

PALETTE



Linqi Zhou
MA Fashion Design Technology Menswear

VISUAL RESEARCH

In the twentieth and twenty-first centuries, many artists have used palettes as extensions and representations of the body, often associated with the heart or skin and flesh. These palettes perfectly fit the curves of the human body.



Figure 7
Norman Rockwell,
https://m.thepaper.cn/baijiahao_9745757

Figure 8
Frank Schoonover,
https://en.wikipedia.org/wiki/Frank_Schoonover

Figure 9
Henri Toulouse-Lautrec,
<https://wakelet.com/wake/ee625237-7588-4>

Figure 10
Fritz von Uhde,
https://en.wikipedia.org/wiki/Fritz_von_Uhde

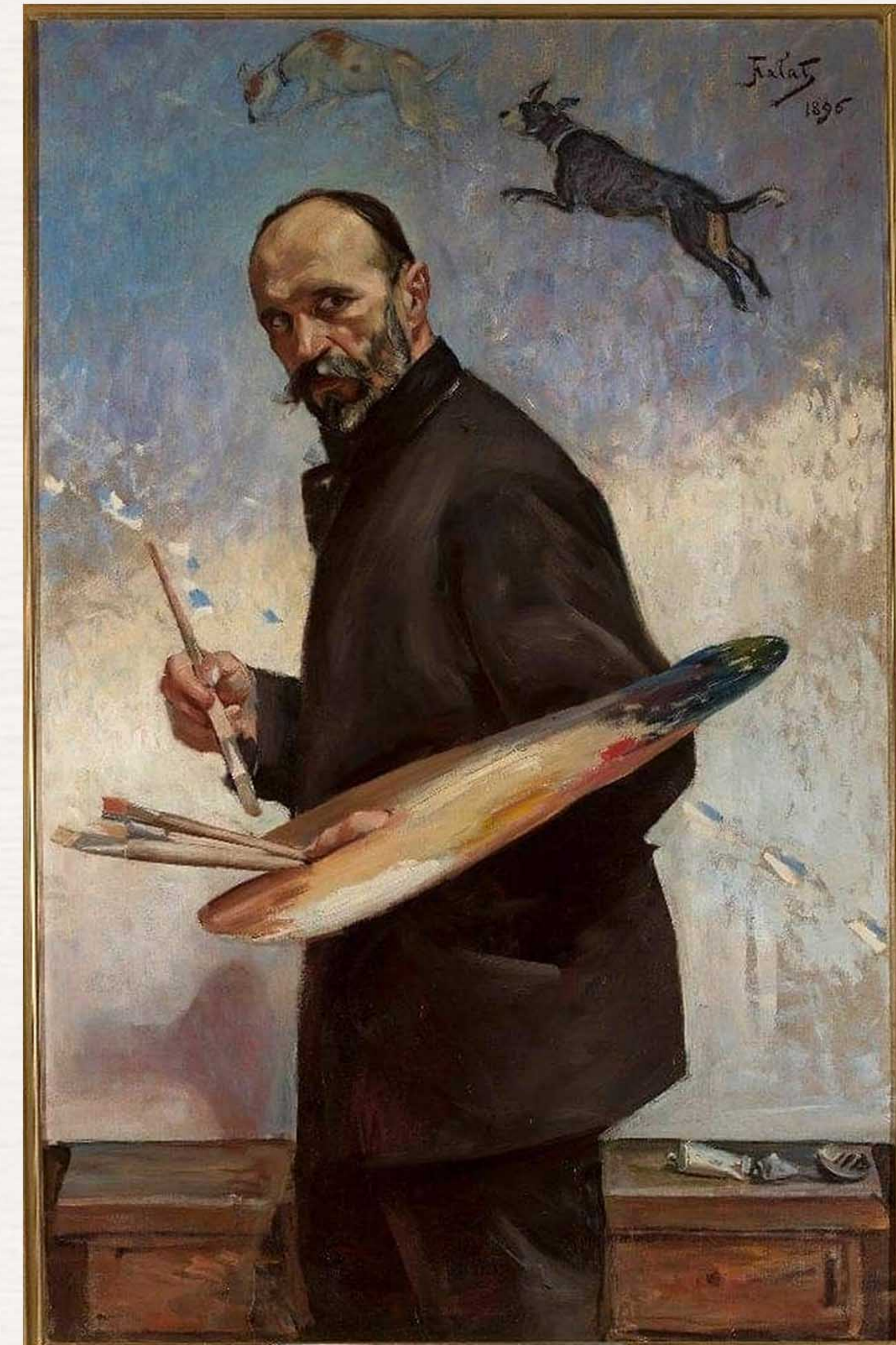


Figure 11
Self-portrait
Oil painting
Julian Fałat (1896)

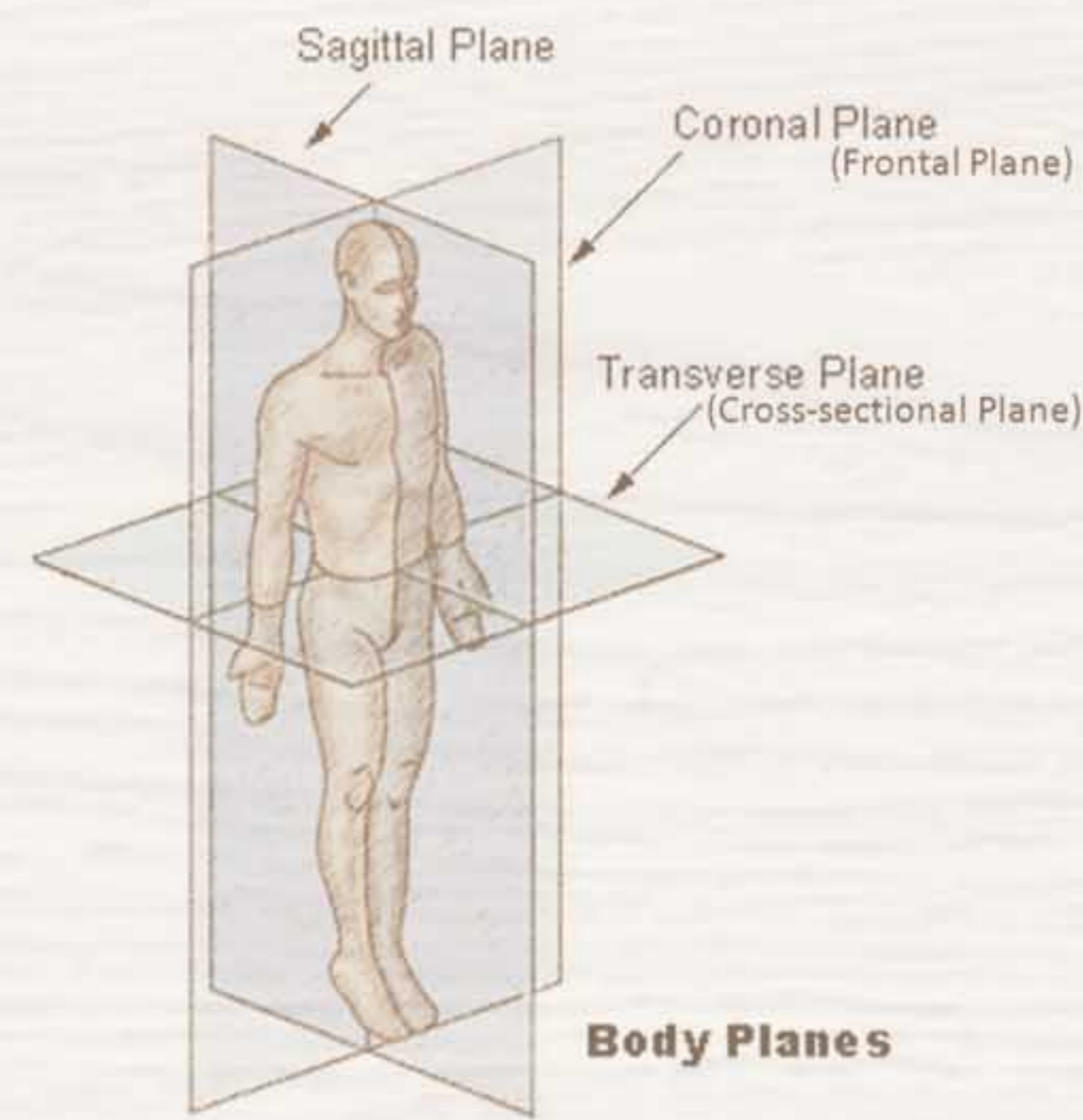


Figure 12
anatomical planes:
sagittal, coronal,
and transverse
Rachel Draelos (2019)

