

MARK CHEUNG

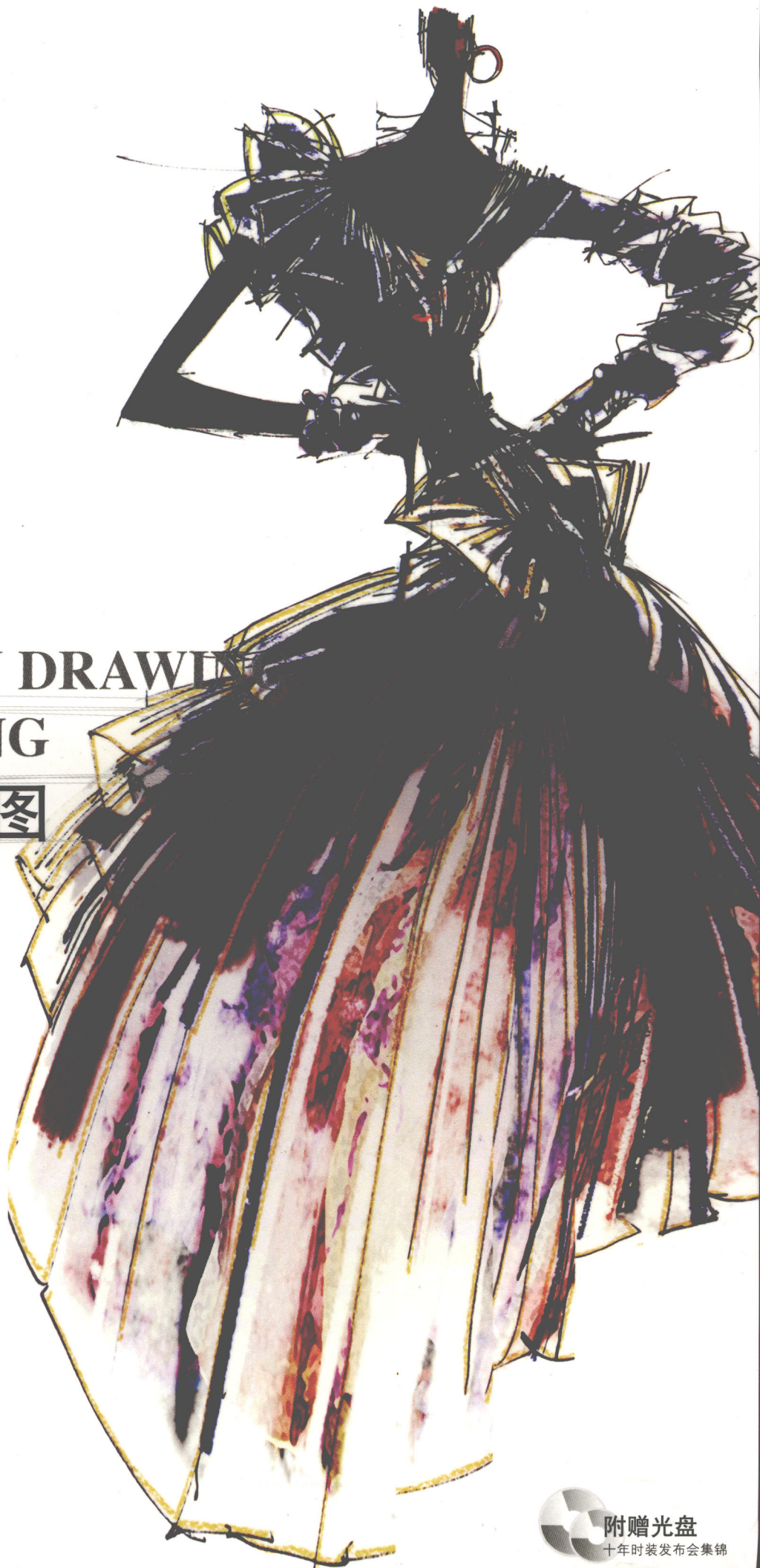
张肇达 著

FASHION DESIGN DRAWING

BY MARK CHEUNG

张肇达时装效果图

with 280 illustrations, 200 in colour



28-64

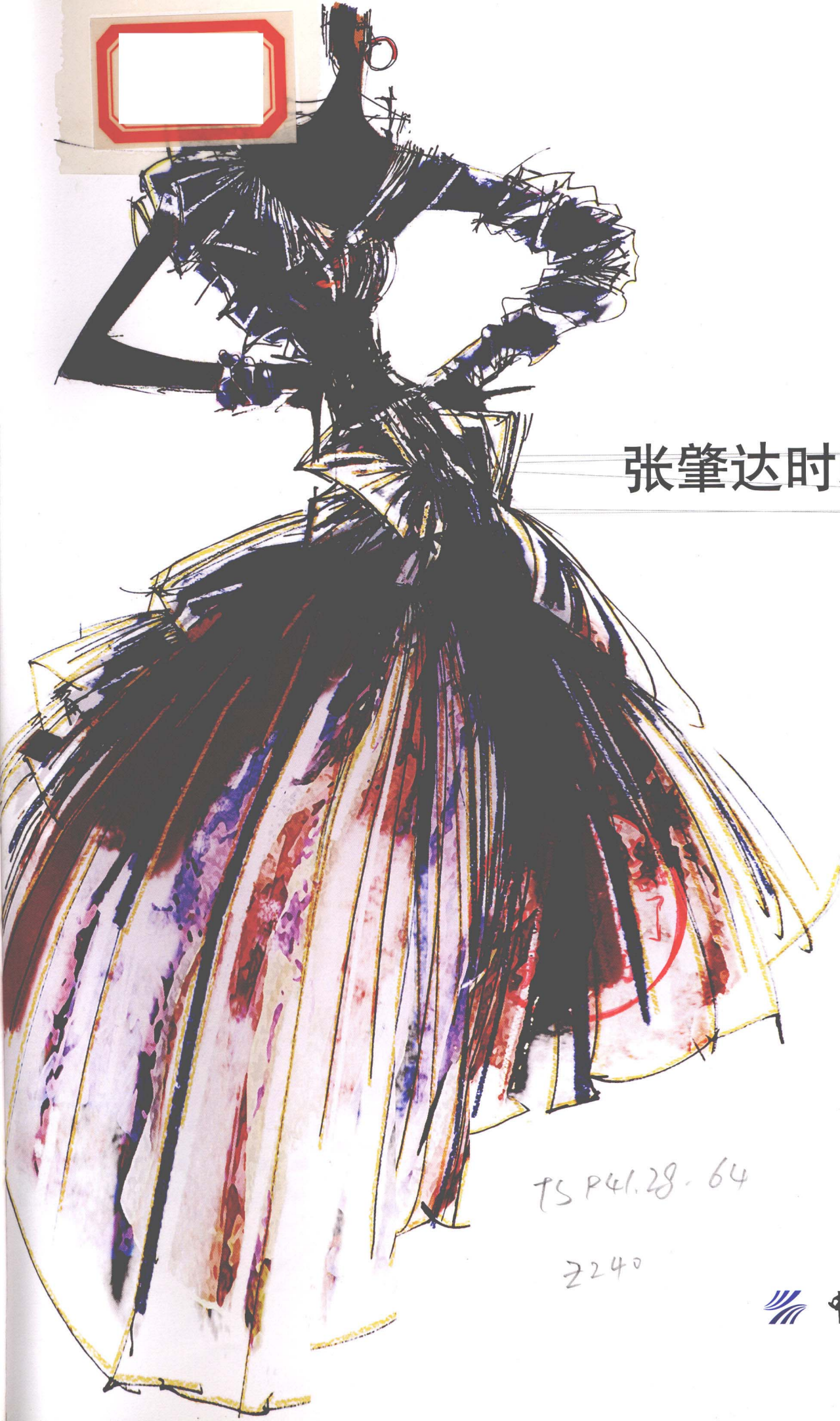


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张肇达时装效果图

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内 容 提 要

本书以不同系列、不同风格、不同主题的精美时装效果图为核心内容,并以飘洒奔放的水墨画与油画穿插其间,既展现了作者张肇达大师深厚的艺术功底与丰富的艺术感觉,又带给读者完美的视觉享受与难得的艺术熏陶。全书分为十四个部分,是大师历时十年创作的时装艺术成果的集中体现,每一个部分都是一个有关中华文明与文化的主题。随书一起发布的还有十余场服装发布会的精美视频作品。出版这本书的最终目的,是想传达给喜爱时装以及有志于进入时装设计界的读者一些讯息,即使在摄影、印刷、电脑技术如此发达的今天,一个真正的时装设计师也必须要有他原创性的、独创性的设计作品。而在未来,这种看似“原始”和“传统”的东西将会越来越珍贵。

