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생활과학석사 학위논문

Fashion Style and Information Source in
Hangzhou, China

2014년 8 월

서울대학교 대학원

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Fashion Style and Information Source
in Hangzhou, China

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Abstract

Fashion Style and Information Source in Hangzhou, China

Hangzhou, as one of the famous eight ancient capitals in Chinese history, has a long historical standing. Under the influence of 'Jiangnan' culture – complimenting the delicate, soft and feminine temperament, Hangzhou has generated Hangpai fashion brands with girlish, and pastoral style, and always stays in a fresh, graceful, sweet tone since the 1990s. The thesis aims to study the Hangzhou fashion in the context of globalization and localization. Thus the research was to determine to study the change of fashion style and information source through the influence of social cultural factors.

Through literature and in-depth interviews of qualitative research, the historical background and feature of Hangzhou fashion from the 1990s to 2010s were explored in this study. A total of 16 interviewees, 8 of each group who aged from 18–25 and 38–45 years old, have accepted the in-depth interview in March 2014.

It was concluded as follows:

Hangzhou young females with the weak concept of fashion style in the 1990s, have given many adjectives that were interpreted as feminine style, casual style and sports style, which derived from regional culture, introduced fashion brands and aerobics movement, respectively. While in the 2010s, young females' concept regarding fashion have changed from “fashionable(时髦)” to “stylish(有型)”, leading to a variety of different fashion styles. The popular Korean-style, European style, and minimalist style are mostly come from foreign dramas and Internet fashion information.

Young females of 2010s are using diversified sources of fashion information (especially SNS, on line shopping mall) in a significantly higher frequency than those of 1990s. As the representatives of

social factors, regional culture, economy, fashion industry and mass media, have affected Hangzhou female fashion styles and information source profoundly.

The research verified that there was a diminishing of a sense of locality and cultural identity in Hangzhou females' fashion, while the impact of a kind of global-cultural eclecticism and mass media imagery becomes larger on young females' fashion in the city, especially the role of Internet. It makes Hangzhou fashion no longer lag behind it of Guangzhou, Shanghai and other cities like in the 1990s, but synchronized with domestic cities and even international fashion trends.

Keywords: Hangzhou, fashion style, fashion information

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Introduction

1. Background

When China opened up to the outside world from the late 1970s, the series of economic reforms and the easing of political control brought an accelerated change to the Chinese society. The revolutionary changes took place in nearly every aspect of China in the aspects of mass confusion, enthusiasm, rebellion and idealism. Magazines, journals and other publications reopened to a public hungry for information and entertainment – the two commodities that were in short supply over the preceding decade¹. Chinese fashion became liberated from its old concept, political and economic setbacks, and showed colorful vagaries of styles. After the 1990s, with the rapid rise of China's industry through the coastal cities, Chinese fashion industry also began to flourish through these cities, including Hangzhou. There appeared many Chinese fashion brands and fashion designers, which attracted more and more foreign fashion magazines into China.

Nowadays, since the rapid adoption of Internet and smart phones, getting fashion information is easier than in the past through the more and more diversified channels. Combining with the globalization force, such as Japanese and Korean cultures, the European and American styles, the Chinese fashion style has experienced a big change since the 1980s. It is interesting to see how the Chinese fashion has mixed and melded their respective fashion elements into creations that are neither wholly western nor Chinese.

With a vast territory and many ethnic minorities, the different regional culture, economy, climate and diversified dressing of the people of China have produced different effects on Chinese fashion.

¹ Wu, J. (2009). *Chinese fashion: from Mao to now*. Berg Publishers, p61

There have been many literatures on Chinese fashion which has made almost the whole of China a research case study. Except for several special places such as Shanghai and Beijing, or some ethnic minorities, there are few literature studies on the fashion style of modern China with the consideration of regional cultural features.

Hangzhou, besides its famous tourism, had a well-developed textile industry. It enjoyed the success of being a major fashion manufacturer after the 1980s, evolving to become a big fashion consumer society since the early nineties. The sector became one of the pillar industries of the city in 1993, and thanks to Sijiqing – the country's largest wholesale and shopping area for women's clothing in the city. The industry has developed fast in Hangzhou since 1996. Under the influence of 'Jiangnan' culture – complimenting the delicate, soft and feminine temperament, Hangzhou has been called "the most feminine city". Thus, the traditional female image of Hangzhou concentrated on the beautiful personality of Hangpai women fashion brands. In mid and late 1990s, JNBY, G.M.X.Y, romantic life, etc. with their distinct characteristics of being pure, fresh, exquisite and elegant, had rapidly spread through a lot of the cities' commercial streets and department stores².

In addition to Hangpai women fashion brands, e-commerce has been another specialty of Hangzhou since China's largest e-commerce website – taobao.com was built in Hangzhou. 2010 was a turning point for the garment industry in Hangzhou and many companies launched their online businesses since then. Now, 70 percent of the about 2,500 registered women's garment companies in the city have online businesses. The territory has passed through globalization and industrialization process and now a modernized city. The formation of the concept of Hangzhou's local culture is not difficult to discover or identify, via the development of media

² Yanyuxiu. (2008). The present situation and development of Hangzhou women's clothing. *Silk*, (5), 9-12.

communication such as Hangzhou movies and local TV programs.

Fashion has been widely discussed in different circles in terms of costume history, social history, psychology, sociology, cultural phenomena and marketing. From the industrial period of mass production of fashionable clothes to the capitalistic one of spectacle, mass consumption and mass communication, fashion has become a manifestation of the civilization process. Fashion in Hangzhou, appears to reflect a Hangzhou culture. Even the everyday dress code of people in China is distinctly western in style. Literature, old reports and pictures reflect the fact that Hangzhou has her own way of dressing and tailoring. Since young female' s fashion has a variety of styles with rapidly changing appearance, this research will focus on studying the fashion style of young females in Hangzhou in the range of casual wears. And the fashion style here refers to the daily mode of dressing of these young females.

In addition to the fashion style, the study of the fashion behavior of these young people will also be considered. It is not a focus on the fashion shopping behavior, but a focus on the fashion information source affecting the fashion style in Hangzhou.

Many previous studies analyzed the application of fashion information sources through empirical methods in fashion behavior;³ however, rarely did any of these studies take the social and cultural factors into account. Therefore, this thesis is based on the change of fashion style among the young people, combined with its social and cultural factors, mainly focusing on following the change in fashion style and information source.

³ Song, K., Hwang, S., Kim, Y., & Kwak, Y. (2013). The effects of social network properties on the acceleration of fashion information on the web. *Multimedia tools and applications*, 64(2), 455-474.
Fulk, J., Steinfield, C. W., Schmitz, J., & Power, J. G. (1987). A social information processing model of media use in organizations. *Communication Research*, 14(5), 529-552.
Kaiser, S. B., & Chandler, J. L. (1985). Older consumers' use of media for fashion information. *Journal of Broadcasting & Electronic Media*, 29(2), 201-207.

This thesis is about exploring fashion in Hangzhou since the 1990s, when textile industrialization accelerated and speedily turned the city into a city for female fashion. However, it is difficult to explain fashion change by examining a single domain. As a result of this, this thesis concentrates on the hypothesis to study fashion in Hangzhou by looking into the fashion style and information source of the young people. This study will provide a perspective to document fashion in Hangzhou and how it theories the phenomenon of fashion in the local context essential to define fashion in China.

By knowing how and where they got or received fashion information, it can help to analyze what kind of social and cultural factors have been impacted on the fashion of young people in Hangzhou. The result of this study will not only give a reference for fashion design but also provide implication of marketing strategies for fashion companies.

Moreover, in recent times, when capitalism became global, old fashion rules or theories were derided as being outdated and inapplicable, hence contemporary fashion researchers and writers are making numerous attempts to provide new perspectives for the study of fashion. In the context of global and internet environment, by rejecting earlier theories about the changing social structure, the study of fashion has gradually become more complex and frequently permeated by globalization.

2. Purpose of the Study

This research is carried out in order to determine as well as study the change of fashion style and information source through the influence of socio-cultural factors. Since no similar research has been carried out in Hangzhou by offering some insight into the minds of the young Hangzhou consumers, the results of this study

will contribute to research corpora on the blogging phenomenon in marketing communications. It will also provide a basis for further research within these areas.

Therefore, this thesis is based on the fashion style change of the young people, combined with its social and cultural factors, and mainly focusing on following the change in fashion information source. Three research questions are hereby addressed:

1) What kind of fashion style did the young females of Hangzhou use during the 1990s and 2010s?

2) What kind of fashion information source did the young females of Hangzhou use during the 1990s and 2010s?

3) What's the relationship between fashion style and information source of the young females in Hangzhou?

4) What are the social and cultural factors that influence the change of fashion information source?

4-1) What is the effect of the regional cultural characteristics on the fashion style of young females in Hangzhou?

4-2) What is the effect of economic conditions on the fashion style of youth females in Hangzhou?

4-3) How do the social and cultural changes impact the fashion style of the young females in Hangzhou?

3. Research methodology

In consistency with the purpose of this study, which involves socio-cultural study, this research strategy is qualitative. The epistemological assumption is that the subject matter in social sciences are dissimilar from what holds in the natural sciences, so the social world will require a different logic of research procedure that takes the differences into consideration⁴. According to Collis

⁴ Taylor, S., & Bogdan, R. (1984). Introduction to research methods. New

and Hussey (2003), this approach provides for understanding human behavior from their own frame of reference⁵. Thus literature research and empirical investigation have been chosen in this study, as it is a versatile way of collecting data.

This research would first conduct a questionnaire survey among the young females in Hangzhou, and get a general understanding of their fashion orientation and fashion information sources. Then according to the result of the questionnaire, an in-depth interview guide will be made to suit this research with more specific questions for more detailed answers, which will provide specific characteristics of their fashion style and their fashion information source in details. This study will mostly be based on the result of the in-depth interview.

1) Literature research

In order to understand the social life and culture of Hangzhou, it was necessary to examine the historical background of Hangzhou, before the empirical investigation. The literature research included a review of the historical and social background of Hangzhou, in addition to the origins of the formation of Hangzhou's culture, which also include its geographical conditions, women and the fashion industry. Due to the limited references on this subject, a wide range of information sources was tapped to trace its evolution. Fashion reports, journals, trade fair publications, news clippings, and research findings on the clothing industry, and marketing analysis of relevance to the local fashion business, were reviewed in order to understand the features of the fashion style and fashion information source in Hangzhou.

York: Wiley.

⁵ Collis, J., & Hussey, R. (2003). *Business research*. Basingstoke^ eNH NH: Palgrave Macmillan.

2) Empirical investigation

Empirical investigation was implemented through questionnaire and in-depth interview. The research firstly conducted a questionnaire survey, and got a general understanding of their fashion style and fashion information sources. Then according to the result of the questionnaire, 8 participants of each group were selected to continue an in-depth interview. This study mostly based on the result of the in-depth interview.

According to Cowdhary's (1989) research, young single women were the most active age group in regard to fashion activities. Another is the research of Kwo Kyoungnan in 1994 about the comparison of Korean and U.S. college women's fashion information seeking. There were 95 Korean female students, 180 Chinese and 89 U.S. female students who participated in that study.⁶ Katz and Lazarsfeld found that forty eight percent of young single women out of 67 were fashion leaders, the highest portion of fashion leaders of any age group.⁷

So this research draws the younger females as target groups, whose ages range from 18–25 years. Another group considered in this research is the women of Hangzhou, China, from the age of 18 to 25, 20 years ago. Thus, today this group's ages would range from 38–45. These subjects include the females of different occupations in Hangzhou, and stipulate those who have long-term lived in Hangzhou (at least 5 years and above).

Owing to time and financial constraints of the researcher, the present study was sent to 60 of each group, a total of 120 Hangzhou females, a non-probable sample. Although the findings cannot be generalized to a larger population, using these subjects

⁶ Kwo Kyoungnan. (1994). Korean and U.S. college women's fashion information seeking, Oregon State University, Master's Dissertation

⁷ Katz, E., & Lazarsfeld, P. F. (1995). Between media and mass/the part played by people/the two-step flow of communication. *Boyd-Barrett, Ch. Newbold (red.), Approaches to Media, London*, 124–134, p. 248)

may have some contribution to this study.

(1) Questionnaire

To access the prime determinants of fashion style preference and information sources, the questionnaire <Appendix > , containing asking for photos of their favorite style, was duplicated and mailed through Internet , and distributed to coordinators in Hangzhou street in Jan. 2014. Questionnaires were sent as a preliminary survey.

The data were collected at several colleges and popular streets located in Hangzhou. And the questionnaires were sent through different kinds of SNS website such as Weibo, WeChat, QQ, or distribution through friends. The e-mail derived from mail.qq.com, was also used, which is the biggest on-line communication tool in China.

(2) In-depth interview

Qualitative interviewing projects are especially good at describing social processes, that is, how and why things change⁸. In-depth or unstructured interviews are one of the main methods of data collection used in qualitative research. Classic ethnographers such as Malinowski stressed the importance of talking to people to grasp their point of view, and personal accounts are seen as having central importance in social research because the power of language helps to illuminate better ideas and meaning⁹.

Fashion style not only refers to the appearance of clothing, but

⁸ Rubin, H. J., & Rubin, I. S. (2011). *Qualitative interviewing: The art of hearing data*. Sage Publications.

⁹ Malinowski, B. (2001). *A scientific theory of culture and other essays* (Vol. 9). Psychology Press.

also contains its spiritual meaning. It can reflect personality, lifestyle, aesthetic tendencies and cultural enrichment of both designers and wearers. However, fashion style is a relatively abstract concept without accurate measurement. Meanwhile inherent content of fashion style is also changing over time. Therefore, in order to get a better knowledge of the fashion style among Hangzhou females which were truly worn in their daily life, in-depth interviews have been used for data collection. Interviews also played an important role throughout the research as result of insufficient publications on the subject of Hangzhou fashion.

Observing the necessary ethical guidelines is a fundamental issue when studying other people, especially when using qualitative studies (Malhotra and Peterson, 2001; Bulmer, 2003)¹⁰. An interview guide had to be made to suit this research with more specific questions for more detailed answers, which provided specific characteristics of their fashion style and their fashion information source in detail.

According to the high percentage of the questionnaires, the characters of socio-cultural background would be summarized for sampling criterion. Among those respondents, 8 of each group were determined, who ranged from 18–25 and 38–45 years old, to accept the in-depth interview in March 2014.

¹⁰ Malhotra, N. K., & Peterson, M. (2001). Marketing research in the new millennium: emerging issues and trends. *Marketing Intelligence & Planning*, 19(4), 216–232.

Table 1 Composition of the questionnaire and in-depth interview

Research objects	Field of investigation	Detail Items	
Regional feature	Geographical conditions	Weather condition	
	Social culture conditions	Traditional culture	Folklore
			Female image
		Lifestyle	Living state
			Entertainment
			Income
		Culture	TV
			Movie
			Music
			News & magazine
			Internet
			Shopping
Fashion style	Personal fashion style	Favorite style	Design, color, brand, image
		Daily style	Design, color, brand, image
		Favorite brand	Style, feature
	Fashion style around	Daily style	Design, color, brand, image
		Favorite brand	Style, feature
Fashion information	Mass media		
	Inter-personal		

The basic information of these interviewees is listed in the next page. (Table2)

Table 2 The basic information about in-depth interviewees

	Name	Age	Education background	Marital status	Occupation
1	Wen * *	25	Bachelor	Single	Online shop salesman
2	Gao * *	24	Bachelor	Single	Office clerks
3	Tong *	24	Bachelor	Single	Administrative staff
4	Small *	23	Bachelor	Single	Blogger & student
5	Guo * *	24	College	Single	Fashion designer
6	Chen *	25	Bachelor	Single	Administrative staff
7	Zhang *	21	Bachelor	Single	Student
8	Wei * *	24	Master	Single	Student
9	Man * *	43	High school	Married	Shopkeeper
10	Ka * *	46	Middle school	Married	Office clerks
11	Liu * *	40	High school	Married	Administration
12	Lin *	45	High school	Married	Salesman
13	Fang *	40	Master	Married	Teacher
14	Pan * *	40	Master	Married	Teacher
15	Gao*	39	Bachelor	Married	Office clerks
16	Bai**	44	High school	Married	Salesman

(3) Data Analysis and Interpretation

The data were coded and transferred to Excel file for SPSS analysis. Frequencies, means, percentages, standard deviations were used for descriptive purposes. Descriptive statistics were used to identify social background and fashion information source of each group on the basis of criteria for interview object.