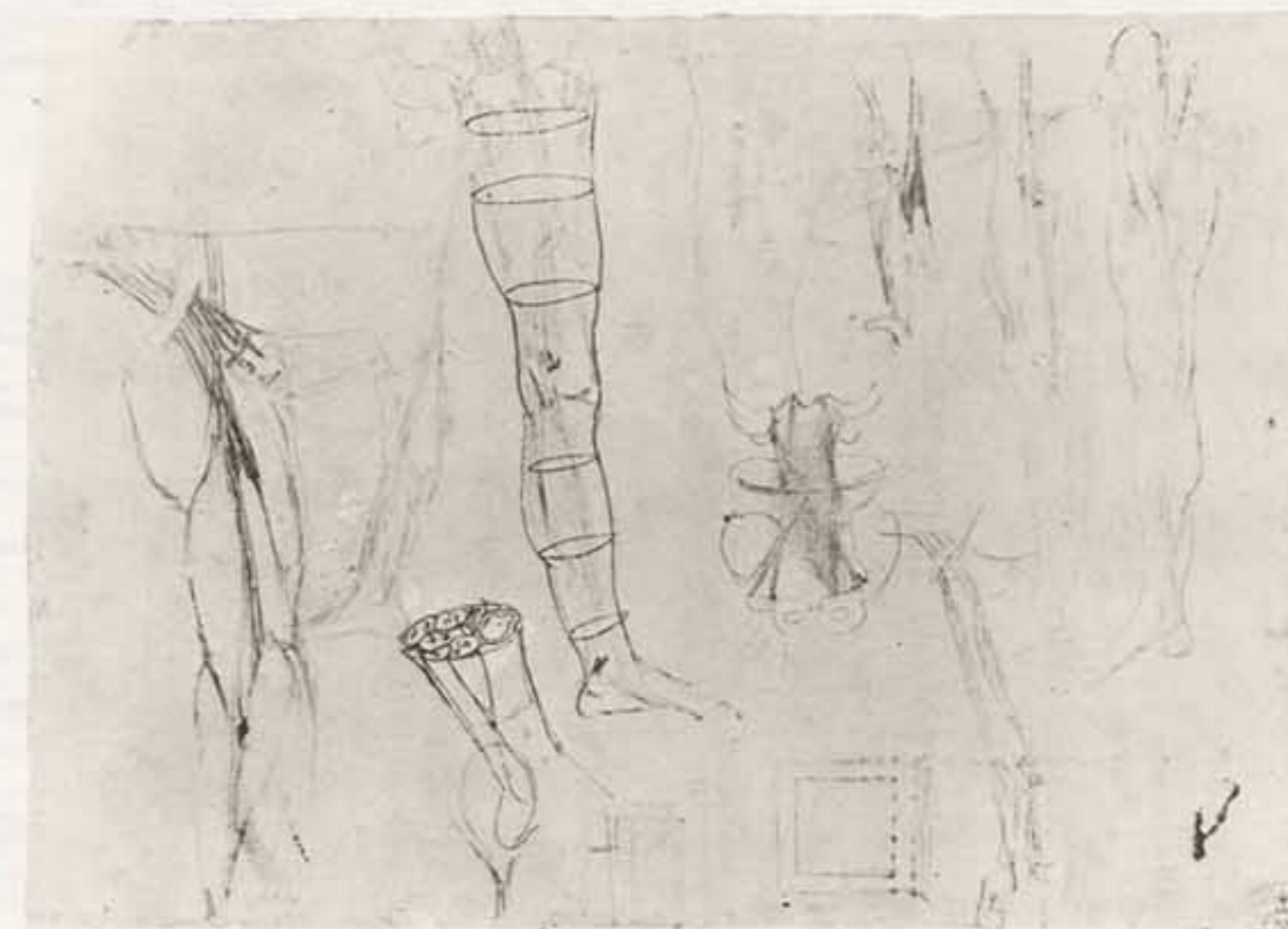


Figure 13
ANATOMICAL DRAWINGS.
THE METROPOLITAN MUSEUM OF ART
LEONARDO DA VINCI (1984)

The contours of the classic palette are formed by assembling arcs of varying radii, conforming to the curves of the palm, forearm and waist to accommodate natural movements and enhance ergonomic comfort (Bridger, 2003). The negative space created at the junctions of these arcs provides support for the body, reducing fatigue. This multi-arc structure echoes the elliptical distribution found in human anatomy, embodying a harmonious relationship between geometry and bodily dynamics.

