Jaeger* Oxford Street store, London (photos are taken by author in Feb, 2013).



Fig. 3-22 (Right)

Visual merchandising with fashion illustrations in *Chloé* PRINTEMP store, Paris (photos are taken by author in Nov, 2012).



Summer of Love

Writing exclusively for *Bazaar*, novelist **ESTHER FREUD** presents an original short story, inspired by the 40th anniversary of the era-defining summer of 1967. Here, she conjures a world where the drama of putting on a play translates into passion, youthful exuberance and unexpected encounters.
Illustrations by **D W DOWNTOWN**

It

was always in the living room across
to see the girls come in and check out
their hair, tucked off their heads and
out before the bangs in waves. It, they
gazed at each other, smiling, looking
for new signs of underwear or make-
up or long necklaces, and then back at the wrapped
details of their life.

Before changing into costumes, the men associ-
ated among them were down the stairs to the stage,
entering it darkly from the wings, looking out into the
empty auditorium, wearing up, stretching, loosening
their tongues, their lips, passing into the pit as though it
be worth a shock when later they stepped out before the
audience and spoke as in Emily's voice, but only her.

They moved up into the Gods. The auditorium used to
open in the theatre when she was a girl. She made it sound
magnificent. The Gods that Henry was now a girl means
the cheapest seats, the upper, upper circle. She dropped
her head and tried to look down to the floor. She felt each
word she uttered, or at least she tried to, but it was hard
to concentrate when, out of the corner of her eye, she
could see that Emily, in her doublet and leather boots,
pacing the stage with his hands behind his back.

That was the lead. He'd been in films, or at one time
actor, and all the girls in their dressing rooms turned
and told their length to him, but he put his head behind the
stage. He had dark eyes, muscular, high nose, and
Henry imagined sometimes a look for behind of her, there
was a message - only you can help.

"The looking, searching, he continued in his thick Irish
accent. "I can't wait for that, could drink after the show."
"We're all going on to a club later," she whispered back.
The Great Room.

"Is that right?" He stopped pacing and his stage
shoes, and both at all, walked into him, but some one,
"Come darling!" She spun away, a look of some concern
about her face.

April 2007 | HARPER'S BAZAAR | 183

Fig. 3-23 (Left)

Editorial fashion illustration for *Harper's Bazaar* UK, by David Downtown, 2006.



Fig. 3-23 (Middle)

Cover of fashion illustration magazine *Herself* and the editor character created for this magazine, by Luisa Fici, 2013.



Fig. 3-25

Engraving fashion plate *Mademoiselle Moreau Dansant a l'Opera*, by Jean Mariette, about 1660-1742. V&A Museum.



Fig. 3-26

Etching on paper *The Four Seasons: Autumn*, by Wenceslaus Hollar, 1644. The Clark Museum.



Fig. 3-27

Fashion plate in British magazine *Gallery of Fashion*, published as the act directs by N. Heideloff, July 1795. The Bunka Gakuen University Library.

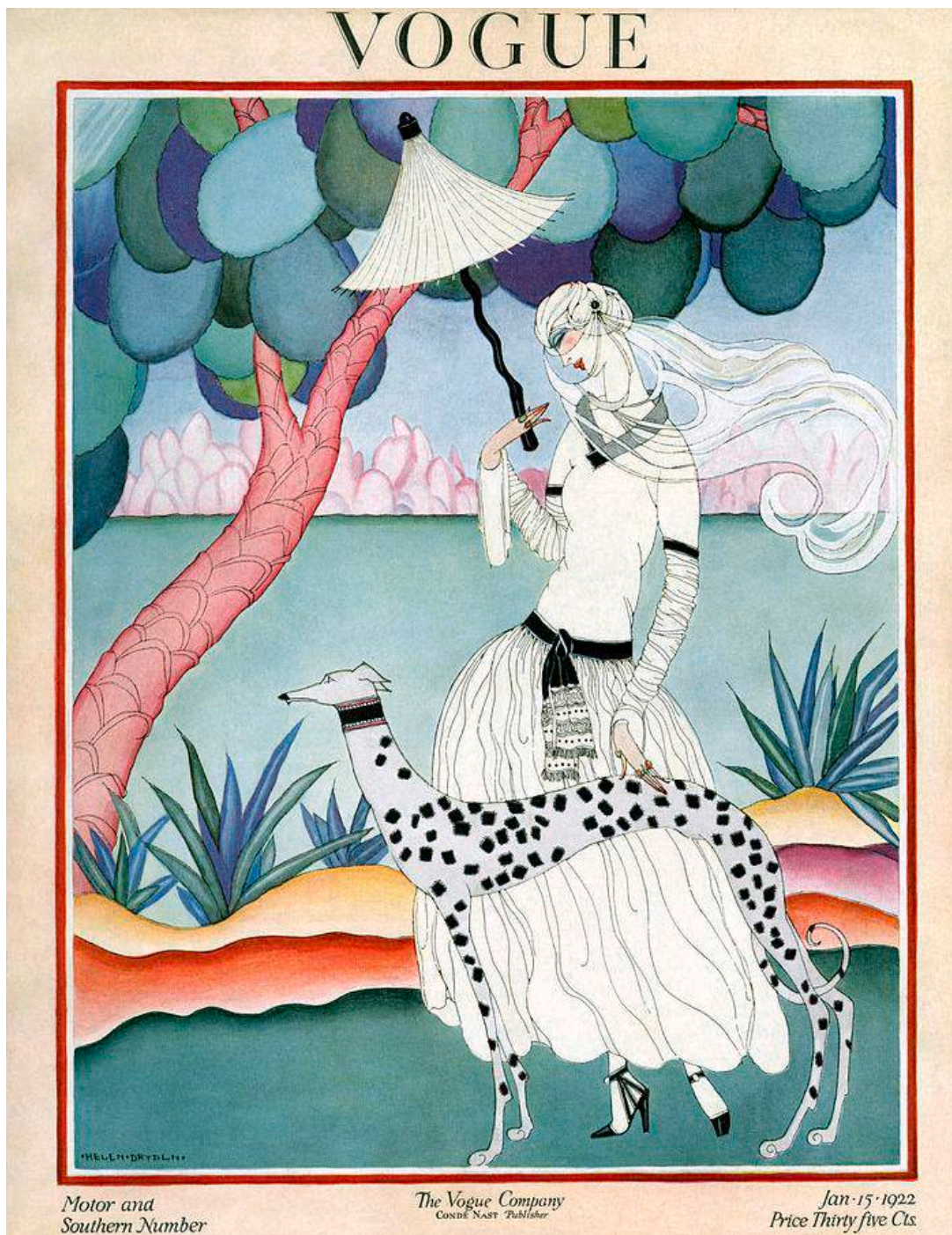


Fig. 3-29

Pen and watercolour fashion illustration by Helen Dryden, cover of American Vogue, 1922



Fig. 3-30

The woman in red hat by Eric, cover of British *Vogue*, September 1936.



Fig. 3-31

Illustration of *Christian Lacroix* by Rene Gruau, cover of *Madame Figaro*, 1990

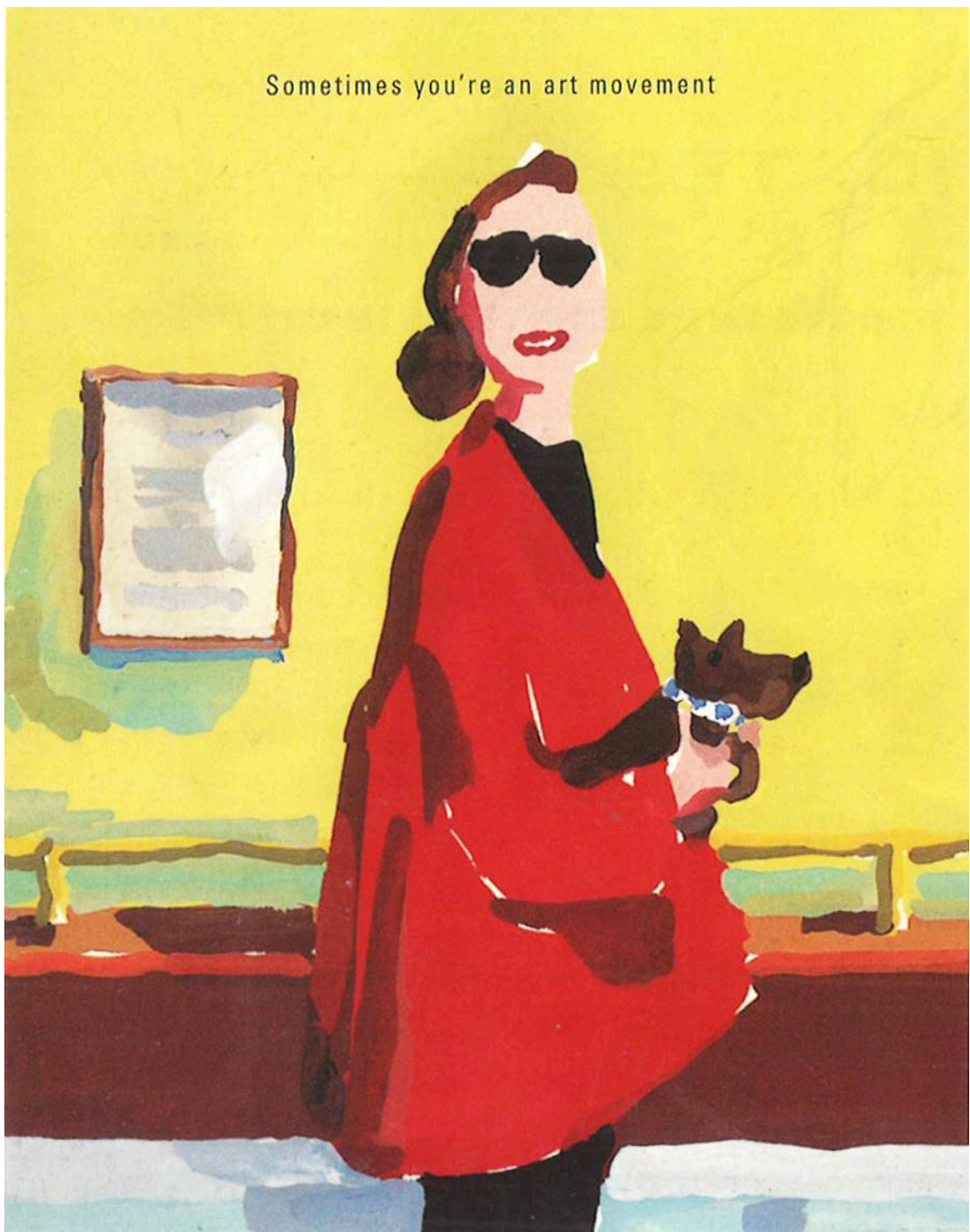
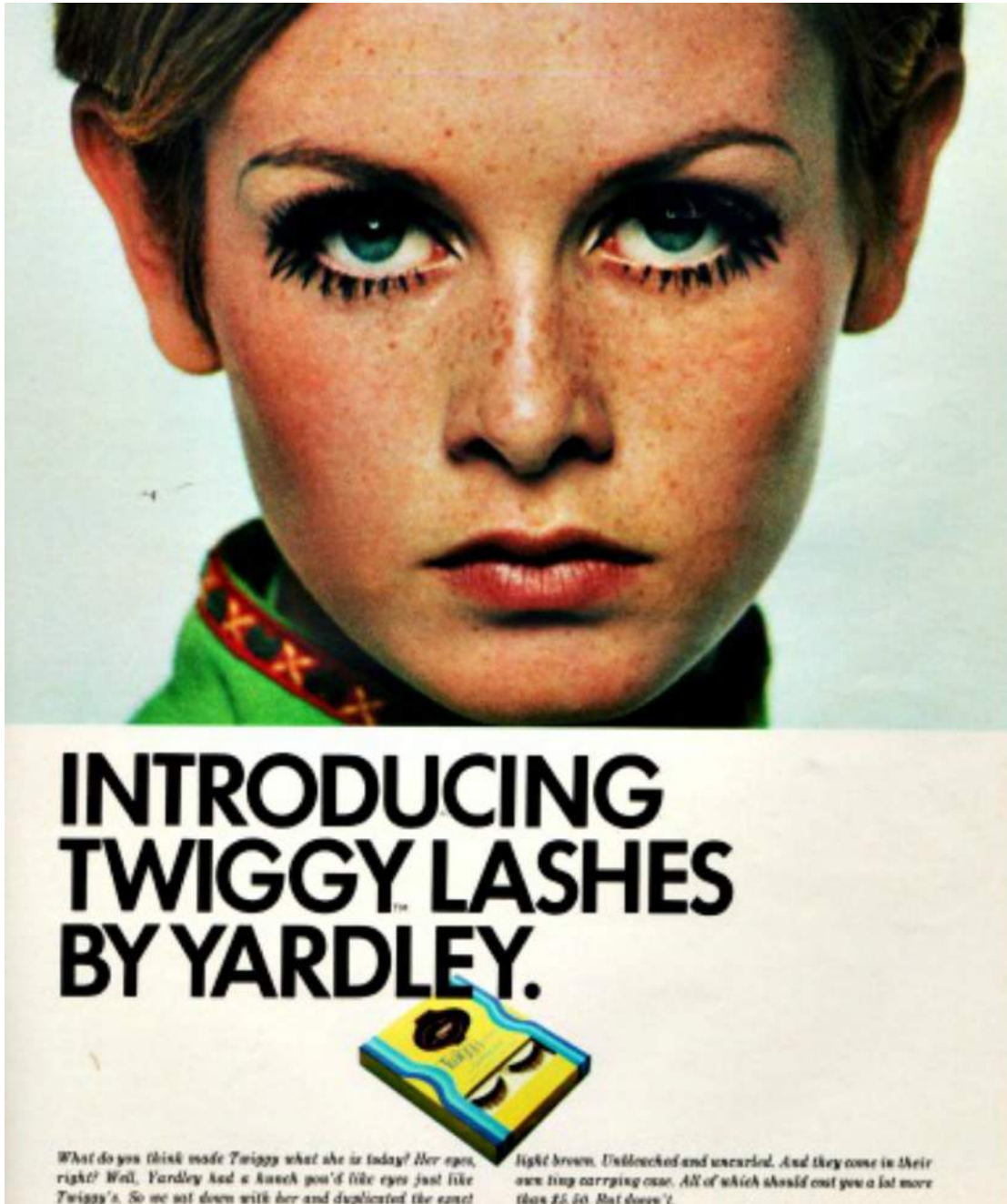


Fig. 3-32

Advertisement for *Givenchy* by Jean Philippe Delhomme, 1993.