Analysis in the responsive interviewing model proceeds in two phases, in the first, the interviews were coded in order be able to retrieve what the interviewees have said about their fashion style and information source. In the second phase, separate events were compared and combined to formulate a description of the setting, so as to seek answers for the research questions and hypotheses.

Open coding is the researcher's first step towards gradually making sense out of the data. Reading the transcripts closely and coding the data line-by-line helps to form the concepts and

categories by mutual comparison, integration, and repetition¹¹.

Comparing the fashion information source during the two different periods through the investigation of two different age groups, the change and characteristics of fashion information source were analyzed so as to explore the effects of cultural and social differences on the development of fashion information source.

¹¹ Holbrook, M. B., & O'Shaughnessy, J. (1988). On the scientific status of consumer research and the need for an interpretive approach to studying consumption behavior. *Journal of Consumer Research*, 398-402.

Spiggle, S. (1994). Analysis and interpretation of qualitative data in consumer research. *Journal of consumer research*, 491-503.

II. Literature review

1. Hangzhou as a distinct environment for fashion

Hangzhou (杭州), is the capital and largest city in Zhejiang Province in eastern China. Hangzhou has a position on the Hangzhou Bay southwest of Shanghai that gives it economic power. The built up area of Hangzhou municipality had a resident population of 6.242 million in 2010 (urban and suburban districts)¹². It has been one of the most renowned and prosperous cities of China for much of the last 1,000 years, due in part to its beautiful natural scenery.

After the reform and opening-up era, with the change of the national policy, Hangzhou's textile industry has been developing rapidly. In mid and late 1990s, the first batch of Hangzhou fashion brands, JNBY, G.M.X.Y, romantic life etc., with their distinct characteristics of purity, freshness, exquisiteness and elegance, had rapidly spread to a lot of the city's commercial streets and department stores¹³. While today, Wulin fashion street as the most famous commercial street in Hangzhou in the 1990s, has been replaced by an increasing number of department stores, large scale shopping malls and even internet shopping malls. The formation of the concept of their local culture is no longer difficult to identify via the development of media communication such as movies and local TV programs in Hangzhou.

Hangzhou has enjoyed the success of being a major fashion

¹² Economic and Social Development Report of Hangzhou Metropolitan Circles (2007-2012) (in Simplified Chinese). Social Sciences Academic Press(China). 2012-10-01. Retrieved 2013-02-20.

¹³ Yanyuxiu. (2008). The present situation and development of Hangzhou women's clothing. Silk, (5), 9-12.

manufacturer after the 1980s, evolving to become a first-rate fashion consumer society since the early nineties. With the new discourse on 'leisure culture' in urban china in the 1990s, the leisure consumption brought the new atmosphere to traditional consumer culture of Hangzhou, including foods, fashion, entertainment etc.¹⁴ The territory has passed through globalization and industrialization process and has now become a modernized city.

1) A historical city with splendid culture

Hangzhou has a long historical standing since 4700 years ago. From the Liangzhu culture to the capital city of Song Dynasty, the cultural heritage of Hangzhou is rich and profound. It took its shape from a complete cultural development system of the Liangzhu Culture, Wuyue Culture, the Southern Song Dynasty Culture and the Jiangnan Culture of the Ming and Qing Dynasties. The profound civilization of Hangzhou has attracted a lot of famous person over all ages. They not only left behind deep imprints on Hangzhou's civilization, but also added some historical flavors to the sceneries of West Lake¹⁵.

The most notable human character of Hangzhou's traditional culture is the water culture, which means a soft power can overcome hardness. Due to the lucrative natural environment and abundance of life, the folks enjoyed fashion affordably and comfortably, which caused their weakness and fear of adventure. The people of Hangzhou usually pay more attention to leisure and entertainment, and prefer to pursue a free and relaxed lifestyle. Being plain and natural embodies their attitudes to nature and life.¹⁶

¹⁴ Guolufang, & Linlin. () Factors analysis of women's leisure obstacle-based in Hangzhou Tourism Tribune 11 (2009): 79-84.

¹⁵ Wudeyu. (2006). Zhejiang Civilization/ Wuyue Culture Study. People's Publishing House

¹⁶ Wudeyu. (2006). Zhejiang Civilization/ Wuyue Culture Study. People's Publishing House

Meanwhile, Hangzhou under the influence of ‘Jiangnan’ culture – complimenting the delicate, soft and feminine temperament, has been named "the most feminine city". Thus, the traditional female image of Hangzhou was conceptualized from the beauty and personality of the Hangpai women fashion brands, which have shown a soft, graceful, and elegant look. People used to relate the Hangpai fashion brands with a girlish and pastoral style, which has a fresh, graceful, sweet tone¹⁷.

On the other hand, this rich regional culture made this city not open enough to the world. When the wave of globalization swept across China, almost every city became a part of the "global village". Towards this dramatic change, the people of Hangzhou were also a bit concerned about the changing world as just as those of Beijing, Shanghai, Guangzhou, Shenzhen and other cities. But they were too satisfied with Hangzhou’ s living conditions and their considerably good relationships while, the much older people of Hangzhou were of a lesser interest due to their little¹⁸ or no knowledge of the political, technological, economic, cultural, and history of the outside part of the world. So, their acceptance of this foreign culture was relatively slower, which made them relatively more traditional than the people of the afore–mentioned cities and other cities.

2) A new life after Chinese reform era

During the Cultural Revolution (1966–1976) , fashion that attracted dangerous attention if seen in public included jeans, high heels, western–style coats, ties, jewelry, long hair and even mandarin dress (qipao). These items were regarded as symbols of

¹⁷ Zhanghong. (2012). Glimpse into modern Chinese women clothing image by exploring Hangzhou women's dressing image and consumer culture. China Science and Technology Information, (15), 133–134.)

¹⁸ Chenning. (2009). Promotion and reflection of traditional humanities character in Hangzhou. Journal of the CPC Hangzhou municipal committee of the party school, (1).

bourgeois lifestyle, which represented wealth in those days¹⁹. The concept of fashion did not seem to belong to such a revolutionary, proletarian society. Overt attention to outward appearance was deemed shameful, sinful, and anti-revolutionary. Also, the displays of individuality and eccentricity in dressing were regarded as mere invitations to danger. Hence, a rigid uniformity in dressing prevailed during these ten years, called Mao' s suit. The fashion trends followed and adopted during this period were mandated by government decree²⁰.

Until the reform era (from 1978) transformed the economy and society of China, Chinese fashion has drastically changed over time. Contemporary urban clothing seemed to have developed an obsession with brand names. Children also prefer to wear clothes decorated with cartoon characters.

From the end of the 1970s, economic reform brought with it the reinvigoration of the mass media. Magazines, journals, and other publications shuttered during the Cultural Revolution reopened to a public hungry for information and entertainment, the two commodities in short supply over the preceding decade. It was the spread of television and film that had the most visible impact on the dissemination of new fashions, especially youth fashion in the early years of the reform era. TV and film further influenced post-Mao fashion by facilitating a shift in the public attention away from the policies to a world of fashion entertainment²¹.

The rapidly growing economy called for greater consumption in addition to increase in production, since economic growth could not be sustained purely through production. Thus, “in the 1990s, state sponsorship of ‘popular culture’ took an intriguing turn: the state collaborated with the print media and market in producing a new

¹⁹ Finnane, A. (2008). Changing Clothes in China: Fashion, History. *Nation*, 92.

²⁰ Wu, J. (2009). Chinese fashion: from Mao to now. Berg Publishers.

²¹ Juanjuan Wu, 2008, p19.

discourse on ‘leisure culture’ in urban china.”²² In order to promote this ‘leisure culture’, the mass media advocated consumerism and encouraged diligent workers to take vacations and spend more freely.

3) Textile industry in Hangzhou

Hangzhou is an important hub for the Chinese fashion industry. Hangzhou has about 1,000 manufacturing plants and is the home base of 50 percent of China’s roughly 600 ready-to-wear brands focused on the upper-middle women’s fashion market²³.

There are nearly about 1800 enterprises of certain scale in this industry. Wanshili Group, Huading Group, Hengyi Group, Rongsheng Chemical Fiber, etc. are representatives of this industry. Hangzhou, focusing on the establishment of Hangzhou female fashion brands and the development of decoration and industrial textile products, is developing the high-grade fabric and constructing production bases. The famous Hangpai brand such as JNBY, Cocoon, and Qiushuiyiren have become popular in the country, and their franchise stores are scattered across China.

However, more than in the 1990s, in Hangzhou and the whole country, the textile industry has just started to develop, though the fashion styles were not yet readily available. Throughout the 1980s, government funded garment research centers and magazines also published patterns and pattern books in an attempt to address the supply shortages of the ready-to-wear industry and to introduce current fashions to home sewers and tailors²⁴. It was not until the mid 1990s, with economic development and apparel market growing rapidly, tailor shops (a small-scale private mode) gradually

²² Wang jing, “Chinese popular cultural studies: a luce project, 1997–2001,” the faculty forum at duke university 10.1 september 1998, accessed April 15, 2008

²³ (Business of fashion web)

²⁴ Juanjuan Wu, p128

withdrew from the fashion market. Hangzhou' s export oriented apparel industry started to pay more attention to domestic markets, and the ready-to-wear industry began to replace home sewing and tailor shops, especially in urban areas. This kind of shift called for greater variety and more creative designs from the industry.

4) From Street vending to E-commerce

(1) Tailor shops and fabric market (Xinsheng Road, Sijiqing market)

Before the reform era, there were a few tailor shops or ready-to-wear shops. But since the 1980s, when china opened up to the outside world, Hangzhou people began to take off their blue and gray wear because they got no longer satisfied with the "sameness of dress" therefore, the sewing stalls emerged in Songmu square.

By the early 1990s, tailor shops ushered in the most prosperous period in Hangzhou. 'The street of tailor shops' on the Xixi Road, which was known as Hangzhou' s fashion street at that time, attracted numerous specialty stylish women one after the other. Both midriff-baring dress and traditional qipao (mandarin gown) could be found in this small street. It is said that Xixi Road at that time is the same as the present Wulin Road and Sijiqing. If you wondering or want to know what is popular and in fashion, then you can visit any of these places and you' ll surely know.

Xixi Road, adjacent to Hangzhou University, is the first choice shopping place for many female students. One can easily find young girls picking pieces of cloths and holding fashion albums or magazines, trying to get the tailors copy the same dress style from those photos²⁵.

(2) Street shops and vendors (Red sun square, Longxiang bridge)

Longxiang Bridge in the 1990s was just a street market stall

²⁵ Zhejiang online news sites 2012. 10. 24

which opened from 5:00a.m to 3:00p.m. Then, fashionable girls wearing nylon, Dacron, polyester, cashmere fabric clothes, generally went to red sun and Longxiang Bridge stall for shopping, and they could bargain. While wealthy people went to the department stores or brand shops. Anyways as at then, more people went to Longxiang bridge for movies, grocery shopping as well as shopping for clothes²⁶.

Although the "Xiao Lvsong" and Hangzhou Tower have already been seen as the quality fashionable shopping place by the public, while the goods there were still very monotonous for the concept of high-end fashion goods were stay in understand of something like Goldlion tie. At that time, beside Longxiang bridge was GuoHuo Road which was also one of Hangzhou's most fashionable areas. There were several so-called "import boutique" shops in GuoHuo where they sold things mostly from Guangzhou and Hong Kong²⁷. Many of these shops had some oversea investment backgrounds and the things sold were somewhat expensive, basically ranging from seven hundred to a thousand Yuan.

(3) Fashion brand

At the same time, a new wave of market reforms was implemented in the early 1990s, which encored further growth of the TVEs in the textile and apparel industries. Market reforms during this phase allowed the non-state sector in the textile and apparel industries to rise to dominance. Thereafter, many Hangzhou fashion brands became established and Hangpai women fashion brands emerged in this atmosphere.

Vandoren' s CEO have launched the brand after he spending many years as an OEM (contract manufacturer). And Li Lin, who represents a new generation, has launched JNBY since 1994. This

²⁶ <http://blog.sina.com.cn/wangxiaoying6688>

²⁷ Zhejiang online news sites

new breed of young entrepreneurs have laid the foundations of what is known in the local apparel sector as “Hangpai” –style clothing, characterized by rich ornamentation like ruffles, lace and sequins. At that time wearing a "JNBY", "Women Diary", "Romantic Life" kind of clothing was very stylish, and the style of most of these brands had a romantic Jiangnan gentle temperament. The founders and designers of these brands graduated from the Zhejiang Sci-Tech University. In the 2000s, women’ s wear brands from Hangzhou rose quickly and soon conquered large swathes of the domestic Chinese market.

(4) Shopping mall

By the mid of 2000s, a lot of international luxury brands accelerated their access into Hangzhou, and Hangzhou’ s luxury consumption level showed a more and more increase. The department stores in Hangzhou have also become popular, especially during big promotions. From the magnificent noble brand stores and the department stores with a variety of commodities, to moderate priced fashion market, it fully met the consumer demand of Hangzhou women at all levels.

(5) E-commerce – Taobao.com

According to Gu Xiaohua, secretary-general of the Hangzhou Textile and Garment E-commerce Industry Association, 2010 was a turning point for the garment industry in Hangzhou for many companies launched their online businesses. Now, 70 percent of the about 2,500 registered women’ s garment companies in the city have online businesses. In 2011, one of Hangzhou brands – Na Wain Garment Co., ranked fifth in Taobao.com’ s top 10 lists for women’ s clothing sales, according to a report released by the China E-commerce Research Center. And this brand admits that the field offers significant opportunities. To maintain a good relationship with the company’ s fast-growing customer group, Na

Wain launched more than 150 online chat rooms for clients. “Willingly or not, Hangzhou’ s fashion brands have entered the e-commerce era along with other companies. Concerns and challenges remain, but opportunities and profits will come as well,” Gu said.²⁸

2. Fashion styles

1) Definition

Fashion style is defined as a distinctive characteristic or way of expression; style in clothing describes the lines that distinguish one form or shape from another²⁹. Fashion style features differ in time, geographic area and ethnicity. Fashion style reflects the idea and pursuit of a designer or artist, and has some distinct characteristics of a certain period of time. This thesis focuses on the social and historical aspects of clothing style. In a society like China that has undergone radical social and political transformation, Zhao Jianhua examined how clothing styles are related to the social and political milieu in contemporary china.

In the 1980s, people were rather conservative with regard to what they wore, partly because of the lingering effects of previous ideological struggles and the overall morality of austerity and frugality (jianku pusu), and another reason is because new clothing styles were still not yet readily available. With the new styles were slowly catching on, initially through Hong Kong and Japan (via popular movies and TV dramas), the concept of casual wear in that era was the most fashionable term, especially foreign trade casual clothes in Hangzhou³⁰. Casual wear and sportswear emerged in everyday life: tights became acceptable and even popular³¹.

²⁸ <http://hangzhouweekly.com/economy/online-fashion-shops-booming/>

²⁹ Kefgen, M., & Touchie-Specht, P. (1986). Individuality in clothing selection and personal appearance.

³⁰ (brownell 1995)

³¹ Zhao, Jianhua. *The Chinese fashion industry: an ethnographic approach*. A&C Black, 2013.

2) Classification of fashion style

Therefore, in order to clarify the fashion styles, this research analyzed Chinese fashion styles in previous research and summarized it as follows: **Avant-garde** (前卫风格), **Classics** (经典风格), **Romantic**(浪漫风格), **Minimalism**(简约风格), **Feminine elegance**(优雅风格), **Masculine mannish**(中性风格), **Ethnic**(民族风格), **Urban**(都市风格);

Table 3 The classification of Chinese fashion style in

Researches	Analysis Criteria	Fashion style type
Wang yunqiang, Ma jiucheng (1996) ³²	According to fashion color and fashion trends annually.	Classic/sports/romantic and ethnic;
Xise study center (2003) ³³	Visual effect and product classification	Cute/romantic/elegant/modern/femiculine/avant-garde/natural style/ Charming/...
Fengli, Liu xiaogang (2004) ³⁴	Objected the garment of famous brand with a good sales	Femiculine/avant-garde/casual/sports/classic/elegance/ethnic;
Xuhongli, Guanzhikun ³⁵	Discussed by fashion artists with fashion trends	Classic/urban/formal/garden/ethnic/hippie/abstract/ fantasy;
Zhanghaihua (2009) ³⁶	Summarized from previous research	Avant-garde/urban /casual/minimalism/ classic/ ethnic/formal/ romantic

3. Fashion information

Fashion information, which consumers receive from various

³² Wang Yunjiang, & Ma Jiucheng. (1995). Modern clothing art creation of beauty. Decorations.