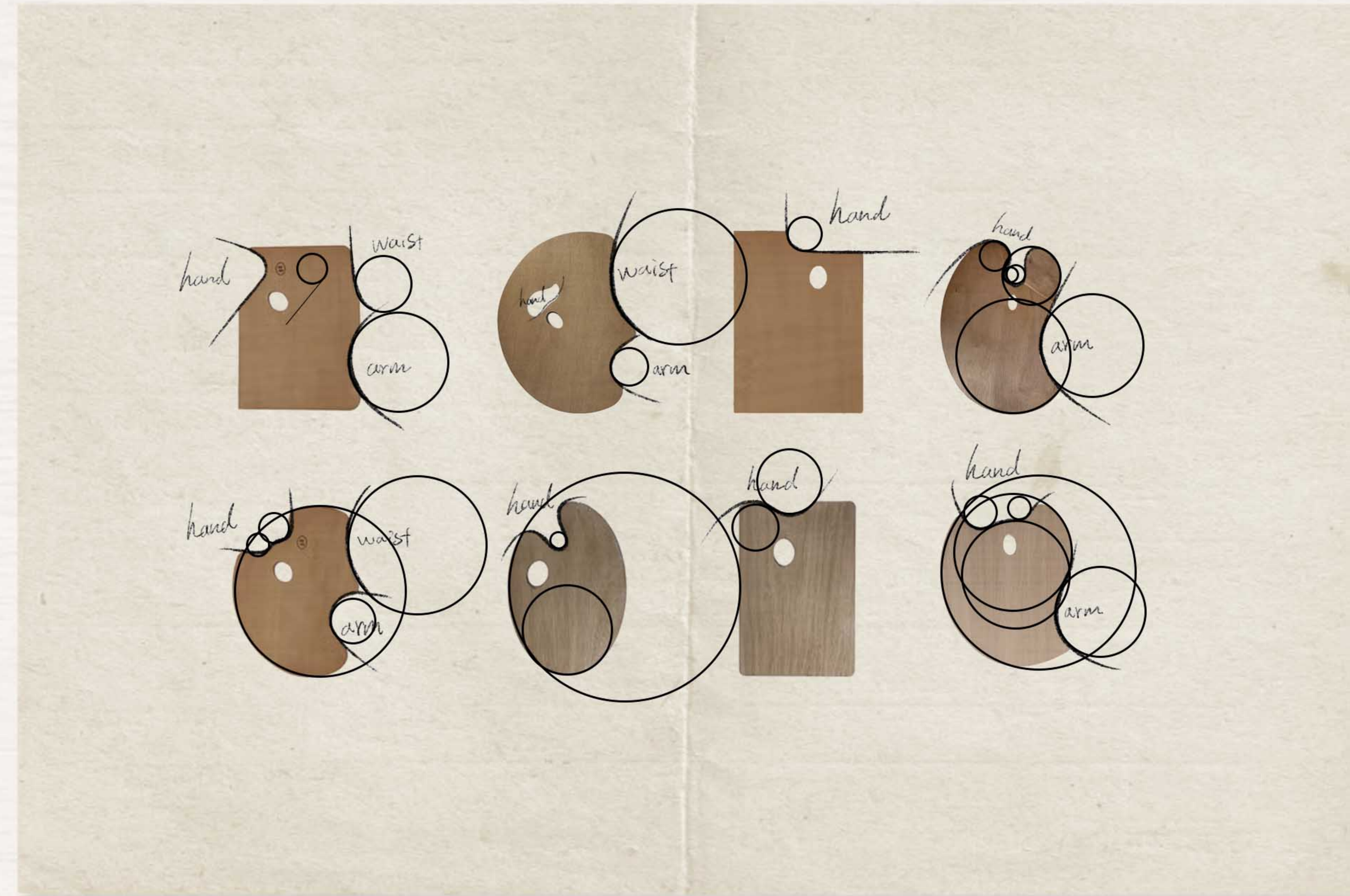