**INTRODUCING
TWIGGY LASHES
BY YARDLEY.**

What do you think made Twiggy what she is today? Her eyes, right? Well, Yardley And a touch you'd like eyes just like Twiggy's. So we sat down with her and duplicated the exact light brown. Unbleached and uncurled. And they come in their own tiny carrying case. All of which should cost you a lot more than £5.50. But doesn't.

Fig. 3-33

Vintage advertisement Twiggy Lashes, Yardley, 1967.



Fig. 3-34

Zoom in on the face of Twiggy style fashion illustrations by E. Bernais for Gina Fratini, 1968; and by Bobby Hillson for Tricel advertisement, 1968.

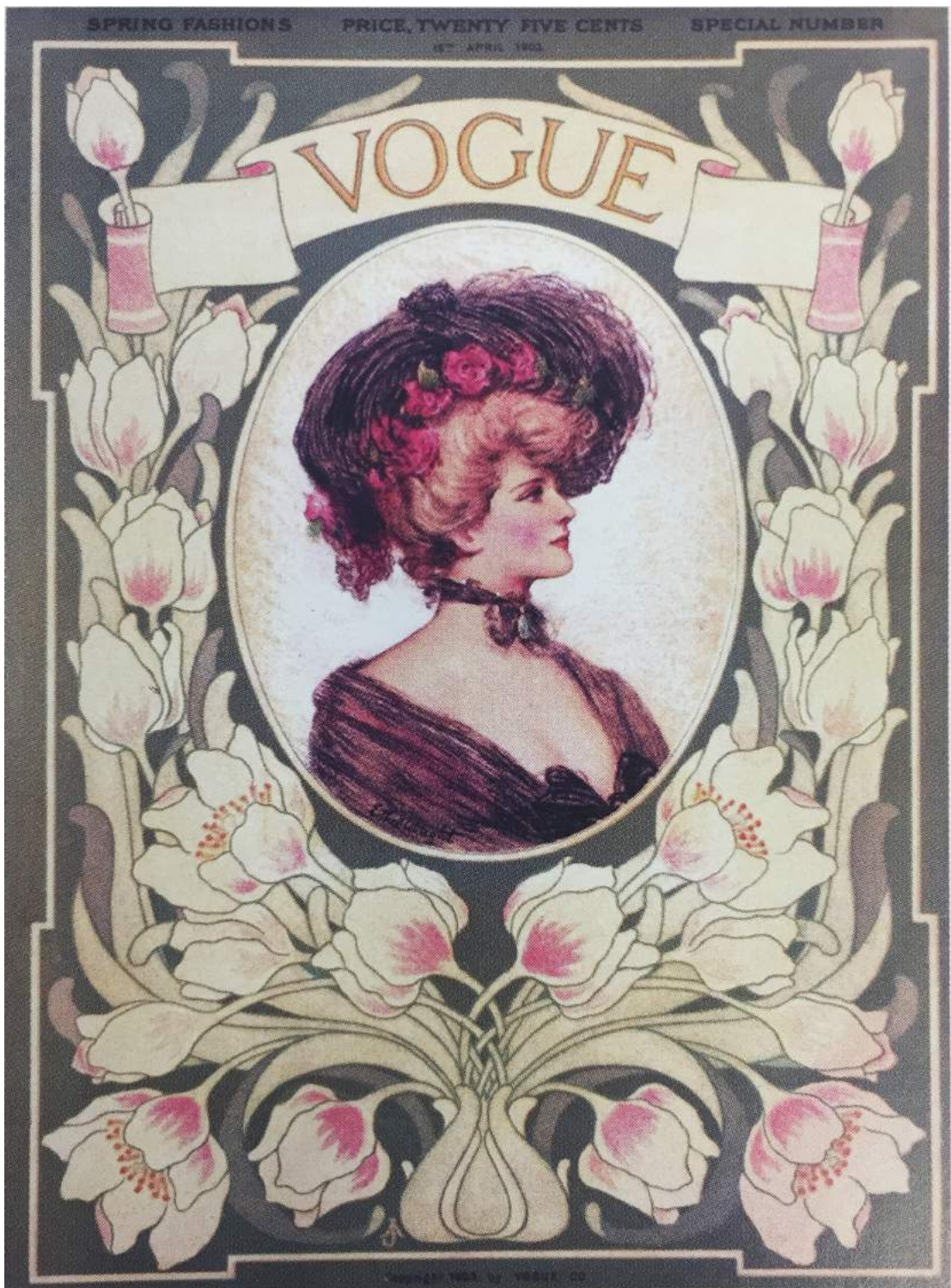


Fig. 3-35 (Left)

Art Nouveau style Vogue covers by Ethel Wright, April 16, 1903.

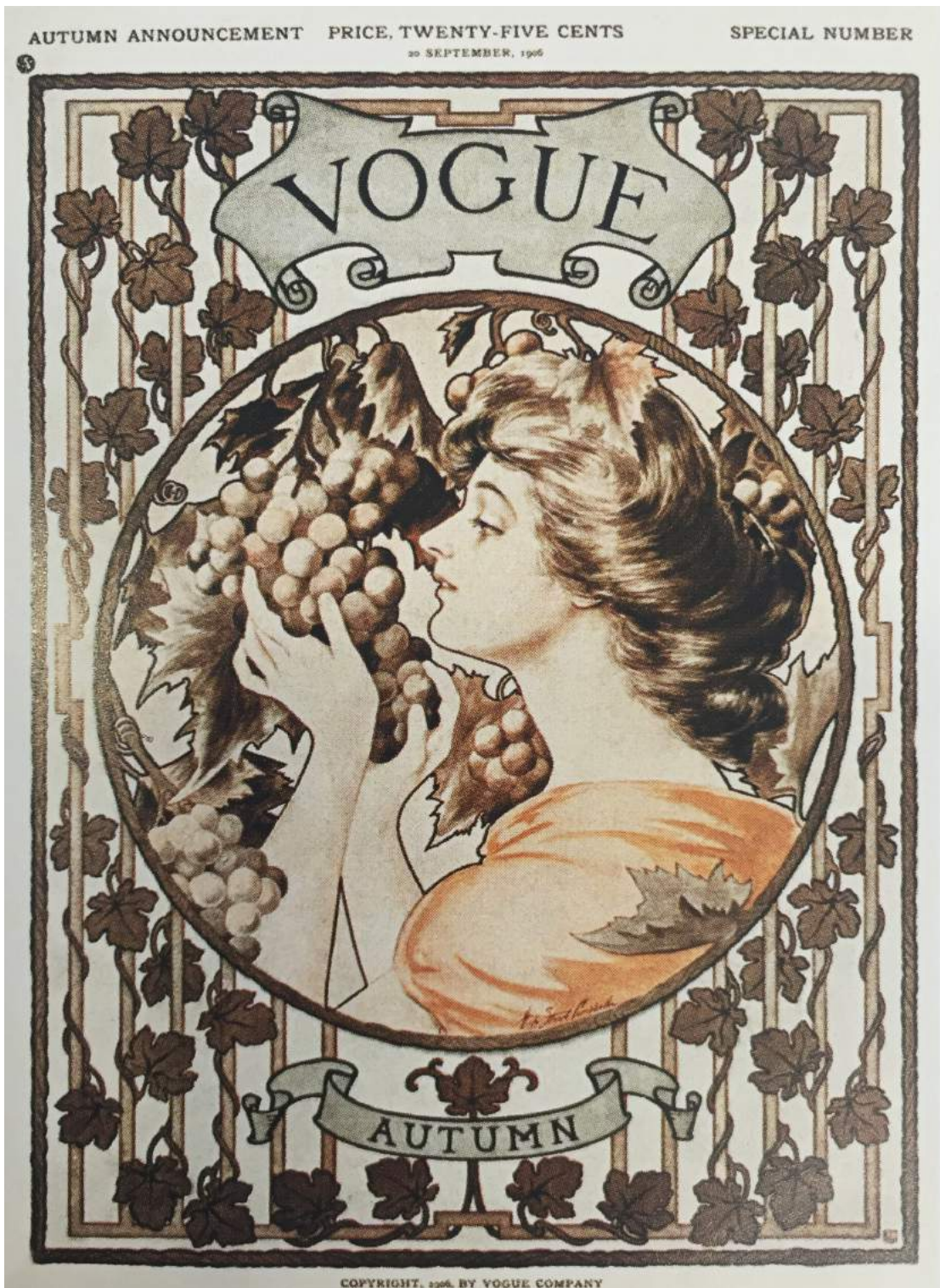


Fig. 3-35 (Middle)

Art Nouveau style Vogue covers by Hugh Stuart Campbell, September 20, 1906.

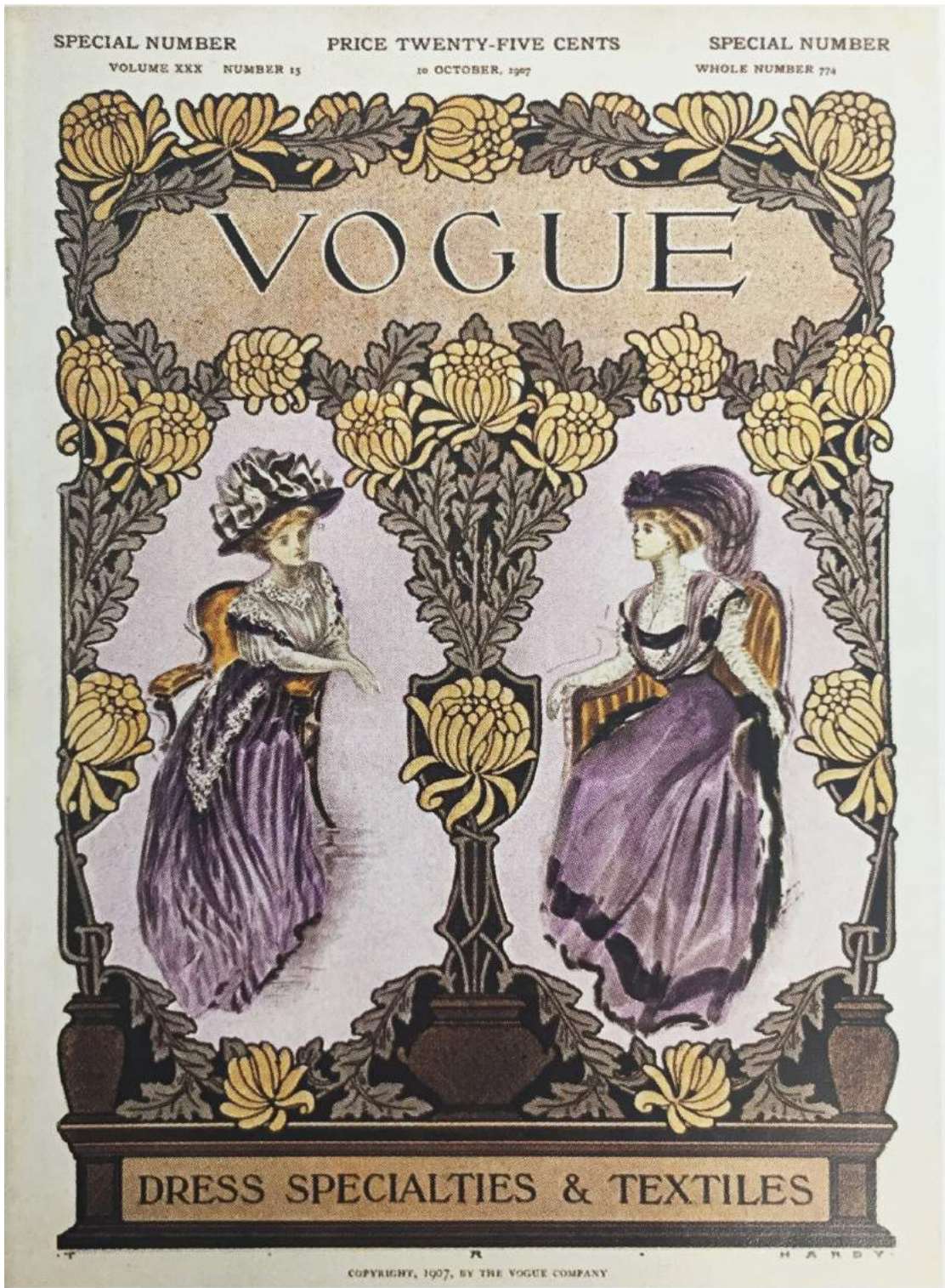


Fig. 3-35 (Right)

Art Nouveau style Vogue covers by Jean Parke, October 10, 1907.