³³ Xise study center (2003)

³⁴ Feng Li, & Liu Xiaogang. (2004). Clothing style of quantitative method. *Journal of donghua university: natural science edition*, 30(1), 57-61.

³⁵ Xu Hongli, & GuanZhiKun. (2007). Clothing aesthetic tutorial. China Textile Press.

³⁶ Zhanghaihua. (2009). The symbols of the apparel style and its communication. Master dissertation, Beijing Institute of Clothing Technology

sources, directly affects their decision to adopt or reject a style³⁷. Rogers' adoption model suggests that individuals use a variety of sources of information to learn about an innovation before actually adopting it³⁸. The adoption process is the mental act of progressing through the 3 stages of problem perception: Awareness stage, Comprehension stage, and Legitimation stage³⁹. Awareness and comprehension constitute the information processing stages of the adoption process⁴⁰.

From a fashion perspective, Chowdhary (1984) and Polegato and Wall(1980) provided empirical support for these theoretical models. His system suggested that information sources could be classified into 3 categories: Marketer-dominated sources, Consumer-dominated sources, Neutral sources.

The current fashion information associated researches can be mainly classified into 3 types. ①The influence of demographics on fashion information change: Chowdrary (1989)' s research focused on the younger and older consumers, and analyzed the change of fashion information seeking. But this paper was from 1989, and the information source has changed within the last 20 years; ②The relationship between fashion information and buying behavior: Allen and Charles (2009) focused on the relationship between fashion information and buying behavior⁴¹, while Polegato and Wall(1980) found that the consumers rarely used the fashion sources consulted during the legitimation stage of fashion adoption, which marked for the thoughts of purchasing a new fashion; ③ The new fashion media of social network. The latest research about fashion

³⁷ Sproles, G. B. (1979). Fashion: Consumer behavior toward dress. Minneapolis: Burgess Publishing Company, p. 173).

³⁸ Rogers, E. M., & Shoemaker, F. F. (1971). Communication of Innovations; A Cross-Cultural Approach.

³⁹ Ozanne, U. B., & Churchill, G. A. (1968). Adoption research: information sources in the industrial purchasing decision. In *Proceedings* (pp. 352-9).

⁴⁰ Polegato, R., & Wall, M. (1980). Information seeking by fashion opinion leaders and followers. *Home Economics Research Journal*, 8(5), 327-338.

⁴¹ Allen, Charles, (2009)

information on the Internet has mainly focused on the marketing aspect of the word of mouth⁴².

The common feature of these studies is analyzing the application of fashion information sources through empirical methods, while ignoring the most essential characteristic of fashion information used to adopt or reject a style. Most of these researches on fashion information change have set the demographics as the variables. However, rarely have studies taken the social and cultural factors into account.

A study by Accenture, revealed that Chinese consumers rely heavily on a wide variety of information sources in making purchasing decisions in order to have security in those choices⁴³. According to a study by MasterCard Worldwide (2008), fashion magazine ads were seen as the most popular medium for gathering information, followed by TV ads. It also shows that the Internet is the third most preferred medium and the form of recommendations from friends and families is in fourth place. A recent study by McKinsey & Company (2010) also indicated that the use of Internet websites have grown in recent years as leading information sources for Chinese consumers.

(1) TV

It was not until 1980s as the economic and political climate changed at the beginning of reform era, the demand for television grew, and it came within reach of increasing numbers of Chinese families. Television in this period not only transformed Chinese nightlife but also revolutionized Chinese fashion. TV dramas and other programs were first imported into China mainly from Japan

⁴² Song, K., Hwang, S., Kim, Y., & Kwak, Y. (2013). The effects of social network properties on the acceleration of fashion information on the web. *Multimedia tools and applications*, 64(2), 455-474.

⁴³ Teo, L.L., Piotroski, S. A., & Nunes, P. F. (2007). Why winning the wallets of China's consumers is harder than you think. *Accentuate Outlook*, September, 1-12.

and Hong Kong, and were filled with fashion inspirations that provided convenient modes for the Chinese to copy, and the styles depicted in TV shows immediately became recognizable symbols of fashion.

Dress and hairstyles in these dramas were recognizable symbols of fashion and thus were often named after the widely adored characters that wore them. The popularity of Hong Kong TV dramas peaked in the 1980s and maintained its momentum into the 1990s on the mainland including Hangzhou. The styling in these TV dramas was not always historically accurate: costumes and hairstyles were either theatrically exaggerated or boldly modernized to suit contemporary tastes.

Today, fashion programs have become an indispensable part of nearly every national and municipal television station. For example, CCTV features oriental fashion, a program covering international fashion news, shows, and events, which delve into contemporary Chinese fashion attitudes and ideas.

(2) Magazine

The reestablishment of the print media in the post-Mao era had a strong influence on the transition from a rigid uniformity in dressing to the adoption of novel styles by young Chinese. Fashion print media blossomed in the late 1980s along with a variety of women's lifestyle and fashion magazines. Advocates of fashion in the mass media also helped to transform Chinese fashion from a vain and petty lifestyle issue into a legitimate industry.

Shanghai style, Zhongguo fuzhuang (China Garment) launched in 1985 had got a lot of popularities in Hangzhou. While fashion journalists and editors of that time rarely had the opportunity neither to report foreign news nor to attend the fashion shows that regularly took place in the world's fashion centers. Thus, information about new trends in the west, such as the "international trends" section in Shanghai style, was mainly

compiled and translated from English language media.

Large-sized, glossy fashion magazines predominated city news-stands and kiosks in the 1990s. Popular glossy fashion and women's titles from the 1990s onward included Shishang, Shijie shizhuang (ELLE), Ruili(Rayli), Shishang Basha(Harper's Bazaar). Jiaren (Marie Claire) and Chinese Vogue debuted in 2002 and 2005. The advent of a number of hybrid domestic and foreign fashion magazine titles in the 1990s further connected Chinese fashion and the fashion industry with international fashion world.

(3) Internet

The Internet has also played a critical role in communicating and spreading fashion trends in china. With over 618million internet users in 2013, the internet in china has become an important platform for delivering information, exchanging ideas, and conducting business.

Numerous fashion-related websites have targeted fashionable users mainly as a way to advertise traditional establishments. And popular shopping websites such as Taobao, Jingdong and Amazon have revolutionized the way people acquire and consume fashions. The websites of popular fashion magazines attract great numbers of readers to their various forums. The Internet has enabled Chinese to feel that they are now finally just as aware of international fashion as their western counterparts and also just as fashionable as they are.

WeChat (Chinese pinyin: Wēixìn; and literally “micro message”) as a mobile communication tool developed by Tencent in China, was first released in January 2011. WeChat supports social networking via shared streaming content feeds. According to “The 33rd Statistical Report on Internet Development in China”⁴⁴, by the end of December 2013, the number of micro blog users had

⁴⁴ The 33rd Statistical Report on Internet Development in China,(2014), China Internet Network Information Center, January 16, (CNNIC)

reduced to 281 million, 37.4% of the micro blog users shifted to WeChat; the number of users of social networking websites had reduced to 278 million, 32.6% of the social networking websites users shifted to WeChat⁴⁵. Some researchers⁴⁶ claim that WeChat is evolving from a pure message tool into a multi-functional platform, such as official accounts and payment. At the same time, WeChat has been introduced into education, to improve teaching and learning, such as mobile learning and also to blend learning with ideological education and so on⁴⁷

⁴⁵ Tencent (2014). 2013 Annual Report. <http://www.tencent.com/en-us/ir/reports.shtml>;

⁴⁶) Xiao, L. H., & Huang, J. H. (2013). Research on Information Service Mode of the Library Based on WeChat. *Journal of Modern Information*, 6, 13.

⁴⁷ Bai, H., & Hao, J. J. (2013). Research on WeChat's Using in China High Education. *The Chinese Journal of ICT in Education*, 18.

Li, Y. F. (2013). Ideological Education in University Based WeChat. *China Educational Technology*, 33.

III. Findings and Results

It was assumed that Hangzhou people were particular about their choice of fashion in different periods, which contributed to the cultural phenomenon of Hangzhou fashion. To access the prime determinants of lifestyle and fashion information sources, the questionnaire (Appendix), containing fashion style and information source, was distributed to coordinators.

According to the high percentage of the questionnaires, researcher summarized the characters of social-cultural background of each group as a sampling criterion for in-depth interview. Then based on the criterion and the number of available acceptance, 8 subjects of each group, a total of 16 participants who met these characters were selected at last for the in-depth interview.

Table 4 Sampling criterion for in-depth interview

Social-cultural background	2010s	1990s
Leisure activities at home	Watching TV	Watching TV
	Surfing internet	With family & friends
Leisure activities outside	Eating place	Entertainment
	Shopping place	Natural scenery, park
Shopping place	Department store	Department store
	Internet shopping mall	Specialized market
	Shopping mall	Stall
Fashion style	Minimalism	Feminine elegance
		Classics
Fashion information	Store displays	Store displays
	Dramas	From friends
	Internet shopping mall	From public places
	Seeing it from SNS	
Fashion magazines	ELLE(世界时装之苑)	SHANGHAISTYLE(上海服饰)
	RUILI(瑞丽服饰美容)	Not have access
	VOGUE(服饰与美容)	

1. Fashion style

According to the fashion style classification concluded from the literature review, Avant-garde, Classics, Romantic, Minimalism, Feminine elegance, Masculine mannish, Ethnic, Urban 8 styles and an open option – “Others” was set in questionnaires. Beside the settled 8 styles, Hangzhou young females today prefer more different kinds of fashion styles such as Korean style, European style, Vintage style, Fresh style, Sexy, Japanese style, Morning girl, British style, Preppy style etc.

Table 5 The percentage of young females’ favorite fashion style

Fashion style	2010s	1990s
	N	N
1) Avant-garde(前卫风格)	0	10
2) Classics(经典风格)	22	7
3) Romantic(浪漫风格)	9	10
4) Minimalism(简约风格)	8	33
5) Feminine elegance(优雅风格)	26	9
6) Urban(都市风格)	10	7
7) Korean style(韩国风格)	0	8
8) European style(欧美风格)	0	6
9) Fresh style(清新风格)	0	7
10) Sports style(运动风格)	2	7

Table 5 showed that in the 1990s, Hangzhou young female's favorite clothing style was feminine elegance , followed by classics, romantic , and urban style; however today young females prefer more diverse styles than in the 1990s and minimalism is the most popular style. In addition to the diversity of the young group’ s fashion style, a significant discovery is that everyone takes several different fashion styles today. Most of the respondents in the

research selected at least 3 kinds of fashion styles, which was consistent with the result of interview.

This research has classified and summarized many different kinds of fashion style based on previous literature (Zhanghaihua, 2009), applied them to the questionnaire survey. However, according to the different social – cultural backgrounds and historical eras, the understanding and definition of a certain fashion style varies with each individual, which might not be consistent with the substance of previous literature. In order to get more precise and specific understanding of Hangzhou female' s fashion style, the study put each interviewee' s definition and detail description of their personal fashion style as the main basis for analysis.

Opening questions about personal fashion style were asked in the interview. The result showed that it seemed difficult for some young females in the 1990s to identify a certain style in their daily wear.

*"At that time, there was **no fashion style specifically**. As long as you have clothes and they look nice, that's perfectly fine. Unlike now, there are a wide variety of styles, like European style, Japanese and Korean style..."(Gao)*

*"There was **rarely a concept of fashion style in that period**, we don't know it very much. As long as we like it and it fit ourselves, **we don' t think about style**." (Fang)*

Although people's living standards improved from the 1990s in Hangzhou, but in that period of just out of material deprivation, had not yet formed a concept for the clothing style, or we can say that the concept of people's clothing style was very vague. Young females in the 1990s took delight in talking more about some certain fashionable items which within a certain period of time had been very popular, such as parkas, dresses, fitness pants, high–

waisted pants, instead of style. Some of the interviewees used the following few adjectives to describe sequentially by listing, their everyday dressing in the 1990s which are; casual, feminine and sporty.

1) Casual style (休闲风格)

From Hangzhou people's view, 'Casual (休闲的)' was derived from their concept of casual wear. It was not until the 1990s, that casual wear together with those casual wear brands (Giordano, Baleno, etc.) had gradually entered China. Before the arrival of casual wear into china, "bianzhuang(便装, plain clothes)" equaled in meaning to casual wear in western dressing. This is the general term for informal wear, which refers to daily wear and different from the those special dressing (business wear, formal dress, etc.)⁴⁸.

Since 1992, when "Giordano", "Jeanswest", "Bossini" came from Hong Kong into Guangdong and quickly swept the Chinese mainland, people's understanding of casual wear was mainly derived from these brands. Thus, casual wear, in the view of Hangzhou females, as a fashionable look in the 1990s, was not just a general casual wear in western clothing style. (In the European tradition, casual is the dress code that emphasizes comfort and personal expression over presentation and uniformity.⁴⁹). It seems like a new style with some particular fashion elements, such as blue jeans and a T-shirt and represented the trendiest item for Hangzhou young people at that time.

*"Casual means being relaxed, loosened... It's just **T-shirt plus jeans**, something like Jeanswest's outfits. It's a kind of a neutral dressing, not feminine and in anyway not suit, nor*

⁴⁸ Baidu Encyclopedia, Bianzhuang

⁴⁹ Wikipedia, Casual

shizhuang..." (Shan)

"Some of my friends were **sports and casual wear**, that is trendy, and makes one look younger, but not suitable for me. Knitwear, " (Man)

"Most times I prefer casual, kind of very **simple t-shirt, Jeans and jacket.. I' m always on black and white, or blue and many other dark colors**". (Gao)

"I remember I bought a cowboy suit, an expensive brand-apple, **denim jacket and jeans**, I think it' s so cool!" (Ka)



Figure 1 Casual style (mid 1990s, provided by Ka, Gao, Fang)

Thus, the casual style described by young females of the 1990s was mainly referring to blue jeans, T-shirts and denim jacket in the majority, which was washing, pale, and in loose straight. Compared to traditional female dress, it showed little gender difference.

The issue with the jeans of the 1990s is that, today's jeans and t-shirts as the most common and basic item in casual wear, has extended to a variety of different styles, colors and fabrics, but the slim slender silhouette seems to be the mainstream recently.

2) Sports style (运动风格)

When talking about casual style, sporty style was also

mentioned frequently and Hangzhou people usually called sports and casual wear as sporty and casual style. From the late 1980s to the early 1990s, Hangzhou, synchronized with the whole country, began to blow the national sport movement of aerobics. In the fashion context, the foot tights, bat shirt and gym suit became popular with both men and women. One of the fashionable items is the ski jacket (滑雪衫). Pan , who worked in a foreign trade company, said that the ski jacket with braids had been incredibly populated in Hangzhou at that time and almost every girl around twenty years old had a ski jacket in their hand.

*“This jacket was an **original trade dress** which first appeared in the company's exports to Eastern Europe department. After the export orders, colleagues gave these jackets to each of us. The **bright red color** looked good, and it was **embroidered with some cartoon villain and English letters pattern**. The most chic was a little tail behind the hat, or tied into bow. Once a girl in the street asked me where she could get this jacket, I told her that was an exported sample and it wasn’ t for sale, and she had an extremely disappointed look. Before long, the imitation version of this jacket appeared. Almost overnight, Hangzhou was filled with this cute ski jacket and was for sale in many clothing stores.”*

Ski jacket is a product of the last century fashion. At that time, not only in Hangzhou, but in all the streets across the country both men and women were dressed in various colors of ski jacket to show their sports style. Bright red, yellow, sky blue, light green of ski jackets matched with tight jeans, plus a plaid scarf and gloves. Along with the ski jacket, the fitness pants (Foot tights, leggings) was welcomed by a lot of Hangzhou young females since 1990s too.

*“**Foot tights** were really popular at that time, many people had one or even **several** foot tights, matching with batwing-*

sleeved blouse, which made me look in **good shape**. My first foot tights was one in purple. My boyfriend said that many of his female colleagues wore flats, and he thought it as well looked fresh and alive.” (Tong)

“They were just **very simple, and almost all monochrome**, without decoration and patterns. The only design was the over heel. It looked just like today’ s leggings but without **over heel design**.” (Fang)

Foot tights in the 1990s were generally black and made of spandex fabric. It had a good elasticity, and was similar to the dancing pants, which is wide at the top and narrow at the bottom. It was attached to a belt or directly designed as a ring under trousers, in a way that when you step on the foot, it created a sense of tension, bringing out the slender legs and reflecting a beautiful line⁵⁰.

