

Hanfu  
Gang

# Chapter 1 *PROPOSAL*

## Abstract

“Hanfu Gang” is a project aimed at educated young people age between 16 to 26 years old that are interested in fashion on the subject of Hanfu, the traditional clothing of ethnic Han Chinese which is generally summarized as loose and flowy. My target audiences are either curious because they have seen this clothing style on the internet, or because they are fashion enthusiasts, or are afraid of experimenting with their alternative fashion. For a very long time, people saw it only as of the costume for the Chinese Opera and period drama, until the early 2000s, when the younger generation started to revive this traditional clothing. In the beginning, only Hanfu enthusiasts wear it for important holidays and only a few were seen wearing it in public. After many years of promoting it as an important part

of the ethnic culture, more and more people start wearing it, and some daily. My thesis project will be entirely illustration based and will include three major elements: a timeline, infographic, and magazine, as well as a collateral element, which is four different designs of stickers. The 72 x 36-inch timeline will show the evolution of this garment from approximately 202BC to 2020. The 24 x 36-inch infographic will explain what makes people want to bring this clothing back, and how they are accomplishing the goal of bringing Hanfu back to the mainstream world. A 20-30 page, 8.5 x 11-inch magazine will present articles, advertisements, and information relevant to the Hanfu community, such as the report of the biggest Hanfu event Xitang Hanfu festival which takes place in Xitang ancient town in Zhejiang Province.



## Expanded Project Statement

Fanfu can be traced back to the era of the Yellow Emperor(approximately 2717 to 2599BCE) in the Yellow River Basin. Since then Hanfu has developed into nearly hundreds of different silhouettes, but three things never changed. These key elements are right lapel(交领右衽), unbuttoned tassel(无扣结缨), and big sleeves(褒衣大袖). Hanfu is the only traditional clothing in East and South-East Asia that had a strict rule that for the cross collar, the right lapel must be on the top because the opposite is viewed as barbarians. Later, on the Ming dynasty, only the cloth that dead people wore were left lapel on top, because the right lapel represents "yang(阳)," the left lapel represents "yin(阴)," and dead people are also "yin". Buttons were rarely used in Hanfu, instead, two thin ribbons from different sides of the cloth are tied together to secure the clothing in place. Lastly, Hanfu is always loose and flowy, sleeves are often longer than the arm's length, while for silhouettes, the sleeves can be as large as 53 inches wide. These are just some common traits that most Hanfu share and many elements are specific to certain styles and periods.

In the age of the internet, people often will come across photographs and videos of people wearing unique clothing styles across all different kinds of social media platforms and websites, like YouTube, Instagram, and Twitter. While Hanfu becomes mainstream in China, it is still rarely known for the international audience, especially in the west. Hanfu means the clothing of ethnic Han Chinese. It has been through thousands of years of evolution, it was what people wore every day until it was slowly replaced by modern west-

ern after the end of the Ming dynasty, as the Qing dynasty only allow the female to wear Hanfu, and the modernization that came with the establishment of the Republic of China. Although it influenced the development of traditional clothing of neighboring nations, such as the Japanese kimono, and Korean hanbok, just to name a few, it was less well-known internationally. For a long time, people both Chinese and non-Chinese thought "qipao (female) (fig.1)" and "tantahuang (male) (fig.2)," was the traditional clothing for the Chinese.

The two groups that I am aiming are, are mostly young people age between 16 to 26 years old outside of China. The first group is people that want to educate themselves on the subject of Hanfu. Either because they have seen Hanfu through different social media and websites like Instagram, TikTok, and YouTube. Or because they want to use Hanfu to inspire themselves to create artworks or fashion collections. They want to learn more about this fashion style but do not know where to begin their research. My thesis will act as a helpful resource to educate them about the history of Hanfu, different styles of Hanfu, and how it managed to return to the mainstream world.

Another group that I am targeting are people that are into niche fashion styles but have to hide it from the rest of the world because they are intimidated by how people might react to it. I want to encourage them to not be afraid of other people's judgment and just be themselves, by telling them about the hardship that the Hanfu community has been through at the beginning of the move-

ment, and how the fashion brings people together, forming a large community. It will hopefully encourage these people not to be afraid, be the one they want. They might encounter unpleasant experiences with other people, but they will find a better community, filled with supportive and lovely people to surround themselves with.

At the time of writing the proposal, when typing 'Hanfu' in Google, the first few results that show up include a few poorly manufactured "Hanfu" that you can buy. Underneath that are a poorly written Wikipedia page, a fake shopping website, and various articles with misguided information. And the result is identical, although slightly better for Google images. It is hard for people to learn about it without spending too much time digging in. Therefore, for more people to know about Hanfu, there needs to be more reliable sources to educate them on this subject. That is why I want to create this project.

For this project, I will create five print-based items. This includes a 72 x 36-inch timeline that showcases the evolution of Hanfu over the centuries. A 24 x 36-inch infographic about the development of the Hanfu community; A24 pages, 8.5 x 11-inch magazine containing an event report, an interview, anonymous board, advertisements, and fashion illustrations. A12 pages, 5.5 x 8.5-inch branding guide outlining an overview of the magazine, logo usage, color palette, typestyle, and image styles. As well as four different stickers are that 1 x 1 to 2 x 2 inches in size, which the audience can take when leaving the gallery, to help promote my project.



Fig.1 Jingxiu Qipao Ad by Darren Yu



Fig.2 Magua for Middle-Aged by Darren Yu



Fig.3 Xitang Hanfu Cultural Festival Opening by Liyan Huang

## TIMELINE

I will be creating a 72 x 36 inches timeline showing the evolution of Hanfu throughout the dynasties, from the Han dynasty (202 to 220 BCE) to the current day. The timeline will be an illustrated summary of the development of Hanfu and show how the silhouette of the garment changes from dynasty to dynasty. Although only female garment displays major changes, I will include both female and male garments. Unfortunately, because there are too many variations, I will not be able to include all of them. Fewer styles will be included for the pre-Tang dynasty, and focus on later dynasties like Tang, Song, and Ming because there are less research and artifacts

available for older dynasties, and there was less development on the clothing, so there wasn't a noticeable change in silhouettes for a long time. The timeline will consist of a timeline near the bottom, illustrations in the middle, with text near the illustrations, and heading on the top. To keep even spacing between illustrations, most of them will not be placed on top of the correct period that it belongs to. Instead, they will be connected to the timeline with a line and showing the corresponding period.

## INFOGRAPHIC

The infographic will be a 24 X 36 inches, it will include information about the modern Hanfu movement, and the current state and develop-

ment of the community. Instead of an ordinary list infographic, it will be an anatomy infographic, which a lot of information will be placed on top of a large illustration. The illustration for this infographic will depict the scene of the Xitang Hanfu Cultural Festival (fig.3), the biggest annual event for Hanfu lovers. The information will be provided as a form of labels, such as important people, events, popular style, brands, and slangs. In terms of design, it will be cohesive with the timeline and magazine since all illustrations will be drawn using the same style and techniques across all three parts. It will be a simplified and cuter style, and the environment and character will be drawn at a more cartoonish proportion. The environment will only have an outline and base color without all the fancy gradients and textures, but important elements will be fully rendered, so it will create a strong contrast with the flat background. This way, it will be easier for the audiences to identify what is the important things to look at. The infographic will be printed in the DOC and will be mounted on the wall to the right of the timeline.

## MAGAZINE

The last project element will be 24 pages, 8.5 x 11-inch magazine dedicated to Hanfu including the articles, illustrations, and advertisements. The magazine will be called "Fellows(同袍)," because this is how Hanfu lovers refer to each other since the beginning of the movement. So, if this is a real magazine, people will know this magazine is all about Hanfu and its community. There will be an article about the biggest Hanfu-related event Xitang Hanfu Festival. I will write the article after reading reports that people post on China's biggest social media Weibo, and watching videos

that people posted on Bilibili, one of China's biggest video sites for young people. I will begin the article by giving a brief history of the event when was the event first held, who found the event, and what was the reason behind it, and why chose Xitang as the place for the event. Next, I will talk about the event itself, what important things happened, what activities were available, and how is it different or the same as the previous year, if I recommend going to the event or not. Then I will talk about how to join the event, what is required, and prohibited if people want to go, the following year.

Other than the event report, the magazine will also include an interview with Bin Tang, the art director behind the Zi De Guqin Studio (自得琴社), a group of young musicians that are known for playing traditional instruments. The reason why this interview will be featured in the magazine is that the group is known for wearing historically accurate Hanfu in the music videos. The group is not only popular among Hanfu lovers, but also helps to promote outside the community, especially among international viewers, with more than 36 million total views on their official YouTube channel in just 3 short years. This interview will be translated from a video interview that he did with media company Yit (一条), interview questions include how the group begins, why do they decide to shift production style to incorporating Hanfu.

The magazine will include a lot of fashion illustrations to showcase different styles of Hanfu. This section is important for magazines because, in regular fashion magazines, there will be a lot of different photographs showing clothes from



Fig.4 horse face skirt with bronze by Rumeng Nishang



Fig.5 Embroidered big sleeve shirt by Taohua Xu

different brands, and current fashion trends. Incorporating fashion illustrations into the magazine gives audiences an idea of how diverse the market surrounding Hanfu is, and what styles are popular among people in the community. And on top of that, it is easier for the audience to imagine themselves in the clothing if it is illustrated than photographed. This will include the reconstruction of Hanfu from different dynasties based on murals, clay figures, and clothes from the period. To popular styles, such as horse face skirt with bronze(烫金马面裙)(fig.4), as well as embroidered big sleeve shirt(刺绣大袖衫)(fig.5). And niche trends as well like incorporating Hanfu into other fashion styles like steampunk and lolita. To create these illustrations, I will gather a lot of image references from different Hanfu brands, photographers who focused on photographing Hanfu, and influencers in this community.

## ADVERTISEMENTS

The last element that will be included within the magazine is advertisements, which will promote different Hanfu brands both budget-friendly and high end, as well as fabric stores. I want to include advertisements in the magazine is to show buying clothing and accessories works exactly. For regular clothing, people just need to pay and wait for the clothes to arrive. However, because Hanfu depends on the brands and manufacture situation, it can be completely different. For well-established brands, people usually pay the full price, or sometimes just the deposit, wait few months for the clothes to be produced, pay the remaining balance, and wait for the clothes to arrive. For less established brands or new brands, sometimes clothes will only start to be produced if they get enough pre-orders in a set amount of

time, which is also known as “solicitation(征集),” or otherwise the customers will be refunded, and the clothing will not be made. And it is also very common for shops to produce fabrics that are suitable for Hanfu, and people will buy the fabric that they like and commission a tailor to turn it into desire silhouettes.

To demonstrate that, I will create three different advertisements based on the three different situations while referencing the actual product description. The first one will be a Hanfu reconstruction based on a mural, that is from a well-established brand. The visual will be an illustration of the model wearing the reconstruction in the same pose, next to the illustration version of the mural, and few closeups at the detail of the clothing. I will provide information on the mural, how long it took to reconstruct the clothing, information on the clothing, and the price. The second one will be a solicitation of a set of the original design from a new brand. The visual will include the flat pattern of the clothing, and an illustration of the model wearing the cloth. The text information will include design concept, material, pre-order period, and how long it might take to produce the cloth. The third and last one will be bronzed fabric from a fabric shop. The visual will be an illustration showing all different color versions of the fabric, a graphic showing how much fabric is in one unit, and possible end products. And the information will include fabric content, recommendation on what silhouette to make.

## BRANDING GUIDE FOR THE MAGAZINE

The magazine will come with a 12 pages, 5.5 x 8.5 inches in diameter branding guide, which

gives the magazine, its identity, and keep the style consistent throughout future issues. It will be about the design choices that I made to give this magazine its own identity, and the rules that every issue follows, so every issue look cohesive when placed together. The branding guide will include many elements, from the summary of the magazine, talking about who the audience is, what is included in the magazine, how the logo is used, the color palette that is used throughout the magazine, and what kind of images and types are used in the magazine. For the branding guide, I will be referencing the branding guides from Time magazine. Different from the magazine, the branding guide will be minimal in design and clean, only important information will be included. It is because its sole purpose is to show the rules that form the magazine and its identity, too much design will be confusing for viewers as what is part of the rules, and what is not.

## ILLUSTRATION AS KEY CONCEPT FOR HANFU

To reinforce the concept of educating the fashion enthusiast about the past and the current state of Hanfu, and encourage people to try alternative fashion by telling them how people's view on Hanfu changed. I plan on using illustrations for all of my main design components because a lot of the surviving records of Hanfu are from drawings, both on paper, and on the wall. They are the primary source of how people can reconstruct the whole fashion, not just the clothing, but jewelry and makeup as well. The illustrations will be done in a style inspired by three different illustrator's work, Junichi Nakahara, Pu Zhen, and Li Cheng. It will be a combination of vintage fashion illustration and the digital take of Chinese water-



color. On top of that, I will apply the techniques that I learn in Li Cheng's class to add detail and textures into the illustration. The illustrations will have a colorful outline that is semi-covered by the color, with color gradients mimicking the watercolor effect and a lot of texture.

I will start the progress using a pencil on paper, and scan the drafts using a scanner. The scanned images will be imported into Procreate for outlining and initial coloring and will be finished in Photoshop to render and fix any errors in the illustrations. At last, these illustrations will be imported into InDesign to compose the final products. For the timeline, illustrations will be arranged from the left (earliest) to right (latest) to show the stylistic development, the timeline



Fig.6 Promotional poster of "The Queen"



Fig.7 Promotional poster of "Beyond The Realm Of Conscience"

will be placed on the center with illustrations and texts placed both on top of the timeline. Some of the illustrations that I made for the timeline will also be used in the magazine as fashion illustrations with some modifications, including adding a background and adding details to certain parts. This will make the illustrations more complete as a stand-alone piece, and able to showcase different details in Hanfu. The magazine section will also include a few new illustrations that go with the articles, as well as the advertisements. All of the illustrations will be cohesive in style and the number of details other than the one for the infographic. This is because all the text information will be placed on top of the illustration, for the audiences to be able to see the text more easily, the illustration will be much simple, so it is less distracting.

### ADDITIONAL COLLATERAL PIECES

My project will have one takeaway, which is 4 different designs of stickers that are between 1 x 1 to 2 x 2 inches in dimension. Stickers are inexpensive to produce in large quantities, so more audiences can get a few pieces when they leave the gallery exhibition. And I think stickers are the most useful takeaways since they can be placed on different surfaces, on different objects as decoration, which also allows them to be seen by more people. So, more people can get to know about Hanfu, and as well as my works. The stickers will feature both male and female chibi characters wearing different styles of Hanfu, and they will be printed by jukeboxprint.com using their new eco-friendly options to cut down the effect on the environment

## Background

Since as old as I can remember things, during important national holidays especially Chinese New Year, other ethnic groups were always depicted on television wearing their traditional clothing, but not Han Chinese. We were always shown in modern western clothing, and sometimes women will wear qipao, which is inspired by Manchurian's traditional clothing, qifu. The only time our traditional clothing was shown on TV was in period dramas, such as "The Queens(母仪天下)(fig.6)," which is filmed in 2008, took place in the Western Han dynasty. And "Beyond The Realm Of Conscience(宫心计)(fig.7)," filmed in 2009 took place in the Tang dynasty. Although recently there are more and more period dramas like "The Longest Day In Chang'an(长安十二时辰)(fig.8)," which is praised for the amount of research that the costume department did to precisely recreate the clothing and pieces of jewelry that people from all classes wore during the Tang dynasty. Unfortunately, when I grew up in the early 2000s, the costumes in these period dramas were completely off, because it was never the main focus. Nevertheless, it did not affect my love for Hanfu as a young child. I remember as I was growing up, I always wondered why we did not wear our traditional clothing.