Fig. 3-36

Ladies' evening dress of the 1890s, magazine *The Season*, February 1896, *The Delineator*, December 1897, March 1898 and March 1899.



Fig. 3-37

Mixed media fashion illustration by Jo Brocklehurst, drawing of Min and Val, 1982 (Left) and drawing of Tony, 1982 (Right).



Fig. 3-38

Illustration for cover of *Vanity* by Antonio Lopez, 1983.



Fig. 4-1

The Painting of Palace Maids in Wang Shu Dynasty's Palace (王蜀宫妓图) by Tang Yin, 1470-1524, silk painting, drawn during the Ming Dynasty, collected in the Palace Museum.



Fig. 4-2 (Left)

Variorum Illustrations of Three Rituals in Remade Illustrated Book *The New Three Rituals Book* (新定三礼图), this copy is the introduction of Gun Mian (衮冕) and Da Qiu (大裘) which is a formal costume for emperor, the original book is compiled by Nie Chongyi (聂崇义) in 1175, the copy edition is compiled by Nalan Xingde (纳兰性德) in 1673, collected in Ancient Book House of National Library of China.



Fig. 4-2 (Middel)

Variorum Illustrations of Three Rituals in Remade Illustrated Book *The New Three Rituals Book* (新定三礼图), this copy shows the formal costume for countess, the original book is compiled by Nie Chongyi (聂崇义) in 1175, the copy edition is compiled by Nalan Xingde (纳兰性德) in 1673, collected in Ancient Book House of National Library of China.



Fig. 4-2 (Right)

Variorum Illustrations of Three Rituals in Remade Illustrated Book *The New Three Rituals Book* (新定三礼图), this copy introduces the Shi Xuanduan (士玄端) which is the formal costume for minister, the original book is compiled by Nie Chongyi (聂崇义) in 1175, the copy edition is compiled by Nalan Xingde (纳兰性德) in 1673, collected in Ancient Book House of National Library of China.



Fig. 4-3 (Left)

The copy of *Qing Imperial Costume Scrolls* (皇清职贡图) by Xie Sui (谢遂), around 1775, collected in National Palace Museum in Taiwan.



Fig. 4-3 (Right)

The copy of *Qing Imperial Costume Scrolls* (皇清职贡图) by Xie Sui (谢遂), around 1775, collected in National Palace Museum in Taiwan.



Fig. 4-4 (Left 1)

Illustrations of depicting the dressing detail of feminine officer Luogui (罗鬼女官) in Guiyang Anshun, *Illustration Book of Miao Man* (苗蛮图说), by Chen Hao (陈浩), 1796, collected in the Palace Museum in Beijing.



Fig. 4-4 (Left 2)

Illustrations of depicting the wearing occasion of feminine officer Luogui (罗鬼女官) in Guiyang Anshun, *Illustration Book of Miao Man* (苗蛮图说), by Chen Hao (陈浩), 1796, collected in the Palace Museum in Beijing.



Fig. 4-4 (Right 1)

Illustrations of depicting the dressing detail of Ka Youzhong Family (卡尤侏家) in Guiyang Anshun, *Illustration Book of Miao Man* (苗蛮图说), by Chen Hao (陈浩), 1796, collected in the Palace Museum in Beijing.



Fig. 4-4 (Right 2)

Illustrations of depicting the wearing occasion of Ka Youzhong Family (卡尤狃家) in Guiyang Anshun, *Illustration Book of Miao Man* (苗蛮图说), by Chen Hao (陈浩), 1796, collected in the Palace Museum in Beijing.



Fig. 4-5

Fashion illustrations of young ladies in book *The Newest Hundreds of Beauties Sequel*, by Shen Bochen, 1913, private collection.



Fig. 4-6

Editorial illustration *Torture: A shy boy in tram* in book *Modern Shanghai: Hundreds of Western Scenes in 1930s*, by Guo Jianying, 1932.

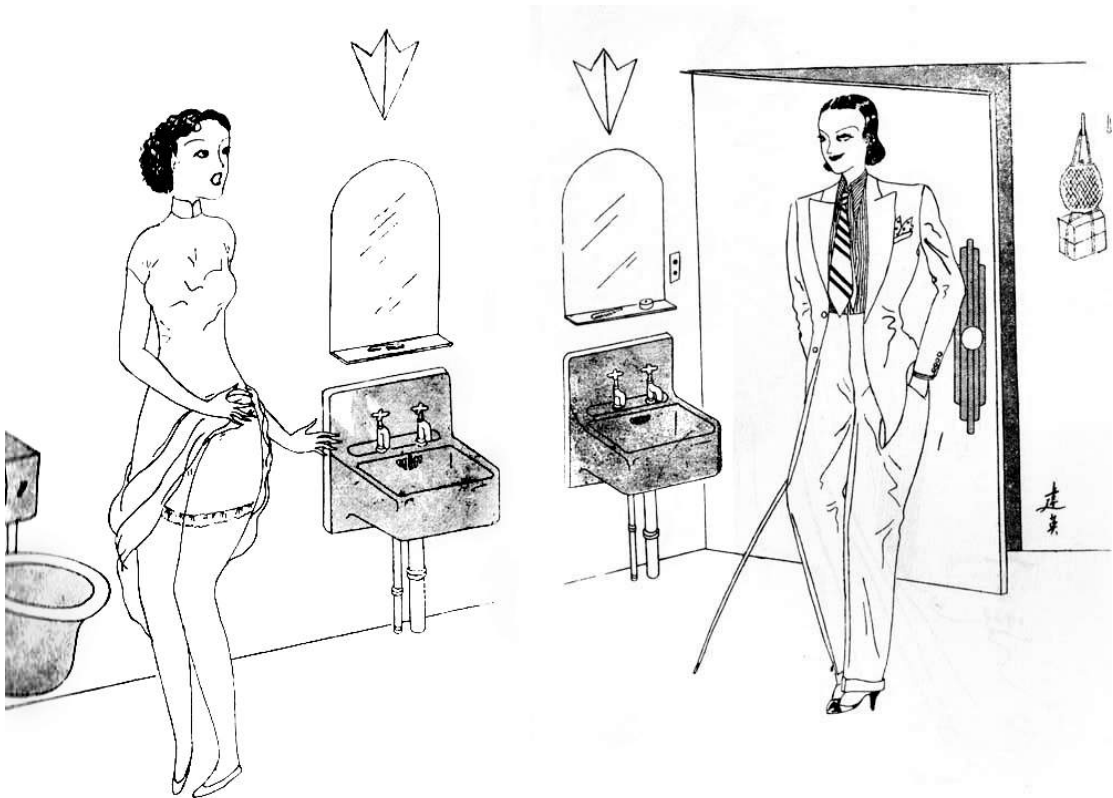


Fig. 4-7

Editorial illustration *The girl dressing in the menswear freaks out the lady in the bathroom* in book *Modern Shanghai: Hundreds of Western Scenes in 1930s*, by Guo Jianying, 1932.



化裝的藝術品

(葉淺予誌)

服裝之在現代。已不僅是禦寒的工具。必需在襯托式補充女性美的條件下成立一種化粧的藝術品。所以要嚴格的酌量。每一個樣子就祇適合於每一個人的條件。譬如黑色的大衣要配合於膚色白淨的身上。同時比較黝黑的人，最好配以淡而複雜的顏色。

剛剛上市的新裝大衣式樣

(葉淺予為本刊特作)

一六七三

1673

Fig. 4-8 (Left)

The editorial illustration in *Ling Long Pictorial* (《玲瓏》), by Ye Qianyu (叶浅予), *Ling Long Pictorial*, Vol. 2, issue 42, page 1673, 1932. Collected in Columbia University Library.



Fig. 4-8 (Middle)

The editorial illustration in *Ling Long Pictorial* (《玲瓏》), by Ye Qianyu (叶浅予), *Ling Long Pictorial*, Vol. 2, issue 50, page 2063, 1932. Collected in Columbia University Library.



Fig. 4-8 (Right)

The editorial illustration in *Ling Long Pictorial* (《玲珑》), by Ye Qianyu (叶浅予), *Ling Long Pictorial*, Vol. 2, issue 72, page 1029, 1932. Collected in Columbia University Library.



少女與婦女 (新裝圖說)

女子在少女時代，性情尚帶小孩子天真無邪無拘無束的態度，故服裝一層，宜格式單純，色彩潔淨，神氣妙在清新活潑！女子一到成人做婦女時代，對於社會，交際等一切事項，煩瑣起來，性情逐漸顯出舊時嚴敏的態度。於是乎影響到服裝一層，亦宜格式莊嚴，色彩瑰麗，神氣妙在雍容大方！

少飛



初夏的新裝

到初夏的時季，是由夏衣改放單衣的時代。大體女性們的生活，普遍甚喜歡游園散步所以服裝一層的注重，一方面合乎身體上的輕軟，一方面要合乎美觀上的鮮妍。

Fig. 4-9

Editorial illustration in magazine *Shanghai Sketch II*, *Young Girl and Married Woman* (少女與婦女) and *New Styles of Early Summer* (初夏的新裝), by Lu Shaofei, 1928.



Fig. 4-10

Cover of magazine *The Cosmopolitan*, by Fang Xuegu and Liang Taoyun, the first issue November, 1933, issue 02 December, 1933, issue 03 January, 1934, issue 08 June, 1934, issue 09 July, 1934, and issue 17 March, 1935, private collection.



Fig. 4-11

Covers of periodical *The Women's Pictorial*, by Guo Jianying, issue 14, 16, 18 and 20, 1934, private collection.



Fig. 4-11

Covers of periodical *The Women's Pictorial*, by Guo Jianying, issue 21 to 24, 1934, private collection.



Fig. 4-12

Vintage Coca-Cola advertisement with calendar, from 1902 to 1909, the original advertising posts are collected by Coca-Cola Company.