Although the foot tights became popular initially because of aerobics, when it gradually swept into Hangzhou. People matched them with various casual wear items, such as shirts, jackets, knitted cardigan etc., in a variety of occasions like appointments, leisure and work, more than sports. Until the late 1990s, this style of dress gradually disappeared from people's daily wear and became a special dress only for exercise.

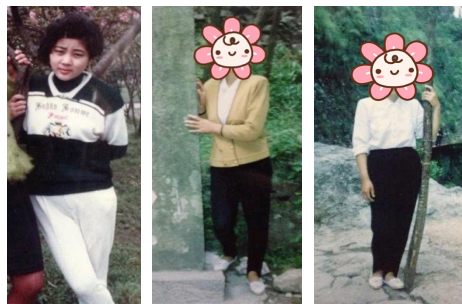


Figure 2 Sports style in the 1990s (mid 1990, provided by Man and

⁵⁰ Xu Yanzhe. (1994). Women love fitness pants. *PRICE AND MARKET*, 6.

Fang)

In Comparison, the sports style in today' s Hangzhou appeared in many different ways. Many pretty and warm down jackets instead of the ski jackets, became the mainstream in winter fashion showed in various different styles. When talking about training style in Hangzhou in recent years, the new balance sneakers as a fashionable sportswear item, has become the most daily wear for Hangzhou' s young people, which not only appeared in sports wear, but also matching it with casual suit and leggings. The interviewee—Chen stated:

*“I also like to wear **down vest, a hooded sweater inside, and jeans plus sneakers below.** The picture below is a kind of **sports style** by 'Sunnie Huang' (left figure), she looks more lovely and as well very sporty.”*



Figure 3 Sports style today (2014. 03, provided by Chen)

The sports style today is even more diverse, which is not only identified as just a pair of foot tights or ski jacket. It varies from many kinds of fashion items and can be in both cute and home dress style. The sports style in the 1990s was affected following the trend of national aerobics, while sports style today varies from different kinds of sports and lifestyles, and young females expressed their sports style with different fashion elements

according to their own personalities.

No matter whether sports or casual wear, it was hard to analyze the fashion identity of the young Hangzhou females in the 1990s through fashion style summarized from the previous literature. The most obvious feature of young females fashion identity in 1990s Hangzhou is to join up different kinds of fashionable items (foot tights, jeans), and make it look good regardless of any style. Both sports and casual wear were seen as a new kind of fashion element which first appeared in Hangzhou in the 1990s for both male and female.

In the 21st century, when the Chinese clothing market has been occupied by a lot of casual wear, the concept of casual wear today have been equivalent to the Western casual wear. Therefore, when casual wear became generalize, young females have rarely mentioned 'Casual' as a description of fashion style today. Although the T-shirts, jeans, including jackets, sweaters, etc. are still the major items for today's young females in Hangzhou, but by coordinating these fashion items, young females create a variety of fashion style such as minimalism style, avant-garde style, Korean style and etc.

3) Feminine style(女性风格)

In the mid and late 1990s, with the reversion, nostalgia wave, broad shoulders and straight women's waist with a masculine style was outdated, replaced by a tightening of the waist, which reproduced women's graceful body posture and lady image. In youth, because of the popular of "smaller size", women dress became more and more fit and looks short and tight skinny⁵¹.

(1) One piece and pleated skirt

⁵¹ Wu Zhiming, & Liu Beifen. (2011). The change of women's clothing style since the reform and opening up. *Hundred Schools in Arts*, (A02), 210-213.

Compared with the ambiguous features of casual and sporty wear in Hangzhou young females , the characteristics of feminine style in Hangzhou is quite obvious. One piece and pleated skirt were the most common wear for Hangzhou females since the 1990s.

*"..... I was impressed that I bought a few of very **nice pieces** in Wulin Road, very **feminine** dresses. **Long skirt to the ankle** was popular then, with a kind of small X line. The fabric is a **hanging chiffon, pink**, I like to wear a **solid color or a flower skirt ...** "(Pan)*

*"I liked the school dress code at that time, **plaid single piece**, a little **above the knee**, waist, with **straps and bow** behind. There are kind of small pointed collar or a round neck, cotton, or the popular **georgette** in a good sense of weeping." (Gao)*

*"The one piece dress we wore in that period was more formal than today' s... there is a kind of **pleated and ankle length dress**. It appeared more with a **feminine flavor** than other dressing. At that time, many people made a **ribbon** tied around the waist, hinted their tiny waist. Round neck and V-neck..." (Tong)*

*"What impressed me most was the sundress, a kind of one piece suspender. I bought it from Dongpo Road and it cost me over 800RMB. It was **stitching color, brown and yellow collocation**. It' s nipped waists... I preferred to wear a little lively. Round neck, no lace, I like a little refreshing. We used to go to ballroom with one piece and high heels..." (Man)*

The feature of one piece in the 1990s was very obvious, little X line and nipped waists, long hemline under the knee , pleated downswing , and in bright color of georgette. Waisted shape with

draped georgette expressed their beautiful figures in the city. Although the design of long hemline under the knee is slightly mature, but the bright color made the overall look younger.

(2) Sundress

Sundress was much more young and trendy at that time, but this was only worn by few modern avant-garde young females, the exposure of arms and shoulders was still not accepted by most Hangzhou people in 1990s. Including bare midriff, miniskirt, etc. female exposed skin at that time symbolized not only profligacy but also capitalism in political context before 1980s. Since 1990s, in addition to displaying fashionable and young, certain skin exposure represented a symbol of an open mind to some extent.

(3) Cheongsam

Apart from the ordinary modern one piece, cheongsam, as a kind of fashion dress during 1920s–1930s in China, vanished because of political factor, had set off a retro wind since early 1990s after the political influence disappeared. It was popular with many females in Hangzhou said by one of the interviewees.

*“... an **improved cheongsam**, a bit like the **evening dress**, but with the Chinese elements. It’ s very long **to the ankle**, and slits extending above mid-thigh from the back. It looks like a tropical fish, I mean the shape. The pattern is not the traditional Chinese pattern, but the red, yellow and black blocks were made up with **abstract sense** pattern in three-dimensional view, and then pieced together. It’ s **very feminine, very Western style, very stylish, and a little classical, but not a very typical evening dress**. The collar is very special and it’ s sleeveless. There’ s no handicap, but the silhouette shape is the shape of the*

cheongsam. I still remember the brand name is Qimengqi, and it's kind of customized. Which means that you picked one dress in the store and then they could customize according to your measurement. Each design had limited quantities." (Fang)

*"It is just a **quite long, waist one piece**, a similar design to the **traditional cheongsam**, in mid-calf length but it's not vented as cheongsam. **Fabrics are polyester, knitting, a little resilient**. I prefer solid, a little beige color. No collar or V-neck collar, with buttoned front lines to hemlines. Buttons are covered buttons in the same fabric of the dress. "(Lin)*

Cheongsam as one of representative dress, which clung to Chinese traditional female frame, was constantly improved to meet the changing times. The cheongsam—one piece in 1990s, had removed many symbol elements – stand collar, plate buttons, binding in other traditional cheongsam. However silhouettes of tall, slender, flat shoulders and narrow hips were still be retained, and the traditional pattern silk was replaced by new fabrics and patterns, which show graceful posture and deportment of Chinese traditional women with modern charm.

(4) Hangpai fashion style

This combination of modern and traditional image of young females made the foundation on the fashion style of Hangpai fashion brands in the late 1990s, and has swept Hangzhou even China until the mid-2000. Hangpai fashion brands include JNBY, Langmanyishen, Qiushuiyiren, with the features of pure, fresh, graceful and restrained, very popular with the young females since the 1990s.

*"There should be **some brands, Qiushuiyiren, JNBY**. Those several brands were almost set up at the same time, and*

*expressed a similar style of the Jiangnan...It' s **refined, fresh, not elegant, but quietly elegant**. For example, the JNBY, all of their clothing was made of cotton and linen at the beginning. They chose more natural, **pastoral texture of fabric**. That might be consistent with the style of the younger then, which showed a kind of youthful, natural look. I had worn that kind of clothing too, but I won' t select, exaggerate or dew one. (Fang) ”*

*“I was always shop for clothes from Wulin Road and Wenyi road, where there were many **Hangpai fashion brands**, I **remember the Langmanyishen**. Other brands I have forgotten. ” (Pan)*

One piece, skirts, lace, folds, bows, and pink line were seen as the main features of Hangpai fashion style. With the growing popularity of Hangpai fashion, today, when talking about Hangpai, 3 of the younger interviewees said that this distinctive features— pink color, complicated design are very rustic and outdated. While through the conversation, it is clear that they are trying to get rid of the Hangpai label.



Figure 4 New product release of Hangpai fashion brand – JNBY (late 1990s)

*“The Hangpai style is **too trivial and in ambiguous color**. I like things simple and neat. For example, a pretty nice one piece, they will add **a bow or lace or something** on it, but personally, I*

think it is quite superfluous. (Guo) "

*"... But I **don' t like Hangpai fashion style**. I don' t like the kind of **pastoral style, small floral**... Hangpai fashion style is some kind of pastoral wind, small floral, **lace fluttering**... I can accept a little lace on dress, but I cannot bear a lot of lace, flouncing and...(Chen) "*

Today's young females in Hangzhou have got good knowledge about fashion style. However people are willing to express their friends around and themselves with Korean styles, European and American style or street style, ladies wind, etc., rather than simple sports style, feminine style, and casual style before. The main characters of those styles are from the TV series, fashion magazines and Internet celebrities. Moreover everyone takes several different fashion styles in their daily life.

*"I have a lot of **street style**, I like that kind of style, I will buy a lot of sweater. I also quite like **European-American style**. Sometimes such a whim, I may want to try **vintage style**, and then I would buy a lot of vintage dress. I often **change fashion styles**...Basically **avant-garde style, and minimalism style** when working, and I also like a lot of the **neutral style**. I often buy men's wear... and Blair (in gossip girl) is a little **British style**, I like that kind of style" (Zhang)*

*" I wear more **Korean style**, some described as simple, feminine, **cute, casual, neutral style**...there is a **variety of styles so I' m not always in the same style**. ...Also there is **ethic wind, 'jiangnan' cloth** "(Small)*

" Except for the small fresh style(小清新), a kind of idyllic small floral, that I won' t try, but for all others, I will have a try,

which includes feminine, cute, neutral, movement, relative like European style……is quite diversified... "(Wei)

"I found my friends around in many different styles; I don't mean that everyone is different. I mean that they will try several kinds of styles during a period. There may be 2-3 certain styles which are their favorite or dressed most frequently, but they also try some other styles." (Tong)

"We are more open minded to accept a wide variety of other styles. And we don't put ourselves in a certain fixed style. But there's still a quite obvious feature in our personal style. (Wen)"

4) Korean style(韩国风格)

In these sorts of fashion styles, almost everyone has mentioned Korean style. The image of Korean style among Hangzhou young females has changed over time, and they have mainly summarized the two types of Korean style into;

"There are two different styles, one is that in recent drama – Miss You, I pretty like Yoon Eunhye's style… Another kind of Korean style is lace, chiffon, blouse, and then the following is a small skirt, very flavor. I have both of these 2 styles around; one of my friends is the 2nd one I just told you that is lace blouse above, and high waist skirt or pants with stockings, a little cute, a little feminine. "(Chen)

This is an earlier kind of Korean style that is primarily mentioned with Japanese style, usually called Japan and Korea style. The characteristics Korean style in China in that period is small, cute, playful, gentle, influenced by the 2006's "Full House," "Palace"

"my girl" and a number of Korean dramas. Such as Song HyeKyo' s waistcoat, the Jang Nara' s pink doll blouse with shorts and boots⁵². While the latest Korean style much different from it was there before that which was mainly affected by recent MBC 2012 drama 'Miss you' and SBS 2013 drama 'My love from the star' . It made Hangzhou people have a new knowledge and understanding of Korean-style.



Figure 5 Korean style in dramas (Left: mid 2000s, Right: early 2010s)

"Yoon Eunhye' s style is that kind of a loose top and tight bottom with high-heels or mostly new balance sneakers. This really requires a pretty good stature, must be tall with long and slender legs"(Wen)

*"Such as their makeup, the **particular characteristics of Korean style was their lipstick**. Some will be relatively light, and some will be more gorgeous. For clothing, sometimes some of my friends wear their baseball jacket. You know, the baseball jacket has often appeared in **many Korean dramas**. Or they would wear big loose sweaters above, and the following one is a very simple leggings, and then with a thick heel ankle boots, 5-6cm. Or the very common one is wearing a skirt with pantyhose."* (Guo)

⁵² Yingxiaomin. (2008). In the theory of Korean fashion in Korean wave. Journal of Yunnan Aits Institute, (3), 61-63.

*“You’ ll see many fashionable people, and most of them were in Korean style. Girls would **wear one piece and an overcoat**, then high heels to match. Some would appear in a **big and loosed hoodie**, such as Kenzo, with **simple leggings**, and **New Balance sports shoes**. Oh they often take a **backpack, you know, MCM** and make up a fashion version of the “Korean makeup” . This kind counts more but usually for youngsters. I think one piece is even more for girls around 25. “ (Tong)*

*“The motorcycle clothing in **lamb's fur** was quite hot Last winter. It’ s from a Korean oversea purchasing.” (Small)*

*“I **like baseball jumper** since last fall...there were a lot of baseball jumpers that appeared in Korean drama – ‘The Heirs’ , **long and short, many kinds...** (Zhang)”*

After 2010, Korean style in the view of Chinese people, started becoming more diverse than before. Compared with the lovely, gentle and feminine style, loose top and tight bottom silhouette is the main feature of the recent Korean style, especially a large overcoat with leggings, plus red lipstick. The latest Korean style has become even more powerful, simple and capable than in mid 2000s. In addition, many brand products such as MCM’ s bags and New Balance sports shoes are also considered as the symbol of Korean style.



Figure 6 Korean styles of interviewees (2014.03, provide Small, Guo, Wen)

4) European and American style (欧美风格)

Another popular style is European and American style, although it is not as popular as the Korean style in Hangzhou. But it has been frequently mentioned several times by many of the interviewees. Four of young females said that they prefer European and American style. And under the European and American style, there are many small branches such as aristocratic style, sexy, street style, vintage style, palace style and so on.

*“Last time I went to search this one piece from the Internet, and then discovered that was from Pirrer Bliam...I still quite like **European style**. Another one is **a denim vest, a leopard collar**; I have looked for it on Taobao, from Dsquared, it was so nice but expensive... I bought a usual denim vest as well as leopard fabric, and made it by myself...with pencil pants below. I also liked **Martin boots!**”* (Zhang)

*“Among all of my personal styles, I prefer **European and American style more**. Jeans, leggings are the most. I like a little bit of vintage green, or pure, brilliant color recently. I like this shirt, the sleeves are relatively **palace wind**. Sex and the City, revenge,*

*and Gossip Girl's clothes are also very nice for dressing guide. I will take it as a reference and check the brand name from the Internet. I prefer that **Blair (Gossip girl)**, a little **British style**, I like that kind of...* (Wei)

*"I' m quite in favor of feminine style, I like the style of Europe and America, which is **a little sexy, a little simple, a kind of aristocratic style**. But in European and American flavor, it' s **simple, generous, like long skirt, some times a casual suit, but not too formal, and too stiff**, and sometimes I also like sports style, Adidas Original style."* (Chen)

*"**Street shooting** which I focus on is mostly from **Europe and America**. I watch **Gossip Girl**, which has quite a lot of costumes and I make reference to the heroine; I prefer those kind of European style, such as coats, **a relatively simple silhouette and slim**." (Tong)*

Most of the European and American styles in Hangzhou get the spirits from American and British dramas or movies, especially the "Gossip girl" . And street shootings of European and American stars are also a kind of fashion information for this style. Characteristics of European and American style could be roughly concluded as follows: simple, delicate, slender, slightly powerful silhouette, single, slightly dark color, showing less decoration and detail design.



Figure 7 Euro-American style (2014.03, provided by Chen, Zhang, Wen, Tong)

Because of the diversified fashion coordination and mix match, it is hard to identify a uniform characteristic of European and American or Korean style only according to the limited pictures and descriptions provided by these interviewees. Therefore a more in-depth and comprehensive study should be done to identify the Korean, European and American style in the view of the Hangzhou people of China. But what can definitely assured is that the both of the two styles were affected by foreign dramas, while European and American style also get more influence from luxury brand and street shooting. In the pursuit of Korean, European and American style, it is not simply to imitate the fashion items, however, coordination is the key point to present different styles.