The Hanfu community as a whole has been through a lot of hardships to finally be accepted by society. At the early stage of the Hanfu movement, the public knowledge on Hanfu was low, and the public tolerance on alternative fashion styles was also low. People were photographed wearing Hanfu clothing styles, and those images were posted online. Most of the comments under

these posts were either asking if they were celebrities/actors filming a period drama, or wondered what are on these people's minds—if they were crazy or just attention-seeking. Unfortunately, some were bullied for wearing Hanfu in public because others thought they were wearing Japanese kimono or Korean hanbok because the relationship between China, Japan, and South Korea was in high-tension; people saw it as an act of supporting opposing nations. There was a very well-known case in 2010, where a young lady was forced to remove the Hanfu that she was wearing. The incident happened in Chengdu, the day was October 16, it was the traditional Chinese holiday Double Ninth Festival(重阳节). To celebrate the holiday, the girl alias Ting Sun(孙婷) decided to



Fig.8 Promotional poster of "The Longest Day in Chang An"



go out with a friend in Hanfu. She and her friend were eating on the second floor of a chain fast food restaurant at the time. A group of college students rushed upstairs, demanding her to strip off the clothing. No matter how hard she and her friend tried to explain that it is not kimono, she had to take off her clothes for her safety. Fortunately, a kind stranger gave her a pair of pants because a t-shirt was all she had left. And that group of college students burned the Hanfu on the street. This was a time when people had to be brave to wear traditional clothing in the public.

Over the years, more and more people started to post pictures of themselves in Hanfu both in private and in public. And more and more Hanfu dedicated brands start to appear, they offer different styles of Hanfu at different price points. The low budget brands like “Return to Han Tang(重回汉唐)” really helped Hanfu to become more and more popular because people don’t have to spend much to try it out. In 2018, when I traveled back to China for the first time, one of the first things I noticed when I arrived at Hanzhou was few high school girls wearing Hanfu from the Song dynasty—and no one seemed to be surprised nor bothered. The development of Hanfu happens overseas as well. In 2014, the hashtag “Travel with Hanfu(带着汉服去旅游)” appeared on one of China’s biggest social media “Weibo(微博),” showing people in foreign locations wearing Hanfu. The goal is that more and more foreigners will recognize Hanfu as the traditional clothing of Han Chinese. The hashtag gained a lot of attention and has inspired more and more people to travel to Hanfu, not just travel to other nations. And right now, here in New York, there are many Hanfu lovers and multiple Hanfu clubs through-

out the city. And occasionally, young Chinese will be spotted on the street wearing it.

After almost 20 years of development, the situation surrounding this traditional clothing is completely different. One main reason that prevented the spread of Hanfu was that the clothing was hard to come by, but it changed as e-commerce sites became popular. Different Hanfu brands were found, and the industry related to this garment has become bigger and bigger. There are more and more choices, not just traditional Hanfu from different eras, but also modern clothing, such as a style known as “Han elements,” which include modern clothing with elements of Hanfu, as well as clothing that modifies the Hanfu silhouette to be more convenient to wear. The variety in style and price points lowers the threshold and allows more and more people to find the styles they like and take a chance in trying it out. Thus, and more and more people have started to embrace Hanfu.

As Hanfu gets more and more popular, more and more events are created for people to gather and meet other people that share the same passion. In 2018, Hanfu was finally recognized by the Chinese central government, and Chinese National Costume Day was created. Just like other traditional holidays, to commemorate the importance of ethnic clothing, the date March 3rd is set in the Lunar calendar. As the name of this holiday stated, it is not only for Hanfu, but other ethnic groups as well. It is for people of all 57 ethnic groups in China to celebrate the beauty of their traditional clothing. Because of all the developments that have happened over the years, I believe it is finally the time to introduce Han ethnic clothing to the world.

## Research

The historical research for my project is divided into two parts, the history of Hanfu, and the modern movement. To provide an accurate history and timeline of the development of the garment, I will be using the book “Chinese Dress (中国衣冠)(fig.9),” published by Chinese National Geography, which not only discusses the history behind different silhouettes but also provides photos of the clothing. “Return of Hanfu(汉服归来)(fig.10)” will be used to explain how the modern Hanfu movement began, as the authors are the early pioneers of the movement. To create illustrations of more accurate Hanfu from the past, I will be also referencing photo recreations from the well-known group “Costume restoration (装束复原小组),” a group established by Hanfu lovers focusing on recreating how Han Chinese look in ancient time based on all the records that are available, from hairstyles to jewelry and clothing, using traditional methods that were documented. Their works are recognized by a specialized government agency, so it is easy to say that their photographs are one of the most accurate sources for ancient Hanfu. Taobao.com and Tmall.com, two popular e-commerce sites where most Hanfu brands host their sites, will also be used as well for gathering references. By looking at the search results for Hanfu on both sites, I will have a better understanding of exactly what silhouettes and colors are popular. Also, social media Weibo will be used to include more niche trends like modern clothing with Han-elements and trends that mix and match with other styles of clothing like Lolita, steampunk, and even just ordinary casual clothing. These sources will help me to create the last 4 illustrations



Fig.9 Cover of Chinese Dress

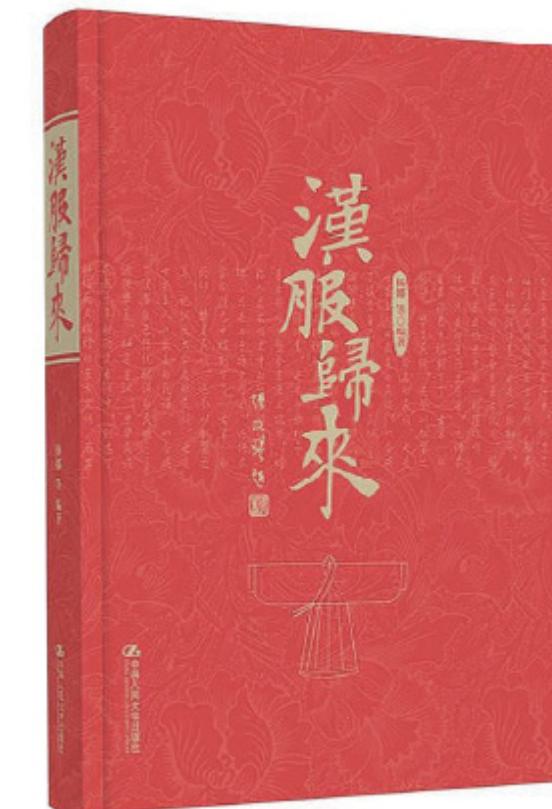


Fig.10 Cover of Return of Hanfu

# Hanfu Gang



**Fig.11** Tobira by Junichi Nakahara



**Fig.12** City of Moon – Handan by Pu Zhen

in the timeline, which are modern-day Hanfu.

For the illustration component of the project, there are three major inspirations. The first one has been the fashion magazine illustrations of the 1940s to 1960s, and especially the illustrations done by Japanese artist and illustrator Junichi Nakahara. In "Junichi Nakahara's Blouse Collection," published in 1955, he created one of his most iconic illustrations "Tobira(fig.11)," a young lady in a ponytail wearing a white sleeveless shirt, a red long skirt, with a red ribbon, a black belt, a pair of white gloves, and a pair of white heels as accessories, holding a small bouquet. Like most of his illustrations, the female figure is drawn with a defined black outline that is thicker around the edge, and thinner for small details, filled with flat colors, except for the blush on the cheek. He used a minimal amount of shading on the skin, to define the relationship between the different elements, and to not detract from the clothing. The depiction of the clothing has more shading and rendering.

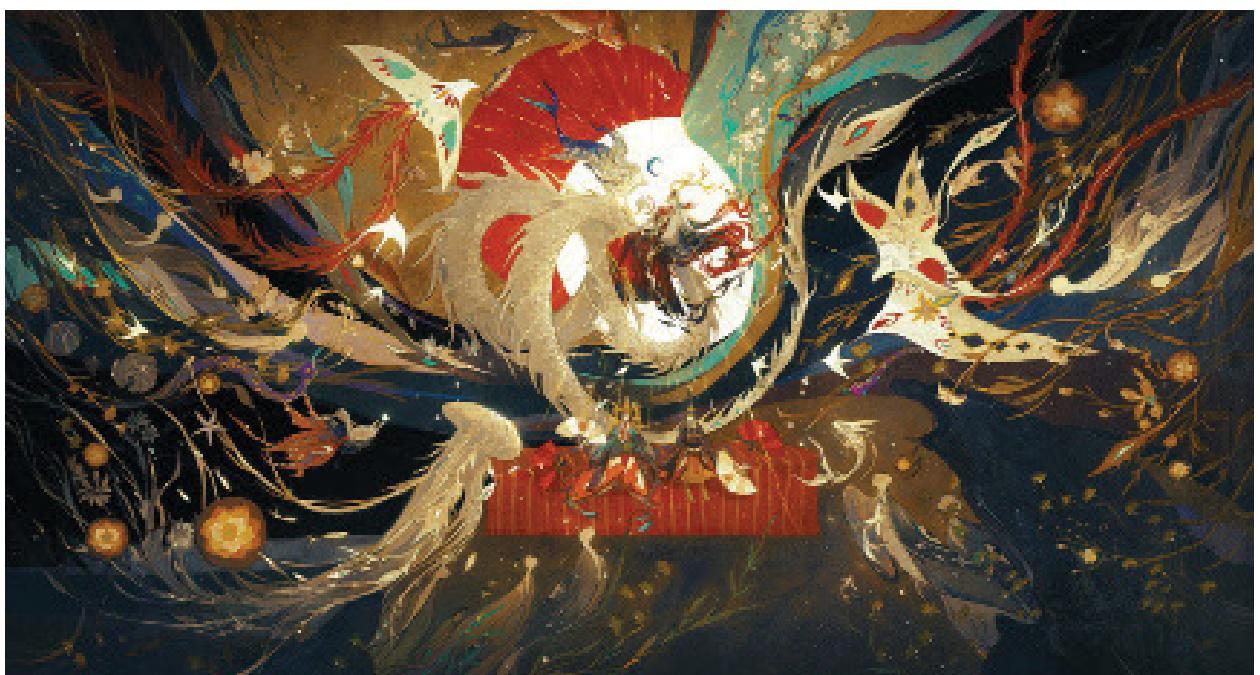
The second one has been the works done by Chinese illustrator Puzhen, who has a similar aesthetic, but with a more Eastern style. This can be seen in his illustration series "City of Moon-(fig.12)" which was published on his website, Puzhenl.com, which depicts iconic locations from 17 cities throughout China in a fantastical style. Like Junichi Nakahara, Puzhen outlines all the elements in his illustration, but the outline is much thinner, and he uses colors that either set-off or contrast with the base colors of the elements. The major difference is in the approach to color. Instead of filling the shapes with flat color, and adding shadows to the illustration, he fills the

shapes with color gradients in identical colors that suggested light and shadow, which creates a Chinese watercolor effect.

And the last inspiration comes from another Chinese illustrator, Li Cheng. Different from Junichi Nakahara, and Puzhen, he has a very different style. Instead of looking like watercolor, his illustrations have a lot of texture, they look more like the ancient Chinese murals, which were drawn using tiny minerals that come in different sizes and adhesive, which gives it the texture. On top of that, he does not keep the outline in his final illustrations, he covers up most of the outlines as he keeps on layering different colors and textures to his illustrations. This can be seen in "Pearl," fan art of the mobile game "Onmyoji(fig.13)," which he uploaded to his Instagram account(@licheng7672). Throughout the whole illustration, there is no large area filled with even solid

color, then look closely at all the solid colors, there always is variation in color and texture. Also, there are no much visible outlines, they are mostly covered up, with small segments showing through. The ones that are visible in the center of the illustration have been a stylized way of drawing light beams.

For the illustration part of my thesis, I want to use Junichi Nakahara's technique to create simple yet stylish figure drawings, while incorporating Puzhen's method to color the clothing and add an Eastern touch. And I will use Li Cheng's rendering techniques to add textures into the illustrations to bring them to a higher level. Since I am also taking the class taught by him, while working on the thesis, I will be able to learn and apply his techniques to my illustrations, as I work on the project. By combining all of these different styles, I will be able to create my own unique aesthetic.



**Fig.13** Pearl by Li Cheng

# Hanfu Gang

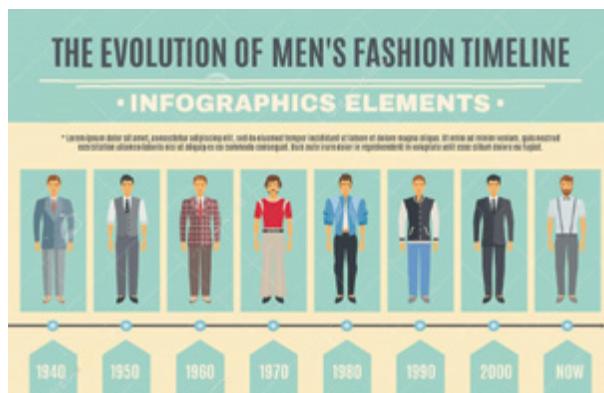


Fig.14 "The Evolution of Men's Fashion Timeline" timeline

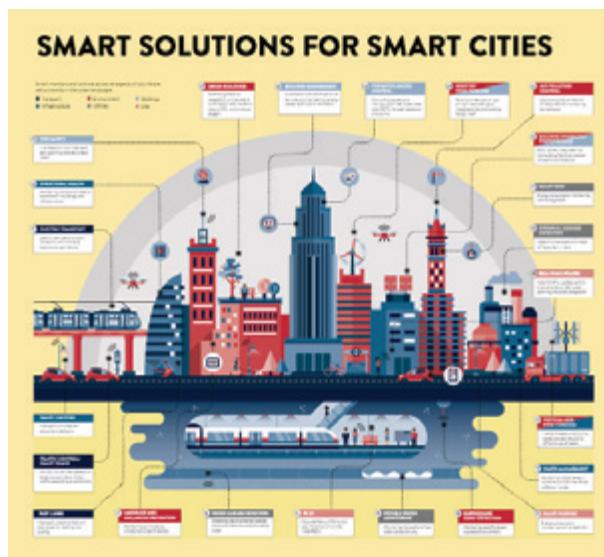


Fig.15 "Smart Solutions for Smart Cities" infographic

For the timeline, I am inspired by "The Evolution of Men's Fashion Timeline(fig.14)" infographic, which is created by Macrovector.com, a vector illustration design studio based in Singapore that specialized in the creation of the stock image. This timeline infographic showcases the change of males between the 1940s to 2010s, one look per decade, with one big heading, a subheading, and a small paragraph. For my timeline, I want to include information about the cloth, such as when the style started and ended, what is the name of the cloth, and what makes it special. For the other infographic which focuses on the

modern Hanfu Movement, I want to present it like an anatomy infographic, which shows the big picture of the topic and explains how every component functions. Like "Smart Solutions for Smart Cities," which is published as part of the article "Infographic: The Anatomy of a Smart City (fig.15)" in VisualCapitalist.com, a digital publication that creates and curates visual contents on emerging trends in business and investment. At the center of this infographic is an illustration of an ideal smart city, and surround the illustration is a key chart with parts of the image coded to explanations of what each element is, and why are each is important. For my infographic, I want to depict the scene of the Xitang Hanfu festival, the biggest annual event for Hanfu lovers. The illustration will include, and label important people, events, and other information include popular style, brands, and slangs.