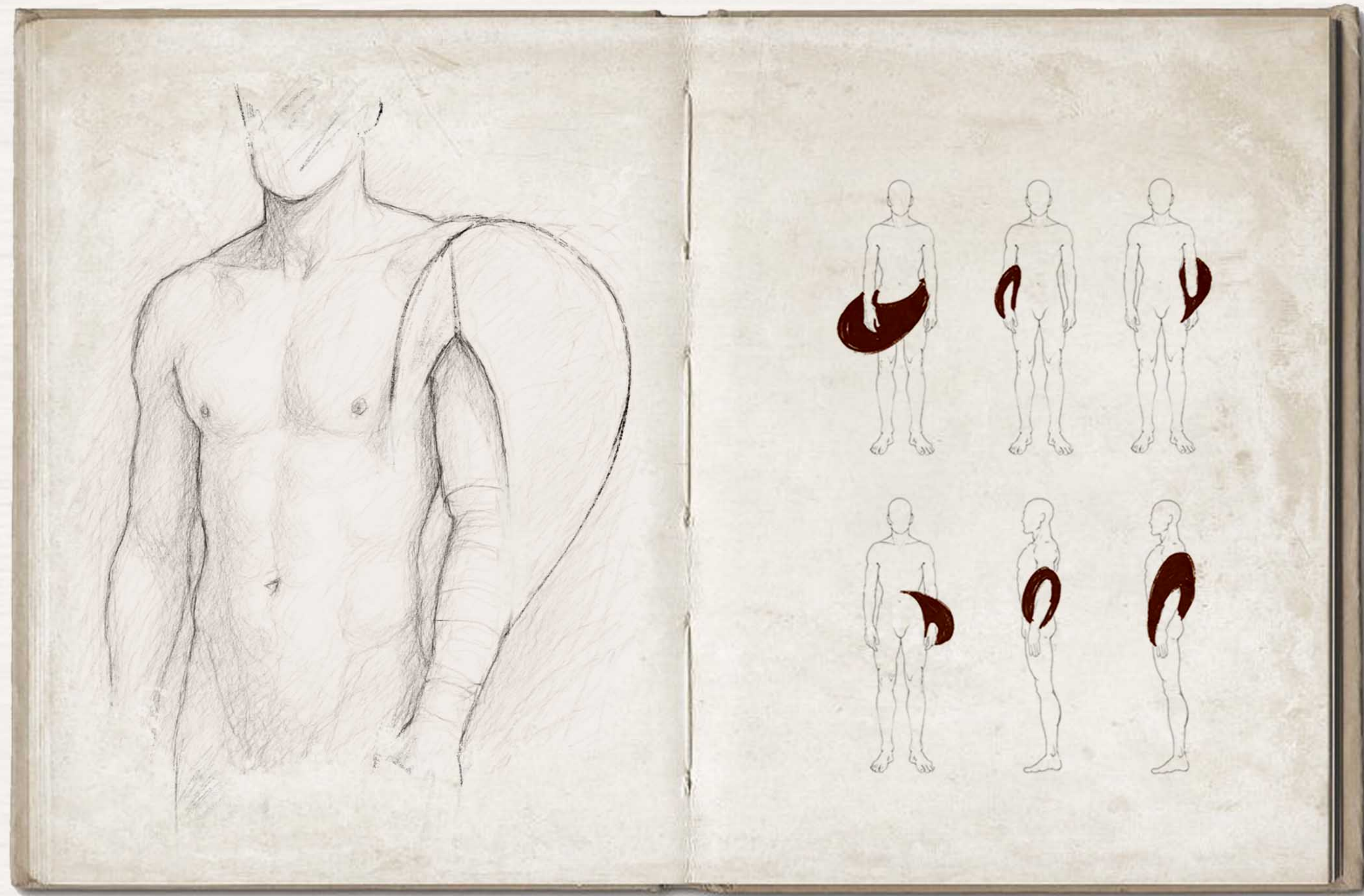