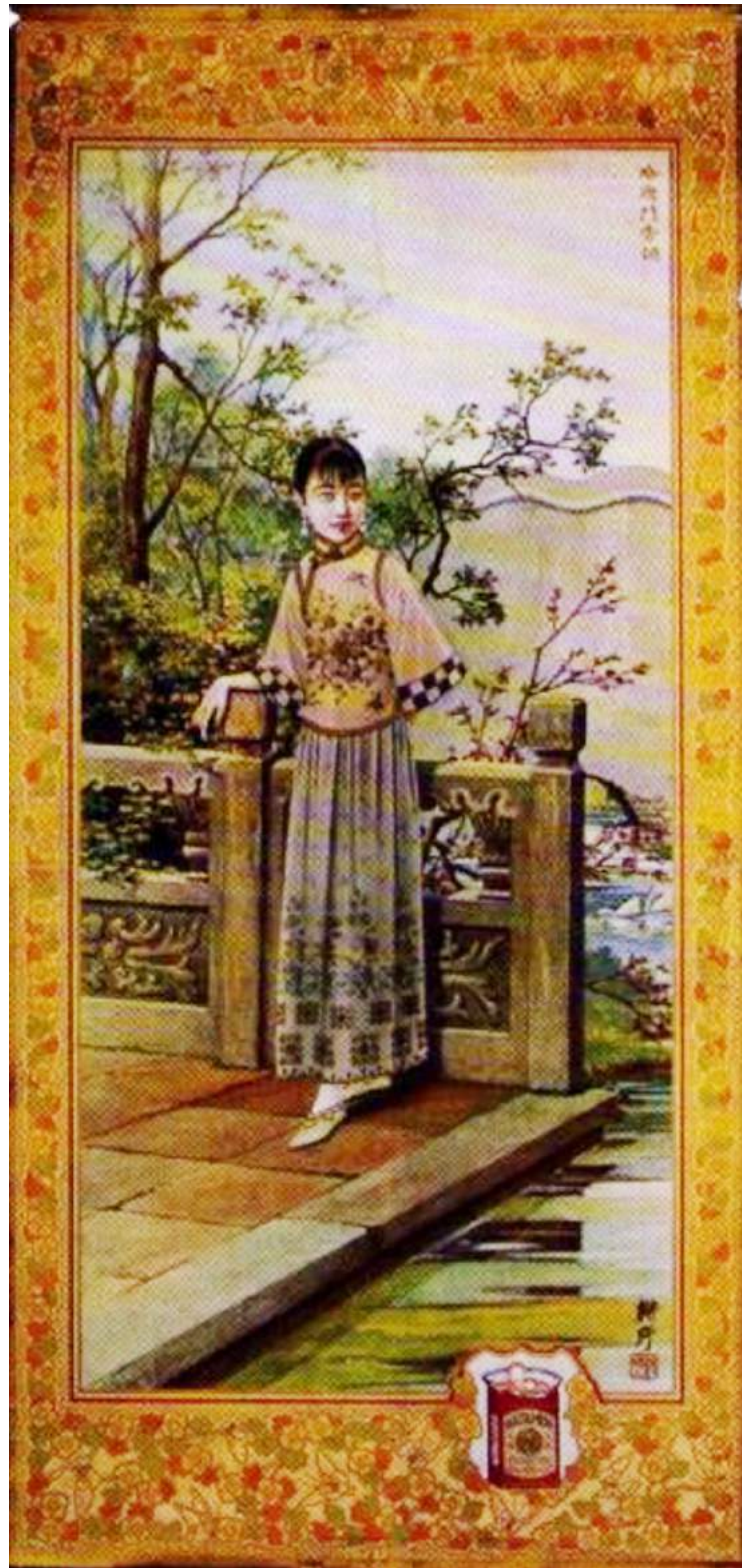


Fig. 4-13

Calendar pictures showing the Chinese style border layout, by Ni Gengye (倪耕野), 1910s.



Fig. 4-14 (Left: spring and summer)

Four season beauties calendar pictures for Fengtian Taiyang Cigarette Company, by Meisheng Jin (金梅生), 1930s.

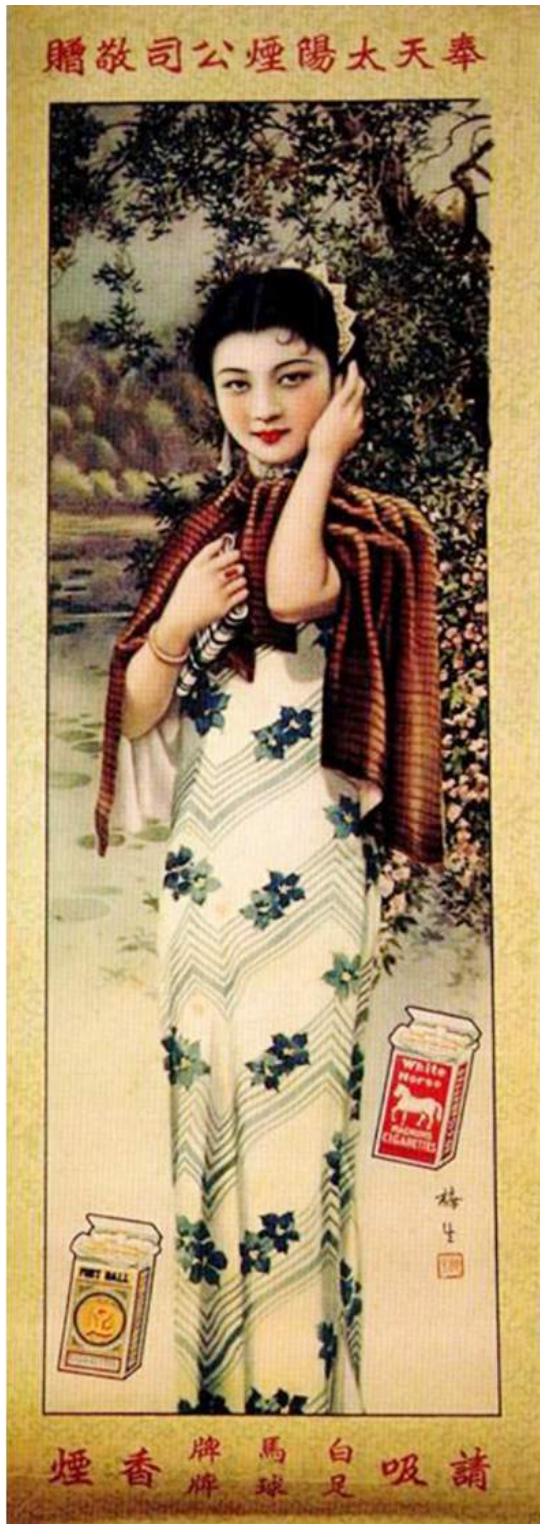


Fig. 4-14 (Right: autumn and winter)

Four season beauties calendar pictures for Fengtian Taiyang Cigarette Company, by Meisheng Jin (金梅生), 1930s.

每碼布邊均有此項金印晴雨商標印記

第一三零號 第八一零號 第一九零號 第九一零號 第二八零號

林士丹陰

品出廠料顏德大是料顏+布色林士丹陰份一有就準記

西曆一千九百三十六年

大滿洲國康德三年

Fig. 4-15 (Left)

Calendar Pictures of Yin Dan Shi Lin with calendar, 1936,private collection.



Fig. 4-15 (Right)

Calendar Pictures of Yin Dan Shi Lin without calendar, 1930s, private collection.



Fig. 4-16

Calendar Girl in Advertisement of Tolley brandy, by Jin Meisheng, 1937, collected by Shanghai Yang Peiming promotion illustration art gallery.



Fig. 4-17

Poster of *Sincere Company* (先施公司) posted on the wall of public pool, 1920s. The advertising slogan on poster means: Swimmers pay attention, please: the swimming suits and caps in *Sincere Company* are excellent-designed with high quality.



Fig. 4-18 (Left)

Advertisements of *Yun Chang Company* (云裳公司) in *Shanghai Sketch*, 1928.

The advertising slogan emphasizes that *Yun Chang Company* is the first original fashion design company in China. It also usually mentions the address and phone number of the company for promotion.



Fig. 4-18 (Right)

Black and white version and colour version of advertisements of *Yun Chang Company* (云裳公司) in *Shanghai Sketch*, 1928.

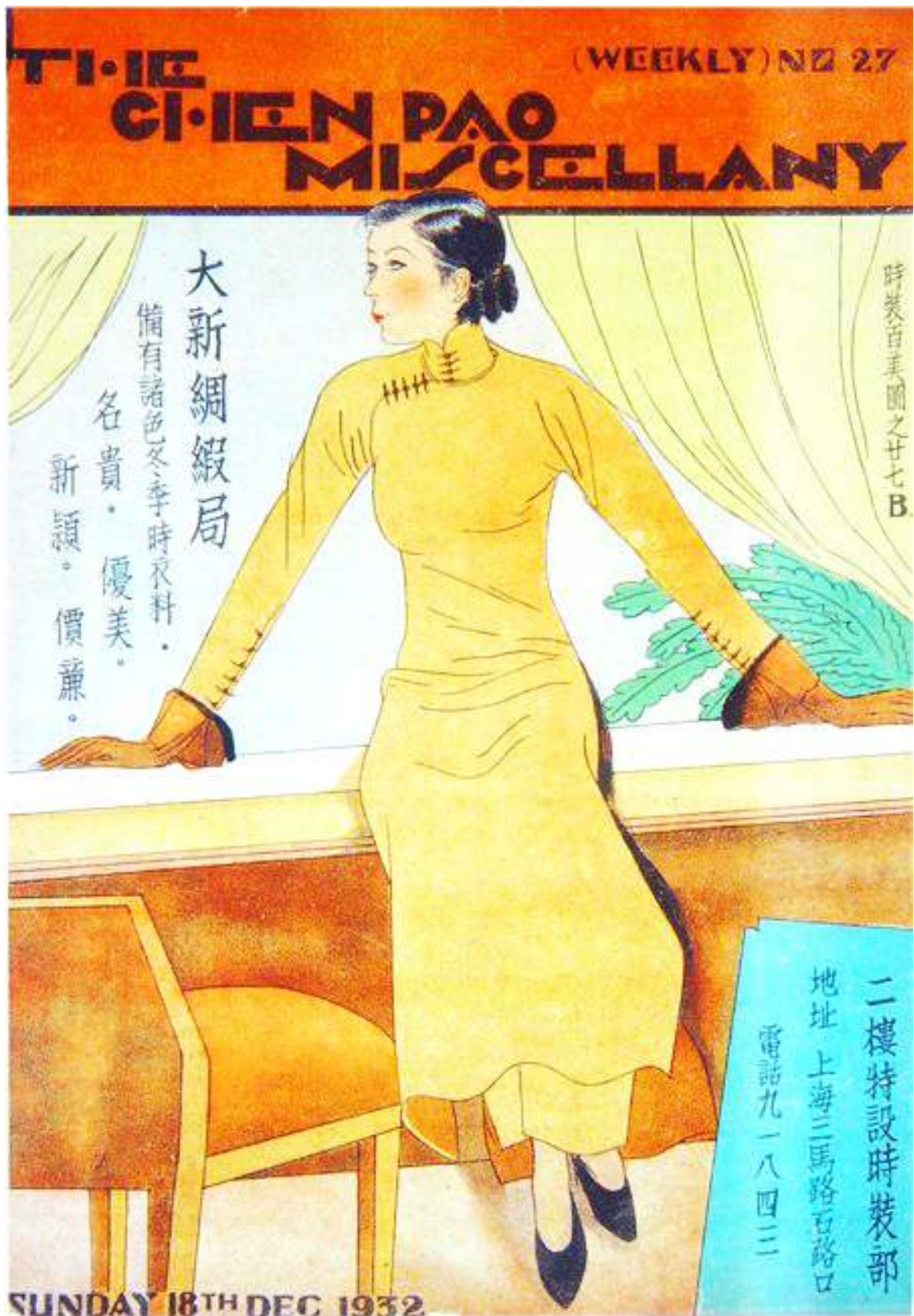


Fig. 4-19

Advertisement of *Da Xin Fabric Company* (大新綢緞局): The 27th Lady in One Hundred Fashion Beauties, by Ye Qianyu, 18th Dec, 1932.

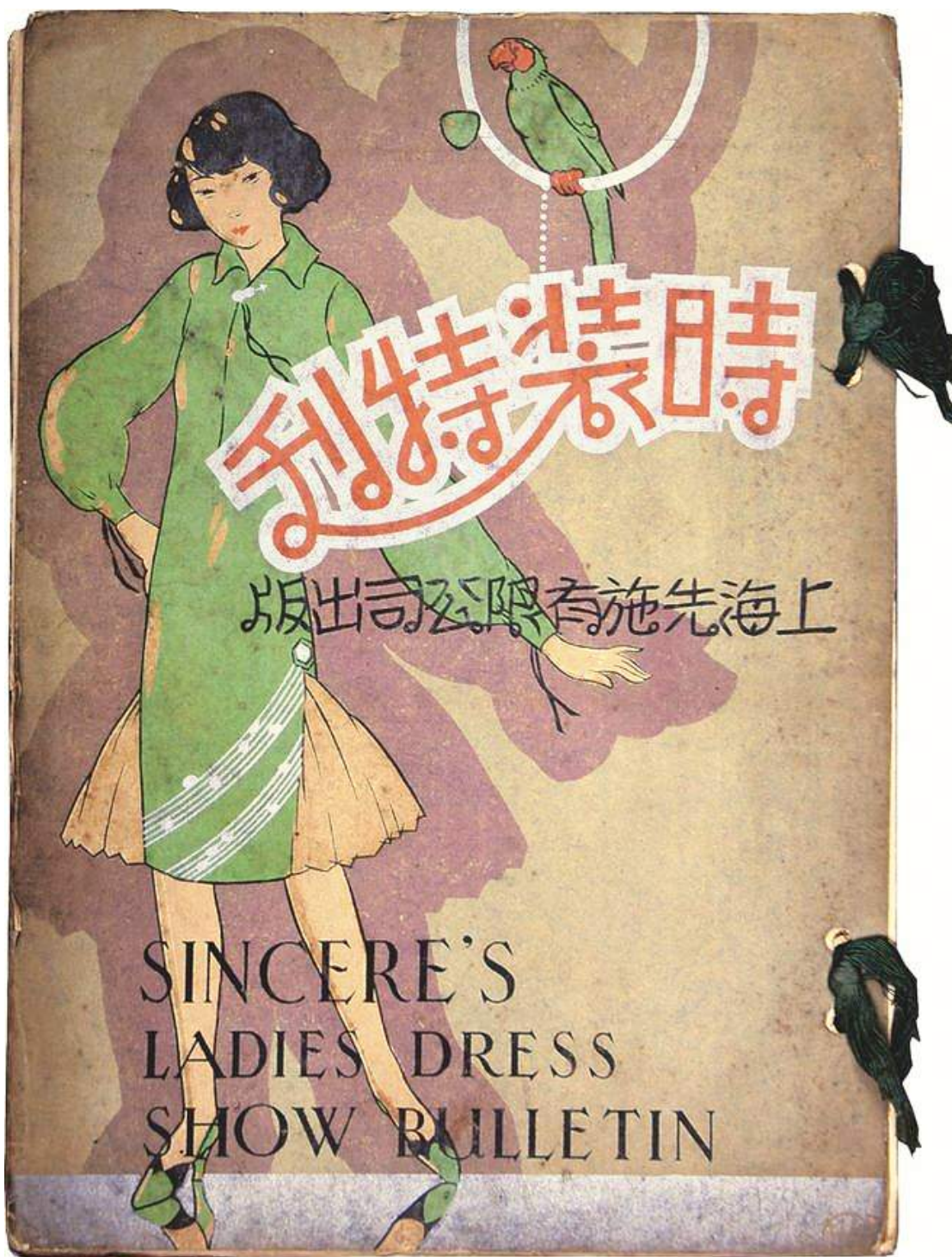


Fig. 4-20

The covers of *Shanghai Sincere Company Lady's Dress Show Bulletin* (上海先施公司女装特刊), 1920s-1930s.