The last element for my thesis is a magazine dedicated to Hanfu. The magazine will be in letter size, which is 8.5 x 11 inches and contains 24 pages, including the front and back covers. The magazine will include an event report, interview, anonymous board, and advertisements. To create my magazine, I will look for inspiration from well-known magazines L' Officiel USA, and Vogue to see how they can create cohesive layout, branding, style.

The first magazine is L' Officiel USA, which heavily focused on interviews with different celebrities, so they have a lot of lengthy articles. For these articles, they use mostly two-column grids. And they use a very large font with a lot of space for the title section to indicate a new article, with a related image on the other side of the bread. For exam-

ple, for the Sept/Oct 2018 issue of L' Officiel USA, in an article called "Director's Cut(fig.16)," which is about a few well-known and less well-known music directors. In this article, the text took up one narrow column grid, since the image of the director took up the other column. In between are pull quotes and large empty spaces to break up different sections. And texts are occasionally placed on top of the image, while it is still easy to see, to make the whole composition more dynamic.

The second magazine that I will be referencing is Vogue. Similar to L' Officiel USA, for the articles, most of them use two-column grids, with few using three column grids with no images, with occasionally pull quotes or images placed between two columns. And the article often started with images on the same page as the content itself. For example, in the August 2020 issue, there is an article called "Bold Standard(fig.17)," an article about the importance of red lipstick. The article began with an image of Carolyn Murphy wearing red lipstick, and the title right below it, as well as the article itself. And on the next page, an image of young Debbie Harry in red lipstick is placed in between two columns, alongside a pull quote.

## Within the magazine

**Event Report** — The event report will be about the annual Xitang Hanfu Festival, an annual event that is held between the end of October to early November, in Xitang town, which is in Zhejiang. There are two different areas that I will research, the first part is the event itself, what happened, what activities were available. And the second part is how to join the event, how to get to Xitang ancient town using different transportation, and how to buy the ticket. For



Fig.16 Article from L'Officiel USA



Fig.17 Article from Vogue

the section, I will be looking through text and video vlogs on Chinse social media Weibo (微博) and Chinese video-sharing platform Bilibili (哔哩哔哩) from people that went to the event. This will give me ideas of what happened, and what should I include in my article. For the second part, I will be looking at travel guides that



people wrote, as well as the official announcement, for travel routes and ticket information.

**Interview** — The interview will be about Bin Tang, the art director of Zi De Guqin Studio, a well-known group composed of musicians that play traditional Chinese instruments. They are known for upload videos of themselves playing both modern and classic music in actuating recreation of historical Hanfu. Their videos help people to learn what styles of Hanfu was available in what period, and what were the names for those styles since it is also labeled in the videos. And also act as references for people that want to recreate looks from different periods. The interview article will be translated from a video interview that he did with media company Yit(一条), which talks about topics like how the group begins, and the decision of shifting the production style by incorporating Hanfu.

**Anonymous Board** — The anonymous board is a very important part of the community, it is used by community members to ask all kinds of questions, call out brands for poor quality control / wrong silhouette, and where many controversies start. This section is relating to fashion because a majority of the topic within the anonymous board are related to fashion. Conversation topics include calling out brands that have poor quality control, consumer service, or copying other brands, as well as asking questions about how to wear certain pieces. The anonymous board section will be taken from Said to Hanfu(说给汉服), the most well-known anonymous board account for the Hanfu community. I will include popular posts that talk about different topics, and as well as the comment section in the magazine.

**Fashion Illustrations** — The magazine will also showcase different styles of Hanfu through fashion illustrations. From the reconstruction of Hanfu from a different period, based on archaeological finds like clay figures to Dunhuang Murals. To popular silhouettes within the community, like a horse-face skirt, which is a flat piece tied together to form the dress. Although it is created during the Ming dynasty for females, many males also wear it today. And to the more unique approaches of wearing Hanfu, like mix match pieces of Hanfu with other fashion styles, the most popular one being Lolita and Steampunk.

**Advertisements** — The advertisements will promote different Hanfu brands from budget-friendly to luxury, such as "Return to Han Tang(重回汉唐) (fig.15)" for a lower budget, and "Ming Hua Tang(明华堂)(fig.16)" for the high end. And textile shops as well, since it is very common for people to buy fabric that they like and commission a tailor to turn it into different styles of Hanfu. This not only allows people to find the one that they truly want, both the fabric and the silhouette, and it is often time the total cost to find a tailor to construct the garment and the fabric isn't that much higher than budget brands.

**Branding Guide** — For the branding guide, I will use two resources as my major references. They are a branding guide for Time magazine and the article "The 7 essentials to include in your brand guidelines" which is published by Nifty Marketing. The article will serve as a guide, telling me all the information that I need and should include in my magazine branding guide. And Time magazine's branding guide will act as a real-life example that I can refer back to.



Fig.15 Hanfu from Return to Han Tang

his design of the Hedkandi compilations. The exhibition's goal is to celebrate fashion illustrations, how it is an art form that emphasizes the illustrator's view on the clothing, instead of recreating the clothing in a drawing. Although the main focus of this project is different from mine, the illustrations that were displayed also show the change of fashion throughout the decades.



Fig.16 Hanfu from Ming Hua Tang



明华堂

来自传承的魅力



## Project Elements Goals

The timeline poster will be printed on a 96 x 36-inch semi-gloss paper in the Digital Output Center Lab. It will be attached to a foam core board of the same size.

The infographic poster will be printed on a 24 x 36-inch semi-gloss paper, and it will also be printed in the Digital Output Center. It will be attached to a foam core board of the same size.

The magazine includes an event report, an interview, an anonymous board, few fashion illustrations, and a few advertisements. It will include will be 24 pages, 8.5 x 11 inch, and printed in an edition of 3 copies. The pages of the magazine will be printed on 80lb glossy paper, and the cover will be printed on 100lb glossy paper, it will be staple-bound and printed by Mixam.com.

The branding guide for the magazine will be available in 3 copies, 12 pages, and 5.5 x 8.5 inches in diameter. It will be printed using the same setting as the magazine, through Mixam.com.

I will also produce 50 to 100 copies of die-cut stickers in 4 different designs. The stickers will be 1-2 inches with a glossy finish, which will be outsourced to jukeboxprint.com.

There are a lot of people, not just foreigners that are unfamiliar with Chinese history, but even a lot of older generation of Chinese who think qipao and tangzhuang are traditional Chinese clothing because that is how Chinese was portrayed in western films. The goal of my project is to inform and educate people that are curious about Hanfu on the traditional clothing of the Han Chinese and encourage the ones that are into niche fashions but too afraid to wear it. I want them to know that the actual traditional clothing is called Hanfu, and the garment comes in all types of styles. And by informing people that are into alternative fashion styles about the hardship that the Hanfu community had been through, I hope it will encourage themselves to wear the clothes that they want, be who themselves to want be. If this fashion style can regain its popularity in a conservative society, not and be judge by others, they can do the same.

There are two personal goals that I want to achieve through this project. The first one is to create a whole series of designs that I am proud of and portfolio-worthy. The second one is I want to improve my illustration skills, figure drawing, and human proportions, and hopefully, I can develop my illustration styles through this project. And most importantly, the graphic design skills on composition and layout, which are two areas that I need a lot more practice and experiences, to become a professional graphic designer.

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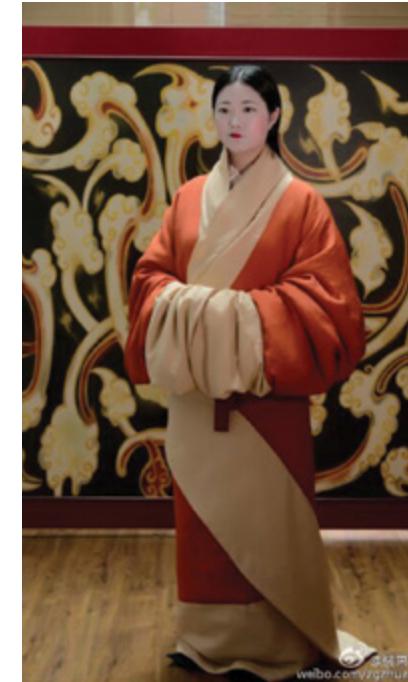
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# Chapter 2 *INSPIRATION*