Figure 14
Sketches
Photography
Linqi Zhou (2025)



By analysing historical images of artists using palettes, it becomes evident that palettes were often suspended in the natural negative space between the waist and forearm, using the arm as a fulcrum. This suspended positioning allowed the palette to remain both stable and flexible, responding seamlessly to arm rotation and flexion. Through anatomical schematics, I further identified the spatial interaction zone between the palette, torso, and arm. In this project, that spatial relationship is reinterpreted into a structural menswear system—where the suspended form and negative space between body and object are translated into new modes of garment construction and support.

Figure 15
Sketches
Photography
Linqi Zhou (2025)



Figure 16
2.0mm thick wood samples.
Photography
Linqi Zhou (2025)

In the twentieth and twenty-first centuries, many artists have used palettes as extensions and representations of the body, often associated with the heart or skin and flesh.

FABRIC



100% Walnut



100% Plywood

Figure 17
Walnut
Photography
Linqi Zhou (2025)

Figure 18
Plywood
Photography
Linqi Zhou (2025)



Figure 19
Fabrics
Photography
Linqi Zhou (2025)

According to traditional canvas materials and considering the functional and structural requirements of clothing, I have selected linen fabrics woven with varying degrees of thickness. Additionally, a range of natural linen colour tones with varying depths are selected to complement the visual layering of colour zones during the painting process.



Figure 20
Canvas.
Jackson's Art

COLOUR

The colour system is built on nine essential pigments, derived from the artist Peter's painting process: Crimson, cadmium yellow, ultramarine, mars black, titanium white, and five pre-mixed transitional tones.



Figure 71. Linqi Zhou (2025), Peter's palette (Photography), London

Figure 21
Peter's palette
Photography
Linqi Zhou (2025)



Figure 22
PALETTE 2025
Photography
Ghostcookies(2025)



Figure 26
Toile Fitting
Photography
Linqi Zhou (2025)