Fig. 4-20

Inside pages of Sincere Company's Lookbook, late 1920s, collected in the Beijing Institute Of Fashion Technology Library.



Fig. 4-21

Cover of look book *Fu Zhuang* (1957-1958 collection), Shanghai Fashion Company, 1958.



Fig. 4-21

Content and inside page of look book *Fu Zhuang* (1957-1958 collection), Shanghai Fashion Company, 1958.



Fig. 4-21

Inside page of look book *Fu Zhuang* (1957-1958 collection), Shanghai Fashion Company, 1958.



Fig. 4-21

Inside page of look book *Fu Zhuang* (1957-1958 collection), Shanghai Fashion Company, 1958.



Fig. 4-21

Inside page of look book *Fu Zhuang* (1957-1958 collection), Shanghai Fashion Company, 1958.



Fig. 4-21

Inside page of look book *Fu Zhuang* (1957-1958 collection), Shanghai Fashion Company, 1958.



Fig. 4-21

Inside page of look book *Fu Zhuang* (1957-1958 collection), Shanghai Fashion Company, 1958.



Fig. 4-22 (Left)

Compare the styles between the Soviet posters and Chinese posters, the Party guides us forward to the victory of Communism under the leader of Stalin and Lenin, 1949.



Fig. 4-22 (Right)

Compare the styles between the Soviet posters and Chinese posters, Mao is always connected with our heart, 1966.



Fig. 4-23

Compare the styles between the Soviet posters and Chinese posters: *Be Ready Anytime and We Loyalty to the Country and Great Country Wide Land, We Can Do What We Want*, 1967.



Fig. 4-24

Protect the great results of the Cultural Revolution, 1974, private collection.



Fig. 4-25

Insist on doing exercise, and participate in all sports and musical activities, 1980s, private collection.



Fig. 4-26

The Early Fashion Illustration of Liu Yuanfeng, by Yuanfeng Liu, separately drawn in 1992, 1993, and 1994.



Fig. 4-27

Digital fashion illustrations, by Liang Yi (梁毅), separately drawn in 2003, 2009 and 2017, collected from Liang's personal Weibo.



Fig. 4-28

Screenshots from *Adidas* fashion film *Forest Door* for *Adidas Originals*, by Yan Wei, 2012.



Fig. 4-29 (Left)

The photo of live painting scene of *LV* dinner party, by Wang Youyi, 2014.



Fig. 4-29 (Right)

The fashion illustration drawing celebrities in the party, by Wang Youyi, 2014.



Fig. 4-30

Five typical fashion illustrations with Western and Asian looks drawn by Wang Youyi, 2014.



Fig. 4-30

Five typical fashion illustrations with Western and Asian looks drawn by Wang Youyi, 2014.



Fig. 5-2 (Left)

The bad examples of applying Chinese elements in fashion, the early fashion show in China in 1990s.



Fig. 5-2 (Right)

The bad examples of applying Chinese elements in fashion, Zhang Xinyu (张馨予) in the opening ceremony of the 68th annual Cannes Film Festival in France, 2015.



Fig. 5-3

2008 Olympic Swatch watch *Facial Painting* and *Fit All* from Swatch online shop, designed by Swatch, 2008.



Fig. 5-4

Fashion accessories of the *Year of the Horse* collection, bag design by *Longchamp* and belt design by *Ralph Lauren*, 2014.



Fig. 5-5

Dresses with Qipao element from the *Alessandro Dell'Acqua* Spring 2008 Ready-to-wear Collection, designed by Alessandro Dell'Acqua, 2008.



Fig. 5-6

Dresses with Qipao element from the *Heaven Gaia* 2017 Spring Ready-to-wear collection, designed by Xiong Ying (熊英), 2017.



Fig. 5-7

Dresses with bamboo element from the *Giorgio Armani Prive Spring/Summer 2015 Couture Collection*, designed by Giorgio Armani, 2015.

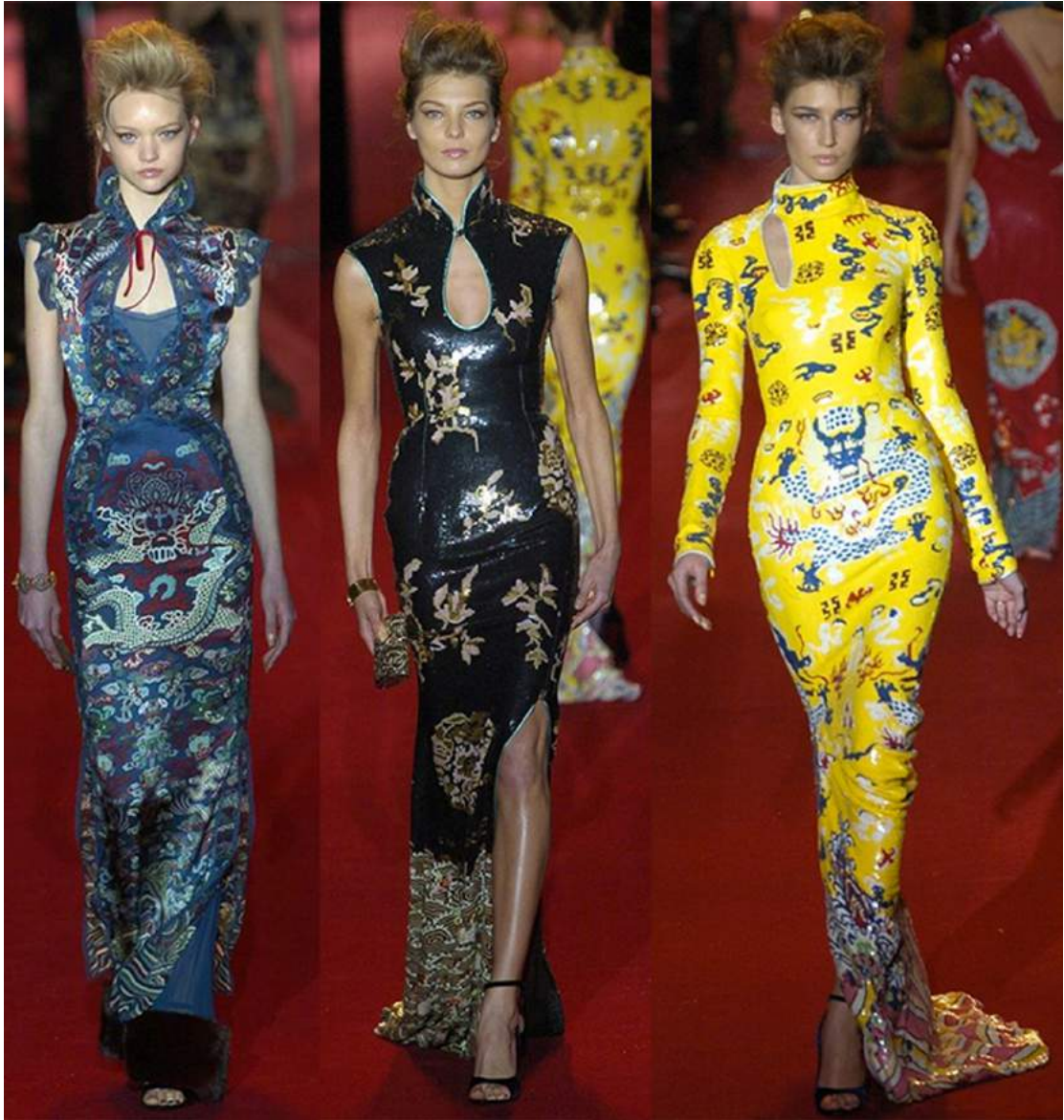


Fig. 5-8

Dresses with traditional patterns from the *Yves Saint Laurent* Fall 2004 collection, designed by Tom Ford, 2004.



Fig. 5-9

Dresses with blue and white porcelain colour schemes from the *Christian Dior* Spring 2009 Couture collection, designed by John Galliano, 2009.



Fig. 5-10

Dresses with gradient colour from the *Heaven Gaia* 2018 Spring/Summer Ready-to-wear collection in Shanghai, by Xiong Ying (熊英), 2018.



Fig. 5-11

Western celebrities in fashion pieces with typical traditional Chinese patterns on the Met Gala red carpet, 2015.



Fig. 5-11

Western celebrities in fashion pieces with typical traditional Chinese patterns on the Met Gala red carpet, 2015.



Fig. 5-12

Chinese actresses in dresses with Chinese element decorations on the Met Gala red carpet, modelled by Zhao Wei (赵薇) and Zhang Ziyi (章子怡), 2015.



Fig. 5-13

Victo Ngai's illustrations with Chinese elements, by Victo Ngai, 2013.



Fig. 5-13

Victo Ngai's illustrations with Chinese elements, by Victo Ngai, 2013.

Setia City Mall
Great times inside and out

SEASON of SPLENDOUR

Spring into the Season of Splendour at Setia City Mall this Chinese New Year! Explore the pavilion of prosperity and celebrate the tradition of reunion with your family and friends. Join us in ushering in the Year of the Horse with an exciting line-up of events and magnificent performances.

Red Packet Redemption
Spend RM50 in 2 accumulated receipts on the same day to redeem FREE Ang Pow packets*

Prosperity Ang Pow Holder
Spend RM250 in 2 accumulated receipts [RM200 for HSBC credit card holders] on the same day to redeem a FREE prosperity Ang Pow holder**

Auspicious Festivity Fun
Revel in an array of splendid performances to welcome the majestic Year of the Horse and join the God of Prosperity walkabout to keep the good fortune flowing in for the New Year!

Promotion starts from 6 January 2014 – 9 February 2014
*Terms and conditions apply
**Ang Pow holders are limited to 70 pieces per day, on a first come first serve basis.

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Find us on Twitter
twitter.com/setiacitymall

Download App

FIMCO MALAYSIA PROPERTY AWARD 2013 Retail Category Winner

Official Partner
HSBC

Fig. 5-14

Festive campaign for *Setia City Mall*, Print Ad, Chinese New Year 2014.

WITH LONGEVITY 30 POINT EXCLUSIVITY

FREE
30-Point Vehicle Inspection

FREE
Mitsubishi Motors Ang Pow Packets

FREE
Fortune Cookies Gift Pack

Start the auspicious year with our FREE 30-Point Vehicle Inspection!
Drive in your Mitsubishi for a FREE 30-point inspection. And drive off with exclusive Mitsubishi Motors Ang Pow packets and fortune cookies gift pack to start your New Year with an auspicious note. To ensure the longevity of your vehicle, drop by your nearest Mitsubishi authorized service centre today!

More Drives Excitement | MITSUBISHI MOTORS QUALITY SERVICE | MITSUBISHI MOTORS GENUINE PARTS

Promotion valid from 9 Jan-29 Feb 2012. While stocks last.

Driven to Excite | MITSUBISHI MOTORS

Fig. 5-15

Chinese New Year promotion for *Mitsubishi Motors*, 2012.



Fig. 6-4

Editing the colour tone of two pictures for Q7, the original photo comes from the official webpage, the photo is edited by Adobe Photoshop.



Fig. 6-5

(Left) Photo from the fashion runway show *Blumarine & Blugirl* Fall/Winter 2014 collection; (Middle) fashion photo in a traditional Chinese painting style, photographed by Sun Jun (孙郡), model Li Bingbing (李冰冰); (Right) fashion photo from the official ad campaign for *Blumarine & Blugirl*, photographed by Camilla Akrans, model Thairine Garcia.



Fig. 6-6

The comparison photos from the 2015 Spring and Summer Dior collection in Paris fashion week, between Yang Ying (杨颖) and Lucie de la Falaise.