## (Qin and Han Dynasty) **Hanfu**



Hanfu by Costume Restoration



Hanfu by Costume Restoration



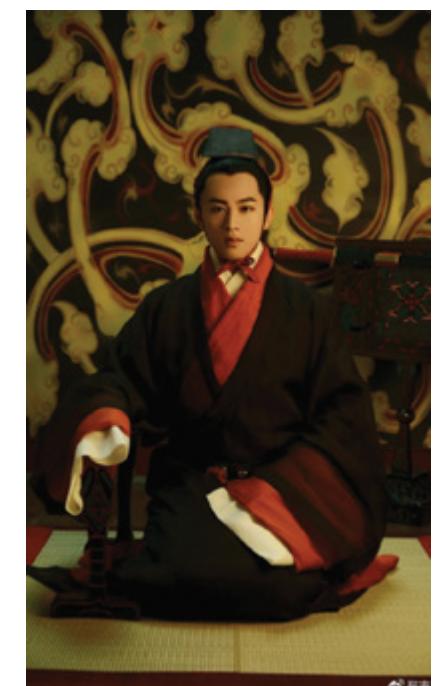
Hanfu by Costume Restoration



Hanfu by Costume Restoration



Hanfu by Costume Restoration



Hanfu by Costume Restoration

## Hanfu (Wei and Jin Dynasty)



Hanfu by Costume Restoration



Hanfu by Costume Restoration



Hanfu by Costume Restoration



Hanfu by Shanjian



Hanfu by Costume Restoration



Hanfu by Costume Restoration



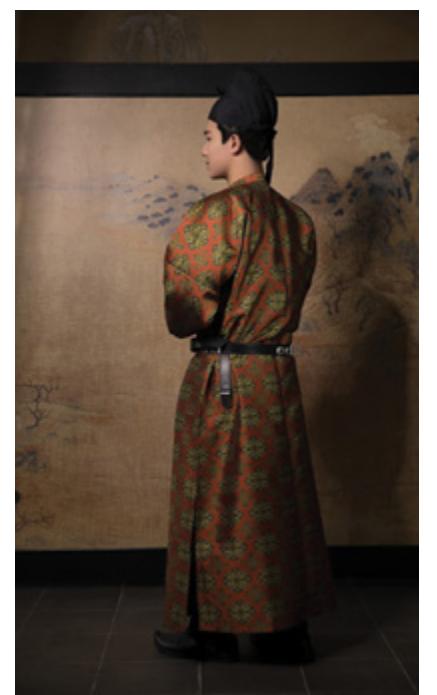
Hanfu by Costume Restoration



Hanfu by Costume Restoration



Hanfu by Costume Restoration



Hanfu by Costume Restoration



Hanfu by Costume Restoration



Hanfu by Costume Restoration

## Hanfu (Song Dynasty)



Photo by Xushu



Hanfu by Costume Restoration



Hanfu by Golden Hairpin



Hanfu by Jin'e Studio



Hanfu by Ming Hua Tang



Hanfu by Ming Hua Tang



Hanfu by Hua Zhao Ji



Hanfu by Hua Zhao Ji



Hanfu by Jin'e Studio



Hanfu by Ming Hua Tang



Hanfu by Hanke Silk Road



Hanfu by Hanke Silk Road

## Hanfu (Modern Day – new design old silhouette)



Hanfu by Yuji



Hanfu by Flower Goddess



Hanfu by Return to Han Tang

## (Modern Day – mix match) Hanfu



Photo by Lao Baba



Photo by Lao Baba



Photo by Heikeng Niang



Hanfu by Huashang Jiuzhou



Hanfu by Return to Han Tang



Hanfu by Huashang Jiuzhou



Photo by Feng Feng



Photo by Mengxi Li



Photo by Hansheng

## Hanfu (Han-element)



Hanfu by Zhi Yu Ji



Hanfu by Chuan Dai



Hanfu by Flower Goddess



Hanfu by Huashang Jiuzhou



Hanfu by Huashang Jiuzhou



Hanfu by Huashang Jiuzhou

## CITY OF MOON 上海



Illustration by Pu Zhen

## (Pu Zhen) Illustrator



Illustration by Pu Zhen



Illustration by Pu Zhen

## Illustrator (Junichi Nakahara)



Illustration by  
Junichi Nakahara



Illustration by Junichi Nakahara



Illustration by  
Junichi Nakahara  
©JUNICHI NAKAHARA /ひまわりや

## (Li Cheng) Illustrator



Illustration  
by Li Cheng



Illustration by Li Cheng



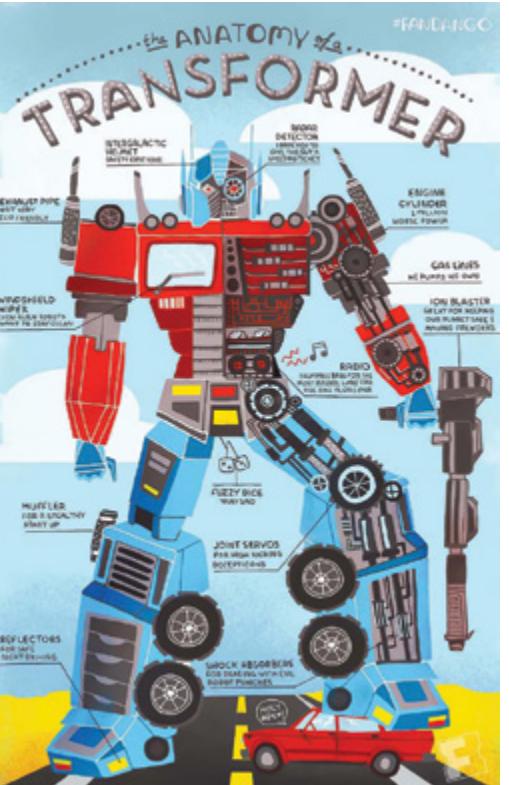
Illustration by Li Cheng

Hanfu  
Gang

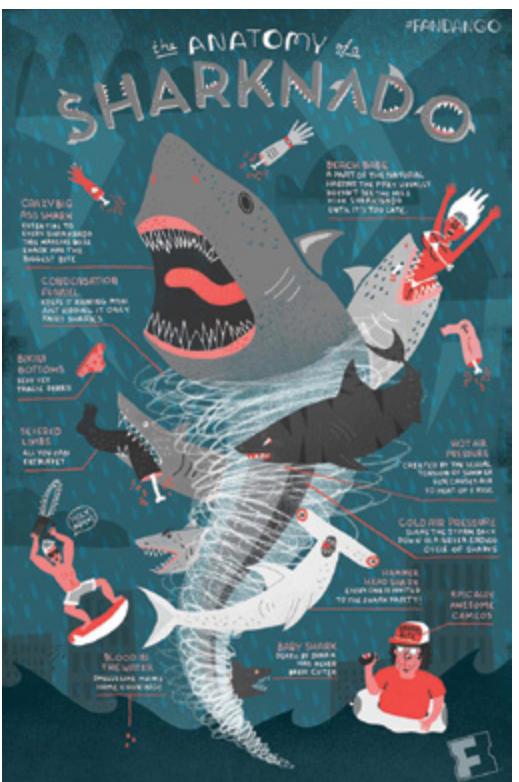
## Anatomy Infographic



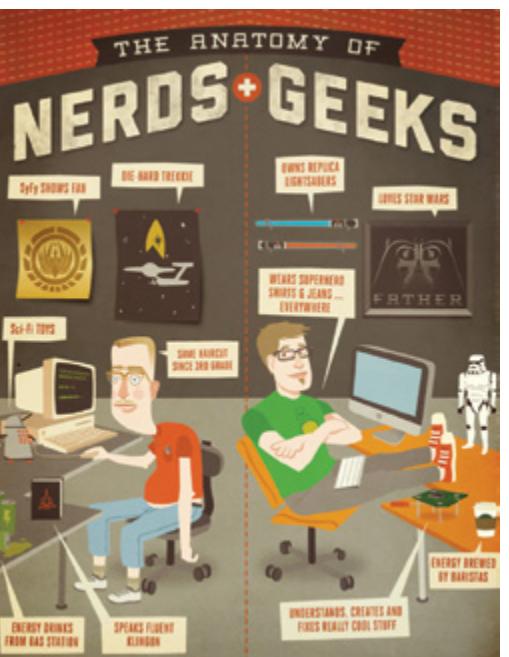
Infographic by HCC Medical Insurance



Infographic by Fandango



Infographic by Fandango



Infographic by Business Insider

## Town Illustration



Screenshot from Jiangnan Baijingtu



Screenshot from Jiangnan Baijingtu

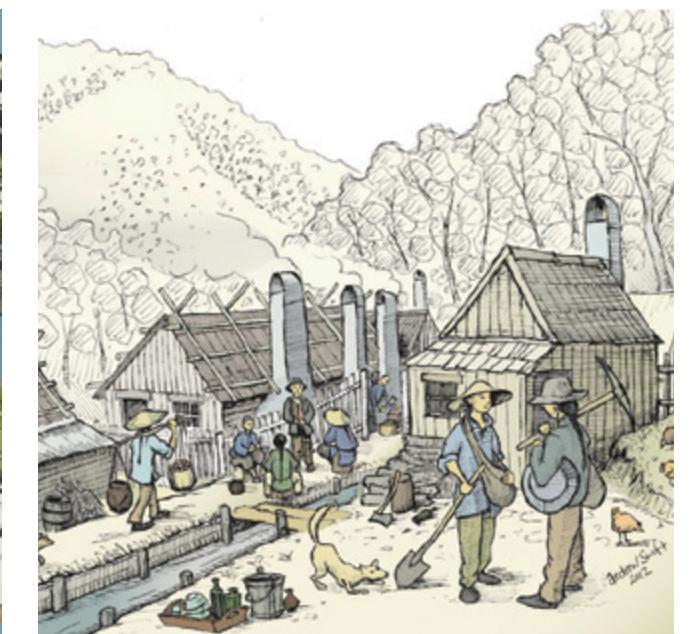


Illustration by Andrew Swift

Hanfu  
Gang

## Magazine (cover)



Cover of L' Officiel Brasil June 2012



Cover of Fashion Winter 2019



Cover of Italian Vogue September 2011



Cover of Vanity Fair October 2009



Spread in Vogue May 2020



Spread in Vogue May 2020



Spread in L'Officiel October 2010

## (spread) Magazine



Spread in Marie Claire April 2013



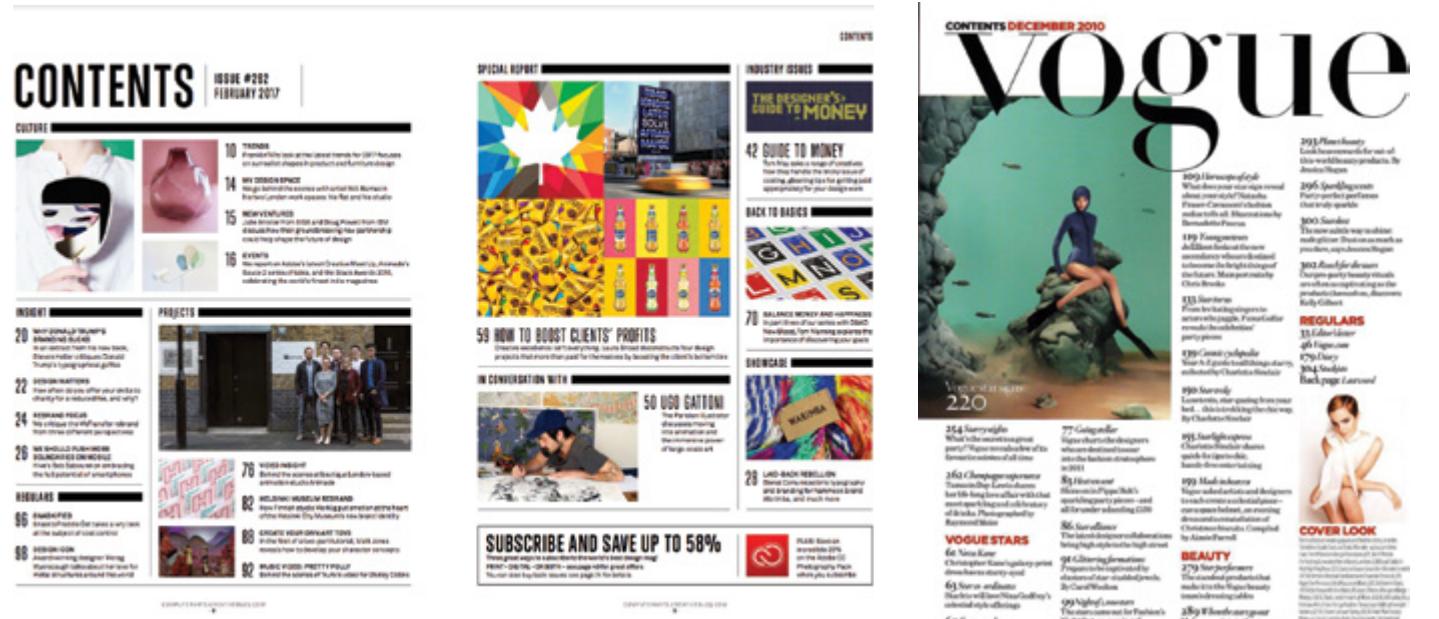
Spread in InStyle November 2014



Spread in The Gentlewoman Spring & Summer 2020

# Hanfu Gang

## Magazine (page of content)



Page of content in Computer Arts February 2017

Page of content in Vogue December 2010



Page of content in G Magazine February 2013



Page of content in GQ December 2016



Sailor Moon Chibi Sticker by Street Rebirth



Magical Girl Madoka Sticker by GreekieCutieShop



My Hero Academia by GreekieCutieShop

**Batch 1**

Chapter 3  
**LOGO**

Hanfu  
Gang

Batch 2

Hanfu Hanfu  
Gang Gang

Final Logo

Hanfu  
Gang

Hanfu  
Gang

Chapter 4

TYPE STUDIES



## Final Type Choices

*Chaozi Sheling  
Dupeng*

**Hanfu is more than an old clothing style.**  
1234567890.,@#\$%&""

**Ruibk**

**Hanfu is more than an old clothing style.**  
1234567890.,@#\$%&""

**Hanfu is more than an old clothing style.**  
1234567890.,@#\$%&""

**Hanfu is more than an old clothing style.**  
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**Hanfu is more than an old clothing style.**  
1234567890.,@#\$%&""

## Source Han Sans SC

**Hanfu is more than an old clothing style.**  
1234567890.,@#\$%&""

**Hanfu is more than an old clothing style.**  
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1234567890.,@#\$%&""

**Hanfu is more than an old clothing style.**  
1234567890.,@#\$%&""

## Final Type Test

**HANFU FOR  
EVERYONE**

*Chaozi  
Sheling  
Dupeng*

**Hanfu is not only for Han Chinese, foreigners are welcome to try it out.**

**Ruibk  
(medium)**

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# Chapter 5

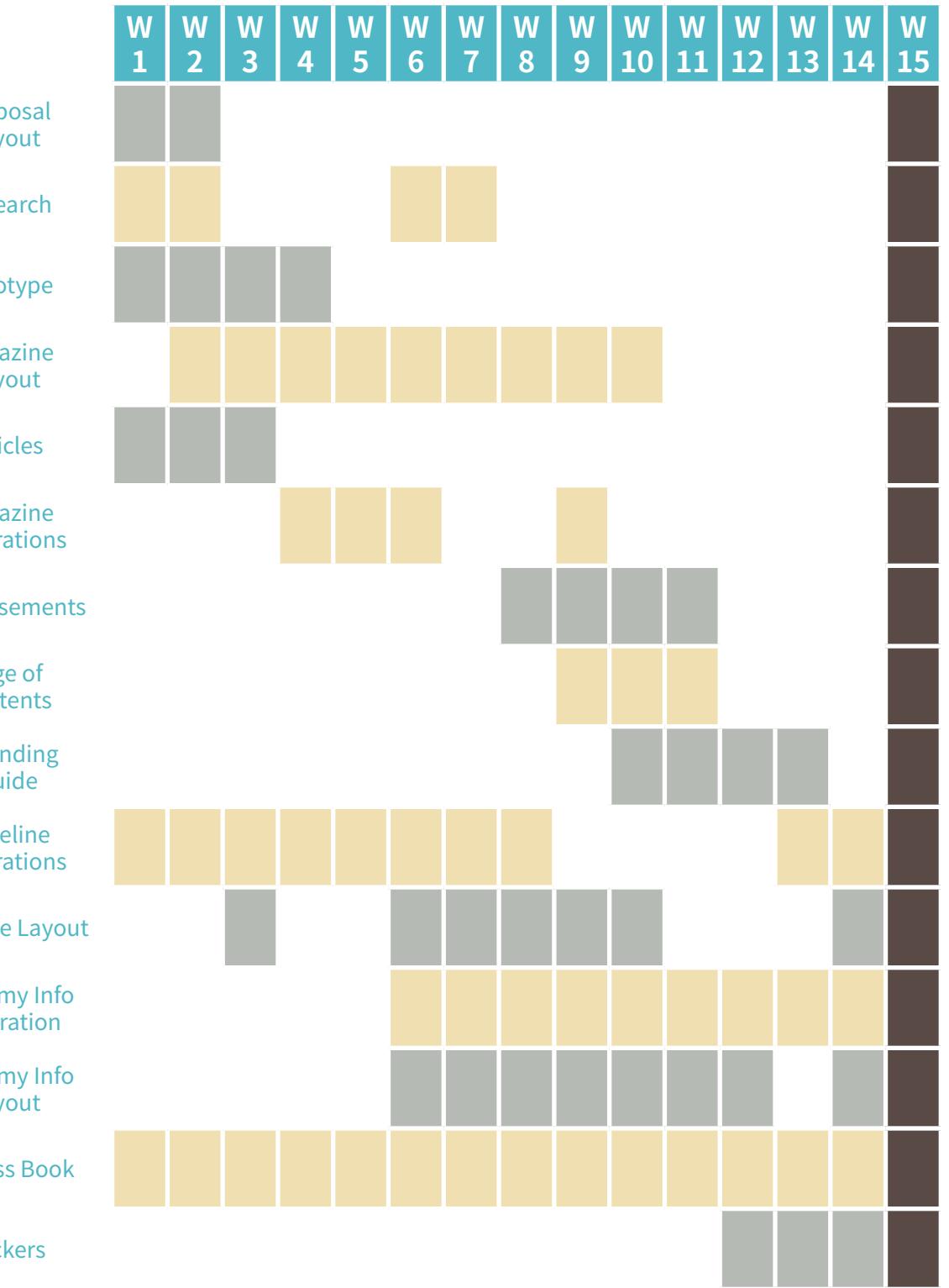
# COLOR

COLOR



# Chapter 6

# PLANNING



**WEEK 1**

- Create grid layouts for Itoya book
- Fill in Itoya book
- Illustration style test
- Writing a text file

**WEEK 2**

- Revise layout for Itoya book
- Create layouts for magazine
- Create a list of inspirations
- Create the first set of logos
- Do type studies
- Come out with different color palettes
- Second Illustration style test

**WEEK 3**

- Create the second batch of logos
- Decide the fonts to use
- Create layouts for timeline
- Finish sketches for timeline illustration
- Revise magazine layout

**WEEK 4**

- Continue working on timeline illustration
- Test photograph to illustration technique for magazine
- Continue working on the magazine
- Create a table for production dates
- Finalize logo design

**WEEK 5**

- Continue working on timeline illustration
- Continue working on the magazine
- Start creating illustrations for the magazine

**WEEK 6**

- Continue working on timeline illustration
- Continue working on the magazine
- Create different options for anatomy infographic

**WEEK 7**

- Finish all timeline illustration
- Continue working on timeline layout
- Continue working on the magazine
- Create 2 designs for EDM thesis show website home banner
- Create 2 designs for EDM thesis show promotional postcard

**WEEK 8**

- Continue working on timeline layout
- Continue working on the design for the home banner
- Continue working on a postcard
- Start working on anatomy infographic
- Create sketches for the illustration for anatomy infographic
- Create 3 different advertisements

**WEEK 9**

- Continue working on timeline layout
- Continue working on the postcard
- Create an outline for the illustration for the anatomy infographic
- Continue working on advertisements
- Create 2 banners for the Facebook group
- Create layouts for the page of content

**WEEK 10**

- Continue working on timeline layout
- Continue working on the postcard
- Continue working on the banner
- Continue working on advertisements
- Continue working on the page of content
- Continue working on the magazine
- Continue making more illustration for the magazine
- Start working on magazine branding guide
- Create a layout for the EDM thesis website

**WEEK 11**

- Finish timeline
- Finish postcard
- Finish Banner
- Finish advertisements
- Finish page of content
- Continue working on the magazine
- Start working on magazine branding guide
- Continue working on the illustration for the anatomy infographic
- Revise the mockup for the website

**WEEK 12**

- Finish working on the magazine
- Continue working on magazine branding guide
- Continue working on the illustration for the anatomy infographic
- Continue working on anatomy infographic
- Start working on the sticker set

**WEEK 13**

- Finish magazine branding guide
- Finish the illustration for the anatomy infographic
- Finish the anatomy infographic
- Finish the sticker set
- Do multiple test print for the magazine
- Do multiple test print for magazine branding guide
- Sent magazine out for printing
- Sent magazine branding guide out for printing
- Sent sticker set out for printing

**WEEK 14**

- Review and edit Itoya book
- Finalize everything
- Prepare for the artist talk

**WEEK 15**

- Artist talk



## Budget

	Quantity	Price
Magazine (8.5 x 11 inch)	4	\$36.50 in total
Magazine Branding Guide (5.5 x 8.5 inch)	4	\$30.50 in total
Timeline Infographic (96 x 36 inch)	1	N/A
Annatomy Infographic (24 x 36 inch)	1	N/A
Sticker Sheet (7 X 5 inch)	25	\$60.00 in total
Sticker Sheet (8 X 6 inch)	25	\$74.00 in total
		\$201.00 in total