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FASHION DESIGN DRAWING
BY MARK CHEUNG

with 280 illustrations, 200 in colour

A stylized, handwritten signature in black ink, likely belonging to Mark Cheung, located in the bottom left corner of the page.





序



中国著名服装评论家、清华大学美术学院院长李当岐教授与服装设计大师张肇达先生在一起。

在电脑这个现代工具越来越普及的当今世界，许多人不大会写字了。同样，手绘设计效果图也越来越少见了，甚至连许多学设计的学生，或由美术学院出身的设计师也越来越不愿徒手绘制设计图了，对电脑的依赖，使许多人已经不再画画了。

在时装设计的世界里，过去那些被称为“时代的弄潮儿”、“引领国际时尚的大师”当中，也的确有不会画或不画时装设计效果图的，如裁缝出身的法国高级时装设计师玛德莱奴·维奥奈（Madeleine Vionnet），她是直接在人台（人体模型）上做设计的。夏奈尔（Gabrielle Chanel）好像也不画设计效果图。但是，绝大部分设计师在构思时是一定要画设计效果图（也叫“设计草图”）的，如一代名师克里斯汀·迪奥（Christian Dior）、伊夫·圣·洛朗（Yves Saint Laurent）、卡尔·拉格菲尔德（Karl Lagerfeld）、克里斯汀·拉克鲁瓦（Christian Lacroix）等，除非设计师本人不会画画，无法用绘画语言来表达自己的设计意图，画设计草图是所有设计师必备的基本技能和手段。因为用这种形式表达设计构思和意图最为便捷、迅速、直接，也最为经济。因此，在服装设计教育的课程当中，“服装设计效果图技法”是一门必修的专业基础课。

“服装设计效果图”与“时装画”是完全不同的两个概念。前者是由服装设计师亲自画的，后者就不一定，往往是一些并不懂（也不一定要懂）服装设计的画家或插图画家画的；前者是设计师设计构思的表达，是待实施的设计方案，是设计的开始，是设计全过程的重要组成部分。而后者则往往是画家根据某设计师或某品牌的既成作品画的广告画或时装插图，随着摄影和印刷技术的发达，这种时装画已经越来越没有市场了，此类画家也越来越少。与其相对，服装设计效果图对于现代的服装设计师来讲不仅不是自己构思过程和结果的形象记录，而且是与自己的设计团队沟通，向老板或所服务的甲方汇报设计方案时必备的表达途径和手段。现在有些设计师已经不怎么动笔了，而是要自己的助手把网上的或杂志上的图片剪贴下来组合、拼凑，然后指手划脚地“指导”一番了事。这样做设计不仅不可能产生原创性的、独创性的设计作品，还助长了“搬搬抄抄”的恶习；而且，长此下去，设计师必然自废武功，逐渐失去艺术感觉，变得麻木和僵化。