Fig. 6-7

The images edited by Adobe Photoshop used in Q17 and Q19, (Middle) the original advertising photos of actress Zhang Bozhi (张柏芝), the edited photo of Zhang, and the original photo of model Karolina Kurkova; (Right) two edited illustrations with a Chinese face and a Western face, by Caroline Andrieu, drawn for Chloé, 2015.

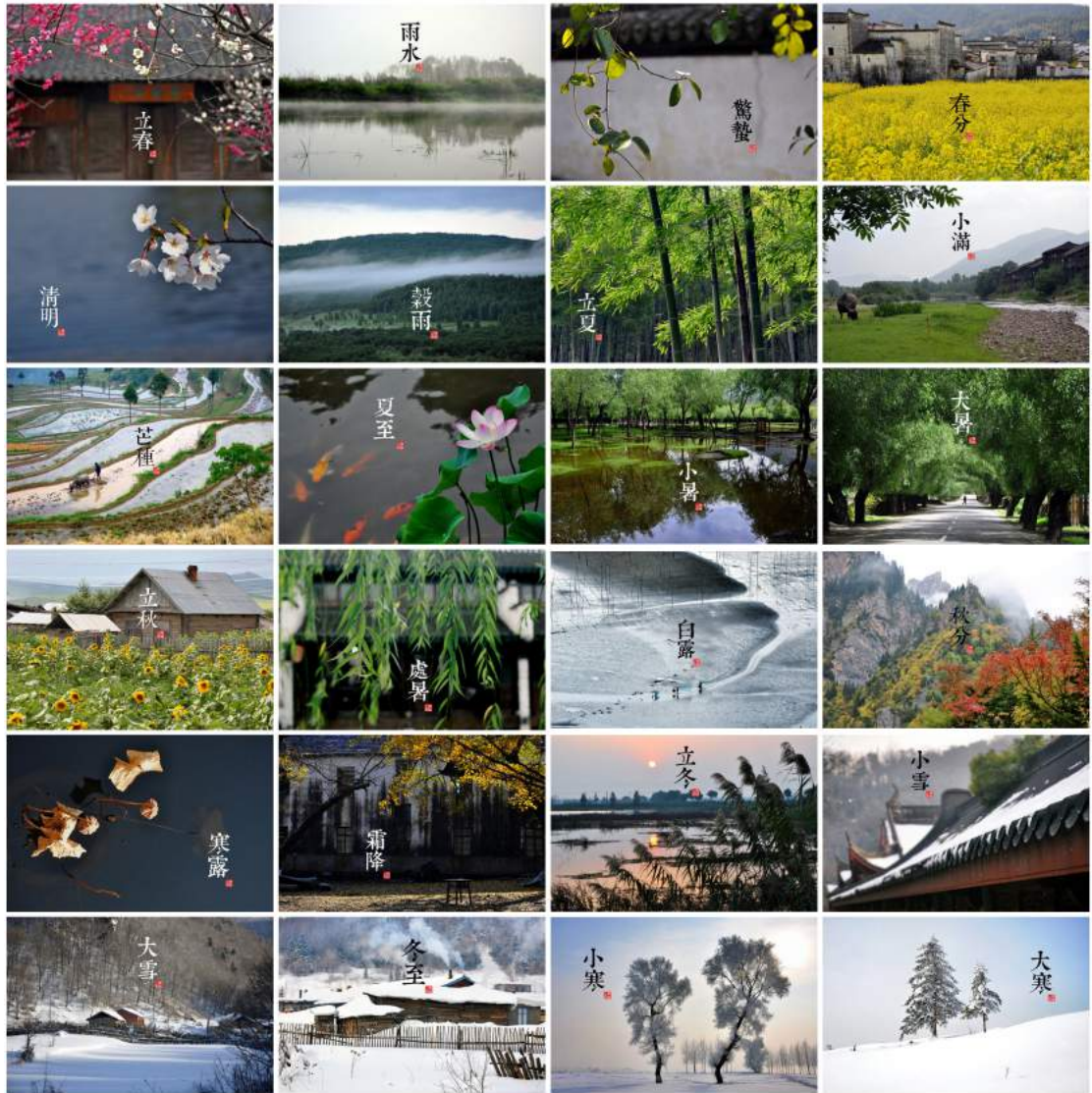


Fig. 6-14

Photography collection about the 24 Solar Terms, took by Qingjian (青簡), 2011.

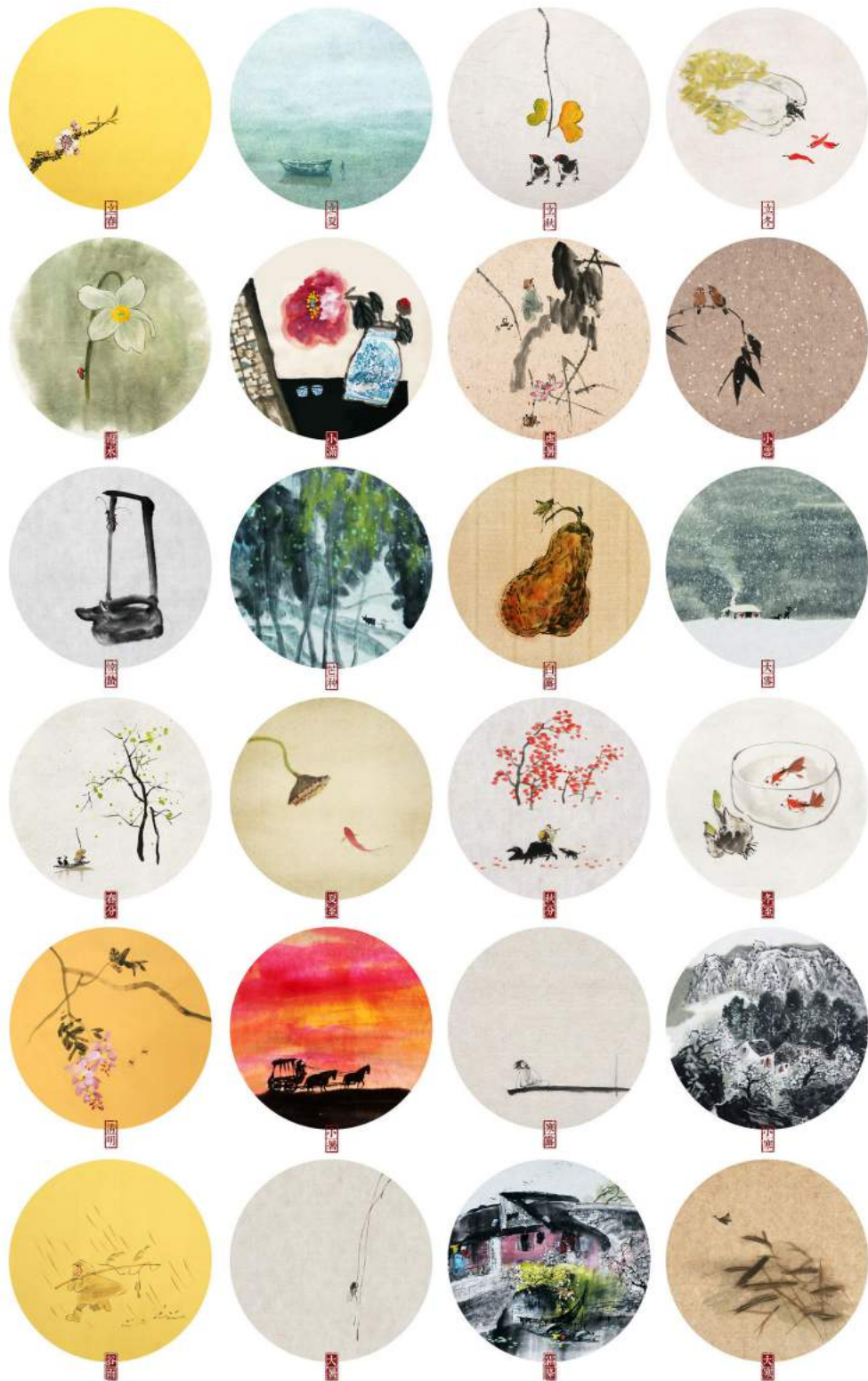


Fig. 6-14

Illustration collection about the 24 Solar Terms: traditional Chinese ink painting collection drawn by Lin Dihuan(林帝浣), 2016.



Fig. 6-14

Gif illustration collection about the 24 Solar Terms, created by Lumao (卤猫), 2013.



Fig. 6-14

Food in 24 Solar Terms collection by Li Xiaolin (李晓林), 2015.



Fig. 6-15

Four commercial illustrations for 818 Jing Dong Mobile Phone Festival, by Zhang Shihao, 2015.

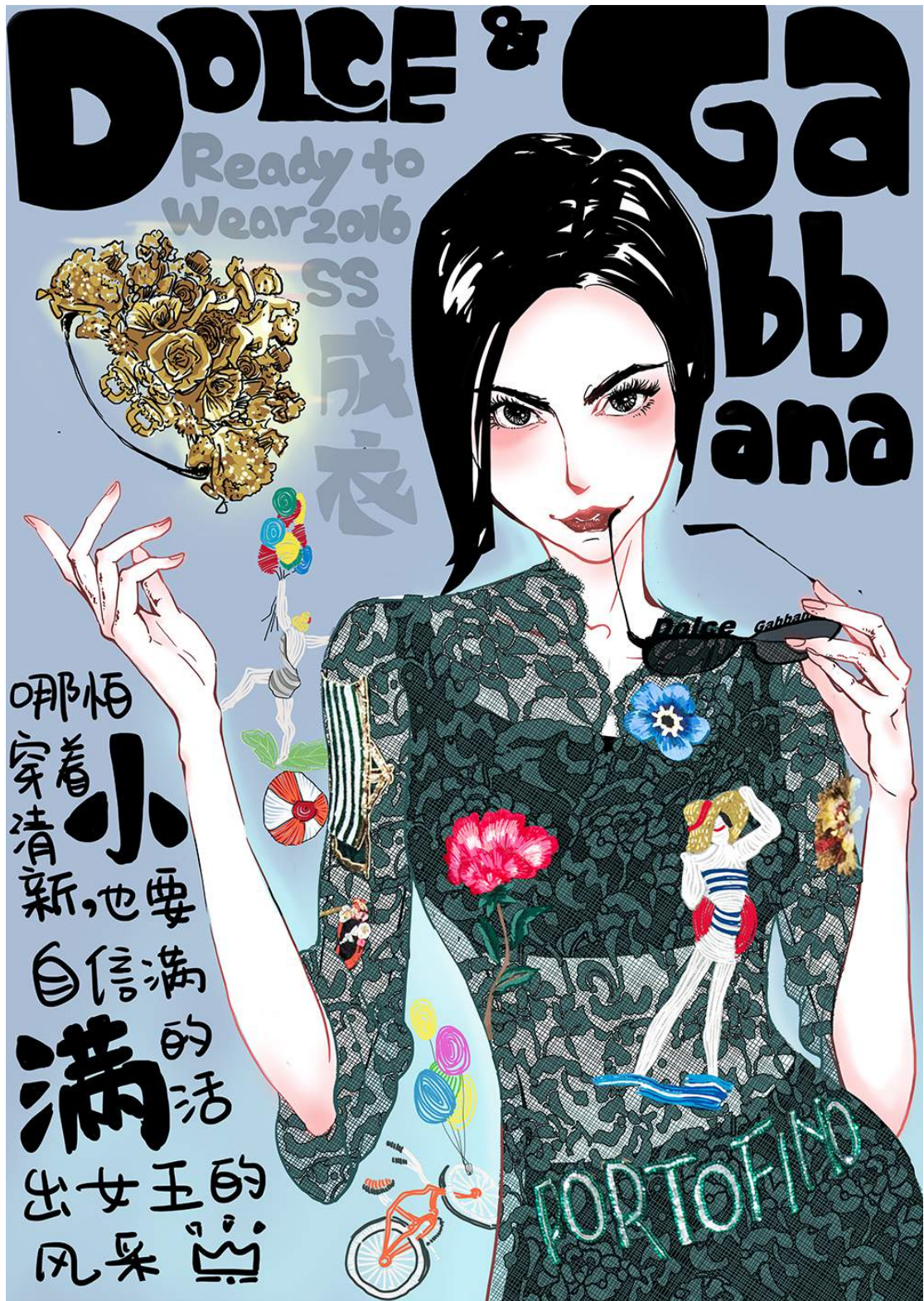


Fig. 6-16

The fashion illustration of "Grain Full" used idea of Chinese humour, by the author, 2016.