Chapter 7  
ILLUSTRATION

## Technique Test



## Final test



## Timeline Character - First Draft



## Timeline Character - Final Draft



## Anatomy Info Character - Draft



## Anatomy Info Character - Final



## Anatomy Info Background - Draft a



## Anatomy Info Background - Draft b



## Anatomy Info Background - Outline

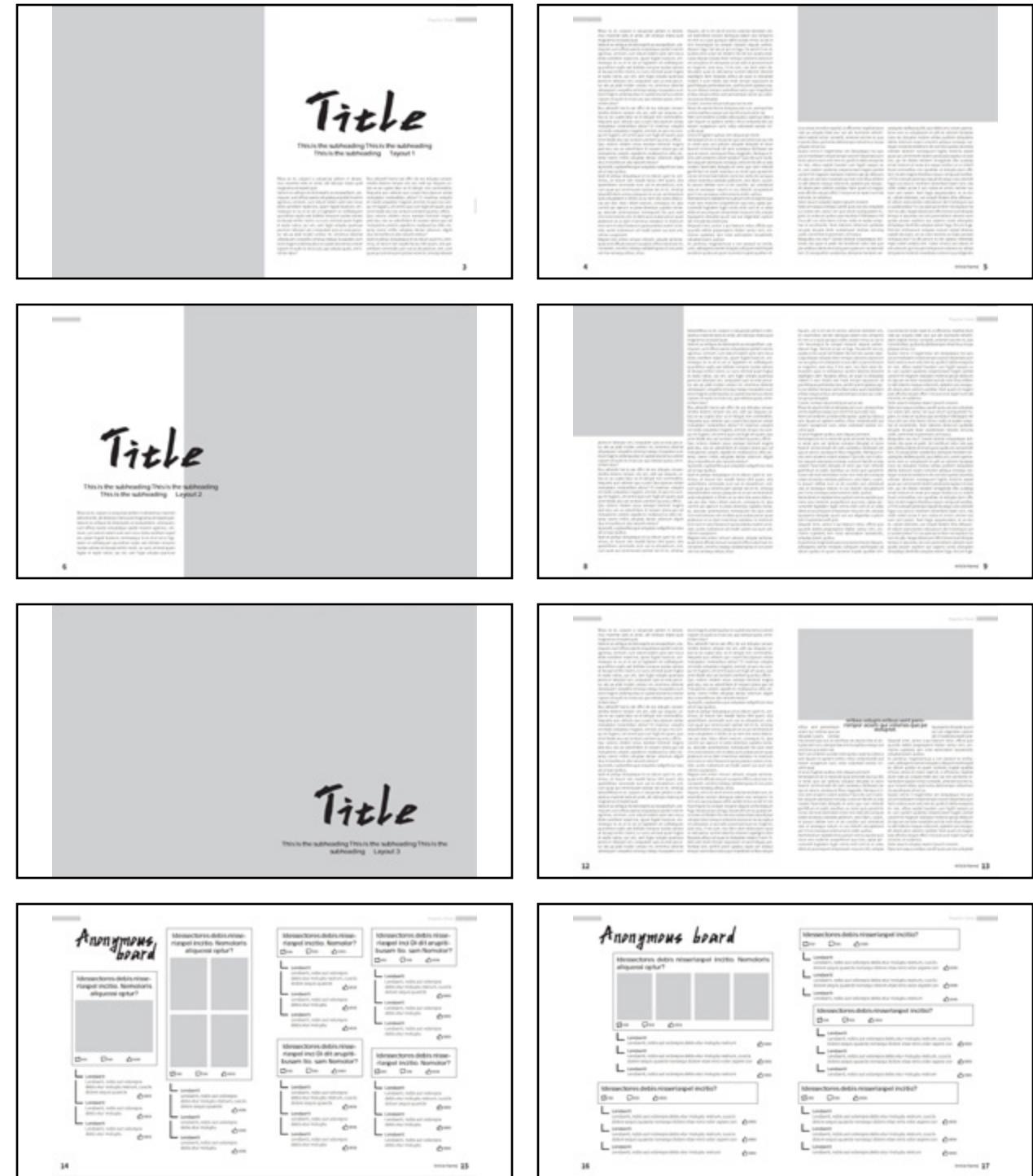


## Anatomy Info Background - Final



## Mockups

# Chapter 8 MAGAZINE



## Articles Version 1



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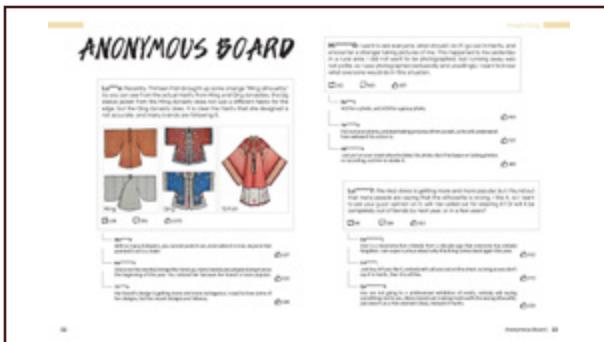
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## Articles Version 3



## Articles Version 4



## Cover Version 1



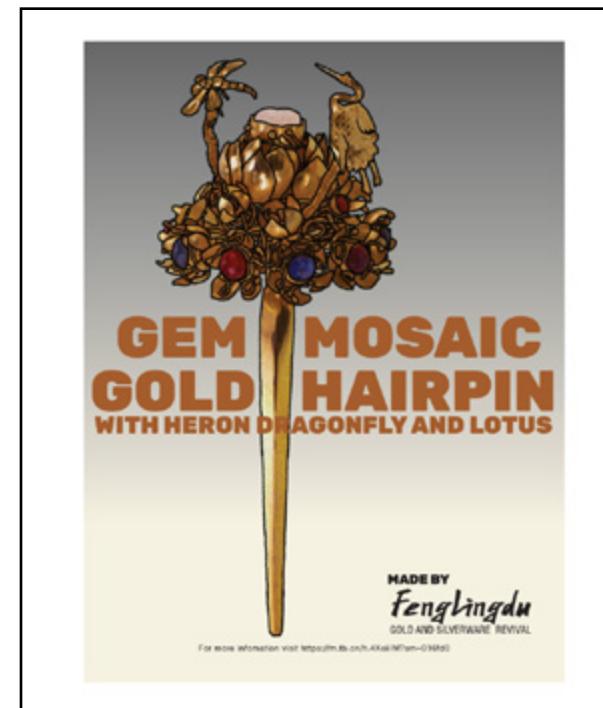
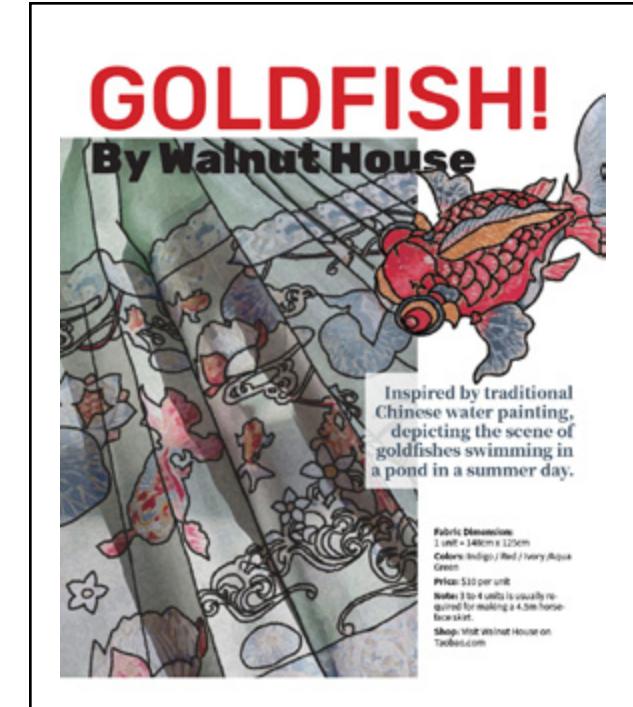
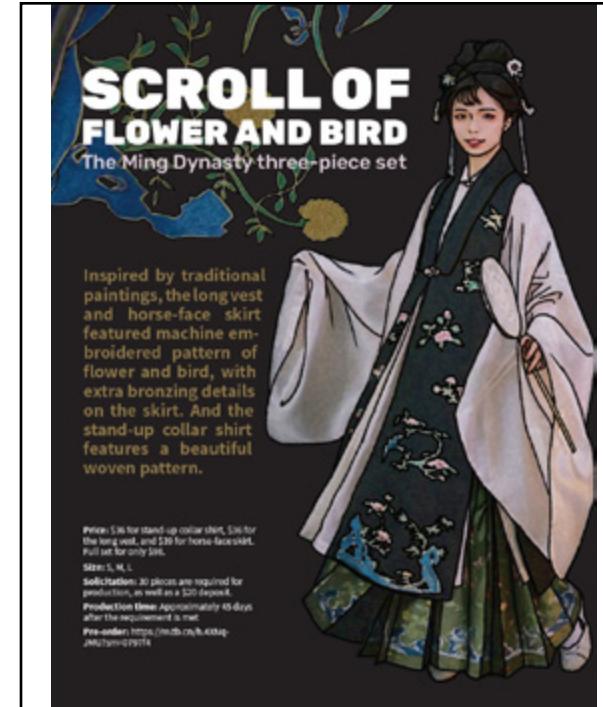
## Cover Version 2



## Cover Version 3



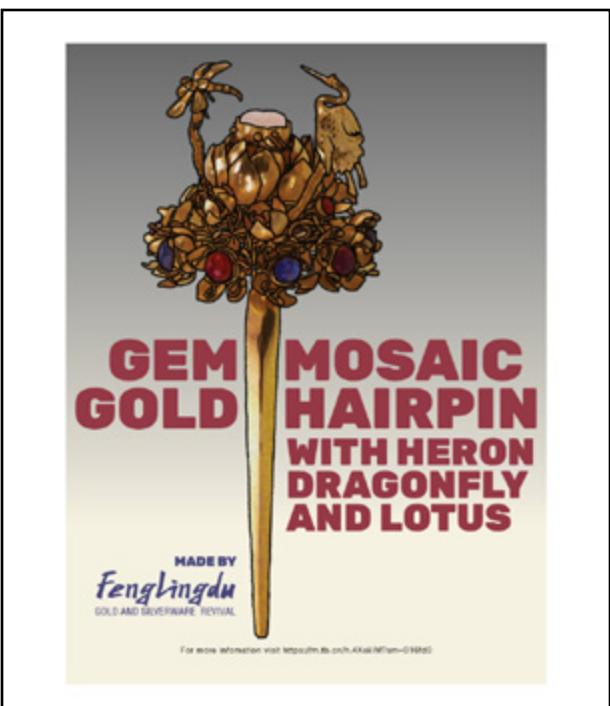
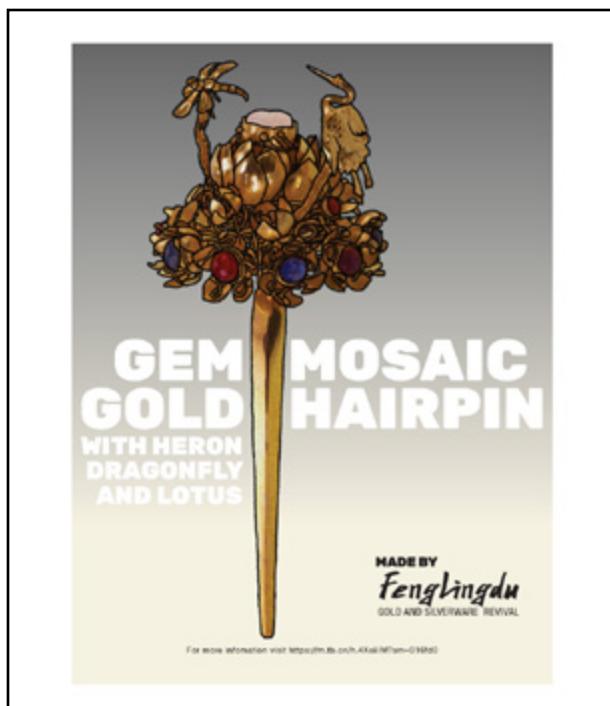
## Advertisement Mockups



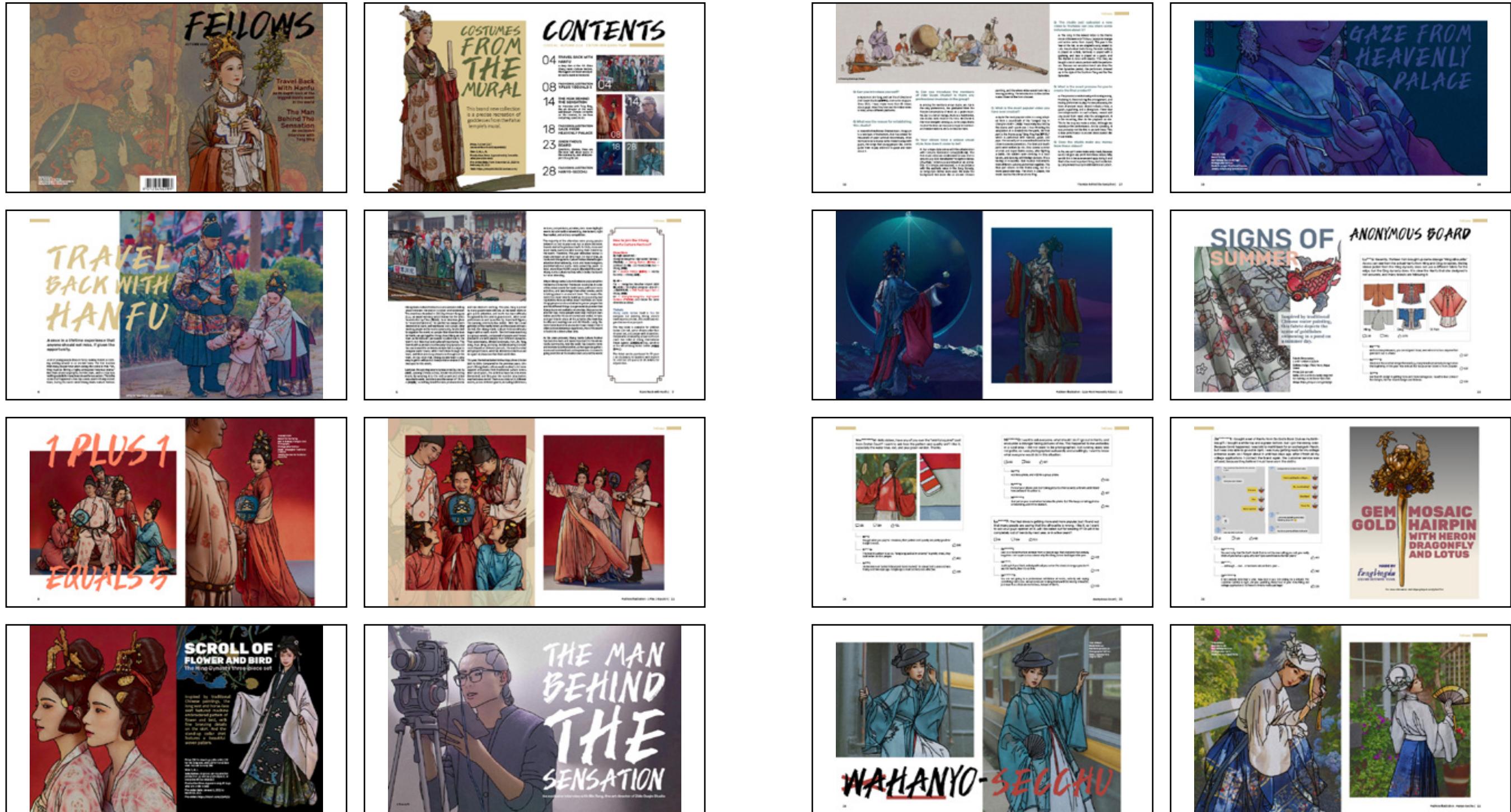
## Advertisement Version 2



## Page of Contents Options



## Final Magazine



# Chapter 9

# BRANDING GUIDE

# Version 1

**FELLOWS**

Magazine  
Style Guide  
2020 ver.