以上啰嗦这么多，主要是要向大家推荐张肇达先生的这本设计作品集。与以往的作品集不同，老张这次向大家展示的是他的看家本领——设计效果图。

大家认识张肇达，大都是因为他那令人震撼的作品发布会或商场中他的马克·张、马克·华菲品牌。很少有人看过他的设计效果图。我第一次看他画设计图，是十几年前我们一起在郑州的服装设计大赛上作评委时，大赛间隙，在宾馆中闲聊，他以飞快的速度一口气画了一堆设计图。当时我十分惊叹他思路之敏捷、绘画技术之娴熟。后来才知道，出道前，他曾经接受过严格的甚至是“残酷”的训练。在美国做设计的几年中，他每天都要画大量设计图。尽管现在他已经功成名就，但每年他在构思自己的大型作品发布会时，不仅要花一个月的时间去实地采风，而且在制作作品之前，他要画大量设计图。收入这本作品集的是其中的一部分。

结识张肇达这位挚友已经很久了，他对人生、对事业那深邃的哲学见地，他那敏锐的艺术感觉，旺盛的创作活力，睿智的市场掌控能力，锲而不舍的韧劲和拼搏精神都无时不在感动着我，激励和鞭策着我。我相信：从他的这本作品集当中，年轻的学子和设计师们也一定会体悟和收获到我的这些感受。

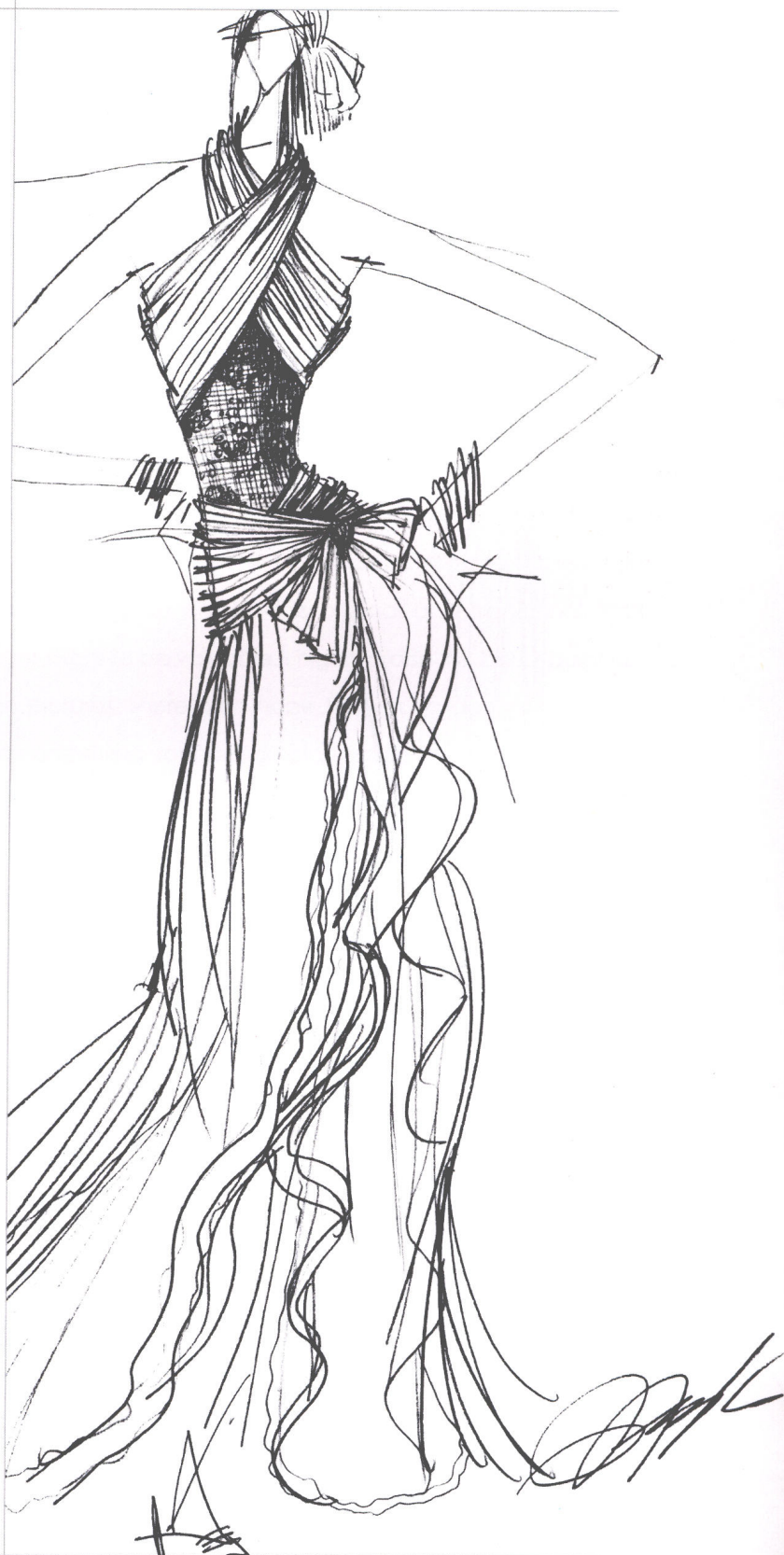
在这个信息爆炸、人们可以用电脑来“拼贴”和“制作”设计作品的时代，用自己的手亲笔把头脑中的构思表现在纸上，这种看似“原始”和“传统”的方法就显得更加珍贵。我推崇这种手绘的设计图，希望年轻的设计师在构思设计方案时，少依赖电脑，多用自己的大脑去思考，用手去创作。

