

Li Yan-ping
Prime
Fashion

Li yan-ping

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李艷萍時裝

李艷萍 著

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LIYANPING



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李艳萍简介

李艳萍,女,生于1950年,原是舞蹈演员,1982年毕业于中央工艺美术学院服装设计专业;1983年获中日联合举办的首届中国时装文化奖;1984年设计了国庆35周年游行大军文艺方队的服装,受到政府嘉奖;1984年12月在北京成功地举办了中国第一个人时装作品表演会;1986年赴日本成功地举办了“李艳萍时装展示会”。她是我国第一个在国外举办服装展示会的设计师。1987年赴日本高岛屋株式会社研修考察,一年后载誉而归,日本方面赞扬她“为研究东方时装,并为日中服装文化交流做出了贡献”。1989年在深圳创办了中国第一个以个人名字命名的国营公司——深圳华联李艳萍时装设计有限公司,并担任总经理兼总设计师。

李艳萍的作品以浓厚的民族风格和鲜明的时代感著称,在各种服装比赛中多次获奖。在国内外,包括香港、日本、美国等地均享有很高的声誉,并在海外赢得了“中国的皮尔·卡丹”的美称。她曾为日本前首相竹下登、海部俊树、新加坡前总理李光耀等的夫人,以及日本著名影星吉永小百合等各界名流设计过服装,深受她们的喜爱。竹下登夫人曾亲笔致信感谢和赞扬她。

1991年李艳萍被纺织工业部授予“全国最佳服装设计师”称号。“李艳萍牌”服装也被评为“全国十大名牌”服装。

主要著作有:《让青年朋友穿着得更美》、《女装世界》等。

李艳萍是中国目前最年轻的教授级服装设计师。

Li Yanping, once a dancer and now a fashion designer, was born in Beijing in 1950. She studied fashion design at the Central Institute of Arts and Crafts and graduated in 1982. In 1983, she won the First Chinese Fashion Culture Prize jointly sponsored by China and Japan. One year later in 1984 she designed the costumes for the artists' formation in the mass parade for the 35th Anniversary of the National Day, for the success of which she was commended by the Government. In December the same year, she held a successful fashion show of her personal designs in Beijing, the first of its kind in the country. In 1986, she went to Japan where she scored another success with "Li Yanping Fashion Show". As a matter of fact, Li Yanping was the first fashion designer of China, who has exhibited her fashions abroad. In 1987, she went to Takajimaya Corporation, Japan, for further studies as a researcher and returned to China one year later with academic honour. Japanese personages in the same field praised her for her "contribution to the research in oriental fashion and the exchange of fashion culture between Japan and China". In 1989, the first state-owned company named after an individual was founded in Shenzhen — — — Li Yanping Fashion Design Company Ltd, Union Textile Corporation, with Li Yanping as the General Manager and Chief Designer.

As a forceful demonstration of the Chinese national styles and faithful reflection of the rhythm of the day, Li Yanping's production has many times won prizes at fashion competitions and enjoys good credit in countries like Japan, U. S. A. and others. She is even called "China's Pierre Cardin" by her adorers overseas. She has designed for wives of former premiers of Japan, Takeshita Noboru and Haifu Toshiki, the wife of Lee Kuan Yew, former premier of Singapore, Yoshinagakoyuri, a well-known film star of Japan and other distinguished personages from different circles, all of whom have very high opinion of her. Madam Takeshita personally wrote to her to express her gratitude and appreciation.

In 1991, the Ministry of Textile Industry conferred on her the title of "Best National Designer" and "Li Yanping Brand" was selected as one of the "Ten Famous Brands".

Major publications include: "More Fashions for the Young People" and "A Fashion World for Women".

At present, Li Yanping is China's youngest designer with a professorship.