**CONTENT**

04 Story	12 Type
06 Layout	15 Color
08 Logo type	17 Image

**1 STORY**

**2 LAYOUT**

**3 LOGOTYPE**

**4 TYPE**

**5 COLOR**

**6 IMAGE**

**DOs**

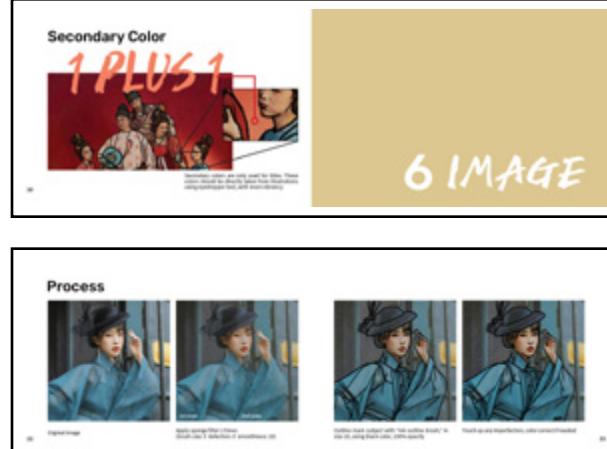
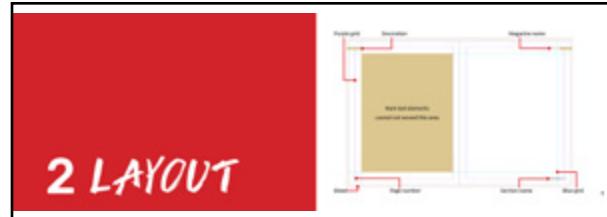
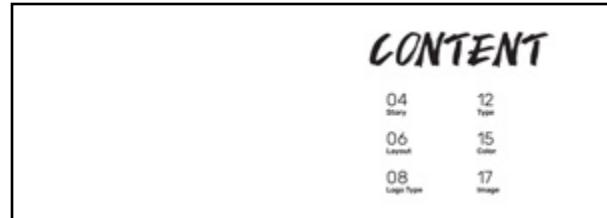
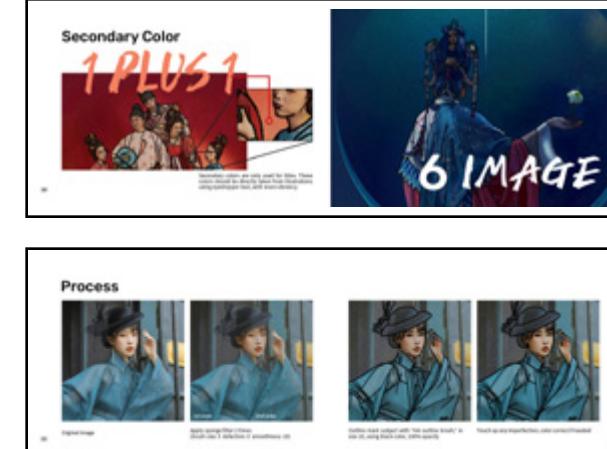
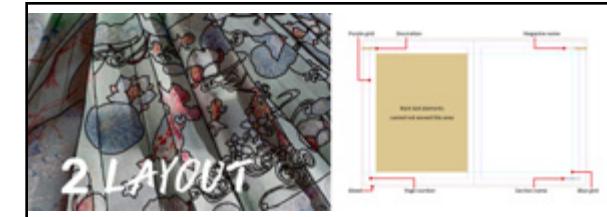
**DON'Ts**

**Primary Color**

**Secondary Color**

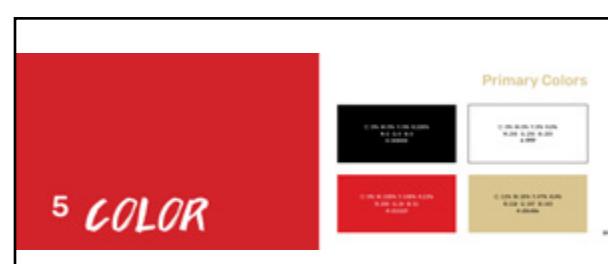
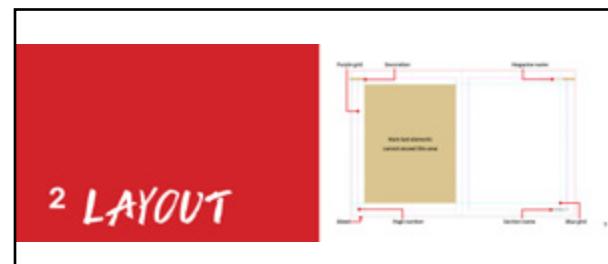
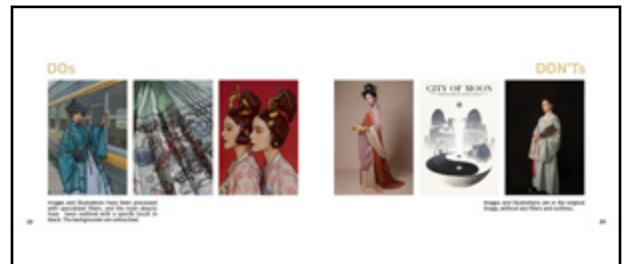
**Process**

## Version 2a



Manfu  
Gang

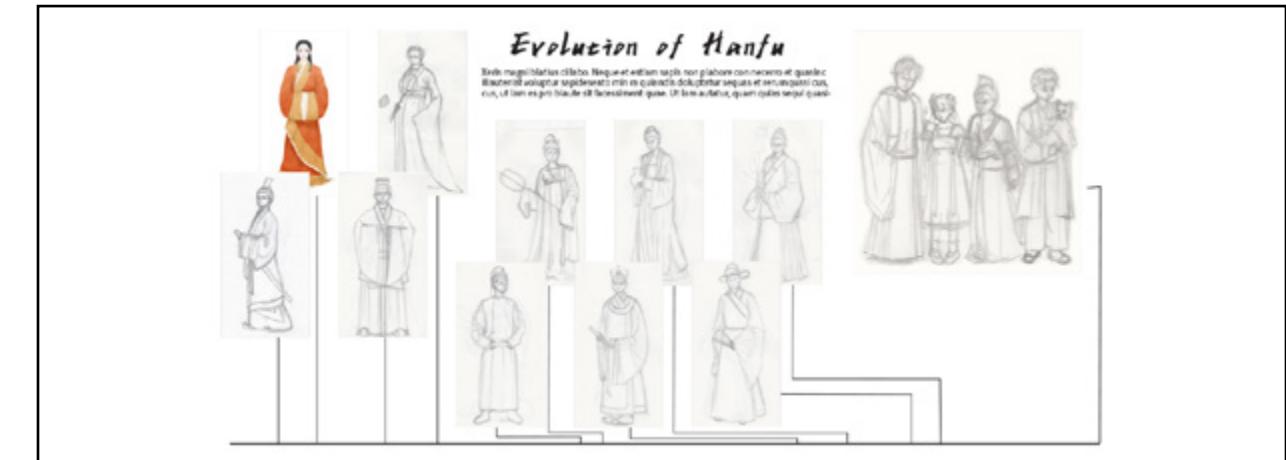
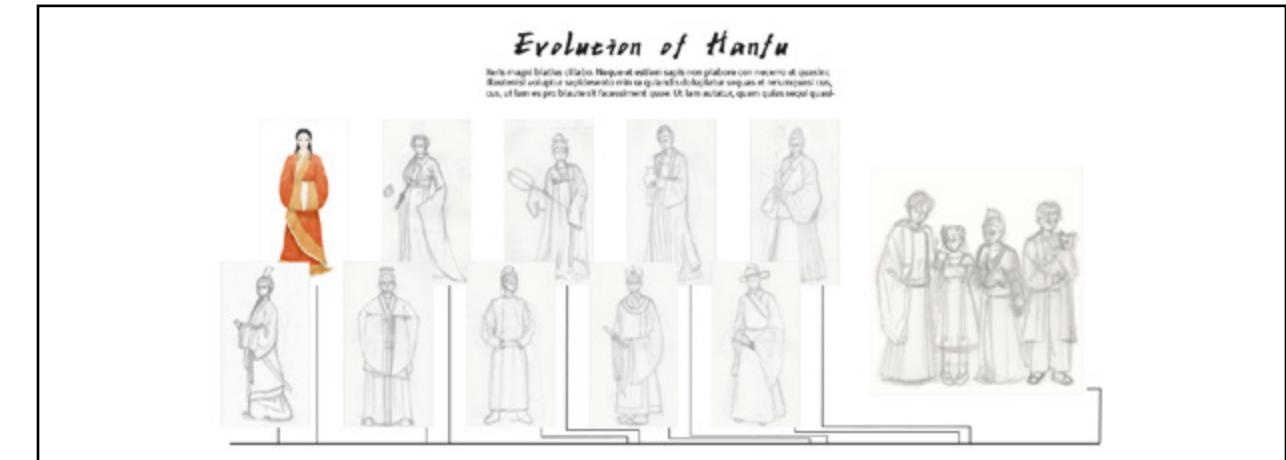
# **Final Version**



# Chapter 10

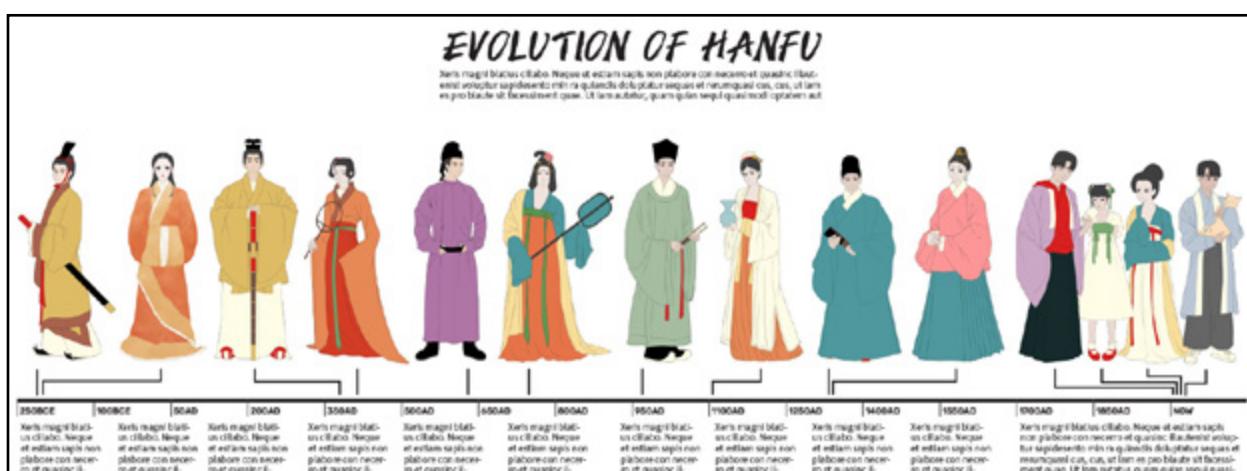
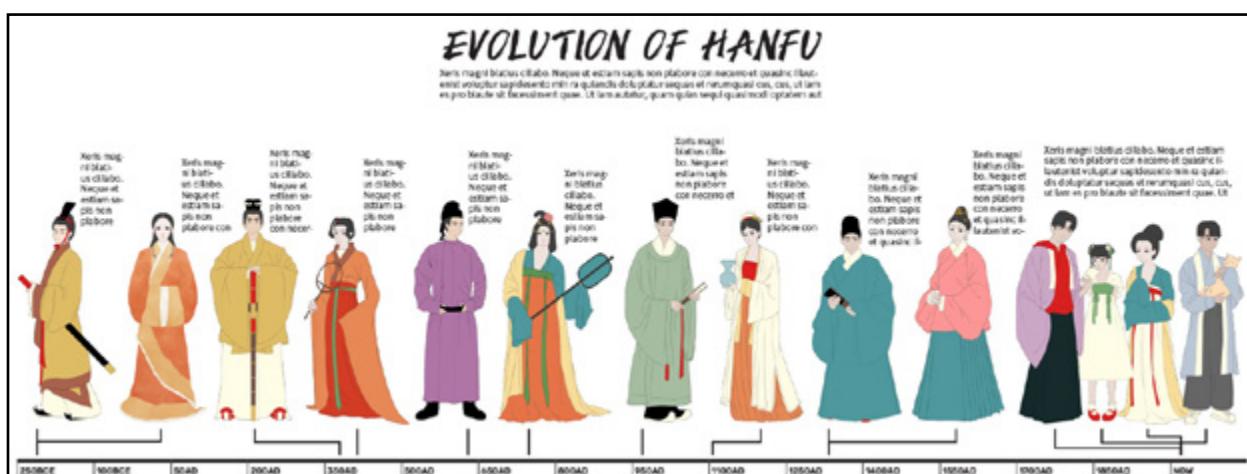
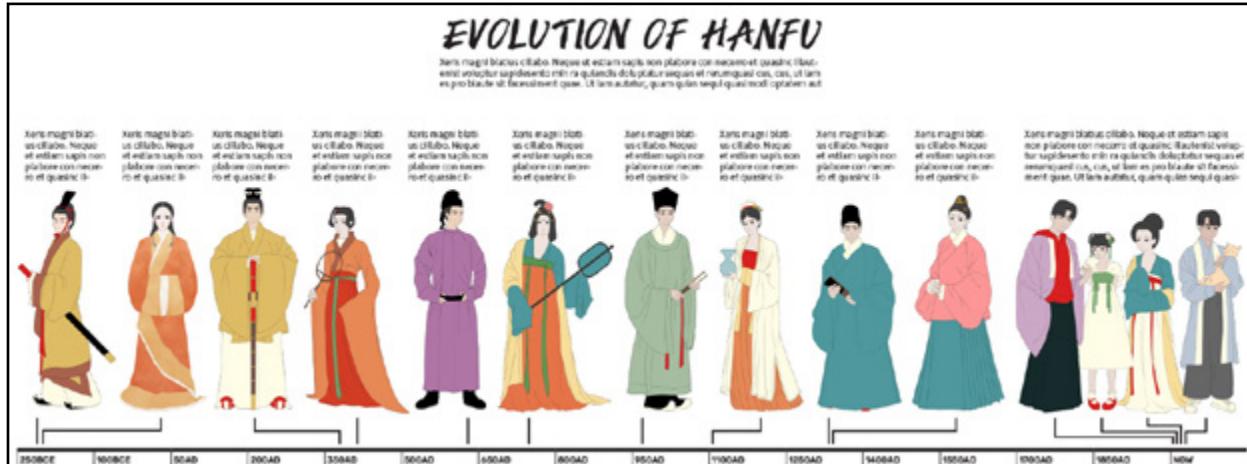
# TIMELINE