5) Minimalist style(简约风格)

In addition to Korean style and European-American style, as the result of questionnaire and interview showed, most of Hangzhou young females today intend to define their personal style as the minimalist style. It was identified in previous literature that design elements appear as little as possible, through the neat and simple lines in order to express the delicate concept, using the subtraction rule to delete decorative and repeated details and completely

abandoning the feminine embroidery, lace, ribbons, etc⁵³. Most young female in Hangzhou today described their minimalist style as simple loose t-shirt plus skinny leggings or jeans.

“Personally, I prefer minimalist style, t-shirt, long and loose, covering the buttocks. Or one with a short sleeve, which is a vest. And jeans below…” (Gao)

“For convenience, I prefer a long t-shirt with leggings to match, and all is completely solved.” (Wei)

“I like simplicity. I prefer those pants which have somewhat like a solid color, with a white shirt which has no pattern” (Tong)

“I will choose a minimalist style when work is not the purpose of my dressing, with a long T-shirt plus leggings…” (Zhang)



Figure 8 Minimalism style (2014.03, provided by Guo, Small, Zhang)

The minimalism style today and the casual style in the 1990s have some similarities according to the pictures. However the

⁵³ Wu Zhiming, & Liu Beifen. (2011). The change of women's clothing style since the reform and opening up. Hundred Schools in Arts, (A02), 210-213.

differences are also very obvious: 1). Leggings today are more popular than jeans before; 2). Although there are various styles of jeans today, most silhouettes of recent jeans are slim and slender revealing the female leg line, rather than loose, mast, and slightly wrinkled appearance in the 1990s. It looks even more refined than it was in the 1990s. The characteristics of minimalist style in the view of Hangzhou people are: monotone colors, minimal decoration, simple but refined, and looks capable.

In addition to the minimalist style described above, many women believe it also exists in the Korean, European and American style. It is obvious that Euro-American style and minimalist style have much similarity according to the photo above. However, there are also many Korean fashion elements that appear in minimalist style.

*“The most impressive one is …… Crystal’ s **white sweaters with mini skirts**, looks very good, but also has a clutch that makes it look **very simple**, looking comfortable.” (Small)*

The right photo (Figure 10) above showed a distinctive feature of Korean-style – a fashionable MCM back bag, new balance sneakers, and bright lipstick in a minimalist style, which is a simple T-shirt plus jeans. Minimalist style is not just simple but refined and with the young females’ good coordination of fashion accessories, the overall effect becomes replete.

The main reason for Minimalist style’ s prevalence in today's Hangzhou is the boredom that they felt with Hangpai fashion style since late 1990s– romantic, heavy and complicated decoration. Young females today are tending to get rid of the very rustic and outdated label of Hangpai fashion by adopting more simple and refined style. And this kind of neat style with a few elements from Korean, Europe and America style, on the one hand meets the requirement of Hangzhou people’ s character of being unassuming. On the other hand it meets the young females psychology of chasing

fashion.

7) Difference in the fashion styles of young females

According to the findings above, today' s young females prefer more diverse styles than in the 1990s, and minimalism is the most popular style. In addition to the diversity of the young group' s fashion style, most of the respondents have taken several kinds of fashion styles in their daily lives.

Based on the more detailed information from the in-depth interview, the fashion style of different period in Hangzhou can be listed as follows. It is not hard to see the difference in fashion style between the 1990s and 2010.

However, instead of fashion style, the particular information mentioned by Hangzhou young females today is the word of “coordination” , which is more important than any fashion item.

*“At that time, the main concept was wearing a piece of clothing, they **care more about whether it looks good or not**. But now we pay more attention to the **overall shape**, I mean the **styling**. While in the 1990s, we were more concerned about the clothing itself, if it looks good. But now I feel that **including the accessories, makeup, hairstyle, everything should be consecrated into our dressing**. For instance, our hairstyle is not a very important part of our daily dressing. While I don' t mean it' s not important at all, what I mean is that the hairstyle and the dressing are separated; the hairstyle was only to decorate the hair, and clothing was only to decorate the body, and also shoes were only ... there' s few idea that shoes should have a good match with the clothing. Actually, there was a little bit of the concept of matching, but still not very strong. So **each part of our dressing was relatively separated**. And with the emphasis of the styling concept, people' s dressing today looks more unitary. (Fang)”*

Table 6 The difference of fashion style between 2 ages

Fashion style	2010s	1990s
	Variety	Incomprehension
Casual (休闲)	Including all Informal wear.	New styles– brands Item: Jeans, t–shirts, denim Silhouette: loose, knitting
Sports (运动)	Variety Cute sporty Training style Item: skirt, vest, convers	Aerobics Item: foot tights, bat shirt, ski jacket Silhouette: loose, big size
Feminine (女性)	Variety, Feminine, Romantic Elegance	Item: One piece and pleated skirt, sun dress, Cheongsam, Hangpai fashion style
Korean (韩国)	Mid 2000s: small, cute, gentle; Item: mini skirt, one piece, tights 2010s: loose top and tight bottom powerful, simple and capable, Item: loose overcoat, leggings, high heels, sneakers,	
European (欧美)	Simple, delicate, slender, slightly powerful silhouette, single, slightly dark color, less decoration and detail design; Item: casual suit, long skirt, leather jacket	
Minimalist (简约)	Monotone colors, minimal decoration, simple but refined, and looks capable with accessories; Item: simple loose t–shirt plus skinny leggings or jeans	

Therefore , the biggest fashion change during the 20 years is the concept of being “fashionable(shimao时髦)” and “stylish(youxing有型)” . In the 1990s, if you keep some fashionable items such as a pair of foot tights or denim jacket, then you probably would be considered as a fashionable person. While today, keeping leggings or new balance means nothing at all, but how to coordinate them and make yourself look stylish, which is not only about looking fashionable but as a perfect interpretation of a certain style, are making more sense in terms of fashion.

With the diversification of fashion style and aesthetic concept, the term “fashionable” means keeping up with new trends very well, while stylish here means, as one of a fashion blogger’ s words was quoted:

“A stylish person is someone who can do any and everything

when it comes to fashion... Stylish people do not care about the price of a garment, but how they feel when they are wearing what they like. When you have style, it' s something that represents who YOU are. You dress to fit your emotions when you wake up in the morning, not to go out and try to impress..."

Stylishness may correspond to a particular fashion style, rather than any specific fashion item or element. "Stylish" pays a greater emphasis on coordination between different items, and the wearer' s body and skin, thereby creating an outfit that suits the wearer' s individual character traits. In the 1990s, young females enjoyed being "fashionable" , while nowadays, youngsters are not just content with being "fashionable" , being "stylish" makes them more groovy for their fashion sense.

Now we know that fashion styling and coordination has become more important for young females, while it is hard to conclude the coordinating features of each different fashion style through this research. Analysis of the characteristics of different clothing styles will be needed in future research.

2. Fashion information

Questionnaires about fashion information source usage of Hangzhou young females were conducted. In addition to the questionnaires, specific questions about fashion information usage were asked in the in-depth interview section.

Multiple response analysis was conducted to test the differences in the information usage of each individual among Hangzhou females (Table 5). Based on the descriptive data, percentages of respondents, the store and window displays were identified as the most important sources for both Hangzhou young females in the 1990s and today; followed by, seeing it worn by

friends and social public places were found to be important for the young females of the 1990s; while television and movie performers, SNS, fashion magazine and internet shopping malls were found to be the important source for young females today in this order;

Table 7 Fashion information sources of different decades

Fashion information	2010s		1990s	
	N	p	N	p
Store and window displays	41	8.2%	44	17.7%
Television and movie performers	41	9.6%	19	7.7%
Seeing it from SNS (Weibo, Wechat, QQ, Blogs)	39	9.1%	0	.0%
Fashion magazines	37	8.7%	12	4.8%
Seeing it from internet shopping mall	35	8.2%	1	.4%
Seeing it worn by friends	31	7.3%	42	16.9%
Seeing it worn in social public places	31	7.3%	42	16.9%
Fashion shows	24	5.6%	5	2.0%
Pattern books	6	1.4%	18	7.3%

Young females today participate in more fashion information sources than of the 1990s, especially the use of Internet.

The comparison of the frequency of information source used by Hangzhou young females was conducted through T- test. Table 6 showed there were significant differences in the frequency of information source usage between different age groups ($P < 0.05$). There was significant evidence that Hangzhou young female today used fashion information sources more frequently than did those in the 1990s:

Table 8 Frequency of fashion information usage

Frequency of information source used	Decades	N	Mean	std	Min	Max	t	P
	2010s	61	37.43	11.614	0	60	7.857	0.000
	1990s	60	24.27	5.831	12	43		

This result is little different from the finding of

Kongyuan(2006), whose research showed that fashion information of college students in Hangzhou came from friends, TV ads, as well as newspapers and magazines⁵⁴. It also showed that Hangzhou women were more likely to trust friends, which may be related to traditional Chinese culture. Hangzhou consumers had a strong sense of community, emphasis on emotional relationships between people, and therefore to restrain their spending behavior with reference to friends' groups, and easier to agree with friends.

Since the mid 2000s, although the Internet had begun to spread in the country, but the fashion information dissemination on the Internet had still been undeveloped yet before. As in recent years, the domestic media have begun to invest into the Internet media, and the Internet has become a fashion information transmission channel.

1) Fashion information in the 1990s

(1) Store displays – fashion from Guangzhou

Shopping is one of the major outdoor activities for both Hangzhou young women in 1990s and today. Xixi Road (tailors' street), Dongpo Road (stores), Longxiang Bridge (stall) and Wulin Road (late 1990s) were seen as the main fashion district in the city for the fashion shopping in the 1990s. Therefore store display is the most convenient way for young females to get fashion information.

Compared with the expensive department store or brand apparel, the price of clothing in stalls, and tailor shops were even more reasonable. At the same time as many individual clothing stores were set up since the 1990s in Wulin and Guohuo Road, the young females in Hangzhou had deeply loved that of those shops,

⁵⁴Kongyuan. (2006), Hangzhou university student leisure clothing consumer behavior research, Master dissertation

since most of the apparels were from Guangzhou and Wenzhou, which seemed to be more fresh and fashionable.

*“I have mostly shopped from street stores, and a lot of those clothes were from **Guangzhou, Wenzhou**, and other fashionable places. **Dongpo Road** was also very lively, garments from there were more fashionable, most of the **fashionable garments** were from Guangzhou at that time...*” (Lin)

*“There were many little clothing shops in Guohuo road, a kind of boutique. They mostly went sourcing from some fashion places, such as **Guangzhou, Fuzhou, and Hongkong**. So there appeared many personality shops.”* (Fang)

*“Wulin Road was already a ladies **fashion street** before then. The **clothing there were mainly from Guangzhou**. So at that time if we want to buy a little bit of trendy dress, we went to Wulin Road... There were still some few brands at that time, and stylish clothing were from **Guangzhou, Shenzhen and Hongkong**.”* (Pan)

*“... Many individual clothing stores at that time, got all of their dresses mostly from distant cities **such as Guangzhou**...”* (Jiebai)

(2) Pattern books

In addition to window and store display, garment pattern books were also counted as a common source of fashion information in the tailor shop.

*“...We also went shopping for fabrics and made dresses from tailor shops 20 years ago, now there are fewer cases... for example, they are kept hanging in tailor shops or worn by models, or **the pictures from pattern books in the shop... there were a lot***

of apparel books” (Ka)

(3) Fashion magazines

Fashion print media blossomed in the late 1980s along with a variety of women’ s lifestyle, and fashion magazines. Advocates of fashion in the mass media also helped to transform Chinese fashion from a vain and petty lifestyle issue into a legitimate industry.

Multiple response analysis was also used to evaluate the most popular fashion magazines for Hangzhou females. Table 2 showed that RUILI(瑞丽服饰美容), ELLE(世界时装之苑) and VOGUE(服饰与美容) are considered the most popular magazines by Hangzhou young females today; however in the 1990s, young females of Hangzhou had rare opportunity to come in contact the fashion magazines, and the SHANGHAI STYLE(上海服饰) was one of the few fashion magazines in that period of time, which showed a relatively high popularity.

Table 9 The preference of fashion magazines

Fashion magazine	2010s	1990s
RUILI(瑞丽服饰美容)	31.0%	2.6%
ELLE(世界时装之苑)	19.0%	6.5%
VOGUE(服饰与美容)	14.2%	1.3%
Marie Claire(嘉人)	11.1%	1.3%
Not have access	7.1%	44.1%
Milk(流行色)	2.4%	5.2%
SHANGHAI STYLE(上海服饰)	.8%	26.0%
Total	100.0%	100.0%

In addition to the fashion magazines the researchers have investigated other magazines, such as HOW, One Day, were also very popular during the 1990s, even though now it’ s being replaced by more European and American fashion magazine. The early 1990s, although Elle, Shanghai style and other fashion magazines had entered Hangzhou, but due to economic conditions, a

Shanghai Style magazine was for 6.5 Yuan. Purchasing fashion magazines was quite a luxury in that period where average wage was lower than 500 Yuan.

*“I remember that **ELLE** had come into China since then. And another **Japanese magazine called “the one”**. I’ve read fashion magazines a bit frequently, although it seems **relative luxurious because it is expensive.**” (Fang)*

Compared to the expensive fashion magazine, movie catalogue (电影画册) and readers Illustrated (读者画报) are even more civilians mainly described movies and movies stars of Taiwan and Hong Kong in 1990s.

*“...During those old days, unlike so many pictures today, **albums** that time were very simple with only a few pages above, had basically a **model, not a star**... But in the content of **film magazines**. There were stars who wore trendy dress in there, such as Carina Lau, Liu Xiaoqing, Lin qingxia. Unlike now that we have DVDs, then, only movie pictures were sold and only in Tiyyuchang road.” (Ka)*

During the interview process, the young females in the 1990s have expressed their interest in reading magazines, but rarely deliberately to buy, so they usually have little access to fashion magazines, and also unlikely to imitate the dress in the magazine. Despite the economic conditions, fashion market in Hangzhou was also not able to provide conditions for females in pursuit of styles recommended by fashion magazines, which is said that it’s hard to buy a dress which is similar to the ones found in fashion magazine from local stores.

Therefore, for young females in the city, part of the avant-garde and trendy people, would look for tailors to make a similar

dress holding a picture when they saw their favorite items in magazines or other forms of fashion media.

*“... When I saw pretty dress in **film magazines**, I would take it to a tailor ‘s shop and let them make a **similar one following the image in the magazine**...” (Ka)*

However, the interviewee – Fang said, sometimes tailor shop would not really able to make exactly the same design with the feeling of the one in the magazines. Thus with the continuous expansion of Hangzhou apparel market, people were more willing to buy garments directly rather than making them in tailor shops.

*“And tailoring was also very popular that time. For example the ELLE magazine I’ ve mentioned, as well as the Japanese magazine, if there were some beautiful dress seen from these magazines, **we will hold the picture and have the tailor make a similar one with the one in the picture. I had tried it, even though it was inconsistent, but it was very cheap.**” (Fang)*

However,, beside the economic conditions and market conditions, due to the characteristics of assertive cultural background, Hangzhou women overall were more often conservative. Even with the condition of wearing stylish dresses, people were still unopened ideologically; most females in Hangzhou were seeking for conformity in dressing. Therefore, stylish dressing in fashion magazines was partly referred according to as the acceptable aesthetic category at that time.

*“ I won’ t imitate the style from the magazines very much. It just brought me many thoughts. It was a kind of lifestyle, which met the psychology of youngsters in those days. We **just enjoyed***

reading and looking at their dressing, like appreciating photos. Occasionally, there would be some, which was not excluded by existing aesthetic category, sorts of little accessories provided some reference.” (Fang)

Thus, in such environment the dressing of people around has become an important basis for their dress style.

“……I’ m not that kind of fashionable person, but I’ m that kind that… When I see a nice dress in the street, I would like to have a try… I would not pay much attention to what is popular this year…” (Lin)

“……Mostly when I’ m chatting with my friends or see someone on the street while we are together, we will say ‘oh, that girl’ s dress is so nice!’ …it is when I found more and more people wearing a certain type of clothing; I would want to try it. ” (Gao)

“Sometimes I find them in the street, or in the store ……” (Ka)

2) Fashion information in 2010s

(1) Fashion show

According to frequency analysis of the information source of fashion show, table 3 showed that the Internet photos, internet videos and magazines were the primary channels for young females in recent years. Similar to the result of fashion magazine preference, most of the young females in the 1990s had little access to knowing about fashion show. Few young females used television and magazines in the 1990s.