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书 前 赘 语

PREFACE

本书提供的夏装和春秋装,是我今年设计的部分作品。

这些作品依然保持了我一贯的设计思想和设计风格。

将浓郁的民族韵味与鲜明的时代特色溶于一体,是我始终追求与努力遵循的设计原则。

中国具有五千年悠久历史和具有五十六个民族丰富多采的服饰文化,曾经相当的灿烂辉煌,这是很值得我们引以为骄傲的。

然而对于中国现代时装进行认真的研究和设计,并使我们的时装呈现出绚丽多姿的繁荣景象,似乎还是开始不久的事情。

在人们的传统审美意识已发生巨大变化的今天,如何设计出真正属于我们自己的中国时装,是每个设计师所面临的课题。我愿为此做出不懈的努力。

我始终认为,服装既然是一种文化形态,一种具有体现内在文化素质功能的表征性的文化形态,我们就不能割断我们民族文化的历史,摒弃我们自己的服饰文化传统,而应努力地从中吸取精华,以使我们的时装带有鲜明的民族特点,这样才能受到在民族传统文化熏陶中形成审美情趣的大多数人的喜爱,并以我们独特的文化风貌立于世界服坛之中。

同时我也认为,对于传统服装又必须大胆改革,广泛而大量地吸取国外现代服装文化的营养,以适应现代社会生活,满足人们不断变化的审美需要。

在我设计的大量的时装中,最为人们所喜欢的正是那些既有民族感又有时代感的作品。无论是在国内还是在国外,都是如此。这无疑更坚定了我的信心。

The summer and spring — autumn fashions in the present book are just part of what I have designed this year.

They are a true expression of the ideas and styles I have always cherished.

To bring out a harmonious effect of combining national style with features of the modern times is the principle I have been following in my design.

China has a long history of 5,000 years and a rich costume tradition of 56 nationalities, the past being extremely splendid, of which we are indeed very proud.

However, it seems that it was not very long ago that we started to study seriously modern fashions in China and to try to make the fashions more colorful and diversified.

Today when the traditional aesthetic standards in China have undergone significant changes, every fashion designer is faced with the challenge of how to produce something really Chinese. I am willing to make unremitting efforts in this respect.

I always believe that in fashion designing, we must not break away from the history of our culture, nor abandon our own costume traditions, since costume is only an outer cultural form which reflects the inner cultural qualities of a nation. On the contrary, we should try hard to absorb the quintessence of the Chinese cultural tradition and incorporate it in the designs. Only by doing so can our designs be accepted and loved by the people, most of whom have had their tastes nurtured by the nation's traditional culture, and only by doing so can our designs with a unique national style gain a foothold in the fashions of the world.

I also believe that in order to adapt to the life of modern society and satisfy the constantly changing aesthetic requirements of the people, we must make some bold changes in traditional costumes and learn from the costume cultures of other countries.

Among the many fashions I have designed, those that are most loved are designs embodying not only national styles but also the spirit of the day. This proves to be true both at home and abroad, which has, no doubt, strengthened my confidence.

我一直主张服装应有多种流派,每个设计师都应有自己的风格。只有这样,才能满足人们不同的审美需要,才能使生活丰富多采。

我一直追求这样的一种设计风格,即端庄、高雅、简洁。

所以这样,与我选择的服务对象,我的性格以及审美爱好有关。

我把职业妇女作为我主要的服务对象。我希望通过我的设计,使她们更出色地表现出职业妇女所特有的端庄大方的美。

我的时装大多数是为职业妇女们在社交场合的穿着而设计的。在这种场合里,我以为高雅的美最能具有女性的魅力。

至于简洁,我认为这是一种艺术境界,它能使时装升华为一种艺术,产生一种醇化的美感。我之所以喜欢简洁,大概是我喜欢中国画、唐诗、中国戏曲的缘故。我从中获益不少。而且我本人的性格也干脆,不喜欢啰嗦。

日本著名的服装教育家田中千代先生曾对我说过:“你设计的服装不需要更多的装饰就非常的美”。这正是我所期望的效果。

我在多年的实践中,实现了我对自己风格的追求。我将继续从传统中,民间中以及国内外各种风格各种流派的同行们那里,吸取对我有益的东西,并将其溶进我的风格里。

此书出版之际,恰好是我从中央工艺美院毕业,从事服装设计十周年。借此机会,向培养过我的老师们,向在事业上曾经给予我热情支持和帮助的国内外的朋友们,表示真诚的谢意。

希望我的服装给朋友们增添美的光彩。

李艳萍

I have maintained that there should be various schools of fashion designing and that each designer should have his/her own style. Only then can the manifold needs of the people be met, and can their life be colorful and diversified.