## Mockups

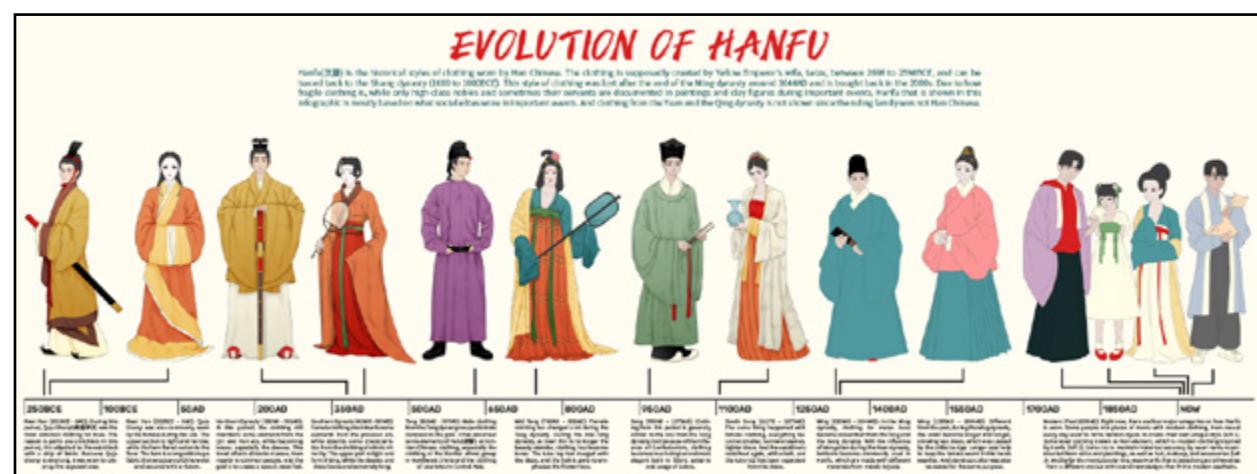
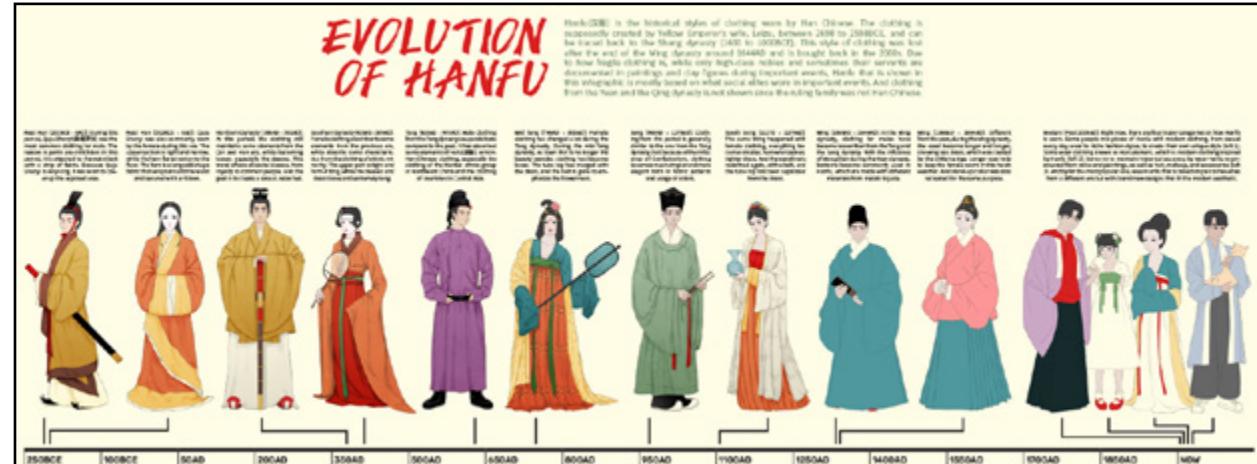


Hanfu  
Gang

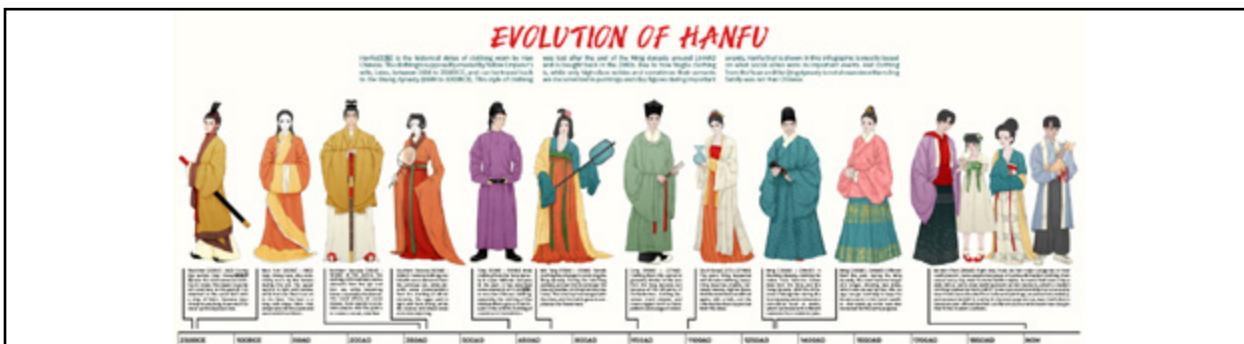
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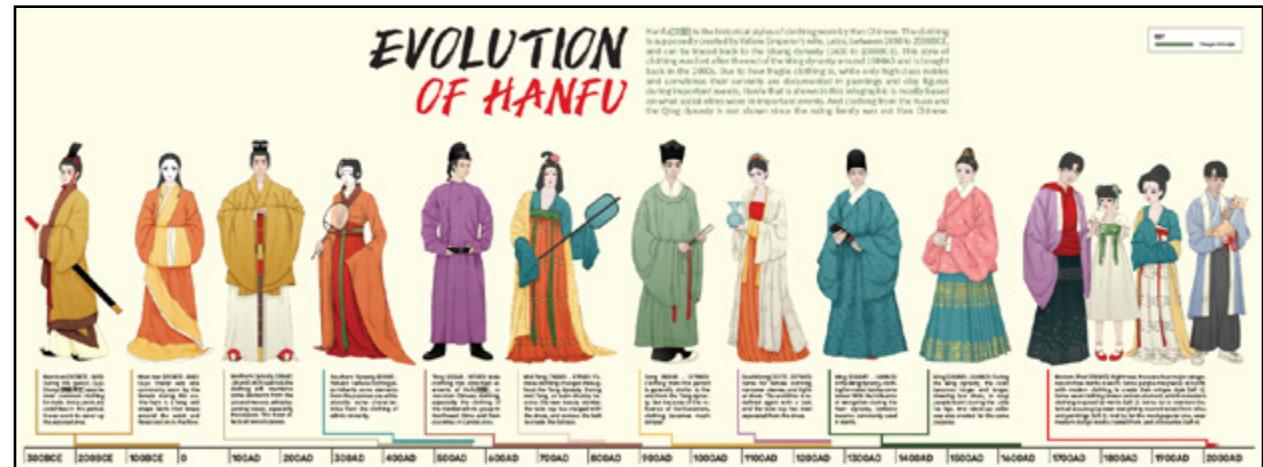
# Batch 2



## Batch 3



## Batch 4



## Final Design

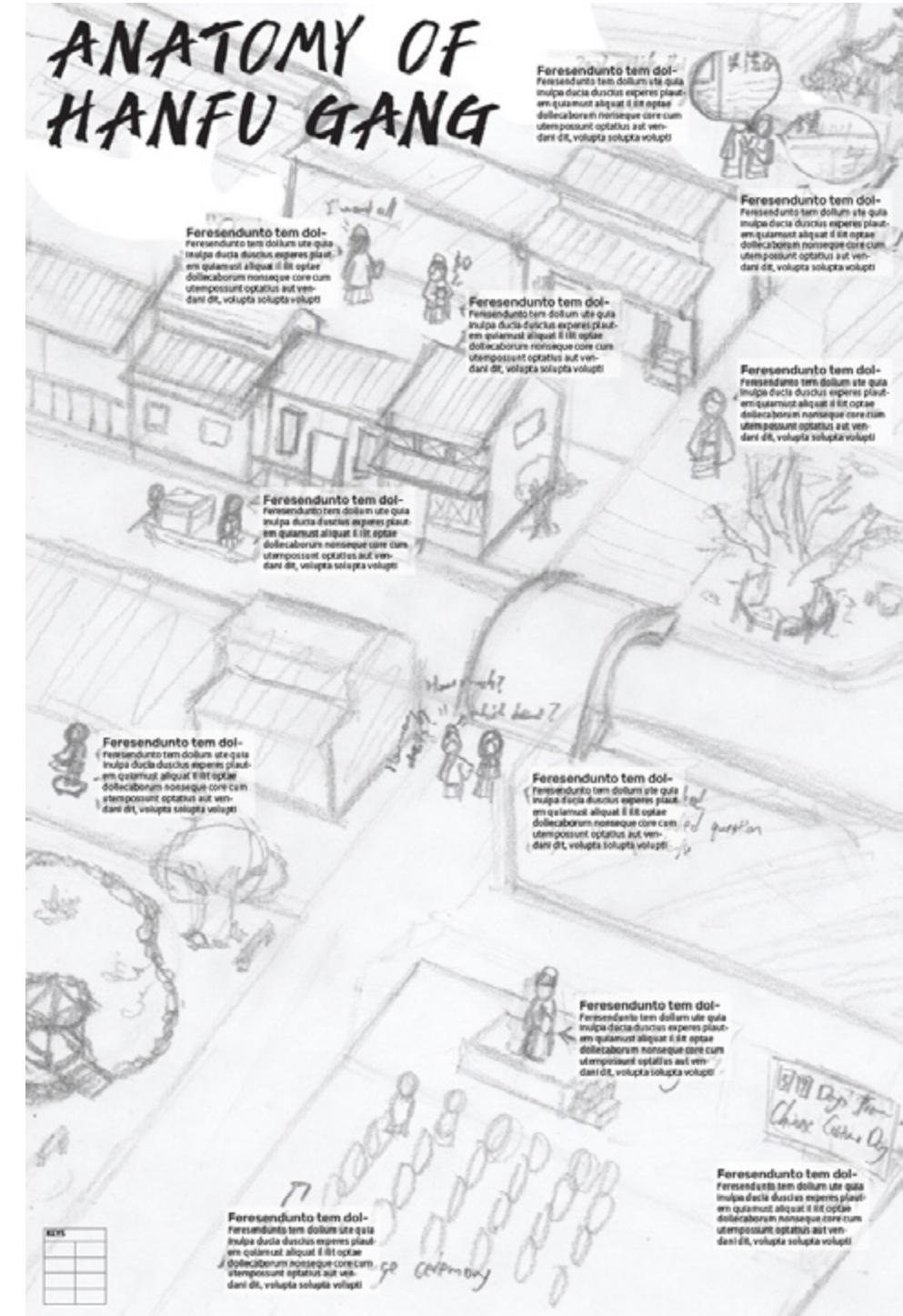


# Chapter 11

# ANATOMY INFOGRAPHIC

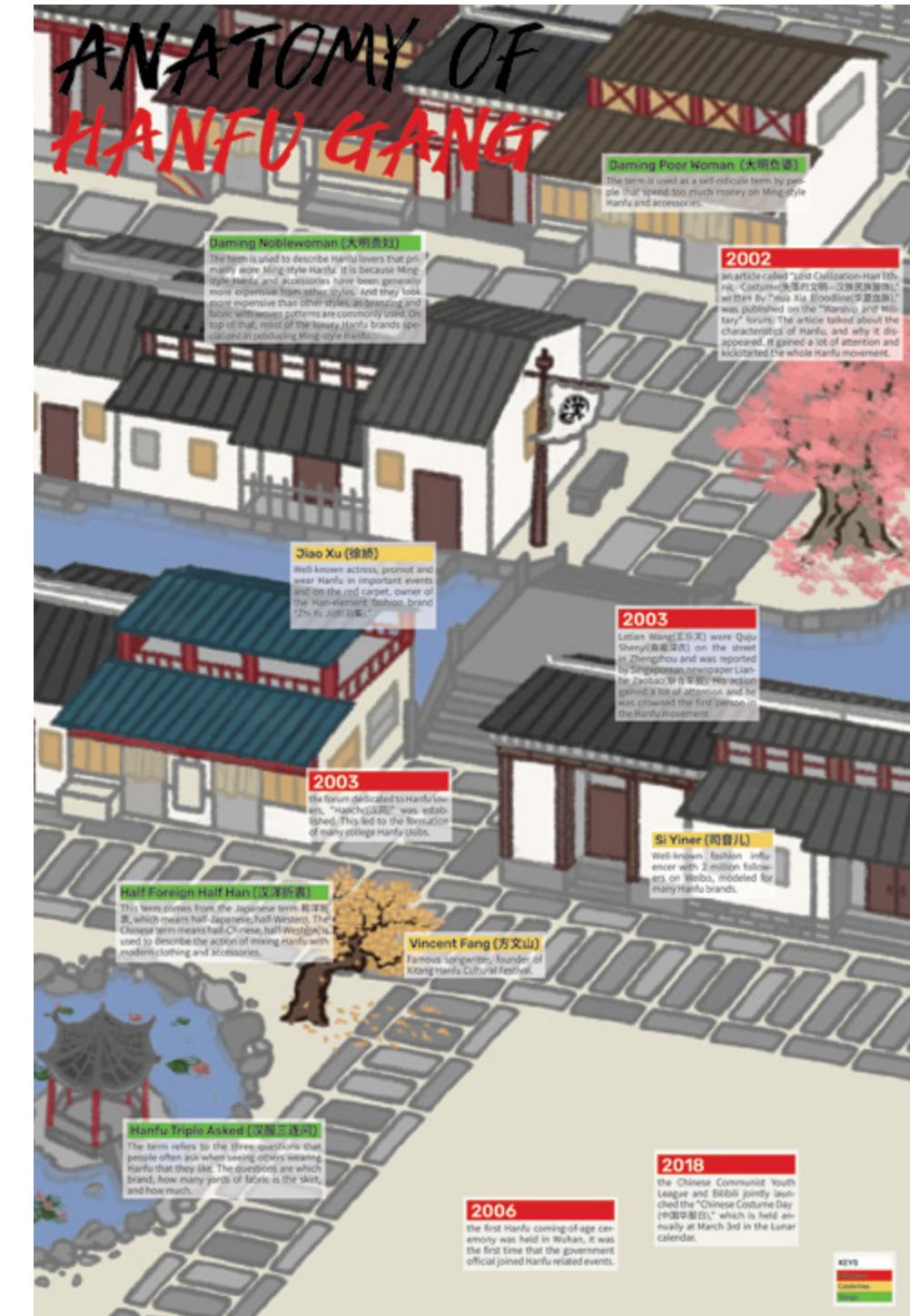
## ANATOMY INFOGRAPHIC

# Batch 1

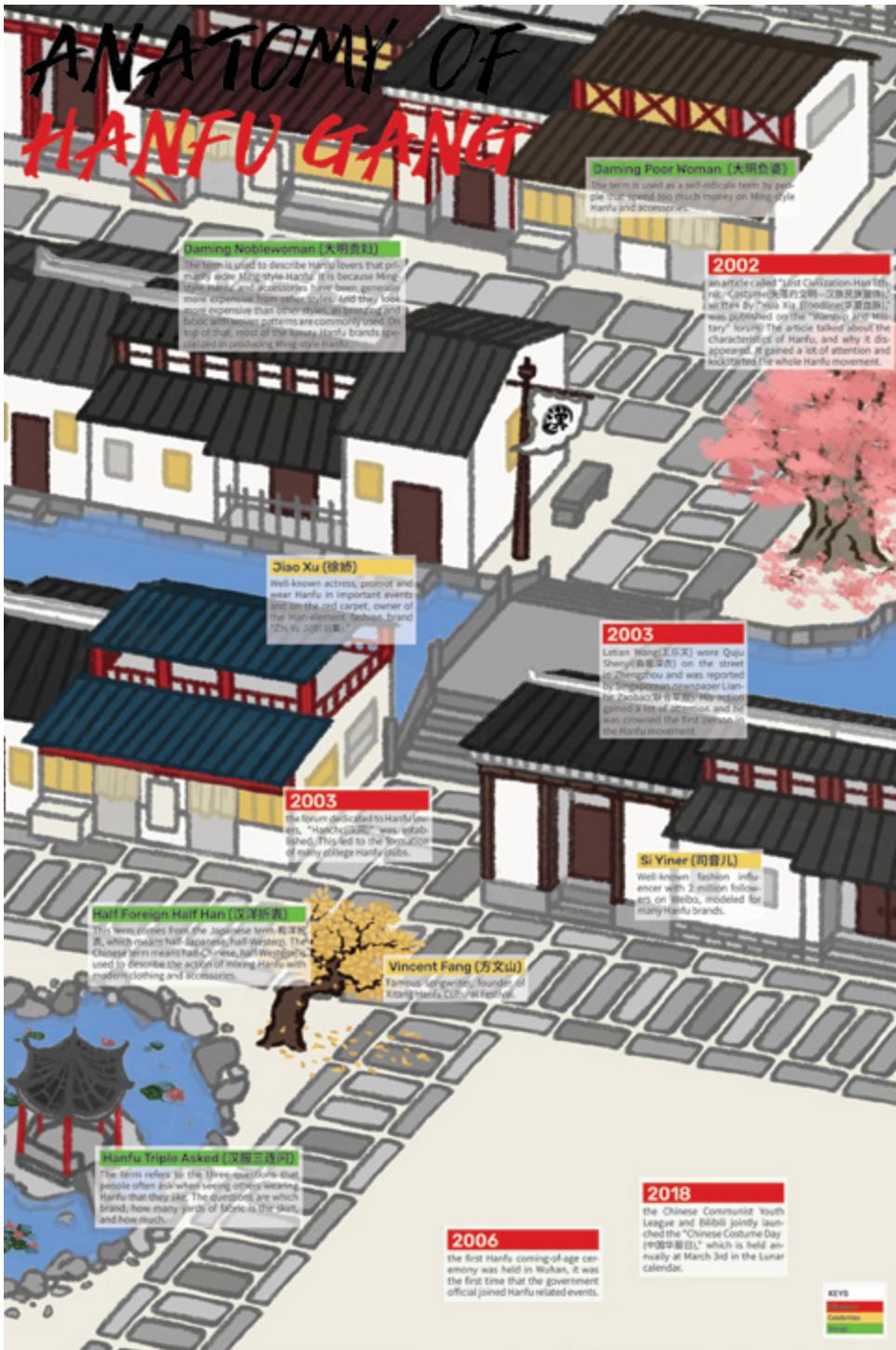


Manfu  
Gang

# Batch 2



## Batch 3



## Final Design



# Chapter 12

# STICKERS

## Batch 1



## Batch 2



## Final Design



# Chapter 13

# INSTALLATION

BFA Show Pages Home Yuki Collins Jenny Chiang Tyler Jimenez Dilan Rodriguez Dina Shehab