Table 10 The information source of fashion show

Information source	2010s		1990s	
	N	Percentage	N	Percentage
Internet photos	46	30.3%	0	0%
Internet videos	31	20.4%	0	0%
Television	28	18.4%	12	17.1%
Magazines	31	20.4%	12	17.1%
Watch it at the scene	11	7.2%	2	2.9%
Not have access	5	3.3%	44	62.9%
Total	152	100.0%	77	100.0%

(2) The information source of SNS

Internet as a new source of fashion information with few relevant literatures in China, this study will base on the content of the interview, and analyze the specific content of the usage of Internet information sources. According to the questionnaire result of Internet fashion information source—SNS (Weibo, Wechat, QQ, Blogs), and Internet shopping mall, I will analyze the specific sites, SNS platforms and blogs used by young females in Hangzhou.

Social network online communities, such as QQ, Weibo and Wechat in China, serve as platforms where millions of consumers all over the world are connected with one another and exchange ideas, opinions, and information. Online communities are gaining significant popularity around the world. The membership level is growing sharply every year⁵⁵.

Today's young women in Hangzhou are concerned about a variety of fashion-related Internet information, such as Haibaowang, Grazia, street shooting, etc. through blog, Weibo, Wechat and other mobile apps. Due to the popularity of mobile Internet in recent

⁵⁵ Mislove, A., Marcon, M., Gummadi, K. P., Druschel, P., & Bhattacharjee, B. (2007, October). Measurement and analysis of online social networks. In *Proceedings of the 7th ACM SIGCOMM conference on Internet measurement* (pp. 29-42). ACM.

years, using Wechat is getting more and more popular than QQ, Weibo in past few years. They occasionally pushed to the user, information such as fashion shows, street shooting, TV costume analysis and so on.

People get fashion information from Wechat mainly through: 1. Sharing from friends' Moments (pengyouquan); 2. Following of public account that can push information to mobile users. In addition to intrinsic friends on Wechat, users can follow a variety of public accounts based on personal preferences, and these public accounts may be for individual operations or business operations.

*"I watch **fashion coordination from many style icons in a SNS platform named Mushroom Street...**There is a site called **DaZhe**, and there are also **many people who post their outfits there**... and on Weibo (micro blog), I' m following some **Taobao shop owner as well as network celebrities**. I also have many apps about fashion information, **Shopping Notes (购物笔记)**, **Instagram**..."* (Small)

*"I' d like to read some **fashion news, but mostly through the public account of Wechat**, they will push information to me, and I rarely go to search for fashion information initiatively. I usually click it when it comes out...the public accounts are **Posters net (Haibaowang)**, and **Meilishuo** occasionally, **Fushiqianyan**, **Shishanglinfeng**. They usually post lots of fashion information such as coordination or fashion weeks."* (Wen)

*"I see many street shootings in an apps through iPhone. When on Wechat, I read **Posters net (Haibaowang)**, **Grazia**... and also from Weibo (micro blog)..."* (Tong)

*"Now I usually see it from public accounts that are designed to share fashion information. ... I mainly focus on **Vogue**, **Modern Weekly**, **The Bund**. (Wei)"*

*“And other SNS, such as Wechat, I follow many **public platforms of fashion design or buyers shop**. As you may know, wechat public platforms push information everyday. And when there’ s something I find interesting, I read them. (Guo)”*

*“... **Weibo updates daily** information the fastest... As well as other apps like **Pocket(口袋)**, **Meilishuo**…… I like looking at the dress styles inside, although I won’ t buy, but just take a look… There are also many film and drama that are shared through my friends’ moments on Wechat… It just feels very beautiful… I added a few **public accounts, Chaoliudapei , and Fashion discovery on micro-blog**, which usually has a kind of fashion matching display everyday. If I find one that is my style, I may try it.” (Da)*

In addition to domestic SNS, Facebook’ s cooperation app—Instagram, has become in vogue in China. Because of various reasons, Facebook is banned in the country. But with Instagram, people can pay a lot of attention to foreign stars and designers and interact with them.

*“I follow **XuHaoYing through Instagram**, Eason Chan's wife, she posts wears or something of herself, including **Sammi Cheng**, these stars also understand fashion very well.” (Wei)*

Instead of the micro blog, there are many style icons and Internet celebrities received the young females’ request on Instagram. One of the interviewees is particularly in love with the Internet celebrity, Zhou Yang Qing, a cosmetics Taobao shop owner.

*“I recently liked **a blogger**; all of her styles are so nice, that I often search for their brands in the Internet…… She post her*

*everyday dressing on both **Instagram and Weibo**, and has a lot of followers... I want to try every piece of her dressing...*" (Zhang)

Her dressing are usually from luxury or designer brands in Europe and America, which is too expensive for Zhang, and can't afford them. Therefore, she prefers looking for a similar style on line, and in order to follow the pace of her idols, Zhang often goes shopping for materials, fabric, or basic styles on line, and tries to make a similar one (DIY).

(3) The information source of online shopping mall

On the other hand, fashion information on the online shopping mall also had a great impact for young women. The most influential domestic Internet shopping mall in China must be Taobao. In addition to the home and sidebar ads, many young women are concerned about several-fixed online shops, including designer's original shop, Korea oversea purchasing store or other brand stores. Most of the stores usually announced the information about new arrivals to their followers through SNS (Wechat, micro blogging).

*"...Usually see from **Taobao.com**, recently I have brought many from **Uniqlo**..."* (Gao)

*"I am concerned about **several Taobao designer brands**, not that kind of ordinary fashion brands, which is completely built from Taobao, one is '**random door**', **small birds**(小鸟), as well as **the big boss**(大老板). Anyway, I have followed several stores. They have official micro blog and public account in Wechat. I regularly read it. New arrivals are issued or previewed **through the Wechat**. They will have a fixed date for the new arrivals, for example there will be discount in that day. Sometimes if you didn't buy it in the first day, it **will probably be sold out soon in the***

next day.” (Wei)

*” …This is from **Korean oversea purchasing shop in Taobao**, I have concerned about many Korean oversea purchasing shop in Taobao, this one called kogiri…” (Small)*

In addition to domestic sites, almost half of interviewees expressed their concern about overseas fashion shopping websites, especially Korean site, as well as European and American sites.

*“Recently I read **Korean fashion website more, like Stylenanda , Chuu , N9 , Partysu**. I prefer the looks and coordination in these sites..” (Wen)*

*“I visit fashion websites everyday… Especially in **Korea sites, I often visit N9, Milkcoan**. Because they have Chinese and English…” (Zhang)*

*“.. **An app – Shop pop** for shopping, is somewhat equivalent to oversee purchasing **luxury brands and designer brands** without tax for you, …” (Wei)*

*“ I have gone Taiwan frequently recent years, and there are many **independent designers in Taiwan**. I’ ll shopping from **their Internet shopping mall**, and let them send me, but it’ s difficult to pay on their website. **Korean website** is very good, there are many website in Chinese and I can shop on the site by myself. But you know, it’ s hard for us to shopping on the European and American site, because of the payment and language problem. Sometimes we’ ll call our friends do overseas shopping for us.” (Guo)*

Due to the inconvenience of oversea shopping, foreign fashion websites are more used as a reference for the coordination of their daily outfit.

*"I'll buy a little bit similar one, but will still dress it in my personal style, just **a little reference for me in coordination**, not the whole look copy. (Guo)"*

(4) Fashion magazines

Today fashion magazines and has become very popular in Hangzhou. In addition to the relatively long history of magazines (Elle, vogue, Ruili, etc.), the respondents were also mentioned some new and niche magazines such as 1626 and the little things.

Although the paper fashion magazines has become very common, but with the new Internet media market continues to expand, online fashion magazine count for one of the main sources of information. Many of the respondents feel that electronic magazines are more convenient than pepper edition.

*"I won' t read paper magazines now; I **read fashion information from public accounts on the Wechat**, which was designed to do this kind of information." (Wei)*

*"**Electronic magazines in my mobile are more convenient**, and I can read it whenever I have time." (Tong)*

(5)Dramas

The result of the questionnaires demonstrates the drama is one of the important fashion information sources for young female in Hangzhou. Meanwhile some of the Interviewees cleared that : in the 1990s, dramas from Hong Kong, Japan made had made some impact on domestic women's fashion, such as Shanghaiitan and Gongguanxiaojie.

*"...**Cheng Cheng-shirt** was quite popular 20 years ago... I brought one from Longxiang bridge stall... " (Ka)*

While, others think that dramas in that period produce few effect on their daily wear.

“There was hardly reference from TV dramas when I was young...” (Fang)

However, almost of the interviewees have said that the current prevailing winds of Korean style in Hangzhou are mainly affected by dramas, and the recent two years Korean dramas’ made the greatest impact. Especially ‘Miss you’ and ‘My Love From the Star’ were almost mentioned by all of the younger interviewees.

“Korean style is the general trend; maybe it’s the result of Korean drama. While, of course, the Korean dramas have come since 1990s, but the general thoughts were that Hong Kong fashion was better. People think that the Hong Kong fashion was more avant-garde. But recently, it seems that Korean dramas lead the fashion trends in China.” (Guo)

“I have watched Korean dramas quite much, and I like Korean dramas very much. The clothing in these dramas is really nice…recently is ‘My Love from the Star’, accessories will be reference.” (Small)

“Everyone’s fashion style is different…Ah, recently you’ll see more Korean style on the road. Hangzhou fashion in recent years is in favor of Korean style probably because of the rage of Korean dramas…” (Gao)

“Recently Korean air is very hot! Since last year there are many Korean style, which mainly affected by the Korean drama. I think it was begin with the ‘Miss you’, and then ‘The Heirs’, ‘That Winter, the Wind Blows’ before, and now

is *‘My Love From the Star’* , which affected Hangzhou fashion very much.” (Chen)

According to results of the questionnaire, the researcher collates dramas and movies listed by Hangzhou females. Compared to the 1990s, the impact on fashion, which made by Hong Kong and Japan dramas and movies now replaced by Korean, American and British dramas and movies.

Table 11 The favorite TV drama and movie of Hangzhou young females

Country	Drama / Movie	Actress
2010s		
Korea	상속자들이, 별에서 온 그대, 그 겨울 바람이 분다, 보고 싶다, 미래의 선택, 청담동 앨리스너, 그 겨울 바람이 분다	박신혜, Krystal, 전지현, 송혜교, 윤은혜, 송혜교
America	2 Brock Girls, Gossip girls	Leighton Meester , Blake Lively, Kat Dennings
China	Let's get married!	Gao Yuanyuan
1990s		
Hong Kong	Shanghai Bund , At the Threshold of An Era , Comrades : Almost a Love Story, The Feud of Two Brothers, Public Relation Lady	Angie Chiu , Maggie Cheung , Brigitte Lin, Michelle Yim, Carina Lau, Carol Cheng
Japan	燃えろアタック, 赤い疑惑, 東京ラブスト □リ□	Araki Yumiko , Yamaguchi Momoe, Honami Suzuki
China	Desir, 地道□	Zhang Kaili, Liu Xiaoqing

Another difference is that the dramas’ impact on fashion in the 1990s did not provide reference as much as today in terms of clothing. The reasons can be mainly conclude as follow:

1) Though TV series has been widespread, but compared to today, when the domestic drama's mainly focused on costume drama or opera, only a handful of foreign TV series, such as

Gongguanxiaojie, Liumangdaheng, modern dramas were introduced to China. And in the 1990s, the costume drama had more market than other dramas. So even if the drama was very hot (such as *Desire*, *Street Waiting for You*), do not necessarily have a very big impact on people's dressing.

*"Because we like **Kung Fu drama** in that period, and there were more kind of costume then, so I do not have much significance to my wearing..." (Fang)*

*"There are **few dramas about modern young peoples** in Hangzhou at that time, I remember a very hot drama named 'Desire' (Kewang), about married women's life." (Tong)*

2) Since the 1990s, Hangzhou apparel market had not yet mature development which limited young females' chasing for fashion in the dramas. It is said by some of the interviewees that even if they were very fond of clothes in drama, they could hardly buy a similar. On the other hand the popularity of the Internet media and Internet shopping today provide good conditions for young people to chase the latest fashion today. Dressing appeared in dramas can be immediately searched through Internet, or the similar style will soon appear on many Internet shopping malls.

*"Girls will certainly be favor of beautiful things inside dramas. But just as I've said that there's **little channel for to realize them**. But now, Korean stuff inside dramas, I mean everything, whether it is for wearing, using or eating, if only come from Korea, and then swept Hangzhou today. At that time **people was not so sensitive to fashion**, today when a new lipstick color showed in drama, people will go to find it out." (Gao)*

In addition, the Internet SNS also helped the spread of fashion style in dramas. Though there is many people don't watch Korean

dramas, they also get the impact from Korean dramas through the friends' moments in Wechat.

*"I'm not **concerned about TV stars very much**, but I know Jun Jihyun is very hot recently…… I **get to know these from Micro blogging or Wechat, intentionally or unintentionally**" (Gao)*

*"Because I didn' t watch that drama (My love from the star), but you know there is **not a lot of stills were posted or sheared in friends' moments through Wechat**, and then I'll see. I did not read the content, but I will look many photos from the dramas… found it very beautiful." (Chen)*

3) TV dramas nowadays pay more attention to the fashion style of protagonists than in the past, especially Korean drama.

*"While 20 years ago people also watched some Korean dramas, but we had more **concerned about the story of the dramas**. However in the past two years, **fashion style of Korean actress have got more fashionable indeed, probable because they pay more attention on fashion now**… I' ve watched the ' Autumn in My Heart' at that time. While the heroine's dress was not pleasant to the eye, that is, after you watch, you won' t remember what she wearing. But in recent Korean dramas, the most eye-catching part is not her face, but her fashion style and coordination as soon as she appeared on the screen. (Chen)"*

*" In addition to Korean dramas, I also watch many Hong Kong dramas– TVB. While, I don' t pay attention to the fashion message inside, because **the costumes inside Korean drama are better able to attract our eyes**. Watching TVB (Hong Kong drama) is mainly for the story." (Wen)*

To summary, the fashion information of different period can be listed as follow (Table 6).

The significant difference of fashion information between the 1990s and 2010s is the rising of Internet; it dramatically changed the way people obtain fashion information. Fashion information from friends, social public places people in the 1990s, have been replaced by Internet's SNS. In environment of SNS, those “friends” may be friends around or even stars, fashion bloggers and so on. These “social public places” directly across the geographical limitations, and derived to the world.

Table 12 The difference of fashion information between 2 ages

Fashion information	2010s	1990s
Store displays	Often: shopping mall	Often: Street store, stall
Talking to sales persons	Sometimes: Vogue, Ruili	Street store, stall
Fashion magazines	Often: Internet	Seldom: Shanghai style, Elle
Pattern books	Never	Sometimes: from Fujian
Friends	Sometimes	Often
Social public places	Sometimes	Often: popular street
Television and movie performers	Often: Korean dramas, European American dramas	Sometimes: Hong Kong, Japan, Taiwan
Internet shopping mall	Often: Taobao.com; Korean fashion site & European American site, mobile apps...	Never
Seeing it from SNS	Often: Weibo, Wechat, Instagram, Pocket	Never

The usage of pattern books by young females vanished because the tailor shop diminished from 2000s and the way of consuming fashion also changed since fashion industries get great development

in Hangzhou.

3. Fashion style and fashion information

The purpose of this section is to explore the relationship between style and fashion information source that is how the fashion information source affected fashion style in Hangzhou. As everyone today have a various kinds of fashion styles, it is difficult to group consumers according to fashion style, since they may immediately intent to try a new fashion style in the next moment. But what we can conclude is that young females' innovation of different style comes from different fashion information source.

Table 13 Fashion style and information source provided by Hangzhou young females

Fashion style	Information source
Casual(休闲风格)	Casual wear brand
Sports(运动风格)	Aerobics
Feminine(优雅风格)	Traditional image and modern
Korean(韩国风格)	Korean dramas , Korean fashion brand
Euro-American(欧美风格)	American & British dramas, street shooting, luxury brands
Punk style(朋克风格)	Gothic singer
Vintage(复古风格)	Vintage style blogger, little things magazine
Socialite(名媛风格)	Star - Guanyin
Street(街头风格)	Street shooting,

These information sources, including fashion apparel brands, sport movement, the traditional image of women, foreign dramas, fashion bloggers, celebrities with many other sub-cultures, have a great impact on young females' fashion style in Hangzhou through the clothing industry, mass media and other channels. It will be discussed in the next section.