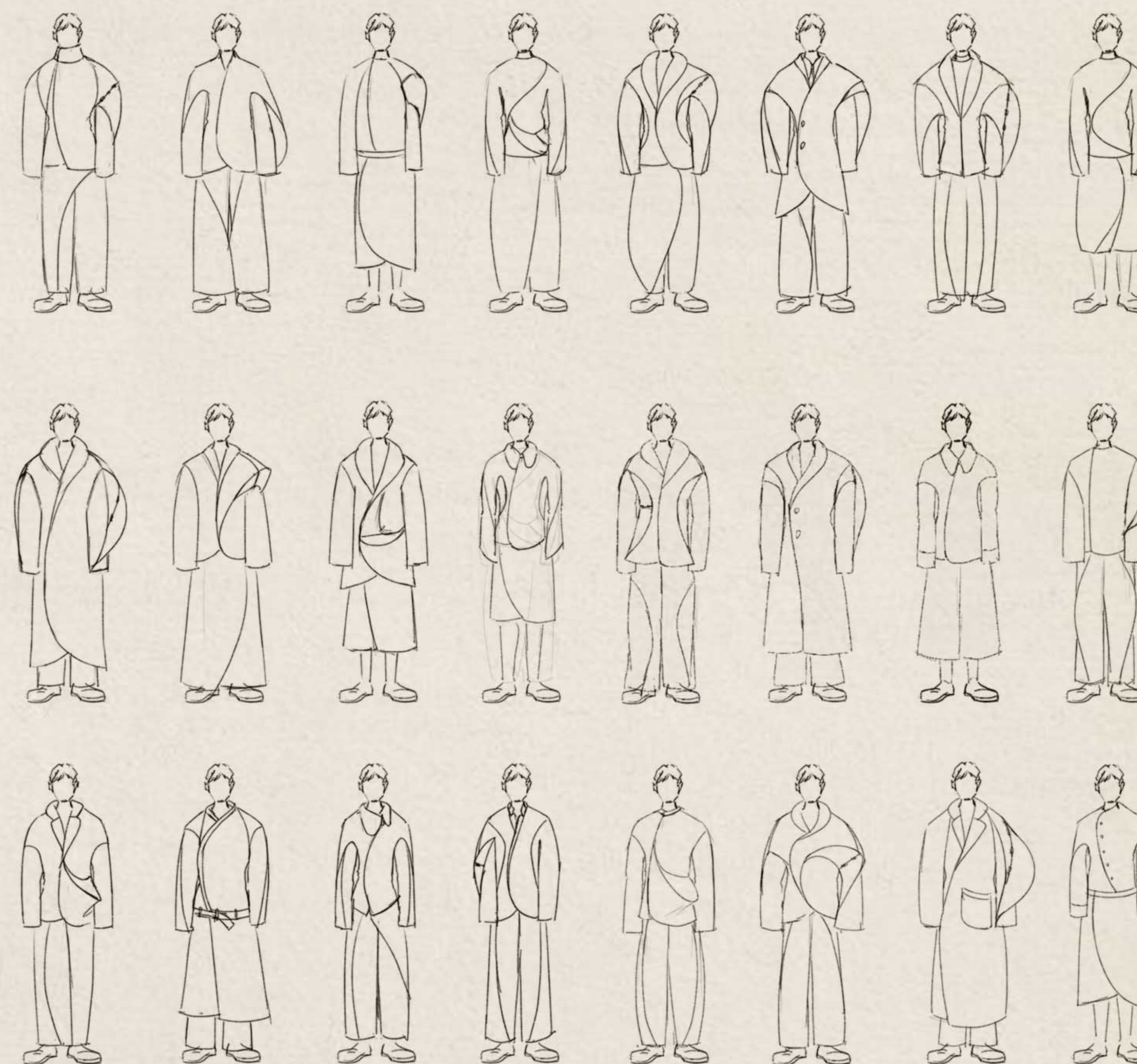


Figure 27
PALETTE
Sketches
Linqi Zhou (2025)

PHOTOGRAPHIC LINEUP



Figure 31
Toiles fitting
Photography
Linqi Zhou (2025)

LINEUP



Figure 74
lineup
Sketch
Linqi Zhou (2025)

PHOTOGRAPHIC LINEUP



Figure 75
Photographic LINEUP
Photography
Linqi Zhou (2025)

LOOKBOOK



Figure 79
PALETTE 2025 lookbook
Photography
Ghostcookies(2025)



Figure 80-81
PALETTE 2025
Photography
Ghostcookies(2025)





Figure 82-83
PALETTE 2025
Photography
Ghostcookies(2025)



Figure 84-85
PALETTE 2025
Photography
Ghostcookies(2025)





Figure 86-87
PALETTE 2025
Photography
Ghostcookies(2025)





Figure 88-89
PALETTE 2025
Photography
Ghostcookies(2025)



Figure 90-91
PALETTE 2025
Photography
Ghostcookies(2025)





Figure 92-93
PALETTE 2025
Photography
Ghostcookies(2025)





Figure 94-95
PALETTE 2025
Photography
Ghostcookies(2025)



Figure 96-97
PALETTE 2025
Photography
Ghostcookies(2025)





Figure 98-99
PALETTE 2025
Photography
Ghostcookies(2025)



Figure 100-101
PALETTE 2025
Photography
Ghostcookies(2025)





Figure 101-102
PALETTE 2025
Photography
Ghostcookies(2025)



Figure 103-104
PALETTE 2025
Photography
Ghostcookies(2025)