我敬重老友张肇达，崇拜他的艺术创作，也喜欢他的这些设计效果图——愿与年轻的读者共同欣赏和学习。

是为序。

李亚波

2009年9月于清华园





Preface

In recent years, computer, the modern tool, is highly developed and widely adopted; the use of handwriting is therefore decreasing. In a same sense, hand-painted design drawings are rarely used, even for students from design or fine arts academies, they are less inclined to draw design pictures with hands. with the increasing dependence on computer technology, many of them become unable to produce such pictures.

In the fashion design realm, those people who were called as "Beach-goers of times", "Master of leading international fashion", did not or were unable to draw fashion design pictures. Indeed, such as French senior fashion designer Madeleine Vionnet, who was a seamstress before being famous, designed on mannequins directly. Gabrielle Chanel did not draw design pictures. But most of the designers do draw design pictures(also called design drafts) when they are creating, such as well-known Christian Dior, Yves Saint Laurent, Karl Lagerfeld, Christian Lacroix and so on. Only when he or she can not draw, in other words, could not express their own design idea through painting language, otherwise, drawing design draft is an essential and basic skill for all designers. It is the most convenient, rapid, direct and economic method to express design idea and intention. Therefore, fashion design drawing is an obligatory course in fashion design education.

"Fashion design drawing" and "fashion illustration" is two completely distinct concepts. The former is created by fashion designers with their own hands, the latter is done by some painters or illustrators who do not know fashion design; the former is the illustration of designer's conception and idea, a project waiting to be implemented, the initiative of design and an essential component of design procedure. But, the latter is the illustrations and advertisements which are imitated from some designers or brands' published works. Accompanied by the flourish of photographing and

printing technology, these fashion pictures are gradually losing their market, such painters are also reducing. In contrast, the meaning behind fashion design drawing for a designer is not only his or her creation process and result's vivid record, but also the communication with the design team, and a necessity to report his or her project to the head or the person who is in charge. Some designers now seldom put pen to paper, moreover they let their assistants to copy and paste pictures from the internet or magazines, but only swing his arms around to give guidance to piece and combine those pictures together. This kind of design can never emerge originality in their collection. In the long term, designers will certainly lose their fashion perception and turn to be numb and rigid.