The designing style which I have been after is dignity, elegance and simplicity. This may have something to do with the kind of people I intend to serve, my disposition and aesthetic interest.

I have taken professional women as the main object of my service, and I hope that my designing will highlight their dignified beauty, something characteristic of these women only.

The majority of my fashions are designed for professional women to wear on social functions where, I think, elegant style will help to bring their charms to the utmost.

As for simplicity, I regard it as an artistic quality, which brings the fashion up to the level of art and produces the effect of a purified beauty. The reason why I admire simplicity is perhaps that I am fond of Chinese paintings, the Tang poetry and the Chinese traditional operas, from which I have reaped no little benefit. Moreover, I have a forthright character and do not like sloppiness.

The famous Japanese costume educator Mr. Tanaka Chiyo once said to me: "The fashions designed by you are very beautiful by themselves without need for any additional adornment." This is exactly what I expect to achieve.

Long years of practice have enabled me to foster my own style. However, I will continue to absorb useful things from our tradition, folk culture and from fellow designers of various styles and schools both at home and abroad, and incorporate them in my own style.

When this book comes out it will just be the tenth anniversary of my graduation from the Central Institute of Arts and Crafts and taking up fashion designing as a profession. I would like to take the opportunity here to express my sincere gratitude to the teachers who have trained me and to my Chinese and foreign friends who have given me enthusiastic support for my work.

I hope my fashions will add more charms to you.

Li Yanping

舞台上的小天鹅令我难忘。我从小天鹅想到了少女。纯真,向上,洁白……于是有了这组白色的少女装。

白
色
少
女
装





3

(附裁剪图)

白色少女装

白色少女装



4

5

8

6

7

白色少女装



(附裁剪图)

8



(附裁剪图)



我用同一块面料,为少女们设计出几种不同的夏装。根据气候、场合的不同,可随意更换。当然,也可选用其他颜色,蓝的,黄的,绿的……全看你的条件(体型、肤色、气质)和爱好了。