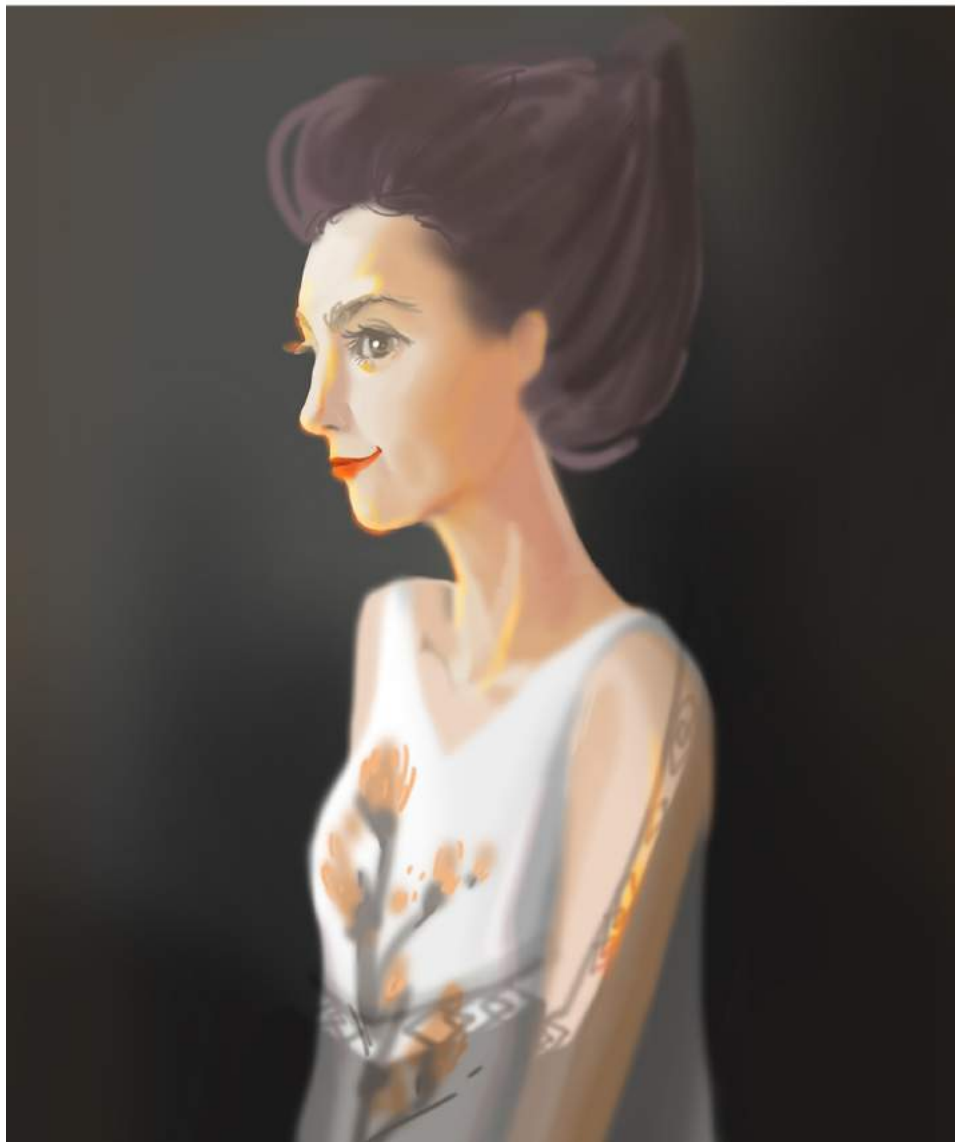


Fig. 6-17

The first attempt draft fashion illustration, by the author, 2015.

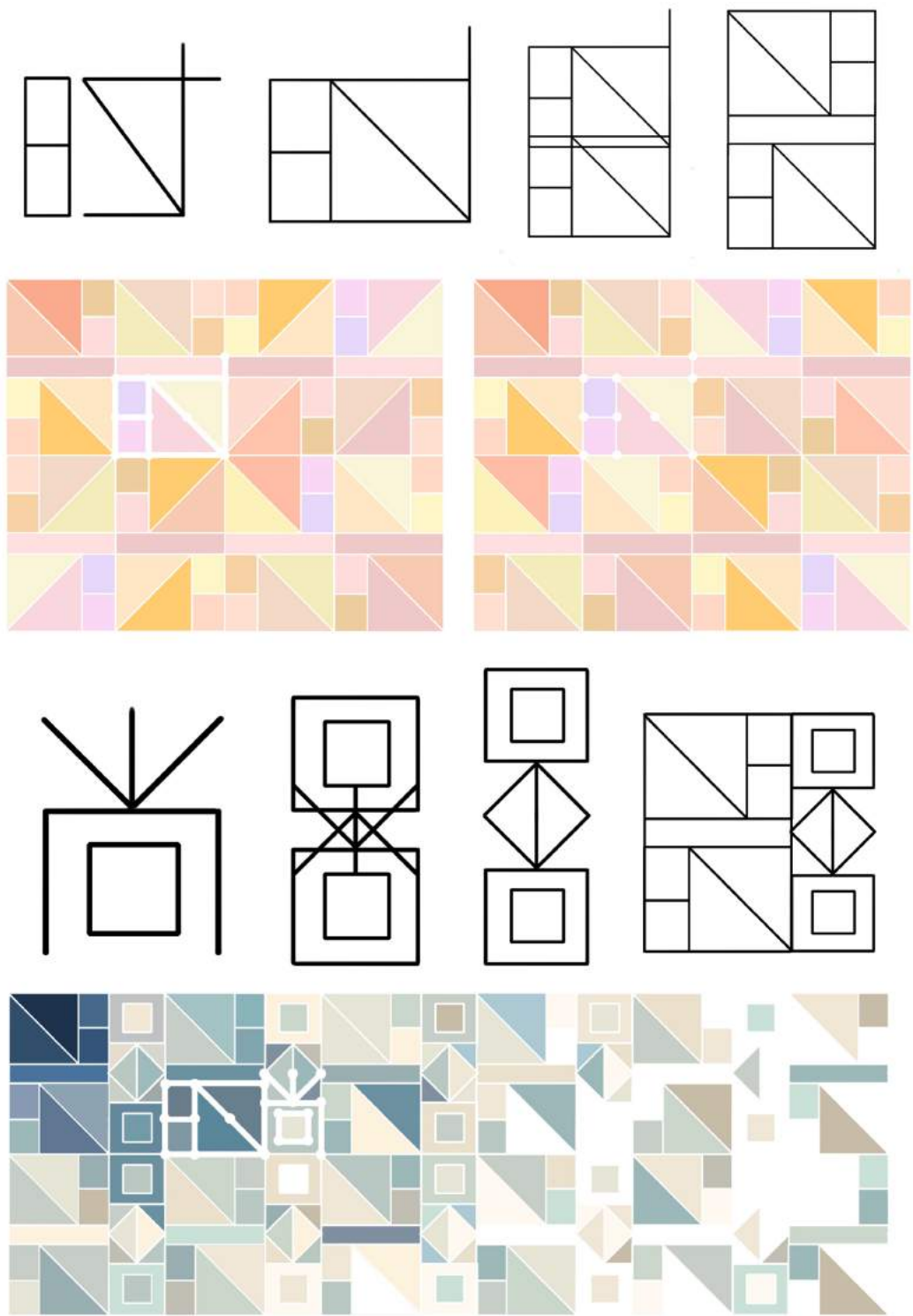


Fig. 6-18

Background patterns with Chinese characters: fashion (时尚), by the author, 2015.



Fig. 6-19

Drafts of using traditional Chinese ink painting techniques, by the author, 2015.

Plants of 24 Solar Terms *

1. 立春 Start of Spring → 4 Feb

迎春花: Winter Jasmine Flower

The scientific Latin name of winter jasmine is *Jasminum nudiflorum* Lindl. It is a small, deciduous shrub native to China. In the same habitats, in the northern hemisphere winter jasmine flowers from November to March. The solitary flowers often appear on the bare stems; the flowers have six petals and are bright yellow.



2. 雨水 The Rain → 19 Feb

油菜花: Rape Flower

Rape flower is the familiar English name of this kind of flower. Its scientific Latin name is *Brassica napus*. The flowering of this flower is different across China, but in general it starts from the February.



3. 惊蛰 Insects Awaken → 6 Mar

桃花: Peach Blossom

Peach Blossom → Scientific Latin name: *Amegdalus persica* L.
The flowers are produced in early spring before the leaves, they are solitary or paired, 2.5-3 cm diameter, pink with five petals.
Peaches are not only a popular fruit, but are symbolic in Chinese culture traditions; for instance, in art, paintings and folk songs.
Peach blossoms are highly prized in Chinese culture. The ancient Chinese believed the peach to grow more readily than any other tree because their blossoms appear before leaves out. Sometimes they use peach wood to prevent evil from spreading evil.



4. 春分 Spring Equinox → Mar

海棠: Chinese Flowering Crabapple

This kind of flower have many versions, such as Malus spectabilis, Malus baccata and Malus alba. Flowering occurs in the spring after 50-70 growing degree days. It happens around "Spring Equinox" in China.



Fig. 6-20

The scanned copy of seasonal plants in each solar term in the author's sketchbook.

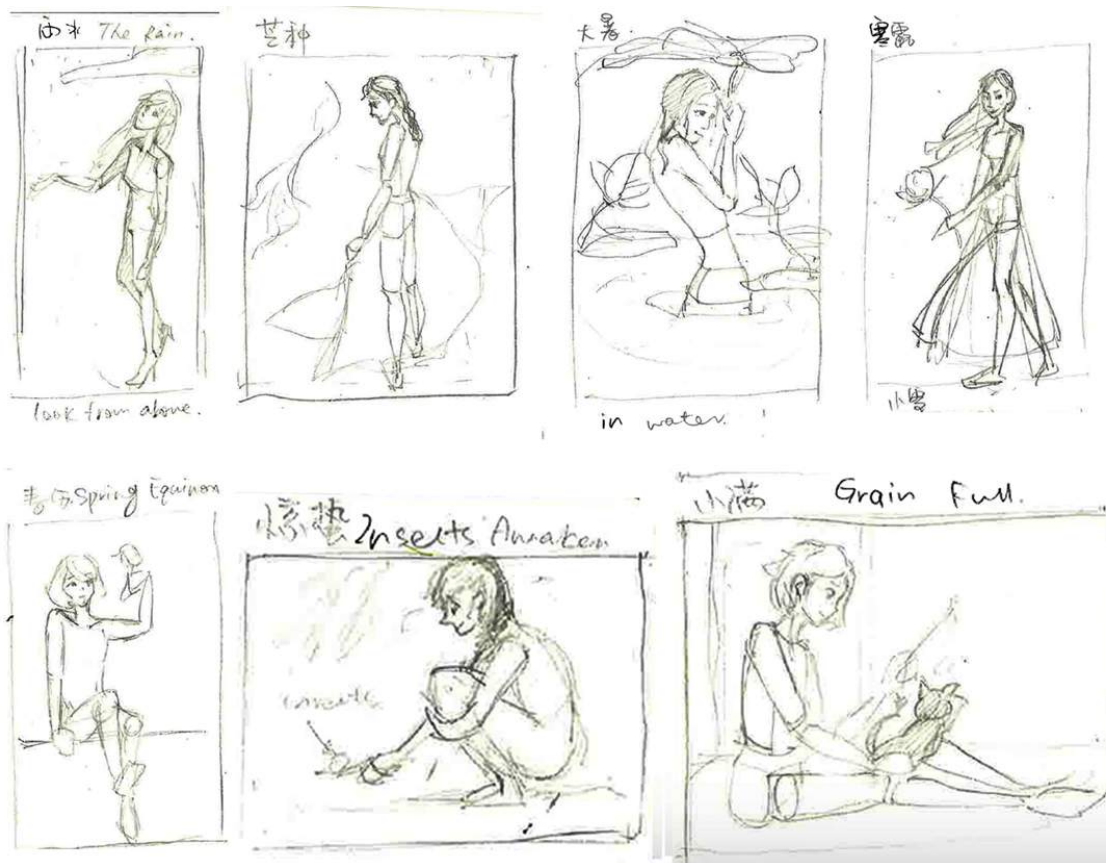


Fig. 6-21

Several drafts of composition selected from sketchbook, by the author, 2015.



Fig. 6-22

The second attempt of fashion illustration “Insects Awaken”, by the author, 2015.



Fig. 6-22

The second attempt of fashion illustration “Insects Awaken” and “Grain Full”, by the author, 2015.



Fig. 6-23

The drafts of the third attempt fashion illustration “Greater Cold”, “Lesser Cold” and “Heavy Snow”, by the author, 2016.



Fig. 6-27.

The inspiration colours of the Han dynasty, painting on brick (砖画) and *The Nine-colour Deer* in Mo Gao Grotto (莫高窟) at Dunhuang (敦煌).