By talking so much above, my main purpose is to recommend Mr. Mark Cheung's design works collection to the public. Different from his previous published collection, he will open up his specialty—fashion design drawing.

We know Mark Cheung mostly through his shocking design works conference or his brand MARK CHEUNG, MARK FAIR-WHALE. Only a minority of people have seen his design drawings. The first time that I saw his design pictures was more than ten years ago when we were invited as the judging panel in Zhengzhou Fashion Design Competition. In a half-way break, he drew a pile of design pictures quickly while we were chatting in a hotel. I was extremely impressed by his agile mind and adept painting techniques. I realized later on that he experienced rigorous or even "cruel" training before his debut. In those years when he did design works in America, he had to draw a large number of design pictures everyday. Each year when he is planning a large-scale works conference, apart from spending a month to field surveying, he draws a large number of design

pictures before the production, though he has possessed success and fame. This collection is selected from those pictures.

The friendship with Mark Cheung has formed for a long time. His profound philosophical insight on life and career, his sensitivity for arts, strong and active creativity, the wisdom of marketing control, perseverance and fighting spirit inspired me all the time. I believe, young students and designers would sense and realize my perception from this collection.

The "blowout" of information provides grounds for the popular use of "collage" and "create" their design with computers. In contrast, the application of hand-painting to express idea of main thinking on paper—this original and traditional method might seem to be valuable. I highly praise this hand-painting design pictures, therefore I hope the young designers, when you are conceiving your design plan, minimize the dependence on computer, and make use of your hands to "think" more.

I admire my old friend Mark Cheung, worship his artistic creation, and love his design drawings. I would like to appreciate and learn them together with young readers.