## Ren Qiang Yuan

### Hanfu Gang



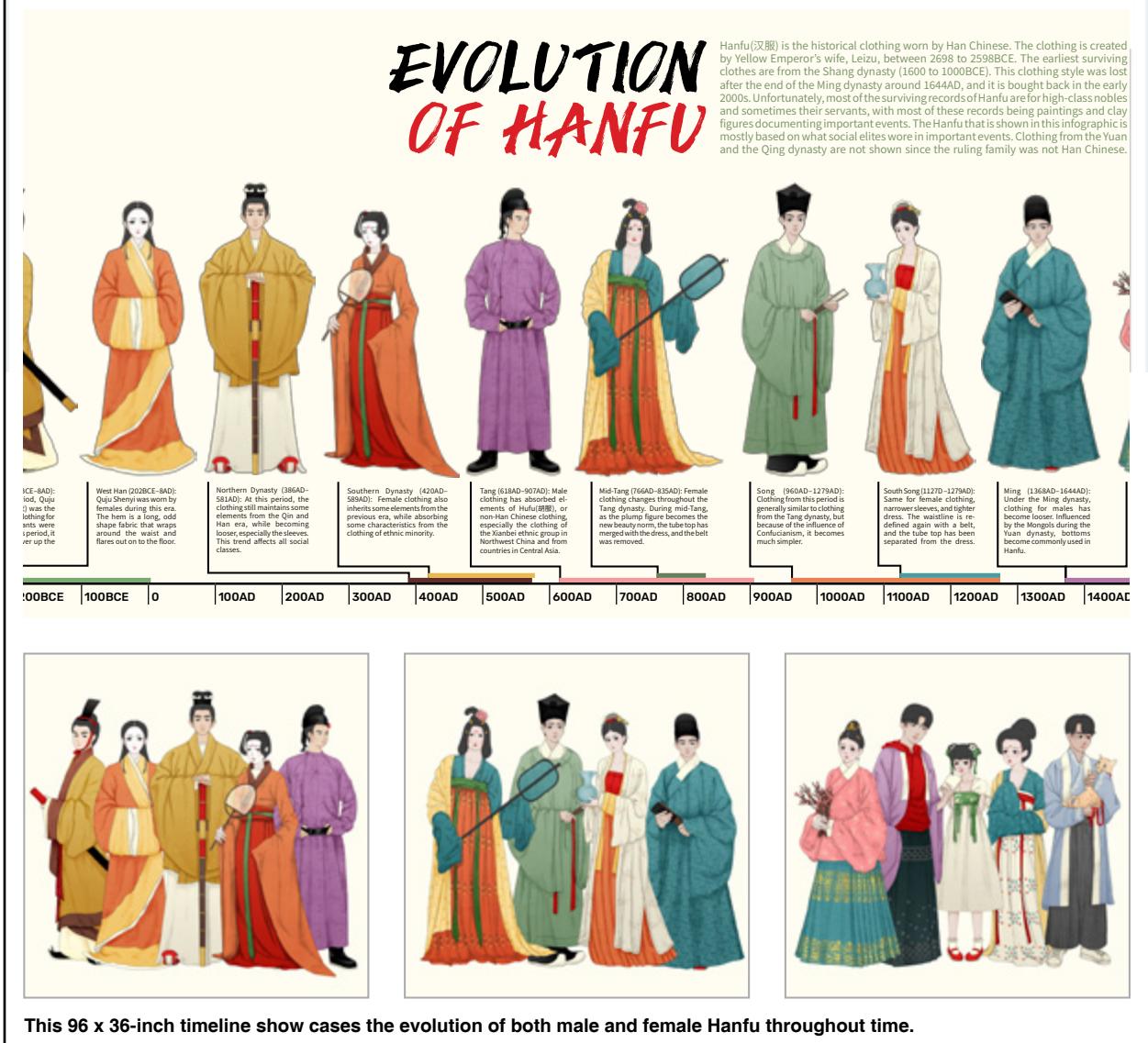
**Process Book**

"Hanfu Gang" is a project aimed at educated, young fashion lovers, 16 to 26 years old, who are interested in Hanfu, the traditional clothing of ethnic Han Chinese people who ruled China for most of its history. Hanfu has been through thousands of years of evolution. It was what people wore every day until it was slowly replaced by a modern western clothing style after the end of the Ming dynasty—as the Qing dynasty only allowed females to wear Hanfu—and the modernization that came with the establishment of the Republic of China. My target audiences are either curious because they have seen this clothing style on the internet, or because they are fashion enthusiasts, or are afraid of experimenting with their alternative fashion. For a very long time, people saw it only as a costume for Chinese Opera and period drama until the early 2000s, when the younger generation started to revive this traditional clothing. In the beginning, only Hanfu enthusiasts wore it for important holidays and only a few were seen wearing it in public. After many years of promoting it as an important part of the ethnic culture, more and more people started wearing it, and some daily.

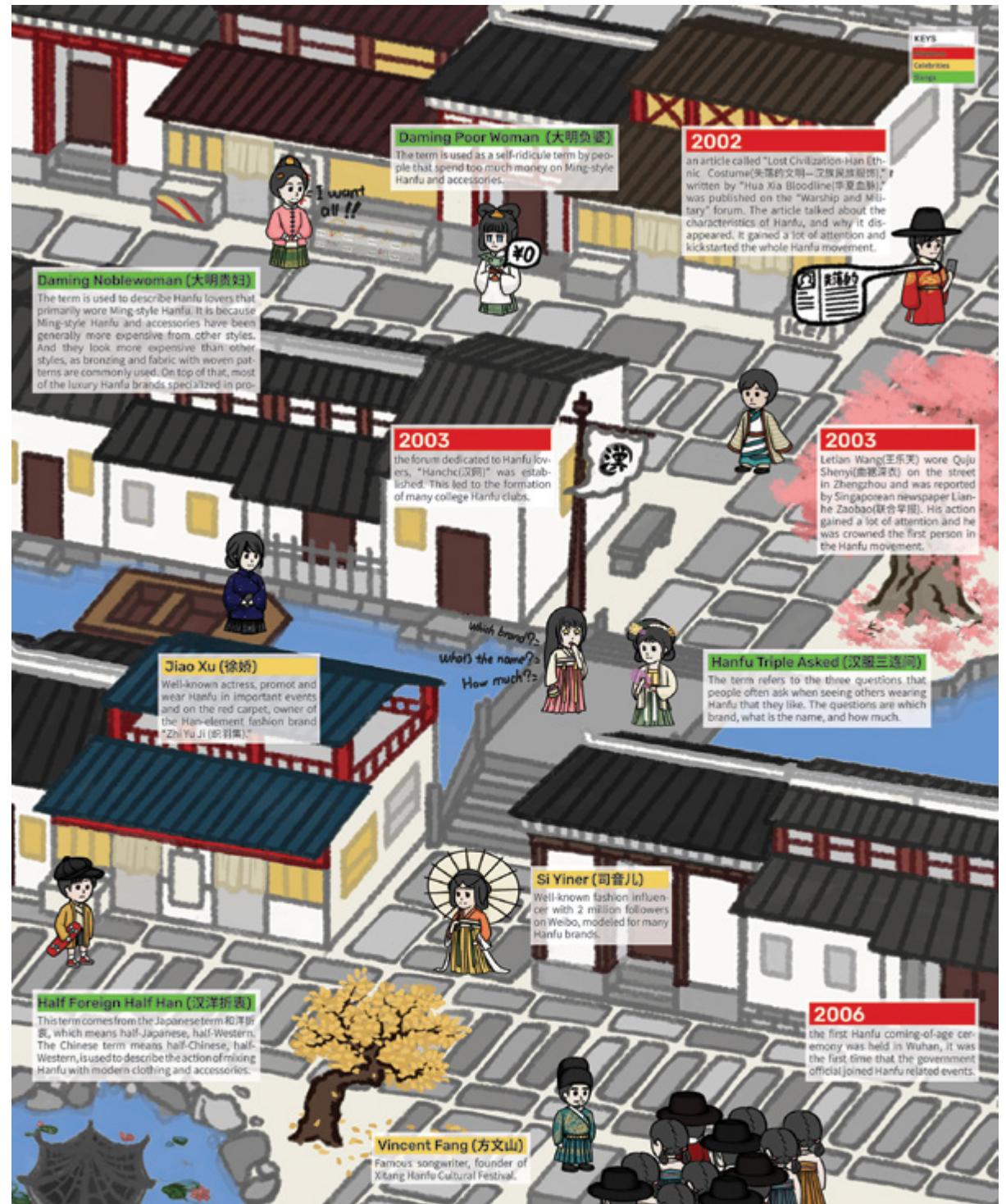
My thesis project is entirely illustration-based and includes five elements: a timeline, an infographic, a magazine, a branding guide, and two different sticker sheets as collateral elements.

Visit Ren Qiang's portfolio at [www.renqiangyuan.com](http://www.renqiangyuan.com)

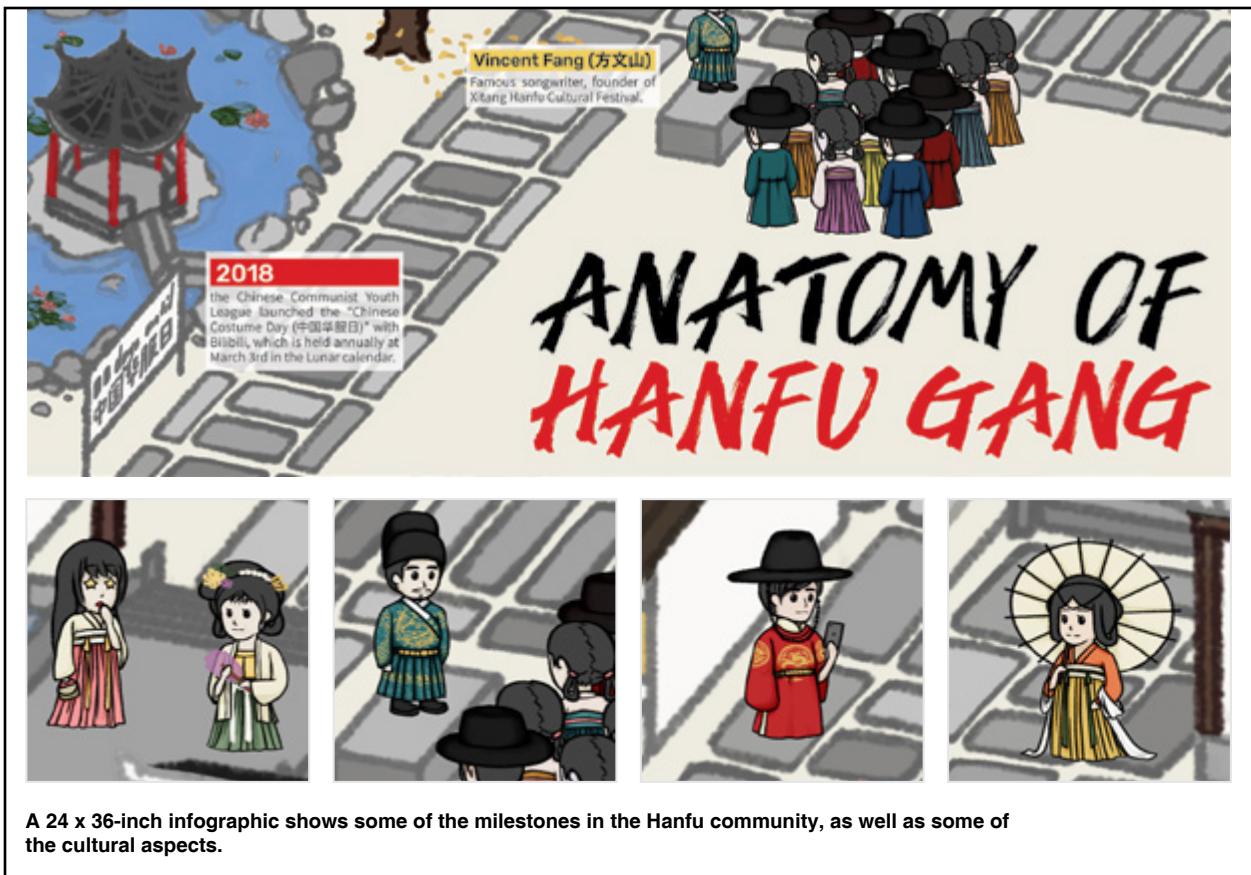
## Timeline



## Anatomy Infographic



Hanfu  
Gang



## Magazine

**FELLOWS**

AUTUMN 2020

Travel Back With Hanfu  
An in-depth look at the biggest Hanfu event in the world

The Man Behind The Sensation  
An exclusive interview with Tang Bing

**SIGNS OF SUMMER**

Inspired by traditional Chinese paintings, this fabric depicts the scene of goldfish swimming in a pond on a summer day.

**SCROLL OF FLOWER AND BIRD**  
The Ming Dynasty three-piece set

Inspired by traditional Chinese paintings, the long-sleeved blouse and skirt feature machine embroidery and silk, with fine brocade details on the collar and stand-up collar shirt features a beautiful vine pattern.

**GEM GOLD MOSAIC HAIRPIN WITH HERON DRAGONFLY AND LOTUS**

MARIE Feiyangjia

Fellows is an 8.5 x 11-inch, 32-page magazine, including three custom-made advertisements, dedicated to Hanfu and its community.

## Magazine Branding Guide



A 5.5 x 8.5-inch branding guide explains the design decisions made in the magazine.

## Sticker Sheets



One 8 x 6-inch sticker sheets showcase some of the figures from the timeline.



One 7 x 5-inch sticker sheets showcase some of the figures from the anatomy infographic.