4. Fashion influential factors in Hangzhou

Clothing and personal appearance can be valuable tools in the study of different cultures for a number of reasons. One of these reasons is based on the concepts of acculturation and assimilation. Nowadays, appearance communication is not limited within social systems. Clothing choices or related dimensions of appearance management become part of a large context of communication identities and communities on an everyday basis⁵⁶. The increasing importance of fashion worlds in other countries, of fashion leaders in media culture, and of subcultures centered on leisure activities, has made the relationship between clothing choices and fashion more complex. Fashion commodities and visual images are shared across cultural boundaries, because of the international character of apparel production and retailing and electronic media (movies, television, and music videos), respectively⁵⁷.

In this section the researcher would analysis the social factors that influence the mainstream fashion style of Hangzhou young females during the 1990s.

1) Feminine temperament of Hangzhou

Hangzhou under the influence of 'Jiangnan' culture – complimenting the delicate, soft and feminine temperament, has been called "the most feminine city". Thus the traditional female image of Hangzhou concentrated beautiful personality of Hangpai women fashion brands, which have shown soft, graceful, and elegant. People used to locate the Hangpai fashion brands with girlish and

⁵⁶ Crane, D. (2012). Fashion and its social agendas: Class, gender, and identity in clothing. University of Chicago Press.

⁵⁷ Kaiser, S. B. (1990). The social psychology of clothing: Symbolic appearances in context. p515

pastoral style, always in a fresh, graceful, sweet tone.⁵⁸ On the other hand, China is a country, which continues to be Confucianism– dominated. Hangpai fashions brands do have influenced the Hangzhou young females’ fashion style during 1990s even until the mid 2000s, even now though it was dislike or avoided by young females recently.

In Chinese traditional culture value, collective interests should always come first and individuals should be put behind collectivity. This identifies Chinese culture as a typical collectivism culture. Therefore it was believed that personal relationships in daily life are more important, and influence of family members was stronger in Hangzhou in the 1990s. For thousands of years, the feudal Confucian values of such as “three obedience and four virtues” , “Innocence is the virtue for women” , have been applied everywhere in social life, to people’ s moral outlook and aesthetic value. All these traditional values still exist influences on people’ s life until 21century. Which made women still stay in an uncomfortable situation – afraid of the condemnation about being women without virtues.

Rich regional culture made this city not open enough to the world. When the wave of globalization swept across China, every city becomes part of the "global village". Towards dramatic change, Hangzhou people concern little about the world compared with Beijing, Shanghai, Guangzhou and Shenzhen. People are too satisfied with the present Hangzhou living conditions and considerable relationships. The old Hangzhou people had little interest in the outside world political, technological, economic, cultural, and historical⁵⁹. And the acceptance of foreign culture was relatively

⁵⁸ Zhanghong. (2012). Glimpse into modern Chinese women clothing image by exploring Hangzhou women's dressing image and consumer culture. China Science and Technology Information, (15), 133–134.)

⁵⁹ Chenning. (2009). Promotion and reflection of traditional humanities character in Hangzhou. Journal of the CPC Hangzhou municipal committee of the party school, (1).

slower, which made them relatively traditional than people in other city. Under the traditional ideology, most of young females are afraid of trendy fashion and skin exposure to some extent.

“I like fashionable clothing but I won’ t select exaggerate or too dew one…Occasionally, there would be some, which was not excluded by existing aesthetic standards; sorts of little accessories provide some reference…” (Fang)

“…A small number of people may dress ostentatious, and at that period relatively exposed or others… then I’ll just pass it…won’ t try… too exaggerate” (Pan)

2) Economic condition

Much has been made of skirt lengths as an economic indicator. This theory has been debunked many times. In economic terms, fashion can be defined, as the premium people will pay over “necessity costs” for a product.

Hangzhou has developed swiftly since China’ s opening-up, and has consistently experienced double-digit growth for the past years. Nominal GDP per capita of Hangzhou has increased from 3,310 RMB in 1990 to 111,758 RMB in 2012⁶⁰. As the standard of living of the population of Hangzhou improves, demand for public services such as modern service industries, medical service, hygiene and education will also increase, at the same time, experiencing a faster rate of development. Other goals besides economic expansion that Hangzhou would need to tackle include unequal distribution of income and the level of social welfare of the population⁶¹.

⁶⁰ HANGZHOU STATISTICAL YEARBOOK (2013)

⁶¹ Starmass China Market Research Consultation (<http://www.china-marketresearch.com/market-review/city-overview/hangzhou.htm>)

With the living standards started to improve, Hangzhou apparel market still in the state of short supply in the 1990s. The clothing prices in tailors shop and stalls, with it in the department store and brand shop could differ by more than 10 times. In the 1990s the average wage was less than 500 Yuan, clothing in tailors and stall mostly cost around 20 yuan, but the clothing prices were up to 7–800 or even thousands Yuan in department store or brand shop. Some foreign companies engaged in joint ventures have their headquarters along this expansive boulevard. Many Hangzhou young female at that time window shopped at these stores but rarely brought any of their stores: clothes there were too expensive for them.

*“At that time we can see a **person's family background through clothing**, but when it comes to taste, it' s also limited by one' s family background. While generally, **the more beautiful dress, the more expensive**. So the general population could not afford the beautiful dress at all. So in common, if one had **a little taste**, but had a modest income, especially the young girl, they might choose the style of relatively fresh, **simple and plain, such as a shirt or blouse**.”* (Fang)

*“Whether the friends around **follow the trends or not was depend on their family**. Because we still have difference in economic condition at that period, and I could only be considered at the medium level of family. But **as to an ordinary family, they may only need a few pieces of clothing a year**. So we still have some differences in wearing, and not so homogeneous. But nowadays, I think there showed little difference between the youngers, many be you could only see their taste and family background from the **quality and fashion brand** of their wearing. But at that time, you can tell the difference very obviously. While in my opinion, today **people' s taste is not affected by wealth**.*

*But in those days, **taste has great relationship with household incomes** and one's horizon. For example, **Wenzhou students** would wear very nice and they will wear the style of **some updating style**. On the one, it' s the result of good economic conditions; on the other hand they are more knowledgeable, I mean experienced.” (Pan)*

Thus many Hangzhou young females welcomed casual wear and Hangpai fashion at that time, with its innovative styles and affordable price. In addition, poor economic conditions have also slow down the fashion information spread through fashion magazines, since 6–7 yuan was still very luxury at that time.

Although in the 1990s, family economic status restricted people's pursuit of fashion to some extent, affecting their everyday wear. However, today's the increasingly improved economic condition is becoming an impetus for developing fashion. Moreover the restrictive function of economic status on fashion have diminished own to the expanding of Hangzhou apparel market.

*“Every dress of Jun Jihyun is from luxury brand, **too expensive, but I will find cheap and similar one through internet**.” (Wen)*

*“Some nice clothing of fashion brand is **too expensive for me, so I often DIY ……interesting**” (Zhang)*

In the 1990s, family economic status restricted people's pursuit of fashion to some extent, affecting their everyday wear. Thus the many Hangzhou young females welcomed casual wear and Hangpai fashion at that time, with its innovative styles and affordable price. In addition, poor economic conditions have also slow down the fashion information spread through magazines.

Table 14 Hangzhou young females' apparel spending per

month

Apparel spending/ month	Decades		χ^2	<i>P</i>
	2010s	1990s		
Less than 500 RMB	48	17	33.385	0.000
501~1000 RMB	6	21		
1001~2000 RMB	3	15		
2001~5000 RMB	3	8		

However, the restrictive function of economic status on fashion have diminished own to the expanding of Hangzhou apparel market. Today people' s taste is not affected by their income. Thus today's the increasingly improved economic conditions not only diversify people's lifestyles, but also provides conditions for young female chase different fashion style in Hangzhou.

3) Fashion industry – from export processing to local brands

Fashion is an important part of not only arts but also maybe even more industry. From the first glance only the aesthetic aspect of it is visible with the beauty, amazing creations and materials. But if one looks more carefully, the whole highly developed and profit producing industry lies behind this glitter. Basic necessary clothing is always available and changes little year-to-year, while leaders of the fashion industry manage to set new trends season after season, constantly offering the consumer something new. Certain trends catch on while others fail⁶².

More than in the 1990s, in Hangzhou and the whole country, the development of textile industry has just started; the fashion styles were not yet readily available. It was not until the mid 1990s, with economic development and apparel market growing rapidly, tailor

⁶² Williams, & Johns Hopkins, (2010), The Global Economics of Clothing: Part 2.

shops, this small-scale private mode gradually withdraw from the fashion market⁶³. Thus introduction of casual wear brands in the 1990s, with its innovative styles and reasonable prices have popularized by many young ladies in Hangzhou.

After 2000s, Hangzhou's export oriented apparel industry started to pay more attention to domestic markets, and the ready to wear industry began to replace home sewing and tailor shops, especially in urban areas. With e-commerce developed in Hangzhou, this kind of shift called for greater variety and more creative designs from the industry. The same kind of style can be derived from a variety of different brands, in different price range, to meet the needs of different income groups of consumers.

At the beginning of the 21st century, the world of high fashion Dior, Chanel, LV and other brands have entered the cities in Chinese mainland, such as Beijing and Shanghai. Chinese women's clothing aesthetic taste becomes increasingly with international standards, with more and more diversified values. But in Hangzhou, a second-tier city in China, most consumers have no direct access to these international brands until the late 2000s.

"There was no luxury brands in Hangzhou 20 years ago, for example, if you want to buy Chanel perfume, you should go to Shanghai to ..." (Pan).

But since the late 2000s, when the international fashion brand entered the Hangzhou Tower, also including H&M, ZARA and other fast fashion brands entered the major department stores, Hangzhou women's apparel, has completely faded flavor of Hangpai style. Global fashion consumer culture has infiltrated females' apparel consumer attitudes in Hangzhou.

Mean while, the development of Internet shopping, makes it

⁶³ Zhao, J. (2013). The Chinese fashion industry: an ethnographic approach. A&C Black.

very easy for young females to discover and pursue fashion style in drama; it is easy for people to buy the same or similar fashion items as those shown in the dramas, from taobao.com even when the drama is still a hit or newly showing on screen.

4) The impact of global-cultural eclecticism and mass media imagery

The media plays a significant role when it comes to fashion and it affects people's clothing choices and makes fashion seem more complex. Fashion commodities and visual images are shared across cultural boundaries through the use of mass media and Hangzhou is not an exception in this boundary. Here the researcher described the three main medias that has influenced Hangzhou's dress style, television, magazines, and the Internet during the past 20 years.

(1) TV

TV dramas and other programs were first imported into China mainly from Japan and Hong Kong. They were filled with fashion inspirations that provided convenient modes that eased copying, and the styles depicted in the TV shows became immediately recognizable symbols of fashion that came to define the trends and fads in the 1990s. The limited number of TV drams ensured a mass audience for each program, which enabled a particular fashion to spread all over China.

Because of the Hangzhou Economic and apparel market constraints in the 1990s, compared with today, the impact of television on Hangzhou's fashion is relatively smaller. People were not necessarily having conditions to afford a similar dress showed on TV.

Although today's TV industry has been turned upside down over the 1990s, a variety of television dramas, and television programs give people more choices. But just as China Daily

acknowledges the overall shiftiness of Chinese television, saying:

*"Chinese TV screens are flooded by knock-off and/or poorly made soap operas. Most of the Chinese TV dramas either distort the War of Resistance against Japanese Aggression, which is a distortion of history, or blindly copying foreign programs. The lack of good stories has of late resulted in loads of TV series on time travel or fights in the harems of Qing Dynasty (1644-1911) emperors. These, in short, are the bane of Chinese TV productions."*⁶⁴

There is no doubt the nationwide love for Korean dramas such as "My Love From the Star", as well as the hit American show, Gossip Girl. Most of the European and American styles in Hangzhou get their inspirations from American dramas and British dramas, especially from Gossip girl. Korean style in Hangzhou was influenced by the mid 2000s Korean dramas, like "Full House", "Palace" and "my girl" and followed by the recent dramas, such as "Miss you" and "My love from the star".

(2) Internet

However, the Internet is the only channel for Hangzhou youngsters to watch the latest Korean, British and American TV drama. "My Love From the Star," which recently concluded its first season on February 27, weaves a deeply complex and nuanced tale of a young, beautiful Korean actress (played by the young and beautiful Jun JiHyun) who falls in love with her young and handsome alien boyfriend (played by the young and beautiful Kim Soohyun). The show has been broadcast on China's video platform sites LeTv.com and iQiyi, where it has reportedly been watched

⁶⁴ http://www.chinadaily.com.cn/language_tips/news/2014-02/25/content_17303204.htm

14.5 billion times on the latter site alone⁶⁵.

Due to the synchronization of shooting and broadcasting of Korean and American dramas, this operation keeps fashion in dramas fresh. Under the influence of the Internet, women's wears in these popular TV series are spread through a variety of other Internet media (SNS, fashion website), making it easy for people to get the apparel information in dramas.

Moreover, beside the foreign dramas, a variety of new Internet media, including SNS platform and mobile apps, have had an indelible impact on Hangzhou women's fashion style. Wechat as the current hottest mobile SNS app, is now becoming the main channel for young females to access information.

Over the past several years, fashion websites have developed so much that they have merged traditional editorial writing with user-generated content (Fashion – Wikipedia). Online magazines like VOGUE, Grazia, 1626, have begun to dominate the market with digital copies for computers, iPhones, and iPads in China.

(3) Magazines

In the early 1990s, although Elle, Shanghai style, How and other fashion magazines have entered Hangzhou, but it was not so popular as today, not only because of few bookstores or newsstand for magazine sale then, but also due to economic conditions. Purchasing fashion magazine was quite a luxury in that period so, most of the Hangzhou women did not have access to fashion magazines and this was a poor condition for them.

Moreover, due to the characteristics of assertive cultural background, Hangzhou women overall were more conservative. Even with the condition of wearing stylish dresses, people were still unopened ideologically; most females in Hangzhou were seeking for conformity in dressing. Therefore, stylish dressing in fashion magazines was partly preferred according to the acceptable

⁶⁵ LeTV.com

aesthetic category at that time. Only few Avant-garde females would try fashion styles from magazines through tailor shop.

Recently , fashion magazines have become very popular in Hangzhou as a result of it being more available and considerably affordable. In addition to the relatively long history of magazines (Elle, vogue, Ruili, etc.), the interviewees also mentioned some new but quite popular magazines such as 1626, and other little things. And because of the good economic conditions and open-mindedness, fashion reference from fashion magazines has become very common in the city today.

Although the print magazine has become very common, but with the new Internet media market' s continued expansion, online fashion magazine and electronic fashion magazine are taking the place of print magazine, since many of the interviewees feel that electronic magazines are more convenient than paper edition.

Table 15 Fashion influential factors in a Hangzhou

Factor		In the 2010s	In the 1990s
Regional culture		Little	Feminine style , traditional
Economic		Promote fashion, individuation	Limited fashion
Fashion industry		Diversification	Limited fashion
Mass media	TV	Great, Korean, Euro-America	Little, Hong Kong, Japan
	Magazine	Many	Little
	Internet	Great, foreign dramas, SNS, online shopping mall	None

In summary, several social and cultural factors that affected the Hangzhou fashion during these 20 years could be summarized as follows:

Due to its second-tier city status, the economic level and ideas of Hangzhou have fallen behind that of big cities like shanghai and Guangzhou since the 1990s. Along with the people of Hangzhou' s

character traits of complacency and passivity to new things, the acceptance of foreign culture was relatively slower, which reflected on their dressing. When the 1980s' fashion item – foot tight, had already been outdated in Beijing since the 1990s, the Hangzhou young females still took foot tights as a fashionable wear.

"... Did not expect that when the students returned to Beijing with foot tights many of them would be reluctant to wear them but they were, because foot tights were already outdated..."(Beijing 1990s)⁶⁶



Figure 9 The foot tights (in 1987, Beijing)

With the reform and opening up, and the impact of global culture, the ideology of Hangzhou females has also changed gradually. Thereby causing the restriction and regulation from their traditional culture and ideology to practically disappear from today' s females dressing. And this led to a more diverse and personalized fashion culture.

As the fashion information spread has synchronized with other cities through the Internet, and has enabled the potential public of Hangzhou to expand from local to national and from national to global level. Hangzhou' s fashion is no longer lagging behind those of Guangzhou, Shanghai and other cities like in the 1990s but has synchronized with other domestic cities and even international

⁶⁶http://www.nihaotw.com/zt1/ztfl/dlzt/lsnqgm/fspzbg/200909/t20090915_492356.htm

fashion trends.

IV. Conclusion

Hangzhou, as one of the famous eight ancient capitals in Chinese history, has a long historical standing. Under the influence of 'Jiangnan' culture – complimenting the delicate, soft and feminine temperament, Hangzhou generated Hangpai fashion brands with girlish, and pastoral style, with a fresh, graceful, sweet tone. These brands such as Lesies, Cocoon, JNBY and Chiu Shui have become popular in the country and franchise stores of these brands are scattered across China.