Lidangqi

september, 2009 in Tsinghua

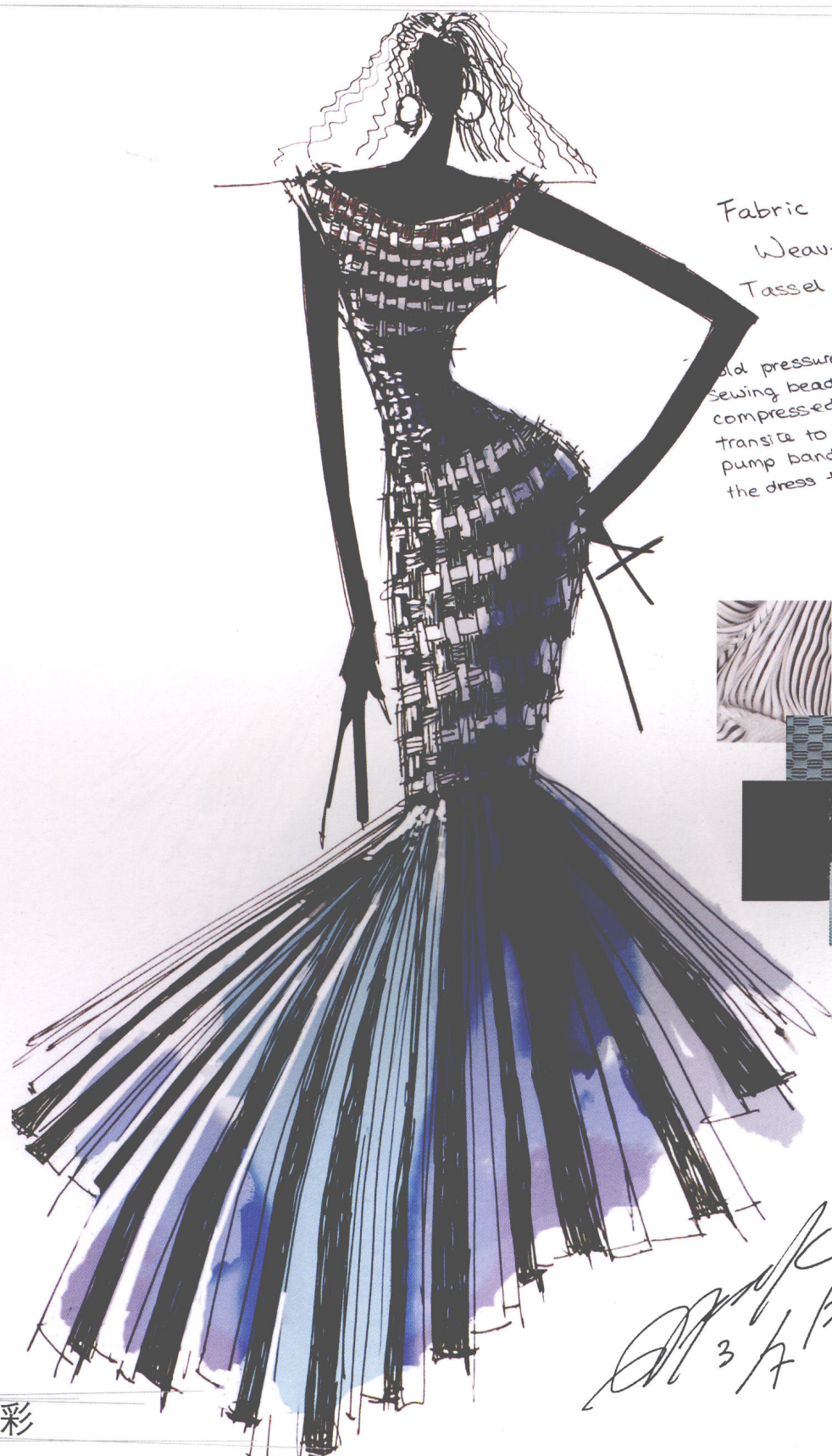




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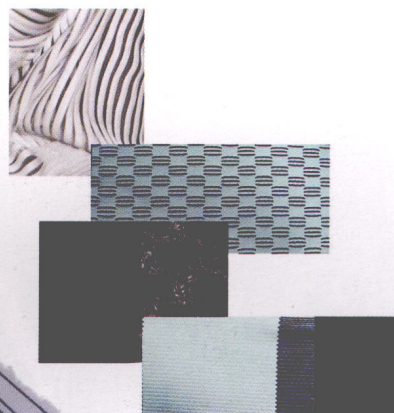
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Fabric is striped
Weave technology
Tassel design in skirt

old pressure on upper body
Sewing beads technology,
compressed in waist then
transit to both sides, use
pump band technology, under
the dress to appear fold sense



3/7/2000

东方晨彩

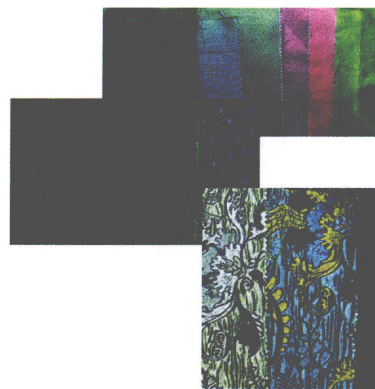
56个民族凝练的生活蕴含在光亮的现象之中,呼吸在鲜活的色彩里。和谐统治了纷繁而野性的骚动;简洁但又华美的形式平衡地控制住了复杂的内容。所有的一切,凭着理念,各就其位。

Sunrise

The condensed lifestyles of 56 minorities are reproduced on the shiny stage and breathe in vivacious colors. Harmony gets the top of the messy and wild turmoil. New style emphasizes, simplicity and elegance, balances the complicated content. Everything is in position following an overarching principle.