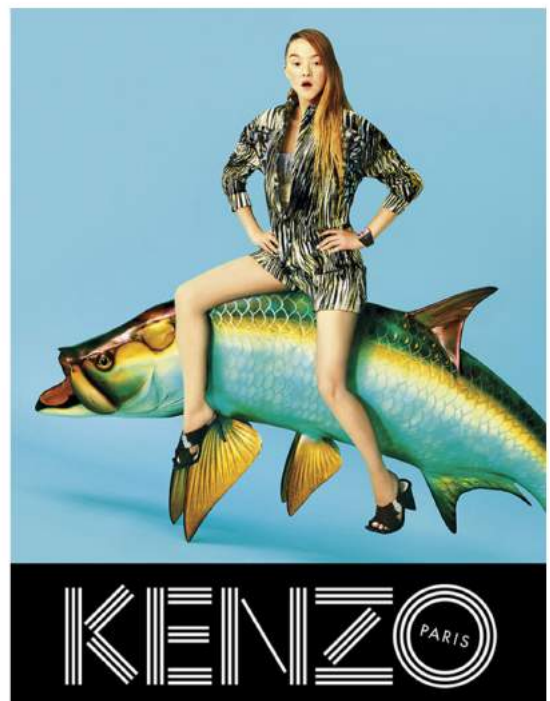
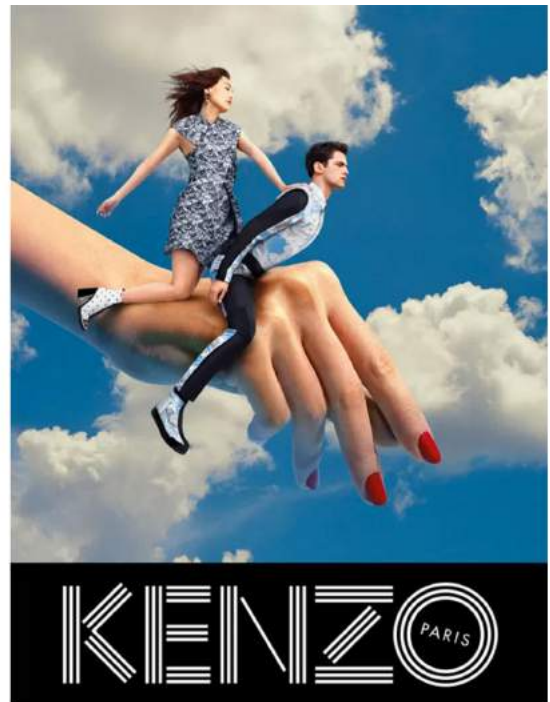


Fig. 6-28

The official advertisement of KENZO fashion from 2013 to 2015.



Fig. 6-29 to Fig. 6-32

The original *KENZO* fashion products for the first group of fashion illustration.



Fig. 6-33 and Fig. 6-34

Photos of the 2009 and 2017 *Alexander McQueen* collections for the “Pure Brightness” fashion illustration, and *Vivienne Westwood* in 2017 Ready-to-wear collection look-book for the “Grain Rain” fashion illustration.



Fig. 6-35 and Fig. 6-38

The photo of *Anna Sui* 2017 Spring Ready-to-wear collection for the “Start of Summer” fashion illustration and *Maison Margiela* 2017 collection for the “Grain Full” fashion illustration.



Fig. 6-39

(Middle) the original long painting of *Luo Shen Fu Tu* and two magnified pieces.



Fig. 6-40

Thousand Miles Landscape Painting drawn by Wang Ximeng (王希孟) in the Song Dynasty.



Fig. 6-42 to Fig. 6-45

The runway photo of *Dior's* 2017 Spring Haute Couture collection, *Heaven Gaia* 2017 Spring/Summer Ready-to-wear collection, *Valentino* Spring 2017 Couture collection and *Georges Chakra* 2017 Haute Couture Fall/Winter collection.



Fig. 6-47

Big cat patterns in the *Gucci* Resort 2017 and 2018 collections.

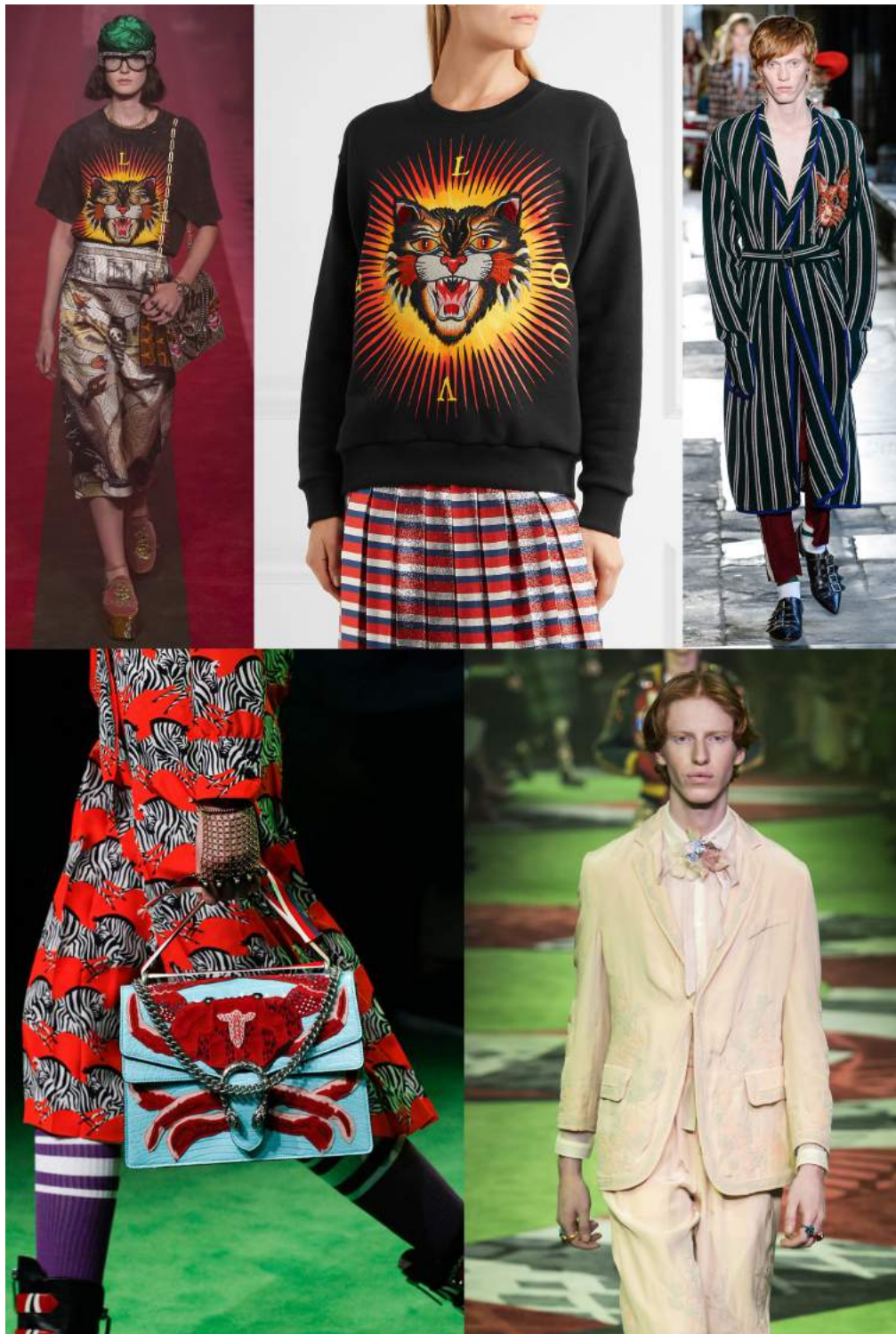


Fig. 6-49 to Fig. 6-51

The photo of the *Gucci* 2017 Spring Ready-to-wear runway show and the *Gucci* 2017 online look book, *Gucci Resort* 2017 runway show, and bag and suit from the *Gucci* 2017 Spring Men's Wear collection.



Fig. 6-52 to Fig. 6-54

Photo from the *Schiaparelli* Spring Summer 2017 runway show, *Schiaparelli* Haute 90-year anniversary fashion show in 2017, and the *Schiaparelli* Haute Couture Fall and Winter 2017 collection, and *Fendi* Fall and Winter Ready-to-wear 2017 collection.



Fig. 6-56 and Fig. 6-57

Photo from the *Michael Kors* Fall 2015 Ready-to-wear collection and the *Valentino* Fall 2015 Ready-to-wear collection.



Fig. 6-58 to Fig. 6-60

Photo from *Balenciaga* 2017 Fall Ready-to-wear collection, *Dice Kayek* 2016 Spring Summer Haute Couture collection and *Armani* 2015 Prive collection.

The 24 Solar Terms Fashion Illustration Collection



Fig. 6-29

The 'Start of Spring' fashion illustration, by the author, 2017.



Fig. 6-30

The 'Rain Water' fashion illustration, by the author, 2017.



Fig. 6-31

The 'Insects Awaken' fashion illustration, by the author, 2017.



Fig. 6-32

The 'Spring Equinox' fashion illustration, by the author, 2017.



Fig. 6-33

The 'Pure Brightness' fashion illustration, by the author, 2017.



Fig. 6-34

The 'Grain Rain' fashion illustration, by the author, 2017.



Fig. 6-35

The 'Start of Summer' fashion illustration, by the author, 2017.



Fig. 6-38

The 'Grain Full' fashion illustration, by the author, 2017.



Fig. 6-41

The 'Grain in Ear', 'Summer Solstice', 'Slight Heat', and 'Great Heat' fashion illustration, by the author, 2017.



Fig. 6-48

The 'Start of Autumn' fashion illustration, by the author, 2017.



Fig. 6-49

The 'The End of Heat' fashion illustration, by the author, 2017.



Fig. 6-50

The 'White Dew' fashion illustration, by the author, 2017.



Fig. 6-51

The 'Autumn Equinox' fashion illustration, by the author, 2017.

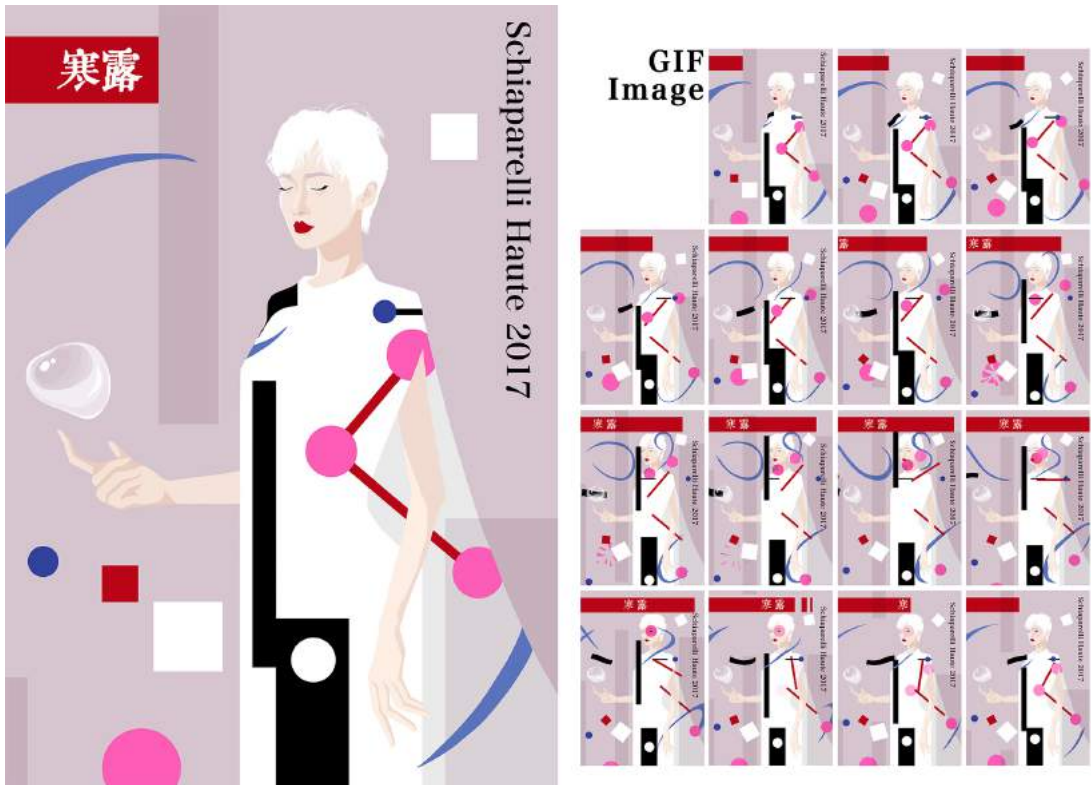


Fig. 6-52

The GIF fashion illustration 'Cold Dew', by the author, 2017.



GIF
Image



Fig. 6-53

The storyboard of the fashion illustration GIF 'Frost Descent', by the author, 2017.



Fig. 6-54

The storyboard of GIF illustration 'Start of Winter', by the author, 2017.



Fig. 6-56

The fashion illustration of 'Light Snow', by the author, 2016.



Fig. 6-57

The fashion illustration of 'Heavy Snow', by the author, 2016.



Fig. 6-58

The fashion illustration 'Winter Solstice', by the author, 2017.



Fig. 6-59

The fashion illustration 'Lesser Cold', by the author, 2017.



Fig. 6-60

The fashion illustration 'Greater Cold', by the author, 2017.