丝
绸
夏
装



一个小小的装饰环就足够了。就象是缀上了眼睛,整个服装都活了起来。

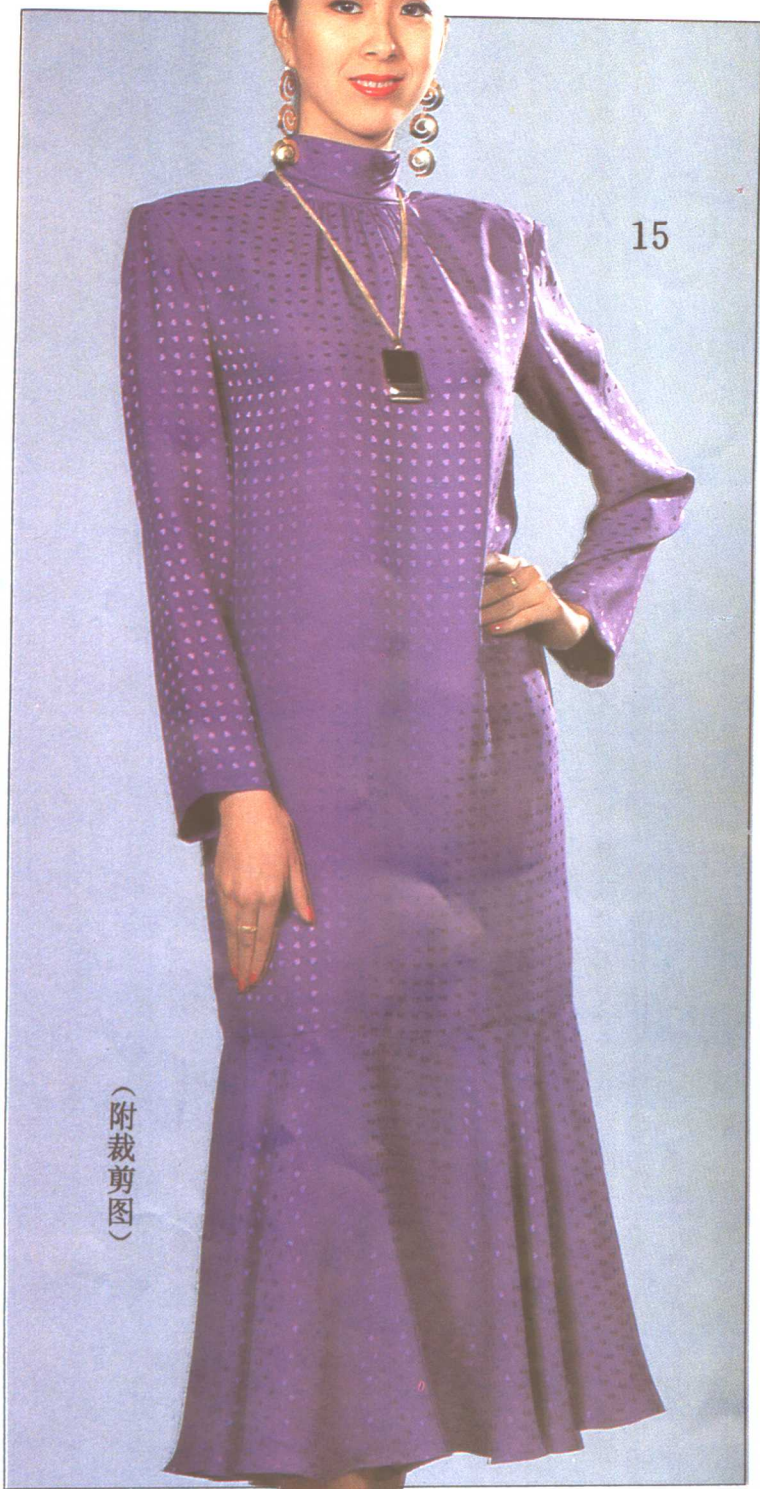
装饰一定要简洁,要画龙点睛。

13

14



(附裁剪图)



(附裁剪图)

丝绸夏装



(附裁剪图)

点

的

夏

装

活泼，
淡雅，清丽
……点的魅
力无穷无
尽。

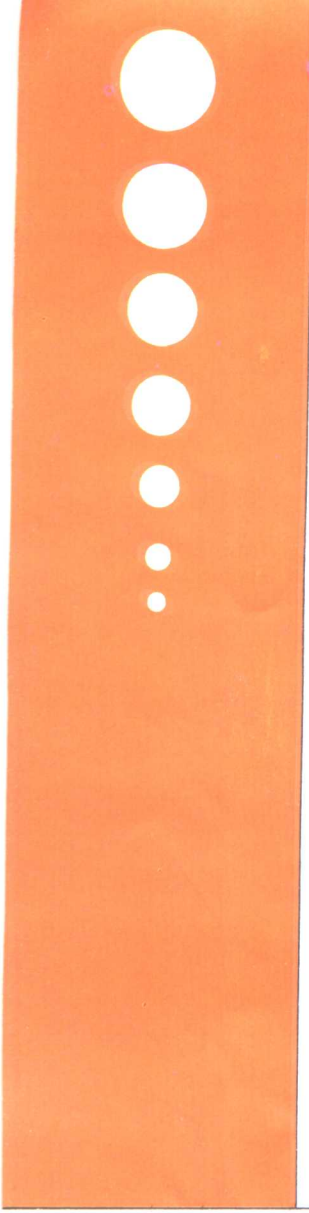
湖畔海
边，繁华街
头，办公室
内，歌舞厅
里，点的夏
装无所不
适。

既不呆
板，也不繁
杂，朴朴素
素，自自然
然，少女老
妇皆可穿
着。



17

(附裁剪图)



18

(附裁剪图)



19

(附裁剪图)



18

点的夏装



20

(附裁剪图)

21

(附裁剪图)

22

(附裁剪图)

23

(附裁剪图)

24

点的夏装

22



(附裁剪图)

25



(附裁剪图)