Fabric deal with
Fold pressure technology
Embroidery and sewing beads technology
Tassel



[Signature]
2/7/2000

- Fabric deal With
Fold pressure technology

Low-cut and hanging neck design,
six level sewing beads and tassel
in skirt

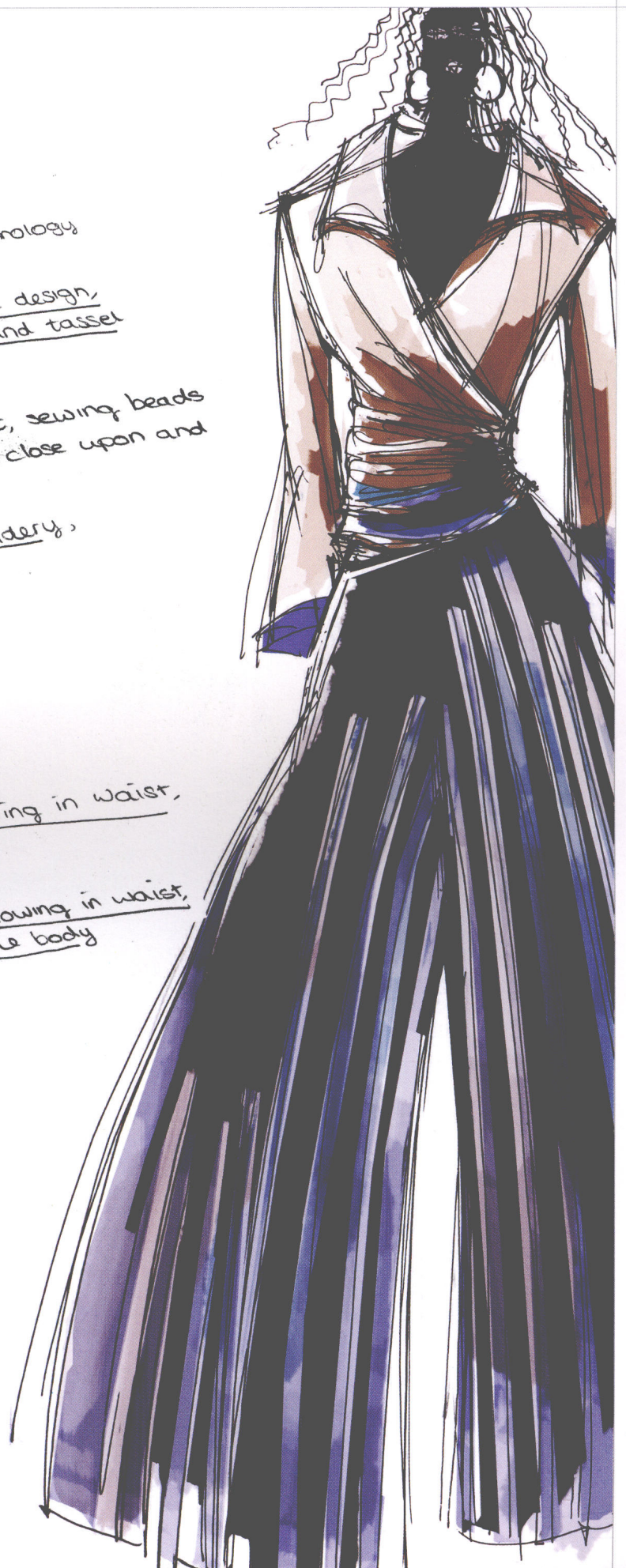
Vertical striped in coat, sewing beads
in skirt, tassel design, close upon and
sparse below

Fold pressure and embroidery,
use cascading technology,
appeal generous effect

Isobar Overall in fabric

Big V collar design, hollowing in waist,
tassel design in skirt.

Cross design in chest, hollowing in waist,
Sewing beads in the whole body





- cascading coat sense
- Chiffon Texture, light and elegant

Vertical striped in coat, sewing beads
in skirt, tassel design, close upon and
sparse below

- Senior dress fabric, use sewing beads
technology in whole skirt, sew beads
on tassel, it looks very rhythm when
moving

Design