The present research has demonstrated that the fashion in Hangzhou is a social and cultural phenomenon influenced by locality, cultural identity, economy, and mass media. Previous researches mainly focused on first-tier cities like Beijing and Shanghai, with lack of researches on the recent and rapidly developed second-tier cities, such as Hangzhou, with a developed textile industry. Therefore, this paper through literature research and in-depth interviews of qualitative research examined the historical background of Hangzhou and explored the features of the fashion style and fashion information source in Hangzhou during the last 20 years. The following have hereby been concluded:

1) In the 1990s, due to various factors, Hangzhou young females with weak concept of fashion style, nevertheless enjoyed to be fashionable (时髦), which depended on the possession of latest fashionable items such as jeans, t-shirts, foot tights and so on. The dominant fashion styles of the 1990s were: loose, comfortable casual style, sport style, and simple feminine style. Today young females prefer more diverse styles including Korean style, European style, minimalist style, and many other kinds of styles, such as retro, punk style, ethnic style, street style among others, than in the 1990s when minimalism was the most popular style. As the overall look is becoming simpler and refined, the rise of these

styles fully outline the evolution and changes of fashion style among Hangzhou young females over the past 20 years.

2) There was a difference in not only variety but also the frequency of fashion information sources used by Hangzhou young females of today than in the 1990s. Today young females use diversified sources of fashion information, in a significantly higher frequency than in the 1990s. The information source of new fashion style used by Hangzhou young females has changed from store display, friends and family ideas, television programs and have evolved into internet SNS, internet shopping, as well as TV shows and fashion magazines. The frequency of usage and evolution of this fashion information received impact from social and cultural factors on the one hand and on the other, it influenced the change in female fashion in Hangzhou.

3) The representatives of these social factors , regional culture, economy, fashion industry and mass media, have affected the Hangzhou female fashion style profoundly. But the breadth, depth and persistence of its influence are not the same.

Firstly, geographical and cultural factors affected not only fashion style, but also fashion information source in the 1990s, under the influence of ‘Jiangnan’ culture – complimenting the delicate, soft and feminine temperament of the Hangzhou–generated Hangpai fashion brand which has a girlish and pastoral style, with a fresh, graceful and sweet tone.

The Confucians believed that personal relationships in daily life are more important thus, family members and friends influenced many female’ s opinions about fashion in Hangzhou in the 1990s. With globalization, international cultural infiltration of ideology and aesthetics, young females are now more inclined to the pursuit of individuality and diversity in fashion activities.

Secondly, the rising economic situation is a good material to protect the fundamental development of fashion. In the 1990s, economic condition constrained not only people’ s pursuit of

fashion but also the spread of fashion in Hangzhou; the increasing economic prosperity, now provides better conditions for young female fashion style of individuality in Hangzhou.

Thirdly, when this Hangzhou' s pillar industry embarked on a large-scale textile and garment production, the fashion industry played a fundamental role in the prevalence of various kinds of trendy women wears , which also promoted the birth of Hangpai fashion brands. Nowadays, the fashion industry in Hangzhou combined with e-commerce has dramatically changed the fashion consumerism in Hangzhou.

Fourthly, the mass media in Hangzhou is upgrading from the previous television, movies, books and magazines of traditional media to internet media, including SNS, e-magazine, fashion website, online video site and so on. This directly brings the latest foreign and domestic fashion information to people around, providing a guide, direction and reference for new fashion styles rather than its spread from Hong Kong, Guangzhou then later on to Hangzhou.

Overall, in a global context of fashion and appearance communication, there may be a diminishing sense of locality and cultural identity in Hangzhou female' s fashion because the impact of the global-cultural eclecticism and mass media imagery has become greater on young female' s fashion in the city especially via the Internet. But this makes Hangzhou' s fashion no longer a lag behind when compared with that of Guangzhou, Shanghai and other cities in the 1990s. As their potential public has expanded from local to national and from national to global, with the help of the internet and oversea shopping, Hangzhou' s fashion style has now synchronized with that of other domestic cities and even international fashion trends.

The changes during these 20 years, not only reflect on the formative characteristic of each fashion item in Hangzhou, but has also changed the people' s concept of fashion, from the pursuit of

being fashionable (shimao时髦) to being stylish (youxing有型), and has led to a variety of different fashion styles. Multiple looks with a variety of stylish influences were stripped from Hangzhou and has become part of a large fashion influencing process. Among these styles, the Korean style from Korean drama is the most popular style for Hangzhou young females at present, not only because of the fashionable items and unique design, but more because of the innovation, unique styling and coordination.

In addition, internet fashion celebrities in the SNS such as bloggers, stars, or even “taobao” online shoppers, play a similar role to that of the Korean actresses to the people of Hangzhou, who may not be fashionable, but stylish. Through the understanding of a particular style, such as vintage style, hip-hop style or punk style, they emphasize on not only the coordination of different fashion items and accessories, but also the collocation between the clothing and wearer's body and skin, thereby creating an outfit that suits the individual character and/or trait. Although their influence is not as widespread as that of the Korean dramas in Hangzhou, but for the fans of such styles, the intensity of the impact will not be less than that of the other mainstream fashion trends.

1) Implication

Therefore, this study indicates several aspects of fashion design and marketing reference.

In order to be stylish, Hangzhou young females focus their attention on the coordination of different fashion styles. Thus, fashion aesthetic has become more diverse, and every fashion style shows its unique beauty today, without restrictions from socio-cultural and economic impact.

1). Korean fashion or the global fashion trends are seemingly getting more attraction in Hangzhou, but its diversity in personal style and perfect interpretation of different fashion styles should be

more contemplated on, instead of blindly copying the same design.

2). When using the fashionable elements in fashion design, designers should also stress or focus on the stylistic elements of that certain style.

3). When designing a fashion item, besides the color, it's silhouette, fabric, whole styling and coordination with other items or accessories should be given more consideration.

Thus when it comes to marketing, instead of following the mainstream fashion trends or appealing to the consumer values, Chinese garment enterprises should pay more attention to their own brand culture, hence, making storytelling marketing a possibly good strategy.

Internet has played a very important role in the change of fashion styles and fashion information sources, especially the spread of SNS, online shopping malls, as well as online video sites. Thus, the contextual marketing approach of providing personalized, real-time information to customers at the point of need will obtain competitive advantage in e-commerce⁶⁷.

1). Fashion brands should expand the brand culture influence through Internet media. In Hangzhou recently, the mobile apps such as WeChat and Instagram may be the most helpful tool for brand culture spreading.

2). The brand-spokesperson strategy should not only focus on the general stars or singers, but also the various powerful bloggers or niche Internet celebrities.

3). Since most of the popular dramas seen by Hangzhou young females are broadcast through online video site, apparel ads synchronized with dramas or linked with the online shopping mall, is a good tip and marketing strategy.

⁶⁷ Luo, X., & Seyedian, M. (2003). Contextual marketing and customer-orientation strategy for e-commerce: an empirical analysis. *International Journal of Electronic Commerce*, 8(2), 95-118.

2) Limitation

Subject to limited time, energy and research level, this study has some limitations in terms of range and depth.

In recent years, there have been a variety of female fashion styles that have appeared in Hangzhou, but this article has only analyzed three main styles in detail. Due to lack of research data and time, it was difficult to summarize the characteristics of each fashion style in this study and the analysis of the characteristics of these different clothing styles may be needed for future research.

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Figure Source

Figure 1-1 Provided by Interviewee Ka,
Figure 1-2 Provided by Interviewee Gao
Figure 1-3 Provided by Interviewee Fang
Figure 2-1 Provided by Interviewee Man, Fang
Figure 2-2 Provided by Interviewee Fang
Figure 3 Provided by Chen
Figure 4 New product release of JNBY
Figure 5-1 From 2004 KBS drama 'Full House'
Figure 5-2 From 2006 MBC drama 'Palace'
Figure 6-1 Provided by Interviewee Small
Figure 6-2 Provided by Interviewee Guo
Figure 6-3 Provided by Interviewee Wen
Figure 7-1 Provided by Interviewee Chen
Figure 7-2 Provided by Interviewee Zhang
Figure 7-3 Provided by Interviewee Wen
Figure 7-4 Provided by Interviewee Tong
Figure 8-1 Provided by Interviewee Guo
Figure 8-2 Small
Figure 8-3 Provided by Interviewee Zhang
Figure 9 <http://www.womantv.tv/special/gq60/detail.asp?id=8758>

Appendix- Questionnaire in English



서울대학교
Seoul National University

Dear Participant,

As a fellow student I am asking your help with a search that is part of my master's thesis. My research is about the change of fashion style and information source of young females in Hangzhou. Please read carefully each question, fill out it, and return the questionnaire to the person handing it out. All your responses are strictly confidential and under no circumstances will name and responses be connected.

If you have any questions, please contact the person handing out the questionnaire. Your help with this effort is greatly appreciated.

Sincerely

Chen dandan Master's Candidate
Seoul National University,
010-7758-0623
E-mail: chendandan516@gmail.com

1. Please select the year of your birth date.
1) 1968–1975 2) 1988–1995 3)
other (termination)
2. Are you resident in Hangzhou?
1) Yes 2) No (termination)

Section A

I. Please read carefully the following questions about regional culture of Hangzhou.

1. How will you spent you spear time?
 - 1) Mostly stay at home.
 - 2) Go outside more.
2. What' s your main leisure activity at home?
 - 1) Watching TV
 - 2) Talking with families or friends
 - 3) Reading
 - 4) Surfing internet
 - 5) Listening music
 - 6) Others_____
3. What' s the major place of your major place outside?
 - 1) Eating place (restaurant, teahouse, pub, café and etc.)
 - 2) Entertainment (KTV, cinema, beauty salon)
 - 3) natural scenery , park , square
 - 4) Education place (book shop, library, school)
 - 5) Shopping place (mall, street, night market)
 - 6) Others_____
4. What' s your frequented shopping place?
 - 1) Department store
 - 2) Internet shopping

- 3) Exclusive Shop
- 4) Shopping mall
- 5) Boutique
- 6) Night market
- 7) Fabric market
- 8) Specialized market(如龙翔.明珠)
- 9) Others

Section B

I. Please read carefully the following questions about you **Fashion style**.

1. How would you define your personal style? Which one is the closest to your personal image? If there is not, please describe your style in some words or through photo.

- 1) Avant-garde
- 2) Classics
- 3) Romantic
- 4) Minimalism
- 5) Feminine elegance
- 6) Masculine mannish
- 7) Ethnic
- 8) Urban
- 9) Korean style
- 10) European style
- 11) Vintage
- 12) 小清新
- 13) Sexy
- 14) Japanese style
- 15) Moring girl
- 16) British style
- 17) Preppy style

2. Please describe some of your favorite fashion items of recently years.

1	【Outer】	Coat, Jumper, Jacket, Safari jumper, Cardigan
	【Inner】	Blouse, Shirts, Sweater;
2	【Bottoms】	Skirt, Pants, Leggings;
	【Others 】	Formal wear, Jumper suit, One piece;

Item	Silhouette	Color & pattern	Fabric	Design & details
1				
2				

3. What's your favorite or often wear fashion brands or shop?

- Internet shopping
- Fashion market
- others (Tailor made, or Fabric market)
- Fashion brands

Hangzhou brand:	JNBY, G.M.X.Y, Romantic Body , 秋水伊人, Cocoon, in's
Other Chinese brand:	Metersbonwe, Broadcast, Peace Bird, Ochily, La Chapelle, Five plus, Mo&co, GOELIA, Mikibana, Jessy line, Jessica, Masfer Su
Japanese–Korean brand:	Uniqlo, Basic House, Scat , Thursday island , Roem , ELAND, Prich, QUA, Bean Pole
European brand:	ZARA, Max Mara, Levi's, H&M, Forever21

Section C

III. Please complete the following statements about your **Fashion Information source**.

1. I usually become aware of a new apparel style through the use of:

(Circle one for each)

(NA: Not appropriate I do not have access to this information nor source)

1	Store displays	Yes	No	NA
2	Talking to sales persons	Yes	No	NA
3	Fashion magazines	Yes	No	NA
4	Ads on TV	Yes	No	NA
5	Ads on Radio	Yes	No	NA
6	Ads in newspapers	Yes	No	NA
7	Ads on Internet	Yes	No	NA
8	Fashion shows	Yes	No	NA
9	Fashion consultants	Yes	No	NA
10	Mail-order or store catalogues	Yes	No	NA
11	Pattern books	Yes	No	NA
12	Family opinions	Yes	No	NA
13	Seeing it worn by friends	Yes	No	NA
14	Talking about it with female friends	Yes	No	NA
15	Seeing it worn in social public places	Yes	No	NA
16	Talking about it with male friends	Yes	No	NA
17	Television performers	Yes	No	NA
18	Movie actresses	Yes	No	NA
19	Fashion columns in newspapers or non-fashion magazines	Yes	No	NA
20	Prominent women seen in news	Yes	No	NA
21	Fashion blogger on Internet	Yes	No	NA
22	SNS	Yes	No	NA
28	Others _____	Yes	No	NA

2. How often do you engage in the following activities? Please circle one number for each. (**Frequency and variety of fashion information sources used.**) (NA: Not appropriate not have access to this information or source)

	Item	<u>Often</u>		<u>Somet imes</u>		<u>Ne ver</u>	NA
1	Window shop for apparel styles	4	3	2	1	0	NA
2	Ask a salesperson about the latest fashion	4	3	2	1	0	NA
3	Look at or read fashion magazines	4	3	2	1	0	NA
4	Look at apparel ads on TV	4	3	2	1	0	NA
5	Listen to radio apparel ads	4	3	2	1	0	NA
6	Look at apparel ads in a newspaper	4	3	2	1	0	NA
7	Look at apparel ads in non-fashion magazines	4	3	2	1	0	NA
8	Look at apparel ads on Internet	4	3	2	1	0	NA
9	Browse through mail order or store catalogues to	4	3	2	1	0	NA
10	Look through pattern books	4	3	2	1	0	NA
11	Talk about apparel styles with families	4	3	2	1	0	NA
12	Talk about apparel styles with female friends	4	3	2	1	0	NA
13	Take notice of apparel worn in public places	4	3	2	1	0	NA
14	Talk about apparel styles with male friends	4	3	2	1	0	NA
15	Take notice of apparel worn by female friends	4	3	2	1	0	NA
16	Take notice of apparel worn by, female television performers	4	3	2	1	0	NA
17	Take notice of apparel worn by actress in current movies	4	3	2	1	0	NA
18	Read fashion columns in newspapers or non-fashion magazines	4	3	2	1	0	NA
19	Take notice of photos and news articles about fashionable women	4	3	2	1	0	NA
20	Take notice of apparel suggested by Fashion blogger on Internet	4	3	2	1	0	NA
21	Take notice of apparel show on the SNS	4	3	2	1	0	NA

3. What's your favorite fashion magazine ? 1) ELLE
2) Ruili
3) COSMO
4) Shanghai style
5) Milk
6) VOGUE
7) MarieClaire
8) Other
9) NG

4. Where did you get the fashion show information?
1) Image from Internet
2) Video from internet
3) TV
4) Magazine
5) See in person
6) Other
7) NG

5. What's your favorite TV drama or movie, and who is your favorite actress?

Section D

Demographic characteristics

IV. Your co-operation in completing this final section is important for interpreting our results more accurately. Remember that all answers are confidential and that your responses will remain anonymous.

1. What is your current age?
_____ Years
2. What is your occupation?

3. What is your marital status: (Check one)

Single Married Divorced/separated
Other

4. Where do you live?

5. How about your income (per month)?

1) Below 1000RMB 2) 1000–3000 RMB 3)
3000–5000 RMB

4) 5000–10000 RMB 5) Above 10000 RMB

6. How much do you spend on clothes per month?

1) Below ¥500 2) ¥500–1000 3)
¥1000–2000 4) ¥2000–5000
5) Above ¥ 5000

6. How much do you spend on clothes per month **WHEN YOU WERE IN 20S?**

1) Below ¥500 2) ¥500–1000 3)
¥1000–2000 4) ¥2000–5000
5) Above ¥ 5000

■ Please provide some dress photos (from magazines, advertising, television, Internet, etc.)

1. Which can display your own fashion style and daily wearing;

2. Which is your favorite fashion style.

Thank you very much. (^ ^) If you are interested in participating in our follow-depth interview, please leave your contact information.

QQ: _____

Email:

Phone: _____